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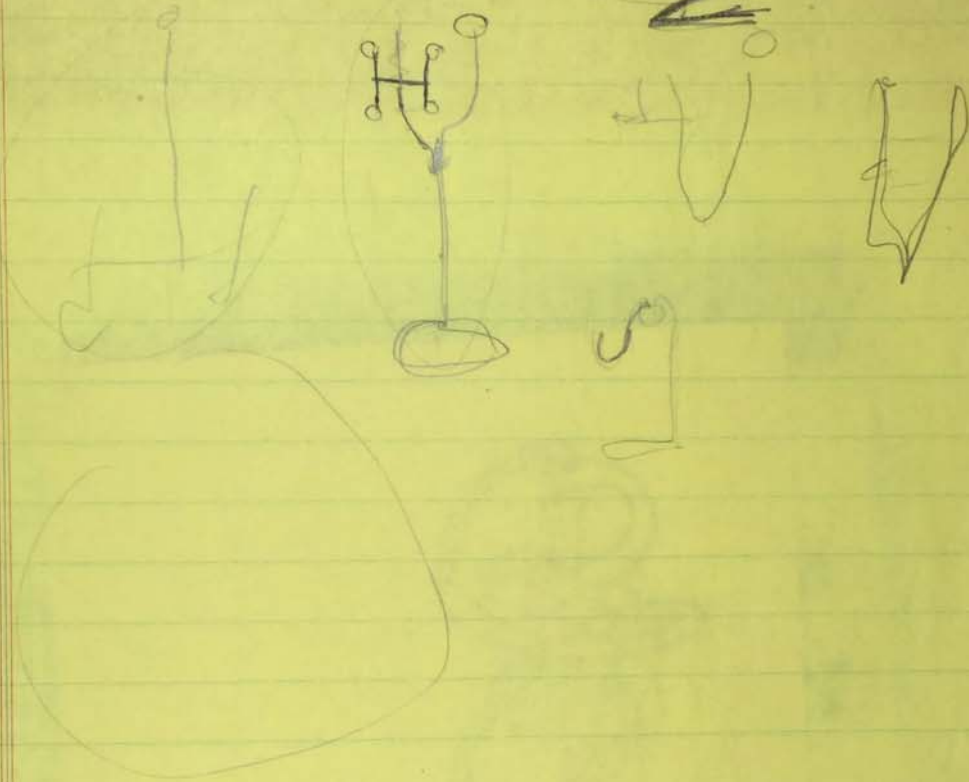
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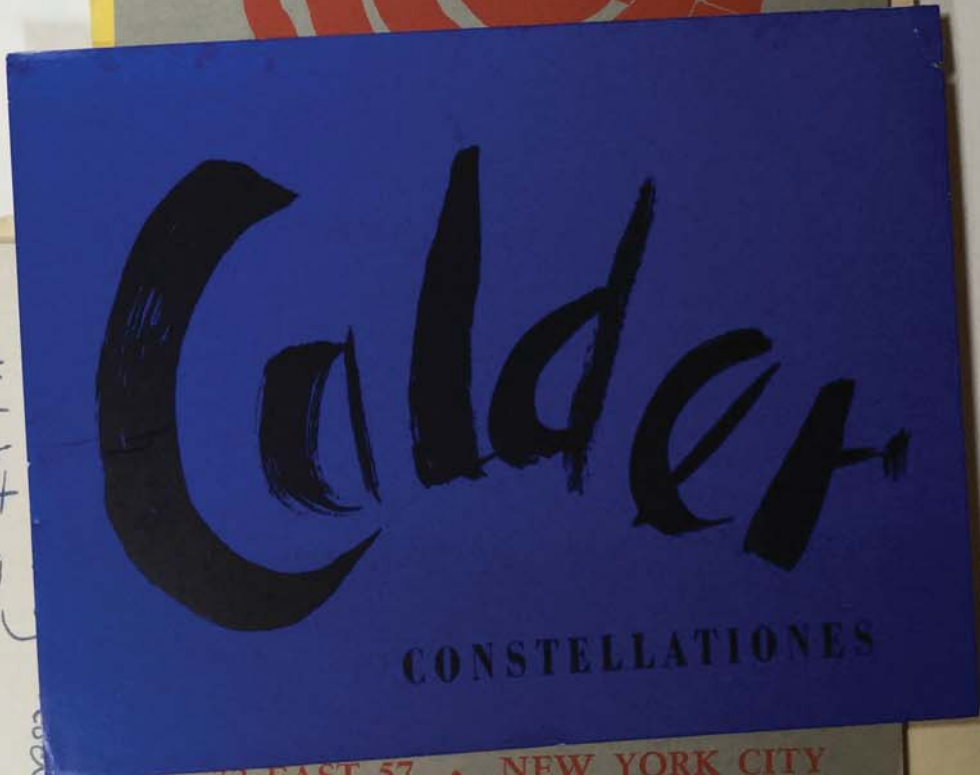


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13 July 51

Calder  
Ex 242



11 West 53  
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modern art

32 EAST 57 • NEW YORK CITY

CURT VALENTINE  
32 EAST 57 STREET • NEW YORK

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13 July 57

Calder  
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# CALDER JEWELRY

DECEMBER 8 to 25

WILLARD GALLERY  
32 EAST 57 • NEW YORK CITY

CURT VAUGHAN  
32 EAST 57 STREET • NEW YORK

Willard Gallery  
Museum of Modern Art  
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New York 19

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Miss Dorothy Miller  
c/o Museum of Modern Art  
11 West 53<sup>rd</sup> St.,  
NYC.

Miss Dorothy Miller  
Museum of Modern Art  
11 West 53<sup>rd</sup>  
New York 19

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13 July 51 Calder  
Ex. 242



Recent Work by

# Alexander Calder

November 28 - December 23, 1944

BUCHHOLZ GALLERY  
CURT VALENTIN  
32 EAST 57 STREET · NEW YORK

EXHIBITION 242

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13 July 51 *Calder*  
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## Catalogue

- 1 BLACK VINE, metal, 1942
- 2 TRIANGLE WITH DOTS, metal, 1943
- 3 THREE WHITE DOTS, metal, 1943
- 4 TRIPOD, CONE AND THREE-POINTED STAR, metal, 1941

1943-1944

- 5 ON ONE KNEE, plaster
- 6 FAWN, plaster
- 7 STARFISH, bronze
- 8 ACROBAT, plaster
- 9 PIERCED DISC, plaster
- 10 ONE WHO HAS A HEART, plaster
- 11 SEATED FIGURE, plaster
- 12 EGG-BEATER, plaster
- 13 SNAG, bronze

EXHIBITION

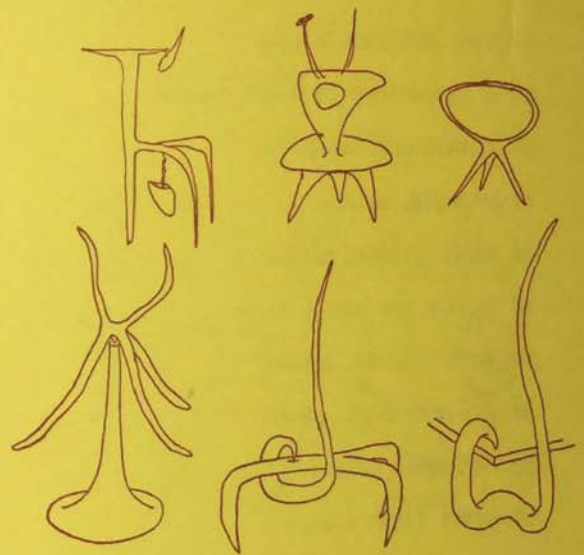
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13 July 51 Calder  
Ex 242

- 14 THE HELICES, bronze
- 15 A DETACHED PERSON, bronze
- 16 ACROBATS, bronze
- 17 DANCER, bronze
- 18 FAKE SNAKE, bronze
- 19 SNAKE ON ARCH, bronze
- 20 WHIP SNAKE, bronze
- 21 STRIPTEASER, plaster
- 22 OCTOPUS, plaster
- 23 STILL LIFE, bronze
- 24 EMBRACING ARMS, bronze
- 25 LENTIL, bronze
- 26 UPSTANDING T, bronze
- 27 TIGHTROPE WORKER, bronze
- 28 ACROBAT, bronze



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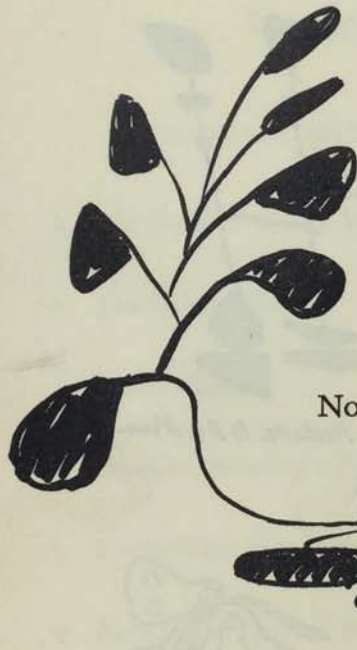
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13 July 51 Calder  
Ex 242



# Alexander Calder

November 13 — December 1  
1945

*The forest is the Best Place*

BUCHHOLZ GALLERY  
CURT VALENTIN  
32 EAST 57TH STREET · NEW YORK

EXHIBITION 242

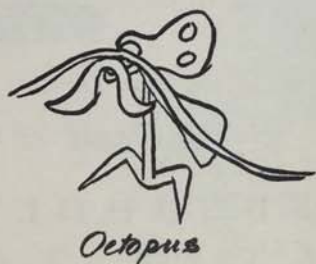
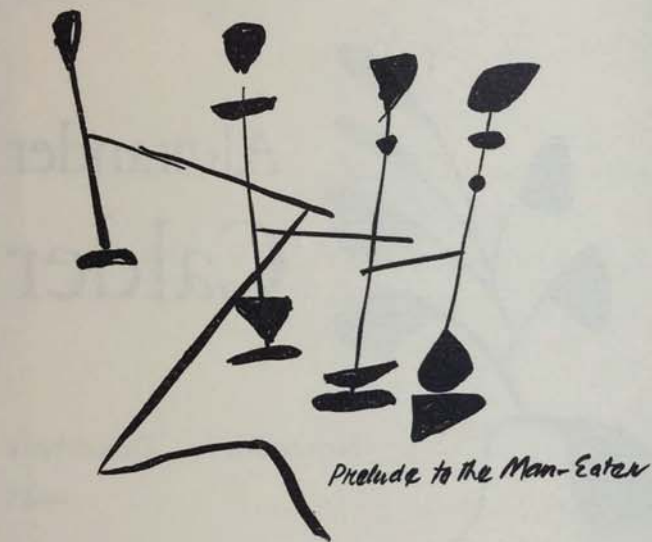
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## Catalogue

### MOBILES AND STABLES

- 1 The Forest is the Best Place
- 2 The General Sherman
- 3 Scarlet Digitals
- 4 Bayonets Menacing a Flower
- 5 Constellation with Quadrilateral
- 6 Black Foliage on Red Branch
- 7 Boomerangs
- 8 White Lilly

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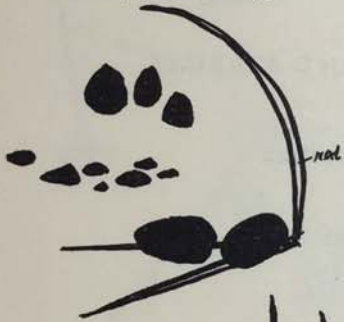
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Black Foliage, Red Branch

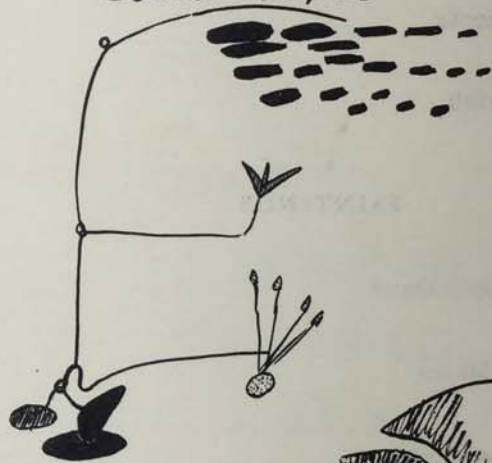


The General Sherman



Bayonets menacing a Flower

Scarlet Digitalis



Moth from a Square Cocoon

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Ex 242

BRONZES

- 9 Octopus
- 10 Starfish

PAINTINGS

- 11 Sinister Dance
- 12 La Muleta
- 13 The Blue Moon
- 14 Mr. J.
- 15 Blue Screen
- 16 The Intruder



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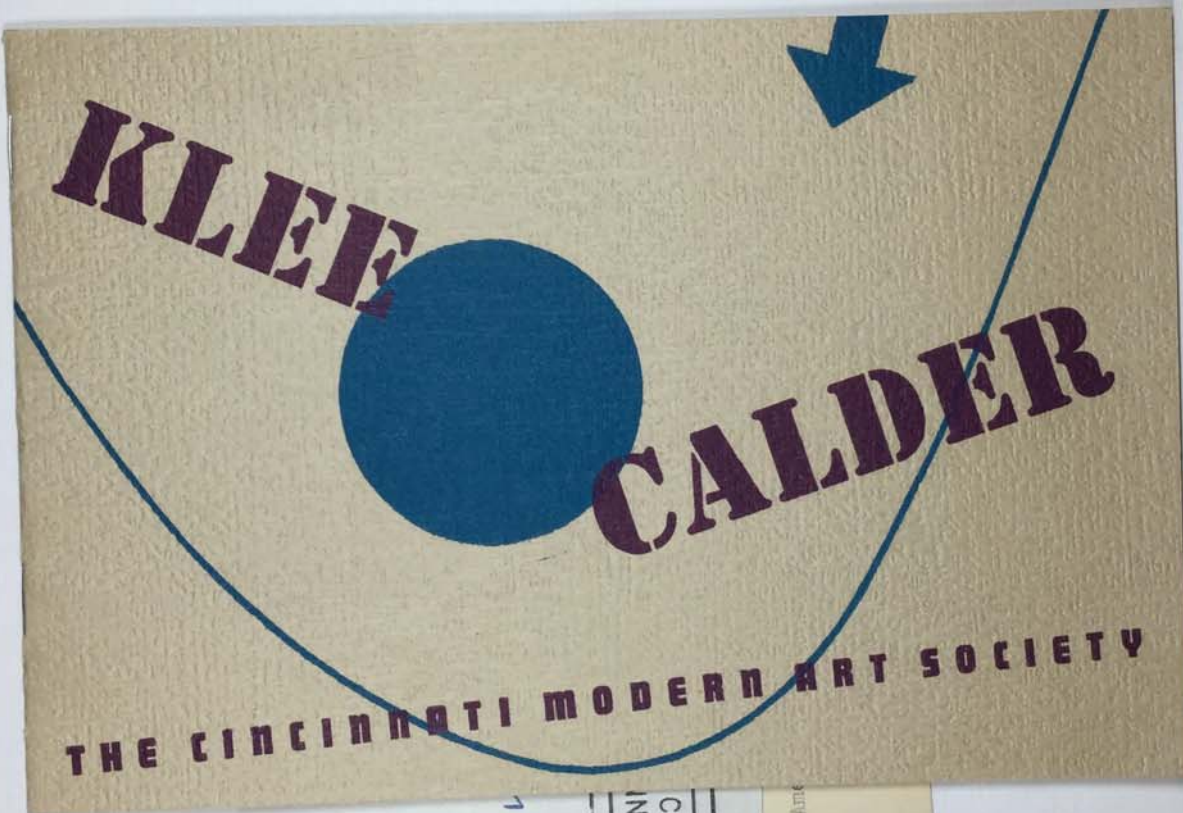
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Calder  
WEST 40TH STREET, NEW YORK 18, N. Y.

Registered

NEW YORK, N. Y.  
SEP 4  
10-PM

BRONX CENT

REYNAL & HITCHCOCK

On December 2nd Reprint  
edition of Samuel  
MORSE MARSH.



ASSEMBLED BY THE CINCINNATI MODERN ART SOCIETY  
AND EXHIBITED AT THE CINCINNATI ART MUSEUM

APRIL 7 TO MAY 3, 1942

PAINTINGS BY  
PAUL **KLEE**  
AND MOBILES AND STABLES BY  
ALEXANDER **CALDER**

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## FOREWORD

In Paul Klee and Alexander Calder we have stimulating personalities, versatile experimenters, honest innovators.

Klee, receptive to forces beyond his control, may seem fugitive and unrelated to the pragmatic solutions of balance and weight exemplified in Calder's "Mobiles", yet he contrived similar arrangements with cloth, wood and metal which functioned by crank or by draft. In his "Pedagogical Sketchbook" with its keenly felt diagrams and sparse moving text Klee reveals not only his sensitivity to natural forms but shows his tremendous concern with the directional forces of energy and mass.

Klee is classed by the Surrealists as one of their leading precursors, for his power to reveal his inner vision has seldom been attained by others, but the ingenuity of his constructions and the scientific basis of his dynamism are often underrated. His fragile, intimate line, his effective forms are swayed by musical impulses based on the staunchest concept of organic and mathematical laws.

Klee shares with Calder his sure feeling for temporal and spatial relationships. In their use of caricature, Klee in his paintings and Calder in his wire sculpture show an acute social awareness.

Although their media differ, Klee and Calder are allied by a rhythmic lightness and balance, a gay vibrancy and especially in Klee by an unequalled sense of empathy.

REYNAL & HITCHCOX

On December 2nd and 3rd

edition of Samuel

ZUCCHINI MARINER.

Calder  
40TH STREET, NEW YORK 18, N. Y.

Illustrated



BRONX CENTRAL

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PAUL  
**KLEE**  
1878-1940

A happy childhood in Berne, great sympathy for his French mother, brilliant response to the musical training his Bavarian father, who was conductor of the Berne Symphony, was so well qualified to give him, art school in Munich at nineteen followed by the inevitable trip to Italy made up the first stage of Klee's existence. A few congenial, contemplative years at home with his parents followed during which he began to evolve his remarkably individual style.

At twenty-seven he was married and shortly afterward his son Felix was born. During the next fourteen years he and his musically gifted wife lived simply in Munich enjoying to the full, as they continued to do all the rest of their lives, a strong musical bond. The Munich period was interspersed with trips to Paris where Klee knew Apollinaire, Picasso and Delaunay, and to Kairuan in Tunis where he traveled with August Macke.

Klee was stimulated by the paintings of Van Gogh, Cezanne and Matisse in local collections and by the highly gratifying friendship formed with Franz Marc, August Macke and Wassily Kandinsky. This alliance, "Der Blaue Reiter" was more than a manifesto group. Their goal was to reevaluate art and to develop it beyond clever craftsmanship and old pictorial forms to a courageously produced expression of inner vision.

The war ended this constructive friendship which had so beautifully indicated the tempo and trend of the times.

After the war Klee was called to the Bauhaus in Weimar and followed it to Dessau where with Fein-

PAUL KLEE  
SENTINEL



REYNAL & HITCHCOCK  
On December 2nd 1940  
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ZUCILENT MARLINER.

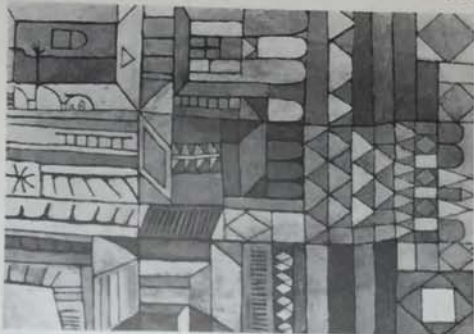
NEW YORK, N. Y.  
SEP 4  
10-PM

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PAUL KLEE  
BEGINNING  
COOLNESS



inger, Jawlensky and Kandinsky he formed "Die Blaue Vier" a group which exhibited throughout Europe and America. He continued to travel in Egypt and Sicily and was meanwhile honored with many exhibitions. After leaving the Bauhaus, Klee taught for several years at the Duesseldorf Academy, but his revision to the Hitler regime caused him to leave Germany in 1934. After a few years in Berne he died at Lugano in 1940.

Unlike many artists who are forced by a mad struggle for livelihood and recognition to waste their energies, Paul Klee was able to reserve his unusual powers for the production of work so new in its insight and so sensitive in its rendering that it foreshadowed the significant qualities of contemporary art. With a quiet directness, enriched by his deep analyses of actuality, his musical understanding and his poetic concepts, he synthesized reality and imagination and painted not visual but essential truths.

PAUL KLEE



Caller  
WEST 40TH STREET, NEW YORK 18, N. Y.

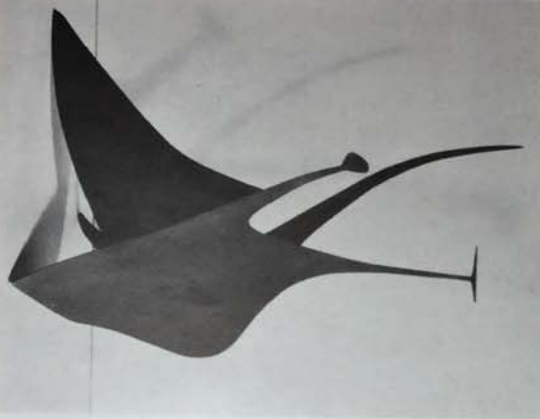
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BRONX CENTER

NEW YORK, N. Y.  
SEP 4 10-PM '40

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CALDER: STABLE No. 1



ALEXANDER  
**CALDER**  
1898-

Born twenty years after Klee in Lawnton, Pennsylvania, of artist parents, Alexander Calder moved from one coast to the other before he graduated from Stevens Institute in Hoboken with an engineering degree in 1919. A brilliant mathematician, a competent but indifferent employee when his interest was not aroused, his subsequent pursuits ran a gamut from efficiency expert to stoker, the latter job well within the limits of his great physical endurance.

At twenty-six, with a reawakened interest in art he studied under Sloan at the Art Students' League but also found time to make drawings for the Police Gazette. Two years later he was in Paris where he

ALEXANDER CALDER



John Robert Miller

REYNAL & HITCHCOCK  
On December 2nd Re...  
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BRONX CENTER

NEW YORK, N.Y.  
SEP 4 10-PM '59

40TH STREET, NEW YORK 18, N. Y.

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painted, illustrated books, designed animated wooden toys and developed wire sculpture so spiritedly that he was known as "le roi du fil de fer". Since 1929 when he met and married Louisa James he has until the war spent much time in Paris. He numbers among his friends there, Cocteau, Foulfa, Mondrian, Picasso, Miro and Leger, who enjoy his vitality and respect his work. In fact Leger considers Calder the most important living American artist. He spends most of his time now in Roxbury, Connecticut, with his wife and two children.

Calder is a recognized painter, woodcarver, illustrator, wire sculptor, designer of jewelry, gadgets, water fountains and "Stables" but his most interesting contributions are his "Mobiles", the first of which was created in 1930. These "Mobiles" are made of metal, glass, wood and plastic and are interesting compositions before they are set in action. Although

Calder's early "Mobiles" are abstract they have more recently suggested natural objects without however using realistic shapes. It is not their construction but what evolves in space from their delicate gyrations that gives this new form its piquancy and power.

CALDER  
 STABLE No. 3

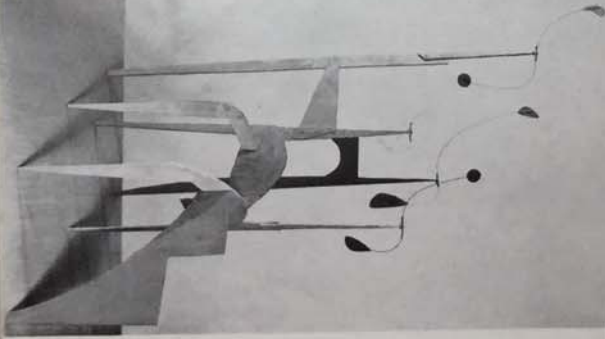
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**CALDER**

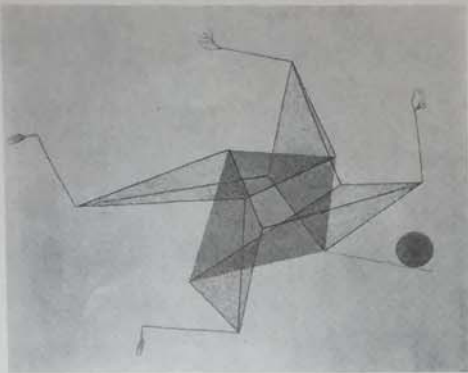
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- James Johnson Sweeney, Movement as a Plastic Element: Alexander Calder, Who's Who in American Art, 1940-1941.



Calder  
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PAUL KLEE  
THE DANCER

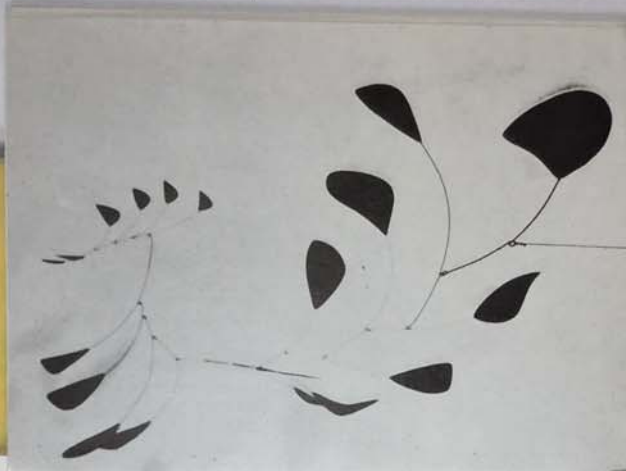
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- 1904 JUNGFRAU  
Enkain • Lent by Karl Nierendorf
- 1910 STILL LIFE TABLE  
Chinese ink • Lent by Mr. J. B. Neumann
- 1911 TWO LADIES  
Chinese ink • Lent by Mr. J. B. Neumann
- 1916 DEMON ABOVE THE SHIPS  
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- 1920 HALL C  
Oil • Lent by the Buchholz Gallery
- 1920 KIOSK  
Oil • Lent by the Nierendorf Gallery
- 1920 RHYTHM OF WINDOWS  
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- 1921 GERMINATING POWER OF THE FOREST  
Watercolor • Lent by the Buchholz Gallery
- 1922 LAGERUNG  
Watercolor • Lent by Mr. J. B. Neumann
- 1923 GARDEN ON RUINS  
Watercolor • Lent by the Buchholz Gallery
- 1924 THE BAY OF MAZZARO  
Gouache • Lent by Mr. J. B. Neumann

- 1924 COLLECTION OF SIGNS  
Watercolor • Lent by the Buchholz Gallery
- 1924 MAZZARO  
Gouache • Lent by the Buchholz Gallery
- 1924 PIERROT LUNAIRE  
Watercolor • Lent by the Buchholz Gallery
- 1925 COUNTRY HOUSE IN THE NORTH  
Oil • Lent by the Nierendorf Gallery
- 1925 EVENING IN BEL  
Watercolor • Lent by the Buchholz Gallery
- 1926 A VILLAGE SEEN AS RELIEF GAME  
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Gouache on Burlap • Lent by the Nierendorf Gallery
- 1939 TRAMP IN THE EVENING SUN  
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ALEXANDER CALDER

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CALDER  
MOBILE No. 7

Stables Nos. 1-4 and Mobiles Nos. 5-12 lent by the Pierre Matisse Gallery; Mobile No. 13 lent by Mrs. B. N. Carter; Jewelry lent by Mrs. Richard R. Deupree, Jr.

ACKNOWLEDGEMENTS

The Cincinnati Modern Art Society wishes to express its indebtedness to the Albright Art Gallery, the Buchholz Gallery, Mr. Robert Gross, Miss Marion Hendrie, Mr. J. B. Neumann, the Nierendorf Gallery, for their kindness in lending their pictures; to Mr. Alexander Calder, to Mrs. B. N. Carter and the Pierre Matisse Gallery for the loan of Mobiles and Stables; to Mrs. Richard R. Deupree, Jr. for the loan of jewelry; to Mr. Thomas C. Adler, Miss Eudie Couter, Mr. Pierre Matisse, Mr. Karl Nierendorf, Mr. Curt Valentin for their assistance and encouragement; to Gibian's Art and Record Shop and the Rudolph Weller Company for mutual accessions; to Mr. Fred Levy for the cover design and typographical layout, and to the Sonn Printing Company for their cooperation in making the catalogue.

Calder  
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BRONX CENTRAL  
UNIVERSITY MARKET

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EMILENT MARINER.

SEP 4 10-PM '45

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On December 2nd Reprint  
edition of Samuel  
WRIGHT MORRIS.

42

BRONX CENTRAL

NEW YORK 4 N. Y.  
SEP 4  
10-PM  
1945

ST 40TH STREET, NEW YORK 18, N. Y.

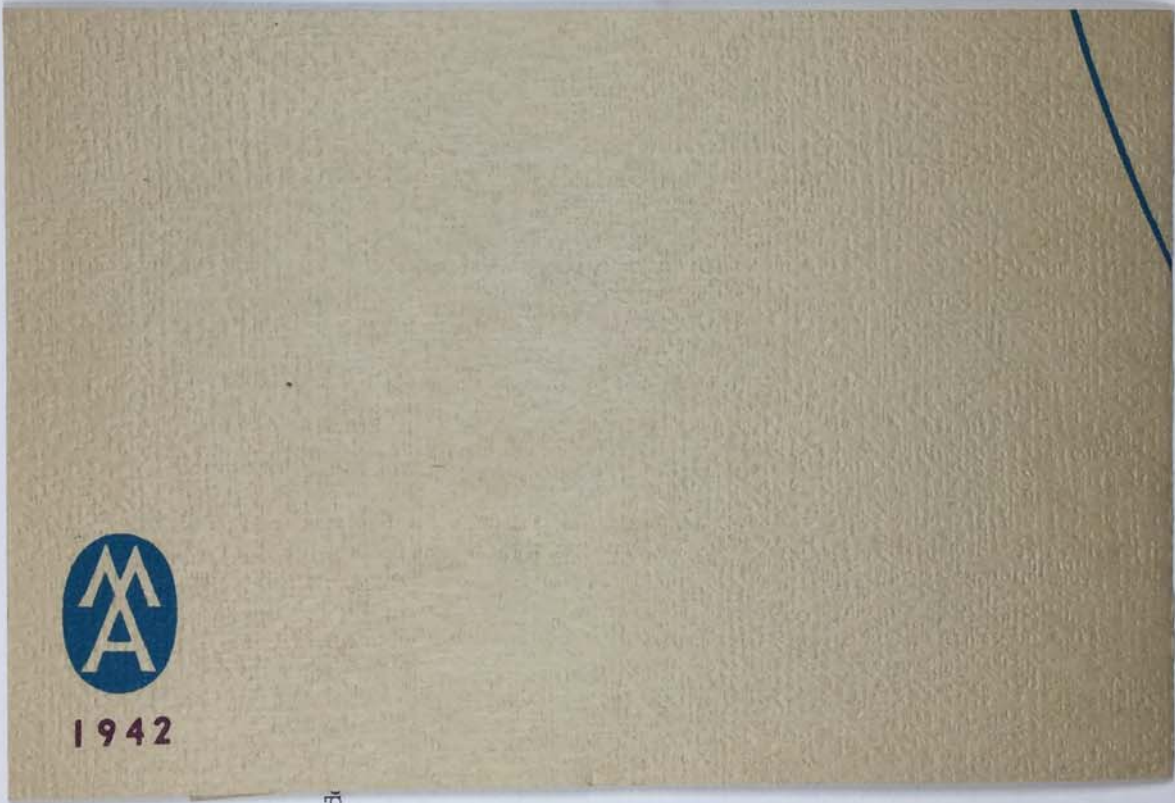
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

*Calder*  
*13 July 51*      *Ex. 242*

*Keen P*

July 18, 1951



1942

EXHIBITION 242

ALEXANDER CALDER

Correspondance: Cald

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	MoMA Exhs.	242.3

*Calder*  
*13 July 51* *Ex. 242*

July 18, 1951

**GAY, fANTaSTIC**  
GOUACHES BY **CALDER**  
OPENING SEPT. 10 -1945

**SAMUEL M. KOOTZ**  
*Gallery* ... 15 E. 57

BAZIOTES, BROWNE, CALDER, GLARNER, HOLTY, LEGER, MOTHERWELL

EXHIBITION 242

ALEXANDER CALDER

Correspondance: Calder/Calder

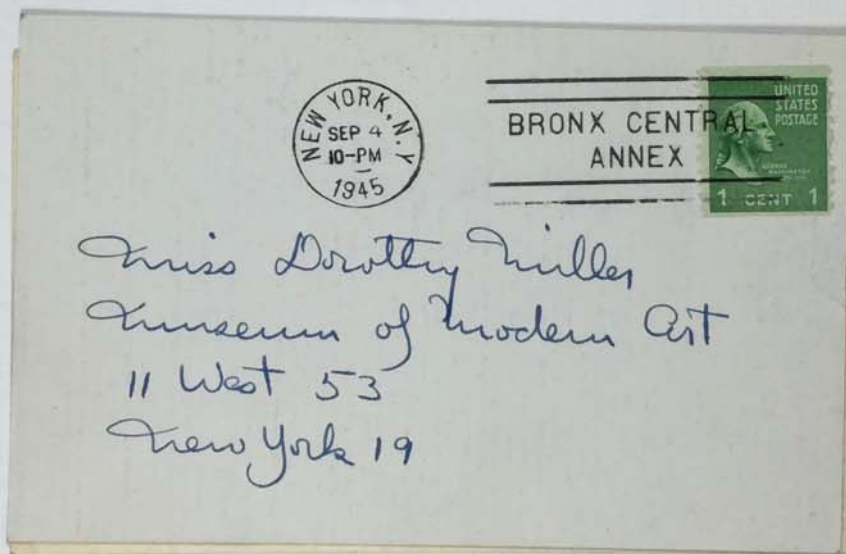
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

*Calder*  
*13 July 51* *Ex 242*

*Dear E*

July 18, 1951



EXHIBITION 242  
ALEXANDER CALDER  
Correspondance: Calder/Calder

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	MoMA Exhs.	242.3

*Calder*  
Ex. 242  
13 July 51

July 18, 1951

*Calder*  
**REYNAL & HITCHCOCK** Publishers: 8 WEST 40TH STREET, NEW YORK 18, N. Y.

On December 2nd Reynal & Hitchcock will publish an illustrated edition of Samuel Coleridge Taylor's poem, THE RIME OF THE ANCIENT MARINER. For this Robert Penn Warren has written the twenty thousand word critical essay and the notes. The twenty-six black and white drawings are by Alexander Calder, the distinguished American artist.

\$3.75 net

EXHIBITION 242

ALEXANDER CALDER

Correspondance: Calder/Calder

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	MOMA Exhs.	242.3

*Calder*

*13 July 51* *Ex 242*

July 18. 1951



TIMES SQUARE  
STATION



THIS SIDE OF CARD IS FOR ADDRESS

Mr. James Johnson Sweeney  
Museum of Modern Art  
11 W. 58th St.  
N. Y., N. Y.

EXHIBITION 242

ALEXANDER CALDER

Correspondance: Calder/Calder

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The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	MOMA Exhs.	242.3

EXHIBITION 242

ALEXANDER CALDER

Correspondance: Calder/Calder

I thought  
left it

you see, this number

7/19/57

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

13 July 51 Calden  
Ex. 242

Dear Monroe Perhaps it would be a good idea for me to have on hand an official invitation from the Museum just in case I <sup>should</sup> need ~~it~~ it in a hurry to show to the draft b.d. to ask for a postponement

Cordially  
Sandy

Apr. 2/43

... tied them up with (please forgive) a piece of ordinary white string. Could you fix it for us when you have time?

Cordially,

Release send to Harry

DD

7/19/51

DHD:cmc  
30"  
I thought  
left it  
you see

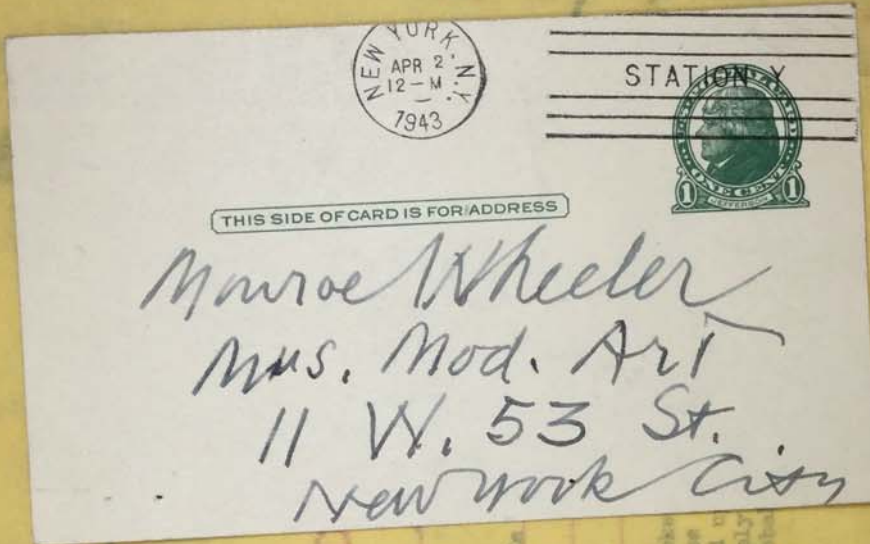
THE MUSEUM OF MODERN ART

To: in  
from: ...  
I remember something vague about this ...  
... referred to Philip Goodwin ...  
... I checked with Harry. The ...  
... in Storage which I think ...  
... keeping it for someone knows what ...  
... day in black.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

13 July 57 Calden  
Ex. 242



I am sorry to report that the "Little Yellow Panel" which the Registration department loves so much and which is hanging next to my desk needs to be restrung. One day the string broke and the disks came tumbling down. Harry tied them up with (please forgive) a piece of ordinary white string. Could you fix it for us when you have time?

Cordially,

*Release sent to Harry*

*DD*

*7/19/57*

DHD:cmc

THE MUSEUM OF MODERN ART

*30"*  
*1 thing left in you*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

*Calder*  
Ex. 242

July 18, 1951

Mr. Alexander Calder  
Painter Hill Road  
R.F.D. Roxbury  
Connecticut

Dear Sandy,

We have been holding the base for the "Steel Fish" for several years and will be delighted to release it to you. Can you collect it sometime when you are in New York with your car?

I am sorry to report that the "Little Yellow Panel" which the Registration department loves so much and which is hanging next to my desk needs to be restrung. One day the string broke and the disks came tumbling down. Harry tied them up with (please forgive) a piece of ordinary white string. Could you fix it for us when you have time?

Cordially,

DHD:cmc

*Release sent to  
Harry*

*DD*

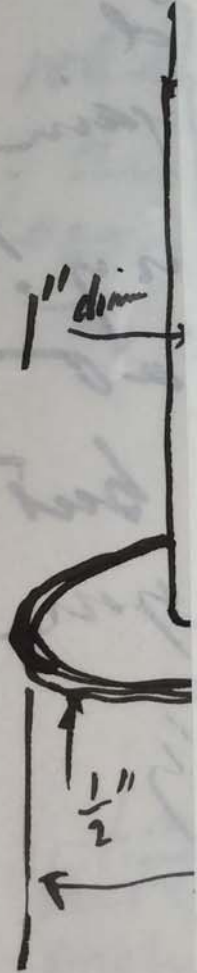
*7/19/51*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

July 5/

CALDER  
PAINTER HILL ROAD  
R. F. D. ROXBURY,  
CONN. U.S.A.  
JURY 122-2

Dear



THE MUSEUM OF MODERN ART

Date July 16, 1951

Re: Re Calder letter

To: DD  
From: ma

I remembered something vague about this base and looked up the release when the item was returned to Philip Goodwin. The release says "Keep post in Museum", and I checked with Harry. There is a stand up on top of one of the tills in Storeroom A which I think must definitely be it. We've just been keeping it for goodness knows what reason. Probably Sandy can collect it one day in his car.

I thought  
left  
you see, this mobile

Museum  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

13 July 51

CALDER  
PAINTER HILL ROAD  
R. F. D. ROXBURY,  
CONN., U.S.A.  
TEL. & TFL. WOODBURY 122-2

Dear Dorothy Does the Museum  
by any chance have  
the old base to the  
"Steel Fish"



I sold the  
object to Philip  
Goodwin, a long time  
ago, and he put  
it on another pole.  
Later he wanted  
this one as well, and  
as I have asked him  
about it, and he  
doesn't have it,

I thought perhaps I might have  
left it with you.  
You see, this mobile

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

he gave to the Museum  
of Virginia in Richmond —  
and they enjoyed it a  
while, but then decided  
to swap it with me for  
a smaller one, and  
so I have it back again.

Its all very funny!  
— If you haven't got  
it, don't worry — but  
I thought I'd ask you.

very Cordially  
Sandy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Calder

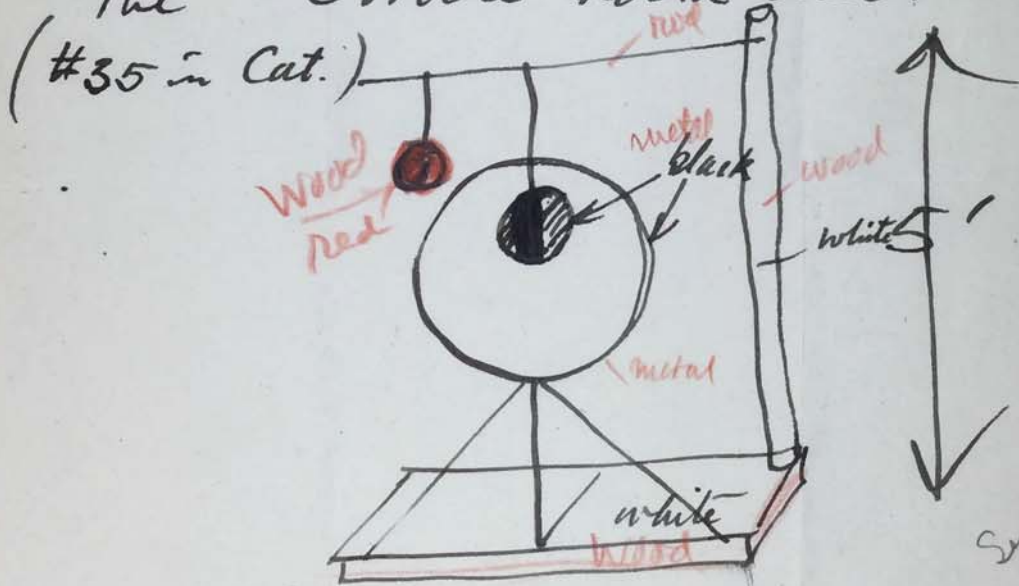
CALDER  
 PAINTER HILL ROAD  
 R. F. D. ROXBURY,  
 CONN. U S. A  
 TEL. & TEL. WOODBURY 122-2

Calder

Nov. 11/44

Dear Robby

I can't remember  
 what became of  
 the "circle with ball + disk"  
 (#35 in Cat.)



4  
1933

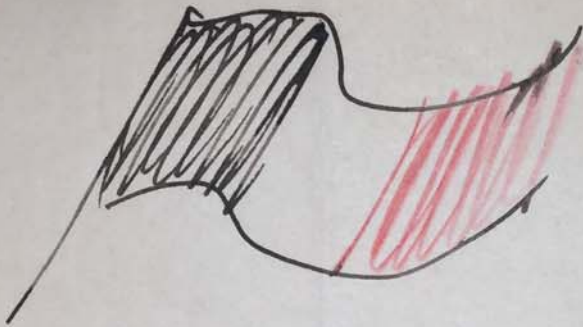
Sent to I. Sweeney  
 owned by P. C. F.  
 DLO

I may have the small parts  
 but can't locate the large plank +  
 circle, or stick + rod.

Would you please let me  
 know what record you have of it  
 Cordially, Sandy

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3



*Calder*

CALDER  
 PAINTER HILL ROAD  
 R. F. D. ROXBURY,  
 CONN. U S A  
 TEL. & TEL. WOODBURY 122-2

July 14 /44

TH

THE MUSEUM OF MODERN ART, NEW YORK

September 15, 1943

To:

From:

Dear  
 Sand  
 and  
 spac  
 If w  
 jewe

The Museum of Modern Art requests the pleasure of your company on Tuesday, September the 28th, from 6:00 to 7:00 o'clock at a reception in the Penthouse in honor of Alexander Calder on the occasion of the opening of an exhibition of his sculptures and constructions.

R.S.V.P.  
 The Secretary

11 West 53  
 New York 19

ART

If he can't think it is all right to leave some in offices if he is willing.

*ok*  
 Collected 8/29/44

*00*  
 The 5-foot  
 case Sandy  
 he wants it  
 so it's here  
 still here  
 never seen

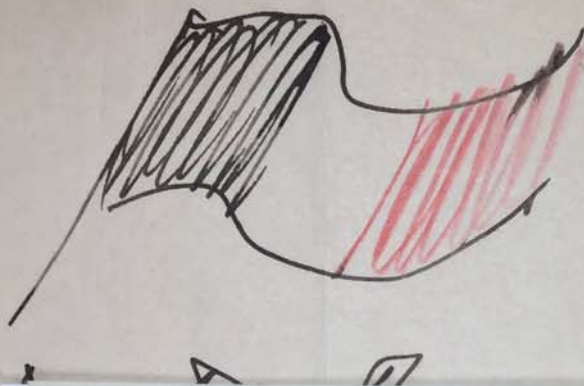
→ "for art's sake"

*sand at say  
 OK to  
 keep 'em  
 Dec*

I will see you soon about the remaining objects  
 Sandy

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MOMA Exhs.	242.3



*Calder*

CALDER  
PAINTER HILL ROAD  
R. F. D. ROXBURY,  
CONN., U. S. A  
TEL. & TEL. WOODBURY 122-2

July 14 /44

**THE MUSEUM OF MODERN ART**

**Date:** August 7, 1944

**To:** Miss Allen

**Re:** Calder Mobiles

**From:** Dorothy Dudley

Dear Monawee:

Sandy Calder may be in to collect the rest of his mobiles, and so forth, and so forth which are in the Mezzanine. If we should get crowded for space, we can have them packed and shipped to Washington, Connecticut. If we do this, he asked us not to send too large a box. Apparently the jewelry box just barely went into his station wagon.

If he does come in later in August, try to get rid of as much as you can. I ~~think~~ think it is all right to leave some in offices if he is willing.

*ok*  
*Collected*  
*8/29/44*

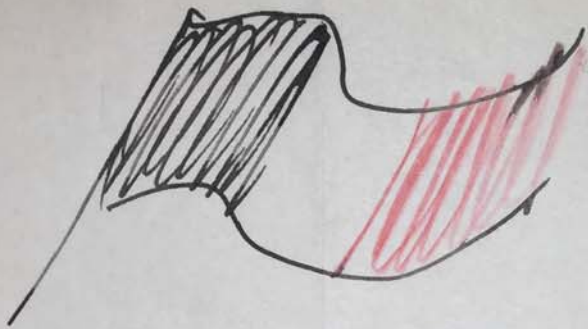
*OK*  
*The 5-foot*  
*coke Sandy*  
*has parts*  
*of Wallace*  
*Harrison's*  
*he wants it*  
*so it's here*  
*res.*

→ "for art's sake" ← *sent to OK keep 'em*

I will see you soon about the remaining objects

Sandy

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	242.3



Calder

CALDER  
PAINTER HILL ROAD  
R. F. D. ROXBURY,  
CONN., U.S.A.  
TEL. & TEL. WOODBURY 122-2

July 14 /44

Dear Dorothy  
That boy you  
sent the jewelry in could be  
made into just the sort  
of kitchen cupboard Louisa  
wants. How much do you  
want for it? (I've had  
it all ready to send to you for  
some time, but have never been  
to Washington with the Ford)

→ "for arts sake"

sent at. say in  
OK keep 'em

I will see you soon about the  
remaining objects  
Sandy

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

*Calder*

July 14, 1944

Dear Sandy:

The package of sailcloth is here and was reposing in the bottom of the box containing some coils of wire, etc. and I guess we thought you knew about it. Harry is sending your own wooden box back to you probably on Monday and in it we are sending an assortment of surprises such as the sailcloth. Hope you receive it all safely.

Sincerely,

*ma*

Mr. Alexander Calder  
Painter Hill Road  
R.F.D. Roxbury, Connecticut

*Handwritten notes on the left side of the page, including the name 'Sandy' and other illegible text.*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

July 6, 1944

CALDER  
 PAINTER HILL ROAD  
 R. F. D. ROXBURY,  
 CONN.. U S. A  
 TEL. & TEL. WOODBURY 122-2

ROXBURY  
 JUL 12  
 2 PM  
 1944

THIS SIDE OF CARD IS FOR ADDRESS

*Handwritten:*  
 Dorothy Dudley  
 Mrs Mod. Art  
 11 West 53<sup>rd</sup> St.  
 New York City

*Vertical handwritten:*  
 Mrs Dudley  
 11 West 53<sup>rd</sup> St  
 New York City

Don't any rush about this as long as we can return them by September 15th. I thought it might be arranged the next time you come in.

I'm sorry your box wasn't sent with the jewelry. We have asked Harry to ship it to you.

I hope you are having a nice summer.

Sincerely,

Mr. Alexander Calder  
 Painter Hill Road  
 Roxbury, Connecticut

Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MOMA Exhs.	242.3

July 6, 1944

Dear Sandy:

Dear Dorothy were <sup>yes - the here Jan 3</sup> some  
bright colored strips  
of sailcloth sent to  
you with the jewelry  
from Chicago? I've lost  
track of them & would  
like to find them. Sandy  
July 12/44

asked Harry to ship it to you.

I hope you are having a nice summer.

Sincerely,

Mr. Alexander Calder  
Painter Hill Road  
Roxbury, Connecticut

Enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

July 6, 1944

Dear Sandy:

Enclosed is our receipt for the Four and Three mobile. Since it is not to be in our permanent collection we are recording it as a loan to the 15th Anniversary Exhibition.

The next time you are in New York will you please see me or phone me about returning the rest of your loans - several mobiles, the double cat, etc. During the summer we hope to return all loans which are not being used to make room for incoming exhibitions in the fall. I think you said that you wanted the loans that are still here sent to your studio but suppose you will have to arrange to have someone there or be there yourself to receive them.

There isn't any rush about this as long as we can return them by September 15th. I thought it might be arranged the next time you come in.

I'm sorry your box wasn't sent with the jewelry. We have asked Harry to ship it to you.

I hope you are having a nice summer.

Sincerely,

Mr. Alexander Calder  
Painter Hill Road  
Roxbury, Connecticut

Enc.

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*Calder*

# CALDER

RECENT WORK

MAY 19 UNTIL JUNE 6, 1942  
PIERRE MATISSE GALLERY  
41 EAST 57th STREET • NEW YORK CITY

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*Calder*

**C  
A  
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D  
E  
R**



*Miss Dorothy Miller  
% Museum of Modern Art  
11 W. 53 St.  
City*

Members  
Calder  
20th, c  
As the  
at once  
space

From  
To:  
Miss  
TH

*Calder #242*

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	MoMA Exh 5.	242.3

*Calder*

**CALDER DRAWINGS**  
**A** 1  
**L** 9  
**D** 4  
**E**  
**R** DECEMBER 1 to 24 • 2  
**WILLARD GALLERY**  
32 EAST 57 • NEW YORK CITY

*M.W.  
D. J. W.  
D. J. W.*

space 14  
at once  
As the s  
20th, or  
Calder 1  
Members

From:

To:  
Miss

TH

*Calder  
#212*

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Calder

Sec. 562 P. L. & R.



Miss Dorothy Miller  
Museum of Modern Art  
11 West 53 - N.Y.C.

Calder #242

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	MoMA Exhs.	242.3

*Calder*

June 28, 1944

*Calder #242*

# THE MUSEUM OF MODERN ART

*Miss McCallum*

**Date** ~~October 19, 1945~~

*special performance of Circus*

**To:** *Miss Dudley*  
The Staff

**Re:** ~~Alexander Calder's Circus~~

**From:** Miss Hawkins

Members of the staff are invited to see the Circus performance which Sandy Calder is giving for the Associate, Fellow and Life members on Wednesday, the 20th, or Thursday, the 21st, at 9:00 o'clock in the Members' Room.

As the seating capacity is extremely limited, please let Miss McCallum know at once which of the two evenings you would like to come. Because of the space limitation no one who has not accepted in advance can possibly be admitted.

- D. Lytle - Sunday*
- D. Dudley - "*
- M. Allers - "*

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	<i>MoMA Exhs.</i>	<i>242.3</i>

*Calder*

June 28, 1944

THE MUSEUM OF MODERN ART

DATE November 12, 1943

## REQUEST FOR PUBLICATIONS

Kindly send **3** copies of the following publications:

paper  
cloth

CALDER

To: Mrs. H. Gates Lloyd  
Haverford  
Pennsylvania

Mrs. Theodore Tiekin  
209 Lake Shore Drive  
Chicago, Illinois

Mrs. Charles B. Goodspeed  
2430 Lake View Avenue  
Chicago, Illinois

For:

*Calder's work*

Requested by

*Walter Dill*

NO.

DELIVERED

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	<i>MoMA Exhs.</i>	242.3

*Calder*

June 28, 1944

Dear Sandy:

*How about sending me [unclear]?*

We have your box in which some of the jewelry was shipped and will send it to you. I'm sorry that we didn't think of it or we could have packed it inside the large one we sent you. The top of your box seems to have become lost in the shuffle but Eddie will make an extra-special to take its place.

Thanks for returning the receipt duly signed.

Hope all of you have a good summer.

Sincerely,


*Sandra*

Mr. Alexander Calder  
Painter Hill Road  
Roxbury, Connecticut

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ok

How about sending  
me my box 

~~Letter of 2/11/77~~

Sandy

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

THE MUSEUM OF MODERN ART

Calder

To: Miss Dudley, Miss Miller, Mr. Warren

June 15, 1944

From: Mr. [unclear]

Dear Sandy:

Today we are shipping you by Express Prepaid to Washington, Connecticut a tremendous box containing all of the jewelry. Rudy, who packed the jewelry, asks that you be very careful in unpacking the box as there are many small packages among the excelsior and cut paper and he is afraid that you might overlook some of them.

However, to avoid this, I am enclosing two copies of the items which are contained in the box. Will you please sign and return one copy to us and the other one you may keep for the records.

Since we are so short of boxes and wood these days, would you please ship back the empty box to us by Express Collect, mark it EMPTY and it will come back to us half-rate.

Dorothy has a drawing in the office which she thinks might belong to you, but there is no signature on it. If you are in town some day, would you stop in and see if you can clear up the hidden identity for us.

Hope all arrives in good order,

Sincerely,

*M.A.*

Mr. Alexander Calder  
Painter Hill Road  
Roxbury, Connecticut

*2 Copies of receipt  
enclosed*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

# THE MUSEUM OF MODERN ART

Date <sup>1944</sup> January 6, 1943

To: Miss Dudley, Miss Miller, Mr. Warren

Re: Calder

From: Mr. Soby

*Kept as regular loan for Sculpture Garden.*

Sandy Calder has agreed to let us keep on extended loan the large stabile, Whale after the close of his exhibition. He is willing to have us put it out in the garden again provided we will make sure that it is kept painted and that it is checked for ~~rust~~ bare spots before it goes out again.

*\$ 500.00*

He also asks that we occasionally grease the links on the mobile in the garden to prevent frictional wear.

*\$ 500.00*

JTS:mc

*Mr -  
change insurance  
on this & come to  
Sculpture garden  
again if they were  
insured to Calder  
at this time*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

House

Large Sil. Collar

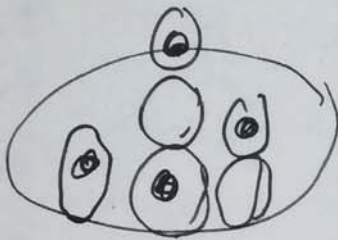


I pin

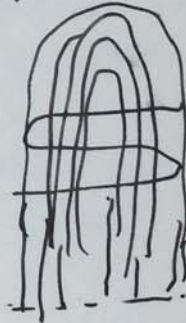
sil " -59.

~~barrette~~ barrette

MoMA



replace



brooch

brooch (43.1645)

Brooch: galvanized iron, blue glass 43.1938

Brooch (43.1645) ✓

This note fits the description should

alder

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	242.3

re CLIFFORD

255 E. 72

part. C. in title to Pennsylvania Unversity  
(Dec 18) Museum

- Hammered silver "I" neck tie - 300. -

- Necktie with spiral in  
Two (green - long) 175. -

- Silver Buckle 75. -

- Necktie of linen 150 -

- Buckle, silver 75. -

- South C. Pipe - 60 -

- Silver Bracelet - 50. -

- Pipe - brass (43.1675)

- Jewelry - gold ring with blue  
gem 43.1938

- Brass Comb (43.1650) ✓

C.  
28/43

Dear A  
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Cordially  
Sandy Calder

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exh 5.	242.3

re CLIFFORD

255 E. 72

N.Y.C.

Oct. 28/43

Dear Monroe

There seems to be a possibility that The Cliffords may buy 2 objects, i.e. each one buying one, unknown to the other. The final result might be that they <sup>will</sup> feel they have too many (of good things). In such a case I think they should have the privilege, if they so wish, of returning one.

Will you please file this note so that you can show it to them if such a combination should occur.

Cordially

Sandy Calder

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Calder

The Art Institute of  
Chicago will notify  
you when to ship  
"13 Spines"

(the which please do, & / Thank  
you — Sandy Jan 20/44

registrar

Mr. Alexander Calder  
Roxbury  
Connecticut

DD:joe

Dear Dorothy  
with you please advise the  
Chicago Art Club  
date they can  
back. They  
my Jewels  
that I can  
see

Oct. 12/43

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

*Calder*

October 13, 1943



THIS SIDE OF CARD IS FOR ADDRESS

*Dorothy Dudley*  
*Mrs. Mod. Apt*  
*11 W. 53 St.*  
*New York City*

Mr. Alexander Calder  
 Roxbury  
 Connecticut

DD:joc

*Dear Dorothy*  
*will you please advise the*  
*Chicago Art Club*  
*date they can*  
*back. The*  
*my sense*  
*what*  
*that*

*Oct. 12, 1943*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

*Calder*

October 8, 1943

October 13, 1943

Dear Sandy:

I am enclosing a copy of our letter to Dean Meeks at Yale in regard to your Stable and Mobile collected from us last Saturday. I assume that you want to have them returned to you at the close of their exhibition.

Best wishes,

Registrar

Mr. Alexander Calder  
Roxbury  
Connecticut

DD:joe  
 Dear Mr. [unclear] with you please advise the Chicago Arts Club of the earliest date they can have the objects. They are going to exhibit my jewelry in December and would probably like it for that, if possible.  
 Cordially,  
 Sandy

*Oct. 12/43*  
*Joe*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

*Calder*

October 8, 1943

Dear Sandy:

The stabile and mobile which you wish to lend to the Department of Architecture at Yale will be ready any

Oct. 12/43

Dear Dorothy  
 will you please advise the  
Chicago Arts Club of the earliest  
 date they can have the object  
 back. They are going to exhibit  
 my jewelry in December and  
 would probably like it for  
 that, if possible.  
 Cordially Sandy

*any!*

*Done NOV 28*

Mr. Alexander Calder  
 Painter Hill Road  
 R.F.D. Roxbury, Conn.

DD:joc

Mr. Alexander Calder  
 Painter Hill Road  
 Roxbury, Conn. 06068

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	MoMA Exhs.	242.3

*Calder*


October 8, 1943

Dear Sandy:

*Calder sr*  
*255 E. 72<sup>nd</sup>*  
*New York City*

THIS SIDE OF CARD IS FOR ADDRESS

*Dorothy Dudley*  
*Mrs. Mod. Art*  
*11 W. 53 Street*  
*New York City (19)*



*entry!*

Registrar  
which could be replaced with... there are hundreds of  
people who would be disappointed and very few of your number  
are who have a thousand or less to spend in these days.

Mr. Alexander Calder  
Painter Hill Road  
R.F.D. Roxbury, Conn.

DD:joo

Mr. Alexander Calder  
Painter Hill Road  
R.F.D.  
Roxbury, Connecticut  
0872

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

*Calder*

October 8, 1943

October 9, 1943

Dear Sandy:

The stabile and mobile which you wish to lend to the Department of Architecture at Yale will be ready any time Mr. Kibel or Mr. Caproni wishes to collect them. Do you think they will send a truck for them? <sup>I want</sup> to have them packed and shipped, and I think I will suggest that they have Budworth take care of it, since our shops are too busy at present.

*the scenery!*

I am enclosing a receipt listing "The Jury" and so forth which you took back with you the other day. Will you please sign and return it to us, so that the records of this department may be completed.

We are anxious to see your Circus Performance.

Best wishes,

Registrar

Mr. Alexander Calder  
 Painter Hill Road  
 R.F.D. Roxbury, Conn.

DD:joc

Mr. Alexander Calder  
 Painter Hill Road  
 R.F.D.  
 Roxbury, Connecticut

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

*Calder*

Mr. Alexander Calder  
Painter Hill Road  
Roxbury, Conn.

*Oct. 2/43*

October 7, 1943

*Dear Mr. Calder*

*sent me a note about reproductions etc. The brooch - its OK with me*

Dear Sandy,

*I was glad to hear from you. I would like to see the mobile in your office which I bought from you many years ago, and which has given me such great delight, needs re-painting, and Jean Volkmer tells me that you have your own paints. Could you let me know what brew they are, so that we could get some for re-painting Calder's in the future?*

We have fixed the cocktail party for October nineteenth, Tuesday, at five forty-five, and as I told you I am trying to limit the guest list to museum directors and prospective customers. I am looking forward to seeing you and Louisa then, if not before, at 410 Park Avenue.

*were you depressed? you ask*

The exhibition is an immense success, and everyone is enthusiastic about the work and its presentation. We have had a number of inquiries from prospective customers, but so far they have all found the prices too steep. I do think it would be desirable if you could put into the exhibition a couple of inexpensive items which could be replaced when sold, because there are hundreds of people who could buy inexpensive ones and very few of your admirers who have a thousand or two to spend in these days.

*They are*

I am enclosing herewith some of the photographs that were taken at the opening, which I know you will want to have.

Ever yours,

*The "Decorated Whip"*

Mr. Alexander Calder  
Painter Hill Road  
R.F.D.  
Roxbury, Connecticut

MW:CH

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	242.3

Dudley - 2 obj. for Yale  
(Kibbel)

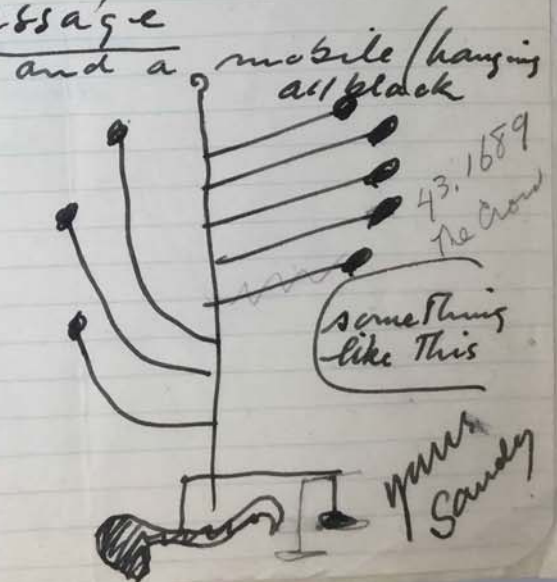
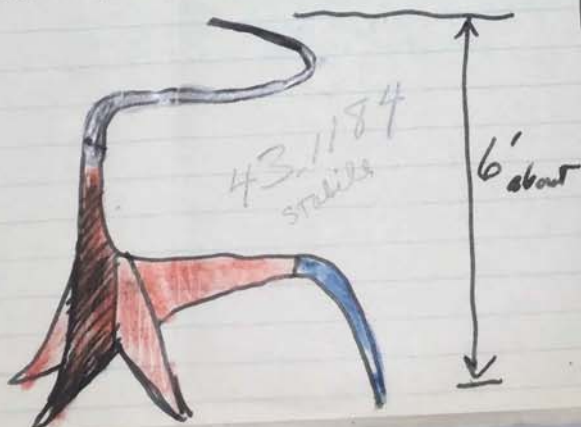
CALDER  
PAINTER HILL ROAD  
R. F. D. ROXBURY,  
CONN., U.S.A  
TEL. & TEL. WOODBURY 122-2

Oct. 2/43

Dear Dorothy Catherine White  
sent me a note about reproducing,  
etc. the brooch — its OK with me.  
I told Miss Newmeyer that  
I would like to keep any photos  
made in the galleries of the  
Museum on as high a level  
as possible — i.e. not for  
advertising, etc.

I wish to lend 2 objects which  
were not used in the show to the  
young men in the architecture  
dept. of Yale for a show a  
young Mr. Kibbel or Mr. Caproni  
will probably  
ask for them shortly. At present

they are in the East Passage  
They are  
The "Uprooted Whip"  
a stabile and a mobile (hanging  
all black



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Museum of Modern Art

October 1, 1943

Returned to Mr. Alexander Calder, Painter Hill Road, Roxbury, Connecticut, the following items not to be used in the exhibition:

- 43.1457 Articulated Acrobat, wire
- 43.1465 Sign for Weyhe Gallery Exhibition, wire
- 43.1646 Necklace, silver
- 43.1647 Necklace, bronze leaves
- 43.1649 Bracelet, silver
- 43.1651 Comb, bronze
- 43.1652 Feather pin, silver
- 43.1653 Earrings, silver
- 43.1654 Ring, silver
- 43.1655 Mobile, necklace, silver
- 43.1656 Necklace, silver
- 43.1661 Constellation, wood and wire
- 43.1669 Double Face, sheet metal
- 43.1675 Black Disc with Flags, wire, steel, tin
- 43.1704 Necklace, hammered brass
- 43.1705 Necklace, hammered silver circle
- 43.1706 S-shaped Necklace, hammered bronze
- 43.1708 Necklace, hammered brass
- 43.1710 Mobile, necklace, small, hammered silver
- 43.1711 Necklace (with squash), hammered silver
- 43.1712 Necklace, coiled brass wire
- 43.1715 Pin, triple spiral, hammered bronze
- 43.1716 Pin, hammered brass
- 43.1717 Pin, hammered brass
- 43.1718 Spiral Pin, hammered brass spiral
- 43.1721 Comb, hammered brass
- 43.1722 Bracelet, silver
- 43.1723 Bracelet, silver wire, coiled
- 43.1724 Bracelet, silver
- 43.1725 Bracelet, coiled silver
- 43.1728 Bracelet, hammered brass
- 43.1833 Pin, Hammered brass wire
- 43.1834 Ring, hammered silver
- 43.1897 Collar (with double bangles), hammered silver
- 43.1936 Barrette, hammered silver
- 43.1937 Spiral Pin, brass and blue glass (cabochon)
- 43.1939 Double C Pin, silver
- 43.1942 Bracelet (large), silver, with petals
- 43.1945 Bracelet (small), silver, coiled
- 43.1948 Shirt stud fly, brass wire
- 43.1949 Gold Earrings, gold wire

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MOMA Exhs.	242.3

September 10, 1943

Returned to Mr. Alexander Calder, Painter Hill Road, Roxbury, Connecticut, the following items not to be used in the exhibition:

Returned to Mr. Alexander Calder, Painter Hill Road, Roxbury, Connecticut

43.1272 Mobile, wood, with motor in the exhibition

43.1273 Rearing Horse, wire

43.1275 Soda Fountain, wire and wire

43.1278 Ostrich, wire and wire

43.1277 Horse, wire could be used to make, wire

43.1279 Ostrich (small), wire and wire

43.1289 Shot gutter (Ball Player?), wire

43.1301 Sunflower, wire

43.1305 Eggplant, galvanized iron

43.1306 Escapist Hunter's Chair, galvanized iron

43.1307 Babe Ruth (Hall of Fame), wood and wire

43.1308 Display object, aluminum, with brass wire

43.1309 Display object, wire with aluminum tin and wood

43.1310 Display object, wood with wire

43.1311 Polo player, wood, tin

43.1312 Jeep, wood and tin

43.1313 Tricycle, wire, wood

43.1314 Carrot Cart, wood and wire

43.1315 Pyro, wood, tin and wire

43.1316 Red Horse, wood and wire

43.1318 Charleston Girl, wood and wire

43.1319 Torrero, wire and tape

43.1419 Shoesie, wood

43.1420 Flat Nude, boxwood

43.1421 Boxwood Lady, wood

43.1422 Uncorkable Wench, wood

43.1423 Reclining Negro, relief, walnut

43.1424 Katharine Cornell, wood

43.1426 Totem Pole, wood

43.1427 Male and Female acrobats, wood

43.1428 La Femme, wood

43.1429 Truncated Elephant, wood

43.1430 Flat Blonde, wood

43.1431 Abstract Sculpture, wood

43.1432 Unfinished Acrobat, wood

43.1433 Big Bust, tulip wood

43.1435 The Nymph, wood

43.1440 Head, display stand for jewelry, wire and glass

43.1445 Coat Hanger with Head, wire

43.1446 Acrobat Receiving Applause, galvanized wire

43.1447 Display model, wire

43.1448 Walking woman, display model, wire

43.1449 Corset model, wire and wood

43.1451 Model for a large figure with swinging arms, wire

43.1454 Babe Ruth, wire

43.1455 Anonymous Portrait, wire

43.1456 Cat Mask, wire

43.1458 Lamp in the form of a panther, wire and paper

Alexander Calder

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

2.

September 10, 1943

Alexander Calder

Returned to Mr. Alexander Calder, Painter Hill Road, Roxbury, Connecticut  
the following items not to be used in the exhibition:

- 43.1459 Portrait of a Chinese, wire
- 43.1461 Anonymous Portrait, wire
- 43.1463 Josephine should be made to shimmy, wire
- 43.1464 Josephine lugubrious, wire
- 43.1466 Ornament, brass
- 43.1467 Ornament, brass September 16, 1943.
- ~~43.1468 Wood~~
- TO 43.1578 Elephant, wood
- 43.1579 Horse and Rider, wire, paper and wood
- 43.1580 Dragon, wooden spoils, velvet
- 43.1583 Two ducks out for a walk, wire, cloth and wood
- 43.1586 Pin-up girl, wood and wire

---

- 43.1588 Dog, cloth
- 43.1589 Lion, cloth
- 43.1590 Cat (7 pieces), wood
- For 43.1591 Canal 7 wire the Museum of Modern Art
- 43.1592 Lion, wood
- From 43.1272 Elephant wire and for Canal 7 exhibition
- 43.1726 Bracelet, brass (broken)

Alexander Calder

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Alexander Calder  
Painter Hill Road, R.F.D.  
Roxbury, Conn.

September 16, 1943.

TO THE MUSEUM OF MODERN ART  
11 West 53 Street  
New York, N. Y.

---

For Delivery of objects to the Museum of Modern Art  
from Connecticut and Long Island for Calder exhibition

8 trips:

\$ 80.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MOMA Exhs.	242.3

THE MUSEUM OF MODERN ART  
11 WEST 53 STREET  
NEW YORK CITY

TO - *about* Mr. Alexander Calder  
Painter Hill Road, R.F.D.  
Roxbury, Conn.

DATE September 16, 1943

PLEASE PUT ORDER NUMBER ON INVOICE

No 20716

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	UNIT PRICE	TOTAL
<u>Confirmation Order</u>		
For delivery of objects for Calder Exhibition from Connecticut and Long Island.		80 00
<i>396</i>	<i>48</i>	
<i>580</i>		
<i>28</i>		
	<i>\$46.88</i>	<i>cash please</i>

ORDERED BY: Monroe Wheeler  
AUTHORIZED BY: *[Signature]*

My time?  
FOR CALDER EXHIBITION

*As truck man = 100% day?*

*8/day*  
80.00  
*46.88*  
\$126.88

when you have  
next time you come  
for all the collecting,  
wishes,  
E.L. 36.61  
Wanging in 13<sup>rd</sup> fl.  
storeroom

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	242.3

bill done -  
9/16/43 - Mrs. F.

anni 8 trips

round trip 180 mi  
 10 mi to gal  
 gal. 22¢

$$= 18 \text{ gal} \times \frac{22}{100} = 3.96 \text{ gas}$$

$$\begin{array}{r} 36 \\ \underline{36} \\ 396 \end{array}$$

$$\begin{array}{r} 3.96 \text{ gas} \\ + .90 \text{ oil} \\ \hline 4.86 \\ + 1.00 \text{ garage} \\ \hline 5.86 \\ \times 8 \\ \hline \hline \underline{\$46.88} \text{ car expense} \end{array}$$

My time ?

As truckman = 10.00/day ?

$$\begin{array}{r} 8 \\ \hline 80.00 \\ + 46.88 \\ \hline \underline{\$126.88} \end{array}$$

insurance  
 when you have  
 next time you come  
 all for all the collecting,  
 best wishes,  
 E. 36.61  
 hanging in 3rd fl.  
 storeroom

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Calder

August 30, 1943

Dear Sandy:

We have not been able to find the small composite wood object about which you wrote. Do you think it would be in Matter's studio?

Mr. Warren says there are several heavy wood boxes which are not being used at present by Circulating Exhibitions. Will show them to you when you are in and you can select what you need.

Will look for the "Mobile" which you sketched. I believe it is the one shown in the Cubism and Abstract Art Exhibition (Figure 219 in the catalog).

The valuations you gave us will be used for insurance purposes only. We will make a list of selling prices when you have had time to revise them.

We won't have so much work for you the next time you come in I hope. Don't forget to send us your bill for all the collecting, transportation, etc.

Best wishes,

Mr. Alexander Calder  
Painter Hill Road  
R.F.D. Roxbury, Conn.

EE 36.61

Wanging in 3rd fl.  
Storage

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Dear Doctor  
Aug 28/43  
I have found the  
2 sticks which go with the

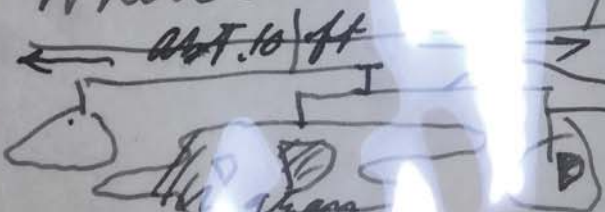
EXHIBITION DIRECTED BY JAMES JOHNSON SWEENEY

Est. W. Sweeney

Can you get 3 or 4 empty boxes of rather heavy wood 2' - 3' or thereabouts -  
for Tues or Wed.

empty hardware boxes perhaps.

When we [unclear] was been installed.  
abt. 10 ft  
Rod  
String  
Do you have such  
an object of mine  
It was once in the top of  
the stairwell in the old  
building - would you



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

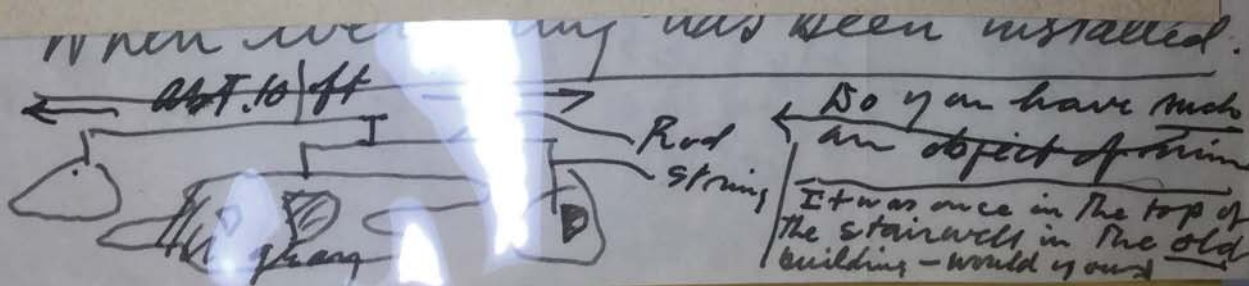
Aug 28/43  
Dear [unclear] I have found the  
2 sticks which go with the

EXHIBITION DIRECTED BY JAMES JOHNSON SWEENEY

INSTALLATION DESIGNED BY HERBERT MATTER

EXHIBITION DIRECTED BY JAMES JOHNSON SWEENEY

INSTALLATION DESIGNED BY HERBERT MATTER

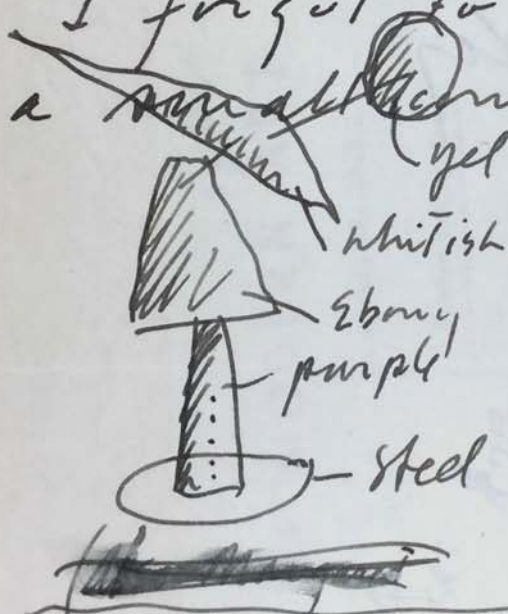


The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	242.3

Aug 28/43

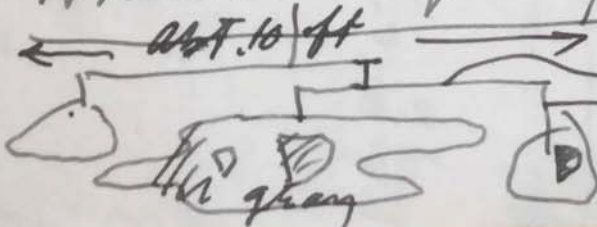
Dear Dorothy I have found the  
2 sticks which go with the  
8x5 Red Panel

I forgot to set up yesterday  
a ~~small~~ composite wood object



Perhaps you can  
assemble it. (with  
steel wires - that  
are supposed to  
be with it.)

About prices - use those I gave  
you as a basis for insurance -  
but don't quote them, please, as  
I want to revise them (upwards)  
when everything has been installed.



Do you have such  
an object of mine  
It was once in the top of  
the stairwell in the old  
building - would you?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

please unbrinker it, to  
show to J. Sweeney next  
convention.

I'll be back

Sandy

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	242.3

*Calder*

# THE MUSEUM OF MODERN ART

Date August 13, 1943

Merkle-Korff Gear Co. *Aug 5*  
 213 No. Morgan St.  
 Chicago *\$7.10*  
 Geared Motors 22 rpm. 60 cy. *(A.C.)*

---

*Am to receive negatives of photos of Mobile in Hotel Ballroom, Caracas this afternoon. Will forward them to Matter at once.*

---

*Am making your list - Sandy*

\_\_\_\_\_ bition  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_ ks ago. Mr.  
 \_\_\_\_\_ coming show.

is due on that date.

Sincerely,

Mr. Alexander Calder  
 Painter Hill Road  
 Roxbury, Connecticut

DD:EK

*Will you also send values for Mrs. de Tomasi's "Josephine Baker" and "Egoglasser". Thanks a lot.*

*R*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

THE MUSEUM OF MODERN ART

*Calder*



THIS SIDE OF CARD IS FOR ADDRESS

To:  
From:  
Here:  
Whe:  
Tha:

Monroe Wheeler  
Mus. Mod. Art  
11 W. 53 St.  
New York City

3  
tion  
ago. Mr.  
ing show.

*43.10  
156*

is due on that date.

Sincerely,

Mr. Alexander Calder  
Painter Hill Road  
Roxbury, Connecticut

DD:BK

*Will you also send values for  
Mrs. de Tomasi's "Josephine Baker"  
and "Ezequias". Thanks a lot.  
A*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

*Calder*

# THE MUSEUM OF MODERN ART

**Date** August 13, 1943

**To:** Miss Dudley

**Re:** Calder exhibition

**From:** Mr. Wheeler per Mrs. Hartman

Here are four Calder drawings which Mr. Calder brought in a few weeks ago. Mr. Wheeler asked if you would please hold them in connection with the coming show. Thank you very much

*43-1575-1  
1578*

is due on that date.

Sincerely,

Mr. Alexander Calder  
Painter Hill Road  
Roxbury, Connecticut

DD:EK

*Will you also send values for  
Mrs. de Tomasi's "Josephine Baker"  
and "Egglasse". Thanks a lot  
D*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

District 19

July 30, 1943

Dear Sandy:

I was awfully sorry to hear that you have been ill and hope that you are much better by now. Are you well enough to be bothered with noting insurance values and selling prices on the enclosed copy of our receipt for the sculpture collected from Matter's studio? If so, will you please return it to me before the 15th of August as our insurance report is due on that date.

Sincerely,

Mr. Alexander Calder  
Painter Hill Road  
Roxbury, Connecticut

DD:EK

Will you also send values for  
Mrs. de Tonnac's "Josephine Baker"  
and "Ezeglasse". Thanks a lot  
D

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

CALDER

July 16, 1943

June 8, 1943

Dear Sandy,

I am terribly sorry to hear of your illness. We all think of you affectionately and hope you will recover soon. Perhaps you would like to be thinking of a cover for your book. It should contain the word "Calder," or "Alexander Calder," and a strong, simple design without shading, in black and white and one other color. The cover should serve to arrest the eyes and the purses of visitors to bookshops, and should be legible from a considerable distance. The size of the cover is seven and a half by ten, and the drawing should be slightly larger than this to allow bleed. If you would like to make it twice this size, it might be sharper in reduction. The important thing is that it be strong and simple.

Do take care of your self and get well quickly. We shall be so happy to see you when you return.

Ever yours,

checked with Mr. Harro, who says it is all right.

May I say also that everyone admires your new work

and we are all looking forward to your exhibition

Mr. Alexander Calder  
Waterbury Hospital  
Waterbury, Connecticut

Sincerely yours,

MW:CH

Dictated by Mr. Wheeler and signed in his absence.

(Mrs. C. S. Hartman)  
Assistant

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exh 5.	242.3

*And you must call on up  
Sell*

THE MUSEUM OF MODERN ART

CALDER

*what can be done with a tin can  
me white  
punch*

THE MUSEUM OF MODERN ART

Mr. Alexander Calder  
Painter Hill Road  
R. F. D. Roxbury  
Connecticut

June 8, 1943

Dear Mr. Calder:

Mr. Wheeler is in town but out of the Museum, conferring on the Airways to Peace exhibition, which opens three weeks from today. I hope you will not mind my answering your question about the current in the Museum -- I have checked with Mr. Warren, who says it is AC. May I say also that everyone admires your show very much, and we are all looking forward to your exhibition here in the Fall.

Sincerely yours,

(Mrs. C. S. Hartman)  
Assistant

CCH:cv

*Dear Mr. Calder  
I hope you will not mind my answering your question about the current in the Museum -- I have checked with Mr. Warren, who says it is AC.  
It must be AC  
let me know  
CCH:cv  
June 8, 1943*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exh 5.	242.3

And you never got the drawing —  
**THE MUSEUM OF MODERN ART**  
 Call me up when you wish to come &  
 Sell — Sunday

To: Mr. Calder  
 From: George Wheeler  
 Re: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

What can be done with a tin can  
 one piece of wire  
 " " " " " "  
 " " " " " "

Dear Monroe just to be  
 sure, will you let me  
 know whether The Museum  
 is wired a.c. or d.c.  
 It must be a.c. — but  
 let me know, any way.  
 Cordially Sandy  
 June 6/43

drawing (table)

**THE MUSEUM OF MODERN ART**  
 Stable  
 Drawing 1933-1943  
 Circus drawings.  
 (Mailings)  
 Jewelry  
 Leaps  
 Furniture  
 Book Illustrations  
 Illustrations  
 Devices for lowering plates from kitchen to garden table.  
 Grills for broiling meat.  
 Mercury Fountains - Spanish Pavilion - WNYC  
 Deployed Stable (Constellation)  
 (new form on which I am working)

**To:** Mr. Burt  
 Mr. Wheeler  
**From:** Mr. Soby

Sandy Calder has offered to  
 now in the garden as his co-  
 catalog of his show, i.e. what  
 into the catalog fund. I'd  
 available for the purpose,  
 an answer.

Did you go to  
 my show? It's  
 still in  
 this week.

Clothing -  
 sweaters  
 gloves  
 galoches  
 ties

aluminum table

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exh 5.	242.3

And you never got the drawing —  
**THE MUSEUM OF MODERN ART**  
 Call me up when you wish to come +  
 Sell — Sandy

To: Mr. Calder  
 From: Monroe Wheeler  
 Re: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

CALDER  
 PAINTER HILL ROAD  
 R. F. D. ROXBURY,  
 CONN., U. S. A.  
 TEL. & TEL. WOODBURY 122-2

THIS SIDE OF CARD IS FOR ADDRESS

Monroe Wheeler  
 Mus. Mod. Art  
 11 West 53 St.  
 New York City



what can be done with a tin can  
 in one piece of wire

**THE MUSEUM**

- Mobiles
- Sonorous mobiles
- Stables
- Drawing 1933-1943
- Circus drawings.
- (Miscellaneous)
- Jewelry 1929-1943
- Leaps
- Furniture
- Book Illustrations
- Illustrations

To: Mr. Burt  
 Mr. Wheeler  
 From: Mr. Soby

Sandy Calder has offered to give now in the garden as his contribution to the catalog of his show, i.e. we would like to have a drawing of his into the catalog fund. I don't know if it is available for the purpose, but I would be glad to hear of an answer.

drawing (table)  
 drawing (table)  
 aluminum table

Clothing - sweaters, gloves, galoches, ties

Deployed Stable (conspicuous) (new form in which I am working)

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And you never got the drawing —  
 Call me up when you wish to come +  
 Select — Sandy

**THE MUSEUM OF MODERN ART**  
 Date Jan. 21, 1943.  
**To:** Mr. Calder  
**Re:** \_\_\_\_\_  
**From:** Monroe Wheeler

CALDER

**THE MUSEUM OF MODERN ART**  
 Date May 25, 1943  
**To:** Mr. Barr  
 Mr. Wheeler ✓  
**Re:** Calder catalog  
**From:** Mr. Soby

Sandy Calder has offered to give the Museum either the mobile or the stabile now in the garden as his contribution toward increasing the size of the catalog of his show, i.e. we would buy the mobile or stabile and put the money into the catalog fund. I don't see how we can do this, there being no money available for the purpose, but it is a generous offer and we should give him an answer.

what can  
 Furniture (chairs, toilet paper holders)  
 Book Illustrations, Harrison "Aesop's Fables"  
 Illustrations, Bridgman, "How to draw Animals"  
 Device for lowering plates from kitchen to garden table.  
 Grills for broiling meat.  
 Mercury fountain - Spanish Pavilion - 1937  
 Deployed Stabile ("Constellation")  
 (new form on wall & lawn working)  
 Clothing - sweaters, gloves, galoches, ties



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CALDER

April 5, 1943

Mr. Alexander Calder  
255 East 72 Street  
New York, New York

Dear Mr. Calder:

I take great pleasure in informing you that at the last meeting of the Exhibition Committee of the Museum of Modern Art it was voted to hold a retrospective exhibition of your work at this museum in the autumn of this year, probably opening in September. The exhibition will be assigned the main floor and part of the adjacent garden space. At present we hope to open the exhibition September 21 and continue it for at least six weeks. We have placed the direction of the exhibition in the hands of our Assistant Director, James Thrall Soby, but he will need considerable collaboration from you during the summer if the exhibition is to be as comprehensive as we should like. It is our hope that you may even be able to construct one or two garden pieces especially for the occasion. Need I say that I am delighted that we are to be able to present a complete showing of your work in all of its highly varied aspects, as you are one of the few American abstract artists who have attained international prestige.

We shall, of course, issue a publication at the time of the exhibition, but our publications budget has been greatly reduced, as has the amount of paper at our disposal, but I am sure we can arrange to issue a small book at least.

Many thanks for the list of your works which you have already provided us. If additions occur to you please let Mrs. Hartman have them.

Very sincerely yours,

MW:CH

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	MOMA Exhs.	242.3

CALDER

February 28, 1943 April 5, 1943

Dear Sandy,

Here is a letter informing you of the decision of the Exhibitions Committee to hold an exhibition of your work in September, and I hope that it will suffice to make your draft board let you alone until it is over.

Ever yours,

Mr. Alexander Calder  
255 East 72 Street  
New York, New York

MW:CH  
Enclosure

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	MOMA Exhs.	242.3

CALDER

January 28, 1943.

Dear Sandy:

Many thanks for returning the revised list of the work you have done. It looks more and more exciting to me. I hope that we shall be able to arrange a comprehensive show of your work in the not too distant future. I'll call you up soon and arrange to come to your workshop.

My best to you and Louisa.

Sincerely,

Mr. Alexander Calder  
255 East 72 St.  
New York, N. Y.

MW:lf

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

*Calder*

THE MUSEUM OF MODERN ART  
11 West 53 Street, New York

*Temporary Receipt*

Date: January 24, 1945

The objects described below, offered by:  
Publications Department

as a gift to The Museum of Modern Art, have been received and will be retained pending action by the Trustees, subject to the conditions noted on this receipt.

*DND*

Registrar

Number

Description

FOR STUDY COLLECTION:

Pen and ink drawing, Nativity, by Alexander Calder  
(or, Holy Family?)

*rejected*

**Gifts accepted:** It is understood that unless the Museum has been notified in writing to the contrary, gifts are outright and unconditional. Upon acceptance of the gift in whole or in part, the donor will receive an acknowledgment which shall render this temporary receipt null and void as respects the whole or part accepted.

**Gifts not accepted:** Should the gift be declined in whole or in part, notice will be given and the objects not accepted will be released to the donor only upon surrender of this receipt. It is requested that such objects be called for promptly.

**Note:** The Museum will not be responsible for the safekeeping of objects intrusted to it under this receipt beyond the exercise of such precautions as are taken for the safekeeping of the property of the Museum itself. Unless special arrangement is made in writing, the Museum will not carry insurance on objects offered as gifts nor provide carriage for such objects.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Calder  
THE MUSEUM OF MODERN ART

Date August 20, 1943  
Date August 20, 1943

To: Mr. Warren  
From: Mr. Warren  
From: Mr. Wheeler  
From: Miss D. Miller

Re: Calder Show  
Re: Calder Show

I have heard again from Alexander Calder telling us about the paint needed to repair the objects before the exhibition. These are Pierce's coach colors, ground in Japan, and may be had at A. De Lemos, 1655 Third Avenue at 37th Street. Charlie Fisher has gotten this paint here before. Calder says the paints come in 1/2 pint containers and he will need the following amounts:

- 5 cans ivory drop black
- 2 sign-writers red
- 1 chrome yellow
- 1 ultramarine blue

He further says "for white - think a little research. He further says "for white - think a little research would be good for I have always used house paint."

DM:DK  
DM:DK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

*Calder*  
THE MUSEUM OF MODERN ART

Date: August 20, 1943

To: Mr. Warren  
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Re: Calder Show  
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I have heard again from Alexander Calder telling us about the paint needed to repair the objects before the exhibition. These are Fieroe's coach colors, ground in Japan, and may be had at A. De Lemos, 1655 Third Avenue at 87th Street. Charlie Fisher has gotten this paint here before. Calder says the paints come in 1/2 pint containers and he will need the following amounts:

- 5 cans ivory drop black
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- 1 ultramarine blue

He further says "for white - think a little research would be good for I have always used house paint."

DM:DK

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	242.3

# THE MUSEUM OF MODERN ART

Date August 20, 1943  
~~August 13, 1943~~

To: Mr. Warren  
Mr. Wheeler  
From: Miss D. Miller

Re: Calder Show  
~~Calder exhibition~~

Dear Monroe:

I have just received a letter from Sandy Calder (I don't know why he wrote me about it) in which he says:

"A good number of the objects will need a final coat of paint. I have heard again from Alexander Calder telling us about the paint needed, to repair the objects before the exhibition. These are Pierce's coach colors, ground in Japan, and may be had at A. De Lemos, 1555 Third Avenue at 87th Street. Charlie Fisher has gotten this paint here before. Calder says the paints come in 1/2 pint containers and he will need the following amounts: not before the last, month?"

Charlie Fisher knows 5 cans ivory drop black  
2 sign writers red  
1 chrome yellow  
1 ultramarine blue

He further says "for white I think a little research would be good for I have always used house paint."

DM:EK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

August 13, 1943

c. to Mr. Warren

Mr. Wheeler

Calder exhibition

Dorothy Miller

Dear Monroe:

I have just received a letter from Sandy Calder (I don't know why he wrote me about it) in which he says:

"A good number of the objects will need a final coat of paint after they arrive, or after they are in position. I use soach colors (ground in Japan) which dry in a few hours.

Can I count on a few workmen to lend a hand with this at the last, or just before the last, moment?"

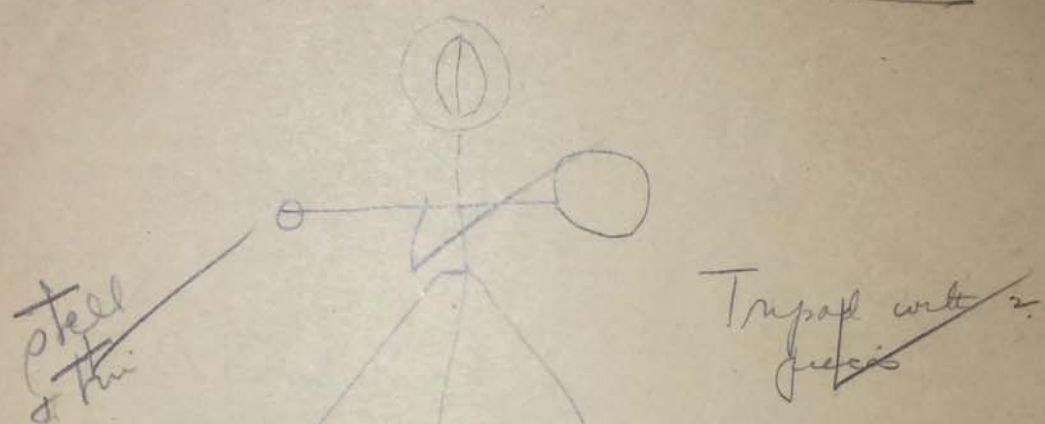
Charlie Fischer knows about the paint Calder speaks of as we have repainted his things before. Will Mr. Warren be able to take care of this problem?

DM

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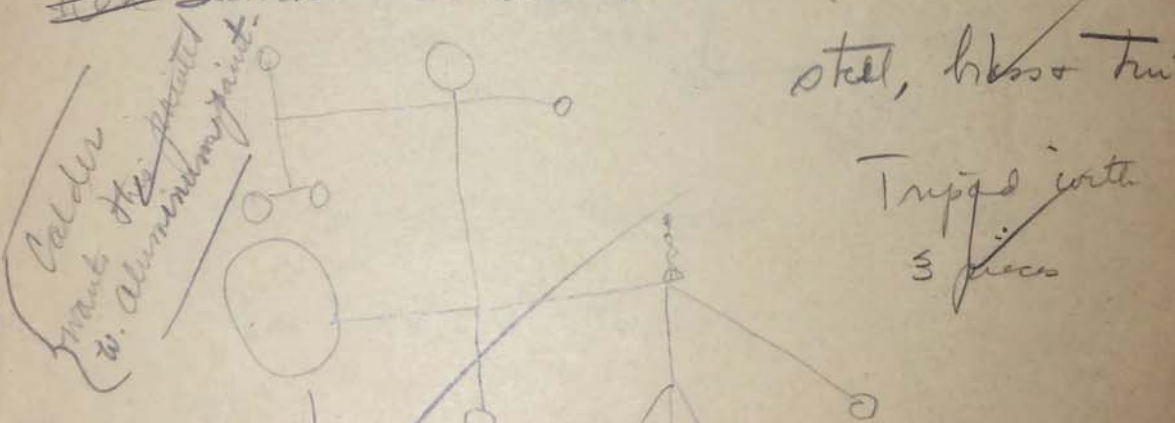
The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	242.3

Calden - Red & Yellow base - 43.1666 Mobile



H. 67 1/2" widest width - 6' 8" Triangular base 27 1/4 x 27 1/4 x 30"

~~Red Black~~ brass, red & white white brass - mobile 43.1667



H. Tripped 6' 6"  
overall - 8' 10 1/2"  
widest part 6' 6"  
Base 57 x 50 x 50  
Triangular base

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Calder - 43.1668 - Cage within a cage -



H. 40"

At base - 59 x 26 1/2"

2 cages

wire, steel rods.

43.1669 - Don'te Face (Hanging on Arts Club Chicago)  
 Belong to Julia Calder  
 (9 3/8 dia. - widest 12") Sheet metal.

43.1670 Tim Mask Tim  
 ✓ H: 18 W: 13" Projection forward 3"

43.1671 Crystallio (tree) (8 pieces wood)  
 Hanging - 33" widest part: 37 1/2" Projection forward 8 1/2"  
 (Even stand - tree - wood) (2 pieces wood) (Red panel)

Miniscule Black Jafilo - 43.1672

Aluminum

H. 8 3/4"

At Base 6 x 5"

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA Exhs.	242.3

43.1673 Horizontal Spine - Addison Gallery  
 wire, sheet metal etc. Overdoor

Indent part 45"

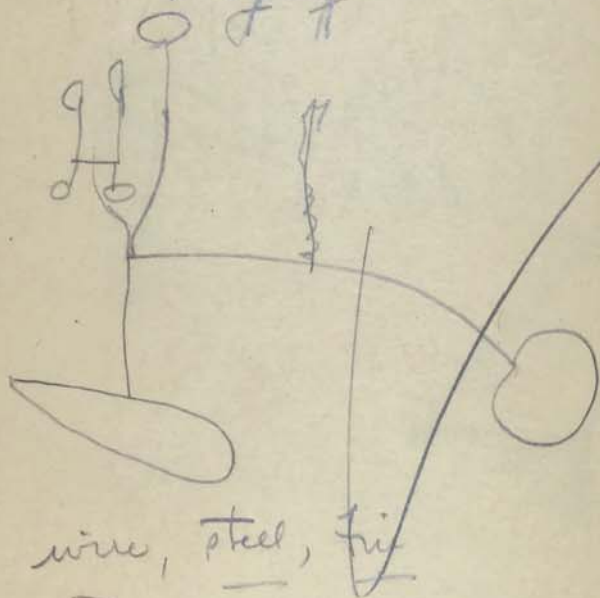
7500. =  
 H-53

Tripod base 25X23X26  
 Tripod 31"

43.1674 Elephant - Stable - ~~sheet~~ wrought iron.  
 H. 20 3/4 AT. Base 28X24

43.1675 - Black disc with 7 flaps -  
 Hanging - 62" wire span - 7'7"

✓



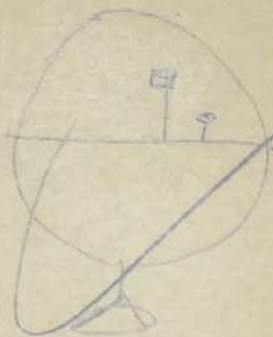
Five flaps, 1 disc  
 1 flat piece

3 sections

wire, steel, fig

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MOMA Exhs.	242.3

43.1676 *Homage à Varèse* -



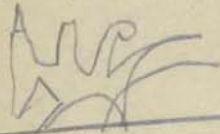
wire, wood.

H.  $22\frac{3}{4}$  Base diameter  $6\frac{7}{8}$  Diameter  $26\frac{1}{2}$

43.1677 ✓

Little Black Beast -

# 2078



Height -  $28\frac{1}{2}$

At base  $21\frac{1}{2} \times 15$

cast iron, ~~aluminum~~ ~~metal~~

43.1678. The Black Flower - *Hallequig*

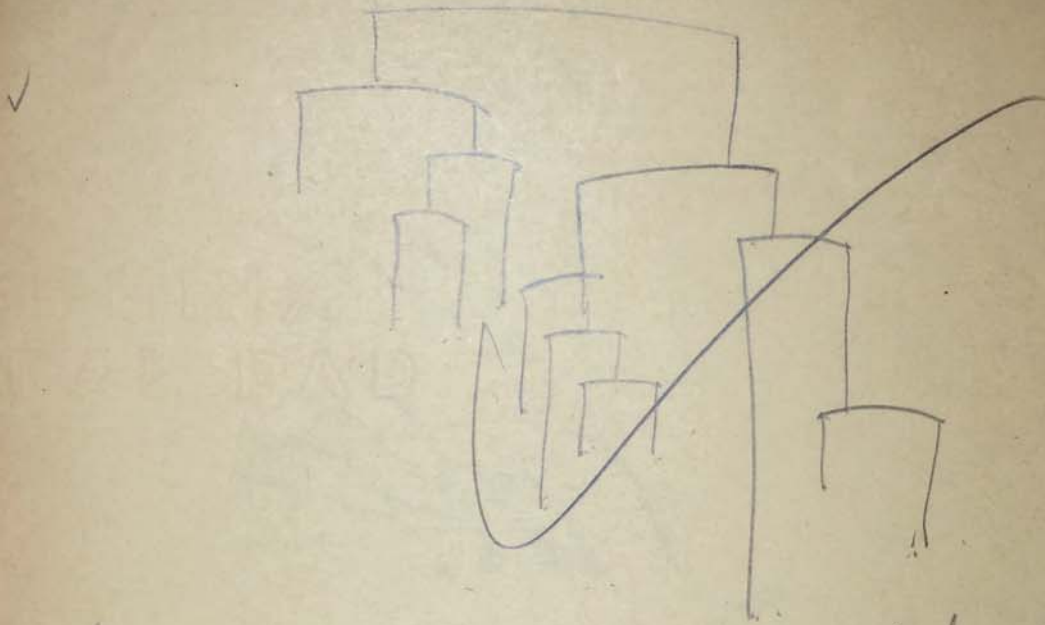


wire, sheet metal

Hanging  $6'$  bracket span  $8'$

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43.1679 - Wooden object - Hanging



H - 6'

widest span - 6"

11 angles of cloud  
wood -  
wood, string

43.1680 Little sphere and the heavy sphere  
3 tree cones  
Rod 7 1/2" wood, string  
Hanging - 7 feet (steel rod)

43.1681 Two white spheres - mobile w. motor  
wood -

Black board - H 21 1/2" X 11" Depth incl. motor 7 1/2"  
wood, wire

Little red triangle - mobile

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA Exhs.	242.3

43.1682 Calder -

Round iron stand



+ ~~4~~ wood pieces

Diam. base 6" H. when put together

43.1683 Fish Bowl - Ridge -

wire -

H. 16 1/4"

Diam. at base 19"

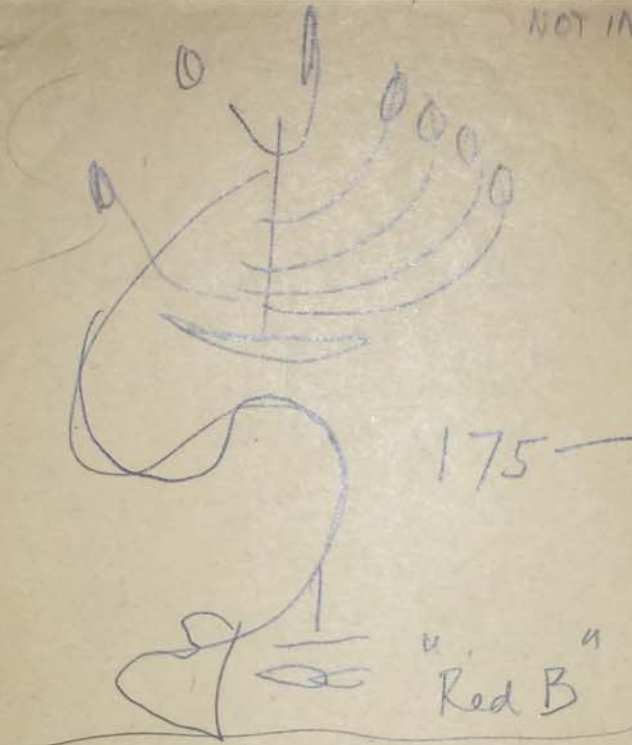
Diam. widest part - 40"

Bottom bowl - Collar - (Broken)

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	MoMA Exhs.	242.3

NOT IN EXHIBITION



175-

"Red B"

Calder  
255 E. 72  
RMA. 1489

Dorothy Miller's Office

2 fishes + 6 Spheres  
350-

Architecture Office

Disk fishes + flags  
300-

Architecture Office

Peacock 300-

WOP. 1993

Spheres 500-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exh.s.	242.3

THE RED WAND. 1943

Steel rod, sheet steel  
Lent by the artist

*catalogued* PRAYING MANTIS. 1936

Steel rod and wood  
Lent by the Wadsworth Athenaeum,  
Hartford, Connecticut

*catalogued*

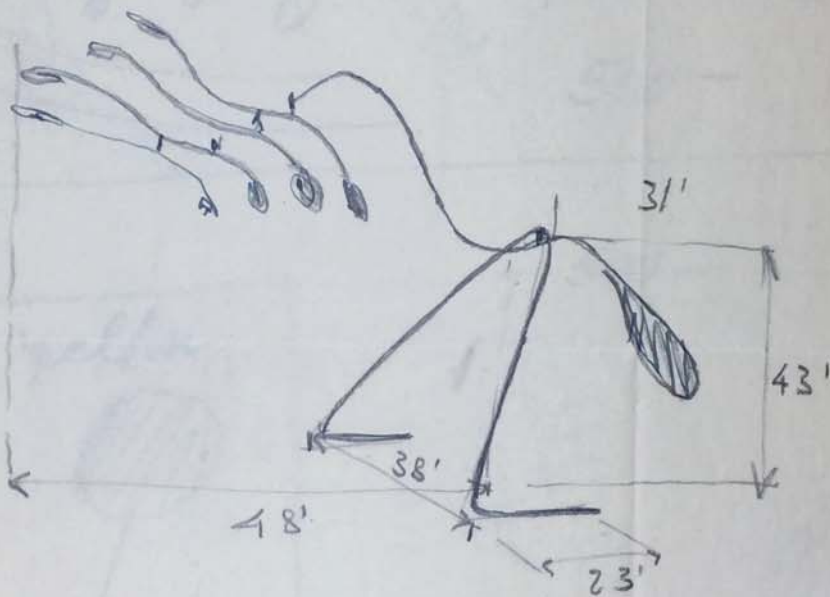
CONSTELLATION WITH BISHOP. 1993

Wood and steel wire  
Lent by the artist

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	MOMA Exhs.	242.3

misfiled Ser. not Spinal and Stage Pic  
not Walter Spiders



ALEXANDER CALDER

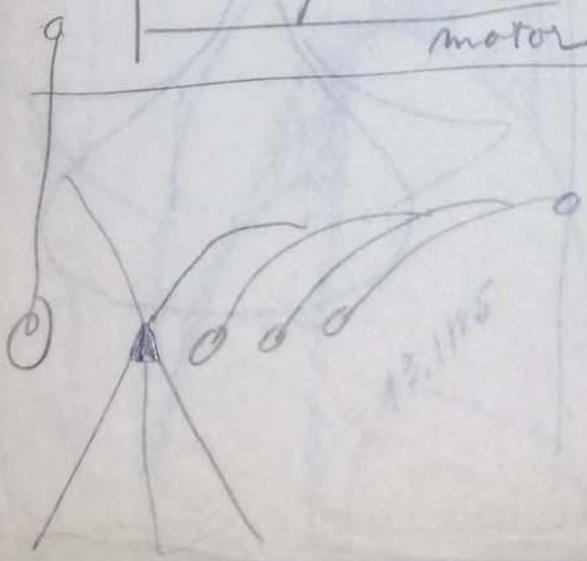
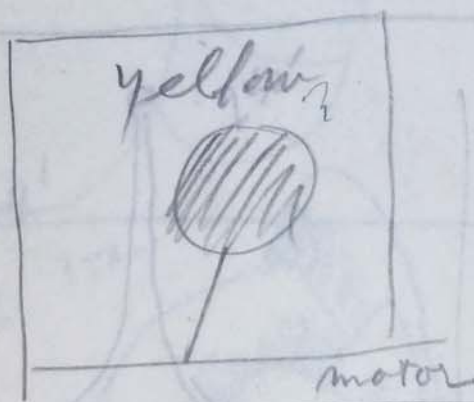
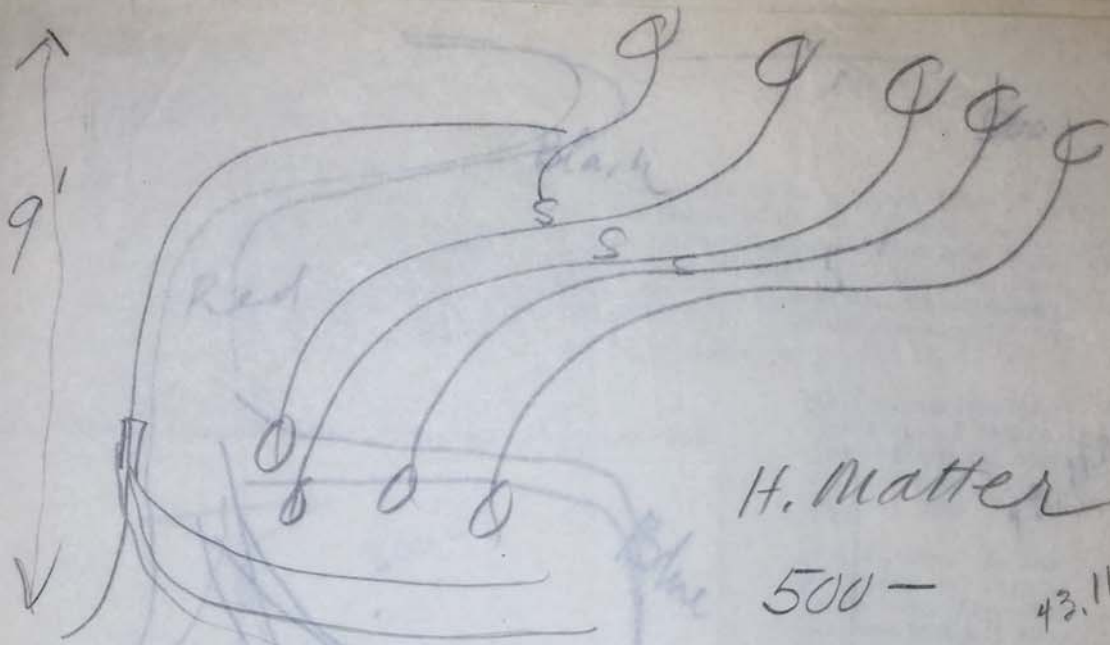
BLACK SPIDER

1940

Made in sheet aluminium steel and steel wire.

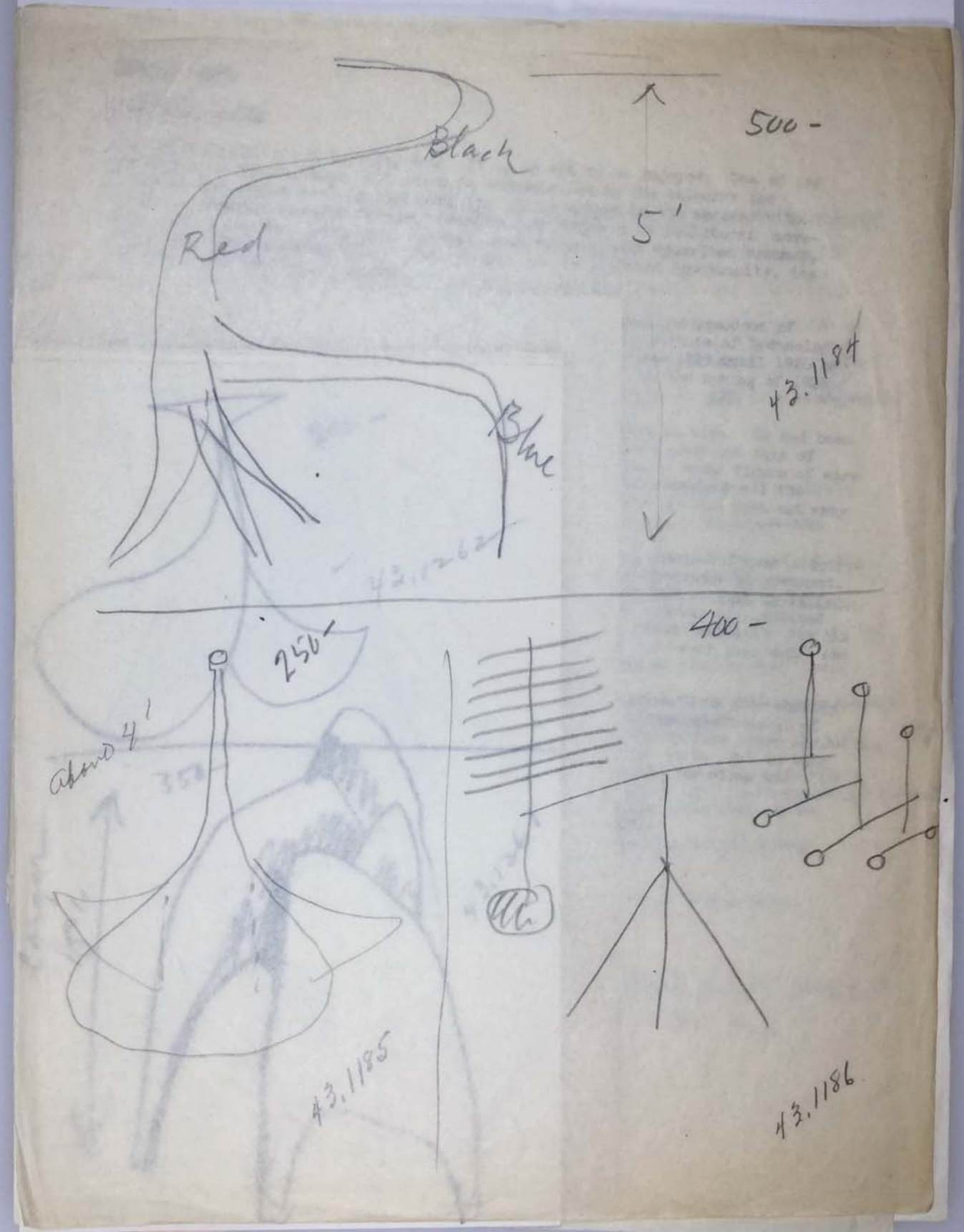
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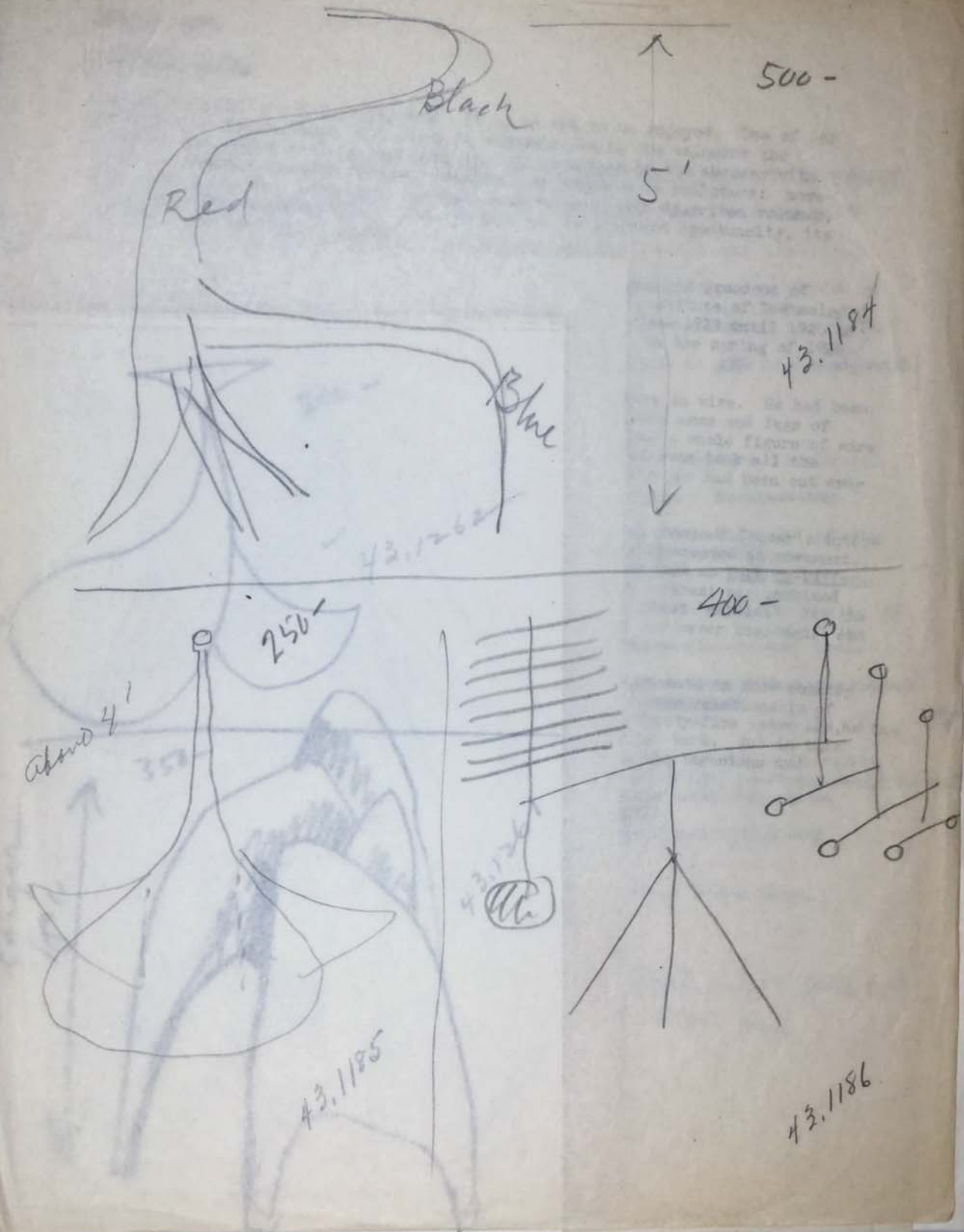
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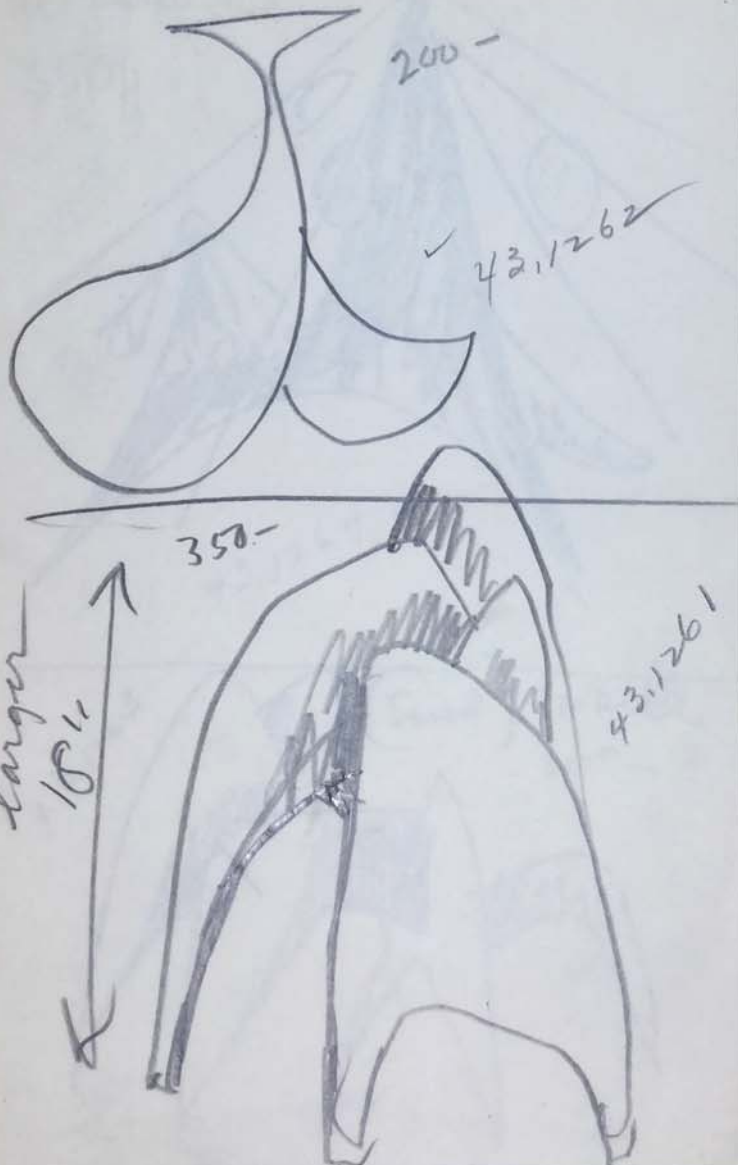
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	MoMA Exhs.	242.3

GENERAL LABEL

ALEXANDER CALDER

Alexander Calder's art is a gay art. It is an art to be enjoyed. One of its qualities is the fullness with which it communicates to the onlooker the pleasure the artist took in producing it. It is unique in the success with which it combines certain features rarely found together in sculpture: movement with structure, humor with dignity, real volumes with described volumes, color with free-standing line. Its strength is its apparent spontaneity, its freshness and variety of appeal.



son and grandson of  
Institute of Technology,  
From 1923 until 1926 he  
In the spring of 1926

ture in wire. He had been  
heads, arms and legs of  
ing a whole figure of wire  
es soon took all the  
d paper had been cut away

an awakened Calder's inter-  
n interested in movement.  
ys such as Duck on Differ-  
s interest was combined  
s first "mobile." Yet the  
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ized both in this country  
simple relationship of  
twenty-five years ago, he has  
later work. And in this  
in his ingenious and

NEWY

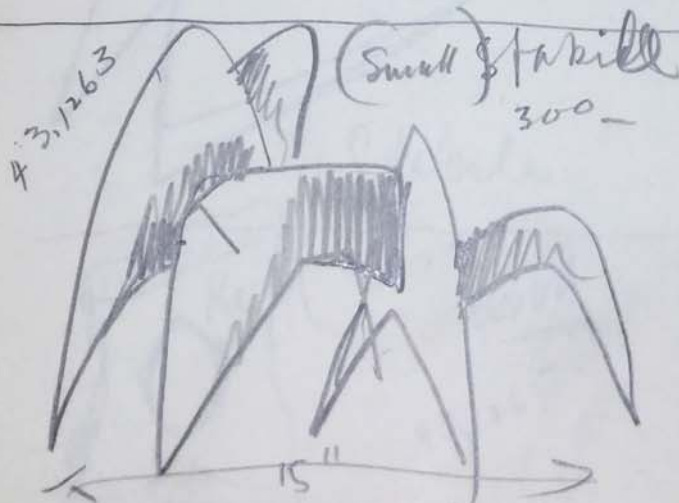
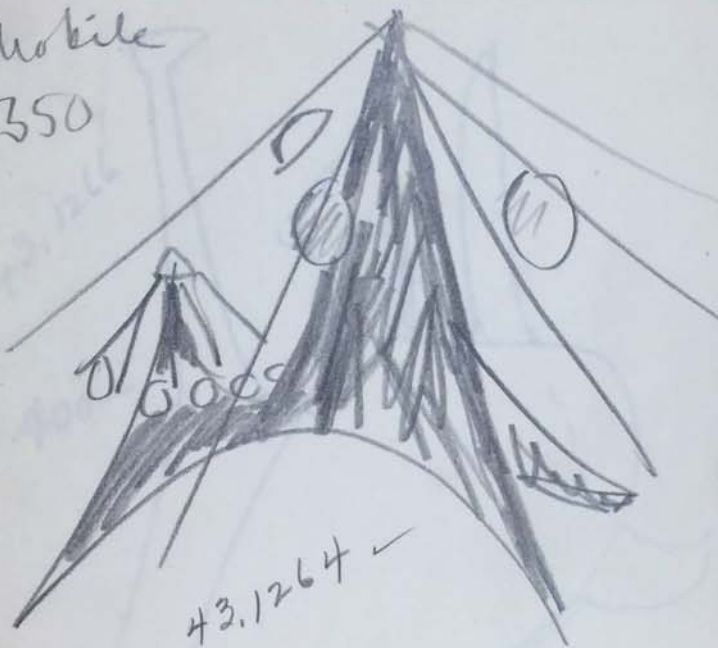
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Mobile  
350



son and grandson of  
Institute of Technology,  
From 1923 until 1926 he  
In the spring of 1926

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heads, arms and legs of  
making a whole figure of wire  
his eyes soon took all the  
and paper had been cut away

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simple relationship of  
twenty-five years ago, he has  
later work. And in this  
in his ingenious and

ENEY

Tom Calder

Mobile, Jan 1st 1926

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43,1266

400-



Stabile



Red

200-

wood

43,1265

son and grandson of  
 Institute of Technology,  
 From 1923 until 1926 he  
 In the spring of 1926

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GENEY

From Calder's Gallery

Exhib. in 1926

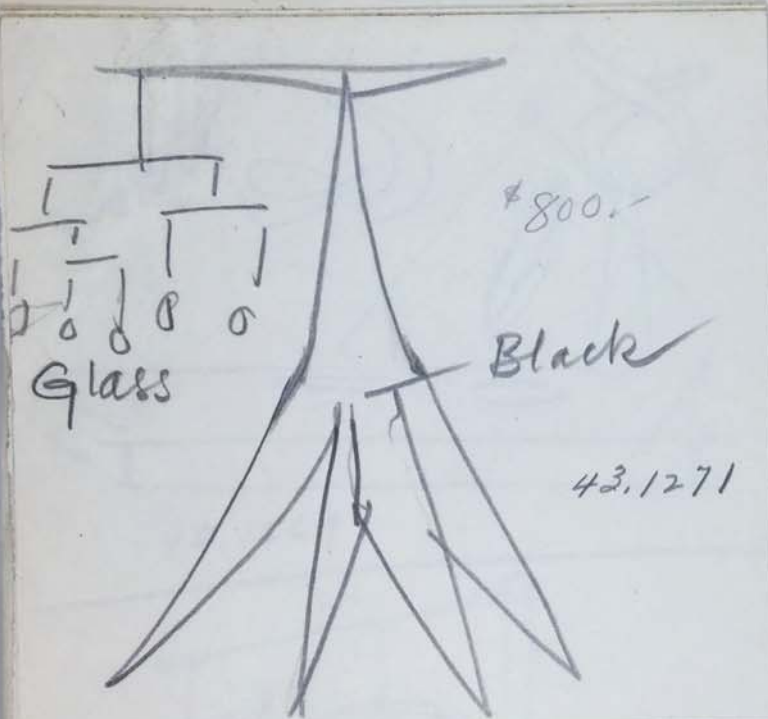
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ALEXANDER CALDER

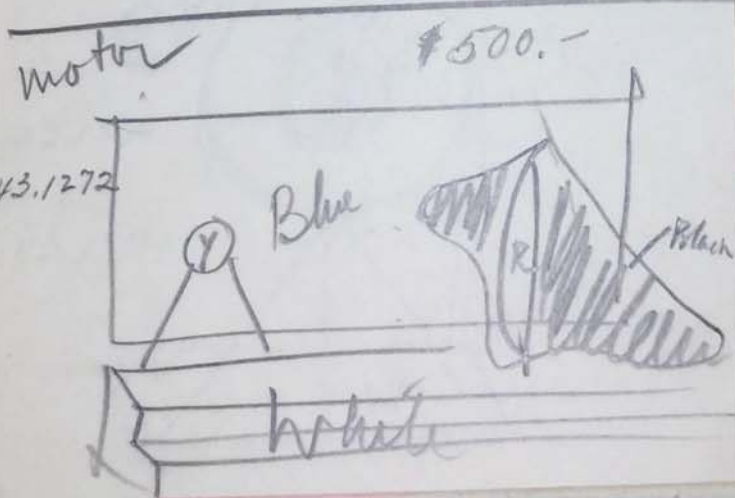
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\$800.-

Black

43.1271



Motor

\$500.-

43.1272

Blue

Black

white

son and grandson of  
 Institute of Technology,  
 From 1923 until 1926 he  
 In the spring of 1926

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 leads, arms and legs of  
 king a whole figure of wire  
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 later work. And in this  
 in his ingenious and

ENEY

From Calder Gallery

Epstein, J. H. 1926

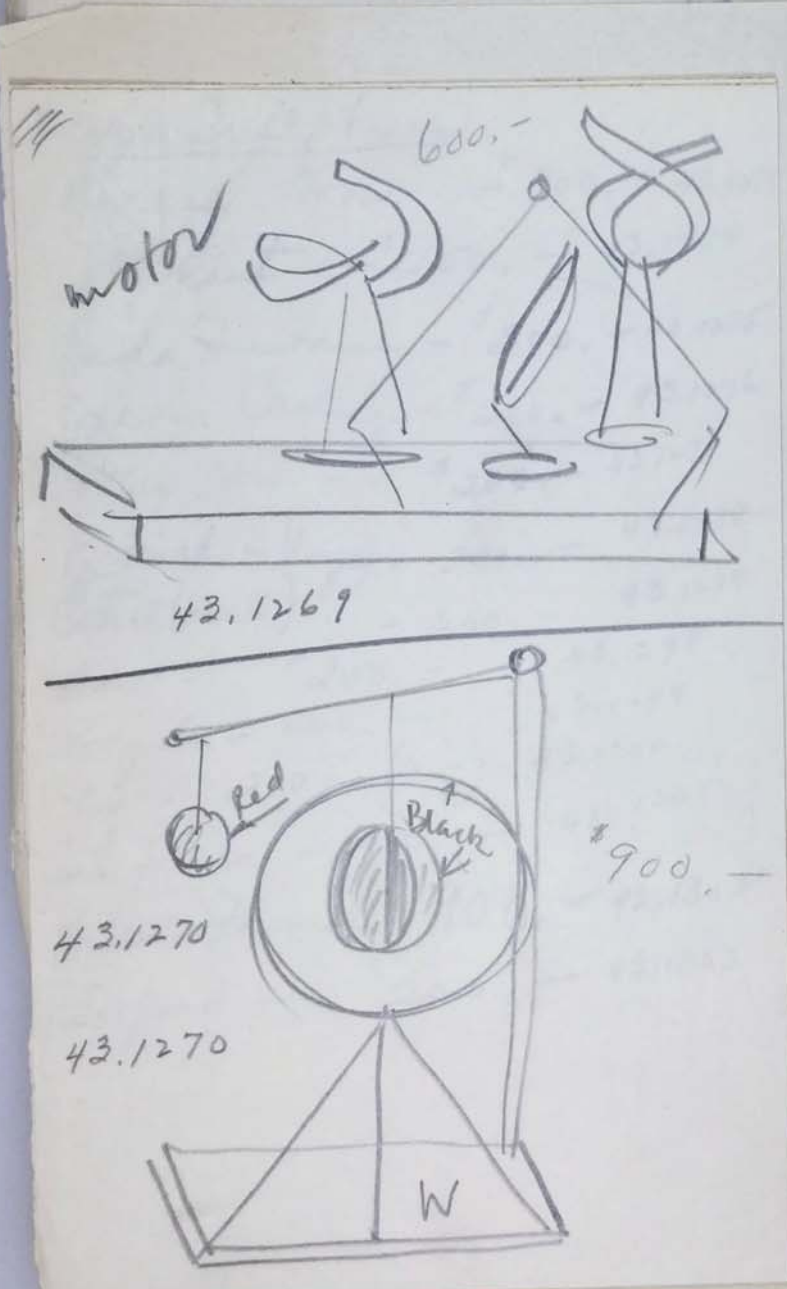
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John Calder

Epitaph, pp. 1 & 2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

GENERAL LABEL

ALEXANDER CALDER

Alexander Calder's art is a gay art. It is an art to be enjoyed. One of its qualities is the fullness with which it communicates to the onlooker the pleasure the artist took in producing it. It is unique in the success with which it combines certain features rarely found together in sculpture: movement with structure, humor with dignity, real volumes with described volumes, color with free-standing line. Its strength is its apparent spontaneity, its freshness and variety of appeal.

Wire Sculptures

- Rearmy Horse - \$700. - 43.1273
- Elephant - \$250. - 43.1274
- Indo. Fountain - \$300. - 43.1275
- Calvin Coolidge - \$300. - 43.1276
- Other Horse - \$200. - 43.1277
- Strich - (large) - 200. - 43.1278
- Strich (small) - 200. - 43.1279
- Ass - \$250. - 43.1298
- Shotguts - 200. - 43.1299
- Dog - 200. (500) 43.1300
- Side Flower - 100. - 43.1301
- Brass Family 900. - 43.1302
- Leopard - 200. - 43.1303

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From Calder's

Epithet, pp. 10-11  
Katherine Clark

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Brass Horse - 175 - 43.1304  
 Galvanized Iron Elephant <sup>150</sup> 43.1305  
 Elephant Chair - 150 43.1306  
 Babe Ruth - (Holly Fame) 43.1307  
 3 display feet 100,-  
 W. brass wire - 175 43.1308  
 W. aluminum 175 43.1309  
 W. wood 175 43.1310  


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 Tolo Player 43.1311  
 Jeep 43.1312 100  
 Tricycle - 43.1313 each  
 Carrot cart 43.1314  
 Grass 43.1315  
 Red Horse 43.1316  
 Charles Fox Girl 43.1317  
 Zooms (Burliness) 43.1318  
 Towers 43.1319

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	MOMA Exhs.	242.3

GENERAL LABEL

ALEXANDER CALDER

Alexander Calder's art is a gay art. It is an art to be enjoyed for its qualities is the fullness with which it pleases the artist. It is an art which is movement with color and form.

ELEPHANT EAR, 1943  
Sheet steel  
Lenthy the artist

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GENERAL LABEL

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TELEPHONE MESSAGE

Date \_\_\_\_\_

For \_\_\_\_\_

By \_\_\_\_\_

Phone \_\_\_\_\_

Time \_\_\_\_\_

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GENERAL LABEL

ALEXANDER

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TELEPHONE MESSAGE

(Suspended) ~~RED~~  
RED AMONG BLACK, 1943  
Sheet steel, steel rods and sheet aluminum  
Lent by the artist

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Alexander Calder was born in Philadelphia in 1898 - the son and grandson of well-known sculptors. He studied engineering at Stevens Institute of Technology, and practiced four years before entering the Army in 1923. From 1923 until 1926 he studied painting at the Art Students League in New York. In the spring of 1926

he undertook his first work in sculpture. He had been making articulated toys and legs of these toys were frequently made of wire. He took all the time he had been cut away from his work.

Later the same year, in making articulated toys these toys were frequently made of wire. He took all the time he had been cut away from his work.

Two years later an interest in compositions of simple relationships of color. This is clear from his work essential Wheels or Group with the interest in color. Calder's place in art and abroad. He has used solid, immobile forms in his work. In the field he has used transparent materials. Lighthearted

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### TELEPHONE MESSAGE

For \_\_\_\_\_ Date \_\_\_\_\_

By Sahab for Calder

Phone \_\_\_\_\_

Time \_\_\_\_\_

Remarks Last two added to New

also 12/8/43

Rec'd by BR 7/194  
3301

*Alexander Calder by James Johnson, drawing, 6 1/2 x 9 1/2 in. Philadelphia, July 1st 1943. 2001  
will be published soon. Calder may be left at the museum desk.*

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Alexander Calder was born in Philadelphia in 1898 - the son and grandson of well-known sculptors. He studied engineering at Stevens Institute of Technology, and practiced four years before turning to art in 1923. From 1923 until 1926 he studied painting at the Art Students League in New York. In the spring of 1926 he undertook his first wood carving.

Later the same year, in Paris, he began to produce sculpture in wire. He had been making articulated toys for some time as a hobby. The heads, arms and legs of these toys were frequently made of wire. The idea of making a whole figure of wire was his first step in an original direction. These figures soon took all the qualities of drawings in space, much as if the background paper had been cut away leaving only the lines.

Two years later an encounter with the painter Piet Mondrian awakened Calder's interest in compositions of abstract forms. He had always been interested in movement. This is clear from the character of his early animated toys such as Duck on Differential Wheels or Galloping Horse 1926-1927. In 1931 this interest was combined with the interest in abstract forms and the result was his first "mobile." Yet the interest in color which had originally led him to painting had never lessened. And color henceforward was to play an important role in his art.

Calder's place in contemporary sculpture is widely recognized both in this country and abroad. He has taken sculpture out of the realm of a simple relationship of solid, immobile forms. Like the Russian constructivists of twenty-five years ago, he has used transparent forms in both his wire sculptures and later work. And in this field he has gone further than any of his contemporaries in his ingenious and lighthearted exploration of movement.

JAMES JOHNSON SWEENEY

*[Faint handwritten notes and signatures]*

*Deposited with James Johnson Sweeney, 64 pp. 1934. Published, Jan 1935. 2nd ed. will be published soon. Order may be left at the author's desk.*

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	MoMA Exhs.	242.3

animated toys such as Duck on Differential Wheels or Galloping Horse 1926-1927. In 1931 this interest was combined with the interest in abstract forms and the result was his first "mobile." ~~at the same time~~ <sup>yet</sup> the interest in color which had originally led him to painting had never ~~been~~ <sup>lessened</sup>. And color henceforward was to play an important role in ~~all~~ <sup>art.</sup> his ~~work~~ <sup>expressions</sup>.

Calder's place in contemporary sculpture is widely recognized both in this country and abroad. ~~Throughout~~ <sup>the</sup> ~~history of his work~~ He has taken sculpture out of the realm of a simple relationship of solid ~~forms~~ <sup>immobile</sup> forms. Like the Russian constructivists of twenty-five years ago, he has used ~~transparent forms in~~ <sup>transparent</sup> transparent forms in ~~both his wire sculptures and later work.~~ <sup>both his wire sculptures and later work.</sup> And in this field ~~he has gone further than any of his contemporaries through the introduction of~~ <sup>in his ingenious and light-hearted exploration of</sup> ~~the~~ <sup>moving forms</sup> ~~of~~ <sup>movement.</sup> ~~the~~ <sup>the</sup> ~~deformation of~~ <sup>deformation of</sup> ~~volumes by moving them.~~ <sup>volumes by moving them.</sup>

James Johnson Sweeney

Alexander Calder by James Johnson Sweeney, 64 pp. ~~with~~ <sup>58</sup> plates, paper 1<sup>st</sup> cloth 2<sup>nd</sup>  
 will be published soon. Order may be left at the entrance desk.

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*Calder*

District 19

August 13, 1943

Dear Sandy:

I have passed on your request for men to paint the objects after they get here to Monroe and Warren and I am sure it can be taken care of.

See you soon.

As ever,

Mr. Alexander Calder  
Painter Hill Road  
R. F. D. Roxbury  
Connecticut

DM:EK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## CATALOG OF THE EXHIBITION

An asterisk (\*) preceding the catalog number indicates that the work is illustrated in the text. When no lender is listed, the work has been lent by the artist.

- \*1. SELF-PORTRAIT. 1907.  
Crayon drawing, 6 x 9".  
Lent by A. Stirling Calder, Brooklyn, New York.
2. DOG. 1909.  
Sheet brass, 4½" long.  
Lent by A. Stirling Calder, Brooklyn, New York.
- \*3. RED HORSE AND GREEN SULKY. 1926. Toy.  
Wire and wood, 23" long.
4. DUCK AND SNAKE. 1926. Toy.  
Wire, cloth and wood, 25½" long.
5. MAGPIE. 1926. Toy.  
Wire and wood, 8" high.
6. DUCK PULLING UP WORMS. 1926. Toy.  
Wood and wire, 4¼" high.
- \*7. GALLOPING HORSE. 1926. Toy.  
Wire, wood and leather, 21" long.
- \*8. DUCK ON DIFFERENTIAL WHEELS. 1926. Toy.  
Wire and wood, 11" long.
9. FROG. 1926. Toy.  
Wood, cardboard, leather, 21" long.
10. PIEBALD HORSE. 1926. Toy.  
Wire and cloth, 9½" long.
- \*11. JOSEPHINE BAKER. 1926.  
Brass wire, 18" high.  
Lent by Mrs. James di Tomasi, Cold Spring Harbor, Long Island.
12. THE HOSTESS. 1928.  
Wire, 11½" high.  
The Museum of Modern Art, New York.
13. CALVIN COOLIDGE. 1928.  
Wire, 12¼" high.
14. SEA GULL. 1928.  
Wire, 9" high.
- \*15. HELEN WILLS. 1928.  
Wire, 14¾" high.
- \*16. HORSE. 1928.  
Boxwood, 15½" high.
- \*17. UNCOMFORTABLE FACE. 1928.  
Cocobolo wood, 21¼" high.
18. CAMEL. 1928.  
Tulipwood, 17" high.  
Lent by Mrs. Sidney Howard, New York.
19. WOMAN WITH SQUARE UMBRELLA. 1928.  
Wood, 19" high.  
Lent by Mr. Paul Nitze, Glen Cove, Long Island, New York.
20. LICORICE. 1928.  
Ebony, 29" high.  
Lent by Mrs. Beatrice K. Winston, New York.
- \*21. HORSE. 1928.  
Sheet brass, 10" high.
22. COW. 1928.  
Wood, 17" high.  
Lent by Mr. and Mrs. George D. Pratt, Bridge-water, Connecticut.
- \*23. DOUBLE CAT. 1929.  
Wood, 4'3" long.
24. FISH. 1929.  
Wire, 16" long.  
Lent by Mr. A. Stirling Calder, Brooklyn, New York.

\$1300  
\$950

DRASS FAMILY \$1500

\$1200

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25. GOLD FISH BOWL. 1929.  
Brass wire, 15 $\frac{3}{4}$ " high.  
Lent by Mr. A. Stirling Calder, Brooklyn, New York.
26. ACROBATS. 1929.  
Wire, 33" high.
- \*27. PORTRAIT OF SHEPARD VOGELGESANG. 1930.  
Wire, 15" high.  
Lent by Mr. Shepard Vogelgesang, New York.
28. PORTRAIT OF AMÉDÉE OZENFANT. 1930.  
Wire, 13" high.  
Lent by Mr. Amédée Ozenfant, New York.
- \*29. SHARK SUCKER. 1930. *Marian Greenwood*  
Norwegian Wood, 31 $\frac{1}{2}$ " long. *\$350*
30. EXTENDED SPHERES. 1931. Stable.  
Steel rods and wood, 23" high.  
Lent by Mr. William Rogers, Springfield, Massachusetts.
- \*31. TWO SPHERES. 1931. Motorized mobile.  
Wood and wire, 21 $\frac{1}{2}$ " x 11". *\$325*
32. DOUBLE ARC AND SPHERE. 1932. Motorized mobile.  
Wood and wire, 24" high.  
Lent by the Berkshire Museum, Pittsfield, Massachusetts.
- \*33. DANCING TORPEDO SHAPE. 1932. Motorized mobile.  
Wood, iron wire, aluminum, 32 $\frac{1}{2}$ " high.  
Lent by the Berkshire Museum, Pittsfield, Massachusetts.
- \*34. CALDERBERRY BUSH. 1932. Mobile.  
Steel wire and rod, sheet aluminum and wood, 7' high.  
Lent anonymously.
- \*35. CIRCLE WITH BALL AND DISK. 1933. Mobile.  
Metal, wood and wire, 5'1 $\frac{1}{4}$ " high. *\$900*
- \*36. AGNES' CIRCLE. 1934. Mobile.  
Steel wire, rod and sheet aluminum, 36" high.  
Lent by Miss Agnes Rindge, Poughkeepsie, New York.
- \*37. STEEL FISH. 1934. Mobile.  
Iron, sheet steel and rod, sheet aluminum, 10' high.  
Lent by Mr. Philip Goodwin, New York.
- \*38. WHITE FRAME. 1934. Motorized mobile.  
Wood panel, wire and sheet metal, 7'6" x 9'. *\$2500*
- \*39. A UNIVERSE. 1934. Motorized mobile.  
Steel rod, wire and wood, 40 $\frac{1}{2}$ " high.  
The Museum of Modern Art, New York.
40. DOUBLE FACE. 1935. Toy.  
Sheet aluminum, 12" high.  
Lent by Sandra Calder, Roxbury, Connecticut.
41. LITTLE BLUE PANEL. 1935. Motorized mobile.  
Wood and iron wire, 19 $\frac{3}{4}$  x 15 $\frac{3}{4}$ ".  
Lent by the Wadsworth Atheneum, Hartford, Connecticut.
42. MOBILE. 1935.  
Colored metal, 17" long.  
Lent by Mr. George L. K. Morris, New York.
43. VERTICAL WHITE FRAME. 1936. Mobile.  
Sheet steel and wood, 8' x 6'.  
Lent by Mrs. Whitney Allen, Rochester, New York.

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- Carey ..... Gal Fourteen—
- \$900 44. ORANGE PANEL. 1936. Motorized mobile.  
Wood, wire, sheet steel, 3' x 4'.
- \$800 \*45. GIBRALTAR. 1936. Stabile.  
Lignum vitae, plank walnut, and steel rod,  
28 $\frac{3}{8}$ " high.
- \$700 46. DANCERS AND SPHERE. 1936. Motorized mo-  
bile.  
Wood, steel wire, sheet aluminum, 17 $\frac{3}{4}$ " high.
- \$2000 47. NINE DISKS. 1936. Mobile.  
Sheet steel, steel rod, 15' high.
48. PRAYING MANTIS. 1936. Mobile.  
Steel rod and wood, 6'6" high.  
Lent by The Wadsworth Atheneum, Hartford,  
Connecticut.
- \*49. SWIZZLE STICKS. 1936. Mobile.  
Plywood panel, wire, wood, and lead, 48" x  
33".  
Lent by Mr. and Mrs. James Thrall Soby,  
New York.
- \$900 50. STARFISH. 1937. Mobile.  
Wood and string, 37" wide.
- \$900 51. WHITE PANEL. 1934. Mobile.  
Wood panel, steel rods, sheet aluminum, 7'6"  
x 9'.
- \$2500 52. BIG BIRD. 1937. Stabile.  
Sheet steel, 8'5" high.
53. WILLIAM S. PALEY TROPHY. 1937.  
Nickel steel, 37" to sphere.  
Lent by The Columbia Broadcasting System.
- \$2500 \*54. WHALE. 1937. Stabile.  
Sheet steel, 6'6" high.  
On extended loan by the artist to The Museum  
of Modern Art.
- \*55. MERCURY FOUNTAIN. 1937. (model)  
Plywood, iron, tin and steel rod: 13'6" high.
- \$950 \*56. TIGHT ROPE. 1937. Mobile.  
Ebony, steel rods, wire and lead, 9'3 $\frac{1}{2}$ " long.
- \$950 \*58. APPLE MONSTER. 1938. Stabile.  
Apple branch, wire spring, 5'7" high.
- \$2500 \*59. SPHERICAL TRIANGLE. 1939. Mobile.  
Sheet steel and steel rods. 8' high.
- \$800 60. CAGE WITHIN A CAGE. 1939. Stabile.  
Steel rods wire thread, ca. 3'4" high.
61. BLACK AREAS. 1939. Mobile.  
Sheet steel and wire, ca. 40" wide.  
Lent by Mr. Jean Hélon, Rockbridge Baths,  
Virginia.
- \*62. LOBSTER TRAP AND FISH TAIL. 1939. Mobile.  
Steel wire and sheet aluminum, ca. 15' wide.  
The Museum of Modern Art, New York.
63. TRIPOD. 1939. Mobile.  
Metal with colored disks. 7'6" wide.  
On extended loan by the artist to The Museum  
of Modern Art.
- \$500 64. BLACK, BRASS, RED AND WHITE. 1940. Mobile.  
Sheet steel, brass and aluminum, ca. 6'6" wide.
- \$3000 \*65. BLACK BEAST. 1940. Stabile.  
Sheet steel, 8'9" high.
66. EUCALYPTUS. 1940. Mobile.  
Steel rod, sheet steel, 7'10" high.  
Lent by Mr. and Mrs. Wallace K. Harrison,  
New York.
67. HOLLOW EGG. 1940. Stabile.  
Steel rod, steel wire, 4'6" high.
- \$1200 \*68. THIRTEEN SPINES. 1940. Mobile.  
Sheet steel, steel rods and wire, aluminum, 7'  
high.

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69. ARC OF PETALS. 1941. Mobile.  
Steel wire and sheet aluminum, ca. 7½' wide.  
Lent by the Art of This Century, New York.
70. YUCCA. 1941. Mobile.  
Sheet steel, sheet aluminum, steel wire, ca. 5'  
high.  
Lent by Baroness Hilla von Rebay, New York.
71. LITTLE LEAVES. 1941. Mobile.  
Sheet steel, steel rods, 31" high.  
Lent by Mrs. Ralph Delahaye Paine, New  
York.
75. BLACK DOTS. 1941. Mobile.  
Sheet steel and string, ca. 35" wide.  
Lent by Mrs. Charles B. Goodspeed, Chicago.
79. CLANGER. 1941. Mobile.  
Sheet steel, steel wire and sheet aluminum, 9'  
high.  
Lent by Mr. Malcolm Cowley, Gaylordsville,  
Connecticut.
- \$750 \*74. HOUR GLASS. 1941. Mobile.  
Steel rod and wire, 5' high.
- \*75. COCKATOO. 1941. Mobile.  
Sheet steel and wire, 36¼" high.  
Lent by Mr. and Mrs. C. Earle Miller, Down-  
ingtown, Pennsylvania.
- \$450 76. ELEPHANT. 1942. Stabile.  
Sheet steel, 20¾" high.
77. HANGING SPHERES. 1942. Mobile.  
Wood, steel rod, and string, 27" wide.  
Lent by Mr. and Mrs. Richard Taylor, Bethel,  
Connecticut.
- \$1200 \*78. HORIZONTAL SPINES. 1942. Mobile.  
Sheet steel, steel wire and rods, and sheet  
aluminum, 4'5" high.  
Lent by the Addison Gallery, Phillips Academy,  
Andover, Massachusetts.
- \$600 \*79. SPINY. 1942. Stabile.  
Sheet aluminum, 26" long.
- \*80. BLACK THING. 1942. Stabile.  
Sheet steel, 31¼".  
Lent anonymously.
- \*81. RED PETALS. 1942. Mobile.  
Sheet steel, steel wire, sheet aluminum, 9'2"  
high.  
Lent by The Arts Club, Chicago.
- \$500 \*82. VERTICAL CONSTELLATION WITH ~~YELLOW~~ CHESSMAN  
BOMB. 1943. Stabile.  
Wood and steel rod, 23¼" high.
83. VERTICAL CONSTELLATION WITH BOMB. 1943.  
Stabile.  
Wood and steel rod, 31¼" high.
- \$400 \*84. WALL CONSTELLATION WITH RED OBJECT.  
1943. Stabile.  
Wood and steel rod, 25¾" high.
- \$500 85. WALL CONSTELLATION WITH ROW OF Ob-  
jects. 1943. Stabile.  
Wood and steel rod, 33" high.
- \$950 86. MORNING STAR. 1943. Stabile.  
Sheet steel, wire and wood, 6'7" high.

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- Blue Panel 4' x 3' horiz. <sup>138</sup> wood wire  
sh. metal  
motor
- ? 4 - Pendulati 37" x 25" vert <sup>'43</sup> wood  
sh. met. + rod  
motor
- Star + S 4' x 2" vert <sup>'43</sup> sheet metal  
wire spring, wire  
motor
- Morningstar 6'6" x 3'2" vert <sup>'43</sup> sheet steel  
st. rod + wire  
wood spheres
- Apple monster 5'9" <sup>'38</sup> Branch of tree  
bits of wood
- ~~The~~ <sup>Hollow</sup> Egg ~~Case~~ 4'6" <sup>'40</sup> Steel rod  
" wire
- The Largest Stable 11' long 8'9" high <sup>'40</sup> sheet steel, bolted
- Model of " " 28" long <sup>'40</sup> sheet aluminum
- 8 x 5 Red Panel 8' x 5' vert <sup>'37-?</sup> sh. Steel  
cord  
wood  
sheet aluminum  
copper + tube
- ? Little Mobile Frame 17" <sup>'39</sup> scraps of wood  
sh. metal wire thread
- ? Ebony Eggs 3" vert <sup>'37</sup> Ebony
- Mantis (Hartford) 7' <sup>'36-?</sup> wood (apple string)  
st. rod + wire  
strings  
(Catalog. MMA)
- ? 5-object mobile with Crows-foot support - 5'9" <sup>'34</sup> hard woods, st. rod, strings
- ? Mobile with painted wood objects 6' high x 4'6" <sup>'43</sup> Hardwoods, painted + strings
- ? Black disk & flags 7' long (horiz) <sup>'40</sup> sh. Steel  
" aluminum  
st. rod + wire
- ? Assembled bits of wood (Stabile) 20 1/2" x 14" <sup>'40</sup> Hardwoods, st. wire, metal base
- 13 Spines - 7'6" high <sup>'40</sup> st. rods + wire  
sh. steel + alum.
- Circle - 35" high <sup>'34</sup> st. rod + wire, Thread  
Alum. pewter, Brass, lead

is necessary to sit in an armchair!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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? "Feathers" (gar.) '32 Paris - st. rod + wire, lead  
3'3" high x 33" (wood spheres)

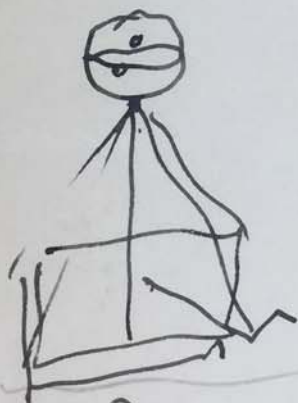


'31 Paris "Terrestrial System"  
3' high 2' diam  
wood base, st. wire + rod, wood spheres

~~Yellow~~ Panel (Obj. - ~~panel - stop~~)  
Blue



'31 Paris "Homages à Varese"  
32" high x 27" diam  
St. rod + wire  
sh. tin  
Ebony cube  
wood sphere



'32 Paris  
wood spheres, St. rod + wire  
" base  
31" high x 17" diam  
"Crankable object"

? cello (2 disks missing)

is necessary to sit in an arm chair!

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Calder

4/4

Agg. Calder

CALDER  
RE 7-2196  
244 E. 86  
NEW YORK CITY

April 2/40

Dear Alfred

Thank you for your response.

I thought I would ask you \$300<sup>00</sup>, or even a little less, for the one in the garden. I could make you a new one ~~with~~ for 300<sup>00</sup>

I'm sorry to bother you with my affairs, but they seem to have to do with **ART** so it may seem more reasonable

Sandy  
The cigars are excellent. All that is necessary is to sit in an armchair!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- X
- Ebony, <sup>CALDER</sup> st. rods + wire  
lead-weights  
Aug. 7, 1943
- Tight Rope 8' long '37
- 
- Cage within a Cage <sup>39? date??</sup> 5' long x 3'3" high  
st. rods + wire, thread
- 
- White Panel 5'3" high x 4' <sup>'37</sup> wood panel  
st. rods sh. alum.
- 
- Red Panel with Ebony dots <sup>'38</sup> 5' x 4' vert motor  
wood panel, ebony, sh. alum, st. wire
- 
- The ~~Stair~~ "Black Box" 3' square  
<sup>'34</sup> wood, sh. tin, sh. alum. wire, motor

Aug 7/43

CALDER  
PAINTER HILL ROAD  
R. F. D. ROXBURY,  
CONN. U.S.A  
TEL. & TEL. WOODBURY 122-2

Dear Monroe here is the data  
you asked for — however  
it seems to me that it won't  
mean much to you — but  
I will come down to N.Y. soon  
+ set it all right.

There are others to be borrowed  
on which I will have to get  
the dope.

The (?) marks ones not yet  
passed on by Sweeney — who should  
be here Mon or Tues. (I hope) Cordially  
Sandy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

CALDER  
PAINTER HILL ROAD  
R. F. D. ROXBURY,  
CONN. U.S.A.  
TEL. & TEL. WOODBURY 122-2

8/13 Aug. 11/43

Dear Dorothy

A good number of the objects will need a final coat of paint after they arrive, or after they are in position. I use "coach colors" (ground in Japan) which dry in a few hours.

Can I count on a few workmen to lend a hand with this a the last, or just before the last, moment?

I will bring some more loads shortly — just now we are looking for a visit from J.J. Sweeney — who hasn't even phoned — and who should have come today.

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See you soon — but drop  
me a card about this — anyway.

Yours  
Sandy

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242

Walter - Frank Jones

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sort and leave it <sup>actual</sup> to understand  
what part it has had in my

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exh 5.	242.3

CALDER

CALDER  
PAINTER HILL ROAD  
R. F. D. ROXBURY,  
CONN., U.S.A.  
& TEL. WOODBURY 122-2

CALDER  
PAINTER HILL ROAD  
R. F. D. ROXBURY,  
CONN., U.S.A.

Aug 31/36

TEL. & TEL. WOODBURY 122-2

2/43

Dear  
be for  
of  
show  
I  
Sweet  
too -  
That  
cash  
always  
no  
at  
have  
with  
prop  
or from (friends)

Dear Alfred  
I was told by  
a gentleman named  
Driller that you  
would probably have  
a lot of authority  
with those in charge  
of selecting sculpture  
for the New York  
Exposition.

I would love to  
do a large "mobile"  
for a central  
spot, of some  
sort, and have it  
<sup>actualized</sup>

would  
presentations  
The  
in  
is so  
out  
it kept  
it has  
with  
people  
would  
privately  
those  
interest,  
to show it to.

It would make it possible  
for certain people to understand  
what part it has had in my

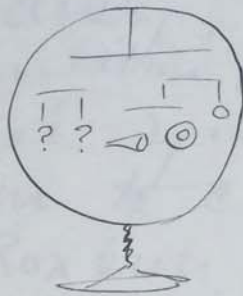
The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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CALDER  
 PAINTER HILL ROAD  
 R. F. D. ROXBURY,  
 CONN., U S. A  
 TEL WOODBURY 120-2

CALDER

2/ by wind, machinery, 2/43

or jets of water,  
 or all combined.  
 Will you kindly bear  
 me in mind when in  
 the proximity of  
 such people.



If this object  
 is in your  
 cellar, will you  
 please hold  
 it for me, as  
 I might possibly  
 wish to get  
 it from you

And would you put  
 a tracer on the little  
 ARP, which you said  
 was returned to father  
 (at ~~11~~ 11 East 14<sup>th</sup>) <sup>(now demolished)</sup>

or from (friends) to show it to.  
 It would make it possible  
 for certain people to understand  
 what part it has had in my

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 presentations  
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 out  
 be kept  
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 people  
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 interest,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	242.3

CALDER  
 PAINTER HILL ROAD  
 R. F. D. ROXBURY,  
 CONN., U. S. A  
 & TEL. WOODBURY 122-2

CALDER

3/ for father said that it had not been delivered to him, so it may have been left elsewhere by mistake. With most cordial greetings to you + Daisy, and an invitation (and a vague hope) that you may to come up to Roxbury sometime while we're here

Studdy

would  
 presentations  
 The

rather always no m. at a. have to with people or from (friends) to show it to. It would make it possible for certain people to understand what part it has had in my

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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CALDER  
 PAINTER HILL ROAD  
 R. F. D. ROXBURY,  
 CONN., U.S.A.  
 TEL. & TEL. WOODBURY 122-2

CALDER

Sept. 2/43

Dear Monroe, I think it would  
 be fun to have a few presentations  
 of the CIRCUS during the  
 show. Do you agree? —

I talked of it with Jim  
 Sweeney and he thinks so  
 too — but he pointed out  
 that it would have to be kept  
 rather intimate — as it has  
 always been — that is, with  
 no more than 60 or so people  
 at a seance — and so would  
 have to be run rather privately  
 with invitations to only those  
 people who would be of interest,  
 or fun (friends) to show it to.

It would make it possible  
 for certain people to understand  
 what part it has had in my

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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caress (thus far)

It probably ought to be done  
outside the museum, in some  
large room. We could have  
3 or 4 seances in consecutive  
nights — so that I could  
leave it set up (~~#~~ setting up  
& dismantling being a great  
labor — while the actual show  
is fun)

Let me know when I  
see you next.

Cordially,

Sandy

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	MOMA Exhs.	242.3

# THE MUSEUM OF MODERN ART

Date: October 8, 1943

To: \_\_\_\_\_  
From: \_\_\_\_\_  
Re: Price List - Calder Exhibition

- |   |                                      |
|---|--------------------------------------|
| THE TREE \$1,000                                  | WHITE FRAME \$2,500                  |
| THE UMBRELLA \$500                                | WHITE PANEL \$900                    |
| RED WAND \$700                                    | THIRTEEN SPINES \$1,200              |
| PAINTED WOOD \$950                                | WHALE (stable from garden) \$2,500   |
| THE SPIDER \$1,000                                | LITTLE YELLOW PANEL \$450            |
| R.F.D. AND YELLOW VANE \$400                      | ELEPHANT \$450                       |
| FEATHERS \$450                                    | 8 by 5 RED \$1,200                   |
| RED POST, BLACK LEAVES \$1,000                    | TREE \$1,000                         |
| RED PANEL (8 by 5) \$1,200                        | GIBRALTAR \$800                      |
| TINES \$400                                       | CAGE IN CAGE \$800                   |
| MOONS \$600                                       | FEATHERS \$450                       |
| GREEN PANEL \$800                                 | APPLE MONSTER \$950                  |
| YELLOW PANEL \$600                                | THE UMBRELLA \$500 <i>- sold?</i>    |
| BLUE PANEL \$800                                  | RED POST \$1,000                     |
| THREE-FOOTED CONE \$2,500                         | SPINEY \$600                         |
| STARFISH \$900                                    | SPIDER \$1,000                       |
| CIRCLE WITH BALL AND DISK \$600                   | MORNING STAR \$950                   |
| TWO SPHERES (small black) \$325                   | PAINTED WOOD \$950                   |
| BLUE PANEL \$800                                  | OUR GLASS \$750                      |
| GREEN PANEL \$800                                 | CONST.                               |
| YELLOW PANEL \$600                                | BLACK SPINY OBJECT \$400             |
| ORANGE PANEL \$900 <i>sold - Mrs. H. J. Lloyd</i> | ROW OF OBJECTS \$500                 |
| DANCERS AND SPHERE \$700                          | RED OBJECT \$400 <i>- sold - MMA</i> |

7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exh 5.	242.3

# THE MUSEUM OF MODERN ART

Date October 8, 1943

To:

Re: Price List - Calder Exhibition

From:

page 2

TIGHTROPE \$950  
 BLACK BEAST \$3,000  
 BLACK PETALS \$2,200  
 CONST. BLACK \$450  
 BIG BIRD \$2,500  
 RED WAND \$700  
 CONST. BOMB \$500  
 TINES \$400  
 CONST. BISHOP \$500  
 BLACK BRASS RED AND WHITE \$500  
 MOONS \$600  
 SPHERICAL TRIANGLE \$2,500  
 RED AND YELLOW VANE \$400  
 THREE-FOOTED CONE \$2,500  
 NINE DISKS \$2,000  
 (without post?)  
 HORSE \$1,300  
 SHARK SUCKER \$1,100  
 CATS \$1,200  
 UNCOMFORTABLE FACE \$950  
 BRASS FAMILY \$1,500

February 15, 1944

returned to you the items listed on the enclosed receipts and we should be very grateful if you will sign these properly and return them to us in the enclosed envelope.

I had a letter from Mr. Beattie Embassy in Washington saying that the Museum would be glad to accept the sculptures and suggesting it be sent to the Embassy in Washington for shipment to the U.S.S.R. If you have no objection we will send you the decision on to Washington.

-sld - MMA

7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exh 5.	242.3

CALDER  
(A)

19

August 29, 1944

February 10, 1944

Dear Sandy,

Enclosed is a receipt for you to sign for the items you collected this morning. Since you left, I have checked over

the Dear Sandy, find that we still have the following:

We have returned to you the items listed on the enclosed receipts and we should be very grateful indeed if you will sign them properly and return them to us in the enclosed envelope.

As I think you know I had a letter from Mr. Bazykin of the Soviet Embassy in Washington saying that the Museum of Western Art in Moscow would be glad to accept one of your mobile sculptures and suggesting that it be sent to the Embassy in Washington for transmittal to the U.S.S.R. If you have no objection we shall send the one you decided on to Washington as soon as possible.

Very yours,

Marcel

Mr. Alexander Calder  
Palace Galleries  
Moscow, U.S.S.R.

PS - Delighted to have the shipping from Washington.

7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Calder

August 29, 1944

Dear Sandy:

Enclosed is a receipt for you to sign for the items you collected this morning. Since you left, I have checked over the offices and find that we still have the following:

- Very Small Yellow Panel (Dudley)
- Ebony on Tripod (Courter)
- Three Black Flags (Rindge)
- Small Nine Disks "
- Black Cone with Arms "
- Mobile "S" (Miller)
- Mobile on Rocker (Zulueta)
- Model for Garden Sculpture (wood base) (Rudofsky)

I hope all this comes out correctly with your records.

Sincerely,

Mr. Alexander Calder  
Painter Hill Road  
Roxbury, Connecticut

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

*Calder, A*

*Artists -*

cc: Miss Dorothy Dudley

December 26, 1950

Dear Sandy

The mobile which I mentioned to you when you were talking to me about the Whale is the one illustrated, figure 219, in Alfred's book "Cubism and Abstract Art" if you happen to have a copy of it handy. We seem to have kept this mobile here ever since that show. No one knows why. It seems to be in good shape except it could use another coat of paint.

Let me know, when convenient, what you would like to do with this historic work of art.

Very truly yours,  
Sincerely,

Mr. Alexander Calder  
Painter Hill Road  
R. F. D.  
Roxbury, Connecticut

Mr. Alexander Calder  
214 East 86th St.  
New York City

DCM:hrr

Enclosure

*Rec. received 12/27/50*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>MoMA Exhs.</i>	<i>242.3</i>

*Calder*

February 5, 1937

December 2, 1936

Dear Mr. Calder:

We have returned to you the two constructions lent to our exhibition of Fantastic Art, Dada and Surrealism.

Will you please sign and return the enclosed receipts so that we may complete our files.

Very truly yours,

Mr. Alexander Calder  
244 East 86th Street  
New York City

Registrar

Mr. Alexander Calder  
244 East 86th St.  
Enclosure New York City

*Rec. received 2-9-37*

Enclosure

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*Calder - Surreal  
(U.S. - Surreal)*

December 2, 1936

September 28, 1936

Dear Sandy:

I have not, so far as I know, any influence at all with the World's Fair Committee. If I have, you may be sure that I will put in a strong word for the mobile.

Dear Mr. Calder:

As you know, we are having a Fantastic-Surrealist show opening in November. I want to have several things from I am enclosing a receipt for the loan you have so kindly made to our exhibition of Fantastic Art, Leda and Surrealism.

I wonder if you have ever made another version of the very beautiful wire mobile which I saw at Sao, Valencia Hugo's, and which was loaned to the Museum of Modern Art by you. It is small and of light wire with a hook from which two spheres dangle, giving something of the impression of a hand with arms. It is one of the simplest and also one of the most fascinating of all the Calder's I have seen. Perhaps you could make another version of it for the show. I think it is technically

Mr. Alexander Calder  
244 East 86th Street  
New York City

Sincerely,

Enclosure

Alexander Calder, Inc.  
Painter Hill Road  
P. O. Box 100  
Connecticut

AKR/6

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Calder - (u.s. - Surrealist - w.h.)

September 28, 1936

September 1, 1936

Dear Sandy:

I have not, so far as I know, any influence at all with the World's Fair Committee. If I have, you may be sure that I will put in a strong word for the mobile.

As you know, we are having a Fantastic-Surrealist show opening in November. I want to have several things from you if you will consent to lend. When are you coming back to New York?

I wonder if you have ever made another version of the very beautiful wire mobile which I saw at Mme. Valentine Hugo's, and which may in the past have belonged to Breton or Eluard. It is small and of light wire with a hook from which two spheres dangle, giving something of the impression of a head with eyes. It is one of the simplest and also one of the most fascinating of all the Calder's I have seen. Maybe you could make another version of it for the show. I think it is technically not difficult.

My best to Luisa and you.

Sincerely,

Alexander Calder, Esq.  
Painter Hill Road  
R. F. D. Roxbury  
Connecticut

AHB/k

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

*Calder*

42.56 149th Street  
Flushing, N. Y.

Feb. 8, 45

Dear Sandy,

Pardon me if I have seemed tardy in acknowledging the gift of that beautiful catalogue of your work.

What a treasure an account of work you had accomplished since the days we last met, when you were **September 1, 1936** and the discovery of yourself.

Being backward, it does not seem at all unusual. To  
Dear Mr. Calder: I feel you have done one of the things that  
shape your art. One of my earliest recollections of you as a  
boy was your enthusiasm over making a pair of pants out of  
metal. Mr. Barr is out of town at the present time so I am  
acknowledging your letter of August 31st which I will  
bring to his attention upon his return about the first  
of October.

Miss Hallette asks me to tell you that the mobile about  
which you inquire is in our basement, and the little  
Aro is here also.

Sincerely yours,

Elisabeth Kneller  
Secretary to the Director

My truly yours,  
*Alexander Calder*  
Mr. Alexander Calder  
Painter Hill Road  
R. F. D.  
Roxbury, Connecticut

PUBLIX  
149th Street  
Flushing, N. Y.  
May 25, 1945

We should like to know where we can write to  
Mr. Calder. Would you be kind enough to give us his  
address or let us know who his agent is?  
Thank you for your cooperation.

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cc: D. Miller

Alex Calder

43.45 149th Street  
Flushing, N. Y.

Feb. 8, 45

Dear Sandy,

Forgive me if I have seemed tardy in acknowledging the gift of that beautiful catalogue of your work.\*

What a tremendous amount of work you have accomplished since the days we last met, when you were about to set out for Paris - and the discovery of yourself.

Looking backwards, it does not seem at all ill-timed

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PUBLIX Book Mart  
OLD BOOKS - NEW BOOKS - RARE BOOKS • 930 PROSPECT AVENUE - CLEVELAND 15, OHIO  
May 29, 1944 TELEPHONE MAIN 0265  
Gentlemen:  
We should like to know where we can write to Mr. Calder. Would you be kind enough to give us his address or let us know who his agent is?  
Thank you for your cooperation.  
Very truly yours,  
August Ferius  
All Books Subject to Prior Sale

It was nice meeting you again although the occasion was so sad. Your Father and Mother were the first friends I made in America and much revered. Wishing you lots of new ways of devising in your wonderful field

Very sincerely

(signed) Clinton Balmer

\*Meant to say it has been occasioned by moving into a studio in the old Chelsea Hotel.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: D. Miller

Alfred Calder

43.45 149th Street  
Flushing, N. Y.

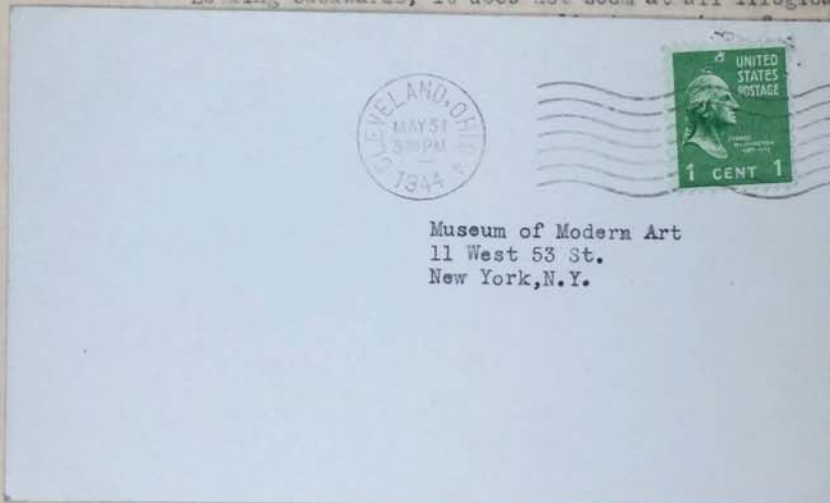
Feb. 8, 45

Dear Sandy,

Forgive me if I have seemed tardy in acknowledging the gift of that beautiful catalogue of your work.\*

What a tremendous amount of work you have accomplished since the days we last met, when you were about to set out for Paris - and the discovery of yourself.

Looking backwards, it does not seem at all illogical. The



Museum of Modern Art  
11 West 53 St.  
New York, N.Y.

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It was nice meeting you again although the occasion was so sad. Your Father and Mother were the first friends I made in America and much revered. Wishing you lots of new ways of devising in your wonderful field

Very sincerely

(signed) Clinton Balmer

\*Meant to say it has been occasioned by moving into a studio in the old Chelsea Hotel.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

cc: Dr. Miller

Alexander Calder

43.45 149th Street  
Flushing, N. Y.

Feb. 8, 45

Dear Sandy,

Forgive me if I have seemed tardy in acknowledging the gift of that beautiful catalogue of your work.\*

What a tremendous amount of work you have accomplished since the days we last met, when you were about to set out for Paris - and the discovery of yourself.

Looking backwards, it does not seem at all illogical. The shape your work has taken. One of my earliest memories of you as a boy was your enthusiasm over making a pair of gauntlets with little metal pieces, perfectly articulate. I think you were living in the days of King Arthur and his Knights. And even then your joy in it had to be expressed by manipulating of pieces of metal wire.

*Mr. Calder's address is Rinker Hill Road.*

However I feel you have done one of the well-nigh impossible things in a day when most everything has been done - to have discovered a really new and different way of expression in art - to have made metal take on airy shapes joyous floating and to have made them as things not only cut the atmosphere with shapes lovely, fantastic, humorous but to spin, float, balance. I get a child like delight in just beholding the varied products of a mind at play. Yet marvelling at the craftsmanship and the use you have made of the engineering knowledge in your play with great bulks of heavy metal and wisps of delicate material...

I remember how the engineering went against the grain as a profession but it surely makes its contribution now and you have done something entirely without precedent. I bow to you.

It was nice meeting you again although the occasion was so sad. Your Father and Mother were the first friends I made in America and much revered. Wishing you lots of new ways of devising in your wonderful field

Very sincerely

(signed) Clinton Balmer

\*Meant to say it has been occasioned by moving into a studio in the old Chelsea Hotel.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MOMA Exhs.	242.3

Alex. Calder

*Early Years*

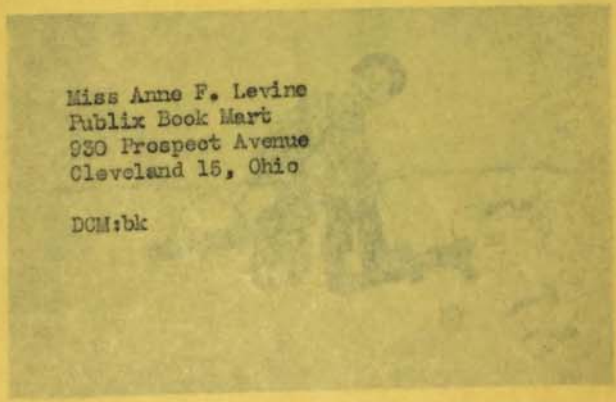
Alexander Calder was born in Philadelphia July 22, 1898. His parents are both artists. His mother is a painter; his father, A. Stirling Calder, a National Academician and one of the outstanding sculptors of the older generation. His grandfather, Alexander Milne Calder, born in Scotland, was also a sculptor. He is known particularly for his statue of General Mifflin in Fairmount Park, Philadelphia and for the figure of William Penn on the dome of the Philadelphia City Hall.

Calder's early years were spent in an atmosphere of art. His parents' friends were artists. He grew up in a studio. He became familiar with the processes of painting and sculpture while posing as a model now for his mother, now for his father. But art as a calling had very little appeal for him at the outset. The precedent of two generations made it seem unenterprising. Tools were his main early interest, not brushes and clay.

Tools and an evident mechanical ingenuity suggested engineering. From 1915 to 1919 he studied Science and Technology. The four following years were given over to engineering. Then, in 1921, while drafting work in an engineer's office, engineering was abandoned. Shortly afterwards, Mr. Calder's address is Painter Hill Road, New York. The work was elementary drafting in charge of Mr. Curt Roxbury, Connecticut, and his agent is Mr. Curt

Valentin of the Buchholz Gallery, 32 East 57 Street, Canal to California. In the autumn he took a job in a logging camp in the mountains of New York. The telephone number is Plaza 5-9320. Once again the old work was abandoned. In the fall of 1923 and enrolled in the School of the Art Students' League.

Sincerely,



Self Portrait, 1907. Gouache drawing 6 x 9 1/2"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

### *Early Years*

Alexander Calder was born in Philadelphia July 22, 1898. His parents are both artists. His mother is a painter; his father, A. Stirling Calder, a National Academician and one of the outstanding sculptors of the older generation. His grandfather, Alexander Milne Calder, born in Scotland, was also a sculptor, best known perhaps for his equestrian statue of General Meade in Fairmount Park, Philadelphia and for his figure of William Penn on the dome of the Philadelphia City Hall.

Calder's early years were spent in an atmosphere of art. His parents' friends were artists. He grew up in a studio. He became familiar with the procedures of painting and sculpture while posing as a model now for his mother, now for his father. Still, art as a calling had very little appeal for him at the outset. The precedent of two generations made it seem unenterprising. Tools were his main early interest, not brushes and clay (below).

Tools and an evident mechanical ingenuity suggested engineering. From 1915 to 1919 he studied at Stevens Institute of Technology. The four following years were given over to engineering. Then, in 1921, some drafting work in an engineer's office awakened a dormant interest. Shortly afterwards he began to draw regularly at a Public Night School on East 42nd Street, New York. The work was elementary drawing in charcoal, but he was enthusiastic and seldom missed a night.

The following summer he worked his way on a freighter through the Panama Canal to California. In the autumn he took a job in a logging camp in the state of Washington. Once again the old interest stirred and he wrote his mother for painting materials. He came east in the fall of 1923 and enrolled in the School of the Art Students' League.



Self-Portrait. 1907. Crayon drawing. 6 x 9".

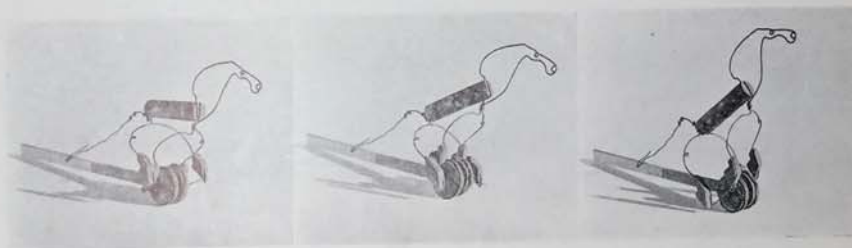
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(Left) Duck on Differential Wheels. 11" long. (Right) Red Horse and Green Sulky. 23" long. 1926. Toys. Wire and wood.

of it was to grow his miniature circus which brought him into touch with some of the leaders in Paris at a time when their stimulation was most valuable to him. Still more important, this miniature circus was to serve as a laboratory in which some of the most original features of his later work were to be developed.

The year 1926 saw the exhibition of his first oils in The Artists' Gallery, on East 61st Street, New York. This exhibition brought him his first critical notice, a line by Murdock Pemberton in *The New Yorker*: "A. Calder is also a good bet." Yet he was by no means certain that he had found his medium. He wanted to do something of his own. But he was a sculptor's son and a sculptor's grandson. And a piece of oak fence-rail picked up that spring in Connecticut reluctantly took the shape of his first wood carving — the *Flattest Cat*.



Galloping Horse. 1926. Toy. Wire, wood and leather. 21" long.

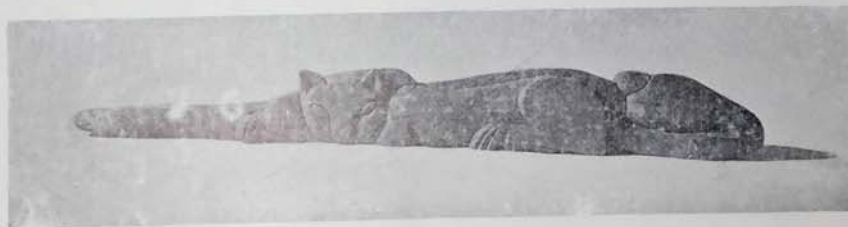
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authority of Madrid, and Sebastia Gasch, the Catalan art critic, caught up the story. Pascin and Hermine David urged Calder without success to hold a gallery exhibition of his *artistes*. Foujita arranged an elaborate performance of the circus in his atelier. Even Paul Fratellini, the eldest of the three famous clown brothers, came. He expressed such admiration for a rubber-hose dachshund whose legs, constructed of spokes of uneven lengths, made it wobble as it moved, that Calder presented him with a large scale model, "Miss Tamara," which Albert Fratellini led round on a leash in their act for several years.

The fame of Calder's circus spread quickly between the years 1927 and 1930. All the Paris art-world eventually came to know it. It brought him his first great personal success. But what was more important, the circus also provided the first steps in Calder's development as an original sculptor. Some of his tiny circus performers and animated toys had heads of wire as well as arms and legs. A friend, Clay Spohn, a painter, suggested that he make a whole figure of wire. The result was his first wire sculpture, *Josephine Baker* (page 15).

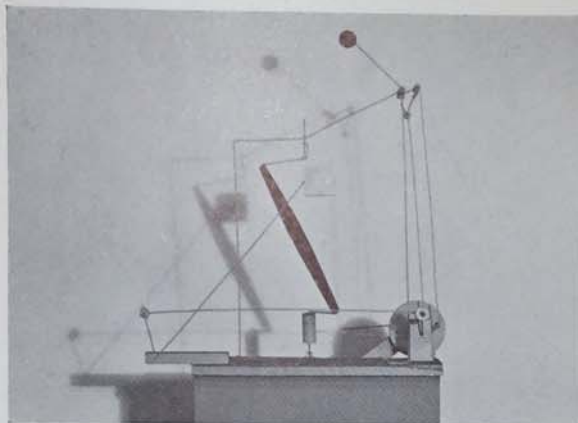
This was a new development. The tiny articulated circus-performers had taken a new scale and a new character. These figures were no longer merely toys wittily contrived from chance materials. They were now three-dimensional forms drawn in space by wire lines — much as if the background paper of a drawing had been cut away leaving only the lines. The same incisive grasp of essentials, the same nervous sensibility to form, and the same rhythmic organization of elements, which are virtues of a drawing, were virtues of this new medium.

Calder's earliest figures in wire still retained a certain flat frontality. In fact, the *Josephine Baker* suggests a decorative approach in which a promise of his later jewelry is already evident. But Calder's intuitive feeling for the possibilities of his medium quickly carried him into a convincing three-dimensionality. He began to mark essential planes by contour lines. He seemed to dissociate physical form from the completed mental concept of it. His figures were like peelings of form without weight or density. He made space intervene as a constructive factor (*Acrobats*, page 21). Through his naive approach he had hit upon a combination of draughtsmanship and metal construction that already had much in common with the open-form of the constructivists about 1920 and of individual researchers such as Lipchitz about 1927.



Double Cat. 1929. Wood. 4' 3" long.

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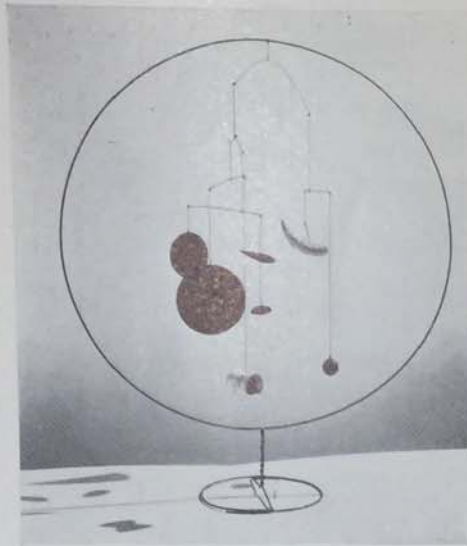


Dancing Torpedo Shape. 1932. Motorized mobile. Wood, iron wire, aluminum. 32½" high. Berkshire Museum, Pittsfield, Massachusetts.

tered. That year Calder designed his first wire goldfish bowls, through which wire fish were made to swim back and forth by the turning of a tiny crank. Once again an animal rhythm had caught his eye. This time it was composed within a framed three-dimensional space. The result was a sort of music-box with visual rhythms. Its structure was still based on his articulated toys and circus devices. But now for the first time in his work we have a composition of movements bound to an immobile base, its primary purpose to satisfy an esthetic sense through rhythm. This was to be the basic principle of his mobiles three years later.

Since the spring of 1927 when Legrand-Chabrier first described Calder's circus in *Commoedia* its reputation had constantly spread. Just before his return to New York he had given several farewell performances in his studio. Legrand-Chabrier again attended and again wrote it up even more enthusiastically. The troupe had practically doubled since he had last seen it. Fréjaville came, and Fuzier. And when Calder returned to Paris in March of 1930 all those painters who had not seen the circus, had heard of it and were at any rate inquisitive. Varèse brought Kiesler and Jean Painlevé to a performance one evening. Another evening, Kiesler brought Léger, the critic Carl Einstein, Théo van Doesburg and Mondrian. In those days Calder was still unfamiliar with such names. But a neighbor, an American abstract painter, William Einstein, was well acquainted with the researches and personalities of contemporary art. The evening Kiesler brought Mondrian, Einstein was in charge of the phonograph. He recognized Mondrian and afterward explained to Calder who he was. His enthusiasm warmed Calder to a visit to Mondrian's studio.

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Agnes' Circle. 1934. Mobile. Steel wire, rod and sheet aluminum. 36" high. Collection Miss Agnes Rindge, Poughkeepsie, New York.

It was to this type of stationary abstract sculpture that Arp, a few months later, gave the name "stables."

Another consequence of Calder's visit to Mondrian was the introduction of color into his sculpture. While draughtsmanship was an essential feature of his early wire sculpture, his new work had been obviously affected by painting. The tiny spheres and disks of the "volumes, vectors and densities," as Calder described the objects in the Percier exhibition, were painted strong blues, reds and blacks. These showed up strikingly against the whitened wires and the dead white bases of the constructions.

To take such a step into the abstract field was an extremely serious departure for an artist in Calder's position at the time. He had already established himself in the public mind as a humorist — a talented and witty one. He had built up a reputation and a certain patronage. Now those who had enjoyed what he had previously done so well were left completely at a loss. Fernand Léger wrote the preface to the Percier exhibition catalog. He opened his introduction with the question: "Eric Satie illustrated by Calder, why not? He is serious without seeming to be." and closed with the statement: "Before these new works, transparent, objective, exact, I think of Satie, Mondrian, Marcel Duchamp, Brancusi, Arp; those incontestable masters of reticent and silent beauty. Calder is of that line. He is an American 100%. Satie and Duchamp

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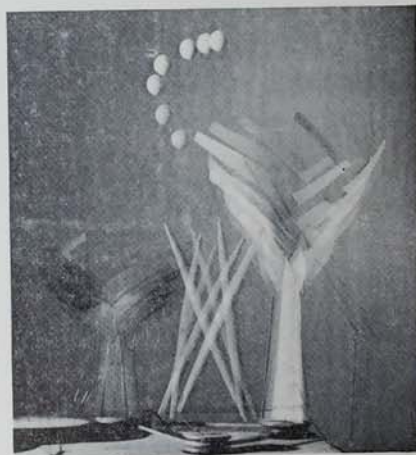


Gibraltar. 1937. Stabile. Lignum vitae, plank walnut and steel rod. 28 $\frac{5}{8}$ " high.

In these new constructions Calder had managed to give abstract forms the movements which he had mimicked from nature in his toys. The surprise and charm of his circus performers and toys lay in their striking truth to characteristic human and animal movements. This was the source of life and variety in their rhythms. In the toys he had parodied a duck dragging a recalcitrant worm out of the ground: now in the mobiles the hammer motion of the duck's head and beak was reduced to the simplest form of mechanical movement. He had begun with natural movements — the galloping of a horse (page 14), the seductive wriggles of his Oriental dancer (page 13), the frenzied trot of the circus stretcher-bearers — now he was dealing with motion not in any representational frame of reference, but for its own sake. Form had been reduced to its geometrical bases, motion had followed suit. Calder felt that to combine two or more simple movements with contrasting rates of speed gave the best effect because, while simple, they are capable of infinite combinations. He had left synthesis for essence; he had come from the naturalistic to the abstract. Still these movements had kept a liveliness and variety, perhaps due to the fact that their indirect inspiration was a caricature of nature not the bare rhythms of a machine.

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And, as a consequence of this underlying parody of human and animal movements, these machines had, perhaps, a closer relationship with dada and futurism than with constructivism. The resemblance between Calder's Galerie Percier "volumes, vectors and densities" and early constructivist work was evident. But while constructivism was a calculated, unemotional expression, dada was a laughing iconoclasm based on the belief that a healthy art could only flourish if the conventional trappings and false seriousness of art were stripped away. Dada was an outgrowth of Italian futurism. The futurists had preached the importance of incorporating movement as an esthetic factor. Art had too long been static. The modern world was a world of movement. Modern art should embody it. Duchamp and Picabia, in their interest in the representation of movement and the satirical use of machine forms, effected a link between futurism and dada in such work as Duchamp's *The King and Queen Crossed by Swift Nudes* and Picabia's *The Infant Carburetor*. The spirit of Calder's new machines was certainly closer to such work than to that of the Russians. His humor was more genial. But humor took the place of subject matter with Calder, just as a less innocent type of humor was that of the dadaists. The link becomes even closer in the term, "mobile," which had perhaps its first esthetic application about 1917 in Duchamp's notes for *La Mariée mise à nue par ses célibataires, même*. And when Calder, shortly before the Galerie Vignon exhibition, asked Duchamp to suggest a name for the new constructions Duchamp without hesitation proposed "mobiles."



Dancers and Sphere. 1936. Motorized mobile. Wood, steel wire, sheet aluminum. 17 $\frac{3}{4}$ " high.

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New York. In 1936 he also fulfilled Fernand Léger's query of 1931 "Eric Satie illustrated by Calder, why not?" by designing a setting for a production of Satie's *Socrate* at the Wadsworth Atheneum in Hartford.

At the same time, during these years, 1933 to 1937, Calder was consistently extending his interests in unconventional materials and unusual uses of familiar ones. The contrasts of porcelain, wood and metal in *Agnes' Circle* (page 30) had led to similar oppositions of material in free-swinging mobiles. String, though perishable, allowed a greater freedom of movement than wire (*Swizzle Sticks*, page 37). Rough wood was contrasted with carefully planed wood forms, dainty spheres and disks of metal (*Gibraltar*, page 34). Heavy crudely-cut blocks were contrasted with light wire figures that danced at the slightest breath of air (*Tight Rope*, page 40). Glass and polished metal were exploited for their luminous effects.

The conscious avoidance of technical "finish" in Calder's work was always one of its qualities. In his sculpture it offers an equivalence to the nervous quality of a line in drawing. The larger lines of the total form provide the discipline or framework. This is always carefully worked out and respected. Within it the rough, unfinished elements provide a detail interest — a subordinate textural variety which gives a living quality to many of the materials he employs which, if "finished," would have no life. This "unfinished" quality within a dominant structural unity is



Cockatoo. 1941. Mobile. Sheet steel and wire. 36 $\frac{1}{4}$ " high. Collection Mr. and Mrs. C. Earle Miller, Downingtown, Pennsylvania.

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Little Tree. 1942. Mobile. Steel wire, rods and disks. Ca. 27" high. Collection Edgar Kaufmann, Jr. Pittsburgh, Pennsylvania.



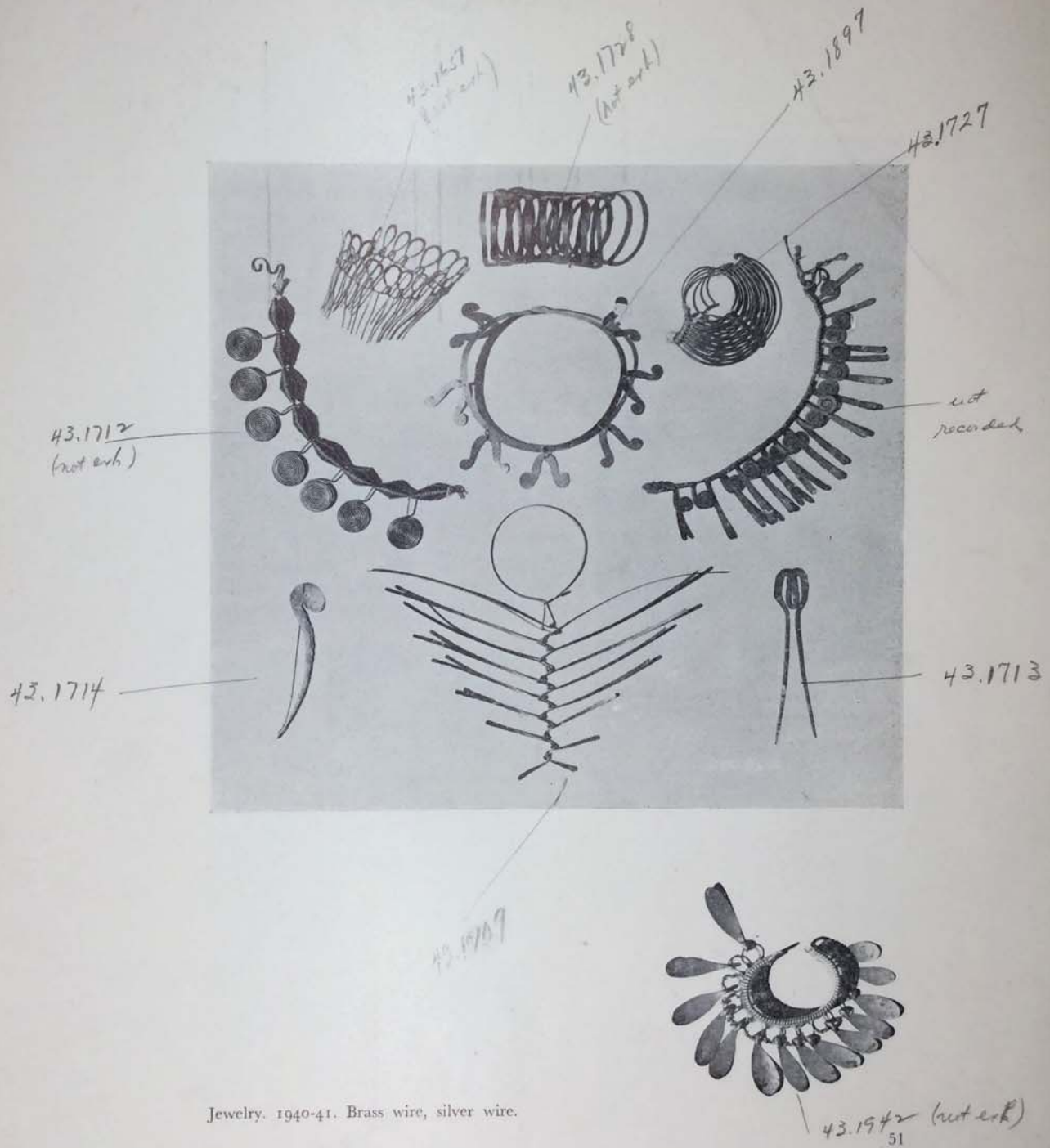
Black Thing. 1942. Stabile. Sheet steel. 31¼" high. Private collection, New York.

the formal equivalent of the recurrent failure of his circus performers to achieve their feats — the equestrienne to recover her balance on the horse's back or the aerialist to catch the swinging bar. But these rough effects, like the circus performers' failures, must eventually be tied together by the satisfaction of the main form. They provide the features of "disturbance" out of which harmony is resolved in the main design.

There was, however, some danger that his often casual technique and lack of "finish" might be carried too far. But now Calder's new work at larger pieces after his return to the United States required greater technical care. This in no way conflicted with his maintenance of a lack of "finish," where such a lack was a quality. The increase in scale merely made it necessary to pay greater heed to structural problems (*Whale*, page 35).

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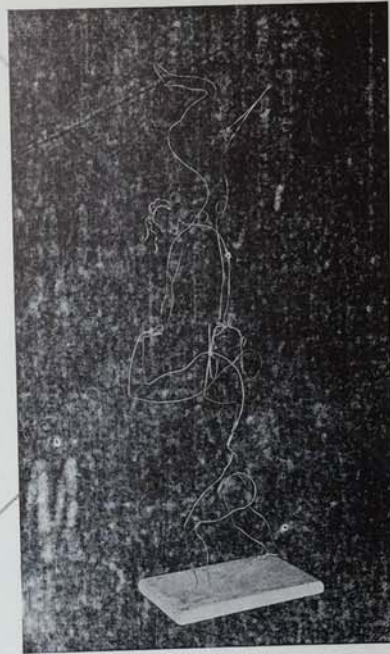


Jewelry. 1940-41. Brass wire, silver wire.

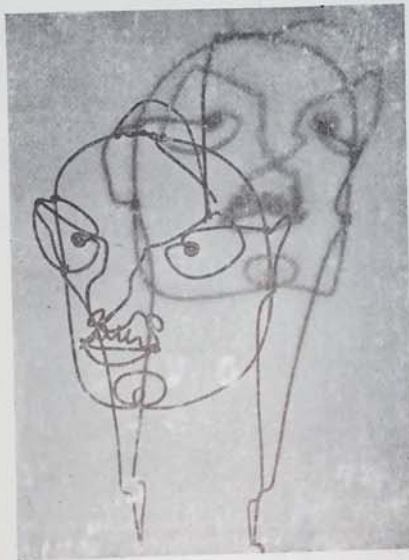


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Acrobats. 1929. Wire. Ca. 27" high. Private collection.



Portrait of Shepard Vogelgesang. 1930. Wire. Ca. 15" high. Collection. Shepard Vogelgesang, New York.

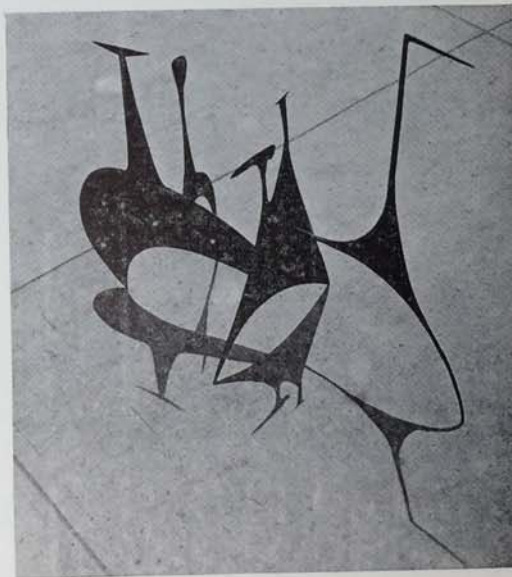
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were there; new effects through new materials; an outdoor scale; a fixed construction to which a mobile arm related the lines and forms it described by its movements. All were bound together in a three-dimensional unity of open form over the circular, concrete basin: an ambitious and deeply personal realization. With it Calder achieved the first full mastery of his new idiom. He now had the assurance to speak out boldly in the future.

*New Ventures: 1937-43*

The winter of 1937 Calder spent in England. An exhibition of his work was held at the Mayor Gallery in London. But the spring of 1938, in Roxbury, already saw the fruits of this new-won confidence. His large *Apple Monster* (page 41) shows greater freedom in following the suggestions of his material on an increased scale. His motorized panels now took a frank ballet character in several instances, with even a proscenium arrangement in one on which chunky wooden forms were fixed. In the *Spherical Triangle* (page 43) he carried the relationship of large black sheet-iron forms from the static character of *Whale* into the mobile field.

In November, 1938 a retrospective exhibition of his work was held at the George Walter Vincent Smith Art Gallery of Springfield, Massachusetts. Eighty-four items were included, from his earliest wire and wood sculpture, water-colors and drawings to several large mobiles and stabiles of that autumn.

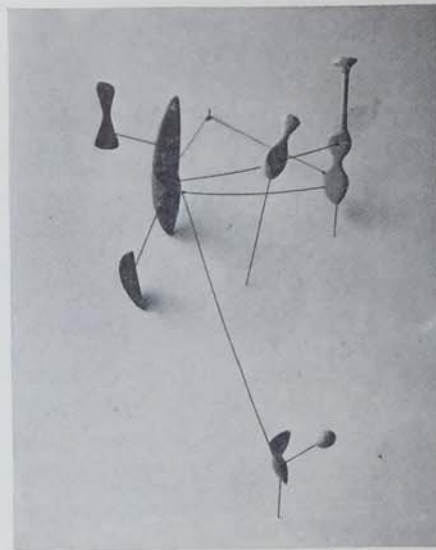


Spiny. 1942. Stable. Sheet aluminum. 26" high.

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Vertical Constellation with Yellow Bone. 1943. Stabile. Steel wire and wood. 23 $\frac{1}{4}$ " high.



Wall Constellation with Red Object. 1943. Stabile. Steel wire and wood. 25 $\frac{3}{4}$ " high.

The following spring, for the 1939 New York World's Fair, he designed a fountain display which he described as a "water ballet."\* The dance was to be performed by fourteen forty-foot jets of water thrown up by revolving nozzles. It was punctuated by "water bombs" or isolated bursts of water which fell back into the basin of the fountain with an explosive sound. The entire performance, which should have lasted five minutes, was patterned on a complex choreographic schedule. Unfortunately, he did not receive the same sympathetic cooperation from the New York engineers in charge that he had in Paris. Although the necessary equipment was installed, a failure to follow the stipulated timing destroyed the possibilities of rhythmic variation and defeated the ballet effect.

Throughout this period, however, his mobiles lost none of their rhythmical freedom as is evidenced by the inexhaustible shadow-play of the large *Lobster Trap and Fish Tail* (page 42)

\* Bibl. 62.

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THOSE COMING TO THE PERFORMANCE OF ALEXANDER CALDER'S CIRCUS ON OCTOBER 20

40 - total -

Members


- Bakwin, Dr. and Mrs. Harry and two guests
- Benson, Mr. and Mrs. (friends of Calder)
- Birch, Mary R. and guest
- Bloomingtondale, Mr. Samuel J. and guest
- Church, Mr. and Mrs. Henry (donor to Museum)
- ✓Crane, Miss Louise and guest
- Dickerman, Mr. William C.
- Dickinson, Miss Martha and guest

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THIS SIDE OF CARD IS FOR ADDRESS



Dorothy Miller  
Mrs. Mod. Art  
11 W. 53 St.  
New York City, 19

Thursday, October 21st

performance of Alexander Calder's Circus.

Name.....

Address.....

- Mr. Wheeler.
- Mr. Nixon
- Miss Hawkins
- Mr. McCallum
- Mr. Calder.

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- Benson, Mr. and Mrs. (friends of Calder)
- Birch, Mary R. and guest
- Bloomingdale, Mr. Samuel J. and guest
- Church, Mr. and Mrs. Henry (donor to Museum)
- ✓ Crane, Miss Louise and guest
- Dickerman, Mr. William C.
- Dickinson, Miss Martha and guest

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(Aug 17 1943)

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Thursday, October 21st

performance of Alexander Calder's Circus.

Name.....

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- Mrs. Wheeler.
- Mrs. Dixon
- Mrs. Hawkins
- Mrs. McCallum
- Mrs. Calder.

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- Bakwin, Dr. and Mrs. Harry and two guests
- Benson, Mr. and Mrs. (friends of Calder)
- Birch, Mary R. and guest
- Bloomingdale, Mr. Samuel J. and guest
- Church, Mr. and Mrs. Henry (donor to Museum)
- ✓ Crane, Miss Louise and guest
- Dickerman, Mr. William C.
- Dickinson, Miss Martha and guest

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Please reserve a seat for me  and a guest   
for the Wednesday, October 20th   
Thursday, October 21st   
performance of Alexander Calder's Circus.

Name.....

Address.....

- Mr. Wheeler.
- Mrs. Nixon
- Mrs. Hawkins
- Mrs. McCallum
- Mrs. Calder.

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Benson, Mr. and Mrs. (friends of Calder)  
Birch, Mary R. and guest  
Bloomingdale, Mr. Samuel J. and guest  
Church, Mr. and Mrs. Henry (donor to Museum)  
✓ Crane, Miss Louise and guest

Dicker  
Dickir  
✓ Mr. B.  
✓ Mrs. F.  
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✓ Weiga

Lowe,

Staff

Abbot  
✓ Catlin  
MORRIS  
✓ Newman  
✓ O'Con  
✓ Olson  
✓ Sider  
✓ Volkma

New York 19, New York  
11 West 53 Street  
The Museum of Modern Art  
Secretary's Office



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REPLY CARD

ALEXANDER CALDER'S CIRCUS

The Advisory Committee of the Museum of Modern Art invites the Life, Fellow and Associate Members of the Museum to a performance of Alexander Calder's Circus in the Members' Room at 9:00 o'clock on Wednesday, October the 20th, or Thursday, October the 21st.

Each member has the privilege of bringing one guest. As seating capacity is strictly limited, reservations must be made. Please mark and return to us the attached card indicating which performance you would like to see.

Mr. Wheeler.  
Mrs. Nixon  
Mrs. Hawkins  
Mrs. McCallum  
Mrs. Calder.



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THOSE COMING TO THE PERFORMANCE OF ALEXANDER CALDER'S CIRCUS ON THURSDAY, OCTOBER 21

79 total

Members,

- Abraham, Mrs. Herbert and guest
- ✓ Bakwin, Dr. and Mrs. Harry and two guests
- Benson, Mr. and Mrs. (friends of Calder's)
- ✓ Clark, Mrs. Alfred
- ✓ Clark, Mr. and Mrs. Stephen
- Clifford, Mr. and Mrs. Henry
- ✓ Church, Mr. and Mrs. Henry
- Crane, Mrs. W. Murray → 2 guests
- De Groet, Miss
- ✓ De Silver, Miss Margaret and guest
- ✓ Guggenheim, Mrs. Simon and guest
- Hauser, Mr. Walter and guest
- Lenz, Mrs. Paul and guest
- Lowe, Mr. Joe and guest
- ✓ Misson, Mr. and Mrs. Guy
- ✓ Pregel, Mr. Boris and guest
- Redmond, Mrs. R. L.
- Smith, Mrs. C. S. and guest
- ✓ Soby, Mr. and Mrs. James T.
- ✓ Stephan, Mr. and Mrs. and two guests Bolton
- ✓ Thompson, Miss Juliette
- ✓ Wolff, N. S. and guest
- ✓ Calder, Mrs.
- Mr Philip Godwin & 5 guests

Staff

- Armstrong, Anne
- ✓ Afkermark, Margareta
- ✓ Allen, Monawee
- Arb, Renee
- ✓ Barry, Iris and guest
- ✓ Beck, Miss
- ✓ Bernardick, Marion
- ✓ Capo, Pauline
- ✓ Clark, Mrs. Lillian
- ✓ Cipriani, Evelyn
- ✓ Courter, Elodie
- ✓ Dudley, Dorothy
- ✓ Gilbert, Marcella
- ✓ Gramaglia, Olga ✓ Frankel, Ruth
- Harkness, Sally
- ✓ Hayes, Barbara
- ✓ Hildeburn, Margaret
- ✓ Grey, Helen and guest
- ✓ Jung, Lillian
- ✓ Karpel, Bernard
- ✓ Knowles, Dorothy
- ✓ Kerns, Mr. Ed
- ✓ Lieberman, William
- ✓ Amberg - as photographer
- ✓ McCallum, Helene
- ✓ McCampbell, Mary Mrs. Moore
- ✓ Muller, Hannah
- ✓ Newmeyer, Sarah and ~~man from Life~~
- ✓ Otis, Alice
- ✓ Poggio, Inez
- ✓ Sutton, Mr. and Mrs. George
- ✓ Bodge, Miss Agnes and guest
- ✓ Switzer, Mrs. Leslie
- ✓ Tiranoff, Helene
- ✓ Townsend, Elinor Mrs. Indick
- ✓ Twining, Emay
- ✓ Vitullo, Frank
- ✓ Woodruff, Marjorie

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September 8, 1943

Dear Sandy:

The Museum would like to have a reception in your honor on the afternoon of the opening of your exhibition. Can you send me a list of the guests you'd like to have us ask, also a list of those to whom you'd like to have us send an invitation to the opening, even though you may not like to have them invited to the reception.

I'd like to get hold of these lists as soon as possible because we have a pretty limited clerical staff in the Museum and it is necessary for us to arrange work such as addressing and writing invitations in advance. I think it is going to be a wonderful show and we'd like to give it a wonderful sendoff.

Sincerely yours,

Mr. Alexander Calder  
Painter Hill Road  
R.F.D.  
Roxbury, Connecticut

FH:lj

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Also sent to:

Mrs. James de Tomasi  
42 Vick Park Blvd.  
Rochester, N. Y.

Mr. and Mrs. C. Earle Miller ✓  
Palomino Stud Farm  
Downingtown, Penn.

Mr. and Mrs. Richard Taylor ✓  
Putnam Park Road  
Bethel, Connecticut

Mr. Jean Helion

VOGELGESANG

Date Jan. 12, 1944

Re: Calder Exhibition - bookings

for return by truck

242

# THE MUSEUM OF MODERN ART

Date September 17, 1943

To: Heads of Departments

From: Miss Hawkins

Re: \_\_\_\_\_

On the afternoon of the opening of the Calder exhibition there will be a reception in Mr. Calder's honor in the Members' Room from 6:00 to 7:00 o'clock. Will you come?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Also sent to:

Mrs. James de Tomasi  
42 Vick Park Blvd.  
Rochester, N. Y.

Mr. and Mrs. C. Earle Miller ✓  
Palomino Stud Farm  
Downingtown, Penn.

Mr. and Mrs. Richard Taylor ✓  
Putnam Park Road  
Bethel, Connecticut

Mr. Jean Helion  
"Blairlea"  
Rockbridge Baths, Virginia

Mrs. Charles B. Goodspeed  
2430 Lakeview Avenue  
Chicago, Illinois

James J. Sweeney

James T. Soby

VOGELGESANG

Jan. 13, 1944

Calder Exhibition - packing

for return by track

(February 29, 1944)

Dear Mrs. Vogelgesang:

We have returned to you the Calder listed on the enclosed receipt and we should be very grateful indeed if you would sign it properly and return it to us in the enclosed envelope.

May I take this opportunity to thank you for your generosity in lending this work for the Calder exhibition.

Very sincerely yours,

Do you think we can get this trip ready for Tuesday. I suggest that it be left on the first floor for John to pick up so that the men will not have so much moving to do and so that we will not be so crowded in the basement.

A Project Order (2866) has been sent for the Calders which need to be boxed and shipped and I suggest that they be taken to the Museum.

Mrs. Carl T. Vogelgesang  
400 East 49th Street  
New York 17, New York

Another list will be made for all items which will be returned in New York and these will have to go to the basement, I suggest unless we have room enough on the first floor.

*to meet Mr. and Mrs. Alexander Calder*

MONROE WHEELER

*Cocktails - Wednesday October sixth - 6 p.m.*

RSVP

110 Park Avenue

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# THE MUSEUM OF MODERN ART

Date Jan. 12, 1944

To: Mr. Warren

Re: Calder Exhibition - packing

From: Miss Dudley

for return by truck

Dear Mr. Warren:

I would like to arrange two truck trips for Calder returns on Tuesday, Jan. 18. Attached are lists of these two trips, one to Roxbury, Conn. and the other to four places on Long Island.

Please note that many of the small items for the Roxbury trip should be packed in boxes which I will have Hahn deliver to us on Saturday. Also several of the large stables will need to be taken apart. Will you please arrange to have this done. Harry has this list and will sort the material as it is taken off exhibition.

Do you think we can get this trip ready for Tuesday. I suggest that it be left on the first floor for Hahn to pick up so that the men will not have so much moving to do and so that we will not be so crowded in the Mezzanine.

A Project Order (2866) has been sent for the Calder's which need to be boxed and shipped and I suppose they will have to be taken to the Mezzanine.

Another list will be made for all items which will be returned in New York and these will have to go to Mezzanine, I suppose unless we have room enough on the first floor.

*10.10.*

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CALDER EXHIBITION TO BE RETURNED TO OWNERS IN LONG ISLAND

Mr. Philip Goodwin, Syosset (South side of Jericho Turnpike, 1 1/2 miles East of Syosset turn)

✓ 43.1690 Steel Fish, iron, sheet steel, steel rod, sheet aluminum. (Keep post in Museum) (In Garden)

Mr. and Mrs. Wallace K. Harrison, Huntington, R.F.D.#1

✓ 43.1688 Eucalyptus, Mobile. Steel rod, sheet steel

THE MUSEUM OF MODERN ART

Date January 15, 1944

To: Miss Dudley

Re: Calder shipment to

From: Miss Allen

Mr. Herbert Matter

Mr. Calder said when I called him Sat. morning that he would like to have his things in New York delivered by Hahn - so the trip will stand as we have planned it for Wednesday.

He had just had a telegram from Herbert Matter saying that he wished the Spider shipped to him in California - so I have added it to the Project Order by the attached memo. Should we notify Mr. Harrison that the Spider will not be coming to Long Island with his other things, or should we ask Mr. Calder to speak to him about it so he will know why it did not arrive?

(HOLD FOR POSSIBLE SHIPMENT TO CHICAGO - DO NOT SHIP UNTIL FURTHER NOTICE)  
 400  
 500  
 35.50  
 Mrs. Maurice B. Goodspeed  
 2430 Lake View Avenue  
 Chicago, Illinois  
 (CALDER WILL PAY THIS INVOICE)  
 43.1688 Calder: Eucalyptus, Mobile, sheet steel and chrome  
 Chicago Manufacturing System  
 43.1690 Calder: Steel Fish, iron, sheet steel, steel rod, sheet aluminum

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CALDER EXHIBITION TO BE RETURNED TO OWNERS IN LONG ISLAND

South side of  
Mr. Philip Goodwin, Syosset (Jericho Turnpike, 1 1/2 miles East of Syosset turn)

✓ 43.1690 Steel Fish, iron, sheet steel, steel rod, sheet aluminum. (Keep post in Museum)  
(In Garden)

Mr. and Mrs. Wallace K. Harrison, Huntington, R.F.D.#1

✓ 43.1688 Eucalyptus, Mobile. Steel rod, sheet steel

✓ 43.1687 Little Yellow Panel, Mobile. Sheet aluminum, wire, wood (belongs to Calder)

~~43.1681 Spider, Mobile. Sheet steel, steel rods. (belongs to Mr. Matter) omit~~

✓ 43.1691 Black Petals, Mobile. Sheet steel (belongs to Calder)

✓ 43.1685 Moons, Mobile. Sheet steel, steel rods. (In Garden) (belongs to Calder)

~~43.1686 Little Spider, Mobile. Steel rod, sheet steel (belongs to Calder)~~

✓ 43.1637 Blue Panel

Mr. José Sert, care of Miss Marian Willard, Guthrie Estate, Locust Valley, L.I.

43.1686 Little Spider, Mobile. Steel rod, sheet steel (belongs to Calder)

Mr. Paul Nitze, Glen Cove, L.I.

43.1745 Woman with Square Umbrella, wood

*Ship later when heard*

Mr. Herbert Matter -

43.1181 - ship to Los Angeles - see Project order

*Shoned we write Harrison re Spider or will Calder called tell him?*

*700  
500  
300  
450  
700  
400  
500*

*3550*

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PROJECT ORDER <sup>2866</sup> #2751 \* CALDER RETURNS

Addison Gallery of American  
Phillips Academy  
Andover, Massachusetts

✓ 43.1673 Calder: Horizontal Spines, Mobile - sheet steel, wire and rods,  
sheet aluminum (no box)

Mr. and Mrs. Richard Taylor  
Putnam Park Road  
Bethel, Connecticut

✓ 43.1759 Calder: Hanging Spheres, Mobile - wood, steel rod and string

Mr. and Mrs. George D. Pratt  
Schaghticoke Farm  
Bridgewater, Connecticut

✓ ~~43.1894~~ Calder: Cow, wood

Mr. and Mrs. C. Earle Miller  
Palomino Stud Farm  
Downingtown, Chester Co., Penna.

✓ ~~43.1684~~ Calder: Cockatoo, Mobile, sheet steel and wire

Wadsworth Atheneum  
Hartford, Connecticut

✓ 43.1693 Calder: Little Blue panel, Motorized mobile - wood and iron wire  
x 43.1595 " : Praying Mantis, Mobile-steel rod and wood

Miss Agnes Rindge  
Vassar College  
Poughkeepsie, New York

✓ 43.1898 Calder: Agnes' Circle, Mobile - steel wire, rod and sheet aluminum

Chicago Art Institute  
Chicago, Illinois

(HOLD FOR POSSIBLE SHIPMENT TO CHICAGO - BUT DO NOT SHIP  
UNTIL FURTHER NOTICE)

✓ 43.1636 Calder: Thirteen Spines, Mobile - sheet steel, steel rods and wire,  
aluminum

Mrs. Charles B. Goodspeed  
2430 Lake View Avenue  
Chicago, Illinois

(CALDER WILL PACK THIS HIMSELF)

✓ 43.1882 Calder: Black Dots, Mobile, sheet steel and string

Columbia Broadcasting System

(CALDER TO EXPLAIN TO EDDIE THE KIND OF BOX TO BE MADE -  
COLUMBIA BROADCASTING IS TO BE BILLED FOR THIS BOX SO  
BE SURE TO KEEP THIS CHARGE SEPARATE)

43.1893 Calder: William S. Paley Trophy, nickel steel (2 parts)

*Do not pack trophy in box. We have to deliver it in  
New York*

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	MOMA Exhs.	242.3

PROJECT ORDER <sup>2866</sup> #2751 \* CALDER RETURNS

Addison Gallery of American  
Phillips Academy  
Andover, Massachusetts

✓ 43.1673 Calder: Horizontal Spines, Mobile - sheet steel, wire and rods,  
sheet aluminum (no box)

Mr. and Mrs. Richard Taylor  
Putnam Park Road  
Bethel, Connecticut

✓ 43.1759 Calder: Hanging Spheres, Mobile - wood, steel rod and string

Mr. and Mrs. George D. Pratt  
Schaghticoke Farm  
Bridgewater, Connecticut

~~✓ 43.1894 Calder: Cow, wood~~

Mr. and Mrs. C. Earle Miller  
Palomino Stud Farm  
Downingtown, Chester Co., Penna.

~~✓ 43.1884 Calder: Cockatoo, Mobile, sheet steel and wire~~

Wadsworth Atheneum  
Hartford, Connecticut

✓ 43.1693 Calder: Little Blue panel, Motorized mobile - wood and iron wire  
x 43.1595 " : Praying Mantis, Mobile-steel rod and wood

Miss Agnes Rindge  
Vassar College  
Poughkeepsie, New York

✓ 43.1898 Calder: Agnes' Circle, Mobile - steel wire, rod and sheet aluminum

Chicago Art Institute  
Chicago, Illinois (HOLD FOR POSSIBLE SHIPMENT TO CHICAGO - BUT DO NOT SHIP  
UNTIL FURTHER NOTICE)

✓ 43.1636 Calder: Thirteen Spines, Mobile - sheet steel, steel rods and wire,  
aluminum

Mrs. Charles B. Goodspeed  
2430 Lake View Avenue (CALDER WILL PACK THIS HIMSELF)  
Chicago, Illinois

✓ 43.1882 Calder: Black Dots, Mobile, sheet steel and string

Columbia Broadcasting System (CALDER TO EXPLAIN TO EDDIE THE KIND OF BOX TO BE MADE -  
COLUMBIA BROADCASTING IS TO BE BILLED FOR THIS BOX SO  
BE SURE TO KEEP THIS CHARGE SEPARATE)

43.1893 Calder: William S. Paley Trophy, nickel steel (2 parts)

*Do not pack trophy in box. We have to deliver it in  
New York*

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THE MUSEUM OF MODERN ART

PROJECT ORDER <sup>2866</sup> #2751 - CALDER RETURNS

X Mrs. Whitney Allen  
32 Oliver Street  
Rochester 7, New York

Iron stand - does not need packing or crating -  
Ship as it is.

Mr. Jean Helion  
"Elsairlea"  
Rockbridge Baths,  
Virginia

~~43.1602 Calder: Black Arcs, Mobile - sheet steel and wire.~~

Mr. Paul Nitze  
Glen Cove, Long Island, New York

or

Washington, D. C. PLEASE HOLD UNTIL VERIFY ADDRESS

~~43.1745 Calder: Woman with Square Umbrella, wood~~

Berkshire Museum  
Pittsfield ~~Massachusetts~~, Massachusetts (HOLD SHIPMENT UNTIL WE FIND OUT WHETHER TO SHIP  
NEW PEDESTALS TOO)

✓ 43.1891 Calder: Dancing Torpedo Shape, motorized mobile  
✓ 43.1892 " : Double ~~xxx~~ Arc and Sphere, motorized mobile  
(Pedestals came with these mobiles)

Mrs. Jane de Tomasi  
42 Vick Park Blvd.  
Rochester, N.Y.

✓ 43.1484 Calder: Josephine Baker, wire  
✓ 43.1596 " : Shark, wood (not exh.)  
✓ 43.1895 " : Eyeglasses, wire (not exh.)

Baroness Hilla von Rebay  
Greens Farms, Connecticut

✓ 43.1832 Calder: Yucca, Mobile, sheet steel, sheet aluminum, steel wire,

Mr Herbert Matter  
c/o Mr Charles Barnes

11013 1/2 Shashmore

Antwood, Los Angeles California

43.1181 Spider, mobile - in Guden

167 lbs

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# THE MUSEUM OF MODERN ART

Date December 2, 1943

To: Mr. Warren  
Mr. Wholes  
Harry Shev  
From: Frankie Dudley

UNIQUE PTC. & STA. CO., INC.-No. 420

## TELEPHONE MESSAGE

Pop look by  
no. 207

Date 12/2/43

For \_\_\_\_\_

By MoMA

Phone Brought two

Time \_\_\_\_\_

Remarks del. del. -  
Wooden horse - 1928-9  
Completion  
with Rod Byrd - 1943  
Jewelry - Mrs. Calan -

Rec'd by \_\_\_\_\_

THE MUSEUM OF MODERN ART  
REQUEST FORM

Kindly send

by paper  
cloth

To: Lenders

For:

Requested by

Mustard, Emma

M. R. T  
From Mrs.  
Calan P. B. H.

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# THE MUSEUM OF MODERN ART

Date <sup>4</sup> ~~December 2~~, 1943  
Date ~~November~~

To: Mr. Warren ✓  
Mr. Wheeler ✓  
Harry Skevington  
From: Miss Dudley

Re: Project Order #2751  
Calder shipments  
Order 2751

The two shipments which are to go out this week are to be as follows:  
Will you please pack and ship the following Calder item to:  
Mrs. Harry Clifford (use label which reads Mrs. Arthur Clifford)  
Mrs. Theodore Ticken  
209 Lake Shore Drive  
Chicago, Illinois

It is to be sent Express Collect.

Will you also please pack and ship the Calder ORANGE TABLE which was sold at the Frost Bank. I don't as yet have the address and name of the new owner, but will give it to you on Monday. He called today and would like it shipped Monday or Tuesday.

Both these items should be shipped Tuesday at the latest.

THE MUSEUM OF MODERN ART  
REQUEST FORM

Kindly send \_\_\_\_\_  
50 copies of CALDER  
paper cloth

To: Letters to the Calder

For: \_\_\_\_\_

Requested by \_\_\_\_\_

P. 27  
from table  
Calder mobile

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1943  
NS

ART

~~24, 1943~~

# THE MUSEUM OF MODERN ART

Date November 30, 1943

To: Mr. Warren  
Mary Shevington

Re: order shipment - Project

From: Dudley

Order 2751

The two shipments which are to go out this week are to go as follows:

Mrs. Henry Clifford (use label which reads Mrs. Esther Clifford)  
Radnor, Penna.

Send Freight. Let me know how much it is so we are  
to bill Mrs. Clifford

Mrs. H. Gates Lloyd  
Haverford, Pennsylvania

Send Collect

New labels for Clifford shipment attached.

THE MU

REQ

Kindly send

1/2 paper  
cloth

To: Lend

For:

Requested

bill 1.58

Mr. Shevington  
RFID #3  
Westport, Conn

8.28  
Tray table  
Calden mobile

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# THE MUSEUM OF MODERN ART

THE MUSEUM OF MODERN ART

DATE October 28, 1943

## REQUEST FOR PUBLICATIONS

Kindly send 58 copies of the following publications:

paper  
 cloth

CALDER

To: Lenders to the Calder Exhibition as listed on attached sheets.

COMPLIMENTARY

For: \_\_\_\_\_

Requested by *[Signature]*

NO. \_\_\_\_\_ DELIVERED \_\_\_\_\_

THE MUSEUM OF MODERN ART

To: Miss Ulrich  
Miss Hawkins  
From: Mr. Wheeler

With reference to engravings and Sweeney agreement toward the cost to the originally

In other words gratis by department

Bill 1.58

*Miss Glenna Quake*  
*Westport, Conn*

*8.28*  
*Troncy table*  
*Calder mobile*

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# THE MUSEUM OF MODERN ART

*Miss Parish  
Sending bill. adding 20%*

Date November 24, 1943

# THE MUSEUM OF MODERN ART

Date October 27, 1943

To: Miss Ulrich  
Miss Hawkins, cc  
From: Mr. Wheeler

Re: Engravings for CALDER book

With reference to the order to the Beck Engraving Company for the engravings for the Calder book may I remind you that James Johnson Sweeney agreed to contribute his fee as director of the exhibition toward the cost of these plates in order to help lower the unit cost to the membership department on a larger book than we had originally planned.

*- see letter  
in Calder  
Exhibition file*

In other words, the credit is applicable only to the books received gratis by members and not to the copies sold by the Publications department at a profit.

*Mrs E. Clifford Express Bill 1.58*

*Packing Cost*

✓ *Mr. Glenn Quoke packing \$ 8.28  
RFID # 3  
Westpad, Conn.   
tray table  
Calder mobile*

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# THE MUSEUM OF MODERN ART

**Date** ~~October 21, 1943~~

**To:** Miss Dudley

**Re:** ~~missing Calder items~~

**From:** M. Allen

Since all efforts to locate the missing Calder items have so far been fruitless, should we report them as missing to the insurance company? They are the following:

43.1462	Calder:	Anonymous Portrait, wire	Ins. Value	\$200.00
43.1317	"	: Burlesque - Booms-a-Daisy, wood and wire	Ins. Value	\$100.00
43.1828	"	: The Little Moon, tin, string, wire, china and glass	Ins. Value	\$150.00

*M. Allen*

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## THE MUSEUM OF MODERN ART

Date October 21, 1943

To: Miss Dudley

Re: Calder Returns

From: Kohnwee

We need advice from Mr. Calder as to the returns on the following:

- 43.1888 Mrs. Whitney Allen: Vertical White Panel. *Shipped* since it is not exhibited, or do we keep it until the end of the exh.?
- 43.1569 Mr. Malcolm Cowley: Ganger. Shipped to Gaylordsville?
- 43.1690 Mr. Philip Goodwin: Steel Fish. Where do we return it?
- 43.1688 Mr. and Mrs. Wallace A. Harrison: Eucalyptus. Return to Huntington?  
*Shipped* All of Orange Panel belonging to Calder. Do we return it to Harrison? *Sold Mrs. H. Gates Lloyd.*
- 43.1141 Mr. Herbert Matter: The Spider. Where do we return?
- 43.1745 Mr. Paul Witze: Woman with Square Umbrella. Do we ship to Glen Cove?
- 43.1831 Mrs. Ralph D. Paine: Little Leaves. C. collected from country (where?), and where do we return - to New York?
- 43.1719 Mrs. Jose Luis Sert: Spiral and Star Pin. Return to Locust Valley or N.Y.?
- 43.1731 Calder on Loan to Sweeney: Spherical Triangle. Return to Sweeney or C.?
- 43.1752 From Wadsworth Atheneum, belonging to C.: Big Bird. Return to Hartford?
- 43.1750 From Pierre Matisse home; belonging to C.: Red Port with Black Leaves. Return to Pierre Matisse?
- 43.1749 From Matisse Gallery; belonging to C.: Spiny. Where return?

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# THE MUSEUM OF MODERN ART

To:

From:

PRICE LIST FOR CALDERS IN MR. WHEELER'S OFFICE

October 15, 1943

Dear

why

Cha

his

*M.A. - pls insure but don't make  
- usual records, might be on lender's ed*

✓ THREE BLACK FLAGS \$400 *Rindge*

~~BLACK U 350~~

✓ VERY SMALL YELLOW PANEL 275 *✓ oh - sold*

~~R ✓ GLASS MOBILE WITH SPOONS 300~~

~~R ✓ WHITE SPHERE WITH FISH 275~~

✓ EBONY ON TRIPOD 150 *Counter's*

~~R ✓ BLUE AND YELLOW ON TRIPOD 250~~

~~ORANGE TABLE 150~~ *Sold Front Desk - Sold*

✓ SMALL NINE DISKS 300 (in Miss Rindge's office)

✓ BLACK CONE WITH ARMS 400 ( " " " " )

~~R ✓ WISP OF GRASS 200~~ *(already insured Twining's " )*

43.1442

\$ 2850.-

*Ret'd 11/19/44*

~~R # ... 500.-~~ *Rindge*

~~R # ... 270.-~~ *over*

~~R # ...~~ *not recorded*

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60

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# THE MUSEUM OF MODERN ART

To:

From:

Dear

Why

Cl

h

~~Florin's Office - on rocks -  
see all Zulewita~~  
Mobile S. in ~~Zulewita's Office~~

~~Small models for  
Garden sculptures -  
+ in ~~Rockers' Office~~  
some in ~~Mezger's~~~~

R 4 - for Garden

Mobile on Rocks in Zulewita's Office

let

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# THE MUSEUM OF MODERN ART

To:

From:

PRICE LIST FOR CALDERS IN MR. WHEELER'S OFFICE

October 15, 1943

*all right - 2*

THREE BLACK FLAGS	\$400	<i>Ridge</i>
<del>BLACK U</del>	950	<i>out</i>
VERY SMALL YELLOW PANEL	275	<i>DD</i>
<del>GLASS MOBILE WITH SPOONS</del>	300	<i>out</i>
<del>WHITE SPHERE WITH FISH</del>	275	<i>out</i>
<del>EBONY ON TRIPOD</del>	150	<i>Counters</i>
<del>BLUE AND YELLOW ON TRIPOD</del>	250	<i>out</i>
<del>ORANGE TABLE</del>	150	<i>Sold</i>
SMALL NINE DISKS	300	(in Miss Rindge's office) <i>oh</i>
BLACK CONE WITH ARMS	400	( " " " " ) <i>oh</i>
<del>WISP OF GRASS</del>	200	( " " <del>Twining's</del> " )

~~112 114 2~~

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# THE MUSEUM OF MODERN ART

Date August 13, 1943

To: 1185 ✓      1670 ✓      <sup>Sept 10</sup>      Exhibition \_\_\_\_\_  
1186 ✓      1672 ✓      1661 ✓      \_\_\_\_\_  
From: 1261 ✓      -1675 ✓      1982 ✓      \_\_\_\_\_

# THE MUSEUM OF MODERN ART

Date September 14, 1943

To: Mr. Wheeler

Re: Calder invitation

From: Mr. Parr

Dear Monroe: I think the invitation to the Calder show is very handsome indeed.

A.

1651 ✓  
-1660 ✓

1949 a b ✓

~~1949~~  
1659 } m, pica

hat

D.

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# THE MUSEUM OF MODERN ART

Date August 13, 1943

<b>To:</b>	1185 ✓	1670 ✓	Sept 10	hibition
	1186 ✓	1672 ✓	.1661 ✓	
<b>From:</b>	1201 ✓	1675 ✓	.1982 ✓	
	1262 ✓	1678 ✓	.1669 ✓	
	1263 ✓	1680 ✓	.1712 ✓	
Dear	1265 ✓	1721 ✓		
	1266 ✓	1722 ✓	Mr. Allen's = 7888	ion't know
	1276 ✓	1723 ✓	Jaley + CBS, 1893	
why	1303 ✓	1724 ✓	.1676 ✓	
	1441 ✓	1725 ✓	.1677 ✓	t of paint
	1442 ✓	1728 ✓	.1183 ✓	I use
	1450 ✓	1748 ✓		hours.
	1453 ✓	1830 ✓		his at the
	<del>1454 ✓</del>	1833 ✓		
	1457 ✓	1834 ✓		ve repainted
Cha	1463 ✓ check*	1887	<div style="border: 1px solid black; padding: 5px; display: inline-block;">         1463 still here next ret. 29/10/43       </div>	is problem?
his	1514 ✓	1932 ✓		
	1576 ✓	1934 ✓		
	1581 ✓	1936 ✓		
	1639 ✓	1937 ✓		
	1646 ✓	1939 ✓		
	1647 ✓	1942 ✓		
	1648 ✓	1948 ✓		
	1649 ✓	1949 a b ✓		
	1651 ✓			
	1660 ✓			

~~1659~~ office

to let  
hat  
D.

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# THE MUSEUM OF MODERN ART

**Date** August 13, 1943

c. to Mr. Warren

**To:** Mr. Wheeler

**Re:** Calder exhibition

**From:** Dorothy Miller

Dear Monroe:

I have just received a letter from Sandy Calder (I don't know why he wrote me about it) in which he says:

"A good number of the objects will need a final coat of paint after they arrive, or after they are in position. I use coach colors (ground in Japan) which dry in a few hours. Can I count on a few workmen to lend a hand with this at the last, or just before the last, moment?"

Charl e Fischer knows about the paint Calder speaks of as we have repainted his things before. Will Mr. Warren be able to take care of this problem?

D M

P.S. I have asked Sandy to let us know just what colors he wants.

D.

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Monroe - Thurs  
5 1/2

~~Show at Artissos?~~

Hotel  
Caracas

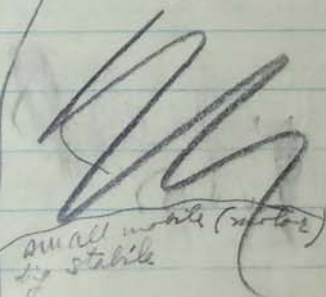
(Harrison Fouchon & Abramowitz)

"Lioyca" (TB Newman) (Mrs Beatrice -)

Shaw McKean, Prides Crossing Mats  
Masks, Giraffe - etc  
l. surante portraits of children circles drawings masks (Paris) Betty Parsons Whitefield

Paul Nitze - wood carving  
Stirling Calder - blue code, etc.  
Newman (Lioyca) + 2 others  
Matiss (10) +

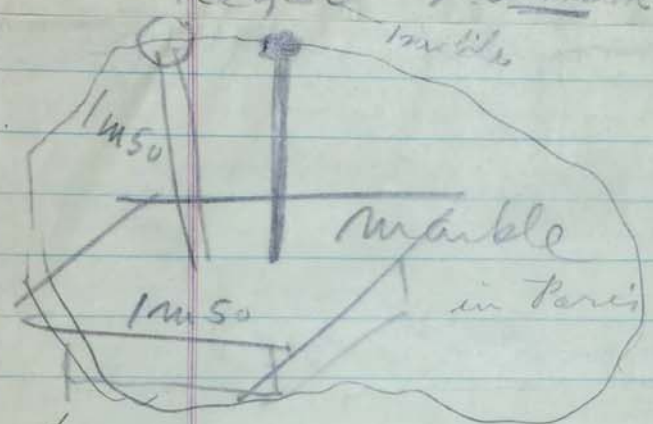
Kaufman (small mobile)  
Chick Austin (Mats All)  
Soby  
Smith College  
Mrs Mailman (belif. mobile)  
Arnesburg (mobile glass)  
St Louis (Perry Rathbone)  
Phila (Gallatin) + dwgs (ack J. Grosser)  
Phillips (2 dwgs animals) (1 + third)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

chez Harrison  
 chez Sweeney  
 ?/ Guggenheim  
 Metrop  
 Harkavy  
 neger

Fin Washington  
 Ozeufant  
 Vogelgesang  
 Susan Mellin?  
 C. G. Godyear  
 mask of Burante



✓ Mrs. Harrison  
 Huntington, L.I.  
 R. F. D. 2  
 (ask for list)

(Mercury fountain) make model  
 photos, I. Sw.  
 (Sert-Arts & Metiers)  
 Pol. Gaz. (ca. 1925-6)  
 Ralph D. Robinson (moved?) photostats?  
 Cochen views? photo in no. on Paris '37

Finnish Pavilion - cu plates  
 ?

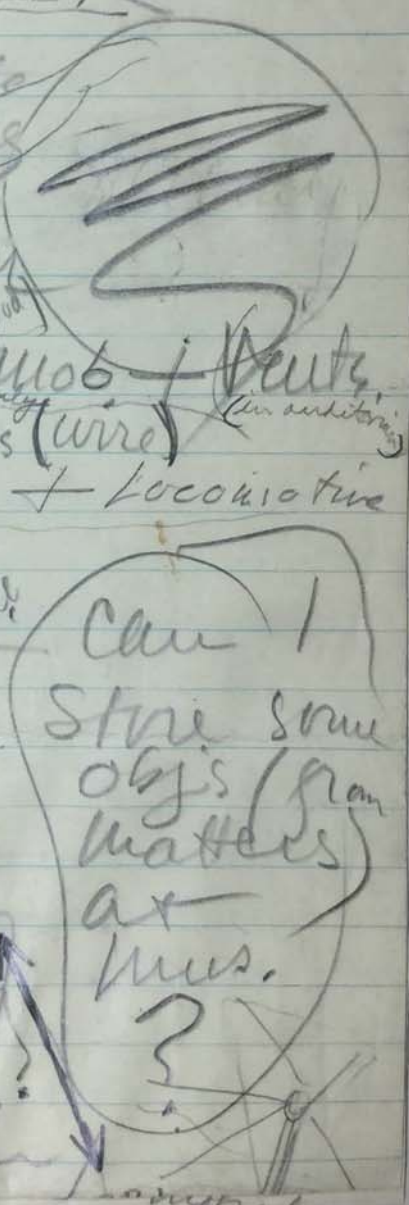
Vassia  
 Rindge  
 Art of Juusson  
 Russell Hitchcock  
 Katter  
 going to Cal

Reban  
 1001  
 1002

Makela  
 arlar - Nilsu. Mchib

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

GLX Morris <sup>Cyprus</sup> <sup>Woodville Conn.</sup>  
 Charles <sup>Mob (1955)</sup>  
 Mrs. Theodor <sup>E.S.S. etc.</sup>  
 Art Club - Chi <sup>large mobile (sheet metal & leaves)</sup>  
 Mrs. Jane de Tommaso <sup>wood</sup> fish  
 K. Oppier <sup>Paris</sup> <sup>Cold Spring Harbor</sup>  
 Antonia Heythum <sup>President</sup> + what else?  
~~Governor~~ <sup>1st mobile</sup>  
 Mr. Calder will see <sup>small models</sup>  
 Turnbull - don't knock <sup>(2nd mobile)</sup>  
 Geo. D. Pratt - Cow <sup>(wood)</sup>  
 Berkshire Mus - 2 Mob + Deutz <sup>(an architect)</sup>  
 Grimmell <sup>Hor. & Riders (wire)</sup>  
 7 dugs + locomotive  
 Bill Rogers <sup>208 Pearl St.</sup> - Stable <sup>Springfield Mass.</sup>  
 Honolulu - <sup>(mob + wire)</sup>  
 Sent = L.I. mobile <sup>2/10 Willard</sup>  
 CBS - Paley Trophy <sup>in Park</sup>  
 McHenry - jewelry  
 Sol. Guggenheim

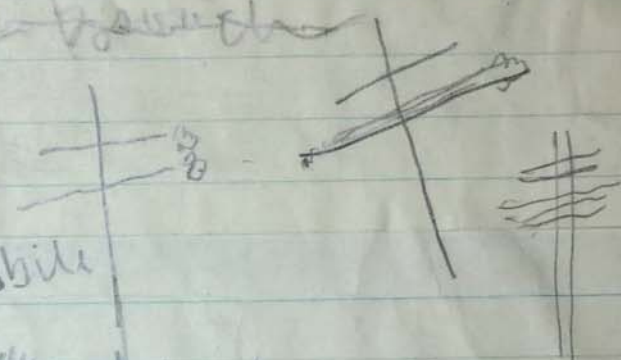


The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	242.3

(AKK) West Hartford  
 Milton (no title) Drawing Washington comm. - 2.5.1  
 E. Weyhe - a list  
 Marie Stemer - "At Smith"  
~~Richard Taylor~~  
 1175. Charlotte Allen 32 Oliver St Rochester wood flat  
 Tom Taylor 2 mobile + 1 seat  
 Heyworth Camp Hill Ant. Pinkety Club wood cat  
 1175. Kennedy Hayes 117 Tamat pair R/B Berkeley Cal  
 Engravings (no title) painting (wood)  
 Valentini, Breton Beach Scene  
 Arups. (Sweeney) Shaw Chicago Paepke  
 Wheeler Benson, Detores, Pittaluga  
 Willard, Seft, (Harris) Paul Nelson  
 Soby, Milton (E. Tomast)  
 Miss - (Valentini) Detroit-Mobile (Small)  
 1175. Richard Taylor Bethel Conn. small mobile  
 Anita Breuner - mob. paint + book  
~~Richard Taylor~~  
 1175. (Harris) Paul Nelson  
 Ellie Brooks (me) stab. small

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Museum
 Pennington  
 Mrs. Sidner Howard - <sup>word</sup> Caneel  
~~Monica ...~~



Peter Blume - mobile  
 Al Barr - ~~St. Paul~~  
 Yves Tanguy - <sup>mobile</sup> ~~Woodbury~~ town  
 New Orleans - Arts + Crafts  
 Ph. Goodwin - mobile (was in garden)  
 Pigeon Vail - small mobile

Jean Helion - mobile  
~~Atthabi (Oswald) Burg.~~

Oscar Nitzsche - 2 mobiles + 1 drawing  
 255 E. 72  
 Martha Graham  
 and w. M. U. (OWI) <sup>Beatrice Georges Duthuit</sup>  
 Patrick Waldhere  
 Mrs. Force - ~~no clear~~

W.M. Drew - "Flapper" <sup>wood</sup>  
 49 E. 64  
 Jay Thorp - <sup>word</sup>  
 Mary Mason - <sup>new Canaan, Conn.</sup> Peintecoste-painting  
 McLevy's Gym - painting  
~~...~~  
 J. Frankton Whitman Jr. <sup>an art.</sup>

Arch: Forum - Howard Myers - wire portrait - mobile

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Maria Chamber - Rosary  
 - Gotham Bldg. Near  
<sup>relaxing</sup> ~~Mirrored~~ + Valentin  
 Paine - E. 61 mobile  
<sup>mine</sup> Martin - mobile  
 2. Bretton (mobile)  
 Step Vogelgesang - wire portrait.  
 Susan Mellin (?) " "  
 Jimmy Carpenter " " (C. Goodyear)  
 Herbert Matter - (Large mobile & 1 with zel. panel?)  
 Musical "

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Allen, Mrs. Charlotte  
32 Oliver Street  
Rochester, N. Y.

2 mobiles  
flat wood cut

Arensberg, Walter C.

Glass mobile

Arts Club, Mr.  
Chicago  
Illinois

Large mobile (sheet steel  
and leaves) fountain

Barr, Alfred

Stabile

Benson, Martin

Drawings

Blume, Peter

Mobile for ballroom

Brenner, Anita

Mobile (panel & Motor)

Berkshire Museum

2 early mobiles and a  
vente in the auditorium

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Breton, Andre  
Baylorsville, Conn.

Engravings

Breton

Mobile

Dr Calder, Stirling  
Reading, Conn.

Tiny mobile

Calder, Mr.

Mercury fountain

Drew, William  
47 East 66th St.  
New York, N. Y.

"Flapper" (wood)  
Umbrella light

Campbell, Heyworth  
Art Directors Club

Wood cut

Duncan Phillips Gallery

Two drawings  
Animals  
Foley Trophy

Columbia Broadcasting System

New York, N. Y.

Trophy now in Hartford, Station ARRL

Finch Pavilion  
Hotel Caracas

Copper plates  
Object for ballroom

Ask Harrison, Foulhoux and Abramovitz  
Paris, Mrs. W. D.

Bookcase

Chanler, Maria  
Galester, Mr. (owner)  
Philadelphia Museum  
Philadelphia, Pa.

Rosary  
Object  
Drawings

Ask Mr. Higroover

Chanler, Mrs. Theodore  
East 56 St.  
New York, N. Y.

Rosary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Cowley, Malcolm  
Gaylordsville, Conn.

Noisy mobile

Detorres

Drawings (in green)

Dreier, Katharine  
Redding, Conn.

Tiny mobile

Drew, William  
47 East 64th St.  
New York, N. Y.

Wire portrait  
"Flapper" (wood)  
Umbrella light

Duncan Phillips Gallery

Two drawings  
Animals

Duthuit, Georges

Engravings  
Mobile - with motor

Finnish Pavilion  
Mallison Avenue & 34th St.  
New York, N. Y.

Copper plates ?

Force, Mrs. W. B.

Necklace

Gallatin, Mr. (owner)  
Philadelphia Museum  
Philadelphia, Pa.

Object  
Drawings

Ask Mr. Zigrosser

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Goodman, Percival  
Guggenheim, Mr.  
Charleston, S. C.  
Mr. Calder will see

Mobile

Goodwin, Philip H.  
11 Street ?

Mobile (was in garden)

Goodyear, A. Conger

Mask

Goodyear, Conger  
Carpenter, Jimmy  
(Conger Goodyear)

Wire portrait  
Black mobile

Ask for list

Gotham Book Mart

Hayes, Mrs. Kenneth  
117 Tamalpais Road  
Berkeley, Calif.

Mobiles  
"Circus" painting  
Beach scene wood

Graham, Martha

Engravings  
Mobile - with motor

Hilton, Jean

Mobile

Grinnell, Mrs. George  
Madison Avenue & 94th St.  
New York, N. Y.  
Bythum, Antonin  
Pasadena, Calif.

Guggenheim, Peggy  
Hills Nohay, Marchess  
Arc of Tomorrow

Guggenheim, Sol

Hitchcock, Henry-Russell

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Guggenheim, Mr.  
Charleston, S. C.

Mobile case

Harkavy, Dr. E. E.

11 Street ?

Small mobile

Spheres from ceiling  
Toadstool

Harris, D. Tomasi

Drawings  
Mobile

Harrison, Chez  
R F. D. 2  
Huntington, L. I.

Black mobile

Mobile

Ask for list

Hatino, Pierre

Hayes, Mrs. Kenneth  
117 Tamalpaia Road  
Berkeley, Calif.

Mobiles  
"Circus" painting  
Beach scene wood  
Large mobile  
Musical mobile  
Mobile with yellow panels

Hélion, Jean  
Halter, Herbert

Mobile

Heythum, Antonin  
Pasadena, Calif.

Hillman, Hilla  
Hilla Rebay, Baroness  
Art of Tomorrow

Jewelry

Holman, Shaw

Masks  
Giraffe  
Circus drawings  
J. Burrows  
Portraits of children

Hitchcock, Henry-Russell  
Betty Parsons Schaffeld

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Howard, Mrs. Disney	Wood camel
Kaufmann, Edgar J., Jr.	Small mobile
Léger	Wire portrait
Matland, Mrs. Leslie M.	Mobile
California	
Milson, Mrs. Albert	Mobile
Martins, Mme. Carlos	Mobile
East 81 St. New York, N. Y.	
Matisse, Pierre	
Morris, G. L. E.	Large mobile
Matter, Herbert	Large mobile Musical mobile Mobile with yellow panel?
Myers, Edward <u>Architectural Forum</u>	
Matter, Herbert	
Mr. Calder will see Wilson, Paul	Drawings
McIlhenry New York "Arts & Crafts"	Jewelry
McKean, Shaw	Masks Giraffe Circus drawings, J. Durante Portraits of children
Prides Crossing, Mass.	
Betty Parsons Wakefield	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

McLevy's Gym

12th Ave, L. I. C.

Painting

East carving

Mellon, Susan ?

12th Ave, L. I. C.

12th Ave, L. I. C.

Mellon, Susan ?

Mask

Mobile

Drawing

Wire portrait

Metropolitan Museum

Peggy Guggenheim's is better

12th Ave, L. I. C.

Milton, Mrs. Albert  
Washington, Conn.

East 51 St.  
New York, N. Y.

12th Ave, L. I. C.  
East 51 Street  
New York, N. Y.

Morris, G. L. K.

12th Ave, L. I. C.

Myers, Howard  
Architectural Forum

12th Ave, L. I. C.  
New Canaan, Conn.

Nelson, Paul

12th Ave, L. I. C.

New Orleans "Arts & Crafts"

12th Ave, L. I. C.  
Bridgewater, Conn.

Nierendorf

Mask

Drawing

Mobile  
Drawing

Mobile

Large mobile

Mobile

Painting

Drawings

Drawing

Wooden box

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Nitze, Paul (owner)  
Glen Cove, L. I.

Umbrella  
Wood carving

Nitzschke, Oscar  
255 East 72 St.  
New York, N. Y.  
Vassar College  
Poughkeepsie, N. Y.

2 mobiles  
Drawing

Ozenfant

Mask

Robinson, Ralph D.

Police Gazette (ca 1925-6)  
- photostats ?

Paepcke, Libby  
Chicago, Ill.  
Springfield, Mass.

Drawings  
Horse & Riders (wire)  
7 drawings  
Locomotive  
Stable

Paine, Delahaye  
East 61 Street  
New York, N. Y.  
L. I.

Mobile  
Mobile

Ask Miss Marion Willard

Pemberton, Murdock

?

Art

Drawings

Pentecost, Mary Mason  
New Canaan, Conn.

Painting

Shaco, Rue ?

Drawings

Chicago, Ill.  
Pittaluga

Drawings

Pratt, George D.  
Bridgewater, Conn.

Wooden Cow

Tracy, Janet Thrall

Drawings

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Rathbone, Perry (owner)

Ask St. Louis Museum

Rindge, Miss Agnes  
Vassar College  
Poughkeepsie, N. Y.

Robinson, Ralph D.

Police Gazette (ca 1925-6)  
- photostats ?

Rogers, Mr. Bill  
208 Pearl St.  
Springfield, Mass.

Horse & Riders (wire)  
7 Drawings  
Locomotive  
Stable

Taylor, Richard  
Sert, Chez J. L.

Mobile

L. I.

Ask Miss Marion Willard  
Church & Lomb  
Rochester, New York

Sert

Drawings

Shano, Rue ?

Drawings

Chicago, Ill.  
Cold Spring Harbor

Ask her  
Smith College  
Northampton, Mass.

Nickel plated

Soby, James Thrall

Drawings

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Soby, James T.

Small mobile

Sternor, Marie

"Al Smith"

Sweeney, Ches J. J.

Several items

Sweeney, James Johnson

Engravings  
Drawings

Tanguy, Yves

Woodbury, Conn.

Mobile

Wadsworth Atheneum

Taylor, Richard  
Bethel, Conn.

"Small mobile"  
Large stable

Taylor, Tom  
Bausch & Lomb  
Rochester, New York

Stabile

Thorpe, Jay

Wood

Ask for list

de Tomasi, Mrs. Jane  
Cold Spring Harbor

Wood fish  
?

Wheeler, Maura

Ask her

Drawings

Turnbull, Mrs. J.

Door knocker  
Wire portrait

Brooklyn, N. Y.

Ask Elodie Coarter

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Vall, Peggeen

Small mobile

Valentin, Curt Mrs. Beatrice

Engravings

Ask J. E. Newman  
Valentin

Vogelgesang, Shep Miss

Wire portrait

Detroit, Mich.

Ask Valentin  
Vogelsang

Mask

Wadsworth Atheneum

"Mantis" and wire  
Small mobile  
Large stabile

Hartford

Ask Chick Austin

Waldberg, Patrick  
OWI

Mask of Duranto

Weyhe, E.

Ask for list

Wheeler, Monroe

Drawings

Whitman, J. Franklin, Jr.

Wire portrait

Brooklyn, N. Y.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

THE MUSEUM OF MODERN ART

*Calder  
Calder*

Date July 31, 1943

To: M. Allen

Re: Calder Loans

From: D. Dudley

Dear Monawee:

I had to pick up about 50 Calder Sculptures, etc. from Matter's Studio. Jim Sweeney gave me titles and I have sent copy of receipts with original receipt to Calder asking him for values. Also asked for de Tomasi values. See attached correspondence, <sup>in folder of receipts sent</sup> with dup of receipt. Also Tomasi Receipt for one of her loans to be mailed when we get value. The green slips are together 43.1319-1467 in Calder folder. Sorry I have not had time to make lender's card. Let it go until later if you are rushed.

*1022  
Tomasi & Sady lenders cards made  
Am afraid I didn't pay much attention to condition  
but would have noticed anything serious.*

JTS:mc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

# THE MUSEUM OF MODERN ART

**Date** July 19, 1943

**To:** Miss Newmeyer

**Re:** Calder exhibition

**From:** Mr. Wheeler

A retrospective exhibition of the work of the distinguished American abstract sculptor, Alexander Calder, consisting of mobiles, stabiles, drawings, jewelry, toys etc. Calder is one of the few American abstract artists who have attained international renown. The exhibition will be directed by James Johnson Sweeney, who will also write a monograph on Calder and his work, which will appear at the time of the opening of the exhibition.

MW:CH

JTS:mc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

# THE MUSEUM OF MODERN ART

**Date** April 10, 1943

**To:** Mr. Wheeler

**Re:** Calder show

**From:** Mr. Soby

Monroe:

I discussed Sandy Calder's exhibition with him last night and he told me quite frankly that he had his heart set on Jim Sweeney doing the text for his catalog. I understand Sandy's reasons perfectly and suggest that Sweeney be made Director of the exhibition since it would be clearer for one person to do the whole show. Sweeney is to have his book on T. S. Eliot finished by May, so could take on the Calder show. Please let me know what you think.



JTS:mc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

*File Calder*

# THE MUSEUM OF MODERN ART

*Key*  
**Date:** January 28, 1943

**To:** Mr. Goodyear  
Mr. Barr  
Mr. Soby

**Re:** \_\_\_\_\_  
*Calder*  
*file*

**From:** Monroe Wheeler

In view of recent discussion at a meeting of the Advisory Committee regarding the possibility of an exhibition of the work of Alexander Calder, I asked Mr. Calder to prepare the following list of the various categories of work which he had done:

- Spinningfield*
- (2 or 3) Book jackets
  - Theatre Poster (1)
  - Newspaper drawings (theatre)
  - A few etchings, etc. (?)
  - Brush drawings of animals
  - MacLevy's Gymnasium
  - Police Gazette
  - Painting, 1924, 1925
  - Wood sculptures of animals and acrobats
  - "Wire sculptures"
  - Circus
  - Wire toys - stuffed toys
  - Manufactured toys
  - What can be done with a tin can
  - What can be done with one piece of wire
  - Early stabiles 1931
  - Mobiles
  - Sonorous mobiles
  - Stabiles
  - Drawings 1933--1942
  - Circus drawings. Ben Hur (Macilage)
  - Jewelry 1929--1943
  - Lamps - Candelabra
  - Furniture (chairs--low, fireside, tubing--Mrs. Resor; aluminum table)
  - Book Illustrations, Herrison "Aesop's Fables"
  - Illustrations, Bridgman, "How to draw Animals"
  - Device for lowering plates from kitchen to garden table.
  - Grills for broiling meat.
  - Mercury fountain - Spanish Pavilion - 1937
  - "Deployed Stable" ("Constellation") new form on which I am working.
  - Clothing: sweaters, gloves, galoshes, ties.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exh 5.	242.3

Key!! →

"Done" = called to change date  
new cards not yet sent  
to any of these

COCKTAILS, for Mr. and Mrs. Calder

Tuesday, October 19, 1943, 6 P.M.

✓ Mr. and Mrs. Francis Henry Taylor

6:0' club

549 East 86<sup>th</sup>

REY-1549

0605, RA 4-0759

act 74<sup>th</sup> St.

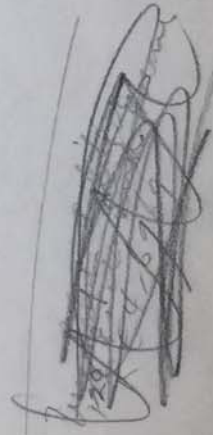
66<sup>th</sup> St.

reported the change to him  
at 549 East 86<sup>th</sup> St  
10/13

(Ship Service)

both tel. - MU 6-5714

(an MU telephone surrounds  
an East 30<sup>th</sup> address, Mo?)



Martin & Calder  
to  
The Thin Gullies  
Mr + Mrs  
Carl Martin  
Brazilian Embassy  
Washington DC

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	242.3

Key!! →

"Done" called to change date  
new cards not yet sent  
To any of these

COCKTAILS, for Mr. and Mrs. Calder

Tuesday, October 19, 1943, 6 P.M. ~~5:30~~

6:0'clock

✓ Mr. and Mrs. Francis Henry Taylor

544 East 86<sup>th</sup>

RE4-1549

0605, RH 4-0854

at 74<sup>th</sup> St.

66<sup>th</sup> St.

reported the change to him  
at 300<sup>th</sup> address club  
1/43

Invited to Calder opening

Calder's new invitations

get 20 Calder invitations

Mrs. Paul Melker card ✓

→ Upperville, Fauquier County

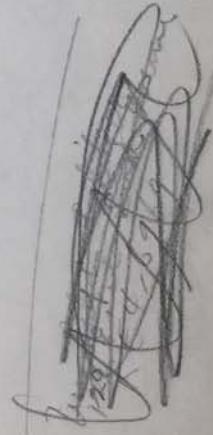
Virginia

M.H. address  
125 East 70<sup>th</sup> St. PL 5-1084

(Ship Service)

both by Tel. - MU 6-5114

(an MU telephone seems like  
an East 30<sup>th</sup> address, M?)



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	242.3

Key! →

"Done" = called to change date  
new cards not yet sent  
to any of these

COCKTAILS, for Mr. and Mrs. Calder

Tuesday, October 19, 1943, 6 P.M. ~~6:30~~ 6:00 club

✓ Mr. and Mrs. Francis Henry Taylor ~~6:30~~ 544 East 86<sup>th</sup>

REY-1549

6605, AH 4-0754

at 74<sup>th</sup> St.

66<sup>th</sup> St.

reported the change to him  
at some address 1/13

(Ship Service)

both by tel. - M06-5414

(an MU telephone sounds like  
an East 30<sup>th</sup> address, Am?)



Eugene D.  
Mr. Kisselov ✓  
Union of Soviet Socialist Republics  
7 East 61<sup>st</sup> St.  
Mrs. Else Dano card ✓  
425 East 86<sup>th</sup> St.  
(telephone bus)  
AT 9-2518

Miss Paula Saurau ✓  
Hotel Bayard  
Mrs. Maxwell George Matthews  
2 East 56<sup>th</sup> St. offer products.  
A 3-7100  
Mr. Pavel Tehelitchov ✓  
340 East 55<sup>th</sup> St. N.Y.C.

Mr. Noqueli ✓  
33 MacDougal St., N.Y.C.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA Exhs.	242.3

Key!! →

"Done" = called to change date  
New cards not yet sent  
to any of these

COCKTAILS, for Mr. and Mrs. Calder

Tuesday, October 19, 1943, 6 P.M. ~~6:30~~ 6:00 o'clock

✓ Mr. and Mrs. Francis Henry Taylor 544 East 86<sup>th</sup>

RE4-1549

0605, RM 4-0854

ast 74<sup>th</sup> St.

66<sup>th</sup> St.

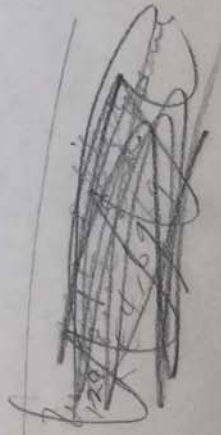
referred Mr. Chicago to him  
at said address 11/3  
/43

- Mrs. <sup>Mrs. D. Henry</sup> ~~Anna~~ ~~Hathorn~~ ~~Robeludo~~ ✓  
391 Bleeker St. N.Y.C.
- Mrs. ~~Harriet~~ ~~Williams~~ ✓  
1130 - Fifth Avenue
- Mrs. ~~Dwight~~ ~~Astor~~ ✓  
120 East End Avenue
- Mrs. ~~John~~ ~~Hay~~ ~~Whitney~~ ✓  
530 East 86<sup>th</sup> Street
- Mr. ~~Henri~~ ~~Baurein~~ ✓  
Mayflower Hotel - check - address  
Central Park West + 61st St.
- Mr. & Mrs. ~~W.A.M.~~ ~~Burden~~ ✓  
(Washington address)  
1224 - Thirtieth St N.W. - Wash. D.C.
- Mr. & Mrs. ~~E.M.~~ ~~Knight~~ ~~Kauffman~~ ✓  
40 Central Park South

(Ship Service)

Bothsey Tel. - MU6-5414

(an MU telephone sounds like an East 30<sup>th</sup> address, no?)



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Key!! →

"Done" = called to change date  
now cards not yet sent  
to any of these

COCKTAILS, for Mr. and Mrs. Calder

Tuesday, October 19, 1943, 6 P.M. ~~6:30~~

6:0' elvob

✓ Mr. and Mrs. Francis Henry Taylor

544 East 86<sup>th</sup>

REY-1549

0605, AH 4-0854

ast 74<sup>th</sup> St.

66<sup>th</sup> St.

replied the change to him  
at some address 110<sup>th</sup>  
1/43

Miss Maria <sup>Maxwell</sup> ~~Maxwell~~ ✓  
260 Cumberland St.  
Brooklyn

Miss T. Reed ~~Maxwell~~ ✓  
400 Park Ave.

Miss Janet ~~Flaxler~~ ✓  
40 East 58<sup>th</sup> Street

Miss Fay ~~Porter~~ 23 E. 73<sup>rd</sup> ✓

Miss Violet ~~Shaw~~ ✓  
965 Lexington ✓  
Mona get address  
by phone  
S.E. corner Madison St

Call Russ -  
Miss Maxwell

(Ship's Service)

Bothsy Tel. - MU 6-5414

(an MU telephone sounds like  
an East 30<sup>th</sup> address, hm?)



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new cards not yet sent  
to any of these

COCKTAILS, for Mr. and Mrs. Calder

Tuesday, October 19, 1943, 6 P.M. ~~6:30~~

6:0'clock

✓ Mr. and Mrs. Francis Henry Taylor

544 East 86<sup>th</sup>

RE4-1549

6665, AH 4-0854

ast 74<sup>th</sup> St.

66<sup>th</sup> St.

reported the change to be  
at 66<sup>th</sup> St. address 1106  
1/43

Invitations - Calder

Mr. & Mrs. Carl ✓  
41 Central Park West  
Van Nostrand

Mrs. Ralph Pulitzer ✓  
120 East End Avenue

Mrs. Edna Ferber ✓  
101 East End Ave.

Mrs. Nelson Doubleday ✓

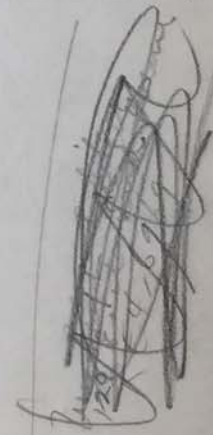
Mrs. Frances van Alen ✓

Mr. Somerset Maugham ✓

(Ship's Service)

Bothsy Tel. - MU 6-5414

(an MU telephone sounds like  
an East 30<sup>th</sup> address, m?)



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Kou!! →

"Done" = called to change date

242. CALDER  
Production

Project Order 2866 - returns  
" " 2751 - returns  
" " 2786 - new sign  
" " 2667 -

✓ Mrs. Meric Callery  
(not yet invited for  
a May date)

Switzer says - 4 East 65<sup>th</sup> St  
telephone booth says - 142 East 30<sup>th</sup> St

both say tel. - MU 6-5414  
(An MU telephone booth like  
on East 30<sup>th</sup> address?)

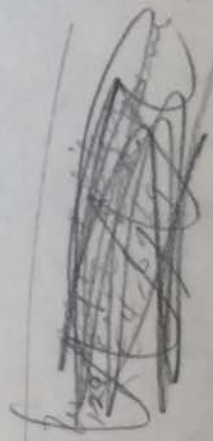
✓ Mr. & Mrs. Samuel A. Lewis

✓ Miss Martha Graham

EL 52127

In answer

At 9-7711



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Key!! →

"Done" = called to change data  
new cards not yet sent  
to any of these

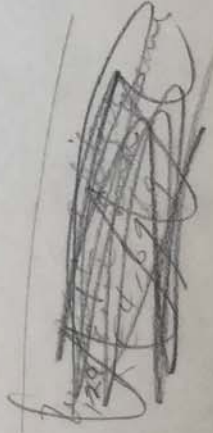
COCKTAILS, for Mr, and Mrs. Calder

Tuesday, October 17, 1943, 6 P.M. ~~6:00~~ 6:0'clock

- ✓ Mr. and Mrs. Francis Henry Taylor <sup>NSW</sup> 544 East 86<sup>th</sup> - REY-1549
- ✓ Mr. and Mrs. Stephen C. Clark <sup>NSW</sup> 46 E. 70<sup>th</sup> St. RH 4-0605, RH 4-0859
- ✓ Mrs. Betty Parkinson <sup>John</sup> <sup>Jr. 100</sup> 135 East 74<sup>th</sup> St, BO 8-2398  
<sup>no address</sup>
- ✓ Mrs. Cornelius M. Bliss <sup>done</sup> 4 East 66<sup>th</sup> St. RH 4-5467
- ✓ General A. Conger Goodyear <sup>done</sup> out of town no st. reported the change to him but said address not
- ✓ Mrs. Simon Guggenheim <sup>no</sup> Mr. will call her at dinner 9/30/43
- ✓ Mrs. Lawrence P. Roberts <sup>done</sup> 620 6th Ave N.E.P. 5280
- ✓ Mrs. John Hay Whitney <sup>done</sup> 620 6th Ave
- ✓ Mrs. Vincent Astor ("Min") <sup>done</sup> Pk 3-5080 (Skip Service)
- ✓ Mrs. Meric Gallery <sup>Switzer says - 4 East 65<sup>th</sup> St</sup> <sup>Booth says tel. - MU 6-5414</sup>  
(not yet invited for a May date) <sup>telephone booth says - 142 East 30<sup>th</sup> St.</sup> (an MU telephone scums hkg an East 30<sup>th</sup> address, in?)

- ✓ Mr. & Mrs. Samuel A. Lincoln
- ✓ Miss Martha Graham

EL 5-2123  
 In Room  
 Pt 9-7711



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*Clara  
Calder*

September 30, 1943

Dear Mr. Peniston:

I wish to report that the William S. Paley Trophy by Calder, loan number 43.1693, was damaged when received in the Museum. We will write you again as soon as we know what the cost of repairs will be.

Sincerely yours,

Registrar

Mr. E. W. Peniston  
R. C. Rathbone & Son  
102 Maiden Lane  
New York 5, N. Y.

DD:joc

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date August 3, 1945

From Mr. Wheeler

NW

Department Exhibitions and Publications

For Calder Exhibition

PRINTS

NEW PHOTOGRAPHS

Please supply 1 each  
(Quantity)

Please have \_\_\_\_\_  
(Photographer)

glossy x size 8 x 10

take \_\_\_\_\_  
(Number of shots)

Date of completion \_\_\_\_\_

Date of completion \_\_\_\_\_

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
	S-4815	1
	S-4810	1

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_

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*Secretary publicity*

## THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

### MUSEUM OF MODERN ART OPENS EXHIBITION OF CALDER MOBILES, STABLES, CONSTELLATIONS AND JEWELRY

An American sculptor, peculiarly the product of his age and country, will be presented in a full-length retrospective exhibition Wednesday, September 29, when nearly one hundred sculptures, constructions, drawings, and pieces of jewelry by Alexander Calder go on view at the Museum of Modern Art, 11 West 53 Street. The exhibition, directed by James Johnson Sweeney assisted by Margaret Miller of the Museum staff, will be shown in the first floor galleries and sculpture garden of the Museum and will remain on view through Sunday, November 28. The installation has been designed by Herbert Matter, who has also taken many of the photographs for the catalog.

Mr. Sweeney has written the text for the sixty-eight-page catalog illustrated with fifty-eight halftones, which the Museum is publishing in conjunction with the exhibition. In his introduction Mr. Sweeney writes in part as follows:

"Exuberance, buoyancy, vigor are characteristics of a young art. Humor, when it is a vitalizing force not a surface distraction, adds a dimension to dignity. Dignity is the product of an artist's whole-hearted abandon to his work. All these are features of Alexander Calder's work, together with a sensibility to materials that induces new forms and an insatiable interest in fresh patterns of order.

"On the side of tradition, two generations of sculptors--father and grandfather--gave him an intimate familiarity with the grammar and conventions of art. In Paris he came to know the researches of some of the most venturesome contemporary pioneers at a time when he himself was seeking a more radical departure. The result in Calder's mature work is the marriage of an internationally educated sensibility with a native American ingenuity. Through the individuality of his work he has an established place in contemporary art both here and abroad.

"Calder's characteristic material is metal. He has always avoided modeling in favor of direct handling--cutting, shaping with a hammer, or assembling piece by piece. Such an approach has fostered a simplicity of form and clarity of contour in his work. It allies him with Brancusi, Arp, Moore and Giacometti in their repudiation of virtuosity.... At the same time Calder's concern as an artist with mechanical forms and mechanical organizations, and his use of new or unconventional materials link him with the Russian constructivists of twenty-five years ago.

"But Calder's most original contribution is his unique

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enlivening of abstract art by humor. Through humor he satisfies the observer's appetite for feeling or emotion without recourse to direct representation.... Through this conscious infusion of a playful element, Calder has maintained an independence of the doctrinaire school of abstract art as well as of orthodox surrealism. At the same time the humor in his work is a protest against false seriousness in art and the self-importance of the advance-guard painter, as well as of the academician.

"Calder is an American. The most conspicuous characteristics of his art are those which have been attributed to America's frontier heritage.... But Calder is a child of his own time. His vernacular is the vernacular of his age in America--an age in which the frontiers of science, engineering and mechanics have dominated the popular imagination in the same way that the national frontier dominated it a century ago."

Calder's art parallels in its movement, variety and unpredictability the course of the artist's life and career. Born near Philadelphia in 1898 of artist parents--his mother a painter, his father A. Stirling Calder a noted sculptor--five widely separated parts of the country successively became his home before he was fifteen: Pennsylvania, Arizona, Southern California, New York State, San Francisco. He graduated from high school in San Francisco, then went to Stevens Institute of Technology, Hoboken, New Jersey, for an engineering course from which he graduated in 1919.

The next four years he spent in a succession of jobs in the East and Middle West: two weeks as an auto-engineer; six months as draughtsman for a light and power company; eight months as engineer-editorial advisor on a lumber trade magazine; a few weeks as efficiency-engineer for a window-sash company and later for a department store; a few days as demonstrator of a motorized garden cultivator; fireman on a ship from New York to San Francisco; six months as timekeeper in a logging camp; and finally back to New York in the Fall of 1923, where he enrolled in the Art Students League.

Calder worked under Sloan, Luks, Robinson and Du Bois during his first year at the League. On the side he tried his hand briefly at designing book jackets, doing magazine illustrations and making theatrical drawings for newspapers, etc. In 1924 he obtained a job on the National Police Gazette doing half-page spreads of sports and amusement sketches. In his capacity as artist on the Gazette he was given a two-week pass to cover the circus in the Spring of 1925. His first visit was enough to fulfill his assignment but he went back every evening for the duration of his pass to sketch the animals in the menagerie tent. Of this experience Mr. Sweeney says, "The first product was a small book Animal Sketching. But this interest in the Circus was to have much more important consequences. Out of it was

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to grow his miniature circus which brought him into touch with some of the leaders in Paris at a time when their stimulation was most valuable to him. Still more important, this miniature circus was to serve as a laboratory in which some of the most original features of his later work were to be developed."

In 1926 Calder's oils were first exhibited in The Artists' Gallery in New York. That same year, after three years at the Art Students' League, Calder decided to go to Paris. He worked his way across on a freighter to England where he spent three days in London, and then went to Paris. With the exception of a fellow-student or two from the League, Calder knew no artists abroad. In the Fall he met the English engraver William Stanley Hayter who introduced him to the Spanish sculptor José de Creeft. The following Spring and Summer Calder put together a few ingenious figures and animals of articulated wire, bits of wood, cork, scraps of cloth, which were the beginning of his famous miniature circus. These small animated creatures could perform remarkable feats. Impromptu performances were given in Calder's room, first to friends and, as the fame of the circus spread, to important critics and artists in Paris. At the suggestion of a painter friend that he make an entire figure of wire, Calder produced his first wire sculpture, Josephine Baker.

Calder's first one-man show, principally wire caricatures of many public figures, was held at the Weyhe Gallery in New York in April 1928. A few weeks later, his Romulus and Remus group--a fantastic eleven-foot-long wire she-wolf nursing a pair of wire youngsters from a row of pendent door-stops--caught public attention at the Independents show.

Before going to Paris in 1926 Calder had experimented in wood carving, and from an old fence rail picked up in Connecticut had made his first sculpture in that medium, the Flattest Cat. Upon his return to New York, he began working in wood again. He left a number of wood sculptures behind when he returned to Paris, and in January 1929 had an exhibition of them at Weyhe's.

In the Spring of 1929 he had an exhibition of wood sculpture and wire caricatures in Paris and another in Berlin. At the time of the latter he made his first piece of jewelry, a wire collar with a projecting beam from which a wire fly dangled. The same year he produced a wire goldfish bowl through which wire fish were made to swim back and forth by the turning of a tiny crank.

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Upon his return to Paris in 1930 he met many modern artists, among them Miro, Picasso and Léger. That Spring the abstract painter Mondrian was among the artists who visited Calder's circus. Calder paid a return visit to Mondrian's studio, whose white walls were the background in a composition formed by removable rectangles of red, blue and yellow. Calder himself has said that this first view of Mondrian's studio gave him "the necessary shock" which opened the door to his subsequent development. The result became apparent in compositions of abstract shapes of wire, wood, metal and bits of things and the application of color to these tiny spheres and discs to which the abstract artist Arp gave the name of stabiles. When Calder set similar compositions in motion by ingenious motor-driven or hand-crank mechanisms they were called mobiles. A further--and the latest--development came when he designed mobiles so finely balanced that a puff of air or the slightest touch set them in motion, and free and unpredictable rhythms became possible instead of controlled patterns.

Now, at the age of forty-five, Calder's fame is international. His sculpture is a kaleidoscope of form and color in unpredictable constellations. He combines nature with geometry, constructs balances operated by mechanics or the wind, and cuts fantastic and beautiful shapes out of air.

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WALL CONSTELLATION WITH RED OBJECT, 1943

steel rod with wood  
by Alexander Calder

Lent by the Artist

Original photograph by Herbert Matter

ALEXANDER CALDER:

Sculptures and Constructions

Sept. 29, 1943 - Nov. 28, 1943

The Museum of Modern Art  
11 West 53 St., New York

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