



JONATHAN **O'HARA** GALLERY

Simplicity of Means: Calder and the Devised Object

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41 East 57th Street

New York NY 10022

Acknowledgements

Firstly, I would like to thank the entire Calder family, who has so graciously opened up their homes by sharing many of the rare treasures seen here, some publicly for the first time.

Additionally, I would like to thank the following individuals and institutions whose support and assistance have made this exhibition possible: My good friend, Alexander S.C. Rower, Director, Calder Foundation, New York, for his support and encouragement and for sharing vital information from the Calder Foundation archives; Jessica Holmes, Deputy Director of the Calder Foundation, for her keen insight, research and beautifully-written accompanying text; Bill Anton and Dennis Favello of Service Station LLC for the lovely design of this catalogue; Toby Tompkins for his editorial advice; Susan Braeuer for her thorough copyediting; Lauren Applebaum and Jason Weller of the Jonathan O'Hara Gallery for their tireless work on this project; my close friend Bruce Irvine for his creative input and my wife Mandy O'Hara for her constant encouragement throughout the many months we spent organizing the exhibition.

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And finally, I would like to thank Daniel Marchesseau, who organized the historic "Calder Intime" exhibition in 1989, for it fostered my abiding love and admiration for the artist's wonderful—and until now relatively unknown—household objects.

J.O.

Foreword

My deep admiration for the art of Alexander Calder has as much to do with a respect for the man and the way he lived his life as it does for the work itself. The wonderful household objects presented in this exhibition, seen in their totality, form a vision of the world Calder wanted for himself. They reveal the artist's personality more clearly than his formal sculptures ever can. In these functional objects one sees Calder's wit, practicality and humor. They are telling artifacts of a restless artist, one who continually broke artistic convention—whether it be at dinner with friends, at home with Louisa, or in his studio. Calder was always at it—constantly making something—in one way or another.

Many of these objects were born from necessity, from the simplest of materials—often refuse. Mundane needs of daily living fed his creative impulse; necessity often mothered his inventions. Calder was an American pioneer in every sense of the word—self-reliant, fearless and unstoppable, and like the original pioneers, he used whatever came to hand to meet his needs.

In these works, there is an immediacy to the way Calder transformed raw materials—coffee cans, tube socks, pie tins and wire—into elegant and refined objects. He handmade everything with the simplest of tools and techniques. To look at these objects, one can't help but feel that these were labors of love, each imbued with the spirit and playfulness of the artist, all giving Calder and his inner circle an enormous sense of joy.

As James Johnson Sweeney once said, "Calder has always played his art as he plays his life. But play with Calder is never frivolous. It is serious, but never solemn. Play is a necessity for Calder which he has to take seriously."¹

What makes Calder's art so powerful is its ability to engage and delight the viewer. These functional objects are no different. It is hard to think of the act of creating these objects as all work for Calder, or as all play. Perhaps it was more akin to occupational therapy, much like Calder once taught when he demonstrated how to make ashtrays and toys from tin cans as rehabilitation for severely wounded soldiers at an Army hospital on Staten Island during World War Two.

Once again, Calder clearly demonstrates through these exquisite objects his ability to take one thing—the ordinary, and fashion another—the extraordinary—all for practical reasons and all from the simplest of means and simplest of techniques: Calder and The *Devised* Object.

Jonathan O'Hara

September 2007

A *Broc* Is a Beautiful Thing: Calder's Domestic Treasures

Calder with *broc*, c. 1964. Photograph by Ugo Mulas. Courtesy Calder Foundation, New York



In his autobiography, Alexander Calder recounts an incident that occurred shortly after he and his wife Louisa were married. The two were living in Paris, and decided to hire a live-in cook. In anticipation of the cook's arrival, Louisa set out to furnish a spare bedroom for the new employee. Intending to purchase a broc and washbasin for the room, she returned instead with a pitcher and basin that Calder found inferior. Calder bristled at the shoddy quality and poor design of the items. "You won't see these things anyway, because they'll be in the cook's room," Louisa reasoned.¹ Scandalized, Calder took the offending pitcher and basin and drove a spike through each, destroying them.

A *broc* is a beautiful thing of conical shape, tall and slender—and instead she had bought a pitcher, fat and dumpy, while the basin had a flat bottom...I feel that if one accepts things which one does not approve of, it is the beginning of the end...Bad taste always boomerangs.²

This rare display of ferocity may seem surprising coming from an artist generally known for his jocularly (though Calder's family confides that privately he was often far less amiable), but the recollection is illuminating. Calder's commitment to both solid design and aesthetic rigor underlies his supposedly playful demeanor. Calder demanded perfection

from the tools and objects that surrounded him. Rather than give in to using deficient mass-manufactured goods, his solution was simply to make better ones of his own design. For every mobile, every monumental public sculpture, or every wire portrait for which he is renowned, there is also a humble ashtray, a pragmatic folding table, or a working electric toaster that is also Calder-devised. Most of these inventions were constructed for personal use. Louisa Calder and the couple's two daughters also benefited from Calder's ingenuity: a six story dollhouse, a set of measuring spoons and a beloved bacon fork all attest to this. Calder's household items were often beautiful but all were conceived first to be functional and sturdy. His striking ingenuity in the creation of household goods had its roots in both a marvelous output of early toys that treated humor as an intellectual pursuit, and also of course, his famous *Cirque Calder*, an assemblage of works and objects made from found and recycled articles and other everyday materials. Filtered through the lens of these early achievements, Calder's household objects take on a fresh significance.

His predilection for original thought manifested itself from childhood, and his mechanical inclination was immediately evident. As a small child, he and his sister Peggy were left by his parents with family friends in Philadelphia for an extended period when they traveled across the country by train to the American Southwest, seeking treatment for his father's ailing health. Calder remembered later, "I took my parents' departure and our surroundings as a natural course of events. Mother wrote to us about being able to see the locomotive when the train ran around a curve. There was a mechanical element in this picture which interested me, I suppose."³ What is most remarkable is that even

in the face of this potentially traumatizing event, Calder's intellectual curiosity is what prevailed. Indeed, he often made good use of his inventive nature to create toys and games for himself and Peggy. When he was eight years old, Calder and his family moved to Pasadena, California. Given the basement of their house to use as his personal workshop, Calder quickly discovered his facility with tools and materials. His parents were supportive of his early endeavors, noting that, "Mother and father were all for my efforts to build things myself—they approved of the homemade."⁴ Besides crafting jewelry for his sister's dolls from bits of wire he found in the streets, he constructed other ingenious toys and contraptions. A neighbor who fought a losing battle with slugs in his garden received a homemade slug-killer, for example. "I made him a two-pronged fork with which he could demolish the slugs at his ease."⁵ Even more sophisticated was a small puzzle game (fig. 1) Calder presented his father as a birthday gift in 1910:

A small wooden rectangle was divided into six pens by fourpenny nails. A tiger, a lion, and three bears, all suitably painted, were fastened into slots so that they could be moved from pen to pen. The challenge was to clean the pens without having two animals in the same pen at once (thus avoiding bloodshed).⁶

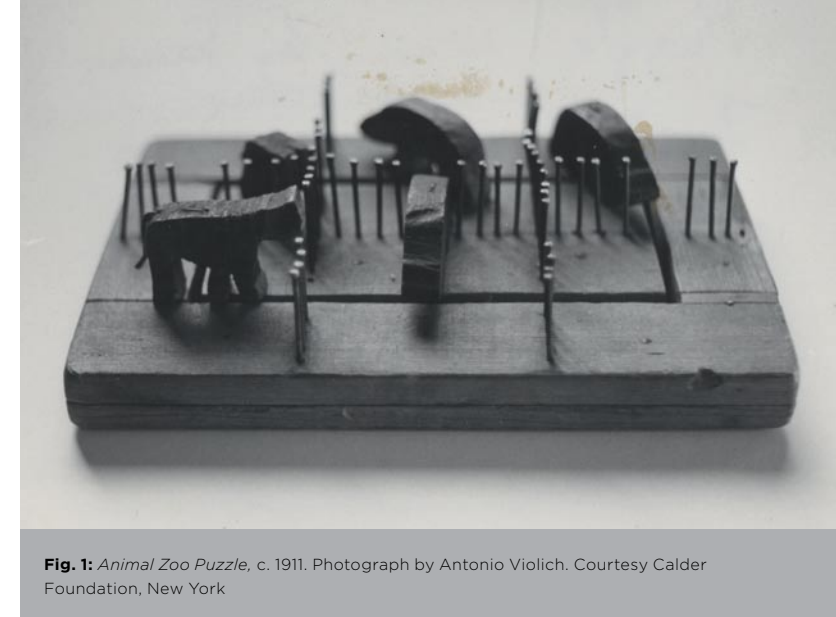


Fig. 1: *Animal Zoo Puzzle*, c. 1911. Photograph by Antonio Violich. Courtesy Calder Foundation, New York



Fig. 2: Drawing of *Rooster Sundial*, 1965.
Courtesy Calder Foundation, New York

Calder constructed all of its parts: he alone hammered the nails into the block and carved the little sliding animals. Made entirely from simple stuff he was able to find around the house or on the street, the innovative homemade game and its advanced level of planning and strategy is impressive enough by mature standards. At the time of its creation, Calder was not yet twelve years old.

Graduating from Stevens Institute of Technology in Hoboken, New Jersey, in 1919, Calder nurtured these early interests, taking a degree in mechanical engineering. He then assumed a nomadic existence,

bouncing from job to job for several years. He had no problem finding engineering work, but little of it proved stimulating to him. Then, in 1923, while working at a logging camp in Washington State as a timekeeper, Calder spontaneously asked his mother to send him a set of oil paints. She obliged and he began to paint the surrounding landscapes. Finally, something resonated and shortly thereafter, he quit his final (traditional) engineering job and returned east, to New York City, to be an artist.

When Calder arrived in New York, he took up drawing and painting classes at the Art Students' League, thinking then that he might become a painter. The engineering instinct stuck however and he frequently made for himself whatever necessities he lacked. Calder had no watch or clock in one tiny apartment he took on Fourteenth Street. It was sunny though—he made himself a sundial. A wire object in the form of a rooster, this astonishing object (sadly no longer extant), was not only the earliest known wire sculpture; it was a pragmatic device that served a purpose (fig. 2).

While in New York he took a job as a freelance illustrator for the *National Police Gazette* and sketched myriad line drawings for the magazine. In 1925, the *Gazette* sent Calder to sketch the Ringling Brothers and Barnum & Bailey Circus. In the early Twentieth century, the circus as adult entertainment still enjoyed huge popularity. The circus then was not merely an amusement for children (as it largely is today), but an intellectual diversion that spurred public dialogue and commentary. “I spent two full weeks there practically every day and night,”⁷ he noted, and by devoting that much time, Calder intimately familiarized himself with the Ringling Brothers' Circus. Calder studied every meticulous detail, paying particular attention even to “how the rigging was actuated and on the spatial relationships within the tent.”⁸ His experience at the circus served him when he departed for Paris the following year, for it was there that the *Cirque Calder* was born. Having been recommended Paris by “practically everyone who had been there,”⁹ Calder also decided he should go. In the mid-1920s, Paris was the undisputed capital of the art world, and Calder, (still thinking of himself primarily as a painter), thought his work would progress if he also went. He arrived in Paris for the first time in the summer of 1926. By then Calder understood the fluidity of an actual circus, and this knowledge aided him in its creation. He was familiar with the types of movements that came from its various performers, animals and equipment, and he began to create diminutive, moving figures whose actions were based in what he had seen at Ringling Brothers the previous year. The miniature players were fabricated from cloth, wood, found objects, and mainly, wire (its advantages obvious as it was a material both structurally sturdy and also pliable).

Cirque Calder is a feat of imagination (fig. 3). Composed of no less than 125 pieces, it includes every circus performer in small scale. Trapeze artists with articulated limbs, a ringmaster who brings a megaphone up to his mouth to shout to the crowd, a dog that flips, a horse that gallops—these characters all existed in *Cirque Calder* just as they did in the live circus. Calder quickly became the toast of the Parisian avant-garde, putting on elaborate, two-hour performances of the circus where each of the figures played a role. Soon, his friends were bringing their friends to see this groundbreaking piece of performance art. Enthusiasts marveled at the production's mechanical intricacy and also at the life-like manner these mechanics yet left to chance. Legrand-Chabrier, the influential Parisian circus critic, once observed, for example:

Here is a model of erecting a circus tent, a surprising and complicated flying trapeze apparatus with three trapezes. It permits—by the play of a wire maneuvered by a finger, and not obliged to succeed—two trapezists, with cork bodies joined to wire arms and legs, to execute the same moves as our flying trapezists in flesh and blood. All of this is arranged and balanced according to the laws of physics so that it allows for the miracles of circus acrobatics.¹⁰

Cirque Calder transcended being a mere replica of a circus—it was an actual circus, existing on its own terms.

Discussing Calder's work, James Johnson Sweeney once declared that his “toys pointed the way.”¹¹ As Calder developed the circus in Paris, he concurrently worked on a series



Fig. 3: Calder with his *Cirque Calder*, 1927. Photograph by André Kertész. Courtesy Calder Foundation, New York



Fig. 4: Oshkosh, Wisconsin, Gould Manufacturing Company, Calder with a series of his animal Action Toys, 1927. Courtesy Calder Foundation, New York.

of toys that he eventually sold to the Gould Manufacturing Company in Oshkosh, Wisconsin. Again, the accomplishment in his engineering of the toys is remarkable. Calder used his mechanical knowledge to devise components for these toys that allowed an alligator to waddle or a kangaroo to hop forward (fig. 4). Fueled by the need to earn an income, the manufacture of these early “action toys” is one of the rare instances where Calder intended his designs to be mass-produced for the consumer market. As he later indicated to one of his dealers,

“I really don’t like the idea of having things duplicated and made up by other people... I would rather keep the thing on the ‘objet d’art’ basis...”¹²

Later, as a father and grandfather, his children and grandchildren also were the recipients of imaginative and singular Calder toys. With materials as mundane as pipe cleaners and scrap fabric, Calder created a delicate little doll shown here, complete with a tiny hand-sewn sweater and trousers (pl. 52). Curiously, the doll’s head, made from some of the pipe cleaners, exhibits an empty space where the face ought to be. The decision not to give the toy any sort of visage was perhaps a nod to Calder’s Surrealist aesthetic, manifesting itself even in the simplest plaything; after all, even if he “did not accept Surrealism’s manifestos,

Calder’s artistic character was, nonetheless, consonant with much of its outlook and work.”¹³ And what little girl wouldn’t be enchanted by the towering, six story dollhouse (pl. 50)—complete with working electrical lights—and constructed from empty packing crates? Its detailing is fashioned from found objects like a bit of broken mirror and an old bicycle bell, discarded items given new life as accessories in a miniature home.

The chess sets (pls. 8–9), two of only three Calder was known to have made, are also robust with reworked materials. Deceptively simple, the chess sets were never intended as a child’s playthings, but were instead designed for higher intellectual pursuits. With its long historical association to war, the game of chess enjoyed renewed popularity in the 1940s, as the world plunged deeper into the Second World War, and the game resonated powerfully with many prominent modern artists of the day. The smaller of the two sets seen here is likely Calder’s first chess set. Designed for ease of transport, the pieces are made from a sawed off broom handle, and fit compactly into a small box. Denoted by a screw and a screw eye, respectively, the gender of the King and Queen pieces in this set are ingeniously represented by the commonest of toolbox items.

The second, much larger, chess set is possibly the one Calder created for and exhibited in the landmark 1944 exhibition, “The Imagery of Chess,” held at the Julian Levy Gallery in New York in 1944 and organized by Marcel Duchamp. Calder, by then well known for his mobiles, had been curbed somewhat in his free use of metal as a primary medium by wartime scarcity. His use of wood in the early 1940s coincided with the years the United States participated in World War Two. His predilection for wasting nothing served

particularly well during the war years, and this chess set—made entirely of wood—incorporates items such as cut-off feet from an old sofa and segments of baluster. The roster of artists who participated in “The Imagery of Chess” exhibition reads like a “Who’s Who” of modern artists (Isamu Noguchi, Marcel Duchamp, Max Ernst and Arshile Gorky to name only a few), but Calder’s chess set was the most “American in spirit—large, bright, and bold, but rough-hewn from whatever resources were at hand.”¹⁴

“**L**imitation was the source of invention,”¹⁵ his son-in-law once wrote of Calder, which may partially explain the impetus for countless early housewares and gadgets Calder developed for himself and his wife. After borrowing a little money from a friend and drawing on a life insurance policy, the Calders put a down payment on their first home, a dilapidated farmhouse in Roxbury, Connecticut, in 1933. As is often the case with so many young couples, their income was tight. Calder, by that time fully confident in his technical abilities, therefore often made himself the things they needed around the house. In the early years of homeownership, Calder created a wide assortment of workaday items for the Roxbury home. After seeing examples of his toys and circus figures, the engineer’s spirit at work in these household objects becomes all the more plain. They are no less artistic because they are utilitarian, yet their functionality is never inhibited at the expense of form.

Photographs of the Calder kitchen in the Roxbury house attest to his prodigious output. One image of the kitchen shows “a room that looks...almost more like a fantasy of a country kitchen than an actual place to prepare and consume meals....”¹⁶ (fig. 5). A large

wall rack displays a wide range of cooking devices, including grills in a variety of sizes with which to hold and cook food. Calder even designed a working, rotating spit, large and sturdy enough to spear a medium-sized animal to cook over an open fire. Another rack is devoted to utensils: serving spoons and forks—including a two-pronged object Louisa Calder once pronounced, “the best bacon fork in the world”¹⁷ (fig. 6, pl. 33). Even the Roxbury kitchen cabinets are Calder-made, some of the earliest and most substantial of his kitchen creations.

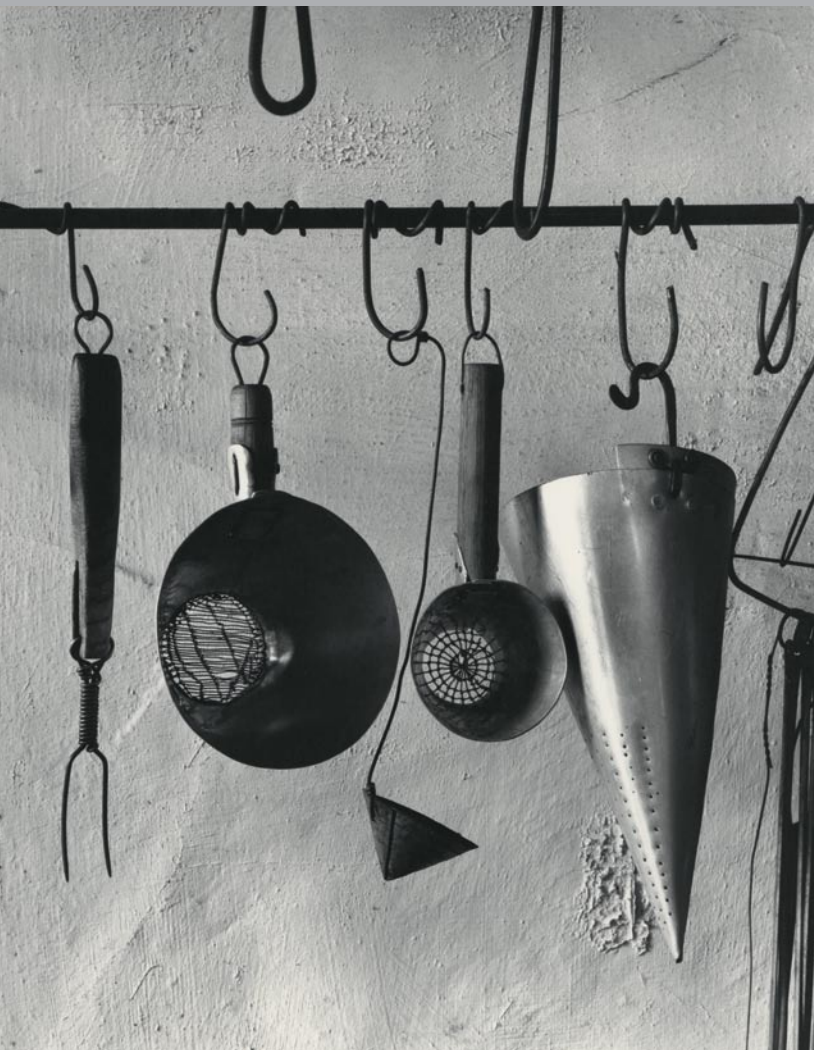
Our furniture and effects had come from Paris in six or seven large cases made out of some North European white wood. Out of one of these, I made a corner cupboard for the new kitchen, in which to hang pots and pans. Later on, after the fire, I made another cupboard...and for that one I used a large case which came with some of my jewelry back from the Museum of Modern Art...I also housed in the legs of the sink and put a hook of my own manufacture on the door, in the middle.¹⁸



Fig. 5: Calder's Kitchen, Roxbury, Connecticut. Photograph by Herbert Matter, 1950. Courtesy Calder Foundation, New York.

Further, Calder's mechanical mindset inclined him towards improvement in his own creations. This was a common process with Calder: to make an object, study its design, and then revise it, with improvements made in the next attempt. In this way, he eventually invented the first free-hanging mobile—its movements driven entirely by the breeze—after first experimenting with the creation motor-driven kinetic sculpture. It is interesting to note that the earliest known, major free-hanging mobile (also a musical work) is largely comprised of repurposed objects. This mobile—in its first incarnation dated 1932 and

Fig. 6: Cooking utensils in Calder's kitchen, Roxbury, Connecticut. Photograph by Evelyn Hofer, 1976. Courtesy Calder Foundation, New York.



recreated by the artist again around 1934—consisted of two balls, each suspended by its own line by a rod hanging from the ceiling. Situated around this mobile were a variety of found objects, such as a small, wooden crate, a discarded tin can, and empty wine bottles of varying size and shape. One of the ball elements, made of iron, was swung, causing the other, lighter-weight ball to oscillate freely and hit the objects that encircled the mobile, thus creating an unpredictable but pleasant cacophony of noises. Eventually mobiles, usually made from sheet metal and wire, would become Calder's most celebrated invention. However, this early and little-known

but ingenious work uniquely ties in to the more unassuming household objects in its use of reused items that are integral to the work as a whole. Later in his career, he employed this process of reworking in the creation of his monumental public sculpture as well.

Calder made process models of intermediate size for especially large projects. Sometimes a 1:10 scale model would be made and then a 1:5 model would be constructed. Wind tunnel testing was employed to confirm the stability of the form...Calder himself approved the plans for any changes, and he continually refined his sculptures using aesthetic solutions to the structural problems... At each step, Calder designed and redesigned his original composition, altering shapes, materials, and balances as it suited him.¹⁹

Such conscientiousness was not limited to his spectacular mobiles and major public commissions, however. Perfectionism was Calder's métier, and so household objects were afforded the same attention. Early in his marriage, when Calder and Louisa were still living in Paris, he devised a contraption that allowed him to have his morning coffee in bed.

The kitchen was on the soupente level up a short stairway from the studio in which was his bed. An elaborate machine with two wires issued from the kitchen on which a cradle carried the coffee pot. By dint of hauling on one string the gas could be lit under the

percolator; another string turned it off and then the coffee could be carried on the wires down to the side of the bed without Sandy having to get up. I think it was his wife Louisa...who told me that should the apparatus fail to function Sandy would get up, repair it, return to bed and continue the whole routine.²⁰

The toasters exhibited here (pls. 24–27) are another case in point. It is unexpected that the artist might conceive to build his own toaster in the first place since toasters are abundant and relatively inexpensive items. But Calder believed his idea for a toaster was better than a run-of-the-mill, store-bought one. His desire to perfect the object—to have it operate in precisely the way he imagined—was so strong that five different examples were eventually developed. Each an improvement on its predecessor, his toasters are a progression that highlights Calder’s idiosyncratic genius.

Also implicit in the design of household articles is Calder’s desire to live with not only quality-made, but also original objects. Another set exhibited here, this time of ashtrays (pls. 2–7), manifests this impulse. Each one, though crafted of simple materials—mainly emptied coffee and olive oil cans that likely would have been otherwise discarded—is a unique ashtray. Again, having had the choice of simply buying a number of ashtrays to place around the house, Calder instead chose to create his own. Taking this curious inclination one step further however, he made each one a singular object, and better constructed than any mass-produced ashtray. A visitor to his home, delighted with the abundant ashtrays, once put it thus:

He has...solved the ashtray problem, a major annoyance in contemporary life, with a did-it-himself contraption that (a) holds the cigarette securely when it is laid down—no rolling, no dropping, no falling; (b) accommodates vast quantities of ashes in such a way that they can’t blow over the table and won’t spill even if the thing falls on the floor; (c) is decorative; (d) has sentimental associative values; (e) costs only a few cents, or nothing; and (f) is therefore, disposable—although no one who has ever managed to get away with one has been known to treat it with anything but reverence.²¹ (fig. 7)

As revealed by his ashtray creations, Calder recycled long before it was in vogue. It seems no empty tin can was ever discarded. In addition to the plethora of ashtrays, tin cans were used for all manner of eclectic purposes: from the routine, such as paintbrush holders, to the exotic, such as the unusual yet surprisingly elegant candelabra seen here (pls. 10–11). One is made from empty Ballantine beer cans perched atop an olive oil can; the other formed into a “birthday cake” for Calder’s mother, given to her in the mid-1950’s, complete with mobile elements cut out from a Medaglia d’Oro coffee can. The light fixture on

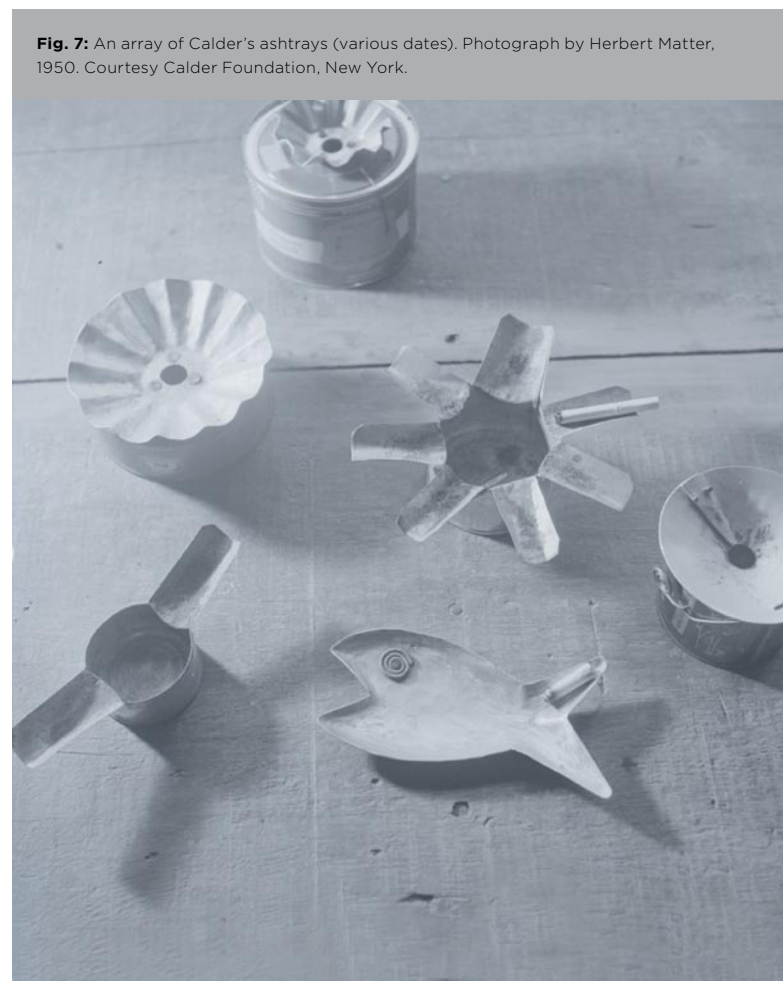


Fig. 7: An array of Calder’s ashtrays (various dates). Photograph by Herbert Matter, 1950. Courtesy Calder Foundation, New York.



Fig. 8: *Light Fixture*, c. 1947. Photograph by Herbert Matter, 1950. Courtesy Calder Foundation, New York.

display here is a composite of yet another tin can, and a repurposed pie tin (pl. 23). Calder frequently made his own light fixtures. The one in this dramatic photograph by Herbert Matter (fig. 8) was the result of a visit to Roxbury by Joan Miró. Sitting at the kitchen table, Miró's eyes were bothered by the harsh light of a bare light bulb. Calder soon crafted this fantastic light shade from a scrap of aluminum to filter the light of the bulb and protect Miró's eyes.²² Other tin cans were flattened and bordered in painted wood and made into colorful serving trays.

But it was not only tin cans that were reused. The kitchen cupboards from empty packing crates are another example already mentioned. From empty whisky and dynamite crates, Calder made shipping and storage containers for his works of jewelry. From an emptied and broken wine bottle and other assorted bits of glass, he devised a superb dinner bell (fig. 9). Though at first glance it might seem too fragile to actually summon anyone to the supper table, the bell is surprisingly declarative. Elegant and magnificently crafted, with shards of colorful glass hanging from wire looped around the neck of the bottle, the bell evokes Calder's mobile sculptures.

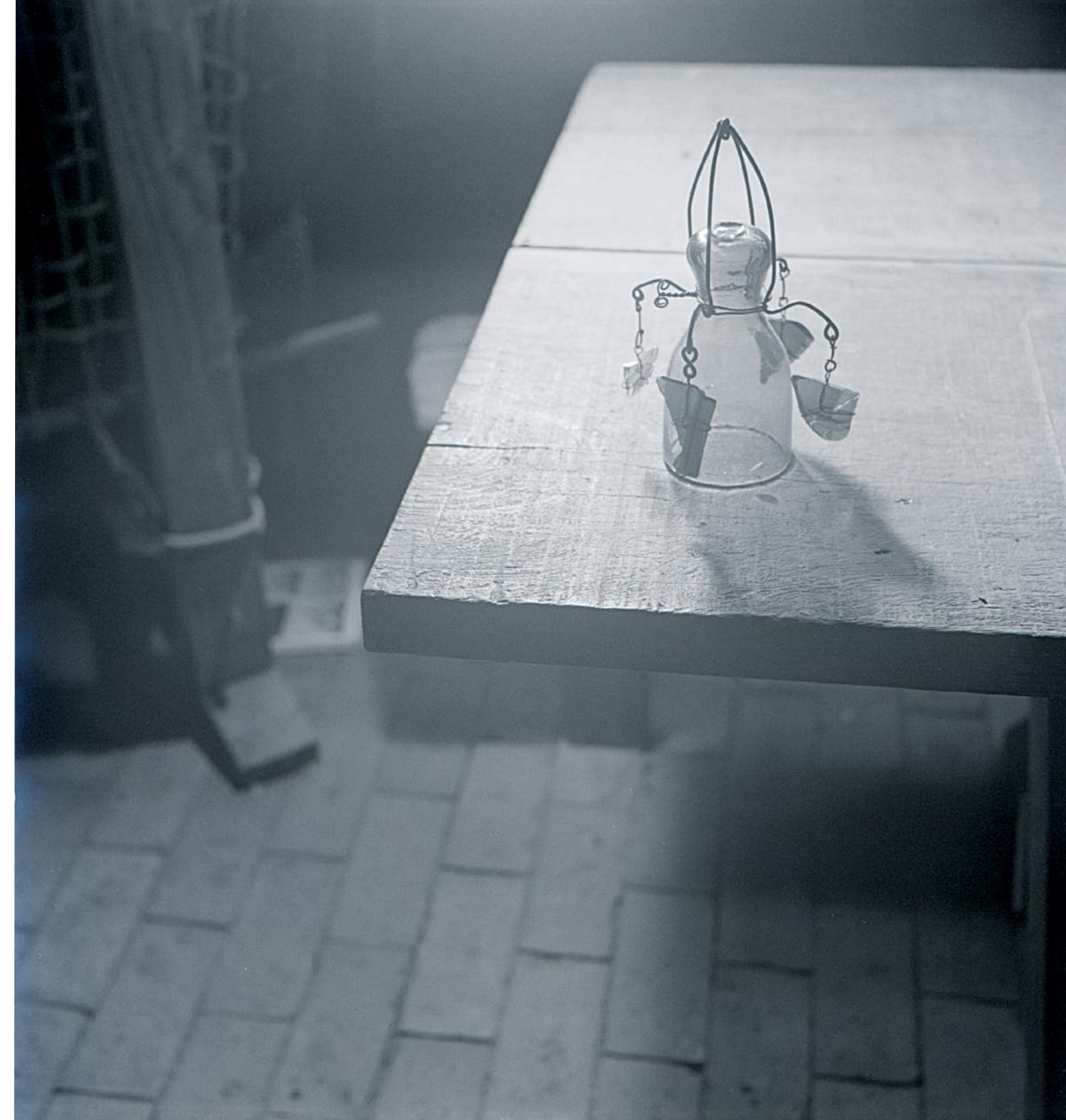


Fig. 9: *Dinner Bell*, c. 1942. Photograph by Herbert Matter, 1950. Courtesy Calder Foundation, New York.

The copper coffee serving trays shown here are an especially idiosyncratic example of Calder's proclivity towards reuse, made in 1948 when Calder illustrated a book entitled *Selected Fables*, by Jean de La Fontaine. To print the book, Calder etched the illustrations into copper plates from which the pages of the book were then printed. The etchings visible on these particular copper plates did not appear in the final, printed version of the book. Calder's unused etching on each copper plate did not render them useless, however. Instead, he took the rejected copper plates and folded them into exquisite serving trays. (pls. 44–47)



Other devices were executed only once, and often were given to friends and acquaintances as gifts. A pipe tool (pl. 1) made in the late 1930s for his friend, the writer Malcolm Cowley, is an iconic example of Calder's unique ability to marry form and function. Again, this fantastic object exhibited alone might qualify as a convincing example of Surrealistic sculpture. Yet, the piece—made from multicolored dowels to which Calder had attached thin, sturdy wire—is totally usable as a tool for clearing a clogged smoking pipe. Calder's close friends were often the happy recipients of his famed generosity. Upon his divorce from his first wife in the mid-1930's, James Thrall Soby, the eminent Museum of Modern Art curator and another good friend of Calder's, remarked half-jokingly to the artist that he had been laid bare by his ex-wife, and he had not even one utensil left with which to eat. Shortly after, Calder presented Soby with one fork, knife, and spoon of his own design. Soby was touched by the gesture and later reflected of his Calder-made flatware that the utensils were "so beautifully made and decorated that I've treasured them all these years."²³

"Treasures" quite aptly characterizes Calder's household objects. His need to always be creating drove him to design workaday items that are nonetheless imbued with the same vigorous spirit and wit that he invested in his most famous masterpieces. Combining a profound comprehension of mechanics with an aesthetic sensibility, Calder produced a household full of practical items that are mundane only in name—ashtray, folding table, toaster—names that belie a fantastic integration of function and form.

Jessica Holmes

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**“I feel an artist should go about his work simply
with great respect for his materials...sculptors of all
places and climates have used what came ready
at hand. They did not search for exotic and precious
materials. It was their knowledge and invention
which gave value to the result of their labors...
simplicity of equipment and an adventurous spirit
in attacking the unfamiliar or unknown...”**

Alexander Calder, "Alexander Calder." (Manuscript), Calder Foundation, New York, 1943.



1 *Pipe Tool*, c. 1938



2 Unspillable Ashtray, c. 1940



3 Ashtray, c. 1950

4 *Animal Ashtray recto*, c. 1943



4 *Animal Ashtray verso*, c. 1943

“I like to work in any medium where I am free to do as I choose.”

James Thrall Soby, *Calder, Matisse, Matta, Miró: Mural Scrolls*. Katzenbach and Warren, New York, 1949, p. 5.

5 *Coffee Can Ashtray*, c. 1950



6 *Bean Can Ashtray*, c. 1955



7 *Coffee Can Ashtray*, c. 1950





**“You should know how to
get the best out of leisure;
it’s a stimulating atmosphere
for invention.”**

Yvon Taillandier, "Calder: Personne ne pense à moi quand on a un cheval à faire." *XXe siècle*, vol. 1, no. 2 (15 March 1959). (Quote originally published in French. Later translated in: San Lazzaro, Gualtieri di, ed. *Homage to Alexander Calder*. Special issue of *XXe siècle Review*. English edition, New York: Tudor Publishing Co., 1972.)

9 *Chess Set*, c. 1944





Baby Carriage, c. 1940 (plate 51), *Birthday Cake*, c. 1955 (plate 11), *Ashtray*, c. 1950 (plate 3). Photograph by Evelyn Hofer, 1976. Courtesy Calder Foundation, New York.

“During the war, I continued to try to be a “camoufleur”—civilian grade. And I was also asked by Marian Willard, who had a friend working with army hospitals—in occupational therapy—to go to Staten Island to a big military hospital, which I was glad to do. I spent the whole day there, making tin ashtrays, little toys to encourage and inspire the wounded to make things of a similar nature.”

Alexander Calder and Jean Davidson, *Calder, An Autobiography with Pictures*. Pantheon Books, New York, 1966, p. 183.

10 *Candelabrum*, c. 1957



11 *Birthday Cake*, c. 1955





Cabinet Door Latch, c. 1940. Photograph by Evelyn Hofer, 1976. Courtesy Calder Foundation, New York.

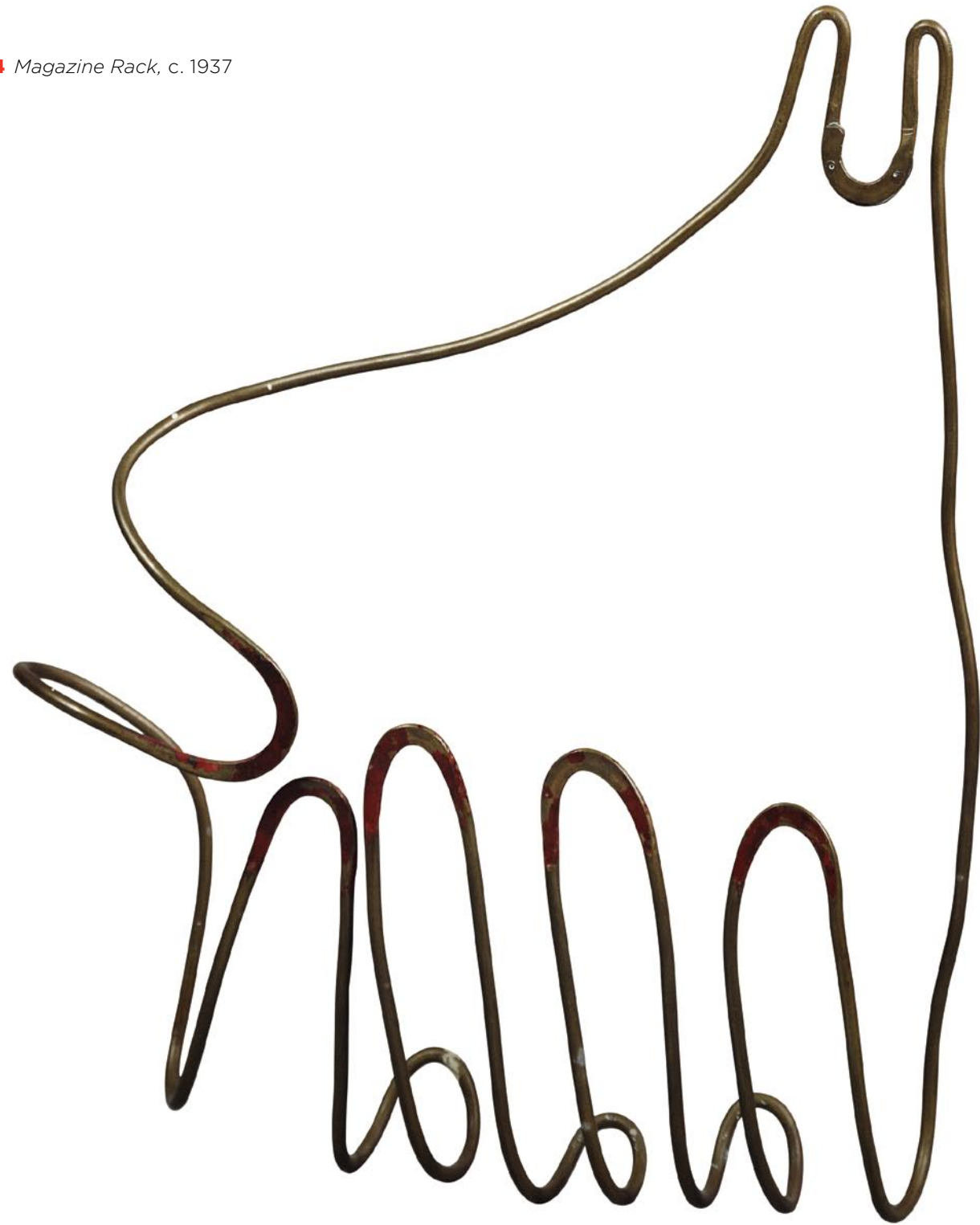


12 *Key Ornament*, c. 1955

13 *JS (Initial Key Ring and Ornament)*, c. 1955



14 *Magazine Rack*, c. 1937



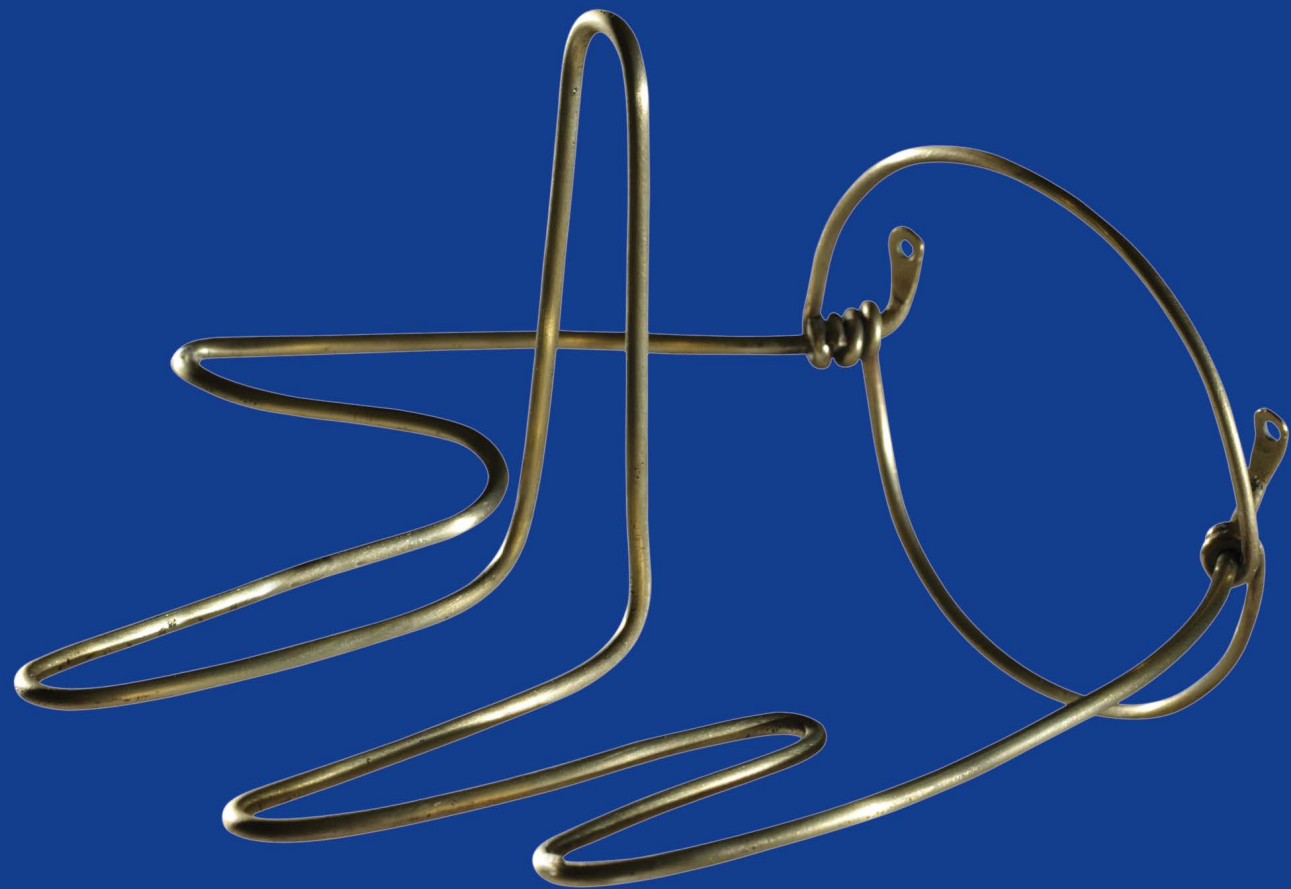
“Father told me once that he was amused by the small wire things, but that my objects were too sharp to be caressed and fondled as one could do with small bronzes.”

Alexander Calder and Jean Davidson, *Calder, An Autobiography with Pictures*. Pantheon Books, New York, 1966. Foreword by Robert Osborn, p. 87.

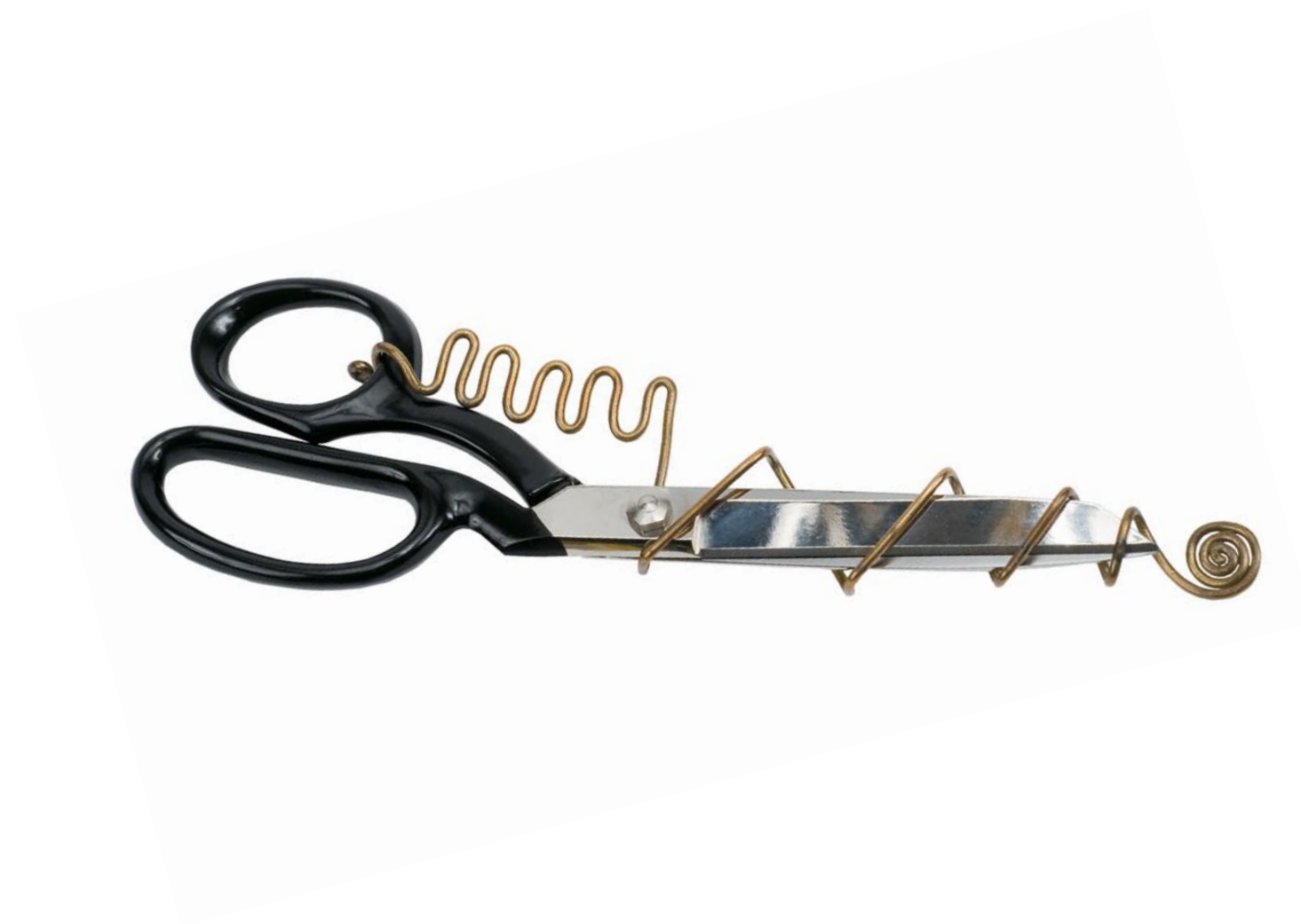
15 *Hanger*, 1955



16 Toilet Paper Holder, c. 1955

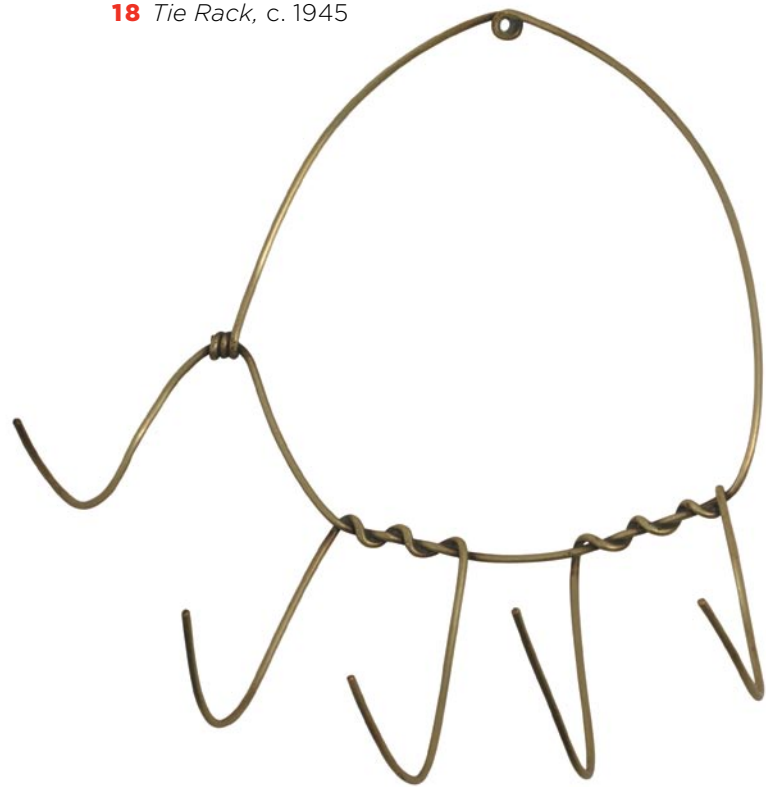


17 Scissor Guard, c. 1940





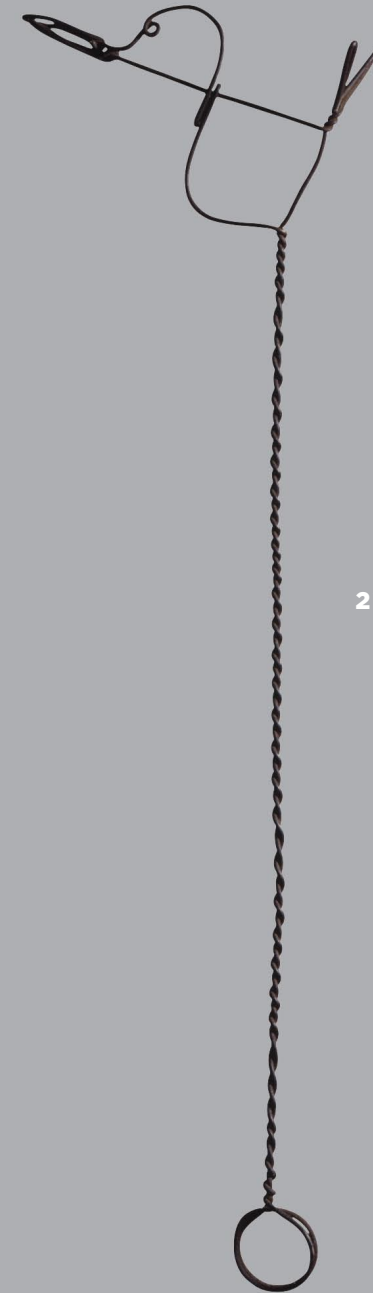
19 *Tie Rack, c. 1945*



18 *Tie Rack, c. 1945*



20 *Bird Cigarette Holder, 1928*



21 *Bird Cigarette Holder, 1928*

22 *Folding Table, c. 1941*



23 *Light Fixture, 1952*



“[Jean Davidson] had invited at least forty people to eat three-inch steaks and a dozen chickens in their skins. He had the meat and the fire, but no implements with which to cook them. So I hunted around the unloved house on the other island and found an old garden chair made completely of iron. I wove some wire across where the back had been, and we cocked it up on the fire and it served very well as a grill. *Steak à la chaise* came to be the *spécialité maison*.”

Alexander Calder and Jean Davidson, *Calder, An Autobiography with Pictures*. Pantheon Books, New York, 1966, p. 220



24 Toaster, c. 1942



25 Toaster, c. 1945



26 Toaster, c. 1942

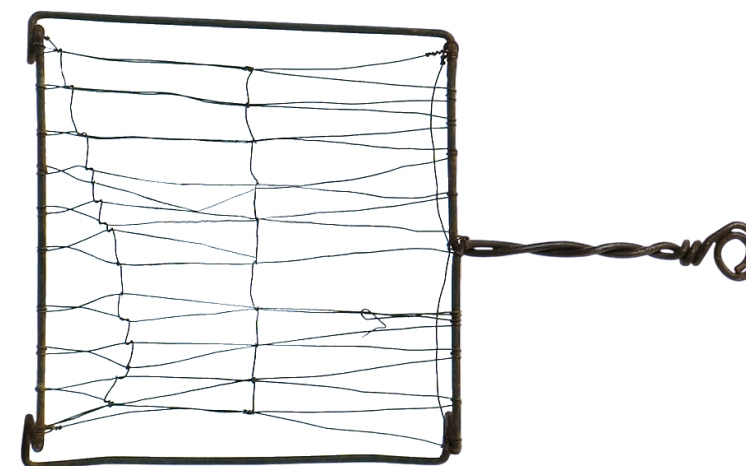


27 Toaster, c. 1945





28 *Long Grill*, c. 1935



29 *Toaster Grill*, c. 1940

“The Calder households, in France and in America, are absolutely devoid of any sham. There is not a false note in any place they live. One feels only the simplicity and directness of their lives...and to be in a Calder house is to bask in an unanalyzable beauty which seems more like a living form than an arranged set of contrived objects and walls.”

Alexander Calder and Jean Davidson, *Calder, An Autobiography with Pictures*. Pantheon Books, New York, 1966. Foreword by Robert Osborn, p. 1.



Coffee cups with handles embellished by Calder, c. 1945, and a set of coffee spoons, c. 1935. Photograph by Herbert Matter, 1950. Courtesy Calder Foundation, New York.

30 Spoon, c. 1935



32 Spoon, c. 1940



31 Fork, c. 1944



33 Bacon Fork, c. 1940



34 Ladle, c. 1945





An array of Calder's kitchen utensils. Photograph by Herbert Matter (various dates), 1950. Courtesy Calder Foundation, New York.

35 *Measuring Spoon*, c. 1940

36 *Measuring Spoon*, c. 1940

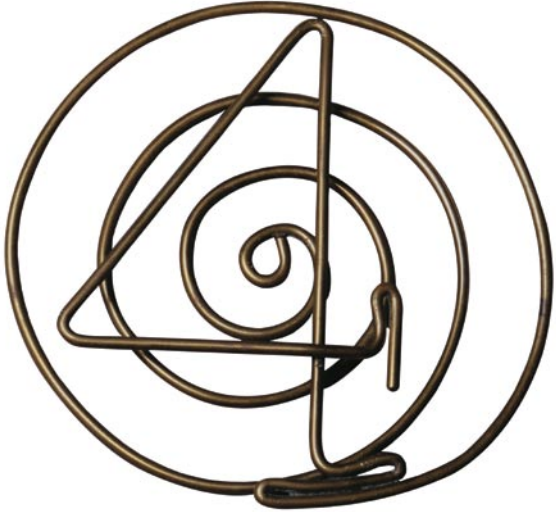
37 *Measuring Spoon*, c. 1940



38 *Serving Spoon*, c. 1945



39 Dinner Bell, c. 1945



40 Napkin Clip, c. 1940



41 Napkin Clip, c. 1940



42 NC Napkin Clip, c. 1940

43 Dinner Bell, c. 1945



44 Coffee Serving Tray, 1948



45 Coffee Serving Tray, 1948



46 Coffee Serving Tray, 1948



47 Coffee Serving Tray, 1948



“One of the first animals I made was out of a loaf of bread. You know those long thin loaves called *ficelles*. I made a bird out of it. I showed it to José de Creeft. But the trouble was when I went to get it again the rats ate it—it was gone.”

Cleve Gray, "Calder's Circus." *Art in America*, vol. 52, no. 5 (October 1964), p. 27.



48 *Elephant Toy*, c. 1940



49 *Hinged Horse*, c. 1927

Detail of *Dollhouse* elevator and pulley system



50 *Dollhouse*, c. 1945



51 *Baby Carriage, c. 1940*



52 *Doll, c. 1945*

“Spectacular as it is, there are no shortcuts, no tricks,

no recipes, no mystification, in Calder’s art.

It is the ultimate evolution of an individual sincerity.

The only formula—probably the most sophisticated

of all—is innocent simplicity.”

Alexander Calder and Jean Davidson, *Calder, An Autobiography with Pictures*. Pantheon Books, New York, 1966. Reprint, with introduction by Jean Davidson, Pantheon Books, New York, 1977, p. 7.

List of Works



1 Pipe Tool

c. 1938
Wooden dowels, wire, sheet metal, and paint
6⅞ x 7½ x 9 inches (15.6 x 19.1 x 22.9 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A15358.

Exhibitions
“Calder in Connecticut,” Wadsworth Atheneum Museum of Art, April 28–August 6, 2000

John Berggruen Gallery, San Francisco. “Alexander Calder: Sculpture and Works on Paper.” 4–26 April 2006

Literature
Zafran, Eric M. *Calder in Connecticut*. Rizzoli, New York, page 66, figure 61, illustrated, page 166, No. 80.

Note
The Cowley’s son Robert remembers that Calder “was always working,” filling the Cowley’s home with a variety of decorative and functional works...Since Cowley was an inveterate pipe smoker, Calder made him several ashtrays out of old tin cans as well as a pipe cleaner...” Quoted from: Zafran, Eric M. *Calder in Connecticut*. Rizzoli, New York, pages 66–67.



2 Unspillable Ashtray

c. 1940
Tin can
3¼ x 14¼ x 6½ inches (8.3 x 36.2 x 16.5 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A21147.

Literature
“Calder’s Kitchen Collection.” *Craft Horizons*, vol. XXII, no. 5 (September/October 1962) p. 22. (b/w group photo)



3 Ashtray

c. 1950
Tin can, sheet metal and wire
4½ x 5⅞ x 5⅞ inches (11.4 x 13 x 13 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A04434.

Exhibitions
Musée des Arts Décoratifs, Paris, “Calder Intime,” 15 Feb–21 May, 1989. Illustrated page 19 in color.

Cooper-Hewitt National Design Museum, New York, “The Intimate World of Alexander Calder,” 17 October, 1989–11 March, 1990.

Seibu Museum of Art, Tokyo, “The Intimate World of Alexander Calder,” 3–28 August, 1990.

Elins Eagles-Smith Gallery, San Francisco, “Alexander Calder: Sculpture and Works on Paper,” 1 April–1 May, 2004.



4 Animal Ashtray

c. 1943
Beech-Nut can
2 x 8¾ x 8½ inches (5.1 x 22.2 x 21.6 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A15359.

Exhibitions
“Calder in Connecticut,” Wadsworth Atheneum Museum of Art, April 2–August 6, 2000.

John Berggruen Gallery, San Francisco. “Alexander Calder: Sculpture and Works on Paper.” 4–26 April 2006.

Literature
Zafran, Eric M. *Calder in Connecticut*. Rizzoli, New York, page 166, No. 83.



5 Coffee Can Ashtray

c. 1950
Coffee can, sheet metal and wire
5½ x 5 x 5 inches (14 x 12.7 x 12.7 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A15361.

Exhibition
“Calder in Connecticut,” Wadsworth Atheneum Museum of Art, April 28–August 6, 2000.

Literature
Zafran, Eric M. *Calder in Connecticut*. Rizzoli, New York, page 166, No. 82.



6 Bean Can Ashtray

c. 1955
Bean can, sheet metal and wire
4 x 6 x 4¼ inches (10.2 x 15.2 x 10.8 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A15360.



7 Coffee Can Ashtray

c. 1950
Coffee can, sheet metal and wire
5½ x 5½ x 5½ inches (14 x 14 x 14 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A15362.



8 Chess Set

c. 1942
Wood, sheet metal, wire, screws, screw-eyes, and paint
Box: 4 x 7¼ x 4 inches (10.2 x 18.4 x 10.2 cm)
Tallest piece: 2½ x 1⅞ x 1⅞ inches (6.4 x 2.9 x 2.9 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A17085.

Exhibitions
Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 67 (color).

Noguchi Museum, New York. "The Imagery of Chess Revisited." 2 October 2005–5 March 2006. Extended through 15 April 2006. p. 67 (color).

Menil Collection, Houston. "The Imagery of Chess Revisited." 8 September 2006–7 January 2007. p. 67 (color).

Note
This work was made quickly at the New Jersey home of Pierre and Teeny Matisse.

"Calder's ability to fashion intensely evocative art from the nondescript debris of our everyday lives is exquisitely expressed in this spontaneous chess design completed over a weekend in 1942. Created out of cut segments from a discarded broom handle which he then daubed with red and black paint, Calder injects his own unique brand of humour through a combination of abstract and figurative design. The use of the straight screw for the King and an eye screw for the Queen is an excellent example of how the artist discovers in his ordinary, everyday surroundings the universal symbols for both the male and female form. This set was originally conceived as a traveling set." Written for the RSA Chess Exhibition in 2003.



9 Chess Set

c. 1944
Wood and paint
18 x 18 inches, pieces variable (45.7 x 45.7 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A15570.

Exhibitions
Noguchi Museum, New York. "The Imagery of Chess Revisited." 2 October 2005–5 March 2006. Extended through 15 April 2006. p. 69 (color).

Menil Collection, Houston. "The Imagery of Chess Revisited." 8 September 2006–7 January 2007. p. 69 (color).



10 Candelabrum

c. 1957
Tin cans, sheet metal, and wire
11¾ x 12½ x 5¾ inches (29.8 x 31.8 x 14.6 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A05639.

Literatures
Fundación Eugenio Mendoza, Caracas, Venezuela. *Calder en Venezuela*. 6 July–3 August 1969. (not exhibited), p. 50 (b/w).

Musée des Arts Décoratifs, Paris. *Calder Intime*. 15 February–21 May 1989. (not exhibited), p. 47 (b/w).



11 Birthday Cake

c. 1955
Tin cans, sheet metal and wire
22 x 18 x 15 inches (55.9 x 45.7 x 38.1 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A00189.

Exhibitions
Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 46 (b/w group photo).

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. p. 46 (b/w group photo).

Seibu Museum of Art, Tokyo. "The Intimate World of Alexander Calder." 3–28 August 1990. p. 46 (b/w group photo).

Fundació Joan Miró, Barcelona. "Calder." 20 November 1997–15 February 1998. no. 104, p. 123 (color).

Literature
"Calder's Kitchen Collection." *Craft Horizons*, vol. XXII, no. 5 (September/October 1962). p. 21 (b/w group photo).

Whitney Museum of American Art, New York. *Calder's Universe*. 14 October 1976–6 February 1977. (not exhibited), p. 202 (color).



12 Key Ornament

c. 1955
Silver wire
1½ x 1⅞ inches (3.8 x 4.1 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A05610.



13 JS (Initial Key Ring and Ornament)

c. 1955
Brass wire
1⅞ x 5 x 1¾ inches (3.5 x 12.7 x 4.4 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A13566.



14 Magazine Rack

c. 1937
Brass wire
15¾ x 12¾ x 3¼ inches (40 x 32.4 x 8.3 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A20115.

Exhibitions
Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 62 (b/w).

El Centro Cultural/Arte Contemporáneo, Mexico City. "Calder: obra íntima." 1 June–15 August 1989. p. 62 (b/w).

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. p. 62 (b/w).

Seibu Museum of Art, Tokyo. "The Intimate World of Alexander Calder." 3–28 August 1990. p. 62 (b/w).



15 Hanger

1955
Wire
6¾ x 9½ x 1½ inches (17.1 x 24.1 x 3.8 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A05607.



16 Toilet Paper Holder

c. 1955
Brass wire
7 x 8¾ x 9 inches (17.8 x 21 x 22.9 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A09627.



17 Scissor Guard

c. 1940
Brass wire
1⅞ x 7⅞ inches (4.1 x 18.7 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A21043.



18 Tie Rack

c. 1945
Brass wire
7⅞ x 7 x 3 inches (19.3 x 17.8 x 7.6 cm)

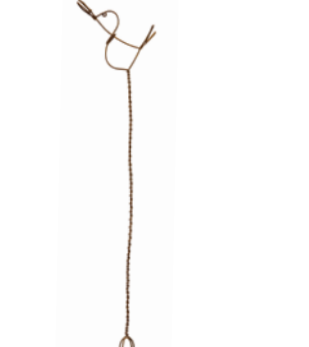
This work is registered in the archives of the Calder Foundation, New York, under application number A09628.



19 Tie Rack

c. 1945
Brass wire
7½ x 6 x 3 inches (19.1 x 15.2 x 7.6 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A23773.

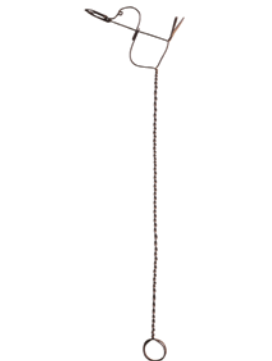


20 Bird Cigarette Holder

1928
Wire
14 x 2⅞ inches (32.4 x 8.9 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A12040.

Literature
Musée des Arts Décoratifs, Paris. *Calder Intime*. 15 February–21 May 1989. (not exhibited), p. 17 (b/w group photo).



21 Bird Cigarette Holder

c. 1928
Wire
12¾ x 3½ inches (35.6 x 7.1 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A15764.

Exhibitions
Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 17 (b/w group photo).

El Centro Cultural/Arte Contemporáneo, Mexico City. "Calder: obra íntima." 1 June–15 August 1989. p. 17 (b/w group photo).

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. p. 17 (b/w group photo).

Seibu Museum of Art, Tokyo. "The Intimate World of Alexander Calder." 3–28 August 1990. p. 17 (b/w group photo).



22 Folding Table

c. 1941
Wood, leather, and nails
19 x 33½ x 27¼ inches (48.3 x 85.1 x 70.5 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A04446.

Literature
Musée des Arts Décoratifs, Paris. *Calder Intime*. 15 February–21 May 1989. (not exhibited), p. 41 (b/w).



23 Light Fixture

1952
Tart tin, sieve, wire, and electrical socket
19 x 12 x 12 inches (48.3 x 30.5 x 30.5 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A11950.

Note
In 1952, Mrs. Ritou Nitzchke moved to a new apartment. When Alexander and Louisa Calder visited her there, Mrs. Nitzchke remarked that the corridor was rather dark. Calder immediately went to the nearest shop, bought the necessary elements and constructed this lamp.



24 Toaster

c. 1942
Wire, wood, metal, plaster, nails and screws
12 x 8¼ x 9 inches (30.5 x 21 x 22.9 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A04987.

Exhibitions
O'Hara Gallery, New York. "Motion-Emotion: the Art of Alexander Calder." 21 October–4 December 1999. (not catalogued).

Bellagio Gallery of Fine Art, Las Vegas. "Alexander Calder: The Art of Invention." 25 January–24 July 2002. p. 42 (color).

Literature
Musée des Arts Décoratifs, Paris. *Calder Intime*. 15 February–21 May 1989. (not exhibited), p. 58 (b/w)



25 Toaster

c. 1945
Wire, wood, metal, plaster, nails and screws
10 x 9¼ x 11½ inches (25.4 x 23.5 x 29.2 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A20174.

Exhibitions
Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. (not catalogued).



26 Toaster

c. 1942
Wire, wood, metal, plaster, nails, screws, and electrical wiring
6½ x 12 x 11 inches (16.5 x 30.5 x 27.9 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A20592.



27 Toaster

c. 1945
Wire, wood, sheet metal, plaster, and electrical wiring
11½ x 7¾ x 10 inches (27.9 x 17.8 x 24.9 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A16505.

Exhibition
Fundació Joan Miró, Barcelona. "Calder." 20 November 1997–15 February 1998. (not catalogued).



28 Long Grill

c. 1935
Rod and wire
67 x 11 inches (170.2 x 27.9 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A19703.

Exhibitions
Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 50 (b/w group photo).

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. p. 50 (b/w group photo).

Seibu Museum of Art, Tokyo. "The Intimate World of Alexander Calder." 3–28 August 1990. p. 50 (b/w group photo).



29 Toaster Grill

c. 1940
Wire
1 x 9½ x 15 inches (2.5 x 24.1 x 38.1 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A00727.

Exhibitions
Pace Gallery, New York. *Calder's Calders*. 3 May–8 June 1985. p. 63 (b/w).

Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 59 (b/w).

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. p. 59 (b/w).

Seibu Museum of Art, Tokyo. "The Intimate World of Alexander Calder." 3–28 August 1990. p. 59 (b/w).



30 Spoon

c. 1935
Sheet metal
9 x 1¾ inches (22.9 x 4.4 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A19714.

Exhibition
Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. (not catalogued).

Literature
"Calder's Kitchen Collection." *Craft Horizons*, vol. XXII, no. 5 (September/October 1962). p. 22 (b/w).



31 Fork

c. 1944
Silver wire
8¾ x 1½ inches (20.9 x 3.8 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A12042.

Exhibition
Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 57 (b/w group photo).



32 Spoon

c. 1940
Sheet metal
3⅞ x 16¼ x 3⅞ inches (7.8 x 41.3 x 7.8 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A18336.



33 Bacon Fork

c. 1940
Wire, wood and brass
¾ x 10⅞ x 1 x inches (1.9 x 27.6 x 2.5 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A04480.

Literature
Musée des Arts Décoratifs, Paris. *Calder Intime*. 15 February–21 May 1989. (not exhibited), p. 55 (b/w group photo).

Collet, Valérie. "Un Autre Calder." *Connaissance des Arts*, no. 444 (February 1989). p. 67 (b/w group photo).



34 Ladle

c. 1945
Sheet metal and brass wire
4 x 10¼ x 8½ inches (10.2 x 26 x 21.6 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A15745.



35 Measuring Spoon (1 in a set of 3)

c. 1940
Sheet metal
3 x 16 x 3½ inches (7.6 x 40.6 x 8.9 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A00195.

Exhibitions
Whitney Museum of American Art, New York. "Calder's Universe." 14 October 1976–6 February 1977. p. 205 (b/w).

Pace Gallery, New York. *Calder's Calders*. 3 May–8 June 1985. p. 63 (b/w).

Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 53 (color group photo), p. 57 (b/w group photo).

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989w–11 March 1990. p. 53 (color group photo), p. 57 (b/w group photo).

Seibu Museum of Art, Tokyo. "The Intimate World of Alexander Calder." 3–28 August 1990. p. 53 (color group photo), p. 57 (b/w group photo).



36 Measuring Spoon (2 in a set of 3)

c. 1940
Sheet metal
3½ x 16 x 3⅞ inches (8.9 x 40.6 x 9.2 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A20149.

Exhibitions
Whitney Museum of American Art, New York. "Calder's Universe." 14 October 1976–6 February 1977. p. 205 (b/w).

Pace Gallery, New York. "Calder's Calders." 3 May–8 June 1985. p. 63 (b/w).

Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 53 (color group photo), p. 57 (b/w group photo).

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. p. 53 (color group photo), p. 57 (b/w group photo).

Seibu Museum of Art, Tokyo. "The Intimate World of Alexander Calder." 3–28 August 1990. p. 53 (color group photo), p. 57 (b/w group photo).



37 Measuring Spoon (3 in a set of 3)

c. 1940
Sheet metal
3½ x 17 x 3⅞ inches (8.9 x 43.2 x 8.6 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A20150.

Exhibitions
Whitney Museum of American Art, New York. "Calder's Universe." 14 October 1976–6 February 1977. p. 205 (b/w).

Pace Gallery, New York. "Calder's Calders." 3 May–8 June 1985. p. 63 (b/w).

Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 53 (color group photo), p. 57 (b/w group photo).

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. p. 53 (color group photo), p. 57 (b/w group photo).

Seibu Museum of Art, Tokyo. "The Intimate World of Alexander Calder." 3–28 August 1990. p. 53 (color group photo), p. 57 (b/w group photo).



38 Serving Spoon

c. 1945
Sheet metal and rivets
6¼ x 22⅞ x 3¼ inches (15.9 x 56.2 x 8.3 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A16504.

Exhibitions
Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. (not catalogued).

Fundació Joan Miró, Barcelona. "Calder." 20 November 1997–15 February 1998. no. 116, p. 127 (color).

Literature
Whitney Museum of American Art, New York. *Calder's Universe*. 14 October 1976–6 February 1977. (not exhibited), p. 198 (drawing).



39 Dinner Bell

c. 1945
Cork, wire, glass wine bottle and wood
8 x 3 x 3 inches (20.3 x 7.6 x 7.6 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A15355.

Exhibition
"Calder in Connecticut," Wadsworth Atheneum Museum of Art, April 28–August 6, 2000.

Literature
Zafran, Eric M. *Calder in Connecticut*. Rizzoli, New York, page 66, figure 62, illustrated, page 166, No. 65.



40 Napkin Clip

c. 1940
Brass wire
3¼ x 3⅞ inches (8.3 x 8.6 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A12096.



41 Napkin Clip

c. 1940
Brass wire
2⅞ x 3¼ inches (8.6 x 11.7 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A12101.

Exhibitions
Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. (not catalogued).

El Centro Cultural/Arte Contemporáneo, Mexico City. "Calder: obra íntima." 1 June–15 August 1989. (not catalogued).

Seibu Museum of Art, Tokyo. "The Intimate World of Alexander Calder." 3–28 August 1990. (not catalogued)



42 NC Napkin Clip

c. 1940
Brass wire
3⅞ x 4⅞ inches (8.6 x 11.7 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A12063.



43 Dinner Bell

c. 1945
Sheet metal, brass, and wire
7¼ x 4½ x 4⅞ inches (18.4 x 11.4 x 11.1 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A08611.

Literature
Musée des Arts Décoratifs, Paris. *Calder Intime*. 15 February–21 May 1989. (not exhibited), p. 58 (b/w).



44 Coffee Serving Tray

1948
Copper
1 x 9¼ x 12 inches (2.5 x 23.5 x 30.5 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A21777.

Note
This work is an etching plate of an alternate image that was not used in "The Donkey and the Lap Dog," in a book called *Selected Fables* (with text by Jean de la Fontaine). The image that was used is on page 27.



45 Coffee Serving Tray

1948
Copper
1 x 9¼ x 12¼ inches (2.5 x 23.5 x 31.1 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A21417.

Note
Calder made this serving tray out of a copper etching plate, an alternate image for the illustration "The Lion in Love" on page 19 of La Fontaine, *Selected Fables*.



46 Coffee Serving Tray

1948
Copper
1 x 9¼ x 12⅞ inches (2.5 x 23.5 x 31.4 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A21415.

Note
Calder made this serving tray out of a copper etching plate, an alternate image for the illustration "The Donkey and Relics" on page 43 of La Fontaine, *Selected Fables*.



47 Coffee Serving Tray

c. 1948
Copper
1¼ x 8¾ x 11⅞ inches (4.4 x 22.2 x 29.5 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A21418.

Note
Calder made this serving tray out of a copper etching plate, an alternate image for the illustration "The Ape and the Dolphin" on page 57 of La Fontaine, *Selected Fables*.



48 Elephant Toy

c. 1940
Wood, metal, wire and nails
4¼ x 5½ x 2½ inches (10.8 x 14 x 6.4 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A13449.

Exhibition
"Calder in Connecticut," Wadsworth Atheneum Museum of Art, April 28–August 6, 2000.**Literature**

Zafran, Eric M. *Calder in Connecticut*. Rizzoli, New York, page 67, figure 65, illustrated, page 165, No. 37.

Calder Intime. Musée des Arts Décoratifs, Paris. February 15–May 21, 1989. This work was not exhibited, but reproduced in color on page 176.



49 Hinged Horse

c. 1927
Wood, wire, and paint
16 x 19 x 5¼ inches (40.6 x 48.3 x 14.6 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A01507.

Exhibition
Galerie Gmurzynska, Zurich, "Alexander Calder: The Modernist," November 11, 2005–January 31, 2006, (catalogue p. 14–15), (color), p.34 (color group photo).

Literature
Bruzeau, Maurice. *Calder à Saché*. Paris: Editions Cercle d'Art, 1975. p. 96, pl. 161 (b/w).

Note
According to the Calder Foundation this piece is a prototype of a toy.



50 Dollhouse

c. 1945
Painted wood, aluminum sheet, steel wire, electrical wiring, leather, nails, rubber tubing, mirror, string and bicycle bell

72⅞ x 19⅞ x 22 inches (185 x 49.2 x 55.8 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A15556.

Exhibitions
Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 77 (color).

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. p. 77 (color).

Seibu Museum of Art, Tokyo. "The Intimate World of Alexander Calder." 3–28 August 1990. p. 77 (color).



51 Baby Carriage

c. 1940
Tin can and wire
2¾ x 4¼ x 2⅞ inches (7 x 10.8 x 5.5 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A04461.

Exhibitions
Musée des Arts Décoratifs, Paris. "Calder Intime." 15 February–21 May 1989. p. 46 (b/w group photo), p. 76 (b/w).

Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. "The Intimate World of Alexander Calder." 17 October 1989–11 March 1990. p. 46 (b/w group photo), p. 76 (b/w).

Seibu Museum of Art, Tokyo. "The Intimate World of Alexander Calder." 3–28 August 1990. p. 46 (b/w group photo), p. 76 (b/w)



52 Doll

c. 1945
Pipe cleaners, fabric, and thread
7½ x 3 7/8 x 2 inches (19.1 x 9.7 x 5.1 cm)

This work is registered in the archives of the Calder Foundation, New York, under application number A19914.

Exhibition
Gerald Peters Gallery, Dallas, "The Whimsical World of Alexander Calder," 10 September–10 October 2003.

Credits

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Back Cover: detail, *Chess Set*, c. 1942, pl. 8

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Endnotes

Foreword

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Essay

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