

## **Calder: The Complete Bronzes**

October 25 - December 8, 2012

*I feel the artist should go about his work simply, with great respect for his materials....  
Simplicity of equipment and an adventurous spirit of attaching the unfamiliar or unknown  
are more apt to result in a primitive rather than decadent, art.*

- Alexander Calder

L&M Arts in collaboration with the Calder Foundation is proud to announce *Calder: The Complete Bronzes*. This exhibition will present a body of work important to understanding the artist's sculptural practice, yet unfamiliar to the public at large. Notably, every known bronze object and original plaster will be on view or documented in a singular monograph published to accompany the show.

Calder turned to the medium twice in his life, creating two distinct groups of sculptures. In 1930, after unveiling his Cirque Calder, the artist instilled the whimsical subjects of these famously evanescent performances with the solidity of traditionally modeled objects: dancers, acrobats, weightlifters, and a plethora of other creatures. Returning to the medium in 1944, the artist conceived of a dynamic series of abstract, often described as surreal, objects (imagined, as evidenced by a series of Calder's own drawings, as models for monumental outdoor sculpture). In the fourteen years separating these two bodies of work, Calder made an iconic contribution to the history of twentieth century sculpture with his invention of the mobile. Jean-Paul Sartre described these kinetic works as "strange creatures... something mid way between matter and life." Yet this description is surprisingly appropriate for Calder's work in bronze as well.

The early sculptures, modest as Calder intended, capture his subjects in the midst of phenomenal acts of balance, as in *Deux acrobats* (1930), or profoundly human moments of recovery, as in his poignant portrait of a woman at rest titled *Femme couchée* (1930). In the work from 1944, these allusions movement are often literalized. For example, *The Helices (Double Helix)* (1944), is composed of three individually modeled and cast parts, skillfully designed, like his stables, to move. However, as one reviewer noted after this work was exhibited in 1944, “being considerably heavier than [mobiles]... motion becomes more purposeful, has even a kind of deadly, snake-like feeling of power.”

material concerns of sculpted

as seven original plasters.