

BELL RINGER 9/3/14

Get your SLO sculpture – modeling clay – Roll it all into ONE ball – bring to Mrs. Brown. Throw wax paper away.

Get into your group and complete your group assemblage.

- Needs to be securely glue together & board.
- Final coat of spray paint to cover glue and new cardboard panel.
- Names of all group members need to be written on the back of the sculpture where their box is located.

BELL RINGER 9/4/14

Explain this quote by alexander calder in your own words:

“Why must art be static? You look at an abstraction, sculpture or painting, an entirely exciting arrangement of planes, spheres, nuclei, entirely without meaning. It would be perfect but it is always still.
The next step in sculpture is motion.”

BELL RINGER 9/9/14

WHAT STEPS HAVE WE ALREADY LEARNED
IN CALDER'S ART-MAKING PROCESS?

(HINT: THERE ARE 2, SO FAR)

NEXT SKETCHBOOK CHECK IS
FRIDAY, SEPTEMBER 19, 2014.

BELL RINGER 9/9/14

FROM THE LIST BELOW - WHAT DO YOU THINK IS THE EASIER WIRE TO MANIPULATE?

10 GAUGE

14 GAUGE

16 GAUGE

20 GAUGE



A wire gauge chart titled "WIRE GAUGE CHART" showing wire gauges from 10 to 28. The chart is a table with two columns of wire gauges and two columns of corresponding wire thicknesses. The wire gauges are 10, 12, 14, 16, 18, 20, 22, 24, 26, and 28. The wire thicknesses are represented by horizontal lines of varying lengths, with a small black dot in the center of each line. The lines for 10 and 12 gauge are the longest, and the lines for 26 and 28 gauge are the shortest.

Wire Gauge	Wire Thickness	Wire Gauge	Wire Thickness
10	Thickest	18	Medium
12	Thick	20	Thin
14	Medium	22	Very Thin
16	Thin	24	Very Thin
		26	Very Thin
		28	Thinnest

NEXT SKETCHBOOK CHECK IS
FRIDAY, SEPTEMBER 19, 2014.

BELL RINGER 9 / 11 / 14

WHICH WIRE IS THICKER??

12 GAUGE OR A 20 GAUGE?

BELL RINGER 9/15/14

TODAY IS INTERNATIONAL DOT DAY.

USING THE HANDOUT
(FOUND ON MRS. BROWN'S DESK)
CREATE AS MANY ACCURATE DOODLES AS YOU
CAN USING DOTS.

TAPE HANDOUT INTO SKETCHBOOK FOR CHECK
ON FRIDAY.

BELL RINGER 9/17/14

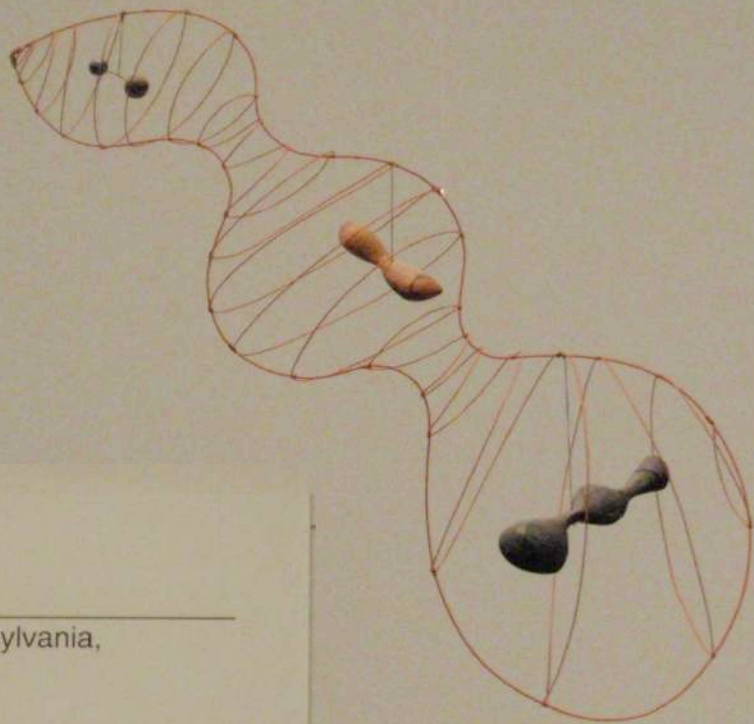
WHAT ARE THE 3 MAJOR TYPES OF BALANCE?

(REMEMBER, BALANCE IS A PRINCIPLE OF ART.)

BELL RINGER 9/18/14

WHAT TWO COLORS ARE REQUIRED IN YOUR
MOBILE?

USING DISTINCT COLORS CREATES WHAT?
(HINT: IT'S A PRINCIPLE OF ART)



Alexander Calder

American, b. Lawnton, Pennsylvania,
1898–1976

Mobile

1942

Painted wire, wood, and string

The Joseph H. Hirshhorn Bequest, 1981
(86.744)

Alexander Calder

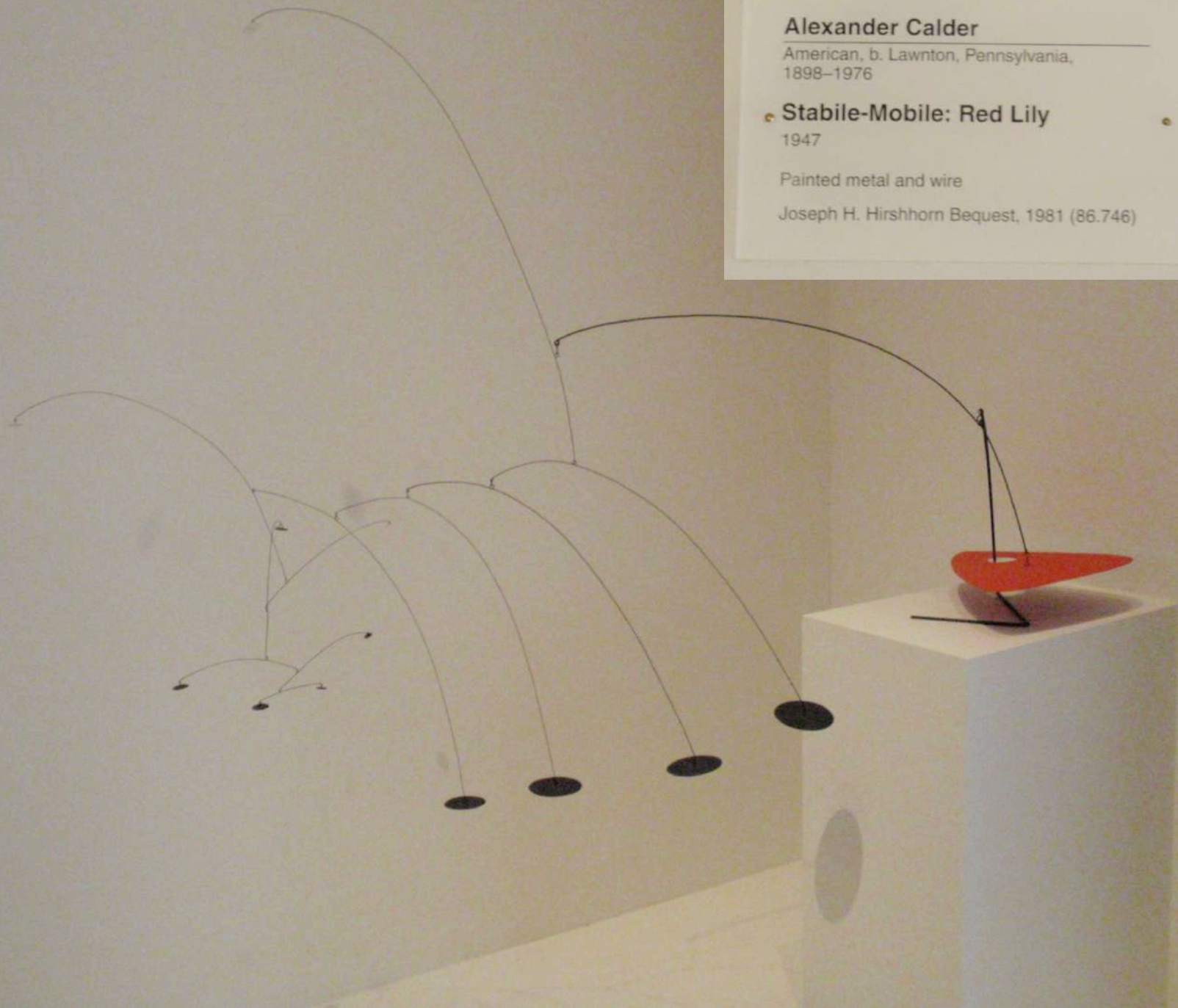
American, b. Lawnton, Pennsylvania,
1898–1976

Stabile-Mobile: Red Lily

1947

Painted metal and wire

Joseph H. Hirshhorn Bequest, 1981 (86.746)



Alexander Calder

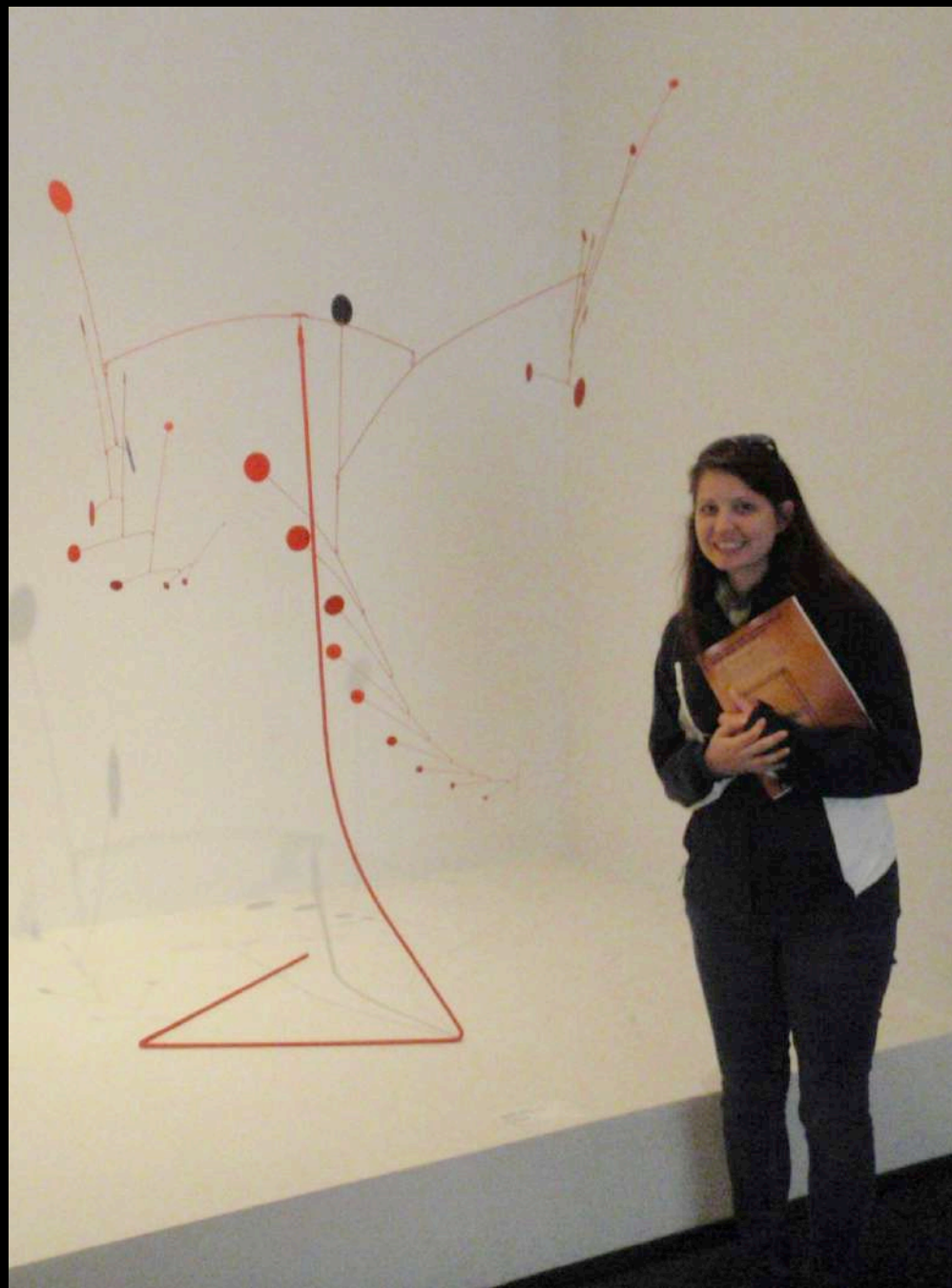
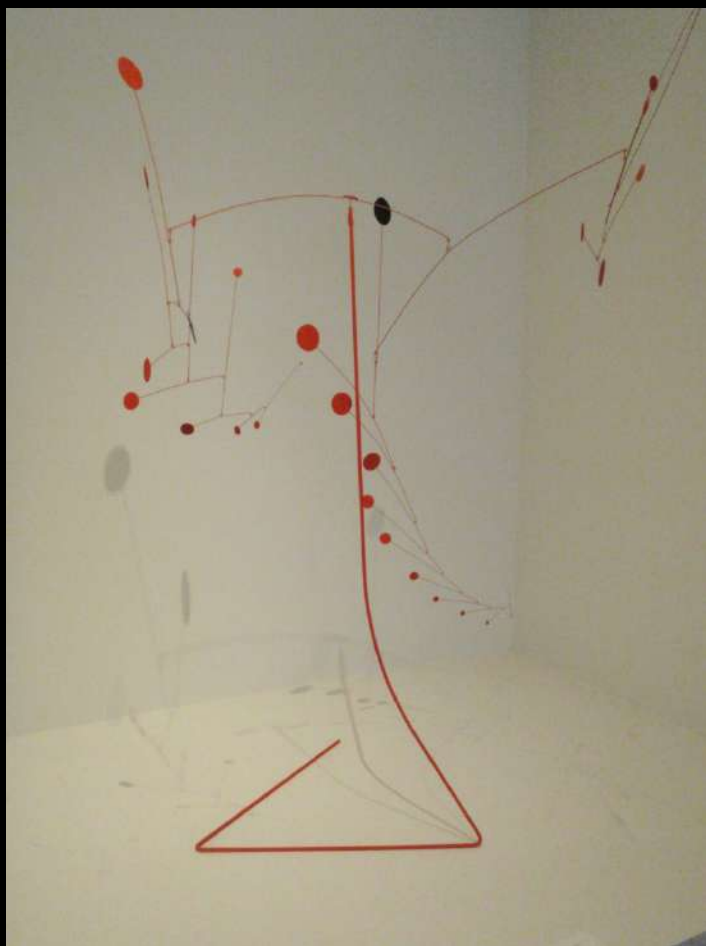
American, b. Lawnton, Pennsylvania,
1898–1976

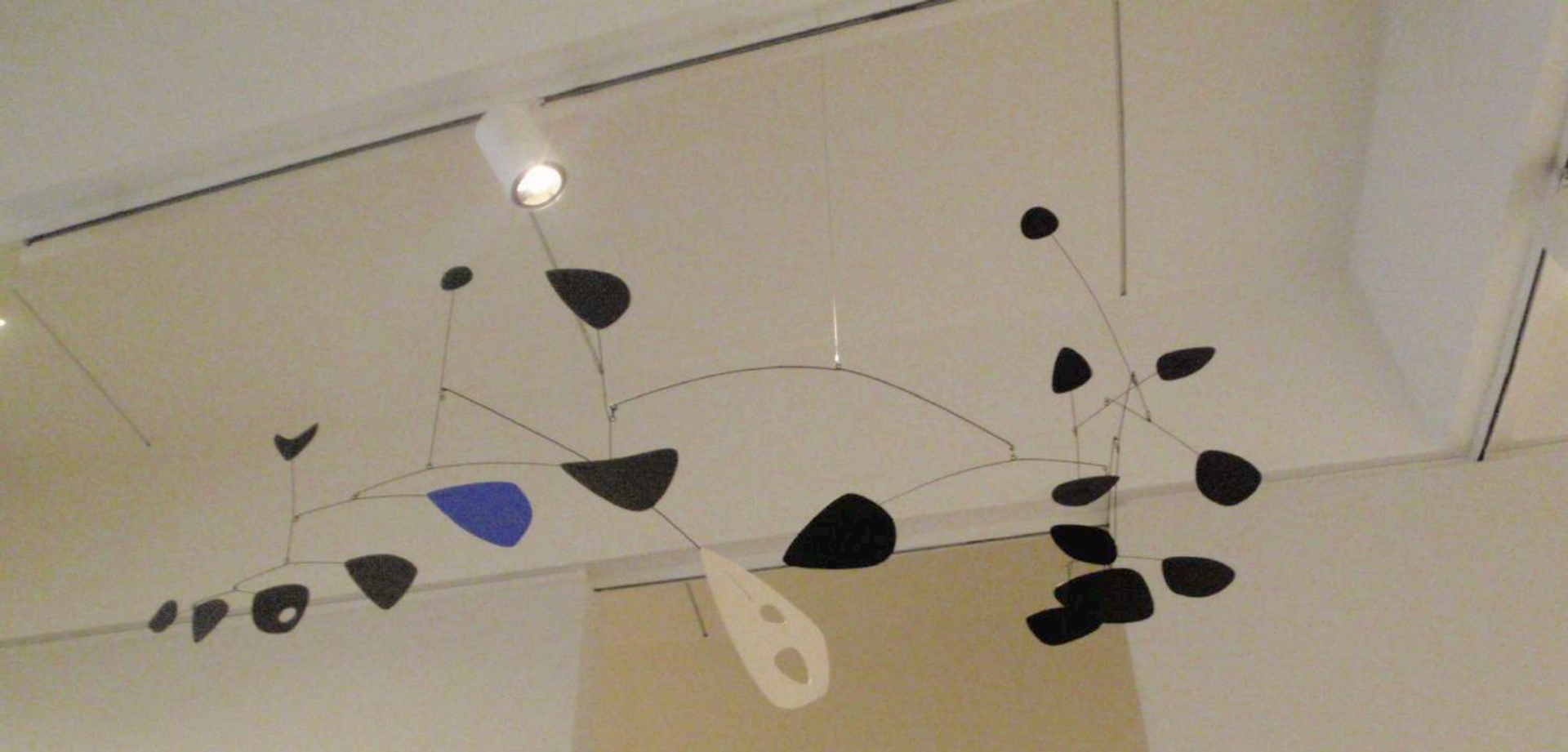
• **Red Cascade**

1954

Painted steel and wire

Joseph H. Hirshhorn Bequest, 1981 (86.713)





Alexander Calder

American, b. Lawnton, Pennsylvania,
1898–1976

• **Zarabanda (One White Disc)** •

1955

Painted metal, metal rods, and wire

Gift of Joseph H. Hirshhorn, 1972 (72.54)

Alexander Calder

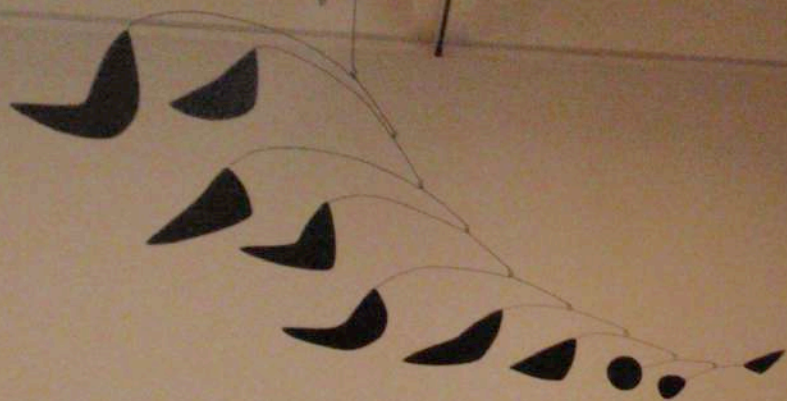
American, b. Lawnton, Pennsylvania,
1898–1976

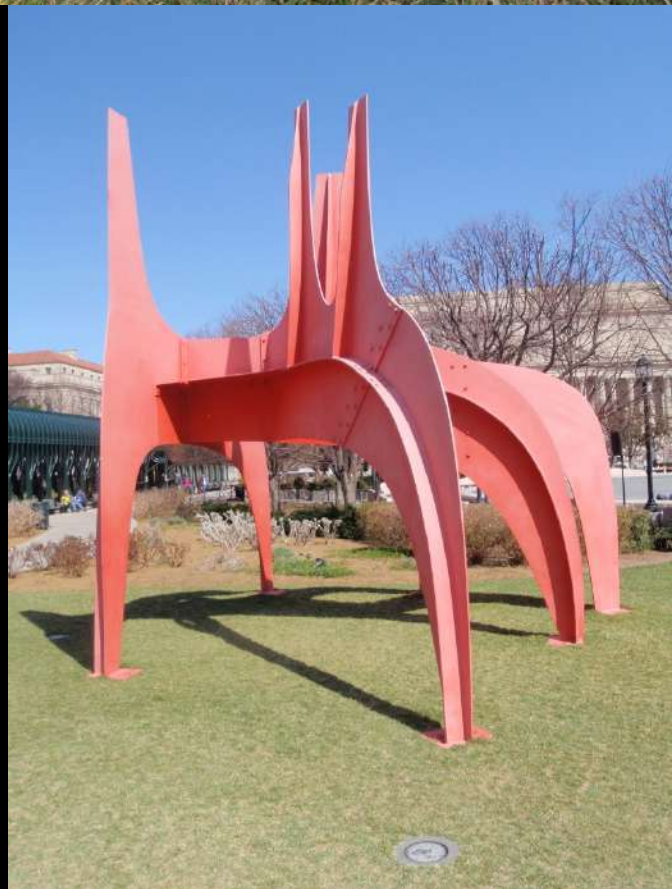
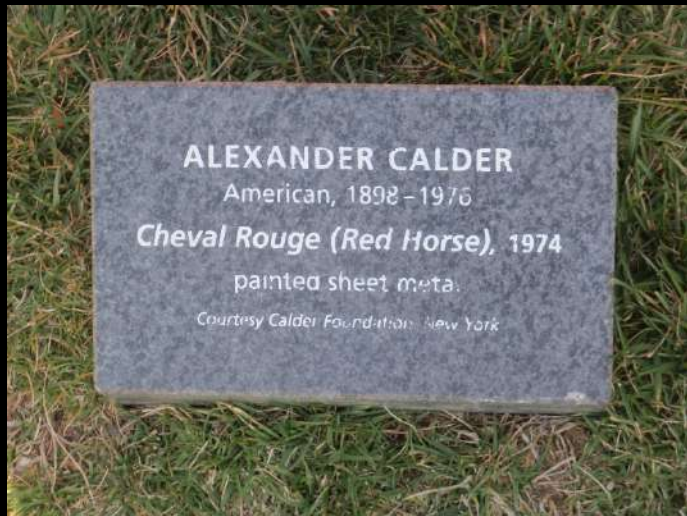
- **Mobile**

1958

Painted metal, metal rods, and wire

Gift of Joseph H. Hirshhorn, 1966 (66.783)





ALEXANDER CALDER

(1898 – 1976)

SCULPTOR, PAINTER

"WHY MUST ART BE STATIC? YOU LOOK AT AN ABSTRACTION, SCULPTURED OR PAINTED, AN ENTIRELY EXCITING ARRANGEMENT OF PLANES, SPHERES, NUCLEI, ENTIRELY WITHOUT MEANING. IT WOULD BE PERFECT BUT IT IS ALWAYS STILL. THE NEXT STEP IN SCULPTURE IS MOTION."

- ALEXANDER CALDER, REFERRING TO HIS ABSTRACT KINETIC SCULPTURES ON DISPLAY AT THE JULIEN LEVY GALLERY, NEW YORK, 1932. EXCERPTED FROM THE *NEW YORK WORLD-TELEGRAM*, JUNE 11, 1932.

ALEXANDER CALDER

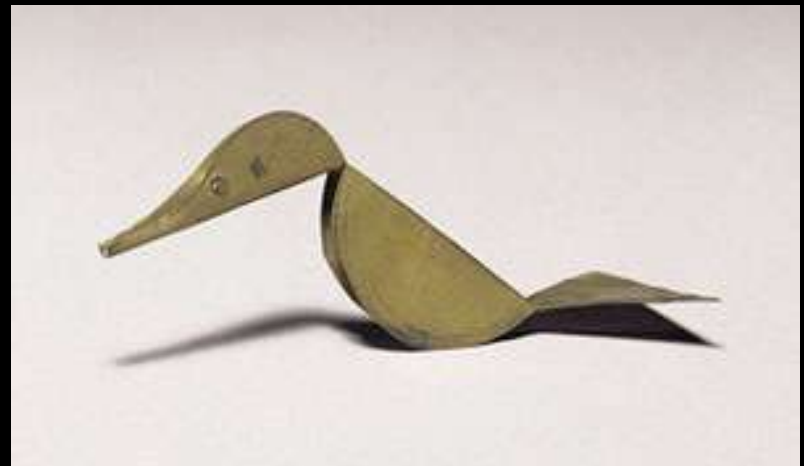
ALEXANDER CALDER WAS BORN IN LAWNTON, PENNSYLVANIA ON JULY 22, 1898 INTO A FAMILY OF ARTISTS. THE FAMILY MOVED TO CALIFORNIA WHEN HE WAS A BOY. HE BEGAN USING SCRAPS OF WIRE HE FOUND IN THE STREET TO MAKE JEWELRY AND BEADS FOR HIS SISTER'S DOLLS.



WHEN HE WAS IN FOURTH GRADE, HE SCULPTED A DOG AND A DUCK OUT OF SHEET BRASS AS CHRISTMAS PRESENTS FOR HIS PARENTS. **THE DUCK WAS “KINETIC” BECAUSE IT ROCKED WHEN TOUCHED.** DURING HIS HIGH SCHOOL YEARS, HIS FAMILY MOVED BACK AND FORTH BETWEEN NEW YORK AND CALIFORNIA. **HE STUDIED MECHANICAL ENGINEERING IN COLLEGE, GRADUATING IN 1919.** FOR THE NEXT SEVERAL YEARS, HE WORKED AS AN ENGINEER, BUT FINALLY HE DECIDED HE WOULD LIKE TO BE AN ARTIST.



DOG (1909)



DUCK (1909)



THE FLYING TRAPEZE (1925)

HE MOVED TO NEW YORK AND ENROLLED IN THE ART STUDENTS' LEAGUE.

ONE OF HIS ASSIGNMENTS WAS TO SKETCH THE RINGLING BROS. BARNUM & BAILEY CIRCUS. HE

BECAME VERY INTERESTED IN THE CIRCUS, AND WOULD CONTINUE TO CREATE CIRCUS INSPIRED ART ALL THROUGH HIS CAREER. IN 1926, HE MOVED TO PARIS AND TOOK UP WITH A COMMUNITY OF ARTISTS. HE BEGAN TO MAKE

TOYS, CREATING HIS "CIRQUE CALDER", A MINIATURE CIRCUS MADE OF WIRE, STRING, RUBBER & CLOTH. HE MADE IT SMALL SO HE COULD FIT IT INTO A



CIRCUS SCENE (1926)

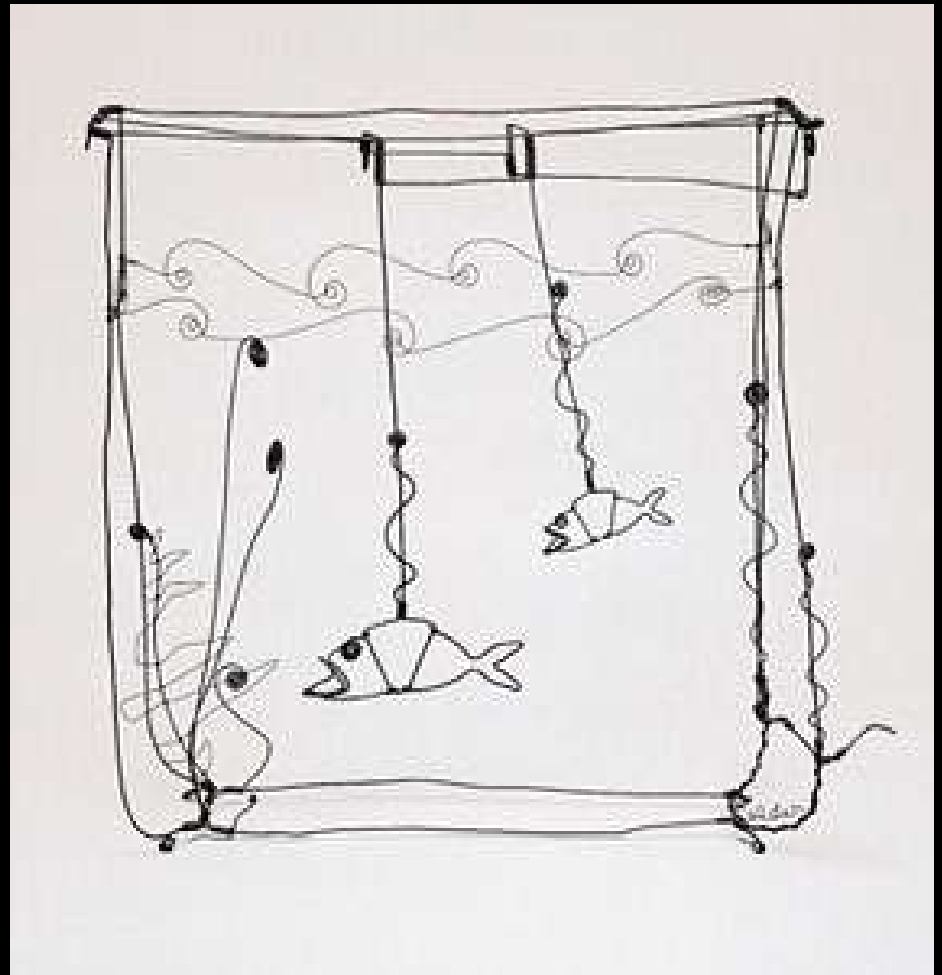
1961 FILM BY CARLOS
VILARDEBO:

[HTTP://WWW.UBU.COM/FILM
/VILARDEBO.HTML](http://www.ubu.com/film/vilardebo.html)

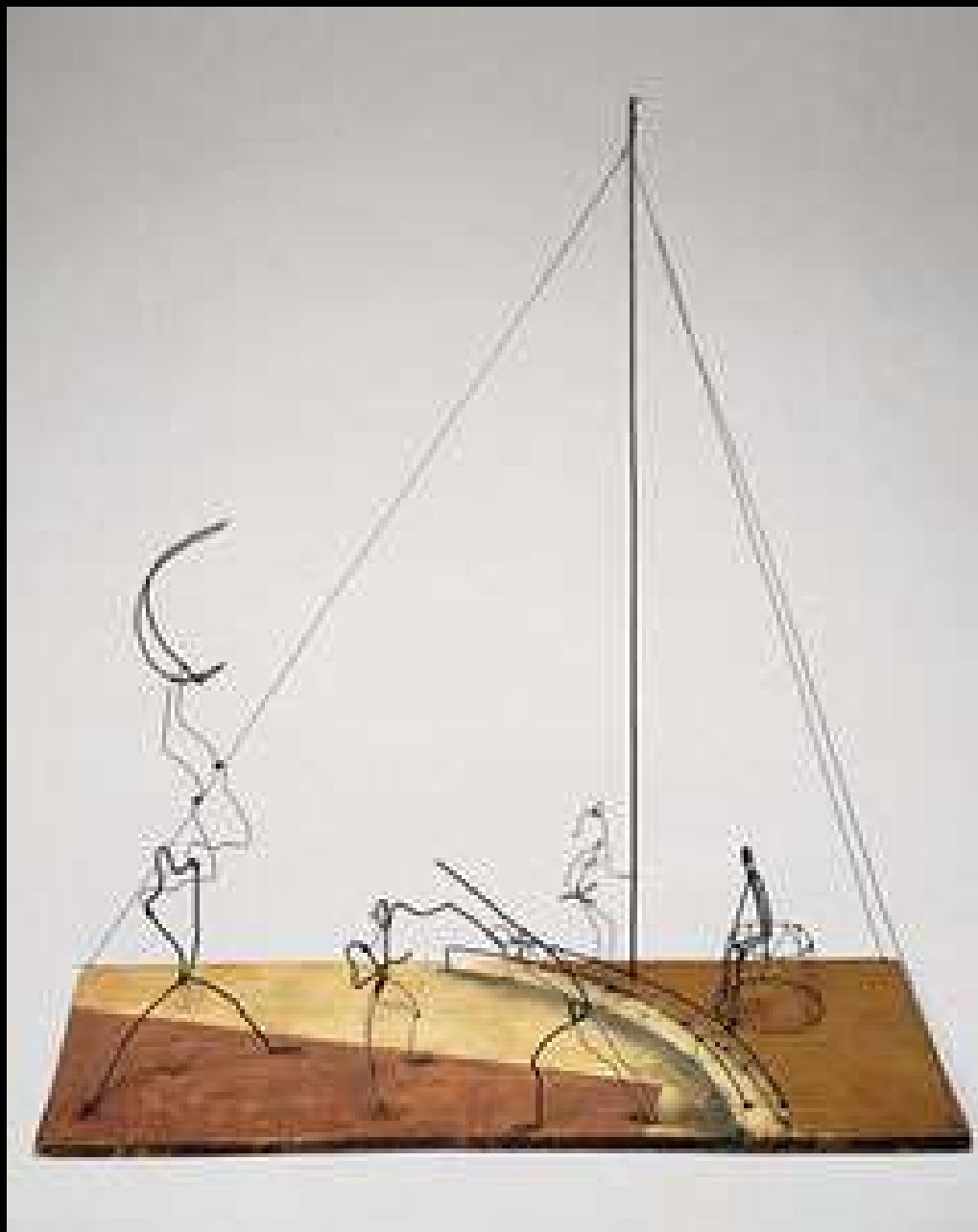


**THE ARTIST WORKING ON CIRQUE
CALDER WIRE SCULPTURE (1929)**

CIRQUE CALDER SPARKED HIS INTEREST IN WIRE SCULPTURE AND KINETIC ART. (KINETIC MEANS PERTAINING TO MOTION). HE USED HIS KNOWLEDGE OF ENGINEERING TO CREATE MOVABLE SCULPTURES. SOME OF HIS CIRCUS CHARACTERS COULD “PERFORM” WHILE SUSPENDED FROM A THREAD. HIS FRIEND, ARTIST MARCEL DUCHAMP, DUBBED THESE SCULPTURES “MOBILES” AFTER THE FRENCH WORD MEANING MOBILE AND MOTIVE. HIS EARLY KINETIC SCULPTURES USED CRANKS AND PULLEYS TO MAKE THEM MOVE. LATER, HIS WORK WAS MORE DELICATE, AND THEY ONLY NEEDED THE CURRENT OF THE AIR TO MAKE THEM MOVE.



GOLDFISH BOWL (1929)

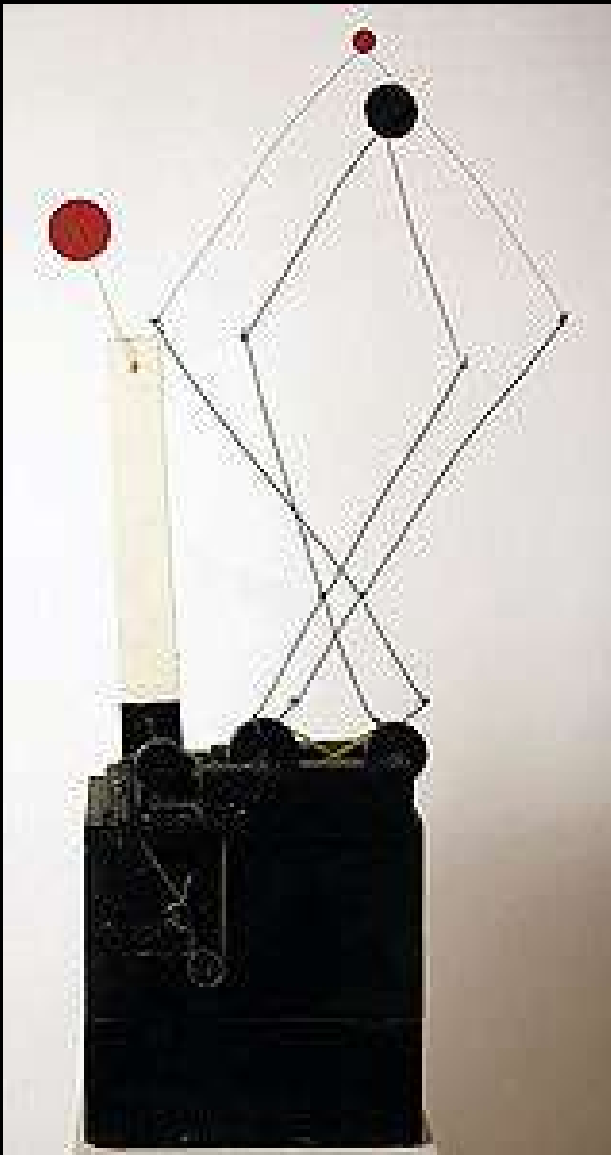


CIRCUS SCENE (1929)



JIMMY DURANTE (1928)

**DURANTE WAS A POPULAR
MOVIE ACTOR WITH A
FAMOUSLY HUGE NOSE.**



PANTOGRAPH (1931)



**SPACE TUNNEL (1932)
(PAINTING)**

HE BOUGHT A FARMHOUSE IN CONNECTICUT WHERE HE RAISED HIS FAMILY WHILE GIVING CIRQUE CALDER PERFORMANCES AND DESIGNING MOVING STAGE SETS AND BALLET SCENERY.

Wire Sculptures

“I think best in wire.”

– Alexander Calder, from *Calder's Universe*, 1976



Aztec Josephine Baker, ca. 1929

wire

53 x 10 x 9 in.

134.6 x 25.4 x 22.9 cm

Private Collection

© 1998 Estate of Alexander Calder/Artists

Rights Society (ARS), New York



STEEL FISH (1934)



DURING WWII, HE TRIED TO JOIN THE MARINES, BUT WAS REJECTED, SO HE WENT BACK TO WORK ON HIS SCUPTURES. THE WAR CAUSED A SHORTAGE OF METAL, SO HE TURNED TO WOOD AS A MATERIAL.

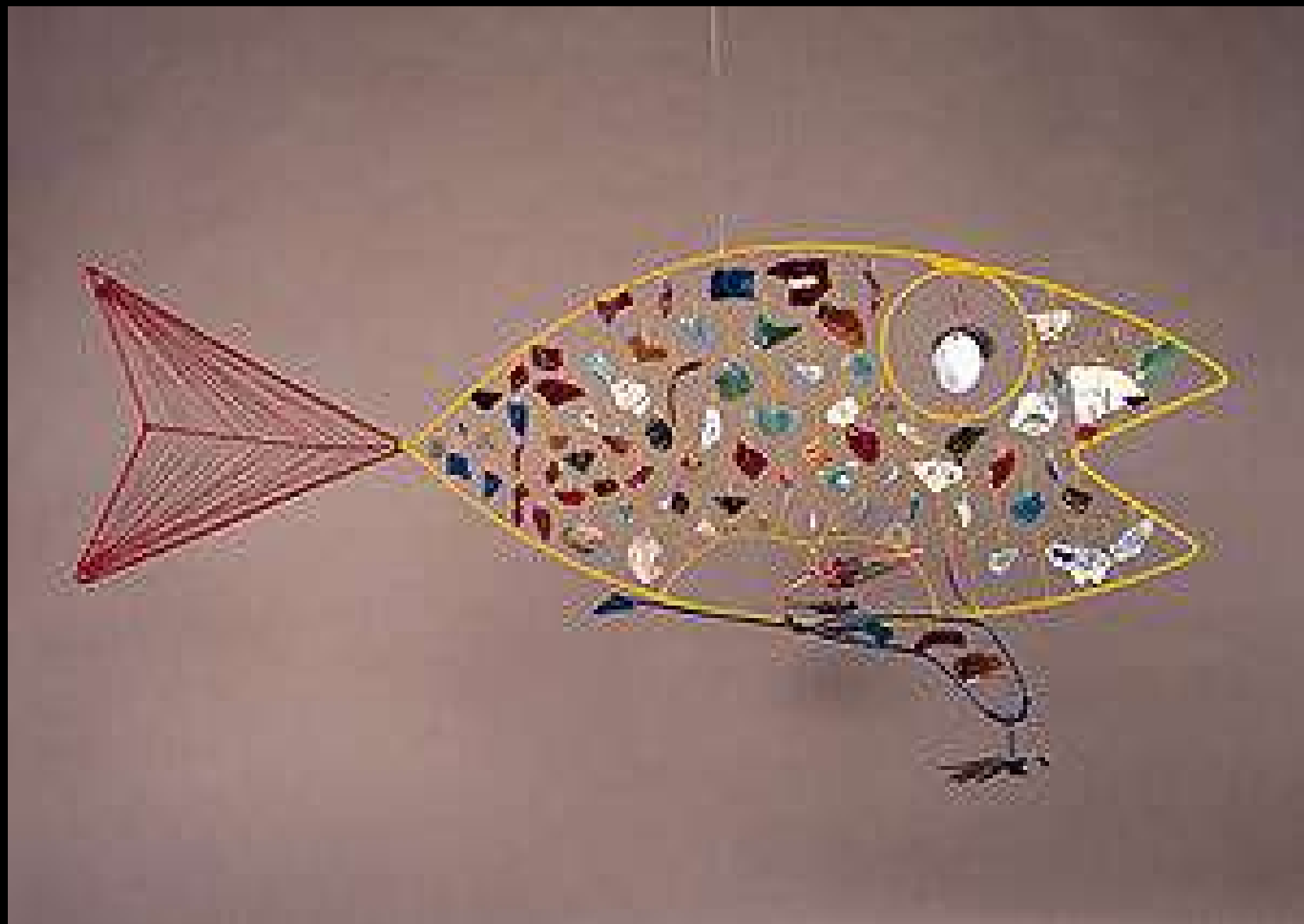
MODEL FOR THE NEW YORK WORKD'S FAIR (1938)



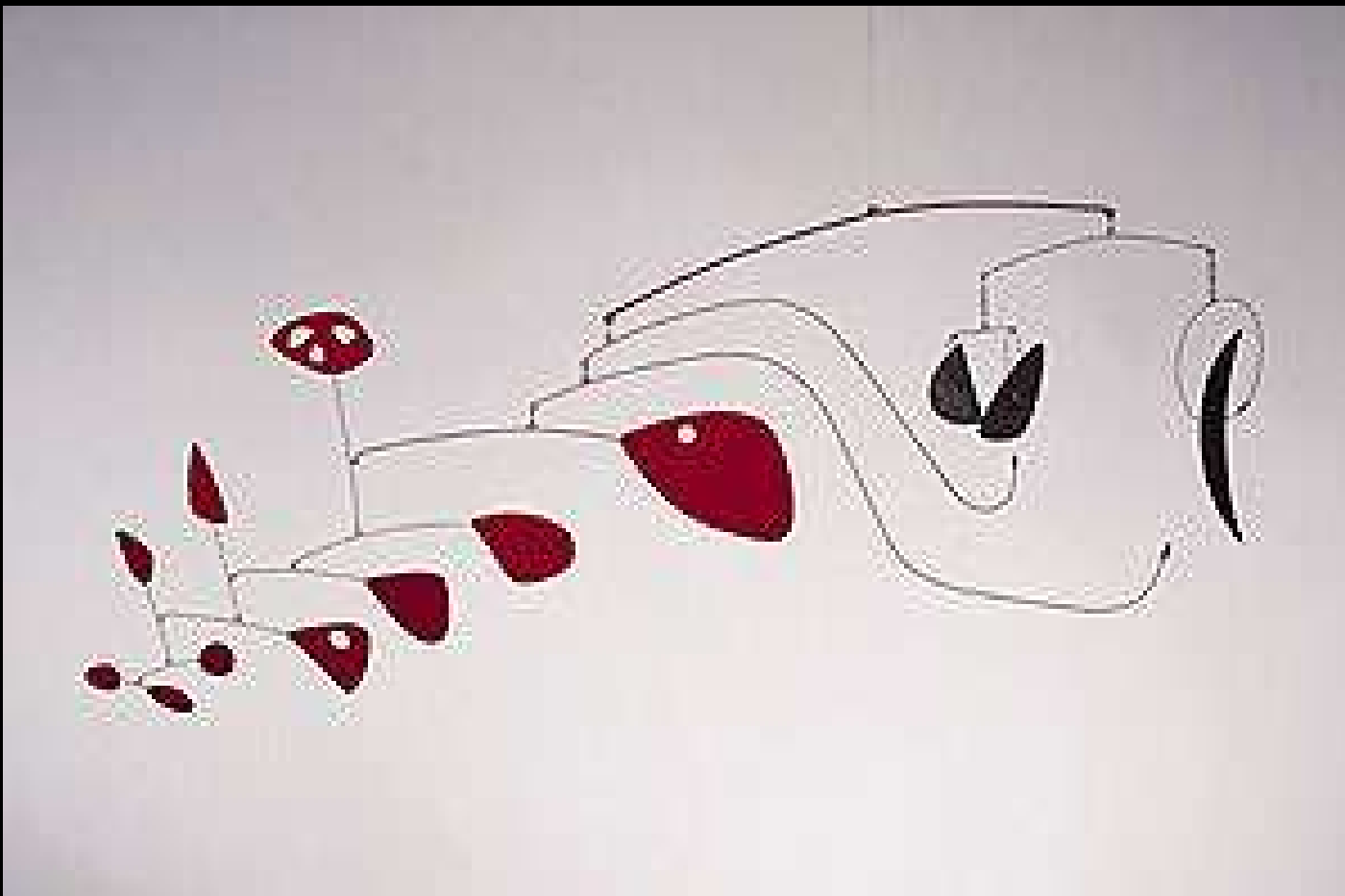
LILY OF FORCE (1945)



SWORD PLANT (1947)



FINNY FISH (1948)



TRIPLE GONG (1951)

*I love red so much that I almost
want to paint everything red. -
Alexander Calder*



.125 (FOR JFK AIRPORT) (1957)

**IN THE 1950s, HE
STARTED
PRODUCING HUGE
SCULPTURES FOR
PUBLIC PLACES.**



LA SPIRALE (1958)

IN 1962, HE MOVED TO FRANCE, INTO A NEW, ULTRA-MODERN WORKSHOP. **HE MADE MODELS OF HIS GIANT SCULPTURES, WHICH WERE THEN HANDED OFF TO METAL WORKERS TO FABRICATE.** CALDER WATCHED OVER THEIR WORK TO MAKE SURE THEY EXECUTED HIS DESIGN PERFECTLY. THE BIG SCULPTURES WERE MADE OF CARBON STEEL. HIS MOBILES WERE MOSTLY ALUMINUM.



L'HOMME (MAN) (1967)



**WTC STABILE (BENT PROPELLER)
(1971)**

CALDER CREATED THIS SCULPTURE IN 1971 TO BE INSTALLED AT THE ENTRANCE OF THE WORLD TRADE CENTER IN NEW YORK CITY. ON SEPTEMBER 11, 2001, THE SCULPTURE WAS DESTROYED WHEN THE WORLD TRADE CENTER COLLAPSED AFTER BEING STRUCK BY TWO TERRORIST-HIJACKED AIRPLANES.



IN 1973, BRANIFF AIRLINES HIRED HIM TO PAINT A FULL SIZE DC-8 PLANE—"A FLYING CANVAS". HE PAINTED ANOTHER PLANE IN 1976 FOR THE U.S. BICENTENNIAL. IN 1975, BMW HIRED HIM TO PAINT A **BMW 3.0 CSL (CAR) WHICH LAUNCHED THE BMW CAR PROJECT (LOTS OF OTHER ARTISTS FOLLOWED WITH THEIR OWN CAR PAINTINGS).**



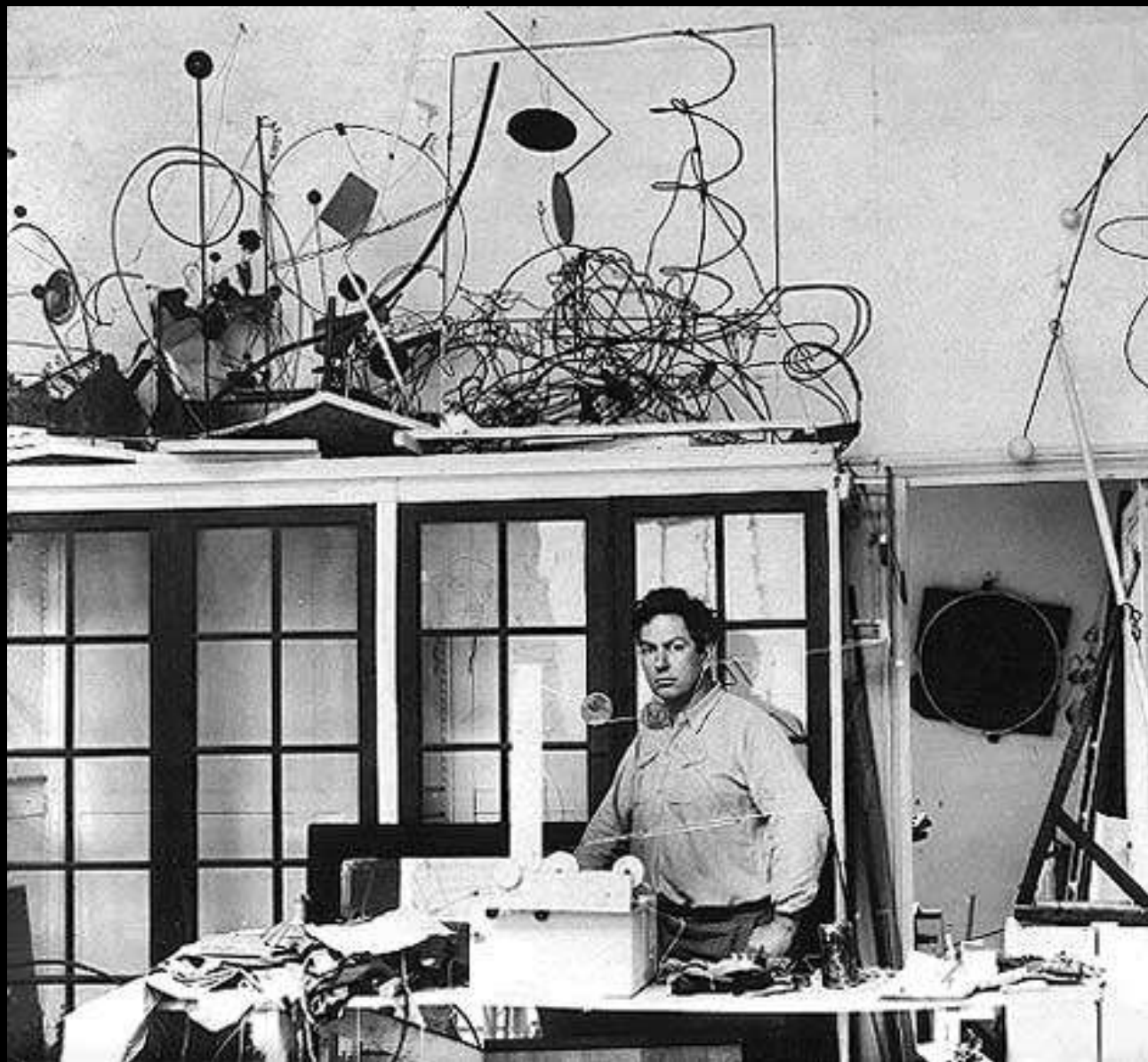


**ALEXANDER CALDER DIED ON
NOVEMBER 11, 1976.**

**TWO MONTHS AFTER HIS DEATH,
HE WAS POSTHUMOUSLY
AWARDED THE PRESIDENTIAL
MEDAL OF FREEDOM – THE
UNITED STATES' HIGHEST
CIVILIAN HONOR.**

**HIS FAMILY BOYCOTTED THE
CEREMONY AS A PROTEST TO THE
WAR IN VIETNAM.**







RESOURCES

- <http://www.ubu.com/film/calder.html>
- http://www.sfmoma.org/espace/calder/calder_intro.html
- <http://www.nga.gov/exhibitions/caldwel.shtm>
- http://www.pbs.org/wnet/americanmasters/database/calder_a.html
- http://www.artcyclopedia.com/artists/calder_alexander.html
- <http://www.calder.org/>