



calder⁶⁹

Please join us in celebration of **SALON 003**

CALDER ON PAPER: 1960-1976

Tuesday 26th September
7—9pm

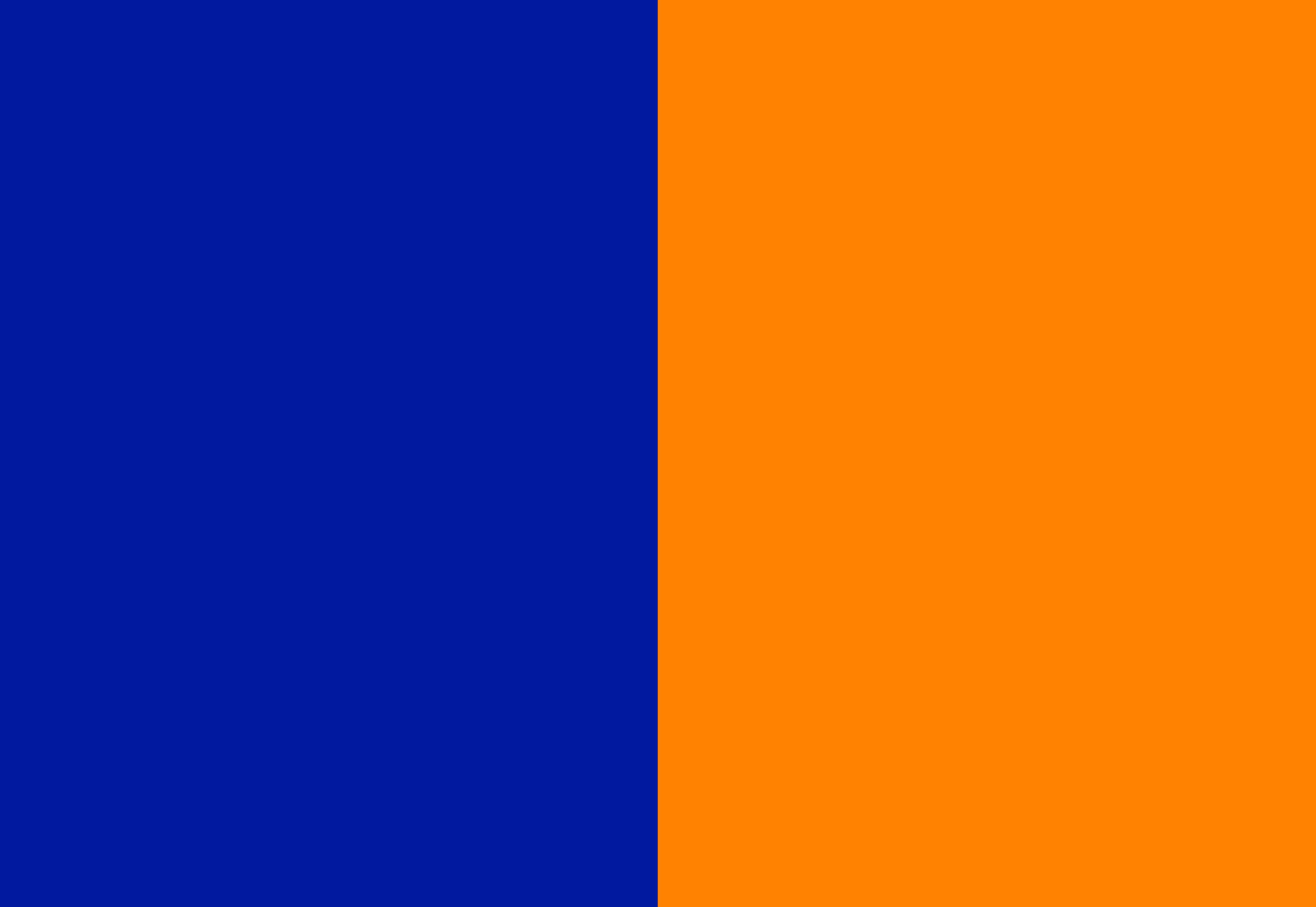
RSVP www.saatchigallery.com/rsvp

Saatchi Gallery | Duke Of York's Hq | Kings Rd | London | SW3 4RY

SALON 003 SAATCHI GALLERY Omer Tiroche Gallery

CALDER ON PAPER

SALON 003



**CALDER
ON PAPER:
1939-1959**

Omer Tiroche Gallery

2 OCTOBER — 8 DECEMBER 2017

**CALDER
ON PAPER:
1960-1976**

SALON 003

27 SEPTEMBER — 07 DECEMBER 2017

CALDER ON PAPER: 1939 – 1959 | 1960 – 1976

Alexander Calder was born on 22nd July 1898 into a family of respected academic sculptors. As a result, Calder was driven to distance himself from his family's conventional approach to art and develop his own visual language which he expanded through experimentation with different materials and various techniques. He is one of the most celebrated artists of the twentieth century and is often attributed with redefining the boundaries of sculpture. Calder gained his greatest acclaim for his 'mobiles', a term formulated by his friend Marcel Duchamp to describe Calder's delicately balanced systems of discs and wires that are set in motion by the slightest breath of air. This exhibition focuses on his brightly coloured gouaches on paper. The gouaches were a constant companion to his other works, often paving the way for his mobiles. He used this medium daily, painting several sheets before continuing to work on his sculptures. He often referred to his gouaches as his "morning exercise".

Despite being predominantly abstract, Calder's compositions were made up of identifiable shapes and objects such as the solar system, pyramids, orbs and figures with faces, which invited the viewer to form multiple interpretations of his work. The pieces exhibited in both exhibitions, *Calder on Paper: 1939-1959* at Omer Tiroche Gallery and *Calder on Paper: 1960 -1976* at Salon 003, span a lifetime of his work and have been carefully selected to demonstrate his passion for the medium, for his love for colour, and for movement and form, which resulted in these vibrant works on paper. Consequently, each individual work is a finished product in its own right and not merely an iconographic experiment or preparatory drawing for his sculptures.

EARLY YEARS AND 'THE SEARCH OF EXPRESSION'

Calder was born to two generations of artists – his grandfather Alexander Milne Calder and father Alexander Stirling Calder were classically trained sculptors. From a young age Calder had his own little studio, where, with great interest, he worked with mechanical devices. Having no restrictions or limitations placed on him by his parents, he was encouraged to be innovative. Calder enrolled at the Stevens Institute of Technology at Hoboken, New Jersey in 1915 and graduated in 1919 with a degree in mechanical engineering. He became fascinated with mathematics, physics, kinetics, engineering, and the nature of materials, all of which would eventually form the foundation of his later works.

As much as his upbringing and early studies in engineering had an impact on his life as an artist, personal experiences and observation from nature changed his future. In particular, at age twenty-four Calder was working on a ship that was sailing from San Francisco to New York City. Later in life he reflected on the view that he had seen:

"Early one morning off Guatemala, on a calm sea, I saw above my coach the start of a fiery red sunrise on one side of the horizon, and the moon looking like a silver coin on the other side. Of the entire trip this is what moved me the most; it imprinted within me a long-lasting vision of the solar system."

The experience left a permanent impression on Calder which can be seen in his later gouaches, such as *Composition (Pyramids and Sun on Target)* (1973) and *Great Yellow Sun* (1973). The sun dominates the composition of both works with its size and blazing colours, reflecting the impact that this sight had had on him.

After obtaining his degree in engineering, he took up various occupations such as a claims adjuster for an insurance company, bookkeeper, and salesman. However, bored of the humdrum life that came with the conventional, Calder decided to study art. He enlisted at the Art Students League of New York from 1923 to 1926. Studying under Kenneth Hayes Miller, George Luks, Guy Péné du Bois, Boardman Robinson and John Sloan, Calder was inspired by their teaching methods which encouraged the students to find their own artistic paths and approaches.

INTO THE WORLD OF ABSTRACTION

"When I met Piet Mondrian I went home and tried to paint" (Alexander Calder, 1930)

Calder moved to Paris in 1926, then the Mecca for avant-garde artists who strived to experiment and push the boundaries of conventional art. It was not until the 1930s that Calder made a drastic transition in his work. Progressive art movements such as Cubism, Dada and Surrealism, which were rooted in Paris, offered Calder a playground for imagination and allowed him to create new forms of art that could express the modern world more vividly.



Calder's close friendship with Joan Miró had a profound influence on his stylistic development. He drew great inspiration from Miró's abstract-surreal pictorial language and soon both artists were painting biomorphic elements with a limited colour palette. These elements and forms remained in Calder's art until the end of his life. During his time in Paris Calder also met Piet Mondrian, with whom he had a complex relationship. When Calder painted he was sought movement, a struggle when applying flat paint to the canvas. But it wasn't until he visited Mondrian's studio that he realised the impact that Mondrian had had on him. He recalls:

"The visit gave me a shock... Though I had heard the word 'modern' before, I did not consciously know or feel the term 'abstract'."

The consequence from his encounter with the great modernist painter pushed him to turn from representational interests to total abstraction. Calder fell under the spell of Mondrian, Leger, Duchamp, Arp, Klee and Picasso, all of whom were searching for new forms of expression. He also became involved with the Abstraction-Création group, formed by painters and sculptors in Paris in 1931 to promote the principles of pure abstraction. However, Calder never attached himself fully to any formal movement. Instead, he continued to develop his own style and artistic language through further experimentation and exploration of new ideas.

Longing for a calm space in which to concentrate after the hustle-and-bustle of Paris, Calder purchased his first home in 1933 in Roxbury, Connecticut. Although Calder was fascinated and inspired by the tranquillity and the rural surrounding of Roxbury, he remained tied to France for the remainder of his life, travelling back-and forth and eventually establishing a studio in 1962 in Saché (now the site of Atelier Calder which hosts young sculptors in a residency program). He converted an old farm in Saché into a house and a studio, with a barn that he nicknamed the 'gouacherie'.

WORKS ON PAPER

Calder began his artistic career as a painter, but he developed his gouache technique in the early 1930s. His practice of working with gouache comes from the quickness of drying and opacity of colour that the technique allows, in comparison with slow-drying oil paints and pale watercolours. He painted them rapidly, often surprising himself with the final result. To a degree, the gouaches were an attempt to transcribe the vocabulary of his sculpture into a medium far more immediate. Still adapting certain aspects of his sculptures in their angularity and kinetics, the gouaches present a synthesis of these geometric forms with more earthly and representational subjects.

Calder's later gouaches from 1960 until his death in 1976, show a variety of new compositions, bursting with energy and a wide range of vibrant elements. The dynamic forms that turn and move in their own created space show the artist's intention of visualising these works as moving objects on paper rather than physical objects moving in our space.

Calder would often recycle similar subject matter in his work; geometric shapes (circles, triangles, swirling spirals), the solar system (stars, the moon and the sun), patrimony of primitive civilization (masks and boomerangs), and other impressions of nature such as animal world and flowers became synonymous with his gouaches. However, his experimentation with the composition gave these repetitive forms new life in each work. As well as exploring simple forms, Calder adopted Mondrian's limited palette, painted predominantly in bold primary colours.

The gouaches on paper exhibited in this two-part exhibition aim to highlight the importance and influence that Calder's gouaches had on the development of his works. The medium was favoured by Calder for its immediate delivery which allowed him the freedom to prolifically experiment and explore the movement of three-dimensional forms on a two-dimensional plane. These striking works illustrate Calder's attraction to simplified forms, an element which resulted from the various influences throughout his life and that formed the foundation for both his paintings and sculptures.

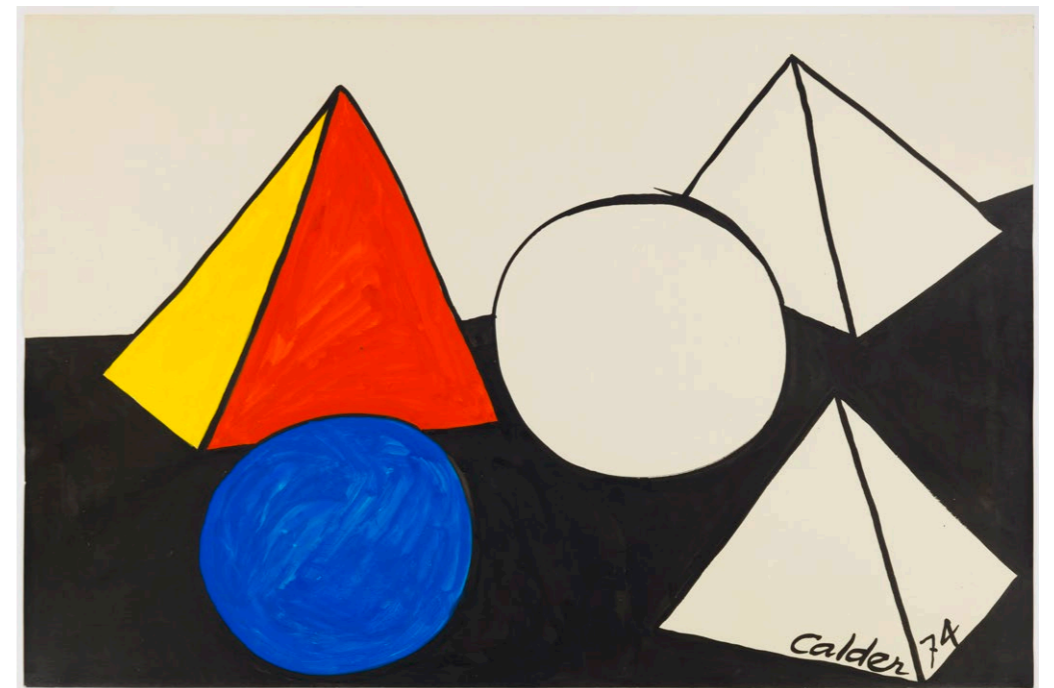
"The simplest forms in the universe are the sphere and the circle. I represent them by disks and then I vary them. My whole theory about art is the disparity that exists between form, masses and movement. Even my triangles are spheres, but they are spheres of a different shape."

(Alexander Calder, 1962)



calder⁶⁹

**CALDER
ON PAPER:
1960-1976**



SALON 003 | SAATCHI GALLERY

THE SUEZ CANAL



6 CERCLES
1973



BIJOUX
1974



UNTITLED
1965



THE RED CRESCENT
1972



FIDELE
1972



UNTITLED (ARABESQUE)
1974



UNTITLED
1976



UNTITLED
1971

CALDER ON PAPER: 1960-1976
SALON 003 at SAATCHI GALLERY



6 CERCLES
1973



BIJOUX
1974



BLACK ANATOMY
1968



BRAMBLED ORBS
1974



COLORED BUBBLES
1963



**COMPOSITION
(PYRAMIDS AND SUN
ON TARGET) 1973**



**CONSTRUCTION
WITH ORBS**
1970



CURLY WAVES
1969



FIDELE
1972



**FRINGED SUN
AND MOON**
1968



GAMBLE
1973



GREAT YELLOW SUN
1973



INCERTITUDE
1972



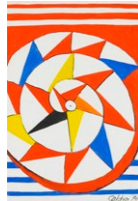
INNER NAUTILUS
1971



JUNGLES
1971



KWAI
1974



LUCK
1970



PLANETS, ONE EMPTY
1970



PYRAMIDS
1975



SACHE
1972



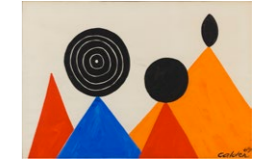
SEA CREATURES
1969



SEGMENTED SPIRAL
1974



SUN AND SPROUTS
1972



SUR LES POINTES
1969



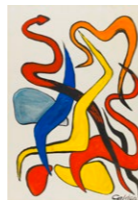
THE RED CRESCENT
1969



THE RED CRESCENT
1972



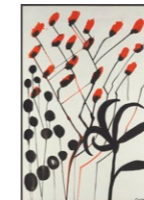
THE SUEZ CANAL



TWINING SQUIGGLES
1974



**UNTITLED
(ARABESQUE)**
1974



UNTITLED (II)
1964



UNTITLED (III)
1970



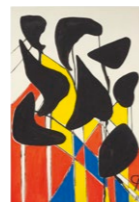
**UNTITLED (SUN
MOON AND STARS)**
1976



UNTITLED (V)
1968



UNTITLED
1965



UNTITLED
1971



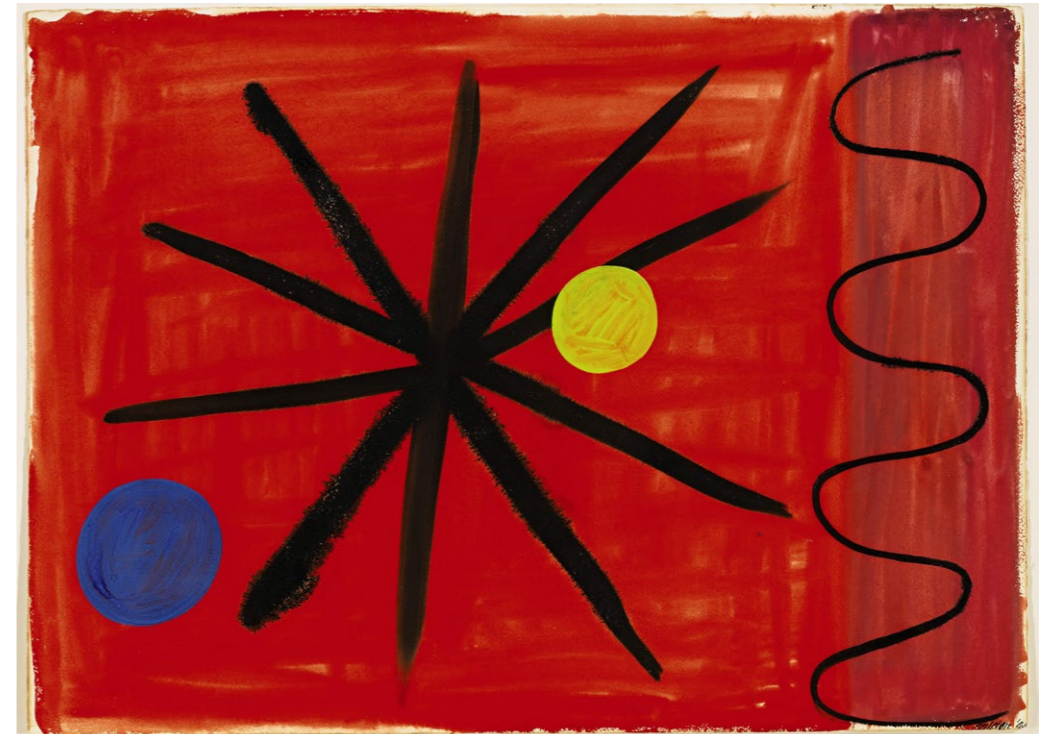
UNTITLED
1976



WARPED SPACE
1964

CURRENTLY AT OMER TIROCHE GALLERY

CALDER ON PAPER: 1939-1959

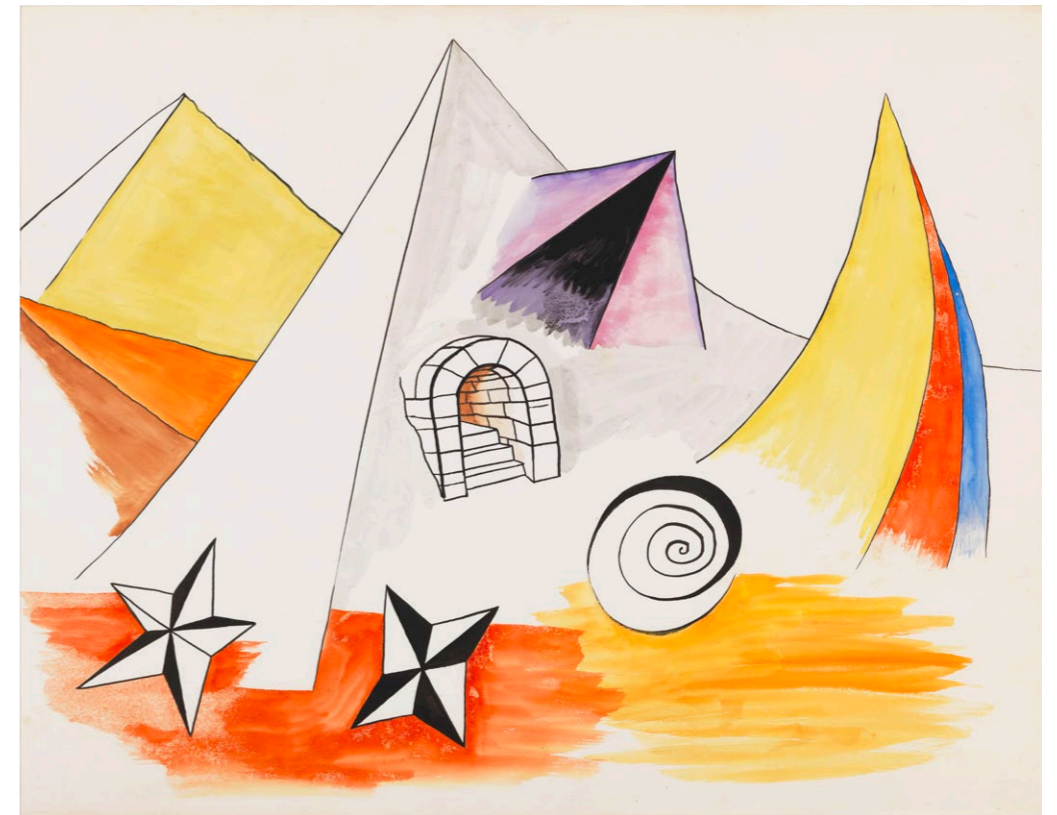


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SIGNS
1944



SANS TITRE 'TO MARK...'
1939



PAYSAGE FANTASTIQUE
1942



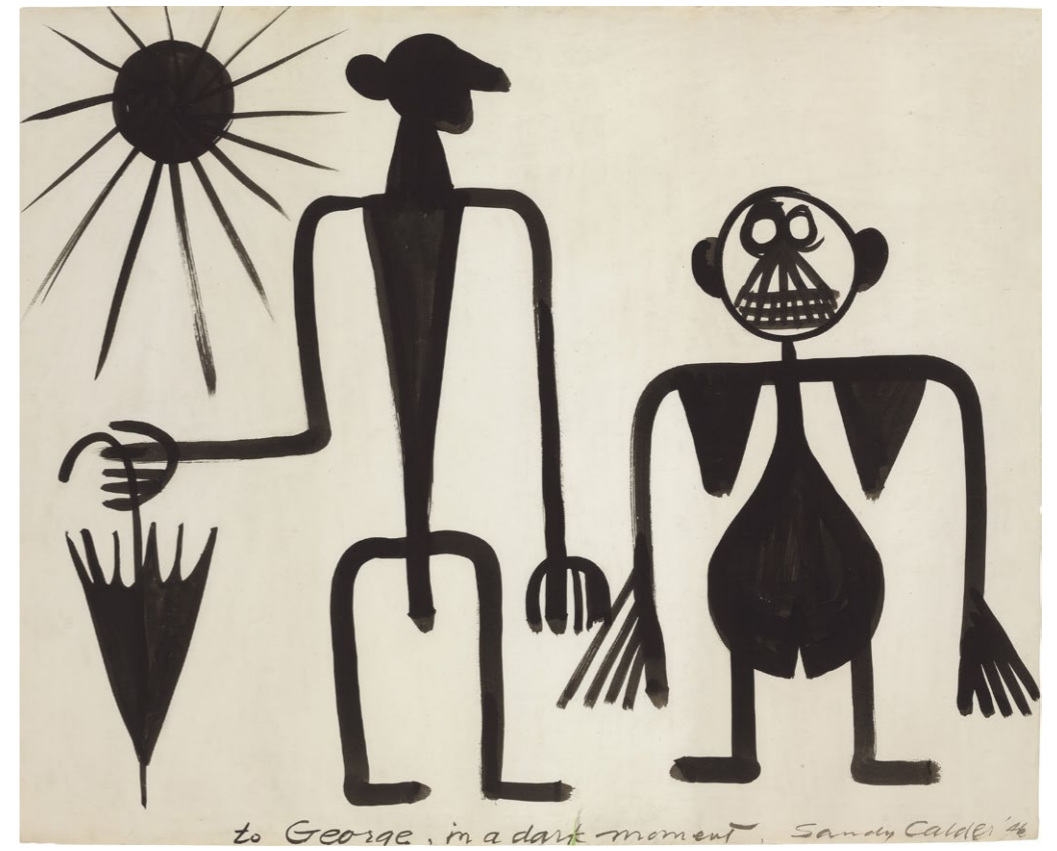
UNTITLED
1953



UNTITLED
1943



UNTITLED
1945



UNTITLED
1946

CALDER ON PAPER: 1939-1959
CURRENTLY AT OMER TIROCHE GALLERY



PAYSAGE FANTASTIQUE
1942



1942



UNTITLED
1957



SANS TITRE 'TO MARK...'
1939



SCULPTURE PROJECT II
1944



SIGNS
1944



UNTITLED (TO J.O.)
1946



UNTITLED (COLOURFUL)
1953



UNTITLED
1943



UNTITLED II
1956



UNTITLED
c.1956 I



UNTITLED
c.1956 II



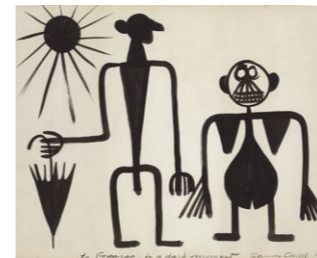
UNTITLED
1943



UNTITLED
1945



UNTITLED
1946



UNTITLED
1946



UNTITLED
1947



UNTITLED
1950



ABOUT SALON AT SAATCHI GALLERY

SALON, Saatchi Gallery's new project space, has been created to present the work of leading international artists who have had limited exposure in the United Kingdom.

Located in its own self-contained space at the Saatchi Gallery, this new venture will collaborate with galleries and artists' estates in selling exhibitions.

Saatchi Gallery was founded in 1985 by Charles Saatchi. It is the world's no. 1 museum on social media. It has presented fifteen of the twenty most visited exhibitions in London during the last five years, due to the policy of free admission to all gallery-curated shows.

It was the first UK museum to introduce the public to exhibitions of Cy Twombly, Brice Marden, Robert Ryman, Sol LeWitt, Anselm Kiefer, Richard Serra, Jeff Koons, Philip Guston, Sigmar Polke, Bruce Nauman, Cindy Sherman, Damien Hirst, Jenny Saville, Sarah Lucas, Glenn Brown, Andreas Gursky, John Currin, Ron Mueck, Grayson Perry, Jake & Dinos Chapman, Cecily Brown, Martin Kippenberger, Peter Doig, Carl Andre, Dan Flavin, Richard Prince, Charles Ray, Duane Hanson, and Alex Katz, among others.

In recent years it has presented surveys of emerging artists from China, India, the Middle East, Korea, Russia, South America, Africa, Germany, the United States, and Britain, many of whom have achieved international success. The Saatchi Gallery's education programme attracts over two thousand schools each year, organising student visits from primary school level upwards. Its website displays over one thousand works that have been exhibited in the last three decades as a study resource, and also gives full details about the art to be seen in forthcoming exhibitions.

UPCOMING: SALON 004 AT SAATCHI GALLERY

Presented by Betty Cunningham NYC



PHILIP PEARLSTEIN: STUDIO

13 DECEMBER 2017—27 FEBRUARY 2018

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Studio portrait and studio inspiration.

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