



Calder

ALEXANDER CALDER

THE MUSEUM OF MODERN ART, NEW YORK

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By James Johnson Sweeney

Alexander Calder's place in contemporary art is widely recognized both here and abroad. The spirited gaiety of his work, his unusual sense of mechanical contrivance and his ingenious exploration of movement are unique in abstract sculpture.

Though his "mobiles" have been enjoyed by a widening public, little has been generally known of his evolution as an artist. This first monograph reveals a coherent line of development within the diversity of his work, which includes animated toys, a miniature circus, wood carving, wire sculpture, jewelry and sheet metal constructions as well as motorized and wind "mobiles."

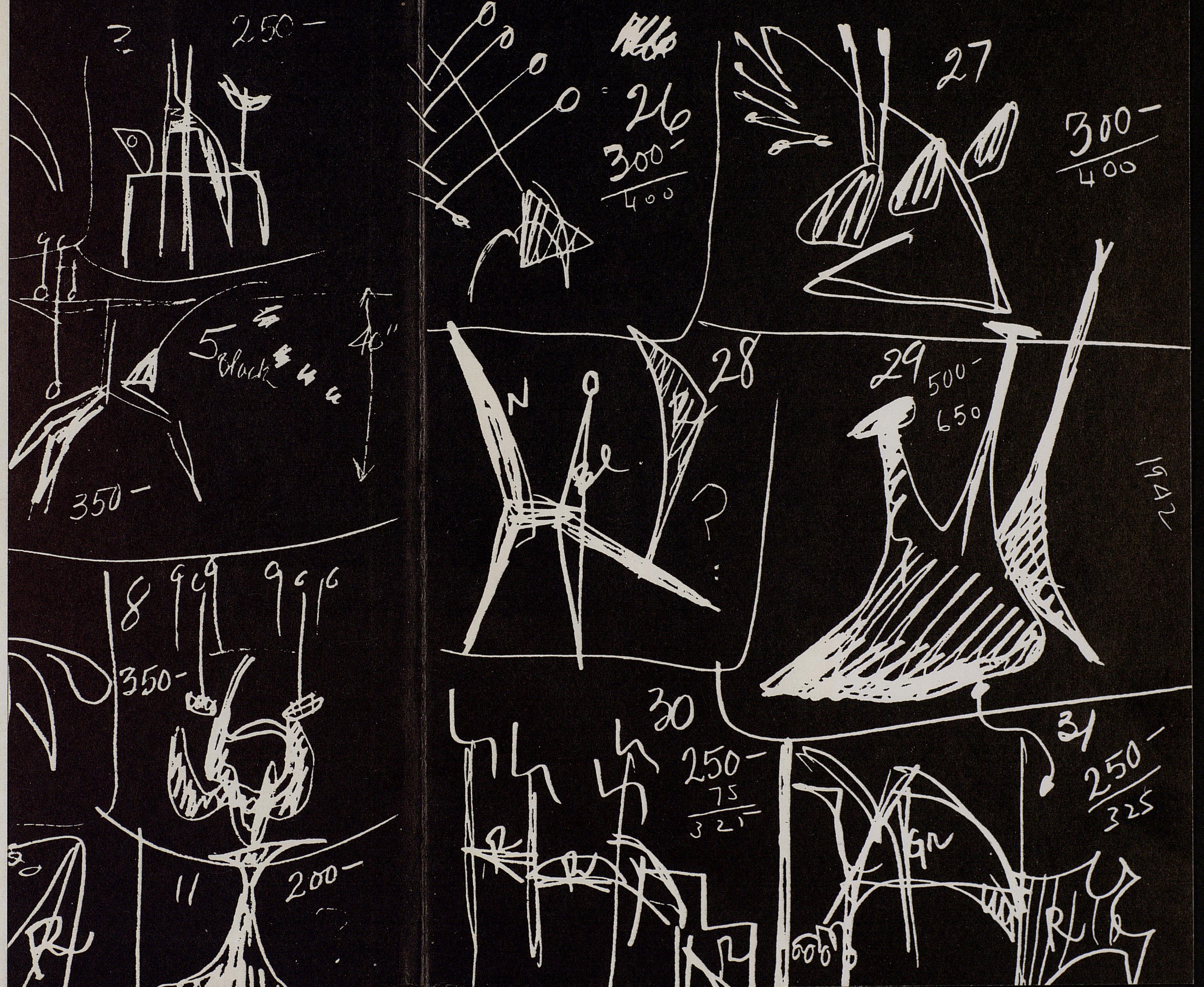
While the idiom of his art is international, he is, as Fernand Léger has remarked, "American 100%." This paradox is explained in the introduction, which defines the Yankee flavor of his work and reveals as well its analogies with the most advanced European sculpture of the last thirty years.

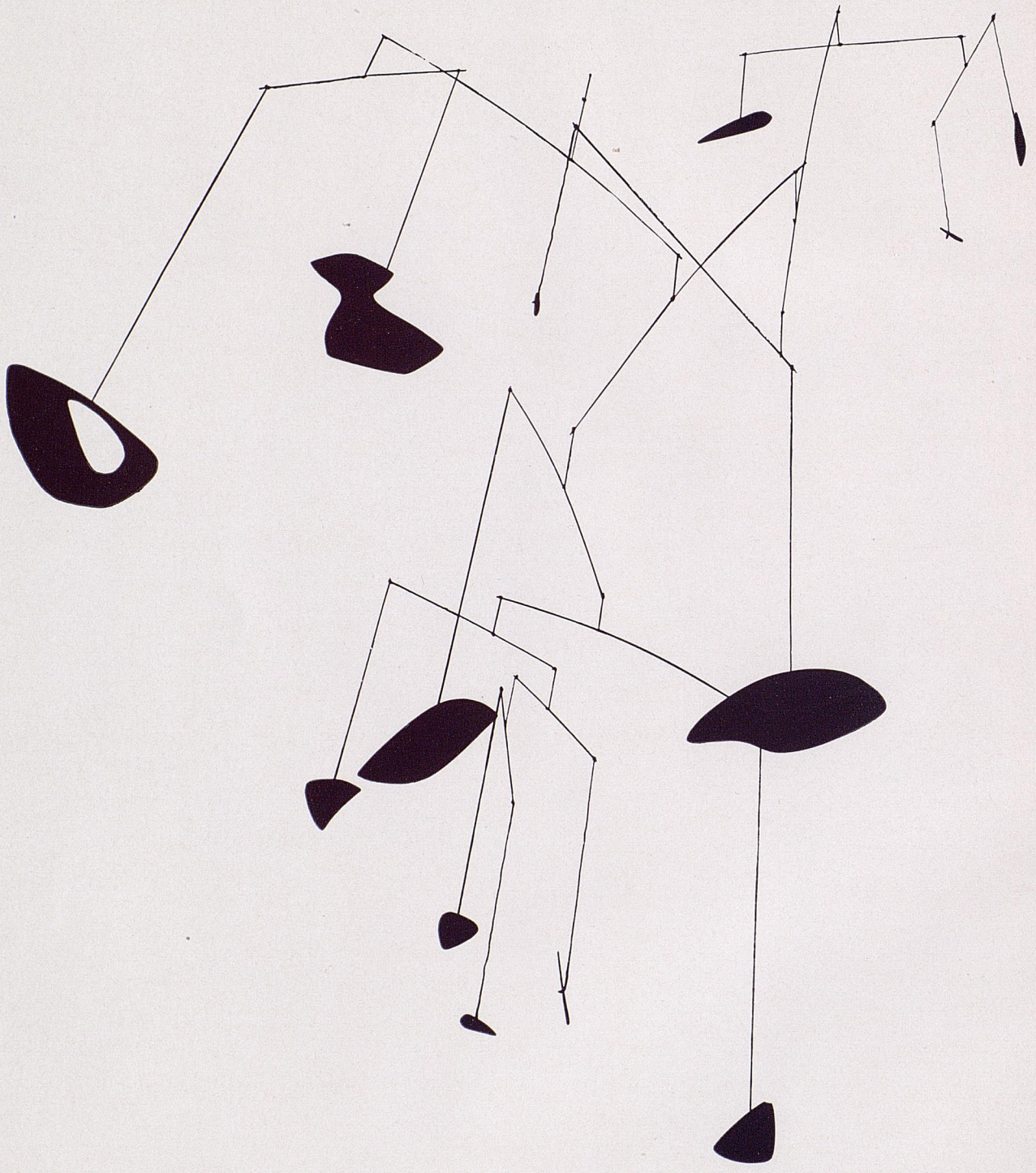
The book is excellently documented with a chronology and lists of exhibitions of the artist's work, graphic art and theatre designs in addition to an extensive bibliography.

James Johnson Sweeney is a leading authority on modern art. He has contributed widely to European and American art periodicals and is the author of *Plastic Redirections in Twentieth Century Painting* and two previous Museum publications, *African Negro Art* and *Joan Miro*.

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JAMES JOHNSON SWEENEY

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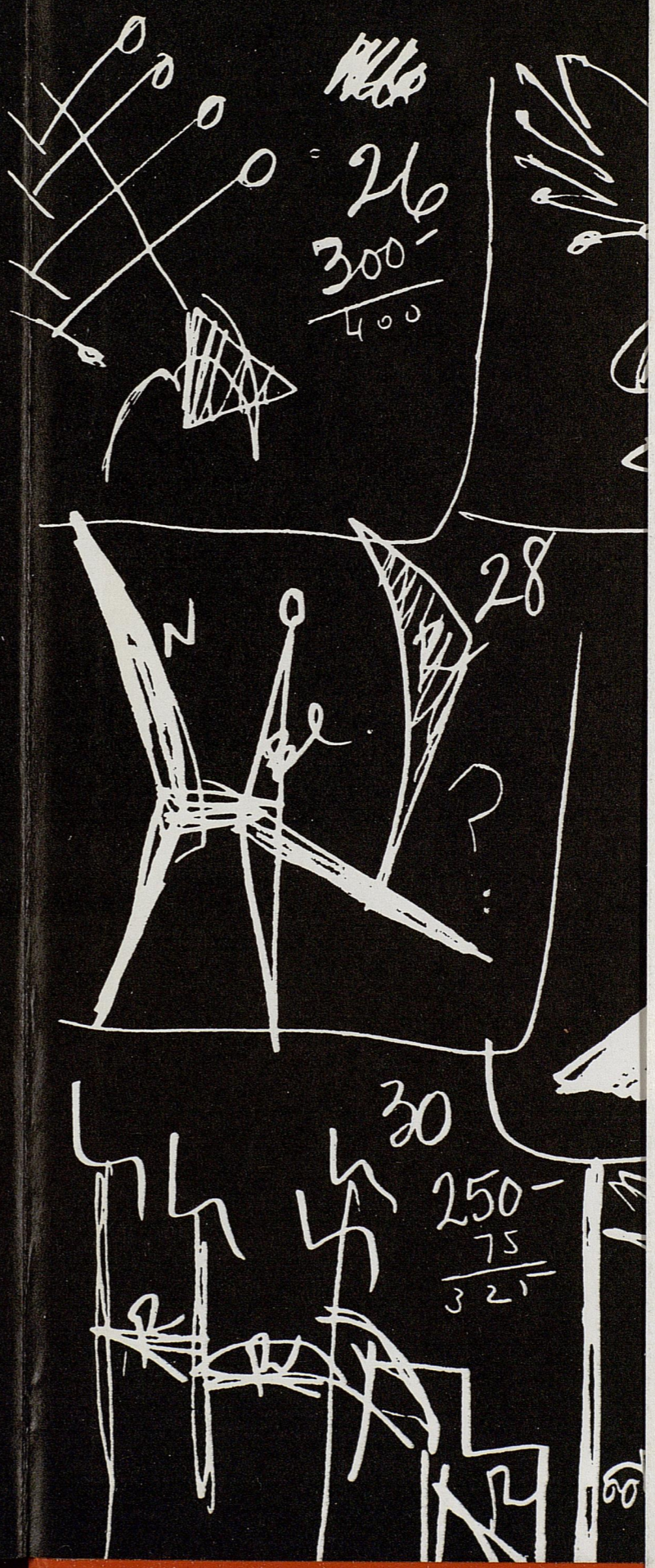
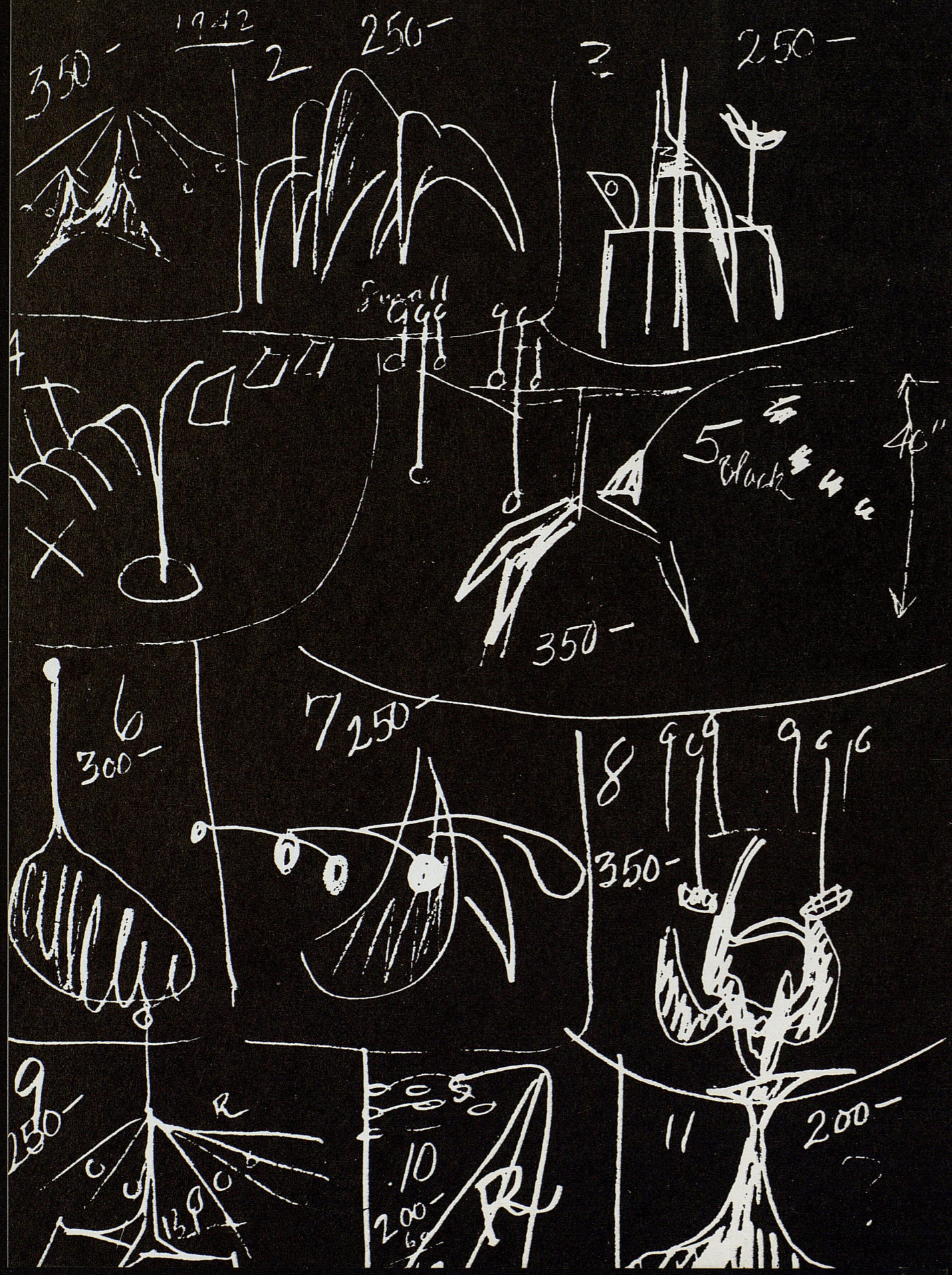
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Frontispiece: Black Dots, 1941. Collection Mrs. Charles B. Goodspeed, Chicago.
Photo Herbert Matter



Alexander Calder



ABSTRACT PAINTING AND SCULPTURE IN AMERICA

By Andrew Carnduff Ritchie

160 pages; 127 plates (8 in color); \$5.00

Within the past ten years the production of abstract painting and sculpture has been steadily increasing in this country. This is the first book to review the abstract movement in America from its beginnings in 1912 to the present.

This book contains detailed answers to the questions of how and why many artists of our time have been led to work in an abstract style, as well as a brief illustrated summary of the abstract movement in Europe. Against this background the author places the pioneer Armory Show generation of American artists and the first wave of abstract art in America from 1912 to about 1925. Nearly half of the book is devoted to the second wave of abstraction which began about 1930 and appears to be still at its crest.

The many plates document the book and illustrate the great diversity of style and feeling within what is popularly regarded as a narrowly limited tradition.

Mr. Ritchie is Director of The Painting and Sculpture Department in the Museum of Modern Art and has written on many aspects of contemporary art including the two recently published monographs, *Charles Demuth* and *Franklin C. Watkins*.

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