

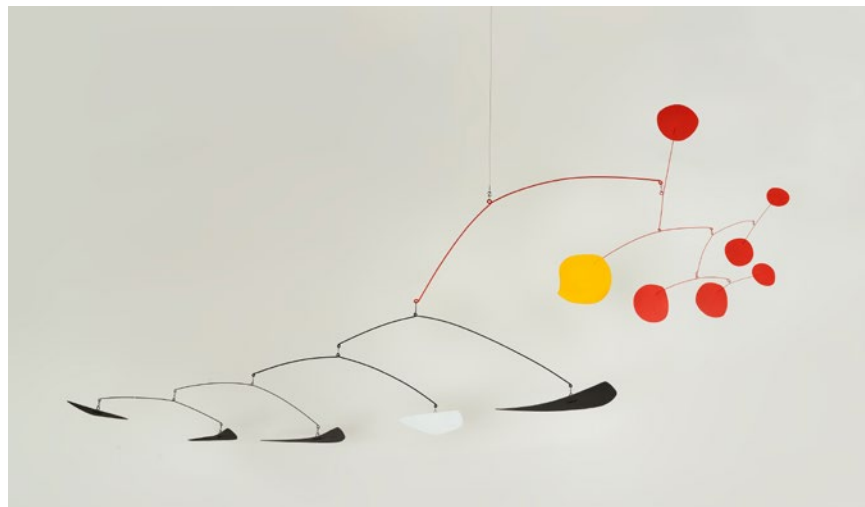
Alexander Calder. Sphere Pierced by Cylinders, 1939. Wire and paint. 83 x 34 x 43 in. Calder Foundation, New York. © 2019 Calder Foundation, New York / VEGAP, Santander. Photo: Tom Powel Imaging

CALDER STORIES

Supported by:
VIESGO

29 JUNE
3 NOVEMBER
GALLERY 2

Curator:
Hans Ulrich Obrist
Exhibition Design:
Renzo Piano

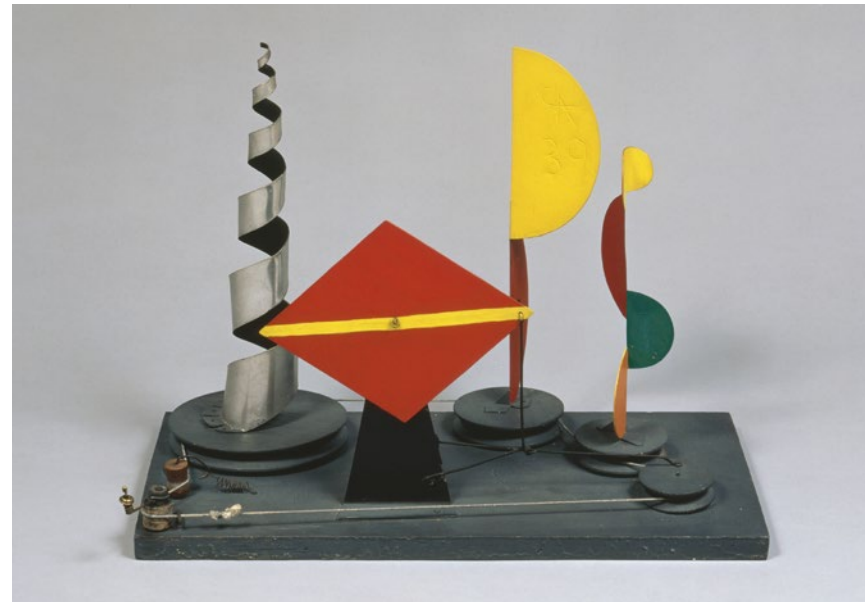


Alexander Calder. Guava, 1955. Sheet metal, rod, wire, and paint. 71 1/4 x 146 1/2 x 46 1/2 in. © 2019 Calder Foundation, New York / VEGAP, Santander. Photo: Tom Powel Imaging

Continuing with its regular presentation of lesser-known aspects of the work of twentieth-century masters, Centro Botín is proud to present *Calder Stories*, an exhibition that sheds new light on the work of an essential figure of twentieth-century art, through the curatorial vision of Hans Ulrich Obrist, Artistic Director of the Serpentine Galleries. Alexander Calder's legacy and influence are on a par with his prodigious genius; and the virtuosity and grace of his work are universally recognized. Yet, a closer examination of his extensive body of drawings, sculptures and objects of all kinds also reveals an exceptional intelligence of space and forms, and a revolutionary manner of capturing movement. This

exhibition brings together an extraordinary collection of seldom-seen work in all media, which demonstrate just how visionary and profoundly modern Calder's art is, and how contemporary it continues to be more than forty years after his passing.

For over twenty years, Hans Ulrich Obrist has been researching artists' unrealized projects. This has informed his curatorial scope for *Calder Stories*. For the first time, Obrist explores the work of a Modern Master through this prism. His interest lies in deciphering the complexity of the creative process through the exploration of its documentation—sketches, drawings, and maquettes—which is particularly salient in



Alexander Calder. Untitled (maquette for 1939 New York World's Fair), 1938. Sheet metal, wood, wire, string, and paint. 14 3/4 x 19 3/4 x 9 3/4 in. Calder Foundation, New York. © 2019 Calder Foundation, New York / VEGAP, Santander

the case of works that remained incomplete. There is perhaps a spontaneity in those works, which may become less visible when they take their final form. Obrist's choice of other completed projects by Calder to complement his selection was also informed by the way in which they tell the story of a thought from its origin to the various iterations it may take, hence revealing the intricacy of a creative gesture. In that light, it is all the more interesting to think about how Calder was able to make miniature works of art as much as monumental ones. Furthermore, one becomes aware of how smaller works contain the essence of a much larger object; indeed, the remarkable sense of scale in each work enables one to imagine what it might have been like if rendered in a bigger format.

The story of Calder's intuitive creative process is told through the grouping of works in a wide range of media, each relating to specific projects, many of which

were commissioned by some of the most prominent architects in the 20th Century such as Wallace K. Harrison, Percival Goodman, and Oscar Nitzschke; or by such visionaries as the French auctioneer turned race car driver Hervé Poulain, who asked Calder to paint a BMW 3.0 CSL that would compete in the 24 Hours of Le Mans endurance race. Turning a car into a moving painting, Calder embraced velocity—a quintessential element of Modern culture—as a fundamental part of his formal vocabulary. Throughout his career, Calder kept coming up with new concepts, and some works in this exhibition tell of this constant engagement with innovation until the very end of his life. We are also happy to present digital animations that extend our understanding of many drawings depicting time-space notations for ballets, which Calder produced through the 1930s and early 1940s: not only was the artist interested in capturing movement, but his sculpting of it also took the guise of



Alexander Calder. Snake and the Cross, 1936. Sheet metal, wood, rod, wire, string, and paint. 81 x 51 x 44 in. Calder Foundation, New York. © 2019 Calder Foundation, New York / VEGAP, Santander

choreography. One therefore thinks of an all-encompassing approach to art making, a *Gesamtkunstwerk* of sorts.

Centro Botín has entrusted Renzo Piano with the staging of the exhibition. The great architect who designed Centro Botin returns to Santander and, for the first time, he envisions the work of an artist in one of his own buildings. In 1983,

Piano staged a major retrospective of Alexander Calder in Turin. Through his design, he enhances one's understanding of lightness, suspension and movement in the work of Alexander Calder; one also comes to realize how these concepts drive his architecture in manners that hint at the fact that Calder has also been a great source of inspiration.

MORE INFORMATION ON THE ACTIVITIES BROCHURE AND AT WWW.CENTROBOTIN.ORG