

the mosaics for the planetarium, Düsseldorf, 1926; and the frieze of *Still Life* painted for the Hotel Duisburger Hof, Duisburg, 1927, hold an especially high place among modern murals. Much of his work was destroyed during the last War. To many, his favorite theme was "still life", but his reputation and importance as a painter rest, above all, on his supreme mastery of the *métier*, on his classical culture, as well as on the vital ardor and enthusiasm which found expression in his work—the *élan* of his temperament.

DR. M. T. ENGELS
Düsseldorf—Oberkassel, 1949

EXH.: Sonderbund, 1912; *International Exhibition, Düsseldorf*, 1922; "Modern German Art", *Anderson Galleries, New York*, 1923; *Société Anonyme, Philadelphia* 1926, *Springfield* 1939; *International Exhibition, Dresden*, 1926; "Art vivant en Europe", *Brus-*

sels, 1931; *Galerie Alfred Flechtheim, Düsseldorf*, 1931.

BIBL.: A. Flechtheim, "Mein Freund Nauen", *Feuer* (1919), p. 28-36; E. Suermondt, "Heinrich Nauen", *Jahrbuch der jungen Kunst, Leipzig*, 1922, p. 90-101; Hildebrandt, 1924; *Einstein*, 1926; K. S. Dreier and C. Brinton, *Modern Art at the Sesqui-Centennial Exhibition, New York, Société Anonyme*, 1926; R. Landau, "Modern Movements in German Art", *The Arts, XIV* (1928), No. 1, p. 24-30; Thieme and Becker, *XXV* (1931), p. 359; Huyghe, 1935; *Société Anonyme, Anniversary Exhibition*, 1939; P. Wember, *Heinrich Nauen, Düsseldorf*, 1948.

THE GOOD SAMARITAN

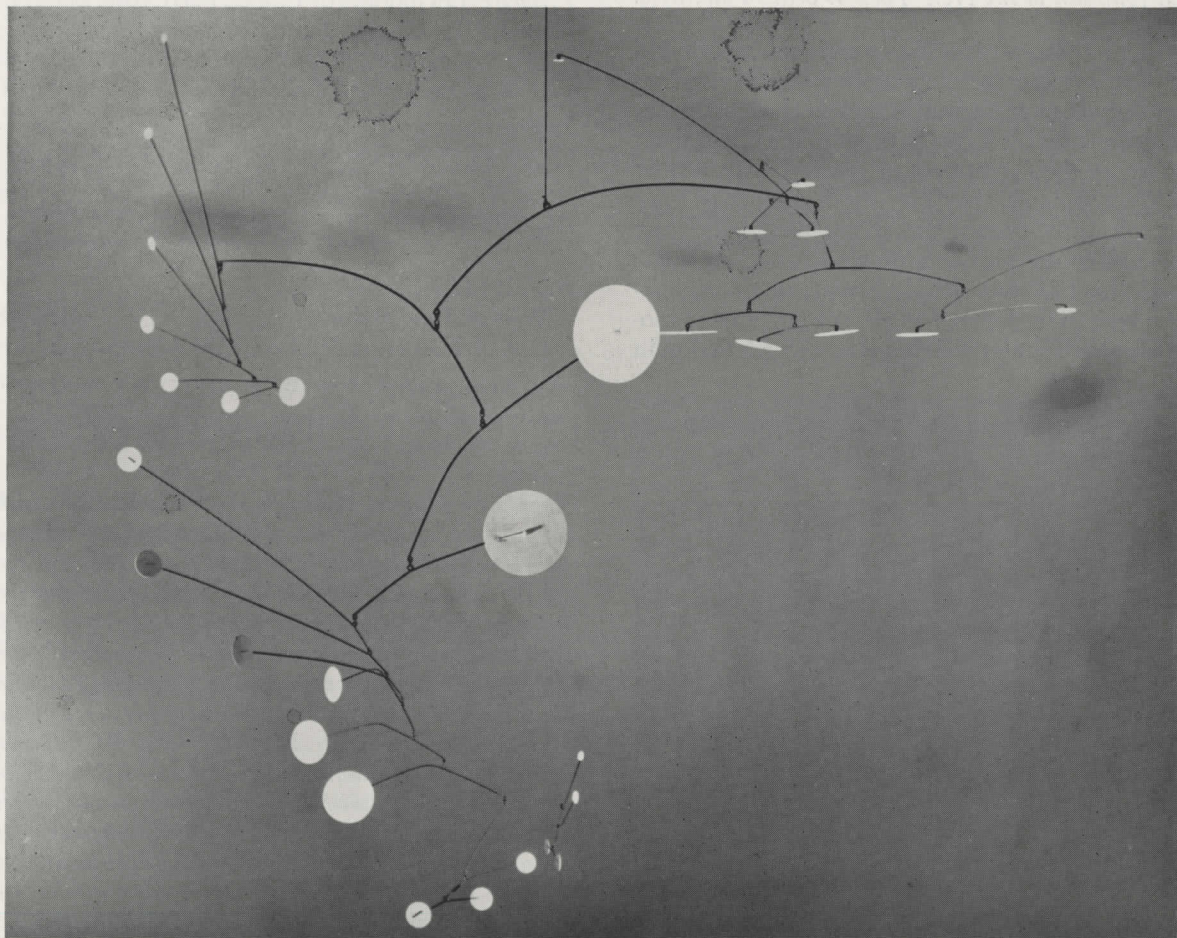
Oil on canvas, 51¼ x 59.

1941.607

Purchased: "Modern German Art", *Anderson Galleries, New York*, 1923.

ALEXANDER CALDER

Sculptor, Painter, Illustrator



1948.298

Born Philadelphia, Pa., 1898, the son and grandson of well-known American sculptors. After graduating in 1919 from Stevens Institute of Technology, worked as an engineer for four years. Studied at the Art Students League, New York, 1923-25. Lived in Paris and traveled to London, Berlin, Barcelona and Madrid, 1926-35. Made children's toys in wire and created his famous circus, 1926. Member of Abstraction-Création, Paris, 1931-34. First mobiles, 1931. Began making wire jewelry, 1933. Mercury fountain for the Spanish pavilion, Paris Exposition, 1937. Worked and exhibited in Brazil, 1948. Large mobile for Terrace-Plaza Hotel, Cincinnati, 1948. Has lived in Roxbury, Conn., since 1933. Calder is one of the few American artists of the twentieth century to have achieved a truly international reputation. Since the first one-man exhibitions of his wire sculpture in New York, 1928, and Paris, 1929, and of his stabiles and mobiles, 1931 and 1932, his work has been seen in the most important cities of Western Europe and the Americas, and has been acquired by many European museums. In addition to his constructions Calder has created abstract paintings, stage designs and book illustrations, and a "Water Ballet" for the great fountain at the New York World's Fair, 1939.

Among the "innovations" in art after the first World War Calder's approach to sculpture was so removed from the accepted formulas that he had to invent a new name for his forms in motion. He called them *mobiles*. In their treatment of gravity, disturbed by gentle movements, they give the feeling that "they carry pleasures peculiar to themselves, which are quite unlike the pleasures of scratching," to quote Plato in his *Philebus*. A light breeze, an electric motor, or both in the form of an electric fan, start in motion weights, counter-weights, levers which design in

mid-air their unpredictable arabesques and introduce an element of lasting surprise. The symphony is complete when color and sound join in and call on all our senses to follow the unwritten score. Pure *joie de vivre*. The art of Calder is the sublimation of a tree in the wind.

M.D. 1949

EXH.: first one-man exhibition, Weyhe Gallery, New York, 1926; Galerie Billiet, Paris, 1929; Neumann and Nierendorf, Berlin, 1930; Galerie Percier, Paris, 1931; Galerie Vignon, Paris, 1932; Julien Levy Gallery, New York, 1932; Madrid and Barcelona, 1933; London, 1937; Museum of Modern Art, New York, 1943; Buchholz Gallery, New York, 1944 and subsequently; Louis Carré, Paris, 1946; Stedelijk Museum, Amsterdam, with F. Léger, 1947; Kunsthalle, Berne, 1947; Rio de Janeiro and São Paulo, 1948.

BIBL.: J. J. Sweeney, Alexander Calder, New York, 1943 (bibliography to 1943); G. Buffet, "Sandy Calder, forgeron lunaire," Cahiers d'art, XX-XXI (1945-46), pp. 324-33; G. Mounin, "L'objet de Calder," Cahiers d'art, XX-XXI (1945-46), pp. 334-6; J. P. Sartre, Les mobiles de Calder, Paris, 1946. Books illustrated by Calder: Fables of Aesop, Paris, 1931; Three Young Rats, New York, 1944; Ancient Mariner, New York, 1947; Fables de La Fontaine, Paris, 1948.

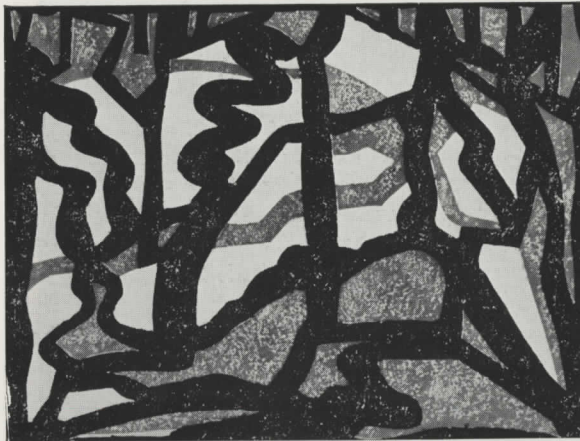
FILM: Alexander Calder: Sculpture and Constructions, New York, Museum of Modern Art, 1944 (in color, commentary by Agnes Rindge).

FOURTH FLURRY '48

Wire and metal discs, 68½ x 86. 1948.298
Gift of Katherine S. Dreier, President, 1948.

JACOBA VAN HEEMSKERCK, 1876-1923

Painter, Graphic Artist



1941.739

Born The Hague, Holland, 1876. Her father, with whom she studied, was the well-known marine painter, Eduard van Heemskerck van Beest, 1828-94. Being so much younger than her brothers and sisters, she was practically brought up as an only child. At fourteen she was permitted to choose her own subjects and teachers to complete her education, and elected history and the comparative study of religions. She also studied with Wortman and W. Hamel, at the Hague Academy, 1897-1901, with Hart Nibbrig, and in Paris with Eugène Carrière, 1904. After 1908 she lived at Domburg, Holland, where under the influence of her neighbor, Jan Toorup, her art became more expressionistic. Her paintings have a luminous quality due to the colors which she ground herself. She excelled in the graphic arts. Her later