

Calder's 'Happy' Mobiles on View at Tate Gallery

By Helen Lambert

Special to the Herald Tribune

LONDON, July 17. — Alexander Calder has brought sunshine to this city. Even though it is a synthetic kind, it sends Tate Gallery visitors away smiling even in a downpour.

If Calder, like Frost, likes "to think some boy has been swinging them," they have been swinging them. In fact, some attendants show small boys where the best place is to push a mobile.

Some of the boys swinging Calder's mobiles are pretty big, too, and when they get quite a few going in one room, everyone stands transfixed and smiling.

Gallery attendants at the Tate say this is the "happiest" show. They've noticed that the public goes away puzzled and disconsolate after looking at abstract paintings. The Calder show is "abstract too, but people understand it because it communicates joy," they say.

Calder was born to artists—his was a third generation. Against such a formidable background he had to explode his efforts into an absolutely new art form to find a place for himself.

Influenced by Nature

His three-dimensional work has been influenced in turn by his own earlier toys and his admiration for Mondrian, but most especially by the world around him such as the sun, mountains, clouds and the moving wind.

"The Horse," "Big Ear" and "The Web" are varying examples of his sensitive feeling for line. The motorized "Dancers and Sphere" has a hypnotic engagement of space.

Sometimes titles are essential to an understanding of Calder's work. For instance, the mobile parts of "Bayonets Menacing a Flower" and "Clouds Over the Mountains" are so slight in size to the rest of the



"Firebird," by Elizabeth Frink, at Waddington Galleries.

sculpture that it seems disproportionate until one understands the subject. Of course, Calder believes disparity of form, size, color makes good composition.

Many of the private galleries in London this week are also showing sculpture. Work of the recognized masters of the past may be seen at Roland, Browse and Delbanco. Besides excellent examples of Rodin, Degas, Maillol, there are interesting Leonards.

The Waddington Galleries, in an exhibition of small sculpture, have included American Dorothy Dehner, Elizabeth Frink and F. E. McWilliams.

New sculpture by Berliner E. R. Nele is at the Molton Gallery. Nele can bring to minute or immense pieces the same level of creativity. Opening today at Gimpel Fils is a composite show of sculpture by biennale exhibitors Dalwood and Adams, also Bernard Meadows and Barbara Hepworth.

Included in group summer exhibitions are fine sculpture by Kneale at the Redfern Gallery, Maurice Agis at the Institute of

Contemporary Art, Brian Wall at the Grabowski Gallery and Italian sculpture at the Arthur Jeffress Gallery.

The happiest sculptor of all is Max Rummel, whose work is being shown at the Drian Galleries with the paintings of the artist he believes to be the greatest—Douglas Portway.

Cape Town Artist's 'Crucifixion' Has Luthuli as Christ

CAPE TOWN, July 17 (A.P.).—South African police have returned to a young Colored artist his controversial painting of the Crucifixion with Zulu ex-chief Albert Luthuli as Christ and South African Premier Hendrik Verwoerd and Justice Minister Balthazar Vorster as Roman centurions under the Cross.

The painter, Ronald Harrison said police told him he could hang the painting in any church he liked.

The authorities apparently wanted to avoid giving further publicity to the picture, which police had taken for inspection.

Mr. Harrison said he told the police he chose the Nobel Peace Prize-winner Mr. Luthuli as a model "for a black Saviour. I wanted to use the face of a man of peace and show that color need not deprive people of happiness in God's kingdom. Also, that racial discrimination should not be practiced, for we are all united in one bond with Christ."

Khrushchev in 'Guardian'

LONDON, July 17 (UPI). — The Novosti press agency bought more than two pages in "The Guardian," to reproduce Soviet Premier Nikita S. Khrushchev's speech to last week's Congress on General Peace and Disarmament in Moscow. The advertisement said that the space had been "donated" by Novosti, and listed the agency's Moscow address. "The Guardian" was the only British national paper to run the advertisement.