

# Calder Show Opens At the Guggenheim

By Emily Genauer

The Guggenheim Museum is a swinging place this morning, with the public opening of a huge retrospective exhibition of Alexander Calder's art. His mobiles swing from the ceiling along the full length of the five-story-high ramp, with one enormous structure suspended from the glass dome and reaching down almost to the lobby floor. They swing from the arms of stationary bases set along the ramp.

One walks through the show as through a forest of sheet metal trees and hanging vines, gently pushing aside "leaves" moving in a breeze assisted by strategically placed electric fans, ducking "birds" that slowly wheel in one's path, or under the arches of huge immobile compositions that suggest the wind-bent trunks of gaunt bare-branched trees. Occasionally there is a clearing, and then one comes on huge windmill shapes whose tops gyrate around still bases (like the work Calder calls "Sandy's Butterfly").

It is a magical experience provided by this exhibition

of almost 400 works which the museum claims to be "the largest assemblage ever presented of the works of a living artist." It is a fairyland to beguile even the most sober-sided adult. For children, or those with children's hearts, it is a vast circus, its character established by Calder's earliest works which were, in fact, drawings in line and then in twisted wire, of circus acrobats and children. Soon it becomes a beautiful playground full of great stables waiting to be crawled through and climbed.

But the exhibition is also, of course, an art event of major significance, not only because it traces the development of one of the most inventive and individual talents of the 20th century, and surely the American sculptor best-known to the whole world.

Calder is not, as the museum calls him, "the man who made sculpture move." Others, notably the Russian constructivists almost 50 years ago, had been experimenting with abstract structures that turned on their axis or moved in other ways.