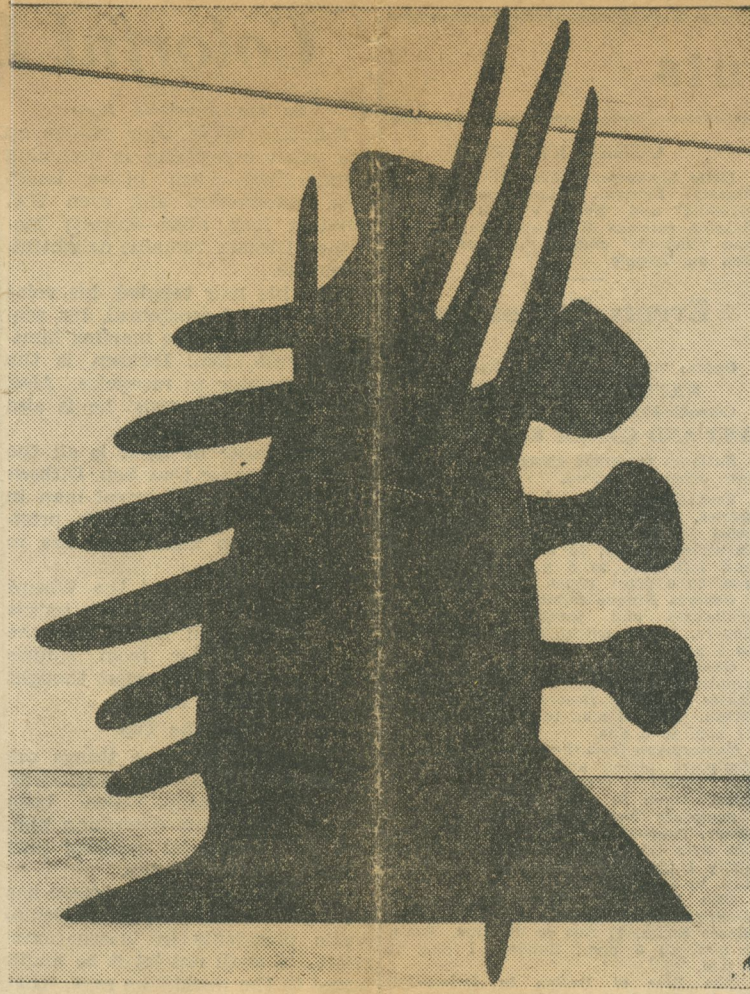




"Yellow Water Lilies," by Monet.



A Calder stabile now on display in Paris.

# Calder Retrospective Is Climax of Paris Shows

By John Ashbery

PARIS, July 12.—This week a big Calder retrospective at the Musée d'Art Moderne arrives to climax the current wave of sculpture shows in Paris, which include the Musée Rodin's American show and the César-d'Haese-Tinguely show at the Musée des Arts Décoratifs.

The Calder show is substantially the same one held last winter in New York at the Guggenheim Museum. It amounts to an almost unprecedented tribute from a French museum to an American artist. But the French might legitimately claim Calder as a pillar of L'Ecole de Paris, as he has largely divided his time between France and America since the late '20s, and also because his

work has the clarity, logic and wit of the greatest 20th-century French art.

Calder's career as traced by this exhibition is one of dizzying extremes. The earliest works shown are bent-wire caricatures, including the famous "Circus," which are clever trifles but little more. In any case they leave one unprepared for the spiraling inventiveness of his mobiles, which in turn have little to do with the monumental stables of the last few years. The increase in size alone—from the tiny circus acrobats to the skyscraper-size stables—gives an index to Calder's aesthetic development.

In fact, the stables, formed of intersecting iron plates painted black and bolted together, prove

that good things do not necessarily come in small packages. They are the clearest and most effective demonstration of Calder's genius, of his way of making abstract forms personal and human. Their curvilinear propositions are stated powerfully, with sensuous joy.

Still, for the world at large Calder remains the inventor of the mobile (actually the word was coined by Marcel Duchamp to describe Calder's moving sculptures while Arp supplied the term "stables" for the stationary ones). And some of his most beautiful and original works in this form are in the show. Most of them are grouped together in two large rooms and their delicate shifting suggest light filtering through the branches of a forest.

Among the mobiles shown are the extraordinary "Spider" of 1939 whose sinuous, attentive movement explains the title; "Snowflakes," an assemblage of rotating white disk from 1953; and an early (1934) on called "A Glass and Two Spoons," in a light-hearted Dada vein. Of special interest are a group of his seldom-exhibited motor-driven mobiles of the early '30s, which are

participate much that is happening in avant-garde sculpture today. Mostly white, with touches of black or red, their simple geometrical forms are both pure and slightly comic. Unfortunately, the motors have not been installed in the present exhibition, so we cannot see them in action.

The Calder show is on until October at the museum, 11 Avenue du Président-Wilson. Together with the two other shows previously mentioned, it offers an oasis of invention during the barren summer months when most of the galleries close down.

Another oasis, and a welcome one, is a show of Monet's "Nymphéas" paintings at the Galerie Katia Granoff. The pictures, all from Madame Granoff's personal collection, are mostly late, quasi-abstract studies in luminosity, though a few earlier ones such as an 1897 "Etretat" and an opalescent view of "The Seine at Port Villiers" are included.

## Where Are They?

But the chief interest here is in the Nymphéas, or water-lily paintings. Ever since the Orangerie closed down for remodeling several years ago we have been unable to

see the large Nymphéas paintings installed there. (Where are they, by the way? And couldn't they be exhibited somewhere else in the meantime for the countless visitors who come to Paris hoping to see them?). But some of Madame Granoff's, especially a long, narrow one, empty of everything but ecstatic variations of light, are as fine as those in the Orangerie.

In them, water lilies and the surface of the pond in Monet's garden at Giverny serve the painter as pretext for recreating pure visual sensations, unhampered by references to nature. Even more than Kandinsky's early abstractions, they prepare the way for today's Abstract Expressionists. (Place Beauvau; to July 20.)

The Galerie Iris Clert offers an end-of-the-season anthology of some of its zanier shows of the past year. Among them are plaster molds of unlikely objects (such as three plucked chickens) by Roy Adzak; portraits of Gen. de Gaulle by Boris Vansier; an enigmatic nail-studded stump by Olaf Gravesen, and forks and spoons twisted into bizarre figurines by the Iraqi artist Habbah. (28 Faubourg Saint-Honoré, to July 31.)

## THE BRIDGE DECK

By FLORENCE OSBORN

When today's hand came up, North-South had 10 top tricks at no-trump but played the hand at four hearts. The 5-1 trump split should have defeated them, but a terrible opening lead and a

## Today's Hand

SOUTH DEALER  
Neither Side Vulnerable