

## Dawn Raid

In a pre-dawn raid in London's seamy East Side dock district last week, Scotland Yard's elite "flying squad" abruptly burst into a grubby room. Neatly wrapped in three parcels, covered with a blanket and stowed underneath a couch, were 35 paintings—including works by Renoir, Picasso, Monet, and Toulouse-Lautrec. Worth \$1.2 million, they had been stolen only three weeks earlier from the fashionable O'Hana Gallery in Mayfair. Scotland Yard had quickly picked up the trail to the hide-out from Hyde Park, where broken frames from twelve of the pictures were found hidden. Fingerprints then started things moving, and a \$56,000 reward offered for information set the underworld helping with tips. Evidently looking forward to an early release from jail, one of the thieves resentfully bristled to police: "Someone has told you the paintings were here and I have an idea who that was. I will fix it up in my own way."

## Please Do Touch

In London's austere Tate Gallery one morning last week, a schoolboy put out his hand and gave a sculpture called "The Red Lily" a gingerly shove. Nearby, a family of four pushed through the legs of a 10-foot-high "Crab." The museum guards, who ordinarily bristle when a visitor raises a finger to point, smiled serenely. The objects on exhibit were *meant* to be touched.

The occasion was the largest retrospective show the 64-year-old American sculptor Alexander Calder has had, and his mobiles and stabiles had already attracted more than 10,000 Londoners. They ranged from a tiny wire sculpture of Josephine Baker, done in 1926, to aluminum stabiles 20 feet long. "Calder's delicacy encompasses grandeur," wrote the London Times critic, "... with an outrageous change of scale from one to the other within the same piece ... [His art] can be 'serious' and beautiful without banishing a sense of humor."

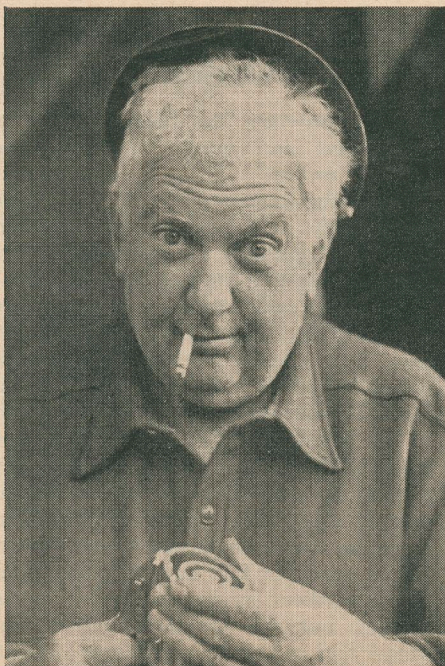
Calder himself was working in the tiny village of Saché, in the beautiful Loire Valley. There in a crimson shirt and blue jeans, he acted as straw boss to French workmen building a new studio for him high on a neighboring hill. "I've just been to London," he told a visitor to his 300-year-old house, which was originally a wine store dug into a cliff. "I went there to see that everything works when it's wound up or twirled, and that they don't bang into each other. People also seem to like the paintings I'm showing at the Brook Street Gallery and think they're something new. Believe me, I've been painting opaque water colors since 1933. They weren't appreciated then—I

wasn't known in the art world. Now suddenly, because I'm Alexander Calder who makes mobiles, everyone says my paintings are wonderful."

For Calder, public recognition first came when the Museum of Modern Art in New York gave him a retrospective show almost twenty years ago. Now many of Calder's sculptures have become virtual public monuments, and it seems strange that a French newspaper once suggested that he should be kept in a padded cell. In Paris, the UNESCO headquarters has a 2-ton Calder mobile; New York's International Airport and Chase Manhattan Bank, an airport in Pittsburgh, and a hotel in Cincinnati all boast their own moving Calder.

**Half and Half:** While he waits for completion of his new studio, Calder works in three outbuildings near his house. One is for mobiles and stabiles (names coined by Marcel Duchamp and Jean Arp, respectively), the other two for painting. Six months of the year Calder stays in Saché, the other six in his studio-home near Roxbury, Conn.

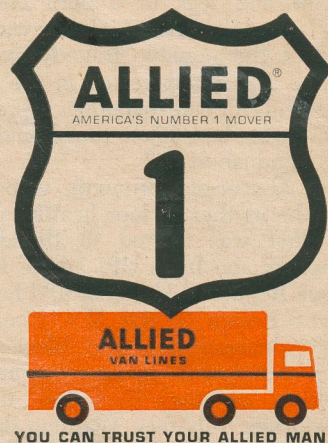
"What I'd like to do now is to take up oil painting," Calder said. "My mother once gave me a book on how to paint with oils, but I lost it years ago and never really found out since how to do it. I just forge ahead dabbing paint here and there. See that painting?" He pointed to a piece of white cardboard covered with black round blobs and straight marks. "I just mixed some ink with paint, threw it onto the cardboard, and while it was still wet held the paper up and let the ink run down. One day it might be on exhibition. You wouldn't think you could put a five-minute job on exhibition, would you?"



Hans Namuth

Calder: Delicate grandeur

Allied has  
moved more  
people twice  
than any other  
van line



Newsweek

A  
balanced  
look  
at the  
News

- Accuracy
- Fairness
- Significance
- Clarity



Rich... moist...  
mildly aromatic  
**BOND  
STREET**  
the pipe tobacco  
that stays lit

