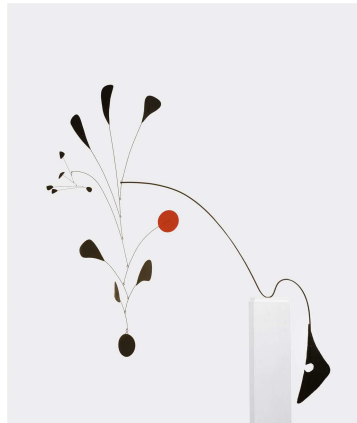




**LACMA AND PRESTEL/DELMONICO PUBLISH CATALOGUE TO ACCOMPANY  
*CALDER AND ABSTRACTION: FROM AVANT-GARDE TO ICONIC***

***CALDER AND ABSTRACTION* FEATURES TEXTS BY STEPHANIE BARRON, ILENE  
SUSAN FORT, ALECA LE BLANC, JED PERL, AND HARRIET F. SENIE**



(IMAGE CAPTION ON PAGE 3)

(October 9, 2013–Los Angeles) The Los Angeles County Museum of Art (LACMA) is pleased to announce its catalogue for the exhibition *Calder and Abstraction: From Avant-Garde to Iconic* (on view November 24, 2013–July 27, 2014), the first major monographic exhibition dedicated to Alexander Calder in Los Angeles. Widely considered one of the most important artists of the 20th century, Calder revolutionized modern sculpture—most significantly with his kinetic works, which Marcel Duchamp coined as “mobiles.” Later in his career, Calder created enormous versions of these abstractions. Their arching forms, dynamic surfaces, and sheer mass reflected his fascination with engineering and technology. This book focuses on Calder’s earlier, interior-scaled works, which paved the way for the public works that continue to fascinate viewers around the world. Filled with 200 color images of the artist’s elegant, colorful shapes, *Calder and Abstraction* offers a number of critical texts that enrich our understanding of this innovative artist.

The 256-page catalogue, copublished by LACMA and DelMonico Books/Prestel, is edited by the exhibition's curator Stephanie Barron, Senior Curator of Modern Art at LACMA, and Lisa Gabrielle Mark, Head of Publications at LACMA.

Barron introduces the works and mines the significance of this period in Calder's production. An essay by art critic and Calder biographer Jed Perl highlights the importance of numbers and mathematical systems in Calder's works of this period, drawing in discussion of Calder's "number theory" in relation to other modernist and avant-garde ideas. Modernist scholar Aleca Le Blanc's essay explores Calder's relationship to the context of Latin America—Brazil and Venezuela in particular—while Ilene Susan Fort's "dossier-style" essay discusses LACMA's own public sculpture *Three Quintains (Hello Girls)* (1964) in relation to Calder's other fountain works, as well as its institutional context and history. Taking a broader view, Harriet Senie—Director of Museum Studies and professor of Art History at City College and the Graduate Center—City University of New York (CUNY), addresses issues of context and critical reception that surround Calder's public works, as well as the exceptional degree to which the artist's sculptures have been embraced by their audiences. Senie examines the shift in scale that occurred in Calder's sculpture from the 1960s to the 1970s and expands the scope of that discussion to include public works in a range of geographical locations.

An illustrated and annotated exhibition chronology by Lauren Bergman, LACMA's Assistant Curator of Modern Art, provides insight into Calder's career, as will a bibliography organized around key themes addressed in the publication. *Calder and Abstraction* also includes a checklist of the exhibition and an index of names, works, and key terms.

*Calder and Abstraction* is available to LACMA members for \$49.50 and to non-members for \$55.

**Credit**

*Calder and Abstraction: From Avant-Garde to Iconic* was organized by the Los Angeles County Museum of Art, in cooperation with the Calder Foundation, New York.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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**About LACMA**

Since its inception in 1965, LACMA has been devoted to collecting works of art that span both history and geography-and represent Los Angeles's uniquely diverse population. Today, the museum features particularly strong collections of Asian, Latin American, European, and American art, as well as a contemporary museum on its campus. With this expanded space for contemporary art, innovative collaborations with artists, and an ongoing Transformation project, LACMA is creating a truly modern lens through which to view its rich encyclopedic collection.

**Location and Contact:** 5905 Wilshire Boulevard (at Fairfax Avenue), Los Angeles, CA, 90036 | 323 857-6000 | lacma.org

**Hours:** Monday, Tuesday, Thursday: 11 am-5 pm; Friday: 11 am-8 pm; Saturday, Sunday: 10 am-7 pm; closed Wednesday

**General Admission:** Adults: \$15; students 18+ with ID and senior citizens 62+: \$10

**Free General Admission:** Members; children 17 and under; after 3 pm weekdays for L.A. County residents; second Tuesday of every month; Target Free Holiday Mondays

**Image caption:** Alexander Calder, *Red Disc*, 1947, Sheet metal, wire, and paint, 81 x 78 inches, Frances A. Bass, © 2013 Calder Foundation, New York/Artists Rights Society (ARS), New York

**Press Contact:** For additional information, contact LACMA Communications at [press@lacma.org](mailto:press@lacma.org) or 323 857-6522.

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