

# THE GALLERY OF EVERYTHING



## THE ALEXANDER CALDER GUATEMALAN TAPESTRIES

*MAGICALLY GRAPHIC, COLOURFUL AND MAGNIFICENT.*

THE GALLERY OF **EVERYTHING** PRESENTS A SERIES OF RARE MAGUEY FIBRE TAPESTRIES, FABRICATED BY CENTRAL AMERICAN CRAFTSPEOPLE IN ASSOCIATION WITH THE ARTIST **ALEXANDER CALDER** (1898 – 1976).

**ALEXANDER CALDER** WAS AN INVENTIVE AND PROLIFIC MAKER WHOSE CAREER SPANNED HIS ADULT LIFE. **CALDER** HARBOURED A LIFETIME FASCINATION FOR FOLK ART AND INDIGENOUS MANUFACTURE. ON A VISIT TO LATIN AMERICA IN THE 1940S, **CALDER** AND HIS WIFE LOUISA ENCOUNTERED THE TAPESTRIES OF THE REGION. A SERIES OF WALL-HANGINGS AT THE HOME OF NEW YORK COLLECTOR AND PHILANTHROPIST, CATALINA *KITTY* MEYER, INSPIRED THE ARTIST ANEW.

**CALDER** HAD PREVIOUSLY COLLABORATED WITH MEYER ON AN ART AUCTION TO BENEFIT VICTIMS OF THE 1973 NICARAGUAN EARTHQUAKE. WITH THE SUPPORT OF GALLERIST RONALD FELDMAN'S CAC PUBLICATIONS, **CALDER** AND MEYER CONCEIVED A PROJECT TO ADAPT HIS DESIGNS INTO SOFT SCULPTURAL HAMMOCKS AND TAPESTRIES.

EAT (EXPERIMENTS IN ART AND TECHNOLOGY), THE NON-PROFIT FORMED IN 1966 BY ROBERT RAUSCHENBERG AND OTHERS, PUT TOGETHER A PROPOSAL TO COVER THE COSTS OF PRODUCTION. THE PRIMARY AIM WAS TO ENSURE THAT VILLAGE WORKERS WERE PAID A COMMENSURATE WAGE IN THE AFTERMATH OF THE DISASTER.

**CALDER** SELECTED IMAGES FROM HIS VOLUMINOUS ARCHIVE OF GOUACHES, DRAWINGS AND TAPESTRY SKETCHES, AND MONITORED THE PROTOTYPES WITH REALISTIC EXPECTATIONS. *LET THEM BE*, HE SAID TO MEYER, *MY CIRCLES AREN'T PERFECT - AND I DON'T WANT THEM TO BE*.

NO-ONE WAS PREPARED FOR THE ASTONISHING BEAUTY AND COMPLEXITY WHICH ENSUED. THE GUATEMALAN ARTISANS EXPLODED **CALDER'S** SIGNATURE LOOPS AND SWIRLS INTO FABULOUS SURFACES OF HAND-DYED, CURLED AND BRAIDED FIBRES. THE RUGS WERE ALIVE, ALMOST MORE *CALDERESQUE* THAN THE ORIGINALS ON WHICH THEY WERE BASED.

**CALDER'S** NETWORK OF GALLERISTS, COLLECTORS, CURATORS AND ALLIES SUPPORTED THE PROJECT, OFFERING PIECES TO CLIENTS AND ENCOURAGING DONATIONS TO UNIVERSITIES UNDER THE *ART FOR EDUCATION* PROGRAM. A 1975 GALA AT THE NEW YORK CULTURAL CENTER UNDER DIRECTOR MARIO AMAYA LED TO EXHIBITIONS AT THE CHRYSLER MUSEUM AND AT VENUES ACROSS THE UNITED STATES. EDITIONS OF THE TAPESTRIES FOUND HOMES IN MUSEUM, UNIVERSITY AND PRIVATE COLLECTIONS WORLDWIDE.

*THE DESIGNS ARE CHARACTERISTIC OF **CALDER'S** FASCINATING, INVENTIVE, GRAPHIC, WHIMSICAL ICONOGRAPHY. THEIR SEEMING PRIMEVAL FLATNESS IS CHARGED WITH A SENSE OF MOVEMENT, WHICH MARKS **CALDER'S** ARTISTIC LEGACY, THROUGH GRAPHIC CIRCULAR PATTERNS, UNDULATING LINES, WAVES, REPETITIVE LINES AND THE PSYCHOLOGICAL KINESIS IN COLOUR.*

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