



**ALEXANDER CALDER (1898-1976)**

**Rouge Mouille**

**A00963**

Signed lower right, "Calder 65"

gouache and ink on paper

42 1/4 x 29 5/8 in. (49 1/4 x 35 1/2 x 1 7/8 in.)

107.32 x 75.25 cm (125.1 x 90.17 x 4.76 cm)

1965

41241

**PROVENANCE:**

Galerie Maeght, Paris  
Private Collection, 1974

**EXHIBITION:**

Musée National d'Art Moderne, Paris, Calder, 8 July–15 October 1965, originated from the Solomon R. Guggenheim Museum, New York, no. 292. Work only shown in Paris.

Galerie Jan Krugier & Cie, Geneva, Alexander Calder, 9 June–30 July 1966

Fondation Maeght, Saint-Paul-de-Vence, France, Calder, 2 April–31 May 1969

Crane Gallery, London, Calder: Oils, Gouaches, Mobiles and Tapestries, 5 March–1 May 1992

**LITERATURE:**

Musée National d'Art Moderne, Paris, Calder, 8 July–15 October 1965, originated from the Solomon R. Guggenheim Museum, New York, no. 292, pg. 53 in text.

Galerie Jan Krugier & Cie, Geneva, Alexander Calder, 9 June–30 July 1966. no. 30 in text

Fondation Maeght, Saint-Paul-de-Vence, France, Calder, 2 April–31 May 1969, no. 224, pg.78 in text

Alexander Calder's *Rouge Mouille* (Wet Red) features a background of red circles, some dispersing like explosions, creating a sense of energetic expansion, and others running downward as if streaming trails of a firework display. This animated backdrop is adorned with numerous opaque round balls, predominantly black, but interspersed with striking blue, red, and subtle yellow spheres. The strategic placement of the colorful spheres against the explosive reds captures the awe and spectacle of a fireworks show, transforming the painting into a visual metaphor for this dazzling and celebratory event. The artwork resonates with excitement and vibrancy, encapsulating its ephemeral beauty in a static medium.

Alexander Calder was a prolific American artist who infused his artwork with a wit and whimsy inspired by his early fascination with the circus. His childhood hobby of crafting objects from found materials initially led to a degree in Engineering and Applied Kinetics. However, only four years later in 1923, Calder enrolled in the Art Students League in New York, and began his first freelance art job in 1925. In doing so, Calder followed in the footsteps of his father and grandfather, who were classically-trained and practicing artists.

Calder's Circus (Whitney Museum of American Art), the small-scale model of a circus involving wire, wood, cloth, and leather string, among other materials, is an early example of this interest and represents one of Calder's first wire "drawings". While many artists made contour line drawings on paper, Calder used wire to draw three-dimensional people, creatures, and things into space. Eventually, these three-dimensional figurative drawings evolved into more abstract forms, which would become known as "mobiles".

In 1932, Calder exhibited his first moving sculpture in an exhibition organized by Marcel Duchamp, who coined the term "mobile". These kinetic sculptures are composed of wire counter-balanced with thin metal fins that are set in motion by random air currents to create natural movement. In addition to these sculptures, he created "stables", or static sculptures, which are now installed in major museum collections around the world. His creation and elaboration of the mobile and stabile are his most lasting contributions to the history of art.

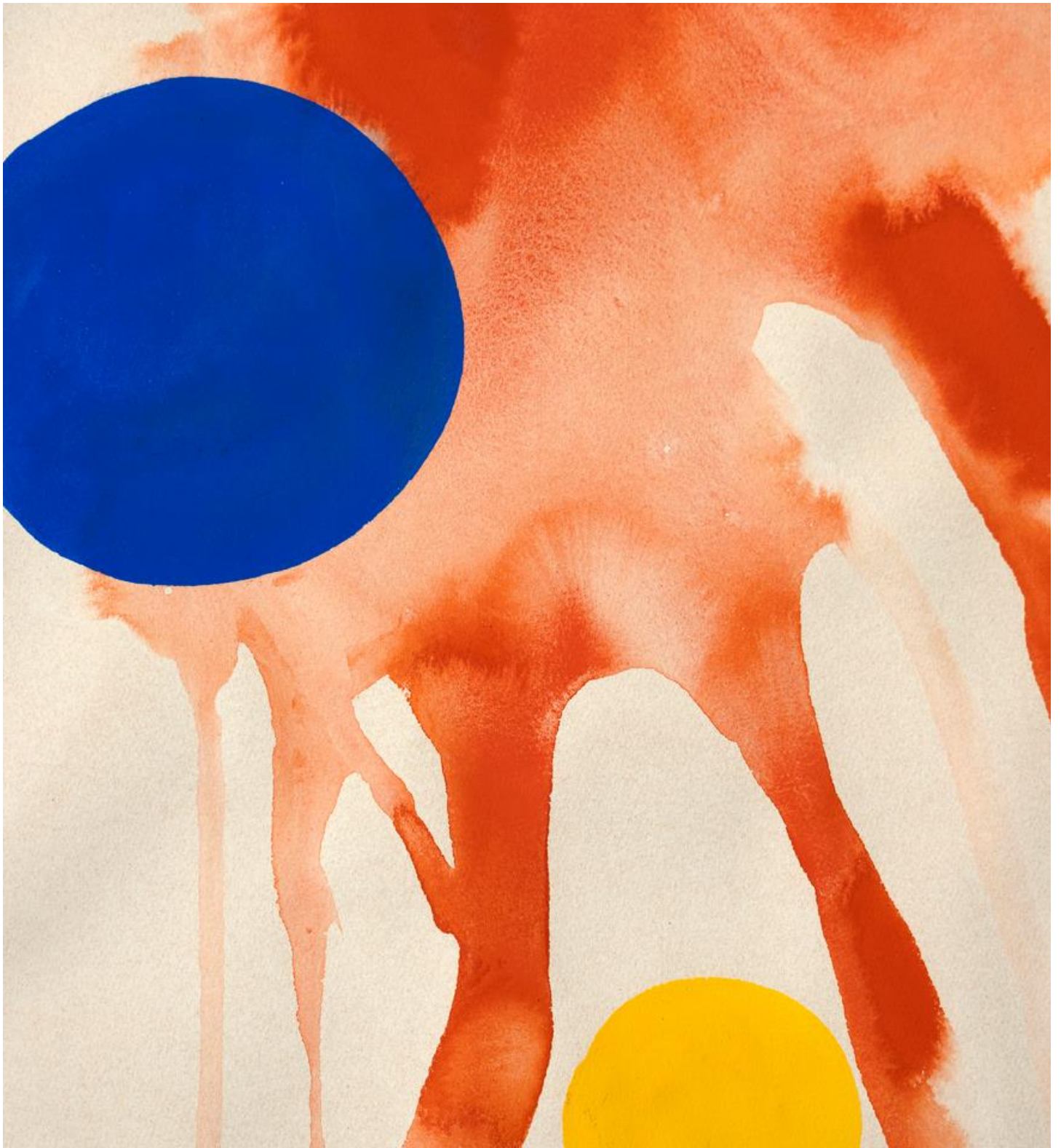
The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.



Calder 65

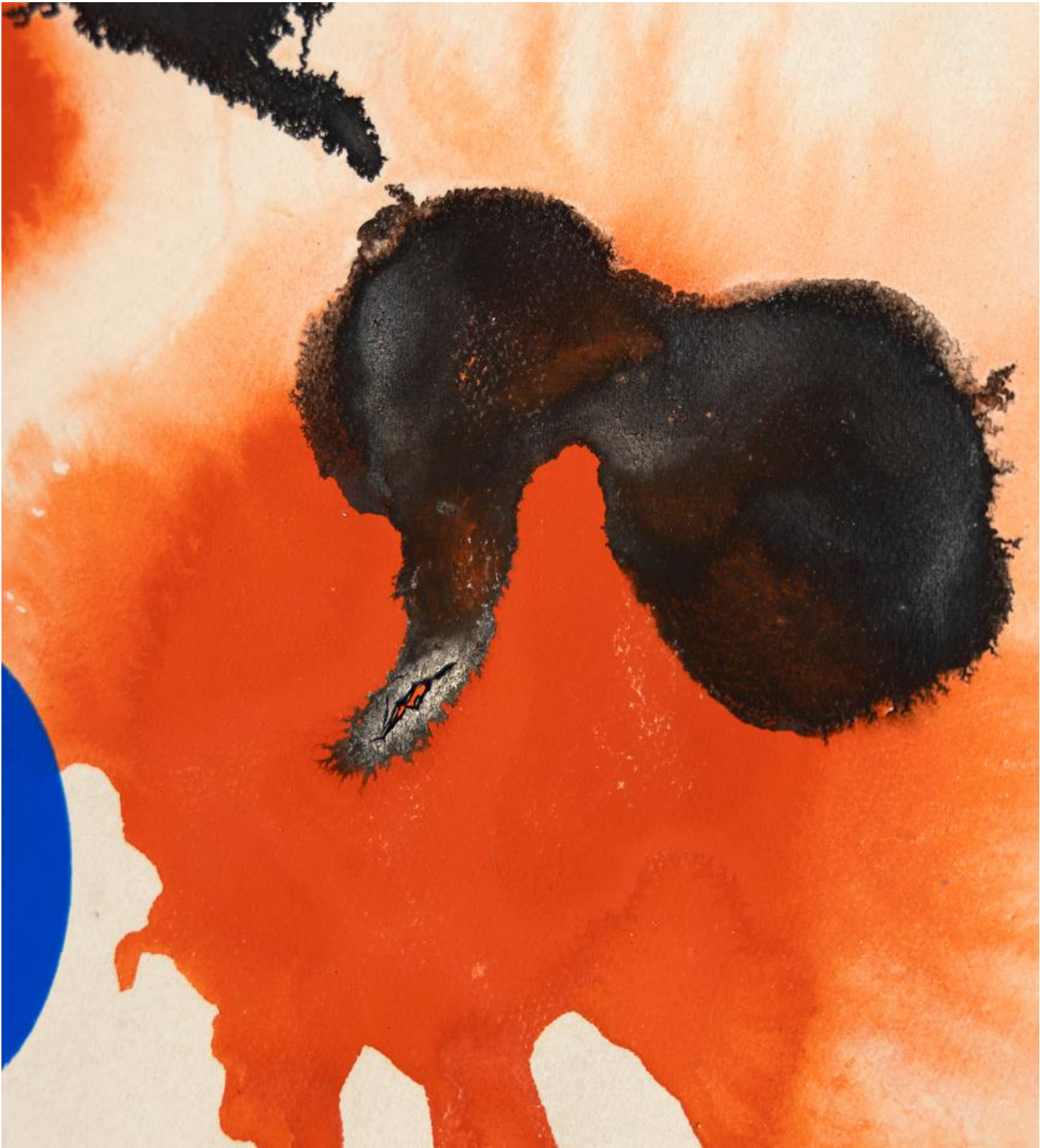










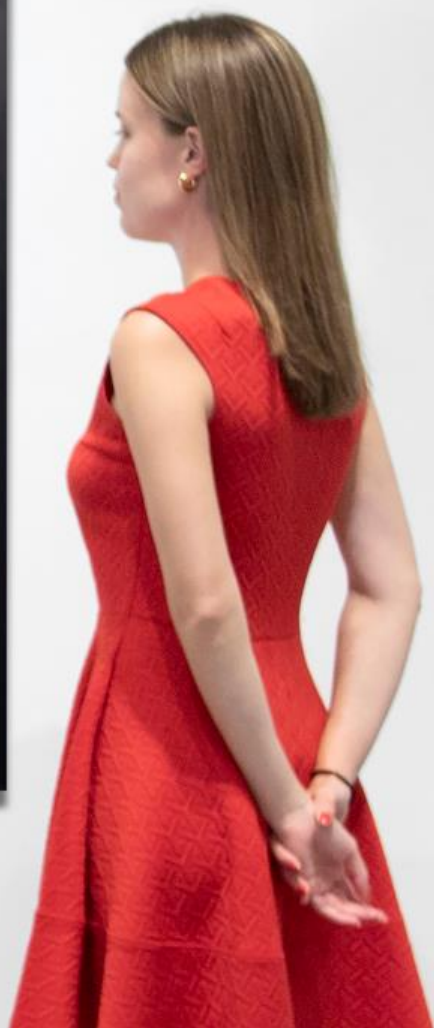












292

31559