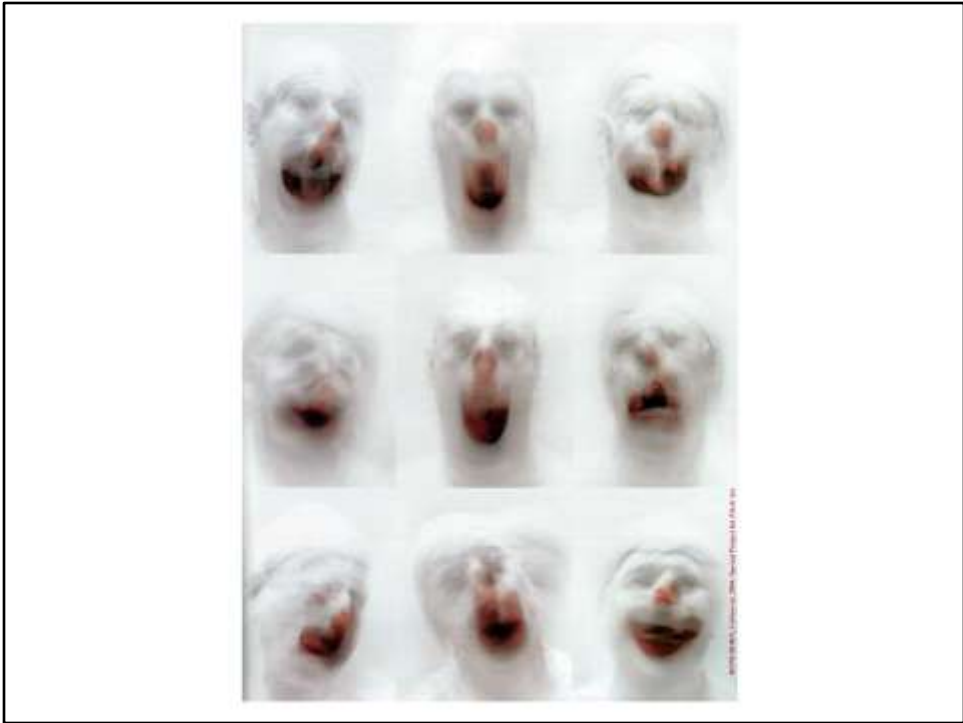


Cindy Sherman



Roni Horn- Cabinet of (2001-2)



Circus Scene painted by Alexander Calder (1926)



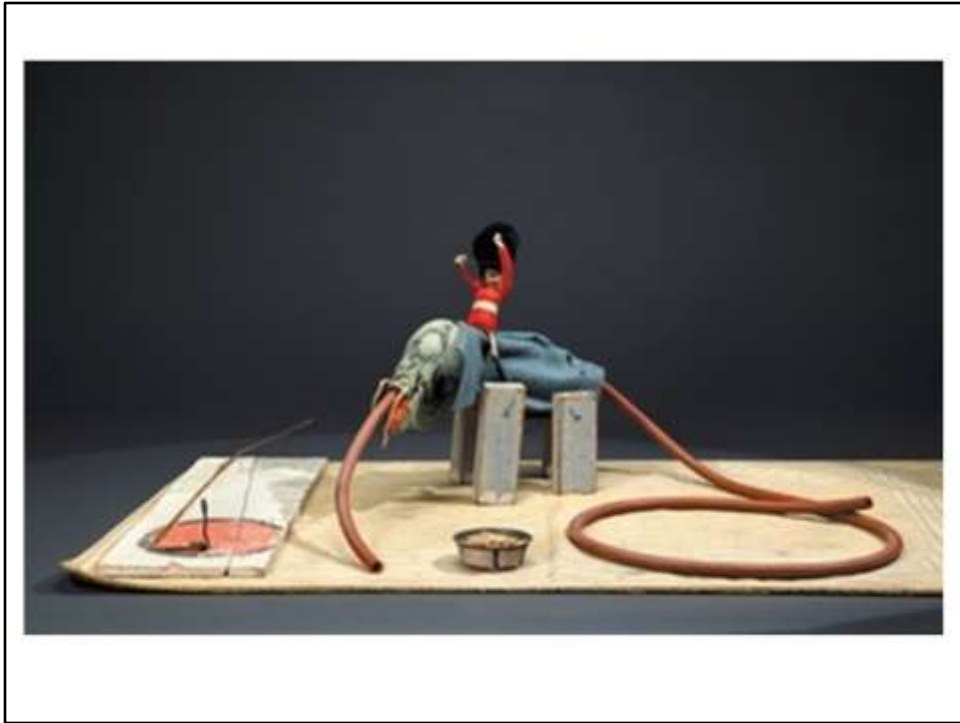
Alexander Calder Circus sculpture/installation, carried in a series of steamer transport trunks which Calder would use to transport his Circus to different venues.



Close up of some of Calder's sculptures including ringmaster and lion- these are fully mechanised with childish detailing as Calder seems more interested in the movement and drama of the instillation than the realism of his subjects.







Elephant and Trainer- elephant inflates using the rubber hose and makes trumpeting sounds. The elephants legs are also



Little clown the Trumpeteer



Fanni the belly dancer- 1926-31 The belly dancer is fully mechanised to gyrate and dance using a wind up mechanism in the box below her.



Calder's Circus- 1926-31

Alexander Calder is one of the most beloved American sculptors of the 20th century with the uncanny ability to make us gaze at his creations with the wonder of children long after we have left childhood behind.

Calder turned serious sculpture into "play," but a new show "Alexander Calder: The Paris Years," at The Whitney Museum of American Art projects an edgier, more intentional Calder during seven influential years he spent in Paris, 1926-1933, where he created his first mobile sculpture.

Calder's beloved "Circus," that show the youthful sculptor's metamorphosis from playful inventor to the now universally recognized creator of aerial sculpture - "or mobiles."