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ALEXANDER CALDER AND STUDIO JEWELRY:
RETHINKING THE ROLE OF THE DECORATIVE

by

Mandy Clark-Russell

Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Fine Arts in Art History and Visual Culture
at
Lindenwood University

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ALEXANDER CALDER AND STUDIO JEWELRY:
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A Thesis Submitted to the Faculty of the Art and Design Department
in Partial Fulfillment of the Requirements for the
Degree of Master in Arts
at
Lindenwood University

By

Mandy Clark-Russell

Saint Charles, Missouri

April 2022

ABSTRACT

Title of Thesis: ALEXANDER CALDER AND STUDIO JEWELRY: RETHINKING THE ROLE OF THE DECORATIVE

Mandy Clark-Russell, Master of Art History and Visual Culture, 2022

Thesis directed by: Dr. James Hutson, Art History and Visual Culture

Alexander Calder is best known for his monumental mobile sculptures. Firmly ensconced in mid-century modernism, Calder was highly influential for a number of other artists and movements between wars, especially Surrealism. Less known is that Calder was not only a sculptor, but also a jeweler. In fact, Calder's work expanded from mobiles, stabiles, and sculptures into the world of studio jewelry as early as the 1930s. The recent revival of studio jewelry, coupled with increased attention of the artist due to record auction numbers, have begged a reconsideration of the role played by the "decorative" digressions of his oeuvre. Previously considered separately from his "fine art," the studio jewelry maintains much of the formal and technical elements unique to the artist. This treatment seeks to elucidate the significance of jewelry for the artist and how influential the production was for the movement as a whole as Calder would revive the practice for fine artists and influence a generation for surrealists, including Joan Miro, Salvador Dali, and many more. These rings, bracelets, and brooches were well-known in the New York art scene, sold in the same galleries as his fine art. A revelation of the place of jewelry in Calder's oeuvre, as well as other artists mid-century, will further bridge the divide between decorative and fine arts.

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Introduction

Alexander Calder was one of the world's most prolific sculptors, with monuments, paintings, and other works of art that spanned the globe. He was known for his kinetic mobiles more than any other art he constructed; however, his first sculpture was created when he was eight. Calder created jewelry for his sister's dolls using found objects. Calder would strip wire from electrical cords to construct different jewelry for his sister's dolls.¹ A son and a grandson of renowned sculptors, Calder would eventually follow in their footsteps after attending engineering school and exploring many alternate paths. It would be an encounter with a sunrise while on a merchant ship that would alter his course forever. Calder's influence changed the status of jewelry as art, revitalized jewelry making, and encouraged fine artists to participate in the field of wearable art. With the change in the level of jewelry, there is a connection between Surrealism and jewelry.

Calder initiated a movement that was known as wearable studio art. The campaign was prominent because it was created by established artists who worked in other art genres outside of jewelry. Many artists participated in the wearable art movement still occurring today; however, Calder was considered the father of this movement. He is one of the first sculptors that explored the idea of wearable art. In the 1920s, Calder began to exhibit his jewelry, always in a gallery and never in a jewelry store.² This time was the start of an evolution in jewelry. Famous Surrealist artists would start following his creations and join the movement; Max Ernst, Alexander Calder, Jean Dubuffet, Marcel Duchamp, Salvador Dalí, Alberto Giacometti, and Joan Miro were just a few of the famous artists that participated in this movement. Calder successfully showed and sold his pieces for many years. Many of his wearable art pieces were gifts to family, friends, and fellow artists and were not sold but gifted. Calder had many famous patrons who purchased

1. Patrick Benesh-Liu, "Alexander Calder: the Art of Perpetual Motion," *Ornament* 32, 5 (2009): 37.

2. Jeannine Falino, "Diamonds were the Badge of the Philistine," *Metalsmith* 31, Vol. 5 (2011): 49.

his jewelry: Jeanne Moreau, Mary Rockefeller, Peggy Guggenheim, Georgia O’Keeffe, Jean Lipman, and many others.³ The celebrity status of his patrons aided in the development of recognition of Calder’s jewelry. It was as if Calder could not be still; he constantly constructed some form of art, if only out of wire with pliers. The movement and uniqueness of the jewelry also helped in the success of his market. Only a few galleries would carry his jewelry, and few pieces would cost more than twenty-five dollars. Calder created each piece of jewelry; they were never mass-produced.⁴ Each kink and bend in the wire was to add character to Calder’s objects. The uniqueness of his jewelry will be admired for many years to come, and this document will explore the patrons, the creative process, and the reception of Calder’s art.

The research on Calder has produced an innumerable number of mobiles, stabiles, and prints; however, the jewelry segment is left underexplored. Calder made over 1800 pieces in his lifetime, yet little is known about the jewelry. The first and only large and solo exhibition of his jewelry was conducted in 2008. This event was organized by the Norton Museum of Art and the Calder Foundation. There were minor exhibitions of his jewelry before this; however, they also included his mobiles and kinetic art pieces. The focus always was directed to his other art, not the jewelry. Calder’s jewelry differed from the acceptable norm of wearable studio art in the twentieth century. Most of the jewelry was highly polished; however, most pieces were intricate, with delicate metalwork done in casting form from the workshops of silversmiths and metalsmiths. The use of metal secured the uniqueness of Calder’s work, but it also was not acceptable as a finished piece by many. Calder left his plier marks and dings on each piece that he created. There was no

3. Jeannine Falino, “Diamonds were the Badge of the Philistine,” 49.

4. Falino, 49.

smooth, tumbled, and highly polished finish on his work. As the research on Calder progressed, the lack of information on his jewelry became noticeable. The brief snippets of data on the creation methods, patrons, materials, and gallery listings were evident in the lack of information or time discussed in numerous books on Calder. The meaning and purpose of his jewelry gave a robust understanding of who Calder was as an artist. His jewelry was also highly reflective of his style, repeated throughout his extensive body of work. Calder did not see his jewelry as a separate entity from his vast collection of sculptures but as a more miniature scale of sculpture itself.

Literature Review

Some of the most satisfactory references concerning Alexander Calder originate from his own words through interviews and videos. The principal authority of Calder's developmental years and the early 1940s would be Jed Perl. Mr. Perl is a trained painter and an art critic who wrote *The Conquest of Time: The Early Years, 1898-1940*.⁵ In this book, Mr. Perl amassed information with the assistance of the Calder Foundation of New York. Another work that provides essential information on Calder and his Parisian years was developed by three individuals, Alexander Calder, Joan Simon, and Brigitte Leal.⁶

Finding primary sources from Calder proved a difficult task. Two interviews where Calder briefly discusses his jewelry were discovered, but Calder discusses his creative process in more detail instead of wearable studio jewelry.⁷ His interviews provide a great insight into Calder's person and how he viewed creativity. The interview also reveals where he fits into

5. Jed Perl, *The Conquest of Time: The Early Years, 1898-1940* (New York: Alfred A. Knopf, 2017), 4.

6. Alexander Calder, Joan Simon, and Brigitte Leal, *Alexander Calder: The Paris Years, 1926-1933* (New York: Whitney Museum of Art, 2008), 9.

7. Alexander Calder, interview by Paul Cummings, *Oral History Interview with Alexander Calder*, Archives of American Art, October 26, 1971.

Surrealism, regardless of his resistance.⁸ Part of this came from Calder not seeing a difference between his art and wearable art. Both art types are sold and shown at fine art galleries, not jewelry stores. The nonseparation of art style would lead to difficulty collecting information on just the jewelry side of his creations. Only one book has been published dedicated to Calder's jewelry. This wearable studio art book was published in conjunction with the art show in 2008. The jewelry show was a retrospective of Calder and his jewelry.⁹ The book is the result of the 2008 show that began at the Norton Museum of Art in West Palm Beach, then the Metropolitan Museum of Art in New York. The show then traveled to the Philadelphia Museum of Art and ended at the Irish Museum of Art in Dublin, Ireland.¹⁰ *Calder Jewelry*, is composed by Alexander S.C. Rower and Holton Rower, two of Calder's grandsons. An additional contributor was Mark Rosenthal, former adjunct curator of contemporary art at the Norton Museum of Art. The last contributor to this massive body of work was Jane Adlin. She is an associate curator with the nineteenth-century department, Modern and Contemporary art, at the Metropolitan Museum of Art. Maria Robledo, a New York Times photographer, was credited with the book's photography of each piece of work. The book was initially printed and sold in conjunction with *Calder Jewelry*. *Calder Jewelry* was purchased through the galleries or Yale Press between 2008 and 2009. The book is no longer in print, and the value has drastically increased from \$65 to over \$800. This book plays a vital role in the research conducted on Calder and his jewelry, and this paper would not exist if not for *Calder Jewelry*.

Another publication gives museums' history in connection to Calder jewelry exhibitions.¹¹

8. Alexander Calder, interview with Katharine Kuh, *The Artist's Voice: Talks with Seventeen Artists*, Archives of American Art, 1962.

9. Maria Robledo, Mark Rosenthal, Alexander S.C. Rower, and Holton Rower, *Calder Jewelry* (New Haven, CT: Yale University Press, 2008), 17-18.

10. Museum of Modern Art, *Calder Jewelry*, December 8, 2008.

11. Desmond Morris, *The Lives of the Surrealists* (London: Thames & Hudson, 2018), 69.

The most influential one would be from Louisa Guinness. She writes the most recent publication that involves Calder and his jewelry. Ms. Guinness owns and operates a gallery in London. Calder's jewelry has been shown at the Louisa Guinness Gallery as recently as 2020 with the show *Homespun Jewelry*. Ms. Guinness gives Calder a history as a jeweler and describes artist jewelry. She discusses the prevalent difference between a jeweler and a studio jeweler and their creative process. Ms. Guinness also outlines how many viewed Calder as the father of the studio artist jewelry movement. Guinness's book, *Artist as Jewellery: From Calder to Kapoor*, was published in 2018 and explores many different artists that expanded their field and entered the studio art jewelry movement. A portion of the artists are Calder's contemporaries and would have exhibited alongside Calder in the artists' jewelry exhibits. Guinness was a collector of studio jewelry and decided that the world needed to learn more about this style. Her book comprises artists and not a single jeweler who would spend most of their time making jewelry. This book is essential because the artists were not trained in the jewelry field. Therefore, their work was unique and not what one would find from a classic jeweler.¹²

Next, Toni Greenbaum gives Calder's influences and his submersion into the genre of art.¹³ Ms. Greenbaum is an art historian who specializes in jewelry and metals. Her experience became a viable source of information, as it is written exclusively on jewelry, creation, and acceptance in society. Ms. Greenbaum gives a history of Calder as a Surrealist, an artist, and an exhibiter. Ms. Greenbaum also provides information on how Calder refused to be associated with any manifesto, staunchly refusing to associate himself with any specific art movement. Art history associates his exhibition with fellow Surrealists, Calder with Surrealism, and his body closely resembled other

12. Louisa Guinness, *Art as Jewellery: From Calder to Kapoor* (Woodbridge, Suffolk: ACC Art Books, 2018). 3.

13. Toni Greenbaum, "Live Wire: The Fantastical Jewelry of Alexander Calder," *Metalsmith* 28, 5(2008): 26.

Surrealists like Miró, Mondrian, and Arp. The *Lives of the Surrealists* is written by Desmond Morris, one of the last founding members of the Surrealist movement. Mr. Morris exhibited with many Surrealists at their London shows, including Joan Miró. Mr. Morris explores Calder's different locations and specifically discusses his jewelry exhibition in England.¹⁴

Ms. Jeannine Falino further discusses how jewelry in the wardrobe underwent a creative experience in the early 1920s. This change results from the fine artists entering the jewelry field and changing the jewelry concept.¹⁵ Ms. Falino credits these changes to three foremost artists: Alexander Calder, Salvador Dali, and Anni Albers.¹⁶ Kurt von Meier stated that Calder's sculptures were converted to jewelry as "macro jewelry" that was ultimately "still essentially just an earring."¹⁷ This would become debatable, as Calder only sold his jewelry in art galleries.

Also, the exploration of the origins of the influence on Calder is explained by a researcher in ethnographic art, Patrick Benesh-Liu. Mr. Benesh-Liu describes Calder's jewelry's lines and shapes and compares them to the old traditions often found in Neolithic and primitive art. He also discusses Calder's substances in his wearable art: the shattered pottery pieces, glass fragments, and wire. These items compose a work of art that was often gifted more than sold. The belief that Calder selected nontraditional materials was possibly a reaction against the high-cost components of previous eras. The cost was intended to make the jewelry affordable to the public.¹⁸ Mr. Benesh-Liu explains that Calder's jewelry had an innocent nature, playfulness, spontaneity, whimsy, and boldness.¹⁹ The author compared Calder's jewelry to the Surrealist movement and then compared

14. Desmond Morris, *The Lives of the Surrealists* (London: Thames & Hudson, 2018), 27.

15. Alexander S.C. Rower, "Calder and Lipman: A Friendship," *Art in America* (2013): 59.

16. Jed Perl, *The Conquest of Time*, 4-5.

17. Toni Greenbaum, "Live Wire," 26.

18. Patrick Benesh-Liu, "Alexander Calder," 37.

19. Patrick Benesh-Liu, 37.

how his work had more in common with pectorals, collars, diadems, and neckpieces from ancient cultures instead of the typical European jewelry. Many artists would have to have a modicum of practicality, but Calder did not need it, as he had customers in excess. Calder's success allowed him to create jewelry that was not always in line initially; Calder had no problems with his rejected commissions. His work was in high demand, and Calder was known to take great liberties in the design without arguments from his clients.²⁰ The reception of his jewelry varied considerably. Most Americans were receptive to Calder's jewelry; however, the Europeans and English found his jewelry crude and unrefined.

Another selection discovered in the Philadelphia Museum of Art's depths was documentation on Calder and his jewelry. Many acquired documents were filed away and not used or published outside the museum archives. Multiple items that will be used as supportive documents are from these archives. One of the references dedicated to discussing jewelry was "Discovering Alexander Calder's Wearable Sculpture Jewelry." Copper and brass are the majority of materials that Calder used. The lack of mass production was also addressed in the document. Calder felt that each piece needed to be handmade for the owner to have an original.²¹

One of the prominent pieces of information uncovered in the Dvorak article stems from the lack of being noted as a jeweler. He was not considered a jeweler and did not weld. His connections in his jewelry are from working on an anvil and bench, not soldering or welding. As discussed in this article, patronage provides current knowledge of who owns most of the jewelry. The Calder Foundation presently owns the majority of the jewelry. There are a few private collections and a few public collections in extensive galleries worldwide.

20. Patrick Benesh-Liu, 39.

21. Donna Dvorak, "Discovering Alexander Calder's wearable Sculpture Jewelry," *Copper in the Arts* 12, 18 (2018): 2.

The continuation of his inclusion with Surrealists is discussed in the release. His patrons, friends, and family provide more information about how the art pieces were perceived. The wearers of his jewelry were seen as participants in surrealist art performances. These jewelry pieces entrap the wearer and become part of the exhibit. Much of the work was relatable to his mobiles, both light and full of motion. According to the press release, there was no mistaking a Calder piece as his work was uniquely Calder.

Another article found in the plethora of documents from the Philadelphia Museum of Art is “Revitalizing Jewellery Design: The International Exhibition of Modern Jewellery 1890-1961” by Muriel Wilson. Goldsmiths conducted the showcase in London between October and December 1961. This exhibit was the first milestone in the history of jewelry in Britain.²² The author discussed the specifics of the works of art. The “crudeness” was one of the event’s organizer’s complaints. They were primarily appalled with the appearance of most of the jewelry, even though they were attempting to breathe new life into this style of jewelry. The thought was to bring in different sculptors and artists that were not prominent in jewelry and display their work alongside artists like Calder, which collectors and museums highly prized. The majority of the Calder pieces came from wealthy London wives of art dealers.²³ The exhibition’s aim was clear: to raise the status of jewelry as art, revitalize jewelry making, encourage artists and everyone in the field, and highlight the importance of jewelry.

Another writer, Dr. Burton Wasserman, constructs an article supporting the uniqueness of the Calder design in “Alexander Calder: Jewelry.” One of the unique claims in this article is how he balanced all of his work. It did not matter if the result was a mobile or a pair of earrings; they were each handled with the same amount of attention, and both were considered sculptures to be

22. Muriel Wilson, “Revitalizing Jewellery Design: The International Exhibition of Modern Jewellery, 1890-1961,” *The Journal of the Decorative Arts Society* no. 33 (2009): 54.

23. Wilson, “Revitalizing Jewellery Design,” 56.

balanced in all of his work. Both were considered sculptures to another publication that addressed his jewelry's nature in the news release by the Philadelphia Museum of Art. The press release is from 2008. Mark Rosenthal provides more insight into how lifeless his mobiles and jewelry are without being hung or mounted, as he curated multiple exhibits of Calder. Rosenthal also goes into more depth concerning how the wearer becomes part of the art exhibit for jewelry. Rosenthal also provides more patrons with Calder's jewelry and discusses how they received their pieces. He finishes his statement by comparing the mobiles and jewelry and claims they are "cut from the same cloth."

These references give Calder a personal view as an artist, a friend, and a family member. These references paint Calder's picture as an artist jeweler and how the movement became famous. Wearable art became a movement that still occurs today, immersed in its traditions. These references work together to give a view of everything known as Calder. Throughout the documents that have become viable to the research, the clarity of missing information on Calder becomes visible. There is jewelry that has only recently shown signs of revival. Though most of the methodologies seem historical and formative, more can be discovered by reviewing his Surrealism style.

Research Methodology

The methodology used is a qualitative method, where the emphasis is on quality over quantity. Quality is vital with Calder, as viewers explore objects and subjects that are not definable by graphs and diagrams. The historicist approach is on the discussion of the artworks. In conjunction with what was occurring while creating the art, the debate is vital. Calder is heavily influenced by ancient art with the jewelry. Calder's wire construction, with found objects, ties greatly

to the older Neolithic discoveries of art, and his use of spirals and waves connects to primitive influences.

The qualitative approach will broaden the understanding of Calder's jewelry creation. Qualitative research will explore many aspects of the basics of jewelry by discussing the composition, elements, function, and production. These aspects analyze information about the jewelry production created by Alexander Calder. The methodology concerning qualitative measures will be addressed through the physical part of this jewelry.

Evaluating the use of spirals and ancient symbols to understand Calder's overall purpose is iconographic. The analysis will be a mixture of iconography and formalism. The iconographic approach will explore the meaning of the subject matter.²⁴ The iconographic research will focus on the subject matter, not the form or the formalistic approach. Understanding this methodology will lead to an exploration of the meaning of Calder's jewelry.

Formalism is a pure and direct engagement with the work by setting aside all contextual knowledge and meaning.²⁵ Using the formal qualities, composition, material, shape, line, color, and more, connect the viewer to the apparent attributes of each piece of Calder jewelry. Using formalism removes all the contextual history or symbolic imagery from the analysis. Formalism would be exceptionally beneficial when observing Calder's materials and how these materials formed the finished piece. Formalism is the aesthetic of each piece; what does it look like? Is it appealing? These theories work together to understand the aesthetic qualities of a piece of jewelry. The aesthetic quality of a piece of jewelry can explain why that artwork was accepted. Studio jewelry was a brand-new outlet for artists, especially during the 1960s.

24. Laurie Schneider Adams, *The Methodologies of Art: An Introduction* (Boulder, CO: Westview Press, 2010), 43.

25. Anne D'Alleva, *Methods and Theories of Art History* (London: Laurence King Publishing, 2013), 27.

Few shows were conducted, and Calder only showed a few times in jewelry-specific shows, one being in England. The harshness of his work, lack of polishing, and plier markings all worked together to create this unique jewelry style.

Evaluating Calder's patrons will extend to gender studies as time is allowed. More research will be conducted in gender studies and applied to Calder's clients and friends. The reasoning that most, if not all, of Calder's jewelry, was created for the female form will be researched as the only singular piece of male jewelry belonged to Joan Miro.

Looking back to the years that Calder created other objects like his mobiles and figures, Calder was fascinated by the figure of *Josephine Baker* (Figure 1). Some critics argue that Calder's work took a turn towards Surrealism once he arrived in Paris in 1926; his wire sculptures, carved wood, and different varieties of media all wound together to create mature sculptures.²⁶ Examples such as *Josephine Baker* (Figure 1) used the single line composition similar to a contour line drawing on paper. Breton described Surrealism as a manifestation of the psychoanalytic mind, an automatism. It could be compared to a Freudian practice, the artist allowing the art to slip unconsciously onto the paper or into the tools used by the artist. The artist Pablo Picasso used the contour style of line drawing that became noticeable during the early 1900s. Surrealist artists, such as Miró, Masson, and Ernst, adopted this style onto paper with the likes of Calder adapting it to wire off paper and three-dimensionality.²⁷ The themes of Calder's wire sculptures were tied to sexuality present in the Surrealist movement, just not as overtly as most. The wire constructions of *Josephine Baker* (Figure 1) were vastly popular in Paris as a symbol of unconstrained sexuality.²⁸

26. Simon, Calder, and Brigitt, *Alexander Calder: the Paris Years, 1926-1933*, 213.

27. Simon, 214.

28. Simon, 214.

Another connection that cannot be dismissed is post-colonialism. The styles that Calder exemplified would consist of a connection to Pagan and non-Western art. The connection occurred when many Western cultures captured or explored areas not considered the West. Much of Calder's influences are based on spirals and other geometric shapes part of the African, Cycladic, or different Oceanic cultures. Many famous artists from right before Calder's influential years were known to collect these objects, and the objects were heavily displayed in Paris, France. Calder was known to use these symbols connected to these different cultures in all of his work. Primitivism became a common practice among the top artists during the early 1900s and further continued through Calder's art construction and development.

The methods of construction of Calder's jewelry were also primal in methodology. Calder hand-created each of his artworks, and the techniques he used were basic; hammers, anvils, and pliers all made the majority of his jewelry. The coiled wire would be manipulated to construct these large necklaces, brooches, and rings that would become invaluable to current-day collectors.

What makes these different approaches unique and innovative applies to Calder's jewelry, not just his artwork. Part of the confusion with Calder's artwork is how Calder viewed his jewelry; as stated previously, Calder viewed his jewelry as an extension of his art, not necessarily under jewelry terminology. Calder's view is why research concerning the jewelry portion is difficult to acquire as it is bulked into the heaping collection of all sculptures that Calder created.

Production/Results

The change of jewelry status links the movement to Surrealism, which heightened exposure to the less publicized portion of Alexander Calder's studio jewelry. Calder's influence

26. Simon, Calder, and Brigitt, *Alexander Calder: the Paris Years, 1926-1933*, 213.

27. Simon, 214.

28. Simon, 214.

on jewelry status as art revitalized jewelry making and encouraged fine artists to participate in wearable art. To better understand the magnitude of the Surrealism movement on jewelry, a complete examination of Calder's breadth of work is necessary.

In 1926, Calder embarked on the journey that would ultimately connect him to the Surrealist art movement in Paris.²⁹ Surrealism was the most important movement in contemporary French art when Calder descended on the city. Calder quickly befriended several key members of the Surrealist group: Joan Miró, the painter; Man Ray, the photographer; Robert Desnos, the poet; and Kiki de Montparnasse, the model.³⁰ The friendship with Miró led to exhibitions that they were both involved with. Many times, they exhibited together. Calder was considered a Surrealist. Miró's works were compared to Calder's works. Usually, they were referred to as a two-dimensional method of Calder. The same was said of Calder, that he took Miró's two-dimensional Surrealist-themed paintings and gave them life in a moveable objects.³¹ The retrospective of Alexander Calder and Joan Miró was described as a joyous exhibition and exhausting as the installation crowded the individual pieces and caused them to blur together.³² One writer, Elizabeth Turner, wrote an introduction for the exhibit and raised the question,

“Were Calder's shapes borrowed from Miró or Miró's shapes borrowed from Calder?”³³ The reasoning for this question was never entirely answered, and diplomatic determination was avoided for both artists. Many curators and historians paired the two together, but it was not beneficial for either artist. Questions and statements were plentiful on the likeness of their

29. Perl, *The Conquest of Time*, 193.

30. Simon, 212.

31. Catherine Craft, “Calder and Miro. Basel,” *The Burlington Magazine* 146, no. 1217 (August 2004): 569.

32. Craft, “Calder and Miro. Basel,” 569.

33. Craft, 569.

art, but the similarity also provided significant success for the galleries that exhibited their work. Sometimes the artists' work would suffer as they were compared and found lacking, Calder receiving the worst criticism from critics and historians. Often, they would describe his work as being plucked forms from Miró's canvases and then set into motion.³⁴ This would be a result of Calder's sculptural mobiles, a result of a visit to Piet Mondrian's studio in 1930, which ultimately became the turning point to a more abstract career in art.³⁵

More influences on Calder came from Marcel Duchamp and Jean Arp, two highly influential Surrealism artists. Jean Arp was credited for christening Calder's structures' stabiles, mounted to the floor or supported.³⁶ Marcel Duchamp suggested that Alexander Calder use "mobiles" for his suspended kinetic sculptures. Calder was pleased with its dual meaning – referring to both motion and motive in French.³⁷ Both of the works he created with kinetic art were named by Surrealism artists.

To truly explore the connection to Surrealism, one must rewind to the time of Calder's first start in Paris, to his sculptures that were portraits in wire, embodying the essence of Surrealism. Calder fashioned a three-dimensional, sumptuous, miniature circus that came to life when it was performed; since Calder was the only one who could perform *The Circus* (Figure 2), the enactment was the medium for Calder's imaginative ideas.³⁸ He started the construction in 1926, and by 1927, Calder was performing *The Circus* (Figure 2), which lasted, in the beginning, approximately fifteen minutes.³⁹ The critics and scholars from the 1930s almost unanimously

34. Craft, 569.

35. Simon, 212.

36. Braeuer, 2.

37. Taylor, 25.

38. Joy L. Sperling, "Calder in Paris: The Circus and Surrealism," *Archives of American Art Journal* 28, 2 (1988): 16.

39. Sperling, "Calder in Paris: The Circus and Surrealism," 16.

consider Calder's sculptures after 1935 to be Surrealist in some sense. Calder was twice invited to participate in the International Surrealist Exhibition. Both of these were held in London in the years 1936 and 1947. He was also invited to participate in the Fantastic Art, Dada, and Surrealism that was exhibited by the Museum of Modern Art in New York City in 1936.⁴⁰

Calder's exact association with Surrealism remained vague. Most critics associate his post-1930s art with Surrealism; however, his early wire sculptures were as Surrealistic as Salvador Dalí, Alberto Giacometti, and even André Masson.⁴¹ One overtone that Calder heavily rejected with Surrealism was the sinister overtones and carnal ferocity. The limited definition of what Surrealism was, according to art critics, affected how they perceived Calder. There was a belief that only André Breton could determine what Surrealism was and who. Most art historians ignored Georges Bataille's alternative take on the definition of Surrealism until after the movement had passed.⁴² Paris was greatly influential on Calder's work taking a turn towards Surrealism once he arrived there in the middle of 1926; all different styles and medias combined to create his specific type of art.⁴³

Alexander Calder embarked on his first transatlantic travel to France in his mid-twenties. Once there, he had to find a way to support his ambition in addition to the supplemental income that his mother provided monthly.⁴⁴ Calder continued constructing art from a wire. Calder was known to carry a set of pliers and wire everywhere he went, including gatherings with his friends. Calder would break out his wire and construct portraits of his contemporaries. In his own words, Calder explained the first piece of jewelry he made in Berlin, Germany, in

40. Sperling, 17.

41. Simon, 212.

42. Simon, 213.

43. Simon, 213.

44. Greenbaum, 28.

1929. Calder made a fly out of a brass wire and mounted it to a collar through a long beam; this was a gift to Chantal Quenneville.⁴⁵ This is where he credits the start of his jewelry creation as an adult.

Alexander Calder's methods of construction were simple. He would bend wire with pliers to construct the jewelry, wire portraits, and sculpture that would become his staple in the art world. Calder would make his jewelry from simple wire; much of it would be brass or silver to create his base for the jewelry. He would work in gold, but that work would be rare. Much of Calder's supplies were nontraditional materials such as broken pieces of pottery, shattered glass, wire, string, and found stones.⁴⁶ When people would question his lack of expensive supplies, he would state that it never appealed to him.⁴⁷ He preferred the less expensive materials to work in constructing his items. His primary focus was to create movement within his work, whether implied or actual. The simplicity made Calder's work unique and highly sought after. According to Calder's wife Louisa, Calder created suitcases full of jewelry over the years of his career.⁴⁸

Calder's style was as unique as his jewelry. His influence and inspiration came from ancient times; his pieces' Neolithic and bronze age styles merged with Surrealism.⁴⁹ He was known for spirals, waves, and circles. Calder's animal brooches were similar to ancient pre-Columbian pieces, yet they were his style. Calder was a collector of African, Oceanic, and pre-Columbian objects and was greatly influenced by their simplistic style.⁵⁰ He used natural forms that were that of plants and combined multitudes of designs into one. The appearance of his jewelry

45. Calder, "The Artist's Voice."

46. Benesh-Liu, "Alexander Calder," 39.

47. Benesh-Liu, 39.

48. Calder, "Oral History Interview."

49. Greenbaum, 28.

50. Falino, 39

reflected the construction. The worn marks of a hammer would show on the surface, and the grip of the pliers would still be visible to the owner.⁵¹ The physicality is part of what made this type of jewelry known as artist jewelry. The pieces did not reflect the refinement that studio jewelry was known to showcase. Calder was primarily known for his lack of soldering in jewelry. His closures, jump rings, and embellishments were all hand-created.

Calder featured his jewelry alongside his art in most of his exhibitions. In 1929, Calder sold his jewelry at Fifty-Sixth Street Galleries in New York in a show titled "Alexander Calder: Paintings, Wood Sculpture, Toys, Wire Sculpture, Jewelry, Textiles."⁵² This would be the beginning of his shows. An international gallery that carried his work was Galerie Neumann-Nierendorf in Berlin.⁵³ Alexander Calder would sell his jewelry, but not in the traditional jewelry store. His first solo jewelry exhibit was held in Helsinki, Finland in 1938.⁵⁴ Calder would only sell his work through a fine art gallery or commissions. In the 1940s, Marion Willard would become one of Calder's biggest supporters.⁵⁵ Willard owned one of the only galleries that supported modern art and was located in New York. Calder was original; his jewelry reflected the popular movement in his mobiles. Willard had two different shows on Calder's jewelry.⁵⁶ One was December 8-25, 1940. The second one was December 8-25, 1941.⁵⁷ Between these two exhibits, the San Francisco Museum of Art also organized a show with over eighty pieces of jewelry alongside the mob and stabiles.⁵⁷ Again in 1956, Calder had another exhibition that held

51. Benesh-Liu, 38.

52. Greenbaum, 30.

53. Greenbaum, 30.

54. Greenbaum, 30.

55. Greenbaum, 30.

56. Greenbaum, 30.

57. Greenbaum, 30.

over forty works of jewelry at the Institute of Contemporary Art in Boston.⁵⁸ It was curated by Marcel Duchamp, one of Calder's oldest friends who aptly named his moving objects mobiles. His grandson, Alexander S.C. Rower, would curate the most extensive solo exhibit of his jewelry along with curator Mark Rosenthal in 2008, thirty-three years after Calder died suddenly.⁵⁹ It was titled "Calder Jewelry" and would have multiple locations: Norton Museum of Art in West Palm Beach, Florida, The Philadelphia Museum of Art, the Metropolitan Museum of Art in New York, and conclude at the Irish Museum of Modern Art in Dublin, Ireland.⁶⁰ This retrospective established Calder's status as an artist jeweler.

Calder ignored the division between fine and functional arts that discouraged artists from experimenting in craft media such as jewelry. His success in the 1940s brought an insurgence of artist jewelers that followed Calder. Richard Pousette-Dart, José de Rivera, Harry Bertonia, and Jacques Lipchitz joined Alexander Calder in 1946 at the Museum of Modern Art for an exhibition titled "Modern Handmade Jewelry."⁶¹ These forerunners established artist jewelry as collectible and highly sought-after pieces. Calder breached the vast separation between craft and art; his widely accepted works would open doors for many other artists.

Alexander Calder's patrons were art historians, art critics, and the highbrow of New York society. These people supported Calder through the different stages of his work and were often recipients of gifts from Calder. He created artworks as gifts or allowed his visitors to pick a gift from his workshop. The connection to the highly influential art world would solidify Calder as

58. Greenbaum, 30.

59. Robledo, Mark et al., *Calder Jewelry*, 13.

60. Museum of Modern Art, "Calder Jewelry."

61. Falino, 50.

an artist across all spectrums. Some of his patrons would include Mary Rockefeller, Georgia O’Keeffe, Jean Lipman, Joan Miró, and many other exalted members of society.⁶²

Her grandson, Alexander S.C. Rower, commented on the display in introducing the gallery book *Calder Jewelry*. Louisa James Calder, Alexander’s wife, received elegant jewelry pieces. He would gift Louisa jewelry for each birthday. Louisa’s engagement ring (Figure 3) was constructed from a heavy spiral that Calder made. Louisa displayed the pieces given to her around her dressing table in a tribute to her husband's art (Figure 3). Calder also gifted handmade jewelry to Louisa for anniversaries: brooches, rings, and necklaces (Figure 4).⁶³ She would be artfully adorned at any moment in time.

As stated above, one of the essential pieces of jewelry Calder created would be the engagement ring (Figure 3) constructed for Louisa, Calder’s wife and muse. The ring was designed of gold wire hammered into a flattened, square wire. The ring was created in 1930 and was worn until Louisa’s death after losing Calder. Upon her death, the ring was gifted to the Calder Foundation and displayed with other jewelry by Calder at a nominal number of exhibits. The Calder Foundation, located in New York City, New York, has the ring in its archives and is not on display.

As discussed above, the ring is constructed from the flattened wire, exploring the technique and medium. It is built from a single piece of material. The use of pliers, anvils, and hammers are the tools used to create the ring as it is topped with a spiral and has a helix on the bottom to hold the curl in place. The ring starts at the bottom with the helix design. It then spirals onto the top in a flattened shape. The design is abstract, an ancient symbol of femininity that appears on surfaces dating back to creating places such as Newgrange, Ireland.⁶⁴

62. Greenbaum, “Live Wire,” 28.

63. Rower, *Calder Jewelry*, 29.

64. Geraldine Stout and Matthew Stout, *Newgrange* (Cork: Cork University Press, 2008), 45

The ring spans an inch in width and almost an inch in length. The ring spans the width of Ms. Calder's ring finger from one knuckle to the next. The form of the ring is three-dimensional. Like many shapes from the primitivism period from post-colonialism, the structure is spiral. The inclusion of this ancient primordial design draws the viewer into the constant curvature of the loop. The lines are straight and thick with curves to cup the finger for positioning. The texture is real on the ring as the viewer can see the tool marks used to flatten and curl the ring. The ring also has real signs of wear; that wear is on the metal in the helix portion of the underside of the ring.

During this time, much of the artwork in Paris would have been influenced by the Cubist and Surrealist movements. The Post-Colonialism movement heavily influenced these movements through the embracement of primitivism. African, Cycladic, and other Oceanic cultures were being imported, and their influences can be felt in Alexander Calder's work. Calder collected artwork from these different countries and implemented their impact in many of his works. The positioning of the spiral on the top of the ring gives a ring a balance; it keeps the viewer's eyes traveling the curving lines of the spiral, drawn inwards towards the center. The Surrealist movement can be viewed through the whimsical ring with its circles, as stated, dating back to the Neolithic era.

The next studio jewelry piece was gifted to Georgia O'Keeffe after becoming friends in the 1930s. A brooch (Figure 5) was constructed out of brass wire, forming her last initials, an O and a K. The jewelry measured four inches in overall length⁶⁵ The brooch was her favorite piece of jewelry, and she often wore it. Later in life, on a trip to India, she had the pin cloned in silver to match her silver hair.⁶⁶ She was known to wear the brooch with her lettering angled vertically

65. Eliza Brooke, "The Problem of Old Art Lady Style," *Racked*, (2017): 1.

66. Brooke, "The Problem of Old Art Lady Style," 1.

with the K hanging below the O. The subject matter of the pin was the patron's initials, and the only date that is guaranteed is that it was constructed in the 1930s. It was believed to have been constructed in Calder's studio and then given to O'Keeffe. When O'Keeffe passed, her belongings passed to her family and friend, Juan Hamilton.⁶⁷ There is no current information about where the brooch is located after being inherited.

The brooch was created out of bronze wire flattened on an anvil with a hammer. The O part of the brooch was a spiral, similar to that of Louisa's wedding ring. It coiled five times to the center of the O in a tight loop that bent into the top of the K. It then swept downwards, crooked back up to the top of the second arm of the K. Here, the arm doubled back and ran to the middle of the arm to curve into the last leg of the K. It ends in a smaller spiral to balance out the unique piece.

The work has a Primitive appearance, mainly by the spiraling O that dates back in style to the Neolithic period. Many of Calder's artworks would reflect this movement of Primitivism and Surrealism as they were closely linked in the period of creation. Calder favored making each piece by hand with just tools found in any shop. Most of the images of Calder working in his shop show him at an anvil with a hammer and pliers. This brooch was flattened by hand, then bent with pliers. If a viewer looks closely, the scuff marks are still in place on much of what Calder made. The hand-created method lends a handmade and imperfect flair to every piece of jewelry constructed by Calder. Studio jewelry was birthed in the hands of Alexander Calder as he gifted pieces to his friends and family, such as Georgia O'Keeffe.

The line is a vital part of each piece that Calder constructs with the O'Keeffe brooch. The visual movement circles inwards with the long spiral that forms the letter O. The strong lines also cast shadows within the coil, making it stand out as the brass tones contrast with the dark

67. Morris, *Lives of the Surrealists*, 66.

shadows within the spiral. The actual texture was created from the malleable metal as it was formed with metal instruments that left marks all over the manipulated metal. Calder did not clean up the maker's marks during the construction of the brooch, which left the style of the pin more primitive than had it been cleaned up. The spiral pattern is repeated once at the tail of the K and aids in balancing the artwork. The brooch is a functional item that O'Keeffe wore for many years before she duplicated the pin in silver after her hair turned grey. After approximately thirty years, she put away her authentic Calder brooch and wore the replica until she passed at the age of ninety-eight.⁶⁸

Calder made a ring (Figure 6) for a famous friend in 1930; his name was Joan Miro. Calder's jewelry has primarily been undiscovered because he created most for friends and family as gifts. One of the unique pieces would be the ring formed from a piece of yellow and blue porcelain wrapped with coiled brass wire. According to Elizabeth Agro, the curator of the Calder Jewelry show in 2008, Calder's jewelry fit in with his other creations, not as a separate entity. He considered it just another form of sculpture.⁶⁹

The wire used to create Miro's ring was the same wire that one would find on a coat hanger. Thick and stiff, Calder used his anvil and bench to flatten and broaden the wire into an eighth or quarter inch for most of his designs.⁷⁰ The center chip of crockery is split into two colors, blue and yellow, as most of his inspirations occurred after viewing many Surrealists' shows. It is easy to see the influences of Piet Mondrian within the sliver of porcelain. The wire is stacked into a tall, wrapped, rectangular center outside the ring. The ring is broad as it has six

68. Brooke, 1.

69. Calder, "Oral History Interview."

70. Calder, "Oral History Interview."

wraps for the segment that slipped onto Miro's finger. The total dimensions of the ring are over an inch in each direction.⁷¹

The thickness of the ring made the ring a weighted one. The wearer, in this case, Joan Miro, would have felt the weight of the ring as it would have been considered monumental. To Argo, curator for the special exhibit on Calder's jewelry at the Philadelphia Museum of Art, it is evident that Calder was not a jeweler as he did not use welds to create his pieces. The wire used in the construction was a primary wire that was not a traditional jeweler's wire, but that primary wire used on an anvil or a bench to construct objects that were not jewelry.⁷² The ring's mass would have been one of the essential principles of design that would have been obvious to the wearer and the observer.

Another dynamic creation of Calder would be a necklace that originated in 1940 named *The Jealous Husband* (Figure 7).⁷³ The necklace is constructed of brass wire and is not a simple necklace. This extraordinary piece has a formed appearance, it is not suspended on a chain that would move with the wearer. The necklace is a rigid and overtly large brass construction that had been in the Muriel Kallis Steinberg Newman Collection for many years until it was donated to the Metropolitan Museum of Art.⁷⁴ The necklace is non-representational in subject matter but aptly named as the wearer cannot be approached closely. Muriel Newman purchased the sculptural jewelry from Perls on May 23, 1968.⁷⁵ The piece's originality makes it a definitive Calder. While it is unique in its design, the style of the piece is similar to other Calder works in possession of the

71. Calder Foundation, "Archive: Calder Foundation."

72. Calder, "Oral History Interview."

73. Cheryl Lu-Lien Tan, "The Intimate Side of Alexander Calder," *The Wall Street Journal*, December 12, 2008, <https://www.wsj.com/articles/SB122903169006199463>.

74. Tan, "The Intimate Side of Alexander Calder."

75. "Necklace (The Jealous Husband)," *Metmuseum.org* (The Met), accessed April 10, 2022, <https://www.metmuseum.org/art/collection/search/494704>, 1.

Metropolitan Museum of Art and the Calder Organization.⁷⁶ The brass has been hammered on an anvil and flattened, then shaped by hand and spiraled as a large quantity of Calder's art was created.

The necklace has a ribbon-like appearance on the model (Figure 7). It hugs from shoulder to shoulder and curls around in a floating motion, bringing the viewer's eye through the entire art necklace. Angelica Houston was photographed wearing *The Jealous Husband* (Figure 7) in 1976 and is wearing a simple black shirt to offset the appearance of the flat ribbon necklace. Houston's hair is up in a sleek bun; she is wearing no other adornments. The ribbon of brass appears to be about ¾" thick and extremely flat. Calder twisted the ribbon of brass around in multiple swirls and ended the piece in sharp points on the shoulders of the actress. The back of the sculptural work is left in a flattened brass, smooth except for where it meets the shoulders in the soaring form of elegant spikes. The viewer is left with no doubt that the lack of a physical approach prevents simply viewing the artwork.

The form of the piece that was purchased by Ms. Newman from the Klaus Perls Gallery in New York in 1968 is a solid three-dimensional work in what habitually is a relatively flat form of jewelry. The line is spirited in the structure as the artist liked to help the eye travel through the winding swirls and points left within the form. The use of shape is non-representational; there are no implied or visible shapes within the work outside of the use of the primitive spirals that are consistent in the creation of Alexander Calder. The texture is actual, with a rough, hand-formed feel to the collar. Light plays off the tarnished yet polished brass and is highlighted in the swirls. The swirls overlap in the play for the light. The bold necklace's

76. "Necklace (The Jealous Husband)," *Met*.

casting of shadows also provides an implied sharp exterior on the model wearing the sculptural creation. The brass offers a warm tone that contrasts the actual structure of the piece; however, the artist was known for his use of simple and inexpensive materials. Brass was one of the most common wires that Calder could acquire over his construction within the jewelry faction. The concoction of the highlighted aspects of the necklace with the accurate impression leaves the viewer grasping that this is hand-formed jewelry.

As with most sculptures, design principles are essential in creating a well-rounded structure. Balance is one of the most vital in Calder's *Jealous Husband* (Figure 7). The purchaser wears the collar style necklace and becomes part of an art show by wearing this Calder art. Proportionally, this is much loftier than an archetypal necklace, but this necklace is comparable to many from the sculpture as jewelry movement. They tend to reflect the artist's art instead of simply encasing the jewels that are meant to be on display. Again, the work is constructed from an inexpensive metal for Calder, needing no actual gems to complete the jewelry. The rhythm of the jewelry is organic, yet there is an inorganic feel from the selection of the base material, metal. The eye follows the rhythm of the swirls and curvilinear movement throughout the front of the jewelry. The formation culminates in the complexity of the swirls and spirals coil on each shoulder. Functionally, this would be seldomly worn, not only for the absolute value of the piece but for the roughhewn and unapproachableness of the art.

The Jealous Husband (Figure 7) is a staple in the works of sculptural jewelry during the movement created by Calder. The work's title supports the actual structure through the sharp edges that would physically prevent interactions between the wearer and the spectator. The façade of the jewelry reinvents the same designs that are prevalent in most of Calder's creations. The collar style necklace is enormous, coarse, and lends an air of menace to the art, much like

Calder's stabiles and mobiles. The size of over fourteen inches by over sixteen inches in width and height supports the magnitude of what a Calder necklace is. As created by Calder, wearable art was intended to be observed as his other art in galleries. The wearer merely takes on the role of the scaffold for the artwork.

Another iconic wearable art by Calder is a bracelet that has been nicknamed *Drop Bracelet* (Figure 8). Initially sold by Calder through the Perls Gallery in New York, Nelson A. Rockefeller, former governor of New York, purchased it in 1969.⁷⁷ Many of Calder's famous devotees were gifted pieces. The piece was gifted to Mary Rockefeller by her father. It was a hammered silver bracelet (Figure 8) with massive waves and spiral motifs. The piece's surface shows the flattening done by a hammer and is constructed of silver wire. The bracelet measures over six inches long; it became a statement piece of Calder jewelry with this size. Sometime in the 1970s, Mary Rockefeller Morgan assumed ownership of the piece, and then it became part of the Mary Rockefeller Morgan Charitable Trust.⁷⁷ The bracelet is abstract as it has no representative parts. There are similar bracelets in Calder's collection, but none have the wire wrapped before the elongated drops. The last provenance listed was at auction at Christie's in 2015, where it sold for \$150,000 in September of that year.⁷⁸

Drop Bracelet (Figure 8) is a thick, silver bracelet with wire wrapping and dangling, elongated ovals of silver wire that have been flattened. The work was initially a double-layer cuff bracelet that Calder then flattened and wrapped vertically with wire. The bracelet has dangling hoops nearest the wrist that connect to large jump rings. These rings attach to a flattened oval

77. "Necklace (The Jealous Husband)," Metmuseum.org (The Met), accessed April 10, 2022, <https://www.metmuseum.org/art/collection/search/494704>, 1.

78. Celine Cunha, "Drop Bracelet," Alexander Calder (1898-1976) (Christie's), accessed April 10, 2022, <https://www.christies.com/en/lot/lot-5932519>, 1.

wire that loops over the jump ring. The jump rings are bound to create a simple connected loop system beneath the wrapped cuff. *Drop Bracelet* (Figure 8) would have fit over the wearer's wrist bone and dangled the ovular pieces over the top of the hand. *Drop Bracelet* (Figure 8) is a phenomenally constructed wearable artwork by Calder that embodies the use of line. At the cuff (top) of the bracelet, vertical solid and straight lines create a conceptually thick cuff. The curvature immediately below the straight lines on the cuff starts breaking away from the angular thick top lines to a thinner, curved line. Below that is the whimsical segment that resembles a spoon-type shape. That shape has been flattened and elongated. It has also been slightly curved in the linear quality of the cuff. The forms constructed through the cuff are primitive; they are basic shapes such as circles and ovals. The circular jump rings are connected through a slight banding that links the rings together.

Light is playful on this simple metal that Calder incorporated in his work. Again, Calder was known to use only simple and basic materials that did not have a nominal value. Silver, a highly reflective material, bends and plays with light and captures light through reflection and shadows. The bracelet's shape would cast shadows that would play across the hand of the wearer, but the simple reflections within the cuff would also exemplify contrasting light within the wearable art. The cool tones of the silver complimented the primitive design quality of the bracelet better than the warmer tones used more in Calder's jewelry.

The roughness of the metal being flattened between a hammer and an anvil leave marks on the silver in this cuff. There is a natural texture through those imperfections, also felt in the wrapping of the wire that was then flattened on the cuff. The surface was another way to confirm

the homemade quality of Calder's work. The element of space is noticeable through depth, overlapping, and even different perspectives. The continuation of the vertical wrapping on the cuff creates a pattern through repetition. Calder was not one to use tools to smooth out the imperfections of his jewelry; instead, he left the scratches so that others that viewed the work would not doubt that it was a one-of-a-kind, handmade wearable art.⁷⁹ All of the elements in the design impart a sense of unity, one of the design principles in art. There is an equilibrium to *Drop Bracelet* (Figure 8) that is not a common manifestation in the work of Alexander Calder. The mass and volume of the bracelet are similar to other works of art created by Alexander Calder. Calder's work had a weight to it, as most work that borrows inspiration from Neolithic and primitive art movements. The construction methods also assist in the feel of age with the wearable art. Functionally, the bracelet is a wearable item created by a non-jewelry artist. The techniques of construction, the façade, and the final artwork all blend into an absolute art that is irrefutably Calder. Alexander Calder's art fused ancient styles and modern materials to create an artwork, either wearable or installable, that would be unforgettable. Calder was a master of all the elements of art and design principles and used these methods to create work that would place him in the firm title of father of wearable jewelry.⁸⁰

In 1938, Calder created a special gift for his closest art world friend, Peggy Guggenheim. The earrings (Figure 9) were made as a gift, as Calder was known to do for his immediate friends and family. Just as before, Calder created these sculptural earrings out of simple materials, in this case, brass and silver wire.⁸¹ These earrings (Figure 9) measured three inches by over six inches

79. Celine Cunha, "Drop Bracelet," Alexander Calder (1898-1976) (Christie's), accessed April 10, 2022, <https://www.christies.com/en/lot/lot-5932519>.

80. Barnebys, "The Imaginative Jewelry of Alexander Calder: Barnebys Magazine," *Barnebys*, February 28, 2019, <https://www.barnebys.com/blog/alexander-calder-imaginative-jewellery>.

81. "Earrings for Peggy Guggenheim: Work of Art: Peggy Guggenheim Collection," Work of art | Peggy Guggenheim Collection, January 1, 1960, <https://www.guggenheim-venice.it/en/art/works/earrings-for-peggy-guggenheim/>.

in width. Where there are other earrings in the Calder collection, these were heavily reminiscent of his works in mobiles. There had been nothing created like the earrings that Calder prepared for Peggy Guggenheim at that period in the Surrealistic art movement. While other artists, Miro, Dali, and Picasso, created jewelry, none resembled what Calder made.

The provenance of the jewelry was straight from Calder to Guggenheim; then, it ended up as part of the Solomon R. Guggenheim Foundation, where it was acquired thanks to funding from the Hazen Polsky Foundation, Minmi L-J. Howe, Benjamin B. Rauch, and a few other donors in 2011.⁸² The earrings have traveled extensively for different exhibitions since the original show in 2008 for Alexander Calder's jewelry. They are currently on display (Figure 9) at the Guggenheim museum in New York City.⁸³ The artwork was intended to be viewed on the body (Figure 10) but currently is on display on a wall; this intended viewing is not of the adorned variety. The techniques used to create this jewelry and the mediums used were in typical Calder fashion — handmade, beat with a hammer, twisted with pliers, and made from plain metals that were unadorned with jewels. While these earrings were small considering the scale of some of Calder's mobiles, they were significant as a pair of earrings. Guggenheim wore her hair short, so the earrings were on full display when she artfully beautified her body.

The work resembled mobiles made by Calder with pure movement and playfulness in the diminutive size of a pair of earrings. From the hook downwards to the bottom of the earrings, they are comprised of six bar-like extensions. Each different horizontal extension looped into the one underneath through twists that continued to the next extension. They were abstract and non-representational. No one could doubt that Calder was the creator of these impressive earrings upon viewing them.

82. "Earrings for Peggy Guggenheim: Work of Art: Peggy Guggenheim Collection," 1.

83. "Earrings for Peggy Guggenheim," 1.

The earrings (Figure 10) are referred to as the earrings for Peggy Guggenheim; they are not christened as many other pieces of art are. Instead, they are untitled. The use of line is prevalent in the straight, curved, angular, and even flowing mixture of strings. From the fishhook ear wire that pierced the ear, the first piece of metal was flattened by a hammer and anvil; all of the subsequent lines in the earrings are created in the same manner as the earrings widen from the center point, the increase in thickness from the more miniature connectors to the much larger flattened wire regarding the ends of each portion. The shape fashioned from the top of the chandelier earrings is an inverted pyramid. They are wider at the initial point and become narrow and smaller the further down the earring. Movement from the earrings played with light and reflection as they moved. These earrings were assembled with pivoting segments that moved with Peggy's motions. The brass would reflect light, and the earrings' movement would catch the light, causing attention to be drawn to them. They also created heavy shadows, as observed in a picture of Peggy wearing these earrings (Figure 10). The texture was not only actual but repeating on these earrings. It was palpable through the abrasion marks and fabricators marks on them that Calder did not bother to remove the marks, instead of leaving them discernable to reaffirm the homemade impression of these wearable art pieces.

Overlapping many different perspectives, these earrings used motion as one of the main elements of this art. As with the other elements, Calder used texture to create worn and abraded metals patterns to enforce the simple creations. The wearer could feel work-roughened pieces as they moved against their skin. There was an authentic texture, not just an implied one.

Approaching the principles of art, the balance of both symmetrical and asymmetrical types is present in the same object. The presence of movement changes the equilibrium of the earrings. The mass of the earrings assists in the rotation of the individual staggered segments. The totality

of the elements and principles combine to create an arresting and distinctive wearable oeuvre easily associated with their designer, Alexander Calder. Calder was successful in this creation as the earrings are miniature mobiles on a much smaller and respective scale. The wearable movement was stringently connected to an artist's original art and imparting their panache into wearable art.

Another distinctively different necklace (Figure 11) that Alexander Calder created was constructed around 1940. The collar is non-representational and abstract; however, it projects the sense of an African design. The necklace's bone-like structures attached as links recall non-Western prototypes in some primitive cultures.⁸⁴ The necklace is similar in construction to many, if not all, of Calder's works. Calder again uses inexpensive, simple wire and metal to construct a piece of art that he would sell for under twenty-five dollars at most galleries in New York. This necklace would hang from a neck and lay flat against the wearer as opposed to of *Jealous Husband* (Figure 7). The length of the necklace and the build would allow it to lay flat and rest as a collared necklace. The necklace's provenance is unknown mainly from when it left the Perls Gallery in New York and when it appeared in possession of Muriel Kallis Newman in 1981. It is believed that she purchased the necklace directly from the gallery and then gifted the necklace in 2008, before the significant reflective show of Calder's jewelry. The artwork is now in possession of the Metropolitan Museum of Art and has traveled extensively at different shows since the interest in wearable art became popular after the productive reflection of Calder's art. This necklace (Figure 11) is presently not on view at the museum but is included in a revolving viewing with many of the galleries' possessions.⁸⁵ The technique is similar to that of other Calder jewelry. It is hammered, flattened, and linked together using simplistic metals that professionally trained jewelers did not often use.

84. "Necklace," Metmuseum.org (Metmuseum.org), accessed April 10, 2022, <https://www.metmuseum.org/art/collection/search/495569>, 1.

85. "Necklace," Metmuseum.org, 1.

The necklace is not symbolic, but it is similar in appearance to that of a bone necklace from African designs. The necklace is now displayed on a stand or hanging on a wall instead of present on a body where it would lay differently along the body.

In this specific Calder production (Figure 11), the shape, similar to that of a chicken femur bone, is repeated thirty-nine times in succession. Line, prevalent in Calder's work, is front and center. The silver, slightly tarnished appearance of the metal also lends an air of primitivism. Light reflects from the surface of the necklace. The glow created by the light is dimmed due to the type of actual texture that Calder applied to the metal. The natural tarnish with silver also creates an implied surface visible through color. The tarnish is a warm tone on an otherwise shiny cool silver. The spacing created by linking the femur-like metal is exact and creates a consistent repetition as the same shape is repeated around the necklace. There is a unity with the form; however, there is a difference in the size of each segment of the necklace. The femur-like shape is smaller where the necklace would fit against the base of the neck in the back and gradually gets more prominent towards the focal point, front, and center. The balance is weighted towards the front of the necklace and is asymmetrical; however, from side to side, the necklace represents perfect symmetry. Proportionally, the necklace's weight would settle forward as the mass of the necklace is front and center. The function of wearable art is understood as it resembles a necklace and, even without being on a person, is visually identifiable as a necklace. The repetition of the simple shape creates a rhythm that is prominent in all of Calder's works. The heavy-handed design with bulky simple metals became an attraction to all involved in the wearable art movement.

In 1958, Calder continued working with his wearable art as he influenced many other artists; Miro, Picasso, and Dali were all known to take inspiration from how Calder incorporated his designs into reduced, wearable pieces of art. February 19, 1958, Alexander Calder created a

one-of-a-kind brooch (Figure 4) for his wife, Louisa.⁸⁶ Calder made the spiral and wave brooch out of gold and steel wire. The completed pin was then stamped with the Roman numerals that represented Louisa's birthday date of February 19, 1958. Calder gained inspiration for the design from the Neolithic spirals common in history. Similar coils are found throughout Calder's plans, as these were some of the most significant influences on Calder. The pin went to Louisa, where it remained, and became part of the Calder Foundation after her death. Currently, this work of art belongs to the Calder Foundation and is not on display at any location. It was a part of the Calder Jewelry show that toured multiple locations in the late 2000s.⁸⁷ This pin was constructed as many of Calder's other items were by hand using a hammer, pliers, and an anvil. Calder would flatten plain wire that was rarely valuable. The brooch (Figure 4) for Louisa was an exception as Calder made sure to use actual gold wire that he then flattened and spiraled to form the exquisite shape that was gifted to his wife. Just as with other pieces of wearable art, Calder made sure that the maker marks were visible in every segment of the brooch.

As with most of Calder's jewelry, the brooch is non-representational and abstract. The aspects that are most emphasized are the spirals and the date inscribed. The dominant element is the line created with the wire. The brooch would have typically been used to secure a scarf or on the upper section of the chest.

A line has always been one of the principal elements that Calder manipulated. Calder used straight, curved, flowing, and thick lines in this brooch. The brooch (Figure 4) is over five inches long and over two inches wide. The top of the pin is a gently arched start of a spiral, then moves into waves of gold that end at the bottom with a solid spiral. Inside the circle on the second loop,

86. "Unmistakably Calder," *Antiques And The Arts Weekly* (Norton Museum of Art, February 19, 2008), <https://www.antiquesandthearts.com/unmistakably-calder/>, 1.

87. "Unmistakably Calder," *Antiques And The Arts Weekly*, 1.

the engraved date was emblazoned onto the precious flattened gold. Calder made his pins to fasten his brooches; he did not incorporate anything into his jewelry that was not made by his hand. The shape is primordial and one that was prolific in Neolithic Irish art. Newgrange's kerb stone number one incorporates multiple spirals over every inch of the stone.⁸⁸ The spiral is one of Calder's primary shapes for this specific brooch.

Light plays over the surface with a reflection as the metal is a smooth gold. The warm color of the pin lends to the warmth indicated with the gift to Louisa, and it is more profound than just the warm tones of color. The texture of the brooch is felt. It is also implied with the shadows and the physical flattening process of gold. As with prior pieces, Calder did not smooth out the maker's marks that cover the gold wire where the hammer marked up the work of wearable art. The changing of shadows and movement is connected to it being wearable art; therefore, the shifting of views occurs because it is physically shifting as the wearer walks and moves. Being displayed on a flat surface does not lend the viewer the appropriate movement and shifting of light.

The balance of the brooch (Figure 4) is disproportionate and weighted due to the mass of the pin being at the nethermost point. The mass would shift if the wearer changed the direction of the pin on the body. There is no permeant display direction as it can be manipulated due to placement. The emphasis is created where the eye is drawn to the large spiral towards the end of the pin. The flattened piece is not massive, nor does it have a significant weight. It is smaller but has a solid rhythm that is started in the wave-like section of the pin into the arched start of a concentric spiral. The piercing pin that connects to the brooch in a spiral at the base is made from simple steel. Ultimately, Calder would return to using the spiral for most of the jewelry he would create for his wife, Louisa.

88. Stout, 45.

Hair Comb (Figure 12) is one of the more unique pieces created by Calder. The wearable art was constructed out of gilded brass and was made circa 1954.⁸⁹ It was gifted from the artist to Zabeth Davidson, a friend of the Calders they would stay with during one of their journeys through Saché, France.⁹⁰ The Davidsons would become part of the Calder family as the Calders moved next door to them in the Loire Valley in France. Sandra, Calder's daughter, would marry Jean Davidson, thus cementing their involvement with the Calders. Later, in 1967, Zabeth would gift the comb to Kristen Olson from Portland, Oregon. It would become the Oregon College of Art and Craft property in 2009.⁹¹ *Hair Comb* was auctioned at Bonhams on November 14, 2018, for \$16,250.⁹² Like other Calder pieces, this one was constructed with the simple metals he pioneered in jewelry making. The unpolished surfaces and scratch marks from his pliers are still present as Calder refused to polish up his art pieces, showing his direct hand in creating each of his works. *Hair Comb* (Figure 12) is a great reflection of all of Calder's talents to seamlessly sculpt primary wire into remarkable and highly sought-after hair adornments. The placement of spirals within this comb elicits a memory of his other art, mobiles.

Hair Comb (Figure 12) is over six inches tall and five inches wide.⁹² *Hair Comb* would have slid into an updo on its wearer or could have been placed at any point of a finished hairstyle. The piece would have extended above the insertion teeth into a woven segment with tight twists appearing similar to a weave. At the end of the eight segmented wires combined to create this wearable art are eight tightly wound spirals. Again, these spirals were prominent in most, if not

89. "Hair Comb: Alexander Calder: Jewelry for Sale by Alexander Calder," Archeus Post-Modern (Archeus), accessed April 10, 2022, <https://www.archeus.com/artists/art-for-sale/calder-hair-comb>, 1.

90. Laurent Davidson Studio, "Alexander Calder," Laurent Davidson (Laurent Davidson, March 26, 2021), <https://www.laurentdavidson.com/blog/alexander-calder>, 1.

91. Laurent Davidson Studio, "Alexander Calder," 1.

92. "Hair Comb: Alexander Calder: Jewelry for Sale by Alexander Calder," 1.

all, of Alexander Calder's creations. The warmth of the color would have shone in the lights. Shadows would have been cast on the wearer from the height and formation of this fantastic piece of wearable art.

The line will always be the primary element that jumps at the viewer of any Calder creation. This hair adornment is a blended creation of multiple types of lines; straight, curved, angular, flowing, vertical, contour, thick, and implied lines. The comb's root is the teeth created with eight strands of brass wire. Moving upward to the top of the comb, three sets of two wires are spiraled together and then woven upwards for three layers until reaching the utmost top of the comb. At the top, each wire is separated and then tightly coiled into bronze age spiral motifs. All the different shapes constructed from the comb result in what could only be considered a Calder original. Light plays on the unpolished surface of the comb, gives the illusion of reflection, and casts shadows onto the hair of the wearer. The color is a warm, yet not shiny, bass. The texture is rough and worn from the teeth on the pliers that Calder used while creating this jewelry comb. The hair adornment is not polished; as with other Calder pieces, the maker's mark remains to remind the owner and wearer that this was handmade. Calder made every piece by hand and refused all manufacturing contracts. The handmade creations that were not mass-produced elevated the status of the Surrealism adornments. Calder declined to participate in any manufacturing contract, afraid it would take away his creativity and ownership of his creations.⁹³

The motion of the art is directly linked to the person that is wearing the comb. The negative space created in the woven segments of *Hair Comb* (Figure 12) also lends different views of the piece as it moves around on the wearer. The use of the elements within the art creates unity; all work together to produce what is an extraordinary piece of wearable art. Balance is visible in both the symmetry and asymmetry of the art. While the artwork has balance, it is both symmetrical and

93. "Hair Comb," 1.

asymmetrical, depending on the viewing point. Most of the comb is considered balanced with an even number of coils and wires used to create the comb. The rings atop the comb are also concentric spirals with the same number of loops on each piece. The object's weight seems to center at the very top of the comb; the bottom teeth of the comb would not be visible when correctly displayed on a person. The shift of viewing from a flat surface to physically on a person also changes the mass and scale of the figure. The hair hides parts of the comb when worn, making the object appear smaller than it would if sitting on a table or a wall display. The item's functionality is also easily determined by the appearance of the teeth on the comb.

The artful comb aids in linking Calder directly to the surrealist movement and that of the father of wearable art.⁹⁴ Calder found encouragement for his creations from his fellow surrealists, especially seen in his use of wire throughout his compositions. The sense of movement is embedded as spirals are present in almost all his art. Calder selected this bronze age motif as his talisman, and viewers would see the reappearance of this form throughout the breadth of his work. For over eighty years, many wearable art pieces have not been viewed on a person. Not wearing or handling the art has helped preserve the art's quality. Louisa Guinness is one of the few owners of Calder jewelry that has photographed much of her collection on models, allowing the viewers to visualize the actual appearance of what Calder intended with his specialized jewelry.

Another famous recipient of Calder's generosity was Jean Lipman, the editor of *Arts in America* for over 30 years.⁹⁵ Jean Lipman tells a story of how Calder visited her at her home office and noticed a specific stone that Ms. Lipman had on her desk. Calder asked her if he could have the rock, Lipman generously gave up one of her prized stones.⁹⁶ Calder returned her stone after

94. "Hair Comb," 1.

95. Rower, "Calder and Lipman," 55.

96. Rower, 55.

reconstructing it into a brooch (Figure 13) surrounded by spirals and encased in wire (fig. 7). Calder's grandson, Alexander S.C. Rower, discussed the importance of the Lipman family to the Calders by providing details about their friendship and how this gift was a start to a solid friendship that would last a lifetime. The provenance of this piece is unknown since the gift was given to Jean Lipman. The pin was constructed circa 1960. The material is stone, brass, silver, and steel wire and is approximately four inches square and almost an inch in depth. The same techniques that Alexander Calder is known for are prominent in this specific work for Lipman. The center of the brooch is (Figure 13) a found stone. Lipman acquired and kept the rock on her desk in her office at her home.⁹⁷ Calder, using three pieces of brass wire and silver and steel wire, assembled a brooch that has all the critical elements of Calder wearable art. The use of bronze age spirals, twisted wire, and caging of the stone give this piece of work an exquisite yet straightforward feel.

There are multiple lines: straight, curved, flowing, vertical, contour, thick and thin. Some of the most noticeable lines are the ones that create the spirals. Each point of the stone has a set of coils. The stone is a triangular segment of rock, and each corner ends with two spirals curled inwards, facing the twined pieces of brass wire. Calder has flattened the wire at the ends where the coils form, and the wire before the ends is in rounded, standard form. Each set of wires meets in the corner and has four twists that lead to the coils. The stone was set on top of the frame of wires and then wired inwards onto the frame using silver wire. Calder was not a jeweler; he did not use solder to finish pieces as they were twisted together to finish segments. Calder then used some steel wire to create the piercing pin that secured the brooch onto the material of the wearer. The shape changes from an inorganic triangle to flowing organic forms in the coils of the spirals at the end. The wire also evolves from regular to flattened square wire formed into the spirals.

97. Rower, 55.

There is a contrast between the materials that enhance each other. Light and value come to focus with the flat value of the stone in comparison to the shine of the unpolished metal. The stone is also wrapped in silver wire to fasten it to the framing. The framing reflects light, and the color of the material depends on where the brooch is placed. The reflective quality varies as the wearer will inevitably wear different colored clothing. The texture varies in the other materials that Calder included in this pin. The stone has a naturally rough surface as it is non-tumbled stone. The texture of the wire is marred with marks from Calder's pliers. The mixture of the anvil and hammer used to flatten the endpoints of the spirals also leaves scarring on the surface of the metals. Space is created through the depth and overlapping of the stone and metal. The placement of the brooch (Figure 13) also changes the perspective of the pin.

The angle of the view changes the appearance of balance. If viewed on a table or wall, the balance is symmetrical. When viewed on an individual, the object's movement changes the perception of balance. Since this is a three-dimensional art, it also has a mass. This brooch is almost an inch thick, meaning that it has an actual mass. The function of the brooch is noticeable, as is the pin that secures it to clothing. Calder was known to keep the weight of his works light so that it would increase movement. The same can be said of his jewelry. While Calder's work has substance, it is airy with lightweight metallic wire. Even his massive mobiles were light to allow for movement. Each third of the brooch ends with the same appearance, spirals at the end, twisting towards the rock, and a triangular segment of the stone is held inwards with a silver wire. The wire also repeats the use of a triangle shape as it segments the already triangle stone into three separate triangles. The repetition of spirals unites the artwork, and the way they are angled keeps the viewer's eye repeatedly returning to the stone set in the center.

Calder does not use the usual techniques, which makes his approach to his jewelry artistic. The artwork he created in his mobiles and stabiles is still easily associated with more minor works like his jewelry. Even on a smaller scale, the repetition of patterns and materials connects to the more significant artworks. The brooch's (Figure 13) style is reminiscent of the surrealist movement and is a prime example of wearable art. Calder creates these works throughout the twenties until his death in the seventies. The breadth of his work secures his placement in the Surrealist movement. Calder also is considered the father of wearable art as his work precedes that of all other Surrealists. Calder designed a necklace (Figure 14) for his mother in 1930, and it is currently owned by the Calder Foundation. The following jewelry piece, the necklace for his mother, was created before any of the ones previously mentioned.

While Calder was traveling with his family, he spent time in Calvi, Corsica gathering pottery fragments and creating pendants out of slivers of ancient pottery. The loop on the chain is made from a cord and measures almost sixteen inches. Dangling from the necklace are eight different pendants constructed from brass wire and found ceramic shards. The connector at the top of the cord is also a custom Calder. The wires are spiraled, as many of his later works will be. Each shard is caged into the brass wire differently; each piece is contained within the wire. The wire hugs the form of the fragments, each one unique in its own way. Calder uses cord segments to attach each wire-wrapped pottery piece to the cord of the necklace. This necklace predates most, if not all, of Calder's jewelry. It once resided with his mother, then passed on down to Calder when his mother passed. The Calder Foundation has, in some manner, owned this piece since it was created. This necklace (Figure 14) is older than much of Calder's work; however, it still showcases the bronze age and Neolithic imagery of spirals. Calder was dedicated to claiming the spiral shape, as evident in his work and how he connected the different segments in all types of his

works. Coils and overlapping twining wire became famous in his career and the Surrealist movement. The examples that the artists encountered in Europe show the repetition of patterns.

The work would have laid along the neckline as close as a collar. The short length would have made this necklace choker-like. The dangling pieces of pottery would have been visible as they are not small; overall, this is a statement necklace. The artwork is non-objective as other Calder pieces often are and show a beautiful mixture of sizes of coils on each piece. Calder sent this home to his mother while traveling across Europe and other regions of the world. While traveling, his technique was in its formative stages as a jewelry artist; each twist and turn of the metal can be viewed as Calder had a handmade texture to every object. The elements that are the pendants range from two and a half inches to only slightly over one inch.

Line, as always, is a pertinent part of all of Calder's work. The necklace consists of curved, angular, flowing, contour, thick, and implied lines. The cord itself is not a straight piece of thread but shows the consistency of twisted segments. The pendants are curved and spiraling and have contour lines around the wire. In between many wrappings, implied lines are created when one or more lines are close. The shapes are inorganic and organic combined and are repeated throughout the necklace. Across each sliver of the pottery is steel wire that Calder used to cage the pieces into the frame he made from brass wire. The caged wire creates the organic lines around each inorganic segment of man-made pottery shards. Each shard is made from each of the antediluvian ceramic pieces' fracturing. Calder stacks them on the necklace, leaving the vastest slivers of pottery in the center of the necklace while the smaller pieces are located near the topmost of the chain. Light replicates off of the metal sectors of the necklace as the brass wire is left in its circumnavigated form and has a minute change in composition as Calder does not compress any part of this wire.

The dynamic colors originate from primaries, blue and yellow tones in the gold. The metal is the cool tones in ancient pottery shards mixed with the warm tones of the metallic wire. The texture on the edges of the pottery is actual and repeated in each pendant cascading off of the necklace. The wire appears to be less marked than usual in Calder's work. The wire seems to have been left rounded; fewer plier marks were made as it was manipulated less than in his later works. Each shard is visible, even with the wire containing them in its form. The motion would be in existence if the necklace were worn. There would be no movement as it sits on the counter or is suspended in a gallery. The movement is essentially dependent on the object being used in its normal function as jewelry.

The unity present in this wearable art is consistent with the repetition of the use of shards of pottery. Each necklace segment has variety as no two are the same; however, a similarity brings the chain together. The balance is asymmetrical throughout the piece. There are different sized spirals, pottery, and frames throughout the necklace. The necklace has a visual weight consistent with mass in a three-dimensional object. The number of additions to the chain instead of a simple pendant gives weight to the necklace. There is a rhythm created in the spirals on each pendant. The use of a shard of ancient pottery in each necklace segment is also repetitive. The use of twine to attach each piece of wrapped pottery to the necklace is consistent throughout the article and aids in repetition. The object's functionality is observable as it is a necklace.

The reuse of objects and the inclusion of metal make this one of the first wearable surrealist art pieces. The work has touches of influence from Miro and Dali through color and primary colors of pottery shards. The spiral inclusion shows how the different bronze age motifs have influenced Calder as he was exposed to varying artworks from the African countries. His exposure to

Surrealism occurred while he was traveling in Europe and interacting with others present in the movement of Surrealism.

One unique wearable artwork that Calder created was one of the only ones that had been cast. It is a ring (Figure 15) designed for Albert Fenner Milton as an engagement ring for Catherine Higgs in 1964.⁹⁸ Albert Fenner Milton was the son of one of Calder's closest friends and neighbors, Albert Fink Milton. The Milton family had Burmese ruby stones that were a part of their family collection, and Calder set the rocks in a malleable eighteen karat gold spiral. There is yet another spiral to be seen in this unique creation of Calder. The repetition of the circle in all of his work shows his connection to the design style of the time. The wearable art is now in possession of an antique dealer and collector, M.S. Rau, from New Orleans, Louisiana.⁹⁹ Mr. Rau noticed the uniqueness of this piece of art as Calder typically made metal pieces from wire, and very few possess set stones of any kind. The possession of stones and hammered gold make this Surrealist piece an outlier to even the great Calder. Rau listed the ring for Higgs Milton herself.¹⁰⁰ The unique eighteen karat gold hammered ring with fifteen karats of cabochon rubies is currently listed at \$138,500.¹⁰¹ Part of what makes this ring (Figure 15) unique is its construction. It is not a typical Calder, as stated earlier. The casting and the number of karats make this an exceptionally rare ring for Calder to have created.

The ring is best described as a simple spiral with an underside of a thick band of gold. The top has twelve large cabochon rubies embedded into the hammered gold. The fact that Calder left his marks on the hammered gold is one of the visible connections to a Calder art piece. Another,

98. Amy Elliot, "M.S. Rau Acquires Rare Ruby Ring by Alexander Calder," JCK, April 19, 2021, <https://www.jckonline.com/editorial-article/m-s-rau-acquires-rare-ruby-ring-by-alexander-calder/>, 1.

99. Elliot, "M.S. Rau Acquires Rare Ruby Ring by Alexander Calder," 1.

100. Elliot, 1.

101. Elliot, 1.

the presence of a spiral, seals the knowledge that this work is a valuable Calder. Since this is an outlier of his regular work, the ring's value is exponentially higher than other works by Calder in the wearable art field. The ring is approximately an inch in width and stands about half an inch off the ring finger.

The element of line is present as it is present in all of Calder's creations. There are many different types of line current in the ring: curved, flowing, contour, and thick lines. The basic hammered gold shape is that of a spiral. That would be a curved line that wraps around the finger to create the band and ends on the top of the finger, making the thick singular spiral. The spiral flows across the top of the finger in a heavily textured hammered gold. The lines contour to the finger and are wide as they spiral across the ring. The shape of the ring is organic and yet ancient with the presence of the spiral. The light that plays off of the ring is that of contrasting reflections off of the non-polished hammered gold. The gold tones in the ring are as warm as the Burmese rubies. The rubies are set on the top of the spiral, following the thick lines. The texture on the top of the ring is rough and natural, as Calder did not clean up or polish most of his maker marks on the metal. The ring's band does appear to be smoother than the top where the rubies are set into the ring. The spacing in the ring is particular when it comes to the rubies. The largest ruby is the center of the top of the spiral. The rubies spiral outwards toward the outside of the loop; they decrease in size. Most miniature cabochons appear just at the edge of the hammered gold. The ring suddenly takes a turn in texture to smooth that would have had to have been buffed into a smooth finish. The smooth finish was utterly inconsistent with the workings of Calder and must have been a request or consideration from Calder. The spiral gives an implied motion as the eye travels from the center of the coil to the exterior, following the decreasingly smaller rubies. The repeated use of Burmese rubies creates a unity of color and pattern. The shape of the rubies is also repeated as

they are cabochons. The variety in the wearable art is the sizing of the cabochons—the texture of the ring changes, which also adds variety to the surrealistic piece. Balance is asymmetrical and changes as the ring follows the spiral from the inside outwards. The emphasis is created from the center cabochon as it is more prominent, and the rough texture on the top of the ring contrasts with the smoothness of the rubies. The ring has mass and would be higher than a typical set solitaire from a registered jeweler. The ring spans the width above the knuckle and stands above a flat ring. There are no measurements on the weight of the actual ring. The rhythm is created by repeating the rubies and the spiral pattern.

The uniqueness of this ring (Figure 15) raises many questions that do not acquiesce to Calder's methods. It is debatable how much of the design could have been Calder and what suggestions were that of Milton. Calder was known for the rough texture of the spiral in this unique ring; however, the transition to smooth on the band raises questions as to aesthetic or need. Would Calder have filed the band simply to make it feel better as it was worn? Physically, the smoothness would make the ring more tolerable to wear. The rubies and the hammered setting also appear to be Calder's choice; however, was he commissioned to produce the call, or did he offer to make it for a friend? The ultimate reasoning for the smooth band would be a result of wearer comfort. The roughness of the texture on the band would have caused Ms. Higgs-Milton discomfort.

Analysis

The analysis of the work using formative assessment shows the power of the artist as a jeweler. This changes the status of jewelry to an art form and revitalizes jewelry making in general. Calder encouraged others — Miro, Picasso, Dali, and Man Ray — to participate in the field of wearable art. The high participation in this separate style of jewelry set it apart from traditional jewelry. The lack of welding, traditional, and expensive stones and metals made this a separate

genre. The fact that the jewelry was largely created during the Surrealism movement also connects this field of study to that of Surrealism and wearable art.

Much of the literature available to the masses revolve around the individual artist and not their influence and contributions to that of Surrealism and wearable art. The fact that researching this evolution in jewelry is difficult also aids in the knowledge that it is not identified correctly as wearable jewelry. Even with the participation of famous artists from the period making these items during that period, there is a vast amount of missing information. The struggle is because Calder did not view his jewelry as separate from his other art. Researching this topic required immersion into the field of Calder in general.

The ability to discuss the historical context that Calder used in his jewelry also helped connect that to his breadth of work in art. The level of collection and the numerical amount for his jewelry items elevate the wearable art from just the field of jewelry. The collectible quality and the lack of items also have raised each piece's value, which aided in the raising of the work from jewelry to art.

Existing literature does not separate wearable art from typical jewelry, nor does it separate wearable art from traditional art. In the process of research, acquiring information prior to the 2008 reflective show on Calder's jewelry was near impossible. All of the objects constructed by Calder were grouped together, without there being a division such as his stabiles and mobiles received.

After the showing held in conjunction with the Calder Organization, the awareness of the jewelry has been brought to light. Prior to this, many researchers, even in the art field, were unaware of the magnitude of jewelry that Calder created during his lifetime. The exhibition was the start to the awareness of Calder's wearable art and the start of a movement that is still flourishing today.

Conclusions

The theoretical implication of these findings should result in more research conducted on other artists and their influence in following the wearable art movement. Many of the patrons of these artists have donated their wearable art to major museums such as the Guggenheim, the Met, and the Museum of Modern Art. The donations are also linking artists to the movements that have long been household names in the field of art. The fact that many of these items have been created by famous artists raises their monetary value through connection of name. The research conducted should raise the awareness of jewelry as an art form as opposed to jewelry as jewelry. Famous artists' participation in the creative era of wearable jewelry and the patrons that owned these pieces should increase awareness of this art form.

The connection to the historical values and the elevation of jewelry to the level of an art form have been secured through the research conducted on this subject. There is more research that can be conducted on different participants of the wearable art movement that would aid in the elevation of wearable art from jewelry to an art form. The contributions of this thesis hold value as the patrons, artist, and current locations all assist in proving that this is not just jewelry, but a different type of art form.

The limitations of this project reside in the fact that many of the pieces of art are in private collections and the loss of travel and interactions with museums have become limited due to social constrictions currently occurring. Viewing actual items would have increased the understanding of form as pictures are not completely accurate. Also, viewing the items as jewelry and on a person would have increased the understanding of how these pieces would have been worn.

Relationship of new knowledge to the existing research aids in the elevation of jewelry as an art form. The methods of assembly, the materials used, and the general lack of priceless gems

all culminate into a new/different era of jewelry/art that should be in its own category. The category of wearable art separates from jewelers as the creation methodology is drastically different from the artists that assembled their work. The wearable art also differs from the art that each artist, specifically Calder, created. The result is wearable, not to be hung as a mobile or viewed standing on the ground like a sculpture or stabile. The wearable art becomes part of the person. Thus, the person becomes part of the exhibition.

In conclusion, wearable art elevated jewelry's status and became its division of art within the fine arts community. Calder's influence can still be felt as pieces come from private collections and emerge in the auctions at some of the largest auction houses in the world. His influence continues as collectors such as Louisa Guinness hold shows specifically featuring wearable art. Ultimately, Calder, the father of mobiles, is also the father of wearable art.

Figures

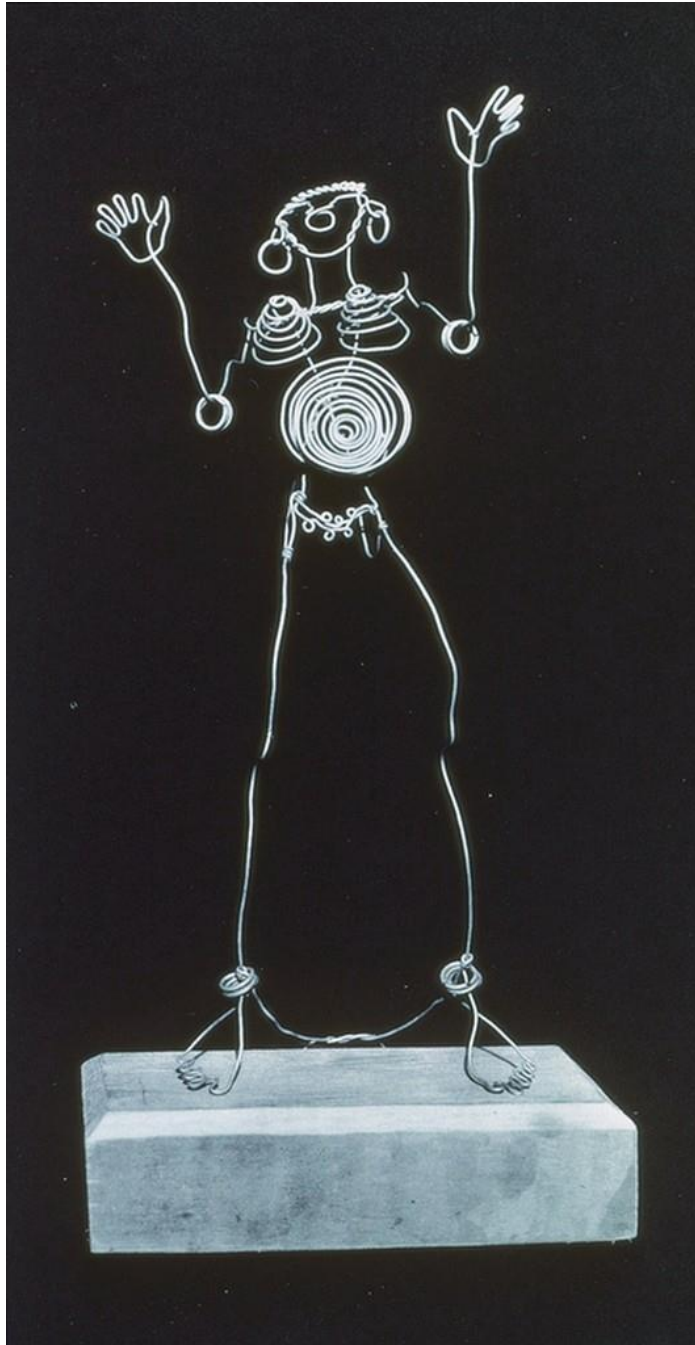


Figure 1. Alexander Calder, *Josephine Baker*, 1926, wire. Calder Foundation, New York City, NY.



Figure 2. Alexander Calder, *The Circus*, 1926-1931, wire, 54 x 94.3 x 94.3. Whitney Museum of American Art, New York City, NY.



Figure 3. Alexander Calder, *Wedding Ring*, 1930, Gold wire, 13/16 x 7/8 x 1. Calder Foundation, New York City, NY.



Figure 4. Alexander Calder, *Anniversary Brooch*, 1958, Gold and Steel Wire, 2 ½ x 5 ¼. Calder Foundation, New York City, NY.



Figure 5. Alexander Calder, *OK Brooch*, 1938, gold wire. Private Collection.



Figure 6. Alexander Calder, *Miro Ring*, 1930, brass wire and ceramic, 1 ½ x 1 ¼ x 1. Private Collection.



Figure 7. Alexander Calder, *The Jealous Husband*, 1940, Brass wire, 14 x 16. The Metropolitan Museum of Art, New York City, NY.



Figure 8. Alexander Calder, *Drop Bracelet*, 1940, $2 \frac{3}{4} \times 2 \frac{1}{4} \times 3 \frac{1}{8}$, silver wire. Private Collection.



Figure 9. Alexander Calder, *Peggy Guggenheim Earrings*, 1938, 3 x 5.9, brass and silver wire. The Guggenheim, New York City, NY.



Figure 10. Alexander Calder, *Peggy Guggenheim wearing Alexander Calder Earrings*, Solomon R. Guggenheim Foundation. New York City, NY.



Figure 11. Alexander Calder, *Necklace*, 1940, 20 inches, Silver. Metropolitan Museum of Art, New York City, NY.

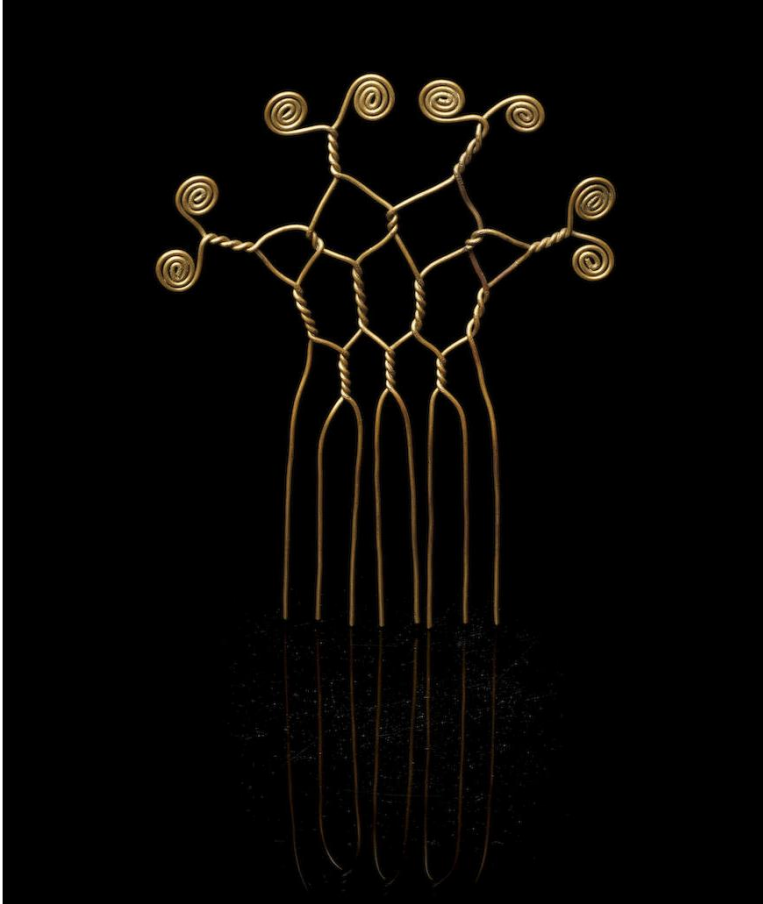


Figure 12. Alexander Calder, *Hair Comb*, 1954, 6 ½ x 5, brass wire, Private Collection.



Figure 13. Alexander Calder, *Lipman Brooch*, 1960, 4 x 4 ½ x ¾, stone, brass, silver, and steel wire. Private Collection.



Figure 14. Alexander Calder, *Necklace*, 1930, loop 15 $\frac{3}{4}$ inches, element: 2 $\frac{5}{8}$ x 1 $\frac{3}{4}$, brass wire, ceramic, and cord. Calder Foundation, New York City, NY.



Figure 15. Alexander Calder, *Higgs-Melton Engagement Ring*, 1964, hammered gold and 15 karats of Burmese cabochon rubies. Private Collection.

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