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FOR IMMEDIATE RELEASE

The Calder Prize 2005–2015

Alexander Calder
Darren Bader
Tara Donovan
Rachel Harrison
Žilvinas Kempinas
Haroon Mirza
Tomás Saraceno

4 February–5 March 2016
6 Burlington Gardens, London, W1S 3ET

Private view: Thursday 11 February 2016, 6–8 pm



London—Pace London is pleased to present *The Calder Prize 2005–2015*, an exhibition exploring the enduring impact of Alexander Calder through the work of six contemporary artists. The exhibition will be on view from 4 February to 5 March 2016 at 6 Burlington Gardens and will feature the work of Calder in conversation with the six laureates of the Calder Prize to date: Tara Donovan (2005), Žilvinas Kempinas (2007), Tomás Saraceno (2009), Rachel Harrison (2011), Darren Bader (2013), and Haroon Mirza (2015). A catalogue for the exhibition is forthcoming.

The exhibition coincides with *Alexander Calder: Performing Sculpture* at Tate Modern, which delineates the artist's transformation of sculpture from its historically static confines into a continually changing form that is experienced in real time. On Friday 12 February at 6:30pm, Alexander S. C. Rower, President, Calder Foundation and grandson of the artist, will discuss the exhibition with Achim Borchardt-Hume, Director of Exhibitions, at Tate Modern.

A maverick of modernist art, Calder rejected hierarchies of material, embracing industrial media including wire and sheet metal. His invention of the “mobile”, a term coined by Marcel Duchamp, in Paris in 1931 was among his most radical contributions, permanently transforming the landscape of art by introducing the concept of performativity as well as actual kinetic qualities into sculpture, engendering a redefinition of art beyond composition and material.

The Calder Prize 2005–2015 highlights Calder's profound influence on contemporary art, exploring his resonance on a generation of twenty-first century artists. The biannual award in the amount of \$50,000, which was inaugurated by the Calder Foundation in 2005, honours artists who have made exemplary work early in their careers that can be interpreted as a continuation of Calder's legacy. Though the six laureates work in different media, they share a passion for Calder's innovative spirit to

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envision new directions for sculpture. Their work hereby re-contextualises the scale of Calder's influence far beyond his lifetime.

A selection of Calder's large-scale works will be on display, including *The Tree*, 1960, *Boomerangs*, 1941, and *Trois Pics* (intermediate maquette), 1967. Standing eight feet tall, the spectacular black stabile is a maquette for the monumental version which stands in the centre of Grenoble, France. Created in celebration of the 1968 Grenoble Olympics, the piece evokes the three peaks surrounding the town. Other highlights include *Fawn* and *Snag*, two remarkable bronze works from 1944, and earlier works such as the untitled brightly coloured standing mobile from around 1942 that Calder gifted to his good friend, the artist Jean Hélion.

Calder's unorthodox approach to materials is a unifying thread among the artists, evoked in the work of the inaugural Calder Prize laureate Tara Donovan, who amalgamates readily available industrial materials into large assemblages evocative of natural forms. In her new sculpture, Donovan assembles Slinkys—in effect, coiled metal—into lively, undulating forms that seem biological or natural in spite of her material's industrial origins. Tomás Saraceno's *Trace G64 B213* and *Cumulus Filaments* similarly navigate forms inspired by nature, such as clouds and spider webs, to imagine new spatial relationships, architectures and modes of perception.



Žilvinas Kempinas reduces sculpture to pure, dynamic forms, using a fan to suspend and animate a looped strip of magnetic tape in *Flux*. This sense of dynamism echoes Haroon Mirza's performances, site-specific installations and kinetic sculptures, which complicate the distinctions between noise, sound and music, altering the function and meaning of everyday objects and sociocultural constructs. Haroon's work *Light Work iii* will be on view in the first floor gallery. Darren Bader's work *IOHEfU* and two with/and three question the relationship between form and content, much like Rachel Harrison's *Silent Account*, which investigates and deconstructs the conditions, attitudes and materials that inform how we understand sculpture. All six laureates contribute toward new definitions of sculpture, innovating new directions for art just as Calder did decades earlier.

NOTES TO EDITORS

Alexander Calder (1898–1976) is one of the most acclaimed and influential artists of the twentieth century. Calder's wide body of work includes sculptures, paintings, drawings, prints, book illustrations, jewellery, tapestries, and costumes and set designs for ballets and theatrical productions.

Born in Pennsylvania to a family of artists, Calder received an engineering degree from Stevens Institute of Technology in 1919 and moved to New York to enroll at the Art Students League in 1923.

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In 1926 he travelled to Paris, where he would periodically live and work until 1933, and where he created his fabled *Cirque Calder* (1926–31). After visiting Piet Mondrian's studio in 1930, where he was impressed by the environment-as-installation, Calder began experimenting with abstract constructions, exhibiting his first non-objective works in 1931. The following year he showed hand-cranked and motorised mobiles, marking the beginning of his development as a leading exponent of kinetic art. Calder remained committed to abstraction during the 1930s and introduced biomorphic forms into his kinetic sculptures, synthesising idiosyncratic methods and materials with abstract forms that recall Surrealist imagery. In subsequent years he refined his wind-driven mobiles, producing elegant, space-encompassing abstractions of gracefully bending wires. In the 1950s he began producing large numbers of stabiles—large-scale constructions made from cut and painted metal sheets—while simultaneously exploring new forms such as Towers (wall-based wire constructions with moving elements) and Gongs (sound-producing metal compositions first realized by Calder in 1933). During the 1960s and 1970s, Calder created colossal stabiles for public sites around the world, installing works of 45 feet and higher in many American and European cities.

Calder has been the subject of dozens of exhibitions at museums worldwide, including retrospectives at the Museum of Modern Art (1943), Solomon R. Guggenheim Museum (1964), Whitney Museum of American Art (1976 and 2008), and National Gallery of Art, Washington, D.C. (1998). Other recent venues include: Pushkin State Museum of Fine Arts, Moscow; Pulitzer Arts Foundation, Saint Louis; Fundación Jumex Arte Contemporáneo, Mexico City; Los Angeles County Museum of Art; Fondation Beyeler, Riehen / Basel; Leeum, Samsung Museum of Art, Seoul; Centre Pompidou, Paris; The Metropolitan Museum of Art, New York; The Menil Collection, Houston; Museo Nacional Centro de Arte Reina Sofía, Madrid; and Guggenheim Museum, Bilbao. In 2011 his monumental standing mobile *Horizontal* (1974) was permanently installed in front of the Centre Pompidou in Paris. His work is included in more than one hundred public and civic collections.

The Calder Foundation, a non-profit organization, was founded in 1987 by Alexander S. C. Rower, Calder's grandson, and is dedicated to collecting, exhibiting, preserving and interpreting the art and archives of Alexander Calder. The Foundation's projects include collaborating on exhibitions and publications, organizing and maintaining the Calder archives, examining works attributed to Calder and cataloguing the artist's works. With the Scone Foundation in New York, the Calder Foundation sponsors the biennial Calder Prize, a \$50,000 award to a living artist, and it also facilitates the donation of the artist's work to a major public collection. In addition, laureates are invited to complete a residency in Calder's atelier in Saché, France.

Darren Bader (b. 1978, Bridgeport, Connecticut) has recently had solo exhibitions at MoMA PS1, Long Island City, New York, (2012) and Kölnischer Kunstverein, Cologne (2015). Also in 2015 he was in residence at the Institute of Contemporary Art as part of its *fig. 2* program. His work has recently been exhibited in group shows at the FLAG Art Foundation, New York (2012, 2013); Palais de Tokyo, Paris (2013); Palazzo dell'Esposizioni, Rome (2013); and the 2014 Whitney Biennial. Bader lives and works in New York.

Tara Donovan's (b. 1969, New York) work has been shown in numerous museum exhibitions at venues including Corcoran Gallery of Art, Washington, DC (1999-2000); Hammer Museum, University of California, Los Angeles (2004); The Metropolitan Museum of Art, New York (2007-2008); Milwaukee Art Museum (2012); Louisiana Museum of Modern Art Humlebæk, Denmark (2013); and the Parrish Art Museum, Water Mill, New York (2015). In addition to numerous other honours, Donovan received a fellowship from the John D. and Catherine T. MacArthur Foundation in 2008. She joined Pace Gallery in 2005. Donovan lives and works in New York.

Rachel Harrison (b. 1966, New York) has been the subject of numerous solo exhibitions at institutions including Bergen Kunsthall (2003); Camden Arts Centre, London (2003); San Francisco Museum of Modern Art (2004); Migros Museum für Gegenwartskunst, Zurich (2007); and SMAK, Ghent. Her 2009 retrospective *Consider the Lobster* was curated by Tom Eccles at the Hessel Museum, Bard College, Annandale-on-Hudson, New York, and travelled to Portikus, Frankfurt am Main, as *Haycation* and the Whitechapel Gallery, London, as *Conquest of the Useless*. Harrison lives and works in New York.

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Žilvinas Kempinas (b. 1969, Plunge, Lithuania) has had major solo exhibitions at institutions worldwide including PS1 Contemporary Art Center, Long Island City, New York (2003); Palais de Tokyo, Paris (2006); Contemporary Art Center, Vilnius, Lithuania (2007); Kunstalle Wien (2008); BALTIC Centre for Contemporary Art, Gateshead Quay, United Kingdom (2010); Garrage Center for Contemporary Culture, Moscow (2011); Museum Tinguely, Basel (2013); and Kunsthalle Budapest (2014). In 2009, he represented Lithuania at the Venice Biennale. Kempinas lives and works in New York.

Haroon Mirza (b. 1977 London) has exhibited in solo shows at Camden Arts Centre, London (2011); Spike Island, Bristol (2011); New Museum, New York (2012); the Hepworth Wakefield (2013); Irish Museum of Modern Art, Dublin (2014); and Museum Tinguely, Basel (2015). Mirza has also exhibited in group exhibitions including the Istanbul Biennial (2009); *British Art Show 7: In the Days of the Comet* (2011); and *Soundings: A Contemporary Score*, The Museum of Modern Art, New York (2013). He was awarded the Silver Lion for his contribution to the 2011 Venice Biennale. Mirza lives and works in London.

Tomás Saraceno (b. 1973, San Miguel de Tucuman, Argentina) has had solo exhibitions at the Barbican Art Gallery, London (2006); Berkeley Art Museum and Pacific Film Archive, University of California (2007); Walker Art Center, Minneapolis (2008); Hamburger Bahnhof, Berlin (2011–12); The Metropolitan Museum of Art, New York (2012); Hangar Bicocca, Milan (2012–13); Kunstmuseum Nordrhein-Westfalen, Düsseldorf (2014–15); and Palais de Tokyo, Paris (2015). His work has also been exhibited in the Venice Biennale (2003, 2009); the Lyon Biennial (2007) and the Sharjah Biennial (2007). Saraceno lives and works in Berlin.

Pace is a leading contemporary art gallery representing many of the most significant international artists and estates of the twentieth and twenty-first centuries. Founded by Arne Glimcher in Boston in 1960 and led by Marc Glimcher, Pace has been a constant, vital force in the art world and has introduced many renowned artists' work to the public for the first time. Pace has mounted more than 800 exhibitions, including scholarly ones that have subsequently travelled to museums, and published nearly 450 catalogues. Today Pace has ten locations worldwide: four in New York; two in London; one in Beijing, one in Hong Kong, an office in Paris and a new gallery in Menlo Park, California. Pace London inaugurated its flagship gallery at 6 Burlington Gardens in 2012.

Pace London is open to the public Tuesday to Saturday from 10 am to 6 pm www.pacegallery.com/

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The Calder Prize – installation view © Pace London.

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Alexander Calder, *Untitled*, 1942, Sheet metal, wire and paint, 13-12" x 8" x 6" (34.3 x 20.3 x 15.2 cm). Photograph by Kerry Ryan McFate. Photo credit: Calder Foundation, New York / Art Resource, NY. © 2016 The Calder Foundation / Artists Rights Society (ARS), New York / DACS London.

Žilvinas Kempinas, *Flux*, 2009, fan, mini DV tape 56" x 48" x 48" (142.2 x 121.9 x 121.9 cm). © Žilvinas Kempinas.

Haroon Mirza, *The Calling*, 2013, installation, mixed media. © Haroon Mirza.