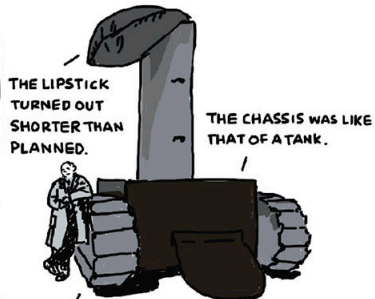


IN 1969, COMMISSIONED BY A STUDENT GROUP LED BY STUART WREDE (b.1944), A STUDENT OF ARCHITECTURE AT YALE UNIVERSITY, HE INSTALLED HIS FIRST MONUMENT, *LIPSTICK (ASCENDING)* ON CATERPILAR TRACKS WHICH WAS MADE WITH THE COLLABORATION OF LIPPINCOTT. IT WAS BROUGHT IN AND INSTALLED BY THE STUDENTS THEMSELVES AT A PLAZA IN THE CENTER OF THE CAMPUS DIRECTLY OPPOSITE THE WWI ALUMNI WAR MEMORIAL.

1969

THE PLAN WAS TO FILL THE VINYL LIPSTICK WITH AIR FROM A HAND-OPERATED AIR PUMP TO MAKE IT EXPAND.



THE LIPSTICK TURNED OUT SHORTER THAN PLANNED.

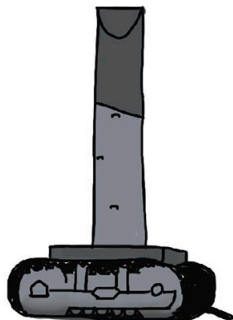
THE CHASSIS WAS LIKE THAT OF A TANK.

DUE TO BUDGET LIMITATIONS, THE CRAWLER BELT WAS MADE WITH PLYWOOD.

Lipstick (Ascending) on Caterpillar Tracks, 1969-74.

1974

IT WAS RESTORED USING DURABLE MATERIALS AND MOVED TO MORSE COLLEGE.



IN 1969, HE HELD HIS FIRST FULL-SCALE SOLO SHOW AT THE MUSEUM OF MODERN ART, NEW YORK. THIS SHOW TRAVELED TO OTHER VENUES IN THE WORLD, INCLUDING THE STEDELIJK MUSEUM AMSTERDAM AND THE TATE GALLERY.



HE SHOWED A GIANT ICE BAG IN THE U.S. PAVILION AT EXPO '70 IN OSAKA.

IT MOVED AS IF IT WERE ALIVE //



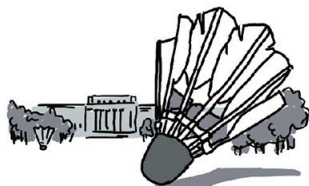
Giant Ice Bag Scale A, 1970.

HE MADE IT IN COLLABORATION WITH GEMINI G.E.L. FOR THE "ART AND TECHNOLOGY PROGRAM" OF THE LOS ANGELES COUNTY MUSEUM OF ART.

IN 1977, HE MARRIED THE CURATOR AND ART HISTORIAN COOSJE VAN BRUGGEN (1942-2009). TOGETHER, FOR OVER 30 YEARS, THEY COMPLETED MORE THAN 40 LARGE-SCALE PUBLIC PROJECTS THROUGHOUT THE WORLD.



Trowel, 1971.



Shuttlecocks, 1994.



Saw Sawing, 1995.



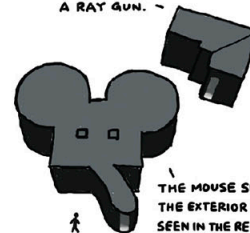
INSTALLED AT TOKYO BIG SIGHT. THE SHAPE OF THE SAW'S TEETH SEEM TO ECHO THE TRIANGULAR SHAPES OF THE TOKYO BIG SIGHT'S BUILDING.

IN 1972, TOGETHER WITH CURATOR AND ART HISTORIAN KASPER KÖNIG (b.1943), HE CREATED THE *MOUSE MUSEUM* IN THE FORM OF A GEOMETRIC MOUSE AT DOCUMENTA 5 IN KASSEL, GERMANY. INSIDE, HE DISPLAYED BRIC-A-BRAC THAT HE HAD COLLECTED OVER THE YEARS, PIECES AND STUDIES PRODUCED DURING THE ART-MAKING PROCESS AND OTHER ITEMS. IN 1977, DURING A RE-CREATION OF THE *MOUSE MUSEUM*, HE ADDED A *RAY GUN WING* IN ORDER TO DISPLAY HIS COLLECTION OF RAY GUNS.



INTERIOR VIEW OF THE *MOUSE MUSEUM*.

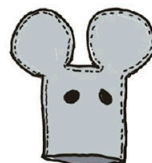
SHAPE LIKE A RAY GUN.



THE *MOUSE* SHAPE OF THE EXTERIOR COULD BE SEEN IN THE RE-CREATION

LEFT: *Mouse Museum, 1965/1977.*

RIGHT: *Ray Gun Wing, 1977.*



Moveyhouse MASK MADE IN 1965.



Geometric Mouse, Scale A, 1969.

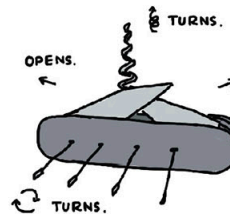
HIS "GEOMETRIC *MOUSE*" IMAGE HAD ITS BEGINNING AS A MASK WORN BY THE PARTICIPANTS IN A 1965 PERFORMANCE CALLED *MOVEYHOUSE*. ITS CONSTITUENT OVALS AND RECTANGLES CAME FROM THE SHAPE OF A MOVIE PROJECTOR. IN 1969, HE MADE A MODEL OF A SCULPTURAL WORK CALLED *GEOMETRIC *MOUSE**. THIS WAS FINALLY PRODUCED BY LIPPINCOTT IN VARIOUS SIZES AND COLORS.

* HE CREATED THE MODEL FOR *GEOMETRIC *MOUSE** IN HIS STUDIO IN NEW HAVEN, CONNECTICUT WHERE HE HAD JUST MOVED. AT THE ENTRANCE TO THE STRUCTURE WAS WRITTEN "WELCOME TO THE HOUSE OF MICE." THE HOUSE HAD IN FACT A GREAT DEAL OF MICE. HE SHARED THE STUDIO WITH HANNAH WILKE (1940-1993), WHO BECAME KNOWN FOR "FEMINIST ART."

WORKS MADE IN COLLABORATION WITH THE ARCHITECT FRANK GEHRY (b. 1929).



Binoculars, 1991.



Knife Ship, 1995.

THIS WAS USED DURING A PERFORMANCE IN VENICE IN 1985.

ON JULY 18, 2022, HE DIED IN HIS HOME/STUDIO IN NEW YORK CITY.



Dropped Bouquet, 2021.

* HIS COLLABORATION WITH COOSJE BEGAN WITH THE INSTALLATION OF THE SCULPTURAL WORK *TROWEL I* AT THE KRÖLLER-MÜLLER MUSEUM IN OTTERLO, NETHERLANDS. ALL OF THEIR WORKS FROM 1981 ONWARD WERE SIGNED BY BOTH ARTISTS.