

*Rising and Falling Screw, 1969.*

HE CONCEIVED OF AN INSTALLATION OF A RISING AND FALLING SCREW AS PART OF THE "ART AND TECHNOLOGY PROGRAM" AT THE LOS ANGELES COUNTY MUSEUM OF ART. ALTHOUGH HE MADE MODELS USING CARDBOARD AND OTHER MATERIALS, THE PROJECT WAS NEVER REALIZED.



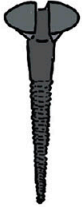
*Cemetery in the Shape of a Screw: Skyscraper for São Paulo, Brazil, 1971.*

AFTER READING AN ARTICLE ABOUT A PROPOSAL FOR A HIGH-RISE CEMETERY IN SÃO PAULO, HE CONCEIVED OF A CEMETERY IN THE FORM OF A SCREW. THE CEMETERY WOULD DESCEND SLOWLY AS IT IS BEING BURIED UNTIL THE ONLY THING LEFT ON THE SURFACE WAS THE HEAD.



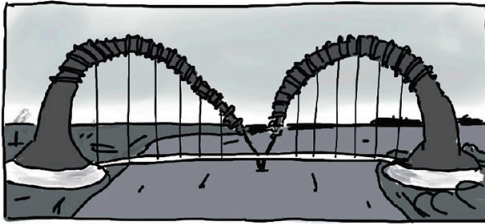
*Soft Screw, 1976.*

A MULTIPLE FABRICATED BY GEMINI G.E.L. AFTER MANY TRIES, A SOFT SCREW WAS PRODUCED MODELED AFTER THE ONE MADE IN 1969.



*Screw, 1969.*

HE DESIGNED THE SCREW AND HAD IT FABRICATED BY TOMPKINS TOOLING CO. IN GARDENA, CALIFORNIA. THIS DESIGN WOULD BE USED IN ALL OF HIS THREE-DIMENSIONAL SCREW PROJECTS FROM THEN ON.



*Screwarch Bridge, 1980.*

THIS WAS THE CONCEPT FOR A NEW BRIDGE ACROSS THE NIEUWE MAAS RIVER IN ROTTERDAM, NETHERLANDS.



*Screwarch, 1982.*

HE SHOWED THIS WORK IN 1983 AT THE SCREWARCH PROJECT EXHIBITION AT THE MUSEUM BOIJMANS VAN BEUNINGEN IN ROTTERDAM. THIS WORK WAS INSTALLED NEXT TO A POND IN THE GARDEN OF THE MUSEUM IN 1984.



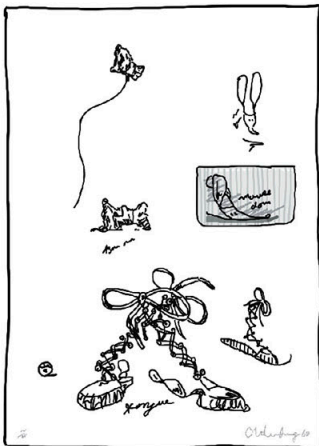
CLAES OLDENBURG'S

# SCREWS, SNEAKERS AND OTHER THINGS



*Giant Gym Shoes, 1963.*

THIS WAS AN EARLY THREE-DIMENSIONAL WORK ON THE THEME OF HIGH-TOP SNEAKERS. IT WAS MADE USING WIRE AND PLASTER-SOAKED MUSLIN AND PAINTED WITH ENAMEL.



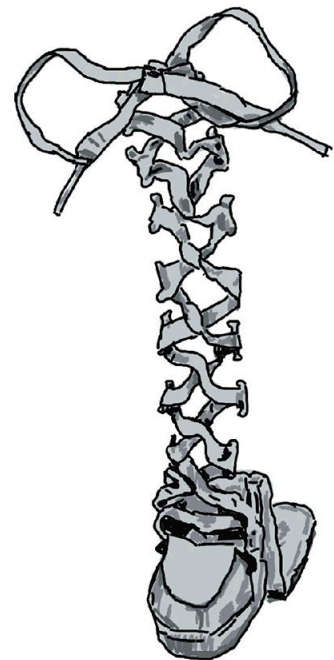
*Untitled (Sneaker Lace), 1968.*

THIS WORK IS INCLUDED IN THE COLLECTION OF LITHOGRAPHS ENTITLED NOTES. IT SHOWS ONLY THE RUBBER TOE CAPS, TONGUES, SHOE LACES AND EYELETS OF A HIGH-TOP SNEAKER.



*Sneaker Lace in Landscape-Grey, 1991.*

THIS LITHOGRAPH WAS MADE IN CONJUNCTION WITH THE THREE-DIMENSIONAL WORK SNEAKER LACE. IT SEEMS TO BE A CREATURE THAT IS A MIX BETWEEN A HIGH-TOP SNEAKER AND A PALM TREE.



*Sneaker Lace, 1990.*

A MULTIPLE FABRICATED BY GEMINI G.E.L. AS CLAES'S WORKS ARE OFTEN COMPARED WITH PARTS OF THE HUMAN BODY, IT IS POSSIBLE TO SEE THE FREE-STANDING LACE AS A BACKBONE.