

CLAES OLDENBURG



TRANSLATED BY NORMAN CHAN

MANPUKUYA MOGUMOGU

CLAES OLDENBURG WAS BORN ON JANUARY 28, 1929 IN STOCKHOLM, SWEDEN TO GÖSTA OLDENBURG, A SWEDISH DIPLOMAT, AND ELISABETH LINDFORSS, AN OPERA SINGER WHO LATER BECAME A PAINTER OF ABSTRACT ART.

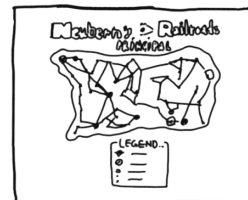


AFTER LIVING IN NEW YORK AND OSLO, THE FAMILY MOVED TO CHICAGO IN 1936. CLAES, WHO AT THE TIME COULD NOT SPEAK ENGLISH, CREATED WITH HIS YOUNGER BROTHER RICHARD AN IMAGINARY COUNTRY FOR WHICH THEY MADE DETAILED MAPS, GRAPHS AND DRAWINGS. THESE INCLUDED DRAWINGS OF AIRPLANES, FLAGS AND GUNS THAT WOULD APPEAR IN HIS LATER ARTWORK.



A COLLAGE FROM A SCRAPBOOK MADE BY KARIN LINDFORSS (CLAES'S AUNT).

THE IMAGINARY COUNTRY OF NEUBERN WAS LOCATED IN THE SOUTH ATLANTIC OCEAN.

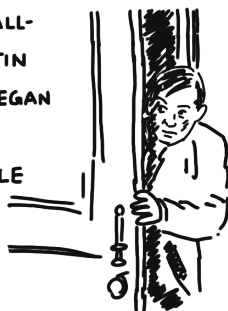


Neubern Railroad Network, 1938.

CLAES'S AUNT IN SWEDEN WOULD SEND HIM SCRAPBOOKS WITH COLLAGES MADE UP OF ADS CLIPPED FROM MAGAZINES FOR FURNITURE, APPLIANCES, FOODS AND CLOTHING.

* HIS BROTHER RICHARD E. OLDENBURG (1933-2018) WAS THE DIRECTOR OF THE MUSEUM OF MODERN ART, NEW YORK FROM 1972 TO 1994.

HE ATTENDED THE ALL-MALE CHICAGO LATIN SCHOOL WHERE HE BEGAN TO ACT IN PLAYS. HE PLAYED THE ROLE OF EINSTEIN IN "ARSENIC AND OLD LACE."

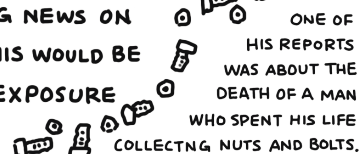


HE MAJORED IN ENGLISH LITERATURE AND ART AT YALE UNIVERSITY.



Henri Focillon, *The Life of Forms in Art*

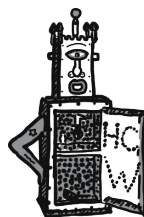
AFTER GRADUATING, HE RETURNED TO CHICAGO WHERE HE BECAME A NOVICE REPORTER FOR THE CITY NEWS BUREAU OF CHICAGO COVERING THE POLICE BEAT AND GATHERING NEWS ON THE STREETS. THIS WOULD BE HIS FIRST REAL EXPOSURE TO THE CITY.



IN 1952, HE QUIT THE NEWSPAPER TO ATTEND DAY CLASSES AT THE SCHOOL OF THE ART INSTITUTE OF CHICAGO. HE SUPPORTED HIMSELF WITH JOBS AT A BOOKSTORE, AT AN AD AGENCY, DOING ILLUSTRATIONS AND SELLING CANDY AT A TRAIN STATION. AT SCHOOL, HE ATTENDED THE CLASS OF PAUL WIEGHARDT (1897-1969). HIS SCHOOLMATES INCLUDED H.C. WESTERMANN (1922-1981).



Paul Wieghardt, *The Anniversary*, date unknown.



H.C. Westermann *Memorial to the Idea of Man If He Was an Idea*, 1958.



ILLUSTRATION FOR CHICAGO MAGAZINE.



George Cohen, *Emblem for an Unknown Nation #1*, 1954.

IN 1953, HE PARTICIPATED IN HIS FIRST EXHIBITION. THE SHOW ALSO INCLUDED ROBERT CLARK (WHO LATER CHANGED HIS NAME TO ROBERT INDIANA (1928-2018)). CLAES'S WORKS WERE SATIRICAL DRAWINGS OF PEOPLE LIVING IN THE STREETS, INSPIRED BY ONE OF NELSON ALGREN'S SHORT STORIES. FOR THE MAGAZINE CHICAGO, HE DREW ILLUSTRATIONS AND OVERSAW A SPECIAL FEATURE ON THE PAINTER GEORGE COHEN (1919-1999), LEADER OF THE CHICAGO AVANT-GARDE.

HE STUDIED OIL PAINTING AT THE OXBOW SUMMER SCHOOL OF PAINTING. THERE HE PUT ON HIS FIRST THEATER PIECE AND ALSO MET PATTY MUCHA (PATRICIA MUSCHINSKI) (b.1935) WITH WHOM HE WAS MARRIED FROM 1960 TO 1970.



PATTY APPEARED IN MANY PERFORMANCES AND MOVIES FROM THE LATE-1950S.

Girl with Fur Piece (Portrait of Pat), 1959-1960.

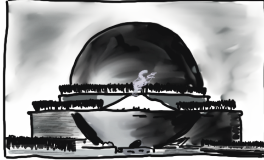
IN 1953, HE BECAME A NATURALIZED CITIZEN OF THE UNITED STATES.

* AT THAT TIME IN CHICAGO, A LECTURE GIVEN BY JEAN DUBUFFET IN 1951 CAUSED A SENSATION AND MADE ART BRUT A FOCUS OF GREAT ATTENTION.

IN 1956, HE MOVED TO NEW YORK WHERE HE MADE ART WHILE WORKING AT THE LIBRARY OF THE COOPER UNION MUSEUM FOR THE ARTS OF DECORATION (UNTIL DECEMBER 1961).



IN THE LIBRARY, HE CAME INTO CONTACT WITH THE ARCHITECTURAL DRAWINGS OF ETIENNE LOUIS BOULLÉE (1728-1799), JEAN-JACQUES LEQUEU (1757-1826) AND OTHERS.



Etienne Louis Boullée
Newton's Cenotaph, 1784.

IN MAY OF THE SAME YEAR, HE HELD HIS FIRST SHOW IN NEW YORK AT THE JUDSON GALLERY. HIS FIRST PLAN WAS TO SHOW FIGURE PAINTINGS, BUT INSTEAD HE SHOWED SCULPTURAL WORKS MADE OF PAPER, WOOD, WIRE AND OTHER MATERIALS, TOGETHER WITH DRAWINGS AND POETRY.



AN ELEPHANT MASK
MADE WITH WIRE
AND PAPIER-MÂCHÉ.

Elephant Mask, 1959.

IT COULD BE
WORN ON THE
BODY.



Lady, 1959.
WOOD SCRAPS ATTACHED
TO A COAT RACK WITH NAILS.



HE DISPLAYED
Elephant Mask
PLACED ON
TOP OF Lady.

\\ PATTY WORKED AS A MODEL. \\



Pat in Black Underwear,
Seated, 1959.

IN FEBRUARY 1959, HE HELD A SHOW OF DRAWINGS AT THE COOPER UNION ART SCHOOL LIBRARY. MARCS RATLIFF (1935-2022) AND TOM WESSELMAN (1931-2004), WHO WERE STUDENTS AT THE SCHOOL, INVITED CLAES TO TAKE PART IN A SHOW AT THE JUDSON GALLERY WHICH THEY STARTED IN THE BASEMENT OF THE JUDSON MEMORIAL CHURCH.

IN 1959, HE SAW 18 HAPPENINGS IN 6 PARTS BY ALLAN KAPROW (1927-2006) AND THE BURNING BUILDING BY RED GROOMS (b.1937). HE WAS IMPRESSED WITH GROOM'S WORK AND SAW IT SEVERAL TIMES.



* CONCEIVED BY ALLAN KAPROW, "HAPPENINGS" WERE A FORM OF EXPRESSION CONSISTING OF ACTION WITH AN EMPHASIS ON SERENDIPITY.

IN 1960, HE HELD A JOINT SHOW WITH JIM DINE (b.1935) AT THE JUDSON GALLERY. USING THINGS PICKED UP FROM THE STREETS. THEY MADE THE WHOLE VENUE INTO A WORK OF "ENVIRONMENTAL ART." CLAES'S CONTRIBUTION WAS DUBBED THE STREET AND DINE'S THE HOUSE. CLAES ALSO STAGED HIS FIRST HAPPENING THERE.

BURLAP TRASH BAG
FILLED WITH
NEWSPAPERS. \\



Street Head III (Profile
with Hat), 1960.



Snapshots from the City, 1960.
CLAES SITS ON THE FLOOR SWADDLED
IN BANDAGE-LIKE MATERIAL.

IN DECEMBER 1961, IN A SHOP THAT HE RENTED IN MANHATTAN'S LOWER EAST SIDE, HE EXHIBITED THE STORE AS AN OUTLET OF THE "RAY GUN MANUFACTURING COMPANY" WHERE HE SOLD HIS CREATIONS. FROM THE FOLLOWING FEBRUARY, AFTER CLOSING THE STORE, HE STAGED PERFORMANCES AT THE SAME VENUE WITH PATTY, LUCAS SAMARAS (b.1936) AND OTHERS.

EVERYDAY ITEMS FORMED WITH WIRE AND PLASTER, ETC. AND PAINTED WITH ENAMEL COLORS THAT HE USED STRAIGHT FROM THE CAN WITHOUT MIXING.

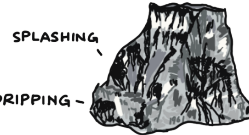


Small Yellow Pie, 1961.



Blue Shirt, Striped Tie, 1961.

BRUSH STROKES
\\ REMINISCENT OF
ACTION PAINTING. \\



Cash Register, 1961.



* THE "RAY GUN" IS AN IMAGINARY WEAPON THAT APPEARS IN SF MOVIES. CLAES MADE MANY RAY GUNS AND COLLECTED □ SHAPED THINGS THAT RESEMBLED A RAY GUN.

IN SEPTEMBER 1962, HE HELD A SOLO SHOW AT THE GREEN GALLERY WHERE HE SHOWED LARGE-SIZED SOFT SCULPTURE FOR THE FIRST TIME. THIS WORK CAUSED A SENSATION AND HIS USE OF EVERYDAY THINGS AND IMAGES TURNED HIM INTO A LEADING FIGURE OF THE POP ART MOVEMENT.

HIS SOFT SCULPTURES HAD THEIR START AS PROPS OR COSTUMES SEWN TOGETHER BY PATTY FOR HIS HAPPENINGS. AN EARLY EXAMPLE SAUSAGE (1957) CONSISTED OF A STOCKING STUFFED WITH NEWSPAPERS.

\\ EARLY WORK \\

ORIGINALLY A PROP FROM
THE PERFORMANCE
STORE DAYS \\
(MARCH 2 AND 3, 1962).



Sausage, 1957.



Freighter and Sailboat, 1962.



Floor Burger, 1962.

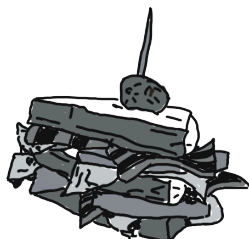
UNLIKE CONVENTIONAL SCULPTING TECHNIQUES SUCH AS CARVING OR LAYERING (CLAY, FOR EXAMPLE), HE SHAPED THE WORK FROM THE INSIDE BY STUFFING MATERIAL INTO IT. HIS WORK ALSO HAS A FLUIDITY THAT COMES FROM BEING SOFT.

* "ENVIRONMENTAL ART" APPEARED FROM THE LATE 1950S INTO THE 1960S, ALONG WITH HAPPENINGS. IT ENCOMPASSES AND TREATS THE VIEWER AS PART OF THE ART ITSELF. MANY ASPECTS OF IT OVERLAP WITH INSTALLATION AND EARTHWORK ART.

* FROM NOVEMBER TO DECEMBER 1962, HE PARTICIPATED IN THE "NEW REALISTS" SHOW HELD AT THE SIDNEY JANIS GALLERY THAT IS SAID TO HAVE LAUNCHED THE POP ART MOVEMENT. THE TITLE IS A TRANSLATION OF THE NAME OF THE AVANT-GARDE MOVEMENT "NOUVEAU RÉALISME" THAT WAS ACTIVE MAINLY IN FRANCE DURING THE 1960S. THE ART CRITIC PIERRE RESTANY (1930-2003), A LEADER OF THE MOVEMENT IN FRANCE, TOOK PART IN THE ORGANIZING OF THE SHOW.

IN 1957, HE STARTED TO MAKE SOFT SCULPTURE USING VINYL.

BEING ASSEMBLED FROM PARTS, IT WAS IMPOSSIBLE TO RECREATE THE SAME FORM.



Giant BLT (Bacon, Lettuce and Tomato Sandwich), 1963.

|| HIS SOFT SCULPTURES ARE OFTEN COMPARED TO PARTS OF THE HUMAN BODY. ||



Soft Pay-Telephone, 1963.



Soft Pay-Telephone - Ghost Version, 1963.

* TO MAKE A SOFT SCULPTURE, CLAES FIRST MADE A HARD VERSION WITH CARDBOARD, FROM WHICH HE PRODUCED PATTERNS. PATTY WOULD THEN MAKE A PRACTICE "GHOST" VERSION WITH MUSLIN. FROM THIS, A FINAL VINYL VERSION WOULD BE PRODUCED.

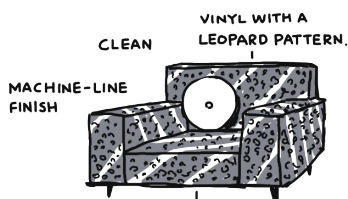
FROM SEPTEMBER 1963, FOR ABOUT HALF A YEAR, HE RESIDED IN VENICE, CALIFORNIA WHERE HE PUT TOGETHER LARGE-SIZED ARTWORKS.

|| HIS FIRST MOUSE-THEMED WORK. ||



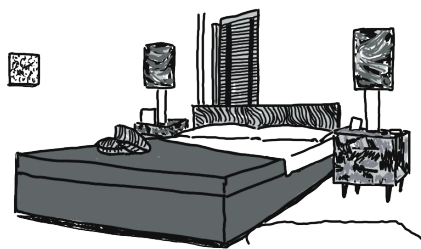
POSTER MADE FOR HIS SOLD SHOW AT THE DWAN GALLERY.

|| THE SHAPE CHANGES WITH THE VIEWING ANGLE. ||



THE NAME OF THE MANUFACTURER IS ON THE BOTTOM, IT'S THE FIRST WORK TO BE FABRICATED BY CONTRACTORS.

Leopard Chair, 1963.



Bedroom Ensemble, 1964.

IN OCTOBER, HE SHOWED LEOPARD CHAIR AT THE DWAN GALLERY IN LOS ANGELES, AND IN THE FOLLOWING JANUARY, BEDROOM ENSEMBLE AT THE SIDNEY JANIS GALLERY. BOTH WERE FABRICATED BY CONTRACTORS. THE PIECES OF FURNITURE WERE RHOMBOIDAL IN SHAPE, BEING PHYSICAL REPRESENTATIONS OF THE SHAPES THEY WOULD ASSUME WHEN RENDERED ILLUSIONISTICALLY USING TWO-DIMENSIONAL PERSPECTIVE. HE FURTHER DEVELOP THESE SOFT SCULPTURES AS PART OF A SERIES HE CALLED "THE HOME."

FROM MAY, HE STAYED IN EUROPE FOR HALF A YEAR. HE SHOWED WORK THAT HE CREATED THERE AT THE GALERIE ILEANA SONNEBEND.

|| FOOD THAT HE SAW IN PARIS. ||



Oeufs "Vulcania" 1964.

HE MET WITH NOUVEAU RÉALISME ARTISTS SUCH AS YVES KLEIN (1928-1962) AND ARMAN (1928-2005) AND WITH ART CRITIC PIERRE RESTANY.



YVES KLEIN



ARMAN

FROM 1965, HE STARTED A SERIES OF PROPOSED IMAGINARY MONUMENTS SITUATED AT SPECIFIC LOCATIONS.



Proposed Colossal Monument for Central Park North, New York City: Teddy Bear, 1965.

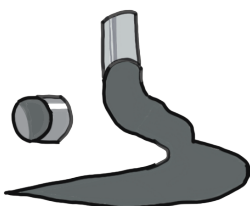
|| MONUMENTAL TEDDY BEAR ||

IN OCTOBER 1967, HE REALIZED HIS FIRST PUBLIC MONUMENT: A PERFORMANCE/ARTWORK THAT CONSISTED OF GRAVEDIGGERS DIGGING AND FILLING IN A HOLE IN CENTRAL PARK TO THE REAR OF THE METROPOLITAN MUSEUM OF ART.



Placid Civic Monument (Hole...), 1967.

HIS LIPSTICK WITH STROKE ATTACHED (TO M.M.), WHICH WAS FABRICATED BY THE LIPPINCOTT (ENVIRONMENTAL ARTS, INC.) FOR THE HOMAGE TO THE MARILYN MONROE GROUP SHOW AT THE SIDNEY JANIS GALLERY, WAS HIS FIRST METAL SCULPTURE TO BE EXHIBITED.

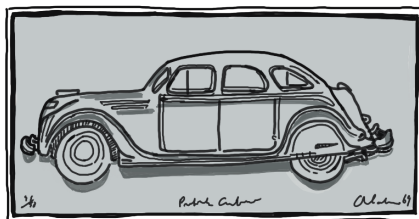


Lipstick with Stroke Attached (to M.M.), 1967.

CURRENTLY AT FARET TACHIKAWA.

FROM 1968 TO 1969, HE HAD MULTIPLES MADE BY THE LOS ANGELES PRINT STUDIO GEMINI G.E.L. OF PROFILE AIRFLOW, A THREE-DIMENSIONAL DEPICTION OF THE CHRYSLER AIRFLOW, A STREAM-LINED AUTOMOBILE THAT WAS SOLD IN 1934. WITH THIS WORK, GEMINI G.E.L. EXPANDED INTO THE AREA OF THREE-DIMENSIONAL FABRICATIONS THAT LED TO LARGE-SCALE PROJECTS USING INDUSTRIAL MATERIALS AND NEW TECHNIQUES.

|| TRANSPARENT POLYURETHANE RELIEF OVER LITHOGRAPH. ||

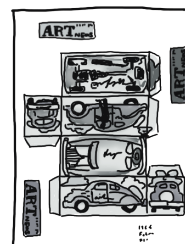


Profile Airflow, 1969.

* "MULTIPLES" ARE MASS-PRODUCED ARTWORKS USING INDUSTRIAL PROCESSES. CONCEIVED OF BY JEAN TINGUELY (1925-1991) AND YAACOV AGAM (b.1928) IN 1955, THEY WERE SOLD IN 1962 AT THE GALERIE DENISE RENÉ. CLAES SOLD MULTIPLES OF BAKED POTATO AND TEABAG IN 1965.



Soft Engine Parts #1, Air Flow Model #6 (Radiator and Fan), 1965.



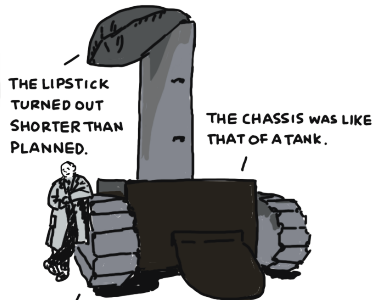
FEBRUARY 1966 ISSUE OF ART NEWS.

SOFT SCULPTURES OF THE CAR AND ITS PARTS APPEARED IN 1965, FOLLOWED THE NEXT YEAR BY A DRAWING OF AIRFLOW ON THE COVER OF ART NEWS. IN 1966, HE CALLED ON CARL BREER (1883-1970), WHO DESIGNED THE AIRFLOW AUTOMOBILE FOR CHRYSLER AND GATHERED MATERIAL ON AN ACTUAL AIRFLOW. BREER WAS THE FATHER OF CLAES'S FRIEND AND ARTIST, ROBERT BREER (1926-2011).

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.

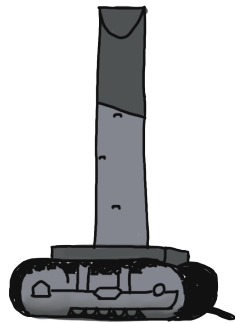


DUE TO BUDGET LIMITATIONS, THE CRAWLER BELT WAS MADE WITH PLYWOOD.

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.

WIT 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.

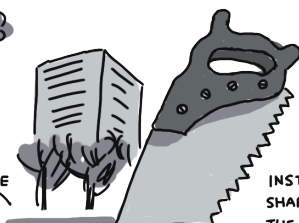
IN 1977, HE MARRIED THE CURATOR AND ART HISTORIAN COOSJE VAN BRUGGEN (1942-2009). TOGETHER, FOR OVER 30 YEARS, THEY COMPLETED MORE THAN 40 LARGE-SCALE PUBLIC PROJECTS THROUGHOUT THE WORLD.



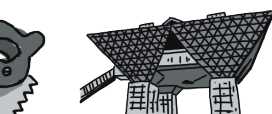
Trowel I, 1971.



Shuttlecocks, 1994.



Saw Sawing, 1995.



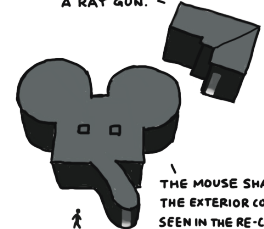
INSTALLED AT TOKYO BIG SIGHT. THE SHAPE OF THE SAW'S TEETH SEEM TO ECHO THE TRIANGULAR SHAPES OF THE TOKYO BIG SIGHT'S BUILDING.

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.



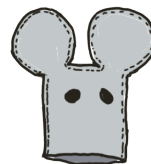
INTERIOR VIEW OF THE MOUSE MUSEUM.

SHAPED LIKE A RAY GUN.

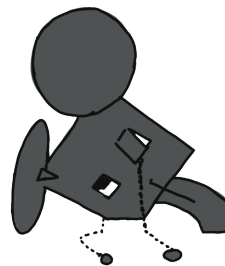


THE MOUSE SHAPE OF THE EXTERIOR COULD BE SEEN IN THE RE-CREATION

LEFT: *Mouse Museum, 1965/1977.*
RIGHT: *Ray Gun Wing, 1977.*



Moveyhouse MASK MADE IN 1965.

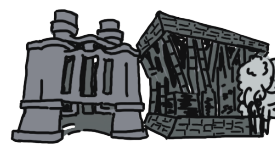


Geometric Mouse, Scale A, 1969.

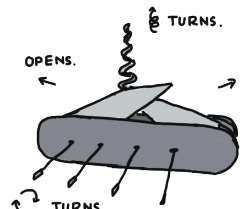
HIS "GEOMETRIC MOUSE" IMAGE HAD ITS BEGINNING AS A MASK WORN BY THE PARTICIPANTS IN A 1965 PERFORMANCE CALLED *MOVEYHOUSE*. ITS CONSTITUENT OVALS AND RECTANGLES CAME FROM THE SHAPE OF A MOVIE PROJECTOR. IN 1969, HE MADE A MODEL OF A SCULPTURAL WORK CALLED *GEOMETRIC MOUSE*. THIS WAS FINALLY PRODUCED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

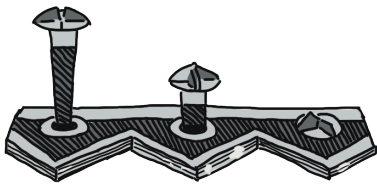
THIS WAS USED DURING A PERFORMANCE IN VENICE IN 1985.

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.



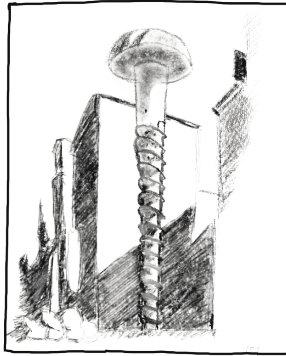
Rising and Falling Screw, 1969.

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.



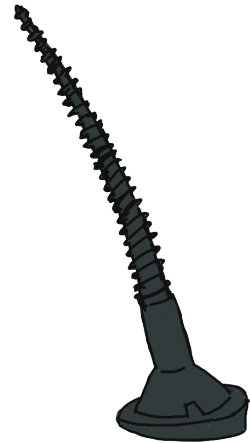
Screw, 1969.

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.



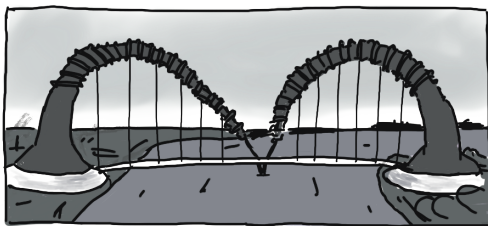
Cemetery in the Shape of a Screw: Skyscraper for São Paulo, Brazil, 1971.

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.



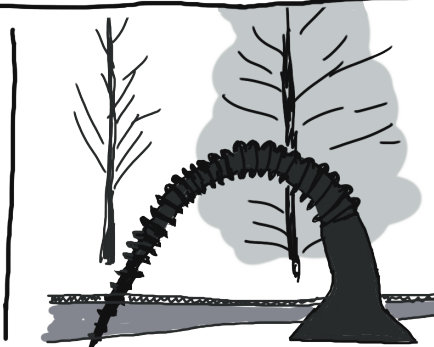
Soft Screw, 1976.

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



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.



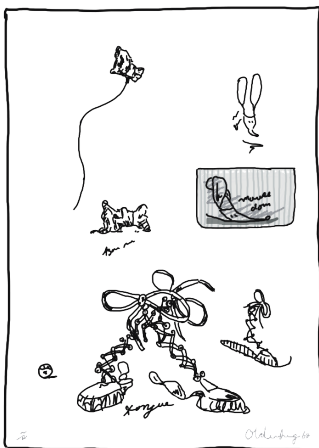
CLAES OLDENBURG'S

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.



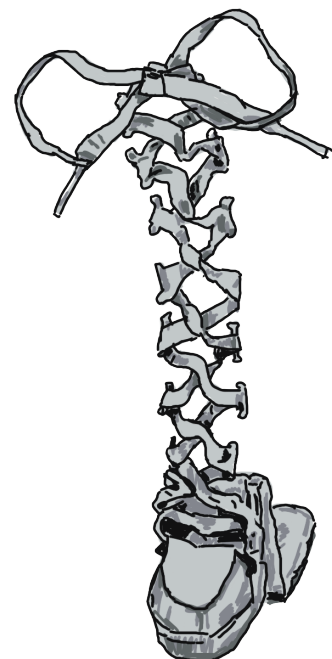
Untitled (Sneaker Lace), 1968.

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.