

## INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

**The quality of this reproduction is dependent upon the quality of the copy submitted.** Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

# U·M·I

University Microfilms International  
A Bell & Howell Information Company  
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA  
313/761-4700 800/521-0600



Order Number 9130316

**Claes Oldenburg: Sculpture, 1960–1968. A catalogue raisonné.  
(Volumes I and II)**

Ginsburg, Susan, Ph.D.

City University of New York, 1991

**U·M·I**  
300 N. Zeeb Rd.  
Ann Arbor, MI 48106



A

CLAES OLDENBURG: SCULPTURE 1960 - 1968

A CATALOGUE RAISONNÉ

by

SUSAN GINSBURG

Volume I

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1991

This manuscript has been read and accepted for the Graduate Faculty in Art History in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

4/30/91 Eugene Cooper  
Date Chair of Examining Committee

5/9/91 Bruce Carol Wadland Lang  
Date Executive Officer

Judith Miller  
Clinton W. Brown

Martine Park  
Supervisory Committee

The City University of New York

## DEDICATION AND ACKNOWLEDGEMENTS

I would like to thank all those who supported this effort, especially the members of my committee for their encouragement and patience. Special thanks goes to E.C. Goossen for his meaningful criticism and constant support and Jack Flam for his persistence in seeing this project to completion.

This dissertation is dedicated to the memories of my father who loved history and art and would have understood, and to Junior for his loyalty and companionship.

## TABLE OF CONTENTS

## Volume I

	List of Illustrations .....	iv
I.	Introduction .....	1
II.	The Street .....	13
III.	The Store .....	24
IV.	Sidney Janis Gallery, 1964 .....	50
V.	The Home .....	66
VI.	Soft Monuments .....	81
VII.	Ray Gun .....	95
VIII.	Introduction, Catalogue Raisonné .....	101
IX.	Abbreviations, Catalogue .....	107
X.	Literature, Catalogue .....	111
XII.	Catalogue 1960 - 1964 .....	113

## Volume II

XIII.	Catalogue 1965 - 1968 .....	337
XIV.	Illustrations .....	427
XIII.	Bibliography .....	622

## LIST OF ILLUSTRATIONS

1. Empire (Papa) Ray Gun, 1959
2. Installation, "The Street," The Judson Gallery, 1960
3. Installation, "The Street," The Judson Gallery, 1960
4. Installation, "The Street," The Judson Gallery, 1960
5. Installation, "The Street," Reuben Gallery, 1960
6. Installation, "The Street," Reuben Gallery, 1960
7. Installation, "The Street," Reuben Gallery, 1960
8. Mug - Hanging Figure of A Derelict, 1960, cat. 21
9. The Big Man, 1960, cat. 24
10. Street Head III, Profile With Hat, 1960, cat 4
11. Street Head II, Pear, 1960, cat. 3
12. Letter Tenement, 1960, cat. 16
13. Street Chick, 1960, cat. 5
14. Ray Gun Rifle, 1960, cat. 6
15. Car on Fragment of Street, 1960, cat. 28
16. Van, 1960, cat. 20
17. Mannikin Torso - 2 Piece Bathing Suit, 1960, cat.  
32
18. Street Ray Guns, 1960, cat. 1
19. Landscape with Lighthouse, 1960, cat. 12
20. Kornville Flag, 1960, cat. 12
21. The Old Dump Flag, 1960, cat. 21
22. U.S.A. Flag, 1960, cat. 17 .

23. Cemetery Flag, 1960, cat. 14
24. Heel Flag, 1960, cat. 9
25. Backwards Flag, 1960, cat. 10
26. Claes Oldenburg in Studio, 1961
27. Claes Oldenburg painting reliefs, 1960-61
28. Installation, Martha Jackson Gallery, New York, "Environments, Situations, Spaces," May 1961
28. Wrist Watch On Blue, 1961, cat. 115  
In Installation photograph
29. Installation, "Environments, Situations, Spaces," 1961
30. Drawing for "Announcement" for "The Store," 1961
31. Installation, "The Store," 102 E. 2nd St., 1961
32. Window display, "The Store," 102 E. 2nd St., 1961
- 32a. Window display, 14th Street, New York 1961
33. Decimal Point Of 9.99, 1961, cat. 106
34. U.S. Flag Fragment, 1961, cat. 33
35. Fragment Of Cigarette Package, 1961, cat. 3.
36. Fragment Of An Advertisement For An Iron (Iron Fragment), 1961, cat. 35
37. Sewing Machine, 1961, cat. 36
38. Store Front Cross, 1961, cat. 37
39. Fragment Of Candies In A Box, 1961, cat. 38
40. Strong Arm, 1961, cat. 40
41. 7-UP, 1961, cat. 41
42. Pepsi-Cola Sign, 1961, cat. 42
43. Mu-Mu, 1961, cat. 43

44. Girls' Dresses, Blowing In The Wind (Two Girls' Dresses), 1961, cat. 44
45. Pink And Blue Panties, 1961, cat. 45
46. Green Stockings, 1961, cat. 46
47. Blue Legs, 1961, cat. 47
48. Fragment Of An Advertisement: Green Legs With Shoes (Green Legs With Shoes), 1961, cat 48
49. Black Girdle, 1961, cat. 50
50. Fragment Of An Advertisement For Ladies' Stockings (Stockinged Thighs Framed By Skirt), 1961, cat. 49
51. Fragment Of An Advertisement For Red Tights (Red Tights With Fragment 9), 1961, cat. 51
52. Fragment Of An Advertisement: 39 Cents, 1961, cat.52
53. Plate Of Meat, 1961, cat. 55
54. Bacon And Egg, 1961, cat. 54
55. Roast, 1961, cat. 59
- 55a.Roast, 1961, cat. 59
56. Cash Register, 1961, cat. 60
- 56a.Detail, Cash Register, 1961, cat.60
57. Store Ray Gun, 1961, cat. 58
58. Fragment Of An Advertisement: Auto Tire And Price (Auto Tire With Fragment Of Price), 1961, cat.61
59. Ice Cream Sandwich, 1961, cat. 62
60. Success Plant, 1961, cat. 73
61. Bride Mannikin, 1961, cat. 74
62. Bride Mannikin, 1961, cat. 74 in "The Store"
63. fig. 64, prior state, fig. 62
64. White Shirt And Blue Tie (Big White Shirt With

- Blue Tie), 1961, cat. 77
65. Interior, Window Display, "The Store"
66. Tennis Shoes, 1961, cat. 76
67. Blue Shirt With Striped Tie, 1961, cat. 78
68. Men's Jacket With Shirt And Tie (Brown Jacket),  
1961, cat. 79
69. Jacket And Shirt Fragment, 1961, cat. 53
70. Fur Jacket, 1961, cat. 102
71. Two Hats, 1961, cat. 95
73. Bowties, 1961, cat. 111
72. The White Slip, 1961, cat. 114
74. Strawberry Shortcake, 1961, cat. 70
75. Cake Decoration: To My Love, 1961, cat. 94
76. Two Loaves Of Bread, One Cut, 1961, cat. 90
77. Statue Of Liberty Souvenir, 1961, cat. 83
78. Souvenir: Woman Figure With Salt-And  
-Pepper-Shaker Breasts (Times Square Figure),  
1961, cat. 85
79. Pink Cap, 1961, cat. 117
80. Red Cap, 1961, cat. 80
81. Match Cover, 1961, cat. 108
82. Watch In A Red Box, 1961, cat. 84
83. Small Yellow Pie, 1961, cat. 98
84. Ice Cream Bar, 1961, cat. 99
86. Open Tin Of Anchovies (Sardine Can With 2 Sardines  
On Paper Bag), 1961, cat. 100
87. Danish Pastry, 1961, cat. 116

88. Four Flat Pies In A Row, 1961, cat. 118
89. Pastry Case, 1961, cat. 91
90. Brown Shoe, 1961, cat. 121
91. Ice Cream Cone And Heel, 1961, cat. 109
92. Upside Down City, 1962, cat. 168
93. Installation, Green Gallery, New York, 1962
- 93a. Detail of Green Gallery installation
94. Assorted Food On A Stove (The Stove), 1962, cat. 122
95. Blue Pants On Chair With Pocket Objects, 1962, cat. 123
96. White Shirt On Chair With Wallet And Objects, 1962, cat. 124
97. Blue Man's Hat (Man's Hat), 1962, cat. 125
98. Breakfast Table, 1962, cat. 126
- 98a. Detail of Breakfast Table
99. Six Ice Cream Bars, Mounted, 1962, cat. 127
100. Hamburger With Pickle And Olive, 1962, cat. 134
101. Assorted Pastries In A Case, #2 (pastries In A Case), 1962, cat. 129
102. Filet Mignon Dinner, 1962, cat. 130
103. Two Cheeseburgers, With Everything - From Advertisement (Dual Hamburgers), 1962, cat. 133
104. Center-Piece For A Party In The Form Of A Battleship (Battleship), 1962, cat. 138
105. Store Ray Guns, 1962, cat. 139
106. Hamburger, Popsicle And Price, 1962, cat. 143
107. Giant Blue Men's Pants, 1962, cat. 147
108. Soft Calendar For The Month Of August, 1962

- (August Calendar), 1962, cat. 144
109. Umbrella And Newspaper, 1962, cat. 146
110. Toy Box, 1962, cat. 163
- 110a. Lunch Box, 1962, cat. 145
111. Claes Oldenburg painting soft sculptures,  
1962
112. Floor-Burger (Giant Hamburger), 1962, cat. 148
113. Floor Cake (Giant Piece Of Cake), 1962, cat. 149
114. Giant Ice Cream Cone, 1962, cat. 150
115. Freighter and Sailboat, 1962, cat. 158
116. Pie A La Mode, 1962, cat. 151
117. Glass Case With Pies, 1962, cat. 152
118. Lingerie Counter, 1962, cat. 154
119. Floor Cone (Giant Ice Cream Cone), 1962, on base,  
cat. 155
- 119a. Floor Cone on wall and floor
120. Green Ladies' Shoes, 1962, cat. 162
121. Thank You Letter, 1962, cat. 169
122. Two Cupcakes And An Ice Cream Cone, 1962, cat.  
170
123. Installation, Dwan Gallery, Los Angeles, 1963
124. Baked Potato, 2, 1963, cat. 171
125. Baked Potato, 1963, cat. 180
126. Soft Calendar for January, 1963, cat. 172
127. Soft Pay Phone, "Ghost" Version, 1963, cat. 173
128. Soft Pay Phone, 1963, cat. 174
129. Giant BLT (Giant Bacon Lettuce And Tomato

- Sandwich), 1963, cat. 175
130. Soft Fur Good Humors, 1963, cat. 179
131. Giant Good Humor, 1963, cat. 176
132. Toy Biplane (Biplane), 1963, cat. 177
133. Slice Of Birthday Cake, 1963, cat. 178
134. Hamburger With Pickle and Tomato Attached,  
1963, cat. 182
135. Giant Slice Of Pecan Pie (Pecan Pie), 1963, cat.  
185
136. Potato Chips In Bags, 1963, cat. 186
137. French Fries And Ketchup, 1963, cat. 187
138. Giant Blue Shirt With Brown Tie (Soft Blue Shirt  
With Tie), 1963, cat. 188
- 138a. Detail, fig. 138
139. Soft Typewriter - "GHOST" Version, 1963, cat. 189
140. Soft Typewriter, 1963, cat. 190
141. Leopard Chair, 1963, cat. 195
142. Ice Cream Soda, With Cookie, 1963, cat. 196
143. Bedroom Ensemble, 1963, cat. 197
- 143a. Detail, Bedroom Ensemble, fig. 143.
144. Bedroom Ensemble, Replica 1, 1963, cat. 198
145. Pants Pocket With Pocket Objects, 1963, cat. 203
146. Banana Sundae, 1963, cat. 202
147. "Grey" Sundae, 1963, cat. 184
148. Pickle Slices In Jar, 1963, cat. 204
149. Strawberry Pie (From Javatime), 1963, cat. 206
150. Cheesecake (From Javatime), 1963, cat. 207

151. Lemon Meringue Pie (From Javatime), 1963, cat. 208
- II. Prop from "Moveyhouse," 1963, cat. 211
152. Giant Gym Shoes, 1963, cat. 212
153. Ham Slices, 1963, cat. 213
154. Soft Toaster - "Ghost" Version, Replica 1, 1963, 1969, cat. 214
155. Installation, Sidney Janis Gallery, New York, 1964
156. Soft Switches, 1964, cat. 215
157. Light Switches - Soft Model ("Ghost"), 1964, cat. 216
158. Light Switches - Hard Version, 1964, cat. 217
159. Electric Outlet With Plug, 1964, cat. 219
- 159a. Detail, Electric Outlet With Plug, fig. 159, cat. 219
160. Ping Pong Table, 1964, cat. 221
161. Ironing Board With Shirt And Iron, 1964, cat. 222
162. Pool Shapes - Copy Of An Advertisement With The Type Removed (Pool Shapes), 1964, cat. 223
163. Soft Toaster, 1964, cat. 224
164. Green Beans, 1964, cat. 225
165. Oldenburg in Paris Studio, 1964
- 165a. Oldenburg working in Paris Studio, 1964
166. Cold Cream Jar, 1964, cat. 214
167. Viandes (Meat Counter), 1964, cat. 227
168. Prosciutto Con Limone, 1964, cat. 230
169. Vitello Tonnato #2, 1964, cat. 234
170. Eclair And Saucissons, 1964, cat. 239

171. Oeufs (Poches) "Vulcania", 1964, cat. 240
- 172a. Salmon With Mayonnaise, 1964 , cat. 262
172. Banana Split While Eating, And "Coupe" While Eating (Case #1), 1964, cat. 242
173. Pain et Fromage (Bread And Cheese), 1964, cat. 243
174. Anchovy And Tube, 1964, cat. 244
175. Falling Omelette, 1964, cat. 251
176. Restaurant Objects (Ghost Dinner), 1964, cat. 253
177. Giant Toothpaste Tube, 1964, cat. 254
178. Giant Toothpaste Tube, 1964, cat. 254
179. Giant Toothpaste Tube, 1964, cat. 254
180. Oldenburg carrying Giant Toothpaste Tube, London, 1966
181. Vacuum Cleaner, 1964, cat. 256
- 181a. Proposed Colossal Monument: Vacuum Cleaner in New York Harbor, ink and watercolor on paper, 1965
- 181b. Proposed Colossal Monument: Vacuum Cleaner in New York Harbor, ink and watercolor on paper, 1965
182. Lightswitch, 1964, cat. 259
183. 24 Open-faced Sandwiches, 1964, cat. 260
184. Ice Cream, 1964, cat 245a
185. Soft Airflow, Model 2 (Rear Segment), 1965, cat. 264
186. Pastry Case: Baked Potato, Sundae, Banana--Transformed By Eating, 1965, cat. 267
187. Study For A Colossal Monument In Times Square, New York - Banana, 1965, cat. 268

188. Schizo Ray Guns, 1965, cat. 270
189. Soft Airflow - Model, Scale 1, 1965, cat. 274
190. Radiator For Airflow - Hard Model Scale 5, 1965, cat. 275
191. Soft Engine Parts #2, Air Flow Model #6, (Filter And Horns), 1965, cat. 276
192. Soft Doors - Air Flow Model #5, 1965, cat. 277
193. Tires For Airflow - Soft Model, Scale 5, 1965, cat. 278
194. Soft Juicit Model ("Ghost"), 1965, cat. 280
195. Soft Juicit, 1965, cat. 281
196. Soft Dormeyer Mixer - Four Models, 1965, cat. 282
197. Soft Dormeyer Mixer, 1965, cat. 283
198. Dormeyer Mixer, Notebook page, 1965
199. Washstand, Hard Model, 1965, cat. 284
200. Model (Ghost) Scale, 1965, cat. 286
201. Soft Airflow - Model, Scale 2, 1965, cat. 288
202. Soft Airflow, Model 2 (Front End), 1965, cat. 294
203. Radiator And Fan For Airflow - Scale 5 (Soft Engine Parts 1), 1965, cat. 295
- 203a. Bathroom Installation, Janis Gallery, 1966
204. Toilet, Hard Model, 1966, cat. 297
205. Soft Toilet - "Ghost" Version (Model 'Ghost' Toilet), 1965-1966, cat. 298
206. Soft Toilet, 1966, cat. 322
- 206a. Soft Toilet, 1966, cat. 322, with open "lid"
207. Soft Scale, 1966, cat. 299

208. Soft Engine For Airflow With Fan And Transmission--Soft Model, Scale 6, 1966, cat. 300
- 208a. Figure 208, Hanging
209. Soft Manhattan #1 (Tactile Form Of The Manhattan Postal Zones Map), 1966, cat. 301
210. Soft Manhattan #2 (Tactile Form Of The New York Subway Map), 1966, cat. 307
211. Model (Ghost) Cabinet, 1966, cat.303
212. Soft Bath-Tub (Soft Tub), 1965, cat. 304
213. Model (Ghost) Tub, 1966, cat. 305
214. Bathtub (Hard Model), 1966, cat. 326
215. Soft Washstand, 1966, cat. 306
216. Giant Loaf Of Raisin Bread, Sliced. (Raisin Bread: 5 Slices And End, 42 Raisins.), 1966, cat. 308
217. Two Bats, Black And White, 1966, cat. 311
218. Giant Saw-Soft Version (Saw-Flag), 1966, cat. 312
219. Piece Of English Chocolates, 1966, cat. 315
220. Study for Hanging "Soft Fan", 1966, cat. 314
221. Shoe-String Potatoes, Spilling From A Bag (Falling Shoestring Potatoes), 1966, cat. 317
222. Model For "Giant Soft Fan", 1966, cat. 316
223. Three-Way Plug- Hard Model, 1966, cat. 318
224. English Extension Plug, 1966, cat. 321
- 224a. Building in the Form of A Swedish Extension Plug, 1967, pencil and ink, 22 x 30"
225. Sculpture In The Form Of A Fried Egg, 1966, cat. 324

226. Claes Oldenburg with slices of Wedding Cake, 1966
227. Wedding Cake, 1966, cat. 328
228. Five Studies For Cigarette Butts, 1966, cat. 329
229. Claes Oldenburg and Patty Oldenburg in studio, 1967
230. Proposed Colossal Monument Behind the Moderna Museet, Stockholm: Door Handle and Locks, 1966-1967, cat. 330
- 230a. Proposed Colossal Monument Behind The Moderna Museet, Stockholm: Door Handle and Locks, 1966-67, cat. 330a.
231. Soft Swedish Light Switches--Model ("Ghost"), 1966-67, cat. 331
- 231a. Detail, fig. 231
232. Giant Soft Swedish Light Switch, 1967, cat. 332
233. Soft Red (Hot) Drainpipe, 1967, cat. 336
234. Soft Blue (Cool) Drainpipe, 1967, cat. 337  
Down position
235. Soft Blue (Cool) Drainpipe, 1967, cat. 337  
Up position
236. Patterns For The Drainpipe Model, 1967, cat. 339
237. Plug For Giant Soft Fan--Hard Model, 1967, cat. 341
238. Giant Soft Fan, Ghost Version, 1967, cat. 343
239. Giant Soft Fan, 1967 (1966-1967), cat. 368
240. Giant Soft Fan installed at "Expo '67"
241. Soft Ladder, With Soft Hammer, Saw And Bucket, 1967, cat. 344
242. Giant Pool Balls, 1967, cat. 345
243. Prototype For Thames Ball, 1967, cat. 346
244. Proposed Colossal Monument For Karlavian, Stockholm: Wing Nut, 1967, cat. 348

245. Ketchup Bottle, 1967, cat. 349
246. Giant Soft Drum Set, 1967, cat. 351
247. Detail, fig. 246
248. Pop-Tart, 1967, cat. 355
249. Placid Civic Monument, 1967, cat. 353
250. Proposed Colossal Monument For Coronation Park, Toronto: Drainpipe, 1967, cat. 357
251. Lipstick With Stroke Attached, 1967, cat. 359
252. Ghost Wardrobe (For M.M.), 1967, cat. 360
253. Giant Fagends (Scale 1), 1967, cat. 361
254. Patterns Used In The Sewing Of The Soft Radiator, Fan And Fanbelt - Airflow, 1967, cat. 366
255. Soft Drum Set--Miniature Sketch, 1967, cat. 367
256. Soft Scissors, 1968, cat. 378
257. Saw Handle Model, 1968, cat. 380
258. Architectural Model Using Half Can and Cigarette Pack - For the New "Pasadena Museum", 1968, cat. 381
259. Fagend Study, 1968, cat. 384
260. Soft Version of the Monument, Maquette Donated to Chicago by Pablo Picasso, 1968, cat. 382
261. Other View, Fig. 264, cat. 382
262. Cigarettes with Smoke, 1968, cat. 383
263. Feasible Monument to be Scattered in A Park: Fragments of Night Stick Contract, 1968, cat. 386
264. Fireplug Cufflinks, 1968, cat. 387

## I

## INTRODUCTION

Claes Oldenburg is an American artist who was born in 1929 into an educated and cultured European family. In 1929, as an infant, his family moved to New York. At that time, his father was diplomatic attaché to the Swedish consulate in New York. When he was three, the family moved to Oslo, Norway but returned to America in 1936, this time settling in Chicago where his father became the Swedish consul-general. Oldenburg attended a private elementary and high school in Chicago, and then enrolled at Yale University in 1946 where he majored in English literature and art. After graduation, he returned to Chicago, taking art classes at The Art Institute of Chicago and working as a reporter covering the police department for the City News Bureau.

In order to pursue a life as an artist, Oldenburg moved to New York in 1956 where he made friends with poets, writers and artists in the "downtown" scene. In 1959, he exhibited paintings at Red Grooms' "City Gallery," and in 1960, now associated with a group of

artists involved with environments and Happenings, he became widely known for his avant-garde exhibition, "The Street", installed at the Judson Gallery, in the basement of the Judson Memorial Church on Washington Square South. From 1960 until the present day, he has remained in the forefront of artistic activity and critical attention.<sup>1</sup>

Something occurs when you first look at any Oldenburg object that makes it apparent that you have entered a world of fantasy and imagination. To get involved with the work is not difficult, for the imagery, the iconography, is recognizable to everyone. Going further into the art however takes more effort, for one must be willing to enter a world created by Oldenburg, a world filled with fantasy, sexuality, transformations, metamorphosis and sensory hallucinations. Oldenburg has not been silent about his work and his intent as an artist. He has also spoken out about America, the art world, and world politics. Well educated, well read and articulate, Oldenburg is vitally aware of himself as a communicator, as someone capable and willing to tell us something about ourselves and our world. Through the years, he has given many lectures, granted many interviews with

critics, curators and art historians, and provided written statements for many catalogues and books. Oldenburg's public stance, in his works and verbal statements, is supported by the documentation he keeps. He has maintained a daily diary for at least thirty five years. In this diary, he records, in a journalistic style, all the common events of the day including appointments, phone calls, mail received, etc. In other notebooks, Oldenburg records thoughts and ideas about art, philosophy, literature, etc. The language is sometimes poetic, sometimes descriptive or journalistic. There also exists a different group of notebooks for sketches and clippings pertaining to existing projects, objects and/or fantasies. It is as if every detail of his life and the life of an object is recorded. The notebooks sometimes contain contradictory statements. Oldenburg is well aware that opting for consistency negates the very stuff of our lives; he accepts the fact that we are filled with contradictions and complexities that remain unexplained. His seeming objectivity in recording every detail vanishes.<sup>2</sup>

In this dissertation, I have relied heavily on Oldenburg's writings and on statements made to me in the mid-seventies. Oldenburg was also the primary source

for Barbara Rose and Ellen Johnson in their authoritative studies written in the late sixties. I have also used books about Oldenburg written by Coosje van Bruggen, the artist's wife. Van Bruggen's writings like Rose and Johnson before her, rely on the same notebooks and close personal proximity to the artist. It seems as if Oldenburg retains total control over what is written and thought about him and his work, for he remains the primary source for the best information and ideas about his work and himself. The complexities in the work are more apparent to the artist than the writer or viewer, and one begins to realize that this protean imagination is not innate in everyone. Oldenburg insists that he only provides a situation for the viewer to participate with an object. The viewer is invited into a dialogue with the art, and not with the artist. However, all who have been interested in an investigation of Oldenburg's work ultimately must refer to studies that are based on his writings, and on discussions and interviews with him. Historians and critics involved with contemporary art inevitably go to the primary source for information; that is, the artist. While the artist is alive he remains the best source of factual and conceptual information about the work,

although ultimately the work will have to stand on its own, and its success or failure will not necessarily be based on the information Oldenburg provides. But the information provided by the artist will remain a starting point, although after the artist's death another history may well be written, in which Oldenburg's own myth and narrative will play a less important role.

Most of the printed material I have used dates from the early and late sixties. Even the references that date from the eighties often come from critics associated with the earlier period in Oldenburg's career. The historical/critical method used is primarily iconographic, with an examination of the formal issues as suggested by the work. The same work could be looked at with more "stylish" methods, such as, social history, Marxist criticism, certainly neo-Freudianism, and Deconstructivism. This study is an overview of the work presented in the catalogue raisonné and not a study in the use of a methodology to reinterpret and reinvent the artist Oldenburg. I have tried to present the work Oldenburg made and not a study of critical attitudes or methods.

The chapters have been organized according to

exhibitions, for in the sixties Oldenburg made objects for specific shows. He said, "Each of the separate shows I have made...was conceived as a unit. The works in each show were meant to be shown together."<sup>3</sup> After 1968, Oldenburg worked primarily on large outdoor projects, so instead of exhibitions, it was commissions that operated as the organizing constructs to the work. The first important exhibition was "The Street" at the Judson Gallery in January 1960 and the last one-man show at Sidney Janis Gallery was in 1968.<sup>4</sup> Therefore 1960 though 1968 was a natural time span for this first volume of the catalogue raisonné.<sup>5</sup> Within those eight years, Oldenburg explored three themes, "The Street," "The Store," and "The Home." After 1966, works sometimes relate to these three themes, but he does not explore ideas through works in a group, rather, ideas are explored in singular, and often very large monuments.

I begin with the year 1960. In that year, Oldenburg conceived the work titled "The Street", shown in 1960 in New York at both The Judson Gallery and the Reuben Gallery. "The Street" is an examination of the sometimes sordid environment Oldenburg called city or urban nature. The work appears drab and somewhat

pessimistic, owing a lot to his perception as life in New York being like that in a novel by Céline who, he claimed, made him aware of his negative attitude and his physical relationship to the city.

The second period covers the years 1961-1962. This is the year of "The Store" as presented in the exhibition "Environments, Situations, and Spaces" at the Martha Jackson Gallery and then later in a Lower East Side storefront under its own title "The Store". An exhibition at the Green Gallery in September 1962 marked the end of Oldenburg's "Store" period, even though it was here that the first soft sculptures were shown. Although the new method and materials would inform most of Oldenburg's best known works after 1962, they share the same subjects as those in plaster. The pieces presented at The Green Gallery, moreover, share a sense of joyful color carried over from "The Store" that is all but absent in the soft and hard works that followed.

The third period covered in chapter four begins with a Bedroom Ensemble, 1963 (fig.143), the first work made on the theme of "The Home." This work that looks like a room, was made for the exhibition "Four Environments by Four Realists," at The Sidney Janis Gallery (January 3 - February 1, 1964).<sup>6</sup> A discussion

of his first one-man show at The Sidney Janis Gallery in 1964 (April 7 - May 2) follows where Oldenburg exhibited more objects on the theme of "The Home." These objects included addressed the issue of volumetric effects of furniture, such as the bedroom group, bathroom fixtures and accessories or appliances for the kitchen.

Chapter Five discusses the works in the 1966 exhibition at The Janis Gallery where Oldenburg examined other objects in "The Home" theme, including "The Bathroom" and "The Airflow".

Chapter Six is concerned with the last two years of the period covered by this project, work made and shown in 1967 at The Janis Gallery and the related objects that followed the next year. There is no overriding theme to these works other than an examination of size, scale and monumentality.

Chapter Seven is a foray into the meaning of Ray Gun, the overseer of all Oldenburg's work.

Looking and thinking about Oldenburg's work one goes from simple iconography, identifying the object with its name, through a philosophy of nature, to what Max Kozloff refers to as "the aesthetic effect and creative role."<sup>7</sup> Oldenburg deals concurrently with both the formal and psychological issues and as Kozloff

continues, "...the spectator becomes aware of new tensions and psychical correlations in the outer world...he (also) senses in the work some analogy to his own internal propensities..."<sup>8</sup> Or in more direct terms, as Oldenburg has said, "There are two ways of experiencing matter: the solid state and the dissolving state: both are physical and psychical. I think that an artist is somebody who makes symbolic statements on the condition of the universe...I make symbols about states of matter, the way things are."<sup>9</sup> Oldenburg recently described his attempt to reach people by dealing with them on their own terms. "It's a Whitmanian desire," he says, "with an emphasis on 'mania' I guess to involve everyone in your artwork."<sup>10</sup> In doing so, I have only briefly mentioned issues that place Oldenburg as an artist and the work within a larger context. Other studies could and should focus on Oldenburg and Pop Art; Oldenburg and the culture of the sixties;<sup>11</sup> American culture and Oldenburg's sculpture<sup>12</sup> including his close relationship to poets and writers such as Walt Whitman, Wallace Stevens, and Nelson Algren; Oldenburg and Theater; The art of the late fifties and Oldenburg<sup>13</sup>; Freud, Swift and Oldenburg's literary heroes; to name but a few. To have covered all subjects and issues in

depth would be an enterprise beyond the scope of this project which is essentially a catalogue raisonné.

Oldenburg does not make inordinate claims for his work, nor does he see himself as an heroic artist even though his work is often heroic in size and scale. He has claimed that he is more influenced by his own imagination and his childhood fantasies than by other works of art or artists. His desire is to provide some meaning through art. "Nature means nothing by itself. Man supplies the meaning of things..."<sup>14</sup>

His art presents possibilities for discovering meaning in life's experiences and through this, self-knowledge.

## Endnotes

1. For a detailed chronology of the years 1960 through 1969 see Barbara Rose, Claes Oldenburg, New York, The Museum of Modern Art, 1970, pp. 198-205. No detailed chronology exists from the years 1970 to the present time.
2. All diaries and notebooks are catalogued chronologically.
3. Notes
4. Oldenburg left the Sidney Janis Gallery for Leo Castelli in 1970.
5. Oldenburg married Patty Muschinski in 1960. She was instrumental in the creation of all the soft sculptures as well as a participant in his theater works. They separated in 1968, marking an end to the first major period in his career.
6. The other three artists in this show were Jim Dine, George Segal and James Rosenquist. A catalogue was published by the gallery.
7. Max Kozloff, "The Poetics of Softness," American Sculpture of the Sixties, Los Angeles County Museum of Art, 1967, p. 27.
8. Ibid., p. 27.
9. "Interview with Claes Oldenburg," Oldenburg: Six Themes, Minneapolis: Walker Art Center, 1975, p. 45. Exhibition catalogue.
10. "An Observed Conversation," Modern Dreams: The Rise and Fall and Rise of Pop, Cambridge: M.I.T Press, in conjunction with The Institute for Art and Urban Resources, New York, 1988, p. 98.
11. Oldenburg has a social conscience and is among a number of artists in the sixties who tried to use art for political statements. In protesting America's

involvement in Viet Nam, Oldenburg was assaulted in the police riot in Chicago in the Summer of 1968. Many drawings, prints, posters and objects made after 1968 relate to this event.

12. An attempt to survey this subject was made in Sidra Stich, Made in the USA, Berkeley: University of California Press, 1988.

13. Studies have been made of this period, namely Poets of the Cities, New York: Dutton Publishers, 1975 and Haskell, "Blam!: The Rise of Pop, Minimalism, Happenings," New York: Whitney Museum of American Art, 1984. Hereafter cited as "Blam!" Both studies are catalogues for exhibitions and reflect this constraint.

There is a need for an in depth investigation of the period, of all the artists and their relationships to each other, as well as their relationships to the historic movements of the 20th century. The artists associated with early Pop Art are particularly important because they break with and embrace the tradition they inherited.

14. Store Days, 1967, p. 80.

## II

## THE STREET

Although the group of flags is not of major significance in Oldenburg's oeuvre, they are interesting in terms of the artist's search for a subject that unified place and materials. He was interested in finding something American in appearance, imbued with American ideals, sentiment, symbol, etc.<sup>1</sup> Oldenburg's 'flags' are part of the "junk" - assemblage tradition of the late fifties. They are, in fact, the only assemblages made by the artist. Robert Rauschenberg, Richard Stankiewicz and John Chamberlain made an impact in using urban refuse as materials for a work of art. Later in the decade, artists such as Oldenburg, John Chamberlain, George Herms, Bruce Conner, Ray Johnson, Jim Dine, Red Grooms, Tom Wesselman, Robert Mallery, et. al. developed the use of "junk" as the most appropriate basis for exploring the urban American landscape.<sup>2</sup>

Oldenburg's "flags" were made to denote "a double view both for and against" American culture.<sup>3</sup> He made the first driftwood flags during the Summer of 1960 in Cape Cod and Provincetown.<sup>4</sup> The Old Dump Flag, 1960

(fig. 21) and Kornville Flag 1960 (fig. 20) are made from driftwood and other debris configured to look like flags. Survival under harsh conditions is part of the American romance, and for a naturalized citizen embracing the thought of Emerson, Whitman and Twain, the materials would hold special appeal. The "flag" configuration was a way of incorporating the life of the artist with past lives, so that these images made of pieces of the ordinary world are imbued with the humanistic spirit.<sup>5</sup> Oldenburg wrote that elementary nature was equal to patriotism in that the forms of the flag could be found in shingles, barrels, slats, etc.

In his Notes from 1960, Oldenburg explained that each "Flag" was a postcard or souvenir from the beach<sup>6</sup> made by strict rules. All materials had to be found, and each object was named for the particular location where it was made. Also, each "flag" had to be completed in one day; from the time he got up in the morning until he went to work as a dishwasher in a local restaurant in the late afternoon. For example, Cemetery Flag (fig.23) is a form found in the flag which flies illuminated all night long at the crest of the Catholic cemetery, and Kornville Flag (fig.20) was found in a rutted dusty road that leads into a thicket of

squatters. A flag flies in the clearing surrounded by their decrepit huts. Colonel Korn was the commander here and has given his name to the place.<sup>7</sup>

"Flags" made in plaster were exhibited at "The Store". USA Flag, 1960 (fig. 17) is a good example of these non-rectangular, crudely painted simulations of the nylon banners that we must all respect.

Obvious comparison's are to Jasper Johns' flag paintings made in the mid-50's. Rather than point out the obvious differences in formal concerns or any similarities that might exist, it is more relevant to stress the fact that the artists of the post- Abstract Expressionist generation were generally involved with irony, humor, and/or political statement -even though the forms the objects take were so different.

Finally, for Oldenburg, the flag was a dead end in his examination of common American experiences in an art that sought to be political, ironic, and humorous.

Oldenburg and his wife Patty returned to New York in the Fall of 1959, when he began a series of drawings based on his Lower East Side environment. Rich in ethnic lore, the tenement buildings had been home to generations of poor immigrants from Europe. The apartments were also very inexpensive, a necessity for Olden-

burg who was living on the salary of a part-time library worker at the Cooper Union School on Astor Place.<sup>8</sup>

The subjects of his paintings and drawings were the model (his wife), objects in his room, the street, and people and things from his imagination. He also wrote poetry, the imagery becoming the subject of some the drawings.

By the late fifties, Oldenburg and his friends, including Red Grooms, Allan Kaprow, Jim Dine, Lucas Samaras, Robert Watts, and Al Hansen, all artists associated with environments, happenings, and the urban scene were enjoying some limited successes in the downtown art world.

For "The Ray Gun Show," an exhibition with Jim Dine at the Judson Gallery in January 1960, Oldenburg showed an environment titled "The Street."<sup>9</sup> The large cardboard works were installed along the walls. Oldenburg then added debris and refuse on the floor. (figs. 2, 3, 4). Included were large figures in profile such as Street Chick, 1960 (fig. 13), and Mug, 1960 (fig. 8). There were also cars, (fig. 15), vans (fig. 16) and street signs. The works were made of corrugated cardboard, painted with casein and spray enamel along the outside edge. This technique emphasized flatness, and the outlining helped to visually silhouette the image

against the white wall. Oldenburg also used some materials recycled from the streets ... materials such as burlap, crushed pieces of metal or scraps of wood giving the space texture as well as a reference to the rubbish in our environment. Some of the figures were colossal, others small to indicate they were in the distance. "The Street" reflected the strong influence of Dubuffet's works from the 1950's on Oldenburg's thinking. He saw many paintings by the French master in New York in the late 1950's and early 1960's. Dubuffet had exhibitions at the Sidney Janis Gallery and the 1959 retrospective at the Pierre Matisse Gallery on 57th Street has been well documented. Oldenburg's work shares the French artist's sardonic outlook as well as the excitement of the personages and personalities found in urban life,<sup>10</sup>

"The Street" also communicated a feeling for city life that looks "like a war zone out of Celine."<sup>11</sup> He told Coosje van Bruggen how difficult it was to distinguish the bums and drunks lying around the sidewalks from the garbage cans and refuse.<sup>12</sup>

Oldenburg's "Street" is dirty- grey, black and brown. It is charred around the edges and the drawn lines are analogous to the nervous jagged movements of the city. In his Notes, Oldenburg says, "... the paper became a

metaphor for the pavement; its walls (gutters and fences). I drew the materials found on the street - including the human. A person on the street is more of the street than he is human."<sup>13</sup> The spectator roams around an assortment of creatures and objects that are at times frightening like the ghostly, death face of Street Chick, 1960 (fig. 13) and pessimistic like Big Man, 1960 (fig. 9), sitting alone, sinking into the pavement. The City as nature is sordid, perhaps even evil, is Oldenburg's suggestion, albeit in a poetic way. However, the works from The Street have since taken on a sentimental feeling as they seem to actually historicize an historical moment.

Oldenburg reinstalled "The Street" as a one-man show at the Reuben Gallery in May 1960.<sup>14</sup> (figs. 5, 6, 7). Some pieces were changed for this exhibition, for example, Oldenburg repainted Street Chick and Big Guy so that their reverse sides were also imagistic. In this way they could be installed as free-standing or free-hanging objects.

This was the first time Oldenburg had objects or drawings come off the wall into the real space of the room. One can see in the installation photograph of the gallery (fig. 5), some works were suspended from the ceiling rather than tacked to a wall as in the Judson

Gallery installation (fig. 2, 3). Oldenburg was ready to meet the problems of the third dimension in art with objects taking on the role of the real while remaining in the domain of art.<sup>15</sup> . From his notes for the Reuben Gallery show he describes in animated words his vision.

The show will consist of 1) an epic construct in the form of a street, 2) and 3) drawings and small sculptures and constructions also having to do with the street. The material will be mostly paper and wood glued paper, torn paper, paper over wire, on wooden frames, paper hanging down, paper jumping up, paper lying, etc. etc. The scale will vary from heroic to very very small.

In the Street there will be suspended figures, lying figures. projecting figures, running figures, etc. etc. There will be figures on the walls, faces on the floor and a sky made of words and cries.

There will be signs of various sorts, marquees, street signs, etc. and various sorts of metamorphosed objects: cigarbutts, houses, towers, cars, medals, etc. etc.

There will be faces in windows and free faces.

Hanging heads and many heads.

There will be men and women and heroes and bums and children and drunks and cripples and streetchicks and boxers and walkers and sitters and spitters

and trucks and cars and bikes and manholes and stoplights and shadows and cats and doggy's and bright light and darkness fires and collisions and cockroaches and mornings and evenings and guns and newspapers and pissers and cops and mamagangers and a lot more etc.

(all components of The Street can be purchased separately.)<sup>16</sup>

Oldenburg made a point of embracing whatever environment he occupied. As an artist, reporting on the conditions of his environment, a journalistic type job, it was his duty to communicate, through works of art, the sense of that environment. However, as indicated in the quote above, he was not interested in making a finite or complete work of art as environment say in the way Allen Kaprow did in Words, 1959. Oldenburg made objects that were installed together in certain situations, but maintained their own integrity as an art object outside of that environment.

## ENDNOTES

1. Sidra Stich, Made in the USA, 1987, Berkeley, University of California Press, 1988, p. 35. An entire chapter is devoted to the use of flag images in contemporary art.
2. There was a European equivalent to the American assemblagists and "junk" namely Dubuffet and Tinguely in France, George Brecht and Daniel Spoerri in Germany.
3. Barbara Rose, Claes Oldenburg, New York, The Museum of Modern Art, 1970, p. 62.
4. He and Pat went there for a total change in environment. He took a job as a dishwasher, and later said that this job contributed to subjects and techniques used for "The Store" objects.
5. Rose, Oldenburg, p. 53
6. Quoted in Rose, Oldenburg, pp. 191-192.
7. Ibid., p. 191.
8. Oldenburg worked in the library sorting and shelving books. In order to learn about art and its history, he made a rule that no book would be reshelved until he had looked at all the pictures and, in slow times, read the book. In discussion with the author, October 1975.
9. Jim Dine's installation was "The House," placed in adjoining galleries with "The Street." Environments were an important part of the "art scene" at this time. Oldenburg had seen and admired Red Grooms' happening "The Burning Building" staged in 1959. While he did not see Kaprow's 1958 exhibition at the Hansa Gallery, he

had read Kaprow's essay "The Legacy of Jackson Pollock," Art News, October 1958 calling for a new art based on a totality of the media. Oldenburg was seriously involved with this group and directed Raygun Spex at the Judson Gallery in the Spring of 1960. This event included performances by Oldenburg, Jim Dine, Dick Higgins, Al Hansen, Allan Kaprow, Red Grooms and Robert Whitman. The Judson Gallery at the Judson Church in Washington Square, was the scene of a lot of the avant garde activity in the late fifties and early 1960's. The Judson Dance Theatre would continue that tradition well into the sixties.

10. Oldenburg made a drawing in 1959, a drawing title and imagery are identical, I Like Your Work A lot Mr. Dubuffet. Another drawing, Dubuffet, Celine, Frenchmen, 1959, pays homage to the two artists whose influence at this time in Oldenburg's career cannot be overestimated. Dubuffet and the other artists known as 'Art Brut' and Celine all liked to make art from the lowest form of matter-"dust, dirt, and garbage..." Lucy Lippard, Pop Art, (New York, Praeger Publishers 1967), p. 107.

11. van Bruggen, "The Haunted House," in A Bottle of Notes and Some Voyages, (New York: Rizzoli International Publications, Inc. 1988), p. 205. The writings of Celine, especially Journey to the End of the Night (1932) and Death of the Installment Plan (1936) had been a major influence on Oldenburg in the late fifties when he immersed himself in contemporary writers. He liked the dark humor in the French writer's novels as well as the absurd point of view taken by Beckett. But it was his stated desire to combine the seemingly divergent views of Celine and Dubuffet.

12. Ibid., p. 208.

13. quoted in Johnson, Oldenburg, p. 14.

14. The Reuben Gallery was on 4th Avenue, and was where many of the "Happenings" were presented. The dates of the Oldenburg exhibition were May 6-19, 1960.

15. This is ultimately Oldenburg's genius as a sculptor- juggling of the real, the unreal, and the surreal- always maintaining and announcing that the object exists in the realm of "art" rather than life.

16. In Oldenburg's Notes 1960. Quoted in Johnson,  
Oldenburg, p. 16.

?

## III

## THE STORE

Oldenburg's most important work of the early sixties was "The Store". Organized by the Ray Gun Mfg. Co. (Oldenburg's company name), "The Store" opened at 102 E. 2nd Street in New York City on December 1, 1961 and closed the end of January 1962<sup>1</sup>. In his notes, Oldenburg writes of exhibiting art in a store. He says,

actually make a store!  
14 st or 6 ave  
butchershop, etc  
the whole store an apotheosis!  
a sad, past, hi(stor)ical store  
a happy contemporary store too?<sup>2</sup>

According to his notes, the project was a simple one - "to fill a space with objects such as those in any kind of store... The problem became how to individualize the simple objects, how to surprise them - fragmentation, gigantism, obsession..."<sup>3</sup>

In the front space, Oldenburg displayed 107 objects<sup>4</sup>, - reliefs, and free standing objects made of muslin soaked in plaster, most shaped around a wire frame, then painted with commercial enamel. Some were placed in the shop window (fig. 32a), others nailed to

the walls, others laying on tables (fig. 31), making it look haphazard, like a "junk" store rather than an art installation.

Much attention has been paid to "The Store" because it was and still is unusual for an artist to rent a commercial space in order to show art as material goods for the purpose of selling it for posted retail prices. "The store tries to overcome the sense of guilt connected with money and sales... It is to say money is life...it is plenty...it is psychological... Commerce is organic and psychological. Thus again, unity --- no separation between commerce and art."<sup>5</sup> Also, the work was itself radical.<sup>6</sup> Ellen Johnson says, "Oldenburg's 'Store' was about art and about fact and fancy, ambiguity, eroticism, and materialism. It was about idealism and freedom, mobility and change, and about life and death in life. "The Store" was about almost as many things as there were people who saw it and objects in it, objects whose intense existence is imbued with the plastic life Oldenburg gave to them, and with the life of the human beings whose needs, desires and emotions they signify and educate.... Like the store next door and around the corner, Oldenburg's offered bread, cake, pies, carrots, sausage and 7-Up; but the function of his food is to sustain the mind and heart, not the body...."<sup>7</sup> "The

"Store" was positive- it had a lot of color, an abundance of goods that represented health and plenty, and Oldenburg seemed to find joy in presenting industrialized urban culture. This is very far from the pessimism of the previous year in the content of "The Street."

Oldenburg exhibited thirty nine plaster reliefs earlier in 1961 at the Martha Jackson Gallery. In a group exhibition "Environments, Situations, Spaces," he showed the works as a group also titled "The Store." Reliefs such as Fur Jacket (fig. 70), Pepsi-Cola Sign (fig. 42) and 39 Cents" (fig. 52) were nailed to the wall in a manner that the artist imagined simulated a wall painting or mural as seen in the installation view. (figs. 28, 29).

In the catalogue for the Martha Jackson Gallery show, Oldenburg published his now often quoted philosophy about art and art in life. I quote it here at length, for it seems to me that Oldenburg's impassioned plea for a new kind of art and a new role for art within contemporary American culture is made exceptionally clear through his poetic musings.

I am for an art that takes its form from  
the lines of life, that twists and extends  
impossibly and accumulates and spits and  
drips, and is sweet and stupid as life  
itself. I am for an artist who  
vanishes, turning up in a  
white cap, painting signs or hallways...  
I am for an art you can sit on.... I am

for an art that is flipped on and off with a switch. I am for an art that unfolds like a map, that you can squeeze, like your sweety's arm, or kiss like a pet dog. Which expands and squeaks, like an accordion, which you can spill your dinner on, like an old tablecloth. I am for an art you can hammer with, stitch with, sew with, paste with, file with. I am for an art that tells you the time of day and which helps old ladies across the street.

I am for the art of underwear and the art of taxicabs. I am for the art of ice cream cones dropped on concrete. I am for the blinking arts, lighting up the night.

I am for art falling, splashing, wiggling, jumping, going on and off. I am for the art of fat truck-tires and black eyes.

I am for Kool-Art, 7-Up-Art, Pepsi Art, Sunkist Art, Dro-bomb Art, Vam Art, Pamryl Art, San-O-Med Art, 39 cents Art and 9.99 art.

I am for an art that does something other than sit on its ass in a museum. I am for an art that grows up not knowing it is art at all, an art given the chance of having a starting point of zero. I am for an art that involves itself with the everyday crap and still comes out on top.<sup>8</sup>

As both the owner of the company, president, and sole employee (capitalist & worker), Oldenburg was also the aristocratic European tourist on a sightseeing trip of urban America. He was the ivy-league intellectual trying to feel at home with the huddled masses. He said,

The thing I absolutely do not want is to be with it, to be hip, to be inside... to be sophisticated... I want to do exactly what everybody does... knowing all that is grotesque, but knowing too that out of such

grotesqueries arises art, which never arises out of escape or rejection. Bad taste is the most creative thing there is..."<sup>9</sup>

In "The Store," Oldenburg explored, as he would not do again, the vulgar common object as he attempted to subvert good taste and bourgeois values. Barbara Rose suggests, "Oldenburg's Store is the apotheosis of materialistic vulgarity..."<sup>10</sup> His subjects and images as well as materials were chosen because they were in his environment and readily available to him. They may be cheap in look, association and actual cost; but they are fitting for an art that celebrates the life of the dirty, anxious, frenzied and absurd city.<sup>11</sup>

In 1961 Oldenburg abandoned the literal representation of the human being and the human body that had been the basis of the cardboard works in the "The Street." The last human figure was The Bride Mannikin (fig. 61, 62), a ghostly bride. Eros ever present is here wedded to Death.<sup>12</sup> However, he did not remove the human element from the work, it would be present in metaphor, association and metamorphosis until the present day. It is just this association that sets Oldenburg's work of this period apart from some of the objects made recently by younger artists such as the porcelain and stainless steel casts of "kitsch" objects by Jeff Koons. While

While Oldenburg's work retains an ironic relationship to the real, the human element is ever present. Also, Oldenburg's work always is about a kind of poetry of the mundane and the commonplace.

The images for these objects are taken from those found in everyday life- foods such as bread, cakes, pies, (figs. 55, 54, 53, 76, 59), articles of clothing such as shirts, stockings, shoes, panties, a slip and girdle (figs. 77, 78, 46, 45, 66, 49), a sewing machine (fig. 37), and a cash register (fig. 56). In a recent panel discussion, Oldenburg mentioned that if he had merely gone to the Lower East side, bought a lamp and put it in the window of "The Store," someone would probably have come in and bought it as a lamp. "But," he continues, "if I took a lamp as a point of departure for a transformation, nobody would buy it except an art dealer or art collector."<sup>13</sup> The work always juxtaposes the altered object with the unaltered one. The play between the two provides the art situation.

Oldenburg's interest in all the senses has been overlooked by writers. The feel of the materials, the taste of the foods, the smell of the clothing and the visual associations are all considered by the artist when making the object. In fact, he wrote that art could only be useful if it showed the audience how to use the

senses,<sup>14</sup> and that an art of ideas was a bore and a sentimentality.

As Ellen Johnson suggested, you can't get more realistic, and that such extreme realism "makes more pungent the ironic realization that these are 'created' objects..."<sup>15</sup> However, there was no way that Oldenburg was interested in confusing or merging art and life as some writers have suggested,<sup>16</sup> nor was he interested in the kind of sentimental realism of a lost culture and its attendant values we associate with the work of, say, Andrew Wyeth.<sup>17</sup> His realism comes from observation of the urban environment, and as such, he is an urban artist rather than a Pop artist. Oldenburg's life has always been the point of departure for his art, but the two are not to be confused. In his notebooks, he indicates that life is unstructured and a mass of ordinary activities that are not about art. The artist, in his or her attempt to make sense of all the activities we call life, provides a structure through the objects made. Oldenburg insisted in separating himself at this point from some of the artists with which he had been associated, artists that worked with the premise that the two, art and life, were, if not the same; at least part and parcel of the same experience. Without rancor or any public statement, he rejected the ideas and the work of artists such as

John Cage and the Fluxus artists who insisted that art could be found in the context of life.<sup>18</sup>

No Oldenburg object can be reproduced as a factory object; they remain individualized. Painted in a style that suggests that of the previous generation, Oldenburg applied thick enamel house paint in splatters, blotches, and drips in order to get the surface dense and rich.<sup>19</sup> In his Notes, he wrote that the still life quality of "The Store" was "the coming out into space (into real space) of the painting, the touchability of the painting, the isolation in space of the painting - floating color."<sup>20</sup> Oldenburg bought a line of commercial paints, Frisco Enamel, which came in only seven colors. Oldenburg used them as they came; that is, he did not mix or blend them for any of the objects made during the course of "The Store." The restriction was self-imposed as he examined just how a painted surface enhances the three dimensionality of the object.<sup>21</sup> It would be impossible to identify the object from the shaped mass without the application of the paint to represent rather than decorate.<sup>22</sup> In fact, the works, especially the reliefs, are essentially a mass of dense plaster and paint. They are not sculpture, for they remain illusionistic and their image is synonymous with field. It was at this time, when Oldenburg was preparing the

objects for "The Store," that he took another look at the Abstract Expressionists, especially Pollock, who he claimed was "sitting on my shoulder, or rather crouching in my pants."<sup>23</sup> One need only look at the surface of Cash Register (fig. 56, 56a) to see that it looks like a detail in Pollock's Autumn Rhythm or One at the Museum of Modern Art. Oldenburg wrote that "by Parodying its (AE) corn I have (miracle!) come back to its authenticity!"<sup>24</sup> In a symposium in 1967, Oldenburg commented that "Pollock's paint immediately suggested city subjects, the walls, the stores, the taxicabs... Pollock is a paint legend, because unlike Picasso, he turned Sapolin loose."<sup>25</sup> It is clear now that Oldenburg remained close to the sensibility of the previous generation, finding it less imperative to rebel than to embrace the lessons. Oldenburg continues, "Pollock acts in my work as a fiction. I objectify him: American Painter, Painter of Life, Painter of New York. I honor all the stereotypes about him...."<sup>26</sup>

"The Store" embraced life experiences through objects, but those objects' surfaces place them within the tradition of expressionism. The look of Oldenburg's expressionism however, is tempered with a detachment totally rejecting emotional empathy. Detachment is a

theme within the entire oeuvre; it is as if Oldenburg were the spectator, subject, and creator all at once. In his Notes in 1963, Oldenburg said, "I always act with the presence of an outside consciousness...It is possible for me to treat my subjectivity and that of others objectively and this is a unique thing in my art: the emotion in it is the observation of emotion. I am both committed and not committed..."<sup>27</sup> His genius is to make what is deeply emotional and empathic look devoid of anything personal. It was suggested by a critic in 1966 that Oldenburg "tones his description of these relationships so that they tend to appear passive, and thereby he diverts us from the question of intent. How he objectifies his subjective relationships is basic to the work."<sup>28</sup> It is as if he was observing himself observing his life and his art. While the Abstract Expressionists thought they could communicate subjective experience, Oldenburg presents an object devoid of the content of its making, except the surface markings which have an association, an ironic relationship perhaps, with expressionist style. The audience is not asked to share his emotional state, but rather to use the work as a point of departure for personal associations or emotions and as a vehicle for self-knowledge. In Store Days, Oldenburg wrote, "My motives are so veiled to me that I

don't think I can provide much in the way of being helpful and truthful about what I have done. My work mystifies me, and I would not want to know what I was doing even if I could. Also, what people see may be more important than what I see, and what they see is after all the test... I wouldn't want to prejudice anyone, or try to make them see what isn't there."<sup>29</sup>

The Summer of 1962 brought Oldenburg back into the studio. The performances at The Ray Gun Theater were completed, and an installation of fifty two Store objects opened in an exhibition titled "1961" at the Dallas Museum of Contemporary Arts in May 1962. He began preparing some of the unsold Store objects,- repairing and repainting- and sorted out the props from the recent performances in preparation for his exhibition uptown at the Green Gallery scheduled for September 1962. This exhibition marked yet another major development in Oldenburg's work, namely the introduction of his colossal soft, sewn sculptures.

Richard Bellamy, the proprietor of the Green Gallery on 57th Street and financial backer of "The Store", allowed Oldenburg to use his gallery space while it was closed to the public during the summer of 1962 to prepare for the exhibition. Oldenburg installed plaster works, his sewing machine and his wife in the gallery and

together, they sewed, modeled and painted the works for the show.<sup>30</sup>

Opening in the Fall, the show (fig. 93 ) was a great success in terms of attendance, interest and sales. Oldenburg was discussed by the critics within the context of Pop Art, then its full cultural blossoming. He was aware of the activities of say Warhol and Lichtenstein, but he had not thought he was working along similar paths. Although the two are inexorably linked in time, soft sculptures and Pop are different issues.

There are no historical precedents for Oldenburg's soft sculptures.<sup>31</sup> The word sculpture traditionally denotes works of art made in hard materials- plaster or clay, stone or metals manipulated with methods such as modeling, carving and casting respectively. The use of fabric in art resides in the realm of crafts as in the art of quilt making. Oldenburg's aim was not to revolutionize sculpture, but rather to extend it's possibilities. In notes from 1966, he said, "The 'soft' aspect of these works was not part of the original intention. I discovered that by making ordinarily hard surfaces soft I had arrived at another kind of sculpture and a range of new symbols."<sup>32</sup> Sewing, as a method was an important new way of making art. Oldenburg wrote that sewing was really another way of making connections more

related to Constructivism than to the garment industry.<sup>33</sup>

Oldenburg saw no problem in bringing what was a craft, sewing, into the realm of the Fine Arts. Sewing was merely a method he adopted to extend his ideas about form- it was not a conceptual decision about art making. In an interview with Bruce Glaser, he said, "If I didn't think that what I was doing had something to do with enlarging the boundaries of art I wouldn't go on doing it....the reason I have done a soft object is primarily to introduce a new way of pushing space around in sculpture or painting."<sup>34</sup> Whatever the intention, the ironic relationship to the history of sculpture is profound.

Oldenburg used fabric as a material in the plaster pieces to create forms, and he had used it for soft objects such as Upside Down City (fig. 92) originally made as a prop for a performance in April 1962. This piece is about America and architecture, namely the architecture of the skyscraper. Growing up in Chicago, Oldenburg was fascinated with modern architecture and used it and its imagery in many works. The city's nature is a manufactured landscape. His wife, Patty, had sewn and constructed many of the props, large and small, for the performances of 1961 and 1962. Included are works such as a fifteen-foot man or an eighteen-foot airplane,

both of which are no longer extant or Freighter and Sailboat, 1962 (fig. 115). In the theater, costumes and props are made, but in the Fine Arts a different mentality is at work. Soft things look impermanent, not like traditional sculpture.

Having given up the representation of the human figure in 1961, Oldenburg found yet another way to include the human element, for all his soft objects relate to the human form, most especially his own. He succeeded in translating our common environment to physically resemble his own body. To accomplish this, Rose says that Oldenburg invented a vocabulary of forms "that would be as vulnerable, as irregular, as eccentric, unique and expressive as the human body itself."<sup>35</sup> Krauss attributes the success of the works in their way of intruding into the space of the viewer, for they are "colossal variants" on the natural human scale. The mass of the object is construed in terms of the viewer's mass or body, pliant and soft like flesh."<sup>36</sup>

Making sculptures soft is ironic, a play on expectations. Making them huge is even funnier. A ten foot long Giant Ice Cream Cone (fig. 114) ,a five foot high piece of chocolate cake, Giant Piece of Cake (fig. 113) and the large Floor Burger (fig. 112) all dated 1962, expand the scope of fantasy and imagination

for artist and viewer. Oldenburg's subjects for the works at the Green Gallery were those of the previous year, familiar subjects -American foodstuffs and articles of clothing. However, despite the similarity in subject to the works from "The Store" on East 2nd Street, Oldenburg extended his means of presentation. For example, Giant Blue Men's Pants (fig. 107) is suspended from the ceiling somewhat like a Calder mobile. Like a Calder, it moves with wind current.<sup>37</sup> Breakfast Table (fig. 98, 98a), in wood and plaster, with its many pieces and compositional decisions, is a more complex formal arrangement than anything dating from 1961.

The sexuality of the object, or rather the sexual metaphors explored in the forms of the objects, became the focus of the work replacing the artist's investigations into the vulgarity of the commonplace, the theme of the works from 1961. Ellen Johnson, commenting about the Giant Ice Cream Cone (Floor Cone) (figs. 119, 119a) and Floor Burger (fig. 112) wrote, "Beyond their ostensible subject of American food, both are sexual images, the hamburger primarily female with its multiple layers of circular forms, the cone phallic in shape, and its 'concupiscent curds' both male and female."<sup>38</sup>

The soft objects can all be reduced to simple geometric forms, usually rectangles, circles and their

spatial solids. This approach provides all the works made by Oldenburg with an affinity to each other, or as Oldenburg says they rhyme with one another. This geometry, Oldenburg commented, "That's what gives it (the object) strength. It is the bones, the skeleton - the truth. I've just made a game of what every artist concerned with universal structure does."<sup>39</sup> The soft objects are composed of different shapes, the forms are themselves important and not an incidental aspect of the works. This became more evident when looking at the photograph showing Oldenburg painting sections of Floor Burger (fig. 111). Donald Judd has said that the ball and cone of the Floor Cone, 1962 is a profound form. He continues, "So is a flaccid, flamingo switch draped between two points.... Oldenburg needs three dimensions in order to simulate and enlarge a real object and to equate it and an emotive form..."<sup>40</sup>

The "insides" of the soft sculptures or perhaps the interiors structures, took on a new importance at this time to Oldenburg. He has said, "They actually have an inside, which can be imagined, and not just a surface. The soft sculptures are based on the structure of the human body, which is both hard and soft. Many of my sculptures have things inside them which can be felt through the surface like bones."<sup>41</sup>

The exhibition at The Green Gallery catapulted Oldenburg into the public and the critical eye. The critics were especially harsh on him and his work, but they were the harshest when writing about the artist and Pop Art. Oldenburg became the foremost sculptor of the group in the critical literature of the time as well as in the art historical writings about Pop Art. No one, not even those closest to him like Barbara Rose<sup>42</sup> questioned this association even though Oldenburg insisted he was not a Pop artist in the same way as Warhol or Lichtenstein, both of whom he admired.<sup>43</sup> What everyone seemed to overlook or just not notice at the time, was the intense poetic stance the work took vis-a-vis other art made in the sixties. Poetry was not part of Pop Art and was in little evidence in the avant garde art of the sixties. Rose does try to differentiate Oldenburg from the other Pop artists,<sup>44</sup> but it was not until the late 1980's, that a critic who had earlier dismissed Oldenburg as a Pop artist could write with no reservation, "He did make sculptures of common objects, but they were imaginative recreations, not representations. And he did not simulate the techniques of commercial art."<sup>45</sup>

More interesting perhaps than trying to define or reject Oldenburg as a Pop artist, is to see how he might

relate to other art movements of the 20th century. Barbara Rose concludes in her monograph on the artist that he is not a Pop artist, not a Neo-Dadaist, and not a Surrealist in the tradition of Dali.<sup>46</sup> The primary emphasis in Oldenburg's work, it seems to me, is the metamorphosis of a common object into an art object with poetic content. Oldenburg's focus is on an art that embraces the human experience. With his interest in sexuality and Freudian psychology, Oldenburg seems closer to the earliest phases of Abstract Expressionism and late Surrealism of the early forties than to any other single period of time or group in the history of modern art. In terms of subject matter, he comes closest to literary forces like Walt Whitman and Mark Twain and in art to painters of urban America with all its contradictions, as something worthwhile as a subject for Fine Art.

He shows great respect for all the major artists of the past and present, but he remains a student or disciple of none. So, even though Brancusi's Sleeping Muse appears in notes and drawings, or the Torso of A Young Man relates to the form of the Fireplug, a multiple from the seventies, Oldenburg did not select the fireplug because of the Brancusi. He is interested in the association, he did not make his work because of Brancusi's.

In the following year, 1963, at The Dwan Gallery in Los Angeles, Oldenburg introduced his first soft sculptures in vinyl, including Giant BLT (fig. 129), Soft Pay Phone (fig. 128) and Giant Good Humor Bar (fig. 131). His desire for color in soft materials was realized now in the material itself rather than in applied paint. He has commented that the "vinyl is still paint, the objects dissolving now in paint."<sup>47</sup> Vinyl became the material of choice for soft sculpture after 1963, and he would no longer paint soft objects save for the stencil markings on the "ghost" works of the mid-sixties.

The exhibition at The Green Gallery marks the end of "The Store" period in Oldenburg's career. The theme of sculpture from this period is common objects and common experience, sometimes vulgar sometimes neutral. At the close of the exhibition, at the end of 1962, Oldenburg made his way to the West Coast to embrace a new environment and embark on works based on a new theme—"The Home."

## Endnotes

1. Oldenburg intended the works to be on display only until the end of December 1961. Although the exhibition was a public success, when closed Oldenburg was faced with a net loss of \$285.

Oldenburg continued to use the space from February through May 1962 for staging a series of theatrical performances from the company he titled "The Ray Gun Theater." The series included "Store Days I," "Store Days II," "Nekropolis I," "Nekropolis II", "Injun I", "Injun II," "Voyages I," "Voyages II," "World's Fair I," and "World's Fair II." An entirely different script was used for each performance, some published in Store Days 1967. Each work was performed on two nights, Friday and Saturday to an audience of about 35. In Store Days, he says that it was a series "of plays dealing with the US consciousness, really nonconcrete in content though expressed concretely. The content is the US mind or the US 'Store'...It seeks to present in events what the Store presents in objects. It is a theater of real events (a newsreel)." p.80.

2. Store Days (New York: Something Else Press, 1967). Documents selected by Claes Oldenburg and Emmett Williams. Photographs by Robert McElroy.

3. Ibid., p. 51

4. The inventory list is in Store Days, 1967. Not all the pieces listed are extant and a number of the food objects have been incorporated into display cases such as cat.

5. Ibid., p. 52.

6. In the sixties, art historians and critics generally referred to the works from "The Store" as "the plaster pieces." They were not considered Pop Art, but early or formative works by the artist making history with soft sculptures. However, in the almost thirty years since "The Store," there has been more attention paid both to the objects and to the radical set up of "The Store"- commercial market place for art. In "The Store," art was sold as a commodity object, an object for consumption. Oldenburg's works for "The Store" however, cannot be looked at or considered as part of the

commodification of the art object that has recently been the theory in vogue, applied to the work of Jeff Koons or Ashley Bickerton. Oldenburg's work remains poetic and part of the humanist tradition.

7. Johnson, Oldenburg, p. 19. Her description is based on a letter to her from the artist dated 1970. In this letter Oldenburg suggested that "...a pair of white tennis shoes as touching as Van Gogh's old worn ones; shirts that still hold the shape and warmth of a man's body; a brown jacket whose brutal elegance Manet would have understood; two dresses which quiver with the movements of a young girl or dance in the wind as their prototypes do on Orchard Street and on the figures from the parthenon pediment...." Ibid.

8. Catalogue statement "Environments, Situations, Spaces," New York, Martha Jackson Gallery. It was reprinted in its entirety in "Americans 1963," New York, The Museum of Modern Art and Oldenburg, Store Days, 1967. The statement has been used in books with writings by artists such as Chipp, Theories of Modern Art, and Johnson, Modern Art and the Object. Parts of it have been used in numerous other books and exhibition catalogues.

9. quoted in Rose, pp. 64-65.

10. Rose, p. 65.

11. In Modern Art and The Object (New York: Harper & Row, Publishers, Icon Editions, 1976), Ellen Johnson identifies Oldenburg as a poet. She says that "as a poet, Oldenburg does not speak directly of human beings, but their presence inescapably haunts his life." Ibid., p. 147. Also, he does not preach any message about the urban environment, he records it in a sensual, poetic manner. Oldenburg has said in lectures and writings that he had a need through the art object to reflect on his own consciousness in relation to the object at the moment of perception of it.

12. The Bride Mannikin is the last work made in the image of the human figure. However, it represents a mannikin, an object already removed from the human. The idea was taken from the Bridal displays of the area, The Lower East Side. In discussion with the artist, January 1976.

13. "An Observed Conversation," The Rise and Fall and Rise of Pop (Cambridge: M.I.T. Press, 1988), p. 89. In conjunction with The Institute for Art and Urban Resources, PS 1, New York.

14. Store Days, p. 48.

15. Johnson, Modern Art and The Object, p. 145.

16. Irving Sandler has premised Oldenburg's work on the art/life issue as does Johnson. She says, "Like most artists of his generation... Oldenburg wants to demolish the distinctions between art and reality, at the same time insisting on the aesthetic autonomy of the created object." Modern art & Object, p. 145 One of the problems with writers in the sixties is that it was fashionable to invoke the name Duchamp when writing critically or historically about the new art. And, Duchamp immediately evoked the idea that anything in life could be art, if the artist so designated. Art and life were closely united.

Attitudes have changed, so that in the 1980's, those writing about Oldenburg's work can insist that Duchamp has nothing to do with the work, and that Oldenburg was interested in distinguishing art from life rather than eradicating the difference. For example, see Haskell, Blam!: The Explosion of Pop, Minimalism and Happenings (New York: The Whitney Museum of American Art, 1984), p. 70.

17. He has however, always respected the work of John Sloan and other American painters of life in the city. Oldenburg identifies with those artists who address the proletariat, but he tried to not merely record it, but to make an art out of the slums. This also differs from artists like Rauschenberg, Stankiewicz, Robert Mallery, or George Herms who use the materials of the "slums" or junk yards within a work of art as Oldenburg did in the earlier "Flags." He abandoned assemblage at this time. In 1960 the artists closest to Oldenburg were Red Grooms and Jim Dine for their observation of the City and George Segal for his acute and sentimental records of slices of American life that always includes the human figure. In discussion with the artist, November 1975. In Store Days, Oldenburg included a note that reads in part "I see primarily the need to reflect life ... to give back, which is the only activity that gives man dignity ..." p. 83

18. The artists that made up Fluxus, George Macgunis, Dick Higgins, George Brecht, etc. and John Cage embraced Oldenburg's work of "The Street" and the Judson Gallery when it seemed as if his work was about context. Oldenburg told Rose, "the danger is to forget art and merely construct parables, to become a wise man rather than an artist... No one can say that Cage with his mushroom picking... is not a super-wise man, but there is some argument about his being an artist." Rose 1970, pp. 51-52. Also quoted in Haskell, Blam!, p. 70. In discussion with the author, December 1974. Oldenburg stressed that he had much respect for the Fluxus artists, and continued to have cordial and professional exchanges with them. AS for John Cage, Oldenburg was never a part of the late 50's group that included Johns, Rauschenberg, Johns and Cage. His attitude about art was always based on observation rather than philosophy.

19. Oldenburg was a painter in the 50's and he continued to paint at this time. The Store objects were concerned with paint and its function, but he remained committed to three dimensionality after 1961. His two dimensional explorations were no longer in painting, but in drawing. From a note written at the time of the Store, Oldenburg says, "I am especially concerned with physicality, ... which is evident ... only painting and sculpture have the power to give man back his physicality when he loses it ..."

20. Oldenburg, Notes, 1966.

21. Oldenburg was certainly aware of painted sculpture in the 20th century. He was interested in Picasso, Miro and Archipenko as well as some of his contemporary assemblagists from the 50's. In discussion with the artist, January 1976. Johns' painted sculptures, are both dated 1961 and were unknown to Oldenburg.

22. The painted surface of Picasso's "Absinthe Glass" decorates the form. In an Oldenburg the paint defines the form and gives it an identity with a name. Oldenburg was not interested in a sculpture of volume or constructivist methods, but has aligned himself to the sculptural tradition of mass and form. So, Oldenburg is probably closer to Rodin than Picasso in the strict definition of sculpture.

23. told to Barbara Rose, quoted in Rose, Oldenburg, p, 65

24. notebook entry, quoted in Rose, Oldenburg, Haskell, Blam!, Johnson, Oldenburg, et.al.
25. "Jackson Pollock: An Artists' Symposium, Part 2," Art News, May 1967, p. 67.
26. Ibid.
27. quoted in "Claes Oldenburg," (Amsterdam: Stedelijk Museum, 1970), p. 25. Exhibition catalogue.
28. Harris Rosenstein, "Climbing Mt. Oldenburg," Art in America, February 1966, p. 57.
29. Store Days, 1967, p. 142.
30. Oldenburg has always sought out collaborative situations. At The Judson Gallery, he worked with Jim Dine, Tom Wesselman, et. al. in his performance works. Throughout the sixties, he worked closely with his wife Patty, and she was credited with sewing the soft sculptures. With his current wife Coosje van Bruggen, he collaborates on all stages of the large outdoor sculptures. The poster for the Green Gallery exhibition in 1962 announces Claes and Pat Oldenburg with equal billing, and van Bruggen signs the large outdoor pieces along with Oldenburg. She is also the primary writer about the artist.
31. Efforts have been made to liken them to Dali's soft, limp watches, and other flaccid objects, but the relationship is coincidental rather than causal. Other's have called the works "soft Rodin's" for Oldenburg is more in the tradition of sculpture about mass than Picasso's invention of sculpture of volume (constructions).
32. Quoted in "Claes Oldenburg," Amsterdam, Stedelijk Museum, 1970, p. 27.
33. In discussion with the artist, November 1975.
34. Bruce Glaser, "Oldenburg, Lichtenstein, Warhol: A Discussion," Artforum, IV (February 1966): p. 22.
35. Rose, "Claes Oldenburg's Soft Machines," V Artforum, (Summer 1967): p. 31.

36. Rosalind Krauss, Passages in Modern Sculpture (Cambridge, MIT Press, 1973), p. 229. Of all the writers and historians interested in sculpture of the 20th century, Krauss is perhaps the least interested in the work of Oldenburg, pro or con. She seems to find the significance of the work more in its relationship to the dance theater of Robert Morris than to Rodin, Brancusi, Arp or other modern sculptors.
37. Oldenburg said that this object is related to a penis, the ultimate moving sculpture. Claes Oldenburg, Notes in Hand (New York: E.P. Dutton, Inc. in association with Petersburg Press, London, 1971) p. 15.
38. Johnson, Oldenburg, p.24
39. Quoted in Johnson Modern Art and The Object, p. 151. From a discussion with the artist.
40. Donald Judd, "Specific Objects," Arts Yearbook, 8 (1965). Excerpt in Johnson, American Artists on Art, (New York: Harper & Row Icon Editions, 1982) p. 111.
41. "The Artist Speaks: Claes Oldenburg, Interview with John Coplans," Art in America, p. 70. To Oldenburg, using the word "bones" to refer to the inside of a soft sculpture is both literal and figurative. Sometimes, extra material was sewn to the canvas or vinyl so added support, but more important, Oldenburg sensed or wants the viewer to sense that human relationship of the objects, so that one imagines the skeletal interior in the object as we imagine it in ourselves. In discussion with the artist, 1975.
42. In an important article written in 1967, Rose begins "Claes Oldenburg is the single Pop artist to have added significantly to the history of form." "Claes Oldenburg's Soft Machines," Artforum, Summer 1967, p. 30.
43. In discussion with the author, October 1975, Oldenburg said that he preferred to be called a Pop artist to an Abstract Expressionist, because the Pop artists had a sense of humor.
44. Rose, Artforum, p. 33.
45. Sandler, p. On the other hand, as late as 1982, Dore Ashton wrote, "Of all the artists associated with Pop, certainly Claes Oldenburg satisfied the largest

45. Sandler, p. On the other hand, as late as 1982, Dore Ashton wrote, "Of all the artists associated with Pop, certainly Claes Oldenburg satisfied the largest number of criteria, whether social, technical or artistic. His Rabelaisian iconoclasm, expressed in so many varied forms, (was in) the tradition of ironic anti-art..." Dore Ashton, American Art Since 1945 New York: The Viking Press, 1982, p. 121.

46. Rose, Oldenburg, p. 234. Rose does not give reasons why he is not a member of the movements she mentions, only that he has been associated with the art of various movements in the 20th century; yet, he is not solidly in the camp of any. In some ways, Oldenburg is all of those- a Dadaist, a Surrealist and a Pop artist. The examination of the work of any artist in relation to any movement is perhaps most interesting to the differences between the artists rather than the similarities.

47. "Jackson Pollock: An Artists' Symposium. Part 2," p. 66.

## IV

## SIDNEY JANIS GALLERY 1964

In the Summer of 1963, Oldenburg and his wife Patty moved to Venice, a beach community of Los Angeles. Before leaving, he had been invited to participate in the exhibition "Four Environments" scheduled at The Sidney Janis Gallery in New York for January 1964. For this exhibition, Oldenburg set out to make a work the exact dimensions of the gallery's front room, an environmental work he called Bedroom Ensemble. (figs. 143, 144)

Research and plans for Bedroom Ensemble consumed Oldenburg while in Los Angeles. In this work, Oldenburg investigated what he called sensuous geometry, a theme within the context of objects for "The Home", a subject he would address for the next three years. When the subject changed to "The Home" from "The Store," so too did the materials, along with the methods used to make the objects, and the meanings in them.

Bedroom Ensemble is considered by Oldenburg the most ambitious work in this series dating from the mid-sixties. It is an environment like "The Street" and "The

Store," conceived as a unit, one statement in which the individual elements, unlike those in the previous environments, were not for sale as separate units.<sup>1</sup> William Seitz in a catalogue introduction written in 1967, describes Bedroom Ensemble as follows.

The king-size furnishings (of which one can see the origins in windows along any shopping street) are constructed in a perverse, optically-distorted perspective which (unlike traditional linear perspective that creates the effect of space and bulk on a flat plane) makes actual bulk and space seem unreal. Every visible surface is false to its material: the dresser and the paired night tables are of formica which imitates marble; the mirror is not glass but metal; the white rug is artificial fur; the outlandish lounge is upholstered with "Zebra-velour," thrown on it is a vinyl leopard-skin coat and an immense, mirror-black handbag. The towering lampshades ... are "marbleized"; the quilted bedspread is plastic, and the sheets shine luridly ... in white vinyl. The paintings on the walls are textiles that imitate the drip style of Jackson Pollock.<sup>2</sup>

Oldenburg wrote that the Bedroom Ensemble was based on the decor of a motel he had visited in 1947, the Las Tunas Isles, near Malibu, California. He remembered each room had been decorated with a different fake animal skin- tiger, leopard, zebra.<sup>3</sup>

Geometry is key to the perspective illusion, and Oldenburg takes great liberties with the rhomboidal

shaped bed and furniture. He described his intent in the following statement.

Geometry, abstraction, rationality - these are the themes that are expressed formally in "Bedroom." The effect is intensified by choosing the softest room in the house and the one least associated with conscious thought. The previous work had been self indulgent and full of color, the new work was limited to black and white, blue and silver. Hard surfaces and sharp corners predominate.... All styles on the side of death. The Bedroom as rational tomb, pharaoh's or Plato's bedroom.<sup>4</sup>

It is a cold sensuousness with a factory-showroom, almost post-minimal look. The sheets are shiny white vinyl, the bedspread quilted black plastic. The space is uninhabited save for the few personal items of clothing. Maintaining his interest in an art that addresses itself to the human element, Oldenburg wrote in his Notes, "I imagine a kind of figure representation in which the 'presence' of a figure is evoked, as in a seance or hallucination. The piece will consist of being convinced that someone very particular is in the room with you,"<sup>5</sup> Johnson says "the dwelling of Eros becomes a chamber of death. It is embalmed in the falsity of both reason and appearance, in the chilling geometry of perspective illusion, and the synthetic nature of the entire decor

with its manufactured tiger and blue marble formica furniture...." <sup>6</sup>

Even the small "Pollock's" on the walls fit into Oldenburg's involvement with life and death in this environment. As he said, "New York scares the hell out of me. When I ran for death to Los Angeles, I made the Bedroom as a demonstration of my necrophilia. On the walls were pseudo-Pollocks, yardgoods from Santa Monica. Whatever else this act suggests, I intended at the time to use Pollock as a symbol of Life, and his reproduction, removal by counterfeit and photography, as the symbol of Death."<sup>7</sup>

Oldenburg insists on the relationship of the subject matter to the form as being paramount to all his work. And in the "Bedroom" the geometric aspects of the work of art are not only obvious, they are so emphatic that one almost misses the symbols and meanings in the subject. He says, and I quote,

"Bedroom" might have been called composition for (rhomboids) columns and disks. Using names for things may underline the "abstract" nature of the subject ... Subject matter is not necessarily an obstacle to seeing "pure" form and color.... Meanwhile they are sticky with associations, and that is presumably why my "Bedroom", my little gray geometric home in the West, is two-stepping with Edward Hopper."<sup>8</sup>

Bedroom Ensemble, with its formal geometry is easily comparable to the Minimal artists working at that time, especially to Donald Judd and Robert Morris. It also is close in spirit and form to the work of Richard Artswager whose "furniture" made from formica is geometric, unusable and humorous.<sup>9</sup> Oldenburg's relationship to the emerging artists of 1964 is a fascinating subject, for in many ways he was closer to their conceptual basis in all his work than that of the Pop artists.<sup>10</sup>

Four months after Bedroom Ensemble was shown in New York, Oldenburg had his first one-man show at the Sidney Janis Gallery. In this exhibition some of Oldenburg's most well known soft sculptures made for "The Home" were exhibited. He also showed several plaster objects based on food(s), objects reminiscent of those in "The Store" and the Green Gallery shows of 1961 and 1962 respectively. Included were Pecan Pie, 1963 (fig. 135), Pickle Slices in A Jar, 1963 (fig. 148) and a soft food objects French Fries with Ketchup, 1963 (fig. 137).<sup>11</sup>

Food was and remains an important subject in Oldenburg's "oeuvre." As he wrote, "Food=Love, Metacal=Death."<sup>12</sup> Recently, a critic wrote that artists who used food in their works, artists such as Tom Wesselman, Lichtenstein, Warhol, Thiebaud and Rosenquist were making objects related to the vanitas tradition-

the transience of things and the inevitability of death.<sup>13</sup> The argument is that because food is consumed, it no longer exists; hence death. Food also decays. Oldenburg is concerned with death and life, and certainly food fits into his views of both. But, he is also an artist involved with sensuality; that is, an appeal to the senses, and food is a primary reference to the sense of smell, taste, touch, vision- the senses work in unity in the presence of food. Not to be overlooked, food is an overt and obvious manifestation of a culture, present and past, and Oldenburg's art was and is involved with an exploration of culture, especially American. The subject also carries great psychological ramifications, especially to an individual like Oldenburg who was so involved with the theories of Freud, and, on a more mundane level, he was usually on a diet or at least concerned with his weight. Oldenburg's physical structure was much like his sculptures- inflated and deflated with time.<sup>14</sup>

Oldenburg's soft sculptures exhibited at the Green Gallery in 1962 were made of canvas, painted with thinned enamels. They were rigid even though they were termed "soft sculptures." By 1964, gravity became one of Oldenburg's working tools- the ultimate decision maker as to the final shape. Rose says that using the

to the final shape. Rose says that using the unpredictability of gravity aligns Oldenburg with those artists that use chance methodology,<sup>15</sup> but this association is probably related more to the time in which she wrote the article than Oldenburg's ideas<sup>16</sup>, for Oldenburg claims that he maintained control over the form of the object through the internal modeling, in the "kind of stuffing and how much and where it will gather."<sup>17</sup> Gravity as a formal issue is important, but it is also a natural metaphor for death, a metaphor Oldenburg would explore further. Things fall - people fall, and die.

Oldenburg's work is imagistic. One must always take into account the relationship of the soft form to the object named, for that relationship is at the crux of the expressive qualities in the work. He insists that the viewer name the object, "The name of the thing tells you how to grab it (camera, gun) or what to do with it (ice cream, chair, jacket)." And because the object or image is from a common source, the sculpture becomes more accessible to the audience as Oldenburg attempted to erase the sense of estrangement or distance that the viewer brings to the aesthetic experience.

Objects from the "Home" include typewriters, telephones, toasters, light switches and Silex Jucits

(exhibited in 1966) in "Ghost" and vinyl or leatherette versions. The Soft Typewriter, 1963 in vinyl (fig. 140) seems to melt into itself. If one touches the white fiberglass "keys" or space bar, the object shifts into yet another position. The Ghost Typewriter, made in 1963 (fig. 139) has wooden "keys" which Oldenburg said that he had filed like a manicurist does fingernails. Anatomically, they seem to be lewdly grinning cartoonish figures (typewriters) as they rest in their totally useless situations. The same can be said of the Soft Pay Phones, "Ghost" and vinyl versions (figs. 128, 127), although the latter seem more body and portrait oriented than a facial caricature.

The "Switches" can be testicles or a chest with nipples (male and/or female), but more importantly, they can be turned on and off, just as the Electric Plug and Outlet, 1964 (fig. 159) generates electricity when contact between the two parts is made. These represent sexual union and communications through the act of "plugging in". Donald Judd discussed the flamingo colored vinyl "switches" emphasizing the structure of the object while amusing the reader, and himself, with his lurid prose. He says,

The soft switch hangs on the wall  
like a swag of material and would  
be different or just flamingo  
colored vinyl on the floor.... The soft

vermillion switch is sexual and also infantile. The two switches or knobs, set side by side, rather than above and below... can be switched on and off. The whole switch seems to be like breasts but doesn't resemble them....There aren't two breasts, just two nipples. The two switches don't seem like two breasts. As nipples though, they are too large for the chest. Also, they can be turned up or down. The whole switch is big and soft and the nipples are enormous - the main things. The form is whole and simple and has no discrete parts. The two switches aren't separate from the rectangle; the three visually separate parts don't, visually, add up to the whole. They're made as a whole..."<sup>18</sup>

On the other hand, The Vacuum Cleaner, 1964 (fig. 181) in its upright position is a steamship (fig. 182) as it hovers over a surface and the Ironing Board With Shirt and Iron, 1964 (fig. 161) are objects in a fictional landscape.

All the works in the 1964 Janis show, hard and soft, were presented as objects to be touched, or embraced. The odalisque-like Giant Toothpaste Tube, 1964 (fig. 177, 178, 179, 180) reclines waiting to be joined with the other, in this case the tube top. Oldenburg admits that it is probably a portrait of the artist in saying, "The tube is a symbol of the artist - he takes off his cap and oozes out his contents."<sup>19</sup> Because the objects were made in the human image, the implication is that one touches

oneself, or embraces the self as well as the other. The metaphor can be extended that if touching turns to action, we have masturbation and intercourse. Consider the action inherent in using a vacuum cleaner or ironing on an ironing board.

Oldenburg's interest in mechanical objects became a subject of this show. Sam Hunter said that Oldenburg's objects from the sixties "stand on the threshold of animistic and magical life but can never quite slip out of their utilitarian identity...They are objects divorced from function,"<sup>20</sup> and exist in a world where true identity is ambiguous and at times, confusing.

Oldenburg told Martin Friedman in 1975, "we spend an awful lot of time touching and dealing with mechanical objects and I want to imitate and identify with those objects."<sup>21</sup> The specific objects selected by Oldenburg were from "the cemetery of the mechanical world." A certain nostalgic attitude underlies his choices, for most of the models used come from those he remembered or retained from his youth. He said, "Its true I think these older things have more form. An electric fan has more form than a television set or an air conditioner. ... In electronics, as things get smaller and smaller, and more and more refined, they lose their particular existence as objects and become conductors of some kind.

Perhaps the object civilization is something that existed in an earlier time... At one point I said I was creating a cemetery of industrial objects."<sup>22</sup>

In the Spring of 1964, after the exhibition of "The Home", Oldenburg and his wife went to Europe. They spent the Spring, Summer and Fall traveling in Italy, the Netherlands and France. In Paris that Summer, he set up a studio where he made the objects for the one-man exhibition scheduled for October 1964 at the Galerie Sonnabend. In his notes, Oldenburg says that materials to make the sort of sculptures he had shown in New York were hard to find. He spoke no French, so was at a loss to find canvas and vinyl of good quality. "I fell back on an earlier technique - yet what could be more appropriate than plaster in Paris?"<sup>23</sup> The plaster foodstuffs made during these few months look backwards to the "Store" food objects made in 1961 differing only slightly in subject and method of execution. He tried to embrace the spirit of France, as he did earlier with Los Angeles and Bedroom Ensemble. Oldenburg selected foods available and identified with Paris rather than New York. Instead of the butchershop, he went to the bucherie, the patisseries instead of bakeries, etc. Lacking the harsh, vulgar, ragged feeling evoked by New York, the objects in the Parisian "Store" reflected the more refined and mellow

flair of life in the French capital.

For materials, Oldenburg chose a mixture of tempera and casein thinly painted over the white plaster.<sup>24</sup> In some works, the plaster was left exposed to represent fat as in Viandes (Meat Counter), 1964 (fig. 167), the ice cream in Banana Split While Eating, 1964 (fig. 172) and the eggs in Oeufs (Poches) "Vulcania", 1964 (fig. 171).

If "The Store" addressed still life in sculpture, then the works shown in Paris address the problem of still life within the tradition of painting, of European painting specifically. Oldenburg used marble slabs in tones of pink, silver, and lavender, porcelain platters of gleaming white and elegant glass evoking the feelings of grand still life. Ellen Johnson said that the three dimensional Viandes is an "aristocratic painting made tangible; its individual elements can be picked up, handled, caressed, and reassembled differently as the artist or owner desires."<sup>25</sup> But Oldenburg's pieces have little to nothing to do with the objects they are like. He wants no emotional content in the object, unlike the European still life artists such as Chardin or Cézanne. According to Judd, the European artists "believed the things themselves had a reality that could be understood and shown. This belief came from rationalistic philosophy and through that from religion."<sup>26</sup> Oldenburg

has remained interested in the genre of still life in painting, drawing and sculpture, and he used the opportunity in Paris to further explore it while still distancing himself from traditional attitudes about representation.

In the Paris works, Oldenburg showed, for the first time, the food object in the act of being eaten (degustation) as in figure 172. In these few works, he introduced the theme of time and its passage into the plaster works, time as a natural phenomenon of eating (consuming). Eating food is the real rather than implied metamorphosis of something from one state to another. To Oldenburg, the cycle of life and death, decay and rebirth is equated with the act of eating as a physiological phenomenon, thus eating is his metaphor for life, death, and rebirth.

If the works made and shown in Paris look back, Oldenburg did not maintain the retrospective mode for long. Rather, it was as if he had taken a short hiatus from the intensity of being a New York artist. He returned to New York, taking up residence in a very large loft on 14th Street. Turning away from the plaster pieces of the Sonnabend show, he aggressively pursued the soft sculptures discussed in the next chapter.

## ENDNOTES

1. Environments or Tableaux were made by contemporaries and friends of Oldenburg; artists such as George Segal, Ed Kienholz, Red Grooms and Robert Whitman.
2. William Seitz, "Biennale de Sao Paolo," Sao Paolo, Brazil, 1967, p. 57. Although Seitz described the environment vividly, his conclusion about the work seems to have little relationship to what the work represents. He wrote "Bedroom is a scathing indictment of ostentation and gaudy modernism." p. 57 Although Oldenburg's work makes statements, and it is certainly at odds with bourgeois sensibility, his attitude remains one of ambivalence. It is precisely this ambivalence that is at the core of the works and makes it so difficult to fully comprehend their meanings. It is also what makes them so intriguing.
3. Sandler, American Art of the 1960's,. Also cited in Seitz, Rose, and Johnson, p. 28.
4. Claes Oldenburg, "Statement," Sao Paolo catalogue, p. 92.
5. Stockholm, Moderna Museet, "Claes Oldenburg," 1966, np. Notes about "Bedroom."
6. Johnson, Oldenburg, pp. 27-28.
7. "Jackson Pollock: An Artists' Symposium, PART 2," pp. 66-67.
8. Oldenburg, Sao Paolo, p. 93.
9. Artswager made a number of bases for Oldenburg sculptures in 1964 at the same time that he made his own works such as  
At the time, the two artists were close friends, Oldenburg once commenting to the author that Artswager was an almost selfless human being.

10. Judd said as early as 1966, "Oldenburg's work is less related to that of other Pop artists than it is to several artists usually thought completely different..." Donald Judd, "Claes Oldenburg," Stockholm, "Moderna Museet," July 1966. Exhibition catalogue. The essay was published in Swedish.
11. All food items dating from 1963 had been exhibited at the Dwan Gallery in Los Angeles in September 1963. The unsold ones were shown again in New York in 1964.
12. Store Days, p.54.
13. Donna Gustafson, "Food and Death: 'Vanitas' in Pop Art," Arts Magazine, 60, February 1986, p. 90.
14. It is commonly known that Oldenburg recorded his weight daily in his notebooks.
15. Rose, Artforum, Summer 1967, p. 31. She goes on to insist that the acceptance of chance and the arbitrary as part of the creative process comes directly from Duchamp and Cage and indirectly from Pollock. She admits, probably because Oldenburg had already disavowed Cage and Duchamp in print and interviews, it was more likely that it came indirectly from the Abstract Expressionists. Ibid. p. 32.
16. Rose was writing at a time when artistic theories of John Cage and Marcel Duchamp entered most discussions of contemporary art, theories that expounded the idea that the artist merely instigates the idea and allows the art object to exist apart from the making of art.
17. In conversation with the author, December 1975.
18. Donald Judd, "Claes Oldenburg," Moderna Museet, July 1966, exhibition catalogue, np.
19. "Claes Oldenburg: Object Into Monument," Pasadena Art Museum, 1969, p. 83. In the same entry, Oldenburg admits that while making the piece in Los Angeles in 1963, the tube was placed in the artist's bed during the day. "I kept its skin unwrinkled that way."
20. Hunter, American Art of the 20th Century, p. 486.
21. "Oldenburg: Six Themes," Walker Art Center, 1975, p. 11. Interview with Marvin Friedman.

22. "Oldenburg: Six Themes," p. 11.
23. Notes, 1965. In discussion with the author, Fall 1975.
24. The technique was discussed with the author, but is also recorded in Rose, Oldenburg, p. 96 and Johnson, Oldenburg, p. 35.
25. Johnson, Oldenburg, pp. 35-37.
26. Donald Judd, "Claes Oldenburg," Modern Museet, July 1966, np.

## V

## THE HOME

"The contribution of subject matter is almost a side effect since what I see is not the thing itself but - myself - in its form"

"What I am interested in is that the equivalent of my fantasy exists outside me, and that I can, by imitating the subject, make a different kind of work from what has existed before..."<sup>1</sup>

Oldenburg's next exhibition and second one-man show at the Sidney Janis Gallery was in March 1966. He began preparations in New York in 1965 after moving to a huge loft on 14th Street. "The Home," the theme of the 1964 Janis show, remained an area to explore. For the 1966 exhibition, he selected images from the Bathroom, more Electrical Appliances, large soft foodstuffs and "The Airflow". Plumbing is one America's great technological

achievements, and Oldenburg explored this in works from "The Bathroom." Works for the Bathroom were based on the fixtures he found in this loft. He made several versions of a washstand, toilet, bathtub, medicine cabinet and scale. The Washstand, Toilet and Bathtub (fig. 203a) all exist in three version, hard, "ghost" and vinyl. Oldenburg first made a cardboard version of an object, then used the forms to make a pattern for the "Ghost" version. The same pattern was then used to make the vinyl and final version of the piece. Each version has different functions. For example, the hard model of the Soft Bathtub (fig. 214), is remote and austere where as the "Ghost" version (fig. 213) has voluptuous folds "suggesting viscera and female sexual body parts."<sup>2</sup> The mutability of the soft sculptures is especially noticed in the "Ghost" versions. They respond to gravity and touch more than the vinyl forms, shifting or growing or dying over time. A critic has suggested that the soft sculptures look like objects on vacation as they sit comfortably and leisurely on their bases celebrating the slouch.<sup>3</sup> Kozloff refers to them as comatose and removed from life, "rioting in a stunned or dreaming matter."<sup>4</sup>

The vinyl version, or Soft Bathtub (fig. 212)

looks more like the shiny porcelain we associate with the object. For the sake of reality, Oldenburg made blue water and a red shower hose. Ellen Johnson commented, "So successful is Oldenburg in the soft sculpture, with which he identifies his own body, that the observer responds empathetically: one feels the long folds of the Soft Bathtub flow like water over one's body in utter lassitude.... Soft and giving as human flesh, the pliant material is the means by which the artist can 'push space around'.<sup>5</sup>

Oldenburg's soft sculptures allude to his perception of his own body. They are also participants in continuous events, for their forms are mutable and change with time. Oldenburg wrote, "Who all its life had wished to be/ is given the chance to be/ a handkerchief/ to go from hand to hand/ from nose to nose/ and in and out of pockets/ over foreheads/ into eyes and ears/ around one set of lips and another/ to be dropped and washed in a machine on a line to dry flapping in the wind."<sup>6</sup>

In these specific Bathroom pieces, all made in three versions, the polarities are presented within one series. To name some that appear in Oldenburg's notes seems appropriate, for it is in the opposites and through the changes in scale and materials that

Oldenburg finds parody that works through contradictions in expectations.

hard/soft	small/large
black/white	rigid/non-rigid
colored/non-colored	

Sleep and wakefulness are relevant issues and probably fit in to Oldenburg's method of exploring polarities. Ulf Linde wrote in 1966, "The body of a person awake is shaped by resistance to the force of gravity - whereas the sleeper's body on the contrary *accepts* gravity. It offers no resistance."<sup>7</sup> He feels that the soft works resemble people asleep, not awake, perhaps because they resemble pillows.<sup>8</sup> Kozloff extends the sleep analogy in suggesting that not only does Oldenburg use the metaphor of sleep in all his work, he "establishes interconnected levels between psychosomatic states in our groping responses."<sup>9</sup> Oldenburg has commented that his body shape resembles a bear, and one can find many notations to bears and hibernation in his Notes. Hibernation is about long sleep from which one emerges reborn, so the sleep metaphor can be linked to the falling/death metaphor prevalent in the soft works.

If the Soft Washstand (fig. 215) is a gaping, face with faucets for eyes, then the Silex Jucits (figs. 194,

195), also in the 1966 exhibition, are portraits of Oldenburg as a clown. The object itself is funny, but the artist/clown is also allowing the viewer to laugh at him directly. Rose says "The sagging, clownish objects, are in their pathos and vulnerability, like the great oafish clown Oldenburg himself often impersonates in his performances... The clown assumes the role of the... tragi-comic hero of modern times...whose message is the fallibility and vulnerability of man."<sup>10</sup> Oldenburg's interest in the clown/ magician is conveyed in works that call on the power of totems to muster psychical forces. In the catalogue for the Pasadena Art Museum exhibition of 1971, Oldenburg wrote "I alternated between the image of a magician and that of a clown, trying to make a combination of the two."<sup>11</sup> Oldenburg's interest in this issue provides yet another link to the early Abstract Expressionists. The force of the human imagination is both as "historically constant and as universal among individuals."<sup>12</sup> "Oldenburg's faith in the redemptive power of the individual," Barbara Rose contends, "is the guarantee that his innocence is genuine, even if it comes clothed in the most extreme sophistication and awareness."<sup>13</sup>

Most of the soft objects are nudes, especially evident in Raisin Bread, 1966 (fig. 216) and Toothpaste Tube, 1964 (fig. 177, 178, 179), both ironic odalisques. He was concerned with the flesh, or the skin of an object, and in a rather hostile statement, he said, "Basically collectors want nudes. So I have supplied them with nude cars, nude telephones, nude electric plugs, nude switches, nude fans, newd electrectcetera and sew on."<sup>14</sup>

Opposition between the natural and the artificial pervade this work, and as he has said many times, "I am a technological liar." Some have pondered this statement, other writers use it with no added comment. His attitude remains complex on this subject. Kozloff understood it to mean that not only does Oldenburg undermine the manufacturing process, but that he presents the coincidence of mechanical and natural regeneration. It makes no difference whether he makes toilets or food, for they fall under the same category even though they presume to do otherwise. "Such is the final lie."<sup>15</sup> The work can be looked at as a jibe at the technological order, but it is more likely that the work succeeds best when seen as the idea of nature merged into the mechanistic world commonly known as the modern era.

In Oldenburg's opinion, the 1966 Janis show was most memorable for the introduction of "The Airflow." "The Bathroom" completed "The Home" theme, but it was never conceived of as one environment. What began with the Bedroom Ensemble (fig. 143) was virtually completed with the foray into the "Airflow". Both were conceived as environments, and they serve as "bookends" in the artist's investigation of the potential for mechanical objects metamorphosing into art. "The Airflow" can also be seen as a prototype for the large "Soft machines" including the Giant Fans, Drainpipes, and Drums made between 1966 and 1968.

In 1967, while making a plastic version, a multiple of the "Airflow" in Los Angeles, Oldenburg became more interested in using the actual methods of technology for his imagistic pursuits than continuing to the ironic relationship of the artist to modern production methods. He began using factory materials, such as steel, to create large objects. Using industrial fabrication, the artist all but abandoned making soft sculptures turning his sights to the realization of "Proposed Colossal Monuments" and other large outdoor commissions, a pursuit to which he remains involved.

With hindsight, it seems as if the presentation of six drawings for "Proposed Colossal Monuments" was the

most significant aspect of the 1966 Janis show for a sign of future concerns. They formalized ideas that would influence his work in the next two decades. Although the discussion of his drawings goes beyond the parameters established for this study, some of the issues Oldenburg explored in these significant works relate directly to the large-scale works made from 1966 through 1968. The drawings basically present a familiar object taken from Oldenburg's language of common objects placed within a landscape setting. The irony is in the title and the scale, for the object is enlarged through perspective techniques and atmospheric rendering so as to loom huge on the horizon. Sometimes, they are presented in place of well-known sculptural monuments or buildings such as Proposed Colossal Monument: Fan in place of the Statue of Liberty, Bedloes Island. Oldenburg made 33 such drawings in 1965, and he commented "The project began as a play with scale and that's what it seems to be about - the poetry of scale."<sup>16</sup> The very large works go deeper into the problem of scale as a function of size than any of the previous works. Although he always considered scale as a formal element, even in works from the Street and "The Store," the works from "The Home" find much of their humor in their human size, rather than object size. In the last part of this study, the scale issue becomes

more abstract as does the humor. The sexual force is different and the role of Oldenburg as clown/magician gives way to Oldenburg, artist/fabricator.

Oldenburg began working on the "Airflow" in the Summer 1965, making studies from photographs taken at annual meetings of "Airflow" owners, design plans, memories and accumulated information. However, due to his working method, he needed to see the real object in order to capture the details of its anatomy as well as 'experience' the object. In January 1966, Oldenburg went to Detroit to visit the studio/garage of Carl Breer the inventor of the Chrysler Airflow.<sup>17</sup> Oldenburg made many works on paper, a number of cardboard objects, soft works in canvas and vinyl filled with kapok of the car's parts, for he thought the "Airflow" was the paradigm for all man-made technological objects metamorphosed into a human being. He made the whole car (fig. 189), tires (fig. 193), horn, doors (fig. 192), engine (fig. 191), fan belt and radiator (fig. 203) and oil filter. He conceived five models in six scales- for example, model two is a cross section; model three is cut lengthwise, model 4 is exterior only and model five is insides, or guts of the car. The sixth scale was not made- it was to be larger than the actual car.

The car is technology representative of the modern

era, especially the 20th century. It was, for Oldenburg, a symbol of American culture, a factor in design history, and an element of destruction. Oldenburg told Barbara Rose that he wanted to mollify the destructive element of the technology by making it soft and harmless, human and vulnerable. He also wanted to make a talisman that could protect him. He was concerned about the artist's death (his own) transferring the obsession to Pollock's death in an automobile accident in 1956, the year Oldenburg moved to New York from Chicago.<sup>18</sup>

But why a car, this particular car, a dismembered car as well. Oldenburg told Ellen Johnson that he had played with a maroon model "Airflow" as a child. He also admired its design; it had been conceived as a profile in a wind tunnel. There was a certain pathos attractive to Oldenburg, for "The Airflow" as an object was influential as an automotive advance that failed in the commercial market.<sup>19</sup>

Oldenburg maintained an intimate but difficult relationship with the "Airflow." He wrote, "My car is a hypochondriac. It lies to me.... I can't believe so many parts and details have no sensation. Can't the bloody thing be proud of its steering wheel, its carburetor?"<sup>20</sup>

His obsessive relationship to his own internal organs became heightened at this time because he was on a

strict diet to lose weight (deflate his body). In his Notes he wrote, "Of the doubles man has made of himself, the car...is the most ever-present, competitive and dangerous... Our robot...greedy to occupy our space in a game of chance and watchfulness, is the hardness of its flesh, its relative invulnerability."<sup>21</sup>

"The Airflow is imagined as a place with many different sized objects inside it, like a gallery, a butcher shop, like the Store - and could be just as inexhaustible a subject... Science/fiction. Auto-eroticism. I am a technological liar."<sup>22</sup>

In a drawing for the "Airflow", Oldenburg wrote a line from a Whitman poem in the headlight of the car. He always cited the influence of D.H. Lawrence's essay on Whitman as instrumental in his choice of the Airflow as subject.<sup>23</sup> Part of the essay reads as follows.

He was everything and everything was in him. He drove an automobile with a very fierce headlight, along the track of a fixed idea through the darkness of the world. And he saw everything that way. Just as a motorist does in the night.

I, who happen to be asleep under the bushes in the dark...I seeing Walt go by in his great fierce poetic machine think to myself: What a funny world that fellow sees!

God save me, I feel like creeping down a rabbit hole, to get away from all those automobiles rushing down the ONE IDENTITY track to the goal of ALLNESS.<sup>24</sup>

Other works in the exhibition at Janis continued to explore the psychosexual content of common household objects. For example, Soft Dormeyer Mixer (fig. 197) and Four Dormeyer Mixers (fig. 196) are among the pieces people remember readily. The phallic quality of the latter, soft, yet firm protrusions, are memorable.

The Soft Dormeyer Mixers- Four Models, 1965 (fig. 196) are not only phallic, but as Nicolas Calas points out, they are unquestionably virile.<sup>25</sup> The single Dormeyer Mixer, 1965 (fig. 197) in the Whitney Collection shows another aspect of male genitalia with dangling testicles or on the other hand, are the beaters pendulous breasts as Oldenburg suggests in the drawing from a notebook? (fig. 198)

Another clown-like portrait object is the Silex Jucit (fig. 195). Certainly a self-portrait or a portrayal of the clown-magician-artist, the orange fragments function like stands of hair, the high forehead and the spout, like the coin return in the pay phones, is the tongue. In his Symbolic Self-Portrait with Equals, 1970 (fig. 195a) the ice bag replaces the orange peel on the top of the jucit, the tongue remains in the spout position. Oldenburg's four humors are tears, snot, saliva and sweat, and the "equals" that circulate around his head like the dreams in comics or symbols in medieval

manuscripts, are the objects as human body, the good humor bar, light switches, three-way plug, and geometric mouse. As Oldenburg said, "I alternated between the image of a magician and that of a clown, trying to make a combination of the two."<sup>26</sup>

## ENDNOTES

1. Bruce Glaser, "Oldenburg, Lichtenstein, Warhol: A Discussion," Artforum, 4, February 1966, p. 22.
2. Johnson, Oldenburg, p. 32.
3. Jean-Louis Bourgeois, "Claes Oldenburg," Artforum, November 1969, p. 76.
4. Max Kozloff, "The Poetics of Softness," Los Angeles, American Sculpture of the Sixties, 1967, p. 27. Exhibition catalogue.
5. Johnson, Oldenburg, p. 32
6. Oldenburg, Notes, 1960. Quoted in Rose, p. 191.
7. Ulf Linde, "Claes Oldenburg at the Moderna Museet," Studio International, December 1966., p. 326.
8. Ibid.
9. Kozloff, "The Poetics of Softness," p. 30.
10. Rose, "Claes Oldenburg's Soft MACHINES," Artforum, p. 33,35.
11. "Object into Monument," 1971, p.
12. Oldenburg, Notes, 1966.
13. Rose, Artforum, Summer 1967, p. 35.
14. Oldenburg, "War, Sex, etc.," Arts Magazine, Summer 1967. .  
Quoted in Calas, Icons and Images of the Sixties, 1973, p. 88.
15. Max Kozloff, "The Poetics of Softness," in "American Sculpture of the Sixties," Los Angeles County Museum of Art, 1967, p. 30.

16. Claes Oldenburg, Drawings for Monuments, (New York: Big Table Books) 1970), p. 12.
17. Carl Breer was the father of Oldenburg's friend and artist, Robert Breer.
18. Rose, p. 96.
19. Johnson, Oldenburg, p. 40.
20. Claes Oldenburg, "War, Sex, etc." 41 Arts Magazine, Summer 1967, p. 38.
21. quoted in Rose, Oldenburg, p. 100.
22. Notes, Stockholm, Moderna Museet, np.
23. Quoted in Rose, Oldenburg, 1970, p. 97, Johnson, Oldenburg, 1971, p. and van Bruggen, 1976, p. 48
24. Studies in Classic American Literature, 1951, pp. 247-248.
25. Calas, Icons and Images of the Sixties, 1973, p. 87.
26. Quoted in "Object into Monument," Pasadena Art Museum, 1971, p. 31.

## VI

## SOFT MONUMENTS

The large scale works of 1966 through 1968 can be seen as the summation of the ideas operative throughout Oldenburg's works from the 1960's. Although they are the largest works he had made up to that time, many called "giant," they are not necessarily his most innovative. These works, even with their monumental qualities, lack a cohesiveness or even an obsessiveness so evident in prior groups. What is so impressive in the mid-1960's works is the consistency of the dialogue between the objects, a dialogue of poetic associations that cuts across years, subjects and materials. Yet Oldenburg's concerns remained essentially the same as those found earlier, namely the contradictory and fundamental paradoxical relationship of subject and abstraction, man and machine, nature (city and rural) and technology, sex and sexuality, and of course, life and death. Yet, the intensity of the commitment to these issues gave way to a more intense examination of size and scale developed from the Proposed Colossal

Monument Drawings of 1965 and 1966, carrying him into the realization of these as large outdoor works. It is these pieces that have been Oldenburg's focus in the 1970's and 1980's.

Oldenburg sees himself in all his objects or makes the object in association with his perception of human anatomy through his own body as well as his humanity. Simple identification of the object and associated body part does not guarantee "getting" the entire message or even understanding the art. Oldenburg has said that it did not matter to him whether his image was a girdle or cathedral...since "what I see is not the thing itself - but - myself - in its form."<sup>1</sup>

Naming the thing is very important in all of Oldenburg's work. As Oldenburg said in 1969, "The name of a thing is a verbal form of the shape of it, used that way, to call up a shape easily..."<sup>2</sup> The name of the thing identifies the form, and those formal analogues provide the context for the monumental works' relationships to those that preceeded it. Oldenburg attempts to relate everything he makes to everything he has ever made; in both the formal elements and the poetic associations.

Every Oldenburg object, hard or soft, is concerned with formal issues, especially the form and its relation

to gravity. The "Plug" became a floating object, floating in water, or hanging in air as an object dropped from the sky. Imaginatively suspending gravity also eliminated the need of a base giving the object independence in the world of people and things. Oldenburg's electric plug is symmetrical, and as the artist commented, one always knows the shape of the hidden side. The inside, although hidden from view, is always considered in an Oldenburg object, for as humans, we are well aware of our own insides even though they too are hidden from sight. Besides anatomical associations, the "Plug" was also conceived as an architectural form, Oldenburg saying that the object had vaults and windows like the Hagia Sophia or a cathedral.<sup>3</sup> The English Extension Plug, 1966 (fig. 224) gives an idea of how Oldenburg transformed one object into another. The simple utilitarian plug was transformed into a work of architecture.

In his notes in 1966, Oldenburg wrote that "plugging in" implies making or establishing contact as a theme.<sup>4</sup> On the anatomical level, a plug can be seen as a pair of legs attached to an armless, headless body. The sexual association in this work is implicit, for the "Plugs" address the problem of the individual in relation to others and "contact of the individual with his

surroundings."<sup>5</sup> The sexual implication of such contact is never more explicit than in the drawing Woman Entwined in Giant Electric Cord, 1967. As described in the title, a woman is entwined in snake like cords, the kind of cord attached to Giant Soft Fan, 1967 (fig. 239) the plug end of which is depicted as being inserted into her vagina.

The Soft Swedish Switches (figs. 231, 232) of 1967 involve multiple sexual imagery, and are related to those of 1964, those of the square American versions. Both male and female as so many images in Oldenburg's "oeuvre," the "switches" represent both breasts and testicles. Both the "switches" and the "plugs" are tools for mediating, and conducting. They are both regulators of energy as they translate it into usable form, i.e. light or electricity to run household appliances such as a Silex Jucit, Dormeyer Mixer or vacuum cleaner. "Switches" and "Plugs" are also involved with consumption, the passage from one state to another, or the voyage, as Oldenburg calls it - one of the central themes of Oldenburg's entire production.

Another work with extended associations from this period are the Drainpipes (figs. 233-236). Oldenburg claims that the form/object of the drainpipe came to him when looking for something in the shape of a "T", the

first letter of his middle name, Thure. On one level, a 'T' is an elephant's trunk, a set of shoulders with a torso, and a penis with testicles. The Soft Cool Drainpipe, 1967 (fig. 234, 235) is attached to pulleys that function in the same manner as a window shade. In its movable function, it is like the elephant's trunk, and humourously resembles male genital anatomy as it functions.

However, the drainpipe also has, according to Johnson, "emotive qualities" that can be controlled by varying the tautness of the cord.<sup>6</sup> She continues her discussion of the Soft Red (Hot) Drainpipe, 1967 (fig. 233) by stating, "When cruelly bound to the cross-bars from which they are hung, they not only evoke images of crucified bodies, but they do so with the violence of Gruenwald."<sup>7</sup> The Soft Cool Drainpipe is less associative of carnage and violence, Johnson wrote that "the anguish expressed is no less painful..."<sup>8</sup> In one of his equivalents, Oldenburg wrote "Blue Drainpipe = Holy Ghost... By its surprising accidental conjunction with the cruciform (the horizontal-vertical of all our activities), the Giant Drainpipe is gathering respect and admiration in the catholically dominated provinces... Finally the drain emerges as an up-to-date target of worship..."<sup>9</sup>

Oldenburg's drainpipe would have a waterfall in the front and a plastic top where helicopters could land. Beneath the helicopter area, but still on the top of the "Drainpipe" would be a swimming pool with a plastic bottom so that people could look down on Toronto from 850' above. At the base, would be two structures, semi-circular in shape to be used for civic events and conventions.<sup>10</sup>

In the Giant Soft Drum Set, 1967 (fig. 255), Oldenburg made the first landscape as sculpture since perhaps David Smith's Hudson River Landscape of 1951. Inspired by the mountain ranges near Aspen, Colorado, he wrote that the cumulus clouds against the mountains reminded him of the drum forms.<sup>11</sup> Oldenburg relates the unheard sounds from the Giant Soft Drum Set to the unheard sound of the Soft Pay Phone, 1963 (fig. 128) and the Soft Typewriter, 1963 (fig. 140). As for the human presence, it is not absent from this landscape. Giant Soft Drum Set has a bisexual orientation, as does nature. To Oldenburg, the drum pedal can be male genitalia, the cymbals were conceived as breasts and the bass, the womb. The fans of the wirebrush are like webs, or toes spread apart.<sup>12</sup>

The Giant Soft Fans, 1967, both vinyl and "ghost" versions (figs. 238, 239), were first presented as a

subject in drawings from the mid-1960's. In Proposed Colossal Monument: Fan in place of the Statue of Liberty, Bedloes Island, 1967 (fig. 238a), Oldenburg wanted to provide a soft breeze for all the workers in lower Manhattan with the fan. He was not negative about our great American monument, just more functional oriented. In his Notes from 1967, Oldenburg wrote, "As emblem, the Fan might read: "Motorized America, the chopper." Once machines were all black...identified with evil. 'Fan' means 'Satan' in Swedish... There is a black fan and a white one - the theme of opposites...like two angels, those winged victories that walk beside you, the white angel and the black angel. One for day, one for night; turn to the left, turn to the right... I recently discovered that the windmill is the logos of New York City."<sup>13</sup>

Nicolas Calas writes that the two Giant Soft Fans are among Oldenburg's most captivating works.<sup>14</sup> He says they have baggy bodies that surrender to the pull of gravity. But, he points out, these are no longer soft objects like those of 1963 through 1965, for "the materials are far too bulky and stiff for cuddling."<sup>15</sup>

When installed at Expo '67, in Montreal, in the great expansive public building, the Giant Soft Fan (fig. 240) looks especially forbidding as the yards and

yards of black vinyl cord look like a net far above the viewer.

The Giant Pool Balls, 1967 (fig. 256) on the other hand probably have more in common with the works of Donald Judd and Sol LeWitt in form and content than the more flaccid, metaphoric works. Oldenburg always insisted that all art is abstract, but that the viewer tends not to focus on the insistent geometry. The Giant Pool Balls however are geometric solids that repeat like serial units and identical permutations in Minimal Art.

Usually overlooked because it was never made in a large or soft version is the Proposed Colossal Monument for the Moderna Museet in Stockholm: Door Handle and Locks, 1967 (fig. 244). This object, placed in a landscape represents a very large locked door in the process of being opened by a large key that is screwed within the earth. In an article about Oldenburg's monument, Dan Graham states that the work is about the "projection of Man's sexual relations with a hypostatized 'Nature,' and monuments, meant to be imposing- would be symbolic 'erections' representing the willful imposition of man's (societal) 'organ' on the 'body' of 'Mother Nature.'<sup>16</sup>

Drawings for "Proposed Colossal Monuments," were begun in March 1965. In these ink and watercolor

drawings, Oldenburg drew a familiar object (banana, teddy bear, ironing board, etc) in a landscape setting. He made it appear 'colossal' by manipulating its scale in relationship with the surrounding landscape. For example, in Proposed Colossal Monument: Vacuum Cleaner in New York Harbor, 1965 (fig. 181a) the object, in a reclining position is "floating" in front of skyscrapers among what appear to be much smaller tug boats and other vessels. Hence, the perceived dislocation in size, not to mention objects, of vacuum cleaner, boats and architecture create the humor of scale.

The view is usually from a distance or an aerial perspective. Distance is a metaphor for time, and here Oldenburg gives the objects opportunity to "disappear from function into archetype."<sup>17</sup> Seeing things at a distance also typifies the detached state Oldenburg likes to evoke in his work. He said, "The view from a plane expresses well my view of the world - distant, comprehensive, responsive (no bombs), pseudo-godly, fantasy-imagination of facts below on basis of hints and bare suggestion seen from afar."<sup>18</sup> The monument drawings and the sculptures are formally about scale, and the issue of scale dominates the soft and hard sculptures of 1966 through 1968. After 1968, Oldenburg became more involved with the fabrication of these

objects, and their placement in the real landscape rather than the imaginary world of drawing paper.

A forty foot high building is not a surprise, but a ice cream bar or teddy bear of that dimension is astounding, absurd, funny and the element of a fanciful imagination. Changing scale forces the viewer to rethink his or her perceptions of the object and the world. In this context, Oldenburg mentioned the influence of Edgar Alan Poe's short story titled "The Sphinx".<sup>19</sup> In this story, a man believes he sees a giant monster coming towards him only to learn that it is, in reality, an insect on his window. He had been looking at it from a distorted angle. Oldenburg was also very involved with the literary work of Swift, most obviously in Swiftian irony in Gulliver's Travels of the Lilliputians and the Brobdingnagians.

Beginning in 1960, the dislocations of scale, the humor of the metaphor of the human body, and the incongruity between the imagined object and its actual setting supply the absurd elements in Oldenburg's realism. And it is this humor that is at the center of the content in all the work. Like Mark Twain, Oldenburg thought that realism must be tempered with humor. The audience relaxes with humor so the artist can communicate serious intentions. Oldenburg commented

that if he were as serious in his art as are his intentions, "I would bore people to death."<sup>20</sup>

Barbara Rose discusses Oldenburg's use of parody and satire, mentioning literary references such as Petronius, Swift, Rabelais and Twain, all of whom Oldenburg cites and quotes in his notes at length. She also relates his satire to Goya's with whom, she suggests, Oldenburg shares things such as an equivocal relationship to his society. Both combine detachment and participation or compliance with the current cultural establishment. Appearances are an illusion, the truth lies beneath the surface, another common theme in Oldenburg and all satirists. Oldenburg draws from the folk or popular traditions of past clowns such as W.C. Fields and Charlie Chaplin. "The message of Oldenburg's art, like that of other works in the traditions of satire, the fool and the clown, is of man's fallibility and vulnerability."<sup>21</sup>

Oldenburg recently spoke of his commitment to making art that is humorous.

Sometimes if you make something larger, or smaller than it should be, it's funny. Sometimes when you make something soft, which is supposed to be hard, that's funny. When you frustrate expectations. ... There are a lot of things that happen in my art that people think are funny...They turned into funny things because I was playing with nature. And nature has a way of being funny all by itself, which can happen when you go

out into the landscape and see things that can make you laugh. Humor is a part of experience, and I wouldn't rule out its role in the making or perception of art."<sup>22</sup>

Oldenburg summed up this chapter of his life, 1960-1968, in his Notes. Taking into account the breadth of issues inherent in the work - formal, iconographic, and iconological- most of which were only touched upon in this study, he said,

one's own body in the form of change  
 keep form even after making, in a  
 situation of change  
 not only mechanical but psychological  
 moving sculptures are often all fixed  
 mine are not  
 the law of my work is time  
 change<sup>23</sup>

Or, in a poem he said,

my art is a resolution of opposites:  
 strives for a simultaneous presentation of <sup>contraries</sup>  
 in subj the ordinary and the extraordinary <sup>opposites</sup>  
 in form the aesthetic and the unaesthetic  
 - solidity and bodylessness  
 pathos and indifference  
 mystery and commonplace  
 etc.<sup>24</sup>

Or, finally about his art, Oldenburg says, "The content is always the human imagination. This I regard both as historically constant and as universal among individuals. To present the geography of the human imagination is my aim, with real mountains and cities."<sup>25</sup>

## ENDNOTES

1. Quoted in Rose, "Oldenburg's Soft Machines," Artforum, p. 33.
2. Quoted in Ellen H. Johnson, "Oldenburg's Poetics: Analogues, Metamorphoses and Sources," Art International, April 1970, p. 43.
3. In discussion with the artist, January 1966.
4. Noted by the author. Unpublished.
5. Oldenburg, Moderna Museet, 1966, n.p.
6. Johnson, "Poetics," p. 45.
7. Ibid.
8. Johnson, Modern Art and The Object, p. 155.
9. Oldenburg, Artscanada, August 1968, p. 42.
10. Oldenburg, "About the Famous Toronto Drainpipe," Artscanada, August 1968, p. 40
11. In discussion with the artist, Fall 1975.
12. In discussion with artist, June 1976.
13. Oldenburg, Notes for Proposed Colossal Monuments, p. 162.
14. Calas, Icons and Images of the Sixties, p. 90.
15. Ibid., p. 91.
16. Dan Graham, "Oldenburg's Monuments," Artforum, IV (January 1968), p. 34.
17. "Claes Oldenburg: Drawings, watercolors, and prints," Stockholm, Moderna Museet, 1977, p. 30. Exhibition catalogue. Text by Coosje van Bruggen.

18. Ibid.
19. In discussion with the author, Fall 1975. Also mentioned in Rose, Oldenburg, p. 143.
20. In discussion with the author, Fall 1975.
21. Rose, Oldenburg, pp. 141-143.
22. "An Observed Conversation, Modern Dreams: The Rise and Fall and Rise of Pop, 1988, p. 101.
23. Store Days, 1967, p. 51.
24. Ibid., p. 54
25. Ibid., p. 65.

## VII

## RAY GUN

One of the most complex yet, one of the most important aspects of Oldenburg's work is Ray Gun. He began using the term in the late fifties as a category for things he was making at the time. By 1959, Ray Gun had become, for Oldenburg, both a person and an object. Ray Gun's form came from images familiar to children of the thirties, images from science fiction comic books such as Flash Gordon and Buck Rogers. The Ray Gun was a hypothetical weapon of the future that killed or transformed by releasing deadly rays. Oldenburg wrote,

...my work is mystical in its center, though concerned with everyday experience...just as everyday experience is mystical in its center... The Ray Guns are unorthodox and unguaranteed talismans...made of the material of a certain time and place for purposes of protection, inspiration and evocation...They are mounted as relics after their use... The gun form is phallic and a sign of ambition and vision. It is also by suggestion any number of objects of similar form e.g., the leg ray-gun, the shoe raygun, the finger ray-gun, the chimney raygun, the motor cylinder raygun... a suggestion of the poetry of everywhere which I practice."<sup>1</sup>

The Ray Gun was a liberating rather than a destructive force for Oldenburg. With it, he successfully applied the human figure onto an object, allowing his fantasy to shape the personage who would serve as his double. Both a destructive and a creative force, Oldenburg announced his double on a poster for the Judson Gallery exhibition in which "The Street" was installed. Under the title, it read "Annihilate - Illuminate." This slogan was used repeatedly for Ray Gun, as it became the immediate definition of the object. Ray Gun was the title given drawings made like comics by the Judson Gallery artists, Ray Gun Comics, and Ray Gun Spex, was a program of Happenings performed at The Judson Gallery, February 29, March 1 and 2, 1961. Artists included in both endeavors were Oldenburg, Allan Kaprow, Dick Higgins, Jim Dine, Robert Whitman, Red Grooms, and Al Hansen.

The first and largest metamorphic work, "Empire" (Papa) Ray Gun dated 1959 (fig. 1) was a free form hanging in space. Ellen Johnson commented that this was a 'prime object' for along with its form, the object's "life-filled and life-transmitting physicality ... recur in an astonishing variety of guises throughout Oldenburg's work."<sup>2</sup>

Included in the Judson Gallery exhibition of "The Street" were small mounted ray guns (fig. 17) that look like discarded children's toys. Such Ray Guns, discovered or purchased, appear in exhibitions throughout the sixties. They are all, however, descendants of the large Empire (Papa) Ray Gun (fig. 1) as are Strong Arm, 1961 (fig. 40), Vacuum Cleaner, 1964 (fig. 181), the Soft Dormeyer Mixer, 1965 (fig. 197), a toilet, a shrimp, a shoe, drainpipe, fireplug, etc.

The phrase "hero into loonie" first appeared on the walls of the Judson Gallery during the exhibition "The Street." (fig. 2,3,4) No longer was the artist the lofty hero associated with the Abstract Expressionists and literary heroes exalted by Hemingway, Camus and Sartre. This attitude, the hero as urban crazy places, once again places Oldenburg within the tradition of Dubuffet, Celine, Artaud, and Beckett who present the anti-hero, the pathetic in the guise of the ridiculous, the absurd; and even the cruel within the context of art. All sought to recapture the human element in the contemporary urban culture.

As a liberator, Oldenburg defined his Ray Gun as "an assertion of a new and rude potency."<sup>3</sup> Barbara Rose considers "Ray Gun" an eroto-mystical theme, perhaps the most important iconographic as well as

formal motif, because "it provides the key to his (Oldenburg's) reformulation of sculptural values: his projection of body onto object..."<sup>4</sup> It is a sacred phallus, repository of strength and power, a weapon of self-defense as well as an instrument of aggression. Ray Gun is both a means of survival and destruction-"illuminate - annihilate," so to speak.<sup>5</sup> Through Ray Gun, Rose says, Oldenburg tried to bring spiritual values to America. He held complex views on America noting, "I detest it .... But I neither avoid it nor love it. I try to discover the human in it."<sup>6</sup>

The artist could now act as a medium free to receive and act upon random ideas and impulses, for Ray Gun began issuing prophecies and seemed to act independently from the artist's rational intent. Ray Gun was someone or something who could act for Oldenburg "if he did not feel capable of acting for himself."<sup>7</sup> In his Notebooks of the period 1959-1961, Ray Gun was what Rose called the hero with a thousand disguises - "metamorphic transvestite, ~~apocryst~~ apocryst, visionary, destroyer of old cultural values and defender of the new faith; in short, the artist's projected fantasy of himself as an all-powerful and all-embracing creator and savior."<sup>8</sup> Or as Oldenburg said, "Ray Gun is both a form of deception (to everyone including myself) and a form

of play....Therefore, Ray Gun is ultimately the unknowable, pursued futilely through all its disguises."<sup>9</sup>

If Oldenburg's father was the rational diplomat, his mother was the mystical Swedenborgian. Ray Gun was Oldenburg's invention to investigate the religious or spiritual side of life and art experience while he retained rational control over his own impulses. Identified as Hart Crane's "religious gunman" (Christ) by Oldenburg, Ray Gun is not only the artist's alter ego, but also Christ the redeemer.<sup>10</sup>

Ray Gun's vision was a utopia where the distinctions between fantasy and reality would be obliterated, mechanical and natural regeneration would be indistinguishable. The distinction between art and life would remain, but Ray Gun would function as a tool so that the experiences of art would affect those of life. Ray Gun was the ultimate liberator for Oldenburg. Through it, he could embrace the pleasures of sexuality through art, and Ray Gun could also be the liberator for the "audience" who could join in without fear or guilt of self expression and sensual joy.

## ENDNOTES

1. Oldenburg, "Studio Notes," Artforum, January 1966, p. 33.
2. Johnson, "Poetics," p. 42.
3. Quoted in Rose, Artforum, p. 52. Ray Gun's force, or Oldenburg's potency allowed him to attack materialistic values so common in America. Rose, Oldenburg, p. 62.
4. Rose, "The Origins, Life and Times of Ray Gun," Artforum, November 1969, p. 50.
5. Rose, Oldenburg, p. 62.
6. Quoted in Rose, Oldenburg, p. 64.
7. Ibid., p. 51.
8. Ibid., p. 52.
9. Quoted in Rose, Oldenburg, p. 62. Also discussed in Johnson, "Poetics," p. 42.
10. Oldenburg made a mold of his face in 1966, making the form with green jello. One then proceeded to eat Oldenburg, or take communion, as the public devours the artist. It is not so much that Oldenburg is pro or con religion, more that he sees himself as a magician.

## VIII

## INTRODUCTION-CATALOGUE RAISONNÉ

This catalogue raisonné covers the years 1960 through 1968. The three-dimensional works listed fall into different categories. Included is free-standing sculpture, hanging wall reliefs. Most are "major" works, large and small, but also included are studies for the large works, often titled "Studies". I have not included works that are rudimentary studies for sculptures, for such works are usually made from an object purchased at a store. There are also so-called "studio objects" that Oldenburg made and these refer to completed works. Some of these objects, made and/or purchased are now included in the inventory of the "Mouse Museum" and "The Ray Gun Wing" housed at the Museum Ludwig in Cologne.<sup>1</sup> I have not included collages in this catalogue, for it seems to me they fall more into the category of drawings and other two dimensional works. The entire catalogue was compiled from information gathered from various sources. I have used exhibition catalogues and inventory lists of one-man exhibitions from the specific galleries. I consulted

monographic literature, and those periodicals and books that address the period in which the works were made. The most valuable source however remained Oldenburg's vast files.<sup>2</sup>

As to the objects catalogued, some are well-known while others are more obscure. Some of these objects have either disappeared others just hidden from the public at this time. In some cases, a photograph of a piece existed, but no other information. Or, a scrap of paper in a shoe box with a scribbled notation of a title was the only indication of the existence of a work given away or remembered. Rather than be imprecise, I have left those areas blank in the catalogue listings that neither the artist nor I can fill in with certitude. To omit the reference for lack of specific information however, would also not be judicious just to make a more finished looking product. These works appear for resale at the auction houses or at galleries, so the information can be put together from time to time.

The dimensions of the works as indicated differ at times from those in other sources. They must due to the nature of the object. The plaster works are, for the most part irregular in shape, and the soft sculptures can be installed with many different configurations.

The titles I have used are Oldenburg's. Over the

years, many works have been retitled by their owners, including private collectors and museums. Also, publications have a tendency to assign a title to a reproduction as they see fit. Some titles seem inordinately long, especially in the works from 1961. These are the formal titles, shortened or notational versions are acceptable as well.

In all cases, I have used Oldenburg's dating for each work. In the matter of dates, he has always been exacting. The keeper of a daily diary, he records every event of the day, every phone call, visitors, etc. Although the completion of pieces was not always noted in this diary, the movements of pieces and photography records were. Personal recollections have been avoided. If Oldenburg did not know the month, he at least knew the season when a piece was made.

The works in the Martha Jackson show, "Environments, Spaces, Situations" are dated 1961. However, because the show opened in May it would have been difficult for Oldenburg to make all those large plaster reliefs in a few months. So, it stands to reason that some of them were made in 1960, but at this time he insists on the 1961 dating. On the other hand, it is well documented that Bedroom Ensemble was made in Los Angeles in 1963 but not exhibited until 1964 in New

York at the Sidney Janis Gallery. Oldenburg is not consistent on the dating process, but the discrepancies are more to dating a piece later than it was started or completed, rather than earlier.

I have relied on the artist's description of materials used for each work. Sometimes, it seems that he is too inclusive giving brand names of paint. Again, when I had nothing but general information, I did not hazard a guess as to the specifics. For example, I did not indicate if a plaster work was stretched over a wire frame or perhaps made as a "lump" if it were speculation on my part.

The order in which the works are listed is not random, nor however is it strictly methodical. Throughout the catalogue, when Oldenburg could remember it, or I found some indications in his diaries or files, I have listed the works in the order in which they were completed. Through 1963, Oldenburg tended to work on a piece until completion - I know of no work that was begun, put aside for a period of time and then finished. If a date spans two years, it means that the work was begun in the winter of one year and completed the next. Because, I could not be precise as to chronology throughout one year, I decided to put aside a chronology at this time and make no such notations even though some

of the works are listed in the order in which they were completed. More research will have to be conducted, for example, looking at studio snap-shots, personal reminiscences of his studio assistants, or the memory of visitors such as critics, curators and art dealers.

The location of works is a problem. Some are with their original owners or collectors and many have been placed, through donations and purchase, in public collections. Others have been sold a number of times. I give the present owner when known.

The bibliographical and exhibition histories are not complete, nor are they meant to be. In each case, I have listed only important exhibitions as well as books and periodicals that give real information about the work rather than merely a mention it in relation to another artist or Pop Art in general.

I have noted the presence of a signature when I was certain it existed. I do think that all the plaster works are signed and dated on the reverse. However, the works are so fragile, that even when I had access to the object, I did not remove it from a wall to inspect it. I also think that the works in cardboard are signed, dated and titled on the front or back, the same for the works known as "ghost", made in canvas. The large vinyl pieces are not signed.

## ENDNOTES

1. The "Mouse Museum" is a collection of purchased, donated, fabricated and found objects. All have some relationship to Oldenburg's works, either in name, form, or sexual content. The inventory of "The Mouse Museum" is in Coosje van Bruggen, The Mouse Museum/Ray Gun Wing (Cologne: Museum Ludwig, 1979).

2. These "files" were not organized. There was a shoe box with notes about the location of a specific work, references related to it, etc. Sometimes the note would be only a title, which in Oldenburg's case, a number of works with the same title exist. I also had use of a photographic file that included transparencies and slides of works unmentioned in other sources.

## ABBREVIATIONS

One-Man Exhibitions

- |                    |  |
|--------------------|--|
| Judson 1960        | "The Street," New York, Judson Gallery, Jan 30 - Mar 17, 1960                    |
| Reuben 1960        | "The Street," New York, Reuben Gallery, May 6- May 19, 1960                      |
| The Store 1961     | "The Store," New York, December 1961 - January 1962                              |
| Green Gallery 1962 | "Claes Oldenburg," New York, The Green Gallery, Sept 18 - Oct 13, 1962           |
| Dwan Gallery 1963  | "Claes Oldenburg," Los Angeles, Dwan Gallery, October 1 - 26, 1963               |
| SJ 1964            | "Claes Oldenburg," New York, Sidney Janis Gallery, April 7 - May 2, 1964         |
| Paris 1964         | "Claes Oldenburg," Paris, Galerie Sonnabend, October-November 1964               |
| SJ 1966            | "New Work by Oldenburg," New York, Sidney Janis Gallery, March 9 - April 4, 1966 |

- SJ 1967 "New Work by Oldenburg," New York, Sidney Janis Gallery, April 26 - May 27, 1967
- Stockholm 1966 "Claes Oldenburg: Skulpturer och Teckningar," Stockholm, Moderna Museet, Sept. 17 - Oct. 30, 1966
- MOMA 1969 "Claes Oldenburg," New York, The Museum of Modern Art, Sept. 25 - Nov. 23, 1969
- Stedelijk 1970 "Claes Oldenburg," Amsterdam, Stedelijk Museum, Jan 15 - Mar 15, 1970
- Dusseldorf 1970 "Claes Oldenburg," Dusseldorf, Städtisches Kunsthalle, April 15 - May 24, 1970
- Tate 1970 "Claes Oldenburg," London, The Tate Gallery, June 24 - Aug 16, 1970
- Pasadena 1970 "Claes Oldenburg: Object into Monument," Pasadena, Pasadena Art Museum, 1971

Group Exhibitions

- ESS 1961 "Environments, Situations, Spaces," New York, Martha Jackson Gallery, May 25 - June 23, 1961
- Dallas 1962 "1961", Dallas, Dallas Museum for Contemporary Arts, April 3 - May 4, 1962
- Los Angeles 1967 "American Sculpture of the Sixties" Los Angeles, Los Angeles County Museum of Art, April 28 - June 25, 1967
- Munich 1968 "Sammlung Karl Stroher," Munich, Neue Pinakothek, Haus der Kunst, June 14 - August 9, 1968
- Berlin 1969 "Sammlung Karl Stroher," Berlin, Neue Nationalgalerie; Dusseldorf, Stadisches Kunsthalle; Bern, Kunsthalle, 1969
- Westkunst 1981 "Westkunst: Contemporary Art Since 1939, Cologne
- Blam! 1984 "Blam! The Explosion of Pop, Minimalism, and Performance 1958 - 1964," New York, Whitney Museum of American Art, 1984

- Individuals "Individuals," Los Angeles,  
Museum of Contemporary Art,  
1986
- Made in U.S.A. "Made in the U.S.A.: An  
Americanization in Modern Art,  
the 50's & 60's," Berkeley,  
University Art Museum, April 4  
- June 21, 1987

## LITERATURE

AbbreviationsArt of the 60's & 70's

Art of the Sixties and Seventies: The Panza Collection.  
New York: Rizzoli, 1987.

*van Bruggen*

van Bruggen, Coosje. The Mouse Museum and Ray Gun Wing.  
Köln: Museum Ludwig, 1979.

*Burnham*

Burnham, Jack. Beyond Modern Sculpture. New York: George  
Braziller, 1968.

*Hunter*

Hunter, Sam. American Art Since 1945. New York: Harry N.  
Abrams & Co. Inc., 1975.

*Johnson*

Johnson, Ellen H. Claes Oldenburg. London: Penguin Books  
Ltd., 1971.

*Krauss*

Krauss, Rosalind E. Passages in Modern Sculpture.  
Cambridge: The MIT Press, 1983.

*Lippard*

Lippard, Lucy R. Pop Art. New York: Praeger, 1967.

*Poets of the Cities*

Poets of the Cities: New York and San Francisco, 1950-1965. New York: E.P. Dutton & Co., Inc., 1974.

*Rose*

Rose, Barbara. Claes Oldenburg. New York: The Museum of Modern Art, 1970.

*Rowell*

Rowell, Margit. Qu'est que c'est la sculpture moderne? Paris: Editions Centre Pompidou, 1986.

*Sandler*

Sandler, Irving. American Art of the 1960's. New York: Harper & Row, 1988.

*K.K. Schmidt*

Schmidt, K.K. Karl Stroher: Sammler und Sammlung. Stuttgart: Museum der Kunst, 1982.

*Stitch*

Stitch, Sidra. Made in the U.S.A.: An Americanization in Modern Art, The 50's & 60's. Berkeley: University of California Press, 1987.

*Store Days*

Oldenburg, Claes and McElroy, Robert. Store Days, New York: Something Else Press, 1967.

*Stroher*

Bildnerische Ausdrucksformen, 1960-1970: Sammlung Karl Stroher. Darmstadt: Landesmuseum, 1987

1 STREET RAY GUNS, 1959-1960

Various materials and objects fixed in  
glue and plaster, painted with enamel  
and casein, mounted on wood

16 1/2" x 13 3/4" x 4"

Provenance: Mr. & Mrs. Robert Scull,  
New York

Collection: Unknown

Exhibitions:

"The Street" Judson Art Gallery, 1960;  
MOMA 1969, #6, ill.; "Mouse Museum,"  
p. 11, 'g', ill.

(Figure 18)

2 TWO SMALL RAY GUNS, 1960

plaster and other materials, painted  
with enamel, mounted on board

6 x 9"

Collection: Claes Oldenburg

3 STREET HEAD, II ("PEAR"), 1960

Burlap and paper bags, fixed in wire and  
metal band.

55" x 34" x 2"    152 x 70 cm.

Provenance:

Richard Bellamy; Sammlung Ludwig

Collection: Museum Ludwig, Cologne

Exhibitions:

Judson 1960; Reuben 1960; MOMA 1969, p. 43,  
# 7

Literature:

"When Attitude Becomes Form", Kunsthalle Bern,  
1969; "Kunst der 60er Jahre", Koln, 1971, #130;  
Museum Ludwig Koln, Prestel Verlag, 1986, p. 189,  
ill.

(Figure 11)

4 STREET HEAD, III (PROFILE WITH HAT), 1960

Burlap bag, painted and filled with newspaper

74" x 49"

Provenance: Claes Oldenburg; Sammlung Ludwig, Köln (1984)

Collection: Museum Ludwig Köln

Exhibitions:

Judson 1960; Dusseldorf 13; Sted 12; "Dine, Oldenburg, Segal", 1967, Toronto #27, ill.; "Blam!" 1984

Literature:

Museum Ludwig Köln, Prestel Verlag, 1987, p. 189

Comments: also titled "Burlap with Hat"

(Figure 10)

5 STREET CHICK, 1960

Burlap, muslin, cardboard, wood, string,  
painted with casein

120" x 38" x 15"      285 x 110 cm.

Provenance:

Sidney Janis Gallery; Samuel Wagstaff, Jr.,  
New York (1969); Galerie Zwirner, Koln; Sammlung  
Ludwig (1976)

Collection: Museum Ludwig, Cologne

Exhibitions: Judson 1960

Literature:

Museum Ludwig Koln, Prestel Verlag, 1986, p.  
189, color ill #155, vol. 1

(Figure 13)

6 RAY GUN RIFLE, 1960

Newspaper over wire frame, painted

Provenance:

Richard Bellamy, New York, 1962.

Collection: Ludwig collection, Cologne

(Figure 14)

7 BLUE SHIRT (FIRST), 1960

fabric soaked in plaster over wire frame  
wire, painted with enamel

Provenance: Andy Warhol, New York

Collection: Whitney Museum of American Art, New  
York, 1976.

Exhibitions: ESS, 1961; The Store, 1961

Literature: Store Days, 1967, Inv. #65

8 BLUE THIGHS, 1960

fabric soaked in plaster over wire frame,  
painted with enamel

Provenance: Leon Kraushar

Collection: Gerard Bonnier, Stockholm

Exhibitions: ESS 1961

9 HEEL FLAG, 1960

heel nailed to scrap wood, string  
5 1/4" x 9 1/2" x 1 1/2"

Collection: Claes Oldenburg

Exhibitions: Dusseldorf 1970; "Made in U.S.A.,"  
1987, p. 25, 12, ill.

(Figure 24)

10 BACKWARDS FLAG, 1960

Scrap wood  
17" x 12" x 1"

Collection: Claes Oldenburg

(Figure 25)

11 TINY FLAG WITH BLUE SKY, 1960

Scrap wood  
3 1/2" x 6" x 1 1/4"

12 LANDSCAPE WITH LIGHTHOUSE (PROVINCETOWN)  
1960

Scrap wood

13 1/4" x 18" x 4 1/2"

Collection: Patty Oldenburg

Exhibitions:

MOMA 1969, p.52, ill.; Dusseldorf 1970, #17,  
ill.

(Figure 19)

13 CEMETERY FLAG, 1960

Wood

13" x 13"

Provenance: artist

Collection: Charles Carpenter

14 CEMETERY FLAG (PROVINCETOWN), 1960

Scrap wood

14 1/2" x 8" x 6"

Collection: Raymond Saroff, New York

Exhibitions: MOMA 1969, #10, ill.

(Figure 23)

15 "KORNVILLE" FLAG (PROVINCETOWN), 1960

Scrap wood

19 1/4" x 17" x 3/4"

Provenance: Artist

Collection: Raymond Saroff, New York

Exhibitions: MOMA 1969 #11, ill.

(Figure 20)

16 LETTER TENEMENT, 1960

Painted cloth and wood construction

27" x 7 5/8" x 5 3/4"

Provenance: artist

Collection: The Martha Jackson Collection at the  
Albright-Knox Art Gallery

Exhibitions: "The Martha Jackson Collection at  
the Albright-Knox Art Gallery," 1976,  
catalogue #8

(Figure 12)

17 U.S.A. FLAG, 1960

Muslin soaked in plaster over wire frame,  
painted with tempera.

24" x 30" x 3 1/2"

Collection: Claes Oldenburg

Exhibitions:

Dusseldorf 18; "American Pop Art," Whitney  
Museum, April 1974; "Popular Art," Nelson-Atkins,  
#7.

Literature:

Stich, Made in U.S.A., 1987, p. 25, #13, ill.

(Figure 22)

18 TWO STREET RAY GUNS, 1960

Mixed-media, mounted on paper.

3" x 3 1/4" x 4"

Collection: Patty Oldenburg

19 DOLL FROM STREET MATERIAL (LORRAINE), 1960

Canvas stained with enamel, wash and twine

28" high

Collection: Claes Oldenburg

20 VAN, 1960

Cardboard, paint

31cm x 33cm

Collection: Patty Oldenburg

Exhibition: Dusseldorf 1970, #12, ill.

Literature: Ellen Johnson, Claes Oldenburg,  
1971

(Figure 16)

21 MUG (HANGING FIGURE OF A DERELICT), 1960

corrugated cardboard on wood, painted with  
casein and spray enamel

76 x 50 " 127 cm.

Provenance: Claes Oldenburg; Sammlung Ludwig  
(1984)

Collection: Museum Ludwig Koln

Exhibitions:

Judson 1960; Reuben 1960; "New Media- New  
Forms I," 1960, #55; "Blam!" 1984,

Literature:

Rose 1970, p. 31; Museum Ludwig Koln, 1986,  
p. 189

(Figure 8)

22 TRUCK, 1960

Cardboard painted with casein oil

22 1/2" x 20"

Collection: Claes Oldenburg

Exhibitions:

"Art Around the Automobile," 1971, Sonnabend Gallery, New York.

23 OLD DUMP FLAG, 1960

scrap wood

8 3/4 x 10 3/4 x 2 7/8"

Collection: Claes Oldenburg

Exhibitions: "Made in U.S.A.," p. 24, #11

(Figure 21)

24 BIG MAN (BIG GUY), 1960

corrugated cardboard, wood, newspaper, twine,  
painted with casein

185" h. 469.9 cm.

Provenance: artist; Sammlung Ludwig (1984)

Collection: Museum Ludwig, Koln

Exhibitions:

Judson 1960; Reuben 1960; "Blam!" 1984

Literature:

Museum Ludwig Koln, Prestel Verlag #189

(Figure 9)

25 STREET SIGN, 1960

corrugated cardboard, painted with casein

106 x 41" 269.2 x 104.1 cm.

Provenance: artist; Sammlung Ludwig (1984)

Collection: Museum Ludwig, Cologne

Exhibitions:

Judson 1960; Reuben 1960; "Blam!" 1984

Literature:

Museum Ludwig Köln, Prestel Verlag, 1986, p.  
189

26 FIRE FROM A WINDOW (STREET FIRE), 1960

paper and wood, painted with casein

15 1/2 x 10 1/2 x 4"      39.4 x 26.7 x 10.2  
cm.

Provenance: artist; Sammlung Ludwig (1984)

Collection: Museum Ludwig Koln

Exhibitions:

Judson 1960; Reuben 1960; "Blam!" 1984

Literature:

Museum Ludwig Koln, Prestel Verlag, 1986, p.  
188

27 THREE STREET FIGURES, 1960

corrugated paper, wood, twine, tire, painted  
with casein

100" h. 254 cm. each app.

Provenance: artist; Sammlung Ludwig (1984)

Collection: Museum Ludwig Koln

Exhibitions:

Judson 1960; Reuben 1960; "Blam!" 1984

Literature:

Museum Ludwig Koln, Prestel Verlag, 1986,  
pp. 188-189

28 CAR, 1960

corrugated cardboard, painted with casein and  
spray enamel

13 1/2 x 30 1/2 x 7 1/2"    34.3 x 77.5 x 19.1  
cm.

Provenance: artist; Sammlung Ludwig (1984)

Collection: Museum Ludwig, Cologne

Exhibitions:

Judson 1960; Reuben 1960; "Blam!" 1984

Literature:

Museum Ludwig Koln, Prestel Verlag, 1986  
(Titled Car I), p. 188

(Figure 15)

29 CAR (WALL PIECE), 1960

corrugated cardboard, painted with casein and  
spray enamel

12 1/2 x 22"      31.8 x 55.9 cm.

Provenance: artist; Sammlung Ludwig (1984)

Collection: Museum Ludwig, Cologne

Exhibitions:

Judson 1960; Reuben 1960; "Blam!" 1984

Literature:

Museum Ludwig Köln, Prestel Verlag, 1986  
(titled Car I (Auto II), p. 188

30 FLAG, 1960

cardboard construction

22 x 38 x 1 1/2"

Provenance: artist

Collection: John Bransten, San Francisco

Exhibitions: "Made in U.S.A.", 1987, p. 23, #10,  
ill.

31 STREET SIGN II, 1960 (1984)

corrugated cardboard, painted with casein

72 x 42"      182.9 x 106.7 cm

Provenance: artist; Sammlung Ludwig 1984

Collection: Museum Ludwig Koln

Exhibitions: "Blam!" 1984

Literature:

Museum Ludwig Koln, Prestel Verlag, 1986, p.  
189

Comments:

reconstruction, with alterations made in 1984

32 MANNIKIN TORSO: TWO-PIECE BATHING SUIT, 1960

Muslin soaked in plaster over wire frame,  
painted with tempera

32 1/4" x 14 1/2"

Provenance:

The Store 1961; Renée Lachowsky, Brussels;  
Shaindy Fenton, Dallas

Collection: Nasher Collection, Dallas

Exhibitions:

ESS 1961; The Store 1961; MOMA #14; ill.;  
Dusseldorf #21; 1968

Literature:

van Bruggen, "Mouse Museum,"; Nash,  
Nasher Collection

Comments:

signed CO and dated 1960 on reverse

(Figure 17)

33 U.S. FLAG FRAGMENT, 1961

plaster over wire frame, painted with enamel

Provenance: The Store

Collection: John Rublowsky, Brooklyn, New York

Exhibitions:

ESS 1961; The Store 1961; Stockholm, Moderna Museet, "Amerikansk Pop-Kunst," 1964, #46 (titled Flag with Four Stars)

Literature:

Store Days 1967, inv. #7

Comments:

This work was probably started at the end of 1960

34 FRAGMENT OF CIGARETTE PACKAGE, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

32 3/4 x 30 3/4 x 6 3/4"

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy

Collection:

Museum of Contemporary Art, Los Angeles,  
Panza Collection

Exhibitions:

Store 1961; ESS 1961; Stockholm, Moderna  
Museet, "Amerkansk Pop-Kunst," 1964, #39 (titled,  
CIGARETTE FRAGMENT); "Individuals," 1986

Literature:

Store Days 1967, inv. #25; Panza, p. 149,  
ill.

(Figure 35)

35 FRAGMENT OF AN ADVERTISEMENT FOR AN IRON  
(IRON FRAGMENT), 1961

muslin soaked in plaster over wire frame, painted  
with enamel

66 x 44 x 8"

Provenance: Store; Richard Bellamy

Collection:

Chrysler Art Museum, Norfolk, Virginia

Exhibitions:

ESS 1961; The Store, 1961; Dallas 1962; MOMA  
1969, #17 (titled, IRON)

Literature:

Store Days, 1967, inv. #19

(Figure 36)

36 SEWING MACHINE, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

46 1/2 x 63 1/2"      115 x 158 cm.

Provenance:

Robert Mayer, Chicago; Parke-Bernet, 1972,  
#41, Richard Onnasch, Berlin

Collection: Monchengladbach, Stadisches Museum,  
Sammlung Richard Onnasch

Exhibitions:

ESS, The Store 1961; Dallas 1962; New York,  
MOMA, "Americans 1963," 1963, ill.; Chicago,  
Museum of Contemporary Art, "Selection From The  
Collection of Mr. and Mrs. Robert Mayer," 1968;  
Berlin, Nationalgalerie, "Aspekte der 60er Jahre:  
Aus der Sammlung Reinhard Onnasch," 1978, ill.  
p.55; Westkunst, #643.

Literature:

Store Days 1967, inv. #20

Comments: signed and dated on reverse

(Figure 37)

37 STORE FRONT CROSS, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

52 3/4 x 40 1/2 x 6"

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy (1963)

Collection:

Museum of Contemporary Art, Los Angeles,  
Panza Collection

Exhibitions:

ESS 1961; The Store 1961; "Individuals," 1986

Literature:

Store Days 1967, #12, (titled Store Cross);  
Panza, p.149, #8 (titled, Pentecostal Cross)

(Figure 38)

38 FRAGMENT OF CANDIES IN A BOX, 1961.

muslin soaked in plaster over a wire frame,  
painted with enamel

44 x 32 x 6"      117 x 80 x 15 cm.

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy

Collection:

Museum of Contemporary Art, Los Angeles,  
Panza Collection

Exhibitions:

ESS 1961; The Store 1961; Dallas 1962;  
Individuals," 1986 (titled Chocolates in Box  
(Fragment))

Literature:

Store Days 1967, inv. #39 (titled 'Chocolates  
in Box'); Panza, p.149, #12; van Bruggen, "Mouse  
Museum," p. 19, 'c'

Comments:

also titled Chocolates in Box (Fragment)

(Figure 39)

39 ORANGES ADVERTISEMENT, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

44 x 36 1/2 x 6"

Provenance: artist

Collection: Ellen Johnson, Oberlin

Exhibitions:

ESS 1961; The Store 1961; Toronto/Buffalo,  
"Dine, Oldenburg, Segal," 1967, #29, ill.; New  
Delhi, "First India Triennale of Contemporary  
World Art," 1968.

Literature:

Store Days 1967, inv. #27

40 STRONG ARM, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

41 x 32 x 5 1/2" 109.2 x 81.3 cm.

Provenance:

Mr. and Mrs. Burton Tremaine, New York  
(1961); James Mayor, London (1980)

Collection: unknown

Exhibitions:

ESS; New York, MOMA, "Americans 1963," 1963,  
ill. p.79; New York, Metropolitan Museum of Art,  
"New York Painting and Sculpture," 1970, #290,  
ill.; Hartford, Conn, "The Tremaine Collection:  
20th Century Masters," 1984, p. 92, ill.

Literature:

Art In America, July 1987, p.10, The Mayor  
Gallery;

Comments: signed and dated on reverse

(Figure 40)

41      7-UP, 1961

muslin soaked in plaster over a wire frame,  
painted with enamel

50 1/8 x 37 3/8 x 6 1/4"      137.2 x 91.4 cm.

Provenance:

Mr. & Mrs. Burton Tremaine, New York (1963)

Collection: S.I. Newhouse, New York

Exhibitions:

ESS, 1961; New York, MOMA, "Americans 1963,"  
1963, ill. p.79; New York, Metropolitan Museum  
of Art, "New York Painting And Sculpture," 1970,  
#289, ill..

Literature:

Jean Lipman and Helen Franc, Bright Stars:  
American Painting & Sculpture Since 1776,  
New York, 1976, color ill., p. 165.

(Figure 41)

42 PEPSI-COLA SIGN, 1961

muslin soaked in plaster over wire frame,  
painted with enamel.

58 1/4 x 46 1/2 x 7 1/2"

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy

Collection:

Museum of Contemporary Art, Los Angeles,  
Panza Collection

Exhibitions:

ESS 1961, The Store 1961; Dallas 1962;  
"Individuals," 1986

Literature:

Panza, ill., #23; Store Days, 1967, inv. #26.

(Figure 42)

43 MU-MU, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

64 x 41 1/2 x 4"

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy

Collection:

Museum of Contemporary Art, Los Angeles,  
Panza Collection

Exhibitions:

ESS 1961; Store 1961; Dallas 1962; New York,  
Sidney Janis Gallery, "New Realists," 1962, #41;  
"Individuals," 1986

Literature:

Panza, ill. #22; Store Days 1967, inv. #56

(Figure 43)

44 GIRLS' DRESSES, BLOWING IN THE WIND (TWO GIRLS' DRESSES), 1961

Pieces of muslin soaked in plaster over wire frame, painted with enamel

42 x 41 x 6 1/2" 102.5 x 102.5 x 17.5cm

Provenance:

Patty Oldenburg; Margo Leavin, Los Angeles;  
Ted Ashley; Christies, New York, 1986

Collection: Unknown

Exhibitions:

Store 1961; ESS 1961; Dallas 1962; Stockholm, Moderna Museet, "Amerikansk Pop-Kunst," 1964, #41; Toronto/Buffalo, "Dine, Oldenburg, Segal," 1967, ill.; MOMA 1969, #15, ill.; Stedelijk 1970, #25, ill.; Dusseldorf 1970, #25, ill..

Literature:

Store Days 1967, inv. #72

(Figure 44)

45 PINK AND BLUE PANTIES, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

62 1/4 x 34 3/4 x 6"

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy

Collection:

Museum of Contemporary Art. Los Angeles,  
Panza Collection

Exhibitions:

ESS 1961; Store 1961; Green Gallery 1962;  
"Individuals," 1986

Literature:

Store Days, 1967, inv. #42; Panza p. 149,  
#13.

(Figure 45)

46 GREEN STOCKING, 1961

muslin soaked in plaster, over wire frame,  
painted with enamel.

43 1/4 x 21 x 4"

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy

Collection:

Museum of Contemporary Art, Los Angeles,  
Panza Collection

Exhibitions:

ESS 1961; Store 1961; Kansas City, Missouri,  
Nelson-Atkins Gallery, "Popular Art," 1963, #9;  
Stockholm, Moderna Museet, "Amerikansk  
Pop-Konst," 1964, #38; "Individuals," 1986

Literature:

Store Days, 1967, inv. #43; Panza, p. 149,  
#11

(Figure 46)

47 BLUE LEGS, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

48 x 36"

Provenance: Virginia Dwan, Los Angeles

Collection: San Francisco Museum of Art

Exhibitions:

ESS 1961; The Store 1961; Dallas 1962

Literature:

Store Days 1967, inv. #44

Comments:

Also titled Blue Stockings

(Figure 47)

48 FRAGMENT OF AN ADVERTISEMENT: GREEN LEGS WITH SHOES (GREEN LEGS WITH SHOES), 1961

muslin soaked in plaster over wire frame, painted with enamel

46 x 42 x 8"            149 x 100 x 20 cm.

Provenance:

Store; Mr. and Mrs. Robert Scull; Galerie R. Zwirner, Cologne; Sammlung Ludwig (1971)

Collection: Museum Ludwig, Cologne

Exhibitions:

ESS 1961; The Store 1961; Dallas 1962; MOMA 1969, #18, ill.; Westkunst, 1981, #655, ill 454.

Literature:

Store Days 1967, inv. #45; Museum Ludwig Koln, Prestel Verlag, 1986, p. 190, ill. p. 191.

Comments: Signed and dated 'CO 61'

(Figure 48)

49 FRAGMENT OF AN ADVERTISEMENT FOR LADIES'  
STOCKINGS (STOCKINGED THIGHS FRAMED BY SKIRT)  
1961

muslin soaked in plaster over wire frame,  
painted with enamel

34 x 41 3/8 x 6" 87.3 x 105.1 cm.

Provenance: Green Gallery, New York

Collection:

Mr. and Mrs. Horace H. Solomon, New York

Exhibitions:

ESS 1961; Store 1961; MOMA 1969, #21, ill.;  
"Blam!" 1984; Westkunst, #653, ill.

Literature:

Store Days 1967, inv. #40

Comments:

signed and dated on reverse

(Figure 50)

50 BLACK GIRDLE, 1961

plaster painted with enamel

46 1/2 x 40 x 4" 118.1 x 101.6 x 10.7 cm.

Provenance: Sidney Janis Gallery, New York

Collection:

Whitney Museum of American Art, New York,  
Promised Gift of Mr. and Mrs. Howard Lipman, New  
York

Exhibitions:

ESS 1961; Store 1961; Dallas 1962; "Blam! "  
1984

Literature:

Store Days 1967, #46; van Bruggen, p. 14, 'b'

Comments:

An earlier version made in 1960 in the first  
group of reliefs was destroyed. This is the  
second version.

(Figure 49)

51 FRAGMENT OF AN ADVERTISEMENT FOR RED TIGHTS  
(RED TIGHTS WITH FRAGMENT 9), 1961

muslin soaked in plaster over wire frame, painted  
 with enamel

69 5/8 x 34 1/4 x 8 3/4"      176.7 x 87 x 22.2 cm

Provenance: The Store

Collection:

Museum of Modern Art, New York, gift of G.  
 David Thompson, 1961

Exhibitions:

ESS 1961; Store 1961; New York, MOMA,  
 "Painting and Sculpture Acquisitions," 1961,  
 ill.; New York, MOMA, "Americans 1963," 1963,  
 ill. p.77; MOMA 1969, #19, ill.; Westkunst, #656,  
 ill.; "Blam!" 1984

Literature:

Store Days 1967, inv. #47; Painting and  
Sculpture in The Museum of Modern Art: Catalogue  
of the Collection, New York, 1977

Comments:

This is the first work by Oldenburg to enter the  
 collection of the Museum of Modern Art

(Figure 51)

52 FRAGMENT OF AN ADVERTISEMENT: 39 CENTS, 1961

Frame of chicken wire, covered with pieces of muslin soaked in plaster, painted with enamel

29 x 38 x 4"      75 x 75 x 15 cm

Provenance:

Mr. and Mrs. Robert Breer, Palisades, New York

Collection: William Hokin, Chicago

Exhibitions:

ESS 1961; The Store 1961; Stockholm, Moderna Museet, "Amerikansk Pop-Kunst," 1964, #47; MOMA 1969, #19, ill.; Westkunst, #635, ill.; "Blam!" 1984 (titled '39 Cents')

Literature: Store Days 1967, inv. #2.

(Figure 52)

53 JACKET AND SHIRT FRAGMENT, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

42 1/8 x 30 x 6 1/2" 107 x 76.2 x 16.5 cm.

Provenance: Claes Oldenburg

Collection:

Musee National d'Art Moderne, Paris (1985)

Exhibitions:

ESS 1961; Store 1961; Westkunst, #664, ill.;  
"Blam!" 1984

Literature:

Store Days 1967, inv. #67; van Bruggen,  
"Mouse Museum," p. 19, 'e', ill. (titled Half  
Jacket and Tie)

(Figure 69)

54 BACON AND EGG, 1961

Muslin and fabric soaked in plaster over wire frame, painted with enamel.

42 1/2 x 35 x 6 1/2" 108 x 89.5 x 16.5 cm

Provenance:

Green Gallery, New York; Hanford Yang; Leon Kraushar, New York; Karl Stroher; Sotheby (1989); Sotheby's, May 1990

Collection: Unknown

Exhibitions:

ESS 1961; The Store, 1961; Munich 1969, #90; Berlin 1969, #40; Koln, Museen der Stadt, "Westkunst: Contemporary Art Since 1939," 1981, #648, ill. p.453.

Literature:

Rublowsky, Pop Art, 1965, p. 187, ill.; Herzka, Pop Art One, 1965, #12, ill.; Store Days 1967, inv. #30; Visual Forms of Expressionism, p.271, ill.; Schmidt, p. 175, #416, ill.

Comments:

signed CO and dated 1961

(Figure 54)

55 PLATE OF MEAT, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

39 x 53 x 4" 99 x 134.7 x 10.2 cm.

Provenance:

Dwan Gallery; Leon Kraushar, Long Island, New  
York; Karl Stroher; Sotheby's, New York, May  
1989, #9

Collection: Unknown

Exhibitions:

ESS 1961; The Store, 1961; Dallas 1962;  
Munich 1968, #93; Berlin 1969, #42, ill.;  
Westkunst, 1981, #647, ill.

Literature:

Store Days 1967, inv. #29; Schmidt, #415,  
p.177

Comments:

Titled, Meat Pieces in Munich and Berlin  
exhibitions.

(Figure 53)

56 RED SAUSAGES, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

Provenance:

Green Gallery, New York, Philip Johnson, New  
York

Collection: Unknown

Exhibitions:

ESS 1961; The Store 1961

Literature: Store Days 1967, inv.#38

57 FUNERAL HEART, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

138 x 100 cm

Provenance:

Gift to Cage/Cunningham; Harry Abrams; Leon  
Kraushar; Karl Stroher

Collection: Unknown

Exhibitions:

ESS 1961; The Store 1961; Stockholm, Moderna  
Museet, "Amerikansk Pop-Kunst," 1964, #44  
(Foundation for Contemporary Performing Arts, New  
York); Munich 1968, #91.

Literature:

Store Days 1967, inv. #11

Comments:

dated 1964 in Munich 1968 exhibition.

58 STORE RAY GUN, 1961

Frame of chicken wire, covered with pieces of muslin soaked in plaster, painted with enamel.

36 x 30 x 7"            75.5 x 89.2 x 22.8 cm.

Provenance:

Store; Martha Jackson, New York; Letty Lou Eisenhower, New York; Sotheby's, New York, November 9, 1982, #58A

Collection: Unknown

Exhibitions:

ESS 1961; The Store 1961; MOMA 1969, #22, ill.; New York, Whitney Museum, "American Pop Art," 1974, #44; Westkunst, 1981, p. 451, #636, ill.; New York, Blum-Helman Gallery, "Pop", March 7-April 10, 1982.

Literature:

Store Days 1967, inv. #3

Comments:

Repainted by the artist in 1968.

(Figure 57)

59 ROAST, 1961

Frame of chicken wire, covered with pieces of muslin soaked in plaster, painted with enamel, and hung by rope

14 x 17 x 16"    35.6 x 43.2 x 40.6 cm.

Provenance:

Gift of the artist to Billy Kluver, Berkeley Heights, New Jersey

Collection:

Michael and Ileana Sonnabend, New York

Exhibitions:

ESS 1961; The Store 1961; Dallas 1962; Stockholm, Moderna Museet, "Amerikansk Pop-Konst," 1964, #43; MOMA 1969, #24, ill.; Stedelijk 1970, #28, ill.; Dusseldorf 1970, #27, ill.; Westkunst, 1981, #676, ill. "Blam!", 1984; "Individuals" 1986; Bordeaux, Musee d'art Contemporain, "Collection Sonnabend," 1988, p.126.

Literature:

Store Days 1967, inv. #99

Comments:

Titled, Roast Beef in "Blam!" and Bordeaux exhibition.

(Figure 55)

60 CASH REGISTER, 1961

Frame of chicken wire, covered with pieces of muslin soaked in plaster, painted with enamel, on base or hanging.

25 x 21 x 34" 63.5 x 53.3 x 86.4 cm.

Provenance:

Mr. and Mrs. Richard L. Selle, Chesterton, Indiana; Blum Helman Gallery, New York

Collection: Private Collection

Exhibitions:

ESS 1961; Store 1961; Dallas 1962; New York, MOMA, "Americans 1963," 1963; Westkunst, 1981, #639, ill.; Blum-Helman Gallery, "Pop 1962-1968," 1982; "Blam!" 1984

Literature:

Store Days 1967, inv. #6

Comments:

signed 'CO' and dated 1961 on front bottom

(Figure 56)

61 FRAGMENT OF AN ADVERTISEMENT: AUTO TIRE AND PRICE (AUTO TIRE WITH FRAGMENT OF PRICE), 1961

chicken wire covered with muslin soaked in plaster; painted with enamel

Provenance:

Patty Oldenburg

Collection: Unknown

Exhibitions:

ESS 1961; The Store, 1961; Stockholm, Moderna Museet, "Amerikansk Pop Konst," 1964, #42; London, The Tate Gallery, "Painting and Sculpture of a Decade- 54-64," #313 (titled Auto Tyre with Fragment of Price); MOMA, 1970, Dusseldorf 1970, #26, ill., Stedelijk 1970, #26, ill., New York, Whitney Museum of American Art, "American Pop Art," April 1974, #43 (titled "Auto Tire and Price")

Literature:

Store Days 167, inv. #18

(Figure 58)

62 ICE CREAM SANDWICH, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

22 x 22 x 7"    56 x 56 x 18 cm.

Provenance:

Sidney Janis, Leon Kraushar, Karl Stroher  
(1968), Sotheby's, May 2, 1989, #13

Collection: Unknown

Exhibitions:

Store, 1961; Dallas 1962; New York, Sidney  
Janis Gallery, "Recent Work by Arman, Fahlstrom,  
Marisol, Oldenburg & Segal," 1966, #23, ill.;  
Munich 1968, #88; Berlin 1969, #39, ill.; MOMA  
1969, #20, ill.; Stedelijk 1970, #27, ill.;  
Westkunst, 1981, #651, ill (titled Ice Cream  
Cake)

Literature:

Store Days, 1967, inv. #36

(Figure 59)

63 ORANGE JUICE AND GLASS, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

16 1/4 x 14 x 14" 41.3 x 35.6 x 35.6 cm.

Provenance:

The Store, Martha Jackson

Collection: Mr. & Mrs. David Anderson, New York

Exhibitions:

The Store, 1961; Dallas 1962; Westkunst, 1981,  
#646, ill.; "Blam!" 1984

Literature:

Store Days 1967, inv. #28

64 YELLOW GIRL'S DRESS, 1961

fabric soaked in plaster, painted with enamel

Provenance: The Store,

Collection: Leonard Bronn, Springfield, Mass.

Exhibitions:

ESS 1961; The Store, 1961; Dallas 1962

Literature:

Store Days 1967, inv. #60

65    COUNTER & PLATES WITH POTATO & HAM, 1961

fabric soaked in plaster, painted with enamel

32 x 21 x 7"            11.7 x 107 x 57.7 cm.

Provenance:

Store, Burt Kleiner, Los Angeles, Feigen  
Gallery, Ted Power, London; James Mayor, London

Collection: The Tate Gallery, London

Exhibitions:

Store 1961; Dallas 1962; Oakland Art Museum,  
"Pop Art USA," 1963, p. 41, ill. (Titled Food  
Platter); Westkunst 1981, #667, ill.

Literature:

Store Days, 1967, in. #73

66 FOUR PIES IN A GLASS CASE, 1961

fabric soaked in plaster, painted with enamel  
and a glass case

5 1/4 x 30 x 9" 13.3 x 76.2 x 22.9 cm.

Provenance:

Store; Mr. & Mrs. James Dine, Vermont

Collection: Susan & Robert Hoffman, Dallas

Exhibitions:

The Store, 1961; Dallas 1962; Westkunst 1981,  
#669, ill. "Blam!" 1984, p. 70, #83, ill.

Literature:

Store Days 1967, inv. #77

67 "VULGAR" PIE, 1961

burlap soaked in plaster over wire, painted  
with enamel, on metal plate

12 x 7 1/2" 30.5 x 19.1 x 22.9 cm.

Provenance:

Store; Martha Jackson

Collection:

Mr. & Mrs. Philip Gersh, Beverly Hills

Exhibitions:

The Store 1961; Dallas 1962; "Blam! 1984;  
"Individuals," 1986

Literature:

Store Days, 1967, inv. #79

68 BLONDE PIE, 1961

plaster, painted with enamel

12.5 x 25.5 x 34.5 cm.

Provenance:

Allen Stone, Kraushar; Stroher (1968)

Collection: Unknown

Exhibitions:

The Store, 1961; Munich 1968, #38, ill.;  
Berlin 1969, #87, ill.

Literature:

Store Days, 1967, inv. #78; Schmidt, p.  
274-275, ill.

69 BIG CHOCOLATE CAKE, 1961

plaster, painted with enamel

**Provenance:**

The Store,; Jan Streep

**Collection:** Unknown

**Exhibitions:**

The Store 1961; Dallas 1962

**Literature:**

Store Days 1967, inv. #82

70 STRAWBERRY SHORTCAKE, 1961

fabric soaked in plaster, painted with enamel

Provenance:

The Store; Alan Solomon, New York

Collection: Unknown

Exhibitions:

The Store, 1961; Stockholm, Moderna Museet,  
"Amerikansk Pop Konst," 1964, #48

Literature:

Store Days 1967, inv. #81

(Figure 74)

71 LIVER SAUSAGE AND SLICES, 1961

fabric soaked in plaster, painted with enamel  
5 x 10 x 12" 12.7 x 25.4 x 30.4 cm.

## Provenance:

Store; Martha Jackson (David Anderson  
Gallery)

Collection: Mr. & Mrs. David Anderson, New York

## Exhibitions:

The Store 1961; Dallas 1962; Westkunst 1981,  
#674, ill.; "Blam!" 1984

## Literature:

Store Days, 1967. inv. #96

72 CARROTS, 1961

plaster, painted with enamel

Provenance:

The Store; Walter Gutman, New York

Collection: Unknown

Exhibitions:

The Store 1961; Dallas 1962

Literature:

Store Days 1967, inv. #95

73 SUCCESS PLANT, 1961

fabric soaked in plaster, painted with enamel  
28" h. 98 cm.

## Provenance:

Store; Galerie Sonnabend, Paris; Sammlung  
Ludwig (1970)

Collection: Museum Ludwig Koln

## Exhibitions:

The Store, 1961; Dallas 1962; Paris 1964;  
Stockholm, Moderna Museet, "Amerikansk Pop  
Konst," 1964, #37; Aachen, Neue Galerie der  
Stadt, "Claes Oldenburg," 1970; Westkunst 1981,  
p. 451, #637.

## Literature:

Store Days 1967, inv. #4; Museum Ludwig Koln,  
Prestel Verlag, p. 190, ill.

(Figure 60)

74 BRIDE MANNIKIN, 1961

fabric soaked in plaster, painted with enamel  
on stand

61 x 37 1/2 x 35 1/2"      210 x 130 cm.

Provenance:

Green Gallery; Panza de Biumo, Varese(1963)

Collection:

Museum of Contemporary Art, Los Angeles  
Panza Collection

Exhibitions:

The Store 1961; Dallas 1962; Green Gallery,  
1962; Hartford, Wadsworth Atheneum, "Continuity  
and Change," 1962, #110, ill (Green Gallery);  
Washington D.C., "The Popular Image," 1963, #27,  
ill.; Stockholm, Moderna Museet, "Amerikansk Pop  
Art," 1964, #59 (Panza); "Individuals," 1986, p.  
319, ill.

Literature:

Store Days 1967, inv. #14; Art of 60's &  
70's, p. 148, #3, (Titled "Bride")

Comments:

titled changed to above by artist in 1967

(Figure 61)

75 MANNIKIN WITH ONE LEG, 1961

fabric soaked in plaster, painted with enamel

78 x 29"

Provenance:

The Store; Robert Mayer, Chicago; Hokin Gallery,  
Chicago

Collection: William Hokin, Chicago

Exhibitions:

The Store 1961; Dallas 1962

Literature:

Store Days, 1967, inv. #17

76 TENNIS SHOES, 1961

muslin soaked in plaster over wire frame,  
painted with enamel, on metal stand

24 x 24 x 10"      45 X 25    cm.

Provenance:

Green Gallery; Count Panza (1963)

Collection:

Museum of Contemporary Art, Los Angeles,  
Panza Collection

Exhibitions:

The Store 1961; Dallas 1962; Green Gallery,  
1962; Moderna Museet, "Amerikansk Pop Art," 1964,  
#49 (dated 1962); "Individuals," 1986, (dated  
1962, titled White Gym Shoes)

Literature:

Store Days 1967, . #63; Art of 60's and 70's,  
p. 148, #7, ill (dated 1962)

Comments:

signed 'CO' and dated 61

(Figure 66)

77 WHITE SHIRT AND BLUE TIE (BIG WHITE SHIRT WITH BLUE TIE), 1961

muslin soaked in plaster over wire frame,  
painted with enamel

46 x 31 x 10"      121.9 x 81.3 x 30.5 cm.

Provenance:

Green Gallery, 1962; Mr. & Mrs. Robert Scull,  
Parke-Bernet, New York 1973; Sammlung Ludwig

Collection: Museum Ludwig Koln

Exhibitions:

Store 1961; Dallas 1962; Green Gallery,  
1962; New York, MOMA, "Americans 1963," p. 76,  
ill; MOMA 1969, #25, ill.; Tel Aviv Museum, "Art  
of the Sixties: Europe and the USA from the  
Collection of the Ludwig Museum Koln," 1979, #50,  
ill.; Westkunst 1981, #665, ill 455; Australia;  
"Pop Art 1955-70," 1985, p. 68, ill.

Literature:

S. Rudikoff, "New Realist in New York," Art  
International VII, 1/1963, p. 39, ill. p. 41;  
Store Days 1967, inv. #68; Bildwerke und objekte,  
Koln, 1973, p. 43; Museum Ludwig Koln, Prestel  
Verlag, p. 190. #156, ill.

(Figure 64)

**Comments:**

This piece was repainted by Oldenburg sometime after 1963. In photographs of the work taken in the "Store", The Green Gallery show, and "Americans 1963," the work is painted differently than in the later photographs such as the one in the Ludwig Collection book. It was purchased by Robert Scull from the Green Gallery, so it probably occurred when he took possession. Oldenburg has commented that "he probably did repaint it"

78 BLUE SHIRT WITH STRIPED TIE  
1961

muslin soaked in plaster, over wire frame,  
painted with enamel

36 x 20 x 9"

Provenance:

trade with the artist

Collection:

Whereabouts Unknown; formerly Collection  
Henry Geldzahler

Exhibitions:

Store 1961, Dallas 1962; Green Gallery 1962;  
MOMA 1969, p. 80 ill.

Literature:

Store Days, 1967, inv. #65; Rose 1970, ill.

Comments:

The piece was stolen from the collection of  
Henry Gledzahler

(Figure 67)

79 MEN'S JACKET WITH SHIRT AND TIE (BROWN JACKET), 1961

muslin soaked in plaster over wire frame,  
painted with enamel, on stand

115 x 80 x 35 cm.

Provenance:

Green Gallery 1962; Galerie Zwirner Koln;  
Walter Hahn, Koln; Sammlung Ludwig Koln (1969)

Collection: Museum Ludwig Koln

Exhibitions:

Store 1961; Green Gallery 1962; Dallas Museum  
of Contemporary Art, "The Store 1961-1962";  
Oberlin, Ohio, Allen Memorial Art Museum, "3  
Young Americans," 1963; Koln,  
Wallraff-Richartz-Museum,  
"Sammlung Hahn," 1968, #82; Dusseldorf 1970, p.  
16, #118; Westkunst 1981, pp. 451-457, #663.

Literature:

Ellen Johnson, "Is Beauty Dead," Allen  
Memorial Art Museum Bulletin 20, 2/1963, pp.  
56-65; STORE DAYS, 1967, inv. #66; Art Now, Tokyo  
1971, p. 118, ill.; Bildwerke und objekte, Koln,  
1973, p. 43; Museum Ludwig koln,  
Prestel Verlag, pp. 190-191, ill.

(Figure 68)

80 RED CAP, 1961

fabric soaked in plaster, painted with  
enamel, on stand

## Provenance:

Green Gallery; Mr. & Mrs. Robert Mayer,  
Chicago

Collection: Unknown

## Exhibitions:

The Store 1961; Dallas 1962

## Literature:

Store Days 1967, inv. #61

(Figure 80)

81 BLOUSE, 1961

burlap soaked in plaster over wire frame,  
painted with enamel

36 x 24 x 5"

**Provenance:**

The Store 1961; Samuel Wagstaff, New York;  
Ted Powers, London

**Collection:** Unknown

**Exhibitions:**

Store 1961; Dallas 1962; MOMA 1969 #26, ill

**Literature:**

Store Days 1967, inv. #57

82 BLACK LADIES' SHOES, 1961

muslin soaked in plaster, painted with enamel  
5 1/8 x 10 5/8 x 3"      13 x 27 x 7.6 cm.

## Provenance:

artist; Mr. & Mrs. Robert Breer

Collection: William Hokin, Chicago

## Exhibitions:

Store 1961; Westkunst 1981, #661, ill.; "Blam!"  
1984; "Individuals," 1986

## Literature:

Store Days 1967, inv. #59

83 STATUE OF LIBERTY SOUVENIR, 1961

burlap soaked in plaster, painted with enamel

16 1/8 x 7 7/8 x 8 5/8"      41.2 x 19.6 x  
21.9 cm.

Provenance:

Store; Goran Ohlin, Neuilly, France; Karl  
Stroher; Christies, New York, May 3, 1989, #34

Collection: Unknown

Exhibitions:

The Store 1961; Westkunst, 1981, #641, ill.

Literature:

Store Days, 1967, inv. #10

(Figure 77)

84 WATCH IN A RED BOX, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

5 x 6 x 6"      12.7 x 15.3 x 15.3 cm.

Provenance:

Store; Pace Gallery; Taylor Smith & Edward  
Smith; New York; Sotheby's, New York, May 3,  
1989, #279, ill.

Collection: Unknown

Exhibitions:

Store 1961, Dallas 1962; Westkunst 1981, p.  
455, #666, ill.; "Blam!" p. 69, ill.

Literature:

Store Days, 1967, inv. #71; Individuals 1986,  
p. 318, ill.

(Figure 82)

- 85 SOUVENIR: WOMAN FIGURE WITH SALT-AND  
-PEPPER-SHAKER BREASTS (TIMES SQUARE FIGURE).  
1961

burlap soaked in plaster, painted with enamel

13 3/4 x 6 x 9 3/4"

Provenance:

Store; Mr. & Mrs. Robert Scull, New York;  
Sotheby

Collection:

Unknown

Exhibitions:

Store 1961; Dallas 1962; MOMA #29, ill.;

Literature:

Store Days 1967, inv.#9

(Figure 78)

86 AIR MAIL LETTER, 1961

plaster, painted with enamel

25 x 15 x 2.5 cm.

Provenance:

Store; Marcia Marcus, New York, Sotheby's,  
November 6, 1985, #21

Collection: Unknown

Exhibitions:

The Store 1961; Dallas 1962; "Stockholm,  
"Amerikansk Pop Art," 1964, #36, ill; Westkunst  
1981, #680, ill.; "Blam!" 1984

Literature:

Store Days 1967, inv. #104

87 CIGARETTE PACK, 1961

plaster and enamel on wood base

5 x 3 x 1" 12.7 x 7.6 x 2.5 cm.

Provenance:

Store; Mr. & Mrs. Robert Breer, New York

Collection: William J. Hokin, Chicago

Exhibitions:

The Store, 1961, Westkunst, 1981, #679, ill.;  
"Blam!" 1984 (titled Lucky Strike Pack);  
"Individuals," 1986

Literature:

Store Days 1967, inv. #103

88 CALENDAR, 1961

plaster and cardboard, painted

21 x 14" 53.3 x 35.6 cm.

Provenance:

Store; Hanford Yang, New York;

Collection: William Hokin, Chicago

Exhibitions:

Store 1961, Westkunst 1981, #682, ill. (Titled Girl on Calendar); "Blam!" 1984; "Individuals," 1986

Literature:

Store Days 1967, inv. #106

89 PILE OF TOAST, 1961

muslin soaked in plaster, painted with  
enamel, on porcelain plate

9 x 4" 22.8 x 10.2 cm.

Collection: Claes Oldenburg

Exhibitions:

Store 1961; Dallas 1962; Westkunst 1981, #673,  
ill.; "Blam!" 1984; "Individuals," 1986

Literature:

Store Days 1967, inv. #94

90 TWO LOAVES OF BREAD, ONE CUT, 1961

muslin soaked in plaster over wire frame,  
painted with enamel, on black base

4 7/8 x 15 x 7 1/2"      12.7 x 38.2 x 19 cm.;  
cut loaf, 10 1/2 x 20      25.5 x 51 cm.

## Provenance:

Green Gallery; Hanford Yang, New York;  
Parke-Bernet, New York, May 1974, #542; Modarco;  
Christies, New York, November 3, 1978, #35;  
Robert Abrams, London; Sotheby's, New York, May  
3, 1989, #286

Collection: Unknown

## Exhibitions:

The Store 1961; Dallas 1962; Venice, Italy,  
"XXXII Biennale, Internazionale d'Arte,"  
June-October 1964; Ridgefield, Conn., Aldrich  
Museum of Contemporary Art, "Art of the 60's:  
Selections from the Collection of Hanford Yang,"  
1968, #66, ill.; MOMA 1969, #27

## Literature:

Store Days 1967, inv. #92

(Figure 76)

91 PASTRY CASE, 1961

6 plaster objects, painted with enamel, in  
glass case

14 5/8 x 10 1/4 x 10 5/8"      36.5 x 26.5 x  
26.5 cm.

Provenance:

Store; Martha Jackson; Mrs. Mary Sisler

Collection:.

Museum of Modern Art, Promised gift of Mrs.  
Mary Sisler

Exhibitions:

Store 1961; Stockholm, "Amerikansk Pop  
Konst," 1964, #45

Literature:

"A Symposium on Pop Art," Arts Magazine,  
April 1963, p. 45, ill (titled 'Case with Six  
Pastries); Store Days, 1967, #74 (titled 'Cakes  
in Glass Box'); The Mary & William Sisler  
Collection, New York, The Museum of Modern Art,  
1987, pp. 264-265, #103, ill.

(Figure 89)

92 THREE HANGING STOCKINGS, 1961

burlap soaked in plaster over wire frame,  
painted with enamel

17 1/2 x 19 x 2"    51.8 x 54.6 cm

Provenance:

Patty Oldenburg; Gemini, G.E.L., Los Angeles;  
John Powers, Aspen; Shimizu

Collection: William Hokin, Chicago

Exhibitions:

The Store 1961; "Blam!" 1984 (Titled 'Three  
Ladies' Stockings'); "Individuals," 1986

Literature:

Store Days, 1967, inv. #58

93 WOMAN'S HOUSE, 1961

plaster and mixed media

35 x 25 x 10"

Provenance: artist

Collection: John and Kimiko Powers, Aspen

94 CAKE DECORATION: TO MY LOVE, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

14 x 22 3/4 x 3"            36 x 58 x 2.5 cm.

Provenance:

Patty Oldenburg; Sotheby's, New York, May 6,  
1982

Collection: Unknown

Exhibitions:

The Store 1961; Dallas 1962; "Westkunst  
1981," p. 451, #638, ill.

Literature:

Store Days 1967, inv. #5

(Figure 75)

95 TWO HATS, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

38 1/2 x 25 1/2 x 7 1/2"      98 x 65 x 20 cm.

Provenance:

Store; Ben Birillo; Dwan Gallery; Auction,  
Paris, Nov. 1972; Bruno Bischofberger, Zurich,  
Anders Malmberg, Malmo, Sweden; Sotheby's, New  
York, November 19, 1981, #73

Collection: Unknown

Exhibitions:

Ess 1961; The Store 1961; MOMA, 1969, p. 74,  
ill.; Westkunst, 1981, p. 454, #660, ill.

Literature:

Store Days 1967, inv. #53

(Figure 71)

96 CANDY COUNTER, 1961

118 plaster pieces, painted with enamel in  
painted wooden box with plastic cover

11 1/2 x 34 3/4 x 21 3/4"    29.2 x 88.3 x  
55.2 cm.

Provenance:

Sidney Janis Gallery; Bianchini Gallery  
(1964); Irving Beck; Parke-Bernet, New York, Nov.  
18, 1970; John Giorno, New York; Margo Leavin,  
Los Angeles

Collection: William Hokin, Chicago

Exhibitions:

New York, Bianchini Gallery, "The American  
Supermarket," 1964; Westkunst 1981, #668, ill.;  
"Blam!" 1984

Literature:

Store Days 1967, inv. #75

Comments: Restored by Orin Riley, December 1967

97 BRASELETTE, 1961

plaster, painted with enamel

c. 6 1/4 x 3 1/4"

Provenance: The Store

Collection:

Mr. & Mrs. Howard Lipman, New York

Exhibitions

:

ESS 1961; The Store 1961

Literature:

Store Days 1967, inv. #48

98 SMALL YELLOW PIE, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

16 1/2 x 17 3/8 x 7"    41.9 x 44.1 x 17.8 cm.

Collection: Claes Oldenburg

Exhibitions:

The Store 1961; Westkunst 1981, #649, ill.;  
"Blam!" 1984; "Individuals," 1986

Literature:

Store Days 1967, inv. #33; Rose,

(Figure 83)

99 ICE CREAM BAR, 1961

burlap soaked in plaster, painted with  
enamel, on wood base

Provenance: Sidney Janis; Rudi Blesh

Collection: John Bransten, San Francisco

Exhibitions:

The Store 1961, Dallas 1962

Literature:

Store Days 1967, inv. #35; van Bruggen,  
"mouse Museum," p. 23, ill.

(Figure 84)

100 OPEN TIN OF ANCHOVIES (SARDINE CAN WITH 2  
SARDINES ON PAPER BAG), 1961

burlap and muslin soaked in plaster, painted  
with enamel

2 1/2 x 14 x 10"      6.4 x 35.6 x 25.4 cm.

Provenance:

Patty Oldenburg; Margo Leavin

Collection: William Hokin, Chicago

Exhibitions:

Store 1961; MOMA 1969, #28, ill; Dusseldorf  
1970, #28; Westkunst 1981, #675, ill.; "Blam!"  
1984

Literature:

Store Days 1967, inv. #98

(Figure 86)

101 SANDWICH, 1961

muslin soaked in plaster, painted with enamel  
6 x 5 1/2 x 2 1/4" 5.7 x 15.2 x 14 cm.

Provenance: Patty Oldenburg

Collection: Margo Leavin, Los Angeles

Exhibitions:

The Store 1961; Dallas 1962; Westkunst 1981,  
#672, ill.; "Blam!" 1984;  
"Individuals," 1986

Literature:

Store Days, 1967, inv. #93

102 FUR JACKET, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

50 x 43 x 6"      127.5 x 105 x 15 cm.

Provenance:

Patty Oldenburg; Galerie Bischofberger (1974)

Collection: Kunstmuseum, Basel

Exhibitions:

ESS 1961; The Store 1961; Dallas 1962;  
Stockholm, "Amerikansk Pop Konst," 1964, #40;  
Westkunst 1981, #657, ill.

Literature:

Store Days 1967, inv. #49

(Figure 70)

103 CAKE SLICE, 1961

plaster painted with enamel

Provenance:

Store; Walter Gutman

Collection: John Armbruster

Exhibitions:

The Store 1961

Literature:

Store Days, 1967, inv. #85

also titled Striped Cake Slice

104 BUNTING, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

22 x 33 7/8 x 4 3/8" 55.9 x 86 x 11.1 cm.

Provenance: artist

Collection:

Museum of Contemporary Art, Los Angeles: The  
Panza Collection

Exhibitions:

ESS 1961; The Store 1961; Westkunst 1981, #640,  
ill.; "Blam!" 1984  
"Individuals," 1986

Literature:

Store Days 1967, inv. #8

105 CHERRY PASTRY, 1961

muslin soaked in plaster, painted with  
enamel, on porcelain plate

2 1/2 x 2 x 5 1/2" 6.4 x 5.1 x 14 cm.

Provenance:

Store; Robert Halff, Los Angeles

Collection:

Museum of Contemporary Art, Los Angeles

Exhibitions:

The Store 1961; Westkunst 1981, #671, ill.;  
"Blam!" 1984; "Individuals," 1986

Literature:

Store Days 1967, inv. #86

106 DECIMAL POINT OF 9.99, 1961

muslin soaked in plaster, painted with enamel

6 1/4" 15.9 cm.

Collection: Claes Oldenburg

Exhibitions:

ESS 1961; The Store 1961; Westkunst 1981, #634,  
ill; "Blam!" 1984; "Individuals,": 1986

Literature:

The Store, 1967, inv. #1

Comments:

The piece for which this was made was  
destroyed by the artist in 1963, (fig. 33).

107 HALF CHEESE CAKE, 1961

muslin soaked in plaster, painted with enamel  
10 x 32 x 16" 25.4 x 81.3 x 40.6 cm.

Collection: Claes Oldenburg

Exhibitions:

The Store 1961, Westkunst 1981, #670, ill.;  
"Blam!" 1984; "Individuals," 1986

Literature: Store Days 1967, inv. #83

108 MATCH COVER, 1961

muslin soaked in plaster, painted with enamel  
4 x 2 3/4 x 1 1/8" 10.2 x 7 x 2.5 cm.

Collection: Claes Oldenburg

Exhibitions:

The Store 1961; Westkunst 1981, #678, ill.;  
"Blam!" 1984; "Individuals," 1986

Literature: Store Days 1967, inv. #102;

(Figure 81)

109 ICE CREAM CONE AND HEEL, 1961

muslin soaked in canvas over wire frame,  
painted with enamel

22 1/2 x 22 1/2" 57.2 x 57.2 cm.

Provenance:

Mr. & Mrs. Charles Carpenter; Sotheby's,  
London, April 3, 1974, #29; Leo Castelli (1978)

Collection:

Margo Leavin, Los Angeles

Exhibitions:

The Store 1961; Westkunst 1981, #652, ill.;  
"Blam!" 1984; "Individuals," 1986

Literature:

Store Days 1967, inv. #37; Rose, p. 85, ill.

Comments:

signed with initials lower center

(Figure 91)

110 BLUE HAT, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

8 3/4 x 12 x 6" 22.2 x 30.5 x 15.2 cm.

Provenance: Green Gallery

Collection: Private Collection

Exhibitions: Westkunst 1981, #684, ill.; Blam!  
1984

111 BOWTIES, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

18 x 20" 45.7 x 50.8 cm.

Provenance: Green Gallery

Collection:  
Mr. & Mrs. Ronald Greenberg, St. Louis

Exhibitions:  
The Store 1961; Westkunst 1981, #662, ill.;  
"Blam!" 1984

Literature:  
Store Days 1967, inv. #64                      Figure 73

112 INJUN SOUVENIR, 1961

burlap soaked in plaster, painted with enamel  
8 1/2" h. 21.6 cm.

Provenance:

The Store; Nathan Alpers

Collection:

Arthur & Carol Goldberg, New York

Exhibitions:

The Store 1961; Dallas 1962; Westkunst 1981,  
#642, ill.; "Blam!" 1984

Literature:

Store Days 1967, inv. #15

113 SMALL BEAUTY PARLOR FACE, 1961

muslin soaked in plaster, painted with enamel

8 x 6 x 1/2" 20.3 x 15.2 x 1.3 cm.

Provenance: artist

Collection: Raymond Saroff, New York

Exhibitions:

The Store 1961; Westkunst 1981, #658, ill.;  
"Blam!" 1984

Literature:

Store Days, inv. #50

114 THE WHITE SLIP, 1961

muslin soaked in plaster, painted with enamel

41 3/4 x 29 1/4 x 3 1/2"    106 x 74.3 x 8.9  
cm.

Provenance:

Green Gallery

Collection:

Whitney Museum of American Art, Promised Gift  
of Howard and Jean Lipman

Exhibitions

ESS 1961; The Store 1961; "Blam!" 1984; p.  
70, #84, ill.

Literature:

Sandler, p. 183, #77, ill

(Figure 72)



116 DANISH PASTRY, 1961

plaster painted with enamel

4 x 22 x 12.7 cm.

Provenance:

Galerie Sonnabend, Paris; Sammlung Ludwig  
(1970)

Collection: Museum Ludwig Koln

Exhibitions:

The Store 1961; "Westkunst," 1981;  
Australia, "Pop 1955-70," 1985, p. 69, ill; "Pop  
Art America Europa," Firenze, July 4 - Oct 4,  
1987, pp. 90-91, ill.

Literature:

Store Days 1967, Museum Ludwig Koln, Prestel  
Verlag, 1986, p. 189, ill. (dated 1960)

Comments:

signed and dated on the underside "CO 1961"

(Figure 87)

117 PINK CAP, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

37 x 38 1/2 x 11 7/8" 94 x 97.8 x 30.2 cm.

Provenance: Claes Oldenburg

Collection:

Musee national d'Art Moderne, Paris (1985)

Exhibitions:

ESS 1961; The Store 1961; Westkunst 1981, #659,  
ill.; "Blam!" 1984

Literature:

Store Days 1967, inv. #52

(Figure 79)

118 FOUR FLAT PIES IN A ROW, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

30 x 49 x 5 cm.

Provenance: Claes Oldenburg

Collection: Anders Malberg, Malmo

Exhibitions: The Store 1961; Westkunst 1981,  
#650, ill.

Literature:  
Store Days, 1967, inv. # 34

(Figure 88)

119 IRON (IRON FRAGMENT), 1961

muslin soaked in plaster over wire frame,  
painted with enamel

66 x 44 x 4"

Provenance: The Store 1961

Collection: Chrysler Art Museum

Exhibitions

The Store 1961; MOMA 1969, p. 77, ill.

Literature:  
Store Days 1967

120 INJUN, 1961

muslin soaked in plaster over wire frame,  
painted with enamel

8 1/2" 21.5 cm.

Provenance:

Green Gallery, Peter Brandt; Sotheby  
Parke-Bernet, New York, May 22, 1975, #377

Collection: Unknown

Exhibitions: The Store 1961

Literature: Store days, 1967, #122

121 BROWN SHOE, 1961

muslin soaked in plaster, painted with enamel

23 1/2 x 43 1/4 x 5"

Provenance: Panza Collection

Collection:

Museum of Contemporary Art, Los Angeles, The  
Panza Collection

Exhibitions: "Individuals"

Literature:

Art of the 60's & 70's, p. 149, #10, ill.

Comments:

Also titled Man's Shoe

(Figure 90)

122 ASSORTED FOOD ON A STOVE  
(THE STOVE), 1962

Muslin and burlap, soaked in plaster,  
painted; on wood and in utensils, on a real  
stove

58 x 28 x 27 1/2"

Provenance: Green Gallery; Mr. & Mrs.  
Robert Scull

Collection: Unknown

Exhibitions:

New York, Sidney Janis Gallery, "New  
Realists," 1962, #42, ill.; Paris 1964;  
MOMA 1969, #31, ill..

Literature:

Harold Rosenberg, "Action Painting," Art  
News, Dec. 1962, p. 42, ill.; Barbara  
Rose, "Dada Then And Now," Art  
International, Jan. 1963, p. 24, ill..

Comments:

Also titled The Stove

(Figure 94)

123 BLUE PANTS ON CHAIR WITH POCKET OBJECTS,  
1962

Plaster, canvas, enamel, on wooden chair

37 x 17 x 26 3/4"

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy

Collection:

Museum of Contemporary Art, Los Angeles:  
The Panza Collection

Exhibitions:

Green Gallery, 1962; "Individuals," 1986

Literature:

Art Of 60's & 70's, p. 148, ill

(Figure 95)

124 WHITE SHIRT ON CHAIR WITH WALLET AND  
OBJECTS, 1962

Plaster, canvas, enamel, on wooden chair

39 3/4 x 24"

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy

Collection:

Museum of Contemporary Art, Los Angeles: The  
Panza Collection

Exhibitions:

Green Gallery, 1962; Chicago, Art Institute,  
"66th American Exhibition," 1963, #69;  
"Individuals," 1986, ill.

Literature:

Art Of 60's And 70's, p. 148, ill.

(Figure 96)

125 BLUE MAN'S HAT (MAN'S HAT), 1962

Man's hat soaked in plaster, painted  
with enamel, on base

5 3/8 x 12 x 10" 22.2 x 30.5 x 15.2 cm.

Provenance:

Green Gallery, New York; Mr. and Mrs. S.  
Brooks Barron, Detroit; Blum-Helman  
Gallery, New York

Collection: Private Collection

Exhibitions:

MOMA 1969, #34, ill.; Dusseldorf 1970,  
#31, ill.; New York, Blum-Helman  
Gallery, 1975;

(Figure 97)

126 BREAKFAST TABLE, 1962

Enamel, plaster, on wooden table

39 1/2 x 34 1/2 x 33"

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy.

Collection:

Museum of Contemporary Art, Los Angeles; The  
Panza Collection

Exhibitions:

Green Gallery 1962; Chicago, Art Institute,  
"66th American Exhibition," 1963, #68;  
"Individuals," 1986

Literature:

Rose, 1969, p. 190 ill.; Art of 60's and  
70's, p. 148, ill.

(Figure 98)

127 SIX ICE CREAM BARS, MOUNTED, 1962

Plaster and wood painted with enamel, mounted  
on wooden panel, painted with enamel

21 x 25 x 4"

Provenance:

Green Gallery, New York; Galerie Friedreich,  
Munich; Karl Stroher.

Collection: Unknown

Exhibitions:

New York, Green Gallery, 1962; Munich 1968,  
#89;

Literature:

Rose, 1970, p. 90, ill.

Comments:

Restored by Claes Oldenburg.

(Figure 99)

128 CUP OF COFFEE ON PLATE, 1962

Plaster, enamel

6 x 11 x 11"

Provenance:

Green Gallery, New York; Dwan Gallery, Los Angeles

Collection:

Betty Asher, Los Angeles

Exhibitions:

New York, Green Gallery, 1962; Los Angeles, Dwan Gallery, "My Country Tis Of Thee," 1962, (titled Coffee Cup); "Individuals," 1986

(Figure 111)

129 ASSORTED PASTRIES IN A CASE, #2 (PASTRIES IN  
A CASE, 1962

Muslin and burlap, soaked in plaster, painted  
with enamel, in a glass case, on base.

20 x 30 x 14"

Provenance:

Richard Bellamy

Collection:

Mr. and Mrs. Morton G. Neumann, Chicago

Exhibitions:

Green Gallery, 1962; Sidney Janis Gallery,  
"New Realists," 1962; MOMA 1969, #32, ill..

Literature:

Sam Hunter, p. 336, #619, ill. (incorrectly  
titled Pastry Case I)

Comments:

Includes Banana Cream Pie, Chocolate Cream  
Pie, Angel Food Cake, and Tartufo

130 GREEN SALAD AND ITALIAN BREAD, 1962

Plaster over fabric, painted with enamel

Provenance: artist

Collection: Ileana Sonnabend

131 RESTAURANT DINNER: MEATBALLS ENTREE (MEATBALL DINNER), 1962

Burlap soaked in plaster, painted with enamel, porcelain and glass.

5 x 18 x 18"

Provenance: Richard Bellamy

Collection:  
Mr. and Mrs. Stephen D. Paine, Boston

Exhibitions:

New York, Green Gallery, 1962; Paris 1964;  
MOMA 1969, #35, ill..

132 FILET MIGNON DINNER, 1962

fabric soaked in plaster, painted with plaster

Provenance: Green Gallery

Collection: William Dorr, New York

Exhibitions:

The Store 1961; Paris 1964; Connecticut,  
Davison Art Center, Wesleyan University, "The  
New Art," 1964, #30.

(Figure 102)

133 TWO CHEESEBURGERS, WITH EVERYTHING - FROM  
ADVERTISEMENT (DUAL HAMBURGERS), 1962

Burlap soaked in plaster, painted with  
enamel, on base.

7 x 14 3/4 x 8 5/8" 17.8 x 37.5 x 21.8 cm.

Provenance: Green Gallery, New York

Collection:

The Museum of Modern Art, New York, The  
Philip C. Johnson Fund, 1962

Exhibitions:

Green Gallery 1962; Americans 1963, " ill.;  
Paris 1964; MOMA 1969, p, 84, #36, ill.;  
Dusseldorf 1970, #32.

Literature:

Burnham, 1968, p. 146, #55, ill.; Stich, p.  
79, ill.

(Figure 103)

134 HAMBURGER WITH PICKLE AND OLIVE, 1962

Plaster painted with enamel

7 x 9 x 9"

Provenance:

Green Gallery, New York; Galerie Sonnabend,  
Paris; Panza di Biumo, Varese, Italy

Collection:

The Museum of Contemporary Art, Los Angeles  
The Panza Collection

Exhibitions:

Green Gallery 1962; "Individuals," 1986

Literature:

Stockholm, Moderna Museet, "Amerikansk  
Pop-Konst," 1964 (reproduced in catalogue).;  
Rose, 1970, p. 90, ill.; Art Of 60's And 70's,  
p.148, ill.

(Figure 100)

135 CHEESE CAKE, 1962

## Provenance:

The Store, New York

## Collection:

Charles Carpenter, New Canaan, Connecticut

## Literature:

Store Days 1967, #84

136 TRAY MEAL (INSTITUTIONAL MEAL), 1962

Enamel on plaster in metal tray.

11 3/4 x 15 1/2"

## Provenance:

Green Gallery, New York; Leon Mnuchin, New York

## Collection:

Brandeis University, Massachusetts

137 LENTIL SOUP WITH SAUSAGE SLICES, AND SALTINE  
CRACKERS, 1962

Plaster painted with enamel, on porcelain  
plates  
Soupbowl 23 cm; 3 saltines, 14.5 x 8 cm each

Provenance:

Sidney Janis Gallery; Dwan Gallery, Los  
Angeles; Karl Stroher

Collection: Unknown

Exhibitions:

Munich 1968, #87; Berlin 1969, #38.

Literature:

Stroher; K.K. Schmidt,

138 CENTER-PIECE FOR A PARTY IN THE FORM OF A  
BATTLESHIP (BATTLESHIP), 1962

Frame of chicken-wire, covered with pieces of  
burlap soaked in plaster, painted with enamel

17 x 35 3/8 x 18 1/4"    43.1 X 89.8 X 46.3

Provenance:

Green Gallery, New York; Mr. and Mrs. S.  
Brooks Barron, Detroit; Christies, New York,  
Nov.12, 1986, #42

Collection: Unknown

Exhibitions:

Paris 1964; MOMA 1969, p. 63, #37, ill.

Literature:

van Bruggen, Mouse Museum, p. 58, ill.

(Figure 104)

139 STORE RAY GUNS, 1962

Plaster, enamel, in wooden box

Provenance:

Green Gallery, New York

Collection:

Abrams Family Collection, New York

Exhibitions:

Chicago, Museum of Contemporary Art, 1971,  
ill.; "Claes Oldenburg: Mouse Museum & Ray Gun  
Wing," p. 24, 'b', ill.

Comments:

This work is the only studio-made object  
exhibited in "The Store" in January 1962 in New  
York to be included in the inventory of the  
Mouse Museum and Ray Gun Wing

(Figure 105)

140 FRIED EGGS, 1962

Painted canvas in metal cover

Collection:

Ileana Sonnabend, Paris

141 DINER CRULLERS, 1962

## Provenance:

Pace Gallery, New York

## Collection:

Mr. and Mrs. Richard Solomon

142 COCONUT CAKE, 1962

Canvas, stuffed and covered with string and painted with enamel.

## Provenance:

Green Gallery, New York; Wiseman

## Collection:

Betty Asher, Los Angeles

## Exhibitions:

Green Gallery, 1962; "Individuals," 1986

143 HAMBURGER, POPSICLE AND PRICE, 1962

Canvas, enamel, stuffed with kapok.

36" H

Provenance:

Green Gallery, New York (1962)

Collection:

Charles Carpenter, New Canaan, Connecticut

Literature: Lucy Lippard, Pop Art, New York,  
1967.

Comments:

Also titled: Price, Paddlepop and  
Hamburger

(Figure 143)

144 SOFT CALENDAR FOR THE MONTH OF AUGUST, 1962  
(AUGUST CALENDAR), 1962

Canvas, filled with shredded foam rubber,  
painted with Liquitex and enamel.

42 x 42 x 6"      109.9 x 109.9 x 14 cm.

Provenance:

Green Gallery, New York

Collection:

Muriel Kallis Newman, Chicago

Exhibitions:

Chicago, Art Institute, "66th American  
Exhibition, 1963," #70, ill.; MOMA 1969, #43;  
Dusseldorf 1970, #37, ill.; NY, Metropolitan  
Museum of Art, "An American Choice: The Muriel  
Kallis Newman Collection," May 21-Sept 27,  
1981, p. 51, ill.; Australia, "Pop 1955-70,"  
1987, p. 74, ill.

(Figure 108)

145 LUNCH BOX, 1962

Canvas filled with foam rubber, painted  
with liquitex and enamel

6 1/4 x 15 x 15 3/4"      16 x 38 x 40 cm.

Provenance:

Green Gallery, Mr. and Mrs. Edward  
Kienholz, Mayor Gallery, London,  
Sotheby's, New York, November 19, 1981, #78;  
Private Collection, Europe; Sotheby's, New  
York, November 9, 1983, #54

Collection: Unknown

Exhibitions:

Green Gallery, 1962

Comments:

signed with initials and dated 1962

(Figure 110A)

146 UMBRELLA AND NEWSPAPER, 1962

Canvas, plaster painted with enamel and paper

38 1/2 x 19 x 6"

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy

Collection:

Museum of Contemporary Art, Los Angeles, The  
Panza Collection

Exhibitions:

Green Gallery, 1962; "Individuals," 1986

Literature:

Panza, p. 148, ill

(Figure 109)

147 GIANT BLUE MEN'S PANTS, 1962

Canvas filled with shredded foam rubber,  
painted with Liquitex, latex, and enamel, on  
wood hanger

60 x 28 1/8 x 6 1/4"

Provenance: Richard Feigen

Collection: William W. Harris, New York

Exhibitions:

Washington Gallery of Modern Art, "Popular  
Image," 1963, #29.

(Figure 107)

148 FLOOR-BURGER (GIANT HAMBURGER), 1962

Canvas, filled with pieces foam rubber and paper cartons, painted with Liquitex primer and latex wall paint.

52" H x 84" Diam

Provenance: Sidney Janis

Collection:  
Art Gallery of Ontario, Toronto

Exhibitions:

Washington Gallery of Modern Art, "Popular Image," 1963, #28; Toronto/Buffalo, "Dine, Oldenburg, Segal," 1967, #30, ill.; St. Louis, City Art Museum, "7 for 67," 1967, #17; MOMA 1969, #39; Dusseldorf 1970, #33.

Literature:  
Stich, p. 80, #75 ill

(Figure 112)

149 FLOOR CAKE (GIANT PIECE OF CAKE), 1962

Canvas, foam rubber, painted with Liquitex and latex.

60 x 108 x 48" 148.2 x 290.2 x 148.2 cm.

Provenance:

Sidney Janis Gallery, New York; Philip C. Johnson,

Collection:

Museum of Modern Art; Gift of Philip Johnson

Exhibitions:

Green Gallery 1962; MOMA 1969, #40

Literature:

American Art Since 1945 From The Collection of The Museum of Modern Art, p. 53, ill.; Hunter, p. 336, #621, ill.

(Figure 113)

150 GIANT ICE CREAM CONE, 1962

muslin soaked in plaster over wire frame,  
painted with enamel. On base or hanging.

13 3/8 x 37 1/2 x 13 1/4"    34 x 95.3 x 33.7

Provenance: Green Gallery

## Collection:

Ileana and Michael Sonnabend Collection; on  
indefinite loan to the Baltimore Museum of Art

## Exhibitions:

Green Gallery 1962; Brussels, "Pop Art,  
Nouveau Realisme, Etc.," 1965; Stockholm 1966;  
Los Angeles 1967, p. 169, #116, ill.; MOMA  
1969; Tate 1970; Dusseldorf 1970, #34; Rome,  
"Contemporeanea," 1973-74, ill.; "Blam!" 1984;  
Bordeaux, Musee d'Art Contemporaine,  
"Collection Sonnabend," 1988, ill. p.127.

## Literature:

Exhibition catalogue, Stockholm, Moderna  
Museet, "Amerikansk Pop Kunst," 1964, #58,  
reproduced.

(Figure 114)

151 PIE A LA MODE, 1962

Plaster painted with enamel

52.5 x 47.5 x 29 cm

Provenance:

Green Gallery, New York; Panza di Biumo,  
Varese, Italy

Collection:

Museum of Contemporary Art, Los Angeles  
The Panza Collection

Exhibitions:

Americansk Pop Kunst, 1964, #53; Stockholm,  
1966; "Individuals," 1986

Literature:

Art International, January 1963, reproduced  
on p. 35; Exhibition catalogue, Cleveland, New  
Gallery, "American Pop Art And Culture Of The  
Sixties," 1976, ill.; van Bruggen, Mouse  
Museum, p. 22, 'e', ill.

(Figure 116)

152 GLASS CASE WITH PIES, 1962

Burlap soaked in plaster and formed in 6 pie tins in glass and metal case.

18 3/4 x 2 1/4 x 10 7/8"

Provenance: Green Gallery

Collection: Leo Castelli

Exhibitions:

MOMA 1969, #33; Dusseldorf 1970, #30.

(Figure 117)

153 BUTTERSCOTCH SUNDAE, 1962

Provenance: Sold to Dwan Gallery, Los Angeles, 1963

154 LINGERIE COUNTER, 1962

muslin, linen and canvas objects, painted  
with enamel, on metal racks and a wood base

135 X 180 X 22.5 cm.

## Provenance:

Claes Oldenburg/Maurice Tuchman; Zwirner  
(Parke-Bernet auction, 1977)

## Collection:

Museum für Moderner Kunst, Ludwig Collection  
Vienna

## Exhibitions:

New York, Sidney Janis Gallery, "New Realist  
Exhibition," 1962; Dwan Gallery, 1963; Boston,  
Pace Gallery, 1964; Stockholm, Moderna Museet,  
"Amerikansk Pop Konst," 1964, #50; Teheran,  
Museum of Contemporary Art, "The Ludwig  
Collection," 1978; "Pop Art America Europa,  
dalla Collezione Ludwig," Firenze, July 4 -  
Oct. 4, 1987, pp. 94-95, ill.

## Literature:

Das Museum Moderner Kunst Wien, Vienna, 1982;  
Tilman Osterwold, Pop Art, Köln, Benedikt  
Taschen Verlag, 1989, p. 195, ill.

(Figure 118)

155 FLOOR CONE (GIANT ICE CREAM CONE), 1962

Canvas, filled with foam rubber and paper cartons, painted with Liquitex and latex.

53 3/4 x 136 x 56"    136.5 x 345.4 x 142.2

Provenance:

Sidney Janis; Philip Johnson (1969)

Collection:

Museum of Modern Art, New York; Gift of Philip Johnson

Exhibitions:

Green Gallery 1962; Dwan Gallery, 1963; MOMA 1969, #41; "Blam!" 1984; Australia, "Pop 1955-70," 1985, p. 73, ill.; "Made in U.S.A.," 1987

Literature:

Sandler, p. 185, #79, ill

(Figure 119)

156 FRYING PAN AND PORK CHOPS, 1962

Plaster and metal

18 1/4 x 10 1/2"

Provenance: Mayor Gallery, London; Leo Castelli

Collection: Mr. David Wingate

157 EMPTY PIE WITH "DIXIE" CUP, 1962

Cup: canvas stuffed with kapok and painted with spray enamel; Pie: metal, painted with enamel

Provenance: Green Gallery; Hanford Yang

Comments: "cup" and "pie" destroyed

158 FREIGHTER AND SAILBOAT, 1962

Muslin sprayed with shredded foam rubber,  
painted with spray enamel

72 x 28 x 12" 120 x 30 x 30 cm.

Collection: Claes Oldenburg

Exhibitions:

Stockholm, Moderna Museet, "Amerikansk Pop  
Kunst," 1964, #52; MOMA 1969, #30, ill.;  
Dusseldorf 1970, #29.

Comments:

Made as a prop for "Store Days, II,"  
performed March 2 & 3, 1962

(Figure 115)

159 LITTLE FLAG ON SKY, YELLOW BACKGROUND, 1962

Wood, metal, and enamel.

6 x 3 1/2 x 1"

Collection: Patty Oldenburg

160 PANCAKES AND SAUSAGES, 1962

Enamel on stuffed canvas, on plate with  
plastic dome

8" x 12"      25 x 25 x 15 cm.

Collection: Patty Oldenburg

Exhibitions:

Stockholm, Moderna Museet, "Amerikansk Pop  
Konst," 1964, #51 (titled Pancakes with Butter  
and Three Sausages)

161 LUNCHROOM PASTRIES, 1962

Sailcloth, kapok, and enamel.  
18"

Collection: Mr. and Mrs. Richard Solomon

Exhibitions:

Providence, Rhode Island School of Design,  
"Recent Still Life: Painting And Sculpture,"  
1966

162 GREEN LADIES' SHOES, 1962

Enamel paint on plaster

12 x 16 x 16 3/4"

Provenance:

Green Gallery, New York; J. Streep,  
Amsterdam; Leon Kraushar; Stroher; Sotheby,  
1989

Collection: Unknown

Exhibitions:

New York, MOMA, "Americans 1963"; Munich  
1968, #92, ill.; Berlin 1969, #41, ill.;  
"Westkunst," 1981, #685, ill. p. 457.

Literature:

Schmidt p. 280, 2 views.

Comments:

Titled, Giant Green Shoes in Berlin 1969  
catalogue.

(Figure 120)

163 TOY BOX, 1962

Mixed media

10 x 36 x 24"

Provenance:

Green Gallery, New York; Dwan Gallery, Los Angeles

Collection: Mr. and Mrs. Robert Kardon

Literature:

Hunter #644, p. 347, ill

(Figure 110)

164 PASTRY CASE, 1962

Plaster painted with enamel, in glass case  
(nine pieces)

20 3/4 x 30 1/8 x 14 3/4"      52.7 x 76.5 x  
37.3 cm.

Provenance:

Green Gallery, New York (1962); Sidney Janis,  
New York

Collection:

Museum of Modern Art, New York, The Sidney  
and Harriet Janis Collection

Exhibitions:

Green Gallery 1962; New York, Sidney Janis  
Gallery, "New Realists," 1962, #43; New York,  
MOMA, "Americans 1963," 1963, ill.; New York,  
Sidney Janis Gallery, "Abstract Expressionism  
And Pop Art," 1972; Washington D.C., National  
Collection of Fine Arts, "Sculpture: American  
Directions, 1945-75," 1975; "Blam!" 1984;  
Australia, "Pop Art 1955-1970, 1985, p. 72,  
ill.

Literature:

Rose, 1970, p. 89, ill.; Janis Collection,  
Moma, 1972, p. 158-159, #75, ill.; Barr, MOMA  
Cat., 1977, #392

**Comments:**

1961-62 (dates of individual pieces); also  
called Case of Pastries and Sundaes

(Figure 101)

165 JOCKEY SHORTS, 1962

canvas filled with kapok, painted with enamel

3 pieces, each 1 1/2 x 16 x 18"; with wood  
box, 7 1/2 x 19 x 20"

Collection:  
Claes Oldenburg

Exhibitions:

Green Gallery 1962; "Individuals," 1986

166 COCONUT PIE, 1962

enamel & yarn on canvas

3 x 17 x 17"

Collection:  
Betty Asher, Los Angeles

Exhibitions:

Green Gallery 1962; "Individuals," 1986

167 HAMBURGER, 1962

muslin soaked in plaster, painted with enamel  
7 x 9 x 9"

## Provenance:

Green Gallery; Count Panza

## Collection:

Museum of Contemporary Art, Los Angeles: The  
Panza Collection

## Exhibitions:

Green Gallery 1962; "Individuals," 1986

168 UPSIDE DOWN CITY, 1962

dyed muslin stuffed with newspaper  
118 x 60 x 60"

## Provenance: artist

Collection: Walker Art Center, Minneapolis

Exhibitions: "Made in U.S.A.," 1987, p. 47,  
#38,

Literature: Poets of the Cities, #43, ill.

## Comments:

made as a prop for "World's Fair II,"  
performed at the Ray Gun Theater in January  
1962

169 THANK YOU LETTER, 1962

canvas, painted with enamel

4 1/2 x 10 1/2 x 1 3/4"    11.5 x 26.7 x 4.5  
cm.

**Provenance:**

artist; Private Collection, New York, gift of  
the artist; Sotheby's, New York, November 11,  
1988, #308.

**Collection:** Unknown

**Exhibitions:**

Green Gallery

**Comments:**

signed with initials and dated 1962 on the  
reverse

(Figure 121)

170 TWO CUPCAKES AND AN ICE CREAM CONE, 1962

burlap soaked in plaster, painted with  
enamel

cone: 1 1/4 x 7 3/4 x 5"    3.2 x 19.6 x 12.7  
cm.    each cake: 3 1/4 x 3 1/2 x 3 1/2"  
8.2 x 8.9 x 8.9 cm.

Provenance:

Sidney Janis; Robert Elkon, New York;  
Sotheby's, November 9, 1983, #2

Collection: Unknown

Comments:

signed with initials and dated 1962 on cone.

There is some indication in Oldenburg's  
notes that the "cupcakes" were made in  
1961

(Figure 122)

171 BAKED POTATO (BAKED POTATO #2), 1963

Burlap soaked in plaster painted with enamel, stuffed with jersey and kapok

6 5/8 x 13 3/8 x 9 1/2" 17 x 34 x 24 cm.

Provenance:

Sidney Janis, New York; Mr. & Mrs. Leon Kraushar, Lawrence, New York(1963); Blum Helman Gallery, New York (1974)

Collection:

Mr. & Mrs. Joseph Pulitzer, Jr., St. Louis

Exhibitions:

MOMA 1969, #45, ill.; Tate 1970, #39;  
Stedelijk 1970, #40; Dusseldorf 1970, #39.

Literature:

Rudenstine, Modern Painting, Drawing & Sculpture Collected by Emily and Joseph Pulitzer Jr.; Cambridge, 1988, pp. 798-803, #287, ill.

Comments:

original wooden base by Richard Artschwager

(whereabouts unknown); signed and dated in gray paint on the bottom 'CO/1963'

.

Oldenburg was asked by the US State Department to make an object Lyndon Johnson could present to the Crown Prince of Sweden during his trip to Sweden scheduled for September 1963. The US was aware that the Crown Prince was an art collector and since Oldenburg was of Swedish decent, commissioning him seemed like a good gesture. The Baked Potato was picked up by the Assistant Chief of Protocol at the end of August 1963. The object was not taken to Sweden, but returned to Oldenburg's gallery.

(Figure 124)

172 SOFT CALENDAR FOR JANUARY  
(JANUARY CALENDAR), 1963

Canvas filled with kapok, painted with  
Liquitex, mounted on wood

18 1/8 x 12 7/8 x 9 3/8"      46 x 33 x 24  
cm.

Provenance:

Richard Bellamy; Eleanor Ward, New York;  
Sotheby's, London, April 3, 1974, #2

Collection:

Unknown

Exhibitions::

Stockholm, Moderna Museet, "Amerikansk  
Pop-Konst," 1964, #57; MOMA 1969, #44,  
ill.;  
Stedelijk, #39, ill.; Dusseldorf 1970, #38,  
ill.; Tate 1970, #38.

Comments:

signed and dated 1963 on reverse of wood  
panel

(Figure 126)

173 SOFT PAY-TELEPHONE - "GHOST" VERSION,  
1963

Muslin, filled with kapok, painted with  
Liquitex. Mounted on wood back covered with  
muslin

49 1/8 x 22 1/8 x 11 3/4"

Provenance:

Sidney Janis, New York; Dwan Gallery, Los  
Angeles

Collection:

John and Kimiko Powers, Aspen, Colorado

Exhibitions::

Dwan Gallery, 1963; SJ, 1964, #10;  
Brussels, "Pop Art, Nouveau Realism, Etc.,"  
1965; UCLA, "The Virginia Dwan Collection,"  
1965; Larry Aldridge Museum, "The John  
Powers Collectiion" 1966, #63; MOMA 1969,  
#69; Stedelijk 1970, #60;  
Dusseldorf 1970, #58; Tate 1970, #63.

Comments:

also titled Model (Ghost) Telephone

(Figure 127)

174 SOFT PAY-TELEPHONE, 1963

Vinyl, filled with kapok, mounted on wood panel, painted

46 1/2 x 19 x 12"

Provenance:

Dwan Gallery; William Zierler, New York

Collection:

The Solomon R. Guggenheim Museum, New York;

Gift of Ruth & Philip Zierler in memory of William S. Zierler

Exhibitions:

Dwan Gallery 1963; SJ 1964, #9, ill.; MOMA 1969, #70, ill.; Stedelijk 1970, #61; Dusseldorf 1970, #59; Tate 1970, #64; ICA, University of Pennsylvania, "Against Order," 1970; Whitney Museum, New York, "American Pop Art," 1974, #46.

Comments:

Mount by Richard Artschwager.

This is the first vinyl object.

(Figure 128)

175 GIANT BLT (GIANT BACON LETTUCE AND TOMATO SANDWICH), 1963

Vinyl, filled with kapok; wood painted with Liquitex. On base.

32 x 39 x 29"

Provenance:

Sidney Janis, New York

Collection:

Conrad Janis, New York

Exhibitions:

Dwan Gallery 1963; SJ 1964; MOMA 1969, #49.

Comments:

"Bacon" and "toothpick" by Richard Artschwager. This is the second vinyl object.

(Figure 129)

176 GIANT GOOD HUMOR, 1963

Vinyl stuffed with foam rubber

86 x 37 x 12" 225 x 100 x 50 cm

Provenance:

Sidney Janis, New York

Collection:

Conrad Janis, New York

Exhibitions:

Dwan Gallery 1963; SJ 1964; Stockholm, Moderna Museet, "Amerikansk Pop-Konst," 1964, #55.

(Figure 131)

177 TOY BIPLANE (BIPLANE), 1963

Burlap soaked in plaster over wire frame, painted with enamel, on wood disk.

4" x 10 1/2"

Provenance:

Jonathan Scull; Blum Helman (1976)

Collection: unknown

Exhibitions:

MOMA 1969, #48

(Figure 132)

178 SLICE OF BIRTHDAY CAKE, 1963

fabric soaked in plaster, painted with enamel

Provenance:

Dwan Gallery

Collection: Mrs. Martial Raysse, New York

(Figure 133)

179 SOFT FUR GOOD HUMORS, 1963

Fake fur filled with kapok, wood painted with enamel

19 x 9 1/2 x 2" (48 x 24 x 5 cm)

Provenance:

Sidney Janis, New York; Dwan Gallery, Los Angeles (1963); Irving Blum, Los Angeles; Joseph Helman, New York

Collection: Roger Davidson, Toronto

Exhibitions:

MOMA 1969, #50, ill.; Stedelijk 1970, #41;

Dusseldorf 1970, #40; Tate 1970, #40; Blum Helman Gallery, New York, "Pop 1962-68," 1982; "Made in USA," p. 85, #82, ill.

(Figure 130)

180 BAKED POTATO, 1963

Burlap soaked in plaster, painted with  
enamel and silk jersey stuffed with kapok

14 x 23 1/2 x 13 1/2" 35.5 x 61 x 33 cm.

Provenance:

Dwan Gallery, Los Angeles

Collection:

Mr. and Mrs. Nathan Alpers. Los Angeles

Exhibitions::

Dwan Gallery 1963; Los Angeles 1967, p.  
171, #104, ill.; Los Angeles, UCLA, "20th  
Sculpture From Southern California  
Collectors," 1972, ill. p.58.

Comments:

This version, although not indicated in the  
title, was completed several months after  
Baked Potato, cat. #171, fig. 124

(Figure 125)

181 CANDY "CHARMS", 1963

muslin soaked in plaster over wire frame,  
painted with enamel, on wood base

19 1/2 x 19 1/2 x 6 1/2"

Provenance:

Sidney Janis, New York; Philippe Dotremont,  
Brussels (1963)

Collection:

Mr. and Mrs. Ted Power, London

Exhibitions:

SJ 1964, #19; London, Hayward Gallery, "Pop  
Art," July-August 1969

182 HAMBURGER WITH PICKLE AND TOMATO ATTACHED  
1963

muslin soaked in plaster over wire frame,  
painted with enamel

6 x 6 x 6"

Provenance:

Sidney Janis, New York

Collection:

Carroll Janis, New York

Exhibitions:

SJ 1964, #20; New York, Sidney Janis  
Gallery,  
"Three Generations," November 4-December  
26, 1964, #36, ill.

(Figure 134)

183 BANANA SPLIT, 1963

Plaster, painted with enamel, in glass  
container.

Provenance:

Sidney Janis, New York; Philip Johnson

Collection:

Unknown

184 "GREY" SUNDAE, 1963

Plaster painted with enamel

9 x 4 x 4" 22.9 x 10.2 x 10.2 cm.

Provenance:

Sidney Janis, New York; Dwan Gallery, Los Angeles; Sterling Holloway, Newport Beach, CA

Collection:

unknown

Literature:

van Bruggen, Mouse Museum, p. 22, 'h', ill.

(Figure 147)

185 GIANT SLICE OF PECAN PIE (PECAN PIE), 1963

muslin soaked in plaster over wire frame,  
painted with enamel, on segment of "pie  
tin" of painted wood.

14 3/8 x 50 x 15" (37 x 128 x 53 cm)

Provenance: Sidney Janis

Collection: Mr. and Mrs. Bagley Wright,  
Seattle

Exhibitions:

Dwan Gallery 1963; SJ 1964, #18; Los  
Angeles 1967, p. 170, #103, ill.; MOMA  
1969, #51; Stedelijk 1970, #42; Dusseldorf  
1970, #41; Tate 1970, #41

(Figure 135)

186 POTATO CHIPS IN BAGS, 1963

Plaster, cloth, painted with enamel, vinyl  
and plexiglass

25 x 21 x 3"

Provenance:

Sidney Janis; Phillipe Dotremont, Brussels

Collection: unknown

Exhibitions: SJ 1964, #3, ill.

(Figure 136)

187 FRENCH FRIES AND KETCHUP, 1963

Vinyl, kapok, and wood.

36 x 12"

Provenance:

Sidney Janis, New York; Robert Fraser,  
London

Collection:

Ted Power, London

Exhibitions:

Dwan Gallery 1963; SJ 1964, #7

(Figure 137)

188 GIANT BLUE SHIRT WITH BROWN TIE (SOFT BLUE SHIRT WITH TIE), 1963

Cotton fabric filled with kapok, plexiglass

"buttons," chromed-metal rack with wheels.

63 5/8 x 74 5/8 x 24 1/8"

Provenance:

Dwan Gallery, Los Angeles; Ben Burillo, New York; Mr. and Mrs. Ian W. Beck, New York; Peter Brandt; Parke-Bernet (1978)

Collection:

Unknown

Exhibitions:

Dwan Gallery 1963; SJ 1964, #8, ill.; Los Angeles 1967, p. 172, #105, ill.; MOMA 1969, #52, ill.

(Figure 138)

189 SOFT TYPEWRITER - "GHOST" VERSION, 1963

Canvas filled with kapok, painted with Liquitex, on base covered with canvas.

27 1/2 x 26 x 9" 69.8 x 66 x 22.9 cm.

## Provenance:

Sidney Janis, New York; Pace Gallery, New York; Leon Kraushar, New York; Stroher Collection, Darmstadt

## Collection:

Museum fur Moderne Kunst, Frankfurt

## Exhibitions:

SJ 1964, #2; Stockholm 1966, ill.; Munich 1968, #108; MOMA 1969, #71; Berlin 1969, #46; Stedelijk 1970, #59; "Sunderland, England, Northern Centre for Contemporary Art, 1988, p. 192, ill.

## Literature:

C. Roberts, "Letter de New York," Aujourd'hui, 46, July 1964, p. 91, ill.; E. Sottsass, "Soft Typewriter 1963," Domus 416, July 1964, p. 48, ill.; Rublowsky, Pop Art, p. 75, ill.; Rose, "Claes Oldenburg's Soft Machines," Artforum, 5, Summer 1967; Stroher, pp. 286-287, ill.

Comments:

also titled Model (Ghost) Typewriter

(Figure 139)

190 SOFT TYPEWRITER, 1963

Vinyl, stuffed with kapok and plexiglass.

27 1/2 x 26 x 9"

Provenance:

Sidney Janis, New York; Ted Power, London;

James Mayor, London

Collection:

Alan P. Power, London (1964)

Exhibitions:

SJ 1964, #1, ill.; New York, MOMA, "DADA, Surrealism, and Heritage," 1968, #250, ill.; Dusseldorf 1970, #126; Tate 1970, #62; New York, Metropolitan Museum of Art, "New York Painting and Sculpture," 1970, #291.

(Figure 140)

191 MODEL (GHOST) TOASTER, 1963

Muslin stuffed with kapok.

20 x 15 x 10" 40 x 55 x 42 cm

Provenance:

Sidney Janis, New York; Galerie Sonnabend,  
Paris; Bonnier, Stockholm

Collection:

Destroyed

Exhibitions::

SJ 1964, #6, ill.;

Comments:

This version developed a mold disease  
A replica was made in 1969

192 PRELIMINARY (SOFT) STUDY FOR IRON, 1963

Muslin, excelsior, paint

7 x 10 x 8"

Provenance:

Claes Oldenburg; Leo Castelli

Collection: Unknown

Comments:

Sold at Castelli Gallery to benefit "EAT,"  
1966.

193 IRON, 1963

Muslin dipped in plaster over wire, painted  
with enamel.

12 x 18 x 5"

Provenance:

Claes Oldenburg

Collection:

Hannah Wilke, New York

Exhibitions:

Richard Feigen, "Dubuffet...1969".

194 FLAYED SKETCH FOR IRON, 1963

Plaster and paper  
12 x 8 x 6 3/4"

Collection: unknown

195 LEOPARD CHAIR, 1963

Vinyl, foam, wood

196 x 96 x 38 cm

Provenance:

Galerie Sonnabend, Paris, Sidney Janis

Collection:

Australia (1978) ??

Exhibitions:

Dwan Gallery 1963; Paris 1964; Stockholm, Moderna Museet, "Amerikansk Pop-Konst," 1964, #54; Brussels, "Pop Art, Nouveau Realisme, Etc.," 1965; Sidney Janis Gallery, "Pop and Op," December 1965; Venice, Italy, "Campo Vitale," 1967, #221; Dusseldorf 1970, #122; Tate 1970, #50; Rome, "Contemporeana," 1973-74; Philadelphia, ICA, "Improbable Furniture," 1977

Literature:

van Bruggen, Mouse Museum, p. 52,

Comments:

The `chair' is made in four separate pieces that come apart and reassembled in different ways.

(Figure 141)

196 ICE CREAM SODA, WITH COOKIE, 1963

Plaster formed on a soda glass, painted with enamel, plate, metal spoon.

11 1/2 x 13 3/4 x 10 1/4"      29 x 36 x 27  
cm.

Provenance:

Pace Gallery (1963); Mr. & Mrs. Richard Solomon

Collection:

Dr. and Mrs. Sydney L. Wax, Downsview, Ontario

Exhibitions:

Toronto/Buffalo, "Dine, Oldenburg, Segal," 1967, #31; MOMA 1969, #47.

Literature:

van Bruggen, Mouse Museum, p. 23, 'g', ill.

Comments:

In Oldenburg's invoice, he gives alternate titles such as Strawberry Soda (Soda Monument) and Pink Soda with Brown Cookie, Spoon, Napkin Tray

(Figure 142)

197 BEDROOM ENSEMBLE, 1963

Wood, vinyl, metal, fake fur.

204 x 252" 5.2 x 6.4 meters

Provenance: Sidney Janis

Collection:

National Gallery of Canada, Ottawa

Exhibitions:

New York, Sidney Janis Gallery, "Four Environments," January 1964; Sao Paulo, Brazil, "Biennale de Sao Paolo," 1967; MOMA 1969, #60, ill.

Literature:

Rose, 1970; Krauss 1977, p. 227, #168, ill.; Sandler, p. 85, #80, ill.

Comments:

The parts to the ensemble are:

Bed: 24 x 102 x 84 1/2"

Chair: 27 x 42 x 45"

Dresser: 34 1/2 x 90 x 77"

2 Bedside Tables: each 36 x 36 x 16 1/2"

Other items include 2 lamps, purse, 'leopard' coat, rug, 'paintings'

(Figure 143)

198 BEDROOM ENSEMBLE, REPLICA 1, 1963

Wood, vinyl, metal, fake fur.

204 x 252"

Provenance: artist

Collection:

Karl Stroher, Darmstadt

Exhibitions::

MOMA 1969, #60; New York, Whitney  
Museum, "American Pop Art," 1974, #45.

Literature:

Pop Art, Hayward Gallery, 1969, #107;  
Russell and Gablick, Pop Art Redefined,  
1969, #107; Studio International, 187,  
July-August 1969, p.2f; Stroher p.296,  
ill. pp.302-306.

Comments:

Made in 1969 in Los Angeles and London.

(Figure 144)

199 FRIED POTATOES, 1963

Vinyl, calico, wood.

39 3/8" Diameter

Provenance: Galerie Sonnabend, Paris

Collection: Unknown

Exhibitions:

Tate 1970, #43, ill.; Rome, "Contemporeana,"  
1973-74, ill..

200 A SLICE OF PIE OVER THE WATTS TOWERS -  
"RODIA PIE", 1963

Painted plaster on wire frame.

33 1/2 x 24 x 13"

Provenance:

Margo Leavin, Los Angeles

Collection: unknown

201 RED CHAIR WITH HASSOCK, 1963

Fabric stuffed with kapok.

4 1/2" High

Provenance:

Sidney Janis, New York; Ralph Coe, Kansas  
City (1964)

Collection: Unknown

202 BANANA SUNDAE, 1963

Plaster formed in a sundae glass, painted  
with enamel, plate, metal spoon.

9 1/8 x 7 1/8"

Collection:

Edward M. Plunkett, New York

Exhibitions:

Stedelijk 1970, #36; Dusseldorf 1970, #35;

Tate 1970, #35; MOMA 1969, #46, ill.

(Figure 146)

203 PANTS POCKET WITH POCKET OBJECTS, 1963

Fabric and plaster on metal support

54 x 24 "      137 x 61 cm.

Provenance:

Sidney Janis; Robert Fraser, London;  
Private Collector, London; Sotheby's,  
London, April 3, 1974, #16

Collection: unknown

Exhibitions:

Stockholm, 1966, #3; London, Robert Fraser  
Gallery, "Claes Oldenburg," November 1966

Comments:

The pocket contains a handkerchief and  
objects made of plaster, painted with  
enamel

(Figure 145)

204 PICKLE SLICES IN JAR, 1963

canvas filled with kapok, painted with  
Liquitex, in glass jar

10" h. 6" diameter

Provenance:

Sidney Janis; Hanford Yang; Frederick  
Weisman; Leo Castelli (1975)

Collection: Unknown

Exhibitions:

SJ 1964, #4, ill.; Stedelijk 1970, #44;  
Dusseldorf 1970, #43; Tate 1970, #44; MOMA  
1969, #53, ill.

(Figure 148)

205 COCONUT PIE (FROM JAVATIME), 1963

Plaster, painted with enamel

8 x 7 x 5"

Provenance:

Sidney Janis, New York; Seymour Knox (1964)

Collection:

Albright-Knox Art Gallery, Buffalo

Exhibitions:

Los Angeles, Dwan Gallery, 1963.

Comments: Javatime is a restaurant in Los Angeles.

206 STRAWBERRY PIE (FROM JAVATIME), 1963

plaster painted with enamel

9 x 6 x 6 1/2"

Provenance:

Sidney Janis, New York; Ted Power, London  
(1964)

Collection: Ted Power ??

Exhibitions:

Los Angeles, Dwan Gallery, 1963.

Literature:

John Russell and Suzy Gablik, Pop Art  
Redefined, #109, ill..

(Figure 149)

207 CHEESECAKE (FROM JAVATIME), 1963

Muslin soaked with plaster over wire frame,  
painted with enamel.

Cake: 2 x 8 5/8 x 3 1/2" (5 x 22 x 8.7 cm);

Plate: 9 1/2"D (24.2 cm)

Provenance:

Sidney Janis, New York; Kraushar (1964);  
Karl Stroher; Sotheby's, New York, May  
2, 1989, #2

Collection: unknown

Exhibitions:

Dwan Gallery, Los Angeles, 1963; Munich  
1968; Berlin 1969.

Literature:

Stroher, p.284-5; Schmidt, p. 172, #422,  
ill.

Comments:

Signed and dated 1963 on underside

(Figure 150)

208 LEMON MERINGUE PIE, 1963

Plaster, painted with enamel on a porcelain  
plate.

13.2 x 17 x 19 cm

Provenance:

Sidney Janis, New York; Kraushar

Collection: Karl Stroher Collection,  
Darmstadt

Exhibitions:

Munich 1968, #87; Berlin 1969, #38.

Literature:

Stroher p.284-5.

Comments:

signed with initials and dated 1963 on  
underside

209 PAT PAINTED ON FLAT PILLOW, 1963

Canvas stuffed with kapok, painted enamel.

9 1/4 x 8 3/4 x 1 1/2"

Collection:

Patty Oldenburg

210 SOUVENIRS OF VENICE, CALIFORNIA, 1963

8 1/2 x 14 x 2"

Provenance: artist

Collection: Hannah Wilke

211 Not Titled, 1963

mixed media objects

10 1/4 x 10 1/2 x 7" 26 x 26.5 x 18"

Provenance:

Rosa Esman Gallery, New York; Christies,  
New York, Feb 13, 1981, #107

Collection: Unknown

Exhibitions:

Object used in Washington D.C. performance  
of "Stars" in 1963

Comments:

signed and inscribed " `for Carolee'-  
`Stars' 1963". Carolee is Carolee  
Schnemann, a musician and performer  
who appeared in Happenings and  
performances at the Judson Theater as  
well as events with Naum June Paik

(Figure 151)

212 GIANT GYM SHOES, 1963

muslin soaked in plaster, painted with  
enamel

31 1/2 x 14 3/4 x 9" each

Provenance:

Sidney Janis

Collection:

Mr. & Mrs. Ted Power, London

Exhibitions:

Dwan Gallery 1963; SJ 1964, #17

(Figure 152)

213 HAM SLICES, 1963

plaster over wire frame, painted with  
enamel

7 x 32 x 21"

Collection:

Private Collection, London

Exhibitions:

London, Hayward Gallery, "Pop Art,"  
July-August 1969, #102

(Figure 153)

214 SOFT TOASTER - "GHOST" VERSION, REPLICA 1,  
1963, 1969

muslin stuffed with kapok

20 x 15 x 10"

Collection:

Claes Oldenburg

Exhibitions:

Stedelijk 1970, #70; Dusseldorf 1970, #65;

Tate 1970, #70

Comments:

"Replica 2", 1963, 1969 in the Bonnier  
Collection, Stockholm

The original version is cat. 191

(Figure 154)

214 COLD CREAM JAR, 1963

plaster, painted with enamel

2 pieces, 1 1/2 x 3 1/2"      3.8 x 8.9 cm.  
                  1/2 x 3 1/2"      2 x 8.9 cm.

Provenance:

Sidney Janis Gallery; Private Collection;  
Sotheby's, NY, October 6, 1969, #194

Collection:

Unknown

Exhibitions: SJ, 1964, part of #16

Comments:

signed and dated 1964; although the piece was made while in Los Angeles in 1963. Other works in this group of "Miniature Objects," is Powder Puff, ex-collection Zwirner, Koln

215 SOFT SWITCHES, 1964

Vinyl stuffed with dacron

47 x 47 x 3 5/8"

Provenance:

Sidney Janis; Susan Buckwalter (1964)

Collection:

Nelson Gallery-Atkins Museum (gift of  
the Chapin Family in memory of Susan Chapin  
Buckwalter)

Exhibitions:

St. Louis, City Art Museum, "7 for 67",  
1967, #19.

Literature:

Lippard, Pop Art, ill.#123 (titled  
Switches Sketch)

(Figure 156)

216 LIGHT SWITCHES - SOFT MODEL ("GHOST"),  
1964

Canvas filled with kapok, painted with Liquitex, mounted on wood panel covered with canvas.

52 x 52" 132 x 132 cm.

Provenance:

Sidney Janis; Leo Krausher (1964)

Collection:

Karl Stroher Collection, Darmstadt, W.  
Germany

Exhibitions:

SJ 1964; "1964 Annual Exhibition of Contemporary American Sculpture," New York, Whitney Museum of American Art, Dec. 9, 1964-Jan. 31, 1965; Stockholm 1966 (dated 1963); MOMA 1970, #75, ill.; Amsterdam 1970, #64, ill.; Munich 1968, #103; Berlin 1969, #48, ill.; New York, Blum Helman Gallery, "Pop 1962-1968," April 1982.

Literature:

Herzka, Pop Art One, New York, 1964, #14;  
Thomas Hess, "The Disrespectful Handmaiden," Art News, 63, January 1965;  
Barbara Rose, "Claes Oldenburg's Soft Machines," Artforum, 5, Summer 1967, ill.;  
Schmidt,

(Figure 157)

217 LIGHT SWITCHES - HARD VERSION, 1964

painted wood, formica, metal

47 3/4 x 47 3/4 x 11 3/4"      121.3 x 121.3  
x 29.8 cm.

Provenance:

Sidney Janis

Collection:

Mr. and Mrs. Harold Ladas, New York

Exhibitions:

SJ, 1964, #15; Los Angeles, 1967, p. 173,  
#106, ill.; MOMA 1969, #76; "Blam!" 1984,  
p. 184

Comments:

A replica exists, owned by the artist, made  
at a later date.

Titled Wall Switches in Janis 1964.

(Figure 158)

218 MODEL, "STRIPED" WALL SWITCH, 1964

Cardboard, spray paint.

39 x 40 x 13" 100 x 55 cm.

Provenance:

Sidney Janis

Collection:

Karl Stroher

Exhibitions:

SJ 1964; Munich 1968, #102; Berlin 1969,  
#47.

219 ELECTRIC OUTLET WITH PLUG, 1964

Wood, formica and vinyl; painted.

48 1/2 x 29 x 17"; plug 11 x 11 x 5"

Provenance:

Sidney Janis; Pace Gallery (1964)

Collection:

Mr. and Mrs. Richard H. Solomon, New York.

Exhibitions:

SJ 1964, #14; Minneapolis, Walker Art Center, "8 Sculptors: The Ambiguous Image", 1967, #14; Buffalo, "Dine, Oldenburg, Segal", 1967, #32; MOMA 1969, #74.

(Figure 159)

220 ELECTRIC OUTLET - HARD MODEL, 1964

Cardboard, pen and ink, pencil, spray  
enamel.

48 x 29 x 5"

Provenance: Sidney Janis Gallery

Collection:

Mr. and Mrs. Arnold B. Glimcher, New York

Exhibitions:

MOMA 1969, #73.

221 PING PONG TABLE, 1964

Plywood, plaster, metal

39 x 54 x 84"      97.5 x 135 x 210 cm.

Provenance: Sidney Janis

Collection:  
Moderna Museet, Stockholm, Sweden (1964)

Exhibitions:

SJ 1964, #23; The Netherlands, The Hague,  
"New Realism, Pop", 1964.

Literature:  
"Ars 69 Helsinki," exhibition catalogue,  
#116.

(Figure 160)

222 IRONING BOARD WITH SHIRT AND  
IRON, 1964

Wood, cloth, vinyl, and Hydrostone.

80 x 67 1/2 x 24"

Provenance:

Sidney Janis; Robert Fraser, London;  
Zwirner, Cologne

Collection:

Galerie Sonnabend,

Exhibitions:

SJ 1964, #11, ill.; New York, University of  
Rochester, Memorial Art Gallery, "In Focus:  
A Look At Realism In Art", 1964, #51;  
Venice, Italy, Campo Vitale, 1967, #222  
(Coll: Sonnabend); New York, Metropolitan  
Museum of Art, "New York Painting and  
Sculpture", 1970, #292;  
Tate 1970, #53; Dusseldorf 1970, #121.

(Figure 161)

223 POOL SHAPES - COPY OF AN ADVERTISEMENT WITH  
THE TYPE REMOVED (POOL SHAPES), 1964

Plexiglass mounted on formica, over  
composition board, painted with lacquer.

48 x 60"      122 x 152.2 cm.

Provenance:

Sidney Janis; Alan Power, London; Leo  
Castelli, New York; Christie's, New York,  
May 3, 1988, #57.

Collection:

Unknown

Exhibitions:

SJ 1964, #13 ill; San Francisco, Museum of  
Art, "6 Artists From New York," April-May  
1966; Stockholm 1966, #11, cover ill.; MOMA  
1969, #61, ill.; Tate 1970, #52, ill.;  
Dusseldorf 1970 #49, ill.

Comments:

signed and dated '1964 Los Angeles' on the  
reverse

(Figure 162)

224 SOFT TOASTER, 1964

Vinyl filled with kapok, wood "handles" and "toast", painted with Liquitex.

11 3/8 x 20 3/4 x 11 7/8"; on formica base,  
3 1/8 x 18 1/8 x 14"

Provenance: artist

Collection:

Ellen H. Johnson, Oberlin, Ohio

Exhibitions:

SJ 1964, #5; New Dehli, "First India  
Triennale of Art", 1968; MOMA 1969, #72.

(Figure 163)

225 GREEN BEANS, 1964

Vinyl, plaster, painted formica.

4 x 5 x 12" each; 30 seeds, 18 beans  
18 x 13 cm.

Provenance:

Sidney Janis; Bellamy (1964), Kraushar,  
Stroher, Sotheby's, New York, May 2, 1989,  
#15 ill.

Collection:

Unknown

Exhibitions:

SJ 1964, #21; San Francisco Art Institute,  
1966, Munich 1968, #95 (titled Green Peas);  
Berlin 1969, #52 ill. (titled Green Peas);

Literature:

Visual Forms of Expressionism 1960-1970;  
1981, p. 281, ill.; Alan Solomon and Ugo  
Mulas, New York; The Art Scene, New York,  
1967, p. 209, ill.; K.K. Schmidt, #428, p.  
311, ill.

Comments:

A second version titled Green Beans 2 was  
made by the artist in 1973. It is in his  
collection.

(Figure 164)

226 CALIFORNIA RAY GUNS, 1964

Acetate and mixed media.

2 x 6 x 6"

Collection: artist

Exhibitions:

SJ 1964, #24

Comments:

These also exist in the original plaster  
and in acetate molds at the artist's  
studio.

227 VIANDES (MEAT COUNTER), 1964

Plaster formed in canvas, painted with  
tempera, porcelain plates, marble-top base.

37 x 37 x 16"      94 x 94 x 41 cm.

Provenance:

Galerie Sonnabend, Paris

Collection:

Dr. Hubert Peeters, Bruges, Brussels

Exhibitions:

Paris, Galerie Sonnabend, 1964; Brussels,  
"Pop Art, Nouveau Realisme, etc", 1965;  
Munster, "Everybody Knowns- Sammlung  
Peeters, September 1967, #45 ill.; MOMA  
1969, #5 ill.; Tate 1970, #46 ill;  
Stedelijk 1970, #46 ill.; Dusseldorf  
1970, #45; Paris, Centre Georges  
Pompidou, "Paris-New York, 1977, p. 595,  
ill.

(Figure 167)

228 FALLING OMELET AND TOOTHPASTE TUBE, BEING  
SQUEEZED, CASE #2, 1964

fabric soaked in plaster, painted with  
casein

82 x 48 x 39 cm

Provenance:

Galerie Sonnabend

Collection:

Exhibitions:

Paris, Galerie Sonnabend, 1964; Venice,  
Italy, "Campo Vitale," Summer 1967, #220  
(Sonnabend).

229 CHANTILLY MERINGUE, 1964

Plaster, wire, cardboard, painted.

10 x 25 x 40 cm plate, 42 x 42 x 40 cm.

Provenance:

Galerie Sonnabend

Collection: Private Collection

Exhibitions:

Paris, Galerie Sonnabend, 1964; Venice, Italy, Galleria l'Elefante, May 1966 (Sonnabend); Venice, "Campo Vitale," Summer 1967, #219 (Sonnabend Coll.); Venice, "Contemporanea," Nov. 1973-Feb. 1974; Paris, Centre George Pompidou, "Paris-New York," 1977, p. 596, ill. (Private Collection, New York).

230 PROSCIUTTO CON LIMONE, 1964

plaster formed in canvas, painted with  
enamel, silver platter

60 x 28 x 4.5 cm

Provenance:

Galerie Sonnabend, Leo Castelli, Ted  
Ashley, Steven Mazoh

Collection: Unknown

Exhibitions:

Venice, Italy, "Campo Vitale, Summer 1967,  
#218

(Figure 168)

231 TARTINES, 1964

24 tartines in case 82 x 48 x 39 cm  
case 82 x 48 x 39 cm.

Provenance:

Galerie Sonnabend, Paris

Collection:

Janlet (sp)?, Belgium

Exhibitions: Paris 1964.

232 BREAD WITH CREAMCHEESE, 1964

Plaster and metal

2'H

Provenance:

Sidney Janis; Bianchini Gallery, 1964

Collection: Unknown

233 VITELLO TONNATO, #1, 1964

Painted plaster.

41 x 28 x 12 cm

Exhibitions:

Paris 1964

Comments:

Destroyed by the artist after the Galerie Sonnabend exhibition, October, 1964.

234 VITELLO TONNATO #2, 1964

Painted plaster.

60 x 28 x 12 cm

Provenance:

Galerie Sonnabend, Paris

Collection:

Ileana Sonnabend

Exhibitions:

Paris 1964; Venice, "Campo Vitale," 1967,  
#216; Rome, "Contemporanea," 1974.

(Figure 169)

235 ICE CREAM CONE (CORNET DE GLACES), 1964

canvas soaked in plaster, painted with  
enamel, on porcelain plate

26 x 9 x 8 cm

Provenance:

Galerie Sonnabend, Paris

Collection: Lucio Fontana, Italy

Exhibitions:

Paris 1964

236 PATISSERIES, 1964

canvas soaked in plaster, painted with  
enamel on porcelain plate

5 on a plate 25.5 x 16.5 cm

Provenance:

Galerie Sonnabend, Paris

Collection: Camuffo, Venice

Exhibitions:

Paris 1964

237 ICE CREAM DISPLAY (FRAGMENTS DE GLACES SUR MER), 1964

canvas soaked in plaster, painted with enamel

38 x 23 x 13 cm

Provenance:

Ileana Sonnabend, Paris

Collection: Montaigne, Paris

Exhibitions:

Paris 1964

238 SAUSAGE AND GREENS (MORCEAU DE SAUCISSE ET VERDURE), 1964

canvas soaked in plaster, painted with enamel

15 X 14 X 6 CM

Provenance:

Galerie Sonnabend

Collection: unknown

Exhibitions:

Paris 1964

239 ECLAIR AND SAUCISSONS, 1964

Plaster and casein in white glue

Eclair: 6 1/2 x 2 x 1 3/8";

Saucisson: 5 1/4 x 3 7/8 x 1 7/8"; Dish: 7  
1/2" diam, 1" high 19 x 7 cm.

Provenance: Ileana Sonnabend, Paris

Collection: Mr. and Mrs. A. Bartos, Aspen

Exhibitions: Paris 1964

(Figure 170)

240 OEUFS (POCHES) "VULCANIA", 1964

Painted plaster on dinner plate.

4 1/2 x 11"

Provenance:

Sidney Janis; David Whitney (1969); Leo  
Castelli

Collection: unknown

Comments: The title refers to eggs served  
on the boat Vulcania, the boat on which  
Oldenburg and wife sailed to Europe  
in Spring 1963.

(Figure 171)

241 OMELETTE AUX SAUCISSONS, 1964

canvas soaked in plaster, painted with  
enamel

42 X 34 X 28 cm

Collection: Ileana Sonnabend, New York

Exhibitions: Paris 1964

242 BANANA SPLIT WHILE EATING, AND "COUPE"  
WHILE EATING (CASE #1), 1964

Plaster, painted, in glass case.

53 x 100 x 51 cm.

Provenance:

Galerie Sonnabend, Paris; Pomini, Varese;  
Chrisites, London, 1975

Collection:

Neue Galerie, Aachen, Ludwig Collection

Exhibitions:

Paris 1964; Turin, Galerie Sperone, "Claes  
Oldenburg," 1965; Paris, Centre Georges  
Pompidou, 1977-1983, on extended loan;  
Firenze, "Pop Art America Europa," July 4 -  
Oct 4, 1987, pp. 88-89, ill.

(Figure 172)

243 PAIN ET FROMAGE (BREAD AND CHEESE), 1964

Plaster, reinforced with wire, formed in corrugated cardboard, painted with tempera, on plate, on marble base.

4 3/4" x 21 1/4" ; Plate 19 1/4"  
55 x 21 x 16 cm.

Provenance:

Galerie Sonnabend, Paris

Collection:

Gerard Bonnier, Stockholm

Exhibitions:

Paris 1964; Zurich, "Pop Art," 1965, #6, ill.; MOMA 1969, #57, ill.; Tate 1970, #45, ill.; Dusseldorf 1970, #44, ill.; "Paris-New York," 1977, p. 595, ill.

Comments:

Marble base lost.

(Figure 173)

244 ANCHOVY AND TUBE, 1964

Plaster over wire frame, painted

8 3/4 x 13 1/4 x 3 1/4"

Provenance:

Galerie Sonnabend, Paris; Helmut Klinker,  
Bochum, Germany.

Collection:

Stedelijk Museum, Amsterdam

Exhibitions:

Paris 1964; Tate 1970, #47; Dusseldorf  
1970, #119.

Comments:

original marble base was lost, but replaced  
by the artist

(Figure 174)

245 GLACE EN DEGUSTATION (ICE CREAM IN PROCESS  
OF BEING CONSUMED), 1964

Plaster painted with tempera, metal spoon.

3 1/8 x 9 3/4 x 6"

Provenance:

Sidney Janis

Collection:

Albright-Knox Art Gallery (gift of Seymour  
H. Knox)

Exhibitions:

Paris 1964; Toronto/Buffalo, "Dine,  
Oldenburg, Segal," 1967, #33, ill.

245a. ICE CREAM, 1964

plaster, painted

2 x 3 1/2"      5.1 x 8.9 cm.

Provenance:

Marlborough Galleria d'Arte, Rome; Galleria  
Spovieri, Rome; Anthony d'Offay Gallery,  
London

Collection:

Unknown

Comments: signed on the underside

This was an extra "scoop" made at the same  
time as cat. 245

(Figure 184)

246 ESPRESSO CUP, 1964

Plaster, painted

4 x 7"

Provenance: Ileana Sonnabend, Paris

Collection:

Mr. and Mrs. George Schlapp, St. Louis, Mo?

Exhibitions:

Paris 1964; St. Louis, "7 for 67," 1967,  
#18.

247 CHOCOLATE ECLAIR AND FRANKFURTER MOULD,  
1964

Painted plaster and vinyl on porcelain  
plate.

20 cm circumference

Provenance: artist

Collection: unknown

248 STUDY FOR LEOPARD CHAIR, 1964

Plaster treated cardboard.

4"

Provenance:

Sidney Janis; Pace Gallery, New York.

Collection: unknown

249 CAKE, PARIS, 1964

Plaster

2 1/2 x 2 1/2"

Provenance:

Lennart Oldenburg, gift of the artist

Collection: unknown

250 SAUCISSONS, 1964

Poured plaster and plaster formed in metal foil, painted with casein.

5 x 3 3/4 x 2"

Provenance:

Galerie Sonnabend, Paris

Collection:

Mr. and Mrs. A. Bartos, Aspen

Exhibitions:

Paris 1964.

251 FALLING OMELETTE, 1964

plaster painted with tempera, on porcelain plate

28 x 30 x 43 cm

Collection: Sonnabend Collection

Exhibitions:

Paris 1964; Venice, "Campo Vitale," 1967, #217; Paris, Centre Georges Pompidou, "Paris-New York," 1977, p. 596, ill.; Bordeaux, Musee d'art contemporain, "Collection Sonnabend", 1988, p. 146, ill.

(Figure 175)

252 NUTELLA, 1964  
painted plaster  
15 x 13"

Provenance:

Ileana Sonnabend, Paris

Collection:

Ernest Ferriero

Exhibitions:

Paris 1964

253 RESTAURANT OBJECTS (GHOST DINNER), 1964

Metal, fiberglass, and plaster

1 to 10 1/2"H; Base 2"H    28 X 73.5 X 36  
CM.

Provenance:

Sidney Janis Gallery; Arnold Glimcher, New York; Galerie Zwirner, Cologne; Sammlung Ludwig (1970)

Collection:

Museum Ludwig, Cologne

Exhibitions:

SJ 1964;  
Wallraff-Richartz-Museum, "Stilleben  
- Natura morta," 1980, p. 93, ill.

Literature:

Museum Ludwig Köln, Prestel Verlag, 1986,  
p. 191, p. 190, ill.

Comments:

signed and dated on the underside of three objects

(Figure 176)

254 GIANT TOOTHPASTE TUBE, 1964

Vinyl over canvas filled with kapok

25 1/2 x 66 x 17"

Provenance:

Sidney Janis; Alan Power, London

Collection:

Richard Tucker, Fort Worth, Texas

Exhibitions:

SJ 1964, #12, ill.; MOMA 1969, #62; Tate  
1970, #54; Dusseldorf 1970, #50; Pasadena  
1971, #2.

(Figures 177, 178, 179)

255 VACUUM MODEL, 1964

Cardboard

21 x 22 x 18"

Collection: Claes Oldenburg

256 VACUUM CLEANER, 1964

Hydrocal, plaster, wood, metal, and cloth.

55"H

Provenance:

Sidney Janis

Collection: unknown

Exhibitions:

SJ 1964, #22

(Figure 181)

257 CAKE DECORATION - PAT, 1964

Plaster of paris, tinted

3 1/2 x 2 1/2 x 3/4" each

Collection: Patty Oldenburg, Vermont

258 TWO PENCILS ON A PAD, 1964

Tinted plaster

7 x 8 x 3"

Collection:

Patty Oldenburg

259 LIGHTSWITCH, 1964

spray paint on cardboard

38 3/4 x 33 x 11 3/4"    98.4 x 83.8 x 29.8  
cm.

Provenance:

Margo Leavin Gallery, Los Angeles;  
Christies, New York, May 4, 1988, #147

Collection: Unknown

Comments:

signed with initials and dated on lower  
right; titled sketch-switch

(Figure 182)

260 24 OPEN-FACED SANDWICHES, 1964

burlap soaked in plaster, painted with  
enamel in glass case

case 15 1/4 x 32 1/4 x 17 3/4"

Provenance:

Ileana Sonnabend; Sotheby's New York, May  
2, 1985, #43

Collection:

Unknown

Exhibitions:

Paris 1964; Brussels, Palais des Beaux  
Arts, "Pop Art, New Realism," 1965, #161;  
Stockholm 1966, p. 5, ill.

Literature:

"Claes Oldenburg," Aujourd'hui, January  
1965, p. 86, ill.

(Figure 183)

261 SOFT SEWING MACHINE, 1964

vinyl, rubber, wood & mixed media

18" h.

Provenance:

Sidney Janis

Collection: Unknown

Exhibitions:

SJ 1964, #25

261 SOFT SEWING MACHINE, 1964

vinyl, rubber, wood & mixed media

18" h.

Provenance:

Sidney Janis

Collection:

Unknown

Exhibitions:

SJ 1964, #25

262 SALMON WITH MAYONNAISE, 1964

Plaster, cardboard, egg shells, painted.

Provenance:

Galerie Sonnabend, Paris; Robert Scull, New York; Parke-Bernet; James Mayor, London.

Collection:

Unknown

Exhibitions:

Paris 1964

(Figure 172a)

263 BAKED POTATO, 1964-1965

canvas, painted with urethane and enamel, with black ink, mounted on panel

3/4 x 9 x 11"    2 x 22.9 x 28 cm.

Provenance:

artist; Christies, New York, Feb 20, 1988, #33

Collection:

Unknown



A

CLAES OLDENBURG: SCULPTURE 1960 - 1968

A CATALOGUE RAISONNÉ

by

SUSAN GINSBURG

Volume II

A dissertation submitted to the Graduate Faculty in Art History in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1991

264 SOFT AIRFLOW, MODEL 2 (REAR SEGMENT), 1965

canvas stuffed with kapok, painted with spray enamel

23" long

Collection: Claes Oldenburg

(Figure 185)

265 TEA BAG, 1965

Painted plaster, plexiglass, formica, string.

32 1/6 x 26"

Provenance:

Sidney Janis Gallery, New York

Collection:

Menil Foundation Collection

266 SKETCH FOR A SOFT FAN, 1965

Wrapping paper and washline, mounted on wood base, painted with enamel.

26 x 15 1/2 x 12"; Base 35 1/2 x 15 x 12"

Provenance:

Sidney Janis Gallery, New York

Collection:

Mrs. Mary Gayley Straeter, New York (1966)

Exhibitions:

Robert Miller Gallery, 1979

Literature:

Sam Hunter, American Art of the 20th Century, New York, Harry N. Abrams, p. 345, #637, ill. (titled Falling Fan, Model)

267 PASTRY CASE: BAKED POTATO, SUNDAE,  
BANANA--TRANSFORMED BY EATING, 1965

Plaster painted with Liquitex and enamel

36 x 30 x 14"

Provenance:

Sidney Janis Gallery, New York

Collection:

Fred Wiseman, Los Angeles

(Figure 186)

268 STUDY FOR A COLOSSAL MONUMENT IN TIMES SQUARE,  
NEW YORK - BANANA, 1965

Canvas formed on plaster, metal wire; on base.

16 3/4 x 9 1/8 x 8 1/4"

Provenance: Sidney Janis Gallery

Collection:

Mr. and Mrs. Richard L. Selle, Chicago

Exhibitions:

MOMA 1969, #97

(Figure 187)

269 BANANA FLOWER, 1965

Painted plaster and metal.

14 x 10 1/2 x 6 1/2"

Provenance: Unknown

Collection:

Rena Bransten, San Francisco

Exhibitions:

Pasadena 1971, #5

270 SCHIZO RAY GUNS, 1965

mixed media

19 1/4 x 17 3/8 x 2 3/4"

Collection:

Claes Oldenburg

Exhibitions:

Tate 1970, #113; Dusseldorf 1970, #105.

Literature:

van Bruggen, Mouse Museum, p. 59, ill

Comments:

Included in the "Mouse Museum" and "Ray Gun Wing" inventory. The title comes from their pointing in various directions within their group.

(Figure 188)

271 BACON AND EGGS, 1965

fabric soaked in plaster over on wire painted  
with enamel

## Provenance:

Jack Klein, New York

## Collection:

unknown

272 CORD STUDY, 1965

cloth, sand, wood

13 x 10 1/2 x 1 1/2"

Provenance: Unknown

## Collection:

Hans Hollein, Vienna

## Exhibitions:

SJ 1967, #19.

273 SOFT AIRFLOW - SCALE 1, 1965

Vinyl, filled with kapok, plexiglass, felt,  
metal stand

15 x 22 x 12"

Provenance:

Sidney Janis, New York; Harry Abrams?

Collection:

Mr. and Mrs. Joseph A. Helman, New York

Exhibitions:

SJ 1966, #21; St. Louis, City Art Museum, "7  
for 67," 1967, #20; MOMA 1969, #90; Tate 1970,  
#77; Stedelijk 1970, #75; Dusseldorf 1970,  
#72

274 SOFT AIRFLOW - MODEL, SCALE 1, 1965

Canvas filled with kapok, spray enamel.

15 x 22 x 12"

Provenance:

Sidney Janis, New York

Collection:

Mr. and Mrs. Arnold B. Glimcher, New York

Exhibitions:

SJ 1966; MOMA 1969, #89.

(Figure 189)

275 RADIATOR FOR AIRFLOW - HARD MODEL, SCALE 5,  
1965

cardboard impressed with patterns in spray  
enamel

32 x 24 x 18"    81 x 61 x 46 cm.

Provenance:

Sidney Janis Gallery, New York; Leon Kraushar

Collection:

Karl Stroher Collection, Darmstadt

Exhibitions:

SJ 1966; Stockholm 1966, ill.; Munich 1968,  
#100; MOMA 1969, #91; Stedelijk 1970, #76,  
ill.

(Figure 190)

276 SOFT ENGINE PARTS #2, AIR FLOW MODEL #6 (FILTER AND HORNS), 1965

Stenciled canvas, wood, kapok

49 x 31 x 9"

Provenance:

Sidney Janis Gallery, New York; Ben Dunkelman

Collection:

Reinhard Onnasch

Exhibitions:

SJ 1966, #20; Berlin, Nationalgalerie, "Aspekte der 60er Jahre: Aus der Sammlung Reinhard Onnasch," 1978; ill p. 57.

(Figure 191)

277 SOFT DOORS AIR FLOW MODEL #5, 1965

Stenciled canvas, kapok

42" high each

Provenance:

Sidney Janis, New York; Onnasch Gallery (1973)

Collection:

unknown

Exhibitions:

SJ 1966.

(Figure 192)

278 TIRES FOR AIRFLOW - SOFT MODEL, SCALE 5, 1965

Canvas, filled with kapok, spray enamel, on  
wood base

4 tires, 30" diam each.      76.2 cm.

Provenance:

Sidney Janis Gallery, New York; Mr. and Mrs.  
Horace H. Solomon, New York; The Mayor Gallery,  
London; Christies, New York, Nov 6, 1985, #44;  
Leo Castelli (1985)

Collection:

Unknown

Exhibitions:

SJ 1966, #24, ill.; Stockholm 1966, ill;  
Boston, Institute of Contemporary Art,  
"Multiplicity," 1966; MOMA 1969, #94, ill.;  
Cleveland, "American Pop Art and Culture of the  
60's," 1976, ill.; London, The Mayor Gallery,  
"A Tribute to Leo Castelli," April-May 1985;  
The Detroit Institute of Arts, "Automobile &  
Culture Detroit Style," Summer 1985

Literature:

Rose, p. 100, ill.

(Figure 193)

279 TIRES, AIRFLOW #3, 1965

Stenciled canvas and kapok

12" Diameter each

Provenance:

Sidney Janis Gallery

Collection:

Howard Adams, New Jersey

280 SOFT JUICIT MODEL ("GHOST"), 1965

Canvas, kapok, burlap "juice" and "orange",  
painted with Liquitex primer, on wood base  
covered with canvas

19 x 18 x 16"

Provenance:

Sidney Janis, New York; Davidson; Christies,  
New York, James Mayor and Margo Leavin

Collection:

Private collection, London

Exhibitions:

SJ 1966; Toronto/Buffalo, "Dine, Oldenburg,  
Segal," #34.

Comments:

signed with initials and dated '1965' on base

(Figure 194)

281 SOFT JUICIT, 1965

vinyl, fake fur

20 1/2 x 17 x 16"

Provenance:

Sidney Janis, New York; Samuel Wagstaff, Jr.,  
Detroit (1966); Karp, Powers, Riklis;  
Blum/Helman

Collection:

Shirley Blum (1976)

Exhibitions:

SJ 1966; Walker Art Center, "8 Sculptors: The  
Ambiguous Image," 1967, #15; MOMA 1969, #79;  
Tate 1970, #74; Dusseldorf 1970, #69.

(Figure 195)

282 SOFT DORMEYER MIXER - FOUR MODELS, 1965

Canvas, kapok, wood, spray enamel

42 x 36 x 24"      104 x 104 x 51 cm.

Provenance:

Sidney Janis, New York; Mr. and Mrs. Eugene Schwartz, New York; Sotheby's, May 16, 1980, #30, ill.

Collection:

Unknown

Exhibitions:

SJ 1966; Stockholm, #16, ill.; St. Louis, City Art Museum, "7 for 67," 1967, #21; Los Angeles 1967, p. 176, #109, ill.; MOMA 1969, p. 92, #80, ill.; Tate 1970, #75; Dusseldorf 1970, #70; Pittsburgh, Carnegie Institute, "Pittsburgh International," 1971, #49; New York, Metropolitan Museum of Art, "Summer Loan Exhibition," July-September 1979.

Literature:

C. Oldenburg, "Extracts from the Studio Notes (1962-64)," Artforum, January 1966, p. 32, ill.; H. Rosenstein, "Climbing Mt. Oldenburg," Art News, February 1966, p. 24, ill.; Kozloff, Renderings, New York, 1968, #16, ill.

(Figure 196)

283 SOFT DORMEYER MIXER, 1965

Vinyl filled with kapok, wood. Hanging.

32 x 20 x 12 1/2"

Provenance:

Sidney Janis, New York

Collection:

Whitney Museum of American Art, New York (gift  
of Howard and Jean Lipman Foundation, Inc.)

Exhibitions:

SJ 1966; Princeton, University Art Museum,  
"American Art Since 1960," 1980, #33, ill..

Comments:

Restored by Claes Oldenburg, 1977.

(Figure 197)

284 WASHSTAND, HARD MODEL, 1965

Corrugated paper painted with spray enamel.

48 x 37 x 30" 123 x 91.5 x 74.5 cm.

Provenance:

Sidney Janis, New York; Leon Kraushar, Long Island, New York (1966), Karl Stroher, Darmstadt

Collection:

Museum for Moderne Kunst, Frankfurt

Exhibitions:

SJ 1966, #6; Stockholm 1966; Munich 1968, #104/105; Berlin 1969, #49, two ill..

Literature:

H. Rosenstein, "Climbing Mt. Oldenburg," Art News, February 1966, p. 64; J. Russell and S. Gablick, Pop Art Redefined, Stroher, pp.290-291, ill.; Rowell, 1986, p. 116, #132, ill.

Comments:

signed with initials "CO" and dated 1965 on bottom front

(Figure 199)

285 MODEL (GHOST) WASHSTAND, 1965

Liquitex, canvas, wood, kapok

55 x 36 x 28"

Provenance:

Sidney Janis, New York; Galerie Rudolf Zwirner,  
Koln 1967; Sammlung Ludwig, Koln

Collection:

Museum Ludwig, Koln

Exhibitions:

SJ 1966, #5; Cologne, Kunsthalle, "Kunstmarkt  
67," 1967; Kassel, "Documenta IV," 1968, #4;  
Aachen, "Zeitbild-Provokation-Kunst," 1968.

Literature:

H. Ohff, "Pop und die Fulgen" Dusseldorf 1968,  
#113; Nicholas Calas, Icons and Images of the  
Sixties, New York, 1971, #87; Phyllis Tuchman,  
"American Art in Germany: The History of a  
Phenomenon," Artforum, November 1970, pp.  
58-69, ill. p. 65; Museum Ludwig Koln, Prestel  
Verlag, Munich, 1986, vol. 2, p. 191, ill..

Comments:

Signed and dated, CO 1965.

(Figure 203a)

286 MODEL (GHOST) SCALE, 1965

Liquitex, canvas, wood, kapok

24 x 20 x 9"

Provenance:

Sidney Janis, New York

Collection:

unknown

Exhibitions:

Houston, Rice University, "Mixed Masters,"  
1967, #22,

287 TEA BAG DROPPED AFTER USE, 1965

Plaster, plexiglass, rope

16 x 13 x 3"

Provenance:

Sidney Janis, New York; Jack Klein, New York  
(1966)

Collection:

unknown

288 SOFT AIRFLOW - MODEL, SCALE 2, 1965

Canvas stuffed with kapok, painted with spray enamel

42 1/2 x 25 3/4 13" 107 x 65 x 33 cm

Provenance:

Sidney Janis, New York

Collection:

Harry N. Abrams Family Collection, New York

Exhibitions:

SJ 1967, #23 (dated 1966); MOMA 1969, #93; Tate 1970, #79; Stedelijk, 1970, #78; Dusseldorf 1970, #74.

Comments:

Color applied by pressing patterns sprayed with enamel into canvas. In two parts, which may be shown separately or together.

(Figure 201)

289 SOFT TIRES, AIRFLOW 2, 1965

Stenciled canvas and kapok

24" x 3"

Collection: Unknown

290 SKETCH OF PATH AND FRAGMENTS OF DISH OF  
SCRAMBLED EGGS THROWN AT WALL, 1965

Wire, tin and styrofoam.

36"H

Collection: Claes Oldenburg

291 EMPTY BAG, 1965

Canvas stiffened with glue and painted with  
spray enamel

15 x 12 x 5 1/2"

Provenance: artist

Collection: Unknown

Comments:

Donated by Claes Oldenburg to "Christmas Art  
Show."

292 FAN STUDY, 1965

cardboard

36 x 8"

Collection:

Claes Oldenburg

293 No Title, 1965

painted canvas with wood supports

24 1/8 x 21 1/2" 61.3 x 54.6 cm.

Provenance:

artist; Christies, Feb 3, 1981, #108;  
Christies, Feb 14, 1989, #49, ill. (titled  
Mouse Mask)

Collection:

Unknown

Comments:

Oldenburg made this mask for the performance "Moveyhouse" performed at the 41st Street Theatre in New York in 1965. Three versions have been sold, none were originally made as works of art, rather props for the performance. There is also an example of this mask in the "Mouse Museum and Ray Gun Wing" in the Museum Ludwig in Koln. This is not a multiple, although many examples of this prop were made.

294 SOFT AIRFLOW, MODEL 2 (FRONT END), 1965

canvas stuffed with kapok, painted with spray  
enamel

42 1/4 x 25 3/4 x 13"    107.3 x 65.4 x 33 cm.

Provenance: artist

Collection:

William Hokin, Chicago

Exhibitions:

"The Course of the Bottle," 1988, p. 192, ill.

(Figure 202)

295 RADIATOR AND FAN FOR AIRFLOW - SCALE 5 (SOFT  
ENGINE PARTS 1), 1965

Canvas filled with kapok impressed with  
patterns and spray enamel

32 x 24 x 18"      81 x 61 x 46 cm.

Provenance:

Mr. and Mrs. Marvin Goodman, Toronto; Castelli  
Gallery; Sotheby Parke-Bernet, New York, May 3,  
1974, #547; Locksley-Shea Gallery, Minneapolis

Collection:

Unknown

Exhibitions:

Toronto/Buffalo, "Dine, Oldenburg, Segal,"  
1967, #35, ill.; Walker Art Center, "8  
Sculptors, The Ambiguous Image," 1967, #98;  
MOMA 1969, #92; Tate 1970, #78; Stedelijk 1970,  
#77; Dusseldorf 1970, #73; Basel, Galerie  
Beyler, "America America," 1976, ill.

(Figure 203)

296 CALIFORNIA RAY GUN AND FRAME STUDY, 1965  
(1963-65)

Enamel on acetate with cardboard.

14 1/2 x 17 x 2 1/4"

Provenance:

Margo Leavin

Collection:

unknown

297 TOILET, HARD MODEL, 1966

Corrugated paper, painted with spray enamel

44 x 28 x 33"s

Provenance:

Sidney Janis, New York; Leon Kraushar, Long Island, New York (1966)

Collection:

Karl Stroher, Darmstadt

Exhibitions:

SJ 1966, #3; Munich 1968, #106/107; Berlin 1969, #50, ill..

Literature:

J. Russell and S. Gablick, Pop Art Redefined, Praeger, p. 237, ill. p.11; Stroher, pp. 292-293, ill..

Comments:

signed with initials and dated '66' on bottom front

(Figure 204)

298 SOFT TOILET - "GHOST" VERSION (MODEL 'GHOST'  
TOILET), 1965-1966

Canvas filled with kapok, wood, painted with  
Liquitex, metal rack.

51 x 33 x 28" 131.8 x 83.8 x 71.1 cm.

Provenance:

Sidney Janis

Collection:

The Albert A. List Family Collection

Exhibitions:

SJ 1966, #2; Minneapolis, Walker Art Center, "8

Sculptors: The Ambiguous Image", 1967, #17;  
Australia, "Pop Art 1955-70," 1985, p. 142,  
ill.

Literature:

Rose 1970, p. 15, ill.; Krauss, 1977, p. 228,  
#170, ill.

(Figure 205)

300 SOFT SCALE, 1966

Vinyl filled with kapok, plexiglass "dial" on wooden base.

6 1/2 x 20 x 24"    17 x 51 x 61 cm.

Provenance:

Sidney Janis; Helman Gallery, Saint Louis; Leo Castelli.

Collection:

Mr. and Mrs. Stephen Weiner, Los Angeles.

Exhibitions:

SJ 1966; MOMA 1969, #67; Tate 1970, #59; Dusseldorf 1970, #55.

(Figure 207)

300 SOFT ENGINE FOR AIRFLOW WITH FAN AND  
TRANSMISSION--SOFT MODEL, SCALE 6, 1966

Canvas filled with kapok, impressed with  
patterns in sprayed enamel, rope, wood

53 1/8 x 71 7/8 x 17 3/4" 135 x 183 x 45 cm.

Provenance:

Sidney Janis; Robert Fraser, London.

Collection:

Dr. Hubert Peeters, Bruges, Belgium

Exhibitions:

SJ 1966; MOMA, "Machine Exhibition", 1968; MOMA  
1969, #95; Tate 1970, #80; Stedelijk 1970, #79;  
Dusseldorf 1970, #75.

Comments:

Vinyl version executed but not satisfactory;  
destroyed.

(Figure 208)

301 SOFT MANHATTAN #1 (TACTILE FORM OF THE  
MANHATTAN POSTAL ZONES MAP), 1966

Canvas filled with kapok, impressed with  
patterns in sprayed enamel, wooden rod.

79 x 27 x 4 1/2"

Provenance:

Sidney Janis

Collection:

Albright-Knox Art Gallery, Buffalo (gift of  
Seymour H. Knox)

Exhibitions:

SJ 1966; Buffalo, Albright-Knox Art Gallery,  
"Dine, Oldenburg, Segal", 1967, #39;  
Cleveland, Cleveland Museum, "Pop Images and  
Sensibility", 1968; MOMA 1969, #98; Tate 1970,  
#92; Dusseldorf 1970, #87.

(Figure 209)

302 SOFT MEDICINE CABINET, 1966

Vinyl, filled with kapok, painted with  
Liquitex, wood, metal rack.

35 1/2 x 24 x 6 1/2"    90 x 61 x 17 cm.

Provenance:

Sidney Janis

Collection:

Harry N. Abrams Family Collection, New York

Exhibitions:

SJ 1966; MOMA 1969, #66.

Literature:

Hunter, p. 344, #635, ill.

(Figure 211a)

303 MODEL (GHOST) MEDICINE CABINET, 1966

Liquitex, canvas, wood, kapok.

35 1/2 x 24 x 6 1/2" 90 x 61 x 17 cm.

Provenance:

Sidney Janis

Collection:

Moderna Museet, Stockholm

Exhibitions:

SJ 1966, #12; Stockholm 1966, #20; Tate 1970, #60; Stedelijk 1970, #57; Dusseldorf 1970, #59.

(Figure 211)

304 SOFT BATH-TUB (SOFT TUB), 1966

Vinyl, reinforced with sheets of polyurethane,  
painted with Liquitex, wood, rubber.

30 x 80 x 30"

Provenance:

Sidney Janis

Collection:

Mr. and Mrs. Roger Davidson, Toronto

Exhibitions:

SJ 1966, #7; Buffalo, "Dine, Oldenburg, Segal",  
1967, #38; MOMA 1969, #68.

(Figure 212)

305 MODEL (GHOST) TUB, 1966

Liquitex, wood, canvas, kapok.

30 x 80 x 30"

Provenance:

Sidney Janis; Dr. and Mrs. Sydney L. Wax,  
Toronto.

Collection:

Wallraf-Richartz Museum, Cologne.

Exhibitions:

SJ 1966, #8; Buffalo, "Dine, Oldenburg, Segal",  
1967, #37.

(Figure 213)

306 SOFT WASHSTAND, 1966

Vinyl stuffed with kapok, Plexiglass

55 x 36 x 28"    137 x 106 x 57 cm.

Provenance:

Sidney Janis; Robert Fraser Gallery, London

Collection:

Dr. Hupert Peeters, Bruges. On loan to  
Boymans-van-Beuningen Museum, Rotterdam

Exhibitions:

SJ 1966, #4; Tate 1970, #58; Stedelijk 1970,  
#55; Dusseldorf 1970, #54.

Literature:

Rowell, 1986, p. 116, #131, ill. (incorrectly  
dated 1965)

Comments:

Reproduction in Sidney Janis' catalogue is of  
the work in an unfinished state. The  
photograph was taken in 1965; the piece was  
finished by the artist in 1966.

(Figure 215)

307 SOFT MANHATTAN #2 (TACTILE FORM OF THE NEW YORK  
SUBWAY MAP), 1966

Canvas filled with kapok, impresses with patterns in sprayed enamel, wooden sticks, wood rod.

68 x 32 x 7"

Collection:

Patty Oldenburg, Vermont

Exhibitions:

SJ 1966; Los Angeles 1967, p. 177, #110, ill.; Minneapolis, Walker Art Center, "8 Sculptors: The Ambiguous Image" 1967, #19; Pasadena 1971, #9; New York, Whitney Museum, "American Pop Art", 1974, #48; Philadelphia, Philadelphia College of Art, "Artist's Maps", 1977.

(Figure 210)

308 GIANT LOAF OF RAISIN BREAD. SLICED. (RAISIN BREAD: 5 SLICES AND END, 42 RAISINS.), 1966

Canvas filled with shredded foam rubber, painted with glue and Liquitex, on plywood base.

46 x 96 x 40"

Provenance:

Sidney Janis

Collection:

Joseph A. Helman, New York

Exhibitions:

SJ 1966, #9; St. Louis, "7 for 67", 1967, #24  
(Figure 216)

309 SOFT SAW (A SMALL PIECE, SIZE OF ACTUAL SAW), 1966

Canvas

Provenance: artist

Collection:

John and Kimiko Powers, Aspen

Comments:

Sold for benefit Chess Foundation, Duchamp, NYC.

310 RAY GUN FOR AL HANSEN, 1966

Collection:

Al Hansen, New York

Comments:

Gift of the artist.

311 TWO BATS, BLACK AND WHITE, 1966

Canvas stuffed with shredded latex.

115" long each.

Provenance:

Robert Fraser, London

Collection:

Doberman, Germany

Exhibitions:

Stockholm 1966, #23; Tate 1970, #115.

(Figure 217)

312 GIANT SAW-SOFT VERSION (SAW-FLAG), 1966

Cloth

17' x 41"

Collection: Claes Oldenburg

Exhibitions:

Blum Gallery, Los Angeles 1968; Tate 1970,  
#114; Dusseldorf 1970, #134; Pasadena  
1971, #10.

(Figure 218)

313 THREE CIGARETTE BUTT STUDIES, 1966

5 1/2 x 4 1/4" each

Provenance:

Robert Fraser, London

Collection:

Dr. Hubert Peeters, Bruges

314 STUDY FOR HANGING SOFT FAN, 1966

canvas, cord, wood, cardboard

45 x 13 x 11"      114.3 x 33 x 27.9 cm.

Collection:

Claes Oldenburg

(Figure 220)

315 PIECE OF ENGLISH CHOCOLATES, 1966

plaster, painted with enamel

10 1/2 x 4 1/2 x 4 1/2"

Provenance:

Robert Fraser; Mrs. Lynn Factor, Los Angeles

Collection:

unknown

Literature:

Edward Lucie-Smith, Art Since 1945, New York,  
1965

(Figure 219)

316 MODEL FOR "GIANT SOFT FAN", 1966

Cardboard and styrofoam, mounted on wood.

28 x 15 x 13 1/4"

Provenance:

Sidney Janis;

Collection:

Fred Mueller Estate, Hawaii

Exhibitions:

SJ 1966.

Comments:

Titled Fan Model, signed with initials and dated '66' on bottom

(Figure 222)

317 SHOE-STRING POTATOES, SPILLING FROM A BAG  
(FALLING SHOESTRING POTATOES), 1966

Canvas filled with kapok, painted with glue and Liquitex.

108 x 46 x 42"      203 x 116.8 x 106.7 cm.

Provenance:

Sidney Janis

Collection:

Walker Art Center, Minneapolis

Exhibitions:

SJ 1966; Minneapolis, Walker Art Center, " 8 Sculptors--Ambiguous Image", 1966, #16; Los Angeles 1967, p. 174, #107, ill.; Minneapolis, Walker Art Center, "Popular Images and Sensibility", 1968; New York, Whitney Museum, "American Pop Art", 1974, #47.

Literature:

Rowell, 1986, p. 117, #133, ill.

Comments:

In Janis, Los Angeles and Walker Art Center catalogues, this piece is dated 1965. Oldenburg redated the work to 1966 in 1968. He began the piece in 1965, but it was not completed until the 1966 one-man exhibition at Janis opened.

(Figure 221)

318 THREE-WAY PLUG - HARD MODEL, 1966

Cardboard painted with spray enamel and drawn on with pen and pencil, shellacked

25 1/2 x 38 3/8 x 19 3/8"

Collection:

Formerly, Dr. Hubert Peeters, Bruges

Exhibitions:

Stockholm 1966, #22; MOMA 1969, #82; Tate 1970, #68; Stedelijk 1970, #66; Dusseldorf 1970, #63; Kassel, "Documenta IV, 1968

Comments:

This work was destroyed when a workman at "Documenta IV" fell on it. The artist reconstructed the "Hard Model" in 1972 in masonite and cherrywood. That version is in his collection.

(Figure 223)

319 SWEDISH EXTENSION PLUG, 1966

Object filled with plaster.

4 3/8 x 3 5/8 x 3 5/8"

Collection:

Claes Oldenburg

Exhibitions:

Minneapolis, Walker Art Center, "Six Themes",  
1970, #97.

320 SKETCH FOR TOILET BASE, 1966

Styrofoam, pencil on composition board.

36 x 36 x 10 1/2"

Provenance:

Sidney Janis

Collection:

unknown

Exhibitions:

Tate 1970, #57; Stedelijk 1970, #54; Dusseldorf  
1970, #53.

321 ENGLISH EXTENSION PLUG, 1966

Object set in plaster.

3 1/2 x 2 1/2 x 2"

Collection:

Claes Oldenburg

Exhibitions:

Minneapolis, Walker Art Center, "Six Themes",  
1970, #96

(Figure 224)

322 SOFT TOILET, 1966

Vinyl filled with kapok, wood, Liquitex, and chromed metal rack.

50 1/2 x 32 5/8 x 30 7/8"

Provenance:

Sidney Janis; Mr. and Mrs. Victor Ganz, New York

Collection:

Whitney Museum of American Art

Exhibitions:

Leo Castelli, #21; Los Angeles 1967, p. 178, #111, ill.; St. Louis, "7 for 67", 1967, #22; MOMA 1969, #65; "25 Years of Janis: Part 2", 1974, #52.

Literature:

Sandler, p. 184, #78, ill

(Figures 206, 206a)

323 POACHED EGG, 1966

Plaster

8" diam

Provenance:

Sidney Janis

Collection:

Horace and Holly Solomon, New York

324 SCULPTURE IN THE FORM OF A FRIED EGG, 1966

Fabric, styrofoam pellets

108" diam, variable.

Collection:

Claes Oldenburg

Exhibitions:

Pasadena 1971, #8.

(Figure 225)

325 TEABAG, 1966

Plastic

100 x 71 cm

Collection: Sonnabend, Paris

326 BATHTUB (HARD MODEL), 1966

Cardboard and paint

81 x 33 1/4 x 28"    69.5 x 204 x 79.5 cm.

Provenance:

Patty Oldenburg; Peter Ludwig, Cologne

Collection:

Museum Ludwig, Cologne

Exhibitions:

SJ 1966; Buffalo, "Dine, Oldenburg, Segal", 1967, #36; New York, Metropolitan Museum of Art, "New York Painting and Sculpture", 1970, #273.

Literature:

J. Russell & S. Gablik, 1969, #2, ill; Rose, 1970, p. 130, ill; Johnson, 1971, #17, ill.; 200 Years of American Sculpture, Whitney Museum of American Art, New York, 1976, p. 297, ill.; Museum Ludwig Koln, Prestel Verlag, 1986, p. 191, ill.

(Figure 214)

327 WALLPAPER BISCUIT (ROUND), 1966

8 1/2" diam, 5/8" thick

Collection:

unknown

Exhibitions:

SJ 1967, #26.

## 328 WEDDING CAKE, 1966

plaster, 18 pieces

15" 38.2 cm. each piece, 6 x 2 3/8 x 7"  
15.2 x 6 x 17.8 cm.

Provenance:

artist; Jim & Judith Elliot; Carpenter Hochman  
Gallery, New York; Sotheby's, New York, Nov 11,  
1988, #314

Collection:

Unknown

Comments:

stamped with artist's name and "Wedding  
Souvenir, Los Angeles, 1966" on each piece;  
This work was made by Oldenburg for the wedding  
of Jim & Judith Elliot. The individual slices  
are from an unnumbered edition of probably 8  
"cakes"

(Figures 226, 227)

329 FIVE STUDIES FOR CIGARETTE BUTTS, 1966

plaster on plexiglas

7 1/2 x 18 x 18"

Collection:

Dr. Hubert Peters, Bruges

Exhibitions:

London, Hayward Gallery, "Pop Art," 1969, #105,  
ill.

Literature:

Russell & Gablik, Pop Art Redefined, New York,  
1969.

(Figure 228)

330 PROPOSED COLOSSAL MONUMENT BEHIND THE MODERNA  
MUSEET, STOCKHOLM: DOOR HANDLE AND LOCKS,  
1966-67

Wood and cardboard, painted with enamel

40 x 30 x 7 1/2"

Collection:

Claes Oldenburg

Exhibitions:

Tate 1970, #97; Dusseldorf 1970, #92; Pasadena  
1971, #14.

330A PROPOSED COLOSSAL MONUMENT BEHIND THE MODERNA  
MUSEET, STOCKHOLM: DOORHANDLE AND LOCK,  
1966-1967

bronze

Collection:

Claes Oldenburg

(Figure 230a)

331 SOFT SWEDISH LIGHT SWITCHES--MODEL ("GHOST"),  
1966-68

Canvas filled with kapok, painted with  
Liquitex.

52" diam x 15" deep 130 cm. diameter

Provenance:

Sidney Janis; Galerie Sonnabend, Paris;  
Sammlung Ludwig, Koln (1969)

Collection:

Museum Ludwig, Cologne

Exhibitions:

SJ 1967, #8; MOMA 1969, #83

Literature:

Rose, Readings in American Art Since 1900, New  
York, 1968, #70, ill.; Museum Ludwig Koln,  
Prestel Verlag, 1986, pp. 191-192, ill.

Comments:

Signed and dated on reverse 'CO 1966'

(Figure 231, 232)

332 GIANT SOFT SWEDISH LIGHT SWITCHES, 1967

Vinyl, filled with kapok

52" diam x 15"

Provenance: Sidney Janis Gallery

Collection:

The Albert A. List Family Collection

Exhibitions:

SJ 1967, #7; MOMA 1969; Connecticut,  
Aldrich Museum, "Fall 1977: Contemporary  
Collectors", 1977.

(Figure 233)

333 3-DIMENSIONAL STUDY FOR DRAINPIPE, 1967

Plaster, cardboard, Liquitex

21 3/4" x 12 1/4" x 7"

Provenance: Sidney Janis Gallery

Collection:

unknown

Exhibitions:

SJ 1967, #21.

334 RAW RED DRAINPIPE, 1967

Canvas, wire, glue, Liquitex

36" x 19" x 15"

Collection:

Claes Oldenburg

Exhibitions:

SJ 1967, #23.

335 PRELIMINARY "HARD" STUDY, GIANT DRAINPIPE, 1967

Styrofoam, cardboard

52" x 40" x 14"

Collection:

Claes Oldenburg

Exhibitions:

SJ 1967, #13.

336 SOFT RED (HOT) DRAINPIPE, 1967

Vinyl filled with styrofoam vermicelli, canvas,  
on metal rack.

120" x 60" x 45"

Provenance:

Sidney Janis; Mr. and Mrs. Roger Davidson,  
Toronto; Parke-Bernet.

Collection:

unknown

Exhibitions:

SJ 1967, #2; MOMA 1969.

(Figure 233)

337 SOFT BLUE (COOL) DRAINPIPE, 1967

Canvas, liquitex. Adjustable by pulley attached to a metal cylinder which supports the piece.

84" x 55 1/2" x 15"

Provenance:

Sidney Janis;

Collection:

The Tate Gallery, London.

Exhibitions:

SJ 1967, #3; Los Angeles, Irving Blum Gallery, 1968; Dusseldorf 1970, #12; Tate 1970, #123; Stedelijk 1970, #3.

Literature: Rose, 1970; Johnson, 1971

(Figure 234, 235)

338 EXERCISING (RED) DRAINPIPES, 1967

Electrical wire, Liquitex.

19" x 17 1/2"

Provenance:

Sidney Janis

Collection:

Mr. and Mrs. Robert Kardon, Merion Station,  
Pennsylvania

Exhibitions:

SJ 1967, #22; Pasadena 1971, #20

Literature:

Johnson, 1971.

339 PATTERNS FOR THE DRAINPIPE MODEL, 1967

Styrofoam and cardboard

56" x 6 1/2" x 17"

Collection: Claes Oldenburg

Exhibitions: Pasadena 1971, #19

(Figure 236)

340 MODEL, COLOSSAL MONUMENT: DRAINPIPE, 1967

Wood, liquitex

64" x 33" x 17"

Collection: Claes Oldenburg

Exhibitions:

SJ 1967, #10

341 PLUG FOR GIANT SOFT FAN--HARD MODEL, 1967

Cardboard, styrofoam, painted with spray enamel  
and shellacked, mounted on wood.

36" x 24" x 14 1/4"

Provenance: Sidney Janis Gallery

Collection:

Mr. and Mrs. Horace H. Solomon, New York.

Exhibitions:

SJ 1967 #17; MOMA 1969

(Figure 237)

342 PRELIMINARY HARD STUDY, MOTOR SECTION--GIANT  
SOFT FAN, 1967

Styrofoam, cardboard

24" x 37" x 11 1/2"

Provenance:

Sidney Janis; Mr. and Mrs. Eugene Schwartz, New  
York.

Collection:

unknown

Exhibitions:

SJ 1967, #15

343 GIANT SOFT FAN, GHOST VERSION, 1967

Canvas, wood, foam rubber

120" x 59" x 64"; cord and plug, 290"

Provenance: Sidney Janis Gallery

Collection:

Museum of Fine Arts, Houston. Gift of D. and J. Menil.

Exhibitions:

SJ 1967, #1; MOMA 1969, #88; Pasadena 1971, #23

(Figure 343)

344 SOFT LADDER, WITH SOFT HAMMER, SAW AND BUCKET,  
1967

Canvas filled with foam rubber, glue; painted  
with Liquitex, mounted on wood.

96" x 54" x 24"    280 x 149 x 42.5 cm.

Provenance:

Sidney Janis Gallery

Collection:

Stedelijk Museum, Amsterdam

Exhibitions:

SJ 1967, #6; MOMA 1969, #109, ill.; Stedelijk  
1970, #117; Dusseldorf 1970, #113; Tate 1970,  
#124.

Literature:

van Bruggen, Mouse Museum, p. 38, 'c', ill.

(Figure 241)

345 GIANT POOL BALLS, 1967

16 plexiglass balls, wood rack.

120" x 120" x 108", balls, 24" diam. 61 x  
304.8 x 108 cm.

Provenance:

Sidney Janis

Collection:

Los Angeles County Museum of Art

Exhibitions:

"Documenta 4," Kassel, 1968; Pasadena 1971,  
#24; Australia, "Pop Art 1955-70," 1985, p.  
143, ill.

(Figure 242)

346 PROTOTYPE FOR THAMES BALL, 1967

Toilet float, plaster.

16" x 5" x 4"

Collection: Claes Oldenburg

Exhibitions:

SJ 1967, #27; Pasadena 1971, #25

(Figure 243)

347 MODEL, COLOSSAL MONUMENT: THAMES BALL, 1967

Wood, Liquitex

36 1/2" x 42 1/2" x 52 1/4"

Provenance:

Sidney Janis; Davidson, 1968.

Collection: Unknown

Exhibitions:

SJ 1967, #11

348 PROPOSED COLOSSAL MONUMENT FOR KARLAPLAN,  
STOCKHOLM: WING NUT, 1967

Painted wood

46" x 48" x 11"

Provenance: Sidney Janis Gallery

Collection:

Mr. and Mrs. Bagley Wright, Seattle.

Exhibitions:

SJ 1967; MOMA 1969, #100, Tate 1970, #97;  
Pasadena 1971, #16

(Figure 244)

349 KETCHUP BOTTLE, 1967

Canvas, foam rubber, painted  
200", 24" diam.

## Provenance:

Sidney Janis; Blum Gallery, Los Angeles;  
Pasadena Art Museum.

## Collection:

Norton Simon Museum, Pasadena

## Exhibitions:

Houston, "Mixed Masters", 1967, #23; Whitney  
Annual 1968-69, #88; Los Angeles County Museum  
of Art, "Art of the Sixties From the Norton  
Simon Museum", 1989

(Figure 245)

350 DRUM PEDAL STUDY, 1967

cardboard  
24" x 29 3/4" x 15"

Collection: Claes Oldenburg

351 GIANT SOFT DRUM SET, 1967

Vinyl and canvas, stuffed with shredded foam rubber, painted wood, metal, on wood base covered with formica; chrome metal railing; 9 instruments (125 pieces)

84" x 72" x 48"

Provenance:

Sidney Janis

Collection:

John and Kimiko Powers, Aspen, Colorado

Exhibitions:

New York, Solomon R. Guggenheim Museum,  
"Guggenheim International Exhibition 1967:  
Sculpture from 20 Nations," October 20,  
1967-February 4, 1968

Literature:

Jean Lipman and Helen Franc, Bright Stars:  
American Painting and Sculpture Since 1776, New  
York, 1976.

(Figures 246, 247)

352 SOUVENIR: LOCAL MATERIALS COMPOSED IN THE SHAPE  
OF A RAY GUN, CHICAGO, OCTOBER 1967, 1967

Canvas, string, paper, and clothespins, painted  
with spray enamel

10 5/8" x 9 3/4" x 1 7/8"

Collection:

Mr. and Mrs. Louis A. Tananbaum, New York

353 PLACID CIVIC MONUMENT, 1967

108 cubic feet of Central Park Surface  
excavated and reinserted northwest of  
Cleopatra's Needle and behind the Metropolitan  
Museum of Art.

Collection:

Gift to New York City from Claes Oldenburg

Literature:

Catalogue introduction by Irving Sandler.

Comments:

Work executed for "Sculpture in Environment",  
October 1-31, 1967. Sponsored by NYC  
Administration of Recreation And Cultural  
Affairs for the Cultural Showcase Festival

(Figure 249)

354 GIANT LIPSTICK, 1967

10 gauge metal, painted.

Collection:

Claes Oldenburg

355 POP-TART, 1967

Collection:

No longer extant

Comments:

Painted on wall beside the Museum of Contemporary Art, Chicago

(Figure 248)

356 DRAINPIPE MODEL, 1967

Plaster, wood, and Liquitex

21 3/4" x 12 1/4" x 7"

Provenance: Sidney Janis Gallery

Collection:

Mr. and Mrs. Micheal Blankfort, Los Angeles

Exhibitions:

Pasadena 1971, #28.

357 PROPOSED COLOSSAL MONUMENT FOR CORONATION PARK,  
TORONTO: DRAINPIPE, 1967

Wood, painted with Liquitex

64" x 33" x 17" 132.5 cm. High

Provenance:

Sidney Janis Gallery; Sammlung Ludwig (1969)

Collection:

Museum Ludwig, Cologne

Exhibitions:

SJ 1967, #10; Chicago, MOCA, "Oldenburg," 1967;  
MOMA "In Honor of Martin Luther King," 1968;  
MOMA 1969, #102, ill.; Dusseldorf 1970, #127;  
Tate 1970, #98; Pasadena 1971, #18; Denmark,  
The Louisiana Museum, 1971, #47;

Literature:

Tuchman, "American Art in Germany, The History  
of a Phenomenon," Artforum, II/1970, pp. 58-69,  
p. 65, ill.; Museum Ludwig Köln, Prestel  
Verlag, 1986, p. 192, ill.

(Figure 250)

358 MODEL: GIANT LIPSTICK (CEILING SCULPTURE FOR M.M.), 1967

Painted wood and metal

11 1/2" x 9 1/2" x 10"

Provenance:

Sidney Janis

Collection:

Frances Keech

Exhibitions:

SJ 1967, #34

Comments:

Homage to Marilyn Monroe

359 LIPSTICK WITH STROKE ATTACHED, 1967

Painted steel and aluminum

72" x 72" x 36"

Collection:

Sidney Janis Gallery, New York

Exhibitions:

SJ 1967, #35; Pasadena 1971, #27

Comments:

This is the first fabricated metal sculpture

(Figure 251)

360 GHOST WARDROBE (FOR M.M.), 1967

Cord, hangars, plaster, metal, woos, canvas

120" x 26" x 44"

Collection:

Claes Oldenburg

Exhibitions:

SJ 1967, #33; Pasadena 1971, #26.

(Figure 252)

361 GIANT FAGENDS (SCALE 1), 1967

Painted canvas filled with urethane foam,  
plaster, on formica base

96" x 96" x 96"    243.8 x 243.8 x 1011.6 cm

Provenance:

Sidney Janis Gallery

Collection:

Whitney Museum of American Art, New York, gift  
of the Friends of the Whitney

Exhibitions:

SJ 1967, #5; Pasadena 1971, #22; Walker Art  
Center, "Six Themes"; Tokyo, Seibu Museum,  
"Three Decades of American Art Selected by the  
Whitney Museum of Art", 1976, #34.

Literature:

Krauss, 1977, p. 227, #169, ill.; Sandler, p.  
186, #81, ill.

(Figure 253)

362 GIANT FAGENDS--SCALE 1, 1967

Canvas filled with polyurethane foam and Hydrocal, painted with liquitex

13 pieces ranging from 19 1/2" x 41 1/2" x 11" diam. to painted wood base 22 3/4" x 102" x 88 5/8"

Provenance:

Sidney Janis Gallery

Collection:

The Kleiner Foundation, Beverly Hills

Exhibitions:

MOMA 1969, #110; Expo Museum 1970, repro.

363 FAN CORD STUDY, 1967

Styrofoam and cardboard

14" x 8" x 6"

Collection: Claes Oldenburg

Exhibitions:

SJ 1967, #18.

364 NUT OF A FAN MODEL, 1967

Cardboard and wood

12 3/4" x 30" x 7"

Collection: Claes Oldenburg

Exhibitions: SJ 1967, #16.

365 SOFT BASEBALL BAT, 1967

Canvas stuffed with newspapers

Comments: Object used in baseball game in Aspen, Colorado, summer 1967. Signed on tape by Claes Oldenburg, January 1968.

366 PATTERNS USED IN THE SEWING OF THE SOFT RADIATOR, FAN AND FANBELT - AIRFLOW, 1967

cardboard

40 1/8 x 30 1/8" 102 x 77 cm.

Collection: Claes Oldenburg

Exhibitions:

Stedelijk #80, ill.

(Figure 254)

367 SOFT DRUM SET--MINIATURE SKETCH, 1967

Canvas, rope, wood, on cardboard base, painted  
with spray enamel

10" x 19" x 14"      25.4 x 48.3 x 35.6 cm.

Collection:

Claes Oldenburg

Exhibitions:

Tate 1970, #119; Dusseldorf 1970, #109;  
Pasadena 1971, #21

(Figure 255)

368 GIANT SOFT FAN, 1967 (1966-1967)

Vinyl filled with foam rubber, plastic tubing,  
wood, metal

120" x 104" x 76" 305 x 149.5 x 157.1 cm.  
variable, plus cord and plug

## Provenance:

artist; Sidney & Harriet Janis Collection

## Collection:

The Museum of Modern Art, New York, The Sidney  
and Harriet Janis Collection (fractional gift)

## Exhibitions:

SJ 1967; Stedelijk 1967; U.S. Pavilion, Expo  
'67, Montreal, April 28-Oct 27, 1967; MOMA  
1969, p. 134, #87, ill.; Stedelijk 1970;  
Dusseldorf 1970; Tate 1970; New York, MOMA,  
"The Machine At The End Of The Mechanical Age",  
1968-Feb 9, 1969, p. 187, ill.; Pasadena 1971,  
#15, ill.; New York, "The State of Art", 1977,  
MOMA, "The Sidney &  
Harriet Janis Collection," pp. 160-161.

## Literature:

Rose, New York, 1970, pp. 134, 203, ill.; Ellen  
Johnson, 1971, pp. 40, 42, 64,  
#26, ill.; The Harriet and Sidney Janis  
Collection, MOMA, 1972, pp. 160-161, ill.; -  
Painting and Sculpture in the Museum of Modern  
Art, 1977

(Figure 239, 240)

369 TYPEWRITER ERASER, 1968

Painted cardboard and canvas

31 x 13 x 3"

Provenance:

Patty Oldenburg; Margo Leavin Gallery, Los Angeles

Collection:

Frederick Wiseman, Los Angeles

Exhibitions:

Pasadena 1970, #35

370 FAGENDS, MIDDLE SCALE, 1968

Wood, formica, canvas painted with Liquitex and  
glue

23 1/2 x 51 x 59 1/2"

**Provenance:**

Sidney Janis, New York

**Collection:**

Mr. Rubin, Texas

**Exhibitions:**

WAC, 137; New York, MOMA, Dada, Surrealism, and  
their Heritage, #252; Dusseldorf 1970, #131;  
Tate 1970, #121.

371 MODEL STUDY FOR GIANT SNARE DRUM, WITH STICKS,  
1968

Canvas painted with Liquitex, wood, metal  
parts

24 1/2 x 22 x 11"

Provenance:

Sidney Janis, New York; Blum Gallery (1968)

Collection:

Irving Blum, New York

Exhibitions:

Pasadena 1970, #29

372 FAGENDS, SCALE 3, 1968

Canvas filled with plaster, painted with  
Liquitex. In "ashtray" covered with Formica

21 x 21 x 6"

Provenance:

Irving Blum Gallery, Los Angeles

Collection:

Unknown

373 MODEL STUDY FOR PUNCHING BAG, 1968

Styrofoam, cardboard, wood

40 1/2 x 30 x 13"

Provenance:

Sidney Janis, New York; Blum (1968)

Collection:

Will Hokin, Chicago, Illinois

374 PUNCHING BAG, 1968

Wood, canvas

43 x 23 x 16"

Provenance:

Sidney Janis, New York

Collection:

Dr. and Mrs. Charles Hendrickson

375 TWO BATS, 1968

Wood, fabric stuffed with foam rubber

110"Long; 15" bat handles

Provenance:

Sidney Janis, New York; Irving Blum Gallery  
Los Angeles, (1968)

Collection:

Mr. and Mrs. Stanley Freeman

376 TWISTING DRAINPIPES, BLUE VERSION, 1968

Coated wire, painted with Liquitex, 20  
drainpipes, mounted in case

24 x 21 x 3"

Provenance:

Sidney Janis, New York; Irving Blum Gallery  
(1968)

Collection:

John and Kimiko Powers, Aspen

377 FAGENDS IN ASHTRAY (SMALL VERSION), 1968

Canvas, plaster in wood and formica "ashtray."

Seven fagends, app. 8-2" long; 2"D

Provenance:

Sidney Janis, New York; Irving Blum Gallery,  
Los Angeles.

Collection:

Unknown

378 SOFT SCISSORS, 1968

Canvas, filled with kapok, painted with  
Liquitex primer. Hanging.

Seven pieces, from 24 to 72" long

Provenance:

Sidney Janis, New York; Blum Gallery

Collection:

Mr. and Mrs. Thomas G. Terbell, Jr.

Exhibitions:

MOMA 1969, #115, ill.; Dusseldorf 1970, #114.

(Figure 256)

379 SILVER ICE CREAM CONE MULES, 1968

Plaster, metal and spray enamel

4 1/2 x 4 1/2 11"

Provenance:

Sidney Janis, New York; Irving Blum Gallery  
(1968)

Collection:

John and Kimiko Powers, Aspen

380 SAW HANDLE MODEL, 1968

Styrofoam and cardboard

33 x 48 x 4 1/2"

Collection: Claes Oldenburg

Exhibitions:

SJ 1969, #17

(Figure 257)

381 ARCHITECTURAL MODEL USING HALF CAN AND  
CIGARETTE PACK - FOR THE NEW "PASADENA MUSEUM",  
1968

Painted wood, metal, and gravel

2 1/2 x 18 1/2 x 11 1/2"

Collection:

Claes Oldenburg

Exhibitions:

Pasadena 1970, #31; Walker Art Center, #139

(Figure 258)

382 SOFT VERSION OF THE MONUMENT MAQUETTE DONATED  
TO CHICAGO BY PABLO PICASSO, 1968

Canvas, rope, painted with Liquitex, on wood  
base

38 x 27 x 19"      98 cm.

Provenance:

Claes Oldenburg; William Copley; Parke Bernet,  
New York, May 1980, #61

Collection:

Unknown

Exhibitions:

MOMA 1969, p. 102, #103, ill.; Tate 1970, #109.

Literature:

Art About Art, Whitney p. 117, ill.

Comments:

This piece is often dated 1969. It was  
presented in 1969, but conceived and made in  
1968.

This sculpture was commissioned by a group of  
lawyers in Chicago who were challenging the  
City of Chicago's copyright of the sculpture by  
Picasso. The work was used in the law suit.

383 CIGARETTES WITH SMOKE, 1968

Painted wood and canvas, stuffed with kapok  
5 cigarettes, 18"L each; Ashtray 2 x 8 1/2"

## Provenance:

Sidney Janis, New York; Irving Blum Gallery  
(1968)

## Collection:

Melinda Wortz, Pasadena

## Exhibitions:

Pasadena 1970, #30; Walker Art Center, #140,  
ill

(Figure 260)

384 FAGEND STUDY, 1968

Painted plaster on canvas  
10 1/2" L

## Collection:

Claes Oldenburg

## Exhibitions:

Walker Art Center, #142

(Figure 259)

385 FIREPLUG CUFF-LINKS, 1968

Hydrocal and varnished cardboard box

2 1/8 x 5 x 3 1/2"

Provenance:

Feigen Gallery, Chicago; Blum-Helman; Peter Polombo?

Collection:

Unknown

Exhibitions:

Chicago, Richard Feigen, "Oldenburg: Constructions, Models and Drawings," 1969, ill.

(Figure 264)

386 FEASIBLE MONUMENT TO BE SCATTERED IN A PARK:  
FRAGMENTS OF NIGHT STICK CONTRACT, 1968

Plaster, fabric, cardboard in a box with sand  
5 units, each 12 x 10 x 2 1/2"

Provenance:

Richard Feigen; Janie C. Lee, Houston; James  
Meeker, Houston (1970); Mr. & Mrs. Richard  
Tucker; Leo Castelli (1978)

Collection:

Unknown

Exhibitions:

Feigen #11; Pasadena 1970, p. 104, ill.

(Figure 263)

387 PICASSO CUFF LINK, 1968

cardboard, wood, steel, plexiglass and paint

28 x 24 x 16"      71.1 x 60.9 x 48.3 cm.

Provenance:

Richard Feigen Gallery, Chicago; Private  
Collection, Sotheby Parke-Bernet, New York,  
November 2, 1979, #235

Collection:

Unknown

Exhibitions:

Los Angeles County Museum of Art, 1972-1978 on  
loan

(Figure 264)

**PLEASE NOTE**

**Copyrighted materials in this document have not been filmed at the request of the author. They are available for consultation, however, in the author's university library.**

**Illustrations**

**1-264**

**pages 427-621**

**University Microfilms International**

## BIBLIOGRAPHY

## PRIMARY SOURCES

Unpublished Archival Material in the possession of Claes Oldenburg

Index Cards  
Diaries  
Correspondence files  
Notation boxes  
Notebooks, 1960-1968  
Sketchbooks  
Slides and photographs  
Radio Interviews

Other unpublished material

Exhibition checklists  
Gallery inventories  
The Judson Church Archives

Interviews

Claes Oldenburg 1975-1977, 1990, 1991  
Patty Munchaski  
Sidney Janis  
Leo Castelli  
Anita Rubin  
Roy Lichtenstein  
George Segal  
George Macunius  
John Coplans  
David Whitney

## BOOKS

- Alloway, Lawrence. American Pop Art. New York: Whitney Museum of American Art, 1974.
- van Bruggen, Coosje. Claes Oldenburg: Mouse Museum/Ray Gun Wing. Köln: Museum Ludwig, 1979.
- Celant, Germano, and Coosje van Bruggen and Claes Oldenburg. A Bottle of Notes and Some Voyages. New York: Rizzoli, 1983.
- Gablik, Suzi. "Take a Cigarette Butt and Make It Heroic." Art News 66, no. 3 (May 1967): 30-31, 77.
- Johnson, Ellen H. Modern Art and the Object: A Century of Changing Attitudes. New York: Harper & Row, 1976.
- \_\_\_\_\_. Claes Oldenburg. Harmondsworth, England: Penguin Books, 1971.
- Oldenburg, Claes. Proposals for Monuments and Buildings. Chicago: Big Table Publishing Company, 1969.
- Oldenburg, Claes and Emmet Williams, photographs by McElroy, Robert R. Store Days: Documents from the Store (1961). New York: Something Else Press, 1967.
- Rose, Barbara. Claes Oldenburg. New York: The Museum of Modern Art, 1970.

## EXHIBITION CATALOGUES

- van Bruggen, Coosje. "The Realistic Imagination and Imaginary Reality of Claes Oldenburg," Claes Oldenburg: Drawings 1959-1989. Valencia, IVAM Centre Julio González, 1989.
- Johnson, Ellen. Dine Oldenburg Segal. Toronto, Art Gallery of Ontario and Buffalo, Albright-Knox Art Gallery, 1967.
- Oldenburg, Claes. Claes Oldenburg: Skulptuer och teknigar. Stockholm: Moderna Museet, 1966. Text written from Notes, 1965-1966.

## PERIODICALS

- Barc, Gene. "Claes Oldenburg, or the Things of this World." Art International X, no. 9 (November 1966): 41-43.
- Bourdon, David. "Claes Oldenburg." Konstrevy XL, no.5-6
- Coplans, John. "The Artist Speaks: Claes Oldenburg." Art in America 57, no. 2 (March 1969): 68-75.
- Finch, Christopher. "Notes for a Monument to Claes Oldenburg." Art News 68, no. 6 (October 1969): 52-56.
- Johnson, Ellen H. "Oldenburg's Poetics: Analogues, Metamorphoses and Sources." Art International XIV, no.4 (April 1970): 42-45, 51.
- Judd, Donald. "Specific Objects." Arts Yearbook 8 (1965): 74-82.
- Linde, Ulf, and Oyvind Fahlstrom. "Claes Oldenburg: Two Contrasting Viewpoints." Studio International 172, no. 884 (December 1966): 326-329.
- Oldenburg, Claes. "About the Famous Toronto Drainpipe." Artscanada, August 1968, 41-42.

\_\_\_\_\_. "Extracts from the Studio Notes (1962-1964)."  
Artforum IV, no. 5 (January 1966): 32-33.

\_\_\_\_\_. "America: War and Sex, Etc." Arts Magazine  
41, no. 8 (Summer 1967): 32-38.

\_\_\_\_\_. "The Bedroom Ensemble, Replica I." Studio  
International 178, no. 913 (July-August 1969):  
2-3.

Rose, Barbara. "Claes Oldenburg's Soft Machines."  
Artforum V, no. 10 (Summer 1967): 30-35.

\_\_\_\_\_. "The Origin, Life and Times of Ray Gun."  
Artforum VIII, no. 3 (November 1969): 50-57,  
cover.

\_\_\_\_\_. "The Airflow Multiple of Claes Oldenburg."  
Studio International, June 1970, 254-255.