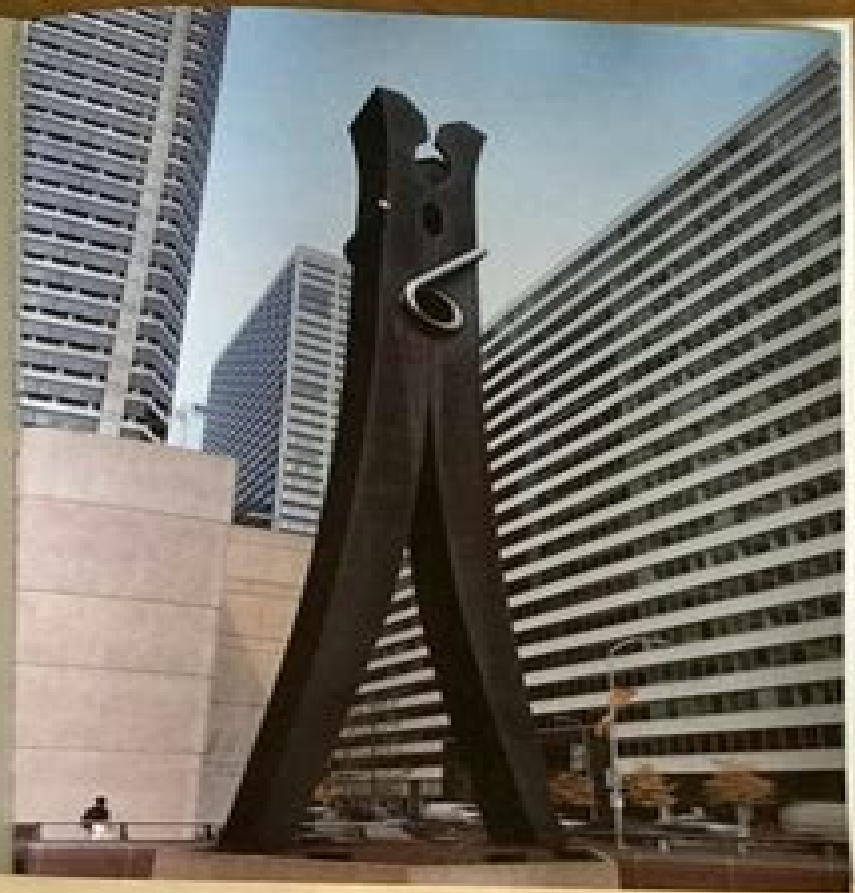


Die Skulptur ist eine Arbeit von  
 Fritz Koenig, die im Jahr 1968  
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 Berlin entstanden ist. Sie ist aus  
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# Claes Oldenburg An Anthology

**The Solomon R. Guggenheim  
Foundation**



## **Claes Oldenburg An Anthology:**

*Claes Oldenburg* Claes Oldenburg, Germano Celant, National Gallery of Art (U.S.), Solomon R. Guggenheim Museum, 1995  
Claes Oldenburg b 1929 first made his mark on the New York art scene in the early 1960s and from that time he has been widely regarded as one of America's most influential and appealing artists. His subject matter is the everyday object: food, clothing, mechanical devices, and the like, which he reincarnates into witty and provocative sculptures ranging in scale from the intimate to the expansive. This volume published to accompany a major retrospective organized by the National Gallery of Art, Washington, D.C., and the Solomon R. Guggenheim Museum is the most comprehensive to date on Oldenburg and his multifaceted art. Interweaving photographs of installations and Happenings, texts, and new reproductions of the sculptures and drawings, this lavishly produced book traces Oldenburg's entire career. Among the subjects presented are *The Street*, his early exhibition devoted to the street life of New York City; *The Store*, his infamous array of painted plaster sculptures of food and clothing which he sold in a Manhattan storefront; the celebrated soft sculptures; his drawings for fanciful monuments; and the large-scale public projects made in collaboration with Coosje van Bruggen.

**Claes Oldenburg** Claes Oldenburg, Germano Celant, National Gallery of Art (U.S.), Solomon R. Guggenheim Museum, 1995  
Claes Oldenburg, born in 1929, is largely known today as a pop art sculptor. Oldenburg himself described his formless canvas and vinyl soft sculptures: gigantic hamburgers and ice cream cones, cushiony toilets and typewriters as objects that elude definition. This collection of writings revisits not only Oldenburg's soft objects from the early to mid 1960s but also his pioneering installations *The Street* (1960) and *The Store* (1961-1962) and his often overlooked multimedia performances. As the artist translated his ideas and beliefs into various media and formats, his work drew on a range of styles and schools, including abstract expressionism, Happenings, pop art, minimalism, and postminimalism. Perhaps because of their refusal to be classified, these artworks are as contemporary today as they were when they were created between 1960 and 1965. This collection serves both as a summation of early critical thinking on Oldenburg's art and a starting point for consideration of the artist as a forerunner of current art trends of stylelessness and intermediality. It includes both contemporary criticism and more recent scholarly reassessments, interviews with the artist, and Oldenburg's own unpublished manifesto on the Ray Gun Theater, the artist's name for his performance series in the back of *The Store*.

**Claes Oldenburg** Claes Oldenburg, 1996 **CLAES OLDENBURG: AN ANTHOLOGY.** ET AL. CELANT GERMANO, 2021 **Claes Oldenburg**, Provides information about the art exhibit *Claes Oldenburg An Anthology*, co-organized by the National Gallery of Art in Washington, D.C., and the Solomon R. Guggenheim Museum of New York City. Contains an index of the exhibit, including a biography of the artist and representations of his work on display. Posts detailed descriptions and explanations of work in the exhibit. *Claes Oldenburg* Hayward Gallery, 1996 **Claes Oldenburg: an Anthology. Essays by Germano Celant, Dieter Koepplin and Mark Rosenthal** National Gallery of Art, Solomon Guggenheim Museum, 1996 **Claes Oldenburg**, 1996 Claes

Oldenburg Claes Oldenburg, Hayward Gallery, 1996      **Claes Oldenburg Drawings 1965-1973** Claes Oldenburg, 2008

*Claes Oldenburg* Claes Oldenburg, 1994      *Claes Oldenburg - Notes* Claes Oldenburg, 1968      *Claes Oldenburg* Claes Oldenburg, 1991 The multiple form is in many ways one of the most appealing aspects of the work of the American Pop artist Claes Oldenburg Related to the print the multiple is understood to refer to a small sculpture produced in a relatively large edition All of Oldenburg's multiples along with their production histories are presented here for the first time Avidly sought after by collectors today these works range from the first multiple the California Ray Guns of 1963-64 to the present and include a new multiple The Soap at Baton Rouge conceived in 1990 as a dissolved remainder of a fantastic proposal for the city of Cincinnati Ohio in the form of a colossal bar of Ivory Soap Oldenburg's multiples represent Pop art in its quintessence challenging the idea of status and exclusivity in art and the limitation of the dissemination of artistic concepts Oldenburg's multiples however are a natural outgrowth of his sculptural concerns in general the pleasure of recognition of familiar objects humor and sensuality Thus the multiples plaster cast vacuum formed produced in gelatin molds include works like the Wedding Souvenir of 1966 a repeated single slice of wedding cake London Knees 1966 from 1968 the many echoed sawed off pair of legs from a mannequin and the fanciful Geometric Mouse from the 1970s In addition to Oldenburg's own notes on his multiples this publication includes a provocative introductory essay a complete catalogue raisonné and a bibliography      Claes Oldenburg Claes Oldenburg, Barbara Rose, 1968 Notes is a handmade book containing 12 original color lithographs and 13 text pages by Claes Oldenburg      **Claes Oldenburg** Claes Oldenburg, Julia Robinson, 2005 Much of the seminal 1960s sculpture documented in this catalogue is from Claes Oldenburg's personal collection and had never been shown until it was gathered on the occasion of the artist's first major historical New York exhibition since his Guggenheim retrospective of 1995 Included are a large selection of objects from The Store early soft sculptures from The Home and works related to the Airflow project Scholars and new initiates alike will enjoy Oldenburg's earliest riffs on street life yard long gym shoes household objects plump fabric light switches and toilets and automobile culture explored and transformed through innovative manipulations of scale and material into mysterious formally inventive works that address human experience in modern life An insightful essay by Julia E Robinson points to relationships with the work of Daumier Dufour and Manet      *Claes Oldenburg - Log* Claes Oldenburg, 1976      *Three Part Choir Book*, Collection of hymns and songs for three parts the parts are labeled for each song      **Claes Oldenburg: an anthology** The Solomon R. Guggenheim Foundation, 1996      *American Literature as World Literature* Jeffrey R. Di Leo, 2017-12-28 For better or worse America lives in the age of worlded literature Not the world literature of nations and nationalities considered from most powerful and wealthy to the least And not the world literature found with a map Rather the worlded literature of individuals crossing borders mixing stories and speaking in dialect Where translation struggles to be effective and background is itself another story The worlded literature of the multinational corporate publishing industry where the global market is all The essays in this collection from

some of the most distinguished figures in American studies and literature explore what it means to consider American literature as world literature      Yayoi Kusama Midori Yamamura, 2024-03-19 An examination of Yayoi Kusama's work that goes beyond the usual biographical interpretation to consider her place in postwar global art history Yayoi Kusama is the most famous artist to emerge from Japan in the period following World War II Part of a burgeoning international art scene in the early 1960s she exhibited in New York with Andy Warhol Donald Judd Claes Oldenburg and other Pop and Minimalist luminaries and in Europe with the Dutch Nul and the German Zero artist groups Known for repetitive patterns sewn soft sculptures naked performance and suggestive content Kusama's work anticipated the politically charged feminist art of the 1970s But Kusama and her work were soon eclipsed by a dealer controlled art market monopoly of white male American artists Returning to Japan in 1973 Kusama became almost as famous for her self proclaimed mental illness and permanent residence in a psychiatric hospital as she was for her art In this book Midori Yamamura eschews the usual critical fascination with Kusama's biography to consider the artist in her social and cultural milieu By examining Kusama's art alongside that of her peers Yamamura offers a new perspective on Kusama's career Yamamura shows that Kusama who came of age in totalitarian wartime Japan embraced art as an anticonformist pursuit seeking a subjective autonomy that resulted in the singular expression of her art Examining Kusama's association with European and New York art movements of the 1960s and her creation of psychedelic light and sound Happenings Yamamura argues that Kusama and her heterogeneous peers defied and undermined various pillars of modernity during the crucial transition from the modern nation state to global free market capitalism The art market rediscovered Kusama in the 1990s and she has since had a series of high profile exhibitions Recounting Kusama's story Yamamura offers an incisive penetrating analysis of postwar art's globalization as viewed from the periphery

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