



## COVER

A VIEW OF THE TOP SECTION OF CLAES OLDENBURG'S 51-FT. *PAINT TORCH* SCULPTURE AS IT IS BEING INSTALLED AT LENFEST PLAZA AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS IN PHILADELPHIA ON AUGUST 20, 2011. PHOTO BY JESSICA KOURKOUNIS.

## CONTRIBUTORS

## PROFILES

CARLA ACCARDI • HILLA BECHER • URS FISCHER • RALPH GOINGS • YU HONG • ILYA KABAKOV • JOHANNES KAHRIS • JANNIS KOUNELLIS • ROBERT MANGOLD • BRUCE NAUMAN • ZHANG PEILI • RAYMOND PETTIBON • GED QUINN • RASHID RANA • ANSELM REYLE • CHU TEH-CHUN • MATTHIAS WEISCHER • MAO XUHUI

## ARTISTS TO WATCH

YUOZ • JEDEDIAH CAESAR • LUIS GISPERT • MARK HAGEN • XIE LEI • JULIE ROBERTS • DANH VO • PAUL WACKERS



From top:

**Claes Oldenburg, *Clothespin* (detail), 1976**, Cor-Ten steel, steel, aluminum, cast resin; painted with polyurethane enamel.

## LETTERS

## PINK SHEETS

## THE LIST

## FEATURES

## Marilyn Minter

BY PHOEBE HOBAN

Like artistic Christmas elves—or Renaissance apprentices—Marilyn Minter's cadre of dedicated assistants is stationed at ...

## The Legacy of Emily Fisher Landau

BY ELIZABETH SOBIESKI

"Spanning more than fifty years ...

## Flashes of Light

Guild Hall, the premier museum in the Hamptons founded eighty years ago, celebrated its ...

## On Our Back Cover

BY BRUCE HELANDER

When you think about it, the idea of a thin piece of printed paper ...

## Robert Indiana – Big LOVE and Beyond

BY ANTHONY HADEN-GUEST

Here's a tale told to ...

## Claes Oldenburg

BY CAROL KINO

"I am for an art that is political-erotic-mystical; that does something other than sit ...

## Sun Yuan &amp; Peng Yu

BY DREW HAMMOND

In January 1974, the California artist, Michael Asher, began to draft a contract stipulating ...

## Paddle8 and Artspace

BY JULIE L. BELCOVE

In theory, the internet may be infinitely large, but it's starting to feel a ...



# THE Art Economist

- News
- Monthly Issues
- About Us
- Your Account
- Contact Us
- Send a Gift
- Logout

Search

...e at Tasmania Museum of Art. **Dec 5 '11** – We were the best-selling magazine in Magazine Row at Art Basel Miami Beach! **Dec 3 '11**

1/9

VOLUME/ISSUE

CONTENTS

Marilyn Minter  
 The Legacy of Emily Fisher Landau  
 Flashes of Light

CONTRIBUTORS

On Our Back Cover  
 Robert Indiana – Big LOVE and Beyond

LETTERS

[Claes Oldenburg](#)  
 Sun Yuan & Peng Yu

PROFILES

Paddle8 and Artspace

FEATURES

THE LIST



## Claes Oldenburg

FEATURES

### The Virtuoso of Public Sculpture

ARTISTS TO WATCH

BY CAROL KINO

“I am for an art that is political-erotic-mystical; that does something other than sit on its ass in a museum.” Thus wrote Claes Oldenburg in a poetical manifesto in 1961, when he had just embarked on experimentalist projects like *The Street* and *The Store* that would later prove so fundamental to the evolution of Pop art.

And here he was half a century later, talking excitedly on the phone about the installation of his latest large-scale monument, Paint Torch, commissioned by the Pennsylvania Academy of the Fine Arts in Philadelphia for its campus. Although the piece was dedicated on October 1, it went up at the end of the summer and Oldenburg had just returned from the installation. “Of course, we had never seen the piece fully erect,” he said. “We’d seen it only in the factory in pieces. Whenever you put up something that you’ve only seen on the ground in a factory, it takes on its form. And the scale of this was pretty spectacular.”

A fifty-one foot high model of a paintbrush, with a flaming orange brush head that vaguely suggests the Statue of Liberty’s torch, it is the crown jewel of the newly opened Lenfest Plaza, a public space designed (by Rome Prize recipient, David A. Rubin) to unify the Academy’s two-



building campus. Balanced on the tip of its voluptuous blue handle, it appears to spring straight from the cement as its paint-tipped bristles zoom out at a sixty-degree angle toward the street. Beneath it lies a stylized blob of hot orange paint—Oldenburg calls it “the Glob”—that suggests a dollop of soft-serve ice cream or a pile of animal dung.

“I wanted it to look like paint, but I didn’t want it to look entirely like paint,” he said of the Glob. “But it certainly is about paint droppings.”

Like the Glob itself (and for that matter, all of Oldenburg’s most successful works), *Paint Torch* can be read in many different ways. If you think of it as the emblem of the Academy—America’s oldest art school, where students still begin their studies by drawing 19th century plaster casts—it seems to proclaim the primacy of painting. But that triumphal assertion is slightly undercut when you realize that the brush is really a sculpture made by an artist who led the charge away from painting, and toward performance and installation, many decades ago.

Then there’s the sculpture’s resemblance to a torch, enhanced by the fact that the Glob and the very tip of the paint-saturated brush bristles—Oldenburg calls that part “The Blip”—are illuminated with glowing red LED lights at night. Clearly, it’s a nod toward Philadelphia’s identity as the cradle of Liberty and its civic motto, “the City of Brotherly Love.” (That’s something that they talk about constantly down there.”

Oldenburg observed drily. “How America was founded in Philadelphia and all that. I think they’re a little jealous about the torch being up in New York.”) Yet one also has the sense that at any moment the Blip might pick up the Glob and hurl it against another civic monument—the newly expanded Pennsylvania Convention Center across the street.

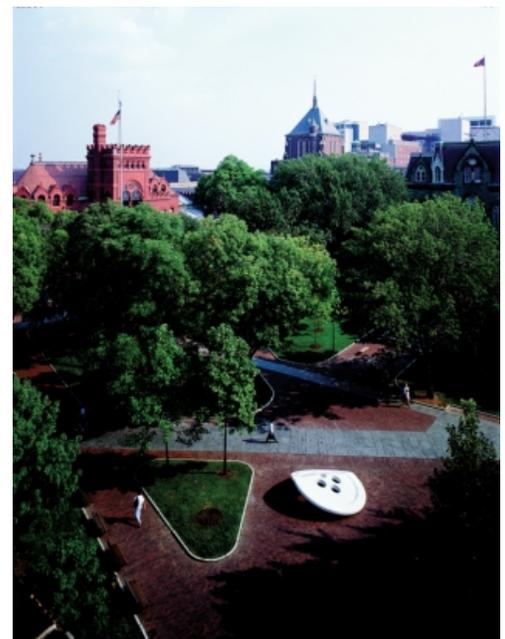
“It’s a representational image, but then it surprises you because then it turns into something else,” Robert Cozzolino, senior curator at the Academy’s museum, told me when we spoke about the sculpture last summer. “It’s got these two sides to it: this easily recognizable thing that seems academic, but at the same time there’s a revolutionary aspect to it—the potential for violent uprising is there. It’s got these multiple meanings, and it’s also funny and serious at the same time.”

*Paint Torch* also holds multiple meanings for Oldenburg himself, starting with the fact that Philadelphia is the city that allowed him to realize his first large-scale civic sculpture, *Clothespin*, in 1976. (Once his monuments became feasible, he told me, he stopped referring to them as “colossal.”) A forty-five foot-high clothes peg made with Cor-Ten and stainless steel, reminiscent of a diminutive skyscraper or a miniature Eiffel Tower, it is located at Centre Square Plaza, opposite city hall and just two blocks away from *Paint Torch*.

*Clothespin* also was the last sculpture Oldenburg conceived on his own, before he began working with Coosje van Bruggen, his late wife. Over the next thirty-three years, the couple worked on approximately thirty-nine large-scale projects in different locales around the world—one of which, *Split Button* (1981), a sixteen-foot-wide disc in the shape of a cracked shirt button, was installed in Philadelphia on the University of



**Claes Oldenburg, *Paint Torch*, 2011**, Steel, fiberglass reinforced plastic, gelcoat, polyurethane, LED lighting, Collection Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, © 2011 Claes Oldenburg, Photo by Tom Crane.



**Claes Oldenburg and Coosje van Bruggen, *Split Button*, 1981**, Aluminum painted with polyurethane enamel, 16 ft. (4.9 m) diameter x 10 in. (0.3 m) thick, height from ground when sited: 4 ft. 11 in. (1.5 m), Collection Levy Park, University of Pennsylvania, Philadelphia, © 1981 Claes Oldenburg and Coosje van Bruggen, Photo by Attilio Maranzano.

Pennsylvania campus. Their long collaboration ended with van Bruggen's death from cancer in January 2009. And now, *Paint Torch* is the first public project Oldenburg, 82, has created without her.

In fact, it was van Bruggen's relationship to Philadelphia, rather than his own, that seemed uppermost in Oldenburg's mind when I visited him last summer at his home in SoHo to talk about the project. A former engine factory that he acquired in 1971, each room of the house is filled with sculptures, editions, maquettes and other relics of his and his late wife's life and work, as well as his earlier oeuvre. On their living room shelves stood a miniature baked potato and an apple core—among many other things—and a red trowel plunged into a pedestal rested on a coffee table. Years ago when I first visited, Oldenburg described the house as “our archive,” while van Bruggen called it “our image bank.”

This time, Oldenburg started off our meeting by opening up his image bank for *Paint Torch*—a binder stuffed with working sketches, mock-ups and snapshots. Among them was a surprising series of photographs: they showed a young, plump-cheeked van Bruggen standing in the galleries of the Philadelphia Academy museum, posing demurely alongside a 19th century marble sculpture of a fallen angel. Oldenburg said he'd shot them in June 1976, the week that *Clothespin* was installed.

It had been van Bruggen's first trip to America, he explained, and he had taken her to the museum soon after she arrived. “It's a very quirky museum and beautifully made and very original,” he said. “I wanted her to see it. I wanted her to see these angels.” He pointed to a photograph that shows her standing before another sculpture, Joseph Mozier's *The Prodigal Son* (1857), which at first glance suggests a couple passionately embracing. “This is Coosje arriving from the Netherlands,” he said, his voice turning soft. “She had bangs then.”

After the dedication, he reminisced, he had taken van Bruggen up to New York by car, switching to the Staten Island Ferry at the end so she could approach it by water. And over the following days, he added, he had driven her over all the bridges he could find, “since her name meant ‘of the bridges.’ ”

Then he said, “I'm just telling you this because I think this had a lot to do with my accepting this commission. It gave me a kind of connection to the past with her.”

Ask Oldenburg why he stopped painting and he'll probably say that he never really left it behind. “Paint is something that I use in all kinds of different forms,” he told me recently. “Some people don't paint their sculptures, but I like to paint them. I think of it as more projecting color into space than about the practice of painting.” He also had been painting, he observed, when he created the objects in *The Store*, his legendary installation of 1961, for which he rented a storefront at 107 East 2nd Street for two months and stocked it with his own brightly-painted plaster replicas of manufactured goods.

And even today “I'm no longer painting nudes that's true but I'm



**Claes Oldenburg, *Clothespin*, 1976**, Cor-Ten steel, steel, aluminum, cast resin; painted with polyurethane enamel, 23 ft. 6 in. x 24 ft. 11 in. x 10 ft. 11 in. (7.2 x 7.6 x 3.3 m), Centre Square Plaza, Fifteenth and Market streets, Philadelphia, © 1976 Claes Oldenburg, Photo by Attilio Maranzano.



**Claes Oldenburg with Anita Reuben**, Claes Oldenburg, *The Street*, Reuben Gallery, New York May 6 - 19, 1960, Photo by Charles RCharles Rapoport.

...and even today, I am no longer painting masks, but I use, but I am painting nude paintbrushes,” he noted, in the wry, understated way he has of making a joke.

“But the paintbrush isn’t nude if it’s covered with paint,” I objected.

He chuckled. “You’re right. Paint is like an outfit.”

Yet on another occasion he took the opposite tack, telling me he’d never really been a painter at all. “Everybody sort of starts as a painter,” he said. “But the main thing about my work is the drawing. One of the reasons I didn’t become a painter was my emphasis was much more on line.”

In 1958, though, two years after he moved to New York from Chicago, he was still making paintings in many different styles, finally settling on brushy, expressionistic, oil-painted portraits and figure compositions. “I was inspired by Monet and Manet, Bonnard, Munch—you know, the 19th century,” he explained. “That sounds a little strange now, but there was a revival at the end of the 1950s of figure painting.”

While this pursuit was clearly a reaction to Abstract Expressionism, the reigning style of the time, it also connected Oldenburg with his first wife, the painter, Pat Muschinski, then working as a model at the Art Students League. “Pat was a very, very good model,” he said. “She would just instinctively take all kinds of very good positions. That led to us getting together.” (Muschinski later became an important player in his Happenings and sewed his first soft sculptures.)

When Judson Gallery offered Oldenburg his first solo gallery show in May 1959, his initial impulse was to exhibit his figure paintings. But egged on by friends, he decided to show something different: sculptural forms made from odd things he had been collecting on the street and in the countryside, which he transformed into what he thought of as “metamorphic objects.”

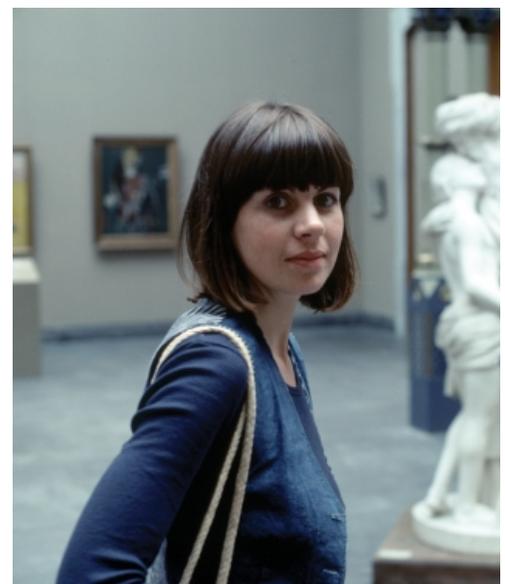
One piece in the show employed wire and old newspapers soaked in paste to create a primitive-looking elephant-head mask with a three-foot-long dangling trunk. Another used nails, wire and black paint to transform a milkweed pod into a voodoo doll-like creature, displayed with another milkweed husk dangling portentously over its head. (Maybe the only work to survive from the show, it still glowers mysteriously within a vitrine in Oldenburg’s home.)

They were “original sorts of approaches that you might say were coming out of the artist himself, rather than coming through a school or example and so on,” Oldenburg told me. “I was going down that direction of Art Brut. Essentially that led to *The Street*.”

Exhibited in its first incarnation at the Judson Gallery in 1960, *The Street* was an environmental work inspired by Oldenburg’s observations of New York. He constructed it inside the gallery like a stage set, using painted cardboard, burlap, newspapers and trash to create cars, signs, figures and buildings that were hung from the ceiling and propped against the walls. That’s also where he staged his first performance,



**Claes Oldenburg, 7-UP, 1961**, Muslin soaked in plaster over wire frame, painted with enamel, 55 3/8 x 39 1/4 x 5 1/2 in. (140.7 x 99.7 x 14 cm), Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, The Joseph H. Hirshhorn Purchase Fund and the Joseph H. Hirshhorn Bequest Fund, 1994, © 1961 Claes Oldenburg, Courtesy Oldenburg van Bruggen Studio.



**Coosje van Bruggen at the Pennsylvania Academy of the Fine Arts Museum in front**

“Snapshots from the City,” whose performers included himself and Muschinski, among others.

In 1961 came *The Store*, with its stock of hand-made consumer goods—such things as shirts, ties, dresses, lingerie, hamburgers, pastries and 7-Up cans. As Oldenburg put it, “I always said that instead of looking down at the street, I turned my eyes up and looked into the store windows.”

But this time, the objects were more three-dimensional: made from plaster-soaked muslin and burlap, built up over wire frames and thickly impastoed with tempera or house paint, it almost was as if he had built sculpture from the raw materials of painting.

Like Oldenburg himself, Ann Temkin, the chief curator of Painting and Sculpture at the Museum of Modern Art, views these works as a species of painting. “They were three-dimensional, but they were about color and representation—and they had a lot of paint on them!” she said, laughing. “Certainly what he did with paint was something that nobody

had done with it before.” (Temkin is overseeing the New York presentation of *Claes Oldenburg: From Street to Mouse: 1959-1970*, a major touring retrospective of Oldenburg’s 1960s oeuvre; it is being organized by Achim Hochdörfer, chief curator of the Museum Moderner Kunst (MUMOK) in Vienna, where it will open this coming February.)

As Temkin pointed out, Oldenburg’s paint handling in these objects oddly resembles that of Abstract Expressionism. “If you think of the works in *The Store*, and you think of Pollock or de Kooning, it’s not that far removed, with the drips and the broad, energetic expanses of brushwork,” she said. “What he managed to do, which is what everyone was trying to figure out how to do, was to take the precious, almost cliché brushwork of the Abstract Expressionists and direct it to some completely new end.” (And because there is no such overwhelmingly dominant artistic style today, she added, it’s hard to imagine what it was like for a young artist then “to try to buck that monster looming over his shoulder.”)

In 1961, MoMA became the first museum to acquire Oldenburg’s work, purchasing *Red Tights with Fragment 9* out of *The Store* for the princely sum of \$395.99. A relief that marries a pair of tights with a fragment of its price tag, it is now on view at the museum, accompanied by a statement Oldenburg penned the year it was made:

“Lately I have begun to understand action painting, that old thing, in a new, vital and peculiar sense—as corny as the scratches on a NY wall. And by parodying its corn I have (miracle) come back to its authenticity! I feel as if Pollock is sitting on my shoulder, or rather crouching in my pants.”

Equally important in the development of this work, however, was Oldenburg’s life-long interest in objects—a fascination that was instilled in him from the start. His family moved from Sweden to New York when he was a few months old, and his mother soon created a scrapbook

of Joseph Mozier’s *The Prodigal Son (1857, Marble)*, 1976, Photo by Claes Oldenburg, Courtesy of the Pennsylvania Academy of the Fine Arts Museum.



**Claes Oldenburg, *The Store*, (Exterior view),** Ray Gun Mfg. Co., New York, 107 East 2nd Street, New York, Dec. 1, 1961—Jan. 31, 1962, Photo © Robert R. McElroy/Licensed by VAGA, New York, NY.

when he was a few months old, and his mother soon created a scrapbook filled with items she encountered in the new world, using advertising photographs and illustrations clipped from magazines like *The Saturday Evening Post*. “The idea was to educate my brother and me about what we would face in these surroundings,” Oldenburg recalled. “They were introducing kids to the adult world, especially the adult world of America, which is so full of objects and things to buy.” One page was filled with drawings of Campbell’s soup cans that had been cut and pasted together. There also were pictures of furniture, appliances, clothing and food—precisely the sorts of items he would later replicate in *The Store*, and expand upon in countless other projects.

The goods in *The Store*, as well as the props and costumes Muschinski sewed for performances held there, gradually evolved into Oldenburg’s soft sculptures, including *Floor Burger* (1962) and *Giant BLT (Bacon, Lettuce and Tomato Sandwich)* (1963). Rendered first in canvas and later in vinyl—again with Muschinski’s help—these familiar things seem to metamorphose into others the longer one looks, like the sagging *Soft Toilet* (1966), whose identity readily shifts from plumbing fixture to aging body.

“I try to look at the things as if I had never seen them before, as if I were a Martian and didn’t know what they were for; had no idea of the function of the things; was only interested in the structure of it,” he told the curator and publisher, Paul Cummings, in a 1973 interview for the oral history project of the Archives of American Art.

Towards the end of the 1960s, as he began making editions and experimenting further with scale, new materials and complicated mechanical elements, he turned increasingly to professional fabricators to build his work. He also was making drawings for even larger sculptures—his *Proposed Colossal Monuments*—including a sketch of a mammoth peeled banana in Times Square and a gigantic hotdog at Ellis Island. Among them were the first drawings for *Clothespin*, originally conceived as a very late (and very ironic) submission to the *Chicago Tribune* Architectural Competition of 1922.

Whether he was modifying the materials or the size, Oldenburg told me in another interview a couple of years ago, “It’s all about using objects and changing them for very objective reasons. The *Proposed Colossal Monuments* are simply taking the object and changing its scale. So then you’ve got another kind of metamorphosis, but you’re still using an object and it’s now becoming a building. It’s very consistent if you follow the object changing.”

In 1969, after he and Muschinski split, Oldenburg moved to North Haven, Connecticut, to work more closely with the Lippincott Foundry. There’s where he built his first realized monument, *Lipstick (Ascending) on Caterpillar Tracks*. A phallic-looking twenty-four foot-high orange lipstick mounted on a caterpillar tractor that suggests a tank, it was installed on the campus of his alma mater, Yale University, in May 1969, and soon became a rallying point for anti-war protests. (After a



**Claes Oldenburg, *Assorted Food on a Stove*, 1962**, Muslin and burlap soaked in plaster, painted with enamel, with utensils and stove, 58 x 28 x 27 ½ in. (147.3 x 71.1 x 69.9 cm), Ludwig Collection - on permanent loan to the Kunstmuseum Basel, Switzerland, © 1962 Claes Oldenburg, Courtesy Oldenburg van Bruggen Studio.



couple of months of tumult and graffiti, Oldenburg removed it from the site; it later was restored and reinstalled in 1974.) Other commissions followed, including the five-foot-high *Giant Three-Way Plug* installed the following year on the Oberlin College campus, and finally his first urban monument, *Clothespin*.

But what really pushed Oldenburg into making large-scale monuments full-time was his relationship with van Bruggen. Although they met in 1970, when Mr. Oldenburg's first major retrospective traveled from MoMA to the Stedelijk Museum in Amsterdam, where Ms. van Bruggen was the young (and anti-American) curator assigned to show him around, their romance only took off some years later. When it did, their first collaboration arose quite naturally: Oldenburg was reworking his 1971 work, *Trowel I*, for the grounds of the Kröller-Müller museum in Otterlo, the Netherlands, when Ms. van Bruggen urged him to place it at the edge of the cultivated garden, to underscore its function, and change its color from silver to blue, the same hue as Dutch workmen's overalls. He was fascinated by her ideas. Where his approach had always been "formalistic," he told me some years ago, "Coosje's was far more specific." They soon were hashing over concepts for further projects.

After marrying in 1977, they decided to dedicate themselves to fulfilling Oldenburg's 1961 manifesto by building civic monuments. Although they have shown in museums and galleries since then, the bulk of their collaborative work can be seen in cities and parks around the world, including *Flashlight* (1981), an upended torch in Las Vegas that spills out a ring of light from under its rim, and *Buried Bicycle* (1990), a 150-foot-long two-wheeler that pokes up from the grounds of a Parisian park. Where Oldenburg had once built a streetscape inside a gallery, their gallery effectively became the street.

But because this oeuvre is so dispersed, few critics—or even art-lovers—have been able to assess it. One of the few places it's possible to attempt this is Philadelphia, which now has the world's largest concentration of Oldenburg's large-scale sculptures. (As well as *Clothespin* and *Split Button*, a *Giant Three-Way Plug*—third in the original edition of three—was recently installed on the grounds of the Philadelphia Museum of Art.)

In fact, when David R. Brigham, now the director of the Pennsylvania Academy, arrived at Penn as a graduate student in 1986 and decided to conduct a study of the role of public sculpture on campus, Oldenburg was such a strong presence there that he found himself focusing on *Split Button*. He had read Barbara Haskell's 1971 monograph, *Object into Monument*, about the evolution of Oldenburg's early work, but the large-scale projects struck him as "a further progression, from monument to Civic Icon," he told me in an e-mail. "This process often began with audience resistance, which softened into acceptance and ultimately strengthened into adoption as a symbol of place and even community."

That's exactly what had happened with *Split Button*, whose installation had caused much controversy. While van Bruggen had been inspired by the cracked shirt buttons she saw underfoot all over campus, many



**Claes Oldenburg, *Ray Gun Show (a.k.a. The Street)*, Judson Gallery, Judson Memorial Church, New York, February—March 1960.**



**Claes Oldenburg at the installation of *Paint Torch*, Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, August 20, 2011, Photo by Jessica Kourkounis.**



**Claes Oldenburg, *Notebook Page: Study for***

observers found it nonsensical. As one complained to the faculty magazine in 1981, “This button is simply a huge, split button without meaning, without value, without soul. Any symbolic meaning it may have is not integral. It is laid on as an afterthought.”

But after interviewing his students, Brigham learned that only five years later most had adopted the work into their daily lives, regarding it as a great meeting point, or a wacky place to pose for photos. There was even a widespread belief that every student had to have sex beneath it before graduation—although “if you do the math,” Brigham observed, “the *Button* would have to be a very busy place at night.” Today, the sculpture has become so twinned with the institution that the official student blog is named *Under the Button*.

So when Brigham joined the institution in 2007, and the early plans for Lenfest Plaza were underway, he thought immediately of Oldenburg and van Bruggen. “We needed a piece that would become immediately identifiable in the landscape and immediately iconic,” he said. “And no one does that better than Claes.” Because of their history with Philadelphia, the couple was receptive.

Over the next year, however, as van Bruggen’s cancer worsened, the project drifted to the wayside. Oldenburg seems to have made only one important sketch a few weeks before her death: it shows a paintbrush drooping over the top of the Academy museum, dripping paint onto the ground below. Later that spring, however, he told Brigham that he was ready to embark on his own.

The way that the sculpture unfolded after that, Brigham said, was impressive. Not only did Oldenburg swiftly realize that the brush would be a great symbol for the institution, as well as the perfect way to build a monumental form for a narrow site, he soon figured how to relate it to *Clothespin* and *Split Button*. While the former was vertical and the latter was a radiating hub, Brigham recalled Oldenburg telling him, the only gesture left was a diagonal—but he wasn’t sure how that fit with Philadelphia’s gridded streets. Then Brigham pointed out that a major thoroughfare, the Benjamin Franklin Parkway, cuts through the city crosswise from City Hall to the Philadelphia Museum. “It was a major jumping-off point,” he said.

And when I asked Brigham how *Paint Torch* relates to the more traditional sort of painting that is associated with the Academy, he replied: “Claes is constantly thinking about composition, abstract form and color. Those are issues that are fundamental for any artist.”

As for Oldenburg, he played his cards closer to his vest. “That’s the way I work,” he said, when asked the same question. “The thing is never what it is supposed to be. It’s just used as a starting point.”

#### **CLAES OLDENBURG IN THE SIXTIES: 1959-1970:**

MUSEUM MODERNER KUNST STIFTUNG LUDWIG WIEN,  
FEBRUARY 3 - MAY 27, 2012

**a Sculpture for the Lenfest Plaza, Philadelphia, in the Form of a Paintbrush with Paint at the Top, Leaning Westward, with Figure for Scale, 2010**, Pencil and watercolor, 8 ½ x 5 ½ in. (21.5 x 13.8 cm) on sheet 11 x 8 ½ in. (27.9 x 21.6 cm), Collection Claes Oldenburg, © 2010 Claes Oldenburg, Photo by D. James Dee.



**Claes Oldenburg, Giant BLT (Bacon, Lettuce and Tomato Sandwich), 1963**, Vinyl filled with kapok; wood painted with acrylic, 32 x 39 x 29 in. (81.3 x 99.1 x 73.7 cm), Collection Whitney Museum of American Art, New York, Gift of The American Contemporary Art Foundation Inc., Leonard A. Lauder, President, © 1963 Claes Oldenburg, Photo by Ellen Page Wilson, Courtesy The Pace Gallery.

MUSEUM LUDWIG COLOGNE, JUNE 22 - SEPTEMBER 30, 2012  
GUGGENHEIM MUSEUM BILBAO, OCTOBER 30, 2012 -  
FEBRUARY 28, 2013  
THE MUSEUM OF MODERN ART, NEW YORK, APRIL 14 -  
AUGUST 5, 2013  
WALKER ART CENTER, MINNEAPOLIS, SEPTEMBER 13, 2013 -  
JANUARY 13, 2014

CAROL KINO CONTRIBUTES REGULARLY TO THE CULTURE PAGES OF THE NEW YORK TIMES. HER BYLINE ALSO HAS APPEARED FREQUENTLY IN *SLATE*, *THE ATLANTIC*, ABU DHABI'S *THE NATIONAL*, *ART IN AMERICA* AND *TOWN & COUNTRY*, AMONG OTHERS, AS WELL AS *ART + AUCTION*, WHERE SHE IS A LONGTIME CONTRIBUTING EDITOR. SHE WAS NAMED A USC ANNENBERG/GETTY ARTS JOURNALISM FELLOW IN 2007.



---

© 2011, The Art Economist Co. All Rights Reserved | [Privacy Policy](#) | [Return Policy](#) | Powered by Connare Tech, Inc.

