

Claes Oldenburg

Arts Council of Great Britain - Clothespin



Description: -

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Notes: Catalogue of an exhibition held at the Tate Gallery, London,
24 June - 16 August 1970.

This edition was published in 1970



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Claes Oldenburg and Coosje van Bruggen, *Dropped Cone*, 2001

Initially these monuments took the form of small collages such as a crayon image of a fat, fuzzy teddy bear looming over the grassy fields of New York's 1965 and Lipsticks in Piccadilly Circus, London 1966. But Oldenburg's spirited art found first a niche then a great popularity that endures to this day. Soft Toilet belongs to a series of straightforwardly representational forms generated by the artist during this period - sandwiches, egg beaters, toasters, and other mundane household items - roughly to scale and comprised of parts that fit together, much like the actual household objects themselves, with one glaring inconsistency.

Claes Oldenburg: Top 10 Facts You Need to Know

Comfort food, his life-long obsession, is perhaps the ultimate symbol for inconsolable loneliness. Still New York City-based, he now also works in California and France. © Claes Oldenburg and Coosje van Bruggen.

Claes Oldenburg and Coosje van Bruggen, *Dropped Cone*, 2001

Claes Oldenburg and Coosje van Bruggen were longtime friends of Donald Judd. During a visit to Chinati in 1987, Judd pointed out a crumbling concrete marker on the grounds of the former fort that indicated the grave of Louie, the last cavalry horse who was laid to rest in 1932. Two of the films—Fotodeath 1961 and Autobody 1967—have not been seen since they were first screened in the 1960s, and have been restored especially for the exhibition.

Shuttlecocks

Graphite and pastel on paper, 30 × 40 in. The city of, Italy, commissioned the work known as Italian: Ago, filo e nodo which is installed in the.

Shuttlecocks

The values are adventure, movement, change. Dust Jacket Condition: No Dust Jacket. About this Item: The Museum of Modern Art, New York, 1970.

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