



**Smithsonian Institution**

*Archives of American Art*

## **Claes Oldenburg**

Extracted on Mar-28-2024 04:09:54

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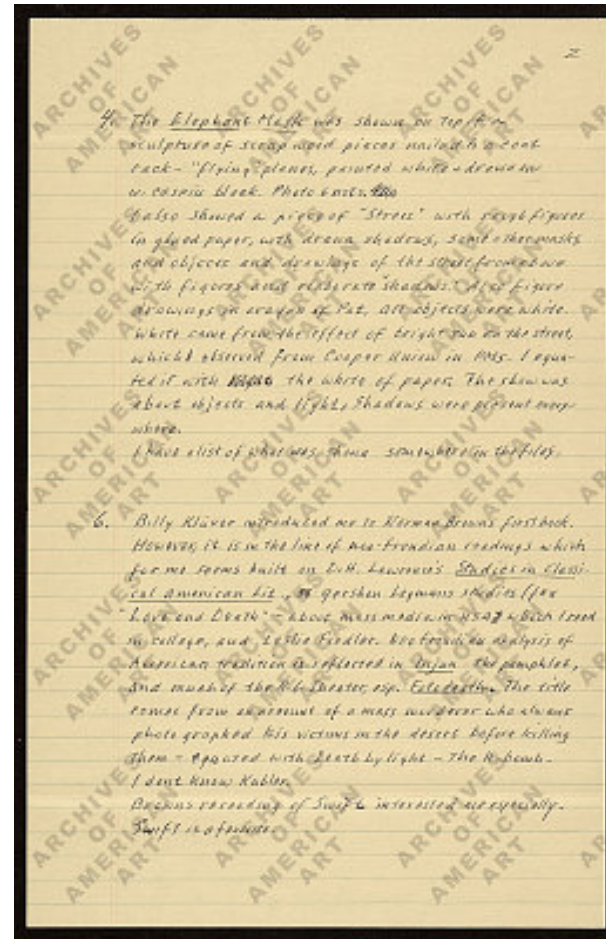
4. The Elephant Mask was shown on top of a sculpture of scrap wood pieces nailed to a coat rack - "flying" planes, painted white + drawn on w. casein black. Photo exists. ~~tho~~  
I also showed a piece of "Street" with rough figures in glued paper, with drawn shadows, some other masks and objects and drawings of the street from above with figures and elaborate "shadows." Also figure drawings in crayon of Pat. All objects were white. White came from the effect of bright sun on the street, which I observed from Cooper Union in P.M.s. I equated it with ~~light~~ the white of paper. The show was about objects and light. Shadows were present everywhere.

I have a list of what was shown somewhere in the files.

6. Billy Klüver introduced me to Norman Browns first book. However, it is in the line of neo-freudian readings which for me seem built on D.H. Lawrence's Studies in Classical American Lit, ~~so~~ Gershon Legmans studies (f ex "Love and Death" - about mass media in USA ~~which I read in college, and Leslie Fiedler. Neofreudian analysis of American tradition is reflected in~~ Injun - the pamphlet, and much of the R-G Theater, esp. Fotodeath).

The title comes from an account of a mass murderer who always photographed his victims in the desert before killing them - equated with Death by light - the H-bomb. I don't know Kubler.

Browns rereading of Swift interested me especially. Swift is a favorite.



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