

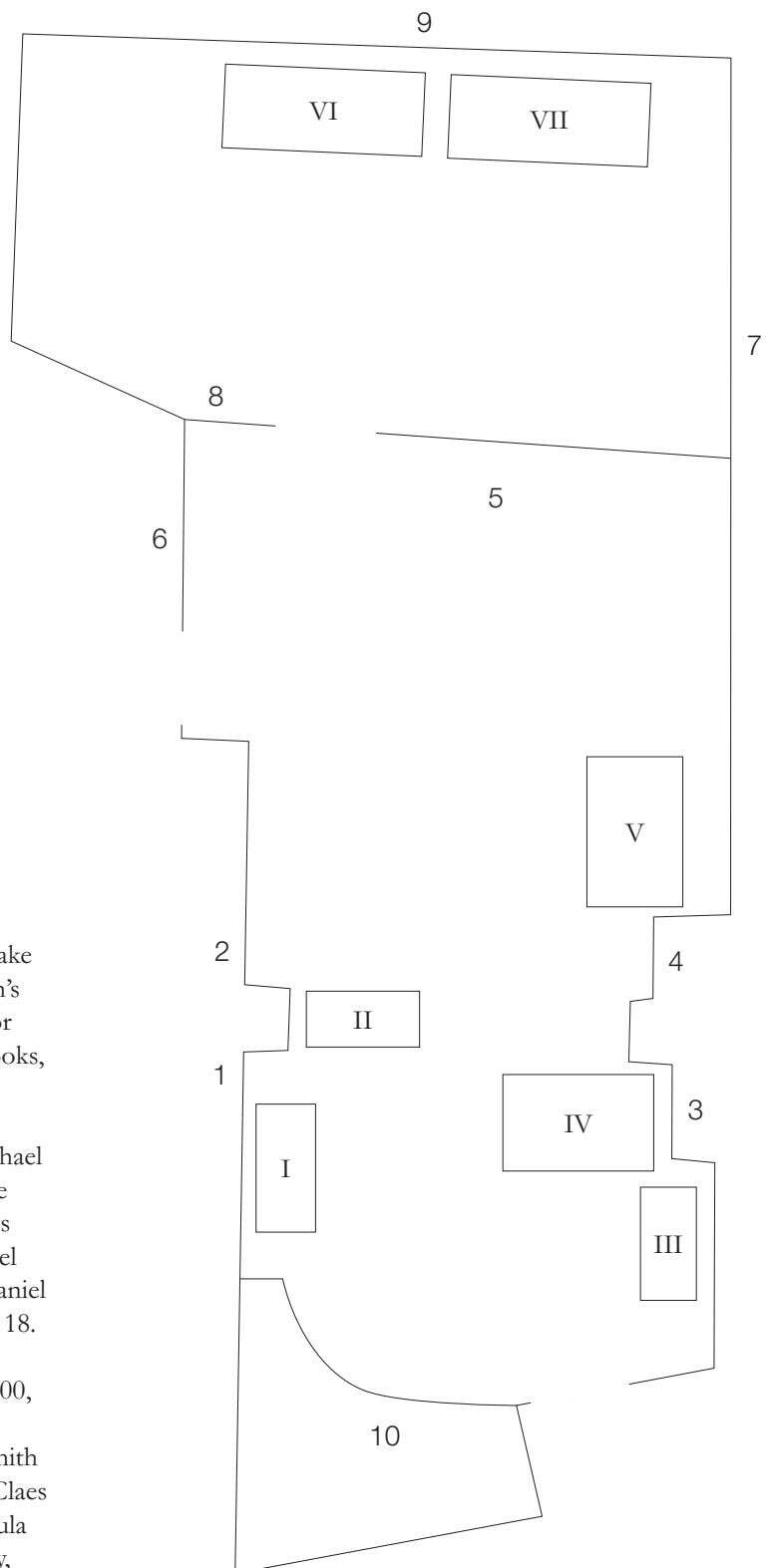
Christophstraße 18  
50670 Köln

## **Claes Oldenburg Jack Smith**

The starting point for this exhibition is a giant pink cake that Claes Oldenburg designed in 1963 for Jack Smith's film *Normal Love*. The original cardboard maquette for this sculpture is shown alongside related artworks, books, ephemera, and archival material by both artists.

During the opening reception on March 9, 2024, Michael Sanchez will deliver a lecture that will subsequently be published as a pamphlet. *Claes Oldenburg / Jack Smith* is the second exhibition conceived together with Michael Sanchez in his role as director of the collection of Daniel Buchholz and Christopher Müller at Christophstraße 18.

We would like to thank David Fleiss, Galerie 1900-2000, Philip E. Aarons and Shelley Fox Aarons, Fernanda Eberstadt and Alastair Bruton, The Estate of Jack Smith at Gladstone Gallery, Lilly Bajraktari, The Estate of Claes Oldenburg & Coosje van Bruggen, Steven Henry, Paula Cooper Gallery, Fales Library at New York University, The Getty Research Institute, Glenn Phillips, Timothy Baum, Jon Buller and Susan Schade, Ann Goldstein and Christopher Williams, Michael Krebber, Louise Lawler, Annie Ochmanek, and Jay Sanders for their essential contributions to the exhibition.



Vitrine I.

Jack Smith

*THE BEAUTIFUL BOOK.*

[New York]: [the dead language press], [1962]

22.5 x 19 cm, stapled wrappers, [20] pp.

First edition, one of 250 announced copies, with 19 silver bromide contact prints by Smith tipped into yellow pages and a portrait of Smith by Ken Jacobs on the rear inside cover. The cover drawing by Marian Zazeela is silkscreened in black. The author's name and title are printed in yellow.

Jack Smith

*THE BEAUTIFUL BOOK.*

[New York]: [the dead language press], [1962]

22.5 x 19 cm, stapled wrappers, [20] pp.

First edition, one of 250 announced copies, with 19 silver bromide contact prints by Smith tipped into yellow pages and a portrait of Smith by Ken Jacobs on the rear inside cover. The cover and the sequence of photographs are identical to the copy above.

Collection of Philip Aarons and Shelley Fox Aarons

Jack Smith

*THE BEAUTIFUL BOOK.*

[New York]: [the dead language press], [1962]

22.5 x 19 cm, stapled wrappers, [20] pp.

First edition, one of 250 announced copies, with 19 silver bromide contact prints by Smith tipped into yellow pages and a portrait of Smith by Ken Jacobs on the rear inside cover. The sequence of photographs is identical to the two copies above. The cover is a variant, with Zazeela's drawing silkscreened in pink. Other variants exist in different color combinations, for example with both the drawing and the text in yellow, or the drawing in green and the text in black.

Collection of Philip Aarons and Shelley Fox Aarons

Jack Smith

*THE BEAUTIFUL BOOK. fumetto for a silent movie. with a drawing by marian zazeela.*

tangiers [New York]: editions cinemaroc c/o the american express company [the dead language press], [1962]

22.5 x 19 cm, stapled wrappers, [24] pp.

First edition, one of 250 announced copies, with 19 silver bromide contact prints by Smith tipped into yellow pages and a portrait of Smith by Ken Jacobs on the rear inside cover. This copy incorporates an additional signature comprising the title page, which was not bound into the vast majority of copies. The photographs are arranged in a different sequence than in the other three copies above. Zazeela's drawing is silkscreened, as usual, in black. Jonas Mekas's copy, inscribed by him on the front inside cover.

Collection of Philip Aarons and Shelley Fox Aarons

Jack Smith

*THE BEAUTIFUL BOOK.*

[New York]: [the dead language press], c. 1963

22.5 x 19 cm, loose sheets in wrappers, [8] pp.

Second edition (?), reputedly one of 12 copies, with 8 silver bromide contact prints by Smith tipped onto two folding sheets. The photographs are mounted on thick black cardstock rather than on yellow paper. Zazeela's drawing is silkscreened in a mixture of orange and red. All known copies of this edition are silkscreened in mixtures of two colors.

1.

Jack Smith

Untitled (Architectural study), c. 1962

Pencil on paper

27.5 x 21.5 cm

This study relates to the harem architecture in *Flaming Creatures* (see Vitrine V).

Vitrine II.

Jack Smith

Untitled photograph.

In: *The Provincetown Review* 3 (1960), p. 9.

This photograph is probably the first appearance of Jack Smith's work in print.

[Jack Smith]

"new york – the underworld people. A visual excursion through the lower depths of New York City's new Bohemia as viewed through the extraordinary camera-eye of photographer...JACK SMITH."

In: *Scene: Entertainment for Men* 8:2 (April 1962), pp. 12-15.

[the dead language press]

*folding chair of the printing master. a catalog of items printed by the dead language press.*

[New York]: the dead language press, 1963

13 x 12.5 cm, side-stapled wrappers, [4] pp.

This catalogue of the dead language press publications is printed on the same yellow paper and cover cardstock as Jack Smith's *THE BEAUTIFUL BOOK*.

Jack Smith

Invitation to *A BENEFIT FOR FLAMING CREATURES / THE FILMS OF SMITH*.

[New York]: [the dead language press], March 9, [1963]

Letterpress on marbled cardstock

17.8 x 19 cm

Jack Smith

"Superstars of Cinemaroc."

In: *Gnaoua* 1 (Spring 1964), pp. 68-78.

2.

Jack Smith

Poster for a screening of *Flaming Creatures* and rushes from *Normal Love* at the Tivoli Theater, December 7, 1963

Offset lithograph

29.2 x 22.8 cm

Vitrine III.

Claes Oldenburg

*Store Days*.

New York: Something Else Press, 1967

28.3 x 12.5 cm, clothbound with jacket, 152 pp.

First edition. Business card in glassine pocket on front free endpaper.

Vitrine IV.

Jack Smith

Invitation to *The Great Pasty Triumph: An exhibition of color photographs* at Ferewhon Gallery, New York, January 14, 1965

Letterpress with gold tape

22.2 x 14 cm

Jack Smith

Untitled (*The Great Pasty Triumph*), c. 1960/1965

31 color photographs (c. 1960) mounted onto painted wooden cubes (1965)

Each cube: 8.5 x 8.5 x 8.5 cm

The photographs date from c. 1960. Smith mounted them on wooden cubes in 1965 for his exhibition *The Great Pasty Triumph* at Ferewhon Gallery. Although no documentation of the show exists, the presence of nails on the unpainted versos of the cubes suggests that they were originally installed on the wall.

Collection of Fernanda Eberstadt

3.

Jack Smith

Untitled, c. 1963

Oil and pastel on card

35.3 x 28 cm

4.

Jack Smith

*Normal Love*, 1963

16mm film transferred to video

The Estate of Jack Smith at Gladstone Gallery

Vitrine V.

Jack Smith

"Normal Love."

In: *The Floating Bear* 28 (December 1963), n.p.

This text appears to be an early scenario for *Normal Love*, which Smith revised and published in late 1963.

Manuscript drafts titled "Ve're Veally Wampires" and "God's Body" are in Smith's 1962-1963 journal held by Fales Library at New York University.

Jack Smith

Autograph notebook, c. 1963-1965

16.5 x 9 cm, spiralbound, 53 pp.

This small notebook includes an early sketch of the watermelon scene in *Normal Love* (4 pp.) and a drawing for the poster for *Repeated at Last!: Mario Montez Movies* at City Hall Cinema in New York (1965; see No. 7).

The Estate of Jack Smith at Gladstone Gallery

Jack Smith

Sketch for the cake in *Normal Love* and the harem architecture in *Flaming Creatures*.

In: Autograph journal, [1962-1963], pp. 92-93 (reproduction)

The Jack Smith Papers, Fales Library, New York University

Claes Oldenburg  
Untitled (Sketch for a pink cake), 1963  
Ballpoint pen and watercolor on paper mounted to paper (reproduction)  
27.9 x 21.6 cm  
Archives of Claes Oldenburg and Coosje van Bruggen, Getty Research Institute

Postcard of Jean-Honoré Fragonard, *The Swing*, c. 1767  
15 x 11 cm  
The composition and palette of Oldenburg's maquette for the cake are derived from Fragonard's *The Swing*.

Postcard of Bayberry Meadow, Becket Hill, Lyme, Connecticut  
15.5 x 10.8 cm  
This photograph shows the filming location of the cake scene as it exists today.

Robert Adler  
*Film Culture* 29 (Summer 1963).  
Cover photograph by Robert Adler of Jack Smith filming *Normal Love*.

Robert Adler  
Production still of Jack Smith's *Normal Love*, Summer 1963  
Silver gelatin print  
25.4 x 20.3 cm

Jack Smith  
Poster for a screening of *Normal Love* at the Oddfellows Hall, Cambridge, Massachusetts, c. 1965  
Hand-colored mimeograph  
35.3 x 21.5 cm  
The Estate of Jack Smith at Gladstone Gallery

Postcard of Paolo Veronese, *Mars and Venus United by Love*, 1570  
14 x 9 cm

Jack Smith  
*Venus and Mars / Veronese / Pietro Longhi*, c. 1988  
Felt-tip pen on tracing paper  
21.6 x 27.9 cm

5.  
Claes Oldenburg  
Study for a giant cake, commissioned by Jack Smith, 1963  
Spraypaint, acrylic, pencil, paper, and muslin on cardboard  
62 x 61 x 22 cm  
Signed, dated (April 1963), and inscribed (to Billy Klüver) on the reverse  
Courtesy Galerie 1900-2000

6.  
Claes Oldenburg  
Poster for solo exhibition at Dwan Gallery, Los Angeles, October 1, 1963  
Offset lithograph  
55.5 x 43 cm

7.

Jack Smith

Poster for *Repeated at Last!: Mario Montez Movies*, City Hall Cinema, New York, [1965]

Mimeograph on orange paper

27.5 x 21 cm

Around 1965, the cake in *Normal Love* morphed into another conical shape: the volcano. One early example of the volcano motif can be seen in this poster.

8.

Jack Smith

Study for *The Artificial Christmas of St. Snowflake*, c. 1966

Ballpoint pen on paper

27.5 x 21.5 cm

The Estate of Jack Smith at Gladstone Gallery

9.

Jack Smith

Group of 14 original acetates, c. 1966-1969

Each acetate: c. 30 x 26 cm

The acetate in the middle of the bottom row was used for the cover of *Film-Makers Lecture Bureau Catalogue No. 1* (New York: Film-Makers Lecture Bureau, 1969).

Vitrine VI.

Jack Smith

Study for *In the Grip of the Lobster*, c. 1966

Pencil and ballpoint pen on paper

28 x 21.6 cm

The Estate of Jack Smith at Gladstone Gallery

Jack Smith

Lists of titles.

In: Autograph journal, [1962-1963], pp. 50, 53, 54, 138, 148 (reproduction)

The Jack Smith Papers, Fales Library, New York University

Vitrine VII.

Jack Smith

Manuscript concerning *Normal Love*.

In: Autograph journal, [1962-1963], pp. 182-186 (reproduction)

The Jack Smith Papers, Fales Library, New York University

10.

Claes Oldenburg

*Moveyhouse Mask*, 1965/2012

Spraypaint on canvas with wooden sticks

58.5 x 57 cm

The Estate of Claes Oldenburg & Coosje van Bruggen and Paula Cooper Gallery