

The one fact that everyone could agree on about the new thing was that it was a thing. Though even there, it might be, instead, a «thing». It was, again and again, «that thing»; it was «a monstrous ⟨thing⟩ that defies description»; it was a «huge, rust-colored object», a «monstrosity», a «whatsit» or «whatizzit».¹ Ed Sopko, the construction foreman, said in an interview about his experience working on the thing:

First thing anyone'd ask you is what is it. Then you'd try to explain to them «well, I really don't know myself, you know. Then you'd ask them [to] say – «what does it look like»? A lot of 'em'd say «well, just nothing». Then another guy'd say «well, it look[s] like – like a big bird». And then lot of people would say, «well, they could see a woman». Some people liked it and some didn't.²

Artists have always turned raw «stuff» into art, and, arguably, have always made artworks that are also «things». But in the twentieth century the practice of taking objects that already had their own distinct identities as things and *turning them into* art became enshrined as standard practice. With the readymade, art became art through a process that has been called «nomination» – the simple act of naming *as*.³ But what would it mean to operate the reverse process, to name an artwork a «mere» thing and thus to make it so? When Reformation-era iconoclasts destroyed religious artworks they reduced them to their raw materials, taunting them to speak if they possess spirit.⁴ Psalm 115:4 insists on the materiality of the idols: «Their idols are silver and gold». What if their idol is – not represents – a dog, a bird, a baboon?

This was the case with the sculpture known as «The Chicago Picasso» (Fig. 1). This untitled monumental «thing» was indeed to become an idol of sorts, as Mayor Richard J. Daley presented it with a birthday cake for several years after its installation – a «sacrifice», as art critic Franz Schulze put it.⁵ More importantly, however, in the eyes of beholders, it was a thing that relentlessly metamorphosed into other things. People declared it a woman, a baboon, a bird, an orangutan, a dragon, a nun, a fox, or a horse; a monster, a bride, an abstract expression, the trademark of the city, an angel, a woman in an evening gown, and a centerpiece.⁶ A reporter conducting an «unscientific, last-minute, man-on-the-street survey» found that «the giant work is really a children's ski slide, a fine likeness of Oliver J. Dragon [of Kukla, Fran, and Ollie], an Afghan hound, a mixed-up heart, a rib cage and appendix, a sea horse, and «nothing, absolutely nothing».⁷ Already, the architect who masterminded the commission, William Hartmann, referred to the various interpretations in a speech when the maquette was first unveiled at the Art Institute of Chicago: «Bat Man, Viking Ship, horse, dog, eagle, monkey, angel, woman».⁸ It was a 15 meter, 147 metric ton steel construction, requiring a building permit just as – one reporter drily noted – a roof tank would.⁹



1 Pablo Picasso, Untitled (*The Chicago Picasso*), 1967. Cor-Ten steel. Daley Plaza, Chicago.

As «thing» the monument is both less than a work of art and *more* than a work of art. In its material existence, as a big structure made of steel, it signifies Chicago as a city of things—the «city of big shoulders» where skyscrapers are built and commodities traded. And yet calling it a thing also opened up the possibility of giving it many other names—making it more than a mimetic object in its ability to call up endless associations. As such it suggested the possibility of a new liberal pluralist consensus for the city. The city's ludic embrace of this mutable object of modern art, which gave itself over to plural interpretations, sug-

gests an ideology of access for all to self-transformation and self-determination. Yet any such consensus was tenuous. Certainly not all agreed with the commission. Letters to the editors of local newspapers railed against Picasso's communism. A Chicago alderman, John J. Hoellen, making a counterproposal that a monument be erected to a baseball player, asked not only whether the statue was «a dead dodo» or «a Barbary ape» but also whether it was «some sort of Trojan dove».¹⁰ He thus alluded to the artist's politics in the context of war in Vietnam.¹¹ And indeed, the artist's political affiliations were particularly at issue given the rationale for that war. Col. Reilly, director of Special Events for the city, objected on behalf of veterans. Commenting on Reilly's disapproval, the *Chicago Tribune* noted a practical issue of concern to the military:

The civic center plaza is where Reilly stages receptions for visiting dignitaries. These are usually of a military nature. Such a reception is planned next week for Lt. General Lewis Walt, former marine commander in Viet Nam.¹²

Even as he alluded to the modern liberty of interpretation, the Mayor's raw power dampened debate; once he had made his decision to accept the thing, the Picasso was a *fait accompli*.

The proliferation of things

Other things eddied about the Picasso. The desire for a high-profile municipal ornament produced a series of propitiatory objects. During the long wooing process in which he sought to win Picasso's agreement to the city's commission, William Hartmann had brought gifts from Chicago, mostly headgear, from a Cubs baseball cap to a Chicago Fire Department helmet to a Sioux Indian war bonnet, which the master donned with relish.¹³ The further procession of objects was announced in a small article in December of 1967 in the *Chicago Sun Times*:

Chicago's Picasso statue, a puzzle to some anyhow, soon will be available as a jigsaw puzzle. Or a set of earrings. On a beer mug. As a paperweight. In a bon bon dish. And on lots of other things, such as bracelets, tie clips, cuff links, belt buckles, emblems on crystal glassware – even playing cards.¹⁴

It's no surprise that the image of the Picasso was to be licensed for use, for a fee, on a variety of commercial products. The Public Building Commission of Chicago (PBCC), which had overseen the project, asserted copyright on the monument on its unveiling, and began fielding requests for commercial and noncommercial licensing before the monument was even unveiled. The Commission also sought to block unauthorized use, including the case of a Christmas card based on a painting after the Picasso.¹⁵ Licensing was explained by the PBCC as a means of quality control; proceeds were not profit, but would go to art scholarships. Setting up a licensing procedure also continued the commission's practice of eagerly seeking publicity as soon as the maquette was publicly shown. Yet in this case of a sculpture given to the public, sited in public, it raised troubling questions. In May 1968, a barber, Maestro Gerhard Nonnemacher, wrote a letter to Picasso requesting the artist's permission to use an image of the sculpture on his appointment cards; he did not receive a reply.¹⁶ Around this time correspondence began between William N. Copley, a surrealist painter, gallerist, collector, and publisher (something of a trickster figure, he also sometimes went by the name CPLY), and the Chicago attorney Barnet Hodes, who had an interest in artists' rights issues. In June Copley sent Hodes a letter requesting a legal opinion on the



2 *Chicago Picasso Cufflinks*, detail, in: William N. Copley, "The Barber's Shop", in *S.M.S.* #5 (October 1968).

status of the Picasso's copyright. On August 26, as delegates and protesters converged on the opening day of the Democratic National Convention (DNC) in Chicago, Hodes sent Copley an extended legal opinion suggesting that the copyright might be challenged in a declaratory judgment action in Federal Court.

It was around this time that Pop artist Claes Oldenburg came into the story. Oldenburg later wrote that «the motive for making the soft Picasso came when a Chicago lawyer [i.e., Barnet Hodes] asked me to execute a copy of the maquette for the Chicago Picasso, to figure in a lawsuit challenging the city's copyright to the sculpture». ¹⁷ Oldenburg responded to Hodes that he would much prefer to «make the copy soft» and Hodes was agreeable. ¹⁸ Oldenburg and Copley knew one another too. In November, Copley included Oldenburg's series of menus entitled «Unattendable Lunches» in the sixth and final issue of his publication *S.M.S.* (standing for «shit must stop»), a periodical portfolio of artists' multiples that ran through 1968 and included works by many prominent artists. In the fifth issue he had included a folder of materials entitled *The Barber's Shop*, documenting the licensing situation and Nonnemacher's efforts to establish the right to use a drawing of the Picasso on his card. ¹⁹ (This included a set of photos of licensed souvenirs, including cufflinks.) (Fig. 2)

While Hodes had no political axe to grind—he was in fact a friend of Mayor Daley—the participation of his collaborators may have been inflected by the infamous events at the DNC in August in Chicago. Oldenburg directly experienced police violence: he was, as he recounted soon after, «tossed to the ground by six swearing troopers who kicked me and choked me and called me a Communist». He was scheduled for a show at the Feigen Gallery in Chicago in October, but in such a

3 Claes Oldenburg, Postcard featuring the *Soft Version of the Maquette for a Monument Donated to Chicago* by Pablo Picasso, 1969, Canvas and rope, painted with acrylic.



context, he told Feigen, «a gentle one-man show about pleasure» that he had originally promised the gallery for November seemed «a bit obscene». ²⁰ He offered up his slot to create a group show entitled *Richard J. Daley* that responded to the mayor's heavy-handed attacks on the protesters and reeled in many artists otherwise intending to boycott the city. ²¹ Copley, notably, also participated in the show in October.

The lawsuit, therefore, went forward in the aftermath of the DNC, the tentative artists' boycott of the city, and the anti-Daley Feigen show. Copley's *Letter Edged in Black Press* was incorporated in Illinois to give it standing in the legal case. The declared intent was to publish multiple photographic reproductions of the *Soft Picasso* (Fig. 3) in *S.M.S.*, since merely the making of the object, without publication, would not have been considered to constitute an infringement sufficient to test the copyright. The card was printed, but the periodical ceased publishing without ever including it.

The judgment

The copyright was contested on several grounds: the fact that Picasso had given a gift «to the people of Chicago»; the fact that it was in the public domain by being, quite literally, *in the public domain*; the fact that proper copyright notice had not been affixed to the maquette when it was first displayed (a requirement for US copyright law at the time); and the fact that reproductions of the maquette were widely published with no objection by the PBCC.

The very language of the «Deed of Gift» drawn up for the artist by the PBCC and signed by him created ambiguities in the relationship of idea, maquette, and

monument. Picasso had refused a proffered \$100,000 check and declared his intention to give the sculpture as a gift to the people of Chicago. The agreement stipulated that the «monumental sculpture portrayed by the maquette pictured above has been expressly created by me, Pablo Picasso». The «monumental sculpture» is «portrayed by» the pictured maquette; the not-yet-existent monumental sculpture is the referent of which the maquette is a (proleptic) signifier (with its picture a third-order reproduction). Stranger still, the «monumental sculpture ... has been ... created» by Picasso—yet manifestly the sculpture did not yet exist when the Deed of Gift was drawn up. Only the idea of it did, and the maquette.²²

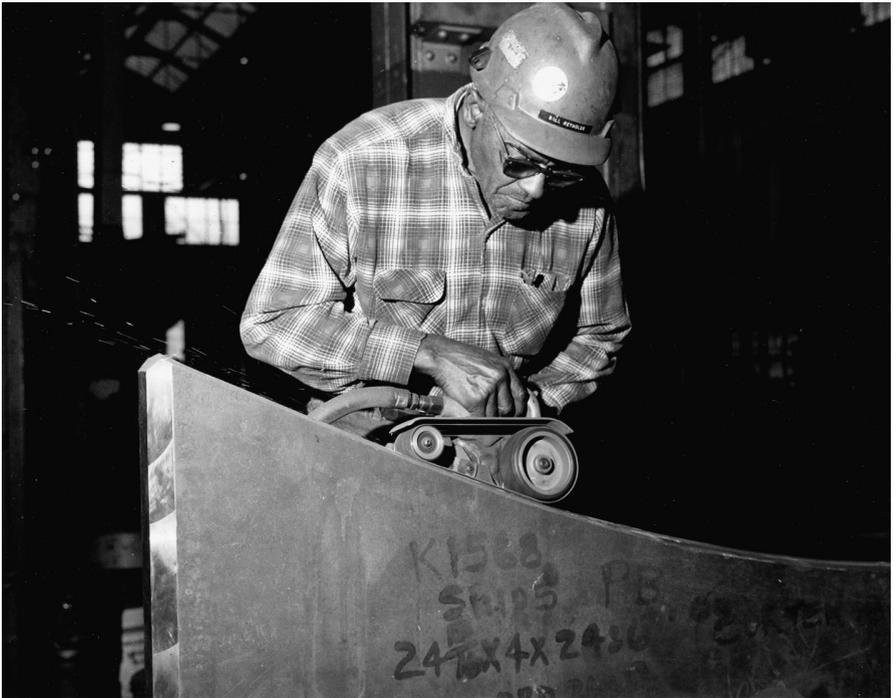
In the end, the judge in the case, Judge Alexander Napoli, declared in his 1970 decision that the maquette was the work. All parties agreed that there could be only one copyright in a work of art. Either the maquette or the monument was it. As the judge wrote,

It is settled that a copyright can exist only in a perceptible, tangible work. It can not exist in a vision. When Picasso made his deed of gift the monumental sculpture was undeniably but a vision and thus not subject to copyright protection.

The maquette, however, was an original, tangible work of art which would have qualified for statutory copyright protection ... The court finds that when the maquette was published without statutory notice Picasso's work was forever lost to the public domain. When the monumental sculpture was finally completed it could not be copyrighted for it was a mere copy, albeit on a grand scale, of the maquette, a work already in the public domain.²³ Judge Napoli ruled that Picasso could not have transferred subsequent rights to a work that did not yet exist, since copyright exists only in the case of a work that takes material form. Thus his transfer of rights could exist only for the maquette, a steel scale model fabricated in Picasso's studio (by assistants, but under his direction), measuring approximately 107cm in height.²⁴ Because rights were not properly asserted to the maquette when it was first displayed at the Art Institute, or in later reproductions circulated to the public, the maquette fell into the public domain; and the 15m «Chicago Picasso» was merely a replica that made no original creative contribution. The PBCC might have tried to argue that the monumental sculpture was a separate work, involving an original creative contribution beyond the maquette (in today's terms that might be on the basis of site and scale). But had the defendants argued this they would have placed themselves in the position of suggesting that they, and not Picasso (who never touched or even saw the steel monument), be considered the artist.

Or the workers who actually built it might. The physical monument was not, of course, fabricated by Picasso, but rather by U.S. Steel under the direction of the PBCC. Specifically, it was engineered and produced—rolled, cut, finished and fitted—by the American Bridge Division of U.S. Steel Corporation in its Gary Works plant in Gary, Indiana, just to the south of Chicago (Fig. 4). U.S. Steel used it as an opportunity to promote the construction capacities of Cor-Ten steel. To enable the very precise measurements necessary for the structure to be made more effectively, American Bridge built a 3.75m wooden model (now housed at the Gary Career Center, a vocational secondary school).

The distinction made between idea and its material manifestation, with the maquette and the monument occupying uncomfortable positions with respect to one another, resonates with the broader moment of the late 1960s in the art world, in which the relationship between idea and material object became es-



4 American Bridge employee Bill Reynolds smooths out a section of the Picasso sculpture. U.S. Steel photo.

pecially tense. This was the beginning of the six-year period chronicled by Lucy Lippard in her book *Six Years: The Dematerialization of the Art Object*. Many artists in this period conspicuously shifted from object-focused practice and redefined their work as conceptual. As Julia Bryan-Wilson has shown, American artists, many identified with the political left, were attempting to align the work they did as artists with labor in the strong sense—that is, the working class, people like the steelworkers who actually built the Picasso.²⁵ Along with this alignment came an embrace of the strike (specifically, the New York Art Strike) as a mode of engagement with the art world. The abortive artist boycott of Chicago was one manifestation of the «strike» mentality.

Yet the position of identifying with labor by declaration, combined with the strike, was tenable only with difficulty. Without the collective capacity actually to stop production on a significant scale—to stop real gears from turning—the social form of the strike risked having the paradoxical effect of reinforcing the divide between artistic and other forms of labor. To an outside observer, it might not seem that artists really work at all, anyway—so what is an art strike but a continuation of this nothing? The renunciation of the market and the artworld's circuits of social capital risked simply echoing a long chain of modernist aesthetic renunciations. Attention given to labor as an aesthetic function could have a paradoxically alienating effect. Labor, separated from matter and medium in order to be brought into focus aesthetically, becomes an *idea*, resonating with the development of conceptual art and the dematerialization of the work of art. Resituating and calling attention to art as work could thus have the paradoxical effect of making, of work, an art.

And meanwhile automation and foreign competition were preparing to decimate the employment opportunities offered by industries such as steel; in the Midwestern United States, deindustrialization would hit hard beginning in the 1970s. Art as idea had the potential to reinforce an old divide—already existing in the division of labor in and out of major artists' studios—between intellectual and manual labor, with artists falling clearly on the «intellectual» side.

The court case, by splitting off material thing and idea, by rematerializing idea in a thing (the maquette), lives in the same contradictions that were then emerging in conceptual art. One might even suggest that the litigation was also a piece of conceptual art produced together by Copley, Hodes, and Oldenburg. According to a cover note from the plaintiff's attorney Barnet Hodes in sending the dossier on the case to the Chicago History Museum, Oldenburg considered the documents associated with the legal battle to be part of his work: «The relevant documents in the copyright litigation are regarded by Oldenburg as part of his *Soft Picasso*»²⁶—thus the piece itself even constitutes a kind of performance.

Thing, idea, democracy

When Judge Napoli ruled on the narrow question of the maquette, even as he indicated an intrinsic good in «the broadest and most uninhibited reproduction and copying of a provocative piece of public sculpture», he left questions open about the relationship of public sculpture to the public domain and the status of this specific sculpture as a gift to the people of Chicago.²⁷ Chicagoans, for their part, seem to have taken up the sculptor's gift and made it their own in a more than superficial way.

Formally, the sculpture's open construction also made it available to different interpretations. Picasso's biographer Roland Penrose, who had helped to broker initial meetings with the artist, wrote to Hartmann that «the materials of which it is made are primarily air and light, held together decisively by the rigid metal».²⁸ For Penrose it is as if Picasso dominates matter in a post-Einsteinian universe. But for Chicagoans, the play between structure and openness, representation and abstraction also helped make it available in multiple ways. Astute viewers noted that the Picasso could be seen as *different* things when viewed from different angles; it was a hybrid: changing, transforming as one circumambulated it. A horse with butterfly wings and a Cyclops eye; a baboon-woman; a dragon-eagle; bat wings with an orangutan nose.²⁹

Reactions to the Picasso repeatedly reduced it to its material thingness—or to other material thingnesses. It was, certainly, a thing, but the insistence on calling it a «thing» seemed to reduce it as a work of art. If I point to a cufflink or a fire hydrant and say «it's a cufflink», or «it's a fire hydrant», I am not saying that the object in question *refers* to these names; I'm saying it *is* that thing. To say that the Picasso is a bird is not to say that it represents a bird but that it simply is one. We might imagine this as readymade in reverse, an artwork returned to thingness. If Duchamp's Readymades were produced by a process of «nomination», we can call the process of reception of the Picasso *denomination*—not precisely an undoing or devolving of a name (though this connotation would not be irrelevant) but a displacement, or metonymic substitution.

The many interpretations offered by Chicagoans were facilitated by the fact that the maquette was a familiar sight by the time the monument was unveiled.

Already in September, 1966, when the maquette was first shown to the press almost a year before the unveiling of the final product, the *Chicago Tribune* published a photograph of the maquette together with a picture of a platypus.³⁰ But the unveiling was accompanied by much fanfare—speeches, the symphony, a majorette contest. The Chicago Surrealists protested, circulating a flyer that excoriated the sculpture as a sterile idol, and Picasso as a (latter-day) reactionary. They cited both the «loathsome war against the Vietnamese» and Black revolutionary militancy to come.³¹ Other protesters held puzzling signs proclaiming the sculpture as «THE COLOSSAL BOOBOO/CREATIVE EVACUATION OF/EMOTIONAL DEBRIS/FRIGHT».³² A short film by Tom Palazzolo, *The Bride Stripped Bare* (1967), alluded to the inanity of the unveiling as media event by juxtaposing footage of it with striptease imagery.

Daley acknowledged he didn't know what the statue «really» represented, saying, «You're supposed to use your imagination in modern art ... this is everyone's Picasso».³³ The Mayor seems to equate imagination and the diversity of interpretations with a notion of pluralistic democracy. The unveiling was also an opportunity to sell the city, to market a new image of Chicago as an enlightened, modern place worthy of its great architecture. Mike Royko noted that the monument was designed to signal a change in the public image of Chicago: «When Keane and Cullerton [a powerful alderman and the county assessor] sit behind a lady poet, things are changing». What he didn't note was that the lady poet, Gwendolyn Brooks, was also African-American; in writing to Penrose about plans for the ceremony, Hartmann called her «a Negro from Chicago».³⁴ The same liberal pluralism that could embrace a black female poet could embrace the abstract artwork of a French Communist artist. Twelve days later Brooks would dedicate another monument in Chicago, a militant statement of Black identity, the Wall of Respect. Meanwhile, the Governor of Illinois, Otto Kerner, could not be present for the official reason that he was heading a presidential inquiry into racial violence in American cities whose report would famously declare that the nation was «moving toward two societies, one black, one white—separate and unequal».³⁵ Holding together respect for high art and the suspicions of the «person on the street», Brooks's dedicatory poem kept an irreverent but delicate distance from the work. «Does man love Art?» she asked, acknowledging the ambivalence of reactions to the work. «Man visits Art, but squirms. Art hurts. Art urges voyages». She concludes by alluding, again ambivalently, to the autonomous status of the modern western artwork as a flower in a midwestern prairie: «as meaningful and as meaningless as any other flower in the western field».³⁶ If the Picasso was repeatedly associated with other referents, transformed into them or into embodiments of them, these metamorphoses, manifesting transformation and multiplicity, represent an optimism of self-creation in a fragile, constructed moment of liberal pluralist consensus. The object was no one obvious thing, but that fact itself made it many.

Hard Power, Soft Picasso

If no mention was made in the court case of the originality of the scale and siting of the monument, which might have defined it as a separate piece of art, it was in part because the PBCC wanted to maintain Picasso's authorship. But such a line of argument could also, readily, have absolved Claes Oldenburg of any copyright



5 Claes Oldenburg, *Fireplugs*, 1968, cast plaster and acrylic paint.

infringement. His soft sculpture «of» the Picasso maquette (and note it was a replica of the maquette and not the monument) is certainly no simple replica. The *Soft Picasso* (complete title: *Soft Version of Maquette for a Monument donated to Chicago by Pablo Picasso*) recreates the «thing» at a scale that makes it easy to apprehend as an object of common use; it domesticates it. The Picasso's scale is grand, important, official, and its curves and angles stark and hard. Oldenburg's «version» looks homely and slightly sad, like a forlorn stuffed animal. Sewn as a deliberately irregular version of the Picasso (the placement of the eye «socket» is askew relative to the original), its «rods» sag deeply, like other soft, or soft-seeming, objects Oldenburg was making. He fitted the object with a flexible spine that allowed it to be twisted into different shapes.

For Oldenburg, the Chicago Picasso was also wrapped up in the infamous Chicago events of August 1968 and with his own «Fireplugs» (fire hydrants, Fig. 5): I discovered that cufflinks in the shape of the Picasso Monument were being sold at the Chicago airport. This led naturally to the substitution of the Picasso cufflinks (small) for the real Picasso (large) and the model thereof. The Fireplug had traded places with the Picasso Monument in an earlier drawing, and so the Fireplug replaced the Picasso also on the cufflink, the result being a Fireplug cufflink ...

Inside the International Amphitheater, I noticed two types of souvenirs for sale: the Democratic donkey and a replica of the Picasso Monument in the Chicago Civic Center. They were about the size of the Fireplug I later made. The Fireplug is intended as a souvenir—of events surrounding the Democratic Convention in August, 1968.³⁷

Oldenburg's fireplugs, slightly smaller than «life» size, were exhibited en masse at the Feigen Gallery's *Richard J. Daley* show in October 1968. They had a



6 A Chicago fireplug, 2011.

curious relationship to the Picasso: each seems to transform readily into the other. Fireplugs would be an unusual souvenir, Oldenburg suggested, because they are a souvenir of a multiple: «A souvenir is usually a memento of something of which there is one, and only one». These, on the other hand, refer to a different kind of public monument—a multiple one. The fireplug—the real one (Fig. 6)—might be seen as a ubiquitous, multiple, piece of public sculpture. Unlike the Picasso it has a concrete function as a bricks-and-mortar public good. It is the sign and representative of an invisible network, the city's water system. It is also, by its shape, in Oldenburg's hands, an acephalic figure with protuberances that might yet grow, a public sub-object, a stubby and scruffy thing—emergent, networked, ridiculous, ubiquitous. Oldenburg emphasizes its gender ambiguity and sexuality (it seems to have breasts when «done in dripped plaster»³⁸).

If the soft sculpture was physically malleable, the fireplug was conceptually so: perhaps picking up on the «democratic» response to the Picasso, Oldenburg takes on the process of denomination, gendering it male or female or both. It is «the widely separated breasts of Michelangelo's *Night and Day* ... Mrs. O'Leary ... Gavel of the convention ... Chunk of meat, a rose, two-snouted pig ... cobblestone ... child ... Teddy Bear ... Winged Victory».³⁹ The cobblestone also subtly speaks to the events of 1968, in particular Paris in May: as a cobblestone, it «asks to be thrown». It is «a blunt, ugly object, first thought of as fallen or rolling or upside-down ...» And also the artist: «myself, under the clubs of the police». One should be reserved to throw «through the gallery window, to launch the protest exhibition». Harold Rosenberg wrote around the same time that,

to Oldenburg, objects can be endlessly transformed without losing their identity; his wit lies in the variety of ways he can think of to make them over. One of his challenges to himself is seeing how far he can carry the estrangement of a familiar thing while preventing it from turning into something different.⁴⁰

Yet if this is how Oldenburg treats the Picasso in his soft version, he treats the fireplug somewhat differently. On the basis of the potential offered in the Picasso's spectacular mutability, he imagines a more familiar, base mutability for the fireplug.

On a granite paving slab under the Picasso, engraved words declare that «the creation of the sculpture was given to the people of Chicago by the artist Pablo Picasso». This could be read to suggest that what is given over is the very act of creation: Picasso allowed the people of Chicago to create «his» sculpture. In fact, in giving his sculpture to the people of Chicago, Picasso also gives them the possibility of deciding what it is. As the property of the public at large, it was subject to *their* denominations. Indeed, one might argue that those who offered up denominations thereby became conceptual artists in their own right.

The Picasso sculpture, a very late work of the artist, is often dismissed in art contexts, when discussed at all: it is official art, ornament of the Daley regime. To John Canaday, writing in the *New York Times* about the unveiling, the sculpture was classic, conservative. His «single objection» ran counter to the public's experience in Chicago: «rather than not looking enough like something, it looks too much like something».⁴¹ Harriet Senie, writing 25 years later about public art and controversy, sees the reaction to the Picasso as a kind of travesty. It was not a failure of the public per se, but of the media and of those in positions to correctly interpret the work. «Although some members of the public saw the sculpture for what it was», she writes, «a woman and/or an Afghan hound, they were never apprised of its actual significance».⁴² Chicagoans wrongly, she argues, related the sculpture to daily life. The idea that the sculpture had a single «actual significance» of which the public could have been apprised is belied, however, by the sculpture's participation in a broader constellation of things and ideas.

If the Picasso's conceptual metamorphoses into a multiplicity of things represented a late-liberal optimism of self-creation, for Oldenburg, every thing is a body to be rolled bruisingly on the ground. And given the official determination that the Picasso represents a woman's head, it seems no coincidence that Oldenburg's monument to Mayor Daley (a separate work) is of a giant head rolled on the ground. But whatever the aesthetic conservatism of the Picasso, and the ideological uses to which it was put, Oldenburg saw something in Picasso's gift to the city—and in the popular response—that informed his own «souvenir of a multiple». Even as conceptual art is establishing a divide between idea and object, and even as Oldenburg himself practices concept-based art in a variety of ways, he wrestles with the thing. Wrestles and struggles with the forces that make humans thing-like, yet finds in the thing an object of nostalgia for a public, democratic potentiality that had flickered for a moment in the voyages that, for Gwendolyn Brooks, Art urges.

Anmerkungen

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1 Terry W. Duber, «The Picasso», in: *Chicago Tribune*, 22 Jun. 1967, p. 20; Catherine Metrens, «Picasso's Taxpayer?», in: *Chicago Tribune*, 5 Oct. 1966, p. 14; Ernie Hernandez, «Gary gets its own version of Chicago puzzler», in: *Post-Tribune Panorama* (Northwest Indiana), 15 Nov. 1970, p. 3; Edward Barry, «Crowds See Unveiling of Picasso Work», in: *Chicago Tribune*, 16 Aug. 1967, p. 1.

2 *The Chicago Picasso* (dir. Mallory Slate; prod. Lane Slate), National Educational Television and Radio Center, Indiana University, Bloomington IN 1968.

3 William Rubin wrote in 1968 (*Dada, Surrealism, and their Heritage*, New York 1968, exh. cat., MoMA, p. 19), «The process of dissociation or displacement entailed in the nomination of a Readymade was comparable to that which the Symbolist poets had used in their attempts to liberate the hidden meanings of words».

4 See e.g. the stories mentioned in Joseph Leo Koerner, *The Reformation of the Image*, Chicago 2004, p. 132.

5 *The Chicago Picasso* 1968 (as note 2).

6 Sheila Wolfe, «What's it Has Town Talking», in: *Chicago Tribune*, 19 Aug. 1967, p. 7; *Pablo and the Boss* (producer/writer Phil Lanier), Chicago: Network Chicago/WTTW, 2001.

7 Sheila Wolfe, «Ready or Not, Chicago Enters Its Picasso Era in Civic Center», in: *Chicago Tribune*, 15 Aug. 1967, p. 1.

8 *The Letter Edged in Black Press, Inc.*, an Illinois corporation, Plaintiff, v. Public Building Commission of Chicago, a municipal corporation, Defendant, No. 69C353. United States District Court, Northern District, Illinois, Eastern Division. US National Archives, Great Lakes Region, Chicago. (Letter Edged in Black) Exhibit attached to Hartmann Deposition.

9 «What's the Picasso? Obvious, Says Smith», in: *Chicago Tribune*, 11 Apr. 1967, p. 1.

10 Edward Schreiber, «Council in Uproar over Statue», in: *Chicago Tribune*, 8 Jul. 1967, p. A3.

11 «Picasso's Bird Given the Air», in: *Chicago Tribune*, 6 Jul. 1967, p. 2.

12 Edward Schreiber, «Picasso Work Rubs Reilly in Wrong Place», in: *Chicago Tribune*, 15 Jun. 1967, p. C16.

13 William Hartmann interview, Chicago Architects Oral History Project, <http://www.ar->

[tic.edu/aic/libraries/research/specialcollections/oralhistories/hartmann.html](http://www.ar-), Transcript, p. 141; Brief in Support of Plaintiff's Motion for Summary Judgment (citing Hartmann Deposition), p. 48, *Letter Edged in Black* (as note 8).

14 Earl Moses, «Hey, Pablo! It's Really a Puzzle!», in: *Chicago Sun-Times*, 17 Jan. 1968, p. 20. Included in: William N. Copley, «The Barber's Shop», in: *S.M.S. #5*, Oct. 1968.

15 William Dillon to American Artists Group, 28 Jan. 1968, *Letter Edged in Black* (as note 8), exhibit.

16 Gerhard Nonnemacher to Pablo Picasso, 10 May 1968, in: *S.M.S. #5*, Oct. 1968.

17 Claes Oldenburg, in: Barbara Haskell, *Object into Monument*, Pasadena 1971, exh. cat., Pasadena Art Museum, p. 85.

18 *Ibid.*

19 Scott Hodes suggested these materials might have been provided by his father, Barnett Hodes. Hodes interview, 6.IV.11.

20 The quote was widely circulated and reproduced on the exhibition invitation: *Richard J. Daley*, Feigen Gallery, Chicago, 1968.

21 Patricia Kelly, 1968: *Art and Politics in Chicago*, Chicago, 2008, exh. cat., DePaul University Art Museum, in particular p. 12-15; Therese Schwartz, «The Politicalization of the Avant-Garde II», in: *Art in America*, March-April 1972, p. 70-73.

22 Mention of the gift of the maquette to the Art Institute («I hereby give this work and the right to reproduce it to the Public Building Commission, and I give the maquette to the Art Institute of Chicago, desiring that these gifts shall, through them, belong to the people of Chicago») might imply, contrary to the plaintiff's and judge's reasoning, a distinction between maquette and «work».

23 *Letter Edged in Black* (as note 8), Decision, 22 Dec. 1970, p. 1310.

24 On the creation of the maquette see Patricia Balton Stratton, *Chicago Picasso*, MA thesis, Northwestern University, 1982, p. 76-90.

25 Julia Bryan-Wilson, *Art Workers: Radical Practice in the Vietnam War Era*, Berkeley 2009.

26 Barnett Hodes, cover note, in: Miscellaneous pamphlets, briefs, opinions, etc. on the validity of copyright on the Chicago Picasso, Chicago History Museum.

27 *Letter Edged in Black* (as note 8), Decision, p. 1312. In ruling narrowly on the question of which object was the work of art and whether it was properly copyrighted, the decision states that: «The court has found it unnecessary to deal with the following issues: 1) Whether a monumental sculpture of the type at issue can be copyrighted ... 2) Whether the sculpture was dedicated to the public and thus incapable of being copyrighted; 3) Whether a valid copy-

right can be maintained where the public is totally free to make copies, albeit for non-commercial use; and 4) Whether uncopyrighted copies of the sculpture published after the dedication caused the sculpture to be placed in the public domain». Ibid., 1309.

28 Roland Penrose, «Picasso and Chicago», included in Penrose to Hartmann, 25 May 1965, in: *Letter Edged in Black* (as note 8), William Hartmann Deposition.

29 Sheila Wolfe 1967 (as note 6).

30 «Picasso 5-Story Sculpture Slated for Civic Center», in: *Chicago Tribune*, 15 Sep. 1966, p. D10.

31 Chicago Surrealist Group, «This Too Will Burn», in: *The Forecast is Hot! Tracts and Other Collective Declarations of the Surrealist Movement in the United States, 1966–1976*, edited by Franklin Rosemont et al., Chicago, 1997, p. 21–22.

32 Visible in: Tom Palazzolo, 1967: *The Bride Stripped Bare*; and: *Pablo and the Boss* 2001 (as note 6).

33 «Statue (What You Make It)», in: *Chicago Tribune*, 19 Aug. 1967, p. 7.

34 Hartmann to Penrose, 28 Jul. 1967; *Letter Edged in Black* (as note 8), Hartmann Deposition, exhibit.

35 «Governor Kerner», *Letter Edged in Black* (as note 8), Hartmann Deposition, exhibit.

36 Gwendolyn Brooks, «The Chicago Picasso», in: *In the Mecca*, New York 1968, p. 40–41.

37 Oldenburg, p. 91. Later he did a lithograph entitled «Picasso Cufflink», used as the poster for his 1973 Art Institute of Chicago exhibition *Object into Monument*, based on a drawing, «Chicago Picasso Adapted to a Colossal Cufflink». Richard H. Axsom and David Platzker, *Printed Stuff: Prints, Posters and Ephemera by Claes Oldenburg, a catalogue raisonné 1958-1996*, New York 1997, cat. 104, 113; p. 231, 243. On the fireplug see also Kelly 1968 (as note 24).

38 Oldenburg 1971 (as note 17), p. 91.

39 Ibid., p. 88–89.

40 Harold Rosenberg, «Object Poems», in: *Artworks and Packages*, Chicago 1969, p. 75–87, 84.

41 John Canaday, «Art», in: *New York Times*, 27 Aug. 1967, p. D23.

42 Harriet F. Senie, «Baboons, Pet Rocks, and Bomb Threats: Public Art and Public Perception», in: *Critical Issues in Public Art: Content, Context, and Controversy*, edited by Senie and Sally Webster, New York 1992, p. 237–246, 240.