

**FOR IMMEDIATE RELEASE:
SMÖRGÅSBORD: MARIA FRIBERG & CLAES OLDENBURG**

MIAMI, FL – August 29th, 2022

The **Bonnier Gallery** is delighted to announce the opening of our latest exhibition, **Smörgåsbord**, featuring works by Swedish artists **Maria Friberg & Claes Oldenburg** on **Saturday, September 17th at 7PM**.

In celebration of Miami's return from summer, "**Smörgåsbord**" presents a selection of photographs by **Maria Friberg** alongside drawings and sculptures by **Claes Oldenburg**. The works on view demonstrate the playful ways in which both artists explore representation in their respective mediums. The exhibition will be on view through November 12th, 2022.

Friberg's "*Force Majeure*" series takes us into a staged world that contains real features. Each work represents an atmospheric vision of modernist architecture, depicting cityscapes crafted from everyday objects, imitating New York, Miami, Detroit, and San Francisco's Chinatown. In her "*Still Lives*" series **Friberg** brings the full power of her photographic medium to bear on the question of objecthood in art history. Imaging her figural subjects in an exacting style associated with the detached observation of Northern Renaissance still life painting, **Friberg** collapses the historical hierarchy of artistic genres and demonstrates how forcefully pictorial structure can objectify iconographic images, even when they represent human figures.

Though toothpaste and toothbrushes would recur in various ways throughout **Oldenburg's** career, another related theme was soon to emerge: that of the "*Tube Supported by its Contents*." This theme involves a startling and conceptually brilliant inversion in which the soft, shapeless paste becomes the structural support for the solid tube now hovering above it. The idea continues to occupy **Oldenburg** in a number of drawings between 1969 and 1973. It recurs for instance in *Notebook Page #3184*, "*Study for Tube Supported by its Contents*" (1971). In this vibrant drawing, the piece is integrated in a park-like landscape and enlarged to monumental scale. The toothpaste is now a straight rod, coiled twice near the ground where it is anchored, and the tube rises directly above it like a burning flame. The enigmatic inscription "Note – projects = myself" at the bottom tantalizingly establishes *Tube Supported by its Contents* as a self-portrait. **Oldenburg** frequently spoke of the toothpaste works as representations of himself—as an artist who "takes off his cap and oozes out his content"—and those contents supporting him. He wistfully envisioned a moment when, like an empty tube, he'd be discarded.

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Maria Friberg (b. 1966, Malmö, Sweden) lives and works in Stockholm, Sweden. Most of Friberg's work revolves about themes of power, masculinity and man's relationship to nature. Friberg's work has exhibited at the Modern Museum, Stockholm, Sweden; Galica Arte Contemporanea, Milan, Italy; Arndt & Partner, Berlin, Germany; Yvonne Lambert, Paris, France; Statements at Art Basel, Switzerland (with Galleri Charlotte Lund); and at the Armory Photography Show, New York (with Conner Contemporary Art). Her works are featured in the permanent collections of the Modern Museum, Stockholm and the Malmo Museum, Malmo, Sweden, as well as in the corporate collections of Goldman Sachs, London, England; DG Bank, Frankfurt, Germany, and in the private collections of Mario Testino, London, England; Martin Margulies, Miami, FL; and Anthony Podesta, Washington, DC.

Claes Oldenburg (b. 1929-2022, Stockholm, Sweden) attended Yale University (1946–1950) as well as The Art Institute of Chicago before moving to New York City in 1956. The artist had his first one-person exhibition at the Judson Gallery, New York, in 1959 followed by shows at the Moderna Museet, Stockholm (1966) and the Museum of Modern Art, New York (1969). "Claes Oldenburg: An Anthology" opened at the National Gallery of Art, Washington, D.C. in 1995 and traveled to the Museum of Contemporary Art, Los Angeles; the Solomon R. Guggenheim Museum, New York; Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn; and the Hayward Gallery, London. "Claes Oldenburg: The Sixties" opened at the Museum moderner Kunst Stiftung Ludwig Wien in 2012 and traveled to the Museum Ludwig, Cologne; the Guggenheim Museum, Bilbao; the Museum of Modern Art, New York; and the Walker Art Center, Minneapolis.