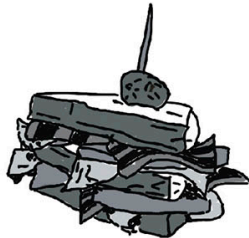


IN 1957, HE STARTED TO MAKE SOFT SCULPTURE USING VINYL.

BEING ASSEMBLED FROM PARTS, IT WAS IMPOSSIBLE TO RECREATE THE SAME FORM.



Giant BLT (Bacon, Lettuce and Tomato Sandwich), 1963.

HIS SOFT SCULPTURES ARE OFTEN COMPARED TO PARTS OF THE HUMAN BODY.



Soft Pay-Telephone, 1963.

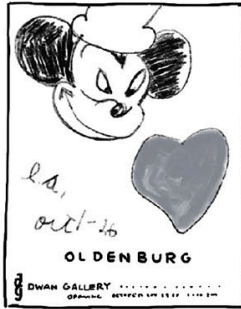


Soft Pay-Telephone - Ghost Version, 1963.

* TO MAKE A SOFT SCULPTURE, CLAES FIRST MADE A HARD VERSION WITH CARDBOARD, FROM WHICH HE PRODUCED PATTERNS. PATTY WOULD THEN MAKE A PRACTICE "GHOST" VERSION WITH MUSLIN. FROM THIS, A FINAL VINYL VERSION WOULD BE PRODUCED.

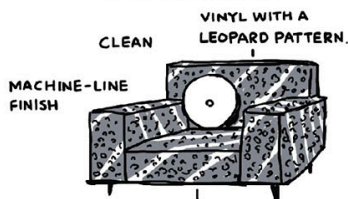
FROM SEPTEMBER 1963, FOR ABOUT HALF A YEAR, HE RESIDED IN VENICE, CALIFORNIA WHERE HE PUT TOGETHER LARGE-SIZED ARTWORKS.

HIS FIRST MOUSE-THEMED WORK.



POSTER MADE FOR HIS SOLD SHOW AT THE DWAN GALLERY.

THE SHAPE CHANGES WITH THE VIEWING ANGLE.



THE NAME OF THE MANUFACTURER IS ON THE BOTTOM, IT'S THE FIRST WORK TO BE FABRICATED BY CONTRACTORS.

Leopard Chair, 1963.



Bedroom Ensemble, 1964.

IN OCTOBER, HE SHOWED LEOPARD CHAIR AT THE DWAN GALLERY IN LOS ANGELES, AND IN THE FOLLOWING JANUARY, BEDROOM ENSEMBLE AT THE SIDNEY JANIS GALLERY. BOTH WERE FABRICATED BY CONTRACTORS. THE PIECES OF FURNITURE WERE RHOMBOIDAL IN SHAPE, BEING PHYSICAL REPRESENTATIONS OF THE SHAPES THEY WOULD ASSUME WHEN RENDERED ILLUSIONISTICALLY USING TWO-DIMENSIONAL PERSPECTIVE. HE FURTHER DEVELOP THESE SOFT SCULPTURES AS PART OF A SERIES HE CALLED "THE HOME."

FROM MAY, HE STAYED IN EUROPE FOR HALF A YEAR. HE SHOWED WORK THAT HE CREATED THERE AT THE GALERIE ILEANA SONNEBEND.

FOOD THAT HE SAW IN PARIS.



Oeufs "Vulcania" 1964.

HE MET WITH NOUVEAU RÉALISME ARTISTS SUCH AS YVES KLEIN (1928-1962) AND ARMAN (1928-2005) AND WITH ART CRITIC PIERRE RESTANY.



YVES KLEIN



ARMAN

FROM 1965, HE STARTED A SERIES OF PROPOSED IMAGINARY MONUMENTS SITUATED AT SPECIFIC LOCATIONS.



MONUMENTAL TEDDY BEAR

Proposed Colossal Monument for Central Park North, New York City: Teddy Bear, 1965.

IN OCTOBER 1967, HE REALIZED HIS FIRST PUBLIC MONUMENT: A PERFORMANCE / ARTWORK THAT CONSISTED OF GRAVEDIGGERS DIGGING AND FILLING IN A HOLE IN CENTRAL PARK TO THE REAR OF THE METROPOLITAN MUSEUM OF ART.



Placid Civic Monument (Hole...), 1967.

HIS LIPSTICK WITH STROKE ATTACHED (TO M.M.), WHICH WAS FABRICATED BY THE LIPPINCOTT (ENVIRONMENTAL ARTS, INC.) FOR THE HOMAGE TO THE MARILYN MONROE GROUP SHOW AT THE SIDNEY JANIS GALLERY, WAS HIS FIRST METAL SCULPTURE TO BE EXHIBITED.

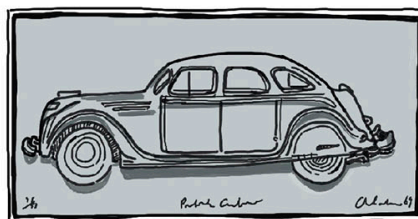


Lipstick with Stroke Attached (to M.M.), 1967.

CURRENTLY AT FARET TACHIKAWA.

FROM 1968 TO 1969, HE HAD MULTIPLES MADE BY THE LOS ANGELES PRINT STUDIO GEMINI G.E.L. OF PROFILE AIRFLOW, A THREE-DIMENSIONAL DEPICTION OF THE CHRYSLER AIRFLOW, A STREAM-LINED AUTOMOBILE THAT WAS SOLD IN 1934. WITH THIS WORK, GEMINI G.E.L. EXPANDED INTO THE AREA OF THREE-DIMENSIONAL FABRICATIONS THAT LED TO LARGE-SCALE PROJECTS USING INDUSTRIAL MATERIALS AND NEW TECHNIQUES.

TRANSPARENT POLYURETHANE RELIEF OVER LITHOGRAPH.

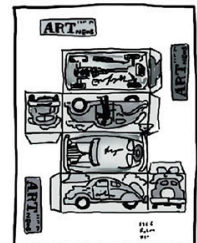


Profile Airflow, 1969.

* "MULTIPLES" ARE MASS-PRODUCED ARTWORKS USING INDUSTRIAL PROCESSES. CONCEIVED OF BY JEAN TINGUELY (1925-1991) AND YAACOV AGAM (b.1928) IN 1955, THEY WERE SOLD IN 1962 AT THE GALERIE DENISE RENÉ. CLAES SOLD MULTIPLES OF BAKED POTATO AND TEABAG IN 1965.



Soft Engine Parts #1, Air Flow Model #6 (Radiator and Fan), 1965.



FEBRUARY 1966 ISSUE OF ART NEWS.

SOFT SCULPTURES OF THE CAR AND ITS PARTS APPEARED IN 1965, FOLLOWED THE NEXT YEAR BY A DRAWING OF AIRFLOW ON THE COVER OF ART NEWS. IN 1966, HE CALLED ON CARL BREER (1883-1970), WHO DESIGNED THE AIRFLOW AUTOMOBILE FOR CHRYSLER AND GATHERED MATERIAL ON AN ACTUAL AIRFLOW. BREER WAS THE FATHER OF CLAES'S FRIEND AND ARTIST, ROBERT BREER (1926-2011).