



Claes Oldenburg - Clip 1

“Exposed to the details of street life” Translating debris into art

A number of people who had a theatrical bent did performances which were using...they were silent in the sense that they were not like theatre with dialogue and plots and narration. They were more rearrangements of objects and situations. And if ...they did have sound, but the sounds were concrete sounds such as street sounds or the sounds of objects or perhaps records being played and so on. There was a definite aesthetic to those performances and they were related to the other activity that the artists were involved with. They were a translation of, say, a sculptors interests into a theatrical medium. Capro (?) claimed that this was a natural outgrowth of what Jackson Pollock had done, but I think that is doubtful. In any case, a number of people at this time found this a very satisfying way to express what otherwise might have been put into art. But most of them did both. I certainly spent half my time in performances, the other half making sculptures and in the case of the Store (?), that took place in the same studio . The studio was used to make the sculptures, then it was used to show the sculptures. Then the studio was redone into a theatre and the sculptures became a background for performances – so it was a very integrated activity and it also was a very exciting time, it was a time when a lot of artists saw each other and

exchanged ideas. Performances – that was one way of getting together because we would follow each other’s performances.

