



Claes Oldenburg - Clip 5

“L.A.... the home of artificiality” Trapping the organic by the yard.

Vinyl was new, and people were designing dresses in vinyl for the first time. Vinyl had become very high quality. There was furniture and all kinds of things first made of vinyl at this time. And then they had discovered ways of making fake fur. And so there were a lot of materials that were fake fur – zebras and leopards and so on. It was just part of that moment. And of course Los Angeles is sort of the home of artificiality. And the idea of The Bedroom is that the textures and the organic elements are either false or they are trapped in such a way that they are present but not active. The formica, for example, the blue formica, is very organic, it's like looking into water and yet it's trapped in formica so its not going anywhere. This was part of...because...I always believed in the organic. It was a sport in a way to trap the organic, to show the organic, you know, under circumstances which were not organic. That was very much a part of The Bedroom. The Bedroom was also a place where organic activity takes place more than anywhere else. To convert such a place into a kind of a tomb or temple – or something which is very rigid and inorganic, was also a sport.

One of the things I discovered there was a kind of material that looked to me like it was based on Pollock's painting. I think probably it was

several stages removed from that – but it had that look. It obviously had been inspired by that and it was available by the yard in Santa Monica. So I had the perverse idea to buy it, and frame it, and use it as the wallpieces in the store and as paintings. It was just another step in showing what had once been an organic activity, and what had happened to it under the circumstances. The Pollock painting had been reduced to yardage, you know.

