

Max Dean - Clip 9

The Table: Childhood

When you see this table, this is a generic looking table, and I wanted it...I mean it was very carefully crafted in the sense that I wanted a table that had no ornamentation, that was very simple in line, it had a kind of utilitarian aspect to it. I wonder why, you know, t-shirt and jeans kind of a sensibility. So it had this character, no ornamentation, it was something that you would identify with, and it wasn't a question of whether or not you liked the design or the ornamentation or the finish or whatever it was. It was just something that just said 'table', because primarily my interest there was making an object and investing it, or Raff and I, wanted to invest it with character; we wanted to demonstrate the character of the table through movement. So that became the primary focus, the way that the table moves now in and around this room autonomously is the primary concern that we have. We want to establish or give the table a behaviour or a character based on its movement, ensure that the visual look of it contributes to that but it's not the fundamental part of it and the generic part of it is also fundamental in that I want you to go away and say, "Oh table", you know, [the table] we keep on using, I want to change or add to the meaning of 'table'.

I want that kind of sensibility of being able to not look at the object ever in the same way again. For example if you look at the Warhol

and the Brillo boxes, the easiest example of it is if you're walking in the grocery store and you look at Brillo and you know it's a cleansing pad but you also know it's Andy Warhol and the two of them are so linked together now that, I mean, it's just an amazing kind of additional layer of meaning to certain things. And so while it's a little bit presumptuous of me to say that I'm adding a level of meaning to tables, I mean that's inherently what was driving him, that kind of choice.

