

ADP Interview Video Index

Indexed by: Megan Peck, March 2014

Video: adp2014a_chin_edmast_a.mp4 / Interview #: VI2000-020.2014a

Interview date: 02/21/2014



Artists Documentation Program (ADP) Interview Video Index

Artist: Mel Chin

Date: February 21, 2014

Location: New Orleans Museum of Art

Interviewer: Carol Mancusi-Ungaro

Video / Edit: Chris Linnane / Laurie McDonald

Total Run Time: 01:18:18

Abstract:

Artist Mel Chin discusses his work with Artists Documentation Program Founding Director and Whitney Museum of American Art Associate Director for Conservation and Research, Carol Mancusi-Ungaro on the occasion of his retrospective exhibition, "Mel Chin: Rematch," at the New Orleans Museum of Art. The conversation focuses primarily on the materials and methods that Chin used to create his highly conceptual sculptural works and installations. He also discusses the conceptual origins and symbolism of elements used in of several of the works. In 1991, Chin participated in a similar ADP interview with Mancusi-Ungaro, then Menil Chief Conservator.

Controlled Access Headings (Library of Congress):

Corporate Name(s)

Andrew W. Mellon Foundation
Artists Documentation Program
Harvard Art Museums
Menil Collection (Houston, Tex.)
Whitney Museum of American Art

Genre(s)

Interviews
Oral histories

Personal Name(s)

Mancusi-Ungaro, Carol
Chin, Mel
Linnane, Christopher
McDonald, Laurie

Subject(s)

Art--Conservation and restoration
Art--Technique
Artists--Interviews

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Artists' materials Conceptual

Exhibitions/Works:

Names of exhibitions and works referenced during this interview appear below in gray cells.

Controlled Vocabulary:

Except where indicated, all keywords employ Getty vocabularies (AAT/ULAN/TGN). Those marked with (*) employ Library of Congress Authorities. Those marked with (**) employ local terms.

Time	Contents	Subject Keywords
00:00:03	Opening Credits	
00:00:41	Introduction Carol Mancusi-Ungaro, Mel Chin	
00:01:10	(Image) Mel Chin <i>Caged Corn</i>, 1992 Part of <i>Work Study</i> (Three Element <i>Soil</i> installation) Collection of Marion Boulton Stroud	
00:01:11	Process of Creation and Conservation Issues Chin describes the circumstances that lead him to create, and later re-fabricate <i>Caged Corn</i> , 1992.	corn (seed) materials (matter) mesh Stroud, Marion Boulton*
00:01:26	(Artwork Reference) Mel Chin in conjunction with Dr. Rufus Chaney <i>Revival Field</i>, 1991-ongoing Pig's Eye Landfill St. Paul, Minnesota	
00:01:43	(Exhibition Reference) Mel Chin "Soil and Sky" The Fabric Workshop and Swarthmore College Philadelphia, PA October 1 – November 30, 1992	
00:01:43	Historical Anecdote and Process of Creation Chin relates the story of learning that the original <i>Caged Corn</i> had disintegrated. He also discusses the conceptual meaning of the piece and the symbolism of the processes and materials used.	Chaney, Rufus L.* corn (seed) disintegration materials (matter)
00:02:39	Process of Creation and Technical Specifications Chin describes the processes by which he reconstructed <i>Caged Corn</i> . He focuses on the measures taken to replicate the original work as closely as possible, including growing the correct variety of corn.	agriculture corn (seed) facsimiles (reproductions) forming North Carolina photodocumentation

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		plant material replicas
00:03:14	(Image) Mel Chin <i>Caged Corn, 1992 (detail of tag)</i> Part of Work Study (Three Element Soil installation) Collection of Marion Boulton Stroud	
00:03:51	Conservation Issues and Technical Specifications Chin describes preservation measures taken during the re-fabrication of <i>Caged Corn</i> . He reflects on the fragility of the work and the lesson about materiality that it presented.	corn (seed) fragility lacquer (coating) materials (matter) preventive conservation restoration (process) shellac varnish
00:04:21	Process of Creation Chin discusses the circumstances surrounding the origins of <i>Operation Paydirt/Fundred Dollar Bill Project, 2006-ongoing</i> .	lead (metal) Mielke, H. W. (Howard Walter)* toxicology
00:05:12	Conservation Issues and Concept/Nature of Work Chin continues to discuss the way in which the fragility of <i>Caged Corn</i> impacted and continues to affect his relationship with materials.	preventive conservation fragility materials (matter) resurrection*
00:06:28	(Artwork Reference) Mel Chin <i>Operation of the Sun Through the Cult of the Hand, 1987</i> Collection of the artist	
00:06:32	(Artwork Reference/Appearing in background) Mel Chin <i>Forgetting Tiananmen, Kent State, Tlatelolco, 1989</i> The Menil Collection, Houston	
00:06:38	(Image) Mel Chin <i>Operation of the Sun Through the Cult of the Hand, 1987</i> Collection of the artist	
00:06:46	Conservation Issues Chin and Mancusi-Ungaro revisit a previous conversation in which they discussed the creation and preservation of <i>Operation of the Sun Through the Cult of the Hand, 1987</i> . They also discuss the work's current condition and its long-term storage at the Menil Collection.	Lash, Miranda Isabel* Menil Collection Menil, Dominique de preventive conservation storage

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00:08:17	(Image) Mel Chin <i>Mercury: The Principle of Polarity – The Orbital Rebus, 1987</i> Collection of the artist	
00:08:24	(Image) Mel Chin <i>Mercury: The Principle of Polarity – The Orbital Rebus, 1987</i> (detail of component containing rare-earth magnet) Collection of the artist	
00:08:24	Conservation Issues and Technical Specifications Chin discusses the materials used to create <i>Mercury: The Principle of Polarity – The Orbital Rebus, 1987</i> . Specifically, he describes the magnetic component that he had to rework due to recurring damage to the piece.	damage magnets rare earth elements repairing reworking welding
00:09:02	Conservation Issues Chin and Mancusi-Ungaro discuss Chin’s previous and current preferences regarding the repair and conservation of his works.	repairing
00:09:25	Conservation Issues and Technical Specifications Chin details the repairs undertaken on <i>Pluto: Projection and Permutation, 1987</i> , following an incident of damage during transport.	Brown, Barron** coal damage repairing
00:09:27	(Image) Mel Chin <i>Pluto: Projection and Permutation, 1987</i> Collection of the artist	
00:10:05	(Image) Mel Chin <i>Saturn: Deception and Digestion, 1987</i> Collection of the artist	
00:10:04	Historical Anecdote and Technical Specifications Chin describes the reassembly of <i>Saturn: Deception and Digestion, 1987</i> . He also explains the system that he devised to secure the central rock component in place.	assembling (additive and joining process) clamps installations (exhibitions) rock sodium chloride
00:10:32	(Image) Mel Chin <i>Saturn: Deception and Digestion, 1987 (detail)</i> Collection of the artist	

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00:10:57	Concept/Nature of Work Chin addresses the challenge of remembering the original craft and conceptual intention of earlier works.	artist's intent symbolism (artistic concept) techniques (processes)
00:11:06	(Image) Mel Chin <i>Saturn: Deception and Digestion, 1987 (detail of rawhide)</i> Collection of the artist	
00:11:10	Conservation Issues Chin and Mancusi-Ungaro continue to discuss the importance of conveying the artist's original craft and conceptual intent when returning to a work for repair or conservation treatment. Chin also touches on new difficulties as a result of his diminished eyesight.	artist's intent symbolism (artistic concept) techniques (processes)
00:12:19	Historical Anecdote and Technical Specifications Chin continues to describe the reassembly of <i>Saturn: Deception and Digestion, 1987</i> .	assembling (additive and joining process) bolts (fasteners) Brown, Barron** documentation (activity) photodocumentation
00:13:22	Conservation Issues Chin offers his opinions on the organic aging of <i>Mercury: The Principle of Polarity – The Orbital Rebus, 1987</i> .	natural aging wood (plant material)
00:13:26	(Image) Mel Chin <i>Mercury: The Principle of Polarity-The Orbital Rebus, 1987</i> Collection of the artist	
00:13:47	(Image) Mel Chin <i>Circumfessional Hymenal Sea (Portrait of Jacques Derrida), 2005-06</i> Collection of the artist	
00:13:50	Historical Anecdote and Process of Creation Chin begins describing the circumstances that lead him to create <i>Circumfessional Hymenal Sea (Portrait of Jacques Derrida), 2005-06</i> . He focuses on a meeting with Jacques Derrida and a subsequent dream that clarified a Derrida quotation.	books Derrida, Jacques dreams feature films Nagge, Helen Katherine** symbolism (artistic concept)
00:14:53	(Artwork Reference) Mel Chin <i>Elementary Object (For Corsica), 1993</i>	

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00:14:59	(Artwork Reference) Mel Chin <i>Truth Hertz, 1984</i>	
00:15:05	(Film Reference) <i>Derrida (2002)</i> Directed by Kirby Dick, Amy Ziering Kofman	
00:16:04	(Image) Mel Chin <i>Circumfessional Hymenal Sea (Portrait of Jacques Derrida), 2005-06 (sequence of details of book pages)</i> Collection of the artist	
00:16:05	Technical Specifications and Concept/Nature of Work Chin the describes processes and materials used in, as well as conceptual meaning of <i>Circumfessional Hymenal Sea (Portrait of Jacques Derrida, 2005-06.)</i> Specifically, he discusses the books.	books Bush, Andrew Duchamp, Marcel photodocumentation silver points symbolism (artistic concept)
00:16:39	(Artwork Reference) Marcel Duchamp Exhibition poster for "Ready-Mades et Editions de et sur Duchamp" Galerie Givaudan, Paris June 8-September 30, 1967	
00:17:40	(Image) Mel Chin <i>Circumfessional Hymenal Sea (Portrait of Jacques Derrida), 2005-06 (detail of book spines featuring silver point)</i> Collection of the artist	
00:18:02	Process of Creation and Conservation Issues Chin continues to describe the materials and processes that he used to create <i>Circumfessional Hymenal Sea (Portrait of Jacques Derrida, 2005-06)</i> . His discussion focuses on the fabrication of the sea of books and the inevitable yellowing of the pages.	discoloration patterns (design elements) yellowing
00:18:07	(Image) Mel Chin <i>Circumfessional Hymenal Sea (Portrait of Jacques Derrida), 2005-06 (detail of book pages)</i> Collection of the artist	
00:18:44	Concept/Nature of Work and Historical Anecdote Chin continues to discuss the conceptual origins of <i>Circumfessional Hymenal Sea (Portrait of Jacques Derrida), 2005-</i>	architecture (object genre) Derrida, Jacques ivory (tooth component)

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	06. Specifically, he elaborates on the allusion to the Ivory Tower of academia and its pertinence to Jacques Derrida.	King's College (University of Cambridge). Chapel* portraits symbolism (artistic concept)
00:19:20	(Image) Mel Chin <i>Circumfessional Hymenal Sea (Portrait of Jacques Derrida), 2005-06 (view of pedestal)</i> Collection of the artist	
00:19:56	Conservation Issues and Process of Creation Chin and Mancusi-Ungaro discuss Chin's preferences for preventative conservation and repair measures to be applied, if necessary, to <i>Circumfessional Hymenal Sea (Portrait of Jacques Derrida), 2005-06</i> . Chin also describes the creation of the book-bindings and the procedure employed to repair the initial discoloration of the glue.	adhesive contact cement** discoloration Kilz @** natural aging neoprene glue** paper (fiber product) yellowing
00:21:47	Concept/Nature of Work Chin responds to Mancusi-Ungaro's inquiry regarding his preference to include on labels the intended connotation of the materials used to create the work.	artists' materials symbolism (artistic concept) materials (matter) wall labels
00:22:34	(Image) Mel Chin <i>The Shape of a Lie, 2005</i> Collection of the artist	
00:22:34	Process of Creation/Technical Specifications Chin describes the materials and processes that he used to create, as well as the conceptual meaning of <i>The Shape of a Lie</i> .	artists' materials catlinite self-portraits
00:23:24	(Artwork Reference) Figure of shaman, Han Dynasty Louvre, British Museum	
00:23:32	(Image) Mel Chin <i>The Shape of a Lie, 2005 (sequence of details)</i> Collection of the artist	
00:23:39	Process of Creation and Concept/Nature of Work Chin discusses the conceptual significance of the materials used in <i>The Shape of a Lie, 2005</i> . Specifically, he focuses on his use of bronze.	artists' materials bronze (metal) catlinite Moore, Henry permanence Rodin, Auguste

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00:24:20	Concept/Nature of Work Chin explains the conceptual significance of the structure of <i>The Shape of a Lie</i> , 2005.	enteric nervous system* Gershon, Michael D.* materials (matter) Piranesi, Giovanni Battista reason sexuality structure (attributes)
00:26:08	(Bibliographic Reference) Giovanni Battista Piranesi <i>Carceri d'invenzione,</i> Published 1750	
00:27:50	(Image) Mel Chin <i>HOME y Sew 9, 1984</i> Collection of the artist	
00:27:50	Process of Creation and Concept/Nature of Work Chin describes the circumstances that lead him to create <i>Home Y Sew 9</i> , 1994. He also discusses the conceptual origins of the work and begins to describe the materials and processes with which he fabricated it. He notes that a piece is missing from the version being exhibited.	Benjamin, Walter Glock Gesellschaft* Glock pistols* Golden, Thelma* handguns (small arms) Lil' Malik** milling (metalworking) Snoop Dogg, 1972-* violence
00:28:32	(Exhibition Reference) "Black Male: Representations of Masculinity in Contemporary American Art" Whitney Museum of American Art, New York November 10, 1994 – March 5, 1995	
00:28:37	(Artwork Reference) Mel Chin <i>Night Rap, 1994</i> Mel Chin <i>Impotent Victory, 1994</i>	
00:30:40	Process of Creation and Technical Specifications Chin continues to describe the materials and processes used to create, as well as the conceptual meaning of <i>HOME y Sew 9</i> , 1994.	Ace™ Bandages** drugs EpiPen®** handguns (small arms) medical equipment milling (metalworking) violence
00:32:48	Exhibition Chin expresses his preferences regarding the installation configuration of <i>Home y Sew 9</i> , 1994.	installations (exhibitions) plinths traveling exhibitions

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00:33:45	<p>(Artwork Reference) Mel Chin <i>Cluster, 2005-06</i> Four part series of sculptures Courtesy of the artist and Thomas Rehbein Gallery, Cologne</p>	
00:33:59	<p>Concept/Nature of Work Chin discusses the conceptual origins of <i>Cluster, 2005-06</i>.</p>	<p>forensics, the science of crime-solving* gunshot wounds* jewelry materialism (cultural attitude) violence weapons wounds and injuries*</p>
00:35:02	<p>(Image) Mel Chin <i>Cluster: Four part series of sculptures, 2005-06</i> <i>Entry/Exit/Civil War</i> (Entry/exit body accessory) Courtesy of the artist and Thomas Rehbein Gallery, Cologne</p>	
00:35:02	<p>Process of Creation and Concept/Nature of Work Chin continues to discuss the conceptual origins of <i>Cluster, 2006-06</i>. He focuses on the concept and materials used in <i>Entry/Exit/Civil War</i>.</p>	<p>color (perceived attribute) cylindro-conoidal bullets** Hamilton gold**</p>
00:35:09	<p>(Image) Mel Chin <i>Cluster: Four part series of sculptures, 2005-06</i> <i>Entry/Exit/Civil War</i> (Entry/exit body accessory) (detail) Courtesy of the artist and Thomas Rehbein Gallery, Cologne</p>	
00:35:37	<p>Concept/Nature of Work Chin continues to discuss the conceptual origins of <i>Cluster, 2005-06</i>. Specifically, he focuses on <i>AK-47</i> (Liver-wound/sulfobromophthalein collapsing necklace).</p>	<p>chemical structure* gems (worked stones) necklaces silver (metal) sulfobromophthalein sodium**</p>
00:35:40	<p>(Image) Mel Chin <i>Cluster: Four part series of sculptures, 2005-06</i> <i>AK-47 (Liver-wound/sulfobromophthalein collapsing necklace)</i> Courtesy of the artist and Thomas Rehbein Gallery, Cologne</p>	
00:35:50	<p>(Image) Mel Chin</p>	

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	<p>Cluster: Four part series of sculptures, 2005-06 AK-47 (Liver-wound/sulfobromophthalein collapsing necklace) (detail) Courtesy of the artist and Thomas Rehbein Gallery, Cologne</p>	
00:36:05	<p>(Image) Mel Chin Cluster: Four part series of sculptures, 2005-06 M-16 (Wound brooch) Courtesy of the artist and Thomas Rehbein Gallery, Cologne</p>	
00:36:05	<p>Concept/Nature of Work Chin continues to discuss the conceptual origins of <i>Cluster</i>, 2005-06. Specifically, he focuses on <i>M-16</i> (Wound brooch).</p>	<p>gunshot wounds* jewelry</p>
00:36:14	<p>(Image) Mel Chin Cluster: Four part series of sculptures, 2005-06 APERS-BLU-61 (Anti-personnel Cluster Bomb cage adornment) Courtesy of the artist and Thomas Rehbein Gallery, Cologne</p>	
00:36:21	<p>Concept/Nature of Work Chin continues to discuss the conceptual origins of <i>Cluster</i>, 2005-06. He and Mancusi-Ungaro discuss the physicality and materiality of the work.</p>	<p>jewelry materials (matter) physical properties</p>
00:36:56	<p>(Image) Mel Chin Cluster: Four part series of sculptures, 2005-06 APERS-BLU-61 (Anti-personnel Cluster Bomb cage adornment) (Sequence of details) Courtesy of the artist and Thomas Rehbein Gallery, Cologne</p>	
00:36:56	<p>Process of Creation and Concept/Nature of Work Chin explains the conceptual origins of <i>Cluster</i>, 2005-06 <i>APERS-BLU-61</i> (Anti-personnel Cluster Bomb cage adornment).</p>	<p>bombs (explosive weapons) gold (metal) jewelry silver (metal)</p>
00:38:10	<p>Process of Creation Chin offers his opinion regarding the obligation of the artist. He defends his continuing use of the term “conceptual artist” and elaborates on his personal process for creating concept-based works.</p>	<p>artists’ materials Conceptual Lash, Miranda Isabel* materials (matter) symbolism (artistic concept)</p>
00:40:17	<p>Concept/Nature of Work Chin continues to discuss the conceptual origins of <i>Cluster</i>, 2005-</p>	<p>grids (layout features) jewelry</p>

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	06. Specifically, he explains the significance of the grid structure of <i>APERS-BLU-61</i> (Anti-personnel Cluster Bomb cage adornment).	
00:40:46	Concept/Nature of Work Chin continues to discuss the conceptual origins of <i>Cluster, 2005-06</i> . Specifically, he elaborates on <i>AK-47</i> (Liver-wound/sulfobromophthalein collapsing necklace) and his decision to create a necklace.	AK-47-rifle* ballistics bullets gunshot wounds* jewelry necklaces wounds and injuries*
00:41:40	(Image) Mel Chin <i>Geometry of Wrath, 2005-06</i> Collection of Ann Harithas and Molly Kemp	
00:41:48	Process of Creation and Concept/Nature of Work Chin discusses the conceptual origins of <i>Geometry of Wrath, 2005-06</i> . He elaborates on the symbolic meaning of the imagery and materials used to create the gold grape-leaf clusters.	charts (graphic documents) Lombardi, Mark Schimmel, Paul* symbolism (artistic concept)
00:42:10	(Image) Mel Chin <i>Geometry of Wrath, 2005-06</i> (sequence of details) Collection of Ann Harithas and Molly Kemp	
00:42:23	(Bibliographic Reference) 44th Sura of the Koran	
00:42:23	Process of Creation and Concept/Nature of Work Chin continues to discuss the conceptual origins of <i>Geometry of Wrath, 2005-06</i> .	charts (graphic documents) grape (berry fruit) Luxenberg, Christoph*
00:43:04	(Image) Mel Chin <i>Geometry of Wrath, 2005-06</i> (detail) Collection of Ann Harithas and Molly Kemp	
00:43:49	Process of Creation and Technical Specifications Chin describes the processes and materials that he used to create <i>Geometry of Wrath, 2005-06</i> . Specifically, he focuses on the hot steel plates, beeswax and linseed oil used to create the black bands in the image.	artists' materials beeswax linseed oil steel (alloy)
00:43:56	(Image) Mel Chin <i>Geometry of Wrath, 2005-06</i> (detail) Collection of Ann Harithas and Molly Kemp	

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00:44:18	Process of Creation and Conservation Issues Chin continues to describe the processes and materials that he used to create <i>Geometry of Wrath</i> , 2005-06. He discusses his concern for the long-term preservation of the work and its impact on his choice of materials.	beeswax fragility linseed oil rust
00:45:09	Process of Creation and Technical Specification Chin continues to describe the processes and materials that he used to create <i>Geometry of Wrath</i> , 2005-06. He elaborates on the symbolical meaning of the grapevine and leaves.	gold leaf leaf (plant material) symbolism (artistic concept)
00:45:12	(Image) Mel Chin <i>Geometry of Wrath</i> , 2005-06 (detail of gold leaf) Collection of Ann Harithas and Molly Kemp	
00:45:48	(Image) Mel Chin <i>Our Strange Flower of Democracy</i> , 2005	
00:45:53	Technical Specifications and Process of Creation Chin begins to describe the materials and processes that he used to create <i>Our Strange Flower of Democracy</i> , 2005.	bamboo (material) Brown, Barron** Burnsville cane (plant material) coir reed (grass, material)
00:46:47	Concept/Nature of Work and Historical Anecdote Chin begins to explain the conceptual origins of <i>Our Strange Flower of Democracy</i> , 2005. Specifically, he focuses on the film <i>Mondo Cane</i> (1962) and the cargo cult.	cargo cults* feature films Melanesia Tidwell Drive-In, Houston, Texas** Vanuatu
00:46:57	(Film Reference) <i>Mondo cane</i> (1962) Directed by Paolo Cavara, Gualtiero Jacopetti and Fraco E. Proserpi	
00:49:24	Process of Creation and Concept/Nature of Work Chin continues to describe the conceptual origins of <i>Our Strange Flower of Democracy</i> , 2005. Specifically, he discusses the American military's historic use of the BLU-82 Daisy Cutter bomb.	bombs (explosive weapons) Democracy* leaflets (printed works) symbolism (artistic concept) terror* violence weapons

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00:51:44	(Exhibition Reference) <i>Artifactual Realities</i> Station Museum of Contemporary Art Houston, Texas March 17 – July 15, 2012	
00:51:44	Exhibition and Concept/Nature of Work Chin discusses the creation of <i>Our Strange Flower of Democracy</i> , 2005 for the Station Museum of Contemporary Art in Houston, and how it relates to the space in the New Orleans Museum of Art where it is exhibited at the time of the interview.	Beaux-Arts (style) exhibition building spaces exhibitions (events) installations (exhibitions) Station Museum (Houston, Tex.)*
00:52:20	Concept/Nature of Work and Process of Creation Chin continues to discuss the conceptual origins of <i>Our Strange Flower of Democracy</i> , 2005. Specifically, he focuses on the symbolic meaning of the hemlock flowers and the bottle caps from which they are fabricated. He also describes researching archival military records to discover the exact specifications of the BLU-82.	bottle caps** Democracy* Poison hemlock* Socrates symbolism (artistic concept)
00:53:33	Exhibition and Concept/Nature of Work Chin continues to discuss the creation and original exhibition of <i>Our Strange Flower of Democracy</i> , 2005 for The Station Museum of Contemporary Art. He also discusses the Daisy Cutter’s allusion to ancient Greek democracy and the appropriate contextual setting provided by the New Orleans Museum of Art’s classical interior.	exhibitions (events) Harithas, Ann* Harithas, James* installations (exhibitions) New Orleans Museum of Art Socrates Station Museum (Houston, Tex.)*
00:55:19	(Artwork Reference) Jacques-Louis David <i>Death of Socrates, 1787</i> Metropolitan Museum of Art, New York	
00:55:35	Technical Specification and Concept/Nature of Work Chin describes the inner lining of <i>Our Strange Flower of Democracy</i> , 2005 and summarizes the conceptual meaning of the work.	burlap lining (material)
00:56:13	Process of Creation Chin responds to Mancusi-Ungaro’s observations regarding his ongoing relationship to the materials that he uses.	artists’ materials materials (matter) symbolism (artistic concept)
00:56:48	(Film Reference) Mel Chin <i>911/911 (2007)</i>	

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00:57:06	(Film Reference) <i>On Company Business (1980)</i> Directed by Allan Francovich	documentaries (motion picture genres) Francovich, Allan* Public Broadcasting Service (U.S.)*
00:57:33	Process of Creation Chin discusses the conceptual origins of his animated film <i>911/911</i> (2007). He also describes the circumstances that lead him to work with animators in Santiago, Chile. He discusses importance of educating the animators about the meaning of project.	animated cartoons animators Chile Goya, Francisco de Santiago Walt Disney Company
00:58:43	(Artwork Reference) Francisco Goya <i>The Disasters of War, published 1863</i>	
00:59:30	Process of Creation and Concept/Nature of Work Chin describes the circumstances that lead him to create <i>The Funk & Wag from A to Z</i> , 2012. He begins to describe the process and materials he used, as well as the conceptual meaning of the work.	collages (visual works) communication (function) cutting (dividing) encyclopedias Ernst, Max glue sticks** Harithas, Ann* homage** images (object genre) knives materials (matter) montage (image-making technique) paper (fiber product) psychology resurrection* scissors Steen, William
00:59:58	(Image/Artwork Reference) Max Ernst <i>Untitled, 1920 ca.</i> The Menil Collection Photographer: Paul Hester © 2014 Artists Rights Society, New York/ADAGP, Paris	
01:00:19	(Bibliographic Reference) <i>The Universal Standard Encyclopedia, 1953-56</i> Published by Wifred Funk, Inc.	
01:00:37	Concept/Nature of Work and Process of Creation Chin continues to discuss the process he used to create, as well as the conceptual meaning of <i>The Funk & Wag from A to Z</i> , 2012. He describes the work as a means of resurrecting images that would	cutting (dividing) communication (function) encyclopedias montage (image-making technique)

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	otherwise be discarded. He also discusses the arrangement of the images as channel for personal psychological exploration.	paper (fiber product) resurrection* symbolism (artistic concept)
01:03:39	(Exhibition Reference) “Mel Chin: The Funk and Wag from A to Z” The Nave Museum, Victoria, Texas September 2 – October 16, 2011	
01:03:46	Process of Creation Chin discusses the circumstances that lead him to recreate a large portion of <i>Funk & Wag from A to Z</i> , 2012. He describes the physical and mental processes of remaking nearly 300 of the installation’s images.	exhibitions (events) montage (image-making technique)
01:05:36	(Image) Mel Chin <i>Funk and Wag from A to Z</i>, 2012 (detail of encyclopedia volumes)	
01:05:43	Process of Creation Chin explains his reason for including in the installation the remainders of the encyclopedia pages.	destruction fragments (object portions)
01:05:43	(Image) Mel Chin <i>Funk and Wag from A to Z</i>, 2012	
01:05:53	(Image) Mel Chin <i>Funk and Wag from A to Z</i>, 2012 (detail of remaining page scraps)	
01:06:24	Process of Creation Chin discusses the exactitude present in his works as a reaction to his vision impairment.	sight (sense)
01:07:13	Process of Creation and Historical Anecdote Chin discusses his need to use fabrication assistants and describes his interview process and hiring considerations.	abilities* assistants hiring Miller, Tam (Tamalyn Ann), 1960- symbolism (artistic concept)
01:09:01	(Image) Mel Chin <i>Funk and Wag from A to Z</i>, 2012 (detail of the Cut of the Line of Sand)	

ADP Interview Video Index

Indexed by: Megan Peck, March 2014

Video: adp2014a_chin_edmast_a.mp4 / Interview #: VI2000-020.2014a

Interview date: 02/21/2014

01:09:06	Process of Creation and Concept/Nature of Work Chin explains the imagery of the Cut of the Line of Sand collage within <i>Funk and Wag from A to Z</i> , 2012. He describes his 2011 visit to the Sahrawi refugee camps in the Western Sahara that compelled him to initiate <i>The Potential Project</i> , 2011- ongoing.	deserts equality (philosophical concept) Gookin, Kirby* Kahn, Robin paper money refugee camps Sahrawi (African people)* Western Sahara (occupied territory)
01:09:44	(Artwork Reference) Mel Chin <i>Operation Paydirt/Fundred Dollar Bill Project, 2006-ongoing</i>	
01:11:42	Process of Creation Chin discusses the origins and concept for <i>The Bank of the Sun</i> and <i>The Potential Project</i> , 2011-ongoing. He continues to describe his 2011 visit to the Sahrawi refugee camps.	climate change economy human rights* photovoltaic cells self-determination, national* solar power
01:12:38	(Artwork Reference) Mel Chin <i>The Potential Project, 2011-ongoing</i>	
01:14:49	Concept/Nature of Work Chin explains the symbolism of the images in the <i>Cut of the Line of Sand</i> collage from the <i>Funk & Wag From A to Z</i> , 2012.	symbolism (artistic concept)
01:15:30	Process of Creation Chin discusses the circumstances that compelled him to start <i>Operation Paydirt/Fundred Dollar Bill Project</i> , 2006-ongoing.	contamination lead (metal) neurotoxic agents* New Orleans
01:17:11	Closing Credits	