



Artists Documentation Program (ADP) Interview Video Index

Artist: Daniel Lind-Ramos

Date: January 29, 2021

Location: Lind-Ramos Studio, Loíza, Puerto Rico

Interviewers: Irene Esteves-Amador, Ph.D

Video/Edit: Pablo Impelluso-Cortés, Orlando Santiago

Total Run Time: 03:09:38

Abstract:

Artist Daniel Lind-Ramos discusses his work with Artists Documentation Program Fellow, Irene Esteves-Amador, Ph.D. The conversation focuses primarily on the materials and methods that Lind-Ramos used to create his found objects assemblage sculptures. He also discusses the conceptual origins and symbolic meanings of elements used in a selection of the works.

Controlled Access Headings (Library of Congress):

Corporate Name(s)

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

Genre(s)

Interviews
Oral histories

Personal Name(s)

Esteves-Amador, Irene
Lind-Ramos, Daniel

Subject(s)

Art, Puerto Rico
Art--Conservation and restoration
Art, Modern--21st century
Artists' materials
Art--Technique
Conceptual Art
Sculpture--21st century
Sculpture --Puerto Rico

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Indexed by: Megan Peck, December, 2021

Video: adp2021a_lind-ramos_edmast_a.mp4 / Interview #: VI2000-020.2021a / Interview date: 01/29/2021

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
00:00:01	Opening Credits	
00:01:04	Introduction Irene Esteves-Amador, Daniel Lind-Ramos	
00:02:11	Concept/Nature of Work and Historical Anecdote Ramos discusses the transformative influences of Hurricanes Hugo (1989) and María (2017) on his life and work, including his transition from painting to creating assemblages. He describes his previous studio that was destroyed by Hugo and the precautions that he took to protect his current studio and work from María.	assemblage (sculpture technique) hurricanes natural disasters painting (image – making)
00:06:56	Concept/Nature of Work Lind-Ramos discusses his hurricane-themed works, and specifically describes the conceptual meaning and influence of <i>Huracán de julio</i> , 2015.	Fiesta de Santiago** hurricanes Loíza natural disasters
00:07:18	Artwork Referenced Daniel Lind-Ramos <i>Huracán de julio</i> , 2015 Jordan Schnitzer Museum of Art University of Oregon	
00:08:03	Concept/Nature of Work and Process of Creation Lind-Ramos describes the conceptual meaning of, and the processes and materials that he used to create the <i>María-María</i> series of assemblages. He discusses the community’s reliance on ancestral knowledge for survival in the wake of the hurricanes and his incorporation of cooking-related items into <i>María a posteriori</i> .	ancestors (family relationships) assemblages (sculpture) burens** coconuts (fruits) found objects hurricanes kitchens knowledge natural disasters propellers Pre-Columbian (American)
00:08:58	Image and Artwork Referenced Daniel Lind-Ramos	

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	María-María, 2019 Whitney Museum of American Art, New York	
00:09:03	Image Daniel Lind-Ramos Sketches on the studio wall illustrating the first assemblage of the María series: work in progress.	
00:09:35	Image Daniel Lind-Ramos María de los Sustentos, 2020-2021 Collección del artista, Puerto Rico Documentación de la obra en proceso	
00:12:48	Image Fragmento de burén sobre topias de barro 250 a.C. – 400 d.C. Museo y Centro de Estudios Humanísticos, Universidad Ana G. Méndez, Gurabo, Puerto Rico	
00:14:22	Concept/Nature of Work and Process of Creation Lind-Ramos continues to describe the conceptual meaning of, and the processes and materials that he used to create the <i>María-María</i> series of assemblages. He discusses the significance of the coconuts, and relates the story of acquiring the cauldron.	cauldrons coconuts (fruits) color (perceived attribute) cooking festivals (celebrations) knowledge rope textile materials
00:17:21	Artworks Referenced Daniel Lind-Ramos 1797, 2012 Galería Nacional de Puerto Rico, San Juan	
00:20:25	Conservation Issues and Process of Creation Lind-Ramos describes the final steps of creating <i>María-María</i> , including the measures to protect its components from aging. He offers his preferences regarding the replacement of damaged elements.	assemblage (sculpture technique) assemblages (sculpture) blue (color) fading sealant ultraviolet protection varnish
00:23:01	Concept/Nature of Work and Process of Creation Lind-Ramos describes the pre-Columbian influences incorporated into the <i>María-María</i> series. He discusses the order in which the components were created, and his system of creating the assemblages in rhythm with the original sketches.	assemblage (sculpture technique) assemblages (sculpture) Guabancex** Greater Antilles (island group) natural disasters natural phenomena

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		Pre-Columbian (American) sketches
00:26:50	Process of Creation Lind-Ramos discusses the importance of sketches to his development and refinement of his concepts and works. He mentions losing three notebooks containing concepts for the <i>María-María</i> series.	assemblage (sculpture technique) assemblages (sculpture) notebooks sketches sketching
00:29:19	Historical Anecdote Lind-Ramos discusses his education and how he arrived at his experimental attitude towards creating art, and his focus on incorporating human experience into his work. He comments on the influence that studying under Puerto Rican artist Félix Bonilla Norat had on his approach to art.	art schools (institutions) Ballester, Diógenes Bonilla Norat, Félix Louvre Museum Monuments Men* World War II*
00:30:51	Image Bonilla Norat with a group of curators from the Louvre when Francisco Goya's <i>El tiempo de las Viejas</i> was recovered	
00:35:18	Historical Anecdote Lind-Ramos continues to discuss studying under Bonilla Norat. He describes painting exercises, and touches on Bonilla Norat's encouragement of experimentation.	art schools (institutions) Arte Povera color (perceived attribute) painting (image making)
00:38:16	Historical Anecdote Lind-Ramos discusses Bonilla's teachings that led him to become a reactionary artist, specifically touching on his introduction to Arte Povera.	art education art history Arte Povera artists' materials Bonilla Norat, Félix Merz, Mario Celant, Germano found objects
00:41:46	Process of Creation Lind-Ramos describes his intent, and the processes and materials that he used to create <i>El bautizo</i> , 1995-96 and <i>Viaje a la fertilidad</i> , 1998-2000. He discusses his system for painting, specifically touching on mixing colors and incorporating the painting palettes into the final assemblage work.	color (perceived attribute) Fontánez, Carmelo** formulas (instructions) found objects luminous color oil paint (paint) palettes (painting equipment) painting (image making) processes sketches
00:42:06	Artwork Reference Daniel Lind-Ramos <i>El bautizo</i> , 1995-96	

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	Colección Don Juan Moreira	
00:44:26	Artwork Reference Daniel Lind-Ramos <i>Viaje a la fertilidad</i> , 1998-2000 Colección privada	
00:47:09	Nature of Work and Process of Creation Lind-Ramos discusses his evolution from painting to assemblage. He sites as an example his intent and process of creation for <i>Santiago o la transformación de la memoria</i> , 1998.	artist's intent assemblages (sculpture) color (perceived attribute) formalism geometry house altars painting (image making) Rothko, Mark scale (relative size)
00:49:19	Artwork Reference Daniel Lind-Ramos <i>Santiago o la transformación de la memoria</i> , 1998 Colección William Cepeda, Puerto Rico	
00:54:29	Concept/Nature of Work and Process of Creation Lind-Ramos discusses the importance of light and luminosity as an element of his paintings and assemblages. He describes his intent for using varnish in his assemblages, and the layers of meaning its shine imparts.	Bonilla Norat, Félix color (perceived attribute) colors (hues or tints) lighting varnish shine
00:59:40	Exhibition Lind-Ramos discusses his preferences for lighting his assemblages in existing and future installations.	black light bulbs lighting Whitney Museum of American Art
01:01:31	Process of Creation Lind-Ramos describes his organic process for creating his works, and explains why he can't promise a work to be completed within a set timeframe.	Mejía, Radhamés* Tamayo, Rufino Ulloa, Victor*
01:05:01	Exhibition and Nature of Work Lind-Ramos offers his preferences for exhibiting his assemblage works. He and Esteves-Amador discuss the contrast in spatial dynamics of exhibiting his assemblages in a large gallery versus the crowded experiences that inspired their creation.	exhibition spaces installations (exhibitions) New York space (general physical property) Whitney Museum of American Art
01:05:13	Exhibition Reference 2019 Whitney Biennial Whitney Museum of American Art, New York	

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	May 17-October 27, 2019	
01:05:49	Exhibition Reference “Amario de la memoria” Marlborough Gallery, New York March 5-April 8, 2020	
01:10:10	Process of Creation Lind-Ramos continues to describe his working process, and touches on the creation of his works with painting palettes.	Anatsui, El painting (image making) palettes (painting equipment)
01:11:50	Conservation Issues and Concept/Nature of Work Lind Ramos discusses his preferences for the preservation of <i>Centinelas</i> , 2013, which contains a live coconut blossom. He discusses the concept of the series, and specifically the significance of the coconut and palm tree.	coconuts (fruits) entropy environmental concepts flower (plant material) gardeners Hanson, Duane movement (compositional concept) nature preservation (function) time Whitney Museum of American Art
01:11:59	Image Daniel Lind-Ramos <i>Centinelas</i>, 2013 Whitney Museum of American Art, New York	
01:13:37	Artwork Referenced Daniel Lind-Ramos <i>Guardacostas</i>, 2012 Colección del artista, Puerto Rico	
01:19:42	Concept/Nature of Work Lind-Ramos discusses his intent to express the history and experience of the objects in his assemblages as visual symbols. As an example, he relates an anecdote about a neighbor bringing him a grater, and its evolution into <i>Figura emisaria</i> , 2020.	anthropology arteology** Ballester, Diógenes communities (social groups) Marlborough Gallery** symbolism (artistic concept)
01:23:18	Artwork Reference Daniel Lind-Ramos <i>Figura emisaria</i>, 2020 Colección privada	
01:26:58	Concept/Nature of Work and Process of Creation Lind-Ramos describes his intent and the conceptual meaning of	found objects sketches hurricanes

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	elements of the first <i>María-María</i> assemblage. He specifically discusses the sketches and illustrations he creates to visualize the final work.	illustrations (layout features) notebooks sketches
01:28:11	Artwork Reference Daniel Lind-Ramos <i>Con-junto</i>, 2015 Colección del artista, Puerto Rico	
01:32:05	Concept/Nature of Work Lind-Ramos discusses the significance color in the historical tradition of painted sculptures, and describes his own intent in adding color to components of his works.	color (perceived attribute) Jericho skulls** Nefertiti bust** Parthenon sculpture (visual works) symbolism (artistic concept)
01:34:25	Exhibition Lind-Ramos offers his preferences regarding the exhibiting or displaying of his sketches and notebooks.	diaries Kahlo, Frida notebooks sketches
01:35:53	Process of Creation Lind-Ramos discusses his process as a painter. He touches on his relationship with color and his process for including members of the community as the models for his paintings.	color (perceived attribute) models (people) painting (image making) photography (process)
01:38:44	Process of Creation Lind-Ramos discusses his creative process for making his assemblages. As an example, he describes the conceptual meaning of, and processes and materials he is using to create a work in progress in his studio at the time of the interview.	assemblage (sculpture technique) Cortijo, Pedro** drawings (visual works) found objects Piñones, Loíza** preliminary sketches (sketches) San Mateo de Cangrejos** Vacía Talega, Punta
01:40:25	Image Daniel Lind-Ramos Work in Progress (LED Light panel is present as part of the film production and should not be understood as part of the artwork.)	
01:44:01	Concept/Nature of Work and Process of Creation Lind-Ramos discusses his intention in incorporating the technical knowledge of the community artisans into his assemblage sculptures. He also addresses the contrast between his formal education as a painter and his organic adoption of sculpture.	art education artisans artists' materials Ayala, Castor** carpentry (process)

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		coconuts (fruits) fastening found objects varnish
01:48:28	Concept/Nature of Work and Process of Creation Lind-Ramos discusses working with local artisans to fabricate specific aspects of his assemblages. He describes how his handiwork evokes members of the community working at their crafts, ancestral knowledge, and a general connection to the past.	artisans basting sewing (needleworking technique)
01:53:51	Artwork Reference Daniel Lind-Ramos <i>Vencedor #2, 1797, 2017-2020</i> Pérez Art Museum, Miami	
01:55:14	Process of Creation Lind-Ramos discusses his experience with working with an artist assistant.	assistant artists Museo de Arte de Puerto Rico, (San Juan, P.R.)* University of Puerto Rico
01:55:37	Image Daniel Lind-Ramos <i>1797, 2012</i> Galería Nacional de Puerto Rico, San Juan	
01:57:40	Technical Specifications and Conservation Issues Lind-Ramos describes the materials and construction techniques that he used to fabricate <i>María-María, 2019</i> , and offers his preferences regarding the conservation of specific elements.	coconuts (fruits) color (perceived attribute) jute (fiber) Krylon** polyurethane upholstery tacks varnish
02:02:01	Technical Specifications and Conservation Issues Lind-Ramos describes the materials and construction techniques that he used to fabricate <i>1797, 2012</i> , and offers his preferences regarding the conservation of specific elements.	coconuts (fruits) paint (coating) pigment varnish
02:02:06	Image Daniel Lind-Ramos <i>1797, 2012</i> Galería Nacional de Puerto Rico, San Juan	
02:02:36	Technical Specifications and Conservation Issues Lind-Ramos continues describing the materials and construction techniques that he used to fabricate <i>María-María, 2019</i> , and offers his preferences regarding the conservation of specific elements. He also discusses the conceptual meaning of the orange extension cord, umbrella, dining chair, and lantern.	coconuts (fruits) extension cords found objects jute (fiber) lightning Miñi Miñi, Loíza** natural fiber

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		rope umbrellas varnish
02:07:43	Concept/Nature of Work and Conservation Issues Lind-Ramos discusses the significance and conceptual meaning of the chair and lamp used in <i>María-María</i> , 2019.	dining chairs hurricanes lanterns (lighting devices) Miñi Miñi, Loíza**
02:11:13	Technical Specifications and Conservation Issues Lind-Ramos continues describing the materials and construction techniques that he used to fabricate <i>María-María</i> , 2019, and offers his preferences regarding the conservation of specific elements. He discusses the conceptual meaning of the palm trunk and bubble wrap. Lind-Ramos also touches on the inclusion of personal items in his assemblage works, distinguishing between when he purchases objects versus uses personal belongings.	autobiography (genre) baseball glove bubble wrap** Campeche, José personalia tennis shoes tola** tree trunks**
02:12:35	Artwork Reference Daniel Lind-Ramos <i>Con-junto</i>, 2015 Colección del artista, Puerto Rico	
02:17:24	Technical Specifications and Conservation Issues Lind-Ramos continues describing the materials and construction techniques that he used to fabricate <i>María-María</i> , 2019, and offers his preferences regarding the conservation of specific elements. He also discusses the conceptual meaning of the mantle and coconuts.	cancer ribbons** coconuts (fruits) hurricanes mantels (outerwear) natural disasters tarps** washtubs (housekeeping containers)
02:22:24	Technical Specifications and Conservation Issues Lind-Ramos describes the materials and construction techniques that he used to fabricate <i>Centinelas</i> , 2013, and offers his preferences regarding the conservation of specific elements. He also discusses the conceptual meaning of the metal tubes.	cannons (artillery) coconuts (fruits) flower (plant material) metal
02:23:46	Conservation Issues Lind-Ramos discusses his process for choosing commercially produced materials for his assemblage works.	artisans artists' materials Belle Wood** hardware stores (built works) Santiago, Ángel** varnish
02:27:05	Conservation Issues Lind-Ramos offers his preferences regarding the restoration of elements of his assemblages. He describes the protective measures he takes to inhibit their deterioration, as well as discussing his intent in creating patinas on elements of the works.	artist's intent bleach Clorox®** entropy fumigating

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		Isoptera (order) Merz, Mario natural aging patina (condition) sanding (abrasion) Santiago, Ángel** sealant time-related attributes varnish
02:34:05	Artworks Referenced Robert Smithson <i>Dead Tree, 1969/2015</i> Recreated for Venice Biennial <i>Spiral Jetty, 1970</i> Salt Lake, Utah	
02:35:20	Conservation Issues Lind-Ramos discusses measures he takes to ensure his assemblages are correctly installed in museums. He describes the evolution of his assemblage fabrication process being influenced by disassembling and reassembling the components for museum installations.	assemblages (sculpture) documentation (activity) instructions (document genre) Rollins Museum of Art** sketches video recording (process) Whitney Museum of American Art
02:29:20	Artwork Referenced Daniel Lind-Ramos <i>Vencedor: 1797, 2018-2019</i> Rollins Museum of Art, Orlando	
02:42:04	Conservation Issues Lind-Ramos discusses his intent in creating a video of himself cutting palm trunks.	Cocos nucifera (species) documentation (activity) video recording (process)
02:44:36	Conservation Issues and Concept/Nature of Work Lind-Ramos discusses his preferences for the replacement of plants with substitute species in his assemblages.	Cocos nucifera (species) coconuts (fruits) colonialism migration (function) pandemics replacement
02:47:52	Conservation Issues Lind-Ramos offers his preferences in regards to replacing original assemblage components with cast replicas. He offers suggestions and recommendations for alternative solutions that would maintain the original elements. He describes the process for creating a painted coconut and offers to create a video documenting the	coconuts (fruits) casting (process) demonstration (communication function) gesso Picasso, Pablo

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	process.	Ponce Art Museum priming (coating process) replacement replicas sanding (abrasion) Santiago, Ángel** Tocones, Loíza** varnish
02:51:46	Artwork Reference Daniel Lind-Ramos <i>Tocones: Un ensamblaje en su contexto, 2009</i>	
02:54:21	Conservation Issues Lind-Ramos offers his preferences in regards to replacing the non-organic elements of his assemblage works that were contributed by community members.	graters natural aging
02:55:59	Conservation Issues and Process of Creation Lind-Ramos discusses remaking the base for <i>1797, 2012</i> when it suffered an insect infestation, and offers his preferences for future preservation measures. He addresses the importance of the specific hues of green, and proposes creating color formulas for conservators to reference.	color (perceived attribute) enamel paint fumigating green (color) infestation Instituto de Cultura Puertorriqueña. Arsenal Puntilla Solomon R. Guggenheim Museum wood (plant material)
03:00:07	Concept/Nature of Work and Conservation Issues Esteves-Amador and Lind-Ramos discuss the natural aging and evidence of deterioration in <i>1797, 2012</i> becoming part of the history of the component objects. Lind-Ramos describes his intent regarding the placement of the nails.	Abercromby, Ralph, Sir, 1734-1801* Merz, Mario nails (fasteners) rust voodoo
03:04:27	Process of Creation Lind-Ramos describes the processes and materials that he used to create the cloak component of <i>María-María, 2019</i> .	canvas (textile material) painting (coating) sewing (needleworking technique)
03:05:53	Concept/Nature of Work Lind-Ramos comments on the universality of human experience and its expression in his work, and in art in general.	history (discipline) local color
03:08:19	Closing Credits	