



Artists Documentation Program (ADP) Interview Video Index

Artist: Edward Kienholz (Interview with Walter Hopps)

Alternate Title: "Walter Hopps Discusses *Walter Hopps Hopps Hopps* by Edward Kienholz"

Date: August 19, 1998

Location: The Menil Collection

Interviewer: Carol Mancusi-Ungaro

Video/Edit: Laurie McDonald

Total Run Time: 01:01:05

Abstract:

Menil Founding Director Walter Hopps discusses the work of Edward Kienholz with Menil Chief Conservator Carol Mancusi-Ungaro. The discussion focuses primarily on the materials and methods that Kienholz used to create an assemblage portrait of Hopps, owned by the Menil Collection, titled *Walter Hopps Hopps Hopps*, 1959. A pioneer of the West Coast contemporary art world, Hopps co-founded Ferus Gallery with Kienholz in Los Angeles in 1957.

Controlled Access Headings (Library of Congress):

Corporate Name(s)

Andrew W. Mellon Foundation
Artists Documentation Program
Ferus Gallery (Los Angeles, Calif.)
Harvard University. Art Museums
Menil Collection (Houston, Tex.)
Whitney Museum of American Art

Genre(s)

Interviews
Oral histories

Personal Name(s)

Hopps, Walter
Kienholz, Edward, 1927-1994
Mancusi-Ungaro, Carol

Subject(s)

Art--Conservation and restoration
Artists' materials
Art--Technique
Assemblage (Art)
Found objects (Art)
Portraits
Sculpture

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
00:00:02	Opening Credits	
00:00:44	Introduction Carol Mancusi-Ungaro Mancusi-Ungaro announces artist Edward Kienholz as the topic of the interview and states that she is waiting for Menil Founding Director Walter Hopps to arrive.	
00:01:19	Introduction Walter Hopps	
00:01:20	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959</i> The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:01:37	Concept/Nature of Work Hopps gives a general introduction to the work of Kienholz.	painting (image-making) relief (sculpture techniques) self-taught artists supports (artists' materials)
00:03:49	(Image) Edward Kienholz <i>George Warshington in Drag, 1957</i> Private collection	paintings (visual works)
00:04:10	Concept/Nature of Work Hopps explains the origin of Kienholz's three-dimensional works and illustrates specific examples.	assemblages (sculpture)
00:04:18	(Image) Edward Kienholz <i>Conversation Piece, 1959</i> The Menil Collection, Houston; gift of Walter Hopps	assemblages (sculpture) Menil Collection
00:05:16	(Image) Edward Kienholz <i>Mother Sterling, 1959</i> Collection of Nancy Reddin Kienholz	assemblages (sculpture)
00:06:04	(Image)	assemblages (sculpture)

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	Edward Kienholz <i>John Doe, 1959</i> The Menil Collection, Houston	Menil Collection
00:06:08	(Image) Edward Kienholz <i>Jane Doe, 1960</i> Collection of Laura Lee Stearns	assemblages (sculpture)
00:06:17	Concept/Nature of Work Hopps explains the meaning and origin of <i>Walter Hopps Hopps Hopps</i> . He describes the popular culture characters and themes that inspired Kienholz.	art market comic strips dealers portraits television programs
00:06:23	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959</i> The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:09:02	(Image) Al Capp <i>Fearless Fosdick, 1942- (detail of comic strip)</i>	comic strips
00:09:19	(Image) Al Capp <i>Fearless Fosdick, 1942- (detail of comic strip)</i>	comic strips
00:09:53	Concept/Nature of Work Hopps discusses the meaning and origin of <i>Walter Hopps Hopps Hopps</i> , including Kienholz's use of a Bardahl oil sign and the details that represent Kienholz's view of Hopps.	De Kooning, Willem Kline, Franz Pollock, Jackson portraits signs (declaratory or advertising artifacts)
00:10:05	(Image) Bardahl Oil Man Advertising sign	signs (declaratory or advertising artifacts)
00:10:37	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959 (detail of miniature de Kooning, Kline, and Pollock paintings)</i> The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:10:49	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959 (detail of wristwatch)</i> The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:11:02	(Image) "Walter Hopps will be here in 20 minutes" button	buttons (information artifacts)

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00:11:39	Historical Anecdote Hopps describes Kienholz's political beliefs, supporting his assertions with examples of the artist's early work.	casting (process) casting plaster mannequins (costume equipment)
00:12:35	(Images) Edward Kienholz <i>Jane Doe, 1960 (overview and detail of baby doll heads)</i> Collection of Laura Lee Stearns	assemblages (sculpture)
00:12:47	(Image) Edward Kienholz <i>John Doe, 1959</i> The Menil Collection, Houston	assemblages (sculpture) Menil Collection
00:13:20	(Image) Edward Kienholz <i>Art for Art's Sake, 1959</i> Collection of Ms. Lynn Susholtz	paintings (visual works)
00:13:54	Technical Specifications and Conservation Issues Hopps describes the techniques and materials that Kienholz used to create <i>Walter Hopps Hopps Hopps</i> . He and Mancusi-Ungaro assess the current condition and conservation needs of various elements that Kienholz incorporated into the work. Included among these are color reproductions from an art magazine, passages of painting, and areas of drawing.	De Kooning, Willem fugitive (pigment attribute) graphite (mineral) Kline, Franz paint Pollock, Jackson priming (coating process) signs (declaratory or advertising artifacts) visual inspection
00:15:29	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959 (detail of drawing around eyes)</i> The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:15:52	Exhibition and Technical Specifications Hopps demonstrates how to exhibit <i>Walter Hopps Hopps Hopps</i> and explains the significance of the dripped orange shellac that Kienholz applied to the work.	orange shellac sculpture in the round
00:16:45	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959 (detail of face with shellac "sweat")</i> The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:17:24	(Image) Edward Kienholz	assemblages (sculpture) Menil Collection

	Walter Hopps Hopps Hopps, 1959 (detail of hand, chest, and painting reproductions with shellac "sweat") The Menil Collection, Houston; gift of Lannan Foundation	
00:17:37	Concept/Nature of Work and Historical Anecdote Hopps begins to explain the meaning and construction of various elements on the verso of <i>Walter Hopps Hopps Hopps</i> . He offers an anecdote about Ferus Gallery and the artist's opinion of Irving Blum.	Blum, Irving, 1930-* candy telephone exchanges
00:18:21	(Images) Edward Kienholz Walter Hopps Hopps Hopps, 1959 (details of door with telephone numbers on verso) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:19:01	(Images) Edward Kienholz Walter Hopps Hopps Hopps, 1959 (details of candy and dental molds on verso) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:19:33	(Images) Edward Kienholz Walter Hopps Hopps Hopps, 1959 (installation views at Ferus Gallery) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:19:55	Process of Creation Hopps explains how Kienholz persuaded him to create humorous lists of names that the artist would later adhere to the verso of <i>Walter Hopps Hopps Hopps</i> .	artists (visual artists) lists (document genres)
00:20:20	(Image) Edward Kienholz Walter Hopps Hopps Hopps, 1959 (detail of list: "Major Artists I Want to Show" on verso) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:21:20	(Image) Edward Kienholz Walter Hopps Hopps Hopps, 1959 (detail of list: "Competitors and Other Types" on verso) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:21:24	Concept/Nature of Work and Historical Anecdote Hopps continues to explain the meaning and construction of the various elements on the verso of <i>Walter Hopps Hopps Hopps</i> . These include the small paintings that Kienholz made on the interiors of the cabinet doors. Hopps also describes his curatorial premise for an exhibition on the phenomenon of "contract art."	commercial art painting (image-making)

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00:21:36	(Images) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959</i> (details of list: “Important People with Influence or Money” on verso) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:22:11	(Images) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959</i> (details of list: “Other Galleries” on verso) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:24:36	Concept/Nature of Work and Historical Anecdote Hopps continues to explain the meaning and construction of the various elements on the verso of <i>Walter Hopps Hopps Hopps</i> . He tells the story of Irving Blum’s relationship with Hedy Lamarr during the era of Ferus Gallery.	Blum, Irving, 1930- Ferus Gallery Lamarr, Hedy, 1913- 2000* painting (image-making)
00:24:42	(Images) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959</i> (details of list: “Important People with Influence or Money” on verso) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:27:09	Concept/Nature of Work and Historical Anecdote Hopps revisits the “Major Artists I Want to Show” list on the verso of <i>Walter Hopps Hopps Hopps</i> . He also explains an unmarked “trick box” containing medicine bottles and pills, and its reference to his own history of substance abuse.	Lannan Foundation pillboxes (containers)
00:27:15	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959</i> (detail of list: “Major Artists I Want to Show” on verso) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:27:49	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959</i> (detail of “trick box” on verso) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:29:24	Historical Anecdote Hopps traces the provenance of <i>Walter Hopps Hopps Hopps</i> and discusses his friendship with the collector Edwin Janss, Jr.	Ferus Gallery Gehry, Frank Owen Janss, Edwin Jr.** Lannan Foundation
00:32:59	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959</i> (installation view of work in Ed Janss home) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection

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00:33:43	Technical Specifications and Conservation Issues Hopps continues to interpret the meaning of various elements on <i>Walter Hopps Hopps Hopps</i> . He offers his advice regarding the conservation of elements on the work's verso. These include pill bottles, animal vertebrae, and a metal hinge.	bone (material) hinges (hardware) Lannan Foundation pillboxes (containers)
00:34:25	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959 (detail of animal vertebrae)</i> The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:35:07	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959 (detail, front view of hinge)</i> The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:35:25	Technical Specifications Hopps speculates about the origin of a series of holes on the front of <i>Walter Hopps Hopps Hopps</i> . He also suggests sources of information on Bardahl Man signs.	signs (declaratory or advertising artifacts)
00:35:30	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959 (detail, front view of holes)</i> The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:35:53	(Image) Bardahl Oil Man Advertising sign	signs (declaratory or advertising artifacts)
00:37:29	Technical Specifications and Historical Anecdote Hopps and Mancusi-Ungaro continue to discuss the hinge on <i>Walter Hopps Hopps Hopps</i> , as well as the work's provenance.	Art Institute of Chicago auctions Chicago hinges (hardware) Janss, Edwin Jr. ** Lannan Foundation Los Angeles Los Angeles County Museum of Art Museum of Contemporary Art provenance signs (declaratory or advertising artifacts)
00:39:33	Historical Anecdote Hopps tells the story of an incident involving Kienholz and J. Patrick Lannan, Sr., to illustrate how unlikely it was that the Lannan Foundation acquired <i>Walter Hopps Hopps Hopps</i> .	De Kooning, Willem Kantor Gallery (Los Angeles, Calif.)* Lannan Foundation Lannan, J. Patrick (Joseph Patrick), 1905-1983
00:45:43	Concept/Nature of Work and Historical Anecdote Hopps revisits the conceptual meaning of <i>Walter Hopps Hopps</i>	artists (visual artists) art market

	<i>Hopps</i> and tells the story of how the Menil Collection came to acquire the work.	brokers Menil Collection Winkler, Paul**
00:47:23	Conservation Issues and Historical Anecdote <i>Hopps</i> and Mancusi-Ungaro assess the current condition of <i>Walter Hopps Hopps Hopps</i> . They discuss a large crack along the arm of the figure that Kienholz repaired. They also discuss the paint that Kienholz used. <i>Hopps</i> tells a humorous story about his participation in a protest march on the US Pentagon.	cracks damage discoloration enamel paint industrial paint lacquer (coating) matte (optical property) oil paint (paint) orange shellac restoration (process) visual inspection
00:48:05	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps</i>, 1959 (detail of crack in arm on verso) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:50:55	Historical Anecdote <i>Hopps</i> interprets other elements on the verso of <i>Walter Hopps Hopps Hopps</i> , including a corporate seal and bits of waste paper that Kienholz stole from Ferus Gallery. He traces part of the history of Ferus Gallery.	Blum, Irving, 1930- cylinder seals Ferus Gallery pouches waste paper
00:52:17	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps</i>, 1959 (detail of pouch for Ferus Gallery corporate seal on verso) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:53:44	Exhibition and Conservation Issues <i>Hopps</i> offers his advice regarding the installation and exhibition of <i>Walter Hopps Hopps Hopps</i> . He proposes using fasteners to secure the work to the floor.	crazing drawing (image-making) exhibiting Francis, Sam graphite (mineral) oil paint (paint) pedestals pencils (drawing and writing equipment)
00:56:28	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps</i>, 1959 (detail of necktie) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:56:42	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps</i>, 1959 (detail of graphite and paint on eyes) The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:58:00	(Image) Bardahl Oil Man	signs (declaratory or advertising artifacts)

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	Advertising sign	
00:58:12	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959 (detail of forehead)</i> The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:58:38	(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959 (detail of base)</i> The Menil Collection, Houston; gift of Lannan Foundation	assemblages (sculpture) Menil Collection
00:58:40	Conservation Issues Hopps and Mancusi-Ungaro discuss how to restore Kienholz's works.	cleaning cloth restoration (process)
01:00:15	Closing Credits	