



## Artists Documentation Program (ADP) Interview Video Index

**Artist:** Ann Hamilton

**Date:** July 30, 2007

**Location:** Storage Facility, Whitney Museum of American Art

**Interviewer:** Carol Mancusi-Ungaro

**Video:** Ronald Bronstein

**Total Run Time:** 01:01:55

### Abstract:

Artist Ann Hamilton discusses her work with Artists Documentation Program Founding Director and Whitney Associate Director for Conservation and Research, Carol Mancusi-Ungaro, and Whitney Curator-at-Large, Joan Simon. Their discussion focuses primarily on the materials and methods that Hamilton used to create her work titled (*accountings*) • *vitrine*, 1992 and several related installations.

### 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)

Bronstein, Ronald  
Hamilton, Ann, 1956-  
Mancusi-Ungaro, Carol  
Simon, Joan, 1949-

#### Subject(s)

Art--Conservation and restoration  
Artists' materials  
Art--Technique  
Sculpture, American

**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	<b>Opening Credits</b>	
00:00:43	<b>Introduction</b> Carol Mancusi-Ungaro, Ann Hamilton, Joan Simon	
00:01:00	<b>Process of Creation and Concept/Nature of Work</b> Hamilton describes the circumstances that led her to create, as well as the materials and techniques she employed in, ( <i>accountings</i> ) • <i>vitrine</i> , 1992. She frames the work within the larger context of the "Accountings," her installation at the Henry Art Gallery in 1992.	Aves (class) installations (visual works) skylights soot University of Washington, Henry Art Gallery vitrines (cabinets)
00:01:13	<b>(Image)</b> <b>Ann Hamilton</b> <b>(<i>accountings</i>) • <i>vitrine</i>, 1992</b> <b>Whitney Museum of American Art</b> <b>Gift of Ginny Williams</b>	sculpture (visual work)
00:01:47	<b>(Images)</b> <b>"Ann Hamilton: Accountings" (installation views)</b> <b>Henry Art Gallery,</b> <b>Seattle North Galleries</b> <b>January 22-April 5, 1992</b>	installations (visual works) University of Washington, Henry Art Gallery
00:03:38	<b>(Image)</b> <b>"Ann Hamilton: Accountings" (detail of skylights)</b> <b>Henry Art Gallery,</b> <b>Seattle North Galleries</b> <b>January 22-April 5, 1992</b>	installations (visual works) University of Washington, Henry Art Gallery
00:04:14	<b>(Images)</b> <b>"Ann Hamilton: Accountings" (details of lights/soot-licked walls)</b> <b>Henry Art Gallery,</b> <b>Seattle North Galleries</b> <b>January 22-April 5, 1992</b>	installations (visual works) University of Washington, Henry Art Gallery
00:04:29	<b>Process of Creation and Technical Specifications</b> Hamilton describes the process by which she installed "Accountings," at the Henry Art Gallery, including soot-licking the gallery walls. She also differentiates the work ( <i>accountings</i> ) • <i>vitrine</i> from the larger "Accountings" installation.	candles components (objects) installations (visual works) soot vitrines (cabinets)

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		walls
00:07:36	<b>Concept/Nature of Work and Exhibition</b> Hamilton gives instructions on how to reinstall ( <i>accountings</i> ) • <i>vitrine</i> at the Whitney. She also reflects on the nature of her object works after they have been removed from their site-specific installation contexts.	heads (representations) vitrines (cabinets) walls
00:08:04	<b>(Image)</b> <b>Ann Hamilton</b> <b>(<i>accountings</i>) • <i>vitrine</i>, 1992 (detail of heads stacked in vitrine)</b> <b>Whitney Museum of American Art</b> <b>Gift of Ginny Williams</b>	sculpture (visual work)
00:08:41	<b>(Image)</b> <b>Ann Hamilton</b> <b>(<i>accountings</i>) • <i>vitrine</i>, 1992 (in gallery, installed as an object)</b> <b>Whitney Museum of American Art</b> <b>Gift of Ginny Williams</b>	sculpture (visual work)
00:09:20	<b>(Work Reference)</b> <b>Ann Hamilton</b> <b><i>Indigo Blue</i>, 1991</b> <b>Site-specific installation for Spoleto Festival, Charleston, SC</b> <b>Recreated for SFMOMA in 2007</b>	installations (visual works)
00:12:25	<b>Historical Anecdote</b> Hamilton details the history of various other installations that later gave rise to ( <i>accountings</i> ) • <i>vitrine</i> .	biennials (exhibitions) candles deterioration Lyon milagros (ex-votos) São Paulo tags
00:12:45	<b>(Image)</b> <b>Ann Hamilton</b> <b>(<i>accountings</i>) • <i>vitrine</i>, 1992 (in gallery, without full installation)</b> <b>Whitney Museum of American Art</b> <b>Gift of Ginny Williams</b>	sculpture (visual work)
00:13:14	<b>(Work Reference)</b> <b>Ann Hamilton</b> <b><i>parallel lines</i>, 1991</b> <b>21<sup>st</sup> International São Paulo Biennial</b>	installations (visual works)
00:16:11	<b>Historical Anecdote</b> Hamilton continues to detail the history of various other installations that later gave rise to ( <i>accountings</i> ) • <i>vitrine</i> , focusing on <i>offerings</i> , 1991, an installation that was part of the Carnegie International in Pittsburgh. She describes the genesis of ( <i>accountings</i> ) • <i>vitrine</i> .	Aves (class) heads (representations) melting University of Washington, Henry Art Gallery wax
00:16:11	<b>(Work Reference)</b>	installations (visual

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	<p><b>Ann Hamilton</b>  <i>offerings, 1991</i>  <b>The Carnegie International 1991, The Carnegie Museum of Art, Carnegie Institute, Pittsburgh, PA, in collaboration with the Mattress Factory, Pittsburgh, PA</b></p>	works)
00:16:53	<p><b>(Images)</b>  <b>Ann Hamilton</b>  <i>offerings, 1991 (installation views)</i>  <b>The Carnegie International 1991, The Carnegie Museum of Art, Carnegie Institute, Pittsburgh, PA, in collaboration with the Mattress Factory, Pittsburgh, PA</b></p>	installations (visual works)
00:18:23	<p><b>(Image)</b>  <b>"Ann Hamilton: Accountings" (detail of canaries along edge of vitrine)</b>  <b>Henry Art Gallery, Seattle North Galleries</b>  <b>January 22-April 5, 1992</b></p>	installations (visual works) University of Washington, Henry Art Gallery
00:18:40	<p><b>Technical Specifications and Concept/Nature of Work</b>  Hamilton discusses in detail the creation of the wax heads in <i>(accountings) • vitrine</i>.</p>	heads (representations) melting milagros (ex-votos) molds (shaping tools) wax
00:20:06	<p><b>(Images)</b>  <b>Molds used to create wax heads for <i>(accountings) • vitrine</i></b></p>	molds (shaping tools)
00:20:53	<p><b>(Image)</b>  <b>Ann Hamilton</b>  <i>(accountings) • vitrine, 1992 (detail of wax heads)</i>  <b>Whitney Museum of American Art</b>  <b>Gift of Ginny Williams</b></p>	sculpture (visual work)
00:21:51	<p><b>(Work Reference)</b>  <b>Ann Hamilton</b>  <i>Palimpsest, 1989</i>  <b>Hirshhorn Museum and Sculpture Garden, Washington, DC</b>  <b>Gift of Ginny Williams in honor of Olga Viso, 2004</b></p>	sculpture (visual work)
00:22:51	<p><b>(Image)</b>  <b>Ann Hamilton</b>  <i>(accountings) • vitrine, 1992 (pan of wax heads side-by-side)</i>  <b>Whitney Museum of American Art</b>  <b>Gift of Ginny Williams</b></p>	sculpture (visual work)
00:23:04	<p><b>Exhibition and Concept/Nature of Work</b>  Hamilton describes what she considers to be the appropriate way to exhibit the wax heads in <i>(accountings) • vitrine</i>. She also describes her creative process in molding the heads and her concept of the heads' meaning.</p>	exhibiting melting

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00:24:02	<p><b>(Images)</b>  <b>Ann Hamilton</b>  <i>(accountings)</i> • <i>vitrine</i>, 1992 (details of wax heads stacked atop one another)  <b>Whitney Museum of American Art</b>  <b>Gift of Ginny Williams</b></p>	sculpture (visual work)
00:25:21	<p><b>Conservation Issues and Exhibition</b>  Mancusi-Ungaro and Hamilton discuss what Mancusi-Ungaro had previously assumed was damage that had occurred to the wax heads of <i>(accountings)</i> • <i>vitrine</i> during storage or shipment. They discuss how to stack wax heads within the vitrine.</p>	heads (representations) melting shipping storage wax
00:26:45	<p><b>Concept/Nature of Work and Conservation Issues</b>  Hamilton discusses the conceptual significance of the various elements of <i>(accountings)</i> • <i>vitrine</i> and the “Accountings” installation overall, as well as which elements are essential to the work.</p>	installations (visual works) soot vitrines (cabinets) walls wax
00:29:16	<p><b>Concept/Nature of Work and Technical Specifications</b>  Hamilton discusses the conceptual nature of the wax heads, as well as the lights used in <i>(accountings)</i> • <i>vitrine</i>.</p>	lighting Reiquam, Peter**
00:31:37	<p><b>(Image)</b>  <b>Ann Hamilton</b>  <i>(accountings)</i> • <i>vitrine</i>, 1992 (detail of neon vitrine lights)  <b>Whitney Museum of American Art</b>  <b>Gift of Ginny Williams</b></p>	sculpture (visual work)
00:34:30	<p><b>Exhibition</b>  Hamilton demonstrates how to stack the wax heads inside of the vitrines for <i>(accountings)</i> • <i>vitrine</i>.</p>	heads (representations) vitrines (cabinets) wax
00:37:57	<p><b>Exhibition and Technical Specifications</b>  Hamilton discusses her preferences regarding the exhibition of <i>(accountings)</i> • <i>vitrine</i>. She also describes some of the materials she employed, as well as the cultural significance of the heads in Brazil. She continues to demonstrate how to stack the wax heads inside of the vitrines.</p>	artist’s intent cleaning heads (representations) milagros (ex-votos) vitrines (cabinets) wax
00:45:37	<p><b>(Image)</b>  <b>Ann Hamilton</b>  <i>(accountings)</i> • <i>vitrine</i>, 1992 (detail of wax heads stacked atop one another)  <b>Whitney Museum of American Art</b>  <b>Gift of Ginny Williams</b></p>	sculpture (visual work)

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00:47:39	<b>Exhibition</b> Hamilton discusses details of the installation in Lyon of ( <i>accountings</i> ) • <i>vitrine</i> . In doing so, she reflects on the relationship between the different elements in the original “Accountings” installation. Specifically, she discusses the relation of the soot-licked wall to the vitrine.	installations (visual works) site-specific works soot tags walls
00:48:17	<b>(Exhibition Reference)</b> “the body and the object, Ann Hamilton 1984-1996” Wexner Center for the Arts, Columbus, Ohio Traveling exhibition/digital project	installations (exhibitions)
00:51:35	<b>Process of Creation and Exhibition</b> Hamilton offers suggestions for understanding and documenting her processes in ( <i>accountings</i> ) • <i>vitrine</i> .	assistants processes
00:55:20	<b>Technical Specifications and Exhibition</b> Hamilton provides specific dimensional information and installation and lighting instructions for ( <i>accountings</i> ) • <i>vitrine</i> .	lighting scaffolds scale (relative size) soot vitrines (cabinets) walls
00:57:37	<b>(Images)</b> Ann Hamilton ( <i>accountings</i> ) • <i>vitrine</i> , 1992 (installation views of vitrines at Henry Art Gallery) Whitney Museum of American Art Gift of Ginny Williams	sculpture (visual work)
00:58:35	<b>(Images)</b> Ann Hamilton ( <i>accountings</i> ) • <i>vitrine</i> , 1992 (installation views of vitrines in Lyon) Whitney Museum of American Art Gift of Ginny Williams	sculpture (visual work)
00:59:43	<b>(Image)</b> Ann Hamilton ( <i>accountings</i> ) • <i>vitrine</i> , 1992 (detail of metal vitrine edge surface) Whitney Museum of American Art Gift of Ginny Williams	sculpture (visual work)
01:00:45	<b>(Images)</b> Ann Hamilton ( <i>accountings</i> ) • <i>vitrine</i> , 1992 (details of metal vitrine edge threaded holes) Whitney Museum of American Art Gift of Ginny Williams	sculpture (visual work)
01:01:04	<b>Closing Credits</b>	