



Artists Documentation Program (ADP) Interview Video Index

Artist: Mel Chin

Date: July 22, 1991

Location: The Menil Collection

Interviewer: Carol Mancusi-Ungaro

Video: William Howze / **Edit:** Laurie McDonald

Total Run Time: 02:57:02 (Two Parts: Part 1: 01:34:06 / Part 2: 01:22:56)

Abstract:

Artist Mel Chin discusses his work with Artists Documentation Program Founding Director and Menil Chief Conservator Carol Mancusi-Ungaro on the occasion of the exhibition "Viewpoints: Mel Chin," at the Menil Collection, April 28-August 25, 1991. The discussion focuses primarily on the materials and methods that Chin used to create his highly conceptual sculptural works and installations.

Controlled Access Headings (Library of Congress):

Corporate Name(s)

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

Genre(s)

Interviews
Oral histories

Personal Name(s)

Mancusi-Ungaro, Carol
Chin, Mel, 1951-

Subject(s)

Art--Conservation and restoration
Artists' materials
Art--Technique
Conceptual art
Sculpture, American--20th century

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	Keywords
00:00:02	Opening Credits	
00:00:51	Introduction Carol Mancusi-Ungaro Mel Chin	
00:01:56	Process of Creation Chin describes the circumstances that led him to create [Urdu Script] <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi)</i> , 1986.	Amnesty International* DiverseWorks Artspace*
00:02:40	(Exhibition Reference) "Prisoners of Conscience," 1986 Organized by Amnesty International DiverseWorks, Houston	exhibitions (events)
00:02:47	(Images) Mel Chin <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi)</i> , 1986 (details) The Menil Collection, Houston	sculpture (visual work)
00:03:36	(Image) Mel Chin <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi)</i> , 1986 (detail of museum label text showing Urdu script) The Menil Collection, Houston	sculpture (visual work)
00:06:30	Process of Creation and Technical Specifications Chin describes the processes and materials that he used to create the work [Urdu Script] <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi)</i> . He elaborates on the symbolic meaning of his materials, including books, asphalt tar, fiberglass, and hog's hair.	asphalt (material) books fiberglass hair screws symbolism (artistic concept) tar (bituminous material)
00:08:50	(Images) Mel Chin <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi)</i> , 1986 (details of screwed-together books) The Menil Collection, Houston	sculpture (visual work)
00:09:21	(Images) Mel Chin	sculpture (visual work)

	(Belief/Punishment) Yaqin Saza (for Jam Saqi), 1986 (detail of tar) The Menil Collection, Houston	
00:10:00	Process of Creation and Technical Specifications Chin continues to describe the processes and materials that he used to create the work [Urdu Script] <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi)</i> . He elaborates further on the symbolic meaning of his materials.	fiberglass found objects plywood shutters (opening components) wrought iron (iron alloy)
00:10:15	(Image) Mel Chin (Belief/Punishment) Yaqin Saza (for Jam Saqi), 1986 (detail of wrought iron from fire escape shutters) The Menil Collection, Houston	sculpture (visual work)
00:10:53	(Image) Mel Chin (Belief/Punishment) Yaqin Saza (for Jam Saqi), 1986 (detail of rivets on shutters) The Menil Collection, Houston	sculpture (visual work)
00:12:17	(Image) Mel Chin (Belief/Punishment) Yaqin Saza (for Jam Saqi), 1986 (side view of wall mount) The Menil Collection, Houston	sculpture (visual work)
00:12:16	Technical Specifications and Concept/Nature of Work Chin discusses the relationship between physical form, conceptual meaning, and language in his work. Specifically, he discusses the Urdu script that he chose for the title of [Urdu Script] <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi)</i> . He also describes his process of researching Jam Saqi, the prisoner of conscience to whom the work is dedicated. He continues to describe the processes and materials that he used to create the work, elaborating further on the symbolic meaning of his materials.	Butcher's® Paste Wax** beeswax encaustic paint letters (signs) pigment symbolism (artistic concept)
00:13:11	(Images) Mel Chin (Belief/Punishment) Yaqin Saza (for Jam Saqi), 1986 (details of museum label text showing Urdu script) The Menil Collection, Houston	sculpture (visual work)
00:15:20	Conservation Issues and Process of Creation Chin offers his opinions regarding specific material issues and long-term conservation of [Urdu Script] <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi)</i> . He begins to describe the processes by which he fabricated the work's two main elements, a wheel of books and a bat.	bats (game equipment) books natural aging waxed paper

ADP Interview Video Index

Indexed by: Heather Nodler, June 2011

Video: adp1991a_19910722_004va.mp4 & adp1991a_19910722_005va.mp4

Interview #: VI2000-020.1991a / Interview date: 07/22/1991

00:16:13	(Image) Mel Chin <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi), 1986 (detail of asphalt)</i> The Menil Collection, Houston	sculpture (visual work)
00:17:34	Process of Creation and Concept/Nature of Work Chin discusses the processes and materials that he used to create, and the conceptual meaning of, the bat element in [Urdu Script] <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi)</i> .	asphalt (material) bats (game equipment) kraft paper wood (plant material)
00:18:44	(Image) Mel Chin <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi), 1986 (detail of brown kraft paper on bat)</i> The Menil Collection, Houston	sculpture (visual work)
00:19:43	(Images) Michelangelo Buonarroti <i>"Saint Bartholomew," (details of Last Judgement)</i> Sistine Chapel, Vatican Palace, Vatican State	paintings (visual works)
00:20:07	(Image) Mel Chin <i>(Belief/Punishment) Yaqin Saza (for Jam Saqi), 1986 (detail of brown kraft paper on bat)</i> The Menil Collection, Houston	sculpture (visual work)
00:21:12	Concept/Nature of Work Chin explains his practice of fabricating his own tools.	rituals (events) symbolism (artistic concept) tools
00:22:47	Process of Creation and Concept/Nature of Work Chin describes the processes that he used to create, as well as the conceptual meaning of, a multi-part work titled <i>The Operation of the Sun Through the Cult of the Hand, 1987</i> . Specifically, he discusses the segment titled <i>Mercury: The Principle of Polarity—The Orbital Rebus</i> .	alchemy etymology mythology (literary genre) pine (wood) science
00:23:38	(Image) Mel Chin <i>Mercury: The Principle of Polarity—The Orbital Rebus from The Operation of the Sun Through the Cult of the Hand, 1987</i>	sculpture (visual work)
00:23:49	(Image) Mel Chin <i>Mercury: The Principle of Polarity—The Orbital Rebus from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of pine wood)</i>	sculpture (visual work)

00:24:32	Process of Creation and Concept/Nature of Work Chin discusses the conceptual origins of <i>Mercury: The Principle of Polarity—The Orbital Rebus</i> .	cosmology Descartes, René, 1596-1650* keystones megalithic monuments Mercury (Planet)* sandblasting sawing
00:26:11	(Image) Mel Chin <i>Mercury: The Principle of Polarity—The Orbital Rebus from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of keystone)</i>	sculpture (visual work)
00:28:24	Exhibition and Historical Anecdote Chin describes how <i>Mercury: The Principle of Polarity—The Orbital Rebus</i> is diagrammed and assembled for exhibition. He explains how he became acquainted with Barron Brown, his assistant, during the fabrication of an outdoor sculpture, <i>MYRRHA/P.I.A. (Post Industrial Age)</i> , 1984.	Brown, Barron** chain saws outdoor sculpture schematic drawings sculpture (visual work)
00:31:19	(Image) Mel Chin <i>MYRRHA/P.I.A. (Post Industrial Age)</i> , 1984 Bryant Park (Public Art Fund), New York City, 1984-5; Max Hutchinson Sculpture Fields, Kenoza Lake, NY, 1986- Max Protech Gallery, Beacon, NY	sculpture (visual work)
00:33:03	Concept/Nature of Work and Historical Anecdote Chin explains his practice of learning new techniques with each new project.	alchemy artists' materials Five agents (Chinese philosophy)* materials (matter) techniques (processes) welding
00:36:37	(Image) Mel Chin <i>Mercury: The Principle of Polarity—The Orbital Rebus from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of hexagonal forms)</i>	sculpture (visual work)
00:36:44	Conservation Issues Chin offers his opinions regarding the future restoration of <i>Mercury: The Principle of Polarity—The Orbital Rebus</i> , in the event of damage to the work.	age band saws damage natural aging pine (wood) restoration (process)
00:38:23	Technical Specifications and Concept/Nature of Work Chin describes the materials and techniques that he used to create the metal ball in <i>Mercury: The Principle of Polarity—The Orbital Rebus</i> . He also discusses the ball's conceptual meaning.	brass (alloy) copper (metal) dremel** inscriptions lead (metal) magnets

		silver (metal) solder
00:38:29	(Image) Mel Chin <i>Mercury: The Principle of Polarity—The Orbital Rebus from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of metal ball)</i>	sculpture (visual work)
00:40:26	Exhibition and Concept/Nature of Work Chin explains his installation decisions for <i>Mercury: The Principle of Polarity—The Orbital Rebus</i> , both individually and in relation to the other elements in <i>The Operation of the Sun Through the Cult of the Hand</i> .	architecture (object genre) articulation ceilings Cortés, Hernán, 1485-1547* cosmology Eliade, Mircea, 1907-1986* ikenga installations (exhibitions) Loughelton Gallery* sacred objects West African (general)
00:42:05	(Image) Mel Chin <i>The Operation of the Sun Through the Cult of the Hand, 1987 (installation view at the Menil Collection)</i>	installations (visual works)
00:46:12	Process of Creation and Concept/Nature of Work Chin describes the materials and processes that he used to create, as well as the conceptual meaning of, <i>Venus: Conjunction and Entrapment</i> from <i>The Operation of the Sun Through the Cult of the Hand, 1987</i> . He focuses on the wire that he used to fabricate the work's net.	copper (metal) iron (metal) Mars (Roman deity)* mythology (literary genre) Venus (Planet)* Venus (Roman deity)* wire
00:47:10	(Image) Mel Chin <i>Venus: Conjunction and Entrapment from The Operation of the Sun Through the Cult of the Hand, 1987</i>	sculpture (visual work)
00:48:20	(Image) Mel Chin <i>Venus: Conjunction and Entrapment from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of net)</i>	sculpture (visual work)
00:49:03	Process of Creation and Concept/Nature of Work Chin continues to describe the materials and processes that he used to create, as well as the conceptual meaning of, <i>Venus: Conjunction and Entrapment</i> from <i>The Operation of the Sun Through the Cult of the Hand, 1987</i> . He focuses on the oyster shell and metals that he used in the work.	copper (metal) iron (metal) metalworking oyster shell patterns (design elements) smelting

00:50:24	(Image) Mel Chin <i>Venus: Conjunction and Entrapment</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of oyster shell and shucking knife)	sculpture (visual work)
00:52:32	(Image) Mel Chin <i>Venus: Conjunction and Entrapment</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of pattern on copper)	sculpture (visual work)
00:53:09	Technical Specifications and Conservation Issues Chin offers his opinions on the future treatment of the copper in <i>Venus: Conjunction and Entrapment</i> . He also details treatments that he applied to the metal during the fabrication process. He and Mancusi-Ungaro discuss three aspects of his creative process: his choice of material, his choice of form, and his material treatments.	copper (metal) patina (condition) processes wax welding
00:53:39	(Image) Mel Chin <i>Venus: Conjunction and Entrapment</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of copper)	sculpture (visual work)
00:56:55	Technical Specifications and Concept/Nature of Work Chin describes the materials and processes that he used to create, as well as the conceptual meaning of, <i>Earth: Ceration and Putrefaction</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987. He details the casting processes that he employed.	casting (process) cast iron charcoal (plant material) granite (rock) Styrofoam (TM)
00:57:30	(Image) Mel Chin <i>Earth: Ceration and Putrefaction</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987	sculpture (visual work)
00:58:28	(Image) Mel Chin <i>Earth: Ceration and Putrefaction</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of cast iron)	sculpture (visual work)
01:00:01	(Image) Mel Chin <i>Earth: Ceration and Putrefaction</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of fungus and wax)	sculpture (visual work)
01:00:41	(Image) Mel Chin <i>Mars: Fixation and Desecration</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of olive branches)	sculpture (visual work)

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01:02:17	Technical Specifications and Concept/Nature of Work Chin describes the materials and processes that he used to create, as well as the conceptual meaning of, <i>Mars: Fixation and Desecration</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987. He focuses on the work's clay elements, which he arranged to resemble a Chinese character.	Chinese clay composition (artistic arrangement) halberds red bole symbols
01:04:45	Technical Specifications and Concept/Nature of Work Chin describes the materials and processes that he used to create, as well as the conceptual meaning of, <i>Mars: Fixation and Desecration</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987. He focuses on a series of failed experiments with the work's steel elements, which resemble axe heads.	axes (weapons) Benner, Lee blanks (object genre) Glover, Tim Love, Jim Massing, Jack, 1959- steel (alloy)
01:08:47	(Image) Mel Chin <i>Mars: Fixation and Desecration</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of axe heads)	sculpture (visual work)
01:09:02	Technical Specifications and Concept/Nature of Work Chin describes the materials and processes that he used to create, as well as the conceptual meaning of, <i>Mars: Fixation and Desecration</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987. He focuses on his desire to forge, rather than cast, the steel axe heads.	axes (weapons) forging (metal forming) oil (substance) steel (alloy) stone (rock)
01:12:37	Exhibition and Concept/Nature of Work Chin explains the practical and conceptual choices that he made regarding installation of <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987, specifically his decision to embed elements of <i>Mars: Fixation and Desecration</i> in the wall.	installations (exhibitions) mounting walls
01:15:58	Technical Specifications and Concept/Nature of Work Chin describes the materials and processes that he used to create, as well as the conceptual meaning of, <i>Jupiter: Circulation and Self Sacrifice</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987. Specifically, he focuses on his use of wood, silk, and blown glass.	cosmology electricity oak (wood) tools
01:17:00	(Image) Mel Chin <i>Jupiter: Circulation and Self Sacrifice</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of red oak)	sculpture (visual work)
01:17:30	(Image) Mel Chin <i>Jupiter: Circulation and Self Sacrifice</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of blown glass)	sculpture (visual work)
01:17:43	Process of Creation	annealing

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	Chin describes his experience of learning glassblowing techniques and applying them to the fabrication of <i>Jupiter: Circulation and Self Sacrifice</i> .	glassblowing molds (shaping tools) newsprint New York Experimental Glass Workshop* silk (textile) tin (metal)
01:23:26	Historical Anecdote and Concept/Nature of Work Chin describes an uncanny experience that followed the creation of <i>Jupiter: Circulation and Self Sacrifice</i> . He also discusses the symbolism of his pecking holes in the glass.	lo (Satellite) javelins Pelecanus (genus) tools
01:26:13	Concept/Nature of Work and Conservation Issues Chin discusses his use of Chinese silk in <i>Jupiter: Circulation and Self Sacrifice</i> . He also offers his opinions regarding the long-term conservation of the work.	breaking glass (material) shipping silk (textile) wood (plant material)
01:26:15	(Image) Mel Chin <i>Jupiter: Circulation and Self Sacrifice</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of silk)	sculpture (visual work)
01:26:56	(Image) Mel Chin <i>Jupiter: Circulation and Self Sacrifice</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of wood splinters in silk)	sculpture (visual work)
01:27:34	Technical Specifications and Concept/Nature of Work Chin describes the materials and processes that he used to create, as well as the conceptual meaning of, <i>Saturn: Deception and Digestion</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987. He focuses on his use of rawhide, fieldstone, wool, and oil.	cutting (dividing) fieldstone Graves, Robert, 1895-1985* hide glue lead (metal) oil (substance) rawhide Śani (Hindu deity)* wool (textile)
01:27:52	(Image) Mel Chin <i>Saturn: Deception and Digestion</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987	sculpture (visual work)
01:29:41	(Image) Mel Chin <i>Saturn: Deception and Digestion</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of fieldstone and wool)	sculpture (visual work)
01:30:15	Technical Specifications and Conservation Issues Chin discusses his use of hide glue in <i>Saturn: Deception and Digestion</i> .	flaking hide glue restoration (process) wool (textile)

01:31:12	(Image) Mel Chin <i>Saturn: Deception and Digestion from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of flaking hide glue)</i>	sculpture (visual work)
01:33:08	Closing Credits, Part 1 of 2	
	PART 2 OF 2	
00:00:01	Opening Credits, Part 2 of 2	
00:00:50	Technical Specifications and Concept/Nature of Work Chin describes the materials and processes that he used to create, as well as the conceptual underpinnings of, <i>Uranus: Castration and Concealment</i> from <i>The Operation of the Sun Through the Cult of the Hand, 1987</i> .	mythology (literary genre) silk (textile) textiles
00:01:07	(Image) Mel Chin <i>Uranus: Castration and Concealment from The Operation of the Sun Through the Cult of the Hand, 1987</i>	sculpture (visual work)
00:03:08	Technical Specifications and Concept/Nature of Work Chin continues to describe the materials and processes that he used to create, as well as the conceptual meaning of, <i>Uranus: Castration and Concealment</i> . Specifically, he focuses on his use of museum nails.	astronomical charts brass (alloy) fluorite mud nails steel (alloy)
00:04:01	(Image) Mel Chin <i>Uranus: Castration and Concealment from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of nails in blue silk)</i>	sculpture (visual work)
00:04:56	(Images) Mel Chin <i>Uranus: Castration and Concealment from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of nails in spiked elements and overview of spiked elements)</i>	sculpture (visual work)
00:05:18	(Images) Mel Chin <i>Uranus: Castration and Concealment from The Operation of the Sun Through the Cult of the Hand, 1987 (details of blue fabric and wall cavity)</i>	sculpture (visual work)
00:06:06	Technical Specifications and Concept/Nature of Work Chin continues to describe the materials and processes that he used to create, as well as the conceptual meaning of, <i>Uranus: Castration and Concealment</i> . Specifically, he focuses on the spiked elements and the wooden form ("casket") that he embedded in the wall.	cherry China paper gauze mud papier mâché

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00:06:26	(Image) Mel Chin <i>Uranus: Castration and Concealment from The Operation of the Sun Through the Cult of the Hand, 1987 (overview of spiked elements)</i>	sculpture (visual work)
00:09:18	Process of Creation and Conservation Issues Chin describes the order in which he created the various elements in <i>The Operation of the Sun Through the Cult of the Hand, 1987</i> , and the relevance of their order. He also discusses his preferences regarding their long-term conservation.	aging cloth wallboard
00:12:09	Concept/Nature of Work and Exhibition Chin discusses the importance of scale in the individual components of, as well as the exhibition of, <i>Uranus: Castration and Concealment</i> .	installations (exhibitions) scale (relative size)
00:13:37	Technical Specifications and Concept/Nature of Work Chin describes the materials and processes that he used to create, as well as the conceptual meaning of, <i>Uranus: Castration and Concealment</i> .	alloy bronze (metal)
00:13:44	(Image) Mel Chin <i>Neptune: Filtration and the Purification of Desire from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of barnacles)</i>	sculpture (visual work)
00:16:21	(Image) Mel Chin <i>Neptune: Filtration and the Purification of Desire from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of barnacles)</i>	sculpture (visual work)
00:17:09	Conservation Issues Chin describes material problems with <i>Uranus: Castration and Concealment</i> following its fabrication at a foundry. He also discusses the sea sponges that he used in the work and speaks in general regarding conservation of his works.	bronze (metal) carving (processes) cracks damage foundries sponge (material) welding
00:19:54	(Image) Mel Chin <i>Neptune: Filtration and the Purification of Desire from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of sponges)</i>	sculpture (visual work)

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00:20:12	Technical Specifications and Concept/Nature of Work Chin continues to describe the materials and processes that he used to create, as well as the conceptual meaning of, <i>Uranus: Castration and Concealment</i> . He focuses on his use of hemp rope and fan coral.	alchemy coral (material) hemp mythology (literary genre) traditional medicine twine
00:23:14	(Work Reference) Marcel Duchamp <i>The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)</i> , 1915-23 Philadelphia Museum of Art	paintings (visual works)
00:24:29	Conservation Issues Chin describes his efforts to prevent fraying of the hemp twine in <i>Uranus: Castration and Concealment</i> . He also discusses the material's special conservation issues and his preferences regarding future treatment.	beeswax brittleness coating (process) hemp twine wax
00:24:38	(Image) Mel Chin <i>Neptune: Filtration and the Purification of Desire from The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of hemp twine)	sculpture (visual work)
00:25:54	Technical Specifications and Conservation Issues Chin discusses the techniques by which he applied a patina to the bronze component of <i>Uranus: Castration and Concealment</i> . He offers his opinions regarding future treatment of the bronze, discusses how he arrived at the work's form, and demonstrates how he rolled the hemp twine.	bronze disease hemp humidity patina (condition) pitting twine
00:29:19	Technical Specifications and Concept/Nature of Work Chin describes the materials and processes that he used to create, as well as the conceptual meaning of, <i>Pluto: Projection and Permutation</i> from <i>The Operation of the Sun Through the Cult of the Hand</i> , 1987.	alchemy ceramic (material) coal copper (metal) gold (metal) helmets
00:29:30	(Image) Mel Chin <i>Pluto: Projection and Permutation from The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of gold/ceramic helmet and coal)	sculpture (visual work)
00:30:19	(Image) Mel Chin <i>Pluto: Projection and Permutation from The Operation of the Sun Through the Cult of the Hand</i> , 1987 (detail of copper grid on underside of work)	sculpture (visual work)
00:30:50	(Image)	sculpture (visual work)

	Mel Chin <i>Pluto: Projection and Permutation from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of gold/ceramic helmet)</i>	
00:31:06	Technical Specifications and Concept/Nature of Work Chin discusses the coal and gold that he used in <i>Pluto: Projection and Permutation</i> .	arsenic Brown, Barron** coal gold (metal) Magnesium oxide* Pluto (Dwarf planet)* solder Tombaugh, Clyde William, 1906-1997*
00:33:00	(Image) Mel Chin <i>Pluto: Projection and Permutation from The Operation of the Sun Through the Cult of the Hand, 1987 (detail of gold)</i>	sculpture (visual work)
00:34:05	Exhibition and Conservation Issues Chin expresses his preferences regarding the installation height of <i>Pluto: Projection and Permutation</i> . He offers his opinions on future conservation of the work's coal, including both how it might change and how to treat areas of loss. He also describes the processes by which he secured the individual pieces of coal.	adhesive asphalt (material) Brown, Barron** coal height loss restoration (process) rubber (material)
00:36:25	Conservation Issues and Concept/Nature of Work Chin offers a general statement regarding his preferences for future conservation of his works. He relates those preferences to his use of unusual materials and his opinions regarding natural aging.	artists' materials coal conservators documentation (activity) hemp natural aging notebooks restoration (process)
00:38:50	Conservation Issues and Concept/Nature of Work Chin and Mancusi-Ungaro discuss the significance of the hands of the artist and conservator in restoring a work of art. They also discuss the question of what constitutes the "essence" of a work, or what must be preserved.	artists' materials conservators natural aging restoration (process)
00:41:27	Conservation Issues and Concept/Nature of Work Chin and Mancusi-Ungaro discuss how conservation has traditionally emphasized an artwork's appearance over its materiality. Mancusi-Ungaro describes her own inclination to reconsider the tenet of reversibility when conserving modern and contemporary art.	artists' materials conservators inpainting lining (process) professional ethics reversibility
00:44:33	Conservation Issues and Concept/Nature of Work Chin offers his thoughts on the natural aging of his works. He reflects on the idea of an artwork having its own life in relation to the life of an artist.	natural aging restoration (process)

00:47:01	Historical Anecdote and Conservation Issues Mancusi-Ungaro describes an occasion when she had to conserve another artist's work, illustrating a point about aging of works and the roles of the conservator and the artist, respectively, in the restoration of a work.	conservators natural aging restoration (process) Rice University Institute for the Arts, Rice Museum
00:49:22	Conservation Issues and Concept/Nature of Work Chin describes his philosophy regarding the artist's right to rework or destroy a work after it has left the studio.	artist's intent reworking
00:53:22	Historical Anecdote and Concept/Nature of Work Chin describes an occasion when he reworked a painting after it had left his studio.	DiverseWorks Artspace Houston Museum of Fine Arts paintings (visual works) Studio One
00:56:31	Technical Specifications and Concept/Nature of Work Chin describes the materials and processes that he used to create, as well as the conceptual meaning of, <i>The Extraction of Plenty from What Remains: 1823</i> , 1988-89.	columns (architectural elements) plaster sculpture (visual work) signatures (names) structural frames wood (plant material)
00:56:49	(Exhibition Reference) "Directions: Mel Chin" Hirshhorn Museum and Sculpture Garden Washington, DC February 1-April 23, 1989	exhibitions (events) Hirshhorn Museum and Sculpture Garden
00:58:23	Technical Specifications and Historical Anecdote Chin describes the materials and processes that he used to create <i>The Extraction of Plenty from What Remains: 1823</i> , 1988-89. He focuses specifically on the columns and also tells the story of visiting the White House to obtain preparatory information for the work.	columns (architectural elements) curved Duron Paints & Wallcoverings** entasis plaster scale (relative size) surface properties
00:59:17	(Image) Mel Chin <i>The Extraction of Plenty from What Remains: 1823</i>, 1988-89 (details of columns' carved portions) Collection of the Artist	sculpture (visual work)
01:03:30	Conservation Issues and Exhibition Chin describes the measures that one should take when transporting the columns of <i>The Extraction of Plenty from What Remains: 1823</i> , 1988-89. He describes an incident of damage during the columns' fabrication and how he restored them. He also details the work's exhibition history.	cracks damage exhibiting pipe fittings (objects) plaster shipping Walker Art Center
01:06:36	Technical Specifications and Historical Anecdote Chin describes the materials and processes that he used to create	banana-fiber cloth baskets (containers)

ADP Interview Video Index

Indexed by: Heather Nodler, June 2011

Video: adp1991a_19910722_004va.mp4 & adp1991a_19910722_005va.mp4

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	<i>The Extraction of Plenty from What Remains: 1823, 1988-89.</i> He focuses specifically on the cornucopia form or basket.	blood (animal material) mud South American mahogany (wood) weaving
01:08:07	Concept/Nature of Work and Historical Anecdote Chin describes the experience of collecting blood at a local slaughterhouse for <i>The Extraction of Plenty from What Remains: 1823, 1988-89</i> , and how that experience had an impact on his work.	blood (animal material) slaughterhouses
01:11:40	(Image) Mel Chin <i>Biographic Diptych (Study for The Extraction of Plenty from What Remains: 1823), 1989</i> (detail of drawing of fallen column) Collection of Yu-Lin and Haun Saussy	drawings (visual works)
01:11:56	(Image) Mel Chin <i>Biographic Diptych (Study for The Extraction of Plenty from What Remains: 1823), 1989</i> (detail of drawing of goat in basket) Collection of Yu-Lin and Haun Saussy	drawings (visual works)
01:13:23	Conservation Issues and Concept/Nature of Work Chin discusses the tendency for mud to flake from the basket, and offers his advice regarding treatment of <i>The Extraction of Plenty from What Remains: 1823, 1988-89</i> . He also discusses the conceptual (and political) significance of the materials that he used in the work.	banana-fiber cloth commentaries cornucopias (motifs) flaking
01:13:42	(Image) Mel Chin <i>The Extraction of Plenty from What Remains: 1823, 1988-89</i> (detail of basket) Collection of the Artist	sculpture (visual work)
01:15:42	Concept/Nature of Work Chin explains how he incorporated silhouettes of presidential signatures into <i>The Extraction of Plenty from What Remains: 1823, 1988-89</i> , as well as the conceptual significance of the signatures.	commentaries edges (object portions) signatures (names)
01:16:03	(Image) Mel Chin <i>The Extraction of Plenty from What Remains: 1823, 1988-89</i> (detail of signatures) Collection of the Artist	sculpture (visual work)
01:18:26	Conservation Issues and Exhibition Chin offers his opinions on the natural aging of his <i>The Extraction of Plenty from What Remains: 1823, 1988-89</i> . He expresses his thoughts regarding the work's long-term conservation and provides insight into special conservation problems that could arise from his	artist's intent installations (exhibitions) natural aging silhouettes

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	installation methods.	
01:19:50	Concept/Nature of Work Chin discusses the conceptual significance of the forms in <i>The Extraction of Plenty from What Remains: 1823, 1988-89</i> .	herms mythology (literary genre)
01:20:17	(Image) Mel Chin <i>The Extraction of Plenty from What Remains: 1823, 1988-89</i> (side view of "herm") Collection of the Artist	sculpture (visual work)
01:22:00	Closing Credits	