



Artists Documentation Program (ADP) Interview Video Index

Artist: Nancy Reddin Kienholz
Date: October 30, 1995
Location: The Menil Collection
Interviewer: Carol Mancusi-Ungaro
Video: William Howze / **Edit:** Laurie McDonald
Total Run Time: 01:15:05

Abstract:

Artist Nancy Reddin Kienholz discusses her work and the work of her late husband and co-creator, Edward Kienholz, with ADP Founding Director and Menil Chief Conservator Carol Mancusi-Ungaro. The conversation focuses primarily on works in the Kienholz retrospective exhibition at the Menil Collection, "Edward Kienholz, 1954-1962." The artist describes the materials and methods that she and her husband used to create their found object, assemblage sculptures.

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)

Kienholz, Edward, 1927-1994
Mancusi-Ungaro, Carol
Reddin-Kienholz, Nancy, 1943-

Subject(s)

Art--Conservation and restoration
Artists' materials
Art--Technique
Assemblage (Art)
Found objects (Art)
Installations (Art)
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	
00:00:43	Introduction Carol Mancusi-Ungaro Nancy Reddin Kienholz	
00:01:16	Process of Creation and Technical Specifications Kienholz describes the processes and materials that her husband employed in his early works, including his use of store mannequins.	brooms (maintenance tools) enamel paint fiberglass found objects house paint industrial paint mannequins (costume equipment) paintbrushes
00:02:13	(Images) Edward Kienholz <i>John Doe, 1959</i> The Menil Collection, Houston Edward Kienholz <i>Jane Doe, 1960</i> Collection of Laura Lee Stearns Edward Kienholz <i>Boy, Son of John Doe, 1961</i> Collection of John W. Kluge Edward Kienholz <i>Conversation Piece, 1959</i> The Menil Collection, Houston, gift of Walter Hopps	assemblages (sculpture)
00:03:28	Conservation Issues and Process of Creation Kienholz discusses her husband's use of a rubber mask in the work <i>John Doe</i> , as well as rubber's conservation problems. She provides her opinions regarding the future restoration of <i>John Doe</i> .	casting (process) disintegration masks (costume) restoration (process) rubber (material)
00:03:30	(Images) Edward Kienholz <i>John Doe, 1959 (overview and details)</i> The Menil Collection, Houston	assemblages (sculpture)

ADP Interview Video Index

Indexed by: Heather Nodler, March 2011

Video: adp1995a_19951030_004va.mp4 / Interview #: VI2000-020.1995a / Interview date: 10/30/1995

00:07:06	<p>Conservation Issues Kienholz describes specific works in the exhibition that have experienced conservation problems due to the disintegration of their rubber components. She expresses her preferences regarding the future restoration of those works and what constitutes their acceptable aging.</p>	age artist's intent cracks disintegration dolls rubber (material)
00:07:53	<p>(Images) Edward Kienholz <i>Mother Sterling, 1959 (overview and details of doll heads)</i> Collection of Nancy Reddin Kienholz</p>	assemblages (sculpture)
00:08:35	<p>(Images) Edward Kienholz <i>The Minister, 1961 (overview and details of torn pages)</i> Collection of Milton H. Uhley, M.D.</p>	assemblages (sculpture)
00:08:50	<p>Technical Specifications Kienholz describes her husband's use of polyester resin, which he called "fiberglass." She discusses the material's chemical properties, including its tendency to yellow with age. She also describes Kienholz's use of orange shellac in his early works from the 1950s.</p>	age artist's intent fiberglass orange shellac polyester resin (organic material) yellowing
00:10:25	<p>(Image) Edward Kienholz <i>John Doe, 1959</i> The Menil Collection, Houston</p>	assemblages (sculpture)
00:10:33	<p>(Images) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959</i> The Menil Collection, Houston; gift of Lannan Foundation</p>	assemblages (sculpture)
00:11:50	<p>(Image) Edward Kienholz <i>Walter Hopps Hopps Hopps, 1959 (detail of shellac)</i> The Menil Collection, Houston; gift of Lannan Foundation</p>	assemblages (sculpture)
00:12:44	<p>Technical Specifications Kienholz describes the couple's shift from using found mannequins to creating plaster cast figures.</p>	casting (process) casting plaster mannequins (costume equipment)
00:12:53	<p>(Work References) Edward Kienholz <i>The Beanery, 1965</i></p>	installations (visual works) sculpture (visual work)

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Video: adp1995a_19951030_004va.mp4 / Interview #: VI2000-020.1995a / Interview date: 10/30/1995

	<p>Stedelijk Museum, Amsterdam</p> <p>Edward Kienholz <i>The Birthday, 1964</i> Staatsgalerie, Stuttgart, Germany</p>	
00:14:51	<p>Process of Creation and Technical Specifications Kienholz describes the process by which she and her husband created plaster cast sculptures.</p>	armatures (sculpture components) casting (process) casting plaster gussets (costume components) mud plaster of Paris reinforcement sanding (abrasion) shellac wallboard
00:17:52	<p>Process of Creation and Technical Specifications Kienholz describes how she and her husband used polyester resin in the creation of their plaster cast sculptures.</p>	catalyst drying painting (coating) polyester resin (organic material) Witcraft, Daryl**
00:19:47	<p>Conservation Issues Mancusi-Ungaro describes a treatment that she and Edward Kienholz undertook on a fabric portion of <i>Boy, Son of John Doe</i>. She solicits feedback from Nancy Kienholz regarding the methods that they employed.</p>	adhesive cloth damage ethylene-vinyl acetate heat naptha polyester repairing resin (organic material) restoration (process) reversibility tears (conditions) trompe-l'oeil
00:19:53	<p>(Images) Edward Kienholz <i>Boy, Son of John Doe, 1961 (overview and detail of swimming trunks)</i> Collection of John W. Kluge</p>	assemblages (sculpture)
00:22:53	<p>(Exhibition References) "Edward and Nancy Reddin Kienholz: The Art Show" (traveling exhibition) Rice Museum, Rice University, Houston November 17, 1984-January 13, 1985</p> <p>"Edward and Nancy Reddin Kienholz: Human Scale" (traveling exhibition) Contemporary Arts Museum Houston November 17, 1984-January 13, 1985</p>	Contemporary Arts Museum Houston exhibitions (events) Houston installations (visual works) Rice University Institute for the Arts, Rice Museum sculpture (visual work)

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00:22:53	Historical Anecdote Kienholz describes an incident in which a Kienholz work, <i>The Art Show</i> , was damaged in shipping.	age artist's intent Braunstein, Ruth, 1923- damage heat restoration (process) San Francisco Museum of Modern Art shipping
00:25:34	Historical Anecdote Mancusi-Ungaro describes how she restored a component of <i>The Art Show</i> at the request of Edward Kienholz.	Contemporary Arts Museum Houston Mayo, Marti*
00:28:32	Technical Specifications Kienholz describes the couple's preferences regarding materials, including types of paints that they employed for their individual properties.	enamel paint oil paint (paint) rubber (material) shellac surface properties Winsor & Newton*
00:30:41	Technical Specifications Kienholz describes specific paints, particularly colors, that the couple preferred to use.	age black pigment blue pigment fading green pigment orange shellac paint palette (color range) red pigment Van Dyck brown (pigment) Vandyke brown (color) white pigment yellow ocher (pigment)
00:33:24	Conservation Issues Kienholz describes examples of poor or damaging treatments that were undertaken on the couple's works. She expresses her preferences regarding the works' natural aging and restoration.	cleaning color shift excelsior natural aging** overcleaning polyester resin (organic material) Rembrandt van Rijn Rijksmuseum restoration (process) shipping varnish yellowing
00:36:10	Conservation Issues Kienholz describes the couple's attitudes toward conservation of works in private collections, as well as the idea of artists restoring their own works. She also discusses the importance of artists documenting their methods and materials.	collectors damage documentation (activity) restoration (process)
00:37:35	(Work Reference) Edward and Nancy Reddin Kienholz <i>The Model, 1984-85</i>	sculpture (visual work)

ADP Interview Video Index

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00:39:27	<p>Technical Specifications Kienholz continues to express the importance of work documentation. She discusses the couple's use of Zolatone, a faux finish material.</p>	<p>documentation (activity) faux finish industrial paint spray painting Zolatone**</p>
00:41:33	<p>(Work References) Edward and Nancy Reddin Kienholz <i>The Model, 1984-85</i></p> <p>Edward and Nancy Reddin Kienholz <i>The Gray Window Becoming, 1983-84</i> Collection of Nancy Reddin Kienholz</p> <p>Edward and Nancy Reddin Kienholz <i>Holdin' the Dog, 1986</i> Collection of Cliff and Mandy Einstein; partial gift to The Museum of Contemporary Art, Los Angeles</p>	<p>sculpture (visual work)</p>
00:42:00	<p>Technical Specifications Kienholz describes other nontraditional materials that the couple employed, including sprayed lead.</p>	<p>industrial paint lead (metal) matte (optical property) resin (organic material) shine spray painting surface properties</p>
00:42:21	<p>(Work References) Edward and Nancy Reddin Kienholz <i>The Rhinestone Beaver Peepshow Triptych, 1980</i> Collection of Nancy Reddin Kienholz</p> <p>Edward and Nancy Reddin Kienholz <i>Jody, Jody, Jody, 1993-94</i> Collection of Nancy Reddin Kienholz</p>	<p>installations (visual works) sculpture (visual work)</p>
00:43:31	<p>(Work Reference) Edward and Nancy Reddin Kienholz <i>Briefly the Silver Buck, 1980</i> Collection of Marilyn Oshman</p>	<p>sculpture (visual work)</p>
00:45:07	<p>Process of Creation Kienholz describes the roles that she and her husband each played in their collaborative relationship.</p>	<p>painting (coating)</p>
00:45:42	<p>(Work Reference) Edward and Nancy Reddin Kienholz <i>The Merry-Go-World Or Begat By Chance And The Wonder Horse Trigger, 1991-94</i> Collection of Nancy Reddin Kienholz</p>	<p>installations (visual works) sculpture (visual work)</p>

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00:46:26	(Image) Edward Kienholz <i>Jane Doe, 1960 (detail of drawers)</i> Collection of Laura Lee Stearns	assemblages (sculpture)
00:47:56	Conservation Issues Kienholz assesses the condition of <i>The Illegal Operation, 1962</i> . She describes treatments of the work that her husband undertook. She also makes recommendations for the work's future restoration.	fading found objects lampshades paint restoration (process)
00:48:13	(Image) Edward Kienholz <i>The Illegal Operation, 1962</i> Collection of Betty and Monte Factor	assemblages (sculpture)
00:48:54	(Images) Edward Kienholz <i>The Illegal Operation, 1962 (overview and details of lampshade)</i> Collection of Betty and Monte Factor	assemblages (sculpture)
00:50:55	(Images) Edward Kienholz <i>The Illegal Operation, 1962 (detail of mattress cover)</i> Collection of Betty and Monte Factor	assemblages (sculpture)
00:51:06	Conservation Issues Kienholz discusses possible methods for treating <i>The Illegal Operation</i> . She describes her husband's use of cigarettes in his work.	restoration (process)
00:51:11	(Image) Edward Kienholz <i>The Illegal Operation, 1962 (detail of cigarette)</i> Collection of Betty and Monte Factor	assemblages (sculpture)
00:51:50	(Work Reference and Exhibition Reference) Edward and Nancy Reddin Kienholz <i>The Hoerengracht, 1984-88</i> Collection of Nancy Reddin Kienholz "Edward and Nancy Reddin Kienholz: The Art Show" (traveling exhibition)	installations (visual works) sculpture (visual work)
00:53:02	Conservation Issues Kienholz discusses the importance of maintaining a patina of age in a work during its cleaning and restoration. She describes her own cleaning techniques.	acceptable aging** age cleaning natural aging** oxidation patina (condition) restoration (process) Steel, Galvanized*

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		steel wool
00:56:44	Technical Specifications Kienholz discusses the importance of sound and light in the couple's works. She describes several works that incorporate sound.	loudspeakers radio receivers Romeyn, John** sound systems Tinguely, Jean
00:56:53	(Images) Edward Kienholz <i>Ida Franger, 1960</i> (overview and detail of radio) Private collection	assemblages (sculpture)
00:57:43	(Work Reference) Edward Kienholz <i>A Bad Cop (Lt. Carter), 1961</i> Collection of Reinhard Onnasch	assemblages (sculpture)
00:58:18	(Work Reference) Edward and Nancy Reddin Kienholz <i>The Potlatch, 1988</i> Collection of Nancy Reddin Kienholz	installations (visual works) sculpture (visual work)
00:58:52	(Work Reference) Edward Kienholz <i>The Art Show, 1963-77</i> Collection of Klaus and Giselle Groenke	installations (visual works) sculpture (visual work)
00:59:19	(Work Reference) Edward and Nancy Reddin Kienholz <i>The Hoerengracht, 1984-88</i> Collection of Nancy Reddin Kienholz	installations (visual works) sculpture (visual work)
00:59:21	(Work Reference) Edward Kienholz <i>The Beanery, 1965</i> Stedelijk Museum, Amsterdam	installations (visual works) sculpture (visual work)
00:59:46	(Work Reference) Edward Kienholz <i>The Wait, 1964-65</i> Whitney Museum of American Art, New York; gift of the Howard and Jean Lipman Foundation, Inc. 66.49	assemblages (sculpture)
01:01:54	(Work Reference) Edward and Nancy Reddin Kienholz <i>Volksempfänger Series, 1975-77</i> (named after a radio from Germany's National Socialist period)	sculpture (visual work)
01:02:23	Technical Specifications Kienholz surveys and discusses a collection of resin colorants that she sent to the Menil Collection for purposes of restoring Kienholz's works there.	colorant (material) resin (organic material)

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01:04:51	Conservation Issues Kienholz gives her opinions regarding the natural aging of works.	age natural aging**
01:06:30	Conservation Issues Kienholz offers advice on how to undertake a restoration of a Kienholz work.	armatures (sculpture components) gussets (costume components) plywood restoration (process) screws visual inspection
01:07:34	(Image) Edward Kienholz <i>Conversation Piece, 1959</i> The Menil Collection, Houston; gift of Walter Hopps	assemblages (sculpture)
01:10:25	Conservation Issues Kienholz describes her own thorough process during a conservation treatment that she undertook on a mannequin work.	cloth fiberglass mannequins (costume equipment) restoration (process) surface properties
01:13:27	(Image) Edward Kienholz <i>History as a Planter, 1961</i> Los Angeles County Museum of Art; Anonymous gift through the Contemporary Art Council	assemblages (sculpture)
01:14:15	Closing Credits	