



## Artists Documentation Program (ADP) Interview Video Index

**Artist:** Tim Hawkinson  
**Date:** February 8, 2005  
**Location:** Whitney Museum of American Art  
**Interviewers:** Carol Mancusi-Ungaro, Pia Gottschaller  
**Video:** Robert Broadhurst / **Edit:** Laurie McDonald  
**Total Run Time:** 01:08:29

### Abstract:

Artist Tim Hawkinson discusses his work with Artists Documentation Program Founding Director and Whitney Associate Director for Conservation and Research, Carol Mancusi-Ungaro, and Whitney Associate Conservator, Pia Gottschaller, on the occasion of his eponymous retrospective exhibition at the Whitney Museum of American Art, February 11-May 29, 2005. The discussion focuses primarily on the materials and methods that Hawkinson uses to create his mixed-media works and his wishes for their future conservation and exhibition.

### 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  
Hawkinson, Tim, 1960-

#### Subject(s)

Art--Conservation and restoration  
Artists' materials  
Art--Technique  
Assemblage (Art)  
Photography  
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
00:00:01	<b>Opening Credits</b>	
00:00:50	<b>Introduction</b> Carol Mancusi-Ungaro Pia Gottschaller Tim Hawkinson	
00:01:24	<b>Technical Specifications and Conservation Issues</b> Hawkinson describes the processes and materials that he used to create the installation <i>Pentecost</i> , 1999. He discusses various conservation issues inherent to the work and expresses his preferences regarding its future treatment.	adhesive cardboard flexibility industrial paint kraft paper pastels plastic foam
00:01:26	<b>(Images)</b> Tim Hawkinson <i>Pentecost</i> , 1999 (overview and details of figures and skin) Andrea Nasher Collection	installations (visual works)
00:02:58	<b>(Images)</b> Tim Hawkinson <i>Pentecost</i> , 1999 (details of figures) Andrea Nasher Collection	installations (visual works)
00:03:15	<b>(Images)</b> Tim Hawkinson <i>Pentecost</i> , 1999 (details of holes in cardboard connectors) Andrea Nasher Collection	installations (visual works)
00:04:29	<b>(Images)</b> Tim Hawkinson <i>Pentecost</i> , 1999 (details of sonotubes and corrugated pipes) Andrea Nasher Collection	installations (visual works)
00:05:33	<b>Technical Specifications and Conservation Issues</b> Hawkinson describes the processes and materials that he used to create the mechanical and electronic parts of <i>Pentecost</i> . He offers his advice regarding their future conservation.	electronics found objects sound systems
00:05:40	<b>(Image)</b> Tim Hawkinson <i>Pentecost</i> , 1999 (detail of mechanical parts)	installations (visual works)

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	<b>Andrea Nasher Collection</b>	
00:05:57	<b>(Images)</b> Tim Hawkinson <i>Pentecost, 1999</i> (details of mechanical and electronic parts) Andrea Nasher Collection	installations (visual works)
00:06:50	<b>(Images)</b> Tim Hawkinson <i>Pentecost, 1999</i> (details of mechanical and electronic parts) Andrea Nasher Collection	installations (visual works)
00:08:13	<b>Technical Specifications and Exhibition</b> Hawkinson describes the processes and materials that he used to create <i>Drain and Plug, 1996</i> . He also expresses his preferences with regard to the exhibition of the work.	glue laminated photographs Plexiglas (TM)
00:08:21	<b>(Image)</b> Tim Hawkinson <i>Drain and Plug, 1996</i> Collection of Duff Murphy and Janice Miyahira	photographs sculpture (visual work)
00:09:04	<b>(Image)</b> Tim Hawkinson <i>Drain and Plug, 1996</i> (detail of bottom portion of tub) Collection of Duff Murphy and Janice Miyahira	photographs sculpture (visual work)
00:09:20	<b>(Images)</b> Tim Hawkinson <i>Drain and Plug, 1996</i> (details of top portion of body, top portion of tub, bottom portion of body, middle portion of tub) Collection of Duff Murphy and Janice Miyahira	photographs sculpture (visual work)
00:11:09	<b>(Images)</b> Tim Hawkinson <i>Drain and Plug, 1996</i> (details of feet and tilt down over figure) Collection of Duff Murphy and Janice Miyahira	photographs sculpture (visual work)
00:11:27	<b>Technical Specifications</b> Hawkinson describes the processes and materials that he used to create <i>Elephant Skin #2, 1999</i> .	adhesive aluminum (metal) plastic foam polyethylene reflectance tape (materials)
00:11:40	<b>(Image)</b> Tim Hawkinson <i>Elephant Skin #2, 1999</i> Private Collection; courtesy Ace Gallery	sculpture (visual work)

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00:14:20	<b>Conservation Issues</b> Hawkinson describes some of the potential conservation issues in <i>Elephant Skin #2</i> and expresses his opinions regarding the work's future conservation.	abrasion (condition or effect) aluminum (metal) foil (metal) patina (condition) plastic foam scale (relative size) yellowing
00:15:08	<b>(Work Reference)</b> <b>Tim Hawkinson</b> <i>Überorgan, 2000</i> Commissioned by MASS MoCA	installations (visual works)
00:17:15	<b>Technical Specifications and Conservation Issues</b> Hawkinson describes the processes and materials that he used to create <i>Reservoir, 1993</i> . He discusses some of the conservation issues that he has encountered with that piece and with <i>Balloon Self-Portrait, 1993</i> (refabricated 1996). He expresses his opinions regarding the works' natural aging and their future conservation.	balloons (toys) deterioration industrial paint latex paint paint layers replicas rubber (material) walls
00:17:24	<b>(Images)</b> <b>Tim Hawkinson</b> <i>Reservoir, 1993</i> Private collection; courtesy Ace Gallery	installations (visual works)
00:19:19	<b>(Images)</b> <b>Tim Hawkinson</b> <i>Balloon Self-Portrait, 1993</i> (overview and details of rubber) (refabricated 1996) Private collection; courtesy Ace Gallery	assemblages (sculpture)
00:21:08	<b>Technical Specifications and Conservation Issues</b> Hawkinson describes the processes and materials that he used to create <i>Untitled (Chicken), 1986</i> (refabricated 1996) and <i>Wall Chart of World History from Earliest Times to the Present, 1997</i> . He discusses the unique conservation needs of the latter.	colored pencils fading felt-tip pens pens (drawing and writing) replicas skin (collagenous material) varnish
00:21:13	<b>(Image)</b> <b>Tim Hawkinson</b> <i>Untitled (Chicken), 1986</i> (refabricated 1996) Private collection; courtesy Ace Gallery	sculpture (visual work)
00:22:22	<b>(Images)</b> <b>Tim Hawkinson</b> <i>Wall Chart of World History from Earliest Times to the Present, 1997</i> Private collection; courtesy Ace Gallery	drawings (visual works)

00:23:47	<b>(Images)</b> Tim Hawkinson <i>Wall Chart of World History from Earliest Times to the Present, 1997</i> Private collection; courtesy Ace Gallery	drawings (visual works)
00:27:05	<b>(Images)</b> Tim Hawkinson <i>Wall Chart of World History from Earliest Times to the Present, 1997</i> Private collection; courtesy Ace Gallery	drawings (visual works)
00:27:15	<b>Technical Specifications and Conservation Issues</b> Hawkinson describes the processes and materials that he used to create <i>H.M.S.O.</i> , 1995. He expresses his opinions regarding the work's future conservation.	adhesive rope sails
00:27:20	<b>(Images)</b> Tim Hawkinson <i>H.M.S.O.</i> , 1995 (overview and details) Collection of Dean Valentine and Amy Adelson	sculpture (visual work)
00:28:43	<b>(Work Reference)</b> Tim Hawkinson <i>Das Tannenboot</i> , 1994 Whitney Museum of American Art, New York; gift of Eileen and Peter Norton 96.49	sculpture (visual work)
00:28:53	<b>(Image)</b> Tim Hawkinson <i>H.M.S.O.</i> , 1995 (details of sails) Collection of Dean Valentine and Amy Adelson	sculpture (visual work)
00:29:18	<b>Technical Specifications and Conservation Issues</b> Hawkinson describes the processes and materials that he used to create <i>Penitent</i> , 1994. He discusses his use of electronics and sound-producing devices and offers his advice on their future conservation.	rawhide sound systems
00:29:40	<b>(Images)</b> Tim Hawkinson <i>Penitent</i> , 1994 (overview and details of joints) Collection of PaceWildenstein	sculpture (visual work)
00:33:41	<b>(Images)</b> Tim Hawkinson <i>Spin Sink (1 Rev./100 Years)</i> , 1995 Private collection	sculpture (visual work)

00:33:46	<b>Concept/Nature of Work and Technical Specifications</b> Hawkinson explains the mechanical systems that he designed for <i>Spin Sink (1 Rev./100 Years)</i> , 1995. He also discusses his choices of materials, including his tendency to use found objects in his work.	corduroy found objects gears wheels (components)
00:34:03	<b>(Images)</b> Tim Hawkinson <i>Spin Sink (1 Rev./100 Years)</i> , 1995 (details of wheels) Private collection	sculpture (visual work)
00:35:42	<b>(Image)</b> Tim Hawkinson <i>Spin Sink (1 Rev./100 Years)</i> , 1995 (detail of Bondo) Private collection	sculpture (visual work)
00:36:02	<b>(Images)</b> Tim Hawkinson <i>Spin Sink (1 Rev./100 Years)</i> , 1995 (details of corduroy) Private collection	sculpture (visual work)
00:37:54	<b>(Images)</b> Tim Hawkinson <i>Spin Sink (1 Rev./100 Years)</i> , 1995 (details of cogs) Private collection	sculpture (visual work)
00:38:15	<b>Technical Specifications</b> Hawkinson describes the processes and materials that he used to create <i>Organ</i> , 1997.	electronic organs wire
00:38:16	<b>(Image)</b> Tim Hawkinson <i>Organ</i> , 1997 Private collection; courtesy Ace Gallery	sculpture (visual work)
00:38:48	<b>(Images)</b> Tim Hawkinson <i>Organ</i> , 1997 (details of wires) Private collection; courtesy Ace Gallery	sculpture (visual work)
00:41:09	<b>Conservation Issues</b> Hawkinson assesses the current condition of <i>Organ</i> and suggests how he thinks the work will age in the future. He expresses his preferences regarding the future cleaning and conservation of his works overall.	cleaning dust natural aging yellowing
00:42:41	<b>Technical Specifications</b> Hawkinson describes the processes and materials that he used to create works in the series <i>Secret Sync</i> , 1996-2001.	molds (shaping tools) sculpture (visual work)
00:42:42	<b>(Image)</b>	sculpture (visual work)

	<b>Tim Hawkinson</b> <i>Secret Sync, 1996-2001</i>	
00:42:49	(Images) Tim Hawkinson <i>Coke Clock, 1996</i> Ace Gallery	sculpture (visual work)
00:43:01	(Images) Tim Hawkinson <i>Daisy Clock, n.d. (overview and detail of petals)</i> Private collection; courtesy Ace Gallery	sculpture (visual work)
00:43:44	(Images) Tim Hawkinson <i>Hairbrush Clock, n.d. (overview and details)</i> Collection of Eileen Harris-Norton and Peter Norton	sculpture (visual work)
00:44:04	(Images) Tim Hawkinson <i>Finger Clock, n.d. (overview and details)</i> Ace Gallery	sculpture (visual work)
00:44:46	(Images) Tim Hawkinson <i>Finger Clock, n.d. (details of suture)</i> Ace Gallery	sculpture (visual work)
00:45:01	(Images) Tim Hawkinson <i>Toothpaste Clock, n.d.</i> Private collection; courtesy Ace Gallery	sculpture (visual work)
00:45:25	<b>Technical Specifications and Conservation Issues</b> Hawkinson describes the processes and materials that he used to create <i>Life Exit, 1989</i> . He discusses the work's unique conservation problems and expresses his opinions regarding its future conservation.	fading logos Plexiglas (TM)
00:45:40	(Images) Tim Hawkinson <i>Life Exit, 1989 (overview and details)</i> Collection of Kristin Dornig and Tony Krantz	sculpture (visual work)
00:47:13	(Images) Tim Hawkinson <i>Life Exit, 1989 (details of Life logos)</i> Collection of Kristin Dornig and Tony Krantz	sculpture (visual work)
00:48:00	<b>Technical Specifications and Conservation Issues</b>	colorimetry

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	Hawkinson describes the processes and materials that he used to create <i>Emoter</i> , 2002. He also discusses some of the conservation treatments that he undertook on the work.	steel (alloy) wear
00:48:04	<b>(Image)</b> Tim Hawkinson <i>Emoter</i> , 2002 Andrea Nasher Collection	sculpture (visual work)
00:48:25	<b>(Images)</b> Tim Hawkinson <i>Emoter</i> , 2002 (details of steel elements) Andrea Nasher Collection	sculpture (visual work)
00:50:48	<b>(Images)</b> Tim Hawkinson <i>Emoter</i> , 2002 (details of photograph) Andrea Nash Collection	sculpture (visual work)
00:51:33	<b>Technical Specifications</b> Hawkinson describes the processes and materials that he used to create <i>Bird</i> , 1997, and <i>Egg</i> , 1997.	adhesive organic
00:51:40	<b>(Images)</b> Tim Hawkinson <i>Bird</i> , 1997 Andrea Nasher Collection	sculpture (visual work)
00:53:03	<b>(Image)</b> Tim Hawkinson <i>Bird</i> , 1997 (detail of protective dome) Andrea Nasher Collection	sculpture (visual work)
00:53:19	<b>(Image)</b> Tim Hawkinson <i>Egg</i> , 1997 Andrea Nasher Collection	sculpture (visual work)
00:54:17	<b>Technical Specifications and Conservation Issues</b> Hawkinson describes the processes and materials that he used to create <i>Armor Ooze</i> , 1996. He assesses the work's current condition and expresses his opinions regarding its future conservation.	acrylic paint aluminum (metal) foil (metal) plastic foam
00:54:17	<b>(Image)</b> Tim Hawkinson <i>Armor Ooze</i> , 1996 Collection of Eileen Harris-Norton and Peter Norton	sculpture (visual work)
00:54:26	<b>(Images)</b> Tim Hawkinson	sculpture (visual work)



	<b>Armor Ooze, 1996 (details of aluminum foil armor)</b> Collection of Eileen Harris-Norton and Peter Norton	
00:55:08	(Images) Tim Hawkinson <b>Armor Ooze, 1996 (details of acrylic paint)</b> Collection of Eileen Harris-Norton and Peter Norton	sculpture (visual work)
00:58:10	<b>Technical Specifications</b> Hawkinson describes the processes and materials that he used to create <i>Web</i> , 1998.	adhesive hair
00:58:12	(Images) Tim Hawkinson <b>Web, 1998</b> Collection of Eileen Harris-Norton and Peter Norton	sculpture (visual work)
00:58:32	(Images) Tim Hawkinson <b>Web, 1998 (detail of web orb)</b> Collection of Eileen Harris-Norton and Peter Norton	sculpture (visual work)
00:59:00	<b>Conservation Issues</b> Hawkinson describes a restoration that he performed on <i>My Favorite Things</i> , 1993, and expresses his opinions regarding the work's future conservation.	music restoration (process) sound systems steel (alloy) Tinguely, Jean
00:59:00	(Images) Tim Hawkinson <b>My Favorite Things, 1993</b> Private collection; courtesy Ace Gallery	sculpture (visual work)
00:59:35	(Images) Tim Hawkinson <b>My Favorite Things, 1993 (details of sound-producing elements)</b> Private collection; courtesy Ace Gallery	sculpture (visual work)
01:01:52	<b>Technical Specifications and Conservation Issues</b> Hawkinson describes the processes and materials that he used to create <i>Magdalen</i> , 2003. He also points out areas of vulnerability on the work and expresses his opinions regarding their conservation.	adhesive Donatello foam rubber mesh net (textile) paper (fiber product) pipe cleaners steel (alloy)
01:01:55	(Images) Tim Hawkinson <b>Magdalen, 2003</b> Andrea Nasher Collection	sculpture (visual work)
01:02:29	(Images)	sculpture (visual work)

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	<p><b>Tim Hawkinson</b>  <i>Magdalen, 2003 (details of paper)</i>            Andrea Nasher Collection</p>	
01:03:20	<p><b>(Images)</b>  <b>Tim Hawkinson</b>  <i>Magdalen, 2003 (details of foam rubber)</i>            Andrea Nasher Collection</p>	sculpture (visual work)
01:04:08	<p><b>(Image)</b>  <b>Tim Hawkinson</b>  <i>Root Ball, 1999</i></p>	sculpture (visual work)
01:04:46	<p><b>Concept/Nature of Work</b>            Hawkinson discusses how he used Donatello's <i>Magdalene Penitent</i> as inspiration for his own work, <i>Magdalen</i>.</p>	Donatello gilding
01:04:49	<p><b>(Image)</b>  <b>Donatello</b>  <i>Magdalene Penitent, c. 1453-55</i>            Museo dell'Opera del Duomo, Florence]</p>	
01:05:55	<p><b>(Images)</b>  <b>Tim Hawkinson</b>  <i>Magdalen, 2003 (various details, including tires)</i>            Andrea Nasher Collection</p>	sculpture (visual work)
01:07:37	<p><b>Closing Credits</b></p>	