



### Artists Documentation Program (ADP) Interview Video Index

**Artist:** Dario Robleto

**Date:** October 21, 2006

**Location:** D'Amelio Terras Gallery, New York (Produced by Whitney Museum of American Art)

**Interviewer:** Carol Mancusi-Ungaro

**Video:** Ronald Bronstein / **Edit:** Laurie McDonald

**Total Run Time:** 01:26:20

**Abstract:**

Artist Dario Robleto discusses his work with Carol Mancusi-Ungaro on the occasion of his exhibition "Dario Robleto: Fear and Tenderness in Men," at D'Amelio Terras Gallery, September 8-October 28, 2006. The discussion focuses primarily on the materials and methods that Robleto uses to create his highly conceptual sculptural works.

**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  
Robleto, Dario, 1972-

Subject(s)

Art--Conservation and restoration  
Artists' materials  
Art--Technique  
Conceptual art  
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>	
00:00:49	<b>Introduction</b> Carol Mancusi-Ungaro, Dario Robleto	
00:01:06	<b>Concept/Nature of Work and Process of Creation</b> Robleto describes his creative process, specifically the relationship between language and material in his work. He discusses his tendency to construct each work upon an elaborate narrative. He also explains the concepts behind of the exhibition "Dario Robleto: Fear and Tenderness in Men," which is the fourth in a series of exhibitions.	artists' materials bone (material) exhibitions (events) language (verbal communication) lead (metal) narratives (document genres) wars
00:04:35	<b>Concept/Nature of Work and Technical Specifications</b> Robleto discusses the importance of titles and media lists in his work and his process for formulating them. He also describes his unusual methods of identifying and locating materials.	artists' materials collecting media (artists' materials) poetry titles (documents)
00:07:47	<b>Concept/Nature of Work</b> Robleto discusses how he creates his titles and media lists and how they relate to their respective works.	exhibition catalogs objects poetry sculpture (visual work) titles (documents) works of art
00:10:25	<b>Concept/Nature of Work and Process of Creation</b> Robleto continues to discuss his titles and media lists. He also expresses the importance of historical accuracy in his work.	history (discipline) sculpture (visual work) wars world wars
00:10:28	<b>(Images)</b> <b>Dario Robleto</b> <b><i>No One Has A Monopoly Over Sorrow, 2005</i></b> <b>Men's wedding ring finger bones coated in melted bullet lead from various American wars, men's wedding bands excavated from American battlefields, melted shrapnel, wax dipped preserved bridal bouquets of roses and white calla lilies from various eras, dried chrysanthemums, male hair flowers braided by a civil war widow, fragments from a mourning dress, carved ivory, cold cast brass, bronze, zinc, and silver, rust, mahogany, glass.</b>	sculpture (visual work)
00:13:23	<b>Concept/Nature of Work</b> Robleto describes the historical narrative underlying a central work in the exhibition, <i>No One Has A Monopoly Over Sorrow, 2005</i> .	mourning sculpture (visual work) wars world wars

00:17:35	<b>Technical Specifications and Concept/Nature of Work</b> Robleto describes the materials that he used to create <i>No One Has A Monopoly Over Sorrow</i> .	baskets (containers) bullets excavation (process) lead (metal) shrapnel wedding rings
00:17:37	<b>(Image)</b> <b>Dario Robleto</b> <i>No One Has A Monopoly Over Sorrow, 2005</i> Men's wedding ring finger bones coated in melted bullet lead from various American wars, men's wedding bands excavated from American battlefields, melted shrapnel, wax dipped preserved bridal bouquets of roses and white calla lilies from various eras, dried chrysanthemums, male hair flowers braided by a civil war widow, fragments from a mourning dress, carved ivory, cold cast brass, bronze, zinc, and silver, rust, mahogany, glass.	sculpture (visual work)
00:18:25	<b>(Image)</b> <b>Dario Robleto</b> <i>No One Has A Monopoly Over Sorrow, 2005</i> (detail of bullet lead, finger bones, and wedding bands) Men's wedding ring finger bones coated in melted bullet lead from various American wars, men's wedding bands excavated from American battlefields, melted shrapnel, wax dipped preserved bridal bouquets of roses and white calla lilies from various eras, dried chrysanthemums, male hair flowers braided by a civil war widow, fragments from a mourning dress, carved ivory, cold cast brass, bronze, zinc, and silver, rust, mahogany, glass.	sculpture (visual work)
00:20:00	<b>Technical Specifications and Concept/Nature of Work</b> Robleto continues to describe the materials that he used to create <i>No One Has A Monopoly Over Sorrow</i> . In the process, he explains their significance, in terms of mourning culture, history, and his own creative process.	flowers (plants) hair lace (needlework) mourning wars wax
00:20:00	<b>(Images)</b> <b>Dario Robleto</b> <i>No One Has A Monopoly Over Sorrow, 2005</i> (details of lace on basket) Men's wedding ring finger bones coated in melted bullet lead from various American wars, men's wedding bands excavated from American battlefields, melted shrapnel, wax dipped preserved bridal bouquets of roses and white calla lilies from various eras, dried chrysanthemums, male hair flowers braided by a civil war widow, fragments from a mourning dress, carved ivory, cold cast brass, bronze, zinc, and silver, rust, mahogany, glass.	sculpture (visual work)
00:20:54	<b>(Images)</b> <b>Dario Robleto</b> <i>No One Has A Monopoly Over Sorrow, 2005</i> (details of lace and	sculpture (visual work)



	<p>hair flowers) Men's wedding ring finger bones coated in melted bullet lead from various American wars, men's wedding bands excavated from American battlefields, melted shrapnel, wax dipped preserved bridal bouquets of roses and white calla lilies from various eras, dried chrysanthemums, male hair flowers braided by a civil war widow, fragments from a mourning dress, carved ivory, cold cast brass, bronze, zinc, and silver, rust, mahogany, glass.</p>	
00:24:23	<p>(Images) Dario Robleto <i>No One Has A Monopoly Over Sorrow</i>, 2005 (details of wax-dipped bridal bouquets) Men's wedding ring finger bones coated in melted bullet lead from various American wars, men's wedding bands excavated from American battlefields, melted shrapnel, wax dipped preserved bridal bouquets of roses and white calla lilies from various eras, dried chrysanthemums, male hair flowers braided by a civil war widow, fragments from a mourning dress, carved ivory, cold cast brass, bronze, zinc, and silver, rust, mahogany, glass.</p>	sculpture (visual work)
00:25:11	<p>(Image) Dario Robleto <i>No One Has A Monopoly Over Sorrow</i>, 2005 (detail of browning) Men's wedding ring finger bones coated in melted bullet lead from various American wars, men's wedding bands excavated from American battlefields, melted shrapnel, wax dipped preserved bridal bouquets of roses and white calla lilies from various eras, dried chrysanthemums, male hair flowers braided by a civil war widow, fragments from a mourning dress, carved ivory, cold cast brass, bronze, zinc, and silver, rust, mahogany, glass.</p>	sculpture (visual work)
00:25:15	<p><b>Process of Creation and Concept/Nature of Work</b> Robleto describes in detail how he obtains the historical materials that he incorporates into his work. He also reflects on the role of magical thinking in his work.</p>	artists' materials cultural artifacts magic
00:28:59	<p>(Image) Dario Robleto <i>No One Has A Monopoly Over Sorrow</i>, 2005 (detail of finger bones and wedding rings) Men's wedding ring finger bones coated in melted bullet lead from various American wars, men's wedding bands excavated from American battlefields, melted shrapnel, wax dipped preserved bridal bouquets of roses and white calla lilies from various eras, dried chrysanthemums, male hair flowers braided by a civil war widow, fragments from a mourning dress, carved ivory, cold cast brass, bronze, zinc, and silver, rust, mahogany, glass.</p>	sculpture (visual work)
00:29:37	<p><b>Process of Creation and Concept/Nature of Work</b></p>	audiotapes braiding

	Robleto describes Robleto describes the historical narrative underlying <i>Daughters Of Wounds and Relics</i> , 2006. He also describes the processes and materials that he used to create the work.	sculpture (visual work) soldiers widows
00:30:30	<b>(Images)</b> <b>Dario Robleto</b> <i>Daughters Of Wounds And Relics</i> , 2006 Hair braid made of stretched and curled audio tape recordings of the last known Union Civil War soldier's voice and the last known Confederate Civil War widow's voice, homemade paper (pulp made from sweetheart letters written by soldiers who did not return from various wars, sepia, bone dust from every bone in the body), lace and fabric from mourning dresses, hair flower braided by a Civil War widow, colored paper, silk, milk paint, ink stained ash, glass, typeset.	sculpture (visual work)
00:32:08	<b>(Image)</b> <b>Dario Robleto</b> <i>Daughters Of Wounds And Relics</i> , 2006 (detail of audiotape braid) Hair braid made of stretched and curled audio tape recordings of the last known Union Civil War soldier's voice and the last known Confederate Civil War widow's voice, homemade paper (pulp made from sweetheart letters written by soldiers who did not return from various wars, sepia, bone dust from every bone in the body), lace and fabric from mourning dresses, hair flower braided by a Civil War widow, colored paper, silk, milk paint, ink stained ash, glass, typeset.	sculpture (visual work)
00:32:41	<b>(Images)</b> <b>Dario Robleto</b> <i>Daughters Of Wounds And Relics</i> , 2006 (details of audiotape braid) Hair braid made of stretched and curled audio tape recordings of the last known Union Civil War soldier's voice and the last known Confederate Civil War widow's voice, homemade paper (pulp made from sweetheart letters written by soldiers who did not return from various wars, sepia, bone dust from every bone in the body), lace and fabric from mourning dresses, hair flower braided by a Civil War widow, colored paper, silk, milk paint, ink stained ash, glass, typeset.	sculpture (visual work)
00:33:41	<b>Technical Specifications</b> Robleto describes the process by which he transformed audiotape into a hair braid in <i>Daughters Of Wounds And Relics</i> . He also discusses the archetype of the "tinkerer."	audiotapes braiding
00:35:41	<b>Conservation Issues and Concept/Nature of Work</b> Robleto offers his opinions on the future conservation of his work. In doing so, he reflects on the importance of authentic or original materials in his work.	artist's intent artists' materials authenticity hair lead (metal)



		restoration (process)
00:40:13	<p><b>Process of Creation and Concept/Nature of Work</b>  Robleto describes the historical narrative underlying <i>A Century of November</i>, 2005. He also describes the processes and materials that he used to create the work. He and Mancusi-Ungaro discuss the efforts that he has taken to ensure that his work survives, as well as his acceptance of natural aging in his works.</p>	natural aging paper (fiber product) preservation (function) pulp (modified plant material)
00:40:17	<p><b>(Images)</b>  <b>Dario Robleto</b>  <i>A Century Of November</i>, 2005  Child's mourning dress made with homemade paper (pulp made from sweetheart letters written by soldiers who did not return from various wars, ink retrieved from letters, sepia, bone dust from every bone in the body), carved bone buttons, hair flowers braided by a Civil War widow, mourning dress fabric and lace, silk, velvet, ribbon, WWII surgical suture thread, mahogany, glass.</p>	sculpture (visual work)
00:42:15	<p><b>(Image)</b>  <b>Dario Robleto</b>  <i>A Century Of November</i>, 2005 (detail of paper)  Child's mourning dress made with homemade paper (pulp made from sweetheart letters written by soldiers who did not return from various wars, ink retrieved from letters, sepia, bone dust from every bone in the body), carved bone buttons, hair flowers braided by a Civil War widow, mourning dress fabric and lace, silk, velvet, ribbon, WWII surgical suture thread, mahogany, glass.</p>	sculpture (visual work)
00:44:42	<p><b>Technical Specifications and Concept/Nature of Work</b>  Robleto discusses the materials that he used, and the concepts and historical narrative behind, <i>A Century of November</i>.</p>	love letters paper (fiber product) wars
00:45:32	<p><b>(Images)</b>  <b>Dario Robleto</b>  <i>A Century Of November</i>, 2005 (overview and details)  Child's mourning dress made with homemade paper (pulp made from sweetheart letters written by soldiers who did not return from various wars, ink retrieved from letters, sepia, bone dust from every bone in the body), carved bone buttons, hair flowers braided by a Civil War widow, mourning dress fabric and lace, silk, velvet, ribbon, WWII surgical suture thread, mahogany, glass.</p>	sculpture (visual work)
00:48:14	<p><b>Technical Specifications and Concept/Nature of Work</b>  Robleto continues to discuss the materials that he used and the concepts and historical narrative behind <i>A Century of November</i>.</p>	dresses (garments) mourning soldiers
00:50:33	<p><b>(Images)</b>  <b>Dario Robleto</b>  <i>A Century Of November</i>, 2005 (details of piping with ink)  Child's mourning dress made with homemade paper (pulp made</p>	sculpture (visual work)

	<b>from sweetheart letters written by soldiers who did not return from various wars, ink retrieved from letters, sepia, bone dust from every bone in the body), carved bone buttons, hair flowers braided by a Civil War widow, mourning dress fabric and lace, silk, velvet, ribbon, WWII surgical suture thread, mahogany, glass.</b>	
00:51:10	<b>Process of Creation and Concept/Nature of Work</b> Robleto discusses his various working methods, including his tendency to develop new techniques for the sake of new work. He also discusses his occasionally controversial practice of repurposing archival materials and his methods for locating them.	artists' materials cultural artifacts techniques (processes)
00:51:30	<b>(Images)</b> <b>Dario Robleto</b> <b><i>A Century Of November, 2005</i> (details of hair flower and bone buttons)</b> Child's mourning dress made with homemade paper (pulp made from sweetheart letters written by soldiers who did not return from various wars, ink retrieved from letters, sepia, bone dust from every bone in the body), carved bone buttons, hair flowers braided by a Civil War widow, mourning dress fabric and lace, silk, velvet, ribbon, WWII surgical suture thread, mahogany, glass.	sculpture (visual work)
00:55:21	<b>Concept/Nature of Work</b> Robleto discusses his notion of using archival materials as a creative, alchemical act, rather than a destructive one.	alchemy archives (institutions) artists' materials cultural artifacts
00:58:51	<b>Technical Specifications and Concept/Nature of Work</b> Robleto discusses the materials he used, as well as the concepts and historical narrative behind, <i>A Sadness Silence Can't Touch, 2005-06</i> .	bullets pain (sensation) wars
00:59:23	<b>(Image)</b> <b>Dario Robleto</b> <b><i>A Sadness Silence Can't Touch, 2005-06</i></b> Casts of Civil War era "pain bullets" (bullets used by soldiers to bite on during surgery) made from dissolved audio tape recordings of poets' voices, lace and fabric from mourning dresses, ink dyed yellowheart and ash, nickel, silver, milk paint, typeset. Walt Whitman - "America;" Lord Alfred Tennyson - "The Charge of the Light Brigade;" Siegfried Sassoon - "Died of Wounds;" T.S. Eliot - "The Wasteland;" Robert Graves - "In Procession;" Dylan Thomas - "A Refusal to Mourn the Death, by Fire, of a Child in London;" David Jones - "In Parenthesis."	sculpture (visual work)

01:00:43	<p><b>(Image)</b>  <b>Dario Robleto</b>  <i>A Sadness Silence Can't Touch</i>, 2005-06 (detail of pain bullets)  Casts of Civil War era "pain bullets" (bullets used by soldiers to bite on during surgery) made from dissolved audio tape recordings of poets' voices, lace and fabric from mourning dresses, ink dyed yellowheart and ash, nickel, silver, milk paint, typeset.  Walt Whitman - "America;"  Lord Alfred Tennyson - "The Charge of the Light Brigade;"  Siegfried Sassoon - "Died of Wounds;"  T.S. Eliot - "The Wasteland;"  Robert Graves - "In Procession;"  Dylan Thomas - "A Refusal to Mourn the Death, by Fire, of a Child in London;"  David Jones - "In Parenthesis."</p>	sculpture (visual work)
01:02:34	<p><b>Technical Specifications and Concept/Nature of Work</b>  Robleto describes the materials and processes that he used to create <i>A Sadness Silence Can't Touch</i>. He also discusses the relationship between those processes and the work's conceptual meaning.</p>	audiotapes bullets casting (process) poetry sound recordings
01:02:35	<p><b>(Images)</b>  <b>Dario Robleto</b>  <i>A Sadness Silence Can't Touch</i>, 2005-06 (view from above and detail of pain bullets)  Casts of Civil War era "pain bullets" (bullets used by soldiers to bite on during surgery) made from dissolved audio tape recordings of poets' voices, lace and fabric from mourning dresses, ink dyed yellowheart and ash, nickel, silver, milk paint, typeset.  Walt Whitman - "America;"  Lord Alfred Tennyson - "The Charge of the Light Brigade;"  Siegfried Sassoon - "Died of Wounds;"  T.S. Eliot - "The Wasteland;"  Robert Graves - "In Procession;"  Dylan Thomas - "A Refusal to Mourn the Death, by Fire, of a Child in London;"  David Jones - "In Parenthesis."</p>	sculpture (visual work)
01:06:18	<p><b>Concept/Nature of Work</b>  Robleto discusses his choice to include a recording of a poem by Walt Whitman in <i>A Sadness Silence Can't Touch</i>. He also reflects on his frequent use of audio recordings in his work.</p>	audiotapes cylinders (sound recordings) preservation (function) sound recordings wars Whitman, Walt*
01:11:40	<p><b>Technical Specifications and Concept/Nature of Work</b>  Robleto describes the materials and processes that he used to create <i>A Sadness Silence Can't Touch</i>. He also reflects on the relationship between mourning and creativity.</p>	casein paint mourning paint wood (plant material)
01:11:42	<p><b>(Images)</b></p>	sculpture (visual work)



	<p><b>Dario Robleto</b>  <i>A Sadness Silence Can't Touch, 2005-06 (various details)</i>  Casts of Civil War era "pain bullets" (bullets used by soldiers to bite on during surgery) made from dissolved audio tape recordings of poets' voices, lace and fabric from mourning dresses, ink dyed yellowheart and ash, nickel, silver, milk paint, typeset.  Walt Whitman - "America;"  Lord Alfred Tennyson - "The Charge of the Light Brigade;"  Siegfried Sassoon - "Died of Wounds;"  T.S. Eliot - "The Wasteland;"  Robert Graves - "In Procession;"  Dylan Thomas - "A Refusal to Mourn the Death, by Fire, of a Child in London;"  David Jones - "In Parenthesis."</p>	
01:14:31	<p><b>Technical Specifications</b>  Robleto describes in great detail the materials that he used to create <i>A Sadness Silence Can't Touch</i>. In particular, he discusses his use of specific or symbolic woods, stains, and plants.</p>	ink language (verbal communication) paint plant material symbolism (artistic concept) Weatherspoon Art Gallery wood (plant material) sculpture (visual work)
01:14:56	<p><b>(Images)</b>  <b>Dario Robleto</b>  <i>A Sadness Silence Can't Touch, 2005-06 (details of box with homemade paint)</i>  Casts of Civil War era "pain bullets" (bullets used by soldiers to bite on during surgery) made from dissolved audio tape recordings of poets' voices, lace and fabric from mourning dresses, ink dyed yellowheart and ash, nickel, silver, milk paint, typeset.  Walt Whitman - "America;"  Lord Alfred Tennyson - "The Charge of the Light Brigade;"  Siegfried Sassoon - "Died of Wounds;"  T.S. Eliot - "The Wasteland;"  Robert Graves - "In Procession;"  Dylan Thomas - "A Refusal to Mourn the Death, by Fire, of a Child in London;"  David Jones - "In Parenthesis."</p>	sculpture (visual work)
01:19:12	<p><b>Technical Specifications and Concept/Nature of Work</b>  Robleto describes the materials and processes that he used to create, as well as the concepts underlying, <i>A Beauty to Fatalism She Intends To Nurture</i>. He also briefly discusses his use of bone.</p>	bone (material) plant material wars
01:19:15	<p><b>(Images)</b>  <b>Dario Robleto</b>  <i>A Beauty to Fatalism She Intends To Nurture, 2006 (overview and details of vials)</i></p>	sculpture (visual work)

	<p><b>Homemade paper (pulp made from military photographs of soldiers and brides from various wars, ground eternal flower, cotton), colored paper, World War II carrier pigeon message capsules filled with (battlefield dirt from various wars, carnivorous plant seeds, resurrection plant, excavated shrapnel), hair flowers braided by war widows, fragments of military uniforms from various wars, mourning dress fabric, silk, ribbon, typeset, poplar, ash.</b></p>	
01:23:01	<p><b>(Image)</b>  <b>Dario Robleto</b>  <i>She Can't Dream For Us All</i>, 2005-06          Bone dust from every bone in the body cast and carved into the fossilized remnants of "Lucy" Australopithecus Afarensis (forerunner of human race), bone cores filled with melted vinyl and audio tape recordings of Sylvia Plath reciting her poems "Daddy" and "Lady Lazarus," homemade paper (pulp made from mothers', wives' and daughters' letters to soldiers in the field from various wars), ground iron, calcium, water extendable resin, pigments, lace, silk, walnut, glass.</p>	sculpture (visual work)
01:25:25	<b>Closing Credits</b>	