



Artists Documentation Program (ADP) Interview Video Index

Artist: John Hogan
Date: June 20, 2019
Location: Yale University Art Gallery
Interviewers: Christina G.A. McLean
Video/Edit: Cuyler Ballenger
Total Run Time: 01:42:23

Abstract:

John Hogan discusses his work as the archivist for Yale University's Sol LeWitt Wall Drawing Archive and Study Center. He describes his years-long working relationship with LeWitt and the insight it has given him for respecting LeWitt's intentions in conserving his wall drawings.

Controlled Access Headings (Library of Congress):

Corporate Name(s)

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

Genre(s)

Interviews
Oral histories

Personal Name(s)

Hogan, John
McClean, Christina

Subject(s)

Art--Conservation and restoration
Art, Modern -- 20th century
Art--Technique

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 |
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| 00:00:01 | Opening Credits | |
| 00:00:31 | Introduction Christina McLean, John Hogan | |
| 00:00:58 | Historical Anecdote - John Hogan recounts how he met Sol LeWitt and became one of his primary artist assistants. | assistant artists Baldessari, John Chicago De Maria, Walter Dia Art Foundation New York Ruscha, Edward Printed Matter, Inc. |
| 00:04:06 | Process of Creation and Conservation Issues - John Hogan discusses his responsibilities as Director of Installations for the LeWitt estate. He describes the process for installing wall drawings and the worldwide network of artists who work on them. | estate records estates (legal entity) installations (visual works) installing project management The LeWitt Collection** wall drawings |
| 00:06:12 | Conservation Issues - John Hogan discusses his role at Yale as the the Mary Jo and Ted Shen Installation Director and Archivist of Sol LeWitt Drawings. He specifically describes his efforts to have wall drawings installed around the Yale campus to honor LeWitt's intentions of having the works be seen. | artist's intent wall drawings Yale University Art Gallery |
| 00:07:49 | Process of Creation - John Hogan discusses the system of hiring local artists to install LeWitt wall drawings in remote cities. He describes what he looks for in artists to do the work, and how to match workers' skills to the tasks. | attribution collaboration education freelance artists installations (visual works) installing skilled workers training |
| 00:14:07 | Process of Creation - John Hogan describes "the democratic hand" system developed by LeWitt for maintaining consistency in the application of media in the wall drawings. | artist's hand** artists' materials ink scribble drawings** wall drawings |

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| 00:18:25 | Process of Creation - John Hogan describes the preparation and training of artists before beginning a wall drawing. | instructional models training wall drawings |
| 00:20:47 | Process of Creation - John Hogan discusses Sol LeWitt's original plans and instructions existing as black-and-white line drawings. He specifically addresses not using prior iterations or maquettes for reference when installing new wall drawings. | artist's intent catalogues raisonnés diagrams instructions (document genre) maquettes (sculptures) reference books scale (relative size) wall drawings |
| 00:24:38 | Process of Creation and Nature of Work - John Hogan explains that every installation of a work is a new piece, regardless if prior iterations exist. He discusses installers adapting to different conditions depending on a wall drawing's location and other circumstances. | draftsmen (artists) installations (visual works) installing wall drawings |
| 00:26:24 | Process of Creation - John Hogan addresses Sol LeWitt's trust in the artists installing his wall drawings. He specifically discusses LeWitt not viewing every installation, and how he rarely corrected or changed one. | draftsmen (artists) reinstallation (visual works) installing |
| 00:28:42 | Conservation Issues - John Hogan discusses creating Sol LeWitt's Catalogue Raisonné. He specifically touches on LeWitt's level of participation, and gaps in the catalogue due to missing or poor photography of certain works. | catalogues raisonnés photodocumentation research (function) |
| 00:31:35 | Nature of Work and Conservation Issues - John Hogan discusses Sol LeWitt's practice being based on creating new work and his objections to showing old work. | art exhibitions methodology techniques (processes) |
| 00:33:46 | Process of Creation - John Hogan discusses the wall preparation required prior to installing a drawing. | house paint preparing surface preparation materials texture (physical attribute) wall drawings |
| 00:37:13 | Conservation Issues - John Hogan discusses the process for assessing and repairing damage to a wall drawing. He describes a specific incident of repairing a drawing that had blistered. | blisters conservation (process) damage (condition) repairing wall drawings |
| 00:43:43 | Conservation Issues - John Hogan discusses the wall drawing drafters sharing their skills and knowledge among the working groups. | artist's intent draftsmen (artists) knowledge transfer training wall drawings |

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| 00:45:11 | Process of Creation - John Hogan discusses the process for installing larger exhibitions, and specifically addresses staffing and orchestrating skill sets. He describes Sol LeWitt being fine with the evolution of the techniques and materials used to create wall drawings, so long as the intent of the work was respected. | art exhibitions project management techniques (processes) technology (general associated concept) wall drawings |
| 00:50:24 | Process of Creation and Nature of Work - John Hogan discusses Sol LeWitt's insistence that the installation processes of his wall drawings must not incorporate technology that would remove collaboration or the human hand from the work. He clarifies that the introduction of new technology and techniques is acceptable as long as they work within the systems laid out by LeWitt. | artist's hand** collaboration robots |
| 00:52:17 | Process of Creation - John Hogan addresses McLean's question regarding transposing Sol LeWitt's works into new mediums. He discusses LeWitt's wall drawing system being informed by his knowledge of printmaking and graphic design processes. Hogan also relates an anecdote about a conservator 3D printing a multi-lead holder for creating LeWitt's pencil-line drawings. | full-color printing mechanical pencils pencil drawings pencil holders (drawing equipment) printmaking wall drawings |
| 00:55:37 | Conservation Issues - John Hogan discusses Sol LeWitt adapting to the discontinuation of specific artists' products. He tells an anecdote about LeWitt working with Pelikan until they stopped producing ink, and subsequently adjusting his system to work with a new product. | acrylic paint distilled water Koh-I-Noor*** Pelikan*** paint pigments pencil leads varnish |
| 00:58:50 | Conservation Issues - John Hogan discusses the preservation of Sol LeWitt's system being more important than the conservation of the specific materials used. He notes that he does not feel constrained by original materials because LeWitt clarified his conservation intentions while he was still alive. Additionally, he discusses the growing prevalence of artists considering the potential unavailability of materials when developing their conservation wishes. | conservation (discipline) artist's intent Flavin, Dan |
| 01:02:14 | Conservation Issues - John Hogan discusses the Sol LeWitt Wall Drawing Archive and Study Center's relationship with the conservation department at Yale. He offers an example of working with the conservation department to solve the problem of colored tissue paper fading. | archives (groupings) artists' materials conservation (process) fading tissue paper |
| 01:03:53 | Conservation Issues - John Hogan describes his role and the function of the Sol LeWitt Wall Drawing Archive and Study Center, and how being part of the conservation department has informed his practice. He discusses ways in which the LeWitt archive differs from a more traditional model. | American Institute for Conservation of Historic and Artistic Works archives (groupings) conservation (discipline) Sol LeWitt Wall Drawing Archive and |

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| | | Study Center Snow, Carol E.* Yale Art Gallery |
| 01:08:55 | Conservation Issues - John Hogan discusses collaborating with conservators. He relates an anecdote about advising a group of conservators at a museum to destroy and recreate one of LeWitt's works rather than instructing them on how to safely move it. Hogan also discusses the growing prevalence of artists' intent for the conservation of their work being informed by LeWitt's respect of the system rather than the specific materials. | Belgium (nation) conservation (process) destruction (process) markers (drawing instruments) |
| 01:12:18 | Conservation Issues - John Hogan explains how in the case of Sol LeWitt's works, training wall drawing drafters is a form of conservation. He notes that no one currently working for the studio has ever met LeWitt. Additionally, he discusses creating an archive of examples and samples to safeguard the knowledge should there be a break in the continuum of draftspeople. | apprentices archives (groupings) conservation (process) Sol LeWitt Wall Drawing Archive and Study Center |
| 01:16:33 | Conservation Issues - John Hogan discusses how Sol LeWitt addressed his intentions for his work prior to his death. | artist's intent conservation (discipline) Massachusetts Museum of Contemporary Art Sol LeWitt Wall Drawing Archive and Study Center Yale University Art Gallery |
| 01:18:47 | Conservation Issues - John Hogan discusses his objectives for his tenure as the archivist for the Sol LeWitt Wall Drawing Archive and Study Center. | archival description archiving photodocumentation samples |
| 01:21:29 | Process of Creation - John Hogan discusses installing wall drawings. He describes the process for choosing which components to include or exclude in a specific space and addresses certain situations when a work may not be possible. | artist's intent Bonnetantmuseum components (object parts) proportion United Nations Building |
| 01:25:46 | Process of Creation - John Hogan discusses Sol LeWitt's repertoire of lines and the processes for creating them. | artist's intent lines (artistic concept) Museum of Contemporary Art |
| 01:30:20 | Process of Creation - John Hogan discusses how he and the other draftspeople who worked with Sol LeWitt avoid putting their own spin on his words. | artist's intent |
| 01:31:08 | Conservation Issues and Process of Creation - John Hogan describes some of the challenges with drawing sites and with relocating images. He offers his opinion about what new work Sol | Massachusetts Museum of Contemporary Art scale (relative size) |

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| | LeWitt would have wanted to create for the exhibition at Mass MoCA. | |
| 01:35:04 | Historical Anecdote - John Hogan discusses his reasons for working with Sol LeWitt for so long, citing job satisfaction, the opportunity for worldwide travel, and LeWitt's respect for his studio team. | assistant artists Paris (inhabited place) travel |
| 01:39:25 | Historical Anecdote - John Hogan describes Sol LeWitt's personal art collection and his habit of trading works with other artists. | art collections barter |
| 01:41:56 | Closing Credits | |