



Artists Documentation Program (ADP) Interview Video Index

Artist: Ángel Santiago on Daniel Lind-Ramos

Date: November 25, 2020

Location: Museo de Arte de Puerto Rico

Interviewers: Irene Estevez-Amador, Ph.D.

Video/Edit: Pablo Impelluso-Cortés/Orlando Santiago

Total Run Time: 01:22:32

Abstract:

Conservator Ángel Santiago discusses conservation of three-dimensional objects with Irene Estevez-Amador. The discussion focuses primarily on the challenges surrounding conservation of works containing organic materials originating in a tropical climate. He specifically addresses the assemblages of Puerto Rican artist Daniel Lind-Ramos.

Controlled Access Headings:

Corporate Name(s)

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

Genre(s)

Interviews
Oral histories

Personal Name(s)

Estevez-Amador, Irene
Santiago, Ángel

Subject(s)

Art, Puerto Rico
Art—Conservation and Restoration
Artists' materials

Exhibitions/Works:

Names of exhibitions and works referenced during this interview appear below in gray cells.

Subject Keywords:

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	
00:01:10	Introduction Irene Esteves-Amador, Ph.D., Ángel Santiago	Konrad, Anton J.** Lind-Ramos, Daniel, 1953* Museo de Arte de Puerto Rico (San Juan, P.R.)* Ponce Art Museum
00:03:27	Conservation Issues Ángel Santiago discusses being Puerto Rico's sole conservator of 3-dimensional objects. He elaborates on his education in conservation, including his apprenticeship under Anton Konrad, and Konrad's approach to conservation.	Bronold, Edeltraud** Campeche, José (Puerto Rican painter, 1751-1809) conservation (discipline) conservation principals conservators (people in conservation) Ferré, Luis Alberto* Konrad, Anton J.** Oller y Cestero, Francisco Ponce Art Museum preventive conservation restoration (process)
00:07:17	Conservation Issues Ángel Santiago talks about his conservation internship and ongoing relationship with the Rocky Mountain Regional Conservation Center. He discusses searching for ways to adapt the classical conservation practices he learned in Denver to materials and methods appropriate Puerto Rico's tropical climate. He also discusses Anton Konrad's insistence that preserving the artist's intent was more important than how a work looks.	air conditioning Aravena, Lidia** artist's intent conservation (discipline) conservation principals Denver Museum of Nature and Science HVAC Konrad, Anton J.** mummies (bodies) Patterson, Charles Greenwood** preventive conservation rabbit skin glue

		Rocky Mountain Regional Conservation Center** sarcophagi (coffins)
00:13:21	Conservation Issues Ángel Santiago and Irene Esteves-Amador discuss the evolving art collection at the Ponce Museum, and the need for the conservators to adapt their practices to accommodate the non-traditional materials being used in contemporary art. Santiago discusses the benefits to working with living artists, who can express their intentions for their works and their preferences when a conservation intervention is required.	American Institute for Conservation of Artistic and Historic Works artist's intent artists' materials Ponce Art Museum
00:16:04	Conservation Issues and Historical Anecdote Ángel Santiago and Irene Esteves-Amador discuss the concept of conservation through documentation, and the origins of artist's kits developed by Puerto Rican conservator, Lidia Aravena. Esteves-Amador relates a conversation she had with Aravena about the artists' kits she created by collecting sample materials from artists when they brought new works to the museum, to enable the conservators to better analyze the components of the works. Santiago responds with an anecdote about discovering that an artist had used honey as a material in a painting, and how that sparked the creation of the artist kits.	Aravena, Lidia** artists' materials conservation (discipline) conservation principals damage (condition) documentation (activity) honey Lichtenstein, Roy material samples Ponce Art Museum Román, José Jorge** Santurce Barrio (second level subdivision) tropical climate
00:18:56	Image José Jorge Román <i>La pelea, 2001</i> Museo de Arte de Ponce, Puerto Rico	
00:20:54	Image Roy Lichtenstein <i>Brushstrokes in Flight, 1984</i> Museo de Arte de Ponce, Puerto Rico	
00:23:37	Conservation Issues Ángel Santiago discusses his processes for working with organic materials and materials with a tropical origin in the Puerto Rican climate. He specifically addresses conservation considerations taken when caring for objects in a dryer environment than the one in which they were created. He also describes methods for using oxygen eradication to eliminate insect infestations from works.	adhesive anoxia (environmental condition) artists' materials coconuts (fruits) Cocos nucifera (species) conservation (process) Curculionidae (family) flaking

		fumigating humidity HVAC infestation insect damage Isoptera (order) Museum Conservation Institute organic material Ponce (inhabited place) shrinkage wheat starch paste wood borers
00:26:56	Image Daniel Lind-Ramos <i>Huracán de julio, 2015 (detail)</i> Jordan Schnitzer Museum of Art, University of Oregon	
00:32:37	Conservation Issues Ángel Santiago describes his conservation work on coconuts that are components of art objects, and specifies some of the different compounds and solutions he uses to treat them. He and Irene Esteves-Amador discuss the paint flaking off of the coconuts in the installation of 1797, 2012 due to their loss of volume from being in a dryer environment than the one in which they were created.	acetone acrylic paint Acryloid™ alcohol (general) benzotriazole coconuts (fruits) damage (condition) flaking lacunae oxidation Paraloid B-72™ polyurethane rust solvent varnish
00:36:51	Conservation Issues Ángel Santiago and Irene Esteves-Amador discuss the importance of understanding the artist's intent before performing a conservation treatment on a work, and specifically before removing or adding a varnish if it will affect the appearance of the work.	Aravena, Lidia** artist's intent conservation (process) dammar (resin) natural resin oxidation patina (condition) rust varnish
00:38:08	Conservation Issues	artist's intent Báez, Myrna ceramic (material)

	In light of Daniel Lind-Ramos' use of varnish on select components of <i>1797</i> , 2012, Ángel Santiago reiterates the conservator's obligation to honor the artist's intent. He discusses artists learning through their own practices to apply conservation science to their art.	coconuts (fruits) conservation principals conservation scientists damage (condition) flaking varnish
00:42:44	Conservation Issues Ángel Santiago and Irene Esteves-Amador describe the conservation challenges that arise when replacing damaged components of a Daniel Lind-Ramos' installation. They specifically discuss the moisture issues that can occur from painting and varnishing objects.	artist's intent consolidation damage (condition) Isoptera (order) Lind-Ramos, Daniel, 1953* metal moisture organic material oxidation replacement varnish
00:45:21	Conservation Issues Ángel Santiago and Irene Esteves-Amador discuss the corrosion caused by the nails in the palm stalks of Daniel Lind-Ramos' <i>1797</i> , 2012. Santiago describes how he would treat the damaged areas.	Cocos nucifera (species) conservation (process) corrosion (condition) changing process) fixative lacquer (material) metal nails (fasteners) organic material oxidation
00:47:09	Conservation Issues Irene Esteves-Amador relates a conversation in which Daniel Lind-Ramos expressed his preference for substituting and replacing damaged organic components of his assemblages. Ángel Santiago and Esteves-Amador discuss the considerations that must be taken into account by a conservator who is sourcing replacement components for a work containing specific organic materials.	coconut shell (plant material) coconuts (fruits) Cocos nucifera (species) humidity hurricanes Loíza (municipality) mineral organic material potassium nitrate replicas Whitney Museum of American Art
00:48:24	Image Daniel Lind-Ramos <i>Centinelas</i>, 2013 Whitney Museum of American Art, New York	

00:48:35	Image Daniel Lind-Ramos <i>Maria-Maria, 2019</i> Whitney Museum of American Art, New York	
00:55:34	Conservation Issues Ángel Santiago discusses the conditions he tries to foresee when an art object is moved to a climate different from the one in which it was created. He comments on different components of Lind-Ramos' <i>Maria-Maria, 2019</i> to illustrate the many considerations that conservators will need to make for varying materials used in the work. He specifically addresses how the decomposition of the synthetic materials can affect the organic materials.	acetic acid bubble wrap** corrosive material decomposition packing material synthetic tarps tropical climate ultraviolet radiation Whitney Museum of American Art
00:56:40	Image and Artwork Referenced Daniel Lind-Ramos <i>Maria-Maria, 2019</i> Whitney Museum of American Art, New York	
00:58:24	Conservation Issues Ángel Santiago and Irene Esteves-Amador discuss conservation problems that can arise from artists' use of commonly available materials and supplies. Santiago asserts that artists might choose different materials if they had more knowledge of the long-term effects of their materials.	adhesive anoxia (environmental condition) art education artists' materials corrosion (condition changing process) electrical tape fumigating infestation insect damage Konrad, Anton J.** mastering masters (professionals) wood (plant material)
01:03:16	Conservation Issues Ángel Santiago discusses the jute and nylon fibers used in Daniel Lind-Ramos' <i>Centinelas, 2013</i> . He explains the reactions of different textiles to fluctuations in humidity, which can have a detrimental effect to paints on them.	anoxia (environmental condition) hemp (fiber) jute (fiber) linen (material) nylon paint (coating) shrinkage

		tar (material) textile materials
01:03:21	Artwork Referenced Daniel Lind-Ramos <i>Centinelas</i> , 2013 Whitney Museum of American Art, New York	
01:06:16	Conservation Issues Ángel Santiago offers his recommendations for environmental conditions for exhibiting and storing works. He provides an explanation on how ultraviolet light damages surfaces exposed to it and imparts advice on how to control objects' exposure to light in order to minimize their deterioration. He also addresses the challenges posed by works composed of a diversity of materials that react differently to light and humidity.	cellulose (complex carbohydrate) deterioration fluorescent lighting humidity incandescence LED bulbs lighting polyurethane preservation storage temperature ultraviolet radiation
01:11:16	Conservation Issues Ángel Santiago and Irene Esteves-Amador discuss the challenges of safely exhibiting mixed media objects in which the separate components react differently to light and humidity. Santiago specifically addresses issues he sees with Daniel Lind-Ramos' <i>1797</i> , 2012, and offers suggestions on protective measures he would take on non-visible parts of the assemblage.	acetone acrylic (resin) humidity Paraloid B-72™ toluene varnish wood (plant material) xylene
01:13:38	Conservation Issues Ángel Santiago proposes questions that he would like to ask Daniel Lind-Ramos regarding the creation and preservation of his work. He addresses the limited availability of commercial resources available to artists and conservators in Puerto Rico.	artists' materials damage (condition) hardware stores (built works) Loíza (municipality) storage
01:17:50	Concept/Nature of Work Irene Esteves-Amador offers a deeper explanation of <i>1797</i> , 2012, that connects it to another earlier artwork of the same name, and its roots in early Afro-Puerto Rican culture and religion.	Afro-Caribbean (culture and style) Cangrejo Arriba** Lind-Ramos, Daniel, 1953* Loíza (municipality) López-Quintero, Juan Carlos, 1963-* Oshún (Yoruba deity)*

ADP Interview Video Index

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		Santería Santurce Barrio (second level subdivision) Yoruba (culture or style)
01:21:08	Closing Credits	