Abstract:
Artist David McManaway discusses his work with Artists Documentation Program Founding Director and Menil Chief Conservator Carol Mancusi-Ungaro. The discussion focuses primarily on the materials and methods that the artist used to create his found object assemblage sculpture, *Jomo Board #2*, 1968, as well as plans for the artist to restore the work at the Menil Collection. McManaway and Mancusi-Ungaro also discuss a small sculpture owned by the Menil, titled *Love Fetish*, 1971.

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
- McManaway, David, 1927-

Subject(s)
- Art--Conservation and restoration
- Artists' materials
- Art—Technique
- Assemblage (Art)
- Found objects (Art)
- Sculpture
Exhibitions/Works:
Names of exhibitions and works referenced during this interview appear below in gray cells.

Controlled Vocabulary:

<table>
<thead>
<tr>
<th>Time</th>
<th>Contents</th>
<th>Keywords</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00:01</td>
<td>Opening Credits</td>
<td></td>
</tr>
<tr>
<td>00:00:43</td>
<td>Introduction</td>
<td>Carol Mancusi-Ungaro, David McManaway</td>
</tr>
</tbody>
</table>
| 00:01:04 | (Image)                                                                 | David McManaway  
* Jomo Board #2, 1968  
The Menil Collection, Houston, anonymous gift                                                |
|         |                                                                          | assemblages (sculpture)  
Menil Collection                                                                                     |
| 00:01:13 | Process of Creation and Historical Anecdote                             | McManaway explains how he and his peers developed the concept of the “Jomo,” inspired by the 1942 Hollywood film, *Juke Girl*. |
|         |                                                                          | fetishes  
found objects  
motion pictures (visual work)  
play (recreation)                                                                  |
| 00:01:54 | (Image)                                                                 | Jo-Mo (Willie Best)  
Still from *Juke Girl*, 1942  
Warner Bros. Pictures, Inc.                                                            |
|         |                                                                          | film stills                                                                                   |
| 00:03:44 | (Images)                                                                 | Montage of “Jomos” on table in Menil Conservation Studio                                    |
|         |                                                                          | found objects                                                                                 |
| 00:04:03 | (Images)                                                                 | Montage of “Jomos” on table in Menil Conservation Studio                                    |
|         |                                                                          | found objects                                                                                 |
| 00:05:12 | Concept/Nature of Work and Historical Anecdote                          | McManaway describes how he began to incorporate the Jomo and the Jomo Board into his studio practice. |
|         |                                                                          | boards (flat objects)  
found objects  
panels (wood)  
studios (work spaces)                                                                 |
| 00:05:40 | (Images)                                                                 | David McManaway  
* Jomo Board #2, 1968 (details of objects on board)  
The Menil Collection, Houston, anonymous gift                                            |
|         |                                                                          | assemblages (sculpture)  
Menil Collection                                                                                     |
| 00:08:50 | Technical Specifications and Process of Creation                         | McManaway describes how he assembled found materials to create his first Jomo Board.          |
|         |                                                                          | assembling (additive and joining process)  
boards (flat objects)  
found objects  
nails  
panels (wood)  
techniques (processes)                                                                                    |
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
</table>
| 00:11:09 | (Images) David McManaway  
*Jomo Board #2, 1968 (footage of David McManaway and Jim Love, reworking areas of loss)*  
The Menil Collection, Houston, anonymous gift | assemblages (sculpture)  
Menil Collection                                                                                     |
| 00:11:56 | Concept/Nature of Work  
McManaway explains his decisions regarding shape, proportion, and additional elements on various Jomo Boards. | cruciform  
golden section  
proportion  
religious art  
shape (form attribute)  
wheels (components)                                      |
| 00:12:49 | (Image) David McManaway  
*Bouquet with Rose, 1982*  
The Menil Collection, Houston, gift of William J. Hill | assemblages (sculpture)                                                                                    |
| 00:14:39 | Process of Creation  
McManaway describes his process and the amount of time involved in the development of each Jomo Board. | techniques (processes)  
time                                                                                                       |
| 00:16:06 | Historical Anecdote  
Mancusi-Ungaro and McManaway trace the provenance of *Jomo Board #2*, including its inclusion in an important exhibition of assemblage work at the Dallas Museum for Contemporary Arts. | Atelier Chapman Kelley**  
Dallas Museum for Contemporary Arts*  
Fridge, Roy, 1927.*  
Love, Jim  
MacAgy, Douglas, 1913-1966*  
provenance  
Seitz, William Chapin*  
Williams, Charles Truett, 1918-1966* |
| 00:16:40 | (Exhibition Reference)  
*“The Art of Assemblage”*  
Dallas Museum for Contemporary Arts  
(Douglas MacAgy, Director)  
January 9-February 11, 1962  
Organized by Museum of Modern Art, New York, William Seitz, Curator | sculpture (visual work)                                                                                   |
| 00:17:02 | (Image) Douglas MacAgy  
Director, Dallas Museum for Contemporary Arts, 1958-1962 | portraits                                                                                               |
| 00:19:07 | Historical Anecdote  
Mancusi-Ungaro and McManaway discuss the role that museum director Douglas MacAgy played in the Texas art world. | Fridge, Roy, 1927.*  
MacAgy, Douglas, 1913-1966*                                                                                      |
| 00:23:40 | Conservation Issues  
Mancusi-Ungaro asks McManaway about discrepancies between | balloons (toys)  
documentation (activity)                                                                                       |
Jomo Board #2 in its current state and its appearance in photographs, including one from the exhibition catalogue for “One i at a time.” Southern Methodist University, Dallas, Texas, March 20- April 25, 1971. McManaway reflects on the question of whether artists should rework their art after it has left the studio.

00:27:16 Conservation Issues
Mancusi-Ungaro and McManaway continue to compare Jomo Board #2 in its current state to its state in a photograph. They discuss areas that conservators at the Menil Collection perceived to be areas of loss, as well as found objects that may have been added by other people. McManaway discusses his level of acceptance of other people adding elements to his Jomo boards.

00:29:00 (Image)
David McManaway
Jomo Board #2, 1968 (detail of Carol Mancusi-Ungaro holding displaced balloon up to work)
The Menil Collection, Houston, anonymous gift

00:32:02 Conservation Issues
Mancusi-Ungaro and McManaway discuss a foreign piece of paper that they discovered in Jomo Board #2. They continue to inspect the work for what McManaway might perceive to be displaced or foreign objects.

00:35:21 Conservation Issues
McManaway assesses the current condition of various elements of Jomo Board #2 and offers his opinions regarding their restoration. He critiques the work within the context of his overall practice.

00:37:28 Concept/Nature of Work and Conservation Issues
McManaway uses a collaged element on Jomo Board #2 to illustrate his concept of a Jomo. He continues to point out areas of loss on the board and also offers his opinions regarding their restoration.

00:37:36 (Image)
David McManaway
Jomo Board #2, 1968 (detail of collaged woman’s face)
The Menil Collection, Houston, anonymous gift

00:40:52 Concept/Nature of Work and Process of Creation
McManaway discusses his process of composition on Jomo Board surfaces. Specifically, he discusses his use of a cruciform composition.

00:45:33 (Image)
David McManaway
Jomo Board #2, 1968 (detail of glass “God Bless America” painting)
The Menil Collection, Houston, anonymous gift
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:42:39</td>
<td>(Image)                                                                                     David McManaway                                                                                     &lt;i&gt;Jomo Board #2, 1968 (detail of hanging bags and yellow wheels) The Menil Collection, Houston, anonymous gift&lt;/i&gt;</td>
<td>assemblages (sculpture) Menil Collection</td>
</tr>
<tr>
<td>00:42:51</td>
<td>Exhibition                                                                                   McManaway discusses his preferences for installation of his Jomo Boards.</td>
<td>composition (artistic arrangement) exhibiting installations (exhibitions) Neininger, Urban** wheels wheels (components) wood (plant material)</td>
</tr>
<tr>
<td>00:46:20</td>
<td>Conservation Issues                                                                       Mancusi-Ungaro describes, using voice-over narration, the follow-up restoration that McManaway undertook on &lt;i&gt;Jomo Board #2&lt;/i&gt; after their interview. Included is a lengthy montage of McManaway and Jim Love working on the board.</td>
<td>found objects restoration (process) reworking</td>
</tr>
<tr>
<td>00:57:13</td>
<td>Conservation Issues                                                                       Mancusi-Ungaro continues to describe, using voice-over narration, the follow-up restoration that McManaway undertook on &lt;i&gt;Jomo Board #2&lt;/i&gt; after their interview. Included is additional footage of McManaway working on the board, as well as the artist describing his processes and observations.</td>
<td>found objects restoration (process) reworking</td>
</tr>
<tr>
<td>01:03:56</td>
<td>Conservation Issues                                                                       Mancusi-Ungaro summarizes, using voice-over narration, other components of the treatment that McManaway undertook on &lt;i&gt;Jomo Board #2&lt;/i&gt;. Included is additional footage of McManaway and Love working on the board, as well as the artist describing his processes and observations.</td>
<td>found objects restoration (process) reworking</td>
</tr>
<tr>
<td>01:10:07</td>
<td>Conservation Issues                                                                       Mancusi-Ungaro summarizes, using voice-over narration, other components of the treatment that McManaway undertook on &lt;i&gt;Jomo Board #2&lt;/i&gt;. Included is additional footage of McManaway and Love working on the board, as well as the artist describing his processes and observations.</td>
<td>found objects restoration (process) reworking</td>
</tr>
<tr>
<td>01:12:16</td>
<td>Conservation Issues and Exhibition                                                          Mancusi-Ungaro summarizes, using voice-over narration, other components of the treatment that McManaway undertook on &lt;i&gt;Jomo Board #2&lt;/i&gt;. Included is additional footage of McManaway working on the board, as well as the artist describing his processes and opinions of specific objects that were candidates for inclusion on the Jomo Board. At one point, McManaway details his preferences regarding exhibition of the work.</td>
<td>exhibiting found objects restoration (process) reworking</td>
</tr>
<tr>
<td>01:25:21</td>
<td>Conservation Issues                                                                       Mancusi-Ungaro summarizes, using voice-over narration, other components of the treatment that McManaway undertook on &lt;i&gt;Jomo Board #2&lt;/i&gt;. Included is additional footage of McManaway working on the board, as well as the artist describing his processes and opinions of specific objects that were candidates for inclusion on the Jomo Board. At one point, McManaway details his preferences regarding exhibition of the work.</td>
<td>restoration (process)</td>
</tr>
<tr>
<td>Time</td>
<td>Description</td>
<td>Details</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>01:25:21</td>
<td>Mancusi-Ungaro summarizes, using voice-over narration, McManaway’s overall treatment of <em>Jomo Board #2</em></td>
<td></td>
</tr>
<tr>
<td>01:25:43</td>
<td><strong>Process of Creation and Historical Anecdote</strong> A short interview begins, in which McManaway describes the circumstances that led him to create <em>Love Fetish</em>, 1971, in the Menil Collection. He describes searching for materials with some of his fellow artists and the synergy that resulted from their collaborations.</td>
<td>assemblages (sculpture) Menil Collection</td>
</tr>
<tr>
<td>01:25:45</td>
<td>(Image) David McManaway <em>Love Fetish</em>, 1971 (overview) The Menil Collection, Houston, anonymous gift</td>
<td>assemblages (sculpture) Menil Collection</td>
</tr>
<tr>
<td>01:26:08</td>
<td>(Image) David McManaway <em>Love Fetish</em>, 1971 (close-up) The Menil Collection, Houston, anonymous gift</td>
<td>assemblages (sculpture) Menil Collection</td>
</tr>
<tr>
<td>01:31:39</td>
<td>Closing Credits</td>
<td></td>
</tr>
</tbody>
</table>