

ADP Interview Video Index

Indexed by: Heather Nodler, February 2011

Video: adp1997b_novros_pt1_edmast_a.mp4 & adp1997b_novros_pt2_edmast_a.mp4

Interview #: VI2000-020.1997b / Interview date: 12/02/1997



Artists Documentation Program (ADP) Interview Video Index

Artist: David Novros

Date: December 2, 1997

Location: The Menil Collection

Interviewer: Carol Mancusi-Ungaro

Video/Edit: Laurie McDonald

Total Run Time: 02:28:03 (Part 1: 01:19:41 / Part 2: 01:08:22)

Abstract:

Artist David Novros speaks with Artists Documentation Program Founding Director and Menil Chief Conservator Carol Mancusi-Ungaro. The conversation focuses on the painting *6:30*, 1966, which appeared in the artist's solo exhibitions at Virginia Dwan's Los Angeles and New York galleries in 1966 and 1967, respectively. The Menil Collection later acquired the painting after its suffering severe damage in the artist's storage space. Novros discusses Dwan's patronage of his work, as well as whether the Menil should treat the damage to *6:30*, or attempt to create an exhibition copy. Other works discussed include *Untitled (No. 9)*, 1972, and *Untitled [Rooms 1-3]*, 1973-1975. The latter appeared alongside the work of Brice Marden and Mark Rothko in a 1975 exhibition at the Rice Museum, Rice University; Novros discusses that exhibition extensively, as well as the work of those artists. Throughout the interview, Novros outlines his intent for the future conservation and exhibition of his work.

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)

Dwan, Virginia
Mancusi-Ungaro, Carol
McDonald, Laurie

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<p>Novros, David, 1941- Rothko, Mark, 1903-1970</p> <p>Subject(s)</p> <p>Art commissions Art--Conservation and restoration Art—Technique Artists--Interviews Color-field painting--United States Dwan Gallery (Los Angeles, Calif.) Dwan Gallery (New York, N.Y.) Mural painting and decoration Painting, American Park Place Gallery (New York, N.Y.)</p>
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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
	PART 1 OF 2	
00:00:02	Opening Credits, Part 1 of 2	
00:00:43	Introduction Carol Mancusi-Ungaro, David Novros	
00:01:13	Process of Creation and Technical Specifications Novros discusses the circumstances that led him to paint <i>6:30</i> , 1966. He describes how he built the plywood panel stretchers and set up a spray booth to apply rubbery vinyl lacquer and Murano lead pigment, commonly used for its dichroic effects in automobile applications.	dichroism Dwan Gallery (Los Angeles, Calif.)* Dwan, Virginia* exhibitions (events) industrial paint Menil Collection Mogensen, Paul paint layers panels (wood) spray painting stretchers (framing and mounting equipment)
00:01:18	(Image) David Novros <i>6:30</i>, 1966 The Menil Collection, Houston, purchased with funds from the George R. Bunker Living Trust	paintings (visual works) Menil Collection
00:01:32	(Exhibition Reference) "David Novros: Five Paintings" Dwan Gallery, Los Angeles November 1-26, 1966	Dwan Gallery (Los Angeles, Calif.)* exhibitions (events)

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00:04:25	<p>Technical Specifications Novros describes the low-grade cotton canvas that he employed in <i>6:30</i>. He mentions that it contained brown inclusions and suggests that the oxidation of those inclusions might be responsible for the brown spots that later appeared on the painting's surface.</p>	<p>canvas cotton (textile) duck (textile) oxidation surface properties unprimed canvas</p>
00:04:54	<p>(Image) David Novros <i>VI:XXXII</i>, 1966 (repainted in 1990) Museum of Modern Art, New York Gift of Charles Cowles</p>	<p>Cowles, Charles, 1941-Dwan Gallery (Los Angeles, Calif.)* Museum of Modern Art paintings (visual works)</p>
00:05:25	<p>Technical Specifications Novros describes the process by which he heavily spray-painted <i>6:30</i> in layers, applying white vinyl acrylic lacquer and clear coats with Murano pigment. He also describes how by alternating painting and sanding, he allowed the painting's surface to show remnants of the canvas weave. That, in turn, affected the way in which light interfaced with the Murano pigment.</p>	<p>canvas cotton (textile) duck (textile) industrial paint lacquer (coating) oxidation paint layers solvent spray painting surface properties vinyl paint</p>
00:06:54	<p>Concept/Nature of Work Novros explains his rationale for not wanting his paintings to be seen as objects, but instead as portable wall murals. He discusses the relationship between the depth of a stretcher and the objecthood of a painting, as well as the relationship between a painting and the wall. He describes the differences between his ideas of his own work and his contemporaries' reception of the work.</p>	<p>art commissions dichroism mural paintings (visual works) objects paint layers texture walls white (color)</p>
00:09:13	<p>Exhibition Novros describes how a group of white paintings, which included <i>6:30</i>, was installed in the Dwan Gallery. He expresses his desire not to make exhibitions, but to make instead works that would "make something of the place."</p>	<p>Dwan Gallery (Los Angeles, Calif.)* Dwan, Virginia* exhibiting installations (exhibitions) lighting site-specific works</p>
00:10:22	<p>Historical Anecdote Novros tells stories of Virginia Dwan's patronage of artists in the 1960s, Park Place Gallery (1963-1967), and his first solo exhibition, all of which were instrumental to the creation of <i>6:30</i>.</p>	<p>Chamberlain, John Di Suvero, Mark Dwan, Virginia* Guiberson, Allen** Lannan, J. Patrick (Joseph Patrick), 1905-1983* List, Albert A.* List, Vera* Murchison, John D.**</p>

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		Park Place Gallery (New York, N.Y.)* patronage
00:12:01	(Exhibition Reference) “David Novros: Paintings” Dwan Gallery, New York April 1-28, 1967	Dwan Gallery (New York, N.Y.) Dwan, Virginia* exhibitions (events)
00:12:07	Historical Anecdote Novros outlines the provenance of <i>6:30</i> after it was sold from Virginia Dwan’s gallery.	auctions damage Dwan Gallery (New York, N.Y.) Dwan, Virginia* Lloyd, H. Gates** Menil Collection provenance storage spaces Winkler, Paul**
00:13:52	Conservation Issues and Concept/Nature of Work Novros and Mancusi-Ungaro discuss the condition of <i>6:30</i> , including its plywood stretchers and cracks in its paint. Novros describes the factors that led to its damage. They also discuss the artist’s attitude toward natural aging in his works, as well as his opinion of the painting’s edges.	contraction corners (object components) cracks edges (object portions) expansion flexibility natural aging** plywood quarter rounds sanding (abrasion) Stella, Frank storage spaces stretchers (framing and mounting equipment) surface properties visual inspection
00:17:03	Concept/Nature of Work Novros discusses his desire to remake <i>6:30</i> and other early works. He and Mancusi-Ungaro discuss the practical and philosophical considerations of creating exhibition copies.	aluminum (metal) artist’s intent damage Doesburg, Theo van replicas reproductions Mondrian, Piet
00:18:34	Conservation Issues Novros expresses his wishes for the future conservation of <i>6:30</i> and other similar works after he is no longer living. He addresses the importance of the artist’s hand in restoration. He and Mancusi-Ungaro discuss acceptable aging, particularly the lack of consensus on acceptable aging for modern and monochromatic paintings, and society’s lack of tolerance for aging in general. Novros describes his own tolerance for aging in his work.	age artist’s intent Cathédrale de Chartres* collectors Masaccio Mondrian, Piet Rembrandt van Rijn restoration (process) surface properties
00:25:45	Conservation Issues Novros and Mancusi-Ungaro discuss the notion of restoration as	age color (perceived

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	an interpretive act. Novros expresses his opinions regarding art's objectification or commercialization.	attribute) interpretation restoration (process)
00:26:54	Technical Specifications Novros explains how he began making frescoes, in particular his first fresco, a commission for Donald Judd at 101 Spring Street, New York: <i>Untitled</i> , 1970.	commissions Flavin, Dan frescoes (paintings) fresco painting (technique) Judd, Donald Medieval Mexican Muralist (movement) Orozco, Gabriel Rivera, Diego Siqueiros, David Alfaro site-specific works Stella, Frank
00:27:36	(Image) David Novros <i>Untitled</i> , 1970 © David Novros, Courtesy Paula Cooper Gallery, New York	Judd, Donald paintings (visual works)
00:29:46	Conservation Issues Novros describes an oil-related damage to the <i>Untitled</i> fresco mural at 101 Spring Street, as well as his own attempts at restoring the work.	damage frescoes (paintings) Judd, Donald restoration (process) site-specific works
00:31:09	Technical Specifications Novros details the materials and techniques that he used to create the <i>Untitled</i> mural at 101 Spring Street, as well as other frescoes.	drawing techniques fresco painting (technique) giornate Mondrian, Piet pigment preparatory studies Schwartz Chemical Co.**
00:32:59	Technical Specifications Novros details the materials and techniques that he used to create <i>Untitled (Pennzoil Fresco)</i> , 1975.	drawing techniques frescoes (paintings) fresco painting (technique)
00:32:59	(Work Reference) David Novros <i>Untitled (Pennzoil Fresco)</i> , 1975 Museum of Fine Arts, Houston	commissions frescoes (paintings) Museum of Fine Arts site-specific works works of art
00:34:09	Technical Specifications Novros describes the types of materials, e.g., brushes, that he prefers to use in his paint application. He also describes some of the unique challenges of painting large-scale murals in fresco. Novros and Mancusi-Ungaro discuss the unique challenges faced	Buonarroti, Michelangelo Cimabue Hake brushes** fresco painting

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	by early painters like Michelangelo and Cimabue, as well as mosaic artists, in transferring images to architectural surfaces.	(technique) Medieval mosaic (process) paintbrushes restoration (process) Romanesque Sistine Chapel squaring (transferring technique)
00:39:34	Concept/Nature of Work Novros posits that painting involves an intuitive capacity for sensing subtle variations in light and surface, including reflectance and brushwork. He and Mancusi-Ungaro discuss how that phenomenon factors into the conservator's job of preserving an artist's intent, as well as the importance of the surface.	artist's intent intuition observation restoration (process) Rothko Chapel (Houston, Tex.)* senses surface properties
00:41:47	Process of Creation and Technical Specifications Mancusi-Ungaro and Novros discuss the creation of, and materials employed in, the painting <i>Untitled (No. 9)</i> , 1972. They also discuss the effects of oil paint on unprimed canvas.	canvas cotton (textile) duck (textile) linseed oil New Mexico New York oil (substance) unprimed canvas
00:41:54	(Image) David Novros <i>Untitled (No. 9)</i>, 1972 The Menil Collection, Houston	Menil Collection paintings (visual works)
00:44:50	Conservation Issues Novros discusses oil stains on <i>Untitled (No. 9)</i> , as well as oil stains in the work of Jackson Pollock. He questions whether they are a problem or simply an aesthetic judgment.	artist's intent Color-field Gagosian Gallery oil (substance) Pollock, Jackson staining Texas Gallery unprimed canvas
00:45:01	(Image) David Novros <i>Untitled (No. 9)</i>, 1972 The Menil Collection, Houston	Menil Collection paintings (visual works)
00:47:28	Historical Anecdote Novros traces the provenance of <i>Untitled (No. 9)</i> .	art galleries (institutions) Menil, Dominique de Menil, John de provenance Texas Gallery
00:48:21	Concept/Nature of Work and Technical Specifications Novros describes <i>Untitled (No. 9)</i> as another attempt to make	canvas mural painting (image-

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	portable wall painting and elaborates on the materials that he used. He describes his earlier experiments with ground materials, including acrylic and rabbitskin glue, contrasting his methods with those of Mark Rothko.	making) mural paintings (visual works) pigment primer (material) rabbitskin glue Rothko, Mark size (material) surface properties unprimed canvas
00:50:17	Technical Specifications Novros describes how he had the stretchers fabricated for <i>Untitled (No. 9)</i> .	Barter* canvas cotton (textile) duck (textile) Heizer, Michael Mangold, Robert New Mexico oxidation strainers (framing and mounting equipment) stretchers (framing and mounting equipment) Tomlin, Jack**
00:51:53	Concept/Nature of Work and Technical Specifications Novros describes how he drew the forms in <i>Untitled (No. 9)</i> . He describes his decision not to use tape to draw lines and contrasts that with his use of tape in earlier paintings. He also elaborates on his notion of creating portable wall painting, his overall intent, and his opinion of the painting's current condition.	brushwork drawing (image-making) intensity (color property) line (geometric concept) masking tape mural painting (image-making) paint layers pencils (drawing and writing equipment) surface properties
00:51:54	(Image) David Novros <i>Untitled (No. 9), 1972</i> The Menil Collection, Houston	Menil Collection paintings (visual works)
00:54:42	Exhibition Novros expresses his preferences regarding exhibition of his paintings, as well as his opinions of how his works look in reproduction. He describes the lighting conditions under which he typically creates his paintings.	drawing (image-making) exhibiting height installations (exhibitions) lighting reproductions
00:57:05	(Image) David Novros <i>Untitled (No. 9), 1972</i> The Menil Collection, Houston	Menil Collection paintings (visual works)

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00:57:42	<p>Conservation Issues Mancusi-Ungaro and Novros expresses his preferences regarding how a conservator should treat significant damages to his work.</p>	<p>artist's intent damage restoration (process)</p>
00:59:44	<p>Process of Creation Novros describes the conditions that led to him create a portable, three-room installation that was exhibited at the Rice Museum, Houston, in 1975, <i>Untitled [Rooms 1-3]</i>, 1973-1975.</p>	<p>ARTnews** Bykert Gallery canvas commissions Glennie, Ian installations (exhibitions) Marden, Brice Menil, Dominique de Mogensen, Paul New York Rice University Institute for the Arts, Rice Museum Rosenstein, Harris** Rothko, Mark site-specific works Sperone Westwater (Gallery)* Texas Gallery Winkler, Paul** wood (plant material)</p>
00:59:51	<p>(Image) David Novros <i>Untitled [Room 2]</i>, 1973-1975 The Menil Collection, Houston</p>	<p>Menil Collection paintings (visual works)</p>
01:01:51	<p>(Exhibition Reference and Work Reference) "Marden, Novros, Rothko: Painting in the Age of Actuality" Rice Museum, Rice University, Houston April 18-May 31, 1975</p> <p>David Novros <i>Untitled [Room 1]</i>, 1973-75 Modern Art Museum of Fort Worth (Formerly Fort Worth Art Museum)</p> <p>David Novros <i>Untitled [Room 2]</i>, 1973-1975 The Menil Collection, Houston</p> <p>David Novros <i>Untitled [Room 3]</i>, 1973-1975 The Menil Collection, Houston</p>	<p>exhibitions (events) paintings (visual works) Rice University Institute for the Arts, Rice Museum</p>
01:04:39	<p>(Images) "Marden, Novros, Rothko: Painting in the Age of Actuality"</p>	<p>exhibitions (events) Rice University Institute for the Arts, Rice</p>

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	Rice Museum, Rice University, Houston April 18-May 31, 1975 (installation views)	Museum
01:04:59	Concept/Nature of Work and Exhibition Novros describes his intent for the exhibition of his three-room painting installation, <i>Untitled [Rooms 1-3]</i> , as well as his conception of them as a single work.	artist's intent exhibiting installations (exhibitions) Modern Art Museum of Fort Worth site-specific works Tarkovskii, Andrei Arsen'evich Uccello, Paolo
01:11:02	Technical Specifications Novros describes the materials and techniques that he employed to make his three-room painting installation, <i>Untitled [Rooms 1-3]</i> , in particular his experiments with manipulation of paint surfaces.	canvas dammar frescoes (paintings) linseed oil oil paint (paint) paintbrushes painting knives stretching surface properties
01:12:13	(Work Reference) David Novros <i>Untitled (Pennzoil Fresco), 1975</i> Museum of Fine Arts, Houston	Museum of Fine Arts paintings (visual works)
01:13:05	Technical Specifications Novros explains his decision not to paint the edges of <i>Untitled [Rooms 1-3]</i> . He also details how he had his stretchers fabricated by Jack Tomlin and some of the challenges that the stretchers posed, particularly related to folding and re-stretching canvases. Additionally, he explains his decision to create modular paintings. Mancusi-Ungaro asks Novros about areas of uneven saturation in the paintings.	canvas crazing edges (object portions) folding (process) intensity (color property) Los Angeles stretchers (framing and mounting equipment) stretching Tomlin, Jack** wood (plant material)
01:16:45	Exhibition Novros outlines his preferences regarding the installation of <i>Untitled [Rooms 1-3]</i> , specifically the paintings' distance from the floor.	exhibiting height installations (exhibitions) lighting Museum of Contemporary Art reproductions Twombly, Cy
01:18:20	(Image) David Novros <i>Untitled [Room 3], 1973-1975</i> The Menil Collection, Houston	Menil Collection (Houston, Tex.)* works of art

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01:18:44	Closing Credits, Part 1 of 2	
	PART 2 OF 2	
00:00:01	Opening Credits, Part 2 of 2	
00:00:43	Conservation Issues Novros, Mancusi-Ungaro, and Menil Collection Director Paul Winkler examine <i>Untitled [Room 3]</i> , for areas of damage and restoration.	crackle damage folding (process) lighting restoration (process) stretchers (framing and mounting equipment) shipping stretching visual inspection
00:03:39	Exhibition Novros and Mancusi-Ungaro review the exhibition history of <i>Untitled [Room 3]</i> . They also review his vision for how viewers should experience the entire three-room installation.	grisaille Hulten, Pontus installations (exhibitions) Koshalek, Richard* Los Angeles Modern Art Museum of Fort Worth Museum of Contemporary Art
00:05:23	(Images) David Novros <i>Untitled [Room 3], 1973-1975</i> The Menil Collection, Houston, partial gift of David Novros with funds provided by the Pinewood Foundation. David Novros <i>Untitled [Room 2], 1973-1975</i> The Menil Collection, Houston	exhibitions (events) paintings (visual works) Rice University Institute for the Arts, Rice Museum
00:06:00	Technical Specifications Novros and Mancusi-Ungaro discuss the brushwork, materials, and thickness of paint employed in <i>Untitled [Rooms 1-3]</i> .	brushwork color (pigment) dammar drawing (image-making) lighting paint layers surface properties Winkler, Paul**
00:09:22	Concept/Nature of Work Novros discusses his sense of <i>Untitled [Rooms 1-3]</i> as the paintings relate to his desire to make frescoes. He also reflects on the relationship between painting and specific spaces.	frescoes (paintings) installations (exhibitions) mural paintings (visual works)
00:11:00	Technical Specifications Novros and Mancusi-Ungaro discuss the artist's preferences with regard to surfaces, especially his tendency to shift between fresco and oil, given different artistic contexts/content.	architectural artists' materials dammar fresco painting (technique) oil paint (paint)

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		surface properties walls
00:12:54	Conservation Issues Novros expresses his opinions regarding treatment of an area of severe damage, a handprint, on <i>Untitled [Room 3]</i> . He and Mancusi-Ungaro discuss the unique challenges inherent in restoration of monochromatic painting.	Bisacca, George* conservators damage Los Angeles monochrome Museum of Contemporary Art Newman, Barnett planes (mathematics) restoration (process) sanding (abrasion) vandalism visual inspection
00:18:09	Conservation Issues Novros solicits Mancusi-Ungaro's opinions regarding how to treat another area of minor damage, craquelure (crackle) in the paint in of <i>Untitled [Room 3]</i> .	crackle dammar Newman, Barnett planes (mathematics) tone (color effect)
00:19:51	Process of Creation Novros details the process by which he created preparatory drawings and watercolor studies for his final works.	color (perceived attribute) drawing (image-making) fresco painting (technique) preparatory studies watercolor (paint) watercolors (paintings)
00:21:23	Process of Creation Novros discusses his use of color in <i>Untitled [Room 3]</i> .	color (perceived attribute) composition (artistic arrangement) proportion landscape format
00:22:55	(Image) David Novros <i>Untitled [Room 1], 1973-75</i> Modern Art Museum of Fort Worth (Formerly Fort Worth Art Museum)	Modern Art Museum of Fort Worth paintings (visual works)
00:24:05	Exhibition Novros discusses his preferences regarding the hanging height of <i>Untitled [Rooms 1-3]</i> . He references the installation of paintings in the Cy Twombly Gallery at the Menil Collection.	exhibiting height installations (exhibitions) lighting
00:24:34	(Image) Cy Twombly Gallery The Menil Collection, Houston, TX	Menil Collection works of art
00:24:46	Exhibition Novros expresses his preferences regarding the lighting of	color (perceived attribute)

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	<i>Untitled [Rooms 1-3]</i> , describing the light under which he prefers to create and view paintings. He discusses how Mark Rothko worked with lighting and spatial conditions, including natural light, incandescent light, and paintings' edge conditions.	daylight exhibiting incandescent lamps (lighting devices) installations (exhibitions) lighting Rothko Chapel (Houston, Tex.)* Rothko, Mark
00:26:23	Exhibition Novros discusses how Mark Rothko's paintings are typically installed in museum spaces.	color (perceived attribute) exhibiting installations (exhibitions) lighting Rothko, Mark Tate Modern
00:26:23	(Work Reference) Mark Rothko <i>Seagram Murals, 1958-59</i> Tate Modern, London	Rothko, Mark Tate Modern works of art
00:28:13	Concept/Nature of Work Novros reflects on the extent to which Rothko was given unusual license to make artistic decisions in the Rothko Chapel at the Menil Collection. He contrasts that situation with the extent to which artists typically make conventional decisions.	Judd, Donald Rothko Chapel (Houston, Tex.)* Rothko, Mark
00:29:19	Process of Creation Novros discusses his use of tape and his application of paint in <i>Untitled [Room 3]</i> .	Marden, Brice masking tape paintbrushes painting knives palette knives (painting equipment)
00:31:02	Concept/Nature of Work Novros explains his concept of the term "drawing," as well as the appearance of his own hand in his work.	Drawing Center drawing (image-making) Judd, Donald Minimal surface properties
00:32:50	(Image) David Novros <i>Untitled, 1970</i> © David Novros, Courtesy Paula Cooper Gallery, New York	Judd, Donald paintings (visual works)
00:33:32	Concept/Nature of Work Novros discusses a group of unfinished works, as well as his preference not to resolve works quickly.	exhibiting Medieval Menil Collection paintings (visual works) surface properties
00:35:35	Technical Specifications and Concept/Nature of Work Novros describes the materials and processes that he used to	glass (material) Judd, Donald light (energy)

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	create various glass window works. He also discusses the nature of painting onto glass, including how it can be used to alter light and the viewer's experience of light.	painted glass (visual works) stained glass (visual works) windows
00:39:04	Process of Creation and Technical Specifications During a coda to the interview, recorded on December 3, 1997, Novros reiterates the circumstances that led him to paint <i>6:30</i> . With the painting fully installed in the gallery, he discusses how he built the plywood panel stretchers and set up a spray booth to apply rubbery vinyl lacquer and Murano lead paint, commonly used for its dichroic effects in automobile applications. Novros also details the conditions under which <i>6:30</i> was stored from the time of its creation until it arrived at the Menil Collection.	cotton (textile) dichroism duck (textile) Dwan Gallery (Los Angeles, Calif.)* Dwan, Virginia* glassine lacquer (coating) lead-based paint Lloyd, H. Gates** Menil Collection Mogensen, Paul oil paint (paint) paintings (visual works) paint layers provenance vinyl paint Winkler, Paul**
00:39:10	(Work Reference) David Novros <i>6:30</i>, 1966 The Menil Collection, Houston, purchased with funds from the George R. Bunker Living Trust	Menil Collection paintings (visual works)
00:41:22	(Exhibition Reference) "David Novros: Five Paintings" Dwan Gallery, Los Angeles November 1-26, 1966	Dwan Gallery (Los Angeles, Calif.)* Dwan, Virginia* exhibitions (events)
00:41:37	(Image) "David Novros: Five Paintings" Dwan Gallery, Los Angeles November 1-26, 1966 (installation view)	Dwan Gallery (Los Angeles, Calif.)* Dwan, Virginia* exhibitions (events)
00:42:00	(Exhibition Reference) "David Novros: Paintings" Dwan Gallery, New York April 1-28, 1967	Dwan Gallery (New York, N.Y.) Dwan, Virginia* exhibitions (events)
00:42:20	(Image) "David Novros: Paintings" Dwan Gallery, New York April 1-28, 1967 (installation view)	Dwan Gallery (New York, N.Y.) Dwan, Virginia* exhibitions (events)
00:45:32	Conservation Issues Novros and Mancusi-Ungaro survey <i>6:30</i> and discuss its condition,	cracks discoloration glassine

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	specifically cracks in the paint and evidence of the paint having off-gassed onto the glassine paper in which the panels were wrapped, leaving an imprint on the painting's surface.	packing material Palermo, Blinky plywood quarter rounds raking light solvent spray painting stretchers (framing and mounting equipment) toluene visual inspection
00:47:01	(Image) David Novros 6:30, 1966 (detail in raking light) The Menil Collection, Houston, purchased with funds from the George R. Bunker Living Trust	Menil Collection paintings (visual works)
00:49:34	Conservation Issues Novros expresses his preferences regarding treatment of 6:30. He and Mancusi-Ungaro discuss conservation options, including the possibility that an exhibition copy might be created as a substitute for the original. They focus on both practical and philosophical issues raised by the different options.	cracks dichroism discoloration replicas restoration (process) surface properties
00:54:35	Exhibition and Conservation Issues Novros discusses his preferences for the exhibition and lighting of 6:30, as well as his preferences for the treatment of cracks and brown stains.	dichroism direct lighting exhibiting installations (exhibitions) light (energy) lighting optics
00:56:29	Conservation Issues Novros describes how he would fabricate a completely new version of 6:30, were he to do it today, including the fabrication of test panels.	aluminum (metal) canvas depth (size/dimension) panels (surface components) quarter rounds
00:58:31	Historical Anecdote and Technical Specifications Novros describes the materials that he used to create other paintings in the Los Angeles Dwan Gallery exhibition. He also describes the fate of each painting after the exhibition.	Coddington, James* Cowles, Charles, 1941- Dwan Gallery (Los Angeles, Calif.)* Museum of Modern Art paintings (visual works) Park Place Gallery (New York, N.Y.)*
00:59:14	(Image) "David Novros: Five Paintings" Dwan Gallery, Los Angeles November 1-26, 1966 (installation view)	Dwan Gallery (Los Angeles, Calif.)* Dwan, Virginia* exhibitions (events)

ADP Interview Video Index

Indexed by: Heather Nodler, February 2011

Video: adp1997b_novros_pt1_edmast_a.mp4 & adp1997b_novros_pt2_edmast_a.mp4

Interview #: VI2000-020.1997b / Interview date: 12/02/1997

01:01:56	<p>Exhibition and Technical Specifications Novros expresses his preferences for the exhibition hanging height of 6:30. He also describes the processes and materials that he employed to create the series of right-angle paintings from which 6:30 came.</p>	<p>exhibiting height installations (exhibitions) lead-based paint mica (mineral) Murano™ Pigment</p>
01:02:35	<p>(Work Reference and Exhibition Reference) David Novros 2:16, 1965</p> <p>“Systemic Painting,” Solomon R. Guggenheim Museum September-November, 1966</p>	<p>exhibitions (events) paintings (visual works) Solomon R. Guggenheim Museum</p>
01:05:26	<p>Exhibition Novros expresses his preferences regarding the colors and surfaces of the walls upon which his paintings are exhibited. Particularly 6:30.</p>	<p>mortar (filler) portland cement Rothko Chapel (Houston, Tex.)* Rothko, Mark stone (rock) white (color)</p>
01:07:32	<p>Closing Credits, Part 2 of 2</p>	