Artists Documentation Program (ADP) Interview Video Index

Artist: Jason Moran
Date: December 17, 2019
Location: Whitney Museum of American Art
Interviewers: Carol Mancusi-Ungaro and Margo Delidow
Video/Edit: Oresti Tsonopoulos/Laurie McDonald
Total Run Time: 01:21:04

Abstract:
Artist Jason Moran discusses his work with Artists Documentation Program Founding Director and Melva Bucksbaum Associate Director for Conservation and Research, Carol Mancusi-Ungaro, and Associate Conservator, Margo Delidow, on the occasion of the exhibition “Jason Moran” at the Whitney Museum of American Art.

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)
Delidow, Margo
Mancusi-Ungaro, Carol
Moran, Jason

Subject(s)
Art, American—21st century—Exhibitions
Art—Conservation and restoration
Art, Modern—21st century
Artists’ materials
Art—Technique
Music—21st century
### 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>Subject Keywords</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00:02</td>
<td>Opening Credits</td>
<td></td>
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<tr>
<td>00:00:38</td>
<td><strong>Introduction</strong>&lt;br&gt;Carol Mancusi-Ungaro, Jason Moran, Margo Delidow</td>
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<tr>
<td>00:02:01</td>
<td><strong>(Image)</strong>&lt;br&gt;Jason Moran&lt;br&gt;Run 2, 2016&lt;br&gt;Walker Art Center, Minneapolis&lt;br&gt;Butler Family Fund, 2017&lt;br&gt;Run 6, 2015&lt;br&gt;Walker Art Center, Minneapolis&lt;br&gt;Butler Family Fund, 2017&lt;br&gt;Strutter’s Ball, 2016&lt;br&gt;Walker Art Center, Minneapolis&lt;br&gt;Butler Family Fund, 2017</td>
<td>charcoal (material) Moran, Alicia Hall* paper (fiber product) piano rolls pianos washi</td>
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<tr>
<td>00:02:01</td>
<td><strong>Process of Creation</strong>&lt;br&gt;Moran describes the materials and technique used to create his series of <em>Running</em> drawings. He details his criteria for selecting the paper or player piano songs rolls used in the drawings.</td>
<td>charcoal (material) Moran, Alicia Hall* paper (fiber product) piano rolls pianos washi</td>
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<tr>
<td>00:07:06</td>
<td><strong>(Image)</strong>&lt;br&gt;Jason Moran&lt;br&gt;<em>Blue (Creed) Gravity 1, 2018</em>&lt;br&gt;Courtesy of the artist and Luhring Augustine, New York&lt;br&gt;<em>Black and Blue Gravity, 2018</em>&lt;br&gt;Courtesy of the artist and Luhring Augustine, New York&lt;br&gt;Photograph by Ron Amstutz</td>
<td>blue (color) Edwards, Adrienne (art critic)* gravity** Hammons, David keyboard instrument components Klein, Yves</td>
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<tr>
<td>00:07:06</td>
<td><strong>Process of Creation and Concept/Nature of Work</strong>&lt;br&gt;Moran describes the materials and technique used to create <em>Blue (Creed) Gravity 1, 2018</em> and <em>Black and Blue Gravity, 2018</em>. He discusses his intent in introducing color into the works, and the significance of the color blue across disciplines and cultures.</td>
<td>blue (color) Edwards, Adrienne (art critic)* gravity** Hammons, David keyboard instrument components Klein, Yves</td>
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<td>Time</td>
<td>Segment Title</td>
<td>Description</td>
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<tr>
<td>00:11:38</td>
<td>Historical Anecdote</td>
<td>Mancusi-Ungaro relates an anecdote about creating ivory black pigment, which leads Moran to discuss problematic aspects of the history of the piano and the fugitive nature of music as a medium.</td>
</tr>
<tr>
<td>0:15:32</td>
<td>Process of Creation</td>
<td>Moran continues describing his intent in creating the Running drawings. He responds to Delidow's question regarding taking risks in his performance versus visual works. Moran and Mancusi-Ungaro discuss his desire to employ safer materials and processes for future works.</td>
</tr>
<tr>
<td>00:19:05</td>
<td>(Image)</td>
<td>Jason Moran Two Wings 2, 2019 Courtesy of the artist and Luhring Augustine, New York Photograph by Ron Amstutz</td>
</tr>
<tr>
<td>00:19:05</td>
<td>Process of Creation</td>
<td>Moran discusses his reasons for using colored paper for Two Wings 2, 2019.</td>
</tr>
<tr>
<td>00:19:59</td>
<td>Conservation Issues</td>
<td>Mancusi-Ungaro and Moran discuss preserving the experience of a work. Mancusi-Ungaro responds to Moran’s questions regarding dating paintings.</td>
</tr>
<tr>
<td>00:23:30</td>
<td>Conservation Issues</td>
<td>Moran, Mancusi-Ungaro, and Delidow discuss preserving digital works recorded on an assortment of media. Moran describes environmental conditions that challenge various musical instruments.</td>
</tr>
<tr>
<td>Time</td>
<td>Description</td>
<td>Musical Instrument Information</td>
</tr>
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</tbody>
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| 00:28:52 | (Image) Jason Moran **STAGED: Three Deuces, 2015**  
Courtesy of the artist and Luhring Augustine, New York  
Photograph by Ron Amstutz                                                                 | musical instruments time-based works                                                        |
| 00:28:54 | **Concept/Nature of Work and Conservation Issues**  
Moran describes his conceptual intention and the individual elements used to create *Staged: Three Deuces, 2015*.  
He offers his feelings towards the aging of musical instruments, and specifically addresses the wear put on the installation by its use as an active performance space. | collecting Dampp-Chasers**   
double bass drum kits   
drumheads   
natural aging nineteen forties*   
pianos   
sculpture (visual works) |
| 00:29:04 | (Exhibition Reference)  
“All the World’s Futures”  
Venice Biennale, Italy  
May 9-November 22, 2015                                                                 |                                                                                             |
| 00:34:15 | **Concept/Nature of Work and Conservation**  
Moran continues describing his conceptual intention for *Staged: Three Deuces, 2015*. He responds to Delidow’s question regarding the importance of historical authenticity of elements used in the installation. He also touches on his preferences for the aging of his works. | Allsorts, Inc.**   
makers   
Manet, Edouard natural aging New York nineteen forties*   
scale (relative size)   
Smalls Jazz Club**   
The Three Deuces**   
Village Vanguard (Nightclub)* |
| 00:35:57 | (Image)  
Street view of Three Deuces  
52nd Street, New York  
1948  
Photograph by William P. Gottlieb  
| 00:36:42 | (Image)  
Tommy Potter, Max Roach, Charlie Parker, Miles Davis, and Duke Jordan performing at Three Deuces, New York, 1947  
Photograph by William P. Gottlieb  
William P. Gottlieb/Getty Images |                                                                                             |
| 00:36:56 | (Image)  
Charlie Ventura, Curley Russell, Bill Harris, Ralph Burns, and Dave Tough performing at Three Deuces, New York, 1947 |                                                                                             |
<table>
<thead>
<tr>
<th>Time</th>
<th>Content</th>
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<tr>
<td>00:38:10</td>
<td><strong>Concept/Nature of Work and Exhibition</strong>&lt;br&gt;Moran and Mancusi-Ungaro discuss aspects of the exhibition that create a Disneyland-type sensory experience.</td>
</tr>
<tr>
<td>00:39:03</td>
<td><strong>Image</strong>&lt;br&gt;Installation view of <em>Jason Moran</em> at the Whitney Museum of American Art, New York. From left to right:&lt;br&gt;Jason Moran&lt;br&gt;<em>STAGED: Slugs’ Saloon, 2018</em>&lt;br&gt;Theaster Gages and Jason Moran and The Bandwagon (Tarus Mateen and Nasheet Waits)&lt;br&gt;<em>Looks of a Lot, 2014</em>&lt;br&gt;Jason Moran&lt;br&gt;<em>STAGED: Savoy Ballroom 1, 2015</em>&lt;br&gt;Photograph by Ron Amstutz</td>
</tr>
<tr>
<td>00:39:10</td>
<td><strong>Image</strong>&lt;br&gt;Installation view of <em>Jason Moran</em> at the Whitney Museum of American Art, New York. From left to right:&lt;br&gt;Jason Moran&lt;br&gt;<em>STAGED: Savoy Ballroom 1, 2015</em>&lt;br&gt;Julie Mehretu and Jason Moran&lt;br&gt;<em>MASS (HOWL, eon), 2017</em>&lt;br&gt;Jason Moran&lt;br&gt;<em>STAGED: Three Deuces, 2015</em>&lt;br&gt;Photograph by Ron Amstutz</td>
</tr>
<tr>
<td>00:41:16</td>
<td><strong>Image</strong>&lt;br&gt;Installation view of <em>Jason Moran</em> at the Whitney Museum of American Art, New York. Projections:&lt;br&gt;Kara Walker&lt;br&gt;<em>National Archives Microfilm M999 Roll 34: Bureau of Refugees, Freedmen and Abandoned Lands: Six Miles from Springfield on the Franklin Road, 2009.</em>&lt;br&gt;Stages from left to right:&lt;br&gt;Jason Moran&lt;br&gt;<em>STAGED: Slugs’ Saloon, 2018</em></td>
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| 00:41:46 | Jason Moran  
STAGED: Savoy Ballroom 1, 2015  
Photograph by Ron Amstutz |
| 00:41:53 | **Concept/Nature of Work**  
Moran explains the conceptual meaning of elements of his performance space installations. He specifically discusses the layers of historic significance in his choice of fabric used behind the stage in *Staged: Savoy Ballroom*, 2015. |
| 00:41:59 | (Image)  
The Savoy Ballroom  
Lenox Avenue and West 140th Street  
Harlem, New York, ca. 1950s  
Photograph by Austin Hansen  
The Estate of Austin Hansen, Photographs and Prints Division  
Schomburg Center for Research in Black Culture  
The New York Public Library, Astor, Lenox, and Tilden Foundations |
| 00:42:34 | (Image)  
Postcard from the Savoy Ballroom  
New York, ca. 1930  
Collection of Jeff Gold |
| 00:43:27 | (Image)  
Max Roach performing at Three Deuces  
New York, 1947  
Photograph by William P. Gottlieb  
William P. Gottlieb Collection/Music Division |
| 00:45:43 | (Image)  
Cootie Williams playing with the Duke Ellington Orchestra at the Savoy Ballroom, New York, 1940  
©Frank Driggs Collection/Corbis |
| 00:46:32 | (Image)  
Installation view of Jason Moran, at the Whitney Museum of |
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:46:46</td>
<td>(Image) Lindy hoppers Gladys Crowder and Eddie “Shorty” Davis performing at the Savoy Ballroom, New York, 1939</td>
<td>authenticity cloth Monk, Thelonious* natural aging replacement</td>
</tr>
<tr>
<td>00:46:50</td>
<td>Conservation Issues Moran discusses his preferences for preserving and recreating future installations of <em>Staged: Savoy Ballroom</em>, 2015.</td>
<td>authenticity cloth Monk, Thelonious* natural aging replacement</td>
</tr>
<tr>
<td>00:51:50</td>
<td>(Image) Jason Moran <em>STAGED: Slugs’ Saloon</em>, 2018 Walker Art Center, Minneapolis: T.B. Walker Acquisition Fund, 2018 Photograph by Ron Amstutz</td>
<td></td>
</tr>
<tr>
<td>00:51:50</td>
<td>Concept/Nature of Work and Exhibition Moran discusses his intention and preferences for future exhibitions of his performance space installations, including his criteria for musicians who can perform in them.</td>
<td>Beethoven, Ludwig van jazz music (discipline) musical performances scale (relative size) Sun Ra*</td>
</tr>
<tr>
<td>00:53:04</td>
<td>(Image) Albert Ayler Quintet outside of Slugs’ New York, 1966 (left to right) Donald Ayler, Albert Ayler, Lewis Worrell, Ronald Shannon Jackson, and Michel Sampson Photograph by Ole Brask ©Ole Brask/Jan Persson Archive/CTS images</td>
<td></td>
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<tr>
<td>00:57:42</td>
<td>Concept/Nature of Work and Conservation Issues Moran describes his intent in selecting particular elements used in <em>STAGED: Slugs’ Saloon</em>, 2018. He discusses his preferences for the preservation or replacement of deteriorating items.</td>
<td>Blue Note Jazz Club** double bass drum kits Gottlieb, William P. mirrors nineteen seventies* nineteen sixties* Sun Ra* The Demolition Depot and Irreplaceable</td>
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<td>Time</td>
<td>Description</td>
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| 00:59:00 | (Image)  
*Sounds & Fury* magazine cover featuring interior of Slugs’ and Charles Lloyd Band, December 1965  
Gene Pittman, © Walker Art Center, Private collection |
| 01:03:07 | Conservation Issues  
Moran reflects on the relationship between artists and conservators. Moran, Delidow, and Mancusi-Ungaro discuss public versus private workspaces for art and conservation. |
| 01:09:31 | (Live Performance)  
Jason Moran and Adrienne Edwards  
*Jazz on a High Floor in the Afternoon*  
Series of Live In-Gallery Performances  
Performance by Michela Marino Lerman’s Love Movement  
Presented at the Whitney Museum of American Art on December 7, 2019 as part of the exhibition *Jason Moran* (September 20, 2019-January 5, 2020) |
| 01:19:38 | Closing Credits |