



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:

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	
00:00:38	Introduction Carol Mancusi-Ungaro, Jason Moran, Margo Delidow	
00:02:01	(Image) Jason Moran <i>Run 2, 2016</i> Walker Art Center, Minneapolis Butler Family Fund, 2017 <i>Run 6, 2015</i> Walker Art Center, Minneapolis Butler Family Fund, 2017 <i>Strutter's Ball, 2016</i> Walker Art Center, Minneapolis Butler Family Fund, 2017	
00:02:01	Process of Creation Moran describes the materials and technique used to create his series of <i>Running</i> drawings. He details his criteria for selecting the paper or player piano songs rolls used in the drawings.	charcoal (material) Moran, Alicia Hall* paper (fiber product) piano rolls pianos washi
00:07:06	(Image) Jason Moran <i>Blue (Creed) Gravity 1, 2018</i> Courtesy of the artist and Luhring Augustine, New York <i>Black and Blue Gravity, 2018</i> Courtesy of the artist and Luhring Augustine, New York Photograph by Ron Amstutz	
00:07:06	Process of Creation and Concept/Nature of Work Moran describes the materials and technique used to create <i>Blue (Creed) Gravity 1, 2018</i> and <i>Black and Blue Gravity, 2018</i> . He discusses his intent in introducing color into the works, and the significance of the color blue across disciplines and cultures.	blue (color) Edwards, Adrienne (art critic)* gravity** Hammons, David keyboard instrument components Klein, Yves

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		<p>movement (compositional concept) music (discipline) paper (fiber product) pigment rhythm and blues song structure** ultramarine (color)</p>
00:11:38	<p>Historical Anecdote 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.</p>	<p>fugitive materials** ivory (material) ivory black Ivoryton (inhabited place) music (discipline) pianos pigment Steinway & Sons* Teflon™</p>
0:15:32	<p>Process of Creation Moran continues describing his intent in creating the <i>Running</i> 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.</p>	<p>lead white music (discipline) risk* safety time</p>
00:19:05	<p>(Image) Jason Moran <i>Two Wings 2, 2019</i> Courtesy of the artist and Luhring Augustine, New York Photograph by Ron Amstutz</p>	
00:19:05	<p>Process of Creation Moran discusses his reasons for using colored paper for <i>Two Wings 2, 2019</i>.</p>	<p>Albers, Josef color (perceived attribute) colored papers (paper)*</p>
00:19:59	<p>Conservation Issues Mancusi-Ungaro and Moran discuss preserving the experience of a work. Mancusi-Ungaro responds to Moran’s questions regarding dating paintings.</p>	<p>canvas paintings Clyfford Still Museum* conservation (discipline) conservation (practice) history (discipline) natural aging paintings (visual works) Rosenquist, James Albert Still, Clyfford</p>
00:23:30	<p>Conservation Issues Moran, Mancusi-Ungaro, and Delidow discuss preserving digital works recorded on an assortment of media. Moran describes environmental conditions that challenge various musical instruments.</p>	<p>deterioration digital media digital preservation emulation J. F. Kennedy Center for the Performing Arts</p>

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		musical instruments time-based works
00:28:52	(Image) Jason Moran STAGED: Three Deuces, 2015 Courtesy of the artist and Luhring Augustine, New York Photograph by Ron Amstutz	
00:28:54	Concept/Nature of Work and Conservation Issues Moran describes his conceptual intention and the individual elements used to create <i>Staged: Three Deuces, 2015</i> . 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 <i>Staged: Three Deuces, 2015</i> . He responds to Delidow’s question regarding the importance of historical authenticity of elements used in <i>the</i> 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 William P. Gottlieb/Ira and Leonore S. Gershwin Fund Collection Music Division, Library of Congress	
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	

	William P. Gottlieb/Ira and Leonore S. Gershwin Fund Collection Music Division, Library of Congress	
00:38:10	Concept/Nature of Work and Exhibition Moran and Mancusi-Ungaro discuss aspects of the exhibition that create a Disneyland-type sensory experience.	Disneyland (Calif.)* Edwards, Adrienne (Art critic)* layering pianos scale (relative size) senses simulation* Walker, Kara
00:39:03	(Image) Installation view of <i>Jason Moran</i> at the Whitney Museum of American Art, New York. From left to right: Jason Moran <i>STAGED: Slugs' Saloon, 2018</i> Theaster Gages and Jason Moran and The Bandwagon (Tarus Mateen and Nasheet Waits) <i>Looks of a Lot, 2014</i> Jason Moran <i>STAGED: Savoy Ballroom 1, 2015</i> Photograph by Ron Amstutz	
00:39:10	(Image) Installation view of <i>Jason Moran</i> at the Whitney Museum of American Art, New York. From left to right: Jason Moran <i>STAGED: Savoy Ballroom 1, 2015</i> Julie Mehretu and Jason Moran <i>MASS (HOWL, eon), 2017</i> Jason Moran <i>STAGED: Three Deuces, 2015</i> Photograph by Ron Amstutz	
00:41:16	(Image) Installation view of <i>Jason Moran</i> at the Whitney Museum of American Art, New York. Projections: Kara Walker <i>National Archives Microfilm M999 Roll 34: Bureau of Refugees, Freedmen and Abandoned Lands: Six Miles from Springfield on the Franklin Road, 2009.</i> Stages from left to right: Jason Moran <i>STAGED: Slugs' Saloon, 2018</i>	

	<p>Jason Moran STAGED: Savoy Ballroom 1, 2015 Photograph by Ron Amstutz</p>	
00:41:46	<p>(Image) Jason Moran STAGED: Savoy Ballroom, 2015 Courtesy of the artist and Luhring Augustine, New York Photography by Ron Amstutz</p>	
00:41:53	<p>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 <i>Staged: Savoy Ballroom, 2015</i>.</p>	<p>cloth colonialism drums kits Holland Textiles** Manning, Frankie* patterns (design elements) padding (material) Roach, Max, 1924-2007* swing (dance)* The Savoy Ballroom (Harlem, New York, N.Y.)*</p>
00:41:59	<p>(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</p>	
00:42:34	<p>(Image) Postcard from the Savoy Ballroom New York, ca. 1930 Collection of Jeff Gold</p>	
00:43:27	<p>(Image) Max Roach performing at Three Deuces New York, 1947 Photograph by William P. Gottlieb William P. Gottlieb Collection/Music Division</p>	
00:45:43	<p>(Image) Cootie Williams playing with the Duke Ellington Orchestra at the Savoy Ballroom, New York, 1940 ©Frank Driggs Collection/Corbis</p>	
00:46:32	<p>(Image) Installation view of <i>Jason Moran</i>, at the Whitney Museum of</p>	

	<p>American Art, New York. From left to right: Jason Moran STAGED: Savoy Ballroom 1, 2015</p> <p>Three Deuces, 2015</p> <p>Carrie Mae Weems Lincoln, Lonnie, and Me – A Story in 5 Parts, 2012 Photograph by Ron Amstutz</p>	
00:46:46	<p>(Image) Lindy hoppers Gladys Crowder and Eddie “Shorty” Davis performing at the Savoy Ballroom, New York, 1939</p>	
00:46:50	<p>Conservation Issues Moran discusses his preferences for preserving and recreating future installations of <i>Staged: Savoy Ballroom, 2015</i>.</p>	<p>authenticity cloth Monk, Thelonious* natural aging replacement</p>
00:51:50	<p>(Image) Jason Moran STAGED: Slugs’ Saloon, 2018 Walker Art Center, Minneapolis: T.B. Walker Acquisition Fund, 2018 Photograph by Ron Amstutz</p>	
00:51:50	<p>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.</p>	<p>Beethoven, Ludwig van jazz music (discipline) musical performances scale (relative size) Sun Ra*</p>
00:53:04	<p>(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</p>	
00:57:42	<p>Concept/Nature of Work and Conservation Issues Moran describes his intent in selecting particular elements used in <i>STAGED: Slugs’ Saloon, 2018</i>. He discusses his preferences for the preservation or replacement of deteriorating items.</p>	<p>Blue Note Jazz Club** double bass drum kits Gottlieb, William P. mirrors nineteen seventies* nineteen sixties* Sun Ra* The Demolition Depot and Irreplaceable</p>

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		Artifacts** Thompson, Bob
00:59:00	(Image) <i>Sounds & Fury</i> 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.	conservation (practice) music (discipline) privacy visual arts (discipline)
01:09:31	(Live Performance) Jason Moran and Adrienne Edwards <i>Jazz on a High Floor in the Afternoon</i> 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 <i>Jason Moran</i> (September 20, 2019-January 5, 2020)	
01:19:38	Closing Credits	