



### Artists Documentation Program (ADP) Interview Video Index

**Artist:** Carol Mancusi-Ungaro  
**Date:** July 23, 2019  
**Location:** Whitney Museum of American Art  
**Interviewers:** Christina G.A. McLean  
**Video/Edit:** Cuyler Ballenger  
**Total Run Time:** 00:48:18

**Abstract:**

Carol Mancusi-Ungaro discusses the history and circumstances surrounding her interview with Sol LeWitt for the Artists Documentation Program.

**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)

Mancusi-Ungaro, Carol  
McClean, Christina

Subject(s)

Art--Conservation and restoration  
Art, Modern -- 20<sup>th</sup> century  
LeWitt, Sol  
Oral Histories  
Interviews

**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
00:00:01	<b>Opening Credits</b>	
00:00:32	<b>Introduction</b> Carol Mancusi-Ungaro, Christina McLean	
00:00:46	<b>Conservation Issues</b> Mancusi-Ungaro discusses her 2005 interview with Sol LeWitt for the Artists Documentation Program. She explains how the interview came to be, highlighting her initial meeting with LeWitt, during which he expressed his desire to capture his own voice stating his intentions recorded by an additional source from Yale. She also mentions his excitement for the wall drawings for the exhibition at MassMOCA and his practice of having studio assistants execute his work.	interviews LeWitt, Sol Massachusetts Museum of Contemporary Art Singer, Susanna E.* Weinberg, Adam D.* Whitney Museum of American Art Yale University
00:03:35	<b>Conservation Issues</b> Mancusi-Ungaro describes the interview format employed for the 2005 interview, in which she transcribed the interview, and LeWitt made annotations. She explains that LeWitt did not want to appear on camera, and how they worked within that request. She also recounts her first meeting with LeWitt being at an appraisal of an Eva Hessa work, and her traditional attitude toward conservation at the time.	Hesse, Eva conservation concepts correspondence interviews letters (correspondence)
00:04:51	<b>Artwork Reference</b> Eva Hesse <i>Expanded Expansion</i> , 1969 Solomon R. Guggenheim Museum, New York Gift, Family of Eva Hesse, 1975	
00:07:02	<b>Conservation Issues and Nature of Work</b> Mancusi-Ungaro speculates on the reasons LeWitt would be interested in speaking with a conservator about his work. She addresses the seeming incongruity of him engaging a conservator, considering his viewpoint regarding the destruction and recreation of his work.	artist's intent conservation concepts conservators (people in conservation) natural aging Weinberg, Adam D.*
00:09:02	<b>Nature of Work</b> Mancusi-Ungaro discusses basing her Forbes Prize acceptance lecture on the LeWitt quote, "No falsification of time."	Forbes Prize Lecture** International Institute for Conservation of Historic and Artistic

		Works lectures natural aging
	<b>Bibliographic/Lecture Reference</b> <a href="#">The Falsification of Time: Carol Mancusi-Ungaro with Yve-Alain Bois</a> 2016 Lecture and discussion <i>Live From the Whitney</i> Whitney Museum of American Art, New York	
00:13:01	<b>Conservation Issues</b> Mancusi-Ungaro reflects on questions she would ask LeWitt if she were to interview him again, fourteen years after the original interview.	conservation concepts LeWitt, Sol
00:15:10	<b>Conservation Issues</b> Mancusi-Ungaro discusses LeWitt's stance on recreating versus replicating a work. She also talks about the potential conflict between keeping an object true to its history and the artist's wishes.	artist's intent Buonarroti, Michelangelo conceptual art (general art genre) conservation concepts Sistine Chapel
00:19:45	<b>Conservation Issues</b> Mancusi-Ungaro discusses LeWitt accepting changes to the materials used in his work due to products being discontinued or becoming obsolete. She addresses the contrast in his flexibility towards technical modifications to his works versus his insistence that the artist is the only one who can make aesthetic decisions.	aesthetic concepts artists' materials wall drawings
00:21:06	<b>Conservation Issues</b> Mancusi-Ungaro explains that the concept of conserving a LeWitt work is not to preserve a specific material work, but to preserve the idea of the work through recreations. She and McLean discuss how the Yale archive, and the instructions passed down through a lineage of drafters are part of LeWitt's conservation plan.	conservation concepts draftsmen (artists) instructions (document genre) Sol LeWitt Wall Drawing Archive and Study Center
00:24:00	<b>Exhibition Reference</b> "Programmed: Rules, Codes, and Choreographies in Art, 1965-2018" Whitney Museum of American Art, New York September 28, 2018 – April 14, 2019	
00:24:00	<b>Exhibition</b> CMU discusses using a LeWitt wall drawing as the foundation for the <i>Programmed</i> exhibition.	computer art (visual works) cathode ray tubes documentation (activity) exhibitions (events) flat-panel displays Judd, Donald

ADP Interview Video Index

Indexed by: Megan Peck, November, 2023

Video: adp2019d\_lewitt\_cmu\_001va.mp4 / Interview #: VI2000-020.2019c / Interview date: 06/20/2019

		Paik, Nam June Reas, Casey* wall drawings Whitney Museum of American Art
00:26:55	<b>Artwork Reference</b> Nam June Paik <i>Fin de Siecle II</i> , 1989 Whitney Museum of American Art, New York Gift of Laila and Thurston Twigg-Smith	
00:28:00	<b>Conservation Issues</b> Mancusi-Ungaro discusses applying the concept of the idea being the work to artists whose hand is integral to their art, specifically citing Richard Tuttle’s installations. She also describes the role of conservators in working with younger artists to produce the Biennial that is on display at the time of the interview.	art handlers artist’s intent conservators (people in conservation) installations (visual works) replicas Tuttle, Richard
00:29:41	<b>Exhibition Reference</b> “Whitney Biennial, 2019” Whitney Museum of American Art, New York May 17-October 27, 2019	
00:31:00	<b>Conservation Issues</b> Mancusi-Ungaro contrasts working with Mel Chin and Sol LeWitt, citing their different approaches to creating and conserving their art.	art fabrication artists’ materials Chin, Mel conservation concepts
00:33:47	<b>Exhibition Reference</b> “Programmed: Rules, Codes, and Choreographies in Art, 1965-2018” Whitney Museum of American Art, New York September 28, 2018 – April 14, 2019	
00:33:47	<b>Exhibition</b> Mancusi-Ungaro discusses the <i>Programmed</i> exhibition, describing how the algorithm or program took precedence over the physical presence of the works on display. She describes working with Chydney Thompson’s <i>Broken Volume</i> , which broke in shipping to the museum.	algorithms computer art (visual works) computer languages and codes crates exhibitions (events) Learner, Ben, 1979-* shipping software Thompson, Chydney
00:34:18	<b>Artwork Reference</b> Chydney Thompson <i>Broken Volume (10L)</i> , 2013 Whitney Museum of American Art, New York	

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	Promised gift of Thea Westreich Wagner and Ethan Wagner	
00:37:01	<b>Conservation Issues</b> Mancusi-Ungaro discusses the role conservators play in the archival work of Sol LeWitt's estate.	archives (institutions) artists' materials documentation (activity) LeWitt, Sol Paik, Nam June
00:38:52	<b>Conservation Issues</b> Mancusi-Ungaro reflects on a comment she made in 2012 that conservators are arbiters of ethics, and discusses how that applies specifically to Sol LeWitt's intentions.	conservation concepts conservators (people in conservation) Getty Conservation Institute Massachusetts Museum of Contemporary Art
00:41:08	<b>Exhibition</b> Mancusi-Ungaro and McLean discuss the LeWitt exhibition at MassMOCA, and how it differs from seeing his works in a more standard setting. They also touch on how with the exception of the MassMOCA exhibition, only one instance of any specific LeWitt work can be on display in the world at a time.	conservation concepts exhibitions (events) LeWitt, Sol Massachusetts Museum of Contemporary Art Newman, Barnett wall drawings
00:46:10	<b>Historical Anecdote</b> Mancusi-Ungaro reflects further on her Forbes lecture topic.	conservation concepts
00:47:41	<b>Closing Credits</b>	