



## Artists Documentation Program (ADP) Interview Video Index

**Artist:** Richard Tuttle  
**Date:** January 30, 2006  
**Location:** Whitney Museum of American Art, New York  
**Interviewer:** Carol Mancusi-Ungaro  
**Video:** Robert Broadhurst / **Edit:** Laurie McDonald  
**Total Run Time:** 01:45:04

### Abstract:

Artist Richard Tuttle discusses his work with Artists Documentation Program Founding Director and Whitney Museum of American Art Associate Director for Conservation and Research, Carol Mancusi-Ungaro on the occasion of the exhibition "The Art of Richard Tuttle," Whitney Museum of American Art, November 10, 2005-February 5, 2006 (organized by the San Francisco Museum of Modern Art). The discussion focuses primarily on Tuttle's philosophies of art, as well as the materials and methods that he uses to create his highly conceptual works.

### 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  
Tuttle, Richard, 1941-

#### Subject(s)

Art--Conservation and restoration  
Artists' materials  
Art--Technique  
Conceptual art  
Painting, American--20<sup>th</sup> century  
Sculpture

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Indexed by: Heather Nodler, July 2011

Video: adp2006a\_tuttle\_001va.mp4 / Interview #: VI2000-020.2006a / Interview date: 01/30/2006

**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	<b>Opening Credits</b>	
00:00:25	<b>Introduction</b> Carol Mancusi-Ungaro Richard Tuttle	
00:00:38	<b>Concept/Nature of Work and Conservation Issues</b> Tuttle assesses the current condition of <i>Letters (The Twenty-Six Series)</i> , 1966 and discusses his intent in creating the work.	floors (surface elements) hook nails patina visual inspection walls
00:00:57	<b>(Image)</b> Richard Tuttle <i>Letters (The Twenty-Six Series)</i> , 1966 The Museum of Modern Art, New York, purchase, 2002	
00:01:38	<b>(Exhibition Reference)</b> "Richard Tuttle" Whitney Museum of American Art September 12-November 16, 1975	
00:01:44	<b>(Image)</b> Richard Tuttle <i>Letters (The Twenty-Six Series)</i> , 1966 (detail of hook nails) The Museum of Modern Art, New York, purchase, 2002	
00:02:27	<b>(Image)</b> Richard Tuttle <i>Letters (The Twenty-Six Series)</i> , 1966 (detail of hook nails) The Museum of Modern Art, New York, purchase, 2002	
00:02:36	<b>Concept/Nature of Work</b> Tuttle explains how <i>Letters (The Twenty-Six Series)</i> functions on a formal and conceptual level. In doing so, he reflects on the artist's creative process.	Albers, Josef creativity expression formalism line (geometric concept) Rauschenberg, Robert solder
00:05:01	<b>(Image)</b> Richard Tuttle <i>Letters (The Twenty-Six Series)</i> , 1966 (detail of solder) The Museum of Modern Art, New York, purchase, 2002	

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00:06:04	<b>(Image)</b> <b>Richard Tuttle</b> <i>Letters (The Twenty-Six Series), 1966 (detail of solder)</i> <b>The Museum of Modern Art, New York, purchase, 2002</b>	
00:08:32	<b>Conservation Issues</b> Tuttle describes his preferences regarding the future conservation of <i>Letters (The Twenty-Six Series)</i> .	conservators damage restoration (process) San Francisco Museum of Modern Art Smith, David solder welding
00:12:35	<b>Technical Specifications and Concept/Nature of Work</b> Tuttle points out visual elements that resulted from his use of welding flux. He positions the effects of the flux within his concept of what makes a work of contemporary art successful.	artist's intent flux grease patina
00:13:57	<b>(Image)</b> <b>Richard Tuttle</b> <i>Letters (The Twenty-Six Series), 1966 (detail of solder and grease)</i> <b>The Museum of Modern Art, New York, purchase, 2002</b>	
00:15:21	<b>(Image)</b> <b>Richard Tuttle</b> <i>Letters (The Twenty-Six Series), 1966 (detail of solder and grease)</i> <b>The Museum of Modern Art, New York, purchase, 2002</b>	
00:17:33	<b>Conservation Issues and Process of Creation</b> Tuttle offers his opinions on the importance of collaboration between contemporary artists and conservators. He frames that collaboration within his overall creative process, citing his experiences with the work <i>Ten, A, 2000</i> .	conservators damage restoration (process)
00:18:59	<b>(Image)</b> <b>Richard Tuttle</b> <i>Ten, A, 2000</i> <b>San Francisco Museum of Modern Art; Accessions Committee Fund Purchase</b>	
00:19:59	<b>(Image)</b> <b>Richard Tuttle</b> <i>Ten, A, 2000 (detail of restored area)</i> <b>San Francisco Museum of Modern Art; Accessions Committee Fund Purchase</b>	
00:21:22	<b>Conservation Issues and Concept/Nature of Work</b> Tuttle continues to stress the importance of collaboration between artists and conservators. He reflects on the unique attributes of his generation's work and the impact of those artists' work on	conservators Contemporary (style of art) Hesse, Eva

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	conservation practice.	mortality Rembrandt van Rijn visible
00:21:38	<b>(Image)</b> Richard Tuttle <i>Ten, A, 2000 (detail of restored area)</i> San Francisco Museum of Modern Art; Accessions Committee Fund Purchase	
00:26:29	<b>Technical Specifications and Conservation Issues</b> Tuttle discusses the importance of conservation to <i>Ten, A</i> , highlighting areas of particular interest to a conservator. He also continues to discuss his philosophy of the relationship between artist and conservator.	brackets (finish hardware) wire wood (plant material)
00:26:44	<b>(Image)</b> Richard Tuttle <i>Ten, A, 2000 (detail of metal brackets)</i> San Francisco Museum of Modern Art; Accessions Committee Fund Purchase	
00:28:32	<b>(Images)</b> Richard Tuttle <i>Ten, A, 2000 (details of wooden block and wire)</i> San Francisco Museum of Modern Art; Accessions Committee Fund Purchase	
00:30:02	<b>Conservation Issues</b> Tuttle expresses his wishes for the future conservation of <i>Ten, A</i> . He also reflects on the viewer's response to <i>Replace the Abstract Picture Plane IV, 1999</i> . He and Mancusi-Ungaro discuss how the work might change over time.	age artist's intent grain (structure) patina viewers (observers) wood (plant material)
00:31:02	<b>(Image)</b> Richard Tuttle <i>Replace the Abstract Picture Plane IV, 1999 (detail of panels)</i> Nos. 1-20, collection of the artist Nos. 21-40, Kusthaus Zug, Switzerland	
00:31:37	<b>(Image)</b> Richard Tuttle <i>Replace the Abstract Picture Plane IV, 1999 (detail of wood grain)</i> Nos. 1-20, collection of the artist Nos. 21-40, Kusthaus Zug, Switzerland	
00:31:57	<b>(Image)</b> Richard Tuttle <i>Replace the Abstract Picture Plane IV, 1999 (details of wood grain and plywood edge)</i> Nos. 1-20, collection of the artist	

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	<b>Nos. 21-40, Kusthaus Zug, Switzerland</b>	
00:35:11	<b>Concept/Nature of Work</b> Tuttle offers an anecdote to illustrate his philosophy of great art. He reflects on the inherently political nature of conservation.	Japanese metaphysics politics
00:40:37	<b>Conservation Issues and Concept/Nature of Work</b> Tuttle explains areas of damage and treatment on a work, <i>Yellow Dancer</i> , 1965. He expresses his preferences regarding their future treatment and reflects on the nature of art and the human mind.	brain creativity damage edges (object portions) paintings (visual works) restoration (process) warping
00:40:40	<b>(Image)</b> <b>Richard Tuttle</b> <b><i>Yellow Dancer</i>, 1965</b> <b>The Ginny Williams Family Foundation, the Collection of Ginny Williams</b>	
00:40:55	<b>(Image)</b> <b>Richard Tuttle</b> <b><i>Yellow Dancer</i>, 1965 (detail of area of local treatment)</b> <b>The Ginny Williams Family Foundation, the Collection of Ginny Williams</b>	
00:41:31	<b>(Images)</b> <b>Richard Tuttle</b> <b><i>Yellow Dancer</i>, 1965 (details of area of local treatment)</b> <b>The Ginny Williams Family Foundation, the Collection of Ginny Williams</b>	
00:42:05	<b>(Images)</b> <b>Richard Tuttle</b> <b><i>Yellow Dancer</i>, 1965 (details of area of warping on edge)</b> <b>The Ginny Williams Family Foundation, the Collection of Ginny Williams</b>	
00:44:31	<b>Concept/Nature of Work</b> Tuttle explains his philosophy of art as being in service of humanity. He describes his concept of "the big hit," or a profoundly successful work.	brain creativity
00:47:31	<b>Concept/Nature of Work and Exhibition</b> Tuttle explains his aversion to perfection in the exhibition of work.	exhibiting perfection
00:49:44	<b>Concept/Nature of Work</b> Tuttle begins to explain which elements are of utmost importance in the work <i>White Paper Spiral Drawing</i> , 1973. He situates the work within recent art historical movements, particularly those that dealt with art and objecthood.	Abstract Expressionist Conceptual Klein, Yves LeWitt, Sol Martin, Agnes New Realist (post-1945)

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		style) objects paper (fiber product) Reinhardt, Ad
00:49:58	<b>(Image)</b> <b>Richard Tuttle</b> <i>White Paper Spiral Drawing, 1973</i> Collection of the artist; courtesy Sperone Westwater, New York	
00:50:12	<b>(Image)</b> <b>Richard Tuttle</b> <i>White Paper Spiral Drawing, 1973</i> Collection of the artist; courtesy Sperone Westwater, New York	
00:52:20	<b>(Image)</b> <b>Richard Tuttle</b> <i>White Paper Spiral Drawing, 1973</i> Collection of the artist; courtesy Sperone Westwater, New York	
00:54:42	<b>Concept/Nature of Work and Conservation Issues</b> Tuttle offers a detailed explanation of which elements, physical and conceptual, are of utmost importance in the conservation of the work <i>White Paper Spiral Drawing</i> . He also reflects on how a work's viewer constructs its meaning.	circles (plane figures) line (geometric concept) paper (fiber product) pencils (drawing and writing equipment) viewers (observers)
00:55:16	<b>(Image)</b> <b>Richard Tuttle</b> <i>White Paper Spiral Drawing, 1973</i> Collection of the artist; courtesy Sperone Westwater, New York	
00:58:27	<b>Process of Creation</b> Tuttle explains his process in creating the work <i>Ten Kinds of Memory and Memory Itself, 1973</i> .	drawing (image-making) string (fiber product)
00:58:34	<b>(Image)</b> <b>Richard Tuttle</b> <i>Ten Kinds of Memory and Memory Itself, 1973</i>	
00:59:20	<b>(Image)</b> <b>Richard Tuttle</b> <i>Ten Kinds of Memory and Memory Itself, 1973</i>	
01:00:41	<b>Conservation Issues and Process of Creation</b> Tuttle expresses his preferences regarding future restoration of, a series of cloth works. He also describes how he made the works.	canvas damage restoration (process) sewing (process) shape (form attribute) wrinkles
01:03:21	<b>(Image)</b> <b>Richard Tuttle</b> <i>Canvas Dark Blue, 1967 (detail of canvas color)</i>	

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	<b>Stenn Family Collection, Chicago</b>	
01:03:21	<b>(Image)</b> <b>Richard Tuttle</b> <b><i>Canvas Dark Blue, 1967 (detail of canvas surface)</i></b> <b>Stenn Family Collection, Chicago</b>	
01:04:20	<b>Conservation Issues and Concept/Nature of Work</b> Tuttle assesses the current condition of his cloth works and reflects on their conceptual significance.	artist's intent color (perceived attribute) fading formalism
01:04:20	<b>(Image)</b> <b>Richard Tuttle</b> <b><i>Canvas Dark Blue, 1967 (detail of canvas surface and edge)</i></b> <b>Stenn Family Collection, Chicago</b>	
01:07:53	<b>Exhibition</b> Tuttle expresses his opinions regarding the installation and exhibition of several types of his works, including those made from cloth, paper, string, and wire.	canvas installations (exhibitions) orientation paper (fiber product)
01:09:50	<b>(Images)</b> <b>Richard Tuttle</b> <b><i>11<sup>th</sup> Paper Octagonal, 1970</i></b> <b>Collection of the artist;</b> <b>courtesy Sperone Westwater, New York</b>  <b>Richard Tuttle</b> <b><i>1<sup>st</sup> Paper Octagonal, 1970</i></b> <b>Collection of the artist;</b> <b>courtesy Sperone Westwater, New York</b>	
01:10:16	<b>(Images)</b> <b>Details of paper octagonal works</b>	
01:10:30	<b>Conservation Issues and Concept/Nature of Work</b> Tuttle discusses whether other people can install his works, now or when he is no longer able to install them himself. He also reflects on his own mortality and his attempts in his wire works to remove the artist entirely from the work, as well as the impact that has on the viewer.	artist's intent choreography installations (exhibitions) mortality
01:12:55	<b>(Images)</b> <b>Richard Tuttle</b> <b><i>21<sup>st</sup> Wire Piece, 1972</i></b> <b>Collection of Judith Neisser, Chicago</b>	
01:16:01	<b>Concept/Nature of Work and Conservation Issues</b> Tuttle discusses issues of authenticity and ephemerality in his work.	authenticity conservators permanence

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01:20:52	<b>Concept/Nature of Work</b> Tuttle discusses <i>Titel 3</i> , 1978, a work that he replicated for his retrospective at the Whitney.	formalism gouache (paint) replicas watercolor (paint) watercolor paper
01:21:40	<b>(Image)</b> <b>Richard Tuttle</b> <b><i>Titel 3</i>, 1973</b> <b>Collection of Heinz Hermann, Baden, Switzerland</b>	
01:22:39	<b>(Image)</b> <b>Richard Tuttle</b> <b><i>Titel 3</i>, 1973</b> <b>Collection of Heinz Hermann, Baden, Switzerland</b>	
01:24:37	<b>Process of Creation</b> Tuttle explains the process by which he created an exhibition replica of <i>Titel 3</i> .	age Kiehl, David W. paper (fiber product)  replicas
01:28:33	<b>Conservation Issues</b> Tuttle discusses the possibility of his work existing after he is no longer alive.	Hesse, Eva mortality
01:31:01	<b>Concept/Nature of Work</b> Tuttle describes wanting to make work that is more people-oriented than object-oriented. He also articulates his concept of work that is "alive," using his wire works and his string works as examples.	art museums (institutions) children (people by age group) life patterns (guides) string (fiber product) wire
01:34:51	<b>(Image)</b> <b>Richard Tuttle</b> <b>1st Wire Bridge, 1971</b> <b>The Rachofsky Collection, Dallas</b>	
01:37:29	<b>Conservation Issues</b> Tuttle discusses the changing nature of museums and patronage, the impact on conservation, and the role of the conservator in the "new museum."	art museums (institutions) conservators corporations patronage
01:44:13	<b>Closing Credits</b>	