



## Artists Documentation Program (ADP) Interview Video Index

**Artist:** Lawrence Weiner

**Date:** January 16, 2008

**Location:** Whitney Museum of American Art

**Interviewer:** Carol Mancusi-Ungaro

**Video:** Carlton Bright / **Edit:** Laurie McDonald

**Total Run Time:** 00:35:18

### Abstract:

Artist Lawrence Weiner 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 "Lawrence Weiner: AS FAR AS THE EYE CAN SEE," Whitney Museum of American Art, November 15, 2007-February 10, 2008. The discussion focuses primarily on the materials and methods that Weiner uses to create his highly conceptual, language-based 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  
Weiner, Lawrence

#### Subject(s)

Art--Conservation and restoration  
Artists' materials  
Art--Technique  
Conceptual art  
Sculpture

**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>	
00:00:50	<b>Introduction</b> Carol Mancusi-Ungaro, Lawrence Weiner  Weiner and Mancusi-Ungaro discuss broadly the difficulty inherent in discussing issues of materiality in the artist's work.	
00:02:00	<b>Concept/Nature of Work and Conservation Issues</b> Weiner and Mancusi-Ungaro assess the condition of, and discuss the unique conceptual nature vis-à-vis conservation of, a series of paintings from 1968, all <i>Untitled</i> . Weiner expresses his opinions regarding their future conservation.	acrylic paint paintings (visual works) visual inspection
00:02:11	<b>(Image)</b> <b>Lawrence Weiner</b> <b><i>Untitled</i>, 1968</b> <b>Collection of Chuck Ginnever</b>  <b>Lawrence Weiner</b> <b><i>Untitled</i>, 1968</b> <b>Collection of Jack and Nell Wendler</b>  <b>Lawrence Weiner</b> <b><i>Untitled</i>, 1968</b> <b>Collection of Julia and Robert Barry</b>	paintings (visual works)
00:03:26	<b>Concept/Nature of Work and Conservation Issues</b> Weiner and Mancusi-Ungaro assess the condition of, and discuss the unique conceptual nature vis-à-vis conservation of, another series of paintings from the 1960s, all <i>Untitled</i> . Weiner expresses his opinions regarding their future conservation.	acrylic paint fixative gouache (paint) house paint newsprint visual inspection
00:03:31	<b>(Image)</b> <b>Lawrence Weiner</b> <b><i>Untitled</i>, 1961</b> <b>Collection of Dana Ohlmeyer and Elliot Lloyd</b>	paintings (visual works)
00:04:48	<b>(Image)</b> <b>Lawrence Weiner</b> <b><i>Untitled</i>, n.d.</b>	paintings (visual works)

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	<b>Collection of Kirsten Weiner</b>	
00:05:03	<b>Conservation Issues</b> Weiner reflects on the ephemeral nature of the materials that he typically chooses to employ. He and Mancusi-Ungaro discuss decisions of physicality that must be made, even when works are language-based. He also discusses his practice of designing new typefaces for his works.	acid-free aesthetics drawings (visual works) glue language (verbal communication) typefaces (type forms)
00:07:04	<b>(Image)</b> <b>Lawrence Weiner</b> <b>Examples of “Margaret Seaworthy Gothic” Typeface</b>  <b><i>TO THE SEA ON THE SEA FROM THE SEA AT THE SEA BORDERING THE SEA</i></b>  <b><i>TO THE LAKE ON THE LAKE FROM THE LAKE AT THE LAKE BORDERING THE LAKE</i></b>	typefaces (type forms)
00:07:37	<b>Conservation Issues</b> Weiner describes how his works might change, either in his care, or in the realm of the collector. He also discusses his aesthetic choices with regard to color and typefaces.	artist’s intent chalk collectors color (perceived attribute) crayons (drawing material) surface properties
00:09:08	<b>(Exhibition Reference)</b> <b>“Sculpture: Lawrence Weiner”</b> <b>ARC/Musée d'Art Moderne de la Ville de Paris</b> <b>June 27-September 22, 1985</b>	exhibitions (events)
00:09:31	<b>Concept/Nature of Work and Exhibition</b> Weiner describes his practice vis-à-vis installation and reinstallation of his work.	aesthetics decision making
00:10:11	<b>Process of Creation and Conservation Issues</b> Weiner describes his process in replicating a misplaced work, <i>The Stone on the table</i> , 1960-62.	replicas sculpture (visual work) Shamberg, Michael* Stedelijk Museum stone (rock)
00:10:20	<b>(Image)</b> <b>Lawrence Weiner</b> <b><i>The Stone on the table</i>, 1960-62</b> <b>Stedelijk Museum, Amsterdam</b>	sculpture (visual work) Stedelijk Museum
00:10:36	<b>(Exhibition Reference)</b> <b>“Early Work: Lynda Benglis, Joan Brown, Luis Jimenez Aranda, Gary Stephan, Lawrence Weiner”</b> <b>New Museum of Contemporary Art, New York</b> <b>April 3-June 3, 1982</b>	exhibitions (events) New Museum of Contemporary Art

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00:12:51	<b>Concept/Nature of Work and Technical Specifications</b> Weiner expresses his preferences regarding the materials that are used, e.g., pencil, vinyl, stencil, or paint, to exhibit his text works.	paint P.S. 1 Contemporary Art Center stenciling texts (document genres) vinyl writing (processes)
00:13:26	<b>(Image)</b> <b>Lawrence Weiner</b> <b><i>A BIT OF MATTER AND A LITTLE BIT MORE</i></b>	texts (document genres)
00:13:38	<b>(Exhibition Reference)</b> <b>"The Downtown Show: The New York Art Scene, 1974-1984"</b> <b>Grey Art Gallery</b> <b>January 10-April 1, 2006</b>	exhibitions (events)
00:15:10	<b>Technical Specifications and Conservation Issues</b> Weiner describes the techniques and materials that he used to create, as well as some of the drawings' conservation issues.	ball-point pens drawings (visual works) fading replicas rubber stamps
00:15:13	<b>(Image)</b> <b>Lawrence Weiner</b> <b><i>PEBBLES AND STRAW STREWN ON A LEVEL WITH THE SURFACE OF THE WATER</i></b>	texts (document genres)
00:15:36	<b>(Image)</b> <b>Lawrence Weiner</b> <b><i>AS PER THE LINES DRAWN (Galileo), 2007</i></b> <b>Collection of the artist</b>	drawings (visual works)
00:15:53	<b>(Image)</b> <b>Lawrence Weiner</b> <b><i>Spheres of Influence, 1990</i></b> <b>(suite of 8 drawings)</b> <b>Collection of Tate Modern</b>	drawings (visual works) Tate Modern
00:16:02	<b>(Image)</b> <b>Lawrence Weiner</b> <b><i>AS PER THE LINES DRAWN (Galileo), 2007</i></b> <b>Collection of the artist</b>	drawings (visual works)
00:16:41	<b>(Image)</b> <b>Lawrence Weiner</b> <b><i>A Question of Balance, 1981</i></b> <b>Collection of Centre Georges Pompidou</b>	drawings (visual works) Centre Georges Pompidou
00:16:56	<b>(Image)</b> <b>Lawrence Weiner</b> <b><i>1 For the Money / 2 For the Show / 2 To Get Ready / 4 To Go, 1991</i></b>	drawings (visual works)

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00:17:20	<b>(Image)</b> Lawrence Weiner <i>Ships at Sea, n.d.</i> Collection of Jack & Nell Wendler	drawings (visual works)
00:17:57	<b>(Image)</b> Lawrence Weiner No title, 1990 (suite of 8 drawings) Collection of the artist	drawings (visual works)
00:17:58	<b>Concept/Nature of Work and Conservation Issues</b> Weiner explains his philosophy regarding the ephemeral nature of material in his works. He also describes which elements are essential in the text work <i>ONE PINT GLOSS WHITE LACQUER POURED DIRECTLY UPON THE FLOOR AND ALLOWED TO DRY.</i>	artist's intent enamel paint floors (surface elements) replicas white (color)
00:18:49	<b>(Image)</b> Lawrence Weiner <i>ONE PINT GLOSS WHITE LACQUER POURED DIRECTLY UPON THE FLOOR AND ALLOWED TO DRY</i>	texts (document genres)
00:19:35	<b>(Image)</b> Lawrence Weiner <i>Untitled, 1963</i> Collection of the artist	drawings (visual works)
00:19:40	<b>(Image)</b> Lawrence Weiner <i>Untitled, 1967</i> Collection of the artist	drawings (visual works)
00:20:00	<b>Conservation Issues and Technical Specifications</b> Weiner discusses his practice of keeping art at home. He also continues to discuss the materials and techniques that he used to create drawings.	Chamberlain, John exhibiting Golub, Leon Albert gouache (paint) storage
00:21:27	<b>(Image)</b> Lawrence Weiner No Title, 1966 Collection of The Siegelau Collection & Archives	drawings (visual works)
00:21:53	<b>(Image)</b> Lawrence Weiner <i>Untitled, 1965</i> Collection of MoMA Library	drawings (visual works)
00:22:35	<b>Concept/Nature of Work</b> Weiner reflects on the sensuality of his materials and the possibility	artists' materials installations (exhibitions)

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	of creating meaningful exhibitions.	performances (entertainment events)
00:24:59	<b>Exhibition</b> Weiner discusses choices that he made for the installation of his work at the Whitney, as well as changes that he anticipates before the exhibition travels to MOCA.	installations (exhibitions) surface properties
00:26:49	<b>Concept/Nature of Work and Conservation Issues</b> Weiner discusses a grouping of objects, including several books, in the exhibition at the Whitney. He reflects on the life of a work when it is in the possession of an individual, rather than in a museum or gallery.	natural aging wear
00:28:58	<b>(Image)</b> <b>Detail of objects on shelf in the exhibition</b>	objects
00:29:11	<b>Exhibition and Concept/Nature of Work</b> Weiner discusses his choices for the exhibition of a group of posters, both at the Whitney and at MOCA. He also reflects on the poster as a visual medium.	archives (institutions) Mylar (TM) posters Vancouver Art Gallery
00:30:10	<b>(Work Reference)</b> <b>Lawrence Weiner</b> <b>234 Posters, n.d.</b> <b>Collection of Vancouver Art Gallery</b>	posters
00:32:23	<b>Conservation Issues and Historical Anecdote</b> Weiner articulates his philosophy regarding the role of the artist vis-à-vis the preservation of their work, using an anecdote about a work owned by the French government.	Jardin des Tuileries paint texts (document genres) wall
00:32:56	<b>(Work Reference)</b> <b>Lawrence Weiner</b> <b>(Placé) sur un point fixe (Pris) depuis un point fixe, 1992</b> <b>Jardin des Tuileries, Paris</b>	texts (document genres)
00:34:28	<b>Closing Credits</b>	