



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

**Artist:** Wade Guyton

**Date:** May 24, 2010

**Location:** The Menil Collection

**Interviewer:** Carol Mancusi-Ungaro

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

**Total Run Time:** 01:13:17

**Abstract:**

Artist Wade Guyton discusses his work with Artists Documentation Program Founding Director and Whitney Museum of Art Associate Director for Conservation and Research, Carol Mancusi-Ungaro. The discussion focuses primarily on the materials and methods that Guyton uses to create his ink-jet prints on canvas. Throughout the interview, Guyton reflects on his wishes for the future conservation and exhibition of his work.

**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)

Guyton, Wade, 1972-  
Mancusi-Ungaro, Carol

Subject(s)

Art--Conservation and restoration  
Art, Modern--21st century  
Artists' materials  
Art--Technique  
Ink-jet printing

**Exhibitions/Works:**

Names of exhibitions and works referenced during this interview appear below in gray cells.

ADP Interview Video Index

Indexed by: Megan Peck, December 2012

Video: adp2010a\_guyton\_001va.mp4 / Interview #: VI2000-020.2010a / Interview date: 05/24/2010

**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>	
00:00:42	<b>Introduction</b> Carol Mancusi-Ungaro, Wade Guyton	
00:00:57	<b>Process of Creation and Exhibition</b> Guyton describes the process by which his work, <i>Untitled</i> , 2008, was created and then installed at an exhibition in Milan. He discusses the dimensions of the panels and the intervals between them.	distance exhibiting Galleria Giò Marconi* panels (surface components) sequences
00:00:59	<b>(Image)</b> <i>Untitled</i> , 2008 Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee, the Director's Discretionary Fund, Allison and Warren B. Kanders, Andrew and Christine Hall, Donna Rosen, Pamella DeVos, Melva Bucksbaum and Raymond J. Learsy, Ginevra Caltagirone, Miyoung Lee, and Gregory Miller 2011.22a-h	
00:01:37	<b>(Exhibition Reference)</b> "Wade Guyton" Giò Marconi Gallery, Milan January 29-March 19, 2009	
00:01:37	<b>(Image)</b> "Wade Guyton" Giò Marconi Gallery, Milan January 29-March 19, 2009 Installation view	
00:02:09	<b>(Image)</b> "Wade Guyton" Giò Marconi Gallery, Milan January 29-March 19, 2009 Installation views	
00:03:09	<b>(Image)</b> <i>Untitled</i> , 2008 (detail of spacing between panels) Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee, the Director's Discretionary Fund, Allison and Warren B. Kanders, Andrew and Christine Hall, Donna Rosen, Pamella DeVos, Melva Bucksbaum and Raymond J. Learsy, Ginevra Caltagirone, Miyoung Lee, and Gregory Miller 2011.22a-h	

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00:04:44	<p><b>(Image)</b>  <b><i>Untitled, 2008</i> (head-on view)</b>  <b>Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee, the Director’s Discretionary Fund, Allison and Warren B. Kanders, Andrew and Christine Hall, Donna Rosen, Pamella DeVos, Melva Bucksbaum and Raymond J. Learsy, Ginevra Caltagirone, Miyoung Lee, and Gregory Miller 2011.22a-h</b></p>	
00:05:28	<p><b>Exhibition and Concept/Nature of Work</b>  Guyton discusses the importance of the color of the wall upon which <i>Untitled, 2008</i> is exhibited, as well as the height at which the work is exhibited. He also reflects on the role of time and space and observation in his compositions.</p>	<p>height  measurements  (dimensions)  time  walls  white (color)</p>
00:05:44	<p><b>(Exhibition Reference)</b>  <b>Group Exhibition: “FIVE”</b>  <b>Baibakov Art Projects,</b>  <b>Red October Chocolate Factory, Moscow</b>  <b>May 21-July 13, 2009</b></p>	
00:05:47	<p><b>(Image)</b>  <b>Group Exhibition: “FIVE”</b>  <b>Baibakov Art Projects,</b>  <b>Red October Chocolate Factory, Moscow</b>  <b>May 21-July 13, 2009</b>  <b>Installation view</b></p>	
00:06:15	<p><b>(Image)</b>  <b>Group Exhibition: “FIVE”</b>  <b>Baibakov Art Projects,</b>  <b>Red October Chocolate Factory, Moscow</b>  <b>May 21-July 13, 2009</b>  <b>Installation view</b></p>	
00:08:40	<p><b>Process of Creation</b>  Guyton traces the process by which he generated the composition for <i>Untitled, 2008</i>.</p>	<p>Adobe Photoshop*  composition (artistic arrangement)  digital imaging  inkjet printing  panels (surface components)</p>
00:08:55	<p><b>(Exhibition Reference)</b>  <b>Art Basel Miami Beach</b>  <b>December 3-6, 2009</b></p>	
00:11:30	<p><b>(Image)</b>  <b><i>Untitled, 2008</i> (detail of image alignment at canvas fold)</b>  <b>Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee, the Director’s Discretionary Fund, Allison and Warren B. Kanders, Andrew and</b></p>	

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	<b>Christine Hall, Donna Rosen, Pamella DeVos, Melva Bucksbaum and Raymond J. Learsy, Ginevra Caltagirone, Miyoung Lee, and Gregory Miller 2011.22a-h</b>	
00:13:24	<b>Process of Creation</b> Guyton describes various visual and physical effects that result from his ink-jet printing processes.	abrasion (condition or effect) canvas digital imaging folds inkjet printing
00:13:49	<b>(Image)</b> <b>Untitled, 2008 (detail of printer marks)</b> Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee, the Director's Discretionary Fund, Allison and Warren B. Kanders, Andrew and Christine Hall, Donna Rosen, Pamella DeVos, Melva Bucksbaum and Raymond J. Learsy, Ginevra Caltagirone, Miyoung Lee, and Gregory Miller 2011.22a-h	
00:15:32	<b>Process of Creation and Technical Specifications</b> Guyton begins to demonstrate his inkjet printing technique for Mancusi-Ungaro.	canvas folds inkjet printers inkjet printing
00:17:31	<b>(Exhibition Reference)</b> <b>"Wade Guyton and Stephen Prina"</b> Friedrich Petzel Gallery, New York February 5-27, 2010	
00:17:31	<b>(Image)</b> <b>"Wade Guyton and Stephen Prina"</b> Friedrich Petzel Gallery, New York February 5-27, 2010	
00:19:55	<b>Process of Creation and Technical Specifications</b> Guyton continues to demonstrate his inkjet printing technique, including the creation of the image's digital file. He also describes various visual and physical effects that result from the printer's handling of the canvas.	Adobe Photoshop* canvas composition (artistic arrangement) digital imaging inkjet printers inkjet printing panels (surface components)
25:09	<b>(Image)</b> <b>Untitled, 2008 (detail of gap in ink coverage resulting from printer misalignment)</b> Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee, the Director's Discretionary Fund, Allison and Warren B. Kanders, Andrew and Christine Hall, Donna Rosen, Pamella DeVos, Melva Bucksbaum and Raymond J. Learsy, Ginevra Caltagirone, Miyoung Lee, and Gregory Miller 2011.22a-h	

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00:25:34	<p><b>Process of Creation</b> Guyton discusses his relationship with the materials, and how chance or accidental printing effects can shape the final images.</p>	<p>composition (artistic arrangement) inkjet printing monochrome panels (surface components) paintings (visual works)</p>
00:30:40	<p><b>Exhibition and Process of Creation</b> Guyton explains how he determines the proper direction to hang the panels. He also discusses various visual and physical effects that result from adjusting the printer's settings.</p>	<p>Adobe Photoshop* composition (artistic arrangement) digital imaging exhibitions (events) inkjet printing panels (surface components)</p>
00:33:07	<p><b>(Image)</b> <i>Untitled, 2008 (detail of over-printing)</i> Whitney Museum of American Art, New York; purchase with funds from the Painting and Sculpture Committee, the Director's Discretionary Fund, Allison and Warren B. Kanders, Andrew and Christine Hall, Donna Rosen, Pamella DeVos, Melva Bucksbaum and Raymond J. Learsy, Ginevra Caltagirone, Miyoung Lee, and Gregory Miller 2011.22a-h</p>	
00:35:30	<p><b>(Image)</b> <i>Untitled, 2007</i> Collection of the artist</p>	
00:36:13	<p><b>Process of Creation and Technical Specifications</b> Guyton discusses the stretchers and canvases used for his panels.</p>	<p>Artfix** artists' materials canvas linen (material) Liu, Simon** stretchers (framing and mounting equipment)</p>
00:39:53	<p><b>Process of Creation and Technical Specifications</b> Guyton continues to demonstrate his process of inkjet printing, adjusting the printer settings and printing on the second side of the canvas.</p>	<p>inkjet printing canvas panels (surface components)</p>
00:43:04	<p><b>Process of Creation and Technical Specifications</b> Guyton discusses his early printing techniques and continues with his printing demonstration, pointing out the results achieved by adjusting the printer's ink settings.</p>	<p>books canvas drawings inkjet printing linen (material) panels (surface components) pinstripes surface properties</p>

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00:46:03	<b>Process of Creation and Technical Specifications</b> Guyton discusses how a number of variables, including unplanned printing events and properties of the materials, affect the final work.	canvas cropping inkjet printing stretchers (framing and mounting equipment) surface properties
00:50:30	<b>Process of Creation and Technical Specifications</b> Guyton discusses various logistics of his inkjet printing technique.	inkjet printing stretching
00:52:18	<b>Historical Anecdote and Process of Creation</b> Guyton discusses the first work he created using an inkjet printer and the development of his printing technique. He also describes the decision-making and physical processes for cropping and stretching the panels.	composition (artistic arrangement) cropping folding (process) Friedrich Petzel Gallery* inkjet printing paintings (visual works) stretching
00:53:52	<b>(Exhibition Reference)</b> <b>“Wade Guyton: Color, Power &amp; Style”</b> <b>Friedrich Petzel Gallery</b> <b>February 23-March25, 2006</b>	
00:56:54	<b>Conservation Issues</b> Guyton and Mancusi-Ungaro discuss the absence of a crease in the panels and the visual effect produced by exhibiting the panels on an uneven wall.	black (color) creases damage exhibitions (events) folding (process) Friedrich Petzel Gallery* Petzel, Friedrich** stretching
00:58:58	<b>Historical Anecdote and Conservation Issues</b> Guyton calls attention to damage that occurred while the paintings were on exhibit in Italy and discusses the distinction between the unintended printing events that become part of the work and damage.	damage
01:01:34	<b>Conservation Issues</b> Guyton and Mancusi-Ungaro discuss the future care of <i>Untitled, 2008</i> .	cleaning coating (material) white (color) black (color)
01:03:27	<b>Process of Creation and Technical Specifications</b> Guyton discusses the ink used for <i>Untitled, 2008</i> . He then discusses his early works on paper and the evolution of his inkjet printing technique while demonstrating the creation of a work on paper using a desktop printer and pages torn from a book.	absorption (physicochemical processes) Adobe Photoshop* digital imaging drawings (visual works) Epson (firm)* inkjet printing markers (drawing instruments) Microsoft Word** paper (fiber product) surface properties

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01:03:32	<b>Exhibition Reference</b> <b>2004 Whitney Biennial</b> <b>Whitney Museum of American Art, New York</b> <b>March 11-May 30, 2004</b>	
01:04:12	<b>(Images)</b> <b>Wade Guyton</b> <b><i>Untitled (Der zweigeschossige), 2003</i></b> <b>Collection of the artist</b>  <b><i>Untitled (40), 2002</i></b> <b>Collection of the artist</b>	
01:12:14	<b>Closing Credits</b>	