



Artists Documentation Program (ADP) Interview Video Index

Artist: Terry Winters

Date: June 4, 2013

Location: Whitney Museum of American Art

Interviewer: Carol Mancusi-Ungaro

Video / Edit: Chris Linnane / Laurie McDonald

Total Run Time: 01:05:08

Abstract:

Artist Terry Winters discusses his work with Artists Documentation Program Founding Director and Whitney Museum of American Art Associate Director for Conservation and Research Carol Mancusi-Ungaro. The conversation focuses on the materials and methods Winters used to create a selection of paintings and drawings. Throughout the interview, Winters reflects on his interest in exploring new applications of traditional materials and techniques.

Controlled Access Headings (Library of Congress):

Corporate Name(s)

- Andrew W. Mellon Foundation
- Artists Documentation Program
- Harvard Art Museums
- Menil Collection (Houston, Tex.)
- Whitney Museum of American Art

Genre(s)

- Interviews
- Oral histories

Personal Name(s)

- Mancusi-Ungaro, Carol
- Winters, Terry
- Linnane, Christopher
- McDonald, Laurie

Subject(s)

- Art--Conservation and restoration
- Art--Technique
- Artists--Interviews
- Artists' materials
- Painting, American--20th century

ADP Interview Video Index

Indexed by: Megan Peck, October 2013

Video: adp2013c_winters_001va.mp4 / Interview #: VI2000-020.2013c

Interview date: 06/04/2013

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	
00:00:40	Introduction Carol Mancusi-Ungaro, Terry Winters	
00:01:02	(Image) Terry Winters <i>Good Government, 1984</i> Whitney Museum of American Art, New York; purchase, with funds from The Mnuchin Foundation and the Painting and Sculpture Committee 85.15	
00:01:17	Historical Anecdote – Winters discusses his art school education.	art education High School of Art & Design (New York, N.Y.)** Parsons School of Design* Pratt Institute*
00:01:51	(Image) Terry Winters <i>Good Government, 1984</i> Whitney Museum of American Art, New York; purchase, with funds from The Mnuchin Foundation and the Painting and Sculpture Committee 85.15	
00:01:54	Process of Creation – Winters discusses his exploration of classical materials and processes beyond their traditional applications. He also addresses his interest in examining variety of outdated media and techniques.	acrylic (paint) canvas David Davis Artist Materials & Services** Doerner, Max, 1870-1939* experimentation linen (material) materials (matter) Mayer, Ralph* media (artists' materials) oil paint (paint) processes rabbitskin glue
00:04:09	(Image) Terry Winters <i>Good Government, 1984</i> Whitney Museum of American Art, New York;	

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	purchase, with funds from The Mnuchin Foundation and the Painting and Sculpture Committee 85.15	
00:04:29	Technical Specifications – Winters recalls the processes he used for <i>Good Government</i> . He discusses his choices of materials and experimentation with mixing mediums for different effects.	canvas ground (material) mixing mixtures (materials) primer (material) priming (coating process) rabbit skin glue varnish
00:04:29	(Image) Terry Winters <i>Good Government</i>, 1984 (detail) Whitney Museum of American Art, New York; purchase, with funds from The Mnuchin Foundation and the Painting and Sculpture Committee 85.15	
00:05:25	(Image) Terry Winters <i>Good Government</i>, 1984 (sequence of details) Whitney Museum of American Art, New York; purchase, with funds from The Mnuchin Foundation and the Painting and Sculpture Committee 85.15	
00:07:05	(Image) Terry Winters <i>Field of View</i>, 1993 Whitney Museum of American Art, New York; purchase, with funds from the Painting and Sculpture Committee 94.37	
00:07:03	Process of Creation/Technical Specifications – Winters recalls the materials and mediums used in <i>Field of View</i> , 1993. He continues to discuss his general reasons for material choices, and elaborates on his experience with mixing egg temperas and grinding pigments.	alkyd resin drying egg tempera earth color (pigment) grinding painting (image-making) surface properties
00:07:15	(Image) Terry Winters <i>Good Government</i>, 1984 (detail of color) Whitney Museum of American Art, New York; purchase, with funds from The Mnuchin Foundation and the Painting and Sculpture Committee 85.15	
00:08:43	Process of Creation/Technical Specifications – Winters and Mancusi-Ungaro continue to discuss the processes involved in the creation of <i>Good Government</i> . Winters talks about the inspirations	brushwork ground (material) impasto

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	behind his exploration of painting techniques and use of mediums.	materials (matter) media (artists' materials) painting (image-making) processes space (composition concept) surfaces (object portions) techniques (processes)
00:08:55	(Image) Terry Winters <i>Good Government</i>, 1984 (detail of impasto) Whitney Museum of American Art, New York; purchase, with funds from The Mnuchin Foundation and the Painting and Sculpture Committee 85.15	
00:11:53	(Image) Terry Winters <i>Good Government</i>, 1984 (detail) Whitney Museum of American Art, New York; purchase, with funds from The Mnuchin Foundation and the Painting and Sculpture Committee 85.15	
00:12:51	Exhibition/Conservation Issues/Process of Creation – Winters expresses his feelings about framing, and comments on the condition of <i>Good Government</i> , 1984. He discusses his intuitive sense about the development of the image, which emerges from the sequential layering of the materials, and how his instinct for building the painting lends to its durability.	edges (object portions) framing (processes) ground (material) layering stretchers (framing and mounting equipment) structure (attributes) surface (object portions) time
00:14:08	(Image) Terry Winters <i>Good Government</i>, 1984 (sequence of details) Whitney Museum of American Art, New York; purchase, with funds from The Mnuchin Foundation and the Painting and Sculpture Committee 85.15	
00:18:18	Process of Creation – Winters discusses how the process of printmaking and painting helped him explore and develop abstract imagery.	Kiehl, David* lithography Newman, Barnett painting (image-making) printmaking Sonnabend Gallery (New York, N.Y.)*
00:18:49	(Exhibition Reference) <i>"Terry Winters"</i> The Sonnabend Gallery, New York October 30-November 20, 1982	

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00:18:59	(Image) Terry Winters <i>Good Government</i> , 1984 (sequence of details) Whitney Museum of American Art, New York; Purchase, with funds from The Mnuchin Foundation and the Painting and Sculpture Committee 85.15	
00:21:22	(Image) Terry Winters <i>Untitled</i> , 1985 Whitney Museum of American Art, New York; purchase, with funds from the Drawing Committee 88.6	
00:21:45	(Image) Terry Winters <i>Untitled</i> , 1985 (detail of paint stick) Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee 88.6	
00:21:29	Process of Creation/Technical Specifications – Winters describes the media used in <i>Untitled</i> , 1985. He discusses his history of charcoal drawing and the introduction of texture through lithographic crayons, and ultimately how the flatness of lithographic prints informed his drawing style. He also briefly touches on the paper’s effect on the final outcome.	charcoal (material) Goldston, Bill impasto lithographic crayons lithographic engraving (print) paint stick** paper (fiber product) R&F Pigment Sticks ™**
00:22:25	(Image) Terry Winters <i>Untitled</i> , 1985 (detail of charcoal and lithographic crayon) Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee 88.6	
00:23:00	(Image) Terry Winters <i>Untitled</i> , 1985 (detail of charcoal and lithographic crayon) Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee 88.6	
00:23:06	(Image) Terry Winters <i>Untitled</i> , 1985 (detail of paint stick) Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee 88.6	
00:23:44	(Image) Terry Winters <i>Untitled</i> , 1985 (detail of paper)	

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	Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee 88.6	
00:24:25	(Image) Terry Winters <i>Untitled</i>, 1986-1988 Whitney Museum of American Art, New York; gift of Anne and Joel Ehrenkranz 2006.223	
00:24:55	(Image) Terry Winters <i>Untitled</i>, 1986-1988 (detail of cracking) Whitney Museum of American Art, New York; Gift of Anne and Joel Ehrenkranz 2006.223	
00:25:09	Technical Specifications/Conservation Issues – Winters discusses his use of bitumen in a series of paintings and points out its residue on the canvas of <i>Untitled</i> , 1986-1988. He reacts to specific problems with the painting, and he and Mancusi-Ungaro discuss the reasons for their occurrence and possible treatments.	bitumen (material) black (color) cracks delamination Duchamp, Marcel inpainting Lefranc & Bourgeois** linen stretchers (framing and mounting equipment)
00:25:14	(Image) Terry Winters <i>Untitled</i>, 1986-1988 (detail of ground/canvas edge) Whitney Museum of American Art, New York; Gift of Anne and Joel Ehrenkranz 2006.223	
00:25:48	(Image) Terry Winters <i>Untitled</i>, 1986-1988 (detail) Whitney Museum of American Art, New York; Gift of Anne and Joel Ehrenkranz 2006.223	
00:25:54	(Artwork References) Terry Winters <i>Pitch Lake</i>, 1985 <i>Jews Pitch</i>, 1985 <i>Bitumen</i>, 1986	
00:27:06	(Image) Terry Winters <i>Untitled</i>, 1986-1988 (detail of pigment separation) Whitney Museum of American Art, New York;	

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	Gift of Anne and Joel Ehrenkranz 2006.223	
00:27:11	(Image) Terry Winters (detail of cracking) <i>Untitled, 1986-1988</i> Whitney Museum of American Art, New York; Gift of Anne and Joel Ehrenkranz 2006.223	
00:28:27	(Image) Terry Winters <i>Untitled, 1986-1988 (sequence of details)</i> Whitney Museum of American Art, New York; Gift of Anne and Joel Ehrenkranz 2006.223	
00:28:58	(Image) Terry Winters <i>Untitled, 1986-1988 (detail of pigment separation)</i> Whitney Museum of American Art, New York; Gift of Anne and Joel Ehrenkranz 2006.223	
00:30:37	(Bibliographic Reference) Hess, Manfred, <i>Paint Film Defects: Their Causes and Cure</i> . New York: Reinhold Publishing Corporation, 1952.	
00:30:58	(Image) Terry Winters <i>Field of View, 1993 (sequence of details)</i> Whitney Museum of American Art, New York; Purchase, with funds from the Painting and Sculpture Committee 94.37	
00:31:01	Process of Creation/Technical Specifications – Winters describes the media and processes used for <i>Field of View, 1993</i> . He discusses the relationship of each stroke and layer to the development of the entire painting, and how the techniques and requirements of the materials affect the final image.	alkyd resin brush strokes impasto layering paint stick** reflectance space (composition concept) surface texture
00:32:58	(Image) Terry Winters <i>Field of View, 1993</i> Whitney Museum of American Art, New York; Purchase, with funds from the Painting and Sculpture Committee 94.37	
00:34:36	(Image) Terry Winters	

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	Field of View, 1993 (detail) Whitney Museum of American Art, New York; Purchase, with funds from the Painting and Sculpture Committee 94.37	
00:34:53	(Image) Terry Winters Field of View, 1993 (detail of texture and layers) Whitney Museum of American Art, New York; Purchase, with funds from the Painting and Sculpture Committee 94.37	
00:36:47	Process of Creation and Concept/Nature of Work – Winters discusses his interest in the chemistry and history of pigments and how factors such as a pigment’s place of origin, manufacture, and significance have inspired his development of imagery.	pigments
00:38:38	(Bibliographic Reference) Cennini, Cennino, <i>Il Libro dell’Arte, o Trattato Della Pittura (The Craftsman’s Handbook)</i>, Florence: Felice Le Monnier, 1859.	
00:39:00	Process of Creation and Concept/Nature of Work – Winters discusses his relationship with materials and how it directs his application of them in his paintings. He explains that the only way to experience pigments is through the physical creation of imagery, such as painting. He discusses painting as a visualization technique that is influenced by unpredictable factors in the materials and processes used.	images (object genre) painting (image-making) physical properties pigment
00:42:04	Technical Specifications and Historical Anecdote – Winters discusses making and grinding pigments, and he names some of his favorite paints. Mancusi-Ungaro describes an occasion when she was frustrated in her attempts to create ivory black.	Blockx** ivory (tooth component) ivory black Ivoryton Oil Colors** Old Holland Classic Colours** pigment Williamsburg Handmade Oil Colors**
00:43:22	(Artwork Reference) Walter De Maria <i>The Lightning Field</i>, 1977	
00:44:36	(Image) Terry Winters <i>Mechanisms So Far (Two)</i>, 1955 Whitney Museum of American Art, New York; gift of the artist 97.69	

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00:44:37	Technical Specifications – Winters describes the materials and techniques that he used in the drawing <i>Mechanisms So Far (Two)</i> , 1955.	charcoal (material) crayons (drawing material) ground (material) Higgins® Inks** ink markers (drawing instruments) oil pastels Pelikan®** Sharpie®**
00:44:49	(Image) Terry Winters <i>Mechanisms So Far (Two)</i> , 1955 Whitney Museum of American Art, New York; Gift of the artist 97.69	
00:46:02	(Image) Terry Winters <i>Mechanisms So Far (Two)</i> , 1955 (detail) Whitney Museum of American Art, New York; Gift of the artist 97.69	
00:46:12	Process of Creation – Winters discusses the use of color to map and describe spaces within drawings. He talks about selecting and using materials that allow him to quickly develop the imagery.	ground (material) space (composition concept)
00:48:46	(Image) Terry Winters <i>Depth Profiling</i> , 1999 Whitney Museum of American Art, New York; gift of Anne and Joel Ehrenkranz 2006.41	
00:49:40	Process of Creation/Technical Specifications – Winters describes the application of media and color to <i>Depth Profiling</i> , 1999 to give it a shadowed ground underneath the primary graphic imagery.	graphite (mineral) impasto layers (components)
00:50:22	(Image) Terry Winters <i>Depth Profiling</i> , 1999 (detail) Whitney Museum of American Art, New York; Gift of Anne and Joel Ehrenkranz 2006.41	
00:51:24	(Artwork Reference) <i>El Trilogy</i> , 2000 Collaboration with Tricia Brown, Dave Douglas, and the artist	
00:51:24	Process of Creation and Concept/Nature of Work – Winters relates the development of <i>Depth Profiling</i> , 1999 to a group of stage sets he worked on with Tricia Brown. He and Mancusi-	Brown, Trisha Douglas, Dave* ground (material)

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	Ungaro discuss space as a medium within the painting, as well as the painting's effect on the space in which it resides.	impasto space (composition concept) surface texture varnish
00:51:51	(Image) Terry Winters <i>Depth Profiling, 1999 (sequence of details)</i> Whitney Museum of American Art, New York; Gift of Anne and Joel Ehrenkranz 2006.41	
00:53:59	(Image) Terry Winters <i>Depth Profiling, 1999 (detail of impasto)</i> Whitney Museum of American Art, New York; Gift of Anne and Joel Ehrenkranz 2006.41	
00:57:11	(Exhibition Reference) <i>Terry Winters: Cricket Music, Tessellation Figures, & Notebook</i> February 4-April 14, 2012 Matthew Marks Gallery, NY	
00:57:23	Process of Creation – Winters discusses the notebooks containing the notes and clippings that inform his process and imagery.	notebooks processes
00:58:22	(Image) Terry Winters <i>Notebook 1 (200 pages), (2003-2011)</i> Whitney Museum of American Art, New York; purchase, with funds from the Drawing Committee 2012.69	
00:58:26	Process of Creation – Winters discusses his exploration of printmaking. He talks about the layering of information within paintings and notebooks to create new information or a new subject.	acetate film notebooks printmaking
00:59:05	(Image) Terry Winters <i>Notebook 1 (200 pages), (2003-2011)</i> Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee 2012.69	
00:59:54	(Image) Terry Winters <i>Notebook 29 (200 pages), (2003-2011)</i> Whitney Museum of American Art, New York; purchase, with funds from the Drawing Committee 2012.70	

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01:00:00	(Image) Terry Winters <i>Notebook 129 (200 pages), (2003-2011)</i> Whitney Museum of American Art, New York; purchase, with funds from the Drawing Committee 2012.71	
01:00:07	Process of Creation/Technical Specification – Winters discusses the creation and exhibition of his notebooks and explains the dating of some of the pages. He talks about how most of his works originate from a specific source material or concept, which he considers to be found objects that he transforms.	dating (measuring) found objects Mylar™ notebooks
01:00:21	(Image) Terry Winters <i>Notebook 1 (200 pages), (2003-2011) (detail)</i> Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee 2012.69	
01:01:32	(Image) Terry Winters <i>Notebook 29 (200 pages), (2003-2011)</i> Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee 2012.70 <i>Notebook 129 (200 pages), (2003-2011)</i> Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee 2012.71	
01:02:18	(Image) Terry Winters <i>Notebook 1 (200 pages), (2003-2011) (detail)</i> Whitney Museum of American Art, New York; Purchase, with funds from the Drawing Committee 2012.69	
01:04:27	Conservation Issues – Winters and Mancusi-Ungaro discuss the presence of Scotch tape and staples on the notebook pages and their potential deterioration over time.	adhesive tape Scotch™ tape* staples
01:04:48	Process of Creation – Winters articulates his philosophy of developing imagery through the exploration of non-traditional applications of materials and techniques.	
01:06:26	Closing Credits	