



## Artists Documentation Program (ADP) Interview Video Index

**Artist:** David McManaway  
**Date:** March 5, 1992  
**Location:** The Menil Collection, Conservation Studio  
**Interviewer:** Carol Mancusi-Ungaro  
**Video:** AC Conrad / **Edit:** Laurie McDonald  
**Total Run Time:** 01:32:30

### Abstract:

Artist David McManaway discusses his work with Artists Documentation Program Founding Director and Menil Chief Conservator Carol Mancusi-Ungaro. The discussion focuses primarily on the materials and methods that the artist used to create his found object assemblage sculpture, *Jomo Board #2*, 1968, as well as plans for the artist to restore the work at the Menil Collection. McManaway and Mancusi-Ungaro also discuss a small sculpture owned by the Menil, titled *Love Fetish*, 1971.

### 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  
McManaway, David, 1927-

#### Subject(s)

Art--Conservation and restoration  
Artists' materials  
Art--Technique  
Assemblage (Art)  
Found objects (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	Keywords
00:00:01	<b>Opening Credits</b>	
00:00:43	<b>Introduction</b> Carol Mancusi-Ungaro, David McManaway	
00:01:04	<b>(Image)</b> <b>David McManaway</b> <i>Jomo Board #2, 1968</i> The Menil Collection, Houston, anonymous gift	assemblages (sculpture) Menil Collection
00:01:13	<b>Process of Creation and Historical Anecdote</b> McManaway explains how he and his peers developed the concept of the "Jomo," inspired by the 1942 Hollywood film, <i>Juke Girl</i> .	fetishes found objects motion pictures (visual work) play (recreation)
00:01:54	<b>(Image)</b> <b>Jo-Mo (Willie Best)</b> Still from <i>Juke Girl</i> , 1942 Warner Bros. Pictures, Inc.	film stills
00:03:44	<b>(Images)</b> <b>Montage of "Jomos" on table in Menil Conservation Studio</b>	found objects
00:04:03	<b>(Images)</b> <b>Montage of "Jomos" on table in Menil Conservation Studio</b>	found objects
00:05:12	<b>Concept/Nature of Work and Historical Anecdote</b> McManaway describes how he began to incorporate the Jomo and the Jomo Board into his studio practice.	boards (flat objects) found objects panels (wood) studios (work spaces)
00:05:40	<b>(Images)</b> <b>David McManaway</b> <i>Jomo Board #2, 1968 (details of objects on board)</i> The Menil Collection, Houston, anonymous gift	assemblages (sculpture) Menil Collection
00:08:50	<b>Technical Specifications and Process of Creation</b> McManaway describes how he assembled found materials to create his first Jomo Board.	assembling (additive and joining process) boards (flat objects) found objects nails panels (wood) techniques (processes)

00:11:09	<b>(Images)</b> <b>David McManaway</b> <i>Jomo Board #2, 1968</i> (footage of David McManaway and Jim Love, reworking areas of loss) The Menil Collection, Houston, anonymous gift	assemblages (sculpture) Menil Collection
00:11:56	<b>Concept/Nature of Work</b> McManaway explains his decisions regarding shape, proportion, and additional elements on various Jomo Boards.	cruciform golden section proportion religious art shape (form attribute) wheels (components)
00:12:49	<b>(Image)</b> <b>David McManaway</b> <i>Bouquet with Rose, 1982</i> The Menil Collection, Houston, gift of William J. Hill	assemblages (sculpture)
00:14:39	<b>Process of Creation</b> McManaway describes his process and the amount of time involved in the development of each Jomo Board.	techniques (processes) time
00:16:06	<b>Historical Anecdote</b> Mancusi-Ungaro and McManaway trace the provenance of <i>Jomo Board #2</i> , including its inclusion in an important exhibition of assemblage work at the Dallas Museum for Contemporary Arts.	Atelier Chapman Kelley** Dallas Museum for Contemporary Arts* Fridge, Roy, 1927-* Love, Jim MacAgy, Douglas, 1913-* provenance Seitz, William Chapin* Williams, Charles Truett, 1918-1966*
00:16:40	<b>(Exhibition Reference)</b> <i>"The Art of Assemblage"</i> Dallas Museum for Contemporary Arts (Douglas MacAgy, Director) January 9-February 11, 1962 Organized by Museum of Modern Art, New York, William Seitz, Curator	sculpture (visual work)
00:17:02	<b>(Image)</b> <b>Douglas MacAgy</b> Director, Dallas Museum for Contemporary Arts, 1958-1962	portraits
00:19:07	<b>Historical Anecdote</b> Mancusi-Ungaro and McManaway discuss the role that museum director Douglas MacAgy played in the Texas art world.	Fridge, Roy, 1927-* MacAgy, Douglas, 1913-*
00:23:40	<b>Conservation Issues</b> Mancusi-Ungaro asks McManaway about discrepancies between	balloons (toys) documentation (activity)

	<i>Jomo Board #2</i> in its current state and its appearance in photographs, including one from the exhibition catalogue for "One i at a time," Southern Methodist University, Dallas, Texas, March 20-April 25, 1971. McManaway reflects on the question of whether artists should rework their art after it has left the studio.	found objects reworking visual inspection
00:27:16	<b>Conservation Issues</b> Mancusi-Ungaro and McManaway continue to compare <i>Jomo Board #2</i> in its current state to its state in a photograph. They discuss areas that conservators at the Menil Collection perceived to be areas of loss, as well as found objects that may have been added by other people. McManaway discusses his level of acceptance of other people adding elements to his Jomo boards.	documentation (activity) found objects loss** visual inspection
00:29:00	<b>(Image)</b> <b>David McManaway</b> <i>Jomo Board #2, 1968 (detail of Carol Mancusi-Ungaro holding displaced balloon up to work)</i> The Menil Collection, Houston, anonymous gift	assemblages (sculpture) Menil Collection
00:32:02	<b>Conservation Issues</b> Mancusi-Ungaro and McManaway discuss a foreign piece of paper that they discovered in <i>Jomo Board #2</i> . They continue to inspect the work for what McManaway might perceive to be displaced or foreign objects.	balloons (toys) documentation (activity) found objects newsprint rubber (material) visual inspection
00:35:21	<b>Conservation Issues</b> McManaway assesses the current condition of various elements of <i>Jomo Board #2</i> and offers his opinions regarding their restoration. He critiques the work within the context of his overall practice.	age cleaning restoration (process) visual inspection
00:37:28	<b>Concept/Nature of Work and Conservation Issues</b> McManaway uses a collaged element on <i>Jomo Board #2</i> to illustrate his concept of a Jomo. He continues to point out areas of loss on the board and also offers his opinions regarding their restoration.	balloons (toys) collage (technique) documentation (activity) restoration (process) visual inspection
00:37:36	<b>(Image)</b> <b>David McManaway</b> <i>Jomo Board #2, 1968 (detail of collaged woman's face)</i> The Menil Collection, Houston, anonymous gift	assemblages (sculpture) Menil Collection
00:40:52	<b>Concept/Nature of Work and Process of Creation</b> McManaway discusses his process of composition on Jomo Board surfaces. Specifically, he discusses his use of a cruciform composition.	composition (artistic arrangement) cruciform
00:45:33	<b>(Image)</b> <b>David McManaway</b> <i>Jomo Board #2, 1968 (detail of glass "God Bless America" painting)</i> The Menil Collection, Houston, anonymous gift	assemblages (sculpture) Menil Collection



00:42:39	<b>(Image)</b> <b>David McManaway</b> <b><i>Jomo Board #2</i>, 1968 (detail of hanging bags and yellow wheels)</b> <b>The Menil Collection, Houston, anonymous gift</b>	assemblages (sculpture) Menil Collection
00:42:51	<b>Exhibition</b> McManaway discusses his preferences for installation of his <i>Jomo Boards</i> .	composition (artistic arrangement) exhibiting installations (exhibitions) Neininger, Urban** walls wheels (components) wood (plant material)
00:46:20	<b>Conservation Issues</b> Mancusi-Ungaro describes, using voice-over narration, the follow-up restoration that McManaway undertook on <i>Jomo Board #2</i> after their interview. Included is a lengthy montage of McManaway and Jim Love working on the board.	found objects restoration (process) reworking
00:57:13	<b>Conservation Issues</b> Mancusi-Ungaro continues to describe, using voice-over narration, the follow-up restoration that McManaway undertook on <i>Jomo Board #2</i> after their interview. Included is additional footage of McManaway working on the board, as well as the artist describing his processes and observations.	found objects restoration (process) reworking
01:03:56	<b>Conservation Issues</b> Mancusi-Ungaro summarizes, using voice-over narration, other components of the treatment that McManaway undertook on <i>Jomo Board #2</i> . Included is additional footage of McManaway and Love working on the board, as well as the artist describing his processes and observations.	found objects restoration (process) reworking
01:10:07	<b>Conservation Issues</b> Mancusi-Ungaro summarizes, using voice-over narration, other components of the treatment that McManaway undertook on <i>Jomo Board #2</i> . Included is additional footage of McManaway and Love working on the board, as well as the artist describing his processes and observations.	found objects restoration (process) reworking
01:12:16	<b>Conservation Issues and Exhibition</b> Mancusi-Ungaro summarizes, using voice-over narration, other components of the treatment that McManaway undertook on <i>Jomo Board #2</i> . Included is additional footage of McManaway working on the board, as well as the artist describing his processes and opinions of specific objects that were candidates for inclusion on the <i>Jomo Board</i> . At one point, McManaway details his preferences regarding exhibition of the work.	exhibiting found objects restoration (process) reworking
01:25:21	<b>Conservation Issues</b>	restoration (process)

	Mancusi-Ungaro summarizes, using voice-over narration, McManaway's overall treatment of <i>Jomo Board #2</i> .	
01:25:21	<b>(Image)</b> <b>David McManaway</b> <b><i>Jomo Board #2</i>, 1968 (details of areas reworked by McManaway)</b> <b>The Menil Collection, Houston, gift of Mrs. James Miller Vaughn, Jr.</b>	assemblages (sculpture) Menil Collection
01:25:43	<b>Process of Creation and Historical Anecdote</b> A short interview begins, in which McManaway describes the circumstances that led him to create <i>Love Fetish</i> , 1971, in the Menil Collection. He describes searching for materials with some of his fellow artists and the synergy that resulted from their collaborations.	assemblages (sculpture) Contemporary Arts Museum Houston Ferrari, Louise** Fridge, Roy fetish figures found objects Fridge, Roy, 1927-* Gachman Metals & Recycling Company** Hill, Harold** Love, Jim Williams, Charles Truett, 1918-1966*
01:25:45	<b>(Image)</b> <b>David McManaway</b> <b><i>Love Fetish</i>, 1971 (overview)</b> <b>The Menil Collection, Houston, anonymous gift</b>	assemblages (sculpture) Menil Collection
01:26:08	<b>(Image)</b> <b>David McManaway</b> <b><i>Love Fetish</i>, 1971 (close-up)</b> <b>The Menil Collection, Houston, anonymous gift</b>	assemblages (sculpture) Menil Collection
01:31:39	<b>Closing Credits</b>	