



Artists Documentation Program (ADP) Interview Video Index

Artist: Joseph Glasco
Date: November 17, 1995
Location: Joseph Glasco Studio, Galveston, TX
Interviewers: Carol Mancusi-Ungaro and Marti Mayo
Video: Laurie McDonald / **Edit:** Laurie McDonald
Total Run Time: 01:02:10

Abstract:

Artist Joseph Glasco discusses his work with Artists Documentation Program Founding Director and Menil Chief Conservator, Carol Mancusi-Ungaro, and Contemporary Arts Museum Houston Director, Marti Mayo. The discussion focuses primarily on the materials and methods that the artist used to create his collage-based paintings. Glasco offers several historical anecdotes regarding other artists, including the New York Abstract Expressionists, with whom he spent much of his early career.

Controlled Access Headings (Library of Congress):

Corporate Name(s)

Andrew W. Mellon Foundation
Artists Documentation Program
Contemporary Arts Museum
Galveston Arts Center
Harvard University. Art Museums
Menil Collection (Houston, Tex.)
Whitney Museum of American Art

Genre(s)

Interviews
Oral histories

Personal Name(s)

Glasco, Joseph, 1925-1996
Mancusi-Ungaro, Carol
Mayo, Marti
McDonald, Laurie

Subject(s)

Art--Conservation and restoration
Art--Technique
Painting, American--20th century

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
00:00:01	Opening Credits	
00:00:50	Introduction Carol Mancusi-Ungaro Marti Mayo Joseph Glasco	
00:01:10	Conservation Issues and Historical Anecdote Mancusi-Ungaro briefly describes her experience of treating a Glasco painting, <i>Screen</i> , 1983, during his retrospective exhibition at Contemporary Arts Museum Houston.	paintings (visual works) restoration (process)
00:01:10	(Exhibition Reference) "Joseph Glasco 1948–1986: A Sesquicentennial Exhibition" Contemporary Arts Museum Houston April 19-June 29, 1986	exhibitions (events) Contemporary Arts Museum Houston
00:01:27	(Image) Joseph Glasco <i>Screen</i> , 1983 The Museum of Fine Arts, Houston Museum purchase with funds provided by Texas Eastern Corporation	Houston Museum of Fine Arts paintings (visual works)
00:01:32	Historical Anecdote Glasco describes his early training as an artist.	California Institute of the Arts* Chouinard Art Institute (Los Angeles, Calif.)* commercial art fine arts Hoyningen-Huene, George Impressionist Lebrun, Rico Otis College of Art and Design* vocational training
00:05:52	Historical Anecdote Glasco discusses a year when he lived in Mexico, spending time with Rufino Tamayo and other Mexican artists.	Mexico Montenegro, Roberto paintings (visual works) Tamayo, Rufino
00:07:06	Concept/Nature of Work Glasco discusses the art world's attitude toward easel painting, as	acrylic paint easel painting (image-

ADP Interview Video Index

Indexed by: Heather Nodler, March 2011

Video: adp1995b_19951117_003va.mp4 / Interview #: VI2000-020.1995b / Interview date: 11/17/1995

	well as is his own evolution vis-à-vis painting materials.	making) industrial paint Knaths, Karl oil paint (paint) Tamayo, Rufino
00:08:18	Historical Anecdote Glasco describes his arrival on the New York art scene and the summers that he spent at Alfonso Ossorio's Georgica Pond estate, The Creeks. He discusses working among artists like Jackson Pollock, Lee Krasner, and Ossorio and living at the Chelsea Hotel.	Abstract Expressionist Chelsea Hotel* Greenberg, Clement Krasner, Lee Ossorio, Alfonso A. Pollock, Jackson Still, Clyfford
00:12:51	Historical Anecdote Glasco discusses Jackson Pollock's methods and their influence on his own work.	De Kooning, Willem Gorky, Arshile Greenberg, Clement industrial paint lacquer (coating) Pollock, Jackson
00:15:41	Concept/Nature of Work Glasco discusses the factors that influenced his work. He describes his shift toward abstraction and his use of acrylic paint.	Abstract Expressionist acrylic paint Greenberg, Clement Krasner, Lee Pollock, Jackson Warhol, Andy
00:16:44	(Exhibition Reference) "15 Americans" Museum of Modern Art, New York April 9-July 27, 1952	exhibitions (events) Museum of Modern Art New York
00:18:18	Concept/Nature of Work Glasco describes how he began to incorporate collage into his work as a compositional element. He also discusses his love of sculpture.	allover patterns collage (technique) glue
00:20:50	Process of Creation and Technical Specifications Glasco describes how he would combine painting and collage in his work.	collage (technique) Johns, Jasper painting (image-making)
00:20:54	(Image) Joseph Glasco Untitled, 1992 (Part A) (overview and details) Glasco Estate #893 A	paintings (visual works)
00:21:54	Concept/Nature of Work Glasco discusses the relationship in a painting between collaged elements and the picture plane.	collage (technique) picture plane
00:22:10	(Image) Joseph Glasco Untitled, 1993 (overview and details) Glasco Estate #876	paintings (visual works)
00:22:46	Technical Specifications	collage (technique)

ADP Interview Video Index

Indexed by: Heather Nodler, March 2011

Video: adp1995b_19951117_003va.mp4 / Interview #: VI2000-020.1995b / Interview date: 11/17/1995

	Glasco describes his collage techniques.	
00:23:39	Technical Specifications and Conservation Issues Glasco describes the materials and techniques that he used to ensure permanence in his paintings.	dammar gesso glazing (coating) Greco, El Lebrun, Rico linseed oil Marca-Relli, Conrad oil paint (paint) permanence sizing (process)
00:26:25	Technical Specifications Glasco expresses his preferences regarding stretchers and canvas.	canvas cotton (textile) linen (material) stretchers (framing and mounting equipment)
00:27:42	(Image) Joseph Glasco <i>Screen</i>, 1983 The Museum of Fine Arts, Houston Museum purchase with funds provided by Texas Eastern Corporation	columnar screens Houston Museum of Fine Arts paintings (visual works)
00:27:42	Process of Creation and Technical Specifications Glasco describes the creation of <i>Screen</i> , as well as the challenge of replicating successful results from one painting to the next.	columnar screens paintings (visual works) techniques (processes)
00:31:32	Process of Creation Glasco discusses his tendency to rework his paintings by adding collage and paint. Glasco and Mancusi-Ungaro discuss how this practice affects the restoration of a work.	restoration (process) reworking
00:31:36	(Image) Joseph Glasco <i>Big Green</i>, 1990 Exhibited in 1991 Whitney Biennial, later reworked, and exhibited in "Joseph Glasco: A Celebration," Galveston Arts Center, October 14-November 19, 1995.	paintings (visual works)
00:35:12	Technical Specifications Glasco discusses a series of velvet-framed paintings that he completed in the 1980s.	columnar screens frames (ornament areas) Pace Gallery of New York, Inc. Schnabel, Julian velvet (fabric weave)
00:35:17	(Images) Joseph Glasco <i>Untitled</i>, 1980-82 Collection of the artist Joseph Glasco	paintings (visual works)

	<p>Untitled, 1980-82 Collection of the artist</p> <p>Joseph Glasco Untitled, 1980-82 Collection of Julian and Jacqueline Schnabel</p> <p>Joseph Glasco Untitled, 1980-82 Collection of The Pace Gallery</p>	
00:36:28	<p>Exhibition and Technical Specifications Glasco expresses his opinions regarding the framing and glazing of paintings.</p>	frames (furnishings) framing (processes) glazing (coating) Greenberg, Clement Matisse, Henri Picasso, Pablo Poussin, Nicolas Rubens, Peter Paul surface properties
00:39:50	<p>Conservation Issues and Technical Specifications Glasco comments on the condition of his earlier paintings, especially how their surfaces have displayed permanence. He describes the materials that he employed in those works.</p>	dammar linseed oil permanence turpentine Winsor & Newton*
00:40:53	<p>Process of Creation and Technical Specifications Glasco discusses reworking/glazing a painting after it was exhibited in the 1991 Whitney Biennial.</p>	acrylic paint exhibitions (events) Galveston Arts Center* oil paint (paint) paintings (visual works) reworking Whitney Museum of American Art
00:40:57	<p>(Image) Joseph Glasco Big Green, 1990 Exhibited in 1991 Whitney Biennial, later reworked, and exhibited in "Joseph Glasco: A Celebration," Galveston Arts Center, October 14-November 19, 1995.</p>	exhibitions (events) Galveston Arts Center* glazing (coating) paintings (visual works) Whitney Biennial*
00:43:31	<p>Conservation Issues and Historical Anecdote Glasco discusses the importance of material and technique in painting. He tells a story about a painting of his that Alfred Barr considered purchasing for the Museum of Modern Art and a painting formula that Jean Dubuffet gave to him.</p>	Barr, Alfred Hamilton Dubuffet, Jean Frankenheimer, John, 1930-2002* materials (matter) Museum of Modern Art permanence restoration (process)
00:46:10	<p>Technical Specifications Glasco discusses his use of sand and other materials in his works, as well as his techniques vis-à-vis permanence. He contrasts his painting style with those of the Abstract Expressionists.</p>	Abstract Expressionist Dubuffet, Jean permanence Pollock, Jackson sand

ADP Interview Video Index

Indexed by: Heather Nodler, March 2011

Video: adp1995b_19951117_003va.mp4 / Interview #: VI2000-020.1995b / Interview date: 11/17/1995

00:48:10	Concept/Nature of Work Glasco and Mancusi-Ungaro discuss his work in relation to the work of Piet Mondrian and Eugène Delacroix, particularly with regard to their brushwork.	brushwork Delacroix, Eugène Mondrian, Piet
00:50:33	Process of Creation and Technical Specifications Glasco describes how he recently began to use tape, rather than collage, to define edges in his works. He expresses his views regarding the importance of process to a work.	collage (technique) contour tape (materials) techniques (processes)
00:52:55	Historical Anecdote Glasco describes how he became acquainted with Cy Twombly.	Mýkonos Schnabel, Julian Twombly, Cy
00:54:33	Concept/Nature of Work and Process of Creation Glasco describes his collage process in detail.	Action painting allover patterns collage (technique) erasing glue painting techniques techniques (processes)
00:57:37	Conservation Issues Glasco expresses his opinions regarding damage and restoration of his works.	damage Pollock, Jackson restoration (process)
00:59:47	(Images) Montage of works by Joseph Glasco: <i>Untitled, 1992 (Part A) (overview and details)</i> Glasco Estate #893 A <i>Untitled, 1993 (overview and details)</i> Glasco Estate #876 <i>Untitled, c. 1988-90 (overview and details)</i> <i>Untitled, 1992 (overview and details)</i> Glasco Estate #886	paintings (visual works)
01:01:20	Closing Credits	