



Artists Documentation Program (ADP) Interview Video Index

Artist: Rudolf Stingel

Date: September 17, 2007

Location: Whitney Museum of American Art

Interviewers: Carol Mancusi-Ungaro, Matthew Skopek

Video: Ronald Bronstein / **Edit:** Laurie McDonald

Total Run Time: 01:19:20

Abstract:

Artist Rudolf Stingel speaks with Carol Mancusi-Ungaro and Matthew Skopek in the exhibition gallery of "Rudolf Stingel: 1987-2007," Whitney Museum of American Art, June 28-October 14, 2007 (Organized by the Museum of Contemporary Art, Chicago). Throughout the interview, Stingel describes the materials and techniques that he used to create his large-scale paintings and installations, and he expresses his intent for their future conservation and exhibition.

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)

Bronstein, Ronald
Mancusi-Ungaro, Carol
Stingel, Rudolf

Subject(s)

Art--Conservation and restoration
Art--Technique
Artists--Interviews
Conceptual art
Painting, American

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	
00:00:49	Introduction Carol Mancusi-Ungaro, Rudolf Stingel, Matthew Skopek	
00:01:08	Technical Specifications Stingel describes the technique by which he created a series of paintings using tulle fabric.	artists' books oil paint (paint) paintbrushes palette knives (painting equipment) patterns (design elements) seams tulle (meshed textile)
00:01:21	(Image) <i>Instructions</i> , 1989 (book cover) Artist's book by Rudolf Stingel Published to coincide with Stingel's first exhibition at Massimo de Carlo	
00:01:30	(Image) Rudolf Stingel <i>Untitled</i> , 1994 Courtesy of the artist and Paula Cooper Gallery, New York	
00:01:34	(Images) <i>Instructions</i> , 1989 (inside details) Artist's book by Rudolf Stingel Published to coincide with Stingel's first exhibition at Massimo de Carlo	
00:02:02	(Image) Rudolf Stingel <i>Untitled</i> , 1994 (detail of surface) Courtesy of the artist and Paula Cooper Gallery, New York	
00:02:05	(Images) <i>Instructions</i> , 1989 (inside details) Artist's book by Rudolf Stingel Published to coincide with Stingel's first exhibition at Massimo de Carlo	
00:02:11	(Images)	

	Rudolf Stingel <i>Untitled</i> , 1994 (details of creases on surface) Courtesy of the artist and Paula Cooper Gallery, New York	
00:02:27	Technical Specifications Stingel continues to describe the technique by which he created a series of paintings using tulle fabric. He also details some of the materials that he used.	accidents enamel paint metallic paint paint layers spray painting tulle (meshed textile)
00:02:29	(Images) <i>Instructions</i> , 1989 (inside details) Artist's book by Rudolf Stingel Published to coincide with Stingel's first exhibition at Massimo de Carlo	
00:02:33	(Images) Rudolf Stingel <i>Untitled</i> , 1994 (details of silver paint) Courtesy of the artist and Paula Cooper Gallery, New York	
00:02:38	(Images) <i>Instructions</i> , 1989 (inside details) Artist's book by Rudolf Stingel Published to coincide with Stingel's first exhibition at Massimo de Carlo	
00:03:01	(Image) Rudolf Stingel <i>Untitled</i> , 1994 (detail of tulle pattern in paint) Courtesy of the artist and Paula Cooper Gallery, New York	
00:04:02	(Image) Rudolf Stingel <i>Untitled</i> , 1994 (detail of bug tracks in paint) Courtesy of the artist and Paula Cooper Gallery, New York	
00:05:36	Conservation Issues and Technical Specifications Stingel discusses his selection and application of paint, and his canvas preparation, and how they have contributed to the preservation of his works.	enamel paint flaking folding (process) oil paint (paint) priming (coating process) spray painting
00:06:57	(Image) Rudolf Stingel <i>Untitled</i> , 1994 (detail of tacking edge) Courtesy of the artist and Paula Cooper Gallery, New York	paintings (visual works)
00:07:51	Technical Specifications Stingel discusses various preferences and techniques, including visibility of staples, use of tape, soiling on the edges of his	depth (size/dimension) edges (object portions) Lebron, James

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	paintings, and stretcher depth.	staples stretchers (framing and mounting equipment) tape (materials)
00:08:10	(Image) Rudolf Stingel <i>Untitled, 1994 (detail of tacking edge with staple holes)</i> Courtesy of the artist and Paula Cooper Gallery, New York	
00:08:23	(Image) Rudolf Stingel <i>Untitled, 1994 (detail of tacking edge)</i> Courtesy of the artist and Paula Cooper Gallery, New York	
00:10:09	Concept/Nature of Work Stingel discusses his use of silver, reflective paint on his tulle paintings, as well as his practice of completing each painting in a day or less. He reflects on his work over the period 1987-94.	metallic paint reflectance tulle (meshed textile)
00:11:12	(Image) Rudolf Stingel <i>Untitled, 1987</i> Courtesy of Paula Cooper Gallery, New York	
00:13:08	(Image) Rudolf Stingel <i>Untitled, 1987 (detail of hexagonal pattern left by tulle on painting's surface)</i> Courtesy of Paula Cooper Gallery, New York	
00:13:27	(Images) Rudolf Stingel <i>Untitled, 1987 (details of painting in raking light)</i> Courtesy of Paula Cooper Gallery, New York	
00:13:50	Technical Specifications Stingel expresses his preferences regarding paint and color and his experience of working on different scales.	color (perceived attribute) layering paint scale (relative size) spray painting
00:16:05	Conservation Issues Stingel discusses the special problems inherent in restoring his silver-surfaced tulle paintings.	cleaning luster (optical property) oxidation patina Pollock, Jackson restoration (process) silver (metal)
00:18:31	Technical Specifications and Concept/Nature of Work Stingel discusses his use of spray paint, as well as his general attitude toward materials and some special material considerations he encountered in creating his tulle paintings.	industrial paint Newman, Barnett seams spray painting

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		surface properties Warhol, Andy
00:21:57	Technical Specifications and Concept/Nature of Work Stingel discusses the processes and materials that he used to create <i>Untitled</i> , 2007, a carpet work from his studio floor.	paintings (visual works) studios (work spaces)
00:22:02	(Image) Rudolf Stingel <i>Untitled</i> , 2007 Courtesy of the artist and Paula Cooper Gallery, New York	
00:22:25	(Image) Rudolf Stingel <i>Untitled</i> , 2007 (detail of black paint on carpet) Courtesy of the artist and Paula Cooper Gallery, New York	
00:23:40	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (details of black paint on carpet) Courtesy of the artist and Paula Cooper Gallery, New York	
00:24:04	Technical Specifications and Conservation Issues Stingel discusses the processes and materials that he used to create the pink foam work, <i>Untitled</i> , 2000. He also expresses his preferences with regard to the future conservation of the work.	damage insulation restoration (process)
00:24:04	(Images) Rudolf Stingel <i>Untitled</i> , 2000 Courtesy of the artist and Paula Cooper Gallery, New York	
00:27:18	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (view of silver room) Courtesy of the artist and Paula Cooper Gallery, New York	
00:27:52	Exhibition and Conservation Issues Stingel expresses his preferences with regard to the installation, exhibition, and long-term preservation of his pink foam works.	canvas mounting painting (image-making) panels (wood) screws Styrofoam (TM)
00:27:55	(Image) Rudolf Stingel <i>Untitled</i> , 2000 Courtesy of the artist and Paula Cooper Gallery, New York	
00:28:20	(Images) Rudolf Stingel <i>Untitled</i> , 2000 (details of screws and screw holes) Courtesy of the artist and Paula Cooper Gallery, New York	

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00:30:28	(Exhibition Reference) "Rudolf Stingel" Galerie Schmela, Düsseldorf March 21-May 10, 2003	
00:32:08	Process of Creation and Technical Specifications Stingel discusses the processes and materials that he used to create <i>Alpino</i> (1976), 2006. He also describes his motivation for creating the work.	digital prints oil paint (paint) paintings (visual works) reflectance self-portraits squaring (transferring technique)
00:32:10	(Images) Rudolf Stingel <i>Alpino</i> (1976), 2006 Collection of François Pinault	
00:35:28	Process of Creation and Technical Specifications Stingel discusses the processes and materials that he used to create a white, polystyrene foam work, <i>Untitled</i> , 2000.	footprints (foot impressions) polystyrene solvent
00:35:29	(Images) Rudolf Stingel <i>Untitled</i>, 2000 Courtesy of Paula Cooper Gallery, New York	
00:36:51	(Images) Rudolf Stingel <i>Untitled</i>, 2000 (detail of "melted" foam) Courtesy of Paula Cooper Gallery, New York	
00:37:40	Process of Creation and Conservation Issues Stingel discusses the compositional methods and processes that he used to create another white, polystyrene foam work, also <i>Untitled</i> , 2000, addressing the work's unique conservation issues.	composition (artistic arrangement) footprints (foot impressions) polystyrene Styrofoam (TM) yellowing
00:37:41	(Images) Rudolf Stingel <i>Untitled</i>, 2000 Courtesy of the artist	
00:39:48	(Images) Rudolf Stingel <i>Untitled</i>, 2000 (details of black and red marker on foam) Courtesy of the artist	
00:40:48	(Image) Rudolf Stingel	

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	Untitled, 2000 (detail of melted foam) Courtesy of the artist	
00:41:34	Exhibition and Conservation Issues Stingel discusses his preferences for installation and exhibition of his white foam works. He also expresses his opinions regarding their conservation, particularly given people's inclination to touch them.	abrasion (condition or effect) damage fingerprints mounting restoration (process) screws
00:41:40	(Image) Rudolf Stingel Untitled, 2000 (detail of mounting screw) Courtesy of the artist	
00:42:40	(Image) Rudolf Stingel Untitled, 2000 (detail of fingerprints) Courtesy of the artist	
00:42:54	(Image) Rudolf Stingel Untitled, 2000 (detail of abrasions) Courtesy of the artist	
00:45:27	Process of Creation and Technical Specifications Stingel discusses the processes and materials that he used to create another white, foam work, <i>Untitled, 2003</i> . He discusses the way in which he mounted the work onto a canvas support and applied silicone.	mounting silicone stretchers (framing and mounting equipment) Styrofoam (TM)
00:45:28	(Image) Rudolf Stingel Untitled, 2003 (detail of surface) Courtesy of the artist and Paula Cooper Gallery, New York	
00:48:37	Conservation Issues and Exhibition Stingel discusses the unique conservation problems of <i>Untitled, 2003</i> and expresses his wishes for its future conservation.	canvas flaking lifting (surface changing process) restoration (process) silicone yellowing
00:49:31	(Image) Rudolf Stingel Untitled, 2003 (detail of flaking/lifting area) Courtesy of the artist and Paula Cooper Gallery, New York	
00:50:16	(Image) Rudolf Stingel Untitled, 2003 (detail of flaking/lifting area)	

	Courtesy of the artist and Paula Cooper Gallery, New York	
00:55:21	Process of Creation and Technical Specifications Stingel discusses the processes and materials that he used to create a resin work, <i>Untitled</i> , 1991.	acrylic paint curing (preserving or seasoning) resin (organic material)
00:55:22	(Images) Rudolf Stingel <i>Untitled</i> , 1991 Courtesy of the artist	
00:56:09	(Images) Rudolf Stingel <i>Untitled</i> , 1991 (details of paint suspended in resin) Courtesy of the artist	
00:57:00	(Image) Rudolf Stingel <i>Untitled</i> , 1991 (detail of paint suspended in resin) Courtesy of the artist	
00:58:19	(Images) Rudolf Stingel <i>Untitled</i> , 1991 (details of paint suspended in resin) Courtesy of the artist	
00:59:36	Technical Specifications and Process of Creation Stingel describes the materials and techniques that he used to create a mirrored floor in the exhibition space, as well as a series of gold paintings, <i>Untitled</i> , 2007. They discuss in depth Stingel's choice not to prime the tacking edges of the painting.	edges (object portions) floors (surface elements) metallic paint screen printing tulle (meshed textile) unprimed canvas
01:00:44	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (overview and details of surface) Courtesy of the artist and Paula Cooper Gallery, New York	
01:02:16	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (details of white oil paint and gold enamel on surface) Courtesy of the artist and Paula Cooper Gallery, New York	
01:03:02	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (details of surface) Courtesy of the artist and Paula Cooper Gallery, New York	
01:03:21	Concept/Nature of Work Stingel and Mancusi-Ungaro reflect on the unique qualities of the	brocade (textile) linen (material)

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	picture plane in Stingel's gold painting, <i>Untitled</i> , 2007.	picture plane unprimed canvas
01:03:50	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (details of unprimed tacking edges) Courtesy of the artist and Paula Cooper Gallery, New York	
01:05:02	Process of Creation and Technical Specifications Stingel describes the materials and techniques that he used to create a series of black paintings, <i>Untitled</i> , 2007.	oil paint (paint) screen printing tulle (meshed textile)
01:05:16	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (details of surface of black painting) Courtesy of the artist and Paula Cooper Gallery, New York	
01:05:16	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (details of black painting) Courtesy of the artist and Paula Cooper Gallery, New York	
01:05:51	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (details of surface of black painting) Courtesy of the artist and Paula Cooper Gallery, New York	
01:06:57	Process of Creation and Technical Specifications Stingel describes the materials and techniques that he used to create a series of large-scale self-portraits, <i>Untitled</i> , 2007. Specifically, he discusses challenges he encountered with varying degrees of paint absorption.	absorption (physicochemical processes) oil paint (paint) self-portraits turpentine
01:07:04	(Images) Rudolf Stingel <i>Untitled (After Sam)</i> , 2006 (details of unevenly absorbed paint) Collection of François Pinault	
01:08:16	(Image) Rudolf Stingel <i>Untitled (After Sam)</i> , 2005-6 Whitney Museum of American Art, New York. Purchase, with funds from the Painting and Sculpture Committee	
01:08:40	(Images) Rudolf Stingel <i>Untitled (After Sam)</i> , 2005-6 (details of uneven absorption in paint) Whitney Museum of American Art, New York. Purchase, with funds from the Painting and Sculpture Committee	

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01:10:37	Conservation Issues and Process of Creation Stingel discusses his preferences regarding the storage and shipping of his large-scale self-portraits. He also details the sequence in which the paintings were created.	shipping storage
01:11:50	(Image) Rudolf Stingel <i>Untitled (After Sam)</i> , 2005-6 Whitney Museum of American Art, New York. Purchase, with funds from the Painting and Sculpture Committee	
01:11:53	(Image) Rudolf Stingel <i>Untitled (After Sam)</i> , 2006 Collection of François Pinault	
01:11:58	(Image) Rudolf Stingel <i>Untitled (After Sam)</i> , 2006 Collection of the Museum of Contemporary Art, Chicago, gift of Katherine S. Schamberg by exchange	
01:12:06	(Images) Rudolf Stingel <i>Alpino (1976)</i> , 2006 Collection of François Pinault	
01:13:08	Concept/Nature of Work and Conservation Issues Stingel outlines his expectations for his <i>Untitled</i> silver room installation and offers suggestions for its immediate restoration.	aluminum (metal) chandeliers (hanging lights) installations (visual works) panels (surface components)
01:13:13	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (view of silver room) Courtesy of the artist and Paula Cooper Gallery, New York	
01:15:02	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (view of silver room) Courtesy of the artist and Paula Cooper Gallery, New York	
01:15:50	(Images) Rudolf Stingel <i>Untitled</i> , 2007 (view of silver room) Courtesy of the artist and Paula Cooper Gallery, New York	
01:18:29	Closing Credits	