



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

**Artist:** Ed Ruscha

**Date:** October 21, 2013

**Location:** Whitney Museum of American Art

**Interviewer:** Carol Mancusi-Ungaro

**Video / Edit:** Chris Linnane / Laurie McDonald

**Total Run Time:** 01:14:01

**Abstract:**

Artist Ed Ruscha 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 discussion focuses primarily on the methods and materials that Ruscha used to create a selection of paintings and prints owned by the Whitney Museum of American Art.

**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  
Ruscha, Ed  
Monk, Bob  
Linnane, Christopher  
McDonald, Laurie  
Proctor, Erica

Subject(s)

Art--Conservation and restoration  
Art--Technique  
Artists--Interviews  
Artists' materials

Painting, American--20th century
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**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	<b>Opening Credits</b>	
00:00:40	<b>Historical Anecdote and Conservation Issue</b> Ruscha, Mancusi-Ungaro and Monk discuss the possible folding of a painting in order to fit it through the owner's apartment door.	Cowles, Charles, 1941-* cracking folding (process)
00:01:44	<b>Introduction</b> – Carol Mancusi-Ungaro, Edward Ruscha, Bob Monk	
00:01:50	<b>(Image)</b> <b>Edward Ruscha</b> <i>Large Trademark with Eight Spotlights, 1962</i> Whitney Museum of American Art, New York; Purchase with funds from the Mrs. Percy Uris Purchase Fund 85.41	
00:02:09	<b>Process of Creation and Technical Specifications</b> Ruscha discusses the processes and materials that he used to create <i>Large Trademark with Eight Spotlights, 1962</i> . He notes a variation in the whites on the canvas	acrylic paint canvas duck (textile) graphite pencils house paint ink oil paint (paint) primer (material)
00:02:46	<b>(Image)</b> <b>Edward Ruscha</b> <i>Large Trademark with Eight Spotlights, 1962 (detail of paint color)</i> Whitney Museum of American Art, New York; Purchase with funds from the Mrs. Percy Uris Purchase Fund 85.41	
00:03:22	<b>Process of Creation</b> Ruscha continues to describe the processes used to create the painting <i>Large Trademark with Eight Spotlights, 1962</i> . Specifically, he discusses creating smaller preliminary drawings and enlarging them to the canvas.	grids (layout features) preliminary drawings (drawings) scale drawings studies (visual works)
00:05:09	<b>Process of Creation and Technical Specifications</b> Ruscha continues to describe the processes used to create the painting <i>Large Trademark with Eight Spotlights, 1962</i> . Specifically, he focuses on his painting technique.	brush strokes painters tape painting (image-making) straightedges

ADP Interview Video Index

Indexed by: Megan Peck, March 2014

Video: adp2013d\_20131021\_003va.mp4 / Interview #: VI2000-020.2013d

Interview date: 10/21/2013

00:06:19	<b>Conservation Issues</b> Mancusi-Ungaro and Ruscha observe and discuss areas of the work where the color has changed from its original application. Ruscha expresses his preferences regarding treatments to repair the work.	color shift discoloration inpainting repairing
00:09:09	<b>Conservation Issues</b> Ruscha and Mancusi-Ungaro continue to discuss discoloration of the work, specifically among the areas of white paint.	color shift discoloration house paint latex paint oil paint (paint) white (color)
00:09:09	<b>(Image)</b> <b>Edward Ruscha</b> <i>Large Trademark with Eight Spotlights, 1962 (detail of paint color)</i> Whitney Museum of American Art, New York; Purchase with funds from the Mrs. Percy Uris Purchase Fund 85.41	
00:10:23	<b>(Image)</b> <b>Edward Ruscha</b> <i>Large Trademark with Eight Spotlights, 1962 (detail of paint color)</i> Whitney Museum of American Art, New York; Purchase with funds from the Mrs. Percy Uris Purchase Fund 85.41	
00:14:40	<b>Conservation Issues</b> Ruscha and Mancusi-Ungaro continue to discuss discoloration of the work and possible treatments for the areas of yellow paint.	discoloration repairing
00:15:53	<b>(Image)</b> <b>Edward Ruscha</b> <i>Insect Eating Paper, 1960</i> Whitney Museum of American Art, New York; Gift of The American Contemporary Art Foundation, Inc., Leonard A. Lauder, President 2005.62	
00:16:02	<b>Process of Creation and Technical Specifications</b> Ruscha discusses the processes and materials that he used to create <i>Insect Eating Paper, 1960</i> . He also clarifies the correct orientation of the work.	paper (fiber product) rubber cement** Strathmore Paper Company* X-ACTO blades**
00:19:59	<b>(Image)</b> <b>Edward Ruscha</b> <i>San Fernando Valley, 1965</i> Whitney Museum of American Art, New York; Gift of The American Contemporary Art Foundation, Inc., Leonard A. Lauder, President 2005.45	

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Interview date: 10/21/2013

00:20:00	<b>Process of Creation and Technical Specifications</b> Ruscha discusses the processes and materials that he used to create <i>San Fernando Valley</i> , 1965. Specifically, he discusses working with graphite.	adhesive tape Blair ® Spray Fix** fixative graphite (mineral) paper (fiber product) stenciling Strathmore Paper Company*
00:24:23	<b>(Artwork Reference)</b> <b>Edward Ruscha</b> <b><i>Room</i>, 1963</b>	
00:24:23	<b>Conservation Issues and Historical Anecdote</b> Ruscha and Mancusi-Ungaro discuss the work, <i>Room</i> , 1963, that off-gassed a ghost image onto its frame glass.	off-gassing** glass (material) framing (processes) oil paint (paint)
00:26:42	<b>(Image)</b> <b>Edward Ruscha</b> <b><i>Motor</i>, 1970</b> <b>Whitney Museum of American Art, New York;</b> <b>Purchase with funds from The Lauder Foundation-Drawing Fund 77.78</b>	
00:26:42	<b>Process of Creation and Technical Specifications</b> Ruscha describes the processes and materials used to create <i>Motor</i> , 1970. Specifically, he focuses on his use of gunpowder.	artists' materials gunpowder pastels
00:29:39	<b>Process of Creation and Technical Specifications</b> Ruscha continues to describe the processes and materials used to create <i>Motor</i> , 1970. Specifically, he focuses on his use of Scotch Tape™ to create stencils.	Scotch™ Tape* stenciling
00:32:14	<b>Process of Creation</b> Ruscha discusses why he rarely used paint to create ribbon words.	brush strokes oil paint (paint)
00:33:41	<b>Conservation Issues</b> Ruscha and Mancusi-Ungaro discuss measures taken to protect works from ultraviolet rays.	Plexiglas™ ultraviolet protection
00:35:11	<b>(Exhibition Reference)</b> <b><i>"Ed Ruscha: The Ancients Stole All Our Great Ideas"</i></b> <b>Kunsthistorisches Museum, Wien</b> <b>September 25-December 2, 2012</b>	
00:35:11	<b>Historical Anecdote and Conservation Issues</b> Ruscha describes the measures taken to protect one of the works featured in an exhibit that he curated at the Kunsthistorisches Museum in Vienna.	preventive conservation ultraviolet protection

00:37:19	<b>(Artwork Reference)</b> <b>Edward Ruscha</b> <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> Whitney Museum of American Art, New York; Purchase with funds from Kathy and Richard S. Fuld, Jr. 2008.4a-f	
00:37:26	<b>Conservation Issues</b> Ruscha comments on the condition of <i>News</i> from <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> , noting that the color has darkened over time.	discoloration
00:37:46	<b>(Image)</b> <i>News</i> from <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i>	
00:37:46	<b>Process of Creation and Technical Specifications</b> Ruscha describes the processes and materials used to create <i>News</i> from <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> . Specifically, he focuses on his use of black current pie filling and raw eggs.	artists' materials egg food
00:38:23	<b>(Image)</b> <i>Mews</i> from <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i>	
00:38:26	<b>Process of Creation and Technical Specifications</b> Ruscha describes the processes and materials used to create <i>Mews</i> from <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> . He also points out the difference in texture created by the different materials used in <i>News</i> and <i>Mews</i> . Mancusi-Ungaro expresses concern that the descriptions of materials used in <i>Mews</i> and <i>News</i> may have been reversed.	artists' materials egg food shine surface properties
00:39:38	<b>Process of Creation and Technical Specifications</b> Ruscha continues to describe the processes and materials used to create <i>Mews</i> from <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> . He elaborates on his use of salmon roe and its effect on the silkscreen.	artists' materials egg food screen printing stenciling
00:41:42	<b>Process of Creation</b> Ruscha describes the process by which he chose the materials for <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> .	artists' materials
00:41:47	<b>(Image)</b> <b>London, England, 1970</b> <b>Photographer: Tony Evans</b> <b>Credit line © Edward Ruscha and Editions Alecto</b>	
00:42:34	<b>Conservation Issues</b> Ruscha offers his opinion on the condition of <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> .	discoloration drying

00:43:17	<b>(Image)</b> <b><i>Pews from News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i></b>	
00:43:20	<b>Process of Creation and Technical Specifications</b> Ruscha describes the processes and materials used to create <i>Pews</i> from <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> . He also elaborates on flaws that would cause him to reject an edition during production.	artists' materials coffee food screen printing
00:44:37	<b>(Image)</b> <b><i>Brews from News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i></b>	
00:44:37	<b>Process of Creation and Technical Specifications</b> Ruscha describes the processes and materials used to create <i>Brews</i> from <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> . He also discusses the process by which he chose the combinations of materials used in the work.	artists' materials egg grease paper (fiber product)
00:46:33	<b>(Image)</b> <b><i>Stews from News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i></b>	
00:46:40	<b>Process of Creation and Technical Specifications</b> Ruscha describes the processes and materials used to create <i>Stews</i> from <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> . Specifically, he discusses the process by which he applied the dye materials to the paper.	artists' materials egg flowers (plants) food leaf (plant material)
00:48:12	<b>(Image)</b> <b>Detail of the making of <i>Stews</i> from <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i></b> <b>Photographer: Tony Evans</b> <b>Credit line: © Edward Ruscha and Editions Alecto</b>	
00:48:55	<b>Process of Creation and Conservation Issues</b> Ruscha continues to describe the process by which he chose the materials used in <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> . He also discusses the appeal of not knowing how the materials would age.	artists' materials Editions Alecto Ltd.*
00:52:00	<b>(Image)</b> <b><i>Dues from News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i></b>	
00:52:11	<b>Process of Creation and Technical Specifications</b> Ruscha describes the processes and materials used to create <i>Dues</i> from <i>News, Mews, Pews, Brews, Stews &amp; Dues, 1970</i> . Specifically, he focuses on the process of double printing the work.	artists' materials food screen printing

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Interview date: 10/21/2013

00:54:11	<b>Process of Creation</b> Ruscha discusses his use of a variety of materials.	acrylic paint artists' materials blood (animal material) egg white egg yolk food paper (fiber product) rayon silk (textile) taffeta
00:56:21	<b>(Image)</b> Edward Ruscha <i>Standard Study #2, 1962</i> Whitney Museum of American Art, New York; Gift of The American Contemporary Art Foundation, Inc., Leonard A. Lauder, President 2005.64	
00:56:27	<b>Process of Creation and Technical Specifications</b> Ruscha discusses the materials used to create <i>Standard Study #2, 1962</i> .	acrylic paint egg tempera graphite pencils
00:57:30	<b>(Image)</b> Edward Ruscha <i>Two Sheets Stained with Blood, 1973</i> Whitney Museum of American Art, New York; Gift of The American Contemporary Art Foundation, Inc., Leonard A. Lauder, President 2005.50	
00:57:38	<b>Process of Creation and Technical Specifications</b> Ruscha describes the processes and materials used to create <i>Two Sheets Stained with Blood, 1973</i> .	blood (animal material) fixative gunpowder paper (fiber product) stenciling
01:00:02	<b>(Image)</b> Edward Ruscha <i>The End, 2002</i> Whitney Museum of American Art, New York; Gift of The American Contemporary Art Foundation, Inc., Leonard A. Lauder, President 2005.75	
01:00:02	<b>Process of Creation and Technical Specifications</b> Ruscha describes the processes used to create <i>The End, 2002</i> .	airbrushes airbrushing ink Scotch™ Tape* stenciling

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Interview date: 10/21/2013

01:04:01	<b>(Image)</b> Edward Ruscha <i>Ghost Ship, 1986</i> Whitney Museum of American Art, New York; Gift of The American Contemporary Art Foundation, Inc., Leonard A. Lauder, President 2005.55	
01:04:09	<b>Process of Creation and Technical Specifications</b> Ruscha describes the processes and materials used to create <i>Ghost Ship, 1986</i> . He focuses on his use of the airbrush.	acrylic paint airbrushing ivory black Iwata**
01:06:28	<b>Conservation Issues</b> Ruscha and Mancusi-Ungaro discuss measures taken to create and maintain the consistency of the black paint on the paper.	black (color) preventive conservation
01:07:36	<b>(Image)</b> Edward Ruscha <i>Despair and Disgust, 1985</i> Whitney Museum of American Art, New York; Gift of The American Contemporary Art Foundation, Inc., Leonard A. Lauder, President 2005.54	
01:07:56	<b>Process of Creation and Technical Specifications</b> Ruscha describes the processes and materials used to create <i>Despair and Disgust, 1985</i> .	airbrushing brush strokes museum board painting (image-making) watercolor (paint)
01:10:18	<b>Break in Video</b>	
01:10:35	<b>(Image)</b> Edward Ruscha <i>The Old Trade School Building, 2005</i> Whitney Museum of American Art, New York; Gift of The American Contemporary Art Foundation, Inc., Leonard A. Lauder, President 2005.136	
01:10:35	<b>Technical Specifications</b> Ruscha, Mancusi-Ungaro and Moss discuss the materials used to create <i>The Old Trade School Building, 2005</i> . Specifically they discuss the use of the term "fabricated chalk" in the description, which Ruscha believes refers to areas of charcoal.	charcoal (material) paint
01:12:56	<b>Closing Credits</b>	