



# Smithsonian

*Archives of American Art*

Oral history interview with Marilyn Minter

Archives of American Art  
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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Oral history interview with Marilyn Minter
<b>Identifier:</b>	AAA.minter11
<b>Date:</b>	2011 Nov 29-30
<b>Creator:</b>	Minter, Marilyn, 1948- (Interviewee) Richards, Judith Olch (Interviewer)
<b>Extent:</b>	8 Items (Sound recording, master: 8 sound files (4 hr., 54 min.); digital, wav) 146 Pages (Transcript)
<b>Language:</b>	English .
<b>Digital Content:</b>	<a href="#">Digital Content: Oral history interview with Marilyn Minter, 2011 Nov 29-30, Transcript</a> <a href="#">Audio: Oral history interview with Marilyn Minter, 2011 Nov 29-30, Digital Sound Recording (Excerpt)</a>

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## Administrative Information

### Acquisition Information

This interview is part of the Archives of American Art Oral History Program, started in 1958 to document the history of the visual arts in the United States, primarily through interviews with artists, historians, dealers, critics and administrators.

### Available Formats

Transcript is available on the Archives of American Art's website.

### Restrictions

This transcript is open for research. Access to the entire recording is restricted. Contact Reference Services for more information.

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## Biographical / Historical

Marilyn Minter (1948- ) is a multimedia artist in New York, N.Y. Judith Olch Richards (1947- ) is an independent writer and curator in New York, N.Y.

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## Scope and Contents

An interview of Marilyn Minter conducted 2011 Nov. 29-30, by Judith Olch Richards, for the Archives of American Art, at Minter's studio, in New York, N.Y.

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## Scope and Contents

Minter speaks of her childhood and parents, including a body of work surrounding her drug addled mother that introduced her to photography; her years as a student of Jerry Uelsmann at University of Florida; time spent working as a plumber, which eventuated in a job with Kenneth Snelson; Brief time as an abstract expressionist with Christophe Colehauffer; rise to sobriety; shows with Max Protetch; shows at Gracie Manor, White Columns, and Nicola Jacobs in the late 80s; series Money, Food Porn and Porn, based on necessities to live; subsequent ostricization for the Porn series; teaching at the School of Visual Art; her preference for eliminating the context of the subject of her work; collaborations with Jeanne Meyers; her style and process, including her team of staff who help create her paintings; emergent use of film, including a Phantom 25,000 fps slo-mo camera; Minter's thoughts on women in the art world and feminist ideologies and women supporting each other; her work in commercial photography, including shooting for Tom Ford and Versace as well as various other companies; series of work featuring Pamela Anderson; shows at the Whitney Biennial and SF MoMA; the project Creative Time and Minter's work with billboards; repeated collaborations with Salon 94; Minter's films Green Pink Caviar and I'm Not Much But I'm All I Think About. Minter also recalls Jerry Uelsmann, Tom DeSchmidt, Max Protetch, Christophe Colehauffer, Mary Heilmann, Mike Ballou, Kenneth Snelson, Neville Wakefield and Shea Spencer, Anne Pasternak, Jimmy De Sana, various students taught over the years, and others.

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## System Details

Recorded on Edirol R-09HR

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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Multimedia (Art)  
Women artists

Types of Materials:

Interviews  
Sound recordings

Occupations:

Multimedia artists -- New York (State) -- New York