

# BEYOND THE STUDIO

A SYMPOSIUM ON THE ROLE OF THE STUDIO IN CREATIVE PRODUCTION TODAY  
THURSDAY 8 & FRIDAY 9 FEBRUARY 2007



## BEYOND THE STUDIO

A symposium on the role of the studio in creative production today  
Thursday 8 & Friday 9 February 2007

Organised by Dublin City Gallery The Hugh Lane in association with the National College of Art & Design, Dublin, and the National Sculpture Factory, Cork.

*Beyond the Studio* takes place in the context of *The Studio* exhibition currently running at Dublin City Gallery The Hugh Lane. Curated by Jens Hoffmann and Christina Kennedy, the exhibition responds to the unique context of the permanently installed Francis Bacon Studio at the Hugh Lane and in addition revisits a highly influential text: 'The Function of the Studio', written by Daniel Buren, in 1970/71, which called for the radical rejection of the studio and the nature of artmaking it obliges. Its ideas strongly informed the thinking behind *The Studio*.

The keynote address which inaugurates *Beyond the Studio* takes the form of a conversation between Daniel Buren and Jens Hoffmann. It will re-assess the relevance of ideas raised within the original text amid contemporary notions of the role and function of the studio and re-evaluate the relationships between the studio, the work of art and the art institution. The second day at the National College of Art & Design will continue the discourse across a variety of issues such as:

What is the "studio" within the diverse and competing terms of contemporary art practice? Is there a tension between the studio as a workshop and the studio as both a space and an object of spectacle? How might we approach the lived experience of inhabiting and operating the studio? In terms of the economy of objects what are the multiple relays between the studio and the museum? What is the "location" of the studio for the multiple nomadic practices of contemporary culture? The city as studio: how do we conceive of the extension of the studio? What makes the studio such a topical matter for discussion? Is the studio a place; a situation; an activity; a fetish; a space of sociability; a zone of autonomy; a vestigial limb or an undisclosed possibility?

Speakers include internationally active artists, curators and critics: Iwona Blazwick, Daniel Buren, Tara Byrne, Thomas Demand, Claire Doherty, Andrew Grassie, Jens Hoffmann, Jaki Irvine, Christina Kennedy, Caoimhín Mac Giolla Léith, Ronan McCrea, John Miller and Karen Wright.

## PROGRAMME

### THURSDAY 8 FEBRUARY 2007

Venue Dublin City Gallery The Hugh Lane, Charlemont House, Parnell Square North, Dublin 1

18.00 Opening reception and viewing of *The Studio* exhibition

#### 19.00 Keynote Address

*The Function of the Studio (Reloaded)*

A conversation between Daniel Buren and Jens Hoffmann

In 1971 French artist Daniel Buren wrote his landmark essay 'The Function of the Studio', in which he investigated the role and function of the artist's studio. The essay strongly informed the ideas behind the exhibition *The Studio* and will form the basis for this conversation with Jens Hoffmann (co-curator of *The Studio*). For this dialogue Buren will elaborate on some of the main arguments expressed in his essay and re-examine key passages of the text to understand its relevance for contemporary art production today, re-evaluating the relationship between the studio, the work of art and the art institution

### FRIDAY 9 FEBRUARY 2007

Venue National College of Art & Design, 100 Thomas Street, Dublin 8

9.30 Welcome

#### 10.00 Opening Session

Chair: Henk Slager

*The Studio: metaphor or miracle?*

Thomas Demand

*Desert Islands: the studio space as a space of experimentation, retreat or resistance*

Iwona Blazwick

*Questions & answers*

11.15 Coffee break

#### 11.45 Second Session

Chair: Jon Wood

*Studio apartment / Luxury loft*

John Miller

*The response to new media, the genesis of the contemporary artist's studio*

Karen Wright

*Respondents:* Jaki Irvine, Ronan McCrea, Tara Byrne

*Questions & answers*

13.15 Lunch

#### 14.30 Final Session

Chair: Mick Wilson

*The Studio as Situation*

Claire Doherty

*Respondents:* Jens Hoffmann, Caoimhín Mac Giolla Léith, Andrew Grassie, Christina Kennedy

*Questions & answers*

16.30 Close

Followed by wine reception



## BIOGRAPHIES

**IWONA BLAZWICK** is Director of the Whitechapel Art Gallery, London. Until 2001, she was Head of Exhibitions and Displays at Tate Modern, where she was responsible for co-curating the installation of the collection and formulating the exhibitions programme. From 1993 to 1997, she worked as an independent curator for museums and major public arts projects in Europe and Japan, devising surveys of contemporary artists and commissioning new works of art. During this period she was also Commissioning Editor for Contemporary Art at Phaidon Press where she created the ongoing book series, *Contemporary Artists Monographs* and *Themes and Movements*. From 1986 to 1993 she was Director of Exhibitions at London's ICA where she curated exhibitions of modern and contemporary art. She has published numerous publications including *Ilya Kabakov* (1998), *Century City: Art and Culture in the Modern Metropolis* (2001) and *Tate Modern: The Handbook* (2001) and has been on numerous juries including the Turner Prize.

**DANIEL BUREN** is a French artist who set out in the late 1960s to debunk painting's illusionistic notions by reducing its form to its simplest visual and physical terms in a signature format of vertical stripes. Working always in situ, he has created innumerable artworks in response to environments all over the world. His projects and installations are signifiers for the architectural, social or economic context in which they appear. He is renowned for a number of landmark texts during the early 1970s which critiqued the perceived agendas of the museum and its curators. Recent projects include: 2006, *Daniel Buren*, Modern Art Oxford, England; 2006, *No Comments*, Museo Serralves, Museo de Arte Contemporanea, Porto; 2005, *The Eye of the Storm, Works in Situ by Daniel Buren*, Solomon R. Guggenheim Museum, New York.

**TARA BYRNE** is Director of the National Sculpture Factory, Cork, an organisation that combines the provision of working spaces for sculptors with an annual programme of conferences, lectures, commissions, residencies and projects. Having studied at Trinity College Dublin and University College Dublin, she worked for the Arts Council of Ireland, the Irish Museum of Modern Art, Alternative Entertainments and the National College of Art and Design, Dublin. In 2003, she initiated the *Changing Role and Significance of the Artist's Studio; the Studio is dead, long live the Studio*, a seminar that foregrounded many of the issues in

*Beyond the Studio*. In 2005, as part of Cork's tenure as European Capital of Culture, she commissioned the major project, Cork Caucus ([www.corkcaucus.org](http://www.corkcaucus.org)), which was curated by Charles Esche, Annie Fletcher and Art/not art and investigated the connection between art and social change. The publication *Cork Caucus: on art, possibility and democracy* was published in November 2006.

**THOMAS DEMAND** is a German artist who trained as a sculptor and constructs three-dimensional life-size environments out of cardboard, based on images culled from the media, which he photographs and then destroys. The images, which have come to our attention through the mass media, are drawn from a wide range of topical, cultural and political issues, such as the archives of German filmmaker and National Socialist propagandist Leni Riefenstahl, the kitchen in Saddam Hussein's hideaway in Tikrit, Iraq, and various scenes of social malfunction. He evokes convincingly real, if sterile, generic spaces, which, upon inspection, begin to reveal their staged nature through minute flaws in their construction – a wrinkle in the paper, an exposed edge – blurring the boundaries between the imagined and the real. Recent exhibitions include: 2006, *Thomas Demand*, Serpentine Gallery, London; 2005, *Thomas Demand*, Museum of Modern Art, New York; 2004, German Pavilion, 26th São Paulo Biennial, São Paulo.

**CLAIRE DOHERTY** is a curator and writer, who leads the Situations programme, as Senior Research Fellow in Fine Art at University of the West of England, Bristol. She graduated from the Courtauld Institute of Art, London in Art History in 1993 and subsequently graduated from the Curating and Commissioning Contemporary Art MA degree course at the Royal College of Art, London. Concurrently she worked at the Serpentine Gallery and Henry Moore Foundation. She was Curator of Exhibitions at Ikon Gallery, Birmingham from 1995 – 2000 and Associate Curator at FACT in Liverpool from 2001 – 2003. Doherty initiated Situations in 2003 as a research and commissioning programme dedicated to the investigation of broadening notions of context and place in contemporary art. The programme has expanded to include a range of off-site commissions, international lectures, events and publishing ([www.situations.org.uk](http://www.situations.org.uk)). Doherty lectures widely on curatorial issues and is editor of *Contemporary Art: From Studio to Situation*, Black Dog Publishing, 2004. She is also the inaugural International Curatorial Research Fellow at Massey University, Wellington, New Zealand 2006 – 8.

**ANDREW GRASSIE** is a Scottish artist based in London. Grassie paints from photographs, often using elaborate devices to create meticulously rendered tempera paintings. These works, miniature in scale and hyper-realist in style, depict his own London (and sometimes portable) studio, renowned exhibition spaces and fictional exhibitions. Paintings of exhibitions of artworks that were never present together, paintings of paintings being painted, photographed and framed, and paintings of darkened gallery storage areas are some of the litany of tactics employed by the artist to create works with consistent self-reflexivity and endless visual punning. Recent exhibitions include: 2006, *Installation*, Maureen Paley, London; 2006, *Private*, Sperone Westwater Gallery, New York; 2005, *New Hang*, Art Now, Tate Britain, London; 2003, Group Show, Mobile Home, London.

**JENS HOFFMANN** is a writer and curator based in San Francisco where he is the Director of the Wattis Institute of Contemporary Arts and a Senior Lecturer at the Curatorial Studies Program of the California College of the Arts. He is the co-curator of *The Studio* at Dublin City Gallery The Hugh Lane.

**JAKI IRVINE** is an artist who currently lives and works in Dublin having spent many years in London and some time in Italy. Her works in film and video, whether in single-screen format or in more complex multi-screen installations, weave together enticing, though ultimately elusive narratives in which image, voice-over and musical score variously overlap, coalesce and diverge. These languid explorations of human interaction with the natural world, the built environment, and with other humans are suffused with a melancholic lyricism and leavened by a dark, dreamlike humour. Subjectivities split and fragment as the boundaries that separate self from other, or human from animal, become fluid or permeable. In 1995 Irvine was included in the seminal exhibition of Young British Artists, *General Release*, at the Venice Biennale, and she represented Ireland at the 1997 Biennale. Recent projects include: 2006, *In a world like this*, Model Arts & Niland Gallery, Sligo; 2005/06, *The Silver Bridge*, Irish Museum of Modern Art.

**CHRISTINA KENNEDY** is Head of Exhibitions at Dublin City Gallery The Hugh Lane and co-curator of *The Studio*. She has been Head of Exhibitions at the Hugh Lane since 1997 and in 1998 she was one of the team of archaeologists that excavated the Bacon Studio at 7 Reece Mews.

In 2004 she initiated *Hugh Lane Offsite*, an ongoing programme of public art interventions in the city and instigated artist-curated exhibitions in the Hugh Lane including *Clarke & McDevitt Present; Offside* with Brian Duggan and Mark Cullen of Pallas Studios. Most recently curated exhibitions include: 2006, *The Studio; Beyond The White Cube: a retrospective of Brian O'Doherty/Patrick Ireland*, co-curated with Barbara Dawson. She has edited numerous exhibition catalogues including *The Studio* and *Beyond the White Cube: a retrospective of Brian O'Doherty/Patrick Ireland*. She has recently co-authored the guide to the Hugh Lane Collection.

**CAOIMHÍN MAC GIOLLA LÉITH** is a critic, curator and Senior Lecturer at University College Dublin. His art criticism has appeared in various journals including *Artforum*, *Frieze*, and *Parkett*. His many publications include recent catalogue essays on the work of Franz Ackermann, Cecily Brown, Ellen Gallagher, Candida Höfer, Karen Kilimnik and Michael Raedecker. He has curated exhibitions at The Irish Museum of Modern Art, The Douglas Hyde Gallery and Kerlin Gallery, Dublin. He recently curated *The Secret Theory of Drawing* which was shown at The Drawing Room, London, and is currently at The Model Arts and Niland Gallery, Sligo.

**RONAN MCCREA** is an artist living and working in Dublin. His practice includes sculptural interventions, photography and slide installations. His recent work is concerned with the space between collective modes of memory and remembering as a private act. This is the basis of an ongoing work *Sequences, Scenarios, Locations*, evolving in various manifestations since 2000. He is one of seven artists who represented Ireland in 2005's Venice Biennale and recent other projects include; 2004, *The Correction Drawings I – IV, Sequence and Scenarios and Locations (after 'Hänsel and Gretel')*, Galway Arts Centre; 2005, *general-specific*, Project Arts Centre.

**JOHN MILLER** is an artist and writer. He received a B.F.A. from the Rhode Island School of Design in 1977 and an M.F.A. from the California Institute of the Arts in 1979. His awards include National Endowment for the Arts and Louis Comfort Tiffany Foundation grants, a Deutscher Akademischer Austauschdienst (DAAD) Berliner Künstlerprogramm fellowship, and a residency at the Center for Contemporary Art (CCA) in Kitakyushu, Japan. In 1999, Le Magasin, Centre National d'Art Contemporain de Grenoble and the Kunstverein in Hamburg both held a retrospective exhibitions of his work titled *Parallel Economies*. In

2000, JRP Editions in Geneva and the Consortium in Dijon jointly published a collection of his criticism, *The Price Club: Selected Writings 1977 – 1998*.

**HENK SLAGER** studied philosophy, art history and general literature. He is Dean of the Utrecht Graduate School of Visual Art and Design and Professor of Artistic Research. He is a tutor in the postgraduate Curatorial Training Program of De Appel Foundation, Amsterdam.

**MICK WILSON** is currently Head of Research & Postgraduate Development at the NCAD (since 2005), having previously been MA and BA Co-ordinator in Visual Arts Practices at IADT, Dun Laoghaire (1998 – 2004). Having trained initially as both an artist and art historian, he has contributed to the development of a range of postgraduate and research initiatives across art, design, emergent technologies, and critical theory.

**JON WOOD** specialises in twentieth-century and contemporary sculpture, with a particular interest in the changing status and function of the artist's studio, the relationship between sculpture, photography and film, and the artist interview. He completed his doctorate at the Courtauld Institute and works at the Henry Moore Institute in Leeds where he coordinates the research programme and curates exhibitions. He is also an Associate Lecturer at Leeds University, where he teaches on the MA in Art History. He curated the large exhibition *Close Encounters: The Sculptor's Studio in the Age of the Camera* at the HMI in 2001 and has written widely on the artist's studio, looking at its forms and meanings across the last century and into the present through the examples of many artists and practices, from Moore, Giacometti, Picasso and Brancusi, to Tony Cragg, Phyllida Barlow, Mike Nelson, Richard Venlet and Jan de Cock. He is the editor (with Alex Potts and David Hulks) of the recently published *Modern Sculpture Reader*, an anthology of twentieth-century critical writing on sculpture.

**KAREN WRIGHT** was born in the United States and studied History of Art in both the U.S. and England. She established and ran the Hobson Gallery in Cambridge, England and edited two publications *Penguin Book of Art Writing* and *Writers on Artists*. In 1997 she co-founded *Modern Painters* with the late Peter Fuller. On Fuller's death in 1990 she took over as *Modern Painters*' editor until 2006 when she became Editor at Large. She writes regularly for Bloomberg Financial Services web site

and for various publications including *The Observer* Newspaper and *The Independent on Sunday* and is currently writing a book of interviews with artists and also a history of 20th Century Art for Random House, USA.

## THE STUDIO

1 DECEMBER 2006 – 25 FEBRUARY 2007

Inspired by the presence of the studio of Francis Bacon, which is on permanent view at the Dublin City Gallery The Hugh Lane, *The Studio* sets out to investigate the role, the idea and function of the artist's studio as the main space of activity in the making and production of art.

Artists: John Baldessari, Daniel Buren, Thomas Demand, Gerard Byrne, Urs Fischer, Peter Fischli/David Weiss, Isa Genzken, Andrew Grassie, Martin Kippenberger, Paul McCarthy, Bruce Nauman, Perry Ogden, Martha Rosler, Dieter Roth, Frances Stark, Wolfgang Tillmans, Ian Wallace and Andy Warhol.

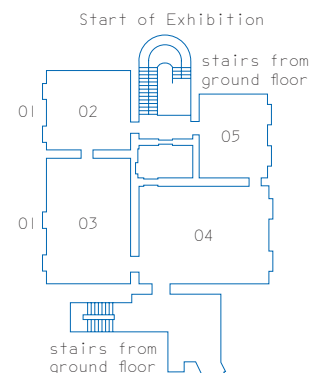
The concept of the studio has long captivated audiences with its associations of unbridled creativity, freedom from convention, bohemian lifestyle and struggle for success. *The Studio* offers an in-depth examination of the historic and contemporary role and function of the studio for artists. What does the studio mean for artists today whose creative production is based on ideas and process and for whom the notion of the permanency of the artwork is often redundant? Addressing this subject provides fascinating insights into art in the contemporary environment and the role and activities of the artist within those structures, social, economic and political, which inform society locally and globally.

*The Studio* will look into the changes that the idea of the studio has encountered over the last decades and asks whether or not the studio is in fact still the main sphere of creative production for artists at a moment when art has become increasingly idea-based and less dependent on the notion of skill.

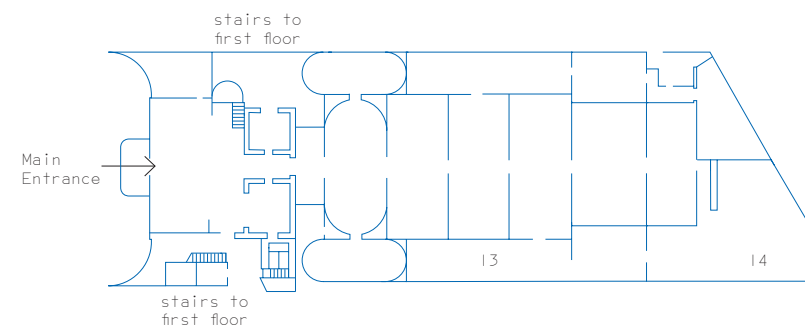
*The Studio* is curated by Jens Hoffmann, Director, Wattis Institute for Contemporary Arts, San Francisco, and Christina Kennedy, Head of Exhibitions, Dublin City Gallery The Hugh Lane.

## FLOORPLAN

### FIRST FLOOR



### GROUND FLOOR



## ARTISTS IN THE EXHIBITION

01 Daniel Buren Windows on façade	04 John Baldessari Ian Wallace	07 Thomas Demand Isa Genzken Wolfgang Tillmans	10 Dieter Roth 11 Bruce Nauman
02 Frances Stark	05 Andy Warhol	08 Martha Rosler	12 Fischli/Weiss
03 Martin Kippenberger Paul McCarthy	06 Gerard Byrne Urs Fischer	09 Andrew Grassie	13 Perry Ogden
			14 Francis Bacon Studio



## THE STUDIO – CATALOGUE

A 130 page fully illustrated publication is now available.

Published on the occasion of the exhibition at Dublin City Gallery The Hugh Lane, *The Studio* features installation photographs of the exhibition, statements from the participating artists, essays by the curators Jens Hoffmann and Christina Kennedy, Daniel Buren's 1970/71 text 'The Function of the Studio' with a 2006 revisit along with a special appearance by Douglas Gordon.

For further information or to place an order contact the gallery's bookshop [www.nobleandbeggarmanbooks.com](http://www.nobleandbeggarmanbooks.com) or contact [www.artdata.co.uk](http://www.artdata.co.uk)



## INSIDE THE STUDIO

As part of *The Studio* a number of studio visits are organised for the public to experience the studios of artists living and working in Dublin; Niamh O'Malley, Patrick Hall, Mark Cullen, Brian Duggan, Garrett Phelan, Fergus Byrne, Declan Clarke, Sarah Pierce, Mark Garry, Finola Jones, Lee Welch and Fergus Martin.

For further information see [www.hughlane.ie](http://www.hughlane.ie)

## ALL IRELAND STUDIO NETWORK

In December 2006, a number of studios from the visual arts sector met informally to explore the idea of establishing a studio network. At the meeting, there was unanimous support for the idea and a date was agreed to formally create a network of artists' studios from the north, south, east and west of Ireland.

On February 10 2007 at 1pm the All Ireland Studio Network will be officially launched at the Irish Museum of Modern Art. The networks' primary intention at this time is to develop a web based information network for artists' studios.

For further information or if you would like to attend the February 10 meeting please contact: Giuliana Rocca at Broadstone Studios 01 850 1428 or [contact@broadstonestudios](mailto:contact@broadstonestudios).

## THE NATIONAL COLLEGE OF ART AND DESIGN

The National College of Art and Design occupies a unique position in art and design education in Ireland. It offers the largest range of art and design degrees in the State at undergraduate and postgraduate level.

In the past many of the most important Irish artists, designers and art teachers have studied or taught in the College. It has long been the central and most important art and design educational institution in Ireland.

NCAD is very committed to fostering research-based dialogue across art and design practice with both academic and non-academic agencies. We especially welcome this opportunity to collaborate with the Hugh Lane and the National Sculpture Factory on this timely and important symposium.

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## THE NATIONAL SCULPTURE FACTORY

The National Sculpture Factory was founded in 1989 to provide safe and large-scale working spaces for sculptors. It has grown into one of Ireland's most important arts organisations with a significant national and international reputation for promoting visual culture and creating debate about the built environment. It also has a long track-record in staging large-scale conferences with a national profile. In 2002 it presented a major conference, 'Designing Cities' and its most significant and largest project to date was Cork Caucus ([www.corkcaucus.org](http://www.corkcaucus.org)), a project exploring art, culture and social change, which took place during Cork's tenure as Capital of Culture in 2005.

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## BEYOND THE STUDIO

Published on the occasion of *Beyond the Studio* symposium on the 8 and 9 February 2007, organised by Dublin City Gallery The Hugh Lane, the National College of Art and Design, Dublin and The National Sculpture Factory, Cork.

The organisers of *Beyond the Studio* would like to thank everyone who has made this event possible especially the exhibiting artists, in particular Daniel Buren, Gerard Byrne, Andrew Grassie, the board of Dublin City Gallery The Hugh Lane, the board of the National Sculpture Factory, Cork and the board of the National College of Art and Design, Dublin.

## ORGANISING COMMITTEE

Gerard Byrne, Tara Byrne, Barbara Dawson, Sinead Halkett, Jens Hoffmann, Georgina Jackson, Christina Kennedy, Declan Long, Caoimhín Mac Giolla Léith and Mick Wilson.

## GRAPHIC DESIGN

APFEL (A Practice For Everyday Life)

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