



THE STUDIO





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JOHN BALDESSARI

DANIEL BUREN

GERARD BYRNE

THOMAS DEMAND

URS FISCHER

FISCHLI/WEISS

ISA GENZKEN

ANDREW GRASSIE

MARTIN KIPPENBERGER

PAUL MCCARTHY

BRUCE NAUMAN

PERRY OGDEN

MARTHA ROSLER

DIETER ROTH

FRANCES STARK

WOLFGANG TILLMANS

IAN WALLACE

ANDY WARHOL

CURATED BY JENS HOFFMANN & CHRISTINA KENNEDY

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The Perennial In-between-ness

‘There’s no mystery, if by mystery one means something which is out of this world. The artist’s studio isn’t the alchemist’s study where he searches for the philosopher’s stone – something that doesn’t exist in our world – it would perhaps be more like the chemist’s laboratory, which doesn’t stop you imagining that some unexpected phenomena might appear; quite the opposite in fact’.

Francis Bacon (in conversation with Michel Archimbaud, 1991–92)

Francis Bacon moved into 7 Reece Mews, South Kensington, London, in 1961, a time when investigation into studio process and the relationship of the artist to the artwork, its production, eventual resting place and audience was rapidly evolving. Francis Bacon stands outside that argument. He had a great attachment to place and this small studio measuring eight metres by four was the centre of his life, where he lived and worked for thirty years.

It was therefore something of a challenge for Dublin City Gallery The Hugh Lane to accept this prestigious donation in 1998, just two years before the end of the 20th century, the last four decades of which saw the evolution of studio practice move from permanence of place to temporary arrangements and, in certain cases, non-existence. The modernist war on the generic artwork and the emergence of the peripatetic artist on a revolutionary scale played their part in the erosion of the traditional studio.

It is true that Francis Bacon’s Studio is an involuntary monument to the artist. Unlike Constantin Brancusi, he didn’t wish to have his studio preserved, but ironically, the re-location of Francis Bacon’s Studio is more faithful to its original structure than that of Brancusi,

who formally bequeathed his to France. The absence of a conscious staging gives way to an improvisational air that is seen to be closer to the current idea of transparency. The arbitrary interruption of the work process by death allows us this unlimited access to a guarded truth.

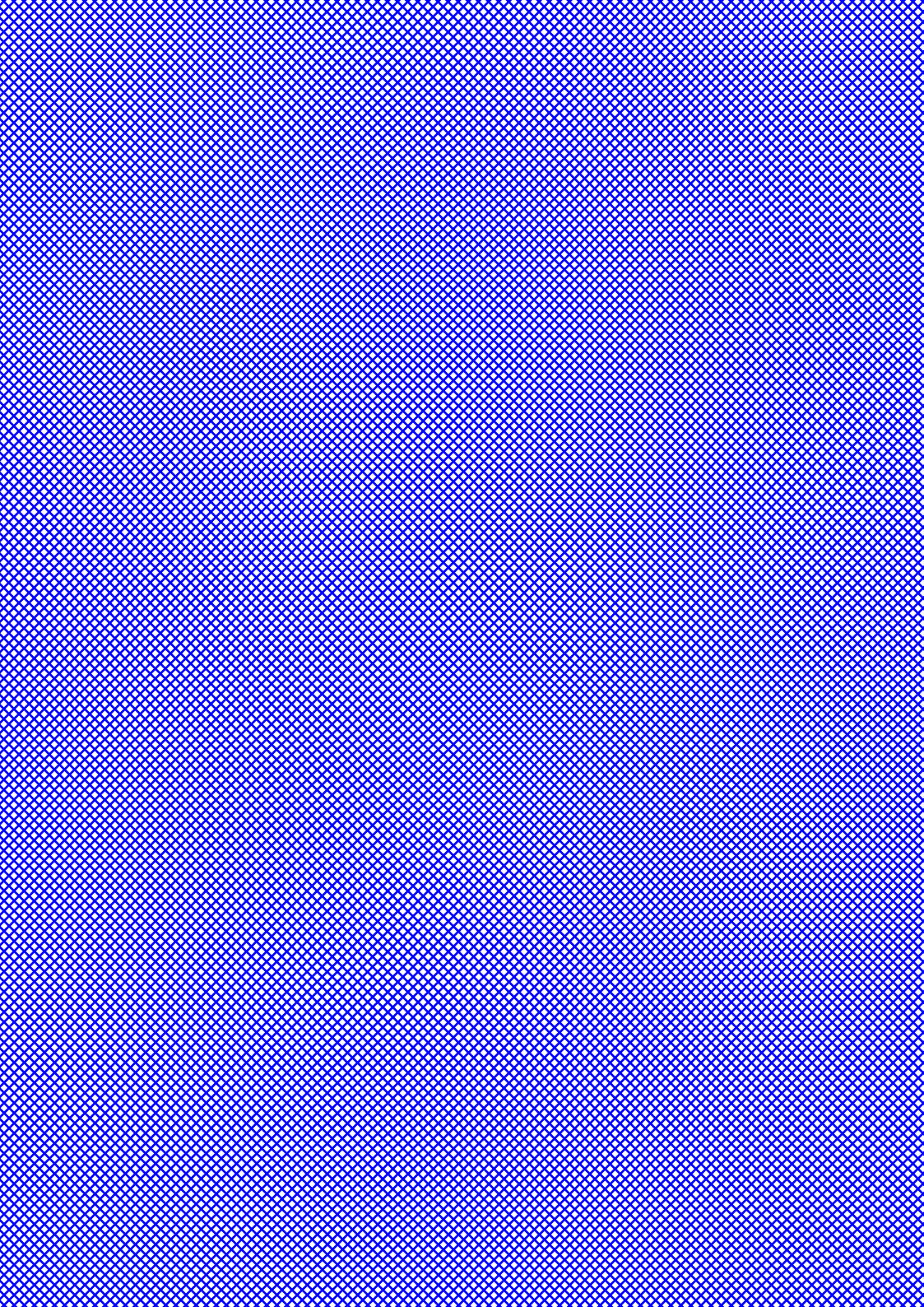
‘I feel at home here in this chaos because chaos suggests images to me’, stated Bacon. His studio environment has a sense of timelessness, a place where he experienced a suspension from reality and a freedom to immerse himself in his work. Its parameters are not physical, the studio is a state of imminent arrival, a no-man’s land, a limbo. Judgement is suspended in the process of artmaking. It is a prosthesis in the process of artistic production. The works produced are mobile, and Daniel Buren sees war in the generics of this production. However, in this age of transparency, where every private statement can become a public gesture, a socio-political act aided and abetted by the worldwide web, the studio maintains a certain opacity and privacy.

Just as we now subject a Goya *Self-Portrait*, realised in candlelight, to the harshness of the halogen bulb, what was passed over in silence by Francis Bacon is coming to light as he moves into the modes of interpretation of the 21st century. Even the detritus is given significance. While other artists choose what to make public, in the case of Bacon, everything he touched is now declared to have consequence and has meaning attributed to it by others. But even as the veils are parted and more of his working methods come to light, the studio remains a visceral fascination and a mystery for those involved with its relocation.

In this exhibition, *The Studio*, nineteen artists examine their concerns with studio practice and its influence on their work processes. Each of the works selected reveals specific relationships between the artist with the studio and all of the works chosen, unlike those in Francis Bacon’s Studio, were made for public exhibition, thus extending the contemporary debate. We are extremely grateful to all the artists, galleries, and collectors who have generously collaborated with us in realising this exceptional and illuminating exhibition; to Jens Hoffmann and Christina Kennedy, curators of the exhibition, and Georgina Jackson, assistant curator.

BARBARA DAWSON

Director, Dublin City Gallery The Hugh Lane



A STUDIO IS A STUDIO IS A STUDIO
JENS HOFFMANN

The artist's studio has always been perceived as a place of artistic energy and creative excess. Representing the notion of infinite imagination, it has for centuries carried the aura of a high-mythical place to which only a few privileged people have access. This understanding of the studio is illustrated in the 19th-century concept of the artist's studio as an ivory tower and a romantic place of artistic inspiration as depicted in numerous well-known paintings from that era such as *The Painter's Studio* (1855) by Gustave Courbet or *The Artist's Studio* (1865) by James McNeill Whistler, among many others.

The idea of the studio and all it represents has continued to fascinate the general public and artists alike for whom it is an endless subject of intellectual examination. A more recent significant investigation into the arena of the studio is the essay 'The Function of the Studio'¹ written by French artist Daniel Buren in 1970–71. This essay is, together with the permanent display of the former studio of Francis Bacon at the Hugh Lane, the starting point for *The Studio* exhibition.

In his text, Buren identifies the main problem he perceives for the studio: it is a place where works are produced which later will be exhibited in an entirely different context, for example, a gallery or a museum, and through that shift of location fundamentally change their meaning. Consequently, in the early 1970s, Buren gave up his studio in order to work *in situ*. While what Buren called 'the unspeakable compromise of a portable work of art', namely the displacement of a work of art to a place other than its origin, is still a valid concern, one cannot help but acknowledge that the function of the studio has changed over the last three decades since he wrote his text. A reconsideration of this fundamental site, as a birthplace for art works, is now urgently required.

Through the globalization of the art world many artistic practices have entered the art context that are not based on a western understanding of the studio. In South America, Africa or Asia the studio is unrelated to the notion of a romantic garret or attic in New York or Paris or any other of the western centres. Moreover, after Buren's essay, many artists began to turn their studios into offices from which they simply organised their travels and the production, framing or shipping of work, but where they did not in fact physically produce any art works. Others used the studio as a quasi-exhibition space in which to present their work to art dealers, curators or collectors who come by for a studio visit while the work itself was actually made by assistants off-site. Other artists at this time simply sit at home at their

desk and work from a laptop computer: mobile, flexible and ready to follow the next commission.

In reality, not many artists produce work just for the sake of producing artwork. An exhibition is almost always already in mind for the work in production, even if it is made in the studio. This questions fundamentally Buren's critique, as the work is, in fact, intended only for the context outside of the studio, a reversal of the syndrome that he had identified in the 1970s.

At a time when former studios of dead artists have entered museum collections, the problem of the movable work of art that Buren describes in his essay seems further complicated. It is as if the birthplace and the graveyard of the artwork have come together, an implosion of sorts.

The Bacon Studio at the Hugh Lane is not the only studio of an artist to be presented in a museum; there is, of course, the famous studio of Constantin Brancusi at the Centre Pompidou in Paris, which Buren also mentions in his essay, and there is the studio of Eduardo Paolozzi at the National Galleries of Scotland in Edinburgh, as well as several others. Obviously none of the studios are the real studios, they are strange hybrid representations of the original studio together with a recreation of the same. Bacon's Studio consists of all the original elements but lacks the context of 7 Reece Mews in South Kensington. The air, the smell, the aura are not present and it is presented and displayed as if it is an ancient artifact in a cultural history museum rather than something that is indeed still alive or in active use. Bacon never intended his studio to be displayed in such a way; interestingly, however, it is his studio in particular which has become one of the best known examples of a studio displayed in a museum. It fulfils all the stereotypical assumptions the general audience has about an artist studio: a glorious mess full of trash and a perfect representation of what one would expect of someone with a life-style like Bacon's. It is interesting to note that Brancusi, unlike Bacon, already knew during his lifetime that his studio would be displayed in a museum, and in fact turned it into an artwork as he prepared and regulated how it was to be presented.

The questions that inspired this exhibition have much to do with the ideas outlined above. We therefore invited a group of artists to explore them with us: What happens if a studio is presented in a museum? How has the function of the studio changed since Buren's arguments in his landmark essay? How have artists taken on the studio as a subject over the last decades? Is there really such a thing as a post-studio practice?

What are the new roles and functions of the studio? All the works in this exhibition examine these questions in a variety of ways.

US artist [JOHN BALDESSARI](#) continues the photographic conceptual practice for which he is best known in a series of images taken in the mid-1970s in his studio in Santa Monica, California. *Alignment Series: Corners in My Studio (In Corner)*, 1975, is a sequence of seven small photographs depicting one particular corner of the studio of the artist. The images are placed in the corner of the gallery in which they are installed so that they line up one on top of the other, creating the illusion that the corner of the artist's studio has been displaced to the museum. *Photos that belong together (inside and outside of the studio)*, 1976, consists of two images depicting apparently everyday scenes that communicate formally through their random composition of objects, bringing the inside and outside of a studio together. One photo was taken inside the studio and shows the cluttered surface of a desk, the other image was taken right in front of Baldessari's studio and depicts a random detail on a street, peculiarly reminiscent of the combination of forms on the desk.

One of the main avenues of investigation for this exhibition is [DANIEL BUREN](#)'s iconic essay 'The Function of the Studio'. Buren responded to the invitation to participate in this exhibition by creating a new large-scale and site-specific work that relates to particular aspects of his essay. In his text, Buren describes at length the ideal studio of a painter, based in the garret or attic of an old building with windows facing north to provide the most consistent light. For the exhibition the artist has covered all the windows of the façade of the museum with a coloured film so that the sunlight that shines through takes on a different shade, distorting the regular light levels in the galleries and offices.

With *Scheune (Barn)*, 1997, German photographer [THOMAS DEMAND](#) presents, in his signature mode, a photographic version of a cardboard model of a well-known image, in this case another artist's studio, namely the famous studio of Jackson Pollock on Long Island, New York. Demand never just copies the image that he uses as an inspiration, and often leaves out particular elements that would too quickly reveal the source of the image or what it might be about. In taking this iconic image of another artist's studio as the starting point for the piece, Demand gives us a perfect example of his overall approach, in which he reinterprets both the contextual fabric of the art world and also that of society at large.

Irish artist [GERARD BYRNE](#) explores the technology of representation and its pivotal impact on cultural history. For this exhibition the artist

has produced five photographs from an ongoing series of works that depict a variety of darkrooms, including the artist's own. The darkroom represents a space that is integral to the construction of photography and mass media and also to the artist's own work. While the artist is obviously presenting us with what could be understood to be the studio of a photographer, the darkroom, the piece also plays conceptually with the idea of the studio and the various stages of the production of art. Here Robert Morris's *Box With the Sound of its Own Making*, 1961, comes to mind. It, in a similar way, points towards the making of an artwork and that which made that act of making into the primary issue of the piece itself.

Madame Fisscher, 1999/2000, by Swiss artist [URS FISCHER](#) is, in fact, one of the former studios of the artist. While taking part in the Delfina Studios residency programme in London in 1999–2000, Fischer decided that he could not part with the studio he had there. He decided, therefore, to take the studio with him to Switzerland, disassembling three walls and the floor and placing the entire contents of his London studio in crates. Once back home he put it all back together again, creating anew the London environment. While using the traditional gesture of the readymade to create this piece, Fischer declared his entire London studio to be a work of art, including all the artworks and all other material that it contained, offering the viewer an insight into his working space while creating an unusual but striking form of *Gesamtkunstwerk*. The studio concurrently represents a fiction or construction of space and as such queries authenticity.

Bus to Atelier, 1995, a 59 minutes long video, is a humorous take on the fact that [PETER FISCHLI](#) and [DAVID WEISS](#) have worked in collaboration since the beginning of their careers as artists. The video describes the artists' journey to work. In overlaying sequences we see Fischli's commute from his house in Zurich to the studio as well as Weiss traveling on a bus on his way to work in the same location. During the film both artists arrive simultaneously at the studio to continue their collaborative practice.

[ISA GENZKEN](#)'s *Atelier*, 1993, is a series of 13 small c-prints depicting the artist inside the monumental Gothic cathedral of Cologne, her former hometown. During her time in Cologne, Genzken understood this spiritual site as her studio, as a place she would visit regularly to think and reflect on her work and the world around her. The artist was, however, interested not so much in the religious aspects of the church as fascinated by the architecture of the building

and the enormous amount of labour that went into its construction and still goes into building and maintaining it. All of the photographs are taken by Wolfgang Tillmans, another artist in this exhibition, and come from a series of works in which the artists have, over many years, taken photographs of each other in their studios.

For the duration of this exhibition London-based painter [ANDREW GRASSIE](#) has set up his studio right within the museum. Grassie is known for his self-reflexive mode and his hyper-realistic style of painting that often also revolves around curatorial issues and questions concerning the installation and display of artworks within an exhibition. In the past, Grassie has had installed entire exhibitions which he then carefully paints, only to present the paintings of the artworks within the exhibition space that before contained the works of art. For this exhibition the artist will paint four new paintings that document his 'studio in the museum' – the work he does during the twelve-week run of the show.

Just before his death in 1997, German artist [MARTIN KIPPENBERGER](#) set out to create a now-legendary work, *Spiderman Atelier*, 1996. A large-scale installation in multiple parts, in *Spiderman Atelier* we see the artist as a puppet or a wooden artist's model, inside a painter's studio, very much like the one Buren described in his essay. Kippenberger plays with the stereotypical ideal of an 'artist' who in the mind of most people is a painter working in a garret under the roof of a beautiful Beaux Arts building in Paris, London or New York. Kippenberger included a number of paintings inside the atelier that speak of the influence of drugs and alcohol on the artist while producing the work. On the one hand this is an autobiographical reference, and simultaneously it confirms the general perception of artists as a horde of drunken outcasts. The piece is based on Kippenberger's fascination with French painter Henri Matisse and his love for the action hero Spiderman. In the exhibition we see a print and an invitation card for the inauguration of the *Spiderman Atelier*, *L'Atelier Matisse sous-loué à Spiderman* (Matisse's studio sublet to Spiderman), 1996, and one of his famous hotel drawings on which we see a sketch for the large installation itself made in 1996. Depicted in the print is Matisse in his studio in front of one his large drawings, while Spiderman is cornering him from all sides almost as if he is trying to fight against the very idea of the artist and even art itself. Kippenberger associated with Spiderman as he represented a likeminded anti-hero, someone who was supposed to bring good to the people but who was at the same time an outcast never fully accepted by the establishment.

[PAUL MCCARTHY](#)'s *Painter*, 1995, is a 50-minute long video and installation in which we see the artist performing in what resembles an artist's studio as a Disneyesque sit-com set. The audience has to enter the installation, a simple wooden box, to view the film and to become part of the overall environment that suggests one is taking part in a studio visit. The piece itself plays with the idea of how to undermine the role of the potent male creator, in particular those artists associated with Abstract Expressionism, a style of painting that was still prominent when McCarthy first started working as an artist. The character McCarthy is playing, based largely on the figure of Willem de Kooning, is a stereotypical model of an Abstract Expressionist painter who splatters paint around the canvas while the studio around him gets more and more chaotic and dysfunctional (and which finally bears surprisingly strong visual parallels to the Bacon Studio). McCarthy is clearly attacking the romantic ideal of the artist in his studio, making fun of cultural and art historical fantasies as well as critiquing the macho cliché of the 'creative process'. McCarthy's cartoon version of an Abstract Expressionist painter reveals how the libido is supposedly connected to the making of an artwork when we see the character penetrating one of the canvases. In contrast to the glorifying photos by Hans Namuth of Jackson Pollock working almost ecstatically in his studio, McCarthy's film presents a completely deranged and grotesque version of a similar scene, at the end of which the artist allows the collectors who come to visit him to smell his anus. The film is a bitter critique and a hilarious persiflage of the macho artist and the romantic notion of the studio.

[BRUCE NAUMAN](#)'s *Office Edit I (Fat Chance John Cage) Mapping The Studio*, 2001, preceded his famous *Mapping The Studio I (Fat Chance John Cage)*, 2001, and is an entirely other way of looking at the studio as the subject for artistic investigation. The piece is one of the quintessential works of the exhibition and is related to 16mm films the artist made in the late 1960s such as *Bouncing Two Balls Between the Floor and Ceiling with Changing Rhythms*, 1967 – 68, that documented various tasks he set himself in his old San Francisco studio. *Office Edit I (Fat Chance John Cage) Mapping The Studio* presents the recordings of the night-time activity in the artist's office (adjacent to the his studio) of his cat (John Cage) and an infestation of mice during the summer of 2000. The grey monochrome video projection presents Nauman's workspace and the residue of his practice, including various works and equipment. Audio speakers project ambient sounds of the

mice, Nauman's prowling cat, moths, and a screen door, along with other noises indicative of the studio's rural setting in New Mexico.

PERRY OGDEN's photographs of the Bacon Studio are located in a gallery, right next to the Bacon Studio, where a new display of the works has been set up specially for the exhibition. These are clearly not documentary photographs but rather carefully choreographed shoots of details within the Studio, revolving around one particular element rather than focusing on the overall assemblage. The fact that we are looking at images taken inside the Bacon Studio becomes less significant the further we examine the photographs. Here the studio of another artist, which has already become part of a museum collection, is the starting point for a new series of works that in effect do not address the Bacon Studio as such, but draw attention to details which might be overlooked when seen in the larger context of the museum.

With *Rosler Studio*, 2006, US artist MARTHA ROSLER has set out to make a representation of her own studio, which in her case functions more like an office than a traditional artist's studio. Full of computer screens, files, office supplies, books and magazines, the *Rosler Studio* points towards a post-studio practice in which the studio has become 'merely' an office or administrative headquarters. It is a place where creativity is still present and meetings take place but from which the artist and her assistant mainly organize Rosler's schedule as well as the production of art works. The domestic style of this piece also directs our attention to the fact that the artist's studio is actually located right in the heart of Rosler's house in Brooklyn and not, as in the case of many other artists, in a state-of-the-art environment.

DIETER and BJÖRN ROTH's contribution to the exhibition, *Bali Floor II*, 1977–98, consists of a monumental installation from the floorboards of their studio in Iceland, which was already conceived as a work of art during the lifetime of Dieter Roth. With its messed-up surface, endless spots of paint, scratches and unusual vertical installation, the piece mimics a large-scale abstract painting as much as it is a subtle document of the artist's activities in his studio over a period of more than twenty years until his death in 1998. The second piece by Roth, *Old Bali Tischmatten*, 1984, follows a similar principle. The piece consists of twenty-four table mats which were used by the artist over a longer period of time and are displayed on the gallery walls as if they were medium-size paintings.

FRANCES STARK is known as much for her visual artwork as for her writing, which focuses on combining cultural critique and an

individual, almost private, form of essay that unites various, often seemingly unrelated, topics to form a larger argument. Her works in the exhibition are all part of a larger body of work titled *The Unspeakable Compromise of the Portable Work of Art*, 1998–2002, which consists of sixteen individual elements, many of them drawings and text pieces, of which eight are on display at the museum on the occasion of this exhibition. While each piece is individually titled and addresses specific concerns, the overall concept of the series is based on a reaction to Daniel Buren's essay 'The Function of the Studio', 1970–71, in which Buren speaks about the problems and effects of dislocating a 'portable' work of art, in other words a painting, from the studio into a museum or gallery, thus separating the artwork from its history, its context, and in the end from its original meaning. While Stark follows many of Buren's core arguments, we clearly see differences in their approach to bypassing the problem of the artwork becoming a hopeless exile when taken out of the studio. Unlike Buren, Stark approaches the problem from a much more personal and sensual point of view and ultimately does not offer a solution to the dilemma.

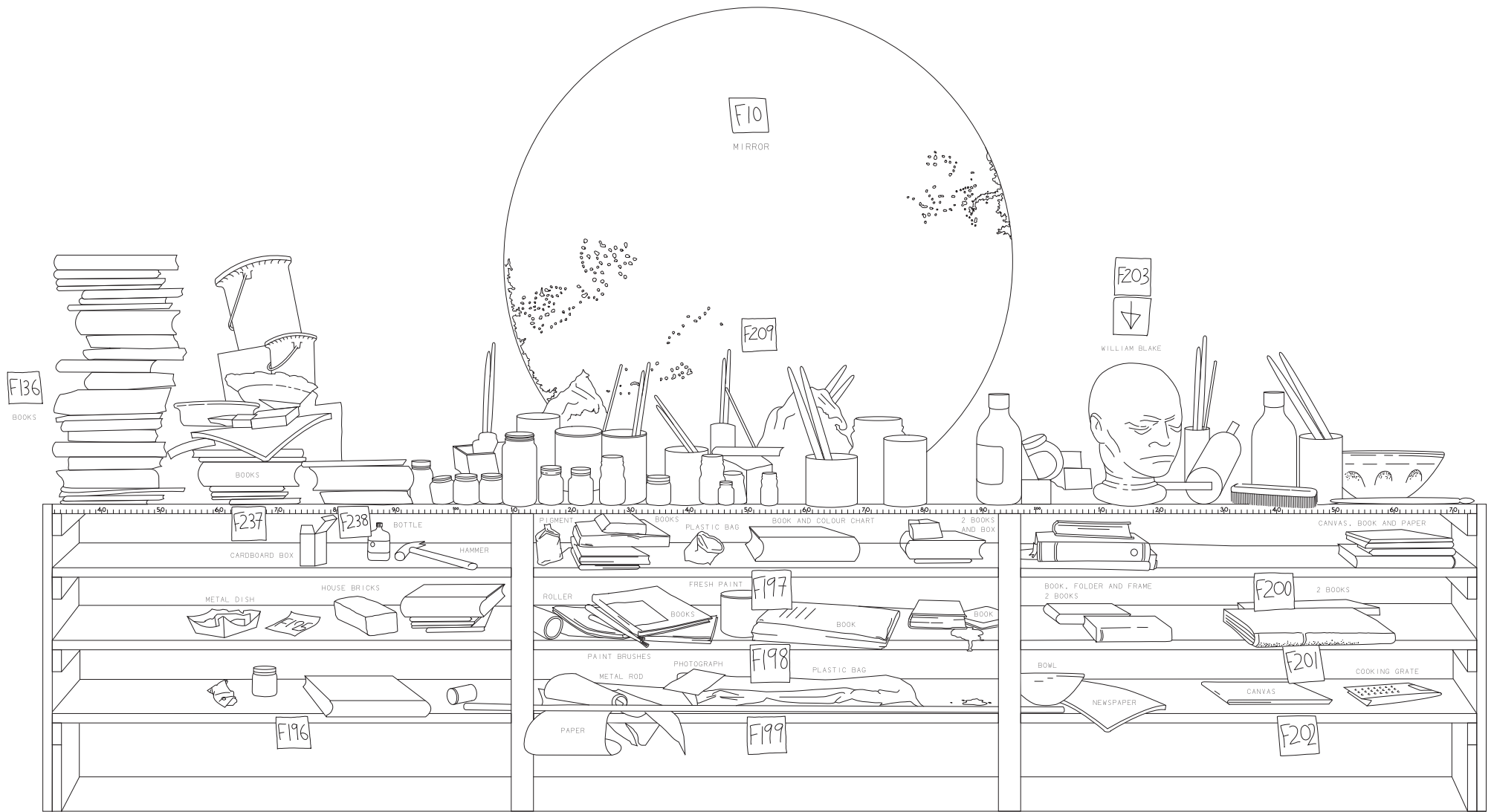
WOLFGANG TILLMANS' photographs are three very different shots of his studio in the East End of London. *after party, c*, 2002, was taken literally after a party at the artist's studio and might, with its smashed beer cans, half-empty glasses and liquor bottles, remind the viewer on first glance once again of the cliché of the rowdy and drunken artist. *end of winter, a*, 2002, also depicts a scene after a party which celebrated the end of winter. While the artist is clearly interested in documenting the aftermath of a party in his studio with the traces of an excessive get-together, he is not concerned with reinforcing the stereotypical image of the undisciplined and riotous artist. At the core of these images we find a very subtle and sensitive observation of Tillmans' daily surroundings which points towards the formal aspects of the two seemingly random compositions of objects in his studio that have been carefully depicted in these two images.

Canadian artist IAN WALLACE is largely seen as the father of the school of photo-conceptualism as developed in Vancouver in the 1970s that combined the conceptual legacy of the 1960s with the findings and principles of early modernism. Wallace has made a life-long project of investigating the relationship between the artist, artworks, studio, art institution and audience and is featured prominently in this exhibition with a range of works that present his views on the subject over the period of three decades. The earliest work is *At Work*,

1983, an 8mm film transferred to DVD, and a poster. Both elements are related to a performance by Wallace at the Or Gallery in Vancouver. This is a well-known artist-run alternative gallery, into which Wallace transferred his studio and allowed the audience to view him while he was reading at his desk. This piece is one of the earliest instances in which an artist so radically exposed in a studio environment the process of the making of a work of art, usually considered private. The work *In the Studio*, 1984, is a set of four photographs that present Wallace at the same table as in *At Work*. This time, however, it is inside the environment of his home. The core piece of this display of Wallace's work is *Corner of the Studio*, 1993, a series of four canvases. The piece is a photographic montage of a corner of the artist's studio, inter-cut with a montage of abstract monoprints. Here the studio is represented as a setting for a number of modernist and formal compositions inspired largely by Pablo Picasso's newspaper collages of 1912–13. The most recent work in this presentation is *Chambre 19 Hotel Rivoli, Paris*, 2006, part of an ongoing series started by the artist in 1988 relating to the idea of a temporary studio set up during travel. Usually the artist takes a photograph of the scene in the hotel room and later in his studio in Vancouver composes these images into small paintings, allowing for an ironic play with modernist concerns for self-reflexivity and form and the relationship between pictorial representation and its material support.

Factory Diaries: Excerpts from 1965–79, by [ANDY WARHOL](#) is a 90-minute film projection, which was originally shot on 16mm and later transferred to video and DVD. Within the presentation of this exhibition the film, and the way it was shot, symbolise the idea of the industrialisation of the studio in which works of art are not necessarily made by the artist to whom the work is attributed, but go through various hands only to be signed by the artist at the end of what is almost an assembly line. It points towards the origin of the idea of a studio as part of an industrial process. The film itself presents a series of short portraits of characters who were all part of the infamous Factory troupe, such as Edie Sedgwick, David Bowie, Udo Kier, Lou Reed and many others, giving a sense of the unusual and unruly, yet inspiring, atmosphere at Warhol's Factory.

[I. Daniel Buren, 'The Function of the Studio', OCTOBER 10 \(Cambridge, Massachusetts: MIT Press, 1979\) pp. 51–58](#)



An illustration of Francis Bacon's studio, 7 Reece Mews, London, 1998.
 Documented by archaeologist Edmond O'Donovan. Courtesy Dublin City Gallery The Hugh Lane

EXHIBITING THE STUDIO
CHRISTINA KENNEDY

When asked how Francis Bacon would have reacted to the fact that his studio was now installed in the Hugh Lane Gallery, the late John Edwards remarked that it would have made Bacon roar with laughter¹. Given the chaos in which he worked, Bacon might well have considered the notion amusing and taken delight in the surreal notion of archaeologists excavating the contents of 7 Reece Mews, London and then faithfully reconstructing the mess in Dublin. On the other hand, it seems at odds with the knowledge of the intense privacy exercised by this artist during his working process and for which he was renowned. Having given it due consideration, Edwards and artist Brian Clarke, executor of the Bacon Estate, endorsed the Hugh Lane's proposed approach which, through the reconstruction of his studio, provided for the archival autopsy while at the same time conveying some sense of the great artist's mythic persona and work.

Rather than solely retrieve curated aspects of the material from archival storage for occasional themed exhibitions, the Hugh Lane opted to present the Bacon Studio in a state as faithful to the original as possible, hence the archaeological procedures and forensics used in its dismantling and reconstruction. Between the two processes, all its 7,500 items were photographed, described and archived, laying bare Bacon's materials, methods and sources in a database unequalled in the study of any other artist.

Francis Bacon's Studio at the Hugh Lane Gallery is one of the most renowned examples of the presentation of an artist's studio in a museum context. As such, the Hugh Lane provides a unique forum for examining the role and function of the studio for contemporary artists during a time when the concept of the studio provokes a spectrum of different interpretations and is a topic which inspires a great range of debate.

Within the overall dialogue of *The Studio* exhibition, Bacon's Studio itself posits the notion of the reconstructed studio and as such comes with its own share of ideological freight. While it is presented as an artifact and not a work of art, there are those who argue that only artworks should be exhibited in a museum. Some attribute the attraction of Bacon's Studio to its so-called 'spectacle' prestige, relying on the voyeuristic opportunism and relic status which, they say, the museum confers. It certainly holds true that if you want to know about an artist and their art you will find what you seek in their artwork if you take the time, itself an acquired discipline. Be that as it may, with or without a knowledge of art, the Bacon Studio at a phenomenological level

attracts new audiences to Bacon's art, and enriches the experience for those already initiated.

Institutional critique further surrounds the museum's apparent *coup de grâce* in consuming the birthplace of the artwork as well as presiding over its eternal rest, if one accepts Marcel Duchamp's provocative contention that the artwork dies once it enters the museum. Although, Duchamp himself intriguingly accepted that function of the museum, as we can see in *La Boîte en Valise*, 1936–41, a collection of miniature reproductions of his work with which, in the words of Hal Foster, 'he in effect acculturated his own art in his own museum, allegorically and before the fact'².

The archival and archaeological signifiers such as 'Fig 1', 'feature' or 'F10' and so on, used to reference the contents of the dislocated Bacon Studio during its deconstruction (illustrated, p.21–22), evoke an earlier artwork and gesture of institutional critique by Belgian conceptual artist and poet Marcel Broodthaers. In 1968–69 he reversed the 'artist controlled by the museum' relationship by assimilating into his home/studio a fictive museum department of eagles, entitled *Musée d'Art Moderne, Département des Aigles*. He presented it in several sections as a discussion of the term 'museum' and its function and in subsequent years until 1972 there followed several manifestations of the 'museum'. Assuming the guise of curator, he created a display of fragments of anything which had an eagle on it, 200 items which were exhibited in vitrines, on plinths, framed on the wall and accompanied by postcards and inscriptions. All the exhibits were labelled with a catalogue number and inscribed 'This is not a work of art', a deliberate inversion of Duchamp's premise and ironically in keeping with the Hugh Lane's stance on the Bacon Studio.

Historically, the museum, perceived as the ultimate site of endorsement of a work of art, became in the 1960s a zone of ideological contention which had significant ramifications for the artist's studio. Many artists considered artistic production too compromised by the institutionalising effect of the museum infrastructure and spaces and that the museum was in the grip of the agenda of the marketplace. Artists such as Daniel Buren and John Baldessari radically rejected the easily commodifiable art object in favour of a conceptual form of art of little material worth, often of a temporary nature, and often made in the external environment. During the 1960s Buren, Baldessari, Nauman and Warhol were among the chief protagonists to contest the studio's traditional identity and look for alternative models. Each did

so in very different ways. Their various reactions to the studio forced a re-evaluation of the traditional relationships which existed between the artist and the museum. Their stance at the time laid the foundations for what was referred to as the 'post-studio' era and their presence in this exhibition sets the date line for this investigation.

In addition to the Bacon Studio, the other cue for *The Studio* exhibition at the Hugh Lane is the landmark text which Daniel Buren wrote in 1970–71 entitled 'The Function of the Studio'. In it he announced his complete rejection of the studio as the place of genesis of portable artworks, on the basis that it gives rise to works which are continually compromised by their requirement to adapt to an unknown destination, whether a museum, gallery, or private collector's wall and that such in-built mutability renders them soulless, reduced to a life of abject adornment and prone to repeated manipulation by curators. Since then Buren resolved to work only *in situ*, where production and presentation may coincide, and where the context or situation is an intrinsic part of the work. However, he recognises the durational aspect of his practice: in a recent interview with this writer he commented, 'the day when I cannot move or travel anymore, as I have done over the past forty years, I will either stop working or my work will be different... if I cannot move then I need a studio to do something and then I know, without having any idea in what way, that my work will be different and certainly... would revert to more traditional aspects. I prefer not to think about it'.

Buren is remarkable not only for the text of 'The Function of the Studio' but also for other critiques from the same period, 'The Function of the Museum' and 'Exhibitions of an Exhibition', in which he criticises authorising tendencies of curators which render the exhibition as the work of art and not its constituent works.

For *The Studio* exhibition Buren has created a work, without recourse to a studio, as ever, which eschews curatorial subjectivity. It cannot be recreated elsewhere, as it takes its appearance in response to the architecture of the 18th-century elevation of Charlemont House (home of the Hugh Lane), and is therefore not within the formalising 'frame' of the exhibition *per se*. Blue, yellow and green films adhere to the windows, with the occasional pane bearing Buren's signature 8.7cm wide stripes in white, and tint the light flowing through all the windows of the building's façade in a manner which catalyses the whole edifice.

Elsewhere in this catalogue Buren revisits his declared views in today's terms and emphatically states his conviction that working

within a studio still obliges a certain type of art. Even where the studio is itself an artwork in the museum, 'for me (having a studio in the museum) is like a still life'. *The Studio* exhibition presents the opportunity for audiences to assess the validity of those views.

Ironically, an investigation of the role of the studio through the mechanism of a museum exhibition may seem to threaten double jeopardy for the institution. Nevertheless, in so far as it can claim any objectivity, *The Studio* exhibition wishes to raise several questions which it is hoped will elicit reflection throughout its duration and beyond: What are artists' relationships with their studios or notions of studio? How has the studio affected their artistic creativity? Do they address their studio in their art? Does their work arise from a studio environment at all? What are the effects on the studio of the increasingly nomadic work practices of artists, the relational and often temporal nature of much of today's art production and the relevance of geographical situation? How does the studio navigate among the institutional mechanisms such as museum, gallery, auction house and art magazines which continue to influence the reception of art?

The Studio exhibition presents a variety of works by artists which address the notion of the studio over the last thirty-five years, from its early exodus in John Baldessari's series of black and white photographs, *Alignment Series: Corners in My Studio (In Corner)*, 1976, in which its perceived space is reduced to its light-inflected corners, to Bruce Nauman's contrasting signification of the space itself as a site for expanding definitions of creative practice. In *Office Edit 1 (Fat Chance John Cage) Mapping the Studio*, 2001, it is the studio's ambient nocturnal existence, devoid of the artist's presence, which is the subject of the work.

Andy Warhol's *Factory Diaries: Excerpts from 1965–79* is a video recording of some of the habitués and celebrity visitors to his legendary studio, The Factory. A fusion of art and commerce, The Factory industrialised the concept of studio. A hip hangout for a menagerie of artists, musicians, wannabes and proto-stars, drag queens and drug addicts, Warhol's studio was the focal point of a generation which fashioned 'not only a new art but a style, a new approach to life', wrote Mary Josephson (aka Brian O'Doherty) in *Art in America* in 1971³. In the early 1980s Andy Warhol gave up the name of The Factory, remarking that we had shifted to the era of the 'Office', that is to say, of management. The prescience of this comment is striking given the course of much studio practice through the 1990s to today.

Within the exhibition there are studios as artworks, recreations of studios, a darkroom, documents which are emblematic of a studio and a working studio, that of Andrew Grassie, who periodically works in the studio he has set up in the exhibition space and whose ensuing paintings of his museum studio will be installed as they are completed throughout the duration of the exhibition.

While in London, Urs Fischer worked from a studio while simultaneously developing it in its own right as a fictive studio and artwork. The entire space in which he made the work has transfigured into *Madame Fisscher*, 2000, the artwork on display. In an installation of a massive studio floor and a number of workmats from Dieter and Björn Roth's Icelandic studio, *Bali*, the site and tools of artistic creation are presented as work in its own right. Martha Rosler's studio is a representation of her own studio, an office located in her living room in Brooklyn, a centre of operations with screens and radios constantly active; it recalls Hans Haacke's account of his typical studio day where he says, 'I answer email all day'.

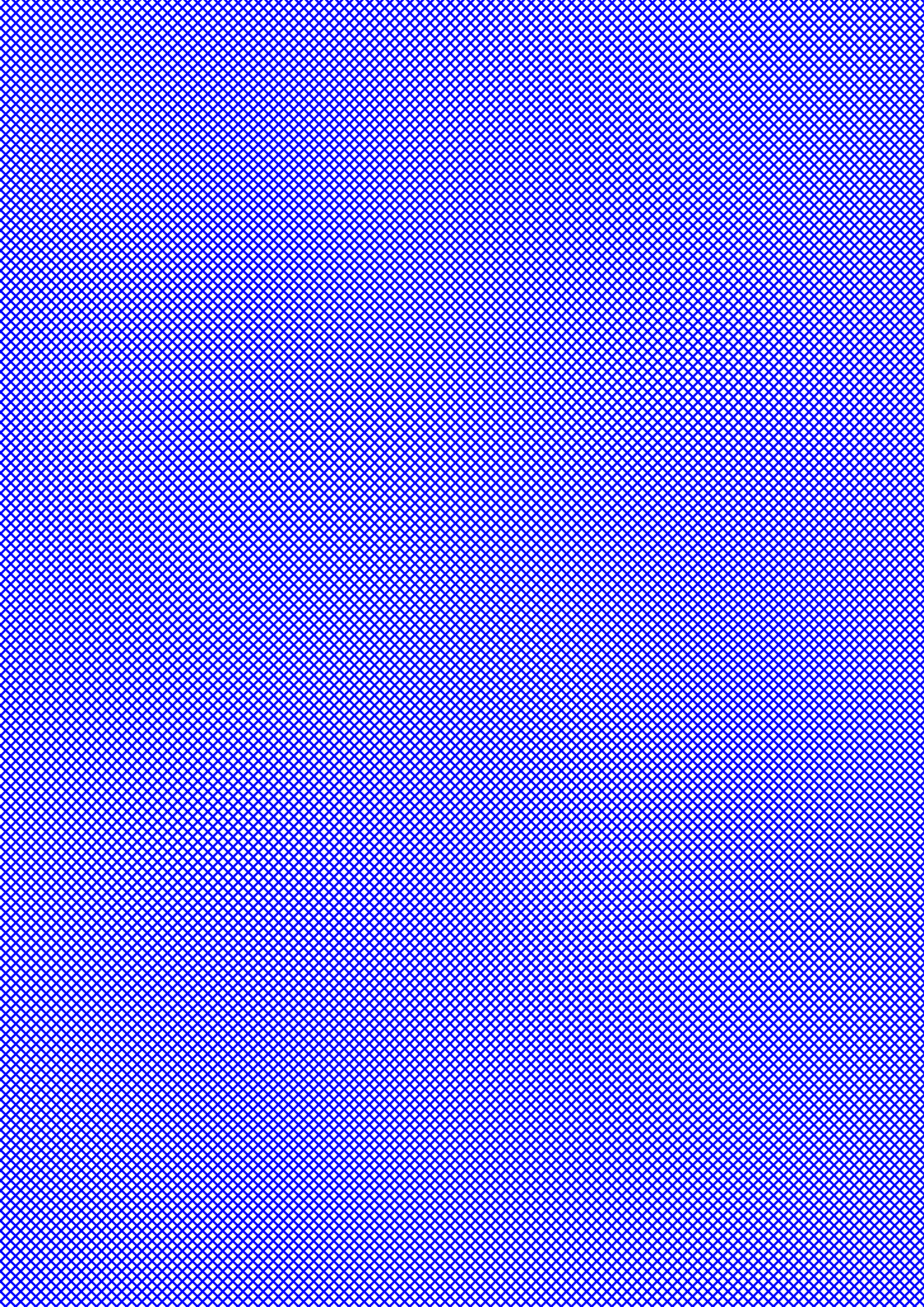
It is interesting to observe that, compared to the historical studio, the model is a relative rarity in contemporary studios. With the exception of Warhol's *Factory Diaries*, none of the studios here reflect the idea of a particularised model. While assistants, friends and the artist's audience are implicit in many of the works in this exhibition and in the processes which have given rise to them, the evidence of the model is all but extinct. Even though Isa Genzken is the 'model' in Wolfgang Tillmans' photographs, it is she who is the artist and instigator of the images.

Significantly, *The Studio* comes in the wake of another Hugh Lane exhibition, *Beyond the White Cube: a retrospective of Brian O'Doherty/ Patrick Ireland*. O'Doherty's career since the early 1960s as an artist and writer has continually challenged what he has referred to as 'the politics of perception' within the commercial and museum gallery context. During the same period as Daniel Buren, he wrote 'Inside the White Cube: the Ideology of the Gallery Space', a groundbreaking series of essays first published in *Artforum* in 1976. In this he defined the vying conditions imposed upon art in the gallery context, how artists must 'construe' their work in relation to the gallery space and system and how that space and system control the discourse. In a lecture entitled 'Studio and Cube', first delivered in 1980 and since revised, he examines the genesis of that relationship. Through a variety of artists' studios, O'Doherty analyses 'The Studio (the agent of creation) inside the White Cube (the agent of transformation)' and the forces

that defined the studio which, he contends, influenced the nature of gallery and museum.

The transformative effect of the museum space on the agent of creation, the studio, is no less potent than in the case of an artwork. *The Studio* exhibition demonstrates that in the museum space, from the way one artist has dropped a pair of trainers on the floor, to the refuse another has consciously accumulated outside his studio window, all respire as art. The studio's process and product appear to interchange in a closed circuit of continuous flux. However, this transformation relies on the spectator's eye and perception for its completion, without which the relationship is inert. Arguably, while the museum is the most explicit medium of such transformation, it is no longer the only one. As more art is experienced in non-museum locations, in specific cultural, social and political contexts, the museum's omnipotent hold over art's reception is incrementally diminished.

1. John Edwards, from a conversation with Brian Clarke in Foreword, 7 REECE MEWS, FRANCIS BACON'S STUDIO, London: Thames & Hudson, 2001
2. Hal Foster, excerpt from RECODING: ART, SPECTACLE, CULTURAL POLITICS, Seattle: Bay Press, 1986
3. Mary Josephson, WARHOL: THE MEDIUM AS CULTURAL ARTIFACT, ART IN AMERICA, May/June 1971.

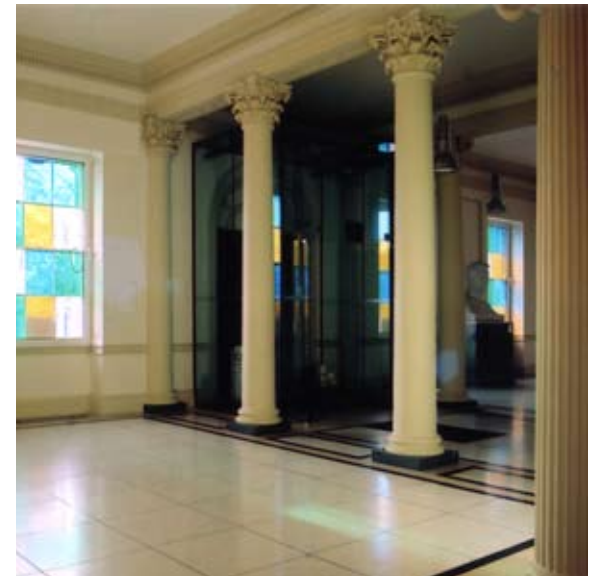


THE STUDIO

Daniel Buren, *Three colours for a Façade in Dublin*, work in situ, 2006



'My studio is, in fact, the place where I am working'
— *Daniel Buren*



Above and opposite:
Daniel Buren, *Three colours for a Façade in Dublin*, work in situ, 2006

‘I saw Hans Haacke lecture recently, and someone asked him what a typical day in the studio was like and he said “I answer email all day”. Right now my own studio is a glorified mail box, a storage unit, a trash can. I just gave up on it. I make work in my garage now, and I do most of my thinking and writing in bed or on the couch. I would love to get back to working in my studio daily but my life doesn’t allow that, so I have had to go back to my post-studio roots, back to a no-studio reality. A student came into my garage yesterday and said, ‘I love that your studio is such a shithole because your work look likes it comes from such a pristine place’. I’d love to have a precious little chapel but it simply doesn’t work that way for me. The studio represents the aspects of space and material reality that I have no mastery over; I have battles in there and, miraculously, objects worth looking at emerge.’

— *Frances Stark*



Foreground: Frances Stark, The Unspeakable Compromise of the Portable Work of Art: #11/16, in lieu of my couch, 2001. Background: The Unspeakable Compromise of the Portable Work of Art: #6/16, something wonderful by means of photogenic quality, 1998. The Unspeakable Compromise of the Portable Work of Art: #10/16, with parakeet, 2000.



Frances Stark, The Unspeakable Compromise of the Portable Work of Art: #16/16, this whole thing, or, a bird's eye view, 2002

Kippenberger: (reads, murmuring) Good art – bad art – definition: this principle has been mentioned: not old be it, not new be it, be it good! Finally, I’ve changed my mind. It’s boring whether art is good or not good. The only thing that really matters is what I do with art, how I manage to integrate it into my life, that I think about it, and how I then represent it as my own work. To integrate: ok. Formerly, I took originals from artists...

Koehler: Yeah true, the Richter painting, for example, that you used as a table top...

Kippenberger:... and modified, or painted them over, or made a table. And now I let them be as they are, the way they arrive, but in their context. And always everything in its context, that’s it, isn’t it? As long as one isn’t called Léger, where one can always recognize the painting again, what you must do is: tell stories. We just don’t go sit in the desert, mute, but we are on this planet earth. I’m no reborn earthworm, but I will probably be facing one sometime, so one has to communicate. This is given to us, so perfectly designed, sound, and teeth, and tongue, and upper lip and lower lip, no, one should... *(laughs)*

— *Martin Kippenberger*

(in conversation with Jutta Koehler, in I HAD A VISION, San Francisco Museum of Art, 1991, pp.94–95).



Above:
Installation view

Opposite:
Martin Kippenberger,
L'Atelier Matisse sous-loué à Spiderman, 1996
Untitled, 1996
L'Atelier Matisse sous-loué à Spiderman, 1996

'In Los Angeles there are production companies. They're film industry. I wanted my studio to mimic a film production studio — a cartoon of a film production studio, with a different intent.'

— *Paul McCarthy*



Paul McCarthy, *Painter*, 1995



‘A studio is a sanctuary where the artist should be every day as long as possible. That is where the artist belongs – it is the highest priority. The longer one is there, the greater the chance is for boredom. Out of boredom comes play; out of play comes art (not without a great amount of failure).

Play issues from stuff in the studio. For example, if there is nearby a plaster cast of an ear and a funnel, what’s going to occur? Exactly! And that might be art. A comfortable chair is necessary since doing art requires large chunks of staring, even if it’s at a vacant wall (cigars help).

The larger the wall the better and with good light.

It’s a bonus to be on the ground floor to facilitate deliveries with transport.

Lots of books, magazines and catalogues are a must. Museum groups and collectors should not be allowed. Your dealer rarely.

It is good to have a few trusted friends in since that kind of talk is vital.

To do art one must choose self-imposed exile.’

— *John Baldessari*

John Baldessari, *Photos that belong together (inside and outside of studio)*, 1976



‘I have been working in the same studio in Vancouver for the past twenty years. Despite my involvement with conceptual and post-studio practice since the 1960s, I have grounded the more intellectual aspects of my work in the material and technical processes of photography and painting. It is in the studio that I edit and prepare photographic enlargements for lamination on canvas. The canvas is mounted on stretcher bars and gessoed. Photographic enlargements are cropped and the layout sent to a professional laboratory for permanent lamination on the canvas. The canvas is then returned to the studio to be remounted on the stretcher bars and painted.

Although my photographic images are often of urban intersections and other themes of a social, literary or intellectual aspect, I also turn my attention to the image of the workspace of the studio itself. In these images I can reflect on the material, formal and technical aspects of my practice, and thus ground my concepts within a mode of production that is linked to manual labour. I am always working. When I am away from my studio travelling and living in hotels I continue to work on maquettes and drawings. I often photograph the trace of my work in these temporary studio spaces and then convert these images into paintings when I return to my studio in Vancouver.’

— *Ian Wallace*



Ian Wallace, *Corner of the Studio*, 1993



Opposite top:
Ian Wallace, *In the Studio*, 1984
At Work, 1985
Opposite bottom:
Ian Wallace, *Chambre 19 Hotel Rivoli, Paris*, 2006

‘A lot of people thought it was me everyone at the Factory was hanging around, that I was some kind of big attraction that everyone came to see, but that’s absolutely backward: It was me who was hanging around everyone else. I just paid the rent, and the crowds came simply because the door was open. People weren’t particularly interested in seeing me, they were interested in seeing each other. They came to see who came.’

— *Andy Warhol*

(quoted in *POPISM: THE WARHOL SIXTIES* by Andy Warhol and Pat Hackett.
First published Harcourt Brace Jovanovich, 1980, p. 74)



Edie Sedgwick (1965)



Chinese Dinner at Factory (1965)



Brigid's Weekend at Viva's (8/17/71)



David Bowie (9/14/71)



David Bowie (9/14/71)



Dennis Hopper (10/16/71)



Factory Shots – Fashion Kids (ca. 1973)



Factory Shots – Fashion Kids (ca. 1973)



Factory Shots – Fashion Kids (ca. 1973)



Factory Shots – Fashion Kids (ca. 1973)



Factory Shots – Fashion Kids (ca. 1973)



Ultra Violet Album Cover (8/22/73)



Ultra Violet Album Cover (8/22/73)



Ultra Violet Album Cover (8/22/73)



Ultra Violet Album Cover (8/22/73)



Ultra Violet Album Cover (8/22/73)



Udo Kier (1/9/74)



Udo Kier (1/9/74)



Paloma Picasso (4/30/74)



Paloma Picasso (4/30/74)



Ronnie Cutrone (7/74)



Andy Paints Drag Queen (12/28/74)



Andy Paints Drag Queen (12/28/74)



Eric Emerson at Max's (ca. 1974-75)



Walter Steding Electronic Music (1975)



Andy Talks. Letter to Man Ray (12/28/76)



Peter Beard, Bianca Jagger and others (1/25/78)



Peter Beard, Bianca Jagger and others (1/25/78)



Liza Minnelli and John Lennon (2/17/78)



Liza Minnelli and John Lennon (2/17/78)



Factory Lunch (3/3/78)



Factory Lunch (3/3/78)



Lou Reed (2/01/78)



Christopher Makos (2/01/78)



Victor Bokris (2/01/78)

‘My practice wouldn’t seem to imply the need for a studio in the conventional understanding, but somehow out of slightly guilt-ridden indulgence, I’ve managed to develop a need for such a space. My studio is in a shared studio complex, and most of my neighbours there are painters with sound justification for this particular extravagance. Pondering why we are all together in this space, it’s occurred to me that the quotidian goings-on of what people do in their studios is really no business of anybody else’s. What is important is that the mythic image of ‘the studio’ as a *terra incognita* is perpetuated. The mythic space of the studio stands as a fortress for all artists, including those who don’t actually have studios.’

— *Gerard Byrne*



Gerard Byrne, *Untitled (Tech-pan)*, *Untitled (Dura-flex)*, *Untitled (Ektar)*,
Untitled (Panalure), *Untitled (Ektalure)*, 2003–2006



Foreground:
 Urs Fischer, *Madame Fisscher*, 1999–2000
Background:
 Gerard Byrne, *Untitled (Tech-pan)*, *Untitled (Dura-flex)*, 2003–2006

‘The studio is private.’
— *Urs Fischer*

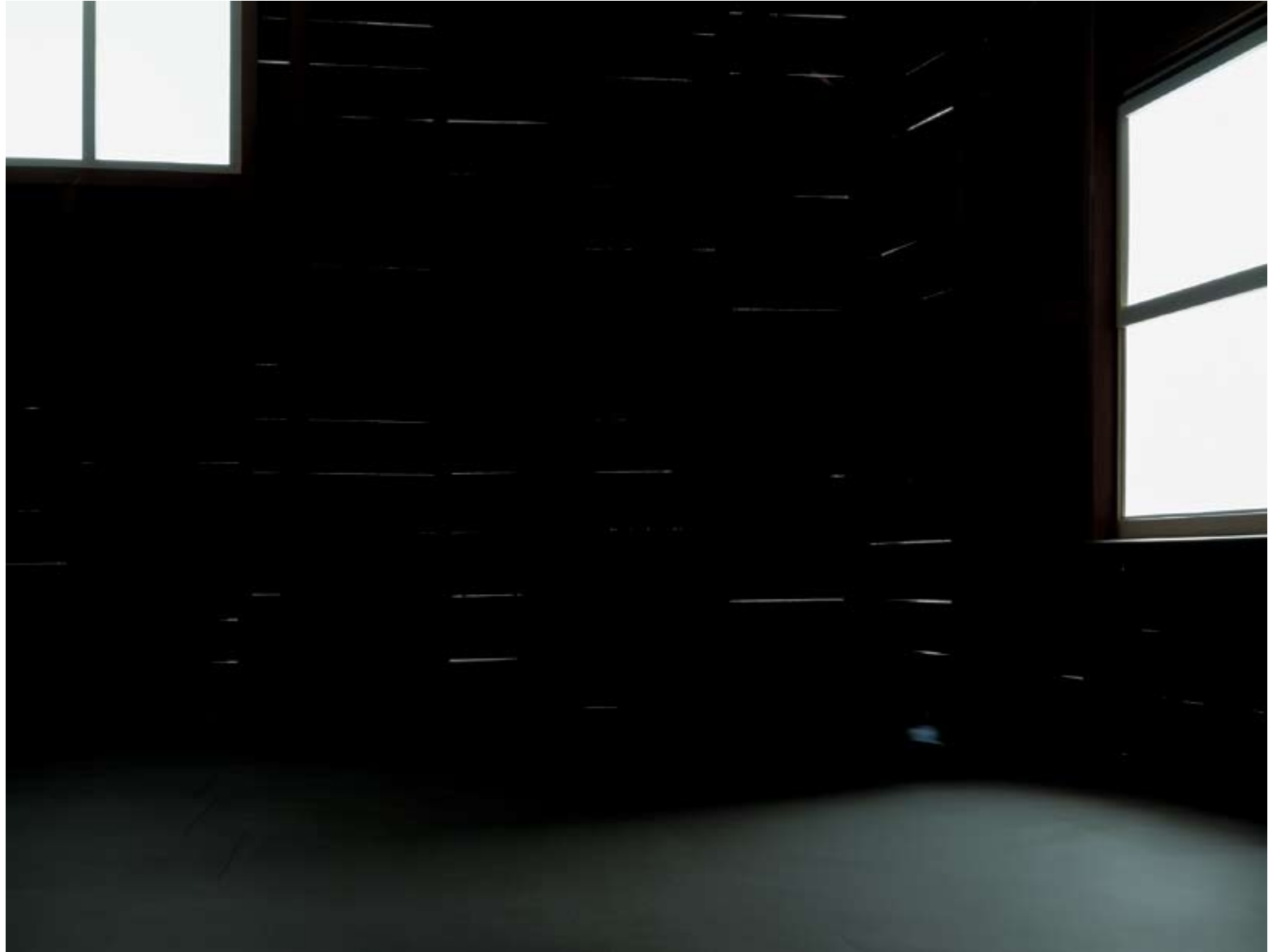


Urs Fischer,
Madame Fisscher, 1999–2000



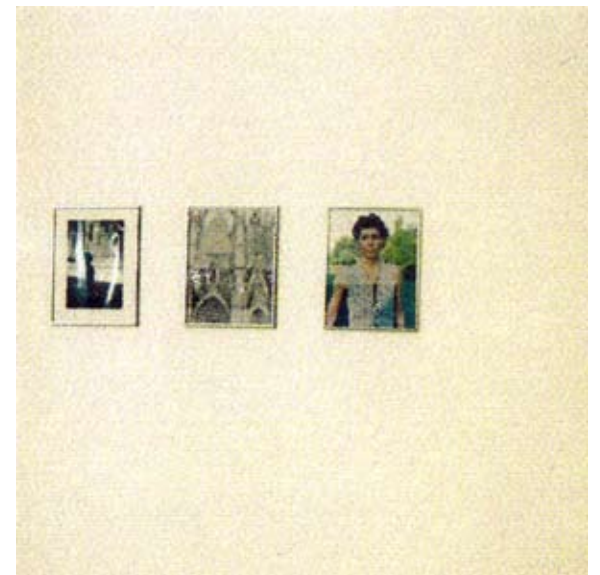
‘I like the idea of an empty space where your thoughts can flourish whilst the first humble bricolages blossom before the harsh light of “the critical discourse” bleaches them out. I embrace the concept of *l’atelier* as the spatial embodiment of one’s brain, the home of the unresolved canvas, the shelter for an ugly duckling of a sculpture or the roof above the doodley drawing which would be the greatest thing if ever commenced. But why is my bin always full and how come all pockets of this ivory tower are colonised by pieces of stuff which aren’t small enough to get discarded but not large enough to ever be of any use again either?’

— *Thomas Demand*



Thomas Demand, *Scheune (Barn)*, 1997

Isa Genzken, *Atelier*, 1995

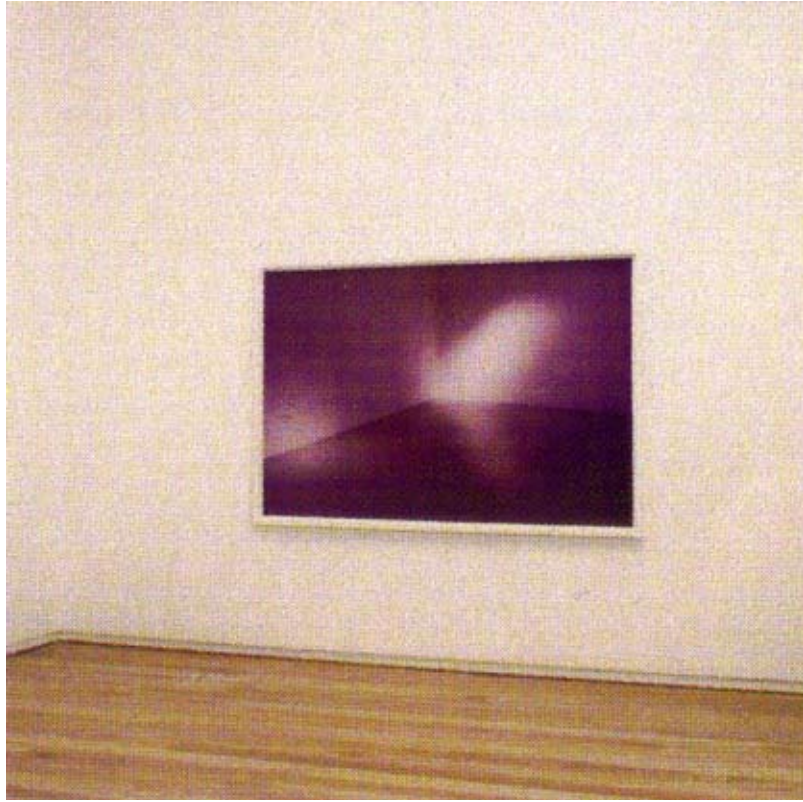




Above:
Isa Genzken, *Atelier*, 1995
Opposite:
Wolfgang Tillmans, *after party*, c. 2002

‘The studio is not only a place for making, but even more so a place for looking, holding, viewing, hanging, thinking pictures and ideas. And rolling out, assembling, rejecting, archiving, and the downtimes in between.’

— *Wolfgang Tillmans*



Wolfgang Tillmans, *studio light*, 2006

‘Repeated critiques of art, notably including critiques of many of the various types of studio practice that constitute it, are our legacy. As a photographer, a video maker, a feminist, a writer (etc.), I have taken for granted that my work space is not a studio as traditionally defined. Instead, my working “home base” melds office, laboratory, media hub, and kitchen table, while my work space extends out to the city as social matrix and space of appearance, as well as to the expanded spaces of transportation that link the disparate sites of an itinerant practice. In this exhibition, I have tried to replicate the place that is at the heart of my working life, the home base shrunk down to a cockpit of reception and production.’

— *Martha Rosler*



Martha Rosler, *Rosler Studio*, 2006

'I work on eight square feet of desk under five daylight bulbs. Once I am seated, I disappear into the process of constructing a painting with all the particularities and focus it demands from me. It's a place with more constants than variables, full of small routines. Routines in order to prolong concentration I guess. Routines that mark time... like the painting itself. I crack the eggs, I mix the paints and listen to too much talk radio. Days pass. The work leaves the studio. It's documented, framed, installed and only then complete.'

— *Andrew Grassie*



Installation views:
Andrew Grassie's temporary studio at the Hugh Lane, November 2006





Dieter and Björn Roth
Bali Floor II, 1977–98



Dieter and Björn Roth
Old Bali Tischmatten, 1976–84



'If you see yourself as an artist and you function in a studio... you sit in a chair or pace around. And then the question goes back to what is art? And art is what an artist does, just sitting around in the studio.'

— *Bruce Nauman*

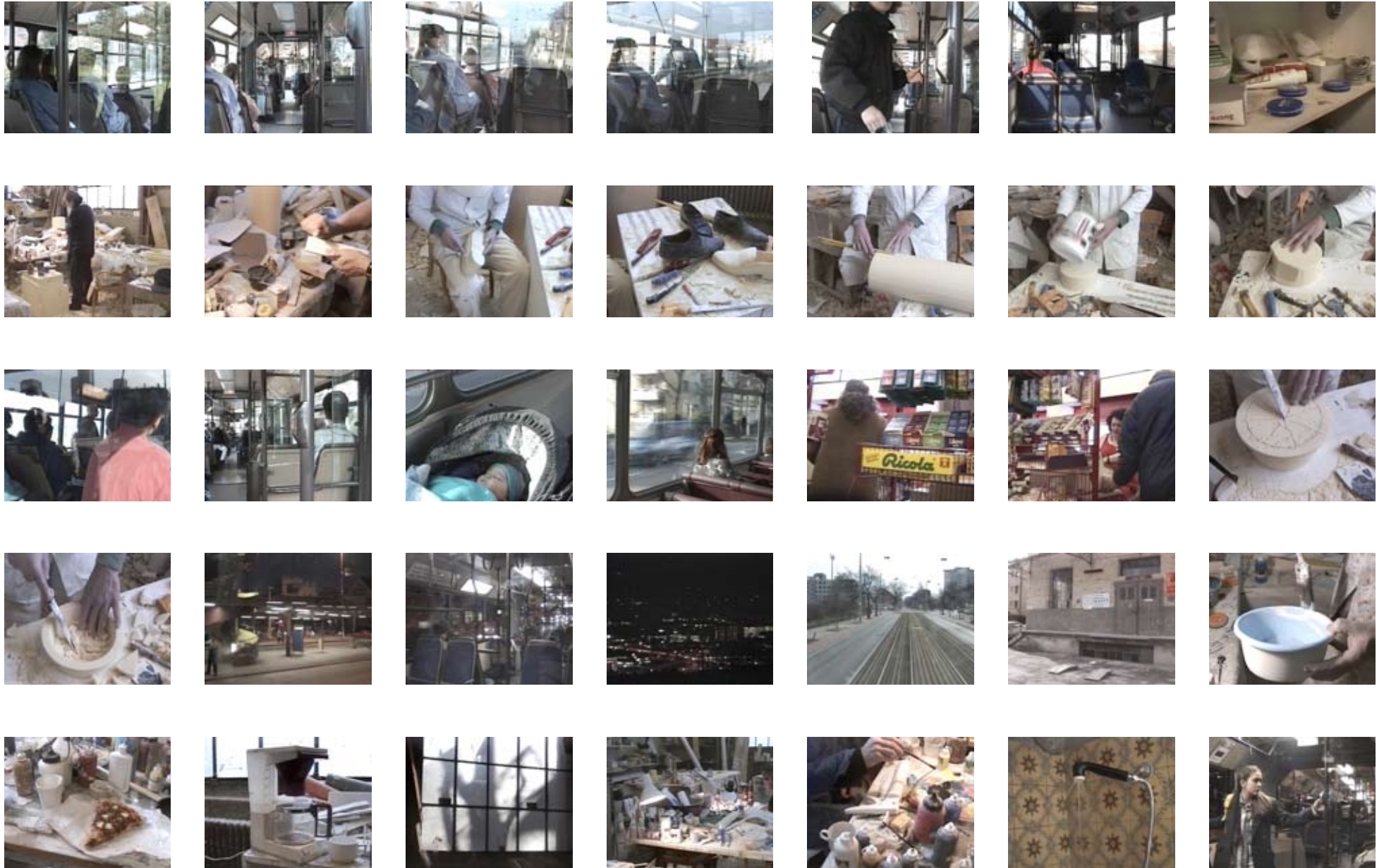
(quoted in CONCEPTUAL ART by Tony Godfrey, Phaidon: London, 1998, p.127)



Bruce Nauman, *Office Edit I (Fat Chance John Cage) Mapping The Studio*, 2001
(1 min 28 secs)



Bruce Nauman, *Office Edit I (Fat Chance John Cage) Mapping The Studio*, 2001
(40 mins 30 secs)



Peter Fischli & David Weiss, *Bus To Atelier*, 1995 (selection of stills)

‘What is the studio? Where is the studio? Ideas can come at any time, any place – and at the slightest suggestion. For me the studio is where these ideas take shape. A laboratory of sorts. A space in which to research and experiment. To read, to sleep, to love, to listen. To dream. Music. Chaos. Uncertainty. Silence. A place to be alone – and not alone. I’m still looking.’
— *Perry Ogden*



Above and opposite:
Perry Ogden, *Francis Bacon Studio, 7 Reece Mews, 1998*



'THE FUNCTION OF THE STUDIO' REVISITED:
DANIEL BUREN IN CONVERSATION

Thirty-five years ago Daniel Buren wrote a text entitled 'The Function of the Studio' which remains key in the artist's career-long treatise on the 'desertion of the Studio and its implications' for artworks. In this early text Buren declared his rejection of the studio and a commitment to working in situ and allowing the physical context of the exhibition site to influence the artistic outcome, a modus operandi he has maintained throughout his career. In advance of the The Studio exhibition at the Hugh Lane, as well as being a participating artist, Daniel Buren was invited to revisit this text from his viewpoint today.

The function of the studio is absolutely, basically, the same as it always was. The studio as I defined it in 1971 has not changed, although perhaps more artists are escaping their studios today than when I wrote 'The Function of the Studio'. Artists have a much looser idea of what constitutes a studio than they did in the early 1970s. However, I think it is still the main place of work for the majority of artists.

The function of the studio is the making of a work of art for an ideal place, a work which may be endlessly manipulated. If you work most of the time in a studio you produce works that are destined to be installed somewhere else. That was the key point of my text – in a studio you produce work to be shown anywhere – whether in a gallery, museum or private collection and you must work with a preconceived idea of what these rooms might be like as the final destination of the work is totally unknown.

It is a different case when the artwork calls on the specifics of its location for its identity and completion and cannot be installed or seen in another place. This returns us to the idea of the site as an integral component of the work whereby it can only be understood at that site which is in turn transformed by the artwork forever or for the time that they are together. If the work is created thus there is a break from the idea and the idealism of the studio.

When the studio becomes a place to work on something that will only be visible at a particular site, then the spirit of production is entirely different although it is still involved in the production of an artform for anywhere or nowhere. The function of the studio as I defined it a long time ago is exactly the same even if the work seems to be

different. A studio obliges a certain type of work even if you are just using it to prepare a plan. Today, of course, you have many more variations of the studio yet that which I defined in the text is still completely valid in the majority of cases. The system still prescribes the result under the same restrictions.

The studio process creates objects which complement our society of exchange and market value. The market value of an artwork that is produced in the studio is directly influenced by exchangeability and critically relies on an eternal nomadism, not of the producer but of the artwork. Needless to say I reversed that habit. Although compared to today, the art market barely existed in 1971. It is a hundred times more prevalent than when I wrote the text. It existed for historical art rather than for any young artist working then and it would have been a dream to even survive by selling work. Today, if you start out as an artist at twenty years of age you cannot imagine that you are not going to adequately survive on your work. If not, you simply do not do it. In the '80s, although it was a little provocative, there were artists who would say 'If I'm not commercially successful in two or three years I'll go back to the stock exchange and stop what I'm doing'. The most surprising thing is that some of the people who said that succeeded with their art, such as Jeff Koons. Not that he represents the majority, as obviously it was and still is very hard to survive on artistic production. Today artists are much more aware of the market than was the case thirty-five years ago, reinforcing even more the idea of objects that are absolutely born of the studio.

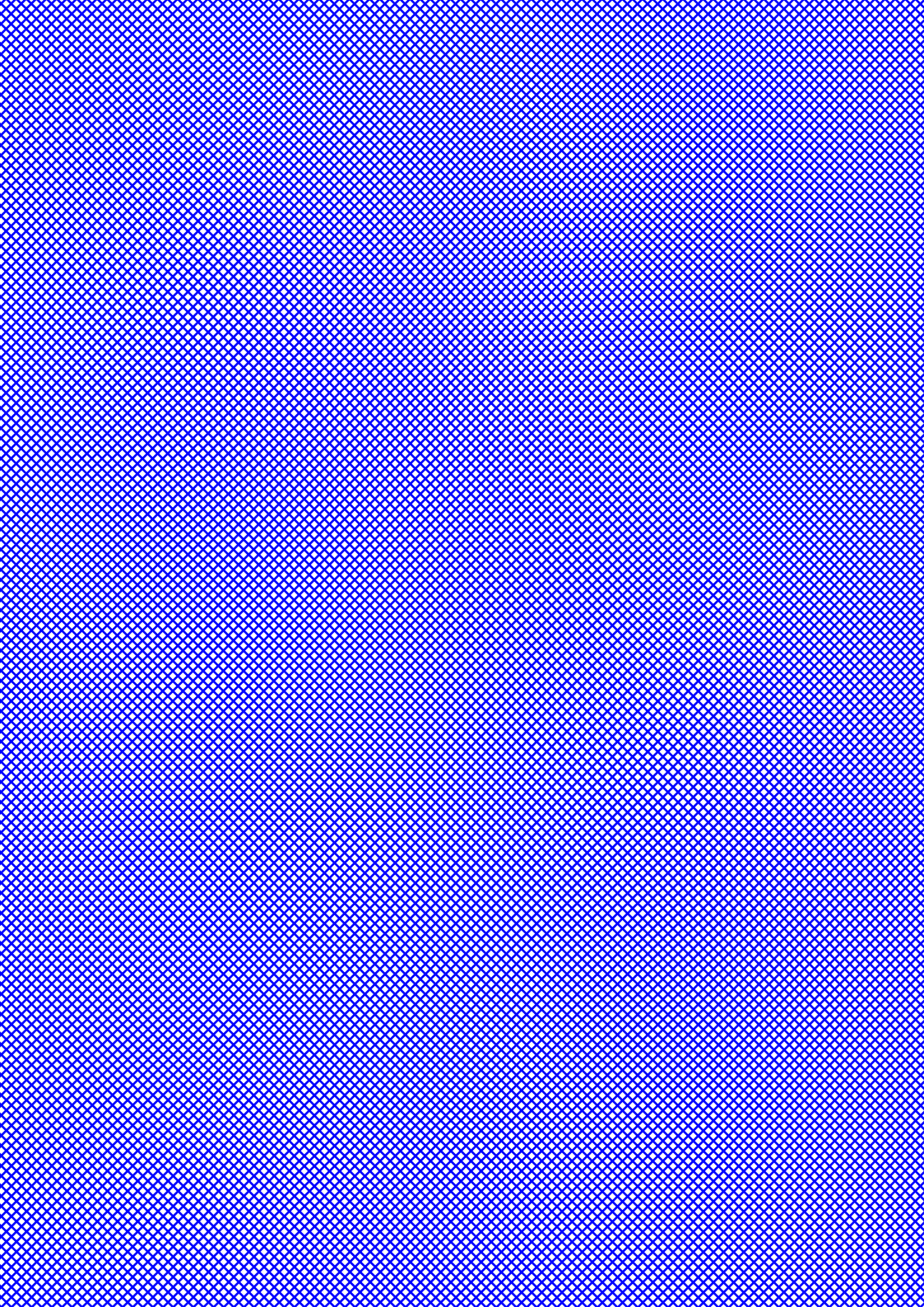
In the context of the Francis Bacon Studio on permanent display at the Hugh Lane there is much of interest to many people, particularly if they had not already known much about Bacon. It is informative to the curious but anecdotal; going beyond the banal but does not contribute to the analysis of the studio and even less to its criticism. Nor does it make us appreciate to any greater or lesser extent the works that such a place permits to be created. On the contrary it shows the particularity of a studio that has been used by a famous artist. A particularity which always exists and each time is unique, whoever the artist. This great artist even at the end of his life, already extremely rich, living and working in such garbage... maybe he was a little nuts! At least somebody would dare to say so after seeing the studio. So, such a studio gives us an idea of the personality of the artist

and surprises us with the state of his studio but that is all. For me, it has nothing to do with the question of the studio. The function of the studio is the same. Reconstructions of artists' studios such as those of Pollock or Mondrian made you feel a little closer to the artist as a film might do; it's sentimental, it's curious, it's charming, it's negative or it's positive. But the function of the studio is as it always was and still remains for the majority.

In 1971 my standpoint was unusual because, to the best of my knowledge, Brancusi was the only one who saw the contradiction between the work and the way that the work was shown. In leaving his studio to the French State he decided to keep the very lively aspect of the artist in the studio where the work was most comprehensible. He wanted to show that it is this site where the work is most readily understood. It is where you speak with the artist and see the environment where he creates. In the case of the Brancusi studio, in its first incarnation, you had a conceptual totality as designated by the artist rather than a reconstruction that was never requested by him as happened later when the studio was reconstructed outside the Pompidou Centre in 1977 and again and even worse in 1997. From this history two perspectives are presented that define contrasting attitudes: criticism or analysis.

For me, analysis leads to criticism and criticism leads to action. In 1968 when I decided to quit the studio I hadn't realised all of the implications. Many familiar doors were immediately closed to me, although luckily others opened that I hadn't even been aware of. So the implication of not having a studio, as well as to have a studio, automatically implies a production of a certain type of work. Even for me I can see that the day when I cannot move or travel anymore, as I have done over the past forty years, I will either stop working or my work will be different. The only thing that I can imagine helping to keep it going in its present form might be my long experience of moving and looking at different places. Perhaps with documentation I could still work but I would miss those little details that you can only see when you are there, when you meet people. My work would be completely different and certainly, as far as I tell from my viewpoint today, would revert to more traditional aspects. I prefer not to think about it!

Abridged from a conversation between Daniel Buren, Jens Hoffmann, Christina Kennedy and Georgina Jackson. Dublin, 26 September 2006.



ARTISTS' BIOGRAPHIES

JOHN BALDESSARI b.1931

A Californian artist, born in National City, John Baldessari now lives and works in Santa Monica. From the mid-1960s he began to use text, video and photography to critique popular culture. Strongly identified with the development of conceptualism, his early work is noted for its wit and variety and often takes the form of composite photo collages and film stills cropped and married with text. He taught Post-Studio art, a name he coined, at the California Institute for the Arts, where his critical and experimental approach has influenced a subsequent generation.

Recent solo exhibitions include: 2004, *Somewhere Between Almost Right and Not Quite (With Orange)*, Deutsche Guggenheim, Berlin; 2001, *John Baldessari*, Museo d'Arte Moderna Contemporanea di Trento, Italy; 2001, *While Something Is Happening Here, Something Else Is Happening There: Works 1965 – 2001*, Reykjavik Art Museum, Reykjavik, Iceland.

DANIEL BUREN b.1938

A French artist, Buren 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 also 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.

GERARD BYRNE b.1969

Born and based in Dublin, Byrne explores the technology of representation and its pivotal impact on cultural history. His work, primarily photography and video, questions the construction of reality, concurrently questioning the strategies and desires of representation, and its inherent failures. He reveals the camera's capacity to de-familiarise the visual world and queries the seductive power of the image and media. In recent filmwork he employs documents from the recent past, such as *Playboy*, as 'text' for re-enactments of past discussions, questioning both past and current suppositions, the real and the representation.

Recent exhibitions include: 2006, *Momentum*, Nordic Biennial for Contemporary Art, Moss, Norway; 2006, *Tate Triennial: New British Art*,

Tate Britain, London; 2006, *A Short History of Performance, Part IV*, Whitechapel Gallery, London.

Byrne has been selected to represent Ireland at the 2007 Venice Biennale.

THOMAS DEMAND b.1964

Trained as a sculptor, German artist Thomas Demand constructs 3D life-size environments out of cardboard, based on images culled from the media, which he photographs and then destroys. The images are drawn from a 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 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.

URS FISCHER b.1973

Based in New York, Zurich-born Fischer produces mutations of traditional art historical genres such as nudes, portraits, still lifes and landscapes, which in turn distort and transmute. These works, combining everyday objects, art history and underground culture, subvert predictability and banality. Employing an extraordinarily wide range of everyday materials – styrofoam, clay, mirrors, fruit, wax, wood, glass, paint, sawdust, silicone and more – Fischer turns his ideas into artworks, but they comply with the substance's own life, leading to transformation and sometimes decay.

Recent exhibitions include: 2006, *Urs Fischer Mary Poppins*, blaffergallery, The Art Museum of the University of Houston, Houston, Texas; 2006, *Paris 1919*, Museum Boijmans van Beuningen, Rotterdam; 2005, *Jet Set Lady*, Fondazione Nicola Trussardi, Milan; *Urs Fischer*, Camden Arts Centre, London.

PETER FISCHLI b. 1952 and DAVID WEISS b.1946

Both Zurich-based, Swiss artists Peter Fischli and David Weiss have worked collaboratively since 1979. Their work resists categorisation and crosses sculpture, installation, photography and video in a celebration of the humour, banality and sheer invisibility of daily existence. They express themselves through simple uncomplicated means but every work is complex in itself, and demands searching, persistent attention from the observer. They carve real

fakes from polyurethane and paint, mundane items which accumulate in everyday life such as coffee cups, used ashtrays, small buckets, janitorial supplies, installation equipment and odds and ends of various processes. These copies return attention to the things they copy; when next viewed in the standardised consumer universe their artwork is thus recalled. Improvised sculptures made from a crazy mix of objects such as carrots and balloons, bottles and chairs, are kinetic displays of cause and effect.

Recent exhibitions include: 2006, *Fischli & Weiss: Flowers and Questions*, Tate Modern, London; 2005, *Peter Fischli/David Weiss*, Museo Tamayo, Mexico City, Mexico; 2004, *Delays and Revolutions*, 50th Venice Biennale.

ISA GENZKEN b.1948

Working since the 1970s, German sculptor Isa Genzken has had recourse to installation, photography, video, film collages and collage books. Engaging a complex framework of references, her work has a strong theatrical element which challenges the viewer both emotionally and intellectually. She situated herself between Joseph Beuys on the one hand and Barnett Newman and Ellsworth Kelly on the other, an unlikely fusion through which she confronted Minimalism early on. One of the first to do so, Genzken used computer design in the 1970s and early 1980s to create the precisely sinuous curves of the stereometrical and biomorphic wooden forms, *Ellipsoids*, and the later *Hyperbolos*. Her work abruptly changed in the early 1980s to an idiom of chaos sculpture – an aesthetic of rupture, rubble and architectural fragments, of dispersal and dissemination in plaster and concrete. More recently she has created fragile assemblages of metal household utensils, like readymades loosely assembled or taped together, mounted on plinths.

Recent exhibitions include: 2006, *Isa Genzken*, Vienna Secession, Austria; *Sport*, Camden Arts Centre, London; 2005, *Der Spiegel 1989–91*, The Photographers' Gallery, London.

Genzken will represent Germany at the 2007 Venice Biennale.

ANDREW GRASSIE b.1966

Scottish-born Andrew Grassie paints from photographs, often using elaborate devices to create meticulously rendered tempera paintings. These works, miniature in scale and hyperrealist 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.

MARTIN KIPPENBERGER b.1953. d.1997.

Born in Dortmund, Germany, Kippenberger constantly reinvented his art and artistic persona until his death in Vienna forty-four years later. His immense output of paintings, installations and sculptures drew on popular culture, architecture, music, politics, history, literature and his own nomadic life. No subject was sacred. His working practices systematically challenged issues of authenticity and originality through appropriation, collaboration and delegation. He frequently employed assistants or delegated some outside agency to complete a work to his specification. In 1978 he founded Kippenberger's Büro in Berlin with Gisela Capitain in a studio set-up modelled on Warhol's Factory. His artistic thinking drew on Punk and New Wave, Neo-Expressionism and shock tactics. Many of his works have a cutting political or social edge but above all are characterised by their wit and powerful Actionist elements which had their roots in his highly performative personality.

Recent exhibitions include: 2006, *Martin Kippenberger*, Tate Modern, London, and K21, Düsseldorf; 2004, *Brasilien aktuell: The Magical Misery Tour*, Gagosian Gallery, London; 2003, *Das 2. Sein (The Second Being)* Museum für Neue Kunst/ZKM, Karlsruhe.

PAUL MCCARTHY b.1945

Living and working in Los Angeles over his forty-year career, Paul McCarthy has explored the darker side of European and American popular myths and icons, from Pinocchio to Santa Claus, to create disturbing and carnivalesque scenarios which blur the boundaries between childhood innocence and adult sexuality. In the 1970s he drew on Action painting and used his own body as material to explore masculinity. Since the 1980s he has concentrated on sculptures made from mechanised figures, stage sets and props that use the language and imagery of the pervasive American consumer culture he grew up with. His performances, drawings, sculptures, films, installations and sprawling accumulations of objects make him one of the most groundbreaking and influential artists of today.

Recent exhibitions include: 2006, *Paul McCarthy, 40 years of hard work*, Moderna Museet, Stockholm; 2005/06, *Paul McCarthy, LaLa Land Parody Paradise*, Whitechapel Art Gallery, London; 2005, *Paul McCarthy*, Haus der Kunst, Munich.

BRUCE NAUMAN b.1941

Living and working in New Mexico, Nauman is an American artist who studied maths and music as well as art. Since the 1960s he has used film, photography and drawing to document performances that seem absurd but were systematic, and which focus on the way in which a process or activity can transform or become a work of art. He has used his studio space as site for expanding definitions of creative practice. His work often involves word play and is always emotional and visually powerful. His pioneering explorations of sculpture, performance, sound, video and environments have influenced artists over three decades.

Recent exhibitions include: 2006, *Bruce Nauman, Mental Exercises*, NRW–Forum Kultur und Wirtschaft, Düsseldorf; 2006, *Bruce Nauman: Make Me Think Me*, Tate Liverpool; 2004, The Unilever Series: *Bruce Nauman – Raw Materials*, Turbine Hall, Tate Modern, London.

PERRY OGDEN b.1961

Born in Shropshire, England, Ogden now lives and works in Dublin. He worked as a fashion photographer for many years and in 1997 produced the series of photographs entitled *Pony Kids*, documenting a marginalised culture of children keeping ponies on green patches in the wastelands of Dublin's most deprived areas and which were exhibited at the Hugh Lane in 1997. Prior to the removal of Francis Bacon's Studio from 7 Reece Mews, South Kensington, London, Ogden took a series of remarkable images of the studio and its contents, exactly as Bacon left them on his death in 1992. These images capture the unique atmosphere of Bacon's Studio and allow one to explore the artist's private space where he lived and worked for over thirty years.

In 2005 Ogden produced and directed his first film, *Pavee Lackeen (The Traveller Girl)*, which has won several awards including the Satyajit Ray Foundation award for best first film at the London Film Festival and the Rainer Werner Fassbinder Prize at the Mannheim International Film Festival.

MARTHA ROSLER b.1943

Born and based in Brooklyn, this artist has since the early 1970s employed photography, performance, sculpture, installation, photo-essays, critical writing and video to question and deconstruct cultural reality. Gender politics, art history, sociology, urban planning and current affairs are some of the many issues which Rosler addresses in her work, examining how socio-economic realities and political ideologies dominate ordinary life. Through diverse means she invites audiences to discern disjunctions for themselves. The

integrity and rigour of her practice has been influential on generations of artists. She has written on many factions of culture and lectures both nationally and internationally.

Recent exhibitions include: 2006, *War Fare*, The Museum of Contemporary Photography, Chicago; 2006, *The Martha Rosler Library*, MUHKA, Antwerp; 2005, *Martha Rosler Garage Sale*, ICA, London.

DIETER ROTH b.1930, d.1998

Born in Hanover, Dieter Roth moved throughout his life between studios in many cities, but his two primary bases were Iceland and Basel, the city where he died. His works defy the boundaries of medium, integrating drawing, painting, sculpture, collage and assemblage, often in collaborative ventures, especially, from the 1970s with his son Björn. Highly prolific, he investigated unconventional media, techniques and subject matter incorporating everyday objects, language and imagery. He also created a formidable oeuvre of experimental books and prints. In his large-scale assemblages, which were extended and modified over time, paint, junk and detritus coalesced with chocolate, sugar and other organic materials whose decay Roth saw as integral to the work itself. He is regarded as one of the most influential artists of recent decades.

Recent exhibitions include: 2006, *Dieter Roth*, Hauser & Wirth, Coppermill, London; 2004, *Roth Time – A Dieter Roth Retrospective*, MOMA Queens, PS1 Contemporary Art Center, New York; 2003, *Roth Zeit, Eine Dieter Roth Retrospektive*, Schaulager, Basel.

FRANCES STARK b.1967

Californian artist, born in Newport Beach, Frances Stark currently lives and works in Los Angeles. Acknowledging the legacy of Conceptual art, Stark combines text, drawing and collage in her work. She examines the nature of the creative act and its translation of thoughts to text, text to images. In her work she employs the written word with a playfulness, sometimes irreverent, that acknowledges the complicated and fraught nature of artistic creation. She is one of the few artists of her generation who is known as much for her art practice as for her published prose, both fiction and non-fiction, which folds cultural observation and textual analysis into the conventions of a personal essay.

Recent exhibitions include: 2006, *If I Can't Dance, I Don't Want To Be Part of Your Revolution*, De Appel, Amsterdam; 2006, *Frances Stark*, Artpace, San Antonio, Texas; 2006, Marc Foxx Gallery, Los Angeles.

WOLFGANG TILLMANS b. 1968

Tillmans is a German photographer who in the early 1990s became known for his raw yet fragile portraits of friends and others in his immediate milieu. His profusion of photographed images, which include friends, the famous and beautiful, still lifes, travels and abstracts, reveal an ability to capture a fleeting moment of everyday life that invites reflection. The complex nature of the installation of his photographs – non-hierarchical, regardless of content, old and new – queries the notion of narrative and meaning, asserting the complexity and unfixed nature of our existence, loss and desires.

In 2000 he won the Turner Prize.

Recent exhibitions include: 2006, *Wolfgang Tillmans*, Hammer Museum, Los Angeles; Museum of Contemporary Art, Chicago; Hirshhorn Museum and Sculpture Garden, Washington DC; 2006, *Freedom from the Known*, PS1 Contemporary Art Center, New York.

IAN WALLACE b. 1943

English-born and Canadian-educated, Ian Wallace lives and works in Vancouver. He was one of the pioneering forces behind Vancouver's evolution as capital city of the 1970s globalised art scene. Wallace was instrumental in developing the city's emblematic brand of so-called photo-conceptualism or post-conceptual photography, made world famous by his most celebrated 'student', Jeff Wall. His work is grounded in the material and technical processes of photography and painting. His photographic images are often of urban intersections and themes of a social, literary or intellectual aspect; he also derives particular stimulus from the image of his studio.

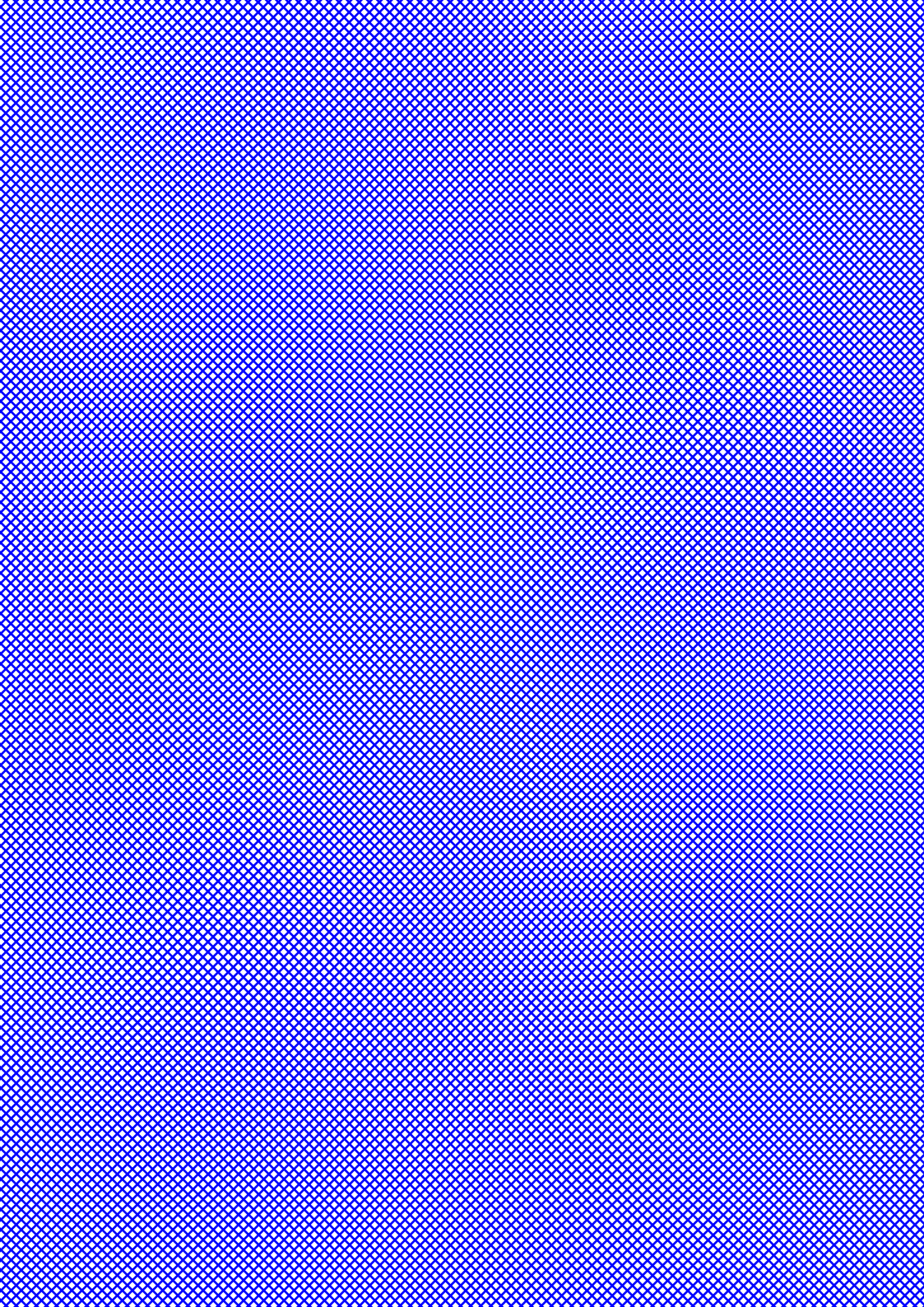
Recent exhibitions include: 2005, *Ian Wallace: In the Studio*, Charles H. Scott Gallery, Vancouver, British Columbia; 2004, American Fine Arts, New York; 2005, Catriona Jeffries Gallery, Vancouver, British Columbia; 1998, Hamburg Kunstverein, Hamburg.

ANDY WARHOL b. 1928, d. 1987

Pittsburgh-born Andy Warhol was an artist, avant-garde filmmaker, writer and social figure. A commercial artist and illustrator in New York in the 1950s, he became one of the founders of the Pop Art movement in the United States. In the early 1960s he began to paint and, later with assistants, to produce silkscreen concepts of American popular culture and packaged consumer products such as Campbell's soup cans, and the banana on the rock music album cover, *The Velvet Underground and Nico* (1967). He also became renowned for his stylized portraits of 20th-century celebrity icons such as Marilyn Monroe and Elizabeth Taylor. Between 1963 and 1968 he produced

650 films, including silent screen tests or portrait films and full-length movies, in styles ranging from minimalist avant-garde to commercial 'sexploitation'. During the 1970s he renewed his focus on painting, starting the magazine *Interview* and later promoting the artists Keith Haring and Robert Mapplethorpe. Andy Warhol is one of the most influential and iconic artists of the twentieth-century. In 1994 the Andy Warhol Museum was founded in Pittsburgh, Pennsylvania.

Select recent exhibitions include: 2006, *Warhol's World*, Hauser & Wirth, London; 2005, *Andy Warhol Self-Portraits*, Scottish National Gallery of Modern Art, Edinburgh; 2003, *Andy Warhol – Screen Tests*, Museum of Modern Art, New York.



WORKS IN THE EXHIBITION

JOHN BALDESSARI

Photos that belong together (inside and outside of studio), 1976

Black and white photographs

61.6 x 44.4 cm

Courtesy Marian Goodman Gallery, New York

Alignment Series: Corners in My Studio (In Corner), 1975

Seven black and white photographs

8.9 x 12.7 cm each

Courtesy Marian Goodman Gallery, New York

DANIEL BUREN

Three colours for a Façade in Dublin, work in situ, 2006

Coloured filters

Dimensions variable

Courtesy the artist

GERARD BYRNE

Untitled (Vision Expression), 2003–2006

Untitled (Tech-pan), 2003–2006

Untitled (Dura-flex), 2003–2006

Untitled (Ektar), 2003–2006

Untitled (Panalure), 2003–2006

Untitled (Ektalure), 2003–2006

Fuji crystal archive prints

53 x 63 cm each

Courtesy the artist and Green On Red Gallery, Dublin

THOMAS DEMAND

Scheune (Barn), 1997

C-print and d/a sec

183.5 x 254 cm

Courtesy the artist and Victoria Miro Gallery, London

URS FISCHER

Madame Fisscher, 1999–2000

Studio of the artist in London, div. materials

265 x 796 x 476 cm

Courtesy Hauser & Wirth Collection, Switzerland

PETER FISCHLI & DAVID WEISS

Bus to Atelier, 1995

DVD

59 mins 28 secs

Courtesy the artists and Galerie Eva Presenhuber, Zurich

ISA GENZKEN

Atelier, 1993

13 c-prints (photographed by Wolfgang Tillmans)

40 x 30 cm each

Collection Daniel Buchholz and Christopher Müller, Cologne

ANDREW GRASSIE

The Studio: Hugh Lane Gallery 1, 2006

Tempera on paper on board

10.2 x 17.8 cm

The Studio: Hugh Lane Gallery 2, 2006

Tempera on paper on board

10.2 x 17.8 cm

The Studio: Hugh Lane Gallery 3, 2007

Tempera on paper on board

10.2 x 17.8 cm

The Studio: Hugh Lane Gallery 4, 2007

Tempera on paper on board

10.2 x 17.8 cm

Courtesy the artist and Maureen Paley Gallery, London

MARTIN KIPPENBERGER

L'Atelier Matisse sous-loué à Spiderman, 1996

Offset

58 x 39.8 cm

Courtesy Estate Martin Kippenberger and Galerie Gisela Capitain, Cologne

L'Atelier Matisse sous-loué à Spiderman, 1996

Postcard

10 x 15 cm

Courtesy Estate Martin Kippenberger and Galerie Gisela Capitain, Cologne

Untitled, 1996
Pen on paper
21.5 x 28 cm
Private collection

PAUL MCCARTHY

Painter, 1995
Video
50 mins 1 sec
Courtesy the artist and Gallery Hauser & Wirth, Zurich & London

BRUCE NAUMAN

Office Edit I (Fat Chance John Cage) Mapping The Studio, 2001
DVD (colour, sound)
51 mins 44 secs
Courtesy Sperone Westwater, New York

PERRY OGDEN

Francis Bacon Studio, 7 Reece Mews, 1998
Photographs on aluminium, fifteen of thirty-four works
122 x 152.5 cm and 74 x 94 cm
Collection Dublin City Gallery The Hugh Lane

MARTHA ROSLER

Rosler Studio, 2006
Mixed media
Dimensions variable
Courtesy the artist

DIETER AND BJÖRN ROTH

Old Bali Tischmatten, 1976–84
Cardboard, pencil, paint, etc.
24 parts. Dimensions variable
Courtesy the artists and Gallery Hauser & Wirth, Zurich & London

Bali Floor II, 1977–98
Wood, paint, primer and mixed media
6 x 11 m approx.
Courtesy the artists and Gallery Hauser & Wirth, Zurich & London

FRANCES STARK

The Unspeakable Compromise of the Portable Work of Art: #1/16, 1998
Carbon on rice paper with linen tape and red Chinese paper
95 x 106.6 cm
Courtesy the artist and Galerie Daniel Buchholz, Cologne

The Unspeakable Compromise of the Portable Work of Art: #6/16, something wonderful by means of a photogenic quality, 1998
Diptych: carbon on Chinese boards
24.1 x 27.3 cm; 31.8 x 40.6 cm
Private collection, London

The Unspeakable Compromise of the Portable Work of Art: #10/16, with parakeet, 2000
Carbon on rice paper with blue tissue and detachable collage element
100 x 95 x 6 cm
Collection Corina Engels, Cologne

The Unspeakable Compromise of the Portable Work of Art: #11/16, in lieu of my couch, 2001
Chair in parts, linen tape, casein on plaster
Dimensions vary
Courtesy the artist and Marc Foxx Gallery, Los Angeles

The Unspeakable Compromise of the Portable Work of Art: #12/16, cc: Loy & Ford, 2002
Casein and gouache on plaster
Four elements, 10.5 x 7 x 7 cm each
Courtesy the artist and Loy & Ford

The Unspeakable Compromise of the Portable Work of Art: #13/16, 2001
Carbon and graphite on rice paper with white tissue and detachable collage element, 106.7 x 76.2 cm
Courtesy the artist and Marc Foxx Gallery, Los Angeles

The Unspeakable Compromise of the Portable Work of Art: #14/16, interest accrues, 2002
Carbon and graphite on paper with collage element
100.6 x 95.5 cm
Collection of Jonathan Pylypchuk

The Unspeakable Compromise of the Portable Work of Art: #16/16, this whole thing, or, a bird's-eye view, 2002
Artist book (mixed media),
20.3 x 14 cm approx.
Courtesy the artist and Marc Foxx Gallery, Los Angeles

WOLFGANG TILLMANS

after party, c, 2002
end of winter, a, 2002
studio light, 2006
C-prints
140 x 199 cm framed each
Courtesy the artist and Galerie Daniel Buchholz, Cologne

IAN WALLACE

At Work, 1983
Looped DVD derived from an original
8 mm film
Framed poster
Courtesy Catriona Jeffries Gallery, Vancouver

In the Studio, 1984
Four small photographs (10.2 x 12.7 cm) montaged into
a 40.6 x 50.8 cm frame
Courtesy Catriona Jeffries Gallery, Vancouver

Corner of the Studio, 1993
Photolaminate with ink on canvas
Four canvases each 198.1 x 121.9 cm
Collection Bob Rennie, Rennie Management
Courtesy Catriona Jeffries Gallery, Vancouver

Chambre 19 Hotel Rivoli, Paris, 2006
Acrylic and photolaminate on canvas
122 x 122 cm
Courtesy Catriona Jeffries Gallery, Vancouver

ANDY WARHOL

Andy Warhol's Factory Diaries: Excerpts from 1965 – 79
1" videotape, ½" videotape, and Polavision transferred to DVD
Black & white and colour, sound and silent, 90 mins

Excerpts:

Edie Sedgwick (1965)
Chinese Dinner at Factory (1965)
Brigid's Weekend at Viva's (8/17/71)
David Bowie (9/14/71)
Dennis Hopper (10/16/71)
Jane Holzer and Rusty's 3rd Birthday (ca. 1972 – 75)
Factory Shots – Fashion Kids (ca. 1973)
Ultra Violet Cover Album (8/22/73)
Udo Kier (1/9/74)
Paloma Picasso (4/30/74)
Ronnie Cutrone Destroys Andy Warhol Fakes (7/74)
Andy Paints Drag Queen (12/28/74)
Eric Emerson at Max's (ca. 1974 – 75)
John Waters and Divine (2/11/75)
Veruschka and Peter Beard (10/14/75)
Walter Steding Electronic Music (1975)
Andy Talks, Letter to Man Ray (12/28/76)
Peter Beard, Bianca Jagger and others (1/25/78)
Liza Minnelli and John Lennon (2/17/78)
Factory Lunch (3/5/78)
Lou Reed, Christopher Makos and Victor Bockris (2/01/78)
Joe Dallesandro Jr. (5/22/78)
Halston's House in Montauk (10/18/79)

Collection of The Andy Warhol Museum, Pittsburgh
Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

INSIDE THE STUDIO

As part of *The Studio* a number of studio visits have been organised to experience the studios of artists living and working in Dublin:

[NIAMH O'MALLEY](#)

Saturday 2 December 2006 2 pm

[PATRICK HALL](#)

Saturday 9 December 2006 2 pm

[MARK CULLEN](#)

Saturday 16 December 2006 2 pm

[BRIAN DUGGAN](#)

Saturday 16 December 2006 2 pm

[GARRETT PHELAN](#)

Saturday 6 January 2007 2 pm

[FERGUS BYRNE](#)

Saturday 13 January 2007 2 pm

[DECLAN CLARKE](#)

Saturday 20 January 2007 2 pm

[SARAH PIERCE](#)

Saturday 27 January 2007 2 pm

[MARK GARRY](#)

Saturday 3 February 2007 2 pm

[FINOLA JONES](#)

Saturday 10 February 2007 2 pm

[LEE WELCH](#)

Saturday 17 February 2007 2 pm

[FERGUS MARTIN](#)

Saturday 24 February 2007 2 pm

BEYOND THE STUDIO

8/9 February 2007

As part of *The Studio* a symposium on the role of the studio in creative production today takes place on February 8 and 9, 2007.

[BEYOND THE STUDIO](#) examines the relevance, role and function of the studio today. Speakers include internationally active artists, curators and critics such as:

Iwona Blazwick, Daniel Buren, Gerard Byrne, Thomas Demand, Claire Doherty, Liam Gillick, Andrew Grassie, Jens Hoffmann, John Miller and Karen Wright.

The symposium is organised by Dublin City Gallery The Hugh Lane, the National College of Art and Design, Dublin, and The National Sculpture Factory, Cork.

THE STUDIO

Dublin City Gallery The Hugh Lane
1 December 2006 – 25 February 2007

CURATORS

Jens Hoffmann and Christina Kennedy

ASSISTANT CURATOR

Georgina Jackson

EXHIBITION IDENTITY

APFEL (A Practice For Everyday Life)

We would like to direct our sincere thanks to all the artists who have participated in *The Studio*:

John Baldessari, Gerard Byrne, Daniel Buren, Thomas Demand, Urs Fischer, Isa Genzken, Andrew Grassie, Martin Kippenberger, Paul McCarthy, Bruce Nauman, Perry Ogden, the Dieter Roth Estate, Frances Stark, Martha Rosler, Wolfgang Tillmans, Ian Wallace and the Andy Warhol Foundation.

Furthermore we would like to thank the following individuals who in various ways have helped to bring this exhibition and publication together:

Laura Bechter, Tara Byrne, Arabella Campbell, Gisela Capitain, Kirsty Carter, Aileen Corkery, Dr. Regina Fiorito, Claire Fitzsimons, Marc Foxx, Glenn Frei, Ulrike Gast, GERALYN HUXLEY, Catriona Jeffries, Michael Kerkmann, Emily-Jane Kirwan, Sophia Hoffmann Lambri, Portland McCormick, Jessica Morgan, Gregor Muir, Hans Ulrich Obrist, Tim O'Sullivan, Maureen Paley, Greg Pierce, Karen Polack, Anne Reihill, Larry Rinder, Björn Roth, Michael Roth, Andrew Silewicz, Ulrich Strothjohann, Emma Thomas, Michaela Unterdörfer, Valerio & Valerio, Angela Westwater and Mick Wilson.

In addition we would like to thank the following galleries for their generous support: Galerie Eva Presenhuber, Zurich; Marian Goodman Gallery, New York; Sperone Westwater Gallery, New York; Marc Foxx Gallery, Los Angeles; Hauser & Wirth, London / Zurich; Galerie Daniel Buchholz, Cologne; Victoria Miro Gallery, London; Catriona Jeffries Gallery, Vancouver; Galerie Gisela Capitain, Cologne; Green On Red Gallery, Dublin.

Finally, we would also like to thank the individuals, institutions and galleries that have so generously lent their works to this exhibition:

Galerie Eva Presenhuber, Zurich; Hauser & Wirth Collection, Switzerland; Sperone Westwater Gallery, New York; Victoria Miro Gallery, London; Catriona Jeffries Gallery, Vancouver; The Andy Warhol Museum, Pittsburgh; Estate of Martin Kippenberger, Cologne.

And those lenders who wish to remain anonymous.

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FOOTNOTES

*This essay, written in 1970-71 and published first in English in OCTOBER, Fall 1979, is one of three texts dealing with the art system. The others were 'The Function of the Museum', published first by the Museum of Modern Art, Oxford, and subsequently in ARTFORUM, September 1973; and 'The Function of an Exhibition', STUDIO INTERNATIONAL, December 1973.

¹ I am well aware that, at least at the beginning of, and sometimes throughout, their careers, all artists must be content with squalid hovels or ridiculously tiny rooms, but I am describing the studio as archetype. Artists who maintain ramshackle work spaces despite their drawbacks are obviously artists for whom the idea of possessing a studio is a necessity. Thus they often dream of possessing a studio very similar to the archetype described here.

² Thus the architect must pay more attention to the lighting, orientation, etc., of the studio than most artists ever pay to the exhibitions of their works once they leave the studio!

³ We are speaking of New York, since the United States, in its desire to rival and to supplant the long lamented 'School of Paris', actually reproduced all its defects, including the insane centralisation which, while ridiculous on the scale of France or even Europe, is absolutely grotesque on the scale of the United States, and certainly antithetical to the development of art.

⁴ The American museum with its electric illumination may be contrasted with its European counterpart, usually illuminated by natural light thanks to a profusion of skylights. Some see these as opposites, when in fact they merely represent a stylistic difference between European and American production.

⁵ Had Brancusi's studio remained in the Impasse Ronsin, or even in the artist's house (even if removed to another location), Brancusi's argument would only have been strengthened. (Author's note: This text was written in 1971 and refers to the reconstruction of Brancusi's studio in the Museum of Modern Art, Paris. Since then, the main buildings have been reconstructed in front of the Centre Beaubourg, which renders the above observation obsolete.)

JOHN BALDESSARI
DANIEL BUREN
GERARD BYRNE
THOMAS DEMAND
URS FISCHER
FISCHLI/WEISS
ISA GENZKEN
ANDREW GRASSIE
MARTIN KIPPENBERGER
PAUL MCCARTHY
BRUCE NAUMAN
PERRY OGDEN
MARTHA ROSLER
DIETER ROTH
FRANCES STARK
WOLFGANG TILLMANS
IAN WALLACE
ANDY WARHOL