

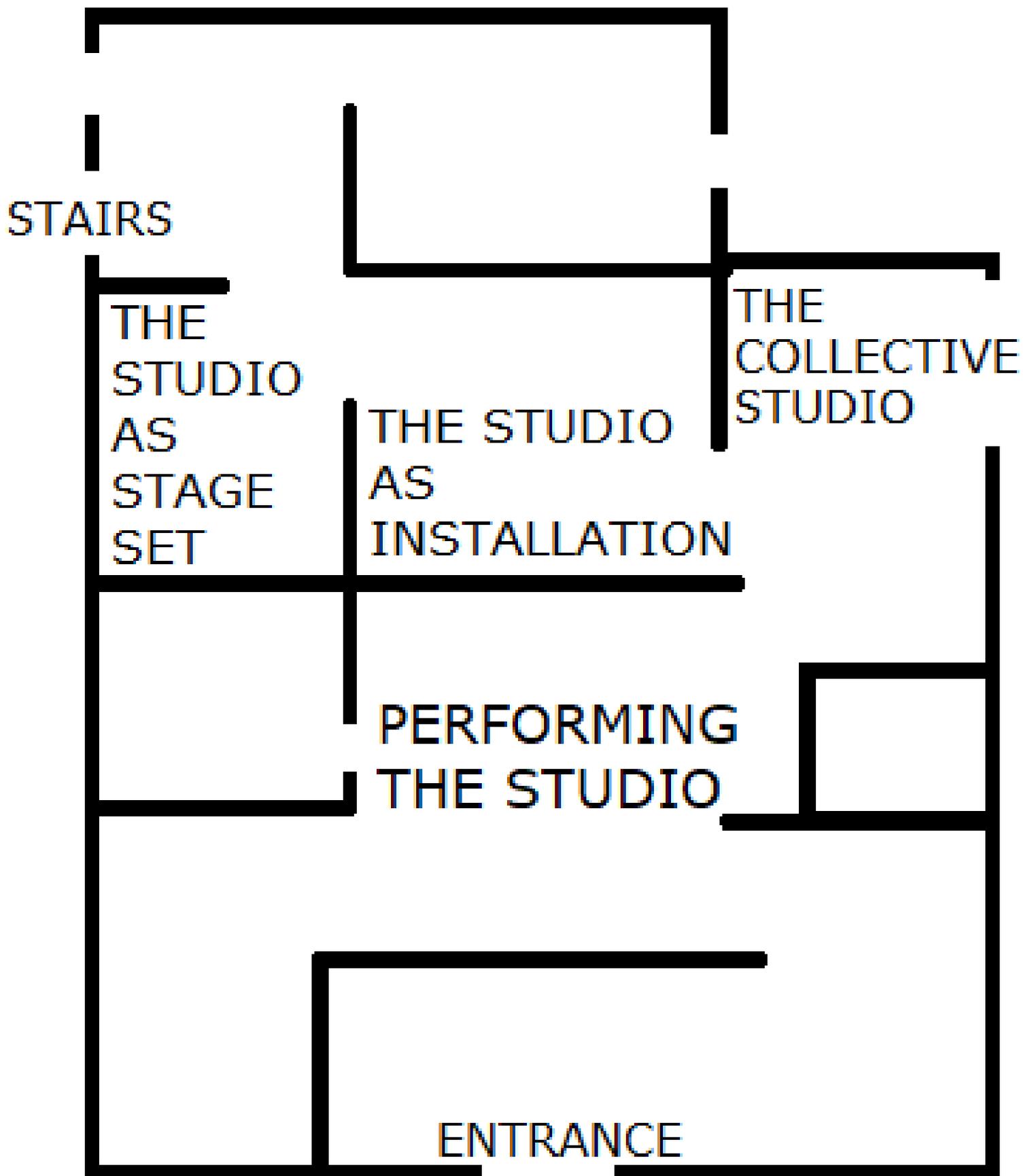
Large Print Guide  
**A Century of the  
Artist's Studio: 1920-  
2020**

24 February – 5 June 2022



**Galleries 1,3,9,8,Corridor Display  
Case, Zilkha Auditorium**

# GALLERY 1 FLOOR PLAN – Initials of artists



# **A Century of the Artist's Studio (Gallery 1)**

**1920-2020**

## **Introduction**

...'if I was an artist and I was in the studio, then everything I was doing in the studio should be art...'

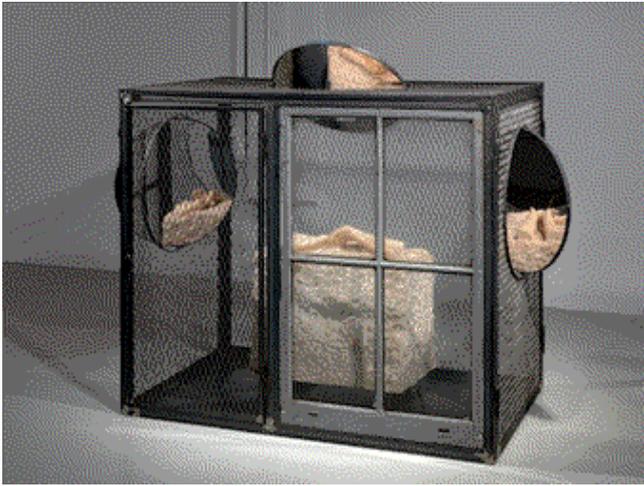
## **Bruce Nauman**

This exhibition surveys the studio in two ways. First, as a public arena for staging the artist, for collaboration, performance and pedagogy; as an installation and a stage set. Secondly, it explores the studio as a private space where relations are staged between artist and sitter, where the artist can take refuge, reflect, experiment and even cannibalise the studio itself.

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The show presents works of art that feature the studio as subject, created by artists from around the world; documentation of studios by important photographers; and recreations that evoke a spatial and material experience of studio corners.

*A Century of the Artist's Studio* is installed in seven spaces around the Whitechapel Gallery.



## **Louise Bourgeois**

(1911, France – 2010, USA)

Cell IX, 1999

Steel, marble, glass, mirrors

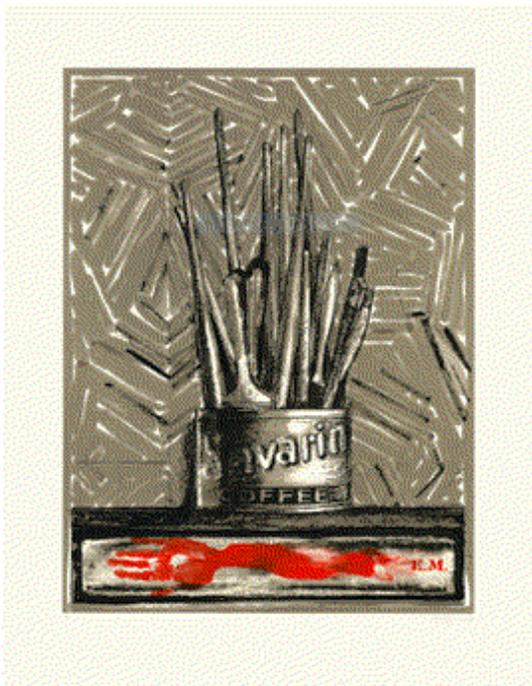


## **Antony Gormley**

(1950, UK)

The Origin of Drawing VIII, 2008

Carbon and casein on paper



## **Jasper Johns**

(1930, USA)

Savarin, 1977–81

Lithograph on Rives BFK paper

Edition of 60

**Continues on next page.**



**Lisa Brice**

(1968, South Africa)

Untitled, 2019

Oil on trace



**Lisa Brice**

(1968, South Africa)

Helen, 2020

Oil and pastel on tracing paper

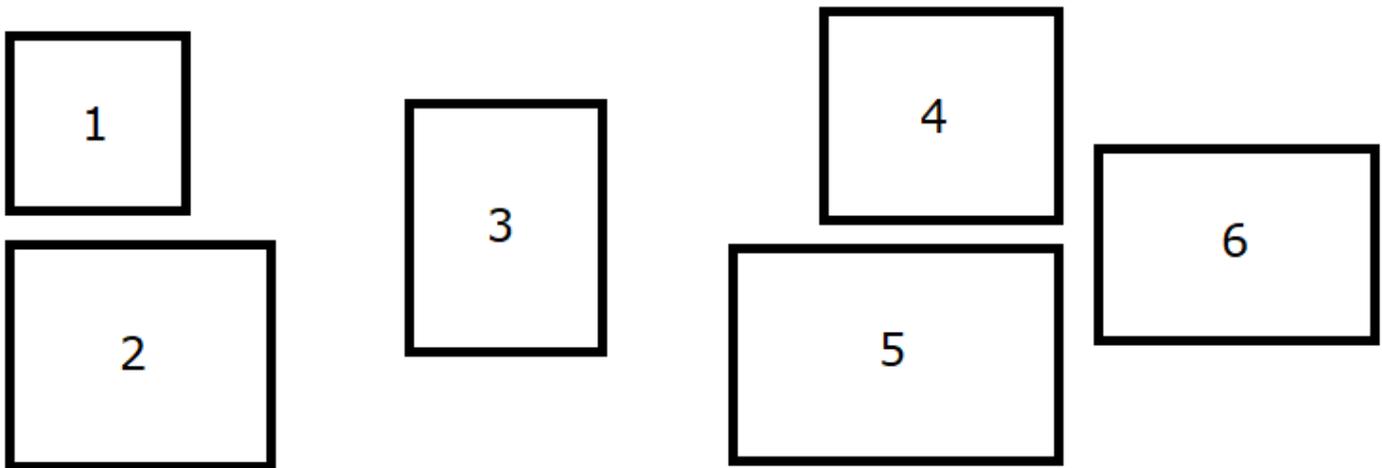


## Phyllida Barlow

(1944, UK)

untitled: paintsticks; 2017, 2017

Eleven bronze sticks



### 1. **Hans Namuth** (1915, Germany-1990, USA)

Jackson Pollock at work on Autumn Rhythm:

Number 30, 1950, Exhibition print

**Continues on next page.**

**2. Gordon Parks** (1912-2006, USA)

Untitled, New York, New York (Margaret Taylor-Burroughs), 1957, Gelatin silver print

**3. Gisèle Freund** (1908, Germany-2000, France)

Frida Kahlo with Her Doctor,  
Mexico 1952, Gelatin Silver Print

**4. Franz Hubman** (1914-2007, Austria)

Picasso in 'La Californie',  
Standing before a Canvas, 1957  
Gelatin silver print

## **5. Robert Doisneau**

(1912-1944, France)

Pablo Picasso in his workshop, Mougins,

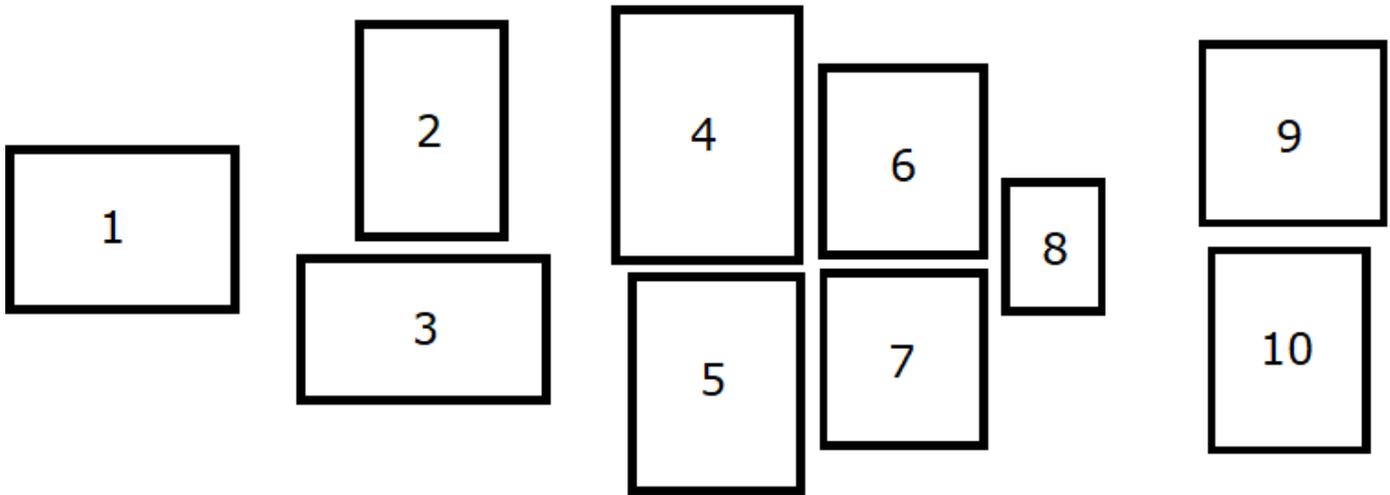
France, July 1963, 1963

Exhibition Print

## **6. Lucien Hervé (1910, Hungary – 2007, France)**

Henri Matisse, Drawing, 1949

Photograph



**1. Mathias Johansson** (1961, Sweden)

Louise Bourgeois working on an Etching Plate  
at Home, 1995

Gelatin silver print

**2. Bruce Bernard** (1928–2000, UK)

Francis Bacon in His Studio, Seated, 1984

Silver bromide print

**3. Bruce Bernard** (1928–2000, UK)

Lucian Freud Landing on Studio Floor, 1983

Silver bromide print

**4. Gordon Parks** (1912–2006, USA)

Alexander Calder in His Workshop,

Roxbury, Connecticut, 1952

Gelatin silver print

**5. Leonardo Bezzola**

(1929-2018, Switzerland)

Jean Tinguely, Columbus/Indiana, 1974

Gelatin silver print

**6. Denise Colomb** (1902-2004, France)

Alberto Giacometti in His Studio, 1954

Gelatin silver print

**7. Sabine Weiss**

(1924, Switzerland – 2021, France)

Alberto Giacometti in his studio, rue Hyppolyte

Maindron, Paris, 1954, Gelatin silver print

**8. Varvara Stepanova**

(1894, Lithuania–1958, Russia)

Rodchenko in His Studio, 1925

Gelatin silver print

**9. Gordon Parks (1912–2006, USA)**

Untitled, New York, New York (Grace Hartigan),  
1957

Archival pigment print

**10. Gordon Parks (1912–2006, USA)**

Untitled, New York, NY (Helen Frankenthaler),  
1957

Archival pigment print

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## Gallery 1

### **Performing the Studio**

The 'public' studio can be a platform for the artist to present themselves as a persona with the studio as a symbolic attribute of their profession. Artists appear as icons asserting their identities as a creative force.

Some artists share the physicality of making or even thinking, documenting process as performance, with the camera supplanting the paintbrush.

The act of creativity can be an intimate and even tortured process that the artist shares, giving us the privilege of witnessing from the outside, almost as a voyeur.

In the 1950s and 60s Modernist American painters became cult heroes as their studio portraits appeared in glossy magazines.

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The figure of the genius is satirised by later generations who question the 'origin' myth of Modernism as inventing an unprecedented new art form; and its alignment with American values of rugged individualism and exceptionalism.

For artists excluded from the canon because of gender, race or geography, self-representation becomes an act of resistance, insisting – 'we are here!'

Projection on wall:

**Bruce Nauman** (1941, USA)



Dance or Exercise on the Perimeter of a Square (Square Dance),

1967–8

16mm film on video, black-and-white, sound

08:24 mins

**Continues on next page.**



## **Inji Efflatoun**

(1924–1989, Egypt)

Portrait of Inji Efflatoun, 1958

Oil on canvas



## **Maria Lassnig**

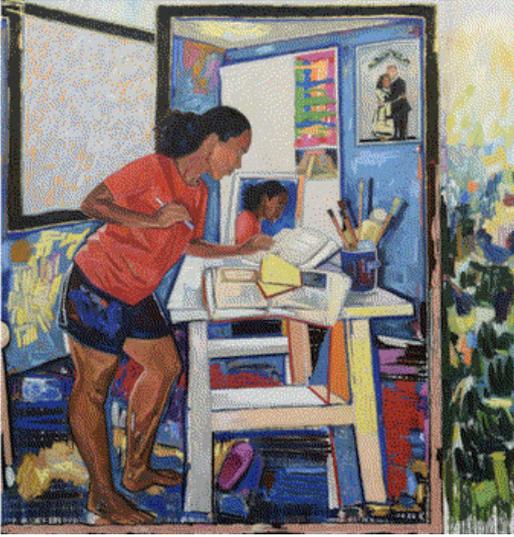
(1919–2014, Austria)

Innerhalb und außerhalb der

Leinwand IV (Inside and Outside

the Canvas IV), 1984–5

Oil paint on canvas



**Mequitta Ahuja**

(1976, USA)

Notation, 2017

Oil on canvas



**Kerry James Marshall**

(1955, USA)

Untitled (Painter), 2008

Acrylic on PVC panel in  
artist's frame



## **Holly Antrum (1983, UK)**

Catalogue, 2014

Super 16mm on HD

19 mins (original and captioned  
version, looped)

Antrum collaborated with 95-year old poet and performer Jennifer Pike (1919–2016) to make a super-16mm film set partly in Pike's kitchen studio and in a gallery. Pike recites fragments of sound poems by her partner Bob Cobbing; and relates them to her abstract paintings seen in fragments, through a mask and a refractive perspex disc. Antrum 'catalogues' the journey from kitchen sink to white cube in a film where the camera movements suggest a kind of dance between the film-maker and the painter.

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## **Carolee Schneemann**

(1939–2019, USA)

Left to right, from top

Eye/Body #4, from Eye/Body: 36

Transformative Actions for

Camera, 1963/1985

Photo: Erró. Edition 1 of 2

Eye/Body #15

Eye/Body #6

Eye/Body #10

Eye/Body #26

from Eye/Body: 36 Transformative

Actions for Camera, 1963/1989

Photo: Erró. All edition 2 of 2

Gelatin silver prints

Schneemann takes Abstract Expressionism off the canvas and onto her body, covering herself in paint, glue, feathers, chalk, ropes and grease in this studio-based performance, made for the camera. 'I establish my body as visual territory. Not only am I an image-maker, but I explore the image values of flesh as material...' Schneemann's performance transforms the naked female body from passive object of desire to an active, expressive entity overturning the association of painterly genius with masculinity.

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## **Hans Namuth & Paul**

### **Falkenberg**

(1915, Germany – 1990, USA)

(1903, Germany – 1986, USA)

Jackson Pollock, 1951

Film, colour, sound

09:47 mins



## **Paul McCarthy**

(1945, USA)

Painter, 1995

Video, colour, sound

50:01 mins



## **William Kentridge**

(1955, South Africa)

Interview for Studio School 4'48"

Ref: 7/10/2010 (Drawing Lesson  
47), 2010

Single-channel HD video

04:48 mins



## **William Kentridge**

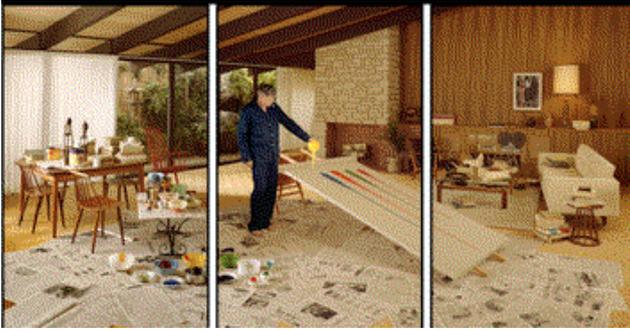
(1955, South Africa)

Berlin Memory 3'14"

Ref: 7/06/2016 (Drawing Lesson  
49), 2016

Single-channel HD video

03:14 mins



## **Rodney Graham**

(1949, Canada)

The Gifted Amateur,

Nov 10th, 1962, 2007

Three painted aluminium light boxes with transmuted chromogenic transparencies

Edition 1 of 4



## **Nikhil Chopra**

(1974, India)

La Perla Negra: Plaza de Armas, 2015

Six canvases, props, fabrics, accessories, cage with roof

For the 2015 Havana Biennale Chopra lived in a cage on the Plaza de Armas on public view, painting what he saw through the bars. He took on the persona of a glamorous American woman of colour, the kind of performer who, in the 1950s, would be termed a 'Black Pearl'. After 60 hours local people led him out of the cage in a celebratory parade. The work has been described as an allegory on Cuba's history – as a Spanish colony, a playground for the rich, the site of Revolution and of embargoed isolation. This studio cage also offered passers-by a ring side view of the creative process.

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## **The Collective Studio**

Solidarity, community and the cross fertilisation of ideas are the hallmarks of the collective studio. Some artists presented here have united in order to share scant resources, to pass down methods and forms from one generation to another and to give expression to a shared cultural heritage, under threat. Others have used the collective to maintain anonymity and solidarity in the face of political repression. Some have worked together to create a commune, where art is fused with crafts, design and architecture and becomes a way of life.

The power of collectivity may also be deployed in the creation of a single work of art where the tedium of repetitive labour is alleviated by social interaction.

**Continues on next page.**



**Unknown female artist, Chile**

**Arpilleras workshops**

(established c. 1970, various locations, Chile)

Left to right, from top:

**[no title], 1970s,**

Cotton, linen and wool  
on hessian

**[no title], 1970s,**

Cotton, linen and wool  
on cotton, ink on paper and  
needle

**Continues on next page.**

**[no title], 1970s,**

Cotton and wool on cotton  
and ink on paper

**[no title], 1970s,**

Cotton, wool, textiles and  
wood on cotton and ink on  
paper

**[no title], 1970s,**

Cotton and wool on cotton

**[no title], 1970s,**

Cotton, paper, plastic and  
wool on cotton



## **Clifford Possum Tjapaltjarri**

(1932–2002, Australia)

Water Dreaming at Mt.

Dennison, c. 1990

Acrylic on canvas

A member of the Papunya Tula Arts collective, founded 250 miles from Alice Springs in 1971, Tjapaltjarri belonged to one of the Aboriginal tribes forcibly settled by the Australian government in the 1950s. The artists assert their land rights through paintings that transition traditional mark making on sand or bark onto the more durable materials of acrylic paint and canvas.

Tjapaltjarri's dotted canvas combines an aerial view of land shaped by the dreaming of ancient spirits with a hunters' map, animal tracks, ceremonial rituals and topical events.

**Continues on next page.**



**John Mawurndjul**

(1952, Australia)

Billabong at Milmilngkan,

2007

Eucalyptus Tetradonta



**John Mawurndjul**

(1952, Australia)

Mirelk Site, 2007

Eucalyptus Tetradonta

Based in the Northern Territory of Australia Mawarndjui is leading figure of the Maningrida Arts and Culture Centre, a movement that created an alternative to white colonial settlements, engaging directly with nature as a conduit between art, spirituality and identity. Artists here paint on the bark of the eucalyptus tree absorbing its vertical lines in their compositions.

Their palette, restricted to 4 colours, is derived from the land: white from clay, black from charcoal, red and yellow ochre from the soil.

These artists create a collective abstraction that unites the human with the land, maps land rights and narrates societal tales of trauma, joy and resistance.

**Continues on next page.**



## **Vanessa Bell**

(1879–1961, UK)

Screen, c. 1920 (remounted c. 1990)

Three panel, hinged screen,  
paint on paper on board



## **Duncan Grant**

(1885–1978, UK)

Chimneypiece, c. 1925

Oil on board, three sections

Studio Corner

## **Vanessa Bell and Duncan Grant**

(1879-1961, UK) (1885-1978, UK)

In 1916 artists Vanessa Bell and Duncan Grant rented a farmhouse in East Sussex which was to become a hub for the artists, writers and thinkers renowned as the Bloomsbury Group. Collectively they decorated every room and fitting, from mantelpieces to bed-boards, bookshelves to bath panels. Rejecting Victorian narrative painting these early modernists combined figuration with abstraction; and 'fine' with 'applied' art, creating paintings, ceramics, textiles and wallpapers. Theirs is an art that is both beautiful and useful.

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## **Maria Loizidou**

(1958, Cyprus)

A Monumental Lightness,  
2021

Cotton, linen, silk threads  
and metal

Invited to exhibit in a former tobacco factory in Athens, Loizidou responded to its vast scale and the hands of the workers who once sorted tobacco leaves, by creating a collective work focusing 'on the power of fragility'. She invited six artists to her studio in Nicosia to weave a gigantic net of cotton and silk thread. Echoing millennia of weavers and fishermen, for 48 weeks they hand knotted a form of 'soft architecture'.

The tedium of production was relieved by story-telling and by reflecting on their social and political environment.

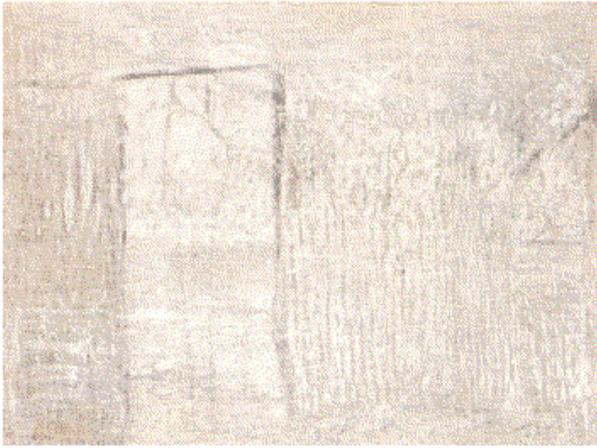
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## **Studio as Installation**

The studio is an environment that might be a work of art in its own right. It may be a collection of materials or objects that travel with the artist and are re-installed in different locations to transform any environ into art. The studio may also be a set of spatial co-ordinates recreated wherever the artist is working as a vital framework that enables creativity.

In its architecture, surfaces and contents, the studio can also be externalisation of the work of art, amplifying the themes and forms of an oeuvre. Some studios have become repositories for an entire movement or generation, absorbing their art and ephemera to create an archive of an era. The studio might also be the artist's cosmos, a spatialisation of the imaginative process that is all encompassing and that we enter at our own risk.

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## **Armando Reverón**

(1889–1954, Venezuela)

Luz tras mi enramada

(Light Behind My Arbor), 1926

Oil on canvas

Designed by Mathieu Mercier from Marcel in 1921

Reverón moved from Caracas to the Caribbean coast.

Initially living in a shack on the beach with his

companion Juanita, he began to build El Castillete, the

“little castle”, his studio, home, stronghold and refuge,

whose construction from local stones and palm fronds

he meticulously recorded, and where he welcomed

friends and collectors. In the lightly painted canvases

for which he became famous, the thin white pigment

becomes the light filtered through the screen of poles,

represented by the bare sackcloth.

**Continues on next page.**



## **Kurt Schwitters**

(1887, Germany–1948,  
UK)

Bild mit Raumgewächsen –

Bild mit 2 kleinen Hunden

(Picture of Spatial Growths

– Picture with Two Small

Dogs), 1920–39

Oil paint, wood, paper,

cardboard and china on

board

Studio Corner

## **Kurt Schwitters**

(1887, Germany–1948, UK)

Merzbau (partial recreation), 1923–33

The wood and plaster stalactites of Schwitters'

Merzbau metastasized across his house in Hannover

from 1923 to 1933, to create a spatial collage that was

both studio and art. Bombed in 1943, it has entered

art historical legend. It followed two principles:

Schwitters' concept of 'Merz' meaning 'to create

connections... between everything in this world' and

'Bau' German for burrow. Inspired by the Dada

collages of friends such as Hans Arp, Hannah Höch and

Raoul Hausmann, it was also a tribute to them – in its

depths he sequestered bottles of their urine or hair, or

works of art they had contributed.

## **Wilhelm Redemann**

(1892–1953, Germany)

Photographs of Kurt

Schwitters' Merzbau, 1933

Exhibition prints



**Continues on next page.**

## Studio Corner

### **Henri Matisse (1869-1954, France)**

After Henri Matisse at home, Ville Le Reve, 1944

'I have worked all my life before the same objects...The object is an actor. A good actor can play a role in ten different pictures.' This recreation of an interior photographed by Cartier Bresson demonstrates how decorative arts inspired Henri Matisse. As well as jugs, vases and statuettes, the artist had a substantial collection of textiles from the African continent and the Pacific Islands. He would hang them in hotel rooms or apartments, absorbing their multi-coloured patterns and rhythmic geometries into his paintings.

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## **Henri Cartier-Bresson**

(1908–2004, France)

Henri Matisse at home,

Villa le Rêve, Vence, 1944

(printed late 1960s–70s)

Gelatin silver print

## **Henri Matisse** (1869-

1954, France)

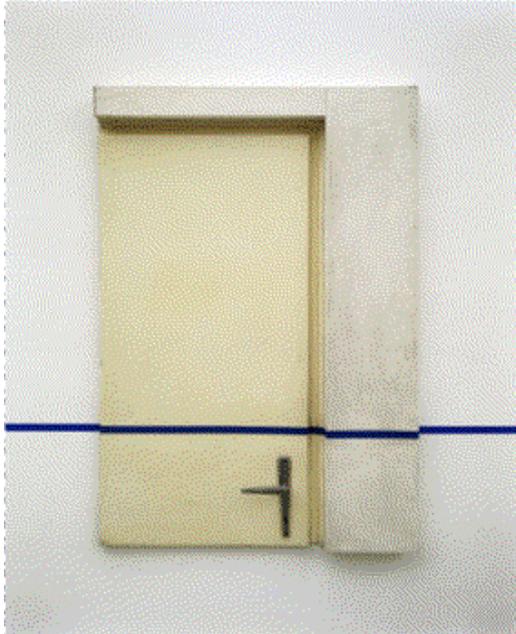
Illustration to Poesies

Antillaises by John-Antoine

Nau, 1950

Ink on paper

NO IMAGE



## **Edward Krasiński**

(1925–2004, Poland)

Intervention 10, 1974

Wood, fibreboard, wooden  
frame, painted white,  
fragment of a door with  
handle, blue adhesive tape

Krasiński sought to unite art and life using the colours white and blue. From 1968 he began to Scotch tape a blue horizontal line from his minimalist sculptures and images to encompass a room, other works of art or an entire landscape. This door comes from his studio apartment in a high-rise in Warsaw. The Polish word for blue is 'niebieski' derived from the word 'niebo' for both 'sky' and 'heaven'.

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Designated the Avant-Garde Institute the white walls and furnishings of his apartment are united by the blue line, a celestial horizon bringing art into life.



## Li Yuan-chia

(1929, China–1994, UK)

Kitchen Cabinet (studio model), 2022

Mixed media



Selection of Magnetic

Points, undated

Mixed media



Untitled, 1963

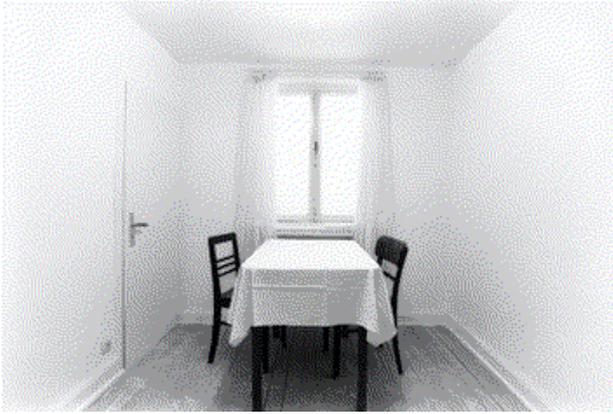
Ink and paint on fabric  
mounted on card

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Kitchen Cabinet (studio model) is inspired by Li Yuan-chia's original design which was installed in the communal kitchen of the LYC Museum & Art Gallery, Banks, Cumbria, a regional hub of creative expression and making from 1972–83. Faithful to the scale of the cabinet's original doors, the work includes a constellation of artworks, artefacts, found objects, and a projection of a film on Li's unrealised model of a utopian spherical studio .

Visitors are invited to open and close the cabinet doors, as they please.

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## **Gregor Schneider**

(1969, Germany)

Haus ur, Rheydt, 1985–  
present

Video/documentation

Single-channel video,  
colour, sound

29:33 mins

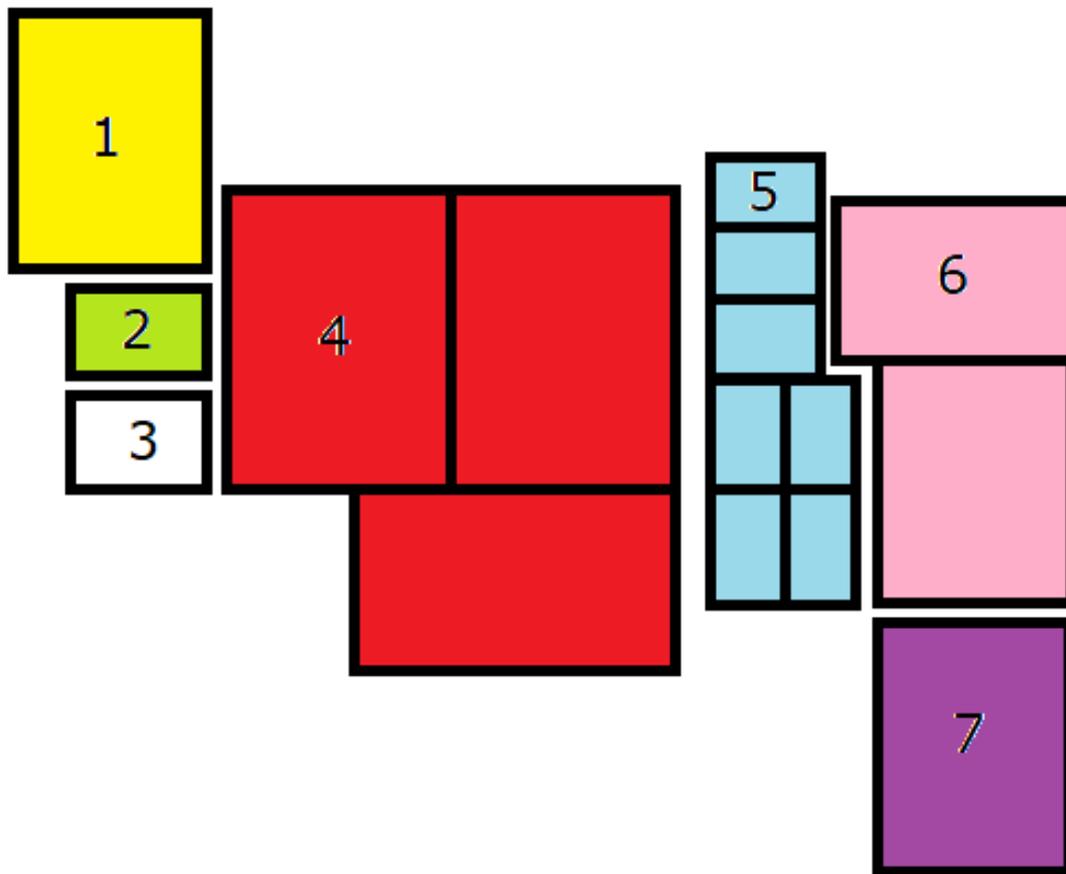
## **The Studio as Stage Set**

Lights, camera, action! The studio can function as a rehearsal space or film set, complete with costumes, make-up and props. Artists may transform themselves or work with collaborators to create theatrical or cinematic performances and tableaux. These may range from carefully stages and closely choreographed scenarios, to the chance interactions of fabulous strangers.

Offering space, equipment and freedom from social or political constraint, the studio can become a place for creative people to come together; gatherings transform into happenings; the participants become works of art.

**Continues on next page.**

## Laboratoire Agit'Art (founded 1974, Senegal)



- 1.** Mummification, Performance, Dakar, 1989 Costumes and photos: El Hadji Sy
- 2.** El Hadji Sy working on a painting for a performance of the Laboratoire Agit'Art, Dakar, 1990  
Photographer unknown

**Continues on next page.**

- 3.** Plehanov 7. Les Cendres de Pierre Lods,  
performance at Théâtre de Verdure, Centre Culturel  
Français, Dakar, 1990  
Photographer unknown  
Archive Axt/Sy
  
- 4.** Mummification, Performance, Dakar, 1989  
Costumes and photos: El Hadji Sy
  
- 5.** El Hadji Sy working on Floor paintings in his studio  
in Niayes Thioker, Dakar, 1994  
Photos: Clémentine Deliss
  
- 6.** El Hadji Sy at Delfina Studio Trust, London, 1995  
Photo: Clémentine Deliss

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**7. El Hadji Sy against cowrie painting on kite-silk in his studio in Niayes Thioker, Dakar, 1994**

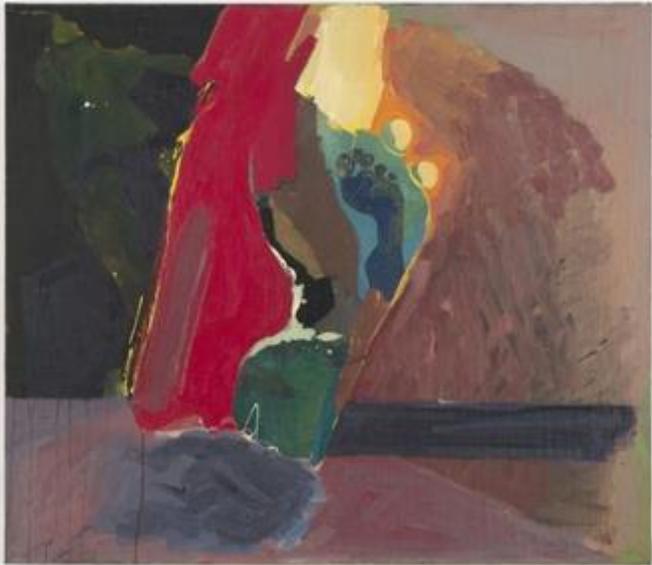
Photo: Djibril Sy

Exhibition prints

Creating open-air studio/ theatre workshops the artists and performers who formed Laboratoire Agit'Art rejected the legacy of French colonialism and government efforts to propagandise art. Their performances combined the masks and animal skins used in ancient rituals with everyday objects such as rice sacks and cooking pots. They fused theatre, music and dance with painting and sculpture, figuration with abstraction.

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Against a backdrop of poetic and political murals, banners and blackboards performers such as El Hadji Sy and Issa Samb enacted rituals of mummification, burial and resurrection as a metaphor for new freedoms of expression.



**El Hadji Sy** 1954, Dakar,  
Senegal

*El Hadji Sy No.13 Esprit  
de l'Univers, 1981*

Oil on canvas

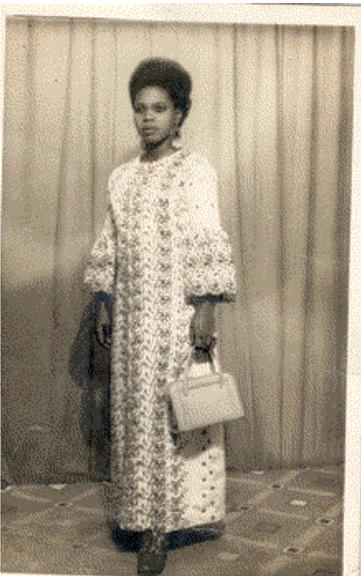
95 x 111 cm

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**Felicia Abban** (1935, Ghana)

*Untitled*, c. 1960-1970s

Exhibition prints

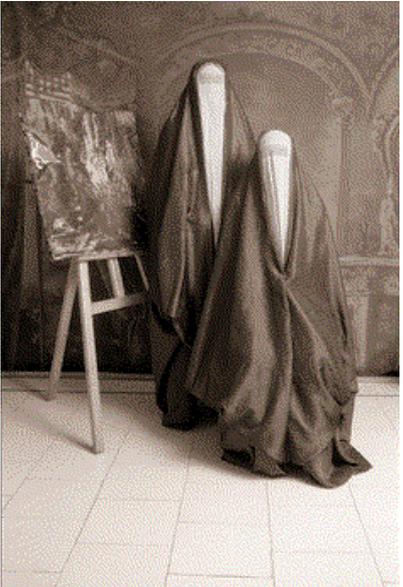
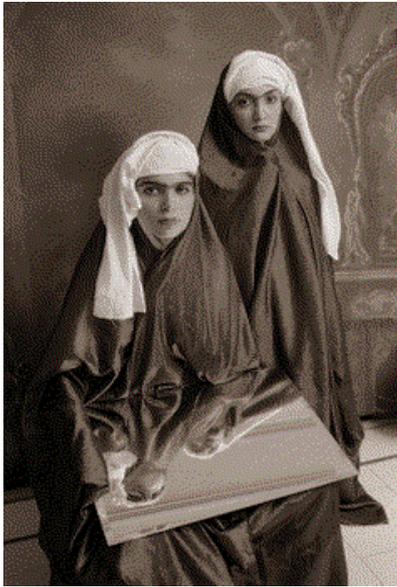


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**Shadi Ghadirian** 1974, Tehran, Iran

*Untitled (Qajar Series)*, 1998

Exhibition prints



**Continues on next page.**

## **Vivan Sundaram (1943, India)**

Re-Take of Amrita:

Studio 30s Decor, 2001

Re-Take of Amrita: Amrita with Self-Portrait, 2001



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In 2001-02, Sundaram began the photomontage and video project Re-take of Amrita based on the legacy of his aunt Amrita Sher-Gil (1913 – 1941), one of India's most celebrated modern artists. Through digital manipulations of photographs taken by Umrao Singh (Sher-Gil's father and Sundaram's grandfather) of Amrita at home with her family and friends alongside her studio self-portraits he blends fact and fiction into new narratives which explore artistic agency and creativity.

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**Rotimi Fani-Kayode**

(1955, Nigeria–1989, UK)

Nothing to Lose XII, from

the series Bodies of

Experience, 1989

Archival c-type print

NO IMAGE

**Rotimi Fani-Kayode**

(1955, Nigeria–1989, UK)

Every Moment Counts,

from the series Ecstatic

Antibodies, 1989

Archival c-type print



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**Paul Mpagi Sepuya (1982, USA)**

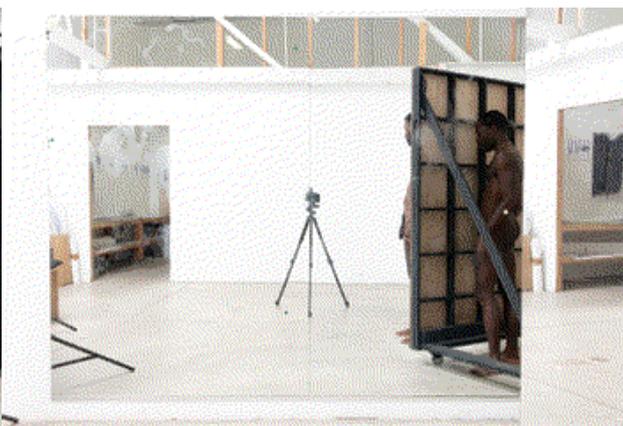
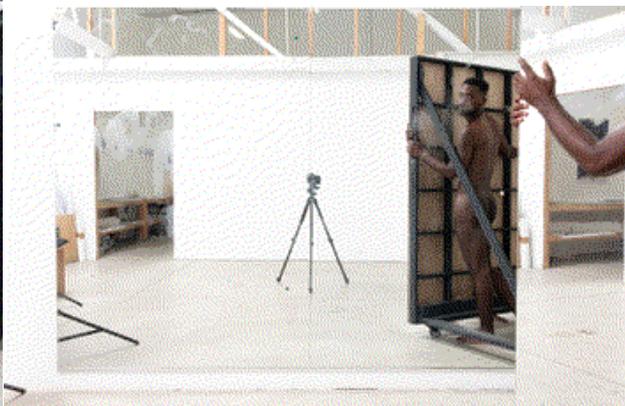
Studio (0X5A8715), 2020

Studio (0X5A9572), 2020

Studio (0X5A8716), 2020

Studio (0X5A9586), 2020

Archival pigment prints



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**Tracey Emin** (1963, UK)

Naked Photos – Life

Model

Goes Mad I, 1996



Naked Photos – Life

Model

Goes Mad II, 1996



Naked Photos – Life

Model

Goes Mad III, 1996

Giclee on photo rag paper

Editions 1 of 3, with 1AP

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## Studio Corner

### **Andy Warhol** (1928–1987, USA)

#### The Silver Factory, 1962-1984

The silver Factory was converted from an abandoned hat factory in Manhattan by Andy Warhol and Billy Name, who covered the 30x15 metres space in silver foil. Its surface illuminated and reflected Warhol and his collaborators. Embracing its industrial ethos, Warhol used reprographic mediums like print and photography to mass produce art. Improvised and glamorous, utilitarian and theatrical, the space was animated by drag queens, musicians like the Velvet Underground, socialites and film stars who, with Warhol, created paintings, movies, live music and happenings, captured by young photographers such as Stephen Shore.

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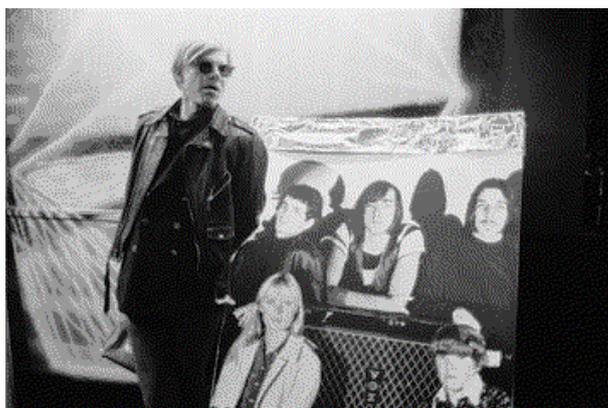
## **Stephen Shore**

(1947, USA)

*Eric Emerson and Ronnie  
Cutrone, 1965-7 (printed  
c. 2007)*

*Black-and-white*

*photograph, Edition 2*



## **Stephen Shore**

(1947, USA)

Andy Warhol at the  
Factory, New York, New  
York, 1965-7 (printed  
2015)

Black-and-white

photograph, Edition 1

**Continues on next page.**



## **Stephen Shore**

(1947, USA)

Donald Lyons, Edie

Sedgwick, Genevieve

Charbon Cerf, 1965–67

(printed c. 2008)

Black-and-white

photograph, Edition 1



## **Stephen Shore**

(1947, USA)

Andy Warhol, Edie

Sedgwick, Chuck Wein,

Paul Morrissey, 1965-7

(printed 2015)

Black-and-white

photograph, Edition 1

**Continues on next page.**



**Stephen Shore**

(1947, USA)

Factory Entrance, 1965-  
7 (printed c. 2008)

Black-and-white  
photograph, Edition 1

NO IMAGE

**Stephen Shore**

(1947, USA)

Billy Name, The Factory,  
New York, New York,  
1965-7 (printed c. 2007)

Black-and-white  
photograph, Edition 1



## **Stephen Shore**

(1947, USA)

Lou Reed, Sterling

Morrison, Nico, Ari, Moe

Tucker, John Cale, The

Factory, New York, New

York, 1965-7 (printed

2008)

Black-and-white

photograph, Edition 3



## **Stephen Shore**

(1947, USA)

Ivy Nicholson, Factory

Party, New York, New

York, 1965-7 (printed c.

2007)

Black-and-white

photograph, Edition 2



## **Stephen Shore**

(1947, USA)

The Factory, 1965-7

(printed 2015)

Black-and-white

photograph, Edition 1

**Continues on next page.**



## **Stephen Shore**

(1947, USA)

Andy Warhol, the  
Factory, New York, New  
York, 1965 (printed c.  
2007)

Black-and-white  
photograph, Edition 4



**Andy Warhol** (1928 –  
1987, USA)

The Velvet Underground  
and Nico, 1966

16mm film, black-and-  
white, sound

66 mins

**Continues on next page.**



## **Wolfgang Tillmans**

(1968, Germany)

after party (c), 2002

Inkjet print on paper,  
clips



## **Cindy Sherman**

(1954, USA)

Untitled (Murder Mystery  
People), 1976/2000

Seventeen gelatin silver  
prints

**Continues on next page.**

## **Gallery 3**

### **Research Station**

#### **Artists giving back**

Artists are supporting their communities by establishing multi-purpose studios in urban areas of economic deprivation, or rural locations with no infrastructure or resources. These provide training for local artists, study programmes, galleries and residencies to bring different cultural practitioners into dialogue.

**Antony Gormley** and **David Chipperfield**, London, UK;

**Joan Miro** and **Josep Lluís**, Majorca, Spain;

**Chris Ofili** and **David Adjaye**, London, UK; **Thomas**

**Ruff** and **Herzog and de Meuron**, Düsseldorf,

**Continues on next page.**

Germany; **Fogo Island Arts** and **Todd Saunders**,  
Newfoundland, Canada

**Factum Arte**, Madrid, Spain; **Studio Olafur Eliasson**,  
Berlin, Germany; **Mansudae Art Studio**, North Korea;

**Rochester Square**, London, UK; **The White Wall  
Company**, London, UK

## **UK Studio associations**

In newly post-industrial cities artists transformed  
abandoned factories and warehouses into studios.

Studio organisations today continue to repurpose  
buildings renting out production and exhibition spaces.

**Acme**, London; **Backlit**, Nottingham; **East Street Arts**,  
Leeds; **Phoenix Arts Space**, Brighton; **SPACE**, London  
& Colchester;

**Continues on next page.**

## **Artists in their Studios**

**Arte Madí**, Buenos Aires, Argentina; **Jeremy Deller**,

London, UK; **Piet Mondrian**, New York, USA; **George**

**Tjungurrayi**, Papunya Tula, Central Australia

**Michael Armitage**, Nairobi Contemporary Art Institute

(NCAI), Nairobi, Kenya; **Mark Dion** and **J. Morgan**

**Puett**, Mildred's Lane, Pennsylvania, USA;

**Ibrahim Mahama**, Red Clay Studios, Tamale, Ghana;

**Salon Natasha**, Hanoi, Vietnam; **Michelangelo**

**Pistoletto**, Cittadelarte, Biella, Italy; **Yinka Shonibare**,

Guest Artists Space (GAS Foundation), Lagos and Ijebu,

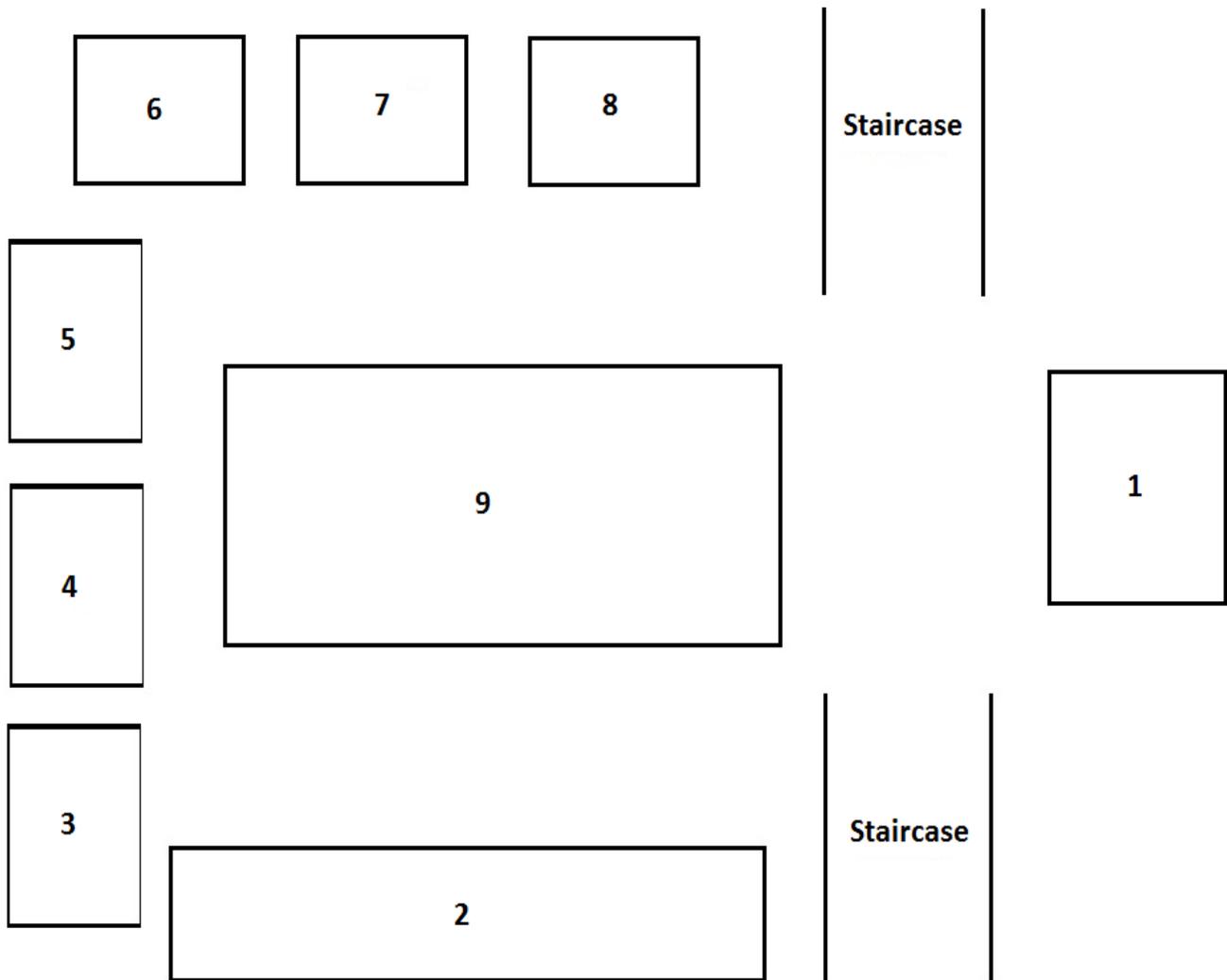
Nigeria; **Barthélémy Toguo**, Bandjoun Station,

Cameroon; **Kehinde Wiley**, Black Rock, Dakar, Senegal;

**Andrea Zittel**, High Desert Test Site, Joshua Tree,

California, USA

**Continues on next page.**



## 1. Martha Rosler

(1943, USA)

Semiotics of the Kitchen, 1975

Film, black-and-white, sound

6:09 mins

**Continues on next page.**

## **2. Social Sculpture - Liam Gillick**

Adjustment Filter

2002/2009

Various Materials

In Collaboration with Nick and Alison Digence

## **3. Arte Madi Group**

(founded 1946, Argentina)

Arte Maadi y Gyula Kosice en Semanario Cinematografico

Latinoamericano, undated

Film, black and white, silent, 9:00 mins

**Continues on next page.**

#### **4. Harry Holtzman (1912-1987, USA)**

Impression of Piet Mondrian's New York Studio and His  
Last Painting, Victory Boogie-Woogie filmed in February  
1944

Film, colour, silent

6:00 mins

#### **5. Illuminations**

Jeremy Deller's Office,

18 August 2009, 2009

Film

07:40 mins

Produced by Illuminations

**Continues on next page.**

## **6. Research Station**

### **Showreels**

### **Studio architecture**

Artists have worked with architects to create the ideal studio space in buildings that are both functional and beautiful.

### **Workshop, factory, test site**

Studios can be test sites, with teams of researchers and fabricators. Artists and public art agencies also outsource to dedicated workshops where highly skilled artisans can carve, etch, cast and use 3D printing.

**Continues on next page.**

## **7. SPACE Film, 1970**

Commissioned by SPACE, directed by Peter Montagnon

### **William Raban**

72-82, 2014

60:20 mins

Colour and black-and -white

Film, sound

## **8. Social Sculpture**

**Annie Ratti** *tête-à-tête* (You and Me), 1999/2014

Bent plywood, metal, fabric

A curved wooden screen opens to reveal two seats. Like a small cabin this inviting sculpture can accommodate two people. The screen creates privacy even in a crowded public arena.

**Continues on next page.**

The seats are inspired by the utilitarian furnishings of buses or cheap eateries. They are positioned so that the occupants are forced to touch knees.

Ratti has created a 'social sculpture', a space that can be occupied by strangers yet which demands physical intimacy. The title, literally head to head, also proposes dialogue. Ratti's sculpture reminds us of the phrase 'two heads are better than one'. She suggests that knowledge is generated not only from books, but also from conversations.

## **9. Research Table**

We invite you to enjoy our research materials but please do not remove any of the books. A selection of titles is available from the bookshop.

**Continues on next page.**

## **GALLERY 8**

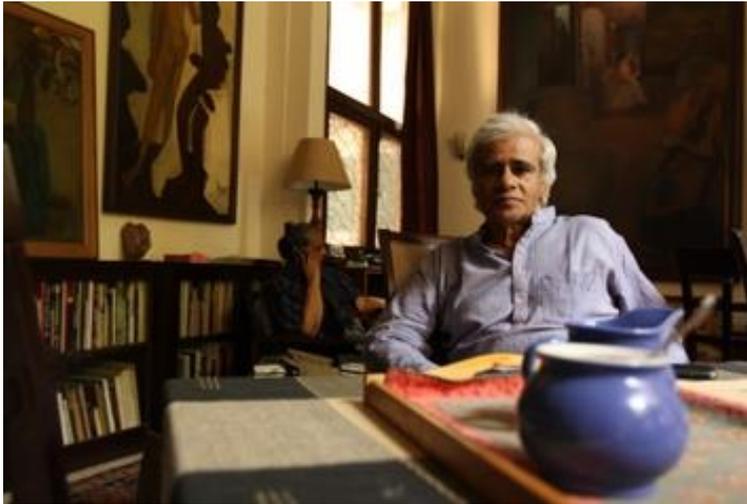
### **The Intimate Studio**

Making art requires concentration. For many artists this can only be achieved in isolation. Here the studio is a space of reflection and expressive self-realisation. The artist can withdraw from society and the pressures of home life to give themselves totally to creation. Away from critical judgement, works of art gestate, evolving through different phases until they are ready to greet the world.

Offering a space out of time, the studio is also a private place where a sitter may pose for an artist away from public view and from any distraction. There is an intimate zone between artist and model that enables the distillation of the figure into art.

**Continues on next page.**

As you enter on the right:



## **Manisha Gera Baswani**

(1967, India)

Artists Through the Lens,

2000–ongoing

140 digital images

Artists through the Lens is an ongoing legacy photography project spanning over two decades. Baswani intimately documents artists' studios across the artistic community of the Indian subcontinent. She creates informal photographs of artists from a position of familiarity with their artistic practices and offers insights into their individual creative spaces.

**Continues on next page.**

As you enter on the left:

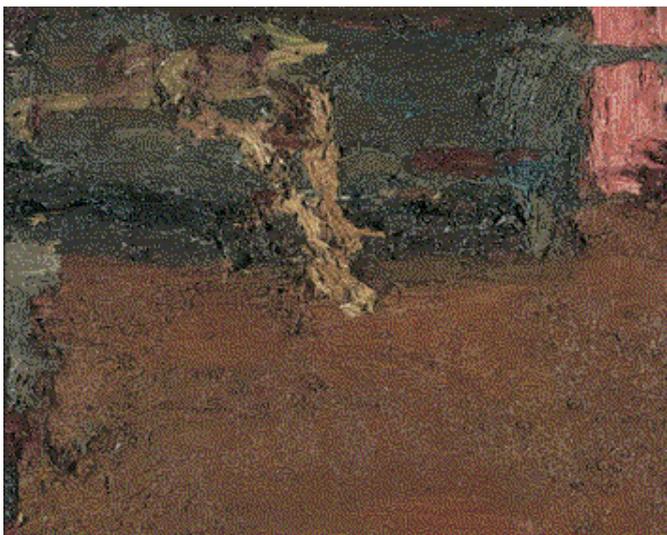


**Frank Auerbach**

(1931, Germany)

To the Studios, 1977

Oil on board



**Frank Auerbach**

(1931, Germany)

Reclining Model in the Studio

I, 1963

Oil on board

**Continues on next page.**



## **Frank Auerbach**

(1931, Germany)

Jym in the Studio, 1963–4

Oil on board



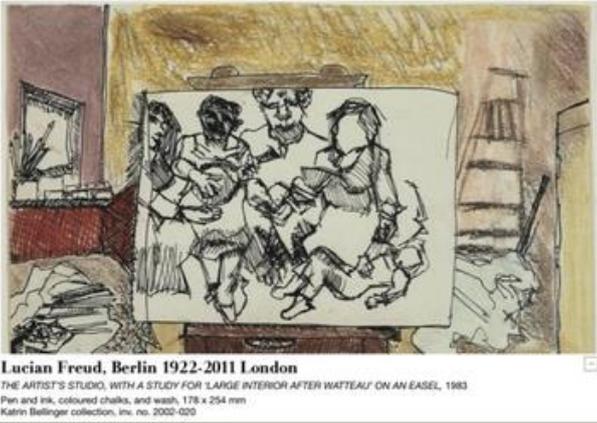
## **Lucian Freud**

(1922, Germany – 2011, UK)

David and Eli, 2003–4

Oil paint on canvas

**Continues on next page.**



## Lucian Freud

(1922, Germany – 2011, UK)

The Artist's Studio with a

Study for 'Large Interior

After Watteau' on an Easel,

1983

Pen and ink, coloured chalks  
and wash.



## David Dawson

(1960, UK)

The Mirror and the Bed in

Lucian's Studio, 2020

Oil on canvas

**Continues on next page.**



## **Francis Bacon**

(1909, Ireland – 1992,  
Spain)

Study of Portrait of John

Edwards, 1989

Oil on canvas

Studio corner

## **Francis Bacon**

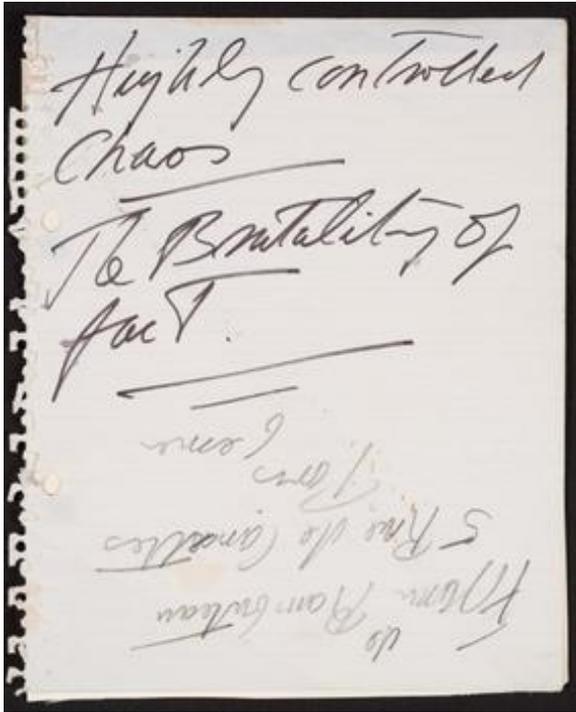
(1909, Dublin – 1992, Spain)

7 Rees Mews, South Kensington, London

It was a small apartment that Bacon lived in from 1961 until his death, that was the fountainhead for his canvases. The walls accrued a patina of oil paint; photographs, notes, champagne boxes and canvases lay trampled underfoot; and towers of books, magazines and newspapers ascended.

Bacon would tear, incise or fold photos of lovers, animals, athletes and his own paintings, medical and art books, to create striking collages. Rather than painting his subjects in the flesh he drew instead on this rich compost of materials.

**Continues on next page.**



## Francis Bacon

(1909, Dublin – 1992, Spain)

Lined page torn from spiral bound copy book with handwritten notes by Francis Bacon.

## FRANCIS BACON DISPLAY CABINET



Passport strip of four colour photographs of John Edwards in jacket and open neck shirt, 1980s



Black-and-white photograph of John Edwards (close up of left profile) in back yard or terrace of house, late 1970s–80s

NO IMAGE

Polaroid photograph of John Edwards, undated

**Continues on next page.**



Colour photograph of Francis Bacon seated in his Reece Mews studio, in front of circular mirror, taken by Michael Pergolani, 1970



Passport strip of four black-and-white photographs of Francis Bacon wearing a black polo neck and leather jacket, 1970s–80s

**Continues on next page.**



Passport strip of four black-and-white photographs of Francis Bacon in black polo neck and jacket, 1970s-80s



Four black-and-white photographs (passport type) of Francis Bacon attached to pieces of paper, undated

**Continues on next page.**

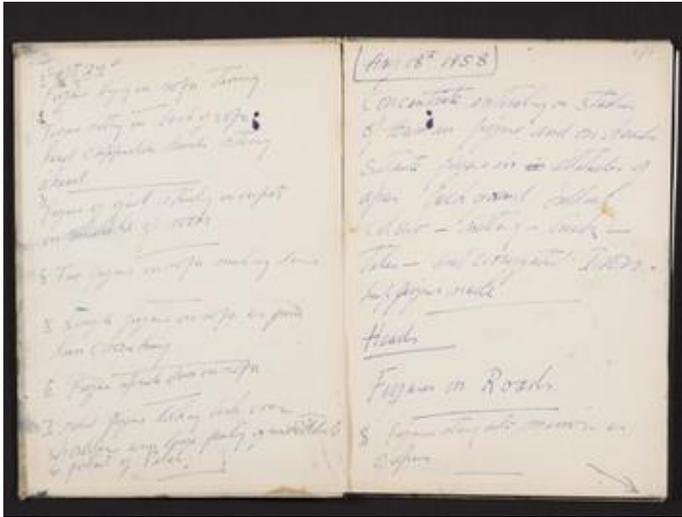


Colour photograph of portrait head painting by Francis Bacon of John Edwards, 1970s–80s

NO IMAGE

Colour photograph of triptych panels of Francis Bacon's painting Three Studies for a Portrait of John Edwards, hanging on white wall in exhibition space, undated

**Continues on next page.**



Book (hardback),  
Introducing Monkeys,  
Photographs and Text by  
V.J. Stanek. Spring Books,  
London, c. 1957

NO IMAGE

Colour photograph of Francis  
Bacon painting. Left hand  
panel of Three Studies for a  
Portrait of John Edwards,  
hanging on white wall in  
exhibition space

Colour photograph of centre

NO IMAGE

panel of Francis Bacon's  
painting Three Studies for a  
Portrait of John Edwards,  
undated



Colour photograph of right-  
hand panel of Francis  
Bacon's painting Three  
Studies for a Portrait of John  
Edwards.

**Continues on next page.**

**Perry Ogden** (1961, UK)

The studio of Francis Bacon at 7 Reece Mews, London,  
1998

**Francis Bacon**

(1909, Ireland – 1992 Spain)

Detritus, 2006, Facsimiles

Edition 6/25

**Continues on next page.**



## **Florence Henri**

(1892, USA – 1983, France)

Fenêtre (Window), 1929

Exhibition prints



## **Florence Henri**

(1892, USA – 1983, France)

Autoportrait (Self-portrait),

1928

Exhibition prints

**Continues on next page.**

# Francesca Woodman

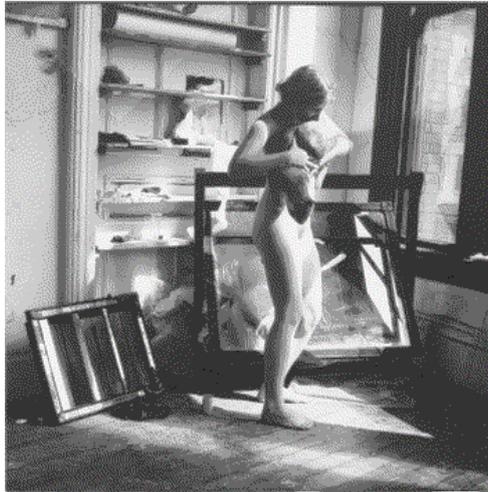
(1958–1981, USA)

A Woman; A Mirror;

A Woman is a Mirror for a Man,

Providence, Rhode Island, 1975–8

Four gelatin silver estate prints



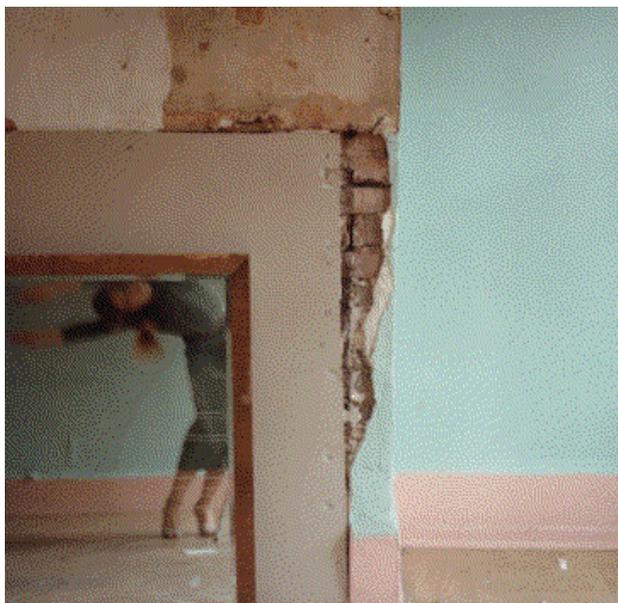
**Continues on next page.**

# Francesca Woodman

(1958–1981, USA)

Untitled, New York, 1979

Estate digital c-prints



**Continues on next page.**

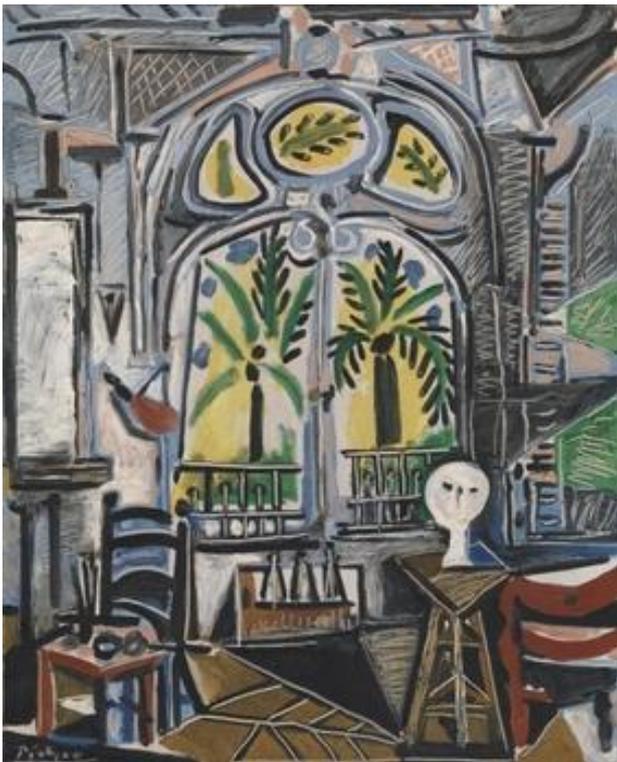


## **Frances Stark**

(1967, USA)

Behold, Man!, 2013

Graphite on paper, printed papers and acrylic paint on canvas



## **Pablo Picasso**

(1881, Spain – 1973, France)

L'Atelier (The Studio), 1955

Oil on canvas

## **A Day in the Life of The Studio**

Creativity may appear intuitive and spontaneous, but it demands discipline, practice and commitment. The daily visit to the studio is part of the working process and can be an artwork in itself. Like research scientists, artists work over long period of time to develop and resolve a body of work. There may be periods of boredom and procrastination!

There are also failures that might cause an artist to destroy a work, but once momentum is gained, artists may live at and sleep in the studio to seize the moment and achieve their goal.

The art world can be blind or even opposed to certain practices; tendencies in art go in and out of fashion; new generations supplant their forebears.

**Continues on next page.**

Many artists struggle to gain public exposure and recognition, yet they are driven to continue the daily practice of thinking, experimenting and making.



**Alberto Giacometti**

(1901–1966, Switzerland)

Intérieur (Interior), 1937–38

Oil paint on canvas



## **Constantin Brancusi**

(1876, Romania – 1957, France)

Brancusi travaillant de nuit dans

l'atelier : Eve (1916-1921),

L'Oiseau d'or (1919), 1920

Gelatin silver print



## **Constantin Brancusi**

(1876, Romania – 1957, France)

La Négresse blonde vue de face,

bronze poli , 1926

Gelatin silver print



**Constantin Brancusi** (1876,  
Romania – 1957, France)

Autoportrait avec deux motifs du  
Baiser, 1934 c.

Black ink on contact print by  
Brancusi



**Tracey Emin** (1963, UK)

France with Harry, 2021

Acrylic on canvas

**Continues on next page.**



**Lisa Milroy**

(1959, Canada)

A Day in the Studio, 2000

Acrylic on canvas



**Tehching Hsieh** (1950, Taiwan)

One Year Performance, 1980–1

Documentation and film

06:55 mins

Courtesy the artist

**Continues on next page.**

Tehching Hsieh arrived in New York in 1974, where he worked in restaurants to earn a living before completing five 'One Year Performances', determined by a preset of rules. For this performance, Hsieh documented himself with a 16mm film camera, punching an industrial time clock every day on the hour over the course of a year. Hsieh subjected himself to little or no sleep to conclude this ordeal, systematically examining the nature of time as a cycle, a human unit of time measure, in which the site of making or performance is a place of confinement.

**Continues on next page.**



**Ramin Haerizadeh** (1975, Iran),

**Rokni Haerizadeh** (1978, Iran),

**Hesam Rahmanian** (1980, USA)

From March to April... 2020, 2020

Single-channel video, colour, sound

07:46 mins

**Continues on next page.**

## **The Studio as Sanctuary**

An essential aspect of the private studio is invisibility. It may even be portable. A box of pencils or a notebook become an escape hatch that can accompany an artist in exile, under confinement or without the means to rent a space. Where artists are the subject of political oppression, or living through civil conflict, the studio is a refuge where creativity can continue, under the radar. Detached from the world and from others, artists might take inspiration from their collections of books, objects and images, or imagine the four walls of the studio as portals into landscapes of the imagination.



**Josef Sudek**

(1896–1976, Czech Republic)

The Windows of My Studio,

1954

*Gelatin silver print*



**Josef Sudek**

(1896–1976, Czech Republic)

The Window of My Studio,

1944–54

Gelatin silver print



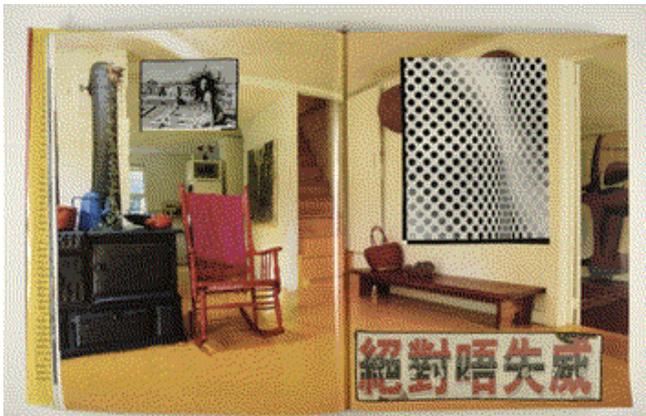
## **Josef Sudek**

(1896–1976, Czech Republic)

The Windows of My Studio,

1954

Gelatin silver prints



## **Ha Bik Chuen**

(1925–2009, China)

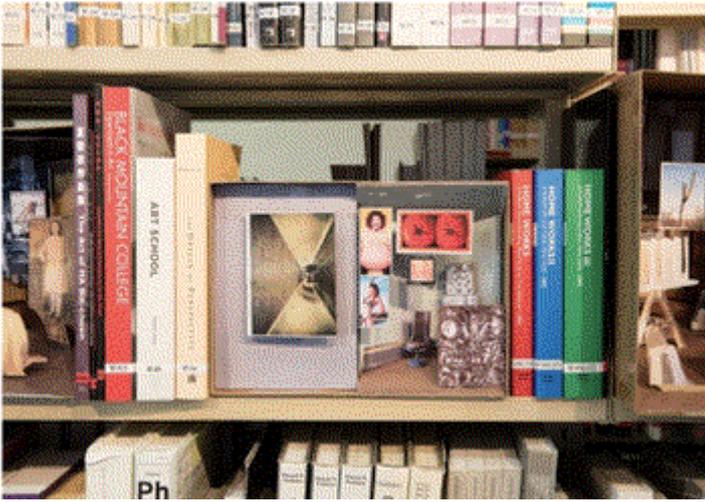
Excessive Enthusiasm: Ha

Bik Chuen and the Archive

as Practice, 2015

Video, colour, 28:18 mins

**Continues on next page.**



## **Suha Traboulsi**

(1967, Lebanon)

Section 39\_Index XXXVII

Traboulsi (Editor's

Instruction I), 2016

Exhibition Print

Ha Bik Chuen was primarily known as a sculptor and print maker whose meticulous photographic documentation of exhibitions and collection of related ephemera spans from the 1960s till the 2000s, and is a remarkable resource for researching Hong Kong's art history. He worked in a library-study-archive overflowing with books, magazines, photo albums, and ephemera that Ha called his 'thinking studio'.

He pasted cut-out clippings from magazines and all manner of printed matter directly on to the pages of existing publications – often second-hand coffee-table books with titles such as *Country Interiors*, *Modern Art and Curiosa: Celebrity Relics, Historical Fossils, and Other Metamorphic Rubbish*.

The abundance of Ha's 'thinking studio' – as captured by the panoramic photograph, *Section 39\_Index XXXVII Traboulsi (Editor's Introduction I)*, 2016, attributed to Suha Traboulsi – only became known after Ha's passing in 2009. The tell-tale yellow of Kodak boxes jostling for shelf space with boxes of ephemera, negatives, contact sheets, and photo albums gives some indication of the scale of his documentation project.



**Anwar Jalal Shemza**

(1928, India – 1985, UK)

Meem, 1968

Acrylic on wood



**Anwar Jalal Shemza**

(1928, India – 1985, UK)

Roots Drawing Five, 1977

Indian ink on paper

## **Anwar Jalal Shemza**

(1928, India – 1985, UK)

One to Nine and One to  
Seven, 1962

Oil on hand dyed cloth,  
mounted on board

Anwar Jalal Shemza arrived in London in 1956 with an established reputation as artist, writer and member of the modernist Lahore Art Circle. While at the Slade School of Art, he famously destroyed his existing body of work and rebuilt his practice on new foundations. These are captured in the pithy Urdu inscription in his painting, One to Nine and One to Seven, 1962 – 'One circle, one square, one problem, one life is not enough to solve it'. He moved to Stafford in 1961, teaching art in a local school.

His sketchbooks allowed him to bring his studio into the classroom and offer a window into his experimental explorations of geometry, architecture and calligraphy.

## **DISPLAY CABINET**



### **Anwar Jalal Shemza**

(1928, India – 1985, UK)

Sketchbook Two page,

1967–83



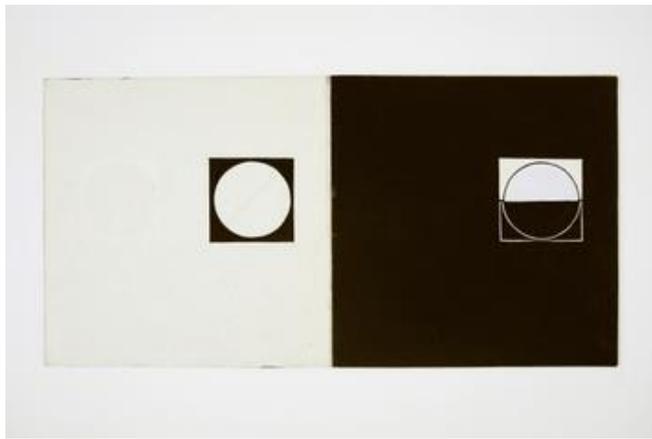
### **Anwar Jalal Shemza**

(1928, India – 1985, UK)

Sketchbook Two page

(facsimile), 1967–83

**Continues on next page.**



## **Anwar Jalal Shemza**

(1928, India – 1985, UK)

Sketchbook Six, 1969



## **Anwar Jalal Shemza**

(1928, India – 1985, UK)

Loose Leaf from

sketchbook, c. 1960



## Studio Corner

**Maud Lewis** (1903-1970, Canada)

House, Nova Scotia Canada, 1930s

A shack in the Nova Scotia wilderness became home and studio to a young artist when in 1937 she became housekeeper and then wife to a fish peddler. Maud Lewis painted the cabin and all its contents with elaborate pastoral motifs of flowers, birds and butterflies. Unable to afford canvas she made paintings on card, wood and Masonite, on sale for \$2 each. Rather than depicting her surroundings she escaped pain and penury by creating a garden of paradise from her own imagination.

## **RIGHT WALL DISPLAY**

**Maud Lewis** (1903 –1970, Canada)

Painted Desk, c. 1960s

Oil on wood

Farmer Ploughing, c. 1955

Oil on pulpboard

Sleigh Ride, c. 1960s

Oil on pulpboard

Oxen and Logging Wagon (2), c. 1960s

Oil on board

**Continues on next page.**

## **DISPLAY CASE LEFT TO RIGHT:**

Painted Red and Yellow Bread Box with Flowers, c. 1960s

Oil on metal with paper collage

Painted Cookie Sheet, c. 1950s

Oil on metal

Painted Cookie Tin with Flowers, c.1960s

Oil on metal

Carton of Vogue Automatic Booklets, c. 1960s

Paper, cardboard

Paint Brushes, 20th century

Mixed media

Painting materials, c. 1960s\*

Mixed media

Eyeglasses, 20th century

Glass, metal

Painted Dust Pan with Flowers, c.1960s

Oil on metal

**Continues on next page.**

## **The Studio as Laboratory**

Often located in former industrial buildings that can withstand heavy and even dangerous material processes such as carving, welding, casting and firing, the studio can be a test site and workshop.

The utilitarian architecture of a factory or warehouse enables pure experimentation with no predictable outcome; enables pure experimentation with no predictable outcome; here process becomes art.

Some artists have created sequences of purpose-built interiors or outdoor spaces to facilitate each step in the evolution of a work from sketch or maquette, to finished sculpture or installation.

Artists are often magpies, filling their studios with found objects – natural and cultural – that studios with found objects – natural and cultural that become sources of research and inspiration. Relations between concept, method and medium are scrupulously investigated and tested out.



## **Egon Schiele**

(1890–1918, Austria)

Schreibstube

Imkriegsgefangenenlager Mühling

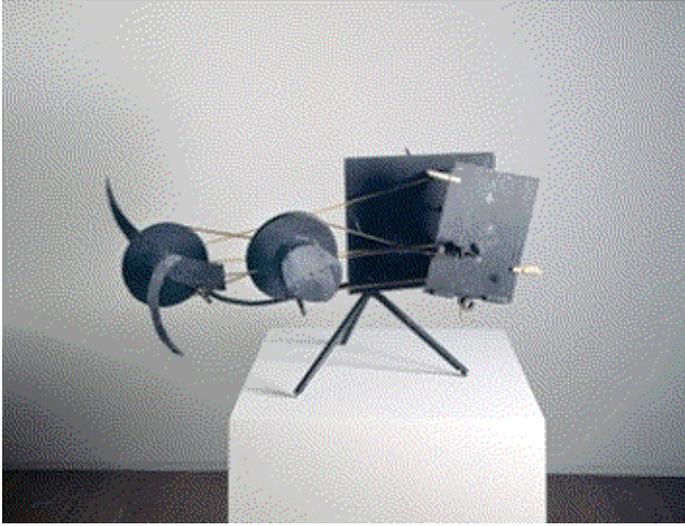
(Office at the Mühling Prisoner of

War Camp), 1916

Black and red crayon on ivory

wove paper

**Continues on next page.**



## **Jean Tinguely**

(1925–1991, Switzerland)

Meta-Matic No.6, 1959

Iron tripod, wooden wheels,  
moulded sheet metal, rubber  
belts, metal rods, all painted  
black, electric motor

## **Henry Moore (1898-1986, UK) DISPLAY CABINET**

NO IMAGE

Flint for Maquette for Seated

Figure: Arms Outstretched,  
undated

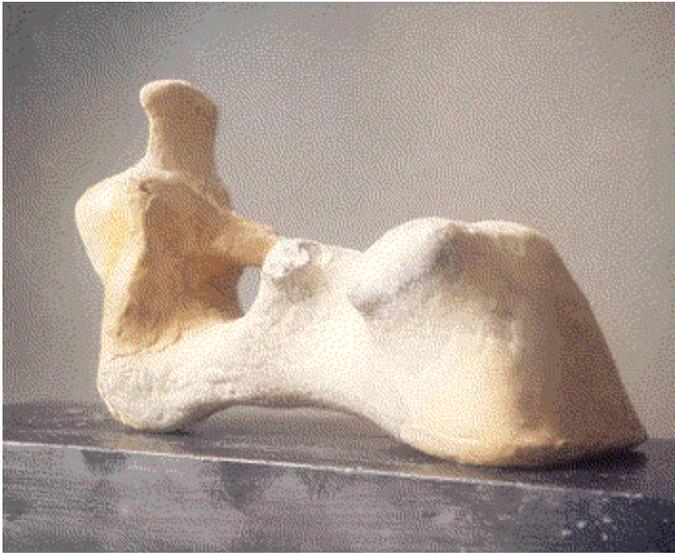
Flint with plasticine base



Maquette for Seated Figure:  
Arms Outstretched, 1960  
Painted plaster



Maquette for Seated Figure:  
Arms Outstretched, 1960  
Bronze



Maquette for Reclining

Figure: Hand, 1976

Bone, flint and plasticine



Maquette for Reclining

Figure: Hand, 1976

Plaster



Maquette for Reclining:

Hand, 1976 cast 1977

Bronze

NO IMAGE

Mould for Working Model  
for Seated Figure: Arms  
Outstretched, 1982,  
Plaster Mould



Working Model for  
Seated Figure: Arms  
Outstretched, 1960 cast  
1980  
Bronze

Studio Corners

**Continues on next page.**

**Henry Moore** (1898-1986, UK)

**Barbara Hepworth** (1903-1975, UK)

**Kim Lim** (1936, Singapore -1997, UK)

In 1941 Henry Moore transformed a farm in Hertfordshire into six studios for drawing, etching, maquettes, prototypes for casting or carving and scaling up monumental outdoor sculptures.

Barbara Hepworth settled in Trewyn Studio in St Ives in 1949 where she could work outdoors to evolve her wood and stone sculptures. The later acquisition of a former dance hall and cinema enabled working at scale.

**Continues on next page.**

While Moore and Hepworth looked to nature, Kim Lim drew on her travels to the Middle East, East and Southeast Asia in the 1970s. In her London studio she created a 'mood board' of ancient cultures as a springboard for her experiments with form.

**Continues on next page.**



**Barbara Hepworth**

(1903–1975, UK)

Winged Figure, 1957

Bronze, brass, wire and  
stone

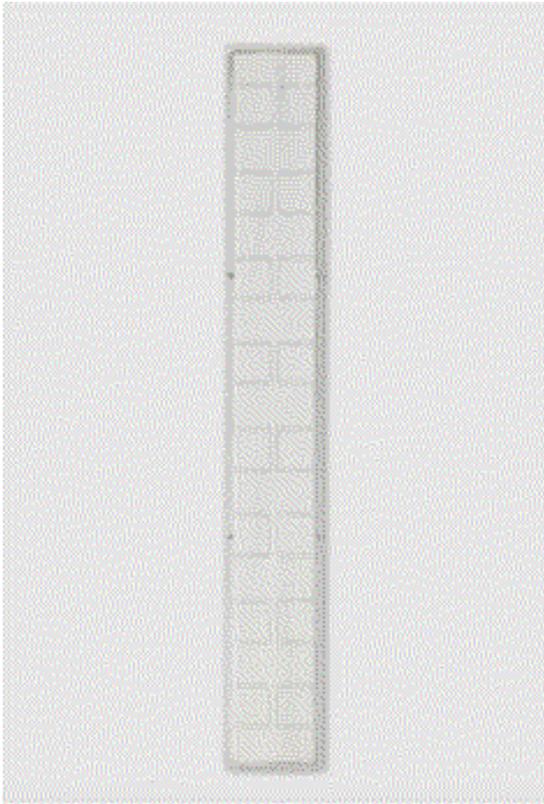


**Barbara Hepworth**

(1903–1975, UK)

Two Rocks, 1971

Black Irish marble

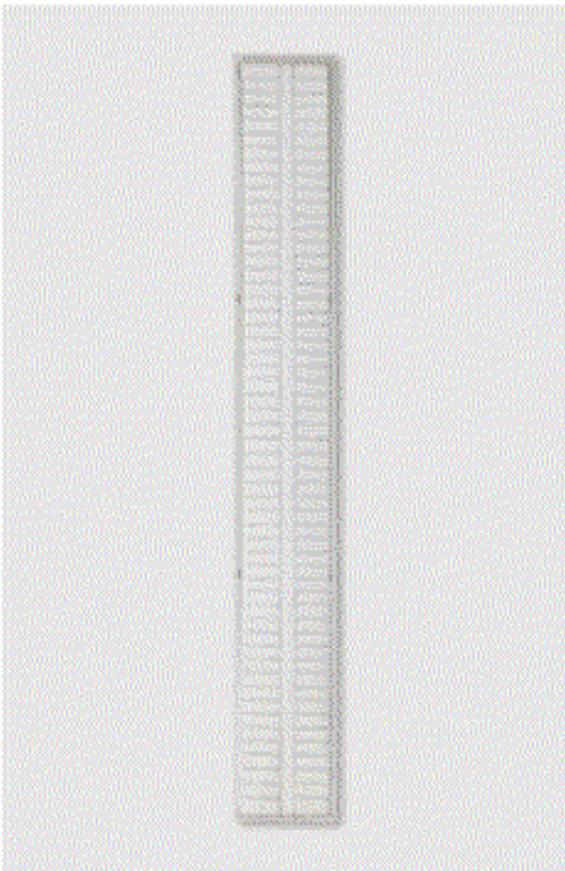


**Kim Lim**

(1936, Singapore – 1997, UK)

Brush Drawing (1), 1975

Pen on paper



**Kim Lim**

(1936, Singapore – 1997, UK)

Brush Drawing (2), 1975

Pen on paper



**Kim Lim**

(1936, Singapore – 1997, UK)

Gingko, 1989

Rose Aurora marble

## KIM LIM DISPLAY CABINET



### **Kim Lim**

(1936, Singapore – 1997, UK)

Trio, 1983

Portland Stone



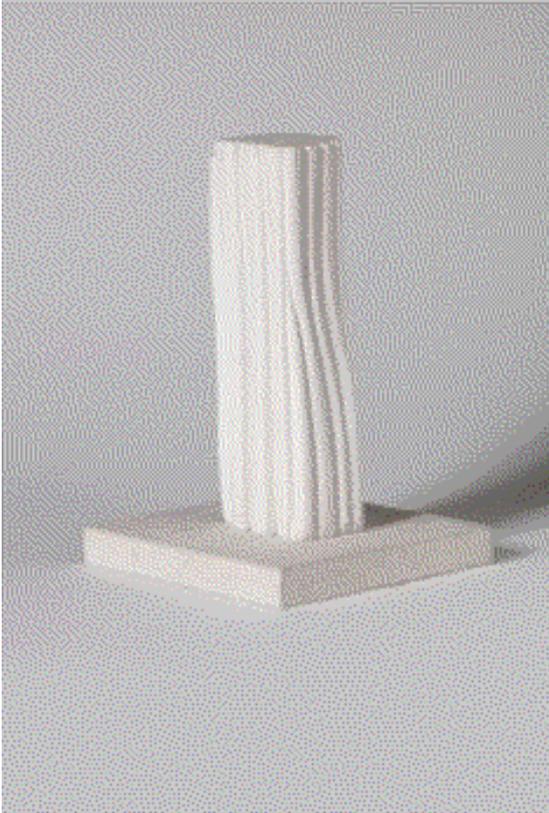
### **Kim Lim**

(1936, Singapore – 1997, UK)

Knight, 1960

Bronze and portland stone

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**Kim Lim**

(1936, Singapore – 1997, UK)

Maquette 42, undated

Plaster

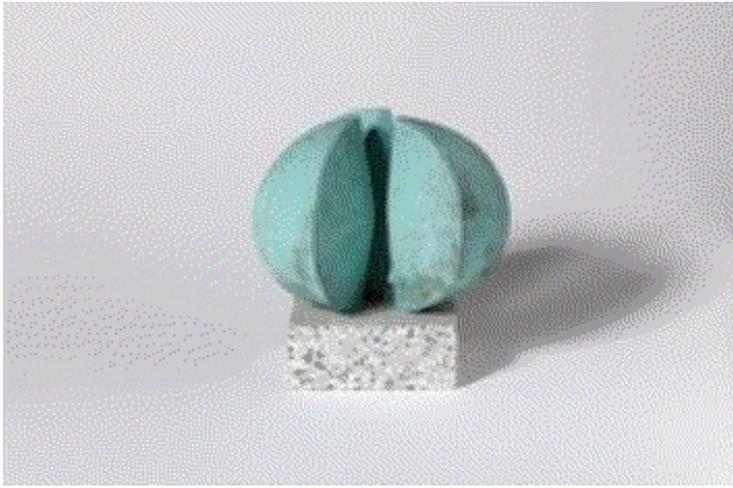


**Kim Lim**

(1936, Singapore – 1997, UK)

Maquette 21, undated

Portland stone



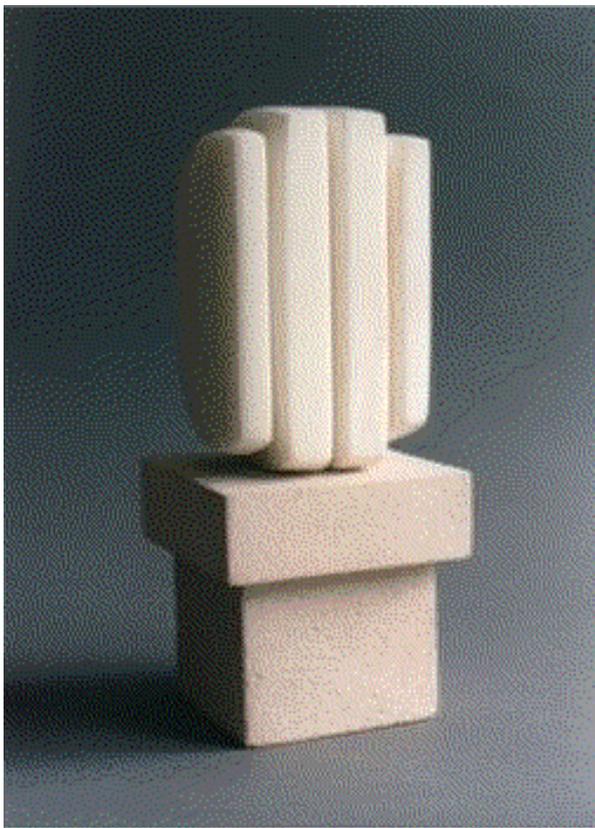
**Kim Lim**

(1936, Singapore – 1997, UK)

Maquette 32 - Segments,

1987/88

Bronze and granite base



**Kim Lim**

(1936, Singapore – 1997, UK)

Queen, 1984

Rose Aurora Barble (and

Portland Stone Base)

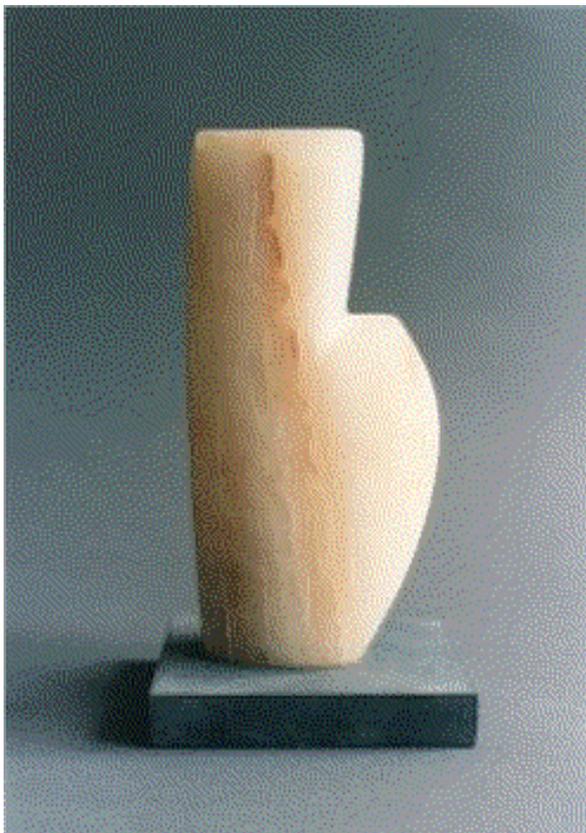


**Kim Lim**

(1936, Singapore – 1997, UK)

Maquette 18, undated

Portland stone



**Kim Lim**

(1936, Singapore – 1997, UK)

Kudah Maquette, 1988

Onyx



**Kim Lim**

(1936, Singapore – 1997, UK)

Maquette 6, undated

Marble



**Kim Lim**

(1936, Singapore – 1997, UK)

Minus 1 (Minus Series), 1966

Cast Aluminium



## **Kim Lim**

(1936, Singapore – 1997, UK)

Maquette 38 - Ginkgo, 1989

Portland Stone

## **Eating the Studio**

Artists can cannibalise the studio itself to create new works of art. Its architecture, furniture and the patina of its surfaces may provide a formal structure, or an index of process. Upcycled materials may act as poetic vectors that carry cultural, political or social associations. In a circular way the tools of production – paper, rulers, scissors, paintbrushes, computers – can be reconceived by the artist as the subject of their art. There is both a visual and linguistic meaning of these works that refer to the making and meaning of art. These registers of tools, equipment and ephemera also portray the life of the artist. They connect their practice with the histories of a place or with lived reality.



## **Helen Frankenthaler**

(1928–2011, USA)

Yolk, 1963

Oil on unsized, unprimed  
canvas



## **Ian Wallace** (1943, UK)

Messes from the Studio II–  
IV, 1996

Acrylic, photolaminate and  
ink monoprnt on canvas  
panels triptych

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## **Robert Rauschenberg**

(1925–2008, USA)

Ruby Re-Run (Spread), 1978

Solvent transfer on fabric

collage with split tyre,

coloured mirrors and

graphite on wood panels



## **Mateo López**

(1978, Colombia)

The waste of my time:

Composition #15, 2020

Recycled cardboard, acrylic

paint and grommet

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## **Mateo López**

(1978, Colombia)

The waste of my time:

Composition #16, 2020

Recycled cardboard, acrylic  
paint and grommet



## **Mateo López**

(1978, Colombia)

The waste of my time:

Composition #17, 2020

Recycled cardboard, acrylic  
paint and grommet



## **Mateo López**

(1978, Colombia)

The waste of my time:

Composition #21, 2020

Recycled cardboard, acrylic  
paint and grommet



## **Mateo López**

(1978, Colombia)

The waste of my time:

Composition #22, 2020

Recycled cardboard, acrylic  
paint and grommet



## **Hassan Sharif**

(1951–2016, Dubai)

Hassan's Atelier, -2016 Mixed media

Hassan's Atelier, 2016

Various works

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Studio Corner

**Walead Beshty** (1974, UK)

Prologue to A Partial Disassembling of an Invention,

Without a Future: Helter Skelter and Random Notes in

Which the Pulleys and Cogwheels Are Lying Around at

Random All Over the Workbench (1 August – 8 October

2013), 2014

Ferric ammonium citrate and potassium ferricyanide on cellulose-based material and bound letterpress and digital offset print volumes

This work takes its name from a lecture by filmmaker Hollis Frampton in 1979, in which he discusses the scope for meaning in things that are otherwise seen as dormant or no longer in use. The installation consists of thousands of cyanotypes that are made from waste objects and materials found in the artist's studio. The installation is both an artwork itself in as much as it is a diary or document of the making of it in the studio. The work was commissioned and initially installed from floor to ceiling in the Curve Gallery at the Barbican Centre, London in 2014.



**Mirosław Bałka** (1958,  
Poland)

Angel, 1988

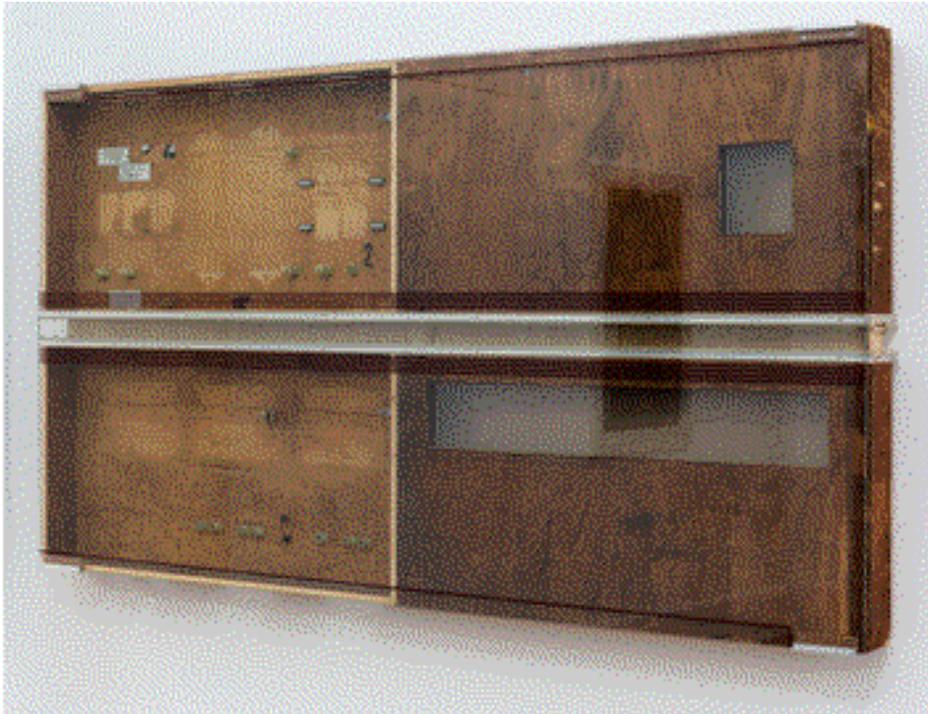
Wood and steel



**Mirosław Bałka** (1958,  
Poland)

164 × 90 × 58, 1990

Wood and steel



## **Reinhard Mucha**

(1950, Germany)

Wissen, 2018

Aluminum profiles, alkyd enamel painted on reverse of float glass, painting canvas, float glass, switch box blockboard, perspex, hardboard (split and worked found object)

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## **Annie Ratti**

(1956, Switzerland)

Urban Landscape, Early Morning,

in Autumn, 2001/2022

Pallets, cushions, crates, lamps, plants, fans, dead leaves,

video

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## **Dieter Roth / Björn Roth**

(1930, Germany – 1998, Switzerland) (1961, Germany)

Tischmatte, Bali-Mosfellsbær – Marseille – Barcelona, 1996–  
2001

Acrylic paint, colour chalk, ball pen, marker, felt tip pen and  
pencil on chipboard

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## **Dieter Roth / Björn Roth**

(1930, Germany – 1998, Switzerland) (1961, Germany)

Table Hegenheimerstrasse,

1980–2010

Acrylic paint, pencil, felt tip pen, marker, ball pen and collage (plastic adhesive tape, transparent plastic foil) on chipboard; 2 sawhorses, chair, lamp, ceramic jar, glass jars, brushes, markers, pens, scissors, utility knife, paint cans, spray paint can, paper towel, cardboard tray of oil colour paint

## **The Secret Life of the Studio**

### **(Gallery 9)**

Any room offers a geometric environment of planes and corners, a kinetic arena of shadow and light, an index of the mess of making. The studio is also often a treasure trove of found objects and images that ignite the imagination. Empty, it can be a space of possibility, awaiting the dynamic presence of the artist to alchemically transform blank canvas or raw material into art. It also bears the traces and scars of production after the artist and the work of art have departed. Materials may even take on a life of their own.



**Darren Almond** (1971, UK)

The Remnants (Freud), 2021

Inkjet on canvas

Courtesy the artist



**Darren Almond** (1971, UK)

A Real Time Piece, 1996

Video, colour, sound

11.50am start time.

9 hours 10mins

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**Darren Almond (1971, UK)**

**A Real Time Piece, 1996**

**Live video broadcast with sound**

This work was first shown as part of the exhibition Something Else in London, Exmouth Market, 1996, as a live broadcast from his studio in the other side of London. The absence of the artist in the space is emphasised by the light passing on the studio walls, amplified by the sound of an industrial flip-clock, turning every minute. Almond organised this intensified experience of time with technical assistance from the BBC, exploring the emotional and physical effects of time on the individual. Originally a single-channel, live, satellite broadcast, it has been archived as a single-channel video.

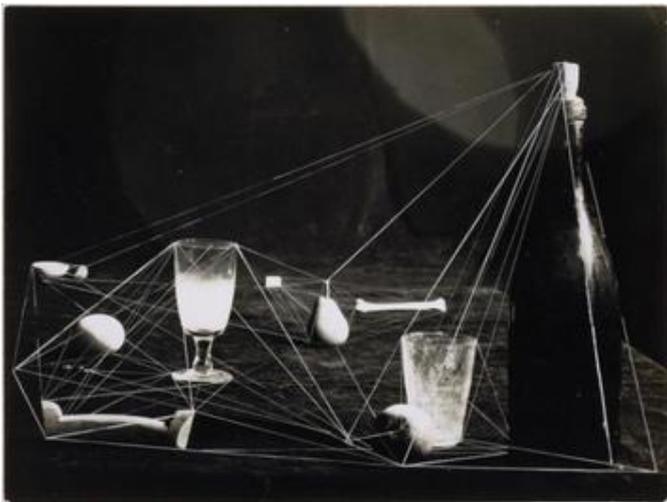


**Wilhelmina Barns-Graham**

(1912–2004, Scotland)

Studio Interior (Red Stool, Studio), 1945

Oil on canvas



**Raoul Ubac**

(1910, Germany–1985, France)

Objets reliés (Related Objects), 1942

Gelatin silver print



**Andrew Grassie**

(1966, UK)

Studio Proposal 2, 2017

Tempera on paper on board



**Andrew Grassie**

(1966, UK)

Studio Proposal 5, 2017

Tempera on paper on board

▪



**Andrew Grassie**

(1966, UK)

Studio Proposal 6, 2017

Tempera on paper on board



**Andrew Grassie**

(1966, UK)

Studio Proposal 1, 2017

Tempera on paper on board



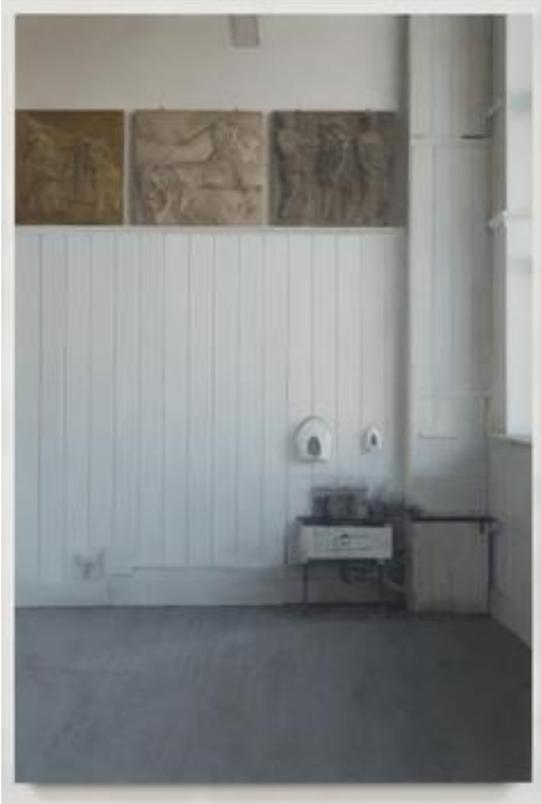
**Paul Winstanley**

(1954, UK)

Art School 15, 2013

Oil and wax on panel

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**Paul Winstanley**

(1954, UK)

*Art School 37, 2015*

Oil on panel



**Paul Winstanley**

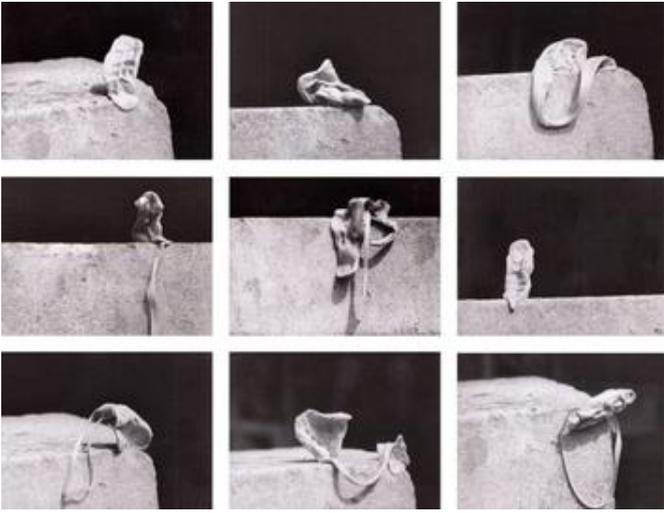
(1954, UK)

*Art School 28, 2014*

Oil on panel

The 'Art School' series of paintings (2012–16) represents a sustained homage to that fast-disappearing British institution, the art school. Arising from an extensive series of photographs taken by the artist, the paintings function as a procession of empty spaces. The meticulously composed photographs were taken in the summer months, at the end of the school year; emptied of work and the artists long graduated, the spaces are newly whitewashed, ready for the next years aspiring students.

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## **Alina Szapocznikow**

(1926, Poland – 1973,  
France)

Fotorzezby –

Photosculptures,

1971/2007

Twenty gelatin silver  
prints and collage with  
text on paper

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## **Cy Twombly (1928, USA – 2011, Italy)**

Robert Rauschenberg, Combine Material, Fulton Street  
Studio, 1954/2001

Colour dry-prints

Edition 1 and 2 of 6

Fondazione Nicola Del Roscio

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If you would like to borrow a magnifying glass, please ask a member of staff who will be happy to help. You can collect a magnifying glass from the Gallery Ambassador in Gallery 4, or the Information Desk in the ground level.

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