

the studio reader

ON THE SPACE OF ARTISTS



Edited by Mary Jane Jacob and Michelle Grabner

The Studio Reader On The Space Of Artists

Joanna Grabski



The Studio Reader On The Space Of Artists:

The Studio Reader Mary Jane Jacob, Michelle Grabner, 2010-06-15 The image of a tortured genius working in near isolation has long dominated our conceptions of the artist's studio. Examples abound: think Jackson Pollock dripping resin on a cicada carcass in his shed in the Hamptons. But times have changed ever since Andy Warhol declared his art space a factory; artists have begun to envision themselves as the leaders of production teams and their sense of what it means to be in the studio has altered just as dramatically as their practices. *The Studio Reader* pulls back the curtain from the art world to reveal the real activities behind artistic production. What does it mean to be in the studio? What is the space of the studio in the artist's practice? How do studios help artists envision their agency and beyond that their own lives? This forward-thinking anthology features an all-star array of contributors ranging from Svetlana Alpers, Bruce Nauman and Robert Storr to Daniel Buren, Carolee Schneemann and Buzz Spector, each of whom locates the studio both spatially and conceptually at the center of an art world that careens across institutions, markets and disciplines. A companion for anyone engaged with the spectacular sites of art at its making, *The Studio Reader* reconsiders this crucial space as an actual way of being that illuminates our understanding of both artists and the world they inhabit.

The Studio Reader Mary Jane Jacob, Michelle Grabner, 2010-06-15
Inside the Artist's Studio Joe Fig, 2015-10-06 What was your earliest childhood artwork that received recognition? When did you first consider yourself a professional artist? How has your studio's location influenced your work? How do you choose titles? Do you have a favorite color? Joe Fig asked a wide range of celebrated artists these and many other questions during the illuminating studio visits documented in *Inside the Artist's Studio*, the follow-up to his acclaimed 2009 book *Inside the Painter's Studio*. In this remarkable collection, twenty-four painters, video and mixed media artists, sculptors and photographers reveal highly idiosyncratic production tools and techniques as well as quotidian habits and strategies for getting work done: the music they listen to, the hours they keep and the relationships with gallerists and curators, friends, family and fellow artists that sustain them outside the studio.

The Art Gallery on Stage Mariacristina Cavecchi, 2024-03-21 Winner of the AIA Associazione Italiana di Anglistica Book Prize 2024 *The Art Gallery on Stage* is the first book to consider the representation of the art gallery on the contemporary British stage and to discuss how playwrights have begun to regard it as inspiration, location, focus or theme in an ever more intense game of cross-fertilization. The study analyzes the impact on dramatic form and theatrical presentation of what has been a paradigmatic shift in the way art galleries and museums display their collections and how these are perceived, establishing a hitherto unexplored connection between modes of exhibiting and modes of representation. It traces a trajectory from plays that were initially performed in traditional theatres in accordance with a naturalistic play structure to plays that favour a radical reconfiguration of visual representation. Indeed, since the beginning of the new millennium, playwrights and theatre makers have increasingly experimented with new dramatic forms and site-specific venues while forging collaborations with art makers and curators.

The book focuses on plays from the 1980s onwards such as Howard Barker's *Scenes from an Execution* Nick Dear's *The Art of Success* Alan Bennett's *A Question of Attribution* Timberlake Wertenbaker's *Three Birds Alighting on a Field* and *The Line* David Edgar's *Pentecost* Martin Crimp's *Attempt on Her Life* Rebecca Lenkiewicz's *Shoreditch* Madonna and *The Painter* David Leddy's *Long Live the Little Knife* and Tim Crouch's *My Arm An Oak Tree* and *England* and considers the vital contribution to the field made by set designers Ultimately through this study we come to understand how modern drama can offer a set of interpretative tools to enhance our understanding of the mechanisms underlying the social construction of art and furthermore the potential of theatre and the gallery space to question our fundamental cultural assumptions and values

Body, Space, and Place in Collective and Collaborative Drawing Helen Gørrill, Jill Journeaux, Sara Reed, 2020-01-15

Building on the success of the first volume in this series of research on collective and collaborative drawing this book's key themes are linked through the concepts of body space and place The location of the body in art has always been central but the exploration of it here in relation to place and space uncovers a wide range of exciting and different contexts relationships and materials Space is examined through the practice and theorisation of drawing through the ongoing artistic practices of the authors and the writings of Berger and Derrida in relation to making viewing and understanding the drawing process Place is examined through unique approaches to considering drawing through multiple consecutive and site specific places through place as a changing and temporal site and through the idea of the non place The contributors in this volume include academics artists dancers researchers designers and architects from across the globe

Geographies of Making, Craft and Creativity Laura Price, Harriet Hawkins, 2018-03-22 This book brings together cutting edge research from leading international scholars to explore the geographies of making and craft It traces the geographies of making practices from the body to the workshop and studio to the wider socio cultural economic political institutional and historical contexts In doing so it considers how these geographies of making are in and of themselves part of the making of geographies As such contributions examine how making bodies and their intersections with matter come to shape subjects create communities evolve knowledge and make worlds This book offers a forum to consider future directions for the field of geographies of making craft and creativity It will be of great interest to creative and cultural geographers as well as those studying the arts culture and sociology

Studio Studies Ignacio Farías, Alex Wilkie, 2015-10-14 Consider the vast array of things around you from the building you are in the lights illuminating the interior the computational devices mediating your life the music in the background even the crockery furniture and glassware you are in the presence of Common to all these objects is that their concrete visual and technological forms were invariably conceived modelled finished and tested in sites characterised as studios Remarkably the studio remains a peculiar lacuna in our understanding of how cultural artefacts are brought into being and how creativity operates as a located practice *Studio Studies* is an agenda setting volume that presents a set of empirical case studies that explore and examine the studio as a key setting for aesthetic and material production As such

Studio Studies responds to three contemporary concerns in social and cultural thought first how to account for the situated nature of creative and cultural production second the challenge of reimagining creativity as a socio materially distributed practice rather than the cognitive privilege of the individual and finally to unravel the parallels contrasts and interconnections between studios and other sites of cultural aesthetic and technoscientific production notably laboratories By enquiring into the operations topologies and displacements that shape and format studios this volume aims to demarcate a novel and important object of analysis for empirical social and cultural research as well to develop new conceptual repertoires to unpack the multiple ways studio processes shape our everyday lives The Politics of Expertise in Cultural

Labour Karen Patel,2020-03-16 What is expertise In the arts or cultural work the experts in this area are commonly regarded to be art critics dealers or intermediaries Why are they considered experts What about the expertise of the artists or cultural workers themselves The Politics of Expertise in Cultural Labour provides a much needed account of the concept of expertise in cultural work providing new insights into the individual experiences of cultural workers and the role of social media in their creative practice and development of expertise It also explores the potential reasons for inequalities in the sector which centre not only on protected characteristics such as class gender and race but increasingly the digital divide Drawing on interviews with cultural workers and an innovative social media analysis this book highlights the characteristics of aesthetic expertise in production the practical skills cultural workers hone and deploy over years of training and creative practice This is a new take on aesthetic expertise which is traditionally associated with those involved in the judgement of culture such as critics dealers and intermediaries The book highlights how social media platforms both enable and constrain the development of practical aesthetic expertise and the platforms role in the mediation of the cultural object online Finally Patel interrogates the power dimensions of expertise focusing primarily on gender Drawing on the work of Pierre Bourdieu it explores how opportunities to develop aesthetic expertise and the ability to use social media platforms to signal that expertise are not available to everyone In this sense The Politics of Expertise in Cultural Labour adds new perspectives to the growing body of work on inequalities in the creative and cultural industries as well as scholarship on social media and creative work The book concludes with the argument that the term expertise needs to be problematised and reclaimed by those who are not equally represented in the cultural industries using gender as a case in point **The Artist at Home**

Imogen Racz,Jill Journeaux,2024-01-11 Artists have worked from home for many reasons including care duties financial or political constraints or availability and proximity to others From the home studios of Charles and Ray Eames to the different photographic representations of Robert Rauschenberg s studio this book explores the home as a distinct site of artistic practice and the traditions and developments of the home studio as concept and space throughout the 20th and into the 21st century Using examples from across Europe and the Anglophone world between the mid 20th century and the present each chapter considers the different circumstances for working at home the impact on the creative lives of the artists their

identities as artists and on the work itself and how sometimes these were projected and promoted through photographs and the media Key themes include the gendered and performative aspects of women practising at home collaborative studio communities of the 1970s 90s including the appropriation of abandoned spaces in East London and the effects of Covid on artistic practices and family life within the spaces of home The book comprises full length chapters by artists architects art and design historians each of whom bring different perspectives to the issues interwoven with short interviews with artists to enrich and broaden the debates At a time when individual relationships to home environments have been radically altered The Artist at Home considers why some artists in previous decades either needed to or chose to work from home producing work of vitality and integrity Tracing this long tradition into the present the book will provide a deeper understanding of how the home studio has affected the practices and identity of artists working in different countries and in different circumstances from the mid 20th century to the present

Art World City Joanna Grabski, 2017-07-10 Insightful should be on the bookshelf of anyone interested in contemporary art on the continent of Africa its politics its display its economics African Arts Art World City focuses on contemporary art and artists in the city of Dakar a famously thriving art metropolis in the West African nation of Senegal Joanna Grabski illuminates how artists earn their livelihoods from the city's resources possibilities and connections She examines how and why they produce and exhibit their work and how they make an art scene and transact with art world mediators such as curators journalists critics art lovers and collectors from near and far Grabski shows that Dakar based artists participate in a platform that has a global reach They extend Dakar's creative economy and the city's urban vibe into an art world city In her fine grained analysis Joanna Grabski demonstrates the ways that the urban environment and the sites of art production exhibition and sale imbricate one another to constitute Dakar as an Art World City Mary Jo Arnoldi Curator Anthropology National Museum of Natural History Smithsonian A valuable addition to the anthropology of cities and of art worlds It stretches and revises the notion of art world to include multiple scales and illustrates how the city enables simultaneous engagement for artists with local national Pan African and global discourses and platforms City Society A beautiful book The photographs most of which are by the author are stunning

College Art Association Reviews

The Studio Reader On The Space Of Artists Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the energy of words has be more evident than ever. They have the ability to inspire, provoke, and ignite change. Such is the essence of the book **The Studio Reader On The Space Of Artists**, a literary masterpiece that delves deep to the significance of words and their affect our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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