

BEING THE ARTIST

Svetlana Alpers *A Master in the Studio*, 1988//020
Sarah Burns *Looking in on the Colonies*, 1996//024
Alexander Liberman *Giacometti*, 1960//027
Mary Bergstein 'The Artist in His Studio': *Photography, Art and the Masculine Mystique*, 1995//029
Brian O'Doherty *Studio and Cube*, 2007//035
Robert Smithson *Studio Conversation with Anthony Robbin*, 1969//040
Louise Bourgeois *Statement*, 1989//041
Iwona Blazwick *On Francesca Woodman*, 2012//043
Jack Goldstein *Helene Winer: Artists Space and Metro Pictures*, 2001-3//044
Ann Temkin Martin Kippenberger: *Jacqueline: The Paintings Pablo Couldn't Paint Anymore* (1996), 2009//048
Sanford Kwinter *Saint Architect of Sodom: Vito Acconci*, 2001//051
Paul McCarthy *1968-76*, 2004//056
Ulrike Groos *Paul McCarthy: Painter* (1995), 2003//057
Carsten Höller *The New Perplexity: In Conversation with Hans Ulrich Obrist*, 1999//059
Gabriel Orozco *In Conversation with Wesley Miller*, 2008//060
Jori Finkel *In the Studio: Wolfgang Tillmans*, 2006//062
Sarah Thornton *Studio Visit: Takashi Murakami*, 2008//063
Linda Yablonsky *The Studio System*, 2007//066

WORKING WITH THE SITUATION

Herbert Molderings *Marcel Duchamp's Studio as a Laboratory of Perception*, 2007//072
Carolee Schneemann *Eye Body: 36 Transformative Actions* (1963), 2002//077

Amelia Jones *Yayoi Kusama's Self-Portrait Photographs*, 1997//078
Coosje van Bruggen *Sounddance*, 1988//080
Daniel Buren *The Function of the Studio*, 1971//083
Daniel Buren *The Function of the Studio Revisited*, 2007//090
Briony Fer *Studio*, 2004//092
Lawrence Weiner *In Conversation with Hans Ulrich Obrist*, 2003//097
Bruce Nauman *In Conversation with Michael Auping*, 2001//099
Phillip Zarrilli *The Metaphysical Studio*, 2002//104
Aimee Chang *Edgar Arceneaux: Drawings of Removal*, 2004//108
Manthia Diawara *Bamako in the 1960s: Seydou Keita*, 2001//110
Frances Richard *Seydou Keita*, 2006//112
Hans Ulrich Obrist *A Rule of the Game*, 2008//113
Caitlin Jones *The Function of the Studio (When the Studio is a Laptop)*, 2010//116

RETRACING THE STEPS

Francis V. O'Connor *Hans Namuth's Photographs of Jackson Pollock as Art-Historical Documentation*, 1978//124
Barbara Dawson *7 Reece Mews: Francis Bacon's Studio*, 1998//127
Albrecht Barthel *Brancusi's Studio: A Critique of the Modern Period Room*, 2006//128
Jon Wood *The Studio in the Gallery?*, 2005//135
Lynne Cooke *Gerhard Richter: Atlas*, 1995//143
Alexander Alberro *The Catalogue of Robert Smithson's Library*, 2004//147
Henri Lefebvre *Social Space*, 1974//151

Carles Guerra *The Last Possessions: A Dialogical Restoration of Art & Language*, 1999//155
Elena Filipovic *If You Read Here ... Martha Rosler's Library*, 2007//158
Joanna Mytkowska and Andrzej Przywara *Edward Krasinski's Studio*, 2004//160
Bernadette Walter *Dieter Roth's Mats*, 2003//165
Jan Verwoert *Bernd Krauß*, 2006//167
Herzog & de Meuron *Just Waste*, 2002//169
Ian Wallace *Corner of the Studio and El Taller: A Reflection on Two Works from 1993*, 2005//170

FACING THE WORLD

Valérie Mréjen *Start Working*, 2004//180
Steven Watson *Factory Made*, 2003//182
Lawrence Weschler *Seeing is Forgetting the Name of the Thing One Sees*, 2009//185
Caroline A. Jones *The Machine in the Studio*, 1996//190
Laura Meyer *A Studio of Their Own*, 2009//194
Judy Chicago *In Conversation with Jane Collings*, 2003//196
Rozsika Parker *Housework*, 1975//199
Elizabeth Harney *The Laboratoire Agit-Art*, 2004//202
Jeffrey Deitch *The Studio of the Street*, 2007//205
Brian Dillon *Street and Studio*, 2008//207
Jennifer Allen *Atelier Van Lieshout*, 2007//210
Lynne Cooke, Friedrich Meschede and Sune Nordgren *Artists at Work: Discussion*, 2002//213
Lane Relyea *Studio Unbound*, 2010//218

Really there's nothing here.

It's like a place where you live.

The only useful thing about the studio is that after some time you can imagine something.

A forest, for example.

I walk in it.

Today it is nothing for me, but perhaps in two weeks it will become something