

**2019 College Art Association (CAA) Session for The International Art Market Studies Association (TIAMSA)**

**Wednesday, February 13, 2019: 8:30-10:00 AM, New York Hilton Midtown, Grand Ballroom West**

**SESSION ABSTRACT:**

The Studio as Market

Julie Codell, Chair

Artists' studios have been the site of workshops, collaboration, promotion, mystery, and myth, at times considered a hallowed space, at other times a disreputable one. They have also been the places of social, political, and economic transactions that shape aesthetic values. In the studio artists self-fashioned their social status and promoted their works. They invited critics, dealers, and patrons into their studios turning studios into sites that combined a presumed mysterious creative energy with economic exchange while purposely misapprehending economic considerations. This session will explore how artists from the eighteenth century on under dwindling church and aristocratic patronage strategically entered the "free" market by using their studios to promote and sell works in conjunction with creating marketable public identities to engage buyers and generate symbolic capital for their name and their work. Panelists consider the nature and function of the studio in the free market, artists' strategies to both engage in economic activities and misrecognize economics in the studio, the studio as a site of conflicts over agency in overlapping aesthetic and economic transactions or as an exhibitionary site to display the creative process itself, creating the studio's combined production and reception functions.

**PANEL PRESENTATIONS:**

*The Studio as Market: Victorian Artists' Studios as Public Spaces*

Julie Codell, Arizona State University

By way of introducing this session, in this presentation I will explore how Victorian artists used their studios as marketing tools in two ways: one was the vast number of photographs of artists in their large, richly furnished studios, a wing of their expensive studio houses in plush neighborhoods like London's Kensington and Holland Park areas. In these photos, produced in periodicals and in books on artists' studios, artists were not dressed in smocks and did not hold palettes, but were instead depicted in dress suits, reading while surrounded by classical sculptures, books, and their own finished, and often well-known, paintings. The second way they used studios to market their works, while also misrecognizing the commercial aspect, was the ritual of Show Sunday, when well-to-do patrons would park their carriages at artists' grand studios to view artworks in the studio. Show Sunday combined exhibitionary and social rituals that reflected artists' rising social status during and after the 1860s as it also disguised the business of art buying and patronage.

*Francis Bacon's London Studios – Before and After 1930.*

Andrew Stephenson, Independent Scholar

In my paper I will consider the different approaches to and status of Francis Bacon's studios before and after 1930. From 1929, Bacon's South Kensington studio was a commercially-driven exhibition space in which decorative rugs, furniture and screens were displayed for sale and to engage buyers. Bacon's studio actively marketed his public identity as a fashionable interior designer, and it was photographed by and reproduced in an article in the influential periodical the *Studio* in August 1930 applauded as embodying "the 1930 Look in British Decoration." In 1931, Bacon (1909-1992) abandoned interior decoration and destroyed the studio contents, although a few decorative objects survived bought by friends. Bacon's new Chelsea studio, occupied from 1931, was depicted bare and stacked with canvasses; an avowedly anti-commercial space that

reinforced Bacon's claims to being a professional painter. Consequently, Bacon rewrote his autobiography erasing his interior design past despite evidence to the contrary. In all subsequent narratives and interviews, the interior and contents of Bacon's 7 Reece Mews studio, occupied from 1961 until his death in 1992, and reconstructed in the Hugh Lane Gallery, Dublin in 2001, have become central evidence. The studio contents supported Bacon's claims to being the leading post-war painter of violent and sadomasochist themes and Bacon's studio has assumed an almost mythic status as an exhibitionary site of creative and homosexual activity lauded in biographies and reproduced in photographs and films of Bacon's life, factual or fictional, ever since.

*Designed to Impress: Chaim Gross and the Studio at 526 LaGuardia Place*

Sasha Davis, The Renee & Chaim Gross Foundation

In 1962, after almost a decade of peripatetic wandering from studio to studio, American sculptor Chaim Gross (1904-91) set himself to renovating an industrial-use building in Greenwich Village, turning the ground floor into a studio and adjacent gallery. Rent hikes and buildings slated for demolition led him to the conclusion that ownership was the only option to protect his work from further interruptions. Gross worked with two Modernist architects on the renovation, but strongly influenced design decisions. The first floor was designed to promote, with a long gallery devoted to Gross's work punctuated by a light-filled, sunken studio space at the rear of the building. The studio at LaGuardia Place was a site for interviews, photoshoots, and visits from collectors and friends. The gallery of finished works advertised Gross's skill and style, and he sold works directly from this studio. In contrast, Gross maintained another studio just a few blocks away where he completed his monumental plasters for casting. This second studio was not altered after purchase, and thus was not designed for visitation. Instead, it was a place to work. The finished home and studio located on LaGuardia Place has been preserved as the Renee & Chaim Gross Foundation. Recent emergency restoration work on the sculpture studio skylight has revealed additional insight into Gross's work on the building and his methods in creating a workspace designed to awe and entice the visitor.

*Lunch at the Artist's Studio*

Di Wang, University of Oxford

The kitchen has no chicken: this is the one hard rule at the lunches at Cai Studio. For the world-renowned artist Cai Guo-Qiang, who is best known for his gunpowder drawings, media coverage in recent years frequently focused on its delicious and mysterious studio lunch. It proves to be so attractive that art critics and many others return to the studio time after time. In this paper I investigate the superstar artist's studio from the particular site of its kitchen. Taking an anthropological approach, it discusses various food rituals at the studio, from the lens of studio assistants, buyers, patrons, the press, and academic visitors. It reveals how the kitchen has become a *doppelgänger* of the artist, a crucial body of thinking, and a symbolic site for the artist's strategic transactions with the aesthetic, the social and the economic capitals. Ultimately the figure of studio lunch sheds new light on the "positionality" of contemporary Chinese artist in the West, while also contributing a crucial piece to the broader mosaic of artist studios' global history.