



PRESS RELEASE :: WEDNESDAY 27 JANUARY 2009

But what of Frances Stark, standing by itself, a naked name, bare as a ghost to whom one would like to lend a sheet?

Press preview: Friday 12 February 2010, 7-9pm

Exhibition open: Saturday 13 February – Saturday 3 April 2010, 11am – 6pm

Venue: Centre for Contemporary Arts (CCA), 350 Sauchiehall Street, Glasgow, G2 3JD

Website: www.cca-glasgow.com

At the Centre for Contemporary Arts (CCA) from 13 February to 3 April 2010, *But what of Frances Stark, standing by itself, a naked name, bare as a ghost to whom one would like to lend a sheet?* marks Frances Stark's first exhibition in a public gallery in Scotland and only the second in the UK since Nottingham Contemporary in late 2009. One of the most intriguing artists to have emerged from Los Angeles' vibrant art scene in the last decade or two, the exhibition at CCA follows several major exhibitions in museums on the European mainland in the last couple of years.

Stark's work predominantly takes the form of collages. Visually, they are reduced to the minimum, with large areas of white paper or white under-paint left showing. Yet these seemingly modest works open onto rich areas of thought. Writing, used visually, has always been central to Stark's art, and for a long time she was better known for her art criticism and creative writing than for her own work. The words are rarely her own, instead lifting them from a wide range of literary sources. Emily Dickinson, Witold Gombrowicz and Robert Musil are particular favourites, as are philosopher Friedrich Nietzsche and The Fall's front man Mark E Smith. Somehow, though, the words of others become her own, revealing her highly idiosyncratic thought processes.

This exhibition begins in 2001, when visual imagery first becomes a consistent aspect of the collages. Since then imagery has played an increasing role in her work, to the point where language drops away altogether. Certain images recur, which can be read like signs: women, who resemble Frances herself; peacocks, exhibiting their extravagant tail feathers; chorus girls taking the stage or waiting self-consciously in the wings. As this suggests, for Stark the act of making and exhibiting her art is a kind of performance, one that involves a journey from the private realm of her thoughts, her studio and domestic life to the public realm of audiences, of the responses of others. For Stark, putting oneself on display is a process wracked with anxiety and self-doubt, leavened by occasional moments of creative exhilaration and pride. Her work is cut through by her distinctive wit and self-deprecating irony. *But what of Frances Stark...?* culminates on a particularly daring note: three operatic kimonos, which double-up as soft-sculpture of old-fashioned dial-up telephones.

Nottingham Contemporary has published a fully illustrated catalogue to accompany the exhibition, with essays by Mia Jankowicz, Francis McKee (Director, CCA) and Alex Farquharson (Director, Nottingham Contemporary).

A Nottingham Contemporary touring exhibition.

Ends

For more information, images or interviews please contact Kirsty Gordon :: 0141 352 4911 :: kirsty@cca-glasgow.com

NOTES TO EDITORS

About CCA

The Centre for Contemporary Arts, CCA, is a melting pot for artists to explore new ideas and move beyond the traditional boundaries of their discipline. Based on Glasgow's Sauchiehall Street and with

an international reputation, CCA was founded in 1992; its roots stretching back to the original Third Eye Centre.

CCA is the only organisation of its kind within Scotland and plays an important role in the continued development of Scotland's cultural reputation and legacy at home and abroad. The centre supports Scottish artists, from the ground up, while showcasing important international work.

CCA is a hub for an eclectic network of cultural organisations and individuals throughout Glasgow, delivering a dynamic and varied artistic and educational programme for people to participate in and access the arts. Through the development of an outreach plan, CCA aims to assert a meaningful role in the wider social networks of the city.

CCA operates a successful open model, facilitating collaborations with artists and other organisations in the use of the artistic spaces in the building. By targeting micro trends CCA has seen an influx of new audiences, from Gaelic to tango. CCA values its core programme highly, but also aims to support others through the sharing of the organisation's resources - spaces, people and expertise.

The CCA is supported by the Scottish Arts Council, Glasgow City Council and by the National Lottery through the Scottish Arts Council.

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