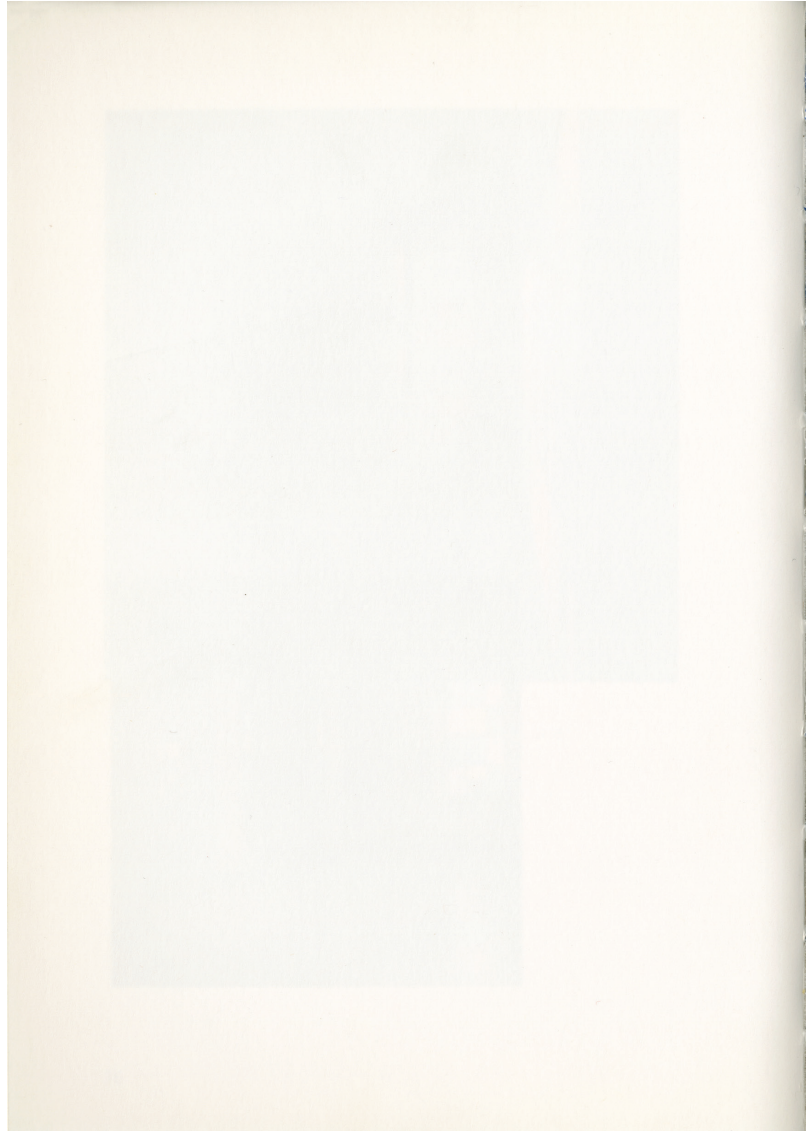




The Studio

Dublin City Gallery The Hugh Lane, 2007



'I saw Hans Haacke lecture recently, and someone asked him what a typical day in the studio was like and he said "I answer email all day". Right now my own studio is a glorified mail box, a storage unit, a trash can. I just gave up on it. I make work in my garage now, and I do most of my thinking and writing in bed or on the couch. I would love to get back to working in my studio daily but my life doesn't allow that, so I have had to go back to my post-studio roots, back to a no-studio reality. A student came into my garage yesterday and said, 'I love that your studio is such a shithole because your work look likes it comes from such a pristine place'. I'd love to have a precious little chapel but it simply doesn't work that way for me. The studio represents the aspects of space and material reality that I have no mastery over; I have battles in there and, miraculously, objects worth looking at emerge.'

— *Frances Stark*

The Studio



Foreground: Frances Stark, *The Unspeakable Compromise of the Portable Work of Art: #11/16, in lieu of my couch*, 2001. Background: *The Unspeakable Compromise of the Portable Work of Art: #6/16, something wonderful by means of photogenic quality*, 1998. *The Unspeakable Compromise of the Portable Work of Art: #10/16, with parakeet*, 2000.



Frances Stark, *The Unspeakable Compromise of the Portable Work of Art: #16/16, this whole thing, or, a bird's eye view*, 2002

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