



UPPSALA  
UNIVERSITET

# The role of the art studio in contemporary artistic production

Jenny Sjöholm

Abstract:

This paper explores the modern art studio as a central space for individual creative actions and knowledge production by focusing on the methodological and productive function of London-based studios. Drawing on London-based visual artists' narratives and on material traces of their work processes – such as sketchbooks, collected objects and prototypes – the article presents the art studio as a microcosm of an artist's self-directed work in progress, creativity, knowledge, thought and expression. It is argued that the studio offers insights into a making and knowledge that is investigative and experimental; into the practices and skills visual artists need in order to transform initial plans, ideas into material work. The article presents the studio as a space where old works, works in progress and the fruits of the artist's research activities mingle in controlled chaos. The studio is discussed as a space of discovery, where collected and selected objects and research materials and experiences resonate with each other and provoke reflection and thinking. Furthermore, in contrast, the studio is also presented as a space of material engagement and enchantment, a workshop, where a large part of the methodological practice is based on the recurrence of manual labour. It is a space where artists persistently practice their craft until practical knowledge becomes embodied skill and the physical act of making becomes second-nature. Experimentation and creativity in the studio is seen to rely on a productive and ambiguous tension based on the knowledge practices of contemplation and elaboration, critical thinking and bodily engagement, instruction and improvisation: the studio is a personal laboratory. In the context of the cultural economy as well as the individualization of the economy, this paper highlights individualized and dynamic artistic production processes and reveals how micro spaces of work and creativity are arranged to engage with experimentation, making and knowing.

*Keywords:* art studio, visual artists, self-directed work, knowledge, experimentation, London

## Introduction: The art studio



Figure 1 Studio 1 Old street station, East London  
Source: Author's own



Figure 2 Studio 2 Hackney, East London  
Source: Author's own

One of the first studio visits is in Hoxton, East London, in a ground floor and basement studio complex hosting 40 artists. The studios lay in a row underneath a block of flats and was originally a ground floor and basement car park now converted to artists' workspaces. The studio of the artist I visit is surprisingly minimalist. The artist has just finished her latest project and her studio walls are stripped from "snaring" material from previous work and preparatory work. Work materials are neatly placed in boxes, drawers and on her big study desk. Shelves and cupboards contain and display old works, sketchbooks, autobiographies, notebooks, folders of scribblings and books, ornaments and numerous other objects. She will eventually start something new. But meanwhile the studio space is temporarily transformed into a space of display; against the white walls the artist gets a first hand glance in how the work will look like at its destination: the gallery wall. The space gives a feeling of order, temporary rest and personal reflection.

Stepping inside a studio in a two-storey industrial building in the heart of Hackney, East London, I experience strong daylight as well as paint brushes, papers, half-finished and finished canvases spread in the originally white space. In contrast to studio 1, paintings in progress, preparatory work and sketches, self-directed instructions and plans hang on the walls illustrating the current project. There is an accumulation of work and personal belongings in a limited and cramped space. This studio

shows favoured traces of the artists' work and his process; the space gives a sense of an intimate and cluttered workshop it is a space of making and generation.

Entering the art studio gives us insight into how artists work and create knowledge. This article starts from the idea that a piece of art, and indeed an artist, do not emerge "just like that" or out of nowhere. Art and artists are underpinned by extensive knowledge practices and specific spatial knowledge qualities. Crucial to this is the art studio. Although every studio space is unique to the artist and her project – it is commonly used as a space where artists get to reflect, display, research, store and make art. To have your own studio is a way for artists to maintain individual production and making and is central to how they stabilize and participate in a professional discourse and identity (Bain 2004a, 2005; Buren, 2007; Jacob, 2010).

Within the four walls of the studio, artists are allowed the space to liberate practices of imagination and testing; of attention and alteration (O'Doherty 2007; Wainright 2010, ix). The studio offers space for artists' reflection and elaboration: for experimentation, which is essential to the origination of artwork and to produce original products of aesthetic quality. "Only because the artist operates experimentally does he open new fields of experience and disclose new aspects and qualities in familiar scenes and objects" (Dewey, 1934, 150). The studio is a space where artists' ideas materialize and take form. The studio is an artistic laboratory. Dewey (1934) argues how experimentation is not restricted to practices of scientists' workspace of the laboratory but that experimentation is also part of artists' practices and progress. The contemporary studio is an imagination and knowledge chamber where artists engage in practice based on privacy or reclusion, material production, knowledge, learned scholarship; a civilized pursuit based on learning (Daniels 2011; Chare, 2006; Buren, 1970).

The status of the studio as a space of creation has recently attracted increased interest, (Jacob and Grabher 2010; Davidts and Paice, 2009; Amirsadeghi, 2012; Madestrand, 2012) as well as becoming a popular focus for photography books and series as well as exhibitions. Accounts of the geographies of the art studio has so far come to focus on the construction of artistic identity and the art studio (Bain, 2004a; 2005) as well as introducing the art studio as a geographical venue for knowledge and imagination (Daniels, 2011). However, relatively little critical interest has been directed towards artists' studios in terms of in-depth accounts of the individual work process and the resources, knowledge, skills and materialities of the studio that shape artists' experiences and work in these spaces. In this article, artists' making and experimental processes are explored and specifically portrayed as a creative process based on specific artistic knowledge and on the spatial qualities of the art studio. Visual artists' studio work and production is presented from the perspective of the specific knowledge being applied and generated through out specific art projects and creative processes. What I want to advance is the idea of the studio being an enhanced micro-space of artistic knowledge, study and learning. At the core of the artistic practice is a continuous professional learning; learning based on repetition and generic skills but also explorative trial and error. There are many ways to be an artist but essential to artistic practice are knowledge and skills. The studio is central to such practices and in this article it is suggested that the studio should be primarily approached as a workplace. Furthermore, it is suggested that particularly useful to understanding such situated practice are close accounts of the making of cultural products through in-studio practice. Thus the focus will be in-studio making and experimentation, and specifically three methodological and knowledge perspectives on experimental practice: self-direction, reflection and elaboration.

The paper outlines a conceptual framework on the contemporary artist and her practice and knowledge, which is a framework drawing on various perspectives on professional and artistic learning from different strands of geography as well as from art history. Following this, the project's methodologies are presented: one based on the notion that the artist's studio is a revelatory and informative space. After this the results of a study resting on serial studio visits and observations as well as in-depth interviews with 12 visual artists are presented. These studio stories illustrate the co-

existence of apparently incompatible types of individuals' knowledge activities and the studio is discussed to be essentially a creative space in which one finds productive tensions between the dialectics of thinking and making as well as of isolation and sociality. In the final part, concluding arguments about the role of the studio as an enhanced space of creativity and artistic knowledge practice are put forward, together with wider implications for understanding professional learning and knowledge in the cultural, knowledge and individualized economy.

### **Contemporary artists and knowledge**

To be an artist has always involved a certain level of technical skills and therefore bodily ability (Harrington, 2004). Artists have traditionally been associated with their knowledge, skills and developed mastery and practical handling of particular media. Today artists are viewed as knowledge workers involving the developed knowledge needed to construct art as well their professional careers. Artists are throughout their careers engaged in new projects, constellations and therefore need to develop new knowledge in order to produce new pieces of art as well as be able to manage their work and to live of what they do. Being an artist today can essentially be argued to involve two intertwined knowledge processes; one being a self-directed worker and learner; and two, being engaged in creative art practice and experimentation.

#### *Artists as self-directed makers and learners*

During the last two decades, studies of professional knowledge and learning have gained considerable attention in geography and especially economic geography. This literature has focused on learning and knowledge based professional relations and knowledge transfers, often described as “spill-overs”, between actors. Ideas of socially oriented ways of learning have been dominant in such studies, especially related to economic activities. This interest

may partly be a symptom of the contemporary fixation with the “learning” or “knowledge economy”, an economy where ideas, knowledge and innovations are supposed to be of vital importance for creating and sustaining “competitiveness”. In such ideas, competence and creativity are recast as the key to innovative practices and outcomes. Very generally it can be said that such contemporary learning models build on the assumption, as Storper and Venables (2002) point out, that knowledge “rubs off” amongst people professionally related in agglomerations like Silicon Valley or in global cities like London. Writings within this discourse have particularly come to concern knowledge milieus such as “clusters” (Porter, 1990) “innovation systems” (Lundvall, 1992), “learning regions” (Markusen, 1996) and “project ecologies” (Grabher, 2001) to be supportive environments for professional learning and endeavour. A focus on localized learning (Maskell and Malmberg, 1999) present in and underpinning those spatial forms have also come to be complemented with studies emphasizing relational spaces of learning, in particular within the context of communities (Amin and Cohendet, 1999) and transnational networks (Bunnell and Coe, 2001). There have also been studies stressing the importance and interdependence of different geographical scales in learning processes (Bathelt et al, 2004). There has also emerged an interest in “informal contexts” for professional learning, such as spare time and nighttime economies (see for example Neff, et al 2005; Currid, 2007). However, thinking that professional knowledge and learning is primarily a social activity is an assumption that needs address in an economy facing individualization, self-employment and self-management.

Areas such as arts, media and communication have been particularly subject to the individualization of work and organization and stand as ideal fields in which we can study both the changing role of the individual in the economy and the spatiality of the cultural economy itself (McRobbie 2002). Social sources of learning and innovation are important but

need to be balanced by discussions on individuals' learning encounters, experiences and practices as well as the heterogeneous character of them. Throughout this article it is suggested that in order to grasp the learning and symbolic practices and spatialities at play in the making of art and cultural products, we also have to pay attention to the actual practices by which workers can acquire knowledge through methods that not only are based on professional relations, inter-personal activities and the spatialities of such practices but on relations and collaborations that are corporeal, virtual and materially related. A successful situated knowing "is the product of putting things together, inventing a commons, harnessing all manner of human and non-human capability, cultivating care for the task in hand, and working at the problem over and over again" (Amin 2012, 57).

Such situated knowledge needs of course to be situated in the wider fields workers are embedded within, and in this sense individualization, mobility and performance are central to the creative economy. This means we cannot understand the artist without also unpacking the practice and organization of self-managed creative work and professional learning. Visual artists can to a large degree be viewed as pioneers in managing their own creative work, learning processes and the making of cultural products and we can learn from the professional knowledge involved in the particular processes through which these objects are produced as well as how such practices are enacted in specific work and micro-geographies.

Since art is seldom an industry organized around large firms employing numerous artists, artists are invariably self-employed and self-directed. They are professional workers that not at all time have the possibility to develop their knowledge within an organization or institution; they are instead self-employed and therefore "self-directed learners". Artists often engage in self-controlled practice and learning with a relatively high degree of personal

autonomy (Williams, 2000) and “learner control” (Edström, 2008). Essentially, self-direction is being in command of, as well as moving towards, goals set by oneself. Foster and Lorimer (2007) stress that “what drives an artist towards occasional points of resolution depends on a “self-discipline” motivated by an insistent attempt to articulate and describe an experience or way of being in the world” (Foster and Lorimer 2007, 429). However, self-direction cannot be represented as an isolated route from goal setting to conclusion, but is constrained and enabled by, for example, artists’ engagement in flexible production structured around short-term relationships between artists and external partners (Leadbeater and Oakley, 1999). Still, certain phases of artists’ activities are practiced in “isolation” and behind closed studio doors. As Bain (2004b) points out, in her study of the invisible and visible geographies of artistic labour in Toronto, artists are in certain phases “deliberately choosing to remain invisible and anonymous to others, rather than actively fostering interaction and exchange with other practitioners” (2004b, 420). Throughout this article I argue that artists’ creative and experimental actions are related to stationary and self-directed practices and movements within their personally set up physical environment: their own studio space. Artists’ studio-based learning is dependent on an individual dialogue between their studio practice and her past and documented experience, the materialities and traces of finished work and work in progress placed in a close, intimate and personal space.

*Creative experimentation: Artists as thinkers and makers*

The artist and artistic work has throughout history been subject to change. Alongside Marcel Duchamp’s work on “the readymade” in the 1920s, came a redefinition of the understanding of the intrinsic artistic professional’s practice and skill. The birth of conceptual art resulted in a split between artistic labour and conventionally understood materialities and craft-based labour and opened up for the association of discussions of artistic skills with immaterial

production (Roberts, 2007). However, this view of the artist has long roots. During the early years of the Enlightenment the idea and model of the artist-as-analyst came to be a prevalent way of seeing the artist. Scientists, artists and philosophers were jointly occupied with inquiries aiming to describe the workings of nature “in a way that confirmed human ascendancy” (Sullivan 2004, 4). Alongside the re-birth of conceptual interests, specific methods had to be developed in order to solve these sets of inquiries. Sullivan (2004; 2005; 2006; 2007) argues that contemporary artistic production is investigative, imaginative and intellectual work, a form of research – a creative and critical form of human activity. Creative and critical thought that is deeply spatial: “the critical and creative investigations that occur in studios, galleries, on the Internet, in community spaces, and in other places where artists work, are forms of research grounded in art practice” (2004, xi).

Galenson’s (2001; 2004; 2007) categorization of the particular creative behaviour and practices of his “conceptual artist”, and in particular the specific methods being prescribed for this artist in relation to the making of art and artistic innovation relates to the idea of artistic practice as systematic and investigative. The conceptual artist’s making of art is based on strategies focused on precision and preparation. However, emphasizing that research and preparation are parts of artistic production does not mean that the act of imagination and physical creation is ignored. Common to many contemporary artists studio based work is the process of working through an idea as a method of thinking as well as making (Wainright 2010, ix). A systematic approach to the creation process needs to be complemented, because to focus on such a perspective and on such a perspective alone, “is to deny the creativity of the very process environmentally situated and perceptually engaged activity that is of *use* through which real form emerges and is held in place” (Ingold 2001, 22). As Ingold further stresses, “plans may provide resources” to a making process and activity, “but they do not

determine its course” (1996, 180). It is the activities of regular and controlled movements that actually generate the form, not only the design that precedes it. In relation to the conceptual artist as presented above, Galenson also presents the experimental innovator as an artistic producer whose “aim is to discover the image in the course of making it” (2004, 124). In contemporary artists practice, I suggest one can find traces of both stereotypical artistic characters of the conceptual and experimental artist in an artist’s practice, which also becomes apparent in the following discussion on the methodological meaning and function of the modern art studio. An artist holds many types of knowledge, which are applied and made apparent in a variety of professional practices. Even though artistic production might be informed by ideas, this is not to say that artistic labour is just intangible or immaterial in the sense that it is only driven by ideas; it can also be imaginative, practical and material oriented. As Roberts states, “the readymade may have stripped art of its artisanal content, but this does not mean that it is now a practice without hands of the artist and without craft” (Roberts, 2007, 3-4).

Knowledge is here approached as action and practice. Artists today engage in systematic, investigative as well as imaginative practices in order to reconstruct a specific problematic situation in a way that makes it possible to move forward in their experience and making. Knowing and practical knowledge not only emerge in relation to an individual being put in front of a “problematic situation” but also in relation to where this situation appears. Skills and knowing are not innate or found in the individual’s body, but are accumulated through interaction with social and geographical spaces (Lea, 2009). Knowing through making in the studio is suggested to emerge through formed assemblages of the artists’ bodies, their techniques, strategies, objects, contexts and former knowledge. Thus, pieces of art are

transpositions of artists' practices and geographical knowledge (Crouch and Toogood, 1999) in self-designed workspaces.

### **Studio studies and methods**

Since the medieval period the art studio has been viewed as a creative and generative space where one as a visitor can view artists' actions and creativity (Waterfield, 2009). The art studio is a space that ever since has been viewed as being surrounded by a certain aura and myth and hence gained much curiosity; a studio visit is believed to provide the visitor insights into artists' actions of creation and her mythological apparatus (O'Doherty, 2007). However, this article attempts to de-mythologise studio-based creativity and instead represent the making of art from a perspective of artists and their everyday and studio-related knowledge practices. Doing this I mean that the rather traditional workspace of artists does offer important clues into artists' lives and work. With its interior and objects, it is a physical space filled with evidence for something non-physical: a material and memorial archive of artists' work biographies, intentions and thoughts (de-Réaulx, 2005; Sjöholm, 2013). The materialities of the studio spaces are partly active and ever changing evidence, traces and archives that allow insights into creative individuals' work, creativity and methodologies; the potentialities as well as challenges that this space offers to the artists and their studio-based practice. In short, the studio can be read as text, and being as "revelatory as artworks themselves" (O'Doherty 2007, 7). Studio milieus are observational assets in building an understanding of the history and practice of artists' art projects. The objects, and the stories around them, help to situate, contextualize artists' knowledge practice as well as they allow multiple readings and stories to be constructed from them. Artists know their work material and spaces well, and through visiting their studios and through in-depth conversations with them, I was given an opportunity to make connections between the objects of the studio and their work practices. The artists' studios I visited were located in South or East London, predominantly Camberwell, South Bermondsey, Hoxton and Hackney area. The studios in these areas are predominantly situated in old industrial buildings and warehouses, buildings that now are being run by particular art studio letting agencies and private landlords. The contemporary

landscape of art studios in London is characterized by converted warehouses but also changed spaces such as lofts, old school buildings and factories. These studio spaces and transformed buildings are usually let but also sold to artists for collective or individual use and purpose.

I approach this research by way of a qualitative study taking place between 2009 and 2012. I followed 12 visual artists and the project involves serial and in-depth interviews and studio visits and observations. The study is based on visual artists who are between the ages of 23 to 67, men and women who all work within the frames of visual art but in different media such as painting, drawing, installations, animation, photography, film, etching and printmaking. All of the artists have university or art school degrees. They have or have had supporting careers and jobs to their artistic career. A few of the artists work in a secondary job full-time, some of them work in such jobs in part-time, but most of them work at secondary jobs during specific periods and when they do, they often work as teachers at art colleges or art educators at other art institutions. The article is not concerned with the best-paid or well-known artists within the art world or with the artists that have to put all of their working hours into serving food or tapping beer. Instead it is concerned with the particularity and mundanity of the artistic practice. The focus is directed towards “what is going on” in the middle range of artistic practice; towards artists that view themselves as professional artists and that at times make a financial living from their practice. The artists identify themselves as artists and have, at least partly, figured out a way to have a career as an artist, be it by grants or commercial contracts, through secondary occupations or sales of their own original work. It is a focus on artists actively looking for markets for their work and artists aiming to work full-time in creating original and independent products in a temporary or more permanent studio space.

### **Stepping inside the studio**

Artistic production processes are complex and involve a variety of creative spaces, socialities and practices. However, within the studio walls artists engage in individual production and

making and the studio is essentially an individual workshop. Before paint hits canvas, the artist needs to work through her ideas and knowledge is needed. This process occurs for each individual work but also cumulatively over the span of a career. Private space and time is needed for ‘head-work’ as well as ‘hand-work’. In the following sections I present results from the field that suggest that whilst the studio is always open to the surrounding city, it is also a private space for reflection, and above all it is a busy workshop where art is forged. Stepping inside the studio allows us to see how the individual artist works, learns and creates knowledge within a space that is both highly singular as well as deeply relational.

*The studio as a space for reflection and contemplation: A headspace*

“As an artist, unless you have a studio space, you cannot think properly. It depends what you are making, you know, I..., that is not true actually because I can continue to make artwork but mostly based around the computer or, in small spaces. You can do film or photography based work, but I am trained as a sculptor and to make sculptures of various size, you need a studio, you need a space for all your materials, you need a space to store your tools that you need to do work and you also need the mental space you get. Just sitting down contemplating stuff and trying things out and try... and move materials around” (Rachel, 39)

“More studio time is coming up and time for ‘pondering’ which is excellent and necessary. It is important that it remains a workspace- and that is my workspace – a place where I can isolate myself as and when needed to think, to work things out and produce work” (Marianne, 41).

For the artists from the quotes, as for many other artists of this study, the studio is a space of contemplation and judgement, where artists let their collected and selected objects and research materials and experiences relate to each other and provoke thinking; it is a space where reflection takes place, where visual artists can get intellectually, critically and intentionally engaged with their developing work and material. It is a space for reflection but

not an empty one: it is a space where collections, research material and archives are kept and reflected upon. The studio offers space for pauses and thinking. Schön (1983) writes about reflexive practice that takes different character; reflection-in-action and reflection-on-action, processes through which one is able to “surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and make new sense of the situations of uncertainty or uniqueness which he may allow himself to experience” (Schön, 1983, 61 here in Barrett, 2007, 118). In the artists’ case, something additional might be gained through reflection on their in-studio as well as outside studio-based experiences. As Latour writes, to know is “not simply to explore, but rather it is to be able to make your way back over your own footsteps, following the path you have just marked out” (1999, 74).

Helen B explains how she uses her studio in order to reflect on former work and field practices. She stresses the division between former research and studio work and how she has to let there be a kind of “contemplative gap” between the different practices associated with them.

“It is funny actually; because when I collect things I usually don’t do anything with them for a couple of days. It is a gap there. It is almost like I have to look at the object or let them kind of be there for a bit. Unless I have deadline I don’t usually... As I said I collect different things from the Thames and I line them up on the floor and I am kind of just sitting there for a bit and they are just there, lined up. I do not know why. It is like you absorb. It is almost like you build a relationship with them. It is like we have to look at each other for a bit before we do anything” (Helen B, 35)

In this space, in a new and contemplative context, the carefully collected and selected research materials eventually become something else for the artists. The first studio space that

artists meet is usually the teaching room or the life room in art schools, in which a model is traditionally drawn or painted. These studios have represented a space of creative discoveries, which have helped contemplation and to know their craft and develop their abilities. Through intense and attentive observation of a model or object the artist learns the “immense potential of what the figure can provide and what their own means can make of it” (Milner 2009, 70). Artists develop and apply critical skills, which help them thinking through and reflect on their experiences and through such practice develop their work. Through reflexive practices such as observation and contemplation, experiences, ideas and collected material will start to be made intellectual, intelligible and therefore eventually communicable.

Collected research material offers an unfamiliar vitality evoking observation, contemplation and absorption within the “new” workspace of the studio. Collected material and traces of the research that artists engaged in get joined, combined and re-combined, categorized and ordered through personal principles, rules and themes – often the theoretical and representational context in which they work but also through improvisations of the lived moments they experience inside the studio. The material gets sorted, selected, moved around and through such practices the collected material becomes personally categorized and classified. Through getting moved and sorted, the material is eventually found in new places, in categories and classifications and in artists’ personal archives. Through such specific practice new understandings and thoughts might emerge, not only from still contemplation. There are “epistemological ends of classification” (Moutu, 2007, 98). Classification is a technique through which a certain comprehension might emerge. Moutu stresses it to be “because it is used as a technique of conventionalizing distinctiveness, classification appears as an epistemological midwife at the call of order, management and control” (2007, 98).

To collect, to store, to categorize and reflect are practices that are based on the embodied relations between the practitioner and the materialities. The artist often develop certain emotional attachments to the objects of the studio: care, obsession, enchantment and sense of intrigue towards certain objects, which for example is expressed through their collections and archives found in their studios. These objects can be used as raw material in the making of something, but mostly their function is described to create and bring opportunities to think and reflect as well as of comfort to artists' work process – it is a practice through which their initial thoughts become physically manifested and therefore they become “visual evidence” of their work achievements and self-managed work. Through collecting and care a certain curiosity is also developed for their material, which Sennett (2008) means is the first step towards knowing your material and eventually be able to make something. The stored objects can also offer moments of re-enchantment, moments when the artists get surprised and intrigued by their “old” and archived material, which could lead to new activity for the material in question. Artists develop their own individual ways of practicing art in contexts that are structured by the presence of their own plans and collected materials. The generated knowledge and skills of the studios are properties of the whole human-organism-person that have emerged through the history of her involvement with her environment.

*The studio as a space for elaboration and trial and error: A workshop*

During a studio visit one artist, Liz, explains her current project and her made preparations, instructions, notes and photos, all stored and documented in her digital sketchbook. However, as she describes, all these preparations are eventually put aside when she is about “to make something”. Through preparatory photos and sketches, “you can see the potential and possibilities of the coming process”, she says “but they are not determining its course”. The preparatory work:

“...helps you think your way around the problem, however, there are many problems you don’t realize before, until you are making it. The sketches are part of the development process but not to what you have done” (Liz, 25).

To make art is dependent yet autonomous from preparation. Even though this artist has a plan and an image in her head of what it is she should be making, something else unfolds in practice; the making process changes whilst she is in the middle of it.

“you think you know what a kangaroo looks like, but when you start drawing, you don’t. It is not until you make it you realize the problems” (Liz, 25).

The studio allows for an extension and change of practice, the artist Helen S artist explains further.

“So when you say, what do you do during a day, I say it consists of me strolling around in this space and then kicking it, moving it or very delicately moving it. Or cutting it down. Or trying to project it. It is like play, but a very serious play” (Helen S 63).

The studio gives artists the courage to move beyond the prepared path. Helen S stresses how:

“You are so free in here, you can just toss things around’. You know, try this, try that. It is not about reproduction it is reforming. It’s got to go through a transformation”. I become very brave within this room, I just do things that need to happen next. I just let the next thing happen, I just let things go” (Helen S, 63).

The fact that preparation and lived practice are different parts of the process is something that the artists are aware of, something they have learnt. In one of our conversations Marianne

tells me about a new idea of hers, and whilst doing so she shows me a small prototype drawing in one of the notebooks, whilst she immediately states:

“Oh here is my ‘height idea’ I was talking about, but in reality it will not look anything like that”  
(Marianne, 41).

The prototype drawing representing an idea in her notebook is not un-necessary though, as stressed above, it help her think around and solve a problem, but when she is about to make her, other problems occur that preparation, ideas and structure could not have predicted.

The mission to symbolically transform your experiences and thoughts into an initial form, may be the one task that demands most creativity from artists. Making is far from easy even if the is well formed. Making always involves trial and error. Art making involves knowledge practices such as reflection, categorisation and ordering, as discussed above, but also elaboration and trial and error based exercises. In experimenting in the studio, artists are using self-managed research materials, plans, instructions and references as well as they put themselves in front of more improvised situations.

The studio invites exploration and trial and error based practice, practiced through bodily labour and repetitive movements and material exploration and engagement. The explorative practices, and, often in contrast to the studio stories above, more a creation of a mess, taking place in the art studios can open up new and un-planned learning and progressive moments. The interactions and relations with the materialities and the mess of the studio rest on impulsive and bodily labour; artists often explained how they get emotionally engaged and surprised by their own space, material and movements. Working in the studio, artists feel and

interact with the potential powers of their own work materialities. Emotions are generally well known to work as expressive and productive means in the art production.

“For the cultural producer the words, the colours, the lines, the spatial forms and designs, the musical sounds are not only technical means of reproduction; they are the very conditions, they are essential moments of the productive artistic process itself” (Cassirer, 1979, 160-161).

Artists’ emotions get expressed through commitment, engagement and awareness: through connections between bodies of the practitioners, i.e. their emotions, senses as well as mind, and the developing and changing material. One particular way through which the body knows, experiences and feels the world and the studio is through sensory and sensation based activities and enchantment (Bennett, 2010). Here, in a phenomenological sense, enchantment is an emotional state that can emerge throughout artists’ active and sensuous engagement with the work material and workspaces; a state that has motivational, but also transformative powers and through such experience new ideas and understandings might be provoked. The mood Bennett calls enchantment involves, in the first instance, a surprising encounter, hence a meeting with something that you did not expect and are not fully prepared to engage with. Contained within this surprise state is a pleasurable feeling of being charmed by such novelty, but also fear and anxiety for the unknown. It is a state, where new colours and details, previously ignored, are experienced in new ways through which the sensuous activity gets enhanced – the experience of a familiar landscape gets sharpened (Bennett 2001, 5). Enchantment can emerge through surprising encounters but also through deliberate strategies. One of these strategies mentioned by Bennett is to give greater expression to the “sense of play” for example, and another to enhance sensory receptivity to encountered objects (Bennett, 2001). These are two strategies that we will see traces of in artists’ learning experience of the studio.

James reflects on the relation between improvisation and instruction in his drawing practice in the following way:

“I think one key element is what you say about researching, planning, etc and then doing something unexpected. Preparation of one kind or another is essential, like rehearsing a move, or a shot in tennis. Then when it comes to the moment of making something you can do it without thinking” (James, 61).

– I ask him if he needs a starting point? An idea? A thought?

“Yes and no. It could be simply to do with two types of line in dialogue – one thick, one thin - or a limitation, such as only draw circles, or some combination. The state of mind, being relaxed, not thinking too hard about it, is the key, and continuous practice. Also, learning to be fluent but not glib or showy. The drawing must seem to have a purpose... other than just to display itself. It must not appear to stop and start, or hesitate - unless that is deliberate, part of the plan”. /.../ ‘Practice... means going through the motions, repeatedly, and only the tenth or twentieth drawing will show any sign of coming to life. Then, another skill is required, the skill of knowing when to stop, to recognize when something has gone well, or well enough” (James, 61).

To this artist, preparation is about practical rehearsals for his coming making practice. The form of an artwork does then not mainly emerge from an idea but from complex patterns of finely controlled movements and practices of materials. Through continuous drawing practice, the practice can eventually become stored and embodied memories and skills, which often come to dominate plans and initial ideas. The making of art is dependent on certain knowledge, skills and practice, and through the making of art, new practice and skills can emerge or get refined and modified. During another one of our conversations, one of the artists Rose also get to speak about the relation between instructions, rules and techniques

and the more improvised situation. She talks about what actually happens when her pencil reaches the paper.

“It is of course about practice, practice, practice. It is also about particular technique influencing your work. I learnt techniques that inspired me and once I learnt the technique I have created work that I couldn’t imagine I could have done before” (Rose, 54).

Embodied skills and knowledge open up new ways of practising art as well as they create distinct characters of the artists. It is important to recognize that intuition and improvisation does not come out of the blue, but is rather based on such accumulated skills. “Thus, while improvisation, in its celebration of the moment, might appear on the surface to be a casual activity without preparation and consideration, it depends significantly upon great discipline, practice and experience” (Bain 2003, 312). When engaged in making and through repetitive practice, artists can eventually get “a feel” and “rhythmic fluency” (Ingold, 2001) for what they are doing, or as one artist expressed it, “when it comes to the moment of making something [artwork] you can do it without thinking”; it becomes second nature.

To develop and apply new skills as well as art, is a process constructed through the gradual attunement of movement, repetition and perception (Ingold, 2001). An initial discomfort in practicing something new will be gradually effaced and the practitioner will eventually become less and less focused on the body. As Downey points out: “a skill is finally and fully learned when something that was extrinsic grasped only through explicit rules or examples, now comes to pervade the own corporeality” (Downey 2005, 27). Practice and information get transformed, embedded and embodied into tacit knowledge, and practices might become so routinized that they will not even reflect or think upon it anymore. There is a vital force in repetitive practice in creative processes. The form of artworks is generated in the course of the gradual unfolding of the active and sensuous engagement of the practitioner with the

material he or she works with. And in this process, each generation contributes to the next not by handing on a corpus of representations, or information in the strict sense, but rather by opening up opportunities for perception and action through providing the practitioner with the structures or platform needed to be able to continue.

In determining the course of the work, it is the relation between the material and their bodies, their haptic and tacit knowing, that seems to steer. The artist's body and hand "becomes the amplifier of objects and surfaces, bringing them out of inert and disregarded identity" (Roberts, 2007).

"The [preparatory] image had already informed my knowledge about anatomical issues and hurdles and had provided me with a basic shape. But it outlived its use there, in this instance. This was partly because, what works on paper will not necessarily work in 3-D, but it was also very much about feel. My relationship with the piece changed when I began to sculpt it and I chose to make it in a less prescriptive way. The act of moulding and manipulating something with your hands is different to just looking at it. It is much more intuitive" (Liz, 25).

Helen B discusses the tacit character of her work and making process.

"Sometimes of course, I don't quite know what I am trying to realize in the work until I'm done (drawing, in particular is often a way of working things out or making them tangible, making sense of them) which means that although I stop working on a work, I may not be quite done with it (ready to put it away or to part with it) until I've looked at it for long enough to know what it is which is the point at which I'm truly done with it!" (Helen B, 35).

Experienced practitioners might also develop a self-conscious awareness that together with the embedded or tacit knowledge will produce modified and perhaps improved craftsmanship

(Sennett 2008, 50). Repetitive and haptic practice needs to be followed by self-monitoring as well as an awareness and ongoing readjustment, because the conditions of learning processes constantly are changing. Skilled practice is then not just the application of external force but involves qualities of care, judgement and dexterity. There is therefore a reciprocal relationship between systemic, rational and more improvised bodily practice taking place in the art studio. This implies that whatever the artists do to things is grounded in an active perceptual involvement with what they watch and feel as they work.

#### *The relational and individual art studio*

Thus, the studio is a headspace and a workshop, where experimentation is fed by old material, references, documentation and research, as well as from the lived action, improvisation and practice. One finds traces of the dialectics of precision and preparation and imagination and improvisation in an artist's practice. I would like to argue that it is the coexistence of these two apparently mutually incompatible types of knowledge activity that is one key to understanding individuals' creativity as well the geographies and methodologies of the modern artists' studio.

Artists are very much the creators of their own work workspaces. Artists use, manipulate and re-work their studio spaces, whether it is a specially allocated studio space or a temporarily transformed garage or kitchen. Artists draw, paint, move things around, they put material in archives, they select props to be visible in on shelves, and in glass cupboards and they hang and re-arrange scraps, prototypes and inspirational material on the walls. Through setting up a workspace they are able to produce art and through producing art they also produce the interior of their work environment: it is therefore an intimate reciprocal relationship between their creation of art and of the production of their workspace.

However, at the same time as studio spaces are highly private and intimate spaces they are not isolated spaces. According to Bain, artistic labour can be viewed as a form of economic activity that “is embedded within the culturally constructed context of the art world and is located within the place-based culture of the studio, the home, the neighbourhood, the community, the city and the nation” (Bain 2004, 425). The variety of scales and spaces that artists occupy are in real and imagined ways essential to artists’ construction of art as well as to the construction and maintenance of artistic identities. Although there are (often initial) stages where artists work in isolation, artists also seek interaction and develop strategies for it throughout their creative process.

The artists explained to me how during a day of studio-based and dedicated work, they often leave their studios to gather experience, information, inspiration, materials and resources from “outside” in their close surroundings and local neighbourhoods. The selected objects and materials found in the artists’ studio can be seen to mark “a moment, a sensation, a trace of experience” (DeSilvey 2007, 886), in relation to past experiences and often artistic research or inspirational journeys outside the studio. Talking to one of the artist, about her studio practice in her old studio on Brick Lane in East London, she says it was a space:

“... filled with all sorts of gathered objects. I used to obsessively buy and collect materials that I could find on the street and the Brick Lane market. They have always formed my sculpture work. Various, objects, old objects, and then you would probably find bits of plaster, building equipment, dirty overalls, something rotting in the corner. Lots of sketchbooks, paper everywhere, you know that kind of thing” (Rachel, 39).

The artists working in the studios are therefore neither very far from, nor very close to the surrounding environment and city. Furthermore, the studio is not necessarily only a relational space in terms of research space outside the studio, but also a space of varied socialization. The studio is a space “of complex personal and creative socialities” (Waterfield 2009, 6), which resonates with their knowing and making. The studios are linked to the spaces outside the studio by the need to engage in the surrounding dense art world and the potential socialities involved: e.g. potential exhibitions, future meetings, desired outcomes but also with the discourses and movements they want to contribute to. The interviews with the artists show examples of how artists work in the studio is connected to future work and plans, to the end of the project, and therefore also to their motivation around and the imagination of a finished and communicated product and how other people, an audience, customers and buyers will react to their work. Artists have to learn to take the potential reactions of an audience into account. Making art is not only a process involving your own impulses but also “the imagined responses of others to various actions they might undertake” (Becker 1982, 200). Becker writes that it is not necessary that artists manage to know exactly what others might think and feel about their work, however “it is crucial that, by and large people act with the anticipated reactions of others in mind” (Becker 1982, 200). Therefore the studio is a space both separate and not: it is a space where not just objects for exhibitions materialize, but where calculation and strategies for dealing with the wider art world are thought out.

Except for the potential of direct learning through face-to-face interactions and influences and feedback from colleagues based in the same studio building and visits from collaborators and customers, there are also “invisible” socialities, as in wider beliefs, conventions but also artistic references, present in their work processes. Being an active artist and by being part of a wider discourse and structure or social field of artistic production, artists can take part in

what Bourdieu calls “spaces of possibles”. As Bourdieu states “what cultural producers have in common is a system of common references, a common framework”. These social “spaces of possibles” tend to influence artists’ work “by defining the universe of problems, references, intellectual benchmarks concepts in –ism, in short, all that one must have in the back of one’s mind in order to be in the game” (1993, 179). Most of the artists stress their references and therefore also how they position themselves in spaces of possibles through their studio-based practice.

“Personally, in my work. ‘I am very conscious upon the contingencies of which we exist. We construct a very contingent frame in which we exist’. /.../ “I’m much more interested in continuity than with a breakage of tradition. I’m interested in the innovation, but I’m not interested in a breakage with the past. But still trying to make something new. I think something art is inevitably new” (Andrew, 36).

The studio practices are to some extent conditioned by real experiences from the physical landscape of London, by co-location and visitors as well as invisible socialities, norms, beliefs and potential references and positions. The relational character of the studio is suggested to have a great impact on the artists’ creativity. Art studios are individually constructed spaces that show the individual creativity and creative tasks enacted within as well as they are relational and dynamic spaces where the studio and world outside is demarcated but also meet; it is where the act of creation are made both visible and materially demonstrable and are therefore fundamental spaces to research in striving to understand individual artists’ making and professional practice.

### **Conclusion: The laboratorial art studio**

From a micro geographical point of view this article has discussed and analysed individual visual artists’ professional and studio-based making and the underpinning learning and knowledge practices. Artists’ studio-based work has been shown to build on particular knowing and small-scale activities

that emerge through self-directed and experimental making practices characterized by complex socialities. Artists' creative and explorative actions are related to stationary and self-directed practices and movements oriented by their personally set-up physical environment of the art studio.

The creative role of the art studio for the contemporary artist and her self-directed production and learning has in this article been described as being twofold: it is a space of reflection, a room for study and solitude where the learned artist can withdraw and dwell; it is also a workshop where the artist is invited into skilful exploration; to trial-and-error-based practice and to material exploration, engagement and enchantment. The studio is a space for exploration – a space where artists, through their collected and gathered materialities, dare to be brave, to elaborate and try new things out. In the self-constructed workspace of the studio artists feel confident and emotively secure and, therefore they dare to change; to move on. A studio offers a certain familiarity in which artists can find new ways in their making. When a form starts to take shape former plans and instructions are, according to the artists in this study, laid to one side as the artist reaches outwards towards new ideas and approaches; they let go of the linearity of the art making. When working with their studio material through practices such as painting, drawing, sculpting, collected material and past experiences in the shape of instructions and sketches are often discarded. Their elaboration is based on embedded and developed knowing in terms of tacit and haptic knowing. It is the stored, bodily and sometimes taken for granted knowledge – the skilful relation between the body and the material – that then comes into focus. Plans and instructions may inform the practice, but it is often the repetitive practices of the hands that eventually give shape to a form. Through repetitive and fine-tuning practice, an artist can gradually get the feel of their work and things. These are abilities developed through intimate relationships with the artists' workspaces.

The studio is a space where reflection and contemplation takes place, where artists get intellectually, critically and intentionally engaged with their developing work and material. The work of the studio is partly related to cognitive skills where the act of critical thinking

and self-critique is part of artistic practice and progress. Reflection and making sense of experiences and phenomena is necessary but also time-consuming. Time is required in order to digest impressions and translate them into substantial ideas and knowing. The studio offers a quiet place and a retreat where the artists can withdraw and work for hopefully longer periods. Through reflection in the art studio, the ideas and suggestions will eventually get deeper; inquiries can be solved and also materialised.

Artists stress their reflexive work to be based on former experience and research inside as well as outside the studio; on self-directed instructions and on prepared potential in the shape of material and sketches. The process and production of art making is then explained as somewhat linear. The studio offers stability and opportunities to dwell in a professional situation where the artist's experiences and journeys are in one place. However, as described above, when the materials are brought into the studio, into an archive, into a category, moved around through the artist's work and through the continuation of the work process, the object in its new context and geography gets a new meaning and invites the artist to elaborate and journey. The relationship between the artist and the object changes through these movements and new understandings and directions might emerge.

Reflection and dwelling and elaboration and journey stand as core terms in a discussion expressing the modern studio's function: it is a space for adventure as well as a highly personal, secure space. It is the coexistence of these two apparently mutually incompatible types of activity, that this article suggests is central to how artists seem to understand their individual making and knowing as well as well as the relational geographies they understand or imagine their studios and practices to lie within.

In the context of an individualized and creative economy, thinking that professional knowledge and learning is primarily a social activity, based on professional relations, inter-personal activities and the spatialities of such practices, is an assumption that needs address. In order to grasp the knowledge

and symbolic practices and spatialities at play in the knowing through making cultural products, it is not only the art world, but the individual art space that need equal attention. On the basis of the case of visual art I argue that the following initial lessons can be drawn: Firstly, knowledge processes rely upon interactive processes; however we ought to pay attention to the individual professional and her learning practices, encounters and experiences. Secondly, knowledge processes and innovation are based on self-directed and situated practice in individually constructed professional settings and such knowledge processes have distinctive spatial characteristics. Instead of focusing on learning based on social sources (learning regions, learning systems etc) learning can emerge by “isolation” in micro-physical spaces characterized by complex socialities. In a society where ever more people work through knowledge and by themselves, the studio is both a laboratory for artists and an example of how a laboratorial space is central to individuals’ learning and making.

## References

- Amin, A. 2012 *Land of strangers* Cambridge: Polity.
- Amin, A. and Cohendet, P. 2004 *Architectures of knowledge: Firms, Capabilities, and Communities* Oxford Oxford University Press
- Amirsagdehi, H. 2012 *Sanctuary: Britain's Artists and Their Studios* London Thames & Hudson
- Bain, A. 2005 Constructing an Artistic Identity *Work, employment and society* 19 1 25-46
- Bain, A. 2004a Female Artistic Identity in Place: the Studio. *Social and Cultural Geography* 5 2 171-193
- Bain, A. 2004b In/visible geographies: Absence, emergence, presence, and the fine art of identity construction *Tijdschrift voor Economische en Sociale Geografie* 95 4 419-426
- Bain, A. 2003 Constructing Contemporary Artistic Identities in Toronto Neighbourhoods *The Canadian Geographer* 47 3 303-317
- Barrett, E. 2007 Experiential learning in practice as research: context, method, knowledge *Journal of Visual Arts Practice* 6 2 115-124
- Bathelt, H. Malmberg, A. and Maskell, P. 2004 Clusters and knowledge: local buzz, global pipelines and the process of knowledge creation *Progress in Human Geography* 28 1 31-56
- Becker, H. S. 1982 *Art worlds* Berkeley and Los Angeles California University of California Press
- Bennett, J. 2001 *The Enchantment of Modern Life: Attachments, Crossings and Ethics* Princeton NJ Princeton University Press
- Bennett, J. 2010 *Vibrant Matter: A Political Ecology of Things* Duke University Press
- Bunnell, TG. and Coe, N.M. 2001 Spaces and scales of innovation *Progress in Human Geography* 25 4 569-58
- Buren, D. 1970/71 The function of the studio In 'The Studio' exh cat Dublin City Gallery The Hugh Lane 2007
- Buren, D. 2007 In *The Studio* (Dublin Gallery, 2007 104-6) A conversation between Buren and Jens Hoffman, Christina Kennedy and Georgina Jackson, Dublin September 26, 2006
- Bourdieu, P. 1993 *Field of cultural production Essays on art and literature* Oxford Blackwell
- Cassirer, E. 1979 Language and art in Verene D P *Symbol, Myth and Culture: Essays and Lectures of Ernst Cassirer* 1935-45

- Chare, N. 2006 Passages to Paint: Francis Bacon's Studio Practice *Parallax* 12 4 83-98
- Currid, E. 2007 *The Warhol Economy: How fashion, art and music drive New York city* Princeton New Jersey Princeton University Press
- Crouch, D. and Toogood, M. 1999 Everyday abstraction: Geographical Knowledge in the Art of Peter Lanyon *Cultural Geographies* 6 1 72-89
- Davidts, D. and Paice, K. eds 2009 *The Fall of the Studio: Artists at Work* Amsterdam Valiz
- Daniels, S. 2011 The art studio In Agnew J and Livingstone D eds *The SAGE handbook of Geographical Knowledge* London Sage publications
- de Font-Réaulx, D. 2005 *The artist's studio* Paris Musée d'Orsay
- DeSilvey, C. 2007 Art and archive: memory-work on a Montana homestead. *Journal of Historical Geography* 33 878-900
- Dewey, J. 1934 *Art as experience* New York Penguin Group
- Downey, G. 2005 *Learning Capoeira: Lessons in Cunning from an Afro-Brazilian Art* Oxford Oxford university Press
- Edström, A-M. 2008 *Learning in visual art practice* PhD Dissertation. Department of Education Lund University
- Foster, K. and Lorimer, H. 2007 Cultural Geographies in practice: Some reflections on art-geography collaboration *Cultural Geographies* 14 3 425-432
- Galenson, D. 2007 And now something totally different The versatility of conceptual innovators *Historical methods* 40 1 17-27
- Galenson, D. 2004 The life cycles of modern artists Theory and implications *Historical methods* 37 3 123-136
- Galenson, D. 2001 *Painting outside the lines* Cambridge: Harvard University Press
- Grabher, G. 2002 Cool projects, boring institutions: temporary collaboration in social context *Regional studies* 36 205-214
- Harrington, A. 2004 *Art and Social Theory* Cambridge Polity Press
- Harrison, A. 2009 Where worlds collide The studio and beyond In Waterfield G ed exh cat *The Artist's Studio* Hogarth Arts Compton Verney
- Ingold, T. 2001 Beyond art and technology: The anthropology of skill. In Schiffer M B (ed) *Anthropological perspectives on technology* Amerind foundation New worlds studies series
- Ingold, T. 1996 Situating action V: The history and evolution of bodily skills *Ecological psychology* 8 2 171-182

- Jacob, M.J. 2010 Preface In Jacob, M.J. and Grabner, M eds. 2010 *The Studio Reader: On the Space of Artists* Chicago University of Chicago Press
- Jacob, M.J. and Grabner, M. eds 2010 *The Studio Reader: On the Space of Artists* Chicago University of Chicago Press
- Latour, B. 1999 *Pandora's hope Essays on the Reality of Science Studies* Cambridge Massachusetts Harvard University Press
- Lea, J. 2009 Becoming skilled: The cultural and corporeal geographies of teaching and learning Thai Yoga massage *Geoforum* 40 3 465-474
- Leadbeater, C. and Oakley, K. 1999 *The independents: Britain's new cultural entrepreneurs* Demos
- Lundvall, B-Å. 1992 ed *National Systems of Innovation: towards a theory of innovation and interactive learning* London Pinter
- Madestrand, B. 2012 *Konstnärer och deras ateljéer* Stockholm Bladh by Bladh
- Markusen, A. 1996 Sticky places in slippery spaces: a typology of industrial districts *Economic Geography* 72 3 293-313
- Maskell, P. and Malmberg, A. 1999 Localised learning and industrial competitiveness *Cambridge Journal of Economics* 23 2 167-185
- McRobbie, A. 2002 From Holloway to Hollywood: Happiness at Work in the New Cultural Economy? In du Gay P and Pryke M eds 2002 *Cultural Economy* London Sage
- Milner, J. 2009 Locating the studio In Waterfield G ed Exh Cat In *The Artist's studio* Hogarth Arts Compton Verney
- Moutu, A. 2009 Collecting as a way of being. In Henare A Holbraad M and Wastell S eds *Thinking Through Things: Theorising Artefacts Ethnographically* New York Routledge
- Neff, G. Wissinger E Zukin S 2005 *Social Semiotics* 15 3 307-334
- O'Doherty, B. 2007 *Studio and the cube on the relationship between where art is made and where art is displayed* Princeton Architectural Press
- Porter, M. 1990 *The Competitive Advantage of Nations* London and Basingstoke Macmillan
- Roberts, J. 2007 *The intangibilities of form Skill and deskillling in art after the readymade* New York Verso
- Schön, D.A. 1983 *The Reflective Practitioner* New York Basic Books
- Sennett, R. 2008 *The Craftsman* New Haven and London Yale University Press
- Sjöholm, J. 2013 The art studio as archive: tracing the geographies of artistic potentiality, progress and production *Cultural Geographies*. Published online before print January 28 2013 doi: 10.1177/1474474012473060

- Storper, M. and Venables, A.J 2004 Buzz: face-to-face contact and the urban economy  
*Journal of Economic Geography* 4 4 351-370
- Sullivan, G. 2007 Creativity as research practice in the visual arts In Bresler 2007 ed  
*International Handbook of Research in Arts Education* Springer
- Sullivan, G. 2006 Research acts in art practice *Studies in art education* 48 1 19-35
- Sullivan, G. 2005 *Art Practice as research: Inquiry in the Visual Arts* Thousands Oaks  
California Sage Publications
- Sullivan, G. 2004 Studio art as research practice In E W Eisner & M D Day eds Handbook of  
research and policy in art education Mahwah NJ Lawrence Erlbaum Associates
- Wainright, L. 2010 Foreword In Jacob M J and Grabner M eds 2010 *The Studio Reader: On  
the Space of Artists* Chicago University of Chicago Press
- Waterfield, G. 2009 Foreword in the exh cat The Artist's Studio Hogarth Arts Compton  
Verney
- Williams, K. 2000 Self directed learning in the visual arts In Herrmann A and Kulski M M  
(Eds), Flexible Futures in Tertiary Teaching Proceedings of the 9th Annual Teaching  
Learning Forum, 2-4 February 2000 Perth Curtin University of Technology  
<http://lsn.curtin.edu.au/tlf/tlf2000/williams.htm>