

A photograph of a cluttered art studio. Shelves are filled with numerous sculptures, models, and art supplies. In the foreground, there's a wooden table with a large, dark, abstract sculpture on it. To the right, a white, blocky sculpture of a seated figure is visible. A blue plastic crate is in the center. The background is filled with more shelves of art objects, including busts and small figures.

Are Studio Reconstructions in Museums “Dead”?

Exploring the
Paolozzi Studio
in Edinburgh

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Sir Eduardo Paolozzi (1924-2005) was a multifaceted artist, with collage, printmaking and sculpture included in his extensive oeuvre. In addition he was a teacher with appointments at various art colleges in London and in Germany. In 1995 he gifted the contents of his three studios in London to the Scottish National Gallery of Modern Art (SNGMA) in Edinburgh with the expressed intention of founding a museum devoted to his works. In addition to his studio contents, his gift comprised works of art as well as his archives. In March 1999 a reconstruction of his studio – *the Paolozzi Studio* – was opened in a room of a building named the Dean Gallery specifically acquired for this purpose.

Opinions are mixed regarding the role and significance of studio reconstructions. On the positive side, many art professionals such as Jon Wood, Research Curator of the Henry Moore Institute in Leeds, acknowledge the public's need for access to artists, their lives and their intentions with a peek into artist's studio central to fulfilling this wish. He maintains that studios provide insights into the artistic process, even terming the studio a physical surrogate of the artist's mind. He acknowledges the success of studio reconstructions in providing some sense of the scale, materials, atmosphere, and overall style of the original studio.¹ Others have spoken out against the concept of studio reconstructions, notably the artist Daniel Buren who termed them 'sentimental' and 'charming'. He maintained that studio reconstructions only give an idea of the personality of the artist at best but contribute nothing to the analysis and criticism of the studio. He was particularly vehement concerning the reconstructed studio of British painter Francis Bacon (1909-1992).² This reconstruction criticism in 2007 followed on to his well-documented viewpoint that the studio itself is an outdated concept in his essay *The Function of the Studio* in 1971, in which he stated that his work only begins with the extinction of the studio.³

There are potential problems associated particularly with studio reconstructions in existing museum settings as contrasted to reconstructions of an artist's original studio *in situ*. Daniel Herrmann, who as Assistant Curator at the SNGMA, was closely involved with the *Paolozzi Studio* re-construction in 1999, compared museum reconstructions to "cutting out" a production site of a specific artist and "grafting" it onto the host body of a museum, or "transplantation" with all its inherent problems linked to a medical operation such as "scar tissue".⁴ In this medical analogy issues of a discrepancy between the studio as a place of production at the intersection of living and working versus the museum as a place of reception are raised.⁵ In contrast to other types of studio reconstructions, museum studio reconstructions are at the apex of a triangular interaction of the museum institution, the artist and the studio with inherent conflicts.

The main question of this paper is: *Should studio reconstructions be declared "dead" in much the same way that both painting was proclaimed as dead by the artist Paul Delaroche in 1839 following the invention of photography⁶; and as the studio itself was proclaimed "extinct" in the 1970's⁷?* Although neither of these proclamations have proven to be prophetic, it can be asked if studio

¹ Jon Wood, 'The Studio in the Gallery?' in: *Reshaping Museum Space*, Suzanne Macleod (ed.), Hoboken 2005. p. 158.

² Daniel Buren, "The Function of the Studio Revisited, Daniel Buren in Conversation' in *The Studio*, Dublin 2007, pp. 104-106.

³ Daniel Buren, "The Function of the Studio' in: *October* 10 (1979), p. 58. Originally published in French in 1971, this reference is for the version translated by Thomas Repensek.

⁴ Daniel F. Herrmann, 'On Transplants. The "Paolozzi Studio', Edinburgh.' in: *The Studio in the Gallery: Museum, Reconstruction, Exhibition*, Ashgate 2014 (forthcoming). (unpaginated draft).

⁵ Herrmann (see note 4), unpaginated.

⁶ Mary Warner Marien, *Photography: A Cultural History*, 2014⁴ (2002), p. 405.

⁷ Buren (see note 3), p. 58.

reconstructions will suffer the same judgment or will they continue to serve a purpose in understanding an artist's oeuvre and creative practice. The term "dead" can be interpreted in several different ways such as an evoked funereal atmosphere with the absence of the artist, but in this paper it is meant to describe a situation where the phenomena is no longer relevant nor important at best, and at worst harmful. An attempt will be made to ascertain if studio reconstructions have a future in museum practice as well as which groups are best served by studio reconstructions: art historians, artists, and/or the interested museum visitor. The historical background to studio reconstructions and relevant theory will frame the discussion. Issues of preservation, conservation, authenticity and ethical considerations will be addressed in the theoretical context of this paper. The focus of this paper lies in permanent studio reconstructions in museum settings, rather than within artist's homes or ateliers outside of the museum. Temporary exhibitions for reconstructed artist studios such as for Giacometti and the Mondrian travelling reconstructed studio as well as the reconstruction in his birth house in Amersfoort are also outside of the focus of this paper.

In this paper, the Paolozzi reconstruction will be addressed in detail by looking at the background, the artist's intentions, the intention of the museum and other involved institutions; the reconstruction process itself; and reactions of the artist, art historians and the public. This paper will attempt to evaluate the effectiveness of the *Paolozzi Studio* in Edinburgh as well as reconstructed studios in general. Against the backdrop of well-known artist studio reconstructions such as the Atelier Brancusi at the Centre Pompidou in Paris (1997) and the Francis Bacon Studio at the Hugh Lane Gallery in Dublin (2000), the *Paolozzi Studio* will also be critically evaluated with a view to assessing if criticism is warranted, or if studio reconstructions do have a future and if so, under which conditions. These two studio reconstructions have been chosen as reference cases as, together with the *Paolozzi Studio*, they comprise a unique classification with all three studios being dislocated and reconstructed within an existing museum institution.

In contrast to both the Brancusi and Bacon reconstructions comparatively little has been published in the literature on the Paolozzi reconstruction at the SNGMA. For this paper, primary research has been carried out through a visit to the reconstructed *Paolozzi Studio*, discussions with the curatorial staff of the museum and the assistant of Paolozzi who were responsible for the reconstruction in 1995. Combined with secondary literature on both the artist and studio reconstruction theme. Additional site visits to artists' reconstructed studios in their homes in Paris were also carried out to gain a historical perspective of the concept of artist studio preservations. The Atelier Brancusi was also visited to undergo the studio experience and the atmosphere first-hand, being one of the reference cases of this paper.

Historical Background

Studio reconstructions in a museum setting such as that of the *Paolozzi Studio* are a fairly recent phenomena only coming into play in the late 1990's.⁸ The phenomena of visiting artists' studios posthumously however dates back much earlier with several different variants. The first type can be described as posthumously opening up of artist's homes, (which may include their original studios). These homes may be their places of birth or houses in which they spent a significant part of their artistic career. Renaissance artists' homes such as the *Casa Buonarroti* in Florence (1858) pay homage to the artist and their surroundings and works in the form of exhibitions rather than actual reconstructions of their studios. The first identified museum in this category is the home of sculptor Antonio Canova in 1834.⁹ An unusual case is the 1987 reconstruction of the room (and now a pilgrimage site) in which Vincent van Gogh died in *Auberge Ravoux* in Auvers-sur-Oise, including the (presumed actual) wrought iron bed in which he took his last breath in 1890.¹⁰ A second variant comprise reconstructions of artists' homes and their interiors on their original sites, but often centuries after their death. These houses are reconstructions based on what is thought to have been in the house at the time and do not contain original artefacts. With workshop reconstructions, often with technique demonstrations, a historical atmosphere is evoked. An example is the *Rembrandt House* in Amsterdam opened in 1911. A third variant is that of artist's museums often built around the original studio preserved more or less intact in the original state. The artist themselves expressed a wish to leave their collections and studio behind for the viewing public and this was accomplished with the support of family members and heirs. The museum of Antoine Bourdelle (1861-1929) is housed in his original dwelling, together with the studio with original furniture, drapery and high north facing windows (Fig. 1). Visitors are able to freely walk around in the studio amongst the sculptures and work areas. Additional rooms and areas



Fig. 1 Studio, Antoine Bourdelle Museum, Paris. Photo: author, May 15, 2014.

⁸ The first Brancusi studio reconstruction was earlier and comprised two further incarnations discussed later in this paper. The focus in this paper lays however in the last and final reconstruction of 1999 at the Centre Pompidou in Paris.

⁹ Sandra Kisters, 'Het Kunstenaarshuis. Een blik in de privéleven van de kunstenaar?' *Simulacrum* 17 (2009) nr. 4, p 47.

¹⁰ Kisters (see note 9), p. 46.

have been built to house and exhibit collections, photographs and administrative offices. Often these types of museums with original studio buildings exhibit artefacts from contemporaries who played a major role in the artist's life, such as the author George Sand at the *Musée de la Vie Romantique* in Paris, the original home and studio of Ary Scheffer (1795 – 1858). Studio reconstructions are not limited to Europe and there are many interesting examples in artists' homes posthumously being preserved and opened up to the public in the USA, especially since the 1980's.¹¹ A final category are artists who bequeath an art collection to a state under the condition that the collection would be housed in a namesake museum. The first example was the Danish sculptor Bertel Thorvaldsen (1770-1844) in 1830.¹² The museum was constructed between 1839 and 1848 in Copenhagen. Finally, often artist's original attributes such as paint brushes, and palettes are displayed in museums either permanently or temporarily. The latter was the case during the "Van Gogh at Work" exhibition in 2013 in Amsterdam in conjunction with an international symposium and related catalogue and scientific publication.¹³ A last category, the studio re-construction inside an existing museum, the focus of this paper, is a fairly recent phenomena as mentioned previously with the *Paolozzi Studio*, the Brancusi and Bacon reconstructions being the three key examples.

Eduardo Paolozzi The Artist

The biography of Eduardo Paolozzi will now be looked at with a view to determining events in his life, his oeuvre and artistic practices which influenced his studio and ultimately the studio reconstruction. Eduardo Paolozzi (1924-2005) was an Edinburgh-born sculptor, printmaker, collagist and writer, considered to be one of the first proponents of the Pop Art movement as well as influential in the surrealist movement. A Scot of Italian heritage, his childhood was significant as he grew up in the environment of his parents' ice cream and confectionary shop and became an avid collector of discarded cigarette cards and candy wrappers that were given to him by customers. After studying at the Slade School of Fine Art in London (1945 - 1947) he lived two years in Paris (1947-1949) where he became affiliated with the Surrealist movement. Returning to the United Kingdom in 1949, he became a founder member of the Independent Group and, during this period, presented his first 'pop art' collages (Fig. 2). He later taught at a number of academic institutions, frequently working in Germany in the 1970s and 1980s. His exhibited widely in international solo and group exhibitions as well as representing Britain in many Venice Biennales from 1950 to 1960, as well as at the Kassel *Documenta* exhibitions in the 1960 and 1970's. He was elected to the Royal Academy in 1979 and knighted in 1989.¹⁴ His sculptures were primarily large scale commissioned pieces such as the *Wealth of Nations* for the Royal Bank of Scotland

¹¹ Wanda M. Corn, 'Artists' Homes and Studios A Special Kind of Archive', *American Art* 19 (2005) nr. 1, pp. 2-11.

¹² Sandra Kisters, *Leven als een kunstenaar: Invloeden op de beeldvorming van moderne kunstenaars*, (diss. Free University Amsterdam 2010), p. 149.

¹³ Axel Rüger, Cees van 't Veen and Dick Benschop, "Foreword" in: *Van Gogh's Studio Practice*, Marije Vellekoop, Muriel Geldof, Ella Hendriks, a.o (eds.), New Haven and London 2013, pp. 9-12.

¹⁴ Fiona Pearson, *Paolozzi*, Edinburgh 1999, pp. 12-35.



Fig. 2 Eduardo Paolozzi, *I was a Rich Man's Plaything* 1947, Printed Papers on Card, 359 x 238 cm, Tate Collection.



Fig. 3 Eduardo Paolozzi, *The Wealth of Nations*, Royal Bank of Scotland Building, Edinburgh. 6 m x 8 m, bronze.

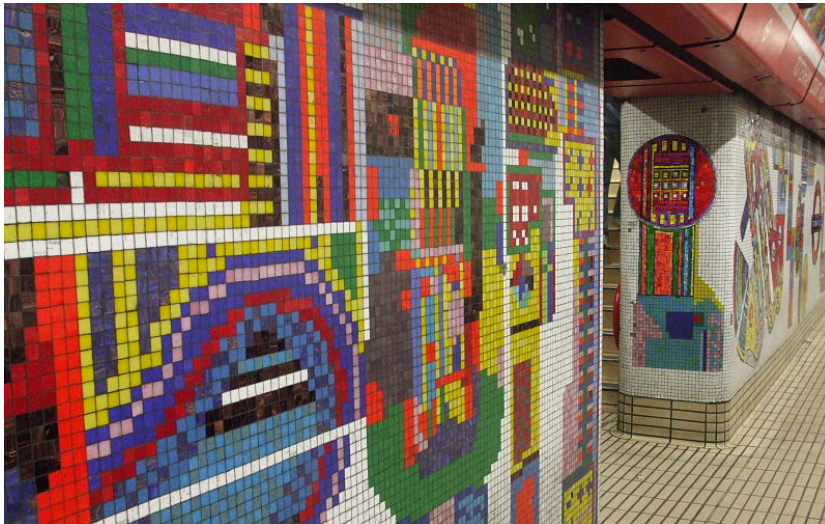


Fig. 4 Tottenham Court Road subway station. Design Eduardo Paolozzi, early 1980's.

(Fig. 3) or the mosaic mural for the Tottenham Court Road subway station (Fig. 4). A prolific artist, key to his artistic practice was the accumulation of source material, (largely in the form of popular cultural imagery), which provided inspiration for – or were adapted for use in – his sculpture and collage. His collecting obsession originating in childhood stayed with him life long and had an effect on both his art and his studio. He collected various junk – old Sci-Fi magazines, toys, and cast-offs from skips. These *objets trouvés* were stored in his studio and eventually recycled and reworked in variety of techniques such as his sculpture and collages, far from their original purpose.¹⁵ Some photographs of Paolozzi at work in his various studios are shown in Figs. 5 and 6.

Paolozzi worked largely outside of the gallery system. Robin Spencer, his biographer, writes that Paolozzi was first and foremost an 'artist's artist' who had endless conflicts with art dealers about

¹⁵ Alastair Grieve, 'Eduardo Paolozzi, Writings and Interviews', edited by Robin Spencer, book review in: *The Burlington Magazine* 143 (2001) nr. 1178, p.306.



Fig. 5 Eduardo Paolozzi at work in the Royal College of Arts, 1981.

commercial aspects. He cites the following statement of Paolozzi which he had written to an artist friend in 1983, who had asked for his advice.

I am undoubtedly the wrong person to advise about London galleries. As you know, I made the decision a number of years ago to work outside the gallery system. I find one loses contact with work, clients, prices, if a gallery handles sales. I also resent giving 50% to a dealer. Being camera-shy, and rather stranger-shy, I also tend to avoid exhibition openings as well'.

Spencer maintains that this expressed reticence is wholly characteristic and a true, and accurate reflection of his personality reflecting his gregarious nature and the need to mix art and life, which the commercial world would have denied him.¹⁶ Paolozzi is reported to have been very generous with his time and gift-giving for him was a cultural way of life, often treating his assistants and students to his works and collages which he had specifically collected for them.^{17 18} On the other hand, he is also described by many as “grumpy”, difficult to get along with, demanding and “like a bull”.¹⁹ Despite this he was well liked and entertained regularly many friends and acquaintances in his home studio and neighborhood restaurants.²⁰ He had also gifted large parts of his archives to the Tate Museum in London, as well as the *Krazy Kat Arkive* to St. Andrews University in Scotland in the 1990's.

Paolozzi described the *Krazy Kat Arkive* as such: ‘I recently gave a large collection of twentieth-century pulp literature, art and artefacts to St Andrews University, in order to found an archive which can investigate these aspects of twentieth-century iconology and popular culture, by exhibition and analysis.’²¹ This archive was later transferred to the Victoria and Albert Museum.

His work style was directly related to his work output of both collages and sculptures. The ‘metamorphosis of rubbish’ was an expression used by Paolozzi to describe the process of

¹⁶ Robin Spencer ‘A tribute to Eduardo Paolozzi’, delivered at the Memorial Reception 25 July 2005 in the Dean Gallery, published by *Studio International* 15 September 2005. E-journal <<http://www.studiointernational.com/index.php/a-tribute-to-eduardo-paolozzi>> accessed May 24, 2014.

¹⁷ <http://www.telegraph.co.uk/culture/art/art-features/10160287/Nicole-Farhi-on-Eduardo-Paolozzi-He-made-me-see-the-beauty-all-around-us.html>. Accessed May 24, 2014

¹⁸ This issue was also raised by Paolozzi’s assistant Nick Gorse in a telephone conversation of June 5, 2014 with author. Nick Gorse was co-curator of the Paolozzi Studio in 1998 and is now Dean of College, Camberwell College of Arts, London.

¹⁹ Private conversations with various staff and co-workers.

²⁰ Telephone conversation with Nick Gorse (see note 18).

²¹ Daniel F. Herrmann and Kirstie Meehan, ‘Lebenserhaltende Massnahmen: Das Paolozzi Studio in Edinburgh’ in: Guido Reuter and Martin Schieder (eds.), *Inside, outside : das Atelier in der zeitgenössischen Kunst*, Petersberg 2012, pp. 119-120.

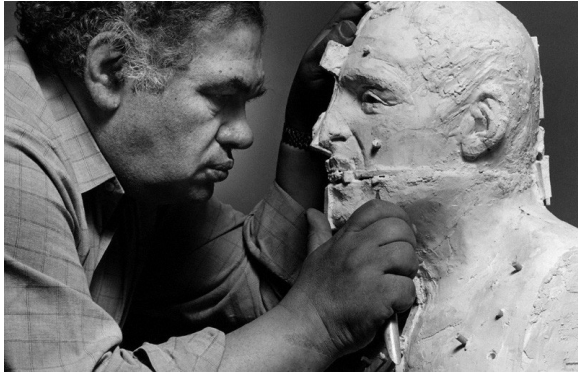


Fig. 6 Portrait Sir Eduardo Luigi Paolozzi, 1988.

incorporating found material in his artwork. He used this term at a lecture at the Institute of Contemporary Art (ICA) in London in 1958 where he presented images of his collages accompanied by a commentary.²² This turn of phrase was reported in *The Times* on May 2, 1958 who discussed both his work and his working practice in mocking and denigrating terms.²³ It could also be seen as an apt phrase to describe both his artistic process and the elevation of his source material's status when incorporated into a studio reconstruction. It could conceivably be asked in the same vein if his studio reconstruction was also the "metamorphosis of rubbish".

The Background

Paolozzi's donation of artwork and archive material to the SNGMA, part of the National Galleries of Scotland (NGS) in 1995 was determined by several factors. He had close friendships with Gabrielle Keiller, a trustee of the NGS and Angus Grossart, then Chairman of the NGS Trustees. During this period Grossart was in the process of negotiating with the local government for the use of the then empty Dean building across from the main building of the SGNMA (now called *Modern 1*). The Dean Building built in 1836 in neo-classical style was a former boy's orphanage and later a teacher training facility that was becoming vacant (see Fig. 7). Paolozzi had maintained a long-standing relationship with the NGS itself, donating gifts from as early as 1963, and saw the institution in his place of birth as a suitable repository for some of his artworks and archival material. Included in the Paolozzi Gift were three thousand plaster casts, around two thousand prints and three thousand books. The Gift also included a vast quantity of archival material estimated to number eighty thousand items – magazines, tear sheets, correspondence, sketches, some artworks and ephemera - stored in fifty three boxes.²⁴ Paolozzi had drawn on these items as source material for his own artworks as noted above, but also envisioned a wider use for them for art historians, academics and artists in studying the iconography of the twentieth century.²⁵

²² Eduardo Paolozzi, 'Notes from a Lecture at the Institute of Contemporary Arts', 1958, in: Robin Spencer, *Eduardo Paolozzi: Writings and Interviews*, Oxford 2000, pp. 80-81.

²³ Ben Highmore, "Image-breaking, God-making": Paolozzi's Brutalism', *October* 136 (2011), p. 87.

²⁴ Discussion with Archivist Kirstie Meehan of the SNGMA, May 22, 2014.

²⁵ Eduardo Paolozzi, 'The Iconography of the Present', *Times Literary Supplement* (1975) 8 December 1975, pp. 1479 -1480.



Fig. 7 Dean Gallery, Edinburgh, Home of the Paolozzi Studio.

The donation was prompted to some degree by practical considerations, due to the quantity of material Paolozzi had accumulated in the previous decades: his studio at 107 Dovehouse Street in particular was 'log-jammed, it was just completely full, he couldn't walk from one side of the room to the other because there was so much on the floor'.²⁶ The Gift was initially intended to form the basis of, effectively, a museum centered around Paolozzi and his art, in which a studio reconstruction would be a key component. However, as expressed in a newspaper article at the time this proposal faced opposition with Paolozzi's significance as an artist questioned, the desirability of dedicating an entire institution to a single living artist as well as issues around the quantity and quality of the donation were raised:

*'But do we need all this stuff – junk scavenged from skips, personal fads and fancies from his lumber rooms? Does Paolozzi merit a whole museum to himself? How much more back-scratching does this multi-honoured sculptor require?'*²⁷

By 1998 the name 'The Paolozzi Gallery' had been changed to the "Dean Gallery" (also now known as *Modern 2*), although Paolozzi would continue to play a central role in the plans for the Dean Gallery. The gallery room in which the reconstructed studio is embedded displays mainly surrealist and Dada works reflecting Paolozzi's own artistic development.²⁸ However the second floor is given over to temporary exhibitions of unrelated artists and movements.

The intentions of the artist for his museum were originally quite different. Paolozzi had envisioned the museum as a catalyst for live sculpture in Scotland providing a platform for networking between art schools from around the country, with lectures from guest sculptors and guest curators. Interestingly he foresaw that

²⁶ Fiona Pearson, telephone interview conducted by the author, May 12, 2014.

²⁷ Clare Henry, 'Cast into the Cut and Paste', *The Herald*, 19 August 1996.

²⁸ Keith Hartley, 'Introduction' in: Pearson (see note 14), p. 9.

the museum would physically include a sink and bags of plaster to regularly hold workshops. He intended to personally hold a children's session once a year. He imagined that the museum would never be static but would be a busy, noisy and active environment with changing displays and programs. He even foresaw sculptures on wheels that could be moved through the museum.²⁹ As Paolozzi stated in an interview at the time, '*It will be more organic than any usual museum with different exhibitions curated by various people about aspects of my work. All parts of the museum exhibitions will be accessible to the public and they can view my studio, and the archive will be available for scholars to use*'.³⁰ In the same interview, he specifically alluded to the time period when he would still be alive but after his death, it would be the responsibility of the "people in Edinburgh" to decide how the studio can continue to "best serve" sculpture in the future.

It is notable that during this interview, the interviewer referred to the *Paolozzi Studio* as "your museum", reinforcing the impression that a grander set-up was the original intention before the opposition as expressed in the newspaper article cited above.

The Process

After the decision had been made to gift the studio and its content, and the administrative deeds completed, the process of removal in London, relocation to Edinburgh and rebuilding could begin. The Gift was packed in Paolozzi's studios at 105, 107 and 111 Dovehouse Street, London by a professional moving company with Paolozzi's studio assistant and SNGMA curatorial staff present. Paolozzi was directly involved in the process: '...everything went through Paolozzi's hands. He stood in the middle of the courtyard at the back and handled everything, and decided whether he still needed it or whether it should go'.³¹ This on-site selection played a major role at what would be ultimately displayed in the reconstructed studio. As reported by his assistant it was quite an odd experience for Paolozzi, both cathartic and sad at the same time, as he cleared out his studio to create some space. He was dealing early on with the disposal of his studio which most artists only face in anticipation of their death at the time their last will and testament. However he did continue to live work in his studio and again accumulated *objets trouvés* until his medical stroke in 2000 which incapacitated him until his death in 2005. The actual setting up of the *Paolozzi Studio* in Edinburgh was entrusted to the hands of his assistant, who also re-built some of the furniture including the bookshelves and bed.³²

²⁹ Glynn Williams, 'Inside the Art World: Glynn Williams talks to Eduardo Paolozzi', *Sotheby's Art at Auction: The Art Market Review* (1994/5), p. 44.

³⁰ Williams (see note 29), p. 44.

³¹ Pearson, see note 26.

³² Gorse, see note 18.

The Result: *The Paolozzi Studio*

It is now useful to describe the *Paolozzi Studio* and compare the end result of the reconstructed studio to what Paolozzi had originally envisioned. Although he was not unhappy with the result there is a gap between what he would have liked and what was achieved. The sculpture workshop aspect of the recreated studio envisioned by Paolozzi has not been realized presumably due to security issues in a museum setting.

The reconstructed studio is situated at one end of a large room and situated across from the café on the main floor of the gallery. The studio itself is built into a three walled space with an overall fixed architecture of a square space with high ceilings and windows on the right (which are closed and shuttered). Visitors can view the studio whilst standing in a recessed area surrounded by a wooden bannister with all articles out of arms reach. The studio is crowded and overflowing with plaster casts, toys, reference books, tools, paper and general paraphernalia. An elevated bunk bed with a ladder on the left hand side, also containing a large suitcase and old clothing draped over the end. Shelves of plaster casts dominate the back wall and a large central table is in the middle of the room. A radio tuned to BBC 3 is constantly playing in the background as listening to the radio was an activity which formed part of Paolozzi's daily living. Fig. 8 shows a frontal view of the reconstructed studio with Figs. 9, 10 and 11 providing a close up view of different areas of the room. There are two plaques on each side of the relatively narrow opening to the studio with identical text giving information on the contents of the studio such as the quantities and types of material gifted, that the NGS carried out the re-construction in collaboration with the artist and his assistant, as well as a general layout of what the viewer is seeing (Fig. 12). There is a lack of further information about Paolozzi himself and/or his works in the near vicinity of the reconstructed studio. However the large three



Fig. 8 A frontal view of the *Paolozzi Studio*.



Fig. 9 Detail of the Paolozzi Studio showing his bed.



Fig. 10 Detail of the Paolozzi Studio showing his book collection.



Fig. 11 Detail of the Paolozzi Studio showing his work area.

meter sculpture *Vulcan* (Fig. 13) dominates in the café situated across the corridor from the studio, together with photographs of Paolozzi, his family and friends, including Gabrielle Keiller, on the walls of the café.

The studio mirrors that of the *Gabrielle Keiller Library* (Fig. 14), housed at the opposite end of the Dean Gallery's ground floor.³³ Gabrielle Keiller the previously mentioned patron of Paolozzi had bequeathed her collection of art works and complete library of illustrated and artists' books to the SNGMA in 1995. The emphasis

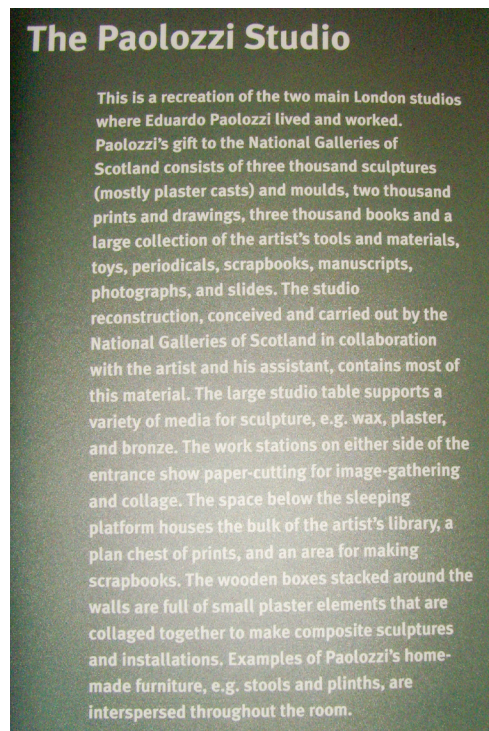


Fig. 12 One of the two identical Exhibition Plaques at the Paolozzi Studio.

³³ Hartley (see note 28), p. 9.

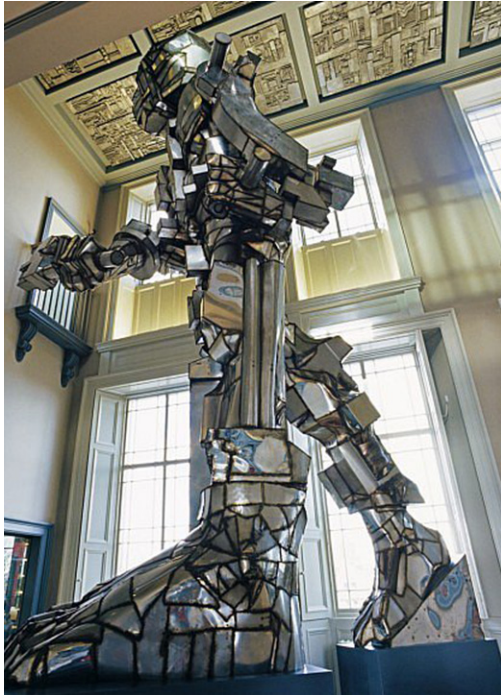


Fig. 13 Eduardo Paolozzi, *Vulcan*, 1988-1999, Welded Steel, 730 cm, SNGMA.

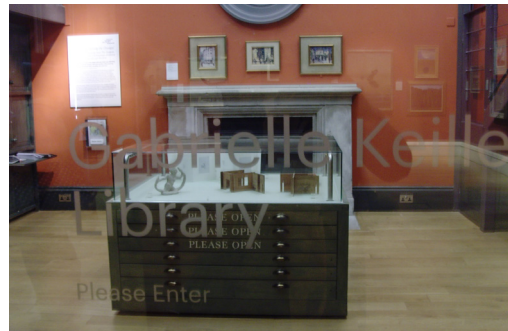
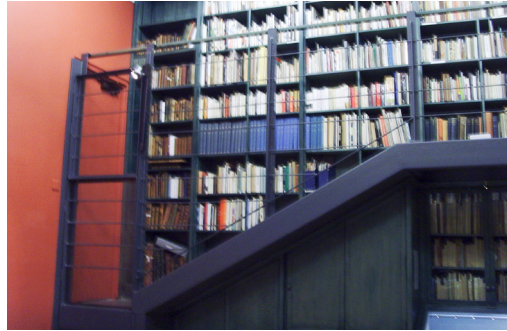


Fig. 14 Gabrielle Keiller, reconstructed Library (2 views), Dean Gallery.

was on Dada, surrealism and Paolozzi works. Similar to the *Paolozzi Studio*, the *Keiller Library* can be described as a staged architecture evoking a private library. It is a transparent glass walk-in space with library stacks of books and changing themes and exhibits. Importantly it is another example of a combined storage and educational facility with display space for contextualizing exhibitions. The floorplan of the Dean Gallery (Fig. 15) shows the geographical relation of the *Paolozzi Studio* with the *Keiller Library*.

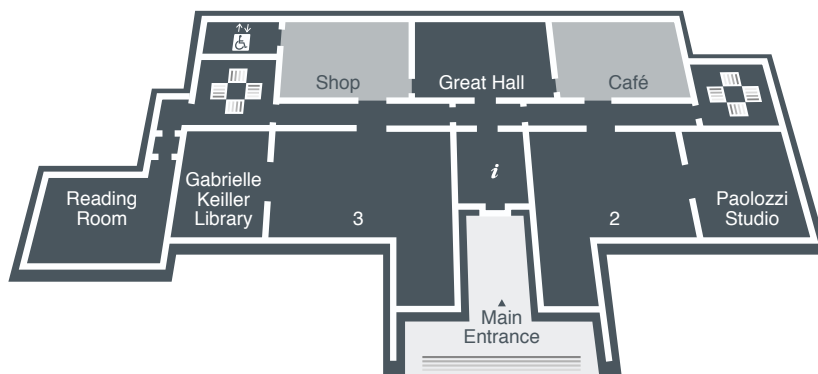


Fig. 15 Floorplan of the Dean Gallery, Ground Floor.

Paolozzi was apparently satisfied with the results of the five year's work of the Gallery staff to recreate his studios at the SGNMA according to the curator, who commented that he was not always forthcoming in his praise but generally "rather begrudging". However, the fact that his studio assistant played a role in re-

creating the look and feel of the studios in London added a large degree of acceptability by Paolozzi.³⁴ Anecdotally it was also reported that Paolozzi felt that it was not “messy enough”. In a radio interview with BBC in 2000 Paolozzi asserted that most important was that the studio “mock-up” (as the interviewer called it) opens up the idea of creativity to the public, and giving the realization that art is open, de-mystified and available to all, not just something hanging on a white wall.³⁵ The curatorial staff of *Paolozzi Studio* are on balance positive about the result that it has proven to be one of the NGS most popular displays and an inspiring educational tool providing visual excitement.³⁶ Praise for the *Paolozzi Studio* also came from the art community. Marco Livingstone, art historian and independent curator praised the *Paolozzi Studio* as a “combined workspace/factory/treasure room and dreamhouse” maintaining that “there could be no better demonstration of the manic productivity of a life devoted to the making of art and the accumulation of objects as an aesthetic enterprise in itself”.³⁷

We will now look at the original studio of Paolozzi in London with a view to matching the reality of the actual studio to that of the reconstructed studio in Edinburgh.

Paolozzi's Original Studio in Chelsea

The studio was located in a residential neighborhood of London and comprised three separate houses connected architecturally. His main residence and studio was 107 Dovehouse Street which he had bought in 1960 when it was first built including a garage below. Connected across the corridor and sharing the same front door was a second studio, 105 Dovehouse Street which had been bequeathed to Paolozzi by the neighbor. This was used as a reception area as well as a place for prints and books. Each studio had a bed platform with a small kitchen and a bathroom below. A third address, 111 Dovehouse Street (Fig. 16) was across the carpark yard at the back of



Fig. 16 Dovehouse 105 and 107, London. Back view Original Double Studio of Eduardo Paolozzi.

³⁴ Private conversation with Fiona Pearson, May 12, 2014.

³⁵ Eduardo Paolozzi, interviewed by John Wilson on *BBC Front Row* June 5, 2000. <<http://www.bbc.co.uk/programmes/p01cxyr2>>. Accessed May 24, 2014.

³⁶ Herrmann (see note 4), unpaginated.

³⁷ Marco Livingstone, ‘Surrealism: Paolozzi; Arikha. Edinburgh’ Exhibition Review *The Burlington Magazine* 141 (1999), nr. 1156, p. 434.



Fig. 17 Dovehouse 105 and 107, London.
Front view with shared entrance.



Fig. 18 Dovehouse 111, London, exterior.

107 and located on the ground floor. This allowed for a large double door to allow the transportation of large sculptures in and out.³⁸ Additional views of the outside of the studio complex at Dovehouse Street are shown in Figs. 17 and 18; the interior of his main space where he also lived is shown in Fig. 19.

Eye witness accounts from colleagues at the Royal College of Arts describe his studio as a 'depository of bits of everything that he has ever touched upon' with books, magazines on every popular subject as well as toys, scale models and the ubiquitous white plaster casts of made and found objects stacked in shelves from floor to ceiling, and



Fig. 19 Dovehouse 107, London, interior view. Main studio of Eduardo Paolozzi and living space.

wall to wall. An interview with BBC radio also brings up his studio as a place of chaos and clutter and verified by Paolozzi.³⁹ Paolozzi did not use his studio for construction of his sculptures preferring to go to an external machine shop with the appropriate welding apparatus and advice of experts. Likewise he relied on external printing works

³⁸ Fiona Pearson, 'The Paolozzi Gift to SNGMA', (Pearson notes) and private conversation, May 12, 2014. This was substantiated in a telephone conversation of May 23 with the present occupant of 105 Dovehouse Street, granddaughter of the original owner who had bequeathed her residence to Eduardo Paolozzi in the 1970's.

³⁹ Eduardo Paolozzi, interviewed by Sue Lawley on *BBC Desert Island Discs* December 1990. <<http://www.bbc.co.uk/radio4/features/desert-island-discs/castaway/aa1dd275>> accessed May 22, 2014.

in the realization of his screen prints, since he did not want to have a large studio with all the technological refinements.⁴⁰ He also used the studios of the Royal College of Art for his production work.⁴¹

Paolozzi's Attitudes towards his Studio, Art Education and Museums

Paolozzi's positive attitudes towards the role and purpose of the studio, coupled with his stance and experience with museums in addition to art education appear to have had a significant bearing on his decision to gift his studio and the wish to have it reconstructed. This is a conjecture as to the self-selection of artists to bequeath their studio. Firstly, Paolozzi was quite attached to his studio/living environment thinking of it as a fort against the outside world. He had a strong personal and emotional connection to his studio saying:

'I just feel maybe walking in here is like walking into a mind,
it's an external view of a thinking process, probably'.

Yet again, in the same interview, the subject of the orderliness of his work area arose to which he responded:

'There just seems to be, there just seems to be a drive or a need to fill places up; it's like the busy beaver somehow, it's like a powerful force in me, which... and I find it difficult when I visit people, that their room hasn't changed for at least three months, how can they live that way?'⁴²

A second factor was Paolozzi's role as educator at the various art institutions in the U.K. and Germany, with visiting appointments at American art schools as well. His drive, interest and determination to share his knowledge of art and its processes would contribute positively to the studio reconstruction profile. His role as educator in the gifting of his studio as evidenced by his express wish to set up the display for educational purposes mentioned above has certain links with other artists in the past sharing a similar motive, for example Antoine Bourdelle in Paris, previously discussed in this paper.

Lastly, Paolozzi was a lover of museums and was a trustee on the Scottish National Portrait Gallery, part of the National Galleries of Scotland. He spent time thinking about and designing the ideal museum setting such as his work *Mein Kölner Dom: Blueprint for a New Museum*.

'I created a kind of blueprint for my ideal museum - the museum has one example of everything that is wonderful and has meaning'⁴³

This statement not only reflects Paolozzi's eclecticism but also his attachment to the museum as an important institution. One quote illustrates this point:

⁴⁰ Carl-Albrecht Haenlein, 'Eduardo Paolozzi and the Doctrine of Collage' in: *Eduardo Paolozzi Work in Progress*, exh. pub. Köln (Kölnischer Kunstverein) 1979 p. 56.

⁴¹ Gorse (see note 18).

⁴² Eduardo Paolozzi Interviewed by Frank Whitford 1993-1995, British Library Sound Archive, *National Life Story Collection: Artists' Lives*, Full Transcript C466/17, <http://sounds.bl.uk/related-content/TRANSCRIPTS/021T-C0466X0017XX-ZZZA0.pdf>, accessed May 24, 2014.

⁴³ Eduardo Paolozzi, 'Where Reality Lies', *Oxford Art Journal* 6 (1983) nr. 1, p.42.

'The museums I like best are quiet, almost like sacred spaces,
..... where I can enjoy my time with the exhibits'.⁴⁴

He enjoyed going to museums to draw and often brought his students and assistants with him to view exhibitions at the Royal Academy.⁴⁵ He also curated exhibitions including a major exhibition at London's Museum of Mankind entitled *Lost Magic Kingdoms* in 1987.

Other Museum Studio Reconstructions

We will now look at two other museum studio reconstructions roughly around the same time as that of Paolozzi which have been both acclaimed and criticized in the art world. Both share characteristics common to that of the *Paolozzi Studio* in that their reconstructed studios are found in a museum setting and are meant to reflect a reality of the original studio. In Bacon's case this was an extreme case of trying to recreate the studio in exact proportions, layout and with the original walls, stairwell and doors and likened to an archaeological dig.⁴⁶ Ten years after his death, Bacon's heir had contacted the Hugh Lane Gallery after having originally approached the Tate Gallery. The Hugh Lane Gallery accepted this donation in 1997/8 seeing it as a unique opportunity since Bacon had been born in Ireland and had lived there for seventeen years. It had been rumored that a sum of £2 million had been already offered from the market for the door!⁴⁷ Work on the reconstructed studio of Francis Bacon is located inside the Hugh Lane Municipal Gallery in Dublin began in 1988 and opened to the public in the year 2000. One view of the visual access to his reconstructed studio is shown in Fig. 20, an interior view is shown in Fig. 21.

Another well-known studio reconstruction is that of Constantin Brancusi (1876-1957) with a checkered history following his studio reconstruction in 1957 and removal from its original location due to demolitions of the original site at rue de Impasse in Paris. After two additional moves including an installation at the Palais de Tokyo in Paris, the four-room studio is now reconstructed in a dedicated modern building adjacent to the Centre Pompidou (Fig. 22) where



Fig. 20 Visual Access Bacon Studio.



Fig. 21 Close-up of interior of Bacon Studio.

⁴⁴ Williams (see note 29), p. 44.

⁴⁵ Gorse (see note 17).

⁴⁶ Mary McGrath, 'A Moving Experience', *CIRCA Contemporary Visual Culture in Ireland* (2000), nr. 92, p. 21.

⁴⁷ McGrath (see note 45), p. 20.

the visitor can walk past the reconstructed studios enclosed by a glass wall. The enclosed studios contain his works of art, spread across four separate but adjoining rooms in much the same way that the studio were set up at rue de Impasse with four separate buildings. One of his sculpture display rooms is shown in Fig. 23. The glass enclosed studio exhibits schematic drawings of his work giving the title, year of production and the materials used on the walls next to the viewing area (Fig. 24). One room is dedicated to his tools, forge and workbench including a hoist system of ropes and pulleys to facilitate the heavy work process (Fig. 25). On the surrounding walls outside the studio is an extensive educational exhibition of photographs and information boards describing the life of Brancusi, his work, history of the studio and the history of the reconstruction. Brancusi bequeathed his studio and contents to the French state on condition that the Musée National d'Art Moderne undertook to reconstruct it exactly as it stood on the day of his death. His motivation for doing so was based on the importance of



Fig. 22 Atelier Brancusi Building, Centre Pompidou Paris.



Fig. 23 Atelier Brancusi, interior close-ups of a room with a sculpture display.

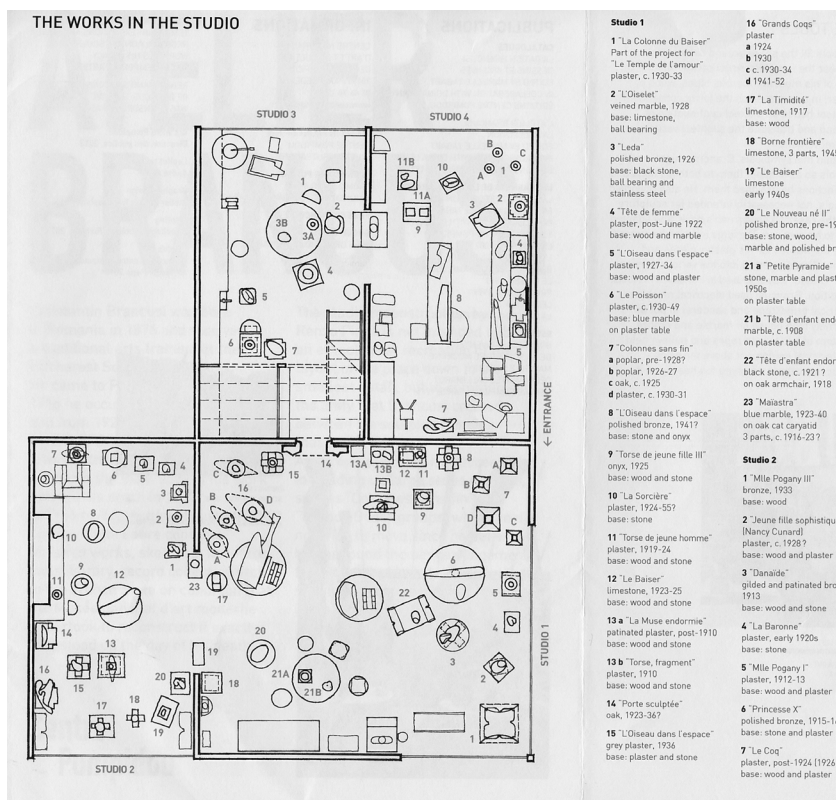


Fig. 24 Atelier Brancusi diagram with schematic designations of the sculptures displayed.



Fig. 25 Atelier Brancusi, interior close-ups of the room with his work tools and forge.

the studio during his lifetime in the presentation and comprehension of his work. He created 'mobile groups' of sculptures by placing groups of sculptures in close spatial relationships changing the arrangements on a daily basis to find the most suitable display. The studio contained versions and plaster casts of all his work so as not to compromise the integrity of the whole.⁴⁸ Architecturally the studio has been designed and built to emulate the original ground plan of the original studio including a small garden to facilitate the transition between the public space and the studio to try to give

⁴⁸ Athena C. Tacha, 'Brancusi: Legend Reality and Impact', *Art Journal* 22 (1962) nr. 4, p. 240.

the building an appearance of being situated in an impasse as it was in actuality.⁴⁹

For both the Brancusi and Bacon reconstructions a museum setting was effectively a second choice with the original preference to create the studio *in situ* which could not be done for logistical and safety reasons – a too small staircase and set-up of the Bacon studio and the demolition of the site in the case of Brancusi. Both Brancusi and Paolozzi share the common intention of having their studios open to the public albeit in a different locale with Paolozzi deliberately opting for a gallery setting with Brancusi insisting on the original site as the place of display. By contrast, Bacon personally had no idea of where and how his studio would be recreated or even that it would be done.

Studio Reconstructions and Image Shaping

The notion of the studio and thus studio reconstructions as contributing to a cultivated self-image will now be explored. It can be postulated that the drive to create and cultivate a public image and *persona* is a major psychological motivation to gift a studio. Paolozzi's obituary written by art critic Frank Whitford in *The Guardian* stated that Paolozzi had become increasingly concerned with his post-humous reputation and was eager to shape his image. He began to write an autobiography and donated artwork and sculptures to museums in Britain and beyond. He appreciated every recognition that he received especially from Scotland and became increasingly emotionally attached to his home country.⁵⁰ In addition to his numerous radio interviews, press interviews, photographs in the studio and published compendium of his writings this gift would position him well for art historical posterity. With other interviews similarly bringing up this point, it could appear that Paolozzi was cultivating his studio as part of his image and public *persona*. This would be in much the same way that Brancusi cultivated his of the white studio with his clothing, white powder coated hair and beard and even a white dog called *Polaire*.⁵¹

Studio Reconstructions and New Media

The NGS website houses an interactive application which allows the visitor to explore the *Paolozzi Studio* in a kind of virtual reality setting by navigating through the studio and zooming in on objects at will.⁵² A narrative is provided based around three chosen themes: Antiquity; Man and Machine; and, Art and Architecture intended to reflect Paolozzi's own main art subjects. The interactive application was launched in 2006, approximately seven years after the opening of the *Paolozzi Studio* in conjunction with the redevelopment of the

⁴⁹ Albrecht Barthel, 'The Paris Studio of Constantin Brancusi: A Critique of the Modern Period Room', *Future Anterior* III (2006) nr. 2, p. 40.

⁵⁰ Frank Whitford, 'Sir Eduardo Paolozzi', Obituary, *The Guardian*, April 23, 2005.

⁵¹ Jon Wood, 'Brancusi's White Studio', *Sculpture Journal* 7 (2002) p. 110-111.

⁵² http://www.nationalgalleries.org/education/activityPopup/paolozzi_studio.swf accessed May 14, 2014.

overall National Galleries website. There are two other interactive web applications developed at the same time, “Decoding Botticelli” and the “Frieze” of the National Portrait Gallery, collections from other museums of the NGS group. There are no usage statistics, or analytics available separate for the *Paolozzi Studio* interactive. The purpose behind launching the *Paolozzi Studio* online was part of the overall desire to develop some online activity and from an educational point of view make it a “fun kind of space” reflecting the richness of the objects of the studio itself.⁵³ As technology continues to improve and users become more sophisticated in their expectations, the NGS will continue to improve interactive applications such as the *Paolozzi Studio*, including mobile platforms such as tablets and personal devices which the user can access also on site. In comparison to the Brancusi studio and the Bacon studio, this unique on-line interactive aspect of the *Paolozzi Studio* enhances the value of a reconstruction especially from an educational viewpoint and reaching a potentially wider international audience than just the visitors to the SGNMA in Edinburgh. This is in general a laudatory stance but it can be philosophically asked whether an on-line representation of the *Paolozzi Studio* - which in itself is a representation of the actual studio - is a tenable proposition.

Another aspect of new media and internet is that both the archives and the gift are fully catalogued and on-line with multiple search possibilities also remotely through the Internet.⁵⁴ However no facsimile images are yet available on line and do require a personal visit or contact with the SNGMA. In contrast to the Bacon and Brancusi studios where internet access to the archives appears to be non-existent, this is definitely a valuable addition for researchers. Archival access was also one of Paolozzi's wishes discussed previously in this paper, this is made easier through on-line availability.

Studio Reconstructions and Art Historical Research

Considering the usefulness of a studio reconstruction for the art historian or researcher, it can be asked what, if anything, can be learned from studying an artist's studio, a lot of which may be known from other sources such as interviews, writings, biographies and most importantly the works themselves. In the case of Bacon it is felt that the direct observation and the wealth of new material provided a different reality behind his carefully cultivated image, for example that he did indeed use preparatory drawings contrary to what he had professed in interviews.⁵⁵ There is a different situation with the *Paolozzi Studio*. The artist Paolozzi had had such a major hand through the self selection of materials as well as set-up of the *Paolozzi Studio* that an objective observation of his studio is not possible. The main benefit of his reconstructed studio

⁵³ Discussion with NGS New Media Manager Gregory Stedman, June 6, 2014.

⁵⁴ Discussion with Kirstie Meehan (see note 24).

⁵⁵ McGrath (see note 46), p. 24.

lays more in the area of an educational display tool and esthetic. Studio reconstructions appear on face value to be more relevant for art historical posterity than as a source for art historical research where the archives play the dominant role. It is maintained that the *Paolozzi Studio* is better described as a theater stage set since it reflects only a small part of his original studio practice and omits his collaborative work at the foundry, for example.⁵⁶

Paradoxically however despite the emphasis that the reconstruction as intended to be primarily an educational tool, the display lacks an educational context by not including explanations around the *Paolozzi Studio*, such as an artist biography or display of his artistic oeuvre. Unless they are already familiar with Eduardo Paolozzi and his work, the museum visitor is left guessing as to whose studio they are looking at and the artist behind it. Furthermore if the *Paolozzi Studio* was not intended to be a reconstruction, the result does rather closely resemble the original London studios (see Fig. 19), implying that replication was indeed an important goal, an incongruence in this argument.

Theoretical Framework

To frame the discussion, two art theoretical approaches with ethical implications are applicable in analyzing studio reconstructions in a museum setting: the conservation theory of art historian and theoretician Alois Riegl (1858 – 1905) and the simulacrum theory of Jean Baudrillard (1929-2007). Both of these will be briefly discussed in turn with respect to the *Paolozzi Studio* and by extension applicable to all museum studio reconstructions. If we may consider a museum studio reconstruction such as that of the *Paolozzi Studio* itself to be a work of art in itself (installation) and/or a replica of the original studio then these theories can be applied.

Although a full Rieglan analysis of studio reconstructions are outside the scope of this paper, some aspects of his theory are applicable to a critique of reconstructed studios in museum settings. Riegl's work is concerned with theoretical issues surrounding transmission of works of art to the future, defining the monument as an artefact that retains in itself an element of the past, either intentionally or unintentionally. Following this line of thought, the term *monument* can therefore be applied to studio reconstructions being a transfer of the contents and transformed into a display for an undetermined time period. Riegl maintained that our attitude towards conservation depends entirely upon which values we attribute to the monument. These values fall into two categories: *memory values* and *present-day values*. One of his sub-categories of memory values which are concerned with psychological and intellectual needs, namely *historical value*, is of importance in this paper. Also his category present-day values concerned with the satisfaction of both practical and aesthetic needs, especially the

⁵⁶ Daniel F. Herrmann private conversation with the author, May 9, 2014. Herrman was the assistant curator of the Paolozzi Studio and currently Eisler Curator & Head of Curatorial Studies and Acting Head of Exhibitions, Whitechapel Gallery, London.

concept of *relative art-value* is of interest to this analysis.⁵⁷ In effect, the objects within the recreated studio gain in importance and acquire equal status to that of the artworks of the museum. Questions arise as to the importance of conserving these articles instead of conserving an actual art work if a situation of budgetary constraints arise where both manpower and available budget within a museum setting are often at a premium. This is particularly problematic for the *Paolozzi Studio* which to a large extent is made up of relatively low value items such as plaster casts, toys, and old clothing, at least in terms of traditional measures of worth but with an important memory value. The fact that they once belonged to a master artist could increase substantially the value of these artefacts as we have seen in the case of the Bacon door having a market value of £2 million. The *Paolozzi Studio* has not yet been thoroughly cleaned since its construction in 1999, and it is uncertain what steps will be undertaken for conservation purposes at which time a major cleaning is undertaken, or for that matter what will be the fate of the *Paolozzi Studio* itself at some future date.⁵⁸ This illustrates the museum trend identified by Sebastiano Barassi, then curator of Kettle's Yard in Cambridge, to approach collections in a utilitarian fashion rather than the original vision of the art museum as a repository of original and irreplaceable works demonstrating artists' skill and genius.⁵⁹

Further, if one accepts the proposition that studio reconstructions in museum settings have two crucial purposes and user groups namely, that of an educational tool for a broad public as well as practicing artists; and, that of a research resource for an academic public, Rieglian theory is appropriate to apply here with its consequences for preservation. There will always be a need for access to an artist's studio and its artefacts, if only in a reconstructed form which acts as a substitute for the "real thing" which may no longer be possible due to practical reasons.

A second branch of theory applicable to reconstructed studios is that of *simulacra and simulation*, a philosophical treatise of Jean Baudrillard (1929-2007). Again a full interpretation and discussion of simulacrum theory is outside the scope of this paper but needs to be addressed. This aspect concerns the concept of reality which he defines as "that which it is possible to provide an equivalent representation".⁶⁰ This reality is subsumed into *hyperrealism* which is a place where reality no longer exists and all is a collection of 'simulacrum'. This leads to the fetishism of the lost object, in this case a studio which has become a replica in a public display. Visitors are viewing a facsimile of the original studio and can be unintentionally led to believe that it is a perfect representation of the artist's original studio in which works of art were conceived and created. There is an inherent constant tension along the continuum of authenticity and artifice.⁶¹ This can lead to some dilemmas regarding the expectations and trust of visitors who may believe they are seeing "the real thing" but in effect they are seeing a simulacrum. Although Bacon's studio comes

⁵⁷ Alois Riegl, 'The Modern Cult of Monuments: Its Character and Its Origin', in: *Oppositions, A Journal for Ideas and Criticisms in Architecture* 25 (1982), translated by Kurt W. Forster and Diane Ghirardo, pp 21-26.

⁵⁸ Conversation with Keith Hartley, Chief Curator and Deputy Director, SNGMA, April 16, 2014.

⁵⁹ Sebastiano Barassi, 'The Modern Cult of Replicas: A Rieglian Analysis of Values in Replication', *Tate Papers, Tate's Online Research Journal* (2007), <www.tate.org.uk/download/file/fid/7325> accessed June 3, 2014.

⁶⁰ Jean Baudrillard, 'The Hyper-realism of Simulation' (1976) in: C.H Harrison and P.J. Wood, *Art in Theory 1900-2000. An Anthology of Changing Ideas*, Oxford 2003, p. 1018.

⁶¹ Sorcha Carey, 'Excavations in the artist's studio', *Apollo, a journal of the arts* 156 (2000) nr. 488 (December), p. 44.

closest to reproducing reality due to its archaeological approach to reconstruction, it has lost a sense of its original aura which is almost impossible to reproduce. Brancusi's studio is criticized as revoking Brancusi's original intentions by the inaccessibility of the rooms to the visitor forcing them to view the studio content from an outside ambulatory.⁶² In general studio reconstructions in a museum setting can be described as hyper-realistic with all its theoretical connotations and issues.

Curators of the *Paolozzi Studio* are cognizant of the importance of making the distinction between the display studio versus the re-constructed studio, preferring to name it a studio creation rather than a studio re-creation.⁶³ In addition, to underscore this point, an exhibition in 2009-2010 showed the video of performance artist Paul McCarthy (b. 1945) entitled *Painter* (1995) a satire on the formula of the artist as lonely genius in his studio. The video was set up next to the *Paolozzi Studio* in an old wooden shack, emulating a studio environment. This display was intended as a self-reflection and critique on how museums present the making of art and as an attempt to disavow that the *Paolozzi studio* was a reconstruction but rather only a construction of a studio containing Paolozzi's gifts.⁶⁴ It is an admirable attempt but questionable whether the average museum visitor could see the irony or the distinction between a reconstruction and a construction. It certainly contributes to art history discourse on the role of the studio and possible (re-)constructions, an important end in itself.

To contribute to this discourse, as well as offer an alternative for the museum visitor to experience an artist's studio rather than by means of the "traditional" studio reconstructions described in this paper, there are also other types of "studio in the gallery" reconstructions by contemporary artists. For example, Mike Nelson at the Camden Arts Centre in 1998 and Richard Venlet at the 25th Biennale of San Paolo in 2002 presented alternative views of the artist's studio.⁶⁵

Conclusion

The research question raised in this paper of whether studio reconstructions can be declared "dead" in much the same way that both painting as an art and the studio itself were declared "dead" in previous generations. Three key studio reconstructions in a museum setting have been discussed with the *Paolozzi Studio* in Edinburgh the prime focus, and referencing the Atelier Brancusi in Paris and the Francis Bacon Studio in Dublin.

Artists' studio reconstructions, are complex and a multilayered topic open to various interpretations. This paper provided an overview of both the practical and theoretical implications involved in dealing with an artist's reconstructed studio in a museum setting. The multi-functional role that a

⁶² Barthele (see note 49), p. 42.

⁶³ Herrmann (see note 56).

⁶⁴ <<http://www.nationalgalleries.org/whatson/exhibitions/painter-and-the-studio/>> Accessed June 1, 2014.

⁶⁵ Wood (see note 1), pp, 166-168.

studio reconstruction has to play - from an art historical research venue to an educational site – comprises the core problem. This leads to certain problems with regard to authenticity as well as conservation and preservation issues.

These issues are prevalent in the genesis and history of the *Paolozzi Studio* described and analysed in this paper. There are two additional considerations, the first being the effects that a studio donation may have whilst the donator is still alive and involved in the process (as opposed to bequests). Sir Eduardo Paolozzi played a key role in his own studio reconstruction both from the point of view of the self-selection of materials and importantly the pivotal role his gift played in the allocation of a building to the National Galleries of Scotland, an important piece of real estate. The second additional but related issue concerns the studio reconstruction whose display doubles as an open-access storage facility due to the large quantity of materials donated. Both of these institutional issues add to the complexity of the *Paolozzi Studio*.

In conclusion, despite often negative appreciations in the art community at large, it can be declared that studio reconstructions are not dead and still have a long life to live. They still have an important role to play notably in education and to a lesser degree in art historical research. As long as the public has a need and desire to experience first-hand the artist's studio and all its mysteries there will be a need for "traditional" studio reconstructions accessible to all, if only in a facsimile form in a museum setting.

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Keith Hartley, Chief Curator and Deputy Director, Scottish National Gallery of Modern Art (SNGMA), meeting on April 16, 2014.

Daniel F. Herrmann, previously Assistant Curator SNGMA, currently Eisler Curator & Head of Curatorial Studies and Acting Head of Exhibitions, Whitechapel Gallery, London, telephone interview conducted by the author, May 9, 2014.

Fiona Pearson, previously Curator, SNGMA, responsible for the Paolozzi Studio in 1999, (now retired), telephone interview conducted by the author, May 12, 2014.

Kirstie Meehan, SNGMA Archivist, telephone interview conducted by the author May 22, 2014.

Cornelia Ravich-Calafel, Dove Studios, 105 Dovehouse Street, London. Previous neighbor to Eduardo Paolozzi and family friend. Telephone interview conducted by the author May 23, 2014.

Nick Gorse, previously assistant to Eduardo Paolozzi and co-curator of the *Paolozzi Studio* in 1998. Currently Dean of College, Camberwell College of Arts, London. Telephone interview conducted by the author June 5, 2014.

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