

***Francis Bacon: A Terrible Beauty***

Foreword by Barbara Dawson, additional contributions by Rebecca Daniels, Barbara Dawson, Marcel Finke, Martin Harrison, Jessica O'Donnell, Joanna Shepard and Logan Sisle, Steidl, Göttingen, Germany, 2009; 208 pages, illustrations, paperback, U.S. \$34.95, ISBN:978-3-86930-027-6

Artists' studios come in all shapes and sizes. Ranging from garrets to home offices with modern comforts and from clinical showroom-like spaces to the griminess of industrial settings, these spaces bear evidence of artists' media and techniques and influence the art produced inside them. Some studios present conundrums: how exactly Morris Louis produced such large paintings in so small a space still presents a puzzle. The culture of artists' lofts has also bestowed a highly generic character to many of today's studios. A case in point is Jussi Tiainen's 2007 photographic survey of contemporary Finnish artists' studios. Remembering specific images of these studios proves exceedingly difficult since most of these artists worked in the open expanse of loft spaces. Jackson Pollock's retrospective exhibition at New York's MoMA in 1998 included a replica studio. Evoking the ambience of a stage set, its presence, together with Hans Namuth's film and photos showing Pollock painting, not only cast him as a performer, but also conferred an uneasy theatrical air to the proceedings.



**Francis Bacon**  
**A Terrible Beauty**

Steidl

***Francis Bacon: A Terrible Beauty*** presents an altogether different perspective of an artist's working environs. This publication makes what may be the 20<sup>th</sup> century's most infamous studio its central focus. Now permanently housed at the Dublin City Gallery, The Hugh Lane, the contents of Bacon's studio – what many considered a horrific trash heap –

