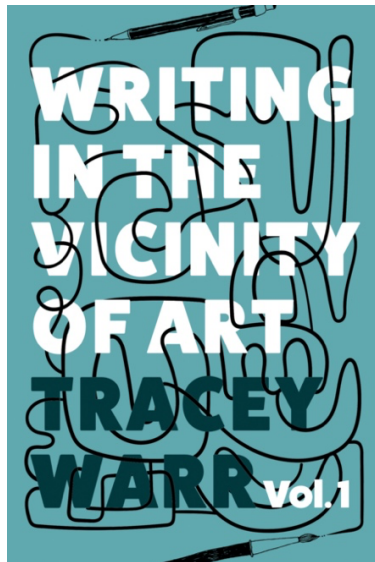


Tracey Warr – Writing in the Vicinity of Art Volumes 1 & 2



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Tracey Warr's art texts have been developed as an 'embedded' writer, writing *with* rather than about artists. Throughout her various modes of art writing, she argues against binaries and focuses on the stream of consciousness, the more than human, and remoteness.

Her essays tangle with Punk Art, Art and Ecology, Endurance Art, Performance Art, Site-Specific Art, and Women's Art. Warr's writing engages with the making processes of contemporary artists, including Marina Abramovic, Ackroyd & Harvey, Tine Bech, Brook & Black, Marcus Coates, Bruce Gilchrist, Elpida Hadzi-Vasileva, London Fieldworks, Hayley Newman, Optik, Alan Smith, Emily Speed, Christian Thompson, James Turrell, Urbonas Studio, and more.

Author Bio

Tracey Warr was born in London and lives in southern France. Tracey Warr worked at the ICA, London; the Arts Council of Great Britain; the Edge biennales; and as an independent curator. She is the editor of *The Artist's Body* (Phaidon, 2000); *Setting the Fell on Fire* (Editions North, 2009); *Remote Performances in Nature and Architecture* (Routledge, 2016); and *The Midden* (Garret, 2018). Her essays on contemporary artists have been published by Merrell/Barbican Gallery, Tate, Palgrave Macmillan, Intellect, John Hansard Gallery, Manchester University Press, and *Performance Research* journal. She has held academic posts at Oxford Brookes University, Glasgow School of Art, Dartington Arts School and Bauhaus University.