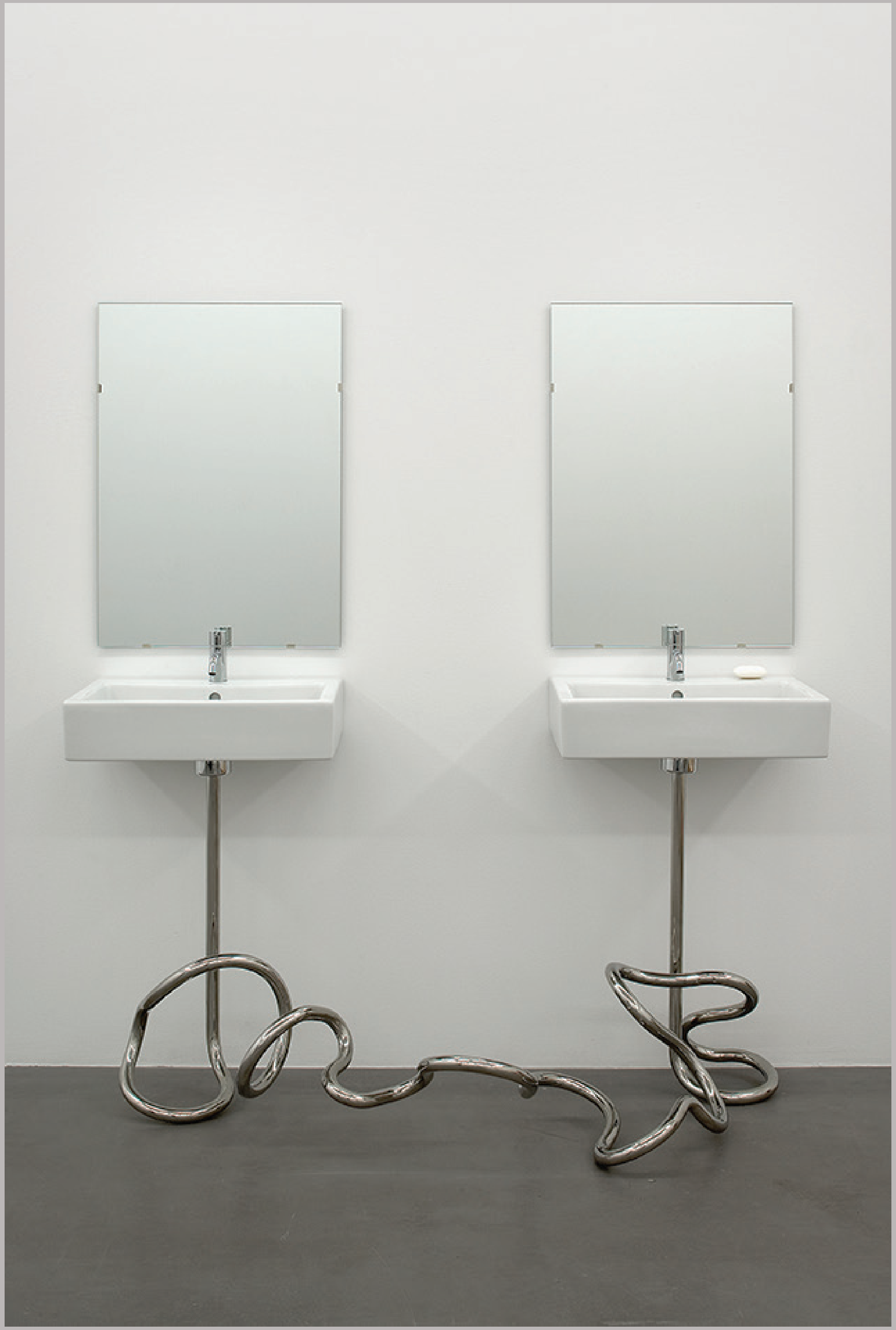


Elmgreen & Dragset, *Marriage*, 2004
Mirrors, porcelain sinks, taps, stainless steel tubing, soap, 178 × 168 × 81 cm

Co-art: the art of collaboration through the ages

Artists who create work together often share close personal relationships, blurring or ignoring boundaries between their work as artists and the rest of life. This book explores creative collaboration in the context of artists' lives and allows them to discuss, in their own words, the place of friendship, ego, motivation, money, emotion and conflict within their private and professional lives. Maybe it's because they are so well practised at sharing their thoughts and ideas with each other that the artists who accepted the invitation to participate in this book have been so generous and enlightening in their conversations with me. What they reveal is honest and insightful on many levels: from the personal to the practical and the theoretical, they speak about the challenges and the rewards of collaborating in the creative process.

COLLABORATIONS AND ART WORLDS

The twenty-five artist duos and collectives I interviewed for this book share certain common factors: they work on an ongoing basis in groups of two or more, under a consistent designation that incorporates the members' names or uses a chosen group name. The art they produce is the result of a sustained collaboration and it is authored as such. This selection of artists was made in order to present a variety of relationships – siblings, romantic relationships, former romantic partners, friends, female only groups, male only groups, mixed generational groups – and to reflect the collaborative practices of artists working across a wide range of media from painting to sculpture, installation to performance. The artists in this book span several generations, from artists born in the 1950s to those born in the 1990s, as well as groups that have been going for decades – Guerrilla Girls was founded in 1985 – and others that are just a few years old – LaBeouf, Rönkkö & Turner started collaborating in 2014. The artists in this book also discuss their diverse backgrounds, and how collaboration is viewed in various cultures.

Working collaboratively is an overt part of the production and meaning all these artists' work. However, it is also true to say that various kinds of collaboration take place across the field of art. In fact collaboration is, to some degree, relevant to the existence, shape and meaning of every work of art ever made. Art made by more than one person – whether by a self-proclaimed collective or through a process of collaboration between a lead artist and assistants or because someone other than the artist produced some of the work's components – raises a central question: Why are some activities regarded as constituting a work of art, while others are seen as support roles? For artists collaborating today, the status of 'artist' often comes down to being the final decision-maker in the process of making work. Jane Pollard, whose partnership with Iain Forsyth began the early 1990s (pp.62–69), defines the artist's position in terms that are evocative of the duo's recent work with large film and TV crews, saying: 'We call the shots'.

To understand why all art may be considered collaborative, including work attributed to a solo artist, it is helpful to consider the notion of 'art worlds' developed in the early 1980s by American sociologist Howard S. Becker.[1] According to Becker, every work of art is the product of a specific art world comprising a range of participants, from support personnel including studio assistants and fabricators, to distributors such as dealers and impresarios, to private or state patrons, aestheticians, critics, audiences and, of course, one or more artist. Becker analyses the structures and roles at play in the production of art, and highlights the importance of conventions, art theory and reputation in the operation of art worlds. According to Becker's account, all artwork involves cooperation, and all artwork reveals signs of that cooperation.

The history of art has generally overlooked collaboration as a key driver of artistic creation. Instead, it glorified the individual (usually male) artist as the ideal type. An alternative art history would involve an account of the constant interplay between the individual and the group. The journey that follows takes us swiftly from the fifteenth century to the present day, exploring some of the many ways in which collaboration and individualism have been, and continue to be, two sides of the same coin.

THE BIRTH OF GENIUS

During the Middle Ages in Europe, decorative art was made in workshops by artisan guilds, and by communities of monks living and working together. Individuals were considered part of a group that gained collective recognition. The first signs of the unique status of the solo artist appeared in China, when the flourishing of Buddhism in the early Middle Ages was accompanied by a reverence for artists' works. Even before the Renaissance in Europe, Chinese culture was the first to credit something more than menial skill in the work of artists, placing them on a par with inspired poets.[2] In fifteenth-century Italy, art was valued over craft and the artist was considered to be an inspired creator, 'a sort of *alter deus* free from ordinary norms'. A work of art was considered to be an irreplaceable one-off.[3] The earliest evidence of a patron prizing the skill of an individual artist seems to be a 1445 contract issued for a church to Piero della Francesca. In addition to listing the precious gold and lapis lazuli the painter should use, the contract stipulated that 'no painter may put his hand to the brush other than Piero himself', thus attributing symbolic value to Piero's genius, raising it far above the skill of any of his studio artists.[4]

Such artistic genius could be passed on to family members, or within tightknit communities in which collaboration could take place among equals. Flemish elders trained their sons to paint in the family tradition. When Pieter Brueghel the Elder (1525–69) died, his young sons' grandmother took over their training, extending the family collaboration over several generations. Studios like that of Peter Paul Rubens (1577–1640) brought together numerous apprentices and artists painting under the signature of the master, with individuals who specialized in depicting animals or still life elements working together to complete a painting. Still, only Rubens' signature could authenticate a work produced by his studio.

The value placed on the artist's unique skill was later inflated during the Industrial Revolution when art was distinguished from the products of industry and celebrated for its aesthetic qualities, which were supposed to exist in and for themselves. The cornerstone of aesthetic judgement was summarized in Immanuel Kant's 1790 *Critique of Judgement*, which held that real art was 'purposiveness without purpose': it was seen as an end in itself without use value, and offered up by a genius. The cliché of the genius and the vestiges of Kant's heroic and rarefied theory of art still hold sway today, and are largely to blame for the omission of collaboration in the history of in art – a lacuna this book seeks to redress.

EUROPEAN AVANT-GARDES AND POST-WAR COLLECTIVES ON BOTH SIDES OF THE ATLANTIC

During the first few decades of the twentieth century, a succession of avant-gardes generated one new '-ism' after another. Cubism, Futurism, Suprematism, De Stijl, Dada: all were in essence collective movements committed to producing social or cultural change and united by a shared aesthetic sense. But each group also had a figurehead, a leading solo artist whose glory transcended the renown of the group: Picasso, Marinetti, Malevich, Mondrian, Duchamp. Furthermore, works of art generated by each movement were, for the most part, attributed to individual artists.

During the Cold War, the influence of state policies on both East and West sides confined art to official agendas, leaving artists little room to experiment with collaborative processes. In the USA, avant-gardes and other collective art movements were viewed with suspicion, their activities considered to be watered-down versions of those performed by Eastern Bloc communist organizations. The official line was that state-sanctioned artistic movements such as the highly individualistic Abstract Expressionism would be 'an antidote to collectivism.'[5] This version of the story conveniently omitted anything that might threaten the mythology of all-American art stars, toiling alone in their studios. Yet artists continued to collaborate: Jackson Pollock (1912–56), whose heroic portrayal in the media reinforced the stereotype of the troubled lone genius, might have painted his canvases himself, but he relied heavily on collaboration and conversations with his wife, the painter Lee Krasner (1908–84), to help him rationalize, and even title, his paintings. Their artistic relationship was described at the time by John Bernard Myers, the editor of the avant-garde publication *View*, as 'truly symbiotic – a two-way street'.[6]

In the Eastern Bloc, in comparison, the emphasis was on collectivizing art, following the dictates of the communist government. State-funded workshops, the imposition of anti-modernist Socialist Realism as the official style, and heavy censorship forbade open-ended creative collaborations, and many artists fled the country. Among the best-known Russian artists of the time were two duos who later made it across the Iron Curtain to settle in the USA: Komar & Melamid (b.1943 and 1945), and Ilya & Emilia Kabakov (b.1933 and 1945).

A few years before the collapse of the Berlin Wall in 1989, two affiliated collectives formed in Slovenia to collaborate on making art that dealt with the fallout from the major twentieth-century ideologies and aesthetics. A group of painters associated with the punk scene in Ljubljana formed IRWIN[7] in 1983, and the following year Neue Slowenische Kunst (NSK) brought together practitioners from different disciplines including IRWIN, as well as a rock group, a design collective, a 'Department of Practical Philosophy' and a theatre. IRWIN addressed the historical traumas linked to failed utopias with works that layered imagery associated with conflicting political and social ideals: for example, Russian Suprematism and Socialist Realism with Nazi art. IRWIN also imagined a history of 'Eastern Modernism' to fill the lacuna in the official history of Modernism told from the perspective of the West.

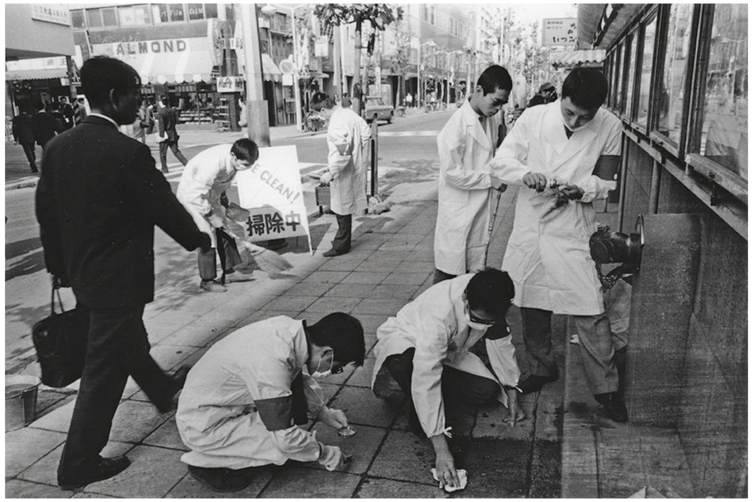
POST-WAR JAPANESE COLLECTIVES

In Japan, a succession of innovative and ambitious art collectives contested aesthetic conventions in Japanese art and unflinchingly addressed the post-war situation. In 1951, an interdisciplinary group of artists, musicians, designers, choreographers, filmmakers and photographers came together as Jikken Kōbō (Experimental Workshop) to work with processes of collaboration and new creative technologies. The radical and internationally influential Gutai Group was formed in 1954 by Shozo Shimamoto (1928–2013) and Jirō Yoshihara (1905–72), and produced vast multimedia environments and energetic live performances that used the body in fearless and provocative ways. Later, Hi Red Center, founded

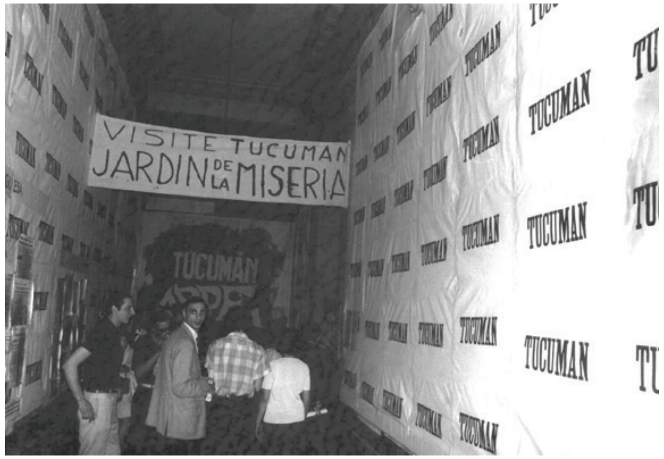
Vitali Komar and Alexander Melamid posing in Andy Warhol's loft, New York, 4 October 1978.

IRWIN in Monument Preservation, Amsterdam, 1987.

Members of the Gutai Group, 1958–59



Minoru Hirata, *Hi Red Center's Cleaning Event* (officially known as *Be Clean! and Campaign to Promote Cleanliness and Order in the Metropolitan Area*), 1964



Grupo de Artistas de Vanguardia, *Tucumán Arde*, Muestra en la CGT, Rosario, Argentina, 1968

in 1963 by Genpei Akasegawa (1937–2014), Natsuyuki Nakanishi (b.1935) and Jirō Takamatsu (1936–98), organized Fluxus-style happenings that addressed sensitive subjects: their *Shieruta puran* (Shelter Plan, 1964) consisted of personalized nuclear fallout shelters for each of the group's members, while *Street Cleaning Event* (1964) involved Hi Red Center members and associates dressed in white lab coats scouring the pavement on a busy street in the Ginza district of the capital, using toothbrushes and dusters, mocking the official call to tidy up Tokyo, the host city for that year's Olympic Games.

LATIN AMERICAN ACTIVIST COLLECTIVES

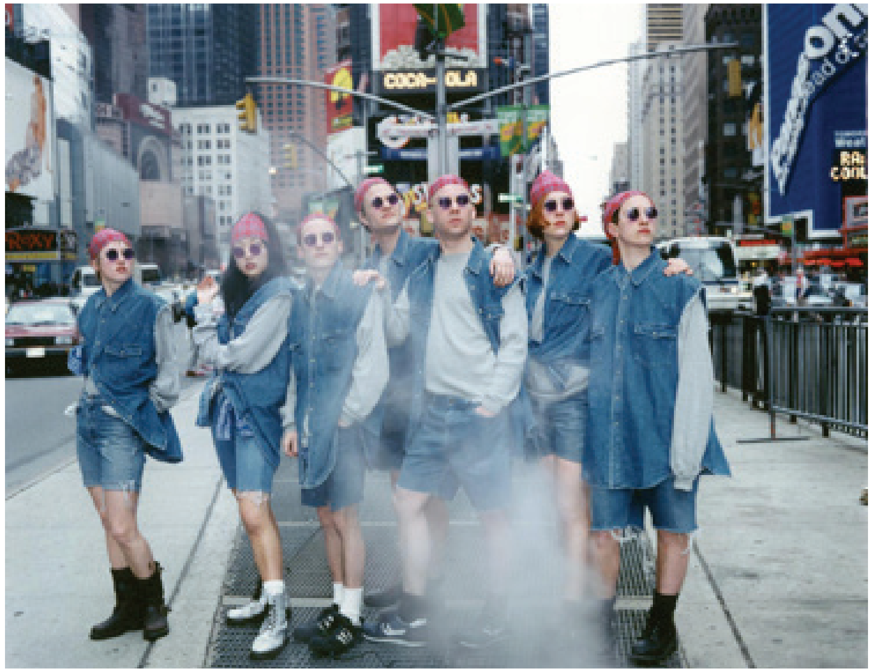
In the second half of the twentieth century, Latin American artist groups came together to take on repressive political regimes and expose damaging neoliberal economic policies. In Argentina, the Grupo de Artistas de Vanguardia de Rosario was active from 1965 to 1969, revolutionizing the art scene in Buenos Aires and Rosario with works that were fiercely critical of government policies and incited people to action. Their project *Tucumán Arde* (Tucuman is Burning, 1968), a collaboration with another Argentine group, Arte de los Medios de Comunicación de Masas (Art of the Mass Media), investigated and laid bare the social and economic crisis in the city of Tucumán in north-west Argentina, which resulted from the government's policy of closing down local sugar refineries.

In Santiago, Chile, the activist group Colectivo de Acciones de Arte (CADA) formed in 1979 to make work that combined performance and social action in the public sphere, with the aim of exposing the consequences of policies enforced by the Pinochet dictatorship. CADA's multifaceted action *Para No Morir de Hambre en el Arte* (So as Not to Die of Hunger in Art, 1979) involved a number of performative and media strategies to highlight basic food shortages, including distributing milk to people living in the city slums and placing a near-blank magazine advertisement featuring just a brief text likening the white page to milk and asking readers to imagine a country deprived of milk.

BRITISH CONCEPTUAL COLLABORATIONS

In 1968, the British group Art & Language was founded by four conceptual artists: Michael Baldwin (b.1945), David Bainbridge (1941–2013), Terry Atkinson (b.1939) and Harold Hurrell (b.1940), who wanted to question art world conventions relating to practice and criticism, and to step away from personalised authorship. In 1970, they were joined by the art theorist and writer Charles Harrison (1942–2009), and the artist Mel Ramsden (b.1944), and the group has since been associated with some fifty people from different fields. For Art & Language, collaboration is not about the warmth of being together or the benefits of being recognized. Rather, it is about joining intellectual and creative energies in such a way that the are 'not […] the authors of our work so much as agents in a practice that produced it.'[9]

Gilbert Proesch and George Passmore in Frank's Café, east London, 1 April 2007



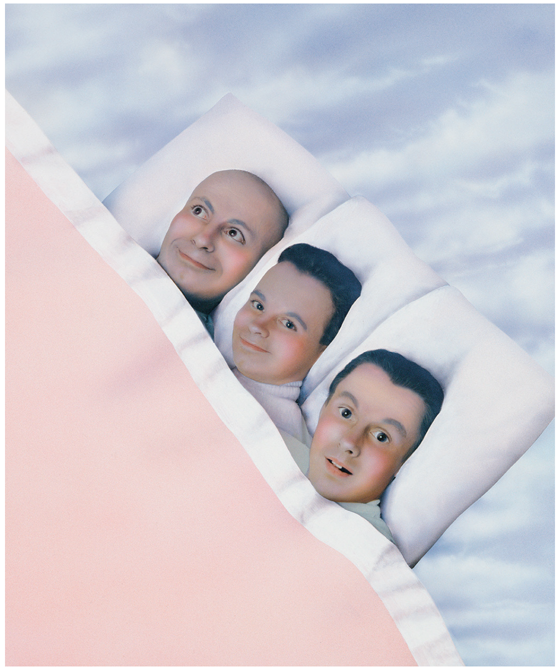
Art Club 2000, *Untitled (Times Square/Gap Grunge 2)*, 1992–3
C-print, 20.3 × 25.4 cm

The late 1960s in Britain saw the start of collaborations between artists who continue to make and exhibit work together some fifty years later. Gilbert Proesch (b.1943) and George Passmore (b.1942) met at Saint Martin's School of Art in London in 1967. According to their own tale of the encounter, 'it was love at first sight'. On first working together as Gilbert & George, they decided: 'Let us be the sculpture.' Since then, their union has been a work in itself, and the arithmetic of their couple works out as 'two people, but one artist'.[8] Gilbert & George cause us to examine our assumptions about the difference between single and multiple identity. By effacing their individual selves at all times in public and, we must assume, also in private, they perform an extreme version of the adjustments individual artists must often make in order to work together.

ANONYMOUS ENTITIES

Many artistic collaborations use some form of anonymity, from keeping their names secret to wearing masks. This impulse to remain anonymous sometimes involves creating an entity under whose name the artists make work: a way of transcending individual identity so that the creating entity becomes an artwork in its own right. In 1969, Canadian husband and wife artists Iain and Ingrid Baxter (b.1936 and 1938), incorporated their collective practice as the generically named N.E. Thing, Co. (1969–81). In addition to making work that played with the language of corporations, they also behaved like one, giving themselves official job titles and designing stationery and company seals which they used in their work. Recent collectives have also adopted the strategy of mimicking recognizable corporate, commercial and media structures in order to critique them. In 1992, the New York-based art dealer Colin de Land (1955–2003) mentored seven students[10] from the Cooper Union School of Art to initiate Art Club *2000*, a group that explored the way advertising produces a desire for certain forms of identity and fosters a sense of belonging to a specific group, in particular in relation to clothing and lifestyle brands. Art Club *2000* produced a series of photographic works that pastiched lifestyle shots from glossy magazines, featuring the group wearing clothes from the Gap or hanging around the Conran Shop furniture showroom. In the late 1990s, de Land started being involved as one of the Art Club *2000*'s members rather than as its mentor, a transition that altered his identity and membership status in relation to the group.[11]

In 1994, Bernadette Corporation[12] formed in New York, with projects that twisted fashion branding strategies both to convince audiences of its legitimacy as a fashion line and to critique its own activities and image as a supplier of desirable merchandise. More recently, the trend forecasting group-cum-art collective K-Hole,[13] set up in 2010 in New York, has been blurring the line between participating in and critiquing the trend forecasting industry. K-Hole short-circuits the business's exclusivity by publishing their forecasts online as free PDF downloads, yet at the same time individual members are employed as bona fide trend advisors by corporations seeking to boost their business.



General Idea, *Baby Makes 3*, 1984/89
Chromogenic print, 76.9 × 63.1 cm

FROM PASTICHE TO ACTIVISM

In 1969, Canadian artists Felix Partz (1945–94), Jorge Zontal (1944–94), and AA Bronson (b.1946), began to work collectively as General Idea. Their early projects were exuberant parodies of popular events such as beauty pageants and trade fairs, performed under the Miss General Idea name. Their later works took on a more serious tone to tackle the AIDS crisis, a calamity that devastated the group when the disease claimed the lives of both Partz and Zontal in 1994. The failure of the government to respond to the spread of AIDS in the late 1980s was also the impetus for the start of a number of other artist collectives: in 1987 lesbian and gay community members in New York founded ACT UP,[14] a direct-action organization dedicated to advocacy for people living with HIV and AIDS shortly after a group of gay activists created one of the most memorable activist campaigns ever: the 'SILENCE=DEATH' pink triangle. In discussing the collaborative authorship of this image, Jason Baumann, one of the activists who designed it, has argued that 'it was the AIDS activist community that actually created it', and that it was 'a product of collective world-making'.[15] ACT UP is closely linked with the anonymous art collective Gran Fury, which produced the artistic media for its campaigns.

Activism and art coalesced in artist collectives throughout the 1980s. The Guerrilla Girls were founded in 1985, and continue to agitate against the continued sexism and inequality in the art world today (see pp.22–29). The American group Critical Art Ensemble was founded in 1987[16] to explore the intersections between art, theory, technology and activism. Its fluctuating membership is known as a 'cellular structure', and its projects challenge authoritarian culture, in particular corporate monopolies over scientific developments such as genetic modification: *Molecular Invasion* (2002) tackled the Monsanto corporation's worldwide control of genetically modified seed technology. The group's work has been subject to ongoing scrutiny from the US government since a dramatic incident in May 2004 when founding member Steve Kurtz awoke to discover that his wife had died in her sleep. After the police noticed the art group's biology lab in his home, the FBI arrested Kurtz on suspicion of bioterrorism. Despite Kurtz being cleared of all charges by a grand jury, the FBI continued to press charges against him and the case lasted a further four years, during which time Critical Art Ensemble and Kurtz received support from artists and scientists worldwide. The case was finally dismissed in 2009 and the group continues to explore tactics of civil disobedience and political activism as a means towards developing a greater public commons.

HE (& SHE) – RETROACTIVE COLLABORATION

The tradition of attributing artworks to a single maker is so entrenched that some artists who have wanted to publicize their collaborative practice have been slow or thwarted in their attempts to do so, subject to market and media bias and the blind spots of art history. This was the case with a number of artist couples working in the 1960s and 1970s whose collaboration was only broadly acknowledged years later. In the early 1990s, the artists Christo (b.1935) and Jeanne-Claude (1935–2009), finally 'came out' as a duo at the behest of their son, and retroactively credited Jeanne-Claude in relation to all works the pair had made together since 1961. It has been argued that the failure to credit Jeanne-Claude was down to the usefulness of the single name 'Christo', which

Jeanne-Claude Denat de Guillebon and Christo
Vladimirov Javacheff in their loft apartment on
Howard Street, New York, 29 December 1976

operated as a brand name, enabling the work to circulate more widely.[17] As for the artist couple Nancy (b.1943) and Ed Kienholz (1927–94), in 1979 Ed surprised Nancy by announcing that he deemed all the work he had made since 1972 the product of their collaboration, calling for all such work to be jointly credited.[18] For Claes Oldenburg (b.1929) and Coosje van Bruggen (1942–2009), Oldenburg's fame prior to meeting van Bruggen made their artistic collaboration a hard pill for some art critics to swallow and they refused to credit her.[19] Ilya and Emilia Kabakov began jointly signing works in 1997, although their retroactive attribution of collaborations now stretches back as far as works made in 1988. However, some couples made their collaboration explicit from the outset. For example, the husband and wife duo Helen Mayer Harrison (b.1929) and Newton Harrison (b.1932), pioneers of transdisciplinary urban and ecological art, began their collaboration in 1971 when they both taught at the University of California, Helen as a sociologist and Newton as an artist. Their decision to collaborate acknowledged an exchange of skills whereby Helen learned to be an artist and Newton a researcher. Newton Harrison described this as a 'process of teaching each other to be the other party.'[20]

SHE (& HE)

In 1976, Marina Abramović (b.1946) and Ulay (b.1943) began an all-consuming collaboration in which they saw themselves as 'parts of a two-headed body' they named 'The Other'. Interested in the ego and the limits of personal identity, they poured the double-edged intensity that developed during their attempts to abandon individuality into works that showed them dressed in identical outfits and performances that used symmetry, mutual exchange and acts of violence. Their relationship ended in 1988 with *The Lovers, The Great Wall Walk* in which both artists walked 2,500 kilometres along the Great Wall of China, starting at either end of the wall and meeting in the middle to say goodbye. The ending of creative collaboration, especially such an intimate one, can be a painful process; it can also reveal the fundamental solitude of human existence: for Abramović, the work was 'very human […] because in the end you are really alone, whatever you do.'[21] Abramović and Ulay's relationship had an equally fraught afterlife, when he began legal action against her in 2015 for failing to credit him for works they had made together and for providing inaccurate sales records of their works.[22] Abramović's treatment of her collaborators in her later work has also caused consternation. In 2011, the choreographer Yvonne Rainer publicly denounced Abramović for exploiting performers during a fundraising gala at Los Angeles MOCA,[23] yet many people have willingly given their time for free to participate as collaborators in Abramović's work: for instance, the 1,545 visitors who waited, sometimes for hours, to sit for a few minutes in a chair opposite the artist for the durational performance, *The Artist is Present* at MoMA in 2010.

Marina Abramović/Ulay, *The Great Wall Walk*, March–June 1988
Performance, 90 days, The Great Wall of China

LOSING THE OTHER

Sometimes collaborations are brought to an end by an untimely death. This was the case with Fischli/Weiss, the Swiss duo of Peter Fischli (b.1952) and David Weiss (1946–2012), when Weiss passed away in 2012. The two met in 1978 and began collaborating in 1979 on works that exude a childlike delight and philosophical humour. Their best-known piece, *Der Lauf Der Dinge* (The Way Things Go, 1987) is a 30-minute long film of a chain reaction created out of everyday materials and household objects. It's a dance of carefully planned cause and effect, which seems to express the congenial collaboration that produced it. Finding oneself working solo after more than thirty years of collaborating has not only affected Fischli's professional identity, but also his life. In an interview promoting the 2016 Fischli/Weiss retrospective at the Guggenheim Museum in New York, he succinctly commented on the loss of his partner as: 'It's biography, and you can't get away from it.'[24]

COLLECTIVE CRITIQUES OF THE ART WORLD

In the 1980s, collaborative practices increasingly unpicked the conventions of the art world. IFP (Information, Fiction, Publicité), set up in 1983 by French artists Philippe Thomas (1951–95), Dominique Pasqualini (b.1956) and Jean-François Brun (b.1953) targeted the mechanisms by which an object comes to be considered a work of art, and the correlated ascription of the status of artist to its maker. In 1987, Thomas took this mission further when he created a PR agency called *readymades belong to everyone®,* which conferred the role of artist onto any collector or curator who bought or showed a work, by inviting them to sign it and thereby bestowing on them the status of creator.

Artists working collaboratively in the 1990s joined forces to project the self-consciousness that characterized a post-modern condition in culture at large, giving their collectives names that sounded earnest but satirized the corporate and branding cultures then on the rise, such as Art Club 2000 or Bernadette Corporation. The London-based collective BANK[25] organized exhibitions that mocked the apparatus of contemporary art, especially the inflated market and tabloid coverage of British art at the time. Their 'Fax-Back' project skewered the jargon, hyperbole and sloppy grammar of exhibition press releases: like scathing editors they marked up and faxed back press releases to the commercial galleries that had issued them.

AUDIENCE PARTICIPATION

In the mid-1990s, collaboration was inflected by a tendency for participatory and socially engaged strategies. French art critic and curator Nicolas Bourriaud theorized this trend as 'relational aesthetics', identifying a type of art that takes the human relations it produces at its central subject and asks audience members to become active, instead of passive, viewers. Artists including Rirkrit Tiravanija (b.1961), who cooks for audiences, and Carsten Höller (b.1961), whose work alters people's sensory perceptions, were part of a trend in works that were completed by the audience's participation. While often popular with gallery visitors, participatory work has been criticized with regard to the ethical and political frameworks within which it is produced and presented. Although artists continue to make participatory work, they do so within a more complex theoretical context, in which the power and politics at play between artists, viewers and institutions are subject to ongoing critique and evaluation.

STARS ALIGN

In recent years, a number of art and pop stars have collaborated on high-profile projects: in 2013 rapper Jay-Z (b.1969) worked with Marina Abramović to make a video for his song 'Picasso Baby', while Lady Gaga (b.1986) collaborated with Jeff Koons (b.1955), on a sculpture for the cover of her album *ARTPOP*. These one-off collaborations preserve the integrity of each artist's brand while the outcomes attract abundant media attention, reinforcing the market value and cultural capital of those involved. These symbiotic celebrity pairings reflect a mutual need and esteem; for them to work, each collaborator must deem the other worthy of association, and provide some otherwise elusive quality. The boundaries between disciplines are often closely guarded in such high-profile collaborations: it is clear who is the artist and who the musician. Even when the stars collaborating are two visual artists, individual styles can feel policed, kept visibly separate and clearly readable so as to protect the value of each artist's brand.

Andy Warhol and Jean-Michel Basquiat in front of their collaborative paintings at Tony Shafrazi Gallery, New York, 24 September 1985

This kind of star alignment is not new: describing Andy Warhol (1928–87) and Jean-Michel Basquiat's (1960–88) collaboration on a series of paintings between 1983 and 1985, Ronnie Cutrone, a longtime assistant at Warhol's Factory, said: 'Jean-Michel thought that he needed Andy's celebrity, and Andy thought he needed Jean-Michel's new blood'.[26] In these paintings, it's always possible to identify who painted what: Warhol's screenprinted logos are unmistakable, as are Basquiat expressionistic figures. While the two artists are collaborating, they are not authoring work as one.

CO-ART TODAY

Institutional appreciation for collaborations has grown in recent years. Is this a short-lived trend, or does it signify a deeper shift in the appreciation of collaborative practices? In 2015, the British collective Assemble (pp.182–89) won the Tate's Turner Prize, one of the world's most high-profile contemporary art prizes. At the 54th Venice Biennale in 2011, Allora & Calzadilla (pp.94–101) were selected to represent the USA, a first for the country. In the same year, Denmark and Norway together chose the duo Elmgreen & Dragset (pp.102–09) to represent the two countries. The resulting binational pavilion was another first in the Biennale's history. If these examples are anything to go by, collaboration is well on its way to being a celebrated aspect of cultural production.

The term 'collaboration' is both useful and vague: the 'co-' prefix is at the root of many other terms, each of which provides a different nuance on the meaning of creating together: collective, communal, common, cooperative, coordinated, combined. In practice, each group finds its own language to describe its particular kind of collaboration. There are also different levels of collaboration: the work done together by members of a group has a different quality to the work done between the group as an entity and another, external collaborator. Each of these relationships is defined through practice, and many of them are discussed at length in the interviews in this book. The passage from being one to being several, which is made through collaboration, can be complex and sometimes lengthy. Guillermo Calzadilla from the duo Allora & Calzadilla refers to it as a process that moves between 'identification' and 'othering'. The Indian group Raqs Media Collective (pp.46–53) told me that working together is about working 'conversationally' rather than 'collaboratively'[27]. Elmgreen & Dragset use the visual metaphor of 'mirroring' to describe their collaboration, a phenomenon that is evident in the double sculptures that portray their relationship, such as a pair of matching sinks whose waste pipes are hopelessly entangled (p.4). Lizzie Fitch and Ryan Trecartin (pp.118–25) describe their approach to working together as 'anti-compromise', meaning that when they disagree about how to proceed with a work, they adopt all the approaches on the table and see what happens.

When Fulvia Carnevale of Claire Fontaine (pp.134–41) asked me why I chose the term 'collaboration' over, say, 'cooperation', she was alluding to the negative connotations of the term. For Carnevale, 'collaboration' evoked a sense of working with the enemy. Indeed, this nuance accurately captures the moments of personal, creative and ideological conflict that all the artists here have acknowledged play an important part in their collaborative processes. The ability to converse, disagree and hold incompatible views, and yet move beyond conflict towards creation is essential to collaboration. It is a basic human dynamic, one that the Russian literary theorist Mikhail Bakhtin (1895–1975) called the 'dialogic process'. This dynamic yields a conversation that admits and values difference, and lets interlocutors be within and without the group at various times. American sociologist Richard Sennett (b.1943), who has written widely on processes of cooperation, describes the dialogical as 'a conversation that does not resolve itself by finding common ground'.[28] As the interviews in this book demonstrate, the dialogue between sameness and difference, and the practice of sharing and contesting ideas continues to be essential to the art of collaboration. Facing the multiplicity of terms with which it is possible to discuss collaboration in art led me to make the contraction 'co-art'. It's a pragmatic term, which I hope will prove useful for now and for the future, in discussing the many forms of creative collaboration that until now have been neglected in artistic discourse.

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[1] Howard S. Becker. *Art Worlds, 25th Anniversary Edition.* Berkeley, Los Angeles and London: University of California Press, 2008.

[2] Gombrich, E. H. *The Story of Art*. London: Phaidon Press Ltd. Sixteenth edition, 2001; p.150.

[3] Howard S. Becker. *Art Worlds, 25th Anniversary Edition*. Berkeley, Los Angeles and London: University of California Press, 2008; p.353. Becker quotes his own translation of: Raymonde Moulin. 'La Genèse de la rareté artistique.' *Revue d'ethnologie Française 8* (1978); pp.241–2.

[4] Michael Baxandall. *Painting and Experience in Fifteenth Century Italy*. Oxford: OUP, 1972; p.20.

[5] Stimpson, Blake and Gregory Sholette, eds. *Collectivism After Modernism: The Art of Social Imagination after 1945*. Minneapolis: University of Minnesota Press, 2007; p.7.

[6] Ellen G. Landau. 'Krasner, Lee'; *American National Biography Online* Feb. 2000; http://www.anb.org/articles/17/17-01264.html, accessed 15 Aug 2016.

[7] IRWIN was founded in 1983 by Dusan Mandic, Miran Mohar, Andrej Savski, Roman Uranjek and Borut Vogelnik. The original name of the group was Rrose Irwin Sélavy, in tribute to Marcel Duchamp, one of whose alter-egos was Rrose Sélavy. The group later shortened its name to IRWIN.

[8] Green, Charles. *The Third Hand: collaboration in art from conceptualism to postmodernism*. Minneapolis: University of Minnesota Press, 2001; p.47.

[9] Brandreth, Gyles. 'Gilbert and George and Gyles'. *The Telegraph*, 28 May 2002.

[10] Art Club *2000* members: Daniel McDonald, Patterson Beckwith, Sarah Rossiter, Craig Wadlin, Shannon Pultz, Gillian Haratani and Sobian Spring.

[11] Jackie McAllister. 'AC2K, A.F.A., Co. & C. de L.'. *Afterall: A Journal of Art, Context and Enquiry*, issue 22, Autumn/Winter 2009; p.13.

[12] Core members of Bernadette Corporation: Bernadette van Huy, John Kelsey, and Antek Walzcak.

[13] Founding members: Greg Fong, Sean Monahan, Chris Sherron, Emily Segal and Dena Yago.

[14] AIDS Coalition to Unleash Power (ACT UP) was founded in New York City in March 1987, following an emotive and rousing speech by writer and gay rights activist Larry Kramer. Two days after the speech, some 300 people gathered together to start ACT UP.

[15] Baumann, Jason. 'The Silence=Death Poster', *New York Public Library website*, 22 November 2013; https://www.nypl.org/blog/2013/11/22/silence-equals-death-poster, accessed 15 Aug 2016.

[16] Critical Art Ensemble was formed in in Tallahassee, Florida, in 1987 with six founding members Steve Kurtz, Steve Barnes, Dorian Burr, Beverly Schlee and Hope Kurtz, who died in 2004.

[17] Green, Charles. *The Third Hand: collaboration in art from conceptualism to postmodernism*. Minneapolis: University of Minnesota Press, 2001; p.129.

[18] Smith, Roberta. 'Edward Kienholz, 66, Sculptor Known for Elaborate Art, Dies'. *The New York Times*, 13 June 1994.

[19] Kino, Carol. 'Coosje van Bruggen, Sculptor, Dies at 66,' *The New York Times,* 13 January 2009.

[20] Green, Charles. *The Third Hand: collaboration in art from conceptualism to postmodernism.* Minneapolis: University of Minnesota Press, 2001; p.99.

[21] Carr, C. *On Edge: Performance at the End of the Twentieth Century*. Middletown, CT: Wesleyan University Press; p.40.

[22] Addley, Esther and Noah Charnley. 'Marina Abramović sued by former lover and collaborator Ulay'. London: *The Guardian*, 11 November 2015.

[23] Open letter by Yvonne Rainer, published 11 November 2011; http://theperformanceclub.org/2011/11/yvonne-rainer-douglas-crimp-and-taisha-paggett-blast-marina-abramovic-and-moca-la, accessed 15 Aug 2016.

[24] Kennedy, Randy. 'Fischli and Weiss: Anarchy at the Guggenheim'. *The New York Times,* 2 February 2016.

[25] Active between 1991 and 2003, BANK had a range of members including founders Simon Bedwell and John Russell, Dino Demosthenous, Milly Thompson, David Burrows and Andrew Williamson.

[26] Victor Bockris. *Warhol: The Biography*. Cambridge: Da Capo Press, 2003; pp.461–2.

[27] Email conversation.

[28] Sennett, Richard. *Together: The Rituals, Pleasures and Politics of Cooperation.* London: Allen Lane, 2012; p.49.