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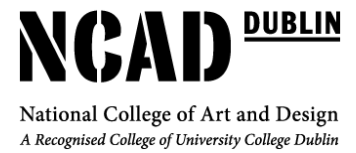
Fine Art Media + Critical Cultures

Navigating Creative Collaboration.

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Navigating Creative Collaboration.



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I declare that this **Critical Cultures Research Project** is all my own work and that all sources have been fully acknowledged.

Signed: A handwritten signature in black ink, appearing to read 'Eamon McGarry'.

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Introduction.

Humans are complex creatures, they desire to be recognised as an individual yet on the other hand they desire belonging, to be understood and nurtured by like minded people, Matthew J. Hornsey and Jolanda Jetten describe it as a paradox with these desires being the two fundamental human motivations in this core conflict. “however wonderful belonging is, it should never be at the expense of individuality”(Nasser, N. 2014.). Throughout history people have built communities, ones that thrive on everybody's engagement, the members serve a purpose, their opinions are heard, their emotions are recognised, this is what builds a strong group of people that work as one.

Nowadays the younger generations perspective on life has shifted drastically, in comparison to generations raised during war times in which all you could do was look forward to a better future in hope of peace, yet there's a growing sense that modern generations are driven by nostalgia, longing for past days. Dylan Philips argues that this is due to the perfect climate they were raised in, one that offered a bright future, a technological revolution and the uncensored portrayal of the real world at the time. Is this overwhelming obsession with past warmth and comfort critical in modern generations desire to belong?.(2018)

Due to these complicated emotions surrounding belonging, Is the life of an artist one immersed in individualism or does the career path centre around a collectivist community?. From the very beginning competition was inherent, win the gold medal, get best in class, win the award, these are the things that spur us on, the idea that we can be better than others and prove ourselves worthy of recognition and success, fuelling our ego. Is this selfish way of thinking detrimental and counterproductive to everything we believe it achieves?, this is the question I have recently being posed with.

In the art world opportunities are awarded based on how many words are written on your artist cv, how recognised you are as an individual within the art community, ie how much you have marketed yourself, through talking to people endlessly about what you're doing and what you plan to do. Yes sharing of ideas and opinions is a core part of the art world but generally these serve as tool to develop your own methods of practice and thinking.

In recent years the artist collective has been in conversation more than usual, with collectives such as 'Assemble' winning the 2015 turner prize, 'Allure & Calzadilla' and 'elmgreen & dragset' being chosen to collectively represent at the 54th Venice biennale in 2011.(De Wachter, E, M. 2013) This being advertised as something that's new, the modern way of working, this arguably is a result not of the resurgence of collaboration but the recognition of collective collaborative work in the form of awards. De Wachter states The history of artistic collaboration dates all the way back, but has been somewhat unrecognised as a driver in the creative process up until more recent years, De Wachter argues that the avant-gardes of the twentieth century creation of a multitude of new '-isms', Cubism, futurism, suprematism, De Stijl; Were all in some sense born from collective movements or ideology inspired to create social and cultural change bound by their shared aesthetic. Yet because of the time periods inability to recognise the reality of co-creating and only recognise the power of the individual artist, each movement was assigned a poster-boy to receive recognition and respect.(2013)

I would argue that collaboration boasts positives, not only in the art world but in a wider sense, it brings together opinions, emotions, skills and ways of thinking that otherwise would never meet, through this it develops each individual involved through the sharing and combining of this knowledge, it deepens critical thinking helping collaborators to get to the root of what it is they are discussing through communication. In an art sense it removes the self, it focuses more on the

production and quality of the work rather than the recognition needed as reassurance in individualism. Does a collective offer internal reassurance and support, given from each of its members?, removing the time expensive mental burnout from over thinking individual practice.

In this essay I plan to look at contemporary collaboration within the fine art world as I try to understand how collaborations come to be, if they're sought after or arise spontaneously. I'd like to better understand what creatives gain from co-creating, what areas its power lies and whether or not it is an advanced form of working, one to be embraced and understood in depth as we navigate into the future. Through secondary research and conducting a first hand interview with contemporary solo artist and collaborator Cliona Harmey I will speak to and explore the challenges that arise when navigating creative collaboration and the recent awarding and recognition for collective art practice, is it a temporary trend or is it a cultural shift that's here to stay?. Chapter 1 will discuss ways in which collaborations have come to be, Chapter 2 looks at the mental implications of collaboration through conversation with Harmey and Chapter 3 will compare and contrast collectivism versus individualism within creative careers.

Chapter 1: Motivations for Collaborating.

1.1. Political.

Working alone and working in a group provide very different experiences. The saying "stronger in numbers" is something that applies to collaboration. There's an idea around co-creation that the outcome will be more powerful, in a ted talk by Dr. Shelle VanEtten de Sánchez, she uses a metaphor to describe collaboration, imagine holding something small in your hand like an idea, you have a grasp on this small idea, you have ultimate control. Now imagine something much larger, that you have to open your arms wide to hold, its so big that you have to invite others to help you hold it.(2014) This metaphor describes collaboration as something that is useful in moving big ideas or making a bigger impact but in order to do so you need help.



Fig 1. Array Collective marching at Pride 2019, Photograph © Laura O'Connor, 2019, online.

Collectives and collaborators tend to be born from political situations or act upon politics in the form of protests and community organisations, a situation in which help is needed in one form or another. Turner prize winners Array collective conduct a very politically engaged practice, in an interview for Herbert Art Gallery & Museum Array member Clodagh Levelle states that the political climate played a roll in their formation. Array collective comprises of eleven artists of varying disciplines. Prior to formation the members were simply friends but due to political circumstances these friends found themselves marching and protesting alongside one another, through this Array collective naturally formed and became somewhere that they could combine their voices on issues they were concerned with and work together to reshape their surroundings, for themselves but also for others.(Array, 2021)

“We're from different backgrounds and places, but have made Belfast our home. We are all friends first and foremost – the collective would not have happened without these pre-existing friendships. We eat, drink and dance together.”(Array, 2022)

The group found belonging in one another, their shared location, their shared practice and their shared ideals.

The history of the working class making a stand against their political situation always comes from them working together and uniting their voice against the bigger man.

“voice can help to reach far beyond individual experiences and instead connect to the “experiences of a group; collective and shared experience” (Crossley and Crossley, 2001:1484) that are critical in uniting members of minority groups who face prejudice and discrimination.”(Lawy, J.R. 2017).

These shared experiences that feed their work also comes from their geographical location, which in terms of politics is quite turmoil, Belfast has been a city that centred around civil unrest for a long time and array states that the history of their location is an undeniable influence in their collective practice. The collective made their voice heard primarily at protests surrounding the 8th amendment and marriage equality, feeling it was their role to create imagery that supported the political

movement, in the form of poster making, wearables and sculptures. (Mugan, C. 2022)(Array. 2022)

This idea of the common identity, seems to be the spark that's at the core of many collaborative efforts, groups like Assemble collective and the Otolith group have spoken to this, saying

"We were the product of austerity. We graduated into a recession. Coming together was about trying to refigure power relationships. Recognising that, at a certain moment, the traditional rules don't apply any more, so there's nothing to lose in trying something different."(Assemble. 2019)

"It was a reaction against the marketing of the Young British Art thing and kicking against the celebrity obsession of the cool Britannia moment. It was about being transnational, creating alliances between film groups and linking political ideas transnationally."
(Sagar, A. 2019)

When looking at socially engaged work it's easy to see it as providing a service in '*With Love From Haha, essays and notes on a collective art practice*'(2008) Haha speaks to this saying

"There is a common misperception that when artists choose to work the way Haha did in *Flood* they are somehow trying to compensate for government or society's failures that they are standing in the gap"(Haha, 2008, p24)

1.2. Multidisciplinary.

A lot of times collaboration occurs in a more casual way as oppose to a call to action, collaboration as means for acquiring the skills or resources you do not have is something that is a part of everyone's life regardless of career path. Art Camp is a collaborative studio that has become recognised for their experimental work utilising and combining a broad range of mediums and techniques,

"Our goal is to create work that is surprising to ourselves, that we don't understand how it happened. A lot of that has to do with trusting in the collaborative process- finding a wavelength where everyone feels free to go crazy in their own way, and push for what they most believe in. Our values are constantly being tested and rewritten in pursuit of creating a community where people really do feel loose and free and safe. When it works the best, you end up with work that speaks in everyone's voices and one voice."(ArtCamp. 2019)
(Roberts, C. 2019)



Fig 2. Still from '*A Pearl*' music video, Photograph © Art Camp, 2019, online.

This achieved by employing a wide body of creatives with varying skills to come together and work on one project as a team, member Danae Gosset, has said “her aim is to make people feel in different ways through various cross techniques and powerful narratives”(unknown). In a recent project “A Pearl” produced for Mitski in 2019 the team combined digital 3d image making software with traditional animation techniques such as illustration and painting in post production. The work took into consideration a lot of elements brought to the table by everyone involved, whether that be creative ideas or critical opinions. The initial starting point for creating the video was a shared thought, Jos Diaz Contreras says

”The guiding concept of this video was an image that Santiago and I both shared when we listened to the song”, once the base concept was laid out it’s said”Saad and Danaé spent months animating tests and creating the images....The raw emotion in Mitski’s vocals and guitars is so powerful that we had to keep pushing the visuals to try to match them.” (Contreras, J, D. 2019).

It’s through analysing the steps of a collective team on a project that I think you truly gain insight into the scale of collaboration, music produced by an artist, an image or idea triggered in the

imagination of two people, two separate people taking into consideration the music and the idea from the two previous people to develop further ideas. Ironically the final conceptual decision is introduced by the original creator "Finally, it was Mitski who suggested incorporating the ocean, which gave us the ending we were looking for and really brought everything together." (Contreras, J, D. 2019). Its this factory line of varying people that influence the work with their own creative references and ideas within the brackets of their very differing professional skills and history that creates a powerful piece of work that impacts a wide body of viewers. The music video went on to win multiple awards. (Wang, S. 2019)

1.3. Awards & Recognition.

Collaboration or the collective although continuously present in the art world it holds a certain rarity, "Of the 385 names represented by the five biggest art galleries in Britain, only six are those of artist groups or duos." (Basciano, O. 2019) They argue that this is a result of business technicalities, the work is born from highly opinionated political backgrounds and therefore is harder to sell, a collective isn't cost effective in terms of flying multiple people out to install an exhibition. (Ratnam, N. 2019) (Basciano, O. 2019). These statements in my opinion are hypocritical to the art world, a lot of the times the art world loves a political artist, honestly its hard not to find an artist without a politically motivated art work, if they were to be found they would be turned away from any gallery for a lack of political or worldly engagement. Yet In the same reality we have collectives forming purely to win awards,

"Collaboration is crucial for so-called "emerging" artists, both in terms of sharing ideas. As a group, it's also easier to capture the attention of the press and public." (Brown, G, M. 2014).

Lawrence Abu Hamdan, Helen Cammock, Oscar Murillo and Tai Shani were all nominated individually for the 2019 Turner prize but in a bold move they formed a four strong collective, winning as 'Subversive' and splitting the £40,000 prize money equally. The controversy arising from this was met with a response from the group stating, they formed "in the name of commonality, multiplicity and solidarity"(Subversive, 2019)(Basciano, O. 2019). I'm writing this as an artist situated within the republic of Ireland, graduating year 2023, I think its important to note this as I'm becoming increasingly aware of the geographical implications and timely implications upon forming a collective. Within Ireland I would have the opinion that political artworks are valued and respected, prevalent in the education system and most galleries in Ireland.

"The British art world doesn't really like argument...Collectives value argument and discourse – it is inherent to their makeup. This country has a resistance to discourse and theory, to complexity. It is seen as somehow elitist. In 2010, there were some snide comments about our Turner nomination – one journalist branded us pretentious. But we take that as a badge of honour."(2019),

Says Sagar member of the otolith group, I do see a shift in perspective posed on collectives, within the context of the turner prize and the united kingdom, turner prize 2015 was won by British collective Assemble as well as northern Irish collective Array taking the prize in 2021, both working primarily within the realm of political activism and socially engaged practices as discussed above

Ellen Mara De Wachter states subversive's action "exposes how absurd the value system in art is." (2019)

Chapter 2: The Mental Nature of Co-Creating & Interview.

In *'With Love From Haha, essays and notes on a collective art practice'* (2008) a book surrounding the work of Haha and the story of their group, They state that a common misperception "is that artists choose to work together either in the hope of reviving something like 1960s utopian collectivism or because they can't make pretty pictures." (Haha, 2008) Such a harsh perception of collective working is a glimpse into its complex mechanism.

It's hard to split reasons for collaboration into separate groups, I don't think it's as black and white as that, a lot of times there are multiple reasons for collaboration at play. On one hand you can have collaborators like Gilbert and George who have seamlessly meshed their lives into one, addressing themselves as "we" as oppose to "I" and on the other you'll find more distant forms of collaboration that might only revolve around sharing space, skills or the sharing of words through simple conversation. (Brown, M, G. 2014) In a complete contrast to the common identity, accessibility and political call to action discussed above, Robert Wilson states "If you're collaborating or working with someone you don't like or who doesn't like you, that can be much more interesting than everyone agreeing," (unknown). I don't doubt that this would provide a very interesting outcome but I imagine it to be a very disgruntled journey.

A good collaboration between friends can even prove difficult to navigate, everybody and anybody who is in contact with one another for a pro-longed period of time is bound to clash at some stage. No matter how similar you may be, disagreement is inevitable. If you think identical twins don't fight that's a grave misperception, imagine living with another you, do you think you'd agree with everything you said. Collaboration requires a certain mentality to work, it takes immense mental resilience and flexibility, this isn't because the physical act of co-creating is difficult, no, this is

because of communication and negotiation. When collaboration is over run by ego competition commences, these are very different things (Norris, S. 2018). In a presentation by Simon Norris he states "you could say that collaboration is the antithesis of competing, its not about you, its not about your ego, its about what you do together"(2018),

it's hard to understand how complex the world of collaboration is without having experienced it's intricacies first hand, in order to convey a more personal experience that gains insight into a professional collaboration I spoke with Cliona Harmey, Speaking to a residency she undertook in gent, that's purpose was to explore "commoning" or the sharing of resources within artistic collaboration. "Sharing", something that's completely selfless and defies any ideas of self importance, or hierarchy, so why should there be any difficulties in executing a project with such idealistic goals, bringing strangers together to work can prove more difficult and less idealistic than anticipated regardless of its objective,"working in groups is always hard, we found that when we were in groups of three we could agree really easily but when we were in groups of five it all just fell apart"(Harmey C, 2022), it seems the majority of strong lasting collaborations arise within already existing friendships or other relationships, its the understanding of the other persons perspective and their understanding of your's that creates a flow, perhaps this residency although idealistic was a little more challenging for the participants than anticipated, purely because of their lack of knowledge for the other. Harmey, influenced by this experience created a text using terms from communications technology to describe how people collaborate, stating "Some frequencies work together and some just don't"(2022), a shared frequency so to say was found for Harmey within her collaborative partner Philip Berte, saying their collaboration arose from shared interests, similar aesthetic interests and friendship, this idea of finding a link in a somewhat coincidental or unsought after manner to develop something further is interesting. Politically motivated collaborations although mainly arising within already existing relationships seem to be a lot less circumstantial in the sense that they have a clear objective, they share the same dreams and hold a

widely believed perspective, their power lies in bringing mass amounts of strangers together, something that we know to be difficult to co-ordinate, but even though they are strangers, they have their link in the form of aspirations, an olive branch so to speak that enables a successful and powerful collaboration. Less political or argumentative collaborations generally are more circumstantial if not coincidental, in some cases they arise spontaneously through communication and action, this spontaneity in creating is held by duo Lucio Pozzi and Diego Cortez

“Diego and I got together one afternoon to play with paint, glue, paper and photographs. We set up stuff we both had brought for the occasion around the floor and started adding things onto sheets of white board. We didn’t discuss much what we were doing until we would just spontaneously agree that no further work was needed on this sheet or that”(Pozzi, L. 1983) (McCabe, C, J. 1984)

Lucio describes collaborating art as a game of ping pong in which ideas are passed from one to another until subtle agreement and challenges arise.(McCabe, C, J. 1984)

This interesting way of working seems to cancel out the friction, the creating happens up until the point where the friction begins or where it becomes too easy, Harmey speaks to her opinions on artist duos as oppose to big groups stating “in my experience Working as part of a duo is much easier than working in a bigger group, because of the dialogue thing, and I suppose for me the things that make for good collaboration is trust, knowing someone very well and kind of understanding them.” (2022). Perhaps this is also a reason that many members of larger collectives also operate as a solo artist, maybe this lack of intimate connection and multitude of members breathes a little hierarchy into the group and members seek solo recognition to satisfy egos. This internal conflict centring around authorship and recognition is very common not just in an art sense but in casual everyday collaboration, nobody with a big dream is going to be able to realise that dream without assistance. Although the multidisciplinary nature of collaboration is what makes for new and experimental work, it is also a source for hurdles to arise between creatives, harmey states that there’s this misperception that collaborations are equal, when in actual fact they’re not. She divides skills into soft and hard, hard skills being the likes of physical programming or other techniques, ones that

require a lot of learning time. Soft being things like negotiation and access to resources. Different skills are required or not required at different times or not at all within different collaborations, Harmey states “often one person is stronger or one person is better at some stuff”(2022), comparing collaboration to a relationship, saying “if you start counting who does what, well actually it’s just all going to fall apart”(2022). Even though this creates complicated dynamics it is without a doubt a benefit, Harmey describes it as the sharing of time, referring to my own investment of time into learning and becoming fluent in ‘Blender’ a 3D software, any collaboration in which I enter in the future that would require this skill, my collaborators would not have to invest their time into tedious learning, therefore sharing time. Within the fine art world solo artists often work with other professionals, Harmey speaks to her solo work ‘Dublin ships’ saying that realising the work primarily centred around logistics and negotiation between the funding body, programmers and the signage company, although Harmey is the creative mind and author of this work, the realisation of the work required different professionals.

Alternative issues of Authorship occur within solo work, take for example film making the creative mind behind a film is usually seen as the director regardless of any external assistance such as writers or other production team members, there is collaboration present in the sense that a feature film of scale cannot be produced alone, using a large team to realise ideas in a realistic timeframe. Alike to art camp and how they sourced a team of people to illustrate the individual animation cells, resembling an assembly line, but the difference being, the team involved in art camp are given recognition and viewed as co-creators. (StudioBinder, 2019)

Chapter 3: Collectivism Versus Individualism.

The saying “jack of all trades” has many iterations, this version being used as a compliment to describe somebody with a wide body of skills. Another version that lengthens this states “jack of all trades, a master of none” used as an insult for somebody who knows a lot but isn’t particularly good at any of them, another version states “jack of all trades, a master of none, but oftentimes better than master of one”, provocative to say the least. I’d like to look at the “jack of all trades vs the master of one”, the collective vs the individual. (Cook, J. 2021)

The master of one is most definitely going to have to outsource assistance more often than the jack of all trades due to their lone skill they can draw from. I don’t really believe that somebody can be a master of one skill within an artistic practice, to become a master of a certain skill or department, many other skills have to be learned to achieve this, take for instance painting, this individual skill comprises of drawing, composition, lighting, colour theory, construction of canvas, capturing body movement, the list is endless. All these skills are transferable to many other areas of life, even the conceptual development of the work provides learning of external topics. Take for instance film direction a painter although lacking the practical knowledge of using media equipment has an understanding of how the scene should be shot, what angle would be nice, what lighting, how they can capture the body movement of the actors and so on.

Auteur theory is a phrase used to describe a director who is considered to be the driving force behind the making of a film, all direction and every intricate detail, no matter how small is decided upon by the director, full creative say!. “An auteur is a filmmaker whose individual style and complete control over all elements of production give a film its personal and unique stamp.” (StudioBinder, 2019.)



Fig 3. Still from '*Isle of Dogs*' by Wes Anderson, Photograph © Fox Searchlight/20th Century Fox, 2018.

Wes Anderson is a very successful auteur director in the modern day, his style can be recognised upon first glance. The most notable feature of Wes Andersons style is his meticulously symmetrical compositions, something that's not seen amongst other directors, who tend to follow a more traditional style of composition, "the rule of thirds". This obviously striking style choice would be very hard to pull off if it wasn't paired with the whole parade of style choices featured in a Wes Anderson film. His use of vibrant clashing colours creates a theatrical appearance combined with the props and sets, designed solely for the purpose of the film. Andersons interest in the 50s and 60s can be seen throughout, although not blatantly obvious, its hinted to. Anderson is fond of using elements of stop motion amongst his films and has created full scale stop motion animated films titled '*Isle of Dogs*' and a recreation of '*Fantastic Mr. Fox*', one of the elements stressed on by the director in these films is fur and how realistic it can be made, historically something that has been avoided by directors due its difficult nature. Anderson was not phased, creating scenes with fur blowing in the wind. Andy gent head of the films puppet department, stated Anderson said "Well why is it avoided, lets just try it"(Gent, A. for '*insider*' 2018). (Roberts, J. 2018)(Cummings, J. 2020)(Whitlock, C. 2021)

No matter the medium or genre, his style can be recognised and underlying themes and messages from the director can be put together from a step back and a wider look at his whole body of work. This underlying message is said to centre around family and loss, stemming from Andersons childhood in which his parents divorced. In an interview for 'the making of the grand Budapest hotel' actor F. Murray Abraham when speaking to what its like working with the director says "Its a family, the best directors are the ones who make a family....same crew, same cast"(2020), its an interesting point to recognise that a director who's themes address his own experience with family and the loss of, as someone in their professional career who creates family, which in all reality he has control over.(Roberts, J. 2018)(Cummings, J. 2020)(Whitlock, C. 2021)

All of these elements combined create an image that existed only in Anderson imagination, its his complete and utter control over every element no matter how subtle that enables us the viewer to get a glimpse at his way of looking at life, and him the artist or Auteur to convey messages and express his opinions visually without interference or external opinions. His creations are purely his. This lone individualistic way of working is said to be introspective.

“we naturally withdraw into ourselves to create our works of art because our expression, our creation is intimate and requires introspection. Individualism is essential for artists to express their style – a form of primary expression through the personification of reality and interpretation of personalities, responding to, and overcoming barriers imposed by society.”
(Sarah N. unknown.),

its this personal way of working that requires a lot of reflection on ones one life, its solitary and self focused. Individualism in the art world creates work that derives from a single opinion, it can tell a story perceived by one point of view, it is beneficial in the sense it gives an in depth look into ones

perspective, and more often than not the message conceived is shared amongst many others. (Sarah N. unknown.)

Wes Anderson films are most definitely made by and belong to Wes Anderson, in contrast to this a collectivistic way of working, that comprises of multiple inputs and opinions. The result of this process produces something that is shaped by the world in which it exists. In personal experience of collaboration I found because the work belonged to neither of us, it existed by itself. We observed and spoke about the work in the third person as if it was its own doing or something that just appeared, and we had to evaluate what it was. In conversation with Harmey she spoke to this separated feeling from working collaboratively saying that the extra remove of “self “ from the work makes it an easier process, she had differing feelings towards the solo work she created, stating “I think I can explain my own work a little easier”,

“When you’re younger you feel like your work is an extension of yourself, but as you get older and you work less often due to time and expenses the work is definitely more separated from you, and the extra layer of collaboration further removes you.”(Harmey, C. 2022),

I would argue that its less to do with ageing and up taking of responsibilities and more about an internal realisation that your work does not have to be like raising a child it can be more relaxed, your life is something that feeds into the work but the work does not consume your life, its about boundaries.

Elmgreen and Dragset is an art duo originating from Scandinavia, they began their relationship as a romantic couple that flourished into an artistic collaboration, speaking to the origins of their collaboration they state, we weren’t seeking a collaboration when we went to a club in Copenhagen that night, but that’s is what they found. (Bloomberg. 2016). Artistic Director Massimiliano Gioni

speaks to the Blending of both identities and the somewhat separated effect it has on the work saying

“You have a sort of third mind the emerges from the two of them, its difficult to say were one ends and the where other begins, in their case they are even solving their own identity and multiplying it through their complimentary life that they lead, completing each other.” (2016).

Collectives and collaboration can still address themes of personal emotions and opinions but these are combined with and take into consideration the co-workers as-well as the audiences, more often than not collaborative work takes on a life of its own due to this and is more raised by its creators than structurally created. The personal elements exist within the work and help shape it, but they aren't thrown your face, saying this what I am, this I what I think. The outcome is more passive Its up for interoperation and possible connection.



Fig 4. Elmgreen and Dragset, Tiergarten, Berlin, Germany, 2008, Photograph © Elmer Vestner, online.

A piece of work by Elmgreen and Dragset that I think shows this clearly is their Memorial to Homosexuals Persecuted Under-Nazism (2008), the work was an awarded commission that the duo applied and competed for, showing just how committed they are in their engagement with the public. Although Skeptical towards the competition they state, “as two homosexual men who have spent a lot of time in and benefited from Berlin and Germany, we felt this was actually something that we could contribute to”. Their personal lives and interests although relevant to the reasoning for applying for this work, it seems they were more interested in creating something for the people being remembered within the memorial and express their gratitude for their current lives. The work exists alongside yet separated from Peter Eisenman Holocaust Memorial (2005) as-well as mimicking its appearance, “It would almost be like one of the concrete slabs on the other side had been sneaking over at night and placed itself in the garden” (elmgreen, M. 2016). Their’s different in the fact it was hollow and through one small window presented a looped video of two men kissing, a direct visual reference to the subject of the work but for the creators its also a symbol for the positive change in societal acceptance. Viewers spoke to the work saying “its for both the young generation who have not experienced such a sad reality to understand and learn and the older generation to commemorate that horrible history....hopefully it can relate to the current generation also to reevaluate wrongly placed blame.” (Bloomberg. 2016)

Conclusion.

Artists who create work together do so for a variety of reasons, some share a relationship and others share a common mindset, sharing is at the centre of that which is considered a good collaboration, whether that is sharing of ideas and thoughts or just mere conversation, the sharing of words. The more integrated they are the more the boundary between life and work blurs.(E,M, De Wachter. 2013). The country in which the collective is based and the culture it envelops informs the work but also has a substantial effect on how the collective is perceived and recognised, either providing new, developmental awards and opportunities or shutting them down. Collaboration surrounds many aspects of our every day whether recognised or not, “In fact collaboration is, to some degree, relevant to the existence, shape and meaning of every work of art ever made.” (E,M, De Wachter. 2013) ,its recognising this that allows for it to be branded as such and every person involved to also be recognised for their contribution. I will continue to argue that the myth of the Solitary lone tortured artist painstakingly producing work in isolation like some sort of manic genius is outdated. Collaborative recognition is something that needs be more of a priority within the fine art world. Recognition and authorship within co-creating if not handled with care and respect can tear people apart, we see this with collaborative duo Marina Abramović and Ulay who attempted to mesh their lives into one as they played with concepts of identity. They shared an outstanding 12 year career together before going their separate ways through a performance in which they each walked from separate ends of the great wall of china, meeting in the middle and saying goodbye. Yet in 2015 Ulay began taking legal action against Abramović for failing to credit him in collaborative work. Its ironic that collaborations struggle with something so individualist like recognition and authorship when its something they defy through working collectively whether intentionally or not.

In current society there's an increase in recognition for collaborative members, we can only hope that this will continue to grow and foster more ambitious creations. Although its beginning to be recognised by creatives within their own practice it still has not yet spread to the art market where only 2.1 percent of major galleries representations are collaborative. (E,M, De Wachter. 2013). Collaboration offers an unmatched power in the face of political injustice, we've seen it reshape contemporary culture through creatively charged movements and will continue to do so into the future. Its ability to nurture and develop work in more depth at faster speeds is something that should not be underestimated when considering collaboration, "Working with somebody allows you to work on a bigger scale, share resources and ideally make something you wouldn't be able to make by yourself"(Harmey, C. 2022). We've seen how the process of collaboration varies in each effort, it can provide mere collaborative labour for projects unattainable alone, it can open up new opportunities for those involved with increased access to resources, it offers a form of education in itself through inter-disciplinary integration. The positive aspects are in abundance yet they're not received lightly, navigating a collaboration can prove more difficult than one might imagine, it requires participants to leave their ego aside and be open to others opinions, through communication and negotiation their ideas will be reshaped. Collaborators work on a fine line between risk and trust, when done correctly they benefit from a shared creative mental space that offers immense artistic development and efficiency from its support network (E,M, De Wachter. 2013). As creative and personal discourse is bound to arise, it can be overcome through fellow understanding and shared perspective. The mixing and integration of peoples opinions and perspectives alongside their differing departmental backgrounds creates new and experimental multi-disciplinary work that manifests itself in unseen ways.

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