



Stick your hand out
And move it from the
Left to the right
and
You have a horizon
 Dennis Tan

The Cooperation is the rule, the subject is the exception / this study is a contribution to the science for mankind / the science of the four walls, the somersault from praxis to matrix

Art, instead of being an object made by one person,
is a process set into motion by a group of people. "John Cage, 1967"

The investigation focuses primarily on the time after 1965 In view of...	This investigation covers the field of the organisation of energies/power	The encounter itself Celebration expands time Communication compacts time
<p>Historic Paradigms: The Salons The Society of Mondays/Montagsgesellschaft The Society of Thursdays/Donnerstagsgesellschaft (and others)</p> <p>Artist groups and -isms: St.Lukasbund / Lukasbrüder, Nazarener, Freundschaftskult der Romantiker, Arts incohérents, Impressionisten, Fauves, Futuristen, de Stijl, der Blaue Reiter, die Blaue Kette, Brücke, DADA, Suprematisten, Surrealisten, Bauhaus, Situationisten, Cobra, Quadriga, Colourfield Painting, Wiener Gruppe, Arte Povera, etc. Zero-Kai, 1952-1954, geht in die Gutai-Gruppe auf. Saburo Murakami, Kazuo Shiraga, Akira Kanayama, Atsuko Tanaka, Zero, offener Verbund mit dem Kern Piene, Mack, Uecker, Zero-Rotterdam Nul-Gruppe, 1959-1965, Armando, Henderikse, Peeters und Schoonhoven</p>	<p>parallel movement</p> <p>parallel culture</p> <p>parallel art</p> <p>energy fields deriving from performance</p> <p>energy fields from intention / action</p> <p>energy fields deriving from mental energies</p> <p>artistic partnerships, circle, clique, elective affinity</p> <p>parallel cultures</p> <p>vertical striation and horizontal striation</p> <p>latent and paradox</p> <p>the metaphysical background:</p>	<p>The whole complex of cooperation faces vis-à-vis the principle „you and I“ – „gravity“</p> <p>The principle cooperation does not dissolve the individual and does not dissolve the discussion about personal achievements and quality, it expands the insight, that no achievement creates itself, exists and can exist without a context.</p> <p>Structural Movement and intentions Definition and theories of/about communication Definition and theories of networks Definition and theory of the public (the public „in between“) Self-organisation of humans, objects, matter and systems</p> <p>Every human being has “hidden partners”</p>

<p>Open Terms / "Formation of Terms" Expanded Cinema Expanded Theatre Expanded Performance</p> <p>Historic Duos Marcel Duchamp / Man Ray Pablo Picasso / Georges Braqué Camille Claudel / Auguste Rodin Sophie Taubner / Hans Arp Auguste Renoir / Richard Guino Idee Krasner / Jackson Pollock Georgia O'Keeffe / Alfred Stieglitz</p> <p>Artist Colonies and -schools: Monte Verita, Worpswede, Black Mountain College,</p> <p>Groups, associations: due to the recent ones: Gutai, Neo-Dada in New York and Japan, Fluxus, APG, Lidl-Akademie, Soziale Plastik, ZAJ, Zero.</p> <p>Political movements: Agit Prop, Situationisten, Lettristen, Guerilla Art Action Group, Hippy-Bewegung, Beatnik-Bewegung, Sit-In's, Kommune 1, Agit Pop, Autodestructive Art, Free University, Free Cooperation, ...</p>	<p>to accede, bond, move, operate, weave, to turn to</p> <p>Deviation of co-operations, understood by the humanities as a gestalt theoretic phenomenon.</p> <p>To what extent is competition and cooperation "effect" of human actions? Or can/must they not be seen more as the (framing -) conditions then effects?</p> <p>Cooperation needs competition, because at least one free, Equal cooperation is always based on accreditation of the self-assertion of "the other one". This is specially well illustrated in the "theory of the free cooperation" by Christoph Spehr, which he presents in his text "More equal than Others" - "Gleicher als Andere". In his depiction he states clearly that a cooperation is only free, when the equal/same power of negotiation of the participating actors is ensured, by guaranteeing, that they can reduce their part of cooperation any time and given the material options, to leave the cooperation any given time, means to allow competition within the cooperation, permits the free cooperation.</p>	<p>Intervention, Joint Venture Purpose orientated community: collective developing – separated production, (separated sales) Collective of interests, circle of friends, syndicate, congregations as forming of decision-making,</p> <p>Communitas, Communities</p> <p>"Societal" - artistic expression and life experience.</p> <p>That a cooperation can be called felicitous, when it has a unitary body scheme (the position of the co-operands to each other, balance of the single input, reciprocation of impulses)</p> <p>Spieltheorie/ Game Theory</p> <p>Thelonious Monk: „When I play music, it sound as I am able to. When I play together with someone else, it sounds different, and when we play in a trio, then again something completely new comes into existence.”</p> <p>Where to the cooperation moves towards to</p>
<p>Projects: Filliou – Georg Brecht, Laden 1961, 1962. Oldenburg – Monatsshop, Store Days and Ray Gun Theater, Performances 1962 Fluxus, Wiesbaden 1962 Emmett Williams – Misfit ZAJ</p> <p>Foundation of the des Centro de Arte Y Commucación (CAYC) in Buenos Aires 1968 Foundation of the artist group Ant Farm in San Francisco by Chip Lord, Doug Michels and Curtis Schreier 1968 Foundation of GRI (Groupe de Recherche Image [Arbeitsgruppe Bildforschung]) at the ORTF, under special direction of Pierre Schaeffer. 1968</p>		<p>Hans Peter Thurn describes this density very vivid:</p> <p>„The inner world of artist communities is defined by a high-grade of meshing of art and life, that can often not be separated from each other Vital and professional processes entangle to an intense, highly emotional with- and against each other, that involves and claims each party hereto as the whole human being. One works and lives with each other or at least next to each other and exchanges private and professional thoughts alike, shares studios and apartments, and often enough – the bed.” To anticipate a self-evident misunderstanding. It is not referred to and meant, that avant-garde cultural abilities do not demand the art of the artworks, but an ability to live, and it is not meant, that this "life art" consists to stylise the own existence to an artwork.</p> <p>Harald Lemke</p>

with thanks to the Gravitator - Gerhard Dirmoser:

ART OF EXHIBITION/EXHIBITING, diagram and web page >http://www.servus.at/kontext/KON_STU.HTM<
and diagram: Transform – Relation / Forms of Communication / Forms of Relations /

The Questions:

What and How is/defines a group

The phenomenon group is a principle of order and immanent within the artistic language.

(aesthetic product, communication)

Group is defined as well by „number“, „formation“, „military“, „tactic“ and by „access“

What and How is the cooperation?

The term “cooperation” should not be understood in any normative way. Cooperation is neither good nor bad, cooperation is cooperation. But what is cooperation? Cooperation is a specific form of interpersonal activity. But not any interpersonal activity is cooperation (e.g. sexuality). Cooperation uses and relates to means and structures created by society. Examples: doing the dishes together, go to school, go to wage work, to abolish all means of suppression. The outreach of cooperation as such varies. Where in (the theory of the) Free Cooperation enumerations are listed – about the relation between two up to the whole society, there I want to affix a qualitative differentiation. Not all cooperation are self referring and - resembling. I want to point out, that I see the essential “blind spot/white spot” within the Theory of the Free Cooperation, due to it-s non cognition of the qualitative differences in personal cooperation and the whole society related cooperation. The phenomenon cooperation is as well immanent in the world of labour, the political world and it-s changes. It describes the collaboration between various persons, each assuming a certain domain. (Operating system art, operating system life, operating system work, etc...)

Cooperation (collaboration, contribution) consists of the pooling of actions between two or more persons / systems insofar, that the impacts of the actions serve for the improvement of all persons/systems involved.

In a more moderate form it is possible to say, that no actions are wanted, that would lead to the disadvantage of one of the involved parties. Cooperation is therefore at least for the constancy of the congregation in terms of system generation. A new system is established in a manner of speaking on a higher level (time wise).

Their elements – the partner of the cooperation – expect an appropriate comportment (Quid pro quo). This type of expectancies can be bargained and fixed as rights and responsibilities.

A cooperation in terms of such a generation of system can as well emerge without without written agreement and higher forces (laws, morals, ...) between egoistic elements - players – evolve (see Robert Axelrod ‘Evolution of Cooperation’).

Cooperation is defined in business studies as a collaboration of companies on a freewill basis, but while each company keeps it-s judicial autonomy. But the involved companies do give up a part of their economic aplomb. When partners outside of the inner circle of the involved parties of companies are embedded in the cooperation – one speaks of “Inter sectoral cooperation”. This form of collaboration plays an increasingly important role in the fields of lasting developments. You can take the “Sustainability-networks”, founded and internationally recognized on the “Wetgipfel” in Johannesburg 2002 - as examples for lasting developments.

Two basic principles of cooperation can be distinguished:

The synergistic cooperation, where new possibilities are created through the cooperation, which would not be possible alone with the single parts (the sum is more the the single parts) (e.g. special developments, often F& E schemes and additive cooperation, where processes or work flows are pooled by the cooperation-partners, to achieve an optimised effect (e.g. acquisition communities).

Possible forms of a cooperation:

° Society of Opportunities

° Society of Interests

° Cartel

° Community based companies / Joint Venture

° Symbioses

° Inter sectoral cooperation (e. g. sustainability-networks)

On a political level it-s been tried to increase the benefit of the involved partners via cooperation. You can cite as an example: the European Union, a regime like the World Trade Organisation (WTO) or simply a free trade area.

Cooperative tasks in a company are not necessarily without competition for the participating jobholders: Due to the evaluation of a job performance by the management of a company, soft skills, a high EQ and other social competences can become a (serviceable and sometimes necessary) means to carry out competition.

[Even in extreme anti-cooperative circumstances, for example the](#) ditch combats in world war one, a form of cooperation originated. Antagonistic soldiers avoided temporarily to cannonade each other during the arrival of nutriment and the evacuation of wounded soldiers. This form of cooperation was ended, when more and more artillery was used. The mathematician and philosopher Robert Axelrod describes situations like that in his book „**The Evolution of Cooperation/Die Evolution der Kooperation**“.

[Cooperation does not only originate positive aspects and impacts. The cooperation of](#) companies is constricted by the anti-trust-law.

[You find cooperation in nature as well. For example](#) symbiosis is a form of cooperation between two organisms. Another example for cooperation in nature is the interplay in a n ant-hill. each ant has to fulfil certain tasks, to keep the whole system ant-hill in it-s entirety alive. [The explanation of cooperation is a main field of activity in the game theory/](#) Spieltheorie.

Literature:

- Axelrod, Robert: *The Evolution of Cooperation*, 1985,

dt. *Die Evolution der Kooperation* ISBN 3486539957

- Fisel, Hermann, Hetzner, Klöble, Meister, Klischat, Kyburz, Schneemann, Wüst: *Kooperationen gründen und erfolgreich führen*, 2005,

Ein Ratgeber zur Teamarbeit in der landwirtschaftlichen Produktion.

- Becker, Thomas ; Ingo Dammer, Jürgen Howaldt, Stephan Killich, Achim Loose: *Netzwerkmanagement. Mit Kooperation zum Unternehmenserfolg*, 2005,

- Pfeiffer, Christiane: *Integrierte Kommunikation von Sustainability-Netzwerken*. Grundlagen und Gestaltung der Kommunikation nachhaltigkeitsorientierter intersektoraler Kooperationen, 2004,

(Wkipedia)

Collaboration is defined by a fractional togetherness, thus the repetitive bringing in of activity and other performances in the field of the respectively other system to achieve goals, that represent both systems. The basis is a mutual trust in the ongoing alternatively the stipulation of corresponding interdependencies.

Human beings, that work together on a collective project. This term is used e.g. for a group of researchers or learners, who work on a collective project e.g. in the vertical energy physics or internet. (Wikipedia)

What an how is „the collective“?

This phenomenon is immanent within the field of political formation of ideas, the „Communitas“.

In the beginning, the collective is defined by an assemblage, and only through the „equation of powers“ and an inner structure it becomes a collective.

Each gathering together becomes via the transaction from a quantity to quality a collective.

Revolutionary situations, social upheavals (ways of life, L.K.W. The collective work of art)

What and how is public?

As every work is read by another person – or several – the phenomenon of accumulation (group, audience, etc....) originates. The “where” speaks.

Difference collaboration – cooperation

Collaboration is one of the guiding terms of an emergent political sensibility in which certain collectivities and mutualities are being redefined as modes of effectual politics. Collaboration, literally, means working together with others, especially in an intellectual endeavour...

...In contrast to cooperation, collaboration is driven by complex realities rather than romantic notions of a common ground or commonality. It is an ambivalent process constituted by a set of paradoxical relationships between co-producers who affect each others...

...2. In Praise of mutuality

There is more and more evidence that shows that working together may also happen in unexpected ways. Instead of exerting an alleged generosity of a group, where individuals are supposed to pursue solidarity, it may be the reverse: a brusque, in principle, ungenerous mode, where individuals are relying on each other the more they go after their own interests, mutually dependent through following their own agendas.

Such a paradox of "friendship without friends", as Derrida pointed out in a different context, characterizes contemporary forms of collaboration. Collaborations are black holes within knowledge regimes. Collaboration produces nothingness, opulence or ill-behaviour It does not happen for sentimental reasons, charity nor for the sake of efficiency, but for pure self interest.

For instance claiming transparency within what is called "information society" reveals as hypocrisy: the emerged and yet emerging new information and communication technologies replace conventional strategies of walling off knowledge from the public by intellectual property regimes and digital rights management that grant or refuse access to immaterial resources through operations in real-time The concept of individual rights has vanished as well as the logics of inclusion and exclusion. It applies to both, the so called real and virtual space, knowledge as well as border regimes.

Against the background of a post-modern control society collaborations are all about exchanging knowledge secretly and apart of borders. The escape agent, human trafficker or "coyote" - as it is called at the US-Mexican border - supports undocumented border crossings that want to make it from one nation state to the other without the usual paperwork. The "coyote" as an allegory of collaboration is permanently on the move, only temporarily employed, nameless and anonymous, constantly changing faces and sides.

The "coyotes" motivations remain unclear or do not matter at all. It is a post-modern service provider par excellence: There is no trust whatsoever and this does not even create a problem. The conceptual insecurity overrules the eventual financial aspects of the collaboration and triggers a redundancy of affects and percepts, feelings and reactions: Those who do not need the coyote's support are hunting and demonising it; those who depend on the coyote's secret knowledge and skills are longing desperately for it.

Nevertheless the collaboration between the "coyote" and the clandestine immigrant refers to the certain amount of illegitimacy that is inherent to any form of collaboration. It stands for the attempt to

<p>Off</p> <p>THE SOLITAIRE</p> <p>via cooperation</p> <p>to the collective work (of arts)</p>	<ul style="list-style-type: none"> - The cooperation has to be perceived in it's spirit as technical phenomenon and cybernetic, and not philosophical, symbolic, allegoric or in any form semantic... - It is an embodiment of an operative fluctuation, to indicate operative fluctuation. - Cooperations do not need systematically justifications to function precisely. - What has to be understood as (cultural) cooperation, is obliged to an ensemble of methodical matter-of-fact topoi. „Topoi“ here understood as a communicable commonplace.
--	---

Performative Praxis and Communication

Art collectives were formed in the art context at all times. This took place most of the time under the term avant-garde, with the goal, to develop an anti-model by criticising art and culture. (Dada, Fluxus, Warhols Factory, Performance Art etc...). In contrast to that notion, contemporary collectives do not pursue goals like that. They act situation specific, in sense of local interventions, related to the "Situationisten" / "constitutionalists" from the 60ies, and found another collective subject: the task force. The art project. The artwork, seen as an enormous, individual accomplishment, steps behind a functioning ensemble, in which the individuals insert their positions specialized on certain problems, being 'synergetically' related to each other and taking on work methods, being used in the film industry and represented by teamwork. In the meantime work methods like that are incorporated in economy. Background of this development is next to the discourse critic and the spontaneous grouping of the political years 1986 today the development of the digital, and the global communication aiding technologies, where the individuals experience them selves as pragmatically acting, and understand social acting as flexibility and self-determined activity on the basis of social interaction. Knowledge, not science, beyond the discipline. Cultures of knowledge. Laboratorio situations. Multi-disciplinary or – formulated in a more stylish way: Crossover. "High and Low „ are no longer separated from each other. The production becomes more important then the product. The aesthetic object is the project. Networking. The methods are switching, sampling, morphing. Choice and assignment. Copy, cut & paste. Fashion is art and art is fashion. Network instead of artwork. Artists install bars, cook and research, export themselves like stars and sleep in the museum (e.g. the Collective PAC, that lived for two months, January and February 2000, in the Migros-Museum in Zürich).

Marion Strunk

FreeYourCollaboration (section from..)

...The green movement exemplifies a type of temporary alliance that chooses no one particular subject position (e.g. class, gender, race) in pursuit of a shared goal (Laclau / Mouffe). Founded in 1981, Paper Tiger TV presents a different consequential model of collaboration because it creates and distributes collectively produced activist video works that critique the media. The New York City-based chamber orchestra, Orpheus, works without a conductor and rotates all of its functions among the musicians. Recent history provides many examples of collaborations, including: Bureau d'Etudes, Twentieth Century, 010010111010101.org, Las Agencias, Luther Blissett, A-Clip, REP0history, Dorkbot, Art Workers Coalition, Critical Ad Ensemble, Remark, and Group Material. Thinking of collaboration the most important art historical association is the Fluxus movement, which includes artists George Maciunas and Alan Kaprow. In 1961 Kaprow wrote the influential essay "Happenings in the New York Scene," presenting his ideas about interaction. For Kaprow, a happening simply meant that something happens' and that visitors get something to do artist and spectator interact. Today, the obsession with objects as described by Walter Benjamin is replaced with the obsession for simulation and interaction (Nichols). Artists have taken the Internet on as a context for their work since its emergence, de-emphasizing individual authorship and answering Bertolt Brecht's demand for an apparatus that goes beyond distribution and allows communication (1932). Early projects aiming at collaborative authorship include Robert Adrian X's Die Welt in 24 Stunden (1983), Roy Ascott's project La Plissure du texte (1983), Norman White's Hearsay (1984), Douglas Davis' The World's First Collaborative Sentence (1994) and the project Épreuves d'écritures as part of the exhibition Les Immatrieux that was conceived by Jean Francois Lyotard (1985). In the early 1990s projects like " De Digitale Stad" (Amsterdam) and "Internationale Stadt" (Berlin) established urban cooperative communities grouped around the idea of affordable access to the Internet for all. Art institutions are neither interested in, nor supportive of Free Cooperation. The artist is desired as exemplary sufferer and genius, not as somebody who is in control of her work. The logic of the art world and that of technology-based ad are opposed to each other. The ad world focuses on the romanticized idea of an author who creates an art object that can be distributed by many institutions...

by Trebor Scholz

Sightings

Forms of Cooperation	Exemplary Projects	Persons, Artists, Organisations,	Theory, Approximation To see is not as easy as to look - four eyes see more than two - competence of playing - give and take – the wanted or unwanted interference, functions, act upon, affecting, to share, to give out, to distribute, to supply,
<p>Infra area: Difference between the suffering and constructed figures. Cooperations with parts of personalities, with multiple personality, mental technique of montage. Prof. Dr. Plint – Gernot Wilberg; Cooperations with artificial figures, with historic figures, with historic and contemporary works, with artificial parts of personalities (Alter Ego); methods of vivisection; Simon Beer – Gilbert & George; Jürgen Raap / Karl-Josef Bär; Boris Nieslony – Prof. Dr. B. Cappy; a.o.</p> <p>Seventeen personalities in my body is not one to many. Matt Ruff. „I and the others“</p>			
<p>The experiment or: about the De - Creation</p> <p>Walter Lüssi developed the term „Experiment without Truth“ in reference to Robert Walser, which means an experience, that is characterized by the vanishing of any relation to truth The poetry by Robert Walser is “pure poetry”, because it “refuses the acceptance of being of something as something in any wider sense”. One has to disclose this term in relation to the paradigm of literary experience. Not only in science, but as well in poetry and thinking one conducts experiments. This experiments do not only research, as in scientific experiments, the Right or wrong of a hypotheses, the verifying or not-verifying of something, but question the sheer being itself, ante or beyond the question, whether it is right or wrong. This experiments are without truth because they are not about truth.</p> <p>When Avicenna, introducing his experience of the flying human being, in his imagination the body of the human being de-arranges and de-organises it piece by piece, to prove, that he, being thus broken apart and floating in the air, is still able to say “I am”, and that the pure existent is the experience of a body, that has no limbs or organs; when cavalcanti describes the poetic experience of a transformation of the living body into a mechanic apparatus: "l'vo come colui ch'è fuor di vita / che pare, a chi lo sguarda, ch'omo / sia fatto di rame o di pietra o di legno / che si conduca solo per maestria", or when Condillac makes the sense of smell accessible for his statue of marble und she is “nothing but the scent of roses”; when Dante dis-objectifies the I of the poet in a third person "l'mi son un“ in a genetic homonym, that only serves a writer of loving words, or when Rimbaud says: „<i>ich</i> ist ein anderer" (“I is someone else”); or when Kleist conjures the perfect body of the marionette as the paradigm of the absolute and when Heidegger substitutes the psychosomatic I by a vast and bodiless being, that is nothing but it-s ways of being and only owns a possibility in the impossible, then it is imperative to take the “experiments without truth” serious each time, when those invite us to get involved with them. He who sets sail that far, is risking indeed, not that much the truth of his own statements, but much more his way of existing and he executes, in the field of his subjective story, an anthropologic mutation, that is as important in it-s own way, as once the liberation of the hand for the primates in the stadium of the upright walk, or for the reptiles the transformation of the front limbs, that mutated them into birds.</p> <p>It is an experiment of that kind, that Melville puts Bartleby in charge. When the exertion of a scientific experiment can be defined by the question of “under which conditions can something be, while being verified, or, en contraire, not verified, true or not true?” answers the referred to exertion more likely to a question of the type “under which conditions can something be verified <i>and</i> (that means simultaneously) not verified, not being more than true and not true?”</p> <p>Alone in the inside of an experience, that disconnected any relation to truth, to constance or non-consistence of the state of the art, obtains the “I would prefer not to” of Bartleby it’s whole sense (if, if one wants to, it’s non-sense) ...</p> <p>Giorgio Agamben: Bartleby oder die Kontingenz S. 47 (Giorgio Agamben: Bartleby or the contingency, page 47)</p>			
<p>By the means of multiple names are therefore quasi in natural growing manner archaic forms taken on, that question the separation of individual and collective: Multiple names are not in the first place forms of anonymity (therefore better than no name), but the cogitate sharpest attacks on middle-class’s modern concepts of subjectivity and identity. They demonstrate ostensible, that this concepts are only extrinsic illusions for the nature of mankind. Thus they manifest the timeless truth of imaginations, that the human identity is nothing but articulation and point of intersection of collective practice, and that a human nature beyond that does not exist. But this literal subversive power of the multiple name does only show in the concrete practice</p>			
Multiple Person Walter Lüssi developed the term „Experiment without Truth“ in reference to Robert Walser		The Paradox of the Multiple: Within social fields, persons develop highly complex different modi of behaviour, that are partly that diverse, that they have to be called multiple. They get defined theoretically	"Infinite is the number of our body doubles in space and time“. One can hardly ask for more. This body doubles consist of flesh and blood, they wear trousers and coats, crinolines and chignon. This is not about ghost, but about eternalised actuality. And in spite, there exists a big disadvantage: progress does not exist.

(see above) Literary Domains Dante Comte de Lautréaumont Alfred Jarry		as identity, the I, etc... When the term identity is applied properly, then autistic persons are really identically.	Hach! No, it is about common remakes, unnecessary repetitions. The exemplars of past worlds not less than the future ones. The cause of hope is only derives from the chapter despair. Let us not forget, that <i>we are something else, then what we can embody down here.</i> "
One person Figureheads Personal Gentrification Agitator Initiator with a following, with devotees Zest of Founding	Social Sculptur Commune School FIU Party Party / Partei	J. Beuys G. Dokoupil (?) J. Koons Otto Mühl H. Nitsch M. Duchamp A. Breton Guy Debord Vasan Sitthiket	Effectiveness and Authority Thinking in historical Dimensions , Immortality Central power as a lifestyle Born leaders Art market, insider relationships, The rigid „Über-Ich“ Centralist Dependencies: Dependencies, that create a kind of cultural surplus value for a person or a group. Voluntary activity against self-advance. No attendance but mental equivalent.
One person Gentrification of Position Gravitation of an idea Movements in Suspension	Conceptual Art Attitudes Performance / Performance Art Fluxus Happening Event	Piero Gilardi Willoughby Sharp George Maciunas Allan Kaprow George Brecht	To see other artists as one's art, art for artists, When Attitudes became Form – Szeemann Formulating programs To found an ism
One person Dialogue principle with an audience. group, mass	Happening II Spektakel Event – Kultur Ray-Gun, Mfg. Co. Avant-garde events 1961, 1. – 31. 12.	Wolf Vostell Guy Debord Claes Oldenburg	Political utilisation Utilisation by mass-media We – feeling
One person Laboratories of Communication A – experimental B – projective	Syndikat, Freies Rheinland	Geert Duintjer B Robert Reschkowski A Tastsumi Orimoto B	Participation passive (active), couch The work is not possible without the participation of the other. Orimoto – Breadman, Art-Mama,
One person Founder	Galerie Gianozzo, Het Apollohuis	Rolf Langebartel Paul Panhuysen	Gallery as field of experiments, Producer's Galleries

Manifested Interests	Augenladen, Museum der Fragen	Bernhard Sandfort	Field of activities as fields of experiments
Manifests and Interests	Buch-Handlung Welt	Hilka Nordhausen	Field research within the social environment
	Kleiner Ausstellungsraum	Boris Nieslony	
	Feldforschung, Erwachsenenbildung	Lili Fischer	Applied: I will not allow, that you leave me alone (Lidl-Akademie)
	Environment als Prozess	Pino Poggi	
	Kunstkolonne Justizvollzugsanstalt, Bremen	Siegfried Neuenhausen	
	dieHasena – fließender Kunstverkehr	Peter Trachsel	
	Bureau d' Performance (Galerie Apropos)	Ruedi Schill, Monika Günther	
	Implantate, Interventionen	Christian Hasucha	
One person (or more) cooperation with public	ARTPOOL	G. Galantai	
		Hans Haacke,	
	Transpublic	Hans Kropshofer	Cut surface covering several communes of fields of interests. to edit questions and methods in the context between art - public-production and location .

I have no concluding opinion about the conceptual intersection of “intervention” in sense of this paragraph and in sense of the 1st chapter (“to prevent intervention”). On the one hand, it is the same term applied on two different circumstances of the case, it is just the way the term is used. (It is a meaningful adjournment, that nowadays the term “intervention” is more frequently used than the term “action”, referring to political or artistic “interferences”; an adjournment, that seems to indicate something very accurate in terms of this chapter:) On the other hand is the conceptual intersection maybe not primarily coincidental and suggests yet to similarities. The modern policy of intervention of power – military, economic and symbolic – pursues incisingly, too - the concept, that does not want to change effectively rules and signs responsible for that – one bombards Baghdad and Belgrade, but one does not want to occupy the country; one discards economic guaranties, but leaves it to the society, how to handle that; with a lot of money and power in the back, one asks publically so called “inconvenient questions” and “challenges public taboos”, without committing oneself to the results. To think about this similarities between the politics of intervention of power and intervention as a means of critical articulation, could lead to x-raying critically constantly the own “interventions”, to find out, in how for they contain elements of violence, dominance and ignorance adversed to the involved or “addressed”.
(C. Spehr)

One person	Frischmacherinnen	Stefan Römer	Engaged art with socio-political orientation, to work with „social“ persons,
Communication projects		Stephen Willats	Power-Discourses
Social and political projects	LPG	Florian Geyer	1992 – 1995
		Renée Green Karsten Höllerer Mark Dion Liam Gillick	Positioning within a cultural environment Positioning within a political and cultural context Intermediation as (political) art form
		Andrea Frazer	Product: the self, the political self-referring
		Friesenwall 120 - Societyofcontrol	Stefan Dillemoth

Active art-history proves museum suitable	Wohlfahrtsausschüsse	Michael Krome Sabine Vogel	Something better than the nation, documentation of a tour of the „Wohlfahrtsausschüsse“ closed circuits of rules, repressive ignorance, ostracism
One person Communication projects Mimicry of science, social roles, technical and political representation	Survival Research Laboratories Ingolf Airlines	Mark Pauline Mark Dion Carsten Höller Res Ingolf	One has to be the committer To press, to urge, to allure, to show, to pay deference,
One person Basic parameters Funds committed Law phenomena	Die Stifter Current Affairs Die Gabe Rent an Artist Das Gästehaus Der Zeuge Aufmerksamkeitsschule Groundwork, The Garden Ritter-Hoppe-Stiftung MEX	Firma Bender & Nern, Marina Kern, Kyoko Shimono, Bernhard Schwarz, B. Nieslony ASA-European ASA-European B. Nieslony, Jürgen Fritz, Helge Meyer Carola Riess J.O. Olbrich Zygmunt Piotrowski Jürgen Kierspel Harry Shunks Jens Brand	Intention Situations, projects, create scopes, that enable an exchange, to enable communication and cooperation. Basic parameters defined as climate. to put, to donate, to procreate, to joint, to adjust, to argue, to share, to give, to take,
One person – temporary service projects	Ingold Airlines Manko & Finess Schierbrok – Edition Via a vis studio	Res Ingolfa Raoul Marek Wolfgang Hainke Mike Hentz Walid Ra'ad Yasuanri Shiobara	Service as climate, climatic, atmospheric construction. to construct, to cater, to collect, to regulate, to enqueue, to orientate, to highlight,
One person, two and more persons The hidden partner	Art in Ruins	Hannah Vowles, Glyn Banks Simon Beer	Everone has hidden partners, gravitation artist and spectator, different funtion

The double The Alter Ego		Jürgen Raap	Theoretic definition of the artificial personality (Difference to the multiple personality) mirror-functions
the art-figure	I.f.P.R.u.N.Ä	Boris Nieslony , Bernhard Schwarz, a.o.	Pataphysik , literary couples
Two persons		Christine und Irene Hohenbüchler	Mental Coordinates
Twins, triplets		Barbara und Gabriele Schmidt-Heins	
Two persons	Art d'Ameublement	Padelun & Rena Tangens	Parallel to longing, love
Couples, symbiosis		Renate und Hilmar Liptow	Intimatsphere to lift up to level of knowledge
Biocenosis as metaportrait		Friederike van Lawick & Hans Müller	Disturbed metamorphosis
Partnership	p.p.t.red	Stefan Michel, Hans Winkler	contingent in the process of creation non-recognisable with hindsight
1 + 1 = 3 (we) Smallest group	Clegg + Guttman		Annulment of private and public (valid for many couple relationships)
	Fischli/Weiss	Peter Fischli, David Weiss	
	Bader & Tanterl	Angelika Bader & Dietmar Tanterl	Generation spanning
	Kraft/Petz	Verena Kraft , Kurt Petz	the close you and the far away third
	Die Leisgen	Leisgen, Barbara und Michael	concentration of power
Temporary collaboration	Anna & Bernhard Blume	Anna & Bernhard Johannes Blume	Dualities
	Christo	Christo and Jeanne-Claude	electoral relationships
Approximation over years, from a dependency to a collaboration	Dellbrügge/Moll	Christiane Dellbrügge, Ralf de Moll	The quest for symbiosis leads to selfdestruction
	Haus Wände	Heike Pallanca, Wolfgang Robbe	
		Ulun Michael Steinke	Partnership of the noncontinuous careers
	club moral	Petra Dubach & Mario von Horrich	to draw near, to share, to destroy, to bound, to get,
	Reinigungsgesellschaft	Dany Devos, Annemie van Kerkhoven	
	Coblentz	Henrik Meyer, Martin Keil	to result in, to take away, to disturb, to brake free, to administer, to be at war with one another
		BBB.Johannes Deimling, Stefan Us BBB. Johannes Deimling, Franz Gratwohl	
		Julie Andrée Tremblay + Dominic Gagnon	Without electricity in Berlin/Ohne Strom in Berlin (1998) since 1996 lectures about Performance-Art since 1997 cooperations: Coblentz with Stephan US + Franz Gratwohl + Steffi Wurster 1998 Founding of SAMISDAT (Publications and Events) with Dr. Eduard Fried since 1999 Tutor for Performance-Art at the F+F
	Köppl & Zacek	Jörg Köppl & Peter Zacek (Nenad Bogdanovic)	
		Iain Forsyth & Jane Pollard Wladyslaw Kazmierczak & Ewa Rybska	

		Tatsumi Orimoto und Art Mama (seine Mutter)	
Two persons	Abramovic & Ulay	Marina Abramovic, Uwe Laysiepen	Conjunction of female and male characteristics
The impact of encounter	Die Bechers	Bernd und Hilla Becher	Thinner couple and one work of art
As a produkt	Eva & Adele		Mental coalescence as outer form
Das Androgyne	Gilbert & Georg	Gilbert & George	to add, to discard, to test, to experiment
Collective work – one work	Anne & Patrick Poirer	Anne & Patrick Poirer	creative communication, collective signing
Visual discourse	Port Rouge	Joa Iselin & Christoph Ranzenhofer	
Coherence Equal performance of each partner	Biefer & Zraggen	Marcel Biefer & Beat Zraggen	
		Svajone & Paulius Stanikas	
	Komar & Melamid	Vitaly Komar & Alexander Melamid	While working on a sculpture, then the one works on the left side, the other on the right side
The accomplice, The coeval	Angelika Thomas + De Chirico	Angelika Thomas, Jakob de De Chirico	
	Hein & Hein	Birgit & Wolfgang Hein / Filme	
	bauhouse	Fabian Grobe & Clemens Wittkowski	
	Presence Panchouette Group created in Bordeaux 1969, Ended 1990	Members : - Jean-Yves Gros – Frédéric Roux	Consumer electronic – Audio-video-performance, club-culture, audio-visueller Diskurs
		Jörn Hintzer & Jakob Hüfner	
		Korpys, Andre & Löffler, Markus	Measures for world improvement
	Plan b	Sophia New & Daniel Belasco Rogers	
	Equipe Cronica	Rafael Soplbes & Manuel Valdes	1964 – 1981
	Equipe Realiter	Jorge Ballester & Joan Cardells	1966 – 1976
	Biorama-Projekt	Richard Hurding & Sarah Philips	Communication projects
Two partners, technical collaboration, from appreciation to friendship		Wolfgang Hainke – Emmett Williams	Over decades

2 + 2 = ?

Someone asks: „2+2 =?“

Germans answer with no hesitation: „= 4 „

Japanese say “ = 4 “

Americans think ”= 4 “ “ = 6 “ “ = 9 “ ,” It is not important.”

When asked, Israelis answer: ”Buy in or sell out ?”

When asked, Chinese think for a while and then ask: “ What do you think ?”

From: Catalogue Difference + 2 / 2003

Two persons Family		Shirley Cameron und Roland Miller „(e) Twin Gabriel“	Thematising of the family, perform sometimes with children Corporate bodies
<p>Some ethno-methologists, for whom the discourse about the family represents a kind of political ideology for an up valuation of a certain configuration of social relationships, call attention to some of the general premises, that this discourse manifests, whether in daily life or in science. First group of characteristics: Due to a kind of anthropomorphism, that exists due to attributing criteria of an individual to a group, the family is understood as a reality that transcends its members, as a kind of “über” persona with a common life and spirit and a special world outlook. Second group of characteristics: all definitions of family share, that they assume, the family would exist forming/representing a special social world, where one works to keep up borders and tends to idealising the inner world (en contraire to the outer world) as <i>sanctum</i>, holy. This holy, secret, hiding behind it-s closed doors, separated from the outer world by the symbolic barrier of the threshold, perpetuates it’s separation, it’s <i>privacy</i>, representing a hurdle for recognition, the private company secret, the sheltering of what goes on behind the scenes (<i>backstage</i>), the private area. One could add a third topic to the theme of <i>privacy</i>, <i>the domicile</i>, the house as a stable and lasting place and the household as permanent, with the boundless hereditary house lasting connected unit. Thus within the <i>infamily discourse</i>, it is understood in the discourse of family about the family, the unit family is perceived as one active actor, that owns a will, is able to think, to sense, to take action and is based on a an ensemble of cognitive pre-presumptions and normative blueprints concerning the right way to live this family relationship: as a universe, in which the normative rules and regulations of the economic world are nullified, thus the family represents a lieu of trust (<i>trusting</i>) and of giving – opposed to the market and to the <i>do ut des</i>. (Pierre Bourdieu: <i>Praktische Vernunft - ZurTheorie des Handelns</i> Seite 35 / 126 ; Pierre Bourdieu: <i>Practical reason – About the theory of bargain</i>, page 35 /125)</p>			
Two persons Addition, Dependency Final image a third Singular	Firma Bender & Nern Berard & Josipovic	Peter Bender & Joachim Nern Brigit Berard & Mileva Josipovic	Creative communication, collective signing to form the other after one’s (own) images
Two persons Latent relationships Friendship, brothers, sisters Competition and convergence Encounter Correspondence and reaction	 Gebrüder Kunst Pseudo durch und durch (Pseudo through and through) Kampagnen ohne Auftrag	Wüstenfeld & Werner Janos Szirtes & László feLugossy, András Böröcz & László Révész Parzival & Jo Zimmermann V. Stirnemann & G. Dietrich Otto Mittmannsgruber & Martin Strauß Claudia M. Weiß & Roland Weiß Christine Zoche & Stefanie Zoche	Persons, mental related not always, the works are shared most of the time parallel interests, temporary collaborations Model of interaction Interaction seen as identity equals friendship There is only one luxury, that I afford and that is you! The dialogue Stretching of opposites Empathy To develop a common vocabulary, attention within the interplay to afford , to adopt , to surrender , to give , to take , to collide , to overlay , to veto , to spread , to distinguish , to repudiate , to set free , to challenge , to provoke , to expose , to relocate , to stretch
<p>Genuine success in partnership collaboration is ultimately only guaranteed, when both systems get confronted with the results of their own and respectively of their common activity, to achieve a long lasting mutual advantage.</p>			
Two persons couples as partners, marriage secondary		Kriemhild Becker & Heinz Breloh Ute Lechner & Hans Thuner	Sculpture in sense of light-picture Photography in sense of sculpture

<p>Latent relationships II – Friendships</p> <p>Interest in the material, in questions</p> <p>Temporary, partners work independent as well – this more the rule</p> <p>The encounter</p> <p>Exemplary model of communication</p>	<p>Le collectif Montagne Froide</p>	<p>Martin De Mattia & Marc Weis</p> <p>Thomas Eller & Adib Fricke</p> <p>Michel Collet & Valentine Verhaeghe</p>	<p>Resistances , opposites</p> <p>Rivals</p> <p>the inner couple – different works</p> <p>Form language diverse, but evolutionary leaps, cycles mental congruent</p> <p>common developments – separate selling</p> <p>individually, equal works</p> <p>The laws of the game</p> <p>To change the initial position in the course of time</p> <p>to play, to change, to mirror</p>
<p>Two persons</p> <p>Intentional relationships</p> <p>Related to the material</p> <p>Related to the media</p>	<p>Reindeer Werk</p> <p>- delta t</p> <p>Die Fabrikanten</p> <p>„(e) Twin Gabriel“</p> <p>Bazile/Bustamante</p> <p>Rheinische Front</p> <p>Les Frites Frettes (Quebec City, 2004)</p>	<p>Charlotte Moormann, Nam June Paik</p> <p>Dirk Larsen, Tom Puckey</p> <p>Mike Hentz, Karel Dusecek,</p> <p>Wolfgang Preisinger, Gerald Harringer</p> <p>Else Gabriel, Ulf Wrede</p> <p>Bernard Bazile, Marc Bustamante</p> <p>Jürgen Raap + Thomas F. Fischer</p> <p>Klaus Geldmacher, Edmund Kieselbacher</p> <p>Michael Gruber, Corbinian Böhm</p> <p>Francis Arguin & Francis O'Shaughnessy a.o.</p> <p>Leslie Hill & Helen Paris</p> <p>Mideo Cruz and Racquel de Loyola</p>	<p>intentional</p> <p>short performances in public space, Seconds, minutes, suddenly</p>

Curious: Leslie Hill and Helen Paris

Curious was formed in 1996 and has produced over 30 projects which have been shown and exhibited widely by such venues as the Sydney Opera House, the British Council Showcase at the Edinburgh Festival and Artist Links, Shanghai. Company directors Leslie Hill and Helen Paris are artists working in performance, video and film, known for their edgy, humorous interrogations of contemporary culture and politics, work which has been called 'as smart as it is seductive'. Their new DVD, *Lost & Found*, a collection of three short films can now be purchased through the Cornerhouse. Hill and Paris's book, 'The Guerilla Guide to Performance Art: How to Make a Living as an Artist' is published by Continuum. Their new book, 'Performance and Place' is published by Palgrave Macmillan. Leslie Hill is a NESTA Dream Time Fellow.

New World Disorder

Mideo Cruz and Racquel de Loyola is an open, collaborative and loose multi media art initiative, an international network articulating on subtle imitation, yet incisive critique and satirization of capitalist strategies and the complex repercussions of imperialist globalization. And what more apt raw material does it offer to such artistic creations than the exactly unobtrusive yet potent expansionist symbols of „borderless capitalist dreamland“. Mickey Mouse, Coke, McDonald's, Microsoft, Gap, Nestle etc., retain their popularity in aesthetic expressions, however, as notorious instruments of imperialist havoc. Consequently, art also finds its ingenious language in fusion with world anti-globalization currents in an effort to reflect micro circumstances in specific scenarios. Procedures, therefore, also consequently congregate on crossing established art disciplines on various communal, peculiar and expanding art spaces. The encouragement was conceived in 2002 as an attempt in exploration and amalgamations of interdisciplinary actions progressively alternating the recognized art form in context of the submerging declarations of the new world order. Activities include initiating art events and actions, cultural exchanges, collective and individual art productions and site specific intervention.

<http://mideo.multiply.com/links/item/2>

<http://www.newworlddisorder.tk/>

Cooperation as a cultural-technical perspective makes phenomena visible and issues explainable.

Cooperations initiate interaction between persons, phenomena and between systems and unveils the just hot outlines.

The goal of a cooperation is to lead two or more operations in a mutual, with cognitive opposites allegorising representation, a cultural "case".

Whether the quality of a work – higher density, sensitivity to problems, additional potential – matches a couple-relationship or a group-activity, is questionable. Representation and (art-) historic relationships are crucial.

The quality of communication within the cooperation mirrors itself in a personal change, in the aperture of a creative potential of life, which finds no (or just minor) analogy in the tight frame of the art.

(The works are only the ashes of the art.)

Two, three or more persons	The nude model, giving corrections, interacts	Harald Finke Christel Burmeier	Drawing as an action, action-based drawing
based on a principle of dialogue		Jörg Möller	
companion/s	alive model	Barbara Heinisch	Drawing as performance
temporary	Usable Sculptures	Franz-Erhard Walter	Sculpture as action
Two, three or more persons	Interactive Installations New Media with a direct – virtual counterpart	Jeffrey Shaw	The legible City
Interaction, the virtual partner		Roy Ascott	Interactive Media Cyberception

In sense of a double consciousness. I can perceive, that I am in cyberspace at the same time here and as well somewhere else, that I can see a tree for example as an object, but that at the same time i can perceive it as a living organism. And therefore it is both for me, an object and a dynamic interactive system. It is not “either - or” but „ as well... as” I wanted to create a feel able reality with "La Plissure du Texte" to indulge in. That was the way, I followed. But this was ,of course not supposed to be a one-way street. Such a reality is not only created by the technology of language, but as well created by other technologies, and they all together feed back to our ability, to judge, to generate concepts, to find terms and to change reality – then to perceive it changed. Thus this originates all a circular process. (Roy Ascott)

Alchemy of relationships	Chains of sympathies	Decline of potentials	Peripher Sub Culture Center
Two, three or more persons Siblings	Material and effect, Ben & Sam	Ralf Samens, B.K.H. Gutmann, Axel Lieber	(temporary, to be situated in a specific development)
Hot Spot	Today's Place Bildforschung/Image-research Kanon menschlicher Proportionen (canon of human proportions)	Tordoir Narciss, Bruna.... Erich Schiffer, Wolf Leuchter, Emil Sorge, a.o. Benjamin Bohnsack, Dirk Loiberzeder, Jan Kämmerling, Stefan Schneider Da Group (DE) , Oliver Husain, Claus Richter, Sergej Jensen, ranging between performance, entertainment and action They take their themes from real life and present them in an very emotional and ridiculing style.	to burn, to float, to titillate, to rehearse, to experiment to try, to exhaust, to loose According to Arnold Schönberg: “Maybe and maybe not, are the dissonances standing for the further located consonances.”

Canon of human proportions

We work alone. Each one pursuits his own path.

Nevertheless: We do not need any canon, and we do not need any a fortiori being a small group, and neither do we need each other Our incomprehension brings us together. What is connecting us is the mutual lack of understanding for the work of the other. What is there to pursuit – but the own vision? Countless nights spent together, that could have made a fraternisation through alcohol possible, passed, but the perplexity stayed. Why did we not have a common object to focus on, to break free representing a conjoint avant-garde?

Are there any criteria to be offered to judge artistic work, that are more significant then e.g. characterisation of the work ethics (not consequent, aggressive, sensitive, flatteringly)? what is necessary?

And – do we need, what we do? One looks for a way to make experiencing the non-rational. Downright un-impressionistic pictures derive from the observation of another. The third confesses a deepening of the opulence of colour. And the fourths wants to explore the human mechanic. This has to be join coalesced.

Two, three or more persons	The never ending inter locution	Ralf Samens, Boris Nieslony, BKH Gutman,	Mental Laboratory
----------------------------	---------------------------------	--	-------------------

(temporary, changing, nomadic, thereby continuously developing a temporary continuity)	Mastership within the own country	Axel Lieber, u.a. Boris Nieslony, Bernhard Schwarz Raoul Marek, Ralf Samens, Axel Lieber, Boris Nieslony, Stefan Schneider	Allotrope Allotrope of time
<p>Panic Movement (Mouvement panique) was a collective formed by Fernando Arrabal, Alejandro Jodorowsky and Roland Topor in Paris, France in 1962. Inspired by and named after the god Pan, and influenced by Luis Buñuel and Antonin Artaud's Theatre of Cruelty, the group concentrated on chaotic performance art and surreal imagery. The Panic Movement performed theatrical events designed to be shocking, as a response to surrealism becoming petite bourgeoisie and to release destructive energies in search of peace and beauty. One four-hour performance known as Sacramental Melodrama was staged in May 1965 at the Paris Festival of Free Expression. The „happening“ starred Jodorowsky dressed in motorcyclist leather and featured him slitting the throats of two geese, taping two snakes to his chest and having himself stripped and whipped. Other scenes included a staged murder of a rabbi, a crucified chicken, a giant vagina giving birth to Jodorowsky, naked women covered in honey and the throwing of live turtles into the audience. Arrabal and Jodorowsky later started to work also on film. Arrabal is well-known for his 1971 film Viva la muerte and 1973 film I Will Walk Like a Crazy Horse. Jodorowsky achieved even greater popularity and a cult status with Fando y Lis, El Topo and The Holy Mountain. Jodorowsky dissolved the Panic Movement in 1973, after the release of Arrabal's book Le panique.</p>			
Two, three or more persons strategic	Capitalistic Realism ABR - Stuttgart Collectif d'Art Sociologique General Idea Guerilla Girls Optik	Polke – Fischer (Konrad Lueg) – Richter – Manfred Kuttner René Straub, Harry Walters, Gerrit Hoogerbeets, co-founder Uli Bernhard, Hervé Fischer, Fred Forest, Jean-Paul Thénot A.A. Bronson, Felix Partz, Jorge Zontal Anonym - Das Gewissen der Kunstwelt Clare Allsop, Jennifer Lewin, Simon Humm, Jeremy Killick, Hannah Seaton, Nam Eun Song, Alison Williams Bailey	Efficiency, fragmentation of the market Effectivity of the frame-work to stage one self as an artist Artifice, – inroads - outroads PR and marketing, political marketing Joint Venture Principle of cross-border commuter Inter-subjectivity and common social concrete world of life
<p>INGES IDEE is a group of four German artists which was founded in 1992. The group's activity focuses on site-specific art, in particular public art projects. The members of the group are: Hans Hemmert, Berlin, Germany (born 1960); Axel Lieber, Malmö, Sweden (born 1960); Thomas A. Schmidt, Cologne, Germany (born 1960); and Georg Zey, Berlin, Germany (born 1962). In addition to collaborating within the group, each artist is also involved in his own successful career as an individual artist. The group INGES IDEE was founded in 1992 with the aim of focusing on site-specific public art projects. With this objective in mind, the team work has served to enrich a creative process in which new and challenging solutions for problems arising in this field are found. The specific requirements and circumstances which accompany these projects are much more complex than is ordinarily the case with the normal exhibition situation. Therefore, collaborating within a group of individually working artists, all of whom differ in opinion, skill and judgment, can be the perfect tool for analyzing and discussing the considerations and problems arising in these projects. We don't feel bound to a certain „style“; therefore, we're free to adapt the media that best correspond to a given site, whether this involves sculpture, architectural intervention, sound, computer animation, or light, etc. © 2000 Inges Idee</p>			
Two, three or more persons temporarily strategic	Stille Helden e.V. Gruppe Meier Tödliche Doris Büro Berlin Paper Tiger TV	Ute-Meta Bauer, Suse Homann, a.o. a.o. (5 persons) Matthias Jackisch, Christian Späte, Tobias Stengel Käthe Kruse, Wolfgang Müller, Niki Vermöhlen Herrmann Pitz, Raimund Kummer, Fritz Rahmann	The artistic connections are nearly always located between the two crucial phases of the professional career: between the courses of studies and the individual full-professionalism Intentions – to position oneself in the cultural scene O.T. So that we are represented in the museum.

	<p>7. Produzentengalerie Berlin, Volksphoto</p> <p>Haus Wände – Düsseldorf</p> <p>MAMI 2</p> <p>The Blue Noses Group</p> <p>Gruppe Bluesoup</p> <p>Gruppe Gelatin</p> <p>Ptol Bao</p> <p>Kryptonale</p>	<p>Dieter Hacker, Andreas Seltzer</p> <p>Wolfgang Robbe, Heike Pallanca</p> <p>Wolfgang Duck a.o.</p> <p>Russia</p> <p>Russia</p> <p>Austria</p> <p>Nano Oliveira, Margarida Chambel</p> <p>Iris Spath (Dance, Prescriptive Arts) Andre Bartetzki (Electroakustic Music) and Henry Mex (Music)</p>	<p>Group work and collective work</p> <p>Absurd performances, political satire</p>
<p>Two, three or more persons</p> <p>Most of the time, more</p>	<p>Botschaft e.V. - Berlin</p> <p>Interflugs – Berlin</p> <p>Westwerk - Hamburg</p> <p>Minimal Club</p> <p>Kombirama – Zürich</p> <p>Frauen & Technik - Hamburg</p> <p>Ring-Club</p> <p>Art Club – Wien</p> <p>Depot – Wien</p> <p>Die Glücklichen Arbeitslosen</p>	<p>Pit Schultz a.o.</p> <p>Mila Zoufall, G. Paoli, u.a.</p>	<p>The end of the non-returnable information</p>
<p>Two, three or more persons</p> <p>(New) Definition of the public space</p> <p>Art as social work</p>	<p>Christine und Irene Hohenbüchler</p> <p>Reinigungsgesellschaft</p> <p>Wochenklausur</p> <p>Büro für Integrative Kunst</p> <p>Geschwister Odradek</p>	<p>Christine and Irene Hohenbüchler</p> <p>Jörg Amonat (Erfurt), Stefan Krüskemper (Berlin) and Johannes Volkmann</p> <p>3 Persons, Austria</p>	<p>Tableaux Vivants.</p>

	Pink Punk: ZimmerFrei	Sandra Jögeva, Kristin Kalamees, Margus Tamm Anna Rispoli, Anna de Manincor and Massimo Carozzi	Pink Punk is dealing with social issues and woman's role in society, but doing that, is using tactical softness and ultra-feminine visual image.
The multimedia ensemble ZimmerFrei was founded in Bologna in 1999 by Anna Rispoli, Anna de Manincor and Massimo Carozzi . For the next two years they will be dealing with the issue of time, approaching different formats: short film, sound installation, fireworks, performance, inspired by cinema, science, science fiction, personal diaries, documentaries. The project will link international partners, such as art galleries, theatres, and cultural centres. For the Brussels part Quando , ZimmerFrei searched and found their local body doubles.			
Two, three or more persons Pure Strategy	Mülheimer Freiheit Finger für Deutschland Galerie Moritzplatz Büro Berlin High Heel Sisters	 Line S. Karlström, Karianne Stensland and Malin Arnell	To found an ism or an art-style High Heel Sisters (HHS) started their collaboration in the spring 2002
<p>Robert N. Wilson (publisher) <i>Das Paradox der kreativen Rolle. Soziologische und sozial-psychologische Aspekte von Kunst und Künstler</i>, Stuttgart 1975, S. 147-162.</p> <p>The extensive abstinence adverse the theme, that governs as well art-psychology, is the more surprising, as the coming into existence and the spreading of the work „group“ is highly connected to artificial events in the German language area. After a longer marginal peregrination, the word got repatriated to Germany from Franc in the 18th century. It served, before infiltrating other areas of life and thought, as a technical term in the artist language to define mutually assigned objects and persons in paintings, due to their being connected. The Dresden art-writer and collector and once more director of the academy of arts, (from 1763 on) Christian Ludwig von Hagedorn (1713-1780) executed this semantic fixation in his 1762 released „Betrachtungen über die Mahlerey“; titled „Die Gruppen“ (chapter XX, pages 263-275) offers Hagedorn a description of the „embedded (group-) observation“ there, then to be practised by the artist (and later by the sociologist):”The artist observes the movements and gestures of the people, he understands, how they gather together, to consult each other trustingly, or as well fight with each other. Others would take the first one for themselves, they rest on their stick, and listen, what is being told, or they try to band heads together. The hurry then carries it's body ahead. Old and young place themselves from afar, to watch, and are surrounded by lots of frolicking children“ (page 268). Group-depictions like that are seen as the main task of the arts by Hagedorn. At the same time he does not overlook the peculiar-group of artists, so when he points out (in chapter XIX: „Gesellschaftsgemälde“, pages 401-415) that already on a drawing by Jacob Beyer is depicted “a small company of mostly artists participating a small party around a table placed outside to be recognized” (page 407, Title of the sheet: „Die vergnügte Gesellschaft Augsburgischer Künstler“/ The cheery association of artists from Augsburg“). From there on, the work “group” experiences it's semantic generalisation into the everyday speech and likewise it's notional fixation as a terminus in society-theory . Still lacking a scientific precise description of the history of this word, research in the meantime the keyword “group”, “grouping” in: <i>Deutsches Wörterbuch von Jacob Grimm und Wilhelm Grimm. Viertes Band, 1. Abteilung, 6. Teil. Processed by Arthur Hübner and Hans Neumann, Leipzig 1935, Sp. 969-979. Concerning the socio-scientific career of the the word, compare Chr. F. Gärlisch, keyword „Gruppe, soziale“, in: Historisches Wörterbuch der Philosophie, published by Joachim Ritter and Karlfried Gründer, Band 3, Basel 1974, Sp. 929-933.</i></p> <p>The central idea of this language development, the socio-cultural formed reciprocation of mankind, is depicted by the artists as well in hindsight of their own connection/connectedness in their artistic expression. Over and over again, did painters portrait the groups, that they were associated with.</p> <p>Kunstforum International 116 page 128</p>			
Associations The conversation as a temporary dialogue and to thematize the Phenomenon group Clarification of a matter Clarification of a relationship Workshop	Workshop Group-discussions Parallel movement Organisation of panel discussions Art & Language	Mike Hentz Hans Backes 1978 - Boris Nieslony V-Girls Ute-Meta Bauer Lise Nellemann, Jole Wilcke, Louise Witthoef, Heman Chong	Climate, atmosphere to expose, to afflict Nomad-teaching, movement, to attach, to afflict, to engage Processes of illumination Political schooling the profession, that I execute, does not exist yet.

<p>Projects</p> <p>Tutorial</p> <p>Info pool, as work and think space</p> <p>From pooling derive new possibilities both technically-infrastructural and of communicative character</p>	<p>Botschaft e.V.</p> <p>Sparwasser HQ / Deutschland,</p> <p>Konturbande 1996 – 2001 For the infiltration of artistic structures with the aim to establish a new order of various lines</p>	<p>13 Persons</p> <p>Reiko Kammer, Konrad Karcher, Karla Sachse, Ulrike Schmidt</p>	<p>Botschaft e.V. The enactment in the eastern part of town and the therefore deriving free spaces after the fall of the wall, were constitutive for the work of the embassy. Summer 1990, the group squatted rooms in WMF-Haus, from 1991 on, the embassy worked in the Kronenstr. 3 in Berlin-Mitte, where 1992 the Club »Friseur« was opened, to confront a bar/lounge audience with thematic events. Due to the – spacial and as regards to content – vicinity to projects like »Friseur«, »Elektro« (Bar) and »WMF-Club« Botschaft/the embassy - situated itself in the most diverse contexts.</p> <p>Other co operational projects a.o. by Karla Sachse "slash/space/slash", for a Projections-project by Varsha Nair, Tokio, Japan 2001 "womanifesto", International Symposion, Si Saket and Bangkok 2001 "600 Images / 60 Artists / 6 Curators / 6 Cities: Bangkok / Berlin / London / Los Angeles / Manila / Saigon", Curator of the exhibition in the prenzlauer227, Berlin 2005</p>
<p>Grouping Enclosed</p> <p>Alliance Field force</p> <p>Cader Fraternity Syndicate Lobby Consortium</p> <p>Circle Federation Clique</p>	<p>A Battery A</p> <p>Gruppe Wien</p> <p>Gruppe Sixpack - Der Hase lebt – 1m3 Kunst</p> <p>Group Pomodoro Bolzano</p> <p>Warum Vögel fliegen Why birds fly</p> <p>Endart</p> <p>Gruppe Mattheus</p> <p>Blast Theory</p> <p>Gruppo Sinestetico / Italy</p> <p>Azorro Group (Krakow/Warsaw)</p>	<p>Victoria Zapata Fritz Franz Vogel Chrig Perren Vānci Stirnemann</p> <p>Hans Küng, Dorit Margreiter, Mathias Poledna, Florian Pumhösl</p> <p>Renate Löbbecke, Nanny de Ruig, Regina Friedrich-Körner, Jörg Lange, Bodo Berheide, Peter Klassen</p> <p>Max de Well, 4 persons</p> <p>Jürgen Huber, Uli Boris Pöppel, Wolfgang Keuchl, Günther Kempf</p> <p>Klaus Theuerkauf, Wolfgang Müller, Tödliche Doris, etc.</p> <p>Matt Adams, Jamie Iddon, Ju Row Farr, Nicholas Tandavanitj</p> <p>Matteo Albertin - Antonio Sassu - Massimo Perseghin - Takeshi Shimizu</p> <p>Oskar Dawicki, Igor Krenz, Wojciech Niedzielko, Lukasz S Group kapski</p>	<p>Operating-system, alternative</p> <p>Self reference to being alternative</p> <p>Transfer of an act of knowledge Understanding of an elite</p> <p>Leitkultur Sub-culture</p> <p>Understanding of a federation council – lot – gang – insider deal</p> <p>The domino principle, understands itself as a work oriented community with ideological premises</p> <p>Narrative Art, Poetic of friendship Friendship as topic, origin and object of art, expression of a highly non-rational experience, often religiously defined.</p> <p>Blast Theory perform live events in theatres, clubs, galleries and in the streets. Members</p> <p>Breach and tear: The ceremony of the organizing disappears in the organization; in the organization of the small rituals, to barter the gesture with a small sign with hands.</p>

About Blast Theory

Blast Theory is renowned internationally as one of the most adventurous artists' groups using interactive media. Lead by Matt Adams, Ju Row Farr and Nick Tandavanitj the group has a team of six and is based in London. The group's work explores interactivity and the relationship between real and virtual space with a particular focus on the social and political aspects of technology. It confronts a media saturated world in which popular culture rules, using video, computers, performance, installation, mobile and online technologies to ask questions about the ideologies present in the information that envelops us.

Early works such as Gunmen Kill Three, Chemical Wedding and Stampede drew on club culture to create multimedia performances that invited participation. From 1997, the group's work further diversified into online, installation and interactive works such as Kidnap and Desert Rain. For the past three years, Blast Theory has been exploring the convergence of online and mobile technologies in collaboration with the Mixed Reality Lab, University of Nottingham, to create groundbreaking new forms of performance and interactive art mixing audiences across the internet, live performance and digital broadcasting. Projects include the award-winning Can You See Me Now?, Uncle Roy All Around You and I Like Frank in Adelaide - the world's first 3G mixed reality game. The group works with partners such as BBC Interactive, The Science Museum in London and BT. Masterclasses, mentoring, internships, seminars and lectures are central to the group's dissemination of its research around the world.

Following two BAFTA nominations and an Honorary Mention at the Transmediale Awards, Blast Theory won the much coveted Prix Ars Electronica for Interactive Art in 2003.

Internationally, the group has been represented at art fairs and festivals including Festival Escena Contemporanea, Madrid, the Dutch Electronic Arts Festival, Biennale of Sydney, Palestine International Video Festival and Basel Art Fair.

"This characteristics of life circumstances of the artist existence out the reasons for the meaning of friendship relationships between artists across: friendship between artists permits the prevention of social isolation and at the same time a collectiveing on the basis of mutual support, recognition and valuation of the personality and accomplishment of the involved. Friends are the very like-minded people, and with their help it is possible, to at least rudimentary, realise the own ideals, moral concepts, understanding of life and world outlook.

Artistic creative powers- to express it a little pathetic – maybe only derive from the friendly relation to the other." Harald Lemke

Grouping semi-open – tight nucleus	Prediction	Reindeer Werk, Angelika Maiworm, various associates	Disruption due to emotionale, temporal phenomena
Temporary Mental, fluid	Jet Ferro	Michael Wolf, Rolf Hinterecker, Knopp Hinterecker, Engelchen, Knopp-Ferro	Temporary questions
Theoretically fluid	Bumpa to bumpa / Performance-Theater	Open collaboration with Ingo Kümmel, Theo Lambertin, Charlie Banana, Frank Köllges	cooperation as contextual necessity
Circle of friends			
Sabine Vogel – how much group is a group-exhibition?	Autoperforationsartisten	Via Lewandowsky Micha Brendel Else Gabriel	
Team	Nordstadt-Galerie-Kollektiv, Wuppertal	Bodo Berheide, etc.	1976 founded as the Nordstadt-Galerie-Kollektiv since 1983 art work as a studio and galleryä-collective since 1992 collectiv for intermediale art work
	Ultimate Akademie, Magazine „Der Stillstand,, /“the Standstill“	Rolf Kirsch, Hans-Jörg Tauchert,	Sixpack – get wiser together
	OECD - „Ocean Earth Construction and Development Corporation	Peter Fend, Wolfgang Staehle, Paul Sharts, u.a.	Intermedia, various professions
	Gruppe Selektion		
	Osmosis	Gertude Moser- Wagner and 11 other persons	Ringexchange
	Die Wölfe/The Wolves	Anet van de Elzen, Brian Catling, Denys J. Blacker, Aaron Williamson, Kirsten Norrie, Ralf Wandt and rotating guests	
	Artist Village	Lee Wen, Juliane Yasin, Jason Lim, Kai Jeremy, Lina, etc.	

Action as manifesto	<p>Calc</p> <p>Gruppeuppe Maulwerker Gruppe Fernwärme</p> <p>UGAT Lahi</p> <p>"Proxima Group" / Italien / Japan</p>	<p>Pistoletto, Tomi Scheiderbauer u.a.</p> <p>Albertin, Perseghin, Sassu, Shimizu</p> <p>Nikita Aleksejew, Andrej Monastyrskij, Georgij Kisewalter</p> <p>Anna Clementi, Michael Hirsch Ariane Jessulat, Henrik Kairies Christian Kesten, Katarina Rasinski, Tilmann Walzer, Steffi Weismann</p> <p>Francisco S. Umadhay III b. 1972 Quezon City Racquel De Loyola b. 1980 Manila Jeffrey P. Carnay b. 1981 Manila Norli Lalo, b. 1974 Manila Edwin Quinsayas, b. 1973 Pasig City MIDEO M. CRUZ, b.1973 Nueva Ecija</p> <p>Shozo Shimomoto, Loco, Guglielmo Di Mauro, Michele Favaro, Emanuele Convento, Louis Lyons</p>	<p>Collaborations and recent projects with: Andrea Neumann, Ana Maria Rodriguez, Annette Krebs, Christian Kesten, Barbara Loreck, Heiko Gölzer</p>
Grouping, pack, the gang	<p>Neoist and Neoism</p> <p>Art Strike</p> <p>Kunstpiraten</p>	<p>Monty Cantsin, Stewart Home</p> <p>Gustav Metzger</p> <p>Psy, Freund, Zimmermann, Stahl, Parzival, etc.</p>	<p>Quasi open, partly hirarchically structured partly refusing any hirarchy, anarchistic</p> <p>The throng is the social form of the vulgar. (Volker Demuth)</p>
<p>Cooperationen and the variety of foms of collaborations in totalitarian states were mostly conspirativ, the survival was a necessity. As a critical potential it had to be, as much as can, impersonal, no friendships, low emotional engagement, informal.</p>			
<p>Grouping</p> <p>Strategy</p> <p>Pact</p> <p>Fraternity</p>	<p>Raskin Stichting,</p> <p>Irwin / NSK; / Laibach /</p> <p>Frauen und Technik / 5 female artists</p> <p>Hejetess Szomjazcek (Stellvertretende Dürstende) 7 artists</p> <p>Le Lieu</p> <p>Copy-Shop</p> <p>HAHA</p>	<p>Andreas Coerper, Elisabeth Fiege, Kai Schirmer, Rotraut Pape, Oliver Hirschbiegel</p> <p>Richard Martel, Nathalie Perreault, (and 3 more)</p> <p>Renate Lorenz, Jochen Becker</p> <p>Wendy Jacob, Laurie Palmer, Richard</p>	<p>Team, formation, bond, cluster, Projektgruppe, technic and strategic used structures, Field theoretically aligned</p> <p>The artist group formed in the beginning of the 80ies in Ljubljana, Capital of the "Slowenische Teilrepublik" of the former "Jugoslawische Föderation". It was named Rrose Irwin Selavy, to express it's affection and connection to ther oeuvre of the radical ambassador and finally conquerer of the modern, Marcel Duchamp</p> <p>Strategies of the performativity, a pragmatic actionism, that defines itself goal-orientated, temporarily and effective, to be percieved in a systematiccontext and is situations-spezifich Locale intervention</p> <p>Switching, sampling, morphing</p>

	Kollektiv PAC @Home	House, John Ploof	Context-oriented, to be like a thermostat, Temperature-fluctuations. The thermostat can be utilized everywhere.
<p>"Art as Teamwork" is practiced today as a temporary and experimental coaction of equal talents, that are neither obliged to a specific art-genre, nor a general program. "Get Together" stands for a certain perspective, that tests new structures of an esthetic interplay: borders between artist individualities become more and more fluid, thus deriving as an important characteristic for teamwork in art the permeability, even an open architecture of work, that allows the intense processes of exchange beyond the own borders. Art as Teamwork is action as a manifesto. (excerpt from a project-paper accompanying the exhibition with the same title)</p> <p>Participating Artists: Nobuyoshi Araki/Vanessa Beecroft, @home, BANK/Art & Language, Gottfried Bechtold/Hubert Matt, Henry Bond/Liam Gillick, Calc/Michelangelo Pistoletto, Maurizio Cattelan & Dominique Gonzalez-Foerster mit 'permanent food', Dissociationism, Jan Fabre/Ilya Kabakov, Carsten Höller/Rosemarie Trockel, Liliana Moro/Grazia Toderi, Jorge Pardo/Jason Rhoades, UTV/Heimo Zobernig a.o.</p>			
Grouping Mixed Professionals and amateurs	Quilteuse in USA Wall of Brotherhoods Ethnic Murals City Wall Inc. Group Material Project 266 / China	Wall of brotherhoods 1976 ca 200 walls painted in Chicago	<p>"Art, instead of being an object made by one person, is a process set into motion by a group of people." --John Cage, 1967</p> <p>Project 266 is an art group composed of artists, art administrators and art teachers. Their projects are mainly in the medium of performance, video and photography art. They seek ways to challenge complacency and fixed beliefs in society and arts.</p>
Co action of Association, open Grouping, open systems, open Cooperations, open source, Collective, Peripheral strategic Nomadicism, dodgers, Competent Hobos, (able, to cross the own biological and social border) Paria -Elites (expelled) Aggravating	Anti Procès Gruppe CAYC politisch und sozial engagiert Brasilien ? Argentinien ? CCC – Chaos Computer Club City Souvenir, Nomaden, Verein Für Projektkunst - MoBiCoBu - delta t; Projekt: Nomade, Le Lieu The mental waste company Kunstpiraten	Act as happening (Zero Jigen) Japan Jean Jacques Lebel W. Hainke, J .O. Olbrich , (12 Persons) Firma Bender Nern, Marina Kern, Boris Nieslony, Mauricio Marinetti, Bernhard Schwarz, Kyoko Shimono u.a. Mike Hentz Richard Martel, Roddy Hunter Psy, Stahl, Freud, Parzival, Jo Zimmermann, etc Federico Zuckerfeld, Loreto Istvan Kantor / Amen /	Politics of Participation No grouping, all this has to be seen out of date. (aimed) Lust for funding – the consequential change of the starting up <ul style="list-style-type: none"> - hoboing cognition; that trusts into it-s own sharpened senses, the instinct - to provoke change by meandering - Annihilation of architecture, that ties down existence - rhizomatic, poly focal poly dimensional, labyrinthine and fluid way of life - Psycho geography (situationist) - Jump Cut change of directions - Entanglement of options, that enable the trope - The decision, that postpones Cultural nomad, diaspora, missionary conceptual formulation Passports of one's own, own money Life in vehicles Training camps, military structures

Movimento de Artistas Etcétera

Monty Cantsin – Amen
Puppet Government Performance
Group
1993 - 1998
Machine Sex Action Group –
MSAG
1999 –

Art Attack

ZZOT

PTTV, Paper Tiger TV

IBW

„TECH T'ARTS“ Melissa Panages

Rebecca Cross, Alberto Gaitán, Evan Hughes, Jeremy
Jelenfy, Lynn McCary and Peter Winant

The IBW / NL; is a nonprofit organization of artists in the multidisciplinary and mix media arts, including, video, broadcast, radio, performance, theatre, audio, graphic, 3D, architecture, pop and design. Arts production organisation founded and ruled by artists. Facilitates projects, publishes on all media including web/wap. Established in 1986. Sometimes it will be dark. The IBW specialises in only knowing little of what they are going to do. It is there most known quality. „we just fill a cupboard with content, and then let it fall over random- and elegantly.

Rebecca Giordano, Kouross Esmaeli, Hilary Goldstein, Julie Hollar, Kate Huh, Linda Iannacone, Joshua Kalin, Maria Lollo, Tara Mateik, Jamie McClelland, Jennifer Nedbalsky, Carlos Pareja, Chris Smith, Jennifer Whitburn

Hildesheim, Weimar, Porto, Hannover, a.o

Multidisciplinary and process-oriented

Radicale TV, radical media,
About Paper Tiger

Paper Tiger Television (PTTV) is an open, non-profit, volunteer video collective. Through the production and distribution of our public access series, media literacy/video production workshops, community screenings and grass roots advocacy PTTV works to challenge and expose the corporate control of mainstream media. PTTV believes that increasing public awareness of the negative influence of mass media and involving people in the process of making media is mandatory for our long term goal of information equity.

PTTV programs analyse and critique issues involving media, culture and politics. The shows feature scholars, community activists, critics and journalists addressing the ideological assumptions and the social meanings of the mainstream media as well as exploring the opportunities for alternative communications sources. Many programs examine a particular aspect of the communications industry, from print media to TV to movies, looking at its impact on public perception and opinion. Other videos represent the people and views which are largely absent from the mainstream media. The goal of the work is to provide viewers with a critical understanding of the communications industry. This critical consciousness is a necessary step towards more equitable and democratic control of information resources.

Since 1981, Paper Tiger Television has appeared across the country on public access cable channels; the non-commercial, uncensored channels available for public use. The series is produced by a volunteer collective of media producers, educators and activists. Paper Tiger meets the FIRST and THIRD Wednesday of every month at 7:30 PM (339 Lafayette, at Bleecker St., NYC). We also have orientation meetings for new members on the third Wednesday of the month at 6:30pm. If you are interested in joining our collective or attending an orientation meeting, please fill out this form or email info@papertiger.org.

GEMEINSCHAFTSPRAXIS: A Label, a place, an open concept.

One roof that unites different appendages, experiments, public and shielded. A laboratory, a Free Space. Events as an option. As a *work-in-progress* and not representing a finished, clean product. Art and theory as material.

GEMEINSCHAFTSPRAXIS is operated from 25th of respectively at 2 days a week – by the groups *Frankfurter Küche (FK)* and *Unfriendly Takeover* – likewise by their guests (*plateaux, Licht, hallo, Sophistic Salon* a.o.) Friday nights are *Gemeinschaftspraxis* in form of concerts, live acts and performances, the Sunday is dedicated more to the *Gemeinschaftstheorie* with salons, discussions, lectures, films, radio plays..

A confraternity of production for scientific work with artistic means was founded in February 2001 by Miri Stübel, Sylvia Sasse, Stefanie Wenner and Katrin Deufert. Ever since a.o. works like "Heimtheater", "fingiert Aktionen" (Wien 2001), exhibition "Fiktive Aktionen" (Staatsbank Berlin 2002), Installation "Kunstfehler" (theat 2003 Bremen)

(Cyborg und Fashion)

Via 113 Artgenossen e. V.

Gemeinschaftspraxis

Diskursive Poliklinik

Project 266

Atelier Joep Van Lieshout

Miri Stübel, Sylvia Sasse, Stefanie Wenner and Katrin Deufert

No Alternative Girls (noAltGirls) (INT)

NoAltGirls is a collective of artists and curators based in NYC and London. Established in 1996, the collective aims to create a context and engineer situations which aide the survival of independent media practice by organising events, exhibitions and festivals and through collaborating with individuals and organisations placed outside the privately owned gallery system. NoAltGirls members also continue to make video and audio work. All NoAltGirls projects indirectly address issues of gender and social structures that the work operates within.

Collective / Berlin

Un Wetter: Dorothee Albrecht, Benno Gammerl, Clemens Krauss, Ulrike Solbrig, Jole Wilcke, Christine Wolfe, Elena Zanichelli.

and working in setting to stage an "Expertengerichts" about art-law-suits. More:

www.dpklinik.de

Stefanie Wenner, Dr. phil. Author, philosopher, co-founder of the Diskursiven Poliklinik (DPK). At the time being, scientific staff member and assistant of the director at the „Zentrum für Literaturforschung Berlin“. Latest publications: Vertikaler Horizont. Zur Transparenz des Offensichtlichen (Berlin 2004), Körper-Kräfte. Diskurse der Macht über den Körper (Hg. Bielefeld 2004). Lives in a village in Brandenburg and works about metaphysics, aesthetics and politics.

Project 266 is an art group composed of artists, art administrators and art teachers. Their projects seek ways to challenge complacency and fixed beliefs in society and arts.

With it's own flag, constitution and currency, AVL-Ville is operated by an art-collective, that produces works of art, that are integral and functional part of the community. Up to now, various works

of art were created by Atelier van Lieshout

That fulfil vital communal functions, for example: mobile apartments, a field hospital, laboratories to produce medicine and alcohol, and academy and a farm. Other fields of the Village project include: infra-structural measures like energy, transport, heating systems, compost toilets and water cleaning systems,

Un Wetter: is a discursive Picnic, a temporary, flexible, self-organising event, a kind of 'Potlach', each participant is guest and host in the same time

AXIS OF LIFE (Grzinic/ Smid) (SI)

<http://www.lois.kudfp.si/quantum.east>

NET.ART.ARCHIVE (Grzinic/ Smid): <http://www.zrc-sazu.si/net.art.archive>

Grzinic on Mars:<http://www.mars-patent.orga>

SubRosa

subRosa's name honours feminist pioneers in art, activism, labour, science, and politics: Rosa Bonheur, Rosa Luxemburg, Rosie the Riveter, Rosa Parks and Rosie Franklin.

subRosa is a reproducible cyberfeminist cell of cultural researchers committed to combining art, activism, and politics to explore and critique the effects of the intersections of the new information and biotechnologies on women's bodies, lives, and work.

subRosa produces artworks, activist campaigns and projects, publications, media interventions, and public forums that make visible the effects of the interconnections of technology, gender, and difference; feminism and global capital; new bio- and medical technologies and women's health; and the changed conditions of labour and reproduction for women in the integrated circuit.

subRosa practices a situational embodied feminist politics nourished by conviviality, self-determination, and the desire for affirmative alliances and coalitions.

OBN

OBN is regarded as the first international Cyberfeminist alliance and has been founded in 1997 in Berlin. Under the umbrella of the term 'Cyberfeminism' OBN contributes to the critical discourse on new media, especially gender-specific aspects.

OBN is dedicated to appropriating, creating and disseminating Cyberfeminisms (plural). OBN creates real and virtual spaces where Cyberfeminists can research, experiment, communicate and act. The OBN platforms aim to provide a contextualized presence for the diverse and interdisciplinary approaches to Cyberfeminism. One of these platforms is <old boys-list>.

If you call yourself 'woman' and would like to contribute to the Cyberfeminist discourse, please do not hesitate to contact us <boys@obn.org>, or subscribe yourself by sending an e-mail to:

Dump Type

BuBu de la Madeleine, Akira the Hustler and S/M-Queen Noriko from the periphery of the group "Dumb Type" are sex-workers and performance-artists in Kyoto. They founded the group "The Biters" in the "Metro Club" there, and they make a substantial contribution with their provocative and picturesque performances, videos, poems, photos, poster- and postcard actions as well with their club-events in the field of sex- and aids education.

Dumb Type - Teiji Furuhashi und Toru Yamanaka

The dying and the death of Teiji Furuhashi, the head of the group, that deceased in 1995 due to aids, was the initial point for the *installation OR*. This piece of art has to be understood as a meditation about the space between life and death. Images are arranged like "controlled beds" in a hypothetical intensive care unit. The audience can move freely in the space, but stays "outside of resonance" until hidden sensors register it-s movements and then bring about slight shifting of the layers of sharpness, distortion of the image-projections and tonal displacements.

The artist collective, founded in Kyoto in 1987 researches with absolute consequence the impact of digital technologies in the field of performative arts and that way transforms the reminiscence to a local tradition. The project, pooling composers, dancers, engineers, architects and programmers, leads us into the border-lieu's of perception between life and death, inside/outside, image and reality. Their tempi, volume, irritation during the transitions between real and virtual body are an attack of the sensory of the beholder. This strategy lead to a worldwide prestige in perceiving the work by collective.

The shifting in our global sensitive social texture are obvious. New, insuperable gaps of imparity open up.

° On the one hand, globally scattered, but net-technically and symbolic, communicative **organised info-** and knowledge streams originate. They are time- and space-flexible, short-termed elites, with factic enormous selection-, structuring- and decision making powers, beyond any political-legitimated embedding. They get embedded in the structures with a poor feedback of passed down politics, in the restricted (and poorly staged) performances of strategic power politics.

° On the other hand, global groupings without collective systems of values in any traditional sense, groups, that admittedly generate feedback-intense and -sensitive spaces, originate. They try to create and establish structures of communication free from authority and areas of informal self-determination and to conserve them on a high global niveau of standardisation. (e.g. open source-concepts, by the ones by the "United Nodes)

Within both fields, we deal with suddenly emerging groups, whose activities can generate big changes or whose abortive experiments lead to new decisions. Their standards are lieue-less, their actions intervene deeply within the configuration of knowledge-, productions- and reflection economies. This are phenomena with enormous info graphic scopes and shortly opened windows of time. They get translated gradually into - what is traditionally defined as - politics. Thereby massive changes in political, constitutive thinking and related strategies are achieved.

Manfred Faßler (in Act – Handlungsformen in Kunst und Politik. G.J. Lischka / P.Weibel)

Group, fluctuate as association

Studio collectives

City workshop

Structures of Survival, Power lieue, lieue of maturate

<p>Ring, round, circle Partnerships of conveniences Work collectives Laboratories of production</p>	<p>Work groups Auto destruction Group 35/128 Daegu / Korea Werkzeuggruppe des Konzils Panoramagruppe des Konzils Group of style / Stilgruppe</p>	<p>Gustav Metzger Ca. 10 concept-artists, Event-Festival 7th of July – 13th of July, 1979 B. Nieslony, ca. 20 Persons Erich Schiffer, Herrmann Pitz ca. 15 persons fluctuating</p>	<p>Artist Run Spaces – To give the thinking a different form. Exhibition-Agency in sense of the aesthetic of fracture, New Academy/Neue Akademie <i>Examination, to carry out, the come close, to bring together, to research, to form, to ripen, to develop, to interact, to encircle, to adjust, to righten, to converge, to merge</i></p>
<p>Sources of inspiration Inner conditions of the lieue and Inner conditions of the collective</p>	<p>Meisterschaft im Eigenen Land INFuG – das Institut W(H)ALE Lothringerstrasse</p>	<p>Raoul Marek a.o. Friedolin Kleuderlein, Bernhard Kümmelmann, Hubert Sowa Wolfgang Hainke</p>	<p>Football, communication, culture of party <i>to play,</i> Wiener Gruppe Stuttgarter Gruppe http://www.stuttgarter-schule.de/stuschul.htm</p>
<p>Projects</p>	<p>Wochenklausur Schmalclub Salon–Zusammenstöße Symposien Plastic Kinetic Worms / Singapore ICFG – International Feminist Collaborative Group Woman Down The Pub / DK Supersalons – im Zentrum immer eine Dame Ritualtheater / Schweiz</p>	<p>Blum Adi Hösle Mary Beth Edelson and rotating participants (Ulrike Rosenbach, Suzanne Lacy, Miriam Sharon, etc.) Judith Hopf a.o. Zollinger, Thomas a.o. 15 persons, fluktuative</p>	<p>to achieve small political changes by the means of art Interventions engaged art with socio-political orientation Sixpack – get wiser together <i>Denise Scott Brown + Robert Venturi</i> The world doesn't see it this way, but we have a joint creativity. People in architecture believe creativity can't come from two minds. Therefore, in their minds, I have to be anything other than the designer – a typist, a manager, a planner. In reality, I'm a spectrum of things. There are artists who work together. Some paint together: he signs one side of the painting and she the other. And in our office, although we lead, we have the creative collaboration of 35 people in our work. Empty centre, to deal with situations, that do not correspond with the logic of the art-business (J. Hopf)</p>
<p>Discourse-township Agency Platform Service</p>	<p>Ein Dorf tut nichts The Beauty Suit Group / Thailand</p>	<p>Elisabeth Schimana and Markus Seidl</p>	<p>Transversal projects</p>

	<p>Labor für Performance und postdramatisches Agieren</p> <p>Unfriendly Takeover e.V. c/o AtelierFrankfurt Hohenstaufenstraße 13-27 60327 Frankfurt am Main info@unfriendly-takeover.de</p> <p>RAFANI executives are: Jiri Franta, Vaclav Magid, Marek Meduna, Petr Motejzik, Ludek Rathousky.</p> <p>Independent Performance Group</p>	<p>Sabine Sonnenschein, Marty Huber, Sabina Holzer, Stefan Nowotny, Gerald Raunig, etc.</p> <p>Andreas Bohn, Manuela Demmler, Janine Hauthal, Jens Holst, Mikael G.B. Horstmann, Florian Malzacher, Anke Schleper, Heike Schleper, Bernhard Schreiner</p> <p>Mit (CH), Klodin Erb, Sabine Hagmann, Regula Michell, Gabriele Rérat, Eliane Rutishauser, Karoline Schreiber, Meret Wandeler, Agatha Zobrist, Hanna Züllig</p> <p>Marina Abramovic and about 23 artists, Meisterschüler</p> <p>Tutok Karapatan</p>	<p>to spread, to change</p> <p>to connect, to conspire, to take over, to take under</p> <p>RAFANI is an artist-group operating mainly within the context of Czech Republic. It was founded in Prague in 2000 as an open, democratic and collective structure for artistic action within the society. Members come and go within the years, but a strong spirit of collective artistic responsibility in relationship to the society remains present. Check out this selection of 5 great projects: Kristofer Paetau Fahne verbrennen, eigene Uniformen, politische Aktionen, Kristofer Paetau http://www.paetau.com/downloads/Friends/Rafani.html</p> <p>MIT – they agitate. Their performances operate at the gateway between art and society. They research social behaviour. They undermine the normal pattern of anonymous artfair-openings in their intervention “Human Touch” at the LISTE by saluting the guests personally on a red carpet.</p>
--	--	--	--

TutoK Karapatan

is an artists’ initiative for human rights and had its beginnings in November last year during a workshop–conference on women, art and healing in Sambalikhann, Quezon City. During a loose discussion of recent news about a spate of killings of members of militant groups, some artists came up with an idea to memorialize these victims through a series of portraits.

“Essentially, the project stands from a point of inquiry, and all art activities emanating will point to and represent the diversity of directions that the inquiry can lead to,” says Karen Ocampo Flores, project director of tutoK Karapatan. Apart from Flores, the other members of the group’s steering committee are Ruel Caasi, Mideo Cruz, Noel Cuizon, Boy Dominguez, Racquel de Loyola, Cap Reyes, Raoul “Igy” Rodriguez, Wire Tuazon, Ramon “Chitoy” Zapata, Mike Muñoz, Noell El Farol, Ferdie Montemayor, Alfredo Juan Aquilizan, writers Lisa Ito and Richard Gappi, and Arlene Brosas of Musicians for Peace. Emmanuel Garibay and Jose Tence Ruiz are the project’s chairman and adviser, respectively.

The National Union of Journalists in the Philippines serves as tutoK Karapatan’s media partner.

<p>Group, fluctuation as temporary Association</p> <p>Symposium Congress council Conference Biannual</p>	<p>P.P.A.K.</p> <p>NIPAF</p> <p>forschungsgruppe_f : Natalia Agafonov, Christine Albrecht, Lisa Biedlingmaier, Stefan</p>	<p>Ute-Metas Bauer</p> <p>Boris Nieslony, Netzwerk</p> <p>Seiji Shimoda, Netzwerk</p> <p>Richard Martel, Netzwerk</p>	<p>Temporary communities</p> <p>The forschungsgruppe_f (research group_f) was founded by students, artists and lecturers on the Hochschule für Gestaltung und Kunst (College of Art and Design) in Zürich in spring 2000,</p>
--	---	---	---

	<p>Burger, Frank Brümmel, Claudia Caprez, Ragani Haas, Andrea Hadem Fabian Hesse, Jürgen Hoffmann, Sonya Horn, Szilard Huszank, Edvart Karasu, Yves Keel, Angela Kuehne, Andrea Legiehn, Stefan Meier, Burkhard Meltzer, Annette Möhle, Anke Nowottne, Toshimi Ogasawara, Cora Piantoni, Marc Rammelmüller, Carsten Recksik, Katja Richter, Vanina Rodriguez, Alexander Schikowski, Michl Schmidt, Bernhard Seiler, Nicolas Vass, Oliver Waibel, Peter Wendl, Georg Winter</p>	<p>Photographer Network and Collectives: Tangophoto – International; Blow-Up – Belgien; Transit – Frankreich; Depth of Field – Nigeria; MyOp – Frankreich; neunplus – Deutschland; Picture Tank – Frankreich; Unwetter – Berlin</p>	<p>now representing a cooperation project with the Akademie für Bildende Künste Stuttgart (Art Academy Stuttgart). It is a project-based interdisciplinary study group, working on questions of structural organisation on the basis of interaction between motor and sensory functions The forschungsguppe_f (research group_f) was founded by students, artists and lecturers on the Hochschule für Gestaltung und Kunst (College of Art and Design) in Zurich in spring 2000 and it is now a cooperation project with the Akademie für Bildende Künste Stuttgart (Art Academy Stuttgart). It is a project-based interdisciplinary study group, working on questions of structural organisation on the basis of interaction between motor and sensory functions</p>
<p>Gustav Metzger (born 1926 in Nürnberg) is a representative of the Aktionskunst / Art of Happnening of the late 50ies and 60ies. Tightly connected to his work are the terms auto-creativeand auto-destructive arts, those terms serve to define the process-like and machine-steered structures in the arts. Being an artist, that had to find his way in a century that was embossed by catastrophies, Gustav Metzger was the founder of an artistic oevre with his theories about the process-like and machine-steered structures in the arts, that manifested itself mainly in transient happenings and and temporary processes. His ideas and projects are presented in numerous manifestos and writings, that he published since 1959. Its outmost ostensive expression of dealing with auto-creative structures in the arts, can be found in the preoccupation with projections of light with liquid crystals (liquid crystal projections), in 1965/98, that are shown for the first time in Germany. The topic of destruction connects Metzger with the “classics” of western action-art, the Wiener Aktionisten around Hermann Nitsch, with Valie Export, Yoko Ono, Raphael Ortiz and many others, that he invited in 1966 in his function as the secretary of the DIAS-Comitee to London, to participate in the "Destruction in Art Symposium".</p>			
<p>forschungsgruppe_f is: Natalia Agafonov, Christine Albrecht, Lisa Biedlingmaier, Stefan Burger, Frank Brümmel, Claudia Caprez, Ragani Haas, Szilard Huszank, Jedvart Karasu, Peggy Kleinert, Andrea Legiehn, Stefan Meier, Anke Nowottne, Cora Piantoni, Marc Rammelmüller, Carsten Recksik, Alexander Schikowski, Michl Schmidt, Peter Wendl, Georg Winter u.a. Herbal Engineerings: Various performances, a.o.: Peggy Kleinert serves a catering at the anacrusis of the Rall-tec Snack (Rall=Remember a long long time after consuming), audiopreventationspresentation with the Rammelmüllerschen Grau-horn-Horn: Examination of the invasional behaviour of the american grey squirrel and the out-come for the native squirrel. Ausschweifung mit Maßnahmen Excursion to the BUGA with the forschungsguppe_f. After sundown cheery Retraktataction in the gallery. Pot plant adoption agency taking place on the Willy-Brandt-Platz, München-Riem, and others.</p>			
<p>Association</p> <p>Project-structure</p> <p>Cooperation as software</p>	<p>Anti Procès</p> <p>Wiener Aktionisten</p> <p>Black Market International</p> <p>ASA: Bologna 1986, d 8 1987,</p> <p>Dabei-dagegen</p> <p>Rent An Artist</p>	<p>Jean-Jacques Lebel</p> <p>This principle is realised via various changing constellations.</p> <p>Jürgen Fritz, Helge Meyer, Boris Nieslony</p>	<p>No group, so see all this forms as out-dated (wish ?)</p> <p>No mimicry of an institution. The trends, within performance – Representation and Efficiency</p> <p>Black Market International : offene structure The art of encounter</p> <p>ASA: the service to give, wanted or not. The, who wants to work with ASA, approaches ASA and a cooperation derives from that. The person cannot determin, where that leads to. It is possible, that his original intentions become totally transformed.</p>

	Quantenpool Köln Tischtransaktion	Bernd van den Brinken Die Fabrikanten - Wolfgang Preissinger , ASA-European Field Die Multiplicity-Group, Stefano Boeri, Strategic - Architectur	The esthics of the polically inherent discretion obliges ASA to be reticent. ASA has no goal, is no project. It supports the interests of the partners – „ stocks the performance best „ the software
--	--	---	---

....“All this projects, without reducing them to a common denominator, incorporate the termn model, modelmaking. Code of practize model, but not in snese of ideal/role model, but more to be seen as a blueprint. The concept of service is used here ironically. But this projects end up in a trap, when they cannot bear the contradiction, that they only get accepted by institution, when they polish their image. But crucial is, that the so called artisstic handwriting, the style, is avoided. It become apparent in this crossover, that each and everyone can commit themselves to an association, however they like to. “Crossover” is more then a metaphor, it dances around possible ravines, maps out images of thinking beyond the dictated trains of thoughts and redeems from the gravity of conventions. The slogan is: “let us play!”. The (self-) ironic play with words, quotations, samples and refernces is perfectly staged. The world *indifferent* looses it’s negative connotation. Everything become eqally valid in sense of equally precious in this post-ideologic generation.”

“Whether this projects funtion as a *service of distortion* or as a *service of elimination of fault*, depends like with everyone else, on the art of persistence, not to get pocketed by the mainstream-conditions, because projects as well can become valuated like tableau paintings. The public, for whose critical information the cultural practizes pretend to intervene, can only turn into a vehicle, to enhance the goodwill of the sponsors / financiers, that want to confect a colourfull hip “even-culture” by the means of the project artists and artists. A culture of projects would only be an expansion of the repertoire or would be in the tradition of Duchamps ready makes: for example with artists like Rirkrit Tiravanija, who invites into the museum to eat or live or a Christine Hill, who opened up a 'Volksboutique' or 'Thrift Shops' during the 'documenta X' .”

Marion Strunk

Field

<http://www.in-a-field.blogspot.com/>

What is Field? It is a space for performers to explore being in - a controvertible space: one that refuses to prioritise interpretation before experience. To ask “What is it? Is it this or that”, is pointless. The answer could always be yes or no, so it is always nothing. Here it is necessary to suspend expectation, to allow the possibility of the outside, or the other, to enter in. With this openness, this undefined and unlimited space, things resonate in correspondence.

Beyond Interpretation

The last Field of the current series came together on the 8th May. I have a second hand memory of it as I was incapacitated on my living floor. What was happening? A group of people bringing themselves to a place, changing and being changed. Clashing and merging. The creation of a space. What is a space?

Thanks to Doreen Massey for being part of the space (see her book *For Space*), and discussing this question. Maybe it is a spectrum of ever changing boundaries, which are themselves ephemeral. Not contained within the space but actually the creators of it, defining it. Are we together? When is it a group? When is the outside allowed in? When can we acknowledge *otherness*.

There are no performers or audience, everyone brings there own reality, their changing trajectory. There is not a unified intent. There is nothing being done *to* anyone. But people are doing, and this involves others. Sometimes we are doing with others, but also sometimes in a different world. Same space, different world. Avoiding interpretation, to go beyond it to the experience of being.....being whole perhaps, or more real.

Association	Artist Placement Group	Stuart Brisley, John Latham Rolf Sachsse a.o.	With political and social references
Movements in the suspension			Stuart Brisley’s accomplishments during his residency in Peterlee was not a performance art anomaly. On the contrary it was a social performance work of significant proportions that illustrated an effective application of the artist in an area not traditionally recognized as part of art’s domain. It provided evidence of performance art’s propensity for incorporation into a life situation and the consequent discharge of formalism’s myopia from the medium. Brisley’s advocacy of a de-framed art establishes an alternative to art’s customary objectification and the inevitable narcissism of art speaking to art. The Artist Project Peterlee is a prototype that defines performance art’s ability in its mature phase to reinvest the art action with a critical relevant to the experience of the modern world.(Wayne Enstice) +(Stuart Brisley: Evidence - Artist Project Peterlee)
Kipp-movements	Art and breakfast		Construction of levels of relevance Situation, multiplicity, parallelism, contingency, Open system of operations A team enables because of this familiarity to try out new entities Collaboration not as a holistic fusion, but as the aesthetic of the heterogeneous
Pool			
Curating Insider deal, tending structures, Strategies of Curating	Künstlerhaus Stuttgart	Fareed Armaly - Ute-Meta Bauer, Haus 0	

<p>Turntables/Drehscheiben</p> <p>Communal-politics Associations Postsituationists</p>	<p>PKW – Plastic Kinetic Worms, Singapore 1998</p> <p>Subrealisten</p> <p>Camping</p> <p>Mobius Artists Group</p>	<p>Exhibition in the NAK Aachen</p> <p>Exhibition in the Kunsthochschule Nürnberg St. Ann-See Symposium in Transsylvania Gusztav Üto</p> <p>Collective Action ,</p>	<p>Don't say society, without thinking jail.</p> <p>Metaphor for a structure of fluctuative organisations and encounters</p> <p>Performance-Definition "Camp"</p> <p>bildet Banden: http://www.thing-hamburg.de/index.php?id=41</p>
--	---	---	---

The option to show something by combinations of randomized events in a defined time-frame (different notion of time), that is not accessible by international chatter.

Organisational framework of the Artists Placement Group

Organised by the Artist Placement Group (APG) and sponsored by the Greater London Arts Association, a one day seminar with the title "The Incidental Person Approach to Government" took place on Thursday, October 27th in 1977, in the Royal College of Art.

Next to representatives of the press, radio and TV, likewise artistically orientated institutions, some affiliated members of the British ministry of administrations and local organisation were present, among them representatives of the Department of the Environment (DoE), the Department of Health and Social Security (DHSS) and the Scottish Office.

Concluding Remark:

Due to the short first encounter with the APG-Government-Placement-Program, it is not possible to deliver a final judgement about this novel activity. Due to the lectures and discussions, likewise one-on-one interviews with artists and representatives of the government, some main features and conclusions become apparent:

The artists, chosen for a "placement" by APG are mostly multi-disciplinary orientated (they are painter/sculptors as well as writer, or (documentary -) film producer as well as director for theatre, or musician/composer as well as instrument maker. Some APG members were represented on the documenta 6, in Kassel, 1977; had solo shows beforehand or took part in events in

BRD or took part in the artist program of the DAAD, Berlin (German Academic Exchange Program).

The term art is understood by the APG, more expanded than in the common perception; this means, that in many cases no piece of art is created within a "placement". Antedated to a „placement“ of an artist within the authorities, are often long negotiations between the central of APG and the interested party; thereby financial questions are discussed as well.

As soon as the artist feels familiar with the new surrounding, he often compiles a "feasibility study", in which he gives a summary of his thoughts for possible problem solutions.

On the part of the authorities often only due to this survey, the decision is made, whether a long-term "placement" is to be considered.

Representatives of the government and administration indicated, that the APG-Government-Placement-Program shall be carefully prosecuted; the today's society would be representative against too many innovations and "the bureaucracy" with all right conservative adverse to "cost-generating adventurers"; but without any doubts, the artists in many cases would:

- give fruitful, innovative impulses
- have had motivation-improving impacts
- delivered main contributions for defining and solving problems
- and helped in some places to overcome "operating ablepsia".

From the perspective of the authorities it was furthermore indicated, that the artist were able, to find adequate ways to overcome he lack of communication within the administration, likewise between the administration and public. In the meantime APG got in touch with the high commissionaire of the Europäische Gemeinschaft (EG) and the Europarat.

If (as it looks like) as well the stage-theatre is currently more active, then due to it's performative orientation – more effective in so far, as the persons, objects or the space are not the sign of something absent, but even become overtaken due to their power of action by reality. (compare: Seitz 2004). The reduction of the phenomenal so-being, that performance provokes, causes almost a pluralism of relevance-offers in the end. The double nature of the plot (likewise the actors) at the same time real, but allways readable as a sign, too - manifests itself in the play and stimulates a not possibly terminating search-agitation on the side of the visitor. „The move from aesthetic performance to ritual happens when an audience of individuals is transformed into a community.“ (Schechner 2002: 72) the involved are not only spectators of a „make-believe“ (thus a fictitious plot), but actors of a “make-belief”. Not only a surplus of meaning is generated, but alike, what turner calls *communitas* - „a feeling among participants of something greater than or outside of their individual selves.“ (Schechner 2002: 78). The separation between reality and illusion becomes fluid and therefore the borders between the I and the you – a *betwixt and between* (Victor Turner), that opens up a space for a trans-subjective (transgressing the common socio-politics) where transformation, transcendence and a “*Denken des Außen*” / “*thinking of the outside*” (Dietmar Kamper) becomes possible.

Hanne Seitz

<http://www.mobius.org/moreabout.html>

Mobius Artists Group The Mobius Artists Group has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 20-member group has been known for incorporating a wide range of the visual, performing and media arts into innovative live performance, sound, video and installation works.

Mobius, Inc. is an artist-run organization for experimental work in all media. Founded by members of the Mobius Artists Group in 1983, Mobius is a laboratory for artists experimenting at the boundaries of their disciplines. Presenting new work by dozens of artists each year, Mobius is unequalled in Boston in its commitment to Boston artists and the alternative arts

MISSION STATEMENT (Revised July 2003)

Mobius (est. 1977) is a non-profit, artist-run organization, whose mission is to generate, shape, and test experimental art. The members of the organization believe an effective strategy for supporting this art is to establish grounds that build relationships among fellow artists. Mobius is committed to structuring environments that foster projects incorporating a wide range of disciplines. This approach sets in motion situations where the artist's impact can be seen locally, nationally and internationally. Constructing art initiatives outside accepted frameworks and encouraging animated discourse with the public are fundamental to Mobius.

OVERVIEW & BACKGROUND

"Mobius is a success not only because of its longevity but because it has survived with its original principles intact. Mobius has grown and changed over the years and remains an active organization committed to the needs of anyone attempting to develop art in original, risk-taking, pioneering ways." - Art New England

"If there were no Mobius, it would become necessary to invent one, to fill the need for a local avant-garde." - the Boston Phoenix,

Mobius is an artist-run centre for experimental work in all media, presenting performance art, video and film, sound art, dance, installation, experimental theatre, and multi-media works. We present the work of the Mobius Artists Group (MAG) and many other Boston, New England, national and international artists. MAG, founded by Marilyn Arsem in 1977, has gained national recognition as a leading interdisciplinary group in Massachusetts, while Mobius the space, established in 1983, is Boston's oldest alternative arts space. Over twenty-three years of ground-breaking performances and exhibitions have earned Mobius the reputation as Boston's "R & D lab for the arts." Because the work is often new and challenging, we are dedicated to making it understandable to the general public. We recognize the need for community dialogue as well as presentation of art work. Mobius is conducive to, and known for, real dialogue among artists and audiences. Since 1977 Mobius has presented work involving over 1,000 artists in hundreds of events. There are currently over 45 weeks per year of exhibitions, installations and performances as well as educational programs which include a newsletter, public forums and salons.

MOBIUS ARTISTS GROUP (MAG)

Mobius Artists Group, the 23 year-old resident group of artists, is a unique organization of artists pioneering not only new forms of art, but new definitions of artistic collaboration and community. Just as the group's artwork falls outside traditional definitions, so does the very nature of Mobius, the organization. Dedicated to the development and public presentation of experimental art in all media, our mission is three-fold: to create our own work, to support the work of other artists, and to engage our audiences in active dialogue about work presented at Mobius. Mobius members believe that their roles as artists encompass all three of these objectives. The interrelation of the three components is, in fact, essential to creating a responsive community of artists and audiences, and a dynamic context for exploring new art forms.

Members of the group work in disciplines including performance art, installation, dance, new music, sound art, and video art. The group is interested in original, experimental work with an emphasis on interdisciplinary collaboration and audience-interaction. Mobius Artists Group has produced over 100 original works (and sponsored another 300 works by other artists), which have attained critical acclaim while at Mobius and garnered further recognition when presented nationally and internationally. For the past twelve years, Mobius Artists Group has toured nationally and internationally. Mobius has presented work in 15 states including the Pacific Northwest and the East coast from Florida to Maine; in Canada, the Former Yugoslav Republic of Macedonia, and Taiwan. In 1999-2000, members of the Artists Group participated in a project exchange with artists from Croatia.

Nancy Adams / Marilyn Arsem / Margaret Bellafiore (Tittimore) / David Franklin / Jeff Huckleberry / Sandy Huckleberry / Milan Kohout / Larry Johnson / Marjorie Morgan / David Miller / Cathy Nolan / Mari Novotny-Jones / Tom Plsek / Bob Raymond / Joanne Rice / Jed Speare / Julia Szabo

Momentum / Jed Speare, Director

The evolution of the alternative art space in America follows its own punctuated equilibrium, influenced by national agendas, cultural contexts and funding trends. In the 21st century, we speak of institutional branding, incorporation, and globalization, but Mobius interprets these domains in its own way. Mobius increases its interests and engagements through attraction rather than promotion. In 2002, the Mobius Artists Group celebrates 25 years of existence. It sounds simple: a group of artists got together to make performance work in a non hierarchical way, and decided to make a space for the work. Apart from presenting their work, there was the affinity of sharing the space with other performance and visual artists to present as well. And while many of its members have changed, the resident and guest artists continue to inform and manifest new developments in the art world. A group exhibition of members of the Mobius Artists Group will be on view here during the month of October, and Mobius opens its doors to another 25 year old artists group in Boston, the African American Master Artists in Residency Program, for a talk in January, as part of the ongoing series, Reports from Afield.

In the past two years, Mobius has increased its commitment to the cultural life of Boston both within and outside of walls. It is not often that a work of art has an immediate, dynamic impact on the dialogues and daily life of the city, but several of the projects of the Fort Point Cultural Coalition Public Art Series have managed to do just that. Mobius, in conjunction with its Coalition partners (Fort Point Arts Community, New England Foundation for the Arts, Revolving Museum, and Volunteer Lawyers for the Arts), is continuing the coordination of a second year of community-driven public art works in the neighbourhood. The series has had a beneficial effect on the public's awareness of Fort Point, and on the real estate dialogues the Coalition has maintained with building owners and the city. Progress has been made, we have some momentum, but there is still a lot more work to be done, in the midst of this long process. The next project of the Public Art Series will be on September 24th, when Mobius Artists Group member Nancy Adams and Slavco Sokolovski present Weeping Wall. Meet here at Mobius at sunset for this multimedia installation/performance, and take a look at www.saveourstudios.org for other projects and more information about the series.

By the time you have read this, ten members of the Mobius Artists Group will have returned from Zadar, Croatia, in completion of the first phase of a new international exchange involving

twenty artists entitled, Digging the Channel/Mediating the Channel. The project takes as its point of departure the histories, analogies, and contrasts of two channels; one that will be resurrected for historical and ecological reasons (in Zadar), and the other that is being re-imagined as the next big cultural attraction (Fort Point Channel in Boston). The intersection of public works, public art, and the public debates on these spaces has created a fertile context for work that will extend these dialogues in each city. There will be a presentation at Mobius in December, as part of the Reports from Afield series, about the first phase of the exchange, and our Croatian partners will travel here in May 2002 for the second phase.

Within our walls, we program a 42-week season of exhibitions and performances. Audiences of all persuasions come to see the wide range of media here. Perhaps, it would seem, there is not one Mobius, but many Mobiuses, depending on your interest. Sometimes they even all come together, as in our fund-raising art party, ArtRages. But to experience the array of events and opportunities, you will have to find out for yourself, by visiting us. We welcome you, wherever you find us.

Jed Speare (8/01)

Collective Action

the Moscow-based group whose performances helped to shape a distinctive Russian brand of conceptualism in the 1970s and '80s. Organized by Joseph Bakshtein, the director of the Moscow ICA and a participant in a number of the actions documented here, the show cast new light on a period more often identified with Ilya Kabakov, Sots Art, and Komar & Melamid. Unlike those artists, who pointed ironically to the gap between Soviet ideology and everyday Russian reality, Collective Action followed a more self-consciously "existential" path, seeking to clear a space for the unfettered play of individual imagination.

As demonstrated by the 55 large, black-and-white photo panels shown at Exit Art, the typical Collective Action performance involved a group journey to the countryside outside Moscow. There, in empty fields or snow-covered forests, a series of bizarre events unfolded before the eyes of a small invited audience. Although scripted in advance, sometimes by collaborators like Kabakov, Erik Bulatov, Vladimir Sorokin or Viktor Tupitsyn, these "empty actions" were meant to be thoroughly inscrutable. In one photo, for instance, we see a man intently dragging a dark boxy structure mounted on skis across a snowy field, in another a raging fire is devouring some obscure object in a night-time forest setting, while a few tiny figures watch impassively. Many of the photos have an oddly cinematic flavor, as in one image which shows two men tramping across a newly plowed field, holding fast to a mysterious white cord that leads them toward a distant stand of mistcloaked trees. This and many similar pictures create an air of intensity and private obsession not unlike that found in Andrei Tarkovsky's films of the late '70s and early '80s, such as Stalker or Nostalgia.

The obscurity of the photographs was heightened by Bakshtein's installation at Exit Art. The room lights were turned off, and each panel was individually lit by a dim blue bulb in a clip-on lamp. Even after your eyes adjusted to the darkness, it was hard to be certain just what you were looking at in any given picture. Apart from the photo panels and four symmetrically arranged black tables, where under more blue-light lamps you could futilely try to decipher written notes on the actions, the enormous galleries were bare and silent.

Perplexing as it was, the installation seemed perfectly attuned to Collective Action's unusual performance style. The latter, by the way, seems largely to have been the creation of the group's central figure, Andrei Monastyrsky, who, coming from a background in minimalistic poetry and music, ingeniously combined ideas gleaned from such disparate sources as John Cage and Joseph Beuys. If nothing else, this exhibition established the need for a much more careful look at Collective Action and its legacy in recent Russian art.

COPYRIGHT 1997 Brant Publications, Inc.

Organisations	B.B.K. – Landesverbände, Bundesverband, various Berufsverbände		Berufsverbände Social or political goals Converting as a political phenomenon
The chamber			
Organisations	Self-help galleries :		
Club	Moritzplatz	Salome, R.Fetting,	Temporary communities, to integrate themselves into the various local and supra-regional art- and cultural scenes.
Co-operative	Mülheimer Freiheit	Dahn, Dokoupil, etc.	
Collective	Gruppe Grün		Joint Venture
Cartel	Studio-collectives		
Syndicate	Künstlerhäuser/House of the Artist: Künstlerhaus Stuttgart	U. Bernhard, H. v. Wedel,	Classification of pilot age areas
Stock-exchange			To conquer fields
Alliance (secret societies)	Künstlerhaus Hamburg Künstlerinnenhof „die Höge“	24 artists	
Gallery / Quasie-Gallery / Showroom	Stadtwerkstatt Linz Le Lieu Westernfront		

	<p>Grunt Gallery</p> <p>The Kitchen</p> <p>Furnace Franklin</p> <p>Rotor</p> <p>Depot</p> <p>Basis</p> <p>Art Connection</p>		<p>To convey the form of self-help into an organisational institution. (Fixed budget, fixed employees, local TV, local radio, the own publications, magazines, fanzines archives, etc.</p>
<p>Organisation as project</p> <p>The sense of organisations lies in their failing</p>	<p>Factory</p> <p>Food</p>	<p>Andy Warhol</p> <p>Gordon Matta-Clark</p>	<p>Organisation as a piece of art</p> <p>The whole organisation as experiment</p> <p>Summation game</p>
<p>Organisation as project</p> <p>Self-institutionalising of the artists</p>	<p>Kaskadenkondensator (1994)</p> <p>Exit-Zeit/Raum</p> <p>Schnittraum</p> <p>Trawler Stubnitz</p> <p>spacemaker</p>	<p>Rotating Operators</p> <p>W. Sautermeister, G. Oßwald, Elke Schmid, Tilo Schwarz</p> <p>Brett Bloom,; Temporary Services; Ava Bromberg; Rotor - Austria; Basekamp – USA; Institut for Transacoustic Research – Austria; Casco – the Netherlands; Outer Nrrebro Culture Bureau – Danmark; Espacio La culpable – Peru; God Bless Graffiti Coalition Inc. – USA; P:A:R:A:S:I:T:E: - Slowenia; Projekt Mobilivre Bookmobil – USA; The Suburban – USA; Sparwasser HQ – Germany; Transformers – Germany; sub11 – Germany; Transmission – UK; Swinger – Germany; Lothringer 13 – Germany; Finger e.V. – Germany</p>	<p>„Making Space“ – Invading Space“ – „Media Space“</p>
<p>Organisation</p> <p>As Corporate form of organisation</p> <p>As corporate form of theory and criticism</p> <p>Universitarian cooperations</p> <p>Club-culture</p>	<p>Virtual, global and absolutistic</p>	<p>Stefan Dillemoth</p>	<p>The cooperation as design</p> <p>Various approaches:</p> <p>Real Art – Reality Art</p> <p>Parallel Art</p> <p>Operating system Art</p> <p>Paradox of the artistic practice</p> <p>Utopia of a collective Art</p> <p>Powerful critic of institutions seems to be hardly possible: Real critical contributions get shot down, pseudo-critical are integrated in the practice of exhibitions The era of provocative,</p>

	Szene München	Gruppe Spur, Geflecht, Wir, Subversiven Aktion, Kollektiv Herzogstraße“1982 Cadutti Sassi Freie Klasse München Lothringerstrasse	to the professional.
	Szene Antwerpen	Marc Schepers club moral	Szene München: WEEKEND - FRIDAY 23rd - SUNDAY 25th of July 2004 COLLOQUIUM ON COLLABORATIVE PRACTICE mit B&B (Sophie Hope, Sarah Carrington) (London), D.A.E (Donostiako Arte Ekinbideak: Leire Vergara, Peio Aguirre) (San Sebastian), Freie Klasse München (Wolfgang Groh, Hermann Hiller, Ralf Homann, Wilhelm Koch, Gottfried Weber-Jobe) (München u.a.) KMKK (Róza El-Hassan, János Sugár, Dóra Hegyi, Emese Süvecz) (Budapest) Konst 2 (Rodrigo Mallea, Ylva Ogland, Jelena Rundquist) (Stockholm) Transformers (Kim Nekarda, Doris Mampe) (München/Berlin) Version (Gabriela Vanga, Mircea Cantor and Ciprian Muresan) (Cluj Napoca / Paris) X-Urban (Güven Incirlioglu, Hakan Topal) (Istanbul)
	Szene Wien	Unbegrenzte Freyung Wuk, Labor für...	
	Szene New York		
	Szene Moskau	The Canadian scenes are founded by the state - called Artist Runs Organisations	
	Szene Toronto	Le Lieu	
	Szene Quebec City		
	Szene Montreal		
	Szenen Vancouver	Grunt-Gallery, Westernfront	

Szene Bremen – Gravitation
Wolfgang Hainke
W. Hainke / Heinke Hainke
W. Hainke / Emmett Williams
W. Hainke / J. O. Olbrich
Nomad – City Souvenir ,
„The Copy-Shop“ in Construction and Process, 1990, Lodge, Polen, Ein “ Joint-Ad-Venture/Art & Life “ Project with Ann Noel and Bernd Eickhorst
W(H)ALE, 1992

Llys Dana , Angela Rieman, a.o.

Scene Bremen –
historic cooperations, exhibitions
“ Do All Oceans Have Wall ? “1998, GAK, Bremen
„ Niemand ist eine Insel „, GAK, Bremen 2003. 16 cooperative art projects - projects

Existent cooperations

Gruppe Grün -

Gruppe Streifenflut – Fehre, Heinrich-Franz; Geis, Christian; Majewski, Cornelia; Sami, Marie; Schneider, Nicole; Teberatz, Stephan; Willnow, Antje; Wartjes, Michael;

Dritte Ebene – Werner, Andrea; Werner, Martina ; Harvey, Noda-Louise; Giesecke, Anke (Performance)

Quintum – Anderson, Ronald; Chaddlesone, Adeline; Chaddlesone, Sherman; Griephan, Willi; Herting, Margaret; Höting, Christa; Hugel, Heinz; Hugel, Renate; King, Eva; Schneeweiß, Roland; Whitney, Carol;

Beruehmtheitsversicherung / Fame Insurances (Manfred Kirschner) – Service Project

Former dominated by the individual authorship, now an art form gains importance, that materialises itself in cooperative and based on the division of labour The art can insert a series of special qualities in cooperative projects, in the first place the ability, to ask basic questions and to substitute way too pragmatic models of solution by open processes.

For “Niemand ist eine Insel” (original: No man is an island) sixteen cooperative art projects originate, that are based on a collaboration between artists and institutions, interested people, socio- and educational institutes. Thus art projects emerge for and with the inhabitants of a city. They reflect the regional history, recent developments and current problematic Thereby the urban

space, in which the result of the projects are presented, is understood and treated as an intersection of a manifold individual- and group interests. Only due to this plurality originates a vitality, that we perceive as urban quality.

„Niemand ist eine Insel“ is no exhibition in the conventional style, but defines spaces of time and places according to the requirements of the individual art projects. The beginning and the end of a – depending on the intersection of many factors and participants – projects can and does not have to depend on the duration of the exhibition. Unexpected turnarounds and expansions as well as an artistic engagement transient the duration of the exhibition is desired. Inverse, shorter periods of presentation of individual projects are thinkable.

The title of the event **Niemand ist eine Insel** (original: No man is an island) derives from the work of John Donne (1572-1631). The contemporary of Shakespeare, poet, theologian, world-traveller and the Very Reverend of the St. Paul's Cathedral in London penned compassionate and picturesque love poems, religious lyric and sermons. He is seen as the main representative of the British Metaphysical Poets.

Artists:
Tracy Mackenna und Edwin Janssen, Bob & Roberta Smith, Remy Zaugg, Wolfgang Michael, Superflex, Rupprecht Matthies, Silke Thoss, Silke Wagner, Peter Friedl, Ayse Erkmen, Elin Wikström, Korpys / Löffler, Sander / Claassen-Schmal, Jeremy Deller

Szene Bremen – Kunst-Frühling / Art spring 2005

**Projects: Diana M. Alonso – Anne Baisch – Heinrich-Johann Behrends – Martina Benz – Dolf Bissinger – Nicholas Bodde – Harald Busch
Claudia Christoffel – Irmgard Dahms – Gloria del Mazo – Susanne Dittler – Reinhard Fichtner – Herwig Gillerke – Eugenia Gortchakova
Matthias Haun – Marikke Heinz-Hoek – Dirk Hennig – Bogdan Hoffmann – Constantine Jaxy – Claudia Kapp – Andrea Krauß – Lutz Krüger – Sandra Kuhne – Werner Kuhmann – Veronika Maier – Xenlipe (Heiko Müller) – Cordula Prieser – Edeltraut Rath – Michael Rieken – Barbara Rosengarth – Sabine Schellhorn – Peter-Jörg Spletstösser – Sabine Straßburger – Ralf Tekaas – Isabell Valecka – Gernot Wilberg – Wolfgang Zach.**

In the ambit of the system theories by Ludwig von Bertalanffy, Heinz von Förster, Roberto Maturana and Niklas Luhmann, that partly provided the methodological armentarium, by introducing the point of observation by a spectator from various perspectives This discourses were only one side of the medal.

Because the art itself became it's own inventory, independent from the cited discourses: Art History Art. The borders between art and non – art where questioned and this found it's expression in the diatomic concept-formation „real art – reality art. The determination of processes of the internalisation of art, the aestheticism of the all daily and the fictionalization of reality are still effective up to nowadays, but the artists draw different consequences. The concept of the real art – reality art is based on the concept of the ready-made and conciliates furthermore the concept of self-reference. Did real art only refer to the object piece of art and it's function and meaning, it is valid for the operating system art the reference to the very own system, it's depiction, intermediation reception and impact. The very own system became the ready-made in the operating system art. This was already anticipated in the dichotomous term “real art – reality art” and the category „model“. “models shall be understood here as reproduction or construction of structures of organisation. (Kunstforum International volumes 91, 123) When this structures of organisation become self-referring, one can speak of the operating system art.

Thomas Wulffen, Kunstforum International 125

dieHasena Institute for (the) fluid art traffic is and independent art space, a salon, an open guest house, a multidisciplinary laboratory for experiments. Not unlike a migrating circus, it is not bound to any geographic space.

dieHasena manifests itself in various peripheral as public space, where test arrangements, results of research and visions are placed for discussion.

dieHasena is a museum in sense of the greek *mouseon*: „concile of the muses, temple of the muses“ (*mosa*: „muse, art, science, subtle education“) and respectively the Latin: *museum*: „place for educational occupation, library, academy“ (in the 16th century used with the meaning of „room for studies“).

dieHasena is „the grip into the private sphere“ ist „alien“ is „présence absolute“ and is „non-lieu“ - Title of some dieHasena projects „The one who knows, what dieHasena is, understood nothing“ (Thomas G. Brunner). That means as well, that dieHasena manages successfully over the past years to withdraw from any restrictive definition.

dieHasena is invitation for collaboration and a tightrope walk, it interferes, withdraws and leaves open.

dieHasena is.

Banyan-Project

Momentarily 45 artists are involved. Painting, sculpture, video, concerts, cdr's, music. Further contributes are advertised at banyan-project performance-presentations. in workshops with artist sin situ with children, teenagers and undergraduates, remixes originate of handed in artworks. The first space of pervasiveness is perambulated, the tropic belt and second, further presentations + workshops take place outside, in Europa etc. (the banyan tree is one of the most important plants to vegetate offices and shopping malls.)

Alfred Banze

The website: <http://www.banyan-project.de>

Netzwerke	Mail Art Frigo – Lyon	Copy-Left, Kunoldtstrasse 34, Museum of Museum, Wulle Konsumkunst, etc. Mike Hentz, Karel Dudeseck, Benjamin	Only within the network, “the group” is completely dissolved as a phenomenon – even if many artists keep on working local in groups. Against – Thereby, whereas the Thereby stand head over, is the title of a compendium of texts, information and self-portrayal about
-----------	--	---	---

Aktive Kunstgeschichte
Museumstauglich

<p>Ponton Lab Mobile Art Project</p> <p>Infermental (Experimental Intermedia)</p> <p>Fanzine A.N.Y.P. Dank Fake 241 Art Fan</p>	<p>Heidersberger, (12 persons)</p> <p>Phill Niblock</p> <p>Roy Ascott</p>	<p>alternative projects and artistic forms from the 70ies up to the early 90ies.</p> <p>The idea of networks had nothing to do with this broken dualism. In practice it had already realised the thought of the field of interest, as Bourdieu mentioned. There was more then that: Either the claim for eternity or the alternating, but in numerous fields of interests and their own methods, strategies and diverse structures of communication.</p>
<p>Permanent Performance Art Konferenz (1995 – 2003 -)</p> <p>IAPAO (2003) http://www.iapao.net/</p> <p>Les Complices (2002)</p>	<p>See diagram: Kontext in der Performance Art</p>	<p>“Frigo“ embodied the French experience of this movement. It originated in 1978 along with the cultural underground magazine “Faits Divers Magazine”, and the quest for an alternative space in Lyon: We rented a former cheese dairy including a vast cooling space. The space „Frigo“ was born. The concept “Frigo” developed: public/private freedom-, research and art laboratory, that was organized around three appendages of work: private-, group- and network work. In 1979 the first „1. Art&Performance-Festival“ takes place in Lyon in the „Frigo”.</p> <p>The most diverse artists participate in Frigo’s Artist-in-Residence-Programs, work in the „Frigo“and exhibit there. (Benni Efrat, Mike Hentz, Fabrizio Plessi, Dieter Appelt, Rotraut Pape, Gusztav Hamos, Nigel Rolfe, Michael Sauer ...)</p>
<p>Tribe.net</p>	<p>At tribe.net, we believe in the power of connecting to other people to get things done. Since that can be surprisingly hard in a city, we founded tribe.net to make it easier. Whether it's for finding the right job, a killer apartment, a good restaurant, a gentle dentist, or a hiking buddy, we think those tasks are best done by connecting with other local people for advice and sharing. Tribe.net service</p>	<p>The coming up of the Fanzine beginning of the early 90ies, was not only about – as in the decades before- marking a position, but guaranteed a participation in the socio-cultural processes. The socially dominating topos of this context, This is overtaken years later by the personal computer and email.</p>
<p>Event structure Research</p> <p>Eat Art and Technology</p> <p>Freie Kooperationen</p> <p>DieHassena</p> <p>Banyan-Project</p>	<p>Linda Bilda, Arianne Müller</p> <p>Group Jeffrey Shaw</p> <p>Billy Klüver</p> <p>Peter Trachsel and...</p> <p>Alfred Banze and...</p>	<p>The net detaches the group in the same sense, that it is the grant and detaches at the same time the discussion about quality in favour of the partakers.</p> <p>Tribe.net offers friends an opportunity to meet friends-of-friends in a known, trusted environment and save valuable time in connecting with the best people, leads and information. Whether you're looking for a job, a roommate, or a babysitter, your Network of Friends is the best place to find what you're looking for and to connect with people who share your interests.</p>

to entangle, to overdrive, to drive

The phenomenon of entanglement (German: Verschränkung) is only proofed for the world of Quantum Physics so far. Entanglement means, that two (or more) particles (e.g. protons, neutrons and since a short while as well atoms) are that way connected through a mutual process that no matter, what happens to one particle, allways happens to the second as well – no matter how far away it is located. They form now one single quantum physical system. Independent from the place, where they are situated and as well independent from the distance between them. Due to entanglement connected particles “know” about eachother, even when there is miles between them.

Object of the Projects is the "Founding of the free Cooperation" or, differently said, the reconstruction of that, what represents today a leftwing utopia or alternativly can be. The basis of of the textis an essay, that was concipted for the sixty-four-dollar question by the Rosa-Luxemburg-Foundation "Under which circumstanes are political freedom and social equlaity reconcilable? (and indeed really recieved the prize).

Free cooperation is based on the principle, that came across rules and the came across distribution of disposal and ownership area changablefact and that they do not inhere any higher law, that could be objectified.

Free cooperation consists in all involved participants of this cooperation can give it up, can reduce their cooperation-effrots or can demand termsna nd conditions, to affect the rules of the cooperationin their own terms, and indeed to a comparable and justifyable price, and that they really enact that individually and collectively.

Free cooperation needs a politcs, that allways realises it anew, while practically probing the borders of the freedom and reality of equality and while enforcing the inner and outer conditions of the „comparable and justifyable price“.

<http://www.opentheory.org/gleicher4/index.phtml>

Freedom and equality within the cooperation is not the same

To be free and equal, does not only mean to be subordinated, but as well to be ready for interaction, for exchange, for “transcendens” of the personal experience – namely the confrontation with others, their experiences, their worldview and practize. That we are able todo that and that someone does it with us, belongs indespensable to being “someone”. The vision of that is not only an anwer to the colourlessness of a superficially understood “politic of interests”, that is in no means adequate, but as well an answer to the real pathology of the ruling restrictive termsn of freedom and equality. A society, where freedom and equality are not understood as social intersubjectivity, generates the typical sensation, that a perosn owns no worth, nothing else owns any worth and that we are alltogether unconscious and finally not asked.

No cooperation is possible in the collective: cooperation is an attribute of the collective. Collective re-production allways means cooperative re-prodcutin, whereas nothing is said about the grade of cooperation. Persoanlly, I do not (allways) have to cooperate – in sense of “collaborate”. But when I participate in the collective reproduction, I cannot get around doing so.

<http://www.opentheory.org/ko-kurrenz/text.phtml>

spacemakers

occupies itself with what happens, when one gets confrontedwith existingcircumstances, handles themin a creative way and transforms restrictions into advantages. There is numerous project-spaces, artist groups and –collectives, who conduct clear, influential progrmas and projects, without big budgets or spaces.The exhibition focuses on this strognly „do-it-yourself“ defined trend.

During the exhibition a collection of documentations and projects by other spacemakers will be presented, illustrating the three categories of: „Making Space“, „Invading Space“ and „Media Space“ - and further strategies show, how to create free spaces of any kind. The program was specially compiled for the exhibition spacemakers by Brett Bloom, Temporary Services, and Ava Bromberg, artist and independent scientist from Chicago.

Spacemakers:

Basecamp (Philadelphia); CASCO Projects (Utrecht); Espacio La Culpable (Lima); God Bless Graffiti Coalition, Inc. (Chicago); P.A.R.A.S.I.T.E. Museum of Contemporary Art (Ljubljana); project MOBILIVRE-BOOKMOBILE project (Philadelphia); < rotor > (Graz); Sparwasser HQ (Berlin); sub11 (München); Swinger (München); institute for transacoustic research (Wien); Transmission (Glasgow); The Suburban (Chicago); Transformers (München/Berlin); YNKB (Kopenhagen) Curators: Courtenay Smith, Brett Bloom

Media – Empty Technologies

1946 numeralized the Harvard-mathematician Howard Aiken – he constructed the legendary calculator Mark 1 in 1944 - the upcoming request for computer at most five or six exemplars. Sixty years later, nothing is possible without the electronic data-streams and the coming years will even digitalize themselves more. What does that mean for the culture of the 21st century? Already now, says Stefan Heidenreich, do the heralds of the coming carry names, that read themselves like extraterrestrial messages: WLAN, ipod, Quake. New cultural techniques have developed: saving, to google, to download, to sms, to code etc... But additionally does „culture expand into an area, that can hardly be perceived any longer with the senses and hands.“

The downside of this de-materialization is the growing importance of faceless, medial agents, commonly called “media”. Instead of meaning, attachment is generated. Worth reading in this inspiring volume is specially the second-last chapter, that “reflects about” the I-formats”. The absence of the concrete human being within the digital data-stream has technically to do with the fact, that no well thought out “protocol” can transfuse an entity like the human being. Man communicates with computer-interface-diagrams, not with his own kind. Which cultural and anthropological consequences will derive from that?

Stefan Heidenreich: Flip Flop. Digitale Datenströme und die Kultur des 21. Jahrhunderts / Flip Flop. Digital data-streams and the culture of the 21st century

Ultra - Area of the Cooperation

CAUSES THE CONSCIOUSNESS THE WAVE-FUNCTION COLLAPSE? PROF. DR. DICK J. BIERMAN

Cooperation as Mass Phenomenon	Movement / Parallel Movements Trends	Hippy / Beatnik / Deadbeat Protest / Revolt Demonstration	Revolution – Therapy – Support Group Zeitgeist / Frequency
Diverse Gravitation	Mass-events as mass-medial icons	Underground	Dreams in the mind – storm in the streets Theory of the Chorus
Cooperation as mass phenomenon	Aggregation		I am in my body as other people in their cars. Laurie Anderson
Mirror phenomena in collective behaviour, parallel to the infrastructures of the I	Mob / pack Riot Rout	Complot Genozide	Formation of power / anti-structure Military Geometry of mass / anti-structure Herd to mob, to exclude, above, to experience, to agitate, to distort, to phantazise, to rot together, to mutiny, to brake free, to perform, to fathom, to misalign

Cooperation as ritually organisation of social bodies

Definition of the arena. Fundamental localisation. Prefiguration of public, form of organisation, spontaneous or intended, knows the borders, that are to be stepped across. One affirms the neighbour and congregates around the spearhead. About the civilized condition of a society into the delirium of a community in action. The pack needs closeness, acquaintance is beneficial.

Political

- a - Tumult, futile inducements, that have political tensions explode anchorless
- b - Demonstrations, revolts, uproar, upheavals, revolutions
- c – War, lead, dependency of command, demagogic orientation, concepts of the enemy

Social

- a – ritually behaviour, fist-fights, rioting, ructions, ritually duel, vagabonding collectives, shifting of the social borders and laws
- b - Sports, combat games, continuation fo war by other means

Cultural

- a – ritually behaviour, fist-fights, match, pack, mob, hord, killing of another group, genocide
 - b – ritually behaviour, gathering, party, procession
- thanks to: Wolfgang Sofsky

<p>The Utopia</p> <p>L.K.W</p> <p>The over- all piece of art</p>	<p>When you want to know something, then spend your time with somebody who knows something. G.Brecht</p>	<p>Atropy of Reality, that leads to Virtuality</p> <p>The negative Cooperation</p> <p>Zero-Sum Game / Nullsummenspiel</p>
---	---	--

Kurd Alsleben

"Different from probably many fields of informatics, it's division CSCW turns towards the man-to-man communication. Knowing this lead to a desire for this conversation."
 [quoted from the invitation from the 16th of december, 1991]

Claudia Schmölders: discribes, that the informal, as well coincidental conversationdas, an intention-free form of the human commerce, would be a human commodity. I would be defined by cheerfulness and amicable mutual respect, it's position of style generates happyness (*delectare*) and reconciles (*conciliare*). Beauty with adequacy or decency (*prepon*) are compared – it would be a balancing countenance. Symposionale cheeryness, jocoseness, friendliness (*comitas*) and honesty, art of allusion, urban joke, associating would come together to a rhythmic of hoax and severity, to contemplative and blitheful relaxing speech. The epitome of the rulesof conversation would be the forbiddance of dogmatism.

Schmölders introduces an art of conversation, the anique ars sermonis and indeed next dialectic (argument, progress of thinking) and rhetoric (historical persuasion to actdefinition of will) , it connotes as free arising conversation, the keeping of joint proctize. Still in 1770 „the conversation“ would reckon to belong to the fine arts.

A conversation in symposional cheeryness is apparently not a epiphany of the word or the sense of thoughts, but the holistic of all senses, so that we can understand a *telematische ars sermonis* explicitly hypermedial. And the art of verstaion is in the first place an action (like danicing and singing.)

P.S.: I think next to the common continous, as well the step-by-step, time-gapping forms allocatable to the conversation-art definition.

...

Dialog presents a lack of orientatration, lack of answers, i say „i don-t know my way slone“, quest for validness. – Another side is probably the amazement, the perception of the (strangeness of the) difference-extent of the other. –It matches both of them, the essential further side, the one of the game, of the bringing in, trying rules and corrupt.

Participation (Participation-Art) is no dialogue, because in the figure of the dialogue both artist and the other, encorporate, initially identical roles, same as well are their devices (within the computer-network)). The artist in a dialogical role desires to percieve (*the other*) in ntohing less, then truthful to pergive.

(*while collective production* there will be dialogues on the level of the Co-Authors among eachother, but it is another, then the thematiced level of author / audience. This confusion can exist.)

The word about the dialogical artist-role, that shall be as equal as the authorian, doesnt completly match insofar, as then aswell transformed by speaking about a „dialogical audinece-role“

Insofar, aslong as a dialogical moment is meant, this is naturally possible, othrwise the number of audinece probably too big, belonging to the dialogue is intimacy.

For conversations is probably the dialogical attitude fundamental. (this is not valid comparably for conversation plays of the Baroque or for tv-talkshows, because they are designed for an audience)

P.S: I plan to try out now following parlances, simultanious dialoges (like pala-ver), continous ongoing dialogues (like change of talk, realtime, conferencing) step-by-step dialogues (like disc, letterexchange, mail, news) under given circumstances step-by-step dialogs (compare: 'Aligrator', Central Update).

„Ein Gespräch Datenkunst und Informatik, KükoCoku DTP, 1992“, in: addenda

Only is this impulse-generator in the fine arts no mere coincidence, but allways an optic medium. Object are the current habits of perception: cuts, acclerations, cross-fading, simultaniosoties and sign-abstractions of the allday perception: foto, film, video, computerfilm do not generate them, but depict them, spur them on, acuminate them. We should not overestimate the optic media. Subject is, inspite of all subordination under impulse-generators, still perception. Co operation means, since it's invention, rhythmicised perception-time. Not neutralized optic signals, but

songs were the first impulse-generators. Driven by the work-power, the cooperation returned, becoming esthetic again, only back to its beginnings.

Dieter Hoffmann-Axthelm, in Kunstforum International 116, page 154

Likewise: Sinnesarbeit. Nachdenken über Wahrnehmung, Frankfurt 1984

...The collective painting takes the processes of interaction and of communication, that happen after the pre- and after the individual, lonesome production, into the production of a painting, so that as well for the collective that the orientation to a socio-esthethic was furthermore relevant. The collective painting and later the collective production of sculptures as accessible painting, were the try to realise the artistical production as well as a an experiment with new forms of life. It is the era of so-called new social movements, that search for alternative forms of life, work and communication in a collective." It is the era where "group-dynamic" for example in psycho-therapy; that through a critic of the middle-class individual by all means as well affixes on a politicising practise. The „de-bordering“ of compulsive concurring, defined by competitive self-pretension, likewise the critic of hierarchic structures and forms of organisation or, went along with tries, orders to dissolve in all fields into a jungle or an enablement of plurality without a centre, where spontaneous affiliations and encounters could take place accordant to the constructions of situations." This thought was sought by the *collective* to realise with sculptural means. In affinity to that, stood the philosophical digestion of '68, the political and likewise the theoretical, that aimed at a "Patchwork of the minorities" (Lyotard) or who elaborated a theory of "wish-machines" (Deleuze/Guattari), to oppose "molecular" or "rhizomatic" chaining to "molar ones" on the basis of pluralities on the basis of desire. The negotiation of the idea of a psychological, political and sculptural representation was the cause:

"who speaks? Always being a plurality – even within a speaking or acting person. We all are groups. There is no longer any representation, there is only action: the action of theory and the action of the practise within a network of relationships and assignments." (Deleuze)

The group counted as the medium for changes in behaviour of individuals and as a place for development, not alienated, not hierarchical, not authoritarian, solidly and free social relationships. It was – slogan micro politics – about the politicisation of the daily within micro-collectives. The speech about the crisis of the individual was common and the „group“ thus a title by the psychoanalyst Horst-Eberhard Richter, constitutes the "hope for a new way, to free oneself and others" at any rate, within the arts and its collectives, thus formulated by Heimrad Prem the goal of the collective production, "socialises" the artist himself and would be able to step out of his "isolation" as a traditionally singled one:

"the goal of collective painting is collaboration, the activating of a practical force, that busts the guaranteed thinking and enables due to the collective acting in an essential expansion, if not the re-gaining of our social implementation."

It was about much more than in any other groups before, to annul isolation and alienation by collective actions, by the means of painting into turned into a communicative game, that included the moments of the festival as well as the ones of the fight.....Florian Rötzer in: Kunstforum International 116, page 197

Artistic Partnerships

Apart from correspondences, we hardly find works in the world literature, that carry the name of two authors or a pseudonym, that stands for two names. But the more does hide in genesis and genealogy of a work another name than the one given, be it e.g. that a real person accompanied the process of creation, be it the effect of textual influences. The forms of expressions of the artistical partnerships are limitless, their gender and generation spanning constellations manifold. Be that as may, the "close" you – and not only the faraway third as the addressee and anticipated reader – plays the most important part during the literary process of creation, that can maybe even produce "dia-logical" texts (the term "bi-textual" was created for them).

The grandiose, highly „welthaltig“ world-containing anthology „Das literarische Paar/ Le couple littéraire. Intertextualität der Geschlechterdiskurse“ with 29 contributions refers to authors in the German speaking area and Romania area, whose spectrum stretches from Elisabeth de Boheme René Descartes over a.o. Georg Forster / Therese Huber, Hölderlin / Sinclair, Flaubert / Maupassant to Else Lasker-Schüler / Herwardth Walden, Catherine Pozzi / Paul Valéry, Veza and Elias Canetti, Elsa Morante / Alberto Moravia and Julia Kristeva / Philippe Sollers.

Thereby naturally, works come up, where the partnership left traces on a textual level. In the critical-hermeneutic or discourse-theoretically orientated contributions becomes visible, that a lot, held for „real“ by the research of women, was only a construction of reality or at any rate owes a more complex circumstance but the gender specific hierarchic structures.

Gislinde Seybert (publisher): Das literarische Paar / Le couple littéraire. Intertextualität der Geschlechterdiskurse / Intertextuality of the gender-discourse

Living Archivs of the Cooperation: W. Hainke Die Fabrikanten (Wolfgang Preissinger) Ralf Samens Le Lieu (Nathalie Perreault / Richard Martel) Peter Trachsel Boris Nieslony	Vänci Stirnemann J. O. Olbrich Yoshio Nakajima ASA-European / Boris Nieslony	Kalte Archive/Cold Archivs): Perforum / Schweiz J. O . Olbrich Julien Blaine All Mail-Art Archives Bettina Sefkow
--	---	---

Literature:

Philosophie, Soziologie, Politik:

Alfred Adler, Menschenkenntnis

Martin Buber: Ich und Du

Josef Böckenhoff. Die Begegnungsphilosophie

Horst-Eberhard Richter, „Die Gruppe“ Psychozial-Vlg., Gießen 1995.

Gilles – Deleuze: Der Anti-Ödipus

Gilles – Deleuze: Rhizom

Hannah Arendt: Vita Activa

Jörg Fenger: Konkurrenz und Kooperation in Gruppe, Team, Partnerschaft

Gislinde Seybert: Das literarische Paar – Intertextualität der Geschlechterdiskurse. (Literarische Partnerschaften)

Thomas Wimmer, „Nazarener“, die klösterliche Utopie

Klaus Lankheit. Das Freundschaftsbild der Romantik

Claudia Schmölders: Die Kunst des Gesprächs. Texte zur Geschichte der europäischen Konversationstheorie. dtv 6102. 1979]

Gislinde Seybert (Hg.): Das literarische Paar / Le couple littéraire. Intertextualität der Geschlechterdiskurse

Pierre Bourdieu. Praktische Vernunft Zur Theorie des Handelns

Kamper, Dietmar + Rittner, Volker Zur Geschichte des Körpers

Catalogues:

Katalog. Eremit? Künstler? Sozialarbeiter. Kunstverein Hamburg 1979

Katalog: Dabei-Dagegen

Um 1968 – Konkrete Utopien. Dumont Verlag 1990

Harald Szeemann. Museum der Obsessionen. Merve Verlag

Oberwelt – eine Gebrauchsanweisung

Marius Babias: Im Zentrum der Peripherie

Büro Bert: Copysshop

Katalog: Mike Hentz

Georg Brecht, Robert Filliou: Leben und Lehren als Aufführungskunst, 1969

COLLECTIVISM AFTER MODERNISM: The Art of Social Imagination after 1945

Blake Stimson and Gregory Sholette, editors

University of Minnesota Press | 240 pages | 80 halftones | 2007

ISBN 978-0-8166-4461-2 | hardcover | \$84.00

ISBN 978-0-8166-4462-9 | paperback | \$27.95

Analyzes collective artistic practice from the Cold War to the global present.

Organized around case studies spanning the globe from Europe, Japan, and the United States to Africa, Cuba, and Mexico, *Collectivism after Modernism* covers such renowned collectives as the Guerrilla Girls and the Yes Men, as well as lesser-known groups. Together, these essays demonstrate that collectivism survives as an influential and increasingly visible artistic practice despite the art world's star system of individuality. *Collectivism after Modernism* provides the historical understanding necessary for thinking through postmodern collective practice, now and into the future.

Contributors: Irina Aristarkhova, Jesse Drew, Okwui Enwezor, Rubén Gallo, Chris Gilbert, Brian Holmes, Alan Moore, Jelena Stojanović; Reiko Tomii, Rachel Weiss.

“Don't start an art collective until you read this book.” — Guerrilla Girls

“Ever since Web 2.0 with its wikis, blogs and social networks the art of collaboration is back on the agenda. *Collectivism after Modernism* shows that cooperation amongst artists, activists, and designers has a rich history. Showcasing examples from around the world, this anthology maps group work throughout the 20th century. This collection convincingly proves that art collectives did not stop after the proclaimed death of the historical avant-gardes. Like never before technology reinvents the social and artists claim the steering wheel!” —Geert Lovink
For more information, including the table of contents, visit the book's webpage:
http://www.upress.umn.edu/Books/S/stimson_collectivism.html

Art magazines:

Kunstforum International: 28: Michael Schwarz.

„Künstlerehen“- zwischen Tradition und Emanzipation

Kunstforum International: 76: Paradoxien künstlerischer Praxis

Kunstforum International: 91: Realkunst – Realitätskunst

Kunstforum International: 96: Performance

Kunstforum International: 106: Paare I

Kunstforum International: 107: Paare II

Kunstforum International: 116: Von der Utopie einer Kollektiven Kunst

Kunstforum International: 117: Parallele Kunst

Kunstforum International: 125: Bezahlte Kritik, Seite 217-228

Kunstforum International: 152: 120 –133

Kunst Bulletin Nr. 3, 1992

Essays, Articles, Works:

Pape, Stefanie: „Immer mindestens zu zweit“ – Künstlerpaare

Seitz, Hanne “Am I really here or is it only Art – Zur Zukunft künstlerisch-ästhetischer

Bildung“ / unveröffentlichter Artikel

Zeitungsartikel – warum wir jetzt Skulpturen und Installationen machen (Het ...) Amsterdam 1982/1983 (?)

HARALD LEMKE. Freundschaft als Thema, Ursprung und Gegenstand von Kunst. Vortrag im Sprengel Museum Hannover, Jahrestagung der Dt. Gesellschaft für Ästhetik März/1996

AC: Collaborative

AC: Collaborative is a new online journal about collaborative art. Our mission is to discuss, document and analyse collaborations in modern and contemporary art, including the question of what it means to collaborate. There is no deadline for submission to the online journal which will be updated weekly. A series of monographs of selected material and topics is planned instead of a printed subscription journal. The first one will be published this fall.

Please submit comments, questions, and proposals to

Holly Crawford at hc@artcircles.org

	http://www.artcircles.org / Publisher & Co-Editor
<p>Projects and Exhibitions: Backstage KV, München, Hamburg, 1993 Culture in Action. Mary Jane Jacob, Chicago, 1992, Fontanelle, Potsdam, 1992 Integral, Berlin, Kontext Kunst, Graz 1993 Künstlerpaare. Jenaer Kunstverein 1994 (Ausschreibung. Es hatten sich 355 Paare gemeldet, 22 wurden einjuriert.) Mass-Culture 1991 - 1995 Opposition & Schwesterfelder, Wien, Kassel 1994 "Camping". Neuer Aachener Kunstverein 1997 Sonsbeck, Arnheim, Dilleuth, Project Unité, Firminy, 1993 Stoffwechsel, VKU, Würzburg 2002 Get Together – Kunst als Teamwork . Kunsthalle Wien 1999 70/90 – Engagierte Kunst. Nürnberg 2004 / Katalog Difference + 2, Ausstellung Bremen Beijing 2003 / Katalog “ Do All Oceans Have Wall ? “1998, GAK, Bremen „ Niemand ist eine Insel „, GAK, Bremen 2003. 16 kooperierende Kunstprojekte Projekte 4-teilige Ausstellung "CO_OP", Künstlerhaus Dortmund. September bis Dezember 2004. (Malerei, Konzept, Fotografie, Installation) Symposium und Ausstellung. "In Fest". International Artist Run Culture. Grunt Gallery / Vancouver - CAN. 2004 "Permanent Produktiv" veränderter Arbeitsbegriff, Kunsthalle Exnergasse. 2004 "Permanent Performance Art Conferences" (! – 13)</p>	<p>Websites: http://www.asa.de http://epi-zentrum.org http://perforum.ch www.iapao.net</p>

Boris Nieslony 2004 - June 2006
(translation: Sibyll Kalff, 2006)