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**Berlin University of the Arts**

**College of Fine Arts**

**Institute Art Studies and Aesthetics**

Web: <http://www.udk-berlin.de>

**Seminar**

**Working Together. Collective art production**

“...fortunately the cult of genius is dying away. The idea of the artist, who works entirely out of himself, is ridiculous. Artistic products are often group work...” Pipilotti Rists claim from 1999 summarizes a tendency that appears to have reinforced itself during the 90s: Creative forces often group temporarily together and experiment with identities and methods in plural. Thereby they activate “collective intelligences” (Pierre Lévy, a “pure ideology” according to Hans Ulrich Reck 2003), often recreate the rules of the game and liberate as a form of a “generalized aesthetics for once less fetishes than rather forces for action” (Michel Onfray).

Historical examples such as the medieval literary or musical milieu (current neurobiologist investigation “discovered” synchronized brain activity during guitar duets), renaissance workshops, paint schools and artist colonies demonstrate that cooperative production in art, which organizes itself in networks or in enterprise-like creative agencies, or applies a group identifier in a strategic way, are no new invention but rather draw from an historic tradition. Facing the association of artists before WW I, Franz Marc resumes: “Everywhere artists wave at each other: One glance, one handshake is enough to understand each other”. And the Constructivist International states only a few years later: “In order to realize the task of today life, an individuals initiative is not enough anymore. Collective collaboration is practically essential”. The question imposes itself, whether the singular author with his granted copyrights represents a temporary episode of the modern (book printing) society.

The goal of the event is to approach collective authorship and multiple production of meaning through historical as well as contemporary case studies and select theoretical positions. We are interested in the legal consequences of multiple authorship, since nowadays legal protection can only be claimed if an artistic production can be traced back to a minimally identifiable individual. Are Public Domain, Copyleft or Creative Commons up-to-date forms of licensing for contemporary practice, as for instance the collective writing for the webs possibly most renowned hypertext, (GNU licensed) Wikipedia? YouTube and Flickr represent forms of collaborative visual processes. Also we are interested in the modes, that make cooperation work or fail, but that are seldom clarified or arranged in any way.

Interdisciplinary.

**Further Information:**

**<http://www.bkb.eyes2k.net/udk09.html>**