

# Sexing the Border



Sexing the Border:  
Gender, Art and New Media  
in Central and Eastern Europe

Edited by

Katarzyna Kosmala

**CAMBRIDGE  
SCHOLARS**

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P U B L I S H I N G

Sexing the Border:  
Gender, Art and New Media in Central and Eastern Europe,  
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I would like to thank all artists whose images feature in this volume for their generosity and for permissions to reproduce their images as well as the galleries who represent the artists featuring in this book and artists' archives for in-kind contribution of images. I would like to thank John Mullen for his work on image production and invaluable comments on the edited collection.



# PREFACE

KATY DEEPWELL

This book importantly discusses sexuality in, beyond, across and within the borders of former West and former Eastern Europe. Its subject is provocative in its attention to gender, to feminism and to sexualities in relation to new media and with this attention attempts to redefine what contemporary art histories in Europe are, after the demise of Communism, and what transgression, conformity or resistance means for visual arts in changing times. The book goes beyond an ‘all that is solid melts into air’ approach, as the borders around subjects, territories, nation states and social values have shifted after the collapse of Communist regimes and new subjectivities have emerged in the current definitions of globalisation and how Europe/not Europe is conceived. The former East and West characterisation of Europe along that border formerly known as the “Iron Curtain” has dissolved and new alliances and politics have emerged in relation to Capitalism and globalisation. These new political borders have redefined different forms of European identity (into what is in and outside the EU) and, in the volume, this shift is thought against other seemingly intractable borders of media (video, web-based, digital photography, performance and installation art). The accelerated pace of workshops and new media gatherings around ISEA and the network of former Soros Centers for Contemporary Arts and their Documentation projects (now organised under Open Society Foundation and ICAN) opened up many opportunities for new media agendas from artists in the art world across the former Central and Eastern Europe, which were also highly visible to their Western counterparts in international gatherings. New institutions and new institutional frameworks emerged around contemporary art centres and projects, many led by women.

The attention to sexuality, gender and feminist theory, not reducible to sex, or one gender rather than the Other, marks this collection out as unique. Feminism is included in productive ways as a basis for praxis (organising workshops and activities by women); a tool for analysis (feminism and post-feminism); a means of exploring different subjectivities and an attention to gendered differences (feminism’s theory of gender in processes of deconstruction or reconstruction). The book

offers insight into practices and initiatives from Central and Eastern Europe which remain on the margins, and yet, offer larger clues to the greater historical and political shifts and their impact on art practices in video art. Beata Hock's analysis of Judit Kele, Tanja Ostojić and Timea Oravecz in the 2011 exhibition *Agents & Provocateurs* in Hungary or Iliyana Nedkova's *Crossing Over* project which began in Bulgaria, and the subsequent *Desktop Icons* projects demonstrate this tendency in curation. As does Katarzyna Kosmala who considers three spaces and three projects spread across East and West: *Public Preparation, Alternativa* (Wyspa, Gdansk) and *Former West* (BAK, Utrecht) as well as, in passing, *Gender Check* (2009-2010). Inga Fonar Cocos and Boryana Rossa develop an analysis through reflections upon their own practices and in relation to the work of other artists as does Marina Gržinić, and Aneta Stojnić by comparing Gržinić's own video practice with Aina Šmid and Zvonka Simčič on a history of SKUC-LL to the performances of Vlasta Delimar and videos of Siniša Ilić, Lana Čmajčanin and Adela Jušić. This involves a stark shift from the dramatization of femininity in heterosexuality of the 1970s and the 1980s to that of LGBTQ theorisation post 1988. The majority of the chapters in the book, Josip Zanki, Agata Rogoś, Paweł Leszkowicz, Mark Gisbourne and Katarzyna Kosmala offer art historical critiques of individual artists or groups of artists, adding critiques of homosexuality, masculinity and the work of "artists couples" into the mix of contributions and approaches. While Chandra Mohanty's *Feminism without Borders* underpins Kosmala's approach, the book as a whole seeks to undermine and prompt reconsideration of the borders of State and new media in Europe in contemporary art. More than the pluralism which is proposed within any consideration of difference in terms of feminisms, the book encourages a move away from a one-dimensional view of sexuality encased in heterosexual norms, highlighting different geographical locations as well as social, political, and aesthetic positions across Central and Eastern Europe.



## INTRODUCTION

# POLITICS OF GENDER, VIDEO, NEW MEDIA ARTS AND POST-SOCIALIST EUROPE

KATARZYNA KOSMALA

### **Why sexing the border?**

This edited volume investigates the video and new media art scenes of post-Socialist European contexts, encompassing geographies of Central and Eastern Europe in ways that attend to gender and feminist politics. The point of departure is a political articulation of artistic practice as well as intervention in theory within spaces of art, video and new media, and recent histories of post-Socialist Europe. The volume brings together theorists, critics, historians, curators and artists, including contributors from the region and located elsewhere, in an effort to make available a broad spectrum of perspectives for situating art production and for analysing curatorial strategies. The chapters in the volume are concerned with the technologies of media and include references to film, video and moving-image art in a more general sense as well as Web-based art practices.

Why sexing the border? What does the title imply? First, this volume addresses a geographical and political border. The region is demarcated by video and new media art scenes of post-Socialist European contexts, encompassing geographies of Central and Eastern Europe. The aim is to explore how encounters between art and technology have been implicated in the representation and analysis of gender, critically reflecting current debates and gender politics across the region. Second, there is a methodological border that needs to be considered. The book offers a diversity of analytical contexts, addressing the region's interwoven histories as well as their fragmentation, and engages the paradigms of art practice and visual cultures such histories uphold. And thirdly, there is a technological border that this volume reflects upon. In investigating how

mediating technologies have impacted the production of art, contributors to the volume are concerned with the questions of video and new media uses as well as if, when and how a 'technological turn' can be said to have facilitated an exploration and critique of gender hierarchies in the region.

The intention of the volume is also to critique a dominant art discourse that is tied predominantly to English-language area framings. The volume attempts to add to the complexity of gender positions in video and new media art histories as currently narrated in the so called 'West'. This is in acknowledgement of the fact that 'the West' may no longer demarcate a particular geography but it is a term that functions instead as a concept in a need of perpetual redefinition in the discourses where it is seen to play a dominant role. The enquiry undertaken in this volume will hopefully provide a critical angle from which to reflect on the multiple exchanges that have so far divided the territory of Europe into centres and peripheries. This is why, in terms of a historical framing, the individual chapters in the volume reflect back on a range of 'beginnings' and re-articulations, determined by the specific social conditions that enabled the rise of video and new media art across Central and Eastern Europe. The historical frameworks of this volume do not take as their starting point the collapse of Communist regimes in 1989. Instead, contributors propose to rethink and question dominant periodization of video and new media histories and practice locally or globally. For example, the opening chapter in this volume by Mark Gisbourne addresses artistic co-production conceptualised as a double act that emerged under Socialist realms. The examples of Russian avant-garde artists Komar & Melamid, German and ex-Yugoslavian artists Ulay/Abramović retrospectively and German artists Bernd and Hilla Becher discussed in this chapter demonstrate the long history between art, technology and gender that video and new media histories in the region have built on. Some chapters in the volume discuss how artists' use of new media technology played a role during a period demarcated by the socio-economic and political transition of Central and Eastern Europe to a post-Socialist cultural landscape, a transition that in some cases coincided with the significant increase or even consolidation of feminist politics in the region. Other chapters discuss art practice and curatorial strategies in the context of new Europe of today.

It is important to emphasise that the volume does *not* intend to present a survey of women's work, women's exhibitions or women's art in the region, nor proposes a common identity in terms of raised issues and responses. Instead, the individual chapters address gender in multiple ways and by drawing on various categories. Gender is theorised here as a construction, a product of various social and cultural technologies and

discourses, including institutional discourse, media discourse, epistemological framings and critical practices as well as a process of practicing gender in the everyday (Butler, 1999; Teresa de Lauretis, 1991). Individual chapters make references to female and/or male practitioners, curators and cultural workers, constructions of masculinity or femininity, hetero-sexual framing of gender, LGBT paradigms as well as queer subjectivity, resulting in blurring of gender boundaries and re-mapping of gender terrains. Feminist discourse in this volume is conceptualised as a critical theoretical context sustaining a political intervention in culture and society; a discourse that addresses and simultaneously critiques the reproduction of fixed gendered identities based on a narrow definition or bio-polar opposites, providing opportunities of resistance to normative roles and concerned with articulating the dynamics of gender hierarchies where women in particular but also certain categories of men and masculinities, sexual and other 'minorities' are registered as subordinate groups. For that reason, the contributions in the volume include mapping geographies of various versions of feminisms and feminist-inspired paradigms as well as video and new media technologies in the region. Equally, the volume is a form of critical inquiry addressing why feminist politics did *not* appear in certain contexts, or how contested notions such as 'feminism' and 'post-feminism' became possibly conflated in the discourse of artists, critics and curators working with video and new media today.

This volume brings together theoretically rigorous examinations of examples of work that had, until recently, been relegated to the margins of international video and new media art histories. Today this work becomes meaningful at the crossroads between an increasingly global and local art scene as well as regional concerns. For instance, it is worth noting that the work of Boryana Rossa, artist and contributor to the volume, became the catalogue cover image of a major US-based international show, *Global Feminisms*, in 2007. In either case, work from the region has come to rely on institutional mediation for its presentation. Artistic strategies enveloped in feminist politics discussed in the volume offer a productive perspective to reflect on the complexity of identity representation in Europe of today. An examination of the extent to which a feminist consciousness is facilitated by a turn to video and new media at the moment of its containment by institutionally-endorsed or other discourses features among the volume's distinct aims. Several chapters in the volume consider the role of curatorial initiatives in framing video and new media practice discourse in the region and in relation to the volume's main reference points, as this role cannot be assumed to necessarily replicate Western-driven patterns. Reflecting on the trajectories of curatorial practice is

therefore part of the volume's objectives in its specific engagement with video and new media art. Such critical and curatorial interventions incorporate feminist critical agendas as well as post-feminist standpoints.

Yet to the extent that post-feminism can be seen today as a historically limited response associated with the demands of 'hegemonic' art scenes in the 1990s onwards, the volume's aim is in moving the debate forward. A way of advancing this debate is realised here by considering if, and possibly how, the practices that encompass the video and new media art scenes of post-Socialist European contexts, within geographies of Central and Eastern Europe, an object of analysis in this volume, are placed vis-à-vis the socio-economic processes described as 'globalisation'.

Related to this aim is also a need to consider critically the reception of new media work in milieus that problematize the clear-cut distinction between East and West. This issue is pressing not only on account of the diverse contexts where such work circulates but also as a result of a Central and Eastern European diaspora of artists, writers and curators who often live and work both at home and abroad. Narratives of identity and gender articulations become simultaneous spaces of resistance which point out at new blurred understandings that are more hybrid in nature. These new understandings may be also blurred by processes of migrating geographically, crossing the borders and relocating permanently in some cases, as well as through the construction of new epistemologies, epistemologies born out of ways of coping with and inventing new ways to trespass the borders and living in the confinements regulated by particular cultural, sexual and controlling regimes. The volume's focus on video and new media art is precisely an outcome of the impulse to transcend borders, geographically, methodologically and technologically as much recent art now self-consciously does.

This book is intended as an original and much delayed contribution to two major trends in literature on arts and humanities and gender studies at present. Firstly, a revival of interest in feminist politics and histories, exemplified in theory and curating practice, with major shows appearing in the past decade as well as involving the art scenes of post-Socialist realms and including geographies of Central and Eastern Europe. Indicatively, it is worth mentioning the major, collectively researched project and exhibition *Gender Check*, realised in 2009-2010 in Austria and Poland, which did not however focus on the particular challenges presented by the encounters of sexual politics and technologies in regional art scenes. Secondly, we witness an intensified reframing of the socio-political and economic 'transition' of Central and Eastern Europe in light of the crisis of globalisation, as exemplified by politically-conscious

projects, such as Maria Hlavajova's *Former West* (2008-2014), Rael Artel's *Public Preparation* (2007-2012) or Aneta Szyłak's *Alternativa* in Wyspa Institute Gdańsk (2010-ongoing). These projects are discussed in greater detail in chapter 9. Finally, contributors in this volume have given a broad interpretation to questions of video, performance and new media as well as mediation in relation to art and gender, reflecting on a wide range of subjects, and proposing to include references that range from the curatorial role to artistic practice, cross-cultural collaboration, co-production, democracy and representation, impasses in securing streamlined identities - all of which further situate the volume at the heart of broader, intersecting debates.

This book is intended as a timely intervention in both critical discourses on video and new media art and gender in post-Socialist contexts. The debates they may generate are expected to intensify as socio-economic, cultural and political divisions in Europe show concrete signs of deepening. There are published works of a critical nature that are dealing either specifically with Eastern European art (e.g. IRWIN, 2006), feminism and new media or feminism and Eastern European art (e.g. Badovinac, 1999), but none bringing these practices, politics, and discourses together. The collections of essays discussing politics and deconstruction of aesthetics in Marina Gržinić and Aina Šmid's collaborative practice (Gržinić and Velagić, 2008) or politics of representation in Tanja Ostojić's work (Gržinić and Ostojić, 2009) are successful attempts to position a medium of video and new media art in the political reality of Yugoslav Socialism and post-Socialist Europe. These collections could be a useful introduction to the volume's themes. Also, Aniko Imre's monograph (2009) discussing transformation of media landscape and media globalisation in post-Socialist Central and Eastern Europe although it does not address art practice as such, can be a useful background reading, and of relevance to contextualising several chapters that feature in this volume.

By documenting and reflecting upon recent histories in video and new media art from post-Socialist realms, the volume also contributes to raising political awareness. There is an urgent need to develop curatorial strategies and showcasing practices that are based on both co-operation and representation of the privileged and the marginalised, as well as to debate the intersectional nature of inclusion and exclusion by perpetuated discourse of West and East art. Simultaneously, it is important to weave in art production a long-term strategy of working with what is important for today's world, working towards eradication of various forms of sexism, homophobia and racism; in other words making art relevant politically.

## The structure of the volume

The volume is divided into three distinctive parts. Part I is entitled *Crossing the Border: Histories and Frameworks* and brings together chapters seeking to address both difference and convergence. Chapters in Part I consider the plurality of historical and cultural contexts in which technologies were introduced and informed artistic practice in different locations across the region and beyond as well as the extent to which such contexts accommodated and informed an artistic enquiry into gender relations. Contributors in this section examine either a particular cultural and social context, identified through national or regional narratives where video and new media technology have been instrumental in advancing a critique of normative gender identities (for instance, 'Balkan', 'post-Yugoslav' or 'the South East European region' as in the case of chapter 3 discussing deconstruction of Balkan masculinities through video installation art in the region) or move beyond the geographically specific concerns to posit issues within comparative frameworks of enquiry (for instance, artistic co-production is a theme discussed in chapter 1). This section addresses a variety of projects with an aim to expand the debate on video and new media and their conflation with sexual politics by considering multiple, fragmented, but also intersecting narratives of exclusion to which art and artists from the region have been subjected to.

Part II: *Sexing the Border: Artistic Practice* discusses the specific examples of artistic practices from the region. Contributors to Part II look more closely at the range of practices associated with video and new media art, by considering the work of individual artists and also including their own. Cultural production in the region is examined with an emphasis on the contested, fragmented and fluid nature of Central and Eastern European geographies and their politics, offering an alternative perspective on the complexity of gender representation and video and new media practice. Chapters in Part II engage with alternative paradigms and counter-institutional discourses, alongside investigations of the ideological contexts framing artists' engagement with video and new media practice and situated enquiries into gender relations, conceptualised as power relations. The chapters offer insights into a medium choice, in particular regarding the prioritisation of specific media (for instance, photography or video). Chapters in this section discuss the relationship of 'identity' (regional, gender, and 'other') to nationalism, framed as an always incomplete process, as well as to various instances of ideological domination and resistance. Also, reflections are offered in relation to the 'other' (for instance, Russia or Bulgaria as in chapter 4 on performance

documentation, gender and Internet use) and the impact of censorship on construction of new media art histories, framed as gendered histories in given contexts as well as the reception of post-Socialist new media histories.

Part III: *Curating the Border: Putting Politics of Gender on the Agenda in Post-Socialist Europe* is concerned with an articulation of video and new media art histories as gendered narratives in national or international contexts, in the realms demarcated by the rise of 'internal' borders dividing Central and Eastern Europe into a 'new Europe' (national spaces annexed to the EU), and wider, between discourses of East and West. The chapters in this section include the incorporation of video and new media work from the region into feminist and post-feminist curatorial projects with a transnational purview. The chapters offer a reflection of how artists' (gendered) identities and working practices are shaped through the processes of living and working 'between' East and West. The theoretical framings adopted for the analysis of video and new media work are signposted, and how such frameworks accommodated or resisted an engagement with feminist politics, are also reflected upon.

Part I begins with chapter 1 by Mark Gisbourne which discusses some of the key examples of artistic co-production that emerged under the Socialist realms in the 1960 and 1970s and in Western Europe at the same time. The author points out the importance of mutuality and the principle of creative dependency while discussing the artists' works and a more radical nature of practice that embraced a vision of working placed outside individuality for a realisation of creative pursuits. The author highlights an impact of a Soviet Russian ideology on practice of the Soviet Union-based artists Komar & Melamid. Their strategy of the appropriation of the media for inverting propaganda in particular, was mirrored in the conditioned socio-political reality of Yugoslavia for the conceptual and performance-based relationship of Ulay/Abramović. Gisbourne juxtaposes the Soviet versions of Communism with the Western European liberal realms while discussing the examples of the British artists Gilbert and George's performative practice that includes performance of gender, as well as the taxonomic photographic works of German artists Bernd and Hilla Becher with their pioneering recordings of domestic architecture and industrial infrastructure. Chapter 2 by Beata Hock analyses social and professional mobility of artists from Central and Eastern Europe. She refers to 'the other' part of Europe, to the Western Europe, drawing on the examples of three intermedia art projects including video installation, film, photography and web, realised by female artists and spanning from the period of the Cold War of the 1980s, the socio-economic and political

transition of the late 1990s and the early 2000s, and the current condition of a more liberal Europe of the late 2000s. Chapter 3 by Josip Zanki examines the relationship between tradition, folklore, history and gender construction in the countries of the former Yugoslavia and Western Balkans. More specifically, the author draws on the examples of video and installation works from the region to explore artistic representation of masculinities in the Balkans. The author reflects on use of technology and points out the difference in video and lens-based generated image. In the Western Balkans, according to Zanki, video image continues to be used predominantly as a means of documenting realities, events, ideologies, versions of 'truths' while in the Western consumerist context video productions are now more associated with the forms of entertainment and creations that result in spectacular events and installations.

Part II opens with Chapter 4 by Boryana Rossa, examining the use of technology for performance art documentation in the digital age. The author examines how documenting technology can alter established hierarchies between an artist and audience, drawing on examples of representation of gender in performance art from Russia and Bulgaria, including the author's own works, and making references to other artists from Central and Eastern Europe. The chapter refers to liberalization of technology through mobile Internet including digital photography, video, interactive blogs and social networks facilitated access that altered the relationship in production and reception of art. Chapter 5 by Agata Rogoś addresses questions associated with gender identity performance and image manipulation, drawing on the video installation and photographic works by the Polish multimedia artist Andrzej Karmasz. The author examines artistic method and representation, commenting on a cultural nature of blurring gender difference and the feminization of a male body more generally. Furthermore, the chapter contextualizes the artist's practice that seems demarcated by a polarization of gender dualism and lack of tolerance for difference in contemporary Poland. Section II closes with chapter 6 by the Israeli artist Inga Fonar Cocos, born in Warsaw, Poland and currently living in Tel-Aviv, Israel. The author discusses the interdependence of memory and history in the context of border crossing; a physical border crossing associated with the Jewish Diaspora, in particular, concerning a wave of post Second World War migration from an ancestral land of Europe to a new homeland of Israel. The author investigates how, using technology, invisible domains of a human cognition associated with the processes of remembering and forgetting can be represented. In discussing a nuanced relationship between a memory affected by the processes of relocation and a historical record, Fonar



Cocos draws on the examples of her recent video works. Using video, photography and documentary material, the author reflects on various ways of coming to terms with the perception of social and political reality, workings of memory and ways of dealing with history; taking as a point of departure understandings of subjectivity and human existence as forming an inextricable part of what reality is.

The last section of the volume, Part III opens with chapter 7 by Paweł Leszkowicz which discusses examples of video art that address the question of female homoeroticism, based on *Ars Homo Erotica* exhibition showcased in National Museum in Warsaw in 2010. The author discusses a selection of works by the Polish artist Izabella Gustowska and the Slovakian artist Anna Daučíková. Both artists are considered the pioneers of feminist video art that originated in Central and Eastern Europe. Chapter 8 by Iliyana Nedkova surveys two new media art curatorial projects entitled *Crossing Over*, 1996-2003 and *Desktop Icons*, 2001-2003. Acknowledging that geo-cultural and gender borders are still shifting, the author reflects upon the question what it means to create and curate in European spaces between East and West. In chapter 9, I address cultural tactics situated in the neo-liberal context of today's Europe, tactics that point to alternative modes of instituting and relating to spaces of institutions and society. The chapter introduces and reflects on art practice and curatorial strategies broadly enveloped in what I refer to as feminist tactics of today. In the final chapter of this volume, chapter 10, Marina Gržinić and Aneta Stojnić trace a historical line of feminist-centered art interventions and activist movements in the countries of the Former Yugoslavia. The authors explore the transformation of feminism from the 1970s towards LGBT activism, arriving at a re-politicization of a queer movement in post-Socialist Europe whereby the sexually queer has morphed into the politically queer.

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**PART I:**

**CROSSING THE BORDER:  
HISTORIES AND FRAMEWORKS**



# CHAPTER ONE

## DOUBLE ACT: TWO ARTISTS ONE EXPRESSION

MARK GISBOURNE

### **Introduction**

This chapter addresses artistic co-production that is framed as a double act. I will discuss the examples of double act artistic co-production that emerged under Socialist realms. Russian artists Komar & Melamid and German and ex-Yugoslavian artists Ulay/Abramović are examples of double acts where the most important principle for art making was based on mutuality and creative dependency. I will also contextualise their artistic practice in relation to double act artists that emerged at the same time in Western Europe, such as the British artists Gilbert & George and German artists Bernd and Hilla Becher.

The term ‘double act’ originated in the music hall and popular theatre, in which ‘double acts’, or comedy duos, played off each other for laughs. Later, the idea was transferred to television. In double acts, the ‘straight’ man cannot work or fulfil his aims without the ‘funny’ man and vice versa. However, the double act artists discussed in this chapter are not comedians, and far from it. What they share with the term ‘double act’ is a sense of two people using but one expression. One artwork emerges, but one that has been thought through and achieved collaboratively. Distinctions, therefore, need to be made between what constitutes an artist’s ‘double act’ and artist-couples, who may at times collaborate but still retain their singular artistic autonomy. Regardless of their personal relationships (brothers, sisters, lovers, friends), the ‘double act’ artists have chosen (I stress ‘have chosen’) to sublimate a pursuit of a singular subjectivity within a shared endeavour. Hence, it serves little purpose to establish which element belongs to which artist in the artworks realised, and to do so mitigates against the intentions of the ‘double act’ artists themselves. However, this description speaks to psychological motives, and it is the radical nature of the contemporary practitioners discussed in this chapter, that they used to work outside the stereotypes of individuality

in their creative visions. In a certain sense, they challenged the conventions of art history that would seek to categorise and attribute specific individual roles to each of them. This does not mean, however, that their work is not immediately recognisable and possessed of certain striking and particular characteristics. Neither, of course, does it mean that the artists involved are not without their own strong individual personalities.

It is a long established cliché in the visual arts that creative endeavours are the product of a singular vision. There have nonetheless always been movements of the like-minded, and at times, manifest examples of collaborations, both large and small, using either workshops, ateliers, factories, manifestoes, or a whole array of alternative collective strategies. Indeed, art history spends much of its time reconstructing the Medieval, Renaissance, or Baroque ateliers, the role of masters and assistants, and historical art workshop practices in general. This notwithstanding, all is generally subsumed beneath the singularity of the master's name, the singular visionary who affords the style and the stamp of individual authenticity. Since the Romantic Age, and with the demise of large traditional artist workshops (for example, Rubens in the 17th century may have had up to a hundred assistants), and the coming of the art school and academies replacing the former master-assistant model, the idea of a unique and singular artistic voice has become ever more pronounced. The 19th century avant-garde position, particularly in the 'art for art's sake' camp of argument, privileges the singularity of each individual contribution. No matter how collaborative a particular art movement may have been perceived, modern art history segments and dissects the inner workings of group identities in order to generate individual specificities, and uses both intellectual and material analysis to individuate each member of an artistic movement. This though has never been so pronounced among the other leading arts such as music, theatre, film, and dance, where collaboration is a necessary commonplace. This said, the extraction of individuals in terms of their creative intervention has just as readily been highlighted, such as the composer, the instrumentalist, the actor, the film director, and so on.

As we live in an age of visual arts celebrity, the attachment of a unique sense of singularity to an individual artist has become all-consuming; the Warhol exhibition, the Picasso show, etc. Countless exhibitions take place in public spaces and museums that privilege the name of individual art makers, frequently allied of course to the publicity, or 'bums-on-seats' effect that the named artist is able to generate. In the last thirty years or so, this point of view has been progressively challenged by a new phenomenon. We find it increasingly common that two artists work together, but wish to sublimate their singular identity into a shared