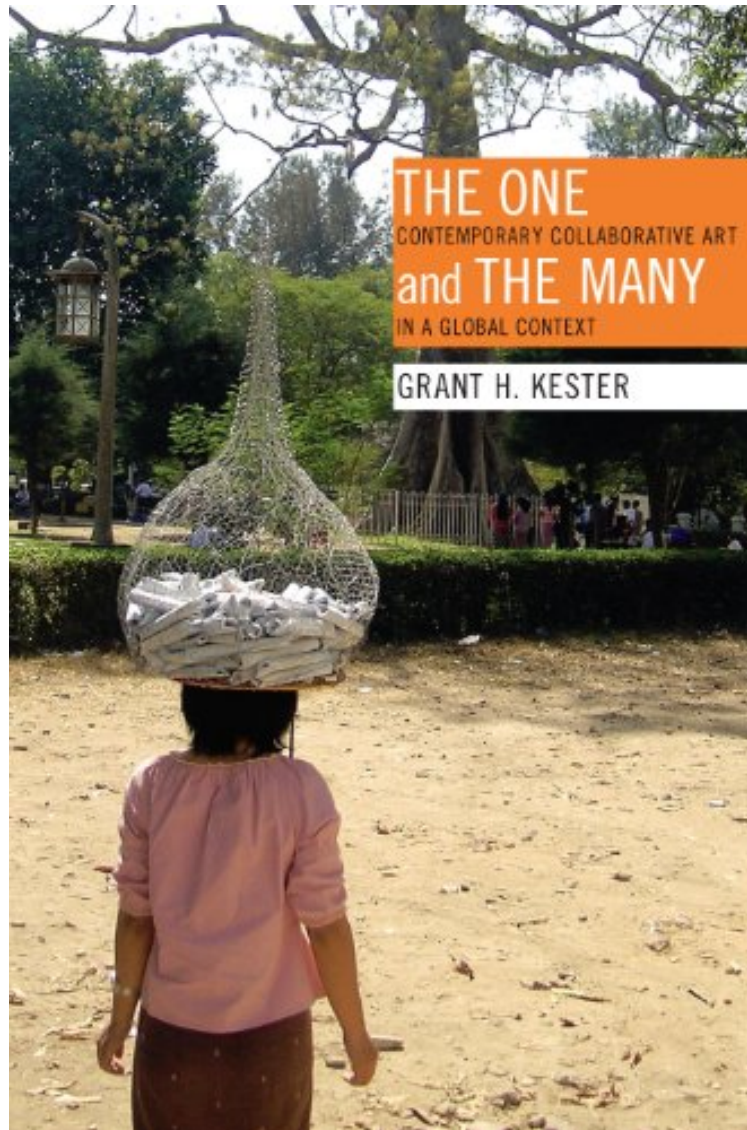


(Download ebook) The One and the Many: Contemporary Collaborative Art in a Global Context

The One and the Many: Contemporary Collaborative Art in a Global Context

Grant H. Kester

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Grant H. Kester : The One and the Many: Contemporary Collaborative Art in a Global Context before purchasing it in order to gauge whether or not it would be worth my time, and all praised The One and the Many: Contemporary Collaborative Art in a Global Context:

2 of 2 people found the following review helpful. Insightful and Well-written. Get this book. By The Thinking Body I must admit that Kester's bias towards collaborative, socially conscious work that has real impact skews me toward his worldview. However, his explanation of the Postmodern canon of favored French philosophers in relation to the

failure of Paris May '68 was an insight that I had never been exposed to and, as such, made the book truly worth it (though I enjoyed reading his analyses of various groups' projects as well).² of 2 people found the following review helpful. A must read!^{By InPittsburgh}Kester is brilliant. This is one of the most thoughtful accounts of recent art that you will find! It is a must read for anyone interested in contemporary art.⁴ of 4 people found the following review helpful. Brilliant synthesis of art theory^{By ReneA}A fantastic historical and theoretical analysis of social realm based art. Particularly enjoyed the discussion on postmodernism and how it, too, produced the "artist as hero" mythology. This may explain in part why social practice art still prompts a big eye roll in the art world.

Collaborative and collective art practices have proliferated around the world over the past fifteen years. In *The One and the Many*, Grant H. Kester provides an overview of the broader continuum of collaborative art, ranging from the work of artists and groups widely celebrated in the mainstream art world, such as Thomas Hirschhorn, Superflex, Francis Alÿs, and Santiago Sierra, to the less-publicized projects of groups, such as Park Fiction in Hamburg, Networking and Initiatives for Culture and the Arts in Myanmar, Ala Plastica in Argentina, Huit Facettes in Senegal, and Dialogue in central India. The work of these groups often overlaps with the activities of NGOs, activists, and urban planners. Kester argues that these parallels are symptomatic of an important transition in contemporary art practice, as conventional notions of aesthetic autonomy are being redefined and renegotiated. He describes a shift from a concept of art as something envisioned beforehand by the artist and placed before the viewer, to the concept of art as a process of reciprocal creative labor. *The One and the Many* presents a critical framework that addresses the new forms of agency and identity mobilized by the process of collaborative production.

“Like all good researchers, Kester started with a simple question, which was, “Why have so many artists over the past decade and a half been drawn to collaborative or collective modes of production?” Secondary questions soon emerged. “What forms of knowledge do collaborative, participatory and socially engaged practices generate?” And, adding complexity and depth, “How do we determine which transgressions matter in the arts?” Kester takes us on a journey from performance photographers in Myanmar to project housing in Alabama, and along the way details, through methodology more often associated with the social sciences, how artists blend creativity with a sense of social conscience and still manage somehow to keep it visual.” - Peter Hill, *Times Higher Education Supplement*