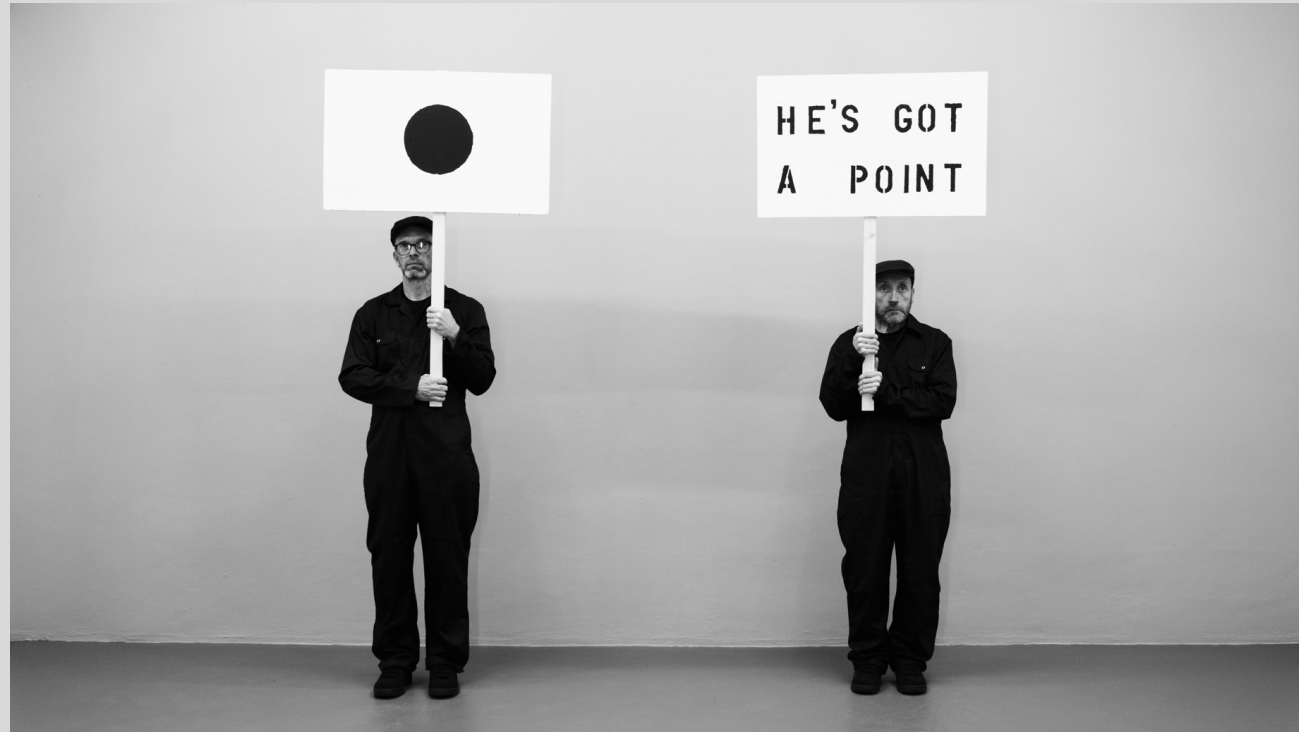


COLLABORATIVE DIALOGUES



Introductory Lecture – Dr Marilyn Allen

C o l l a b o r a t i o n & D i a l o g u e

The non-oppositional process of collaborative dialogue resists the inherited culture of negative dialectics.

~~Thesis~~

~~Antithesis~~

Thus, the collective premise of collaborative dialogue positions dialogic triumph as an act of futility.

C o l l a b o r a t i o n & D i a l o g u e

“[...] nobody is trying to win. Everybody wins if anybody wins” (Bohm, 2004, *On Dialogue*).

Thus, collaborative dialogue is also theoretically opposed to monologism



Langlands & Bell









Langlands & Bell, *Conversation Seat*, 1986

“The consciousness of two observers observing one another and wanting to present themselves with equal value.”

D i a l o g u e

“The essence of polyphony lies precisely in the fact that the voices remain independent and, as such, are combined in a unity of a higher order than in homophony.” (Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*)

C o l l a b o r a t i o n

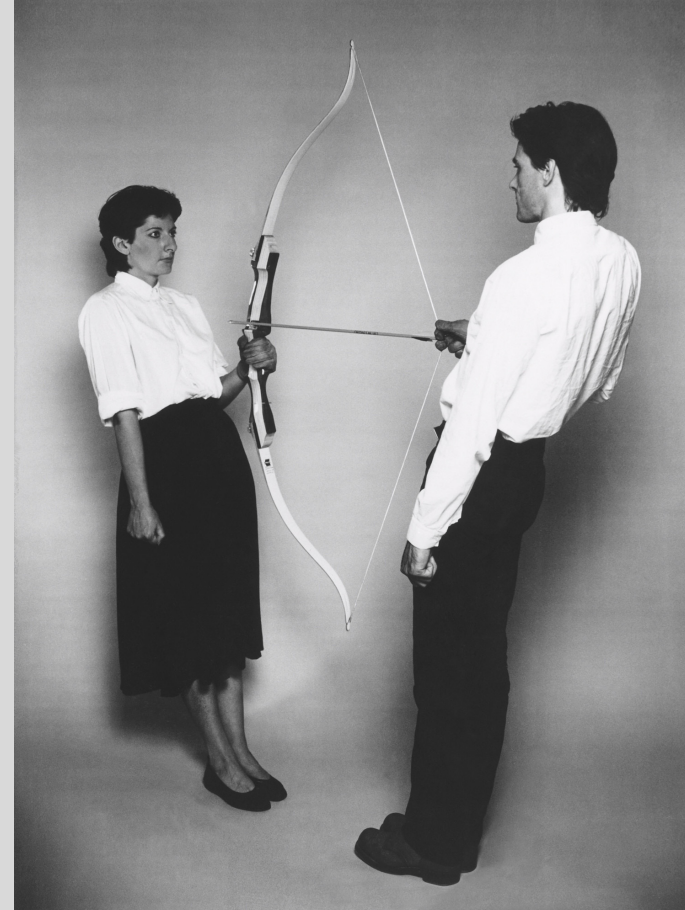
To “work jointly, especially in a literary or artistic production”. (Oxford English Reference Dictionary, 1995)





Collaboration may be considered an umbrella term incorporating numerous approaches to the practice of working to shared agendas and it has been suggested “that collaboration goes beyond achieving a common objective and breaks down the need to identify individual contributions”. (Fremantle, 2012).

Collaborative means to work together, or in conjunction with another, to engage in united labour. The most common way for artists to collaborate is with other artists. Collaborations like Ulay and Abramović, Gilbert and George, Wood and Harrison create works that rely on mutual dependency.



Ulay and Abramović, *Rest Energy*, 1980



Ulay and Abramović, *AAA-AAA*, 1978



Ulay and Abramović, *Light/Dark*, 1977

“Artistic collaboration is a special and obvious case of the manipulation of the figure of the artist, for at the very least collaboration involves a deliberately chosen alteration of artistic identity from individual to composite subjectivity” (Green, *The Third Hand*, 2001: x).



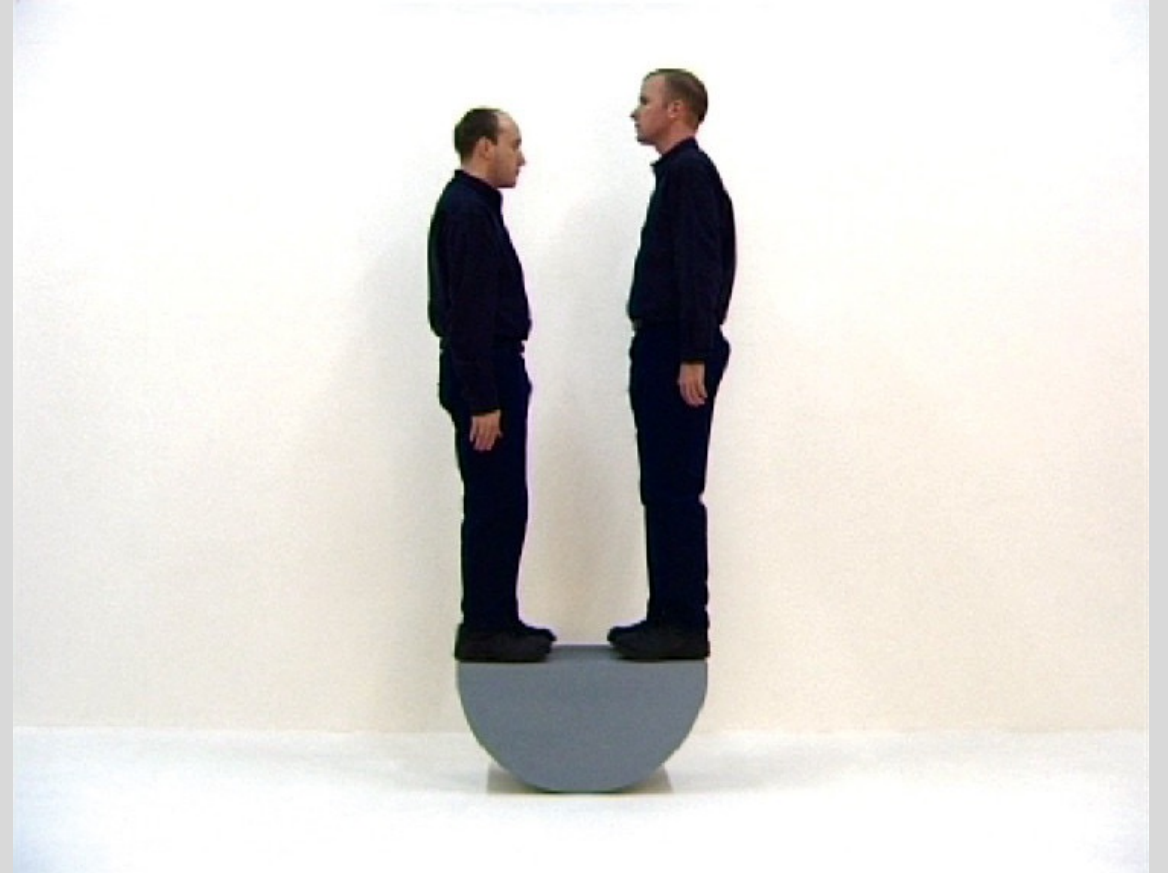
Hewitt and Jordan, Collaborative Drawing, 2001

Hewitt and Jordan work collaboratively to undermine the notion of drawing as a single person's vision. Sharing one drawing tool they draw simultaneously, directly onto the surface of the space.

“Common to most if not all collaborative practices is an implicit critique of the idea of the artist as a figure that stands outside of society engaged in an internal singular dialogue”. (Dunhill & O'Brian, 2005)



Negotiation



Paul Harrison and John Wood

“collaboration which emphasizes a critical interrogation of the processes of production through artistic practice, the loss of the so-called autonomy of the work of art, and the subjugation of the heroic, individual artist to the cultural embeddedness of the artwork” (Rogoff, *Production Lines in Collaborative Arts: Conversations in Collaborative Art Practice*).

D i g i t a l C o l l a b o r a t i o n

“Most commonly, [...] we use the term ‘collaboration’ to refer to working with other *people* [...] but] my account also implies the possibilities of extending the concept of collaboration to include non-human collaborators. That is, I want to propose that we expand our idea of collaboration beyond any necessary constraint to working with knowing, intentional or rational others and to include our openness to being altered by the other material bodies involved in our processes.”

(Cull, L. 2012, *Each one is already several*, presented at ‘On Collaboration’, a symposium at Middlesex University, London, UK, 4th May 2012.)



Eric Whitacre, *The Virtual Choir*, 2010

A Philosophical Collaboration

Gilles Deleuze & Felix Guattari



D e l e u z e & G u a t t a r i

*They met at Deleuze's house every Tuesday afternoon.

Working out an idea through dialogue includes stuttering, ellipses, and in-articulate sounds. They met to speak, and at their meetings, after having distilled the discussion, they selected the themes that they would work on, and then each wrote successive versions of what they had discussed.

(Dosse, F. 2007. *Gilles Deleuze & Felix Guattari: Intersecting Lives*, New York: Columbia University Press: 9)

“At the outset, it was less a matter of sharing a common understanding than sharing the sum of our uncertainties” (Guattari, F. IN, Dosse, F. 2007. *Gilles Deleuze & Felix Guattari: Intersecting Lives*, New York: Columbia University Press: 8)

Even if one of them put forth an idea that seemed preposterous to the other, the other’s job was to understand rather than discuss the foundations of the thought. “If I told him that the center of the earth was made of raspberry jam, his role would be to find out how to make that idea work (if we can call such a thing an idea).” Their exchanges produced a true ‘work machine’ that made it impossible to know who wrote what precisely. [sic.]



Collaboration as Intercession/ Mutual Interference.

The Two-Fold Thought of Deleuze and Guattari

“the ‘two’ of ‘two-fold’ actually produces ‘n-folds’ if we understand this collaborative activity as a constant overlap of two particular sensibilities and *savoirs* (modes of knowing). The result of this collaboration has been to produce myriad intricate ‘folds’ (*plis*).” (Stivale, C. 1998. *The Two-Fold Thought of Deleuze and Guattari*, The Guilford Press: xi)

The rhizome is a nonhierarchical network – an effective analogy for collaborative practice.

