

186 Claire Fontaine is a [feminist](#), conceptual artist, founded in Paris in 2004 by [Fulvia Carnevale](#) and James Thornhill, an Italian-British artist duo who declared themselves her assistants.^[1] Since 2018 Claire Fontaine lives and works in [Palermo](#) and has a studio in the historical centre of the [Kalsa](#) near [Piazza Magione](#).

After lifting her name from a popular brand of French school [notebooks](#) and stationary, Claire Fontaine declared herself a readymade artist^{[2][3]} and began to elaborate a version of neo-conceptual art that often looks like other people's work. Claire Fontaine translated into English means "Clear Fountain" and can also be conceptually linked to the artwork [Fountain](#) by [Marcel Duchamp](#), known as the most famous [readymade](#).^[4]

193 Superflex is a [Danish](#) artist group founded in 1993 by Jakob Fenger, Rasmus Nielsen and Bjørnstjerne Christiansen. Superflex describe their projects as *Tools*, as proposals that invite people to participate in and communicate the development of experimental models that alter the economic production conditions. Often the projects are assisted by experts who bring in their special interest, these tools can then be further used and modified by their users.

Often their projects are related to [economic forces](#), democratic production conditions and [self-organisation](#). Superflex has examined [alternative energy production](#) methods (Supergas^[2]) and [commodity](#) production in [Brazil](#), [Thailand](#) and [Europe](#) in their projects, which both expose and question the existing economic structures. These artistic activities — as, for example, the ongoing project Guaraná Power,^[3] in which the artists developed a drink together with local [farmers](#) who cultivate the caffeine-rich berries of the [guarana](#) plant — are not necessarily opposed to [commercialism](#) and [globalisation](#), but try instead to render economic structures visible and to establish a new balance.

Through their projects engaging with alternative models for the creation, dissemination and maintenance of social and economic organisation – such as Copyshop,^[4] Guaraná Power, Rebranding Denmark and [Free Beer](#) – Superflex has become involved in legal disputes, as well as suffered prohibition orders and police raids, relating to their artistic use of commercial signs and symbols. However, finding that the restrictions placed on their work sometimes led to unexpectedly interesting results, Superflex began to explore the productive potential of prohibition and conceived a series of projects structured to impose regulations on others.

Superflex has gained international recognition for their projects. They have had solo exhibitions, among others, at the [Kunsthalle Basel](#) in [Switzerland](#) (Supershow — more than a show), GFZK in [Leipzig, Germany](#) (Social Pudding in collaboration with [Rirkrit Tiravanija](#)), [Schirn Kunsthalle](#) in [Frankfurt am Main](#) (Open market), the [REDCAT](#) Gallery in [Los Angeles](#) (Guarana Power), Mori Museum in [Tokyo](#), Gallery 1301PE in Los Angeles and the [Hirshhorn Museum and Sculpture Garden](#). Superflex has participated in international arts biennials such as the [Gwangju](#) biennial in [Korea](#), [Istanbul Biennial](#), [São Paulo Biennial](#), [Shanghai Biennial](#) and in the "Utopia Station" exhibition at the [Venice Biennale](#). They contributed to the exhibition Rethink Kakotopia shown at the Nikolaj Centre of Contemporary Art in Copenhagen 2009 and at [Tensta Konsthall](#) 2010.

349 Slavs and Tatars is an art collective and "a faction of polemics and intimacies devoted to an area east of the former Berlin Wall and west of the Great Wall of China known as Eurasia". Founded in 2006 as a collaboration between artists and designers Payam Sharifi and Kasia Korczak,^[1] the group's work is centered on three activities: exhibitions, books and lecture performances.^[2]

Slavs and Tatars' exhibitions, books, printed matter and lecture-performances draw upon the stylistic palette of popular culture, spiritual and esoteric traditions, oral histories, modern myths, as well as scholarly research. [Nicholas Cullinan](#) in [Artforum](#) describes Slavs and Tatars as "the most cosmopolitan of collectives, where a geopolitics of globe-trotting allows their shape-shifting projects and concerns to continuously cross-pollinate divergent, and sometimes diametrically opposed, cultural specificities."^[3]

The artists' work can be organized according to cycles of research, each on a different theme or topic, from alphabet politics (Language Arts), to medieval advice literature (Mirrors for Princes) to an investigation of syncretism (Not Moscow Not Mecca).

H.G. Masters in Asia Art Pacific writes: "Beginning with the collective's name, everything related to Slavs and Tatars is about building connections between seemingly disparate subjects—whether places, histories or ideologies."^[4] An important feature of their multi-disciplinary work is the resolution of antitheses or what the artists call the "metaphysical splits."^[5] "The push and pull of competing ideologies (Sufism and communism), iconographies (sacred and profane) and functionalities (useful and useless) drawn from Eurasian traditions are condensed into polemical statements or objects, each one the conceptual equivalent of that hypothetical gymnast's body."^[6]

386 Art & Language is a [conceptual artists'](#) collaboration that has undergone many changes since it was created in the late 1960s. The group was founded by artists who shared a common desire to combine intellectual ideas and concerns with the creation of art. The first issue of the group's journal, *Art-Language*, was published in November 1969 in England.

The Art & Language group was founded around 1967 in the United Kingdom by [Terry Atkinson](#) (b. 1939), [David Bainbridge](#) (b. 1941), [Michael Baldwin](#) (b. 1945) and [Harold Hurrell](#) (b. 1940).^[1] The group was critical of what was considered mainstream modern art practices at the time. In their work conversations, they created gallery art and presented these ideas in a journal as part of their discussions.^[2]

Between 1968 and 1982, the group grew to nearly fifty people.^[citation needed] Among the first to join were critic and art historian, [Charles Harrison](#), and artist [Mel Ramsden](#).^[3] In the early 1970s, individuals including [Ian Burn](#), [Michael Corris](#), [Preston Heller](#), [Graham Howard](#), [Joseph Kosuth](#), [Andrew Menard](#), and [Terry Smith](#) joined the group. Two collaborators from Coventry, [Philip Pilkington](#) and [David Rushton](#), followed.^[citation needed]

The first issue of *Art-Language The Journal of conceptual art*^[4] (Volume 1, Number 1, May 1969) is subtitled *The Journal of Conceptual Art*. *Art-Language* had, however, brought to light the beginning of a new art movement. While that community was far from a unanimous agreement as to how to define the nature of conceptual art, the editors and most of its historic contributors shared similar opinions about other art movements. Conceptual art was critical of [modernism](#) for its bureaucracy and its historicism, and of [minimalism](#) for its philosophical conservatism. The practice of conceptual art, especially in its early years of origin, was primarily based on theory, and its form, predominately textual.^[citation needed]

As the distribution of the journal and the teaching practices of the editors and others contributors expanded, the conversation grew to include more people. In England, by 1971, artists and critics including [Charles Harrison](#), [Philip Pilkington](#), [David Rushton](#), [Lynn Lemaster](#), [Sandra Harrison](#), [Graham Howard](#) and [Paul Wood](#) had joined. Around the same time in New York, [Michael Corris](#) joined, followed by [Paula Ramsden](#), [Mayo Thompson](#), [Christine Kozlov](#), [Preston Heller](#), [Andrew Menard](#) and [Kathryn Bigelow](#).^[citation needed]

The name "Art & Language" remained precarious due to the various interpretations of both the many pieces of art and the purpose of the group. Its significance, or instrumentality, varied from person to person, alliance to alliance, discourse to discourse, and from those in New York who produced *The Fox* (1974–1976), for example, to those engaged in music projects and those who continued the Journal's edition. There was disagreement among members, and by 1976, there was a growing sense of divide that eventually led to competing individualities and varied concerns.^[citation needed]

Throughout the 1970s, Art & Language dealt with questions about art production and attempted a shift from conventional "nonlinguistic" forms of art, such as painting and sculpture, to more theoretically text-based works. The group often took argumentative positions against such prevailing views of critics like [Clement Greenberg](#) and [Michael Fried](#).^[5] The Art & Language group that exhibited in the international *Documenta 5* exhibitions of 1972 included Atkinson, Bainbridge, Baldwin, Hurrell, Pilkington, Rushton, and Joseph Kosuth, the American editor of *Art-Language*.^[6] The work consisted of a filing system of material published and circulated by Art & Language members.^[7]

Burn and Ramsden co-founded The Society for Theoretical Art and Analysis in New York in the late 1960s. They joined Art & Language in 1970–71.^[8] New York Art & Language became fragmented after 1975 because of disagreements concerning principles of collaboration.^[9] [Karl Beveridge](#) and [Carol Condé](#), who had been peripheral members of the group in New York, returned to Canada where they worked with trade unions and community groups. In 1977, Ian Burn returned to Australia and Mel Ramsden to the United Kingdom

By the end of the 1970s, the group was essentially reduced to Baldwin, Harrison, and Ramsden with the occasional participation of [Mayo Thompson](#) and his group [Red Crayola](#).^{[10][11]} The political analysis and development within the group resulted in several members leaving the group to work in more activist-oriented political occupations.^[12] Ian Burn returned to Australia, joining Ian Milliss, a conceptual artist who had begun work with trade unions in the early 1970s, in becoming active in Union Media Services, a design studio for social and community initiatives and the development of trade unions.^{[13][14]}

At the beginning of the 1970s, there were about thirty members. The Art & Language group emphasized the use of language on the theory that language is the basis from which ideas and concepts are built. Their philosophy was that language permits index words which appear, disappear, and for some even persist, thus allowing viewers and artists alike to analyze the evolution of a word through the proposal of different definitions

442 Xu Zhen (Chinese 徐震), born in 1977, is a multimedia artist living and working in [Shanghai](#), China

Xu Zhen is a leading figure among the young generation of Chinese artists. His extensive body of work, which includes photography, installation art and video, entails theatrical humor and social critique. His projects are informed by performance and conceptual art. Xu's work focuses on human sensitivity and dramatizes the humdrum of urban living.^[2]

Xu Zhen's earlier representative individual works include the video *Rainbow* (1998), where a man's back is beaten until it burns red, yet the hand doing the beating is abstracted.^[3] This work made him the youngest Chinese artist to have participated in the main thematic exhibition of the [Venice Biennale](#).^[4] The video *Shouting*, created in 1998, where on the crowded streets of Shanghai, Xu Zhen suddenly bursts out screaming—the fright and bewilderment in the crowd's faces, turned backwards, were fully captured.^[5] The installation *ShanghART Supermarket* (2007) recreates a convenience store on-site: the shelves are crammed full of empty products, while the items, sold at their ordinarily marked prices, only have the external shells of their packaging.^[6]

His recent pieces survey ancient and new art while fusing Chinese and Western cultures into monumental installations or into new art forms. *European Thousand-Hand Classical Sculpture* (2014) assembles 19 different Western classical sculptures of various forms; borrowing from the shape of the Thousand-Hand Guanyin (Bodhisattva) in Buddhist iconography.^[7] *Physique of Consciousness* (2011) is a video which comprises movements derived from dance, gymnastics, spiritual and cultural rituals.

Xu Zhen's curatorial experiments and engagement with an alternative art space BizArt (closed in 2010) complement and extend practice.^[9] Aside from being an artist, Xu Zhen organizes various art activities and co-curates with other artists. Major exhibitions in Shanghai include *Art For Sale*, 1999; *Fan Mingzhen & Fan Mingzhu*, 2002; *Dial 62761232-Courier Exhibition*, 2004; *38 Solo Exhibitions*, 2006; *The Real Thing: Contemporary from Art China*, Tate Liverpool, 2007; *Bourgeoisified Proletariat*, 2009; and *My Communism - Poster Exhibition*, 2011. He is also one of the initiators of the contemporary art forum on internet Art-Ba-Ba in 2006.

Xu Zhen has exhibited internationally at museums and biennales, such as, [Venice Biennale](#) (2001, 2005), [Lyon Biennial](#) (2013), [Asia Pacific Triennial](#) (2012), [Guangzhou Triennial](#) (2012), [The Museum of Modern Art](#) (New York, 2004), [ICP](#) (2004), [Mori Art Museum](#) (2005), [PS1](#) (2006), [Tate Liverpool](#) (2007)^[10] etc. Recent exhibitions include *Corporate-Xu Zhen* (Produced by Madeln Company), [Kunsthau Graz](#) (Graz, Austria, 2015), *Xu Zhen Solo Exhibition*, [Long Museum](#) (Shanghai, China, 2015), *Xu Zhen-Produced by Madeln Company*, [Ullens Center for Contemporary Art](#) (Beijing, China, 2014), *14 Rooms*, [Fondation Beyeler](#) (Basel, Switzerland, 2014), *Art of Change* ([Hayward Gallery](#), London, 2012), *11 Rooms* ([Manchester International Festival](#), [Manchester City Galleries](#), 2011), *15 Rooms*, [Long Museum](#) (Shanghai, China, 2015), *Corporate*, [Graz Kunsthau](#),

(Graz, Austria, 2015), Bentu: Chinese Artists in a Time of Turbulence and Transformation, and [Fondation Louis Vuitton](#) (Paris, France, 2016) ^[11] etc.

Xu Zhen won the prize for 'Best Artist' at the China Contemporary Art Award in 2004 and 'Best Artist of the Year' at the AAC Award in 2014. ^[citation needed]

His work has been collected by many institutions and private collections worldwide including the [Fondation Louis Vuitton](#), Paris, the [Centre Pompidou](#), Paris, the Daimler Collection (Berlin, Germany), The White Rabbit Collection (Chippendale, Australia), the Rubell Famil Collection, (Miami, USA), the [Musée d'Art Contemporain de Lyon](#) (Lyon, France), the [K11 \(Shanghai\)](#) Collection, the DSL Collection, among others.

458 AES+F is a collective of four Russian artists: **Tatiana Arzamasova** (born 1955), **Lev Evzovich** (born 1958), **Evgeny Svyatsky** (born 1957), and **Vladimir Fridkes** (born 1956). It was first formed as **AES Group** in 1987 by **Arzamasova**, **Evzovich**, and **Svyatsky**, becoming **AES+F** when **Fridkes** joined in 1995. The collective works in [photography](#), [video](#), [installation](#), and [animation](#), as well as more traditional media, such as [painting](#), [drawing](#), and [sculpture](#). AES+F's early work included [performance](#), [installation](#), painting, and illustration. Well known for their monumental video-art installations that Gareth Harris describes as "monumental painting set in motion"^[1], AES+F create grand visual narratives that explore contemporary global values, vices and conflict

505 Guerrilla Girls is an anonymous group of [feminist](#), female artists devoted to fighting [sexism](#) and [racism](#) within the [art world](#).^[1] The group formed in [New York City](#) in 1985 with the mission of bringing [gender](#) and [racial inequality](#) into focus within the greater arts community.^[2] The group employs [culture jamming](#) in the form of posters, books, billboards, and public appearances to expose discrimination and corruption. To remain anonymous, members don [gorilla masks](#) and use pseudonyms that refer to deceased female artists. According to GG1, identities are concealed because issues matter more than individual identities, "Mainly, we wanted the focus to be on the issues, not on our personalities or our own work."^[3]

515 General Idea was a [collective](#) of three [Canadian](#) artists, [Felix Partz](#), [Jorge Zontal](#) and [AA Bronson](#), who were active from 1967 to 1994.^[1] As pioneers of early conceptual and media-based art, their collaboration became a model for artist-initiated activities and continues to be a prominent influence on subsequent generations of artists.^[2]

Initially working in Toronto, from 1968 through 1993 they divided their time between Toronto and New York before returning to Toronto for the last few months of their time together.^[3]

General Idea's work inhabited and subverted forms of popular and media culture, including boutiques, television talk shows, trade fair pavilions, mass media and beauty pageants.^[4] The beauty pageant, *The 1971 Miss General Idea Pageant*, allowed for both male and female artist to send in pictures of them wearing the taffeta dress provided.^[5] Their work was often presented in unconventional media forms such as postcards, prints, posters, wallpaper, balloons, [crests](#) and pins. Self-mythology was a continuous strategy that informed their work. They created a fictional system that self-referenced and self-legitimized, claiming a space for their local art scene in Canada. Their intent was to reach a greater audience and so their work moved from art galleries and museums to newsstands. This ensured that different types of people who spent time in different places could have a psychological or social reaction in a place comfortable to them.^[6] General Idea initially portrayed themselves as an ambiguous group, but soon realized it was causing confusion with the public. This led to a series of self portrayal or marketing images including "Fin de Siècle".^[6]

From 1987 through 1994 their work addressed the [AIDS](#) crisis, with work that included some 75 temporary public art projects.^[7] Their major installation, *One Year of AZT/One Day of AZT*, was featured as a project at the [Museum of Modern Art](#) and now resides in the collection of the [National Gallery of Canada](#). In 2006 the three giant inflatable pills from their 1991 work *PLA©EBO* were displayed during Toronto's [Nuit blanche](#).

After publishing [FILE Magazine](#) for two years and amassing a large collection of artists books and multiples, General Idea founded [Art Metropole](#) in 1974, a non-profit space dedicated to contemporary art in multiple format: artists books, multiples, video, audio and electronic media.^[8]

Both Partz and Zontal died of [AIDS](#) in 1994. Bronson continues to work and exhibit as an independent artist, and was the director of [Printed Matter, Inc](#) in New York between 2006 and 2011. The General Idea archive now resides at the Library and Archives of the [National Gallery of Canada](#).

556 Gelitin (stylized in lowercase) is a group of four [artists](#) from [Vienna, Austria](#). The group was formerly known as **Gelatin** and changed their name in 2005. They are known for creating sensational art events in the tradition of [Relational Aesthetics](#), often with a lively sense of humor.

Among their projects are a gigantic [plush toy](#): a 55 meter tall pink rabbit on [Colletto Fava](#) (near [Genoa, Italy](#)), intended to remain there until 2025.^{[1][2]} In November 2005, the group had a show at Leo Koenig, Inc. in New York, a project called *Tantamounter 24/7*. The project was a "gigantic, complex and very clever machine", according to the artists, which functioned as a kind of art-Xerox. The group erected a barrier blocking off one half of the space, locking themselves inside for one week, then asking visitors to insert items that they wanted copied into an opening in the barrier, which copies were then returned through another opening

567 Raqs Media Collective is a [indian artist collective](#) founded in Jeebesh Bagchi *1965 New Delhi (IN), Monica Narula *1969 New Delhi (IN), Shuddhabrata Sengupta *1968 New Delhi (IN) in [1965](#).

Raqs Media Collective's first verified exhibition was [Documenta 11](#) at [Documenta](#) in [Kassel](#) in 2002, and the most recent exhibition was [Unfolding Questions, Codes, and Contours](#) at [Tromsø Kunstforening](#) in [Tromsø](#) in 2020. Raqs Media Collective is mostly exhibited in [United States](#), but also had exhibitions in [United Kingdom](#), [India](#) and elsewhere. Raqs Media Collective has at least 29 solo shows and 187 group shows over the last 18 years (for more information, see [biography](#)). Raqs Media Collective has also been in no less than 4 art fairs and in 31 biennials. The most important show was [Biennale di Venezia - 56th International Art Exhibition](#) at [La Biennale di Venezia Settore Arte](#) in [Venice](#) in [2015](#). Other important shows were at [Biennale of Sydney](#) in [Sydney, NSW](#) and [Documenta](#) in [Kassel](#). Raqs Media Collective has been exhibited with [Shilpa Gupta](#) and [Francis Alys](#). Raqs Media Collective's art is in at least 4 museum collections, at [MATHAF - Arab Museum of Modern Art](#) in [Doha](#) and [Burger Collection](#) in [Hong Kong](#) among others.

Raqs Media Collective is ranked among the Top 1,000 globally, and among the Top 10 in India. Raqs Media Collective's best rank was in [2017](#), with the most dramatic change in [2003](#). For a complete illustration of the artist's career since 2002, please see the career chart on the [trends](#) page.

000 The **Chamaemyiidae** are a small family of [acalyprate flies](#) with less than 200 species described worldwide. The [larvae](#) of these small flies are active and [predatory](#) and are often used for [biological control](#) of [aphids](#), [scale insects](#), and similar [pests](#). Chamaemyiid [fossils](#) are poorly represented in [amber](#) deposits, but a few examples are known from the [Eocene](#) epoch onwards.

The Chamaemyiidae are small flies 9 (1–5 mm), usually greyish in colour. The frons is wide, with at most two pairs of bristles (often bare). The face is gently concave or strongly receding. Oral vibrissae are absent and the postvertical bristles are convergent or absent. The proboscis is short and the antennae are short. The mesonotum is with or without bristles. Prothoracic bristles are absent and with one sternopleural bristle. The mesopleura are usually bare, rarely setulose. The front femora bear bristles. The tibiae are without preapical bristles. Wings with the subcosta are

entire, sometimes touching the first vein before its end. The anal vein does not reach nearly to the wing margin, the anal and second basal cells are always complete, and the costa is not broken. The abdomen is short or slightly elongated.

Classification

- Subfamily [Cremifaniinae](#)
 - Genus [Cremifania](#) [Czerny](#), 1904^[2]
- Subfamily [Chamaemyiinae](#)
 - Tribe [Chamaemyiini](#)
 - Genus [Acrometopia](#) [Schiner](#), 1862^{[2][3]}
 - Genus [Chamaeleucopis](#) [Gaimari](#), 2012^[4]
 - Genus [Chamaemyia](#) [Meigen](#), 1803^{[5][2]}
 - Genus [Hamecamyia](#) [Gaimari](#), 2001^[6]
 - Genus [Melametopia](#) [Tanasijtshuk](#), 1992^[7]
 - Genus [Melanochthiphila](#) [Frey](#), 1958^[8]
 - Genus [Ortalidina](#) [Blanchard](#), 1852^[9]
 - Genus [Paraleucopis](#) [Malloch](#), 1913^{[10][2]}
 - Genus [Parapamecia](#) [Cogan](#), 1978^[11]
 - Genus [Parochthiphila](#) [Czerny](#), 1904
 - Genus [Plunomia](#) [Curran](#), 1934^[2]
 - Genus [Pseudoleucopis](#) [Malloch](#), 1925^[2]
 - Genus [Pseudodinia](#) [Coquillett](#), 1902^[2]
 - Tribe [Leucopini](#)
 - Genus [Anchioleucopis](#) [Tanasijtshuk](#), 1997
 - Genus [Echinoleucopis](#) [Gaimari & Tanasijtshuk](#), 2001^[12]
 - Genus [Leucopis](#) [Meigen](#), 1830^{[5][2]}
 - Subgenus [Leucopis](#) [Meigen](#), 1830^{[5][2]}
 - Subgenus [Leucopomyia](#) [Malloch](#), 1921^{[13][2]}
 - Subgenus [Neoleucopis](#) [Malloch](#), 1921^{[13][2]}
 - Subgenus [Xenoleucopis](#) [Malloch](#), 1933^[2]
 - Genus [Leucopomyia](#) [Malloch](#), 1921^[13]
 - Genus [Lipoleucopis](#) [de Meijere](#), 1928^[2]
 - Genus [Neoleucopis](#) [Malloch](#), 1921

605	Chto Delat	2003	Russia
659	Los Carpinteros	1969	Cuba
701	IRWIN	1983	Slovenia
798	The Otolith Group	1966	United Kingdom
1165	Atelier van Lieshout	1963	Netherlands
1179	Metahaven	2007	Netherlands

1370	Anetta Mona Chisa & Lucia Tkáčová	1975	Romania, Slovakia
1394	The Propeller Group		Vietnam
1578	FORT	2008	Germany
1670	Reena Spaulings		
1829	Rem Koolhaas		
1946	Société Réaliste		
1947	CHIM↑POM		
2283	UBERMORGEN		
2339	Libia Castro & Ólafur Ólafsson		
2371	Superstudio		
2380	teamLab		
2489	Bernadette Corporation		
2546	Equipo Crónica		
2604	Ant Farm		
2655	Democracia		
3040	FAMED		
3055	GCC		
3101	The Yes Men		
3160	Laibach		

3167 Troika

3306 !Mediengruppe Bitnik

3466 Tercerunquinto

3484 Where Dogs Run Group

3519 Haus-Rucker-Co

3678 Karrabing Film Collective

3803 The Blue Noses

4071 Gran Fury

4072 Postcommodity

4130 OPAVIVARA!

4156 Mark Boyle

4182 Apparatus 22

4289 RYBN

4412 Coop Himmelblau

4456 A-Kassen

4475 Assume Vivid Astro Focus

4510 Asco

4517 Gorgona

4818 [Group Material](#)

4840 [Performance Group Kairaken Betio](#)

4996 [Noa Eshkol](#)

5012 [Diller Scofidio + Renfro](#)

5039 [NEOZOOM](#)

5057 [Archigram](#)

5177 [Das Institut](#)

5220 [Mahony](#)

5320 [Studio for Propositional Cinema](#)

5324 [Futurefarmers](#)

5503 [DIS](#)

5602 [Superflux](#)

5703 [CAMP](#)

5711 [Etcétera](#)

5993 [The Bruce High Quality Foundation](#)

6141 [Random International](#)

6227 [gerlach en koop](#)

6317 [Mapa Teatro](#)

6318 [OHO Group](#)

6393 [Office for Political Innovation](#)

6467 [Janez Jansa](#)

6611 [R.E.P. Group](#)

6695 [Atelier Bow-Wow](#)

6883 [Equipo 57](#)

7050 [Tromarama](#)

7065 [Robotlab](#)

7162 [Pussy Riot](#)

7197 [Alterazioni Video](#)

7249 [LAb\[Au\]](#)

7361 [Leo Gabin](#)

7628 [IOCOSE](#)

7686 [Open Group](#)

7692 [Die Tödliche Doris](#)

7968 [Rimini Protokoll](#)

7992 Collective Actions

Collective Actions is a [none artist collective](#).

Collective Actions's first verified exhibition was [The Green Show](#) at [Exit Art](#) in [New York City, NY](#) in 1989, and the most recent exhibition was [Poetry and Performance. The Eastern European Perspective \(cancelled due to COVID-19 restrictions\)](#) at [Wroclaw Contemporary Museum \(MWW\)](#) in [Wroclaw](#) in 2020. Collective Actions is mostly exhibited in [Russia](#), but also had exhibitions in [United States](#), [United](#)

[Kingdom](#) and elsewhere. Collective Actions has at least one solo show and 25 group shows over the last 31 years (for more information, see [biography](#)). Collective Actions has also been in no less than no art fairs but in two biennials. The most important show was [Biennale di Venezia - 54th International Art Exhibition](#) at [La Biennale di Venezia](#) in [Venice](#) in [2011](#). Other important shows were at [Performa](#) in [New York City, NY](#) and [Whitechapel Art Gallery](#) in [London](#). Collective Actions has been exhibited with [Andrey Monastyrsky](#) and [Dmitry Prigov](#).

Collective Actions is ranked among the Top 10,000 globally, and among the Top 1,000 in Russian Federation. Collective Actions's best rank was in [2012](#), with the most dramatic change in [2004](#). For a complete illustration of the artist's career since 1989, please see the career chart on the [trends](#) page.

Коллективные действия - это не артистический коллектив.

Первой подтвержденной выставкой «Коллективных действий» была Зеленая выставка в Exit Art в Нью-Йорке, штат Нью-Йорк, в 1989 году, а последней выставкой была «Поэзия и перформанс». Восточноевропейская перспектива (отменена из-за ограничений COVID-19) в Вроцлавском современном музее (MWW) во Вроцлаве в 2020 году. Коллективные действия в основном выставляются в России, но также были выставки в США, Великобритании и других странах. «Коллективные действия» провели как минимум одну персональную выставку и 25 групповых выставок за последний 31 год (для получения дополнительной информации см. Биографию). «Коллективные действия» также участвовали не реже, чем не в ярмарках искусства, а в двух биеннале. Самой важной выставкой была Biennale di Venezia - 54-я Международная художественная выставка на La Biennale di Venezia в Венеции в 2011 году. Другие важные выставки проходили в Performa в Нью-Йорке, штат Нью-Йорк, и в Художественной галерее Уайтчепел в Лондоне. Коллективные действия выставлялись с Андреем Монастырским и Дмитрием Приговым.

«Коллективные действия» входит в десятку лучших в мире и в первую тысячу в Российской Федерации. Лучшее место в рейтинге «Коллективные действия» было в 2012 году, а самые драматические изменения произошли в 2004 году. Полную иллюстрацию карьеры художника с 1989 года можно найти в диаграмме карьеры на странице тенденций.

7999 [Azorro](#)

8336 [MVRDV](#)

8390 [dieDamen](#)

8396 [Åbäke](#)

8463 [Xijing Men](#)

8550 [The Center for Land Use Interpretation](#)

8620 [Chicks on Speed](#)

8825 Kraftwerk

8835 Numen / For Use

8866 Fallen Fruit

9068 Hi Red Center

9090 Paper Tiger TV 1981 United States