Isabel Causadias-Domingo
ORCID: 0000-0001-8763-146X

	Collective Name	Years Active	Types of Actions	Identity Type Explanation	Contextual Impact
1.	ACT UP (AIDS Coalition to Unleash Power)	1987 - Present	Direct action to demand health access and fight stigma around AIDS, particularly for marginalized communities (e.g., Silence=Death campaign, protests for drug accessibility). Public confrontations with government and pharmaceutical entities led to reduced drug prices, broader inclusion in medical trials, and enhanced rights for people with AIDS in healthcare.	ACT UP embodies an intersectional collective identity focused on social justice, expanding beyond AIDS activism to confront homophobia, racial inequality, and class disparity through civil disobedience. The group's identity is deeply influenced by its diverse membership, particularly LGBTQ+ individuals and women, who introduced a politically radical approach that challenges broader socio-political structures.	ACT UP's collective identity reflects the urgency of the AIDS crisis, wherein they blended political, social, and personal stakes to highlight systemic discrimination within healthcare. Their radical tactics and public visibility forged a new form of health-focused activism that doubled as a statement against social exclusion.
2.	AES+F	1987-present	Monumental video installations, social psychoanalysis through multimedia, large visual narratives, and political activism.	AES+F's identity combines art with activism, reflecting contemporary social vices and values through what they define as "social psychoanalysis." Their work spans traditional media and cutting-edge digital installations to reveal complex societal dynamics, often framing their installations as "monumental painting set in motion." Their 2022 stance against the Russian invasion of Ukraine reflects their commitment to social justice, as they publicly condemned the invasion and advocated support for NGOs assisting war refugees.	AES+F is influential in the global art sphere, with works featured at major international biennales, such as Venice and Moscow, and held in renowned collections worldwide. Their cross-media installations and recent political stance underscore their role in bridging art, culture, and activism, amplifying discourses on digital transformations and global injustices.
3.	Allora & Calzadilla	1995 - Present	Mixed-media installations, performance art, video, and site-specific interventions addressing themes of power, conflict, and social dynamics.	The duo, comprising Jennifer Allora (U.S.) and Guillermo Calzadilla (Cuba), collaborates to explore the intersections of art, activism, and cultural critique. Their work blurs the lines between the roles of artist, spectator, and participant.	Through pieces like *Stop, Repair, Prepare* and *Under Discussion*, Allora & Calzadilla challenge conventional approaches to institutional and societal norms, often creating immersive and provocative experiences that invite the public to reconsider these norms.
4.	Art & Language	1968-2000	Conceptual art, theoretical publications, critical essays, and installations. Notable publications include *Art-Language*,	Art & Language was a pioneering collective that rejected conventional artistic categories, aiming instead to create a theoretical and	Art & Language was foundational to the conceptual art movement, challenging traditional notions of authorship, the art

			Analytical Art, *The Fox*, and *Art-Language New Series*. The Philippe Méaille Collection holds significant early works such as *Guaranteed Paintings* and *Study for the Air-Conditioning Show*.	linguistic framework for conceptual art. Their practice combined philosophical inquiry with artistic production, fostering discourse around art's function and meaning, often through text-based installations and essays.	object, and artistic intent. Their publications influenced a generation of artists and theorists, positioning the collective as a central player in redefining art's social and intellectual role. Their work, collected by Philippe Méaille, emphasizes art as an evolving dialogue, rather than a conclusive statement, allowing viewers to question the formation and narration of history within the art world. This legacy continues to shape contemporary understandings of conceptual and theoretical art practices.
5.	Artists Anonymous	2001 - Present	Photography-painting diptychs, installation art, social sculpture, and performance. Signature approach includes "photograph-paintings" and "painted photographs" utilizing a negative color-reversal technique, combining elements of photography and painting for diptychs, typically featuring one painting and one after-image photograph. Group works collaboratively in all areas of creation.	Artists Anonymous is a Berlin-based collective whose core members remain anonymous. This anonymity directs focus toward the art rather than individual artists, reinforcing the universality of the work. By utilizing unique methods that fuse photography with painting in diptychs, Artists Anonymous challenges traditional notions of representation, blurring distinctions between mediums and emphasizing social sculpture as an overarching practice.	The collective challenges art commodification and mainstream production through its unconventional technique, engaging viewers with inverted color formats and intimate, often ambiguous narratives that blur the lines between public and private spaces. Their work includes influences from historical painting and contemporary culture, addressing both societal and personal themes. This emphasis on anonymity and viewer participation enhances the collective's critique of modern art's elite culture, encouraging audiences to explore subjective interpretations and personal connections with the work. Their presence in renowned collections, such as the Saatchi Collection and the Deutsche Bank Collection, signifies their impact on contemporary conceptual art and its reception in public and private spheres.
6.	Assemble	2010 - Present	Assemble is a multi-disciplinary collective dedicated to collaborative architecture and community-led design, with a commitment to creating sustainable,	Assemble functions as a cooperative, democratic collective that blends architecture, art, and design. Their practice prioritizes social engagement, where residents participate in	Assemble's projects actively address social and spatial disconnection in urban spaces. Their work in Granby Four Streets, for example, revitalized a Liverpool neighborhood

			participatory urban spaces. Their work, characterized by a process-oriented methodology that challenges conventional hierarchies, includes prominent projects such as Granby Four Streets in Liverpool, Goldsmiths Centre for Contemporary Art in London, Yardhouse in Stratford, and Baltic Street Adventure Playground in Glasgow. Assemble's approach empowers communities to address urban challenges creatively, transforming neglected spaces into functional, inclusive environments.	designing and building their environments, challenging traditional roles of architects and designers. Assemble's approach focuses on "making things and making things happen," rooted in community needs and sustained collaboration.	by involving residents in the creation and management of housing, public spaces, and community businesses. This approach earned them the 2015 Turner Prize and demonstrates the potential of art and architecture to empower communities and foster sustainable urban development.
7.	Assume Vivid Astro Focus (avaf)	2001 - Present	Multidisciplinary installations, immersive environments combining sculpture, video, performance, and elaborate, patterned wallpapers. Known for interventions in public and private spaces that challenge conventions of space and personal expression. Projects include interactive installations, vibrant murals, and collaborations across art, music, and fashion.	Avaf, primarily directed by Eli Sudbrack and Christophe Hamaide-Pierson, is a collective based in New York and Paris that explores the boundaries of gender, identity, and politics through a collaborative and ever-evolving practice. With a dynamic queer identity, avaf transforms spaces with carnivalesque and psychedelic aesthetics, fostering a free exploration of cultural labels and rigid identities.	Avaf's work challenges authority and traditional boundaries of art through an uninhibited visual expression, often incorporating digital collage elements and ambitious interventions in public spaces and galleries. Their use of color, immersive formats, and themes of social and gender issues provides a sensory experience intended to alter viewers' perception and encourage them to challenge preconceived ideas. This collective stands out in international exhibitions and biennials, contributing to a redefinition of contemporary art through inclusivity and cultural transgression.
8.	Atelier van Lieshout	1995–present	Known for large-scale sculptural works and functional installations, AVL blurs the boundaries between art, design, and architecture. They create complex, often controversial pieces that explore themes of autonomy, industry, and the human body, such as self-sustaining living units and dystopian, anarchic environments.	Founded by Dutch artist Joep van Lieshout, AVL operates as an open, multidisciplinary studio that challenges conventional art practices. The group embraces an industrial, utilitarian aesthetic, often using materials like polyester to create works that resemble machines or body parts, reflecting a commitment to self-sufficiency, survivalism, and social critique. Their projects often	Atelier Van Lieshout has had a profound impact on contemporary art and architecture by integrating art with practical functionality and addressing existential and societal issues. Their works, such as *AVL-Ville* (2001), a self-sustaining "free state" project, question structures of power and autonomy, and have sparked discussions about the role of art in society. Exhibited internationally, AVL's

				propose alternative social models through installations that mimic functioning mini-societies, complete with housing, energy production, and other infrastructural elements.	projects continue to influence debates around sustainable living, communal structures, and the ethics of autonomy. The studio's radical approach has made it both influential and, at times, controversial, particularly in discussions about body autonomy and industrial aesthetics in art.
9.	Bayrle & Jäger	1961-1966	Focused on graphic design, printmaking, and serial imagery; created publications blending art and media	The collaborative work of Thomas Bayrle and Bernhard Jäger merged avant-garde art with graphic design, critiquing industrial culture through repetition and mechanized patterns. Their work anticipated Bayrle's later solo themes of consumerism and mass culture.	They significantly impacted the pop art and graphic design movements in Europe by challenging boundaries between fine art and commercial imagery, foreshadowing the role of industrial processes and seriality in postwar art movements. Bilderfibel became an influential work within avant-garde circles.
10.	Bernadette Corporation	1994 - Present	Art, fashion, film, and literature. Known for creating anti-establishment media and art that satirizes corporate identity and consumer culture. Their notable projects include the Made in USA magazine, fashion shows with thrift store aesthetics, and the book Reena Spaulings.	Bernadette Corporation is a New York and Paris-based collective that critiques and parodies corporate and consumer culture through a practice that merges art, fashion, and media. Their work draws from the Situationist movement, embracing anti-establishment values and subverting mainstream commercial aesthetics. With a fluctuating membership, they maintain a strong focus on collective identity as a response to corporate structures.	The impact of Bernadette Corporation lies in its ability to satirize the commodification of the art world and disrupt traditional notions of authorship and originality. Their work destabilizes the boundaries of art, fashion, and consumer culture, challenging viewers to rethink the role of the artist in a corporatized society. Their projects, often paradoxically anti-commercial, have resonated widely in contemporary art spaces, offering a critique of identity and collective resistance in a postmodern context.
11.	Bernd & Hilla Becher	1959–2007	Known for black-and-white photographic "typologies" of industrial structures such as water towers, blast furnaces, and coal bunkers. These series systematically documented each structure from multiple angles, creating a neutral, taxonomic study of architecture.	Working as a husband-and-wife team, the Bechers developed a rigorous, almost scientific method of cataloging industrial architecture. Their highly structured, consistent approach provided an archive of post-war industrial sites, which were rapidly disappearing. Their photography avoided	The Bechers' work significantly impacted the field of photography and contemporary art, laying foundations for the Düsseldorf School, where they taught influential photographers like Andreas Gursky and Thomas Struth. Their approach redefined architectural photography, inspiring a new perspective on industrial landscapes as subjects of aesthetic

				artistic embellishments, focusing on a detached, systematic style.	and historical value. Their work is preserved in numerous museum collections worldwide, elevating the documentary potential of photography.
12.	Chto Delat? (What is to be done?)	2003 - Present	Art activism, critical theory, interdisciplinary education, and political performance through video, theatre, installations, murals, and publications.	Named after Nikolai Chernyshevsky's novel, Chto Delat? was established in St. Petersburg by an international group of artists, philosophers, and writers. This collective engages with themes of political history, memory, and cultural critique, blending artistic production with socio-political activism to confront contemporary issues. Since 2022, the group has operated in exile, continuing its work internationally and fostering collective resilience against authoritarianism.	Chto Delat? challenges post-socialist narratives and Western hegemony by exploring suppressed histories and fostering political discourse. Through projects like the School of Engaged Art and Rosa's House of Culture, they cultivate a critical, community-based approach to art. Their works, exhibited worldwide, highlight political struggle and memory, influencing both the art world and public consciousness on socio-political issues.
13.	Claire Fontaine	2004 – present	Conceptual art, feminist critique, political activism, readymades, exhibitions, public installations, educational talks, writing	Claire Fontaine is a Paris-based collective artist founded by the duo James Thornhill and Fulvia Carnevale, who function as a "readymade artist" and identify as a "collective artist." Named after a common brand of French school supplies, Claire Fontaine critiques neoliberalism, alienation, and the politics of identity, often using industrial materials, language, and political references. The artists present the Claire Fontaine persona as an open tool that anyone can appropriate, exploring issues of autonomy, authorship, and resistance.	Claire Fontaine's works challenge viewers by merging art with political activism, creating pieces that speak to themes of economic exploitation, personal agency, and resistance. The collective has influenced contemporary art discourse, encouraging reflection on labor, commodification, and the collective potential for social transformation. Their work has been exhibited globally, with pieces that use humor, irony, and direct messages to provoke critical thought on pressing socio-political issues.
14.	COBRA	1948-1951	Collaborative art production, manifestos, exhibitions, cross-national artist collaborations, establishment of new artistic styles and methods	Cobra, founded in Paris by artists from Copenhagen, Brussels, and Amsterdam (hence the acronym), unified Danish, Belgian, and Dutch artists in a quest to foster unrestricted, experimental creativity. The group, led by figures such as Christian Dotremont, Asger Jorn, and Karel Appel, sought to break free	Cobra was a foundational force in 20th-century European avant-garde art, emphasizing freedom of expression and experimental art that merged instinct and intellect. Their rejection of strict artistic conventions led to pioneering works across multiple mediums (painting, sculpture,

				from academic and surrealist constraints, favoring spontaneity, collaboration, and inspiration from children's art, folk motifs, and myths.	ceramics), showcasing vibrant colors, organic forms, and primal figures. The movement influenced abstract expressionism and tachisme, held major exhibitions, and established a legacy that persists in institutions like the Cobra Museum in the Netherlands.
15.	Co-Madres Artistas	1992 - Present	Promoting Chicano/Latino/Indigenous arts through exhibitions, altar installations, and community engagement in Sacramento Valley.	Co-Madres Artistas is a collective of six Chicana artists from Sacramento Valley, ranging from ages 44 to 65, dedicated to celebrating and nurturing the arts in the Chicano/Latino/Indigenous community. These artists share over 100 years of experience in painting, drawing, printmaking, and photography. They balance their creative practice with community engagement, collaborating with organizations such as the Brown Berets, La Raza/Galería Posada, United Farm Workers, and the Royal Chicano Air Force.	Co-Madres Artistas contribute significantly to the visibility and appreciation of Chicana/Latina women in the arts, establishing spaces of cultural pride and recognition through collective altar installations and exhibitions. Their exhibits, such as Voces de La Mujer: Traditions and Contributions, create platforms for underrepresented women artists. They draw on local cultural heritage, connecting generations within the community and honoring both recognized and unrecognized Chicana/Latina artists. Their work reinforces cultural identity and promotes intergenerational knowledge-sharing in the Sacramento Valley, supported by institutions like UC Davis and the California Arts Council.
16.	El Paso	1957-1960	Creation of intense, expressionist artworks characterized by aggressive expressiveness, minimal use of color, and a poetic commitment to social and political issues. Published manifestos, organized exhibitions, and engaged in critical discourse through collaboration with art critics.	A collective identity rooted in post-war Spanish avant-garde; El Paso represented a radical break from the conservative art scene in Spain. The group's identity centered on unity through diversity—artists from varied backgrounds formed a cohesive aesthetic while retaining individual styles. El Paso's work was marked by a shared ideology of social and political commitment, expressing rebellion against the status quo through a bold, non-conformist visual language.	El Paso played a foundational role in shaping Spanish post-war avant-garde, bridging traditional forms with contemporary expressionism influenced by American Abstract Expressionism and European Informalism. Their collective efforts not only revitalized Spanish modern art but also positioned it within a broader international context, inspiring future generations of politically and socially engaged artists in Spain.

17.	Elmgreen & Dragset	1995-present	Known for immersive installations, public sculptures, and performances that recontextualize familiar objects and environments. Iconic projects include *Prada Marfa* (2005), a faux Prada store in the Texas desert, and *Van Gogh's Ear* (2016), a swimming pool structure displayed in New York's Rockefeller Center. *Powerless Structures, Fig.101* on Trafalgar Square (2012) and the *Monument to Homosexual Victims of Nazism* in Berlin's Tiergarten (2008) are among their notable works that invite viewers to confront societal norms and memory.	Danish artist Michael Elmgreen and Norwegian artist Ingar Dragset form a seamless duo, merging their individual styles into a unified collective identity. Their work often employs humor and irony, prompting reflections on identity, power dynamics, and the nature of public and private spaces. Their pieces challenge traditional art hierarchies, expanding accessibility and encouraging public dialogue on gender, consumerism, and institutional critique.	Elmgreen & Dragset are internationally recognized for subverting everyday objects and public spaces to evoke complex social critiques. Their installations are part of prominent collections, including Centre Pompidou and Tate Modern, and address themes of alienation, societal roles, and spatial interpretation. Their critical, witty approach continues to redefine contemporary art's place in cultural discourse and public interaction.
18.	Equipo 57	1957-1962 (formally dissolved in 1966)	Creation of geometric abstraction works, manifestos, and experimental designs with applications in industrial design and urbanism. Collaborative visual and architectural projects	A collective identity rooted in interdisciplinary fusion between art and industrial design, aimed at developing a shared visual language that moved away from individual conceptions to create a unified expression. Their work involved formal research on color, space, and movement, emphasizing a collaborative framework where group contributions superseded individual ones.	Their influence extended into the fields of design and architecture, especially within Spain, helping define the parameters of geometric abstraction and collaborative design in the post-war context. They proposed new methodologies for group work that impacted both artistic production and art theory.
19.	Equipo Cronica	1965-1981	Created politically charged, Pop Art-inspired figurative works, often satirical, critiquing Francoist Spain and commenting on sociopolitical issues through series that incorporated Spanish Golden Age and avant-garde iconography. Utilized iconic media images and Spanish art references to convey critical reflections on contemporary Spanish society.	Equipo Crónica's identity was rooted in a blend of critical realism and Pop Art aesthetics. The collective rejected abstraction, favoring a figurative approach that fused satire and ethical discourse. Their works questioned authoritarianism and embraced a shared political commitment, presenting a unified, critical voice while subverting traditional artistic hierarchy and individual authorship.	Equipo Crónica was a pivotal force in Spanish contemporary art, bridging high culture and mass media to address Spain's socio-political climate under Franco. By drawing on national artistic heritage and popular culture, they redefined the role of art in societal critique, leaving a legacy that influenced post-Franco Spanish art and resonated internationally with movements exploring political art and collective identity.

20.	Fierce Pussy	1991-present	Engaged in art activism through public installations, posters, and street interventions. Known for works addressing lesbian identity, visibility, and the AIDS crisis, including projects like the "Bathroom Project" in the New York LGBTQ Center, street name changes along NYC Pride routes, and various posters and video campaigns aimed at anti-homophobia and gender nonconformity.	Fierce pussy embodies a non-hierarchical, singular collective identity, emphasizing unity and mutual empowerment in addressing queer and feminist issues. Their identity reflects a radical approach to lesbian feminist activism, merging art with activism to challenge societal norms and provoke thought on identity, gender, and sexuality. Their use of lowercase letters symbolizes a rejection of conventional hierarchy, while their public interventions make them highly visible as a united entity in the face of marginalization.	The group's work became central to New York's queer art activism scene, particularly through the 1990s. Their public visibility and raw aesthetic—achieved with minimal resources—challenged mainstream narratives about gender and sexual orientation, securing them a significant place in feminist and LGBTQ+ art history. Fierce pussy continues to influence art activism, with their work included in institutional collections and exhibitions, reinforcing the impact of collective, politically charged art.
21.	Fischli/Weiss	1979-2012	Created mixed-media installations, sculptures, films, and photographic series often imbued with humor and an exploration of everyday mundanity. Notable works include the animatronic *Rat and Bear (Sleeping)*, the stop-motion film *The Way Things Go*, and the ongoing clay sculpture series *Suddenly This Overview*. These works focus on themes of ordinary life and feature understated materials, such as polyurethane and clay, assembled with labor-intensive techniques.	Fischli and Weiss's collective identity was marked by an ironic yet sincere exploration of middle-class existence, blending simplicity with depth in an "anti-heroic" approach to art. They cultivated a "politics of the ordinary," focusing on subtle experiences and embracing a collaborative spirit. Their work eschewed direct social critique, instead opting to find wonder and humor in the mundane, exploring a shared European consciousness through relatable, understated imagery and minimalist interventions.	Fischli and Weiss are celebrated as iconic figures in contemporary European art, particularly in their unique approach to humor and existential themes within the confines of banal, everyday objects. Their work has influenced the way contemporary art engages with the ordinary, prompting audiences to discover beauty and significance in familiar scenes. Their approach resonates internationally, encouraging viewers to consider the poetic potential within mundane, often overlooked aspects of life.
22.	gelitin	1993-present	Gelitin is known for creating provocative, participatory art projects that blur the lines between art and everyday life. Their work spans sculpture, drawing, photography, and large-scale installations that engage audiences as active participants. Notable projects include *The B-Thing*, where they installed a balcony on the 91st floor of the World Trade Center, and a massive pink plush bunny in Italy's Colletto Fava. Their performances and	Gelitin's collective identity is defined by a playful, irreverent approach that challenges conventional art norms. Rooted in relational aesthetics, they cultivate an identity where boundaries between artist and audience dissolve, creating immersive experiences that require viewer interaction. Their identity emphasizes spontaneity, humor, and a collaborative spirit, inviting audiences to become co-creators in their dynamic installations and performances.	Gelitin has had a significant impact on participatory and interactive art practices, particularly in European contemporary art. Their work is widely recognized for its ability to transform public spaces and foster community engagement, often pushing social and cultural boundaries. Their installations and performances continue to inspire discussions around art's role in public space and the potential of collective experience to reshape perceptions of art.

			happenings, like the journey from Los Angeles to Mexico City, often involve humor and collaboration, challenging viewers to experience art in unexpected, communal settings.		
23.	General Idea	1967-1994	Engaged in conceptual and media-based art across various media, including performance, video, painting, installation, and print. Their work combined humor, satire, and irony to critique societal norms, the art world, and consumer culture. Notable projects include the *Miss General Idea Pageant* (1970-71), which mocked the competitiveness of the art world, and *IMAGEVIRUS* (1987), a reimagining of Robert Indiana's LOVE logo as "AIDS" to confront the epidemic and its socio-political neglect.	General Idea crafted a collective identity rooted in the deconstruction of myths around cultural and consumerist power. They embraced a non-hierarchical, trio-based collaboration that emphasized the idea of "image as virus," using appropriation to spread subversive messages on societal issues, such as queer identity, illness, and patriarchal structures. Their identity dissolved traditional individualistic notions of authorship, functioning instead as a singular, provocative entity challenging mainstream narratives.	General Idea left a profound legacy on conceptual and activist art, particularly through their AIDS-related work, which highlighted the epidemic's impact on the queer community and broader social structures. Their contributions continue to influence art practices that merge social activism with conceptual exploration, making their archive a cornerstone for art addressing illness, identity, and the critique of institutional and societal power. Exhibited worldwide, their works remain integral to discussions of art's role in political and social advocacy.
24.	Gilbert & George	1969-present	Gilbert & George have pioneered performance art, photography, and multimedia installations that challenge social conventions. Known for their "living sculptures" concept, they embody art by presenting themselves as artworks in suits and metallic makeup. Their work addresses controversial themes such as identity, nationalism, sexuality, and religion, often through provocative images, including the iconic *Jack Freak Pictures*, which critiques British nationalism using the Union Jack as a recurring motif. Their large-scale photo-works, often framed in grids, are	Gilbert & George's collective identity is rooted in their inseparable partnership and the deliberate merging of their personal lives with art. By considering themselves as "living sculptures," they erase boundaries between the artist and artwork, focusing on anti-elitist themes under the slogan "Art for All." Their identity challenges traditional notions of individual authorship and reflects a deeply intertwined existence, where every action and appearance is an extension of their artistic vision.	Gilbert & George have had a profound influence on conceptual and performance art, particularly in exploring how artists can embody their work. Their anti-establishment approach has engaged audiences worldwide, pushing societal and aesthetic boundaries. Despite criticism for controversial themes, their commitment to representing "unfiltered" aspects of life has kept them relevant and provocative, inspiring ongoing debates around identity, social critique, and the artist's role as a public figure.

			recognized for bold colors and confrontational subjects.		
25.	GRAV (Groupe de Recherche d'Art Visuel)	1960–1968	Developed interactive, kinetic art installations and optical artworks; prioritized viewer participation and sensory engagement. Key works include *Labyrinth* at the 1963 Biennale de Paris and various immersive environments that experimented with light, movement, and perception.	Formed in Paris by artists including Julio Le Parc, François Morellet, and Horacio García Rossi, GRAV rejected traditional, passive viewing of art. They emphasized a collective identity over individual authorship, seeking to democratize art through engagement and destabilize passive aesthetic appreciation. Their works were experiments in visual and spatial perception designed to involve the viewer as an active participant.	GRAV's influence reached beyond art into psychology and perception studies, challenging viewers' perceptual norms and encouraging sensory exploration. Their efforts to break down the boundary between art and spectator prefigured many later developments in installation and interactive art. Their legacy persists in the field of kinetic and optical art, influencing artists focused on audience immersion and interactivity.
26.	Group Material	1979-1996	Engaged in collaborative exhibitions, public discussions, and community-centered projects. Notably known for its activist stance on AIDS awareness through projects like the *AIDS Timeline*.	Founded by Julie Ault, Tim Rollins, and Mundy McLoughlin, Group Material was joined by artists like Felix Gonzalez-Torres. The collective voiced their disillusionment with Neo-Expressionist dominance and the growing commodification in the art market. Their approach prioritized collaboration, alternative spaces, and direct community engagement over individualistic and market-driven art.	Group Material's projects reflected their desire to challenge the assumptions of cultural norms and to question the social responsibilities of art. Through their work on US foreign policy and their poignant *AIDS Timeline* project, they sparked crucial dialogues on issues often marginalized by mainstream institutions. This activist ethos prefigured similar approaches seen later in biennials and community-focused art initiatives globally, underscoring the potential of art as a medium for social change. The group's legacy endures, influencing future generations and bolstering archival efforts, such as the publication of *Show and Tell*, which documents their lasting contributions to socially engaged art practices.
27.	Grupo Chaclacayo	1982-1989	Known for creating provocative, multimedia performances and installations addressing political repression, AIDS, and gender.	This Peruvian-German collective, led by Helmut Psotta, Raúl Avellaneda, and Sergio Zevallos, challenged traditional art forms and embraced themes of transgression, focusing	Grupo Chaclacayo's work brought urgent social issues to light, such as state violence, sexuality, and religious oppression, confronting Peru's authoritarian environment. Their controversial installations and

				on queer and body-based art to critique Peru's violent political landscape.	performances contributed to Latin American resistance art.
28.	Grupo Zero	1957-1966	Evening exhibitions, publications (Zero magazine), and experimentation with materials like fire, light, and monochrome colors.	Founded in Düsseldorf by Heinz Mack and Otto Piene, later joined by Günther Uecker, Grupo Zero emerged as a response to the destructive effects of the World Wars. Their notion of a "zero hour" rejected the emotional subjectivity of postwar movements like Art Informel, instead seeking more objective and minimalist forms of expression.	Grupo Zero revolutionized postwar art by utilizing industrial materials and exploring themes like light and movement, distancing itself from the expressive painting styles of the time. Their influence extended internationally, with exhibitions in Europe and the U.S. The group officially disbanded in 1966, yet their legacy endures, especially through the ZERO Foundation, which preserves their work and ideology.
29.	Guerrilla Girls	1985-present	The Guerrilla Girls began as an anonymous collective of feminist artists in New York, addressing gender and racial discrimination in the art world through guerrilla tactics. Their work, known for its bold posters with shocking statistics and satirical graphics, critiques the lack of representation for women and artists of color in galleries and museums. Over time, their activism expanded to include Hollywood, popular culture, government corruption, and issues such as reproductive rights. While they originally used public poster campaigns and street protests, they now maintain a global online presence and offer public lectures and performances.	The Guerrilla Girls' identity is rooted in anonymity, with members wearing gorilla masks to keep their true identities hidden and to emphasize collective action over individual recognition. Their use of humor and satire transforms serious social issues into engaging, accessible messages, allowing them to reach broader audiences. They define themselves as feminist activists, dedicated to challenging institutional biases in the art world and beyond.	The Guerrilla Girls have had a transformative impact on feminist and anti-racist art activism, influencing generations of artists and activists worldwide. Their pioneering approach to using art for social change has highlighted systemic inequalities and inspired ongoing discourse about diversity and representation in art, media, and politics. Today, their legacy persists not only in the art world but also in broader movements for social justice, making them an enduring force in the fight for equality.
30.	Guyton\Walker	2004-present	Guyton\Walker, uniting New York-based artists Wade Guyton and Kelley Walker, combines analog and digital processes to produce vibrant, often visually overwhelming works. Their practice	Guyton\Walker operates as a dual-identity collective, blending the separate careers and distinct practices of Guyton and Walker into a single artistic entity. Although each artist works individually, their collaborative	Guyton\Walker's work, shown internationally at prominent venues like the Whitney Museum of Art, Greene Naftali Gallery, and Kunsthaus Bregenz, has expanded discourse around contemporary art production,

			utilizes techniques such as ink-jet printing, flatbed scanning, and silk-screening to create a layered and repetitive visual language. Their works span a variety of forms, including screen-printed canvases, laminated tables, and sculptures in the shape of everyday objects like paint cans and coconuts. These pieces use appropriation, sampling, and pop art influences to examine the intersection of art, consumer culture, and reproduction. Notable works like *Canstripe Greenredblueyellow Table* (2012) and *Stripe Venice Paris Abstractcanvas80 Table* (2012) demonstrate a meticulous yet playful approach, blurring the boundaries between painting, sculpture, and installation art.	creations retain a shared vision and aesthetic that questions notions of authorship, production, and the 'artist's hand'. Their work embodies a postmodern approach to authorship, deliberately obscuring individual identities in favor of a shared artistic output, thereby emphasizing the role of process, chance, and technology in art-making.	especially regarding originality and reproducibility. Their approach reflects and critiques consumer culture while innovating within the legacy of pop art, impacting the conversation on how digital and analog processes intersect in art. Their experimental methods have resonated with contemporary audiences, contributing to a re-evaluation of modernist concepts within a media-saturated world, and positioning their work as a touchstone for discussions on digital authorship in art.
31.	Hairy Who	1966-1969	Exhibited surreal, grotesque art that utilized eclectic sources such as Art Brut, Surrealism, medical illustrations, and comics. Held six significant exhibitions in Chicago, San Francisco, New York, and Washington, D.C.	Formed by six artists—Jim Falconer, Art Green, Gladys Nilsson, Jim Nutt, Suellen Rocca, and Karl Wirsum—who shared educational backgrounds and a similar sense of humor. They brought individual, figurative styles with a collective commitment to challenging art-world norms, specifically targeting concepts of beauty, body representation, and social mores with irreverent, bold techniques.	Their work symbolized a rising Chicago art scene and a rejection of mainstream artistic standards. The *Hairy Who* provided a voice for a new generation of artists influenced by the countercultural climate of the 1960s, notably impacting art history by reshaping perceptions of beauty and introducing complex, often humorous critiques of societal values. Their exhibitions solidified Chicago's role in contemporary art discourse and laid groundwork for future artists inspired by radical, anti-establishment perspectives.
32.	Hi Red Centre	1963-1964	Performed disruptive urban actions in public spaces, parodying and satirizing social conventions in Japan	Founded by Genpei Akasegawa, Natsuyuki Nakanishi, and Jirō Takamatsu, Hi Red Centre was a Neo-Dadaist collective focused on ephemeral actions in Tokyo, aiming to disrupt and satirize Japan's conformist society.	Hi Red Centre influenced Japanese avant-garde and performance art, critiquing postwar consumerism and militarism. Their actions anticipated later forms of social practice and

					interactive art, challenging passive art consumption in Japan's urban environments.
33.	Ilya & Emilia Kabakov	1980s-present	Installation art, conceptual and immersive experiences, exploring themes of utopia, memory, and the Soviet experience	The Kabakovs, ambivalent Soviet immigrants to the West, use installations that reconstruct scenes reminiscent of life in the USSR, inviting viewers to engage with personal and collective memory. Their installations often critique totalitarianism and the Soviet bureaucratic mindset.	Widely recognized as pioneers in immersive, narrative-driven installations, the Kabakovs influenced Western perceptions of Soviet life and contributed significantly to the development of "total installation" as a genre. Their work has been exhibited internationally, impacting the global art world with thought-provoking installations that blend personal experience with broader historical critique.
34.	Internationale Situationniste (I.S.)	1957–1972	Developed radical theories and actions aimed at critiquing consumer culture and capitalist society. Known for coining terms like *dérive* (drift), *détournement* (repurposing of cultural elements), and *spectacle*. Published *Internationale Situationniste* journal to distribute manifestos, critiques, and theoretical writings. Their most famous actions include orchestrating the *May 1968 Paris protests*, which greatly influenced students and labor movements.	Founded by avant-garde artists and theorists such as Guy Debord, Michèle Bernstein, and Asger Jorn, the I.S. collective rejected art as a consumer product, seeing it instead as a political and societal force. They promoted a vision of "unitary urbanism" where cities foster freedom and creativity, opposing the alienation imposed by modern capitalism. Their identity was firmly anti-hierarchical, emphasizing collective authorship and actions rather than individualism.	I.S. reshaped how artists and intellectuals approached activism and creativity, blending Marxist and anarchist theories with experimental art. Their critique of "the society of the spectacle," as outlined in Debord's influential book of the same name, remains a foundational text in critical theory, especially within media studies, sociology, and art. Their anti-capitalist ethos and focus on the social function of art influenced a wide range of social movements, from punk culture to contemporary anti-globalization protests.
35.	Irwin	1984	Co-founded Neue Slowenische Kunst (NSK) in 1984, collaborating closely with collectives like the music group Laibach and Scipion Nasice Sisters Theatre. Known for visual arts (paintings and multimedia), provocative public performances, and complex exhibitions based on their "retro-principle." Significant works include Black Square on Red Square, an homage to Suprematism in Moscow's Red Square, and the NSK State project, which	*Irwin* operates as a highly collaborative collective, rejecting individual authorship in favor of shared production and collective approval. Their guiding principles, particularly "retroavantgardism," combine historical and avant-garde aesthetics to critically engage with power and institutional symbols. By drawing from a blend of ideologies and symbols, their work resists traditional boundaries, challenging the roles of nationhood, ideology, and aesthetics.	*Irwin*'s work within NSK has deeply influenced Eastern European art, particularly through its *East Art Map* project, which documents and redefines post-1945 Eastern European art. Their commitment to blending art with historical and political critique has made them a reference for Institutional Critique and collective art practices. Through exhibitions and performances worldwide, *Irwin* has redefined collective art's role in addressing complex sociopolitical themes, making their

			questioned borders and sovereignty through the creation of NSK "Embassies" and "Consulates" worldwide.		approach and visual style influential in international art discourse.
36.	Laboratoire Agit'Art	1973	Laboratoire Agit'Art, founded in Dakar, Senegal in 1973 by Youssouf John and later led by Issa Samb, emerged as an avant-garde art collective that broke with Negritude ideals and traditional postcolonial norms. Comprised of artists, writers, filmmakers, and musicians, the collective experimented with a diverse range of media including painting, found objects, sculpture, and performance art. They organized exhibitions featuring satirical interpretations of the works of figures like Léopold Sédar Senghor and Aimé Césaire, critiquing established philosophies and challenging both modern and traditional art forms. Key projects included the establishment of Village des Arts in 1977 by El Hadji Sy, transforming Dakar into a vibrant hub for cross-cultural and international artistic exchanges.	Laboratoire Agit'Art's identity is rooted in a radical critique of postcolonial African socio-political conditions, focusing on liberating art from restrictive, institutional ideologies. With Issa Samb's philosophical influence, the group fostered an identity that was deeply interdisciplinary, merging spontaneity with lived experiences and challenging the status quo through satire, experimental expression, and community engagement. This collective redefined African identity in art, moving beyond Negritude to advocate for an evolving, self-determined African cultural voice.	Laboratoire Agit'Art remains a pivotal influence in contemporary African art, inspiring collectives and artists across Africa and globally. Their legacy of defiance, innovation, and the reclaiming of African identity continues to resonate. Notably, El Hadji Sy's contributions through initiatives like Village des Arts and the Huit Facettes collective have extended their influence, promoting artistic freedom, intercultural dialogue, and progressive art-making in Senegal and beyond.
37.	Le Groupe Surréaliste Révolutionnaire en Belgique	1947 - 1949	Creation of manifestos, international surrealist collaborations, exhibitions, publications, and the transition to Cobra movement.	Founded in Belgium by Christian Dotremont, this revolutionary surrealist collective included Belgian and international surrealists committed to merging surrealism with political revolution. The group published foundational texts, including *Pas de quartiers pour la révolution!*, establishing a vision for socially and politically engaged surrealist art.	The Belgian Surrealist Revolutionary Group played a vital role in the post-war surrealist movement by expanding its boundaries internationally and incorporating experimental and revolutionary elements. Their work led to the founding of the influential Cobra movement, through which they promoted collaborative and avant-garde approaches in art, poetry, and experimental film, with major figures like Asger Jorn and Pierre Alechinsky. They organized exhibitions and publications that supported surrealist and

					Cobra ideals, enhancing the social function of art and contributing to the evolution of European post-war avant-garde movements.
38.	Leo Gabin	2000–Present	The collective explores the boundaries of found-object art in the digital age, sourcing content from social media and online platforms. Their artistic output spans video, digital media, drawing, print, painting, and sculpture, often integrating digital content and themes of internet culture, celebrity, and social critique. Notable for their satirical video montages and layered, calligraphic abstract paintings, *Leo Gabin* comments on the chaotic and transient nature of digital life.	Comprised of Belgian artists Lieven Deconinck, Gaëtan Begerem, and Robin De Vooght, *Leo Gabin* functions as a cohesive unit that treats the internet as a public domain from which to source and recontextualize content. Their approach merges found-object art traditions with modern digital culture, giving new form to internet images, text, and social media ephemera. This identity as a digital-age found-object collective situates their work within the context of technology-driven collective production.	By recycling internet culture into fine art, *Leo Gabin* critiques the commercialization and commodification of online content. Their work, exhibited internationally in spaces like Peres Projects (Berlin) and the Berezdivin Collection (Puerto Rico), challenges audiences to reflect on social media's impact and the fluidity of identity in a digital age. This digital commentary has established *Leo Gabin* as a leading voice in discussions of art and technology, underscoring the role of contemporary art in engaging with ephemeral and mass-produced digital content.
39.	Lewitt-Him	1933–1955	Produced posters, advertisements, and book illustrations with surreal and modernist influences; worked extensively in graphic design for commercial and wartime purposes.	Lewitt-Him emerged as a distinctive graphic duo blending artistic integrity with commercial needs, noted for surrealist and abstract motifs, innovative color use, and an approach that rendered familiar images extraordinary.	They contributed significantly to British visual culture, particularly during WWII with their propaganda posters. Their style, balancing fantasy and functionality, set a precedent for commercial art that engaged viewers in meaningful ways beyond traditional advertising. Their work is seen as influential in both commercial design and the evolution of visual communication as a means of socio-political commentary.
40.	Michel + Kieser	1953-1963	The German architects and designers Günther Kieser and Hans Michel formed this collective with a focus on graphic design and visual communication. Their work included poster designs and visual materials for cultural and artistic promotion, using bold imagery, innovative typography, and vivid colors to capture viewers' attention. They primarily worked	Michel and Kieser identified with the modernist movement, promoting a streamlined and functional aesthetic in design. Their collaboration fused artistic skills with graphic design, often diverging from commercial trends in favor of pure artistic expression. The collective's identity centered on clear, precise communication, avoiding decorative excess while embracing an	*Michel + Kieser* are recognized as pioneers in the development of modern graphic design in Germany, setting a new standard that merged art with effective communication. Their work influenced both the visual culture of their time and the next generations of designers, who inherited the duo's conceptual and experimental approach. Today, their pieces are considered benchmarks in European

			for music festivals and exhibitions, known for their experimental use of geometric shapes and photographic collages. Their designs became iconic representations of modern German design in the 1950s and 60s.	intelligent aesthetic meant to engage audiences on cultural and artistic issues. This approach was strengthened by their affinity for avant-garde art and their intention to redefine design as a culturally impactful act.	graphic design history, with some preserved in design and graphic art museum collections.
41.	Mujeres Muralistas	1970s – 1980s	Mural painting, public art, community workshops, cultural activism.	The Mujeres Muralistas was a collective of young Chicana and Latina women artists based in San Francisco, California, who emerged as pioneers of muralism within the Chicano Art Movement. Comprising a core group of four artists, they were joined by additional collaborators and assistants, with each member contributing diverse artistic training from fields such as painting, drawing, and printmaking. The group's mission centered on the self-definition of Chicana/Latina artists, breaking traditional gender roles, and fostering a collective, public art practice inspired by their cultural heritage and community ties.	Mujeres Muralistas challenged the predominantly male muralist tradition and made significant contributions to the Mission District's public art, integrating themes of cultural identity, heritage, and social justice into their vibrant murals. Their works became a cultural bridge for the Chicano/Latino community, fostering pride and visual storytelling that connected local experiences to broader political and social issues. Collaborating with key community spaces such as La Raza/Galeria Posada, they inspired future generations of women muralists and became a lasting force in shaping the Mission District's identity as a center for Chicano and Latino art and activism.
42.	Os Gêmeos	1987– Present	Os Gêmeos, formed by twin brothers Gustavo and Otavio Pandolfo from Brazil, began painting graffiti in 1987. Their art spans street murals, gallery exhibitions, and public installations worldwide. Known for their escapist, dream-like style, their works incorporate vivid colors and intricate details often inspired by Brazilian urban life. They create expansive public murals, such as The Giant of Boston on the Rose Kennedy Greenway in Boston (2012), which integrated local	*Os Gêmeos* draw upon their shared experiences growing up in São Paulo to create art that blends elements of fantasy with social commentary, channeling influences from Brazilian folklore, urban chaos, and personal dreams. Their signature characters—elongated yellow-skinned figures—are emblematic of their unique artistic identity, challenging conventional graffiti norms and blurring the line between street art and fine art.	Internationally acclaimed, *Os Gêmeos* have reshaped the global view of street art by introducing elements of Brazilian culture and urban expression into mainstream art contexts. Their ability to create immersive, large-scale works has garnered recognition from institutions like the Institute of Contemporary Art, Boston, and the Hirshhorn Museum in Washington, D.C. Their vibrant, community-centered approach encourages public dialogue, transforming cityscapes and making art accessible to a diverse audience.

			architectural features into its design and became an iconic urban landmark.		
43.	Progressive Artists' Group	1947–1956	The *Progressive Artists' Group* (PAG) was formed in Bombay in 1947 by F.N. Souza, S.H. Raza, M.F. Husain, K.H. Ara, H.A. Gade, and S.K. Bakre. The group's key actions centered on breaking with traditional Indian art, specifically the Bengal school's nationalist style, and embracing modernist techniques. Their exhibitions, including three major shows between 1948 and 1953, integrated elements of European Modernism (such as Cubism, Expressionism, and Post-Impressionism) with Indian imagery. PAG promoted themes of freedom, secularism, and cultural identity through the exploration of new forms of expression, notably abstract and figurative works that showcased individual interpretations of modernist styles.	The *Progressive Artists' Group* established a new Indian artistic identity in the aftermath of Partition, which symbolized India's transformation post-independence. Composed of diverse members who individually explored Western modernism while grounding their work in Indian themes, PAG aimed to create an avant-garde art style with universal appeal. The group resisted revivalist nationalism and was a pioneer in experimenting with abstract and expressionist styles. While each member's style differed—ranging from Souza's erotic Expressionism to Gaitonde's pure abstraction—their collective vision sought to establish a forward-thinking, cosmopolitan art rooted in the Indian experience.	PAG left a lasting impact on Indian modern art, helping redefine post-colonial Indian identity in a global context. By incorporating Western modernist methods with Indian elements, the group advanced a new, secular national aesthetic and cultural self-expression. Though short-lived, PAG influenced successive generations and saw international recognition, with key figures like Souza and Raza gaining prominence abroad. Their work highlighted themes of national identity, secularism, and modernist experimentation, establishing a foundation for modern Indian art movements.
44.	Raqs Media Collective	1992-present	Known for a research-driven approach that interrogates social issues through multimedia installations, films, performances, and curatorial projects. Raqs applies their concept of "kinetic contemplation" to address themes of temporality, postcolonialism, and capitalism. Projects include large-scale exhibitions like *Es posible porque es posible*, which combines philosophical reflection with artistic exploration, urging viewers to reexamine familiar perceptions and question socio-political structures.	Raqs cultivates a collective identity that embodies "philosophical provocateurs," transforming art into a platform for critical inquiry and dialogue. Their identity emphasizes a multidisciplinary, non-linear approach, interweaving aesthetic contemplation with active social critique. By embracing pluralism and rejecting fixed truths, they create a dynamic "laboratory of thought," blending artistic creation with theoretical reflection and public engagement.	Raqs Media Collective has significantly influenced contemporary art discourse, particularly regarding postcolonial and temporal concerns. Their work challenges viewers to consider art as an evolving, participatory process rather than a fixed product. Through global exhibitions and projects, they inspire dialogue on contemporary life's complexities, advocating for a cosmopolitan, inclusive perspective that counters deterministic views in art and politics. Their practice remains a prominent example of how art can serve as a catalyst for thought and transformation in society.

45.	Resolve Collective	2015 – Present	Urban design, community-led workshops, educational projects, artist installations, interdisciplinary research, public art interventions	Resolve Collective is a London-based, interdisciplinary design group co-founded by Akil Scafe-Smith and Seth Scafe-Smith, later joined by Melissa Haniff as a director. Comprising architects, engineers, artists, and technologists, the collective focuses on design as a tool for social change and public engagement, prioritizing work with underrepresented communities. Resolve Collective's approach to design extends beyond aesthetics to include community-centered practices that drive socio-political transformation, fostering skills exchange and active participation among diverse local groups.	Through projects that activate public spaces, Resolve Collective addresses social issues by promoting community resilience, accessibility, and cultural expression. Projects such as Site & Sound and Waum Fi Dem? exemplify the collective's collaborative approach, combining local voices with design expertise to create inclusive and transformative urban spaces. Resolve has collaborated with art institutions and community organizations to deliver projects that offer lasting impact on public space accessibility, inclusivity, and community cohesion, enabling both immediate and sustained benefits for the areas they serve.
46.	Royal Chicano Air Force (RCAF)	1970 - Present	Community organizing, cultural education, art education, and political advocacy through screen printing, muralism, and public events.	The RCAF, rooted in the Chicano Movement, was formed in Sacramento, California, with the mission to support César Chávez and the United Farm Workers. Founded by artists José Montoya, Esteban Villa, and students, RCAF adopted an anti-establishment identity, using the "Air Force" moniker humorously to evoke a unified, resilient spirit within Chicano/Latino communities. They remain committed to empowering these communities through art, education, and community service.	RCAF has significantly impacted Chicano art and political activism by fostering Chicano cultural pride and awareness. Their silkscreen posters and murals—displayed in places like Sacramento and Chicano Park in San Diego—have visually amplified messages of social justice, education, and political activism. RCAF also established cultural centers, programs, and events, including La Raza Bookstore and Barrio Art Program, which served as platforms for Chicano art, history, and political engagement, cementing their legacy in community empowerment and advocacy.
47.	ruangrupa	2000– present	Indonesian art collective known for promoting collaborative and community-based artistic models. They produce exhibitions, festivals, research projects, and social interventions. Their projects emphasize the communal sharing of resources, rooted in Indonesian cultural	ruangrupa's identity is built around collective, non-hierarchical practice and rooted in Indonesian communal values, emphasizing solidarity, sustainability, and shared resource models. The collective draws on the idea of *lumbung* to create socially engaged art spaces that prioritize the sharing of resources,	As a collective they have impacted the art world by introducing innovative models of collaboration and sustainability. Their leadership at documenta fifteen highlighted non-Western approaches to curation and the role of art in addressing social and political injustices. Despite controversies surrounding

			values of cooperation and sustainability, often through the concept of *lumbung*, a shared resource model inspired by communal rice barns. Their notable projects include serving as artistic directors for documenta fifteen (2022) and founding Gudskul, a learning and networking platform for artists in Jakarta.	knowledge, and ideas. Their curatorial approach to documenta fifteen foregrounded anti-colonial and anti-capitalist perspectives, merging social, cultural, and ecological sustainability.	accusations of antisemitism during documenta fifteen, their commitment to collective action and social justice earned them the top spot on the ArtReview Power 100 list in 2022, affirming their influence in reimagining art's global and local engagements.
48.	Steinbrenner Hans & Klaus	1958-1963	Known primarily as a partnership in sculpture and painting, Hans and Klaus Steinbrenner produced works that aligned with the minimalist and modernist styles of the late 1950s and early 1960s. They challenged traditional forms by experimenting with geometric abstraction and reducing forms to their essential structures, often engaging in dialogue with architectural principles.	The duo embraced minimalist aesthetics, using geometric shapes and bold compositions. Their collaboration, though relatively short-lived, was marked by a shared vision of stripping art down to its core elements, which they achieved through both collective and individual contributions. Their approach was highly methodical, leaning toward a disciplined form of creative expression that avoided extraneous details.	Although Steinbrenner Hans & Klaus operated for a brief period, their work contributed to a broader postwar movement that rejected the expressive excess of previous avant-garde styles. They influenced other minimalist and modernist artists in Europe, aligning with the broader mid-century shift toward simplified and abstract art forms that responded to the technological and architectural innovations of the era. Their work remains a reference for minimalist approaches within the modernist tradition.
49.	Superflex	1993–present	The Danish collective Superflex engages in socially driven and interdisciplinary projects that critique capitalist structures, intellectual property norms, and environmental sustainability. Labeling their works as "tools," Superflex's projects range from energy systems, internet TV channels, and public spaces to sculptures and urban planning. The collective's notable works include the collaborative urban space Superkilen (2011) and ongoing public installations, often created with input from local communities and even non-human participants, reflecting	Superflex's identity is grounded in collaborative, anti-capitalist ideals and challenges the concept of individual artistic ownership. Operating across artistic and social domains, the group emphasizes shared resources and communal responsibility in addressing global issues such as economic inequality and ecological impact. By treating their projects as open-access tools, they invite broad public engagement and critique conventional ideas of authorship.	Superflex has reshaped the boundaries of socially engaged art, often producing works that mimic the functions of NGOs or community-focused organizations. Their use of "tools" to inspire active societal change, coupled with a commitment to ecological and economic justice, has expanded the potential of art as a transformative force in both public and institutional spaces. Superflex's projects influence global discourse on sustainability, social responsibility, and collaborative creation, especially through participatory art practices.

			their commitment to participatory and ecological initiatives.		
50.	The Atlas Group	1989 - 2004	Archival installations, multimedia performance, photography, video, literary essays.	The Atlas Group, led by Walid Raad, embodies an archival identity focused on historical reconstruction and critique, particularly in the context of the Lebanese Civil War (1975-1990). Raad's classification scheme questions the authenticity and reliability of historical documents, blurring the line between fiction and history. Through his approach, Raad recontextualizes both found and created materials to explore how histories are 'constructed' and reinterpreted over time, revealing the role of memory, trauma, and collective amnesia in shaping personal and national narratives.	The Atlas Group project has had a profound impact on the discourse surrounding historical memory, especially in contexts marked by conflict and censorship. By focusing on everyday life and avoiding graphic war imagery, Raad introduces a contemplative narrative that questions traditional historical documentation. His work highlights the subjective nature of archives and the challenges of corroborating historical 'truths', positioning The Atlas Group as a pioneering model for critical historiography in contemporary art.
51.	The Bruce High Quality Foundation	2004 - Present	Art interventions, performances, satirical art education, and institutional critique. Notable projects include *Public Sculpture Tackle*, *The Brucennial*, and the Bruce High Quality Foundation University (BHQFU).	This New York-based collective is composed of anonymous artists, primarily Cooper Union graduates, who adopt the name of a fictional artist, "Bruce High Quality," as a means of rejecting the "star-making machinery" of the art world. Their practice is rooted in humor and satire, with anonymity serving as a strategy to undermine traditional expectations of individual fame in art. Through performances, pranks, and the creation of an unaccredited university, BHQFU, they critique and parody the elitism and commercialism of professionalized art education and the art market as a whole.	The collective has established itself as a major force in institutional critique, challenging the commercialization and academicization of the art world. Their approach of using humor and satire to destabilize traditional art institutions resonates widely, presenting an alternative vision of art as both a critique of and engagement with the broader socio-economic structures that govern art education and market value. Their anonymous, collaborative ethos questions the need for individual fame in art, offering a refreshing commentary on the art world's brand-oriented dynamics and its ties to capitalist systems.
52.	The Otolith Group	2002–Present	*The Otolith Group*, founded in 2002 by London-based artists, theorists, and curators Anjalika Sagar and Kodwo Eshun, engages in research-driven projects across	Named after the "otolith" crystals within the vertebrate inner ear that aid orientation and equilibrium, *The Otolith Group* alludes to navigating multiple, layered realities. Their	Widely exhibited internationally in major institutions such as Tate Modern, MACBA, and the Van Abbemuseum, *The Otolith Group* influences contemporary discourse on

			film, sound, installation, curatorial work, and critical writing. Their artistic practice delves into "post-lens" aesthetics, where filmic and essayistic approaches expose the intersections between human and non-human life, environmental conditions, and the complexities of post-human experience. They explore these themes through a variety of media, including video installations like *Horizonte O*, which reflects on decolonial thought and intergenerational dialogues inspired by Rabindranath Tagore's vision.	practice examines the construction of perception, memory, and history in a postcolonial context. By working with diverse media, their projects create dense narratives that transcend traditional documentary forms, questioning linear time and encouraging audiences to reconsider conventional narratives of knowledge and power.	technoculture, post-coloniality, and ecological awareness. Through critical exhibitions, films, and installations, they foster dialogue on global issues like environmental degradation, capitalist dynamics, and the cultural legacies of colonialism. Their work provokes reconsideration of past and future relationships, urging viewers to engage with layered histories and the speculative potential of art to envision alternative futures.
53.	Tromarama	2006–present	Indonesian art collective, uses video installations, digital programming, and interactive public artworks to explore the fluid boundaries between the digital and physical worlds. Their projects, including stop-motion animations and interactive installations, often transform everyday objects and domestic spaces into visual narratives. Noteworthy works include *Serigala Militia* (2006), which uses woodcut boards in animation, and *24 Hours Being Others* (2017), which connects to social media to print audience interactions, engaging viewers in real-time conversations on perception, media influence, and social constructs.	Tromarama's identity is rooted in examining the interplay between technology and lived experience, often using humor and narrative to highlight the contrast between hyperreality and tangible reality. They work collaboratively and experimentally, focusing on the impact of digital media on daily life and social identity, especially within Indonesian culture. By bridging art with everyday routines, they invite viewers to reflect on their role in the media-saturated, interconnected digital age.	They have been pivotal in expanding the digital art landscape in Southeast Asia. Their participatory projects and use of social media as an artistic medium provide nuanced commentary on the digitalization of social behaviors, reshaping the viewer's interaction with art and public space. Their work encourages discourse on the societal impacts of digital transformation, situating their art practice as a medium for both local and global cultural reflection.
54.	Wochenklausur	1993–present	Austrian collective, focuses on social interventions as artistic acts, using short-term projects to address local socio-political issues. Each project begins with an invitation from an art institution, and interventions are crafted to achieve	As a group, conceptualizes art as a tool for concrete social change, shifting from aesthetic to functional outcomes. Through its projects, the collective redefines artistic authorship as collective problem-solving, where art institutions act as facilitators. Each	Their interventions demonstrate art's capacity to address systemic social issues. By partnering with local artists and institutions, they foster sustainable, community-centered approaches to problems that typically lack conventional solutions. Their model

			tangible improvements within a community. By working with various specialists and local stakeholders, they address issues from healthcare and social services to public space use and urban planning. Key projects include establishing a mobile medical clinic for the homeless in Vienna and creating spaces for marginalized populations in cities across Europe and beyond.	intervention takes place within a closed, eight-week period in a public-facing space, where the team collaborates intensely to deliver impactful solutions to pre-selected issues. The collective's name, translating to "weeks of closure," reflects their immersive, enclosed working sessions.	challenges traditional art's role, showing how creative methodologies can contribute to social and political discourse while delivering practical results, encouraging further adoption of art as a medium for civic engagement.