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## Collaborative Art Workshop

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A group of people are gathered around a large table, working on a collaborative art project. The table is covered with various art supplies, including paint, brushes, and markers. Several hands are visible, actively engaged in drawing and painting. The artwork features vibrant colors like red, blue, and green, with some text elements like 'BEAUTY' and 'SAD' visible. The overall atmosphere is one of creative collaboration and community engagement.

# Collaborative Art

...

Community-based Art Program



Community-based Art at CSUSB is based on  
these 3 principles:

**COLLABORATION**  
**INTERDEPENDENCE**  
**MUTUALITY**

NIKE

10

THAT BEING

SAID....

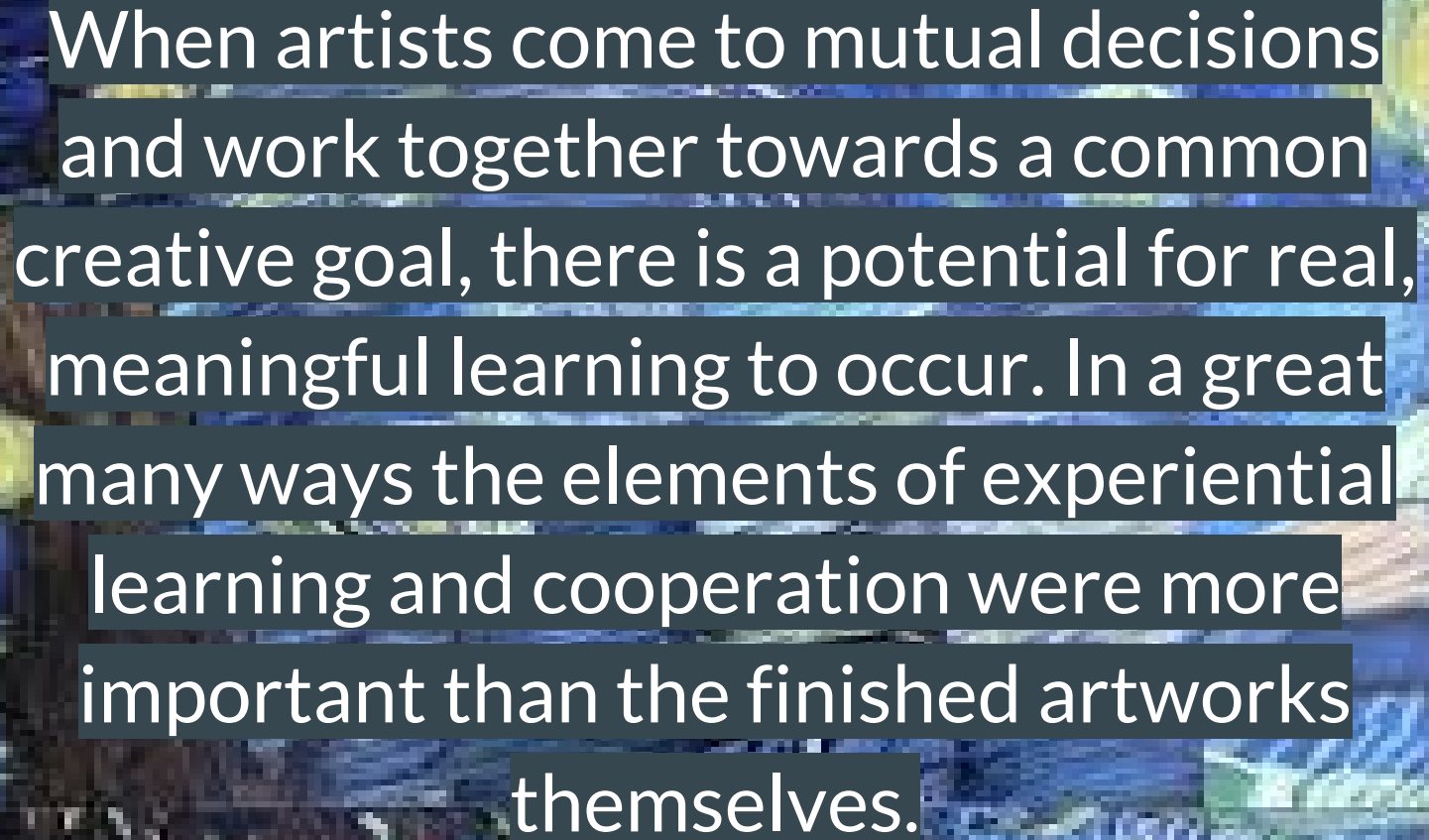
LET'S CREATE

!!!



# Benefits of Artistic Collaboration

Collaboration is more than getting together to fuse your creative energy into a large piece of work. It doesn't just happen in one day—it's a long, committed process. But via this process, you will experience another person's artistic mind and have the ability to dip yourself into another artist's soul and hopefully take something from that (and I don't mean stealing ideas) — think: styles, knowledge, processes. Collaboration allows artists to experiment, take chances, as well as learn from and teach others.



When artists come to mutual decisions and work together towards a common creative goal, there is a potential for real, meaningful learning to occur. In a great many ways the elements of experiential learning and cooperation were more important than the finished artworks themselves.

<http://www.anti-product.com/collaboration.html>



# Famous Artist Collaborations

1. Andy Warhol and Jean-Michel Basquiat
2. Jose Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros
3. The Clayton Brothers
4. HOODsisters



A black and white photograph of two men from the chest up. The man on the left has short, light-colored hair and is wearing a dark jacket. The man on the right has dark, spiky hair and is wearing a dark jacket. They are both looking directly at the camera.

**Andy Warhol. Jean-Michel Basquiat  
and Francesco Clemente...**

**In later years Warhol & Basquiat  
collaborated exclusively.**






Jean-Michel Basquiat, Francesco Clemente, and Andy Warhol (collaboration). Alba's Breakfast, 1984. Acrylic and oil paintstick on paper mounted on canvas, 46 x 59 inches (116.8 x 149.9 cm). Galerie Bruno Bischofberger, Zurich

**A collaboration named the  
Brotherhood of the Traveling  
Canvas between Basquiat, Warhol  
and Italian artist Francesco  
Clemente.**

## Rules of Collaboration-

Each artist was to begin three separate paintings and one drawing each. They'd leave enough "mental and physical space" for the other artists to contribute to the painting. They'd then send their unfinished work on to the next artist kind of like the stories you'd write with your friends where someone would begin with a paragraph - sometimes stopping mid sentence - and the next person would begin to tell their own story, apropos of nothing but their own imagination.





**The three artists  
continued this  
experiment between  
them for about a year  
but in late 1984  
Warhol & Basquiat  
began secretly  
collaborating on their  
own, thereby leaving  
Clemente out of the  
club for good.**



During the Warhol-Basquiat collaborations, Warhol would usually be the one to (unsurprisingly) begin the painting. He'd often silkscreen a recognizable logo or product – something so typically him – onto a canvas, which Basquiat would promptly write or paint over, leaving his own mark on the work.



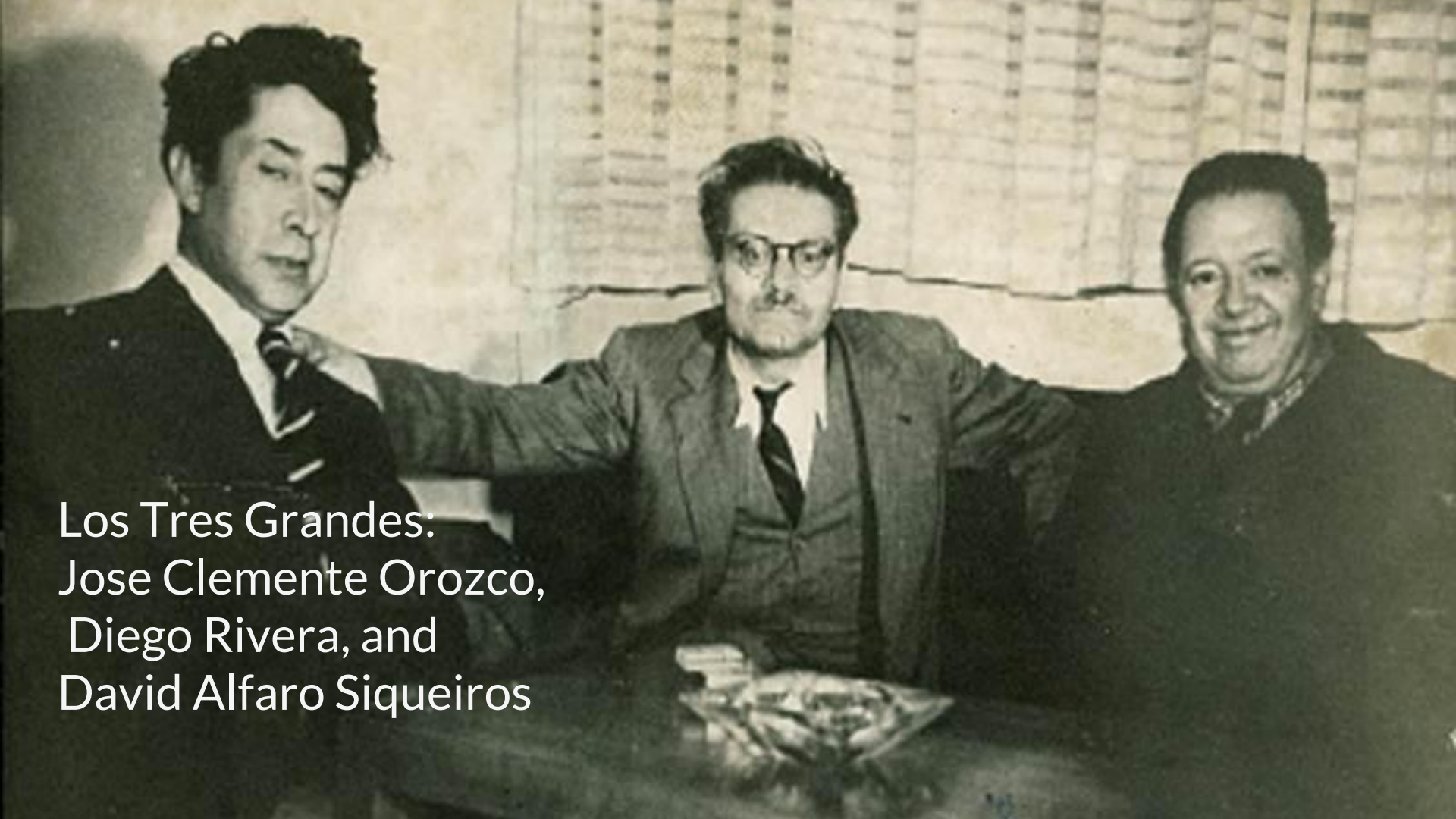


JEAN-MICHEL BASQUIAT & ANDY WARHOL

*Olympic Rings, 1985*

Acrylic and silkscreen on canvas

81 1/8 x 183 1/2 inches (206 x 466 cm)



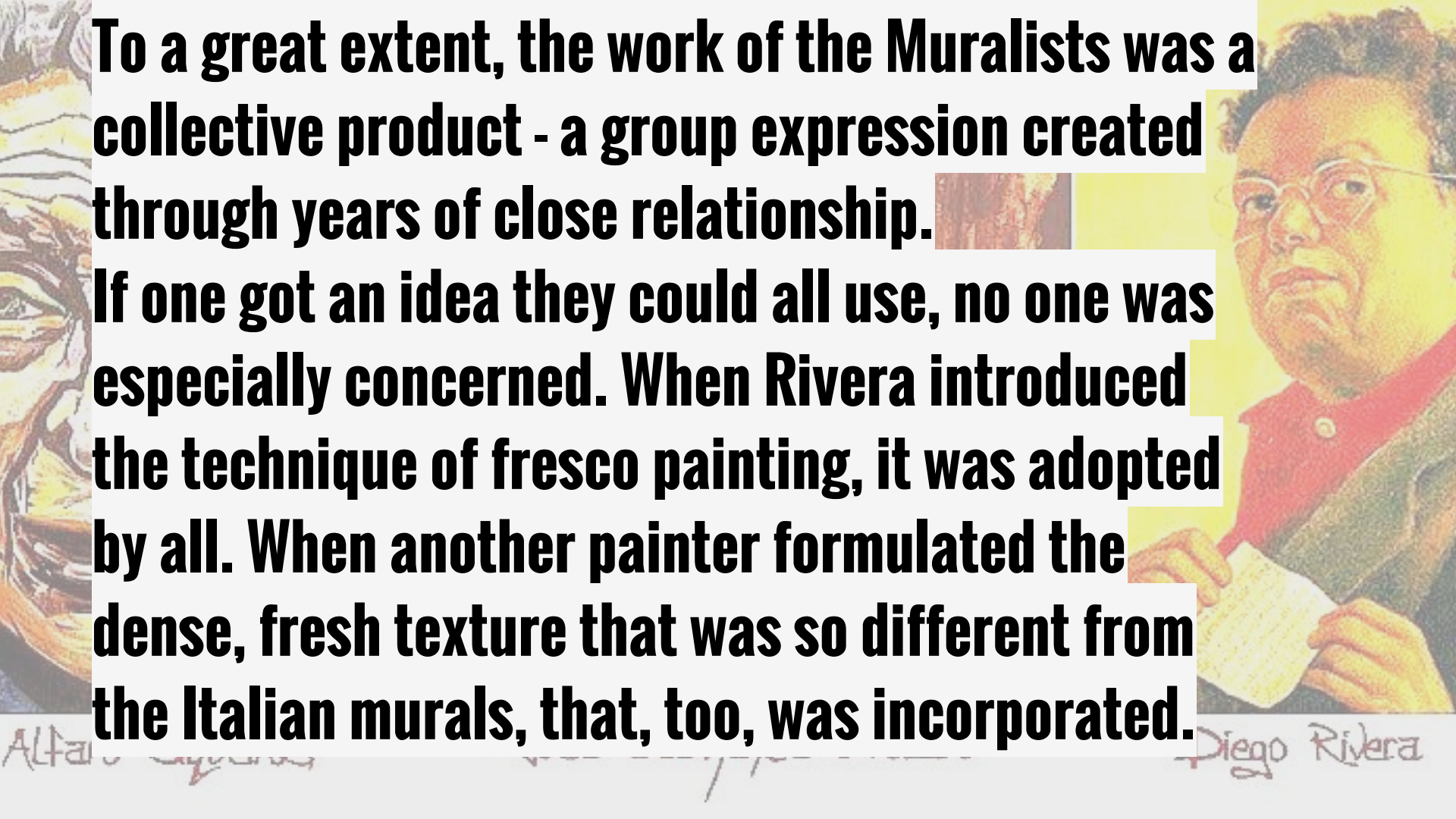
Los Tres Grandes:  
Jose Clemente Orozco,  
Diego Rivera, and  
David Alfaro Siqueiros



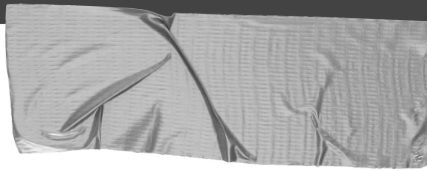
Though different in style and temperament, all three believed, as did many other artists of their time, that art is for the education and betterment of the people, not an abstract concept or vehicle for exploring whims.

**To a great extent, the work of the Muralists was a collective product - a group expression created through years of close relationship.**

**If one got an idea they could all use, no one was especially concerned. When Rivera introduced the technique of fresco painting, it was adopted by all. When another painter formulated the dense, fresh texture that was so different from the Italian murals, that, too, was incorporated.**







There is a story that Siqueiros left a mural to tend to other business. A colleague put a head on one of his figures while he was gone. Siqueiros exclaimed that it was wonderful, and that he either did it in his sleep or it was a miracle. He joked that he'd leave again to see what happened. Orozco overheard the conversation, and made sure that it was repeated. Siqueiros was more pleased than ever.





**“La tierra como el agua y la industria nos pertenecen”.**

**David Alfaro Siqueiros**

**México**

"Zapatistas"

Jose

Clemente

Orozco

1931





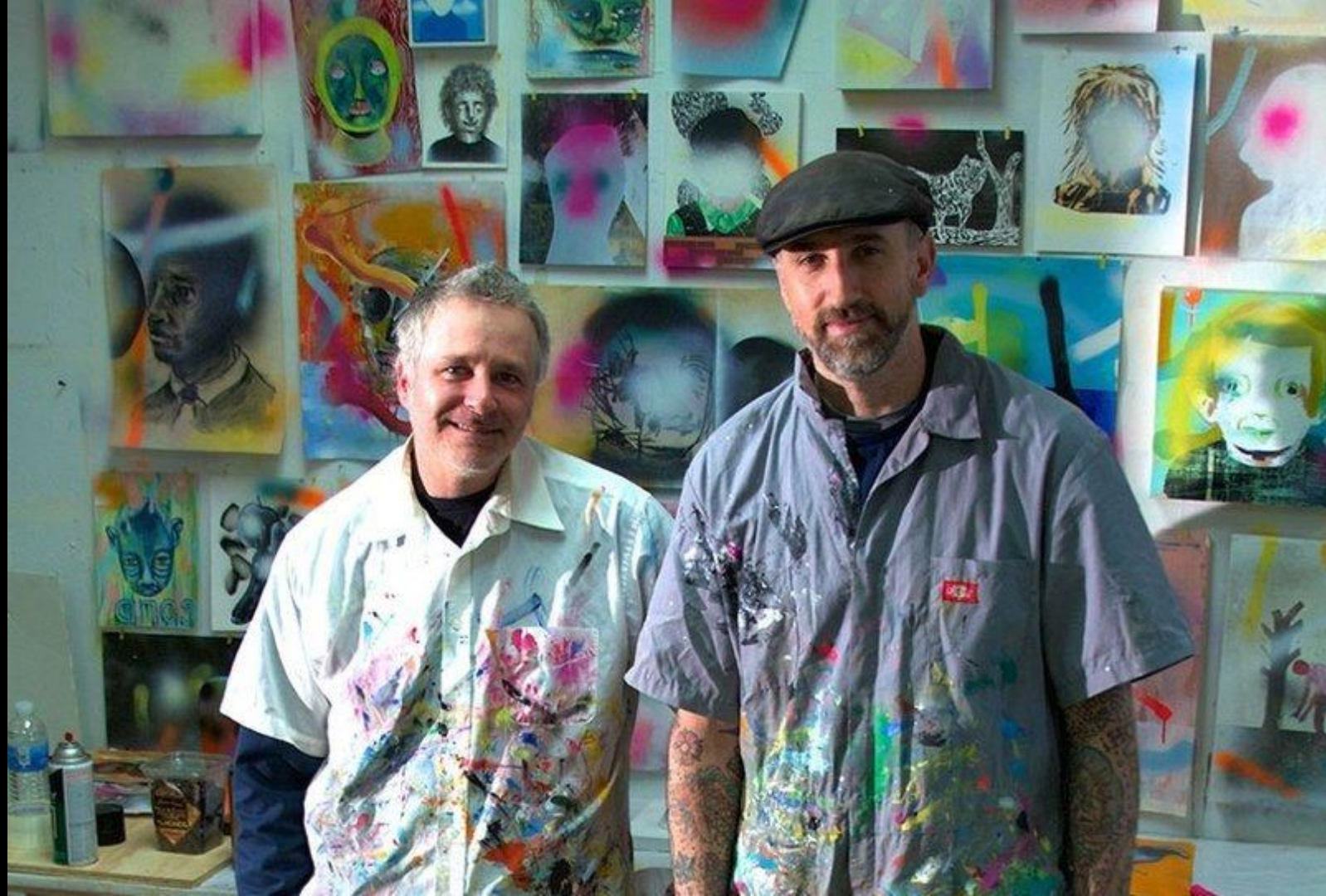


“Sugar Cane” Diego Rivera, 1931

# The Clayton Brothers









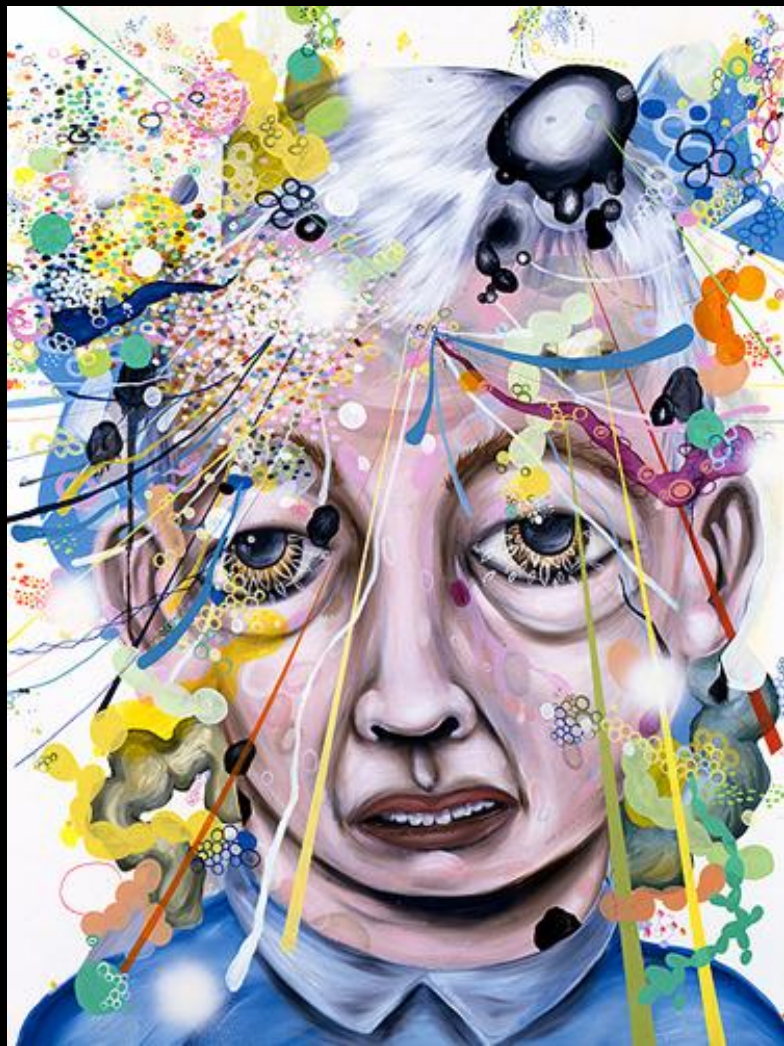


**Rob and Christian Clayton,**  
collaboration is more than a process: the  
concept of **symbiosis** resonates through  
every aspect of their paintings and  
installations.

In a practice devoid of ego and restraint, the  
Clayton brothers develop intensely  
compacted narratives on an intuitive basis.  
Rob and Christian Clayton seldom work on  
the same canvas at the same time, or discuss  
their projects during their creation.  
Playing off of a uniquely unspoken

**synergy**, they take turns inventing,  
adding to, and editing each piece, propelling  
their "stories" through **spontaneous**  
**improvisation**. Entwining their  
independent approaches, styles, and  
palettes, their works operate as co-authored  
epics, fusing the concept of self with the  
**communal**.









**HOODsisters. stands for  
Honoring our Origins. Ourselves  
and our Dreams.**





# Hoodsisters

HOODsisters is an all-womyn and womyn-identified crew dedicated to creating awareness through public art.

As San Fernando Valley community members, they hope to transform their hoods into beautiful spaces for healing and self-empowerment.

Their stories will build a foundation grounded in cultural roots and create visions for better tomorrows.



Mural dedicated to African-American activist  
Assata Shakur.  
" Assata Shakur, Freedom Fighter "



**New Year's Day, 2013**







Toypurina, a Native American medicine woman who helped lead a revolt against the San Gabriel Mission in 1785.



# CHALCHIHUITL ICUE



HOODsisters was honored to participate in the Con/Safos year-long installation at the Bowtie Project along the L.A. River. Because of the project's particular connection to adobe, the river, and the surrounding Los Angeles communities, HOODsisters felt it was only right to honor the very organic nature of the mural.

# Elemental Sisterhood



**Selena Wilson**  
Oil/Acrylic Paintings



**Cynthia Huerta**  
Woodburning/Acrylic paint



**Kiandra Jimenez**  
Textile Art



**Erin Maroufkhani**  
Mosaic



**Maggie Tello-Case**  
Sewing/Textile Art

**Multi-Media Collaborative Silhouette Self-Portraits**  
from exhibit *The Nature of Women*

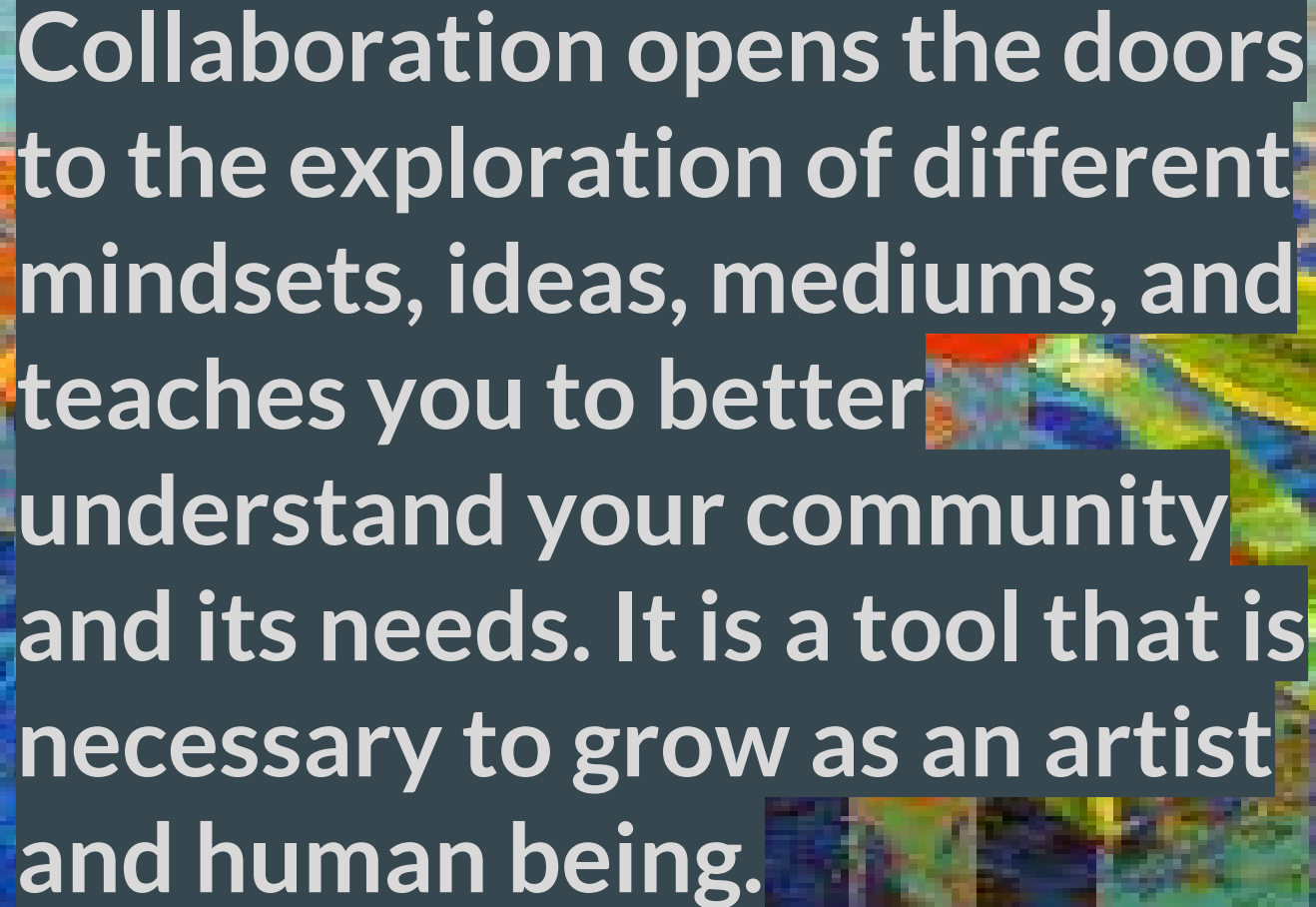


**Elemental Sisterhood**, five Riverside based artists, have come together under the recommendation of Division 9's Cosme Cordova to create a unique and synergistic art show that examines the nature of women. All five artists work in different mediums with distinctive styles that become interwoven in several collaborative pieces.









Collaboration opens the doors to the exploration of different mindsets, ideas, mediums, and teaches you to better understand your community and its needs. It is a tool that is necessary to grow as an artist and human being.



THANK YOU  
AND HAVE A  
BEAUTIFUL  
DAY!