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Nota di contenuto	Contents; Acknowledgments; Introduction: Collaboration as Symptom; Part I. Collaboration as Administration; 1. Art by Long Distance; 2. Conceptual Bureaucracy; Part II. Collaboration, Anonymity, and Partnership; 3. Memory, Ruins, and Archives; 4. Memory Storage; 5. Memory and Ethics; Part III. Collaboration and the Third Hand; 6. Negotiated Identity; 7. Eliminating Personality; 8. Missing in Action; 9. Doubles, Doppelgangers, and the Third Hand; Conclusion: The Value Added Landscape; Notes; Index;
Sommario/riassunto	Since the 1960's, a number of artists have challenged the dominant paradigm of art-that of the lone artist-by embarking on long-term collaborations that dramatically altered the terms of artistic identity. In The Third Hand, Charles Green offers a sustained critical examination of collaboration in international contemporary art.