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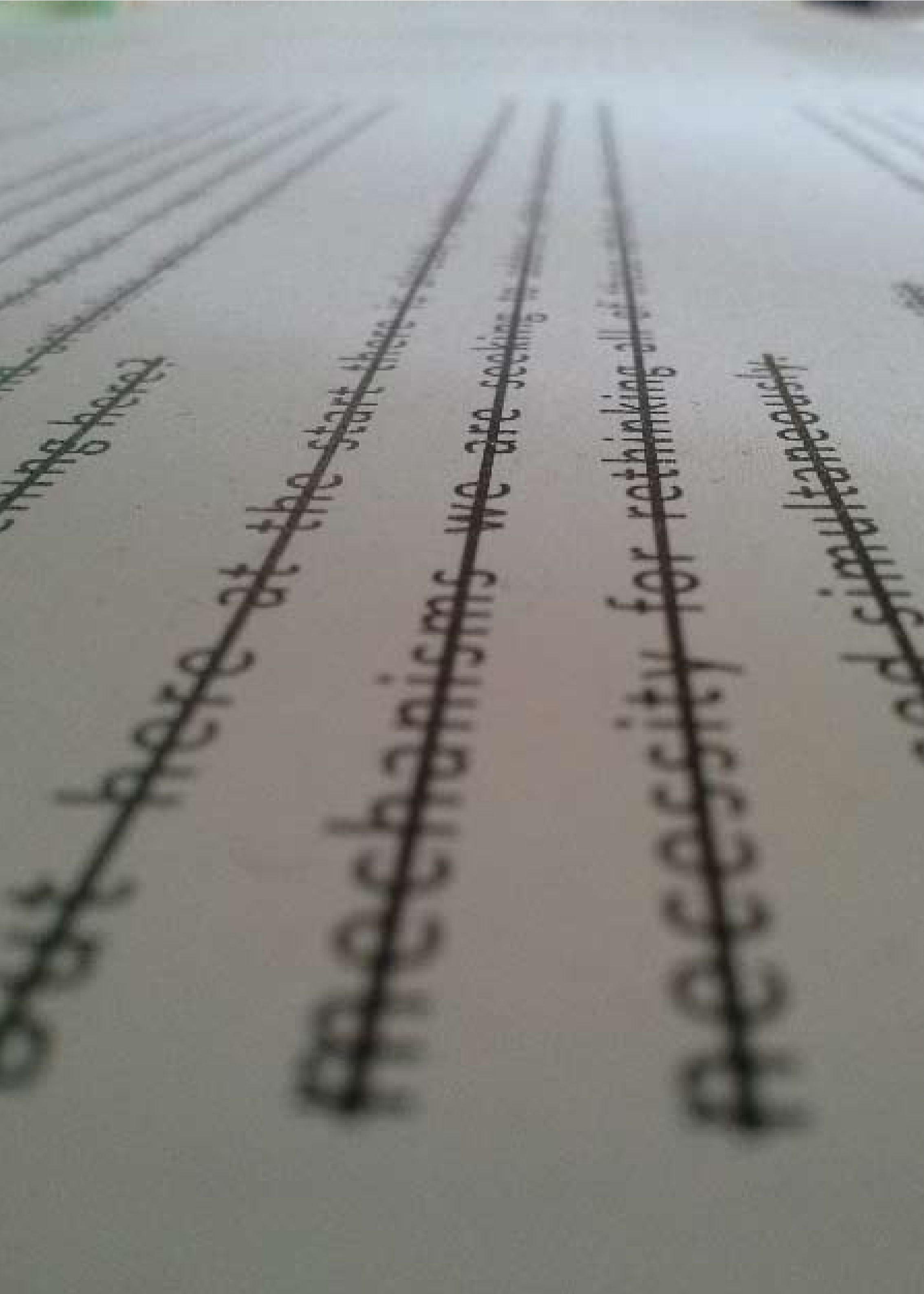
New Historical Moment

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Revealing a  
Space for a  
new historical  
moment to  
reimagine the  
Space art  
occurs

Installation Part 1 and 2



A new installation for the Odessa Biennial develops themes from the exhibition “Distributing  
Obsolescence: Food Bank. Art Bank. Data Bank” produced in 2016

Distributing Obsolescence

A brief description of my contribution to the Odessa Biennial an Installation in 2 parts

Imageless art practice

Looping

Diagrams of Installation Parts 1 & 2

Elements of the installation

Walk through the installation

Notes on thinking behind the installation

Photographic details of the installation

How “things” change into objects of thought

## **Distributing Obsolescence**

A new installation by the London based artist David Goldenberg for the 5th Odessa Biennial “Turbulence”, August – October 2017, curated by the Italian curator and critic Camilla Boemio, develops ideas from “Distributing Obsolescence. Food bank, Art bank, Data bank”, Villa Caprile, Pesaro, Italy, 2016,

## **An Installation in 2 parts**

Part 1 Pools 4 elements - found cultural artefacts and materials, a fictitious press release, found texts on temporal and cultural looping and found designs for exhibitions - arranged in different clusters within an ambiguous space, part Free Port part archaeological storage room with cultural artefacts from today including art itself.

Part 2 Use the material to generate activities looking at rethinking the space art occupies.



## Example of an imageless art practice

~~*I don't know how I arrived here, coming to a complete standstill, in a state of near paralysis, where despite appearances, I no longer appear able to say something, while passively watching the slow relentless erosion of art, language and concepts, stripping away the formation of this cultural landscape*~~

~~Yet this disintegration and collapse along with the suffocating and overwhelming anxiety that we are mute, needs to be registered and recognised differently as a process that cleans away what exists, to make room for something else, [revealing a space for a new historical movement where it is possible to reimagine the space art occupies.]~~

*This capacity to say nothing should be actively encouraged since what is happening is the breaking and uncoupling of cultural productions links with Neo Liberalism, Global Capitalism, Globalisation and the very semantics that trap us within the existing order, peeling away layers attaching each of us to the rituals and ceremonies tying us into an endless cycle*

*Yet with the erosion of language, thinking and art the platform and form to register these problems are not obvious*

### *Text as an example of an imageless art practice*

## Quotes on looping from All you need is kill by Hiroshi Sakurazaka

## Enemies like these are science fiction

Feels like 3 hours in the dream...it's been an hour

# Tomorrow again

# Died 2 times already

In order to break out of the loop, the entire network needs to be destroyed

# A time traveling tachyon particle

The question is how they use it to create loops

17 15

## Destroy the antenna of the mimic server

## Experienced death 4 times

# Endless cycle

# Back to the start

## In order to escape the loop

# 12th time

# Will I go back in time?

3rd iteration      8th iteration      5th iteration

## How do I break out of this loop?

## How many loops does this make?

47th time

# Logic to the loop

Mimic loops go back about 30 hours each

# No matter it's the mimic or death

# Over and over and over

# I had no choice but to overcome tomorrow

## Loops 2 through 158

# I was pulled into the loop

# The beginning of this war repeats again and again

# You repeat from the beginning

## Research the time loop

The trigger for the loop was probably emitted when the mimic server was struck down

Because of the time loop the brain suffered petrification due to the repeated exposure to tachyons

## Loop again and again

They can reverse time and fight as many times as they want

## Like a game where you can reset and redo anything

What was attained in death everything is for the sake of right now

Ill be able to get through with my eyes closed

Diagrams of installation Pt 1 & 2

with list of materials and a brief description

# Entering a new historical moment

Use materials from the installation to generate further thinking and discussions

1

Example of an imageless art practice

Written or sprayed onto both walls

with a lot of space for the public to make corrections to the starting text or to add their own comments, ideas

2

Example of an exhibition that doesnt need to take place

Table with fictitious press release

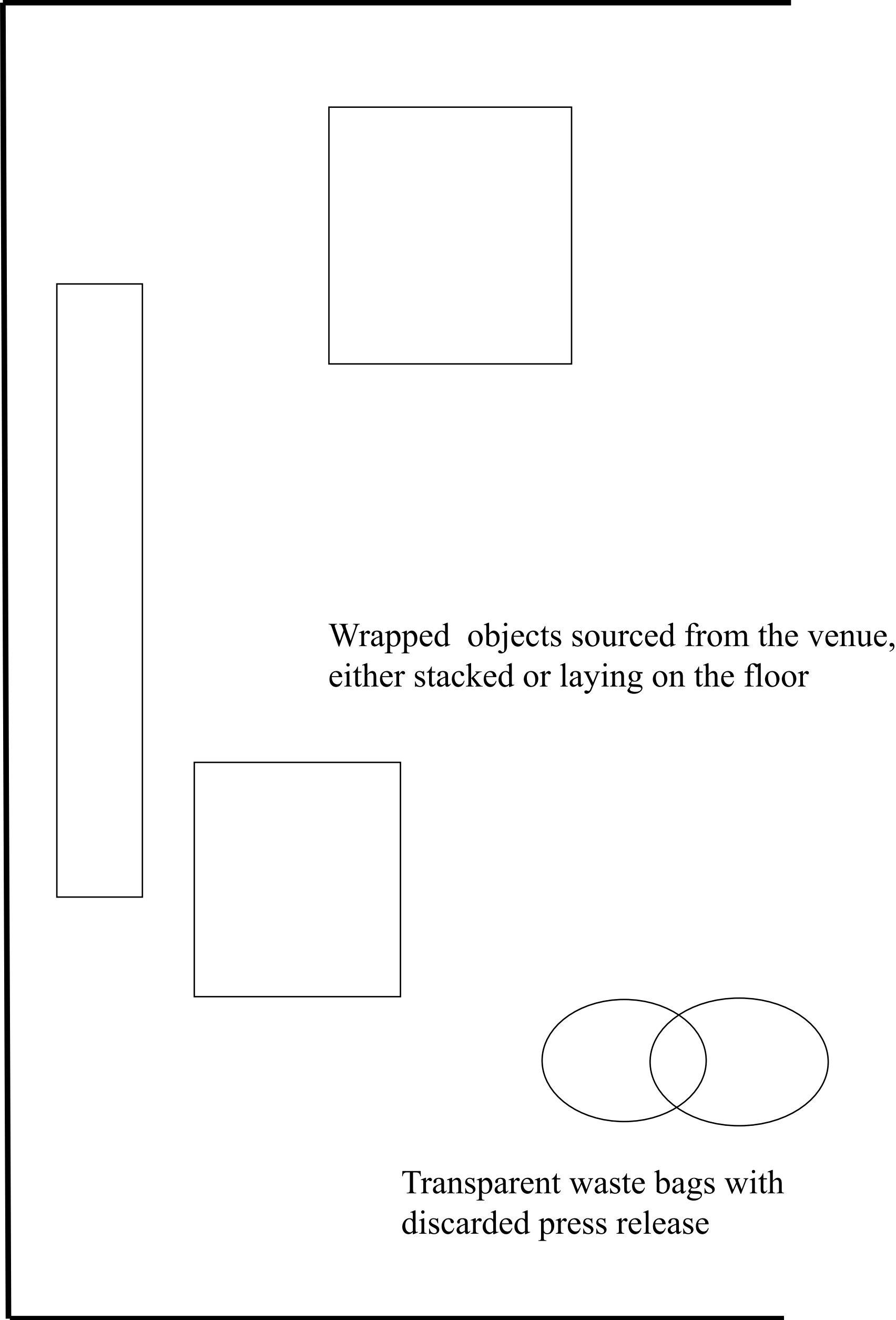
Text on traps and looping on waste bags extends use of plastic, on waste and over production, sampling materials, inserting a different style of work to disrupt the existing scheme by way of a meditation on breaking open the limited existing capitalist means of staging art comprising the one person and group show format

Text on looping on transparent and coloured carrier bags

Storage boxes filled with materials and art works sourced from the venue

Room 1

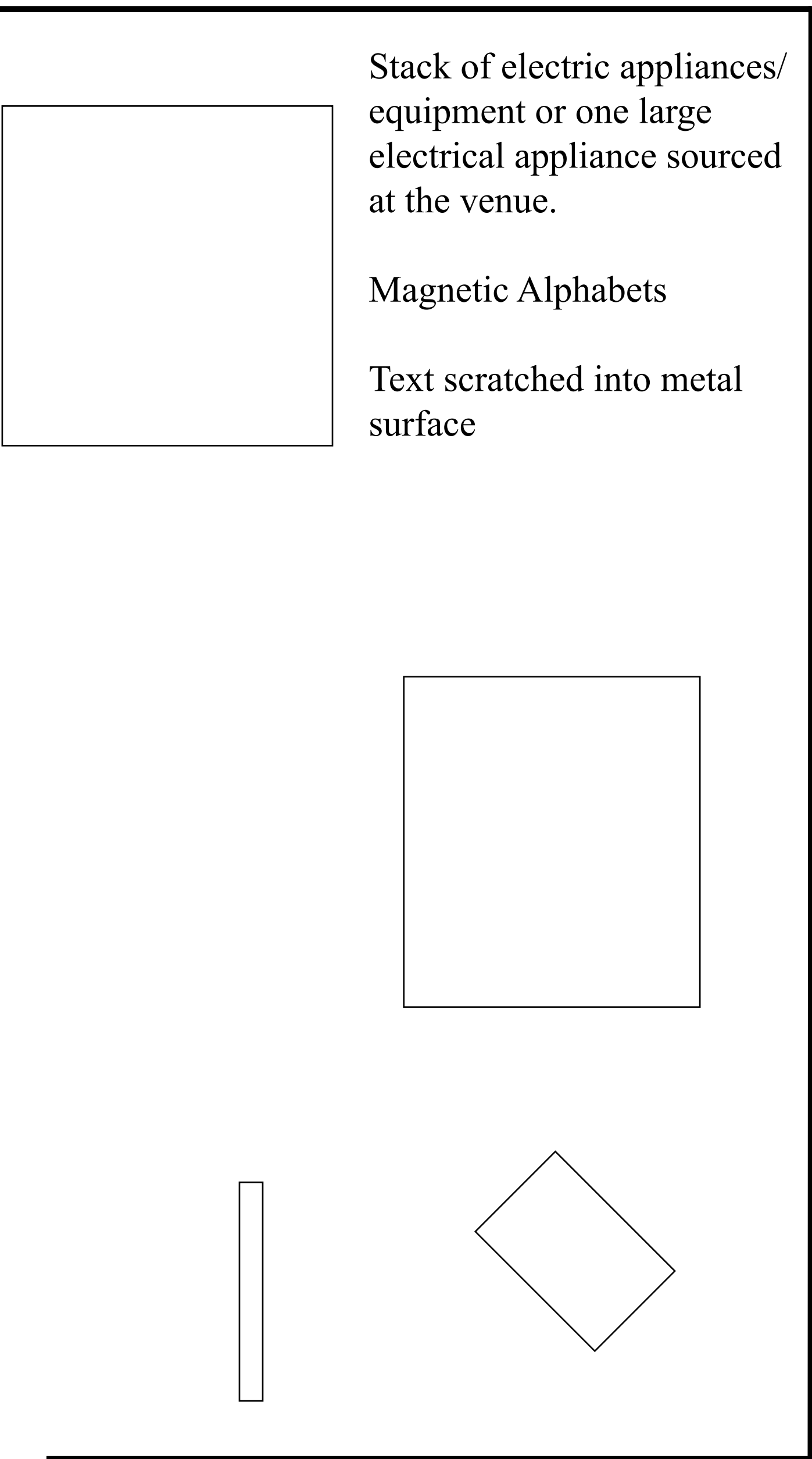
Location  
of a table  
or metal  
cabinet  
for press  
releases



Wrapped objects sourced from the venue,  
either stacked or laying on the floor

Transparent waste bags with  
discarded press release

Possible location at the entrance into the installation of a  
random selected Press Release which is changed everyday



Stack of electric appliances/  
equipment or one large  
electrical appliance sourced  
at the venue.

Magnetic Alphabets

Text scratched into metal  
surface

Stack of objects  
sourced at the  
venue

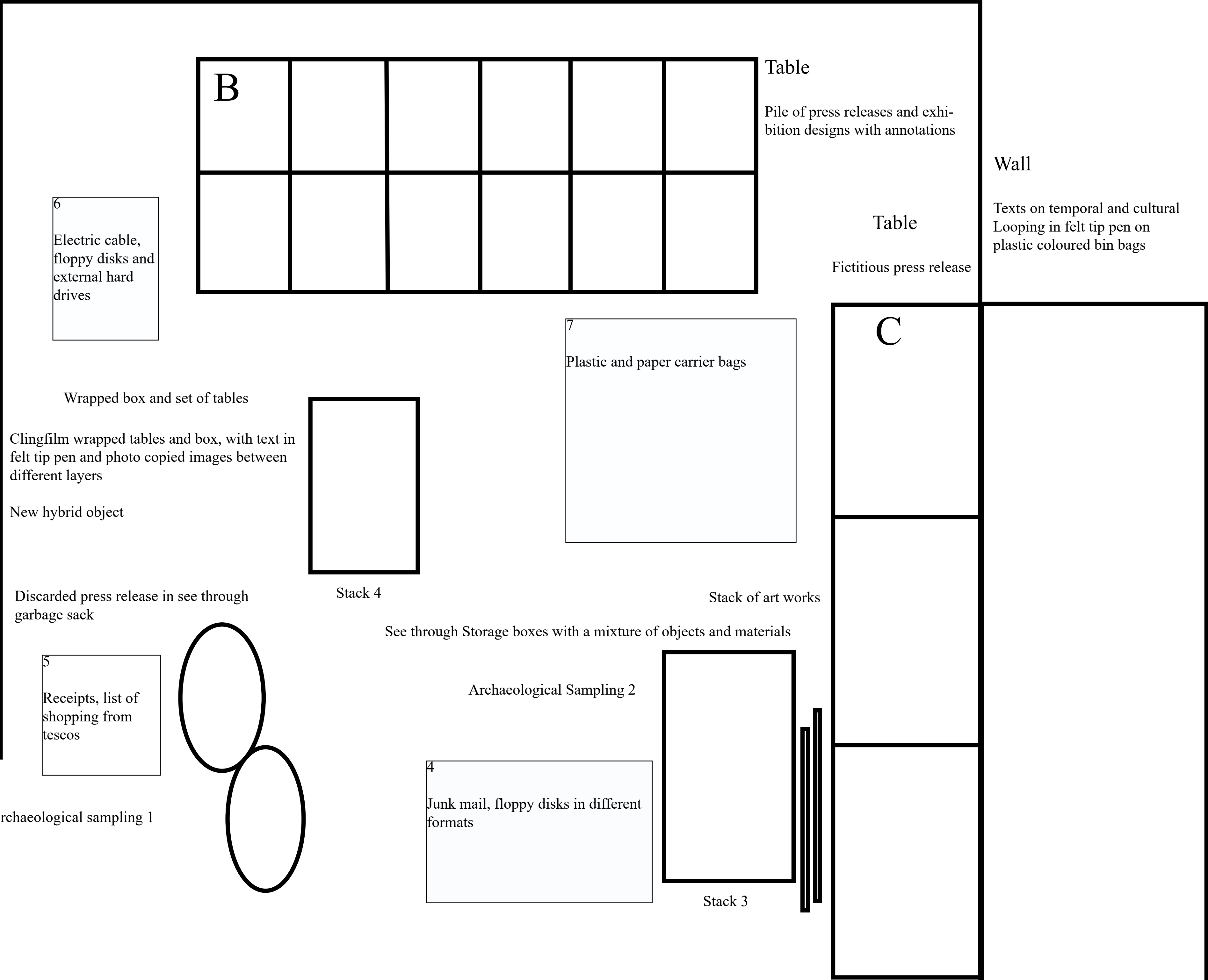
Computer screen

News paper on sale of  
kandinsky painting



Storage room in a Free port

London version  
of Installation



D

Door with row of text on looping on different colour plastic bags

A

Dish washer, Microwave oven, Sterio system

Magnetic Aphabetes, shopping receipts

Text scratched into the surface of the sterio unit plus magnetc alphabets

Computer screen

3  
Junk mail, applications for credit cards, signing on card

2  
Junk mail and electric cable

Stack 2

Corridor

1  
News paper

Wrapped door

Stack 1

Stacked and balanced kitchen objects, plastic coloured containers, cardboard box and dish washer tray

Sedimented layers of materials

Layers of clingfilm with text between each layer

# Elements

## A. Installation (Domestic version)

Scheme for a Free Port/Archaeological storage room

Stacks of objects

Flat floor based materials 1 - 7 (shows approximate area and extent of the material)

Comprising credit cards, signing on cards, letters for TV licience, list of shopping from Tesco's, Hospital letters, junk mail, external hard drives, floppy disks, and other data saving disks in different formats, news paper, plastic and paper carrier bags, electric cables

Transparent coloured garbage bags with a discarded press release and other waste

Stacked household objects, storage boxes, pile of artworks, stack of electrical goods

A combination of wrapped objects and objects covered in dust sheets

Magnetic alphabets arranged in different patterns with attached shopping receipts and other flat material

Text scratched into metal

## B. Accumulation, stacks, annotated and artificially aged press releases and exhibition designs

Examples of Cultural artifacts and the massification of art, obsolescence, repetition of the same format and model

Ideas for designing and organising material from the past, that have the appearance of copies of existing forms of presenting art, but what they show is the disfunction and meaninglessness of this form, they show literally a means of staging art in the past

Schemes for exhibitions which do not have to take place, erased text, text pictures, repetition of texts to break the meaning and content of the material

## C. Found fictitious press release and exhibition

Interegation of capitalist forms of staging art, and imageless art practices, locating a space to analyse what is taking place without replicating the form and content of the existing social order, in other words, where do we go to if we want to break from Neoliberalism, Colonialism, and Globalisation?

## D. Cultural and temporal looping

Felt tip pen text on coloured bin bags and carrier bags

Found text from the Japanese manga graphic novel “All you need is kill” by Hiroshi Sakurasaka

Found text that convey the notion of cultural and temporal looping, where Cultural looping is the name given to the trap the West exists in and is unable to break out off, where the existing means and models we posses is unable to puncture the set of ideas and methods that perpetuate colonialism and globalisation.

with echo's of Nietzsche Eternal return of the same and Deleuze outline of the Simulacra comprising three cycles

Repeats and ruptures what exists, repeats and breaks time to open out into multiple times and worlds

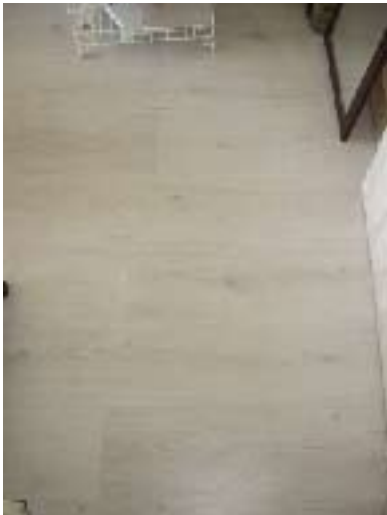
Walk through the installation

Patterns

Exhibitions within exhibitions



Channels







Organisation of flat material





# Notes on the thinking behind the installation

## Notes 1: Strategies for addressing Socio Political issues through the filter of art

There seems to be at least two threads that I am looking at here and how to link and integrate these parts. This version of the scenario acts out and visualises what it will look like to show and display the packing up of art works (at the end of an exhibition) and closing down of a gallery (and its break down and getting ready to be packed up and taken away) as a physical embodiment of art as it exists now.

What would this end point and break look like? How does a work and concept engage with this complexity? The first assumption that I want to question here is with the obvious basic question in the face of countless empty claims. If for instance we say we want a work to examine Neo Liberalism, can we actually say that that work really does examine Neo Liberalism? I ask this simple and obvious question because so many artists claim to examine a particular issue, but then nothing seems to be resolved, nothing further happens. Yet on the other hand, if we go further, it seems reasonable to assume that if we are to break from Neo Liberalism, Globalisation and Imperialism we need to recognise what this break looks like and that it is possible.

However, what virtue is there in thinking this where there appears to be a dilemma that is difficult to resolve the deliberate impoverishment of language. Yet what is the most effective way to stage a work examining these problems?

This point focuses on which existing strategies are effective today in posing and staging these problems? \*

Then it is difficult to see how it is possible to say anything further (by continuing to use these forms, rituals and trappings) which is the point.

Since what we are looking at is literally closing down art and the consequences of doing this.

While on another level and at the same time looking at these issues on a mental theoretical level, outside physical form, of the poverty and loss of language and concepts to say something?

Does this mean we are mute or are we talking about something else? Peeling away what we think and the existing body of knowledge i.e. the existing level of normalisation and the body of thinking we are trapped in.

In that respect we are looking at removing a strata of something

\*

At the back of my mind and the basis for the threads of ideas that make up this project is a video that I watched examining effective strategies to examine power and socio political issues. The video discussed the work of Santiago Sierra and Claire Fontaine, an art that pulls socio political problems and issues within the frame of art institutions and turns it into a spectacle or an art that refuses the political as a way of refusing the language of the existing order. There is also a dialogue with the thinking of Maria Eichhorns project 5 weeks, 25 days, 175 hours for the Chisenhale Gallery, Hito Steyerl eflux visualisation article on Stasis (<http://www.e-flux.com/journal/70/60543/a-tank-on-a-pedestal-museums-in-an-age-of-planetary-civil-war/>); Tania Bruguera video work for the Serpentine gallery examining a type of dematerialised work that cannot be censored, a work or action capable of examining power along with her project arte util, which pools together a wide range of participatory practices, and Claire Fontaine's developing exact strategies to address socio political problems via art and philosophy, along with the notions of radicality, activism, locating an edge to the total commodification of our bodies and thinking, where thinking is once more possible.

If this is the case how can we comprehend the depth and ramifications of this state of affairs?

It seems that rather than confronting these uncomfortable limits recent artists have instead chosen to ignore or delay confronting these uncomfortable problems by going along the route of video art, essay videos, visualisations, speculations, the solutions appear too easy, but nevertheless gives the superficial impression of saying something about these problems.

How to acknowledge and confront this loss of language?

So what are the actual issues and repercussions of being without language? What form is suitable to register and link together this range, breadth and contradictory set of issues?

Is there an existing form within the resources available to us? Meaning what? And address a broader set of contextual problems?

Another issue is whether we are looking for a form or medium, language, video, linking the elements together or highlighting and encouraging the exhaustion of the language of art.

If there is no language, and if we take this literally and as fact, how is it possible to address anything, least of all the other issues I want to look at?

And are all the issues to be grouped together or is it possible to structure the issues in the form of multiple scenarios, fictions and chapters?

Maybe one way of understanding this process is to see it as making a clearing for something else to happen, and recognise that this is the state of affairs.

It is necessary to maintain this tension and anxiety, we have to believe this is what is happening, the playing out of the end of a specific trajectory of art, creating a mental block and barrier, with that real sense of nowhere to go, where even the material acts as blocks to stop us thinking.

But ultimately it is necessary to remember that what is being played out here is PA in another form, but more importantly the key claim that opens out the 2nd part of the scheme of PA leading into this important historical moment as a time to reimagine art and thinking again, which leads into the 2nd part of the installation

. This dilemma, that we do not possess language and concepts to make sense of contemporary life and the existing state of affairs, where we need to start again, is paralleled in Giorgio Agambens philosophical projects claims for the necessity to reimagine and rethink philosophy's capacity to frame contemporary existence – through notions of the state of exception, singularity whatsoever, attributes for a new topology.

At this end point and new beginning it is worth reconsidering other models, such as computer games that look at and embody similar issues and problems, circularity, stretching time, cul de sac, finish, entry from multiple positions, opening up and expanding the vocabulary for describing these activities and visualising these processes.

Nietzsche idea of the eternal return of the same to break out of linear religious historical time and dividing time into two, the opening up of a new space for actual thinking, as articulated in the section on simulacra in Deleuze book Difference and Repetition, and explored in Sturtevant's works.

**Notes 2: Breaking down and removing a strata of cultural production**

Scenarios, settings, places the work/materials triggers off. How can the context of Odessa be used here to shape the project and make sense of the materials?

Packing up...clearing up

Storing/collecting together/the space the work occupies/takes place in

If the material seeks to materialise the end of Modernism, Western Bourgeois culture, Neo Liberalism, the end of the procedures to stage art, and the end of doing a particular way of making art, peeling and stripping away over familiar, repeated forms of staging art, in other words the list of attributes and problems inherent to current art, which restates and materialises ideas thrown up by Post Autonomy. An important question that needs to be asked at the outset is what is the capacity inherent in these forms and concepts available within existing art as it exists in its current form to examine these issues? And to ask a similar sounding question, how are ideas and thinking embodied in the materials and project as a whole? Can we simply address any idea and impose it on the material? (Which seems to be a symptom of Neo Liberal art).

How to confront this limitation? What is the issue here? How to confront and resolve these limitations or the capacity to say something, with the material and conceptual poverty and erosion of the language of art.

No development, no progress, where time appears to have stopped or stretched, and we find ourselves trapped within this space.

Problems preventing art, thinking, culture from advancing

How to address these important issues when it appears that the existing language and concepts stop this?

Tomb/display of cultural artefacts (from different historical times) from today

Archaeological/display of cultural artefacts, the temporal plane the artefacts occupy, whether existing in the present, or slightly before or after the present is a set of problems posed by Sturtevant

Given these limits, frustrations, barriers, how is it possible to explore other scenarios?

Global capitalist art practices/going beyond styles and the end of time

There is always an assumption that art can increasingly address ever more complex problems but can it? Behind this problem is the problem of Neo Liberal knowledge production.

**Notes 3: Break down of time and narratives that binds History and the State of Affairs**

1.

A few years ago I started to sense time differently. That time had come to a standstill and is now simply elongating. Simultaneously I also realised that my thinking was doing the same thing, it had come to a standstill and was merely creating a bubble.

And when I tried to look into this further this insight escaped me and in trying to recover this sense I built up a wall of words.

2.

I want to Clarify this initial intuition and to do this I need to go over the same points again but more slowly

At a certain point I realised that since the early 1990’s it seems that something had happened to time, it had either stopped or the lack of movement just repeated itself, I think we are still attached to the remnants of an old sense of time that is just replicating itself..

More or less at the same moment I started to think about why there isn’t any real development in resolving fundamental problems in art and thinking, especially the relationship between art and Global capitalism, art and Globalisation, and why art is constructed without thinking about its foundation and its very institutions and histories.

So the question here is what does it mean to formulate ideas and a practice without taking this foundation into consideration?

And secondly I need to make a leap here and say that this is I believe evidence or recognition of the effect of Neo Liberalism, and realisation that we are building an edifice on a fantasy and that current art is basically no more than wishful thinking.

Yet we are incapable of truly recognising these events, they can only be sensed, which leads to the conclusion that we are caught in a least two end points or slip streams which we cannot escape, nor can we go further with the existing body of knowledge nor can we break with it.

Given these characteristics these processes have the appearance of continuous temporal cultural loops. This sense stayed with me for some time but then when I sought to confront these intuitions head on, to find the forms and means to understand them more clearly, I lost touch with those intuitions.

The conclusion I have to acknowledge is that something odd has happened and it is not clear which resources and means we need to break out of the bubble that has been assembled by the existing cultural landscape to reach out and engage and understand what is taking place.

So it seems that our inherited histories, narratives and knowledge production has reached the end of its life, they no longer make sense, they are unable to offer insights into what is taking place, so in a sense we are blind and imprisoned by our very thinking and culture, although maybe that is too obvious an observation.

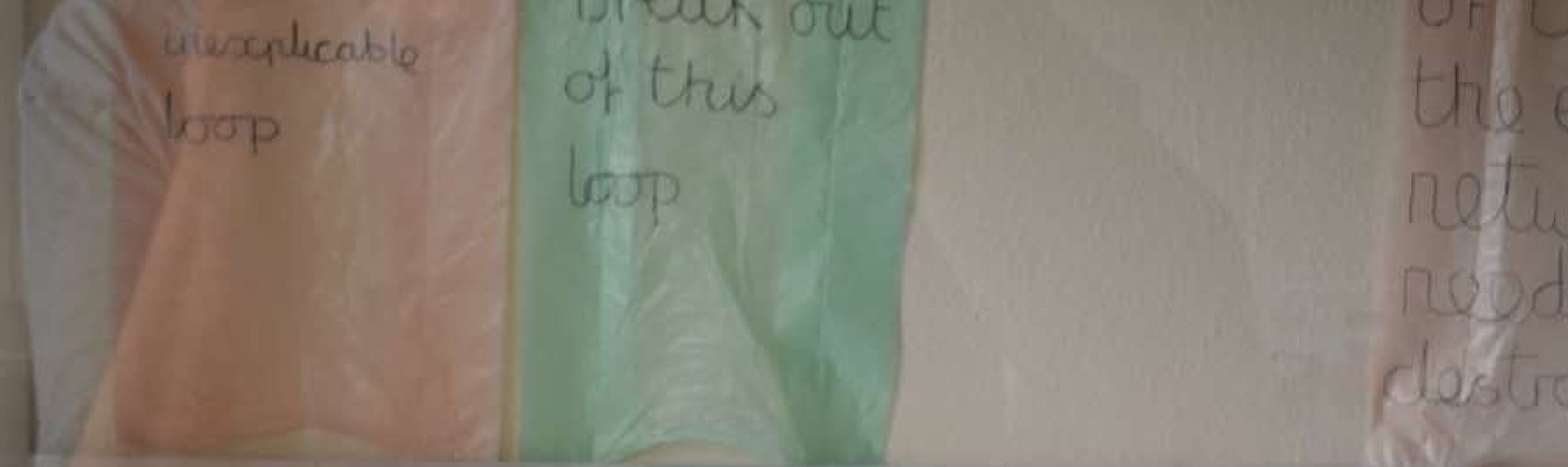
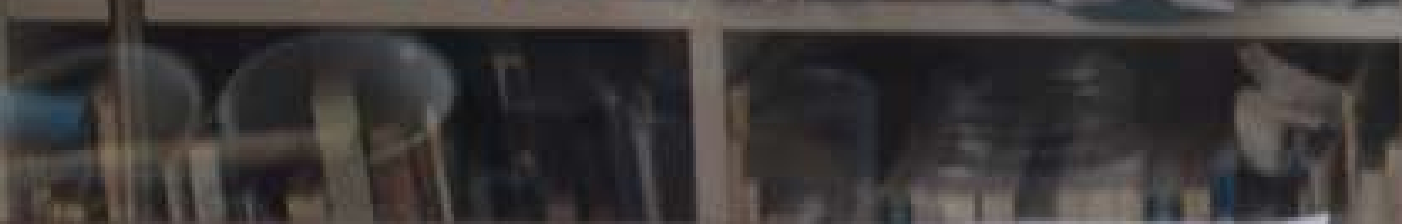
3.

Image text

How do we locate a space or platform where we can formulate these problems? This is the idea behind the research into an imageless art, a text which is not a text, but something works by breaking down text

Photographic details of the installation







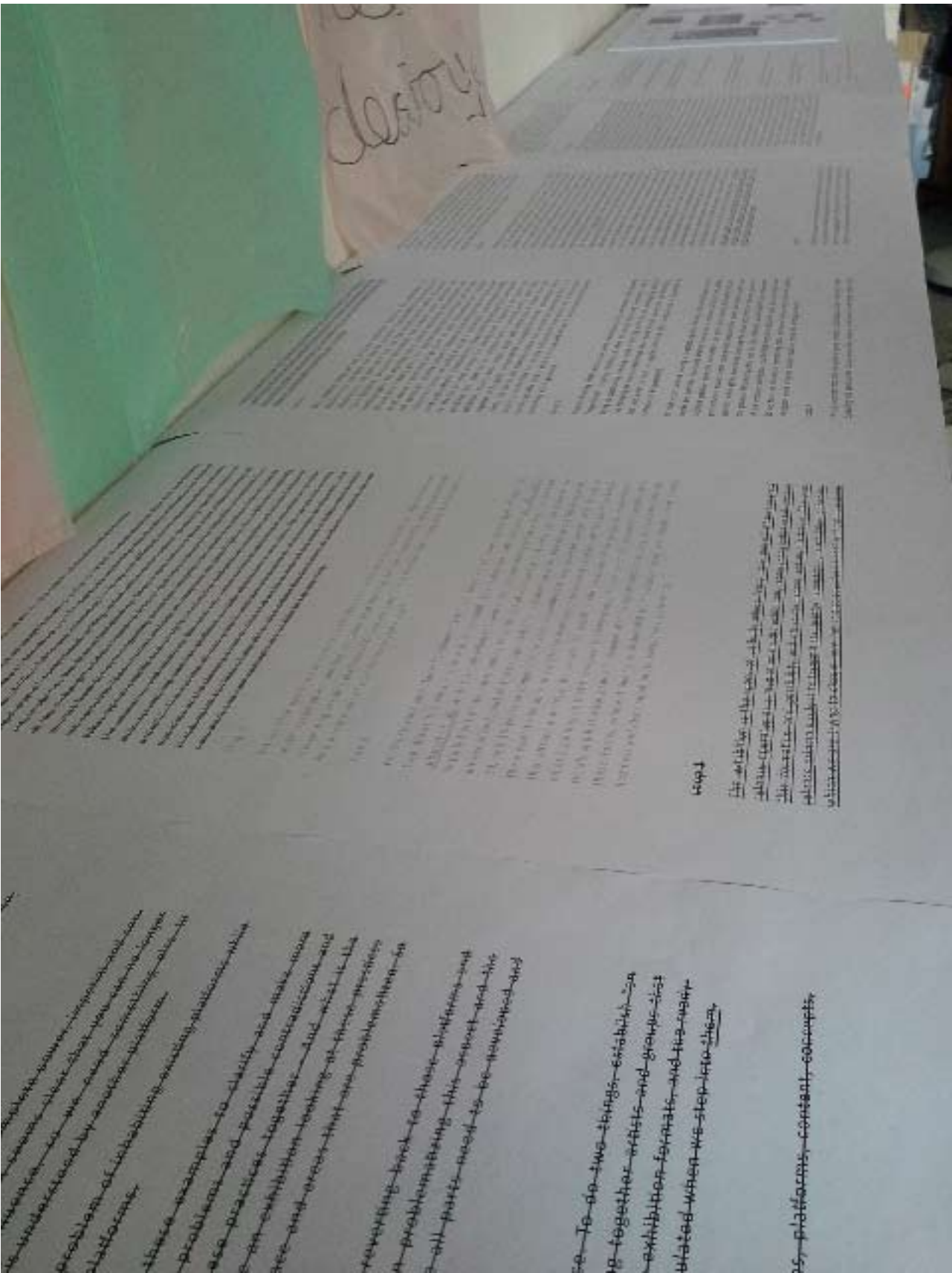


Installation view of texts on looping, table of press releases, wrapped box and storage boxes



Table of press releases, layered, stacked and artificially aged





Fictitious Press Release



Stack of objects



Microwave oven and stereo system with magnetic alphabets and scratched text





Storage boxes



Wrapped tables and box





Wrapped table and box and storage boxes



Washing powder box inside a shopping bag





Discarded press release, see through waste bags, wrapped tables and box, shopping bags, old and obsolete technology, external hard drives, floppy disks, junk mail

How do things enter into existence and consciousness to become objects of thought that we can use as tools and guide lines to think?

How is a question framed and posed?

Is it possible to relook and reframe how questions are posed through their use in different concrete contexts as a methodology and strategy to rupture Neo Liberal Academies, Knowledge production and the Centres of cultural power?









The flat works arrangements and constellations only work when they stop irritating, and stop looking out of place sinking into invisiblity and out of sight.

Wrapped objects and stacked material create new hybrid objects





Material that are just out of consciousness, on the brink and edge of coming into consciousness to become thinkable



# Force field

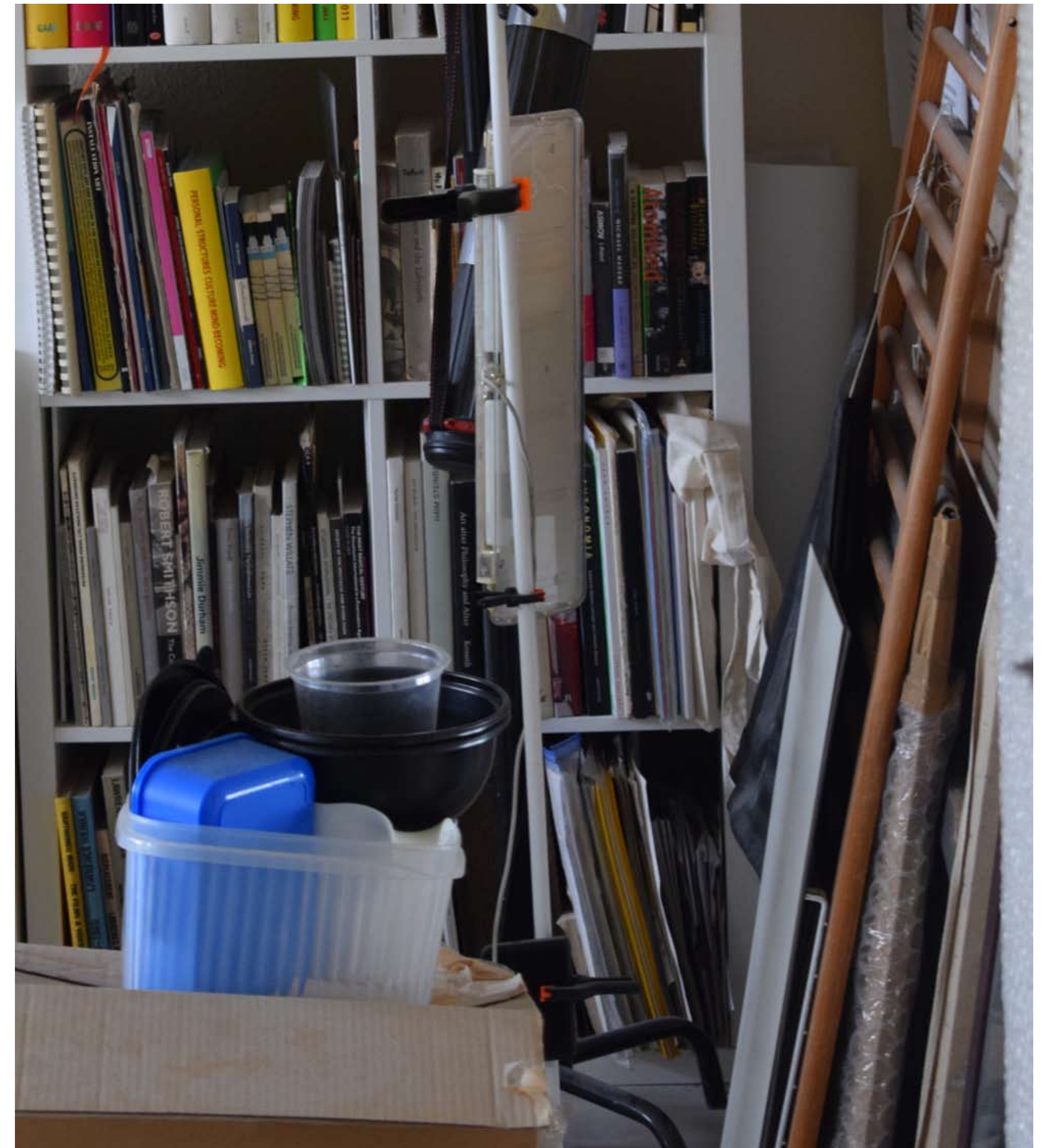
Any object that is near the configuration of material that comprises the installation is pulled into its sphere and zone and becomes indistinguishable from those objects

In the process of thinking about the concrete formation of a cultural practice a number of elementary problems arise beginning with the question concerning the capacity for art to address complexity?

The accumulations, islands and stacks of raw material and objects are there to raise this question

Strategies from a current definition of an institutional critical practice

Should a practice consciously self limit itself to frustrate and rupture its capacity to expand Colonialism and Capitalism or should it ignore these problems and simply expand and join the colonial function?









A shopping bag that is empty, waste and containing a pocket of air











**Booklet 2**

Details of installation

to accompany the installation for the Odessa Biennial August - September 2017

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