

David Goldenberg



David Goldenberg Selected works

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One person shows

2016 July Distributing Obsolescence: Art bank, Food bank, data bank curated by Camilla Boemio, Villa Caprile, Pesario, Italy,

2014 April The loss of arts image Centre for contemporary art, Vargi IV, Gijlan, Kosovo

2012 Nov In search of Post Autonomy organised by Glenda Cinquegrana: the Studio, Palazzo Isimbardi, Milan, Italy

Sept The Scenarios of Post Autonomy Glenda Cinquegrana: the Studio, Milan, Italy

2011. “Template for a Mobile Documenta” in collaboration with Eleana Louka, Chisenhale Studios, London, UK,

2010. The Language of Post Autonomy Arts Depot, Vienna, Austria

Plausible Art Worlds, Basekamp, Philadelphia, USA

2009. “Mobile Documenta” Fordham Gallery, London, UK

The time of Post Autonomy is now curated by Freek Lommie, Your space, Van Abbemuseum, Eindhoven, NL

2007 The Space of Post Autonomy Local operations, Serpentine Gallery, London, UK

2006 48hr wake, Exhibition and residency, http, London, UK and East International Open

2001 The future requirements of art, Multi-trudi, Frankfurt, Germany

Monster, Henry Peacock Gallery, London, UK

2000 Exhibition and residency, Schnittausslellungsraum, Koln, Germany

1994 50X50X50 with Vanessa Beecroft, ev Schipper Krome, Cologne art fair week, Koln, Germany

1992 Microwaves and Frozen stills, MOI, London, UK (Booklet)

1990 Minefields: 4 sites, The 33 Arts Centre, Luton, Bedfordshire, UK (Booklet)

1987 Modern Rituals, Kingsgate Gallery, London, UK



Below the Radar

Synthesing parts of the mobile biennial with elements of the institution to develop a new mutated structure

Dispositions in time and space, The National gallery of Contemporart Art, Bucharest, Romania, 2014/15

A Zono out

Euro-centre

Use this set up to work

Merent

Group Shows

2017
June 3rd – August 6th Books for Everything, An exhibition of Artists’ Publications, Centre for Artists’ Publications / Weserburg, Museum für Moderne Kunst, Bremen, Germany

2016
Here, there and everywhere: Eurasian Cities. Chapter 1. Curator Jiho Lee, project director Kyong Park. Asia Culture Center, Gwangju, South Korea

2015
October Talking with Deptford, Deptford X, Curated by Janette Parris, London, UK
With Janette Parris, Terry Smith, Neal Tait, Brian Dawn Chalkley, Kimathi Donkor, Lucy Gunning, Giorgio Sadotti, Elizabeth Magill, Cullinan Richards, Kaye Donache, Catherine Yass, DJ Simpson, Milly Thompson, Elizabeth Wright, Karin Ruggaber, Jemima Stehli, Paul Noble, Simon Patterson, Georgina Starr, Juan Cruz, Cecille Emmanuelle Borra
September 2nd Bodrum Biennial, Bodrum, Turkey (Cat)
With David Mabb, Mounir Fatmi, Elizabeth Penker
May The Spatial extension of Art, CNM, National Gallery of Macedonia, Skopje, Macedonia

2014
Nov – June, 2015 Dispositions in Time and space, The National Gallery of Contemporary art, Bucharest, Romania
With Delia Popa, Dan Perjovscki,
Mobile Biennial, Centre for Contemporary art, Clubelectroputere, Craiova, Romania
Digital Resource Library, a project by Dina Kafafi, Town House, Cairo, Egypt

2013
July Back to the Future, The Studio: Glenda Cinquegrana, Milan, Italy
with Joseph Beuys and Chantal Joffe
Caspian Sea Biennial. Curated by Leonid Bazhanov (NCCA Moscow) in collaboration with Bahram Khalilov, with artists from Russia, Iran, Azerbaijan, Kazakhstan and Turkmenistan. Artists Union Gallery, Baku, Azerbaijan. (Magazine Ari 2)
Personal structures, organised by GAA, Palazzio Bembo, Venice Biennial collateral show, Venice, Italy (Cat)
With Gotthard Graubner, Roman Opalka, Yoko Ono, Valie Export, Toshikatsu Endo, Group Zero, Lawrence Weiner, Arnulf Rainer, Herman Nitsch, Thomas Zipp



Screen shots and texts on sheets attached to 9 up-right aluminum posts
() Collapse, Bodrum Biennial, Turkey, 2015

2012

Berlin Biennial online project organised by Natscha Sadr Haghighian

2010

Cooperation not corporations increases the potential of art, curated by Maja Ciric, ITS-1, Belgrade, Serbia (Cat)

With Société Réaliste; Chto Delat; Rainer Ganahl; Jenny Marketou; Madeleine Park, Elisabeth Penker; Reality Check – Art and Activims; interacting arts

The 1st Mongolian Land Art Biennial. Organised by Rajath Suri, Dr Stephan Kunze, Ruuta Vima (Cat)

With Dolgor Ser-Od, Dagvadorj Sereeter, Marc Schmitz, Beatrice Catanzaro

2009

The climate of change, FACT, Liverpool, UK

2008

AgitPop 1968-2008, activist graphics, images and pop culture, London Print studio, gallery exhibition, London, UK

DTN, project in a work by Artists Anonymous, Liverpool Biennial, A-Foundation, Liverpool, UK

2007

10th International Istanbul Biennial, Not only possible but also necessary optimism in the age of Global war. Curated by Hou Hanru. Special projects as part of K2's Info lab. Istanbul, Turkey. (Cat)

With Claire Fontaine, Allan Sekula, Renee Green, Paul Chan, Sam Samore, Bik van der Pol

Locally Localised Gravity, Plausible Artworlds organised by Basekamp and

Stephen Wright, ICA, Philadelphia, USA (Book)

With APT, E.A.T., Cittadellarte, A constructed World, Irwin, Mildred's Lane (founded by J. Morgan Puett & Mark Dion), Continental Drift, La Communitara TV, Democratic Innovation, PAD.

Ma, Homework's Forum, KEIN. org

2006

Nov 15/16 /23-25th Gift, Museum of Man, Liverpool Biennial fringe event, Liverpool, UK

Jump into the Cold water, curated by Kathaerine Scheilben and Sonke Gau, Shedhalle, Zurich, Switzerland (Cat)

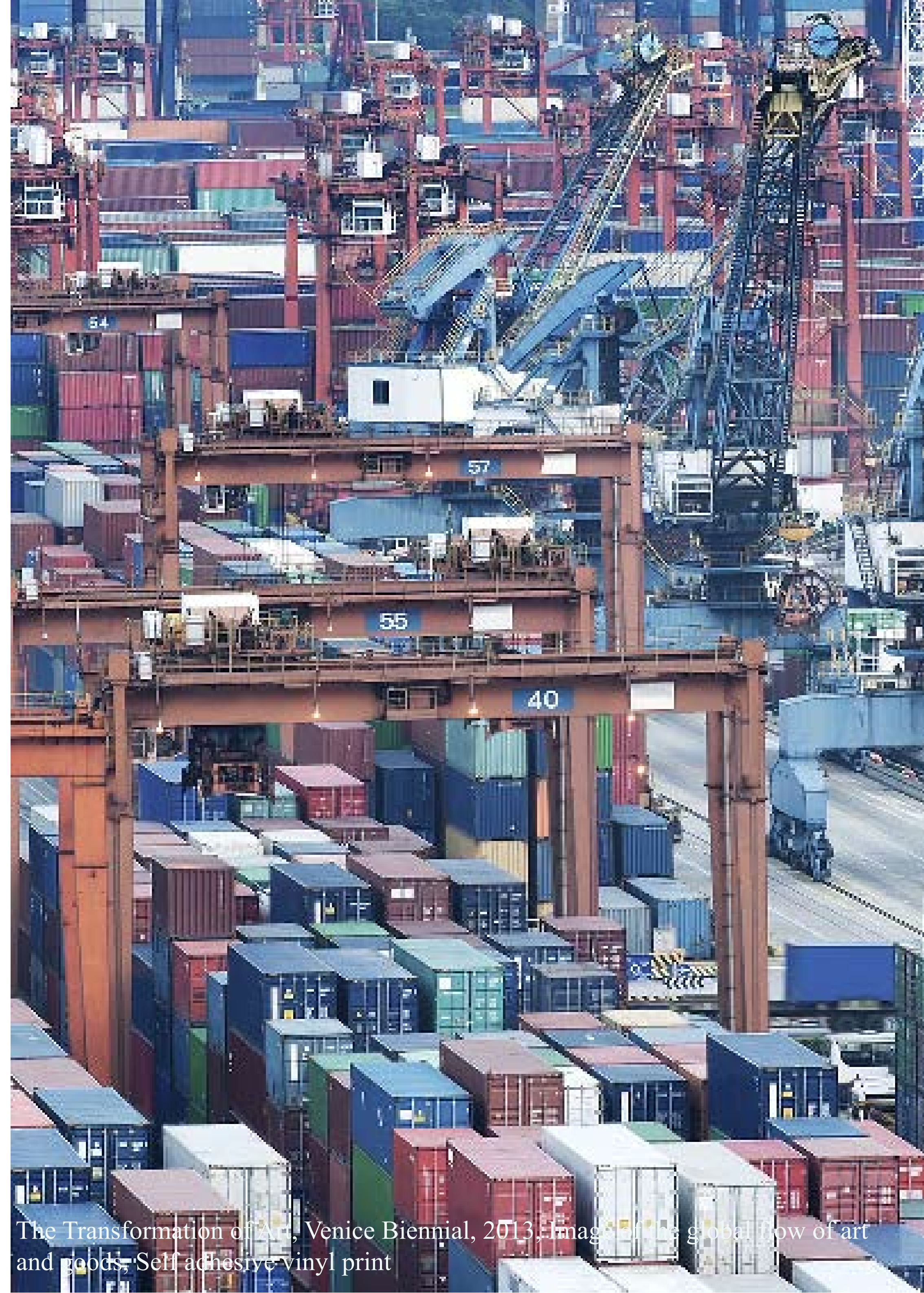
With Szuper Gallery, Copenhagen Free University, Liam Gillick, Hinrich Sachs, Carey Young, Liesbeth Bik

Fordham at Netwerk, curated by Man Somerlinck, Aalst, Belgium (Cat)

With Abake, Ben Cain, Sophie Nys, Bernard Beht

Les Merveilles Du Monde, curated by Jane Lee and Peter Fillingham, Musee des Beaux-Arts de Dunkerque, France. (Cat)

With Charlotte Moth, Claire Hooper, Sadie Murdock, David Medalla, Clunie Reid



The Transformation of Art, Venice Biennial, 2013, image of the global flow of art and goods, Self adhesive vinyl print

2005

Copy-art net, organised by Irini-Mirena Papadimitriou, MACBA, Barcelona, Spain.

with Critical Art Ensemble, N55, Carey Young, Elisabeth Price, Doug Fishborne

Boundless tour of Norway curated by Henry Meyric Hughes. In collaboration with Jan Christensen. Stereirsensmuseet, Oslo; Bode, Bode kunstforening,

Norway; Joister, Sogo nog Fjordane Kunstmuseum-Eikaasgalleriet, Harstad,

Trondenes Distriktsmuseum; Eidesberg, Eidesberg Kommune, Kulturkontoret. (Cat)

With Reza Aramesh, Karl Holmqvist, Patricia Reed, Szuper Gallery, Gavin Wade, Carey Young

Open Congress, Tate Britain, in collaboration with Stefan Beck, London, UK

2004

Softlogics (modes of thought that are open and inclusive) concept Elke aus dem Moore and Carmen

Moersch, Kunstlerhaus, Stuttgart, Germany (Cat)

Making a difference, Karl Ernst Osthaus Museum, Hagen, Germany (Cat)

S.T.R.U.K.T.U.R., artist network, New York, NY, USA

2003

United Networks Tour. Museum of Modern Art, Stockholm, Sweden; Goteborgs Kunsthall, Sweden; EHU Gallery, Minsk, Republic of Russia; Access, Vancouver, Canada.

With Raza Aramesh, Cubitt artists, Bridget Crowe, Danger Museum, Volker Eichelmann, Per Huttner, Goska Macuga, Raid Projects, Paula Roush

Charlies Place curated by Man Somerlinck, Annely Juda Gallery, London, UK

With Tomoko Takahashi, Malevich, Rodchenko, Elle Gibbs, Gail Pickering, Aris & Larkis, Johannes Itten, Bernd Behr

2003 – 08 Curating Degree Zero Tour. Plug-in, Basle, Switzerland; Centre d’art Contemporain, Geneva, Switzerland; Offenses Kunstlerhaus, Linz, Austria; Spike Island, Bristol, UK; Reinigungsgesellschaft Halle fur kunst Reichenbachstr,2,

Luennenburg, Germany; International project space, Bourneville, Birmingham, UK; The artspace at Imperial college, London, UK; Sparwasser,

Berlin, Germany; Edinburg School of art, Edinburgh, Scotland; Nuovia Accademia di Belle Arti, Organised by Marco Scotini, Milan, Italy; Festival de kunste and Museum fur Gestaltung, Mobile trailer project, Zurich, Switzerland; Insa space, Seoul, South Korea; Northern Gallery for Contemporary Art, Sunderland, UK. (Cat plus book)

With Beatrice Von Bismark, Joshua Decter, Ute Meta Bauer, Catherine David, Maria Hlavajova, Maria Lind, Hans Ulrich Obrist, Justin Hoffmann, Gregory Sholette

By crossing into this
zone you agree to
step outside a Euro-
centric tradition of
art, Globalisation,
Colonisation, and
Biennials in order to
develop another
model, which we
will call post
autonomy.

Zone to step out of a Biennial

Contribution to the Istanbul Biennial, collaboration with k2, 2007

Chockafuckingblock, Geffrey Charles, Gallery, London, UK
With Goshka Macuga, Terry Atkinson, Bank, Artlab, Lali Chetwynd, Tim Head, Susan Hiller, Simon Patterson, Toby Ziegler
Survival Kit, Nifca, Helsinki, Finland
6th Sharjah International Biennial, curated by Peter Lewis and Hoor Al-Qasimi, Sharjah, UAE.
(Cat)
With Candid Hofer, Alexandra Mir, Rashid Masharawi, Simon Martin, William Kentridge, Christo & Jeanne-Claude, Wolfgang Staehle, Zineb Sedira, Rosemarie Trockel, Runa Islam, Milena Dragicevic, Jalal Toufic,
2002-06 Jochen Gerz Art Anthology Tour. ZKM, Karlsruhe, Germany, Walter Gropius Bau, Berlin, Germany, Ars Electronica, Linz, Austria; Kunst und Ausstellungsshalle der Bundersrepublik Deutschland, Bonn, Germany. (Cat & Book)
With Ricardo Basbaum, Jordan Crandall, Critical art ensemble, Joshua Decter, Barbara Ess, Rainer Ganahl, Jeremy Gilbert-Rolfe, David Joselit, Lars Bang Larson, Rosemarie Trockel
Flexplek, in collaboration with Wim Selki, BAK, Utrecht, NL
Evolution Cell, organised by FINGER, NGBK, Berlin, Germany
2001 Century City: Art and Culture in the Modern Metropolis Tate Modern, London, UK. Survey show of London in the 90s. Curator: Emma Dexter.
Section curated by Peter Lewis. (Cat)
With Helio Oiticica, Lydia Clark, Lee Ufan, Bank, Liam Gillick, Gary Hume, Juergen Teller, Jeremy Deller, Gillian Wearing, Michael Landy, Damien Hirst, Sarah Lucas, El Lissitzky, Malevich, Rodchenko, Andy Warhol, Nancy Graves, Joan Jonas, Eva Hesse, Lynda Benglis, Hannah Wilke, Vitto Acconci, Adrian Piper, Robert Smithson, Gordon Matta-Clark, Picasso, Matisse, Leger,
2000
Infection Manifesto, organised by Andrea Knobloch, Bonnerkunstverein, Germany (Cat)
With Dellbrugge and de Moll, Matthew Cornfield & David Cross, Ulrike Muller, Peter Spillmann
Out of Space, curated by Udo Kittelmann, text by Yilmaz Dziewior. In collaboration with Andrea Knobloch, Kolnischen kunstverin, Germany (Cat)
With Moshekwa Langa, Jacob Kolding, Manfred Pernice, Amelie Wolfen, Hans-Peter Feldman, Francis Alys, Thomas Bayle, Cosima Von Bonin, Nils Norman
Subway Special, curated by Stephanie James and Mota Gallery, Aldwych tube station, London, UK (Cat)
With William Furlong, Susan Stockwell



Audience taking part in a 72 hour wake action, a space to dream and think, group show STRUKTUR, artists network, New York, NY, USA , 2003

1998
The Vauxhall Gardens, curated by Peter Fillingham, Norwich Gallery, UK (Cat)
With Elizabeth Wright, Giogio Sadotti, Runa Islam, Tacita Dean, Tomma Abts, Mathew Hale
The Dream Plan, curated by the Danger Museum, Kwanhoan Gallery, Seoul, South Korea (Cat)
Live/work/show 7 activities, Info centre, London, UK (Cat)
Host, curated by Peter Lewis, Tramway, Glasgow, Scotland
With Haley Thompkins, Cathy Wilkes, Sarah Tripp, Sue Tompkins, Bank,
Orphan Drift, Runa Islam, Henry VIII’s wives, Sarah Staton, Lucy Skaer, Jim Lambie, Jonathan Monk, Joseph Kosuth,
Kunst steht in weg, in collaboration with Andrea Knobloch, Public art project, containers distributed throughout Koln, Germany
What if? Dzikanka Gallery, Warsaw, Poland

1997
Martin tour, curated by Taru Nasu, Atlantis Gallery, London, Waygood Gallery, Newcastle Upon Tyne, Catalyst Arts, Belfast, Northern Ireland
With Orphan Drift, Chris Wilder, Runa Islam, Fiona Banner, Rebecca Warren

1996
Yourself is steam, curated by Ian Forsyth and Jane Pollard, Charlotte St, London, UK
Their Chromakey and Ours, curated by John Timberlake, Waygood Gallery, Newcastle, UK
50X50X50X50, curated by John Roberts, 83 Curtain Rd, London, EC2, UK
With Art & Language, Thomas Locher, Lawrence Weiner, Liam Gillick, Kay Rosen, Claus Carstensen
Giftland 3, curated by Max Shumann, Printed Matter, New York, NY, USA
Miniature show, curated by Edwin David, Agency Gallery, London
Sarah Statons Superstore, Laurie Genillard, London, UK
With Merlin Carpenter, Stephen Willats, Andrea Zittel, Karen Kilimnik, Rosemary Trockel, Jenny Holzer, Nils Norman, Martin Creed, Maurizio Cattelan, Georg Herald, Mike Kelly, Renee Green, Jeff Koons, Raymond Pettibon, Hillary Lloyd, Lilly van der Stokker, Art club 2000, Nicola Tyson, Mark Wallinger
Coming up for air, curated by Henry Obuabang, Agency Gallery and Milch, London, UK
With Tacita Dean
Flexible Response tour, in collaboration with MOI, Bath arts Festival, with F-stop, Bath, UK



Text written in chalk on lino floor continuously changed with the flow of people, interventions and actions

The Time of Post Autonomy is Now, curated by Freek Lomie, Your space, Van abbemuseum, Eindhoven, The Netherlands, 2009

Sei Dabei, “September news“, concept by weltbekannt e.V. /Kiosk and Rita Baukrowitz and Karin Guntier, Hamburg, Germany (Cat)
With Max Frazee, Cheap Art, Testing the Limits, Allied Productions, David Thorne, John Bock, Christian Jankowski, Innen, Neid, Freidensallee 12, PBK
Walid Raad
1993
Art for equality, ICA, London, UK.
With Peter Blake, Michael Craig-Martin, Terry Atkinson, Phyllida Barlow, Pavel Buchler, Tacita Dean, Anya Gallaccio, David Hockney, Howard Hodgkin, Bridget Riley
1991
The Archaeology of Silence, 147 Hornsey Rd, London N7 6DU. Curated by Monika Oechsler and Christabel Harley.
With Josephine Pryde, Sarah Pucill, Kate Smith
1989
The art of living, Battersea art centre, London, UK
The Feed, London filmmakers Coop, London, UK
With Vito Acconci, John Baldassari, Ed Baxter, John Wynne

Works for Openings/ Audience Work no 1

To be viewed from 6 inches to one foot from person carrying the work

Milch gallery, Agency gallery, Sarah Statons Superstore, Laurie Genillard gallery, Weltbekant e.V. & September News, Hamburg, Germany, Printed Matter, New York, USA, 1994



Walk/talk

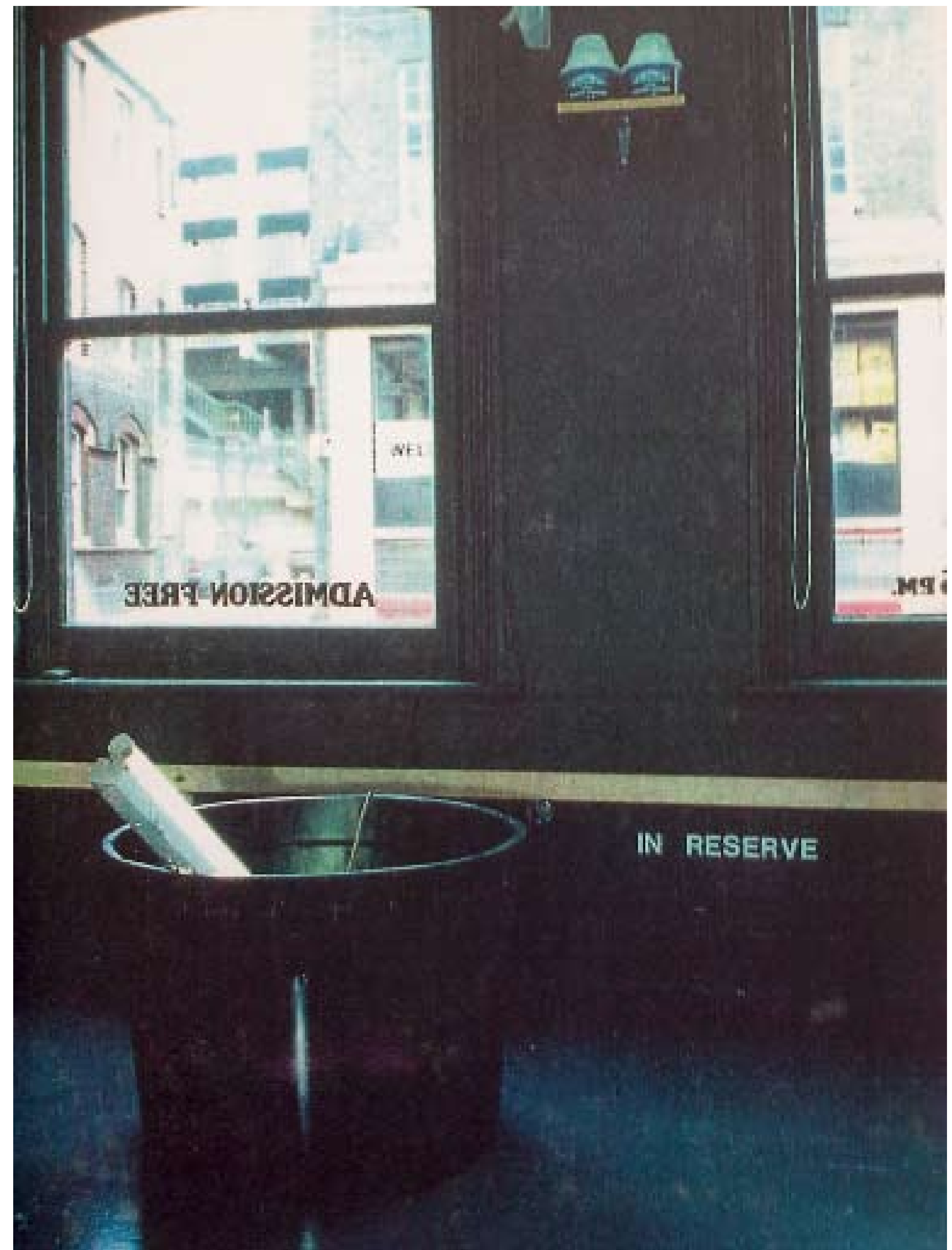
Istanbul Biennial 2007

This was the first project to use the methodology of Post Autonomy to examine the new global biennial format, which influenced Peter Osbournes conference the following year which consolidate this methodology.

It is clear that to analyse Biennials you dont need to add material to obscure the issues, you can use the concrete evidence and fabric around you within the context to trigger a discussion into the Biennial form. Here discussion takes on a special quality, the siting of an enquiry that doesn't rely on existing formats and platforms, a negation of ideas and formations up to that point, to use PA to examine the spatial reach and the ideological role of art within the context of Global art.



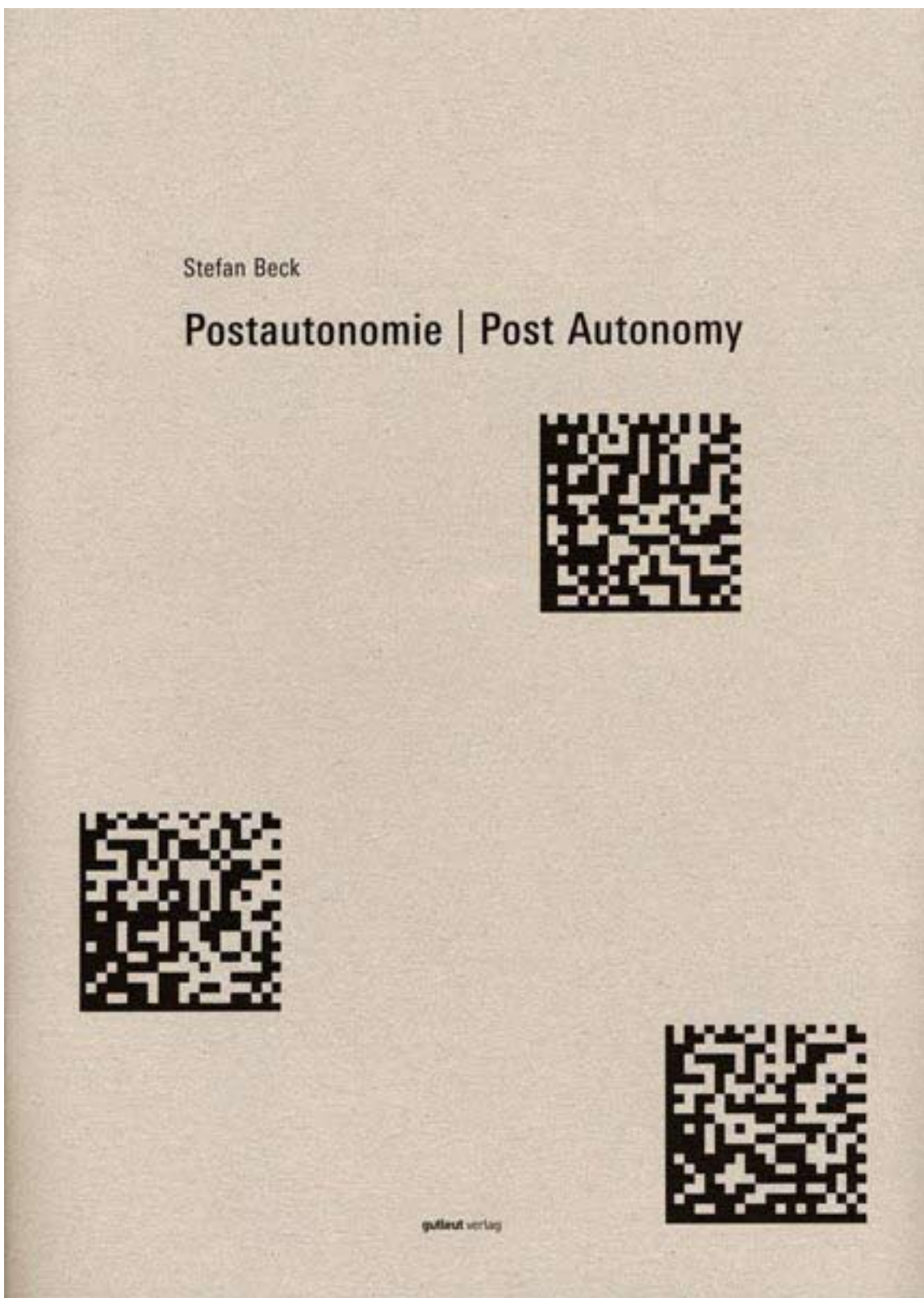
Scenarios of Post Autonomy, Glenda Cinqugrana: Studio, Milan, Italy, 2012



Minefields 4 sites, 33 Art Centre, Luton, Bedfordshire, UK, 1990

YOU SEE YOURSELF INsofar AS YOU SEE MYSELF, YET
I SEE MYSELF ONLY AS I SEE THAT I AM SEEN. OUR
RECIPROCAL SURVEILLANCE IS SUSTAINED THROUGH
MY ARTWORK, WHICH THRIVES. OUR MISPLACED
ASSIGNATIONS OF AUTHORITY AND OUR FRAUDULENT
IDENTIFICATIONS ARE THUS MEDIATED INTO A
DISLOCATED RITUAL OF SELF-CONGRATULATION,
STRANGE LOOKS, AND THE EXCHANGE OF MONEY FOR
FALSE TOKENS.

Selected Books



Whose afraid of Red, white and Blue, British Art from 1988-98, On the Press release by Mark Harris. Published by Article Press (English)

Installation Art. P 85. Published by Thames and Hudson (English)

New Media in Late 20th century Art, edited by Michael Rush. P 124 Published by Thames and Hudson (English)

100 reviews backwards. Organised by Matthew Arnatt. Published by Alberta Press. P 53 Homeless projects by Sacha Craddock (English). ISBN 3-88375-649-0

New Media in art (2nd edition). Edited by Michael Rush. P 124. Published by Thames and Hudson (English)

Postutonomie edited by Stefan Beck. Pub by Gutleut verlag (English and German)

Bucharest Biennial Reader” Between Heresy and Revolution” Pub Pavilion. Paperback (English). P 18-33

Plausible Artworlds. Publisher Basekamp. Paperback, (English) P 68 - 71

The Thing book. Pub by Multi trudi. Frankfurt, Germany (English). P 31

Art Anthology. DuMont Literatur und kunst verlag. Cologne. Project under the title of Homeless Projects. (French and German)

Linia De Productie, Lucrand Cu Arta by Bogdan Ghiu. Photographs of Mobile Biennial. Pub tact (Romanian) P 90-93

Art Riot Book. Published by Chelsea School of Art. Visual essay/ diagram (English). P 9-12

On-Curating Issue 26: Curating Degree Zero Archive. Dr. Dorothee Richter, Michael Birchall Curatorial Research. Paperback – 23 Sep 2015 (English)

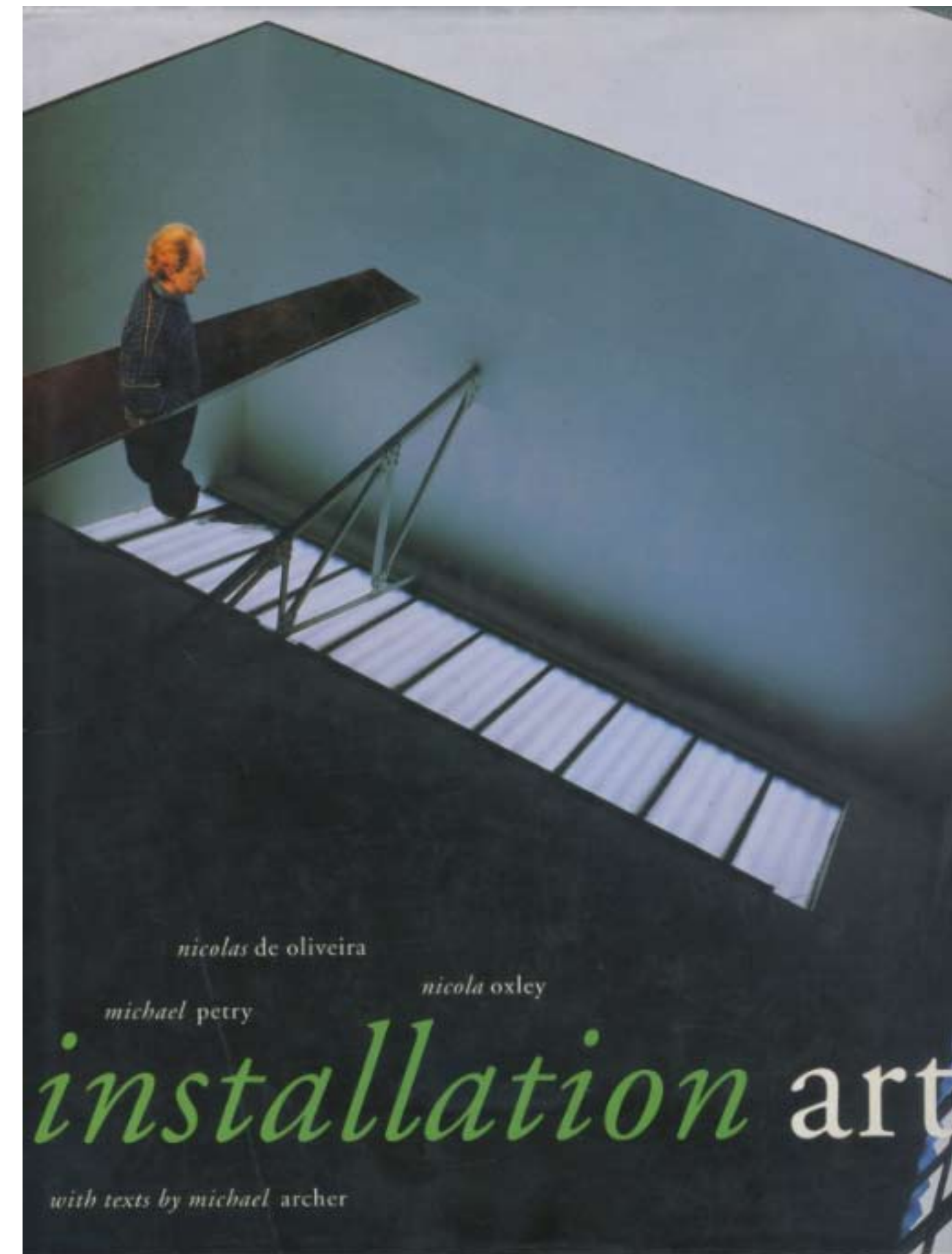
Team compendium: self-made matches. Selbstorganisation im bereich kunst by Rita Baukrowitz and Karin Gunther. Publisher Kellner (German)



Michael Rush **New Media in Art**
Second edition



Thames & Hudson world of art



136. David Goldenberg,
Microwave and Freezerstills,
1992.

Surveillance cameras which are ubiquitous in contemporary culture (in stores, banks, parks, etc.) appeared in art galleries in the 1970s in anticipation of what was to come.

As a time-based medium (the recording in real time), video art allows for multiple manipulations of the experience of time. Present tense is no more readily felt than in seeing oneself all of a sudden on a monitor in the middle of an exhibition. Time lapse can also provide immediate experience of time just passed as when a viewer's previously recorded image plays on one monitor as their present image is shown on another. In a 1992 exhibition at the London Museum of Installation, David Goldenberg had his video cameras monitor audiences who could see their images in mirrored chambers they were unable to enter. Past, present, and future were collapsed in a maelstrom of self-projections.



installations took an active role in energising the viewer to respond to the object viewed. By showing viewers themselves, the artists engaged them intentionally in a very direct way, sometimes to the point of anger or shock. Even more importantly, the viewer became a performer, a totally new viewing experience. Unlike performative strategies in Happenings, where viewers went to the event expecting or hoping to become a part of it, the viewer of a work installed in the museum has no such expectation. The privacy of the viewing experience is invaded and, willingly or not, the viewer becomes the viewed not only by himself but also by others.

As a time-based medium (the recording in real time), video art allows for multiple manipulations of the experience of time. Present tense is no more readily felt than in seeing oneself all of a sudden on a monitor in the middle of an exhibition. Time lapses can also provide immediate experience of time just passed as when a viewer's previously recorded image plays on one monitor as their present image is shown on another. In a 1992 exhibition at the London Museum of Installation, David Goldenberg had his video

146. David Goldenberg, *Monitoring and Feeding 10s*, 1992. Surveillance contexts which are ubiquitous in contemporary culture (in stores, banks, parks, etc.) appeared in art galleries in the 1970s in anticipation of what was to come.



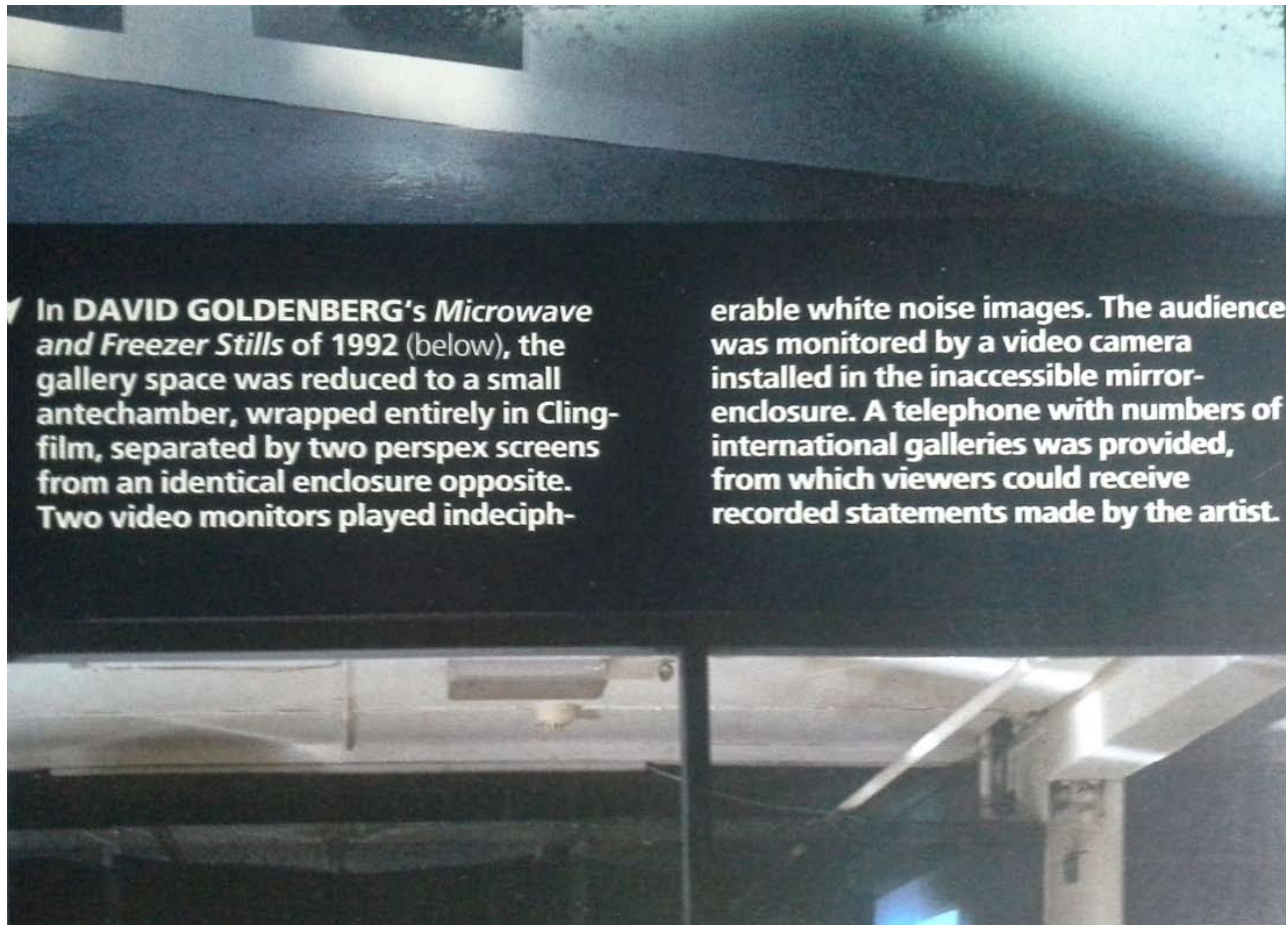
cameras monitor audiences who could see their images in mirrored chandeliers they were unable to enter. Past, present, and future were collapsed in a mainstream of self-projections.

It is a short leap from looking (fixing one's gaze upon another) to voyeurism (taking delight in extended gazing) to spying (surreptitiously studying the actions of another). Surveillance, a type of spying, has interested artists and fascists alike since the birth of video technology. Closely derived from the uses of video in military technology, surveillance highlights the sinister flip-side of the photographic gaze: intruding upon the unwitting subject with a camera. It is a strange alliance between the techniques of an inconvenient control system and art.

Present-day, so-called 'Reality TV' shows, with names like *Survivor* and *Big Brother*, feature participants willingly displaying their every move for the camera in hopes of claiming the jackpot at show's end. Surveillance, it seems, has actually ceased being sinister. It is now a means to a million-dollar grab bag, at least for some. For all of us, however, in the words of media theorist Thomas Levin, 'Now more than ever we are under surveillance. When we use a credit card or an ATM, when we call on our cell phones or use EZ Pass, when we surf the web or simply walk down the street, we leave traces.' It is here, in the traces, that art surfaces.

Nauman and Accardi initially turned the video camera on themselves in what might be described as self-imposed surveillance performances that were both solitary and reflective of their interest in sculpture, poetry and performance. Accardi's *Following Piece* (1968), is an example of spying both on the other and on the self. In it, the artist follows a man as he goes about his daily activities. In common with Dan Graham, Nauman and Peter Campus, Accardi was interested in collapsing boundaries between public and private space.

The French artist Sophie Calle's (b. 1958) *The Shadow (Detective)* (1985), represents a perfect melding of Nauman's perception-altering devices and Accardi's auto-performances. The artist asked her mother to hire a detective agency to follow her, report on her activities and, in the artist's words, 'to provide photographic evidence of my existence.' It's a set-up, for sure, but one that guarantees multiple layers of interpretation: the artist as subject, the voyeur as artist, the viewer as witness to the unreliability of images. The British artist Jamie Wagg (b. 1958) created haunting and disturbing surveillance photographs from video footage that he manipulated into rather beautiful large-format prints. In them



In **DAVID GOLDENBERG's** *Microwave and Freezer Stills* of 1992 (below), the gallery space was reduced to a small antechamber, wrapped entirely in Cling-film, separated by two perspex screens from an identical enclosure opposite. Two video monitors played indeciph-

erable white noise images. The audience was monitored by a video camera installed in the inaccessible mirror-enclosure. A telephone with numbers of international galleries was provided, from which viewers could receive recorded statements made by the artist.

Reviews

■ Martin

Waygood Gallery Newcastle upon Tyne April 3 to 25

The arrival on Tyneside of 'Martin', David Goldenberg's group exhibition, is timely. With Antony Gormley's colossus now in place and the Baltic Flour Mills, Gateshead's mega kunsthalle, soon to open, the area probably needs reminding of the dangers of comfortable, spectacle-laden versions of contemporary art. 'Martin' demonstrates that it is still possible to have exhibitions that critically examine the art world's rituals, protocols and assumptions.

2017

Text for Diana La Chasseresse. Publisher Edition Rue de Temple (English)

After the catastrophe, Normal Magazine online

2016

Switch on and Off, Pavilion online Journal (English)

Startup Digital Magazine Contemporary art and Sociology Issue 2. Art Bank, Data Bank, Food

bank. Distributing Obsolescence by Camilla Boemio

(English)

Juliet art online magazine text on Distributing Obsolescence (Italian)

March Reflektor M text on Condo (English)

Reflector M text on Participating Culture (English)

2015

Oncurating journal 26 text on Curating degree Zero (English). P 11-18 showing tour of exhibi-
tion.

October exhibart.com David Goldenberg Interviewed by Camilla Boemio
(Italian)

Bodrum Biennial Catalogue (English). P 64-65 and P 105

Macedonian newspaper article on residency (Russian)

Sanat online magazine bodrumdabulusacak text by Ana Sayfa with image (Turkish)

2014

Nov Whitehot Contemporary Magazine. David Goldenberg interviewed by Simina Neagu (Eng-
lish)

Aug Bucharest Biennial Reader” Between Heresy and Revolution” Pub

Pavilion online Journal (English)

08.17.14 Artforum online Upwardly Mobile by Kate Smith (English)

Ari 2 Text and images (English and Azi)

Kosovo Sot, July 9th. P 33 review with image (Russian)

2013

Madamewang 3. [https://madamewang.wordpress.com/reports/Report 4 The Transformation of
Art](https://madamewang.wordpress.com/reports/Report%204%20The%20Transformation%20of%20Art) text and image of Venice Biennial installation

Venice Biennial collateral exhibition, Personal Structures catalogue X 2 in

English. Vol 1 P 86-87

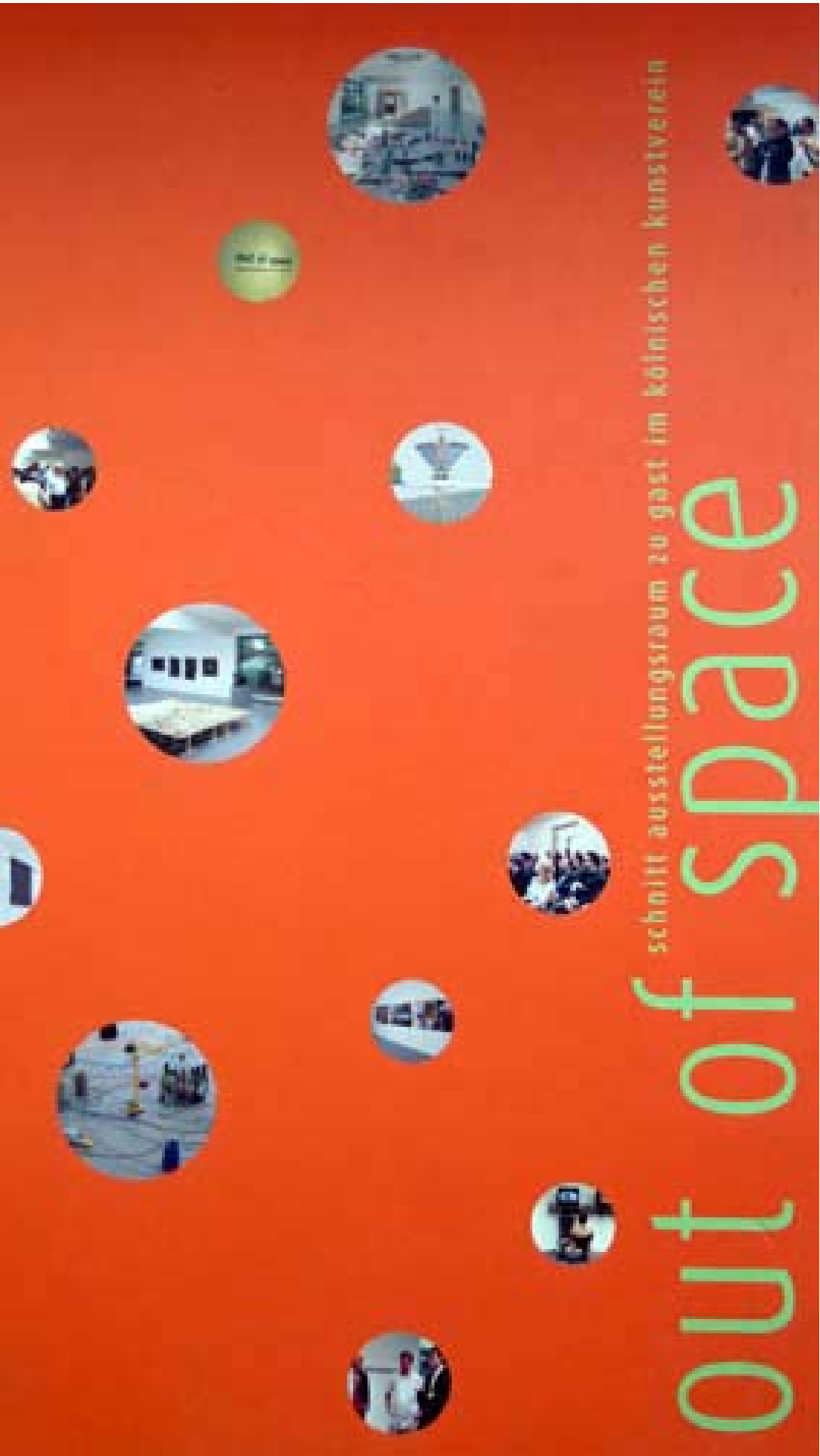
2.4.11 Art clue – Eastern European Art Magazine – text on talk at Pavilion

Gallery (Romanian)

L’Arca International text with image on Venice Biennial installation by Michele Bazan Gior-
dono (Italian)



19 giugno Minima & Moralia online, Croache dali Asia 3 di Ilaria Benini
pubblicato mercoledì, text with images on Venice Biennial (Italian)
Azernews. Oct 8. Exhibition of Caspian Sea artists kicks off By Nazrin Gadimova. Text in English with photo
Ari 1. text with images. P 26-27 images of conference and workshop. P 28-37 Article with images from the Istanbul Biennial, Vanabbemuseum, Chisenhale studio. (English and Asi)
/seconds edition 14 image textwork (English)
2012
Artibune brief text with image of In search of Post Autonomy
Nov Artribune TV video of performance (English and Italian)
Art tv del canal class CNBC interview and video of installation (English and Italian)
2011
Madame Wang 2. P 22-23. (English).
2010
Fordham Gallery Stall at Whitecross st, London, Uk Poster
Mongolian Land Biennial Catalogue image (English)
Cyboya ll, P 14 on Exhibition Cooperation not corporations text and photos (Serbian)
Yellow Cab no 109, September 2010. Review with image of Cooperation not corporations
Mongol Express newspaper text and image Mongolian Biennial (Mongolian)
Online digital catalogue by Maja Ciric, Cooperation not corporation, Images with text in English
Online digital catalogue by Maja Ciric, Cooperation not corporation, Images with text in English
Fillip 10 Open Public letter exchange with Marcus Miessen (English). P 33-42
Agitpop online catalogue (English)
2009
Atlantica No 48/49. A magazine for art and thought. Between self and the social. Thoughts and proposal for our current conditions. Published by CAMM. P 238 – 241.
Notes on developing the space of Post Autonomy and images of recent work from Aalst and the Istanbul Biennial (English)
2008
Fillip 8 Collaborative text with Patricia Reed (English). P 4
2007
Istanbul Biennial Catalogue (English)
Friday, June 15. Faculty of invisibility, Communique. P 10 – 11 (English)

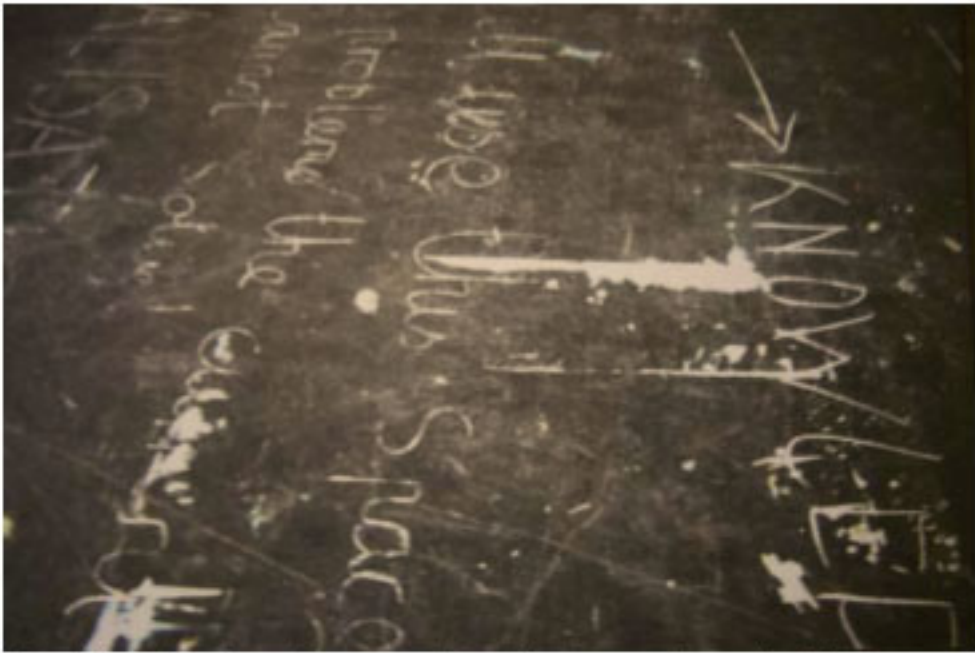


Cover of Out of space catalogue, Kolnischer kunstverein, Germany, 2000

2006
ST/A/R No 11 edited by Elizabeth Penker.P 25 – 26. Post Autonomy text and images from Sharjah Biennial and Jump into the Cold water, Shedhalle, Zurich, Switzerland. (English and Austrian)
VLNA no 29 (Czech Art Journal) (Czech)
Jump into the cold water leaflet (English)
Etc series organised Mat Keegan gallery, New York, NY, USA (English)
Les Merveilles du Monde, edited by Jane Lee. A White Window project P 36-38 (English).
Documentary on Sharjah Biennial 07
Network Annual, Center for Contemporary art. P. ExH. 101 (English and Flemish)
2005
White Window. Shared work: Travail Partage. Text by Jane Lee. P 53 Cat (English and French)
2003
Artists Newsletter image from Sharjah Biennial
May Kunstforum 6th Sharjah Biennial
Aug FLASH ART Magazine 6th Sharjah Biennial
Jamie Robinson, CONTEMPORARY Magazine, 6th Sharjah Biennial
NEW YORK TIMES May 3. Grady T. Turner, ‘Regime Change Takes Effect At a Persian Gulf Biennial’
Marina Sorbello, Interview, BBC World Service (Sharjah Biennial 6) April
Universes in universes, online journal, Sharjah Biennial, Sharjah enters the eye of the art storm by Antonia Carver, with images (English)
Sharjah Biennial 6 Catalogue (English and Arabic). Main catalogue P 262. Guide P 104.
2002
The illustrated Ape. The Japan cult issue. Issue 19. Mad drinks with Mr Agony 6. P 41
Artfan. Audience as Artist. A constructed World at the Serpentine gallery, London. P 54 (English)
2001
Control Magazine 16. Edited by Steve Willats. Essay on Homeless Projects (English)
Site Magazine 3 artist page Make your own work (English). P 70
Stay here and make art Vol 2
2000

David Goldenberg e la sua “In Search of Post Autonomy”. Immagini e parole dalla performance a Palazzo Isimbardi, Milano | Artribune artribune.com

“In search of Post Autonomy è la performance portata dall’artista inglese David Goldenberg, a Milano, lo scorso 25 novembre 2012: una sessione di otto ore, ospitata nello storico Palazzo Isimbardi, che completava e definiva il progetto di ricerca concettuale apertosi con la mostra “The Scenarios of Post Autonomy”, presso la galleria Glenda Cinquegrana, tenutasi nell’ottobre del 2012. *“I partecipanti all’evento, assieme agli ospiti presenti on-line, sono stati invitati a meditare nell’arco di otto ore”,* ha raccontato l’artista, *“camminando attraverso il palazzo degli anni Trenta ed il cortile tardo quattrocentesco di Palazzo Isimbardi, con tutte le opere d’arte e le sue memorie dell’origine dell’arte della storia: in questo edificio si sono trovati in cerca di qualcosa che hanno perso, senza la consapevolezza di aver perduto qualcosa”*. Il progetto fa parte di un percorso concettuale già avviato, incentrato sull’idea di perdita come preludio a nuovi percorsi: a partire dalla crisi culturale contemporanea, dallo smarrimento di codici, appigli, valori, si attivano percorsi di riscrittura, tra spostamenti prospettici e nuove traiettorie. Il tutto sfruttando la metafora dello spazio fisico e del suo attraversamento...



David Goldenberg, Close up, “Post Autonomy is now” – Yourspace, Van Abbemuseum, Eindhoven, Olanda, 2009

Subway Special. A democratic Platform (Cat) P 35, 67-75, 77, 79, 80, 90
(English)
Out of space. Catalogue. P 17, 69, 91, 93 (text in German)
1999/2000 Engage 7. Text on ICA conference by Anna Harding. P 34-37 with Images from
Martin show. Excerpt from panel discussion ICA sept 29th May 1999. P 37-42.
Contemporary visual arts issue 24. P 52 Developing new models of the
exhibition event
1999
Art Newspaper Feb. Homeless art finds a home in the Old Kent Rd by Louisa Buck
Everything magazine issue 3.1. P 48 – 49, Info centre by Steve Rushton
MKKM Homeless projects
Autumn Circa Magazine no 89, review of Martin, P 34-38, Transgressive events by Oeghan
Mctigue
ARC online Journal, interview with Poli Cardenas, with selected images of work produced dur-
ing the 1990’s
Scene April. P 27 Art Front, Mota gallery
Record Play Fast forward Rewind Stop Eject. The curators space by Angela Rosenberg. ISBN
0-9534051-0-9
1998
Martin - Reuters
Homeless Projects – Blueprint
Homeless projects – Hot tickets
Homeless Projects review by Martin Herbert Time Out
Martin review Northern Ireland Sunday Times by Aidan Dunne “ Matters of life and Death”
AN magazine July. P 6. Martin at the Waygood gallery, text by Paul Stone.
Contemporary visual arts issue 19. P 64-65, Host reviewed by Elisabeth
Mahoney
Art Monthly, no 216, P 34-35, review of Martin by Paul Usherwood
Irish Sunday Times review of Martin
Contemporary Visual art 27 Homeless projects
Vauxhall Garden Cat. Text by Gut Brett. P 22
1997
Martin review by Emiko Kato, Bijutsu Times
July Martin review in Ring World co.Ltd. London art perfec TV
Live stock Market. Modern Painters, image



Untitled no 13. P 9 Text by Mark Harris On your bike, with mention of The happy shopper

Frieze issue 33. P 84-85.The happy shopper review by Izi Glover

E 2:1 the nudist issue. P 30 artist project page, P 42 image from Martin show

Oct Corinna Veidner Blau (Big Blue) PRINZ Berlin Oct Issue

Mute issue 9. P62 -64, Review of Martin by Pauline von Broekmann, with image of installation P 62

Pauline Broekmann ‘Curators Arse’ MUTE Oct Issue

Martin review by Herbert ‘Martin’ TIME OUT “2nd July

Kate Bernard ‘Critics choice’ Big Blue THE EVENING STANDARD 1st May

Raekha Prasad.”Dawn of new blue period”, Big Blue THE INDEPENDENT April

Sarah Kent ‘Carry on Culture’ TIME.OUT, 10th March

The World of interiors, by Louise Buck, Martin, P 57

Modern Painters, Live stock market, image

Martin, Times. No 65,930. Tuesday July 1st. review by Sacha Craddock 1996

The Happy Shopper, The Nichei Times

Yourself is steam, Untitled P 9

50X50X50X50 Times, Tuesday January 16, review by Sacha Craddock

50X50X50X50. Mute issue 4. P 8, review by Pauline von Broakmann

The Times Dec 31. P 31. Review of The Happy shopper by Sacha Craddock 1995

Time Out no 1307. P 56. Review of MOI archive show by Mark Currah

Outposts Venice Cat. P 6

1994

Sei Dabei. Review in Taz. P 19, by Hazo Schiff, Kunst – House und Kadcret

Sai Dabei, Scene no 9, Hamburg

Time out no 1231. P43. Review of coming up for air by David Lillington

Art Monthly no 181. P 33-35. Review of Miniatures and Superstore boutique by Simon Grant

The Fete worse than death, organised by Factual Nonsense. Catalogue. P 9

Flexible response. catalogue, Texts by Michael Corris and John Roberts

Plazm No 13. P16-18, John Roberts on 50X50X50X50

London Magazine. P 87-90. Coming up for air, by Ian Jefferies

W/e, Wednesday June 15th. P 9. Bending over backwards for art by Christopher Hansford

AND no 28. P 4-5. Flexible Response, images and text

CONTROL

About Control
A State of Aggravation
Current work
Previous issues
Publications
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Contact



Issue Sixteen, 2001

One of the central roles of Control Magazine has been to act as a vehicle for the explanation of art practice between artists that are in the process of seeking a meaningful engagement in contemporary society. It was explanation as well as control in the development of individual art practice and the creation of networks between artists that act as a catalyst for the creation of new paradigms on which relevant interventions into the social fabric can be based.
(Extract from the Editorial)

Contributors:
John Jackson, 'A New Table, which might not be understood as Claim to Modern Table'
David Goldwater, 'A Platform for People to Speak for Themselves'
John Crossilligan, 'GEMO'
Am Joh, 'Support Strategies'
Nik Stenau, Elana Jave, Christabel Stewart & Emily Peltick, 'Super Clinic'
Harold Butler, 'Is It Today, Yesterday or Tomorrow'
Sasha Saxon, 'A Guadalupe Project'
David Beach, 'That has kept the paper Hot'

1993
Adsite Untitled No 3, P4
Hybrid, April. Information on Flexible Response
Art Monthly no 168. P 29. Review of Flexible Response Margaret Garlake
The Pink Paper, 11th April. P 14. Review of Flexible Response by James Cary Parkes
Time Out No 1184. P38. Review of Flexible Response Tania Guha
Art & Design. Vol 8.5/6. Profile No 30. Installation art. P 22 Microwaves and Frozen Stills,
text by Michael Petry and Nico de Olivera
1992
The Independent Tuesday 23 June. P19. Diary section mention of Microwaves and frozen stills
aBesea 6.1 P 24-25 Images of Microwaves and Frozen stills
AND no 27. P3. Microwaves and Frozen Stills, images and text
Time Out No 1144. P40 – Review by Sarah Kent of Several Bodies,
Time Out No 1144. P 40 – review by David Lillington of Microwaves and
frozen stills
Art Review. P2. Microwaves and Frozen stills, images and brief text by Michael Petry
Archaeology of Silence review City Limits
Artexte no 10, P 37
1990
The Mercury (Deptford) Text by Peter Jon Creswell Challenging the Adverts
The Citizen. Thursday March 1. P16. Thoroughly Modern art
Luton News. Rubbish as art form
Luton News Feb 28. Artistic Junk
Luton News Gazette Feb 21. P 18 One man art show
Variant no 8 P 55, Minefields, by Ed Baxter
Shoplift leaflet
1987
Time out no 900. P28. Review by Allen Robertson of Modern Rituals

20/08/2016

David Goldenberg & Wim Salki, 6th Sharjah Biennial



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[Sharjah / 2003 / Report / Expo Centre / 06](#)

6th Sharjah Biennial
8 April - 8 May 2003

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David Goldenberg & Wim Salki



How to be a perfect guest, 2003
Interactive installation

With "How to be a perfect guest" the artists intend to generate interactions and creative responses. The huge inflated "sofa-stairs" are complemented by an office with computers, where the visitors can interact with artists and thinkers from around the world. These send in material and thoughts via e-mail about how it would be possible to re-invent art nowadays. The responses can be printed out, put on the wall or taken by the participants.

The artists are assisted by a group of art students from Sharjah.

Goldenberg: * 1956
Salki: * 1960
Great Britain

Sharjah Biennial 2015
5 March - 5 June 2015

Curator:
Eungie Joo

Opening week:
5 - 7 March

Art Destination Sharjah
Museums, art spaces, art
walks & tours, regular
exhibitions and events.



[* zoom](#)



“This year Venice Biennale is an Against-Biennale. What’s more ‘against’ than this supreme Goldenberg’s thought experiment?”



ARTE IN VIAGGIO. “Una mappa dell’Europa, un percorso per una mostra mobile che attraversi l’Europa fino alla Turchia e all’Azerbaijan. Questa traiettoria unisce insieme persone e luoghi geografici che partecipano al progetto. Le linee e i punti sulla mappa funzionano anche come diagrammi geometrici dinamici che rivelano il processo di pensiero e, a loro volta, offrono coordinate per la decentralizzazione del potere culturale”. Lo sostiene David Goldenberg discutendo di una delle sue opere più interessanti (a Palazzo Bembo, Biennale di Venezia, *Personal Structures*, presentata dalla Galleria Glenda Cinquegrana/The Studio di Milano): insomma, la globalizzazione porta alla circolazione dell’arte. Come? In grandi navi portacontainer, zeppe d’arte, con rotte definite, nei minimi particolari, persino nei pesi di ogni carico, dall’artista. Le mappe hanno richiesto uno straordinario lavoro, degno di un antico cartografo. No, dunque, alla cultura eurocentrica della Biennale. Del resto quest’anno la Biennale è l’Antibiennale. Che c’è di più “anti” di questo esperimento mentale di Goldenberg?

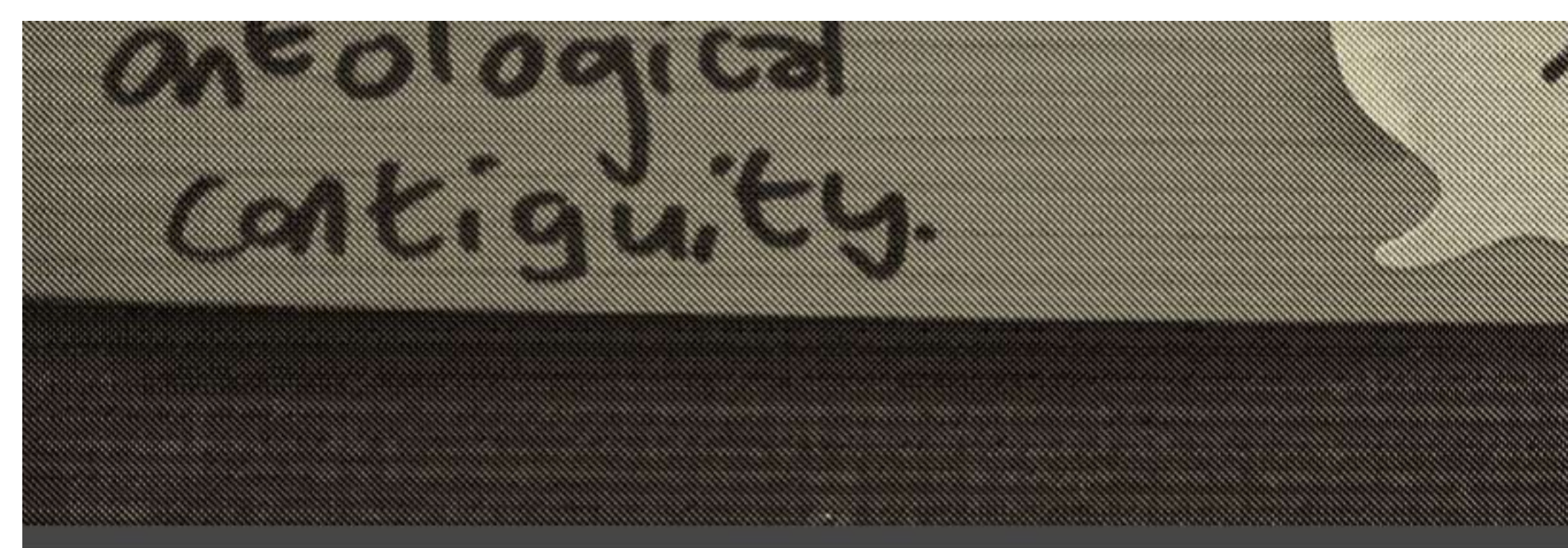
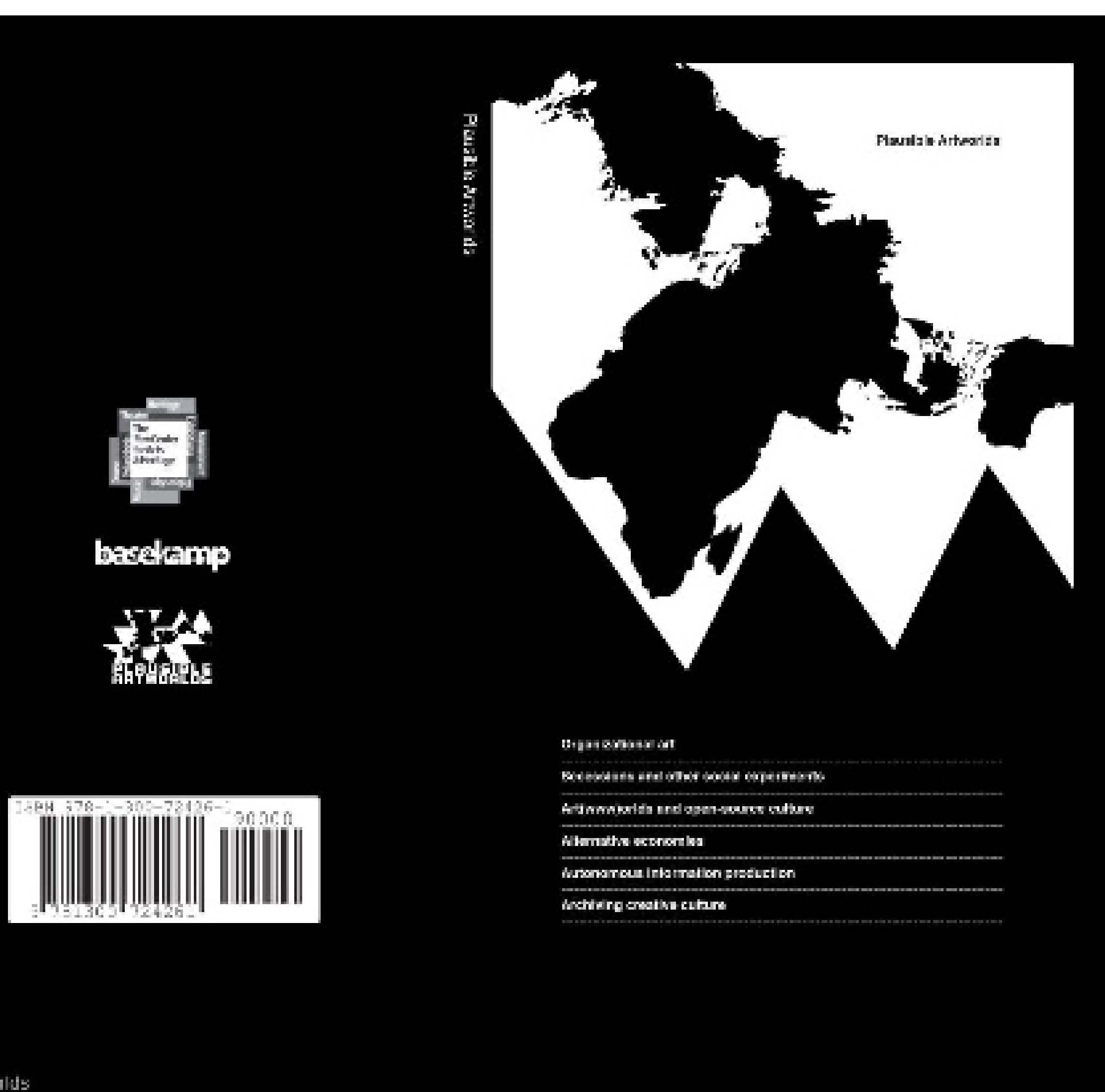


() collapse 2, Deptford X, London, UK, 2015

Screen captures clamped to post, carrier bags of ever day waste hanging from up rights, empty carrier bags, baseball boots, stack of bottles of water



Minus Object, screen shots on panels attached to up right aluminum post. Bodrum Biennial, Turkey, 2015



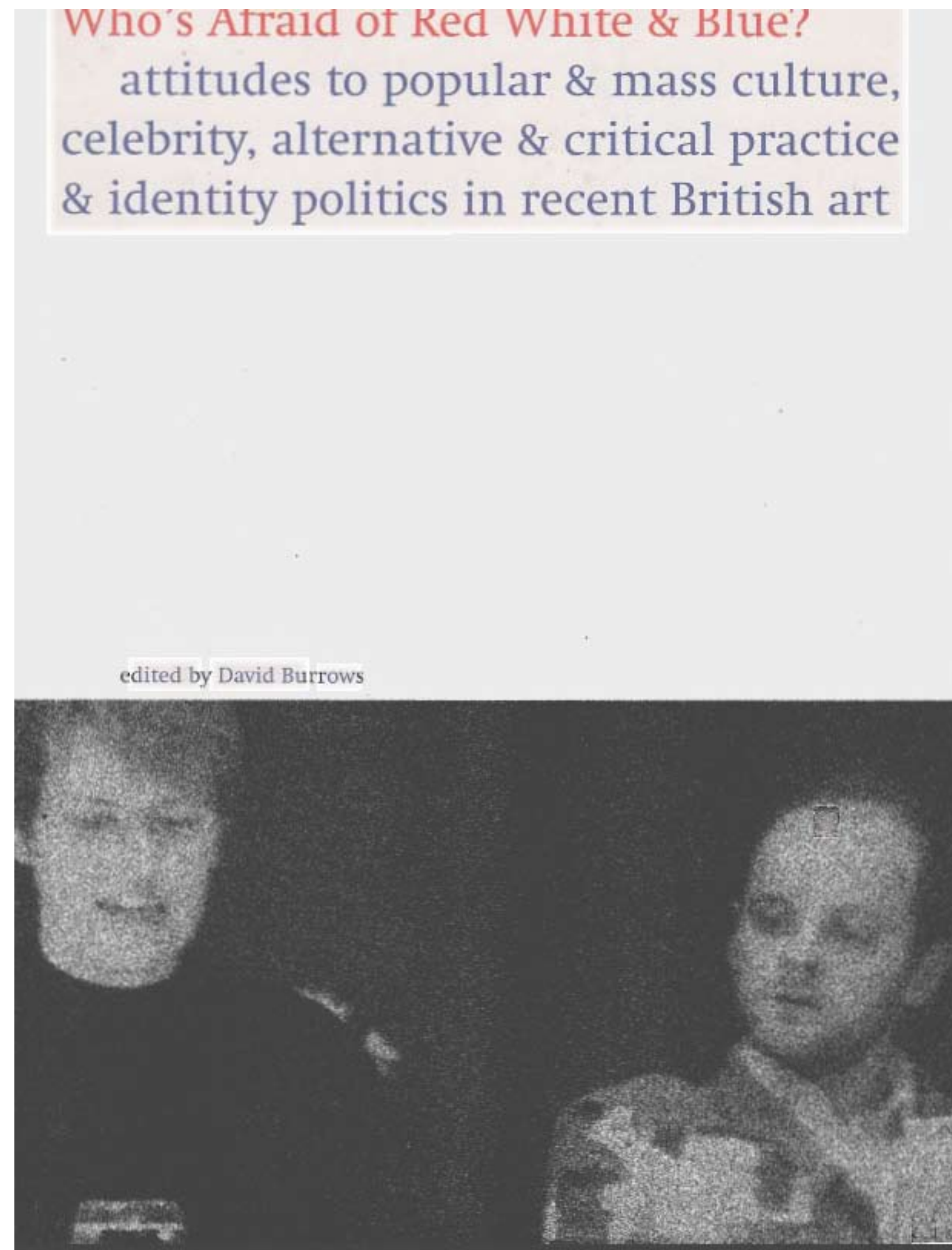
Art(www)orlds and open-source culture

Abriendo Caminos/La Comunitaria TV (61) / kuda.org (65) / **Post autonomy (69)** / Pad.ma (73) / Design Studio for Social Intervention (75) / Free Art License (77) / Beyond Participation: Toward Massively Collaborative Worlds of Art (79) / Freenode (81)

Hi Everyone,

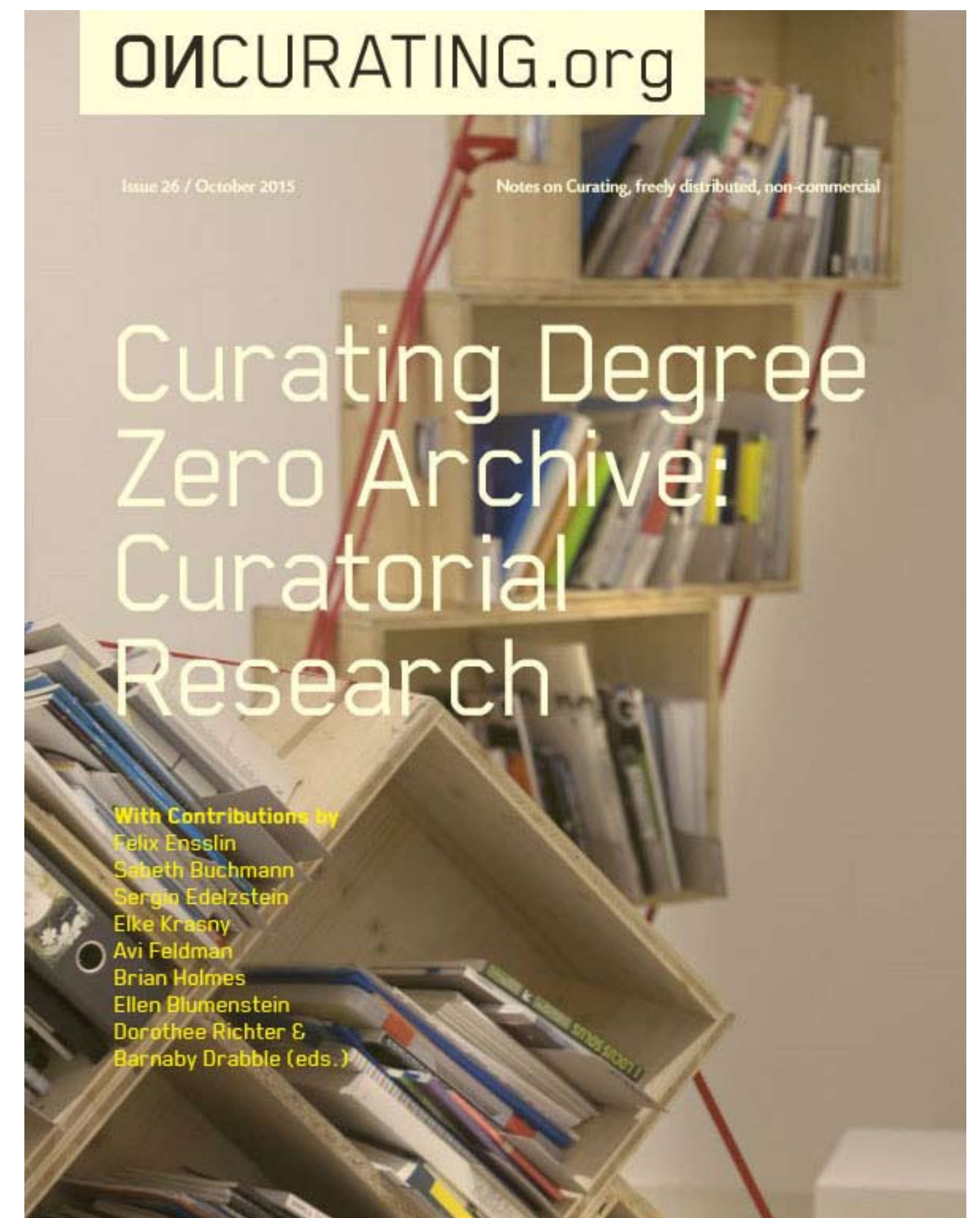
This week we'll be talking with London-based artist David Goldenberg, who several years ago launched a website called "Post Autonomy", which functions as a research platform into the concept and loose-knit movement of "postautonomous" art.

Goldenberg attributes the term "Post Autonomy" to German Conceptualist



British art of the 1990's

Mentioned in chapter by Mark Harris on the Press Release



Comprehensive publication and documentation on Curating Degree Zero tour and projects

Broadcasts

Radio

Interviews

Artfairs

Residencies

Collections

Broadcasts

2012
Nov Artribune TV video of performance (English and Italian)
Art tv del canal class CNBC interview and video of installation (English and Italian)
1995
BBC World service, Brazilian section. News from London Ligi Girao
interviews David Goldenberg on the 50X50X50X50 project
Ing World co.Ltd. London report for perfect TV on Martin
Reuters Broadcast on Broadcast
1994
Interviewed by Radio NDR Hamburg
Action with Offener Kanal and Allied Productions, Hamburg
1990
Morning TV RTQ7

Radio

Resonance FM 2010

A series of 9 programs examining Post Autonomy and related issues in
collaboration with professor Raimi Gbadamosi

Interviews

2015
October exhibart.com David Goldenberg Interviewed by Camilla Boemio
(Italian)
2014
Nov Whitehot Contemporary Magazine. David Goldenberg interviewed by Simina Neagu
(English)
1998
ARC online Journal, interview with Poli Cardenas, with selected images of work produced dur-
ing the 1990’s
1995
BBC World service, Brazilian section. News from London Ligi Girao
interviews David Goldenberg on the 50X50X50X50 project

Art fairs

2016 21st - 25th September Parallel Vienna art fair, group show with Dadadada academy and the
Open source gallery NY
July 2016, Kunst Altonale 18, Hamburg, Germany
2011. “Sluice Art fair”, Fordham Gallery, London, UK
2004. April Artfayre, Waygood gallery, Newcastle, Upon Tyne, UK

Residencies

2015 DaDaDa Vienna, Austria
2014 Galichnik, Macedonia
2009. Yourspace, VanAbbemuseum, Eindhoven, The Netherlands
2006. http, London, UK
2001. Schnittraum, Cologne, Germany
1999. In you we trust, Cushendall, Northern Ireland, organised by Suzan Philipsz and Bill
Drumond, Northern Ireland

Collections

V&A Books from the 1990’s
Rod Hill collection – paintings, prints and sculptures from the 1980’s
Mikkel Bolt, Denmark – Arm bands work from 1990’s
Smithsonian institute – Microwaves and frozen stills
Tate Britain – Brixton calling archive
Maggie Hambling – Drawings and painting from the 1980
Wimbledon school of art – Figure Drawing
William Coldstream – Figure drawing
MOI – Archival material
Curating degree zero & the Zurich school of art – Archival material including books, magazines,
catalogues from 2000 – 2012
CNM, National Gallery of Macedonia, Skopje, Macedonia
Artists Union, Baku, Azerbaijan
Paintings and other works in private collection in the UK and Europe



Lecture reading first draft of Between Heresy and Revolution, Pavilion Gallery, Bucharest, Romania, 2014

Talks and lectures in Galleries, Museums and conferences

2016
Nov Talk on recent work at UCA, Canterbury, UK
University of South Wales, Cardiff, Wales. Research paper “Establishing a platform for Participating Cultures”

2015
Oct Chelsea School of Art Talk on () Collapse
Talk on recent work, Arts Foundation, Buro Westaustellung, Vienna, Austria

2014
2 online talks as part of Utopia School, New York, USA
2 talks on Biennials as part of MB, Romania
Below the radar, Lecture as part of the Dispositions in time and space conference, MCAB, Romania
April 9th “The loss of arts image”, Centre for contemporary art, Vargi IV, Gijlan, Kosovo

2013
Walk talk in search of post autonomy, action around Venice, Venice, Italy.
Talk on recent work, Stone Stoney, Dorset, UK
Between Heresy and Revolution, Pavilion Talk, Bucharest, Romania
Going beyond Biennials, Baku Conference as part of the Caspian Sea Biennial, chaired by Leonid Bazhanov and Farhid Khalilov, Artists Union Space, Baku, Azerbaijan

2012
Gallery talk on my work at Glenda Cinqugrana: Studio, Milan, Italy

2010
Lecture as part of the 1st Land art Mongolian Biennial, Genghis Khan Hotel, Ulaanbaatar, Mongolia
Lecture on recent work at the University of Applied Arts, Vienna, Austria
The language of Post Autonomy. One day conference at the Arts Depot, Vienna, Austria
One day conference on Global Biennials, chaired by Farhid Khalilov, with Leonid Bazhanov, Sabina Shikhlinskaya and Bahram Khalilov, Center of Contemporary Art, Baku, Azerbaijan
Online debate on Post Autonomy as part of Plausible Art Worlds, Basekamp. Philadelphia, USA

2009
Vanabbemuseum, NL, 3 talks on participatory practices
Liverpool Biennial, online debate inside a work by Artists anonymous, Liverpool Biennial, UK

2007
Series of walk talks as part of the Istanbul Biennial
Launch of book on Post Autonomie followed by a discussion at the Multi trudi gallery, Frankfurt, Germany
The space of Post Autonomy, Local Operations, Serpentine Gallery, London, UK

2006/07
One year of weekly online discussions examining participatory practices and Post Autonomy via the Post Autonomy website and Frankfurt Thing.

2006
Online debate with colour school, Vancouver, Canada

6.5.04
Talk on recent work, STRUKTUR, artists:network, New York, NY, USA

2003/4
Series of Dinner Talks examining Post Autonomy and participatory practices, Fordham gallery, London, UK
Introduction to a work produced for the Sharjah Biennial, American School of Art, University City, UAE

11.03
Talk on materialising a post autonomous practice, NIFCA, Helsinki, Finland

April 2003
Materialising a post autonomous practice, Conference in a Forklift truck, T1 &2, Atlantis Gallery, Bricklane, London, UK

Nov 2002
How to materialise a post autonomous practice, as part of How to be a perfect guest? The Museum of Modern Art, Arnhem, NL
Talk and workshop on Brice Marden’s paintings, Serpentine Gallery, London, UK

October 2000
Talk on Homeless practices. What to do? Organised by Wolfgang Zingl and Wochenklauser, Arts Depot, Vienna, Austria. 3 day symposium on Activist practices
October 5th Lecture on Public Art to PT BA Fine art students, Sunderland University, UK
Sept 28th Lecture and workshop on recent work, MA sculpture students, Wimbledon School of Art, London, UK

June
Introduction to my work. Schnitt Austullungsraum, Koln, Germany

June
Paper for Dirty Spaces, Iniva, London, UK

April
Talk on issues around the Future requirements of art, Multi-trudi, Frankfurt, Germany

Feb 24th Lecture on recent work, BA and MA fine art students, St Martin School; of Art, London, UK

1999
15. 8.1999 Chaired a talk on Cultural Pluralism, The politics of difference in Urban Mapping, SLG, London, UK

Curating Post institutions, Co organised a one day symposium in collaboration with Anna Harding, ICA, London UK. Nomadic practices, surrogate events and developing models of the exhibition event in the period of Post Autonomy. (ACE funded. Text in engage magazine)

14.2.
Discussion on Homeless projects, ICA off-site discussion, Mota gallery, London, UK

January 1999 Series of talks on Homeless Projects, Mota Gallery, UK

1. Notes for a discussion on an overview of Post Autonomy
2. Art as Social Work
3. Interactive, collaborative and participatory practices
4. Developing models of the exhibition event

Nov 7th Lecture on recent projects, Fine art critical course, Brighton University, UK

July 8-9 The Open work of art in the period of Post Autonomy, Summer School, KIAD, Canterbury, UK

April 29th Lecture on curating in the period of post autonomous practices, PT BA Fine art, KIAD, UK

March 17 Lecture notes towards a new model of exhibition art, PT BA fine art, KIAD, UK

Feb 17th Lecture on recent projects to MA & BA fine art students, Hallam University, Sheffield, UK

November 19 Lecture on recent projects, PT BA fine art course, KIAD

1998
7.1998 – 1.1999 weekly talks exploring issues around curating and locating art. Homeless projects, Bethnal Green, London, UK

October Introduction to George Romero’s film Martin for Catalyst Arts Film club, Belfast, Northern Ireland

October Lecture on Martin exhibition, Belfast school of art BA fine art course, Belfast, Northern Ireland.

March 15th Lecture on Martin, Waygood gallery, Newcastle, Upon Tyne, UK

June 8, Talk on recent work at the Dzikanka Gallery, Warsaw, Poland

1997
May 10, Series of talks based on the Martin exhibition, at the Daiwa Foundation, London, UK

1993
June Introduction to Flexible Response, F-stop, Bath, UK

Volume 2

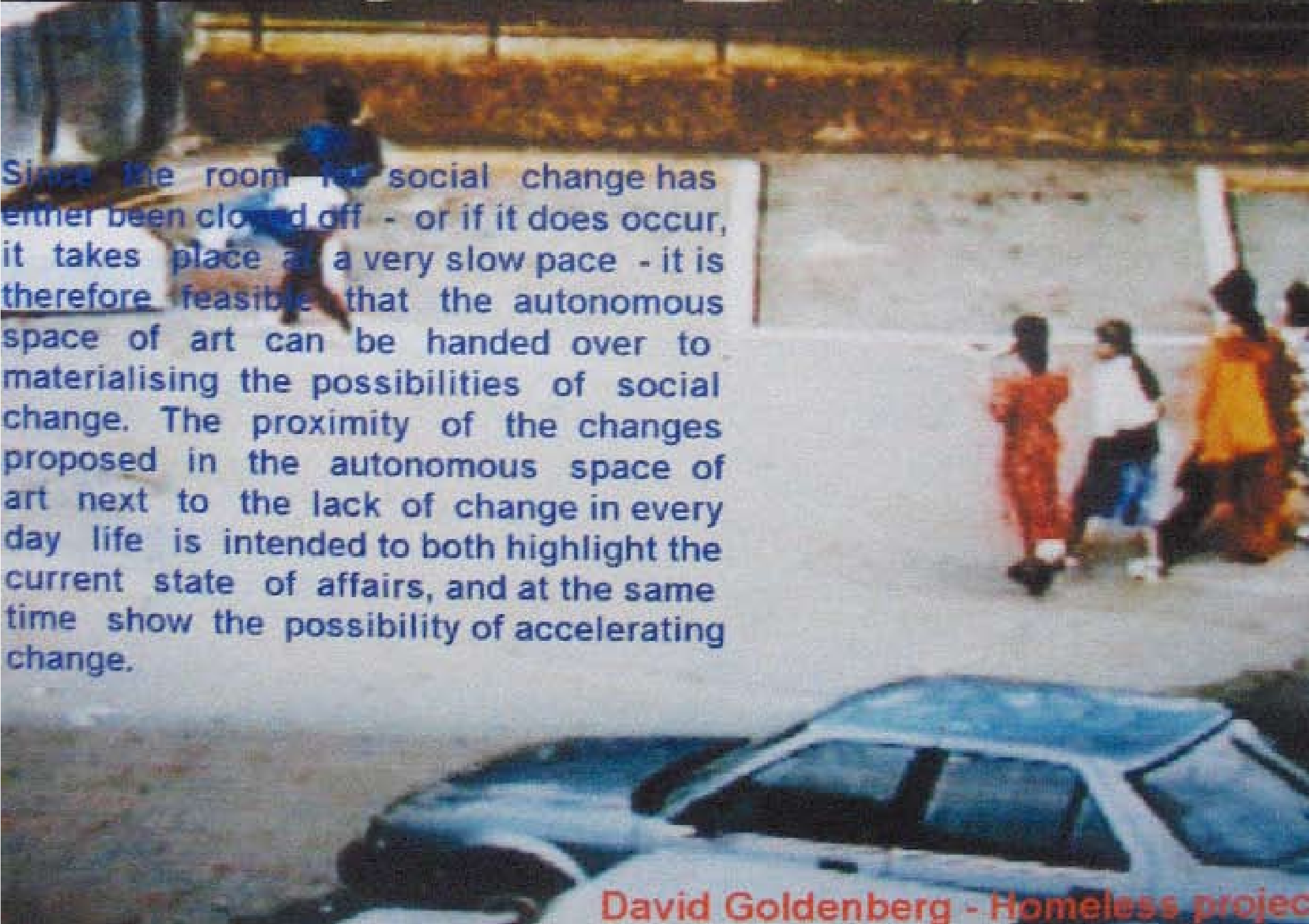
Archive

Exhibitions and Projects

Press and articles

The Independent state of Tate city.

During the next few months we will carry out research into converting the Tate into living quarters.



Since the room for social change has either been closed off - or if it does occur, it takes place at a very slow pace - it is therefore feasible that the autonomous space of art can be handed over to materialising the possibilities of social change. The proximity of the changes proposed in the autonomous space of art next to the lack of change in every day life is intended to both highlight the current state of affairs, and at the same time show the possibility of accelerating change.

David Goldenberg - Homeless project



Image of screen where the posters were displayed

One of three poster works for Century City, Tate Modern, London, UK 2001

Text Poster

.....art is everywhere?

Public space is where something happens, it is unmappable, it is outside your home, it is outside your territory
.....but I do think, given the fact that main stream art has erased so much alternative or different practices, that its language dominates everything else, so there doesn't appearwe can't automatically point to or pull off the shelf a vocabulary to make understandable another landscape... , and it is a project that removes any map we may have used to map previous practices..so it is doubly difficultit has to make an obvious change....But we can use this project to revisit the ideas we have, the prejudices we have, look at ..where they have come from, why we are using them..and whether we need to continue using these ideas. , I think if we can use the project on this level ..it will offer a useful function.. ?

... Which is the reason I want to force myself to use this brittle framework to engage with what a Post-Autonomous practice may be. And at the end of that period to find whether a post-autonomous practice exists, or whether other frameworks come to light. In that respect our thinking is brought to the surface and held in suspended animation.
erm No, I don't, I don't even know if it can be pinned, pinned pinned down, I think it might be possible to look at it or it might be possible to try to recognise it from ..as if you were sideways to something, so you don't really see it head on but you see its possibility from a different angle em and I say that because em I think I think whatever it is if it exists or if its possible -its a glimpse its got to happen
almost outside of something thats frameable which brings me on to the idea of something thats post autonomous, and and I am kinda quite nervous about saying that maybe we are already post autonomous, what ever that might be?

so you think theres a similarity between not being autonomous or non autonomous and post autonomous, you think those things are the same things?

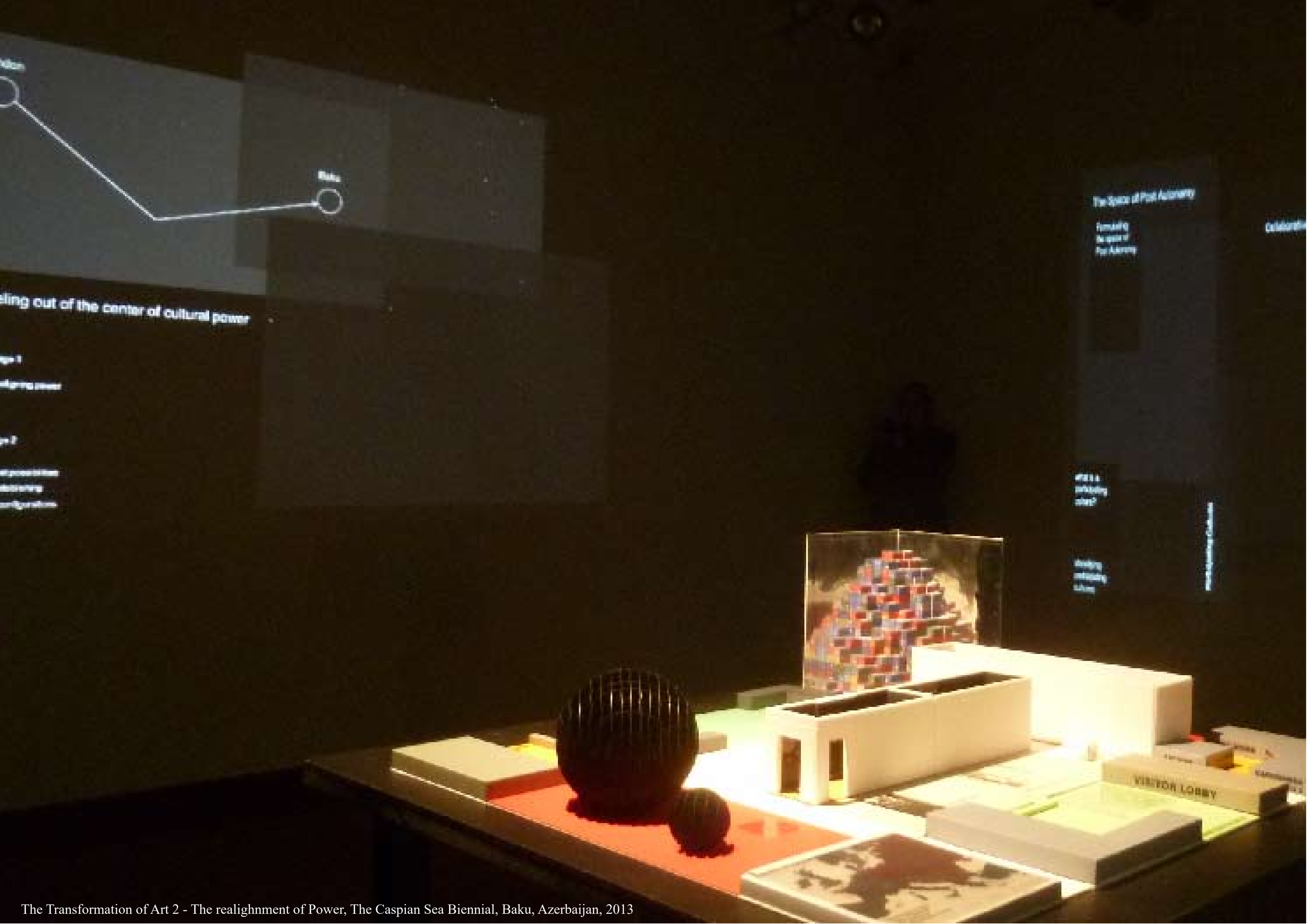
....but that is the problem isn't it; we have this monolithic idea

em
of modern art which for some unknown reason has not changed in any erm tangible way

ahum
since its inception

ahmrhum
so there is an inherent contradiction or or phenomenal problem at the heart of framing this notion

the the programme of events really
yea yea but eh a eh and theres also this very peculiar state where art
can be anything or anywhere to a certain extent although it isn't
but it is for some people and I think it's that notion or that art can be anywhere or include
anything. is the Duchampian paradigm which is the core notion of autonomy



The Transformation of Art 2 - The realignment of Power, The Caspian Sea Biennial, Baku, Azerbaijan, 2013



How to be a Perfect Guest? 6th Sharjah Biennial of International Art, UAE, 2003



Basecamp, Plausible Artworlds, ICA Philadelphia, USA, 2006



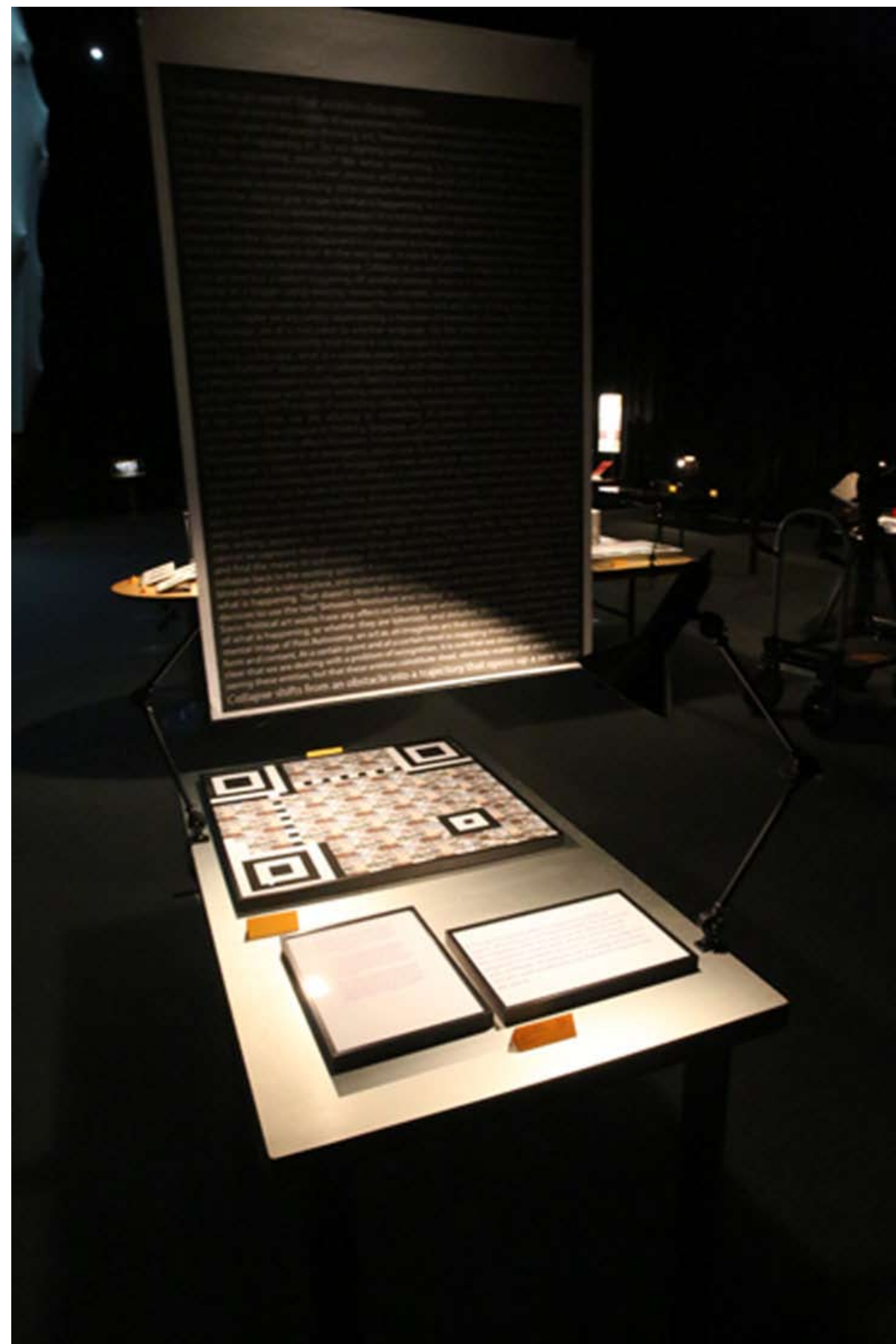




View of work, Fordham at Netwerk, Netwerk, Aalst, Belgium



Charlies Place, curated by Fordham Gallery, Annely Juda Gallery, London UK



Chock a fucking block exhibition, Jeffrey Charles Gallery, London, 2003



View of Schnittraum residency gallery, Cologne, Germany, 2000



Curating degree zero webpage image and information on my work



Exhibition view with Patrick Guns, *My own private hero*, 2006, Co-production VMHK, Gent and Netwerk /
Kristin Posehn, *Replicant*, 2005-2006, courtesy the artists & Netwerk

David Goldenberg in collaboration with KASK Gent, *Back to back - a dialogue about Post Autonomy* by
David Goldenberg and others, 48hr performance, 2006, courtesy David Goldenberg & Netwerk

During the Istanbul Biennial, K2 proposes an open communication and discussion platform with a temporary office that will function as a 'knowledge production unit' as well as a self-archive, an open meeting point and space for the spontaneous projects organized by K2.

The seminar project initiated by Elmas Deniz, "Heavy Issues" aims to question the power structure and possession of knowledge in contemporary art, from the perspective of the powerless. The basic intention is to make an effective criticism of the art system with important contributions from artists, art professionals and also like-minded art structures, groups or individuals based in different geographies. The topic is "The New Internationalism and Unequal Power Relations". The structure of the meetings emphasizes a non-hierarchical, non-representational mode of generating 'knowledge'. The accumulated documentary material will become a publication. As part of "Heavy Issues", David Goldenberg has been invited to hold discussions on the "Post Autonomy" project.

As a part of the program, projects of individual artists and artists' presentations will also be undertaken by K2. The main purpose of K2's presence in the Biennial is to carry out ongoing projects to a new platform.

Cover for Flexible Response catalogue 1993



Cover of self produced 3 part booklet for Microwaves and freezer stills, Museum of Installation, 1992



ICA Curating Post-Institutions

Saturday
May 29, 1999
12.00 - 18.00

Programme

12.15 Outline and general introduction to the conference by Anna Harding and David Goldenberg - Conference Organisers

12.30 Session 1: Is it necessary for a work to be understood as art?
Speakers: Katharina Deck, Joanne van Leeuwen and Markus Grottel

14.00 COFFEE BREAK

14.30 Ruedo Patagonia, followed by a short lecture and answer session.

15.00 REFRESHMENT BREAK

16.00 Session 2: Art Projects as Research
Speakers: Lisette Smith, David Goldenberg and Helen O'Donoghue

17.30 Panel Discussion chaired by Anna Harding of Goldsmiths College.

18.00 Close

This event is generously supported by Goldsmiths College, the Royal Netherlands Embassy, the Austrian Embassy, the Arts Council of England.



ELEANA DAVID LOUKA GOLDENBERG

CITIZENSHIP

ARTIST

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RELATED CHANGES

SPECIAL PAGES

PRINTABLE VERSION

PERMANENT LINK

BROWSE PROPERTIES



BORN United Kingdom

BASED IN London
United Kingdom

CITIZENSHIP British

FIELD installation, mixed media, video

NOTABLE WORKS Microwaves and Freezer stills, Post Autonomy Now

GALLERIES Freedom Gallery

ART MOVEMENT Post Autonomy

POLITICAL INCLINATION socialist

WEBSITE <http://www.eleandlouka.co.uk> , <http://www.postautonomy.co.uk> ,
<http://www.postautonomyarchive.co.uk>

FACBOOK post-autonomy

TWITTER [post-autonomy](#)

It is clear that we are witnessing challenging and alarming times, and we can

A Manifesto of Post Autonomy By Maja Ciric from recent texts by David

[04/11 15:14] KEY TO THE RESEARCH INTO PA IS THE EXPLORATION INTO PARTICIPATION

[04/11 15:15] Yes this is a difficult issue, since it also holds the reverse side of the argument - something I also want to explore further, the non-participant
[04/11 15:15] but of course the research into different concepts of participation is as fraught with its own problems and complex's

[04/11 15:19] I think there are only really degrees of autonomy, so all forms of perceived autonomous activity can only be **partial** in order to still have communicative potential

PROBLEM WITH BACHELARDS NOTION OF SELF-DETERMINED EPISTEMOLOGY?

A PUBLIC LANGUAGE?

(HOW TO MAKE THINGS PUBLIC / EXHIBITION / CATALOGUE)

negotiate the terms and language to shape this space

[04/11 15:41] What I worry about in the construction of the "common spaces" is their potential "watered down" consensus problem, if that makes any sense

[04/11 15:42] They could easily become **generic** - although as a sit a type this, perhaps generic spaces are the ones which can be used as a starting point for discussion

[04/11 15:42] I think you are right, plus the problem that **everyone** ought to be involved in a project

[04/11 15:52] think if you are involved in testing out or **contesting** firmly held

beliefs then as Lenin said you are involved in **serious disagreement**

[04/11 15:53] which Ranciere suggests is also where a real democracy lies

[04/11 15:58] In one book he referred to the student strike of 86 (if my memory is right)

[04/11 15:58] That highlights this strategy and tactics difference

[04/11 15:58] But I do think this is where many problems with so called collaborative and participatory projects

[04/11 15:59] That the students were successful in their demands precisely because they didn't protest AGAINST the 'system' but rather thought OK the 'system' proposed something we don't like

[04/11 16:00] so they **worked within the parameters of a system**, tactically, in order for change to happen

[04/11 16:02] Many artists have in the past suggested a similar strategy

[04/11 16:07] I'm wondering though, playing the devils advocate, if such 'democratic' examples we chatted about are useful when trying to map out a PA space that doesn't resort to cultural colonisation

[04/11 16:13] Something along these lines came up in Turkey

[04/11 16:16] I am not sure whether it is good enough to say that with these sort of projects where you are trying very hard to think about testing out your own beliefs

[04/11 16:17] and at the same time establish a framework for other people to participate in your project

[04/11 16:18] I think along the lines of the participatory projects, there has to be space as well, I mean included within the scope of the projects for the non-participants

[04/11 16:18] that you are inadvertently imposing a framework on the "other"

[04/11 16:18] Since participation within something means that you have already accepted some limits of how to manoeuvre

[04/11 16:20] sure that too...but maybe a so called experiment into democracy ends up turning into cultural dictatorship

[04/11 16:26] Sometimes the conditions for entering a so called collaborative or participatory project are so narrow, rigid and dogmatic that they cannot any longer be called collaborative or participatory

[04/11 16:26] Yes, there has to be a place for serious interference - especially within the foundational architecture of how such projects take shape

IT?

PA & PARTIALITY?

DISAGREE!

GESTURES OF CONTESTATION

PERPETUAL RITES OF CULTURAL COLONISATION?

ON-PARTICIPANT /
STRUCTURES OF INTERACTION

SELF-CRITIQUE

FOUNDATIONAL INTERFERENCES
STRUCTURES BUILT OF INTERFERENCE

June 2013
right now
POLICE
VOLENTLY
tacking
izens
Istanbul.
HALLAPURD

① basic level

→ [recognizing the collapse as a possibility of a new space/form/beginning]

②

[the assemblage of art constructed by different forces]

DAVID GOLDENBERG

This project from the Post Academy is a concept for a new space, the transformation of art and a work that is visible.

The intended design for an exhibition space, together with a range of elements—images, text, online datasets, images, and parts that develop at different speeds—developed to fit into a narrow space, roughly divided into two sections.

One section is for a new to be a visualization of the many ways of action of an artist, followed in the next section by possible new ways and relations. The visualization takes place through the image of a container port—global circulation of products and art works—and a way of looking at the world with that attitude.

System 1

How to identify issues that prevent change and further development in art and thinking, and to make that art in its current form appear unable to exist? The information that we need in order to be able to understand what is taking place.

Section 1

To confront the fundamental issue of how to visualize thinking and thinking, which is my primary problem to be addressed in the context of the artistic tradition, which is a long-standing and problem with the resistance of that tradition. This is not to deliver contemporary thinking, but to go to the heart of the problem. Instead, we need to look for an art piece beyond that resistance, debate to reformulate art and thinking. It is much reduction to lay out an argument along these lines, or to deliver

an idea in its own right, but current research and feedback from different parts of the world confirms this view.

What I am describing is a trajectory that breaks out of that two-dimensional line and moves to formulate a new space for art, the space of Post Academy through the mental projection of the sphere of 'Participating Culture'. Instead of culture, which is a very middle-aged to Modernism or Soviet Realism—a new model is able to be formulated in collaboration with other cultures. But of course, this is formulated within a European tradition, the terms and sphere can only function as a form of thought experiment and mental projection that corresponds to similar sounding terms. Nevertheless this is a term that describes a culture that allows us to mentally project out of the space of a European tradition in order to design cultural power by breaking with the existing context.

Expanding the new space of Post Academy to design the space for a new art, along with the new terms of Participating Culture, where 'Participating Culture' becomes the tool to materialize the will to overcome of cultural power, it starts generating strategy and starts to mentally project and open out the barriers and limits that block development in art and thinking. It is the possibility of thinking culture that we need to create partners, they describe geopolitical points and lines that establish a set of spatial geopolitical movements, and simultaneously provide us with a new, rich and widespread of cultural power. And this is what we have to create, a new world, a new culture, a new world.



Text and image catalogue entry Personal structures: Culture. Mind. Becoming, Palazzio Bembo, Venice Biennial Collateral exhibition, 2013

What Is a Participatory Practice?
David Goldenberg and
Patricia Reed

The following conversation probes into models and the development of participatory practices. Fragments of the discussion have been culled and elaborated from issues raised during a series of online debates between practitioners experimenting in participatory practices in the Post-Autonomy chat room, November 2007 to February 2008. The question “What is a participatory practice?” is a continuous thread linking the start of Goldenberg’s Post-Autonomy project with the following set of concerns.

Patricia Reed: Can you introduce your Post-Autonomy project a little more, so I can get a sense of how we are discussing notions of participatory practice?

David Goldenberg: Sure, the Post-Autonomy project takes a systems theory perspective on art as a conceptual basis to address the production and reception of art within a globalized context. The mental image offered up by Post-Autonomy traces that moment of exiting “Autonomy” and entry into the unknown space of Post-Autonomy, where Autonomy signals a Eurocentric tradition of art. Post-Autonomy

an unrestricted multiplicity of audiences—whether staging concerts, engaging in readings, living in the work, or altering, or effacing it, etc. The issues of authorship and ownership I was directly confronting in the work did just that—confronted/framed those issues—but the works did not displace authorial positions within the global context of the exhibition.

Reed: Perhaps it’s useful to look at the distinctions in the notion of authorship involved in participatory practice that expands this “artist-as-proposer” we’re discussing. To propose or initiate something is vastly different than to author something. It’s the first step in a process—obviously an important step, but one in a potentially long road. It’s the launching of an idea—and a “hosting” of that idea throughout a process. Crucial, however, to this notion of “hosting” is equally the capacity to “un-host”—for a conventional host assumes situational authority. What I mean by “un-hosting” is not to relinquish authority completely within a group dynamic, but to view the process as a partiality—that is, both being and not being a “host” simultaneously. Throughout the process of un-hosting a certain degree of control (not all) is

Images: Patricia Reed and Societe Realiste, *Manifesta 6.7, Dept III: Abschlusstaal/Contract of Discord*, 2007. *Contract of Discord* was a collective project involving more than twenty of the people who were to participate in Dept. III at the canceled *Manifesta 6* biennale scheduled for Nicosia, Cyprus. Photograph by Societe Realiste.

About the Authors

David Goldenberg is a London-based artist and founder of the Post-Autonomy website (<http://postautonomy.co.uk>), where regular debates about Post-Autonomy take place.

Patricia Reed is an artist and writer who has participated in research and residency programs including at CCA Kitakyushu, Akademie Schloss Solitude (Stuttgart), the Danii Centre, and CCA Upadkowski (Warsaw). She exhibits internationally, with recent and upcoming shows at Kunsthous Langenthal; Dobryka Konsthall (Stockholm), 0047 Projects (Oslo); the Limonick Art Gallery, Audain Gallery (Vancouver), FRUGRAM (Berlin), and Württembergischer Kunstverein (Stuttgart). As a writer, Reed has contributed to magazines and journals including *Art Papers*, *G Magazine*, *i-Mip*, *Framework*, *Shifter*, and *YYZ Essays*. Selected book contributions include *Cognitive Architecture* (OUP Publishers, 2010), *And the Seasons* (2017, 2011), *Waking Up from the Nightmare of Participation* (Expedium, 2011), and *Critical Spatial Practice* (Steinberg, 2012).

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by David Goldenberg, Patricia Reed

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NOTAS SOBRE EL DESARROLLO DEL ESPACIO, DE POSTAUTONOMÍA

POR
BY DAVID GOLDENBERG

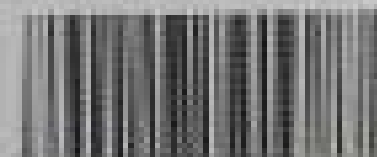
NOTES ON DEVELOPING THE SPACE OF POST AUTONOMY



Back to back, 2006
Exposición / Exhibition: Fortham en / at
Netwerk, Netwerk Aalst, Bélgica / Belgium
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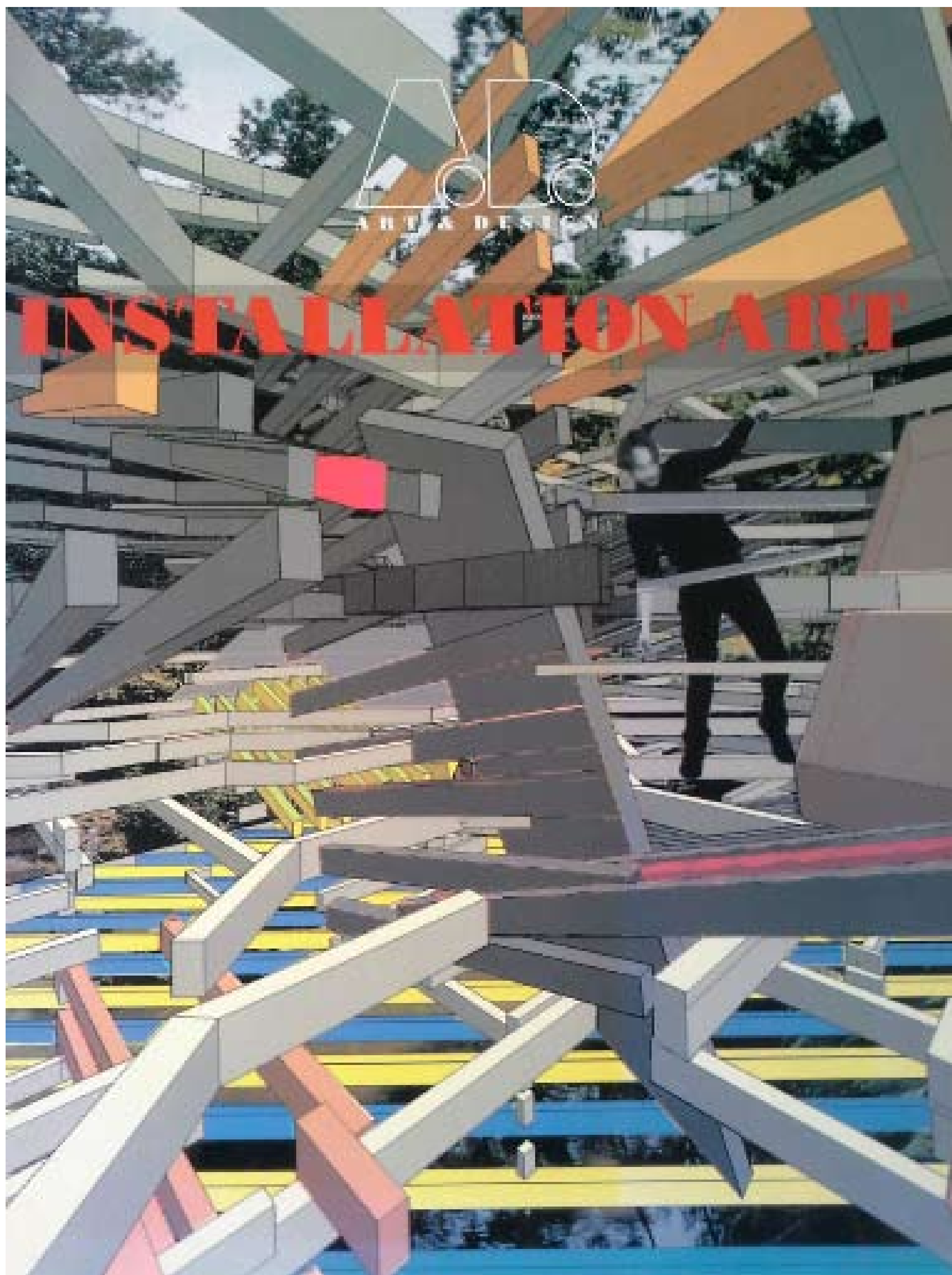
Between Revolution and Heresy

by David Goldenberg

Editing assisted by Ioana Pioaru

Introduction

Since I will be discussing, throughout this text, the term Post Autonomy [I will use the abbreviation PA for Post Autonomy], which is probably unfamiliar to many people, I need to provide a basic genealogy and definition. At this point, all I want to say is that the term was invented in the 1970s in response to Barthes' "The Death of the Author" and revived in the 1990s as an alternative term for and critique of Post Modernism. Several authors interpret the term Post Autonomy to signal "after art", or "the end" or "completion of Autonomy".



Annual 2006

Netwerk/center for contemporary art



Content

Proloog / Prologue / Prologue

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De mythe van het artistieke / The myth of the artistic

txt Lars Kwakkenbos

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Lynne Cohen / Bert Danckaert

txt Jean-Louis Peltovin

Inleiding / English Abstract

EXH. 100

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New Reform

Simona Brinkmann / Maria Degréve / Francis Denys /

Nico Dockx / Saki Satom / Steve Schepens /

New Reform Archief

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Reform Gallery et la performance en Belgique: une contextualisation

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Mei '68 en het Oostblok: een interview met Roger D'Hondt / May '68 and the East-

ern bloc: interview with Roger D'Hondt

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07.05 > 10.06

Fordham

Åbake / Bernd Behr / Ben Cain / Simona Denicolai & Ivo

Provoost / David Goldenberg / Patrick Guns / Conor Kelly

review that discussed Hirst's relationship with minimalism, the readymade, photography and time. I sent it to *Artforum* where some grad-school sub-editor decided to rewrite it. By the time the review was published I hardly recognised the thing. David Batchelor

52 David Hockney *Flowers, Faces and Spaces* (Annely Juda Fine Art, 1997). The exhibition title, as the exhibition itself, had a slightly pedantic tone that I really enjoyed. The still lifes occupied the gallery's main floor, while the portraits were hung in a grid like formation in the space downstairs. You could tell Hockney had a great time in the studio painting these pictures, especially the still lifes. Each painting showed off a new set of tricks. The catalogue included some studio shots: an unfinished painting on the easel side by side with the props used for the still life. Reality looks so drab, so banal compared to the sumptuousness and goofy elegance of the finished paintings. Tommaso Corvi-Mora

53 Homeless Project (MOMA, 1998). This incredibly complex and tiring exhibition took place in a domestic setting. It was necessary to walk through the bedroom to see the rest of the show. Here the personal merged with the political, or public, to a point where it could have been a touch confusing, even frightening, to visit unless prepared to write about it or wash up after. The kitchen/sitting room at the back looked over a concrete patch. The front, an empty shop on the Old Kent Road, now a parking penalty advice shop, was turned into a mock office, a collection point of opinions about change, with forms asking questions like "Do you think changes will cause problems for you and if so, what might these be?" Homeless Project, initiated by David Goldenberg with the collaboration and participation of a kind of steering committee, was made possible by Frank and his girlfriend, Melissa who actually lived there and who, I think, split up very soon after. They had both come from Norwich to run a gallery and had decided to set up MOTA. Anyway, people seemed to come in there all the time: there was coffee and drink, art around the sink, and discussion about arranging some discussions. In the same way that a campaign to save a local hospital can suddenly take in the stride of Bolivian tin miners, the collaborative possibilities here were apparently endless, with no edge or boundaries and no privacy for Frank and Melissa. The art itself consisted of painting, pictures, photographs, interventions, wall and floor pieces. About 75% of those invited to exhibit were

and still are, good; and the work was worth seeing even if the combination of abstract floor painting by Lothar Götz and discussion about the extended democratic structure for showing art was not necessarily obvious. Sacha Craddock

54 Bethan Huws (ICA, 1991). What do I remember of what she wrote? I think it was a walk around a lake, or a walk in some circuitous manner. The Lake Pieces. The upper galleries were empty, save sheets of A4 pinned to the wall. That was more than enough.

Calling this an installation doesn't dignify it enough. It's really sculpture. And, yes, it's about walking, but it's not about that thrusting, material walking that we think of with any one of those booted boys.

I think my fading memory comes close to the feeling I recall from the piece. Even the writing seemed faded, hardly there, recalling a time and a place that too was fading.

Do you relive the walk by moving from one sheet to another, by passing from one room into another? Not really. Perhaps you relive the loss, or account for the unaccountable. You hardly see what you are missing.

There were series of sheets, on four walls, as if there were four takes on the place. Not quite four visits or walks, but four attempts at dealing with the same thing. But I might be mistaken. My memory does not serve me well these days. And that, perhaps, is the point.

I still think about it. I mentioned it to someone the other day, and we tried to piece it together by talking through the fragments. But it is otherwise an all but silent piece.

Something I said then: "The work is not about reconstructing that other place but seems more concerned with constructing a relationship to the passage of time, and a sense of being within that passing."

And is that truer with still more passing? Another kind of time, where the failure to hold onto the moment is material itself. Andrew Renton

55 I am making art (Anthony Wilkinson Gallery, 2001). The selection of work in this exhibition crystallized some of the early moments of conceptual video performance. Featuring works by Vito Acconci, Joan Jonas, Paul McCarthy, John Baldessari and Bruce Nauman, this type of historical re-visit was inaugurated by the 'Acting Out' show at the RCA in the early 90's, which clarified the degree



hinterfragen – das Äquivalent zu einem auf die Bühne gebrachten Gedankenexperiment. Zum Beispiel: Wird die gegenwärtige Art von Kunst überleben? Ist es möglich Veränderungen zu antizipieren oder müssen wir dieses Modell komplett überdenken? Der Überbegriff, mit dem wir dieses neue Modell beschreiben, lautet Post-Autonomie; er ermöglicht die Konstruktion eines Modells entlang völlig anderer.

David Goldenberg

What will the future look like?, ongoing

13

A series of projects, examining participation and communication – How to be a perfect guest? (Sharjah Biennial version); TT2030, STRUKTUR (artist:network, New York, USA); And, Back to back (Netwerk, Aalst, Belgium) – use similar basic components – platforms, whether built stages, or computers and websites; around which a wide range of people from all cultures, ages, classes come together. This offers an opportunity to put the culture of a country on which the platform is exhibited on stage. And, a space where people meet to sleep, dream, think, talk and act out different scenarios. Another way of seeing these projects is that they actively seek the means to disrupt and find gaps in how we think and stage a normalized Euro-centric art practice, while stripping away, disengaging and looking for a point from which we can rethink this practice, whether in the form of text, discussion, actions. A number of projects push this thinking and dreaming further by encouraging people to collectively imagine a near future to pose questions about the model of art they are embedded in – this is equivalent to staging a thought experiment. For instance: will the current form of art continue to survive? Is it possible to anticipate changes, or do we need to completely rethink this model? The umbrella term that we use to describe this new model or new domain is Post Autonomy: it offers the possibility for constructing a model along completely different principles.



POST-AUTONOMY / DAVID GOLDENBERG



A what we are faced with
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or the language or tools
utes to build up that

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art

is an actual term and
post-autonomy in actual
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d with developing a
sed by Globalisation



David Goldenberg "Jump into deep water", Shedhalle,
Zurich, Switzerland, 2006



Article in local Mongolian Newspaper with photo showing my appearance at the Genghis Khan hotel discussion on Art and Politics 2010



Guillaume Paris and Sharjah Art
Foundation
Archetype



John Flowman and Charles Hewlings
At the foot of B...

B



Guillaume Paris
Bad Anima, 2012



Monika Dechsler
Berlin abstracts



David Goldenberg and Ioana Piosar
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Stewart Gough
Bright Smile Motive

MARTIN

Lying on her back, she gazes straight in your eyes. Child? Doll? Phantom? It's hard to tell. Motohiko Odani's photographic series *Phantom Limb* occupies a fitting – introductory – position in "Martin", a recent exhibition organised around the vampire theme of George Romero's film of the same name. *Phantom Limb* draws you past six photographs of a young Asian girlchild, with long black hair and arms spread out beside her body. Both her hands contain lumps of a red, fleshy substance. It seems she has been squeezing them. The only differences between the six photographs reside in her eyes and hands; they open – looking to the right; shut; open – looking directly at you; close – fingering the flesh-fruit. *Phantom Limb* was a fitting introduction because its crucifixion-like composition references religion more explicitly than any other work in the show, even though reflections on belief (of a sort) underlie all of them.

Martin – The Film – wears its vampire heart on its sleeve, but withholds the kind of narrative dénouement that might let you know whether it's 'truly' that of a vampire or not. Unlike the vampire films which exist to interpret the genre's 'commandments', Romero's *Martin* doesn't let you indulge in such structural certainties. In this respect, Romero's film, so 70s itself, prefigures the myriad vampire films of the 80s and 90s – many of which shifted away from the fixed notions of 'otherness' that hallmarked the genre before. [The 19th century, for example, produced vampires easily correlated with an ambient anti-semitism as well as more general anxieties to do with 'other' cultures and their increasing proximity via the ever more powerful vectors of travel, technology and Capital]. The fact that Romero's *Martin* can easily touch garlic, walk around in the sunlight, handle crucifixes, etc. is just the tip of a doubt-inducing iceberg touching all aspects of his identity. Romero based his film on research into vampire sightings. The film, set firmly in the present, asks what kind of philosophical apparatuses we have to deal with such phenomena. Fundamentally, it is out to question what in *Martin's* behaviour, his sense of time, his relationships with other human beings, makes you assume that

he is a vampire, or indeed human. Romero achieves this by casting doubt on the mental stability (read: normalcy) of *Martin* himself, but also on the notion that film, as a narrative medium with a specific cultural history and vantage points ensconced, could ever convey the 'truth' of any given situation. The fact that all of this is brought to bear via pretty obvious terms – i.e. 'magic', 'reality' etc. – belies the complexity of the film's conceits (as well as their adaptability to other discursive fields).

It is in this spirit of adaptability, or extrapolation – to the workings of Western culture and art – that the exhibition "Martin" was put together. It was curated by David Goldenberg and Taro Nasu and includes work by seventeen artists (from Britain, Ireland, Japan and Germany). "Martin's" aims are mightily ambitious, if not entirely new, ranging from a zeitgeisty attempt to break down the art object's autonomy to representing the cul-de-sacs of contemporary arts- and curatorial practice. "Martin" hopes to initiate a philosophical/theoretical thread at variance with both modernism and post-modernism for which, it argues, the cul-de-sacs of conservatism are more or less inbuilt. Using Romero's film as a starting point implicitly make rationality, time, history and identity central to the exhibition.

A hefty bite. And sometimes more than the curators could chew. The attempt to represent, critique and point in new directions was confusing, for example, as was the idea that the exhibition itself could embody a Heart-of-Darkness like movement from the light of convention and rationality into the heart of the repressed, breaking down "fixed bunkers of thinking and practice" in the process. The idea that one exhibition can straddle all of this handicapped it, and inaccurately presented some work as more radical than others (based, it seems, on more or less formal dictums). Although the combination of more and less 'conventionally' structured work produced some interesting relationships, surely we can't stand by those terms in any absolute sense. If anything, post-modernism should have taught us that there's more feeding into the 'bunkers of thinking' than what happens inside gallery walls. Thankfully, this was not "Martin's" primary theoretical aim. Neither

was it easily deduced from the works themselves, so their mutual tensions remained ambiguous and interesting.

In the first site of the show – the Commercial Gallery – Florian Zeyfang's timeline of a Planet Hollywood opening provided a breakdown, plus photos, of one evening's event. Its dry notation of arrivals and departures, 'names' and linchpin figures ("Der Polizist", "Die Singerin", "Der Aktion Star" – Sylvester Stallone) applies a detective-like rigour to the evening's comings and goings, forcing the idea that such events merit obsessive and officious scrutiny. The whole exercise manages to perform an almost opera-like transformation on the evening. Perhaps there are invisible forces steering the proceedings? intent on orchestrating spectacles equal to those tracked by Rod Dickinson downstairs (*Crop Formation*, *Windmill Hill*, *Arebury Wiltshire*, July 29 1996, Approx. 500H across). Dickinson's now more familiar methods – collecting visual and written data from miscellaneous sources, including his own, on UFO sightings, crop circles and other unexplained phenomena – were followed, here and in the exhibition's other site, by childlike pencil drawings of UFO landings. Alison Gill's statuette *Receptor*, of a hooded Dr. Death figure with blood dripping down his body and arms, proved a heavy-handed counterpoint to her Kirlian photographs at Atlantis, while Rebecca Warren's *Upside Down* is an ode to an altogether more senior figure – its row of nines (i.e. sixes) requires little explanation.

In Atlantis' enormous space – the second and final destination – John Timberlake, Rebecca Warren and Fergal Stapleton placed works similar to those in the Commercial Gallery and not explicitly in keeping with the exhibition's theme (in Timberlake's case a series of cityscape paintings with clock faces telling different times; in Warren's and Stapleton's a continuation of their poetic, ephemeral and politely obtuse engagements with conceptual art). "Martin's" theme is so all-encompassing though that it's a case of the mountain/theme being able to come to Mohammed rather than Mohammed needing to go to the mountain.

Alasdair Duncan's *Untitled* (*The Young and the Beautiful*) was one of the most

light-hearted pieces in the show, but also one of the most haunting. Duncan acknowledged Robert Smithson's status as the show's éminence grise by using small dinosaurs (Smithson once described the dinosaurs on display at the Museum of Natural History as modern art works equal to any of those officially sanctioned by 'art' museumification). Duncan had placed his little clay dinosaurs on the ground – they looked like they'd been let loose and were ready to walk off. Behind them on the wall slapdash oil paintings on cardboard echoed their physical, slightly pathetic, forms. In the paintings each dinosaur stands gazing out majestically over habitats long lost.

Steven Wong's installation "Department of Titles. From the Teleological to the Heterogeneous, After Makunaima", engaged with history in a more 'scientific' way. The piece studiously mimics certain anthropological and crimi-

nological methodologies and incorporates them into a display of artefacts. "Department of Titles" hypothesises how these disciplines, among others, dovetail with the more 'elevated' spheres of Western culture – literature, art and architecture. It's a circular piece – moving back and forth between Western and non-Western cultures, 'real' and simulated archival objects – and avoids the didacticism similar projects often suffer from.

Orphan Drift's installation "You Its Eyes" is an older piece. Deliberately placed at the end of the exhibition, in "Martin's" planned 'Heart of Darkness', "You Its Eyes" doesn't require the curators' meta-discourse to pull you into its otherworldliness. Totally segregated from the rest of the exhibition in a blacked out room, you have to enter the piece through a side opening, smelling eucalyptus as you go in. Yes, sounds cheesy, but the video has the kind of melancholy beauty that keeps you

from caring about presentational formalities. Watched in complete silence, it proves that O.D.'s valorising of club culture and techno-music hasn't necessarily done them any favours. When allied to club-culture as a matter of course, O.D.'s imagery seems overdetermined, sometimes even predictable. "You Its Eyes" silent surrounds demand a different kind of attention, and reward it amply. The video has been worked and reworked to the point where dissolution is always on the horizon. Viewing it means flitting in and out of a bleeding, congealing televisual world at speeds which come to feel anything but human. Perhaps that's the sensation *Martin* was getting at when he tried to tell his family what he felt like.

PvMB

'Martin', Commercial Gallery and Atlantis, 146 Brick Lane, 12th June – 9th July 1997

I WON'T PROMISE YOU THE EARTH

Marion Kalmus at Kettle's Yard

Marion Kalmus' recent show at Kettle's Yard contained both recent and new work. The sheer volume of work presented here threatens to overwhelm the modest circuit of spaces at Kettle's Yard, yet through careful planning and meticulous design the layout remains manageable. Photographs, slide dissolve installations, video and computer animations all seem to co-exist appropriately, bringing us a combination of observational irony, symbolism and epic narrative to a common point for contemplation. Whether it be playfully paranoid reflections on the game, Chinese Whispers (*Wildfire*) or the absurd irony of a Doctor and Disabled parking space seen and photographed side by side (*Doctor Disabled*), we are repeatedly shown moments of transformation where 'worst' becomes 'best' or more typically 'bad' becomes 'different bad'. To use such nonspecific terminology seems appropriate as the work itself operates on so many levels, encompassing intensely personal and painful moments of self-portraiture and wider (almost existential) narratives that carefully implicate both artist and viewer while pushing the viewer to reevaluate and celebrate fundamental aspects of what it is to be human.

In *Well*, we watch the terrible plight of a woman forced underwater by fire and reduced to life support gasps for air. This is a narrative of epic proportion rendered by clattering and jerkily dissolving slides. The self-consciousness of the mechanics used in *Well* remove us so far from the story's endless horror that it has little more impact than a saying like "out of the frying pan and into the fire." However, to look no further than a cliché seems to underestimate the conceptual sophistication of Kalmus' work. Perhaps this sophistication is more evident in *Patient*, a new work using a computer and data projector to backproject a piece of text onto two strip-like screens placed side by side and embedded into the gallery wall. The sentence is scrambled and slowly revealed by going through the alphabet at every point until each letter, space or symbol is reached before moving on. The effect is somewhat similar to various startup and sorting procedures seen on many computer platforms, but slowed down by a magnitude reminiscent of Douglas Gordon's *24hour Psycho*. The text reads:

"It's worth remembering that a cube packed with touching spheres still has space in which smaller spheres can freely travel. So we can reach our destinations by patiently looking for the channels that others don't see; whether it's their method of transport or fixed opinions that are creating the traffic jams."

This ambiguous statement allows for a broad range of psychological, philosophical or scientific readings, obscured

by the mimicked reconstruction of computer processes. It is in this work that Kalmus really seems to strike a compelling balance between her formal concerns and the stories she tells. An aesthetic beauty derived from the very processes driving the installation, underpinning a narrative that can be and is as much about the artist as ourselves.

Jon Thomson

Marion Kalmus, *I won't promise you the earth*, Kettle's Yard, Cambridge, 4th October – 9th November 1997

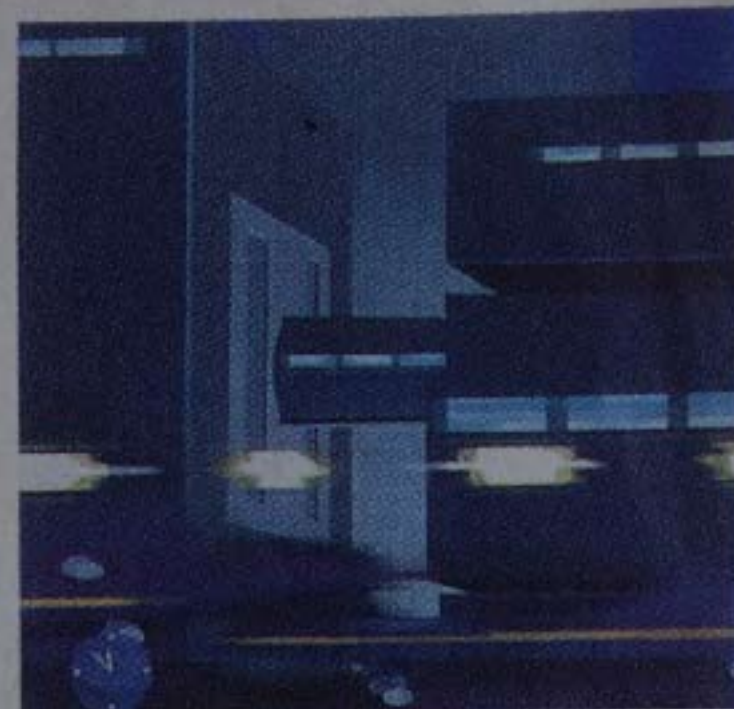


'Martin'

Commercial (Upcoming)

Martin' consists of the responses of 17 artists to George Romero's eponymous 1976 vampire film. Schlock beckons; instead, the film's various subtexts – belief systems, isolationism, and the irrational – swell up over acres of gallery space. Rod Dickinson's scatty drawings of UFOs and photographs of crop circles; John Timberlake's blank, photo-derived paintings of car headlamp trails and out-of-focus streetlights; and Fergal Stapleton's pristine glass tumbler in a glass case are connected by critique – of representation, painting and modernism respectively. It's that kind of show – no fangs, yet biting everything in sight. Stefan Beck's piece is great: put on the headphones, pump up the drum 'n' bass, examine the psychic map of a German city divided into party zones, art zones and upcoming slum areas, and consider how art and hedonism function as belief systems.

In this cavernous site, some kind of cultural reconstruction gets underway. Alternative strategies for viewing and interacting are proposed – phone-ins and retro-looking scatter installations. At least there are no CD-ROMs. Orphan Drift's musk-scented video-chamber bombards you with climactic moments from



'Untitled' by John Timberlake

horror films – a kaleidoscope of gore, which is both overwhelming and empty.

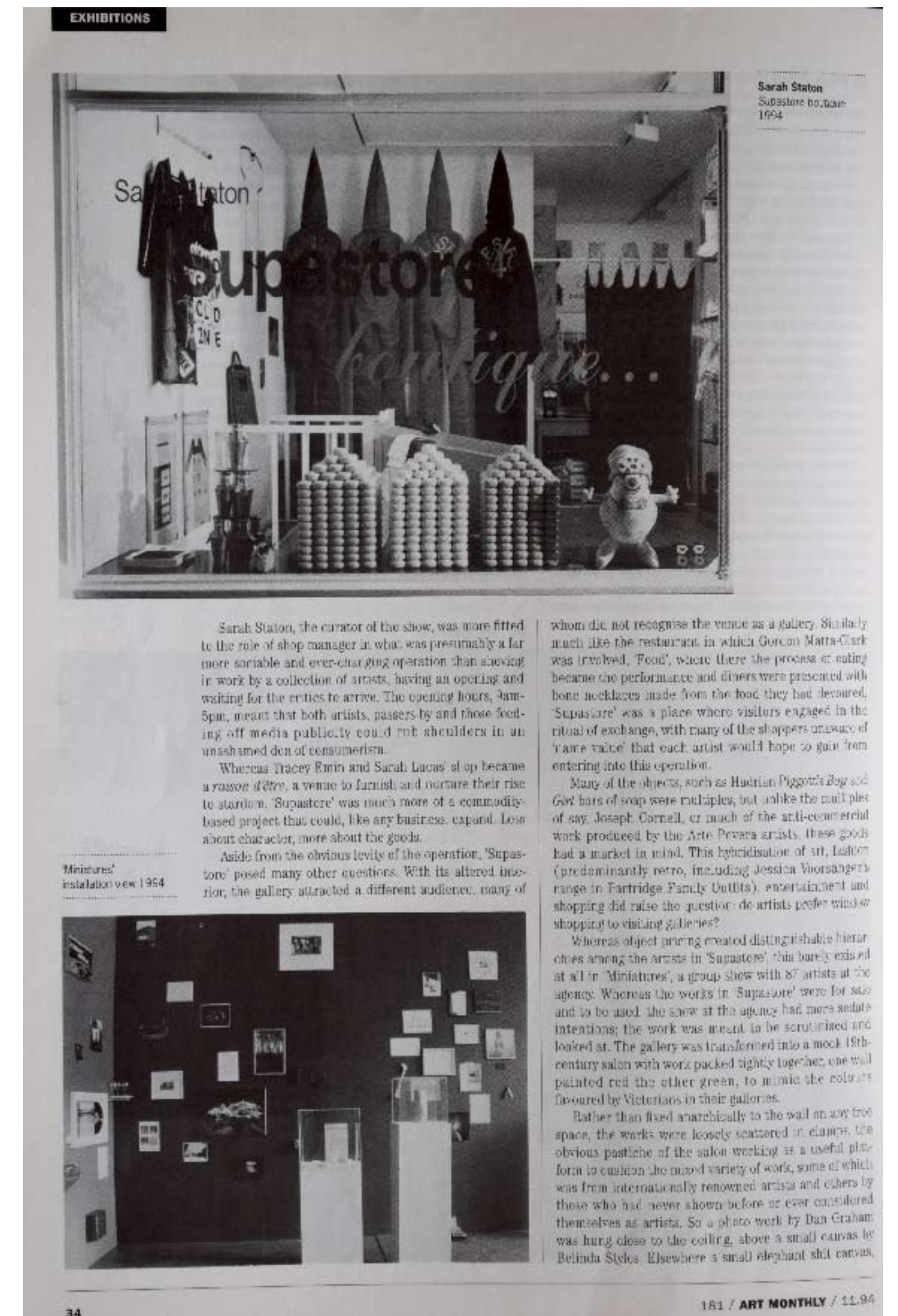
But there doesn't seem to be any resolution of the binary oppositions in art – objecthood/immateriality, gallery/alternative venue. And artworks which self-destruct on viewing, such as Alasdair Duncan's tragic paintings of dinosaurs roaming swamps, leave nothing in their wake. The reconstructive process seems to be at the amoeba stage. But this document of transition makes for a dense, ambitious show. And if it's blood you want, go straight to Motohiko Odani's 'stigmata' photographs – truly vile. *Martin Herbert*

□ THE first venue of *Martin*, a two-site exhibition featuring 17 artists, or groups of artists, promises well. **Stefan Beck's** diagram of a musical journey through Frankfurt illustrates to just the right level. Accompanied by music on headphones, a route can be traced from the "reactionary green crowd" to the band of "liberal terror". Downstairs here, at the Commercial Gallery, **Rod Dickinson's** pinboard crammed with information collected by "crop circle enthusiasts" hangs near one of his perfunctory spacecraft drawings. **John Timberlake's** rather dry paintings promise a strange take on an urban invention, while back upstairs **Alison Gill's** small figure of the Grim Reaper weeps blood. Upstairs, a few streets away, **Hiroko Okada's** cat's cradle of illustrated kites sets up a light interference across the space. Organised by David Goldenberg and Taro Nasu at The Commercial Gallery, 109 Commercial Street, London E1 6GB and on the top floor at 146 Brick Lane, London E1 6RU (0171-247 9747), until July 13

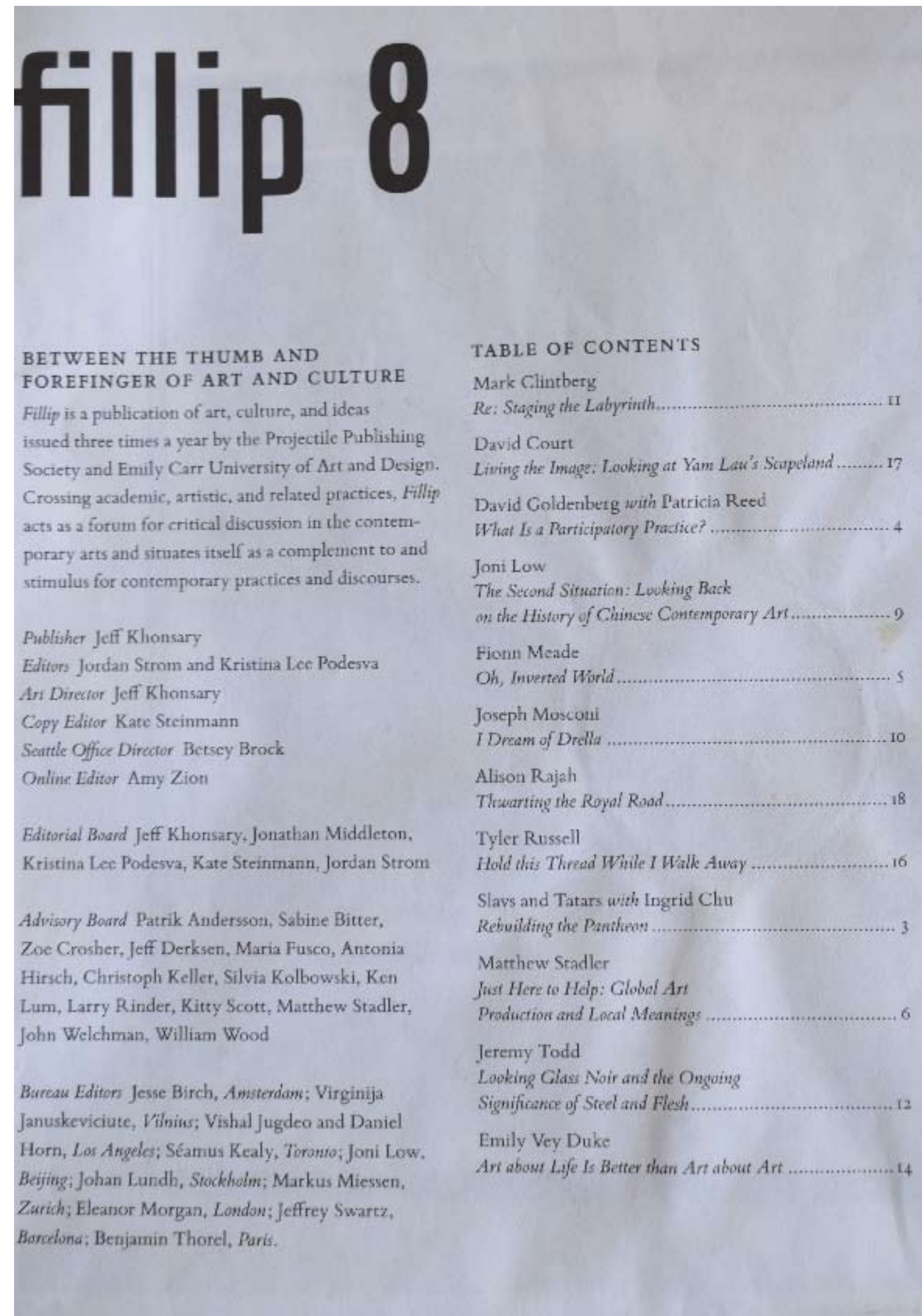
SACHA CRADDOCK



Cover of Sei Dabei Catalogue, Hamburg, Germany 1994



Review in ArtMonthly of Minatures and Super store shows with images of my work



Poster for Container project, Cologne, Germany 1998

Reports

The Transformation of Art

Text by David Goldenberg

We have plotted, on a map of Eurasia, a route for a mobile exhibition that travels out from Europe to Turkey and Azerbaijan. This trajectory links together people and geographical locations participating in the project. The lines and points on our map also function as dynamic geometric diagrams revealing the thinking process and, in turn, provide coordinates for decentering power. This basic narrative links up with further clusters of concepts for visualizing our thought experiment, participating cultures, the unresolved crisis highlighted by materialist practices, inquiry into representations of Globalization, spatialization and circulation of goods and art, the image of the Global container ship industry to embody ideas of spatialization, the use of containers as pavilions.

Recent research proposes the biennial form as the clearest image of a Eurocentric tradition of art, an image of a World picture and image of Neo Liberalism. Yet, methodologies (i.e. institutional critique) to understand such bodies have eroded, leaving these bodies invisible, so that we are faced with the necessity to locate a language and thinking to understand these forms, but also the language that allows us to go on to reimagine or replace that form. At the same time it is clear that the existing language and forms of art function not just as the limits to our thinking, but as barriers for further developments!

Central to this process of breaking out of the impasse faced by Western thinking (where art and thinking are equivalent) is a collaboration with participating cultures, involved in formulating new concepts for their culture – which are neither linked to the past nor to Western Modernism, but to as yet unknown concepts – in order to reimagine the biennial form, decentralize power, and then further on down the line reformulate the aims and objectives for Contemporary Art itself. The mental projection offered by the image of Participating cultures constitutes our tool for breaking through the Eurocentric tradition to reimagine a new art. This is what we understand by the transformation of art, or to be more technical, by inhabiting the space of Post Autonomy.

ArtClue – Eastern European Art magazine 24.11.2013 <http://en1.artclue.net/david-goldenberg-at-pavilion/> <http://visualartists.ie/advocacy/resources/infopool-2/professional-pathways/self-organisation-as-a-way-of-being/> Text by Paul O’Neal in Visual Artists Ireland

SELF-ORGANISATION AS A WAY OF BEING

A personal Example When I returned to Dublin in the late 1990s from living and working outside of Ireland, I realised that there were limited opportunities for me to show my work, to curate exhibitions and to activate the network of people I had established whilst away. There was limited infrastructure available for operating on a continual basis as an artist working on a curatorial basis and making-exhibitions with other practitioners. I felt restricted in what I could do on a daily basis and in what I could offer as a host for potential moments of exchange with others. As a means of widening my existing network and creating a space for these moments to happen, I founded MultiplesX in 1997 with fellow artist Ronan McCrea. MultiplesX was initially meant to be an intermediary solution to having our own gallery space. After numerous formal and informal conversations seeking support by means of funds or exhibition space, eventually [Temple Bar Gallery](#), with the support of its curator at the time Vaari Claffey, and the design firm Language became the central components in the organisational structure of our initiative. MultiplesX facilitated a space in which I could extend invitations to a large number of artists and curators over a relatively short time-span. MultiplesX eventually became a vehicle through which I could mobilise my thinking and speaking beyond the limitations of the subjective, and often isolationist, “I” towards a more empowered position of the “we”. As a non-for-profit organisation we commissioned, organised and curated

The Bureau for Research into Post Autonomous Practices

This project has been active for over eight years and is open without subscription to all interested parties. It aims to promote discussion, encourage and support the production of work that can be considered 'Post Autonomous'. The artists define the term 'Post Autonomous Practice' as "developing new models of art and the re-modelling of a Euro-centric practice within a global context". So far the group has been included in several projects including 'Out of Space' Kolnischer Kunstverein, Koln, Germany, 'Century City' Tate Modern, London; The Sharjah Biennale and Curating Degree Zero which is on tour and currently at Imperial College, London. *Les Merveilles du Monde*, Museum of Contemporary Art, Dunkerque opened on 24 June.

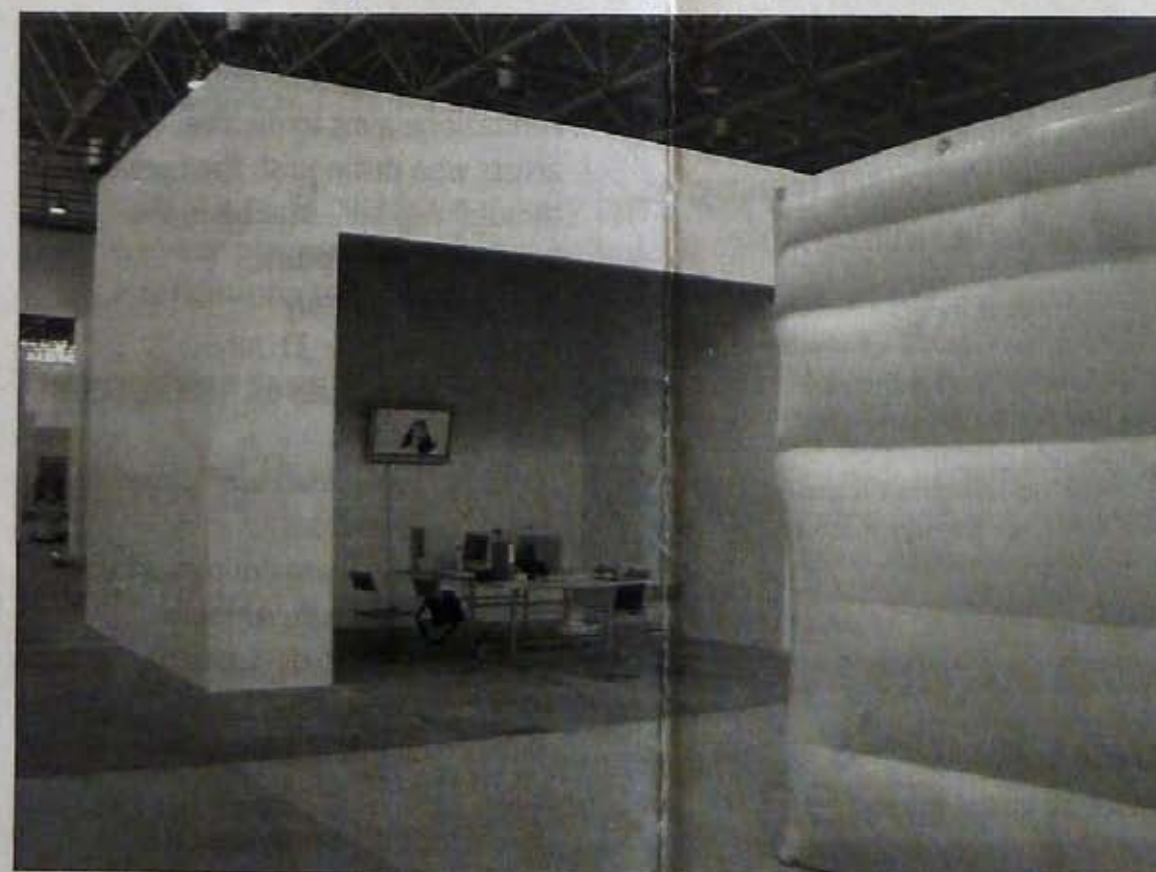
As well as seeking funding for its activities, the group organises an ongoing series of talks followed by discussions (hosted by Fordham Gallery) that take place around a prepared dinner. Recent speakers have included Furtherfield.org; Ilza Black (Rich Air), Irini-Mirena Papadimitriou (copy-art.net) and Emily Druiff. (copy-art.net). During 2005 the group has two exhibitions planned. In the autumn David Goldenberg and Wim Salki will be

a-n Magazine July 2005

making new work for Fordham Gallery in London and towards the end of the year the group will present a show entitled 'Routes to the Future'. It is anticipated that the exhibition will tour internationally (venues to be confirmed).

Contact: David Goldenberg
dged03@hotmail.com

David Goldenberg and Wim Salki, *How to be a perfect guest?* (Sharjah version), interactive installation at Sharjah International Biennial 6, UAE, 2003.



The Washroom Projects (TWP)

This networked group of artists was founded by Jay Rechsteiner in November 2004. The artists involved are interested in so-called "primitive" culture rituals and transform public washrooms into performance and exhibition spaces. The group feels that the "func-

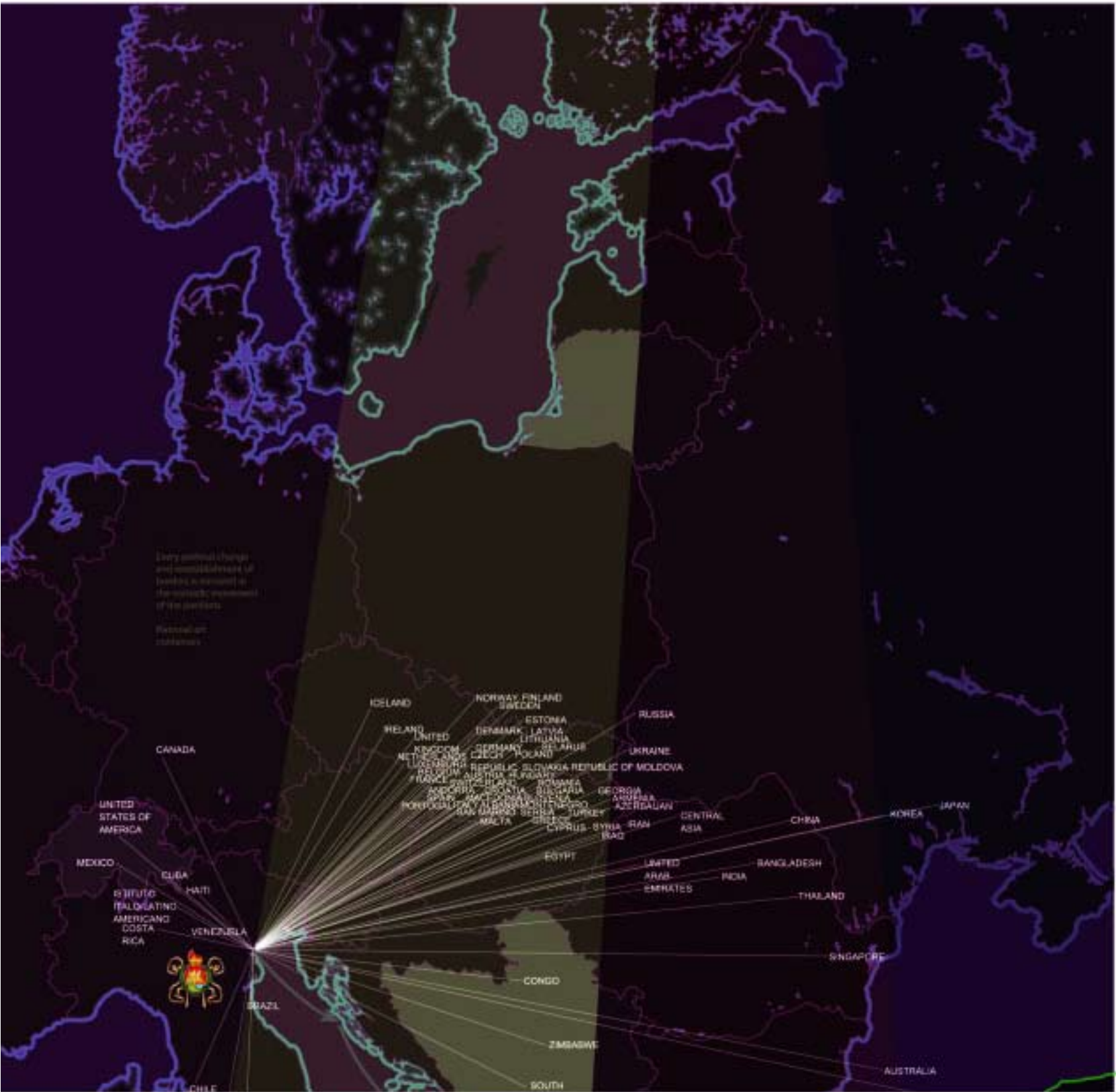
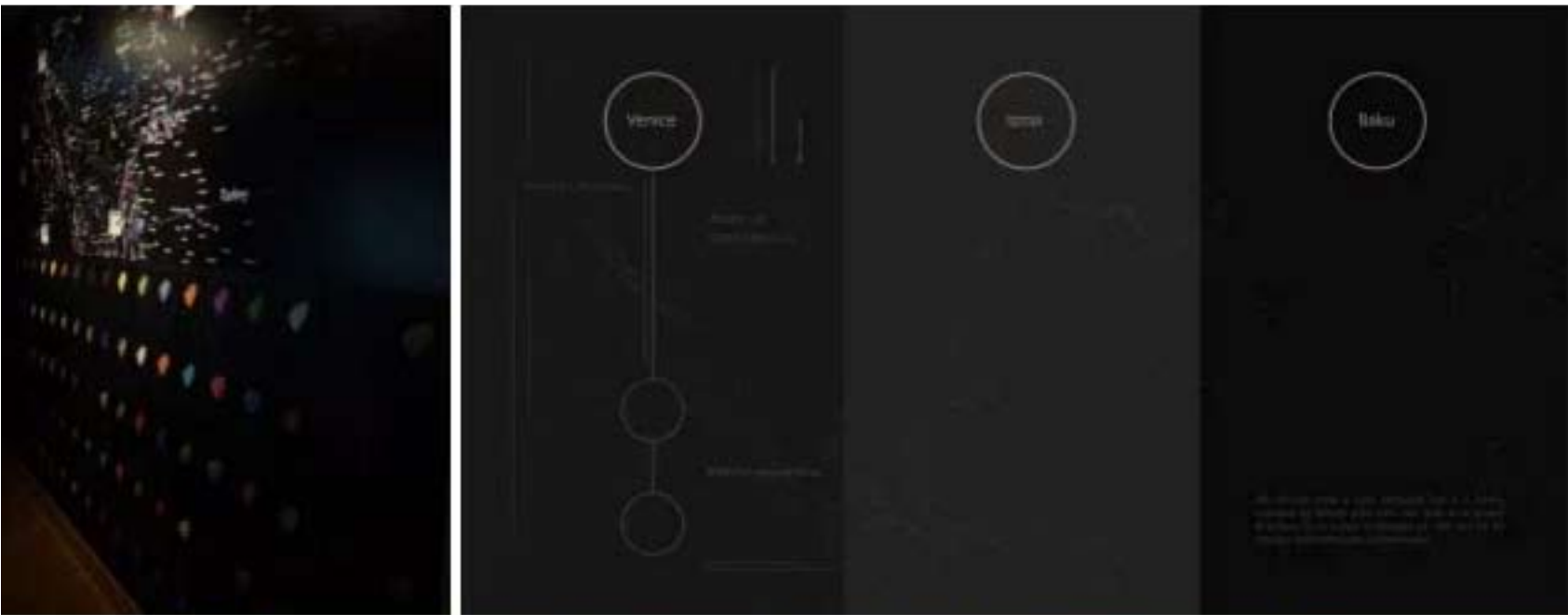
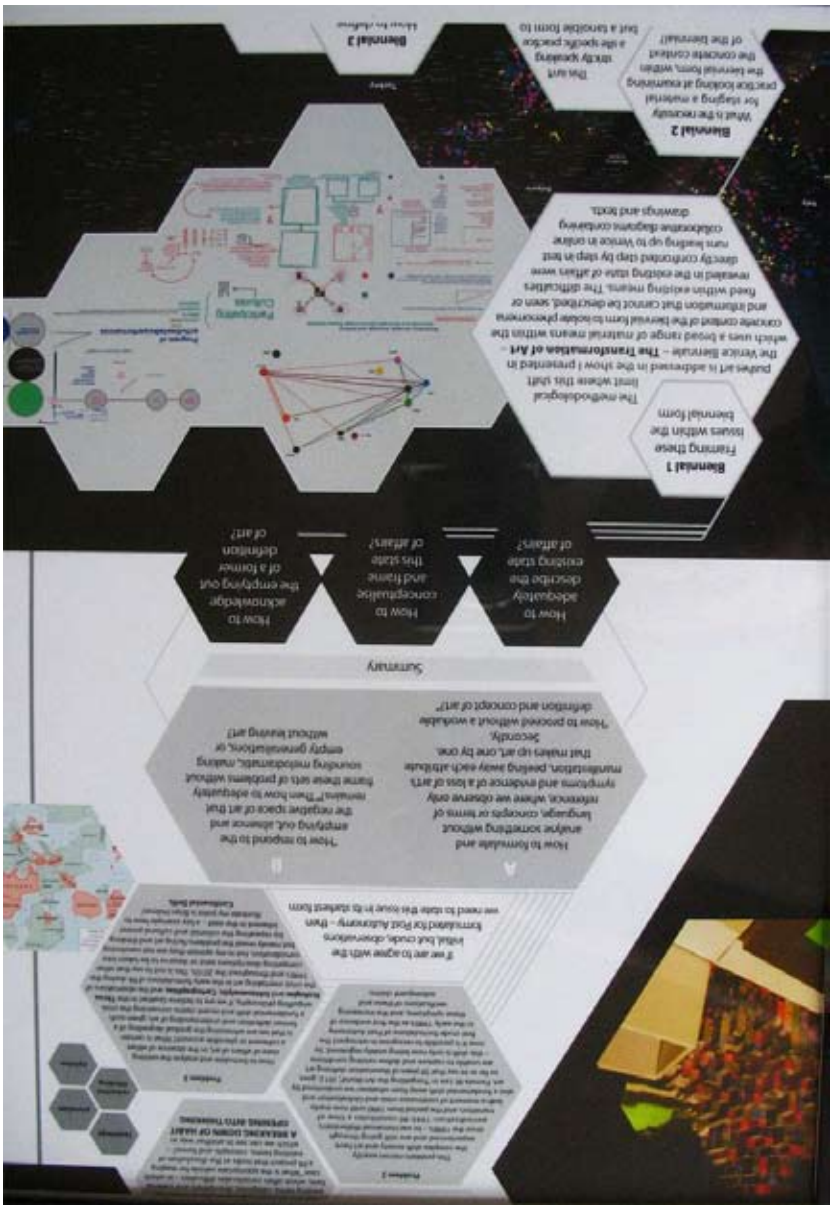
Jay Rechsteiner, *Being-in-Motion*, performance ins

tional nakedness" of these spaces has deprived them of true emotional and positive moral expression. TWP site-specific installations can be permanent, temporary or partly ephemeral; during events, the basic function of the washroom facilities is not changed, but it remains part of the installation/event.

Following TWP activities, the group has received positive media interest, leading to expansion of their artistic activities to other public places and involvement in events organised by third parties.

TWP states that it has no highly political or philosophical statement. Its aim is to "make people aware of their own cultural semiotic values and make them sensitive to the environment in which generations have blindly accepted imprisonment by exposing our most intimate moments". They "believe in the power and strength of every individual person who has the ability to change their environment into something positive".

The next TWP washroom event is 4-7pm on 23 July at Hackney Empire



'Homeless'

Mota (Upcoming)

This project has spread its tentacles everywhere. There's art in the entrance to the local Tesco's and at a nearby school, suggestions from artists zoom in via fax and a constantly updated noticeboard records visitors' views regarding the show. 'Homeless' is about alternative practices – taking art out of white cubes, redefining the roles of artist and audience, empowering viewers. It's also a relatively conventional show-in-a-flat in which artworks become part of the furniture and, in return, the kitchen sink acquires an aestheticised glow. Over 30 artists posit different approaches to space and authorship. Georgina Starr contributes a selection of tapes and CDs made by friends (you can make copies for your-

self); Mark Currah offers a wipe-clean board to draw a vertical line on and, in the loo, JJ Charlesworth has pinned up some homespun definitions of artists and audiences. Meanwhile, Bob and Roberta Smith are showing sculpted, green salami.

A fax complains that the whole idea is 'very '70s'. Maybe so, but there's also a pluralist, '90s angle; the show is a palimpsest of overlaid approaches, its real focus being the freewheeling energy produced by them. (A '70s show probably wouldn't criticise itself.) Stuart Home coyly offered no work so that the show could be called 'Home-less'; my favourite strategy is the low-key lassoing of space effected by Robert Crouch's black-tape wall and floor works. Being composed entirely of questions and possibilities rather than dogmatic solutions, the show has an infectious vitality. *Martin Herbert*

GALLERIES

CHOICE HELEN SUMPTER

HOMELESS

Merging art space and living space, Franc Brown and Melissa Dyson's new gallery opens with an investigation into the relationship between artist and audience and what an exhibition is. Activities by the 40 contributing artists and curators will include the showing of artworks and documentary information plus discussions, workshops and off-site events. Fri 8 Jan-Sat 20 Feb, the Mota Gallery, 380 Old Kent Road, SE1 (0171-252 6666).

ZANG TUMB TUMB: THE FUTURIST GRAPHIC REVOLUTION

As early 20th-century promoters of modern technology, machines and speed, the Italian Futurists applied their principles to all forms of art, including the printed page. Among the graphic works shown here, by leading lights in the movement including Marinetti and Carrà, are books, manifestos, leaflets, handbills and posters. Until Sun 11 Apr, the Estorick Collection Of Modern Italian Art, 39A Canonbury Square, N1 (0171-704 9522).

DEE MEADEN: BRAVURA

Dee Meaden continues her playful exploration of our relationship with everyday objects with a video highlighting our love affair with consumer durables plus two new mechanised sculptures – a rocking leather office chair able to give itself a ride and a collapsible table unable to stand up straight on its own legs. Fri 8-Sun 31 Jan, the Conductors Hallway, 301 Camberwell New Road, SE5 (0171-274 7474).

SIGNATURE PIECES: CONTEMPORARY BRITISH PRINTS AND MULTIPLES

Choosing a single print to represent the work of 19 successful British artists has resulted in a show featuring familiar and favourite images, including David Hockney's wavy water, Patrick Caulfield's 'Pink Jug', Lisa Milroy's 'Butterflies', Peter Blake's 'Babe Rainbow' and Simon Patterson's reworking of the Tube map, 'The Great Bear'. Until Sat 6 Feb, the Alan Cristea Gallery, 31 Cork Street, W1 (0171-439 1866).

30 UNDERWOOD STREET GALLERY

30 Underwood Street, N1 (0171-250 3345). **•** BR: Old Street. **Mick Waplington** Photographic exploration of

the globalisation of culture. Fri-Sun 1pm-6pm, ends Fri 26 Feb. **108 ROSEBURY AVE** 108 Rosebury Avenue, EC1 (0171-278 7368). **•** Angel. **Silence: Maggie**

Ellenby Sound and light window installation. Thur-Sun 7am-11pm, ends Sun 10 Jan.

ALAN CRISTEA GALLERY

31 Cork Street, W1 (0171-439 1866). **•** Piccadilly Circus/Green Park. **Signature Pieces: Contemporary British Prints** See Choice

Mon-Fri 10am-5.30pm, Sat 10am-1pm, ends Sat 6 Feb.

ALBEMARLE GALLERY

49 Albemarle Street, W1 (0171-499 1616). **•** Green Park. **Andre Durand** Italianate paintings. Opens Mon 14 Dec, Mon-Fri 10am-6pm, Sat 10am-4pm, ends Sat 16 Jan.

ANTHONY D'OFFAY

9, Dering Street, W1 (0171-499 4100). **•** Bond Street/Oxford Circus. **Rachel Whiteread** Four new sculptures. Mon-Fri 10am-5.30pm, Sat 10am-1pm, ends Sat 16 Jan.

ANTHONY WILKINSON

FINE ART 242 Cambridge Heath Road, E2 (0181-960 2662). **•** Bethnal Green. **Doublethink: Johnny Spencer** Video and panels exploring history and culture. Thur-Sat 11am-6pm, Sun noon-6pm, ends Sun 17 Jan.

THE APPROACH, 1ST FLOOR

47 Approach Road, E2 (0181-983 3678). **•** Bethnal Green/BR. Cambridge Heath. **Add N To X with Trash 2000** Mike Kelly, Philip Akkerman and more. Thur-Sun noon-6pm, ends Sun 24 Jan.

ART SPACE GALLERY

84 St. Peter's Street, N1 (0171-359 7002). **•** Angel. **Winter Journey** Landscape paintings based on Schubert's Winternise. Tue-Sat 11am-7pm, ends Thur 21 Jan.

ASSOCIATION GALLERY

81 Leonard Street, EC2 (0171-739 6666). **•** BR: Old Street. **Exhibition 98** Over 50 images selected by leading photographers. Mon-Fri 9.30am-6pm, Sat noon-4pm, ends Sat 16 Jan.

AINSCOUGH

CONTEMPORARY ART Drayton Gardens, SW10 (0171-341 9442). **•** South Kensington. **Christmas Show** Oil paintings and watercolours. Tue-Fri noon-7pm, Sat noon-5pm, ends Sun Jan 30.

BANKSIDE GALLERY

49 Hopton Street, SE1 (0171-928 7521). **•** BR: Blackfriars. **The Winter Collection** Sale exhibition of paintings and prints, with one work by John Singer Sargent in display. Tue 10am-8pm, Wed-Fri 10am-5pm, Sat & Sun 1pm-5pm, ends Sun 31 Jan.

BARRETT MARSDEN GALLERY

17-18 Great Sutton Street, EC1 (0171-336 6396). **•** BR: Farringdon/Barbican. **Sara Radstone** New ceramics. Thur-Fri 11am-6pm, Sat 11am-4pm, ends Sat 9 Jan.

BLAINS FINE ART

23 Bruton Street, W1 (0171-495 5553). **•** Green Park. **20th Century Works On Paper** Drawings and paintings by artists including Matisse, Picasso and Nicholson. Mon-Fri 10am-6pm, Thur 10am-8pm, Sat 10am-5pm, ends Sat 23 Jan.

BLUE GALLERY

93 Walton Street, SW3 (0171-589 4690). **•** South Kensington/Knightbridge. **Images From The Hubble Space Telescope** Photographs and holograms of the solar system and black holes. Mon-Sat 10am-6.30pm, ends Sun 31 Jan.



HOT TICKETS 7 JANUARY 1999 45



Homeless projects, 30 Paris house, Old Bethnal Green Rd, London E2 6PU, UK

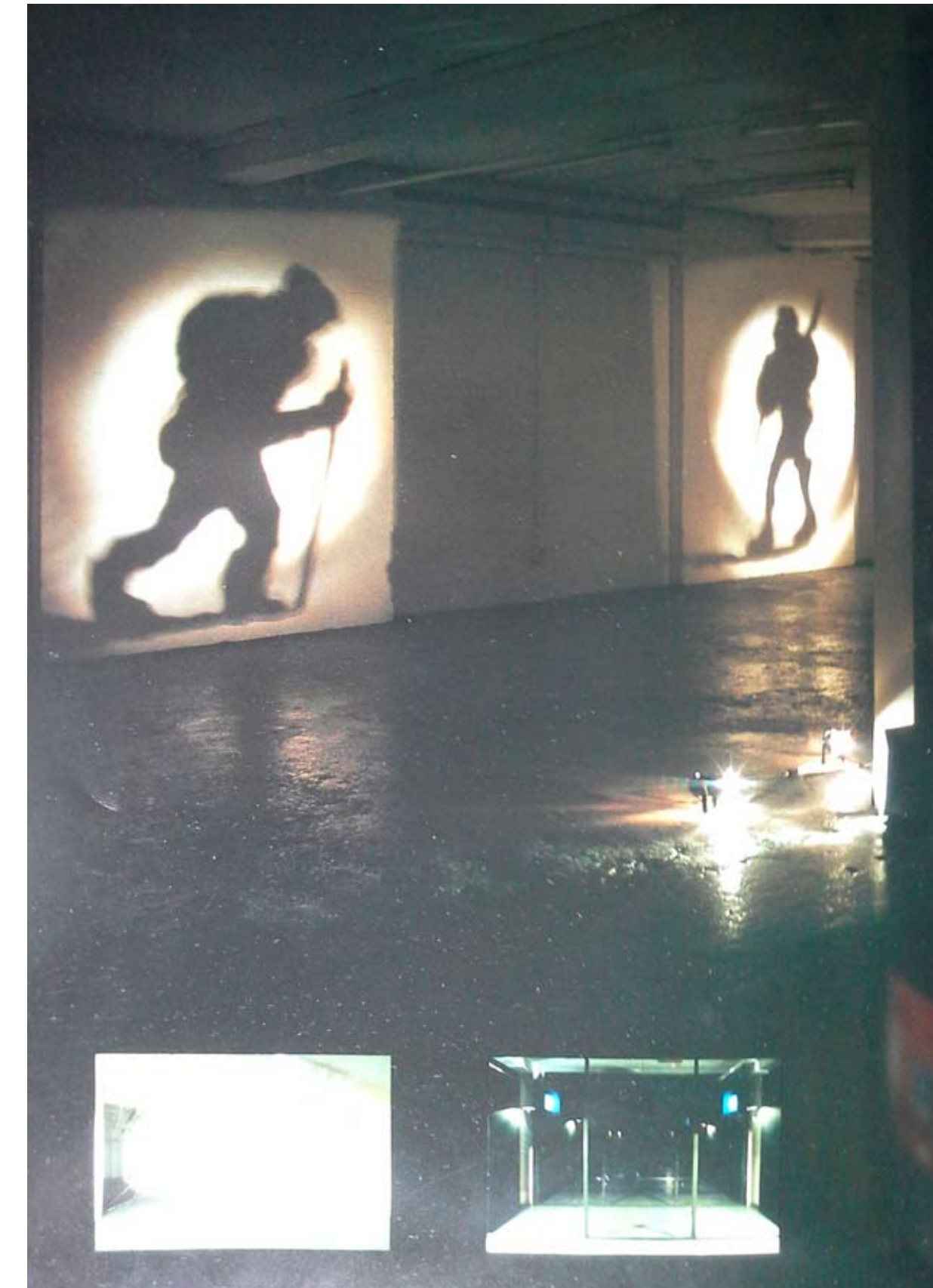
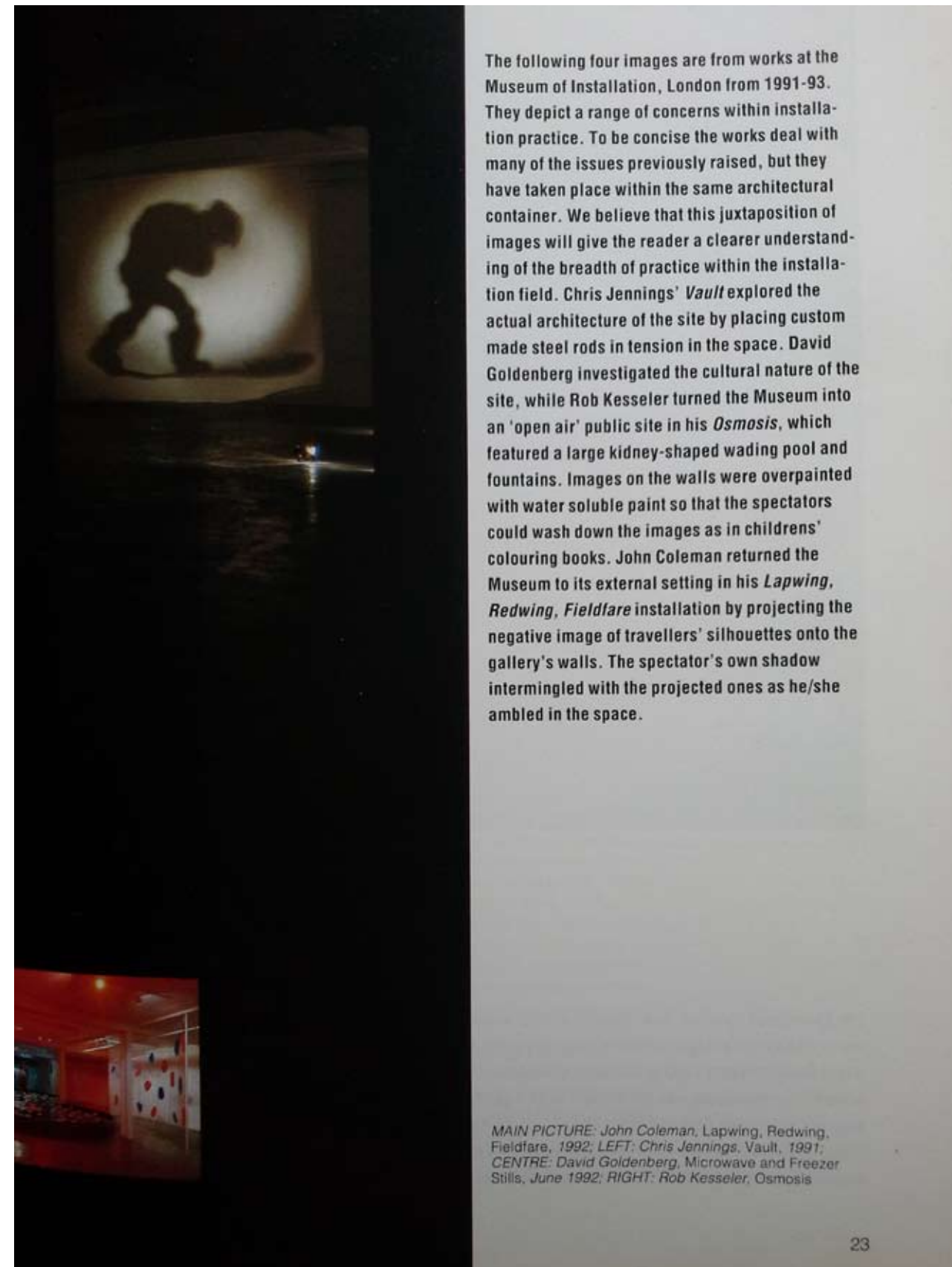
SEND YOUR RESPONSES

Colour in

HOMELESS

Your agreement for an art event to take place in this vicinity.

In a conventional exhibition, art takes place in (recognized) locations with-out regard to its audience - the homeless project begins by looking at the idea that art can take place anywhere, and at the same time asks from participants who get involved the terms required to be agreed on for the event to take place in their vicinity.



Wrong number

AT the Museum of Installation in the City of London, David Goldenberg is showing Microwave and Freezer Stills. This consists entirely of a giant phone booth clad in microwave cling film. With it comes a notice that invites visitors to call any of 14 displayed numbers to hear a curator at a "participating artistic organisation" read a message from the artist and say what he's got on show (just in case you felt like popping over to LA). "The artist's concept is to put the museum on display," says an organiser. "By accessing other places, he's putting them on *aural* display." We tried a few of the numbers. The Hayward had no idea what we were talking about; the ICA hung up. "That's quite an interesting response — it's all part of the concept," said the man at Installation. And a gallery owner in Tokyo was amazed to learn that her ex-directory number had been turned into an exhibit. "I'm terribly sorry," she said. "I just don't know what I'm supposed to do."

David Goldenberg

MUSEUM OF INSTALLATION

A courageous attempt to analyse the issue of the gallery or 'art space'. What you get in this cellar gallery is a Perspex room lined with clingfilm. From here you can see another, inaccessible space — from which a camera videos you. There's also a telephone link to other 'art spaces', which doesn't work very well. Other details include television sets and lights on time switches. The piece sets out to frustrate expectations and in this it's successful. But although Goldenberg insists that it's all very obvious, I found it intellectually confusing. Now I've read the catalogue I find I disagree with the premise on which it's based — that galleries, including private ones like this, are part of the entertainment industry and Western culture 'revolves around the question of technology'.

The notion that you can make models in Perspex of philosophical ideas is

brave and makes for a fascinating work of art; but it's also misguided. This piece will no more break down the walls of the gallery system than taking communion in your bath would make the Vatican fall into the sea. Is it worth seeing? Yes. It's a disorientating experience, but to get a lot out of it you need to be interested in the issues: a Conceptual Art folly.

David Lillington

CRITIC'S CHOICE

1. Magritte
Hayward

2. Rebecca Horn
Mayor Gallery

3. Antoni Tapies
Serpentine, Annely Juda

4. Tom Benson, Rachel Evans, Alex Landrum
Lisson Gallery

5. '15/1'
Malania Basarab

the term almost in the phrase 'almost not there'.

Maybe Mosset matters, or did matter whenever he was mixed up in 'radical painting' or 'Neo Geo' in the 1970s and '80s. What's wrong with these picking and choosing exhibitions, like *Unbound*, is that they deal in samples. As it was, I was being asked to look via the paintings at Mosset's reputation, or to admire that reputation which might, for all I know, have been the work of charlatans. You should either see the thing pure at the moment of its inception or not at all. To reduce the vanguardism of recent decades to a series of samples like this is to mistake it for picture-making.

I'm not suggesting for a moment that Mosset, Knoebel and the rest should be shown the door, rather that they should be shown fittingly and in time. The implication in these anthologies is that each piece counts, whereas — it is to be hoped — the artists are interested in something altogether less tangible, more subliminal: disinterest, pre-cognition. If you were interested in discrediting recent painting, or at least a small percentage of it, this is exactly how you would proceed. Show it pictorially like this and it looks, and can only look, like junk.

If, in London, you're interested in today's new art you can have your work cut out. To see the process in formation it is necessary to go out East to Brick Lane and beyond, and down South to Brixton. There's Chisenhale, a mini-Whitechapel, and The Showroom, discreetly ICAish. Then

there are the temporary spaces, put to rights for a month or six weeks by co-operatives and *ad hoc* groupings. *Time Out* is a reliable guide, and a telephone, and — if possible — an insider's judgement to save on sheer waste of time. Cork St. is by now, and to any new artist, one long dubious address. There are reputations to be made and prizes to be won, by means of write-ups and word of mouth, and that's as easily done from Tower Hamlets as from off Bond St.

Denmark Lane, at the top end of Charing X Road and in the shadow of Centre Point, is uncomfortably close to the centre, but more than makes up for that with bleak tiling and blankets heaped in doorways — a real lane, too, without windows. The sign was a card taped to double metal doors, easy enough to miss, and the title *Coming Up For Air*. It was on for a month from 10 March, Thursdays to Saturdays, and ran in tandem with another show at 'the agency', at 66 Evelyn St., S.E.8, Fridays and Saturdays. There were six artists: Tacita Dean, David Goldenberg, Brigid Lowe, Obuabang, Ian Pratt, Hilary Wilson. Obuabang was the Maestro, and somewhere in the background lurked a Commendatore who had made the space available. The space: a pair of rough commercial rooms on a ground floor, brushed and whitewashed.

It would be a solecism, and an impossibility, to adjudicate among the six. Who is to say that five or six piles of lettered armbands on a table (Goldenberg) are better than a miniaturised billiards table with no pockets

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(Obuabang)? Nor are the exhibits especially made to match, although there is a consistently unisistent timbre about it all. The pamphlet cites Orwell and talks of '... a mannered use of traditional forms of representation. There is no irony in this use, nor is there the desire to undermine its foundations'.

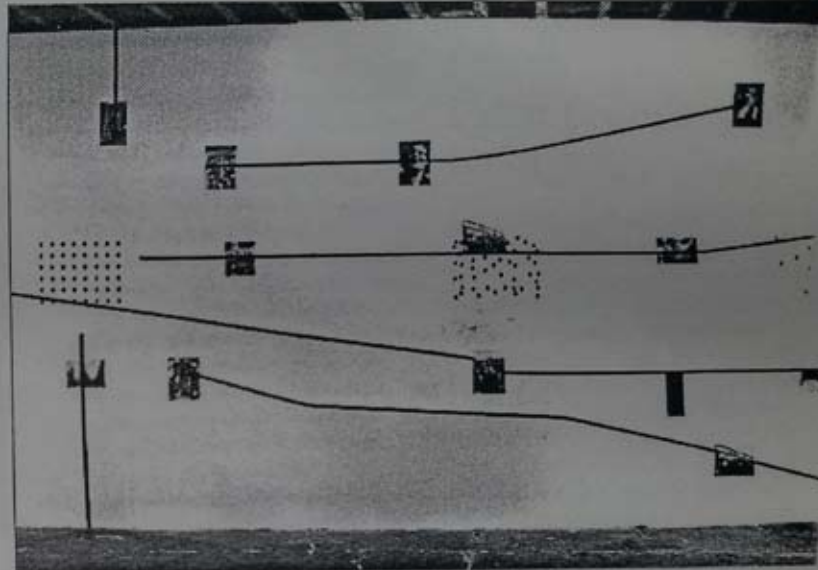
To the artists themselves it probably looks no more than natural, just what you'd expect of art in 1994. From another perspective — mine, at least — it looks weird. How can artists submerge their identities thus, and how can they keep from irony — as they do? How can they be so modest? It's disarming. They're sharing secrets with you, it's true, but only as if in a mild game in which the secrets are made up. One display, by Tacita Dean, centred on the name of a girl, Jean Jennie, who had stowed away in Australia on a Finnish grain ship, the full-rigged *Herzogin Cecilie*. She'd wanted, according to the newspaper report which was part of the display, to return to Dublin to see her grandmother, and had disguised herself as a young boy. The disguise was, maybe, re-enacted by a framed book-jacket, by Jean Genet, next to a framed Bowie single which repeated the sound of the name. Nearby there were some tiny folded paper boats on a shelf — sailing. Romantic, and so frail you could blow it away.

The pamphlet had a second short paragraph including this: 'In different ways each artist plays off notions of tradition and familiarity, appealing to the viewers' faculty of recognition to present a reconstructed version of that

which is already known'. Well, Brighid Lowe charted, in black tape and photographs, what might have been meant as an abridged history of Modern Europe. It began, it seemed, in Vienna with a man pointing to a map of central Europe, whence it spread, black-taped, via a series of young pioneers, and casualties, to the edge of the wall. It was as if I'd returned from a century hence, and come across a display on the rise of fatal totalitarianisms I'd barely heard of.

There was a picture somewhere of private-viewers wearing Goldenberg's armbands. Perhaps they knew what the lettering meant. Perhaps he'd told them. Perhaps, too, Brighid Lowe had confided a reading of her European flow-chart, and Tacita Dean had said something about her discovery of Jean Jennie. There was another piece of hermetics by Ian Pratt, of a cd. player on a shelf, backed by an image of vacant blue sky and fronds — like a memory of Richard Prince's homages to Marlboro Country — and fronted by a square of carpet and an antique veneered speaker. You could, if you cared, read the pencilled titles on the cassettes, and the sound was vaguely familiar — as popular music always is. Hilary Wilson also toyed with uncertainty and memory in the shape of a piece of furniture represented by a facade and backboard, another cryptic reference to the familiar.

Discreet, but garrulous too, *Coming Up For Air* looked like something of its moment — but a moment tired of art's reputation for major enterprises, unable to bring itself to play that game,



Untitled. Brighid Lowe

preferring instead personal and quotidian experience in which nothing is settled. Of its moment? Well, of a lot of other moments too. Its subject is a poetics in the making, of the idea projected and remembered and disturbed, of the idea dependent on a pun or uprooted image. It might be Pound writing in the *Cantos*, except that he was bothered by basics, by paradise and utopia. Pound's continuum of talk and mere memory, is always likely to be disturbed by an epiphany, or maybe exists to allow such moments to come into being as 'fragments unexpected' (Canto 74). In *Coming Up For Air*, it is true, there are traces, reminiscences of Paradise in Pratt's blue unclouded weather and in Dean's frail sailing

ships, but a poetics must want to negotiate larger terms than nostalgia if it is to succeed.

The problem is that when today's new art sets out to be ambitious it puts its best efforts into means rather than ends. It is happy, for instance, to explore the language which might arise from a consideration of history. It might think of Paradise, but is comfortable with the idea mediated, whereas Pound's 'fragments unexpected' lead directly to 'excellent sausage' and 'the smell of mint, for example'. The six artists presented themselves (pamphlet) as responding to pressure or to 'the anxiety of the individual in the face of an increasingly alienating environment'. Somewhere ('In the Shadow

of laughter and collage, a repetitive, static laughter that provides more for the host's amusement than the host's amusement. On the basement level I sat opposite two children. Normally I hate kids but I became tolerant in this part. The older child was reading from Charles Dickens book the story of the boy and the dog on the bottom. The only thing the boy was to get it over on the little girl and the only thing TONY was to get it over on the little girl. "Remembering this proposition was a cute picture of David and David. The idea by then light up and set upon his opening competition among, you get the picture, what you're going to do." The younger boy looked at me with tearful eyes. He made no sound but his back against me to act on his behalf, he seemed puffed. The older kid looked at me too, during revolution. I turned to the older boy and begged. I wasn't playing the Big Other for anyone, especially not for a master would be. The older brother went wild and making David he said to me, "I'm not sure if you have to. First try to talk them into listening, but just in case, you know what to do." Then he took my hand up my neck and began making faces on the younger kid's head. The sound he began to cry and again he invited me to get with his and not eyes. They both at me kid, I said, "There you go a Big Other, it doesn't exist." Well it should, he whispered. Eventually the audience intervened. I might be a bad person and an evil bastard and make I'm wrong but I'm not sure I acted unethically.

David Burnes is an artist and lecturer at CUE in Birmingham.

Host

Tramway Glasgow April 9 to May 22

Group activity has customarily been vindicated as a means of expressing the hope of self-expression. In Host, however, personalities are not plainly celebrated. Collaborative units such as Elizabeth Gyn (Victoria Martin, Daley Tomkins, Sue Tomkins, Kasey Topp, and Celia Wilson) are selected more as representative of the group. This allows all the occupational benefits of recognition to be retained, while working as a group being general relative culture from becoming didactic. Artists who retain their individual identities have sought to displace identification effects by making the recognition of their work a participatory event. Unfortunately, such enterprises are partly obscured given that Host brings together a theory of over 30 artists/collaborators from Glasgow and London. The most consistent current appears virtually unrecognizable from conventional celebrations of bourgeois aestheticism.

On closer examination, Host discloses a more subtle

and agenda, one cluttered with, created by The Curator's Area, is devoted to a 'hacked-up' view of the exhibition's (dis)organisation. Master of ceremonies Peter Lewis presents a large checkboard peppered with artists' correspondence. A bundle of mailing lists and press releases jostle for attention with artists' publications such as STOPSTOP, Orphan Drift, BANK and Donald Parnig's Daily Journal. Celia Wilson's video interview with curators and critics is also directed to Brigitte Donachie's paintings of curators (including a caricature Nick Serda). If none of this sounds particularly enlightening (or interesting) then Host has made its point — demonstrating that attempts to demystify art inevitably retail more and further mystification.

The Curator's Area also reveals that Host is less symptomatic of dissent from prevailing stereotypes of the individual artistic career than it is Host the curator as personality. According to Rank, curating is the model of totalitarianism, an aristocratic phenomenon that unites culture and standardises all opinion. God — interpreting a warbook inside Christ figure killed a cross — raised a little controversy when the show opened on Monday Thursday. Host is another word for the Catholic sacrament of the Eucharist. While patently open to interpretation, such tactics in fact have little room for discussion of Rank's hackneyed proposition. If the audience failed to respond, it is mainly because Rank is once again telling them to Fuck Off. At the opposite extreme, F.E. & F. use these communication models, requesting information about collaborative art practices from visitors which are pinned onto display boards. This is intended to investigate new ways of understanding how culture is made, increasing participants' awareness of how perceptions differ. While passivity is replaced here by an active alternative, this remains the most lifeless form of art presented because it appears to be free by concealing and neutralising scrutiny. It hides the fact that such scrutiny is an illusion. It is for this reason that it is deeply unpopular. The few responses that were posted were appreciably disappointing.

In contrast to such models of art and disposition, consumption might seem more inclusive. David Slaton's *Supplow* is presented at Host as *Supplow/Order*, a huge billboard offering back Glasgowians the opportunity to purchase fast art. Shops are intended for consumers rather than producers, visitors being privileged to participate only as clientele. *Supplow/Order* is, therefore, yet another tiresome front for transferring conventional patronage into supposedly pleasurable transactions, transferring ecological value to art as content. Jacqueline Donachie's *Advice Bar* draws on the public institutions that she began in 1986 while she was based up in the Hunter College, New York. As a considerable publicist, Donachie demands the consumer be a participant, yet the experience offered is as mundane as to be of little consequence. The present art is a coffee bar, proposes Lewis, is perhaps in reference to past when the policy was integrated, when social activity itself emerged through

EXHIBITIONS

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John O'Mara
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Raine Smith
26 JUNE - 1 AUGUST

EXHIBITIONS

Jacqueline Donachie
Tramway Bar 1994



the basement as its 'secret garden'. *Supplow/Order* is a project, *Supplow/Order* offers an amusing welcome to the art-shopping elite, offering such delicacies as *Supplow/Order* (a book of poems) and *Supplow/Order* (a book of poems).

Given that the interests of artists and audiences are both interdependent and conflicting, any assumptions about participatory activities as benign forms of artistic practice are questionable. The attempt to 'Host' to take both interdependence and conflict into account assumes that artists collaborate to the extent of taking the individual and dissimilar goals of others into consideration. The issues of this situation have been used profitably by Gary Ring and Nina Burrell, who simultaneously associate and terminate their career as a double act with a set of *Supplow/Order* bearing their names and dates

of birth. Both artists have signed a contract to 'Host' to 'complete the work' on the rest of the other's domain. In addition to being an aptly outrageous crack at the show's secret history towards well-regimented, *Supplow/Order* is a neat pun on the 'Host' of the artist, and the joke is on us for failing to deliver its banal message.

Similar concerns emerge from the jointly affiliated Fitchy Swan, Robert Johnson, Ian Dickinson, Toby Paterson, Rob Wilson, Gary Ring, Douglas Faine and Scott Wright) who point their individual personas while evincing under their brand. We are not taking an anti-intellectual stance, but we don't draw any distinction between high culture and low culture. *Supplow/Order* is a book of poems. On one level, this might lead evidence to Dickinson's paintings of digital explosions



Henry Vili's Blunt
Seconds 12.001 1994

Bending over backwards for art

By Christopher Hansford

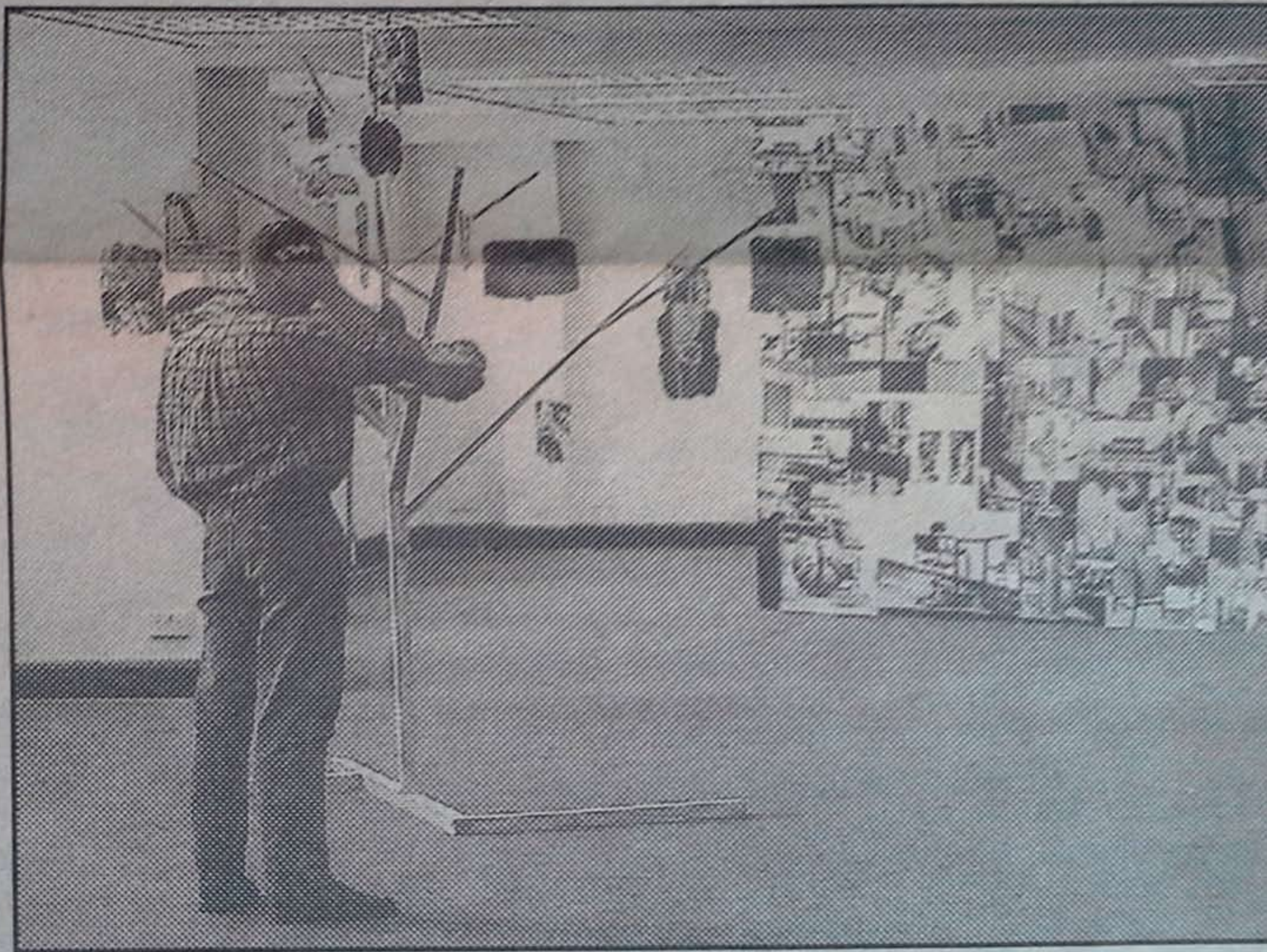
STRANGE things are happening on the second and third floors of Kings Court in Parsonage Lane during this year's festival.

F Stop Gallery, which has organised the exhibition, says that it's the "most challenging and controversial exhibition in this year's festival."

They may be right.

Flexible Response presents the work of nine contemporary artists who explore the shifting dynamics of the current cultural and geo/political scene.

The exhibition is open on Thursdays, Fridays and Saturdays until June 19.



■ CONFUSED? one reaction to Flexible Response at the F St



1 part of 5 panel construction, oil on canvas, 1989