

A SHORT HISTORY OF POST AUTONOMY

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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



2012

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AUTONOMY**

by DAVID GOLDENBERG

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PRELIMINARY STATEMENTS

The following account is a basic chronology of sources, texts and projects that either develop an understanding or produce practices under the label of an unrecognised and unacknowledged category and term of Art which we call Post Autonomy.

The intention of this account is to show the development of this new category rather than the conceptualisation of the category of Post Autonomy *[if only because the construction of concepts and the manner of posing questions into the attributes of Post Autonomy is central to the understanding and assembling of the attributes of Post Autonomy itself, which is looked at elsewhere]*. And to show projects, texts, action, lectures that clarify whatever is understood by the term Post Autonomy.

At this stage in understanding PA there are a number of threads that could be followed in mapping the development of this category, if it actually exists at all. Not all these threads are known or obvious, nor have all the known threads been explored; this is just to say that the research and understanding is in the infancy of its development.

Key to assembling our thinking into understanding new categories, thinking and discourses is to understand more clearly the process and make up that takes place in constructing new categories, thinking, and language in Art and knowledge. And when we raise these issues we also need to ask: *is it inevitable that a continuity is passed on when we explore new thinking and categories, along with all the complexities and problems that come with this territory?* In other words, *is it actually possible to resolve problems in art and knowledge and go on to develop fundamentally new models such as Post Autonomy or do we carry on repeating the same mistakes?* One clear example we can point to, that sought to address many of these difficult issues that we have just posed, is that of Aby Warburg as described in Agamben's text "Aby Warburg and the Nameless Science", along with recognising the complexity in assembling a narrative of sources into a [coherent] scheme. But we also need to recognise here that we have inadvertently strayed over into the territory of developing a philosophy of the future as outlined in Deleuze's book "Repetition and Difference", and how concepts and thinking are formulated.

POST AUTONOMY AND THE AVANT-GARDE

TRACING THE TERM POST AUTONOMY

Introduction

Jauss, Lingner and Tupitsyn

What is our beginning in opening up a study looking at locating the sources of Post Autonomy? Is it a debate into a History of Autonomous Art? The role of Autonomy in art and society, where Autonomy becomes a sign of Western Civilisation as articulated by Greenberg? Or the overcoming of Autonomy inherent to art through the program of the Avant Garde? Another is where Autonomy signals art itself. People have said there is a link between Post Autonomy and the Avant Garde, so let's start here, where one obvious thread leads back to the lineage of the Avant Garde as outlined in Peter Burger's book "The Theory of the Avant Garde" – the role of Autonomous Art in Bourgeois Society and the Avant Garde's program to contest this function. In addition, Burger's book is important in how successive authors have continued to think through the organisation and formulation of categories and thinking in Art, specifically in the development of Post Autonomy itself. Is a similarity between branches of knowledge sufficient to cement an actual link? In this case all we can say is that there is an apparent link between the program of the Avant Garde and Post Autonomy, and if we take this a stage further we can also point to a link between Post Autonomy and the Autonomists of the 1970's as the last significant example of an Avant Garde. However, can we say with certainty – as others have said – that Post Autonomy constitutes a new term of the Avant Garde? All I can say, at this stage in understanding Post Autonomy, is that we are unable to say one way or another whether such a link exists.

The line taken here is that Post Autonomy suggests another route that examines the role, expectations and failure of the Avant Garde. And the category of the Avant Garde within the sum total of categories that constitutes the field of art and the fundamental questioning of Art as an object of inquiry. Nevertheless, a clear picture and understanding of the route taken – in terms of its ideological and political implications – is still unclear, and the process of understanding is still in progress.

By showing where the terms, definitions and examples in the following part of the text are derived is not to show an allegiance, nor sympathy with the authors and projects; the aim is instead to pin down as precisely as possible the sources and clarification of what is known by the term, and how this term is clarified and materialised through the examples that are looked at. What is unsaid so far is that what we are pointing to is locating and framing Post Autonomy as a completely new discourse.

Following on from starting to sketch out a foundation for the discourse of PA and one difficulty that cannot be resolved here but needs to be mentioned, is *how do we enter into a discussion of Post Autonomy in order to make sense of the term and thinking that we are looking at and retain its inherent logic?* And despite all the complications and unresolved contradictions, the overall explicit aim here, and the project of Post Autonomy in general that is being shaped, is to realise the "Potentiality" of Post Autonomy.

It is necessary to start this section by acknowledging from the start that not all the references that are used, nor their implications, are understood in all their ramifications; suffice to say, at this stage the intention is far more simple, to trace a chronology of the source of the term Post Autonomy.

The term Post Autonomy can be traced back to the literary theorist Hans-Robert Jauss' use of the term in his book "Towards an Aesthetic of Reception" in the 1970's, in response to Barthes' "The Death of the Author" and the role of the audience in Minimalist art.

In "Diacritics" Vol. 5, No. 1 (Spring, 1975), pp. 53-61, in an interview, Jauss notes that:

"One of my interests is to develop categories that no longer refer to what is generally called the history of aesthetic ideas. These are not aesthetic ideas, nor literary history in the manner of Larson. What I seek is a middle category, aesthetic experience. With categories of aesthetic experience, one could bridge different fields of art. A bridge could be envisaged between pre- autonomous art in the middle ages, art which had a social function, and post-autonomous art which is supposed to be free of social functions..."

This is followed by the German artist and theorist Michael Lingner in two texts from the early 1990's – "Verbal Art Communication: Theoretical and Practical Models" and "Art as a System within Society" – both produced against the background of Context Art and the emergence of Relational Aesthetics, and more explicitly in response to late forms of Post Modernism i.e. Koons and Hirst, the role of the Guggenheim Museum, and the revival of the white cube [and what is now obvious about the latest form of Post Modernism during the last 15 -20 years, is that whatever system is in place, and this may sound strange, it is invisible, although it comes under whatever we understand by the blanket term of Neo-Liberalism, and what is even more troubling is that the tools and instruments to interrogate this invisible form don't appear to exist.]

In Art as a system within Society, page 116, Lingner states:

"What is to be done? Is there an alternative to postmodernism's "anything goes" that is threatening to put art at the mercy of whatever is fashionable? To answer in slogans – I think of further developments not in terms of postmodernism but of post-autonomous for, which art only gives up that moment of autonomy that allows it no final purpose."

And, in "Verbal Art Communication", page 39:

"Hence a trans-post-modern practice of art, in that its aspirations is to continue the enlightening process of autonomy, confronted with the task of finding forms which make the work and the heart of the aesthetic experience as independent as possible from the artist as producer."

In the late 1990's the Russian critic Victor Tupitsyn developed a similar line of thinking in the text "Post Autonomous Practice" for Third Text and expanded in "The Museological Unconscious" published by MIT press in 2010.

In Chapter 12 – page 268, Tupitsyn talks about the Death of Art:

"Due to the mass media and the phenomena of instantaneous exchange, the temporal gap between art and its other has ceased to exist. Having reached this state, art [read: autonomous art] has reached its own death....

Hirst conveyed to the viewer: art is dead, it no longer exists, but this theme itself is art."

And on page 270 he states:

"...an event reminiscent of a funeral banquet. This funeral wake has already become a "new" style the art of mourning art."

Tupitsyn's solution:

"...noted that this argument reflects the position of the defeated. The question arises: should the situation be viewed as hopeless? Another possibility is to ignore the question itself and to go on living as if nothing happened. Or a third opinion: to mount something in opposition, something no less active. These are the three strategies. I clarified my position, saying that if autonomous art becomes a part of the culture industry before it has even had a chance to be socially engaged than to saturate the art market with artistic treasures while thinking you are shaking the foundations of the world or fighting for creative freedom. And yet it would be naive to expect all the artists and critics to quit what they do and join a punitive expedition or crusade against the culture industry."

One point I would like to raise here, after quoting the excerpts, is the importance of Adorno and Benjamin to the author's reading of Art and use as a principle measure of Art to social change; how useful and relevant is the account of the culture industry as an opposition to whatever is understood by art and its industry? Do we need to locate newer descriptions? It seems to me these accounts are no longer satisfactory, so we come up against both conceptual, knowledge and semantic limits.

I am not interested in the motivations and the reasoning behind either author's text, nor their historical analysis and examples of art works and artists, for understanding the symptoms that led to formulating the term Post Autonomy to signal the collapse of Art. What is of interest is the program that looks at challenging Post Modernism, and separately and even more challenging, a program that looks at developing art on the other side of this collapse.

Identifying the space on the other side of this collapse, understanding the consequences of this collapse within an overview of the trajectory of art, and the conceptual and practical challenges of working within this new space – this is what I understand by the Potentiality of Post Autonomy.

A simple example of what the authors appear to be pointing to are examples of the acid paintings and art strike as a non-commercial art public practice that Gustav Metzger carried out in the 60's and 70's, and certain aspects of net art. But I would say it is both a mistake and reductionist to say, as others have, that Post Autonomy is just another name and a program for Public art. And I am also not convinced that it is helpful to point to existing examples of art to point to/indicate (to avoid the repetition of the same phrase i.e. "point to") an actual Post Autonomous practice, and for obvious reasons, namely – that two fundamental points require to be rethought in order to determine their validity as examples appropriate for a Post Autonomous practice; the majority of practices are locked within the ideological form of the commodity form of art, so questions of the role of invisible labour, invisibility and dematerialised art practices require to be rethought, and whatever constitutes an effective practice that can contest the existing forms the

system takes needs to be examined carefully.

However crude these early formulations are, and whether we like it or not, we have little choice but to recognise these formulations of Post Autonomy as the basis for subsequent developments of Post Autonomy to build on.

Lingner and Luhmann

Defining the autonomy of the art system and definitions of truth within that system

One of the obvious difficulties in Lingner's texts is the account of the history of art found in both texts, where he tries to account for a beginning and end of the existing history of art, and where he tries to show that whatever has led to the conclusion or end point of art is somehow inherent in the internal logic or geist of art itself, with obvious echoes of Heidegger and Hegel, and the account of the psychological and cultural illness inherent to our culture, again with overtones of Nietzsche and Aby Warburg. However, a clearer link here is the analysis of art in Niklas Luhmann's book "Art as a Social System". The model and analytical methods that Systems theory brings to Lingner's ideas are integral to his account of Post Autonomy. Luhmann suggests that the system of art is now a fully developed autopoietic system; we cannot go any further in developing the system, and here we encounter another reading of Post Autonomy. In his book, "Observations on Modernity" Luhmann makes a number of points that Lingner transfers to his reading of art, namely – how thinking, verification of truth, defining facts, definition of the constitution of Reality have transformed within the changing complexity of this technological society, in relationship to its origins in the 16th Century, which gave rise to the thinking and social framework and protocols that shapes us now. However, given the specificity of this moment in the evolution of society, we need new thinking to think and understand this moment, with echoes of Deleuze and Nietzsche's call for a "Philosophy of the Future."

Post Autonomy as a signal of the end of Art

At the outset, Lingner consciously sought to locate a term, in this case – the term Post Autonomy to trigger contemplation into the end in the development of the trajectory of art, and the consequences of that end. Along with thinking about the end of art, he also asks the question "*What happens to the terms, categories, and the language of art? And what language and thinking is necessary for opening out the space on the other side of the end of art?*" Of course it is clear that Lingner is not talking about the physical end of art, but the end of a trajectory as a moment to signal the start of another process, which Lingner has gone on to clarify in recent discussions in relationship to readings of Derrida and Heidegger. From this, two clear questions arose: "*If art no longer exists in the object of art or in a commodified form, **where is the work of art? And, who judges the work of art?***"

Redefining the end of art

Lingner has very little to say, let us say for simplicity's sake and for obvious reasons, about the space of Post Autonomy, the space on the other side of the collapse of art. Instead, he contemplates the consequences of what is to take place if we fail to acknowledge the threats and dangers that are taking place in art, and what happens if we avoid addressing these threats and art does collapse and comes to an end. At this point, Lingner rethinks the implications of the end and suggests another possibility: "What happens if, instead of recognising the end of art not as an end but as something unforeseen and complex, a signal that "Art has reached a moment of Maturity" And if we

understand the trajectory of art reaching this moment unforeseen and rich possibilities open up.

BUILDING A PICTURE OF THE SPACE OF POST AUTONOMY

Post Autonomy and the Avant Garde

Parallel to the account that lead to the formulation of the term of PostAutonomy and the concept of Maturity of art, there is a re-evaluation of the Avant Garde, as an “other” to a normalised reading of art history. This account contemplates the failure of the Avant Garde and the inability of the Avant Garde to bring about change to the system of art, which may account for the art system reaching the existing state of affairs. I think one reason why Lingner’s historical account appears pedestrian is that he is somehow trying to show that the history of art is able to be recognised as an uncontested and normalised whole, a totality, because of the Avant Garde’s failure to make sustainable ruptures and meaningful change, and the strength of this uncontested normalised art system to knit together a totalising narrative. And if we are to trace the collapse and conclusion of art, it is necessary to construct a narrative that reveals the symptoms that leads to this point. We can see that now, with the absolute destruction of the Avant Garde, its failure is even more pronounced. But we can even consider a further reason for the dissatisfaction with the Avant Garde, and that is the necessity for another model to contest the normalised model of art, which the Avant Garde has also joined, and that is so predominant i.e. a case for building another model along the lines of Post Autonomy.

Having said that, it now remains even more redundant to revive the Avant Garde, if only because it revives the hegemonic and colonial features of art through acting out conflicts between European centres of cultural power. We can also say the same about Autonomy. To retain Autonomy of the existing institution of art seems to be no more than retaining the status quo, to retain Cultural Power as it is, as opposed to saving or developing whatever art is. This gives more urgency to locating another language, set of terms, and categories by thinking through the term of Post Autonomy.

Extending the function of Post Autonomy as a backward and forward description of art

This aspect of Post Autonomy as a backwards looking analysis of the problems in art has similarities to institutional critical practices and systems theory, and can be seen as a separate or different function to opening out the space of Post Autonomy. Maybe the two functions are not really part of the same entity, but we are unable to say more at this stage in understanding Post Autonomy.

Lingner discusses the moments leading to the end point, or the collapse, or catastrophe, or death of art as a sort of implosion – the symptoms that Lingner seeks out are signs of art’s increasing inwardness, increasing self referentiality, abstraction, art about art, the increasing commercialisation of Art, the increasing imposition on art by state run institutions whether Political, Religious, administrative.

Even though Post Modernism signalled the culmination and end point of the trajectory of art in Lingner’s account, Lingner also traces Conceptual art, especially Kosuth’s form of Conceptual art, as an earlier sign of this implosion, particularly around the use of Tautologies combined with Robert Morris’ declaration “Art is art if an artist declares it to be art.” Coincidentally, both of these problems are also discussed by Benjamin Buchloh’s text in his History of Conceptual Art.

Although Lingner is unable to say what form constitutes the space of Post Autonomy, he does make references to sources that point to its rough assembly. Along with Luhmann’s Systems theory Lingner makes reference to Schiller’s two concepts – the notion of He-Autonomy and the Culture State. And if art is no longer to be found within works of art, he proposes to join together the ideas from Systems theory that the role of art is to continue communication – and the romantic artist’s idea that the art work is just one stage in developing art which is completed in thinking, as a form of philosophy.

What constitutes a practice and thinking of Post Autonomy

If we try to construct a history of a practice and thinking that resembles something equivalent to what we think thinking and a practice in Post Autonomy ought to be, the task is even more complex than tracing references to the term. And this is for obvious reasons: how can we put ourselves in the position of witnessing the collapse of art? And imagining the form of art and thinking that is suitable to that moment. I am not convinced by Lingner’s model of art, so we cannot look there for a solution, since I am not sure that there are signs in Lingner’s texts that he recognised the potentiality inherent to his account and reasoning for Post Autonomy. There is also the hint of a sentimental reinvention of a form of early Modernism. This is not to say that no recognisable and credible Post Autonomous practice exists now or have existed in the past; for instance I have heard people suggest that the Autonomists ought to be recognised as a form of Post Autonomous Practice, or even the Situationists. Or even – to paraphrase the Canadian critic and theorist Stephen Wright – those artists and practices that have rejected the gallery and museum system, which revives a new form of public art practice along the lines of Metzger. I am unable to say one way or another whether they are right, but whatever is to constitute a Post Autonomous practice and thinking then it ought to match, in my opinion, the potentiality that Post Autonomy offers. And that if it is truly a Post Autonomous practice that is preoccupied with imagining and articulating another space for art on the other side of the collapse of art, or in the stage that continues on from the moment of Arts maturity, then there ought to be evidence that another language, category, thinking shows this. At the moment, many of the practices that claim to develop a Post Autonomous practice and thinking simply transfer thinking of Modernism or Post Modernism onto a description of a Post Autonomous practice, this is not to say they are not developing something similar to Post Autonomy, but they show a confusion in terms of its articulation and a naivety in understanding the Political and Ideological role of Art. In other words, they appear to be going through the motions of a form of appropriation rather than entering into an opening up of the space of Post Autonomy.

David Goldenberg and Post Autonomy

It is the “Potentiality of Post Autonomy” as a possibility for “actual change” that David Goldenberg has sought to develop in projects and texts in collaboration with the Dutch photographer and installation artist Wim Salki, the net artist and organiser of the Thing Frankfurt and Multi-trudi Gallery Stephen Beck, and in a series of projects and program of talks with the Fordham Gallery during the past 10 years.

Between 2000– 2007 these projects looked at Post Autonomy through participatory practices. And between 2003 and 2006 a considerable number of talks and online debates into the nature and definition of Post Autonomy took place; and although they popularised the idea of Post Autonomy, they didn’t advance understanding in a substantial way, although it did lead to the first publication on Post Autonomy “The Post Autonomy Reader”, in 2006.

After staging “Post Autonomy is Now”, for the 2007 Istanbul Biennial, with reference to Barnett Newman’s and Heidegger’s “The End of Metaphysics”, and the first project to address Post Autonomy directly rather than addressing Post Autonomy through the prism of participatory practices, led Post Autonomy in another direction, as a discourse examining Colonisation, Globalisation and Biennials.

REVISION OF POST AUTONOMY

A response to the Istanbul project and the change of Post Autonomy into a discourse on Globalisation, colonisation and Biennials was the conference “Aesthetics and Contemporary Art” organised by Peter Osbourne for Middlesex University in collaboration with the Free University, Berlin in early 2008, and marked the switch from an artist led practice to an academic and institutional practice, and should be recognised as the first substantial rethinking and revision of a definition of Post Autonomy itself since the 1990’s.

Three texts – by Stewart Martin’s “The Absolute Artwork Meets the Absolute Commodity”, Peter Osbourne’s “Where is the work of Art?” Charles Esche and Maria Hlavajova’s “Once is Nothing Individual Systems”, produced for the conference or produced shortly afterwards – clearly mark out the parameters of the field of the revised reading of Post Autonomy with its mixture of Orthodoxy, Relational Aesthetics and nostalgic Modernism, rejection of participatory practices and any possibility of using Post Autonomy as a guide for developing a new model, the return of art to the work of art and its commodity form, and collapse of any attempt to contest existing hierarchies. It is notable that these texts are written by Philosophers, Academics and not practitioners, and appear at first reading to counter the arguments outlined by Lingner and myself, although they take our texts as templates for these readings. To translate whatever is understood by Post Autonomy into a form of Conceptual art and Institutional critique through the revival of Greenbergs theory of Autonomy, that opens up the link between art and politics, and back into existing, recognised categories of art, and locating the account of Post Autonomy solidly within the material facts of the existing art system, that take us to the very limit of that system and pointing out the limits of existing terms and forms for staging art, categories, language, terms that hinder thinking from developing art any further. In that respect, they mimic Institutional Critique through simply offering a materialist account of the existing situation and no more; yet in a round about way, this revised account does join up with a reading of Post Autonomy as a new, but as yet unwritten discourse, the language of Post Autonomy, through highlighting the boundary and limitations of the existing system in a clear way that can assist us to rethink language and thinking, reimagine new imaginaries, develop new organisational principles.

With the first significant revision and rethinking of the notion in 2008, Post Autonomy although not necessarily accepted and understood, was at least acknowledged, and made popular, more people are aware of the term Post Autonomy, although they are not clear of a precise meaning, this frees up research to advance deeper into navigating Post Autonomy. Since these texts from 2008 I am not aware of other developments or texts except for the publication of Tupitsyn’s book “The Museological Unconscious” by MIT press in 2010, which I have already mentioned.

From 1998 David Goldenberg has lectured, written and produced projects extensively on Post Autonomy throughout the UK, Europe, Far East, Middle East and the States. In 2006, David Goldenberg established a second website to co-ordinate projects, texts and discussions exclusively dedicated to research into Post Autonomy; followed in 2008 by a 3rd. and in 2010 by the 4th expanded series of websites.

The following material shows projects organised by David Goldenberg, or in collaboration with Wim Salki, Man Sommerlinck, Stephen Beck, Eleana Louka and others.

1999

July • **Curating Post Institutional Practices** **Post Autonomy and public art**

A one day symposium, organised by David Goldenberg and Anna Harding
ICA, London, UK

December •



Cover of the engage magazine special edition on the ICA conference plus the press release for the ICA conference itself

2000

December • **What's To Be Done?**

Debates and projects looking at recent activist art projects.
Organised by Wolfgang Zingg, Arts Depot, Vienna, Austria.

Extract from the Arts Depot booklet on the conference "What's to be done?"

Aktivismus in Großbritannien

David Goldenberg (Kunstler, London)

Monitoring: Andrea Hubin (Kunsthistorikerin)

Goldenberg wird – ausgehend von Steven Willats, John Latham, Art in Ruins, Rasheed Araen und Gustav Metzger – die Rezeption aktivistischer Kunst erläutern. Er geht der Frage nach, wie die historischen Praktiken in den Ausstellungen Democracy und Protest and Survive dargestellt wurden und wie sich ein neues Konzept jenseits der zwei Ausstellungen entwickeln lässt, das auf den heutigen Praktiken von Platform, Poster Studios und Homeless Projects basiert.

2002

February - June • **Dictionary of Post Autonomous Terms**

Flex plek, organised by Wim Salki
Begonegrond, The Netherlands



Photographic documentation of Wim Salki's installation, BAK, The Netherlands



Example of work produced for A Dictionary of Post Autonomy Terms

June • **Text on Post Autonomy**

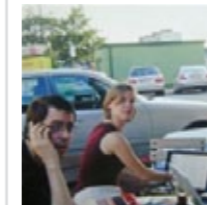
produced for Art Anthology by Jochen Gerz



Cover of the Art Anthology magazine

• Tour of Germany and Austria

September • Text and image from **A Dictionary of Post Autonomous Terms** included in **The Thing Book**



Cover of The Thing Book

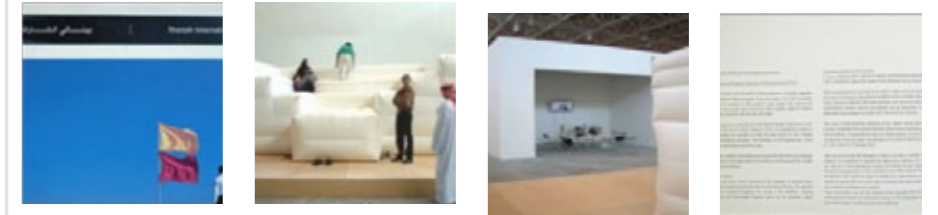
2003

April • **How to be a perfect guest? (No.1)**

Think tank for developing a Post-Autonomous practice in collaboration with Wim Salki, Museum of Modern art Arnhem, The Netherlands
Eight hour long discussion and event looking at Post Autonomy

• **How to be a perfect guest? (no.2)** in collaboration with Wim Salki **6th International Sharjah Biennial**

curated by Peter Lewis
United Arab Emirates



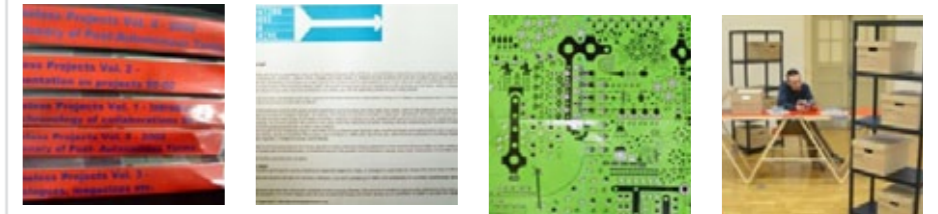
Cover of the Sharjah Biennial Catalogue and installation shots

• **Launch of first website dedicated to research into Post Autonomy** set up by David Goldenberg

May • **Archive of material on Homeless projects and Post Autonomy**

• **Curating Degree Zero 3**

Tour of Europe and Far East [see below for dates and venues, listed in blue]
www.curatingdegreezero.org/



Photograph of folders containing documentation on the Homeless projects and early stages of the Post Autonomy project, poster for CDZ, installations of the material

• Images and text from **A Dictionary of Post Autonomous Terms** **Charlie's place**

organised by Man Sommerlinck
Annely Juda Fine Art
London, UK



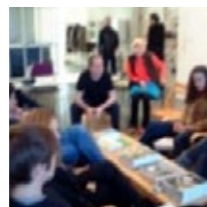
2004

November • **Lecture - Developing a Post Autonomous Practice**
Conference in Forklift trucks
 Organised by t1 & 2 with Gustav Metzger
 Atlantis Gallery
 London, UK



Installation shot

• **Constructing a Post Autonomous Practice**
lecture and exhibition of documentation
 RAM4, Survival kit, NIFCA
 Helsinki, Finland



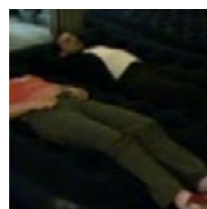
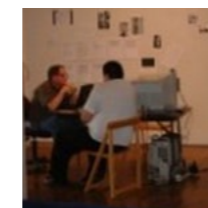
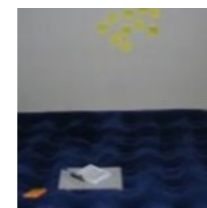
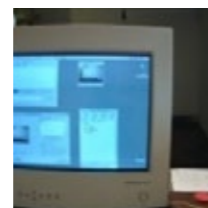
Photograph of David Goldenberg talking about PA

February - April • **Documentation of texts and images looking at Post Autonomy**
 Soft-logics, Kuenstlehaus
 Stuttgart, Germany



Exhibition of all recent texts on Post Autonomy

May • **Event and discussion on Post Autonomy**
STRUKTUR
 in collaboration with Wim Salki and Ilza Black artist:network
 New York, NY, USA

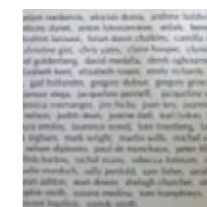
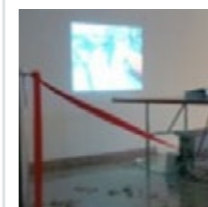


Installation shots

2005

May • **Documentation and texts on Post Autonomy**
Artists strategies,
 Museum of Modern art Stockholm, Sweden

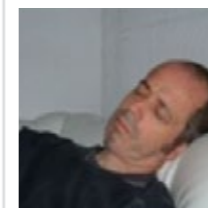
June • **Launch of The Era of Post Autonomy**
Les Merveilles du Monde
 Organised by Peter Fillingham
 Museum of Fine art, Dunkerque, France



Installation shot, invite and catalogue cover

June - October • **Monthly discussions, dinners and events examining Post Autonomy**
 in collaboration with Man Sommerlinck
 Fordham gallery,
 London, UK

July -October • **48 hour wake**
Event and text on Post Autonomy
 http gallery London & East International
 Norwich, UK



Exhibition of all recent texts on Post Autonomy

October 7th & 8th • **On-line debate on Post Autonomy**
Open Congress
 organised by David Goldenberg
 with contributions from Elisabeth Penker, Interactingarts
 Skype discussion with Basekamp and Anabela Zigova
 Tate Britain London, UK

November • **How much space is there in the art world for redundancy?**
Text on Post Autonomy
 Organised by Basekamp, Andrew Krepps Gallery
 New York, NY, USA



February 2005 - 2006 • **Documentation on Post Autonomy**
Boundless, curated by Henry Meric Hughes, in collaboration with Jan Christiansen
 Steriersenmuseet, Oslo, Norway, and tour



December 2005 - 2006 • **Presentation of new texts on Post Autonomy**
Copy-fight, Copy-art.net,
 Centre d'Art Santa Monica, Barcelona, Spain

2006

February - April

• **Anthology of Art,**
Kunst und Ausstellungshalle der Bundesrepublik Deutschland
Bonn, Germany

March

• **Launch of 2nd website dedicated to research into Post Autonomy**
Archive and Hub for events and regular discussions on Post Autonomy London
set up by David Goldenberg
<http://www.postautonomy.co.uk/blog>

• **Events and readings of texts on Post Autonomy**
With contributions from Interactingarts, Wim Salki, Basekamp, Lizzie Hughes
Node L London, UK

• **Walk, Talk, Eat and Talk Some More**
On-line event
in collaboration with Ccred and Basekamp
with contributions from 16 Beaver group, Anabela Zogova, Interactingarts



June

• **Back to Back**
48 hr event, film, on-line discussions and text on Post Autonomy
Fordham at Netwerk, Curated by Man Somerlinck Netwerk vzw
Centrum voor Hedendaagse kunst Aalst, Belgium



Images and texts from the catalogue and pamphlet produced for the exhibition

July

• **Jump Into Cold Water,**
On-line debates on Post Autonomy
Curated by Katharina Schlieben & Sonke Gau
Shedhalle, Zurich, Switzerland



Information from the pamphlet produced for the exhibition; installation shot

October

• **New Text on Post Autonomy**
included in the first **Post Autonomy Reader**
With contributions by David Goldenberg, Detlev Fischer, Aharon, Kurd Alsleben, miss.gunst and Michael Lingner
organised by the Thing Frankfurt



December

• **Launch of the Department of Post Autonomy**
Faculty of invisibility, Jan Van Eyck Academy of Art
Maastricht, The Netherlands



Faculty of invisibility

• **New text on Post Autonomy**
published by St/a/r Vienna, Austria



Two images from the STAR article taken from the Sharjah Biennial and Shedhalle exhibition "Jump into cold water"

2007

January

• **Texts and images looking at Post Autonomy**
Locally localised gravity
in collaboration with Basekamp
ICA Philadelphia, USA



• **Texts and images looking at Post Autonomy**
Over and over again,
Curated by Sacha Craddock, Saddlers Wells
London, UK



February

• **New text on Post Autonomy**
A year of festivities to celebrate the launch of the era of Post Autonomy
Published in the Catalogue for Les merveilles du Monde by White Window and Plate-Forme



May 27th - June 6th • **Presentation of collected texts on Post Autonomy**
 Traveling magazine table, organised by Nomads and residents
 Yourspace, Vanabbemuseum, Eindhoven, The Netherlands.



June 6th • **The Space of Post Autonomy**
 Improvised discussion of key ideas of Post Autonomy
 Local Operations
 Serpentine Gallery, London, UK

June 16th - July 8th • **Curating Degree Zero**
 Point Ephemere
 200 Quai de Valmy, Paris, France

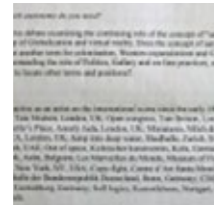
September • **Curating Degree Zero**
 Burgen School of Art
 Burgen, Norway

September 7th • **Post Autonomy is Now 1**
 November 8th • **10th Istanbul Biennial**
 Installation, collected texts, improvised discussion on Post Autonomy,
 walks and photographic documentation
 in collaboration with k2



Documentation shots of the poster and discussions & walks as part of the Istanbul Biennial - using the Biennial and Global City as a back drop for a discussion of going beyond biennials

May • **How Much Autonomy Do You Need?**
 Performance
 Klab, Lancaster University, UK



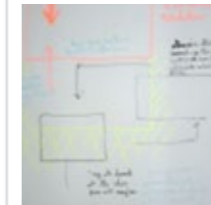
2008

February - May • **The End of Language**
 Two posters comprising found images from the Chinese cultural
 revolution and texts
 Agitpop, London Print makers workshop, London, UK

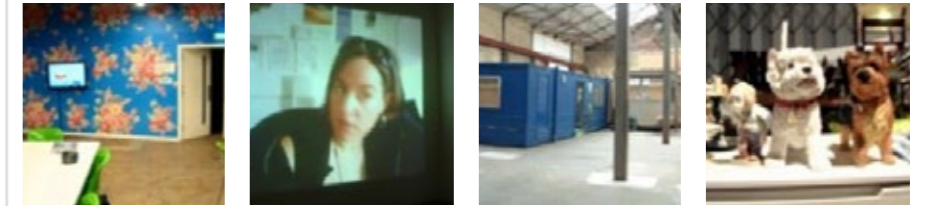


April • **Curating Degree Zero**
 West Cork Arts Centre
 Ireland

May - June • **Three Walls**
 Mind maps locating the space of Post Autonomy for three walls
 White Nave, Dover, Kent, UK

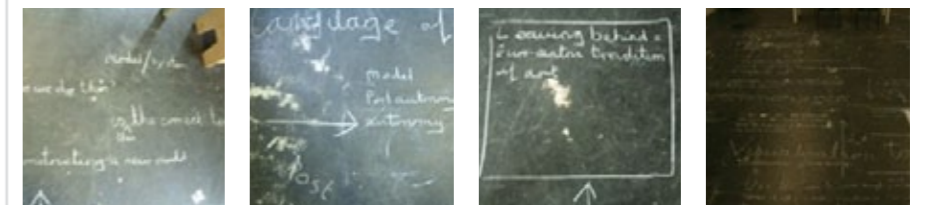
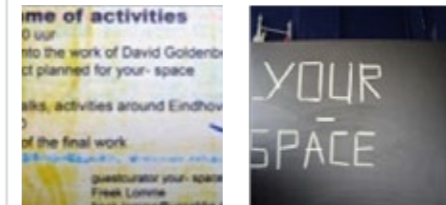


November • **Despite the Noise 2**
 Online debate on current definitions of participatory practices,
 improvised discussions with local people, photographic documentation
Liverpool Biennial, Artists Anonymous, A-Foundation
 Liverpool, UK



2009

April • **The Time of Post Autonomy Now 2**
 Floor drawings, discussions, screenings, photographic documenta-
 tion
 Curated by Freek Lomme
 Yourspace, Vanabbemuseum
 Eindhoven, The Netherlands



May • **Despite the Noise 3**
Climate for Change,
 Online debates, improvised discussions with visitors, photographic docu-
 mentation
 FACT, Liverpool, UK

2010

June • **Translations and Misinterpretations**
Mind maps locating the space of Post Autonomy in the form of post-cards
Shedhalle, Zurich, Switzerland

• **Notes on Developing the Space of Post Autonomy**
Article for *Atlantica* #48/49, spring/summer edition
with colour installation photos from the Sharjah Biennial, Istanbul Biennial and Back to back, pages 236-242.



November • **Mobile Documenta**
Mobile sculpture and a two day reading of Schiller's "The Aesthetic education of Mankind"
Fordham Gallery, London, UK

[Examination of 2 key aspects of the construction of PA - Schillers notion of He-Autonomy and the Culture State]



April • **Mobile Documenta 2**
Local and online improvised discussion examination the ideological role of existing frameworks and systems for promoting contemporary art, including Biennials and Documenta.
Threads, Tank gallery, London, UK

May • **Fordham at Tate Britain**
Presentation of posters produced by Fordham gallery documenting all activities that they have staged.
London, UK



July • **Post Autonomy on Resonance 104.4 FM**
The start of a series of 9 one hour programs for Resonance FM
Please see for full program:
<http://www.postautonomyresonance.blogspot.co.uk/>

August • **Post Autonomy now 3**
Lecture performance. Imagining the end of Biennials, Colonization and Globalization to signal a new moment
1st Land art Biennial Mongolia

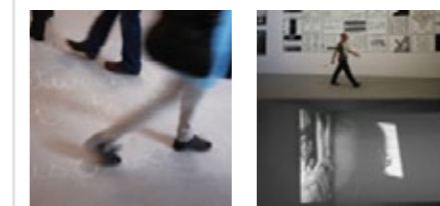
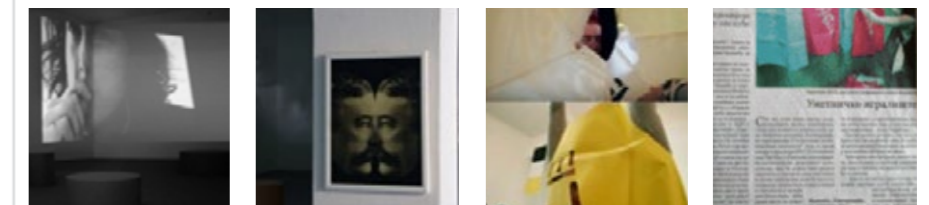


David Goldenberg discussing the idea of moving beyond Biennials

September • **Audio discussions on Post Autonomy**
including a recent interview between David Goldenberg and Michael Lingner on current thinking in understanding Post Autonomy
Websynradio, web radio, France

November • **Cooperation Not Corporations**
Group show
curated by Maja Ciric in collaboration with David Goldenberg
ITS-1, Belgrade, Serbia.

Floor drawing mapping the start to develop new thinking and steps towards Post Autonomy, with works and texts required to contextualising how art is to function beyond a colonial and global mechanisms.



• **Plausible Artworlds**
Online discussion between David Goldenberg, Basekamp, Stephen Wright and others on current thinking into Post Autonomy
Please follow link for further details and transcription
<http://basekamp.com/about/events/post-autonomy>
Basekamp, Philadelphia, USA

October • **The Language of Post Autonomy**
One day conference
organised by David Goldenberg via Skype and with local people
Arts Depot, Vienna, Austria

2011

October

• **Mapping Globalisation**
European Festival of Transnationalism
A-Foundation
Arnold Circus, London, UK



June

• **Post Autonomy now 4**
Conference, Workshop and setting up a permanent PA room
Centre for Contemporary Art, Baku, Azerbaijan



*Lecture/
performance*
"What is a Biennial
and how do we
move beyond
them?"

July

• **Early texts on PA**
"The Power To Host" curated by Maja Ciric
ISCP, New York, NY, USA

September - November

• **Template - Mobile Documenta**
in collaboration with Eleana Louka and Fordham Gallery
Chisenhale Studios, Chisenhale
London, UK



October

• **Photo of floor drawing**
Sluice Art Fair
with Fordham Gallery
London, UK

• **Text on collaborations**
Madam Wang Vol 2

http://www.madamewang.com/issue/2_2011.html

2012

April

• **A series of text reflections on the link of art and politics**
online project
Berlin Biennial

This publication has been produced on the occasion of the exhibition

The Scenarios of Post Autonomy

David Goldenberg

September 19th - October 8th 2012

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A SHORT HISTORY OF
POST
AUTONOMY

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