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.
A SHORT HISTORY
OF POST AUTONOMY
by DAVID GOLDENBERG
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.
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: autono-

mous 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 Luh-

mann’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 autopoetic system; we cannot go any further in de-

veloping the system, and here we encounter another reading of Post Autonomy. In his book, “Ob-

servations 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 consti-

tution 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 frame-

work 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 Nietszche’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 conse-

quences 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.

Post Autonomy and the Avant Garde

Parallel to the account that lead to the formulation of the term of Post Autonomy 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 uncontented and normalised whole, a totality, because of the Avant Garde’s failure to make sustainable ruptures and meaningful change, and the strength of this uncontented 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.” Coincidently, both of these problems are also discussed by Benjamin Buchloh’s text in his History of Conceptual Art.

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 truely 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.

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 Osborne 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

2000

What's To Be Done?
Debates and projects looking at recent activist art projects.
Organised by Wolfgang Zinggl, Arts Depot, Vienna, Austria.

2002

February - June

Dictionary of Post Autonomous Terms
Flex plek, organised by Wim Salki
Begonegrond, The Nederlands

June

Text on Post Autonomy
produced for Art Anthology by Jochen Gerz

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 Nederlands
Eight hour long discussion and event looking at Post Autonomy

May

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

Curating Degree Zero 3
Tour of Europe and Far East [see below for dates and venues, listed in blue]
www.curatingdegreezero.org/

June

How to be a perfect guest? (no.2) in collaboration with Wim Salki
6th International Sharjah Biennial
curated by Peter Lewis
United Arab Emirates

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

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)

Dictionary of Post Autonomous Terms
Flex plek, organised by Wim Salki
Begonegrond, The Nederlands

Photographic documentation of Wim Salki’s installation, BAK, The Nederlands

Example of work produced for A Dictionary of Post Autonomy Terms

Tour of Germany and Austria

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

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

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

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

- **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

- **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

- **Anthology of Art**, Kunstd und Austellungshalle der BUndersrepublik Deutschland, Bonn, Germany
- **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

March

- **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

June

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

July

- **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

2007

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

- **New text on Post Autonomy**
  published by St/a’ir Vienna, Austria

- **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

- **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
**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

**May 27th - June 6th**

- Presentation of collected texts on Post Autonomy
  Traveling magazine table, organised by Nomads and residents

**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 - November 8th**

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

**May - June**

- Mind maps locating the space of Post Autonomy for three walls
  White Nave, Dover, Kent, UK

**November**

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

**2009**

**April**

- **The Time of Post Autonomy Now 2**
  Floor drawings, discussions, screenings, photographic documentation
  Curated by Freek Lomme
  Yourspace, Vanabbemuseum, Eindhoven, The Nederlands

**May**

- **Despite the Noise 4**
  Online debate on current definitions of participatory practices, improvised discussions with local people, photographic documentation
  Liverpool Biennial, Artists Anonymous, A-Foundation
  Liverpool, UK

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

- **The Space of Post Autonomy**
  Improvised discussion of key ideas of Post Autonomy
  Local Operations
  Serpentine Gallery, London, UK
2010

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

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

- 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.

- Translations and Misinterpretations
  Mind maps locating the space of Post Autonomy in the form of postcards
  Shedhalle, Zurich, Switzerland

- 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 - Schiller's notion of He-Autonomy and the Culture State]
**2011**

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

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

**July**
- **Early texts on PA**
  
  “The Power To Host” curated by Maja Cicic
  
  ISCP, New York, NY, USA

**September - November**
- **Template - Mobile Documenta**
  
  in collaboration with Elea 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
  

**2012**

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