

Leaving behind a
Euro-centric tradition
of art



DAVID GOLDENBERG

SELECTED WORKS

1989-2013

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VISUAL DOCUMENTATION OF WORK

Microwave and Freezer Stills
Museum of Installation, London, UK, 1992



Installation shot shown in the Thames & Hudson book on Installation and new media in art

“The Gallery space was reduced to a small ante-chamber, wrapped entirely in Cling-film, separated by two perspex screens. Two video monitors played indecipherable 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.”

Clingfilm works 1989 - 1991

A series of works made up of cling film stretched vertically in bands across four walls of a room. The walls were painted charcoal grey, to create a glossy mirrored surface. Versions 2 and 3 used black and white TV sets to light the space, and version 3 also included a telephone that people could use to phone out of the space and listen to a series of short texts left on answering machines around the world. Only versions 2 and 3 are shown here.

The work looked at how to analyse the physical attributes of an exhibition and the elements that go towards what we understand as the exhibition, plus the sense that everything is photographed, packaged, consumed, an image of Global totalitarianism. The question then is “how to examine these issues without, in turn, contributing to the problem?”. This question became the content of a series of new works since 2003, beginning with the Sharjah Biennale.



Pages 2-3 show installation shots of the 2nd version of the Clingfilm Room, shown in the group show *Archaeology of Silence*, London, 1989.

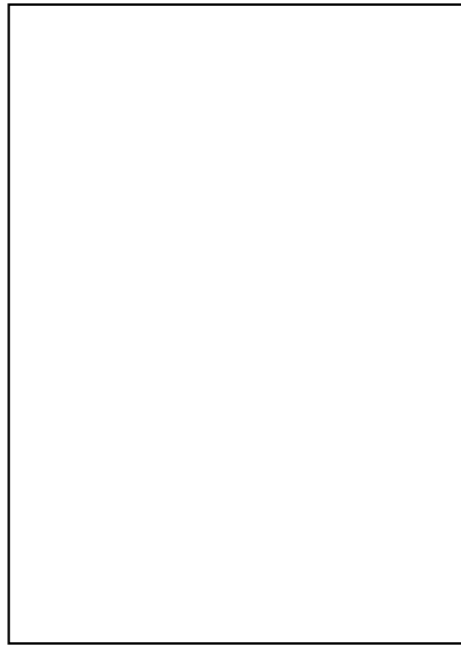


Out of Space

schnitt ausstellungstraum zu gast im kolnischen kunstverein

In collaboration with Andrea Knobloch - **Further news from Octoberania**
2000, Koln Kunstverein, Germany.

Documentation - photocopies, books, leaflets - displayed inside a soft version of a container, including furnishings, where the artist was present several hours each day.



One of a set of three posters produced for Century City, Tate Modern, London, UK. 2001





How to be a perfect guest? (Version 2) in collaboration with Wim Salki. Sharjah Biennial, UAE. 2003

A work that was built to test out ideas of participation, why doesn't it work? And how to set up a situation where it can work? How is it possible to organise a project that looks at issues of Globalisation and colonisation seriously, that intends to try to solve these problems? - A work was installed in the Biennial then handed over to people who organised a series of activities for the duration of the Biennial. This is the 1st of 3 works exploring these issues.



Imagining 2030, part of STRUKTUR, artist: network, New York, NY, USA.

Collaboration with Wim Salki and Ilza Black. 2nd work to explore Participation. Different activities staged around a series of props and the 1st in a series of performances lasting 48 and 72 hours non stop, a place to dream and think how to imagine entering a new space of art





Two Installation shots of Back to back, part of the group exhibition Fordham at Network, Aalst, Belgium. 2006

The installation comprised a mini retrospective of materials and ideas explored since the Sharjah Biennial - exploration of participation, on a stage or platform - through the construction of a work which is then handed over to people to use.

The bottom photo shows students who lived on the installation over a period of 48 hours to produce a video work.



Faculty of invisibility


Jan Van Eyck Academy, The Netherlands. 2006. Artists and curators from Europe explore art works that do not use physical form or specific places for art, often in the form of discussion and everyday places.

Following page

Jump into cold water - practice as research

Group exhibition, Shedhalle, Switzerland. 2006. A series of online discussions exploring the concept 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.

Post Autonomy Now

Installation shots taken from the Istanbul Biennial 2007, in collaboration with Info Lab.

This project continued exploring participatory practices, through discussions and walks to trigger off the process of participation.

We designated a "zone" that people could step into in order to step out of the Biennale, to discuss art's relationship to Globalisation and Colonisation, and the role of Biennials in this mechanism. We used this zone to imagine other spaces for art.





The Space of Post Autonomy

Five photographs taken from a floor drawing produced for Yourspace, curated by Freek Lomme, Vanabbemuseum, The Netherlands, 2009.

The project continued to pose the questions "How to develop a new space for art through participation?" and "How is it possible to set up processes to visualise this new space?"

Leaving behind a
Euro-centric tradition
of art

Language of
model
Post autonomy
autonomy
post

Use the new model
of PA to break out or
away from Euro-centric
art tradition historical baggage
dead ends - cultural
facade
appears everywhere

as an image
label
mental image



Use this as a template to address
Use this as a template to address

Use this as a template to address
Use this as a template to address

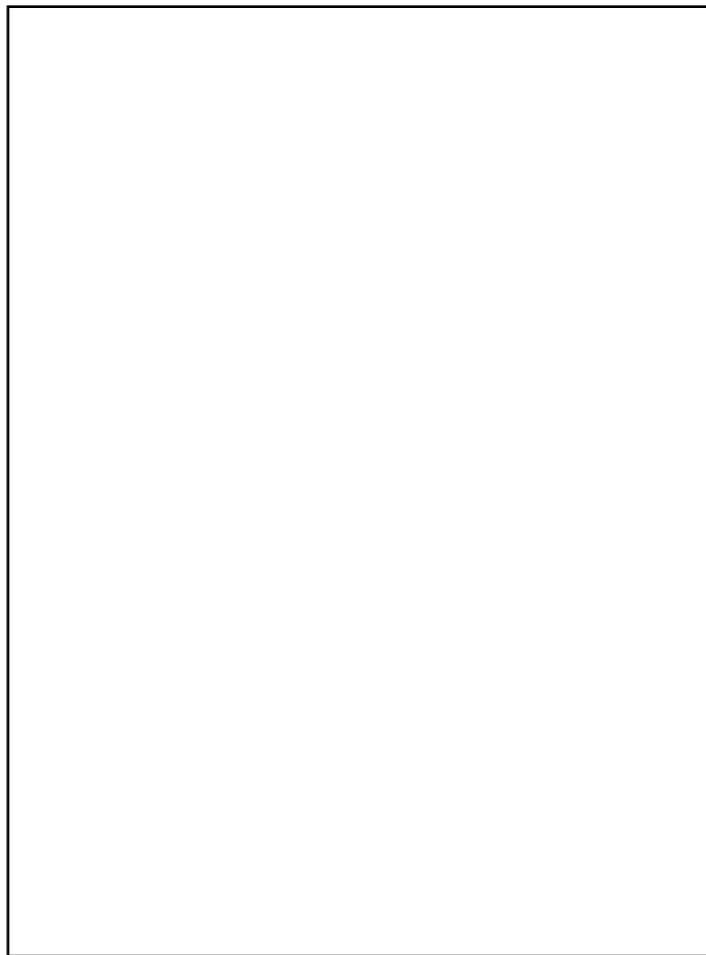
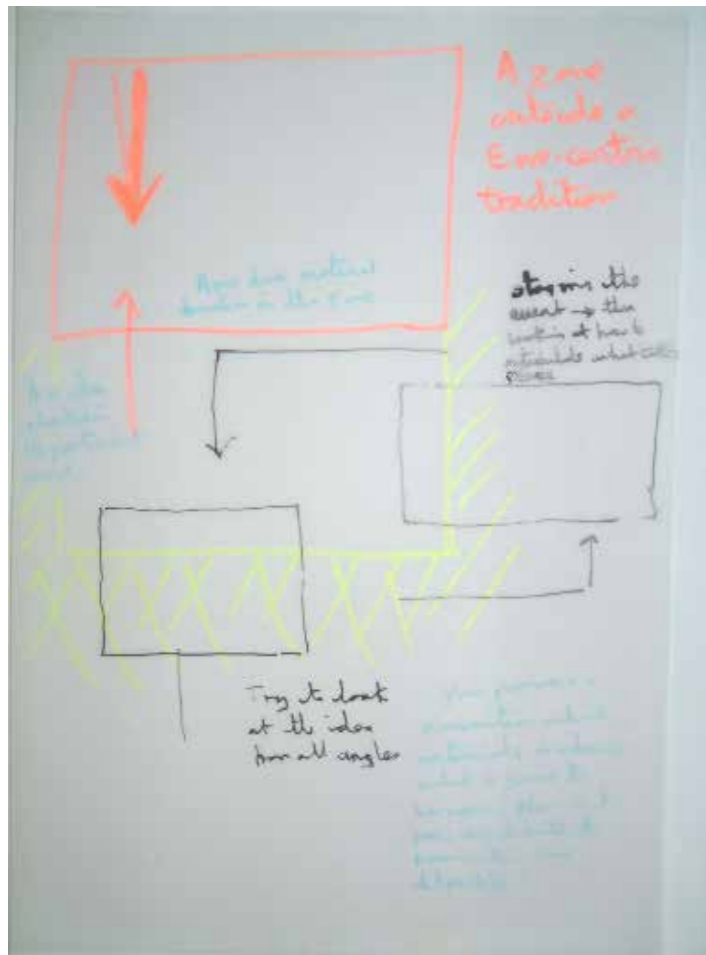


The end of Language - Materialising Post Autonomy

B&W Posters

This page and the following page show 2 found images from a book on the Chinese Cultural Revolution used in exhibitions at Sadlers Wells, London, UK, curated by Sacha Craddock. Plausible artworlds, curated by Basekamp, ICA, Philadelphia, USA. Agitpop, Printmakers Studio, London, UK. 2006/07

How do we use images to spark a discussion about the relationship between art, language politics and change? The posters also posed a challenge - do we have a language and thinking today in art or do we need to locate new thinking to be able to talk?



One of 2 designs for a wall drawing, for the group show **Three Walls**, Dover, UK. 2007

The work continues the floor drawings that I produced for Yourspace, examining the relationship between texts and diagrams to visualise another space for art which I call the space of Post Autonomy. These designs were emailed to the venue, and someone was asked to re-draw the designs on the wall.

Mobile Documenta

Fordham Gallery, London, UK. 2009

2 structures that mirror each other and moved into different configuration every hour, with 2 actors reading out a text by Schiller On the Aesthetic Education of Mankind. How do we imagine/visualise new spaces for art?



higher education global market

GLOBAL EXPANSION OF A EUROCENTRIC MODEL
POWERED BY STUDENT FEES & DONATIONS
AN HYBRID MODEL MADE UP FROM A MODEL OF THE
ACADEMY AND KNOWLEDGE CORPORATIONS

AN HYBRID MODEL MADE UP FROM A MODEL OF THE ACADEMY AND KNOWLEDGE CORPORATIONS

"The decline of a 19th Century University depended
in Europe and the US. A 21st Century university
is a knowledge plant in the 19th C. educational and
governance. This is part of the university's decline. A
university is a place for change and radical thinking
in a place for conservatism." (Lynch, 2004)

"The 19th Century university was a hybrid of
two models: the academy and the knowledge corporation.
The academy was a place for change and radical thinking
in a place for conservatism. The knowledge corporation
was a place for conservatism in a place for change and
radical thinking. The hybrid model was a place for
change and radical thinking in a place for conservatism
and a place for conservatism in a place for change
and radical thinking." (Lynch, 2004)

UNIVERSITY OF CALIFORNIA, BERKELEY
UNIVERSITY OF CALIFORNIA, BERKELEY

FUNDED BY STUDENTS FEES & DONATIONS

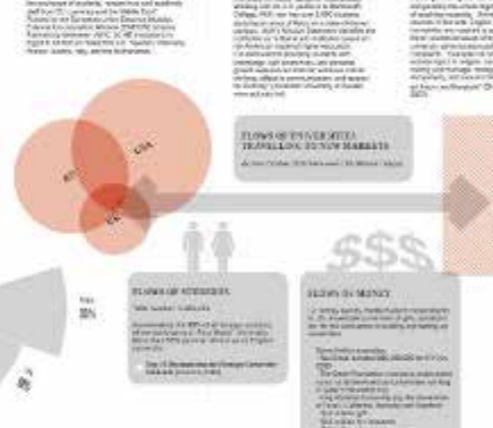
"The 19th Century university was a hybrid of
two models: the academy and the knowledge corporation.
The academy was a place for change and radical thinking
in a place for conservatism. The knowledge corporation
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radical thinking. The hybrid model was a place for
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and a place for conservatism in a place for change
and radical thinking." (Lynch, 2004)



TREND: GENERATION OF RICHES WILL STILL BE PAID OFF BY INVESTMENTS

IN GLOBAL EXPANSION (I.E. MIDDLE EAST)

"The 19th Century university was a hybrid of
two models: the academy and the knowledge corporation.
The academy was a place for change and radical thinking
in a place for conservatism. The knowledge corporation
was a place for conservatism in a place for change and
radical thinking. The hybrid model was a place for
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and radical thinking." (Lynch, 2004)



UNIVERSITY OF CALIFORNIA, BERKELEY

UNIVERSITY OF CALIFORNIA, BERKELEY

we're here

UNIVERSITY OF CALIFORNIA, BERKELEY

IMMAGING COMMONIVERSITY

v.1.1 Request For Comments

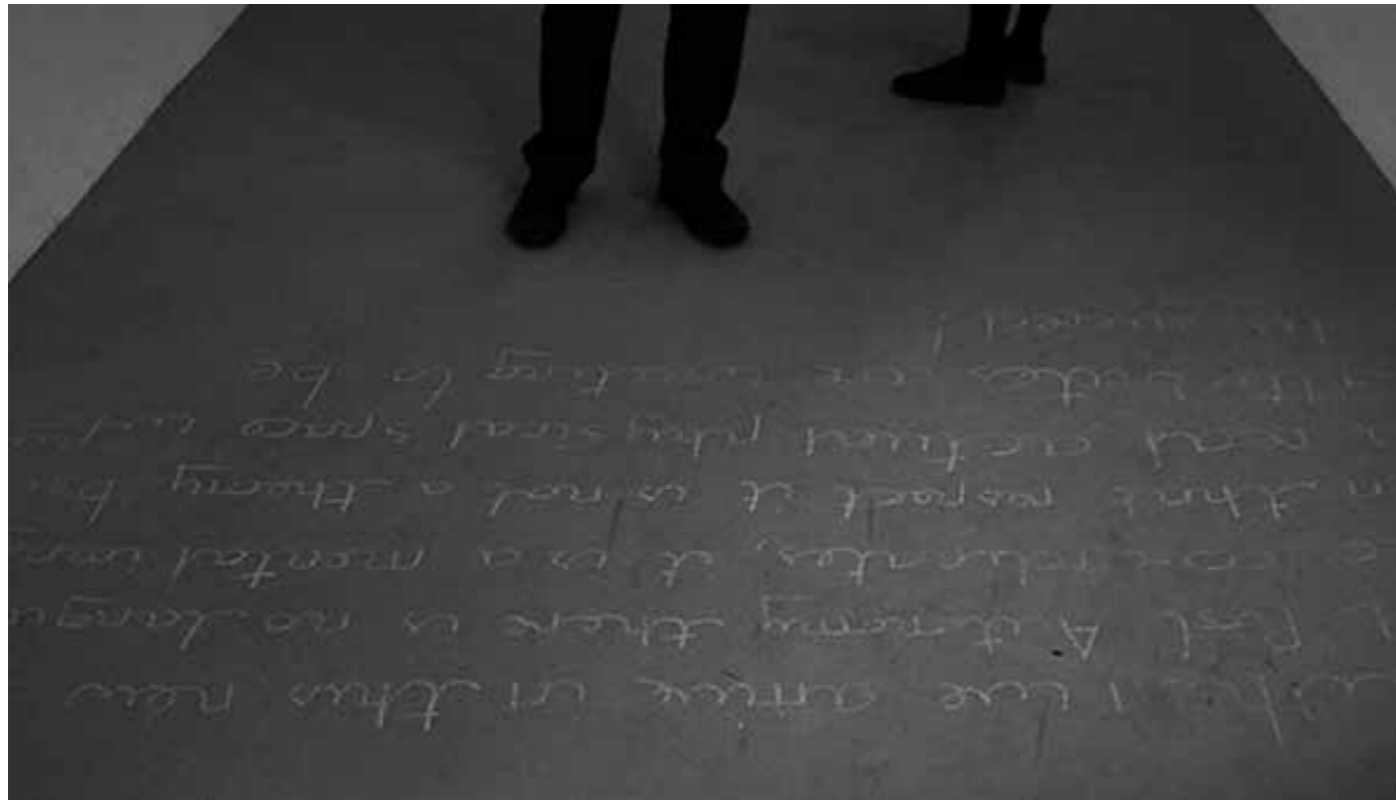
Poster work produced for Visualizing Transnationalism, 2011

The workshop "Imaging Commoniversity" by Hackitectura.net took place in the context of the project Visualizing Transnationalism, taking as starting point the assumption of University as a Common to engage with the recent university protests in the UK as well as the European movements experience that emerged in the last years to tackle the Bologna process issue.



Floor texts for the exhibition **Cooperation not corporation**, co-curated in collaboration with Maja Ciric, ITS - 1, Belgrade, Serbia, 2010.

Continues ideas for a temporary floor drawing developed for Yourspace, Vanabbemuseum, the Netherlands in 2009. Two texts signal the Entrance into the space of Post Autonomy and the process to start the process of Post Autonomy



'Mongolia 360' focuses on Environmental issues



Artists and representatives of 12 countries meet in Ulaanbaatar and the Gobi to address environmental issues

On August 17-19 'Land Art and Politics' dialogue organized by the Korean Advertiser Foundation of the Federal Republic of Germany (FRG) was held at Chinggis Khaan Hotel.

At the dialogue, which was attended by artists, sculptors and representatives of civil societies and political parties from Mongolia and other 12 countries, interesting reports expressing their concepts and concerns on environmental issues

were discussed. During the event, artists from Mongolia, Holland, Germany, China, USA, Italy, Mexico, Israel, Azerbaijan, Japan and Canada visited Baga Uvryn Chubaa area in Dornod's Aimag, about 300km from

Ulaanbaatar, and became as hit with Mongolia's wonderful nature for a week.

During their stay in the Gobi, they displayed a natural creature's exhibition '1st Land Art Biennial-Mongolia 360' with their works, such as Mongolian Shugabaja's painting on natural rocks, Italian Carsten Jona's zooscopy and geological figures such as animals and cave graffiti. German painter Marc Schreitz created a scenery for a short play in memory of Duanan Wang, the high Buddhist incarnation in Mongolia, famous for writing poetry and the first Mongolian drama. The work Satun Khulchoo (Moon Cuckoo) resembles to Karina's main opera and takes the image of his great theater building in Krasnaya Klud, which was constructed with 7 stars and an additional elevator box. The installation in Baga Uvryn Chubaa provides abstract stage scenery that plays with the light and natural elements.

The event was supported by the Korean Advertiser Foundation, the German Embassy in Ulaanbaatar and the Mongolia Embassy in Berlin, www.artbiennale and a number of private sponsors.

The main purpose of the exhibition is to create a new ideology on modern Land art that creates ecological sustainability and freedom of mankind. All exhibits are recorded online on August 19-20 at the Modern Art Gallery in Ulaanbaatar.

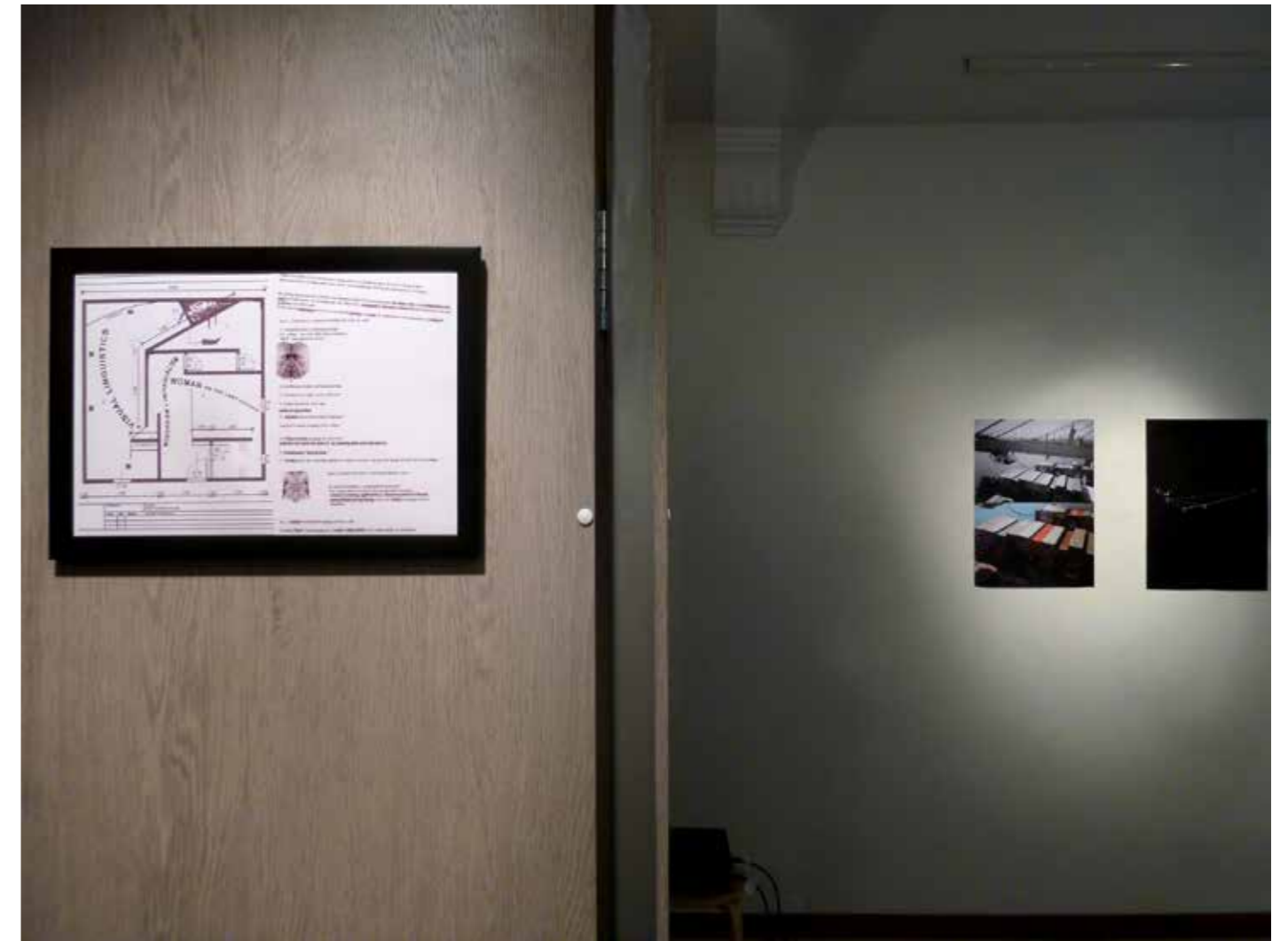
Post Autonomy now 3 & 4

Conference at the Centre for Contemporary art, Baku, Azerbaijan, 2011 & the 1st Land art Biennial Mongolia, 2010.

This page and the following page develop ideas first examined for the Istanbul Biennial the use of speech as material for art. How do we imagine a space beyond Biennials, Globalisation and Colonisation to establish a new space for art?



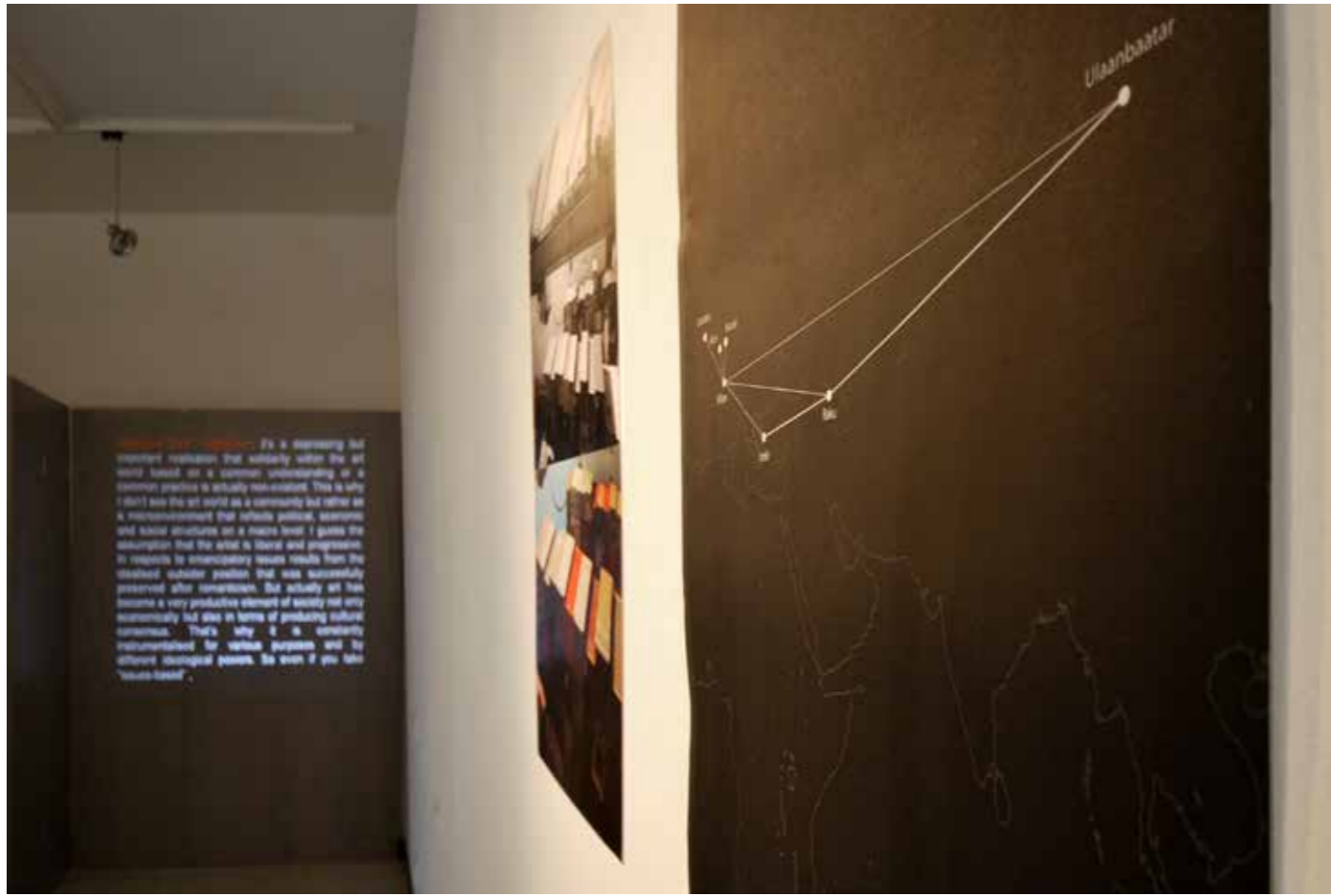
The Scenarios of Post Autonomy, 2012
The Studio: Glenda Cinquegrana, Milan, Italy

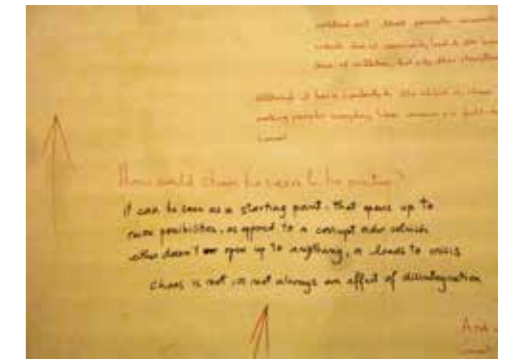
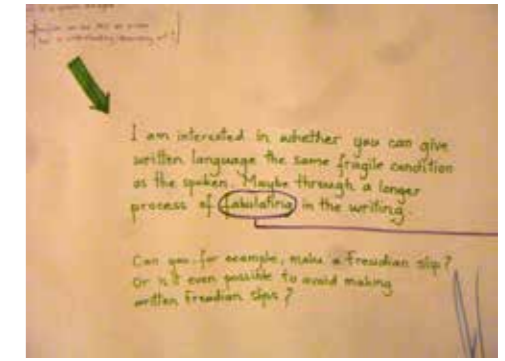
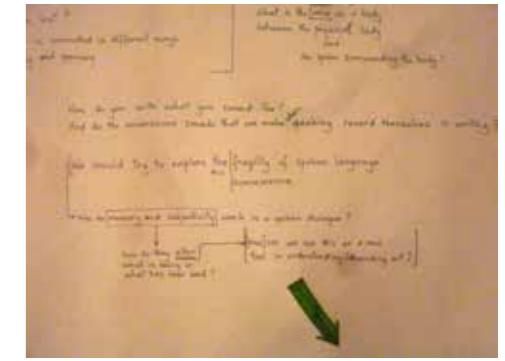


This installation needs to be seen as part of a steady accumulation of insights into understanding Post Autonomy, including the use of PA to chart the breakdown of the autonomy, identity and freedom of art institutions, the use of art in a global context along with the function of international art events, Biennials and Documenta, in spreading art globally.



The works pose a simple question: “Under what conditions does it make sense to stage a project examining the complexity posed by the question of Post Autonomy?”, where the term signals the end of Art as a transition leading to another moment, which for argument’s sake, we can call The transformation of art or a Second history of art.

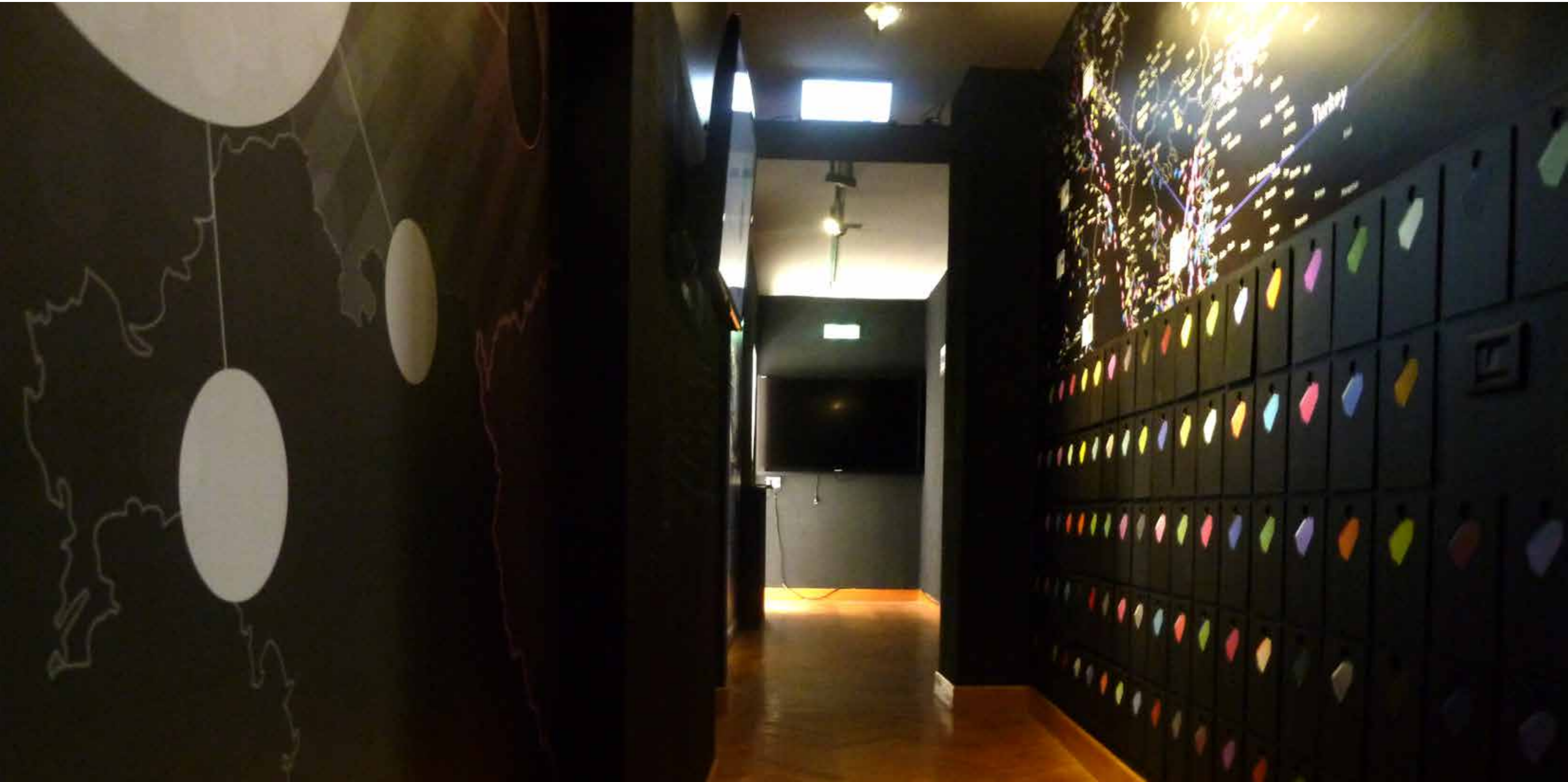




In Search of Post Autonomy
performance, Nov 29th 2012
Palazzo Isimbardi, Milan

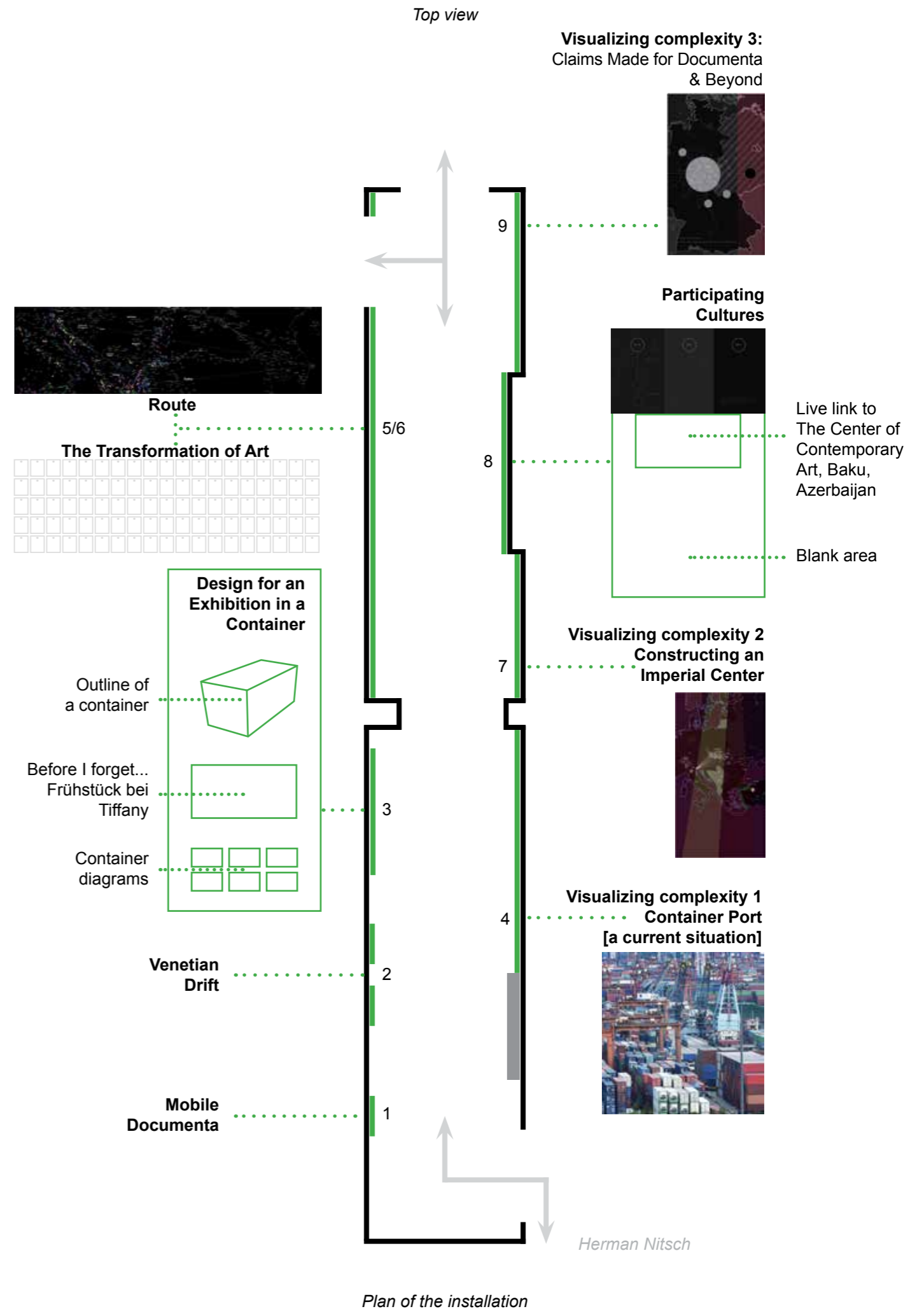
The Transformation of Art, 2013
55th Venice Biennale
collateral event: Personal Structures
Palazzo Bembo, Venice, Italy

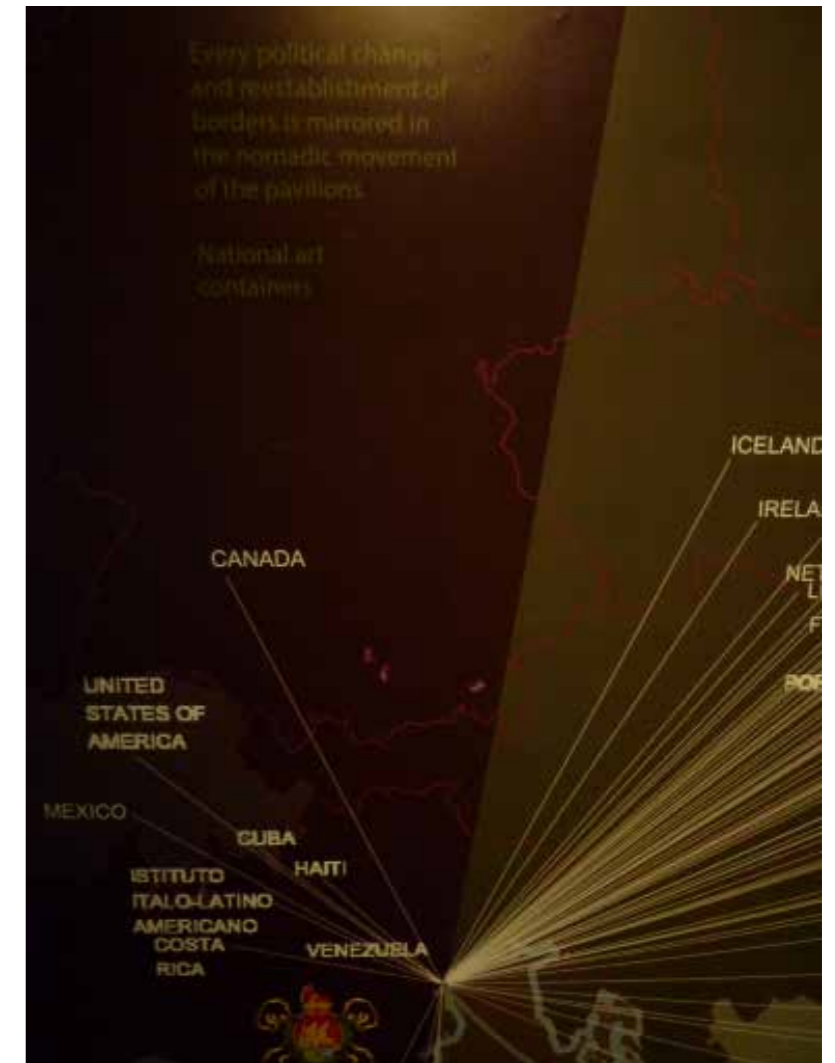
This integrated design for an exhibition joins together a wide range of elements - images, texts, online debates, actions and parts that develop at different speeds, while continuing meditation into the new concept of Post Autonomy. Since a reading of Post Autonomy presents a daunting task for anyone, on top of fulfilling a practical function, another purpose is to show how these elements build up a picture of Post Autonomy, that leads into the core of this reading, where we locate the true potentiality of Post Autonomy, a real possibility for change leading to the transformation of art and thinking.



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!





We do not need a new language but it is being required by others who turn our lives in a global direction. So in a way it changes us. We just try to develop within the new system's rules

We do not need a new language but it is being required by others who turn our lives in a global direction. So in a way it changes us. We just try to develop within the new system's rules

it is not participating ~~or so~~ but Participating Cultures as a tool to achieving a new view of the global world.

different perspectives angles

How do you define Participating Cultures?

what does it look like?

extensive intensive

We always make such awful mistakes when we answer the question WHY? WHY? Statutes - Our position in society.

The Transformation of Art Pt. 2 - Realignment of Power

Collaborative project between David Goldenberg and Ioana Pioaru, for the Caspian Convention, 2013

Tectonic Plate 1: Floor platform

Kit for Nomadic Practices

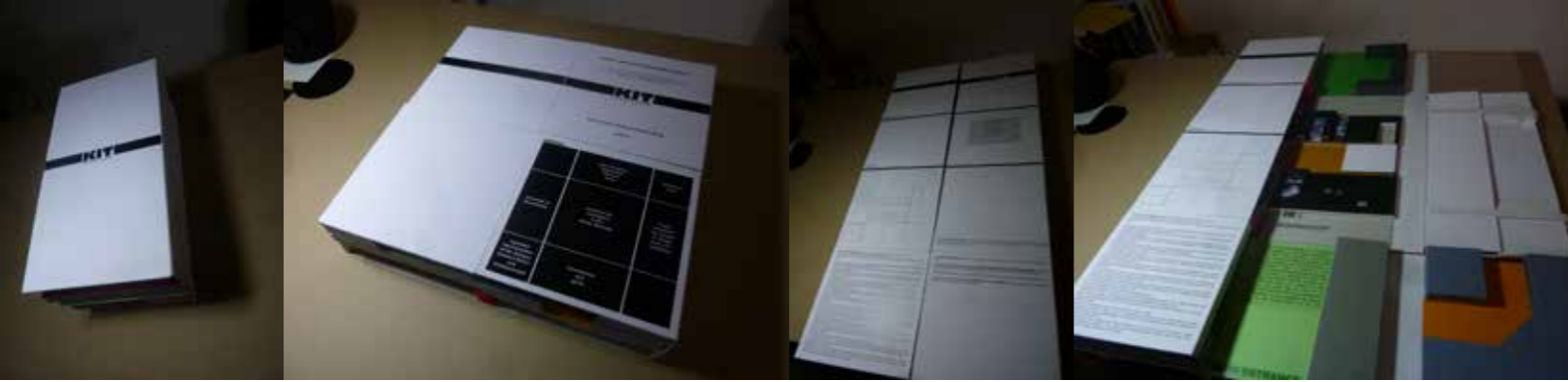
Video documentary of the action "In Search of Post Autonomy" during the Venice Biennale, filmed and edited by Kate Kotcheff

Tectonic Plate 2: Realigning Power, animation

Tectonic Plate 3: Constructing a Scheme for Participating Cultures, animation.

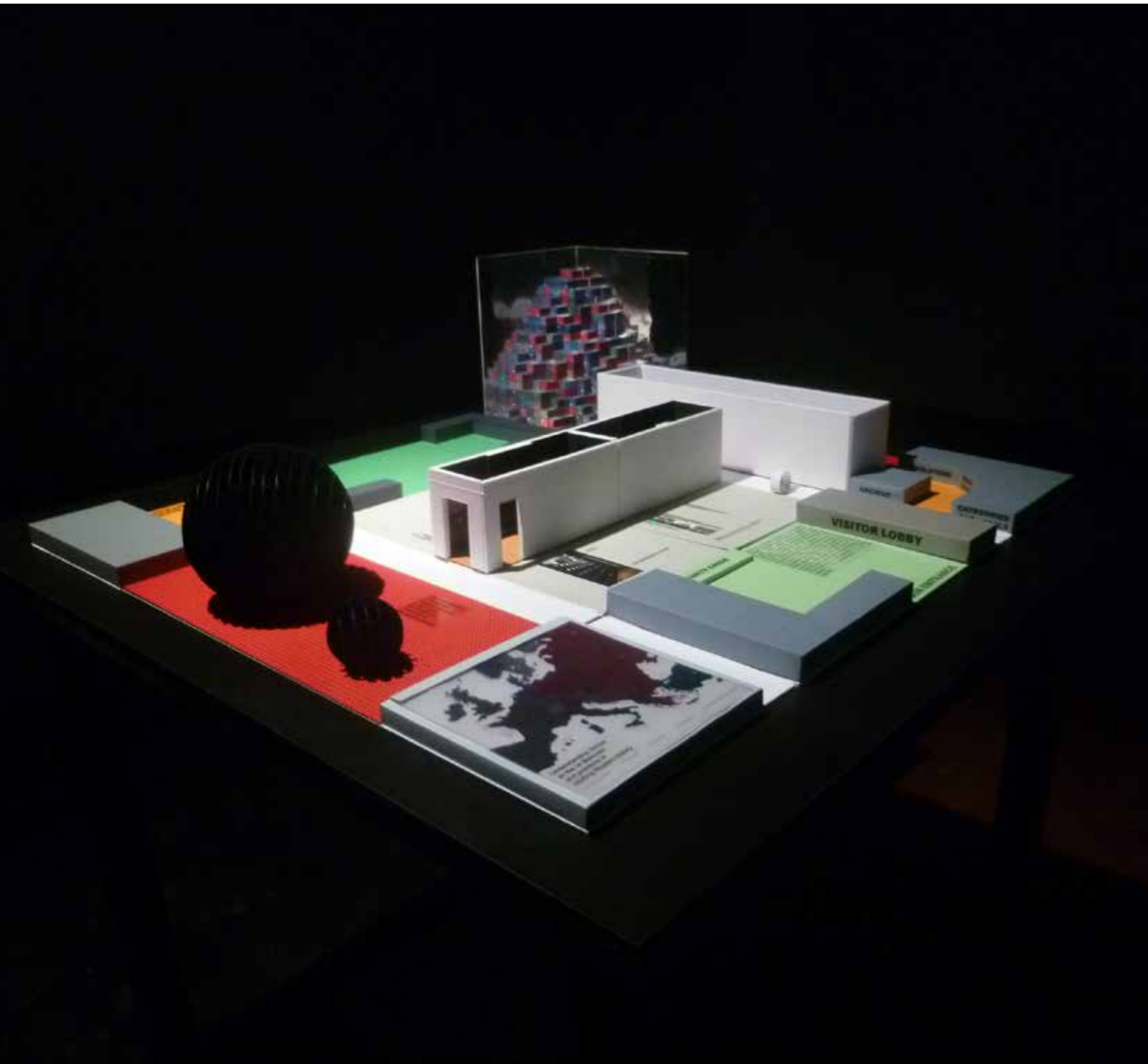
Floor Platform



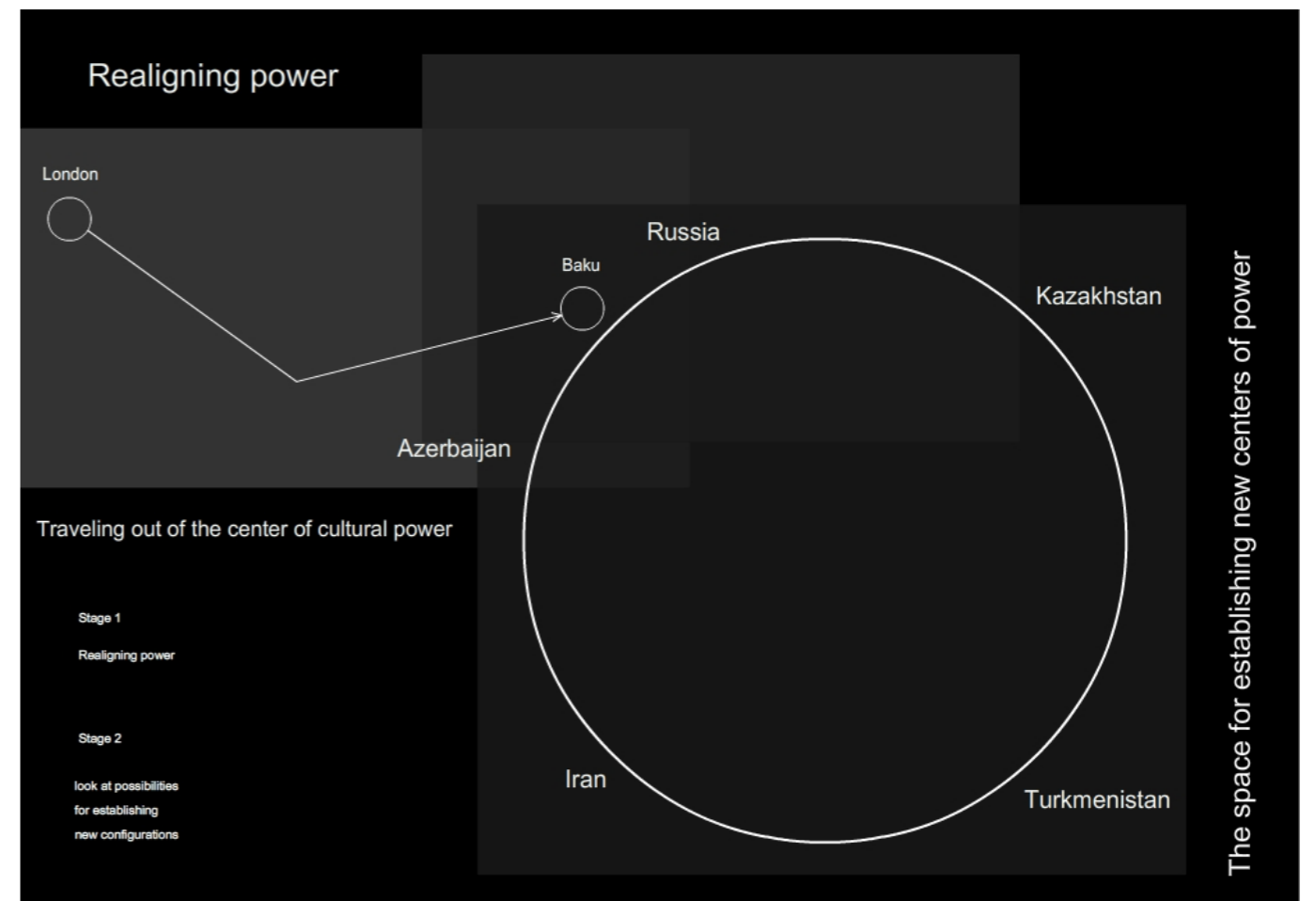
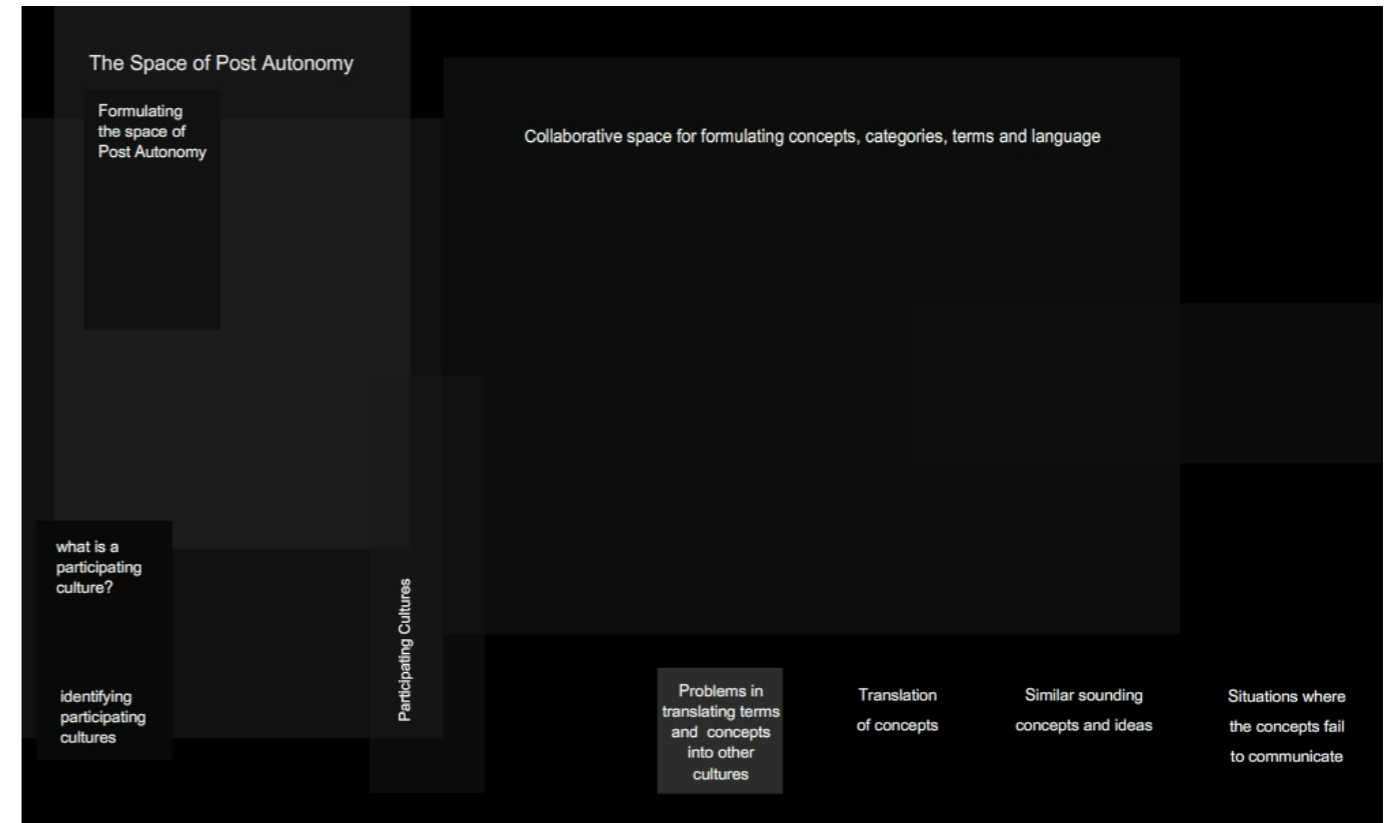
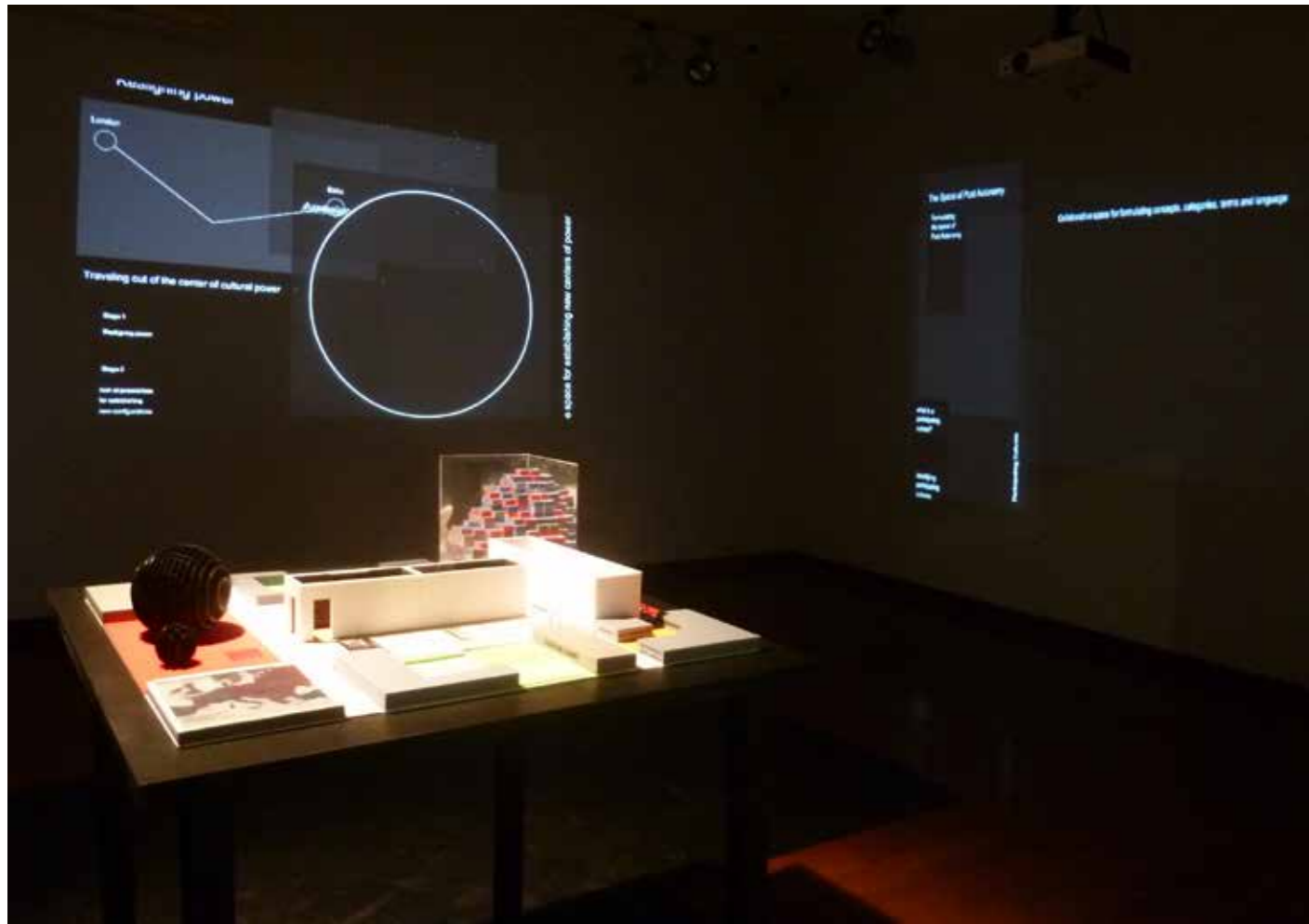


Kit for a Discussion on Nomadic Practices
Based on an installation for the Venice Biennale,
produced on the occasion of the Caspian Convention
5th - 10th October 2013, Baku, Azerbaijan

mobile interactive sculpture comprising a carrying case and a fold-out board, built by Ioana Pioaru, design and concept in collaboration with David Goldenberg, carrying case built with technical assistance from Marcel Pioaru



Video documentary of the action "In Search of Post Autonomy" during the Venice Biennale
filmed and edited by Kate Kotcheff



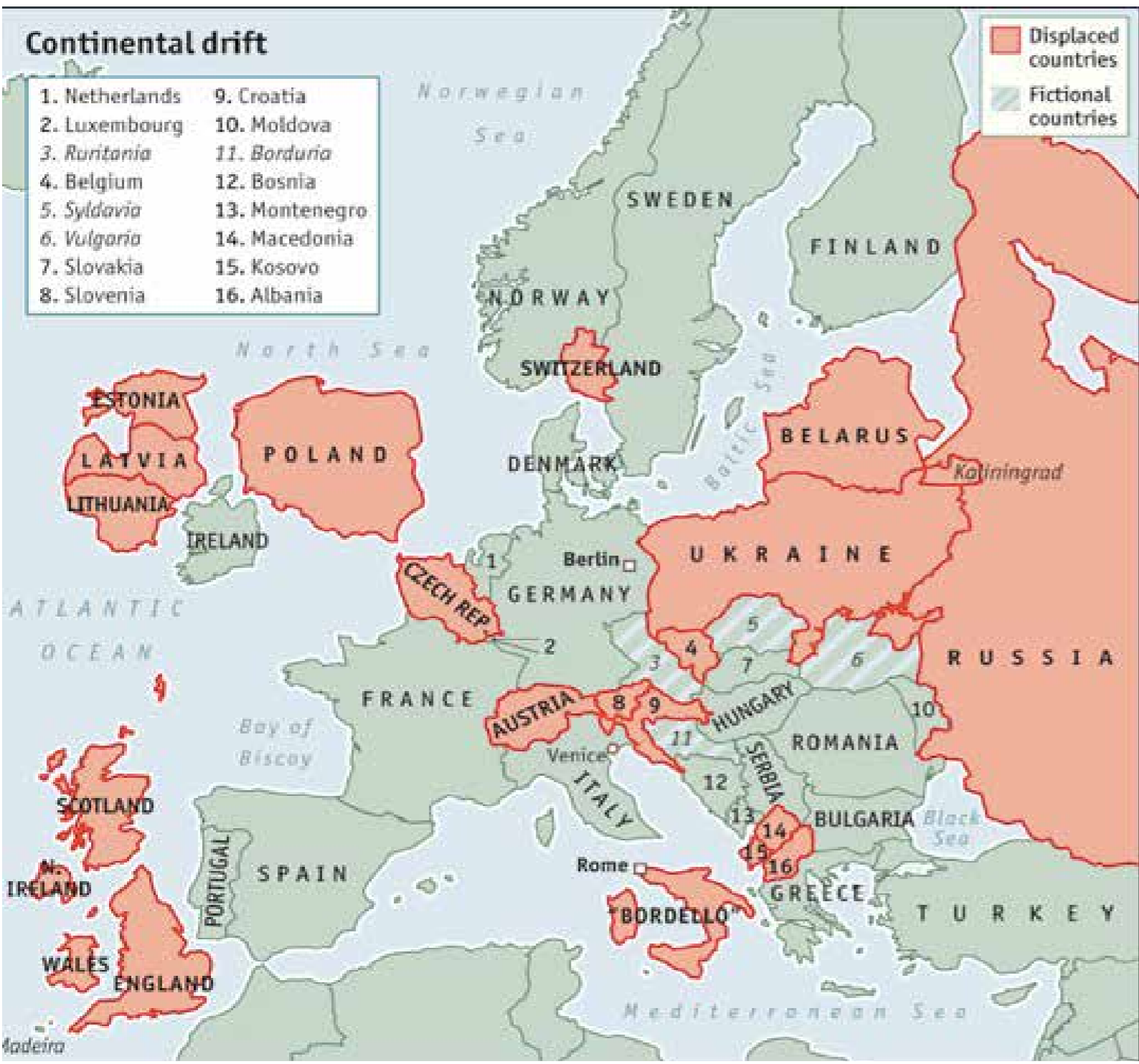
Tectonic Plate 2: Realigning Power, animation

Tectonic Plate 3: Constructing a Scheme for Participating Cultures, animation.

Continental drift

- | | |
|----------------|----------------|
| 1. Netherlands | 9. Croatia |
| 2. Luxembourg | 10. Moldova |
| 3. Ruritania | 11. Borduria |
| 4. Belgium | 12. Bosnia |
| 5. Syldavia | 13. Montenegro |
| 6. Vulgaria | 14. Macedonia |
| 7. Slovakia | 15. Kosovo |
| 8. Slovenia | 16. Albania |

Displaced countries
 Fictional countries



POST AUTONOMY IS NOW 3

Rethinking Biennials in a Global context through the framework of **Post Autonomy**

Passage from a partial to a full development of PA - PA as another model of art within the context of Mongolia - Breaking with a Euro centric tradition

Lecture/ performance by David Goldenberg

Using the framework of Post Autonomy to rethink Biennials and staging art beyond a Euro centric tradition of art in a Global context.

This is stage 3 in realising Post Autonomy now/
3 stages in realising Post Autonomy

Stage 1 - 2007 Istanbul Biennial

Stage 2 - 2009, Yourspace Vanabbemuseum, Eindhoven, The Netherlands

Introduction

The opening up of the space of Post Autonomy offers considerable difficulties and risks. Yet if we reach the conclusion that the existing form and description of art is unusable, if only because the use of the existing form replicates the Euro-centric construction of a model of art's inherent problems namely its use in Colonising Non European spaces and maintenance of the Nation State, then there appears little choice but to continue the labour of understanding the language and thinking which will make Post Autonomy intelligible, where PA assumes the possibility for a total fundamental rethinking of the model of art.

At the same time two clear problems need to be confronted from the start. That there exists no other model of art than the Euro centric tradition, and that we are thinking through the development of another model from within the existing Euro-centric tradition. Nevertheless PA signals the culmination of the trajectory of the development of a Euro centric tradition, so it is now possible to look back at a body of material that can now be seen to constitute a Euro-centric tradition, but also acknowledge that the tradition determined by Autonomy has failed, and indeed that any further developments using Autonomy as its basis's is futile, therefore marking the possibility of other unforeseen trajectories. What are we to make of these developments and how do we realistically work through establishing another trajectory in art? At the very least it is possible to recognise that

PA offers a greater range of scenarios to read contemporary art than existing descriptions. Yet if we are prepared to commit to the actual potentiality opened up by PA then we are faced with completely different concerns, in other words, how to move into and occupy the space of post autonomy!

Again we are faced with a number of considerable problems. How do we recognise and understand the gap we exist in while working towards populating PA? Since what this points up very clearly is “what is the relationship between PA and the Euro centric tradition of art?” or between the existing situation of PA and the existing model of art. What language, terms and taxonomies do we use to describe and open up the space of Post Autonomy? What material do we use to construct the space and practice of PA? Does PA constitute another model, body of thinking or moment? In other words, can we take the easy option and replicate a pre-existing model or framework to embody PA? If we take seriously the challenge posed by PA it is necessary to recognise that we simply cannot do this. We don't have the option of using concepts and terms determined within the first history of contemporary art shaped by Autonomy. In my opinion PA offers the scenario for recognising and working through the opportunity of starting again in order to move into and open up the space of PA. In other words not only does PA offer a credible opportunity for change, it offers the space in the present for imagining how that change is possible. This takes into account Negri's realistic analysis of the occupation of cultural power and the acknowledgment of the lack of possible change today. How then do we articulate PA and go onto talk about PA and develop a practice that inhabits the space of PA? The various projects that I have staged need to be seen as a sort of rehearsal for working through these problems.

Post Autonomy as a major competing description of contemporary art.

My interpretation and subsequent developments of what I refer to as the “mental image of Post Autonomy” derives from a basic scheme outlining a new description of contemporary art that has been given the general label of Post Autonomy, derived from Luhmann, and adopted and opened up by Lingner.

The narrative of Post Autonomy suggests a linguistic shift in the understanding and self-description of art away from Modernism to Autonomy i.e. the internal formation of the system of art. The trajectory of contemporary art shaped within the discourse of Autonomy Lingner & Luhmann have suggest has reached a conclusion or “finalisation”, where nothing else can be said or added to our understanding of the “Autonomous formation of the art system”.

To a certain extent both authors have hinted that not only has the existing or former model of art come to an end in terms of its development as an autonomous system, it has at the same time suffered an “internal collapse”, something along the lines that arts initial strategy to unhook itself from existing powers and belief systems has failed, with the necessity to establish a completely new model. In that respect this hints at something far more dramatic & fundamental than previous descriptions of art, because if we take these implications to their obvious conclusion then what we are looking at is something along the lines of a 2nd history of contemporary art. If we agree with this line of thinking, then since the trajectory of art has reached this conclusion, further developments into art are unable to use the former conceptual framework to describe these activities, and the trajectory into another cultural space. Instead a new thought scheme is required, a logic that prevents more than a mere rescue of this systems, so again we are faced with seeking far more drastic solutions.

The term PA by signalling the exiting of that trajectory and entrance into another mental and

cultural space embodies all of these ramifications.

This narrative joins one of a number of narratives that have sought to describe and understand a Meta history of art as defined within recent European history, where there is a clear beginning and end to its trajectory. Similarly along with these narratives PA speculates what takes place after the end of that trajectory.

Post Autonomy signals the exiting from the self-description around autonomy and entry into another discourse.

To address PA we are required to confront many of the prohibitions into thinking into the notion of new models

Much of my thinking revolves around the implication of the moment on “exiting autonomy”.

Preliminary thoughts

What can we make of the brief general statements that determine PA? How do we translate them into a workable scheme for a praxis? How do we understand and interpret this trajectory, shift and transition? And how do we understand the scheme of PA itself?

Given the implications of what I have just said then in terms of moving forward we are faced with what appears to be considerable problems. How do we take this exiting and entrance into another intellectual and cultural space seriously and go onto inhabit that space? Given the very considerable difficulty of comprehending the significance of what is implied by the end of the system of art it appears necessary to treat the trajectory in the form of a mental image and a fiction, which allows the possibility to open up thinking into the space on the basis of this meagre material and lack of space for developing other thoughts into culture. Does that mean that any exploration and articulation of PA is arbitrary and random? To both sets of questions I would say we are at too early a stage to understand the attributes of PA to answer these questions about PA. However at present we can best understand PA in terms of disrupting the thinking and staging of art. Yet at the same time the implication of PA cannot be felt unless it contests existing space and descriptions.

For instance how do we go about any simple articulation of thinking within the space of PA without replicating the intellectual forms and behaviour from the model that we have exited? Further more what is obvious from the outset is that there is no existing template and master plan to allow us to simply enter and occupy this new space in terms of simply duplicating existing concepts and schemes? But the solution is obvious if we think about the problems inherent in the model of contemporary art itself, and the shift to the key role of participatory practices within PA, which means that the mechanisms and processes for thinking and staging art are significantly different. I would go so far to say that we don't know how thinking occurs at this early stage within this new configuration of participation.

Understanding the role of this “shift” on exiting Autonomy.

Use the implication of a shift as an opportunity to address key issues today which existing descriptions are unable or unwilling to address, through setting up thought experiments, fictions and scenario's to imagine other potentialities.

In order to take full advantage of the implication offered by PA I want to suggest that it can be

used as a scheme to signal a fundamental and literal idea of a shift - away or beyond a Euro centric tradition, taxonomies and language, to address the role of art in a Global context through an exchange between different cultures. In that respect the scheme offers the capacity for not only an internal interrogation from within the existing model but also the capacity for a model that is capable of being taken up and expanded outside that tradition. There are of course very obvious problems inherent in this proposition. For instance in thinking beyond or outside the Euro centric tradition what thinking and concepts are at hand to be able to understand the space we enter? And is it possible to think beyond or outside art through the thinking of art as determined within a Euro centric tradition of art? If we understand PA as a mechanism to disrupt thinking and practicing art then there is a challenge to how thinking and staging art is possible, which is the reason for understanding PostAutonomy as a mental image as opposed to a concept, along with the challenge to put in place the means to articulate PA.

Progressing from a partial to a full development & understanding of PA.

Up until now the research into opening up PA has revolved around its analyses from within the Euro centric tradition, and only inadequately within other cultural frameworks. Therefore any understanding of Post autonomy in terms of something that exists on moving out or beyond a Euro-centric tradition is unknown. The existing developments through understanding the mechanisms of participatory practices within a range of local contexts and audiences can be seen as a partial development towards developing the language and concepts adequate for articulating PA. The further development of PA into a fully realisable scheme needs to be taken to the next stage within contexts that break or exist independently from a Euro centric tradition.

A potential use of PA within a Mongolian context

How does a scheme that proposes breaking with a Euro-centric tradition as a basis for its beginning actually work?

All narratives that have developed contemporary art in terms of Modernism have failed to address the negative aspects of Modernism namely its role in colonising others/cultures while consolidating the Nation State. And since they are unable to resolve its inherent problems, there is therefore a necessity for a fundamentally different strategy and description. I would go so far to say that it is impossible to use the existing descriptions and models to resolve existing problems, of addressing political and social problems in society, for the very reason that the existing models are not only developed from within the Euro centric tradition, they also set out to maintain the existing World order and centres of cultural power. Further more, the shift to the scheme of PA allows for the possibility of moving away from the burden of concerns that exists within the current descriptions of art, and to locate other concerns and issues, or rather I would say that existing concerns are determined within the existing Euro-centric tradition framework, so there is no other choice but to locate another framework.

All the above can be seen to make sense when we understand that participatory practices is key to PA, in so far that participatory practices breaks with the autonomy of the artist, art work and audience as shaped within a Euro centric tradition, the only methodology that starts with the break down of hierarchies and re negotiation of contemporary culture. Through participation there is an encouragement for different cultures to meet and renegotiate another space to share & take up further developments.

The thinking into PA has existed in the form of a "thought experiment" or "mimicking the formation of a new model" i.e. to understand PA is equivalent to working through the formation of a new model. In other words many of the projects have adopted the form of a visualisation methodology that seeks to mentally project an actor, whether myself or others, into a mental space we can call PA. At the back of this thinking is Negri's analysis of the process of gaining cultural power and the formation of cultural power itself.

Throughout the research into PA there has been a parallel examination into "The logic of participatory practice's", alongside a series of intermittent projects concerned with the move towards inhabiting the space of PA that look at the mental and practical implication of establishing something equivalent to PA, where there is no clear idea for materialising a PA practice - the process of moving up to and crossing over the boundary line of a new model, staging projects imagining a space outside or beyond a Euro-centric tradition of art and visualising the space of PA.

What I think has actually taken place is a set of rehearsals, a preliminary number of projects and thinking without an actual PA actual taking place.

The space of PA offers another discourse and content that is unknown at present.

Towards a Topology of post autonomy

On entering and opening up the space of PA

What takes place in the space of PA and how do we understand its content?

ARTICLES

2 texts produced for Phillip magazine that took up debates from the Post Autonomy website into participatory practices -

Edition 8

The Phillip Review

Phillip is a publication of art, culture, and ideas released three times a year by the Projectile Publishing Society from Vancouver, British Columbia.

- * magazine
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- * editions

Patricia Reed and Societe Realiste, Manifesta 6.1, Dept III: Abschlussball/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.

David Goldenberg & Patricia Reed What Is a Participatory Practice?

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 questions the very concept of Autonomy that is currently used in both culture and in politics, along with Eurocentric models of art. Critical to Post-Autonomy is participation as a methodology, which operates as a communicative glue within the art system, breaking down orthodox categories and hierarchies of artist, curator, institution, and audience. I’m interested in speculating about new tools that can travel beyond Eurocentric borders and reflect the global condition of art today, and I feel those dynamics are rooted in participatory methodology.

Reed: I think we both have different reasons for our mutual interest in this kind of “participatory” art production. I haven’t endeavoured to frame such interests and projects under any sort of theoretical

umbrella. I suppose I approach participation in a very practical way—with the notion that projects can be better realized when they critically develop through several authors and actors. At present, I’m quite interested in experimenting with non-consensual modes of collaborative production, in order to see how forces of disagreement can be mobilized towards uncommon results.

Goldenberg: Throughout my research into Post-Autonomy, a constant point of entry and what turns up regularly is, “What is a participatory practice?” How do we evaluate a participatory practice? Is a practice participatory in name only, or does it constitute an actual participatory practice? How is it possible for a participatory practice to function within a “specific” Post-Autonomous practice, particularly within the virtual space of the Post-Autonomy chat room, where the blind space of a chat room, populated by participants and pure communication, is recognized as a point that can begin to rebuild this new zone.

What concerns me, in regards to participation, is the often diluted or weak understanding of participatory practice (i.e., types of practice which are participatory practices in name only). I’m referring to the deliberate application of participation throughout the UK art industry, where participation simply means encouraging an audience to engage with art in a hands-on fashion. However, participatory practice, as it is currently circulated, is actually difficult to pin down. It assumes a flexible and adaptable role that refers to both public space with the reinvention of community, public art, and museum space through the conscious strategy of museums to adopt art practices that bring in the widest possible audiences to consume and enjoy art. In other words, the art industry, including art practitioners who simply use the audience in their work, adopts a form of participation, that is, according to the Swedish group Interacting Arts (who have just carried out a two-year research into participatory and interactive practices), used by advertising companies to sell products. This form of participatory practice is simply a strategy for an audience to consume art without a qualitative or meaningful engagement with it, or, put another way, offers a form that does not actually change any aspect of the art system.

Reed: Yes, this is the problem within a consensus based, or, as you said, “diluted” notion of participatory practices to begin with—the association with populism and the gentrification of aesthetic forms for easy reception. This leads me to a most basic question that needs to be asked, namely; what constitutes an act, a gesture, of participation in the first place? We run into the “watered down,” consensus problem when we adhere to a limited view of what participation can be. This follows that participation, speaking in the context of contemporary art, should be understood as comprising not only a “hands-on,” “active” interaction, but also includes exit, indifference, non-participation, and forms of spectatorship.

Goldenberg: Claire Bishop refers to this “dilution problem” in her text “Antagonism and Relational Aesthetics” (followed by her book on participatory practices, *The Autonomy Between Us*), where she differentiates types of participatory practices primarily within institutional spaces (i.e., art outside the institution does not exist). Via a critique of relational aesthetics, Bishop discusses the politicization of art in the UK, with the conscious adoption of contemporary art by the British government as a principal tool to knit together the different mixture of cultures and classes that constitute the UK population, particularly encouraging popular and mass audience forms of art practices, resulting, in my opinion, in the “normalization” of art, and the idea that art should be quickly intelligible and easily digested by everyone.

From my perspective, participatory practice is not just about shaping consensus, acquiring free labour, or seducing an audience into a practice or way of thinking, but recognizing the parameters that have been mapped out for participatory engagement.

Reed: Right, since what you described sounds a lot like lobbying to some degree, not to mention the problems of “dogmatic” or rigid participation, where the possibilities for manoeuvrability are so limited due to firm rules of interaction put in place by an artist, a curator, or an institution. I think it would be key, then, to render the ideology of a project transparent, I mean vulnerable, susceptible for intervention at its very foundation. The other problematic within this way of working is how to escape the documentary “trap” of such practices—its modes of aestheticization and presentation to the public.

I'm also interested in the ways in which such participatory modes of working subvert the branding strategies of institutions by way of clearly identifiable authors and names. We talked about this obfuscated authorship with Ricardo Basbaum a few months ago in an online chat, and it ties into the breaking down of role distinctions you were describing earlier. In participatory practice, it is perhaps the artist who initiates something in the form of an object, idea, interaction, etc., but unleashes it to the influence of the many for further manipulation, engagement, etc. So the artist is the one who "proposes" or instigates certain processes but the authorship is ultimately obscured—it occupies this important space of the "co-," where a work is partially made with and not by.

Goldenberg: Can you expand on what is happening here? The idea of the artist as initiator of a project appears to be the least offensive position, although it doesn't address all the issues either that I've been dealing with in my own practice. I'm referring here to several projects that test out both the limits and problems of what is understood by a participatory practice: How to be a perfect guest? (Sharjah Biennial, 2003), Back to back (Fordham at Netwerk, Aalst, Belgium, 2005), and The time for Post Autonomy (Istanbul Biennial, 2007)—where I "handed over" or "gave away" the art work in the form of an installation to an audience who could do anything they wanted with the work so that the existing form became the trigger for further activities—or more accurately revealed the multiplicity of uses of a work for 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 dispersed and it is precisely that dispersion of "control" that blurs conventional notions of authorship.

Goldenberg: Is it about initiating a micro-political situation and setting off an open-ended process that looks at "gathering together a material form" where there isn't a clear material form from the outset?

Reed: I agree about the micro-political situation, but I don't see the processes as "completely open," but more like rules in a conversation, where they are not overt, but rather situationally co-determined. It depends on the group and its specific dynamics. Furthermore, the project is initiated, which means there is a condition of response inherent to it—you "play" within, around, against that initiation, so in that sense it's not infinitely open, there is a gravitational force in place. Referring to the conversation model, there is a wonderful term called "partial unpredictability" that has been used to describe the maintenance of "joint attention" in a conversation—the perpetuation of partial novelty. Basically there are enough unwritten rules in a conversation that we know how to perform it, but there is enough uncertainty as to the performance of another that we must be involved in order to play the game.

Goldenberg: It is very rare to find situations that provide an opportunity for an audience as participants to cross over from being a mere consumer of ideas to engaging with the material setup.

Reed: Can you clarify what you mean by engaging with the setup?

Goldenberg: By "setup" I mean whatever location, site, or context where a participatory practice takes shape—without acknowledging the restricted notion of place where art occurs, wheth-

er in a gallery, museum, or public space. I suppose I'm referring to the making transparent of the setup, so the possibility exists for participants to actively take over the running of a project.

Reed: I'm troubled by the statement "merely consuming." I think consuming can be a way of participating!

Goldenberg: I have never been convinced by Duchamp's proposition that "participation equates with consuming"—that is too convenient. But on the other hand, to really think about and engage at a serious level with a work is entirely different...so we are looking at degrees of involvement. Therefore, if we recognize the object of art instead as a "thought object" then the viewer only stops being passive if and when the work functions as a tool that assists thinking.

Reed: Yes, I'll admit, it's not that simple—I suppose one distinguishes between active and passive consumption, although I'm always apprehensive about this use of "passivity" as a form of non-engagement, for it's still a degree of engagement. The gesture of consuming, however, implies a reciprocal sort of "digestion," a using up of materials, which is often overlooked in our conventional use of the term "consumption." The using up of materials further implies a by-product (often what we call waste), which can lead to other modes of re-use and re-consumption—like the "object" as a communicative link you mentioned earlier.

Goldenberg: Jumping off to another point, what do you think about Claire Bishop's suggestion that participation simply replicates a Christian mode of self-sacrifice?

Reed: Bishop was paraphrasing Slavoj Žižek, so now we have a tertiary reading, and so goes the game of broken telephone! What was interesting is her idea of the "ethical" turn of "relational" criticism—that it's no longer an aesthetic judgment, but a moral one. You've raised this issue as well in your research as to how to evaluate participatory practice, i.e., what are the tools of critique?

Goldenberg: There is a sense if you are involved in a participatory practice experiment that a level of success is achieved if the participants take control of the project on an equal footing.

Reed: I don't know if that's entirely true...I mean it's like the captain of a ship instigating mutiny—now that would be true Christian self-sacrifice! We were speaking earlier about "partiality" in relation to the author, so I think the issue of control you raise is not simply about losing control but about distribution of positions that foster a space of co-control, so to speak. I don't think it's so clear. It's too simple to suggest that when one hands over control, it is a successful project. For me I suppose it's much more ambiguous, but it would entail that at the end of the day we couldn't really say any more who thought of what, but that over the course of the shifts in the group, this "thing" co-emerged. That "thing" should have the capacity for further building.

Goldenberg: Maybe replace sacrifice, which I have heard levelled at participatory practice before, with a desire to open up thinking and beliefs to criticism/criticality.

Reed: You mean critique while in the process, rather than simply at the end, of reception?

Goldenberg: Yes.

Reed: That's what I'm really interested in—this productive mobilization of the conflict of critique as a dynamic creative process.

Issue 10

Markus Miessen & David Goldenberg

Re: Participation

About this Article

Re: Participation was first published in *Fillip 10* in Fall 2009. For more articles from this issue, see the Table of Contents.

Markus Miessen works internationally as an architect, writer, and critic. He is the editor of *The Violence of Participation* (New York: Sternberg Press, 2007); co-editor, with Shumon Basar and Antonia Carver, of *With/Without: Spatial Products, Practices and Politics in the Middle East* (New York: Bidoun, 2007); co-editor, with Basar, of *Did Someone Say Participate? An Atlas of Spatial Practice* (Cambridge, Mass.: The MIT Press, 2006); and co-author, with Kenny Cupers, of *Spaces of Uncertainty* (Wuppertal: Mueller + Busmann, 2002). He is also the director of the newly set up Architectural Association Winter School Middle East.

Markus Miessen:

Many thanks for your offer to do a conversation like this—I look at this as an open letter exchange. I have read with excitement and care your conversation with artist and theorist Patricia Reed, which I very much enjoyed. Here are some of my thoughts and questions. It seems that from the conversation that you had there is a series of strands of thinking that I would like to comment on: one is addressing participation as a methodology and its tools, one is about initializing projects that critically develop through a duality of authors and actors, and one is Claire Bishop's suggestion that participation simply replicates a Christian mode of self-sacrifice, i.e., a model in which the practitioner (of whatever kind) has been turned (or turned him/herself) into a kind of good-doer.

Personally, I am least interested in the last approach. This, to me, is a primary example of what I would call the practitioner as social worker being influenced by a democratic constituency, i.e., opening up one's own practice to contributions by others that one is inviting in to participate from the outside. Right now, I am more interested in the reverse: an almost authorial position through which one enters existing force fields from the outside, opening up potential conflict zones within existing practices. My feeling is that one of the weaknesses of current participatory practices is that responsibility is often outsourced. What I would like to propose instead is a return towards accountability. Regarding non-consensual modes of practice, I think it is very important to distinguish between modes of collaboration versus modes of cooperation, as suggested and developed by Florian Schneider. So, my main question in regards to what I have read seems to be the following: Did Someone Say Responsibility?

I am talking from the position of someone involved in architecture and spatial practices. On a micro scale—through various home improvement programs on TV—laypeople now believe themselves to be architects, generating a populist, default consensus kind of taste that is alien to most architects. On a macro scale, consensus has eaten up the core of the State, meaning that everything will be dealt with in terms of pragmatics while participation (the buzzword of the 90s) has become a rogue tool for political legitimization. The post-political society² (read footnote):^{#note2} that Chantal Mouffe refers to is one in which we are constantly being told that the partisan model of politics has been overcome. There is no more Left and Right—there is a consensus at the centre, in which there is no possibility for an alternative.

Patricia Reed calls this a “diluted” notion of participation, and I agree with her reading of “the association with populism and the gentrification of aesthetic forms for easy reception” is pretty spot on. I have written extensively on issues of participation as a strategic tool for political legitimization, which is exactly what is happening in the UK. I totally agree with your criticism when it comes to the UK art industry. This is precisely why there is a serious need for the creation of agonistic publics as

well as its urban counterpart, that of public space. When I say public space, I do not refer to landscape architecture, but to the becoming-spatial of political forms of exchange—an agonistic forum. A reverse reading of New Labour's social romanticism is urgently needed, one which starts from the hypothesis that not everything can be decided by everyone. Such a reading instead assumes responsibility of the individual in participatory practices rather than giving up that responsibility through democratic shareholding. Thus, in this new reading, someone needs to be in charge—albeit without a mandate.

If you resist something, the most important thing is that you know what you are resisting, and there are not many seriously political projects that I can think of which understand this idea. What I am slightly scared about is that many practitioners within the field tend to fall into the default romantic, leftist mode of politics as soon as they consider “the political.” This is not to say that I would rather not have them locate their political ideas left of centre—not at all—but rather that project-making of an “alternative spatial practice” kind should aim to go beyond small, well-informed audiences from the same cultural milieu, but to try to address larger publics without becoming populist.

I would like to try to make a really terrible generalization here about architecture, arguing that, roughly speaking, one can divide the entire field of architecture and urbanism into two kinds of practitioners. First, those whom I would call “peer architects,” whose individual or collective practice mainly concerns the production of work that will challenge the field of architecture and produce discourse within it. And secondly, those whom I would call “external architects,” who are interested, of course, in architecture and its physical becoming, but are more interested in the effect that these interventions have vis-à-vis other fields of knowledge, and, in particular, what kind of space/time relationships their work generates in terms of users. I have to admit I am much more interested in the latter position (the external architect), which I would argue has a more critical attitude. Fundamentally, the external architect's critical position is not only his or her willingness to work outside and alongside the discipline, but to adopt a projective and optimistic approach or perspective. Without optimism, we can give up straight away. One should always attempt to turn any situation into something that is essentially optimistic at its core. Consequently, any decision making becomes projective and productive in an energetic way, rather than being bitter and simply critical. Critique is not enough. Also, I am not sure if I would call it critique per se. We are talking about different ways of doing things. That is also why I differentiate between the figure of the nerd as opposed to the polymath. In order to take this conversation forward, we need to be pro-active, we need to put our views, ideas, and actual proposals into action. If things are only ever discussed in terms of discourse or theoretical frameworks, they are, of course, very difficult to test. The default defense-mode of an architect is, therefore, always: “Well, at least I am doing something,” i.e., I am not “just” thinking. I think the binary opposition doesn't help at all: what we need is a middle ground.

Chantal Mouffe has written extensively on the struggle of politics and the radical heart of democratic life, trying to understand why in the kind of society we are living in today, which she calls a post-political society, there is an increasing disaffection with democratic institutions. Her main thesis, if I may say so, is that the dimension of the political is something that is linked to the dimension of conflict that exists in human societies: an ever-present possibility of antagonism. The reason why I have been very interested in this exchange was to understand how this agonistic struggle could be imagined and tested in spatial settings and frameworks, which would allow us to envisage a struggle between different interpretations of shared principles, a conflictual consensus, as Chantal says, a “consensus on the principles, disagreement about their interpretation.” Democratic processes should aim to supply an arena in which differences can be confronted. Agonism as a constructive form of political conflict might offer an opportunity for constructive expression of disagreements. From my point of view, this becomes most interesting on an institutional scale, a microcosm that essentially could reflect society at large. The post-political society that Chantal refers to is one, in which we are constantly being told that the partisan model of politics has been overcome, that there is no more Left and Right: there is this kind of consensus at the centre, in which there is really no possibility for an alternative. This is precisely why there is a serious need

for the creation of agonistic publics and public spaces. When I say public space, I refer to the becoming-spatial of political forms of exchange. One could argue that any form of participation is already a form of conflict. In order to participate in an environment or a given situation, one needs to understand the forces of conflict that act upon that environment. How can one move away from romanticized notions of participation into more pro-active, conflictual models of engagement? And architecture is always political as it is the result of a complex structure of decision making processes, both public and private in nature. Therefore, architecture also always produces new social realities, as space structures relationships between people, be it in a positive or negative way. Of course, there is this recent phenomenon of “the political”—everyone should be allowed to make up his or her mind about it. What is slightly irritating is if people claim it simply because it seems to be an “of the moment” thing. I would suggest that we don’t think about issues or ways of practicing as outdated or en vogue, but rather, and this might sound almost hippy-esque, that everyone should just be doing what they are most happy doing, what they are interested in, and what they think they are best at. In regards to building, I am interested in designing spaces for social, educational, and critical exchange of knowledge, such as small institutions, libraries, or exhibition spaces. In order to facilitate these spatial concerns, involvement in content is crucial. I don’t think that designing containers without considering what it holds will enable us to question, challenge, or develop any existing modes of operation.

What I refer to does not necessarily relate to forms of opposition, but alternative regimes of entry. How does one manage to gain access into fields of knowledge and practices that one is usually not invited to take part in? I don’t think that negating will get you anywhere as a response. It’s like opposition; very often it is a way for cynics to illustrate their impotence. Maybe I am a romantic driven by relentless optimism, but I genuinely believe that change is possible. And in case this does not happen through a client—the client needs to be invented or self-generated. Constructive criticism through offering alternatives is always more fruitful than simply being reactive. There are think tanks and other collectives and groups that have, of course, been working on outsiders’ expertise for a long time—i.e., strategic consulting and so forth. One thing that I find quite problematic about conventional consulting though is that it takes almost for granted that things have to change, i.e., if you look at McKinsey, Deloitte, Accenture, or PricewaterhouseCoopers, these guys come into a company, city, or even country (like in the case of Bahrain) and tell them how to change things. There is this unspoken rule that if they do not alter existing realities, frameworks, and customs, they are not worth the money. It is terrible, because often, even if something turns out to be structurally sound, these consulting firms change things to illustrate that they represent a worthy investment. A different and better approach I like is that of someone, who in the British parliamentary system would be called a cross-bench politician, with no ties to the political parties in play. AMO,³ (read footnote):^{#note3} of course, have tried that for a while now, sometimes with remarkable success, like in the Europe project, sometimes with less success, not because they haven’t done good work, but because it still takes some time for others to understand the value of the architect’s strategic expertise as an outsider that can challenge and critically add to existing institutional, economic, social, or governmental frameworks. I am currently working on a book, my Ph.D., which is titled *The Nightmare of Participation—Potentials and Traps for the Uninvited Outsider*. In it, I am trying to deal with some of those questions. How can one propose an alternative practice engaging in spatial projects dealing with social and political realities? What could a polyphonic spatial practice potentially be? Spatial planning is often considered the management of spatial conflicts. The progressive institution exists as a social and spatial conflict zone, re-negotiating its limits through constant transformation. To deal with conflicts, critical decision-making must evolve. Such decision-making is often pre-supposed as a process whose ultimate goal is that of consensus. My thesis proposes to foster micro-political participation in the production of space and ask the question of how one can contribute to alien fields of knowledge, professions, or discourses from the point of view of “space.” It is my belief that through cyclical specialization, the future spatial practitioner could arguably be understood as an outsider who—instead of trying to set up or sustain common denominators of consensus—enters existing situations or projects by deliberately instigating conflictual realities between often delineated fields of knowledge.

I am very fond of Chantal’s proposal to think both “with and against Schmitt,” referring to the political theorist and German jurist Carl Schmitt. This is a good example for how to operate: to no longer discuss and foster endless differences, but to also move forward in a constructive manner. I think optimism and a constructive ambition is generally the way to go. You are absolutely right—to simply fetishize the possibility of difference, to crave conflict and antagonism for the sake of it does neither produce meaningful debate nor praxis. I really believe that architecture, as outlined by Volume awhile ago, needs to go beyond itself. To be more precise, this could entail that instead of just trying to react against, we actually try to find the weak point of the system under debate and try to work on them, not in the sense of Modernist problem-solving or a social engineering exercise, but by altering and tweaking some of its variables. There is a certain naïveté at play when some people talk about opposing capitalism. This also holds true for capitalism within architecture. To just say developers are the bad guys is not only defensive, but propels neither discourse nor practice. I would be interested, for example, in working with a large-scale developer in order to rethink housing for the elderly, a project that we have been working on for a while now through a think tank at the Serpentine Gallery. One of the more general problems we are facing today is that most practitioners are no longer willing to take risks. This comes along with a fear of making decisions, which, together, is a lethal cocktail. Capitalism, of course, is the one system that manages to identify, embrace, and embody—vis-à-vis its own tactics—any other system and/or opposing force and critique rapidly. This is one of the reasons why our own positions, i.e., yours and mine, are very endangered. We could probably quite easily come up with more or less smart frameworks for alternative programs, but one must be aware that they get eaten up very quickly by someone else, and I would strongly recommend to make sure that one is in touch with that “someone else” rather than letting those forces hijack ideas and misinterpret, develop, and sell them themselves. If they buy into something smart it is simply better than if they buy into something stupid.

There is something about involvement; if you get too close, you cannot stay objective, I think. Many leftist projects face this problem: they interpret participation as a means of becoming a service provider for a democratic community. I have recently been thinking about this a lot. It is strange to me that a particular politics seems to be understood always in tandem with a particular style. It is almost as if, in order to come across as serious, you also need to follow a certain protocol in terms of how to do things, even to the extent of how you look. It’s like choosing between the styles and protocols of Carhartt and Martin Margiela. There seems to be a consensus within the critical left, in architecture and urbanism, that dislikes the idea of doing serious work and still having fun, or, indeed, trying to look like you care. To give some examples in terms of the books I have worked on collaboratively in the recent past, such as *Did Someone Say Participate?*, *With/Without*, or *The Violence of Participation*, we have always tried to combine the super serious with the slightly mirthful and geeky. I think it always helps to lose control of one’s primary expertise at some point. One has to be able to let go, otherwise the nerdy turns against you.

I think the question of urgency is always a misleading one, because it assumes that certain things have value and others do not. I find it quite difficult to draw the line here. I guess the only hopefully meaningful thing that I can say about this is that, personally, I am very interested in a particular discussion about urban and social frameworks in relation to architectural scale space, how that can affect the design process, and the way in which institutions might function. One of the reasons why many things in this world exist as they do is because of its spatial context. This holds true even for institutional procedures, habits, and practices. From my point of view, a smart architecture does not deliver a sexy rendering, but a complex operational and curatorial procedure.

David Goldenberg:

I have read through your first letter a few times and I think I have understood a few points now, so I have picked out what I think are the key points you are making in order to start the conversation.

The first points I want to address are around your observations on participatory practices and are, in many respects, counter to my own position, which is the reason we have been asked to undertake this exchange. They are as follows:

- A practitioner as a social worker influenced by a democratic constituency—i.e., opening up one's own practice to the contribution by others that one is inviting into participate from the outside
- An almost authorial position through which one enters existing force fields from the outside, opening up potential conflict zones within existing practices
- Non-consensual modes of practice
- Accountability
- Participation as a political tool in a post-political society, where the partisan model of politics has been overcome
- That not everything can be decided by everyone, someone needs to be in charge. The nightmare of participation—potentials and traps for the outsider

The text that I produced for Phillip with Patricia Reed on participation developed from a series of online debates that I staged in the Post Autonomy⁴ (read footnote):^{#note4} chat room, which attempted to uncover the logic inherent in participatory practices, that, at the same time, looked for new spaces for art, and to interrogate a Eurocentric art's global role. What I was intrigued by was the complexity of locating a precise understanding of participatory practices, but simultaneously why the issue and problem of participation constantly returns. The role of a participatory practice, as defined by systems theory,⁵ (read footnote):^{#note5} is integral to the formation of the concept of Post Autonomy that I have been working with for the past ten years. With Post Autonomy, I have intended to precisely offer solutions and responsibility within a contemporary cultural practice, opening up a space to address problems the very institutions of art are unwilling or unable to solve against the failure of practices of institutional critique. So the issue of where exists the position to address the problems of the system (i.e, inside the system or elsewhere) is key to my own practice and the arguments you have outlined. It is also a question of who lays claims to solving these problems, which, again, surface in thinking about my own practice and, of course, to you in your own. I am unsure what is happening now, but it is striking that there appears to be a need for key players in the art world to declare publicly that solutions exists only inside the system! Nevertheless, I personally don't actually believe any real attempt has been made to address the existing system in any fundamental way.

How do we evaluate a practice that critiques a Eurocentric tradition of art? I think I should say that I agree with many of the points you have made about the problems with participatory practices—and that it is necessary to establish a space for conflicting opinions, this was stated very clearly throughout the first text. However, I don't think I agree with you concerning your critique of a type of participatory practice that offers entry points for outsiders into the privileged space of dominant culture (or, as I would prefer to say, of non-art specialists or non-European cultures into a project) to test out hierarchical positions and roles in contemporary culture, along with the role of a Eurocentric tradition of art in a global context. The problem is that so many practices are categorized as participatory while, at the same time, they show the clearest evidence of how institutions have absorbed the practice and thinking of participation, so that it is often difficult to distinguish between different models of participatory work. Behind your distrust of this type of participatory practice lies, I suspect, the prevalent type of participatory practice that evolved in the 1950s in America, which sought to seduce people into engaging with products and culture, which is still evident in the majority of participatory practices operating in the art world or art institutions today. What I do agree with you on is that the majority of these practices are ineffective. It is also equally true that under neoliberalism participatory artists, in the form of community art, are asked to fill the gaps left by the collapse of the state in the form of surrogate social work, highlighted by the work of Superflex and Nils Norman. Superflex embodies all the problems with neoliberal art practices, or to be brutally honest, they rep-

resent the clearest example of colonial practice. Their work mimics that of NGOs and humanitarian aid organizations that adopt the European ideology of humanism, where there is an engagement with or interference in different countries and cultures that crosses political boundaries on the pretext of offering limited practical aid to poor, underprivileged people. Whereas Nils Norman's work replicates a similar practice for a local audience, an art practice in the form of an outreach worker who travels out into different public locations to a show presents the positive face of art to the underprivileged or undereducated class. The reasoning for practitioners to offer their time and limited resources to assist the underprivileged is politically naïve and ill thought through and basically replicates what Martha Rosler perceived as the gentrification of urban settings through art.

So, what we actually have is a situation where we virtually have no successful examples of a model of participation, and an insufficient understanding of how the form of participatory practice I advocate actually functions. The reason for this is that I suspect something else is happening, which is far more difficult to grasp—how the cultural and political protocols of different cultures are framed and take place before our very eyes.

The next points that you raised and that I want to address are:

- How can one propose an alternative practice engaging in spatial projects dealing with social and political realities?
- The progressive institution exists as a social and spatial conflict zone, re-negotiating its limits through constant transformation.
- To be more precise, this could entail that instead of just trying to react against something, we actually try to find the weak point in the system under debate and try to work on them, not in the sense of a Modernist problem solving or social engineering exercise, but altering and tweaking some of its variables.

As I write, I am in Eindhoven finishing a residency at the Vanabbemuseum plug-in venue your-space. I have come to think of your-space after three to four weeks of working here as a new type of space that has as yet no name nor clearly defined role. However, your-space was invented by Charles Esche as a space that is part of the museum, but outside the museum, to question the role of the organization and to develop strategies for engaging new audiences for art. Hence the name your-space, a meeting point, or hub, for the public—except this is a working class town, whose residents are not interested in middle class culture. So the space highlights a common problem concerning who is part of culture or whose culture gets disseminated.

Key to the project I am working on is the development of strategies for participation, to test out participation and to understand the implementation of a participatory practice within the context of your-space, since both context and positioning is crucial to staging my projects. The project extends a project I first staged at the Istanbul Biennial in 2007 that looked at using the mental image of post autonomy to address problems inherent in the existing system/model of art and to look at resolving and finding solutions to problems the system is unwilling or unable to resolve, including the use of art in a global context and the role biennials and documenta play in this process. So occupying a venue that is at once part of the museum but reflecting on the role of the museum and the very venue the project occupies appears a logical step forward in developing this thinking. At the same time, fundamental to the project is imagining a space outside a Eurocentric tradition of art, which is an attempt to think beyond the existing construction of contemporary culture and look for new potentialities.

Not only is the Vanabbemuseum involved in rethinking the role of the museum, it is also involved from within the museum to develop strategies and projects—under the concept of plug-ins—to involve the audience and members of the public to engage with the museum and its collection in a variety of ways. Another key/core task is to link Eastern and Western cultural histories, especially with its large collection of

El Lissitzky's work, particularly the important Proun room. So it was a happy coincidence that within a week of my stay there just so happened to be a launch of a project by the Russian/Serbian collective Chto Delat, which refers to the famous quote from Lenin "What's to be done?" and whose project consists of interrogating participatory practices along with the interrogation of existing mind sets and inherited cultural histories, and to design architectural spaces for art in the form of an "Activist club," which is neither a gallery nor museum space. The Vanabbemuseum is closely linked with the project space BAK, which is located in Utrecht, and qualifies as another postmodern architecture venue that looks at Deleuze's concept of the fold and repetition, as well as memory, and how memories and the past can inform the present, primarily through the staging of re-enactments, and that raises the question of how it is possible for change to take place in society. Both venues see their role as art institutions to initiate projects that frame an idea of the possibility and potentiality of political change in society inside the art institution at a time when change is either absent or not obvious within society, which itself is in crisis.

At the same time, I should mention another project that also attempts to find solutions to the existing system of art—a project by Public Space in a roof at the Smart Project Space in Amsterdam entitled Endless Installation: A Ghost Story for Adults. It is a project that looked at taking Deleuzian, rhizomatic thinking even further, but also sought to gel together three different solutions to the problem of the white cube's static space, through constructing an ever changing flexible exhibition framework, whereby each individual who wandered through the exhibition was able to knit together their own unique narrative through combining image, information, and space. After the presentation they showed two films, a recent film by the political filmmaker Alexander Kluge called The Magic of the Darkened Soul (2008) plus All Emotions Believe in a Happy Ending (2002), a documentary by Angelika Wittlich on Kluge, which included interviews with Jürgen Habermas and excerpts of a film by New German filmmakers, including Kluge, in response to the deaths of members of the Red Army Brigade imprisoned in the mid 1970s, raising the question, in very startling terms, how does change take place in society? Is it through violence, critique, art, or the process of law? Who makes these changes in society and politics? And, what is the role of the artist in making changes and in politics? I am of the opinion that none of these issues can be addressed within the existing model or framework of art, and that many of these issues, if they are addressed, are only illustrated or simulated within this model.

To return to the plug-ins, in 2006, Hyunjin Kim presented plugin 03, The Undeclared Crowd, which addressed Chantal Mouffe's work The Democratic Paradox (2000) and outlined the concept of the friendly enemy, or agonism, or antagonistic friends. The project proposed that friends share a common, symbolic space, but friends become enemies when each wants to organize that space differently.

Goldenberg: A few more thoughts...

After sending my last response to you, I was very much aware that it was inadequate and that I had not addressed the core aspect of your argument, so I have decided to send you further thoughts. What would be useful is if you could clarify one or two further points.

I think what you are sketching out amounts to a rethinking of the overall purpose of art in society. This is all very sensible, however, I am not convinced that at the end of the day any practice has to necessarily inhabit this scenario, since it strikes me as prescriptive. What I do agree with you about is that practitioners do need to take more responsibility for their practice, and if they are doing so, which tools are available to them for understanding more precisely the overall impact of their practice, and what options are available for practitioners to do something differently?

I am also not clear on how the practice you have outlined for yourself as an architect differs from the so-called participatory do-gooders' practice that you find problematic. I am not so sure how this practice materializes difference, and, therefore, promotes actual democracy! As far as I can see, from the little understanding

I have of your practice, you appear to be engaged in promoting the quality of engagement in existing institutions, whether galleries or libraries, etc..., which can only be good, but does it do more

than this? Moreover, I am not so clear on how your participatory practice actually constitutes a participatory practice, unless you are mapping out a client-artist relationship. So is it possible for you to clarify the differences between the two practices and how you imagine why a practice is required to address the problems you sketched out?

The other points you have made, especially around the role and limits of theory versus a more materialist, pragmatic practice, and how that practice is capable of bringing about possible changes, raise issues that I am thinking about all the time. Again, how to establish visibility, cultural capital, and power, are, of course, issues all practitioners are involved in. While how to understand the language and institutions that disseminate hegemonic cultural power are the problems that preoccupy my thinking now, although I am very much aware of the failure of recent institutional critique practices, so my thinking and practice look at resolving this shortcoming. Who has access to cultural power is, of course, the point of what we are addressing, and whether other cultures and classes are eligible to access this power. At the same time, I am of the opinion it is not at all necessary for anyone to engage in hegemonic culture, nor do I think that it is at all necessary that there ought to be just one cultural platform that different cultures and classes have access to. The fact that no other platform exists for other cultures and classes to access the main problem, and also reflects the closing down of choice and so-called democracy in the UK, although there is a massive popularization and normalization of modernist art and art history, at the sacrifice of difference and quality. And, I think it is precisely the overwhelming success of conservative thinking and class that is the problem you have outlined, but I am not convinced that this situation is entrenched.

Finally, I am not sure that going about strengthening the existing cultural models, practices, authorial positions, and retaining this orthodoxy, solves anything.

Notes

- See Florian Schneider, "Collaboration: The Dark Site of the Multitude," Mychoreography.org, <http://theadventure.be/node/213>.
- Chantal Mouffe, *On the Political* (New York: Routledge, 2005).
- The counterpart studio to Rem Koolhaas's OMA, Office for Metropolitan Architecture.
- Post Autonomy is a project and Web site developed by David Goldenberg "intended to function as a meeting place and hub for discussion and exchange of ideas that extend an understanding of Post Autonomy." See www.postautonomy.co.uk.
- See Ludwig von Bertalanffy, *General System Theory: Foundations, Development, Applications* (New York: George Braziller, rev. ed. 1976). Von Bertalanffy developed this biological theory as a framework for the study of organisms as phenomena that operate within ecosystems in interdependent rather than independent activity.
- See Martha Rosler, *If You Lived Here*, ed. Brian Wallis (Seattle: Bay Press, 1991).

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Curriculum Vitae

David Goldenberg (Hitchin, Hertfordshire, UK, 1956) is an important English conceptual artist.

For years, his research has been concentrated on the Post Autonomy concept, which he has developed in a number of shows held at important international institutions; prominent amongst these are Template – Mobile Documenta, Chisenhale Studios, London (2011), The Space of Post Autonomy, Arts Depot, Vienna (2011), Plausible Artworlds, Basekamp, Philadelphia (2010), Mobile Documenta, Fordham Gallery, London (2009), The Time of Post Autonomy is Now, Yourspace, VanAbbe Museum, Eindhoven, Holland (2009), The Space of Post Autonomy, Local Operations, Serpentine Gallery, London (2007).

Goldenberg has participated in a number of group shows of international stature, including The Caspian Biennale Convention, Azerbaijan (2013), the 55th Venice Biennale collateral event Personal Structures (2013); Berlin Biennale (2012), the 1st Land Art Biennale, Mongolia (2010), the 10th Istanbul Biennale (2007), and the 6th Sharjah International Biennale, United Arab Emirates (2003).

To these must be added the exhibitions at international public institutions, such as Jump Into Cold Water, Shedhalle, Zurich (2006), Century City, Tate Modern, London (2001), Out of Space, Kolnischer Kunstverein, Germany (2000).

Education

MA Art & Architecture, KIAD, UK

BA (Hons) Fine art painting, Wimbledon school of art, UK

Foundation course, St Albans School of art, UK

Teaching

Fine art lecturer 1999 – Goldsmiths University, Wimbledon School of art, Sunderland School of art, Reading University, Canterbury School of art, The University for Applied Arts, Vienna, Austria

Residencies

2009. Yourspace, VanAbbe Museum, Eindhoven, The Netherlands

2006. http, London, UK

2001. Schnittraum, Cologne, Germany

1999. In you we trust, Cushendall, Northern Ireland

Symposium

1999. Curating post-institutions, one day symposium, organized in collaboration with Anna Harding, ICA, UK.

Selected Solo Shows

2012. Nov "In search of Post Autonomy 1", Palazzo Isimbardi, Milan, Italy, in collaboration with Ioana Pioaru

2012. Sept "The Scenarios of Post Autonomy"; Glenda Cinquegrana: the Studio, Milan, Italy

2011. "Template – Mobile Documenta", Chisenhale Studios, London, UK, in collaboration with Eleana Louka

2010. "The space of Post Autonomy", Arts Depot, Vienna, Austria

2010. Plausible Artworlds, Basekamp, Philadelphia, USA

2009. "Mobile Documenta", Fordham Gallery, London, UK

2009. "The time of Post Autonomy is now", curated by Freek Lommie, Your space, Van Abbe Museum, Eindhoven, the Netherlands

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

2006. "48 hour wake", http, London, UK

2001. Schnittraum, Cologne, Germany

2001. "The future role of art", Multi Trudi, Frankfurt, Germany [<http://www.multitrudi.de/frame.html>]

2001. "Monster", Henry Peacock Gallery, London, UK

1994. "50X50X50X50", Schipper & Krome, Cologne, Germany [ACE funded]

1992. "Microwaves and freezer stills", Museum of Installation, London, UK

Selected Group Exhibitions

2013. Oct The Caspian Biennial Convention, Artists Union of Azerbaijan, Baku, Azerbaijan
2013. Making the stone stoney. Portland gallery, Portland, Dorset, UK
2013. Yellow pages, Co curated with Bahram Khalilov, the Centre of Contemporary Art, Baku, Azerbaijan
2013. May "Personal Structures", Palazzo Bembo, 55th Venice Biennale, official collateral event, curated by Global Art Affairs Foundation, Venice, Italy
2013. July Back to the Future, The Studio: Glenda Cinquegrana, Milan, Italy
2013, May 10th – "The Language of Post Autonomy", exhibition and performance organised by David Goldenberg, in collaboration with Ioana Pioaru and The Post Autonomy Group, Fordham Gallery, Broadway Market lock, Hackney, London, UK
2013, 24th – 25th April – "Towards the Transformation of Art", Curated by David Goldenberg, group show and fundraising auction for participation in the Venice Biennale, Grosvenor Place, London UK.
2013 February 26th – "Participating Cultures", discussion and performance with David Goldenberg and The Post Autonomy Group, Centre for Possible Studies, London, UK.
2012. Online project, Berlin Biennale
2011. Oct - Nov, Brixton calling, Revisiting the Brixton Art Gallery 1983-1986, An inspiring celebration of 80s radicalism through art. 198 Contemporary Arts and Learning, 198 Railton Road, London, SE24 OJT, UK
2011. "Sluice Art fair", Fordham Gallery, London, UK
2011. Imagining-commoniversity, Transeuropa Festival, Rochelle Studios, London
2011. The power to host, curated by Maja Ciric, International Studio & Curatorial Program (ISCP), Brooklyn, New York, NY, USA
2011. Conference, workshop and exhibition at the Centre of Contemporary art, Baku, Azerbaijan
2010. Cooperation not corporation, curated in collaboration with Maja Ciric, ITS-1, Belgrade, Serbia [Online catalogue]
2010. October "The Language of Post Autonomy", Arts Depot, Vienna, Austria
2010. September Plausible Artworlds, Basekamp, Philadelphia, USA [Book]
2010. September websynradio
2010. August 1st Land art Biennial Mongolia [Cat.]
2010. Fordham at Tate Britain, London, UK
2010. Tank, London, UK
2009. Avant-garde below zero, Base-Alpha, Verbeke Foundation, Antwerp, Belgium
2009. In praise of Michael Jackson, Alex Chapell gallery, Paris, France
2009. Translations and misinterpretations, Shedhalle, Zurich, Switzerland
2009. Dtn Pt 3, The Climate of Change, FACT, Liverpool, UK
2008. Dtn Pt 2, Artists Anonymous, A-foundation, Liverpool, UK
2008. Three Walls, curated by Peter Fillingham, White Nave, Dover, Kent, UK
2008. Agitpop, London Print Makers workshop, London, UK [Online catalogue]
2008. CDZ, West Cork arts centre, Ireland
2007. December Event, Christmas show, London, UK
2007. Klab, Lancaster University, UK
2007. 10th Istanbul Biennale, in collaboration with K2
2007. Locally Localised Gravity, Plausible Artworlds, curated by Basekamp, ICA, Philadelphia, USA
2007. September - Oct Peer Esteem, 5 years gallery, London, UK
2007. September CDZ, Burgen, Norway
2007. June 6th Serpentine Gallery, Local Operations, The space of post-autonomy, London, UK.
2007. 16 June – 8 July CDZ, Point Éphémère Quai de Valmy, Paris, France
2007. 4 May-June 6th Traveling magazine table, Your-space, Organized by Nomads&residents, Abbemuseum Eindhoven, The Netherlands
2007. January 31st – February 30 Over and over again, Curated by Sacha Craddock, Saddlers Wells, London, UK
2006. 6-9th December Faculty of invisibility, Organized by Inga Zimprich, Jan Van Eyck Academy of Art Maastricht, The Netherlands
2006. 20th December – 4th February CDZ, Insa Art space, Seoul, South Korea
2006. Nov 15/16 /23-25th Gift, Museum of Man, Liverpool Biennial fringe event, Liverpool, UK
2006. Oct 19-26 Objects in waiting, Hallam University Sheffield, UK
2006. 30th May – 15th June The Utopia Display Nuova Accademia di Belle Arti Organised by Marco Scotini & Maurizio Bortolotti, CDZ, Milan, Italy
2006. 7-8th July Festival der kunste & Museum fur Gestaltung, CDZ Trailer Mobile project space, Zurich, Switzerland
2006. Jul 14th - August 14th Miss Mao, Curated by David Goldenberg, Helen Marshall and the Gau Brothers, Black list project space, London, UK
2006. Fordham at Netwerk, curated by Man Somerlinck, Netwerkvzw, Centrum voorhedendaagsekunst, Aalst, Belgium {Cat}
2006. Art Anthology, Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany [Book]
2006. 3.6. - 30.7. Jump into the Cold water Curated by Katharina Schlieben & Sonke Gau, Shedhalle, Zurich, Switzerland
2006. 27th May – 4th June The End A collaborative show curated by students of Hallam University Fine art course,

Hallam University Sheffield, UK
2006. 12.3 – 24.4 Boundless, Stravanger Kunstforening, Norway
2006. March Node London, London wide, UK
2006. 16 Dec – 5th March Copyfight, Copy-art.net, Centre d'Art Santa Monica, Barcelona, Spain
2005. Boundless, curated by Henry Meric Hughes, in collaboration with Jan Christiansen, Steriersenmuseet, Oslo, Norway
2005. 19.11 – 29.1. Boundless, Kirkenes, Grenselandmuseet, Norway
2005. CDZ, Edinburgh School of Art, Edinburgh, Scotland
2005. "How much space is there in the art World for redundancy?" Organised by Basekamp, Andrew Krepps Gallery, New York, New York, USA
2005. 13.10 – 6.11 Boundless, Eidesberg Kommune, Kulturkontoret, Norway
2005. Les Merveilles Du Monde, curated by Peter Fillingham, Museum of Fine Art Dunkurque, France [Cat]
2005. Open Congress, in collaboration with Stefan Beck, Tate Britain, London
2005. 2.9 – 2.10 Boundless, Harstad, Trondames Distriktsmuseum, Norway
2005. 11.6–21.8 Boundless, Joister Sogn og Fjordane Kunstmuseum – Eikaasgalleriet, Norway
2005. July – Oct East International/HTTP:// (Cat), 48 hour wake, http gallery, London, UK
2005. 27th May – 23rd June CDZ3, The Artspace at Imperial College, London, UK
2005. May Artists strategies, Museum of Modern art, Stockholm, Sweden
2005. May 23 –29.05 Boundless, Bode Kunstforening, Norway
2005. April 22nd – 19th May CDZ3 Northern Gallery for Contemporary Art, Sunderland, UK
2005. March 18 – 9 Aug Anthology of Art, ZKM, Karlsruhe, Germany
2005. March 17th –13th April CDZ3 International Project space, Bournville, Birmingham, UK
2005. March Copy-art Curated by Irini-Mirena Papadimitriou, On-line project Part of Boundless tour of Norway
2005. Feb 12. – 6.3 Curating degree zero Archive revisited by Reinigungsgesellschaft Halle fuer kunst Reichenbachstr, 2, Luenenburg, Germany
2005. Feb CDZ3, Spike Island, Bristol And the situation conference, UK
2005. Feb 18-14.4 Boundless, Curated by Henry Meric Hughes, In collaboration with Jan Christiansen, Steriersenmuseet, Oslo, Norway (Cat)
2004. Dec – Jan 05 Making a difference, Organised by Finger Karl Ernst Osthaus-Museum Hagen, Germany [Cat]
2004. Dec 04 –Jan 05 Art Anthology, Walter Gropius Baue, Berlin, Germany [Cat]
2004. May S.T.R.U.K.T.U.R., artist:network, NY, NY, USA
2004. April Artfayre, Waygood gallery, Newcastle, Upon Tyne, UK
2004. April Fleamarket, temporarycontemporary, London, UK
2004. February 27-11.4 Access, Vancouver,
2004. February 6th –4th April Soft logics –(mode of thought that are open and inclusive), concept – Elke aus dem Moore and Carmen Moersch, Kuenstlehaus, Stuttgart, Germany
2004. January EHU gallery, Minsk, Republic of Russia
2003. November United Network, Oslo, Norway
2003. November Ram 4, Survival Kit, Nifca, Helsinki, Finland [Cat]
2003. October Curating degree zero 3, Offenes Kulturhaus, Linz, Austria
2003. September "Kulturkiosken", Gavle
2003. September "Monstring", United-network, Goteborgs Konsthall, Sweden
2003. August "Nordic live art", United-network, Goteborgs Konsthall, Sweden
2003. August "Curating degree zero 3", Kunstlerhaus, Bremen, Germany
2003. August "Halfmachine", Copenhagen, Denmark
2003. "6th Sharjah Biennale", curated by Peter Lewis, in collaboration with Wim Salki, United Arab Emirates [Cat]
2003. "Curating Degree Zero 3", tour of Europe [Online Cat + publications]
2003. "Charlies Place", curated by Man Somerlinck, Annelly Juda Fine Art, London, UK [Cat]
2003. "Art Anthology", tour of Europe [Small publication + Book]
2003. March "Congress on a fork lift truck", organised by T1&2 & Gustav Metzger, Atlantis Gallery, London, UK
2003. March "SAM", united-networks, Kulturhuset, Stockholm, Sweden
2003. Jan Launch of "Curating degree zero Archive", Organised by Barney Drabble & Dorothee Richter, plug-in, Basle, Switzerland
2003. Jan Chockerfuckingblocked, Jeffrey Charles Gallery, London, UK
2003. Jan "Mutiny", Lost property, Barge House, Oxo tower, London, UK
2002. Dec "Evolution Cell", Organised by Finger, Neue gesellschaft fur Bildende kunst e.V., Berlin, Germany
2002. Nov "Art Anthology", Ars Electronica, Austria
2002. "How to be a perfect guest?" (Version 1), in collaboration with Wim Salki, Museum of Modern art, Arnhem, The Netherlands
2002. "Think tank for developing a Post-Autonomous Practice", in collaboration with Wim Salki, Museum of Modern art, Arnhem, The Netherlands
2002. April "Art Anthology", internet project, curated by Jochen Gerz,
2002. April/May "Beforegoingon", LCP. London, UK
2002. April/May "Three years", Fordham gallery, London, UK

2002. Feb "Untitled", Cafe Gallery, London, UK
 2002. Jan - May "Flexplek", in collaboration with Wim Salki, Begane grond, Utrecht, The Netherlands
 2001. Dec/Jan 02 "From ritual to Romance", Catalyst arts, Belfast, Northern Ireland
 2001. September "Come and Go", Multi-trudi, Frankfurt, Germany
 2001. HDK Berlin fur kunst in kontext, Berlin, Germany, Context/art/mediation/archive
 2001. Jan "Century City", Tate Modern, London, UK
 2000. Oct "Subway special", organised by Stephanie James and Mota Gallery, Aldwych tube station, London, UK [Cat]
 2000. "What's to be done?" curated by Wolfgang Zingle, Arts Depot, Vienna, Austria [Book]
 2000. "Infection manifesto", Bonner Kunstverein, Germany [Cat]
 2000. "Outofspace", in Collaboration with Andrea Knobloch, organised by SchnittAusstellunsraum, Kolnischer Kunstverein, Germany [Cat]
 2000. May Thames & Hudson, radio project, Organised by Londonart magazine, London, UK
 2000. March "The future requirements of art", Multi-trudi, Frankfurt, Germany
 1999. "The Dream Plan", kwanhoan Gallery, Seoul, South Korea [Cat]
 1999. Nov/ Jan 2000 "Gratuitous", Jibby Bean & theculture, the Metro Cinema, London, UK
 1999. Nov "London/Munich", Galerie Linda, Koln, Germany
 1999. Oct "In you we trust", Cushendall Tower, Northern Ireland [Cat]
 1999. September "Briefkontakt", Munich, Germany
 1999. September "Waste land", Organised by Poli Cardenas, Goldsmiths curators course, London, UK [Cat]
 1999. May "Curating post-institutions", one day symposium, with Anna Harding, ICA, UK,
 1999. April "The Manchurian Candidate", organised by Ciara Ennis & Homeless projects, London, UK
 1999. Jan/Feb "Developing new models of the exhibition event", Homeless projects, Mota Gallery, London, UK
 1998. Dec "Live/works/show 7 activities – a project for MKKM". Edited and organised by the Info Centre, London, UK [Cat]
 1998. Nov "Kunst steht un weg", in collaboration with Andrea Knobloch, Koln, Germany
 1998. Oct "The Vauxhall Gardens", organised by Peter Fillingham, Norwich Gallery, Norwich, UK [Cat]
 1998. Oct "Martin", organised by David Goldenberg, Catalyst arts, Belfast, Northern Ireland
 1998. September "Vane 98", Waygood Boutique, organised by the Waygood Gallery, Newcastle upon Tyne, UK
 1998. September "The space of the curator", organised by Angela Rosenberg, Goldsmiths curators course, London, UK [Cat]
 1998. June-September "Homeless projects Pt. 1-3", 30 Paris House, Old Bethnal Green Rd, London, UK
 1998. April-May "Host", organised by Peter Lewis, Tramway, Glasgow, Scotland
 1998. April "Martin", organised David Goldenberg, Waygood Gallery, Newcastle Upon Tyne, UK
 1998. Jan "What if?", Dzikanka Gallery, Warsaw, Poland
 1997. Oct "Tacom 4", Rampe 002, Berlin, Germany
 1997. September "Big Blue", organised by Peter Lewis & Francesca Ferguson, Cafe Adler & Cafe Fix, Berlin, Germany
 1997. September "Tacom 2", organised by Michaela Muller, Goldsmiths University, London, UK
 1997. September "Sub", organised by Paul Linke, Berlin, Germany
 1997. August "Live stock market", London, UK
 1997. April "Martin", organised by David Goldenberg & Taro Nasu, Commercial Gallery & the Atlantis Gallery, London, UK
 1997. March "Big Blue", organised by Peter Lewis, Coins coffee bar, London, UK
 1997. Feb "Valentine show", organised by Toby Mott, Coins coffee bar, London, UK
 1996/Jan 1997 "The Happy Shopper", organised by David Goldenberg & Mila Estavez, Elephant & Castle shopping centre, London, UK
 1996. September "Hit & Run IV" – Silent/still, organised by Peter Lewis, Arches 33, Southwark st, London, UK
 1996. June "Yourself is steam", organised by Ian Forsyth & Jane Pollard, Charlotte st, London, UK
 1996. April "<<Their Chromakey and Ours>>", organised by John Timberlake, Waygood Gallery, Newcastle Upon Tyne, UK
 1995. Dec /Jan 1996 "50X50X50X50", organised by David Goldenberg & John Roberts, Burbage House, London, UK
 1995. July "Outposts", organised by FAT, Venice, Italy [Cat]
 1995. June "Archive show", MOI, London, UK [Cat]
 1995. Jan "Club TV", organised by Hans Christian Dany, Kunstlerhaus, Hamburg, Germany
 1995. Jan "Self, site, situation", Herbert Read gallery, Canterbury, UK
 1994. Dec "Giftland3", organised by Max Schumann, Printed Matter, NY, NY, USA
 1994. Nov "50X50X50X50" organised by David Goldenberg & John Roberts, e.V. Schipper Krome, Koln, Germany
 1994. "Sei dabei", organised by Rita Baukowitz & Karin Gunther, Hamburg, Germany [Cat]
 1994. "Coming up for air", curated by Henry Obuabang, Milch & the Agency gallery, London, UK
 1994. September "Miniature show", organised by Edwin David, the agency, London, UK
 1994. September "Sarah Staton's" Superstore, Laurie Genillard Gallery, London, UK
 1994. August "A fete worst than death", organised by Joshua Compton, Hoxton square, London, UK
 1994. April "Flexible Response", organised by David Goldenberg in collaboration with f-stop, Bath arts festival, Bath, UK [Cat]
 1994. April "Coming up for air", organised by Henry Obuabang, Milch & the agency gallery, London, UK

1994. Jan "Bus project", Open window gallery, London wide, UK
 1993. November "LA art fair", MOI, LA, USA
 1993. Oct "Art for equality", ICA, London, UK [Cat]
 1993. April "Adsite", organised by FAT, London wide, UK [Cat]
 1993 April/May "Flexible response", Organised by David Goldenberg in collaboration with MOI, Atlantis gallery, London, UK
 1993. July/August "Several Bodies", Clove gallery, London, UK
 1992. Jan "The Archaeology of Silence", Organised by Monika Oeschler, North London, UK [Cat]
 1991. June "3rd Lewisham Arts Festival", Shoplift, organised by Jane Bartlett & Pamela Mellor, Lewisham, London, UK [Cat]
 1989. September "The art of living", Battersea arts centre and Manchester trade centre, UK
 1989. September "The feed", organised by Denise Hawrysiw, LFC, UK

Publications

[Copies of most of the material is available via www.postautonomy.co.uk or David Goldenbergs gallery]

2013. La Biennale Di Venezia, Personal Structures: Culture.Mind.Becoming Vol 1 & 2
 2013. "Plausible Art Worlds", Basekamp. A PDF of this Plausible Artworlds publication is downloadable at: <http://plausibleartworlds.org/book> ISBN 978-1-300-72426-1 2013. Plausible Artworlds is a project organized by Basekamp and Stephen Wright, and is supported by The Pew Center for Arts & Heritage through the Philadelphia Exhibitions Initiative.
 2012. Arl 1, P 28 - 37
 2009. Atlantica 48/49
 2008 & 2010. Phillip 8 & 10
 2008. Agitpop online catalogue
 2007. Faculty of invisibility newspaper
 2007. Netwerk /Center for contemporary Art, Annual
 2007. 10th Istanbul Biennale catalogue
 2006. Les Merveilles du Monde, edited by Jane Lee, a White Window Project
 2006. Postautonomie, edited by Stefan Beck, published by Gutleut Verlag
 2005. White Window Shared work: Travail Partage, edited by Jane Lee
 2004. "Curating degree zero3 Archive", web based catalogue
 2004. "Art Anthology", DuMont Literatur und Kunst Verlag, Cologne, Germany
 2003. "The thing book", www.thing-frankfurt.de
 2003. 6th Sharjah Biennale Catalogue
 2001. Control magazine Issue 16, <http://www.controlmagazine.org/previous.php>
 1998. "Whose afraid of red, white and blue. British art from 1989-98", published by Article Press, edited by David Burrows, text by Mark Harris, The Press Release and Alternative Spaces, p.64
 1994. "Team Compendium: self-made matches", Selbstorganisation im Bereich Kunst by Rita Baukowitz & Karin Gunther, published by Kellner
 1995. "New Media in Late 20th century art", Thames & Hudson
 1993. "Installation art", Thames & Hudson
 1992. "Installation art", A&D

Funding

Kickstarter 2013
 Artists Union of Azerbaijan 2011 & 13
 Konrad Adenauer Stiftung 2010
 Arts Council of England 1992, 1994, 1999, 2000
 Cypriot funding for the arts, 2010 & 2012
 Mondrian Foundation, 2009
 British Council, 1998, 2003, 2007
 London Arts Board, 2000
 Daiwa Foundation award, 1998

