Overview of work by David Goldenberg 1989 - 2024



































Minefields: 4 Sites. 1989

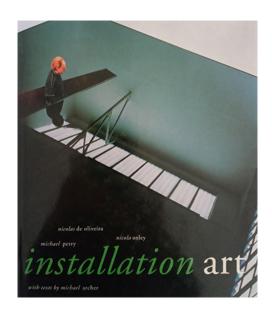
Framing the gallery
The Gallery as a Criminal space
Reference to Heideggers concept "Waiting in reserve" the Global destruction of the Earth
Reflection on Englands Colonial Past

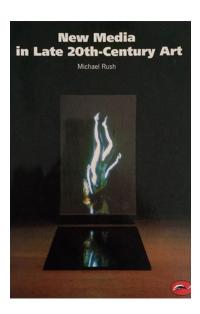
















Microwaves and Frozen Stills, Museum of Installation, 1992. London, UK

Images included in the Thames & Hudson books Installation Art, New Media in Late 20th Century Art & New media in Art

Wrapping up the Gallery
Obstructing entery into the Gallery
A space to reflect on the Gallery
Access to spaces without travelling and occupying spaces and territories.
"The sense that everything is already photographed and documented as a picture of the conquest of the Planet."

Armbands for...

Sei Dabei, "September news", concept by weltbekannt e.V. /Kiosk and Rita Baukrowitz and Karin Guntier, Hamburg, Germany.1993 Giftland 3, curated by Max Shumann, Printed Matter, New York, NY, USA

Miniature show, curated by Edwin David, Agency Gallery, London Sarah Statons Superstore, Laurie Genillard, London, UK Coming up for air, Agency Gallery and Milch, London, UK. 1997

Art works to be worn during a PV









Out of Space

curated by Udo Kittelmann,

Kolnischer kunstverein, Germany. 2000

Further News from Octobriana

in collaboration with Andrea Knobloch,







terioripas altrificación general acquermetración sussepon la policical y está fina policidade. Porter mentino Estálesco.







Homeless Projects 1998 - 2000

Text & Poster works. Presenting Pure ideas and actions

Century City: Art and Culture in the Modern Metropolis Tate Modern, London, UK. Survey show of London in the 90s. Curator: Emma Dexter. 2001

Curating Degree Zero, 2003 - 2008, Global Tour. Collection Zurich University of the Arts









New Platforms for Art

Sharjah Biennial, UAE, 2002

S.T.R.U.K.T.U.R., 2003, artist network, New York, NY, USA

Fordham Gallery at Netwerk, Netwerk, Aalst, Belgium, 2006

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

Constructing platforms and situations to hand over the art work and space of art to other people.

Art as a space to rest, think and dream





Sharjah Biennial, How to be a perfect Guest?





Netwerk, Aalst, Belgium







STRUKTUR, artist net work, New York, NY, USA

The Time of Post Autonomy is Now, curated by Freek Lomie, Your Space, VanAbbemuseum, Eindhoven, The Nederlands, 2009

A Floor based work that people had to walk into, a space for anyone to enter and respond and make changes to a large text and graphic based work, the process had no beginning nor end. Each time someone or people entered the work they both erased and contributed a new layer of thinking and material.







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

Overlaying the floor plan of an emptied out simulacra and repetition of the sign of a Biennial integrated into the architecture of a Gallery. Developing the model of Biennial that can be moved around and adjusted, idea for a touring Biennial and a biennial for non Western Cultures.

Situations that challenge and contest what is and is not an art work through undermining the expected experience within the space of art















Personal Structures, organised by GAA, Palazzio Bembo, Venice Biennale collateral show, Venice, Italy. 2013

in collaboration with Glenda Cinquegrana: the Studio

The Transformation of Art 1

The idea for the show is based on two images of containers used in the Milan show and taking that idea further

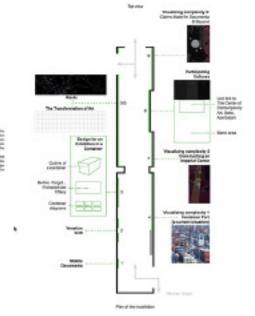
A fictitious idea of a touring Biennial, as a methodology and* the logistics of setting up, curating and selecting artists, and staging a group touring Biennial, the route of the tour, spaces for the work, transporting works, as a means of "short circuiting Colonisation", thinking about occupying a space without carrying it out physically. Picturing the flows and distribution of products to establish images of Global Capitalism, the global distribution and spread and reach of art.







this hemolytical on on read of Turnish, a copie for a readin selection benchmark and hem Curage in Turnish and Amelian. The part of the properties of the part of



Caspian Sea Biennial. Curated by Leonid Bazhanov & NCCA Moscow, in collaboration with Bahram Khalilov, Artists Union Gallery, Baku, Azerbaijan. 2013.

The Transformation of Art 2

Tectonic plates 1,2,3

Model of a travelling Biennial, parts can be moved around and used to organise thinking and a discussion looking at reinventing the role of the Biennial

Mapping new Participating Cultures

To Taxationative stALFI, 1- tealgement of force

National Plans 1: From purpose: The National Plans of the Section (Value of the Section (Value Authority) during the Value December (Value Office of the Section (Value Authority) during the Value of the Value o

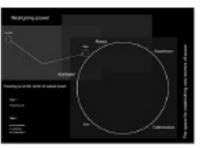
Recipied Risk E. Realighing Forest principles

Date Stations









Festivate Pierra in Constructing a Service for Personaling Columns or involve

Dispositions in Time and Space, The National Gallery of Contemporary art, Bucharest, Romania. Nov – June, 2015.

Below the Radar. Parts 1-4.

Mobile Biennial, Centre for Contemporary art, Clubelectroputere, Craiova, Romania. Summer 2014

Assembling a new Hybrid structure

A work combining materials from 3 sources, the coach used in the Mobile Biennial, materials from the Museum and materials found and produced in London.









2nd Bodrum Biennial, Bodrum, Turkey. 2015

This project took the element of the rotating ceiling based work from the Milan show as the source for new

An axis and gravitational meeting point where conflicting ideas, images, histories, hidden histories and conflicts coagulate

Reality as invisible, inaccessible, unknown.

Art as an unknown, as a minus object

works





Turbulence, 5th Odessa Biennial, Odessa, Ukraine. 2017

Special section curated by Camilla Boemio: Distributing Obsolescence: Art bank, food bank, technology bank.

A work that encouraged the break down and collapse of the Modernist Model of art, in order to move onto another model.

An installation organised between two rooms, where each room tests out ideas and form in the other room, creating the illusion that one or more artists are involved in the works production.

The work was slot into an existing installation, including its description and press release, along with material sourced from the location, computers and art works, mixed together with material produced and sourced in London.















Santa Personnéepe / Bernocéparado Internación 2017

David Goldenberg / Great Firitain installation

Вет на з поставание прет резігу Деніда Гозденісую «Вебелистиння споріння перей 2006 рик». Адел для поставони, ява не поставони принцептиць, - проблем дій резі. Ставрити учинация принцептиць, - проблем дій резі. Ставрити учинация принцептиць, - проблем дій резі. В постароння запеченти, - падам дій поставони формати. В постароння перет учинация поставони формати. В постароння перет учинация поставони по

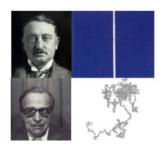
To quote from David Goldenberg's fictious perso release for the 2016 version of Branthuting Obsolescence: "Idea for an oblishme, that doesn't need to take place; to do eve things. Establish "on inequience of presents" and, through its construction, bring together arises that question the reaching immation of art, individuals and group oblishments and the resolvance in which every aspect of life encourage condition, standarding explaining in which coveringorage are some activated between condition, standarding explaining in which coveringorage are into activate deleter. Guidebackerg instabilization extends Delavoring Chairbource. Part 1 pools of elements — organization of lound domestic engagement and uterests, a fectious press release and colorable, found standard organization of countries of the delates. Guidebackerg between season of countries of the delates which as a subsignous speec, part Brise Part, pools of elements—one, displaying card acts from today including are includ. Part 2 - Use the material to generate actuation looking at refusion in a substantial contribution of the foundation of the Breish artist David Goldenberg, language and text form the basis of his individual works and concrimes of entire calibrations, using language as a finguence and no next, similar to an act of speech — nor only a statement. For side of the Breish artist David Goldenberg, language and text form the basis of his individual works and concrimes of entire calibrations, using language as a finguence and son ext, similar to an act of speech — nor only a statement. For side of

Tate Liverpool Exchange, Liverpool, UK.

Art as Global Currency, 2018

Plotting the rise of Neoliberalism and the rebranding of the British Empire







til Rhodes/Global Empire The Sublime is

Coley Post History/EU Stock Ma



Simple Cluster 3

Guildhall Museum, Rochester, Kent, UK part of the 51zero Festival of art and film Granulation, 2019

Rebuilding the body and site of Art

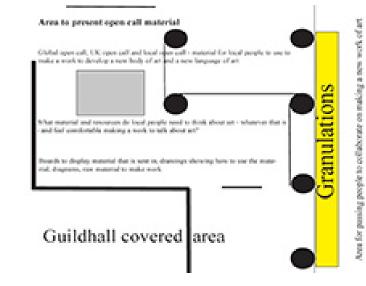












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Materia

One large sign and another information there and punch protect on white sylves therets, stracked to job here using sylves too. Boards on 232 power, table and chairs.

Approximate of metals in the con-

Herbert Read Gallery, University for the Creative Arts, Canterbury, Kent, UK.

As part of 51zero Festival of art and film.

America is the best example of Marxism, 2019

Breaking down authorship and notions of the art work
Mapping the archive of works staged in the gallery between 1998-2020
through a web and grid of taped lines drawn on the four walls.
Overlaying Sturtevants going beyond the existing exhibition format with Kojeves notion of the end of History and the role of the artist after philosophy, as the space and time of Europe today.

The power of ideas to turn the existing order upside down









