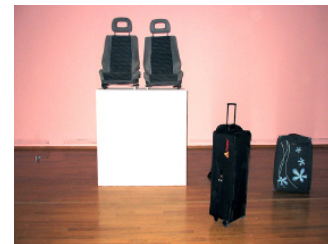
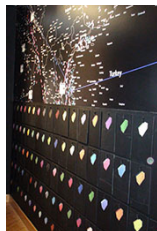
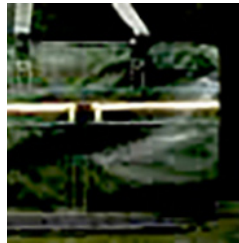
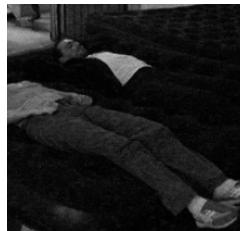
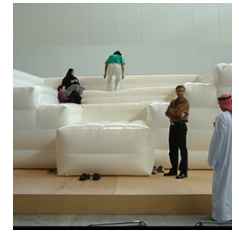
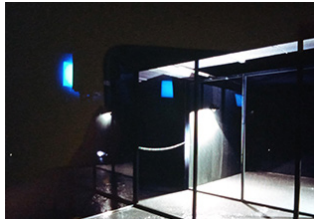
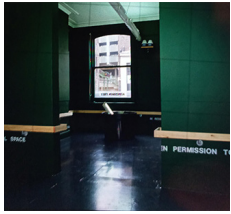


Overview of work by David Goldenberg 1989 - 2024



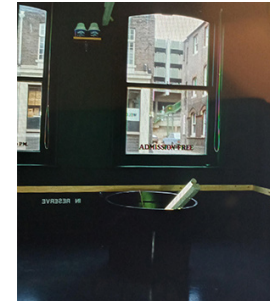
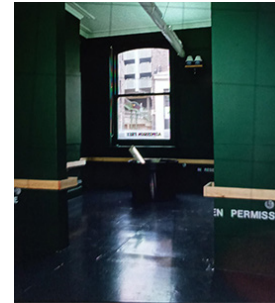
Minefields: 4 Sites. 1989

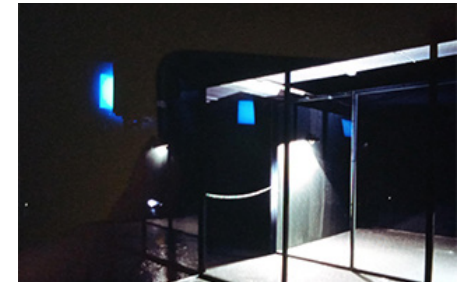
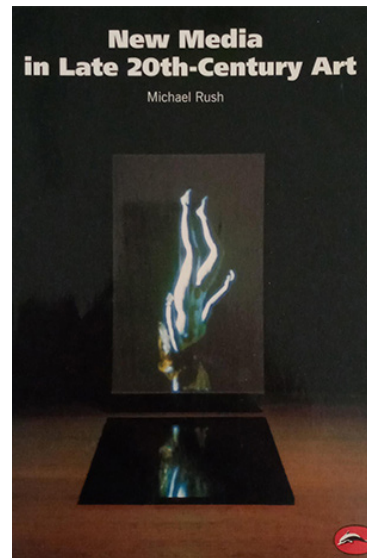
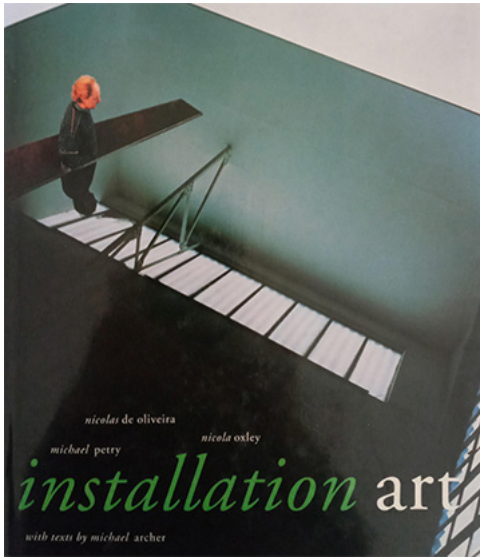
Framing the gallery

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 entry 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,

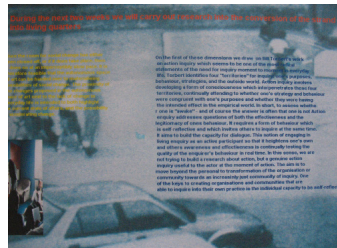
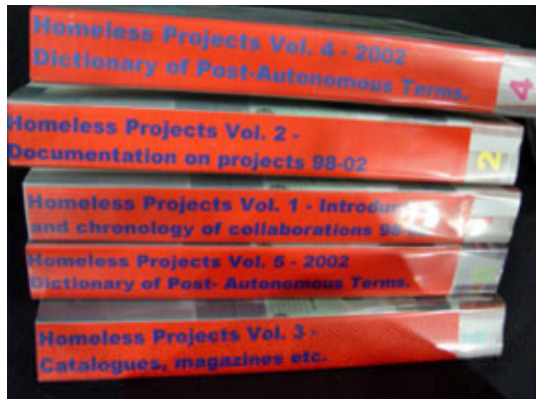
Kolnischer kunstverein, Germany. 2000

Further News from Octobriana

in collaboration with Andrea Knobloch,



Kunsthaus
Kunsthaus Kassel, Kassel, Deutschland
in Kooperation mit Andrea Knobloch - Kultur zwischen Kassel und
2000, Kassel, Deutschland



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



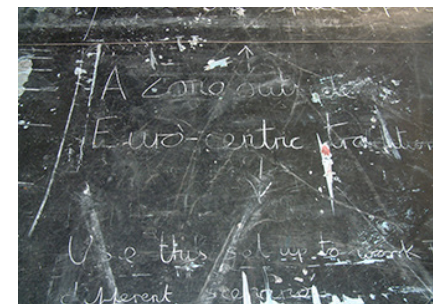
Http



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

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

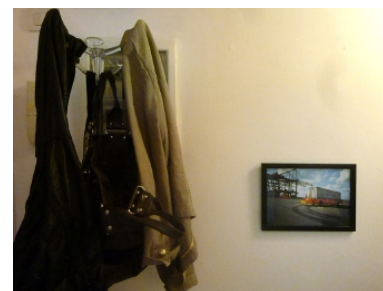
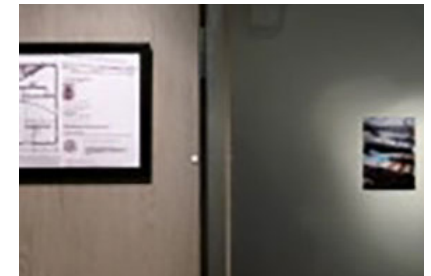
A Floor based work that people had to walk into, a space for anyone to enter and respond and make changes to a large text and graphic based work, the process had no beginning nor end. Each time someone or people entered the work they both erased and contributed a new layer of thinking and material.



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



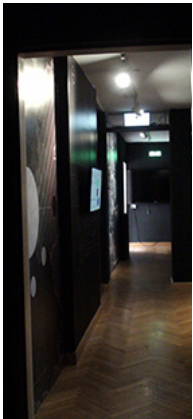
Personal Structures, organised by GAA, Palazzio Bembo, Venice
Biennale collateral show, Venice, Italy. 2013

in collaboration with Glenda Cinquegrana: the Studio

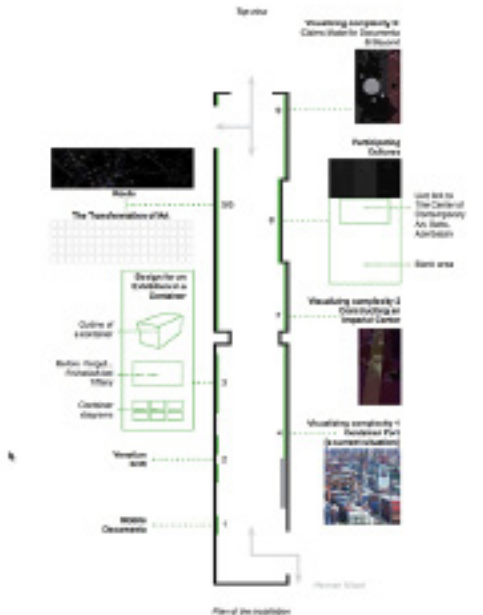
The Transformation of Art 1

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.



We have played on a map of Europe, a model for a mobile exhibition that would not have to travel to Italy and London. The map is a grid of squares, each representing a city. The squares are colored in different shades of green, yellow, and red, representing different levels of development or economic activity. The map is divided into several regions, each with its own set of squares. The map is a visual representation of the global distribution of products and the flow of goods between different regions.



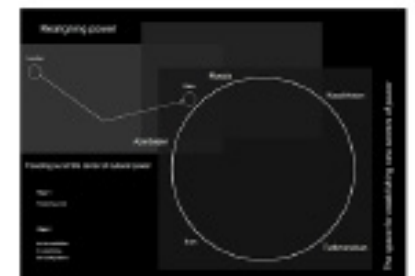
Caspian Sea Biennial. Curated by Leonid Bazhanov & NCCA Moscow, in collaboration with Bahram Khalilov, Artists Union Gallery, Baku, Azerbaijan. 2013.

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



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 works

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



Tate Liverpool Exchange, Liverpool, UK.

Art as Global Currency, 2018

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



Simple Cluster 8

Cecil Rhodes Global Empire	The Sublime is Now
Kojin Post History EU	Stock Market



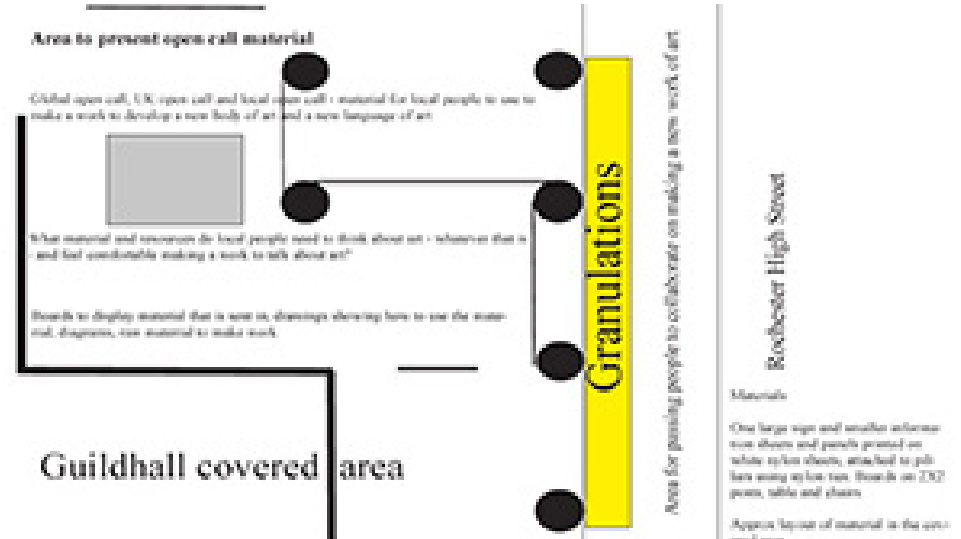
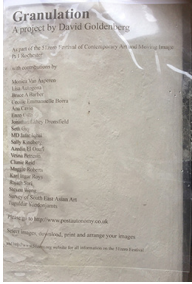
Simple Cluster 3

Guildhall Museum, Rochester, Kent, UK

part of the 51zero Festival of art and film

Granulation, 2019

Rebuilding the body and site of Art



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 Sturtevant's going beyond the existing exhibition format
with Kojève's 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

