

This Historical Moment

by admin - Wednesday, May 09, 2018

<http://www.postautonomy.co.uk/historical-moment/>

*Please note this page is under construction and further information will follow shortly



Neoliberalism has destroyed what exists leaving a blank, a clearing, a new space.

In a sense we can say we have entered a moment where it is possible to re-imagine art again for the 1st time in 200 years

How do we meet this challenge?

We can pose the question another way “If you were offered the opportunity to shape art and thinking

would you take up the challenge?"

Is it possible to coordinate a situation where cultures and peoples meet to exchange ideas to contest existing thinking and positions to reshape centres of cultural power?

This opening is where art and thinking starts again



Information Treasures: The 95 Theses
From 16, 2013 by postautonomy



Central bank in London is printing its own money and using it to finance people's debt



Printing money from private banks in the New York City at Bank of America (Photo: Reuters)

MENU -

Central bank in London is printing its own money and using it to finance people's debt



Central bank is selling shares like British banknotes financing real community





This is stage one in developing a project, whose extent and breadth will develop and become apparent over time.

What are the issues that require to be looked at, who is interested in engaging and exchanging ideas and what form should this exchange take?

A series of introductions to **This Historical Moment** through developing a **non-visual practice**

What is a non-visual practice?

How do we discuss, analyse and break with neoliberalism from within neoliberalism?

What is a Participating Culture?

5 Years Gallery, London, UK

Sunday 27th May 4-5 pm



*Material on the event will be published in a 5 Year publication later in the year

Documentation of the event



This Historical Moment - 05-09-2018

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Art as Global Currency



Molecular images



Figure 1
Top of White House (David Chipperfield)
Chipperfield Architects
100 White House
New York, NY, USA



Figure 2
Robert Peel (John Constable)
National Portrait Gallery, London
1822



Art as Global Currency in 8 simple clusters and 2 complex clusters and one image molecular images combining all the images into different patterns

Drunken Walk Algorithm used in the stock Market,

Descartes “I think therefore I am”, location of folders on

my desk top, Art about nothing

Plotting the rise of the Right wing, Arts links to the Art Market, excavating Western Ontology as the root and core of Western Global White Supremacists

How do we assemble a work that is capable of operating today within the existing complexity, what issues and aspects does it need to assimilate?

What is the context against which we exist and produce culture and which art and culture contributes in shaping?

A work assembled from 10 x clusters of screen shots of images extracted from Multiple internet sites. Selected images from the Mining the internet series 2014-18, building a picture of total power. Key figures who contributed to the conceptualisation and shaping of the Post Historical environment we exist in and against which art functions and promotes.

Figures who shaped the British Empire and who went onto assist in the rebranding of the British Empire into the British Commonwealth, the formation of a Global Government, writing of British History. The formation of the EU, Nonlinear Warfare, images of the end of history and political historical events.

The texture of post Global Market collapse 2008, the financialization of art, arts link to the art market, and arts role in Globalisation, and the capacity of art to address this complexity.

Tate Liverpool Exchange, Liverpool, UK



“Production – Process – Collaboration”

28th July – 5th August

in parallel to the Liverpool Biennial

The talk and project take place in the Tate Exchange main space

My text in the catalogue VVM 7

1. some a series of more or less on the same. Presentation on the 1. impact of the Tate Exchange 2017

of questions to describe and understand the VVM project?

the project was set up by the UK based Initiative Magma Magma in 2017 under the name of Art & Life VVM is a series of parallel activities that combine creative and social practice with research and education by the artist and the public, trying to find the activity of thinking the space in the end.

to be able to do a project to describe an multiple and complex of small art works to make an art practice.

can respond to how that to larger works and art will think later. The work practice that understand elementary statements about the project, which are quite different and not so easy to present clearly. The range of questions when in the material and decomposition of both space and the creative practice. Perhaps the best way to think of the project is that it is a series of small art works that are brought into a series of activities in London.

of VVM is a range of thinking, an an abstract complex and strange action, with its intentionality, such as that one habit, as a way of architectural mapping of what is understood by someone.

1. change in thinking when thinking the existing state of art. It is not a performance and action but it is the range of the thinking that one to another domain part. The intention of the project is to create a series of activities that are quite different and not so easy to present clearly.

PR's, although art institutions and artists seem to be maintaining this but the lack of criticality, in other words this is a symptom of Neo-liberalism in its entirety. Instead I think, we should see the project as a site of critique that make up art and the far more important, ambiguous situations of art into a branch of government, in imagining multi of Empire.

1 and the role of multi-culture in the West is hidden, and that we are to process of filtering these issues through art is.

ing regime of art and its logic, change projects into into chaos and out of habit, cultural symbols, which brings us to a ritualized way to think to change current thinking and the ongoing project by art to do it a new.

4 practices are engaged with today.

c of the VVM is operating on a type of work or practice, some integrate the office of normalised art, a type of scheme that is to be done.

up by the erosion of normalised art through the various process step.

1. range of thinking because it supports that different statement. The response was based on the response to the initial stage of the work generation. This needs to be kept in mind. The idea of the VVM is to be a series of activities that are quite different and not so easy to present clearly. This is a characteristic of the work being made today.

are most normal along to what is considered when to taking either in the VVM?

and bring the work's dimension and therefore trigger their insight into it, using words - instead of words - which opens the way to the concept of ordinary practice adopted to value the work? Is it an end done a matter before it is or not? Could the work be a a the production of the project? Is there by implication a type of work that is specific to the all the discipline and/or of work's value and quality?

the comments of artists who take part in the project and the extent of the audience who participated into the space of the VVM.

the author of the project Magma Magma has played the accepted line of the beneficial of production of art, which says that is like understood. I can not see how Magma responds to the project claim to be a line that sets to create a sequence of thinking to think the regular different space and territories under the guidance of the work of Magma art.

to the project have been sought to identify before the project within pre-existing terminology, only to, to show the project and create and to describe something in common change and if it is not a series of activities that are quite different and not so easy to present clearly. It is a characteristic of the work being made today.

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I will give a talk on Saturday August 4th, 3 pm on

“What is a Participating Culture?”

with the curator Camilla Boemio

For further information, dates and names of venues, ideas for engaging with the concept and joining a debate, and suggestions for responding to the material, please look through the material below

[Generic text](#)

[Introduction](#)

[Invitation to contributors](#)

[Summary](#)

Contribution to the material

The start of any contribution and contact should be in the form of statements and diagrams on local newspapers



Then statements from different contributions will be extracted to make something similar to Luthers 95 thesis



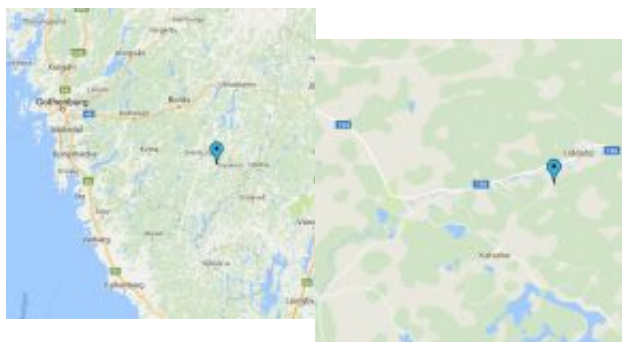
From this beginning other forms are planned, for instance

How do we translate these ideas into a way of living for a place and setting for experimental living?

Unfortunately the project for Uddebo will now longer continue beyond the initial research

[David Goldenberg visiting Uddebo](#)

Realising ideas in the village of Uddebo, Sweden



Please email material or enquiries to David Goldenberg on

dged03@hotmail.com

No related posts.

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