

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



By [Giles Whittell](#) APR 18 2018 | 12:04PM | Update



POUND SCHEMES
As the Bank of England's quantitative easing programme ends, what will happen to the pound?
By [Giles Whittell](#)

Marked SCHEMES: Jeff Bezos and the industrialists' early resignation are putting a different spin on the market's current exuberance, according to a leading view shared by multi-billionaire investor Richard Branson.

Taken Down: How the SEC Office of Inspector General Misused the Freedom of Information Act



HOLDING DEBT
By [Giles Whittell](#)

MANUFACTURING CRISIS
By [Giles Whittell](#)

IN ECONOMIC EDUCATION
By [Giles Whittell](#)



OTHER MONEY
By [Giles Whittell](#)

Information Treasures: The 15 Treasures
Issue No. 10, 2013 by [postautonomy](#)



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



Printing money gives politicians an idea that there is a limit to what they can do

MENU -

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



Central bank is printing money like it's hot because it's printing money and using it to finance people's debt



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?

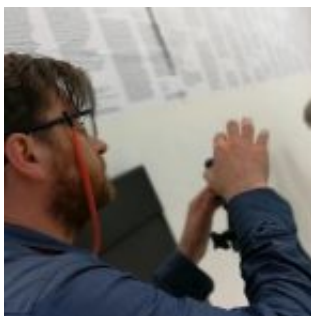
5 Years Gallery, London, UK

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





Art as Global Currency



Molecular images





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. a series of images from the Mining the internet series 2014-18, building a picture of total power.

2. Key figures who contributed to the conceptualisation and shaping of the Post Historical environment we exist in and against which art functions and promotes.

3. 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.

4. The formation of the EU, Nonlinear Warfare, images of the end of history and political historical events.

5. 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.

6. 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.

7. 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.

8. The formation of the EU, Nonlinear Warfare, images of the end of history and political historical events.

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12. The formation of the EU, Nonlinear Warfare, images of the end of history and political historical events.

13. 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.

14. 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.

15. 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.

16. The formation of the EU, Nonlinear Warfare, images of the end of history and political historical events.

17. 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.

90's), although art institutions and artists must be examining this for the lack of creativity, in other words this is a symptom of 'New' filtered in its entirety. Instead I think, we should see the project as a kind of critique that makes up art, and the far more important, authentic institutions of art into a branch of government, its inaugurating multi at Empire.

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

ing regime of art and its logic, change projects on into chaos and extra labels, cultural symbols, which brings us in a roundabout way to some to shape current thinking and the ongoing project by art is to create a new

2) practices are engaged with today.

e of the VVM is specialist on a type of work or practice, some interrogate the office of normalised art, a type of scheme that ch order.

up by the erosion of normalised art through the various processes step

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

“What is a Participating Culture?”

with the curator Camilla Boemio

TATE Event

13.00. Cloak Learning Studio
 Using a few notes of this drop-in music workshop all of the sound created will be mixed together to create a composition which will then be performed in Tate August.

15.00-17.00. Tate Exchange
 Curator Camilla Boemio and artist David Lauder on curatorial methodologies. Camilla will discuss her practice as well as new methods and will look at artworks that involve audience participation. This will be followed by an open discussion.



pubblicato sabato 4 agosto 2018

Il progetto non è un'opera d'arte in quanto tale, ma si struttura in forme e spazi che si aprono e si chiudono. Il progetto è un'opera d'arte in quanto tale, ma si struttura in forme e spazi che si aprono e si chiudono. Il progetto è un'opera d'arte in quanto tale, ma si struttura in forme e spazi che si aprono e si chiudono.

Blog

The Venice Biennale Pavilion - Street View - Tate Exchange Liverpool

Michael Morris (Black Ops Party, UK) and David Lauder (Black Ops Party, UK) will be leading the project. This will be a drop-in project for the public to create a sound composition. The project will be a drop-in project for the public to create a sound composition.

[Presentation for Tate Liverpool Exchange 8.5 11.27am](#)

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



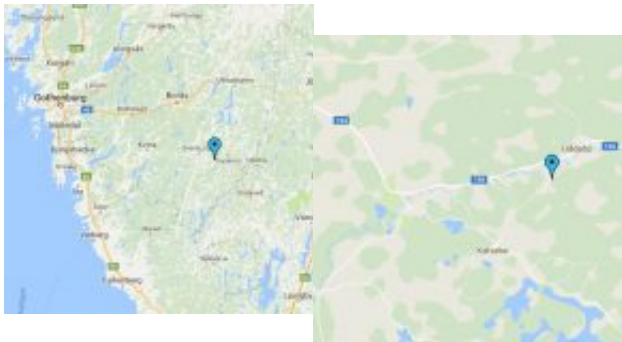
From this beginning other forms are planned, for instance

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 no 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

Related posts:

- [1. News 2018-19](#)
- [2. Interview for Whitehot contemporary magazine](#)