

What works today?

Working Notes on a recent project and thinking

by David Goldenberg



Proposed Exhibition date:
May 2025
Title: The End of Art

6 months Lead-in time +
Advertising

Ernesto Leal/Gallerist/Organiser
David Goldenberg/Organiser/Curator
Jon Fawcett/Project Manager

What are the objectives of this stage of the project?

Online Program

Press Opening

PV

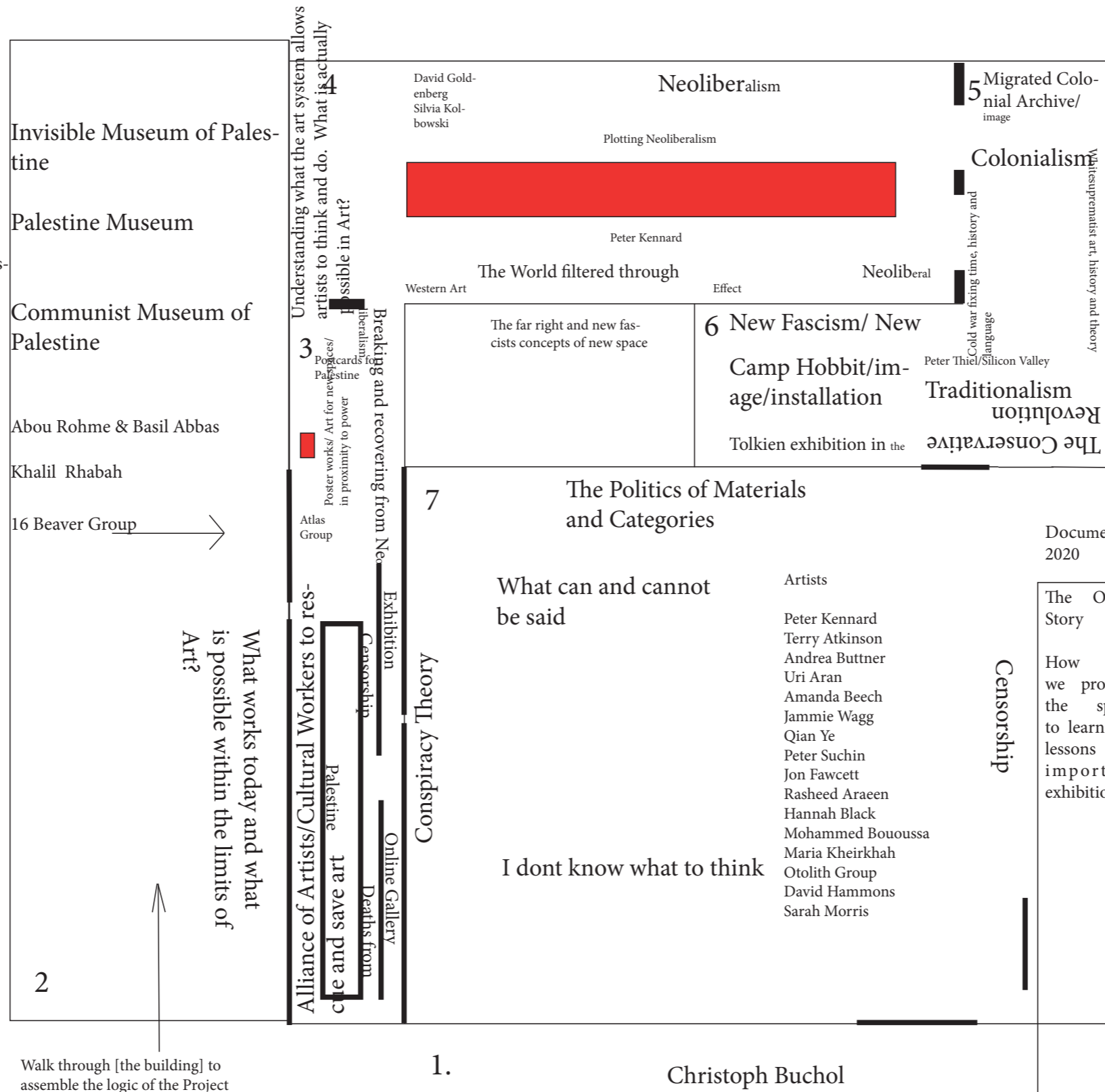
Opening Events

Sarah Nahas
Mathew Collings
Julie Kolby
Maria Kheirkhah

Program during the exhibition

Talks program

Matt Kennard
Pierre d'Alancaisez
Amanda Beech
Maria Kheirkhah
David Goldenberg
Joanthan



Brook Andrews
Ile Sartuzi
Alessandra Ferrari
Renzo Marten
Simon Denny
Decolonize this space
Zapatistas

Decolonize this space

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Reclaiming Stolen Cultural Artifacts

Renzo Marten developing a complete idea/ How can Decolonisation work within Colonialism & Western Art? Outlining a clear idea of external colonisation through Art

Critique of Total Power: Understanding the New right-through bringing the fragments together.

Partial solutions: within the position and perspective of Colonial Artists

Pasolini as an example of what artists should do when faced with Consumerism and Neoliberalism/ new forms of Fascism & beyond Fascism

Overview of Western Culture/Neoliberal Art as a complete entity

What works today?

What information do we need to make a decision to act?

Current problems in addressing Socio Political issues and changes through art

- Art & theory that lists the problems/reductive tautologies/defines Neoliberal forms of art & theory
- Using Socio Political issues as content to make art/comprising 99% of art today ie Modernism

The project that I am looking at looks at breaking Colonialism and Neoliberalism

Where text and the material project work together to test each other out.

Structure of the talk:

Statements
Project
Problems

The End of Art

I have been asked to talk about a new project that I am currently working on with the working title “The End of Art”

The End of Art references Hegel and Danto with the comparison of the End of Art to the End of Philosophy and the idea of reaching absolute self consciousness and full understanding of Art and Philosophy, within the terms and conditions that they are founded on and developed.

And reference to my work since the 1990s, which means something different, the coopting of culture and art.

Within the specific context of this project, I refer to “The end of art” as the reduction of Art to its Commodified status and the collapse of, whatever is understood by Art, to the “object of art” through the reinvention of Modernism/Neoliberal art from 2008.

The term “The End of Art” is used to literally show the destruction and end of what is understood by Art.

Neoliberalism and Modernism

When we designate the terms “Neoliberalism” and “Modernism” we can no longer fall back on common sense, normative, understanding of these terms, we have to specify precisely what we mean by these contested terms.

Neoliberalism
Traditionalism
The new right wing

Developed in response to Modernism after the first world war

Neoliberalism is Anti-Democratic and is a secretive Policy, sharing similarities to Traditionalisms A/ Political strategy, of secrecy and refusal to engage with other institutions and the public. its objectives are secret and over the course of its history it has occupied different centres, Chicago and George Town, and different objectives, so we need to take care and specify which Neoliberalism we are talking about. The form that I use is the revision of Neoliberalism that came out of George Town University, and funded by the Koch brothers, and that entered into the UK from 2010 onwards.

However, we are familiar, and have heard and seen on TV or online, the destructive consequences of Neoliberalism on society and Nation State, specifically in Chile in the 1970s, through brutal economic policies and military interventions.

What we understand by Modernism in Art today shares the morphology of Modernism with reference to Western Modernisms Art History, but it is in fact a cover for Neoliberal art.

During the talk I will mention Rasheed Araeens exhibition “The Other Story” and Okwui Enwezers Documenta 11, it is also worth mentioning Ruangrupa documenta 15

To think about learning lessons from recent exhibitions examining Colonialism and Global Art staged on large scale platforms and the inadequacy of existing platforms to understand and learn its lessons over the long term and in a meaningful way where its lessons are absorbed and bring about fundamental changes to Western thinking, Western Museums and Western Art History.

Both Araeem and Enwezers are preoccupied with Western Hegemony, Globalisation, Colonialism and Art.

Colonialism

What is understood by Colonialism is the fundamental contested term since the inception of Modernism, for Post war Britain, since 2010, and specifically 2015, when the category of Post Colonialism replaced the category of Contemporary art to define whatever art is today.

In art any discussion of Colonialism concerns itself with developing a space in main stream Western Art for different cultures and peoples to be able to speak about the damage to colonial people by Colonial powers, through western art and a space within western art and culture for global cultures and people to speak, make and show their art.

My interest and concern into Colonialism is as a subject of the British Empire and its Colonial history, and the continued Colonialism. My understanding of Colonialism derives from Chomsky’s definition, where Colonisation means both internal and external Colonisation, but all terms, definitions, concepts are in continuous evolution and change. And also the role of art itself in this mechanism

Since 2015 Colonialism in the West, refers to External Colonialism as part of Neoliberal policy making, because within the logic of Neoliberalism there is no such thing as society only individuals, and in Art, Post Colonialism implies the expansion of the Global art market.

The war in Gaza put an end to any claim to Post Colonialism.

From the outset political problems and the problem of colonialism have been addressed and filtered through western art forms and platforms.

What is little understood is the function of Neocolonialism, the Colonial function of art itself within a global context.

Neocolonialism, Culture and another definition of Art that breaks with Modernism is offered in Maurizio Lazzarato text Art and work

“Culture is the domain of a neocolonialism, “it is the colonized world of the twentieth century,” says De Certeau, since it is here that the multinationals install their empires, in the same way that the European nations launched military occupations of unarmed continents in the nineteenth century.”

Another term to understand “Colonialism and Empire” is the Christian theological term of Katechon, a Western Theological Philosophical term to define what constitutes Civilization and what constitutes Barbarism, so what exists outside Civilization, and who defends Civilization.

With the revelation of the existence of the invisible “Migrated Colonial Archive” in 2013, with its 11 miles of documents, and the new research, particularly by Matt Kennard, into new invisible forms of Colonialism and Empire and strategies to counter post colonialism, it is safe to say that we don’t know what Colonialism is, principally because we are encouraged to understand Colonialism and Empire in 19th Century representational terms.

Much of the problem exists with the freezing of Post war narrative and its history, where there exists just one narrative, with its taboo into examining the role of Fascism and Nazism, and its integration into Post war Governments in Europe and America and their policies, which repels analysis and thinking. Both problems have exploded in the past few years.



The project “The end of art” examines conditions that shape art and society.

Conservative Revolution

In parallel to a “series of articles produced for the New Art Examiner” researching the “Conservative Revolution” in Art and Society.

Examined in relationship to concrete specific events in the Art World including Venice Biennale, Gallery Exhibitions, Museums shows, Frieze and The art Basel Paris Art Fairs or more general cultural historical issues.

I adopted the term Conservative Revolution from “The New Conservatism: Complicity and the UK Art World’s Performance of Progression by Morgan Quaintance”, eflux notes 2017

The term conservative revolution featured in an important text by Zarina Muhammad, editor of the online journal and resource “The White Pube”. Written in 2020, at the beginning of the pandemic, in response to black lives matter and the Grenfell Tower fire.

The text convincingly outlines several points:

- The failure of inclusivity and post colonialism, over coming racism and colonisation of cultures of marginalised peoples and other classes.
- The illusion of progress and development in art and society, employed by Governments, where the structure in art and society doesn’t change only the people
- A detailed understanding of colonialism and why colonialism as post colonialism cannot be arrived at through mainstream western art, because under the current definition art is only understood as

mainstream culture i.e Modernism, Western art history and its the orisation. So that discussion of colonialism and post colonialism is only possible through western mainstream art through destroying and ignoring other cultural forms, cultural forms used by other classes and cultures.

The Conservative revolution broadly covers the emergence of Neoliberalism in the UK at the end of the 1970s until now, and specifically the fundamental political and cultural changes and structural changes to art and society since 2010. In terms of art this refers to the 1990s onwards, with the founding of the Frieze, the White Cube gallery and YBAs, then Tate Modern.

Basically the conservative revolution in art parallels Neoliberalism or its equivalent, through reestablishing the gallery, museum and art object and the commodification of the art object, reinstalling the reductive hierarchical terms of Art, the artist, the audience, in other words the reinvention of Modernism. So basically a restructuring of the positions in the art world or sphere of culture, mirrors the fundamental restructuring of society itself.

When we use the reductive term “art and artist” we designate a specific ideology and and historical moment.

Understanding the threats and dangers of Neoliberalism

These issues and concepts of the threat and dangers posed by Neoliberalism and Colonisation was further clarified in a series of conferences organised by 16 Beaver Group in May 23rd 2021.

16 Beaver Group are a New York based group originating from the Middle East, expand Agamben’s notion of the idea of “Exit from current formations of “Reality” and “Cultural production”, using dialogue as a dematerialised Art form.

The conference “Palestine: reimagining solidarity. A conference of butterflies which are ongoing”, followed on from the global right wing revolution of 2019 and the start of the Global pandemic, with insights and analysis from notable philosophers, theorists, curators and artists from the US, Europe, Middle East and Far East.

The extent and depth of the debates through its forensic detailing and interrogation of the dangers posed by Neoliberalism and rise of the new right wing, offered the single convincing argument to take these dangers seriously and that these dangers exist today and now, by interrogating the extent of the damage that Neoliberalism has caused in terms of conquering all positions and concepts and knowledge of other peoples and cultures and the conquest of our minds and thinking.

How to go forward now that the conquest of thinking and the appropriation of existing positions outside Neoliberalism have clearly taken place.

The agreement at the end of the last conference this year, is that existing-conflicts announce The end of postwar narratives, the necessity to reinvent politics, and recognition that Liberalism and Fascism are two sides of the same coin.

What is noticeable is that despite the fundamental restructuring of society and art, there is a glaring lack of information to make sense of these changes, whether to art since 2010, or to the Socio political world and society from approximately the same time, but with regards to Neoliberalism since its realisation in Chile, the UK, New Zealand the US at the end of the 1970s there has not been any explanations or theorisations into Neoliberalism until 5-7 years ago, which is both alarming and highly suspicious.

Instead the most useful insights into the rising presence of right wing aesthetics have appeared in Art reviews.

So it is extremely difficult to know how to talk about and think about these changes or how to respond and act.

In addition, the terms, concepts and theorisation that have been used until now, no longer work today. Not only do existing concepts and theorisations not work but there is a danger to use what exists insofar that existing theorisations and philosophies trap the subject within the prison house of their daily lives rather than opening out to be able to glimpse whatever it is of Neoliberal logic and its universe.

The premise of the project that I am working on confronts the conclusions that the sources that I have researched arrived at, that Neoliberalism has conquered whatever thinking is and damaged or destroyed art or culture.

The project pools together Neoliberalism, Neoliberal art and art institutions, what is termed the new right, new fascism,

And how recent insights and changes to Colonialism have changed how to understand the history, theorisation and presentation of Western art.

Any future theorisation can only be partial and that use of existing Western art theory, history, philosophy and models are colonial.

And that by only thinking through the lessons, however flawed, offered by Araeen and Enwezor leads to the potential expansion of these entities.

The project is a large museum scale project that allows the space to be able to address all the issues that I outlined.

I am aware that a number of art projects claim to resolve the question of Colonialism and Neoliberalism, but in my opinion they have failed because they fail to address the complexity of existing conditions and merely represent or list the problems as “tautologies”, which result in the work replicating Colonialism and Neoliberal Art or more commonly using the issues and subject matter to make a work of art.

Whereas the objective here is to rupture Colonialism and Neoliberalism from the outset as a matter of urgency and necessity.

shift art to where it ought to be.

The obvious danger is being overwhelmed by the complexity or not being able to find a solution.

Working Notes

Use the exhibition plan to organise my thinking

Structure of the project

How to break with Neoliberalism and recover art, culture and thinking

How and where do we do this?

Structure and parts



Use the project to construct a whole idea, a gravitational pull, pulling into itself ideas to form this whole idea.



Gaza as the clearest example of Western Colonisation and expansion of the Empire. How does art successfully address this event?



Overview of the Project



What information do we need in order to be able to understand Neoliberalism and new forms of right wing politics



What is possible within the parameters of Western Art in its current commodified form What is the limit of what can be said?



Renegotiations

An alliance of artists to save art and thinking

Cognitive Mapping

Understand Society/ Systems as a totality

through the distinction between Thinking and Conspiracy thinking

What is considered legitimate thinking within the logic of Neoliberalism and its forms of new apartheid's?

With the destruction of oppositional thinking and positions Neoliberalism appropriates into itself the sum of all thinking and actions.

What is now thinking is the thinking that the system recognises, consolidates and reflects the system.

Conspiracy thinking is the pool of thinking that offers different narratives and is the pool of collective deligitimised thinking and systems and comprises a clear form of Neoliberal Apartheid along with de education and unlearning.

What is thinking and what thinking to use to examine and thinking through the problems and threats posed by Neoliberalism

So the problem is What thinking is available to think through existing problems after the appropriation by Neoliberalism?

Phillipe Thomas, in response to Buchloh

Defines the exhibition space as the space or zone to reflect on and test out and analyse Western thinking, the object of art as the object of thinking.

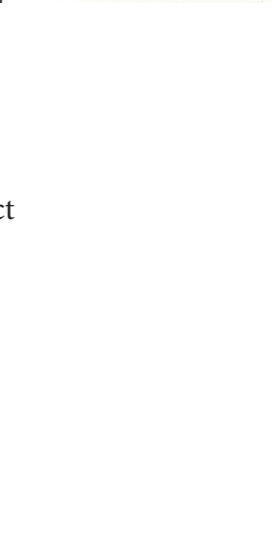
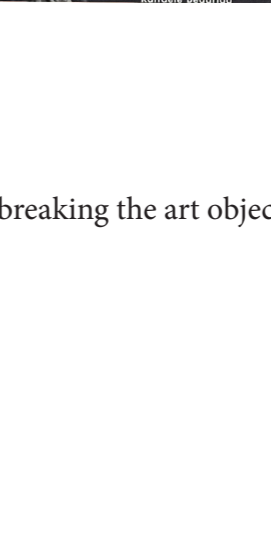
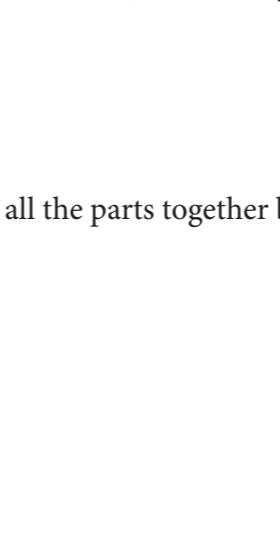
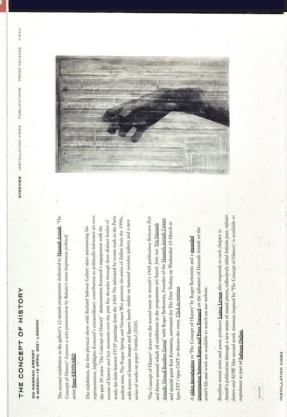
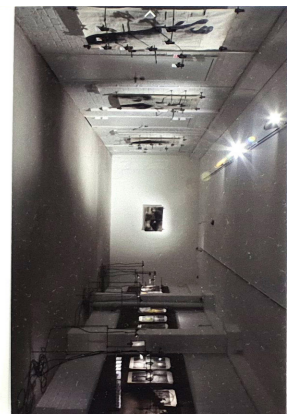
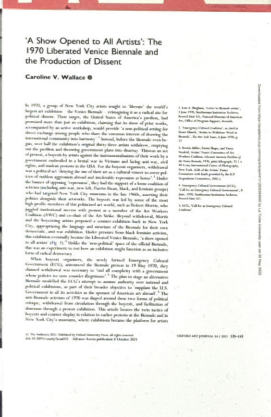
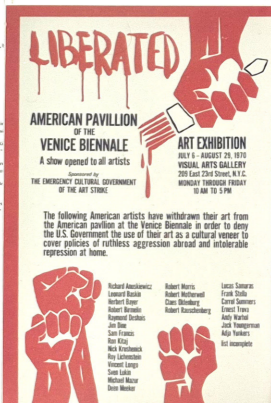
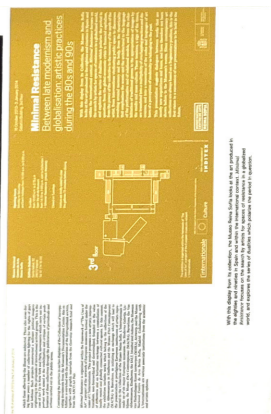
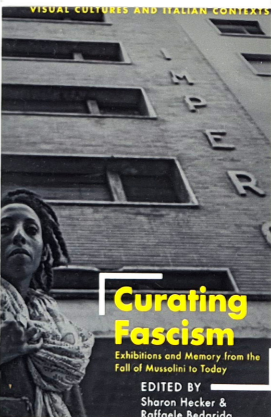
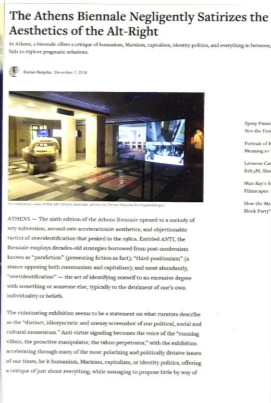
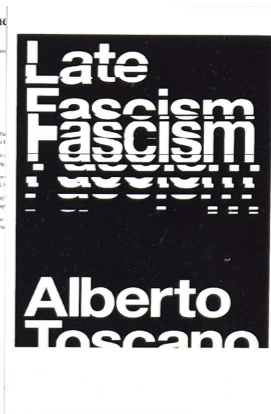
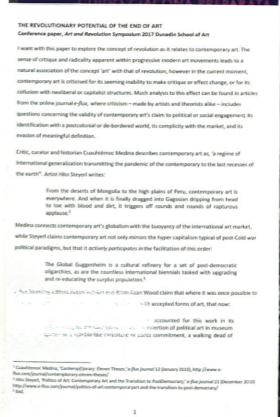
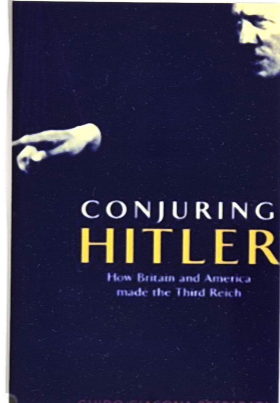
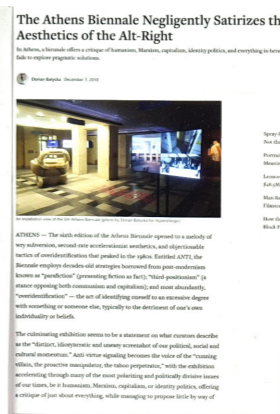
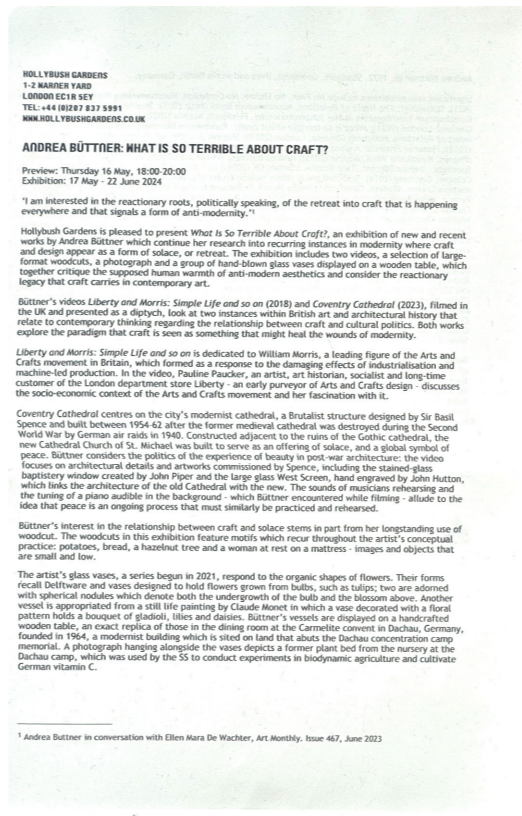
Definng what is Real and Fiction

Chomsky analysis of thinking within Capitalism as part of the intellectual revolution. Only 10% of people in society are educated to be able to think and solve problems.

People who are under- educated or de-educated tend to think in myths.

Heidegger in his book Time and Being defines existing Western thinking as instrumentalised technical thinking, and outlines an event that resembles the event we are experiencing now, the destruction and loss of thinking and culture, where whatever is understood as thinking requires to be recovered and reinvented.

Sturtevant adopts Deleuze use of Nietzsche concept "Repetition", the use of repetition to break with the representation of received thinking, situating the subject into a space to select what is relevant and important and make a decision.



Pulling all the parts together breaking the art object

Constellation of screen capture images with press release



The two models that I think are successful models that work today and that that develop a whole idea



Model of a monument assembled without a plan

Artists contribution to the project + funding

Existing works/International artists with Galleries in London/contribute online

Funding from Galleries, Embassies & Universities for International Artists & speakers

British Council

Extending

Extend/respond to works/ideas

Interventions/contesting inherent ideas & beliefs

Partial solutions/within colonial subjects perspectives & positions

Dialogues/Coalition to save art and move art forward

Critique of Total Power/ to register and understand new Fascism and the new right

Cold war ideology that shapes, guides, controls and limits thinking

Thinking through The End of Art and the ideas and problems that need to be taken into account.

Destruction of Art

As a response to the appropriation and destruction of Art, Thinking, oppositional positions by Neoliberalism, Western Colonialism, the New Right, The Conservative Revolution

What is the implication of the end of art in the context of this semi derlict venue? And the forms that exists?

The End of Art - Extraction from Neoliberalism/Conservative Revolution

What is possible within Art as it exists today?

Criticism/Judgements/ History/ Art/ Museums/ Galleries are still colonialist and shaped by whitesuprematism

Neoliberal Effect on the structure of Art

The end of Art

Neoliberalism destruction of Art

Saving Art

Adjusting Art

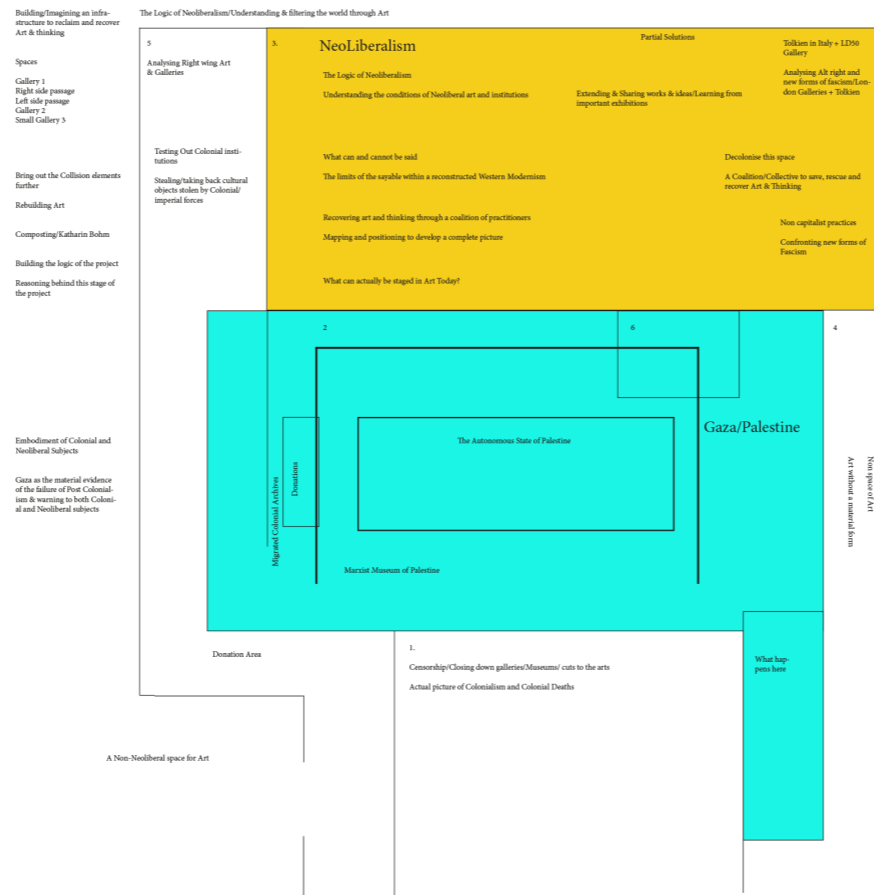
White Suprematist History, theory, thinking, museums, criticism

Gallery

Virtual Gallery

Downloadable Catalogue

Thinking based around the Architectual Plan of Gallery P21



What is the core idea? End of Art and the recovery of Art & Thinking

Dialogues/

Coalition of artists & thinkers to recover & Rebuild Art & Thinking

What is it?

Selection process

How does it work?

What is the best way/logical & practical way, to understand the current context/conditions?

Address existing contradictions, gaps in understanding these conditions

The irresolvable, problems and anxieties of western Colonialism

Addressing the attacks & damage to art and thinking from right wing, populist & Neoliberal programs

What is the purpose of the dialogues?

How do we learn from new insights into current conditions & the role of Contemporary cultural practices?

What are the Problems?

Online/Response to Questions

How does it work?

Physical/Material form

Break open inward looking, self sufficient autonomous Western Cultural System of Art, Critique, Theory Philosophy, expansion of Kantianism & Western Philosophy & foundation for Art

Exhibition Plan 1

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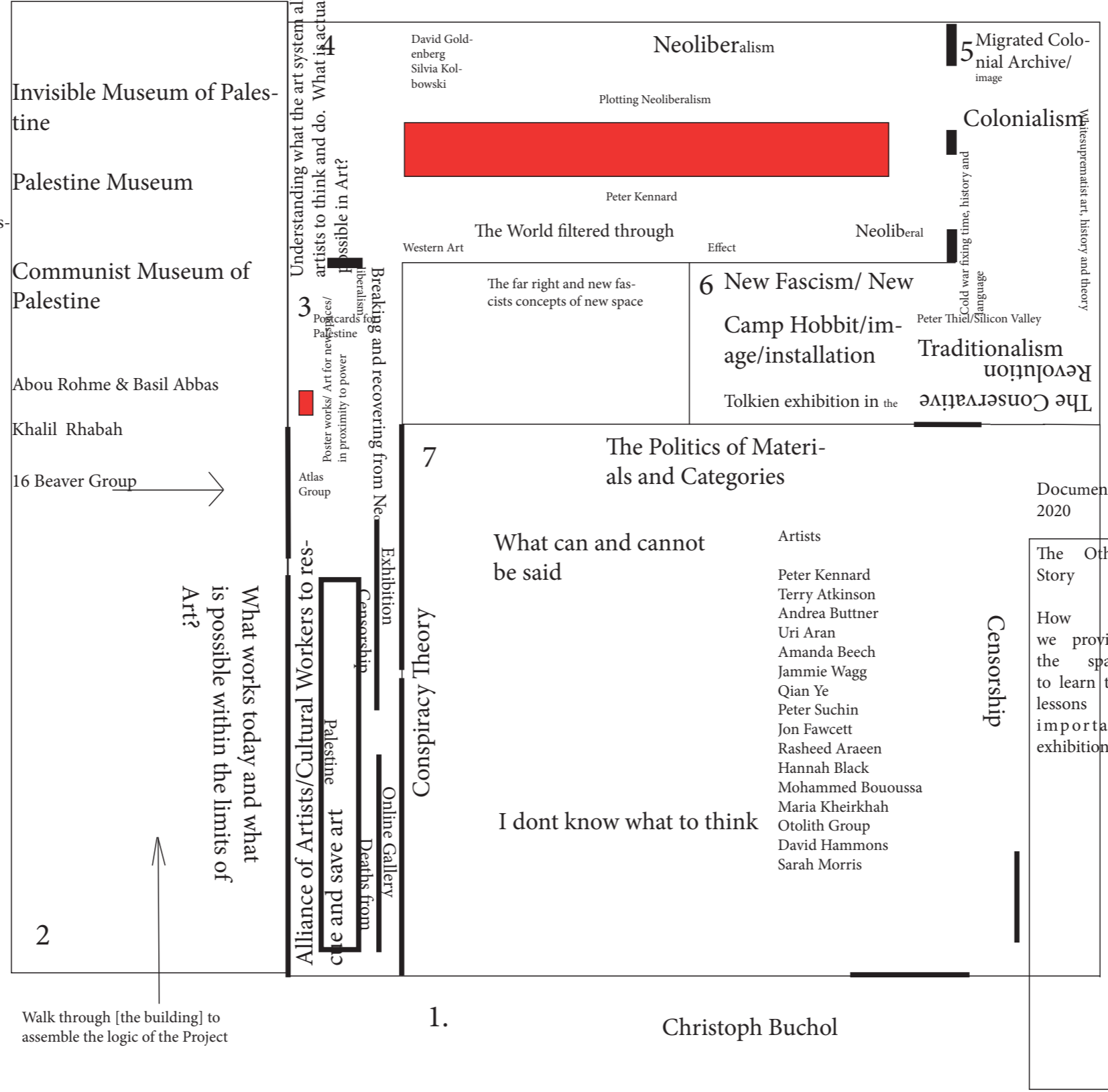
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Invisible Museum of Palestine

Palestine Museum

Communist Museum of Palestine

Abou Rohme & Basil Abbas

Khalil Rhabah

16 Beaver Group

What works today and what is possible
within the limits of Art?
What information and tools do we
need in order to recognise and think
through Neoliberalism and Populism?

2

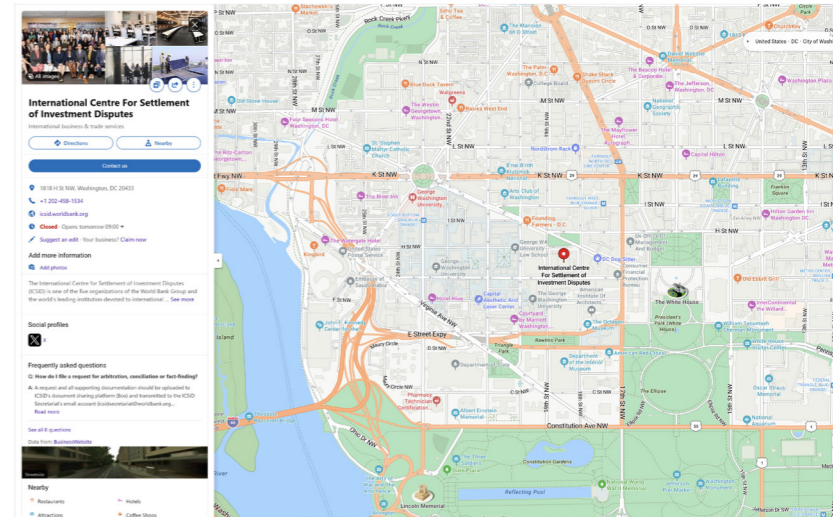
THE COMMUNIST MUSEUM OF PALESTINE

المتحف الشيوعي الفلسطيني

المتحف الشيوعي الفلسطيني هو فكرة لمتحف يضم مجموعات الفنية داخل منازل الفلسطينيين. والاسم يشير إلى مجهود لإنشاء متحف مفككا للاستعمار متجاوزا للحدود، ينبثق كحشائش بين الكتل الاسمنتية والجدران التي تم تخطيطها وتصميمها ووضعها بشكل فظ فوق خيالنا لتقمعه وتحتويه. وبالتالي، فهو اقتراح لاستعادة لامحدودية وفاعلية الفن في قدرته على تغيير الطريقة التي نرى بها العالم وفي قدرته على استجواب الحياة كما هي اليوم. يستخدم الشيوعية الموجودة بشكل مسبق بيننا كمورد رئيسي. وكمتحف شيوعي، فإن النضال من أجل التحرر والمساواة من خلال الاختلاف والتضامن والعدالة ليست موضوعات من بين أمور أخرى، بل هي مبرر وجوده.

The Communist Museum of Palestine is a museum unworked, destituted, decolonized, deconstructed, communized, profaned, and thus turned toward a new use, a new possibility. It is a museum which attempts to rethink the form, function, and possibility of museum in the 21st century. How it may become an infrastructure of art as a common/s. And how it can construct another possibility for rethinking the creation of/care for vulnerable objects, cultures, and histories.

Palestine



7

The Politics of Materials and Categories

Conspiracy Theory

What can and cannot be said

The limits of Western Visual Language

I dont know what to think

Artists

- Peter Kennard
- Terry Atkinson
- Andrea Buttner
- Uri Aran
- Amanda Beech
- Jammie Wagg
- Qian Ye
- Peter Suchin
- Jon Fawcett
- Rasheed Araeen
- Hannah Black
- Mohammed Bouroussa
- Maria Kheirkhah
- Otolith Group
- David Hammons
- Sarah Morris

Censorship



BIZARRE LOVE TRIANGLE
 David Hessel on Ghislaine Loring at Chisenhale Gallery, London
 from artforum, vol. 14 / Jan 2006, pp. 194-197



In line of a critique of institutions, Ghislaine Loring situates her work and practice toward a collage of "connotations." That is to say, she investigates "the work" in social conditions understood as an instrument of relations - the "where, when, and how" - interrogating the material production and circulation of things and their proximity to sites of "cultural inscription." Her "what follows from 'connotation'" is work, and the ultimately unresolvable "how" is other work, when, therefore, is a contradiction, and even to the need to stabilize a cultural material production of it and its, as "instruments of exchange."

Documenta 2020

The Other Story

How do we provide
the space to learn the
lessons of important
exhibitions?

