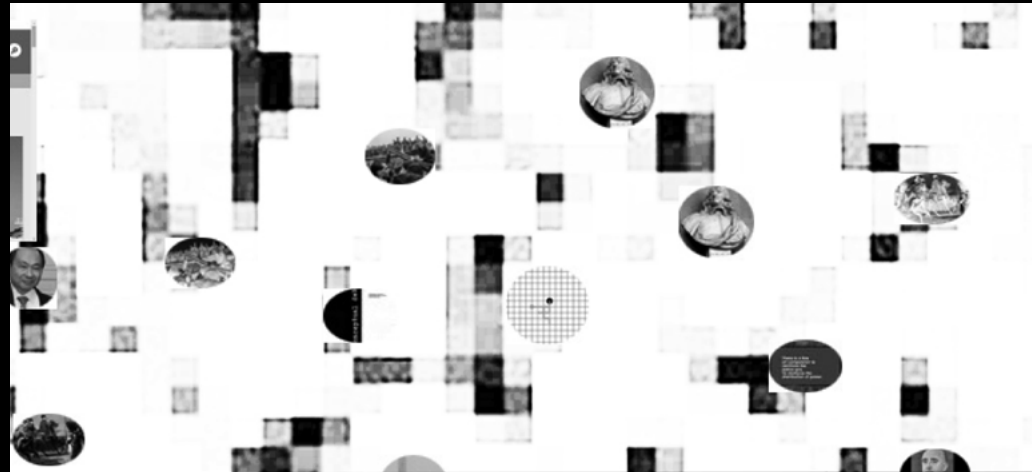

41

David Goldenberg:
New Moment in History

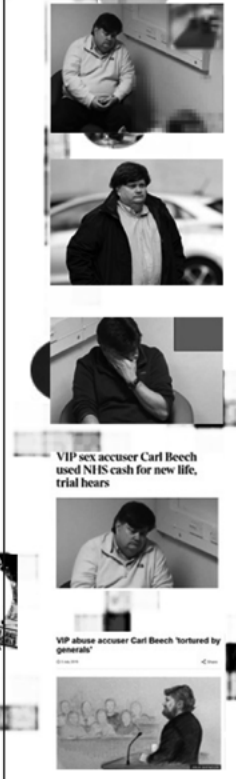


The weight of the idea of this "Historic Moment" has been a burden and a lot of worry, for obvious reasons, and as it should be

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The collage features a world map with several locations marked. Below the map, there are four columns of text listing names and locations:

- Jerusalem: East or west - Pinar, Bosphorus, Istanbul and Turkey, Sri Lanka, Barbados
- Africa and Middle East: Tunisia, Morocco, Bahrain, UAE
- Asia and Pacific: Moscow, Mexico, South Korea, Palau, Guam, North Korea, Seoul, London, Amsterdam, Zurich
- Benetton Center of Culture: Canton, Zurich, Bernolde, Ed of John, Guernsey, Jersey

The main article at the top right is titled "The privileged, violent stunt that is the Venice Biennale boat project" and shows a large boat structure.

The weight of the idea of this "Historic Moment" has been a burden and a lot of worry, for various reasons, and as it should be

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This collage consists of numerous small, scattered images. Some are circular portraits of people, while others are rectangular images of abstract patterns or objects. The overall composition is dense and non-linear.

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OPPORTUN

TORTURED SLAVE LEFT AT MERCY OF HER CRUEL TRAFFICKER

9:15 PM

Why are humans killing 100 million sharks every

VIP sex accuser Carl Beech used NHS cash for new life, trial hears

VIP abuse accuser Carl Beech 'tortured by generals'

Evening Standard

Sale

The privileged, violent stunt that is the Venice Biennale boat project



Assembling a new language

We capture the event
Where we are in the process
We can acknowledge
we are trapped in circular
of what we are doing
world order], which prevents
culture to scrutiny and

The weight of the idea of this “Historic Moment” has been a burden and a lot of worry for obvious reasons, and as it should be, because it could easily be seen as no more than a publicity stunt or a provocation. But the question certainly needs to be asked about this time. However, after thinking about Neoliberalism and its effects, a very simple idea occurred to me, that is so obvious that I couldn’t see it, and that is in the face of so much destruction and disempowerment, could it be possible that we take things into our own hands and collectively rebuild culture and thinking again? At the most simple and general level it is the same question “how to start again” and “how to confront, address and extract ourselves from Neoliberalism?” Another strand of thinking revolves around my ongoing meditation on the “Former West” project, BAK, The Netherlands [and their new project “Propositions for Non-Facist Living”] a project looking at Western European art after the fall of the Berlin wall, with the promise of breaking with Eurocentricism. The project invited philosophers, political theorists,

invisible objects outside thinking artists, curators and critics to reflect on this problem, however these insights into Eurocentricism did not materialise, nor into a dismantling or overcoming of Eurocentricism, instead this signalled what I now realised was the massive expansion of art, whose objective and extent are still unclear. This led to the conclusion that there is no intention or desire in the West to question and dismantle arts link to Eurocentricism, Neoliberalism and Global Capitalism, nor make clear the role and objective of art in shaping reality and its role in giving visibility to Global Capitalism, nor the obvious fact that today Art is the clearest embodiment of Neoliberalism and Neoliberal cultural production. Today it is not clear where to look for a precise analysis of what is taking place, but instead we find the reverse, the strengthening and clarification of existing forms and platforms. And that much political art is state funded and directed, seeing the growth in projects examining migration, multi-culturalism, post-culturalism, and adding to the narrative that post-colonialism and multi-culturalism have been resolved, and funding into the arts to look at migration rather than funding being directed to resolving the problems of the migrants.

Statements made during the life of this project “This Historic Moment” speculated on the final stage of Neoliberalism destruction of everyday life, culture, thinking, a series of impressions that was never intended as a precise analysis and evaluation of the Neoliberal condition, although there is a consensus that there are fundamental structural changes taking place, although it is difficult to quantify what is implied by this impression. At the obvious level the effect of Neoliberalism is bleak. This adds to the effect that Neoliberalism has caused great destruction and erased large swathes of culture, history, lives and voices of opposition. So when we state the effects like this it sounds very dramatic and urgent, and that we now appear to face a moment when Neoliberalism hold is complete and total. However can we high jack this process? Is it possible to propose an equally dramatic alternative reading and channel Neoliberalism destruction into other purposes, and offer another reading of what is taking place? By suggesting that its destruction has left a tear in the order of things, and that we should take advantage of this moment, and that we find ourselves in the presence of a unique moment allowing the possibility to fill this vacuum and explore possibilities to reimagine and reinvent thinking and culture again? That only makes sense through simultaneously developing a new language of art, rather than reconstituting culture and thinking destroyed by Neoliberalism, and avoiding a revision and reinvention of an Anglo-American model of absolute culture as signs of a new Global Empire and order. Can we say that the moment of the destruction of arts [autonomy] allows a moment similar to replaying the first invention of art a 2nd time and replace Neoliberalism conquest with another epoch defining term and program?

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Assembling a new language of Art

We capture the event at the same time or as part of the same process of developing a new language of art
Where we are in the process of working towards a practice
We can acknowledge that this process of building a new language is necessary, but we cannot do this alone, because we are trapped in circular thinking or a prison of thinking [meaning that art is invisible to artists and that the objective of what we are doing as artists is invisible, although it could be seen to be part of cementing a global empire or global world order], which prevents further development, so the only course of action is to throw open existing thinking and culture to scrutiny and to a fundamental breaking up and reassembling of the body of art.

) (A new language of Art)

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VIP sex accuser Carl Beech used NHS cash for new life, trial hears

VIP abuse accuser Carl Beech 'tortured by generals'



Institutional critique of total power



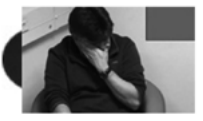


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VIP sex accuser Carl Beech used NIS cash for new life, trial bears

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* EUROPEAN HISTORY * AFRICA, MIDDLE EAST, AUSTRALIA AND ASIA * EASTERN EUROPE, AFRICA

Western
 East to West - France, Germany, Switzerland, Italy, Spain, Portugal, Greece, Turkey, Russia, UK, Ireland, Scandinavia

Africa and Middle East
 Tunisia, Morocco, Algeria, Libya, Egypt, Sudan, Ethiopia, Somalia, Kenya, Nigeria, South Africa, Zimbabwe, Botswana, Namibia, Mozambique, Swaziland, Lesotho, Madagascar, Mauritius, Réunion, Comoros, Seychelles, Maldives

Asia and Pacific
 Mongolia, Japan, South Korea, Philippines, Vietnam, Laos, Cambodia, Thailand, Myanmar, Indonesia, Malaysia, Singapore, Brunei, Timor-Leste, New Zealand, Australia, Papua New Guinea, Fiji, Samoa, Tonga, Vanuatu, Solomon Islands, Cook Islands, Tokelau, Niue, Kiribati, Tuvalu, Christmas Island, Norfolk Island, Tokelau, Niue, Kiribati, Tuvalu, Christmas Island, Norfolk Island

The privileged, violent stunt that is the Venice Biennale boat project

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OPPORTUNITY

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TORTURE SLAVE LE AT MERC HER CRU TRAFFICK

9:15 PM

[Small text and graphics]