

MICHAEL GOLDBERG Selected Research CV

www.michaelgoldberg.info

SOLO EXHIBITIONS

2011

Toward a New World Order

The installation has been constructed on a vacant lot in the changing social setting of Sydney's once working class suburb of Woolloomooloo.

Condemned for building due to the unstable ground, the installation reflects on a post-apocalyptic archaeology.

Produced for Artspace, Sydney.

2009

La Fuerza del Deseo/La Fuerza de la Necesidad (transl. The Force of Desire/ The Force of Necessity

Performance/installation dealing with issues related to global financial markets, including Cuba's dual currency system and its impact on the lives of Habaneros.

Curated by Christine Morrow and produced for the Tenth Havana Biennial.

2008

Remote Predictive Viewing

A performance examining precognition and the psychic divination of the stock market.

Produced for the 4th Art of Management and Organization Conference, Banff Centre, Canada.

2008

STRONG LANGUAGE

SOME VIOLENCE

ADULT THEMES

An installation examining the restrictions on global mobility in the era of the 'War on Terror' and the post 9/11 age of anxiety.

Artspace, Sydney.

2002

catchingafallingknife.com

A virtual site-specific installation exploring speculative capital and the trading of shares in Rupert Murdoch's News Corporation.

Artspace, Sydney.

Featured in Brian Holmes' recent book, *Escape the Overcode: Activist Art in the Control Society (Van Abbemuseum Public Research, Eindhoven, 2009)*.

1999

The Well Built Australian

Site-specific installation dealing with the real estate development of Woolloomooloo and the Sydney Harbour foreshore.
Art Gallery of New South Wales Project Space.

1997

Ground Zero

site-specific installation investigating the site of the Australia's 'First Farm' at Farm Cove and the establishment of the botanic gardens.

Royal Botanic Gardens, Sydney.

Included in *Perspecta, Between Art and Nature*, 1997 (A National survey exhibition curated by Victoria Lynn for the Art Gallery of New South Wales).

1996

Real Estate

Site-specific installation examining the first colonial land grants and the real estate development of Potts Point.

Historic house Tusculum, The Royal Australian Institute of Architects, Sydney.

1995

A Humble Life

Site-specific installation considering the Master and Servant relationships in the residence of Colonial Secretary, Alexander Macleay, circa 1832.

Elizabeth Bay House, The Historic Houses Trust of N.S.W., Sydney.

GROUP EXHIBITIONS

2013

Portas Abertas (Open Doors)

An international participatory project organized by Fórum Eugénio de Almeida on the occasion of its opening in the former Palácio da Inquisição (Palace of the Inquisition), Évora, Portugal.

2012

Extremely Close and Incredibly Slow

An exhibition that accompanied the *Extremely Close and Incredibly Slow* conference, Amsterdam School for Cultural Analysis.

De Vondelbunker gallery, Amsterdam, The Netherlands.

2009/10

Strengths and Convictions: The lives and times of South Africa's Nobel Peace Prize laureates, Albert Luthuli, Desmond Tutu, F.W. de Klerk, Nelson Mandela
Curated by Gavin Jantjes.

South African National Gallery, Cape Town South Africa and the Nobel Peace Centre, Oslo, Norway.

2008

The Curatorial Moment

Johannesburg Art Gallery, Johannesburg, South Africa.

2005

Disobedience

Curated by David McNeill and Zanny Begg.
Ivan Dougherty Gallery, Sydney.

2005

The Butterfly Effect

An exhibition of thirteen artists' multimedia works responding to and integrated into the existing displays of Australia's oldest museum, the Australian Museum, January-February. An umbrella event of the 2005 Sydney Festival. Curated by Michael Goldberg.

2004

Democracy X

An exhibition commemorating ten years of democracy in South Africa, the Castle of Good Hope, Cape Town, South Africa.

2001

Auriferous – the Gold Project

On the commemoration of Sesqui-centenary of the discovery of gold in Australia, Bathurst Regional Art Gallery, Bathurst, New South Wales.
Curated by Amanda Lawson and Craig Judd.

1995

Canberra National Sculpture Forum

(in collaboration with Jackie Dunn)

Site-specific installation, Gorman House, Canberra, ACT.

1994/95

Images of Metal - Aspects of the History of Post-War Sculpture in South Africa

Touring exhibition, South Africa and the United Kingdom.

Curated by Elizabeth Rankin.

CONFERENCE PRESENTATIONS /PAPERS

2012

The Force of Desire/The Force of Necessity: art and real politik in an age of the efficient market

Australian and New Zealand Art Association, Sydney.

2012

Unknown Unknowns: things we do not know we do not know

The Second International Conference on Transdisciplinary Imaging at the Intersections between Art, Science and Culture, RMIT, Melbourne. (Refereed) Conference proceedings and Papers: <http://blogs.unsw.edu.au/tiic/>

2012

The Hypermobilization of Money: How the marketplace became a marketscape.

Extremely Close and Incredibly Slow conference, Amsterdam School for Cultural Analysis, University of Amsterdam, Amsterdam, The Netherlands.

2011

Cracking Open the Black Box: Art, Capital Flows and the Efficient Market, Honourable Mention: Art & Education New York, *Art and Deregulation*, 2011 Papers Prize.

2011

Cracking Open the Black Box: Art, Capital Flows and the Efficient Market National Institute of Experimental Art, University of New South Wales, Sydney.

2011

A Sort of Umbilical Relation: The Scopic Portal of the Computer Screen 7th *Media in Transition* conference, Comparative Media Studies, Massachusetts Institute of Technology, Boston.

2010

Crossing the Divide: the Artist as Curator

5th International Conference on the Arts in Society, Sydney, Australia.

2009

The Force of Desire/The Force of Necessity: On participating in the Tenth Havana Biennial

4th International Conference on the Arts in Society, Venice, Italy.

The Ghost in the Machine: Synthetic photography and its Mnemonic Resonance

97th Annual College Art Association Conference, Los Angeles, U.S.A.

2008

The Butterfly Effect: the natural history museum, visual art, and the suspension of disbelief (2nd version)

The Inclusive Museum conference, Leiden, Netherlands (refereed).

2007

Digital and Democratised Visuality

Electronic Visualization and the Visual Arts Conference, London College of Communication, University of the Arts, London, U.K. (refereed).

2007

The Democratised Image and the Déjà vu of Synthetic Photography

Global Photographies: Histories/Theories/Practice Conference, Institute of Art, Design and Technology, Dun Laoghaire, Republic of Ireland.

2006

The Avatar of the Invisible Man

Art Association of Australia and New Zealand Annual Conference: *Reinventing the Medium*, Melbourne, VIC (refereed).

2006

The Butterfly Effect: the natural history museum, visual art, and the suspension of disbelief (1st version)

Constellations: Art, Science and Society International Conference, Museum of Contemporary Art, Sydney (refereed).

2005

The Poetics of Forgetting: exposing the underbelly of the historic house museum, The Poetics of Australian Space

Conference commemorating the fiftieth anniversary of the publishing of Gaston Bachelard's *The Poetics of Space*, The University of Sydney School of English, Art History, Film and Media.

2004

Can Art Teach? Should Art Preach?

Sydney Seminar (#3) for the Arts and Philosophy, The University of Western Sydney and the University of Wollongong in association with the Art Gallery of NSW.

2003

catchingafallingknife.com – a game of financial and cultural speculation

Plaything – choose your weapons, Digital games art/symposium, Dlux Media Arts, www.dlux.org/plaything/

2003

catchingafallingknife.com – a study in greed, fear and irrational exuberance.

Art Association of Australia and New Zealand conference: *Ethics and Aesthetics*, www.artgallery.nsw.gov.au/aaanz (refereed).

2001

Will the Real Curator Please Stand Up! Exploring current trends and future directions in curatorial practice

Museums and Galleries Foundation of NSW.

1995

Lull

Artists' Seminar, Canberra National Sculpture Forum, Canberra ACT.

CURATORIAL PROJECTS

2013/14

The Fisher Library Art Project

The series of installations in the University of Sydney's Fisher Library considers the functions of a library and explores the range of books available to readers and researchers, including the Rare Book Collection. The series, featuring staff, students and alumni of Sydney College of the Arts, looks at how contemporary art can encourage an appreciation of the printed page in an age of digital media.

2008

Fitzroy Gardens, Kings Cross, Public Art Project

City of Sydney Public Art Consultant and Curator.

2006

Glebe Point Road (suburb of Glebe, Sydney) Public Art project

City of Sydney Public Art Consultant and Curator:

A Sculpture competition featuring nine established and emerging Sydney artists: Nicholas Folland, Nuha Saad, Claire Healy and Sean Cordeiro, Michael Lindeman, Bonita Ely, Danie Mellors, Nigel Helyer and Allan Giddy (commissioned artists: Allan Giddy, Nigel Helyer and Nuha Saad).

2006

Many Voices/Merging Visions

City of Sydney *Art and About* community art project

Consultant and Curator

A collaboration with Glebe Youth Services with images commissioned from photographic workshop co-ordinator, Tamara Killick and social documentary photographer, Roslyn Sharpe: mural-sized photographic images of Glebe residents installed on the outside walls of terrace houses and businesses on Glebe Point Road (suburb of Glebe, Sydney).

2005

The Butterfly Effect

A January-February exhibition of thirteen artists' multimedia works responding to and integrated into the existing displays of Australia's oldest natural history museum, the Australian Museum. An umbrella event of the 2005 Sydney Festival featuring the work of Brook Andrew, Tom Arthur, Michele Barker, Leon Cmielewski, Jackie Dunn, Michael Goldberg, Joan Grounds, David

Haines, Joyce Hinterding, Nigel Helyer, Anna Munster, Josephine Starrs and Louise Weaver

1999/2000

Swelter

The Palm House, The Royal Botanic Gardens and Domain Trust, Sydney.
Featuring the work of Tom Arthur, Sherre Delys, Jackie Dunn, Anne Graham, Joan Grounds, Nigel Helyer, Debra Phillips, Martin Sims.
A May-January program of site-specific installations by artists reflecting on the history of Australia's first botanic gardens.

1997

Artists in the House!

The Historic Houses Trust of New South Wales.
A June-December program of site-specific installations by artists interpreting the history (in the period 1832-1997) of Elizabeth Bay House, residence of Colonial Secretary, Alexander Macleay in 1832.
Featuring the work of Tom Arthur, Jacqueline Clayton, Aleks Danko, Jackie Dunn, Bonita Ely, Chris Fortescue, Nigel Helyer, Anne Graham, Debra Phillips, Julie Rrap, Martin Sims, Ken Unsworth, Anne Zahalka.

ADVISORY BOARDS

2008 –

Member: Holroyd City Council Arts Advisory Board

GRANTS AND SCHOLARSHIPS: 1993-2009

2013

The University of Sydney, Chancellor's Committee project grant (\$7,200)

2012

Australia Council for the Arts: Visual Arts/Craft Fund New Work Grant (\$20,000)

2009

Australia Council for the Arts: Visual Arts/Craft Fund New Work Grant (\$20,000)

2006

Australia Council for the Arts: Visual Arts/Craft Fund New Work Grant (\$20,000)

2001

Australia Council for the Arts: Visual Arts/Craft Fund New Work Grant (\$20,000)

2001

Australian Postgraduate Award for PhD research (\$17,200 x 3 years)

1998

Australia Council for the Arts: Visual Arts/Craft Fund Presentation and Promotion Grant: *Swelter*, The Palm House, Royal Botanic Gardens and Domain Trust, Sydney (\$18,000)

1997

Australia Council for the Arts: Visual Arts/Craft Fund New Work Grant (\$20,000)

1996

Australia Council for the Arts: Visual Arts/Craft Board Presentation and Promotion Grant: *Artists in the House!* Elizabeth Bay House, Historic Houses Trust of New South Wales (\$20,000)

1993

Australia Council for the Arts: Visual Arts/Craft Board Creative Development Grant (\$15,000)

RESIDENCIES**2007/8**

Artspace Residency Program, Sydney

WORKS IN PUBLIC COLLECTIONS

The University of the Witwatersrand, Johannesburg, South Africa
Johannesburg Art Gallery, Johannesburg, South Africa
South African National Gallery, Cape Town, South Africa

WORKS CITED IN SPECIALIST PUBLICATIONS

Putting Sincerity to Work, David McNeill in *The Rhetoric of Sincerity*, Ernst van Alphen. Mieke Bal, Carel E. Smith, Stanford University Press, Stanford, 2009

Escape the Overcode: Activist Art in the Control Society, Brian Holmes, Van Abbemuseum Public Research #2, Eindhoven, 2009

Unleashing the Collective Phantoms: Essays in Reverse Imagineering
Brian Holmes, Autonomedia, Brooklyn, New York, 2008

Art et Economy

Jean-Marc Huitorel, *Imaginaire, Mode D'Emploi*: Editions Cercle D'Art, Paris 2008

Michael Goldberg, Strong Language, Some Violence, Adult Themes

Artspace Visual Arts Centre, Sydney 2008

Processual Media Theory in Organized Networks: Media Theory, Creative Labour, New Institutions

Ned Rossiter, NAI Publishers, Institute of Network Cultures, Rotterdam 2006

What is Installation Art? – an anthology of installation art in Australia

Eds. Ben Genocchio and Adam Geczy, Power Publications, Sydney 2001

SELECTED JOURNAL, E-JOURNAL, NEWSPAPER AND RADIO

REVIEWS: 1995-2009

After the End: Michael Goldberg's Post-Apocalypse

Alex Gawronski, *Column* (8), eds. Mark Feary and Blair French, Artspace Centre for Contemporary Art, Sydney, 2012.

Global Citizens

Christine Morrow, *Australian Art Collector*, January-March 2009

Passport, Baggage and Identity Please – Michael Goldberg and the Art of Anxiety

Tim Gregory, *Eyeline Contemporary Visual Arts*, Number 66, 2008

Power Camouflage: an interview with Michael Goldberg

David McNeill, *Art Monthly Australia*, June 2008, Issue #210

Assume the Position (Disobedience)

John McDonald, *Sydney Morning Herald*, 1 October 2005

Happy Wonderers (The Butterfly Effect)

John McDonald, *Sydney Morning Herald*, 5 February 2005

Art/Life Blogspot, September, 2005:

<http://artlife.blogspot.com/2005/09/political-art-for-political-people.html>

Eyeline contemporary visual arts, Autumn-Winter, 2003, review

Meredith Morse

Trading down: Michael Goldberg and the art of speculation

David Mcneill, Broadsheet contemporary visual arts and culture,
March/April/May 2003, V 32 #
[www.cacsa.org.au/publish/ broadsheet/BS_v32no1/BS_p12.pdf](http://www.cacsa.org.au/publish/broadsheet/BS_v32no1/BS_p12.pdf)

Catching a Falling Knife

Geert Lovink, ::fibreculture:: October 18, 2002.

Day trading aesthetics: playing with Murdoch

Ned Rossiter, RealTime, February – March 03 #53

Making art, opinion, money

Keith Gallasch, RealTime, October – November 02 # 51

The Meaning of Money Part 3: Day Trading

Ann Arnold, Radio National: Life Matters, 5/11/02

catchingafallingknife.com

interview by Bill Leak, Radio National: Night Club, 13/11/02

The Daily Telegraph, Thursday, November 7, 2002

(Auriferous) Sydney Morning Herald Metropolitan, Wednesday, May 9, 2001

(Auriferous) Radio National Arts Today with Bruce James, April 17 2001

Heritage and Hauntology: the installation art of Michael Goldberg

David McNeill, Postwest, #17, 2000

People in Glasshouses

Anne Graham, Australian and New Zealand Journal of Art, V1 #1, 2000

*Trouble in Paradise – the ‘Swelter’ Project for the Royal Botanic Gardens,
Sydney*

Globe E journal, Issue #11, December 2000

(<http://www.arts.monash.edu.au/visarts/globe/ghome.html>)

In-House Interventions

Dinah Dysart, Art & Australia, V.36 #3 1999

State of the Arts, April-July, 1998

Radio National Arts Talk, Sunday, August 17, 1997

Sydney Morning Herald Metro, Friday, August 8, 1997

Sydney Morning Herald, Saturday, August 16, 1997

Sydney Morning Herald, Friday, July, 26, 1996

Sydney Morning Herald, Friday, May 19, 1995