

[www.michaelgoldberg.info](http://www.michaelgoldberg.info)

**SOLO EXHIBITIONS**

**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 4<sup>th</sup> 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**

## **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**

**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*

4<sup>th</sup> International Conference on the Arts in Society, Venice, Italy.

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

97<sup>th</sup> 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 (2<sup>nd</sup> 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/](http://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](http://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**

### **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**

**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**

*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**

*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