



GE1127: Money & Art

Lecture: *Gift, Labour*

Prof: David Jhave Johnston





Note the copyright!

Does that mean
'Egreetings'
made this image?



We Can Do It!



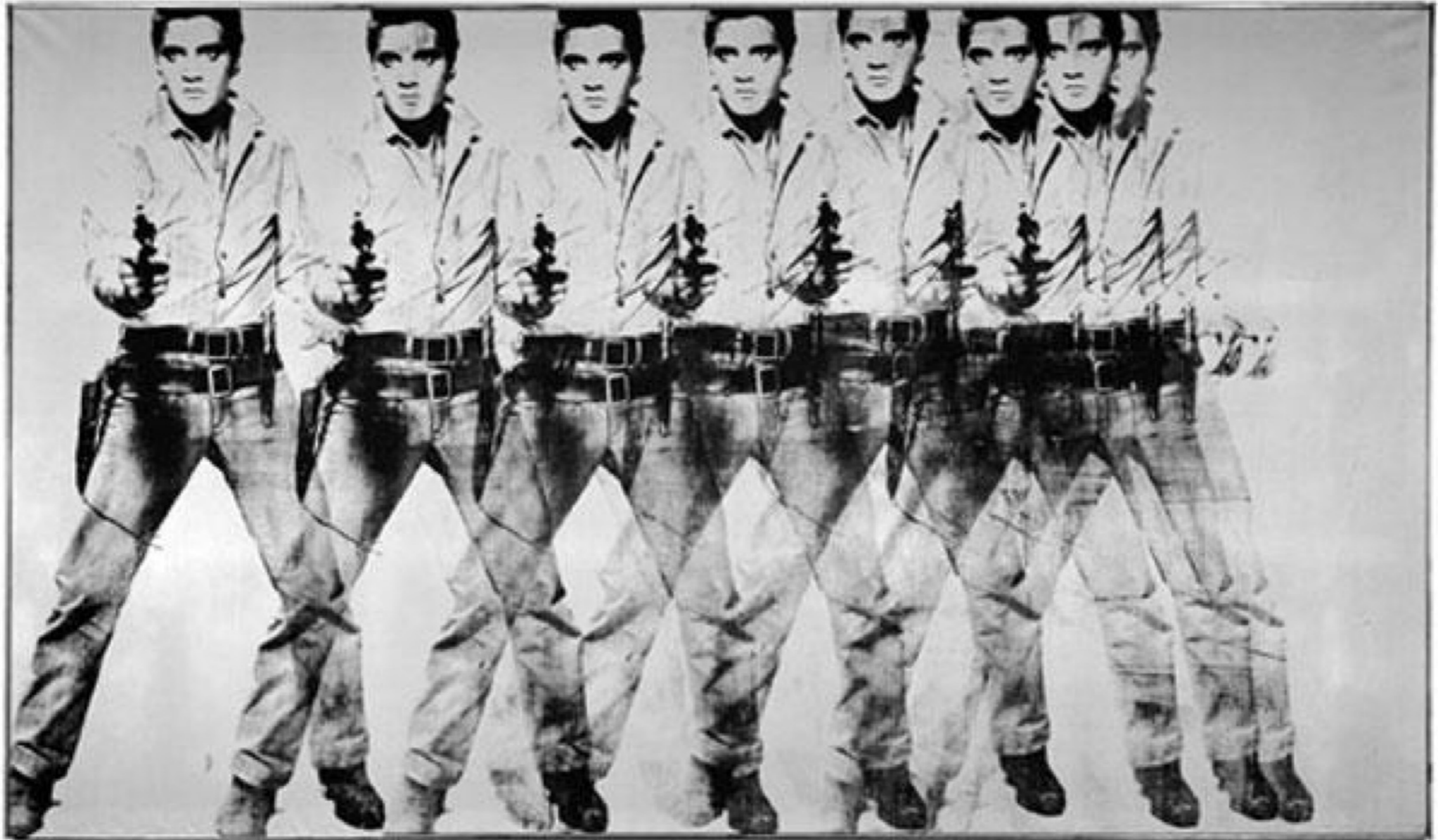
J. Howard Miller

POST FEB. 15 TO FEB. 29



WAR PRODUCTION CO-ORDINATING COMMITTEE

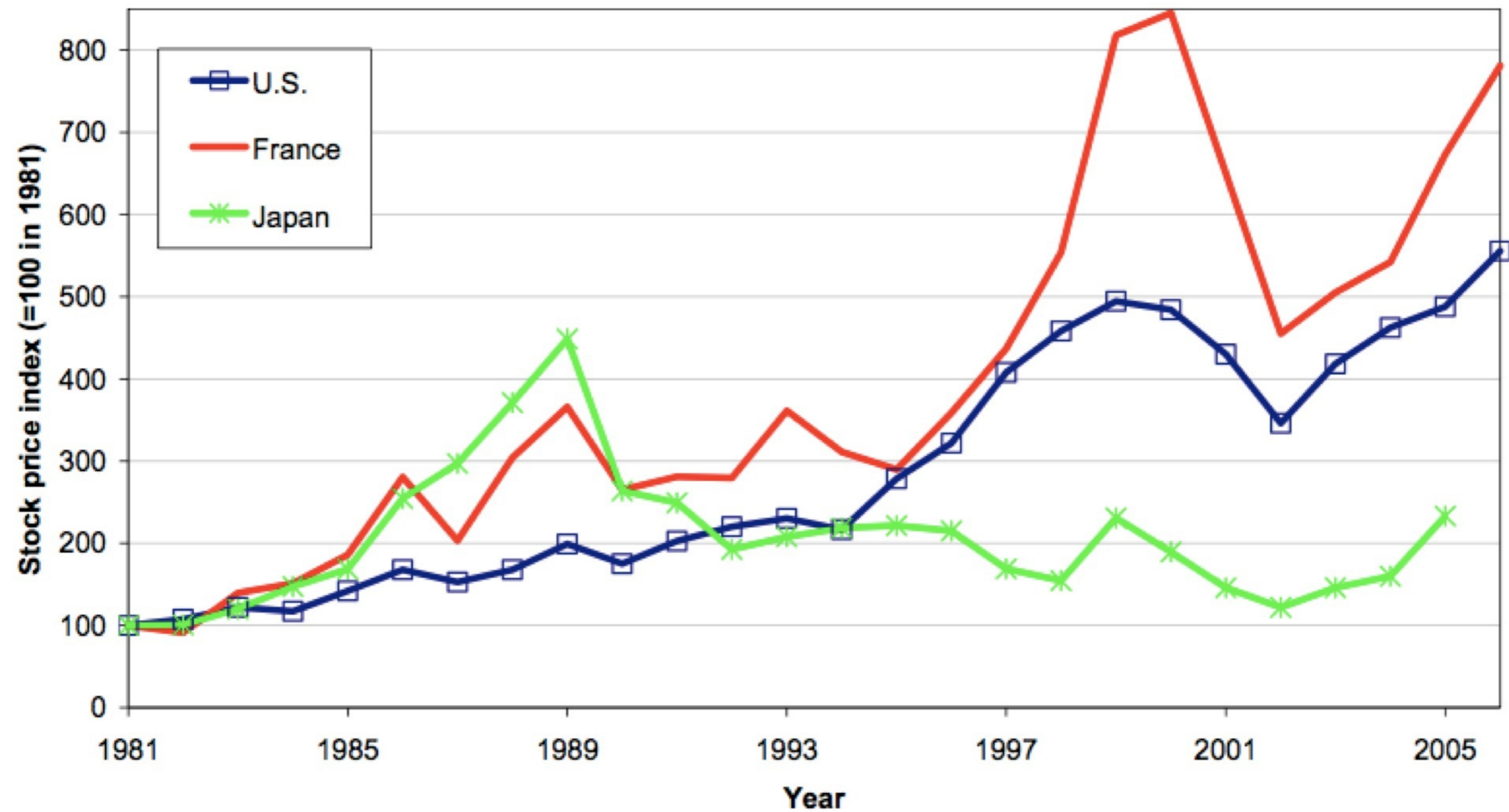
J. Howard Miller
(1943)



Eight Elvises
Andy Warhol
(1963)

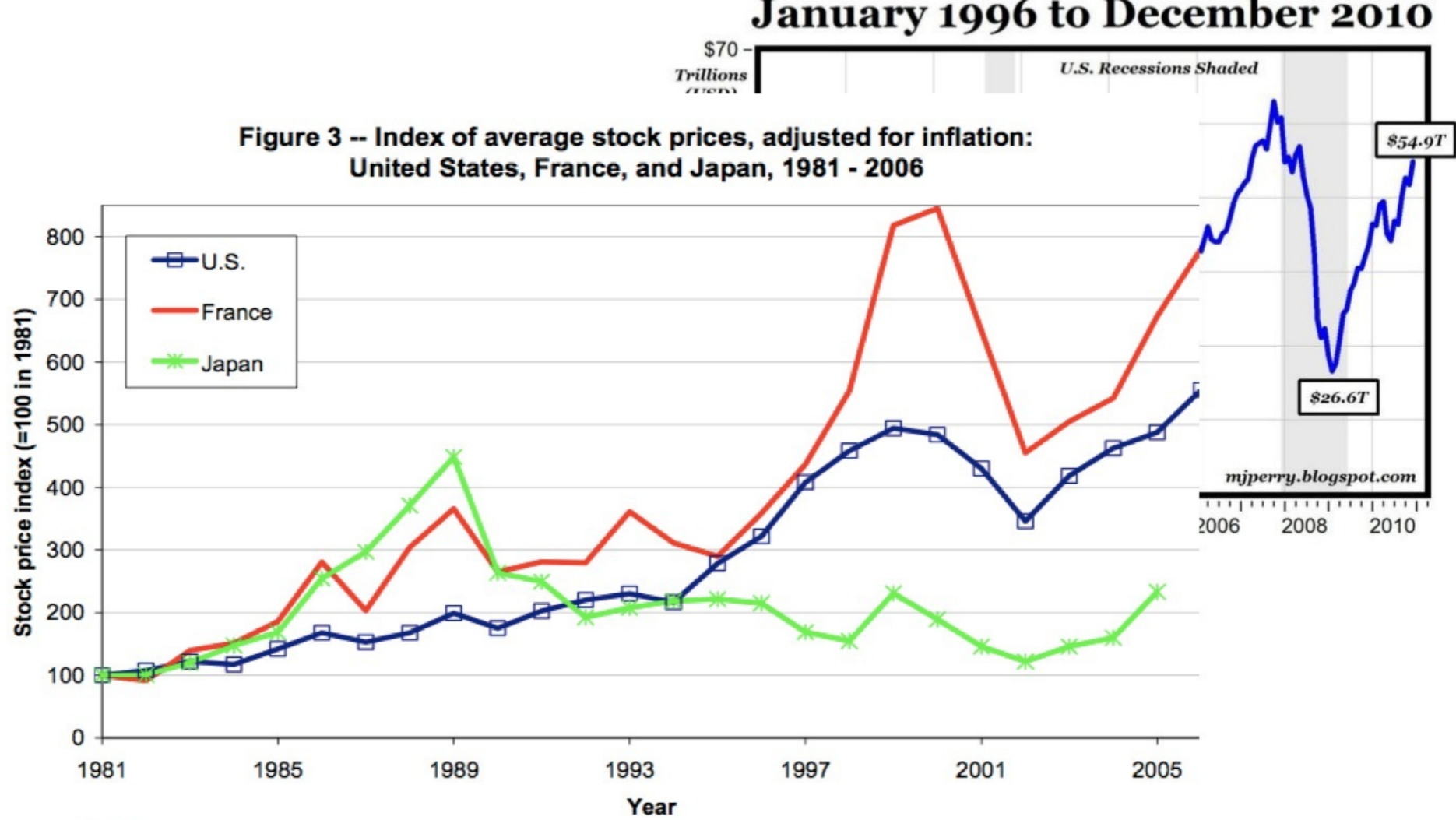
\$100 million
Private sale, 2008. Buyer: anonymous

**Figure 3 -- Index of average stock prices, adjusted for inflation:
United States, France, and Japan, 1981 - 2006**



Source: OECD (2009). Depicts the NYSE Composite index for the U.S., the TSE Topix All Shares index for Japan, and the Paris Stock Exchange SBF 250 index for France, each deflated using each country's consumer price index.

\$ →



Art →



Labor, Debt, Variations, Mimicry & Value

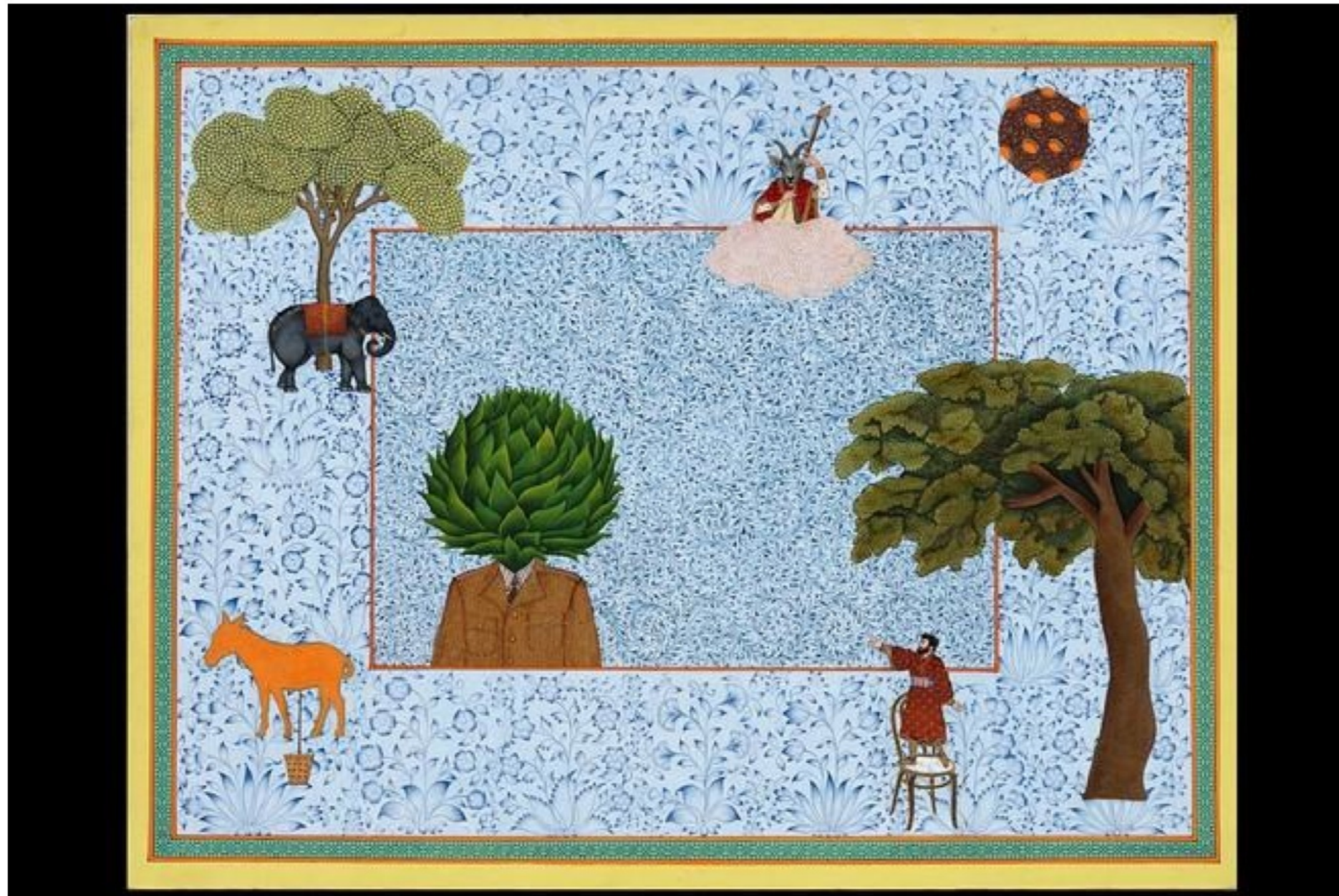
Case-studies:

- the urinal in art
- landscape (cultural economics)
- culture as economic network
- Debt and exploitation.
- Legitimate versus illegitimate bodies.

GE1127

David Jhave Johnston

City University of Hong Kong



“Alexander Gorlizki is an up-and-coming artist, known for paintings that superimpose fanciful images over traditional Indian designs. His work has been displayed at the Victoria & Albert Museum in London, the Denver Art Museum and Toronto's Royal Ontario Museum, among others, and sells for up to \$10,000.”

<http://online.wsj.com/article/SB10001424052702303745304576357681741418282.html>



“Mr. Gorlizki lives in New York City. The paintings are done by seven artists who work for him in Jaipur, India. "I prefer not to be involved in actually painting," says Mr. Gorlizki, who adds that it would take him 20 years to develop the skills of his chief Indian painter, Riyaz Uddin.”

<http://online.wsj.com/article/SB10001424052702303745304576357681741418282.html>



Deflated Yellow

Angela de la Cruz
(2010)

“Ms. de la Cruz was nominated for the prestigious Turner Prize last year, for her brightly colored canvases—now painted entirely by assistants—which are twisted and contorted by their broken wooden frames.”

[SOURCE](#)



TRANSFER (White)

Angela de la Cruz
(2011)

“Artist Angela de la Cruz, who suffered a stroke and can no longer paint, relies on assistants to execute works.”

[SOURCE](#)



Samson & Delilah
Peter Paul Rubens
(1610)

“For centuries, the use of assistants and apprentices was standard in the art world. Michelangelo, Rembrandt and Rubens relied heavily on the assistants in their studios.”

[SOURCE](#)



Rabbit

Jeff Koons
(1986)

Stainless steel

“The value of a work of art is not invested in the hand that made it, but in the intention and the realization,” says Robert Storr.”

[SOURCE](#)

Agree?

Michael Jackson and Bubbles

Jeff Koons

(1988)

“Mr. Koons says he has 150 people on his payroll and that he himself never wields a paintbrush. "If I had to be doing this myself, I wouldn't even be able to finish one painting a year," he says. Every year his studio averages 10 paintings and 10 sculptures. In the last four years, six of his works offered at auction have sold for prices between \$11 million and \$25 million each.”

[SOURCE](#)



I Was Jeff Koons's Studio Serf

By JOHN POWERS


Published: August 17, 2012 |  40 Comments


As a 21-year-old art student, I answered a help-wanted ad at the SoHo studio of [Jeff Koons](#). During the interview, the studio manager set my slides on a light box and leaned over them with a loupe, inspecting each one like a jeweler with a tray of semiprecious stones. The head painter was consulted, a tall and taciturn man who eventually came over to shake my hand.





Illustration by Holly Wales

“I’m basically the idea person,” Jeff Koons once told an interviewer. “I’m not physically involved in the production. I don’t have the necessary abilities, so I go to the top people.” He paid me \$14 an hour, doubling my previous salary as an undergrad shelf-stocker at the Columbia library. I worked three nights a week and every Saturday. It was a welcome break from school. The other artists treated me like a professional, and I was happier than I’d been in a long time.


 FACEBOOK


 TWITTER

 GOOGLE+

 SAVE

 EMAIL

 SHARE

 PRINT

 REPRINTS



“...staffed by close to 130 mostly young people. Koons’s artwork is intensely labored, in order to look like no human hand was ever actually involved.”

<http://www.vulture.com/2013/05/age-of-jeff-koons.html>

Jeff Koons
at the 2009
Tribeca Film Festival

“...he spent four years working
as a commodities broker on Wall
Street.”

[SOURCE](#)





Jeff Koons
Hanging Heart
(2007)

23 million USD
bought by Larry Gagosian
at Sotheby's auction

A tacky
sentimental
simplistic
trivial art work,
why is it worth so much?

PREGIO

Valentine's dinner

Thursday, February 14th

APPETIZER 前菜

Mexican Quesadillas
墨西哥芝士餅

SALAD 沙律

Mixed Vegetable Salad with
Smoked Salmon and Strawberry
煙三文魚士多啤梨沙律

SOUP 湯

Tuscan Bean Soup
意大利白豆湯

MAIN DISH 主菜

Barbecue Ribs
BBQ 賽烤豬仔骨

AND 及

Parmesan Chicken Bake
帕爾瑪芝士雞胸

With Roast Potatoes
伴焗薯

DESSERT 甜品

Banana and Mascarpone Cream
楓糖香蕉伴意大利芝士

AND 及

Strawberry Ice-cream
意大利士多啤梨雪糕

DRINK 飲品

Italian Coffee or Tea
意式咖啡或茶

\$520 / Dinner for Two
二人套餐 \$520

訂座及查詢電話: 2214 9619

想體驗 Barista Caffe 及
PREGIO by Barista Caffe 的最新動態?
立即加入我們的 Facebook 專頁:
www.facebook.com/BaristaCaffeHK



I took this photo in Quarry Bay, HK
03/02/2013

outsider art fair 2013



January 31 – February 3
548 West 22nd Street
New York City



Adolph Wolfli (1864-1930)

“Folk art piece by Swiss self-taught artist Adolf Wolfli brings \$40,480 at Slotin Auction” (2009) [Source](#)



Giacomo Marchesi
(who made the image)
is an illustrator.

He is not mentioned in the Wall
Street Journal article which
discusses labour and art
because he is not a famous
artist.

But they use his images as
illustration.

Context determines cost.
Celebrities cost more.

[WSJ SOURCE](#)



Giacomo Marchesi
(who made the image)
is an illustrator.

But they use his images as
illustration for the WSJ article.

Context determines cost.
Celebrities cost more.

[WSJ SOURCE](#)

Question:
is contextual value, *real*?

““The art world feels like the private equity market of the '80s and the hedge funds of the '90s,” James R. Hedges IV, a New York collector and financier, said. “It’s got practically no oversight or regulation.””

[NYT 01/28/2013](#)

“Christie’s, for example, was able to sell Picasso’s “Nude, Green Leaves and Bust” in 2010 after it found a third party willing to put up an undisclosed guarantee. When the painting, with a low estimate of \$70 million, sold for \$106.5 million — at the time, the highest price ever for a work sold at auction — the unnamed guarantor presumably walked off with a good bit of money.”

[NYT 01/28/2013](#)



Takashi Murakami, Visvim Kelfer Hi-Suede Multi Flower, (2008)
Fragment Design by Takashi Murakami, 2008.

Does **SUPER-FLAT**

= super-cynical

= super-commercial

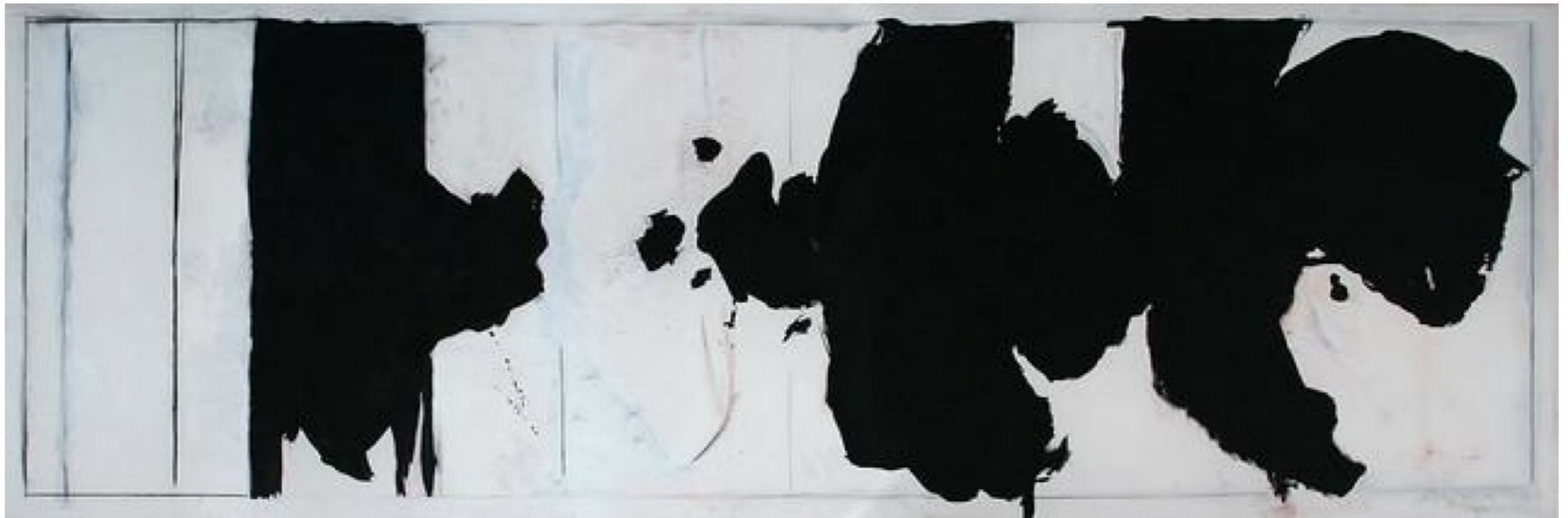
= super-inoffensive

= super-banal

= super-marketing

= super-expensive

= super-temporary?



Reconciliation Elegy
Robert Motherwell
(1978)

*On permanent display at National
Gallery (Washington)*



“John Scofield, above left, and Bob Bigelow help with Robert Motherwell's 'Reconciliation Elegy' in 1978.” [SOURCE](#)



*The Wonderful Caddis Worm: Sculptural Work
in Collaboration with Trichoptera*

Hubert Duprat
(1980--1996)



*Aquatic caddis fly larva
with case, gold, pearls, precious stones, 2--3 cm,*



“Since the early 1980s, artist Hubert Duprat has been utilizing insects to construct some of his "sculptures." By removing caddis fly larvae from their natural habitat and providing them with precious materials, he prompts them to manufacture cases that resemble jewelers' creations. Information theory, as explained by biologists such as Jacques Monod and Henri Atlan, helps us understand what seems to be the insect's aesthetic behavior. The activities of the caddis worm, as manipulated by Hubert Duprat, are prompted by the "noise"---beads, pearls and 18-karat gold pieces---introduced by the artist into the insect's environment.”



<http://www.leonardo.info/gallery/gallery314/duprat.html>

David Graeber states that
the three main functions of money are:

a medium of exchange;
a unit of account; and
a store of value.

Graeber emphasizes the **unit of account**.
Art can be seen as money as **stored value**.

(Framing Question:
What does art store that is qualitative?)

**Whose value is being stored?
Whose labor? Whose work?**

“ markets are,
apart from anything else,
cultural constellations.”

Velthuis, Olav.

Talking Prices: Symbolic Meanings Of Prices On The Market For Contemporary Art.

<http://press.princeton.edu/chapters/i8035.html>

“ market exchange is highly ritualized; it involves a wide variety of symbols that transfer rich meanings between people who exchange goods with each other.”

Velthuis, Olav.

Talking Prices: Symbolic Meanings Of Prices On The Market For Contemporary Art.

<http://press.princeton.edu/chapters/i8035.html>

“ ... people are connected through ties of different sorts, whose emergence, maintenance, and possible decay involve complex social processes.”

Velthuis, Olav.

Talking Prices: Symbolic Meanings Of Prices On The Market For Contemporary Art.

<http://press.princeton.edu/chapters/i8035.html>

“ What I argue, in short, is that just as culture infuses other social settings that sociologists and anthropologists have studied, it infuses market settings.”

Velthuis, Olav.

Talking Prices: Symbolic Meanings Of Prices On The Market For Contemporary Art.

<http://press.princeton.edu/chapters/i8035.html>

“This infusion is of such a degree, that it may be virtually impossible to separate market and culture analytically (DiMaggio 1994, p. 41).”

Velthuis, Olav.

Talking Prices: Symbolic Meanings Of Prices On The Market For Contemporary Art.

<http://press.princeton.edu/chapters/i8035.html>

“... the account of culture that I provide is a relational account, according to which artists, collectors, and dealers mutually construct the landscapes of meanings they inhabit.”

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Price: \$65 Million

Sold at: Beijing auction, China, 2011

Eagle Standing on Pine Tree with Four-character Couplet in Seal Script

Qi Baishi

(1946)



Price: \$62.11 million

Sold at: Beijing Poly Auction Company, China, 2011

Zhichuan Resettlement

Wang Meng

(Yuan Dynasty)

[http://www.**bornrich**.com/expensive-paintings-sold-auctions-2011.html](http://www.bornrich.com/expensive-paintings-sold-auctions-2011.html)

“Wang Meng is considered to be one of the [Four Masters of the Yuan Dynasty](#), along with [Huang Gongwang](#), [Wu Zhen](#), and [Ni Zan](#). They famously refused to serve the [Mongolian](#) rulers of their country. In contrast to many renowned painters in previous history, these artists mostly worked on paper instead of silk, an indication of the importance they gave to the [calligraphic](#) touch of the brush on paper. They **exclusively painted landscapes**, which they believed to be the visible key to the invisible reality. They **restricted their acquaintanceship to each other**, and like-minded "wen ren" (gentleman-scholars).”



When Faith Moves Mountains

Francis Alys

(2002)

Is this a landscape? (We'll ask you again later...)



Leonardo DaVinci
Mona Lisa
(1503-06)



L.H.O.O.Q.

Marcel Duchamp
L.H.O.O.Q.
(1919)



Dafen, China
Mona Lisa
approx. \$40



Marcel Duchamp
Fountain
(1917)



Sherrie Levine
Fountain (After Duchamp)
(1991)

Estimated price?



Sherrie Levine
Fountain (After Duchamp)
(1991)

Sold on 08-05-12
for \$ 962,500 USD

“The Copyright Term Extension Act (CTEA) of 1998 extended copyright terms in the United States by 20 years. Since the Copyright Act of 1976, copyright would last for the life of the author plus 50 years, or 75 years for a work of corporate authorship. The Act extended these terms to life of the author plus 70 years and for works of corporate authorship to 120 years after creation or 95 years after publication, whichever endpoint is earlier.[1] Copyright protection for works published prior to January 1, 1978, was increased by 20 years to a total of 95 years from their publication date.

This law, also known as the Sonny Bono Copyright Term Extension Act, Sonny Bono Act, or as the **Mickey Mouse Protection Act**,[2] effectively "froze" the advancement date of the public domain in the United States for works covered by the older fixed term copyright rules.”

http://en.wikipedia.org/wiki/Copyright_Term_Extension_Act



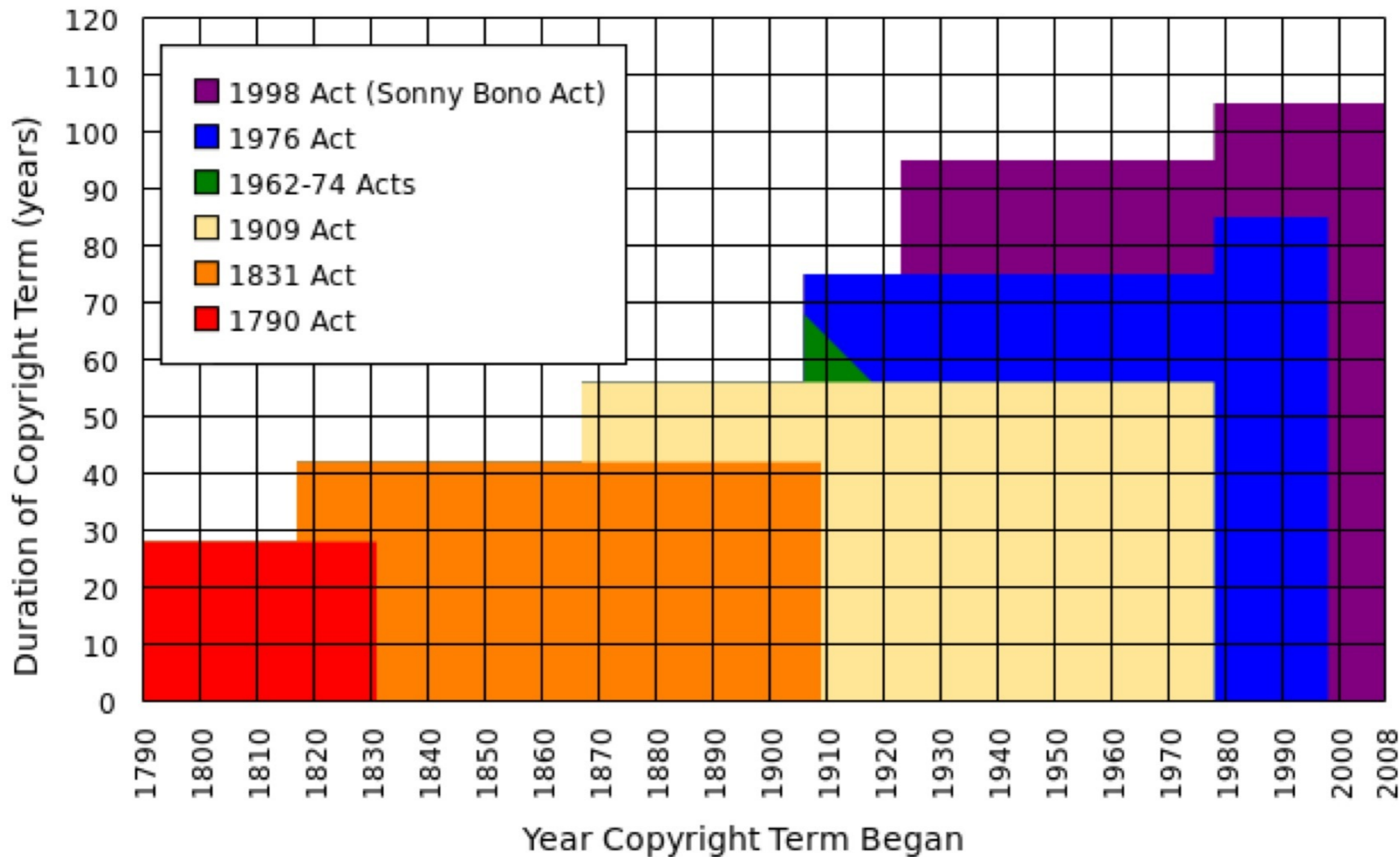


“Since 1935, both sides of the Great Seal have appeared on the reverse of the one-dollar bill.”



FIG. 35.—EGYPTIAN FOUR-WINGED SERPENT, CHANUPHIS, OR BAIT. (*From "Serpent Myths of Ancient Egypt," by W. R. Cooper.*)

Every image is an echo.





Doc

Walt Disney
Snow White & Seven Dwarfs
(1937)

copyrighted until 2032





Franz Jüttner (1865–1925):
Illustration from Sneewittchen,
(1905)

based on Brothers Grimm fairytales 1812

Bavarian folk tale
(origins unknown)

Brother's Grimm
Dwarves
(1812)



Walt Disney
Snow White & Seven Dwarfs
(1937)



Sherrie Levine
Avant Garde and Kitsch
(2002)

Cast bronze and cast crystal

“Avant-Garde and Kitsch is the title of a 1939 essay by **Clement Greenberg**, first published in the Partisan Review, in which he **claimed that avant-garde and modernist art was a means to resist the 'dumbing down' of culture caused by consumerism.** Greenberg termed this 'kitsch', a word that his essay popularized.”



Sherrie Levine
The Three Muses
(2006)



“The works are of a **five-star quality**. Maybe a few are four-star, but mostly five-star, which is why they’ve stirred such attention”

-- Ann Freedman



Untitled 1950
Jackson Pollock
(1950)

“Because we haven’t yet sorted out the provenance doesn’t mean there’s no **provenance**,” Freedman says.”

Provenance : where did it “come from”
(who owned it before? is it real?)

Provenance establishes value
like a pedigree
or a brand name.

[The Knoedler’s Meltdown: Inside the Forgery Scandal and Federal Investigations](#)



Untitled 1950

Jackson Pollock

(1950)

Untitled 1950 was sold for **17 million USD** to hedge-fund multi-millionaire Pierre LaGrange by Ann Freedman.

[The Knoedler's Meltdown: Inside the Forgery Scandal and Federal Investigations](#)



Untitled 1950
attributed to Jackson Pollock
(1950)

“... found to contain pigments that weren’t commercially available until 14 years after Pollock’s death.”

[The Knoedler’s Meltdown: Inside the Forgery Scandal and Federal Investigations](#)



At some point the buyer, liked it enough to buy it for 17 million.
Now if it's fake, is it worth nothing to him?

If love is dependent on perceived value is it love or is it greed?

What is it worth to someone with no art training?

In your opinion:

Did the buyer ever have an aesthetic impact from the work?

Can aesthetic experiences be fake?

Is it possible to have a true experience from a fake work?

How is a financial experience similar to an aesthetic experience?

Dante Alighieri, in Canto II of *The Inferno*:

O Muses, O high genius, aid me now!
O memory that engraved the things I saw,
Here shall your worth be manifest to all!

(Anthony Esolen translation, 2002)



Raphael
The Parnassus
(1511)

A painting of the muses.



God of Materialism
Chen Wenling
(2009)

“... in 2008, Warner collected about \$5000 per day

(\$2 million per year)

in royalties for *the song*.”

What song?

Who wrote it?

Musical notation for the first system of the song. The treble clef staff contains the melody with lyrics: "Hap- py birth- day to you. Hap- py birth- day to". The bass clef staff contains the accompaniment. The key signature has one flat (Bb) and the time signature is 3/4.

Musical notation for the second system of the song. The treble clef staff contains the melody with lyrics: "you. Hap- py birth- day, dear (You) Hap- py birth- day to you.". The bass clef staff contains the accompaniment. A blue vertical line is drawn through the second measure of this system. The key signature has one flat (Bb) and the time signature is 3/4.

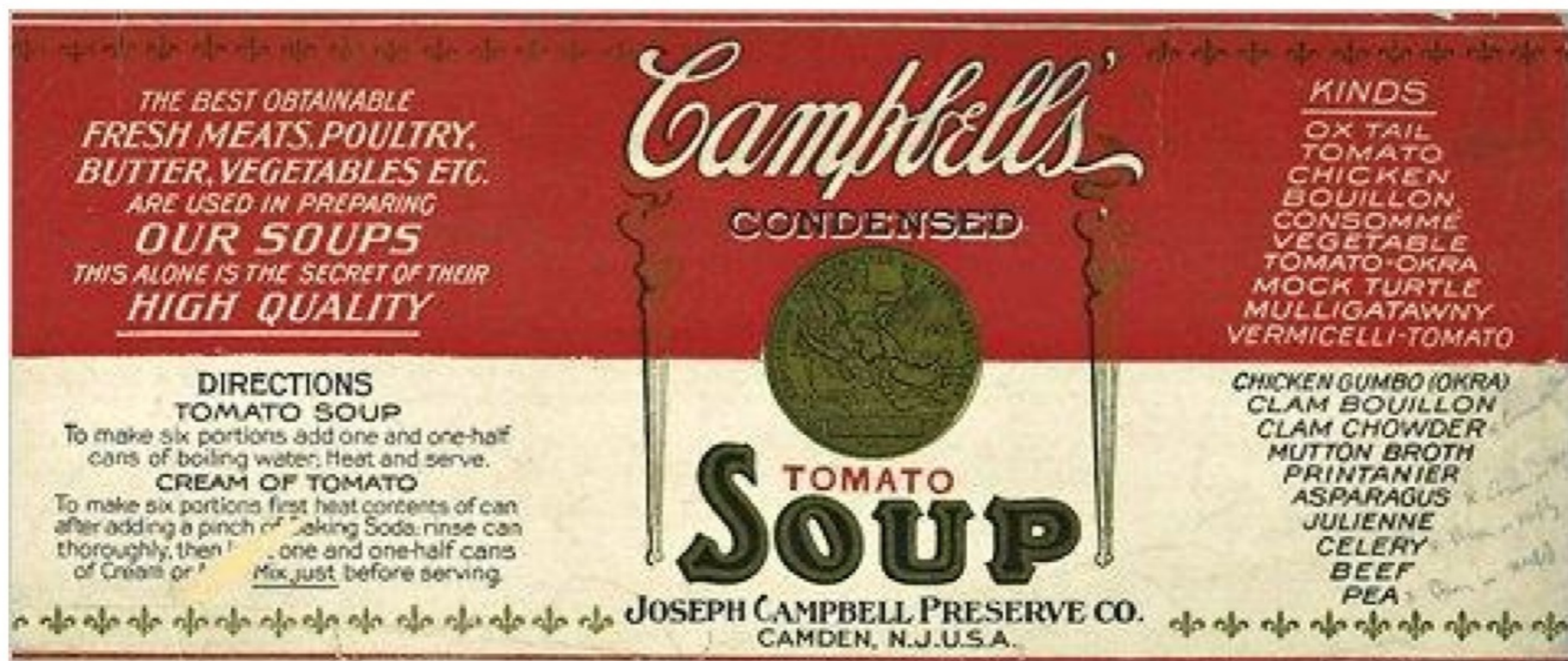
Happy Birthday to You

- ?: folk song
- 1893: 2 sisters published it in a songbook *Song Stories for Kindergarten*
- 1935: copyrighted by the Summy Corporation
- 1998: Summy assets sold to Time Warner
- 2004: Warner music sold to investors led by **Edgar Bronfman Jr.**

“For this reason, most restaurants or other public party venues will not allow their employees to perform the song in public, instead opting for other original songs or cheers in honor of the birthday celebrant.”

“At the height of file sharing service Napster’s popularity, **Bronfman** [who owns “Happy Birthday to You”] was a leading opponent of the illegal use of peer-to-peer technology. As CEO of Universal, he helped lead the music industry's opposition to *Napster*, likening it to *slavery* and *Soviet communism*.”

How is it that an entrepreneur (born into a family who earned their fortune from bootlegging alcohol during prohibition) who earns \$5000 a day from a song composed by unknown peasants, can refer to file-sharing as *slavery*?



“We do not have specific information on who designed the label, mostly because our records indicate that it was a cooperative effort”

Campbell's corporate archivist, [Jonathan Thorn](#)



Christies

Lot 12, Sale 2355

Andy Warhol (1928-1987)

Campbell's Soup Can (Tomato)

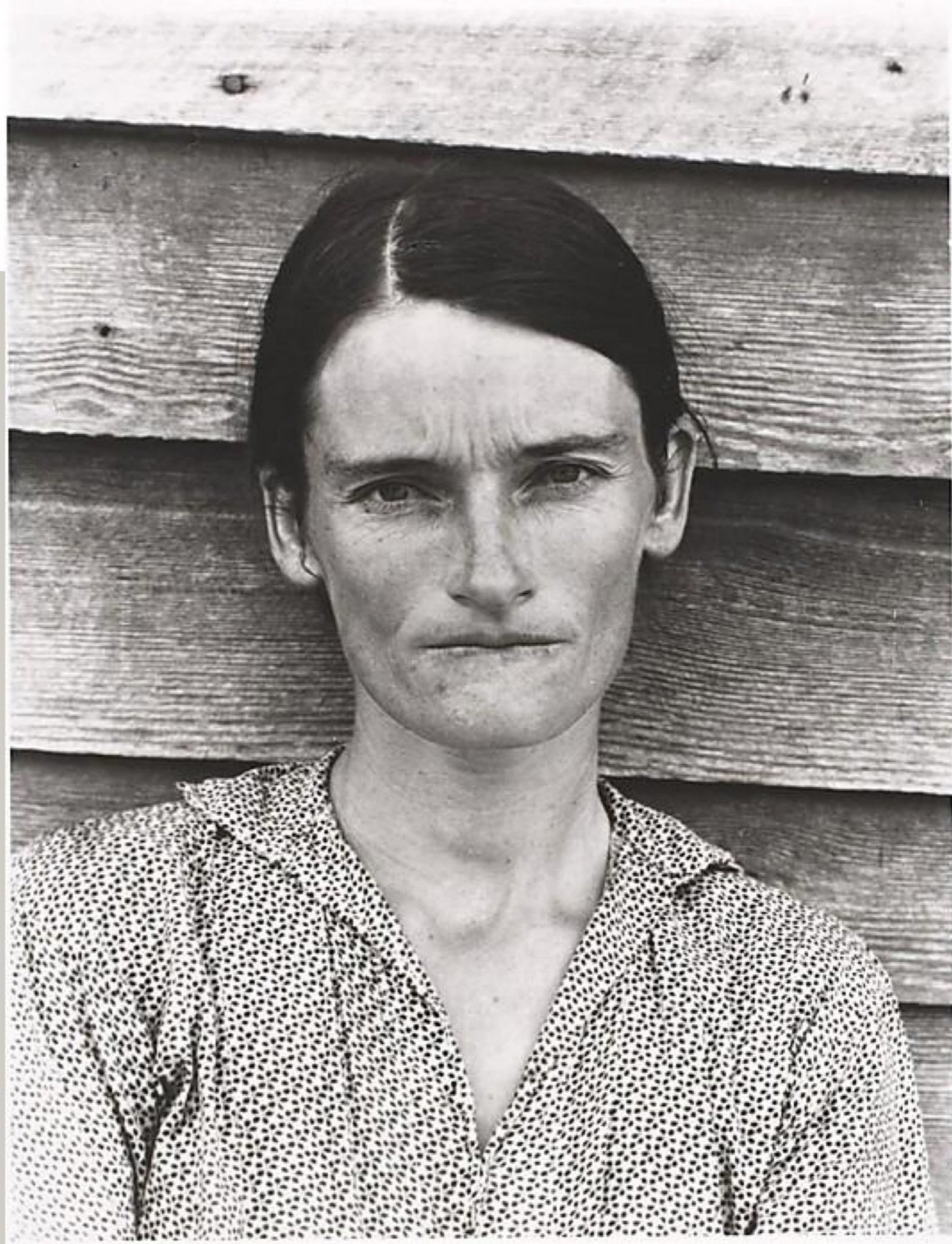
Price Realized: \$9,042,500

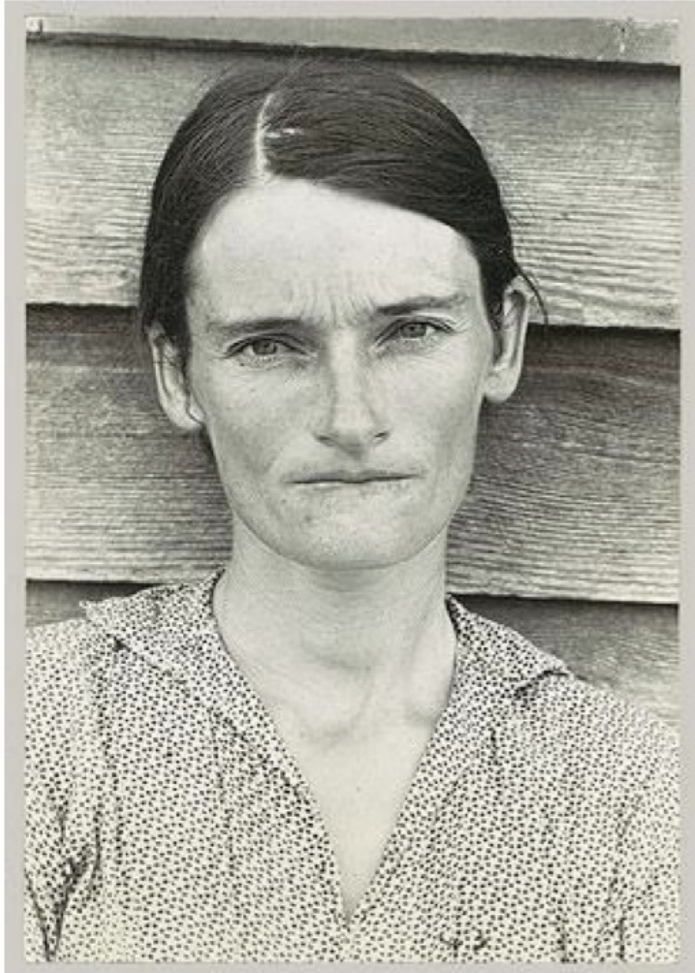
Also a "cooperative effort"

“The World is filled to suffocating. Man has placed his token on every stone. Every word, **every image, is leased and mortgaged.** We know that a picture is but a space in which a variety of images, none of them original, blend and clash.”

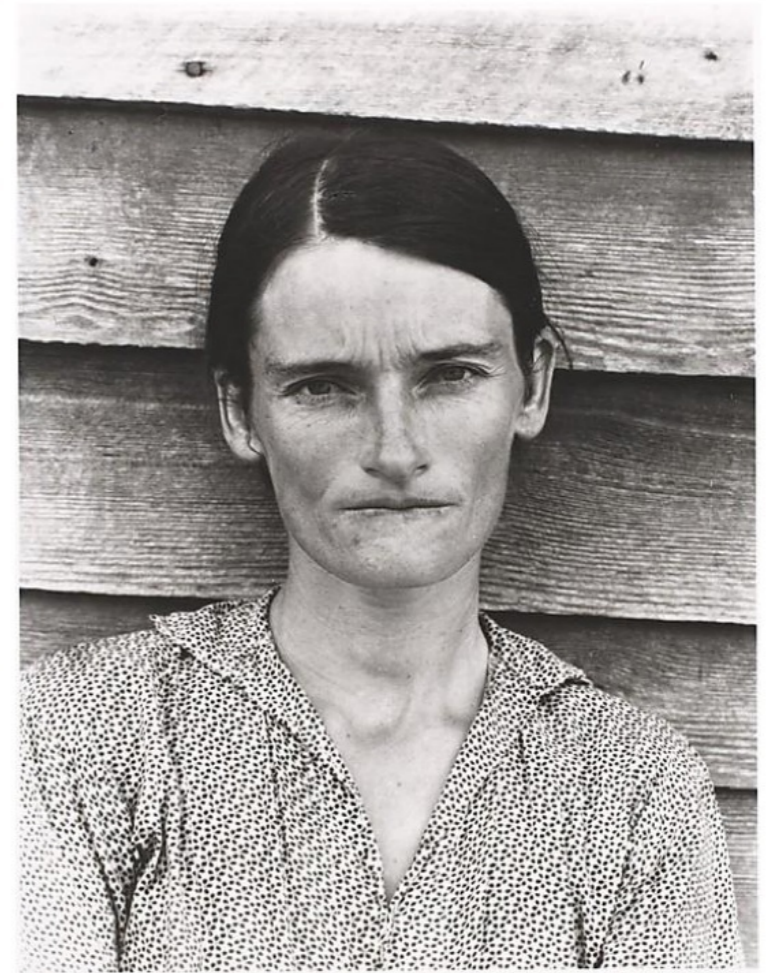
Sherrie Levine, Statement, 1982

Which one is worth more?



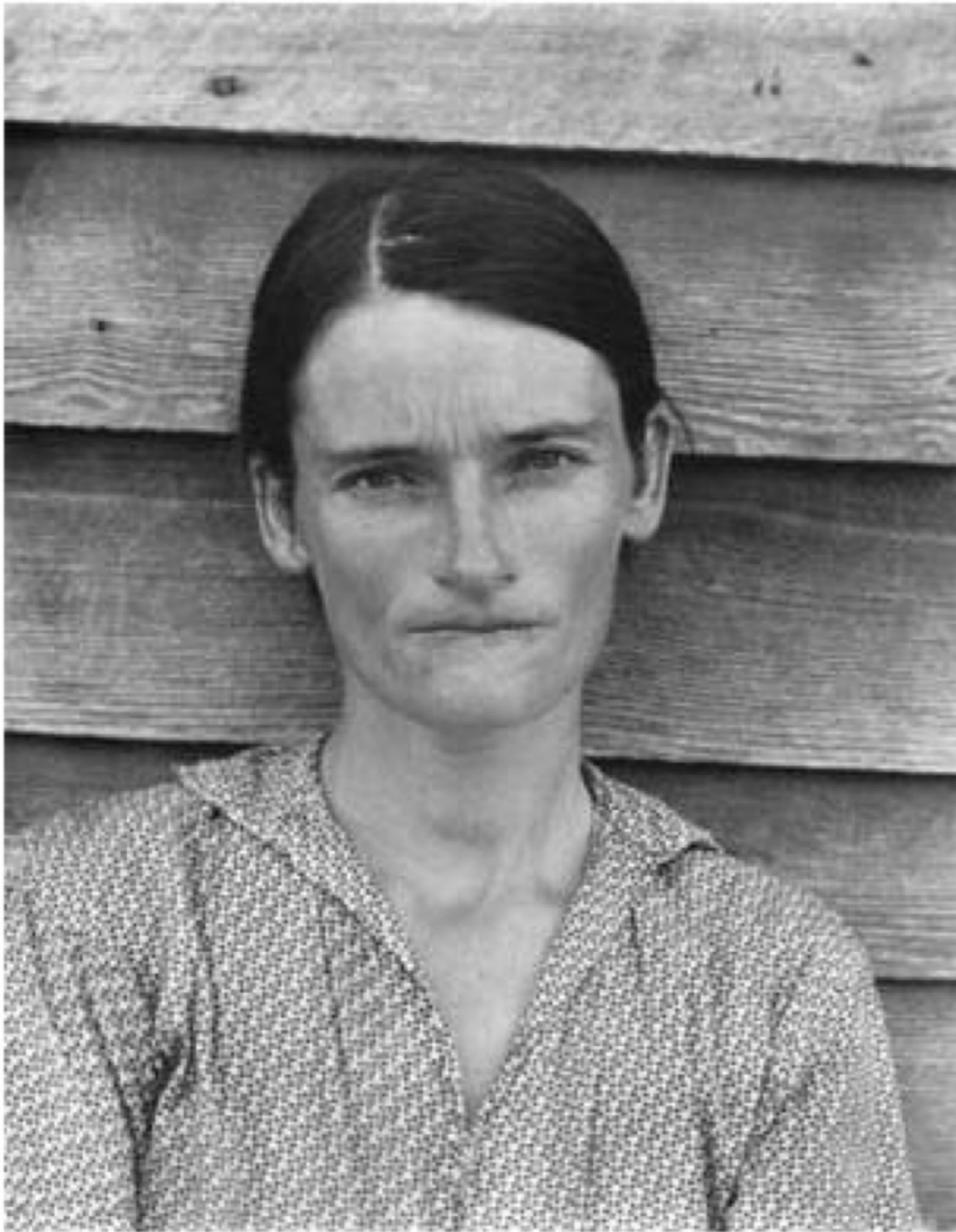


Walker Evans, Alabama Tenant Farmer Wife, 1936, Gelatin silver print, 20.9 x 14.4 cm. Metropolitan Museum of Art.



Sherrie Levine, After Walker Evans: 4, 1981, Gelatin silver print, 12.8 x 9.8 cm. Metropolitan Museum of Art, Gift of the artist, 1995.

“In 1981, Levine photographed reproductions of Depression-era photographs by Walker Evans, such as this famous portrait of Allie Mae Burroughs, the wife of an Alabama sharecropper. The series, entitled *After Walker Evans*, became a landmark of postmodernism, both praised and attacked as a feminist hijacking of patriarchal authority, a critique of the commodification of art, and an elegy on the death of modernism.”

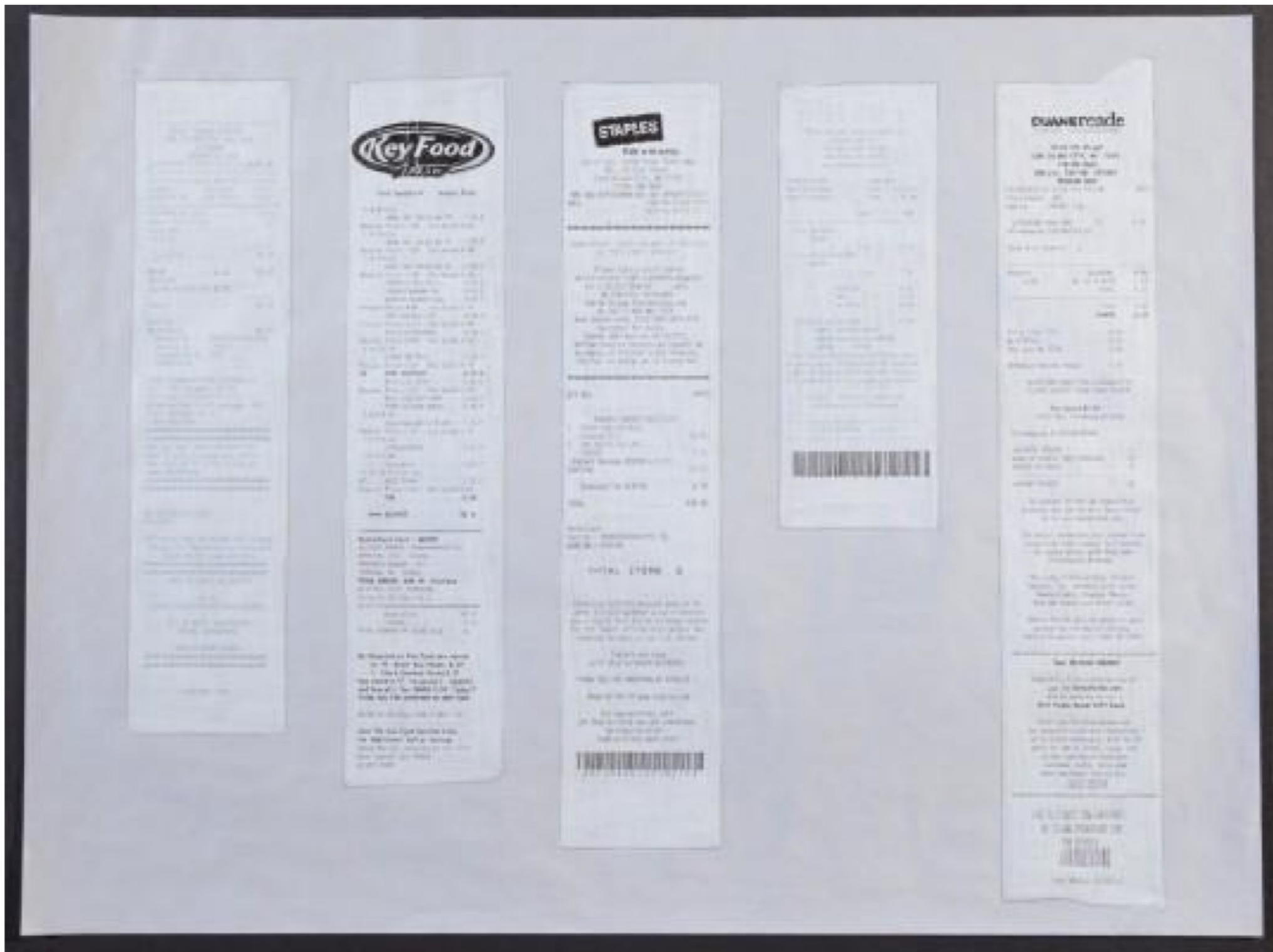


“In 1936 Walker Evans photographed the Burroughs, a family of sharecroppers in Depression era Alabama.

In 1979 in Sherrie Levine rephotographed Walker Evans' photographs from the exhibition catalog "First and Last."

In 2001 Michael Mandiberg scanned these same photographs, and created AfterWalkerEvans.com and AfterSherrieLevine.com to facilitate their dissemination as a comment on how we come to know information in this burgeoning digital age.”

Untitled (AfterWalkerEvans.com/2.jpg)
Michael Mandiberg, 3250px x 4250px (at 850dpi), 2001
[Right-Click\(PC\) or Hold-Click\(Mac\) here](#)
[to save the Hi-Res Version to your disk for Printout](#)
[Click Here to download the Certificate of Authenticity](#)
[Click Here for downloading, printing, and framing instructions](#)



David Shapiro
Money is No Object
(2011)

Ink, gouache, color pencil on vellum,
18 x 24 in / 45.7 x 61 cm

“...dealers work hard to establish a sense of structure when deciding about prices ... I explore this structure by means of a statistical model, which estimates the price of a contemporary work of art in terms of characteristics of the artist (e.g., age, reputation, sex), of the work of art (technique, size), and of the gallery (e.g., affiliation, age).”

Velthuis, Olav.

Talking Prices: Symbolic Meanings Of Prices On The Market For Contemporary Art.

<http://press.princeton.edu/chapters/i8035.html>

“...Building on institutional currents in sociology, I explain these statistical regularities ... with the help of what I call **"pricing scripts."** A script is **a set of rules which enables dealers to set prices systematically.** These rules circumvent the subjective, disputable issue of quality, and focus on measurable entities such as the size of the artwork or the age of its maker. Scripts not only structure the market by establishing a common pricing framework for different artists, but also create consistency within an artist's career, since they contain rules for different events that occur in the course of this career..”

Velthuis, Olav.

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“Economic anthropologists like Marshall Sahlins, Mary Douglas, Arjun Appadurai, and Stephen Gudeman have countered the neoclassical economic notion of universal, acultural markets by arguing that **economic value relies on cultural beliefs as much as on material practices**, that consumption is at once determinant and expressive of identity, that economic goods can be seen as having a life or biography of their own, or that love and care may manifest themselves in economic activities as unlikely as shopping.”

Velthuis, Olav.

Talking Prices: Symbolic Meanings Of Prices On The Market For Contemporary Art.

<http://press.princeton.edu/chapters/i8035.html>

“the French sociologist **Pierre Bourdieu** has proposed the most sophisticated taxonomy of what he calls the economy of symbolic goods. **This taxonomy consists of two different types of hierarchies.** First of all, there is the opposition between "large-scale" production directed at catering to the preexisting demands of a larger audience, and small-scale production meant for an audience that mainly consists of fellow artists, experts, critics, and a limited number of other insiders; on different occasions Bourdieu has referred to this opposition as an opposition **between the commercial and the noncommercial, between traditional and avant-garde, or between bourgeois and intellectual art...**”

Velthuis, Olav.

Talking Prices: Symbolic Meanings Of Prices On The Market For Contemporary Art.

<http://press.princeton.edu/chapters/i8035.html>

“the French sociologist **Pierre Bourdieu** has proposed the most sophisticated taxonomy of what he calls the economy of symbolic goods. **This taxonomy consists of two different types of hierarchies.** ... The second hierarchy concerns the circuit of small-scale, avant-garde production, in particular, and involves a young as yet **unrecognized** fraction, and a **consecrated**, well-to-do fraction of the cultural field, whose work has already been incorporated in the canon. This difference in degree of consecration, Bourdieu writes, "separates artistic generations, defined by the interval . . . between styles and lifestyles that are opposed to each other--as '**new**' and '**old,**' **original** and '**outmoded**'”

Velthuis, Olav.

Talking Prices: Symbolic Meanings Of Prices On The Market For Contemporary Art.

<http://press.princeton.edu/chapters/i8035.html>

“It is not even necessary to think of it as art,
it is just absolutely necessary for our time.”

[+}



1001 Chinese Visitors
Ai Weiwei
(2007)

“Presented as part of the Documenta 12 in 2007
the project brought 1001 Chinese tourists to the exhibition in Kassel.”

1001 Chinese Visitors

Ai Weiwei

(2007)

“Advertising the process through his blog, Ai chose his participants out of a pool of 3,000 applications submitted over a three-day period, prioritizing those who would have been unable to travel--internationally or within China--otherwise. Participants, ranging in age from two to seventy years old, included laid-off workers, farmers, street vendors, minority people, students, rock singers, and white-collar workers.”



1001 Qing Dynasty wooden chairs

Ai Weiwei

(2007)

“The 1001 chinese visitors have already visited Kassel and documenta 12, the 1001 wooden chairs are scattered over all documenta exhibition buildings. This is one.”



“It’s possible to have dignity in society, but it costs money. A person without money has no dignity.”

Santiago Sierra

[[±](#)]



*Workers who cannot be paid,
remunerated to remain inside
cardboard boxes*

Santiago Sierra
(2000)

“I have been called an exploiter. At the Kunstwerke in Berlin they criticized me because I had people sitting for four hours a day, but they didn’t realize that a little further up the hallway the guard spends eight hours a day on his feet.”

Santiago Sierra

[±]



133 persons paid to have their hair dyed blonde
Santiago Sierra
(2001)

“I was censored at P.S.1. I wanted to line up all the P.S.1 workers according to the position they occupied and photograph their backs. Of course they knew that if I did that, there would be a perfect gradation from white to black, because the people who work at the door are black, but when you go upstairs, the watchmen are more Latino, and at the top, it’s the paradise of the white man. So they stonewalled, telling me I was trying to create a problem that didn’t exist.”

Santiago Sierra

[±]



160 cm line tattooed on four people
Santiago Sierra
(2000)

At *P.S.1* "he tattooed the backs of four prostitutes in exchange for the price of a shot of heroin" [[±](#)]

“I’ve been focusing on how a worker sells his body, and I also look at what happens when he’s not working—where he’s going to stop all that negativity.”

Santiago Sierra

[±]



Person remunerated for a period of 360 consecutive hours

Santiago Sierra

(2000)

“hired a man to spend 15 days living in a cramped space inside a wall at New York’s MoMA” [[±](#)]

“I think that happiness is not possible and unhappiness is. The rich man is in a state of tremendous slavery to money. His level of suffering is very much reduced, but it’s slavery like any other form of it.”

Santiago Sierra

[±]



When Faith Moves Mountains

Francis Alys

(2002)

Is this a landscape?



Take a guess: what are they trying to do?

"In 2002 a group of some five hundred volunteers armed with shovels formed a line at the end of a massive, 1,600-foot sand dune and began moving the sand about four inches from its original location."

Francis Alys

[[±](#)]



When Faith Moves Mountains
Francis Alys
(2002)

"Sometimes making something leads to nothing,
sometimes making nothing leads to something."

Francis Alys

[[+](#)]



When Faith Moves Mountains
Francis Alys
(2002)



Francis Alÿs, "When Faith Moves Mountains" (2002).

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The Poor and Money
Vincent Van Gogh
(1882)



The Poor and Money

Vincent Van Gogh

(1882)

Value during his lifetime: \$0

Subject of painting: ill-paid poor at "State Lottery Office"

ON | OFF

中国年轻艺术家的
观念与实践

CHINA'S YOUNG ARTISTS
in CONCEPT & PRACTICE

2013.1.13-
2013.4.14

策展人 鲍栋 & 孙冬冬
Curated by
Bao Dong & Sun Dongdong

鸟头 / Bird Head 程然 / Cheng Ran 陈维 / Chen Wei 陈昱君+陈昱凡 / Chen Yujun + Chen Yufan 陈哲 / Chen Zhe 陈瑜 / Chen Zhou
方磊 / Fang Lei 葛磊 / Ge Lei 龚剑+李敬湖 / Gong Jian + Li Jinghu 郭鸿蔚 / Guo Hongwei 何翔宇 / He Xiangyu 胡向前 / Hu Xiangqian
胡晓媛 / Hu Xiaoyuan 黄然 / Huang Ran 蒋鹏奕 / Jiang Pengyi 金闪 / Jin Shan 李富春 / Lee Fuchun 李燎 / Li Liao 李明 / Li Ming
李然 / Li Ran 李隼睿 / Li Shurui 梁远苇 / Liang Yuanwei 刘窗 / Liu Chuang 刘幸夷 / Liu Xinyi 陆路 / Lu Yang 马秋莎 / Ma Qiusha
仇晓飞 / Qiu Xiaofei 商一心 / Shang Yixin 石琰琰 / Shi Yanyan 宋拓 / Song Ta 宋元元 / Song Yuanyuan 孙逊 / Sun Xun
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谢墨迹 / Xie Molin 辛云鹏 / Xin Yunpeng 徐雷 / Xu Lei 徐喆 / Xu Zhe 颜翔 / Yan Xiang 杨健 / Yang Jian 杨心广 / Yang Xinguang
张鼎 / Zhang Ding 张辽源 / Zhang Liaoyuan 赵雷 / Zhao Lei 赵赵 / Zhao Zhao 周涛 / Zhou Tao

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“Bao Dong, himself 33 and one of the exhibit’s two curators, said that “since 2000...China’s artists no longer only face an autocratic system but one of soft power. The market and capitalism [is] a soft, invisible cage.””

[ECONOMIST](#)



Consumption
Li Liao
(2012)

“For one installation, the 30-year-old artist Li Liao laboured at a Foxconn factory for 45 days.

With his wages he bought the very iPad Mini model he had been assembling.

He displays it—alongside his work overalls, identity badges and contract—as “Consumption””

[ECONOMIST](#)

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李燎

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Consumption

Li Liao

(2012)

“The actual work was harder than I thought...Then there’s the issue of the schedule. You stay in the factory twelve hours a day—ten hours in the workshop, two hours for lunch and dinner. The work was repetitive and boring. Your relationship with your bosses is just about work.”

Li Liao

{ ± }



Consumption

Li Liao
(2012)

“I worked at Foxconn for forty-five days. Before that, I was already an Apple consumer.

I don't think this experience changed my perception of the products; it only made one thing clearer:

many of the products in this world actually have nothing to do with the workers who made them.”

Li Liao

{ [+](#) }



Normal Work
Pauline Boudry and Renate Lorenz
(2008)



“Hannah Cullwick not only cleaned from early in the morning to late in the evening in various households, she also produced a series of remarkable staged photographs, numerous diaries, and letters.”

Normal Work

**Pauline Boudry and Renate Lorenz
(2008)**



“Hannah Cullwick's portraits and self-portraits, which show her not only as a domestic servant, but also in „class drag“ or „ethnic drag“, were part of a sadomasochistic relationship that she had with Arthur Munby, a man from the bourgeois class.”

Normal Work

Pauline Boudry and Renate Lorenz
(2008)

“The historical photographs are placed in the context of contemporary drag performances and reworkings through gender binarity. Taken in the other direction, contemporary performances are placed next to a historical predecessor, in which the relations between sexuality and work were negotiated.”



Normal Work

Pauline Boudry and Renate Lorenz
(2008)



A classical nude?



Examining Slaves
Ettore Circone
(1890)

Unravel
the context
of the image:
white female slave
operates as soft porn
while in actuality
it is white race
specifically Britain
who at that point
rule an empire.



Examining Slaves
Ettore Circone
(1890)

“By 1922 the British Empire held sway over about 458 million people, one-fifth of the world's population at the time.^[2] The empire covered more than 33,700,000 km²(13,012,000 sq mi), almost a quarter of the Earth's total land area.”



"If the image of a woman's body can be seen as a political statement when it comes to the EU presidency, then what about the reality of south-eastern European women who in the year 2006 are still being sold as commodities in the EU?"

Looking For a Husband With a EU Passport
Tanya Ostojc
(2000-2005)

Please send your applications to hottanja@hotmail.com
Do not hesitate to contact me with any further questions or details



Minimal Utopia
Mitra Tabrizian
(1999)

QUESTION concerning readings:

what is a “prestation”?

describe a “potlatch”?

what does “contractual gift” mean?



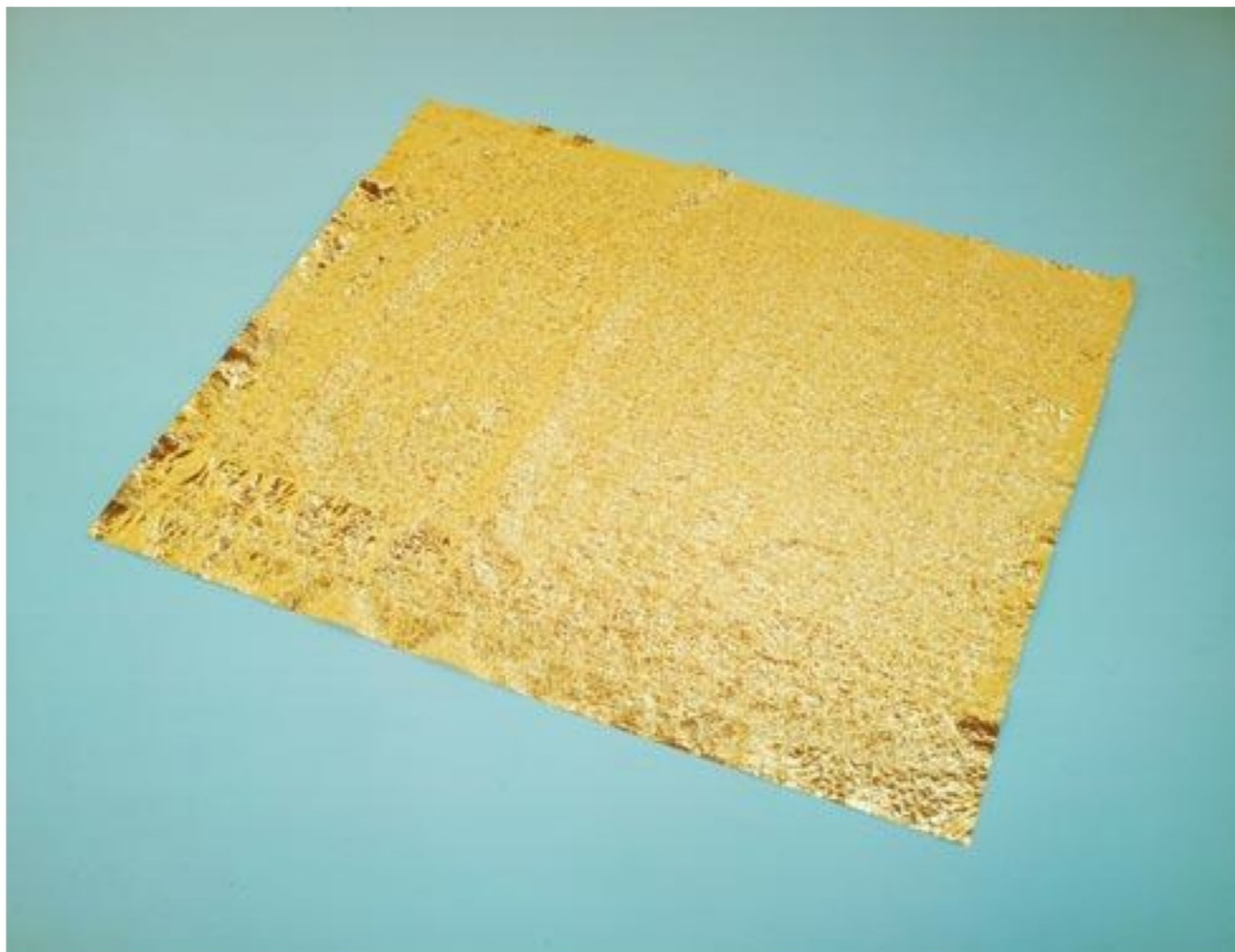
City, London
Mitra Tabrizian
(2008)



Another Country
Mitra Tabrizian
(2010)



Leicestershire
Mitra Tabrizian
(2012)



Gold Field

Roni Horn

(1980-82)

“Measuring just over 100th of a millimeter in depth, [Roni Horn](#)’s rectangular sheet of pure, annealed gold is a nearly volumeless sculpture. Unadorned and set directly on the floor without a pedestal, it is in fact not so much a sculpture as the material of gold itself—“the simple physical reality” of the stuff, in the artist’s words.”

[Guggenheim](#)



Untitled (Placebo – Landscape - for Roni)
Felix Gonzales Torres
(1993)

“... the Gold Field ... There it was, in a white room, all by itself, it didn't need company, it didn't need anything. Sitting on the floor, ever so lightly. A new landscape, a possible horizon, a place of rest and absolute beauty. Waiting for the right viewer willing and needing to be moved to a place of the imagination.”

[ArtNet](#)

HERMINE POITOU URGENTLY NEEDS TO KNOW

WHY DID ELLIPSIS PUBLISH K FOUNDATION BURN A MILLION QUID?

IS IT MADNESS?

IS IT A POLITICAL STATEMENT?

IS IT AN INVESTMENT?

IS IT A WASTE OF PAPER?

IS IT INVERTED CAPITALISM?

IS IT BULLSHIT?

WHEN IS DOCUMENTATION ART?

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FROM 27 NOVEMBER 1997 PRICE £15 ISBN 1 899858 37 7 ORDERS TO LITTLEHAMPTON BOOK SERVICES.

Burn A Million Quid

KLF

(August 23rd 1994)

“ in which the [K Foundation](#) (an art duo consisting of [Bill Drummond](#) and [Jimmy Cauty](#)) [burned cash](#) in the amount of one million [pounds sterling](#) on the [Scottish](#) island of [Jura](#).”

[Wikipedia](#)



Break Down
Michael Landy
(2001)

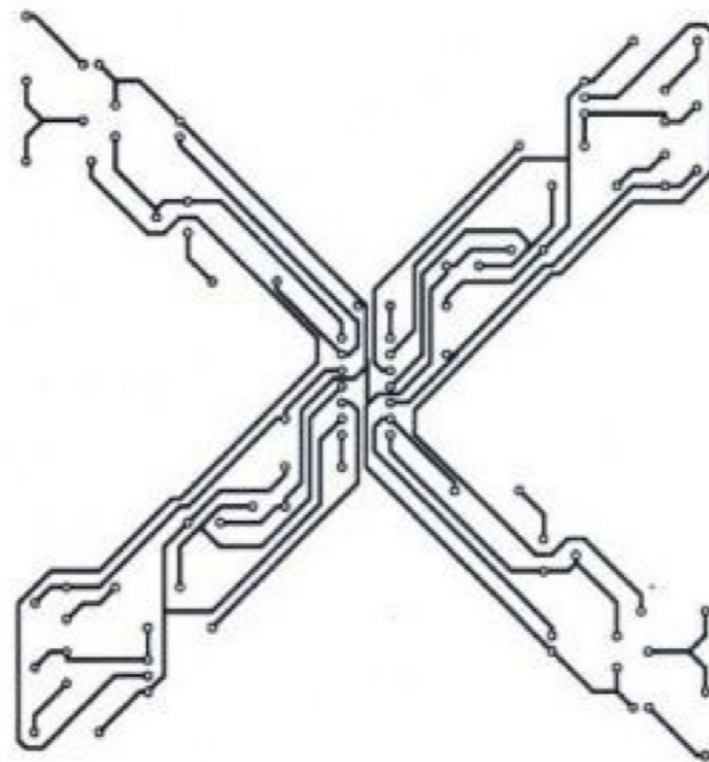
Catalogued and destroyed of all his possessions in public.



Eating Money
Cesare Pietroiusti
(2007)



The Free Software Definition
Richard Stallman
(1983)



Piksel Festival

<http://www.piksel.no/>

(2002-)

Ai Weiwei and Wim Delvoye

<http://www.youtube.com/watch?v=ry8jpTzx7l8>

IN-CLASS SCREENING OF AN EXCERPT FROM
Renzo Martens, *Enjoy your Poverty* (2009-)

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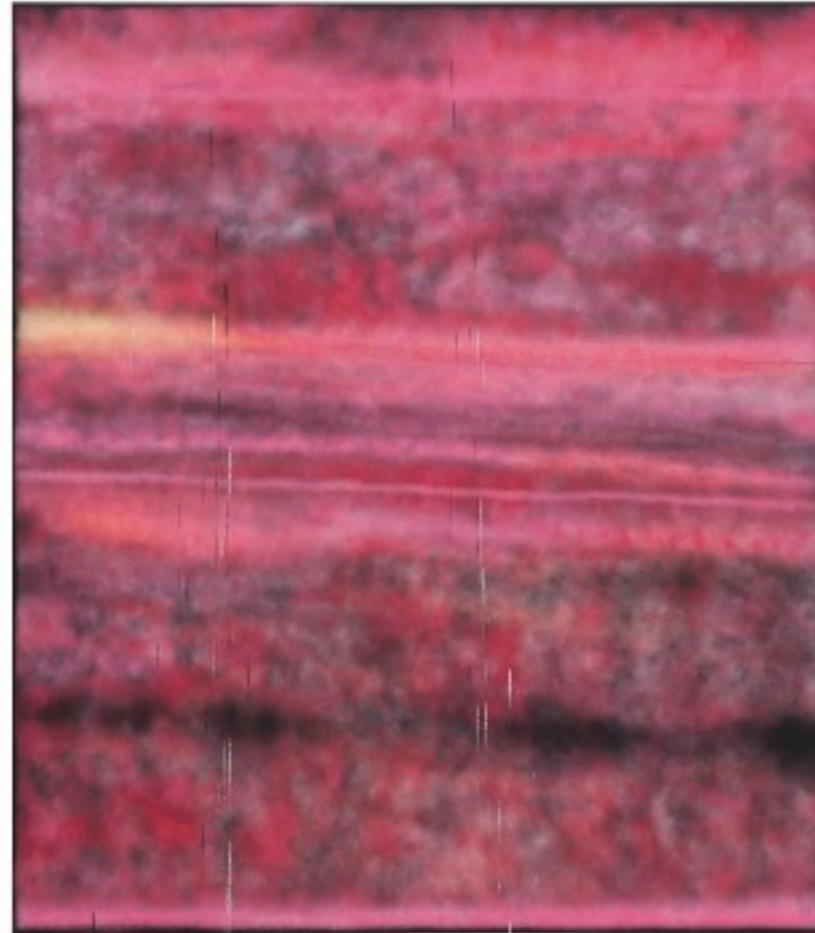
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STERLING RUBY, *SP288*, 2014, spray paint on synthetic canvas, 96 x 84 inches (243.8 x 213.4 cm). Photo by Robert Wedemeyer

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Opening reception: Saturday, September 13th, from 6:00 to 8:00pm

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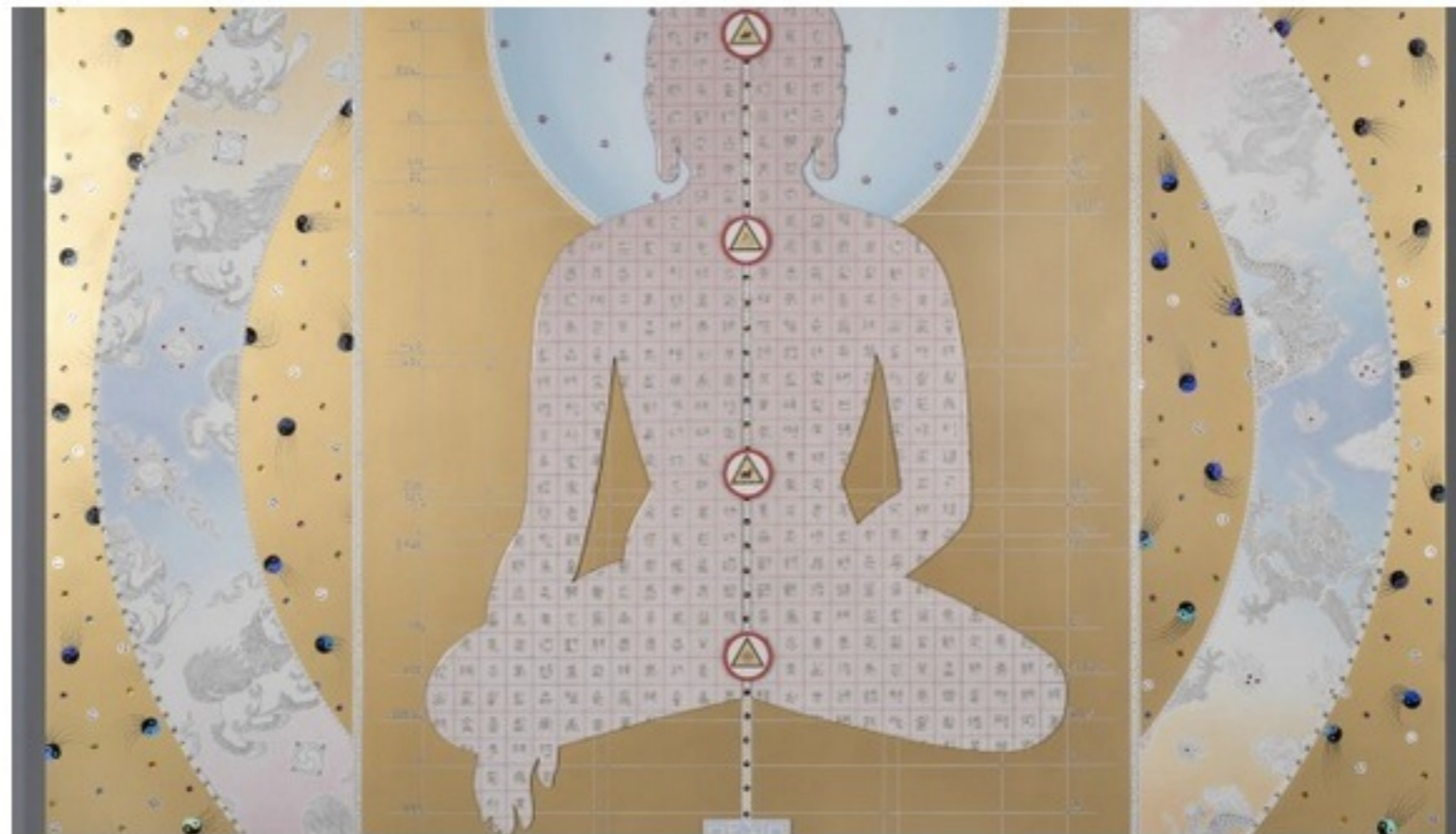
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Hong Kong Gallery Current Exhibition

GONKAR GYATSO: POP PHRASEOLOGY

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September 18th – October 31th, 2014
Monday-Saturday, 10 am-7 pm
Press Preview: Wednesday 17 September

Gonkar Gyatso B.1961
Pendulum of Autonomy, 2014
Mixed media collage, dibond on
aluminium honeycomb panel



GONKAR GYATSO:
POP PHRASEOLOGY

GAVIN TURK: A

13 SEP - 15 NOV 2014

HONG KONG

Ben Brown Fine Arts Hong Kong will open the first solo exhibition of works by Gavin Turk in Asia.

The highly acclaimed British artist, who will attend the opening, will bring together a varied selection from his iconic and provocative *oeuvre* spanning the last decade. The exhibition will include a new *trompe l'oeil* sculpture, a room of neon works, and a room dedicated to his 'after' Warhol series.

Over the last three decades, Turk has relentlessly challenged the notions of value, authorship and identity in his work, audaciously referencing both modern masters and himself in the pieces he creates. This exhibition will offer Asia a glimpse into the highly original and conceptually challenging working methods of one of Britain's most important living artists.

