

GE1127: Money & Art
Prof: David Jhave Johnston

Forgeries. Fakes. Currency Manipulations.



The number of fake Hong Kong notes seized last year, up 89.4 per cent year-on-year. A total of 1,806 fake HK\$100 notes were seized.

<http://www.scmp.com/article/991033/rock-solid-banknote-scam-foiled>

QUIZ (Moved back one week, lucky you!)

WEEK 9 : Oct 31st

50 minute written quiz.

5 questions.

Arrive on time. Quiz starts at 12:10p

Bring a pen/pencil.

How-to prepare:

Review the themes of each lecture by sifting through pdfs. What are the major questions? For each theme, memorize one artist, artwork, date. Know the origins of money. Be ready to discuss Axial Age. Be ready to discuss labour. Be ready to write about manipulations of currency.

The quiz is an opportunity to think about the questions raised by the course content. Specific factual content enhances the quality of your answers.

This will be on the quiz.

Prepare to answer this question on the quiz.

Imagine you are an artist. Describe an art work you will make that investigates money.

What materials do you use? What motivates your work? Does it reference any art or economic theory/history?

News from 2014

WHEN JUDGING ART, MEN AND WOMEN **STAND APART**

Contact(s): [Stephanie Mangus](#), [Andy Henion](#)

The sexes show stark differences in how they evaluate art, finds a new study co-authored by a Michigan State University marketing scholar.

Men seem to focus more on the artist's background and authenticity, while women pay more attention to the art itself.

The study, which appears in the journal *Psychology & Marketing*, is the first to investigate how important an artist's "brand" is to average consumers when they appraise art. Turns out, that personal brand is very important, a finding that has implications for the \$64 billion art market and other product industries such as food and fashion.

"All consumers in the study, but especially men, evaluated art with a strong emphasis on how motivated and passionate the artist was," said Stephanie Mangus, assistant professor in MSU's Broad College of Business. "So if you're an artist or if you're managing an artist, developing that human brand – getting the message across that you're authentic – becomes essential."

Mangus and her fellow researchers had 518 people look at two unfamiliar paintings with made-up biographies of the artist. Some participants read a bio that characterized the artist as authentic – in other words, a lifelong painter who creates unique work. Others read a bio that characterized the artist as an ordinary painter who took up the craft only recently.



Occupy Central
Day 9
(It's now Day 13)

Others on site are sharing their creative, artistic and technical skills. New media researcher and curator Sampson Wong demonstrates all three with his 'Add Oil Machine' (a local saying meaning "add energy"). Wong, sporting unruly hair befitting any tech genius, sits next to a projector beaming live messages of support for the demonstrators from around world onto an outer wall of the government headquarters building.

Anyone with an Internet connection can send a message to his crew on Facebook which, in turn, will be pasted into a presentation programme on his laptop. Previously, the process was automated – but the website for receiving messages was hacked last Thursday. Wong says that 70,000 people from 60 different countries had visited the site before it went down.



Wong is among the many artists adding to the good-humoured atmosphere. "I believe that participating in civil disobedience takes courage – some people had difficulty joining because of their duties or position. I created this so anyone can join the crowd," Wong said. He also wanted to counter some of the angry scenes from recent days. "I hoped to visualise all the support from around the world to give emotional energy to the protest."



並肩上
STAND BY YOU

佔中打氣機

"ADD OIL" MACHINE FOR OCLP

PY | NT :

懇切邀請：香港人要「公民覺醒」，為你自己和下一代，快站出來吧！

基督徒 | 新界 :

懇切邀請：所有基督徒，一同行公義、好憐憫，以謙卑的心與上帝同行。以基督的心為心，用耶穌的眼看世界。

Penguin | UK :

天氣漸冷，大家要保重身體！

社工 | 香港 :

懇切邀請：所有社工，維護社會公義，以行動支持「雨傘運動」！

我係香港人 | England :

You are not alone cause our hearts are always with you.

Protesters call new rally as Hong Kong government cancels talks

Students announce rally in 'Umbrella Square' after Carrie Lam says their remarks had undermined chance for 'constructive' dialogue

Peter So and Tony Cheung

PUBLISHED : Friday, 10 October, 2014, 5:15am

UPDATED : Friday, 10 October, 2014, 8:11am



Lawmakers Leung Kwok-hung, Gary Fan, Albert Ho, Fernando Cheung, Lee Cheuk-yan and Alan Leong join Lester Shum, Benny Tai, Joshua Wong and Chan Kin-man in Admiralty. Photo: Dickson Lee

The government called off a meeting with student protest leaders yesterday on the eve of a scheduled dialogue to discuss election reform, saying it was unacceptable that protesters were using the occasion to incite more people to join the mass sit-in.

Chief Secretary Carrie Lam Cheng Yuet-ngor said the talks would not be held because the government felt they would not lead to a constructive outcome.

Lester Shum, vice-secretary-general of the Federation of Students, responded by calling on the tens of thousands of Hongkongers who had taken part in the Occupy movement to take to the streets tonight at 7.30 for an assembly in Harcourt Road, now renamed by protest leaders as "The Umbrella Square".

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Occupy Central

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FESTIVAL
CAPITALISM CATCH-22

CAPITALISM
CATCH-22

CAPITALISM CATCH-22

Is our economic system doomed? The 2013 Impakt Festival investigates capitalism, that in spite of much criticism to this day seems to be the only economic system to function but – at the same time – it seems a dead end. How do we solve this

FEATURED PROGRAMME



LECTURE: FREE LIBRARIES FOR EVERY SOUL
FRIDAY, 1 NOVEMBER 2013
Lecture: Free Libraries for Every Soul

NEWS



CALL FOR HOSTS
MONDAY, 7 OCTOBER 2013

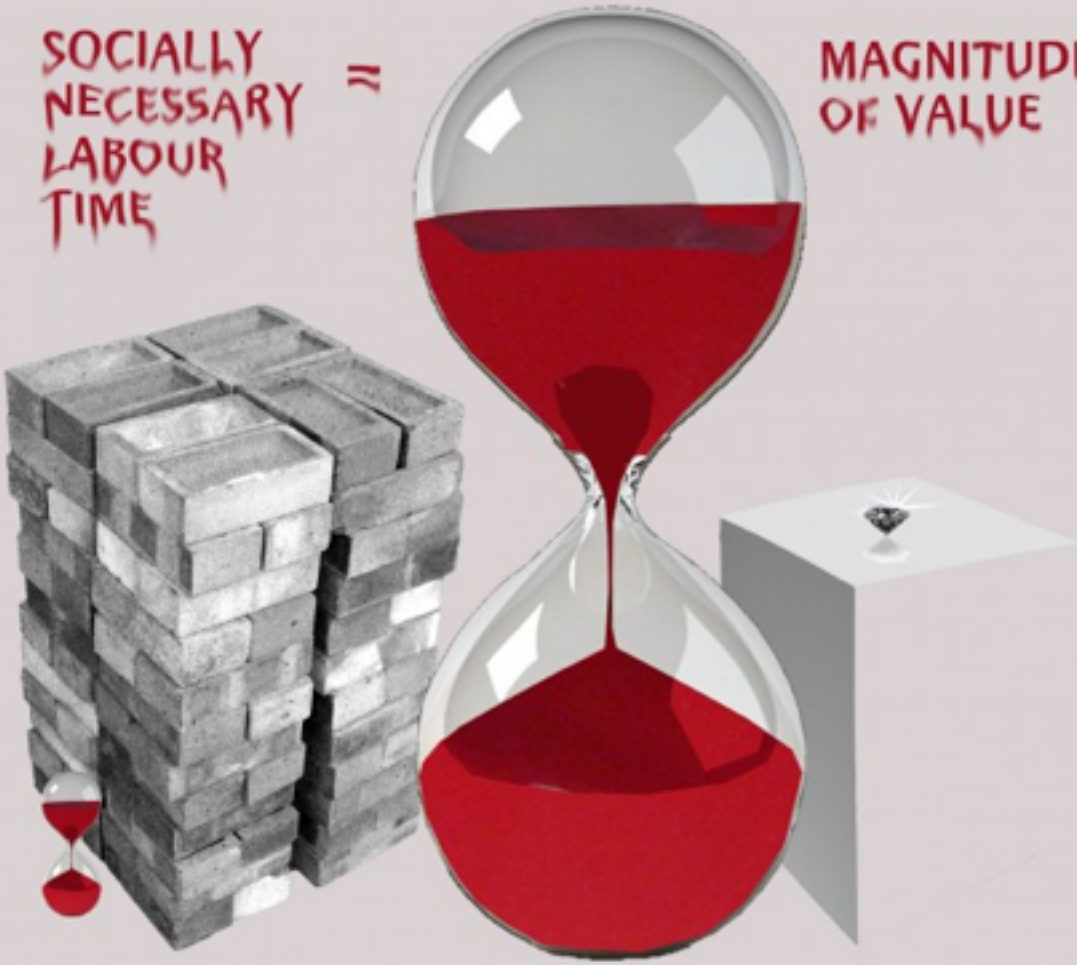
What exclusively determines the magnitude of the value of any article is therefore the amount of labour socially necessary, or the labour-time socially necessary for its production.

Commodities which contain equal quantities of labour, or which can be produced in the same time, have therefore the same value.

SOCIALLY
NECESSARY
LABOUR
TIME

=

MAGNITUDE
OF VALUE



If man succeeded, without much labour, in transforming carbon into diamonds, their value might fall below that of bricks.

“To The Reader emerges from the understanding that capitalism is, first and foremost, a social relation that defines our behaviour.”



”The artists here alternatively opt, as theorist Donna Haraway would put it, to ‘stay with the trouble’. Instead of attempting to objectify capital to produce a critique from a safe ethical distance, **the works rather inhabit and map the flows of the supposedly non-ideological system, making visible that which is hidden and complicating that which is presented to us as natural.**”

[Impakt Festival](#)

” A number of densely related themes run through the exhibition. First there is the **question of labour**, as the place in which capitalism makes itself most apparent to us in our day-to-day lives and through which we are forced to sell our time, to reproduce our material conditions. Long after the faded promise of emancipation through automation we find ourselves subject to work in entirely new and increasingly pervasive ways, as communication technologies have entered the home and our person.”

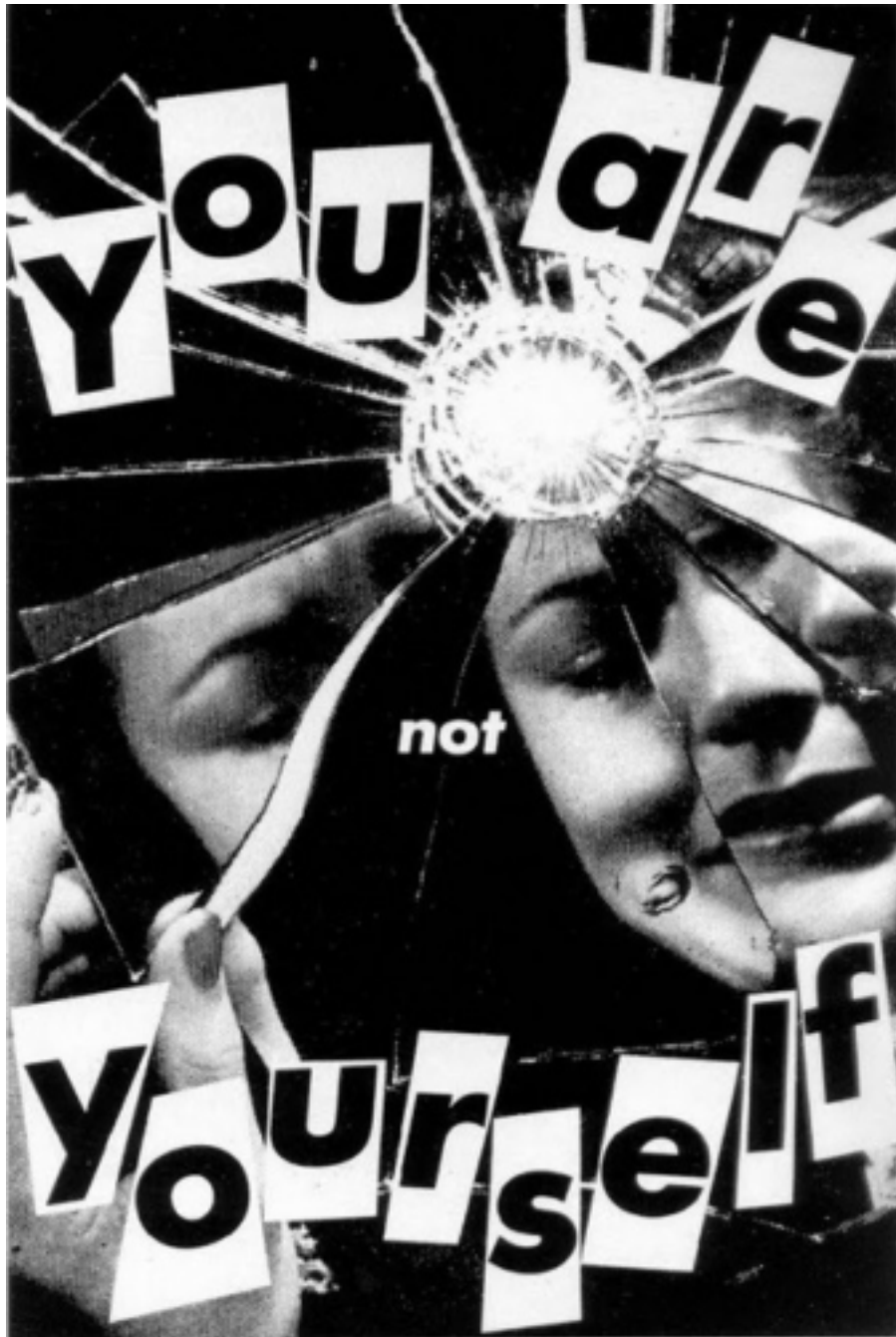
[Impakt Festival](#)

”The second theme is **the image production that capital produces**, as recently noted by John Russell, an artist in the exhibition. **‘Capitalism is not continuous flux, algorithmic automatism, and dematerialized circulation, but instead breakdown, stagflation, crisis, primitive accumulation, violence, and the illusion of growth.** It can never perform its own self-image successfully but always falls back on brute power (unnetworked, unambiguous, dumb). It is a **system whose strongest production is the production of the image of its own productivity.’**”

[Impakt Festival](#)

” Third, and maybe most important, is the **constant pressure to perform oneself** and possess an individual sovereignty that is imposed on us through capitalism’s demand for competition and commodification of social bonds leaving it increasingly difficult to collectivize on grounds beyond consumer preference.”

[Impakt Festival](#)



Barbara Kruger
You Are Not Yourself
(1982)

photo, collage,
182.9 x 121.9 cm

Conference

The Psychopathologies of Cognitive Capitalism: Part 2

Thursday, Mar 7- 9

“An international array of philosophers, critical theorists, media theorists, art historians, architects, and artists will discuss **the state of the mind and brain under the conditions of contemporary capitalism**, in which these cognitive apparati have become the new focus of labouring.” (2013)

Conference

The Psychopathologies of Cognitive Capitalism: Part 2

Thursday, Mar 7- 9

“Like its predecessor “[The Psychopathologies of Cognitive Capitalism: Part 1](#)”, this conference will investigate how the conditions of Semiocapitalism and Cognitive Capitalism have transformed the conditions of labour - specifically the fact that so much **contemporary labour is immaterial, affective, and cognitive** - and as a result detoured the role of emancipatory politics, art/architecture and education today. Might these new conditions also have lasting material ramifications for the brain and mind?.”

GE1127: Money & Art

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Currency Manipulation by Corporations.
(this is the real title, the other was fake)



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<http://www.scmp.com/article/991033/rock-solid-banknote-scam-foiled>

LE PRIX À PAYER (THE PRICE WE PAY)

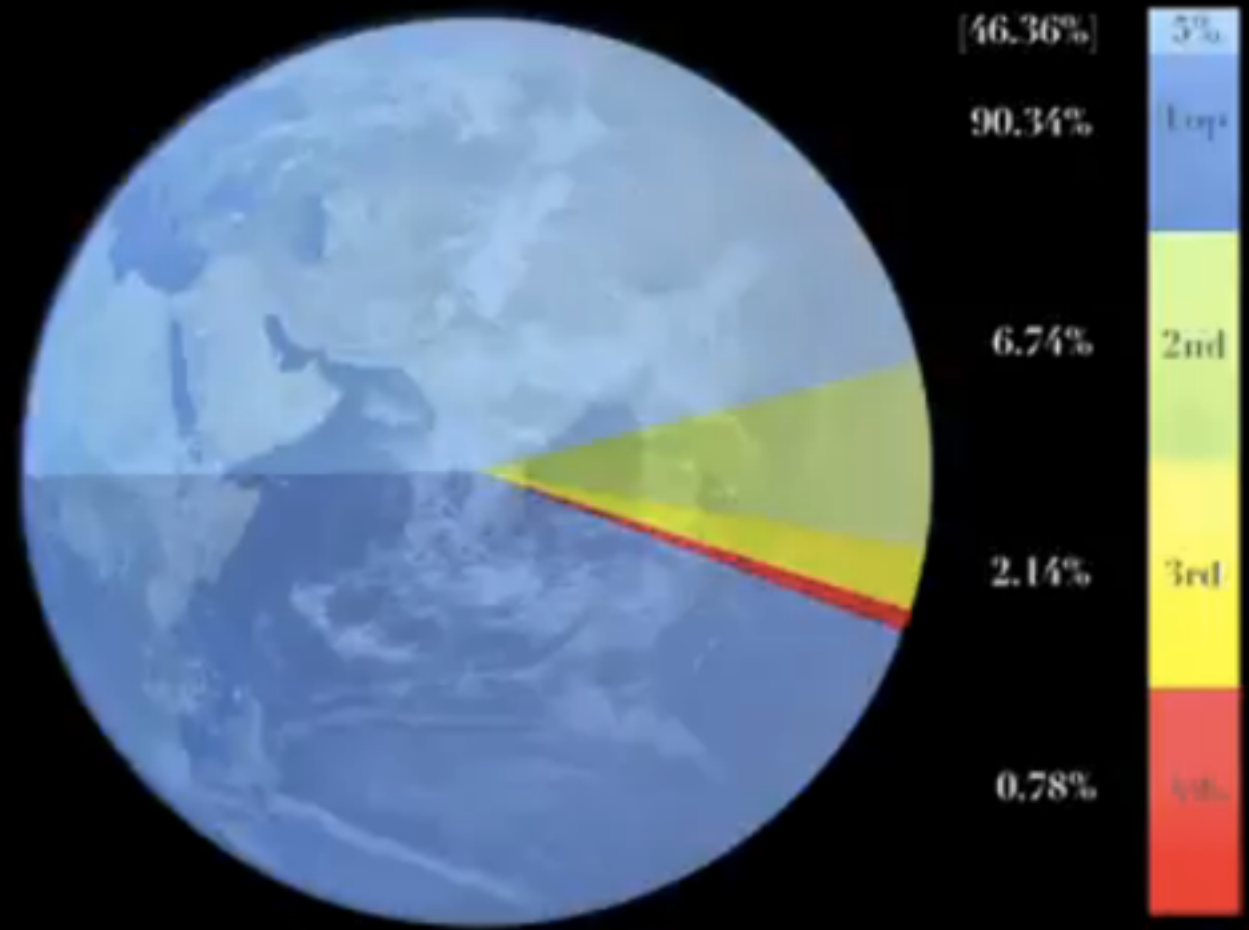
HAROLD CROOKS / CANADA / 2014 / 92' / ENGLISH



A searing indictment of corporate greed, this doc digs deep into the dirty world of corporate tax evasion and off-shore havens for the world's biggest companies.

“It is estimated that, every year, \$1 trillion is spirited out of developing countries through corruption, smuggling, money laundering, and corporate tax evasion. These illicit flows dwarf the flow of development assistance to developing countries, and are said to have removed \$10 for every dollar spent on overall development aid, and \$80 for every dollar spent on basic social services.” *Academics Stand Against Poverty’s* Thomas Pogge also estimates that as of 2012: “about a third of all human deaths are from poverty-related causes ... about 400 million deaths from poverty in the last 22 years ... about twice as many deaths as died in the 20th century from all government-sponsored violence”.

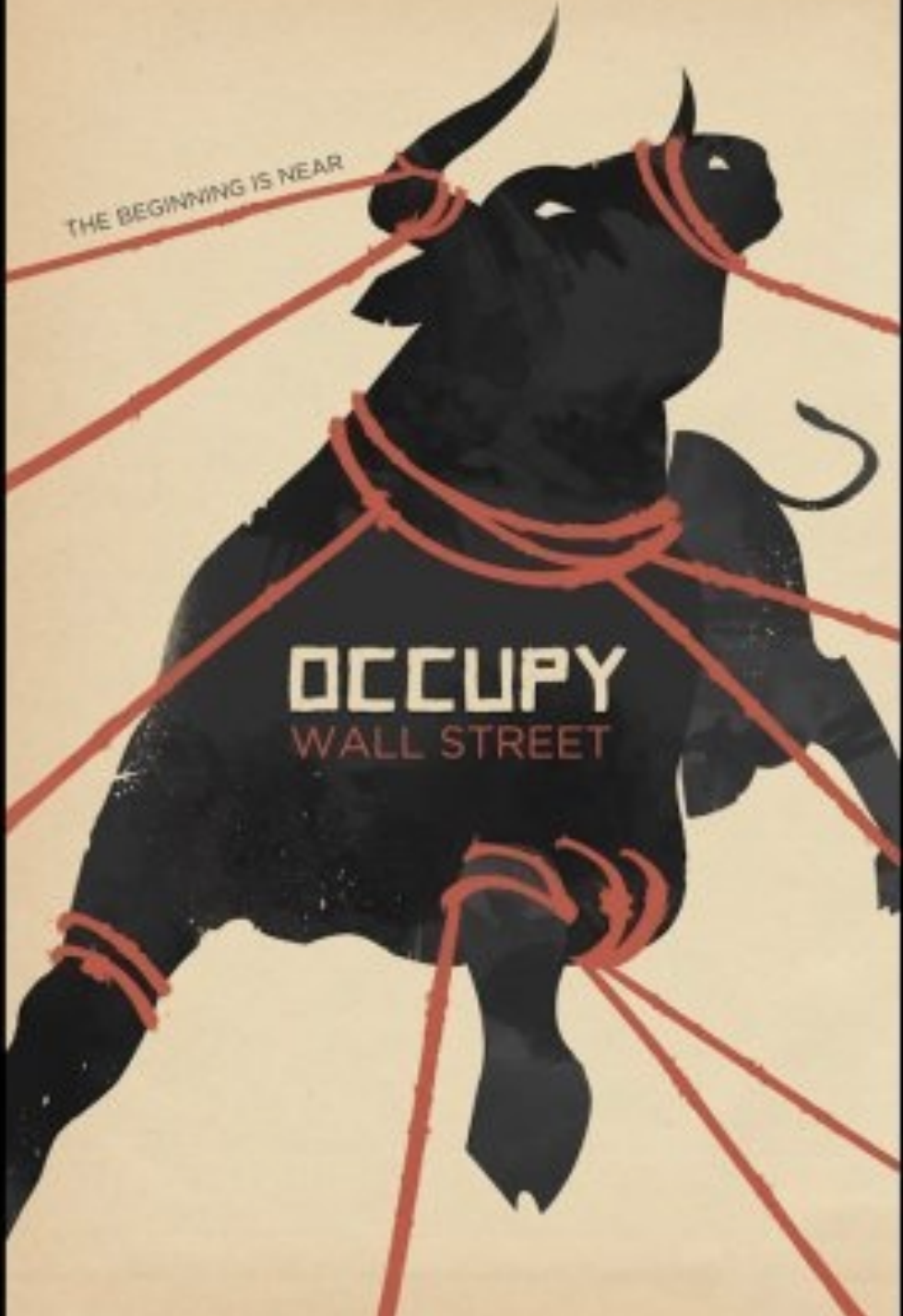
Global Share of Income by Population





THE BEGINNING IS NEAR

OCCUPY
WALL STREET



CHOMSKY

NOAM CHOMSKY

WE WANT
IT ALL.

OCCUPY

OCCUPY



OCCUPIED MEDIA
PAMPHLET SERIES
ZUCCOTTI PARK PRESS
495 61 STREET - BROOKLYN, NY 11220
OCCUPY@ABELARTSALLIANCE.ORG



OCCUPIED MEDIA
PAMPHLET SERIES



CITY UNIVERSITY OF HONG KONG
SCHOOL OF CREATIVE MEDIA

PRESENTS

Tak Cheong Lane

德昌里2號3號舖

ARTIST TALK

TUESDAY, 8th OCTOBER

5:00PM 6/F M6094 MULTIMEDIA THEATER



X

Nin Chan, Denise Wong and Tiv Wong are members of the artist collective, Tak Cheong Lane. The group formed during the Occupy Central movement in Hong Kong in 2011. Dialog in regards to the economic and political system, prompted acts and projects that explore alternatives to the prevalence of capitalism in current society. Such projects include “Oh yes, it’s free!”, which is a form of economy based on gift giving, providing goods to people in need without the expectation of monetary returns. Another project involves a form of “Dumpster Diving” that specifically targets supermarkets and banquet halls. Discarded food from those establishments, are collected and then consumed, to raise awareness for the conservation of food and resources.



TAK CHEONG LANE

After Occupy Central, the collective set up in a little space on Tak Cheong Lane in Yau Ma Tei, where the members continued to explore and act on what was gleaned from their experiences. Since then, the group has been preoccupied with organizing **music shows** and book clubs, participating in the **dock workers strike**, and most recently an **exhibition at Wooferten**. The exhibition there is titled “This Home Has No Walls - Tales From Downtown” and **involves the homeless** Nepalese, Pakistani and Indian demographic in their neighborhood.

活 化 廳

GE1127: Money & Art

Prof: David Jhave Johnston

Coinage: Representations, desecrations, counterfeiting
The absolute last real Title of this lecture, the others were worthless fakes.



A historical overview of representations,
desecrations and counterfeiting of (and on)
money.

Marco Polo's reaction to China's paper money. Numismatics defined. Golem, fetishes, totemic items. The Federal gold reserve and gilt-edge frames. Anti-counterfeiting technology; art thefts. Central considerations: representations, transactions, trust (context Boggs). Art reviewed during lecture: Otis Kay, One Dollar Note (1910s-), Marcel Duchamp, Tzanck Cheque (1919), JSG Boggs, Boggs Notes (1980s-)



Artist	Kaapa Tjampitjinpa
Year	1971
Type	Acrylic paint on hardboard
Dimensions	61.0 cm × 137.0 cm (24.0 in × 53.9 in)
Location	Araluen Cultural Precinct, Alice Springs

Gulgardi is a 1971 painting by Kaapa Mbitjana Tjampitjinpa, an Indigenous Australian artist from Papunya in Australia's Northern Territory. It is notable for being the first work by an Indigenous Australian artist to win a contemporary art award, and the first public recognition of a Papunya painting.^[1]



“The picture, approximately 140 by 60 centimetres in size, was painted on an old plywood cupboard door that still had rusty nails in it, as well as holes where the handle once had been.”



by Sothebys Australia

May 28, 2013 | Melbourne, Australia  Live Auction

Kaapa Mbitjana Tjampitjinpa (1920-1989) [Add this artist to my FREE Auction Advisor Alerts](#)

Past Lot



Realized Price: AUD0 [Verified](#)

Estimated Price: AUD4,000 - AUD6,000

Description: Kaapa Mbitjana Tjampitjinpa
circa 1920-1989
WILD POTATO (1975)
synthetic polymer paint on artist board
56 X 45CM

PROVENANCE

Painted at Papunya, Northern Territory
Private Collection, Alice Springs
The Anthony Knight OAM & Beverly Knight Collection,
Melbourne

Bid Now on Items for Sale



Philippe Regis de Trobriand French/Ameri...

\$1,200 (0 bids)

[Bid Now](#)



(EARLY AMERICAN IMPRINT.) Acts and Laws...

\$225 (0 bids)

[Bid Now](#)



Black Print, a serigraph

€150 (0 bids)

[Bid Now](#)



ANASSE Michel (né en 1935) Pichet. Terre...

€180 (0 bids)

[Bid Now](#)



Superdollar.

Immaculate copies of US\$
allegedly made by North Korea.



“We knew their economy was in deep trouble,” Asher says. “What we couldn’t understand was why they didn’t seem bothered by sanctions, or want to cut a deal over their nuclear-weapons program. They should have been bankrupt, but they seemed to be surviving.”

<http://www.vanityfair.com/politics/features/2009/09/office-39-200909>

PARTNER



QUIZ: Can You Tell The Difference Between Modern Art And Paintings By Toddlers?


LOL QUIZ

Some of these paintings are on refrigerators. Others are in MoMA.

posted on September 27, 2013 at 11:13am EDT

 **Jen Lewis**
BuzzFeed Staff

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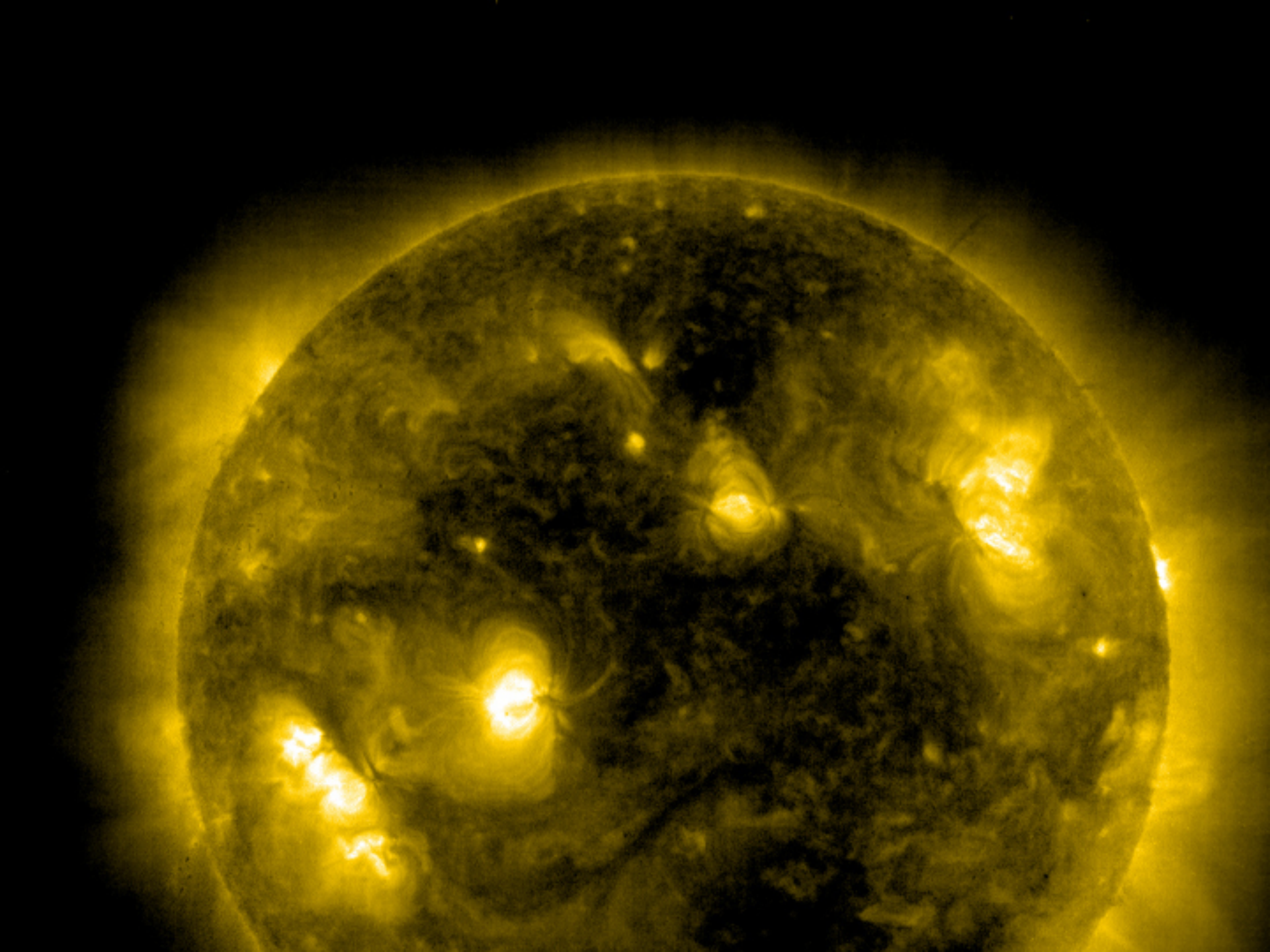
In 2005, [ABCNews](#) asked artists and an art historian to distinguish between modern art and art by 4-year-olds. They didn't do too well. Let's give it a try?

Via [reddit.com](#)

<http://www.buzzfeed.com/jenlewis/quiz-can-you-tell-the-difference-between-modern-art-and-art>



A dog
named
“Money”





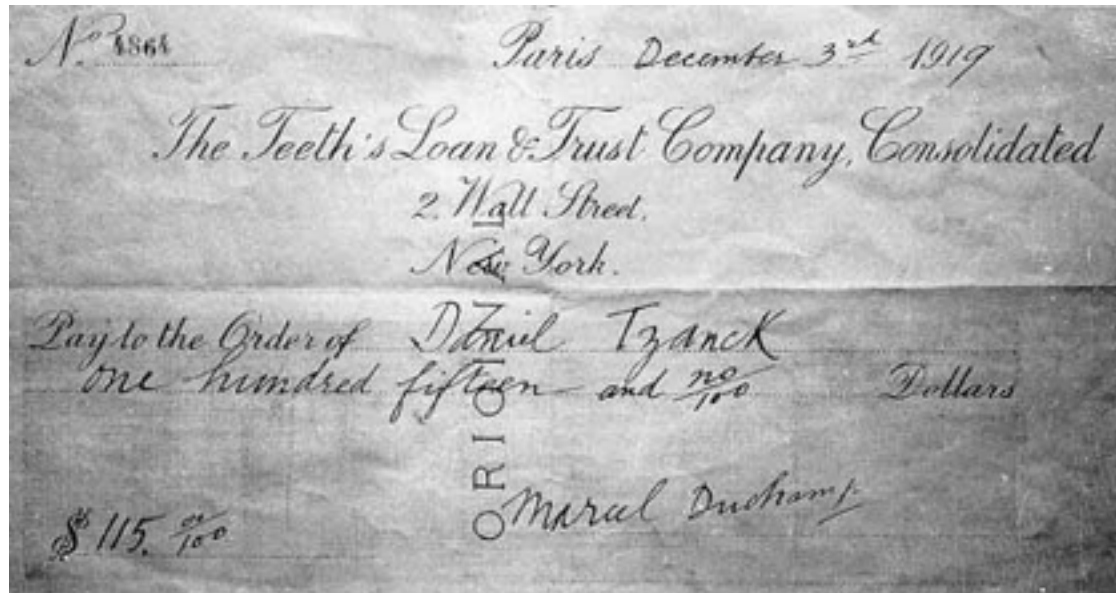
“With these pieces of paper, made as I have described, he [Khubilai Khan] causes all payments on his own account to be made; and he makes them to pass current universally over all his kingdoms and provinces and territories, and whithersoever his power and sovereignty extends. **And nobody, however important he may think himself, dares to refuse them on pain of death.** And indeed everybody takes them readily, for wheresoever a person may go throughout the Great Kaan’s dominions he shall find these pieces of paper current, and shall be able to transact all sales and purchases of goods by means of them just as well as if they were coins of pure gold. And all the while they are so light that ten bezants’ worth does not weigh one golden bezant.”

Marco Polo



Money to Burn
Otis Kaye
(1910)

Kaye was an engineer, because painting currency was illegal, he gave away his paintings. He was part of a tradition of hyper-realism called trompe l'oeil.



Tzanck Cheque
Marcel Duchamp
(1919)

“I asked him how much I owed, and then did the check entirely by hand. I took a long time doing the little letters, to do something which would look printed—it wasn't a small check. And I bought it back twenty years later, for a lot more than it says it's worth! Afterward I gave it to Matta, unless I sold it to him. (DMD , 63)”

[Art & Economics: From the Urinal to the Bank](#)



Currency Collage
Mark Wagner
(200-?)



“The one dollar bill is the most ubiquitous piece of paper in America. Collage asks the question: what might be done to make it something else? It is a ripe material: intaglio printed on sturdy linen stock, covered in decorative filigree, and steeped in symbolism and concept. Blade and glue transform it-reproducing the effects of tapestries, paints, engravings, mosaics, and computers-striving for something bizarre, beautiful, or unbelievable... the foreign in the familiar.”

Mark Wagner

<http://collabcubed.com/2011/10/18/mark-wagner-currency-collages/>



Boggs Bills
J.S.G. Boggs
(1985)

“J.S.G. Boggs has spent over \$250,000 in hand-drawn variations on the local currency wherever he is based. After eating a meal, selecting an item, or receiving a service, he attempts to exchange his hand-made bills for goods and services that he wishes to purchase.”

[Selected Moments in the History of Economic Art](#)



Filth
Mathieu Beausejour
(2007)

Tableau vivant. Millions of dollars worth of Canadian currencies, cutting board, twenty dollar bills.



I am the Coin
Micah Lexier
(2010)

“Featuring a story by Derek McCormack and twenty-thousand custom minted coins.”

<http://iamthecoin.com/>



Money is No Object
David Shapiro
(2011)

“...the show consists of every bill and receipt he received during the calendar year of 2010, but all presented in hand-drawn and painted form on 12 long paper scrolls.”

[NYT Art in Review](#)

ANTARCTICA

John Hamilton
D. JOHN HAMILTON • COMPTROLLER
APRIL 22, 1999 • EARTH DAY

ANTARCTICA OVERSEAS
EXCHANGE OFFICE LTD.



1

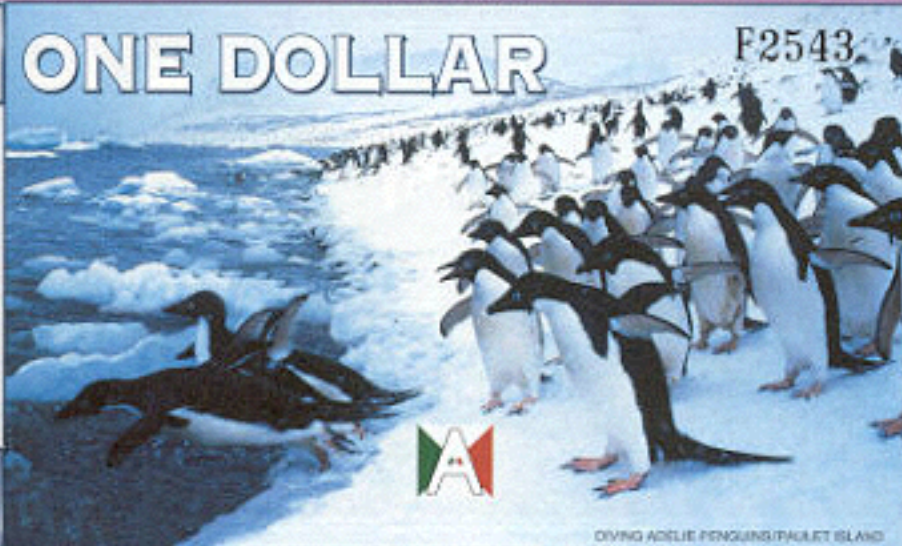
DOLLAR

1

ONE DOLLAR

F2543

See illustrations and schedule at this site: www.aoe.com. The ANTARCTICA OVERSEAS EXCHANGE OFFICE (AOE) will receive the benefit of the United States Federal estate tax credit for foreign taxes paid on the net income of the company for the year ending December 31, 2000. This is a corporate credit for which the maximum percentage is 15%. See IRS Code 9610(a)(1)(B) for details. www.irs.gov



DIVING ADÉLIE PENGUINS/PAUL ET ISLAND



Bills often emulate the archaic seriousness of engraving using the weight of architecture.

Value is relative to the perceived solidity of the portrayed structure.



THE PULLMAN BUILDING.



BANQUE DES ÉTATS
DE L'AFRIQUE CENTRALE

1000



LES AUTEURS OU COMPLICES DE FALSIFICATION OU DE
CONTREFAÇON DE BILLETS DE BANQUE SERONT PUNIS
CONFORMEMENT AUX LOIS ET ACTES EN VIGUEUR.



LES AUTEURS OU COMPLICES DE FALSIFICATION OU DE
CONTREFAÇON DE BILLETS DE BANQUE SERONT PUNIS
CONFORMEMENT AUX LOIS ET ACTES EN VIGUEUR.

“The authors or accomplices of falsification or counterfeiting of bills of the bank will be punished in ways conforming to active laws and act.”



Pinky
Donovan Clark
(?)

<http://www.tumblr.com/tagged/money%20art>



Burning Bill
Donovan Clark
(?)

<http://www.tumblr.com/tagged/money%20art>



Tupac Shakur. 36
Donovan Clark
(?)

<http://www.tumblr.com/tagged/money%20art>

Making Money

intaglio printing

“The whole process of producing banknotes starts with an engraver, who cuts dots, dashes and curved lines into a mater **metal die**. The first images is not made on computer, as you would imagine today, this is because it is much more difficult to replicate an engraved image, with its combination of fine and coarse lines. A siderographer then copies the completed engraving onto a soft transfer roll.

The soft roll then hardens and becomes the master printing die. this then is heated and put under pressure to make an impression of the die. A plastic cast is then made and this is repeated for every component of a note. these altos are then used to create the chromiun coated basso plates that will be used in the final printing.”

rotogravure printing

“is slightly different from intaglio, instead of engraved plates rotogravure uses **etched plates**. the transfer of ink onto the paper comes from the parts of the plate that have not been etched.

The parts that have not been etched are resistant to the ink and this makes a more exact print which is more secure against forgeries.”

flat-bed printing

“uses a plate that is completely flat. there are not indentations or etchings, instead **the surface is chemically altered so that only certain parts take the ink**, this is similar to offset printing. this process is used by orell füssli security printing ltd to print swiss banknotes. paper and security features currency paper composition varies from nation to nation. generally it is made up from **25% linen and 75% cotton** with no wood fibers or starch at all (often referred to as rag paper). this means that the paper is highly durable and can withstand being put in the washing machine. some countries, such as australia and zambia, produce **plastic banknotes, incorporating clear windows** which are very difficult to counterfeit. the american dollars have a yellowish green tint to the paper which is difficult to photocopy. the USA also use red and blue fibres distributed evenly throughout the banknote. some sophisticated banknotes include a **metallic thread woven into the paper** of the money itself. this can be used in a couple of ways, for example in some french notes the thread is completely embedded and in britain the foil is exposed intermittently across the note.”

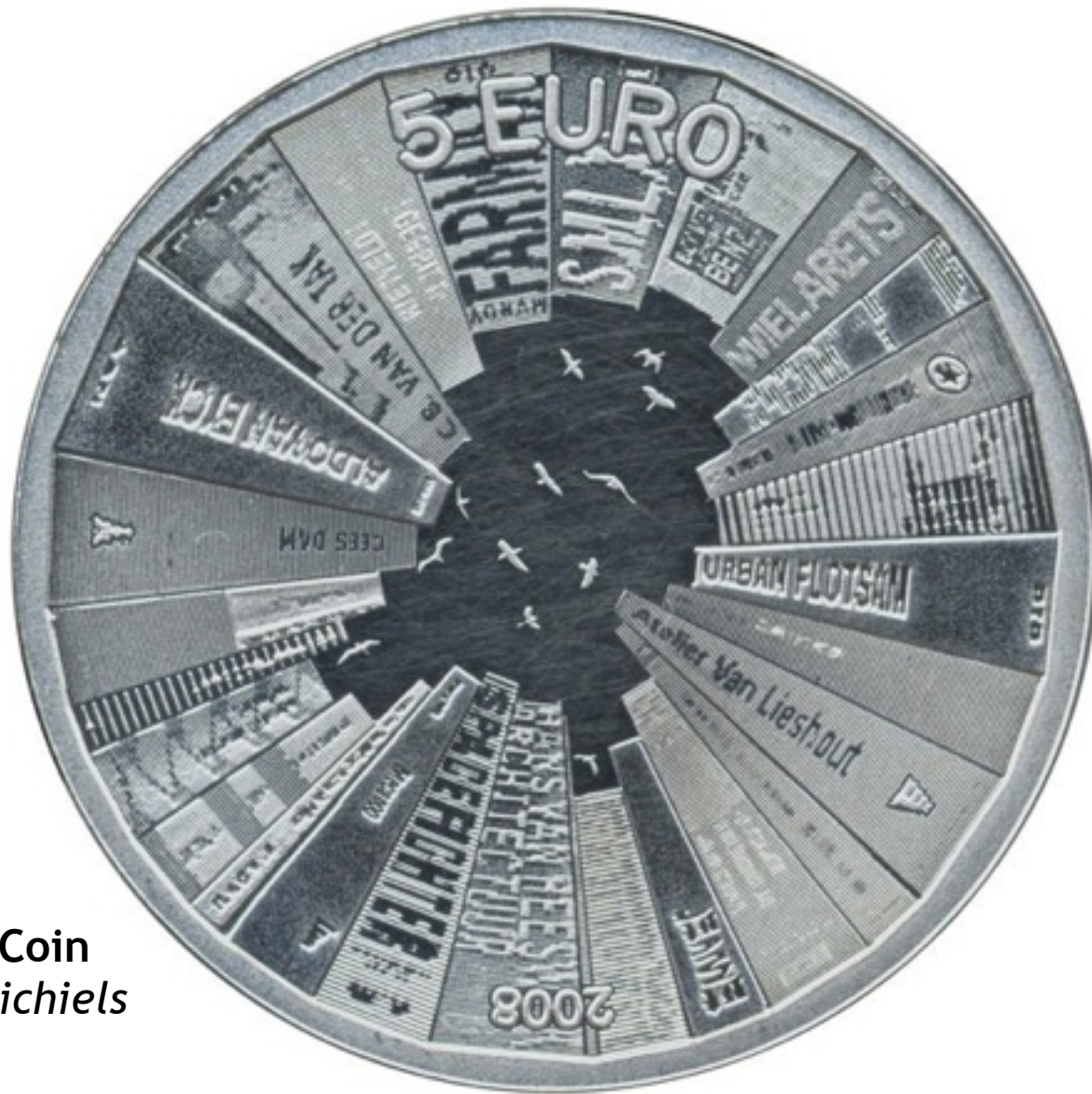


5 Euro Coin
Stani Michiels
(2008)

[commemorative 5 Euro coin](#)

[also called the [The Architecture Fiver](#)

based on the subject 'Netherlands and Architecture'.



5 Euro Coin
Stani Michiels
(2008)

“ a book shelf books rise as buildings towards the center.
Through their careful placement they combine to outline the Netherlands,
while birds' silhouettes suggest the geographical location of the capitals of all the
provinces.”



5 Euro Coin
Stani Michiels
(2008)

the portrait of the Dutch Queen Beatrix
is constructed with names of important Dutch architects



Currency
Rodrigo Torres
(?)

<http://www.mymodernmet.com/profiles/blogs/rodrigo-torres-currency-collages>



Currency
Rodrigo Torres
(?)

<http://www.mymodernmet.com/profiles/blogs/rodrigo-torres-currency-collages>



Currency
Rodrigo Torres
(?)

<http://www.mymodernmet.com/profiles/blogs/rodrigo-torres-currency-collages>

Who is Rodrigo Torres?

- designer
- horse trainer
- currency cutter
- all 3
- more



Soap Bubble Set
Joseph Cornell
(1936)

This little bunny

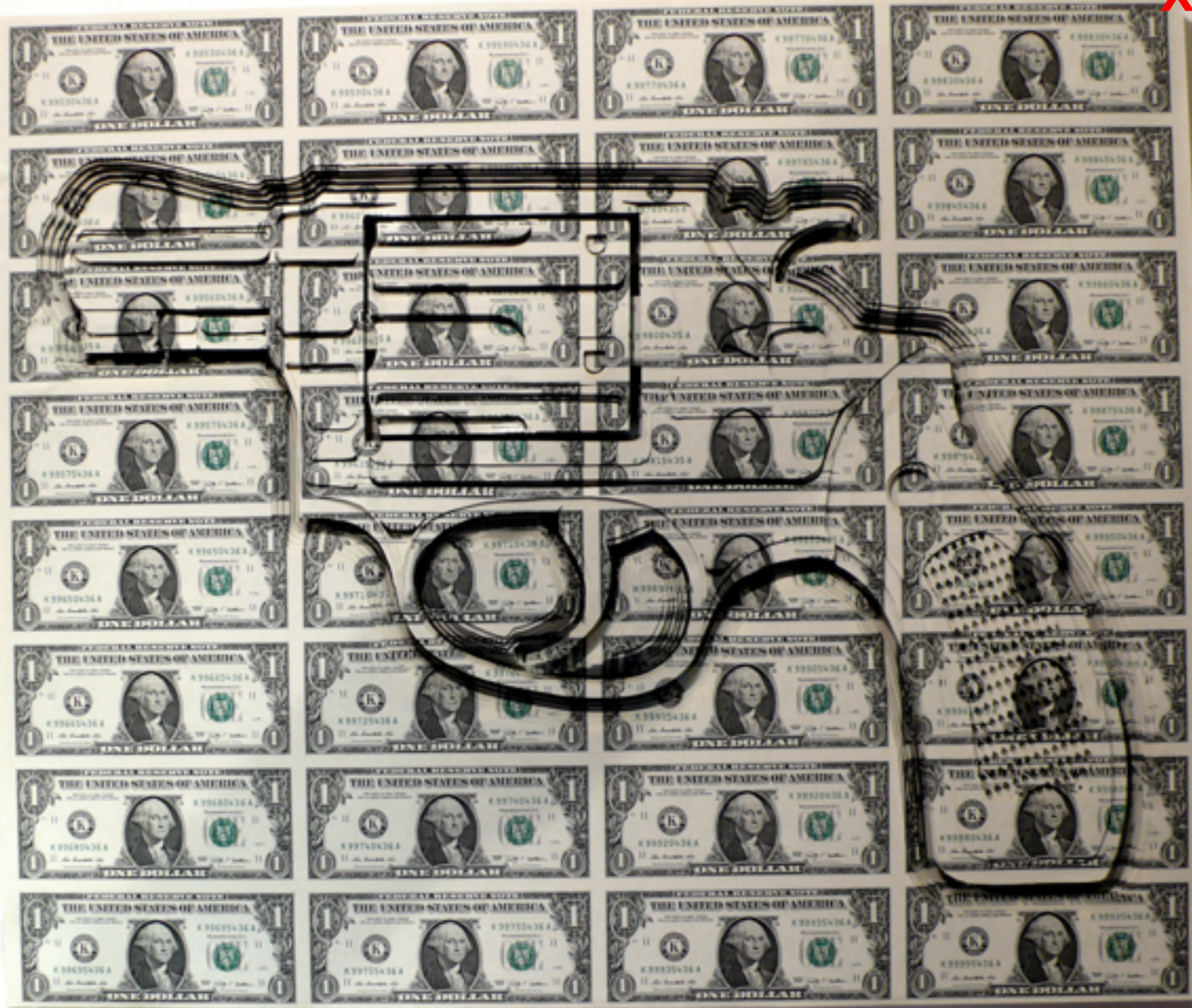


believes that the root of all good
is money.

© Sebastien Millon



X





<http://scottcampbellstudio.com/>

X



Scott Campbell

Laser cutter,
UNCUT US CURRENCY SHEETS
21 X 6 X 2

Protesters call new rally as Hong Kong government cancels talks

Students announce rally in 'Umbrella Square' after Carrie Lam says their remarks had undermined chance for 'constructive' dialogue

Peter So and Tony Cheung

PUBLISHED : Friday, 10 October, 2014, 5:15am
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Lawmakers Leung Kwok-hung, Gary Fan, Albert Ho, Fernando Cheung, Lee Cheuk-yan and Alan Leong join Lester Shum, Benny Tai, Joshua Wong and Chan Kin-man in Admiralty. Photo: Dickson Lee

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Chief Secretary Carrie Lam Cheng Yuet-ngor said the talks would not be held because the government felt they would not lead to a constructive outcome.

Lester Shum, vice-secretary-general of the Federation of Students, responded by calling on the tens of thousands of Hongkongers who had taken part in the Occupy movement to take to the streets tonight at 7.30 for an assembly in Harcourt Road, now renamed by protest leaders as "The Umbrella Square".

About two hours before the chief secretary's announcement, pan-democratic lawmakers and protest leaders - including the Federation of Students, Occupy Central co-founders and the student activist group Scholarism - had vowed to escalate their disobedience and non-cooperation movement if the government failed to make "substantial responses" to their demands. These included the retraction of Beijing's restrictive framework for universal suffrage and the resignation of Chief Executive Leung Chun-ying.

"With much regret, [after] the remarks made by student representatives in the past two days, especially this afternoon, I realise that the basis for a constructive dialogue has been seriously undermined," said Lam.

She added that the government remained open to dialogue, but stressed that it would not accept protest leaders using the public interest as a bargaining chip by linking the dialogue results to their decision on retreating from protest sites.

"Their unlawful actions must end as soon as possible," she said. However, she did not answer directly whether, or when, the police force would disperse protesters with force.

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Occupy Central

MORE ON THIS STORY



Talks between protesters and government must proceed on basis of trust
 9 Oct 2014 - 5:17pm

RELATED ARTICLES

LIVE: Liaison Office website targeted by hackers as government cancels talks with students
 10 Oct 2014 - 7:53am

Time for protesters to clear the barriers and allow access to roads
 10 Oct 2014 - 5:29am

“While most people cringe at the thought of destroying money, Brooklyn-based tattoo artist Scott Campbell sees it as the perfect medium to showcase his impressive skill set. By laser-cutting each dollar individually with surgeon-like precision, then arranging them into 100-dollar stacks, Campbell creates highly detailed pieces that are almost too bizarre to believe. In essence, he destroys to create.”

<http://www.mymodernmet.com/profiles/blogs/the-dollar-bill-surgeon-12>



Pièce de Résistance
Scott Campbell
(2011)

“*Pièce de Résistance*, uses \$11,000 worth of currency sheets to create an over two-foot cube, into which a three dimensional skull is carved-out”

<http://www.mymodernmet.com/profiles/blogs/the-dollar-bill-surgeon-12>



Pièce de Résistance
Scott Campbell
(2011)

“In his **cut currency works**, Campbell uses uncut sheets of dollars he sourced from the U.S. Mint and creates mini, precise sculptures with a 3D relief effect attained by **laser cutting stacks of bills.**”

<http://www.complex.com/art-design/2011/11/laser-cut-money-art-by-scott-campbell>

"Thousand-yen bill incident"

“In January 1963, Genpei Akasegawa sent out invitations to a solo exhibition at a gallery in [Tokyo](#). The announcement was delivered to several close friends in a cash envelope that was mailed through the postal service.^[1] The announcement itself was a 1,000-[yen](#) note reproduced in monochromatic colors on the front, with relevant information regarding the exhibit on the back. He produced four more during the next year.”

Genpei Akasegawa

“In January 1964, his 1,000-yen note partial reproductions became noticed by the police and he was indicted for creating imitations of banknotes stemming from the 1894 Law Controlling the Imitation of Currency and Securities.^[2] The language of the law was quite vague, prohibiting any manufacture or sale of objects with an exterior front that may “be confused for currency or securities”. **In August 1966, he went on trial for what was dubbed the "Thousand-Yen Bill Incident". In June 1967, he was found guilty with three months suspended sentence. He appealed twice. The decision was upheld in 1970.^[3]^[4]”**



“One of Akasegawa’s responses to the trial was to create the *Greater Japan Zero-yen Note* (1967) (above), which was ‘money’ that made explicitly clear the fact that it had no monetary value. People were invited to exchange three hundred real yen with him for an ‘original’ zero-yen note, his ambitious idea being that once he swapped it all, there would be no ‘real’ money issued by the state left in circulation.”





Impound Object Bag
Genpei Akasegawa
(1963)

Fake 1,000 Yen notes, bag
30cm x 40cm x 8cm



“...on December 10, 1998, the net-artists Franco and Eva Mattes launched www.vaticano.org, a near perfect double of the official Vatican website....that had been lightly modified to promote free sex and drug legalization. Hundreds took advantage of the offer to have their sins absolved by email.”

Forged, p.170



“...in 2011 the new media artists Julian Olliver and Danja Vasiliev invented a gadget that allows them to hijack the wifi signal in a library or internet cafe and to remotely edit the contents of news sites such as nytimes.com so that anyone browsing the New York Times on a wireless device sees modified headlines.”

Forged, p.170



“**Newstweek** is a device for manipulating news read by other people on wireless hotspots. Built into a small and innocuous wall plug, the Newstweek device appears part of the local infrastructure, allowing writers to remotely edit news read on wireless devices without the awareness of their users.”

<http://newstweek.com/>



2013/02/20 01:06

“May 15 2012 - A new data processing center inside the Hong Kong banking headquarters of HSBC will be the world's first computing hub powered entirely by pan-Asian currency exchange. Starting on May 16th, all energy will be generated on location by swapping ions between newly-minted Hong Kong cents and Chinese fen.”



JONATHAN KEATS:

"ROCKEFELLER AMASSED HIS VAST WEALTH IN THE OIL BUSINESS, SO ENERGY LITERALLY MADE HIS FORTUNE. I'M REVERSING THE PROCESS, USING MONEY TO PRODUCE ENERGY."



“Money functions as a **store** of value, a way for people to **save** the fruits of their labors and **consume** them some time in the future. Conceptual artist Jonathon Keats is taking this idea one step further in his new work, which uses a **battery** built out of **Chinese** coins and **saltwater** to run a **simple** calculator. It's a **currency** exchange that uses money as a store of *real* value – actual electrical power.”

<http://www.theverge.com/2012/4/9/2935060/electrochemical-arbitrage-jonathon-keats-money-battery-calculator>



**THE FIRST BANK OF ANTIMATTER
JONATHON KEATS
(2009)**

ANTIMATTER CURRENCY

http://www.modernisminc.com/artists/Jonathon_KEATS/



**THE FIRST BANK OF ANTIMATTER
JONATHON KEATS
(2009)**

ANTIMATTER VAULT

http://www.modernisminc.com/artists/Jonathon_KEATS

X



The First Bank of Antimatter hereby notifies the public of a new monetary issue, the Positron Certificate, authorized to commence global circulation on November 13, 2009. Interest is not treated to prevent certificates in denominations of 10,000 positrons and higher, at an initial exchange rate of one tenth of one cent per positron, beginning on November 12th at 5:30 pm. At the discretion of the Treasurer, the issuing trading desk of The First Bank of Antimatter will accept in exchange all internationally-recognized assets including dollars, euros, and yuan. Secured by positron antimatter produced through endomatter fusion- β^+ decay, Positron Certificates are the future circulating currency of The First Bank of Antimatter, the only financial institution authorized to handle antimaterialist enterprises worldwide.

PUBLIC RECEPTION
THURSDAY, NOVEMBER 12TH
 5:30 - 8:00
 AND OPEN BY APPOINTMENT
MODERNISM GALLERY
 495 MARKET STREET • SAN FRANCISCO, CA
 415.541.0481 • WWW.MODERNISMGALLERY.COM

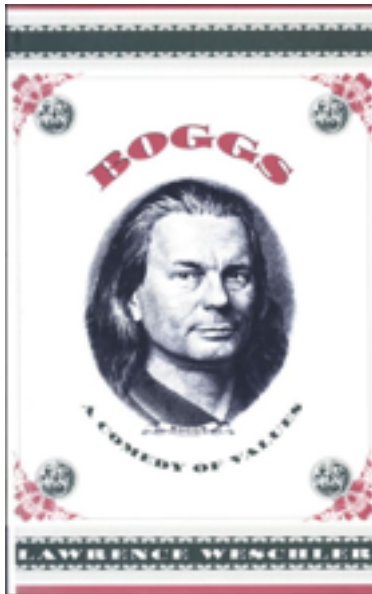
AN ART PROJECT BY JONATHON KEATS



X



Real?



Boggs:

"As far as I am concerned money is easily more beautiful and developed and aesthetically satisfying than the print works of all but a few modern artists"

(Weschler, 11)

FEDERAL RESERVE

THE UNITED STATES

THIS NOTE IS DANCING FOR
DANCERS DEBTS PUBLIC & PRIVATE



GHA 1



J 14021995 S

3 Norman & Mary Ellen

Treasure of the U. States



WHAT TO SEE!



ONE DOLLAR

RESERVE NOTE

UNITED STATES OF AMERICA

X



G 16015540 B

WHAT YOU SEE, I.C.



2

CHA

STEPHEN 1995A

Stephen Boggs 4

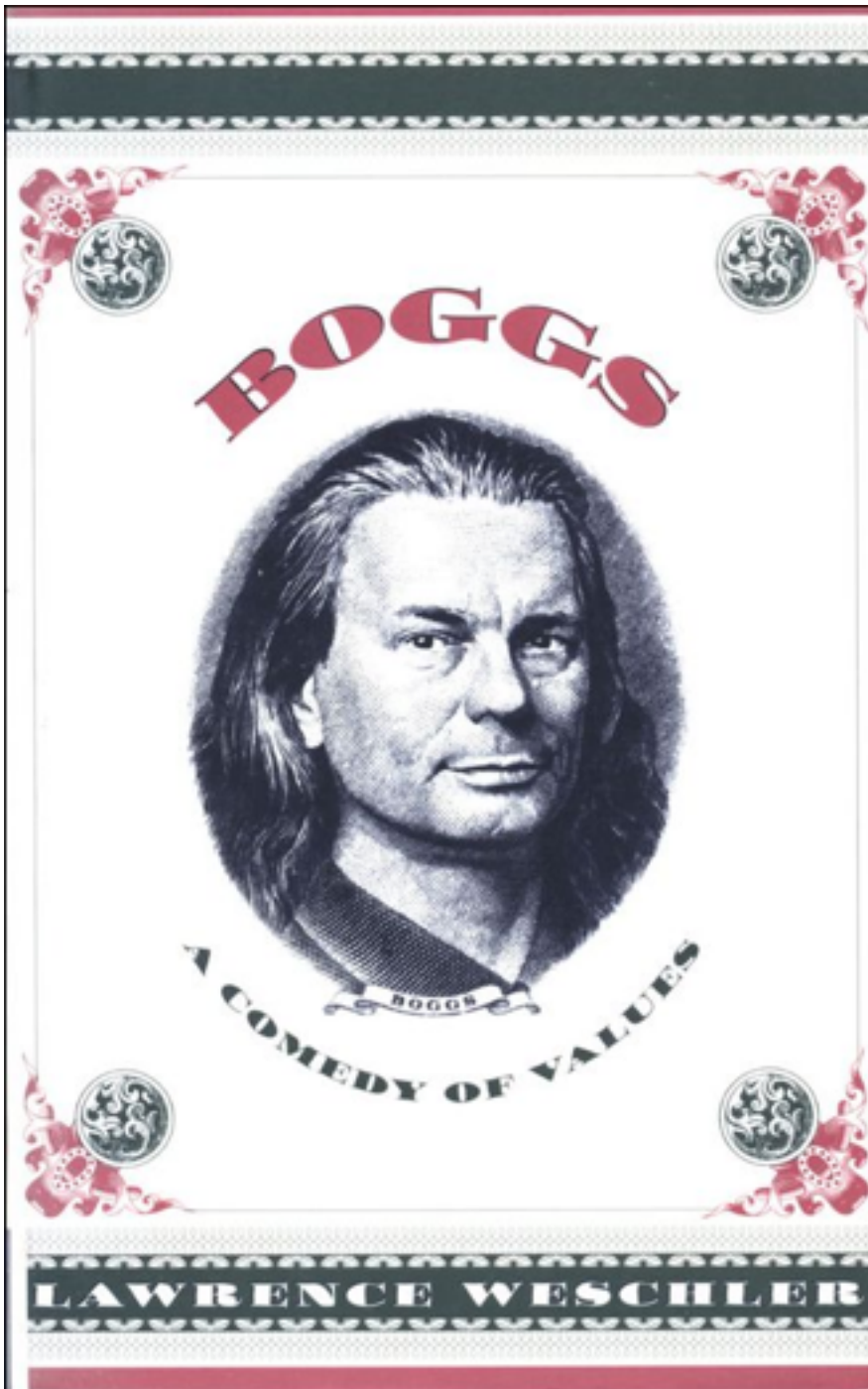
Secretary of the Twist...

ONE DOLLAR



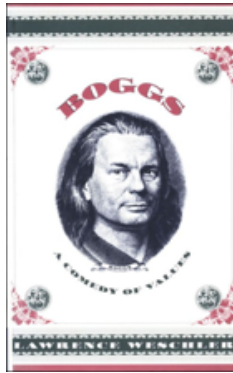


ARRESTED 31ST OCTOBER, 1986 BY SCOTLAND YARD, SENT BY THE BANK OF ENGLAND, AT THE YOUNG UNKNOWN'S GALLERY, LONDON, CHARGED WITH 4 COUNTS OF COUNTERFEITING AND DUE IN THE CROWN COURT ON 23RD NOV., 1987, FACING UP TO 40 YEARS IN PRISON. J.S.G. BOGGS



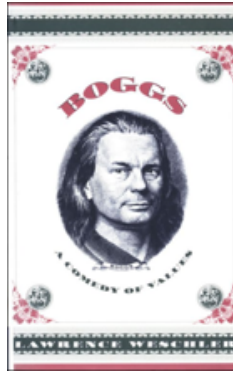
176 pages | 40 halftones | 5 x 8 | © 1999

“In this highly entertaining book, Lawrence Weschler chronicles the antics of J. S. G. Boggs, an artist whose consuming passion is money, or perhaps more precisely, value. Boggs draws money-paper notes in standard currencies from all over the world-and tries to spend his drawings. It is a practice that regularly lands him in trouble with treasury police around the globe and provokes fundamental questions regarding the value of art and the value of money.”



“... As far as Boggs is concerned, the actual drawings of his various bills should merely be considered small parts -- the catalysts, as it were -- of his true art, which actually consists of the series of transactions they provoke.”

(Weschler, 6)



“the transaction itself
is the art object”

(Weschler, 68)

[➤ money, greed, power](#)

J.S.G. Boggs



the inside info...

[➤ see & do](#) [➤ events etc](#) [➤ interview](#) [➤ video](#) [➤ postcard](#)


For J.S.G. Boggs, art is money and money is art. Boggs' passion is money, and that's what he draws: single-sided paper currency, true to size, in standard U.S. denominations. These "Boggs" bills" raise difficult questions about the value we assign to art, money, merchandise, and services. Who assigns art its value and why?

TV Credits

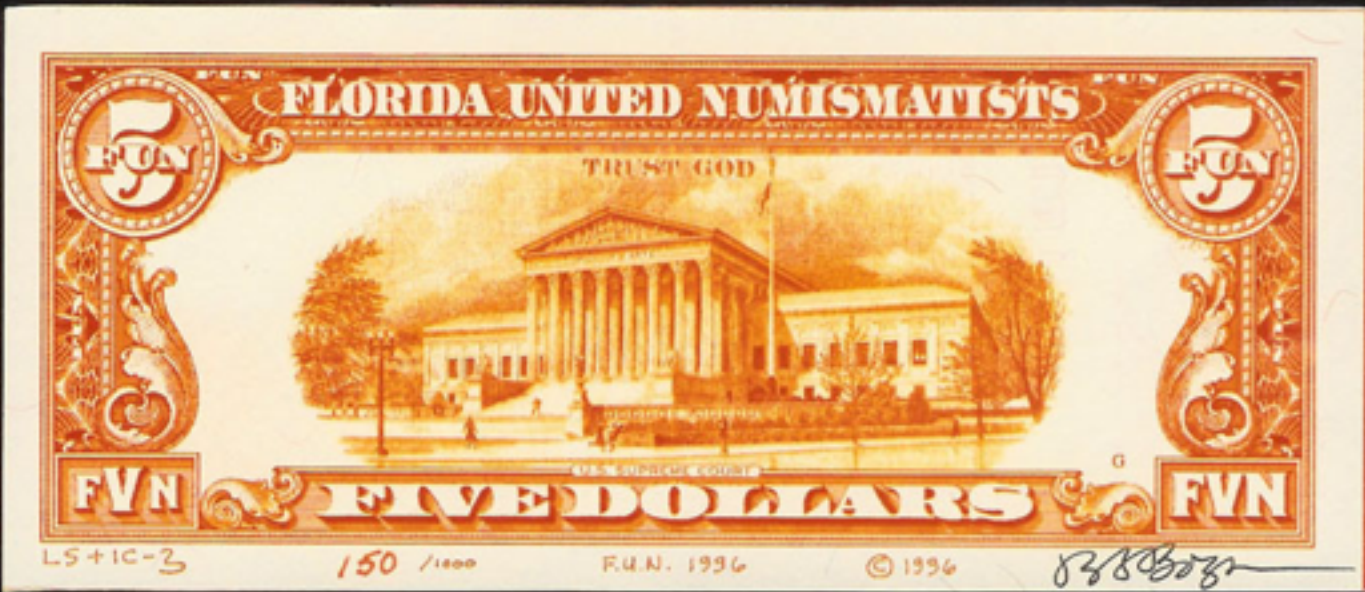
produced by: David Peterson

camera: David Peterson

edited by: Brian Kates, David Peterson



J. S. G. Boggs - The Art of Making Money





Bogg’s “...bills are typically illustrated only on one side, with his signature and thumbprint on the reverse. Each financial transaction is a unique performance; Bogg pays for goods and/or services with the face value of his bill, asking for any change in legal U.S. currency. He then sells that change, as well as information regarding the location of the Bogg Note, to collectors, who in turn enter into their own negotiation of value – generally paying many times the denomination. (The \$100,000 notes shown above are used to pay his lawyers.)”

[What's it worth? Artist and community currencies](#)

May 21st, 2010 by [Liz Sheehan](#)



Boggs' Bills: Money as Art | Secret Life of Money



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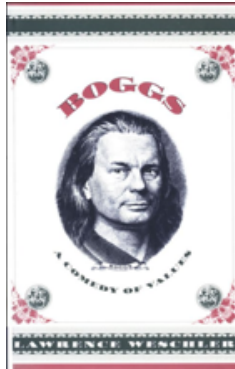
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37

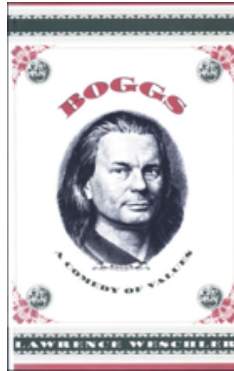


2



"The odd thing about art is that it recapitulates the confusion about paper money: why, and how, it is worth *anything?*"

(Weschler, 33)



"It was remarkable how electric the room had become the moment Boggs pulled out his drawing."

(Weschler, 57)



NEWS FESTIVAL
CAPITALISM CATCH-22

IMPAKT

CAPITALISM
CATCH-22

CAPITALISM CATCH-22

Is our economic system doomed? The 2013 Impakt Festival investigates capitalism, that in spite of much criticism to this day seems to be the only economic system to function but – at the same time – it seems a dead end. How do we solve this

FEATURED PROGRAMME

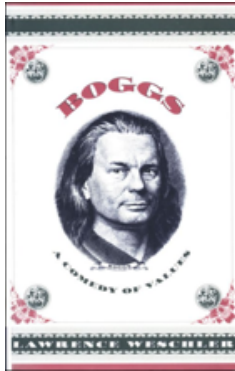


LECTURE: FREE LIBRARIES FOR EVERY SOUL
FRIDAY, 1 NOVEMBER 2013
Lecture: Free Libraries for Every Soul

NEWS



CALL FOR HOSTS
MONDAY, 7 OCTOBER 2013



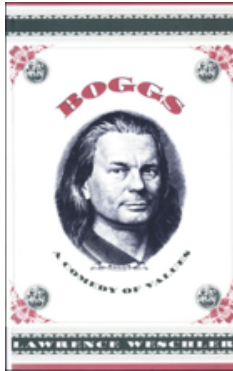
“the transaction itself
is the art object .”

(Weschler, 68)

almost frenzied ritual of documentation. He got the one-dollar change from Paraison and then had him draw up a receipt on a sheet of scrap paper. Meanwhile, he took the dollar bill, squeezed into its upper border the printed words “The Change” and an abbreviated summary of the transaction, and then he dated and signed it and set it aside in a special envelope. He borrowed his own drawing back for a moment and on its blank backside he likewise annotated details of the transaction—date, location, Paraison’s name and address, and the serial number of the bill that he was giving in change. He then took Paraison’s receipt and similarly annotated that, including the serial number of his own drawing, and then he slid that into his envelope as well. Paraison seemed bemused but tolerant. “It’s a good drawing,” he said. Boggs now went on to annotate the back of the painting. He then double-checked all the annotations and, satisfied, he returned his twenty-dollar drawing to its new owner and bid him a friendly good evening.

As we walked away, I commented how the obsession with documentation among conceptual artists—those most immaterial, seemingly least bureaucratic creators—had always amused me. I cited the way Lucy Lippard a while back had been able to put together a several-hundred page chronological sourcebook entitled *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, as if the art object’s simple disappearance could not be allowed to remain standing as simple mute testimony to itself. Boggs responded that the documentation in his own case didn’t really arise out of that sort of impulse. “No,” he said, “what my documentation is about is the fact that the transaction itself is the art object. This particular one, incidentally, was a rather pretty one, didn’t you think? An exchange of artworks on the curb outside the Museum of Modern Art. But now its components, for the time being at least, are becoming scattered. He has the drawing and I have the change, and these are both very specific objects. If the piece is ever to be reassembled, only those two specific entities, with their specific serial numbers, and then the various other components—all of them cross-annotated with each

X



EXERCISE:

Respond to the final question below on the blog.

Do it now. 10 minutes. Write.

No references. Your opinions.

"What is art?

What is money?

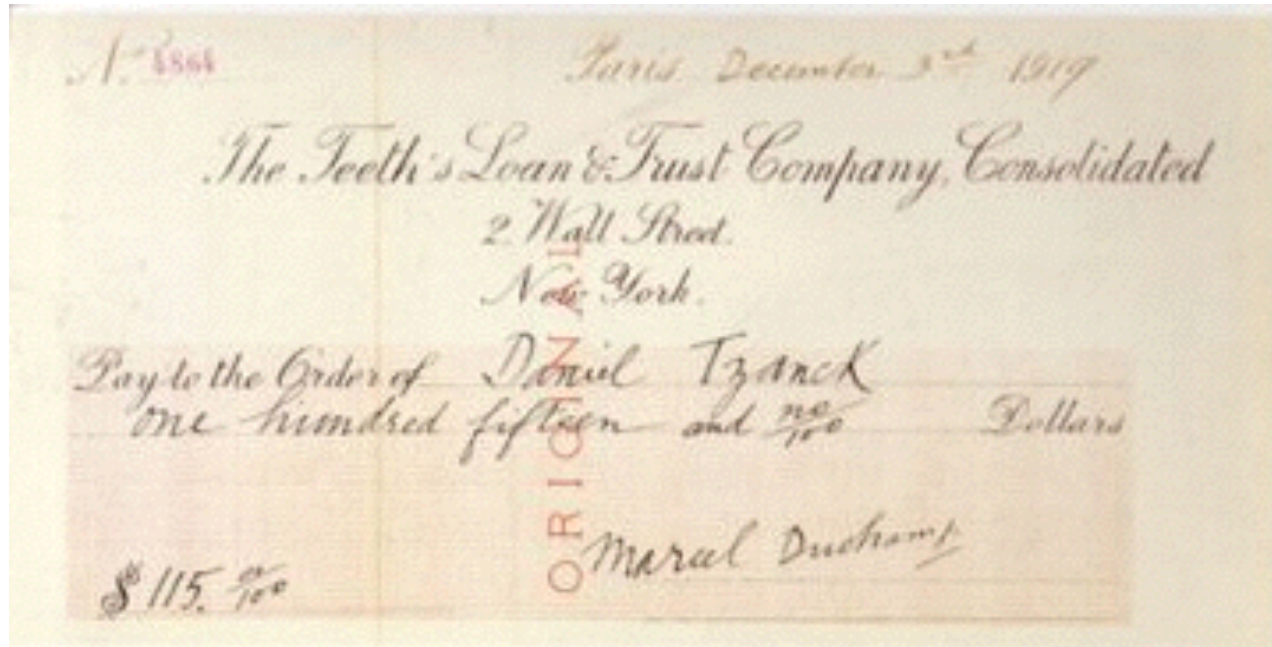
What is one worth, and what the other?

What is *worth* worth?

How does value itself arise, and live, and gutter out?"

(Weschler, 13)

X



Tzanck Check
Marcel Duchamp
(1919)

Pen and ink on paper.



”Designed and printed in 2003 by [Alec Thibodeau](#) (under the anagrammatic name of Obadiah Eelcut) in Providence, Rhode Island, Noney’s first edition of 10,000 has circulated globally. Each screen-printed note is hand-numbered and hand-signed, and depicts on the face one of ten different residents of RI with their favorite bird and favorite vegetable.”

Noney
Obadiah Eelcut
(2003)

Silkscreen and ink on paper



“Currency today is more abstract than ever. The concept of a guaranteed standard is gone. Money, whether in your pocket or your bank account, only has value because everyone believes it does.”

Noney
Obadiah Eelcut
(2003)

Silkscreen and ink on paper

”A local currency is not simply an economic tool; it is also a cultural tool.”

活化廳

Community Currency One Ounce Note
Stephen Barnwell
(2009)

Digital print, 8.5" x 11

[“Alphabills”](#), celebrates the neighborhood’s graffiti subculture in a sophisticated layering of references.”



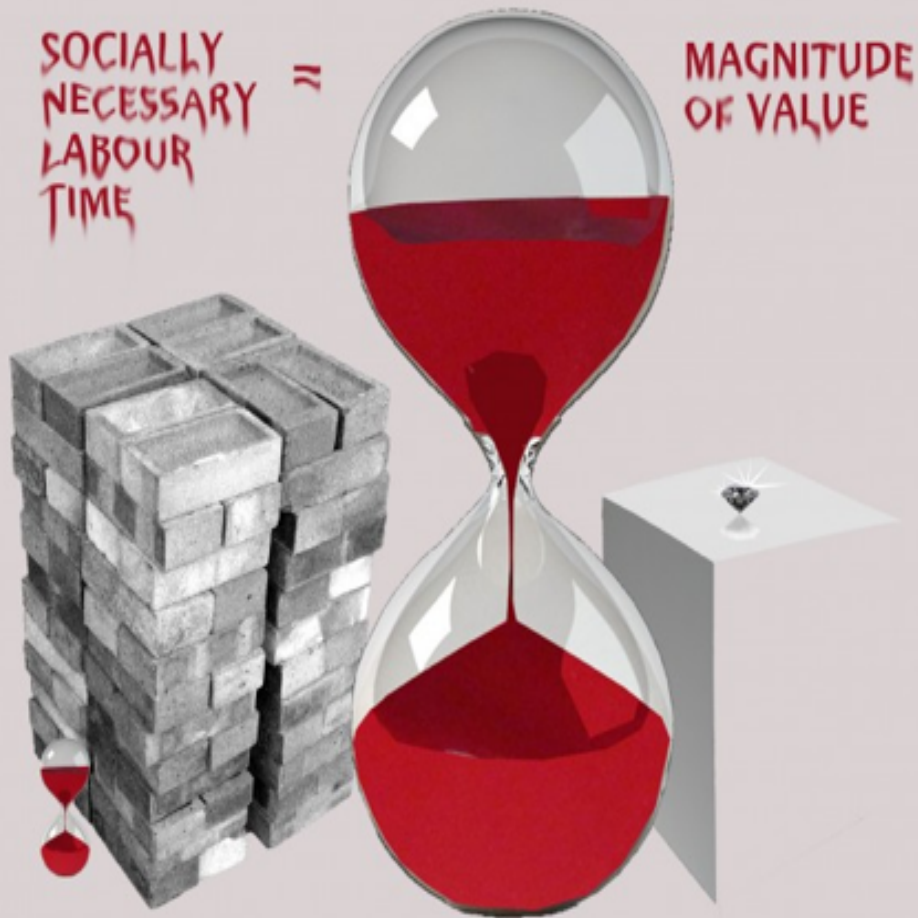
Alphabis
Gene Lu
(2010)



REFERENCE(s) & Curiosities

What exclusively determines the magnitude of the value of any article is therefore the amount of labour socially necessary, or the labour-time socially necessary for its production.

Commodities which contain equal quantities of labour, or which can be produced in the same time, have therefore the same value.



If man succeeded, without much labour, in transforming carbon into diamonds, their value might fall below that of bricks.

“...central banks sometimes fail to catch embarrassing typos until after printing and issuing millions of notes into circulation. ”



“World Paper & Polymer Uncut Banknote is an excellent first attempt to systematically document an area of collecting that has heretofore been largely ignored by other catalogs. Collectors of banknote sheets will most definitely appreciate having this handsome, professionally printed, full-color volume in their reference library.”

The paper currency of Tibet



GUNDERNHAUSEN near DARMSTADT (GERMANY)
and LALITPUR (NEPAL) 2012

Wolfgang Bertsch

“Tibetan banknotes were issued between 1912/13 and 1959. The first series of “Tam” notes was printed by hand with woodblocks on handmade paper. The multicoloured 50 Tam notes and the following issues in “Srang” were machine printed on native papers. All Tibetan notes were numbered by hand by specially trained calligraphists.

Owing to their artistic design Tibetan banknotes can be considered as part of Tibet’s cultural heritage.

This book explores the historical background which led to their issue, the way in which they were produced and the merit of their artistic design.”



Philosopher Thomas Pogge: A Global Plan to End Poverty

WATCH FULL VIDEO

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Rising Inequality in the US (1978-2007)

The income share of the poorest half of the population dropped *by more than half* from 26.4% to 12.8%. That of the top 1 percent rose *2.6-fold* from 8.95% to 23.50%; that of the top 1/10 percent rose *4.6-fold* from 2.65% to 12.28%; that of the top 1/100 percent rose *7-fold* from 0.86% to 6.04% (Saez Table A3).

http://www.adelantealliance.org/?page_id=152

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▶ 01. Thomas Pogge: A Global Plan to End Pov

20 min 46 sec

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