

Data Driven
Tech Art
Money

Christa Sommerer & Laurent Mignonneau, *The Value of Art* (2012)
Andy Goldsworthy, Strangler Cairn (2011)
Brooke Singer, Swipe (2005)
Tobias Revell, 88.7 (2011)
Tom Keene, Uncertain Substance (2011)
xkcd, Money (2011)
occupyGeorge.com (2011)
Shing Tat Chung, The Superstitious Fund (2012)
Christophe Bruno, The Google AdWords Happening (2002)
Zeitguised, Kontaktschmelze (2002)
Aleksandar Maćašev, I don't want to be loved, I just want to be adored(2008)
Roumald Hazoumé, La Bouch du Roi, (2008)
Brad Troemel BSTJ (2008-)
Aaron Koblin, Ten Thousand Cents (2008)
Zoe Papadopoulou, Merger (2008)
Damien Hirst, Beautiful Inside my Head Forever (2008)
Victoria Stanton, Bank of Victoria (2008)
Denis Beaubois, Currency (2011)
Tobias Revell, New Mumbai (2011)
Caleb Larsen, The \$10,000 Sculpture (in progress) (2009)
Caleb Larsen, A Tool to Deceive and Slaughter (2009)



The Value of Art ©2012, Christa Sommerer & Laurent Mignonneau

from **Laurent Mignonneau** 1 year ago ALL AUDIENCES

The Value of Art

© 2010, Christa Sommerer & Laurent Mignonneau

The Value of Art are interactive paintings dealing with the economy of attention and value creation in the art world. When we look at prices of artworks at auctions, they often seem incomprehensible. Competing art collectors betting against each other can create skyrocketing values for art works. Relevance and attention in terms of art history, social and critical discourse are important components for becoming a desired masterpiece with high monetary value. The amount of attention towards an art piece is directly linked to its monetary value.

The Value of Art series are interactive experiments dealing with the value of art in a conceptual and pragmatic way.

We transform existing paintings that we buy at auction houses. We equipped them with sensors that can measure the exact time viewers spend in front of the painting. A small thermal printer is also attached to the frame of the painting. As we know exactly the price we paid for each painting and the amount of money we spent on interface materials, plus the value of our working time for producing this art work, the initial value of the work can be exactly calculated. The initial value including all expenses and costs appear printed out on the paper of the thermal printer at the beginning of the first exhibition.

Once The Value of Art interactive painting is shown, the work will start counting the number of visitors and the amount of time they spend looking at the painting. Through our integrated sensors the painting will constantly update its value, making the whole process of value creation for this artwork totally transparent. Visitors can follow how the value of this art work increases the more viewers look at the work. At the end of each exhibition The Value of Art will have reached a certain monetary value. The artwork could now be sold for exactly that value, or sent on to the next exhibition to increase its value even further. The more people look at the work, the more valuable it will become

The Value of Art is a critical reflection on the economy of attention, the relationship between artist, artwork and audience, and the question of monetary and ideological value of the artists and audiences time and attention.



Ephemeral rock sculpture

3.7m high, egg shaped sculpture

Made of hundreds of hand-cut granite

Planted a strangling fig sapling on the top

Budget behind the work

Around 700,000 USD

Commissioned by Department of Environment and Resource Management, Queensland Parks and Wildlife Division

Total investment

330,000 USD ~> Artist

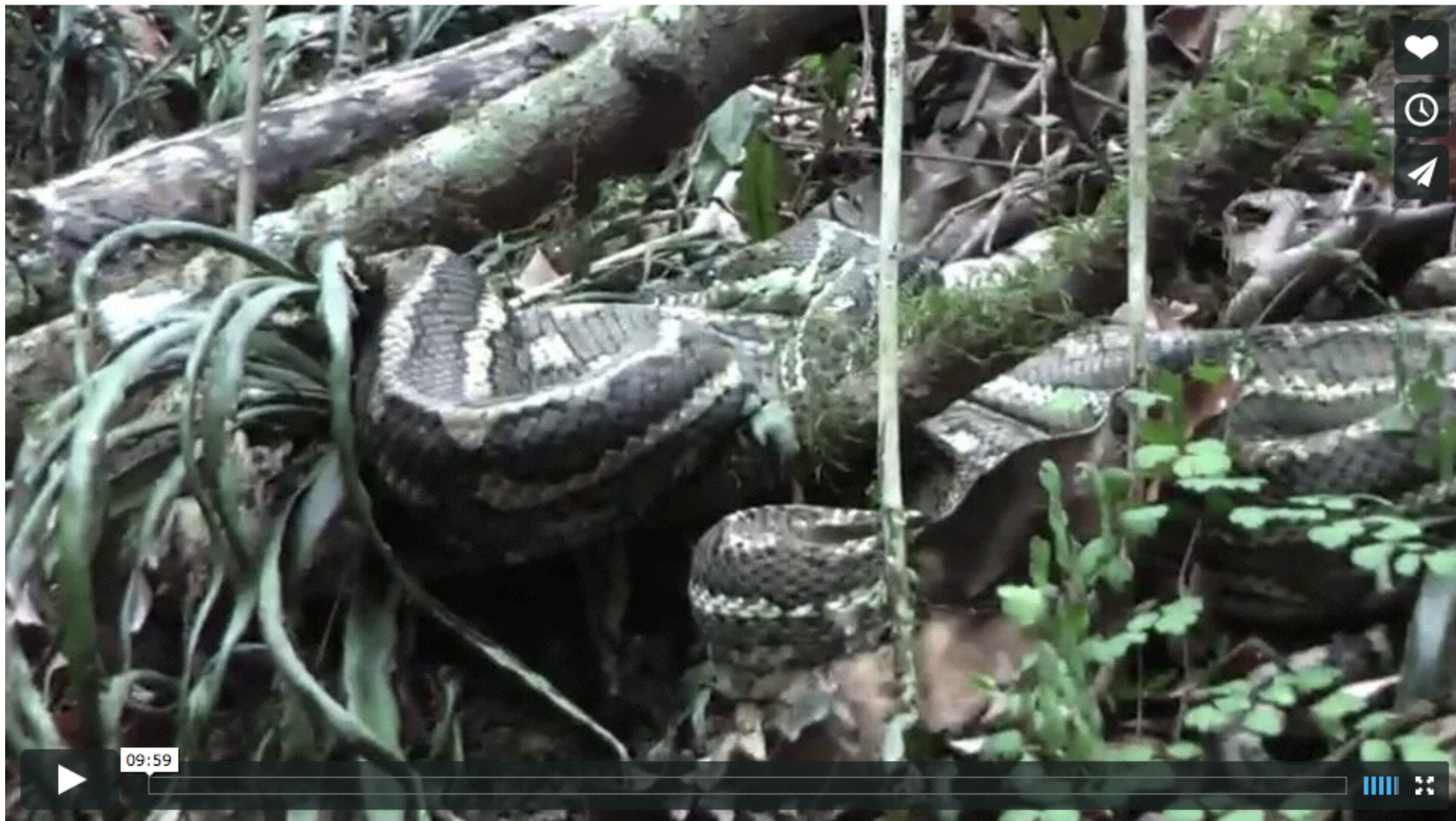
370,000 USD ~> Production Expense

RELATED

ARTISTS

Andy Goldsworthy

Australian taxpayers are up in arms over reports that more than half a million dollars of their hard earned money was spent on a [government-commissioned sculpture](#) by internationally renowned artist [Andy Goldsworthy](#) that is not only designed to disappear into the environment over time, but is located in the remote Australian wilderness.



09:59



Andy Goldsworthy - Strangler Cairn - Conondale Ranges

from **Arts Queensland** PLUS 2 years ago NOT YET RATED

British artist Andy Goldsworthy was commissioned by the Department of Environment and Resource Management, Queensland Parks and Wildlife Division to create Strangler Cairn for the Conondale Range Great Walk.

THE U.S. DISPARITY OF WEALTH



OCCUPYGEORGE.COM

OCCUPYGEORGE.COM

Just 400 Americans control as much wealth as the bottom half of the entire country.

CIRCULATE THIS DOLLAR

VIEW SOURCE



OCCUPY
GEORGE

Money talks, but not loud enough for the 99%. By circulating dollar bills stamped with fact-based infographics, Occupy George informs the public of America's daunting economic disparity one bill at a time. Because money knowledge is power.



Tobias Revell, 88.7 (2011)

In the early 2040's an ex-Soviet Arktika class icebreaker was recommissioned to act as an experiment in global finance at 88.7 degrees latitude - the heart of the arctic sea. Here it could circumnavigate the world in twenty-four hours, allowing it to stay in constant contact with trading zones throughout the world. The experiment was a phenomenal success.

A few years later the European Union and its nation-state constructs were on the edge of dissolution into the greater body of the European Equestrian Union, an event marked by commemorative one hundred Euro bills for the crew. On board, the intensity of risk undertaken by traders led to mutations in their brain chemistry that optimised their abilities but made them suicidal, aggressive, animalistic and in some cases even manifested as horns on their epidermis. During its mission, it instigated an ideological power fracture in Russia, the growth of a uniquely North Korean economic solution in the broadcast of its mass games and the legitimisation of a highly competitive, individualistic way of life.

Uncertain substance: The Viterbi Algorithm

A speech recognition algorithm searches radio waves for conversations about money. As an ongoing investigation of the Viterbi algorithm, this project seeks to understand the agency of a mathematical entity that operates as structural thread within the fabric of contemporary society. (continues below)



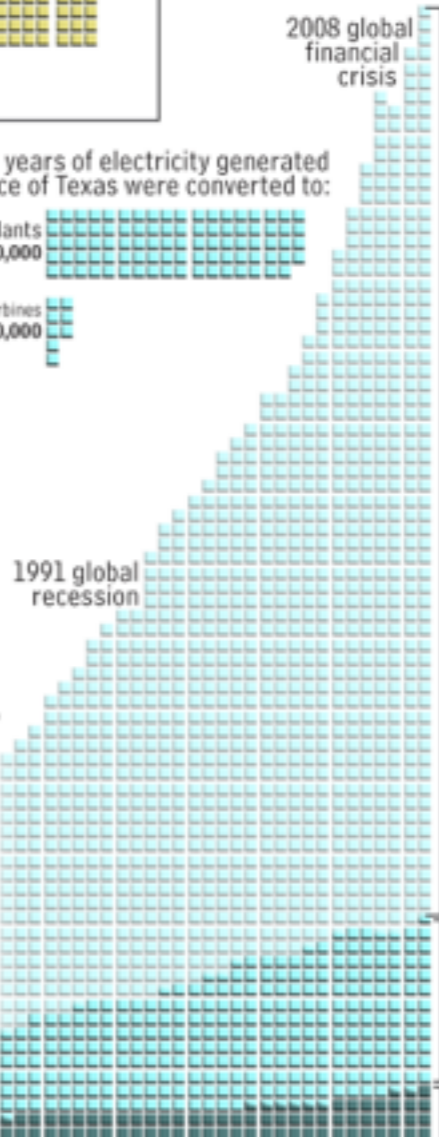
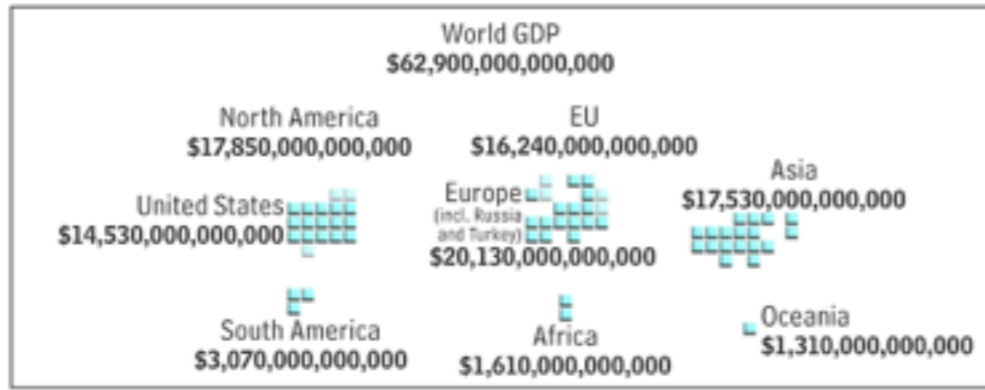
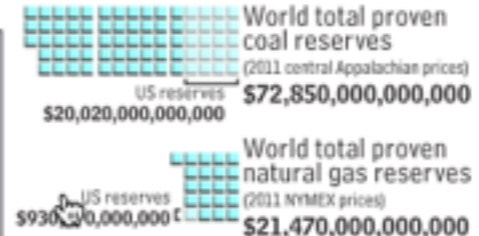
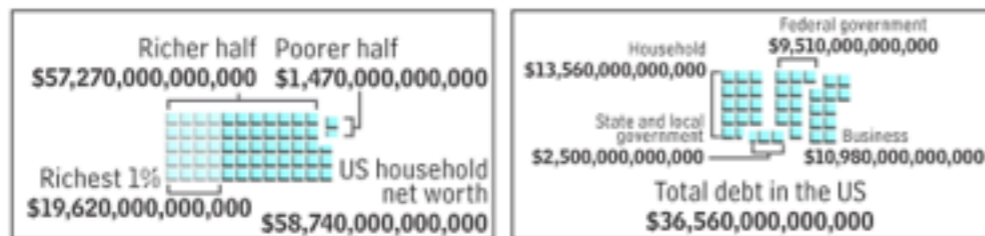
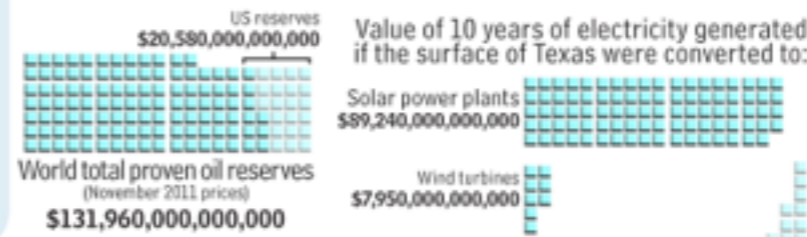
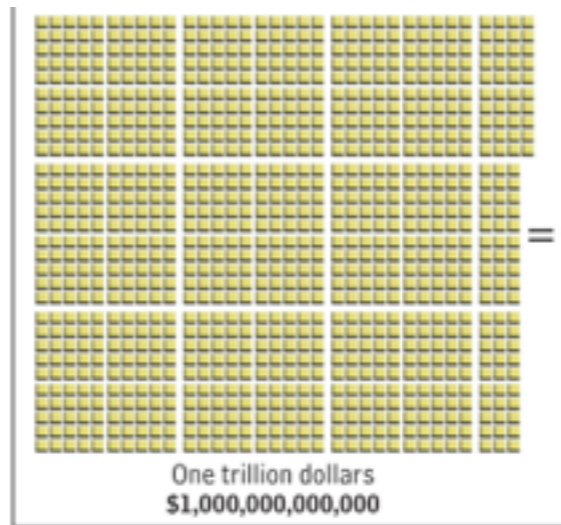
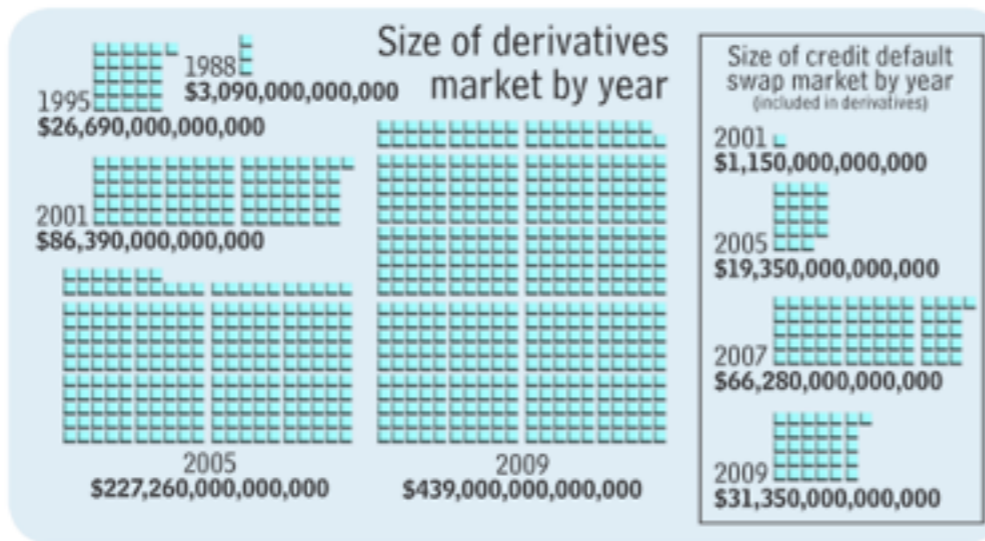
Tom Keene

Uncertain Substance
(2011)

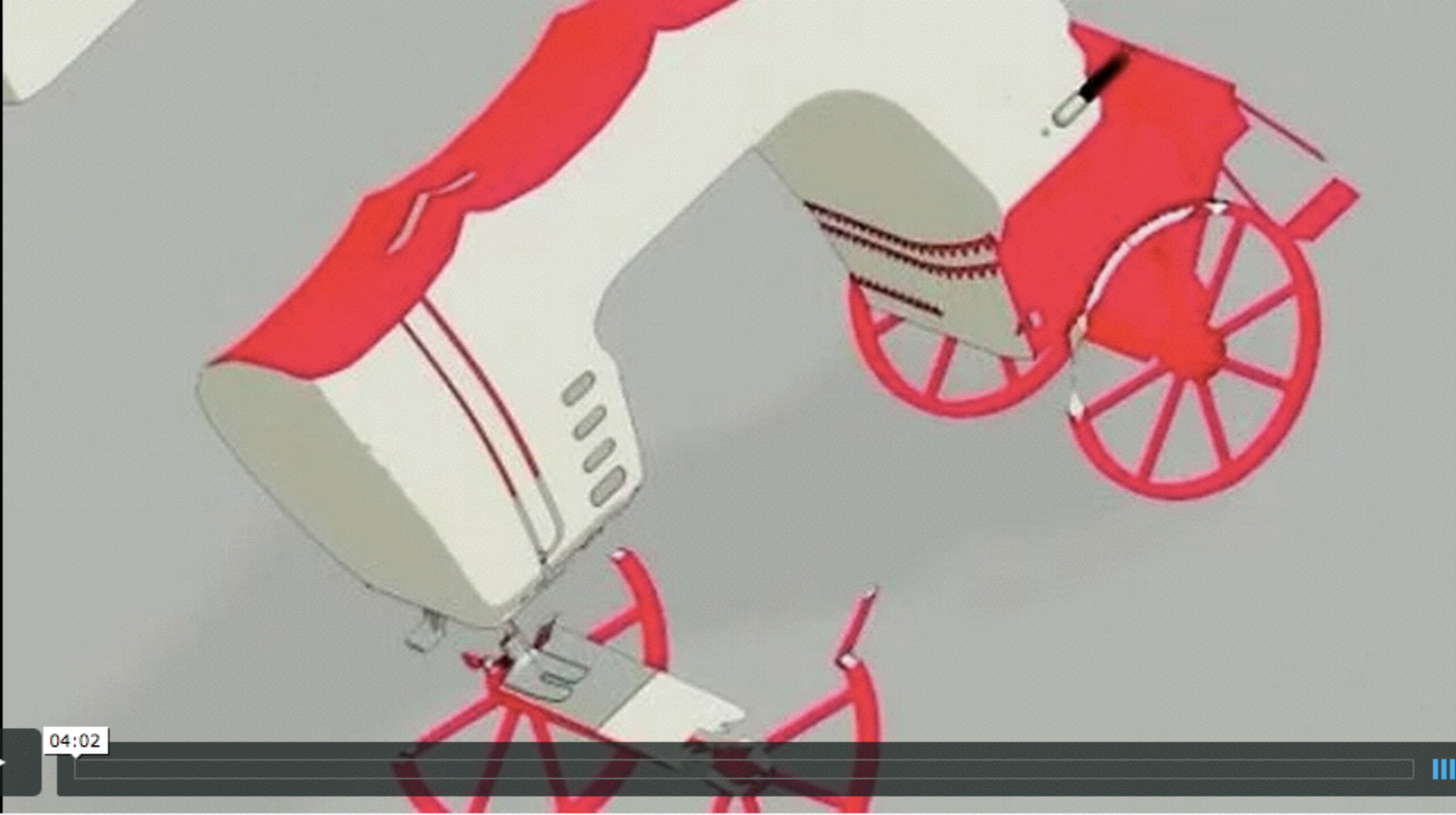
About

Conceived in 1966 the Viterbi was originally used for digital signal processing where it detects and corrects errors in digital codes. Its use has subsequently extended through the technologies of speech recognition, DNA analysis, video encryption, deep space, and wireless communications systems. Physical manifestations of this algorithm exists as microchips installed in billions of mobile devices worldwide, enabling communications networks to permeate every conceivable space, blurring distinction between home, work and social environments.

TRILLIONS



hurricane Irene
evacuations made
st advances



Kontaktschmelze

from **ZEITGUISED** [PLUS](#) 4 years ago / [CC](#) [BY](#) [NC](#) [ND](#) [G](#) [L](#) [P](#) [D](#) [M](#) [A](#) [I](#) [S](#) [C](#) [O](#) [R](#) [G](#) [E](#) [N](#) [T](#) [Y](#) [E](#) [T](#) [R](#) [A](#) [T](#) [E](#) [D](#)

Kontaktschmelze (contact fusion) is the first work using our concept of the 'boolean camera'. To make use of 3d cg space in a uniquely digital way, space is not cut by a projection of a plane onto a 2d screen anymore: instead, we 'look' through the cutting shape of a 3d object to realise the shape of another.

It also employs a remix concept that could be called 'database modeling': no modeling has been done, all 3d objects have been downloaded from free resources on the web.

Nomination: ZKM Media Art Award 2002, Karlsruhe, Germany

Featured in Mirrorball 2002, Edinburgh, Scotland.

Length: 4min

Sound: Zeitguised



MTV Sweetheart

from **ZEITGUISED** PLUS 5 years ago / NOT YET RATED

Part of a series of Pop-Art inspired idents for MTV, curated and commissioned by Universal Everything with MTV Europe. Designed, directed and produced by ZEITGUISED.

Length: 7s, 15s, 30s

Music: Freefarm

a superstitious fund -16.18%

Submit your email for the next experiment

REFRESH PAGE TO UPDATE



A Superstitious Fund is run by a Superstitious Robot / an autonomous uncanny trading algorithm.

The fund was created and is operated by Shing Tat Chung

The investment stage is now closed. As non-profit, no charges are made. However we accept donations to keep the fund project running.

experiment 1. live

investors: 144 / cities: 55

invested: £4828.88 // investment stage closed

minimum investment: 2GBP

duration: 1st July 2012 - 2013

financial instrument: spread betting on the FTSE 100 indice



Shing Tat Chung
The Superstitious Fund
(2012)

We always imagine technology to eliminate human errors but what happens when they begin to operate with human characteristics. The Superstitious Robot was created with This experiment is a speculative, unproven, early stage investment looking to establish a premise with the risk of total loss

Copyright to Shing Tat Chung
Contact info@asuperstitiousfund.com



“The Superstitious Robot was created with these human traits, to trade on superstitious beliefs. **It makes decisions based on NUMEROLOGY and in accordance to LUNAR PHASES. So for example it has the fear of the number 13 and a full moon. The Algorithm also generates its own lucky and unlucky superstitions.** Just as we are hardwired to search for patterns superstitiously to give us the illusion of control, the algorithm, upon completion of a trade searches for ulterior patterns to give rise to new superstitions. It ranks and de-ranks these superstitions throughout the year. These algorithmic produced superstitions are then used as new logic in trading. These accumulation of superstitious beliefs enable it to open 'short' or 'long' positions.”

Shing Tat Chung

The Superstitious Fund
(2012)

Google Adwords Happening

April, 2002



The [Google Adwords Happening](#): how a global happening on Google unveiled the Generalized Semantic Capitalism.

"At the beginning of April, a debate took place on rhizome.org mailing list, about how to earn money with net art. It suggested to me an answer to an easier problem : how to spend money with my art (if you understand everything on how to spend money, you should in principle understand also how to earn money, because of conservation laws...). I decided to launch a happening on the web, consisting in a poetry advertisement campaign on Google AdWords . I opened an account for \$5 and began to buy some keywords. For each keyword you can write a little ad and, instead of the usual ad, I decided to write little "poems", non-sensical or funny or a bit provocative. I began with the keyword "symptom"..."

Christophe Bruno

*The Google AdWords Happening
(2002)*

I began with the keyword "symptom". The first ad I wrote was :

[Words aren't free anymore](#)
bicornuate-bicervical uterus
one-eyed hemi-vagina
www.unbehagen.com

As soon as the campaign was launched, I was able to see the results. Every time somebody was looking for the word "symptom" in Google, they could see my ad in the top right corner of the page.

My first satisfaction occurred when somebody who had typed "hemorrhoid symptom" on Google arrived on my website, after having clicked on my ad.

I decided to explore this new world and to launch several campaigns. Each of them was to be a targeted poetic happening of a new kind.

How 12,000 people saw my "poems" in 24 hours and how I was censored by Google

In 24 hours, I launched the following campaigns, with the keywords "symptom", "dream", "mary", "money".

| Words aren't free anymore bicornuate-bicervical uterus one-eyed hemi-vagina www.unbehagen.com | Keyword | Clicks | Impr. | CTR | Avg. CPC | Cost |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|--------|-------|------|----------|-------|
| | symptom | 16 | 5517 | 0.3% | \$0.05 | \$0.8 |

[don't ever do that again](#)

aaargh !

are you mad ?

ooops !!!

| Keyword | Clicks | Impr. | CTR | Avg. CPC | Cost |
|---------|--------|-------|------|----------|--------|
| money | 5 | 837 | 0.5% | \$0.05 | \$0.25 |

Impr. means the number of times the ad is shown on a page

CTR is the Click-Trough Rate. Here, ad number three got the best rate of click.

Avg CPC is the average Cost-Per-Click

Cost is the cost of the campaign : every time somebody clicks on your ad, you pay \$0.05

During the fourth campaign, I kept receiving these emails from Google :

" We believe that the content of your ad does not accurately reflect the content of your website. We suggest that you edit your ad text to precisely indicate the nature of the products you offer. This will help to create a more effective campaign and to increase your conversion rate. We also recommend that you insert your specific keywords into the first line of your ad, as this tends to attract viewers to your website"

Then I got a last email :

"Hello.

I am the automated performance monitor for Google AdWords Select. My job is to keep average clickthrough rates at a high level, so that users can consistently count on AdWords ads to help them find products and services.

The last 1,000 ad impressions I served to your campaign(s) received fewer than five clicks. When I see results like this, I significantly reduce the rate at which I show the ads so you can make changes to improve performance.

(...)

Sincerely,

The Google AdWords Automated Performance Monitor"

My ads were then [Disapproved](#) and my campaigns were suspended.

Christophe Bruno

*The Google AdWords Happening
(2002)*

Prices of some words

| Traffic Estimator * | | | |
|---------------------|--------------|------------------------|-------------|
| Keyword | Clicks / Day | Average Cost-Per-Click | Cost / Day |
| anal | 390.0 | \$0.83 | \$319.90 |
| art | 800.0 | \$0.52 | \$409.67 |
| bin laden | 250.0 | \$0.10 | \$24.37 |
| britney spears | 490.0 | \$0.30 | \$144.20 |
| capitalism | 30.0 | \$0.10 | \$2.74 |
| communism | 2.1 | \$0.16 | \$0.33 |
| death | 92.0 | \$0.47 | \$42.66 |
| dream | 390.0 | \$0.17 | \$63.07 |
| free | 5700.0 | \$1.33 | \$7,569.23 |
| freedom | 5.1 | \$0.37 | \$1.88 |
| gay | 2200.0 | \$1.02 | \$2,239.56 |
| hemorroid | 0.5 | \$0.16 | \$0.08 |
| language | 650.0 | \$0.37 | \$237.30 |
| lesbian | 740.0 | \$0.80 | \$584.62 |
| love | 730.0 | \$1.74 | \$1,264.72 |
| mankind | 8.0 | \$0.59 | \$4.70 |
| money | 350.0 | \$0.81 | \$281.46 |
| net art | 0.9 | \$0.05 | \$0.05 |
| self | 80.0 | \$0.85 | \$67.72 |
| sex | 7500.0 | \$0.52 | \$3,836.79 |
| suicide | 18.0 | \$0.27 | \$4.72 |
| symptom | 23.0 | \$0.30 | \$6.83 |
| Overall | 20449.6 | \$0.84 | \$17,106.49 |

Prices of some famous people

| Traffic Estimator * | | | |
|---------------------|--------------|------------------------|------------|
| Keyword | Clicks / Day | Average Cost-Per-Click | Cost / Day |
| bruno | 96.0 | \$0.06 | \$5.50 |
| cosic | 0.6 | \$0.05 | \$0.03 |
| einstein | 27.0 | \$0.18 | \$4.62 |
| etoy | 0.6 | \$0.05 | \$0.03 |
| freud | 35.0 | \$0.09 | \$3.13 |
| god | 40.0 | \$0.27 | \$10.46 |
| grancher | 0.3 | \$0.05 | \$0.02 |
| jesus | 160.0 | \$0.16 | \$25.59 |
| jimpunk | 0.1 | \$0.05 | \$0.01 |
| jodi | 32.0 | \$0.07 | \$2.08 |
| lacan | 8.0 | \$0.07 | \$0.53 |
| manetas | 0.2 | \$0.05 | \$0.01 |
| marx | 24.0 | \$0.10 | \$2.36 |
| mouchette | 0.2 | \$0.05 | \$0.01 |
| napier | 17.0 | \$0.13 | \$2.15 |
| pavu | < 0.1 | \$0.05 | \$0.00 |
| picasso | 280.0 | \$0.12 | \$32.61 |
| randolph | 19.0 | \$0.05 | \$0.95 |
| shulgin | 0.8 | \$0.05 | \$0.04 |
| warhol | 150.0 | \$0.11 | \$15.95 |
| witten | 14.0 | \$0.12 | \$1.56 |

Christophe Bruno

The Google AdWords Happening
(2002)



margins is an ongoing art project in the form of a visual diary. it is a collection of ephemeral graffiti, improvised installations and readymades in my own home. actually, in various homes i used to live in or still live in.

due to occasional agoraphobic fears of the outside world, i find myself safe, albeit trapped, within the margins of my own home where i make some improvised artwork just for myself. these are the home-made photo documents.

Aleksandar Maćašev,

I don't want to be loved, I just want to be adored
(2008)

ZOE PAPADOPOULOU



Merger

Merger was initially conceived at the Royal College of Art in February 2008, in response to a brief on 'The Future of Money' sponsored by Intel's People and Practices Research Group. The Intel - Cyprus Merger showed how the world's first merger of a country and a corporation might be possible, and even advantageous for both parties.

The project aims to highlight the exponential growth of corporations made possible through globalisation and mergers. Moreover through the execution of due diligence, stakeholder engagement and communication, how such a merger could be enacted in the best interests of both, or how it might be communicated so.

By choosing my homeland, Cyprus, as the state in question and Intel (as the company commissioning the initial brief), I could probe deeper into the strengths and weaknesses of each party (and of nations, and corporations), inviting the viewer to question if this might one day be possible, or if by stealth it is an inevitable part of our futures.

Merger, is told through a live performance in which a fictional character, Anna Rodgers, the director of overseas acquisitions at Mackenzie M&A presents an overview of how and why the Merger came to be to other interested parties.

(With thanks to Tommaso Lanza, Andrew Friend and EJ Monks)

Glitch Fiction

Paris Design Week, 12-18 Sept. 2011



Hi

I am Jennifer Lyn Morone™ Inc and I have established a new business model that is designed to determine the **value** of an individual relative to society and to the data he or she creates. Curious?



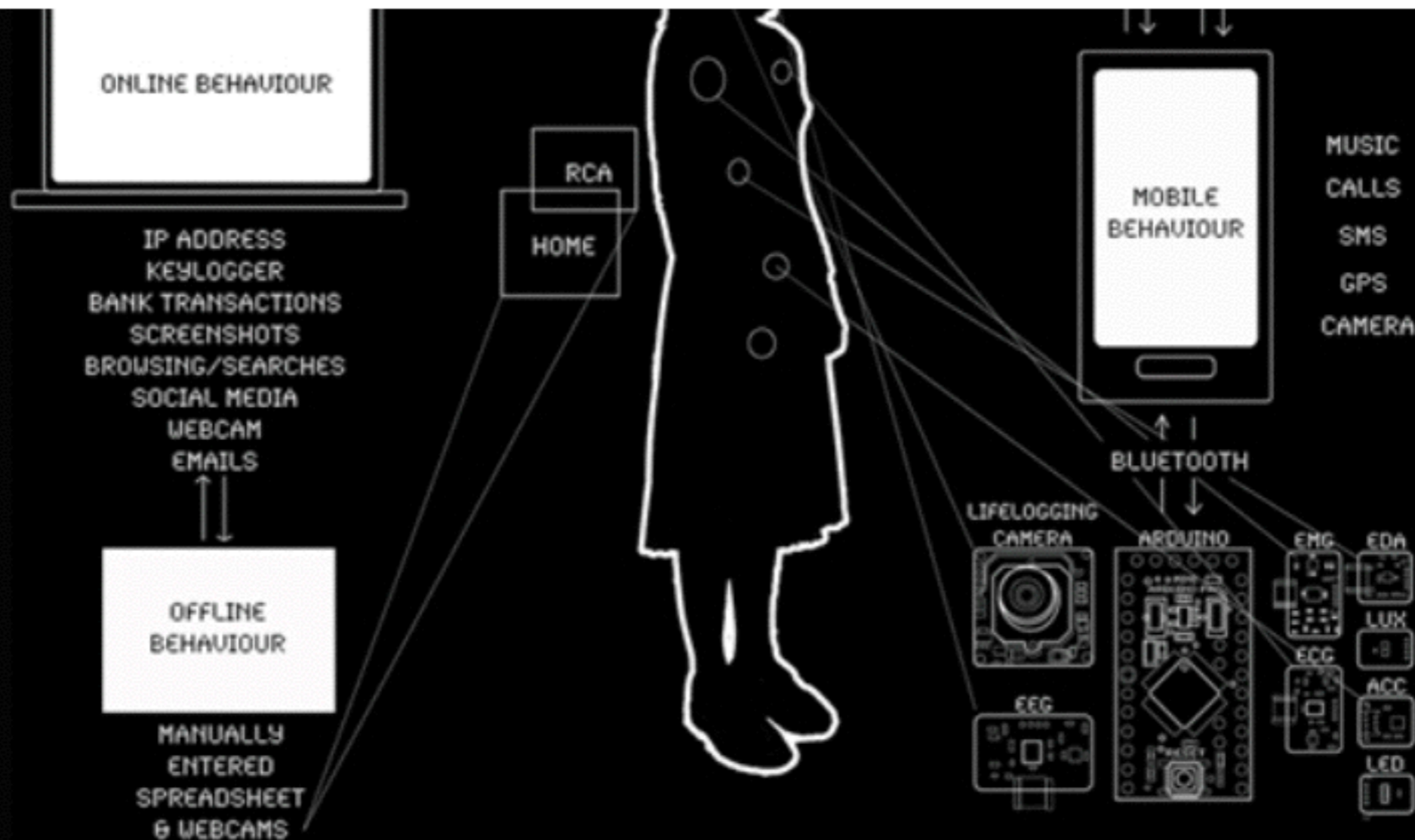
Life Means Business

Jennifer Lyn Morone, Inc has advanced into the inevitable next stage of Capitalism by becoming an incorporated person. This model allows you to turn your health, genetics, personality, capabilities, experience, potential, virtues and vices into profit. In this system You are the founder, CEO, shareholder and product using your own resources.



Why Are We Building DOME?

Because there is a monetary value to your data, that is why many corporations are able to offer their services for free. By mining, collecting and indexing as much data about oneself as possible you can gain valuable insights and intelligence specific to your operation and monitor for security threats at the same time. Having an holistic overview of your operation allows you to correlate relationships between seemingly unrelated events and activity, increasing your value.





1807 Commemorated

The abolition of the slave trade

[Home](#) [Discussion](#) [Interviews](#) **[Reports](#)** [Resources](#)

You are here: [Reports](#) » [Phase 2: exhibitions](#) » [Art](#) » Carrying the past...

Carrying the past into the present: Romuald Hazoumé, 'La Bouche du Roi'

Dr. Michael White, University of York

Romuald Hazoumé's 'La Bouche du Roi', is forming a significant part of the commemoration of the 1807 Abolition Act as it tours various museums in Britain. The provocative 'La Bouche du Roi' has impressed audiences with its strong, engaging construction, which speaks of the issues of enslavement, by reworking the 1789 Brookes image of the slave ship. The piece plays upon the centrality that the slave ship has in the memory of enslavement throughout the countries involved in the Atlantic slave trade. Dr. Michael White, University of York, discusses these issues and how Hazoumé work communicates the suffering of the 'Middle Passage', but significantly how it also expresses the fears and hopes of our own world.

Origins

'My piece is not talking about old slave ships; it's about what happens today.' Romuald Hazoumé is absolutely clear that, in his view, slavery has not ended; it has merely changed its form and the installation 'La Bouche du Roi', recently purchased by the British Museum and exhibited this year in connection to the bicentenary of the Abolition of the Slave Trade Act makes powerful connections between past and present.

Roumald Hazoumé
La Bouch du Roi
(2008)

“The work’s main components are 304 ‘masks’ made from plastic petrol cans, each with an open mouth, eyes and a nose. Hazoumé uses a variety of found objects to form the body of the artwork. ... The petrol cans they carry – expanded by fire, worked to breaking point, then discarded - act as a potent metaphor for spirits lost to the Atlantic Slave Trade, and as a powerful commentary on modern forms of economic oppression. However, *La Bouche du Roi* is not just a warning against enslavement, but against all kinds of human greed, exploitation and oppression, both past and present.”

<http://www.horniman.ac.uk/visit/exhibitions/la-bouche-du-roi-an-artwork-by-romuald-hazoume#image-4>



Roumald Hazoumé
La Bouch du Roi
(2008)

This is the white slaver king.

This is the wages of food offered to the battered slaves.

<http://www.horniman.ac.uk/visit/exhibitions/la-bouche-du-roi-an-artwork-by-romuald-hazoume#image-4>



Roumald Hazoumé
La Bouch du Roi
(2008)



Aaron Koblin + Takashi Kawashima
Ten Thousand Cents
(2008)



Ten Thousand Cents, 2008

Drawn by 10000 anonymous artists, Custom software, Variable Size

Project

"Ten Thousand Cents" is a digital artwork that creates a representation of a \$100 bill. Using a custom drawing tool, thousands of individuals working in isolation from one another painted a tiny part of the bill without knowledge of the overall task. Workers were paid one cent each via Amazon's Mechanical Turk distributed labor tool. The total labor cost to create the bill, the artwork being created, and the reproductions available for purchase (to charity) are all \$100. The work is presented as a video piece with all 10,000 parts being drawn simultaneously. The project explores the circumstances we live in, a new and uncharted combination of digital labor markets, "crowdsourcing," "virtual economies," and digital reproduction.

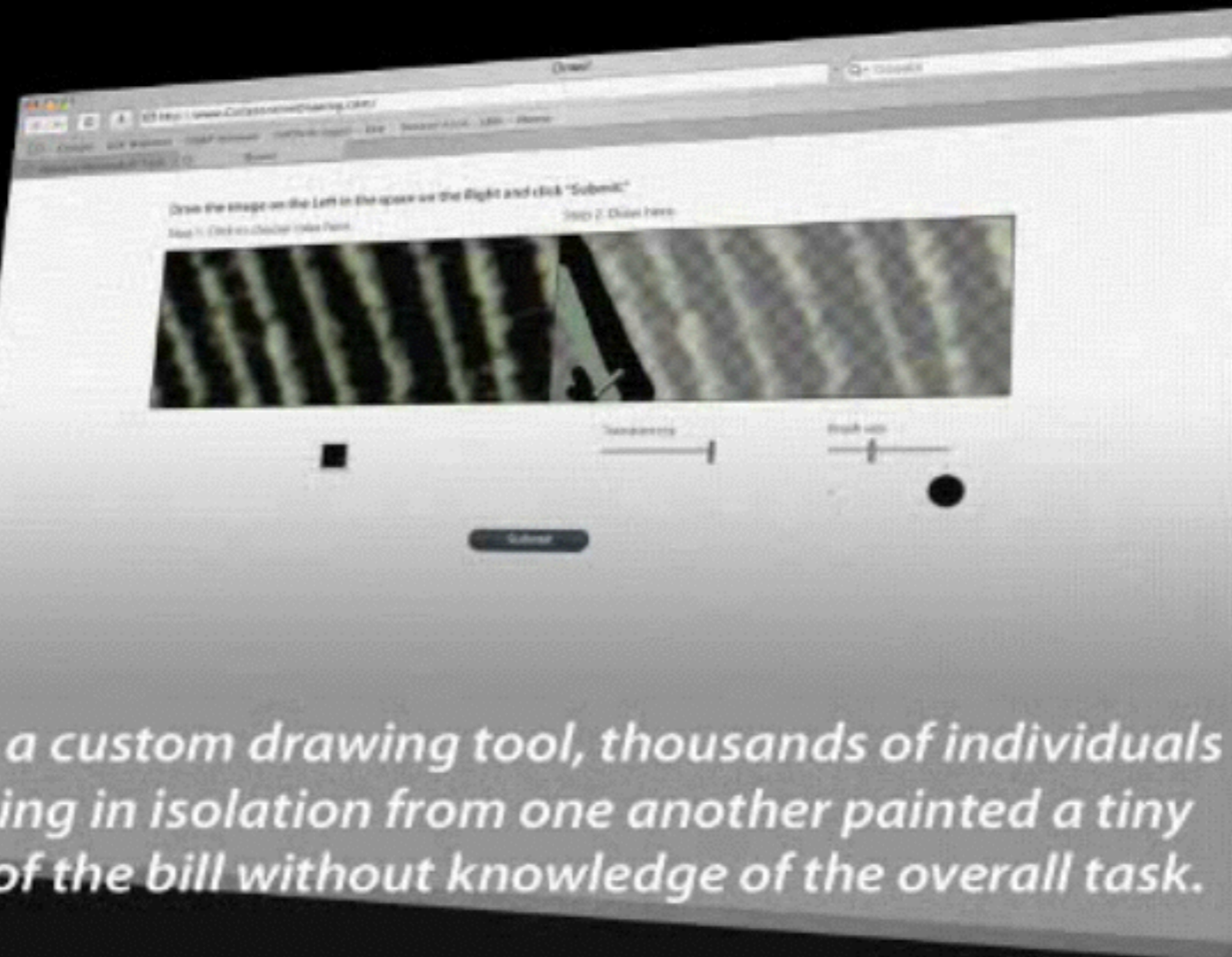
+ DATA STATS

Collection Period: 2007/11 - 2008/03

Total paid labor: 10000 cents

Number of countries involved: 51

| | Country | Avg. Time Spent/User | Percent Unique Visitors |
|----|----------------|----------------------|-------------------------|
| 1 | United States | 00:02:48 | 83.35% |
| 2 | India | 00:11:32 | 75.31% |
| 3 | China | 00:23:52 | 10.61% |
| 4 | Canada | 00:01:57 | 93.88% |
| 5 | Philippines | 00:10:05 | 60.00% |
| 6 | Egypt | 00:31:54 | 3.12% |
| 7 | United Kingdom | 00:01:24 | 93.75% |
| 8 | Germany | 00:01:51 | 76.92% |
| 9 | Netherlands | 00:01:11 | 100.00% |
| 10 | Poland | 00:02:29 | 75.00% |



Using a custom drawing tool, thousands of individuals working in isolation from one another painted a tiny part of the bill without knowledge of the overall task.



Ten Thousand Cents

from **Ten Thousand Cents** 6 years ago NOT YET RATED

"Ten Thousand Cents" is a digital artwork that creates a representation of a \$100 bill. Using a custom drawing tool, thousands of individuals working in isolation from one another painted a tiny part of the bill without knowledge of the overall task. Workers were paid one cent each via Amazon's Mechanical Turk distributed labor tool. The total labor cost to create the bill, the artwork being created, and the reproductions available for purchase are all \$100. The work is presented as a video piece with all 10,000 parts being drawn simultaneously. The project explores the circumstances we live in, a new and uncharted combination of digital labor markets, "crowdsourcing," "virtual economies," and digital reproduction.

Performance | Bar | Toolkit



Beatriz da Costa, Jamie Schulte and Brooke Singer

Swipe
(2005)

Performance | Bar | Toolkit

ABOUT

SWIPE addresses the gathering of data from drivers' licenses, a form of data-collection that businesses are practicing in the United States. Bars and convenience stores were the first to utilize license scanners in the name of age and ID verification. These businesses, however, admit they reap huge benefits from this practice beyond catching underage drinkers and smokers with fake IDs. With one swipe—that often occurs without notification or consent by the cardholder—a business acquires data that can be used to build a valuable consumer database free of charge.

Beatriz da Costa, Jamie Schulte and Brooke Singer

Swipe
(2005)

Performance | Bar | Toolkit

TOOLKIT

The SWIPE Toolkit is a collection of web-based tools that sheds light on personal data collection and usage practices in the United States. The tools demonstrate the value of personal information on the open market and enable people to access information encoded on a driver's license or stored in some of the many commercial data warehouses.

[Launch the SWIPE Toolkit.](#)

The SWIPE Toolkit is a 2003 commission of New Radio and Performing Arts, Inc. (aka Ether-Ore) for its Turbulence web site.

Beatriz da Costa, Jamie Schulte and Brooke Singer

Swipe
(2005)

Damien Hirst
Beautiful Inside my Head Forever
(2008)

Two-day auction.
Run by artist.

The sale raised £111 million (\$198 million) for 218 items.

Incorporated high-value materials:
gold and cubic zirconia
monochrome butterfly paintings

[‘Natural History’](#) series:
[‘The Golden Calf’](#) (2008)
[‘The Kingdom’](#) (2008)



Favorite

Like this item?

Add it to your favorites to revisit it later.



zoom



Request a custom order and have something made just for you.

Item Details

★★★★★ (19)

Shipping & Policies

How beautiful for this moment we can stand together in July and hold one of these hot dog holders in a fit of passion. All held materials included in item.

LIVE STRONG yellow Hotdog, Pen, and Q-Tip HOLDER / The Exquisite Design You Trust & The Phenomenal Tastes You Grew Up With (Quite Limited)

\$636.94 HKD

Ask a Question

Quantity

1

Overview

- Handmade item
- Materials: wristband, hot dogs, q tip, pen
- Feedback: [19 reviews](#)
- Ships worldwide from United States

Add to Cart

Favorite

165

Add to

Tweet

Pin it

tumblr. +



BSTJ

in United States





\$20,000 in cash. Price: \$21,350

The Currency project is the first work in a series that looks at money as an architecture of possibility. Twenty thousand dollars, consisting of one hundred dollar bills, will be presented as a simple sculptural object to be auctioned through a fine art auction house. The material/money for the work has been sourced from a "New Work Established grant" from the Visual Arts and Craft section of the Australia council for the Arts.

All currency used in the creation of the work will not be altered or modified and will retain its potential function and value as currency. However each hundred dollar bill will have its serial number recorded to validate it as an authentic part of the work, thereby instilling a cultural value on top of the financial value. The tension between the economic value of the material against the cultural value of the art object will be explored through the process of the financial transaction.

Denis Beaubois

Currency
(2011)



The \$10,000 Sculpture (in progress) visually consists of a standard dollar bill acceptor found in soda and candy vending machines. This device has become a symbol of self-serve retail transactions. In this instance, it is installed seamlessly into a plain white wall with no clues to inform the viewer as to the nature of the piece. Nor does it suggest what might happen if they were to insert a dollar bill. The title is the only thing that provides any insight into conceptual workings.

The functional core of this work is that it is forever 'in progress.' The work exists primarily at the moment of contribution by the viewer. It is a continual charity, or more cynically, a form of panhandling. It asks for money, and offers nothing (by way of direct response) in return. The money that it accepts goes into a fund with a goal of \$10,000.

This piece is accompanied by a contract which outlines the rules regarding the handling of the money it collects and the continued relationship between the artist and collector. The contract stipulates that the money collected by the piece does is not to affect the market value of the work. Meaning, the money is to be considered a material of the piece, not capital. Also, since the work is meant to always be "in progress" once the work has collected the total \$10,000 the amount is to be split 50/50 between the artist and collector. Like the avaricious Sisyphus, the work is reaching towards a goal, only to be returned its starting point upon reaching the goal.

Caleb Larsen

The \$10,000 Sculpture (in progress)
(2009)



Perpetual online auction, internet connection, custom programming and hardware, acrylic cube.

Combining Robert Morris' Box With the Sound of Its Own Making with Baudrillard's writing on the art auction this sculpture exists in eternal transactional flux. It is a physical sculpture that is perpetually attempting to auction itself on eBay.

Every ten minutes the black box pings a server on the internet via the ethernet connection to check if it is for sale on the eBay. If its auction has ended or it has sold, it automatically creates a new auction of itself.

If a person buys it on eBay, the current owner is required to send it to the new owner. The new owner must then plug it into ethernet, and the cycle repeats itself.

Follow the current auction here:
atooltodeceiveandslaughter.com

Caleb Larsen

A Tool to Deceive and Slaughter
(2009)