

Money & Art

INTRODUCTION

GE1127

<http://glia.ca/scm/2013/ge1127>

Professor: David Jhave Johnston
Semester B 2013
City University of Hong Kong

DISCLAIMER

This is not a course about the management of money, and it is not a course about the art market. It is a course concerned with the origins of money, the nature of exchange, and how money and themes of exchange are manipulated by artists for aesthetic and ideological purposes.

In “Money” students will be exposed to an **anthropological and aesthetic history of money** (contrasting the economic version with alternative histories from anthropology and the art-world). Students will explore theories of money as cultural inscription and as an extension of social and cultural exchange-networks based on trust.

Changing technological modes of money will be contextualized within a history that examines how **culture changes as exchange changes**. This discursive exploration will be framed by an examination of specific artists (from the ancients to the contemporary) who investigate money (cost, value, exchange) or use it as the material in their work.

An emphasis will be placed on **the role of new media in contemporary exchange.**

“The genealogy of the money form is the study of a new logic that is the money of the mind”
(Shell, 1993, pg.11)

In the digital age, **physical money as a material structure is on the threshold of obsolescence, as is art.**

Trading is now enacted digitally through databases, flash trading algorithms, micro-transactions, and online auctions. Modes of networked digital money are proliferating: RFID cards, NFC, alternative open source currencies (BitCoins, etc...) and mobile transactions (Google Wallet, PayPal, Square, Card.io etc.).

Art is also becoming conceptual, virtual and data-driven. This transition from material money to virtual trade, from material art to virtual visualization, constitutes a shift in culture, and an opportunity to explore the interdependence of economic exchange and cultural inscription.

The Contract of this Class.

Be it hereby resolved
that the BUYER,
hereafter referred to as the STUDENT,
shall receive lectures and tutorials
in exchange for compelling course-work
and outstanding projects.

Lecture: *Money and art: incompatibles or parallels?*

Overview, intro. Review of course trajectory, schedule, deliverables, description of tutorial discovery-exercise-processes (participatory, clustered, performative, playful). Rapidly glance at many of the major theorists and artists covered in course. Introduce the core thematics and terms of discourse.

Art reviewed during lecture:

Bank of Symbiosis (1997) [An exhibition in which the lecturer exhibited]

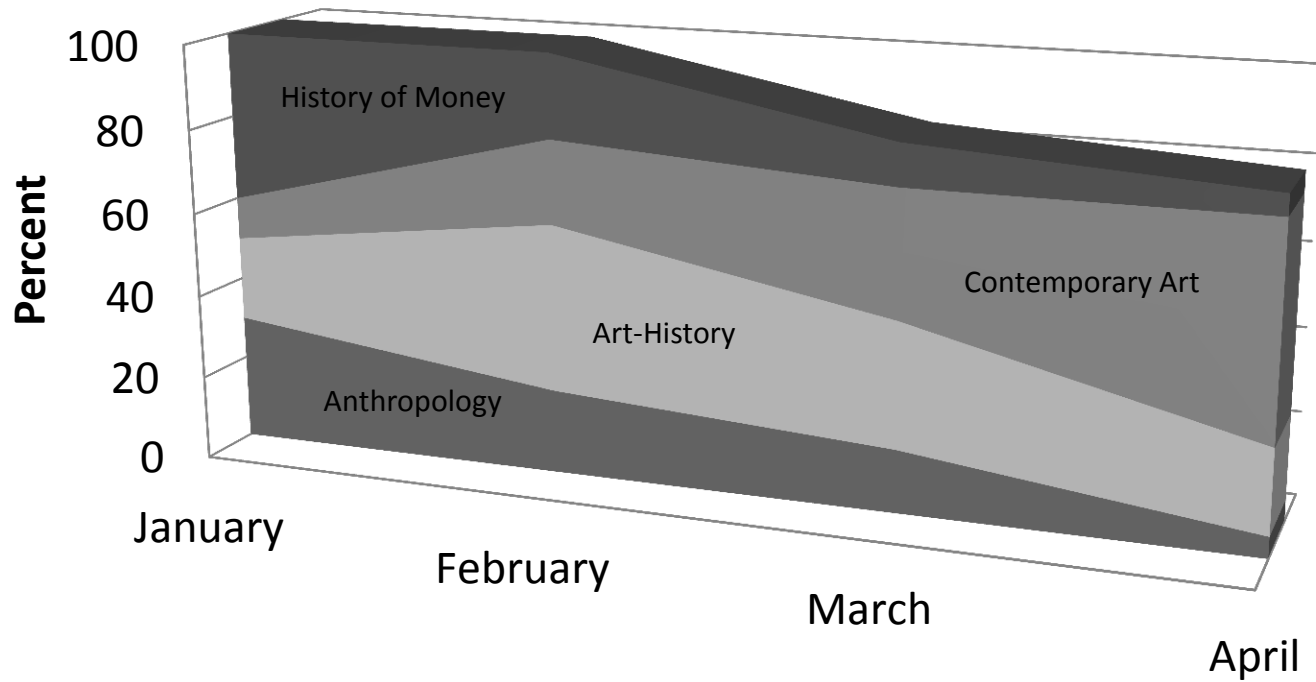
Tutorial Exercise: Set students into pairs for 20-30 seconds at a time. They can talk only about money or art. Additional constraint: they must only speak one sentence then stop and let partner speak. This is a form of intellectual speed-networking (*speed-banking/bartering*): give an idea to gain an idea; give a fact to get a fact; give an opinion to get an opinion. If no idea deposited, no idea given. At end of 20 minute changing-partner-exercise: students must write down (from memory) all the ideas/facts/opinions they received; this is their account. Is memory value? What if memory is incorrect/falsified (do accounts match memory of inputs?) What *counts* for more ideas/facts/opinions? Can value be created?

Readings DUE: NA.

Homework DUE: NA.

Review of course trajectory

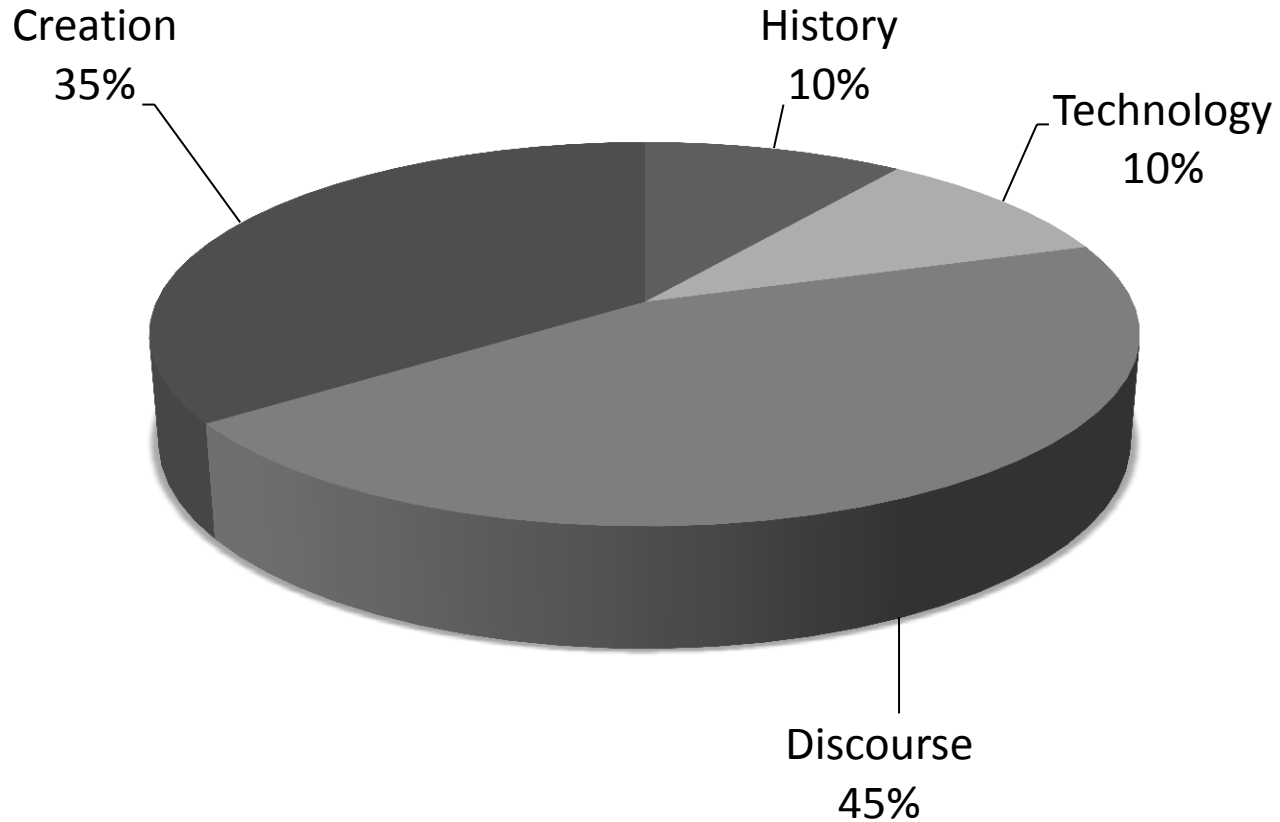
Disciplines



No.	CILOs	Weighting
1.	Describe and reflect on the history of money from both an aesthetic and technological perspective.	10%
2.	Recognize how technology has changed social and cultural practices pertaining to money and exchange.	10%
3.	Integrate the themes of art, money and technology into critical arguments in a creative and informed manner.	20%
4.	Reflect on and theorize the ways art has investigated money, emphasizing how questions of value and cost are destabilized through aesthetic enquiry.	25%
5.	Develop creative research proposals for art projects concerning money and/or value and exchange.	35%

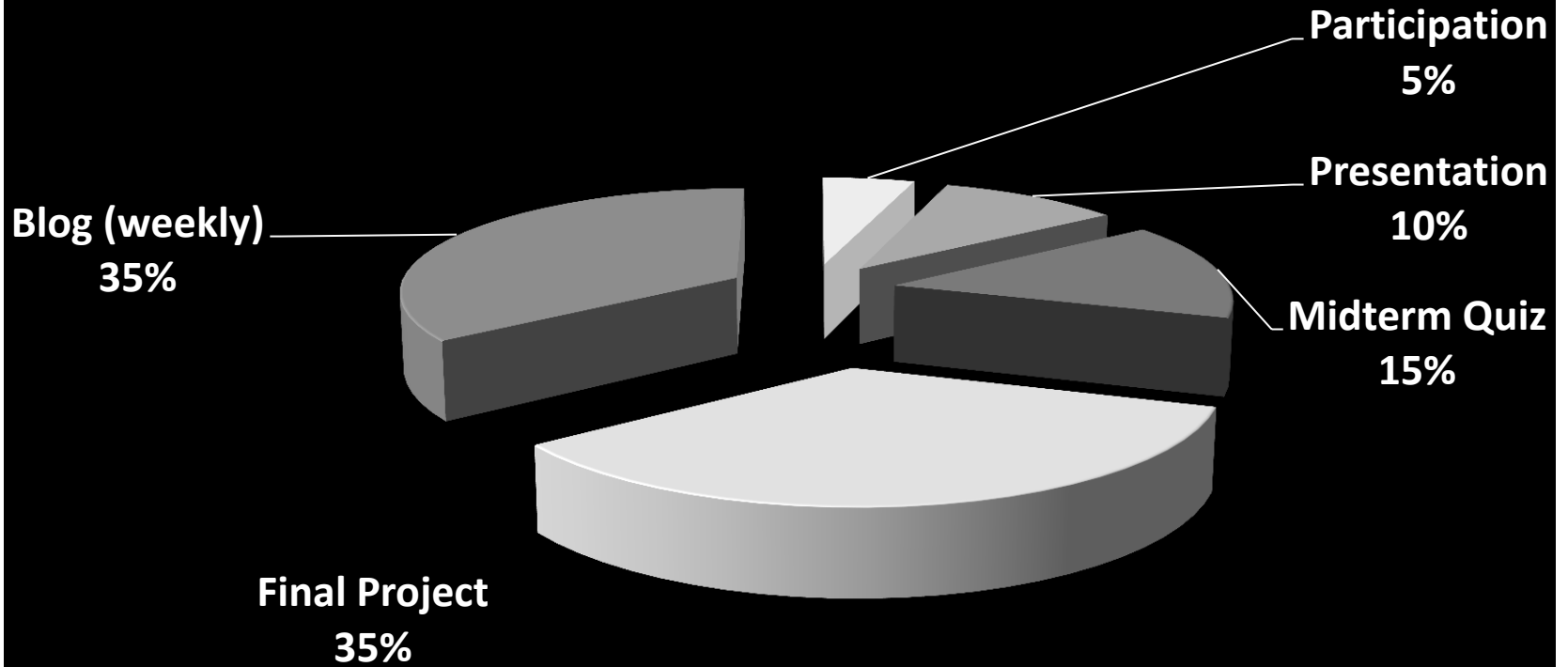
Develop creative research proposals for art projects concerning money and/or value and exchange.

MODES



- Reflect on and theorize the ways art has investigated money, emphasizing how questions of value and cost are destabilized through aesthetic enquiry.
- Integrate the themes of art, money and technology into critical arguments in a creative and informed manner.

GRADING



HOMEWORK

Students are responsible
for ensuring that they are
enrolled as a user at the class blog
<http://glia.ca/scm/2013/ge1127>

PLEASE, REGISTER ON BLOG NOW.

IN-CLASS
EXERCISE

RIGHT NOW
WRITE DOWN
ANSWERS TO
THE FOLLOWING QUESTIONS.

WHAT IS ART?
WHAT IS MONEY?

IF YOU HAVE SOMETHING TO SAY,
PLEASE BLOG THESE ANSWERS
ON THE COURSE WEBSITE.

Next task!
Do this short [online survey](#) NOW



Use QR or access it from course website
<http://glia.ca/scm/2013/ge1127/schedule/>
Schedule page under Week 2 Homework)

INTRODUCING SOME OF THE KEY IDEAS
THAT WILL MOTIVATE OUR EXPLORATION.

IDEA: Shared transcendence

Because money is divorced from utility (*use-value*), it is a form of concealed transcendence.

One of art's use-values is transcendence.

Money & art therefore share an implicit purpose.

IDEA: Shared relational concerns

Contemporary artists often investigate relations between people.

Money quantifies social relations.
Art examines the quality of social relations.

Money & art therefore complement each other; they underlie the complex power negotiations of culture.

IDEA: Shared symbolic nature

Money represents value but the paper or coins are not really worth as much as the money's value.

Money is therefore, like art, a symbolic structure.

Money & art therefore share a symbolic form.

IDEA: Shared reliance on consensus

As symbolic form, money & art both rely on context. Without a group of people in agreement about their value, they are worthless.

They arise from consensus.
They emerge from context.
They are abstractions.

Tutorial DEC

T1: *Transactional-Speed-Idea-Banking*

Student pairs for 30-40 seconds at a time can talk only about money or art.

They must only speak one sentence, then stop and let partner speak.

This is a form of intellectual speed-networking (*speed-banking/bartering*):
give an idea to gain an idea; give a fact to get a fact;
give an opinion to get an opinion. If no idea *deposited*, no idea given.

At end of 15 1-minute changing-partner-exercises: students must write down (from memory) all the ideas/facts/opinions they received; this is their *account*. It is written in total silence for 10 minutes.

Discussion & Presentation of *Accounts*: Is memory value? What if memory is incorrect/falsified (do accounts match memory of inputs?) What *counts* for more ideas/facts/opinions? Can value be created?

T2: *A society without **money**. A society without **art**.*

Individually: Each student answers the following questions on a piece of paper. *5 minutes each question. Point form answers encouraged.*

1. What *objects* that *you are carrying* would not have any value in a post/pre-money world (after an economic collapse, devalued currency)? What would be of value?
2. If no art (no drawing, painting, animation, video, film, decorative design), what would world look like?

For each question, divide class into groups according to their answers (allegiance or affinity can be expressed as who thinks what); then have these groups *discourse-barter* (argue by offering ideas) using arguments to gain more members.

CASE STUDY

Bank of Symbiosis

Symbiosis Collective

(1997)

Toronto, Canada



Take Heart (detail)

Michael Alstad

(1997)

Installation inside bank vault inside a decommissioned bank.

Brochures with image of a human heart and individual account holder listed underneath. 237 of a total of 1634 were taken away by the public during the exhibition.



Take Heart (overview)

Michael Alstad
(1997)

Installation - Individual names of dormant Swiss bank account holders from W.W.2 wallpapered inside bank vault. Bottom vault contains sand pile.

Top vault contains Brochures with image of a human heart and individual account holder listed underneath. 237 of a total of 1634 were taken away by the public during the exhibition.

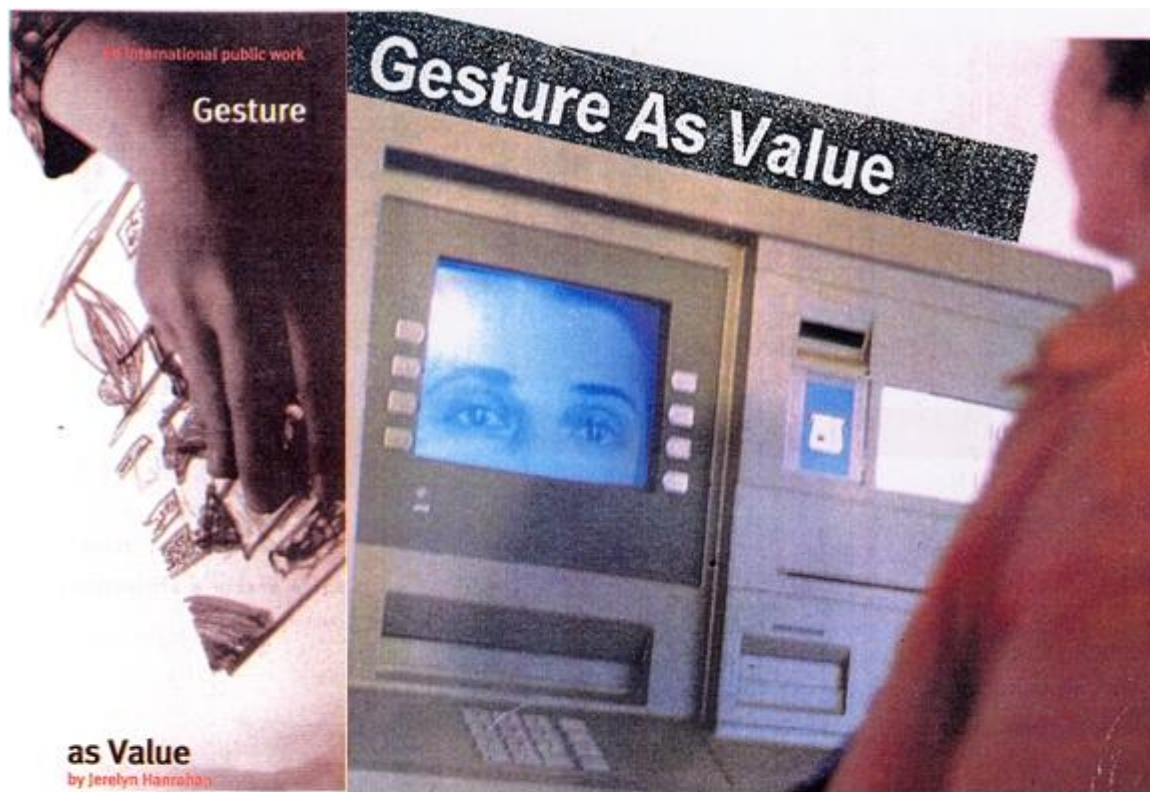


Growth

Michael Alstad

(1997)

Grass seeds planted into hydroponic letter-forms hung in decommissioned bank window. Allowed to grow, then to decay.



Public Sites

Bern, Switzerland, Toronto, Canada, New York, New York

New York Foundation For The Arts, LMCC, Puffin Foundation
artnetweb, NCR International, Informatek, Zurich,
Fondation Nestle pour L'Art, Stadt Bern, Präsidioldirektion



International Drawing Space

Galerie Francesca Pia

Gesture As Value
Jerelyn Hanrahan
(1997)

An international public work, presenting a human gesture as a commodity through ATM transactions.



Graduated Pearls
Jerelyn Hanrahan
(2012)

La Symphonie des Portefeuilles, mouvement no.1
(Le centre commercial/The shopping mall)

19.04.97 10.05.97

Les Galeries du Parc, Montréal, Qc., avec/with article

ATF2571584	ATL3330013	GOA8793682
ESC2453567	AIK4306192	ANA0405890
ANA7933852	AIB8156705	ESC4015507
GNU3791021	FHR0154333	GNL7075826
BDH8361658	FHR3571310	AET9181105
ESH5992462	FHP8379404	GOL7759664
GNK1999474	EIH2917429	GOL7759665
GNP6151551	BDJ8463465	ASR6603623
GNV7424666	BDF9749131	FHJ6209452
ESD1987484	BDA0561069	BDD7623616
GNR9347036	GOM0238282	BDH5258687
AET9524879	BDJ5064514	BDC0929413
GNB2598992	AIC2920057	ASN4193372
GOL6450473	ANA1676528	BDF1202908
ESE6364313	ATZ5058073	GOL2964447
ANA1564011	ANC2596115	GNZ5367896
BDA4479744	ASJ1183467	GNZ5276711
EIF9931756	ASF8699078	GOH4151361
ANB3868673	GOA5443051	BDJ5881799
ANB7501345	ANA2123707	AIL0975006
BDJ3432462	ASH6908217	BDD9781254
FHE1289038	AIL6863736	BDE6157005
AIN9510390	AND3322000	ANC2588279
ANC2598814	BDF7733501	ATY7875625
GOL5919417	GNY2664265	ANB5987883
AIL6444504	GNT7765736	BDH7429920

La Symphonie
(Le centre d'art)

03.07.97 17.08

Saidye Bronfm

ATF7425162	ATY4
GOH2278547	ASB6
GOG4689531	GNL7
ESK6719540	GOL3
ANF1978504	ASPO
ANB3074953	ANF1
GOL1154054	ESA8
ANE9234769	GOI6
EIM8793623	GOF9
BDE2791359	BDC1
ASK3777669	ESD6
ANF2604954	BDC7
GOF1096847	ANF1
BDE0708760	ANF3
AIM0382953	ANB4
EIU4724898	ANB9
FNX7852972	ASB5
BDK4296739	ATL4
BDC8132774	GOB4
BDK6539882	GNZ0
ANF2127387	ASP2
ASA1214680	FHF2
AIS9099021	BDK8
FPZ9552590	AIY3
ATF7426162	AIY9
BDK6664653	GNP3

La Symphonie des Portefeuilles, mouvement no.1
(Le centre commercial/The shopping mall)

19.04.97 10.05.97

Les Galeries du Parc, Montréal, Qc., avec/with article

ATF2571584	ATL3330013	GOA8793682
ESC2453567	AIK4306192	ANA0405890
ANA7933852	AIB8156705	ESC4015507
GNU3791021	FHR0154333	GNL7075826
BDH8361658	FHR3571310	AET9181105
ESH5992462	FHP8379404	COL7759664
GNK1999474	EIH2917429	COL7759665
GNP6151551	BDJ8463465	ASR6603623
GNV7424666	BDF9749131	FHJ6209452
ESD1987484	BDA0561069	BHD7623616
GNR9347036	GOM0238282	BDH5258687
AET9524879	BDJ5064514	BDC0929413
GNB2598992	AIC2920057	ASN4193372
COL6450473	ANA1676528	BDF1202908
ESE6364313	ATZ5058073	COL2964447
ANA1564011	ANC2596115	GNZ5267896
BDA4479744	ASJ1183467	GNZ5267671
EIP9931756	ASF8699078	COH4151361
ANB3868673	GOA5443051	BDJ5881799
ANB7501345	ANA2123707	AIL0975006
BDJ3432462	ASH6908217	BDD9781254
FHE1289038	AIL6863736	BDE6157005
AIN9510390	AND3322000	ANC2588279
ANC2598814	BDF7733501	ATY7875625
GOL5919417	GNV2664265	ANB5987883
AIL6444504	GNV7765736	BDH7429920
BDI0616019	AIH4911945	GNT3889643
ATT4443760	EID7284812	CNM5801261
ASZ1656732	AIM8894663	EIS0140739
FHF8201360	ESC7896835	EIJ7248241
GNV9231296	AIN3793760	ATY4326423
ESD5069065	GOF9542703	BDI2482220
BDE0700422	AIT3673368	BDI9148633
ANB3982132	BDC225725	COL7679707
EIN9061586	AND3396482	ESH9278349
ESA1585664	COL3134833	AIK6432759
ESC5196313	GOF8632123	ASM6768740
BDE0630396	ESC0307402	ATK8123539
BDJ5449550	BDN9259683	ANA1858303
ANA3378491	ANA7835132	ASL5220226
BDC0011753	GOB8320995	EIU5072298
ATW3904728	BDC7719696	AIC6215353
EIR6826844	ESE4382020	ASB9777317
AIK4334851	BDJ4548452	ESC5912262
BJA9874958	AND1069074	ASF047218
FHC8851136	BDJ4534167	ASH85599353
AEU2467642	BDC0500404	AIN2478270
GOB6427362	GOC5545059	EIL0494656
ATL6246685	ASH5809122	EIV3572263
ATJ5258371	GOM0995483	ESG5203403
BDC8239803	ANC0789215	AST1959506
ESE4653489	ASJ3596095	GOC3281778
GNV1659303	AIZ7389494	AIK7380016
AIW1512366	ESA3565172	COL5543780
ATW3397274	BDE7401744	ESE1481862
EIS6677015	GOC1725320	AIM8286465
AIU3085401	ASL1170421	AND0391086
GOF8604444	BDJ5603779	
GOF8600907	ANB2556167	
FPE2639965	EIU2068197	
AIW3756490	AEA5871590	
ASN3959404	AEU1440789	
GNT3648303	GOC8307287	
AIL9916982	ATP9637371	
ASM2072732	GOL3547435	
AIU0607225	GOF2021497	
AIG8349357	ANA3742472	
GOB3877289	ESH0820857	
ATP6146009	ASP0346273	
ASD6421468	AIK3982335	
BDG9178047	AIL0843379	
BDJ3197149	AUI5876514	
ANC1098759	COH0834418	

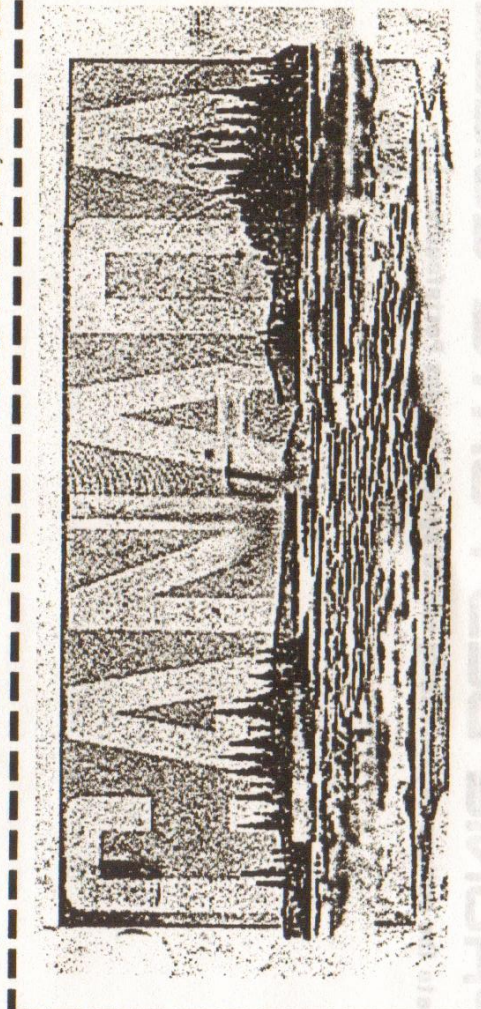
La Symphonie des Portefeuilles, mouvement no.2
(Le centre d'art/The art center)

03.07.97 17.08.97

Saidye Bronfman Center for the Arts, Montréal, Qc.

ATF7425162	ATY4187600	EKA5428648	GOM1697036	GNR6016094
GOH2278547	ASB6230315	AEY0426661	EID4317573	BDC1674749
GOC6489531	GNL7952195	BDJ0882608	ANE0720184	ATY3158820
ESK6719540	GOL3789087	ASP2902430	ANB9707890	AND0578432
ANF1978504	ASP0769729	ASP2902440	ATK8156975	EIW2430324
ANB3074953	ANF1972477	ASP7561209	EIM7930256	ANA5770632
COL1154054	ESA8939905	AND2677799	GOA5483974	BDL1283183
ANE9234769	GOI6945182	GNT0795065	BDC4667342	ATL3334916
EIM8793623	GOF9852431	ESD6058904	AER5622571	AIS0869394
BDE2791359	BDC1387912	ASR8970924	ELE1015572	ESN2048207
ASK3777669	ESD6481166	AND9308650	AER5527180	ASA2376841
ANF2604954	BDC7513129	COL2254054	ATK7522580	BDD6767756
GOF1096847	ANF1783503	GOF7848984	BJD3060533	GOK7406717
BDE0708760	ANF3356811	ATW1173414	FHG9300411	AJA6408880
AIM0382953	ANB4673442	ANE7076931	ESM1011296	AJA6408870
EIU4724898	ANB9576831	AND3489970	COK8408068	GOK7406719
FNX7852972	ASB5867265	GOM1228748	ATY2285331	
BOK4296739	ATL4952713	ANB3711419	AIW1406814	
BDC8132774	GOB4966572	AIT6125518	AIU8229889	
BOK6539882	CNZ0821380	ASH3052680	GOM6897367	
ANF2127387	ASP2763962	ANC2487067	BDC7893607	
ASA1214680	FHF2578889	GOF1096846	COH2120526	
AIS9099021	BDK8513742	AEU6754761	AJY3889550	
FPZ9552590	AIY3611434	COC4689526	COJ3267816	
ATF7426162	AIY9999999	EIRO900908	BDL2062998	
BOK6664653	GNR3467055	GOB4767689	COC8907100	
EIZ1909934	ESN6808736	EIA5943704	ANB4802506	
ASM6907877	AIB0788070	ATF7425163	BDC9905766	
ATL3932998	ASB5867854	EKA0959585	ESH7396979	
ANF2132014	ATD5958320	ATW4759868	ASU7242403	
ESA8939052	ASP3032093	GOI4658668	ESE8714604	
AET9200154	ESM1820344	ASJ9024117	GOF9383247	
ASE1001642	GNL1234567	ASA8389648	BDD0094311	
ASE1234567	ANE4849889	ASA3546767	ANF0558613	
AJV3930121	EIU2324395	ASA8765489	GNS3929923	
AJW3137593	ANE0527064	ASA4534247	GOM629212	
ATK8248010	ESM0352011	GOI8767543	FHG4583091	
EIJ2526131	GNS4986776	EIR5467890	ATW5914179	
ESB4673205	FOZ4543220	ATW3776426	ESP3832347	
EIS8152456	ANE3553946	ESF5388625	ANE9112726	
ASL4881427	GOC4672482	ANE4867754	CNY0269096	
AST9456430	EKA0958581	GOC7029063	BDE1852058	
ESM1621036	AJN4005180	BDF6430696	GOH8470082	
ASU0172444	EKA0925418	ANE5197180	AIK2246118	
AIL6399074	ESA2364587	GOI4767689	BDL2148595	
ASA7960813	EKA5428647	ADT5632583	EIV7924676	
ESM1747097	EKC2648579	EGT4859375	EIV6120853	
ESM1698492	EKY1264928	AS18738748	ANB4172377	
AIU7684640	GNT5679008	AJT8155457	GOD4285962	
AIV9665051	FHD4508623	GOL6465675	GOM2759264	
ESM3823929	FHU7895643	AJT7536778	FHY2648673	
AIS0006157	BDK8791732	ATF2571584	GNU5899741	
ASA2885373	ANB7061981	ESC2453567	ESC4766348	
ANE4967209	AEU3175855	ANA7933852	BDH3756397	
ESB6755986	AEU5175855	GOM5542075	FHD5783920	
EDE3945894	BDA0312078	ANC093047	ECT5698356	
EDJ3270592	ESK1426302	GOL5225309	ANC1020198	
EIJ6316605	GOB4618478	BDJ3288595	AIK7629948	
FHC8001326	BDK4374659	CNL5901295	AIK7629949	
COC2633676	AIZ1677432	GOB1449922	ASC5756933	
COC2636765	BDK8300955	ASE8682483	ANF2208909	
ESL7129606	GOK7848981	BDC7512232	ASE3308175	
EDE3162340	AEY0425551	ASM5172257	BJB6808120	
ATK8622518	ANB4929885	BDL1707177	COL8548260	
ESJ5654198	BDJ5388087	AIM0854247	GOL8548261	
GOC5522412	AEU6754765	ASU2705653	BDF9980474	
GNP6151551	ANB4676398	ATL0868135	COL43241037	
GNP5161522	CNH0537342	BDJ2570566	ANA7248644	
AIW6792542	ASZ0775471	AIR5126267	ASA1191093	
ESM3524446	ASZ0775472	EID9152385	AND3304861	
GOM0001096	ASZ0777775	EIL6642175	AET9573385	
ASF7332414	EKA0958580	EBZ66441478	AET9957338	
AND6251474	EKA0959590	ASM8833907	ESI7437502	

La Symphonie des Portefeuilles et/and Survival Virus de Survire par/by Mathieu Beauséjour



Je désire remercier
Le Conseil des Arts et des Lettres du Québec (2X),
Martin Dumais, Peter Dubé, Éric Mattson et Alain Mongeau
pour le matériel et leur temps précieux ainsi que Caroline
Andrieux, article, George Aubin Jr., Bonnie Baxter, Johanne
Bernier, Manon Desmarais, Emmanuelle Galland, Jean-Paul
Ganem, Stéphane Gervais, Julie Lavigne, René Leclerc,
Emmanuelle Léonard, David Liss, Cathia Meir, Geneviève
Simard et le collectif Symbiosis.

athieu Beauséjour

ote: un simple clic activera les options OK, Dernière Entrée et La Symphonie des Portefeuilles.

A	0	Canada	(Calixa Lavalée)
B	0	Canada	(Calixa Lavalée)
C	0	Canada	(Calixa Lavalée)
D	0	Canada	(Calixa Lavalée)
E	0	Canada	(Calixa Lavalée)
F	0	Canada	(Calixa Lavalée)
G	0	Canada	(Calixa Lavalée)
H	0	Canada	(Calixa Lavalée)
I	0	Canada	(Calixa Lavalée)
J	0	Canada	(Calixa Lavalée)
K	0	Canada	(Calixa Lavalée)
L	0	Canada	(Calixa Lavalée)
M	0	Canada	(Calixa Lavalée)
N	0	Canada	(Calixa Lavalée)
O	0	Canada	(Calixa Lavalée)
P	0	Canada	(Calixa Lavalée)
Q	0	Canada	(Calixa Lavalée)
R	0	Canada	(Calixa Lavalée)
S	0	Canada	(Calixa Lavalée)
T	0	Canada	(Calixa Lavalée)
U	0	Canada	(Calixa Lavalée)
V	0	Canada	(Calixa Lavalée)
W	0	Canada	(Calixa Lavalée)
X	0	Canada	(Calixa Lavalée)
Y	0	Canada	(Calixa Lavalée)
Z	0	Canada	(Calixa Lavalée)
		The robots	(Kraftwerk)
		0	Canada (Calixa Lavalée)
		0	Canada (Calixa Lavalée)

La Symphonie des Portefeuilles

Is a system which develops a sound track from the serial numbers of Canadian bank notes. You can also infect your dollar bills with a rubber stamp-virus representing a phonetic transcription of the song of the bird illustrated on your bill.

La Symphonie des Portefeuilles

est un système permettant d'élaborer une trame sonore composée à partir de numéros de série de vos billets de la Banque du Canada. Il vous est aussi possible d'infecter vos billets au moyen d'un des tampon-virus représentant une transcription phonétique du chant de l'oiseau illustré sur votre billet.



Stamp your bills
Tamponnez vos billets

0	Martin-pêcheur/Belted kingfisher
1	Martin-pêcheur/Belted kingfisher
2	Martin-pêcheur/Belted kingfisher
3	Martin-pêcheur/Belted kingfisher
4	Martin-pêcheur/Belted kingfisher
5	Martin-pêcheur/Belted kingfisher
6	Martin-pêcheur/Belted kingfisher
7	Martin-pêcheur/Belted kingfisher
8	Martin-pêcheur/Belted kingfisher
9	Martin-pêcheur/Belted kingfisher
0	Balbusard/Osprey
1	Balbusard/Osprey
2	Balbusard/Osprey
3	Balbusard/Osprey
4	Balbusard/Osprey
5	Balbusard/Osprey
6	Balbusard/Osprey
7	Balbusard/Osprey
8	Balbusard/Osprey
9	Balbusard/Osprey
0	Huart à collier/Common loon
1	Huart à collier/Common loon
2	Huart à collier/Common loon
3	Huart à collier/Common loon
4	Huart à collier/Common loon
5	Huart à collier/Common loon
6	Huart à collier/Common loon
7	Huart à collier/Common loon
8	Huart à collier/Common loon
9	Huart à collier/Common loon
0	Harfang des neiges/Snowy owl
1	Harfang des neiges/Snowy owl
2	Harfang des neiges/Snowy owl
3	Harfang des neiges/Snowy owl
4	Harfang des neiges/Snowy owl
5	Harfang des neiges/Snowy owl
6	Harfang des neiges/Snowy owl
7	Harfang des neiges/Snowy owl
8	Harfang des neiges/Snowy owl
9	Harfang des neiges/Snowy owl
0	Bernache du Canada/Canada goose
1	Bernache du Canada/Canada goose
2	Bernache du Canada/Canada goose
3	Bernache du Canada/Canada goose
4	Bernache du Canada/Canada goose
5	Bernache du Canada/Canada goose
6	Bernache du Canada/Canada goose
7	Bernache du Canada/Canada goose
8	Bernache du Canada/Canada goose
9	Bernache du Canada/Canada goose
0	Gros-bec des pins/Pine grosbeak
1	Gros-bec des pins/Pine grosbeak
2	Gros-bec des pins/Pine grosbeak
3	Gros-bec des pins/Pine grosbeak
4	Gros-bec des pins/Pine grosbeak
5	Gros-bec des pins/Pine grosbeak
6	Gros-bec des pins/Pine grosbeak
7	Gros-bec des pins/Pine grosbeak
8	Gros-bec des pins/Pine grosbeak
9	Gros-bec des pins/Pine grosbeak

mouvement no.3, the bank

S.V.d.S. = Survival Virus de Survie, étampe sa présence sur les billets de la Banque du Canada. les numéros de série des billets contaminés sont répertoriés dans un journal puis compilés dans une banque informatique

S.V.d.S. = Survival Virus de Survie, impresses itself on Bank of Canada notes. The serial numbers of all contaminated specimens are recorded in a journal and subsequently entered in a specially desig-

Mathieu Beausejour

single clic will activate the options OK, Last Entry and La Symphonie des Portefeuilles.

mouvement no.3, the bank
@ THE BANK OF SYMBIOSIS, TORONTO
02 10 07 25 10 07

note: a simple clic activera les options OK, Dernière Entrée et La Symphonie des Portefeuilles.

SAMPLING/ÉCHANTIonnAGES

A	0	Canada (Calixa Lavalée)
B	0	Canada (Calixa Lavalée)
C	0	Canada (Calixa Lavalée)
D	0	Canada (Calixa Lavalée)
E	0	Canada (Calixa Lavalée)
F	0	Canada (Calixa Lavalée)
G	0	Canada (Calixa Lavalée)
H	0	Canada (Calixa Lavalée)
I	0	Canada (Calixa Lavalée)
J	0	Canada (Calixa Lavalée)
K	0	Canada (Calixa Lavalée)
L	0	Canada (Calixa Lavalée)
M	0	Canada (Calixa Lavalée)
N	0	Canada (Calixa Lavalée)
O	0	Canada (Calixa Lavalée)
P	0	Canada (Calixa Lavalée)
Q	0	Canada (Calixa Lavalée)
R	0	Canada (Calixa Lavalée)
S	0	Canada (Calixa Lavalée)
T	0	Canada (Calixa Lavalée)
U	0	Canada (Calixa Lavalée)
V	0	Canada (Calixa Lavalée)
W	0	Canada (Calixa Lavalée)
X		The robots (Kraftwerk)
Y	0	Canada (Calixa Lavalée)
Z	0	Canada (Calixa Lavalée)

La Symphonie des Portefeuilles is a system which develops a sound track from the serial numbers of Canadian bank notes. You can also infect your dollar bills with a rubber stamp-virus representing a phonetic transcription of the song of the bird illustrated on your bill.

La Symphonie des Portefeuilles est un système permettant d'élaborer une trame sonore composée à partir de numéros de série de vos billets de la Banque du Canada. Il vous est aussi possible d'infecter vos billets au moyen d'un des tampons-virus représentant une transcription phonétique du chant de l'oiseau illustré sur votre billet.

Stamp your bills
Tamponnez vos billets

S.Vd.S. = Survival Virus de Survie, étampe sa présence sur les billets de la Banque du Canada. les numéros de série des billets contaminés sont reportés dans un journal puis compilés dans une banque informatique avant d'être remis en circulation. Survival Virus de Survie se propage depuis août 1991.

0		Martin-pêcheur/Belted kingfisher
1		Martin-pêcheur/Belted kingfisher
2		Martin-pêcheur/Belted kingfisher
3		Martin-pêcheur/Belted kingfisher
4		Martin-pêcheur/Belted kingfisher
5		Martin-pêcheur/Belted kingfisher
6		Martin-pêcheur/Belted kingfisher
7		Martin-pêcheur/Belted kingfisher
8		Martin-pêcheur/Belted kingfisher
9		Martin-pêcheur/Belted kingfisher
0		Balbuzard/Osprey
1		Balbuzard/Osprey
2		Balbuzard/Osprey
3		Balbuzard/Osprey
4		Balbuzard/Osprey
5		Balbuzard/Osprey
6		Balbuzard/Osprey
7		Balbuzard/Osprey
8		Balbuzard/Osprey
9		Balbuzard/Osprey
0		Huart à collier/Common loon
1		Huart à collier/Common loon
2		Huart à collier/Common loon
3		Huart à collier/Common loon
4		Huart à collier/Common loon
5		Huart à collier/Common loon
6		Huart à collier/Common loon
7		Huart à collier/Common loon
8		Huart à collier/Common loon
9		Huart à collier/Common loon
0		Harfang des neiges/Snowy owl
1		Harfang des neiges/Snowy owl
2		Harfang des neiges/Snowy owl
3		Harfang des neiges/Snowy owl
4		Harfang des neiges/Snowy owl
5		Harfang des neiges/Snowy owl
6		Harfang des neiges/Snowy owl
7		Harfang des neiges/Snowy owl
8		Harfang des neiges/Snowy owl
9		Harfang des neiges/Snowy owl
0		Bernache du Canada/Canada goose
1		Bernache du Canada/Canada goose
2		Bernache du Canada/Canada goose
3		Bernache du Canada/Canada goose
4		Bernache du Canada/Canada goose
5		Bernache du Canada/Canada goose
6		Bernache du Canada/Canada goose
7		Bernache du Canada/Canada goose
8		Bernache du Canada/Canada goose
9		Bernache du Canada/Canada goose
0		Gros-bec des pins/Pine grosbeak
1		Gros-bec des pins/Pine grosbeak
2		Gros-bec des pins/Pine grosbeak
3		Gros-bec des pins/Pine grosbeak
4		Gros-bec des pins/Pine grosbeak
5		Gros-bec des pins/Pine grosbeak
6		Gros-bec des pins/Pine grosbeak
7		Gros-bec des pins/Pine grosbeak
8		Gros-bec des pins/Pine grosbeak
9		Gros-bec des pins/Pine grosbeak

S.Vd.S. = Survival Virus de Survie, imprimes itself on Bank of Canada notes. The serial numbers of all contaminated specimens are recorded in a journal and subsequently entered in a specially designated data bank before being returned to circulation. Survival Virus de Survie has been propagating itself since August of 1991.

Wallet Symphony
Mathieu Beausejour
(1997)

QUESTIONS?





L.H.O.O.Q.



US\$768 million



?



Marcel Duchamp
Fountain
(1917)



Marcel Duchamp
Fountain
(1917)

This is art
worth \$1.7 million

one of the eight 1964 replicas of "Fountain"
Sotheby
November 1999



This is money

worth unknown

The back side is blank.

"These notes are legal tender for the payment of any amount not exceeding one dollar."



This is Milk

by Act of Congress.

A cartoon protesting against the introduction of government based paper currency in U.S.

Thomas Nast

Milk-ticket for Babies, in Place of Milk
(1876)



This is art
worth more than it says.

J.S.G. Boggs
\$5000 Bill
(1990s)



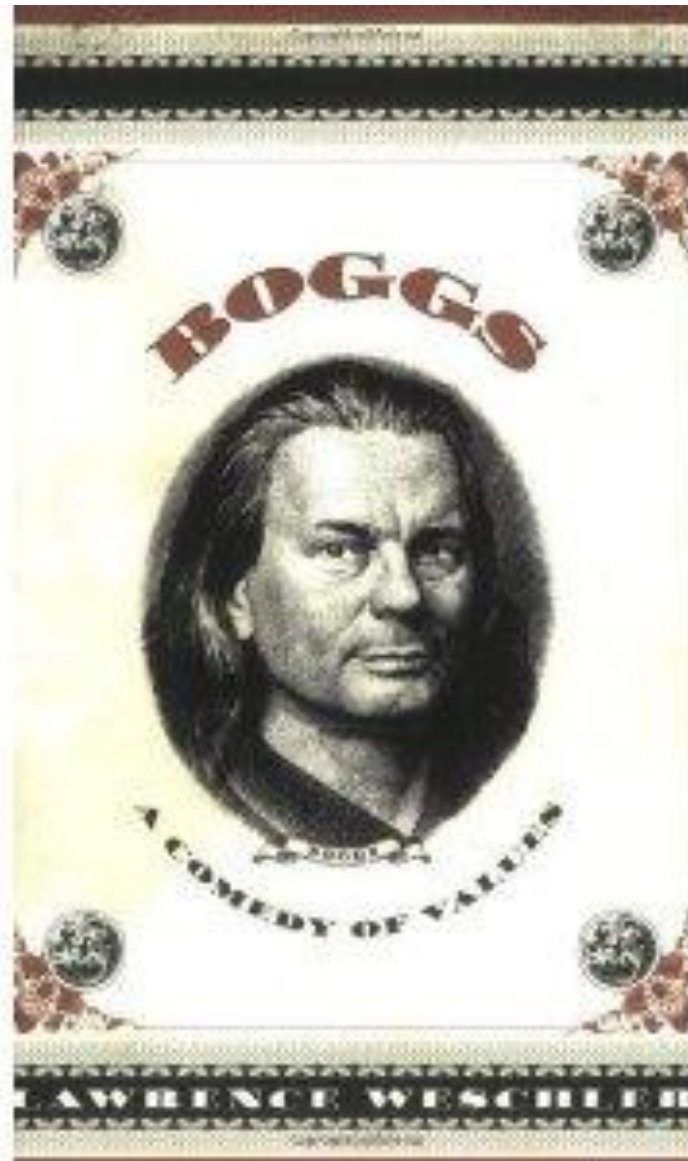
This is money

worth exactly what it says.

“All Bank of England notes now carry a copyright message on the face as a direct result of Boggs's activities, the idea being that if they cannot secure a counterfeiting charge, then they can at least secure a copyright violation.”

"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"

(JSG Boggs in Weschler ,11)





"It's just money, it's made up ...
pieces of paper with pictures on it
so we don't have to kill each other
just to get something to eat ..."

JC Chandor
Margin Call
(2011)

Speech at 1:32:00



The
Philosophy
of Money

GEORG SIMMEL

THIRD ENLARGED EDITION

Edited by David Frisby

Translated by Tom Bottomore and David Frisby

"Money : "... It's quality consists exclusively in its quantity"

Georg Simmel
The Philosophy of Money
(1899)

pg. 259



Art : It's value (quantity) consists exclusively in its quality.

True?

This will be a central question of the course.

What value is art?

Is its value dependent on quality or consensus?



Rembrandt

Self-portrait in a cap, with eyes wide open
(1630)

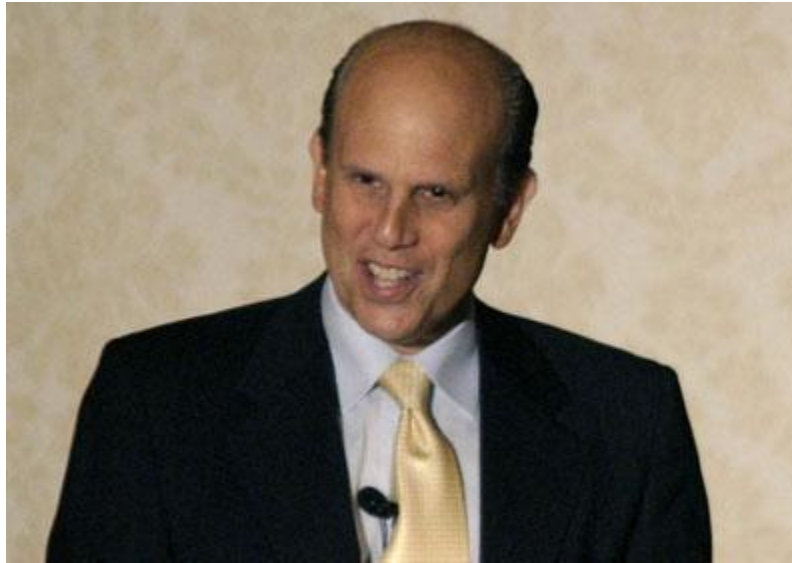
Is it's value inestimable?

“In 1656, after transferring most of his property to his son, he [Rembrandt] applied for bankruptcy.”

Read more: <http://www.answers.com/topic/rembrandt#ixzz2Ev6QWgfc>

The World's Billionaires

#334 Michael Milken



“Fueled 1980s buyout craze with junk bonds, padded fortunes of The Forbes 400: Carl Icahn, Ted Turner, Ronald Perelman, Henry Kravis. Pleaded guilty to 6 counts of securities fraud in 1990. Served 22 months. In January President Bush denied petition for presidential pardon. Invested in education outfit K12. Longtime philanthropist has donated more than \$1 billion to medical causes: melanoma, AIDS, leukemia, breast cancer, prostate cancer, Alzheimer's.”

Source: [Forbes](#)

Damien Hirst



Artist Damien Hirst poses in front of his artwork entitled 'I am Become Death, Shatterer of Worlds' in the Tate Modern art gallery

[The Physical Impossibility of Death in the Mind of Someone Living](#)

“In September 2008, he took an unprecedented move for a living artist^[12] by selling a complete show, *Beautiful Inside My Head Forever*, at [Sotheby's](#) by auction and bypassing his long-standing galleries.^[13] The auction exceeded all predictions, raising £111 million (\$198 million), breaking the record for a one-artist auction^[14] as well as Hirst's own record with £10.3 million for *The Golden Calf*, an animal with 18-carat gold horns and hooves, preserved in formaldehyde.” http://en.wikipedia.org/wiki/Damien_Hirst

**HOMework FOR NEXT WEEK
BRING TO CLASS 3 SMALL OBJECTS**

- 1. WORTHLESS THING**
- 2. WORTH SOMETHING TO YOU (but not much to someone else)**
- 3. WORTH SOMETHING TO SOMEONE ELSE (but not you)**

**IDEA: Similar evolution:
from concept to media**

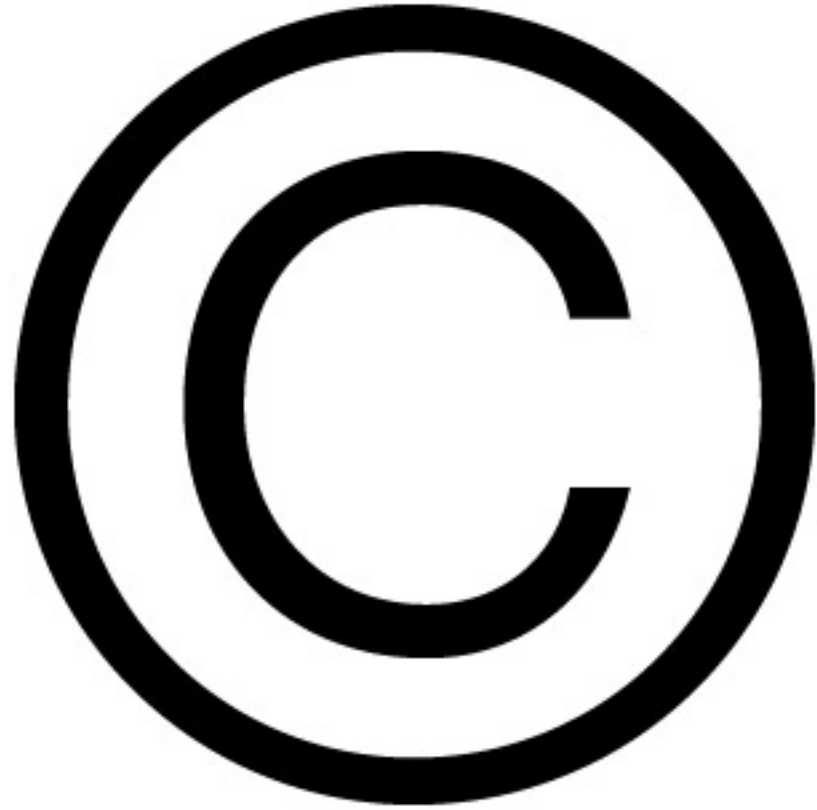
The evolution of contemporary art
(from figurative to conceptual to
mediated) parallels the evolution of
money.

IDEA: Absolute values

Art & money are also similar in that both systems represent absolute goals and ends of existence.

Art represents a desire to strive for absolute qualities: aesthetics, instincts, concepts, communications.

Money represents a desire to accumulate absolute quantities: survival, status, power, glamour.



Break?

After break
we take attendance
and review very quickly
many of the artists
in course.