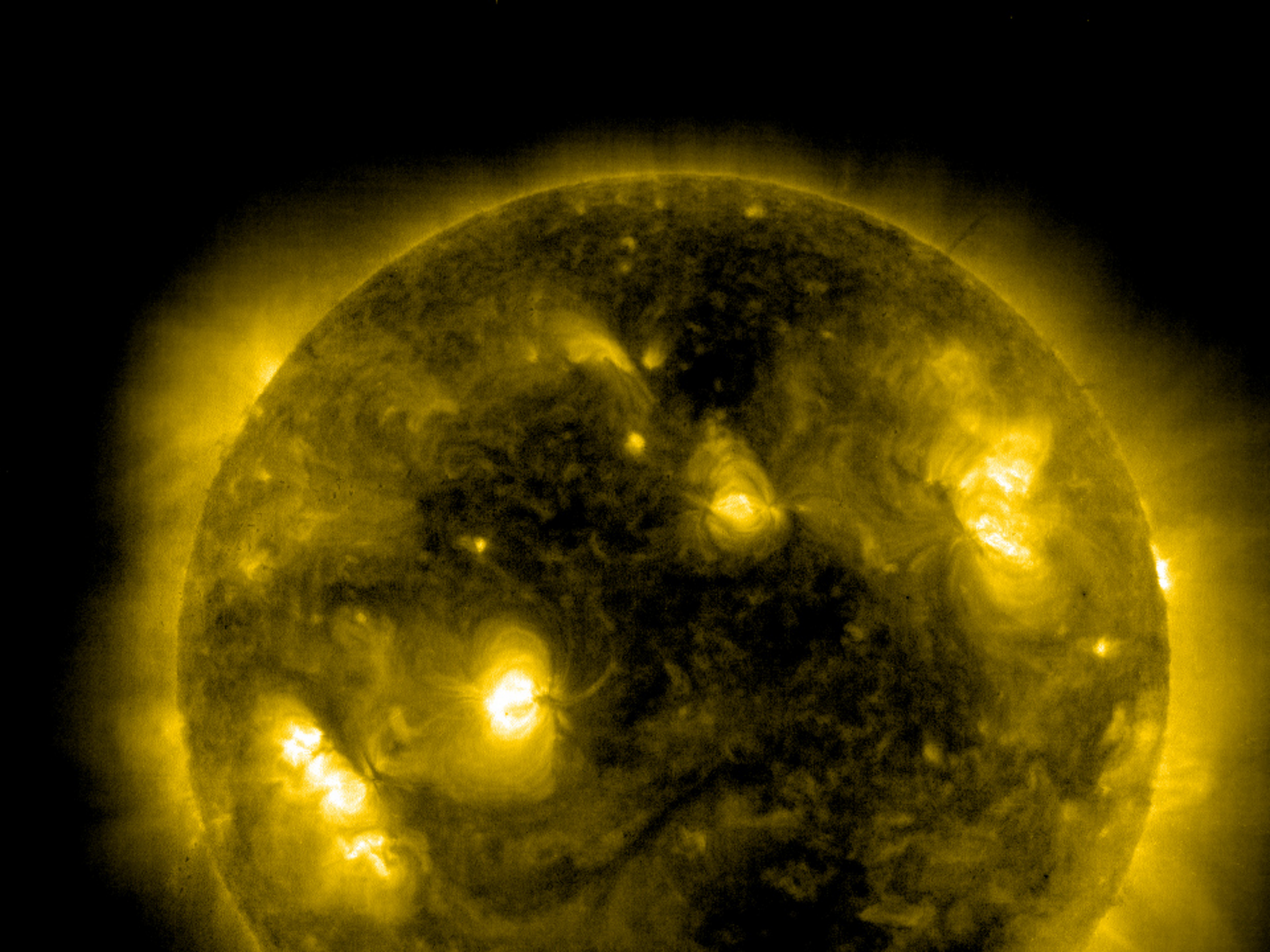




**A dog  
named  
“Money”**



# Coinage: Representations, deseccrations, counterfeiting

A historical overview of representations,  
deseccrations 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-)



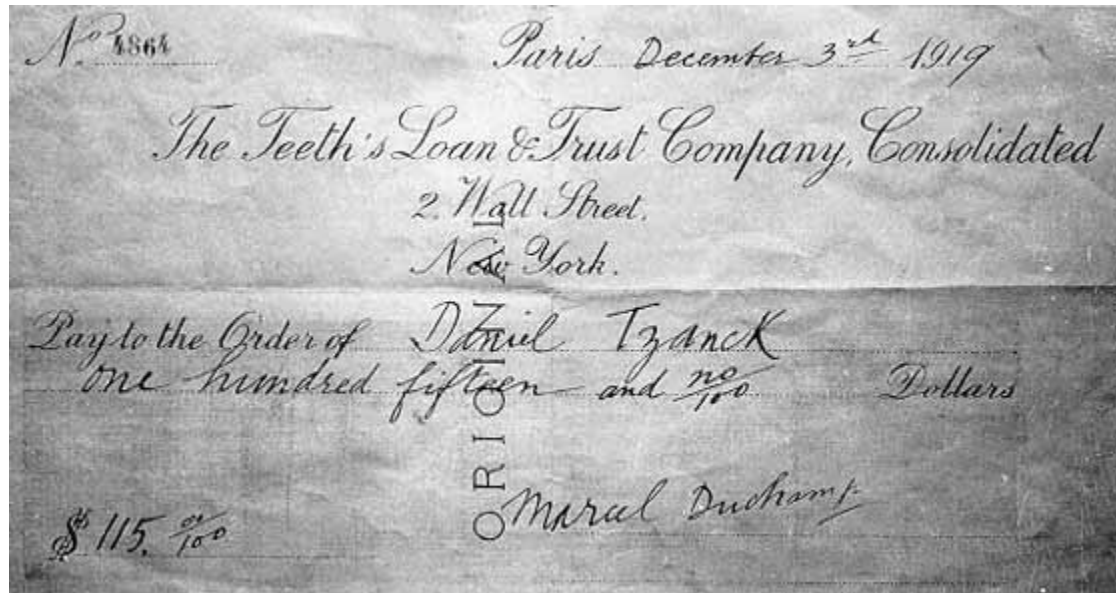
“With these pieces of paper, made as I have described, he [Khubilai Khan] causes all payments on his own account to be made; and he makes them to pass current universally over all his kingdoms and provinces and territories, and whithersoever his power and sovereignty extends. And nobody, however important 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](#)



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

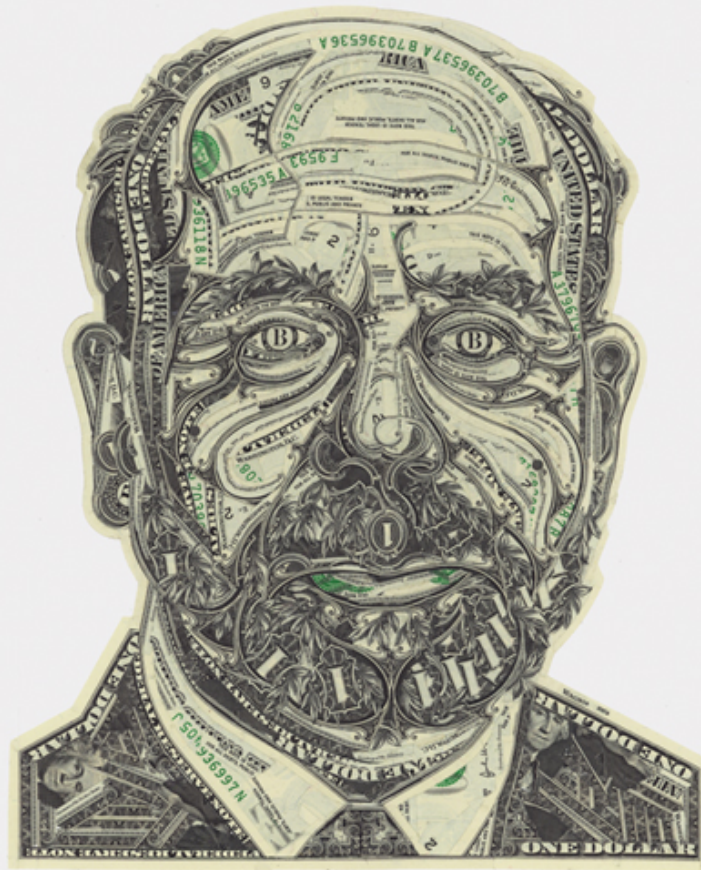
“J.S.G. Boggs has spent over \$250,000 in hand-drawn variations on the local currency wherever he is based. After eating a meal, selecting an item, or receiving a service, he attempts to exchange his hand-made bills for goods and services that he wishes to purchase.”

[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.



*Currency Collage*  
**Mark Wagner**



*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](#)

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.”

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?.”

Conference

## **The Psychopathologies of Cognitive Capitalism: Part 2**

Thursday, Mar 7-9

“What is the future of mind in Cognitive Capitalism?

Can a term such as Plastic Materialism describe the substantive changes in neural architectures instigated by this contingent cultural habitus?

Is there such a thing as Cognitive Communism?”





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

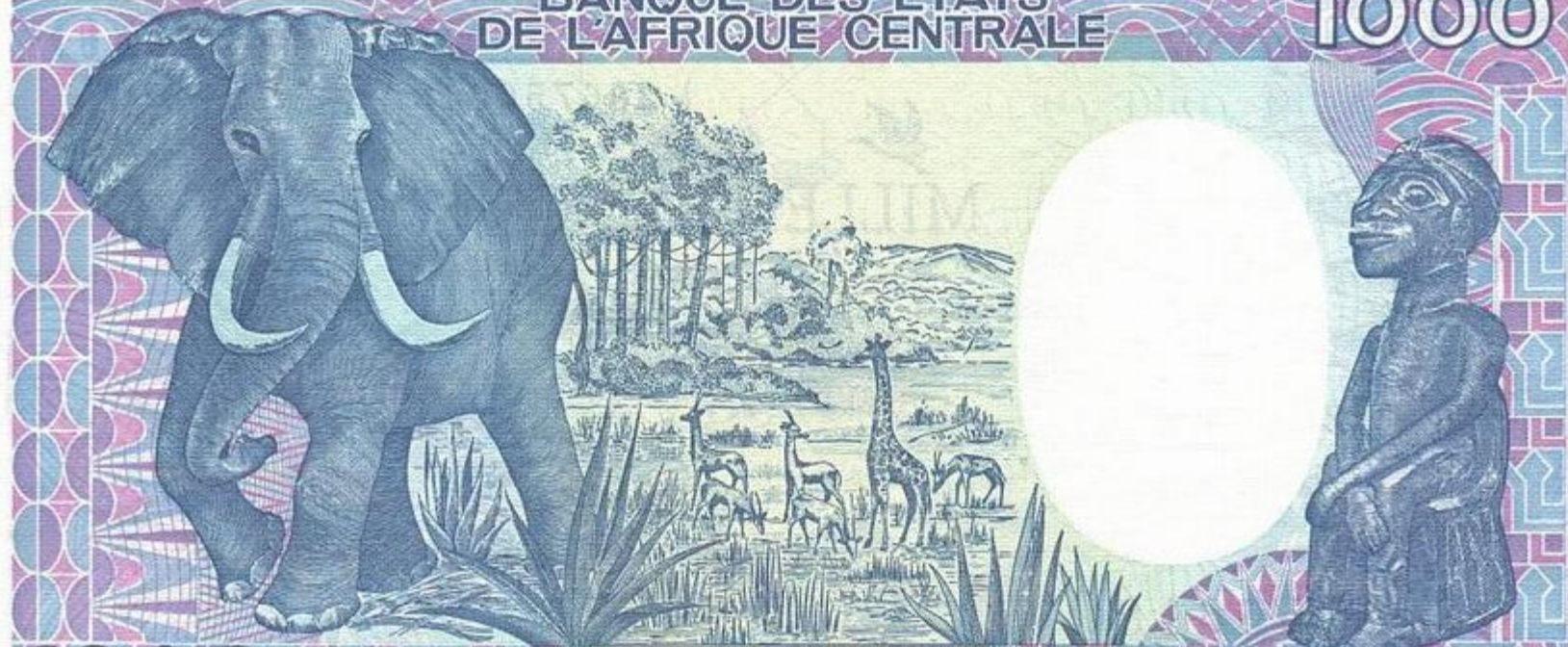
**Value is relative to the perceived solidity of the portrayed structure.**



THE PULLMAN BUILDING.

BANQUE DES ÉTATS  
DE L'AFRIQUE CENTRALE

1000



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**

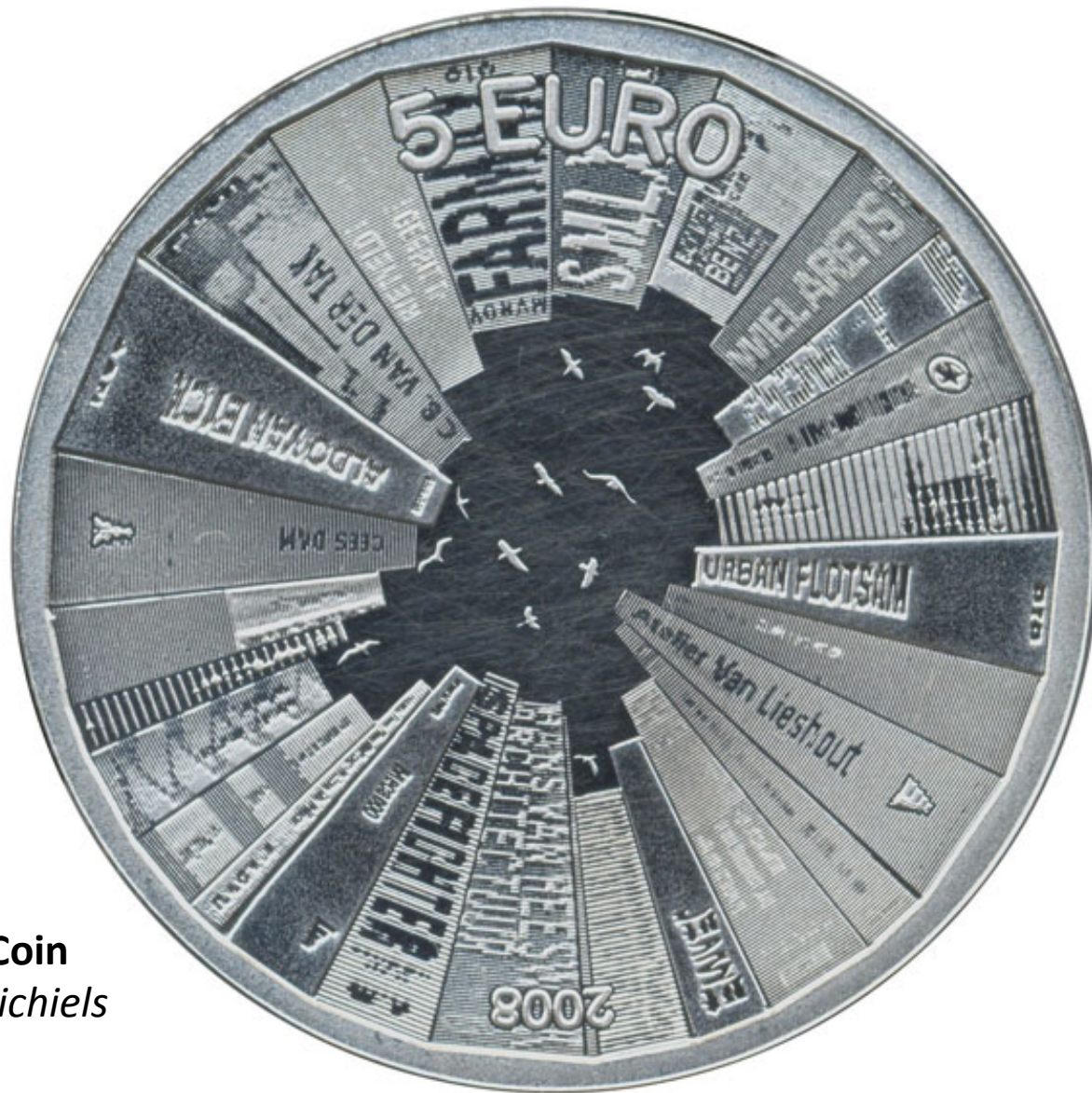
“uses a plate that is completely flat. there are not indentations or etchings, instead the surface is chemically altered so that only certain parts take the ink, this is similar to offset printing. this process is used by Orell Füssli Security Printing Ltd to print Swiss banknotes. paper and security 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>



**Soap Bubble Set**  
*Joseph Cornell*  
(1936)

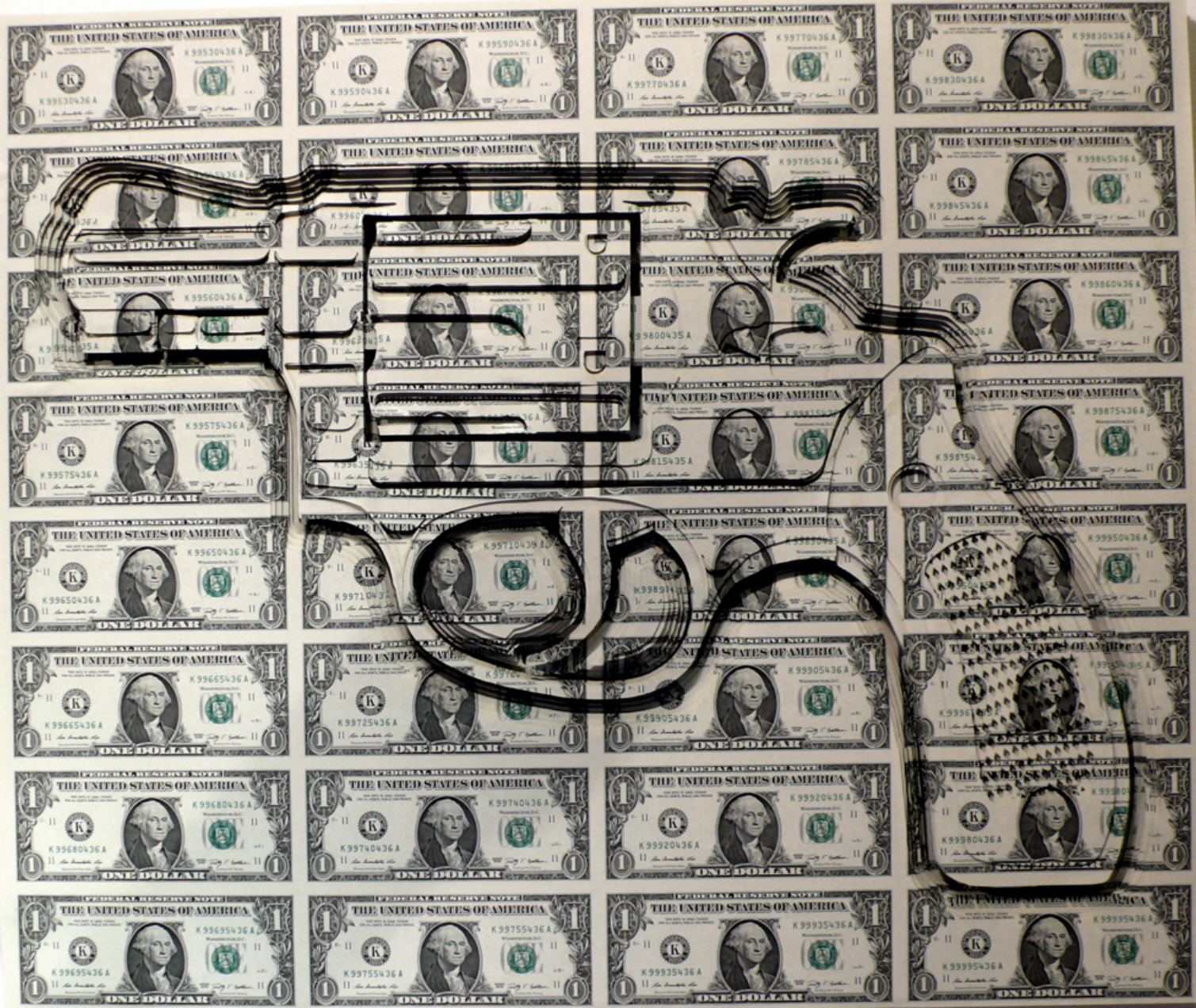
This little bunny



believes that the root of all good  
is money.

© Sebastien Millon









*Scott Campbell*

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



“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.<sup>[1]</sup> 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.<sup>[2]</sup> 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.<sup>[3][4]</sup>”



“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.”



<http://biginjapan.com.au/2011/07/no-money/>



**Impound Object Bag**  
*Genpei Akasegawa*  
(1963)

Fake 1,000 ¥en notes, bag  
30cm x 40cm x 8cm



“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/>

**"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

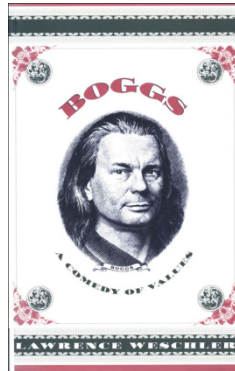
[http://www.modernisminc.com/artists/Jonathon\\_KEATS/](http://www.modernisminc.com/artists/Jonathon_KEATS/)



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

ANTIMATTER VAULT

[http://www.modernisminc.com/artists/Jonathon\\_KEATS](http://www.modernisminc.com/artists/Jonathon_KEATS)



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 NOTE

THE UNITED STATES OF AMERICA

THIS NOTE IS DANCING FOR  
DANCERS DEBTS PUBLIC & PRIVATE

G 16015540 B

WHAT YOU SEE, I.C.



GHA 1

2

J 14021995 S

GHA

3 *Norman & Mary Ellen*

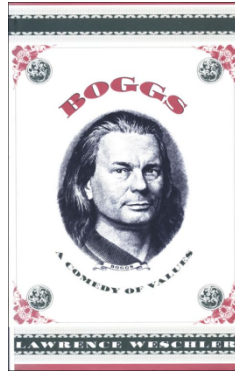
STEPHEN  
1995A

*Stephen Boggs* 4

Treasurer U.S. Notes

Secretary of the Twist...

ONE DOLLAR



"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?"

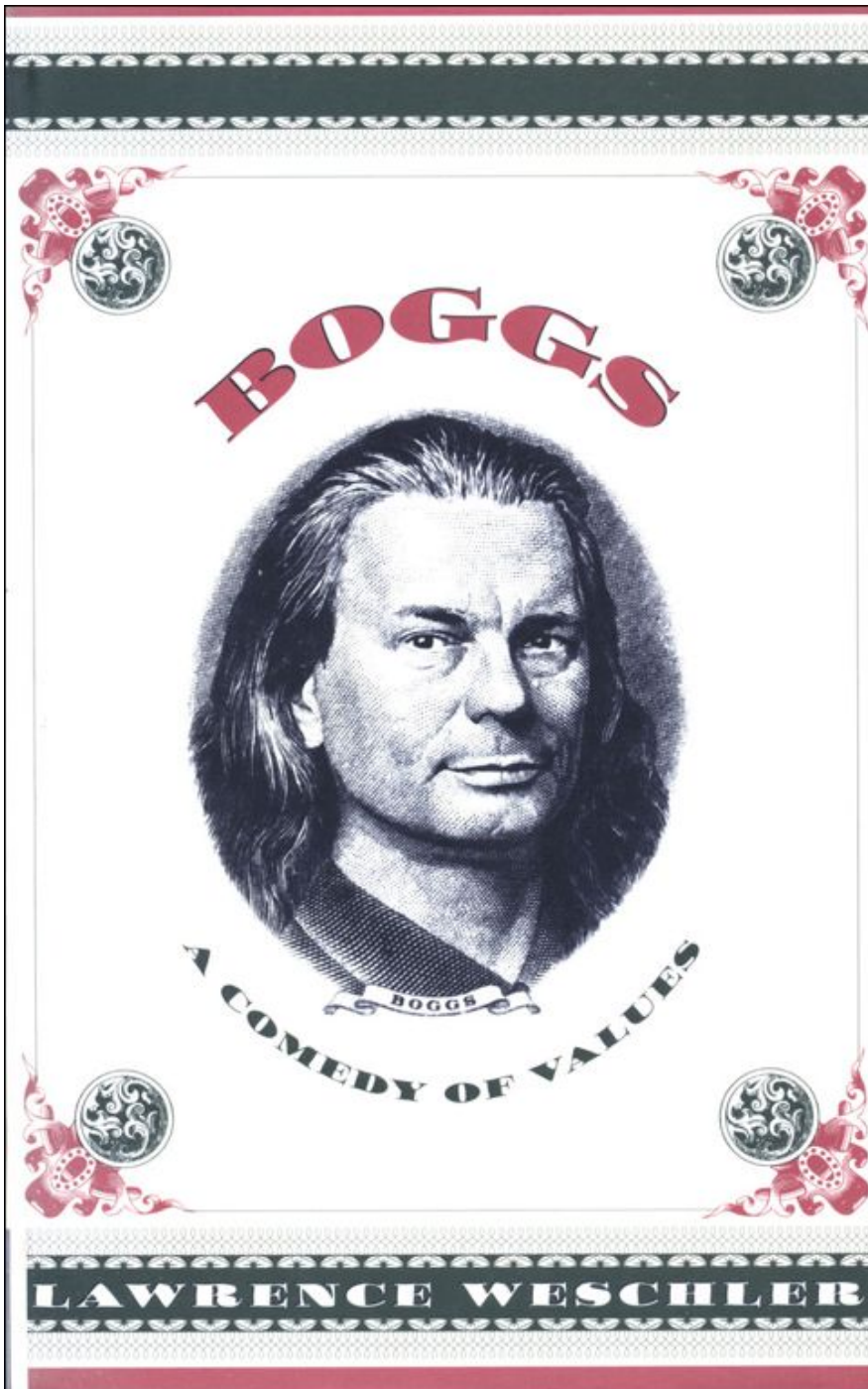
(Weschler, 13)



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

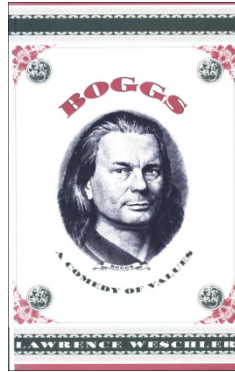
*J.S.G. Boggs*



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.”

*(on Course Reserve at library....)*



"... 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)

➤ [money, greed, power](#)

## J.S.G. Boggs



the inside info...

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



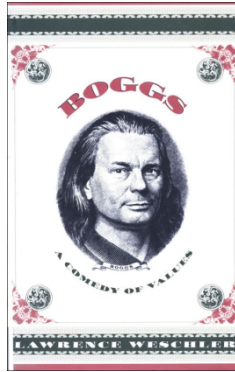
For J.S.G. Boggs, art is money and money is art. Boggs' passion is money, and that's what he draws: single-sided paper currency, true to size, in standard U.S. denominations. These "Boggs' bills" raise difficult questions about the value we assign to art, money, merchandise, and services. Who assigns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

### TV Credits

**produced by:** David Peterson

**camera:** David Peterson

**edited by:** Brian Kates, David Peterson

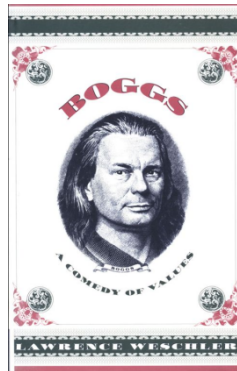


“the transaction itself  
is the art object .”

(Weschler, 68)



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



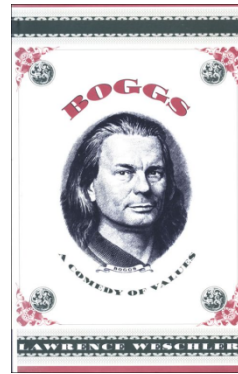
"The odd thing about art is that it recapitulates the confusion about paper money: why, and how, it is worth *anything?*"

(Weschler, 33)

"In the inkstand... added, "this fellow Boggs has found a way to illustrate, to act out, the essential nature of exchanges and money. He forces us to see, among other things, how it's all a fiction, there's nothing backing it, it's all an act of faith. In a way, though, he's in a bit of a retro position. He's still back with the goldsmith and his grandson, the banker—drawing money. The challenge for the next Boggs—or else, maybe the *next* challenge for this Boggs—will be to find some way of commenting on all the invisible traffic."

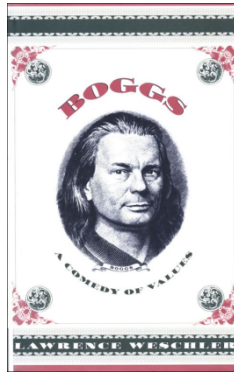


Back at the library I continued reading Braudel and others on the origins and development of paper money: "This type of money that was not money at all," Braudel writes, "and this juggling of money and bookkeeping to a point where the two became confused, seemed not only complicated but diabolical. . . . The Italian merchant who settled in Lyons in about 1555 with a table and an inkstand and made a fortune represented an absolute scandal." (This Italian, in a sense, sounded like one of *Boggs's* grandfathers.) In 1682 William Petty published a question-and-answer manual entitled *Quantulumcumque Concerning Money* (roughly translated "The Least That Can Be Said Concerning Money"), and his answer to question 26, "What remedy is there if we have too little money?" was simple: "We must erect a Bank." By the early seventeenth hundreds, the Scottish banker John Law exulted over "the business potentialities of the discovery that money—and hence capital in the monetary sense of the term—can be manufactured or created." As Braudel writes, "This was . . . a sensational discovery (a lot better than the alchemists!)." And again, alchemy seems the appropriate analog: not long before, serious scholars had been laboring over vats and retorts, trying to distill gold out of manure. Those who got distracted along the way became the alchemists of the early modern period—those who kept their



"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)

5000

5000

THE UNITED STATES OF AMERICA

13

13

THIS NOTE IS LEGAL & VALID FOR ALL DEBTS, COURTS & COINERS AT THE BANK OF BONEMIA OR ANY REASONABLE SCHOOL OF THOUGHT



M 01041101 A  
CHICAGO/FLORIDA, L.A.



H 00660156 W

*Janet L. Yellen*  
Secretary of the Treasury

2000

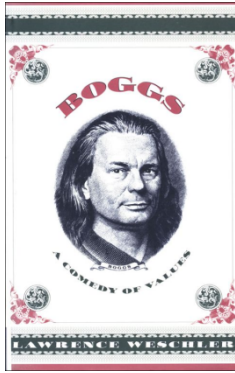
*Janet L. Yellen*  
Treasurer of the United States

5000

A

FIVE THOUSAND DOLLARS

5000

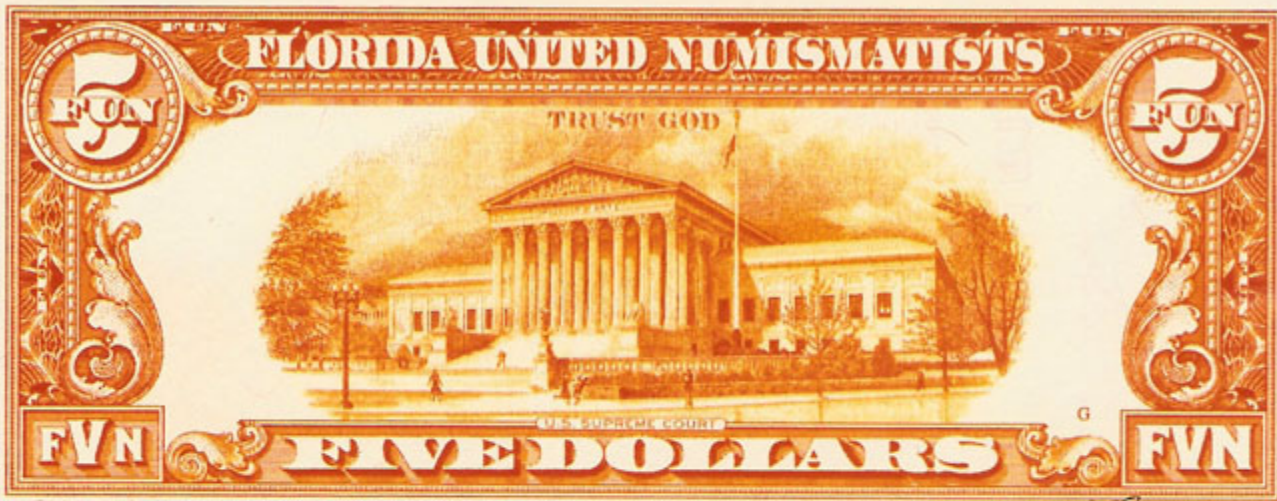


“the transaction itself  
is the art object .”

(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



LS+IC-3

150 / 1000

F.U.N. 1996

© 1996

*8280503*

0150

096

RECEIVED

JAN 04 RECD

KRAUSE PUBLICATIONS, INC.  
IOLA, WISCONSIN 54400

2nd Notice

#150  
CERTIFIED

RETURN RECEIPT  
REQUESTED

960150





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](#)



**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.”



**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)

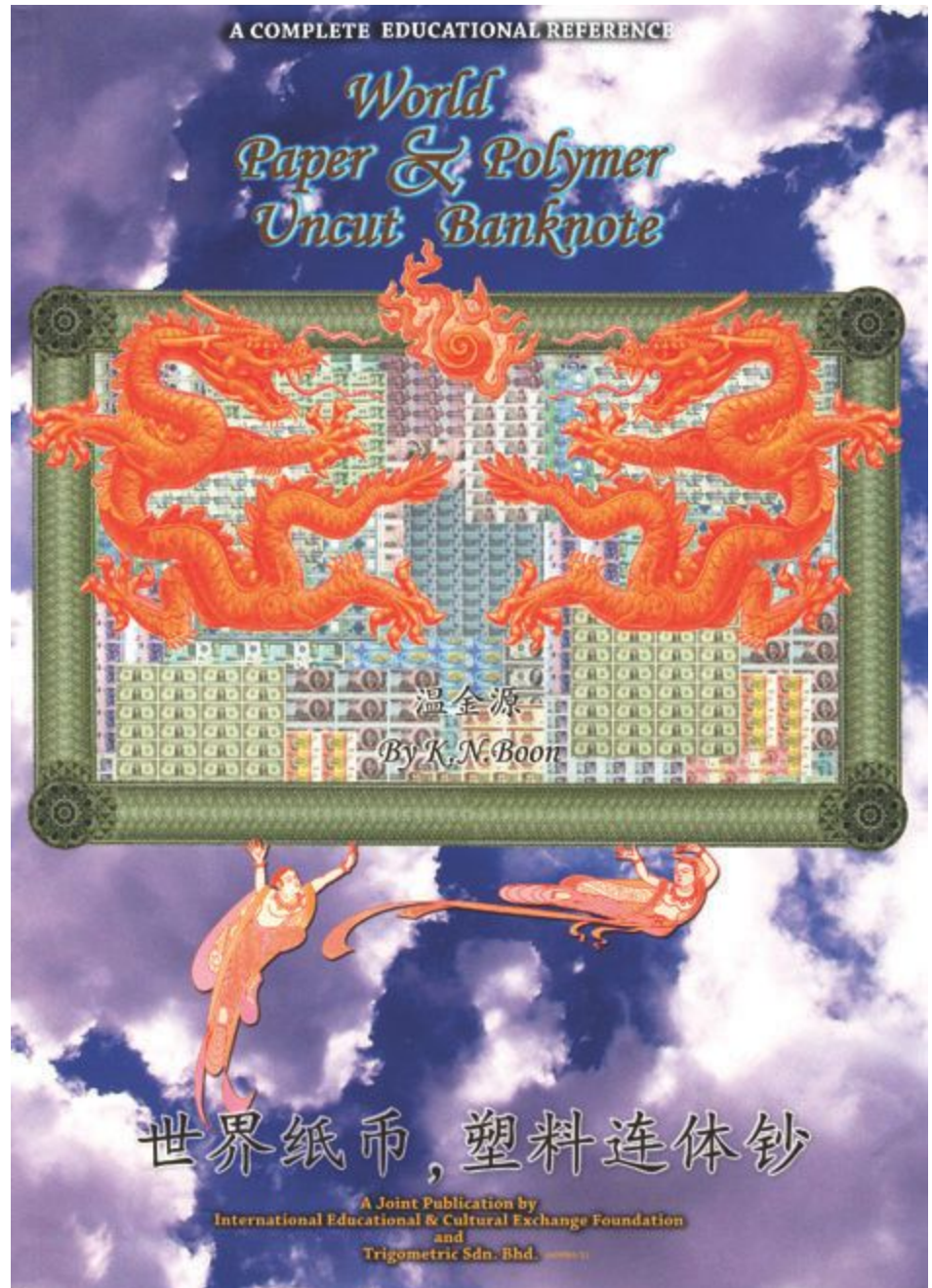
## **REFERENCE(s) & Curiosities**

# World Paper Money Errors



by Morland C. Fischer  
with special assistance from Neil and Joel Shafer

“...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.”