

GE1127: Money & Art

Lecture: *Origins*

Date: January 24th

Prof: David Jhave Johnston



香港城市大學
City University
of Hong Kong





香港城市大學
City University
of Hong Kong



YUKATA MAKINO AND DORAVIDEO IN CONCERT

24 / 01 / 2013
7:30PM - 10PM

M1060 MULTIMEDIA THEATRE,
Run Run Shaw Creative Media Centre,
18 Tat Hong Avenue, Kowloon Tong

FREE ADMISSION

Seating is on a first-come, first-served basis

EXTENDED
ECLECTICS
NEW SONIC
ADVENTURES
VOL. 1

“School of Creative Media presents **Extended Eclectics: New Sonic Adventures**, a monthly series of innovative musical performances that challenge our notion of what “live” is today. For its first edition, we are excited to showcase two Japanese artists who take different approaches to sound.”

<http://www.scm.cityu.edu.hk/news-events/events/extended-eclectics-doravideo-in-concert/>

INVITATION 邀請



香港城市大學
City University
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LECTURE BY THE OPENENDEDGROUP

Marc Downie and Paul Kaiser of The OpenEndedGroup will discuss their approach to digital art in a talk at School of Creative Media. Their work, which defies conventional boundaries, falls in between established disciplines, combining dance, drawing, filmmaking, mapping, and artificial intelligence.

The presentation will cover the collective's recent work in large settings (theatres, cinemas, building facades, and arenas) and in more intimate ones (immersive tabletops and site-specific gallery installations). Downie and Kaiser will share the new methods the group has devised for their works, such as innovative camera systems for 3D capture, non-photorealistic renderers, and their open-source software platform, Field.

About the Artists

Marc Downie, Shelley Eshkar, and Paul Kaiser comprise The OpenEndedGroup, a New York-based digital artists' collective. In dance, they have worked with Merce Cunningham, Bill T. Jones, Trisha Brown, and Wayne McGregor.

As a group and individually they have won many awards, including a Guggenheim Fellowship, the John Cage Award from the Foundation for Contemporary Arts, and a Media Arts Fellowship from the Rockefeller Foundation. The OpenEndedGroup has presented their work at numerous art spaces and festivals, including: Lincoln Center, the New York Film Festival, the Barbican Center, the Hayward Gallery, the Sundance Film Festival, the Museum of the Moving Image, the MIT Media Lab, ICA London, the Centre for Contemporary Art (Glasgow), and the Kiasma museum.

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The group's 3-D projection works include: Upending (digital cinema, 2010); After Ghostcatching (with Bill T. Jones, installation, 2010); Stairwell (with Wayne McGregor, installation, 2010); plant (installation, 2011); Into the Forest (interactive installation, 2011); and Twice through the heart (with Mark Anthony Turnage and Wayne McGregor, chamber opera, 2011).

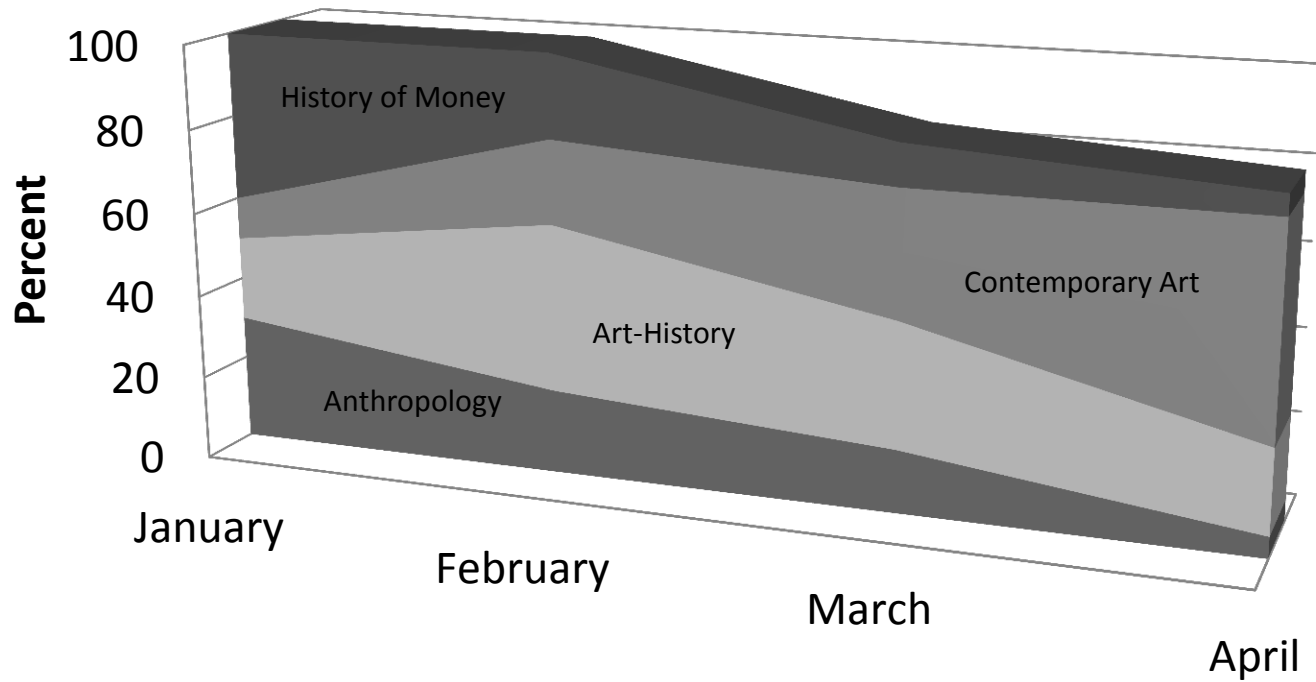
DATE: 31 JANUARY 2013

TIME: 4PM

**VENUE: M1060, MULTIMEDIA THEATRE, CREATIVE MEDIA CENTRE,
18 TAT HONG AVENUE, KOWLOON, HONG KONG**

FREE ADMISSION, SEATING IS ON A FIRST-COME, FIRST-SERVED BASIS

Disciplines



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.



Pink Donut

Jason Walker

(2009)

Oil on canvas



SteakWear
SpangledMaker
(2012)



Necklace
Sisi

Sperm whale teeth fastened together with
sinnet fibre, *magimagi*



Rock etching
Wadi Abu Dom
3000 BC



“Geometric bronze animal figures were popular votive offerings from the mid to late 8th century B.C. in a number of Greek sanctuaries, notably at Olympia. Bronze bulls were probably symbolically offered in place of actual animals.”



“*Kuh* is a work by SUPERFLEX developed for the Augarten studio. It focuses on the history of the premises and therefore of its initial inhabitant, Gustinus Ambrosi.” [<http://superflex.net/tools/kuh>]

Kuh

Superflex

(2012)



“In 1942 the sculptor Gustinus Ambrosi was commissioned by Albert Speer, then minister of armaments and war production for the Third Reich, to model the sculpture Jungfrau mit Kuh (Maiden with Cow) for the park of the New Reich Chancellery in Berlin to pair with Louis Tuailon’s already existing Youth with Bull. Ambrosi identified the perfect Fleckvieh cow in Kitzbühel, Tirol, to pose as a model for this prestigious artwork. In 1945 he wrote to his formidable patrons, pleading with them to provide the means to secure the upkeep for the cow - named “Königin” (“Queen”) - even in the final throes of World War II.”

<http://superflex.net/tools/kuh>

Kuh

Superflex

(2012)



“Ritta and Hektor, the female heifer and male yearling who have been transported from Kitzbühel to Vienna, are descendants of Königin from the original Tirolean herd. SUPERFLEX have brought them to Ambrosi's last studio to serve as a living portal to the past and as tokens of the sculptor's affection for the cow.”

<http://superflex.net/tools/kuh>

Kuh

Superflex
(2012)

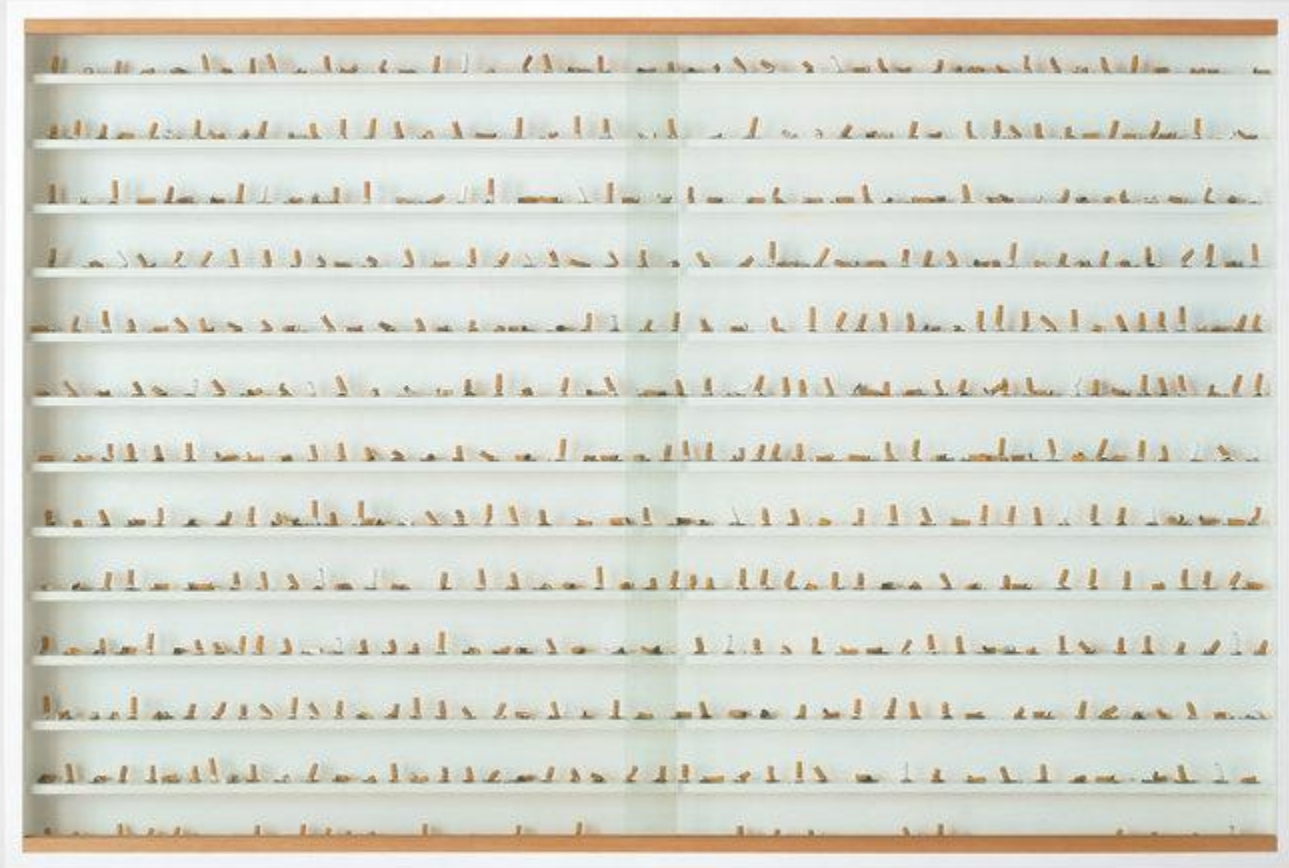


Ancient Sumerian word for “interest” was “mas” which means “lamb”

The Origins of Value, [William N. Goetzmann](#) & [K. Geert Rouwenhorst](#) (2005)



Between 1970 and 1990
Kent was used for payments
and bribes in Romania.



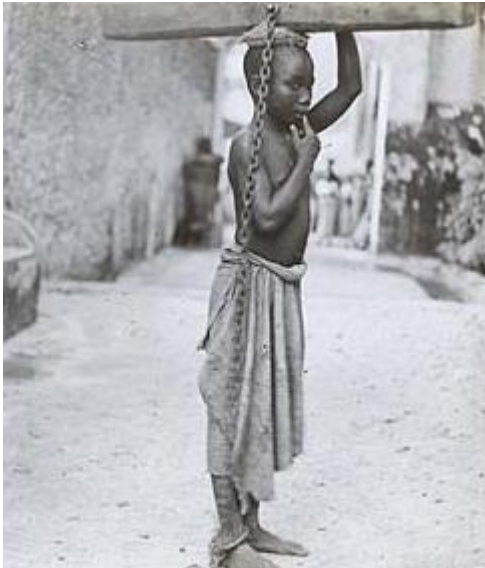
Considered, Stubbed Out, Forgotten

Damien Hirst

(1993)

Glass, painted MDF,
ramin, steel,
cigarettes and ash

, 1219 x 1829 x 114 mm | 48 x 72 x 4.5 in



Photograph of a slave boy in [Zanzibar](#).
'An Arab master's punishment for a slight offence.'
c. 1890.



*A Slave Girl
from New Orleans.*

A Slave Girl from New Orleans

Charles Paxson

American (active 1860s-1870s New York, NY)
(1864)

Photograph, Carte-de-visite

American, 19th century

Creation Place: New York City, New York State, United States

Albumen silver print

image: 7.9 x 5 cm (3 1/8 x 1 15/16 in.)

mount: 10.1 x 6.1 cm (4 x 2 3/8 in.)

“Slavery was known in almost every ancient civilization, and society, including [Sumer](#), [Ancient Egypt](#), [Ancient China](#), the [Akkadian Empire](#), [Assyria](#), [Ancient India](#), [Ancient Greece](#), the [Roman Empire](#), the [Islamic Caliphate](#), the [Hebrews](#) in Palestine, and the [pre-Columbian civilizations](#) of the [Americas](#).^[4] Such institutions included [debt-slavery](#), punishment for crime, the enslavement of [prisoners of war](#), [child abandonment](#), and the birth of slave children to slaves.”

Demography, Geography and the Sources of Roman Slaves, by W. V. Harris: The Journal of Roman Studies, 1999 (via [Wikipedia](#))

The Blues

“The origin of the term of was most likely derived from mysticism involving blue [indigo](#), which was used by many West African cultures in death and mourning ceremonies where all the mourner's garments would have been dyed blue to indicate suffering. This mystical association towards the [indigo plant](#), grown in many southern US slave plantations, combined with the West African slaves who sang of their suffering as they worked on the cotton that the indigo dyed eventually resulted in these expressed songs being known as "the Blues.””

COLORS

Money is an illusion, a psychological relationship between an object and a value that has been given to it – and the relationship is a damn serious one.

The illusion that many see and touch every day takes the form of the dollar, the euro, and lately the yuan.

But these are only the most familiar of the infinite illusions created by the idea of money. Time is proverbially money. Blood and drugs are money when need be. A mobile phone can be a bank. The world is full of illusions of different shapes and sizes.

Which shapes and sizes? What is on and under the surface of the money we handle every day? Everything.

A wide diversity of substances penetrate money every time it changes hands. Touched once, a hundred, a million times, money bears the traces of those who have touched it along with evidence of their activities, even the less savoury among them.

We had money analyzed in a laboratory and found certain substances.

Each section of this issue corresponds to one of them and represents our idea of it.

The substances make up not only the chemistry of money but also its very essence – metaphors for non-conventional payments, inheritances, savings, transactions, bankruptcies and loans. Colors 73 reinterprets finance in the rest of the world, and includes the Golden Pages, a short guide to the big numbers as seen by us and esteemed economists.

<http://www.colorsmagazine.com/magazine/73/>

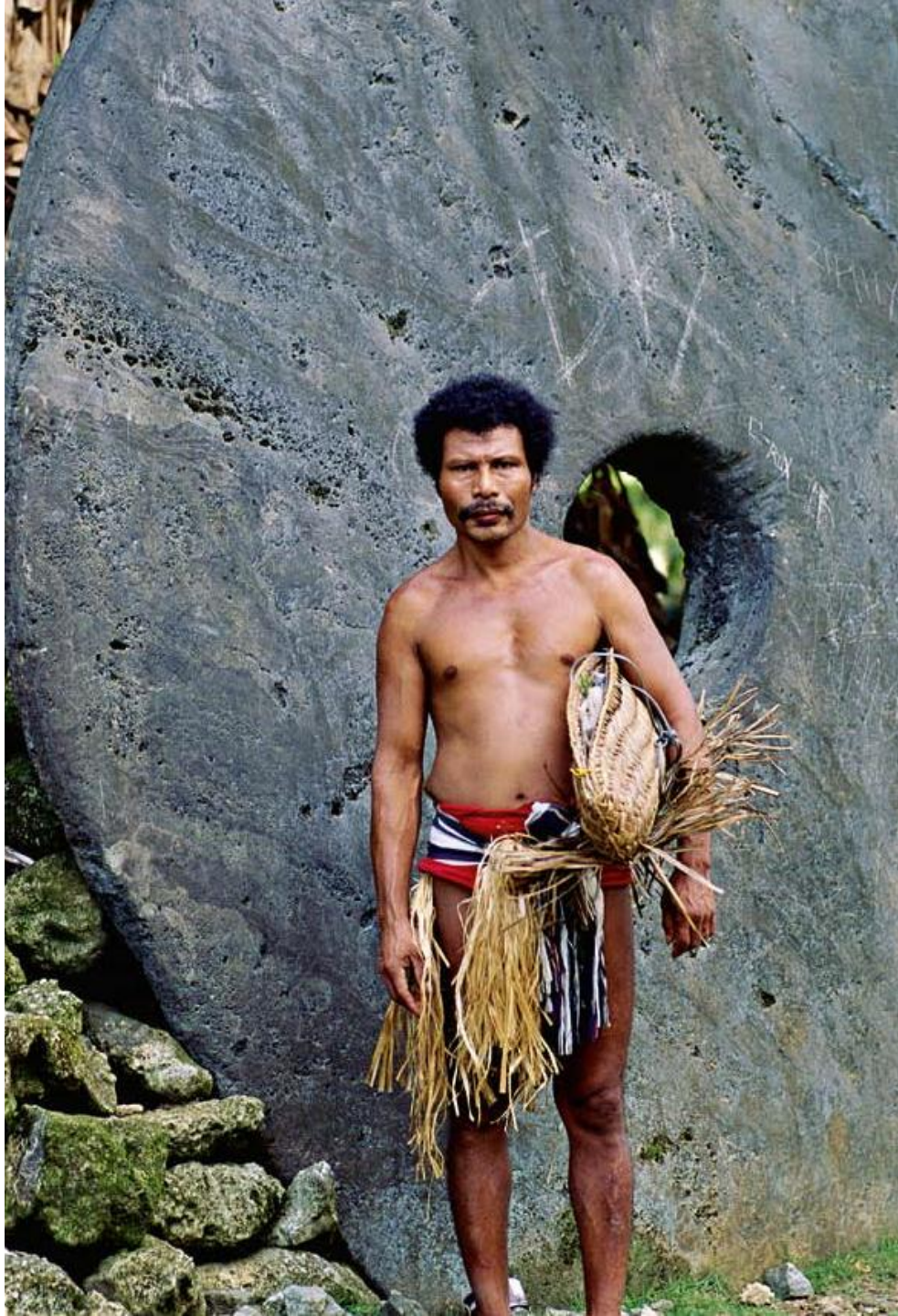


“Mmbul, Gaw ,
Fe’, Rai,
Yar, Reng!*

* These are the names
of stone money in Yap
Island, Micronesia.

The value of each “coin”
varies according to its
size and history.

The largest
stones are normally
worth a house.”



“Money is just a story, an imagined relationship between an idea of where something came from and its value to me, and those around me, right now. Tell a good story, and you are changing the value of your money.”

“Golden teeth feature as a cultural tradition in several places around the world. They can indicate an engagement, highlight wealth, or, most importantly, provide a safe way of storing one’s savings should traditional money lose its value”





Wampum
1500s
Indigenous North America

Did you remember?

HOMEWORK FOR this WEEK

BRING TO CLASS 3 SMALL OBJECTS

Please now place them in their assigned spaces.

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

**Please
now in-class
document the ACCUMULATIONS
of worthless and valued things
in following DOCUMENTATION FORMATS:**

- 1. PHOTOS**
- 2. WORDS**
- 3. VIDEOS**

HOMEWORK FOR NEXT WEEK

**PUT ONE OF THESE DOCUMENTATIONS ON BLOG
AS A SINGLE POST WITH TAG “worthless” or “worth”**

- 1. PHOTO(S)**
- 2. PHRASE(S)**
- 3. VIDEO(S)**



The world's largest landfill: Jardim Gramacho, near Rio de Janeiro. Picture by Vik Muniz.
www.wastelandmovie.com



Marat-Sebastiao,
after Jacques-Louis David
Vik Muniz
(2008)

From the series: *Pictures of Garbage.*



The assassination of Marat
Jacques Louis David
(1793)



Mona Lisa (Peanut Butter and Jelly)

Vik Muniz

(1999)

cibachrome print
30 x 40 in



Medusa Marinara

Vik Muniz

(1997)



Medusa
Caravaggio
(1590)



Coin

Location: **Rhodes**

(375 BC)



<https://vimeo.com/15538351>

Wasteland

Lucy Walker

(2010)

Documentary film.



Gleaners
Jean-François Millet
(1857)



Still from the film "The Gleaners and I"

by Agnes Varda

First 4 min on youtube:

<https://www.youtube.com/watch?v=aKgijEjvMbM>

The painting is "Gleaners at Chambaudoine", 1857 by Edmond Hédouin

DEBT

THE FIRST 5,000 YEARS

DAVID GRAEBER

"One of the year's most influential books..."

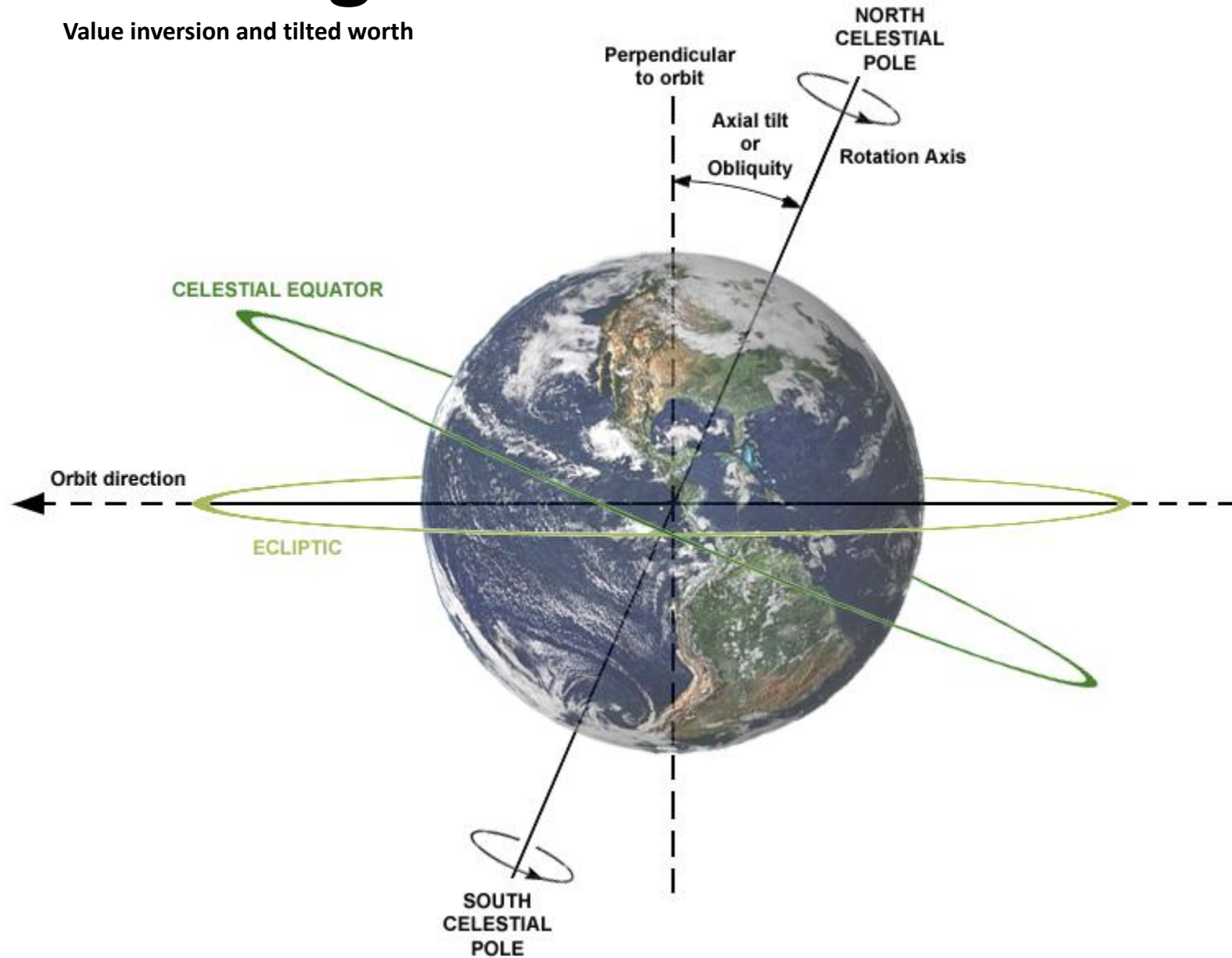
—PAUL MASON, *THE GUARDIAN*

WINNER
OF THE BREAD
AND ROSES AWARD
FOR RADICAL
PUBLISHING



Axial Age

Value inversion and tilted worth



'Axial Age' "The phrase 'Axial Age' was **coined** by the
coined by German existentialist philosopher Karl
Karl Jaspers Jaspers." (Graeber, *Debt*, 223)

Note the word 'coined'

in this sense it means to make a new word
to convert a worthless sound into meaning
just as 'base' metal is converted into a 'coin'
or as oil paint is converted into valued art
or as a stone is converted into sculpture.

By changing
the form of matter,
value changes.



“Let us designate this period as the
axial age.” Extraordinary events
are crowded into this period. In China lived
Confucius and Lao Tse, all the trends in
Chinese philosophy arose... In India it was the
age of the Upanishads and of Buddha; as in
China, all philosophical trends, including
skepticism and materialism, sophistry and
nihilism, were developed.”

Karl Jaspers, *Way to Wisdom*

(in Graeber, *Debt*, 223)

老子

**Less and less do you need to force things,
until finally you arrive at non-action.
When nothing is done,
nothing is left undone.**

Lao Tzi

(trans. by Stephen Mitchell)

<http://www.stephenmitchellbooks.com/transAdapt/taoTeChingExcerpt2.html>



Untitled (bronze Buddha statue, Horyuji Temple or Todaiji Temple, Nara, Japan)

Ben Shahn

March 18, 1960

Photograph

**Pythagorus
Buddha, &
Confucius
all lived
during the
'Axial Age'**

“In the course of writing a history of philosophy, Jaspers became fascinated by the fact that figures like Pythagoras (570-495 BC), the Buddha (563-483 BC), and Confucius (551-479 BC), were all alive at exactly the same time, and that Greece, India, and China, in that period, all saw a sudden efflorescence of debate between contending intellectual schools, each group apparently, unaware of the others' existence.”

(Graeber, *Debt*, 223)



Q Confucius No.2
Zhang Huan
(2011)

Silicone, Steel, Carbon Fibre and Acrylic
150 x 386 x 260 inches(380 x 980 x 660 cm)



Q Confucius No.6

Zhang Huan

(2011)

Monkeys, Tree, Pneumatic Device, Steel Bed
and Wire Net

472 x 551 x 236 inches(1200 x 1400 x 600 cm)



Q Confucius No.6

Zhang Huan

(2011)

Monkeys, Tree, Pneumatic Device, Steel Bed and Wire Net
472 x 551 x 236 inches(1200 x 1400 x 600 cm)



Q Confucius No.6

Zhang Huan

(2011)

Monkeys, Tree, Pneumatic Device, Steel Bed and Wire Net
472 x 551 x 236 inches(1200 x 1400 x 600 cm)

**800 BC -
600 AD
drop-out
culture**

“Each case witnessed the development of something akin to a drop-out culture, with ascetics and sages fleeing to the wilderness or wandering from town to town seeking wisdom; in each, too, they were eventually reabsorbed into the political order as a new kind of intellectual or spiritual elite, whether as Greek sophists, Jewish prophets, Chinese sages, or Indian holy men..”

(Graeber, *Debt*, 223)



老子



“Like every great religion of the past we seek to find the divinity within and to express this revelation in a life of glorification and the worship of God. These ancient goals we define in the metaphor of the present — turn on, tune in, **drop out.**”

Timothy Leary
New York City

1966

The Axial Age “ ... Jaspers argued, was **the first period in history in which human beings applied principles of reasoned inquiry to the great questions of human existence.** He observed that all these great regions of the world, China, India, and the Mediterranean, saw the emergence of remarkably parallel philosophical trends, from skepticism to idealism — in fact, almost the entire range of positions about the nature of the cosmos, mind, action, and the ends of human existence that have remained the stuff of philosophy to this day. As one of Jaspers’ disciples later put it — overstating only slightly — **‘no really new ideas have been added since that time.’”**

**800 BC –
600 AD**

(Graeber, *Debt*, 224)



monday afternoon

december 9

3:45 p.m. / arena

Chairman:

DR. D. C. ENGELBART

*Stanford Research Institute
Menlo Park, California*

a research center for augmenting human intellect

This session is entirely devoted to a presentation by Dr. Engelbart on a computer-based, interactive, multiconsole display system which is being developed at Stanford Research Institute under the sponsorship of ARPA, NASA and RADC. The system is being used as an experimental laboratory for investigating principles by which interactive computer aids can augment intellectual capability. The techniques which are being described will, themselves, be used to augment the presentation.

The session will use an on-line, closed circuit television hook-up to the SRI computing system in Menlo Park. Following the presentation remote terminals to the system, in operation, may be viewed during the remainder of the conference in a special room set aside for that purpose.

The Mother of All Demos

introduced
the [computer mouse](#),
[video conferencing](#),
[teleconferencing](#),
[hypertext](#),
[word processing](#),
[hypermedia](#),
[object addressing](#)
and [dynamic file linking](#),
[bootstrapping](#),
and a [collaborative real-time editor](#)

Douglas Engelbart
Stanford Research Institute

1968

'no really new ideas have been added since that time.'

We are living in another Axial Age.

The Axial Age “For Jaspers, the period begins with the Persian prophet Zoroaster, around 800 BC, and ends around 200 BC, to be followed by a Spiritual Age that centers on figures like Jesus and Mohammed. For my own purposes, I find it more useful to combine the two. Let us define the Axial Age, then, as running from 800 BC to 600 AD. This makes the **Axial Age the period that saw the birth not only of all the world’s major philosophical tendencies, but also, all of today’s major world religions:** Zoroastrianism, Prophetic Judaism, Buddhism, Jainism, Hinduism, Confucianism, Taoism, Christianity, and Islam.”

**800 BC –
600 AD**

(Graeber, *Debt*, 224)



Yakshi
Bronze
200 BC-AD 200

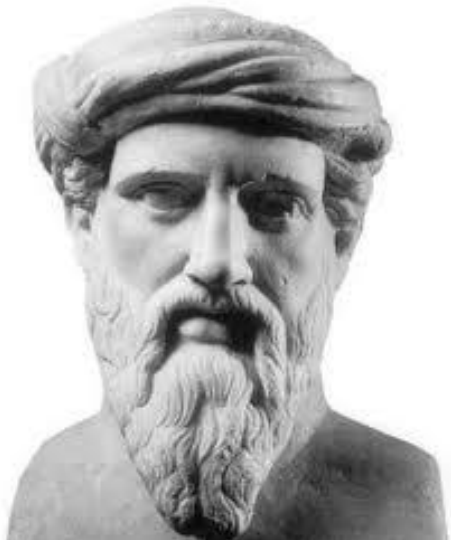
The Axial Age

“The attentive reader may have noticed that the core period of Jasper’s Axial Age — the lifetimes of Pythagoras, Confucius, and the Buddha — **corresponds almost exactly to the period in which coinage was invented.**

**800 BC –
600 AD**

What’s more, the three parts of the world where coins were first invented were also the very parts of the world where the sages lived; in fact, they became the epicenters of Axial Age religious and philosophical creativity: the kingdoms and city-states around the Yellow River in China, the Ganges valley in northern India, and the shores of the Aegean Sea.”

(Graeber, *Debt*, 224)



**“What is
a coin?”**

(Graeber, *Debt*, 224)





500-400 BC,
gilt bronze cowry
(3.04g)

“**Tong Bei** ([Chinese: 铜贝](#))
literally translated as
"Bronze Cowry" or "Bronze
Shell", is an ancient [coin](#)
found in China. This coin
itself is a replica of more
ancient [Cowry Money](#),
made for the purpose of
replacing it.”

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



Anonymous (circa 800 - 400 BC (?))
Bone imitation cowrie
China.



Cowries (貝)

sea snail shell: [*Monetaria moneta*](#)

used possibly as early as 6,000 BC

Indigenous China, Africa, North America



Sycee

221 BC Qin Dynasty [秦朝](#)

made by individual silversmiths for local exchange



Lydia Anatolia (circa 600 BC)

Electrum coin

<http://en.wikipedia.org/wiki/Electrum>



Aegina (circa 770 - 550 BC (?))

Drachma

Greece.



China
primitive money

amulets
knife money
spade money
'ant nose' money

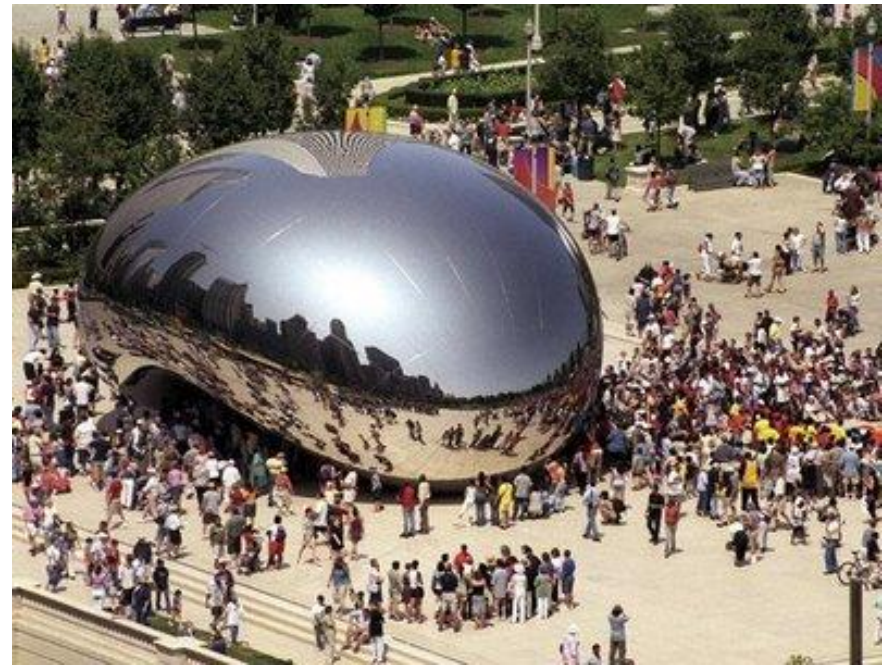
**“What is
art?”**

ANISH KAPOOR

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A huge curved polished coin?



Cloud Gate
Anish Kapoor
(2004)



Untitled
Anish Kapoor
(2012)

Stainless steel and gold
144 x 144 x 23 cm



Untitled?
Anish Kapoor
(2008)

Suspended gold rain drop



Choropampa: The Price of Gold
Documentary (2010)

“A devastating mercury spill by the world's richest gold mining corporation transforms a quiet peasant village in Peru's Andean mountains into a hotbed of civil resistance. A courageous young mayor emerges to lead his people on a quest for health care and justice. But powerful interests conspire to thwart the villagers at every turn in this 2-year epic chronicle of the real price of gold.”

<http://www.guarango.org/choropampa/en/>

<http://youtu.be/dW7zn0SbrV4>



Mask
Henry Moore
(1928)



Recumbent Figure

Henry Moore

(1938)

Tiny Summary of Greek Sculpture

<http://www.essential-humanities.net/western-art/western-sculpture/greek-sculpture/>

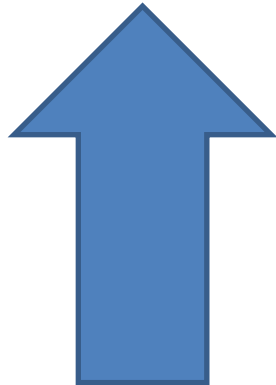
Archaic age ca. 800-500 BC	Classical age ca. 500-330 BC	Hellenistic age ca. 330-27 BC
kouroi/korai	Phidias (Parthenon sculptures, colossal statues of Athena and Zeus), Polyclitus (Spear-bearer, Discus-bearer, Athlete Tying on a Fillet)	Laocoön and his Sons, Winged Victory



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BIRTH OF COINS

“The Greek transition to realism is perhaps the most extraordinary revolution in the history of art.

For the most part, art history is about strict adherence to **tradition** (rather than experimentation), with stylistic changes occurring only very gradually. It is also mainly about **stylized** art, in which the world is depicted as it is conceived, rather than as it is seen.

In the Classical age, the ancient Greeks shattered these near-universal tendencies. Stylistic innovation occurred **rapidly** (as experimentation flourished and rival schools of art emerged), and stylization gave way to astonishing **realism**.^{F65} At the root of this artistic shift was **humanism**, which propelled a range of revolutionary ideas known collectively as the “Greek Awakening” (see [Greek Awakening](#)).”

<http://www.essential-humanities.net/western-art/western-sculpture/greek-sculpture/>

“In both India and China, we can observe the **same pattern: invented by private citizens, coinage was quickly monopolized by the state.** However, since in each of the three areas there was a plethora of tiny states, this meant that each ended up with a wide variety of different currency systems.”

(Graeber, *Debt*, 225)

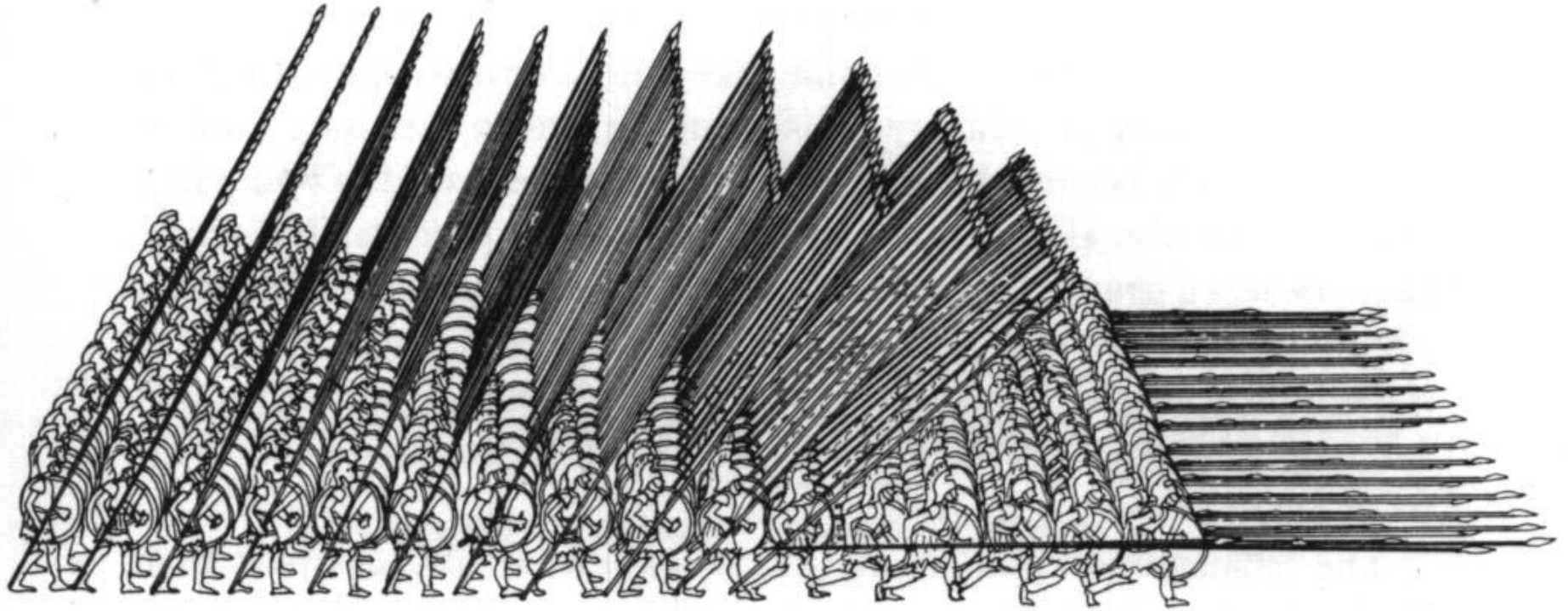
Perhaps the same pattern occurs in art:

figurative realism is discovered by individual artists, then the technique is adopted by the state for monuments and political markers.

The art market supports dominant ideologies.

“... **what the Axial Age also saw** – again, equally in China, India, and in Greece – was the rise of a **new kind of army**, made up not of aristocratic warriors and their retainers, but **trained professionals**. The period when the Greeks began to use coinage was also the period when they developed their famous phalanx tactics, which required constant drill and training of a considerable number of hoplite soldiers. The results were so extraordinarily effective that Greek soldiers were soon being sought after as **mercenaries**. But an army of trained mercenaries needs to be rewarded in some meaningful way. Allowing each a tiny share of the **plunder** does seem an obvious solution.”

(Graeber, *Debt*, 226)



*The Macedonian phalanx, here shown in its fighting formation of 256 men,
the syntagma.*

**“... one theory is that
the very first Lydian
coins were invented
explicitly to pay
mercenaries ...**

What exactly was the relation among coinage,
military power, and this unprecedented
outpouring of ideas?”

(Graeber, *Debt*, 227-8)



Miletus (circa 600 BC)

Coin

Image of lion.





Immortals (2011 film)



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The use of highly compelling figurative realism as a tool of empire, is not confined to antiquity.

“It was slavery that made all this possible.

As the figures concerning Sidon, Tyre and Carthage suggest, enormous numbers of people were being enslaved in many of these conflicts, and of course, many slaves ended up working in the mines, producing even more gold, silver, and copper. ...

Geoffrey Ingham calls the resulting system a “military-coinage complex” – though I think it would be more accurate to call it a

“military-coinage-slavery complex”

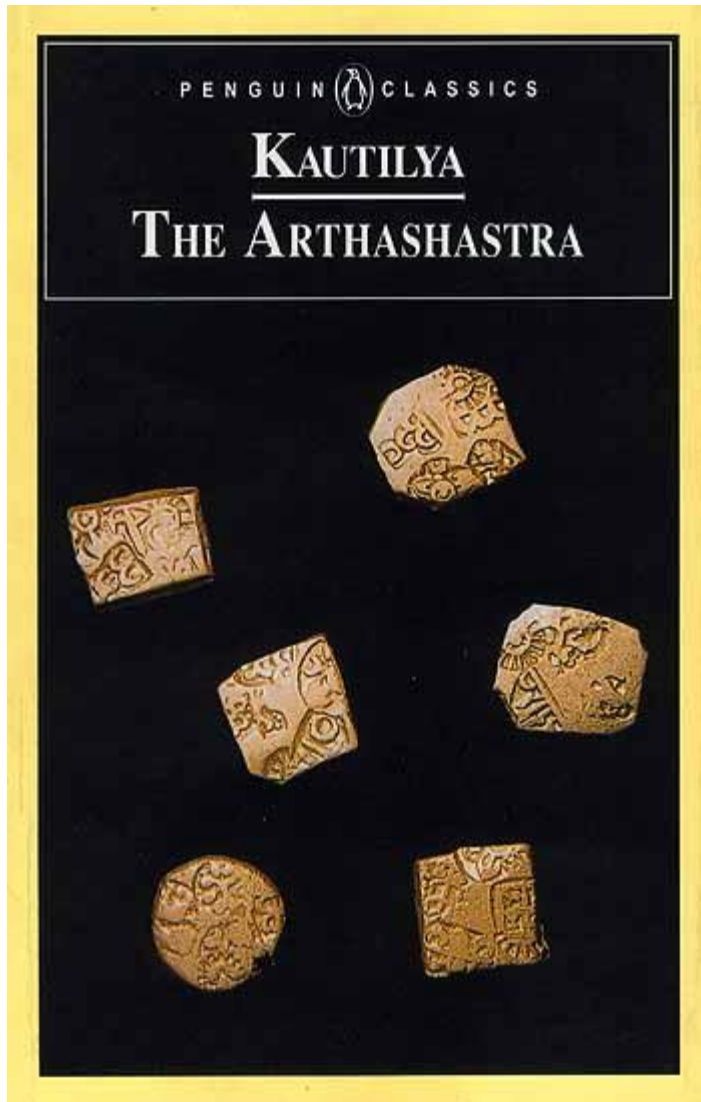
... ”

(Graeber, *Debt*, 229)c



“Alexander’s army, which numbered some 120,000 men, required half a ton of silver a day just for wages. ...”

(Graeber, *Debt*, 229)



“The treasury is based upon mining, the army upon the treasury; he who has army and treasury may conquer the whole wide earth.”

(Kautily's *Arthasastra* In Graeber, *Debt*, 233)

Both army & treasury need artists
to create patriotic stories.

Question:

is art created for patriotic purposes really art?
or is it a form of political persuasion?

Caution:

this is a tough question that concerns core values.



Victory Stele of Naram-Sin
Akkadian
c. 2200 BC
c. 6' 7" tall



The Warring States period

([simplified Chinese](#): 战国时代)

475 BC – 221 BC

“The golden age of Chinese philosophy was the period of chaos that preceded unification [the Warring States period], and this followed the typical Axial Age pattern: the same fractured political landscape, the same rise of trained, professional armies and the creation of coined money largely in order to pay them.”

(Graeber, *Debt*, 236)

<http://primaltrek.com/chinesecoins.html>

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

The **Warring States period**

([simplified Chinese](#): 战国时代)

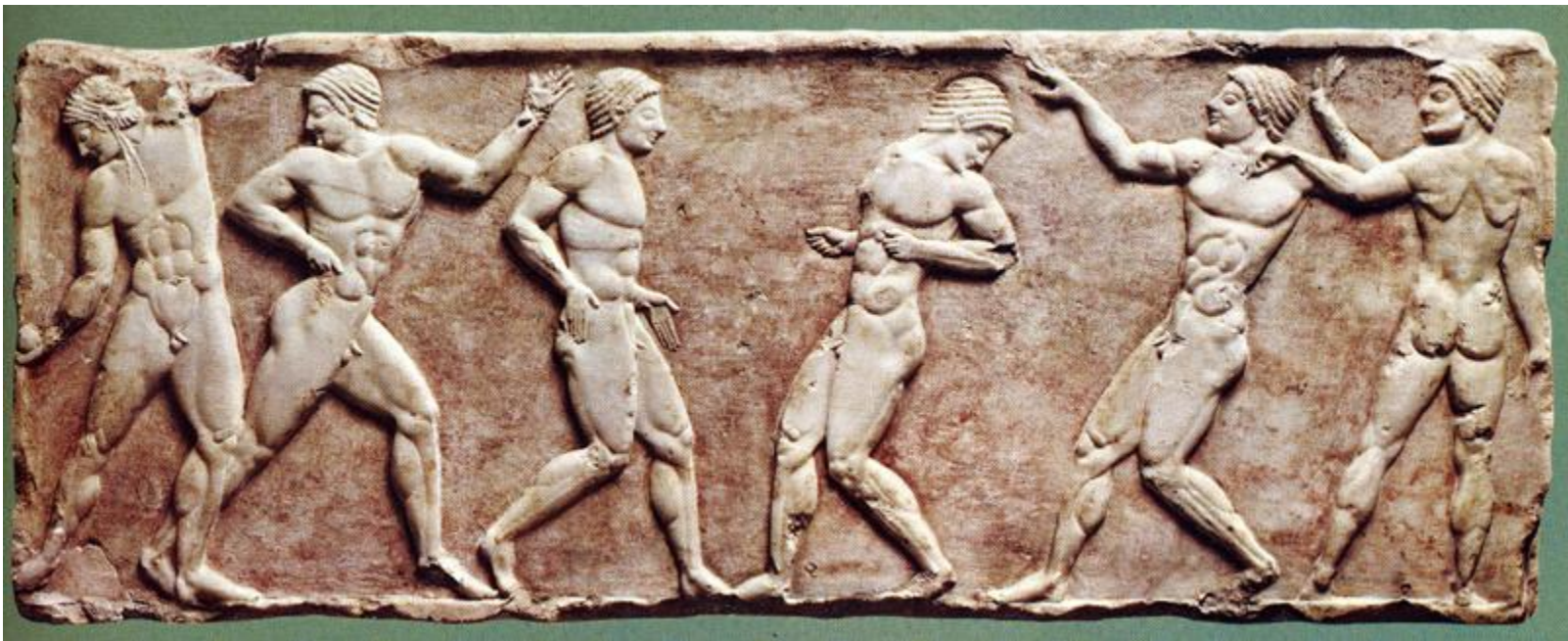
475 BC – 221 BC



“We also see the same **government** policies designed to encourage the development of **markets**, chattel **slavery** on a scale not seen before or since in Chinese history, the appearance of itinerant **philosophers** and religious **visionaries**, battling **intellectual schools**, and eventually, attempts by political leaders to transform the new philosophies into **religions** of state.”

(Graeber, *Debt*, 236)

<http://www.calgarycoin.com/reference/china/china1.htm>



MILETUS

“After the first coins were minted around 600 BC in the kingdom of Lydia, the practice quickly spread to Ionia, the Greek cities of the adjacent coast. The greatest of these was the great walled metropolis of **Miletus**, which also appears to have been **the first Greek city to strike its own coins**. It was Ionia, too, that **provided the bulk of the Greek mercenaries** active in the Mediterranean at the time, with Miletus their effective headquarters. Miletus was also the commercial center of the region, and perhaps, **the first city in the world where everyday market transactions came to be carried out primarily in coins instead of credit.**”

(Graeber, *Debt*, 244)



“Greek philosophy, in turn, begins with three men: Thales, of **Miletus** (c. 624 bc- c546 bc), “Anaximander, of **Miletus** (c. 610 bc- c546 bc), and Anaximenes, of **Miletus** (c. 585 bc- c525 bc) — in other words, men who were living in that city at exactly the time that coinage was first introduced.”

(Graeber, *Debt*, 244)

"Western philosophy begins with Thales."
-- Bertrand Russell



“Thales Group is a French multinational company that designs and builds electrical systems and provides services for the aerospace, defence, transportation and security markets.”



Venus de Milo
(130 BC)
Marble

“The Hellenistic period

is the period of [ancient Greek](#) history between the [death](#) of [Macedonian king Alexander the Great](#) in 323 BC and the emergence of [ancient Rome](#).”

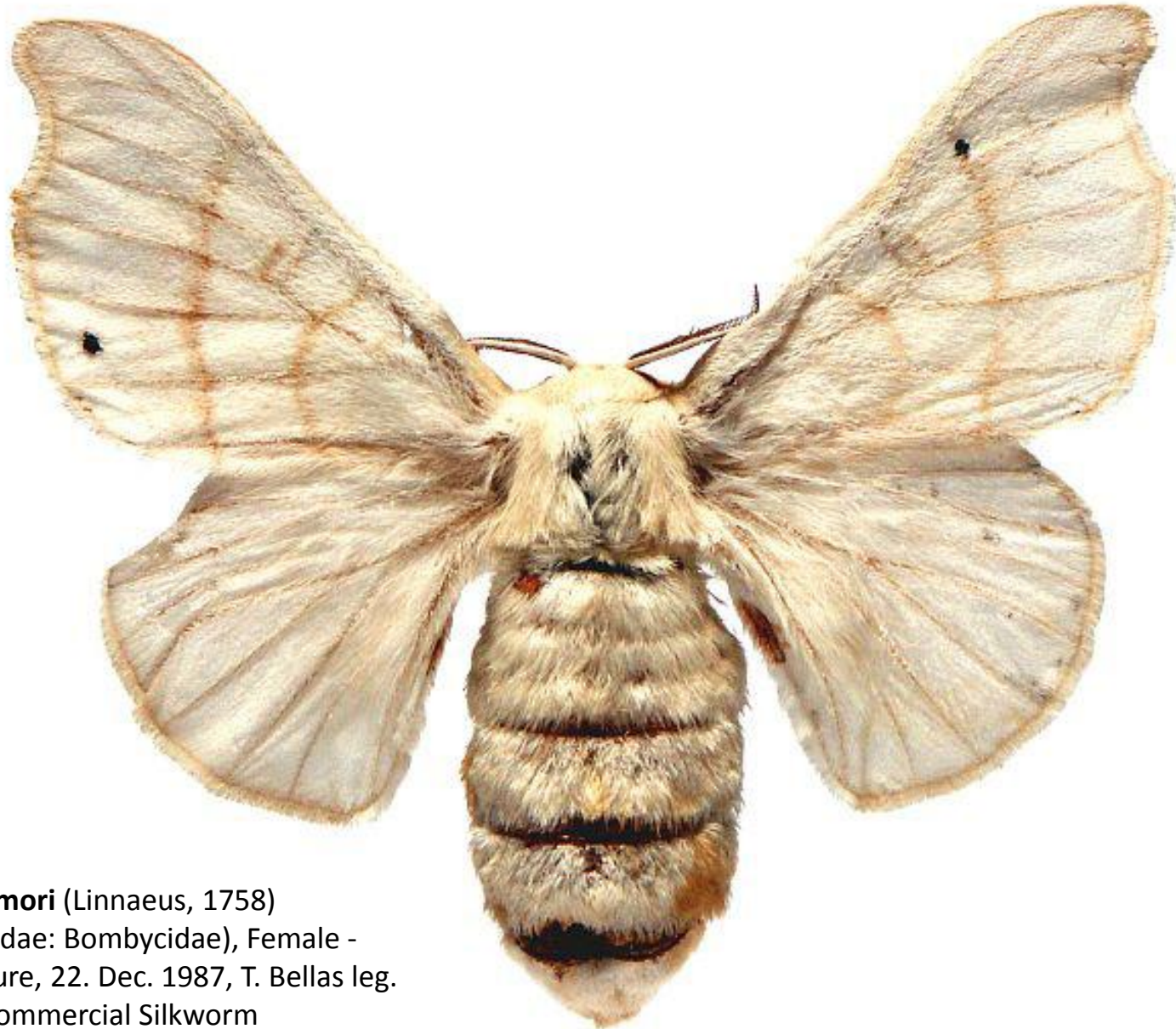
http://en.wikipedia.org/wiki/Hellenistic_period



“No statue better illustrates the typical Hellenistic style than the group sculpture **Laocoön and his Sons**. This work depicts a scene from Homer’s *Iliad*, in which the Trojan priest Laocoön and his two sons are killed by sea serpents (at Athena’s bidding) when he tries to warn his people about the Trojan horse.”

<http://www.essential-humanities.net/western-art/western-sculpture/greek-sculpture/>





Bombyx mori (Linnaeus, 1758)
(Bombycidae: Bombycidae), Female -
Lab. Culture, 22. Dec. 1987, T. Bellas leg.
(ANIC). Commercial Silkworm



SILK MONEY

(206 BC – 220 AD)

汉朝

“During the Han Dynasty, silk ceased to be a mere industrial material and became an absolute value in itself. Farmers paid their taxes in grain and silk. Silk began to be used for paying civil servants and rewarding subjects for outstanding services. Values were calculated in lengths of silk as they had been calculated in pounds of gold. Before long it was to become a currency used in trade with foreign countries.”

<http://www.silk-road.com/artl/silkhistory.shtml>

“... 230 of the 5,000 most common characters of the mandarin "alphabet" have silk as their "key".”

<http://www.silk-road.com/artl/silkhistory.shtml>



Detail of an embroidered silk gauze ritual garment from a 4th century BCE, [Zhou era](#) tomb at Mashan, [Hubei](#) province, China.

THE ORIGINS

OF VALUE

*The Financial Innovations
That Created Modern Capital Markets*

EDITED BY WILLIAM N. GOETZMANN
AND K. GEERT ROUWENHORST

International Center for Finance
at the Yale School of Management

OXFORD
UNIVERSITY PRESS

2005



龍朔元年八月廿三日安石即龍惠奴
於業化仰之右惟志是舉取練叁
拾貳月別生利陳練也其利名出
月不筆月別罰陳練也其利名出
表以順陳之。並便依時別是者身
東西考作畫兒叔後者後人有亡
佰人後能習者如立可救指者任

陳之右

業係一龍惠奴一

或易隆信

或見人魏各一

或見人魏石魏

或見人魏石魏

Contract for loan of silk. Ink on paper. 661 A.D. This contract records the loan from a moneylender of thirty bolts of silk to a borrower who agrees to pay four bolts, or 13.33 percent interest, each month until the time of repayment. This rate was higher both than prevailing rate in Turfan, usually 10 percent each month, and the government-stipulated rate of 6 percent per month. The text of the contract appears on the right, the names of the signatories on the lower left. Nothing appears below the first name, that of the moneylender, but the borrower, the guarantor, and the witnesses all draw their fingerjoints below their names to indicate their acceptance of the terms.

Long Huinu, resident of Anxi canton, receives thirty bolts of bleached silk from Zuo Chongxi, resident of Chonghua canton. The monthly interest will be four bolts of bleached silk. If the interest is not paid monthly, a fine of one bolt of bleached silk will be paid to Zuo each month. If Zuo needs the silk on a given day, then it must be returned to him promptly. If the borrower absconds, then it is up to his wife and children and those whose names follow below to redeem his debt.

Officials have government law, and common people follow private contracts. The two sides agree to make this contract, and they draw their finger joints as a sign of good faith.

Zuo, the owner of the silk, Zuo [no finger joint marks]

Long, the person who receives the silk [finger joint marks]

Guarantor Long Xu [finger joint marks]

Witness Wei Zuo [finger joint marks]

Witness Fan Shide [finger joint marks]

Guarantor Kang Wenxi [finger joint marks]¹⁸

Tang Dynasty 唐朝
(618-907)

Use of silk
as currency
outlawed.

Copper coins
are heavy.

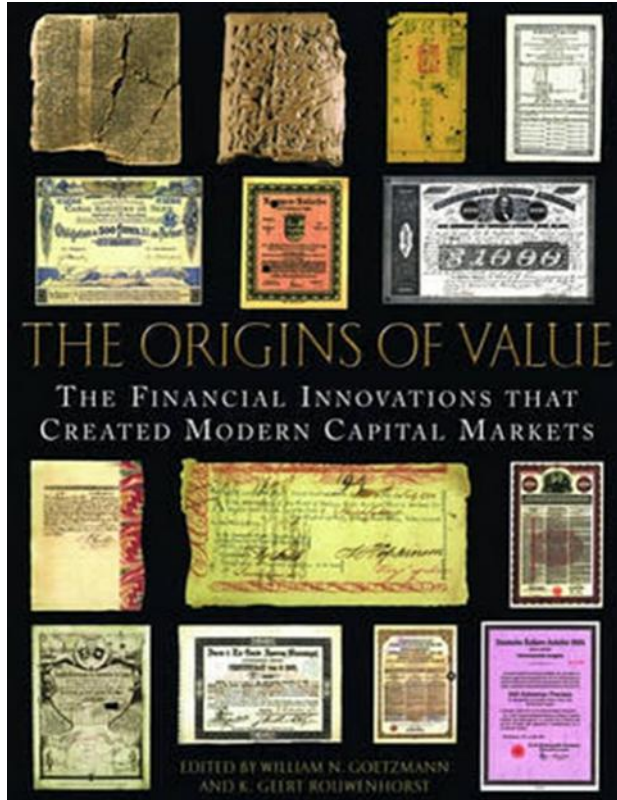
Result?

Instead of trading copper.

which was heavy
and vulnerable to theft

receipts were issued;
they were called:

Flying cash



“*Flying Cash* was especially popular among tea merchants who wished to return their profits from the sale of tea in the capital to the distant tea-growing areas of southeastern China. The Song dynasty continued this practice under the rubric of **convenient cash** (*bianqian*), accepting payments of gold, silver, coin, or silk in return for notes denominated in bronze coin.”

The Origins of Paper Money in China
Richard von Glahn (in *The Origins of Value*, pg. 65)

usbank
convenient CASH™

[Home](#) | [Order](#) | [My Account](#) | [Pay Bills](#) | [ATM Locator](#) | [Contact Us](#) | [About](#) | [FAQ](#)

Returning Cardholders **Welcome to your Convenient Cash Card!**

User Name*

Password*


[Log In »](#)

[Forgot Your Login?](#)
[Need a Login?](#)

On this site you can:

- Check your Balance
- View Statements
- Change your PIN

And much, much more!



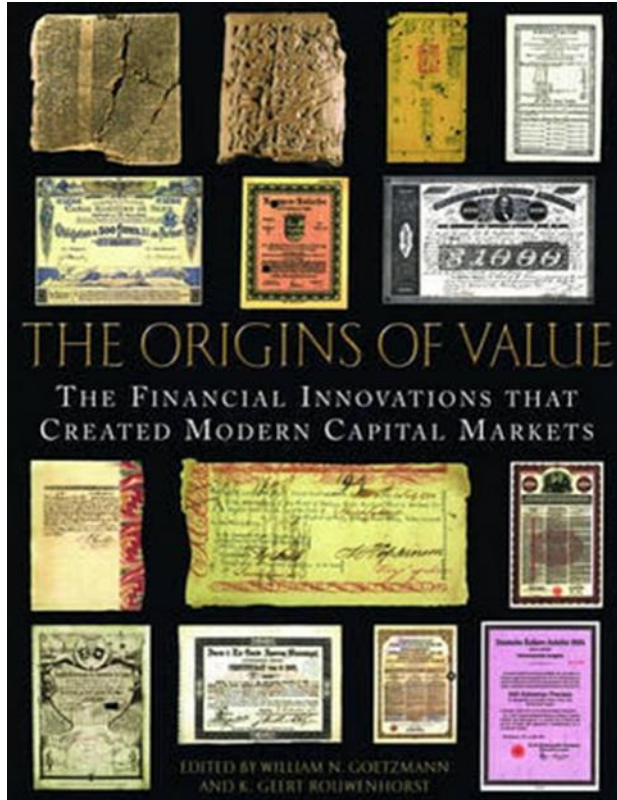
[Home](#) | [ATM Locator](#) | [Contact Us](#) | [About](#) | [FAQ](#) | [Terms & Conditions](#) | [Privacy](#)

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and Fidelity National Information Services, Inc. All Rights Reserved.

Convenient Cash (after the Song)

Jhave
(2012)

Screen-grab of website. Digital edition of infinite amount. Price flexible.



“The Aristotelian tradition, which dominated Western economic thought down to early modern time, believed that the value of the substances derived from their exchange value as commodities.”

The Origins of Paper Money in China

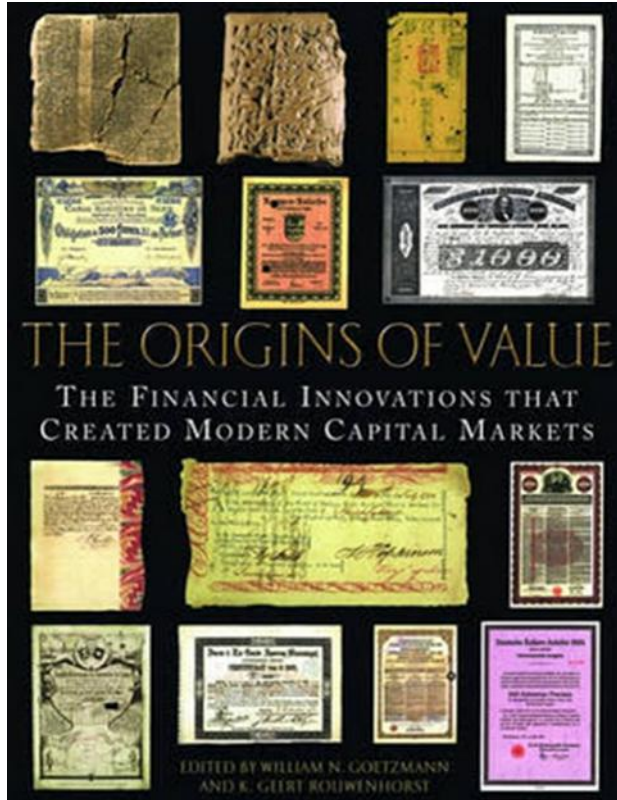
Richard von Glahn (in *The Origins of Value*, pg. 65)



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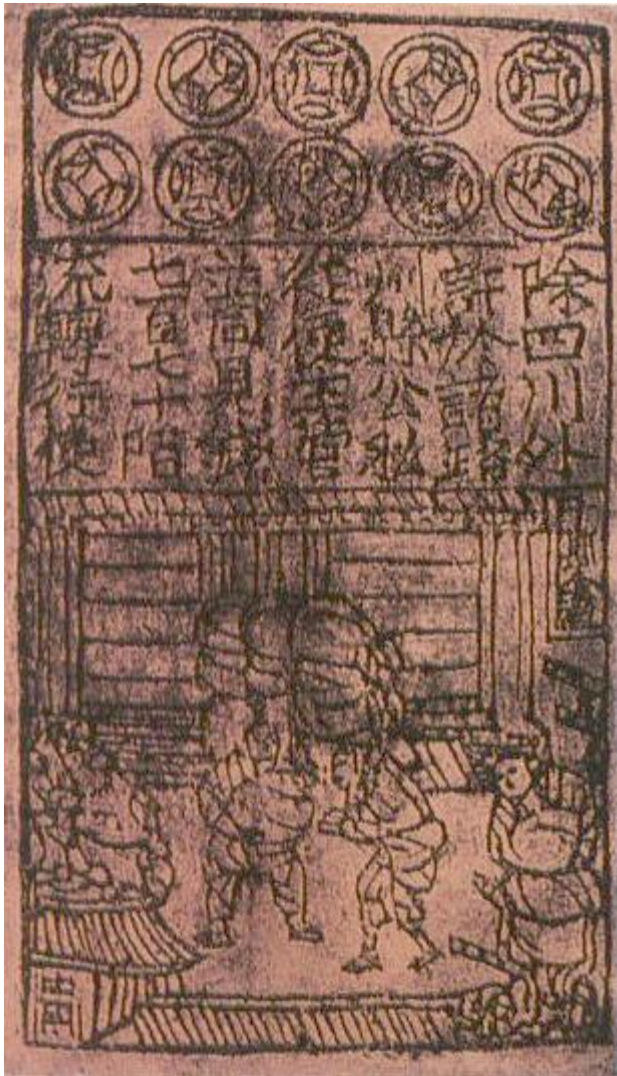
exchange value



“Chinese philosophers and statesmen, in contrast, have universally asserted that money is an artifact of the supreme ruling authority. It is the ruler’s stamp, not the intrinsic value of the monetary medium, that confers value.”

The Origins of Paper Money in China

Richard von Glahn (in *The Origins of Value*, pg. 65)



北宋交子 *Jiaozi*
Early paper money, China
Song Dynasty (11th CE)

北宋交子 *Jiaozi*

“1005, the prefect of Chengdu, Zhang Yong ... subjected the *jiaozi* paper notes to government regulation. The right to issue *jiaozi* was restricted to a consortium of sixteen merchant houses.”

The Origins of Paper Money in China

Richard von Glahn (in *The Origins of Value*, pg. 68)

北宋交子 *Jiaozi*

“The issuer inscribed
the value of the bill
in ink on the note itself.”

The Origins of Paper Money in China

Richard von Glahn (in *The Origins of Value*, pg. 68)

100

香港上海匯豐銀行

The Hongkong and Shanghai Banking Corporation

100



Promises to pay the bearer
on demand at its Office here

**ONE
HUNDRED
DOLLARS**

HONGKONG 1st JANUARY 1980

By order of the Board of Directors

GENERAL MANAGER



NB287657

NB287657



北宋交子 *Jiaozi*

“The government imposed no limits on the amount of *jiaozi* the designated merchants could issue. The quantity of bills in circulation followed the rhythms of seasonal demand, as issuers typically doubled their output of bills in early summer, when the new silk reached the market, and at the time of the rice harvest in the autumn.”

The Origins of Paper Money in China

Richard von Glahn (in *The Origins of Value*, pg. 68)

北宋交子 *Jiaozi*

“in 1023, ... A state-run *Jiaozi* Currency Bureau was established in Chengdu and given exclusive authority to issue *jiaozi*.”

The Origins of Paper Money in China

Richard von Glahn (in *The Origins of Value*, pg. 69)



Huizi (会子)

Official banknote issued in 1160

Song Dynasty (11th CE)

北宋交子 *Jiaozi*

“The invention of paper money was propelled not only by these economic conditions and fiscal initiatives, but also by technological innovations in paper-making and printing. ... by the beginning of the Song period the technology and raw materials for bookprinting were readily available in Sichuan for adaptation to use in currency printing.”

The Origins of Paper Money in China

Richard von Glahn (in *The Origins of Value*, pg. 70)



Holding a Wand under the Pine Tree
Xu Daoning
(11th century)



The Nine Dragons

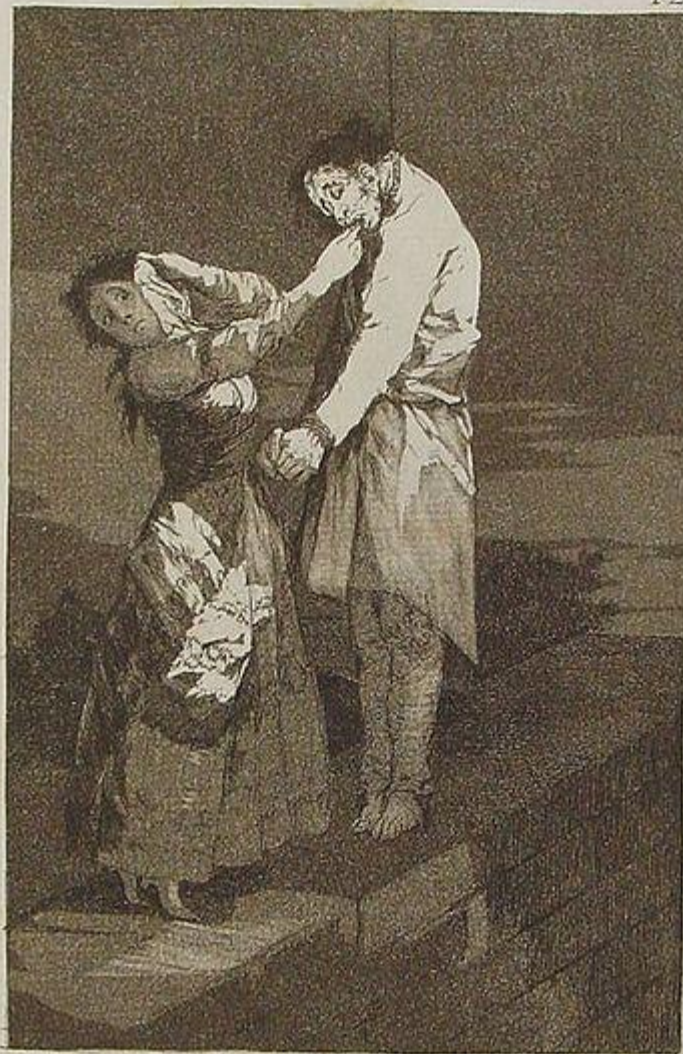
Chen Rong (陈容 / 陳容)

(1244 CE)

History of printing

- [Woodblock printing](#) (200)
- [Movable type](#) (1040)
- [Printing press](#) (1454)
- [Etching](#) (*ca.* 1500)
- [Mezzotint](#) (1642)
- **[Aquatint](#)** (1768)
- [Lithography](#) (1796)
- [Chromolithography](#) (1837)
- [Rotary press](#) (1843)
- [Offset printing](#) (1875)
- [Hectograph](#) (19th century)
- [Hot metal typesetting](#) (1886)
- [Hot stamping typesetting](#) (1886)
- [Mimeograph](#) (1890)
- [Screen printing](#) (1907)
- [Spirit duplicator](#) (1923)
- [Dye-sublimation](#) (1957)
- [Phototypesetting](#) (1960s)
- [Dot matrix printer](#) (1964)
- [Laser printing](#) (1969)
- [Thermal printing](#) (*ca.* 1972)
- [Inkjet printing](#) (1976)
- [3D printing](#) (1986)
- [Digital press](#) (1993)

12.

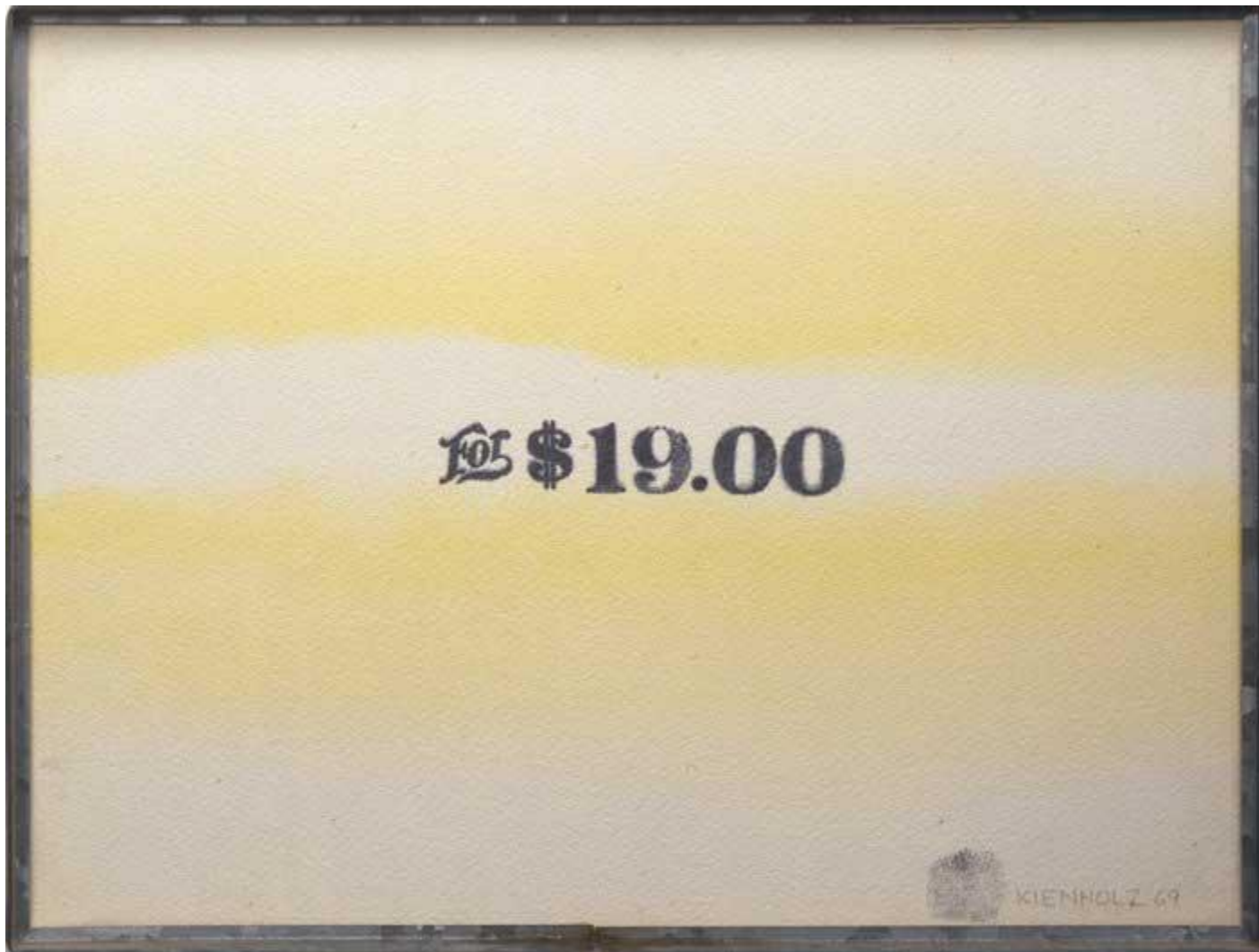


A caza de dientes.

Capricho No 12:
A caza de dientes (Out hunting for teeth)
Francisco Goya
(1799)

Aquatint prints.

Technology of printing allows artist to control the number of prints. By destroying the plate or stone on which they are etched after a certain number of prints have been made.



For \$19.00
Edward Kienholz
(1969)

salt vouchers (yanchao 鹽鈔)

“In 1048 ... Merchants supplying the frontier armies could now receive payment in salt vouchers (*yonchao*) that enabled them to buy salt from the huge state-operated saltworks at Xiezhou in Shaanxi, which they could sell in designated regions. The state monopsony on salt guaranteed lucrative profits, and salt vouchers themselves became negotiable instruments that merchants traded among each other.”

The Origins of Paper Money in China

Richard von Glahn (in *The Origins of Value*, pg. 70)

monopsony: one buyer, many sellers

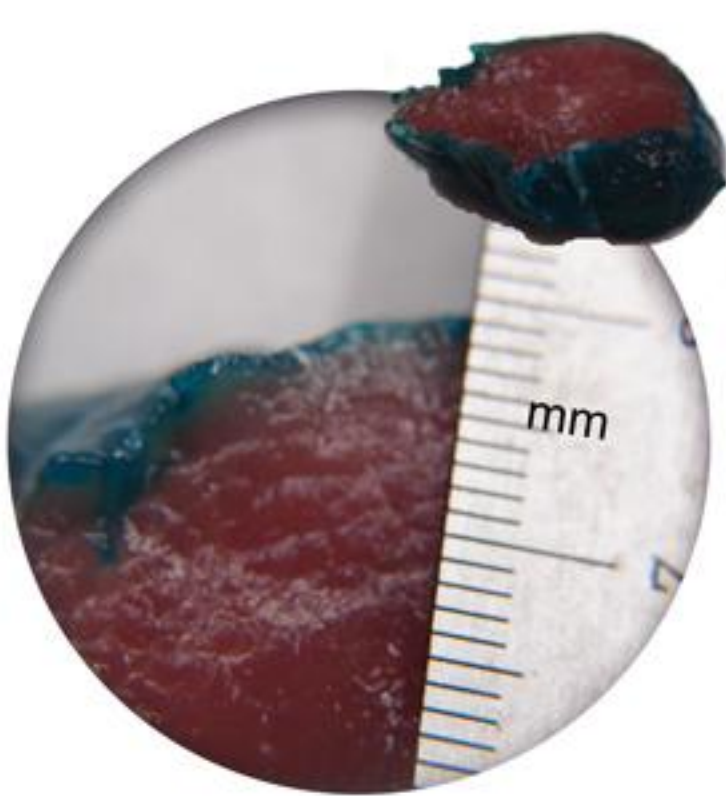
monopoly: one seller, many buyers

salary salt

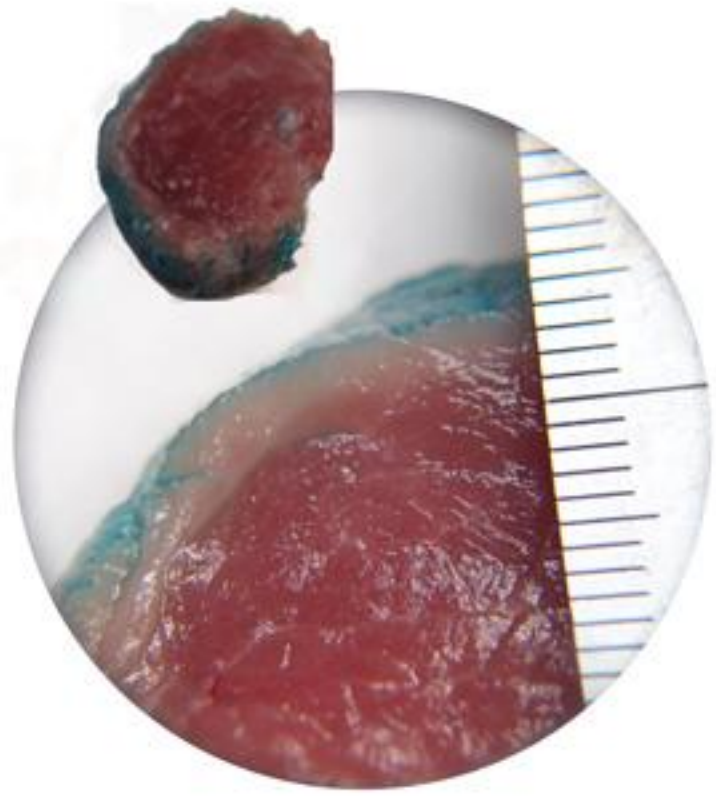
“It is commonly believed that **Roman soldiers were at certain times paid with salt.** (They say the soldiers who did their job well were "worth their salt.")^[3] ^[4]^[5] The word 'salary' derives from the Latin word *salārium*, possibly referring to money given to soldiers so they could buy salt.^[6] **The Roman Republic and Empire controlled the price of salt,** increasing it to raise money for wars, or lowering it to be sure that the poorest citizens could easily afford this important part of the diet.”

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





Vinegar/Dye

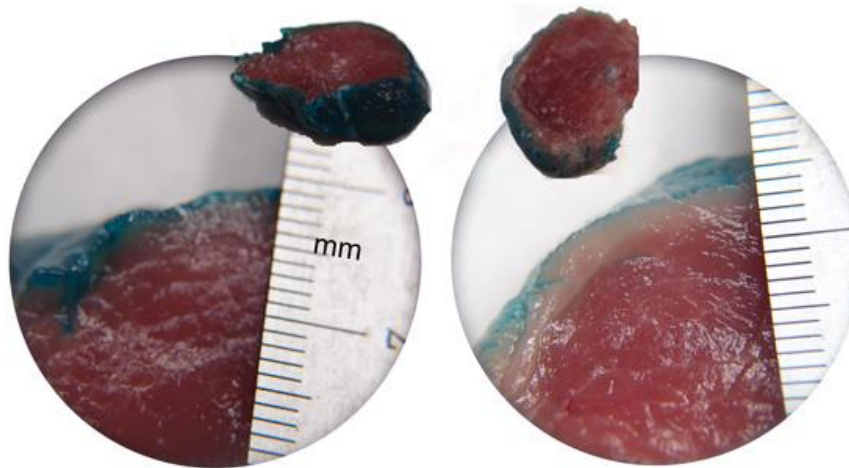


Salt/Dye

brine salt

“In American history, salt has been a major factor in outcome of wars. In the Revolutionary War, the British used Loyalists to intercept Revolutionaries' salt shipments and interfere with their ability to preserve food. During the War of 1812, **salt brine was used to pay soldiers** in the field, as the government was too poor to pay them with money.”

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



Vinegar/Dye

Salt/Dye



LABYRINTH

Motoi Yamamoto
(2001)

salt

size : 8m×4m



LABYRINTH
Motoi Yamamoto
(2010)

salt
diameter : 12m

BURY ME WITH MY MONEY.



BURY ME WITH MY MONEY.



<http://burymewithmymoney.com/>

counterfeits

“No actual specimens of Song or Jin paper money are known to exist.”

The Origins of Paper Money in China

Richard von Glahn (in *The Origins of Value*, pg. 73)

That means the images we saw of paper *jiaozi* a few slides earlier were probably fakes.

How does that modify how you see them?

counterfeit?



Chinese paper money
Song Dynasty
(960-1279)

counterfeit?

Probably not.

It was found on
the *Hong Kong
Monetary
Authority*
website.

[http://www.hkma.gov.hk/mon
eyhk/eng/security/history_1.h
tm](http://www.hkma.gov.hk/mon
eyhk/eng/security/history_1.h
tm)



Chinese paper money
Song Dynasty
(960-1279)



Dafen Oil Painting Village



shanzhai (山寨).



Clones



“Several mammals — including sheep, mice, cows, goats, pigs, rabbits, cats¹, a mule², a horse³ and a litter of three rats⁴ — have been cloned by transfer of a nucleus from a somatic cell into an egg cell (oocyte) that has had its nucleus removed. This technology has not so far been successful in dogs because of the difficulty of maturing canine oocytes *in vitro*. Here we describe the cloning of two Afghan hounds...”

What about the painting of a clone?



Anacott Financial

CREDIT CARD

7331 9121 5495 2161

GOOD
THRU 06/14

JASON WYNNE



not a “credit card”,
but a “credit consulting credit card.”

What about the painting of a clone
done with fake paints
purchased with a fake credit card?

Tools

/ I COPY Therefore I Am

I COPY Therefore I Am

Tagged: copy, copyright, economy, print

Year: 2011

As part of the Copyshop franchise in Knoxville SUPERFLEX and Copenhagen Brains made T-shirts with Barbara Kruger's iconic 1986 print work "I shop, therefore I am" altered to read, "I copy, therefore I am." The Copenhagen dealer Nils Staerk later presented a full-scale printed vinyl version on view at Art Basel 2011.

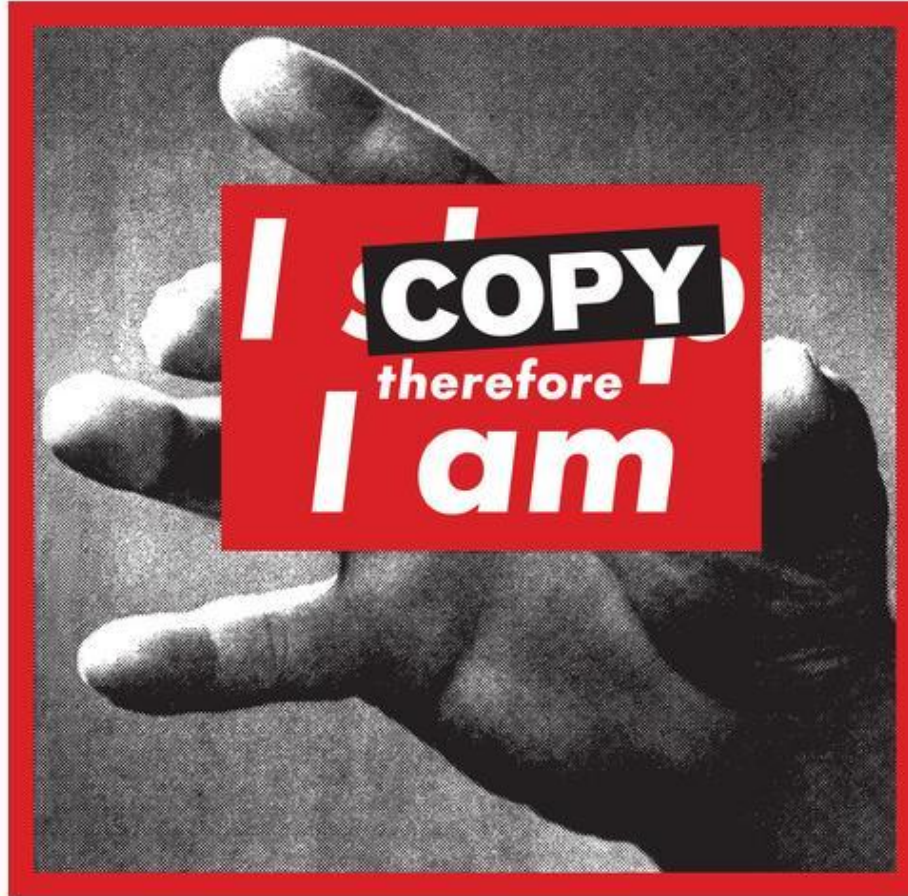


Photo: Superflex

[View large](#)

Tools

/ Bankrupt Banks

Bankrupt Banks

Bankrupt Banks is a series of work that portray and explore the international financial crisis since 2008.

The work are banners painted with logos of banks that were declared bankrupt and were acquired by other banks, governments or private entities. Originally designed to convey strength, authority and confidence, these now defunct symbols become portraits of failed power structures.

Beginning with the acquisition of the British mortgage lender, Alliance and Leicester by Grupo Santander on July 14, 2008, the series acts as a sort of timeline, charting the collapse and subsequent reconfiguration of major international financial markets. While all of the works are unique, the series will grow as more banking institutions face either failure or reorganisation.

Bankrupt Banks will continue to illuminate the failures and irregularities of a global financial system.



Tagged: bank, financial crisis, economy

Year: 2012

Press images

Tools

/ Euro

Euro

Tagged: [financial crisis](#), [economy](#), [nationality](#)

Year: 2012

Euro a billboard depicting a manipulated euro coin – a symbol of the European currency devoid of actual value.

The work was made for the billboard exhibition *Show Off* presented at Malmö Konsthall, Sweden and Point Centre for Contemporary Art, Cyprus.



Photo: Superflex

[View large](#)

Tools

/ Lost Money

Lost Money

A set amount of money in coin form is spread across the floor of the exhibition space. However, the coins have been specially adapted and welded into their positions on the ground. *Lost Money* makes use of coins corresponding with the local currency and was first shown at *Utopic* in Biel/Bienne, Switzerland, 2009, curated by Simon Lamunier. It has been exhibited widely and is permanently installed in the Culiacán botanical garden, Mexico and at KUNSTEN Museum of Modern Art Aalborg. *Lost Money* has often been installed together with the film work *The Financial Crisis*.



Tagged: financial crisis, economy

Year: 2009

Commodity Fetishism And Post-Internet Artists: A Q&A With Curator Ché Zara Blomfield And Artist Daif King

Kevin Holmes August 03, 2012

 Like 12  Tweet 0  Pin it  1



HK Galleries Visit
JAN 31st

Leaving from class at 14h00
Please DO NOT Be LATE

Gagosian
HanArtTZ
Ben Brown Fine Arts

12 Pedder St, Central



童年

CHILDHOOD

劉大鴻

LIU DAHONG

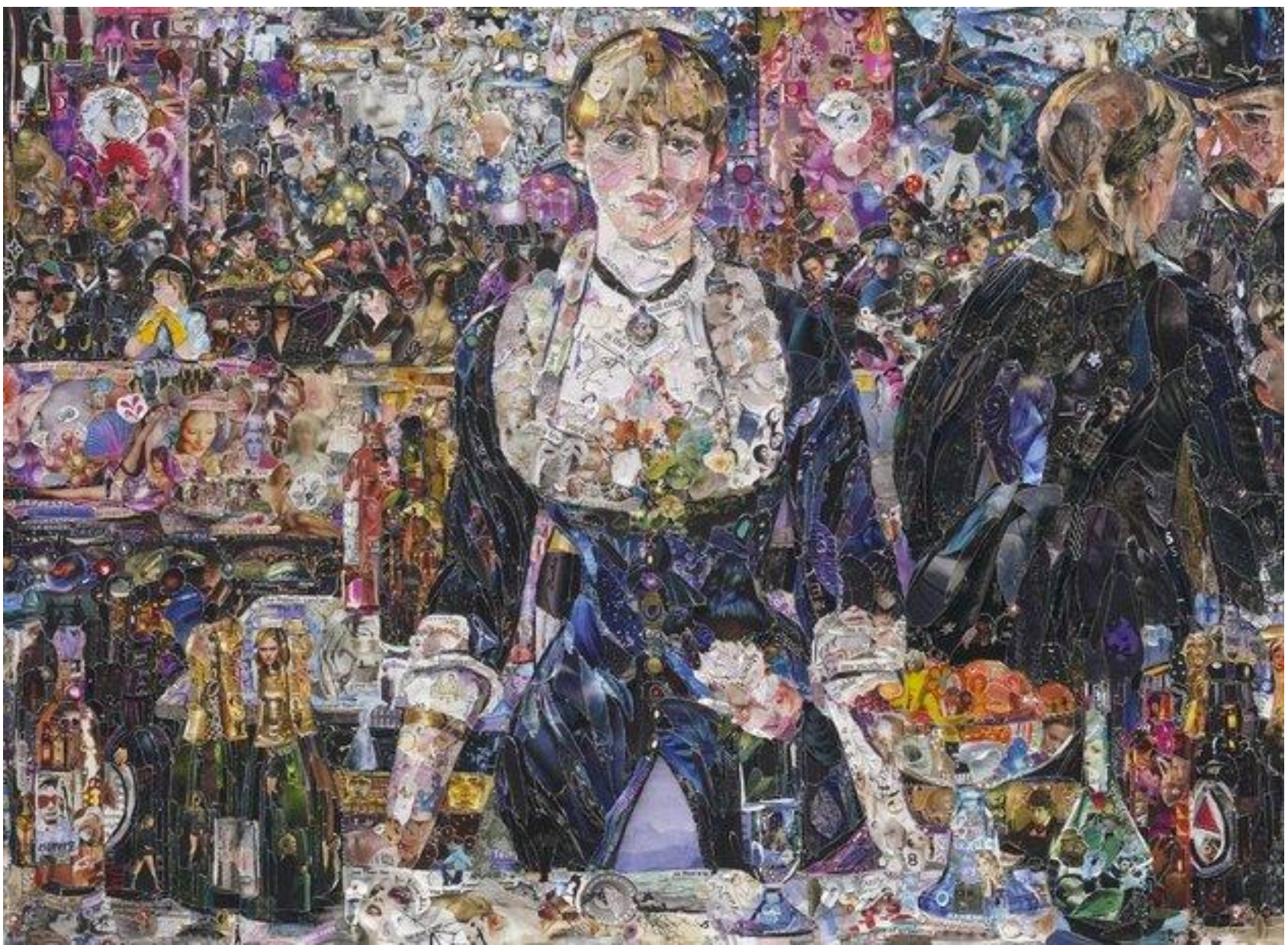
January 9 - March 3, 2013

二零一三年一月九日至三月二日



“You couldn’t borrow books from the Zhejiang Academy of Fine Arts library,] so some students stole books. I never did though. Some students were punished for ripping pages out of books. The best books, the ones with lots of illustrations, were always torn up. There were even some students who hung the torn pages right on their dorm walls! Maybe that’s how they were discovered.”

Interview: Mnadarin : http://www.china1980s.org/en/interview_detail.aspx?interview_id=70



PICTURES OF MAGAZINES 2
VIK MUNIZ

Ben Brown Fine Arts, Hong Kong
<http://www.benbrownfinearts.com/exhibitions/63/overview/>
21 NOV 2012 - 8 FEB 2013



PICTURES OF MAGAZINES 2
VIK MUNIZ

Ben Brown Fine Arts, Hong Kong
<http://www.benbrownfinearts.com/exhibitions/63/overview/>
21 NOV 2012 - 8 FEB 2013



PICTURES OF MAGAZINES 2
VIK MUNIZ

Ben Brown Fine Arts, Hong Kong
<http://www.benbrownfinearts.com/exhibitions/63/overview/>
21 NOV 2012 - 8 FEB 2013



TAKASHI MURAKAMI

Not yet titled, 2012

Acrylic on canvas mounted on board
74 13/16 x 60 1/4 inches (190 x 153 cm)

© Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.

FLOWERS & SKULLS

NOVEMBER 29, 2012 - FEBRUARY 9, 2013

<http://www.gagosian.com/exhibitions/takashi-murakami--november-29-2012>



TAKASHI MURAKAMI

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Acrylic on canvas mounted on board
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FLOWERS & SKULLS

NOVEMBER 29, 2012 - FEBRUARY 9, 2013

<http://www.gagosian.com/exhibitions/takashi-murakami--november-29-2012>

“What is Art?”

For those of us born in Asia, it remains an ever important question. The reason is that what we today define as Art represents the path followed by Western art history and yet here in the East, we have our own history. To survive as artists, we must learn to resolve the collision of these two cultures.

My own personal position is drawn from how well I can arrange the unique flowers of Asia, moreover the ever strange blossoms that have bloomed in the madness of the defeated culture of postwar Japan, into work that will live within the confines of Western art history.”

—Takashi Murakami

<http://www.gagosian.com/exhibitions/takashi-murakami--november-29-2012>

“This exhibition, Takashi Murakami's first in Hong Kong, explores one of the central dichotomies of his art—between joy and terror, his optimistic magnanimity as an artist and his pessimistic perspective on postwar Japan. Here, this dichotomy is symbolized by the stark contrast of bright smiling flowers and disturbing, menacing representations of skulls.”

<http://www.gagosian.com/exhibitions/takashi-murakami--november-29-2012>

“...**"Superflat"** style and ethos, which employs highly refined classical Japanese painting techniques to depict a super-charged mix of Pop, anim  and *otaku* content within a flattened representational picture-plane, ...”

<http://www.gagosian.com/exhibitions/takashi-murakami--november-29-2012>

Otaku (おたく / オタク?) is a Japanese term used to refer to people with obsessive interests, particularly (but not limited to) anime and manga



Some Actions Which Haven't Been Defined Yet in the Revolution

Sun Xun

(2011)

Video Still

Para/Site Art Space

G/F, 4, Po Yan Street, Sheung Wan, Hong Kong

1 December 2012 – 17 February 2013

A group of people is silhouetted against a large projection of a traditional Chinese ink wash painting. The painting features a circular frame containing a landscape with dense foliage and a central figure. The scene is dimly lit, with the projection being the primary light source.

Sun Xun's 21ke (21 grams)
hosted by Hou Hanru



Equal Relationships

223 (aka Lin Zhi Peng) and Ren Hang

Date: 18.1 - 28.2.2013

Venue: Blindspot Gallery

Blindspot Gallery

<http://www.blindspotgallery.com/>



Equal Relationships

223 (aka Lin Zhi Peng) and Ren Hang

Date: 18.1 - 28.2.2013

Venue: Blindspot Gallery

Blindspot Gallery

<http://www.blindspotgallery.com/>



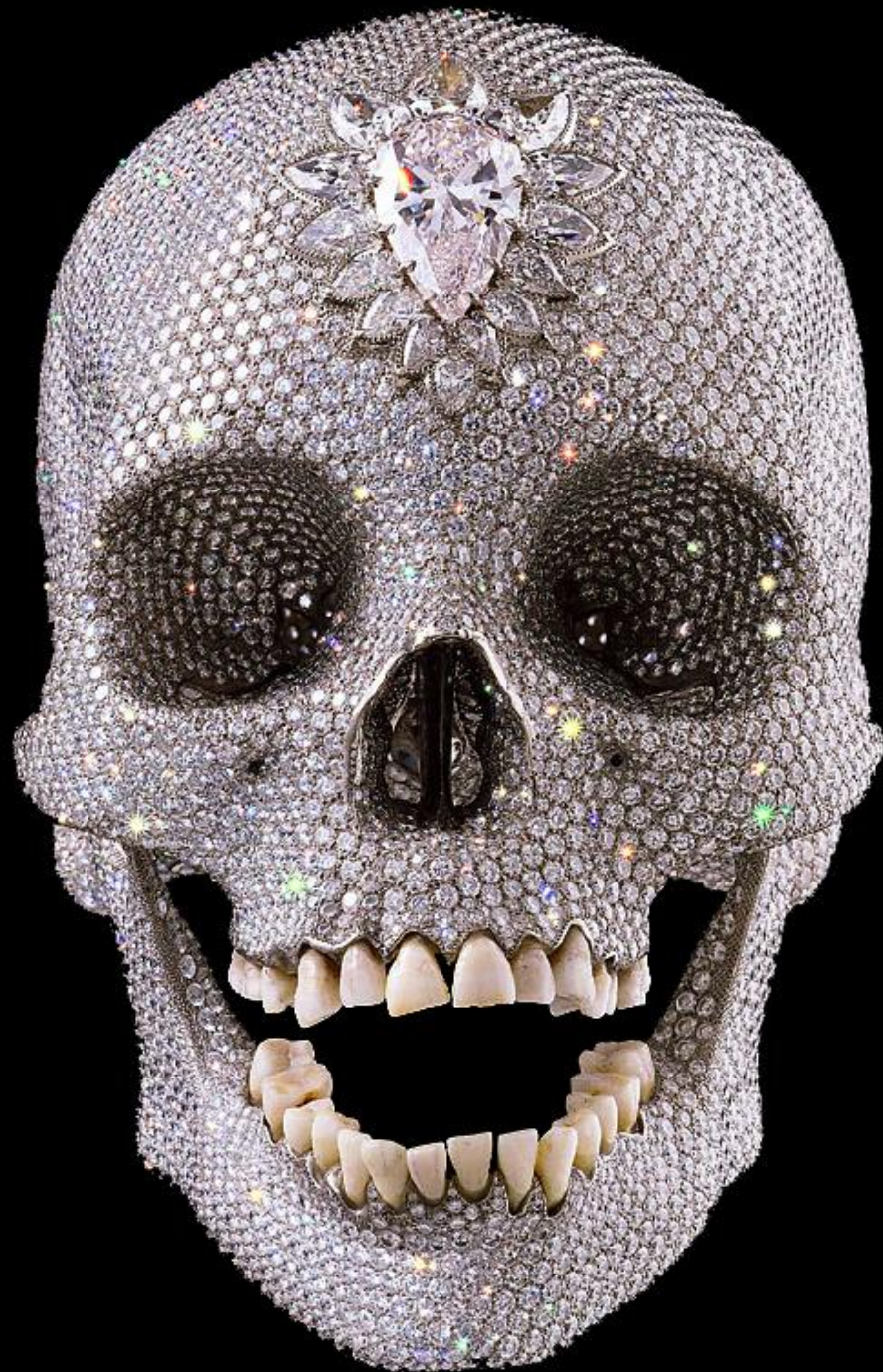
Entomology Cabinets and Paintings, Scalpel Blade Paintings and Colour Charts

Damien Hirst

21 February – 4 May 2013

Hong Kong,

<http://whitecube.com/>





[ABOUT](#)

[NEWS](#)

[EXHIBITIONS](#)

[CURATORS](#)

[ARTISTS](#)

[SHOP](#)

About

The Museum of Contemporary Cuts (MoCC) is a new international museum that focuses on the impact that the current economic crisis has on the arts, artists and the creative industries. MoCC is a mobile museum, an art project in itself, a curatorial vagary and a documentation site of contemporary cuts to art organizations that are often left undocumented and un-collected. It is also a site that commissions new artworks and promotes initiatives on art and economics as well as a research aggregator of commentaries and debates on the arts in a time of crisis. MoCC's mission statement resumes and represents the role to which contemporary arts and artists are relegated.

[\(More: What is MoCC?\)](#)

“ *When our artists finally learned how to make art without eating, they died!* ”



香港城市大學
City University
of Hong Kong



YUKATA MAKINO AND DORAVIDEO IN CONCERT

24 / 01 / 2013
7:30PM - 10PM

M1060 MULTIMEDIA THEATRE,
Run Run Shaw Creative Media Centre,
18 Tat Hong Avenue, Kowloon Tong

FREE ADMISSION

Seating is on a first-come, first-served basis

EXTENDED
ECLECTICS
NEW SONIC
ADVENTURES
VOL. 1

“School of Creative Media presents **Extended Eclectics: New Sonic Adventures**, a monthly series of innovative musical performances that challenge our notion of what “live” is today. For its first edition, we are excited to showcase two Japanese artists who take different approaches to sound.”

<http://www.scm.cityu.edu.hk/news-events/events/extended-eclectics-doravideo-in-concert/>