



Redesign your brand.

Now please help me take another photo?

**Everyone please  
for 30 seconds  
use your phone or laptop  
to look up the word 'branding'.**

*What happens when Banksy  
subverts the very brand he's become?*

“On Sunday, a booth appeared in Central Park selling “signed,” “**100% original**” **Banksys**—at **\$60 a piece**. Except for a few tourists, everyone ignored it. The booth seemed to be evidence of the cashing-in on any current event, from 9/11 to Occupy to a famous street artist’s “residency,” that we do in this most capitalist of cities. But **it was real.**”

<http://creativetimereports.org/2013/10/15/banksy-takes-art-world-money-but-wont-buy-its-line-molly-crabapple/>

The  
**Village Pet Store**  
And  
Charcoal Grill



*Do you want flies with that?*



*Gold & Chocolate Prizes!*  
**The ART of Marketing Art**

## What's her story?

### Emir's Daughter Spends \$1 Billion A Year On Art Works



An emir's daughter was named the world's most powerful figure in the art world thanks to a massive spending spree on art works that reaches \$1 billion per year.

Better than the rest? or just more expensive?  
In which cultural estuary does it exist?

# Art|Basel Basel|Miami Beach|Hong Kong

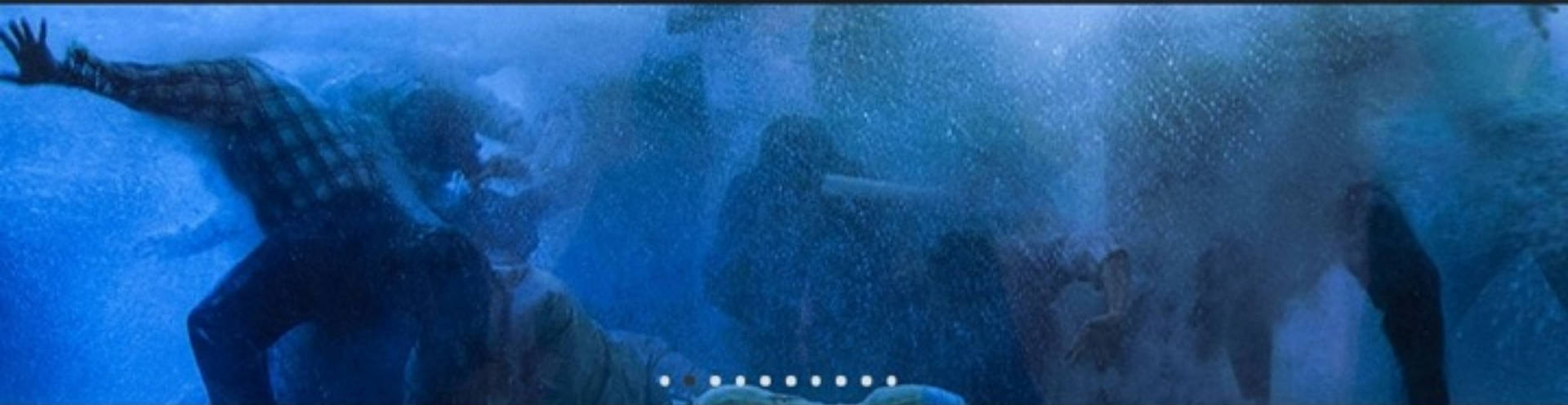
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# Art | Basel

## Hong Kong | May | 23-26 | 2013

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**PRESS RELEASE**

**HONG KONG | MARCH | 18 | 2013**

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### **ENCOUNTERS: 17 AMBITIOUS, LARGE-SCALE PROJECTS**

Art Basel announced today the 17 artworks to be presented within the Encounters sector in Hong Kong, dedicated to showing large-scale sculptural installations by leading artists from around the world. Yuko Hasegawa, Chief Curator of the Museum of Contemporary Art, Tokyo and Curator of the Sharjah Biennial 11, curates the sector for the inaugural edition of the Hong Kong show.

Encounters will offer a strong representation of galleries from Hong Kong, exhibited alongside projects by galleries from India, Japan, Korea, Mainland China, Germany, Ireland, Italy, and the United Kingdom. The works will range from sculptures in traditional media such as marble, wood and bronze to installations inviting audience participation. With some reaching over five meters in height and others taking over 70 square meters of exhibition space, these major artworks will punctuate the Galleries sector, through placement on sixteen-meter wide boulevards, sited on both exhibition floors.

## Discuss ethics of issues raised.



### Hong Kong Intervention *Sun Yuan and Peng Yu* (2009)

“For this series of 200 photographs, Yung invited 100 Filipino domestic workers to take a picture of their work spaces, with the stipulation that the photograph must include within it a faux, toy grenade, provided by the artist.”

What style of art does this gallery represent?  
To whom is it aimed?

## 2P CONTEMPORARY ART GALLERY

G/F, 23 Po Tuck Street, Sai Ying Pui, Hong Kong | www.2p-gallery.com  
Mon-Tue - Sat. 11.00 - 19.00, ☎ +852 2803 2151, ✉ info@2p-gallery.com

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### UPCOMING EXHIBITION

#### *My Dear, You Shouldn't Believe in Fairytales*

Tejal Shah, Erkka Nissinen and Chen Zhou  
Curated by Angel Wong

**Opening Reception: Wednesday, 20. March 2013, 6.30 - 8.30pm**  
20 March - 10 April 2013

*My Dear, You Shouldn't Believe in Fairytales* takes the construction of fairytales as a metaphor for the legitimization of narratives as a point of departure, and through a selection of works including Tejal Shah's video installation at DOCUMENTA (13), *Between the Waves*; Erkka Nissinen's 2011 Illy Prize winning *Rigid Regime*; and Chen Zhou's new work, *My Loving Artist - Yu Honglei*, seeks to investigate the ideas of narrative, the body-subject and issues surrounding the enquiries into their (de)legitimization, (in)appropriateness and un/interchangeability.



Tejal Shah, *Between the Waves*, Multi-channel video installation, 2012.  
Video still, Channel I.

**DEALERS**



**The Blue Boy**  
*Thomas Gainsborough*  
(c. 1770)

SOLD  
by *Joseph Henry Duveen*  
[reputedly the first branded dealer]  
in 1921 for “\$4 million in 2007 currency)  
at a time when the painting was owned  
by the Duke of Westminster,  
whom Duveen had never met.  
No problem. Duveen negotiated  
a purchase about 2 months after he had  
sold the work.”

**The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art**  
Don Thompson (2010) Pg. 32



*Stephen Spender, April 9th 1982.*  
Composite Polaroid, 34.75 x 30". Images  
courtesy of David Hockney, inc.

**“When you pay high for the priceless,  
you acquire it cheaply.”**

**-- Joseph Henry Duveen**

**“He was the first to sell social status  
in the guise of selling art.”**

**The \$12 Million Stuffed Shark:  
The Curious Economics of Contemporary Art  
Don Thompson (2010) Pg. 33**



**Leo Castelli (seated)**  
Jasper Johns standing

“an Italian banker who opened  
a New York gallery in 1957”

“...was one of the first to pay his artists a stipend.”

**The \$12 Million Stuffed Shark:**  
**The Curious Economics of Contemporary Art**  
Don Thompson (2010) Pg. 34





JOHNS, Jasper  
Painted Bronze (Ballantine Ale)  
1960  
Painted bronze  
14 x 20.3 x 12.1 cm (5 1/2 x 8 x 4 3/4")  
Kunstmuseum Base

“Willem de Kooning said of Castelli,

‘That son of a bitch,  
you could give him two beer cans  
and he could sell them.’

Jasper Johns laughed  
and created a sculpture of two Ballantine Ale  
empties. Castelli immediately sold the work  
to collectors Robert and Ethel Scull. The cans  
are now in a German museum.”

The \$12 Million Stuffed Shark:  
The Curious Economics of Contemporary Art  
Don Thompson (2010) Pg. 35



## **Larry Gagosian**

“manages more gallery space than any other dealer in the world.”

Pre-sells entire shows just with phone calls.

**The \$12 Million Stuffed Shark:  
The Curious Economics of  
Contemporary Art**  
Don Thompson (2010) Pg. 36

# GAGOSIAN GALLERY

## JEFF KOONS

### HULK ELVIS

NOVEMBER 6 - DECEMBER 20,  
2014

7/F Pedder Building  
12 Pedder Street  
Central, Hong Kong  
T. 852.2151.0555 F. 852.2151.0853  
hongkong@gagosian.com  
Hours: Tue-Sat 11-7  
Gallery Information  
Gallery Map

- ABOUT EXHIBITION
- ARTIST INFO



JEFF KOONS, *Hulk (Friends)*, 2004-12, polychromed bronze, 71 1/4 x 48 1/2 x 26 inches (181 x 123.2 x 66 cm) © Jeff Koons

## SHOP



### JEFF KOONS

Banality Series Service Plate

[View Now ▶](#)



## Larry Gagosian

“... shows at Gagosian sell out because a gallery employee phones clients and says ‘Larry said you need this for your collection.’ One former Gagosian employee claims that in about a quarter of the cases, clients say ‘I’ll take it’ without ever asking ‘What does it look like?’ or ‘How much?’”

The \$12 Million Stuffed Shark:  
The Curious Economics of Contemporary Art  
Don Thompson (2010) Pg. 38

**largeexcedrinbox**  
*Tom Friedman*  
(2006)

SOLD for up to \$500,000  
by seeing jpegs online





## Famine

*Jake & Dinos Chapman*  
(2004)

## Jay Jopling

“White Cube’s approach differs from that of Gagosian or most major galleries. While Jopling represents about twenty artists including Hirst and Emin, Lucain Freud, Jake and Dinos Chapman, and Ellsworth Kelly, he does not show them at regular intervals, nor does he have a contract with any artist. Each is a free agent for whom White Cube is accepted as their principal UK dealer.”

The \$12 Million Stuffed Shark:  
The Curious Economics of Contemporary Art  
Don Thompson (2010) Pg. 40

SARAH LUCAS EXHIBITED AT THE SAATCHI GALLERY



Au Naturel 1994 Mattress, water bucket, melons, oranges and cucumber 84 x 168 x 145 cm



# BRANDING

*“Hot iron brands are the only instant, permanent cattle ID that are time tested for thousands of years with virtually no changes to the process.”*

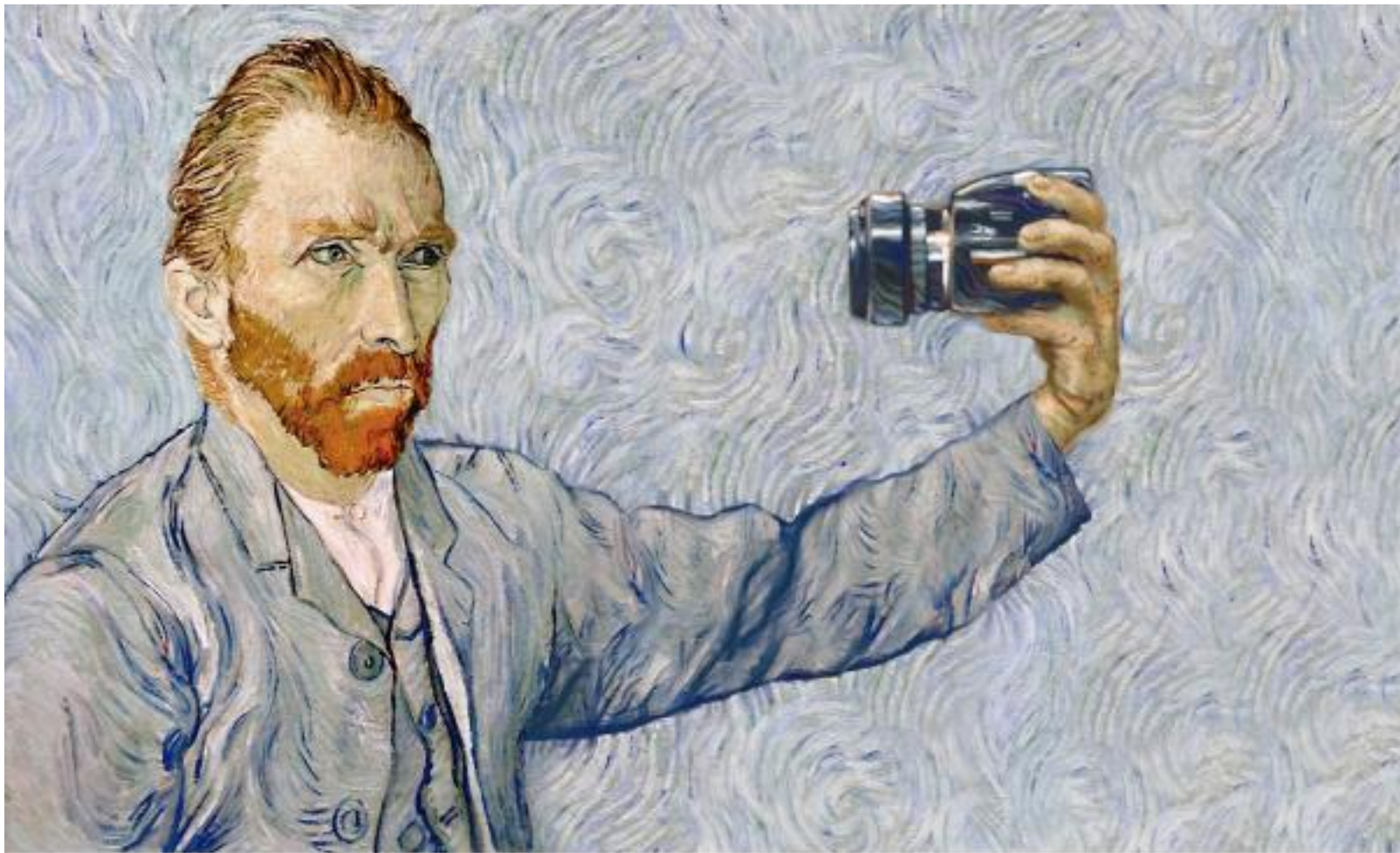
What have critics  
said about this work?



**Han Dynasty Urn  
with Coca-Cola Logo**  
*Ai Weiwei*  
(1994)

10" by 11" by 11" paint  
Han Dynasty urn

Name the source painting?

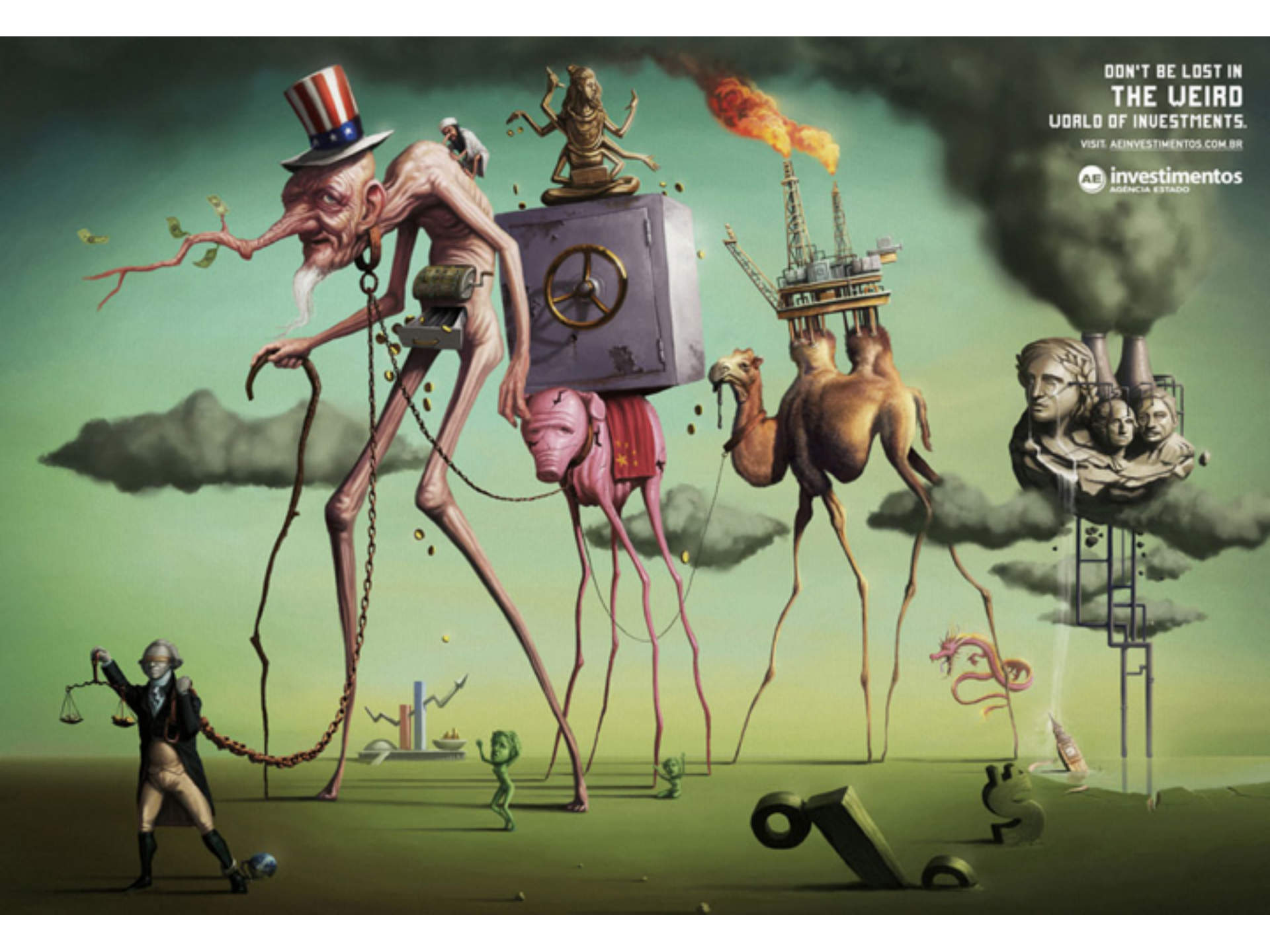


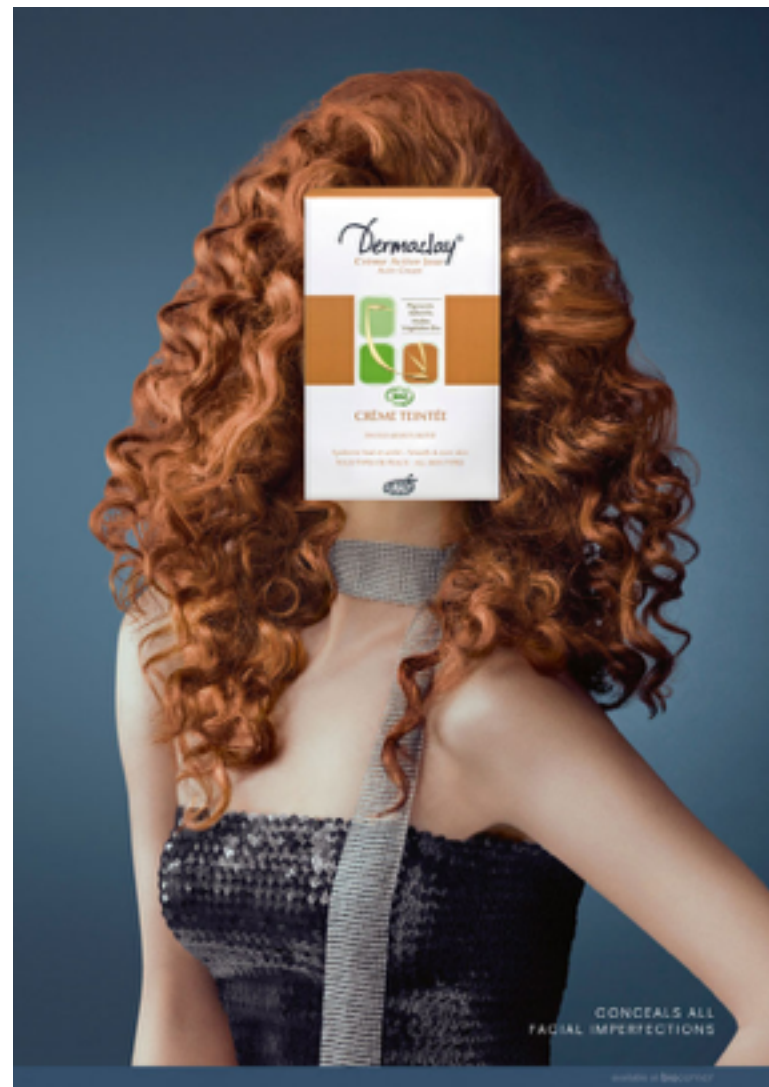
Arte desde una nueva perspectiva

DON'T BE LOST IN  
**THE WEIRD**  
WORLD OF INVESTMENTS.

VISIT: [AeINVESTIMENTOS.COM.BR](http://AeINVESTIMENTOS.COM.BR)

**Ae** investimentos  
AGÊNCIA ESTADO





**Le fils de l'homme**  
*René Magritte*  
(1964)




**Madonna of Port Lligat**  
*Salvador Dalí*  
(1949)

Name the source painting?





Be prepared to see things differently after visiting the Picasso exhibition at the NGV, June 20 to October 8.  **mazda**

**Mazda**  
*Che Agency*  
(2006)



**La DS**  
*Gabriel Orozco.*  
(1993)

Modified Citroën DS  
55 3/16 x 189 15/16 x 45 5/16" (140.1 x 482.5 x 115.1 cm).

## Is entertainment marketing?



Shawn Wolfe,  
*Vending Machineries*  
(2001)

## "murketing"

“Journalist and author Rob Walker has a long history of projects that look at the intersection of designed objects and consumer behavior. Formerly of the Times Magazine “Consumed” column and currently found at Design Observer, Walker coined the term “murketing” in his 2008 book, *Buying In: The Secret Dialogue Between What We Buy and Who We Are*, to describe the blurred strategy between marketing and entertainment used to sell products without the associations of an overt branding campaign.”

<http://rhizome.org/editorial/2012/dec/10/rob-walker/>

## What brand are you?

“Tell me about yourself, and you might mention where you're from, the music you prefer, perhaps a favorite writer or filmmaker or artist, possibly even the sports teams you root for. But I doubt you'll mention brands or products. That would seem shallow, right? There's just something illegitimate about openly admitting that **brands and products can function as cultural material, relevant to identity and expression.** It's as if we would prefer this weren't true. (But we know it is: Tell me about a neighbor, co-worker, someone you met at a party, and it becomes far easier, convenient, maybe even necessary, to situate that other person within branded material culture.)”

As Real As It Gets  
organized by Rob Walker

<http://www.apexart.org/exhibitions/walker.php>



As Real As It Gets  
organized by Rob Walker

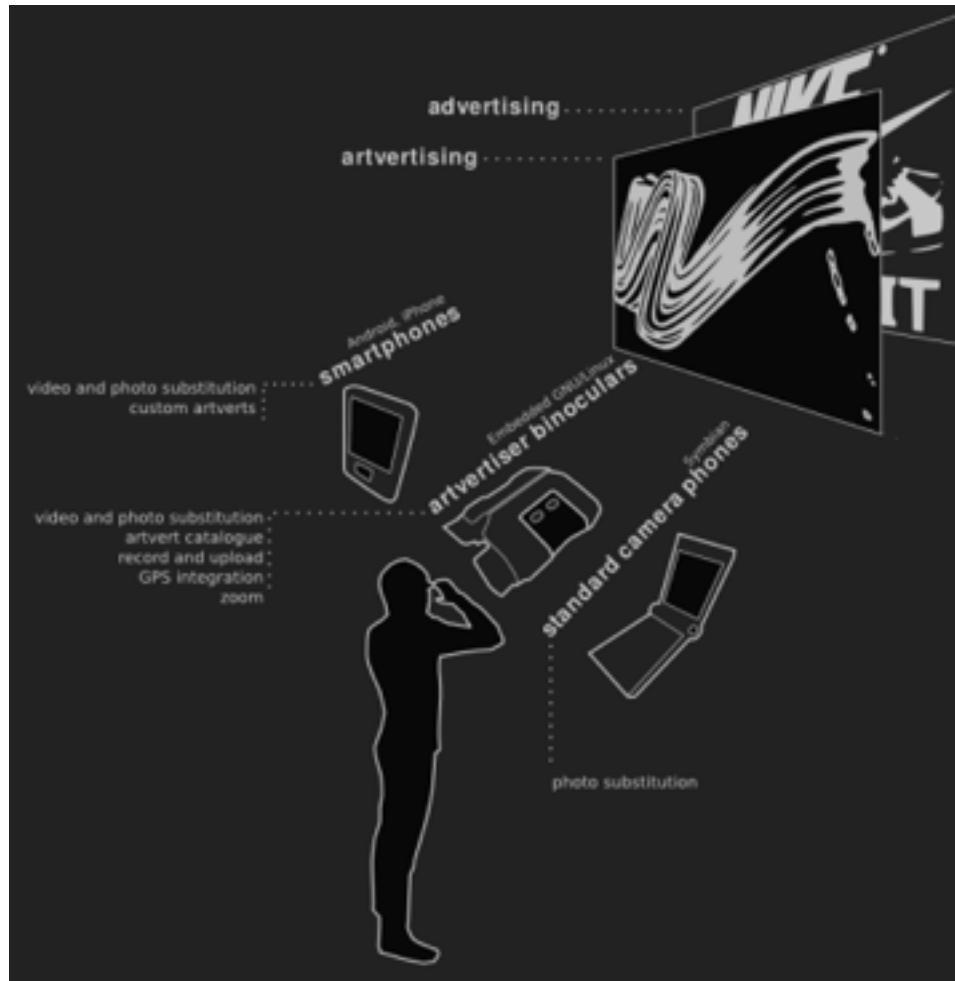
<http://www.apexart.org/exhibitions/walker.php>

What would you put there?



“*The Artvertiser* is a software platform for replacing billboard advertisements with art in real-time. It works by teaching computers to 'recognise' individual advertisements so they can be easily replaced with alternative content, like images and video.” -- <http://theartvertiser.com/>

## What differences exist between an exhibit and ads?



“*The Artvertiser* considers Puerta del Sol Madrid, Times Square New York, Shibuya Tokyo and other sites dense with advertisements as potential exhibition space. ”

-- <http://theartvertiser.com/>

Name the art works in this image?  
Why were they chosen?



“The Artvertiser software is trained to recognise individual advertisements, each of which become a virtual 'canvas' on which an artist can exhibit images or video when viewed through the hand-held device. We refer to this as **Product Replacement.**”

-- <http://theartvertiser.com/>

## Is there anything forbidden in advertising?



“While offering itself as a new platform for public art, The Artvertiser seeks to highlight the contradiction of Public Space in the context of what can and cannot be written on the surface of our cities. ”

-- <http://theartvertiser.com/>



Julian Oliver is a New Zealander, [Critical Engineer](#) and artist based in Berlin.

**are ads art?**

What visual aesthetic style has this ad adopted?



Cluster Mag > Arts > The End of Us Versus Them

<http://theclustermag.com/blog/2013/01/the-end-of-us-versus-them/#>

By Brad Troemel

Who is this?



Cluster Mag > Arts > The End of Us Versus Them

<http://theclustermag.com/blog/2013/01/the-end-of-us-versus-them/#>

By Brad Troemel

Is there alternative culture  
or an opposition  
to advertising in Hong  
Kong?



## Explain spam trolls and people paid to do product placement on forums.



**Ryder Ripps** 4 hours ago



I like Under Armour because it fits into my ethos on art.. form dictated by function, subversion based on appropriation of popculture or things that aren't "meant for me".. the archetype of an Under Armour wearer is basically the type of person who called me "faggot" in middle school and put gum in my hair, so I feel like by wearing it I am rising above, and in a way reclaiming ownership.. I also like the silly idea that the clothes are designed for a function over simply a "style", which as we know,, is SO TRITE,,!! I think the internet sort of changes (disrupts?) the ideology and purpose of "counter-culture",, which traditionally has been hinged on subverting "popular culture" in order to stand out or separate oneself against it,,, an ideology which manifests itself in extreme styles such as loud or 'alt' music and clothing;; promulgated as necessary signifiers for an anti-whatever attitude,, also known as "alternative". I find it harder to define what is and isn't alternative in this day and age where TV and print are becoming increasingly irrelevant;; media is becoming increasingly decentralized,,, now it is in the mass-media's best interest to take more of a bottom up rather than top down approach to reach its audience/critical mass,, within this rubric, what is and isn't alternative is more vague, malleable and up-for-grabs; in a world where the office/studio/institution is being rendered obsolete, context undoubtedly defines everything. For more pictures of me looking fly in my Under Armour please checkout [http://ryder-ripps.com/UNDER\\_A...](http://ryder-ripps.com/UNDER_A...) ,, ,,, thanxxxx for the post!

[Flag](#)

6 people liked this.

[Edit](#)

[Reply](#)

Why a volcano? What do symbols like this represent? Why do both art and ads use them?



Cluster Mag > Arts > The End of Us Versus Them  
<http://theclustermag.com/blog/2013/01/the-end-of-us-versus-them/#>  
By Brad Troemel

[http://youtu.be/v8\\_AA2eGbr](http://youtu.be/v8_AA2eGbr)

0002+23



SONY



When I was a child  
I saw the world through  
the eyes of a criminal.

I saw with his eyes the blue  
sky and the flower filled  
work of fields.

04:26:37:15 000103 JUL 18, 2013

PLAYSTATION 4



[http://youtu.be/v8\\_AA2eGbnI](http://youtu.be/v8_AA2eGbnI)



[http://youtu.be/v8\\_AA2eGbnl](http://youtu.be/v8_AA2eGbnl)

## Why does familiarity and gaming sell? What is demographic of desire?



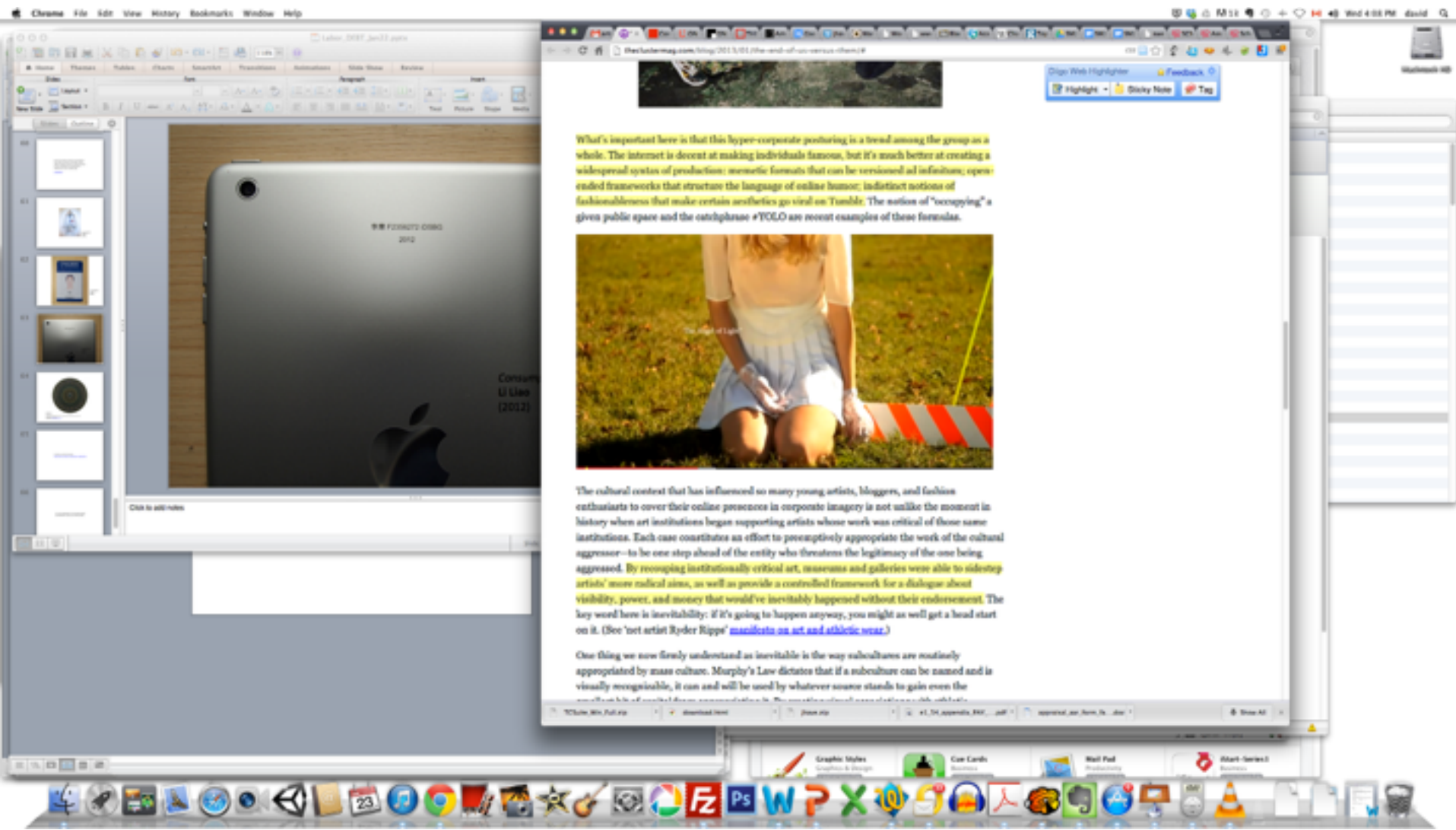
Cluster Mag > Arts > The End of Us Versus Them  
<http://theclustermag.com/blog/2013/01/the-end-of-us-versus-them/#>  
By Brad Troemel

[http://youtu.be/v8\\_AA2eGbr](http://youtu.be/v8_AA2eGbr)

Contrast this image with the previous ones. Explain why it is here.



is this a frame from an ad or from an artwork?



What's important here is that this hyper-corporate posturing is a trend among the group as a whole. The internet is decent at making individuals famous, but it's much better at creating a widespread system of production: aesthetic formulas that can be versioned ad infinitum; open-ended frameworks that structure the language of online humor; indistinct notions of fashionableness that make certain aesthetics go viral on Tumblr. The notion of "occupying" a given public space and the catchphrase #YOLO are recent examples of these formulas.



The cultural context that has influenced so many young artists, bloggers, and fashion enthusiasts to cover their online presences in corporate imagery is not unlike the moment in history when art institutions began supporting artists whose work was critical of those same institutions. Each case constitutes an effort to preemptively appropriate the work of the cultural aggressor—to be one step ahead of the entity who threatens the legitimacy of the one being aggressed. By occupying institutionally critical art, museums and galleries were able to sidestep artists' more radical aims, as well as provide a controlled framework for a dialogue about visibility, power, and money that would've inevitably happened without their endorsement. The key word here is inevitability: if it's going to happen anyway, you might as well get a head start on it. (See "net artist Ryder Ripps' *manifesto on art and athletic wear*.)

One thing we now firmly understand as inevitable is the way subcultures are routinely appropriated by mass culture. Murphy's Law dictates that if a subculture can be named and is visually recognizable, it can and will be used by whatever source stands to gain even the

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What is this? Discuss.



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[http://youtu.be/v8\\_AA2eGbr](http://youtu.be/v8_AA2eGbr)

## Why do disasters motivate? What do they motivate?



Genderless

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<http://theclustermag.com/blog/2013/01/the-end-of-us-versus-them/#>

By Brad Troemel

[http://youtu.be/v8\\_AA2eGbr](http://youtu.be/v8_AA2eGbr)

# Why this? What symbolic field does it emerge from?



## ANGELIC HEIRARCHY

according to  
**Celestial Hierarchy of Dionysius the Aeropagite**  
*Suzanna Theologia by Thomas Aquinas*



All of the heavenly orders are also called by the common name "angel" although they have different names according to their status and power relative to the hierarchy. Similarly, throughout the rest of the orders, and of its primary and other angels, because the word "angel" is only a denomination of common, but of course, as it is written: "the function of the heavenly world, and both in general" from 1:16. But their names in different positions, each order has its own name for the divine hierarchy, but being the members of the hierarchy in its hierarchical degree, by which the order the others, through the hierarchy the name, according to their rank and corresponding to the rank in the rank of the higher hierarchy.

Greek ἀρχάγγελος (archangēlos), meaning chief angel, a translation of the Hebrew ראשית (rav-mal'akh)

1:Gen. 18:13,26,17; 12:1;  
 2:John 12:81, 14:26, 18:1;  
 3:2Pth. 2:2  
 4:Thomas - Col. 4:1:18,Rev.  
 5:2:11  
 6:Orphidiano - Col. 1:16  
 7:Passion - Col. 1:16



**FIRST TRIAD** (highest triad)  
 CHOR 1 SERAPHIM  
 CHOR 2 CHERUBIM  
 CH-OR 3 THRONES (or ORPHANIM)





**αρχάγγελος**  
 ALL GLORY TO GOD

**SECOND TRIAD** (middle triad)  
 CHOR 1 DOMINIONS(LORDSHIPS)  
 CHOR 2 VIRTUES (STRONGHOLDS)  
 CHOR 3 POWERS (AUTHORITIES)

**THIRD TRIAD** (lowest triad)  
 CHOR 1 PRINCIPALITIES (RULERS)  
 CHOR 2 ARCHANGELS  
 CHOR 3 ANGELS



Pseudo-Dionysius (The Celestial Hierarchy) and Thomas Aquinas (Suzanna Theologia) draw on passages from the New Testament, specifically Ephesians 1:21 and Colossians 1:16, in an attempt to develop a system of three hierarchies, spheres or triads of angels, with each hierarchy comprising three Orders or Choirs. Although both authors draw on the New Testament, the biblical canon is relatively silent on the subject. Thus these hierarchies are highly speculative.

Who paid for this? Did anyone pay?



Explain the post-modern meta-frame applied over flight simulator and romance.



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[http://youtu.be/v8\\_AA2eGbr](http://youtu.be/v8_AA2eGbr)

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By Brad Troemel



[http://youtu.be/v8\\_AA2eGbnI](http://youtu.be/v8_AA2eGbnI)

Who are coup de grace?



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<http://theclustermag.com/blog/2013/01/the-end-of-us-versus-them/#>

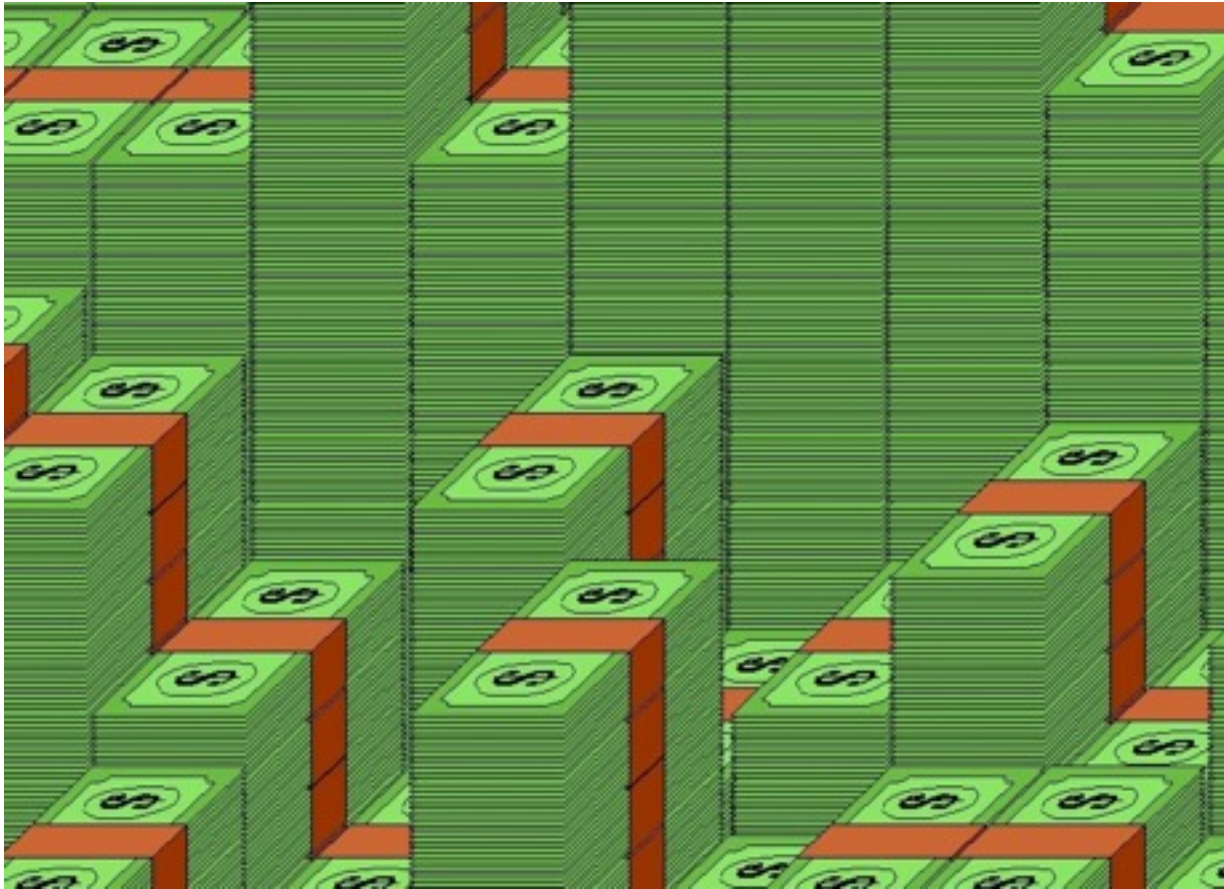
By Brad Troemel

[http://youtu.be/v8\\_AA2eGbnI](http://youtu.be/v8_AA2eGbnI)



INTERNET

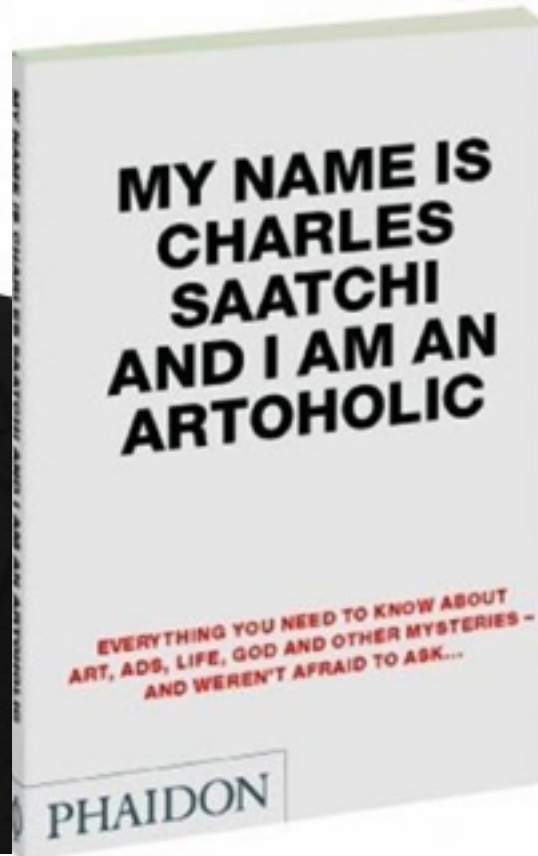
What is his story?



*Stagnation means Decline*  
Rafael Rozendall  
(2002)

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

## What is his story?



“In the 1990s Saatchi started to sell his American collection and buy contemporary work from Britain. Among his first purchases: a glass container holding a cow's rotting head, with maggots and flies, by a recent art school graduate named Damien Hirst. Saatchi also acquired "Everyone I Have Ever Slept With 1963-1995," by Tracey Emin, a tent appliquéd with names of the artist's sex partners, her relatives and her two aborted children, reportedly paying \$60,000. Saatchi started making the rounds of young artists' studios, showing up in his green ROLLS-ROYCE ( RYCEY.PK - NEWS - PEOPLE ) and, if he liked the work, buying an artist's entire inventory.”

<http://www.forbes.com/forbes/2009/1228/smart-collecting-chapman-hirst-art-of-being-charles-saatchi.html>

Tell me the story of this ad.

**W**  
**if it w**

**AMAZING THINGS CAN HAPPEN  
WHEN YOU ADVERTISE IN NEWSPAPERS.**

Nothing demonstrates the power of newspaper advertising more effectively than this iconic Health Education Council ad. One great image combined with a few well-chosen words and - Bam! - a whole generation of men grew up with a more responsible attitude to contraception. Not only does the ad retain its power almost forty years after first appearing (it shipped you from having the page, remember), but the principle that made it successful still holds true. No other medium - and there's a lot of them these days - allows you to talk to people in such an emotionally engaging manner. Newspaper advertisements are powerful. Isn't it about time you integrated your audience's minds with one? [www.nmauk.co.uk/forad](http://www.nmauk.co.uk/forad)

**NMA** NEWSPAPER MARKETING AGENCY  
**NEWSPAPERS DELIVER**

**eful  
nant?**

**Would you be more careful  
if it was you that got pregnant?**

It's a lot easier for a man to have a baby than for a woman.  
She's the one who has to hump it around for nine months.  
She's the one who has to grin and bear it. Backache,  
morning sickness and all.  
It's not a lot of fun being pregnant, if you don't want the  
baby. It's not a lot of fun being an unwanted baby, either.

The Health Education Council

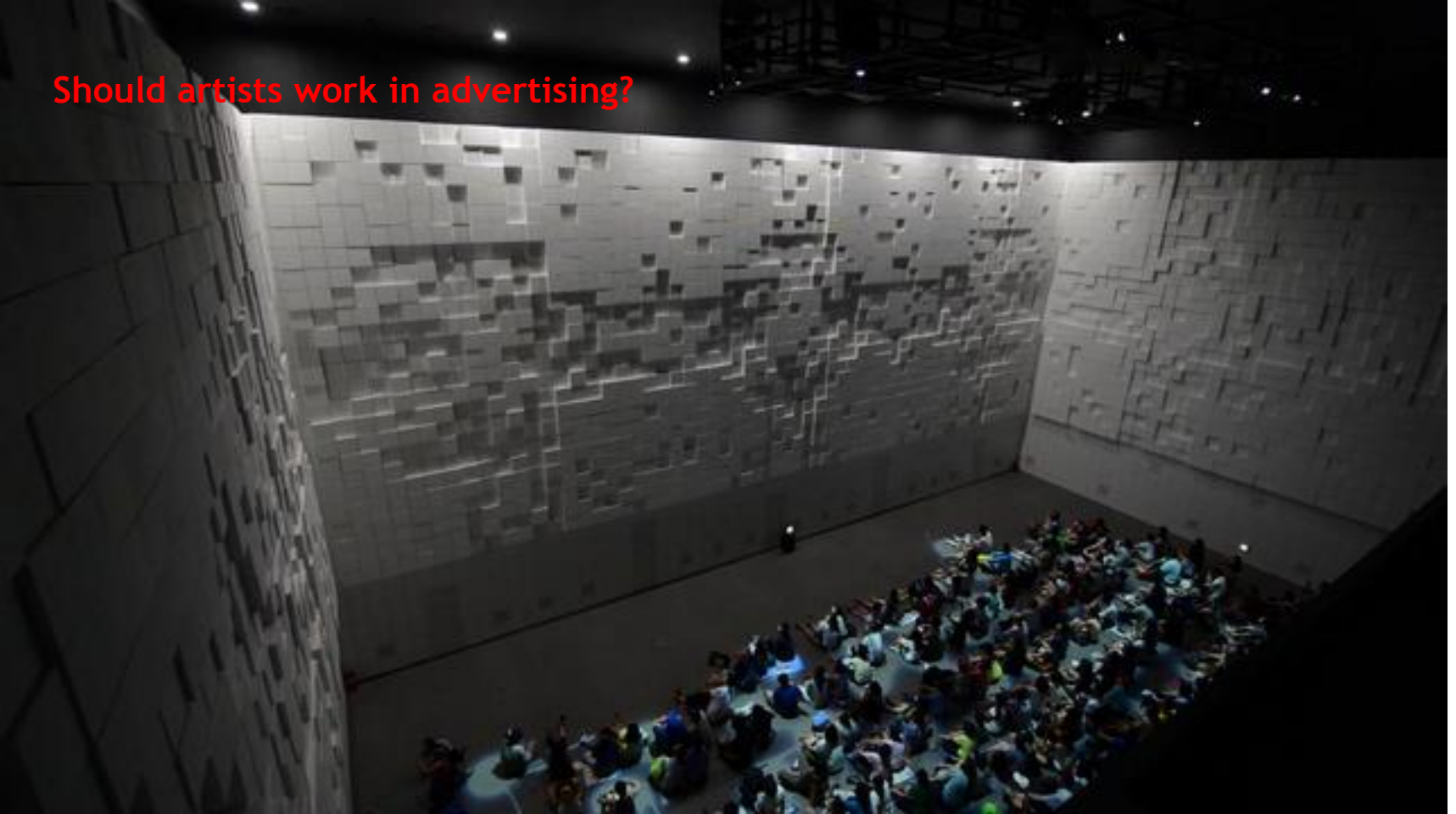
Anyone married or single, can get advice on contraception, from their local family planning clinic.

How much is it worth? Post links to their current work.

“Saatchi & Saatchi is a global [advertising agency](#) network with 140 offices in 76 countries and over 6,500 staff. It was founded in London in 1970 but now headquartered in New York. The parent company of the agency group was known as *Saatchi & Saatchi PLC* from 1976 to 1994, was listed on the [London Stock Exchange](#) until 2000 and for a time, was a constituent of the [FTSE 100 Index](#). In 2000, the group was acquired by the [Publicis](#) Groupe.”

**NEW MEDIA**

## Should artists work in advertising?



### *Hyper-Matrix* **Jin-Yo Mok** (2012)

Hyundai corporate sponsored installation

In talk at SCM in January, he referred to himself as Korea's richest media artist.

<https://vimeo.com/46857169>

<http://www.fastcodesign.com/1670724/a-movie-theaters-walls-broken-into-thousands-of-pulsating-pixels>

<http://www.thecreatorsproject.com/creators/jin-yo-mok>

What is R&D?  
Do you agree?

## New-Media Artists are the Unpaid R&D of Ad Agencies

23 October 2012 / [event](#), [lecture](#), [reflection](#)

This was a presentation I delivered at FITC's [ETA Conference](#) in Toronto, 19 October 2012

*From the program notes: "A surprising number of today's most widely-used information technologies had their beginnings as provocative prototypes conceived and developed by new-media artists. In fact, new-media innovations are increasingly originated and shared by individual artists and tiny artist-collectives — independent artists and creative technologists who, more often than not, contribute to (and work with the help of) tightly-knit open-source communities for commons-based peer production. Unfortunately, a series of high-profile public disagreements has damaged corporate reputations, while simultaneously leaving new-media artist-developers feeling like the "unpaid R&D division of the advertising industry". The needs and goals of these individuals and groups are sometimes at odds with those of the advertising industry, but are sometimes surprisingly complementary, too. This talk builds the case for recognizing the productive influence of new-media arts on advertising and technology, and presents some best practices and mutually beneficial strategies for collaborating and negotiating with hacker collectives, open-source communities, and independent new-media artists."*

[Golan Levin ETA 2012](#)

# HOW TO GET MORE & BETTER FROM YOUR AGENCY'S INFORMATICS RESEARCH DIVISION

Golan Levin (@golan)  
Emerging Technology in Advertising  
FITC / Toronto, 19 October 2012

PSFK? WMMNA? Creative Applications?

**YOU ARE TROLLING  
PSFK  
WMMNA  
CREATIVEAPPLICATIONS  
AND WE BOTH KNOW IT**

How  
has psfk  
changed?

What is  
style?  
Does  
it differ  
from  
depth?

Inspiring Creative Business


EVENTS REPORTS VIDEOS PSFK LABS

psfk

Ben Garfinkel, Industrial Brand. Three Traits Of Successful Managers

Drew Neisser, Renegade. Just How Big Can Big Data Get? Really Really Big

Micela Wright, Group Partners. How Happiness Can Save The Sad State Of Startups



### AD AGENCY ANSWERS 140 CHARACTER TWITTER BRIEFS IN 24 HOURS

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#### DESIGN & ARCHITECTURE

The Creator's Project: Stefan Sagmeister On Why Good Design Is About Taking Risks

#### ADVERTISING & CREATIVE BUSINESS


Ad Agency Answers 140 Character Twitter Briefs In 24 Hours

#### DIGITAL & TECHNOLOGY

Why Multi-Channel Thinking Is The Key To A Successful Viral Video

#### RETAIL & COMMERCE


Birchbox For Kids Lets Them Experience New Products



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Vehicle equipped with remarkable range of facilities could revolutionize treatment in...


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#### Antique Devices Unzipped To Expose Mechanical Workings [Pics]

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#### Pantone-Esque Metal Swatches Detail How A Watch Works [Pics]

Swiss watchmaker Audemars Piguet hired artist Krzysztof J. Lukaszik to create a gift for...

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#### Birchbox For Kids Lets Them Experience New Products

Box of Awesome provides children with unique items from startups and big brands in a bl...

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#### PSFK EVERYWHERE

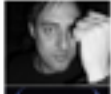
73K 30K 85K 25K 32K

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#### EVENTS

01.12.13 PSFK CONFERENCE 2013  
Information / Order Tickets

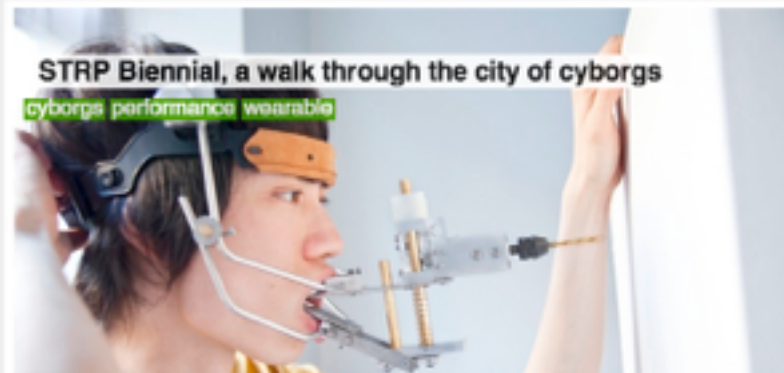
#### EDITOR'S PICKS



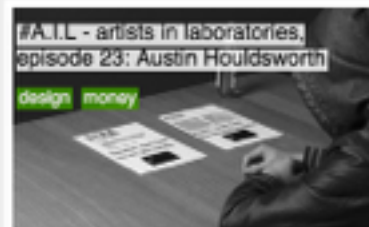
#### Ad Agency Answers 140 Character Twitter Briefs In 24 Hours

Find an artist  
on  
we make money not art  
who makes art that  
looks like ads.

Describe and discuss.



The theme of this year's exhibition is City of Cyborgs. Not the city of androids, clunky clones and man/machines contraptions but the city we are already walking through, smartphones in our pockets, implants in our bodies for some and ready to get our hands on Google glasses. City of Cyborgs in STRP speak means animatronics, opera for prehistoric creatures, a forest of interactive lasers, tapes made from edible solar cells, absurd mega machines and lots of dance. The high tech, the low tech, the digital, the organic and everything in between and beyond. [continue](#)



My guest at Resonance today is Austin Houldsworth, a young designer with whom we are going to discuss money, its physical disappearance and the financial crimes that could be committed within a completely electronic marketplace. [continue](#)



His month Foam has a show titled Primrose - Russian Colour Photography and the word "Russia" always does it for me. The exhibition charts Russia's attempts to produce coloured photographic images from the 1850s to 1970s. Room after room, the visitor realizes that photography is a cogent filter to reveal the history of a country in the course of a century. [continue](#)

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### We make what?

We visit art galleries, listen to conferences, cover art and design events, take a lot of pictures, interview creative people, and we document these findings in order to share them with you.

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# Are artists on Creative Applications brands?



**CREATIVE  
APPLICATIONS  
NETWORK**

CreativeApplications.Net reports innovation and catalogues projects, tools and platforms at the intersection of art, media and technology. Read more [here](#) or [contact](#)



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## ★ Featured



**Shedding Light on Squidsoup – A Conversation with Anthony Rowe**



**Creating spectacles with d3 / United Visual Artists – Special Feature**



**You Naked – Flat-e for Warp Records and Jamie Lidell**



**Senseless Drawing Bot #2 by Takahiro Yamaguchi and So Kanno**



**Kentucky Route Zero – Mysterious narrative by Cardboard Computer**



**3D Printed Record – 600dpi into 11kHz with Processing and ModelBuilder**

**NEW-MEDIA ARTISTS  
ARE THE UNPAID  
R&D DEPARTMENT  
OF AD AGENCIES**



Describe  
an interactive  
ad or artwork  
you  
experienced.



Myron Krueger is a pioneering American computer artist who developed some of the earliest computer-based interactive artworks. Pictured at left is a scene from Myron Krueger's landmark interactive artwork, Video Place, which premiered publicly in 1974. Camera-based computer play begins here. The Video Place project comprised at least two dozen profoundly inventive scenes which comprehensively explored the design space of full-body camera-based interactions with virtual graphics — including telepresence applications, drawing programs, and (pictured here, in the "Critter" scene) interactions with animated artificial creatures. Many of these scenes allowed for multiple simultaneous participants, connected over networks in shared virtual environments.

By 2003, techniques for full-body camera-based interactions were considered inexpensive and reliable enough for mass commercialization. Pictured here, at right, is a screenshot of the Sony EyeToy, which sold more than 10.5 million units. The Kinect has only taken things further. Myron showed the way -- he practically INVENTED the vocabulary of interaction, the same way that Eisenstein and others invented the vocabulary of film -- but today he's practically penniless.

Is this institute  
a brand?

Why do they  
exist?

Why are they  
named  
“applied  
autonomy”?

MAIN

MISSION

PROJECTS

▶ LITTLE BROTHER

▶ GRAFFITIWRITER

▶ STREETWRITER

▶ I-See

▶ TXTmob

▶ Terminal Air

DOCUMENTS

ASSOCIATES

Email is occasionally checked at:  
iaa @ appliedautonomy.com

Institute for Applied Autonomy



Welcome

Bulgarian Television Interview with John Henry  
from the Institute for Applied Autonomy



Джон Хенри

PRESS RELEASE

July 7th, 009

[Nike Chalkbot Rips-off Streetwriter](#)

StreetWriter 2001 - Institute for Applied  
Autonomy



What could  
you sell  
with  
this?

Which  
company  
stole  
it?

chris  
oshea

## Installations

Digital Toys  
Consultancy  
About  
Blog  
Lab  
Contact

[Home](#) > [Installations](#) > Hand from Above

## Hand from Above


A giant hand that plays with you on the street.



Hand From Above encourages us to question our normal routine when we often find ourselves rushing from one destination to another. Inspired by Land of the Giants and Goliath, we are reminded of mythical stories by mischievously unleashing a giant hand from the BBC Big Screen. Passers by will be playfully transformed. What if humans weren't on top of the food chain?

Unsuspecting pedestrians will be tickled, stretched, flicked or removed entirely in real-time by a giant deity.

How was it made? Reverse engineer it.



**STAFF PICK**

Like  
Watch Later  
Share

02:20

HD

**Forms (excerpt)**  
from Memo Akten [P&R](#) 1 year ago [\[not verified\]](#)

[memo.tv/forms](#)

Forms is an ongoing collaboration between visual artists Memo Akten and Quayola, a series of studies on human motion, and its reverberations through space and time. It is inspired by the works of Eadweard Muybridge, Harold Edgerton, Étienne-Jules Marey as well as similarly inspired modernist cubist works such as Marcel Duchamp's "Nude Descending a Staircase No.2". Rather than focusing on observable trajectories, it explores techniques of extrapolation to sculpt abstract forms, visualizing unseen relationships – power, balance, grace and conflict – between the body and its surroundings.

The project investigates athletes; pushing their bodies to their extreme capabilities, their movements shaped by an evolutionary

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Is this art? If not, why not?

**SMART MOTION**  
An Intelligent Art, Film and Motion Graphics Channel

**Cadbury : Enjoy The Moment**  
From Shane Griffin

Like  
Later

Follow

**Smart Motion**  
Created by Dumbwater Design  
3 years ago

Featuring some of the smartest and most creative motion graphics pieces on Vimeo. Tune in we are live!

Share

**BROWSE THIS CHANNEL**

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- 3 Moderators

**SHOUT BOX**

vimeo.com/51931836  
suzanne togel  
by treedipoo 9 hours ago

As part of the 'Enjoy the Moment' campaign, I designed and executed these Olympic sponsorship stings for Cadbury.  
Following on from the their 'Cadbury Ironic' campaign & conceptually inspired by Quayola's & Memo Akten's 'Forma' piece, our brief was to create motion sculptures of Olympic athletes representing the fun, celebration, and visual excitement of the games, resulting in a Cadbury branded...

Uploaded 7 months ago 46.9K Plays / 1,200 Likes / 31 Comments

vimeo.com/47170047

Who are  
S\*\*\*\*\*?

Are they  
thieves?

Which artists  
stole? Are they  
thieves.

Define  
and discuss  
appropriation.

# CASE HISTORY: S\*\*\*\*\*



Memo Akten, *Gold Dust* (2006)

British artist Memo Akten has gotta be the most frequent target for this kind of ripoff. Last year, the Madrid-based media production company S\*\*\*\*\* not only copped his "Gold Dust" video wholesale; they put their own watermark on it! S\*\*\*\*\* not only used Memo's video to advertise themselves, but videos of 25 well-known works by others, too. Then, in a dossier of "their" available projects, they stated the cost and delivery time for each work.

Is a story like a commodity? Is a myth?

# Faust

## A PARTIAL LIST OF FAUST IN HISTORY

Mercedes-Benz - Soul - Super Bowl XLVII (2013)

<http://adland.tv/commercials/mercedes-benz-soul-super-bowl-xlvii-usa>

Jan Svankmejer, Faust (1994)

<http://youtu.be/38nSgWs26TE>

[Johann Wolfgang von Goethe](#), Faust (1808)

Faust, etching by [Rembrandt](#) (c. 1650)

Christopher Marlowe, [The Tragical History of Doctor Faustus](#) (1604)

[Historia von D. Johann Fausten](#), (1587)

## TIME FOR YOU TO DO SOME IN-CLASS RESEARCH

Enjoy this DEC (discovery-enriched curriculum) moment.

Use them cellphones.  
Explore the links on the following page.  
Find precedents for examples.

### Use CLAPP

<http://glia.ca/scm/CLAPP>

Develop a critical sense of the history underlying ads,  
post the evolution and lineage of ideas moving through culture.  
Use the knowledge you already have: Hong Kong references welcomed.

*Remember: blog presentations are tomorrow. Use this time to make a post.*

## RESOURCES

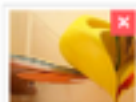
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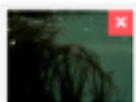
Always arrange by:  1



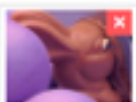
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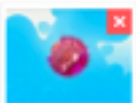
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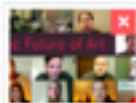
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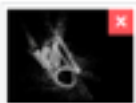
2 years ago



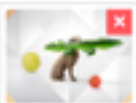
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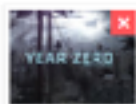
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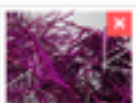
1 year ago



1 year ago



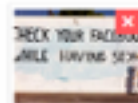
1 year ago



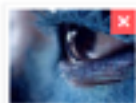
1 year ago



8 months ago



6 months ago



5 months ago



5 months ago



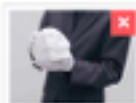
4 months ago



3 months ago



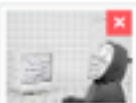
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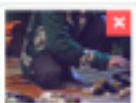
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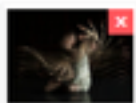
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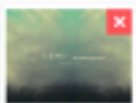
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## art &amp; the ads that stole them (money)

Created Oct 24, 2012

20 Videos / 2 hours, 5 minutes, 32 seconds

## ARRANGE SETTINGS

This is where you can arrange the videos in this Album. Change the order in which the videos appear, add more videos that belong here, or remove videos from the Album.

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If you have questions about what's on this page, look here first: [Help / FAQ](#)



# SUPERBOWL

WORLDS LARGEST ARCHIVE OF SUPERBOWL COMMERCIALS

adland.tv



## Forty-ONE, FORTY-ONE! 41 years of super bowl ads!

Welcome to the worlds largest archive of superbowl commercials. In some years all the regional ads are included as well, but "banned ads" that *claim* to have been rejected from the superbowl are not. If it aired nationally during the superbowl, it's included. We now have **41 out of the 46** super bowl years, making this the **worlds largest collection of super bowl ads**. You're welcome!

For the latest gossip about this years super bowl ads, see [superbowl commercials news & reviews](#) topic.

**Google - Parisian Love - (2010) :30**

<http://adland.tv/commercials/google-parisian-love-2010-30>

**The Machine is Us/ing Us (2007)**

[http://youtu.be/NLIGopyXT\\_g](http://youtu.be/NLIGopyXT_g)



4.07.09 - 11:30AM - by [Dribeque Staff](#)

## The 100 Most Iconic Internet Videos [Full List]



1,954 people like this. Be the first of your friends.



Tags: [Videos](#) - [Search Subreddit](#) - [Stats](#) - [100 Iconic Videos](#) **112** Comments



Join [LHkeague](#) as we count down our picks for the top 100 viral videos that made the Internet such a wonderful place. These are the clips that make us laugh the most, inspired future videos, or even changed the web as we know it. See the full list below and click on the video titles to get a deeper look into each selection. Or, start from the beginning and peruse the entire list. Just wanna know what #1 is? You can do that, too.

What did we forget? What did we rank too high or low? Tell us in the comments below!

- 100. Bad Day
- 99. Scarlet Takes A Tumble
- 98. Roomba Driver (Cat on a Roomba)
- 97. Worst Day of My Life (Crying Kid Girls)
- 96. Lip Dub - 'Yagpoze Sita'
- 95. Charlie the Unicorn
- 94. Wannabago Men
- 93. Leeroy Jenkins
- 92. Lightning Bolt
- 91. The Average Homeboy (Danny Blaine)
- 90. The Machine Is Using Us
- 89. Coney Worthington Delaney
- 88. Gamer Freak Out (Angry German Kid)
- 87. Impossible Is Nothing (Worst Resume Ever)
- 86. Shiba Inu Puppy Cam
- 85. Dog Saves Injured Dog From Freeway
- 84. Trapped In An Elevator
- 83. All Your Base Are Belong To Us
- 82. Guinness World Record for Most T-Shirts Worn at One Time
- 81. Tron Guy
- 80. Bill O'Reilly Flips Out (We'll Do It Live!)
- 79. Jaxxon's iPhone Bit
- 78. Barack Roll
- 77. Nintendo 64 Kid
- 76. Kittens Inspired By Kittens
- 75. Look At That Horse
- 74. Tom Cruise's Scientology Video
- 73. Powerthirst
- 72. David Elsewhere
- 71. G.I. Joe Porkchop Sandwiches Mash-Up
- 70. We R Blend?
- 69. Semwell, 'What/What (In The Butt)
- 68. We Fit Get
- 67. Little Superstar

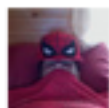
# ART THOUGHTZ

with

HENNESSY  
YOUNG-MAN



## ART THOUGHTZ: How To Be A Successful Artist



Hennessy Youngman · 26 videos

58,600



Subscri...

10,278



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About

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Uploaded on May 2, 2010

TO QUOTE B.I.G. "I BEEN IN THIS GAME FOR YEARS/ IT MADE ME AN ANIMAL/ THERE'S RULES TO THIS SHIT/ I WROTE ME A MANUAL/ A STEP BY STEP BOOK TO GET YOUR GAME ON

**EXTRAS**

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Dentsu (ad agency sponsored AR toy video)  
*Suwappu*  
(2011)

<http://www.mcgarrybowen.co.uk/blog/2011/04/05/introducing-suwappu/>



Wobbles  
[Lena Steinkühler](#)  
(2013)



SAATCHI & SAATCHI

THE LOVEMARKS COMPANY



LIFE  
COMPRESSED BY  
STUFFIT DELUXE





# THOMAS GOKEY

PROJECTS PRESS CONTACT LINKS CV

design  
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Total Amount of Money Rendered in  
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to the School of the Art Institute of Chicago,  
Pulped into Four Sheets of Paper  
2008

49,983 US dollars courtesy of the  
Department of Mutilated Currency in  
Washington, D.C. and the Federal Reserve  
Bank of Chicago  
63in x 47in each  
\$49983

PREV / NEXT 3 / 8  
BACK TO \$49,983