

Sandy Heller

“Heller manages the art collections of six Wall Street money managers, several of whom are billionaires.”

(7 Days in Art World, pg.101)

“... one of his [Sandy Heller’s] clients is Steve Cohen, whose \$500 million art collection include’s Damien Hirst’s shark. According to Business Week, Cohen’s hedge fund ‘routinely accounts for as much as 3 percent of the New York Stock Exchange’s daily trading’ ... ”

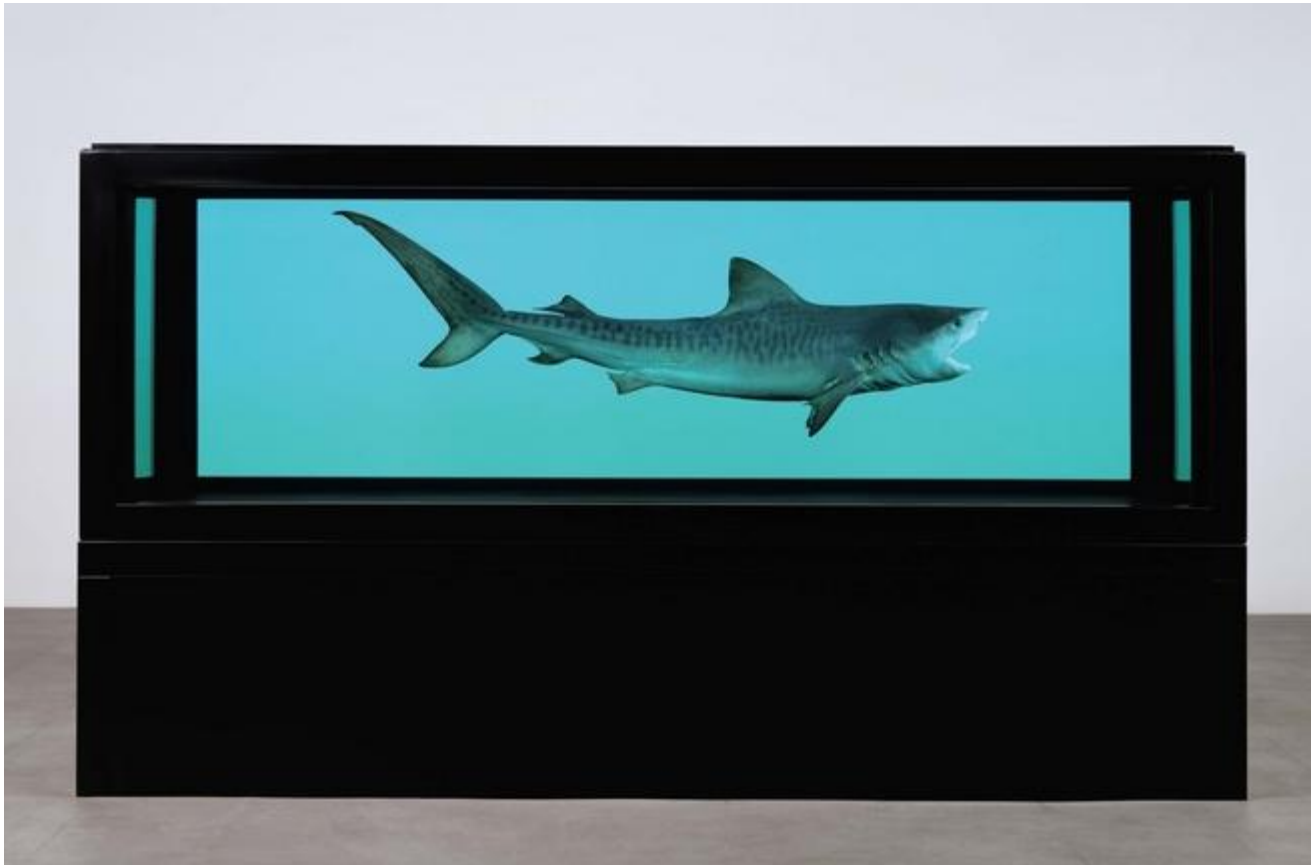
(7 Days in Art World, pg.101)



Damien Hirst & his *FIRST shark* which sold for \$8 million.

Is Damien Hirst's shark owned by a shark?

Is Damien Hirst a shark?



Damien Hirst's *SECOND shark* which sold for \$17 million.

"This Tiger Shark (*Galeocerdo cuvier*) has been preserved and suspended in a tank filled with a formaldehyde solution. *The Kingdom* ended up beating appraisals by 50% making it one of the more expensive art works in recent time. Interestingly, this shark was originally purchased for only \$200 by an Australian "Shark Hunter"

<http://glassbox-design.com/2008/damien-hirst-tiger-shark-sells-for-17-million/>

**THE
VALUE
OF
ART**

MICHAEL FINDLAY

A collector has one of three motives for collecting: a genuine love of art, the investment possibilities, or its social promise. I have never known a collector who was not stimulated by all three. For the full joy and reward the dominant motivation must be the love of art but I would question the integrity of any collector who denies an interest in the valuation the market puts on his pictures. The social aspect is another never-ending regard. From Rome to Tokyo, our interest has brought unexpected and unbelievable experiences, and friends as full of vitality, imagination and warmth as the art they collect.¹

EMILY HALL TREMAINE, 1908-1987



Fig. 1

ANTONIO CANOVA

The Three Graces, 1814–17

Marble

68 × 38¼ × 22½ in.

(173 × 97.2 × 57 cm)

Victoria and Albert Museum,
Great Britain

*“AS A
GENERAL RULE,
WHEN SOMETHING
BECOMES
USEFUL,
IT CEASES TO BE
BEAUTIFUL.”²*

THÉOPHILE GAUTIER, 1811-1872

California sculptor and all-around troublemaker Edward Kienholz made watercolor drawings with the price prominently stamped across their face (fig. 22). These were signed and dated but also certified by him with a visible fingerprint. The first buyers paid the face amount. Other drawings spelled out commodities (*One Dozen Eggs*), and the first owners paid the artist, directly, with that commodity for that drawing.

Updating this wry commentary is emerging artist Caleb Larson. His work *A Tool to Deceive and Slaughter* is a small black plastic box that the owner is expected to keep connected to the Internet. This work of art is programmed to list itself on eBay every week, forever. The first owner paid \$6,350. Should subsequent sales provide a profit to the seller, the "device" pays Larson 15 percent.³⁴

Fig. 22

EDWARD KIENHOLZ*For \$132, 1969*

Watercolor and stamped ink on paper in metal frame

12¼ × 16¼ x ½ in.

(31.1 × 41.3 × 1.3 cm)

The Museum of Modern Art, New York. The Judith Rothschild

Foundation Contemporary

Drawings Collection Gift

(purchase, and gift, in part,

of The Eileen and Michael

Cohen Collection)



*“Art, which should be
the unique preoccupation
of the privileged few
has become a general rule;
what did I say? A fashion;
what did I say? A furor . . .
Artist-ism.”³⁵*

FÉLIX PYAT, 1810-1889



I've got it all
Tracey Emin
(2000)

*“Today the market is
master of the artists and
of their work.”⁶⁸*

FAUSTO MELOTTI in 1963

*“Artists today know more.
They are aware of the market
more than they once were.
There seems to be something
in the air that art is
commerce itself.”⁶⁹*

JASPER JOHNS in 2008



Loser
Kai Kaljo
(1997)

<https://vimeo.com/14214871>

*“THE MEANING
MUST COME
FROM
THE SEEING,
NOT
THE TALKING.”⁵³*

BARNETT NEWMAN, 1905-1970



In the context of the art fair
everything is about price.

Chance Machine

Amy Cheung

featured in "The Works" RTHK (1min – 8min)

<http://youtu.be/p73VMk4ShIY?t=1m>



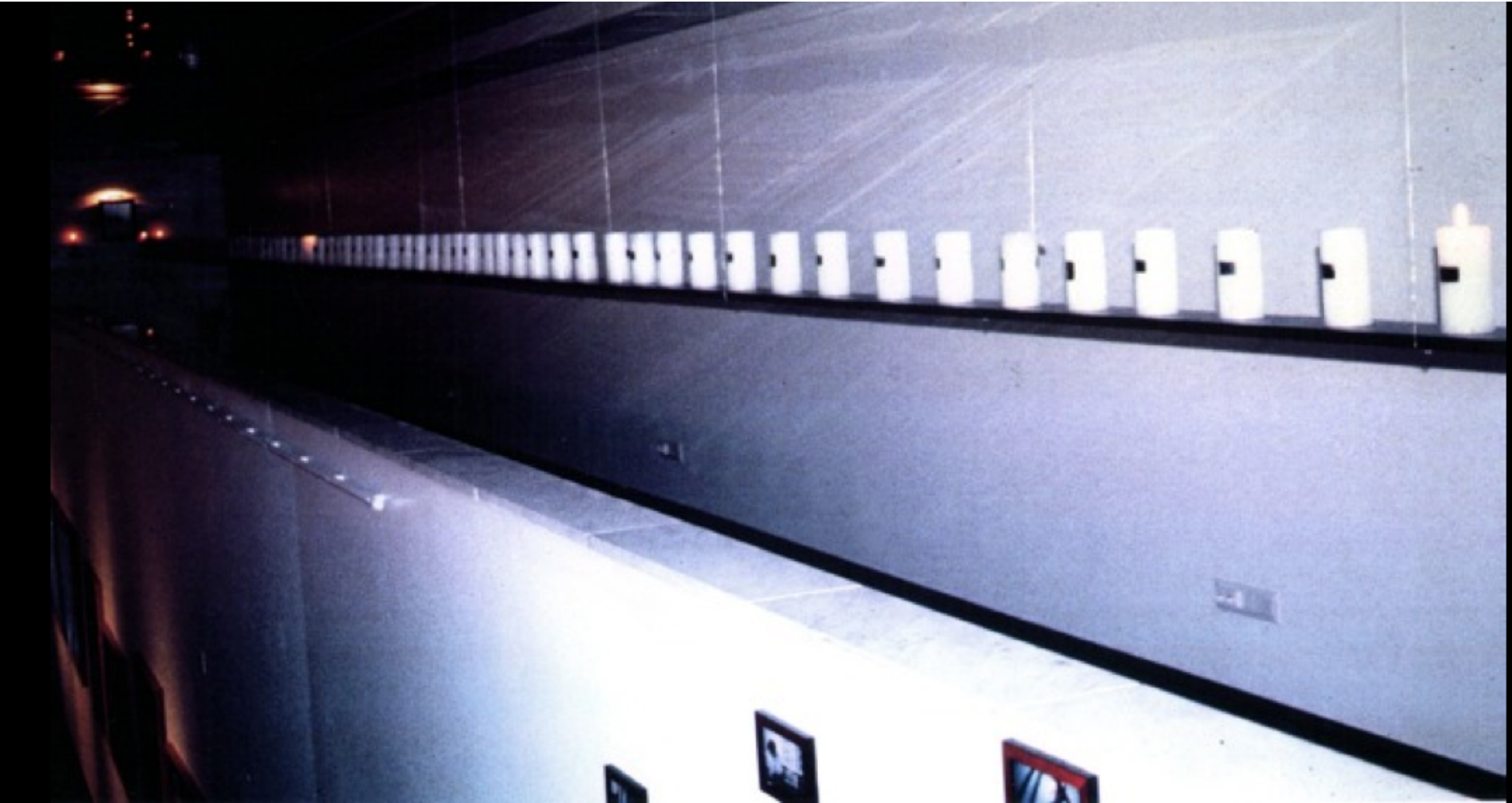
72 Hours of Sound and Vision made in HK (30/6/1997 –2/7/1997)

Performance & mixed media installation

72 hours blind-folded action, photographs, video documentation, sound and 72 candles embedded with slide
Media. Art. Project, Amos Anderson Museum, Helsinki, Finland, 1997

**My own 72 hour blind-folded action between
June 30, 1997 to July 2, 1997
became the currency I used in exchange for
72 other individuals' hour of vision**





Each candle has been embedded a slide from that 72 hours submitted by 72 participants "who witness the historical transition on my behalf"

15th November, 2012

Dear Parents,

The P2 class will have some homework to begin this weekend in the form of independent community system projects. Your child has chosen the money / currency system. Please help your child to answer the questions below in the form of a bulletin board display, informative booklet, or diagram/flow chart. These finished projects are due by Tuesday November 20th. They will then be shared in pairs, as well as in front of the class.

- 1) What is my system?
- 2) How does it work?
- 3) How is it connected to the community?
- 4) What would happen if my system did not exist?
- 5) Is my system connected to other systems within the community?
- 6) How do I personally interact with this system?

As always, students are asked to do any writing themselves, in their neatest and most careful handwriting. I will also have one-on-one conferences with students to test them on their level of understanding regarding their chosen community system.

Regards,

Mr. Appleton

“Let me attach you another image that my son - who is 6 years old - Primary 2- is also working on a project about Money and Currency... that's pretty weird for me...”

-- Amy Cheung
email to Jhave. Jan. 24th/2013