

ART AND MONEY

Exhibition to accompany the
Symposium

Dunedin School of Art Gallery

26-30 August 2013

Catalogue



Blair Kennedy and Andrea McSweeney, *Loose Change Buys a Lot*

Curated by Peter Stupples

David Green

David Green is an artist and film-maker lecturing in Photography and Electronic Arts at the Dunedin School of Art.

Split-Level Colonial II, (MobilidoM), 2013, Abandoned Analogue Televisions, Pallet, Plastic Wrap, RF Modulator, Cable, Wire, Twenty-year-old 30 TVC

These unlikely oracles are bound for repurposing.

Split-Level Colonial III, (Nimby), 2013

Rimurapa (Bull Kelp), Paua Shells, Asphalt, Warming Tray.

I power over the gossamer web of asphalt that alights the contours of these majestic islands. When it is warmed, being worked, they say the fragrance it produces is close to that of raw crude, a smell often described as having 'softer, sweeter' qualities than its more volatile derivatives.

Andrew Hurle

Andrew Hurle is an Australian artist currently working in Berlin, Germany. He recently completed a PhD on the topic of monetary ornament, counterfeit and imitation at the College of Fine Arts, University of New South Wales. He lectures on various aspects of the history and theories of printed reproduction and his artwork is represented in Australia by the Darren Knight Gallery <darrenknightgallery.com.au>

The Magic Half-Million, 2013

Five inkjet prints from the *Magic Half-Million* series on Hahnemuhle paper

This project was undertaken largely to satisfy my curiosity about the extent of printed paraphernalia used in the marketing of the Reader's Digest Sweepstakes competition. Like other people I know, my name has occasionally made an appearance on the Digest's mailing list, and over the years I've received two or three addressed packages crammed with impressive-looking documents, each inviting a complicated response via either a brightly-coloured envelope marked YES, or one printed in a dull monochrome marked NO. I didn't respond to the invitations - partly from a stingy reluctance to throw money away on what I thought was little more than a raffle - but also because I was wary of being caught up in a net of advertising made all the more cloying by the fact it was personalised. In 2012 however, after completing a doctorate on the subject of monetary imitation, I took a more analytical approach to the mailings and entered the 2012 'Magic Million' sweepstakes competition. In order to attract as much direct marketing ephemera as possible I also answered 'YES!' to the magazine subscription offer, while at the same time hoping to avoid purchasing any of the accessory products the competition is designed to sell. My singular ambition was to explore the seemingly endless range of graphic devices invented by the copywriters and art directors of the sweepstake's marketing teams. A flood of promotional mail was immediately released - all of it addressing 'Dr. Hurle' with a mix of urgency and affinity that was somewhat unsettling. To my relief much of the paraphernalia took the form of monetary imitation that I was

particularly interested in. I was also pleased to discover that in the deluge of cheques, certificates, bonds and even a passport, there was almost no repetition. Everything seemed to have been custom designed for once-only use. The fact that it had come into the orbit of my doctoral research wasn't the only reason I entered the sweepstakes. Having been an artist for 25 years now, and for most of that time living on student scholarships, grants and income from occasional teaching, I've never really entertained the idea of buying a house with savings. Winning a fortune in one fell swoop is the only way I'll ever be able to own real estate and I'm sure this is the case with many other people. It's also the shameful reason I enter charity raffles, not to support the charity, but because I don't have any other chance of affording a new car. The possibility of purchasing a home (in this case an apartment and studio in Berlin) together with everything else that half a million dollars might buy was, for following eight months, accommodated within the possibility of winning the magic half-million jackpot. In the case of a lottery this chance is embodied in the object of the ticket—a special type of monetary security with a relatively brief period of currency. The sweepstakes, however, distinguish themselves from lotteries by being formulated around winning numbers that have been drawn in advance and so their promotion consists of a persistent stream of encouragement that revolves around the slogan: 'You may have already won', an irritating incentive to keep up with the organiser's incessant solicitations and product purchase offers. From the organiser's point of view it is like trying to keep a blood-donor from slipping into a fatal coma. For the entrant it seems like each prompt requires a response so as not to be disqualified for a prize to which they might have already won. The pay-off (if one discounts for a moment the string of books and accessories on offer) is, of course, the extended and pleasurable fantasy of wealth, which cultivates in the entrant's mind from the moment they enter the competition until it is dispelled by the winning announcements. The self-delusion is fuelled by spirited and personalised appeals by the organizer who seems to reach back from beyond the winning-post, urging the entrant to decide now whether they wish to later receive a Mercedes Benz in blue or in green, whether their prize money should take the form a lump sum or payments in perpetuity and what should be included on the menu at the winner's celebration banquet. Needless to say, I wasn't one of the winners of that year's competition and when I saw the name of Mr. S. F. Douglas of Waitara, NZ heading the list published in the newspaper classifieds, I felt cheated (in spite of any scholarly objectivity I pretend to). It was true that having collected all this material counted for something - a promising foundation for a series of artworks perhaps - but over the duration of the competition it had also accumulated into a certified assurance of success, so when was over I experienced disappointment, scepticism and defeat - a cathartic antidote to the optimism for which the Reader's Digest is famous. The opiate fantasy that I had inhabited for so long turned out to be a shabby form of rental accommodation. To make matters worse, I continued to receive at least one mailing package a week - each one in calculated ignorance of the fact that I had been already been shown up as a loser. On one occasion I even had to call the company and complain about being billed for a book I wasn't aware I had ordered*.

The material exhibited here is presented in a deliberately documentary manner. It reflects an attempt to visualise the extent of the promotional campaign as well my desire to organise what arrived as a serial progression of mail into a total schematic, so as to better appreciate its density and volume. The collection covers a period of about eight months and actually crosses over two 'Magic Millions' competitions - a fact that took me by surprise and which I only discovered when reviewing the fine print on a few of the wordier documents. For all its urgency and time-limited offers, the promotion contains almost no absolute dates—only relative ones: 72 hours to respond, return within 3 days, reply today! Each campaign segues seamlessly into the next, which gives the slightly nightmarish impression that the sweepstakes are running constantly as a backdrop to everything else in your impoverished life - there is always the possibility that you may have already won.

Andrew Hurle 2013

*I did, however, willingly purchase *Extraordinary Uses for Ordinary Things*, a book with which I am still completely satisfied

Blair Kennedy and Andrea McSweeney

Blair and Andrea are both artists working in Dunedin

Loose Change Buys a Lot

Acrylic on ply, 120 x 60 and 60 x 120

These large-scale still life paintings fit within the continuum of the still life tradition, which often used allegorical symbolism, relating to the objects depicted, to reflect the cultural context of the time. The images reflect one aspect of New Zealand's consumer society: the delights of the \$2 Shops, 'where loose change buys a lot.' Founded by Brian Salmon, 'The 2n'5 Franchise' has a simple aim to run stores where a single gold coin can purchase anything in stock. The first \$2 Shop was opened in July 1994 in New Plymouth. Today there are 17 stores nationwide with 'Franchise Opportunities Available!'

'What makes 2n'5 a success is that its customers know that when they walk into one of our stores they know how much a product is and that they can afford it.' At \$2, however, returns and refunds are probably few. These stores sell the best in magpie tack, where the shiny fun of cheap fancy dress costumes, make-up, tools, art supplies, fake flowers, plastic toys, party supplies pulls people in. The use of these items as an allegorical symbol of a desire to buy cheaply, to get a bargain, to spend money on manufactured objects that have no personal significance, and on items that we expect eventually will break or fail and can then easily be replaced.

We have selected items from the store and presented them as large-scale paintings using the tropes associated with traditional still life. Our works reflect a loss of appreciation for the crafting and manufacturing of goods, a demand for cheapness over longevity and a consumer society that gains satisfaction out of a transaction rather than the objects purchased.

Kerry MacKay and Pamela Brown

Kerry and Pamela are theartdept. and work at the College of Education at the University of Otago

The Living Room: Installation

Wallpaper-collage, animal trophies, lamp, chair and rug.

theartdept. (Pamela and Kerry) worked together to create a 'living room' in the gallery - a place for contemplation and money counting! As educators and artists they often ponder the concepts of value, worth and cost. This work explores *theartdept's* personal and professional relationship with money, and '*Keeping the Wolf from the Door*' to earn a living in the various art worlds we inhabit on any given day.

The installation comprises a floor to ceiling length of collaged wallpaper by Pamela Brown, with framed painted images and paper-link chains that overlay the work. A collection of trophies by Kerry Mackay adorns the walls of 'the Living Room' – three large animal trophies make up *Cash Cow Cousins* and Nine Cat-Stole trophies *Rich man poor man, beggar man and thief....* A lamp, a side table with five small reconstructed wolves, a chair, and a paper rug complete *The Living Room*.

Materials:

The Living Room Wallpaper - Pamela Brown. Wallpaper, painted images, paper chains approx. 2m x 60cm

Chair with cut paper, lamp with torn paper and wire, rug of painted/torn paper - Pamela Brown.

Five Wolves Looking for a Door – painted china, blanket, embroidery thread approx. 15cm x 6cm. – Kerry Mackay and Pamela Brown.

The Cash Cow Cousins - Kerry Mackay

Three trophies (sheep, cow, goat). Cow, sheep and goat skulls re-skinned and adorned...on wooden shields approx. 60 x 80cm Materials: skulls, horns, woollen blankets, embroidery thread, handbag.

Rich man, Poor man, Beggar man, and Thief –Kerry Mackay

Nine constructed cat creatures: textiles, fox fur, found objects, approx. 50 x 30 cm each.

Kiri-Marie Mitchell

I love you Tracey

2013, charcoal drawing on conqueror, 70 x 100 cm.

Art and money brings to mind Tracey Emin's photographic works from 2000, including *I've got it all* at the Saatchi Gallery. They evoke a deep cynicism in me about success and art.

Kristin Perren

Kristin is an artist currently completing an MFA at the Dunedin School of Art

Five Cents Worth, 2006, sculpture, 75 x 42 x 35 cm

Photographic print (5c , deer antler and sheet), 106 x 82 cm, inkjet print on archival paper with fluoro felt pens.

The New Zealand 5 cent piece was withdrawn from legal tender in 2006. A body of work, *False Trophy*, was created around the demise of 5 cent coin. The photographic work and sculpture looked at the narrative and the identity created by the tuatara image. The Red Deer was introduced into New Zealand by Lord Burma in 1906 for sport. The deer have now become a pest and have destroyed and threaten numerous habitats. Kristin's work creates a discourse between our oldest surviving native species, the tuatara and the Red Deer. The works question values on many levels. By removing the 5c we may also ask the question, are we also signalling the removability of the tuatara due to climate change? Is climate change just another graph by which human beings can document their own destruction of habitats? Nothing is worth 5c any longer, it is no longer viable tender.

Paul Sewter

Paul is a freelance artist currently living in Arrowtown

Control, Alt, Delete

Control, Alt, Delete is a series of allegorical 'text paintings' - a technique where Paul samples text and hyper-text to make virtual brushes for use with a pressure sensitive tablet. The text used in the creation of *Control, Alt, Delete* is the Shakespeare play King Lear. 11 prints are made of each painting. The first print - the Artist's Proof or 'DNA original' is signed differently from the rest and remains with the Artist. The works contained in this series are the first works to use a rudimentary system designed in response to the Latency Problem.

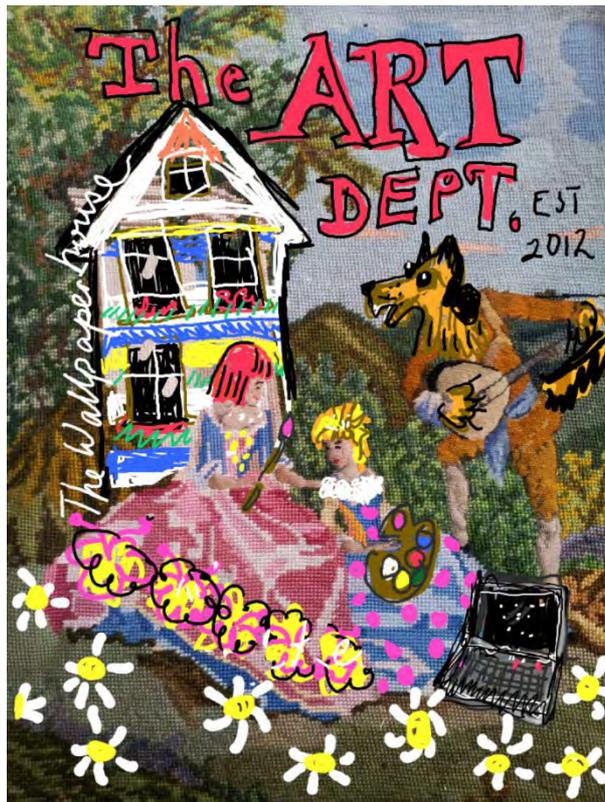
Low resolution copies of each work are made available to download and use under the terms of a Creative Commons 3.0 Unported licence at www.paulsewter.com *The Dispassion of Michael #2/11* was sent to Croatia to represent New Zealand at the inaugural World Art Games, where it will be displayed around Europe and then remain in a museum collection. The first showing of the works together will be at the NZ Art Show in Wellington in July where Paul's work was selected for a Single Artist's Wall.

Marion Wassenaar

Marion is a Masters graduate of the Dunedin School of Art. *Withdrawn*, 2013, ex library book and digital print, book size 13 x 22 x 14 cm, digital print 39 x 61 cm. World military expenditure in 2012 is estimated to have been \$249 per capita.



Kristin Peren, *Five Cents Worth*, 2006



Kerry Mackay and Pamela Brown, *theartdept.*