

ART AND MONEY

A SYMPOSIUM: PROGRAMME

Friday August 30 2013

8.30-5.00

Dunedin School of Art

Riego Street, Room P152



Andrew Hurle, *Ephemera Abstraction #2.1*, 2013

Hosted by the Dunedin School of Art and the Bachelor of Culinary Arts programme, Otago Polytechnic, and the Brandbach, Dept. of Marketing, University of Otago

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THE BRANDBACH



ART AND MONEY

In the beginning there was no money and no art. But there were obligations, thanks for favours given, for gifts received, for support in contestations for power. Over time obligations became calculated, quantified, ritualised, at the same time as images began to serve rituals – oblations to the deities, the marking of the sacred, the signification of authority. Quantified obligations, promises to pay, became ritualised in coinage, ritualised oblations became art – visual allegories. Art and money always went hand in hand.

This symposium covers many of the aspects of art that are associated with money in one way or another – the design of coins and bank notes, the place of money in sponsorship and patronage, the support of institutions teaching the arts though government support or lack of it, money in visual propaganda, the play of money in the capitalist world, in art commerce, in the art market and the artists' pockets, in the promotion of the artist's 'brand', as well as less tangible questions of 'value' – aesthetic and cultural. The symposium programme will conclude with a general discussion of all these topics and more by a panel representing different fields of art's world.

You are asked to bring your ideas, thoughts and feelings to add to the richness of the symposium experience. Welcome! Nau mai! Haere mai!

PROGRAMME

Friday August 30 2013

8.30 Mihi whakatau. Opening by Philip Cullen, Chief Operating Officer, Otago Polytechnic and Dr Roel Wijland, The Brandbach, University of Otago

8.50-9.00 Kai/tea and coffee

Session 1 Chair: Professor Leoni Schmidt

9.00-9.20 Estelle Alma Maré, extraordinary professor in Architecture at Tshwane University of Technology, Pretoria: *The Invisible Coin in Masaccio's 'Tribute Money'*

9.20-9.40 Mary Kisler, Senior Curator, Mackelvie Collection, International Art, Auckland Art Gallery: *All that Glisters is not Gold: The Complex Relationship between Art and Money in the Renaissance*

9.40-10.00 Joy Monteath, Private scholar: *Datini the Merchant of Prato*

10.00-10.15 Discussion

10.15-10.30 Coffee

Session 2 Chair: Mary Kisler

10.30-10.50 Erika Wolf, University of Otago: *The Motif of Money in the Cold War Photomontages of Aleksandr Zhitomirsky*

10.50-11.10 Peter Stupples, Otago Polytechnic: *Pop Art Makes Money*

11.10-11.30 Laura Fisher, College of Fine Arts, University of New South Wales: *Conflicting Economies in the Aboriginal Art World*

11.30-11.50 Max Haiven, Nova Scotia College of Art and Design: *Money as Artistic Media: Coins of the Realm*

11.50-12.10 Paul Sewter, Private artist/scholar: *The Latency Problem*

12.10-12.25 Discussion

12.25-1.00 Lunch

Session 3 Chair: Mark Stocker

1.00-1.20 Kerry McKay and Pamela Brown, University of Otago: *Keeping the Wolf from the Door' – Art & \$ and Art Education & \$*

1.20-1.40 Leoni Schmidt, Head of the Dunedin School of Art: *Art Education and Money in the 21st Century*

1.40-2.00 Rebecca Hamid, Otago Polytechnic: *Positioning New Zealand Artists Globally*

2.00-2.15 Discussion

2.15-2.35 Jewell Homad-Johnson, Theatre Director/Production Designer, Sydney: *Art and Money: What's Really Being Bought and Sold?*

2.35- 2.55 Jhana Millers, Massey University: *For the Love of Money*

2.55-3.15 Brendan Philip, None Gallery, Dunedin: *Implications and Ideals of Artist Run Initiatives as an Alternative Economy of the Arts*

3.15-3.30 Discussion

3.30 -3.50 Afternoon Tea

Session 4 Chair: Peter Stupples

3.50-4.10 Mark Stocker, University of Otago, *Coining New Zealand: Projecting Nationhood in the 1930s*

4.10-4.50 Round Table Discussion: Mary Kisler, Laura Fisher, Michael Lett, Brendan Philip, Jewell Homad-Johnson

4.50-5.05 Wind up

Stretch your legs by walking from the Dunedin School of Art to Milford Galleries in Dowling Street (30 minutes) for the...

5.30-6.30 Opening of exhibition of work by New Zealand sculptor Paul Dibble and new work by Christine Webster, Milford Galleries, Dowling Street, and then five minutes walk to...

6.15-7.45 Art & Money Culinary Experience, Bachelor of Culinary Arts, Otago Polytechnic, Bank of New Zealand, Rattray Street.

Exhibition 'Art and Money' in the Dunedin School of Art Gallery includes work by David Green, Kristin Peren, Marion Wassenaar, Kiri Mitchell, Paul Sewter, Blair Kennedy and Andrea McSweeney, Pamela Brown and Kerry McKay and Andrew Hurle, as well as the students of Brandbach at the University of Otago.



Abstracts

Laura Fisher

Conflicting economies in the Aboriginal art world

Since the 1970s, Australian Indigenous art practices have flourished to the extent that they have become a significant and highly eclectic fine arts movement. In the 1990s and 2000s, as art institutions established comprehensive collections of Aboriginal art and Australian and overseas collectors competed for prized works, the market value of certain forms of Aboriginal art escalated rapidly, becoming on a par with the most valuable non-indigenous Australian fine art. Importantly, the evolution of this movement has had a strong relationship with Australia's efforts, as manifested in governmental, civil society and activist settings, to acknowledge the tragedy of colonisation and bring Aboriginal culture into the heart of Australian cultural life.

Given its successes, it may come as a surprise to outsiders to learn that the Aboriginal art world is characterised by highly adversarial relationships and agonistic discourses. This is attributable to a range of issues, one of which is the fact that the Aboriginal art phenomenon has been underpinned by a unique set of economic circumstances and objectives. First, in remote communities - the wellsprings of the majority of the most successful art - residents are welfare dependent and not part of the mainstream labour force. The sale of art is thus part of a highly liquid, communal economy in which artists quickly distribute their earnings to relatives and are subject to familial pressures to continue to produce work. Second, the depressed socio-economic circumstances of Aboriginal people has led governments and many advocacy bodies to treat Aboriginal art production as a means to alleviate poverty and to enhance people's wellbeing by facilitating a form of industrious activity. Many employment, training and enterprise development programs have subsidised the industry over the years in a manner that treats Aboriginal art production as a form of 'work' or 'pseudo-work'. Third, Australia's adoption of the cultural industries model of supporting the arts in the late 1980s brought about highly commercialist and instrumentalist trends of marketing and circulating Aboriginal art forms.

These three factors have given rise to extremely conflicting perspectives on the economic dimensions of the Aboriginal art movement. On the one hand Aboriginal art's relationship to money has been viewed through highly optimistic and altruistic lenses, to the extent that the marketing of Aboriginal art has been imagined to be a path towards the emancipation of an oppressed people. On the other hand, when Aboriginal artists have engaged directly with the market and made their desire for income explicit in their activities, the fine arts world has been scandalised and the market for their art has been destabilised. This is because the disinterested, art-for-art's sake aesthetic project can rarely accommodate artistic endeavours, which are overtly pecuniary. This paper will explore these complexities and offer some reflections on the complex protocols of mediation that have been established within the sphere of Aboriginal fine arts to mitigate these problems.

Max Haiven

Money as Artistic Media: Coins of the Realm

Money is the great divider. For 19th century thinkers like George Simmel and Karl Marx, money was the medium of alienation and indifference, a proxy for real human community and cooperation that replaced organic social relations with symbolic mediation. Since that time, money (like art) has been further 'dematerialized' and has become further entrenched in our social affairs. The parallel dematerialization of art into social practice and of money into digital symbolism, then, provides a situation for artists to experiment with money as a medium of community and social engagement, with potentially radical consequences. This presentation examines several recent examples of artists working with different forms of money as media of aesthetic, political and social experimentation. Artists covered include the Copenhagen-based *Exchanghibition* (who have established a financial institution that issues notes), Italian conceptual artist Cesare Pietroiusti (who has experimented with people's interactions with paper money), and Canadian installation artist Micah Lexier (whose practice includes custom-minted coins). In each case I argue that, ironically, money's ubiquity and pervasive power in a moment of late (financialised) capitalism provides a space not merely

for questioning the power and value of currency, but also for building new relationships. Perhaps it is in money's terrifying power, at the perilous seam of the material and the dematerial, that art practice can find new potentialities for radical engagement.

Rebecca Hamid

Positioning New Zealand Artists Globally

An arts management practice is a field ripe for exploring and understanding the international art world and art market. It has the potential to offer insights and new pathways for positioning New Zealand artists globally; both for the artists and the galleries and dealers who represent them.

Initially my practice undertook two international interventions on behalf of two NZ artists; an Art Fair (Melbourne 2012), and a Biennale (Gwangju 2012). Operating as their representative, RH Gallery worked with artists Scott Eady and Darryn George to provide financial support, sell their art, gain private patronage, public grants and funding, set up and manage exhibitions, and develop publicity materials, advertising and exhibition catalogues. By applying interventions garnered from theoretical constructs of arts marketing, branding, value, economic and business strategy models, RH Gallery has been successful in leveraging off primary interventions, to gain further and more ambitious international opportunities for these artists. In October 2012, RH Gallery was invited by Global Arts Affairs to submit proposals for NZ artists to exhibit in the Personal Structures exhibition at the Palazzo Bembo, an official collateral event of the Venice Biennale 2013. Proposals for both Scott Eady and Darryn George were accepted.

My practice is informed by an in-depth analysis of a wide range of relevant literatures and theories which provide a heightened understanding of art and as a way of understanding and knowing within the art world and art market economic disciplines. A range of meanings of art, art economics, branding, art markets and marketing are referenced and an analysis of their intersections is considered.

Jewell Homad-Johnson

Art and Money: What's Really Being Bought and Sold?

The European Fine Art Foundation (TEFAF), set the 2012 global art market at €16.1 billion. But what is really being purchased? No amount of money creates an artist in any genre, it is a birthright beyond control or influence, and precisely why people buy 'Art'. 'Art' comes into being outside of social conventions. The 'artist' [as opposed to the 'craftsman' or 'designer'] is a perennial rebel against Capitalism's mass merchandising in a marketplace where there's more Photoshop than photo, and while facing the extinction of the traditional, artists raises their voices of 'authenticity' from the midst of the Hi-Def lie. A brush stroke of oil paint is higher definition than any amount of pixels can ever be, and aims us in the direction of why Paul Cezanne's *The Card Players* (1892/93) would be sold for \$250 million in 2011. Unlike new technology - it is patently unique, rather than patented for mass production.

'Global Power Players' want *what money can't buy*, and other than more power, 'objects of art' are the personal 'holy grails' of desire and acquisition. 'Fine Art' is the ultimate 'symbolic object', of a talent that exerts its mysterious presence, which can only be developed by those so endowed at birth. Art is elusive, ethereal, and manifests an intangible *je ne sais quoi* beyond money's grasp. Only this could draw more than 7 million annually, year after year, to the *Mona Lisa*, speaking to us from within a bulletproof cage across a sea of camera flash. If she didn't live up to the hype the crowds would have disappeared long ago, but just try to explain why, and if she were for sale you would probably see the billion dollar mark broken at the sale. Owning art brings us closest to what can't be bought or sold - (mainly) the ability to do it. The non-artist's thirst for victory over the artist is where money comes in: it's the vehicle to obtain *proximity* to the 'Masters' of the past or present. This is what 'art and money' is all about: either our encounter is brief, in the gallery or museum, or with enough filthy lucre we can live with what captured both eye and heart's desire reminding us money is not humanity's *raison d'être*.

Yet it is the high stakes battles in the world's auction houses that tend to form our perception of 'Art and Money' performing some exotic tango. It is a financial coup d'état to sequester a masterpiece all to oneself, and fashion pseudo-immortality by bequeathing these gems to the public upon one's death. But for the super rich, money is the only sacrifice, if we can call it that when someone can continue to live so decadently in spite of splashing out tens, or even hundreds of millions for a single work of art, yet these mega achievers must forever carry a strange sort of guilt at possessing these creative trophies of real sacrifice beyond the taint of financial goals. Van Gogh, remains the legendary icon of artistic sacrifice par excellence and record art sales, not because he cut off his own ear [though this image of tortured artist surely stimulated the sale of his *Self Portrait with Bandaged Ear* in 1998 for \$71.5 million], but the fact that, other than work his brother Theo purchased as a way to support him, Van Gogh sold only one painting while he was alive - *Red Vineyard At Arles*. The artist's sacrifice - so total and pure - is indeed deemed beyond all price because the true cost of being an artist is never just money.

Mary Kisler

All that Glisters is not Gold - the complex relationship between money and art in the Renaissance

During the Renaissance a tenuous balance was maintained between the teachings of the Church, which stressed that lending money was usury and therefore a sin, and the desire within the burgeoning world of business to make a profit. Money enabled, but money also tainted, not just in the world of trade but also within the shady field of sexual politics. This paper will look at examples of how society dealt with this conflict, ranging from those who hoped to have their cake and eat it too, as in Giotto's early Renaissance Scrovegni Chapel in Padua, to the underlying assumptions in Danaë's dreamy shower of gold.

Kerry McKay and Pamela Brown

'Keeping the Wolf from the Door' - art & \$ and art education & \$

Kerry Mackay and Pamela Brown are experienced artists and art educators who, in response to the current economic and political climate, and the diminishing status of visual arts education in initial

teacher education programmes, have created *'theartdept'*. The presentation chronicles this decision and describes *theartdept* projects carried out in primary schools and in communities in Otago and Southland.

Pamela and Kerry have created a collaborative artwork *The Living Room* featured in the Art and Money Symposium Exhibition. This presentation, *Keeping the Wolf from the Door*, will make links between the key ideas explored and the art works that make up *The Living Room*.

Estelle Alma Maré

The Invisible Coin in Masaccio's *Tribute Money*

Tomasso Cassai Masaccio (1401-28) was one of the great Renaissance fresco painters. In the Brancacci Chapel of Santa Maria del Carmine, Florence, he painted a cycle of Biblical events, among which the panel referred to as *The Tribute Money* is especially lauded for its innovative qualities. It depicts the arrival of Jesus and His disciples in Capernaum, according to Matthew's Gospel, and his response to the tax collector's request for payment. Jesus instructs Peter to catch a fish in the adjacent Lake Genesareth and retrieve a coin from its mouth, which he does and duly hands what is owing to Caesar Augustus over to the tax collector. In a painting that is meticulously detailed it seemed to have escaped the art historians' notice that the coin remains invisible when extracted from the fish's mouth and also when it changes hands from Peter to the tax collector.

This paper will focus on the invisible coin. Since the tax was owing to Caesar Augustus, who reigned from 63 BC to 14 AD, one may speculate that the coin would have borne his stamp and portrait. Since Masaccio leaves this detail moot, it offers the researcher the opportunity to investigate the tax laws that Jews were subject to in the time of Jesus, and the Roman currency then in circulation.

Joy Monteath

The Merchant of Prato: Francesco di Marco Datini, a 14th-Century Entrepreneur, Banker, and Philanthropist.

In 1870, sacks of ledgers, account books, deeds of partnerships, insurance policies, bills of lading, and 140,000 letters, including

11,000 of a personal nature, were found in the 14th century home of Francesco Datini in Prato, Italy. This extraordinary cache has been translated and catalogued and the archive returned to his home, which is now a museum. It represents an invaluable and unique record of medieval trade.

Born in Prato in 1335, Datini was orphaned in 1348 during the Great Plague. At 13 he was apprenticed to merchants in Florence and at 15 he set off to Avignon, the seat of the French Popes. There he set up his company, mostly trading in arms. But he also quickly saw a niche market supplying luxury goods to the Papal Courts. These included religious items in gold and silver, painted wooden chests, jewels, fine cloths, and paintings of both religious and secular subjects. Before this time, the church had been the primary patron of the arts.

After 30 years he returned to Prato a very rich man. He set up a woollen factory, was elected a Councillor of the Commune and began building his palazzo, a pleasure garden and warehouses. He continued to trade in an even wider range of goods, bringing wool from England, rare foods from Catalonia, dyes from Flanders and Lombardy, and spices and slaves from the East. He also imported materials he needed to complete his new house such as ultramarine blue and gold leaf for the use of his painters. Florentine artists including Agnolo Gaddi, a pupil of Giotto, were employed to decorate his house. He donated pictures to churches and silver lamps to the Duomo of Prato.

He soon tired of the small town and decamped to nearby Florence to be more in the centre of commercial activity. He left behind his wife and his extensive household but corresponded frequently with her, giving orders for the running the household and domestic expenditure. He died in 1410, aged 75.

In his will he left his fortune to the poor. A foundation 'Il Ceppo dei Poveri da Prato' was established and it functions to this day. He gave money to the Silk Guild in Florence to fund a hospital for foundling children – the Ospedale degli Innocenti. It was designed by the great Renaissance architect Brunelleschi and decorated by Andrea Della Robbia with blue and white ceramic rondels of babies in swaddling bands.

Francesco Datini the merchant of Prato left an unequalled account of 14th century European trade practices, and his philanthropic commitment led to the creation of priceless artworks and architecture.

Jhana Millers

For the Love of Money

'The domain of money seems wider and more secure than ever before.... the present moment, combining economic decline with multiple looming ecological disasters, finds us at the brink of a period of catastrophe that might again make thoughts of alternative social orders thinkable.' Paul Mattick, 1995

The accumulation of money and wealth has become the driving force behind most of contemporary daily life. There is no better symbol of the complete domination of the global neoliberal programme than money. Even so, many of us don't actually understand the value, function and creation of it, let alone the power structures behind who controls it. As a global society we have wholly adopted it as the sole medium of exchange and arbiter of value. We also all have our own unique ideas and methods of earning and using it.

After Richard Nixon repealed the Bretton Woods agreement and abandoned the gold standard, the value of money became completely abstracted. No longer backed by gold, money has no intrinsic value, is regulated solely by governments, and is unhooked from all gauges of objectivity. Under the Fiat monetary system, and the perpetual financialisation of the economy since the 1980s, money has become increasingly fictional. It is no longer represented as a physical commodity but as digital information, removing it either further from reality.

For centuries money has been represented and recontextualised in art as a political, social and economic comment. Artists have used money as subject matter, used physical currency as a material for sculpture and as a canvas, made their own currencies, intervened into existing currencies and played with its power structures.

Jhana's presentation will introduce and examine artistic projects that respond to and interrogate the themes of money, exchange and economics. She will discuss and locate her own practice in response to these projects as well as framing it in relation to the current economic

situation. The presentation will also consider whether these artistic projects have any value in the pursuit of alternative systems of power, control and agency.

Brendan Philip

Implications and Ideals of Artist Run Initiatives as an Alternative Economy of the Arts

The inherently collaborative nature of the Artist Run Initiative (ARI) speaks to a refutation of the competitive individualism that ostensibly drives the dominant economic and cultural model of global capitalism. To a degree, it also sidesteps the tightly structured meritocracy inherent in the established hierarchy of arts funding (dealer brokerage, grants, residencies, patronage, etc).

The increased proliferation of Artist Run Initiatives internationally speaks to a modality of resistance to, and renegotiation of the hegemony of capitalist models of economic, political, and social organisation. An ethos of collectivisation and direct engagement with methods of production and dissemination that runs through these initiatives can find correspondences in other community-focused organisations and movements that are emerging as a response to ongoing crises in the dominance of global capital. From community gardens and food co-ops through to the 'Occupy' movement and the Icelandic narrative of political and economic reform,

Artist Run Initiatives operate within a social tapestry of direct engagement by the multitude that repositions the human project as one of workers and producers rather than of passive consumers in the fields of creativity and culture.

2013 marks the tenth year of operation of None Gallery, an artist run project space in Dunedin. Using None Gallery as the core model this paper explores the nature of ARIs in terms of redefining the means of artistic production and methods of dissemination of culture positioned, as much as possible, outside immediate economic imperatives.

Brendan was a member of the founding collective of None Gallery in 2003 and remained part of the initiative until late 2005. In 2012 he returned to None Gallery in a voluntary curatorial role. The intervening years were spent in Wellington as an arts educator and in various capacities involved with several ARIs there (Spacething, JJ

Morgan & Co, DAF106, Frederick Street Sound and Light Exploration Society). Primarily based on this array of immediate experience, this paper addresses the place of Artist Run Initiatives in the evolving landscape of the arts economy and places it within the context of international resistance to the hegemony of global capitalism and deals with questions of access to the cultural sector, methodologies of direct democratic process, and the nature of the art that flourishes outside market pressures.

Leoni Schmidt

Art Education and Money in the 21st Century

The context for tertiary art education in the early 21st century is fraught with tensions and often undeclared assumptions and hidden agendas. This paper commences with a survey of key issues as articulated internationally by students, lecturers, heads of schools and a range of stakeholders. The paper proceeds with contextualization regarding global neoliberalism and its effects, specifically on art education in the past decade. Some particular features of the Dunedin School of Art are pointed out.

The paper concludes with a discussion of four models deployed in art schools in their efforts to ameliorate fraught situations and to ensure the financial sustainability of their futures. One model follows the tenets of the so-called 'creative industries'; another has found resolution in the implementation of the studio *sans frontieres* concept; a third engages in lucrative relationships with business; and a fourth combines social and science-based entrepreneurship towards community support.

The paper analyses the potentials and politics of these models with reference to actual examples and creative adaptations in current art education.

Paul Sewter

The Latency Problem

Latent Value emerges temporally. Historically, art product as property has been sold before latent value emergence has been permitted to manifest a share of that value to its creator. This is a phenomenon

which is not unique to Fine Art production, but whose effects are arguably felt most profoundly within that sphere.

This paper is a critique of the various attempts which have been made to solve the Latency Problem since the time of Jean Francois Millet in 19th century France. This critique is followed by a proposition, that a market which does not aim to facilitate the process of Latent Value Emergence for the benefit of both artist and buyer, is a market that does not promote vitality in art production or consumption.

Mark Stocker

Coining New Zealand: Projecting Nationhood in the 1930s

Coin designs (like stamps) provide significant insights into a nation state and its sense of identity, yet they have been consistently overlooked and underestimated by art historians. In this paper Mark will examine the formative years of the New Zealand coinage from 1933-40, focussing on the reverse designs (the obverse has always carried the head of the monarch), asking why a distinct national coinage was issued in the first instance. The answer will not be an expression of national identity so much as an emergency response to a money (particularly circulating specie) crisis. Who made New Zealand's money? The answer is the British Royal Mint, two talented London based designers and, not least, Finance Minister Gordon Coates who took a close and keen interest in the coinage, overruling his nominal superior, prime minister George Forbes. While Mark will give greater emphasis to the 1933-34 silver denominations, he will also examine the ill-fated 1935 'Waitangi' Crown, which now changes hands for big money, and the three 1940 coins (including the Centennial half-crown) which 'completed the change'.

Gold coin donations welcome!

Peter Stupples

Pop Art Makes Money

Images and social value go together hand in hand: social value can be expressed in a number of ways – by obligation, by services rendered, as exchangeable commodities, as gifts. In pre-money societies artists had social positions, prestige, that might earn the obligations of others. In money societies artists are paid, in one way or another, for their

services. Their products, artworks, circulating in the market place, may accrue spectacular pecuniary value over time. In the past the financial position of the artist and exchange value of their products have been overshadowed by the development of Art History as a discipline that has focussed on aesthetic value, on matters of connoisseurship, iconography and provenance. It was not until the era of Pop Art that the artworld was forced to confront more overtly the financial underpinning of 'art' in the Western world and, indeed, to portray 'money' as subject matter. This was never more blatantly undertaken than by Andy Warhol, who not only pictured 'money', but also mocked other aspects of Western values in the world of art.

Erika Wolf

American Money in the Cold War Photomontages of Soviet Artist Aleksandr Zhitomirsky

This presentation will examine the motif of American money in the Cold War photomontages of Soviet artist Aleksandr Zhitomirsky (1907-1993). During the Cold War, he regularly contributed satirical editorial photomontages to leading Soviet periodicals and was a significant figure in shaping Soviet visual culture of the era. Zhitomirsky established his reputation as a leading Soviet propaganda artist during World War 2 with political photomontages executed in the manner of the German communist artist John Heartfield. In the immediate post-war years, he quickly adapted techniques and themes from his wartime work to editorial photomontages explicitly linked to the emergent Cold War. Imagery that caustically condemned Nazi brutality and treachery morphed into depictions of the Cold War enemy, with caricatures of Hitler and Goebbels shaping representations of such figures as Harry Truman and Winston Churchill. Depicted primarily in the form of the coins and the dollar sign, American money is a recurrent motif in Cold War photomontages spanning five decades. Zhitomirsky's work is rife with monstrous hybrid creatures with coins for heads, while the dollar sign morphs into snakes, prison bars, and gallows. I will consider these diverse images and consider them within the context of Cold War politics, such as the Marshall Plan and Soviet critiques of the links between American militarism and Wall Street. Precedents for

Zhitomirsky's use of such motifs in political caricature will be considered through the work of the French 19th century caricaturists J.J. Grandville and Honoré Daumier. Similarly, comparisons will be made to the work of contemporary Soviet political cartoonists.

Profiles

Pamela Brown

Artist, mother, educator. Born Southland, lives & works in Dunedin, NZ, with a Master Fine Arts (distinction).

Known for colourful painted family portraits. Creator of The Wallpaper House Installation. Partner in theartdept., art educators Dunedin. Currently working with collage, wallpaper, maps, aprons, ballerinas, dogs, & much more!

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www.facebook.com/theartdept.dunedin

www.facebook.com/thewallpaperhouse.dunedin

Laura Fisher

Laura Fisher recently completed her doctoral thesis in sociology at the University of NSW (Sydney, Australia), which was titled 'Hope, Ethics and Disenchantment, a critical sociological inquiry into the Aboriginal art phenomenon'. She has published on a range of art related subjects, chiefly in the areas of Australian Aboriginal art, Australian artists' biographies and international public art. She is currently based at the National Institute for Experimental Arts at the College of Fine Arts, UNSW.

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Max Haiven

Max Haiven is an assistant professor in the Division of Art History and Critical Studies at the Nova Scotia College of Art and Design (Canada). More information can be found at maxhaiven.com.

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<http://artthreat.net/2013/06/art-money-project-max-haiven/>

Rebecca Hamid

Rebecca Hamid is the Director of R H Gallery in Nelson, New Zealand. She holds qualifications in Art History, Philosophy, Religious Studies, Law and Industrial Relations and is currently working towards a Master of Fine Arts degree.

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Jewell Homad-Johnson

Jewell Homad-Johnson worked as a visual artist, art director/illustrator for more than 17 years in Seattle and Los Angeles, earning awards including the New York Art Directors and Society of Illustrators Annuals; exhibited as an artist (painting) for more than thirty years, with works in private and corporate collections around the world; and worked as a theatre director/production designer since 1994 in Australia and the US. She lives in Sydney with her husband, playwright Jeremy Johnson, where she directed the June 2013 premiere of his new adaptation of Henrik Ibsen's *Enemy of the People*. Currently Jewell is undertaking a Masters at the University of Sydney in the Department of Studies in Religion on 'The Artist as Spiritual Adept'.

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Mary Kisler

Mary Kisler is Senior Curator, Mackelvie Collection, International Art at Auckland Art Gallery Toi o Tāmaki, caring for a collection that begins in the 13th century and ends mid-20th century. She is the curator of both collection and major special exhibitions. Since 2001, she has talked about art with Kim Hill on National Radio's Saturday Morning programme.

The exhibition from her book *Angels & Aristocrats – Early European Art in New Zealand Public Collections* (2010) was on display at Dunedin Public Art Gallery last year.

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Michael Lett

Michael Lett opened his gallery in Auckland on April Fools' Day in 2003. Since then the gallery has presented a programme of exhibitions by leading artists from New Zealand and elsewhere, including solo shows by Martin Creed, Shane Cotton, Simon Denny, Paul Lee, Michael Parekowhai, Seraphine Pick and others. Michael Lett has published extensively, producing monographs on The Estate of L. Budd, Jim Allen and Michael Parekowhai, amongst others, and is also a regular exhibitor at international art fairs.

Kerry Mackay

Educator, artist, and cat owner. Born Southland.

Lives and works in Dunedin- Senior Lecturer in Art Education at University of Otago College of Education, and partner in theartdept. – artists & art educators, Dunedin.

Kerry has worked as a primary school teacher, art advisor to Otago and Southland, and lecturer in art education for initial teacher education programmes at Otago University College of Education. In each of these educational settings Kerry has had input to curriculum development in visual art at a national level.

As an artist Kerry is currently working on 'homemade taxidermy' continuing her obsession with 'reskinning' domestic objects with found textiles.

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Estelle Alma Maré

Estelle Alma Maré obtained doctoral degrees in Literature, Architecture, Art History and a master's degree in Town and Regional Planning. She practiced as an architect from 1975-1980 when she joined the Department of Art History at the University of South Africa. As an academic she published widely in the field of art and architectural history, aesthetics, literary subjects and cartography. She has edited various books, proceedings and accredited journals and is present editor of the *SA Journal of Art History*. She received various awards from the University of South Africa and the National Research Foundation. The most

prestigious award was a bursary from the Onassis Foundation for Hellenic Studies in 2001. In 2002 she was awarded an exchange scholarship by the French National Research Institute and in 2003 the Prize for Art History by the South African Academy for Arts and Science. She is at present an extraordinary professor of Architecture at Tshwane University of Technology, Pretoria.

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Jhana Millers

Jhana Millers is a recent Fine Arts Masters graduate from Massey University, Wellington, with an undergraduate degree in contemporary jewellery from Whitireia New Zealand. She co-manages and curates at 30 Upstairs Gallery, works as the administrator at the Wellington Sculpture Trust, is a founding member of The See Here, an artist run window space, and until recently was the Treasurer at Enjoy Gallery.

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Joy Monteath

Joy Monteath is a former Medical Laboratory Scientist with experience in research and author of a number of scientific papers. She has been privileged to travel extensively through Europe and the UK pursuing her interests in art, architecture and music. Her particular interest is the Italian Quattrocento.

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Brendan Philip

Brendan was a member of the founding collective of None Gallery in 2003 and remained part of the initiative until late 2005. In 2012 he returned to None Gallery in a voluntary curatorial role. The intervening years were spent in Wellington as an arts educator and in various capacities involved with several ARIs there (Spacething, JJ Morgan & Co, DAF106, Frederick Street Sound and Light Exploration Society).

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Leoni Schmidt

Leoni Schmidt is the Head of the Dunedin School of Art at Otago Polytechnic/Te Kura Matatini ki Otago in New Zealand. She is a full professor and academic leader for postgraduate studies in the School. Her research focuses mainly on contemporary drawing and its histories and theories. Recent publications include: 'Relational Drawing as Pedagogical Action: Locational Strategies', *The International Journal of the Arts in Society*, 2008, 3 (3): 27-38 and 'Drawing Strategies at the Venice Biennale', *South African Journal of Art History*, 2011, 26 (3): 35-44. Leoni was the first editor of the *South African Journal of Art History* and has since been the editor of *Junctures: The Journal for Thematic Dialogue* and *Scope: Contemporary Research Topics (Art & Design)*, see www.junctures.org and www.thescope.org.nz She is currently also the Associate Director: Research and Enterprise at Otago Polytechnic. leoni.schmidt@op.ac.nz

Paul Sewter

Paul Sewter graduated from Camberwell College of Arts with an MA (distinction) specialising in Digital Painting in 2007. He is associated with the art movement 'Intentism' because he feels that a part of the movement's purpose is to counter the prevailing cynicism of most popular art in the 1990's and 2000's by making the artist accountable in purpose.

Control Alt, Delete displays the first of Paul's works that he is making available for sale. He has never been happy to sell his work before due what he perceives as an inherited flaw in the Art Economy – 'The Latency Problem'.

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Mark Stocker

Mark Stocker is an Associate Professor in the Department of History & Art History at the University of Otago. He has published numerous

articles in the *British Numismatic Journal* and *The Medal*. He welcomes any donations of money to support his research in this area.
mark.stocker@otago.ac.nz

Peter Stupples

Peter is currently Senior Lecturer in Art History and Theory at the Dunedin School of Art at the Otago Polytechnic. He was formerly Associate Professor and Head of the Department of Art History and Theory at the University of Otago.

He has written widely about Russian visual culture, his research speciality, and the social history of art.

Peter organised the symposium 'Art and Law' with the Faculty of Law, University of Otago and the Dunedin School of Art in November 2010, the 'Art and Medicine' symposium, with the Faculty of Medicine, University of Otago and the Dunedin School of Art, August 26 2011 and the 'Art and Food' Symposium and Exhibition, August 24 2012.

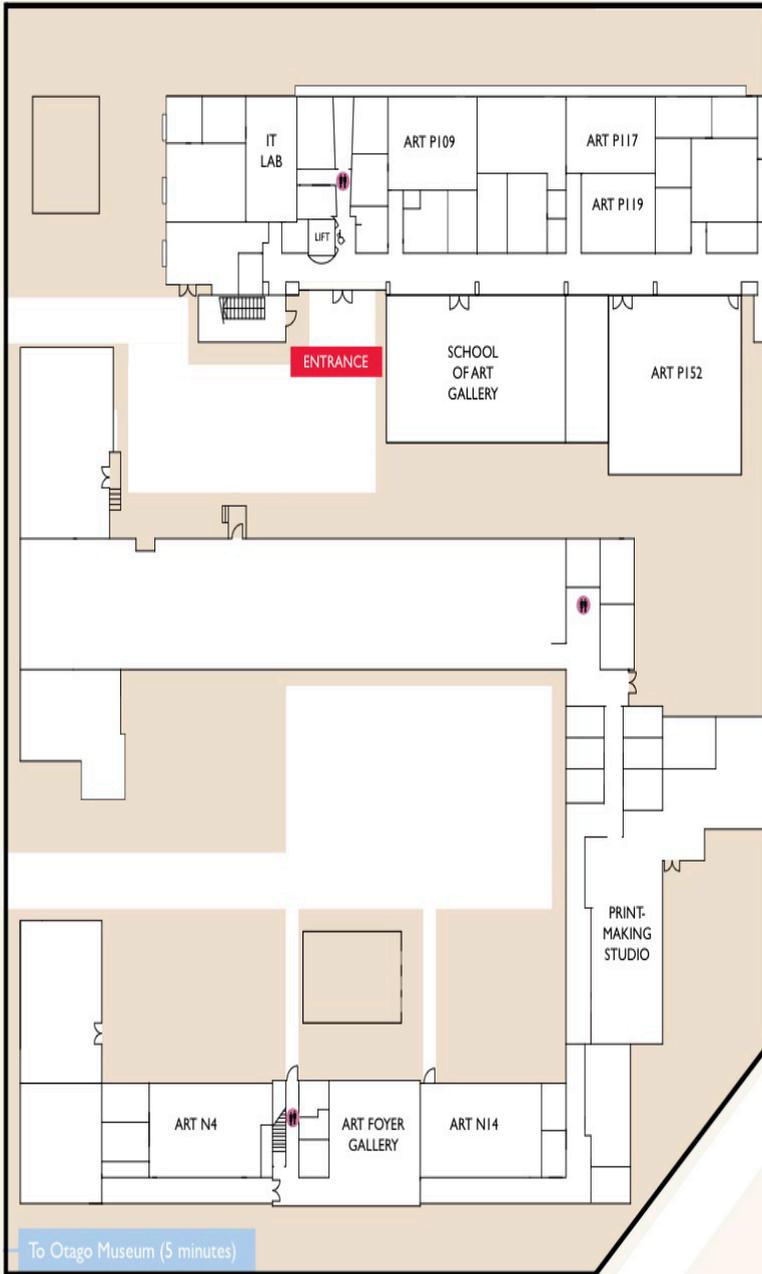
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Erika Wolf

Erika Wolf's primary fields of research are Soviet visual culture and the history of photography. She recently published *Koretsky: The Soviet Photo Poster* (New York: The New Press, 2012) and contributed a number of essays and scholarly translations to *The Worker Photography Movement [1926-1939]: Essays and Documents* (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2011). Along with Angela Wanhalla, she co-edited the anthology *Early New Zealand Photography: Images and Essays* (Dunedin: OUP, 2011). She is presently working on two book projects: *Aleksandr Zhitomirsky: Photomontage as a Weapon of World War II and the Cold War* (forthcoming, The New Press) and *Photography and Russia* (forthcoming, Reaktion Press).

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SCHOOL OF ART - GROUND FLOOR



Riego St

To Otago Museum (5 minutes)

Albany St

Directions for Getting to Food Event

Leave the Art School, then turn left on Riego Street along the short stretch to the junction with Albany Street (one minute).

Turn right up Albany Street and go all the way to the junction with George Street (a ten minute walk), passing the University campus on your right, then the Museum Reserve.

Turn left along George Street and start walking (20 minutes) until you reach the Octagon. On the far side of the Octagon Princes Street begins, walk along Princes Street for five minutes until you see Dowling Street begin off to your left. A few yards down Dowling Streets the Milford Galleries where the opening will be taking place.

From the Milford Galleries retrace your steps, turning left along Princes Street for few yards until you reach the old Bank of New Zealand Building where the Food Event will take place.

If you go by car take the same route. There is a public car park opposite the Milford Galleries, but it is a Friday night and it may be difficult to find a park in the area.

