

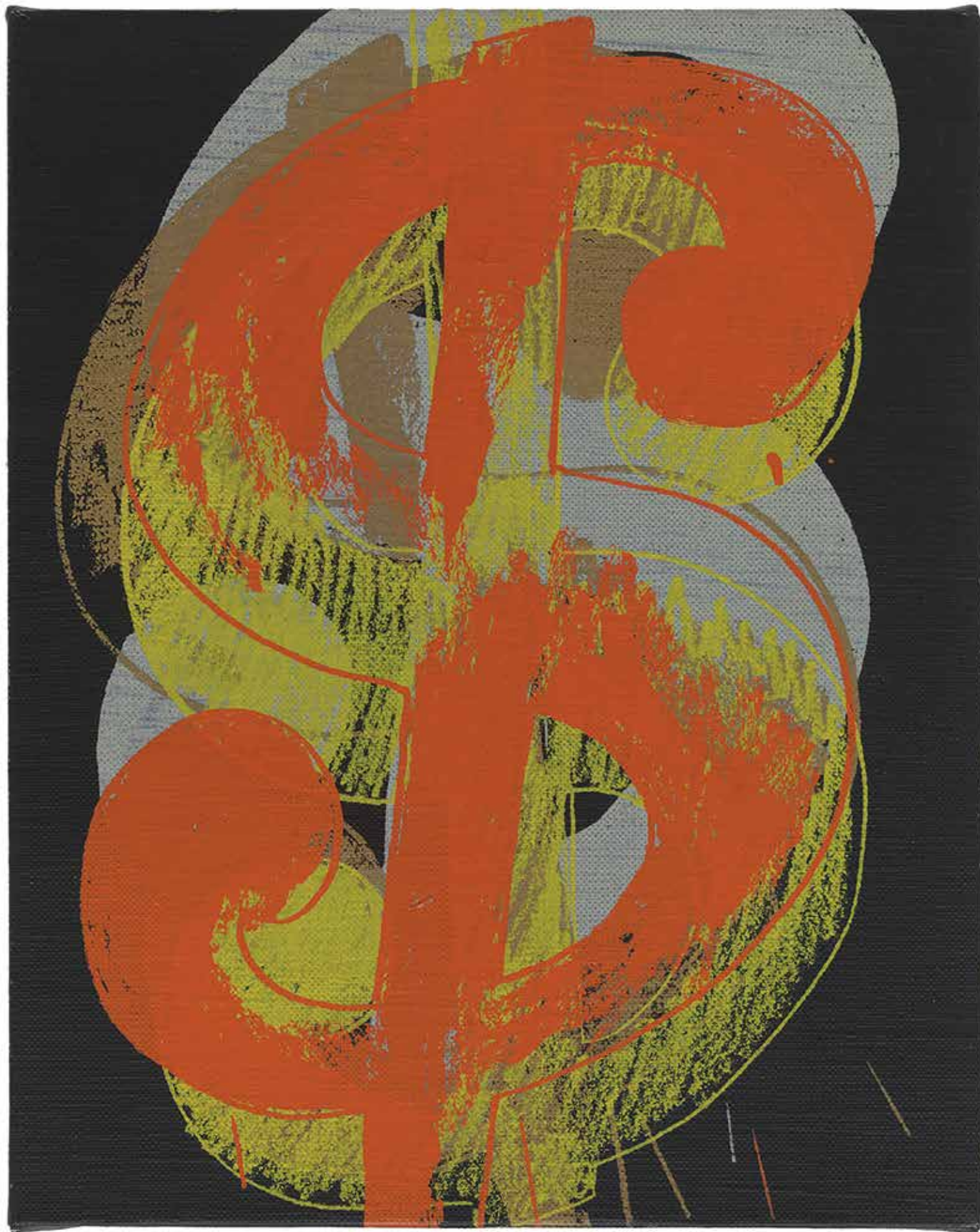


MEDIUMS OF EXCHANGE





MEDIUMS OF EXCHANGE



MAKING MONEY
IS ART AND
WORKING IS ART
AND GOOD BUSINESS
IS THE BEST ART.

ANDY WARHOL

This catalog is published on the occasion of the exhibition *Mediums of Exchange* at the Shirley Fiterman Art Center at Borough of Manhattan Community College/CUNY, January 31 — March 30, 2019 and the Lehman College Art Gallery at Lehman College/CUNY, February 9 — May 4, 2019.

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Page 1: Andy Warhol, *DOLLAR SIGN*, 1981

Page 2: Stacey Lee Webber, *BEN FRANKLIN, U.S., 100-DOLLAR BILL*, 2018 (detail)

Page 4: Alexis Duque, *PORTRAIT XI*, 2018 (detail)

Page 20: David Dew Bruner, *GREED*, 2016 (detail)

Back Page: Jane Fine, *KOMPRAMATIKA*, 2018 (detail)



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ARTISTS

Micah Adams	23	Louise LaPlante	85
Melanie Baker	27	Eugenio Merino	87
Nina Beier	31	Tom Pfannerstill	91
Amel Bennys	35	Rob Pruitt	93
Ebony Bolt	39	Houben R.T.	95
David Dew Bruner	43	John Salvest	99
Sonya Clark	47	Reed Seifer	103
Jennifer Dalton	49	Oriane Stender	107
Moyra Davey	51	Yuken Teruya	111
Alexis Duque	53	Hanna von Goeler	115
Stuart Elster	55	Mark Wagner	119
Jane Fine	59	Michael Wang	125
Meschac Gaba	63	Nari Ward	127
Ghost of a Dream	65	Andy Warhol	129
Erika Harrsch	67	Stacey Lee Webber	133
Jonathan Herder	73	C.K. Wilde	139
Takashi Kunitani	77	Tim Yankosky	143
Agnieszka Kurant	81		

Mediums of Exchange is co-curated by Bartholomew F. Bland, Director, Lehman College Art Gallery and Lisa Panzera, Director, Shirley Fiterman Art Center.



Hanna von Goeler
TULIPMANIA, 2012 (detail)

FOREWORD

We are pleased to present the catalog for *Mediums of Exchange*, a two-part exhibition of contemporary art that explores currency and its ever-changing forms and modes of circulation.

This exhibition marks the first collaboration between two of the largest gallery spaces in The City University of New York (CUNY) network. In essence, *Mediums of Exchange* is a single show spread between two gallery spaces, one 'Uptown' at Lehman College in the northern Bronx and the other 'Downtown' at Borough of Manhattan Community College in Lower Manhattan with different groupings of artists featured at each space. The exhibition in its Uptown and Downtown venues includes works by 35 artists who investigate sociological, psychological and economic factors that raise pivotal questions about the role and function of money in today's global society.

The artists in the exhibition appropriate, re-contextualize and provide new perspectives on aspects of money, some using currency as a material in their work and others employing conceptual approaches to issues regarding economic systems. All of the artists maintain distinct aesthetic visions using diverse materials to create work that is by turns, satirical, metaphorical, powerful and meaningful. The works weave together various notions about human nature, cultural identity and modes of circulation.

Andy Warhol serves as a historical reference point for the exhibition and artists as diverse as Rob Pruitt, Jane Fine and Stacey Lee Webber nod to Warhol's influence on the subject of money through his Pop aesthetic. Few artists have made wealth their overt subject and focus as openly as Warhol, who frequently spoke about his fascination with the dollar, which was a recurring motif in his art. Warhol was incredibly prescient and predicted many aspects of contemporary capitalist culture, including the ever-growing power of the art market, which is given trenchant consideration today by artist Oriane Stender.

The history of money (from barter to cowrie shells, and coins and paper to recent electronic cryptocurrencies) is not simply a narrowly economic one. Currency plays a much wider

FOREWORD (Continued)

role that includes social, institutional and psychological concerns. Its origins stem equally from duties and tributes, dowries and religious rites, and conspicuous consumption, as from barter and commerce. For centuries artists have depicted wealth — or its lack — in its various guises. Artists such as Agnieszka Kurant explore informal currencies and economic systems across time and place. Ebony Bolt also looks at issues of circulation and her *Free Labor* is a huge roundelay of hands giving and receiving money in an interlocking, perpetual act of exchange. Melanie Baker's portraits of rapacious 19th-century robber barons remind us that the inequality of the capitalist financial system is not of recent vintage, while Sonya Clark explores the central economic role slavery played in the historical creation of wealth and the aftershocks of that system that continue to play a role in today's ongoing inequality.

In the decade since the financial meltdown of 2008, a wide range of artists has increasingly investigated aspects of the global economy and its sway to create artworks of visual significance. *Mediums of Exchange* highlights works by several contemporary artists who use money itself as a physical material, including Eugenio Merino, whose witty, conceptual approach addresses, and often attacks, how economies function. Artists such as Mark Wagner reconfigure the familiar green-and-black printed linen stock into compositions created with uncanny precision that comment on our desire for wealth and accumulation. Painstakingly cutting various shapes out of money from around the world, collagist C.K. Wilde forms works with economic and political undertones. Reed Seifer stamps U.S. dollars with humorous but socially charged phrases, while Houben R.T. uses imagery derived from currency itself to illustrate the central role government sanctioned-portraiture plays in supporting the idea of state power in international politics.

Mediums of Exchange also explores how well-known symbols of money, such as the "\$" sign, become universal signifiers, as in the sculptures of Tim Yankosky. Many of the works on view reference the pressing financial issues of today, including the suspicion of banks, the

powerful but fading idea of the American Dream and the continued allure of get rich quick schemes, evidenced in works such as the large-scale collage of *Ghost of a Dream* made entirely of losing lottery tickets. Yet other artists examine the tensions imbedded in capitalist systems in which a small few control the vast percentage of wealth. Events such as the rise of trade imbalances that destabilize economies are the subject of John Salvest, and the tangled problems of alluring credit are a thematic focal point for Jennifer Dalton.

As global wealth and debt transform contemporary societies and the rise of populism suggests a broken global economic system, artists such as Meschac Gaba question the power relationships between established and emerging markets. Erika Harrsch humorously comments on this growing uncertainty with her currency butterflies, sculpted from international bills and presented as wall installations, that represent the extinction of financial specimens of the ruthless global marketplace.

The range of materials, styles and messages on view in *Mediums of Exchange* speaks to the multiple issues related to currency and its world circulation. In organizing this exhibition, we have been fortunate to work with wonderful staff across the CUNY system, who have assisted us with organizing myriad loan details, shipping arrangements, fundraising exercises, research projects and educational programs that have helped bring this project to fruition. We hope that *Mediums of Exchange* will encourage reflection on our financial system and its pervasive power and influence.

Bartholomew F. Bland

Director

Lehman College Art Gallery

Lisa Panzera

Director

Shirley Fiterman Art Center



SHOW ME THE MONEY

The new 'art' of the deal /the 'art' of the new deal:

ART AND MONEY IN CONTEMPORARY CULTURE

By Georgette Gouveia

"Art and money have always gone hand in hand," Simon de Pury declares at the beginning of *The Price of Everything*, HBO's provocative 2018 documentary on the marketing of contemporary art.

"It's very important for art to be expensive," continues de Pury, known as "the Mick Jagger of art auctioneers," so-called for his exciting way with a gavel. "You only protect things that are valuable. If something has no financial value, people don't care. They will not give it the necessary protection. The only way to make sure that cultural artifacts survive is for them to have a commercial value."

Recent events would seem to bear that out in spades. Last November, David Hockney's *Portrait of an Artist (Pool with Two Figures)*, 1972 made a splash — more like a tsunami — in the art world when it sold for \$90.3 million at Christie's in Manhattan, an auction record for a living artist. The painting resoundingly eclipsed the record previously set by Jeff Koons' 2013 *Balloon Dog (Orange)* sculpture (\$58.4 million).

A former Wall Streeter and self-styled marketer extraordinaire, Koons is considered the most financially successful artist working today, thanks to *Puppy*, *Ballerina* and other public sculptures; Louis Vuitton handbags he emblazoned with masterworks; and the *Gazing Ball* series of Old Master reproductions that plumbs the modern obsession with seeing and being seen. In his atelier, the "James Patterson of artists" directs his contingent of craftsmen without touching the canvases himself. It's shades of Andy Warhol's Factory but perhaps also Verrocchio's

ART AND MONEY (Continued)

workshop where a young Leonardo modeled and labored, learning his craft.

Yet can the worth of any artwork be rendered in everything from rubles to rupees to rupiah? Can you really quantify something that is ultimately qualitative? What is the value of the *Apollo Belvedere* or Michelangelo's *David*, beloved works of the canon? For that matter, what is the value of a work you might deride or hate, such as Maurizio Cattelan's

America, 2016, an 18-karat gold functioning toilet installed in his 2016-17 retrospective at the Solomon R. Guggenheim Museum in Manhattan? The work couldn't help but celebrate the American excess it ridiculed — people lined up to use it, no doubt feeling very 1 percent. The same might be said of his kneeling schoolboy *Him*, which sold for \$17.2 million in 2016 and perpetuates the very man it seeks to control, Adolf Hitler.

They say, however, everything — and, by implication, everyone — has its price. And apparently in the art world, that price is \$450.3 million, because that's what the Abu Dhabi Department of Culture & Tourism paid for Leonardo's *Salvator Mundi* at a 2017 Christie's auction — a record for a painting. (It has since disappeared from public view). If art is whatever the artist says it is, the value of art, then, is whatever price the market will bear.

Or is it? *The Price of Everything* also introduces viewers to Larry Poons, an Abstract art star of the 1960s and '70s perhaps most famous for his Dot paintings. Poons emerges as the anti-Koons, more interested in creative transcendence than record-setting prices as he



Eugenio Merino
IN GOD WE TRUST, EVERYONE ELSE PAYS CASH series
SKULL, 2015

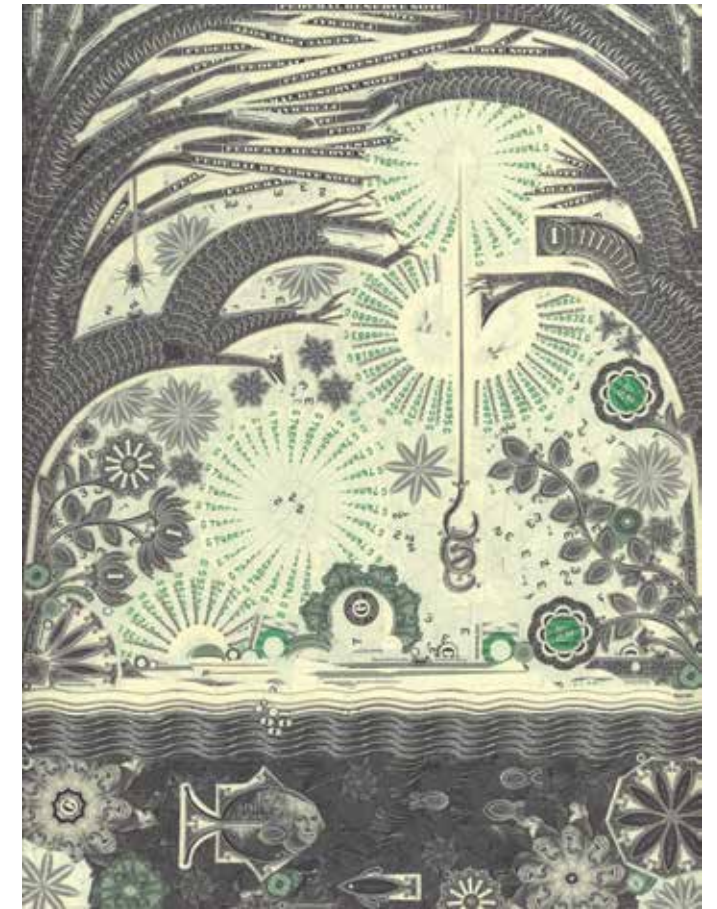
pursues a fluid, pastel-colored form of Abstract Expressionism.

"Art and money have no intrinsic hookup at all," Poons says.

It is the tension inherent in pricing the priceless — and in opposing views on whether or not art can do that — that drive *Mediums of Exchange*, a two-venue New York exhibit of sculptures, collages, photographs, videos and site-specific installations by 35 artists at the Shirley Fiterman Art Center and the Lehman College Art Gallery.

The show offers money as art — in the form of artworks made out of cancelled money — and art as money, in the sense of works that reflect our relationship to it. "The love of money is the root of all evil," St. Paul tells us — an idea underscored in Eugenio Merino's *In God We Trust, Everyone Else Pays Cash — Skull*, 2015, in which praying bronze hands clutch a skull made out of a dollar bill. The work is a sculpted *memento mori* or *vanitas*. Popularized in the Renaissance and Baroque eras, *vanitas* paintings featured skulls, spoiled or half-eaten fruit and other temporal symbols offering a reminder from Genesis and the words of the Ash Wednesday service that "thou art dust and unto dust thou shalt return."

Money, then, is lethal. In Mark Wagner's *Bait & Switch*, 2017 — one of his currency collages on museum board panel — jeweled rings dangle on a fishhook amid a lush landscape, a reminder that what money can buy is often a dangerous enticement. (And yet two of his other currency collages depict the George Washington of the \$1 bill in modern dress reading a



Mark Wagner
BAIT & SWITCH, 2017

ART AND MONEY (Continued)

newspaper and mowing a lawn. The love of money may be the root of all evil but the pursuit of it has been the backbone of the Protestant work ethic that has defined this country.)

Still, money can be decadent, causing moral or cultural decay. See another Merino creation, *La Metamorfosis*, 2013, which blends references to cockroaches, credit cards and banks into the Kafkaesque nightmare of the same name. And decay can engulf us. In Tom Molloy's *Swarm*, 2010, made of 3,750 folded U.S. dollar bills, it's not cockroaches that plague us but so many locusts. It instills fear — literally in Dan Tague's archival inkjet print or giclée on rag paper works, 2010, that show the dollar bill folded to proclaim a "State of Fear" or "The End is Near." Money is, in his works, the true "American Idol" — one that buys bombs, tanks and Apache helicopters. (See also Justine Smith's works in which dollar bills become a gun, an M 16 rifle and a sacred cow.) And yet try living without it. Money is the stuff of dreams — artistic and otherwise. (Witness Jennifer Dalton's *Your Name Here*, 2014, in which a rhinestone-encrusted Lucite briefcase contains all the credit card offers she received over a 12-month period — more than a million dollars' worth. In an age that is all about the authentic



Jennifer Dalton
YOUR NAME HERE, 2014



Amel Bennys
"FUCKING TIRED TO BE BROKE -, 2019

and the experiential, Amel Bennys reminds us that money is the real global passport even as her shimmering abstractions — in English, French, Arabic and Spanish — tell us she's *Fucking tired to be broke -*, 2019.

Money buys things that crystallize our experiences, relationships and memories. Houben R.T.'s currency series made of foil and vivid pigments turns monetary portraits of Catherine the Great, Golda Meir and Queen Elizabeth II into religious icons, playing on their "iconic" historical status and echoing the *double entendre* of Andy Warhol's gilded Jackies and Marilyns — modern icons painted in the manner of religious ones.

Money can even buy beauty, as in the stunning butterflies of Erika Harrsch's *Papilionumismia Ephemerae Europaeae (Eurospecimen)*, 2011, depicting the "extinct species" of European currencies that were replaced by the euro; Micah Adams' nuanced ballpoint drawing of the Roosevelt Dime, 2017; and John Salvest's shimmering take on Jasper Johns' *Flag* series, which riffs on the word *Change*.

The ambivalence toward money explored in this show is as old as its first use, some 7,000 years ago. In ancient times, artists were craftsmen under the patronage of kings. Alexander the Great, one of the first to have works fashioned in his actual likeness — and, like Rameses the



Houben R.T.
5 DOLLARS THE QUEEN ELIZABETH, 2017



Erika Harrsch
PAPILIONUMISMIA EPHEMERAE EUROPAEAE (EUROSPECIMEN), 2011

ART AND MONEY (Continued)

Great, to understand the marketing value of commanding good looks — allowed only the painter Apelles, the sculptor Lysippos and the gem carver Pyrgoteles to capture him. (Gotta protect the brand.) Alexander, however, was fond of artists and athletes and wherever he went in his conquest of the Persian Empire, he made time for aesthetic and sporting competitions. So enamored was he of the arts that when an actor was cheeky enough to ask for a raise during a performance, Alexander, a sucker for pluck, granted his wish. We should all be so lucky.

Patronage defined art's relationship with money through the 18th century as royalty, the aristocracy and the Church supported many of the great artists and works we know today. But artists were thought of as artisans. That began to change in the 19th century. Though a system of patronage was still in place — think of Napoleon and his own Apelles, Jacques-Louis David, or, later, John Singer Sargent and his portrait commissions — the world that had made that system was eroding. The authority of the Church was no longer absolute, nor that of royalty as nations became democracies. The Industrial Revolution (1760-1840) allowed for the mass production and popularization of artworks even as artists rebelled against its grimy realism through works that romanticized nature or critiqued the machine age.

Artists were no longer artisans but *artistes*, independent operators free to create what they wanted and to try to sell works that had no function beyond their artistry to the private commercial galleries that developed throughout the century. A steady income was the “price” they paid for their exalted, individual status.

The new independence underscored one of the great ironies of art and human nature — that the qualities that make someone a great artist, such as sensitivity, single-mindedness and an imaginative otherworldliness, may sink him, or her, in business. Most art lovers know the story of Vincent van Gogh, who sold only one painting, *Red Vineyard at Arles*, during his lifetime. This out of some 1,200 works made over 10 years. Younger brother Theo, a Parisian art dealer, served as Vincent's de facto patron, regularly sending him money. When Theo died on January

Andy Warhol
\$(9): ONE PLATE, 1982 (Top)

Stacey Lee Webber
From the Costume Party series:
MAO ZEDONG,
CHINA, 1 YUAN, 2018



25, 1891 — six months after Vincent shot himself — he left his widow, Johanna van Gogh-Bonger, a trove of Vincent's works and letters and the challenge of supporting herself and their baby boy, also named Vincent.

Van Gogh-Bonger saw the artworks and correspondence as something more than the refuse others advised her to get rid of. Through this legacy, Vincent came alive for her — and not only he but also the husband she had loved and lost. Slowly, she began lending the works and editing, translating and publishing the letters. It's fair to say that she made Vincent the household name he is today, that in a very real sense she made Van Gogh Van Gogh, the legend whose *Portrait of Dr. Gachet*, 1890 would 100 years later sell for a record \$82.5 million. Not all of us are lucky enough to have a Johanna in our lives — promoting us every step of the way, as did Eva Fasanella for her folk artist-husband, Ralph Fasanella (1914-97). Perhaps fewer still are those who can divide themselves between what Norman Mailer told me are an artist's two careers — doing the work and marketing it.

One who did, of course, was Andy Warhol (1928-87) — represented by two works in the show, *Dollar Sign* and *\$(9): One plate* — whose 15 minutes of fame have never ended. (Indeed, he's had another moment — or was it the continuation of the same moment? — with a recent



ART AND MONEY (Continued)

retrospective at the Whitney Museum of American Art.) It's not surprising that *Mediums of Exchange* considers two homages to Warhol, who grew up in a working-class Slovakian Catholic household in Pittsburgh. His early career as a commercial artist taught him a great deal about mass media, celebrity and monetizing things and people, not the least of whom was himself. Oriane Stender's *Two Dollar Flowers (pink)*, 2014, made of paper and woven dollars, catches Warhol's marketing genius even as it understands its superficiality (as in the expression "as phony as a two-dollar bill," even though the bill has been in use since the 1920s). Stacey Lee Webber's, *The Costume Party — Mao Zedong, China, 1 yuan*, 2018, offers a twist on Warhol's signature, the modern icon, putting his silkscreen image of China's Chairman Mao in a white Warhol-esque wig.

Artists can be forgiven for being a bit snarky. Though they may retain the copyrights on their works and even charge a fee for rights and reproductions, they won't profit from the resale. So, going back to Hockney's pool painting, his New York dealer sold it in 1972 for \$18,000. Since most galleries take a 50-percent commission, Hockney earned \$9,000 or .01 percent of what the work sold for recently. Even at the time, the work was undersold. (It went for \$50,000 a few months after the original sale.) Hockney told CNN he felt cheated.

Many artists know the feeling and are trying to navigate a new way to see the relationship of art and money. Certainly, Banksy would appear to have had the last laugh when his *Girl With Balloon* fetched \$1.4 million at a Sotheby's auction in London in October 2018 only to then hit the shredder as part of the performance art. After her initial shock, the buyer realized she had a piece of art history that will no doubt one day fetch even more money.

But not for the artist. Sonya Clark's *The Price*, 2016, captures the frustration that many artists must feel in trying to eek out a living from art — the same that writers may feel — in a work that converts into today's dollars what the artist would have sold for as a slave in the 19th century. As Clark has noted, the price — \$36,683 — wouldn't even buy a luxury car today.



Sonya Clark
THE PRICE, 2016 (Top)

Takashi Kunitani
CASH WORK 2019, 2019



Similarly,
Agnieszka
Kurant's *Currency Converter*, 2016,
maps a wide
range of objects
that have been

used as currencies — from tulips to human lives. The work begs some tantalizing questions, not the least of which are, "What is the true worth of anything?" And, "Is all worth really relative?"

Kurant is playing off an ancient trading system that is still in use — an object for an object or an object for a service. It's a simple version of the high-stakes art trades documented in "The Price of Everything" in which cash never changes hands.

In a plastic and virtual society, perhaps cash will one day become obsolete, freeing it to become artifact. Takashi Kunitani's *Cash Work*, 2019, has visitors "buying" a one dollar bill on view, interacting with a white-gloved assistant to make the purchase. The price for the "art"? One dollar. The purchase becomes a piece of performance art.

A transaction, however, is still being made. In the end, somebody still needs or wants to be compensated for the work s/he creates.

It's just the new art of the deal — or the art of the new deal.



CATALOG OF EXHIBITION



COIN GLASSES ON WORK BENCH, 2017
Ballpoint pen on paper, 23 ¾ x 21 ½ inches
Courtesy of MKG127, Toronto

MICAH ADAMS

Adams uses the most modest of mediums — the everyday ballpoint pen — to create his shaded and detailed drawings of currency. The artist has always been drawn to the details of miniature objects noting, “I would always pick up little things off the street when I was younger and keep them in my pocket, like they were precious.” Adams has rendered “pocket” change in such detail, because he is fascinated by the “mint’s graphic decisions, quirks and all.” Adams transforms two Lincoln pennies into a pair of glasses, suggesting we literally see (or are blinded by) the lens of money. Among the design details: from 1959 to 2008, the reverse of the Lincoln penny featured an image of the Lincoln Memorial designed by Frank Gasparro, commemorating the 150th anniversary of Lincoln’s birth. President Franklin D. Roosevelt first appeared on the dime in 1946, shortly after his death. The new coin was released to the public on January 30 — Roosevelt’s birthday.

MICAH ADAMS



ROOSEVELT DIME, 2017
Ballpoint pen on paper, 12 x 12 ¼ inches
Courtesy of MKG127, Toronto



EAST RIVER BRIDGE, 2017
Ballpoint pen on paper, 14 ¾ x 15 inches
Courtesy of MKG127, Toronto



Robber Barons series
DIAMOND JIM/JAMIE DIMON, 2014
Graphite, pigment and charcoal on paper, 50 x 39 inches
Courtesy the Cristin Tierney Gallery, NY

MELANIE BAKER

Baker's *Robber Baron* series is a study in power. The individual men in the series are cropped at the nose. The eyes — considered the windows to the soul — are deliberately removed by the artist. This has the effect of distancing us emotionally from the figures, and allowing us to view them with a clinical eye. Derived from famous images of each man, the series encourages us to observe the details of their stances, their postures and their accoutrements of power, rather than to consider their individual narratives. The term “robber baron” is inherently pejorative, originally used to refer to a group of American businessmen of the Gilded Age who practiced unscrupulous methods to accumulate great wealth. Formally, Baker notes, “I work in charcoal for the power of the blackness; the deep, endless space it can represent. It is the void that will suck you in, without any indication of what awaits.”

MELANIE BAKER



UNTITLED (CARNEGIE), 2009
Graphite on paper, 50 x 39 inches
Courtesy the Cristin Tierney Gallery, NY



UNTITLED (ROCKEFELLER), 2009
Graphite on paper, 50 x 39 inches
Courtesy the Cristin Tierney Gallery, NY



GREENS (\$500 PESOS), 2014
 Palm, printed towel, metal clips, and foam
 23 ¾ x 55 ¼ inches
 Courtesy of the artist and Metro Pictures, New York

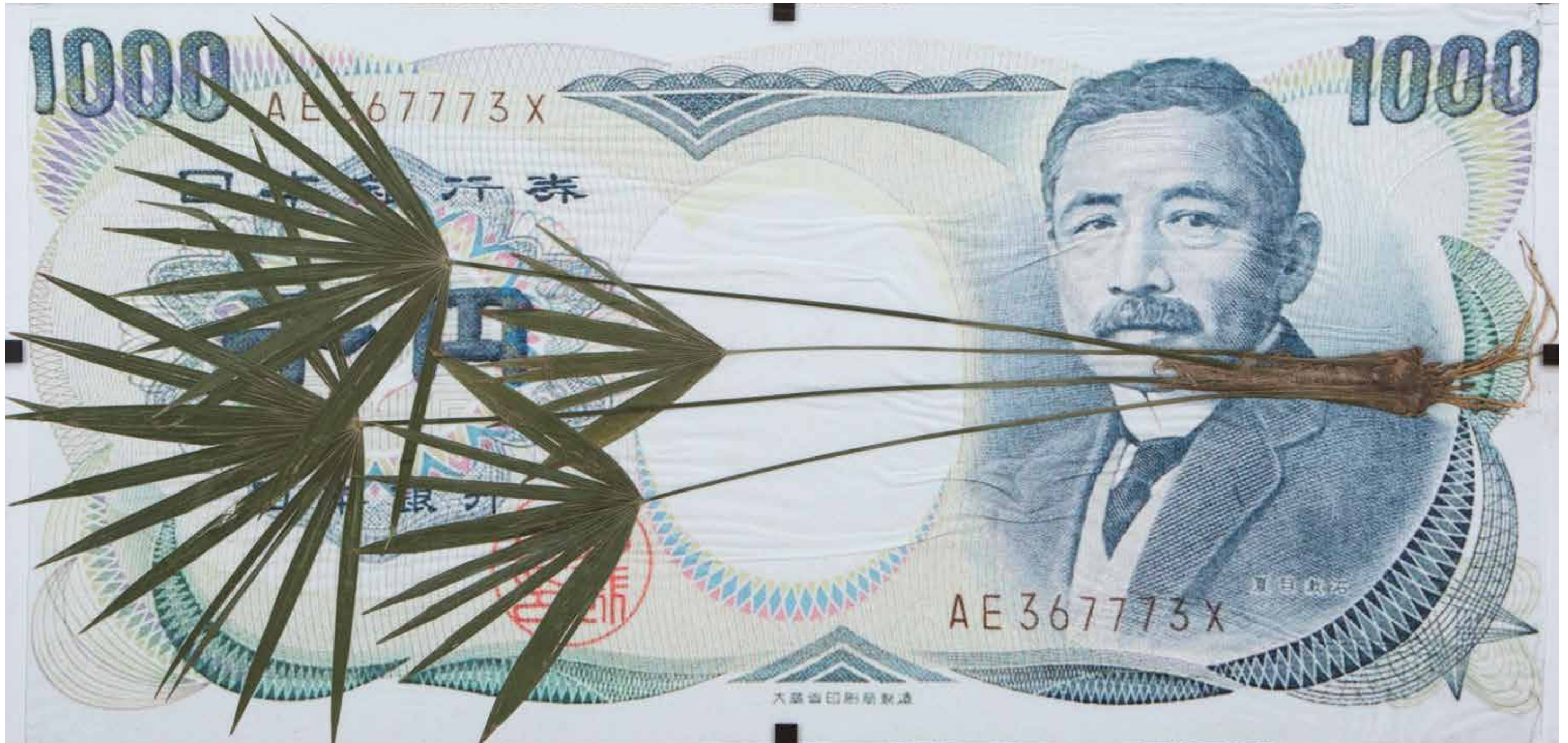
GREENS (₽5000 RUBLES), 2014
 Palm, printed towel, metal clips, and foam
 23 ¾ x 55 ¼ inches
 Courtesy of the artist and Metro Pictures, New York



NINA BEIER

Beier's series of works *Greens* explores the arbitrary representational value of currency; a coin is a piece of metal or an official paper that is assigned a value. In the *Greens* series, bath towels are printed with images of money that mimic the very currencies we use to purchase them. The printed towel functions, then, both as a commodity and a symbol of the currency we use to purchase goods; a representation of an object, as well as an object itself. Placed over the towels and flattened under glass are decaying palm leaves that recall specimens in a natural history display. Both lyrical and disconcerting, Beier's work transforms everyday materials, mediating between flat surfaces and three-dimensional form and issues of representation and exchange.

NINA BEIER

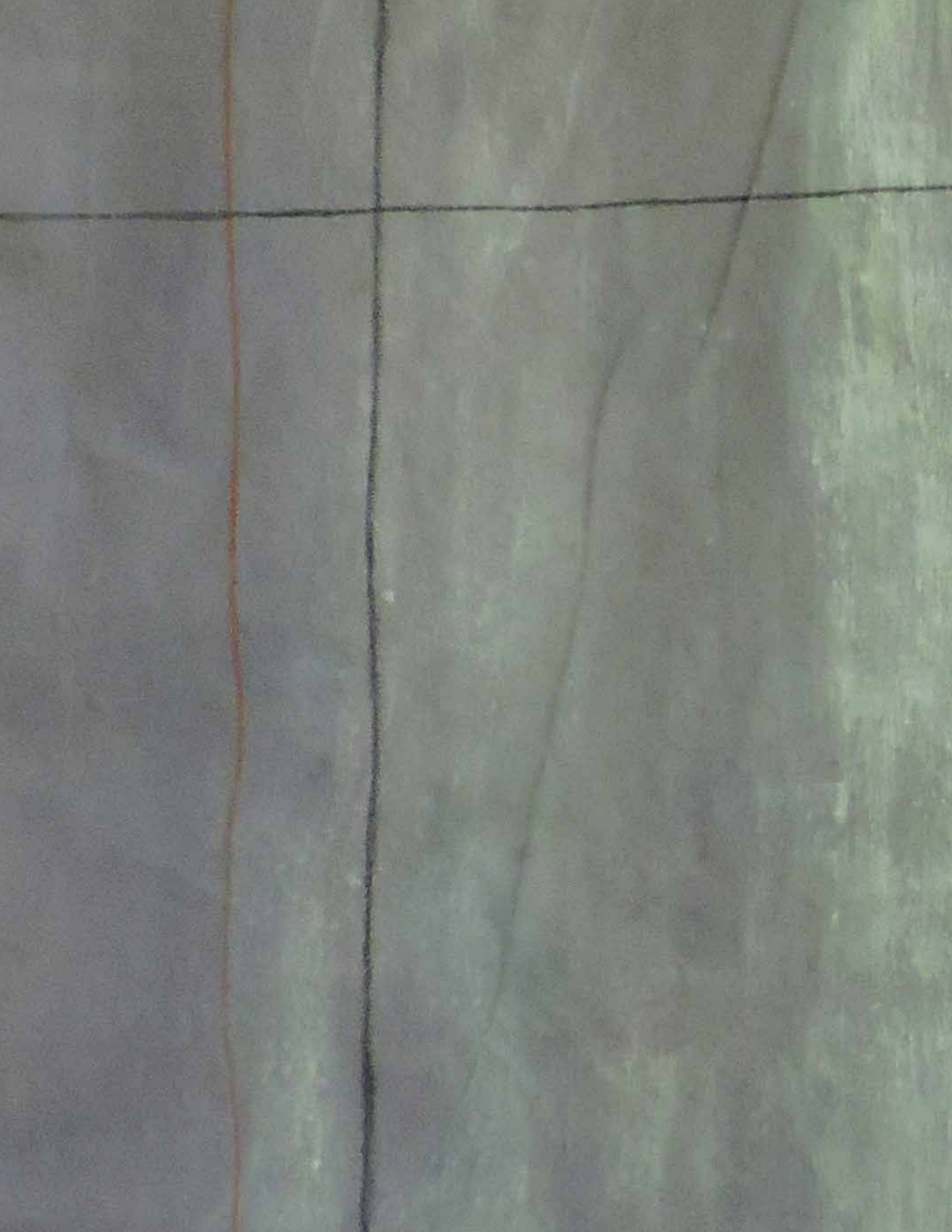


GREENS (¥1000 YEN), 2014

Palm, printed towel, metal clips, and foam

27 ¾ x 55 ¼ inches

Courtesy of the artist and Metro Pictures, New York



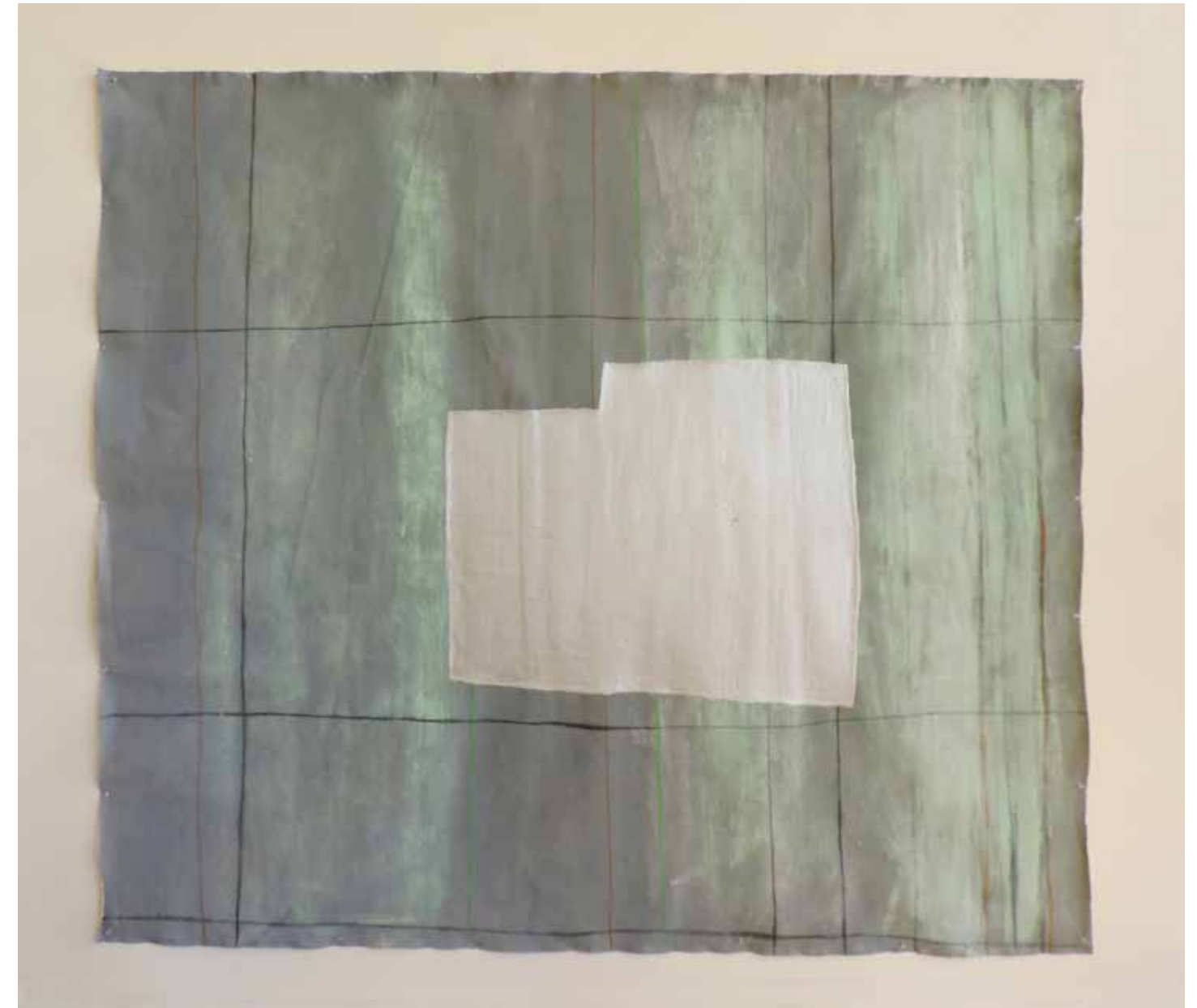
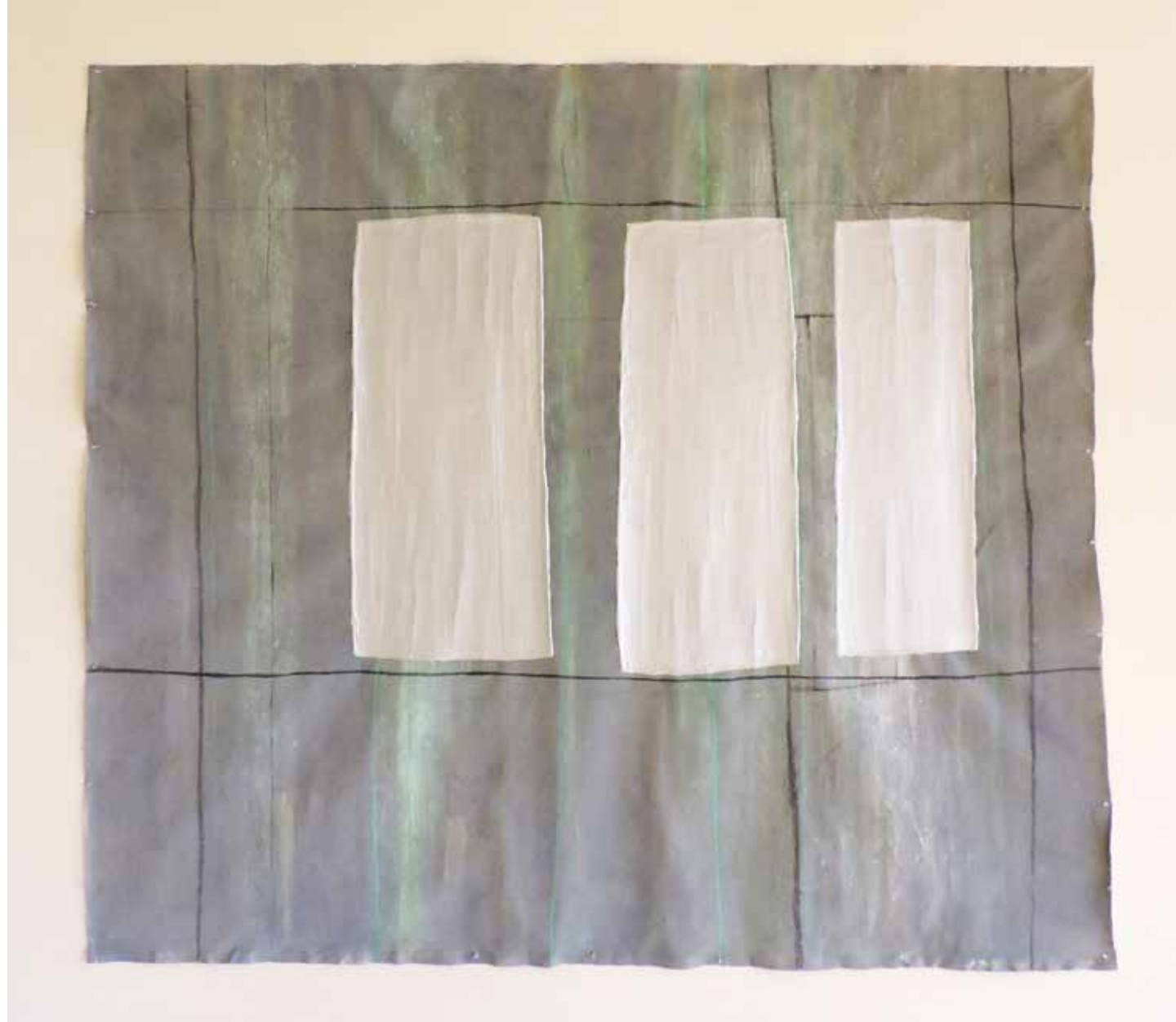
AMEL BENNYS

The title, *Fucking Tired to be Broke* — repeating in English, Arabic, French, and Spanish, says it all. But Bennys uses her shimmering abstractions to take a subtler visual approach to the meaning of money. Specifically, she explores the influence money has on the creative life. The artist embraces a world view that the journey is always more important than the destination, while still recognizing that money shapes the journey of life.

Bennys says that the tension of not having enough money can be a good thing for creativity. “It forces you into interactions in daily life. If I were a rich artist, I might work alone in a fancy studio, isolated and not meeting people. Not having money sometimes leads you to people you might not want to meet, people stressed in their day-to-day lives by not having enough money. But these people ultimately enrich your life.”

“When making this piece, I thought of the soft green of American money. I drew the lines of proportion of the long rectangle of the dollar bill, but I wanted them to be hand drawn — not perfect straight lines. I deliberately didn’t stretch the canvas because I wanted you to think of the fragility of the paper of money, and I wanted the work to have the immediacy of a quick sketch. I also like the idea of the repeating pattern, like money rolling out on a printing press. Instead of a portrait, typically at the center of money, I wanted a void — a negation — where the symbol of power usually resides.”

AMEL BENNYS



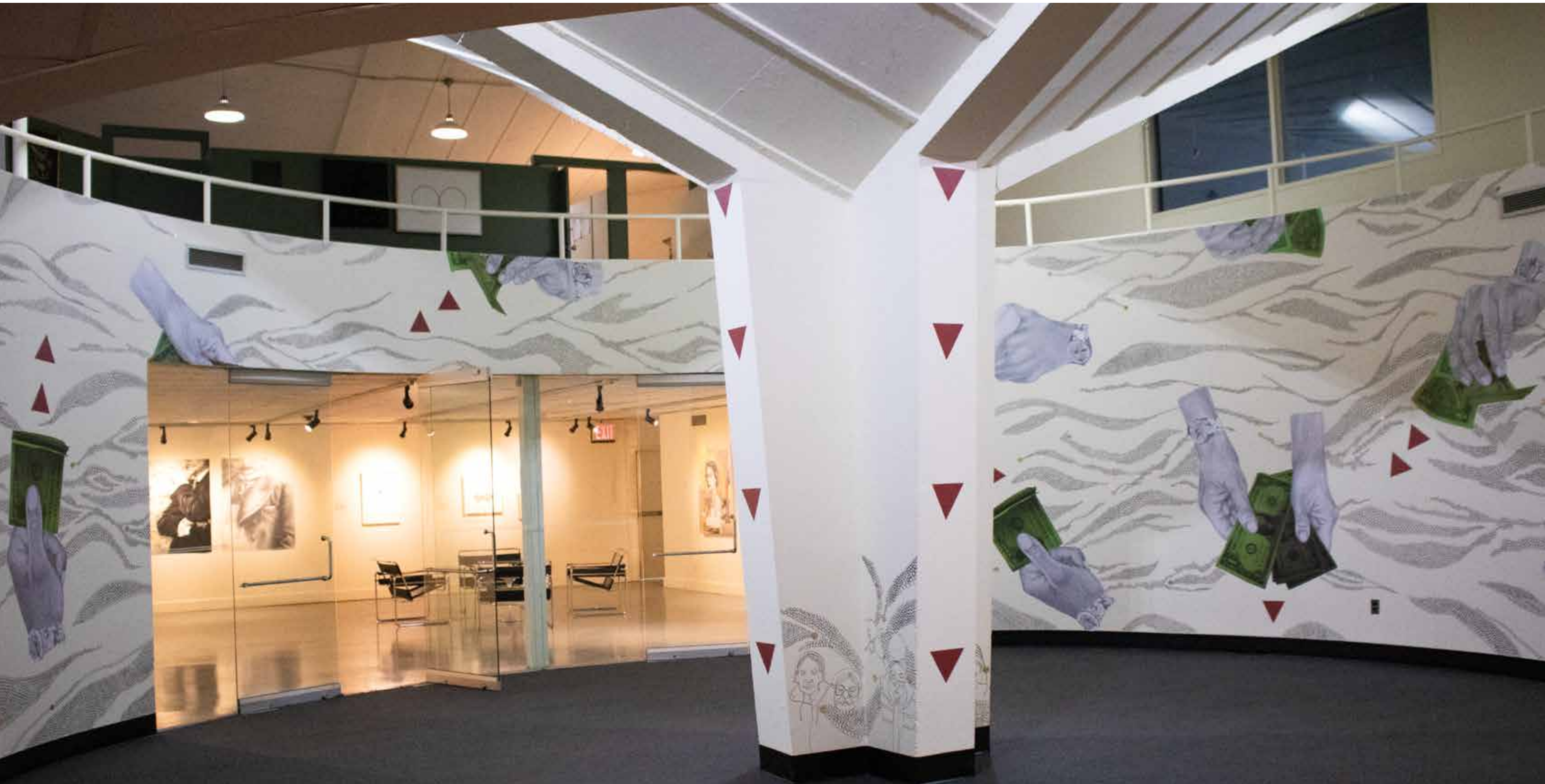
“FUCKING TIRED TO BE BROKE —
“مَلَيْتُ مِنَ الْمَيِّزِيْرِيَا”
“PUTAIN RAS LE BOL D’ÊTRE FAUCHÉ.”
“JODIDAMENTE CANSADO DE ESTAR EN QUIEBRA”
\$ BILL A, 2019
\$ BILL B, 2019
Pigments, chalks, pencil, acrylic pen on canvas
31 ½ x 72 inches
Private Collection
(Previous page, detail from)

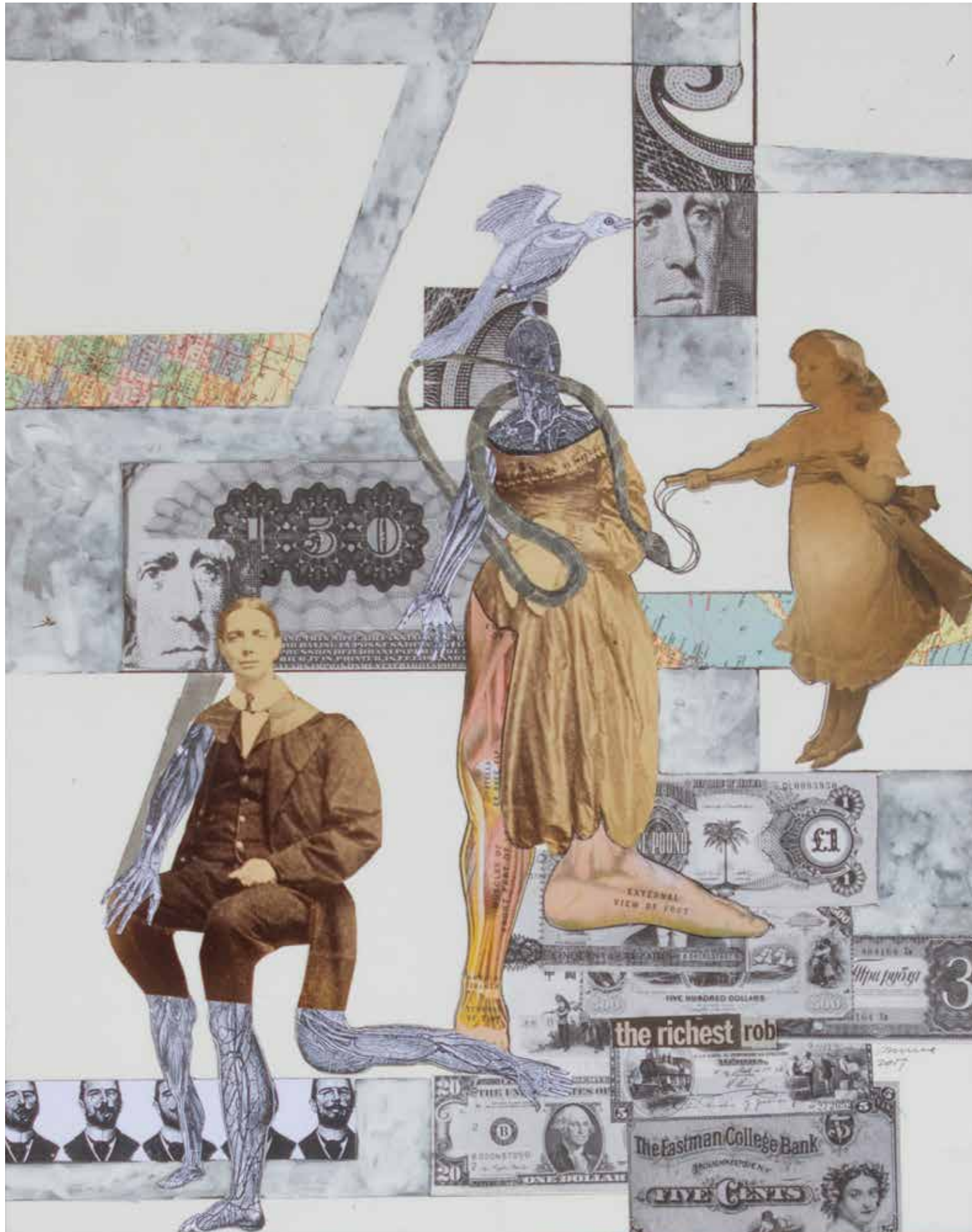


FREE LABOR, 2019
(proposal rendering, installation following page)
Site-specific wallpaper installation, 396 inches diameter
Collection of the artist

EBONY BOLT

Hands clutch green dollar bills and reach for coins in a graphic interconnected roundelay. Bolt created this large, site-specific work to reflect on the interconnectedness of all of our monetary exchanges. Large in scale, the work is also profoundly detailed. Observe the tiny graphic elements such as the watch on the wrist of one of the central hands. Waves of hand-drawn coins, punctuated with applied golden ingots, suggest the constant ebb and flow of money. Bolt's work excels at capturing the teeming, often overwhelming, nature of contemporary urban life. A successful textile designer, she skillfully transforms everyday personal transactions into sinuous lines, influenced by the scrolling decorative work of British textile designer William Morris. As she says, "I am an artist dedicated to depicting the diversity of people. I believe there is beauty in everyone's differences, which should not only be tolerated but celebrated. I'm a textile designer by day and a sketchbook artist at night. My inspiration comes from commuters in New York City. I feel I am taking a trip around the world each time I step into a train car."





GREED, 2016
Collage on paper, 38 x 23 ½ inches
Courtesy of Carrie Haddad Gallery,
Hudson, NY

DAVID DEW BRUNER

Like many collage artists, Bruner creates compelling imagery by combining surreal juxtapositions of imagery. In *Singing for God and Money*, the artist explores the ongoing tension between the sacred and the profane. He includes a series of women who suggest a strange combination of Margaret Atwood's "handmaidens," Vermeer's Dutch women, Gibson Girl-esque fashion models and cyborgs. The "singing" is represented by a series of looming and intruding microphones that suggest the voices, raised in the praise of God, are being grotesquely commodified. A snake, a visual nod to the serpent that tempted Eve, coils itself around one of the figure's feet. Tucked into background details, the partially obscured banknotes drive the figures onward; the wizard behind the curtain, they are the figure's true God. *Greed* represents a stylistic variation on the theme of one of the seven deadly sins. President Andrew Jackson's face as depicted on the \$20 bill appears repeated in the composition. In 2016, the year that Bruner created this work, the Obama administration proposed replacing Jackson on the \$20 bill with Harriet Tubman, a plan delayed by the Treasury under the Trump administration. Bruner notes that while making his collages he "spins and riffs off of others' ideas and by doing such, the viewer and I gain more insight to the original work while experiencing something altogether new."

DAVID DEW BRUNER



SINGING FOR
GOD AND MONEY, 2016
Collage on paper
25 x 27 inches
Courtesy of
Carrie Haddad Gallery
Hudson, NY



ENCRUSTED, 2016
 (Edition of 10)
 Five-dollar bill with grown sugar crystals,
 6 x 2 ½ inches
 Courtesy of the artist

THE PRICE, 2016
 Handmade paper from
 sugar cane fiber (bagasse)
 and printed money band
 with price in today's dollars
 of what artist would have
 sold for as a slave
 1 x 6 x 2 ½ inches
 Courtesy of the artist



SONYA CLARK

“Bitter, sweet and tender” Clark says of *Encrusted*, “I feel like they’re all in that piece.” By encrusting Lincoln’s face, the artist reflects on sugar’s ability to preserve an object seeming suspended in a crystallized state. The currency represents tender, but the Civil War-era circumstances are painfully tender, as well. There is also bitterness in historical events that haunt society to this day. “We’re hardwired to believe that something bitter is poison,” says Clark. “But it also might be something medicinal that has healing properties.” Sugar was one of the major economic drivers of the slave trade, and, Clark notes, “Sugar fed so much of the global economy, and the only way it could feed that global economy to the degree it did was by enslaving people and having them provide free labor.” *The Price* forces us to confront the historical commodification of human beings in today’s stark economic terms. Working with her studio manager and assistant, the artist came up with the amount that she would command as an enslaved 48-year-old woman with craft skills in the mid-19th century. “It was very uncomfortable for them (her manager and assistant) to do. And I told them, ‘It shouldn’t be comfortable.’”



YOUR NAME HERE, 2014

One year's worth of credit card offers, sealing wax,
 in custom acrylic briefcase with rhinestone numbers
 3 ¼ x 16 ½ x 13 ¼ inches
 Private collection

JENNIFER DALTON

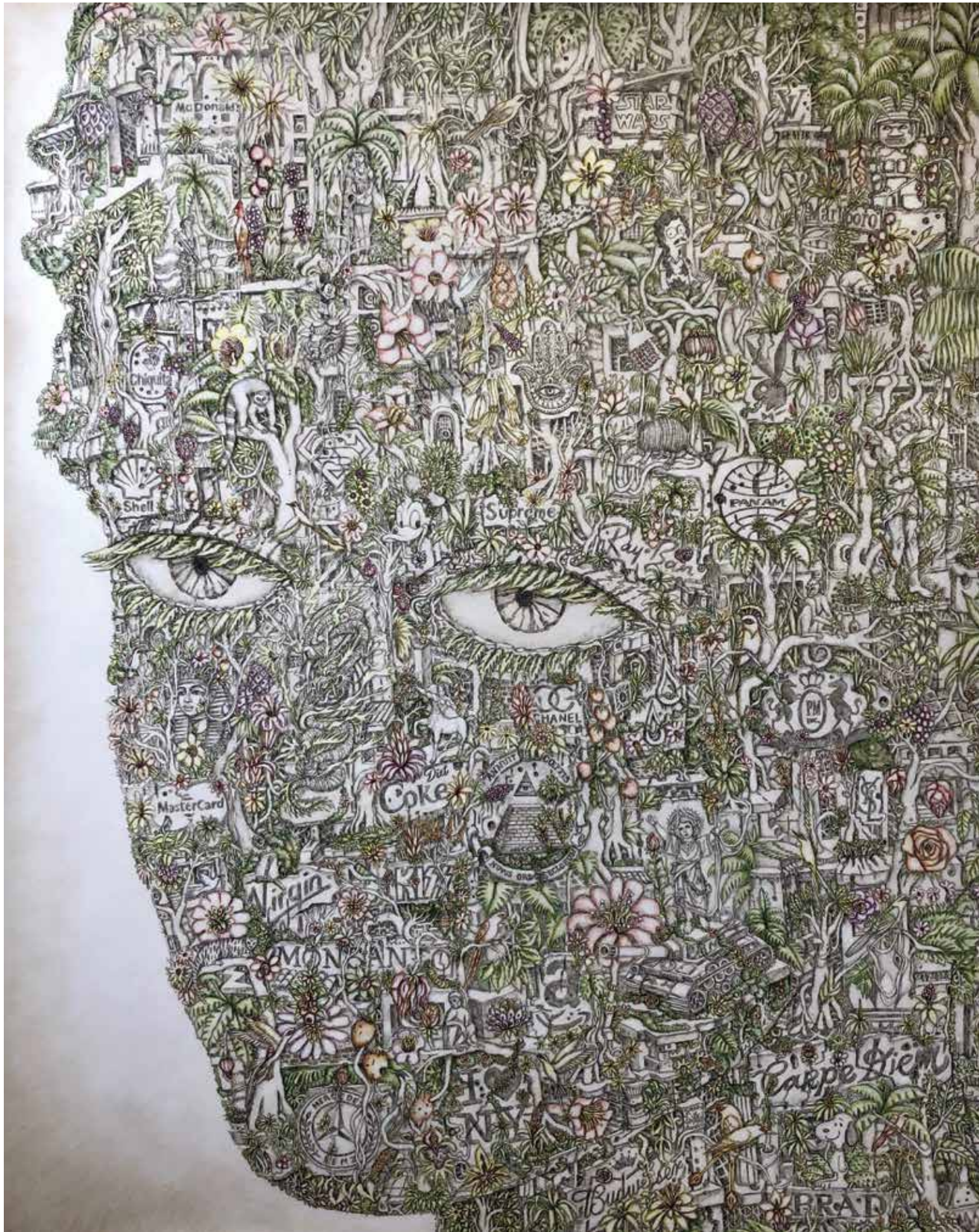
Dalton's alluring briefcase might appear treasure-filled, its side emblazoned with rhinestone millions, but the danger of entrapment lurks. As the artist describes, "For one year I saved up all the credit card offers I was mailed and it added up to \$1,351,220 of credit from various banks and credit card companies. Obviously if I had accepted one or more, others would probably have been rescinded. This piece reflects the continuous offer of 'free money' to solve what bank marketers perceive as our likely problems through the year ("Pay off holiday balances," "Take the vacation you deserve," "Treat your Valentine," etc.) Rather than a briefcase of money as a symbol of freedom, this is a briefcase of debt." Like Eugenio Merino's credit card cockroach *La Metamorfosis*, Dalton sounds a humorous yet real warning about falling into the voracious hands of creditors.



COPPERHEADS NO. 101-200,
CLOCK, TATE LIVERPOOL, 1990-2013
 100 C-prints on Fujicolor Crystal Archive paper,
 tape, postage, and ink, 12 x 17 ½ inches each
 Courtesy the artist, Janice Guy
 New York and greengrassi, London

MOYRA DAVEY

Davey's *Copperheads No. 101-200, Clock, Tate Liverpool* is one in a series of works she began making in the late 1990s, following the stock market crash of 1987. Davey encourages a close reading of ordinary items — and here we are invited to pay close attention to the often-overlooked penny. The work consists of 100 photographs of pennies, installed as a grid. Each copper coin (which costs more to produce than it is worth) is seen in extreme close-up, focusing on Abraham Lincoln's familiar profile. Suggesting traditional portraits, the stature usually associated with powerful figures is destabilized in the detailed images. The pennies, which have been abraded, scuffed and exposed to the elements, resemble aging and eroded sculptures. Each photograph is unique, and each print has been folded and sealed with tape and addressed, stamped and sent through the mail. Like the pennies, the prints also show signs of wear and tear from being in circulation.



PORTRAIT XI, 2018
Acrylic on canvas, 60 x 48 inches
Courtesy of the artist

ALEXIS DUQUE

Duque's portrait poses the question: "What are we made of?" His glamorous figure is composed of tiny symbols of consumerist desire, forming a woman of deceptively alluring beauty. Notably, the portrait includes the "eye of providence," the distinctive masonic symbol of the eye-topped pyramid that appears on the back of each dollar bill, and which can be seen here in a central position on the woman's cheek. Logos of famous brands abound, including credit cards, oil companies, fast food restaurants and airlines. Reveling in the shades, shapes, and forms of these famous trademarks, Duque's canvas is highly organized and carefully structured, yet trippy and absurdist. The artist suggests that contemporary society is merely an amalgam of the things we consume.



SHOT IN THE DARK, 2007
Oil on canvas, 96 x 69 inches
Courtesy of the artist

STUART ELSTER

What at first appears a dark, nearly black surface is, on inspection, carefully composed of numerous subtle shades. Elster's manipulation of his subject is a commentary on the fact that the "portraits of state" that appear on our nation's currency are themselves manipulations and idealizations of individuals, often far removed from reality. "Imperial" profile imagery has remained the common vernacular on coins dating back to ancient Rome, representing strength, security and continuity. However, in his dissolving of the image, Elster subtly undermines our sense of certainty.



WHITE HEAD, 2008
 Oil on canvas, 24 X 90 inches
 Courtesy of Gregg Horowitz and Ellen Levy

Coins have been a recurring subject in Elster's oil paintings, which explore abstraction through iconic imagery. The penny, the lowest denomination of American currency, functions for Elster as a metaphor for the meaning of painting itself. Illusionistic imagery is used to depict official portraits of presidents and other symbols of American history on coins, which serve as an encapsulation of U.S. power and dominance. Working with a palette knife in a few closely related tones, Elster lays down a thick and densely constructed surface. The heavily textured and patterned painting appears to be nonobjective, but when viewed from the correct angle, the image of Abraham Lincoln comes into view. *White Head* teeters on the edge of abstraction and figuration, undermining the authority of the image and questioning the nature of representation.



FOREIGN INFLUENCES, 2018
Acrylic on canvas, 48 x 48 inches
Courtesy of the artist and Pierogi Gallery, NY

TRICKLE DOWN, 2018
Acrylic on canvas
40 x 44 inches
Courtesy of the artist
and Pierogi Gallery, NY



JANE FINE

Fine's large canvases are from a series begun in 2016 and convey her sense of disparity between her initial optimism of that year, the American dream of her childhood and her growing disappointment in the wake of the 2016 election outcome. The dollar sign begins to make an appearance in her paintings along with a riot of color and imagery. Popular culture, including television shows such as "Love, American Style," and paisley prints deeply influenced Fine. Those sentimental illusions masked disturbing and divisive issues of the time, including the Vietnam War protests, urban riots and the Kennedy assassination, all of which also informed her upbringing.

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KOMPRAMATIKA, 2018
Acrylic on canvas, 72 x 60 inches
Courtesy of Pierogi Gallery, NY

JANE FINE

Fine's textured paintings are filled with patches of color overlaid with symbols and bits of cartoon-like imagery (rainbows, sunrays, planks of wood, patches, flags, barbed wire and blustery cartoon bubbles) that move from abstract to representational, sad to funny — and personal to political.

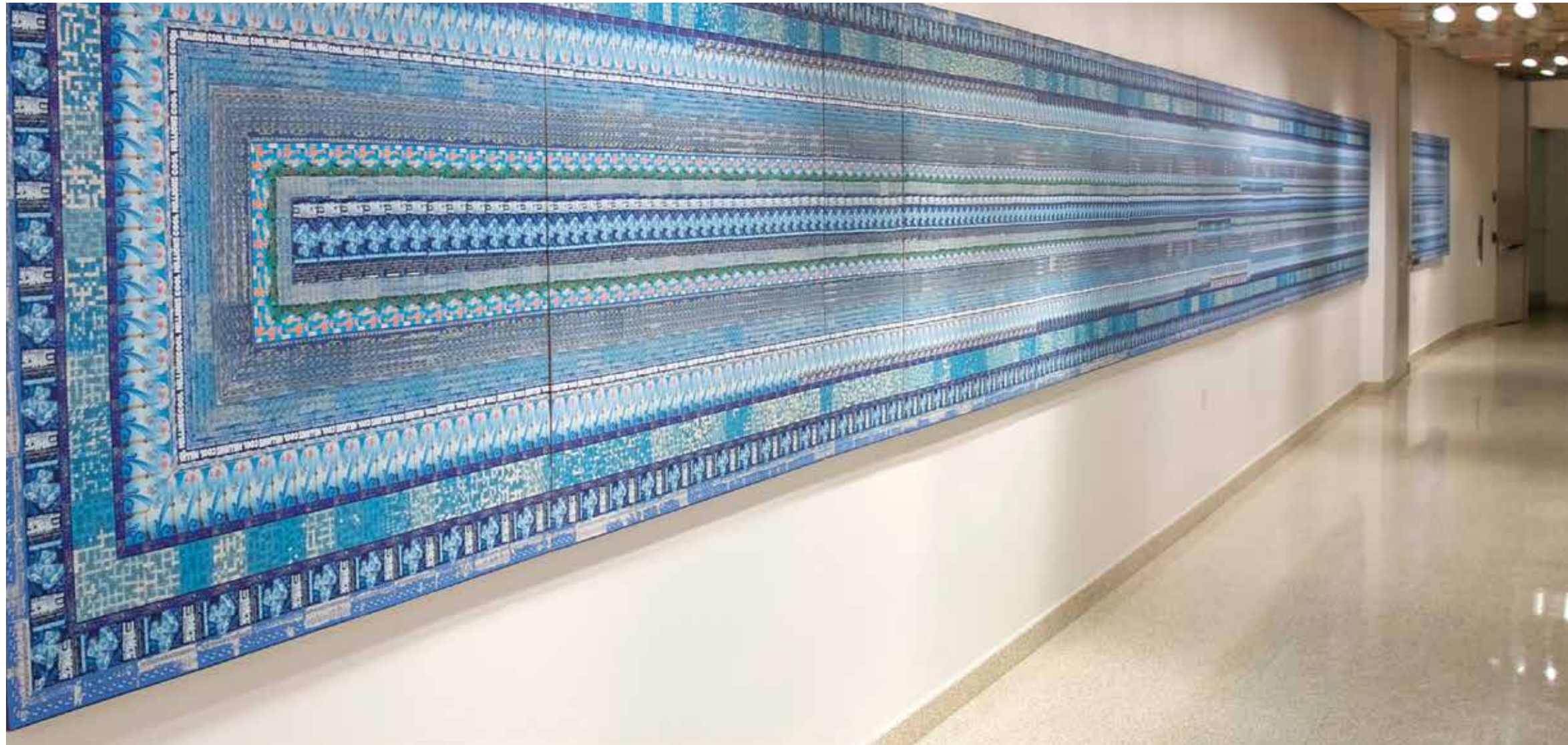


BUREAU D'ÉCHANGE [EXCHANGE OFFICE]: DIAMOND, 2014
 Wood table, metal umbrella frame, assorted banknotes, clothespins,
 and plastic diamonds, 84 x 80 x 80 inches overall
 Courtesy of the artist and Tanya Bonakdar Gallery, New York / Los Angeles



MESCHAC GABA

Gaba's work highlights the complex relations between culture, society and economy. His personal experience of living between Benin, his birthplace in West Africa, and the Netherlands informs his investigations into issues of cultural identity and economic power. *Bureau d'Échange [Exchange Office]: Diamond* is one of a series of works featuring simple wood tables with metal umbrella frames that resemble marketplace stands. Differing objects of value are displayed, including money, cocoa pods, cotton bolls and cell phones, each referring to issues of capital, the market and labor. Here a mix of African and other banknotes are attached to the ribs of the umbrella with clothespins and stacked in piles on the table, while diamonds are presented on the bottom shelf. The currency and objects of value represent both local and world markets and their complicated relationships to politics and power, reflecting the economic disparities between so-called "first-world" versus "third-world" nations. At the same time, Gaba also re-contextualizes money to examine contemporary art itself (and its place in the market), encouraging us to look beyond established systems and hierarchies and to question the values inherent in global economic relationships.



GHOST OF A DREAM

SKY'S THE LIMIT, 2010

Discarded used scratch off lottery cards from
China and the U.S. on panel with UV coating
48 x 615 inches
Courtesy of the artists

Ghost of a Dream, the collaborative team of Adam Eckstrom and Lauren Was, employs cast-off materials from popular culture to create sculpture, collage works and multimedia installations that explore the seductive dreams and common goals of contemporary society. Ghost of a Dream adopted its name to reflect its focus on the use of discarded ephemera representative of unfulfilled dreams, such as losing lottery tickets. In *Sky's the Limit*, it employs thousands of used lottery tickets painstakingly arranged in a mosaic-like pattern. The skyscape points to both the underlying promise, as well as the emotional and economic cost the tickets represent. The sheer number of scratch-off cards and the intensive labor required to create the work highlight the vast sum of money that is regularly spent on the dreams inherent in our materialist culture.



PAPILIONUMISMIA EPHEMERAE EUROPEAE (EUROSPECIMEN), 2011
 Collection of 24 entomological wooden boxes, three-dimensional cutout and hand painted archival ink prints on Hahnemühle paper
 8 x 6 inches each
 Courtesy of Ericka Harrsch Studio

ERIKA HARRSCH

COUNTRY CURRENCY (Left to right)

FIRST ROW: *Austria* December 1998, *Belgium* December 1998, *Cyprus* July 2007, *Germany* December 1998, *Montenegro* November 2000 and *Kosovo* January 2002.

SECOND ROW: *Estonia* July 2010, *Spain* December 1998, *Andorra* December 1998, *Finland* December 1998, *France* December 1998 and *Breca* June 2000.

THIRD ROW: *Ireland* December 1998, *Italy* December 1998, *Luxembourg* December 1998, *Monaco* December 1998, *Malta* July 2007 and *Netherlands* December 1998.

FOURTH ROW: *Portugal* December 1998, *Slovenia* July 2006, *Slovakia* July 2008, *San Marino* December 1998 and *Vatican* December 1998.

The seeming permanence of currency is illusory. Reflecting and representing the economic power of governments, currencies are almost by definition impermanent. They come and go as governments rise and fall, economies expand or shrink, the designs change, or, in the case of the European Union, the unification of an economic system renders old currency useless. Here, Harrsch places 23 currencies that have “gone extinct” into insect specimen boxes, replaced with the Euro. Upon inspection, the array of colors and elaborate designs are nearly as beautiful as real butterflies.



GULF, 2012
Lithography
Four Lithographic plates – four inks and
one digital print on cotton, paper,
Edition of 60, 31 x 24 inches
Courtesy of Erika Harrsch Studio

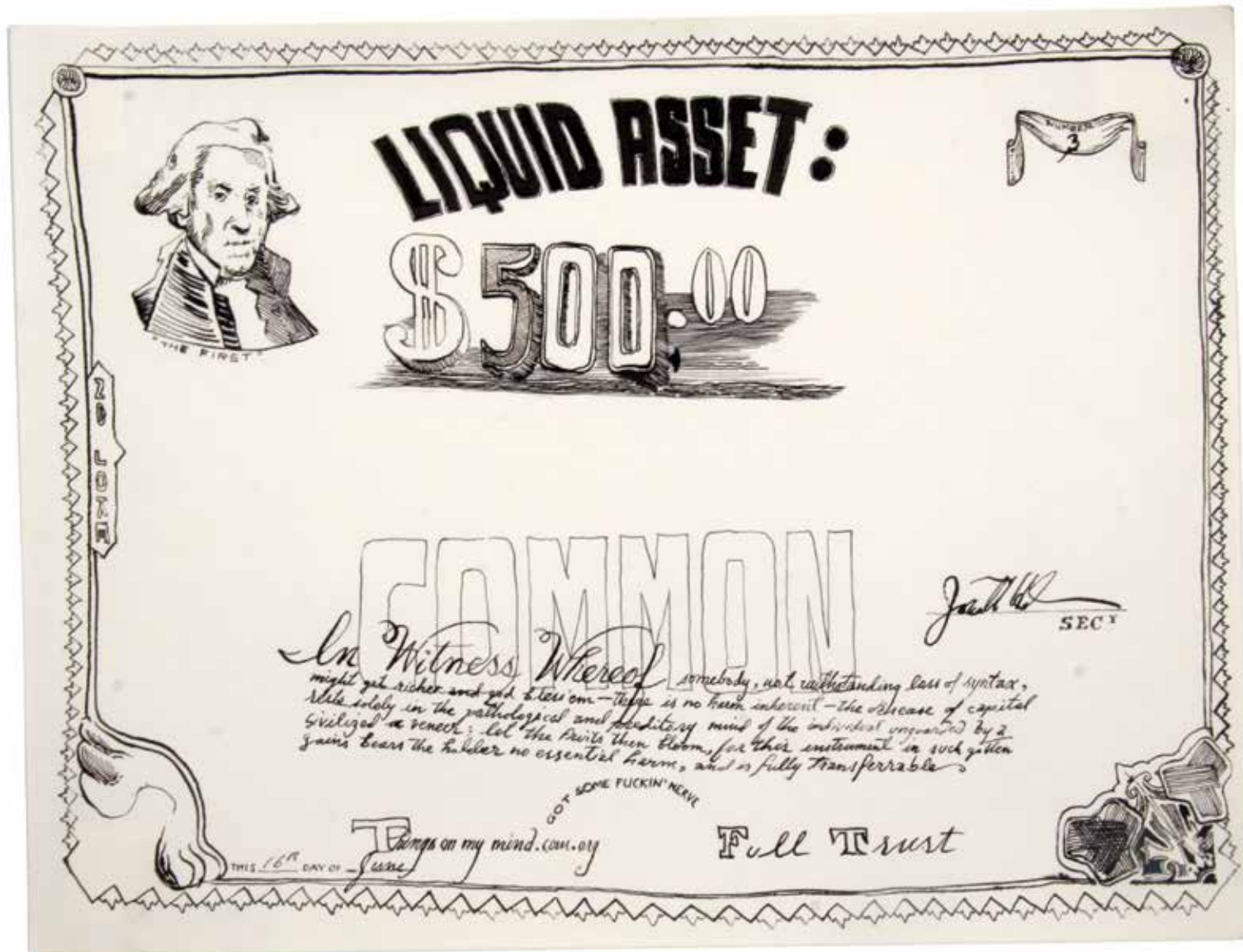
ERIKA HARRSCH

Harrsch's *Currency Kites* give visual punch to the term "floating exchange rate." On the gallery ceiling Harrsch presents a huge Mao dragon kite chasing fluttering dollar butterflies, humorously reflecting the constantly shifting nature of the roles of the world's economic powers. Her butterfly-shaped banknotes circulate in patterns that represent a vital connective system of both nature and the world's financial markets. The artist's one-of-a-kind kites mimic the delicate beauty of butterflies in migratory flight, reflecting the transformative power of global mobility and the volatility of currency markets. Similarly, *Gulf* depicts both a natural and economic oil disaster, in which the dollar bills in the shape of butterflies rush upward, away from the engulfing flames — the disappearing money is scattered to the winds.

ERIKA HARRSCH



CURRENCY KITES, 2012
Big Butterfly, Mao Dragon,
Two Small Butterflies
Pigment on ripstop
spinnaker nylon with
carbon and fiberglass
rods, 85 x 45 inches
One of a kind



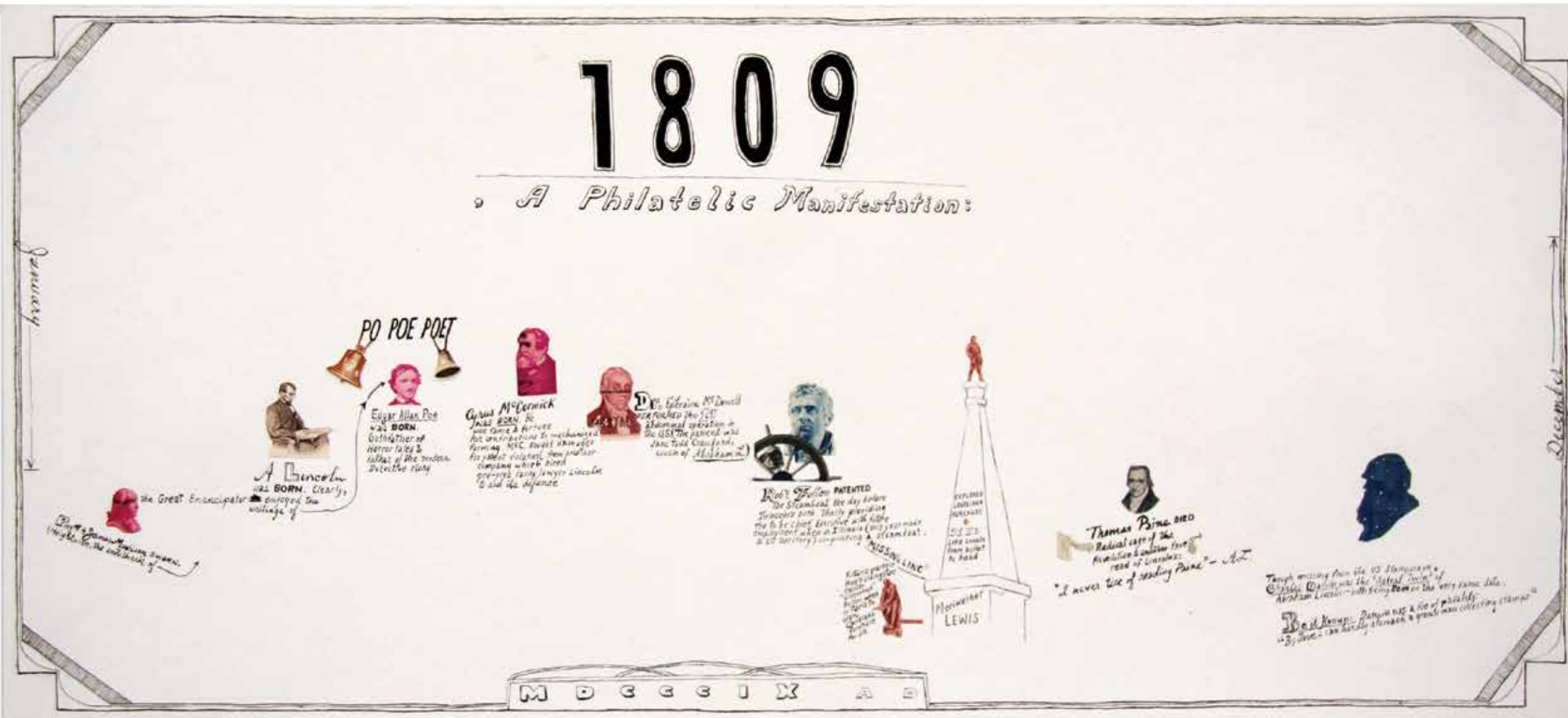
LIQUID ASSET
 (STOCK CERTIFICATE), 2004
 Ink on paper, 9 x 11 ½ inches
 Courtesy of the artist and
 Pierogi Gallery NY

JONATHAN HERDER

Herder's multimedia and ink-and-collage works transform found materials into pastoral landscapes, lyrical manifestos and comically staged portraits. Using old postage stamps Herder cuts out portraits and other found imagery, including bald eagles, wagons, log cabins, presidents and other investigations of the American landscape and its mythologies and history. Herder takes these elements and transforms their utilitarian and bureaucratic function into humorous, highly detailed hand-drawn bank notes, faux stock certificates, diminutive portraits and portrayals of American scenes. Postage stamps themselves have long served as money in areas as diverse as the United States, Europe and the Far East and are commonly used as currency in prisons.

1809

A Philatelic Manifestation:



1809, 2008
Stamp collage and ink on paper
9 x 20 inches
Courtesy of the artist and
Pierogi Gallery, NY



TAKASHI KUNITANI

In *Cash Work*, Kunitani investigates the ways in which currency circulates. Originally when this work was created in 2013 and on view in Japan, it was shown with a 1,000 Yen bill, which is the smallest denomination of paper money in Japan. For purposes of this exhibition, the artist has substituted a 1-dollar bill, the smallest paper denomination with the most circulation in the United States. The dollar bill, which the artist sees as a print in its own right, is designated as an artwork for sale. The cost of the artwork is set at \$1, and so in purchasing the artwork, the viewer substitutes the money that is currency for the money that is the artwork, switching their functions. Each time a sale takes place the transaction is noted by placing a red dot on the label, making a visible log of the circulation of both money and artwork.

Buy It Now and *Cash Work* are related by the concept of desire — in both cases the act of buying is highlighted. Kunitani is particularly interested in the ways in which desire changes the perception of an object. The words that the artist uses in his neon works come from the internet, and in this case, he has selected them from online shopping sites such as eBay. The neon words are laid flat on a glass shelf and placed at eye level so they appear to be objects, making the words hard to read at first glance. Only when the viewer crouches down and looks up at the objects from below, do the forms become readable from underneath the shelf. By placing the neon letters in this orientation, the viewer in a standing upright posture reads the sculpture as a formal object. However, when looking at them in a voyeuristic act — akin to looking up someone's skirt or peering in a keyhole — we see the letters and understand their meaning. This physical act reveals how context changes our perspective.

CASH WORK 2019, 2019

Pedestal, text, local currency, and a brass paperweight

Dimensions variable

Courtesy of the artist and Ulterior, NY

UNTITLED (BUY IT NOW), 2017

Neon tubing, glass, steel, transformer, and cord

61 ¾ x 39 ¾ x 13 ½ inches

Courtesy of the artist and Ulterior, NY

(Following page)

TAKASHI KUNITANI





AGNIESZKA KURANT

Much of Kurant's work explores the dematerialization of money and labor in the contemporary global economy, as well as the rising influence and value of social capital. In *Currency Converter* Kurant conversely explores the history of tangible objects that, at various times, have formed alternative informal currencies. The work is made up of customized shelving that contains more than 50 objects representing unconventional monetary forms. The corresponding map traces their circulation throughout the world. Historical forms of currency are included, such as salt, which was used to pay Roman soldiers (the word "salary" derives from "salarium," the Latin for salt). Corn cobs were used around 330 B.C. in Egypt, where a sophisticated banking system was developed using corn. In contemporary isolated communities, such as prisons, alternative economies develop, and anything from tobacco and postage stamps to vacuum-packed fish or clean urine become part of a system of currency and trade. While the gold standard no longer guarantees the value of the money in gold, this catalog of objects, whether concrete, intangible, edible or disposable, reflects the fact that all things can be exchanged and considered of value depending on the context of the system.

Absence and notions of invisible labor, discarded information and what Kurant refers to as "Phantom Capital" is at play in much of her work. Her *Phantom Library*, 2010 and *Map of Phantom Islands*, 2011, explore fictional invisible books and imagined islands, while *Multiverse: Minus One Dollar*, 2012, is a sculpture which consists of a pile of 1,000 coins that look like quarters but are valued negatively and each inscribed with the words "minus one dollar." In *Air Rights 6*, Kurant points again to an immaterial object, in this case the intangible empty air space above a property. The negative space and its unused potential can hold enormous value in cities such as New York. This parallels the ways in which contemporary art can function as a nonexistent object that is represented by certificates or ephemera, underscoring how in the climate of late capitalism anything and everything can be sold.

AGNIESZKA KURANT



AIR RIGHTS 6, 2017 (Previous)
Powdered stone, foam, wood,
electromagnets, and custom pedestal
Meteorite: 4 x 6 x 5 ½ inches
Pedestal: 59 ¼ x 9 x 9 inches
Courtesy of the artist and
Tanya Bonakdar Gallery,
New York / Los Angeles

CURRENCY CONVERTER, 2016
Map of informal currencies, wood, steel
iron, Plexiglas, and various objects
72 x 206 ¾ x 12 ½ inches overall
Courtesy of the artist and
Tanya Bonakdar Gallery,
New York / Los Angeles



PRICES HAVE GONE UP AGAIN - RABBITS!, 2010
Chalk on vintage collaged paper, 23 x 30 inches
Courtesy of Carrie Haddad Gallery, Hudson, NY

PRICE OF CREATION, 2003
Chalk on vintage collaged paper, 25 x 38 inches
Courtesy of Carrie Haddad Gallery, Hudson, NY



LOUISE LAPLANTE

In the *Price of Creation* LaPlante employs a graphic design of hands similar to Ebony Bolt's *Free Labor* installation featured in the Gallery's rotunda space. The idea of hands as inextricably linked with money — reaching, grasping, and offering — also echoed in Eugenio Merino's *In God We Trust* series. In LaPlante's work, the graceful form of the hands is reminiscent of the "Creation" moment at the center of Michelangelo's Sistine Chapel, famously showing the climactic moment of God giving life to Adam. Here, however, the hands are set against vintage financial documents that the hands appear to reach and grab for, as wealth is just beyond their grasp. In her title, LaPlante sets up a tension between the "sacred" act of making art and the "profane" price of that creation. In *Prices Have Gone Up Again - Rabbits!*, LaPlante bemoans the high cost of living. Her bounding bunnies leap across antique-store ledger pages showing the constant rise in the prices of goods. The artist uses the ejaculation "Rabbits!" as a substitute for "expletives deleted."



IN GOD WE TRUST,
EVERYONE ELSE PAYS CASH series

ANGEL, 2015

CROSS, 2015

EAGLE, 2015

HEART, 2015

PYRAMID, 2015

SKULL, 2015

INFINITY, 2015 (Right)

Bronze and dollar bills, 6 x 8 x 5 inches
Courtesy of Unix Gallery



EUGENIO MERINO

In God We Trust, Everyone Else Pays Cash speaks to the constant danger of making money our modern-day religion. The series of bronze hands prays to various origami dollar shapes, suggesting the various forms that our worship of money can take, be it death, love, religion — even the monetizing of art itself. Merino cites a quote by the Uruguayan journalist and novelist Eduardo Galeano as the inspiration for his work that reflects on the danger of wealth and excessiveness in contemporary society: “Richness in the world, is a result of other people’s poverty.”



LA METAMORFOSIS, 2013
 Laser-cut credit card, 29 x 21 inches
 Courtesy of Unix Gallery

You can almost feel the roach skittering up the wall. In his work, Merino frequently incorporates elements of popular or vulgar imagery such as bricks, cartons, garbage collectors, wire, Disney and cockroaches and directly relates them to money because the dramatic juxtaposition heightens the effect of corruption. The artist insists on looking at the underlying “rotten” elements of society and its collective distorted vision of reality. Merino has an acidic view of life, relentlessly focusing on the inequality of society. In *La Metamorfosis*, he references what Franz Kafka wrote about in his 1915 novel *The Metamorphosis*, when a salesman awakens one morning transformed into a giant insect. Merino reveals the danger to society of a plague of giant cockroaches — what we know commonly as banks.



**ARTIST AS ONE-DOLLAR-BILL-
GEORGE WASHINGTON, 2003**
Acrylic on Hydrocal
11 1/8 x 10 3/4 x 10 3/4 inches
Courtesy George Billis Gallery, NYC

TOM PFANNERSTILL

We fantasize what it would be like to be president, to be a movie star, to be anything other than ourselves. Pfannerstill's *Heads* series probes our ideas of self, identity and chance. The artist created a series of works that played with his own identity, an attempt to understand for a moment the lives of others, to walk a mile in their shoes, to see the world through their eyes. Here, the artist grafts his own visage to Washington's from his famous portrait that graces the dollar bill. As the artist notes, "the heads all start exactly the same, as a *Hydrocal* (a relatively hard plaster) casting from a mold of my own head. They are then altered, using both additive and subtractive methods, to become other characters, personalities or types. Some of them depict alter egos or people I wanted to be at one time or another. Sometimes I want to disguise myself, and so the face is hidden behind a mask. They begin to hint at the infinite possibilities of how self is defined, what a person is or can be and how identities are established and reinforced."



AMERICAN QUILT 2018:
CRAZY QUILT (\$), 2018
U.S. banknotes on chromed linen
82 x 64 inches
Courtesy of the artist and
Gavin Brown's enterprise,
New York / Rome

ROB PRUITT

Pruitt's *American Quilt 2018: Crazy Quilt (\$)* is part of a larger series based on American quilts, in which U.S. currency is collaged to form conventional patterns. Traditional quilt patterns often told stories and were imbued with personal and symbolic meanings, as told through the use of leftover scraps of fabric. Pruitt first explored these patterns in a body of work from 2010 dealing with the Amish rite of Rumspringa. Amish youth (who live in an insular community) are tested in Rumspringa by their exposure to the worldly temptations of the secular world and contemporary popular culture. Pruitt's quilt paintings arose out of an exploration of this clash of traditional and new worlds. The present-day tumultuous political climate and its intense polarization serve as a backdrop to Pruitt's latest exploration of quilt-making. Pruitt's work both embraces and critiques contemporary American culture, providing insights into today's society and political divisions, as well as the tradition of craft in America.



10 SHEQALIM, GOLDA MEIR, 2018
Acrylic and foil on canvas, 44 x 26 inches
Courtesy of the artist

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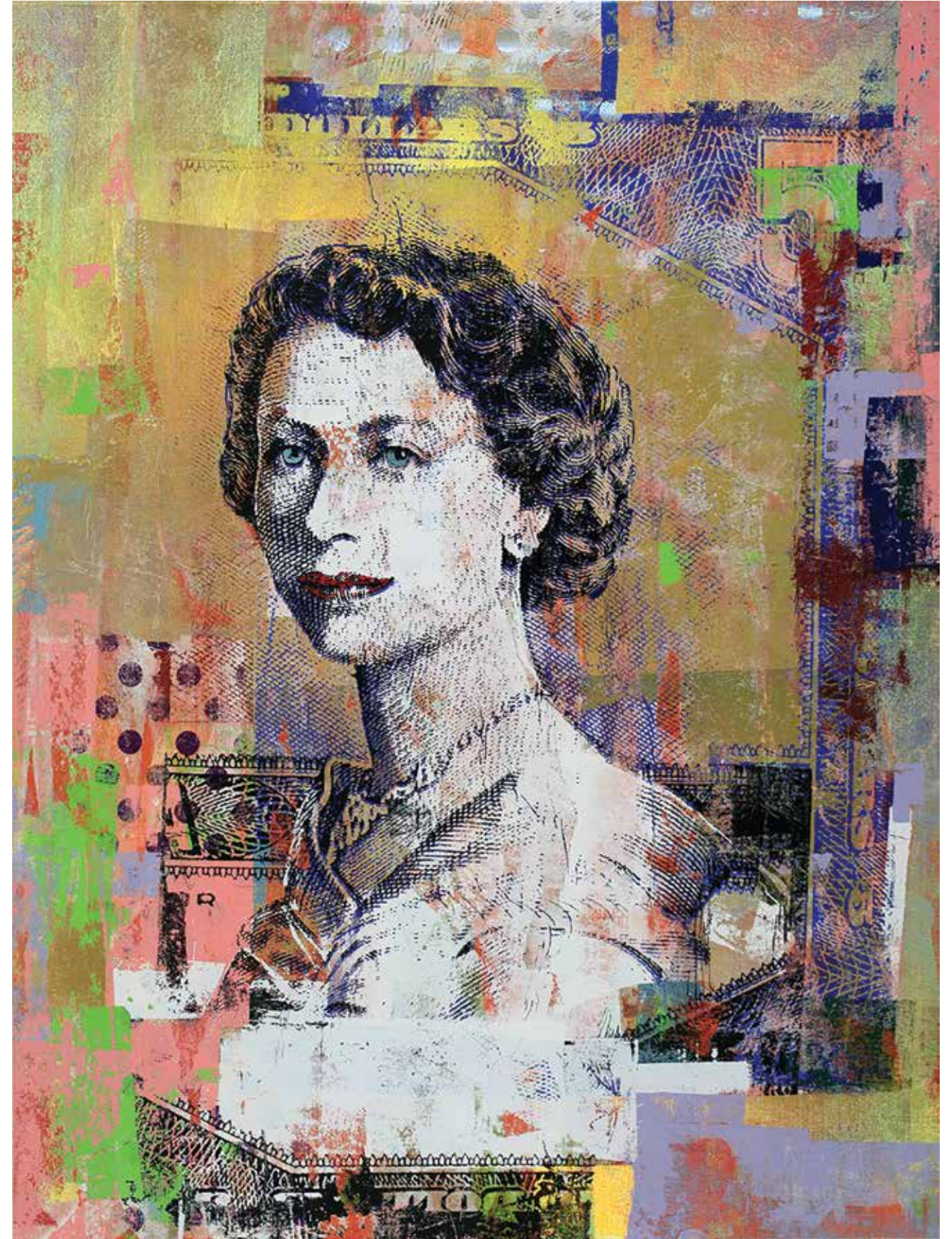
100 RUBLES, EKATERINA THE GREAT, 2016
Acrylic and foil on canvas, 52 x 36 inches
Courtesy of the artist

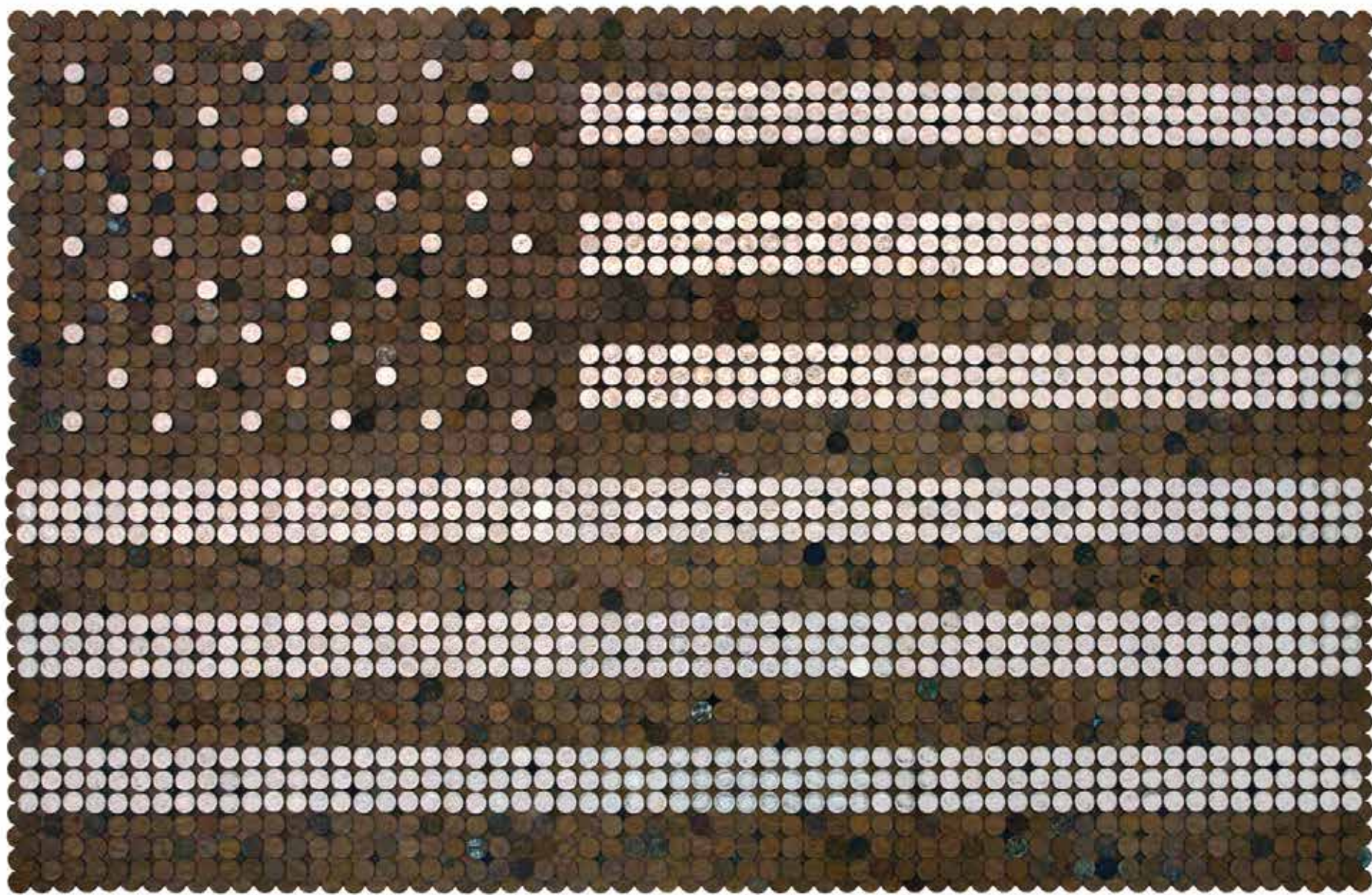
5 DOLLARS THE QUEEN ELIZABETH, 2017
Acrylic and foil on canvas, 48 x 36 inches
Courtesy of the artist

HOUBEN R.T.

Women in power. The vast number of political figures depicted on currency are men, but Queen Elizabeth II, Golda Meir and Catherine the Great peer out from canvases derived from their portraits on the currencies of Great Britain, Israel and Russia. Nations identify with their money, and these women represent, respectively, a ceremonial constitutional monarch, a powerful elected prime minister and an enlightened absolute ruler. The artist says, "I believe that the United States is living through the Second Gilded Age that, unlike the first, is characterized not by mass industrialization but by the rise of the financial sector." The artist's aesthetic is related to 20th-century Pop Art, but rather than focus on manufactured Pepsi-Cola or Brillo boxes as Warhol famously did, he focuses on the financial instruments that are engines of wealth. The artist says, "I have used foil and acrylic to recreate images from banknotes. This allows me to transfer existing images from money without drastic distortion while maintaining a connection with the Pop Art legacy. Often the images I paint include traces that reflect digital glitches upon digital transfers, emphasizing the relationship between the transfer of the image on to canvas and the transfer of financial information in a global economy."

Houben R.T.





CHANGE, 2008
Pennies and dimes, 30 x 46 x ¼ inches
Courtesy of Morgan Lehman Gallery, New York

JOHN SALVEST

Salvest's flag, made entirely of coins, appears to float on the gallery wall. In a narrow color range of silver and copper, the work is still instantly recognizable as the nation's flag, and conjures Jasper Johns famous 1950s American flag series, stiffened on canvas and board. There is a shared static, abstract quality between the artists. Certainly, this heavy composition is never going to blow in the breeze. Salvest uses found objects in sculptural compositions that engage seriality, taxonomy and an aesthetic of outmoded or discarded utilitarian goods — newspapers, bars of used soap, tablet pharmaceuticals, chewed gum, wine corks and pennies. The title is enigmatic. Is Salvest merely documenting the loose coins saved up — or calling for the nation itself to shift, to change? The composition made entirely of currency, makes us wonder, what is America really made of? What do we value? What do we hold dear?



IOU/USA, 2011
 C-print (diptych) Documentation of both sides of temporary public art project near Federal Reserve Bank of Kansas City, organized by Grand Arts, Kansas City, MO
 IOU photograph: E.G Schempf; USA photograph: Mike Sinclair
 USA, 39 x 49 inches each
 Private collection

Salvest's photographs of shipping containers, which spell out IOU/USA documents a huge site-specific installation that was originally placed near the Kansas City Federal Reserve Building in Missouri. Salvest chose to use shipping crates to demonstrate how trade has been impacted by the recession and to underscore the opaqueness of our trade system, which is mind-bogglingly complex. Salvest says, "I think the location is one of the most important things about the project, really. And I think it is the credit to the American system that something that can be interpreted as maybe a protest or a questioning of where we are at as a nation is allowed to be constructed." Certainly, its placement opposite the Federal Reserve Bank raised eyebrows. Comprising 105 steel shipping containers stacked almost seven stories high in a public park, the work became a stunning public monument. As one commentator noted, "It loomed over Memorial Hill like an obvious question everyone was afraid to ask — or a potential threat that nobody wanted to bring up."



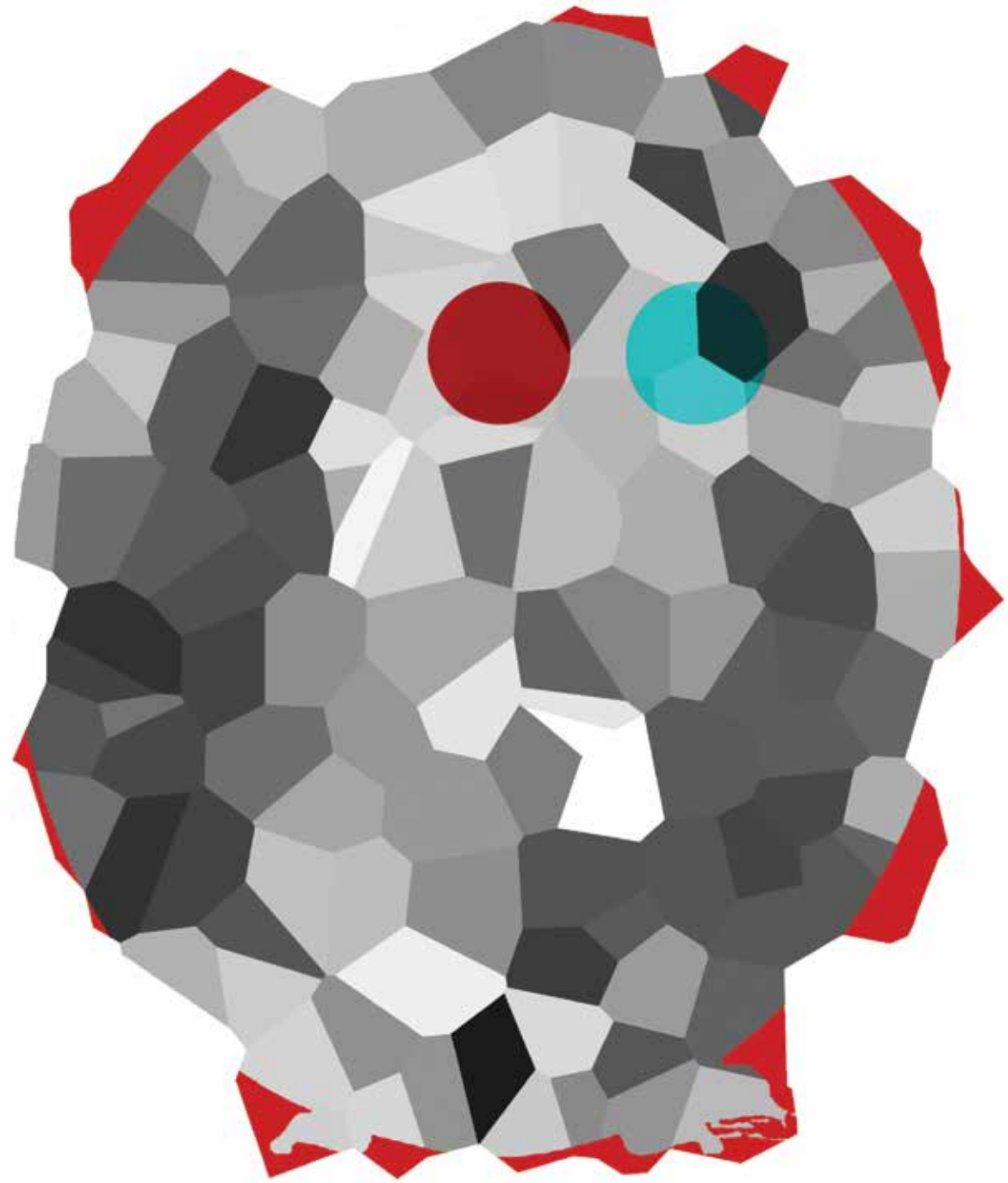
NEW YORK
IS A LOT OF WORK, 2011
Hot foil stamp on currency,
signed and numbered edition
of one-thousand bills
14 ¾ x 11 ¾ inches framed
Private Collection

REED SEIFER

Seemingly everyone bemoans the difficulty and high cost of living in New York. For artists, that equation can be even more difficult, with the overwhelming demands to compete and constantly move their careers forward. At the 2011 Armory show, Seifer was commissioned to create an edition of dollar bills, hand-printed with the words “New York is a lot of work.” The phrase is enigmatic and, as the artist says, “I love art that it allows the viewer to make their own decision on what it means. I enjoy the multiple interpretations.”

Benjamin Franklin was a Founding Father and an inventor, scientist, printer, politician, diplomat, and a writer known for his wit and wisdom. He also designed early coinage and today appears on the \$100 bill. But Seifer considers the well-known currency portrait of the older Franklin less than flattering. The artist studied Franklin’s biography, and took note of the fact that as a younger man, Franklin was a womanizer. He was also a swimmer, which was rare for his time. Seifer believes that Franklin would have disapproved of the pomposity of having his image placed on the nation’s money. Here, Seifer offers alternative portraits of Franklin, modestly obscuring facial features into an anonymous abstraction — and presenting Franklin as a boogie-boarding Adonis.

REED SEIFER



PROPOSED PORTRAIT OF BENJAMIN FRANKLIN FOR A NEW \$100 BILL, 2018
Archival ink on maple panel, 10 x 10 inches
Courtesy of Machamux Gallery, Westport, CT



PROPOSED PORTRAIT OF BENJAMIN FRANKLIN FOR A NEW \$100 BILL, 2018 (Right)
Archival ink on maple panel, 10 x 10 inches
Courtesy of Machamux Gallery, Westport, CT



\$2 FLOWERS (PINK), 2014
Woven dollars, paper, 7 x 6 inches
Courtesy of Pierogi Gallery, NY

\$20 WEAVING (NEW FIVES), 2004
Woven dollars, paper, 6 ¼ x 6 ¼ inches
Courtesy of Pierogi Gallery, NY



ORIANE STENDER

Stender was drawn to working with currency more than 20 years ago because everyone, whether inside or outside of the art world, has a relationship — often a complicated one — with money. This makes for potent material, rife with association and meaning. While most of us are preoccupied with getting, keeping and spending money, we frequently don't stop to look at these ubiquitous pieces of paper. Stender's work is a triumph of patience and the detail-obsessed eye. In many of her woven pieces, she weaves thin strips of real U.S. currency cut with an X-Acto knife, combining the weaving with Pop Art images to a hypnotic effect that, in turn, acts as commentary on the huge sums of money regularly spent on contemporary art. Here, Stender weaves Andy Warhol's famous flower imagery together with currency. As Stender says, "I started working with money and didn't think I'd still be working with it after so long, but there's just so much imagery in the one-dollar bill!"

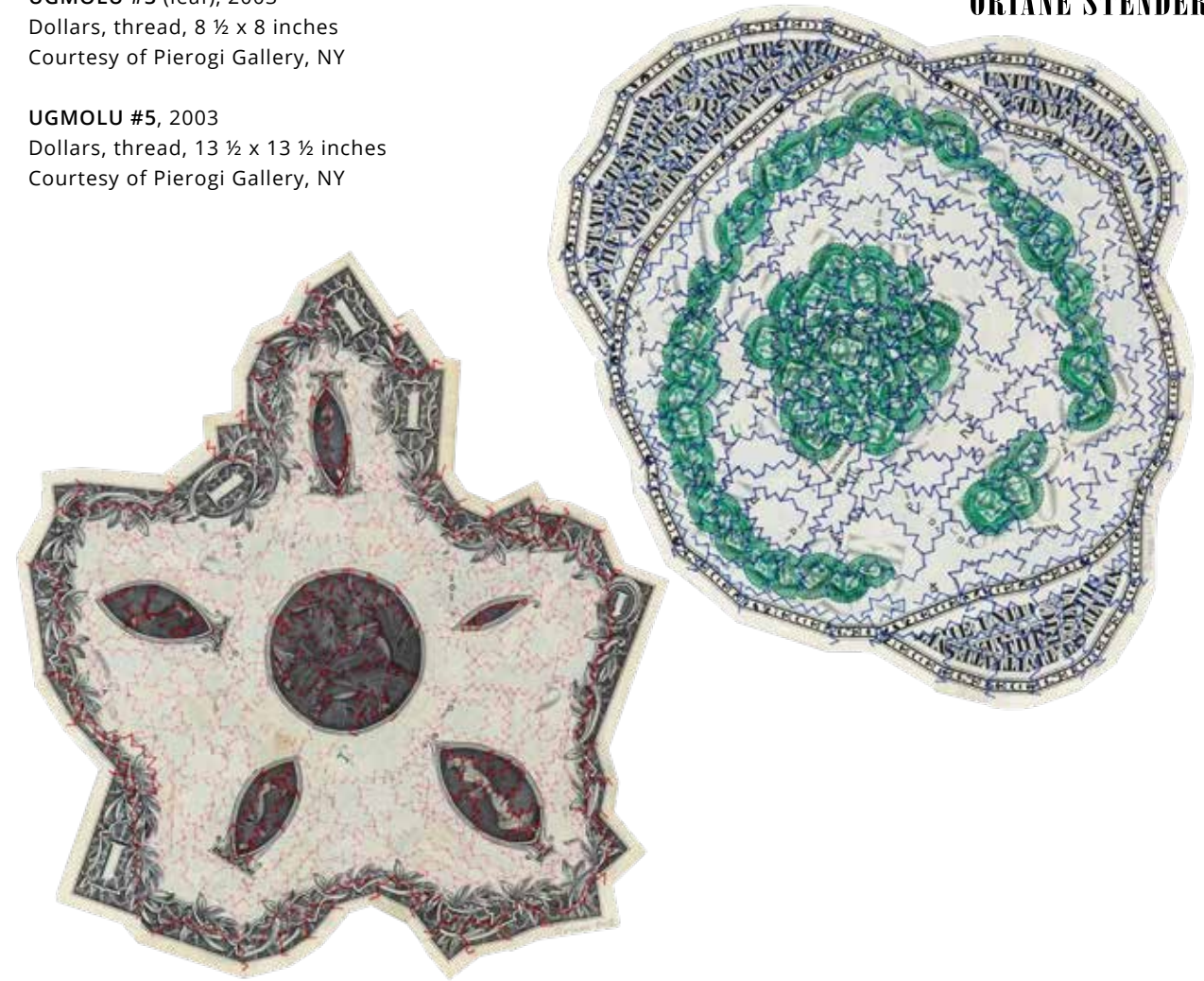


DOLLAR CURTAIN, 2001
 Dollars, thread, 31 x 25 ½ x 25 inches
 Courtesy of Pierogi Gallery, NY

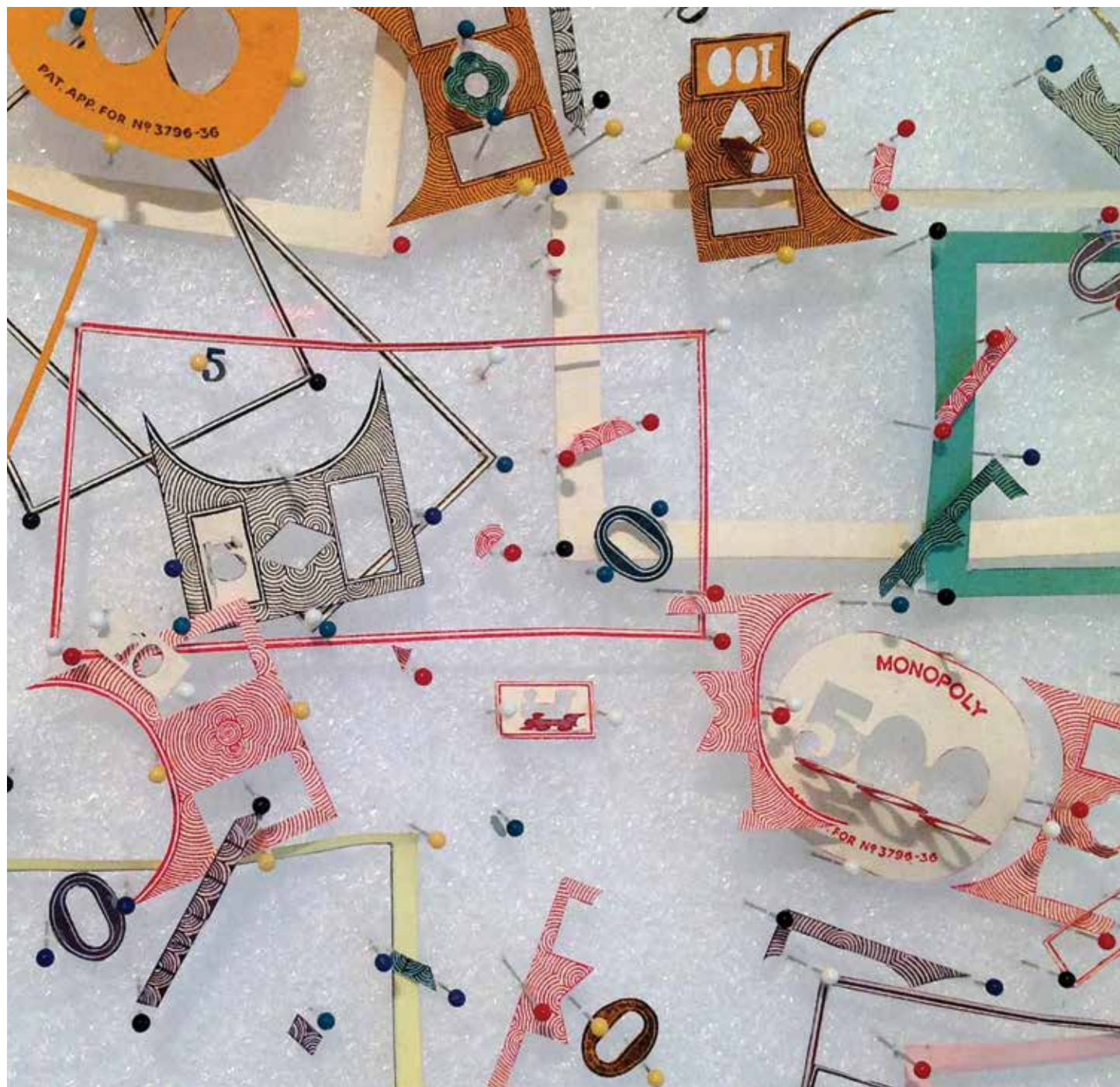
ORIANE STENDER

UGMOLU #3 (leaf), 2003
 Dollars, thread, 8 ½ x 8 inches
 Courtesy of Pierogi Gallery, NY

UGMOLU #5, 2003
 Dollars, thread, 13 ½ x 13 ½ inches
 Courtesy of Pierogi Gallery, NY



Stender's *UGMOLU* series stands for Underwater Galactic Microscopic Outerspace Lifeform Units. The series is key for Stender, as it marked a departure from her earlier dollar bill quilts, which were symmetrical. Instead, these works are shaped organically and can be read as planets making up a galaxy, fantastic creatures from the deep seas or microscopic entities which, like germs, infect our thoughts and actions all the time, everywhere. Stender wrote at the time of their creation that she "believes that our culture has become so materialistic that everything is about money." Today, this condition she noted seems to metastasize to ever-larger proportions. These artworks speak metaphorically of the colonization of our minds, outer space and the very oceans by a zombie-like disease that pushes the populace to relentlessly seek out and obtain money.



CENTRAL PARK NORTH, 2018 (Detail)

CENTRAL PARK NORTH, 2018

Monopoly money, pins, and polyurethane

36 ½ x 25 x 4 inches

Courtesy of Musa Agamirza

(Following)

YUKEN TERUYA

Teruya transforms dollars, Euros and Monopoly money, as well as toilet paper rolls, McDonald's bags and commercial shopping bags, into intricate scenes and paper forests. His meticulously cut-and-folded paper works reveal his intense attention to detail, embrace of craft and respect for the wonder of the natural environment. In *Central Park North* Teruya cuts fragments, numbers, shapes and outlines from mass-produced Monopoly money, which he pins to a foam backing. The symbols of obsessive consumption merge with an outline of a natural environment, to which they are pinned in a manner reminiscent of scientific specimens and natural history displays. The inherent tension this creates forces us to question the relationship between money and our parks and nature. The value of Central Park has been estimated at \$528,783,552,000; however, the artist questions what that price means, suggesting that the worth of the park, and by extension nature, is far greater than its monetary value.

YUKEN TERUYA





FRIDA, 2012
 OH NO!, 2012
 OH PICASSO, 2012
 OH PICASSO, 2012
 THE TREACHERY OF IMAGES, 2010
 Watercolor and gouache, currency
 Each 12 x 15 inches
 Private collection



TULIPMANIA, 2012

HANNA VON GOELER

Von Goeler's work with money began while at university, where she became interested in the idea of camouflage. This led to her first series of paintings on dollar bills, created between 1992 and 1994. In addition to ideas of camouflage, the artist is also interested in the flow of money as it travels from person to person, which led to her ongoing project *My Money, My Currency*. As the artist says, this "project chronicles my struggle and relationship with money." The varied works on display here include *Tulipmania*, which references the 17th-century economic bubble when Dutch investors began madly buying up tulip bulbs, driving the prices sky high, only to see a sudden crash in the market. Other pieces comment on the commodification of famous works such as Pablo Picasso's *Les Femmes d'Alger* and Frida Kahlo's self-portraits.



(Clockwise)
EUROPEAN GOLDFINCH,
CARDUELIS CARDUELIS, 2017
 Watercolor and gouache on
 German paper currency



BONELLI'S WARBLER,
PHYLLOSCOPUS BONELLI, 2017
 Watercolor and gouache on
 Italian paper currency
 Private collection

STONECHAT,
SAXICOLA RUBICOLA, 2017
 Watercolor and gouache on
 Austrian paper currency

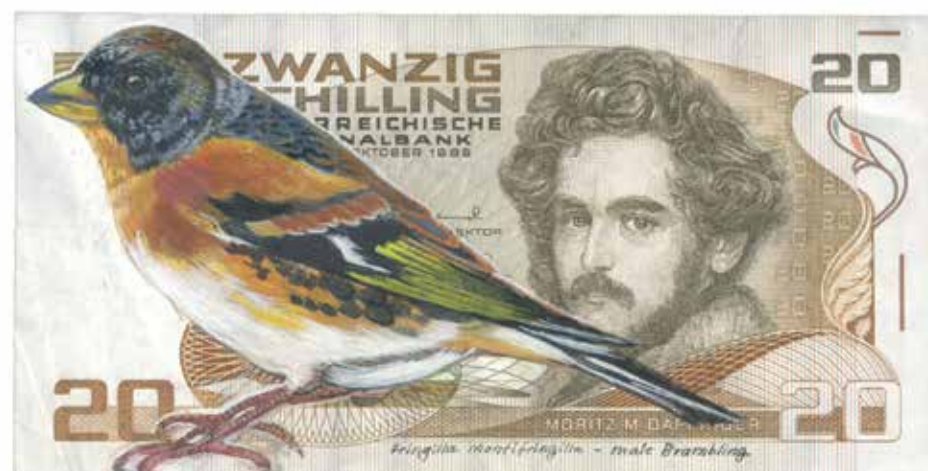


SYRIAN SERIN,
SERINUS SYRIACUS, 2016
 Watercolor and gouache on
 Greek paper currency

Each 12 x 15 inches framed
 Courtesy of the artist
 unless otherwise indicated



EURASIAN GOLDEN ORIOLE, **ORIOULUS ORIOULUS,** 2017
 Watercolor and gouache on Dutch paper currency



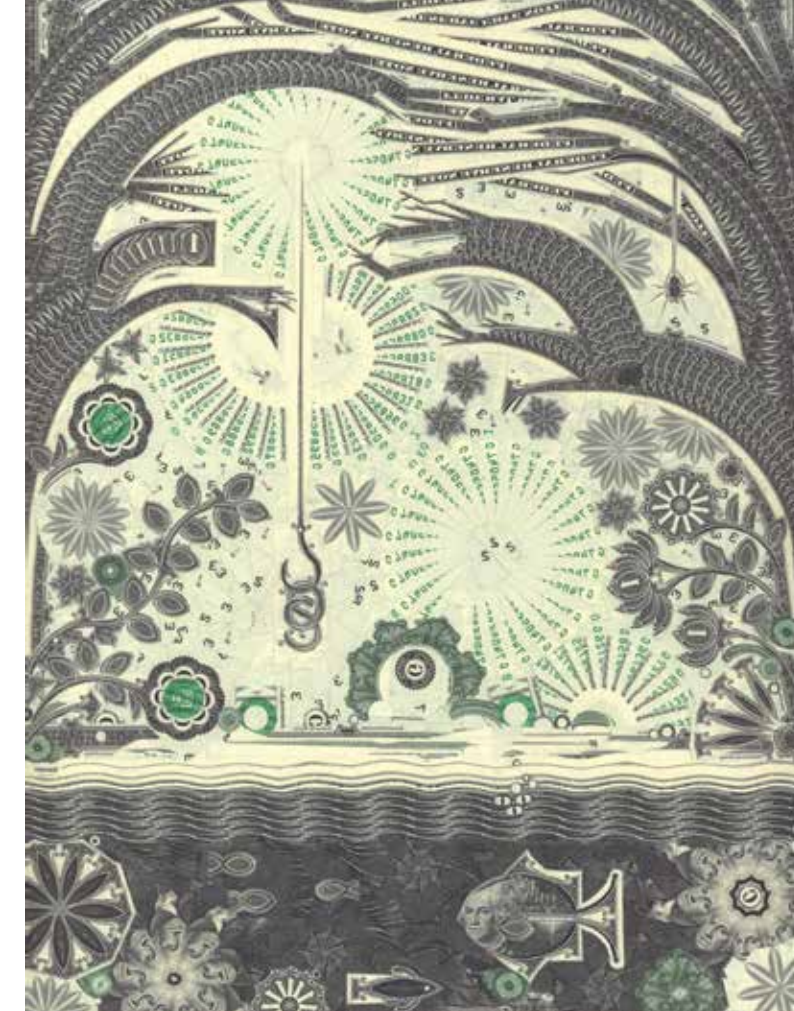
Von Goeler uses dollars, as well as other paper currencies, both defunct and still in circulation, from a host of places around the globe. Varying currencies are used as the ground for this group of painstakingly painted images of specific bird types, calling attention not only to the beauty of these different types but also to the aesthetic qualities of money itself. Von Goeler also correlates the circulation of currency with bird migration patterns, which do not respect government-established borders, not unlike the newest forms of crypto currency circulating in the global economy. Like money that travels from person to person, an artist's ideas are exchanged with the viewer and, ultimately, von Goeler's continued exploration of money is also an investigation of personal agency, as well as political and aesthetic issues.

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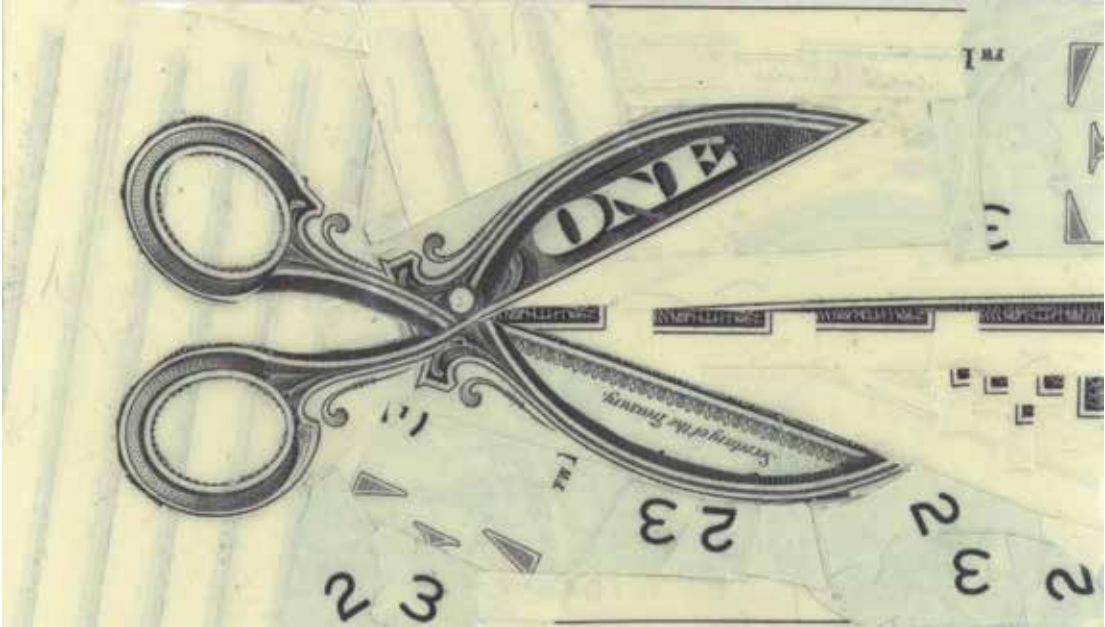
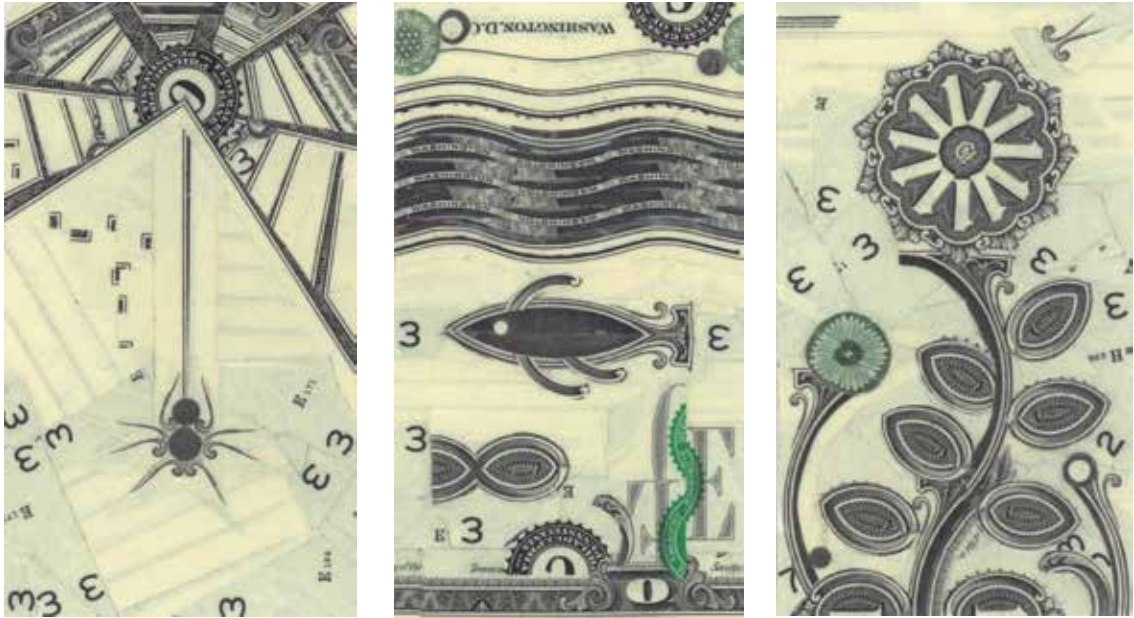
VERY EXPENSIVE PUSH BROOM 6/9, 2008
 Mixed media assemblage, 61 x 16 x 6 inches
 Courtesy of Pavel Zoubok Fine Art, NY

BAIT & SWITCH, 2017 (Right)
 Currency collage, 16 x 12 inches
 Courtesy of Pavel Zoubok Fine Art, NY

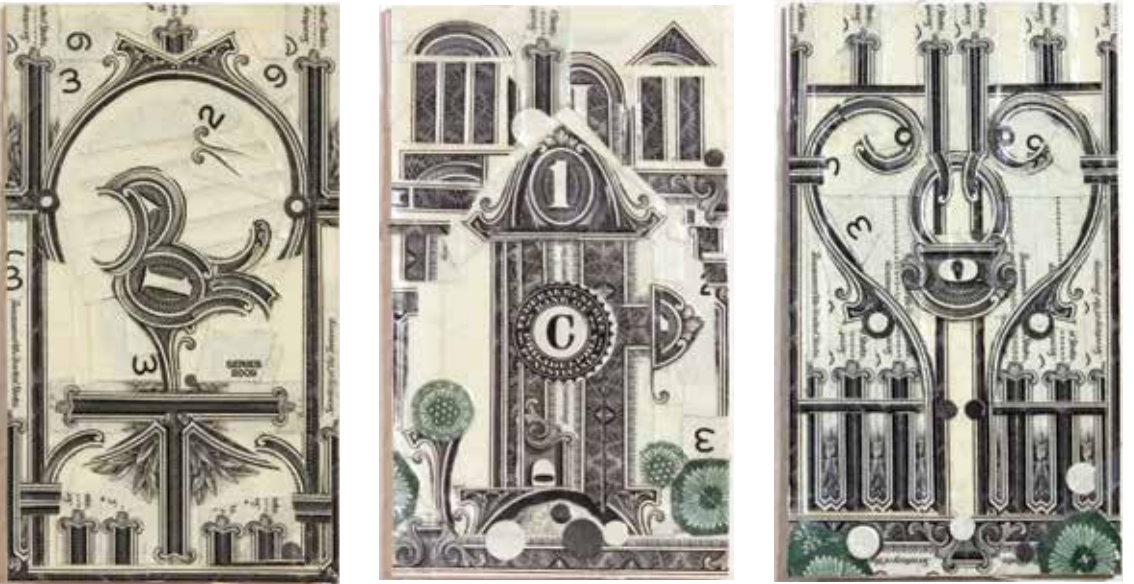


MARK WAGNER

In *Very Expensive Push Broom*, Wagner links money to labor. Like Stacey Lee Webber in her *Toolbox*, Wagner transforms a common object, familiar to everyone, and by constructing it out of money causes us to pause and contemplate inequitable labor costs and the human toil of pushing a broom. By transforming a common and inexpensive tool into a “luxury” object to be placed into a gallery setting, Wagner urges us to consider the context of an object. *Bait & Switch* is another kind of transformation. Referring to deceptive business practices, in which the gullible are “caught,” Wagner again transforms a mass-produced printed object, the dollar that we handle and use daily, into a graphic work of art. In an impossibly alluring landscape, the promise of jewels dangle enticingly in the sun, waiting for a “victim.” Although a whimsical composition, Wagner’s work explores the ideas that while money may buy worldly pleasure, it can also cause great great unhappiness.



CUT UP - Edition of 13, 2017 (Above)
(Facing page, Left to Right)
OF SPIDERS AND FLIES - Edition of 13, 2017
SMALL FRY - Edition of 13, 2017
PRIMROSE PINWHEEL - Edition of 13, 2017
HERE'S MY CARD, B-FLOWER - Edition of 12, 2017
QUORUM - Edition of 13, 2017
HERE'S MY CARD, LILY - Edition of 12, 2017
RULE THE ROOST - Edition of 13, 2018
URBAN DEVELOPMENT - Edition of 13, 2018
GUARDED - Edition of 13, 2018
Currency on heavy cotton paper, each 3 1/2 x 2 inches
Courtesy of Pavel Zoubok Fine Art, NY



Wagner has created a series of small artistic delights that put a new spin on the idea of “networking.” Each composition is the exact size of a standard business card, perfect for presentation. Wagner creates imaginative designs out of the dollar bill that range from a spider weaving its web to a rooftop rooster. The designs’ distinctive green-gray palette unifies the compositions and links them visually to the dollar bill, but the collection of austere governmental symbols has been transformed by the artist into riotous bouquets of blossoms and spinning pinwheels.



ONE ONE ONE ONE ONE ONE ONE ONE ONE WANT, 2016
 Currency collage on panel, 30 x 40 inches
 Courtesy of the artist and Pavel Zoubok Fine Art, NY

TENTACULAR, 2015
 Currency collage on panel, 48 x 36 inches
 Courtesy of the artist and Pavel Zoubok Fine Art, NY



Exclusively using the dollar bill as his medium, Wagner highlights its status as the most ubiquitous piece of paper in our culture. A mass-produced printed object, the dollar is an object that we handle and use daily. Yet, it often remains unexamined, despite being a symbol of so much of American culture: capitalist excess, social and environmental concerns and epic narratives such as “rags to riches” and “manifest destiny.” Through meticulous craftsmanship and refined technique, Wagner cuts and reassembles paper currency into intricate collages that depict an array of complex images, textures and effects. These works comment on issues of value and circulation, the relationship between money and the art world and the notion that while money may buy beauty and happiness, it can also cause destruction and despair. Wagner explores the history and identity of America and the ever-circulating mythic and metaphoric narratives about the country’s birth and development.

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NKEADDYY, 2013

Exchange of common stock, certificate,
powder-coated aluminum, and knit athletic shoes
5 ¼ x 170 ¾ x 5 ¼ inches
Courtesy Brian Phillips Collection

MICHAEL WANG



NKEADDYY, 2013 (Detail)

NKEADDYY is a work from the series RIVALIS (2013-present) in which the artist examines the nature of corporate competition and connects the history of the readymade art object to structures of corporate finance.

For *NKEADDYY*, Wang purchased sneaker products from the duopoly of Nike (NKE) and Adidas (ADDYY). The artist also buys shares in both NKE and ADDYY stock at the time of selling the work. His investment is symbolic but also concrete. The number of exhibited products from each company corresponds with the number of shares in order to invest equally in each company, becoming part owner of what the artist considers a conceptual merger.

While Marcel Duchamp's readymades of the early 20th century took the industrially produced object out of circulation, by the end of the century the readymade as "commodity sculpture" had fully entered another system of circulation: the art market. Wang's *RIVALIS* joins these two systems of exchange, linking the value of the readymade to the value of the multinational corporations that produce and profit from such objects. For Wang, the readymade includes not only the object of mass consumption but also those systems of which it is a part: brand ownership, exchange value and corporate finance.



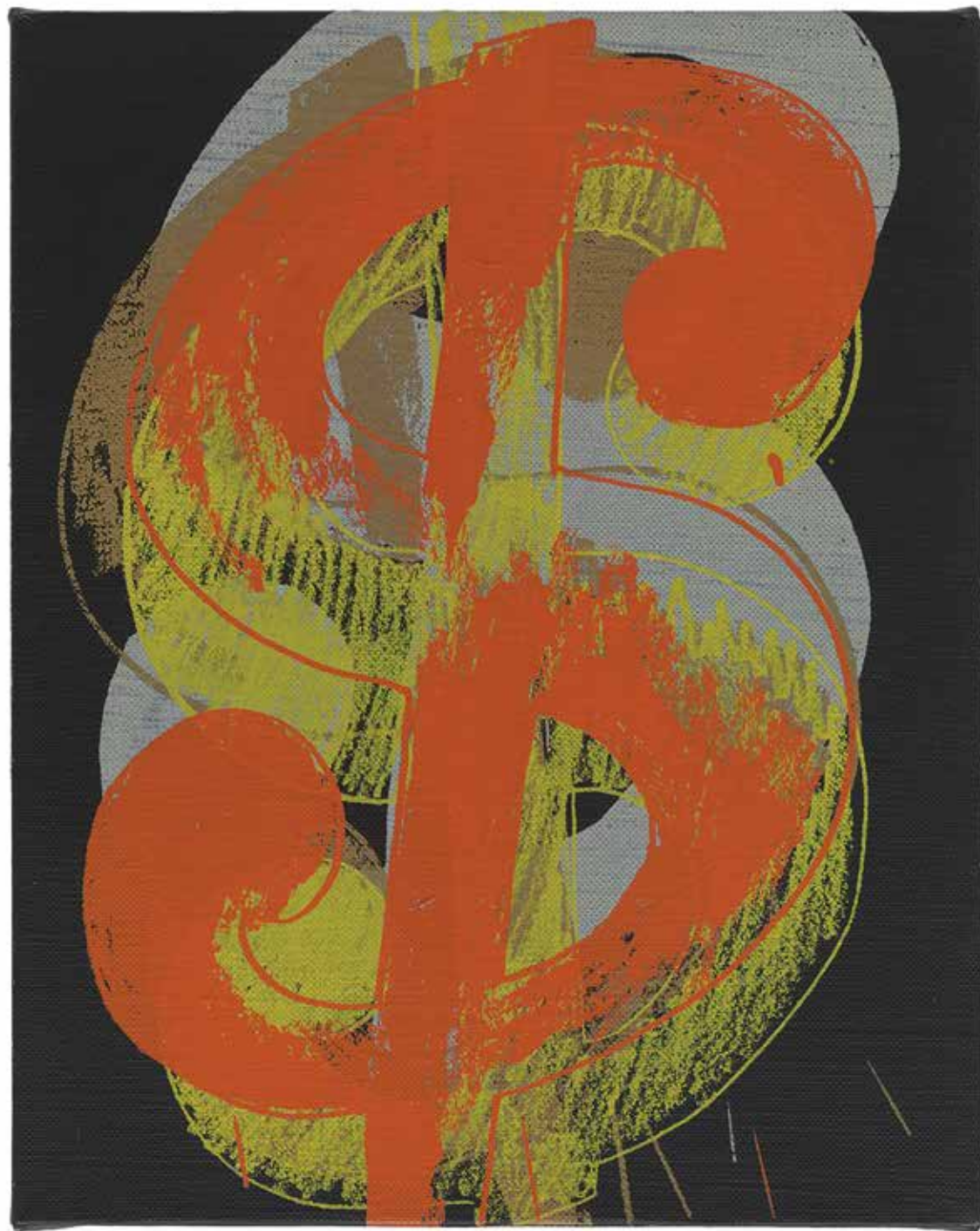
TEC, 2017

U.S. currency edges, acrylic paint, indelible ink, overproof white rum, and used cash register drawers on wood panel, 68 ¾ x 56 ¾ x 4 ½ inches
Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, and Seoul

NARI WARD

For Ward, art functions as a bridge between capitalism and spirituality. In his series of “till” paintings, Ward brings together various materials, including dollar bills, empty cash tills, acrylic paint and rum. Using a laser cutter, Ward cuts off just the outer edges of the bills so that they can still function and its value is not disrupted. The artist then arranges the edges in a pattern, affixing them onto the surface of the canvas, along with an empty cash register till, which he sprinkles with a mix of silver or gold paint and white rum (a cure-all that his uncle used for everything). By anointing each piece this way, he brings both the personal and the ritual into his paintings, exposing what he sees as the intersection between money and religious and aesthetic spirituality.

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DOLLAR SIGN, 1981
Synthetic polymer paint and
silkscreen ink on canvas
10 x 8 inches
Private Collection, NY

ANDY WARHOL

Warhol's *Dollar Sign* series embrace his long-standing infatuation with American capitalist society and the blurring of former boundaries between art and money. A symbol of the American Dream, *Dollar Sign* points to the artist's ongoing obsession with consumerism and accumulation, much like his earlier Campbell's Soup Cans series. From an early age, he was preoccupied with money, carefully recording every cab fare and ticket price in his diaries until his death in 1987. In this series, Warhol repeated the dollar sign in varying sizes and colors, often in grids. *Dollar Sign* also captures the spirit of the decade in which they were created. Following the economic recession in the late 1970s, the deregulation of the Reagan years led to a surge in the financial markets and a global art market boom that led to record-breaking prices.



\$(9): ONE PLATE, 1982
Unique screenprint in colors,
on Lenox Museum Board, 40 x 32 inches
Edition 26 of 35
Courtesy of the Cordish Collection

ANDY WARHOL

Warhol loved money. This has certainly also been true of a great many artists, but it was Warhol who brought the theme of money to the artistic fore of his work. Until Warhol, artists had often, whatever their reality, portrayed themselves as in opposition to the God of Mammon, embracing the “truer” noncommercial values of art. Warhol suggested that the two values did not need to be in opposition, and Warhol’s *Dollar Sign* series demonstrates his deep interest in, and involvement with, financial transactions. His detached ambivalence makes it difficult to know if he was critiquing capitalism, celebrating it or doing both at the same time. Today, his work is so universally recognized that it is hard to remember how shocking his mechanical repetition of a single image was as he mimicked manufacturing and parodied mass consumption. Like his portrayals of celebrities such as Marilyn Monroe, his dollar signs are both garish and seductive at the same time.



THE CRAFTSMEN SERIES — TOOLBOX, 2018
Pennies, brass, 18 x 10 x 10 inches
Collection of Katie Recker and Matt Pappajohn



STACEY LEE WEBBER

An open metal toolbox sits empty, appearing slightly forlorn. It is a reminder that physical labor, the sweat of one's brow, may be painstakingly transformed into currency. Labor is a continuous theme in Webber's work. In her *Craftsman* series, Webber recreates the working person's tools entirely in copper pennies. Her sculptures are hollow and true to size, and their ghost-like representations of the original tools question the value of labor and time inherent in the object. The pieces are designed to make the viewer consider both the value of the artist's labor and the work ethic of blue collar America. As a contemporary metalsmith, Webber cherishes working with found materials whose history is physically evident. Her work is often described as meticulous, pushing the boundaries of everyday recognizable objects to the point of being unidentifiable. Through material, she strives to make artwork that interests a broad range of viewers and challenges their preconceived notions of the objects that surround them.



IMAGINE SERIES — GOLD ABE DOUBLE SPIRAL, 2018
Pennies, gold plate, brass posts, wood backing, steel frame
23 x 23 x 2 inches
Private collection



IMAGINE SERIES — STAMPEDE, 2018
Silver, bronze, pesos, brass posts,
wood backing, steel frame
23 x 23 x 2 inches
Private collection

Webber creates dazzling designs using cut coins, and her attention to detail recalls the Victorian obsession with meticulous craft. She uses a plethora of gilded Lincoln heads cut from pennies to create a swirling pattern. And, even more remarkably, uses the bison and birds from pesos to create an entire landscape in miniature. Her practice incorporates a wide range of techniques, including coin cutting, embroidery, metal fabrication, weaving and resin pouring. All of these techniques and more are used to declare the importance of the handmade object in art in an increasingly mechanized world. Webber's objects are haunting celebrations of liberty and labor.

STACEY LEE WEBBER



From the *Costume Party* series:
(Left to Right)

**SEJONG THE GREAT, KOREA,
10000 WON, 2018**
Private Collection

**HIDEYO NOGUCHI,
JAPAN, 1000 YEN, 2018**
Private collection

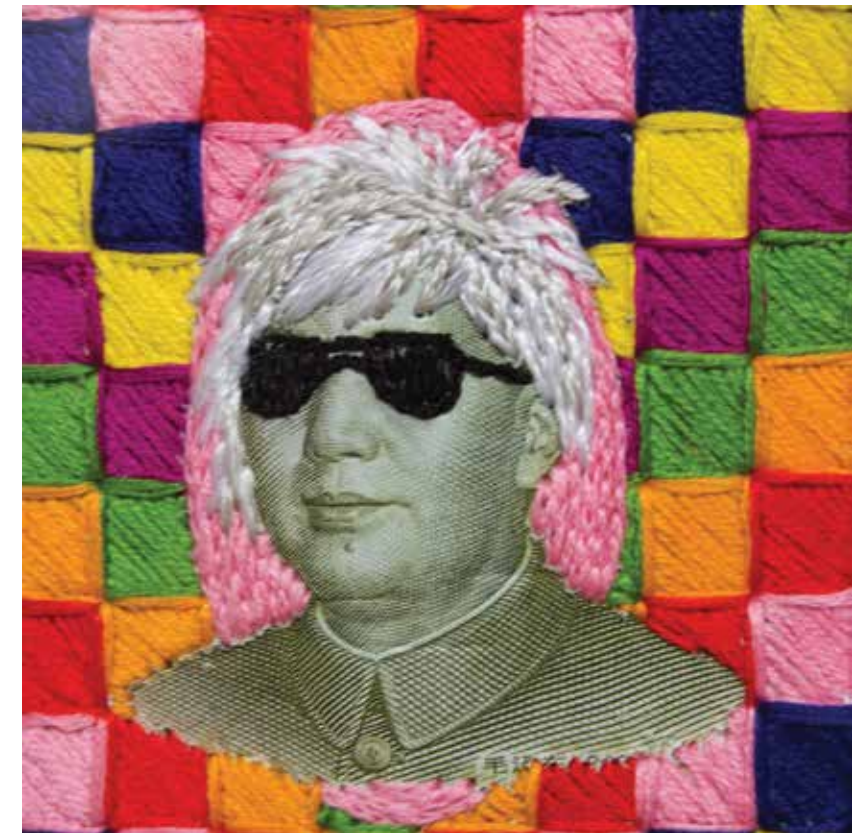
**BEN FRANKLIN, U.S.,
100-DOLLAR BILL, 2018**
Private Collection

**ABE LINCOLN, U.S.,
5-DOLLAR BILL, 2018**
Private collection

**ULYSSES S. GRANT, U.S.,
50-DOLLAR BILL, 2018**
Collection of Katie Recker and
Matt Pappajohn

**MAO ZEDONG,
CHINA, 1 YUAN, 2018**
Collection of Katie Recker and
Matt Pappajohn

Paper money, thread,
each 9 x 11 ½ x 1 ½ inches



Portraits on money are often serious. Unsmiling, the exalted figures portrayed signify society's seriousness in the faith of the value of the currency. But Webber's work is sublimely ridiculous and shows us the slipperiness of identity. In her *Costume Party* series, Lincoln dons a clown wig and Franklin goes full grandma's drag. Embroidered directly onto the bills with delightful precision, Webber's work transforms a gallery of famous men, adding much-needed color and fun. In particular, Webber's Chairman Mao pays tribute both to Warhol's Pop Art images of the Chinese leader and to the wild white fright wig favored by Warhol himself. Like Reed Seifer, Webber plays with Franklin's image — of the leaders shown, Franklin seems most likely to be amused.



INDULGENCE, 2015
Currency collage, 23 x 32 inches
Private collection

C.K. WILDE

Wilde uses money from all eras and nationalities — from failed states and occupying army currencies, to “our own ubiquitous U.S. dollar bill” to create his intricate collages. Here, Wilde presents in startling detail a nursing sow and her young, entirely composed of various shades of pinkish currency. The title of the piece is a clue to the artist’s economic critique — he is showing us the oft-referenced “capitalist pig.” Wilde’s amazing figurative collage work derives from his experiences in childhood. The artist notes, “I traveled to Europe often to visit my relatives. When I returned, I still had money from the places where I traveled. An attempt to buy candy with Deutsche Marks in the U.S. brought into sharp relief the inherent contradictions of borders, nationalism and international travel.” The artist recognizes the irony of using his art to try and critique as well as dissent from the capitalist system. He notes, “In order to live to make more of these collages, I need money, so I sell the collages. . . I must confront my complicity to suffering in the world in order to maintain this esoteric practice of making art. I am a maker of luxury items for the art market. . . (but) offer my labors in solidarity to those who are still suffering.”



THANATOPSIS, 2015
Currency collage, 36 x 12 inches
Private collection

C.K. WILDE

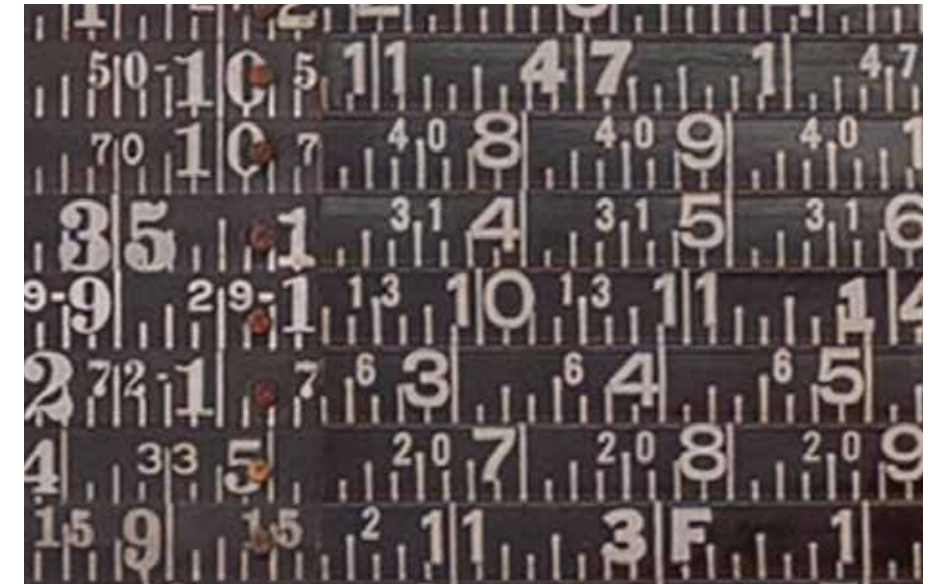
Who is this staring and terrifying woman moving through the bare trees and dragging a body in each hand alongside her? She is the personification of death. *Thanatopsis* is the title of an 1817 poem by William Cullen Bryant, and translates to *a consideration of death*. The title is drawn from the ancient Greek words *thanatos* (death) and *opsis* (sight). Wilde seems to suggest the relentless seeking of money may lead to an unhappy death, or perhaps he offers us his scary image as a warning to live well and purposefully today, avoiding too great an avarice, so that we may meet death with equanimity, as Bryant advises us in the final lines of his poem:

*So live, that when thy summons comes to join
The innumerable caravan, which moves
To that mysterious realm, where each shall take
His chamber in the silent halls of death,
Thou go not, like the quarry-slave at night,
Scourged to his dungeon, but, sustained and soothed
By an unfaltering trust, approach thy grave,
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.*

UP
TO
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MONEY MONEY MONEY, 2019
Vintage tape measures,
wood, nails, 33 x 17 x 13 inches
Courtesy George Billis Gallery, NYC



TIM YANKOSKY

The *objective correlative* is an artistic and literary technique of evoking a vivid emotion by means of a symbol that carries the emotion associated with it. In other words, just glancing at a \$ symbol speaks volumes to us, instantly conjuring up a whole array of our ideas and feelings about money that we carry around with us. For Yankosky, materials are often the inspiration behind the works of art that he creates. The artist enjoys the challenge of repurposing old pieces. As he says, “I create a new environment for these objects to ‘live on’ in a new form of being, by way of contemporary works of art. Often I am telling a personal narrative that plays out in my head while creating. In this latest series, working predominantly with measuring tapes, I am dealing with my own issues of being ‘measured’ and judged by others.” Comparing our financial status to those around us, we find that the so-called anxiety of “keeping up with the Joneses” is a problem experienced by many.





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Always free to the public, Lehman College Art Gallery has been serving the interests of our diverse audience from the Bronx and New York City since 1984. The gallery specializes in thematic group exhibitions that bring together famous artists with emerging talents. Education is an integral component of the Gallery's programming and provides the basis of community outreach to more than 25,000 individuals a year — from young students to senior citizens.

SHIRLEY FITERMAN ART CENTER

The Shirley Fiterman Art Center at Borough of Manhattan Community College (BMCC) is dedicated to organizing exhibitions of contemporary art and cultural programming through which it seeks to promote and enrich the educational mission of BMCC and serve as a resource for the BMCC and Lower Manhattan communities. These exhibitions are intended to provide diverse gallery programs that allow a place to engage with contemporary art and investigate a deeper understanding of its role in society at a venue that is free of charge and open to the public.

We believe in the fundamental role of education and advocacy through art and in the preservation of the artistic and historic legacies of Tribeca and Lower Manhattan. We seek to galvanize the cultural landscape of the community, complement the academic and visual arts programs of the college and foster wider appreciation of contemporary art and cultural understanding.

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