

CSTU 3008 – ART AND MONEY – Summer 2013
Mondays and Thursdays, 9-11am, room: D500

Instructor: Dr. Max Haiven, mhaiven@nscad.ca
Office hours: Mondays and Thursdays, 12-2pm
Office: S-410 (subject to change)
Prerequisite: 6 credits of CSTU or AHIS

Campus Guide: <http://guides.nscad.ca/artandmoney>
Campus Guide Password: "ismoneyart"

PREAMBLE

The relationship between art and money is as complex as it is generative. What is the nature of the influence of money and the economy over the creativity of individuals and of society at large? How much creativity actually exists in the economic realm? Is money necessarily or always opposed to art? How do we account for the historical and contemporary influence of art markets? Does the influence of money dull art's radical edge, or does art's strange presence within a society dominated by money account for art's incredible cultural power? Is art a form of currency? Is money a form of art? What are the similarities and differences between the forms of risk, the suspensions of disbelief, and the aesthetic regimes that characterize art and money? What is art and what is money and at what level might these two questions actually be the one and the same? How do these questions shift and change in an age of the digitization of art and money? More pragmatically, how can artists survive in an increasingly uncaring and austere global economy? How can art participate in struggles to free society (and creativity) from money's influence? Is a society without money possible or desirable?

In order to answer these questions this course brings together two sets of "texts." On the one hand, works of art that either mobilize money itself (coins, bills, credit cards, etc.) as a medium or that directly comment on money and economics. On the other, key theoretical texts that seek to explain money, art and money and art. The course is organized around three themes: the art market; theories of money; and intersections of art and money.

Classes will be made up of a combination of lectures, seminars and small group-work. Coursework for the term takes the form of three, short papers that ask students to apply some of the theoretical texts we are reading in class to particular artists or works of art.

GRADING BREAKDOWN AND DUE DATES

In-class presentation	20%	
First critical commentary	35%	Due: June 3
Second critical commentary	35%	Due: June 20
Attendance	10%	

POLICIES

Attendance: Attendance at all classes is mandatory

Technology: Unless you have a learning disability or a very good reason, I ask that you not to use laptops, phones or other electronic devices in class.

Late assignments: It is important to get your assignments in on time so that I have time to give them the attention they deserve. See the assignments section for information about missed in-class quizzes. Other assignments will be deducted one full point per day late. A doctor's note is required in extenuating circumstances. Late assignments must be submitted to Ken Rice in the Art History and Critical Studies office (Duke Building, 3rd floor)

Writing and Citations: It is your responsibility to pass in work that is, to the best of your ability, free of excessive errors, which is grammatically correct and which is thoroughly proofread. Assignments which fail to meet these criteria may receive a poor grade, or may need to be rewritten. If you are concerned about writing, please speak to me or visit the writing centre (see below). Similarly, it is your responsibility to research and perfect the norms and protocols of academic citation and referencing. Failure to cite your sources properly in research papers and other assignments is very serious. Its consequences can range from (unintentional) plagiarism to an incomplete assignment. It is important to use a recognized citation style consistently in each paper. Improperly referenced assignments may receive a low grade, or may be returned to be rewritten.

Writing and ESL (English as a Second Language) Tutors are available, free of charge. Please email or call Ken Rice in Historical and Critical Studies at krice@nscad.ca or 494-8187 for an appointment. Writing is a key part of this course, so it is extremely important you seek assistance early.

Learning disabilities or special needs: If you think you need help for any reason, please contact the Disability Resource Facilitator in Student Services, 494-8313. And please let me know, as soon as possible, what I can do to help.

Academic Integrity/Plagiarism

Students are reminded that plagiarism is a serious academic offence and carries severe penalties. Students may obtain a copy of the complete *Policy on Plagiarism* from the Office of Student and Academic Services (2nd floor Duke block) or on the NSCAD website. (<http://nscad.ca/site-nscad/media/nscad/plagiarismpolicy.pdf>)

Other policies can be found on the NSCAD web site – please take the time to review them. (<http://nscad.ca/en/home/abouttheuniversity/policiesdocumentation.aspx>)

COURSE SCHEDULE AND READINGS/SCREENINGS

DATE	THEME	READINGS/SCREENINGS	ASSIGNMENTS
May 6	Course Intro	Film: “The Age of Uncertainty, Episode 6: The Rise and Fall of Money” BBC, 1977 (54mins) http://youtu.be/McW2aFpJxsM	
May 9	The Art Market	<p>Michael J. Sandel. 2012 “What Isn’t for Sale?” <i>The Atlantic</i>, February 27. http://www.theatlantic.com/magazine/archive/2012/04/what-isnt-for-sale/308902/</p> <p>David W. Galenson. 2010. “Arti\$Ts and the Market.” <i>The American</i>, September 5. http://www.american.com/archive/2010/september/artists-and-the-market</p> <hr/> <p>Film: “Masters of Money 1/3: John Maynard Keynes” BBC, 2013 (58mins) http://youtu.be/JYJPmXjZBmU</p>	
May 13	The Art Market	<p>* Martha Rosler. 1997. “Money, Power, Contemporary Art.” <i>Art Bulletin</i> 79 (1): 20–24.</p> <p>* Michael Findlay. 2012. <i>The Value of Art: Money, Power, Beauty</i>, Munich, London and New York: Prestel. 13-36.</p> <hr/> <p>Film: “Masters of Money 2/3: Friedrich Hayek” BBC, 2013 (58mins) http://youtu.be/EN1P5Mb1jgQ</p>	
May 16	The Art Market	<p>Noah Horowitz. 2011. “Introduction.” In <i>Art of the Deal: Contemporary Art in a Global Financial Market</i>, 1–25. Princeton, NJ and London: Princeton University Press. http://press.princeton.edu/chapters/i9316.pdf</p> <p>* Malcolm Bull 2011. “The Two Economies of World Art.” In <i>Globalization and Contemporary Art</i>, edited by Jonathan Harris, 179–190, Malden, MA and Oxford: Wiley-Blackwell.</p> <hr/> <p>Film: “Masters of Money 3/3: Karl Marx” BBC, 2013 (58mins) http://youtu.be/QQuRHHVNGiYo</p>	

* Campus Guide

Library reserve reading

COURSE SCHEDULE AND READINGS/SCREENINGS

May 20		Day of Remembrance for Victims of the British Empire (“Victoria Day”) – NO CLASS	
--------	--	---	--

May 23	The Art Market	<p>Fraser, Andrea. “There's No Place Like Home / L’1% C’est Moi.” <i>Continent</i> 2, no. 3 (2012): 186–201. http://continentcontinent.cc/index.php/continent/article/download/108/pdf</p> <p>Boris Groys. 2011. “Art and Money.” <i>E-Flux</i> 24. http://www.e-flux.com/journal/art-and-money-2/</p> <p>* Joseph Beuys, et. al. 2010 [1984]. <i>What Is Money? a Discussion.</i> Ed. Joseph Beuys. West Hoathly, UK: Clairview. pp. 15-17, 23-28.</p>	
May 27	Theories of Money	<p># Bruce G Carruthers and Laura Ariovich. 2010. “A Brief History of Money” and “The Social Meaning of Money” In <i>Money and Credit: a Sociological Approach</i>, 23–82. Cambridge and Malden MA: Polity.</p> <hr/> <p>Film: “Who’s Counting? Marilyn Waring on Sex, Lies and Global Economics” (94 mins) http://www.nfb.ca/film/whos_counting/</p>	
May 30	Theories of Money	<p>Karl Marx. 1932. “The Power of Money.” In <i>The Economic and Philosophical Manuscripts of 1844</i>, trans. Martin Mulligan. Marxist Internet Archive. http://www.marxists.org/archive/marx/works/1844/manuscripts/power.htm</p> <p>* Max Haiven. 2010. “Capitalism as a Value Virus” and “Money as Capital’s Mediation of Imagination and Value.” In <i>Finance as Capital’s Imagination</i> [thesis], 232–257. McMaster University.</p>	
June 3	Theories of Money	<p>“Graeber on Money, Honor, Debt, and Freedom.” 2013. [audio recording] <i>Against The Grain</i>. January 7. http://www.againstthegrain.org/program/645/mon-10713-graeber-money-honor-debt-and-freedom</p> <p>Chandra, Pratyush, and Anitra Nelson. 2012. “Non-Market Socialism: Life Without Money – an Interview with Anitra Nelson.” <i>Radical Notes</i>, October 30. http://radicalnotes.com/2012/12/30/non-market-socialism-life-without-money-an-interview-with-anitra-nelson/</p>	First critical commentary due

* Campus Guide

Library reserve reading

COURSE SCHEDULE AND READINGS/SCREENINGS

June 6	Theories of Money	# Peter North. 2007. “Beyond the Veil?: Money and Economies” and “The Politics of Monetary Contestation” In <i>Money and Liberation: the Micropolitics of Alternative Currency Movements</i> , 1–40 Minneapolis, MN: University of Minnesota Press.	
June 10	Art and Money	# Marc Shell. 1994. Art and Money , Chicago: University of Chicago Press. Page selections TBA.	
June 13	Art and Money	# Lawrence Weschler. Boggs: a Comedy of Values , Chicago: University of Chicago Press, 1999 pp.1-14, 22-60, and 86-95.	
June 17	Art and Money	Paul Crosthwaite, Peter Knight, and Nicky Marsh. 2013. “Imagining the Market: a Visual History.” <i>Public Culture</i> 24, no. 3: 607–628. http://imageoffinance.files.wordpress.com/2012/11/imagining-the-market-draft.pdf	
June 20	Art and Money	* Mark Banks. 2013. “Creative Cities, Counter-Finance and the Aesthetics of Exchange: Copenhagen’s Artmoney Project.” <i>Cities</i> , forthcoming.	Second critical commentary due

* Campus Guide

Library reserve reading

ASSIGNMENTS

** All submitted materials must follow either MLA or Chicago style citation method and must be handed in as typed physical copy (preferably Times New Roman font 12pt, 1" margins).*

Artist Presentation (12 minutes)

You are to prepare a 12 minute presentation on an artist of your choice, so long as their work is relevant to course materials. A sign-up sheet will be distributed early in the term. You are responsible for all the technical details of your presentation and should bring handouts and/or the digital files to class. You may work with a partner. You may select an artwork from the moneyandart.tumblr.com collection, or one of your choice so long as it can be linked to course themes and readings.

Your presentation should introduce the rest of the class to the artist in question. You may choose to focus on a particular work or set of works by the artist. You should draw on class themes and at least one specific course reading to help explain and expand on themes in the artist's work. This assignment will be weighted equally on three criteria: (a) the rigour and depth of your research, (b) the quality of your oral and visual presentation, and (c) your integration and analysis of course ideas and themes.

Given the limited amount of time you will have, you should plan your presentation with precision, though it is not advised that you read your presentation from a printout.

After your presentation, you must hand in a copy of your lecture notes (typed).

Critical Commentary Assignments (2,000 words)

Imagine you are a curator writing a catalogue essay for an exhibition about art and money. Write a 2,000-word entry about a single work or a series of works from a particular artist working in a medium of your choice, but whose work engages with course themes in some way. To complete this assignment, you will have to research a particular artist and their *oeuvre* and write an essay that does the following: explains the work in question; discusses the artist's ambitions and the broader (art-)historical context in which the artist works; discusses the piece in relation to the artist's other works and also similar works by other artists; offers a critical assessment of if and why the work is a success and/or what some shortcomings might be.

The best essays will be thoroughly researched, will explain and contextualize the artist's work clearly, concisely and cogently, and will also develop a unique angle on the works and artist in question. That is, your writing should not just be a boring and disinterested report: you should use this investigation of an artist's work to explore some broader issues and course themes. You should draw on no less than two course readings to help you unpack and interpret the works in question.

This assignment will be weighted equally on three criteria: (a) originality and thoughtfulness, (b) quality of writing, expression and citations, and (c) engagement with course materials.