

GAS

## Editorial 002

★★★

This issue of GAS is about money – which is exactly why we don't want yours. GAS 002 is free. This is not How to Spend it (the title of the Financial Times' lifestyle supplement). It is a fanzine written and performed by a number of writers, artists, designers and one future educationalist, who all contributed for free. Better, nobody is urging anybody to buy anything. But we would still like you to think about it, money that is. We would like you to think about the journey – the stressful, troublesome or perhaps even cheerful trip – it has been on, travelling from the bazaar in Cairo to Wal-Mart, from the reverse vending machine to The Ritz. Or how it lies dormant in many different places, in messy rabbit fur handbags next to lipsticks and sweets whose wrappings have been discarded, in ashtrays, beds, muffins, kitchen cabinets or in pockets next to the crotch (face it – even money in a Gucci money clip still sits in the pocket close to the inner thigh). Money is dirty in many ways, and besides which, it's the most boring subject to talk about – it needs a smack in the eye. As the Danish bard Dan Turéll once said: "Penge er dødsens farlige" (Money is deadly dangerous).

Apart from our faithful GAS correspondents – Peio Aguirre (Donostia-San Sebastián),

La Vaughn Belle (Christiansted, St. Croix), Stephan Dillemath (Munich), Theresa L. Duncan (Los Angeles), Matias Faldbakken (Oslo), Lars Erik Frank (Copenhagen), Karl Holmqvist (Stockholm/Berlin), Nontsikelelo 'Lolo' Veloko (Johannesburg), and YOUNG-HAE CHANG HEAVY INDUSTRIES (Seoul) – we are pleased to introduce our guest contributors, Lucy R. Lippard (New York), Meta Haven (Amsterdam), Anna Maria Helgadóttir (Copenhagen), Toke Lykkeberg Nielsen (Copenhagen) and Ditlev Nissen (Christiania).

They have all thought about it, money that is.

We are proud to be putting out another state-funded issue of GAS.

Pernille Albrethsen and Jacob Fabricius, Copenhagen.

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address

# GAS

★★★

2007

002/The Money Issue ★★★

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### "Cocaine Kate" And The Measure Of A Woman's Worth

By Theresa L. Duncan, Los Angeles

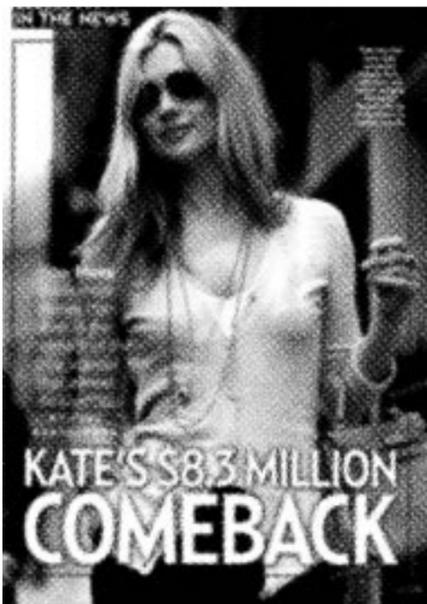
*Kate Moss was recently photographed by the British director Mike Figgis for the Agent Provocateur lingerie catalog, whereafter he trilled in some nerve-jangling mania to a friend that she is "truly a supermodel, the best of the best."*

It's as if looking at Moss – and this from a man who looks for a living – was some utterly far-out human adventure, like the wild ride had by those inter-nauts in the Raquel Welch movie who shrink to such Lilliputian size that they whoosh through the bloodstream in their equally miniscule hemomobile. Figgis'

gushy, thrilled tone is usually reserved for the genuinely wonderful end of human experience: the civilian space traveller returned to earth, or the teenage virgin parlay vooing the fineness of his first poontang.

If Kate Moss was really great at something in particular she'd hardly inspire madmen to run through the streets shouting her name. What makes Kate Moss spectacularly thrilling to contemplate is implied in the name super model, with the outline this word implies serving as the container into which Lacanian jouissance pours like the endless chocolicious waterfall at Wonka's wonderful factory. What makes Kate Moss wonderful is that she is good at nothing.

As in the tsim tsum, the Hebrew moment of genesis (where since God is everywhere, he paradoxically first withdrew in order to make room for his creation the universe) Kate Moss, the unmoved mover, sparks desire and leaves a vast blank expanse for the limitless excitement that blooms and mushrooms. A cloud within a cloud within a cloud never interrupted by borders or particulars, like an ability to speak Latin, or a mate who lasts past checkout time at Claridges.



"Making love is not just becoming as one, or even two, but becoming as a hundred thousand." Desire, this voice continues, contra Freud, "is not a theater, but a factory." Perhaps the one where all those Calvin Klein jeans were sewn. And like the voice in the head of Saul Bellow's Henderson, we see past the satisfaction of the gossipy tidbit about last night, past the girl, past the product and say merely "I want, I want."

Female beauty, like cocaine, is a controlled substance. (I write this now from a suite in the Chateau Marmont in Hollywood, a city built by men from the East who turned female beauty into a global fantasy Empire. And then of course there's our town's other fantasy empire, and I don't mean Disneyland or Lockheed Martin, I mean Flynt Enterprises, in their big, proud building over on Wilshire.) The thing about Moss is that there is no Louis B. Mayer or Larry Flynt to stop and start the flow. She operates out there all on her own without a curfew or a credit card limit or a license from Phallogentric Central.

Kate Moss is the desiring-machine embodied, which is to say not embodied at all, but deterritorialized, borrowing again from our friends Deleuze and Guattari. Like cocaine, Kate Moss just makes you want more Kate Moss. The chimpanzee-cage

And what echo do we hear down those hushed, plushly carpeted hallways as the maid enters to strip the sheets – still warm from the latest of a limitless, irreducible line of rock drummers or pop music strummers or garage band junkie bummers – but the voice of Deleuze and Guattari's desiring machine:

outrage when she was caught by a tabloid doing the drug was merely the public's powerful unconscious sensation that the pairing was utterly redundant. Kate Moss is cocaine, and her use of it is merely a crime of style: garnishing cocaine with a dusting of cocaine.

In this light, Kate Moss' "promiscuity" – the rock star upon rock star with a rock star for tea – seems like a neurotic attempt to try and sample some small amount of the pleasure that she provides so freely and endlessly for others. "I make shoes for everyone, even you, but I still go barefoot," sang Bob Dylan, who suffered from a similar plight.

Since "ruining" her career by getting caught having more pleasure than culture has given her permission to have, Kate's career has rebounded spectacularly. Her earnings this year have tripled, so that now she's singing (and fucking, and snorting) to the tune of \$8.3 million a year. This unapologetically enormous sum surely buys enough style, freedom and opportunity so that even the shoemaker might find a pair that fits just right.

YOUNG-HAE CHANG HEAVY INDUSTRIES (YHCHANG.COM)  
PRESENTS

# DAY CAFÉ

A GUY WALKS INTO  
A CLEAN, WELL-LIGHTED,  
AIR-CONDITIONED CONVENIENCE STORE,  
PICKS OUT A BOX LUNCH

CONTAINING A SMALL BROILED FILET OF SALMON  
WITH, ON THE SIDE, SOME RICE,  
SOME SALTED VEGETABLES,  
AND A SQUARE OF OMELET,  
PAYS ¥700 FOR IT,  
RECEIVES A PAIR OF DISPOSABLE CHOPSTICKS,  
SITS DOWN ON A STOOL BY THE WINDOW,  
AND EATS WHILE WATCHING THE PASSERSBY.

# NO KIDDING.



## WINNER GAS 001

We are happy to announce that the winner of the unique Cuban lighter re-fuelled 8 times by local gas men in Havana is *Señor Ferran Barenblit, Barcelona.*



## READERS COMPETITION!

Now is your chance to win 1 LØN, a Christiania coin (a collector's silver edition). What is the yearly salary of director of The Museum of Modern Art (MoMA, New York), *Mr. Glenn D. Lowry?*

- A. Less than 500.000 USD
- B. Less than 1 million USD
- C. More

Email your answer before March 23rd 2007 to [gaspeople@hotmail.com](mailto:gaspeople@hotmail.com)



.....  
PUBLIC RECORDS,  
PRIVATE INTERESTS  
.....

By La Vaughn Belle, Christiansted, St.Croix

I love it when art meets life. Here I was mulling over an idea about a piece I wanted to do that dealt with money. I was vacillating between printing a series of t-shirts with individual's net worth printed on them and me walking around with all of the money I own pasted together as a garment. Yet, lo and behold some clever and obviously artistically inclined to contemporary art newspaper editor beat me to it. Fair is fair. And it's his piece not mine.

On September 27, 2006 the Virgin Islands Daily News published the salaries of the over 9000 government employees. By midday the Pulitzer Prize winning paper had quickly sold out. I got my hands on the special reprint issued two days later and with my mother sat after our Sunday lunch looking for the names of everyone we knew. I had no idea that my doctor friend was making \$97,459 - and that's not including her private practice. Or that my childhood friend's promotion to be the Assistant Director of Finances at the Hospital had included a jump in salary to \$47,117. I also realized that perhaps it did now make some sense that my friend Nkosi had endured six months of unemployment after leaving his father's company to make \$43,638 as an engineer's in the Department of Planning and Natural Resources.

My mother and I also sat and compared the salaries of higher profile individuals. Charles Turnbull, the Governor of the Virgin Islands, makes \$80,000. However, his legislative assistant, Christian

Boschulte, makes \$85,000 and his Chief of Staff, Juel Molloy, makes \$97,000? In all he had about six people working for him that made more than he did. Some questioned if the printing was perhaps part of a political ploy to thwart the cap on the governor's salary by exposing how many of his subordinates earned a higher wage, thereby enabling his cause that his salary should be higher? I don't know. I don't believe this was the reason for publicly disclosing the names and salaries of more than a tenth of our population. But the question still remains: Why did the Daily News publish this? Their logic is simple. "All citizens have the right to receive copies of public information". The fact that government employees are paid with taxpayers' money, by law classifies their salaries as public documents. But I wonder how many papers did the Daily News sell, and although obviously not public record, would they ever publish that information?

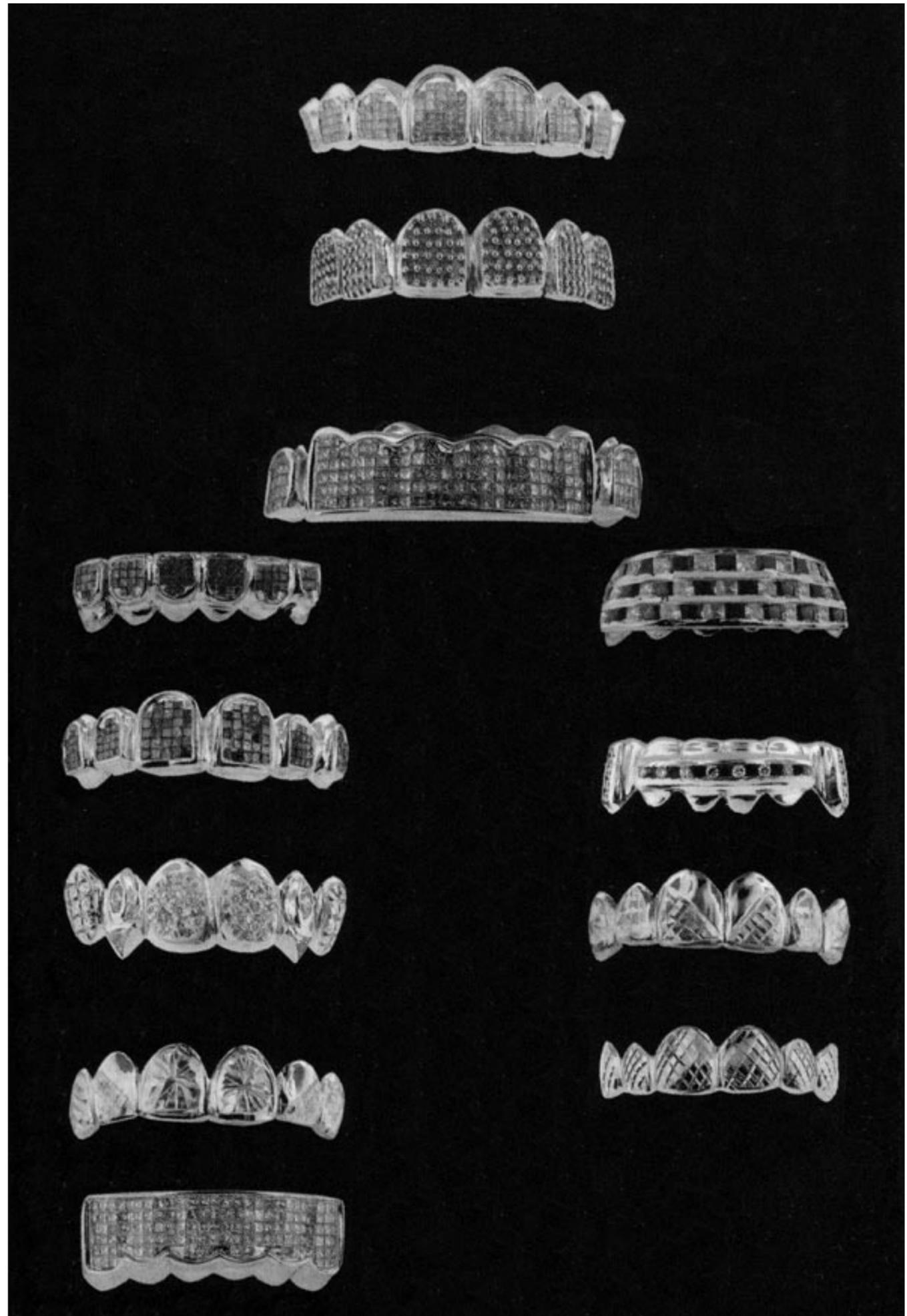
Despite the question as to whether there were more cynical and monetary motives behind the publication, what I really want to know about are the ramifications. What's happening in the offices of coworkers toiling away at the same job with ten to twenty thousand dollar disparities in pay? Or the home of the husband who's been paying all the bills and now sees how much his wife actually takes home? Or the mind of a Landlord who's learned just how much his late-paying tenant actually makes? Or the heart of

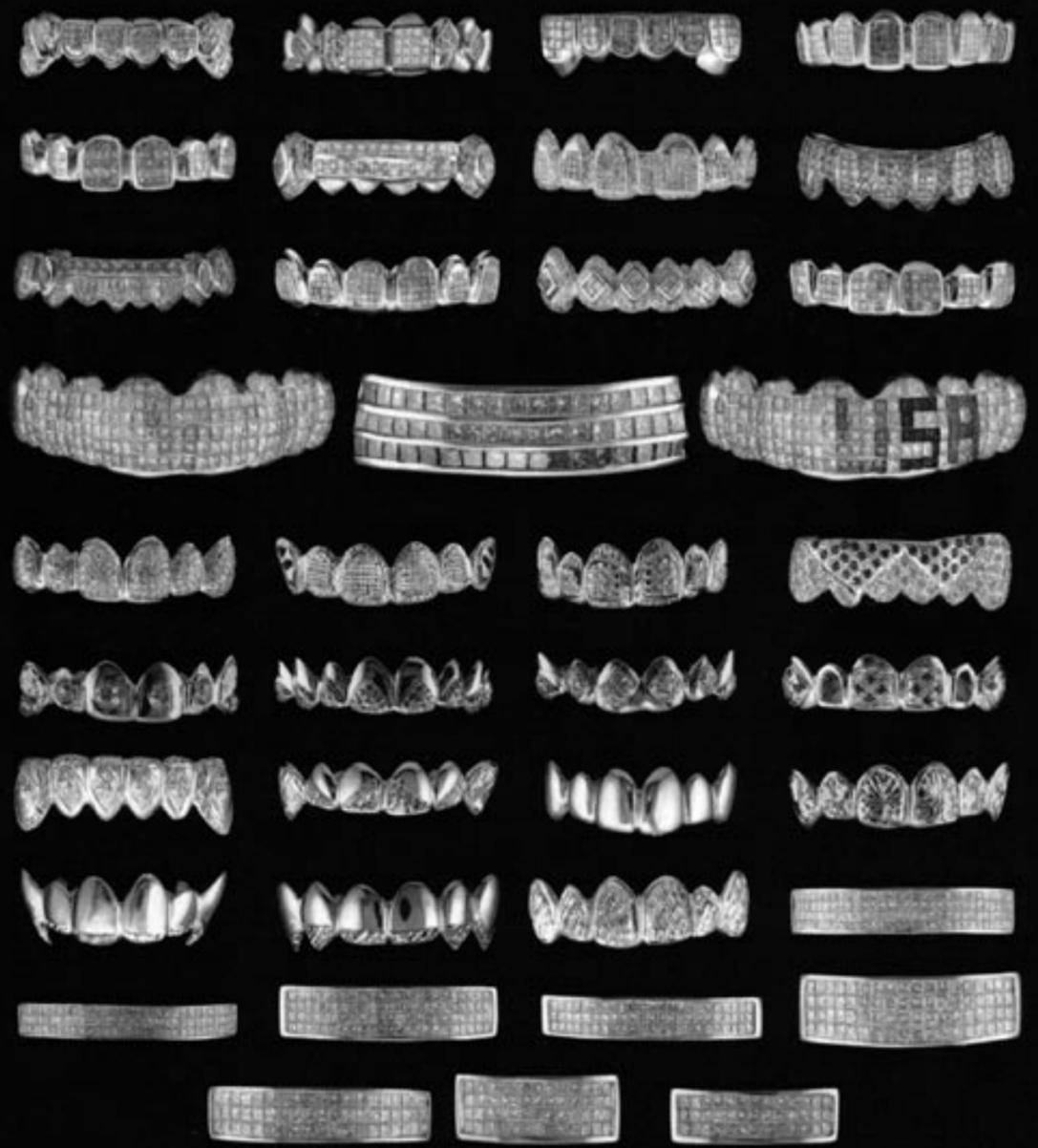
a single mother whose baby's daddy has been scrimping on the child support for years? I mean, really, this was scandalous stuff.

However, the reason why I like it, and why I equate it to art, is in the way it questions publicly how money privately influences our lives. The Daily News did not just publish a list of people's paychecks. It put into print questions about how we value our time, our services, ourselves as well as others' time, services and selves. In a disclaimer, both the newspaper and the judge who ruled that this information be disclosed attested that the aim was not to cause distress or embarrassment to public employees. But why is there embarrassment? Why is it taboo to talk about how much you make? Is it perhaps because we have created a public façade to mask our private earnings? Or is it because we have created a public façade to parade our private earnings? Were the executives who make \$90,000 embarrassed? Or did we just expect the bus driver who makes \$19,000 to be? Was there a fear that people will equate our job title and salary with our self worth? Or do we do that already for ourselves?

.....  
*Gold Teeth*  
.....

By Matias Faldbakken, Oslo





# Money & Me

By Nontsikelelo 'Lolo' Veloko, Johannesburg

Let me start on a light note by asking everyone who reads this article to find/get a CD by ROOTS MANUVA, or just one of their tracks – “TOO COLD”.

IF YOU DON'T YOU'LL DIE!

I got mine as a gift from Dr Kenneth Montague of Wedge Gallery in Canada, along with a whole lotta other goodies – including a book by Jamel Shabazz, a photographer from the States who documented life in the streets in the 1970s and 80s, and I'm in love with his work right now...

OK! Enough about me and what I love, but I think I'm going to personalize my contribution this time around since I'm actually seriously broke as I write this. Funny how this commission came at a time when I'm actually broken (that's my slang for an extremely broke ass me) coz I know what it's like not to have money, no food, but hey – I still have my SOUL right?!

Talking about money to a few colleagues, I was immediately met with statements like "I don't believe it's the root of all evil" and "Its gr8 when you have it and equally sad when you don't – money, that is."

What is it about money that makes people feel uneasy? When you have it, why can't you flaunt it without feeling guilty towards your neighbours? Why do women with lots of money dress badly and wear strange make up? Why do many people buy bling that looks like sweets?

"If money makes a man strange we got to re-arrange", reads a piece of graffiti in Basel, Switzerland, 2002.

I was in Switzerland in 2002 for a three-month internship offered by IAAB/Prohelvetia, with flight & accommodation paid for – my first time out of South Africa. I was in a beautiful and rich country and I stuck out like a sore thumb from the crowd I was with. I met beautiful people who had money but did not make me feel like I was poor – and so I found myself developing friendships with them.

What really shocked me was the consumer culture over there. All the time people filled the clothing stores to buy clothes, restaurants to eat out and have

drinks. Whereas here in South Africa it was mostly over the weekend that stores filled up like that. This has changed over recent years in South Africa. I really could not afford all of the eating out and opted to go shopping for food just across the border in Germany, so that I could afford more of the things I needed whilst there.

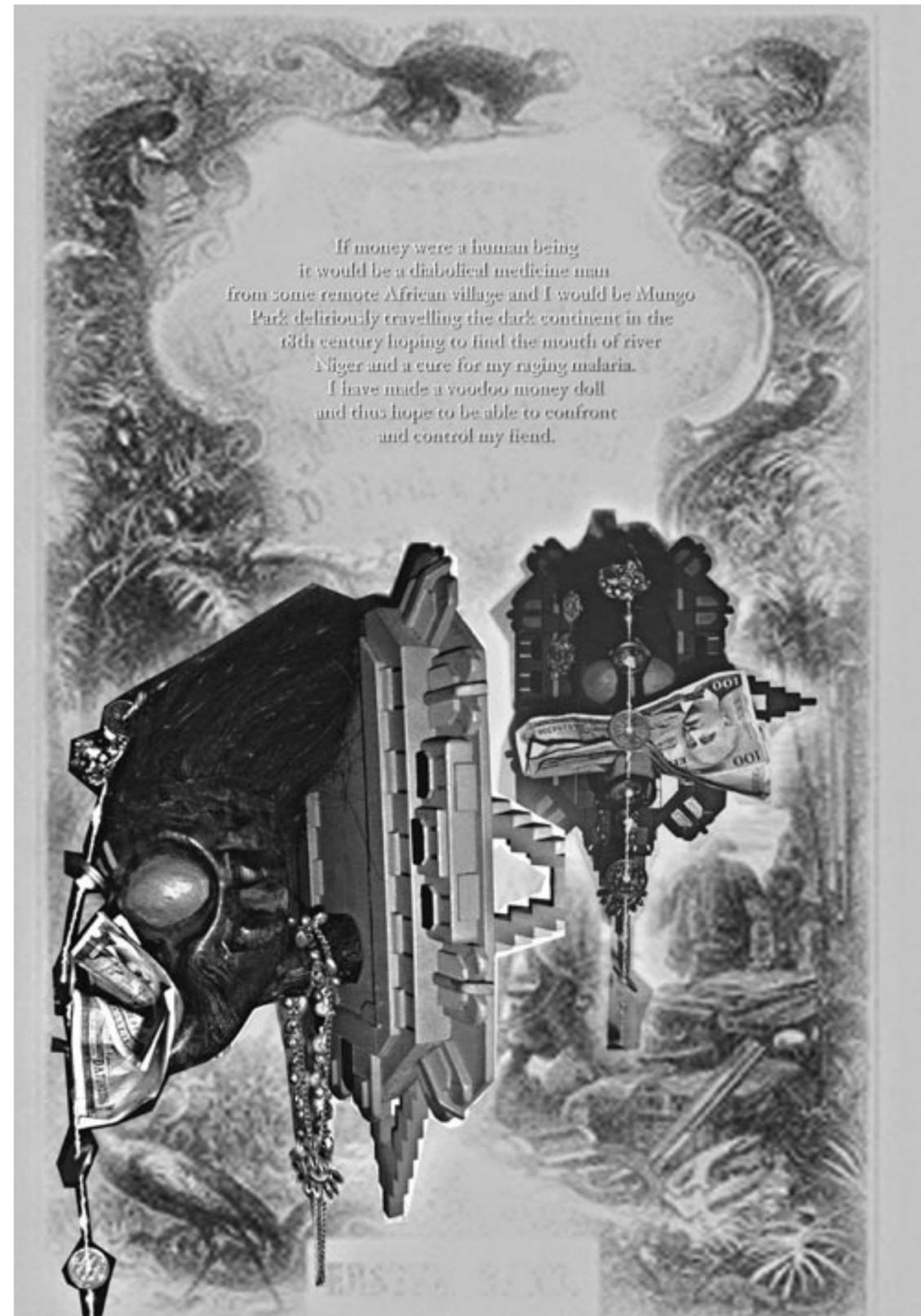
Whilst in Switzerland, I attended one of the biggest Swiss Expos, in Biel, and the first to be held for nearly forty years. Previous Expos have been sited in Lausanne and Geneva and many other places. One of the many exhibitions was about Money. Casino machines were displayed alongside moneymaking machines, with one illustration showing how political leaders the world over have been deluded by money. There was also a great block of a building housing the totality of exhibitions – so big it might have been some sort of institution for learning or something. On the outside, it was sprayed with gold dust (REAL GOLD). Everyone who heard that this was real gold started scratching as much gold dust off as they possibly could, in the hope that if they kept scraping they would own real gold. This was a very strange sight to behold and no photographs were allowed. This somehow sort of depressed me as I started thinking about where they got all that gold from because Switzerland doesn't have mines. The audacity of spraying a building with gold dust is beyond me. There was also a two meter cabinet of the type used in banks for storing money, and it had many drawers that were closed, and a few left open to show a lot of unclaimed money sitting in Swiss banks and belonging to Jews (don't know how true is this).

Went to Zimbabwe just two months ago and felt quite dejected to see how such a beautiful country can look so depressing in an instant. I attended a photography master class where photographers from Zimbabwe invited photographers from Mozambique, Zambia and South Africa for workshops and discussions on photography, with presentations of each participant's work.

A great experience until I had to go and receive a grant, and became a millionaire in an instant, which means nothing in Zimbabwean dollar terms. This was before three zeros were lopped off the notes. The money was so heavy in my bag that I had to leave it at home most of the time and take only enough for what I might need, and even that still weighed me down. When I went to the shop for food, I had to make sure I was not in a hurry as it took quite a while to count money at the counter.

I was overwhelmed by the entire experience, feeling scared to be carrying so much money around, which, when converted to South African currency amounted to almost nothing. Economies collapsing is nothing new, but I never thought that what I studied in history classes would happen just around the corner from my country.

Whatever it is about money, I love working, having and spending mine. When I don't know what to do with it, I often save it and try to forget about it until I really need something. I really need lots of it right now clearly so I gotta go and find something to do to earn mine or, as my friends have always advised, marry a rich man and spend his MONEY!



If money were a human being  
it would be a diabolical medicine man  
from some remote African village and I would be Mungo  
Park deliciously travelling the dark continent in the  
18th century hoping to find the mouth of river  
Niger and a cure for my raging malaria.  
I have made a voodoo money doll  
and thus hope to be able to confront  
and control my fiend.

Dirty Cash  
By Anna Maria Helgadóttir, Copenhagen



Graffiti,  
Durban,  
South Africa, 2005

Taxi sticker,  
Johannesburg,  
South Africa, 2005

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## Pink Dollar

By Lars Erik Frank, Copenhagen

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Pink Dollar is a term describing the purchasing power of LGBT (lesbian, gay, bisexual, transgender) individuals in the United States. In the United Kingdom, this spending is known as the Pink Pound.

The British gay market is estimated to be worth up to £6 billion a year. Groups and organisations such as OutRage! and the Queer Youth Alliance have been critical of the rapid adoption of goods and services aimed purely at the LGBT community for what they see as negative aspects of larger society, especially commercialism (including treating LGBT people as a distinct market segment or audience), conformism and ghettoisation.

The Pink Pound is often considered to be responsible for the high sales of specific products seen to be favoured by a large number of gay people, most noticeably music sales of records by gay icons such as Madonna, Kylie Minogue and Cher. A range of large corporations have recently realised the power of the Pink Pound and have begun to directly market their products towards the gay community through advertising in the gay press. This has seen the rise of specialised gay marketing agencies in the US such as Prime Access and Witeck Combs and in Europe groups such as Out Now Consulting. In June 2006 a specialised marketing conference called the Pink Pound Conference was held in London. However, some research shows, that the purchasing power seems to be overrated. As the British Equalities Review of 2006 shows, young gays and lesbians, who suffer from homophobic attacks in school, are likely to quit their education early. They therefore have lower educational skills. The loss in productivity is estimated at £80 billion a year.

Why should only gay men afford the next Best of Cher (or even Kylie or Madonna)? This male cock sucker would gladly spread his happy rainbow coloured out-proud purchasing power to all GAS readers no matter their sexual preferences. Do NOT spend it on electricity bills, health insurance or ALDI shopping. That would be so ungay and nonpink.

*Male homosexual richness dispensed by Lars Erik Frank.*

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# A Money System for the New Millennium

By Ditlev Nissen, Christiania



With the introduction of its own local currency, Christiania found itself one of a whole panoply of local communities which have started their own local complementary currency.

In December 1997, Christiania embarked upon a new and radical experiment. We introduced our own local currency, dubbing its units LØN ("wage"). While LØN are accepted in all the Freetown's shops, receiving your change in LØN is optional. Christiania's Common Purse puts LØN into circulation, and one LØN has a value of DKK 50. A guarantee fund ensures that there is cover, at any given time, for the LØN in circulation. Since 1997, LØN have been issued in five different versions. The coins are struck in copper and brass with a collector's version in silver.

## Christiania now has a money tree

The overarching aim is to develop the local economy, create new local firms and promote sustainable development. LØN has proved itself a boon, boosting Christiania's economy. Between 1997 and 2002 some 11,000 LØN were put into circulation. Since there is full cover for all LØN we get double that amount. The inhabitants have the same amount of money as before, the only difference being that some of it is now in LØN and is accordingly only accepted in Christiania. A sum equivalent to that which members of the local community have in LØN is in the guarantee fund (the 'gold reserve'), which provides 100 per cent security for the currency. Since it is part of the agreement that LØN is to be used on a daily basis, there will always be a certain amount in the guarantee fund. Some of the money reserves in the guarantee fund, which is in Danish kroner, can thus be invested in sustainable development projects. Since many of the visitors to Christiania take LØN home with them as a souvenir,

there is a surplus of 2,700 LØN. The Finance Meeting distributes the surplus once annually. An amount of 90 per cent of the surplus goes to organic, social and cultural initiatives. The remaining 10 per cent is deposited in an educational fund which provides financial support to Christianites who wish to acquire knowledge and skills that will benefit the community.

## How is it possible?

In Christiania, there has always been a non-mainstream approach to money. Here, money is not seen as an end in itself but as a means – an instrument that facilitates the fulfilment of our priorities. That happiness is neither goods nor gold is intrinsic to the life experience of most Christianites. A prerequisite for a local community to have its own complementary currency is that there is shared confidence in the medium of exchange, whether it be seashells, hours, Credito or LØN. In Christiania all have confidence in the value of the LØN, which means that all can use it without risking house and home.

Another essential requirement is that people trade with each other: that they exchange goods and services, shop in the local retail outlets and use local tradesmen. If we shop at Netto and the Coop and use tradesmen from outside, energy gets transmitted through instead of flowing around in Christiania. When money passes through the local community, the latter begins to disintegrate. When money is circulated within it, local prosperity and increased social capital is the result. The introduction of LØN marks a fresh departure for Christiania. We have become increasingly aware of the economic dimensions of social experiments. But the use of the LØN needs to be extended considerably if it is to make more funds available for sustainable development projects. Shops, tradesmen and consumers – which is to say, the Christianites themselves

– need to alter their behaviour if the money is to generate local prosperity. This collective behaviour change is one of the major challenges that the Finance and Corporate Meeting needs to address over the next few years.

## A strong complementary currency

For almost 30 years now, Damanhur in northern Italy has had its own complementary currency system: the Credito. The Credito is the only legal tender accepted in trading and the exchange of services. Economic activity is three times what it would be in the absence of an independent currency system. The Credito is taxed on a par with the euro and the Italian National Bank monitors developments closely. Bernard Lietar, author of *The Future of Money* (2001) and *The Mystery of Money* (2000) deems Damanhur to be the best example of an ecovillage with a sustainable local economy. On the basis of almost thirty years' experience in its use, Damanhur view their currency as a money system for the new millennium.

## Cheques and plastic cards in Findhorn

In May 2002 Findhorn in Scotland started its EKO Currency System, issuing £100,000 £E1, £E5 and £E20 notes. It was not long before the system also included cheques and plastic cards. Findhorn anticipates that EKO will prove a simple and creative money system that will promote local welfare, stimulate the development of a local, sustainable business sector as well as deepening the sense of an economic community and enhancing social relationships.

## No to US dollars

The local currency Ithaca Hours in the state of New York began as a reaction to the Gulf War in 1991. Locals discovered that the Federal US dollars used in transactions in the city's shops were diverted from the local community after passing through very few hands. The money subsequently found its way to the nearest metropolis before ultimately financing the purchase of rainforest timber, arms, and the like. Today, the total trading turnover of Ithaca Hours per month amounts to \$60,000. The aim is to encourage people to spend their money locally. Between 1,500 and 2000 people use the local currency.

## Official policy in Japan

The 1990s saw the Japanese economy hit the wall, and the repercussions continue to be felt. For instance, Japan registers 30,000 financially motivated suicides per year. When traditional economic solutions proved inadequate, the government began to collate and systematize the findings of studies of complementary currencies with a view to revitalizing Japanese local communities.

## Regional currencies in Germany

Since many expect the German economy to among the next to hit the wall, initiatives have been taken to establish regional currencies in several parts of Germany. Regional currencies are complementary to the national currencies, representing a new way forward that helps offset globalization. A region is conceived as an area that is significantly self-sufficient in, among other things, food and construction services.

## Conference on complementary currencies

In July 1980, people from 21 countries met up in the ecovillage of Lebensgarten in Germany. Over a weeklong period, we shared experiences of local currencies and interest-free economies. Countless findings show that local currencies create work, strengthen the development of the local communities, contribute to the advancement of sustainable local production and help enhance social justice in the local community.



To ensure that the new complementary currencies become a well functioning local medium of exchange/ money system, Margrit Kennedy, who works with the establishment of regional currencies in Germany, recommends that regional currencies be based on the following principles:

## Principles for a New Regional Money System

- Professional implementation
- Not-for-profit organizational structure
- Transparency for all users
- Democratic control
- The financing of sustainable systems
- Win-win outcomes

## A tool in the toolbox of the minimal state

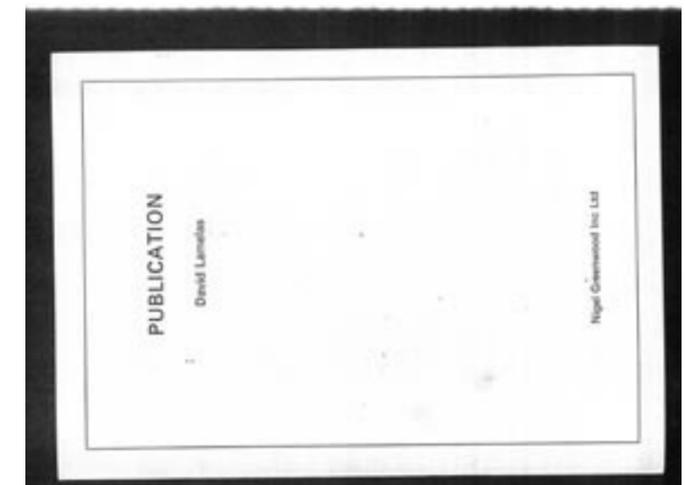
In virtue of its complementary currency, Christiania has to be seen as an important research unit in social development policy. If the government is sincere in what it says about sustainability and the minimal state, normalizing Christiania would be an illogical step. Since, in common with the majority of Christianites, the government wants Christiania to be a sustainable urban quarter, it must surely be rationally committed to Christiania's evolving a more professional approach to the promotion of the local currency in coming years, with a view to 1) developing an economy that is self-reliant and 2) building on past experience in ways from which other local communities can learn, thus enabling complementary currencies to be a tool in the development of local communities in the minimal state.

*The above article first appeared in a special issue of Christiania's internal weekly, Ugespejlet, August 2003.*

## Funny Money

By Matias Faldbakken, Oslo

A printing press for fake euros, based in an illegal printing house near the Black Sea port of Varna, some 460 km northeast of Bulgaria's capital Sofia, Thursday, Jan. 22, 2004. The counterfeit euro press printed 100 euro and 200 euro notes.



## Responses to Three Statements

By Lucy R. Lippard, New York, published in the publication PUBLICATION by David Lamelas, presented first in Nigel Greenwood Inc Ltd London between the 23rd of November and the 6th och December 1970.

David Lamelas has asked me (presumably as part of his own art work) to "comment", along with other critics and artists, on three statements: 1) Use of oral and written language as an Art Form; 2) Language can be considered as an Art Form; 3) Language cannot be considered as an Art Form.

Douglas Huebler has sent me a piece of his (art) and asked me to send him something (implied art) in exchange. I don't make art. But now and then I write about artists or use their work in such a way that I'm accused of making art. Accused because it's not necessarily a comment since I'm a writer and not dissatisfied with being called a writer since I use words as a conventional Art Form called literature or criticism. Art in this case being used as a broad term meaning any sort of not necessarily visual framework imposed on or around real or imagined experience. I don't make pictures. I don't use pictures. I don't make patterns on the page with the words (or if I do, they're conventional, random, non-hierarchical patterns and only incidental to the intention of *writing* something). The only object I have any urge to make is a pile of paper covered with words, or the ordinary paperback book. (Hard covers are pretentious and usually too big to be carried in the pocket and will therefore be read pretentiously in a pipe-smoking rocking chair situation. Now I Will Read a Book, instead of an ongoing fragmented in and out of life and in and out of the book situation.)

Later I talked to Doug and he (mistakenly) told me he was going to publish the pieces he received in exchange as part of his exchange piece. I had thought of doing an Artificial Word Series from a book I'm writing or just a randomly chosen page of the (unreadable) first draft of the manuscript of the book I'm writing. But now I guess I'll give him a statement of some kind to this effect:

Conventional "Literature" (first dictionary definition: "The profession and production of an author") unlike conventional visual art (first dictionary definition: "human ability to make things") is worth nothing per se before it is a book, and when it is a book it is worth maybe two bucks and is available to everybody with two bucks, or with a library, or a friend who has the book. Art can be traded and so can books, but if I trade a copy of my book for a painting or a sculpture or even for a print, the receiver of the book will probably feel cheated. My book should be traded, when and if it is printed, for a reproduction of a work of art. Maybe Doug's piece, existing in an "edition" of 50, is a reproduction? If so, what is it a reproduction of? Maybe Doug's piece is tradeable for a book printed in an edition of 50 copies and therefore "worth" two hundred instead of two bucks? Or is my book, published or unpublished, and Doug's piece, unique or multiple, "worth" whatever we can

get for it? Or is it "worth" whatever is traded for it since, that kind of open situation obviously has to do with the kind of piece he is making; and once our exchanges are incorporated into the piece, is it "worth" more as the sum of the parts than each part separately, or is it still worth two hundred bucks or a grand or whatever these things are "worth" on the market?

It's all getting distasteful. Obviously Doug doesn't care if it's an "equal" trade, only that the trade is accomplished. The point is not the monetary worth or the prestige worth of either Doug's piece or whatever I produce in return. I would like to make a direct response to his piece rather than something that exists independently or was around before I got the request for an exchange). The point, anyway, lies in the differences between the media and their manipulability.

It's almost an oil-water problem. Can you trade art for literature? Or for cauliflowerers? Are languages as a (visual) Art Form and language as a (written) Art Form, i.e. literature, interchangeable? If written (visual) art is a viable (visual) Art Form how do you distinguish it from literature? Is the only difference that one is made by an Artist and one by an Author? If an Artist makes up a story and tells it in book form is it Art? If an Author paints a pretty picture is it Literature? If I borrow (plagiarize, which originally meant to kidnap) a piece (Special Investigation, 1969/70) from Joseph Kosuth, who has presented it as (visual) Art after borrowing it from a riddle book by another "author", and use it in my book of "fiction", does it become Literature again? (And was it Literature in the riddle book?) Is it therefore no more a plagiarism than Joseph's original act of borrowing it was plagiarism? What price the ransom? If I put my book of fiction into an art show, then have I plagiarized Joseph's piece? A similar question came up several years ago when Erle Loran wanted to sue Roy Lichtenstein for making paintings after Loran's pedagogic diagrams after Cézanne; no conclusions were drawn. Does it make a difference if I add a footnote to my use of Joseph's piece that says "I would like to thank Joseph Kosuth for bringing this material to my attention"? Would it have changed Joseph's piece if he had acknowledged his source?

If that's confusing, consider this one. Is a curator an artist because he uses a group of paintings and sculptures in a theme show to prove a point of his own? Is Seth Siegelbaum an artist when he formulates a new framework within which artists can show their work without reference to theme, gallery, institution, even place or time? Is he an author because his framework is books? Am I an artist when I ask artists to work within or respond to a given situation, then publish the results as a related group? Is Bob Barry an artist when he "presents" the work of Ian Wilson within a work of his own, the process of the presentation being his work and Ian's work remaining Ian's? If the critic is a vehicle for the art does an artist who makes himself a vehicle for the art of another artist become a critic?

It's all just a matter of what to call it? Does that matter? It has to if Joseph Kosuth, called does matter, maybe more than what it is? As long as there are Art Shows and Books as Art Shows as distinguished from Books as Literature, and until it is possible to pick up a book-as-object and neither know nor care whether it's called art or literature of fiction or non-fiction, it matters. Artists want to be called artists. Writers want to be called writers. Even if it doesn't matter.

It's not the medium that counts, and it's not the message that counts, it's how either or both are presented, in what context, that counts. And artists who claim they are making non-art or anti-art should have the grace to stay out of art galleries and art museums and art magazines until those names have been obliterated. No art, no matter how much it resembles life, or literature, can call itself anything but art as long as it has been, is, or ever will be shown in an art context.

And writers who claim they are writers should stay in books and magazines and

London 30 Sept 70

Dear Douglas Huebler,

Since you are the owner of Lucy Lippard's comments on my three statements, I would like to have your permission to use these comments for printing in my book.

Looking forward hearing from you.

Yours sincerely,

David Lamelas

Dear David Lamelas

I would be very happy to have you use Lucy Lippard's comments on your three statements for printing in your book and, as I own those statements I hereby authorize you to use them in that manner.

Sincerely,

Douglas Huebler

catalogues? But the catalogue part gets confusing now that there is art that may appear only in the catalogue of a show. When I wrote a critical text (not wholly recognizable as such) for the Museum of Modern Art's Information catalogue, it was put into the body of the book with the artist's contributions and I was listed with the artists. This confuses matters and I didn't know about it until too late. I rather like its confusing matters but I don't like to be listed as an artist. Public self-identity becomes important. Privately one tends not to bother. One of the few things I'm sure of is that I deal with words as a writer. I like them in long relatively sequential passages and I like words that refer to other words. I can't think of any (visual) artist who does this without calling it art (which makes it art). Or who does it without referring to its structural framework. No, that's not quite right. Kosuth's investigations when they are on the page (not on wall labels), Ian Wilson's oral communication, Lamelas' interview with Duras, and the Art and Language group, and its sidekicks, all prove that language is an art medium but has to be trapped firmly in the bounds of Art the container to be an Art Form. Is it habit that makes an artist keep his language within the bounds of Art? or discipline? Is it possible that once language is not called art (or literature, whatever that is), it is no longer significant? Is it significant as art primarily because its isolation as art, its separation from life, makes people aware of language in an unexpected and therefore more powerful context? Just as painting and sculpture separate themselves from commercial art, decoration, and industrial design by that same act of self-upgrading? Are artists making their work significant as art because of a reluctance to participate (and compete) in the larger literary-academic world of language-usage? What difference is there between "This sentence has five words" and "this whole has five parts"?

Or is it all a synthetic dualism, a synthetic dilemma leading back simply to the problems of one's intentions to affect the world or not? And how? If I'm all in favor of a future in which the distinctions are confused and effaced, why, in the meantime, am I so concerned to retain my public identity as a writer? I'd like to do that mainly because confusing criticism with art dilutes the art still further than its third to twenty-ninth string does. At the same time I'll do as much as I can to confuse the distinction between writing and art writing, maybe eventually between art and art writings, and to generate circumstances in which these distinctions are obliterated. It probably is a synthetic dilemma, but what is there about art that isn't synthetic, when you come down to it, or writing either?

Everything written by me above and all rights to it belong to Douglas Huebler in exchange for his *Duration Piece # 8 Global*, only with the written permission of Douglas Huebler may it be printed in David Lamelas' book, which is also his exhibition.

Lucy R. Lippard, New York, 25 September, 1970.

# MODELS FOR MONEY

By **Meta Haven**, Amsterdam,  
commissioned by **Peio Aguirre**, Donostia-San Sebastián



## Sealand: new coin typologies 2003

This series of proposals focuses on merging the typology of the coin with the typology of the data carrier – music compact discs and CD-ROM, comparing the storage of value with the storage of information, or pop culture.

## Sealand euro coin proposals 2004

The Principality of Sealand, Europe's smallest semi-recognized nation state with a phenomenal myth factor, would greatly benefit from becoming part of the Eurozone. Under an imagined scenario, the country's principal currency the Sealand dollar would be replaced by the euro. A preliminary study was carried out to consider what a Sealand euro coin might look like. The proposed designs draw on the existing euro coins in the various Eurozone countries, stripping them of their symbols and ornaments, and then recombining these in new coin designs. One of them features a razor-sharp division in the centre, in which 'radioactive material' appears in the form of seven-pointed stars, which is in fact the quintessential logo of maritime container and logistics operator Maersk Sealand.



## GreyCards: offshore banking credit cards 2004

While banks engage in the business of dealing with non-physical money, the offshore 'brass plate bank' doubles this virtualization by having the bank as an institution evaporate. No longer accountable, reliable or even visible, the offshore business has redefined the bank as a purely administrative entity, confidently nested in a remote fiscal haven.



The Principality of Sealand has entered into a business agreement with 'Goldrain Bank', creating a Sealand Royal Bank to boost its monetary efforts. Goldrain Bank is among a range of banks owned by Yugoslavian entrepreneurs, for which Meta Haven proposes launching its own line of credit cards: the GreyCard. Note: the banks often sport the most unlikely and bizarre names to compensate, as it were, for the loss of the physical institution and the physical presence of money. One institution, for example, went under the name of 'Coin Bank'.

## Terra Incognita Coins 2005-2006

As national currencies are free-floating indicators of territorial boundaries, the embodiment of value by a coin no longer corresponds to its actual material value.

It is the representation of a value, stored somewhere else. In a series of works entitled Terra Incognita, Meta Haven reflects on a coinage without value or country, where an embossed planetary image (for instance: the Moon, or Mars) – pure territory – replaces the patterned codes and motifs of conventional coinage. All inscriptions on the Terra Incognita series are in Latin, recalling both the origins of 'pre-money', as well as observations and conceptions of pre-modernity. 'The love of money is the root of all evil'; 'The war of all against all' (Thomas Hobbes' conception of life in the state of nature), and 'They saw the star', a reference to the 1083 Bayeux Tapestry that reports the passing of Halley's Comet (then referred to as a stella) as an ominous event announcing the invasion of England by William the Conqueror.



Meta Haven is a design research studio based in Amsterdam. Initiated as a research project at the Jan van Eyck Academie, Maastricht, Meta Haven began working on a corporate identity proposal for the Principality of Sealand. This man-made structure in the North Sea gained international fame as the world's smallest sovereign nation state and 'data haven' – an internet storage facility situated beyond international jurisdiction.

The project's initial aims included not only the visual capture of the facts and fictions relating to an ill-fated experimental nation state, but also an engagement with the visual communication of – in principle – unlimited references and associations.

From working on the Principality of Sealand and its potential existence as a 'stealth country', Meta Haven has gone on to develop a discursive research and design practice, merging imagination and politics.

The meaning of money as a signifier of, and placeholder for territorial identity, and the changing conditions of money as a physical object, forms the backdrop for a series of models and design proposals. In the case of counterfeited or fake money, the represented 'nation state' – real or imaginary – is also called into question. Interestingly, for the imprint on, or iconography of money, the issue of 'real' or 'fake' does not seem to matter. The decoration of currency with fictional or mythical motifs is, in general, used as a legitimate visual strategy. In attempting to look as 'real' as possible, while not favouring one European landmark over the other, euro banknotes display images of nonexistent architectural bridges and arches. By contrast, although they aren't EU members, mini-states like Monaco, San Marino and Vatican City issue euro coins featuring a national side, but these only occasionally end up in general circulation.

Andrew Leyshon and Nigel Thrift have argued that 'in theory and in practice money can be, and has been, a wide range of physical objects, from shells to porpoise teeth, from precious metal to stones. (...) But it is not the materiality of money that matters so much as the ability of money to perform two key roles in the process of economic exchange, namely to act as both a medium of exchange and a store of value.'

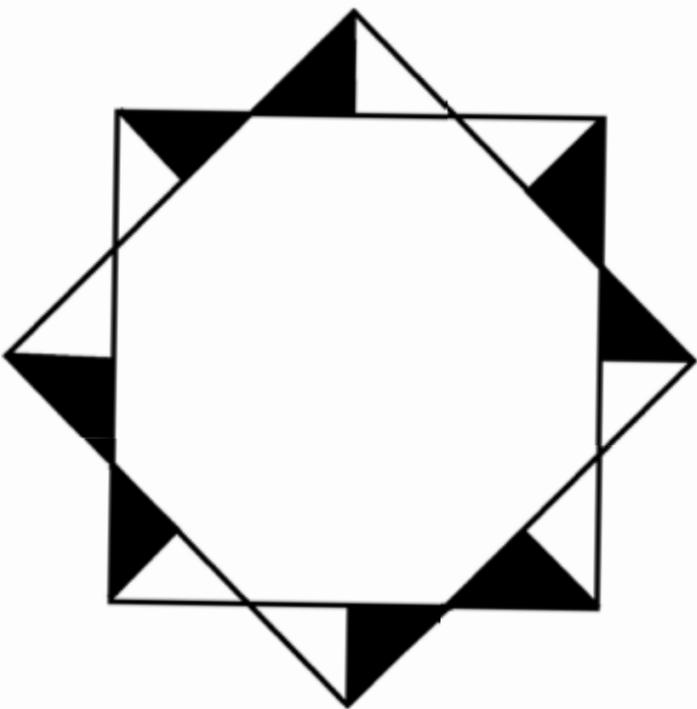
More generally, Leyshon and Thrift ascribe to money a social and cultural role that goes beyond its function as mere payment, citing the widespread existence of coin hoards in Roman Britain, some of which were 'intended as votive offerings to gods and deities.' 'Coins which were produced to circulate within a modern monetary system sometimes moved beyond this system into an "alternative economy" within which coins circulated which cannot be distinguished from social and ritual practices of the Iron Age (...)'

Primitive moneys could not circulate freely and required some sort of 'imprint' to become exchangeable; furthermore, they did not yet have fixed forms. Coins developed into commodity money, where 'the value of coins (...) emanates from their embodiment of the value of the precious metals that they are made from. The key institution of the commodity money system, then, is the mint that transforms the precious metals into coins.'

In the work of Meta Haven, the coin is linked to and interchanged with other circular objects, ranging from compact discs to planetary forms. In consequence, a whole spectrum of 'other' or 'strange' physical objects are inscribed with (tokens of) value, acting as placeholders for territorial identities, and becoming the carriers of new narratives.

## Euro Monument 2006

The euro symbol is situated on the map of Russia as a gigantic monument, starting from Moscow and extending in a south-east direction, into the Black Sea. This proposal is part of a series on iconography in the post-communist condition, where former symbols of power or totalitarian rule are appropriated by new contexts and meanings, and are engulfed by the global market.



Mandala for GAS Money Issue, 2006  
By Karl Holmqvist, Stockholm/Berlin

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Superflex Free Shop produced for KBH Kunsthall  
Photo/Bothild Jensen

## A Day at a Pharmacy with a Difference

By Toke Lykkeberg Nielsen, Copenhagen

On Monday the items in the Steno pharmacy at Copenhagen Central Station were available for free. The artists' group Superflex had set up their first Danish Free Shop.

"I'm gobsmacked!" exclaims a young man, momentarily transfixed once outside the pharmacy opposite Copenhagen Central Station, adding to his girlfriend, "I'd have bought a lot more had I known."

Great was the general bewilderment when at a little after 10 o'clock on Monday morning, the first customers were served at Superflex's first Free Shop in Denmark. The idea, which has been realized on several occasions in Germany and Japan, is simple: on a specific day, the items that customers come in for cost them nothing.

"And today it's free of charge," are the words you hear repeated by one sales assistant after the other to the stream of customers who on entering, collect a ticket from the dispenser, and take a seat until their number comes up on the electronic display, whereupon they proceed to the counter.

Monday is a busy day and an entire cross-section of people find their way to the pharmacy in central Copenhagen. Both Danes and foreigners passing through the city swing through the door.

A middle-aged Norwegian couple step outside the shop, wreathed in smiles. They're in high spirits, but just slightly confused as to why they didn't have to pay. They've been given a flyer telling them about Free Shop principles but are surprised to learn that a Danish artists' group is behind it.

"They must be doing it to attract attention. It makes them more visible – a bit like sponsors," the woman hazards before being interrupted by her husband.

"But a sponsor normally contributes only a percentage of the total sum. But here it was more than a percentage – it was the whole amount," he concludes, sounding puzzled again, and adding that his sister is a painter so he'd better talk to her about it.

Superflex's interventions in the economic circuit make no sense in terms of the logic of the market.

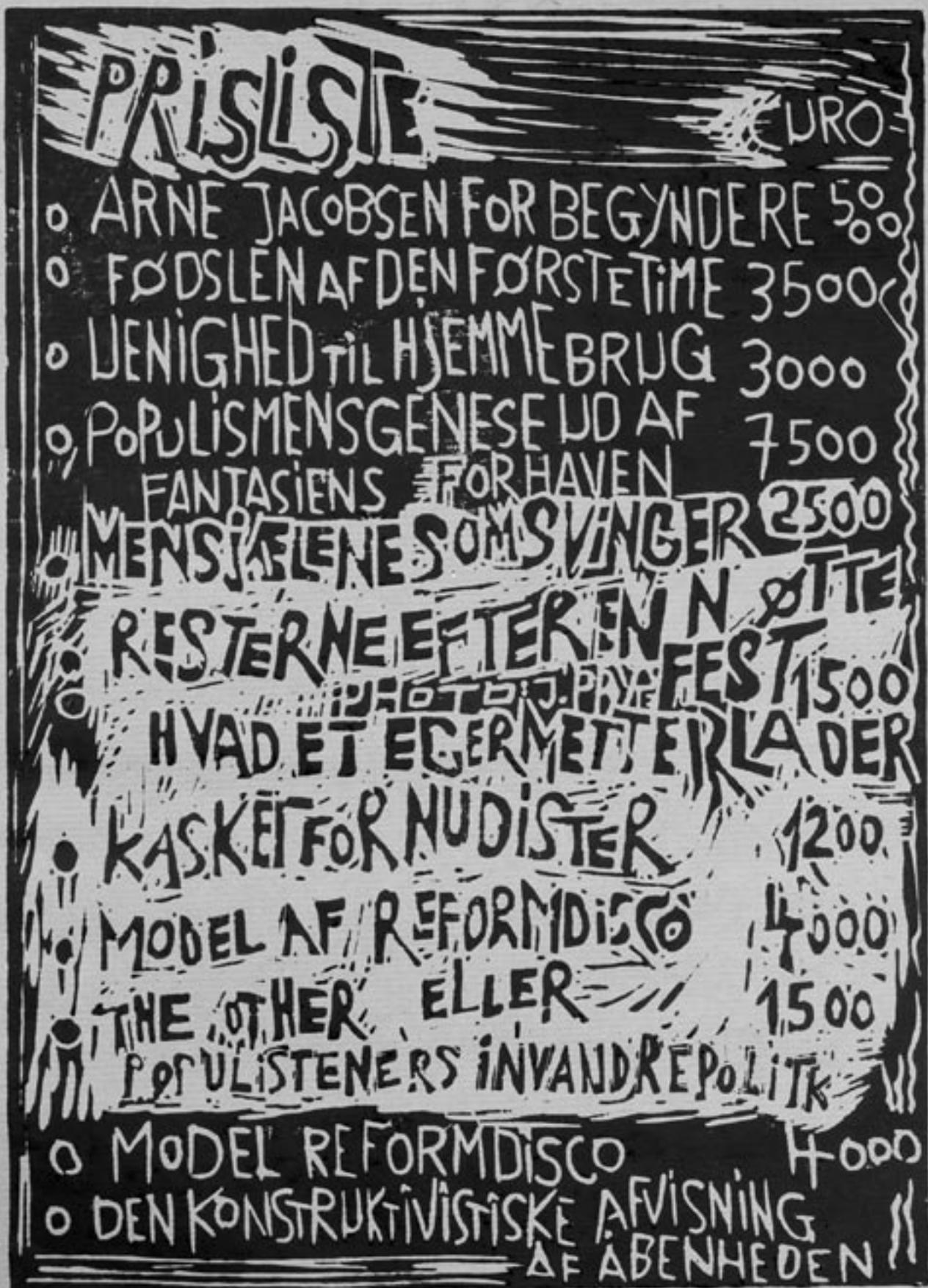
"Normally, when you give something to someone, you expect something in return. In the Free Shop that's not the case," Jakob Fenger, one of the group's members, explains over the phone in one of the scheduled intervals of the day during which the distribution of goods for free is temporarily suspended.

Superflex's previous Free Shops have been set up in kiosks and retailers that sell convenience goods. But when a pharmacy is transformed into a Free Shop, there's a different dimension involved: "People who go to the pharmacy do so of necessity," Fenger points out.

An assistant observes that reactions have been extremely positive. She's keen on the project herself. It makes people think about what they pay for and why. "People don't become grasping when they discover what it's all about," she says. They are grateful and happy.

An American from L.A., hidden behind a pair of lightly tinted sunglasses and with long dark hair, is eager to know why he doesn't have to pay. When he learns that the idea sprang from a Danish artists' group, he's delighted.

"So many artists are self-absorbed navel-gazers," observes Marco Mendoza, a bassist in the newly reconstituted legendary rock band Thin Lizzy, about to head off on tour with his other group, Soul Sirkus. He is deeply sympathetic to the project. "It's what art is ultimately all about," he says, and adds: "Giving!"



Stephan Dilleluth, Munich

PRISLISTE, 2002

Linocut, 36x50 cm

Signed on the back, lefthand corner: 'A linocut  
for a wood cut. Stephan Dilleluth, 2002'