



**INDEPENDENT
CURRENCIES**
INSIGHTS

MMXX

ENERGY

FLOWS

WORKS 2015 - 2020

SELECTED ARTWORKS OF TOM BADLEY

FOCUS

GOALS

WWW.TOMBADLEY.NET

WWW.BITCOIN-BANKNOTE.COM

WINKLEVOSS

WORKS 2015 - 2020

MMXX

SELECTED ARTWORKS OF TOM BADLEY

Works 2015-2020 is a chronological catalogue of artwork. Starting from Tom Badley's time in the security printing industry, to works completed up to the creation of this document (February 2020).

This 4-5 year period represents the most creatively active of the artist's life to date, in which decades of experiments in drawing and design were given new momentum and put to use in ways that have never been seen.

This work traces an artistic journey that would have been impossible to walk without very specific technical knowledge, gained from first-hand experience in a secretive industry.

Across this period, the work escalates in its design precision, and technical difficulty. The artist progresses from designer, to the single-handed manufacturer of currency-like artwork.

THE MONEY MAKER

BY TOM BADLEY

MMXX

“Fiat money is the product of central banks, sold to governments, guarded by state military, and leveraged by the productive capacity of the people. The printing of money - cash - is a major arm of the fiat system’s apparatus - it is the only form of graphic design and print production that is given official sanction by governments, and is made in a high security environment.

To attempt to copy money is to undermine governments, militaries, societies, and the keystone on which the Human world relies upon: trust in fiat. Despite vast diversity in cultures and customs on planet Earth, counterfeiting money is universally regarded as illicit. Trust in fiat is the sacred heart of the system, and the production of cash is alchemy.

But what if a lone designer from the money printing industry escaped this high security environment? - carrying with him the alchemical recipe of trust, and artistic ambitions beyond the confines of small pieces of paper... you would have me.

Sometimes my work looks like money, sometimes it doesn’t, but uses similar processes to the actual production of cash. When all is said and done, those processes come down to the big four print methods: intaglio, lithography, letterpress, and silkscreen. When these processes are designed for with the same level of precision and standards as used in banknote production, you will have a final product that looks something like money.

To print a piece of paper that cannot be distinguished from real money is the most audacious artistic act possible: it is to fool the public, police, forensics departments, and governments. That’s not my intention, but to even come

close, is no less audacious. It requires very specific knowledge, taken from a never-ending training manual, and very specific methods that would be unnecessary for any other print application - from hardcore print know-how, to 19th century engraving techniques, to standards for designing for the partially sighted, to print tactility, and bespoke software for pattern generation.

Take portraiture, for example. The portraiture on banknotes is the last surviving example of hand engraving that is used at scale. Nothing says ‘money’ like an engraved portrait! Engraving consists of lines, dashes and dots that make areas of light and shade. If the line thickness is off, or the mark-making isn’t considered, or the line spacing isn’t correct, the end result will either look bad, or be impossible to print. Then the plate-making process has to accurately replicate the portrait design. When everything is perfectly aligned, the result is a crisp, detailed portrait, with a slightly raised print that is satisfying to touch, and impossible to produce with digital printing.

Another popular aspect to my work is the use of invisible inks that are only visible under UV. These types of ink are underused, mostly because you need a special lamp to view them. Yet, most banknotes have invisible UV inks somewhere on their surface. There is a magic to UV; their glow has a ‘high security’ aura.

I want to use these techniques to reach unexplored artistic territory; central banks are mostly conservative customers, and their product is only a few inches wide. There is a lot of room to expand on the creative possibilities of this unique branch of art making.

More than that, I want to examine where trust lies in our money system, and how that trust is graphically and industrially generated. I want to blaze a trail, along with other artists, by generating a new self-awareness in the viewer, with regards to what money is, and what money could be. There is a shared knowing that money is changing, and with it, our self-perception.”

WWW.TOMBADLEY.NET

WWW.BITCOIN-BANKNOTE.COM

BIO

Born 1985, Aylesbury, UK.
Currently lives and works in London.

“I was head-hunted by one of the world’s largest printers of banknotes, creating designs for central banks and other financial institutions. After learning the trade secrets of banknote production, I gained practical experience in every print process associated with the production of money.

The Banknote is the Alpha and Omega of art: it is pattern, typography, portraiture, drawing. It is lithography, silkscreen, intaglio, letterpress. A banknote is the touchstone of culture, the window into worlds, a monument, memorial, and memory. Banknotes are mass-produced, yet personal. Identical, yet crafted.

I use banknote design to express my ideas, and contribute to the future of finance, through fintech, blockchain and cryptocurrency collaborations.

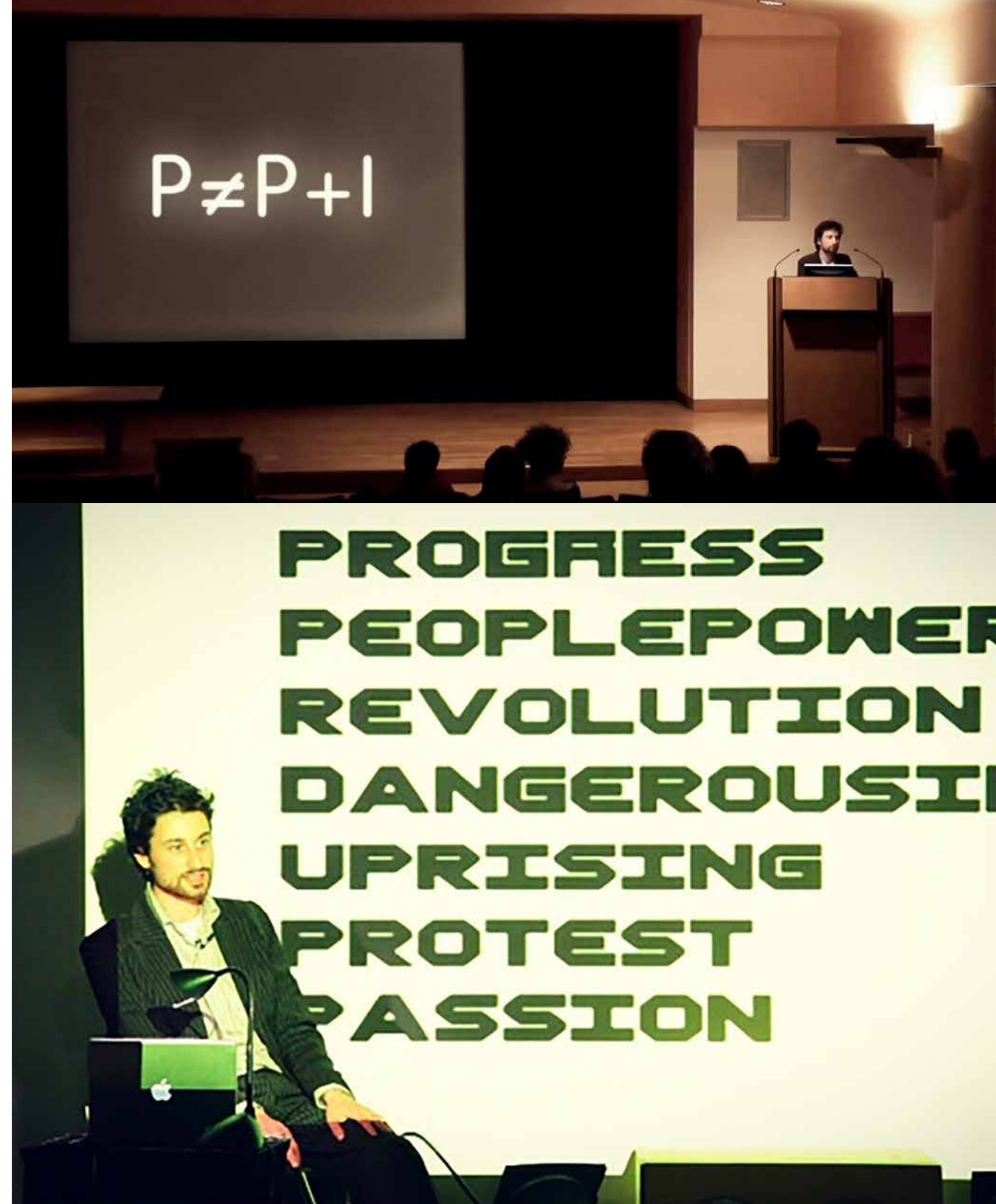
I studied Fine Art at Leeds College, the Slade School of Fine Art, (London), and the Cooper Union School in New York. My work has been shown with Phyllida Barlow at the Serpentine, The Mall Galleries, Tenderpixel London and Rokeby Gallery.”

EDUCATION

2003-2004
Leeds Art Foundation College

2004-2008
Slade School of Fine Art, London & Cooper Union School, New York

WWW.TOMBADLEY.NET



Top: The Holographic Principle, Tate Britain artist’s talk.

WWW.BITCOIN-BANKNOTE.COM



THE
UNION
AMERICA
EQUITY SWAP NOTE PAY

0123456789



THE
UNION
AMERICA
EQUITY SWAP NOTE PAYABI

0123456789



THE
UNION
AMERICA
EQUITY SWAP NOTE PAYAB

0123456789



THE
UNION
AMERICA
EQUITY SWAP NOTE PAYABI

0123456789



THE
UNION
AMERICA
EQUITY SWAP NOTE PAYABLE I

0123456789



THE
UNION OF
AMERICAN
EQUITY SWAP NOTE PAYABLE FOR ALL D

0123456789

THE UNION OF AMERICAN REPUBLICS SERIES

Digital print
(2015)

1

5

10

12

50

10



INSIGNIA

Digital print
(2016)



INSIGNIA [ROTUNDA]

Digital print
(2016)



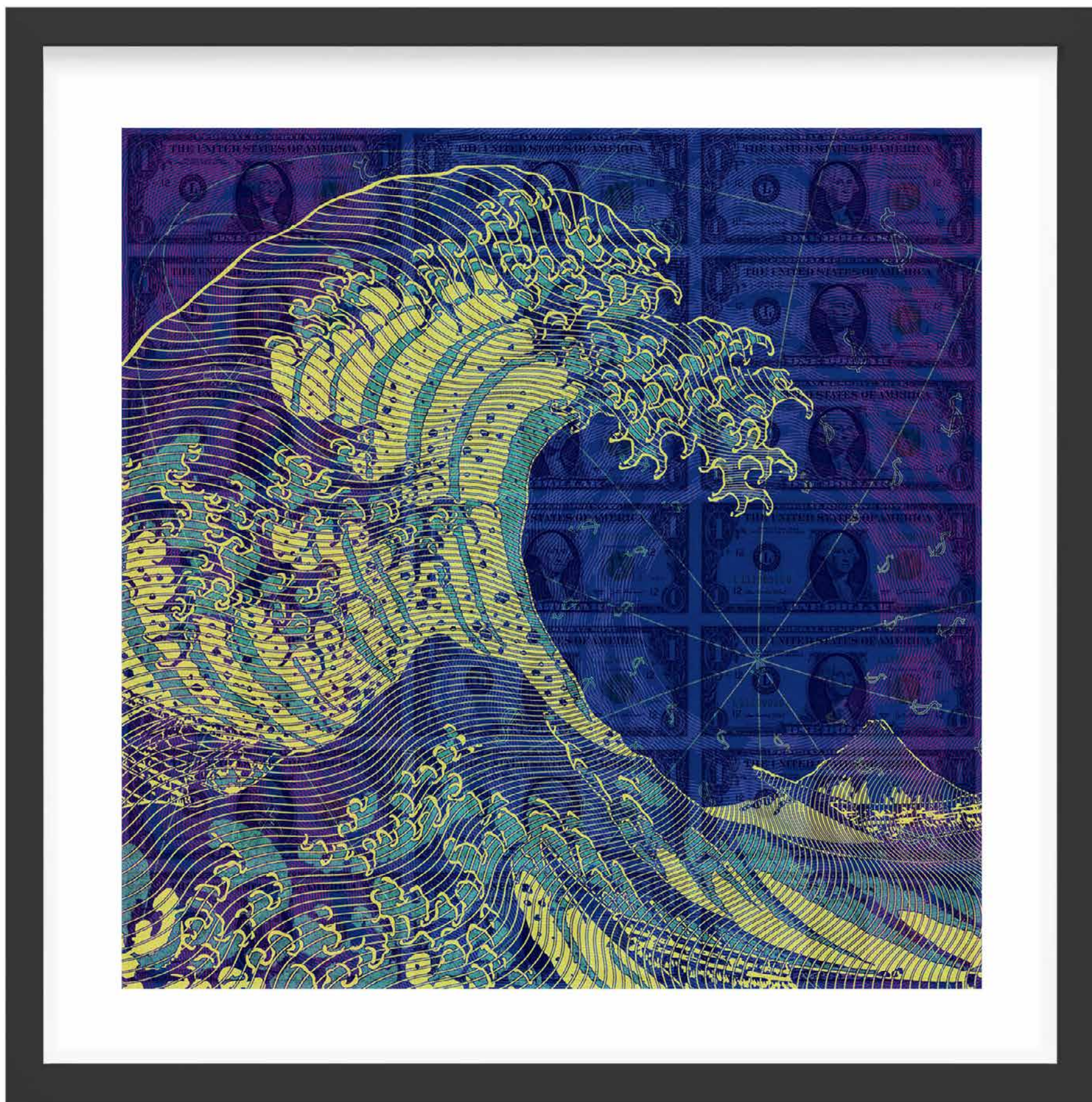
BJORK PORTRAIT STUDY

Digital print
(2016)



DAVID BOWIE

Digital print
(2016)



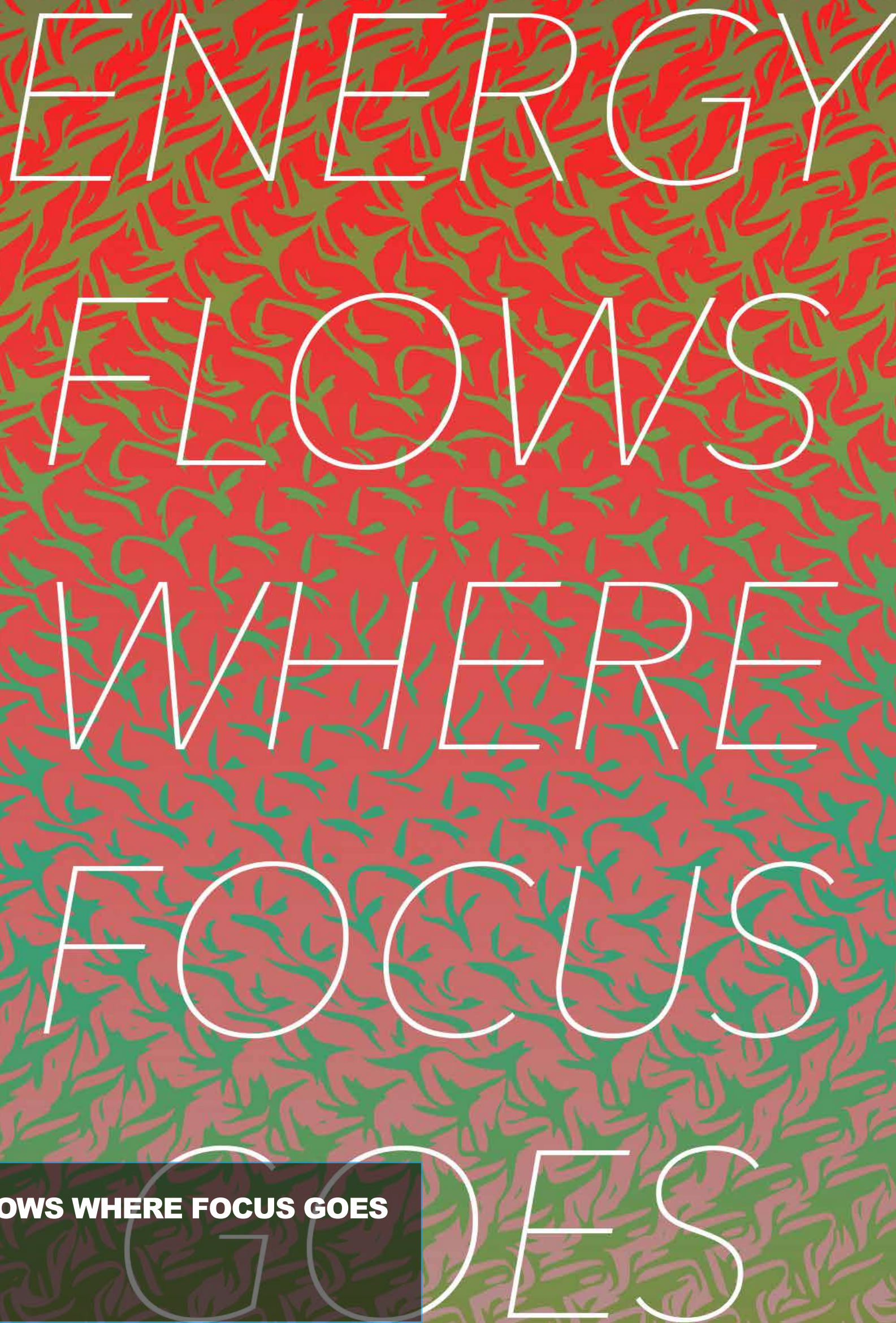
DOLLAR WAVE

Digital print version
(2016)



DOLLAR WAVE [UV OVERPRINT VERSION]

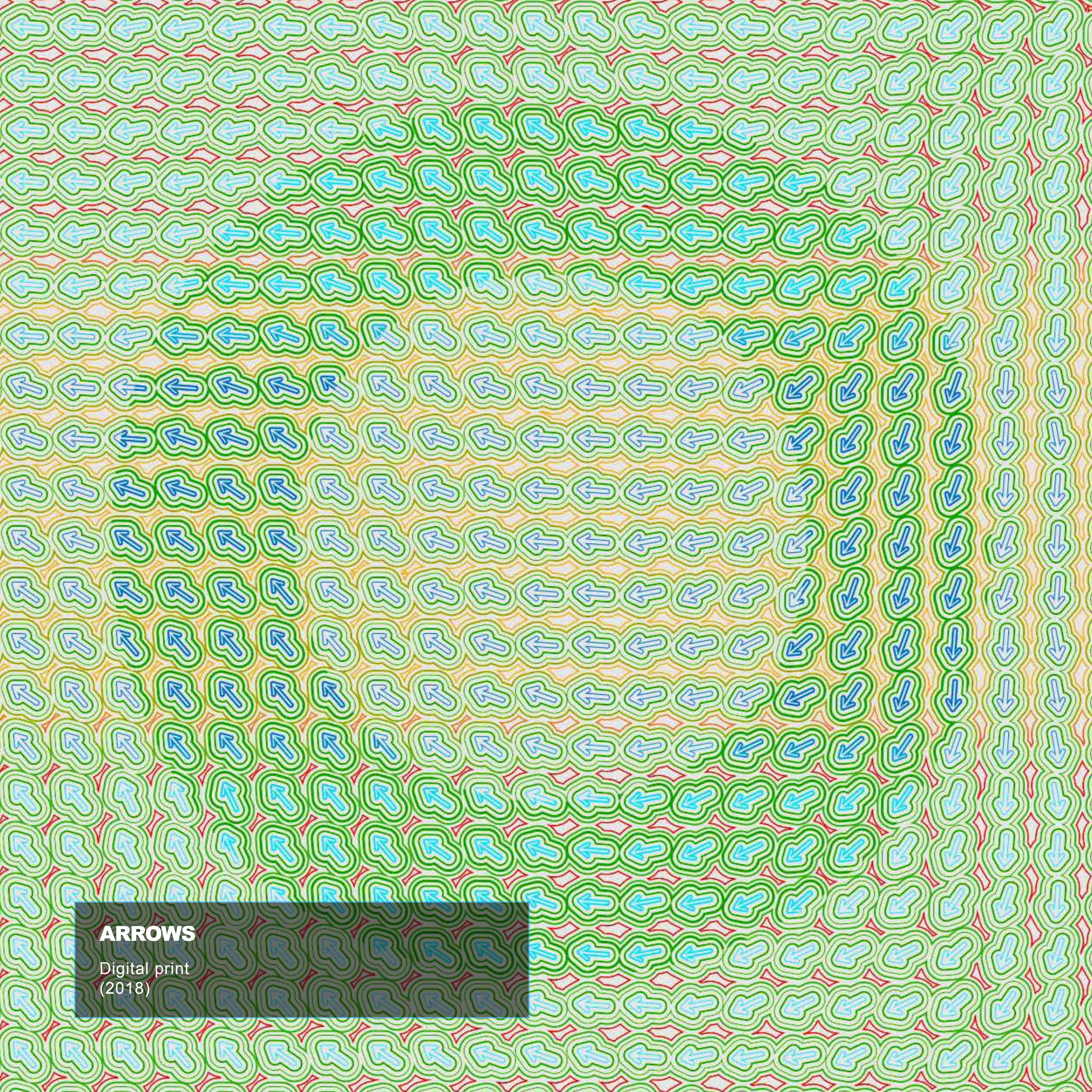
Invisible UV ink, flexography on uncut sheet of US Dollars
(2016)



ENERGY FLOWS WHERE FOCUS GOES

ENERGY FLOWS WHERE FOCUS GOES

Digital print
(2017)



ARROWS

Digital print
(2018)

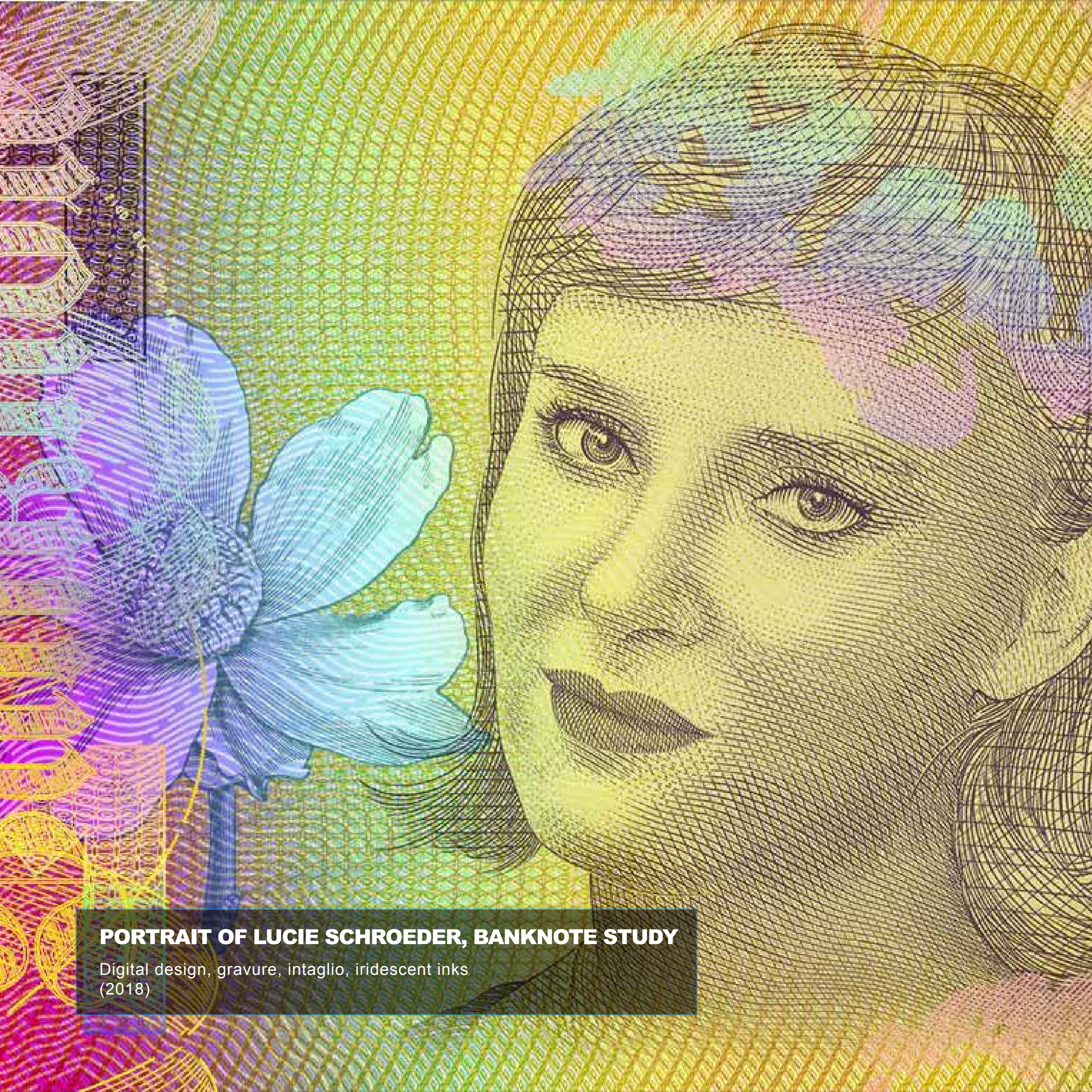


HODL SERIES

Lithographs
(2018)

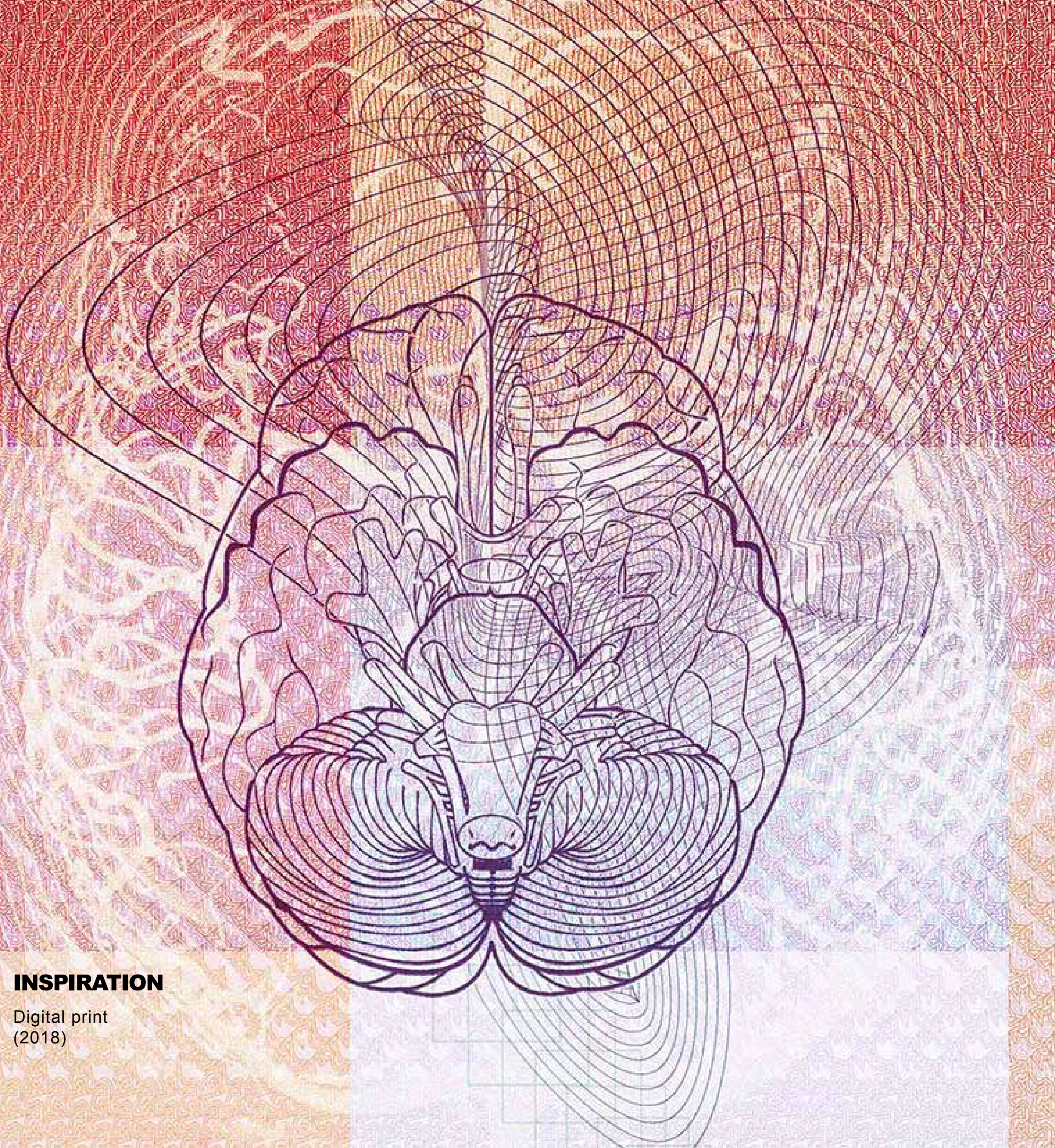


NAUGHTS AND CROSSES
Digital print
(2018)



PORTRAIT OF LUCIE SCHROEDER, BANKNOTE STUDY

Digital design, gravure, intaglio, iridescent inks
(2018)



INSPIRATION

Digital print
(2018)



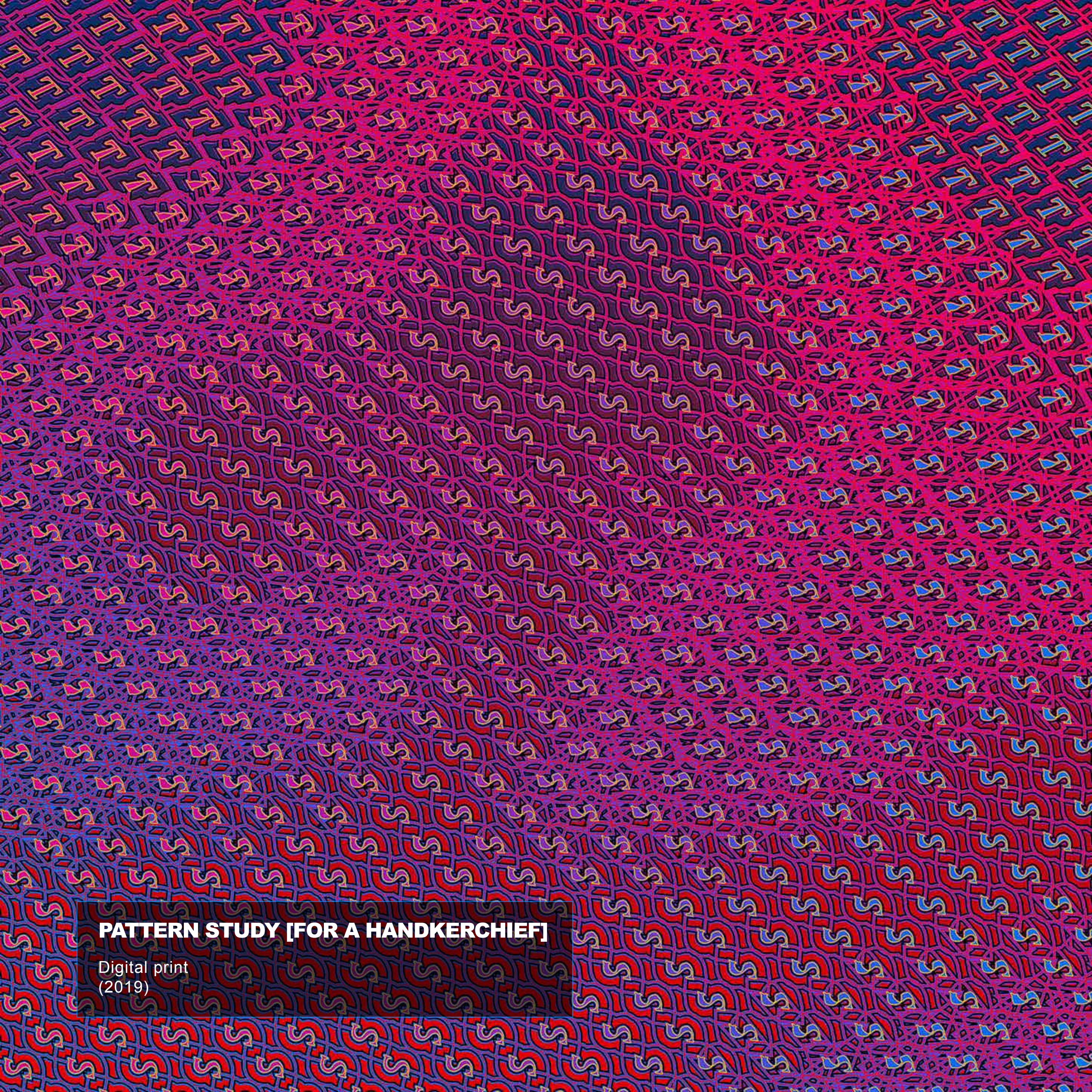
HODL [BIG RED]

Digital print
(2019)



PUMP IT

Digital Design
(2019)



PATTERN STUDY [FOR A HANDKERCHIEF]

Digital print
(2019)



AVATARS OF THE GREAT AWAKENING [LOS DEPLORABLES]

Banknote family - intaglio, gravure, letterpress, invisible UV ink, on laserjet, printed on both sides, on bond/security paper (2019)





Top Left: invisible UV ink under Intaglio portrait. Top Right: micro line width modulation, intaglio. Lower Left: intaglio portrait. Lower Right: invisible UV ink under Intaglio portrait.





ANONYMOUS [FIVE MILLI BITCOIN]

Intaglio, gravure, letterpress, invisible UV ink, on laserjet, printed on both sides, on bond/security paper (2019)

*Avatars Of The Great Awakening, Anonymous
(detail), 2019*

*Intaglio, letterpress and digital printing on
bond paper*





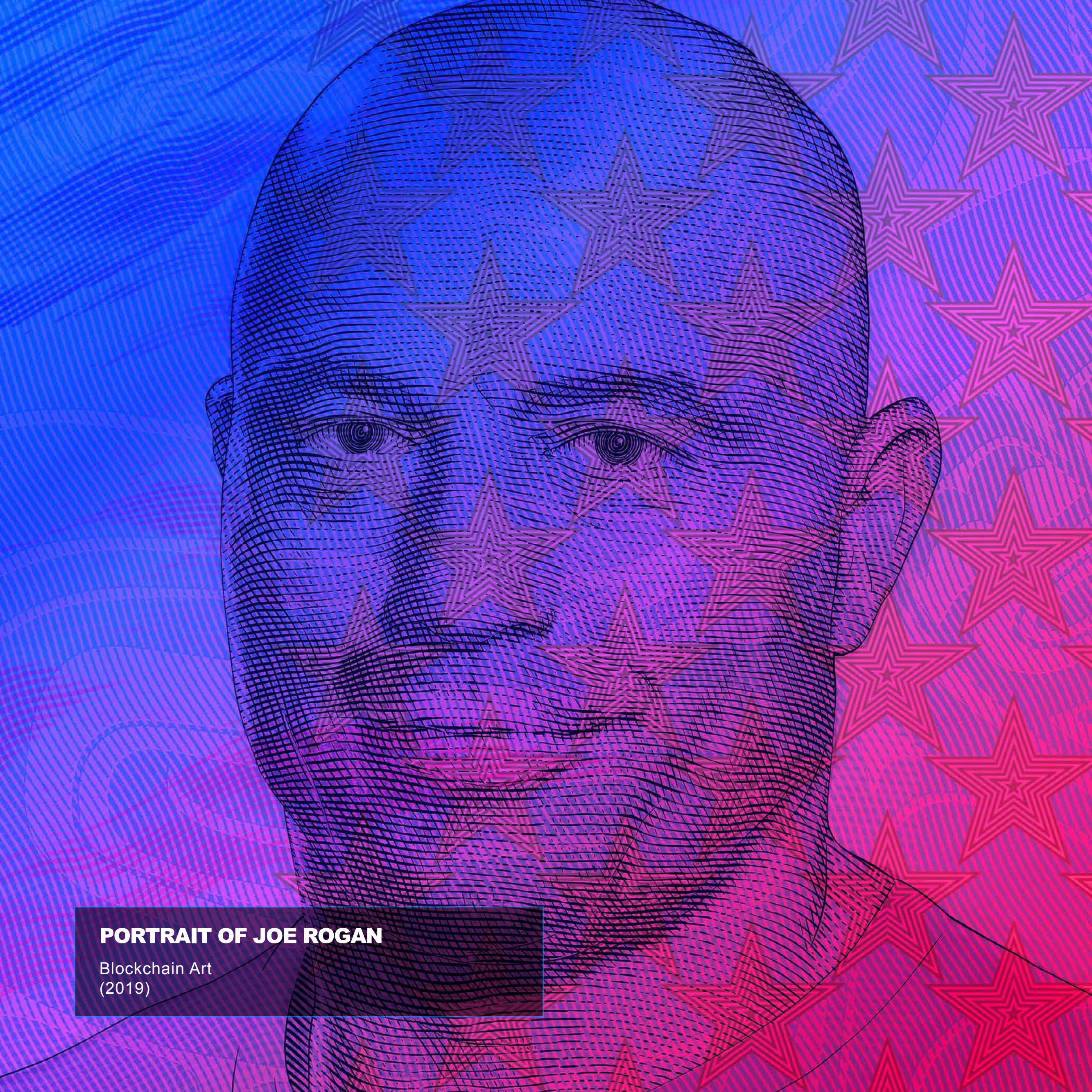
TOKEN

E01

PORTRAIT OF HARRIET TUBMAN

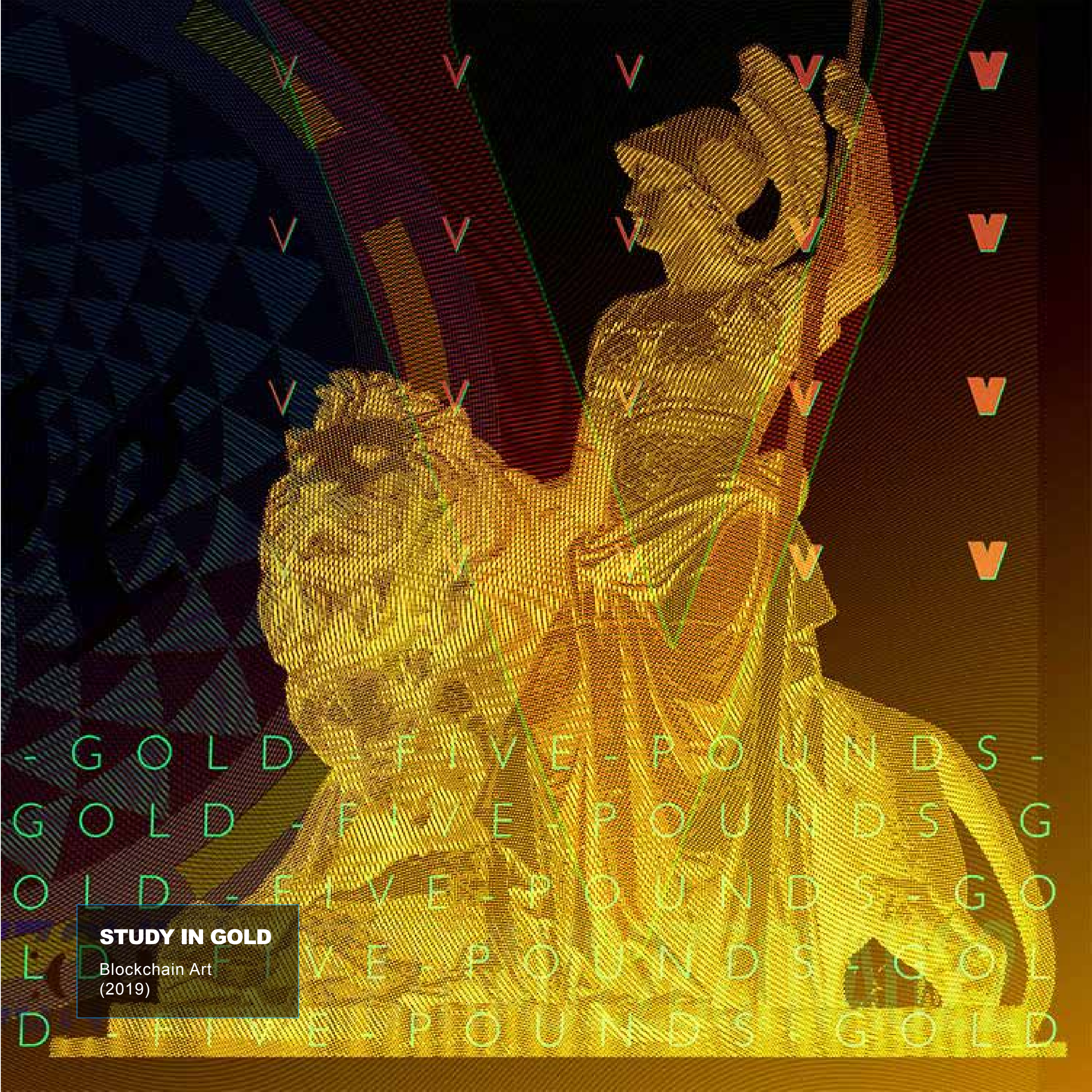
From the DAI Historical Series, featuring six portraits
(2019)

TUBMAN



PORTRAIT OF JOE ROGAN

Blockchain Art
(2019)



STUDY IN GOLD

Blockchain Art
(2019)



PORTRAIT OF PETER THEIL IN EOS

Intaglio on security paper
(2019)



RED ULTRA VIOLET BITCOIN

Invisible Red Lithography, visible under Ultra Violet light
(2020)

032UAR2020

032UAR2032UAR

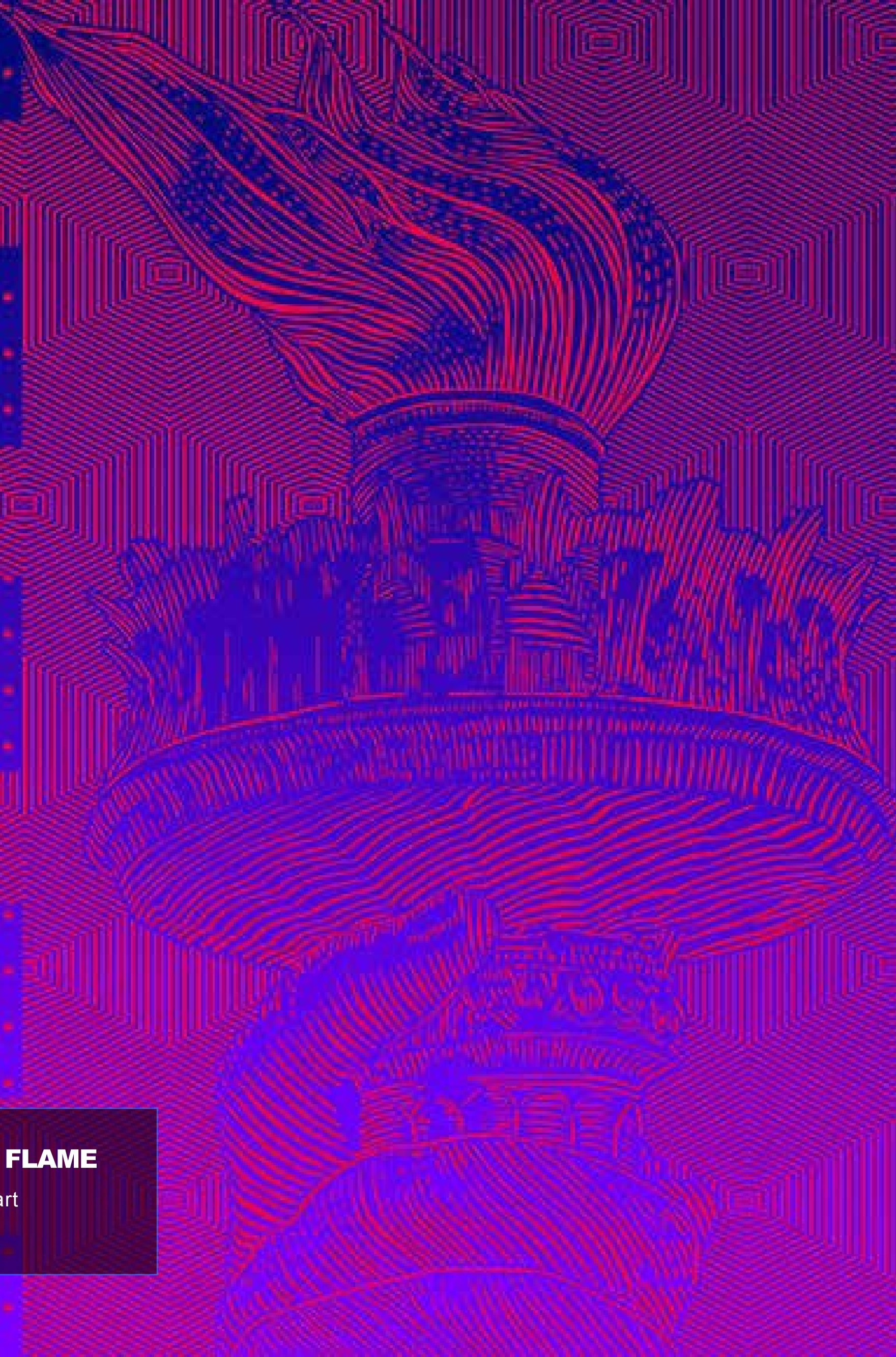
032UAR2032UAR

032UAR2032UAR

032UAR2032UAR

LIBERTY FLAME

Blockchain art
(2020)





100 GEMINI STABLECOIN BANKNOTE

Gravure, intaglio, letterpress, on watermarked security paper
(2020)



WINKLEVOSS TWINS PORTRAIT DETAIL

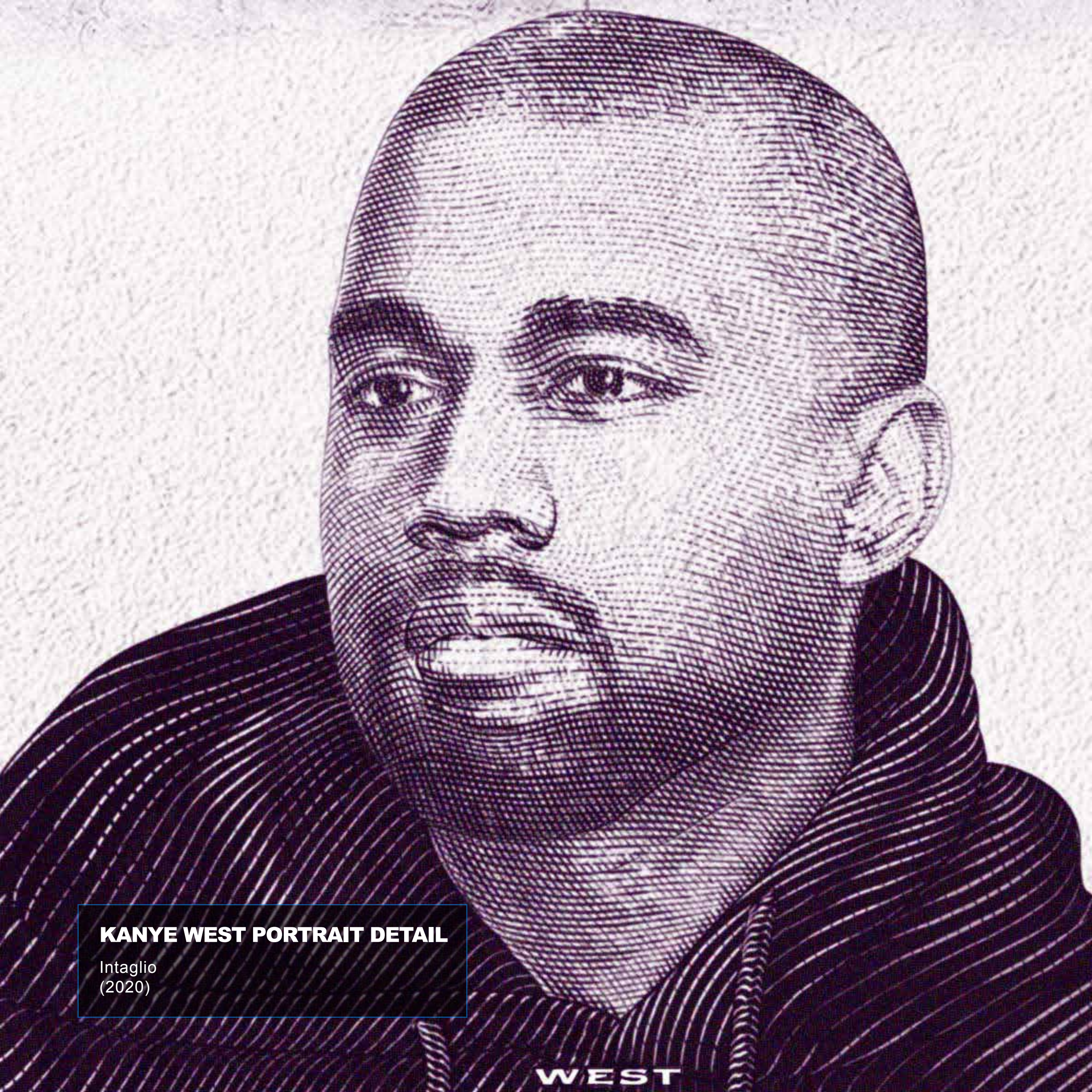
Intaglio
(2020)

WINKLEVOSS



100 DAI STABLECOIN BANKNOTE [KANYE WEST]

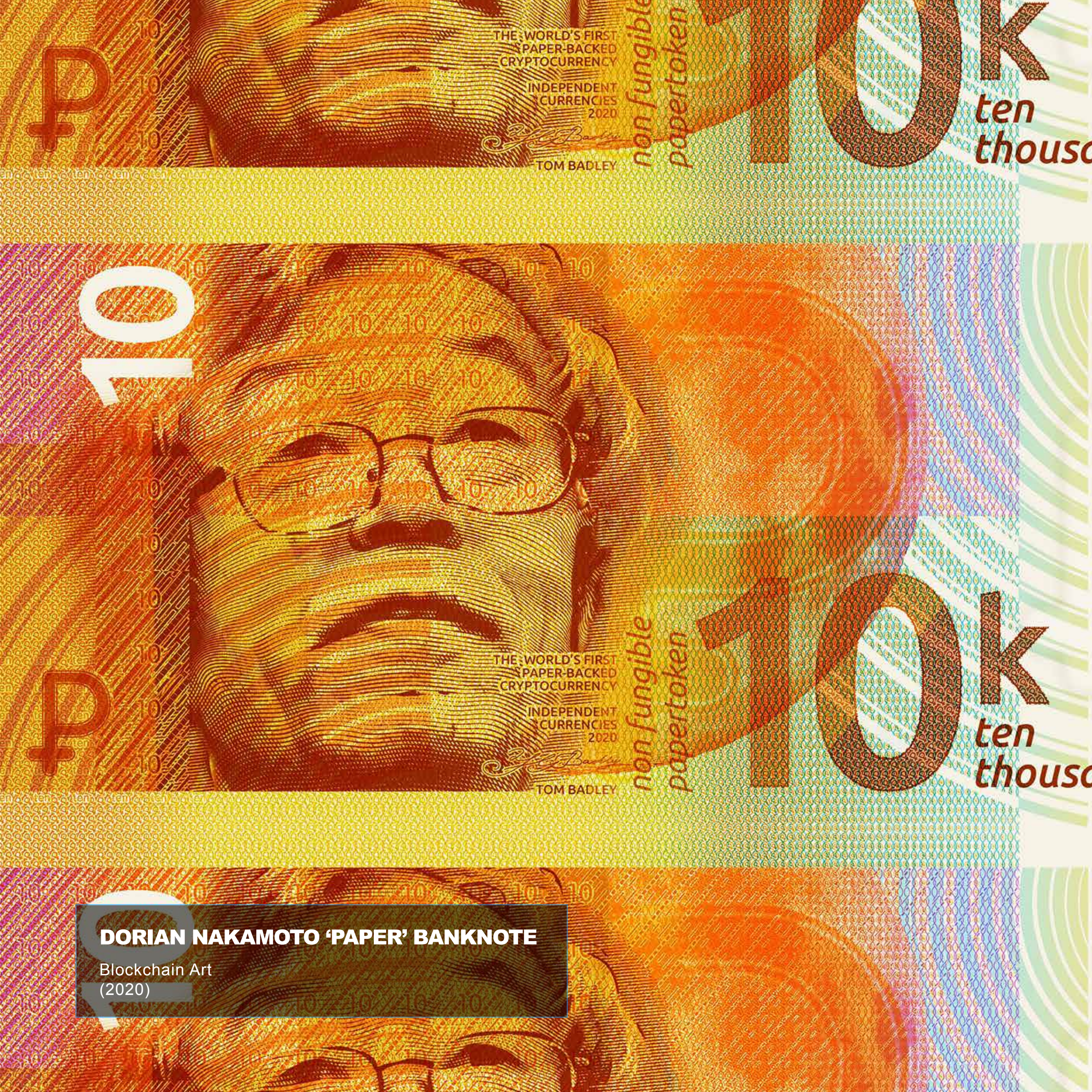
Gravure, intaglio, letterpress, on watermarked security paper
(2020)



KANYE WEST PORTRAIT DETAIL

Intaglio
(2020)

WEST



DORIAN NAKAMOTO 'PAPER' BANKNOTE

Blockchain Art
(2020)



**INDEPENDENT
CURRENCIES**
INSIGHTS

MMXX

ENERGY

FLOWS

WORKS 2015 - 2020

SELECTED ARTWORKS OF TOM BADLEY

FOCUS

GLASS

WWW.TOMBADLEY.NET

WWW.BITCOIN-BANKNOTE.COM

WINIKLEVOS