

## THE SECRETARY OF THE TREASURY.

## His Duties as Manager of the United States Money.

The United States, and to those employed to prepare and issue such notes and securities, as he shall deem best to promote the convenience and security of the public, and protect the government against fraud and loss of revenue.

He prescribes forms of entries, oaths, bonds and other papers, carrying out the various provisions of the internal revenue law, or the law relating to raising revenue from imported goods, by duties or warehouse charges.

He prescribes such directions, rules, and forms to revenue collectors as are necessary for the proper observation of the law.

He prescribes the forms of the annual statements to Congress, which show the actual condition of commerce and navigation between the United States and foreign countries, or along the coasts between the collection districts of the government, in each year.

He, under the direction of the President, from time to time, establishes regulations to secure a just, uniform, and impartial appraisal of all goods, wares and merchandise imported into the United States, with proper entries of their true value, and amounts.

When the revenue received at any port of the United States, or collections does not amount to \$10,000 a year, the Secretary may discontinue it as a port of delivery.

The Secretary of the Treasury is authorized, to receive deposits of gold coin or bullion by the Treasurer or Assistant Treasurers of the United States, in sums of not less than \$20, and to issue certificates of deposit therefor of not less than \$20 each; and these certificates shall be received in payment of public dues, as duties on imported goods, etc., in the same and equal condition.

The Secretary may designate any recognized officer of the government as a disbursing agent, for the payment of all moneys appropriated for the construction of government buildings in the district to which such officer belongs.

When any person or corporation indebted to the government from the individuals (not exceeding three) to recover such moneys upon terms and conditions prescribed by himself, and the persons so employed.

The general duties of the Secretary require him, from time to time, to consider and prepare plans for the improvement and management of the national revenue and the support of the public credit; to superintend collection of the revenue; to prescribe the forms of keeping and rendering all public accounts and making proper returns, granting under certain restrictions, all warrants for moneys to be issued from the Treasury in accordance with the laws of Congress; report to, or inform, either house of Congress, in person or by writing, respecting all matters referred to him by the Senate or House of Representatives, or which pertain to his office; and to perform such general duties relative to the national finances as he shall be directed, with considerable discretionary power, such as the collection of duties on imports and tonnage, under his superintendence. Whenever it is possible, he shall cause all accounts of the expenditure of public money to be settled within the fiscal year.

It is the duty of the Secretary of the Treasury to make and issue, on time to time, such instructions and regulations to the several collectors, receivers, depositaries, officers, and others who may receive Treasury notes, United States notes, or other securities of

of fine and removal from his office, and he shall further be incapable of holding any other office under the United States Government. Every clerk in the department is also under similar restrictions and subject to similar penalties in a higher degree.

He shall not purchase or own any interest in a sea-vessel, or own any business of trade or commerce, directly or indirectly, in carrying on any public lands or public property, or be concerned in buying or selling government securities, whether of the United States or any State thereof, or profit by any negotiation or transaction relating to the business of his department, other than his legal allowances, under penalty of fine and removal from his office, and he shall further be incapable of holding any other office under the United States Government.

Every clerk in the department is also under similar restrictions and subject to similar penalties in a higher degree.



**You said:**

***Please identify which Modernist artists are likely to have influenced this particular work of Art.***

**ChatGPT said:**

This mixed-media artwork appears to involve elements of collage, printmaking, and portraiture, combining layers of text, historical imagery, and a stylized human figure. Several modernist artists and movements likely influenced this piece:

1. **Robert Rauschenberg** – Known for his "Combines," Rauschenberg incorporated non-traditional materials and found objects, similar to the layered effect seen here.
2. **Kurt Schwitters** – A Dada artist known for his Merz collages, Schwitters used printed text, found papers, and objects, which seems echoed in the use of newspaper-like text and graphic elements.
3. **Hannah Höch** – A key figure in the Berlin Dada movement, Höch's photomontages involved layered media and printed materials, closely paralleling the visual complexity of this work.
4. **Man Ray** – With his use of photograms and surrealist imagery, Man Ray's approach might have influenced the blending of photographic and graphic design-like elements.
5. **Pop Art Movement (e.g., Andy Warhol)** – The use of mass-produced imagery, historical references, and layering could reflect Pop Art's fascination with consumer culture and media.

The blending of different materials, historical context, and graphic styles suggests a strong connection to **Dada**, **Surrealism**, and **Pop Art** influences. Would you like me to provide a more detailed analysis of the techniques used?

**You said:**

***Please identify the motivations which Hannah Höch indicated were important to her strategy for making photomontages***

**ChatGPT said:**

Hannah Höch, a key figure in the **Berlin Dada movement**, expressed several motivations and strategic goals behind her creation of photomontages. Her work was driven by a desire to critique social norms, political systems, and gender roles. Here are some of the key motivations she indicated:

### **1. Critique of Gender and Social Norms**

- Höch's photomontages often highlighted the roles and representations of women in Weimar Germany. She was critical of the way women were portrayed in mass media and advertisements, and her works sought to challenge traditional gender roles.
- She used photomontage as a tool to deconstruct the idealized image of women propagated by consumer culture, portraying a more fragmented and complex identity.
- For example, in works like *"Cut with the Kitchen Knife Dada through the Last Weimar Beer-Belly Cultural Epoch in Germany"*, she juxtaposed images of powerful men with symbols of domesticity to critique patriarchal structures.

### **2. Political Commentary**

- Höch was deeply concerned with the political instability of her time, particularly in post-World War I Germany. Her photomontages often contained satirical elements aimed at criticizing nationalism, militarism, and the hypocrisy of political elites.
- She saw photomontage as a way to subvert propaganda and expose the contradictions of the social order.

### **3. Dada's Rejection of Traditional Art**

- As part of the Dada movement, Höch embraced the rejection of traditional artistic forms and aesthetics. Photomontage allowed her to break free from conventional techniques like painting and create art using mass-produced images, reflecting the chaos and fragmentation of modern life.
- She wanted her work to disrupt viewers' expectations and provoke thought, embodying the anti-art ethos of Dada.

### **4. Exploration of Modern Technology and Media**

- Höch was fascinated by the rise of photography, mass media, and technology in the early 20th century. By using photographs and

clippings from magazines, newspapers, and advertisements, she highlighted the increasing influence of media on identity and culture.

- Her photomontages explored how modern society was being shaped by these new visual forms and technologies.

## 5. Collapsing Boundaries between High and Low Art

- Höch deliberately used "low" materials—everyday objects and mass-media imagery—to challenge the distinction between high art and popular culture.
- This strategy aligned with the Dadaist goal of democratizing art by making it accessible and relevant to the masses.

## 6. Personal Autonomy and Subversion of the Male-Dominated Art World

- As one of the few prominent female Dadaists, Höch was motivated by a desire to assert her autonomy and resist the male-dominated art world of the time.
- Her work often contained feminist subtexts, subtly or overtly questioning the exclusion of women from political and artistic spheres.

In summary, Hannah Höch's photomontages were driven by a combination of **social critique**, **political satire**, **feminist concerns**, and a desire to challenge both artistic traditions and contemporary cultural norms. She saw photomontage as a powerful medium to visually articulate the complexities of modern life and its contradictions.

You said:

***The two artists that made this work found common ground in the feeling of being outsiders in their own community. The project from which this work emerged was kicked off with photo shoots and a basic theme of Aliens Amongst Us. Please elaborate on any comment interests that Höch would likely have shared with the artists.***

ChatGPT said:

Hannah Höch would likely have found significant common ground with the artists who created this work, particularly in their shared themes of **outsiderness**, **alienation**, and the use of photomontage or collage to

explore identity and society. Here are some key areas of overlap in interests and strategies that Höch would likely have shared with the artists:

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### **1. Theme of Outsiderness and Alienation**

- Höch often felt like an outsider herself, both as a woman in the male-dominated art world of the Dada movement and as someone who critiqued the dominant social and political structures of her time. This sense of not fully belonging—of being an "alien" in her own society—was a recurring theme in her work.
  - Like the artists who developed *Aliens Amongst Us*, Höch's work reflected a fragmented, outsider's perspective on a rapidly changing world. She used photomontage to piece together disjointed elements, creating hybrid images that questioned conventional notions of belonging and identity.
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### **2. Exploration of Identity and Otherness**

- Höch was deeply concerned with how identity, especially gender and cultural identity, was constructed and controlled by societal forces. Her photomontages often depicted surreal combinations of human, machine, and animal parts, suggesting the fluidity and multiplicity of identity.
  - The theme of *Aliens Amongst Us*—where beings appear as outsiders or hybrids within their own society—would resonate with Höch's exploration of identity as something fragmented, alien, and constantly in flux.
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### **3. Critique of Society through Juxtaposition**

- Both Höch and the artists behind this project employed juxtaposition—placing incongruous elements side by side—as a way to critique societal norms. Höch used mass media images and deconstructed familiar forms to highlight the artificiality and absurdity of modern life.
- Similarly, the artists' use of photomontage, layering, and mixed media likely serves to question societal expectations, belonging, and who gets to define "normal" versus "alien."

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#### 4. Subversion of Norms through Surreal Imagery

- Höch often embraced surreal, dreamlike imagery in her works to challenge viewers' perceptions of reality. By blending the familiar with the strange, she sought to reveal hidden truths about society and identity.
- The theme *Aliens Amongst Us* inherently involves a sense of the surreal—ordinary figures presented as outsiders or otherworldly beings. This strategy of blending the real and the strange to create a sense of alienation would likely have appealed to Höch's sensibilities.

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#### 5. Empathy for the Marginalized

- Höch's work consistently showed empathy for those marginalized by society, particularly women and others excluded from dominant cultural narratives. Her interest in these groups stemmed from her own experiences as an outsider.
- The artists' exploration of outsidership through the lens of "aliens" can be seen as a metaphor for marginalized groups in society. Höch would have likely appreciated this approach as a way of giving voice to those who feel excluded or misunderstood.

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#### 6. Blurring the Line between the Familiar and the Strange

- Höch's photomontages often played with the idea of hybridity, combining elements from different contexts (e.g., human and machine, male and female) to create something entirely new and unsettling.
- The concept of *Aliens Amongst Us* similarly blurs the line between what is familiar (people in their community) and what is strange (portraying them as outsiders or "aliens"). This approach echoes Höch's technique of creating hybrids to challenge viewers' preconceived notions of normality.

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#### 7. Use of Found Media and Layering

- Höch's signature method involved collecting and repurposing found images from magazines, newspapers, and advertisements to create layered, complex works that invited multiple interpretations.
- The artists' process, which began with photo shoots and evolved into layered, mixed-media compositions, mirrors Höch's approach of using pre-existing materials and recontextualizing them. Both employ photomontage as a way to disrupt linear narratives and create a visual language of multiplicity.

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## Conclusion

Hannah Höch would have likely appreciated this project's exploration of **outsiderness**, **hybridity**, and **alienation**, as well as its use of photomontage and surreal, layered imagery to critique societal norms. She shared the artists' interest in giving voice to the marginalized and challenging dominant conceptions of identity. Both Höch and the artists behind *Aliens Amongst Us* use art as a means of questioning who belongs, who is excluded, and how society constructs "otherness" in both visible and invisible ways.

ChatGPT can make mistakes. Check important info.