





# SCOTT REDFORD

## *SELF INTERVIEW*

### **BURN RATE: Reinhardt Dammn**

**Brisbane Feb 2013**

*“Strike the key and trigger an event, which is immediately sequenced in a series of other events. A chain of control achieved through a simple depression. When I am depressed, there is power at work somewhere”.*

*- Seth Price*



**PHOTO: MOJA REEVES**



# SCOTT REDFORD

## BURN RATE: Reinhardt Dammn

*It All Looks like Art to Me Now*

- Peter Saville

### Who is Reinhardt Dammn?

**Scott Redford:** Reinhardt Dammn is a charismatic, twenty-something contemporary artist/surfer dude with rock star ambitions that far outstrip his actual abilities. His energetic, indeed frenetic, story eventually leads to his tragic, near-fatal downfall; a sort-of Surfer Hamlet tale of “I fought the law and the law won”, begun as a film script in the 90s RD is a readymade archetypal character.

I have been accused of creating yet another alter ego but what has really surprised me with the RD experiment is how young people are able to so easily understand what I am getting at. In the latest video for this show a group of girls act out rebellion in a stage set with all the archetypal ‘props’ of youth angst: a drum kit to destroy; guitars to destroy; skateboards to destroy; spray cans to graffiti pure white walls; everything slick black gloss paint. Another show in Frankfurt **1** was less agro but we found that the whole playing out of the RD could happen in Germany with me in Australia. As long as like minded individuals were involved the whole thing could be made without me, Reinhardt is such a classic character type. I fantasise about asking kids in Mumbai or anywhere in the world to be RDs as such types are found in every culture, in every locale. Just think of those Syrian troops on the frontline dancing to Usher on You Tube recently.

**So Reinhardt has now become a mascot of sorts for individuals to act out their relationship and frustrations with an often ossified contemporary world.**

**SR:** Yes, that's why archetypes exist; they affirm our common language. Everyone knows a Reinhardt. In Coolum Beach, Qld making a video the kids told me: "Yeah we have three of them".

**And the artworks in this exhibition, they are props in the 'girl power' video.**

**SR:** The narrative of Reinhardt Dammn cast a film script allows for the conceit of making artworks that double as props for the film. This reflects my belief that artworks should no longer conform to a history of art that seeks a supreme hierarchical measure by which to classify and rank artistic signs. Instead we should judge artworks for their ability to insert themselves into different narratives and engage in productive dialogue with a variety of contexts. Art should be a useful beginning not an accepted terminus in a lineage of artistic 'quality'.

*"Today's artworld is not a peaceful place but a stage for an ideological struggle. And this is primarily what makes it interesting."*

- Boris Groys



**Your video is a long way from, say, Pussy Riot in Moscow.**

**SR:** Yes and no. The girl group Pussy Riot are some of the only real artists left! Their case makes us realise how much artists in the West and especially boring Australia have lost. In Australia, because the art market is so weak the only money left is government money which is controlled by a powerful few and we artists have succumbed to being mere makers of content, and our curators are only content schedulers.

However we must also understand that the arena of art is at heart a political space, one where the individual must always fight for basic rights. This is why I now am attempting to make a break from mainstream Australian art and its cosy and safe government institutions which have reduced Australian art to a form of ‘government art’.

**Well no one will be arrested over your video, they once would have.**

**SR:** Yes they once would have indeed. In fact explaining to young people that even in the 80s or 90s what they happily post on social media would have got them arrested or at least sacked is difficult. Mid 19<sup>th</sup> Century it would have got you perhaps executed! But getting arrested is only the dramatic part of resistance and change. And it does involve mentally creating a master 'force' to kick and lever against. Actually living your life FREE is also a sign of social change. So becoming somehow and autonomous being is fraught. Archetypes are internalised too...or are they genetic memory?



**DAMMN**



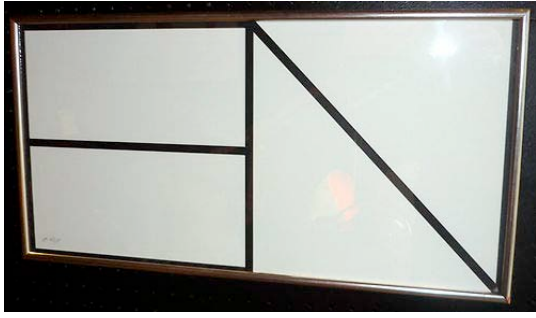
## **Have things really changed?**

**SR:** A shift has occurred in our culture. Even the conservative newspaper *The Australian* has noted how social media has created “...a new kind of accidental campaigner who has shattered corporate Australia’s assumption that social media is a set-and-forget tool”. **2** Australia’s Public Gallery Directors glibly refer to social media as “instant feedback”, feedback back into the hierarchical pyramid of power used to run the whole show addicted to constant Government funding, the only measure of success being audience numbers for blockbuster exhibitions and upper middle class baby crèches. Mainstream Australian art models itself on Corporate Australia just as it seeks funds from it (e.g. Santos @ GOMA) however what will occur when the great ‘unwashed’ increasingly find a voice for themselves? The shift is occurring and will only accelerate.

## **The internet is ruled by even less major players than the analogue world.**

**SR:** Yes, it is important to note that no one can accurately predict the future in a world ruled by Google: “Social media has only been here for five years,” consumer psychologist Adam Ferrier reminds us. “Anyone who calls themselves an expert is lying.” **3**

But make no mistake art is now not about the art object but the battle over the control of the means of the production of meaning.



**MOSSET**

## **Why Burn Rate?**

**Scott Redford:** *Burn Rate* is partly inspired by the words and recent art works of graphic designer Peter Saville (he of Joy Division, New Order and Factory Records fame) coupled with my own experience in (and doubts about) fine art after 30 years exhibiting. *Burn Rate* is originally an economic term and Saville argues that over the past four decades mass audiences increasingly look at the world with a trained eye. They have graduated from an awareness of pop styling through music, onto fashion and design, and now art. Saville speaks of a ‘burn-rate’ of creative ideas in our current visually hyper-literate society. The public no longer want to have art explained to them from above; they now want to experience it for themselves, photograph it with their smart phone and link it to friends on Facebook.

The legacy of historical avant-garde art and design can now be found on the main streets of most towns and cities – from shop facades to food packaging – rather than just in galleries or the homes of connoisseurs. Dan Fox writes of Saville’s concept: “Whilst the pluralism of contemporary art is arguably leading to a state of equivocality whereby it is getting harder to make clear-cut value judgements about art itself, this has also had positive side effects: increasingly frequent flashes of recognition between what we see in galleries and museums and what we encounter in our daily lives...”. **4**



**ROXY MUSIC**



**SPRAY**

**MAXSPRAY**



*(see close up)*

**MR BRAINWASH**



Roy Lichtenstein





### **Why use an economic term?**

In economic speak 'burn rate' is a synonymous term for negative cash flow. It is a measure for how fast a company will use up its shareholder capital. If the shareholder capital is exhausted, the company will either have to start making a profit, find additional funding, or close down. This is the state of "equivocality" that Fox speaks of in contemporary art whereby fine artists have made Duchamp's concept of the Readymade so ubiquitous that it's almost easier to look for signs of art anywhere outside the gallery than within.

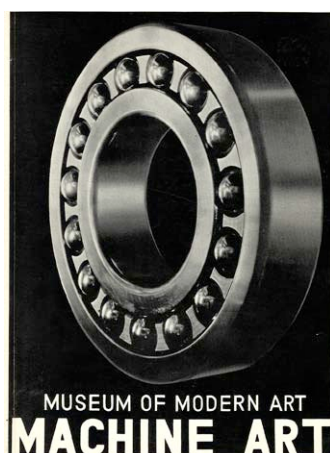
The most cursory study of current art will reveal that perhaps we are near a 'tipping point' where aesthetic capital will be exhausted, where we will so easily recognise the tropes and traits (clichés) of contemporary art that will cross over into a parallel world of 'life into art'. However on the plus side younger audiences increasingly have noted the situation but appear empowered and energised rather than disturbed by such current developments.

Peter Saville's record covers are iconic but it's his *Flat-Pack Plinth*, 2008 that is now gaining art world traction. Only a minimal white plinth, it's an artwork in the form of a pedestal of the sort that would conventionally be used to display an object in a museum setting. Saville has fabricated these

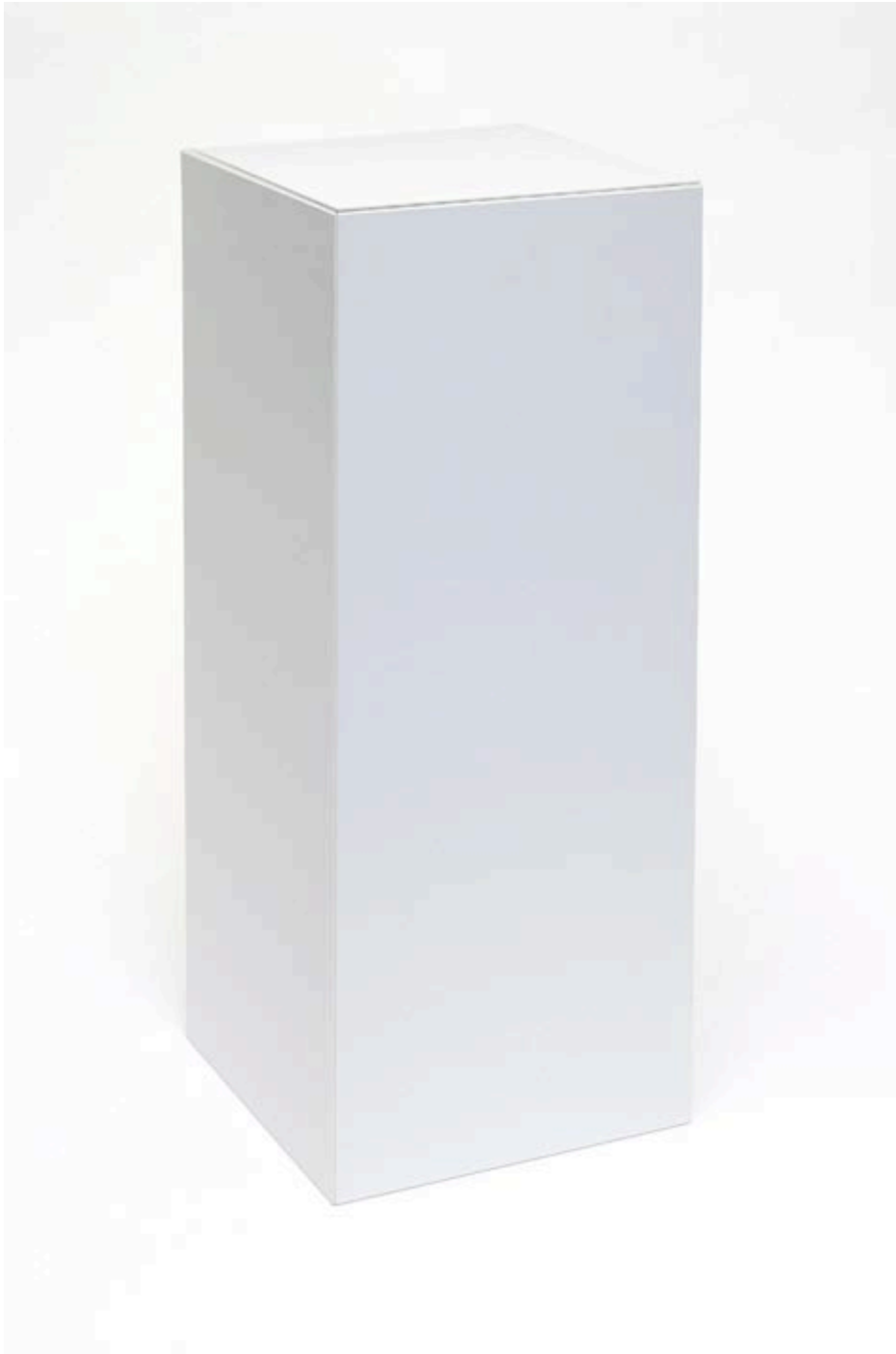
plinths out of white museum board in an initial edition of 200. A contemporary variant of Duchamp's *Urinal* on its plinth *Flat-Pack Plinth* is an artwork which transfers the power of curatorial decision-making to others but also to the individual collector who purchases a plinth from the edition. Saville once observed that, 'it all looks like art to me now.' This artwork recognizes that **cultural authority is an increasingly do-it-yourself enterprise**; the plinth is an accessory for the individual who has chosen to "curate" the world for him- or herself. By placing something atop the plinth one makes a statement as to what is worth looking at and invites others to share the observation. Mind you this appreciation of mass produced items is not new. There was the famous Machine Art exhibition at MOMA in 1934, what is now new is that the ability to see art and aesthetics has become an ability employed by the many and not the few. This is now part of the enjoyment of Contemporary Art as it moves from an aristocratic medium to a mass medium.



**URINAL**



**MOMA**



**FLAT PACK PLINTH**



## FILM PROP

### **Before you mentioned your doubts?**

**SR:** Once I had discovered Post Modernism I had no doubts at all that it was a perfect fit for how I viewed the world. Also I was always attracted to conceptualism and minimalism and Pop all at once. I got this from Edward Lucie-Smith's *Art Today* that I bought on lay-by at Pacific Fair, Gold Coast. If you look at that book you'll see all my seminal art influences. Just add in Imants Tillers and the Art & Text generation and that's how I conceived my art. However as I came from a dismissed and reviled regional locale I always held grave doubts about how the 1% at the top perceived what was of value and what wasn't. I purposely kept my Gold Coast work as surface Pop as possible but really I meant a more (I hate to use the word as it's so misused) 'political' stance. **5**

## **So you doubted mainstream Contemporary Art's fundamental basis because of you coming from the Gold Coast?**

SR: Yes. At the heart of Contemporary Art I found a real conservatism that always seemed more interested in aristocratic power status and the control of the production of what is termed Symbolic Value than anything else. In short I always perceived there to be a 'con' in Contemporary Art. At the same time as I wanted badly to be a part of Contemporary Art I always wondered if I still didn't like (love) Popular Culture more. I don't see art as some neo-Kantian exclusionary hierarchical structure, always deferring 'judgement', always searching religion-like for the consensus yet to come sometime in the future. The Future is Now! History is valuable but our lives are valuable too. I see culture as an inclusive universal ability that all human beings possess and benefit from. Utopian, more Russian Constructivist or Bauhaus I suppose.

## **And Beuys?**

SR: Yes and Warhol and Pop. Classic institutional critique too. As Kirk Varnedoe writes: "... (T)he Constructivists strove to make art useful, a tool of mass persuasion they wanted to remake everything from towers to teacups, and especially the means of mass communication... Art as such was less interesting to the Constructivists than was visual experience and its productiveness in a new society." **6** This anti-aristocratic, anti-elitist drive fit with my own doubts.

*"...art and philosophy – are public activities. They make sense only if they are practised with the goal to appear, to become publically accessible."*

- Boris Groys





**WATSON**



**LONGO + SUPREME**

## **Pop was popular, this is what appealed?**

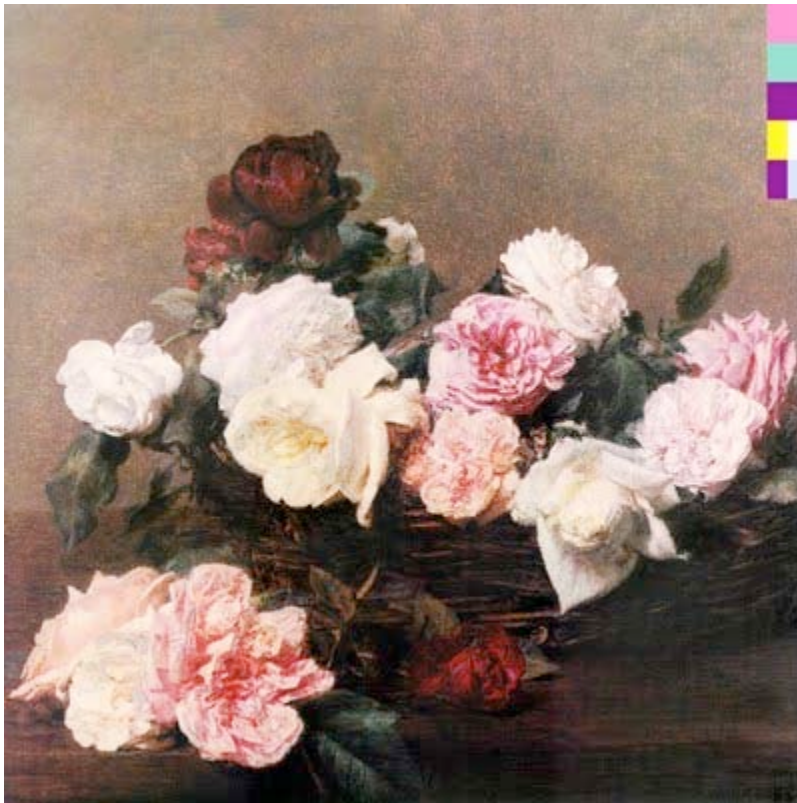
**SR:** Yes and my ‘new society’ was the reality of the new Post Modern world I saw around me: Juan Davila and the rise of MTV and the music video clip; Jenny Watson addressing a Birthday Party audience via a severe constructivist style abstract painting with text; the ‘Pop’ expressionism of the then so-called New Wave painting; Robert Longo and Cindy Sherman. I saw this art as being on the same plane as the pop culture imagery that had intimately inspired it. . My own first catalogue ‘essay’ was an appropriation of the liner notes from Roxy Music’s first album. Peter Saville’s 80s record cover designs for Joy Division and New Order exemplified all this. Saville and many others were mining early Machine Age design and art imagery not only because it looked good but it also was linked to a culture of the masses. To paraphrase Warhol: My record cover of *Power, Corruption and Lies* is as good as your record cover of *Power, Corruption and Lies*.



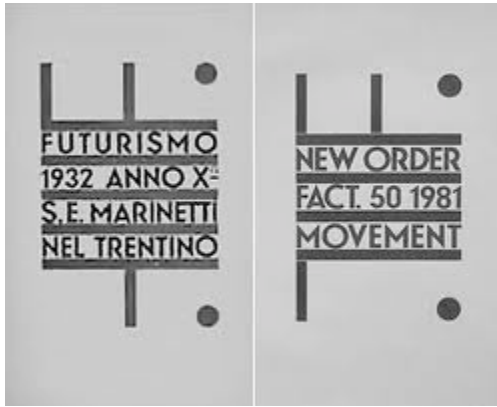
**MERLIN CARPENTER**

## **Power, corruption and lies, was this the ‘con’ in Contemporary?**

SR: Yes it's a catchy title but a serious question arises today if fine art can bestow high value onto any ordinary object then is it the object or the whole mechanism of value making and adding that is art's real subject. It's a con because such objects are sold to the public under values of beauty and truth etc but NOT under the system in the actual business, that system is not transparent, the best artists working today attempt to show the true mechanisms at work behind the scenes.

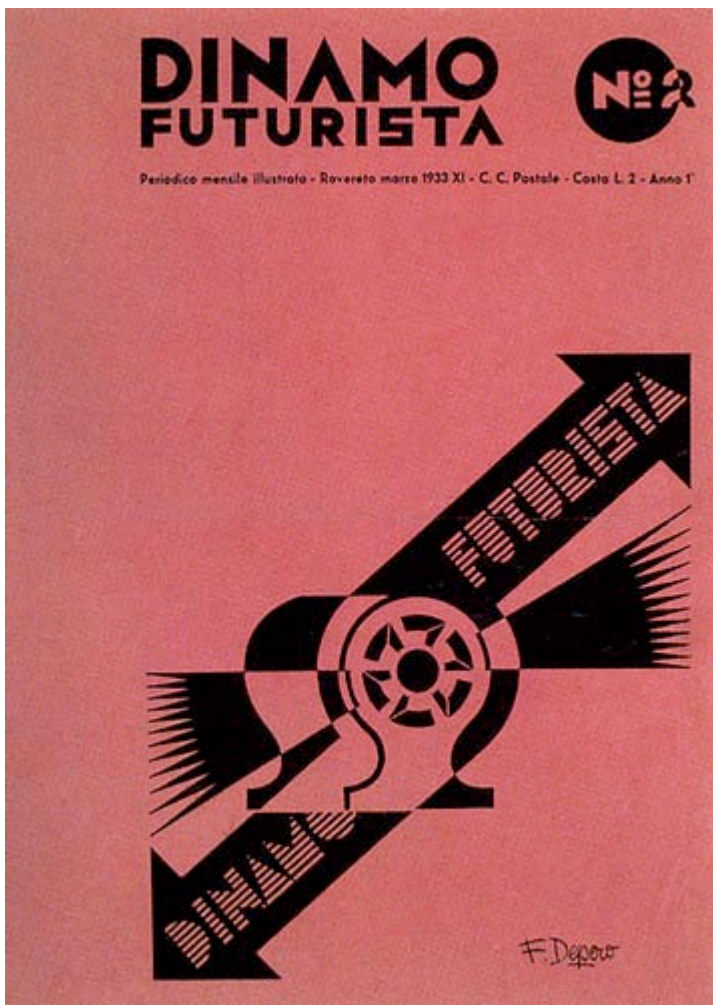


**FANTIN-LATOUR + SAVILLE**



DEPERO

SAVILLE



DEPERO



SAVILLE

## **And like Saville “does it all look like art to you now”?**

SR: In a way. A few years ago an urban aboriginal artist appropriated my Dead Board and Gold Coast surf culture works in the dubious name of white Australian racism. Also local artists increasingly started to treat the use of real world things (architectural models, Toy R Us, graphic tourist imagery such as palm trees etc) with a form of Modernist originality: The “I did architectural models in Australia first” shtick. Basically this was ownership as copyright equalling market value and market share, a corporate way of assessing the world but one the mainstream art world craves because to them without a hierarchy of value anything can equate with anything. This why we refer to curators, critics, certain collectors and public gallery people as gatekeepers, there are two ways to judge value, there is market value and there is symbolic value which is an object’s perceived art historical value.<sup>7</sup> Although there is meant to be a separation of powers in art actually the opposite is overwhelming in Australian art. Those in charge and the market are in fact in lockstep with the hegemony of a small group with vested interests in the status quo. What such people and artists now need to comprehend is that young people have been brought up on an internet where so much is free the concept of ownership of something from the real world via placement and validation in Art is an anachronism, as one student said to me recently: “Why go to the MCA it’s all on the net now.” Young people are perfectly at home with a free flow of images and of value.



## **Why the combination of prominent international artists and your work in this booklet?**

**SR:** I want to show that it's not about the actual work anymore but the entire system of value adding cushioned by the good old fashioned inclusion/ exclusion that create the structures and levels of meaning and value. Contemporary Art is just like International Capital in this respect. Kunst = Kapital as Beuys said.

Also the strange position of Australian art internationally fascinates me. Our dollar and economy are strong and Australia is a middle-sized power on the world stage but our art product is invisible OS and yet as 'good product' as anywhere. It's a problem of perception and lack of confidence and lack of understanding by our government waged and cosseted art gatekeepers that is to blame. Australian art's great tragedy is that no one understands that to succeed Australia needs to take back control of the means of production of meaning of the international context of its own product.



**BLUE MONDAY**



## **RADIOS APPEAR**

**And Ian Burn is there a pun there?**

**SR:** Unintentional but there nonetheless. Burn's *Value Added Landscape* series fascinates me. My reading suggests Burn was a bit embarrassed by the amateur landscapes he found such affection for. His analysis in his texts is seen as far too easy Leftist now but I believe he was facing a far more fundamental question with those works. Staring at those works, as he must have done for hours, would have been like staring down the barrel of a gun of sorts. Burn must have realised that there was very little difference between the op shop paintings he chose and the Nolans and Condors etc of the Australia canon. That the dreaded deep gulf between was indeed not so deep after all. It's a shame he died (and in the Australian surf too!) as what conclusions from the *Value Added* experiment Burn would have drawn would have been very worthwhile.

previous pages and below,  
 H.I.E.I., 1979  
 FOUR PAIRS OF PHOTOGRAPHS  
 EACH PHOTOGRAPH 92 X 64 CM  
 COLLECTION GENERALI FOUNDATION, VIENNA

**The clean and simple truth**

More and more people want their stereo clean and uncomplicated. And it makes good sense. Because it's a proven fact that most people place more emphasis on music itself rather than the numbers, curves, and charms produced for audiophiles.

In short, they want their stereo clean and simple more than they want evidence of perfect sound reproductions.

Enter the Hitachi SQX-9910H.

It was consciously designed to eliminate all of the audio hassle, without eliminating the essentials and impact of full stereo sound reproduction.

**Take a closer look:**  
 It's a near-perfect cassette deck, offers full 8-track cartridge capability (so you can record from cassette to cartridge or vice versa for car stereo play), lets you enjoy virtually distortion-free AM-FM stereo or your entire record collection off of its highly stable automatic changer. And all you have to do is plug it in.

But we didn't stop there. The SQX-9910H also features the rich sound of a three-way Bower Extender™ speaker system.

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**HITACHI**  
 With a company name, it shows.



**L'enregistrement sur magnétocassette Akai**

On avertissement de nos 2 bases, il y a toujours un meilleur moyen.

Mais pour les deux bases, il y a toujours un meilleur moyen. C'est pourquoi Akai a développé une nouvelle technologie de bande magnétique qui permet d'enregistrer sur cassette avec une qualité supérieure à celle des autres marques.

Les 2 bases - Plus d'options pour Akai



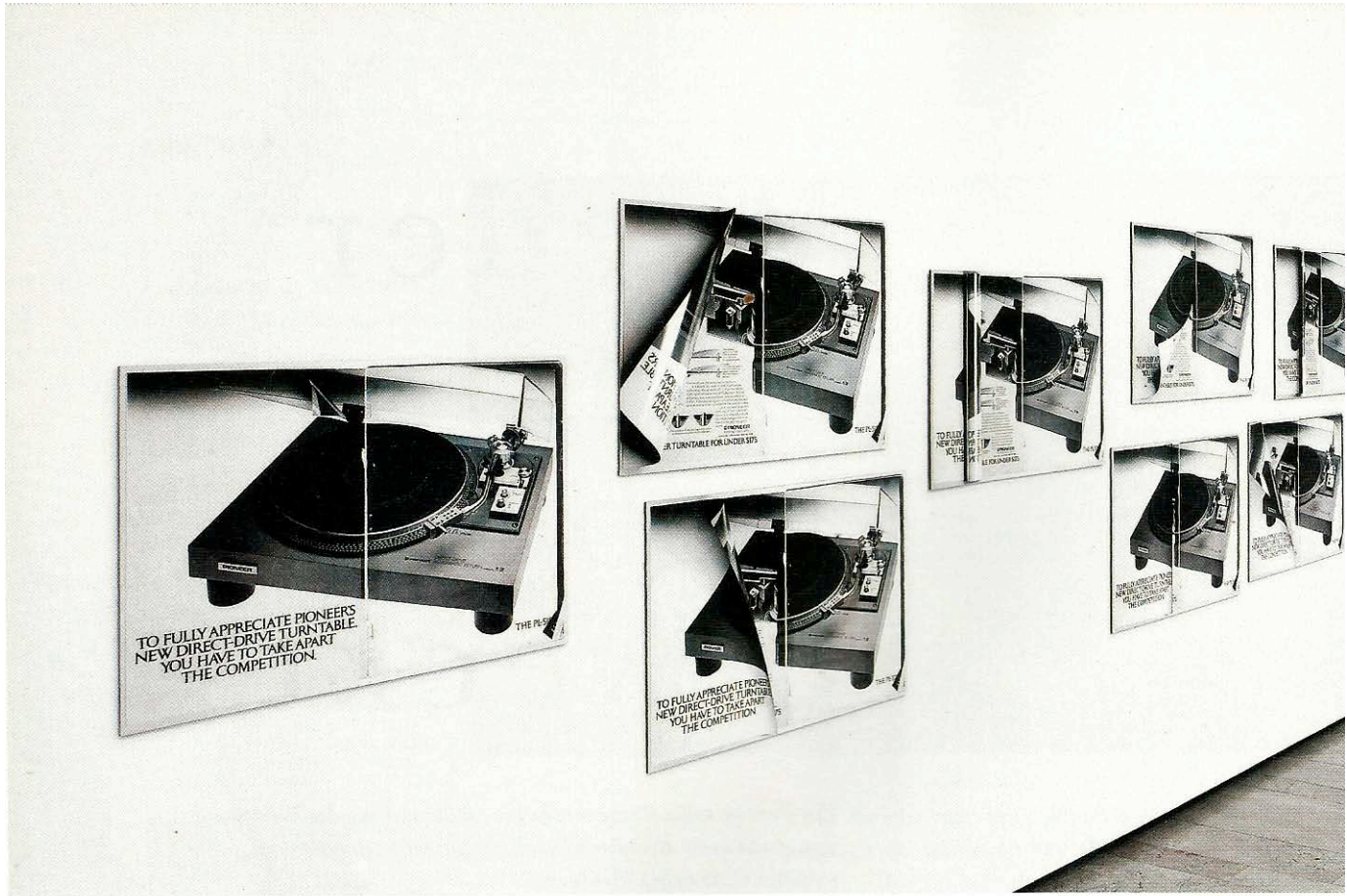
**新鋭の FRONT OPERATION**

SL-5300



**GENZKEN 1979**



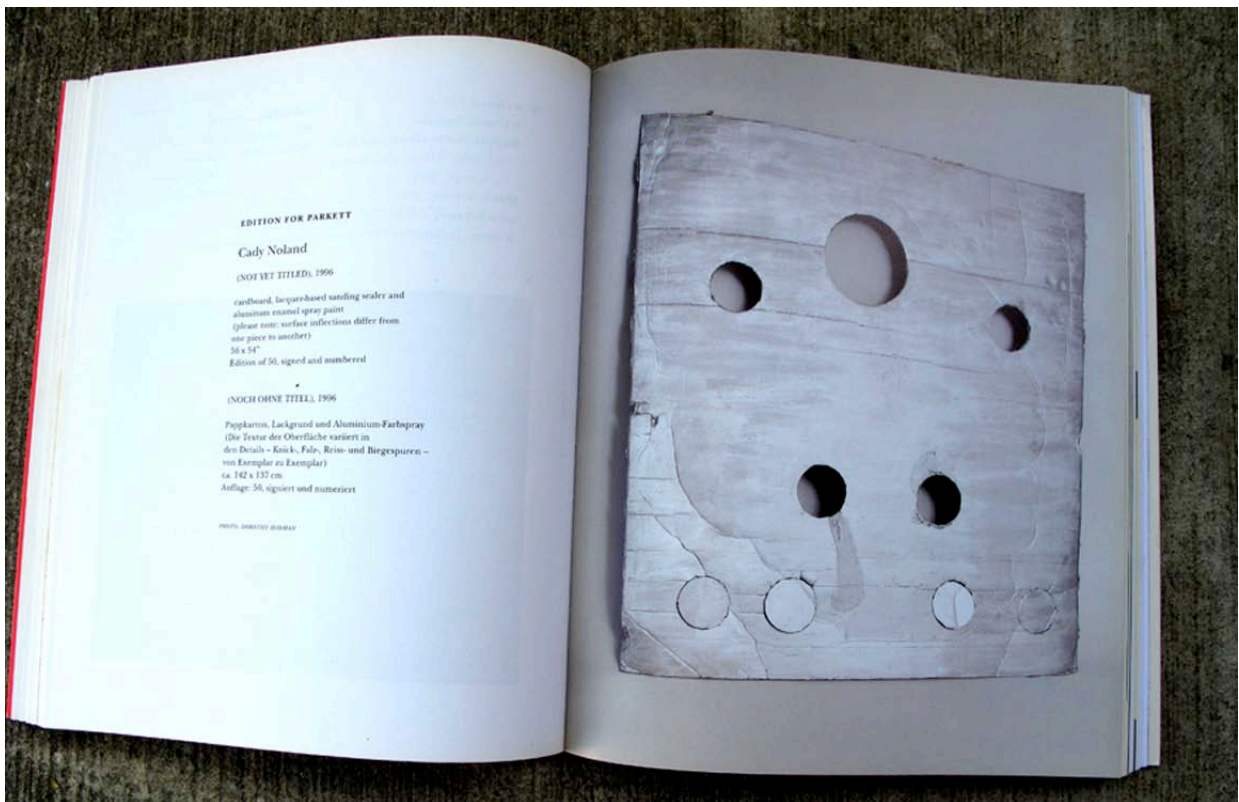


KELLEY WALKER, PIONEER PL-518 SERIES, 2009, detail, 4-color process silkscreen with acrylic ink on MDF, suite of 10 panels, 22 3/4 x 33 x 1/4" each, installation view Captain Petzel, Berlin, 2009 / 4-farbiger Siebdruck mit Acryltinte auf MDF, Folge von 10 Tafeln, je 57,8 x 83,8 x 0,6 cm. (PHOTO: ROMAN MÄRZ)

**WALKER 2009**



**PARKETT 83, 2008/ GUYTON**



**PARKETT 46, 1996/ NOLAND**





**GENZKEN 1979**

*“Now, as then? In our time there is no such thing as a bourgeoisie. Yet... Well, why not? One dreams all day long, just as during the night. It is possible that cultured people are merely the glittering scum that floats upon a deep river of production”.*

- Seth Price

The screenshot shows an eBay mobile interface. At the top, the browser address bar displays 'www.ebay.com.au/itm/150984941134?ssPageName=STRK:MEWAX:IT&'. The page title is 'ANTIQUE FRENCH WINE BOTTLE DRYING RACK VINTAGE COTTAGE'. The main image shows a black metal wine rack with three tiers and many slots. The price is listed as 'US \$190.00' with a note 'Approximately AU \$184.23'. A 'Buy It Now' button is prominent. Seller information for 'france\*brocante' is shown with a 152-star rating and 100% positive feedback. The listing also includes shipping details, a return policy, and a 'Have one to sell? Sell it yourself' link. An advertisement for 'Great Wall' cars is visible in the bottom right corner.

eBay

## What is your solution to this situation of gatekeepers?

SR: My solution was to upend the entire corrupt edifice, in my own mind at least. It's amazing once the doors of perception swing open how much of life and art is rendered meaningless. People can only have power over you if you allow them to. Its only fear of exclusion that makes artists self censor, this is what hegemony is: the internalisation of someone else's attempts to exercise power over you.



**HAMILTON**





## **This is reflected in the Reinhardt Dammn Project?**

Reinhardt Dammn is a film script and is part of my invention of an alternate history, an attempt to create a parallel world. **8** We like to think of Art History as set in stone but art history revises itself constantly, it's an industry but do we actually believe the gatekeepers sophistry, their spin? The battle to come is the right to control who writes history. Should it always be the victors? Is this valid now in the internet age? Will civilisation really collapse if the masses choose to think their own way? I doubt it but its real turf war nonetheless.



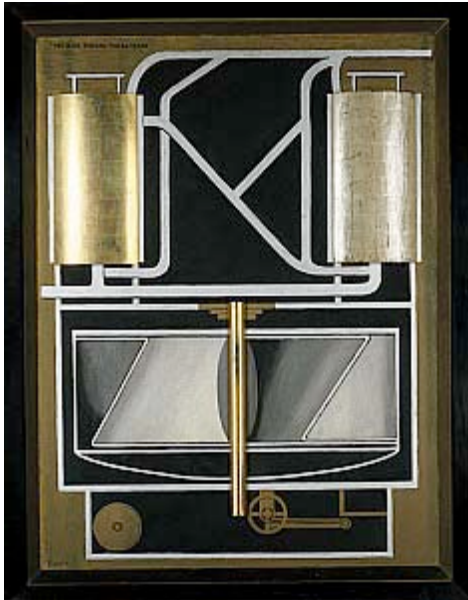
## **70s STAR WARS MERCHANDISE**

Reinhardt also has allowed me to introduce so-called 'redneck' views about contemporary art. That junk sculpture is junk and a monochrome is a fraud but you can money from it. Highly simplistic however those ideas are out there and need to seriously addressed and not ridiculed only at elite art dinner parties after some chardonnay. The debate after populist artist Pro Hart's death is extremely telling here. **9**

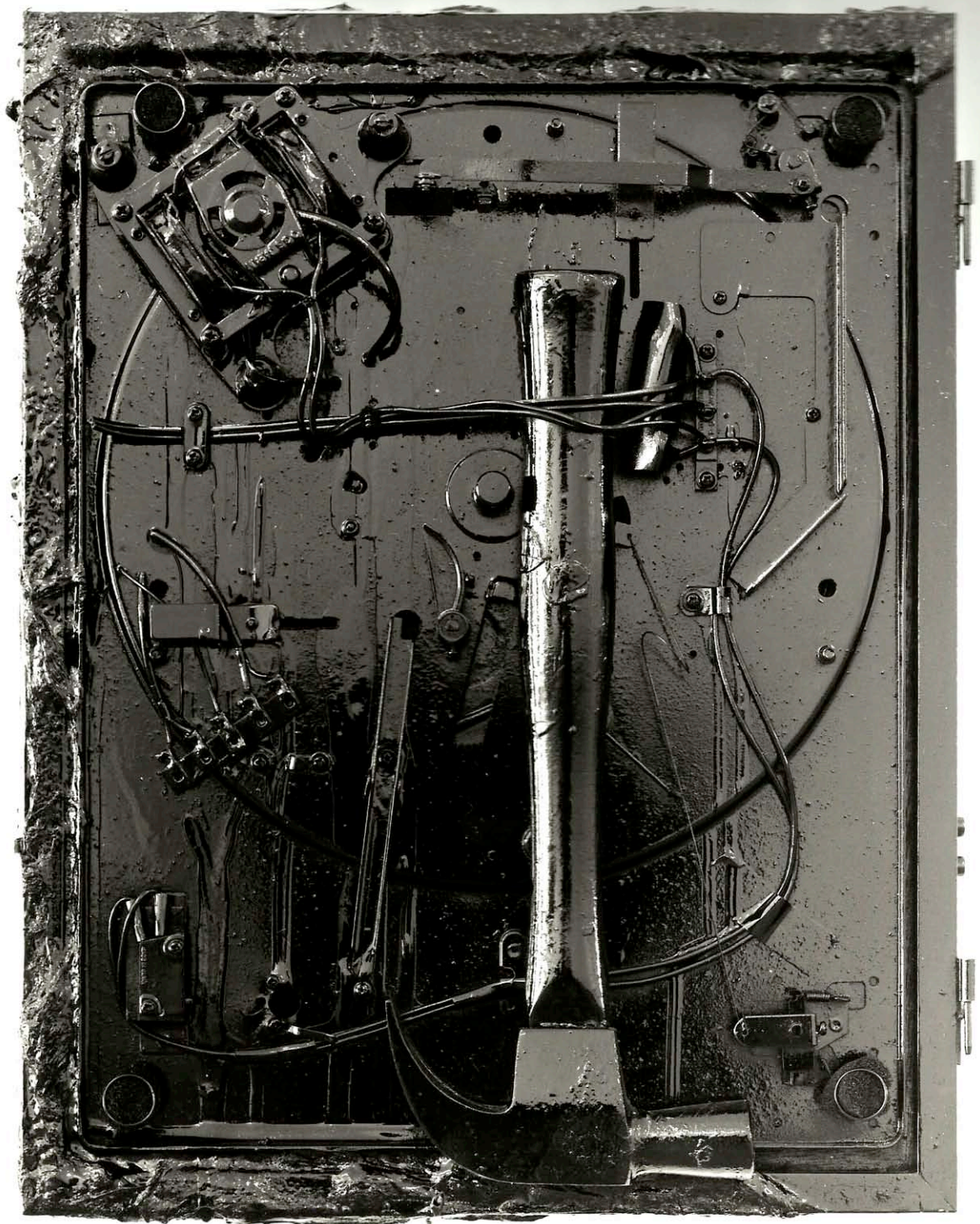




**ARMLEDER**



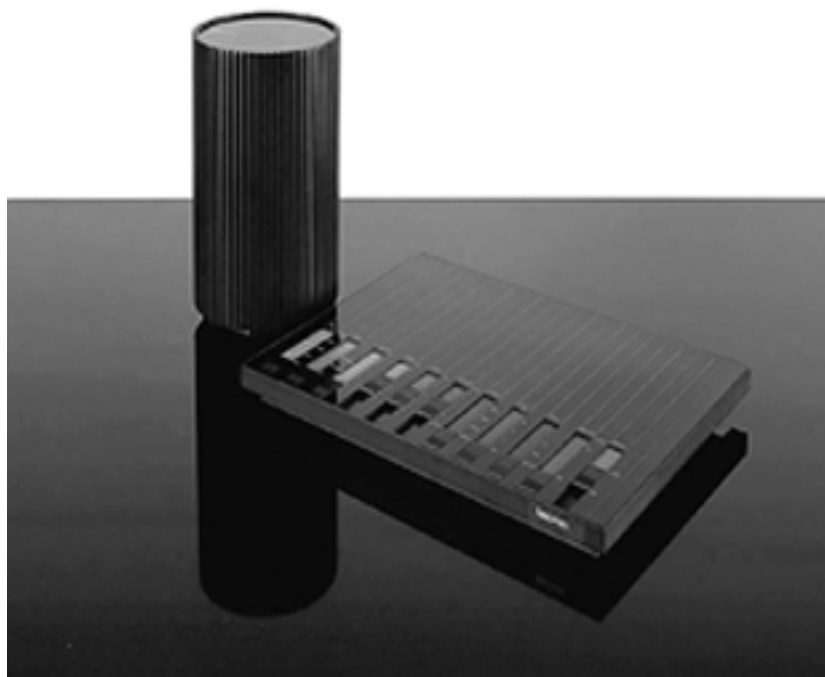
**PICABIA**



**48 CRASH**

**Tell us more about the works on show now at MOP.**

**SR:** This exhibition follows on from my Reinhardt Dammn: Cold War show staged at Breenspace in 2008. I am still repurposing my 'black' 80s works however this time I only use one work *48 Crash* from 1987. That work is my own teenage record player made semi abstract by reversing the turntable to show the underside, a hammer is added and the whole sprayed monochrome gloss black. For me the work recalled *Very Rare Picture on the Earth* 1915 by Francis Picabia, his earliest mechanomorphic work which seems like a fetishised machine covered with gold and silver leaf. As a teenager (maybe 14 or 15) I would visit the older brothers of my best friend and they were into top end Hi Fi (a very 70s fixation) and I noticed a visual correspondence between the highly designed sleek black monochrome Hi Fi equipment and minimalist sculpture without then knowing much about either. It was one of *those* moments. I remember it still.

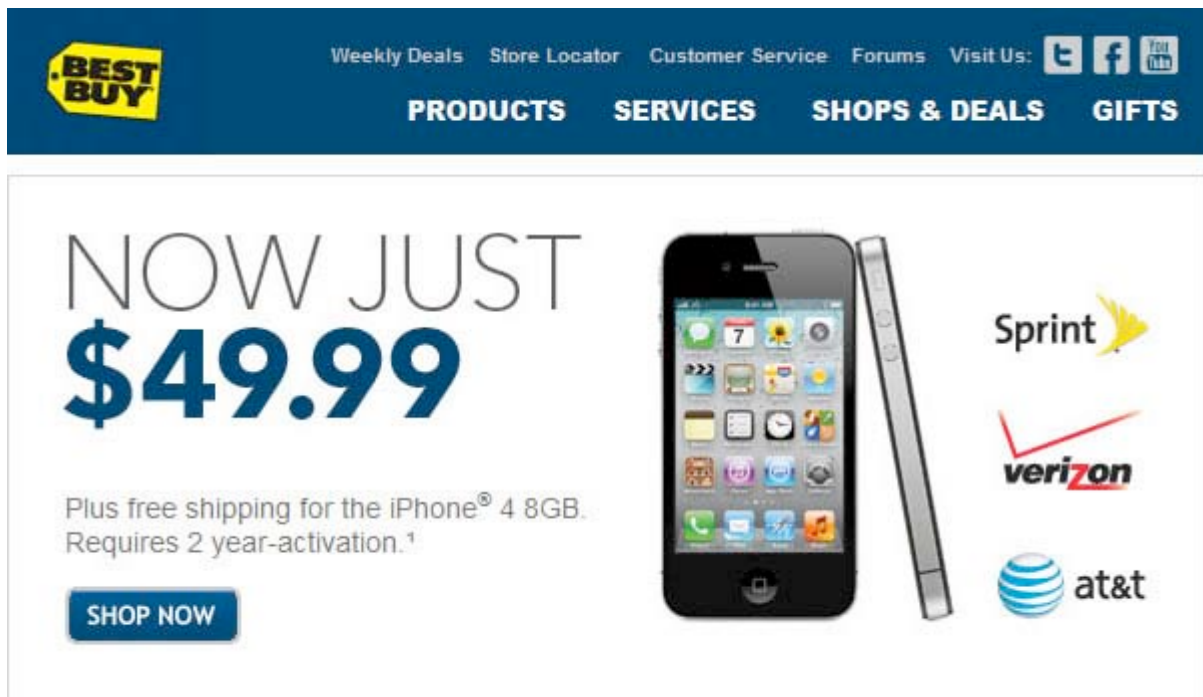


**LECSOON**



**So in the actual exhibition there will be this booklet and self interview, the video of the girls going wild and a whole bunch of old school record players and home hi fi amps sprayed black?**

**S.R.** Affirmative. In getting the girls to spray 70s/80s record players and amplifiers black we can see that value adding is a thin gloss seductive veneer. The works will be sold for \$49.99 each, losing money as some of the vintage technology is expensive. Loss leading they call it in economics. Symbolic value we call it in art. I want to lay bear the way such meaning is produced and mythologised.



The image shows a promotional banner for the iPhone 4 on the Best Buy website. The banner has a dark blue header with the Best Buy logo on the left and navigation links for Weekly Deals, Store Locator, Customer Service, Forums, and Visit Us (with social media icons for Twitter, Facebook, and YouTube) on the right. Below the header, the main navigation categories are PRODUCTS, SERVICES, SHOPS & DEALS, and GIFTS. The main content area features the text "NOW JUST \$49.99" in large, bold letters. Below this, it says "Plus free shipping for the iPhone® 4 8GB. Requires 2 year-activation.\*" and a "SHOP NOW" button. To the right of the text is an image of the iPhone 4 and its silver case. Further right are the logos for three carriers: Sprint, Verizon, and AT&T.

**Have you experienced any backlash from those who choose?**

**SR:** Yes of course. The academic Soft Left may have got rid of God but they sure as Hell didn't get rid of the Inquisition.

**Is this why you are interviewing yourself here?**

**SR:** Yes, to have any validity at all artists and all individuals must strive for some autonomy from the power structures of the world.

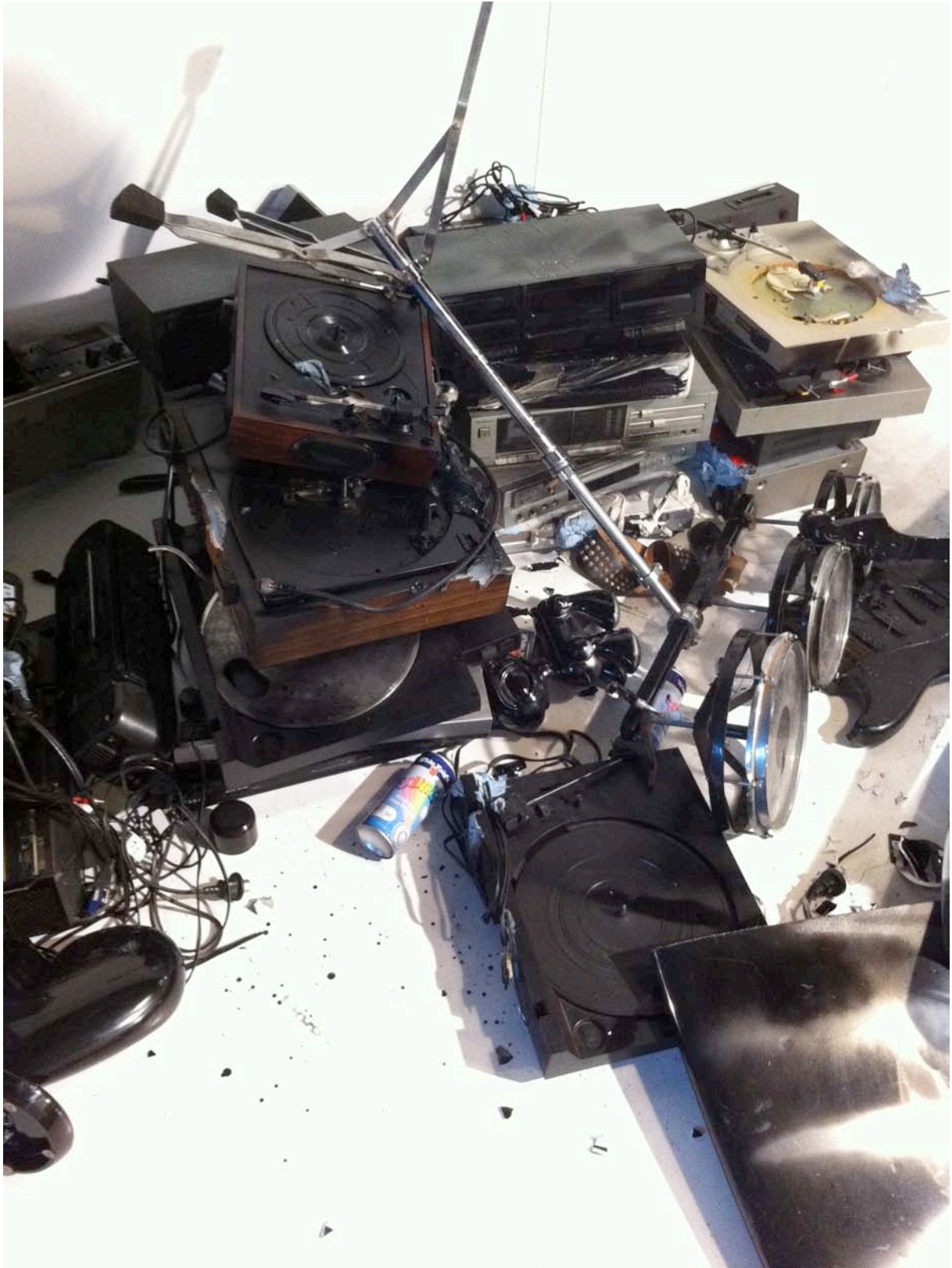
*"It's up to you not to heed the call-up/'N' you must not act the way you were brought up"*

- *The Call Up* The Clash

As one internet post by Willie Ryan said: It's "...important to stare hard at what we have and what we're asked to do, make, and produce. Unfortunately, a lot of what we do is restricted by time or money – our time has to be bought back by us from those who already have it...mortgage providers, landlords, service providers, retailers etc."<sup>10</sup>

To his list I would add curators, art public servants and wealthy collectors. Those who now 'own' our time, time often paid for by us the public. Artists are voters and tax payers too and yet artists (except for a select few) are treated the worst by the mainstream art world. However we can speak back, we can refuse, in part at least, to fully enter a corrupt system even at the risk of being ostracised (as has often happened to me). We can at least demand greater transparency in decision making by publically funded institutions. Always keep Jacques Ranciere's book *The Ignorant Schoolmaster* in mind.<sup>11</sup> I myself am basically a self taught artist.





## **Some have labelled you narcissistic.**

**SR:** Well of course those who see it as their job to conduit art to the masses resent me cutting out the middle man. It's the first time I've said this but I dreamed as far back as the 90s to become as successful as possible to then be able to have enough clout to kick the dead head of Art around to see where the cracks appear. For centuries artists have written on their work and thoughts, it's hardly new.

## **Why didn't you do it in the 90s?**

I did a bit but it's a far different time now. It's easy for the status quo to dismiss you as an artist ratbag; it's an easy way of stifling independent comment. Web 2 changed everything.









## Toaster

New, practical, outstanding, this print was made possible by a number of fresh ideas. The proof of the excellence of the toaster that inspired this work of art has been supplied by the results of severe endurance tests recently performed. The appliance was kept working for a total of 7458.3 hours (not counting brief periods for cooling). This was the time taken to toast 50,000 slices of bread. That is a pile of bread well over a quarter of a mile high.

Just how outstanding the design is can be proved by the fact that it has been

included among the most attractive objects for everyday use exhibited at the New York Museum of Modern Art - the only automatic toaster in the world to achieve this honour.

White bread, black bread or even rye bread? Ask your friends and neighbours and they will tell you that toast is a first-class delicacy. It tastes good and has never been the cause of anyone losing their driving licence. It keeps you fit and your body needs it.

Printed on Saunders plan mould special printing ink (40-50% to 500) (complete with Maltiplex and Masterflex ink and applied metalised silver polyester) in an edition of 75.  
Dimensions 25" wide, 36" high, sheet area 23" square.

# HAMILTON

**And for a long time it seems you did heed *The Call Up*. This exhibition is funded by the Australia Council. Of late you've been an institutional favourite.**

**SR:** Yes, that was part of the strategy because without such funding I couldn't do the show or any show, the Australia art market is on its knees! In Brisbane it's almost nonexistent. A situation the government funded art world refuses to even think about. As long as their wage keeps up and they can fund their projects and careers why should they care? It certainly was a great life error on my behalf to have relied so heavily on such government and institutional support BUT then again someone from within the system has to say something and I see huge problems and I am just being honest and voicing them so that others and younger artists can maybe gain.

This will cause me problems with those in control of producing and maintaining symbolic meaning and over the years it has. I will detail this information in my forthcoming blog, I expect to be sued but it has to be done. If I couldn't do this I'd stop engaging with official art altogether. When the scales fall from the eyes it's an intense feeling of relief. Maybe that's what got me involved in art in the first place.

Brisbane, January/ Feb 2013

*"The term I use to describe the process is: 'post-war socio-cultural democratisation'."*

- Peter Saville





**MÜLLER-BROCKMAN**

**SAVILLE**

FOOTNOTES:

1. Scott Redford *PHOTO/SURF: Reinhardt Dammn + The Surf Gods Command* (New Single *OUT NOW*) Korridor Galerie, Frankfurt, 2011

2. Kate Legge, "Power to the People", *The Weekend Australian Magazine* Sept 01-02, 2012 page 17

3. Ibid page 17

"Once, people marched in the streets to change opinions and policies. Campaigns could be months or years in the making and required the methodical precision of a stealth attack: war chests readied, arguments martialled, opponents targeted, goals set, sound bites crafted, stories planted, spokespeople groomed, logistics triple-checked. But with the arrival of social media, ordinary people nursing a gripe or a grudge or a heartfelt plea can letter-bomb the world simply by pushing the "send" button."

- Kate Legge Ibid page 17

4. Dan Fox, *Peter Saville Estate 1-127*, migros museum für Gegenwartskunst, Zurich and JRP/ Ringier, Zurich 2007 ex.cat. unpaginated

5. See first page of *Scott Redford and the Gold Coast*, Gold Coast Art Gallery ex cat. 1995 for this quote from a review in *The Ohio Review* of *Learning from Las Vegas* by Robert Venturi and Denise Scott Brown 1972:

*"Venturi has written a dangerous book...It inverts the ideas that many have based their professional lives upon. It threatens those things that we use to distinguish the difference between us, the cultured, and them, the vulgar. It is difficult to accept the idea of citizens of our 'know-nothing culture' knowing more about the world they live in than the trained cultured architect and their insolence in preferring it."*

6. Kirk Varnedoe, *Pictures of Nothing: Abstract Art since Pollock*, Princeton University Press, Princeton, NJ, 2006 page 60

7. See Isabelle Graw, *High Price: Art Between the Market and Celebrity Culture*, Sternberg Press, Berlin/ New York, 2010

8. See Emailing: Scott Redford/ Julie Ewington, Brisbane, August-September 2010 Julie Ewington, *Scott Redford: Introducing Reinhardt Dammn* QAG/GoMA, Brisbane 2010 pages 25-34 and Malcolm Smith/ Scott Redford *Scott Redford: Reinhardt Dammn Cold War*, BreenSpace, Sydney exhibition poster/ invitation.

9. Pro Hart was a populist artist working in Australia in the second half of the 20<sup>th</sup> Century. Hart actively sought a polemic with elitist high art but his work is much admired by the general public. Although granted a State funeral many in fine art still ridiculed him. As with his US counterpart Thomas Kinkade, Pro Hart's work forms a sort of parallel world of art to the 'official' contemporary art supported by our institutions.

Many still remember Hart fondly for his iconic Stainmaster Carpet ads from the 1980s, recently recreated by his grandson.

10. Blog post by Willie Ryan, 20-03-2009 found <http://www.creativereview.co.uk/cr-blog/2009/march/saville-at-dad> accessed 27 Jan 2013

11. Jacques Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, Stanford University Press, Stanford, California 1991 "...through the story of Joseph Jacotot, Rancière challenges his readers to consider equality as a starting point rather than a destination. In doing so, he asks educators to abandon the cultural deficiency and salvation themes so pervasive in educational rhetoric today. Rather than requiring informed schoolmasters to guide students towards prescribed and alienating ends, Rancière argues that educators can channel the equal intelligence in all to facilitate their intellectual growth in virtually unlimited directions. The schoolmaster need not know anything (i.e., s/he may be ignorant). With the

*premise that all are of equal intelligence and the insights from which knowledge is constructed can be found in any collective educational exercise founded on this principle, Ranciere claims that the poor and disenfranchised should feel perfectly able to teach themselves whatever it is they want to know. He believes that anyone can lead and that the oppressed should not feel bound to experts or reliant on others for their intellectual emancipation.” - Wikipedia entry*



**DAMMN**



**REYLE**



**BURN FOR YOU**

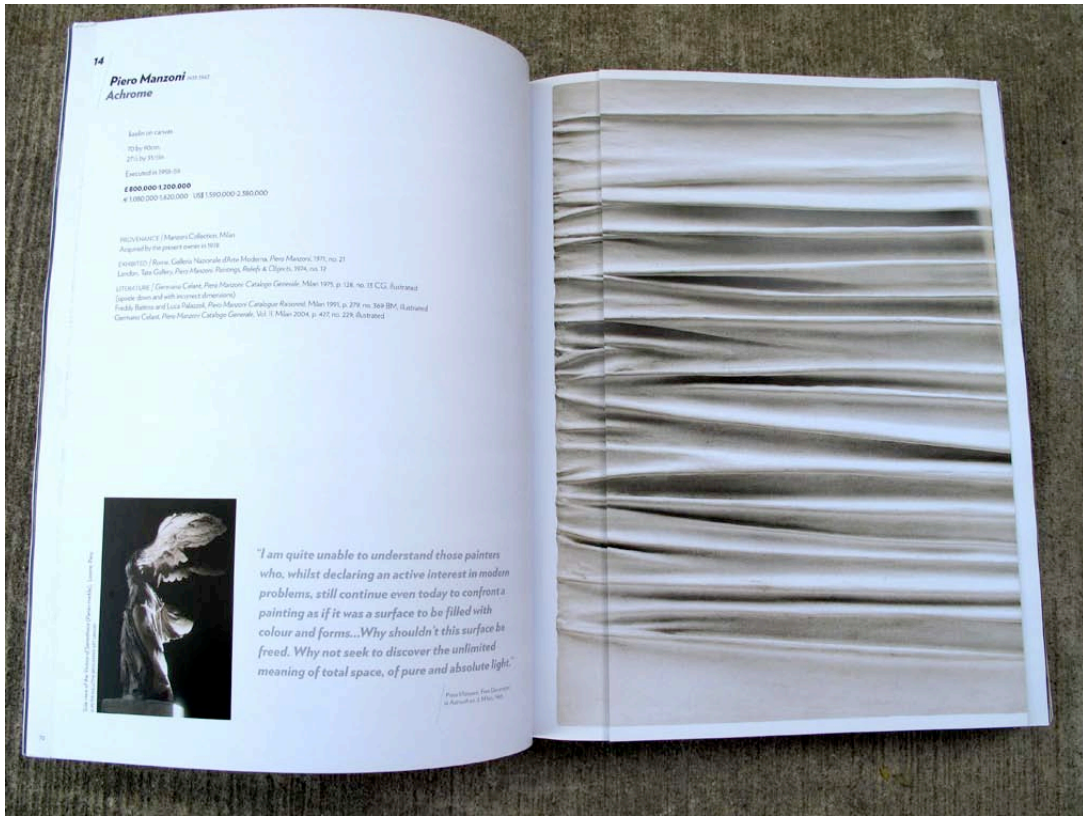




**REENA SPAULINGS**



**DAMMN**



**SOTHEBYS CIRCUIT OF VALUE: SAMOTHRACE /MANZONI**



**SOTHEBYS CIRCUIT OF VALUE: SONIC YOUTH /RICHTER**

## ONLY CONNECT/ BURN RATE – SCOTT REDFORD

### Australia Council Fellowship Application 2012

“Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its highest.”

- E.M. Forster ,*Howard's End*

I plan to use the two-year Fellowship grant to undertake an ambitious new project and thereby develop and advance my practice. For the duration of the Fellowship I will conduct a conceptual art project in Berlin which demonstrates the concept of 'Burn Rate' as a means of deciphering profound changes in contemporary art. This art project will be manifested mainly in a Project Space in Berlin run by me and primarily showcasing my work through an interlocking series of exhibitions and initiatives.

Just as Web 2 has forged a growing interconnectedness worldwide between individuals via the enormous popularity of social media, Facebook, You Tube, LinkedIn, 'smart' phone technology etc (no mere consumer dalliance, witness the humble twitter as a political tool during the recent uprisings in the Arab world) so the classic modernist 'gap' between Art & Life has assumed a new status. What once seemed something of a utopian ad line now appears to be almost a new avant garde.

As fine art moves from its traditional status as an aristocratic medium into a truly mass medium so the relationship between its audience is changing. Appropriating the economic term 'burn rate' UK designer-turned fine artist Peter Saville argues that over the past four decades mass audiences increasingly look at the world with a trained eye graduating from an awareness of pop styling initially through music, onto fashion and design, and now art. Saville speaks of the 'burn-rate' of creative ideas in this visually hyper-literate society, one in which the legacy of historical avant-garde art and design can now be found on the high streets of most towns and cities – from shop facades to food packaging – rather than just in galleries or the homes of connoisseurs. Dan Fox writes of Saville's concept: “Whilst the pluralism of contemporary art is arguably leading to a state of equivocality whereby it is getting harder to make clear-cut value judgements about art itself, this has also had positive side effects: increasingly frequent flashes of recognition between what we see in galleries and museums and what we encounter in our daily lives...”.

In economic speak 'burn rate' is a term synonymous for negative cash flow. It is a measure for how fast a company will use up its shareholder capital. If the shareholder capital is exhausted, the company will either have to start making a profit, find additional funding, or close down. This is the state of “equivocality” that Fox speaks in contemporary art whereby fine artists have made Duchamp's concept of the Readymade so ubiquitous that it's almost easier to look for signs of art anywhere outside the gallery than within. The most cursory study of current art will reveal that perhaps we are near a 'tipping point' where aesthetic capital will be exhausted, where we will so easily recognise the tropes and traits (clichés?) of contemporary art that will cross over into a parallel world of 'life into art', a reversal of the old Modernist line. However on the plus side younger audiences increasingly have noted the situation but appear more empowered and energised rather than disturbed by such current developments: Dumbed up not Dumbed Down.

My work has long dwelt in these areas and lately I have begun collaboration with Paul Everest, co-founder of Unitriders, a successful Gold Coast based international street wear brand <http://www.unitriders.com/>. What remains a fascination to Paul and I is no matter how visually aggressive Paul's designs for Unit are and no matter how much Paul's products 'look' like art there is still a gap somehow. I propose that one major component of the two

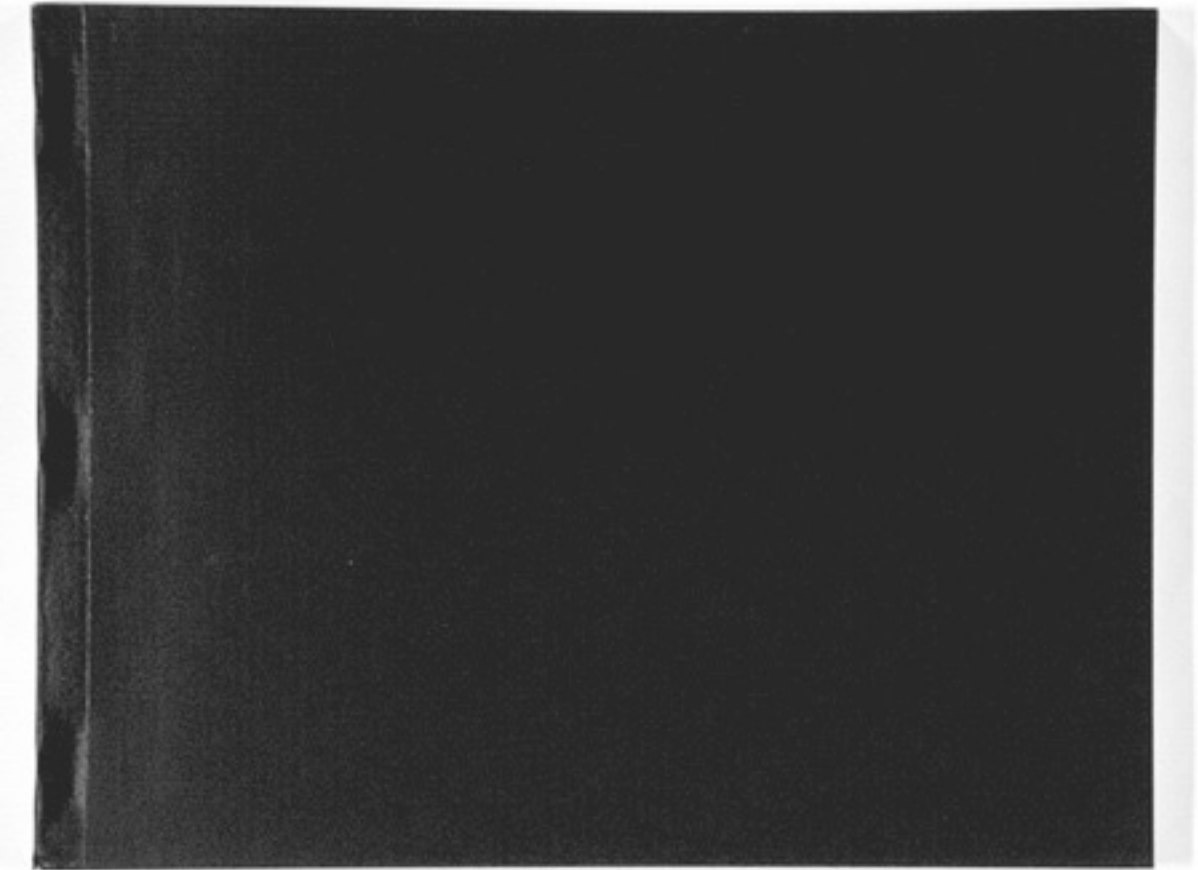
year project space will be a large scale collaborative work between Unit clothing/Paul Everest and I to illustrate the cultural changes detailed above. Perhaps the Project Space will miraculously change into a Unit clothing store for a month and then change back again to an art venue. Berlin is a very style conscious town and art literate. I envisage keeping the venue in 'play' constantly.

The verbal and VAB feedback I received regarding the 2011 Fellowship round was that it was strongly recommended that Fellowship projects have a 'major' international focus. To this end in January 2012 I undertook a research visit to Berlin. In 2001/2002 I was the Australia Council resident at the Kunstlerhaus Bethanien, Berlin. This was in some ways an unpleasant experience, mainly due to the Bethanien being in quite a degree of management turmoil and funding problems. I got the distinct impression Australian artists were a low priority at Bethanien. Since this experience (which has been ultimately beneficial in a reverse way) I have made a ten year study of why Australian visual art is still lagging in international acceptance. After my 2009 Australia Council London residency I published an essay on the subject in *Broadsheet* (see '*Changed Circumstances: Learning from London*', *Broadsheet*, Volume 38.2, June –Aug 2009 pp 96-99).

Basically Australian art has a perception problem. It is **NOT** a problem of the quality of the actual art-indeed I you could say that much Australian art is better than what one normally sees internationally, at very least the work is on a par. To my mind, what Australia really needs to project a clear cultural narrative containing distinct points of connection and ongoing for international audiences. All audiences need to recognise in art works something of themselves or something they already 'know' to stop them just registering just 'more contemporary art'. Although a first world economy, Australia is unfortunately seen as only a consumer of international art ideas and not as a producer of such ideas. We have tended to believe that just making good art will suffice in an ideas/product market awash with new art from an ever increasing array of nations. In our contemporary globalised artworld the meaning of 'art' no longer resides chiefly in the Modernist singular art object. Art is now more a link of network of meanings with multiple authors, many of those authors being the audience itself. In this art resembles international capital and as capital has shown us: You can wrap a concept around any object. What I have also learnt from my two international residencies is that local audiences seem to dislike 'fly in/ fly out' artists. They always want to know if you will stay and make a contribution, this is the same for a solo exhibition or project as much for a big national survey such as *FACE UP - Contemporary Art from Australia* at the Hamburger Bahnhof, Berlin, 2003. That is why my project aims to run continuously for two years. It differs markedly from a residency as I aim to embed/ immerse my work and ideas very firmly within the Berlin art world. Many artists have Project Spaces in Berlin, each has a distinct profile. By working with Unit clothing and expounding a clear and declarative rationale (the space will be titled *Burn Rate*) I hope to make a mark as a producer of meaning rather than just a tourist.

Let me end with a little story. In the days when I believed that the meaning of art resided solely in the art object I would bombard international curators and visitors with my work and its meaning to me. Now when I meet such people I instead engage them with current debates and ideas about art. This has such an effect that rather than almost running from the room overloaded as before the visitor seems far more keen to then look and discuss the work. They ask me rather than the other way round. I hope that my two year project will do something similar: Producer-not just consumer.





**IAN BURN xerox book 1968**



**MONOCHROME SINGLET**



**SIMONS + SAVILLE**

**ART IS EASY + ALL MUSIC IS THE SAME**

**- Traditional**



**FLOOR PIECE 1987**



**SCORPIO RISING**



## FORM FOLLOWS FICTION – SCOTT REDFORD

### Australia Council Fellowship Application 2011

The exhibition *Scott Redford: Introducing Reinhardt Dammn* at Qld Art Gallery Oct 2010 – Mar 2011 showcased a selection of my Gold Coast themed works and also introduced the fictional/archetypal character Reinhardt Dammn: a charismatic, twenty-something contemporary artist/surfer dude with rock star ambitions that far outstrip his actual abilities. His energetic, indeed frenetic, story eventually leads to his tragic, near-fatal downfall; a sort-of Surfer Hamlet tale of “I fought the law and the law won”.

I plan to use the two year Fellowship to further develop the art film project titled *Reinhardt Dammn*. This project is a serious aesthetic game about the changing status of the contemporary art object. *Reinhardt Dammn* intends to demonstrate the growing convergence of fine art with the mass media and also address the shifting interplay of the traditional roles of producer and consumer.

It is very important that *Reinhardt Dammn* be seen as moving into legitimate mainstream fare. I plan to do this by engaging professionals in film and media such as screenwriters, photographers, prop makers, PR consultants and casting agents to progress the concept out of the confines of the white walled gallery and into the world of film, advertising and mass media. Of course it is also important to keep the fine art realm in play by still exhibiting the props and films in an art context as the continuing dialectic of high and low is the fuel for this game.

This expansion of the project differs from past incarnations of *Reinhardt Dammn* in that it defines the project as both an example of ‘real’ mainstream cultural product *and* as art object. By completing a draft script; making and distributing more focused filmed excerpts from the script; and investigating the ability of media marketing to tell the story of the project to a broader audience these activities within the Fellowship period will reflect major innovation in my practice through an immersive relationship to fundamental and inexorable changes occurring in 21<sup>st</sup> Century contemporary art and culture.

Although the concept of *Reinhardt Dammn* has been present within my practice since the mid 1990s, theoretically my thinking has been recently clarified by reading Nicholas Bourriaud’s book *Postproduction* along with other contemporary texts by Boris Groys, Isabelle Graw and Bettina Funcke. As the industrial economy of the 20<sup>th</sup> Century has continued its transformation into the service economy, the experience economy, and ultimately, the aesthetic economy of the 21<sup>st</sup> Century, the creation of a fantasy world that the consumer could buy into becomes as important as the creation of actual products. More people today are interested in image production than in image contemplation and often these new images produced involve perceptions about the individual’s own self- image. The internet allows ordinary people to invent multiple new identities and immerse themselves in a web of fantasy via virtual chat rooms and to aestheticise themselves through My Space, Facebook and Second Life. Part of the reason for the popularity of reality television is that more and more people are living their *own* reality shows. Although based mainly on the young surfer/artist stereotype the narrative of Reinhardt Dammn allows for the conceit of making artworks that double as props for the film. This reflects my belief that artworks should no longer conform to a history of art that seeks a supreme hierarchical measure by which to classify and rank artistic signs. Instead we should judge artworks for their ability to insert themselves into different narratives and engage in productive dialogue with a variety of contexts. Art should be a useful beginning not an accepted terminus in a lineage of artistic ‘quality’.

To purchase and use an object is necessarily to interpret it. By listening to music or reading a book, we produce new material, we become producers. Rather than the accepted view that the consumer is a passive end receiver of products and information the contemporary consumer is now more an 'emancipated' spectator. In his book *The Practice of Everyday Life* Michel de Certeau argues that the consumer engages in a set of processes comparable to an almost clandestine, "silent" production. As products of the culture industry artworks are also consumed and de Certeau posits that artworks can be inhabited in the manner of a 'rented apartment'. Rather than viewing artworks as finished 'untouchable' sacred objects new art theory insists that the viewer become an active participant in the work's meaning.

Ultimately the concept of *Reinhardt Dammn* is an issue of cultural politics. We must stop playing walk-on parts in a script written by Power. Instead we now become actors and co-writers in our own narratives.

The art component of the Fellowship works will be shown at my usual dealer galleries and at Canberra Contemporary Art Space.



**LISTER**



## FREE PUSSY RIOT

Published concurrently with the MOP Projects exhibition:  
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Project Manager: Jack Stahel / Video and Post-Production: Moja Reeves

Advice with Text: Alasdair Foster / Assistance: Lyell Bary, Gary Carsley, Surin, Peter Jackson and the Emergency Department, St. Vincent's Hospital, Sydney

Scott Redford is represented by Ben Makin Art, Brisbane.



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