

SONY

Virgin atlantic



Coca-Cola



PlayStation



Standard Chartered



P&G

JOCKEY



ABSA



Panasonic



BARCLAYS



BURNRATE
BURNRATE



DE BEERS



Standard Bank



CLEAR

BURN RATE

1982

*Whatever you think, think something else.
Whatever you do, do something else.
-Robert Filliou*



BURNRATE/ STRIKE: Depletion to the Source

One major lesson from the work of Elaine Sturtevant (1924-2014) is the need to strip away temporal novelty from ,new' art works. Remove the fleeting aura of The New from contemporary art and the actual works cease to retain their value, both their Symbolic (Art History) Value and also their Market Value. The New is the main marketing tool for Contemporary art. The New spells striking, original, unusual...and valuable.

Let us consider Strike, a video work by Hito Steyerl involving her using a chisel and hammer to strike once at the base of a flat screen

TV causing the screen to crack and making the damaged LCD produce attractive abstract patterns. However remove the novelty aura from the act and finished art object and the work's value ,depletes' back to all those images of damaged TVs on offer on ebay or the videos on Youtube where people put alkaline solution into the Flat Screen's cracks to create new beauty (their words). Remove the aura of the new, with all its gloss of authenticity and authorial vision, from Steyerl's work and the work goes back to a space beyond the art market and the market for art history.

We are fans of Hito, so we propose to do the opposite of what fans usually do BUT remember fans also can ,turn' (see the film Misery, 1990 based on the Stephen King novel, or the shooting of John Lennon).

We have chosen Hito Steyerl to focus on as we very much admire her work. Even though STRIKE, 2010 is a Pop ,haiku' of her more complex video works, it is a simple visual image to reach a mass audience. Interestingly STRIKE 11, 2012 is an amusing and sentimental version of the 2010 work that almost looks like a real Youtube fan video of her own work, it features her daughter maybe.



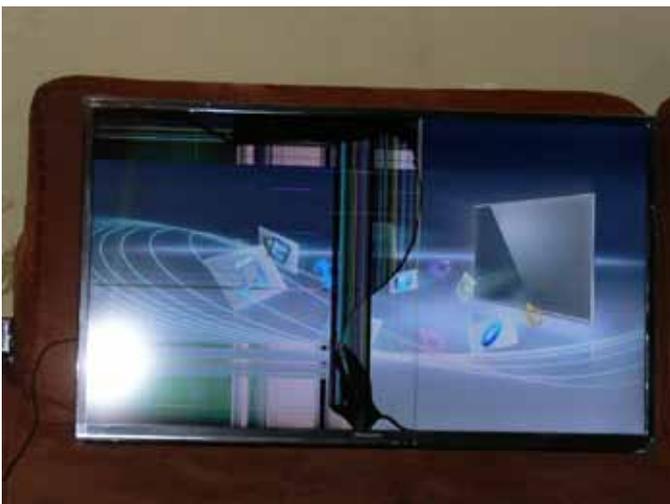
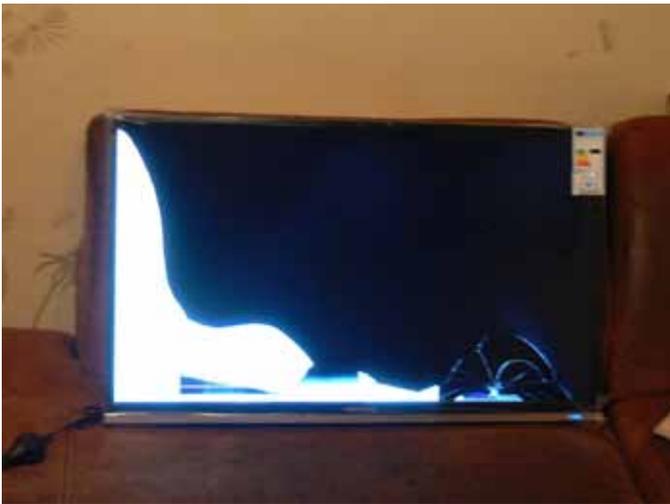
Hito Steyerl



Hito Steyerl / STRIKE
Source: youtube.com



DEFECT TV
Source: ebay.com



DEFECT TV SCREENS
Source: ebay.com



Steyerl is a master of crossing over such genres and contradictions whilst still offering solutions to the current growing acknowledgement that Contemporary Art is winding down, thereby depleting its own value via overproduction. Hito is at heart a PUNK!

Contemporary Art is entering a deflationary period just at the supposed height of its extreme Sur-valuation via the otherworldly high prices of the Auction House market. Always the seed of downfall is planted at the height of success.

Steyerl herself has also spoken of her own reservations about the contradictory position she finds herself in. Being a Top 100 art star whilst also being critical of the system. This is the classic ,bind' of soft-leftist artists working in the art world where, just like Capital, all modes of critique are allotted ,space' in the system, even prior to the critical act being made. The critical act is of course now commodified, ,commissioned' even by the status quo in a way.

Jean Baudrillard said,

,The revolutionary idea of contemporary art was that any object, any detail or fragment of the material world could exercise the same strange attraction and ask the same insoluble questions as those formerly reserved for a few rare aristocratic forms called art.'



SPILT MILK
Source: wallpaperhere.com



For over a century Fine art has borrowed from ,outside' itself: Daily Life and Impressionism; African art with Cubism; Pop mimicking popular taste and Contemporary Art with...well ...everything! What more can current art add to the list of Modernism's sur-valuations? Once the general public understands that anything can and is art the frisson of the avant garde is gone. We are left with the world itself.



DEFECT TV SCREEN
Source: ebay.com



DEFECT TV SCREEN
Source: ebay.com

Burnrate is attempting to work within this radical new situation exemplified by the rampant sur-valuation of Contemporary Art and Contemporary Art's radical indeterminacy: its ability to be literally anything at all.

In a recent essay entitled „Too Much World: Is the Internet Dead?“, Steyerl focuses on the term ‚circulationism‘ as way of understanding the contemporary potential of art and the image. „What the Soviet avant-garde of the twentieth century called productivism-the claim that art should enter production and the factory-could now be replaced by circulationism. Circulationism is not about the art of making an image, but of post-producing, launching, and accelerating it. It is about the public relations of images across social networks, about advertisement and alienation, and about being as suavely vacuous as possible.“

„I am not an artist, I am an artisan, a craftsman. That's why I don't care about high and low. Expensive things and cheap things can be on the same level. Right now, in the auction house fine art is super-expensive but after 500 years, merchandising and fine art go to the same level. „
-Takahashi Murakami





WHAT IS BURNRATE?

Burnrate is an economic 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.



Introduced into Contemporary Art by graphic designer turned artist Peter Saville it could now refer to the rate by which the art viewing public have acquired the knowledge to 'decipher' Contemporary Art. It also refers to the 'sped up' nature of culture today, of course the situation may just as quickly 'speed down'.

Culture today is one of an entrenched stylistic pluralism (a flat pluralism) with a lack of any sense of avant garde. Due to the internet all images, concepts and histories are available at all times. Modernism was characterised by a linear series of competing '-isms'. We must now accept there will be no more easy '-isms'. Post Digital Art is only an attempt by the status quo to regressively re-instil a new marketable 'ism' for the commercial and academic markets. What is radical today is that increasingly the dispersion of images and culture is MORE important than the actual objects of Contemporary Art which serve now as props in the theatre of a global market.

BURNRATE- *commercial space* seeks to be both a store for 1980s postmodern artefacts AND an artist's Project Space. Postmodern thought is a precursor of the the situation now. The radical scepticism of the postmodern is our inspiration. The idea that form need not follow function we embrace.

We are for art as artifice and film prop; low over high; popular over aristocratic taste...and we have passion for eyewear as we know

Bauhaus is winning the war!



Burn Rate / *Parallel World* @ 11m2, Berlin, May 2014



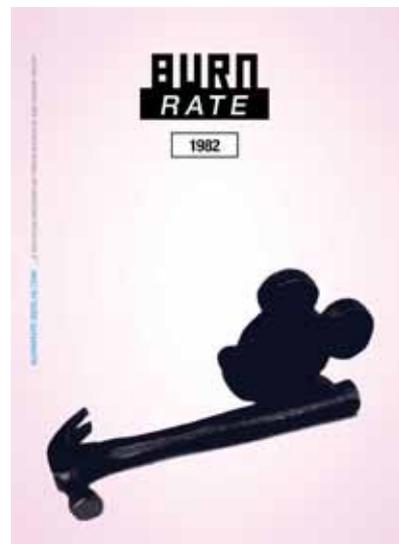
P/ART
producers
artfair

BURNRATE / *You don't tell me what kind of Pizza to like!* @ producers art fair, Hamburg Sept. 2014

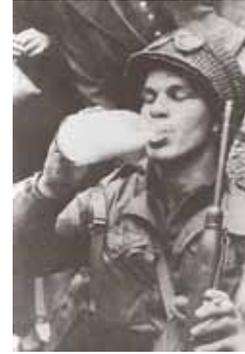




BURNRATE / commercial space, est. 2015



„A Shotgun Wedding between Bauhaus and Fisher Price“



WHAT WILL BE IN THE SPACE

Trade your gun for milk: a new wave of video games trades in hardship, scarcity and woe. Why are they popular? Aeon Magazine

In many respects we love Hito BUT we also have to hate her. As one comment on a review of Hito's ICA, London exhibition said:

I guess you have to be in the dirt to successfully 'dig(ging) the dirt at the heart of the art world'.

No one can stay High Moral Ground/ Soft Left/ Academic/ Deferred Judgement clean, the art world is too corrupt for that.

BUT as Billy Apple, NZ conceptualist says:

"The Artist Has to Live Like Everybody Else".

We have to produce product to stay alive and work on our ventures. It is a bind and very difficult as we all know as only a small few (1%) of the international art world makes any real money. The rest fund the industry with our poverty, we are the Canon Fodder.

So we feel we must go against Hito and strip her work of its novelty value. Reduce it to what it is really minus its rhetoric. We also want to take a stance and spend as less of our own money as possible. We don't have much anyway as we just started our space.

www.burnrate-berlin.com





We want to have an area with some hired industrial shelving, the orange frame type (see images) on which we will place at an angle our defekt flat screen TVs.

Either bought on ebay in Brussels or in Berlin.

The effect of the smashed TV screens will be that of some really down market junk store that sells anything. We will put uniform stickers on each corner. However it also could be a film set for some post-apocalyptic world (think Blade Runner, Mad Max or Elysium) where society has broken down and people trade whatever is left . As rubbish tip scavengers do in the developing world now. If the academic value and narrative of Hito's TV is lost then it is just a defekt TV right.



Haim Steinbach / Backyard Story



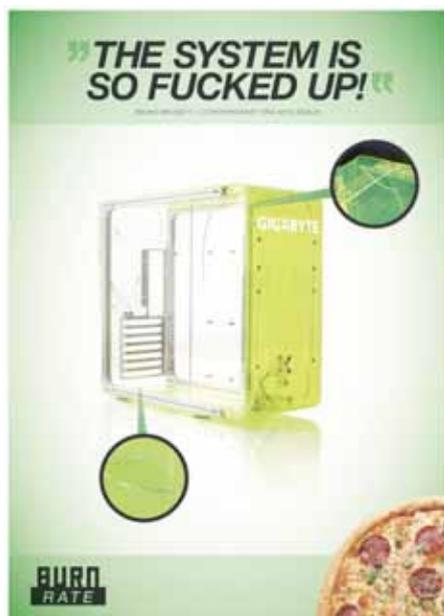
„THE SYSTEM IS SO FUCKED UP“

We will have two large ink jet print banners. One with our Burnrate-ism courtesy of Bruno Brunnet, Contemporary Fine Art, Berlin

Also we will have a table of defekt and smashed smart phones with some guns and milk of course.

Prices will all be 50% off even to start with. Then we can discount further :-) Burnrate is in action. Think Greece and Spain and the EU. Burn Baby Burn...Disco Inferno!

We all must maintain and protect our humour and our Punk attitude otherwise all is lost!



BURNRATE Poster / The system is so fucked up, 2014



Not long ago an artist (Richard Prince?) would have to take this image INTO Art. Now the Medium Is the Message (the internet) and images come with their own platform for dispersion and aesthetic appreciation. So there its Art but Post Art.



Scott Redford, born in 1962, Surfers Paradise, Australia. At age 6 he met Mickey and Minnie Mouse who arrived in his home town by Helicopter.



Glenn Geffken (Manila Kan€), Born in 1982 in Marianna Trench during a Godzilla Attack.