

Consumer Poster Project

Project completed during PhD by project in Fine Art at the Royal College of Art, Oct 2011 – December 2016, funded with a grant from Lipman-Milliband Trust.

'Consumer' examines the influence of capitalism on the visual landscape. In March – May 2015 I purchased advertising space around Cardiff city centre and populated it with artworks that critique capitalism. The artworks employ the methods of enticement that are often found in adverts but will invite people to think about the pervasiveness of capitalist consumption rather than impel them to buy something. The ultimate aim of the project is to encourage people to think about the pervasiveness of consumerism in capitalist society. By creating disruptions within the commercial advertising field the exhibition aims to provoke the audience to reconsider consumerism as a distraction that inhibits positive social development towards social justice and equality.

I selected three artists of international repute; Ellie Harrison is an artist based in Scotland. She studied Fine Art at Nottingham Trent University, Goldsmiths College and Glasgow School of Art, where she undertook a Leverhulme Scholarship on the Master of Fine Art programme. In 2003 her project Eat 22 was shown at the Science Museum, London as part of the exhibition 'Treat Yourself'. It is now on permanent display at the Wellcome Collection museum. In 2012 she created The Redistribution of Wealth installation at Tate Britain. Ellie Harrison is Lecturer in Contemporary Art Practices at Duncan of Jordanstone College of Art & Design.

Peter Kennard is an established London-based British artist. His artwork aims to instigate debate about art, politics and society. It attempts to bring together different issues to stimulate the development of new forms of art that deal with everyday global themes. He is senior tutor in photography at the Royal College of Art and his work is in many major collections, including Tate, the V&A and the Imperial War Museum.

Davin Watne is an inter-disciplinary artists based in Kansas City in Missouri, USA. He received his BFA from the Kansas City Art Institute in 1994 and his MFA at Maryland Institute College of Art in 2013. He has been awarded the Charlotte Street Foundation Award, ArtsKC Inspiration Grant, Avenue of Arts Municipal Arts Grant, and a Studios Inc. Residency. Watne is a lecturer at University of Missouri Kansas City and is the head curator at UMKC Gallery of Art. Recent projects have included Retail Sculpture - sculptural interventions in product displays in shops in Kansas City. I also presented an artwork.

Because of the public nature of this project it is inclusive and democratic. People from who might not visit art galleries saw the posters and because the images use the tropes of enticement employed by advertisers the artworks are familiar and do not require prior knowledge of the arts. Twitter posts and a facebook page further disseminated the project.

<https://www.facebook.com/consumeposter/>

Installation Photographs





Ellie Harrison



Peter Kennard

TOM BAXTER	WED 13	GEMMA HAYES	WED 13
GEMMA HAYES	THU 14	DAVID RODIGAN	THU 14
DAVID RODIGAN	FRI 15	ENUFF Z'NUFF	FRI 15
ENUFF Z'NUFF	SAT 16	ENUFF Z'NUFF	SAT 16
MONOLOGUE SLAM (SEATED SHOW)	MON 18	MONOLOGUE SLAM (SEATED SHOW)	MON 18
LUCY SPRAGGAN	TUE 19	LUCY SPRAGGAN	TUE 19
BLOOD BROTHERS	WED 20	BLOOD BROTHERS	WED 20
LAZY HABITS	THU 21	LAZY HABITS	THU 21
NORTHERN SOUL NIGHT	FRI 22	NORTHERN SOUL NIGHT	FRI 22
OASIS EXPERIENCE	SAT 23	OASIS EXPERIENCE	SAT 23
DUB FX LIVE!	TUE 26	DUB FX LIVE!	TUE 26
HEAVEN'S BASEMENT	WED 27	HEAVEN'S BASEMENT	WED 27
EDDIE ARGOS	THU 28	EDDIE ARGOS	THU 28
GOLDFINGER	FRI 29	GOLDFINGER	FRI 29
MENTALICA	SAT 30	MENTALICA	SAT 30
THE FALL	SUN 31	THE FALL	SUN 31



even
vickers

Private
Not Pro
Bring B
British

OPEN UNTIL 3am
FREE BA MIDNIGHT
Kama



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105, BERRY ROAD, SOUTH CARDIFF, CF99 1PH

MAY	
TERVAS & PEPPER	FRI 01
MIKE PATTER	SAT 02
RUDE AIL DAVY	SUN 03
THE WILLOCKS	MON 04
STONEMAN	WED 05
FLEETWOOD MAC	FRI 06
THEY	FRI 06
TERVAS & PEPPER	FRI 06
MIKE PATTER	SAT 07
RUDE AIL DAVY	SUN 08
THE WILLOCKS	MON 09
STONEMAN	WED 10
FLEETWOOD MAC	FRI 11
THEY	FRI 11
TERVAS & PEPPER	FRI 11
MIKE PATTER	SAT 12
RUDE AIL DAVY	SUN 13
THE WILLOCKS	MON 14
STONEMAN	WED 15
FLEETWOOD MAC	FRI 16
THEY	FRI 16
TERVAS & PEPPER	FRI 16
MIKE PATTER	SAT 17
RUDE AIL DAVY	SUN 18
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RUDE AIL DAVY	SUN 28
THE WILLOCKS	MON 29
STONEMAN	WED 30
FLEETWOOD MAC	FRI 31
THEY	FRI 31
TERVAS & PEPPER	FRI 31





Davin Watne







Dawn Woolley

Appendices
Website Pages
Poster Map

Privatisation is Not Progress (2015)
Ellie Harrison

Is it enough for artists to 'critique' capitalism or should they be actively challenging the logic of the economic system instead?

This question has been the driving force for Ellie Harrison's life and work over the last six years. Answering it through action, has seen her invest increasing amounts of her time and energy in direct political campaigning alongside her art 'career'. Most notably in running Bring Back British Rail – a national campaign she launched in 2009 to promote the idea of re-nationalising our public transport system. In protest against the ever-increasing privatisation of our public services, Bring Back British Rail aims to ensure that the history of their once proud public ownership is not forgotten.

As General Election time approaches and support for Bring Back British Rail swells to more than 100,000 people across its social media sites, Harrison's finds that her main priority is to push the commonsense socialist values of the campaign into the mainstream political agenda, by whatever means possible. And so, as her contribution to Dawn Woolley's Consume poster project, she is 'donating' the advertising space allocated for her 'artwork' to Bring Back British Rail.

For two weeks spanning the election (4 – 17 May), five large posters dotted around Cardiff City Centre (see list of locations below) will bare the slogan Privatisation is Not Progress – coined by Harrison in 2011 whilst touring her exhibition A Brief History of Privatisation in collaboration with comedian Josie Long. Against the backdrop of capitalist propaganda impelling us to continually consume and acquire more, Bring Back British Rail's adverts (based on a design by UHC) will offer an alternative message, one which challenges the logic of the economic system that often claims that "there is no alternative".

Bring Back British Rail adverts will be located at:

- Quay Street (opposite the Millennium Stadium)
- Corbett Road (outside the Woodville pub, next too Cardiff University Business School)
- Park Place (outside Cardiff University Student Union)
- City Road (near University, takeaways and g39)
- Caroline Street (city centre "chippy alley")

Images of the posters in-situ to follow.

Further examples of Ellie Harrison's artwork can be found at; <http://www.ellieharrison.com/>

A Brief History of Privatisation can be viewed at; <https://vimeo.com/36771255>

For more information about the Bring Back British Rail Campaign; <http://www.bringbackbritishrail.org/>

**Privatisation is
Not Progress
Bring Back
British Rail**

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Peter Kennard's photomontages, mixed-media installations and books aim to instigate debate about art, politics and society. It attempts to bring together different issues to stimulate the development of new forms of art that deal with everyday global themes.

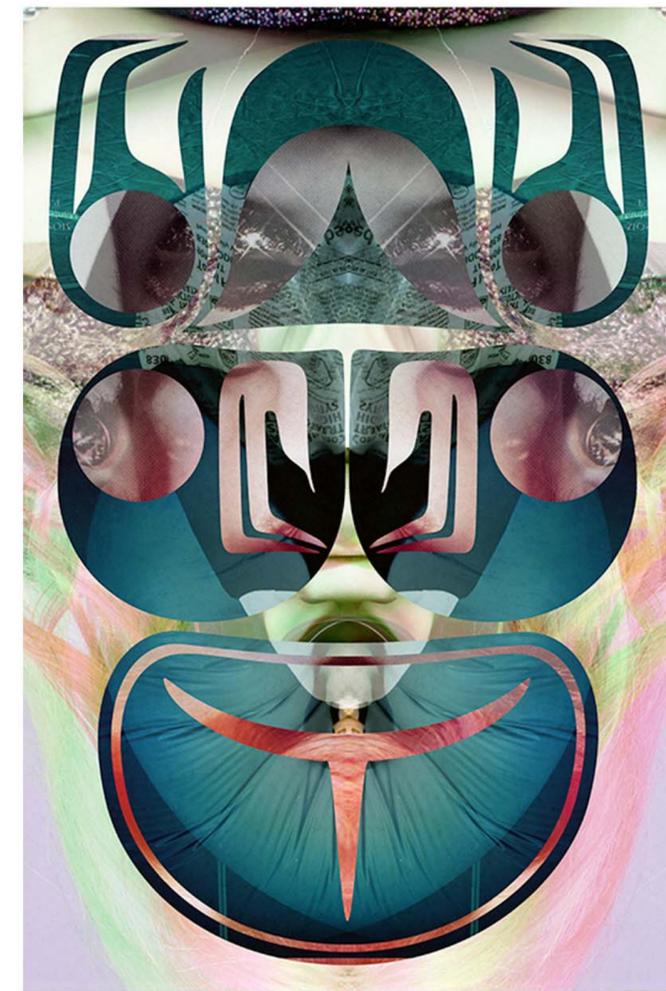
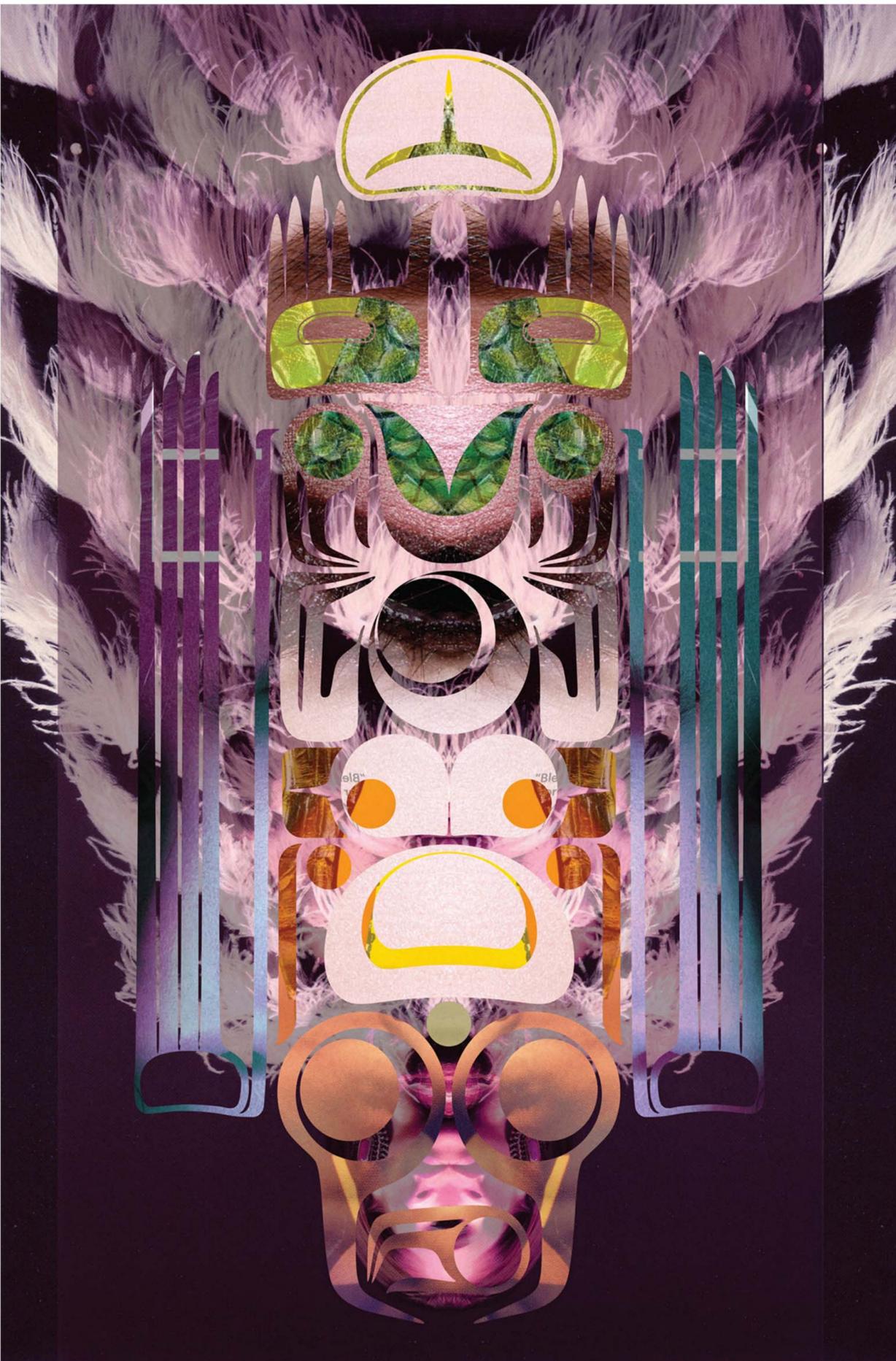
When discussing his iconic CND campaign image he states; 'The point of my work is to use easily recognisable iconic images, but to render them unacceptable. To break down the image of the all-powerful missile, in order to represent the power of the millions of people who are actually trying to break them. After breaking them, to show new possibilities emerging in the cracks and splintered fragments of the old reality.'

He is senior tutor in photography at the Royal College of Art and his work is in many major collections, including Tate, the V&A and the Imperial War Museum.

A major retrospective of Kennard's work will be on display at the Imperial War Museum in London from 14th May 2015 - 30th May 2016.

<http://www.iwm.org.uk/exhibitions/iwm-london/peter-kennard>

Further examples of his work can be found at; <http://www.peterkennard.com>



In these images Davin Watne abstracts and manipulates the visual elements of dominant consumer culture by framing it within the basic building blocks of Tlingit visual forms. Both forms are uniquely American, the former is capitalistic, the latter is aboriginal. Mythologies are imbued in the each visual form that reinforce codes of conduct and value systems. The result exposes poetic connections that blur, confound and overwhelm.

Watne is interested in the aesthetics of power, authority and desire as constructed by governing systems. This awareness pushes him to develop visual means of resistance. In his practice he communicates images and experiences that are visceral and symbolic in nature, ultimately creating new visual lexicons that combat the prevailing modes of signification.

Davin Watne is an artist based in Kansas City. Davin is a lecturer at University of Missouri Kansas City and is the head curator and director of the UMKC Gallery of Art.

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A little about Tlingit Art and Culture

Northwest Coast Native Americans make up a large geographic area stretching from southern Alaska down the western coast of Canada to the northern part of Oregon. The Tlingit nation is a part of this rich cultural area most known for the introduction of the terms 'totem poles' and 'potlatch' into our vocabulary. The figures featured on totem poles are comparable to family crests, featuring animals used in describing the myths of a clan's history or to commemorate the death of a prominent member of the tribe. In some cases totem poles were used to shame individuals by reminding them that a debt has not been repaid. Bears, killer whales, wolves, ravens and eagles were commonly carved into these large columns of wood, that stood as markers to communicate to tribal members as well as outsiders who they were and where they came from.

The unique visual forms of this tradition can be reduced to four simple shapes that are built upon to create complex and intricate motifs communicating myths that reaffirm the values and mores of their society. These shapes are the ovoid and U-form, S-form and the split U-form. I have chosen these shapes to act as framing devices into which the colors, textures, trends and the materials of consumer advertising are contained thus creating a graphic hybrid of visual building blocks of two visual cultural forms.

I have had a long fascination with the visual art and culture of the Northwest Coast Native Americans and last summer I began a research trip to the town of Klawock on the Prince of Wales Island in Southern Alaska. I was interested learning about the tools, techniques and meaning behind the carved forms and artifacts of the Tlingit nation that centered around this small village. I had come into contact with a master carver named Jon Rowan, who began carving at age 6 and has become the premier carver and educator passing along the cultural traditions to the next generation. I worked with Jon Rowan on various carvings until he suggested that I began carving on my own project, a mask. For 10 days I carved a mask out of Alder wood with his guidance. While carving we would converse about all aspects of Tlingit life and art as well as meeting various members of the tribe and fellow villagers. Through these encounters I began to get a clearer picture of how important and integral the works Jon created

was to the survival of Tlingit culture as well as the health of the village economy and tribal politics.

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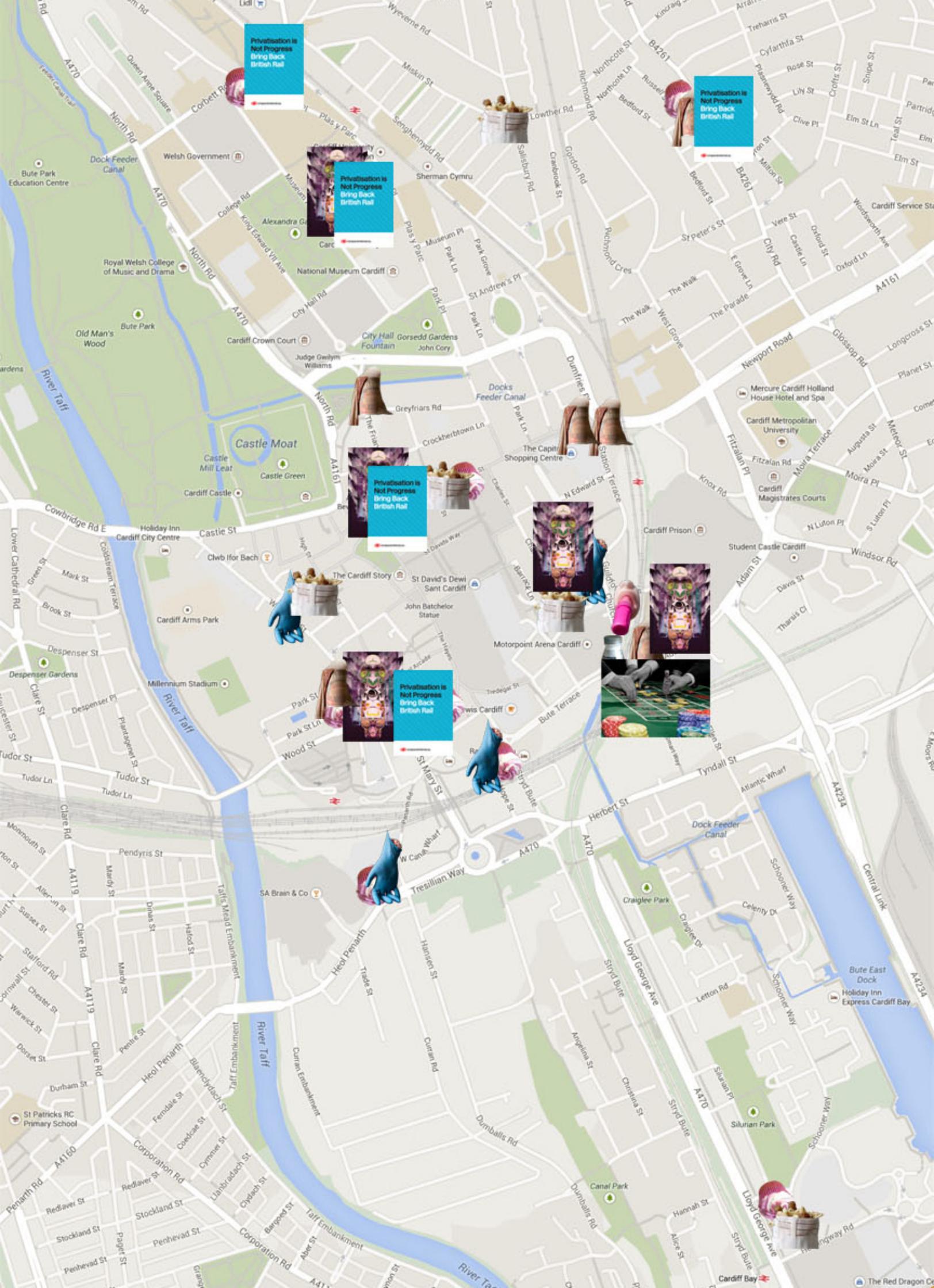
'...individuals become alienated from their own bodies through fitness regimes designed to restructure the body as capital. The body then becomes a fetish or sign, often a moral signifier for viewers to see and judge, rather than an integral part of the actual identity of the self. In consumer culture, an endless array of goods and services become critical to self-construction and display. Through goods, services, and rituals of display, each body is part of an endless process of marketplace definition. In such an environment, the consumer begins to see his or her body as an alien object that must be constantly managed through consumption to preserve position and identity.'

p9/10 *Body Panic* S Dworkin and F. Wachs

'...feminine fitness is coded as a particularly difficult achievement. This difficulty is naturalized through the cultural production of the female body as an inefficient resource for fitness. Dominant discourses of feminine fitness represent the female body as a consuming body, a body that is limited in its productivity because it cannot "work off" consumption easily. Eating is seen as a particularly enticing indulgence for women that must be controlled not only through exercise but also through dieting...Masculine fitness is coded differently: while weight control is certainly a concern, there is greater emphasis on enhancing the self through body work. Masculine fitness is a more optimistic project-not only because of a focus on building up the body (as opposed to slimming it down) but also because the male body is seen as relatively fit to begin with. Men are said to "keep" fit; women, to achieve fitness.'

p339-401 *In Fitness and in Health: Crafting Bodies in the Treatment of Anorexia Nervosa*. H. Gremillion.





Privatisation is Not Progress
Bring Back British Rail

