

Exploring Consumerism in Contemporary Society

UWAS – C0066

Volume 6(1): 5–10
Copyright © 2006 SAGE
www.sagepublications.com
DOI: 10.1177/1470593106061886



editorial

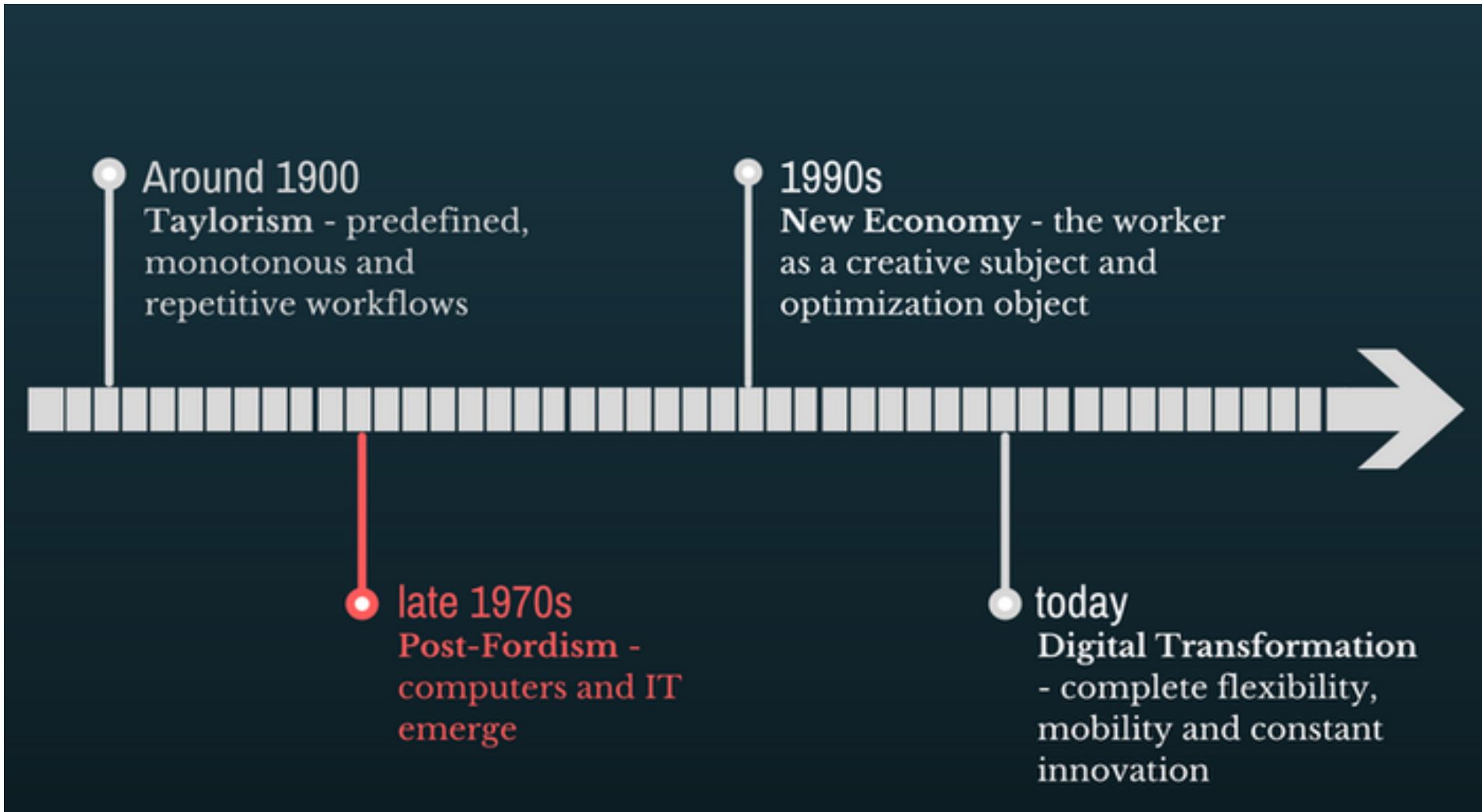
Introduction to the special issue on aesthetics, images and vision

Jonathan E. Schroeder
University of Exeter, UK

Aesthetics - (Greek: *aisthetikos*) -
“relating to perception by the senses”

The sense concerned with beauty

Subordination of production to consumption (marketing & design)





Your professional turntable cannot match the performance or reliability of this one.



The Technics SP-10 MK II.

Every professional needs the precision of the Technics direct-drive system. That's why radio stations use it. And discos abuse it. But every professional also needs abundant torque. And now you can have it. In the SP-10 MK II.



At 33 1/3 RPM, the SP-10 MK II will reach the exact playing speed within 0.25 of a second. That's less than 1/12 of a turn. While it comes to a dead stop in only 0.3 of a second. And you don't have to worry about subtle slowdowns because a tracking force of even 1,000 grams won't noticeably affect its speed.

You won't find any belts, gears or idlers in the SP-10 MK II. But you will find our lowest wow and flutter ever (0.025% WRMS). Inaudible rumble (-70dB DIN B). And a platter that spins at the exact speed (33 1/3, 45 or 78 RPM) regardless of fluctuations in AC line voltage or frequency. The reason: A quartz-locked frequency generator DC servo motor.

And the SP-10 MK II is as reliable as it is precise. Even with its abundant torque, you can stop the platter with your hand. Because we designed it to take all the

punishment a professional can dish out. Even after years of continued use.

You'll also get all the refinements a professional needs. Like a quartz-locked stroboscope. Remote control. Electro-mechanical braking. A dynamically damped platter. And a separately housed power supply.

The SP-10 MK II. One component in the new Professional Series from Technics.

Panasonic Company
Technics Dept. 201
One Panasonic Way
Secaucus, N.J. 07094
Attention: Sid Silver,
Technical Service Specialist.

Technics
by Panasonic
Professional Series

Send me technical information on the Technics SP-10 MK II turntable.

Have a Technics audio specialist call for an appointment.

NAME _____ Please Print _____ TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

AREA CODE _____ PHONE NUMBER _____



“Images ... constitute much corporate communication about products, economic performance and corporate identity” (Schroeder, 2006: 5)

 Every age should feel this beautiful.  



Visual experience!

“...computer – mediated environemnt almost entirely dependent upon sense of sight” (ibid: 5)

“I have argued that visual consumption constitutes a key attribute of an experience economy organized around attention, in which strategic communication – including advertising, promotion, Websites, retail environments and mass media – incorporates visual images designed to capture attention, build brand names, create mindshare, produce attractive products and services, and persuade citizens, consumers and voters (Schroeder, 2002).” (Ibid: 5-6)

“[...] products, services, brands, politicians and ideology are marketed via images, and that consumers consume products symbolically [...]

visual images exist within a distinctive socio-legal environment – unlike textual or verbal statements, such as product claims or political promises, pictures cannot be held to be true or false – images elude empirical verification” (Ibid: 7)

“[...] products no longer merely reflect images – the image often appears prior to the product, which is then developed to fit the image (Rosa et al., 1999).

Many products and services are designed to fit a specific target market; they conform to an image of consumer demand, exemplifying a seismic economic shift towards experience, towards images, towards attention (Lash and Urry, 1994).”
(Ibid: 7)



Pablo Picasso, Guernica, 1937

THE ORIGINAL

OATLY!



Consumption, Markets and Culture,
Vol. 9, No. 2, June 2006, pp. 81–85



Guest Editors' Introduction

Oppression, Art and Aesthetics

Samantha Warren & Alf Rehn

“From the outset, we wish to make clear that we are certainly not denying that the birth of organizational aesthetics in the early 1990s crystallized a growing and welcome recognition that processes of human sense-making, organizing and managing at work are far more sensuous, embodied, passionate, and “aesthetico-intuitive” (Gagliardi 1996, 576) than traditional modernist organizational discourses had tried to make out [...]” (Warren and Rehn, 2006: 81)



“Theatre can be used as a mode of controlling organizational actors, art may be used as a way to mollify political demands, style used as an offensive weapon—in corporate life we can find a number of ways in which art and aesthetic moves are used not to enhance organizational experience but to establish hegemony.” (Ibid: 82)

“In a world defined by consumption, the place of aesthetics and art is obviously a case of something far more complex than mere decoration. Yet, in the economic sphere their place has continuously been studied and discursively constructed as something positive and creative. Such uncritical acceptance clearly limits the potential of these issues to present a more complex and serious engagement with the aestheticized world, and such a myopic view of art and aesthetics leaves a lot of things about organization, consumption, markets, and culture unsaid.” (Ibid: 82)

“Multimedia teaching experiences, brimful with animation, video, image, and sound are becoming increasingly commonplace in the design and delivery of higher education courses—the ubiquitous PowerPoint presentation enabling slick styling and televisual feasts.” (Ibid: 82)



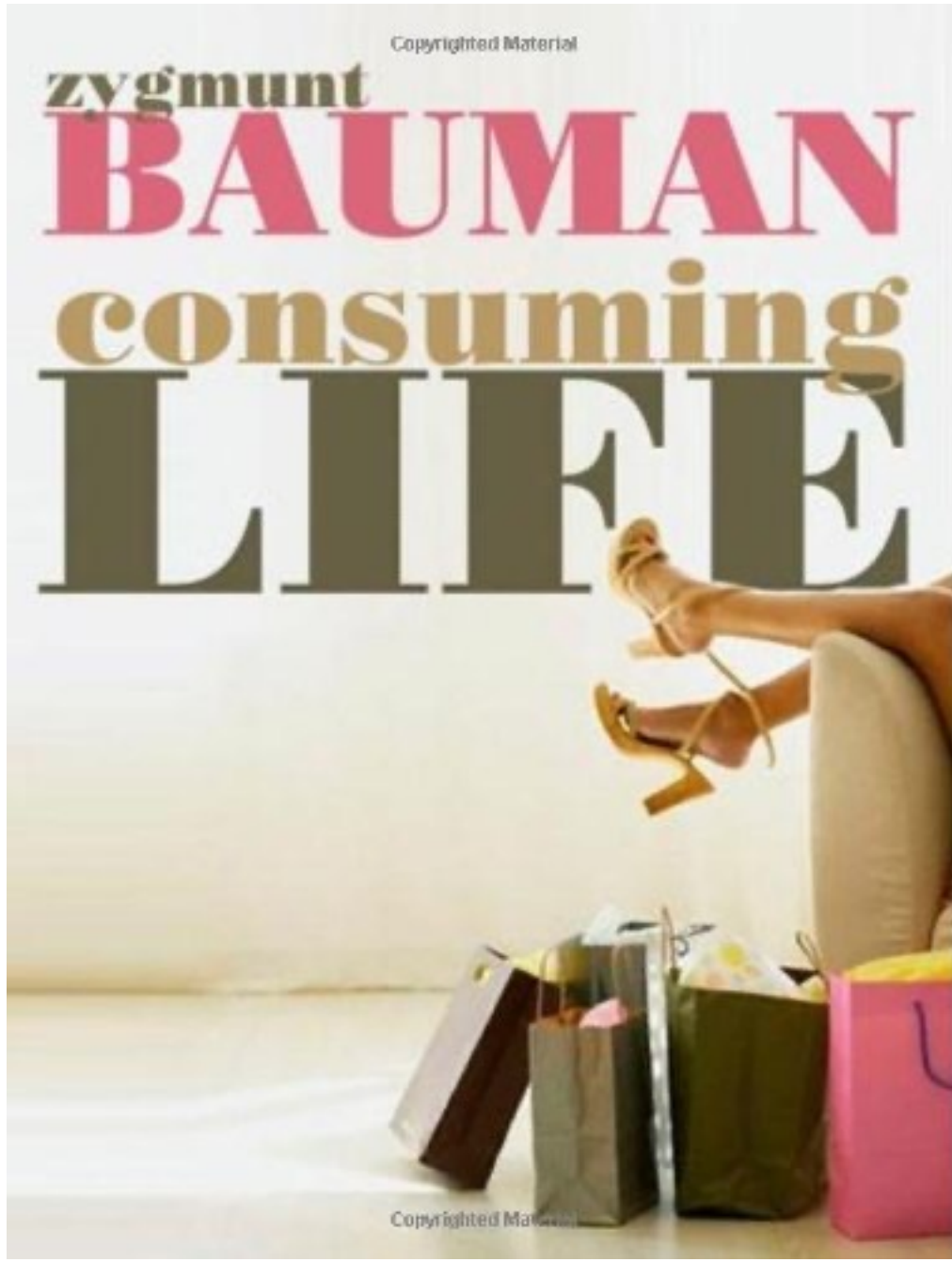




Self

Copyrighted Material

zygmunt
BAUMAN
consuming
LIFE



Copyrighted Material

2007



“There is no worse deprivation, no worse privation, perhaps, than that of the losers in the symbolic struggle for recognition, for access to a socially recognized social being, in a word, to humanity. - Pierre Bourdieu, Pascalian Meditations”

“Wired up” / “Wireless,” society



- The effects of social media networks on the “self”
- Boundaries between the private and the public, blurring
- At the heart of social networking is an exchange of personal information
- Users are happy to reveal intimate details of personal information
- “intimacy acted out in public”
- A PR culture
- “show-and-tell culture”



8:44

tofuandgertrude



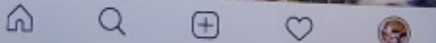
47 Posts

109 Followers

38 Following

Tofu and Gertrude
Brother and Sister Squish-Faces. Adopted in Canada, living in NYC. Eye boogers. Meep moop.

Edit Profile





Search



Home



My Network



Jobs



Messaging



Notifications



Me



More

Try Premium for free

7+ Years Experience? – Enroll in the CSU Online MBA - Executive Track Program. Learn More v1! Ad



Franklin Zimmerman · 3rd

Head Chef at Roots and Rye

Greater New York City Area

InMail



Roots and Rye



Auguste Escoffier School of Culinary Arts



See contact info



143 connections

Experienced Chef with a demonstrated history of working in the food industry. Skilled in Marketing Management, Cooking, Hospitality Industry, Culinary Management, and Market Research. Strong education professional with a Bachelor of Science (B.S.) focused in Restaurant, Culinary, and Catering Ma...



Show more

Highlights



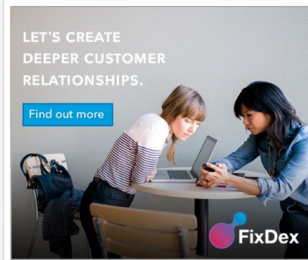
17 Mutual Connections

You and Jess both know Julie Carroll, Margie Jensen, and 15 others



Franklin can introduce you to 5 people who recently joined Mintome

You are following Mintome



People also viewed



Chris Owens · 1st
Private Chef



Amy Ballard · 1st
Event Supervisor at Viyo Catering



Travis Meyer · 1st
Owner at Meyer Catering



Samuel Hall · 2nd
Executive Sous Chef at Telendo



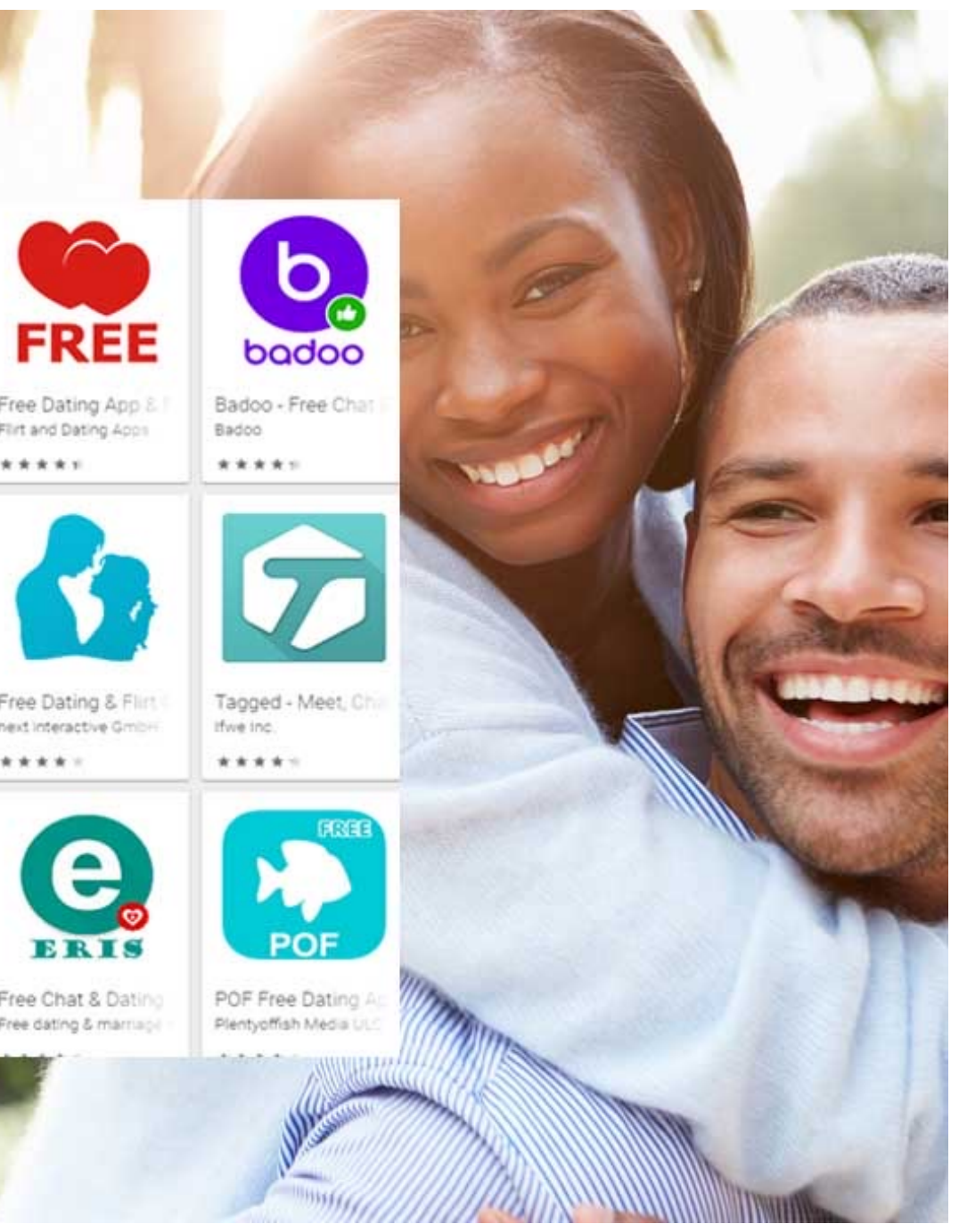
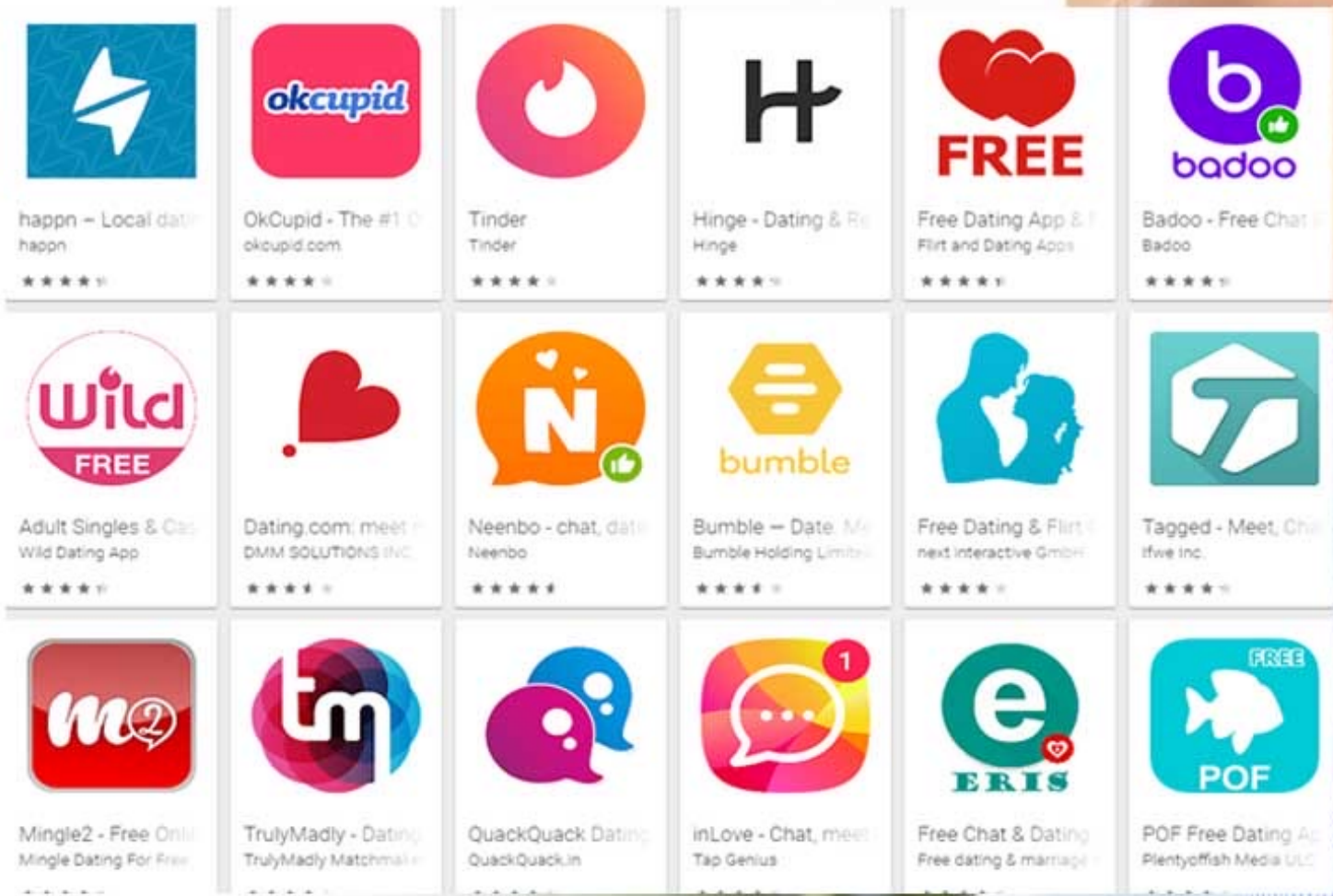
Mary Holmes · 2nd
Head Chef at Antelith

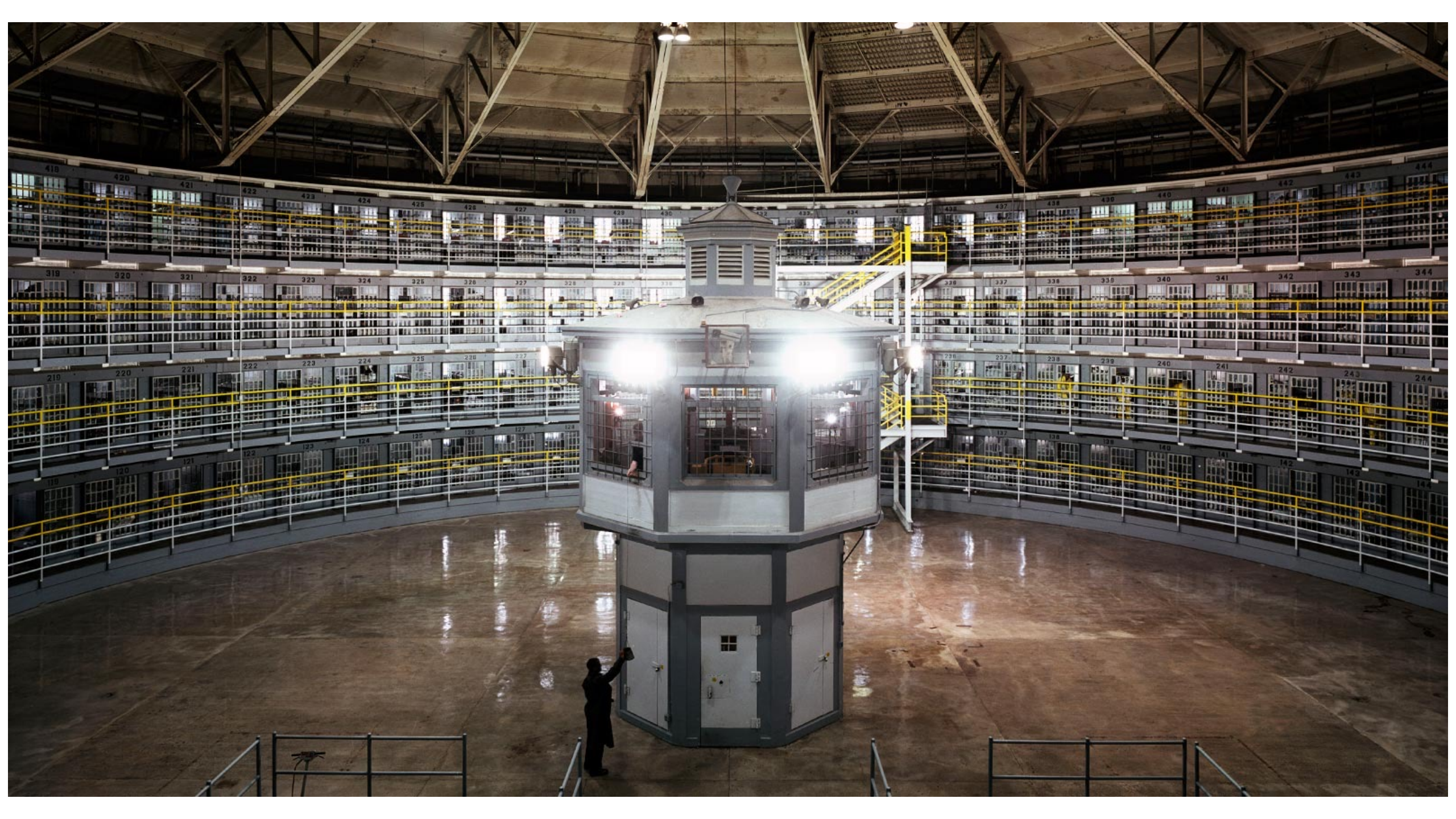


Scott Walker · 2nd
Executive Chef at Mintome



Keith Henderson · 3rd
Pastry Sous Chef at Whistlety





- Social life is already routinely electronically mediated
- Social life turned into an *electronic* life or *cyberlife*
- Social life electronically is no longer a choice, but a take it or leave it necessity

How about those that are not electronically linked?

“[people] enticed, nudged or forced to promote an attractive and desirable *commodity*, and so to try as hard as they can, and using the best means at their disposal, to enhance the market value of the goods they sell. And the commodity they are prompted to put on the market, promote and sell are ***themselves***.” (Bauman, 2007: 6)

“The test they need to pass in order to be admitted to the social prizes they covet demands them *to recast themselves as commodities*: that is, as products capable of catching the attention and attracting *demand* and **customers.**” (ibid)

In the society of consumers no one can become a subject (*self*) without first turning into a commodity, and no one can keep his or her subjectness (*selfness*) secure without perpetually resuscitating (reviving), resurrecting (bringing to life) and replenishing the capacities expected and required of a sellable commodity. The 'subjectivity' (*selfness*) of the 'subject', (*self*) and most of what that subjectivity enables the subject to achieve, is focused on an unending effort to itself become, and remain, a sellable commodity. (ibid: 12)

Recap

“Consumer culture denotes a social arrangement in which the relation between lived culture and social resources, between meaningful ways of life and the symbolic and material resources, on which they depend, is mediated through market. [...] consumer culture marks out a system in which consumption is dominated by consumption of commodities ...”

Slater (1997: 8)

“the new logic of the economy” distances itself from “the ascetic ethic of production and accumulation” and comes to focus instead on consumption and pleasure. With this shift, new social standards are established and new groups gain social and economic prominence.”

Bourdieu (2000, 310)

[...] the contemporary capitalist moment can be defined (in part) by the circulation and (commercial) exchange of expertise in the socially appropriate purchase, use and display of commodities.

In this understanding, [*individuals*]/groups that lay claim to skills in this trafficking of value and taste —or expertise in the translation of such values ... —will therefore come to play a more prominent part in the economic and social realms.

• (Appadurai 1986)

Subcultures of consumption

Subculture: “cultural group within a larger culture, often having beliefs or interests at variance with those of the larger culture”
(dictionary.com)



WIE BLOE

Gita
GUY MIKE
ARA

STRESS

RIGSAY

Hallo
Bambi

23 ballation
ANITA
EEMIE
Devision

EZMIE
RIGSAY
CROWT
ALIA
BLEA

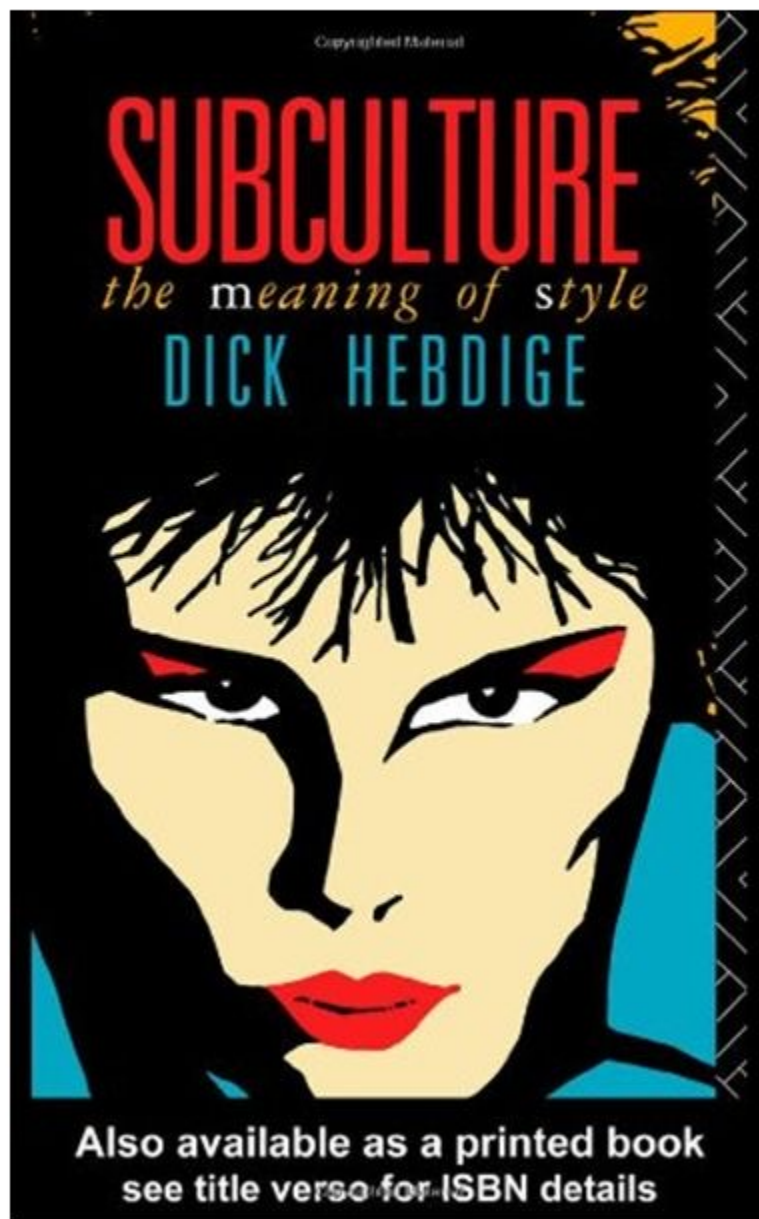
PARASHI
MAGY

Wixer

ALIAS
CLEANIE
ALIA
RADHE

INX
I LOVE SID
RAT

KERRY
HAI
FEA
P



- In his 1979 book *Subculture the Meaning of Style*, [Dick Hebdige](#) argued that a subculture is a subversion to normalcy. He wrote that subcultures can be perceived as negative due to their nature of criticism to the dominant societal standard. Hebdige argued that subcultures bring together like-minded individuals who feel neglected by societal standards and allow them to develop a sense of identity.

Subcultures of consumption include an identifiable:

- hierarchical social structure
- a unique ethos (i.e., its underlying values and their expression and maintenance or set of shared beliefs and values)
- unique jargons, rituals, and modes of symbolic expression.

(Schoutend and McAlexander, 1995: 43)

What is the impact of SC on the lives and identities of individual consumers?

Structure

A subculture of consumption comes into existence as people identify with certain objects or consumption activities and, through those objects or activities, identify with other people.

The unifying consumption patterns are governed by a unique ethos or set of common values.

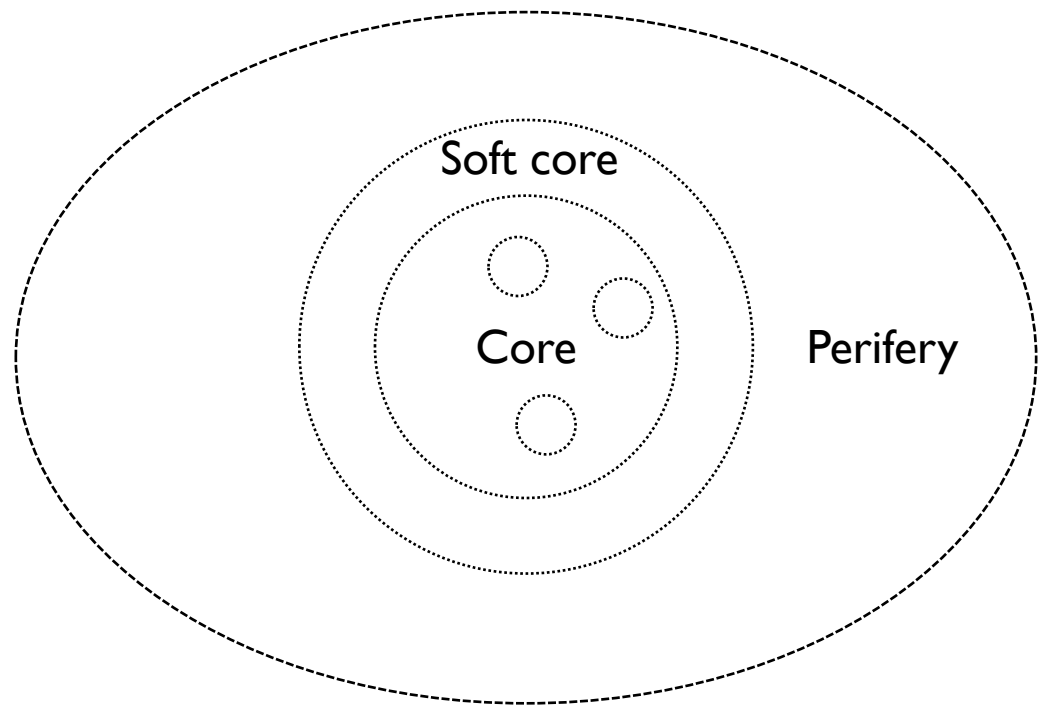
The structure of the subculture, which governs social interactions within it, and which we now address, is a direct reflection of the commitment of individuals to the ethos.

(ibid: 48)









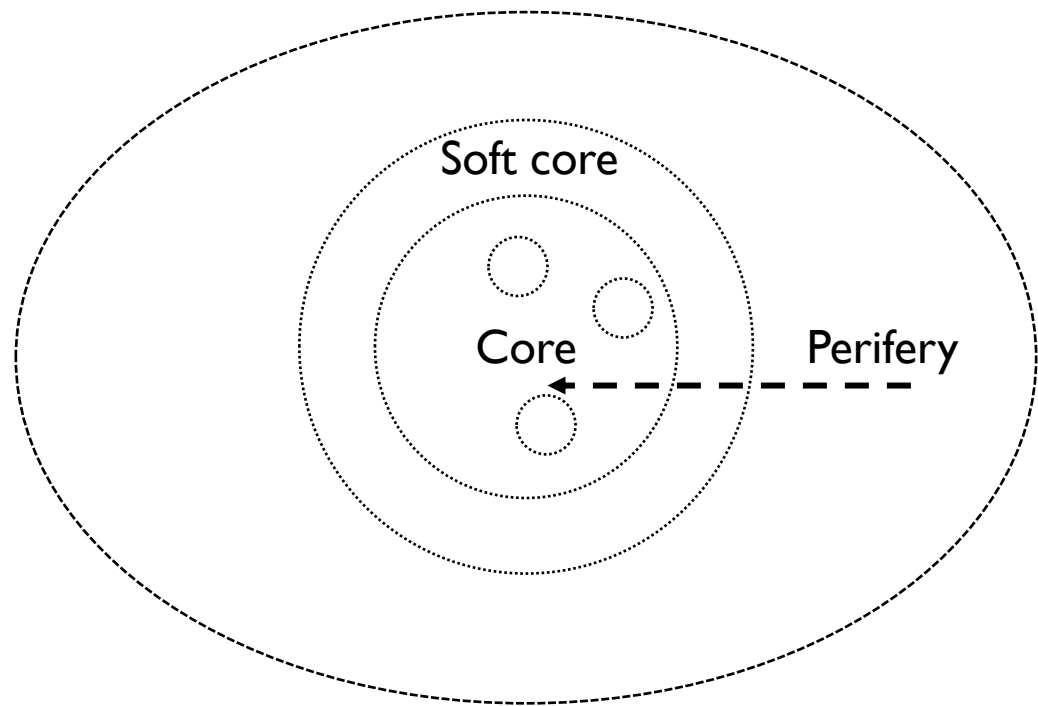
Ethos (values)

- Underlying the behaviors of a subculture of consumption is an identifiable ethos, that is, a set of core values that are accepted to varying degrees by all its adherents.
- Those values find expression in certain products or brands and their usages. Where multiple subgroups coexist within a subculture, expressions of the core values through symbolic consumption may reflect cultural or socioeconomic idiosyncrasies of the subgroups.
- Commitment to key brands and product usage behaviors may be held with religious intensity, even to the point of elevating certain brands to the status of icons. The popularity of such brands may be enhanced by missionary-like behaviors on the part of enthusiastic members of the subculture of consumption.



- Personal freedom: libertarianism
 - Ideological expression: bike vs. car
- Patriotism and American Heritage
- Machismo
 - “Real men”
 - Particular masculin identity category
 - Bodily performed through particular clothing



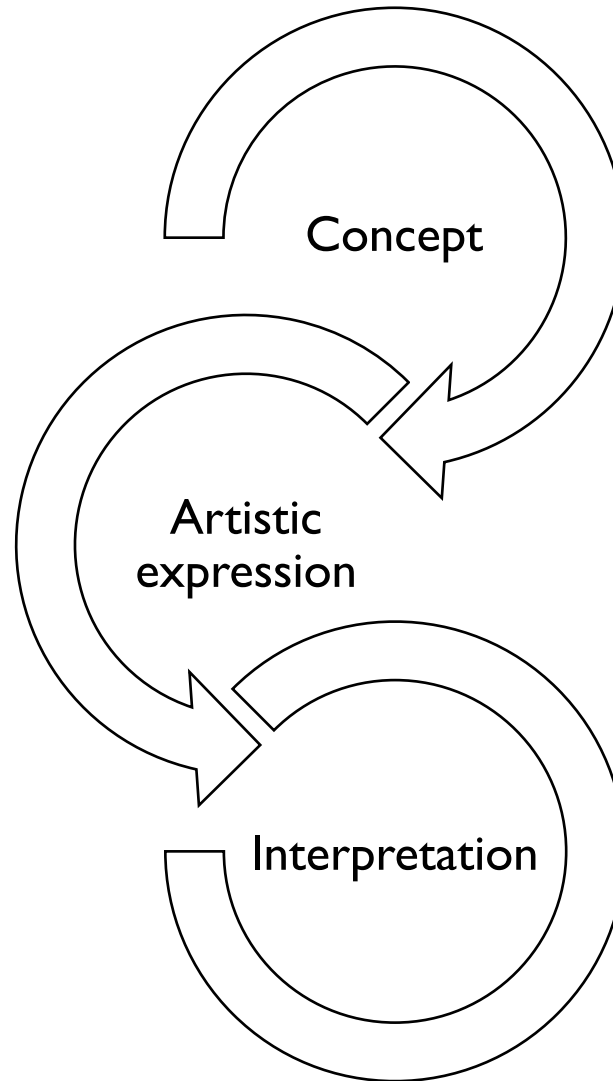


Status within a community:

- Cultural capital
 - Embodied form (knowledge what you know, embodied knowledge of what is important to people in the community. “This over that”)
 - Objectified form (commodity/objects owned)
 - Institutional form (degrees, for example)
- Social capital
 - Whom you know and connections. The status people you know, is important
- Economic capital (€€€)

Identity and subcultures

- (1) experimentation with the biker identity,
- (2) identification and conformity, and
- (3) mastery and internalization.

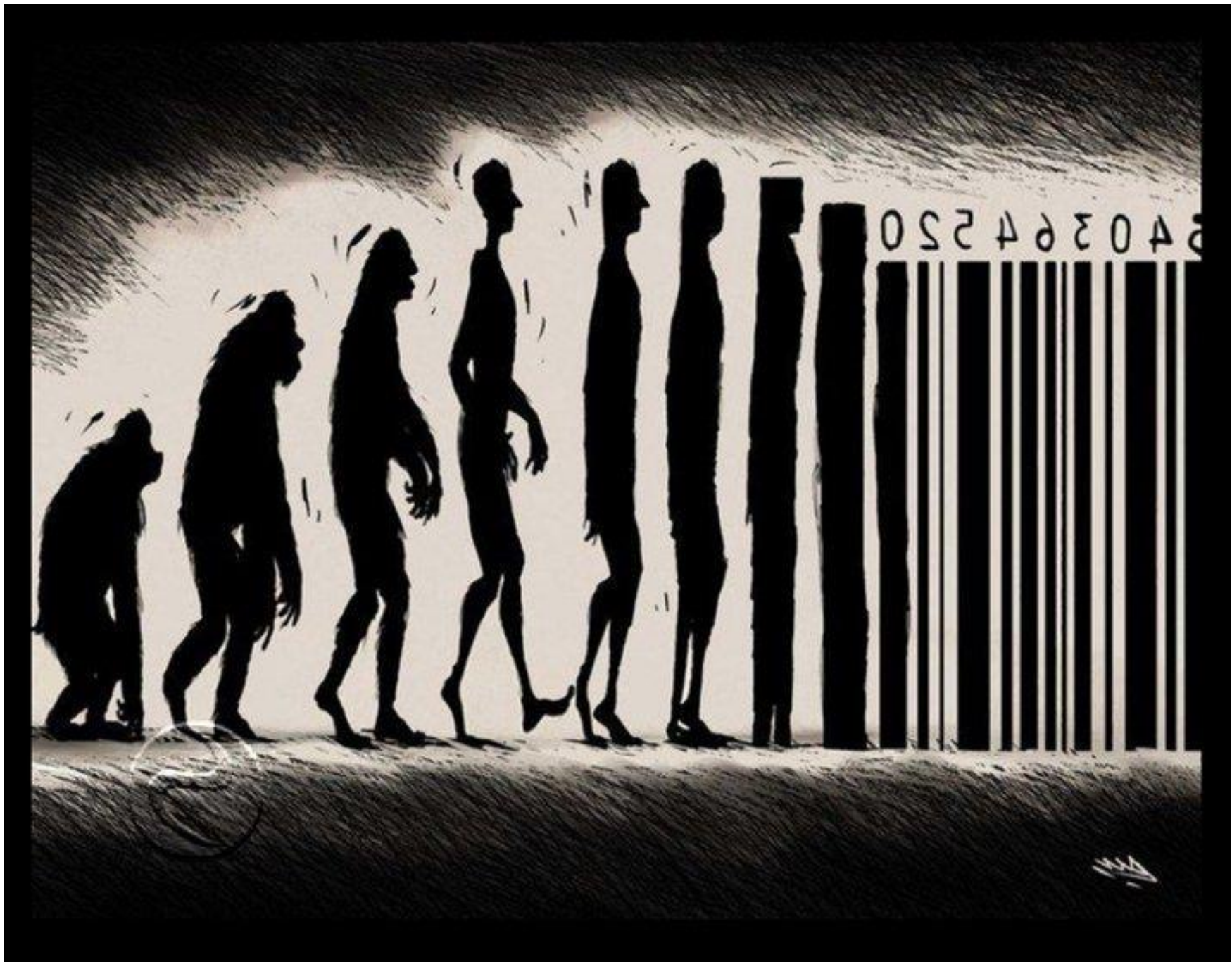


e.g.: “identity construction”

e.g.: painting, collage, installation,
animation, ...

Celebratory: market and free choice
enabling emancipation (to free from
restraint, control, or the power of
another).

Critical: impression of free choice and
authenticity. ... in reality, what is being
reproduced is individualism,
shallowness, and so on.

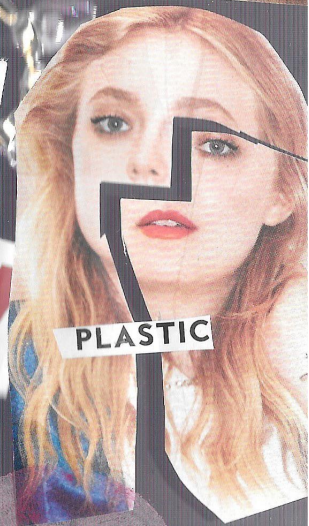


I am what I OWN

SELL yourself to BUY STUFF

heaps and heaps of

BUY



PLASTIC

BUY

BECAUSE YOU'RE WORTH IT.™

BUY TWO GET ONE FREE*



SHHHHHH.

self-expression

I shouldn't cost an arm and a leg.

MADE TO SPARKLE

But I'd like to be FREE*



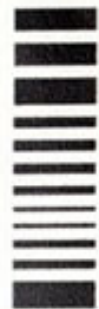






CONTROLLED DRUG

POSSESSION WITHOUT AUTHORITY ILLEGAL
KEEP OUT OF REACH OF CHILDREN



Prozac[®]
Fluoxetine Hydrochloride

20mg

30 Tablets

Dosage: As directed by your doctor
Store in a dark place

Prozac[®]
Fluoxetine Hydrochloride



FROST/2015

AUST R 12

M(Art)Worlds: Consumer Perceptions of How Luxury Brand Stores Become Art Institutions

Annamma Joy^{a,1}, Jeff Jianfeng Wang^b, Tsang-Sing Chan^c, John F. Sherry Jr.^{d,*}, Geng Cui^e

^a *Professor of Marketing, Faculty of Management, The University of British Columbia-Okanagan, EME4145 – 3333 University Way, Kelowna, BC, Canada V1V 1V7*

^b *Assistant Professor of Marketing, Department of Marketing, G 7515, Academic 1, City University of Hong Kong, Hong Kong Special Administrative Region*

^c *Shun Hing Chair Professor of Marketing, Department of Marketing and International Business, Lingnan University, 1/F Simon and Eleanor Kwok Building, Lingnan, Tuen Mun, Hong Kong, Hong Kong Special Administrative Region*

^d *Herrick Professor of Marketing, Mendoza College of Business, The University of Notre Dame, IN 46556, USA*

^e *Department of Marketing and International Business, Lingnan University, 1/F Simon and Eleanor Kwok Building, Tuen Mun, Hong Kong, Hong Kong Special Administrative Region*

Recap and stage setting:

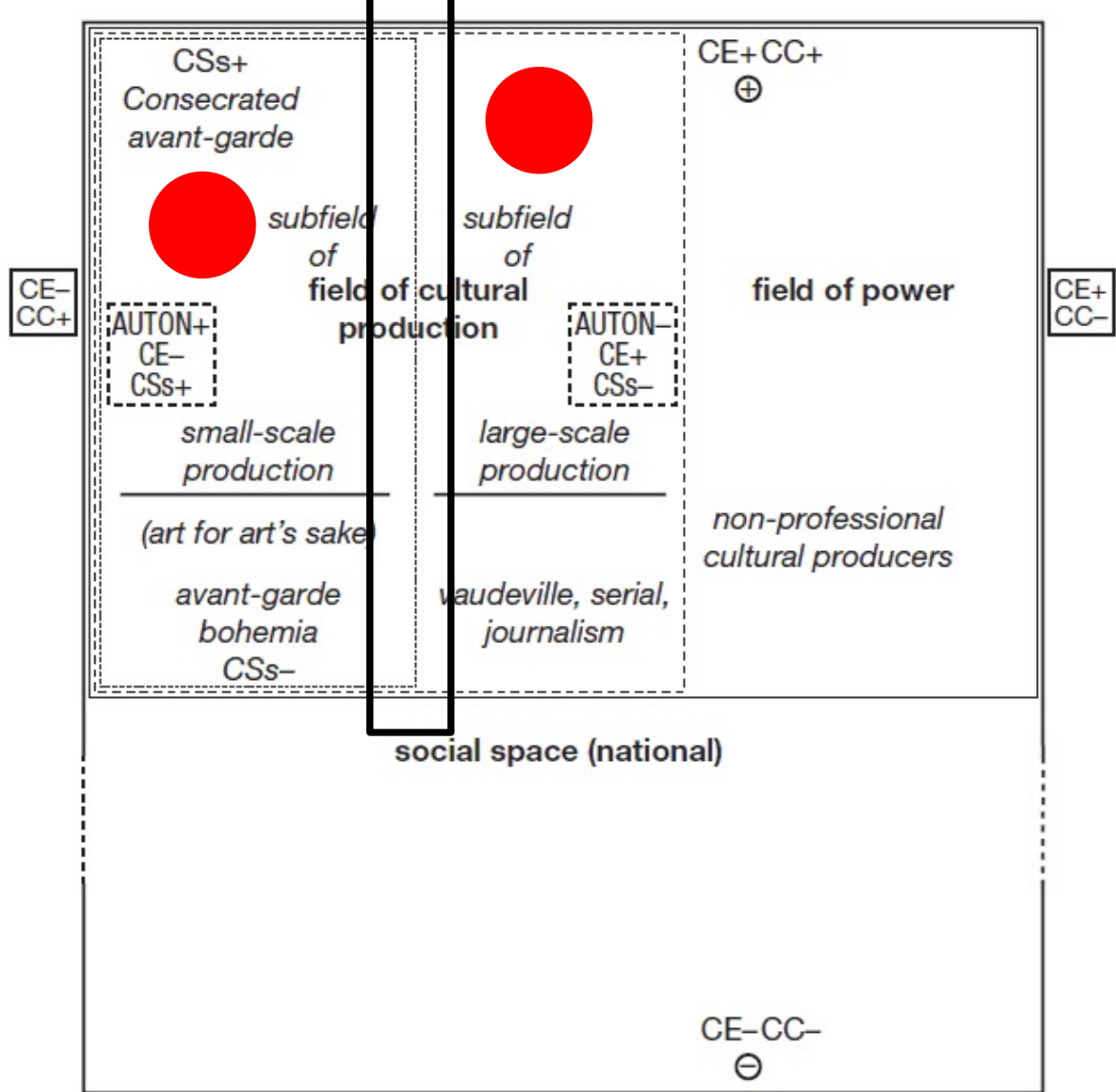
- Contemporary capitalism, ...focus on consumption and pleasure (Bourdieu 2000)
- Aesthetics as all forms of sensory experience, including mundane objects (Meamber and Venkatesh 2008)
- Consumer culture increasingly becomes a visual culture → aestheticization of mundane consumption practices (Shroeder 2002)

[...] the contemporary capitalist moment can be defined (in part) by the circulation and (commercial) exchange of expertise in the socially appropriate purchase, use and display of commodities.

In this understanding, [*individuals*]/groups that lay claim to skills in this trafficking of value and taste —or expertise in the translation of such values ... —will therefore come to play a more prominent part in the economic and social realms.

• (Appadurai 1986)

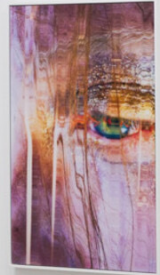
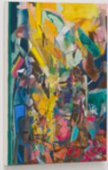
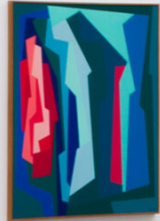
CULTURAL PRODUCTION!



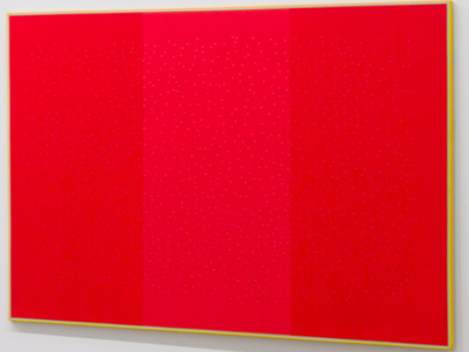
Key

- Social space
- Field of power
- - - - Field of cultural production]
- - - - Subfield of small-scale production
- CE Capital – economic
- CC Capital – cultural
- CSs Capital – symbolic, specific
- AUTON+ High degree of autonomy
- AUTON- Low degree of autonomy

the logic of art vs. the logic of business



THE ADVANTAGES OF BEING A WOMAN ARTIST:



1907
The Foundation's donation is a landmark gift of modern art to the world.

1907
An early work of modernism, representing the beginning of the 20th-century art movement. The painting is a study in color and form, with a focus on the human figure.

1914
A collection of small, framed black and white photographs or prints.

1915
A collection of small, framed black and white photographs or prints.

1917
A collection of small, framed black and white photographs or prints.

1918
A collection of small, framed black and white photographs or prints.

1920
A collection of small, framed black and white photographs or prints.

1920
A collection of small, framed black and white photographs or prints.

1927
A collection of small, framed black and white photographs or prints.

1928
A collection of small, framed black and white photographs or prints.

2020
The completion of the Modern Museum of Art in Phoenix, Arizona, made possible through a \$10 million gift from the Foundation.











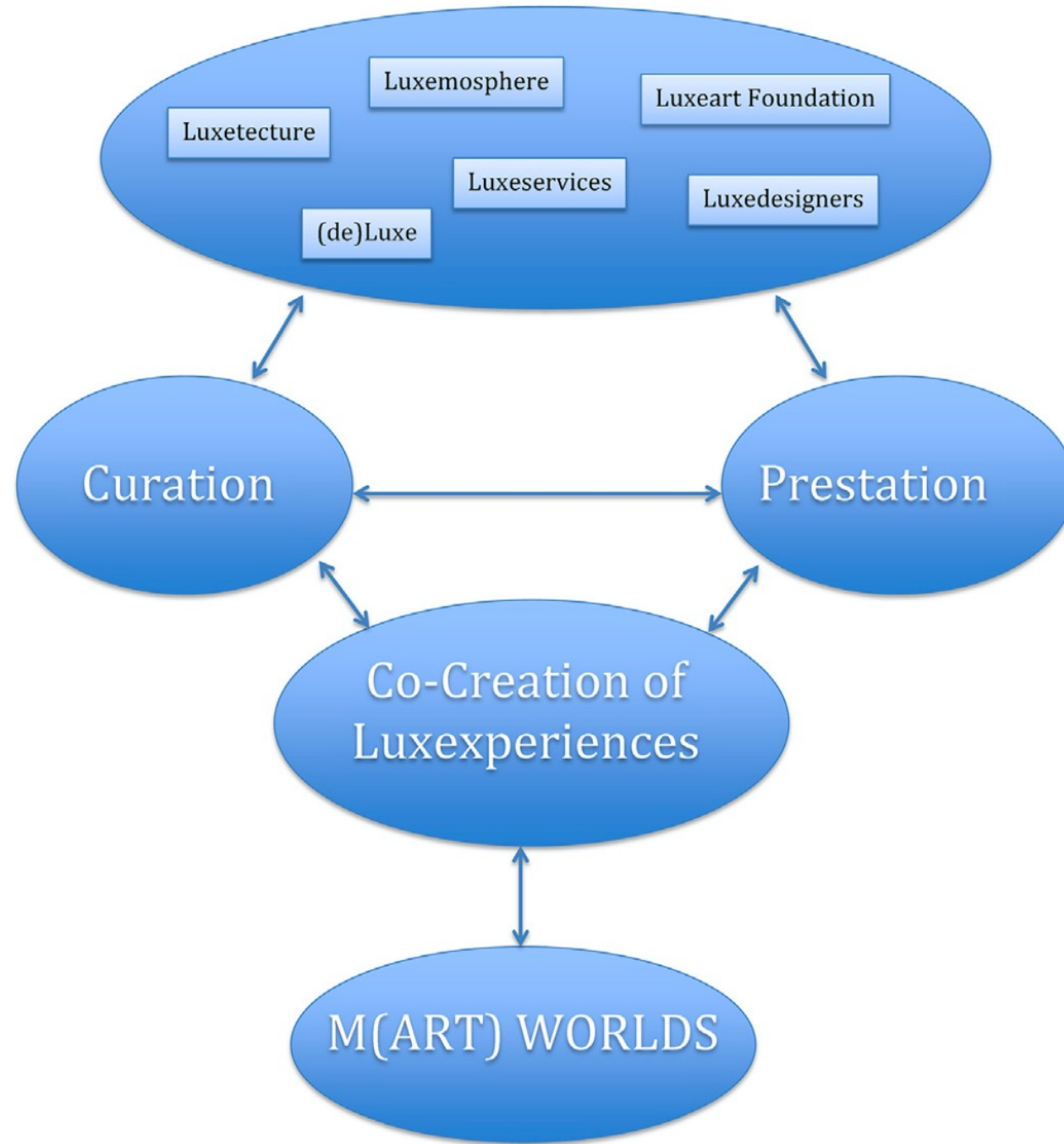


- LV intentionally elides (blurs the line between) art and commerce
- The production of a precisely engineered retail narrative
- “Art is becoming indistinguishable from lifestyle culture, and the logic of fashion dominates how art is made visible.”
- LV flagship stores offer a quintessential site for the field study of the aesthetic transformation of retailing.

Table 2
Distinctions between department store, flagship brand store, premium brand store and M(Art) world.

Features	Department store	Flagship brand store	Premium brand store	M(Art) world
Focal object	Branded commodities	Branded goods	Superior goods	Branded art pieces
Store design	Display	Participation	Presentation	Curation and prestation
Architecture	Utilitarian	Experiential	Hedonic	Artistic
Visual impact	Sensory	Sensory	Glamorous	Aesthetic
Customer orientation	Purchase	Participate and enjoy	Admire and desire	Appreciate and understand
Service personnel	Salesperson	Personal assistant	Personal assistant	Curator
Product orientation	Fashion	Fashion	Trend	Taste
Positioning	Market orientation	Market and some aesthetics	Balanced aesthetics and market	Aesthetic and custodial orientation

- We create the term “M(Art)World” to capture the essence of this aesthetically oriented strategy.
- Participants take note of the company’s sleekly elegant architecture, interior design, and adroit use of lighting that are modelled after those of museums housing world-class exhibits.
- The store’s merchandize is artisanal, often produced in collaboration with artists. Objects for sale are displayed alongside actual art, rendering both products equivalent.
- Employees function as curators, offering guidance and knowledge, as well as goods for sale. → taste!



Luxetecture: prestigious locations and elegant presentation



Luxemosphere: contemporary interior design, extravagance, and playfulness



“luxemosphere” (coined by Luxe Corp. analysts) to refer to the prestigious and splendid universe created by luxury brands such as LV.

(De)Luxe: luminosity and art



The word “luxe” literally means light; luxury products are envisioned in terms of their luminosity and beauty (Kapferer and Bastien 2009).

Luxedesigners: creating aesthetic experiences via contemporary art objects

Associating Couture with Art

Connection with Art



Dante, Autumn/ Winter 1996

McQueen staged his controversial show Dante in Christ Church Spitalfields 1996. His collection were inspired by the images taken by Don McCullin.



Jacket from It's A Jungle Out There, Autumn/ Winter 1997
Courtesy of Alexander McQueen Photograph © Selva Szabla / Art Commere

McQueen's collection from It's A Jungle Out There inspired by the 15th century religious painting The Thief to the Left of Christ by Robert Campin.



Finale of No 13, Spring/ Summer 1999, featuring model Shalom Harlow
Image: Catwalking

The collection and performance in finale of No.13 was inspired by a Rebecca Horn 'machine' installation, in which two shotguns fired blood-red paint at each other.

Retail Luxury Strategy: Assembling Charisma through Art and Magic

Delphine Dion ^a  , Eric Arnould ^{b, c} 

Show more 

 Share  Cite

<https://doi.org/10.1016/j.jretai.2011.09.001>

[Get rights and content](#)

Abstract

Luxury retail strategy differs from other retail strategies not merely in distinctive formulations of product, price, distribution, and appeals to customer distinction. Instead, it increasingly stands or falls on the legitimacy of a charismatic creative director. The director offers an aesthetic brand ideology. Luxury retail draws on the principles of art and magic to assemble the charismatic persona of the creative director and to diffuse his aesthetic ideology to the brand. Moreover, luxury retail strategy enlists magical and aesthetic principles within and without the store to achieve these ends. Finally, retail luxury is producer rather than consumer oriented and seeks to generate awe rather than community. This strategy appears to be to some extent a response to legitimacy crises provoked by recent strategic extensions of luxury brands into mass marketing. We offer some implications for marketing in which the charisma of a key personage is at stake.

The experience of authenticity



The companies highlight the work done in ateliers by artisans who are limited in number, given the extensive training, apprenticeship, and commitment to craft that their positions require

Luxescape: curatorial attention and service

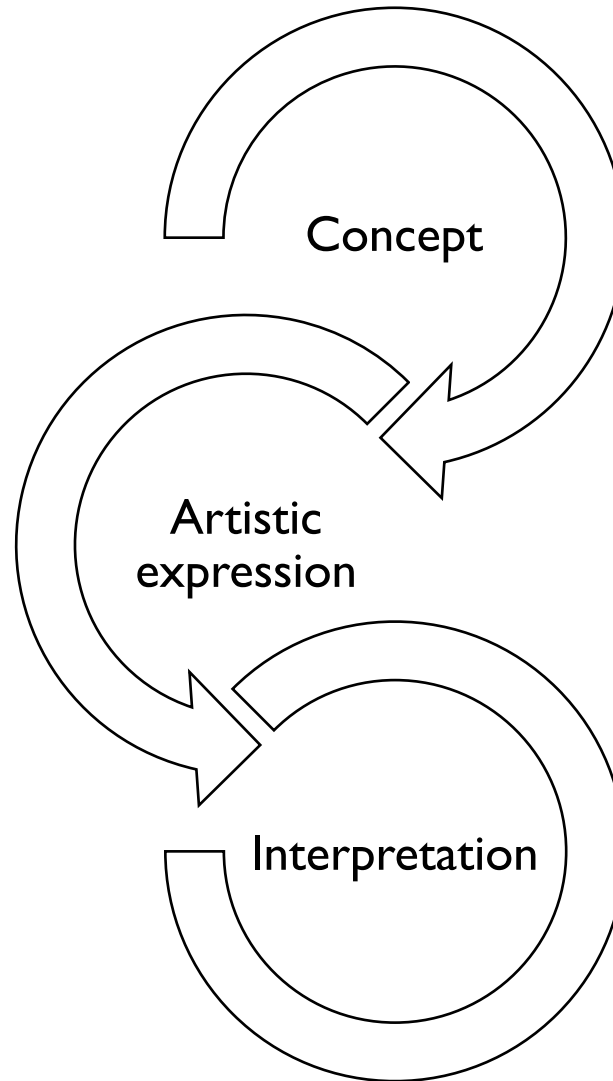


- In luxury stores, products are not always accessible to the customer, as a deliberate strategy.
- One goes, one looks, and one leaves. No decisions, no pressure. In LV stores, the underlying sales function is concealed via a similar lack of pressure to buy, an approach typical of luxury stores that creates a museum-like experience.
- As is the case for visitors to a museum, the experience is in the here and now. The customer enjoys personal attention, and becomes more culturally informed. Dion and Arnould (2011) note that salespeople must be very knowledgeable about the brand's history.

LuxeArt foundation: the luxury brand as patron of the arts



- The association with art makes the products look even more luxurious.
- Corporate collaboration with famous artists highlights a clear aesthetic strategy in operation
- The strategic aim is to foster the brand identity



e.g.: how (luxury) brands co-construct/co-produce consumer experiences

e.g.: painting, collage, installation, animation, ...

How is this done?
What does this entail?