

HUMAN REPRESENTATION AND EXPRESSION IN A CONSUMERIST
SOCIETY



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ABSTRACT

Since the 18th century, people have been deeply influenced by consumerism. With the development of society, consumerism has also shown new evolution trends, but its core driving force is still to carry out consumption activities with social forms, economy, culture, values and human behavior as the core. In this social environment, wrong values and various external factors make it easy for people to be blinded by material desires and their true inner needs, and at the same time fall into the cage of mental illness. In response to the above problems, this article will study the historical background and origin of consumerist society; the characteristics and manifestations of consumerist society; discuss the types, characteristics and development trends of art under the invisible consumerist society, and discuss related artists and artworks. I hope that through the study of consumerism, people will no longer easily fall into the trap set by consumerism and promote the development of art.

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Linhua Wang

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CHAPTER 1

INTRODUCTION

This research aims to explore how consumerism, while fulfilling people's material and psychological needs, simultaneously gives rise to negative effects such as anxiety, emptiness, and social alienation. Furthermore, it examines how consumerism penetrates the realm of artistic creation, leading to the commodification of art and a shift toward market-oriented production. By analyzing the impact of consumerism on individual mental states, social relationships, and artistic expression, this research seeks to encourage reflection on one's true inner needs in a consumer-driven society. It also aims to reawaken an understanding of the spiritual value of art and inspire a reconnection with the self that is not defined by consumerist logic.

1.1 Background And Importance Of Research

Consumerism is a value system in which people regard consumption as a purposeful means to fulfill psychological needs and attain happiness. In such a social context, individuals seek to fill spiritual emptiness and material deficiencies through excessive shopping and the purchase of services. To a certain extent, this surge in consumption not only drives economic growth and the development of social resources but also improves living standards. At the same time, it reshapes public aesthetics and promotes corresponding changes and developments in fashion and art.

However, social pressures often cause individuals to fall pathologically into the trap of consumerism, affecting their psychological well-being, social relationships, and

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surrounding environment. These pressures stem from various sources and permeate all aspects of society and daily life. For example, many people, driven by an excessive desire to consume, purchase items far beyond their financial means, spending well above their income and repayment capacity. This often leads to the overuse of credit cards and borrowing, resulting in heavy debt, turning individuals into money-burning machines that never stop. Moreover, a sense of lost personal value causes people to equate their worth with their income and consumption level, reinforcing social hierarchies and widening wealth gaps. This leads to increasingly indifferent and superficial interpersonal relationships and silently fosters negative psychological states such as vanity and the urge to compare with others. Consequently, psychological pressure and dissatisfaction push people into constant comparison traps, creating discontent and anxiety over their quality of life, while making emotional connections seem commodified and transactional. In this state, individuals begin to overlook their true inner needs, cease to improve themselves, and abandon the pursuit of personal growth and meaning. Instead, they become overly absorbed in material pleasures and superficial approval, leading to a gradual decline in the sense of life's purpose.

From this reasoning, it can be inferred that the psychological changes brought about by consumerism have also impacted the art industry. Feelings of emptiness, anxiety, and the insatiable desire for material possessions have driven artists to make corresponding changes under the pressure of consumerism. At the same time, the rise of social media has accelerated the spread of fast fashion and rapidly consumed art, shifting public attention toward visual impact while diminishing the depth and meaning

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of artworks, thereby undermining the value of art itself. As a result, the concept of art has undergone a transformation, with a surge of negative emotions being channeled into artistic expression. For instance, the financial burden caused by consumerism has led some artists to use sculpture and installation art to depict the economic oppression and bondage brought by material desires. In response to the weakening of interpersonal relationships, some artists employ public or participatory art projects to rebuild connections within communities, using their work to reflect social alienation. Anxiety and emptiness, influenced by living standards and social media, are also explored through performance art or digital media art, revealing how individuals struggle under immense pressure and psychological distress. Some artists even create interactive installations that allow audiences to personally experience a sense of inner emptiness. Furthermore, the environmental degradation and resource depletion caused by consumerism have inspired artists to use eco-friendly or recycled materials in their creations, or to produce visual works that highlight environmental destruction, encouraging reflection on the negative impact of consumerism on both society and natural resources.

The impact of consumerism on both individuals and art is like a double-edged sword — it has its positive aspects, but it also brings about negative consequences, which are increasingly affecting people on a deeper level. The inspiration for this creative project stems from my observations of how consumerist society influences individuals, and it aims to raise awareness through artistic expression.

1.2 Research Objectives

1. To explore how consumerism affects individuals' psychological states.
2. To analyze the impact of consumerism on social relationships, such as the emotional detachment between people and the intensification of class divisions caused by commodification.
3. To investigate how consumerism influences the content and form of artistic creation.
4. To reveal how art reflects and critiques the issues brought about by consumerism.
5. To explore the role of art in spiritually awakening individuals in a consumerist society, guiding people to rediscover their true inner needs and rethink the meaning and value of life

1.3 Creative Concept

This series of works expresses a kind of spiritual fantasy that arises as people attempt to escape the stress, anxiety, and other negative psychological effects of life in a consumerist society. In this series, my characters often appear in non-human forms, gradually forgetting their true selves over time within the environments they have created. I try to suggest the hidden temptations, harms, or dangers of consumerism surrounding the characters in each painting.

In this imagined world, people construct their own safe havens to heal from the wounds inflicted by consumerist society. However, their excessive immersion in these

fantasies leads them to overlook the potential dangers of illusion, ultimately paying the price for this ignorance. Through my art, I aim to express that people should strive to rediscover their true selves instead of spending excessive time avoiding problems or numbing their feelings.

1.4 Research Scope

1. This series of works aims to express the psychological impacts and social consequences brought by consumerism, as well as to reflect the related societal issues.

2. The works are visual artworks in the form of paintings, created to represent my observations of the effects of consumerism on individuals.

3. The creative techniques used include mixed media painting and acrylic painting, chosen to present textures and visual effects that align with the conceptual essence of the works.

4. The total number of works is six, with the following dimensions:

130cm×150cm

150cm×180cm

740cm

280cm

150cm×150cm

130cm×150cm

1.5 Research Methods

1. Conducting interviews and consultations with individuals who have relevant

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experiences or insights related to this topic.

2. Studying artworks that express emotions and reflect psychological issues.

3. Analyzing character development through viewing relevant

documentaries.

4. Researching current social and psychological issues.1

1.6 Data Sources

Website:

(paper.people.com, 2021: online)

(researchgate.net, 2021: online)

Book: 《Consuming Life》 Zygmunt Bauman



CHAPTER 2

Influences and inspirations of creation

This series of creations is based on the negative emotions or adverse effects of consumerism that I personally or the people around me have observed. Under the influence of consumerism, people have morbid values, excessive pursuit of material desires to seek identity and status recognition, making anxiety common among the crowd, causing people to have difficulty in making choices, appearance anxiety, and even psychological diseases such as social phobia. This series of problems makes art contradictory, because consumerism is not only the main reason that helps art highlight people's morbidity, but also a spiritual antidote for people, because art can resonate with people. Therefore, if we want to make good use of art, this double-edged sword, it depends on whether we can maintain a clear consciousness in the illusion of consumerism. I will explain the source of my creation and inspiration from several aspects.

2.1 Influence from the Literature

2.1.1 Concept and Definition of Consumerist Society

Consumerist society refers to a social form with consumption as the core driving force, and consumer activities are carried out at the height of economy, culture, values and human behavior. The means of satisfying basic needs are not only consumption, but also the main way to shape identity, social status and self-realization, which is also the uniqueness of this social form. In the process of transformation of

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contemporary social forms, consumerism as one of the cultural logics exceeds the scope of economic behavior and becomes the central force for reconstructing the way of human existence. Its operation mode is in line with the nature of capital seeking profit, and is deeply rooted in people's mental state and invades people's hearts.

From this, I can analyze that the core of consumerist society is to regard the possession of material things and the desire to buy as the core goal of life, and to pursue unrestrained material satisfaction and superficial pseudo-happiness. Its consumption behavior is extended from the economic field to the social and cultural field, becoming the main way for people to interact with society. Under the logic of this consumerist society, consumption no longer refers to the act of buying goods or services, it is also a process of producing meaning. Because consumerist society will strengthen the negative role of consumption in dividing social identity levels and reducing people's sense of group belonging through market, cultural, and institutional arrangements.

First, consumerist society relies on the social structure of "demand". In traditional society, demand is determined by objective conditions, but in consumerist society, due to the operation of the market, the prevalence and dissemination of the media, people's needs have become diverse, which fundamentally challenges the assumption that "demand is a given" in traditional society and reveals the rampant desire in modern consumer society. Social media, advertising, fast fashion and popular culture have gradually increased people's desire for consumption, making people addicted to the illusion of exquisite life created by social media and blindly pursuing

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material things, thus forming a vicious cycle of psychological emptiness and blurring the boundaries between "want" and "need". This blurring of boundaries has not only changed people's behavior patterns, but also reshaped people's cognition of the meaning of life - the short-term stimulation brought by possessing new items has gradually replaced the satisfaction brought by lasting emotional connection or spiritual growth. This expansion of desire has made consumption no longer limited to functional satisfaction, but has become an endless pursuit of desire. In other words, the social structure of demand provides a theoretical basis for the operation of a consumerist society, pointing out that the issue that people need to focus on in a consumerist society is not how to satisfy desires, but how to rationally manage and control unnecessary desires that arise in their hearts.

Second, consumerist society emphasizes the symbolic value of consumption. Commodities and services are endowed with cultural significance beyond their original physical attributes, and become tickets for personalized self-expression, differentiation of social classes, or integration into specific groups. This behavior has long surpassed simple consumption exchange and evolved into a complex symbolic system of symbols. This symbolic value has been continuously constructed by society, and four construction mechanisms have emerged. The first is brand mythology, where companies bind commodities with specific cultural significance through brand narratives, such as the combination of certain car brands and the image of "successful people". The second is the fashion system, where the rapid change of popular trends divides new and old consumer symbols and drives people to continue to consume

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them. The third is spatial politics, which strengthens the division of consumption levels, such as the spatial planning of high-end large shopping malls and affordable stores. The fourth is media reproduction, such as product placement in film and television works, shaping a specific lifestyle and associating it with the symbol of commodities.

Third, consumerism relies on an institutionalized consumption environment. There are three aspects that are encouraging mass consumption, namely the economic system, financial policies and business practices of modern society. There is also the popularization of the credit system, such as credit cards, installment payments and other payment methods that lower the threshold for immediate consumption, while shopping malls and e-commerce platforms promote people's desire to buy through sensory stimulation and psychological strategies. At the same time, the emergence of marketing methods such as holiday promotions, enjoy first and pay later, and membership systems have integrated consumption into social activities and given it ritualized symbols, such as the emergence of shopping festivals.

Fourth, the emergence of consumerist society has actually caused a lot of controversy. Faced with the full penetration of consumerist society, critical thinking is particularly important. Although it is regarded as the driving force of modern economic prosperity. But supporters believe that the emergence of consumerism has stimulated the vitality of the market, promoted the updating of technology and the upgrading of industry, significantly improved the material level of the whole society and expanded people's consumption choice space. However, some critics pointed out that the prevalence of consumerism in society will cause the subject to alienate, that is,

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people's cognition of their needs gradually deviates from their true inner demands, and indulges in the symbolic satisfaction brought by the commercial system. Some critics believe that the increasing standardization and commercialization of mass cultural products have made mass culture no longer focus on cultural expression, but stimulate people's consumption desire. This cultural commodification has directly led to people's loss of critical awareness of the development of events and the degeneration of their aesthetic ability. What's more terrible is that the prevalence of this consumerism has also triggered an ecological crisis of excessive consumption of natural resources, a survival crisis of reduced environmental tolerance, and a continuous social differentiation crisis caused by the gap in consumption capacity. These crises have exacerbated the problems between the traditional economic growth model and the sustainable development goals, and also exposed the unsustainability of the consumerist development model. Therefore, some ecological defenders have proposed that it is necessary to transform this unsustainable consumption development model and establish a new social development model. (toutiao,2023:online)

2.1.1.1 Evolution Trend of Consumerist Society

With the development of society, consumerism has also seen new evolution trends in the contemporary era. The first trend is new digital consumption. Because the rapid development of science and technology is creating a new form of consumerist society, such as the emergence of "information cocoons", which makes

consumer choices more personalized; the emergence of the e-commerce industry blurs the boundaries between consumption and social interaction; the emergence of virtual goods expands the range of choices for people's consumption objects. Because these changes have made consumer activities more fragmented and instant, it also shows that consumption is invading people's daily lives with increasing intensity.

The second trend is the contradictory development of sustainable consumption. Under the pressure of the ecological crisis, consumerist society is undergoing a process of self-adjustment. The emergence of new forms such as green consumption and the sharing economy shows the inherent efforts of the consumerist paradigm to integrate environmental protection demands. However, whether this "sustainable consumption" can really solve ecological problems or just cover consumerism with a false environmental protection coat remains to be seen. It solves the environmental problems caused by consumption by means of consumption, and tries to continue the existing consumption growth model while hoping to solve the contradiction of the ecological crisis caused by this model. The essence of this contradictory development lies in revealing the fundamental dilemma of solving the ecological crisis within the framework of capitalism. Therefore, a true sustainable consumption transformation may require breaking through the basic logic of consumerism and establishing a new social and economic organization mode. The current contradictory phenomenon precisely reflects the historical transition characteristics between the traditional development paradigm and the emerging civilization form.

The last trend is anti-consumerism social practice. In contemporary social

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thought, new life practices represented by minimalist lifestyle and DIY culture are quietly emerging. These practices essentially constitute a reflection and challenge to mainstream consumer culture. By reshaping the relationship between people and materials, they try to find the authenticity of life alienated by commercial society and actively explore ways to realize social values that do not rely on consumer behavior. Although this type of practice is still a niche category, the ideological value it contains cannot be ignored, and it provides us with a valuable realistic reference for envisioning a social development model in the post-consumer era.

Therefore, according to the above trends, as a historical social form, consumerist society has many possibilities for its future development. On the one hand, with the development of emerging economies, consumerism is expanding globally; on the other hand, the tightening of ecological constraints and the intensification of social contradictions pose challenges to it. In this context, rethinking the proper position of consumption in human life and exploring a development model that transcends consumerism will become an important theoretical and practical topic. The future social form may need to find a new balance between material abundance and spiritual enrichment, economic development and ecological sustainability in the dialectical negation of consumerism. But the future of consumerism ultimately depends on the society's redefinition of "happiness" and "development", such as changing from material possession to the creation of meaning, advocating the unbinding relationship between happiness and GDP growth, and paying more attention to non-Beijing indicators such as health and community relations. Therefore, the key turning point in the future trend

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of consumerist society lies in whether it can break through the paradigm of "growth first" and build a new civilization form that takes into account economic vitality, social equity and ecological sustainability. This process requires the multi-dimensional synergy of individual awakening, policy innovation and global collaboration, and its final direction may become the most important civilization touchstone of human society in the 21st century.

2.1.2 The Historical Origin and Development of Consumerism

The historical origin of consumerism is inseparable from the Industrial Revolution and the rise of mass consumption. Its development process not only reflects the social changes brought about by technological progress, but also reveals the complex interaction between capital expansion and cultural transformation. I will analyze how consumerist society emerged and emerged in Britain in the 18th century from the perspectives of the driving force of the Industrial Revolution, the transformation of consumption patterns, and the reshaping of social culture.

The emergence of the Industrial Revolution laid the material foundation for consumerism. Because the Industrial Revolution in Britain in the 18th century was a key turning point for consumerism, under the dual influence of the British Revolution and the Industrial Revolution, important changes occurred in politics, economy, ideology and culture, and various social fields, which also paved the way for the rise of consumer society in Britain. Before that, the British government had always attached importance to and supported the development of national industry, and promoted

mercantilism at that time, and merged with the manufacturing industry. Before the Industrial Revolution, social production mainly relied on handicrafts. The operation mode of handicrafts led to the scarcity and high prices of goods, and at that time, the consumption of the masses was only used to meet basic living needs. However, with the emergence of steam engine technology and mechanization of the textile industry, the productivity of goods has been greatly improved, and factories have begun to mass-produce daily necessities such as ceramics and cotton cloth. Therefore, the Industrial Revolution created great material wealth and strongly stimulated the expansion of consumerism and the rise of consumer society. Records show that the output of daily necessities increased 20 times in 30 years, but the price dropped by 85%. At the same time, the excess output forced capitalism to open up new markets, and consumption gradually changed from a demand behind to the core link of the economic cycle.

The improvement of productivity has enabled the income level and consumption capacity of all social classes in Britain to provide strong economic support for the consumer society at that time. However, the reason why the consumer society emerged before and after the Industrial Revolution in Britain was that the rise of the middle class played an important role at that time. In the division of social classes, the aristocracy basically has strong economic strength. Compared with people from other social classes, they will spend more money on food, clothing, housing, transportation, leisure and entertainment to satisfy themselves. However, compared with the middle class, the population base of the aristocracy is extremely small, while

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the population base of the middle class is larger and spread across various industries. With the rapid development of urbanization and industrialization, the power of the middle class has continued to grow, and gradually become the main owner of social wealth. The improvement of living standards has also greatly enhanced their consumption capacity and purchasing power, and at the same time, they have become the target consumer group of trendy products. The lower class of society accounts for the largest population, with low income and limited consumption capacity. Due to the war, urbanization and rapid population growth after the Industrial Revolution, prices have risen sharply, making the quality of life of the lower class increasingly poor. Until the first half of the 19th century, the gap between the rich and the poor in society was still large.

Providing convenient transportation for consumer society is the core of transportation reform. The golden age of toll roads and canal construction in the UK was around the Industrial Revolution. In the 1830s, the mileage of toll roads in the UK was 22,000 miles, and between 1750 and 1820, 3,000 miles of new waterways were built on the basis of the original 1,000 miles of waterways. Before the advent of the railway era, the newly built roads and waterways effectively shortened transportation time and reduced transportation costs, while also stimulating consumer demand and the formation of a national consumer market.

In addition, Britain's overseas colonial expansion and slave trade since the 18th century also had an important impact on the rise of the consumer society at that time.

The continuous overseas hegemony enabled Britain to establish the rights of a colonial

empire and the hegemon of the world's oceans; due to the consumption demand for sugar and luxury goods by the middle and upper classes of society, Britain's overseas plantation economy and the exploitation of slave labor became an important channel for wealth, which also stimulated trade in the Atlantic Delta. From 1701 to 1801, Britain became the country with the largest number of slaves trafficked in Europe. This also shows that Britain's early capital accumulation was also an important factor leading to the rise of consumer society.

2.1.2.1 Manifestations of the Rise of a Consumerist Society

The material level of British society has exploded since the Industrial Revolution. The Industrial Revolution ended the era of material scarcity in traditional agricultural society and ushered in an era of abundant products. Although the production level of material resources in Britain in the early days of industrialization was far lower than that of modern society, and the income gap between different social classes was also large, it is undeniable that the consumption concepts and behaviors of different social classes in Britain in terms of food, clothing, housing, transportation, etc. have undergone tremendous changes, foreshadowing the rise of Britain's first modern consumer society.

First, daily life consumption is more abundant. Although the working class still has a relatively low income in the industrial age, it has improved a lot compared with the 17th century. Take ordinary working-class families as an example. Wheat flour and bread occupy a large part of the staple food on the table, and wheat bread has

gradually become a common food for ordinary people. Meat, eggs, vegetables and other foods can be found everywhere, and even foreign foods such as tea, coffee, and sugar can be consumed occasionally, which means that the dietary structure of working-class families is more diversified.

Second, the consumption of popular literature has developed. Since the mid-18th century, the literacy of the British has made a qualitative leap; 38% of adult women can read and write, and men even reached 62%. With the end of newspaper censorship at the end of the 17th century, the British newspaper economy developed rapidly, and the people experienced a "revolution in book consumption". From the mid-18th century, various literary materials were provided to all levels of society in large quantities, and there were a large number of different newspapers, books and magazines at that time, with rich and colorful contents.

Third, luxury consumption flourished. Bernard Mandeville, a Dutchman living in Britain, came to a surprising conclusion in his work "The Fable of the Bees": "One private vice is the public good." He claimed that luxury consumption promoted business development and brought economic prosperity, and openly defended the tradition of luxury. There was even a "debate" on luxury in British philosophy, predicting that luxury consumption would show a trend towards "moral dilution". Adam Smith defended luxury consumption and business from the perspective of political economy, and French Enlightenment thinkers also actively supported luxury consumption. The British writer David Hume described British society in his work "The Wealth of Nations": The population is large, the land is fertile, the material products are rich and varied, people

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live more luxuriously and arrogantly, and everyone squanders generously."

In general, the rise of the Industrial Revolution and mass consumption provided the historical background and foundation for the emergence of consumerism. Consumerism not only revived culture, but its relationship with social contradictions also stimulated scientific and technological progress and enabled social and economic expansion. However, its development also made me realize that capital, technology, culture and every transaction in life are inseparable and are the real manipulators. After looking back at history and looking at the modern consumerist society, the rampant material desire is the root cause of the destruction of human culture, resource loss and environment.

In general, the Industrial Revolution and the rise of mass consumption provided the historical background and foundation for the emergence of consumerism. Consumerism not only revived culture, but its relationship with social contradictions also stimulated scientific and technological progress and enabled social and economic expansion. However, its development also made me realize that capital, technology, culture and every transaction in life are inseparable and are the real manipulators. After reviewing history and combining it with modern consumerist society, I can find that rampant material desires are the root cause of the destruction of human culture, resource shortages and the environment. (britishlibrary, 2019: Online)

2.1.3 The Establishment of Consumerist Society and Globalization

There is a profound symbiotic relationship between the emergence of consumer

society and globalization. Since the Industrial Revolution in the 18th century, the expansion of the capitalist mode of production, the accelerated development of technological revolutions, and the establishment of global trade networks have jointly promoted the transformation of consumerism from a local phenomenon to a global ideology.

The historical establishment of consumerist society ended the quality of life in traditional society and made the middle class an important force in consumer society. The change in values made consumption a symbol of identity at the time. By the beginning of the 20th century, the emergence of Fordism popularized "mass consumption". Because of the inherent contradictions of capitalism, consumerism gradually spread from the elite to the ordinary people. This change made capitalists feel a sense of crisis. During the Great Depression in the 1930s, Keynesianism proposed the policy of "expanding domestic demand" and upgraded consumption to a national strategy, making consumerism more legal and transforming consumption from an economic behavior to a conscious behavior to maintain the stability of capitalist society.

2.1.3.1 Globalization is an Accelerator of the Expansion of Consumerism

Since the 1980s, globalization has created structural conditions for the disintegration of global distribution, mainly through simplified, smooth communication and technological innovation. These changes have broken the geographical limitations of national networks, allowing information and voices to spread across networks.

For example, economic integration and market expansion. Multinational corporations optimize production costs through global supply chains and push goods to the international market at lower prices. For example, the globalization of supermarket chains such as Wal-Mart has not only changed the retail model, but also shaped convergent consumer habits through standardized products. At the same time, the integration of developing countries into the global market (such as China's accession to the WTO) has created a huge market for Western consumer goods exports and accelerated the spread of consumerism. Technology enables instant communication and forms a globally shared news culture. And it is specifically manifested in three aspects.

Consumerism uses media technology to construct a cultural logic dominated by "symbolic value". Baudrillard pointed out that the symbolic meaning of products (such as brands and identity symbols) gradually replaced their use value and became the central driving force of consumption. Hollywood movies, social media and advertisements have created an image of "ideal life", linking consumption with happiness and success, thereby guiding global consumers to identify with the same symbolic meaning. For example, Apple products are not only technological tools, but also symbols of "innovation" and "elite status". This cultural code has spread rapidly around the world through the global network. Let cultural symbols spread around the world.

Technology-driven innovation in consumer behavior. The rise of the Internet and e-commerce has completely changed consumer behavior. Online shopping

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platforms (such as Amazon and Taobao) stimulate impulse consumption through algorithmic recommendations and instant payments. The "Internet celebrity economy" on social media creates consumer desires through KOLs (key opinion leaders) and triggers a "Fear of Missing Out" (FOMO) mentality. This "borderless" consumption model causes global consumers to follow the same trends at the same time, reinforcing the trend of homogenization of consumer behavior.

2.1.3.2 Contradictions and Conflicts Between Globalization and Consumerism

Although the combination of consumerism and globalization has promoted social and economic growth, it has also inevitably brought potential social and environmental problems. In other words, the contradictions and conflicts created by both sides have put globalization and consumerism in a double dilemma. Like environmental degradation and resource shortages, the prevalence of consumerism has greatly improved productivity, and excessive productivity has led to rapid consumption of natural resources.

The concentration of capital has exacerbated social class inequality and cultural conflicts. Globalization has not narrowed the gap between the rich and the poor, but has exacerbated class differentiation through capital concentration. The "sense of deprivation" within developed countries has given rise to populism, such as Brexit and Trumpism; while developing countries are facing the collapse of traditional values under the invasion of consumer culture. For example, India's traditional handicraft

industry has declined due to the impact of cheap imported goods, and local cultural identity has encountered a crisis.

Mutated consumption concepts and spiritual conflicts. Bad consumerism prevents people's emotions from receiving a two-way response, and excessive indulgence in material possession reduces people's judgment. The virtual sense of gain created by the prevalence of social media has further exacerbated loneliness and anxiety, forming a strange phenomenon of "the more you consume, the less happiness you have." This phenomenon is particularly evident in the global youth group. For example, the obsession and fanatical pursuit of brands by teenagers are also related to psychological problems, and the severity of the problem is continuing to rise.

2.1.4 Main Characteristics of Consumerist Society

The core characteristics of consumerist society are the deep connection between symbolic consumption and identity cognition, and the extensive colonization of daily life by commodity logic. At the level of symbolic consumption, commodities transcend their utilitarian value and become the carrier of social identity coding. People use symbolic systems such as brands and styles to express classes and divide groups, and consumer behavior essentially evolves into a symbolic identity construction practice. Under the logic of the market, everyday things are commoditized and aestheticized, and emotions, culture and even critical consciousness are transformed into consumer goods that can be circulated in the market. All areas of life are packaged as "stylized landscapes", and even rebellion and personality are

integrated into the factors of reproduction by commodity aesthetics, ultimately forming a circular system of "alienation-consumption-realization". These two logics together constitute the dominant operating mode of consumer society: through symbolic production of desires, through aestheticization of self-reflection, the subject completes the implicit submission to the capitalist order in the joyful consumption ritual.

2.1.4.1 Symbolic Consumption and Identity Construction

The essence of symbolic consumption lies in the transformation from use value to symbolic value. Its core refers to the fact that commodities transcend their use functions and become carriers of social significance. French sociologist Baudrillard said that modern consumption is essentially the consumption of symbols. Consumers do not consume the physical properties of luxury goods, limited-edition goods or specific brands by purchasing them. For example, when buying a luxury handbag, they do not consume its storage function, but actually purchase the symbolic meaning it symbolizes, such as social status, taste, and sense of belonging; and choosing organic food is not just for health reasons, but for the desire to be labeled as an "environmentalist". This symbolic process causes the actual function of commodities to become increasingly blurred and replaced by the network of meanings woven by advertising, media and social networks. In this process, human subjectivity gradually becomes a node in the symbolic exchange system, and every consumption becomes a signal of recognition of the outside world, while the individual's real life experience

is lost in this endless self-expression.

The description of symbolic consumption can be traced back to the liberal class theory of American economist Van Buren in 1899. Van Buren believed that in the eyes of certain classes of society, consumption is not only for the benefit of obtaining products, but also for the satisfaction of self-esteem, honor and respect for others. This is the so-called conspicuous consumption. Since the late 1990s, symbolic consumption in large cities and wealthy classes around the world has quietly and rapidly spread to small and medium-sized cities and ordinary people. On the surface, the spread of symbolic consumption from the upper and wealthy classes to the broad masses driven by production is the inevitable result of the great development of social production and the inevitable result of the material change from defects to surpluses. However, it is not difficult to see that consumer demand plays a real role in this process. Let consumption help people build their identity in society.

The dynamic process of identity construction refers to the transition of consumers from self-identity to social identity through consumption behavior. In this process, symbolic consumption participates in the construction process through three ways: differentiation logic, homogenization logic and self-narrative.

The first is the logic of differentiation. Let uniqueness be separated from others through consumer symbols. The impulse for higher needs leads people to seek higher psychological and spiritual needs, including social interaction, respect, and self-realization needs, after satisfying lower physiological and material needs. The abundant material wealth in modern society meets the low-level material and physical

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needs of most people, so the spiritual and mental needs must be stimulated at a higher level. For example, after the consumption of clothing fully meets its cold basic needs, people begin to pay attention to the style, fabric, color, and style of clothing. More importantly, consumers need to show their personality, temperament, and taste through clothing in order to win the recognition and respect of others and gain satisfaction. This gives clothing products new attributes and meanings, reflecting both the traditional physical attributes and the identity and taste of consumers. Clothing is no longer just a commodity, but a symbol.

The second is self-narrative. The requirement for self-concept makes consumption behavior a medium for individuals to express their values and lifestyles. Self-theory holds that how an individual views himself and his relationship with others is the starting point of all his behaviors, including consumption needs. In modern society, people construct, develop and express themselves through owning and using things. Individuals not only show their achievements, personality, beliefs, values and lifestyles, but also convey their social self, such as prestige, social status, wealth and belonging to social groups. For example, although Mercedes and BMW are both luxury cars, Mercedes buyers are mainly entrepreneurs and executives who want to convey a mature and stable image of personal success. BMW buyers are mainly new rich people who show their youth, vitality and satisfaction through BMW.

The third is the logic of homogenization, which refers to merging into an ideal group through the consumption of specific symbols. Competition based on demand.

With the advent of the era of commodity surplus, the market has developed from a

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seller's market to a buyer's market. In order to sell goods, companies must meet the increasingly diverse needs of consumers. Product differentiation is the key for manufacturers to win consumers. However, the increasingly fierce market competition has led to an increase in the degree of product homogeneity, and it has become very difficult to differentiate the characteristics of the product itself. Therefore, the marketing of enterprises has shifted from focusing on the differences in product characteristics to the differences in USP (unique selling proposition) design of product image. Marlboro cigarettes are not marketed to distinguish attributes such as appearance and taste, but to create a classic Western cowboy image. As the most masculine Marlboro, it has reached the status of the first cigarette brand. From the above three points, it can be seen that symbolic consumption is an inevitable trend in the transition from a production-oriented society to a consumption-oriented society and in the economic and social development dominated by consumer demand.

1. Characteristics of symbolic consumption. For brands as carriers Brands are carriers of commodity symbolization, which help the symbolic value of commodities to be recognized and realized, and replace physical commodities as consumer goods. For many Chinese, symbolic consumption has become a symbol of personal identity. "Buying is not the same, and brands can immediately reflect the wealth, status and taste of buyers. Obviously, symbolic consumption has brought people more "brand complexes", which is essentially the pursuit of well-known brands with higher symbolic value.

The purpose of symbolic consumption is to "highlight the difference". In order

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to find and determine their position in society, people must define themselves and seek differentiation. The purpose of symbolic consumption pursued by most people has become "highlighting the difference". People show their unique personality through symbolic consumption and distinguish themselves from others. This phenomenon can be seen in real life. For example, there are a large number of limited products and special offers to meet people's psychological needs for pursuing differences. This distinguishing function of symbolic consumption not only intensifies the distinction between social classes, but also makes symbolic consumption a symbol of social class.

Focusing on symbolic meaning weakens practicality. The third characteristic of symbolic consumption is to appreciate the symbolic meaning of symbols rather than the actual value of the goods themselves. Consumers basically only look at the brand when buying goods and rarely care about practicality. As an Apple fan said: "I don't buy a mobile phone, I buy culture. As a cultural symbol, the cultural symbol of the brand becomes the starting point and consumption object of the symbol.

2. People who use consumption symbols. The new wealthy class is at the forefront of symbolic consumption. Luxury brands have penetrated into their lives in all aspects and become their regular consumption. In addition to general luxury goods, they also include private jets, yachts, art collections, special health and rehabilitation projects, and leisure experiences. They consume not only to show their economic strength and social status, but also to build personal social networks and interpersonal relationship platforms. For them, well-known brands such as clothing, watches, bags, and cosmetics are the main consumer goods in various fields. Although they

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occasionally buy luxury brands in some fields, these are just jewels in life.

With the symbolic value of commodities, the purpose of symbolic consumption of the middle class is to show their lifestyle, career success and social status. The fanatical pursuit of brands is particularly evident at the low end of symbolic consumption, which is characterized by first-time consumption and overconsumption. Although young people do not have the prerequisites for symbolic consumption in terms of economic income, they often realize their consumption desires by reducing other consumption expenditures or prepayments, using this method to express their unique personality, taste and values. (sohu , 2017 : Online)

2.1.4.2 Commoditization and the Aestheticization of Daily Life

Marx believed that in capitalist society, the value of commodities is priced by the market, which conceals the labor process and leads to alienation. This may be a key point of commoditization. Commoditization in consumerism refers to the integration of social relations, cultural symbols and even human needs into market logic, which are transformed into interchangeable commodities and given new value and meaning through consumption behavior. This process not only changes the functional attributes of the product itself, but also changes social values and individual identity.

In the context of contemporary material culture, the practical functions of commodities are gradually being replaced by their symbolic attributes. When people make consumption decisions, they buy not only the items themselves, but also the

social class identification, group belonging characteristics and psychological projection values attached to the commodities. Taking luxury brands as an example, their functional attributes have taken a back seat, and the metaphorical values such as "elite status" or "aesthetic style" carried by brand logos have become the core consumption motivation. With the continuous role of commercial communication and mass media, this value conversion mechanism sublimates simple material consumption into the possession of cultural symbols. As Baudrillard revealed, the modern marketing system, through the strategy of commodity personification, has transformed the consumption process into a social ritual that uses symbolic systems to complete self-identity encoding.

Driven by capital, people's demand for commodity value grows and forms a consumption cycle, and the emergence of commodification is due to the pursuit of unlimited value-added by capital. In the contemporary market operation mechanism, the business system ensures the continuous operation of the economic chain by cultivating consumer demand and stimulating purchasing momentum. Taking the "fast fashion" clothing industry as an example, it constructs the perception of commodity timeliness through seasonal style replacement and visual system update, which in turn stimulates repeated purchase behavior. This operation mode leads to a significant compression of the metabolic cycle of industrial products, and transforms market consumption behavior into a key hub for realizing value growth. Specifically, the seasonal elimination mechanism adopted by the fashion industry is essentially to reconstruct consumer psychology through the symbol system, transfer the

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functionality of material products to the urgency of symbol iteration, and finally form a perpetual cycle of capital appreciation.

Consumerism transforms traditional social relations into market relations. For example, public services such as health and education have been privatized, and civil rights have been transformed into commodities that need to be obtained through consumption. Social media platforms have further promoted the commodification of interpersonal interactions, and users' attention and emotional expressions have been digitized and used for commercial profit. This marketization has eliminated the collectivism of the public sphere and strengthened individualistic consumer identity.

The colonization of the cultural field makes consumption the dominant narrative. Consumerism incorporates spiritual activities such as art and faith into the market system through cultural commodification. For example, traditional cultural symbols are appropriated by commercial brands. Baudrillard's "hyperreality" theory points out that consumer society constructs a virtual symbolic world through simulacra (such as Disneyland) to replace real social experience. This cultural colonization makes consumption the only value standard and squeezes the living space of multiculturalism.

Commoditization has a dual impact. Commoditization is both a tool for capital expansion and a catalyst for social alienation in consumerism. On the one hand, it promotes economic growth and technological innovation; on the other hand, it exacerbates materialism, environmental damage and spiritual emptiness. For example, the "consumerism retrograde" group that has emerged among young people is a

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reflection on excessive commercialization, advocating a return to rational consumption and spiritual satisfaction. In the future, how to find a balance between economic development and human needs will be the key to solving the dilemma of commercialization. (paper.people, 2021: online)

2.1.4.3 Expressions of the Aestheticization of Daily Life

The first is the aestheticization of commodities. Let design drive consumption: commodities go beyond practical functions and become identity symbols through strategies such as minimalist design, art collaboration, and limited editions. Brand narrative construction: brands give commodities emotional value through storytelling marketing (such as "naturalism").

The second is the landscape of space, which makes the consumption space theatrical. Commercial space is themed, for example, shopping malls and cafes are designed as immersive aesthetic spaces to stimulate sensory experience. In addition, the consumerization of urban space: historical blocks are transformed into "Internet celebrity check-in spots", and cultural memory is simplified into consumable visual symbols.

The third is the aestheticization of the body, blindly obeying the rules and identifying with consumption. The fitness, medical beauty, and fashion industries shape the body into an "optimizable project" in the appearance economy and body industry. The "A4 waist challenge" on social media and the "standard face template" in medical beauty advertisements. Foucault's disciplinary theory: social gaze (such as the social

media standard of "exquisite life") forces individuals to achieve physical "standards" through consumption.

The fourth is the ritualization of time, which treats consumption as a festival and daily practice. The commercialization of holiday carnivals: traditional festivals (such as Christmas) are transformed into shopping festivals, and consumption behaviors are given a "ritual sense". The exhibition of daily life: ordinary behaviors (such as drinking coffee and traveling) need to be transformed into "aesthetic events" through filters and staged photos to gain social capital.

The emergence of aestheticization of life also leads to the alienation of aesthetics. The dissolution of the subject turns life into a performance: daily life is simplified into "displayable aesthetic fragments", and individuals become actors in self-performance. For example: the phenomenon of "the camera eats the food first" when dining for taking pictures, and the real experience is replaced by visual consumption. The flattening of culture has created a diversity crisis: the capital-dominated aesthetic standards squeeze the living space of local culture and subculture, leading to cultural homogenization.

In the framework of consumerism, the aestheticization of daily life is both a tool for capital appreciation and a way for individuals to seek meaning. Its contradiction lies in: while beauty is alienated into a commodity, it also implies the possibility of resistance. (shehui. , 2020: online)

2.1.4.4 The Driving Role of Media and Advertising

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As the core driving force of consumerist society, media and advertising have reshaped the logic of social consumption and individual identity through symbolic construction, desire creation, cultural penetration and global communication. Advertising shifts consumption from material satisfaction to symbolic identification by giving commodities symbolic meanings. For example, luxury goods advertisements do not show product functions, but depict aristocratic scenes or artistic atmospheres, allowing consumers to construct their self-image through purchasing symbols. For example: the minimalist design of Apple products is shaped into "a combination of technology and art", and Starbucks transforms coffee consumption into a lifestyle experience through the concept of "third space". The visual hegemony of the media allows television and social media to spread standardized aesthetic paradigms (such as "white, young and thin") through images and videos, forming visual hegemony. Algorithmic recommendations strengthen specific aesthetics and trap consumers in a cycle of symbolic consumption. For example, Internet celebrity attractions are sought after because of their high "photo rate", and real experience gives way to the need to take photos.

On the other hand, the cycle of desire creation and consumption alienates demand. The media creates "false demand" through advertising and entertainment content, and ties consumption to happiness. For example, TV dramas show "ideal life" scenes to inspire the audience's desire to imitate. Keynesian policies delay economic crises by stimulating consumption, while capital continues to create desires through advertising to maintain the production cycle. For example, the fast fashion industry

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artificially creates a "sense of backwardness" by quickly updating styles, which drives consumers to continuously buy new products. Consumerism alienates shopping into a way of emotional catharsis and self-identification, allowing people's psychology to be manipulated by consumption.

In a consumerist society, media and advertising are both tools for capital appreciation and drivers of cultural alienation. The core contradiction is that symbolic consumption not only meets the needs of individual identity construction, but also exacerbates materialism and ecological crises. In the future, we need to find a balance between consumer vitality and human needs through critical media literacy education, public aesthetic reconstruction (such as community art), and policy regulation (such as limiting excessive advertising).

2.2 Influence from Artistic Expression

In a consumerist society, the role of art has undergone multiple transformations from elitism to popularization, from criticism to collusion. This process not only reflects the integration of art and capital logic, but also shows the artist's reflection and resistance to consumer culture. The most prominent feature of a consumerist society is the symbolization of commodities, and art has become the core carrier of this symbol system. For example, pop art blurs the boundaries between art and daily consumer goods by appropriating advertising, commodities and popular culture images. This transformation reflects that the value of a work of art no longer depends on its originality or spiritual connotation, but on its exchange value as a cultural symbol.

(mythdiscovery, 2024: online)

2.2.1 Art Becomes a Tool for Criticizing Consumer Culture

Although the relationship between art and commodities is becoming increasingly close, many artists still reveal the alienated nature of consumerism through their creations, making art a tool for criticizing consumer culture.

The first is the deconstruction of symbolic value. For example, in Figure 2.1, Barbara Kruger's work "I Shop Therefore I Am" uses eye-catching slogans and advertising style to satirize how consumption behavior has become the core of identity recognition, exposing the objectification of human nature by consumerism. The second is a reflection on the production chain: the Arte Povera movement uses waste materials and natural elements to create works. For example, in Figure 2.2, Michelangelo Pistoletto's mirror installation questions the excessive worship of material in industrialized society through the interaction between the audience and the work. The third is the exposure of capital violence: James Rosenquist's "F-111" juxtaposes fighter jets with consumer goods, suggesting the collusion between the military-industrial complex and consumerism, criticizing capitalism for maintaining hegemony through war and consumption.



Figure 2.1 Barbara Kruger "I Shop Therefore I Am"

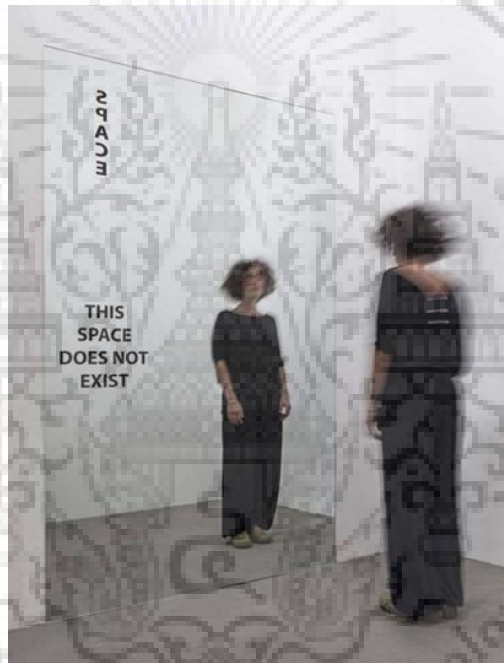


Figure 2.2 Michelangelo Pistoletto, This Space Does Not Exist, 1976

Art in a consumerist society has gradually extended from art galleries to urban landscapes and mass media, becoming a tool for shaping lifestyles and ideologies, and participating in the symbolic production of public spaces. Aestheticization of urban space: Shopping malls, theme parks and other consumer venues create an "experience economy" through artistic design (such as installation art and light shows), packaging

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consumer behavior as cultural participation. Social media and Internet celebrity art: Andy Warhol's vision of "everyone can be famous for 15 minutes" has become a reality in the digital age. Artists use social media to display their creative process and even transform their personal lives into consumable "art brands." The contradiction of public art: As shown in Figure 2.3, Banksy's street graffiti "Jesus with a Shopping Bag" criticizes the erosion of spiritual values by consumerism, but his work has become the object of capital pursuit due to market hype, highlighting the paradox of art criticism and commercialization.

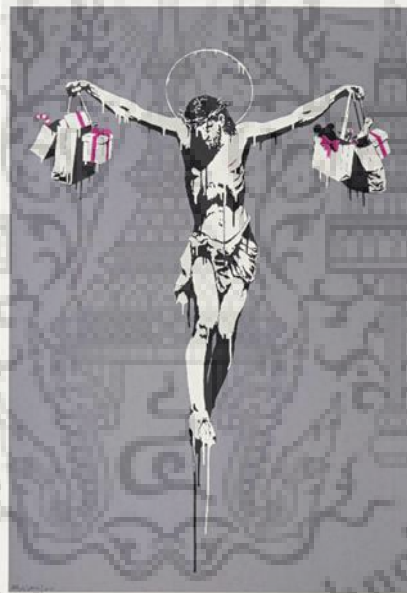


Figure 2.3 Banksy's street graffiti "Jesus with a shopping bag"

In a consumerist society, art, as a reproduction of cultural capital, has become a symbol of class identity and taste. For example, brand co-branding and art licensing: luxury brands collaborate with artists, such as Louis Vuitton and Yayoi Kusama, to transform art symbols into commodity added value and consolidate consumers'

perception of social status. There is also the consumerist turn of exhibitions: as shown in Figure 2.4, the 1964 New York "American Supermarket" exhibition transformed the gallery into a supermarket, where the audience could directly purchase pop art works. This form eliminates the sacredness of art, but strengthens its tradability as cultural capital. Utilitarianism of art education: art schools and courses (such as the "Moneybag Politics" course at the University of Maryland) analyze consumption history to cultivate students' ability to "rationally consume" in the cultural market, reflecting the inclination of art education towards pragmatism.



Figure 2.4 "American Supermarket" exhibition transforms gallery into supermarket

1964

The globalization of consumerism promotes the homogenization of artistic language, but also stimulates local cultural resistance. First, the expansion of Western-centered symbolic hegemony. Although Pop Art originated in Britain, it was

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incorporated and reconstructed by American cultural hegemony under the background of the Cold War. Symbols such as Coca-Cola bottles and Marilyn Monroe's head were shaped into global totems of "American consumerism" - these artistic images full of popular cultural genes have gradually evolved into a universal language of consumption across regions through the penetration of Hollywood movies and transnational advertising networks.

Second, the adaptive resistance of local culture. In contrast, the cultural reconstruction practice of non-Western countries is as follows: China's "November 11" shopping festival transforms traditional market promotions into a consumer carnival in the digital age, and artists use the localization strategy of "poverty art" to activate traditional cultural genes in the flood of commodities; this attempt to transform consumer symbols into carriers of cultural criticism reveals the unique path of art's intervention in consumer society in the postcolonial context. Third, the creative response of ecological ethics. In response to Baudrillard's warning that "consumer society will eventually exhaust symbolic resources", contemporary art is reconstructing consumption narratives from a sustainable perspective: as shown in Figure 2.5, Yin Xiuzhen uses old clothes to weave a series of works called "Portable City". This work transforms discarded commodities into ecological allegories through the art of recycling garbage, which not only exposes the absurdity of overconsumption, but also attempts to rebuild the balance between material and spiritual in the commoditized world. (wenku.2006:online)



Figure 2.5 One of the Portable City series, Melbourne, 2009

2.2.2 From Elite Art to Popular Culture

In a consumerist society, the transition from elite art to popular culture is a multi-dimensional historical process involving profound changes in the economy, technology, social structure and cultural concepts. This transition not only reflects the transformation of artistic production and consumption patterns, but also reveals the reconstruction of power relations, value identification and aesthetic paradigms.

Traditional elite art, such as classical painting and serious literature, has long been dependent on religious, royal or aristocratic sponsorship, emphasizing spiritual transcendence and aesthetic self-discipline. However, the development of capitalism in the 19th century gave rise to a bourgeois sponsorship system, and art gradually became market-oriented. For example, the Dutch school began to depict civic life, and Renaissance artists such as Botticelli also accepted commercial commissions. In the 20th century, the Frankfurt School criticized the cultural industry for standardizing art,

but modernist art still tried to maintain its "ivory tower" status through criticality. The democratic appeal of popular culture allowed consumerist society to break the cultural monopoly through industrialized production and mass media. Transforming everyday commodities into artistic symbols dissolves the boundaries between elegance and vulgarity, marking the move of art from the "altar" to the streets, and indicating that the gradual disintegration of elite art has allowed popular culture to enter people's field of vision.

The dual effects of capital logic and commodification have led to the industrial transformation of art production and the expansion and differentiation of the consumer market. Marx's "art production" theory points out that art is incorporated into the capitalist production system and becomes an exchangeable commodity. The film industry has been dualistic since its inception: Hollywood studios have industrialized film into a "cultural industry" and achieved capital appreciation through the star system and standardized production of genre films. The contemporary art market transforms artworks into luxury symbols through brand co-branding and limited edition hype. Consumerism stimulates purchases by creating "false demand", making art a cultural capital for identity differentiation. For example, the middle class shows their aesthetic taste by collecting artworks of a specific style; while the general public consumes IP derivatives, such as the Pop Mart blind box in Figure 2.6, forming a consumption model of "interest-based therapy".



Figure 2.6 POPMART blind box

The communication revolution and aesthetic generalization caused by technological media are also one of the reasons why elite art has turned to popular art. For example, digital and fragmented communication: the rise of short dramas reflects the reconstruction of cultural forms by media technology. Its "instant consumption" characteristics adapt to the fragmented needs of mobile terminals, attract audiences through the core of drama, and even reversely invade the traditional film and television field. Platforms such as Tik Tok have made artistic creation "Internet celebrity", allowing traffic to replace the depth of works as the core value. There is also image hegemony and sensory experience: constructing a "super-real" symbol system through advertising and images. Popular culture has shifted from textual imagination to visual carnival (such as Hollywood special effects blockbusters), emphasizing "spectacular" experience rather than deep meaning. Contemporary art exhibitions transform galleries into consumption venues, and the sacredness of art is

dissipated into tradable symbols.

Changes in social structure are also a major factor in the development of mass art. For example, class mobility and aesthetic equality: the growth of the middle class after the war gave rise to the demand for mass culture. Consumption is no longer the exclusive domain of the privileged class, but a "right" for ordinary people. There is also the discourse competition among youth subcultures. Simmel believes that popularity is the result of the interaction between the elite and the masses.

The transition from elite art to mass culture is both the result of collusion between capital and technology and a historical progress in cultural democratization. The contradiction of this process is that art has become an accomplice of consumerism while retaining the potential to criticize and reshape society. In the future, how to maintain aesthetic consciousness in the market logic and rebuild the depth of meaning in the symbolic carnival will become the core proposition of artistic practice in the consumerist era. (gmw, 2025: online)

2.2.3 Pop Art

Since its inception, Pop Art has been closely associated with "rebellious spirit", "market logic", "popular culture" and other characteristics, and has always maintained a solid foundation in the spectrum of American contemporary art. However, the controversy surrounding its artistic value has never stopped: advocates regard it as a bridge connecting art and daily life, and believe that this practice of moving cans and advertising posters into art galleries has completely broken the shackles of elite art;

skeptics sharply point out that when Andy Warhol's soup can silkscreen prints were sold at sky-high prices at auction houses, this art form had long been reduced to a visual bargaining chip in the game of capital.

After the end of World War II, the European continent fell into a long-term economic downturn, and the cultural ecology was also severely damaged. The position of the Paris-Berlin axis, which once dominated the global art landscape, was fundamentally shaken. Looking back at the pre-war avant-garde art movement, whether it was the excavation of the subconscious by surrealism or the subversion of the rational order by Dadaism, they all carried the intellectual community's speculation on the essence of existence. However, the cruel reality of Auschwitz and Hiroshima completely shattered the illusion of humanism since the Enlightenment, exposing the deep crisis of civilization under the domination of technological rationality.

During this period of social transformation, the public's aesthetic taste shifted significantly - from metaphysical spiritual exploration to the urgent need for material reconstruction. A large number of artists who lost their traditional sponsorship system were forced to turn to the field of commercial art to provide visual packaging solutions for industrial products. In 1952, the British art world established the "Independent Group" under the framework of the Institute of Contemporary Art in London. This interdisciplinary group consisted of painters, sculptors and art critics. Its members had a strong interest in the emerging commercial visual culture, especially the consumerist aesthetic paradigm shaped by the American mass media. The core members of the group included Richard Hamilton, sculptor Eduardo Paolozzi and avant-garde art

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theorist John McHale. They would systematically analyze the American popular culture symbol system, such as comics, Hollywood movies, advertising design, etc. in regular seminars.

The "This is tomorrow" exhibition, which opened at the Whitechapel Art Gallery in 1956, marked an important breakthrough in this artistic experiment. In the exhibition space carefully constructed by curator Bryan Robertson, Richard Hamilton's collage work "Just what is it that makes today's homes so different, so appealing?" caused widespread controversy, as shown in Figure 2.7. This work, which integrates ready-made images such as magazine pages and movie posters, not only challenges moral taboos due to the juxtaposition of bodybuilders and strippers in indoor scenes, but is also considered kitsch due to its straightforward presentation of commercial culture. Art critics generally believe that this exhibition marks the official debut of Pop Art as an independent genre, although it was initially fiercely criticized by the mainstream art world.



Figure 2.7 Richard Hamilton "Just what is it that makes today's homes so different, so appealing?" 1956

Interestingly, while the independent group suffered setbacks in the academic field, it was favored by the manufacturing and advertising industries. This contradictory phenomenon reflects the profound changes in the post-war cultural landscape: when the United States reshaped the European economic order with the Marshall Plan, its popular culture also permeated it. Although the European intellectual community has long despised the "shallowness" of American culture, under the dual pressure of the Cold War ideological confrontation and the construction of the welfare state, it has to re-examine the cultural integration function of consumerism.

There are two reasons for this aesthetic paradigm shift: the first is the dramatic change in the geopolitical landscape. The United States built a new world order through economic aid and cultural output, and its image of a prosperous society had

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a strong appeal to the European people who were experiencing material scarcity; the second is the fission of artistic ontology. Abstract expressionism continued the elitist philosophical exploration of modernism and interpreted existential anxiety on canvas; while pop art started a popular turn and extended artistic practice to daily visual fields such as advertising design and movie posters.

Academic tracing shows that the formal establishment of the concept of "Pop Art" went through a process of terminological evolution. The prototype of the term first appeared in the internal discussion of the Independent Group in 1955. It was not until 1956 when Alison and Peter Smithson published the manifesto text "But Today We Collect Ads" that the transformation from temporary reference to theoretical category was completed, as shown in Figure 2.8. This naming process itself implies the profound connection between this genre and the art production mechanism in the era of mechanical reproduction.



Figure 2.8 declaration text" But Today We Collect Ads "

Although the cultural genes of Pop Art can be traced back to the theoretical exploration of the British avant-garde group, the establishment of its complete aesthetic paradigm was actually completed in North America. The mature mechanism of the post-war consumer society in the United States - from the visual array of supermarket shelves to the symbolic production of the Hollywood star-making industry - provided an ideal incubation environment for this art movement. Richard Hamilton, a key promoter of the movement, admitted in his interpretation of his representative works that the cultural symbols such as televisions and tape recorders in his works all originated from the translation and reconstruction of advertising images in the American "Life" magazine. This transatlantic cultural homology made Pop Art almost encounter no aesthetic contradictions when it entered the New York gallery system, but instead quickly resonated with the local practices of Andy Warhol and others. In

the 1960s, Pop Art moved to the American market. The first Pop Art exhibition in an American museum, “New Painting of Common Objects” (Figure 2.9), was held at the Pasadena Art Museum in California. Participating artists included Roy Lichtenstein, Andy Warhol, Phillip Hefferton, Robert Dowd, etc.

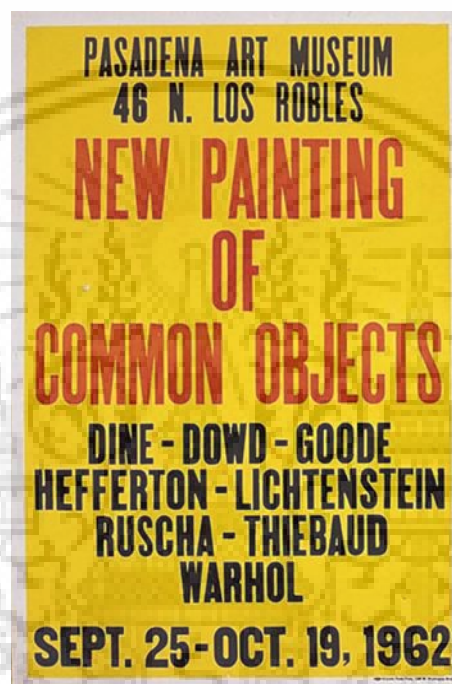


Figure 2.9 Poster for the exhibition "New Paintings of Common Objects"

At that time, abstract expressionism had already established itself in the United States and was widely used in American advertising, design, publishing and other industries. The American public and art world were in great need of fresh blood. Pop art, which was full of consumerism, quickly adapted to the American market and became very popular. When it comes to Pop art, most people will think of Andy Warhol, but in fact, there were three artists who played an important role in the

enlightenment and early development of Pop art in the United States: Robert Rauschenberg, Jasper Johns, and Roy Lichtenstein.

1. Robert Rauschenberg is one of the most innovative artists of the 20th century, whose works cross the boundaries of abstract expressionism, pop art and neo-Dadaism. Although he is often classified as a pop artist, the experimental and philosophical depth of his works make him a bridge connecting multiple art schools. Robert Rauschenberg's pop art is centered on "Combine Painting", breaking the boundaries of traditional art media, integrating everyday objects, commercial images and paintings, and exploring the materiality of consumer society and the complexity of cultural symbols.

His creative characteristics include: The poetic reconstruction of ready-made products, the appropriation of discarded materials (rags, tires, advertising posters) and popular cultural symbols, and the collage and combination of them give them new aesthetic meanings. For example, in *Bed*, pillows and quilts are directly fixed on the canvas, blurring the boundary between life and art (Figure 2.10). Cross-media visual experiments embed photography, screen printing, and installation elements in paintings to form a multi-layered symbol system. For example, in *Letter Combination* (Figure 2.11), goat specimens, tires, and abstract brushstrokes are juxtaposed, alluding to the absurdity of consumer society. The duality of rebellion and collusion, which not only criticizes commodity fetishism (revealing material excess through garbage materials), but also embraces the vitality of popular culture (absorbing the visual language of advertisements and comics), reflects Pop Art's love-hate stance on

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consumerism. Rauschenberg blurred the boundaries between Neo-Dada and Pop. His works are both a mirror image of consumer society and a philosophical questioning of the art system.



Figure 2.10 Robert Rauschenberg's Bed, 1955

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Figure 2.11 Robert Rauschenberg's Red Letter Combines

2. Jasper Johns is regarded as a bridge between the pioneer of Pop Art and Neo-Dadaism. His creations are centered on the deconstruction and reconstruction of everyday symbols. Through his series of works such as "Flag", "Target", and "Alphabet" (Figure 2.12), he separated the national flag, numbers, letters, bullseyes and other familiar images from the functional context, and gave them philosophical depth with heavy encaustic techniques and collage textures. Johns' art subverted the worship of originality in traditional art: through mechanical reproduction and the recreation of ready-made symbols, he not only echoed Pop Art's focus on consumer culture, but also revealed the power operation behind the symbols with cold rational criticism. This questioning of "what you see is reality" provided the conceptual foundation for the later Pop practice of Andy Warhol and others.

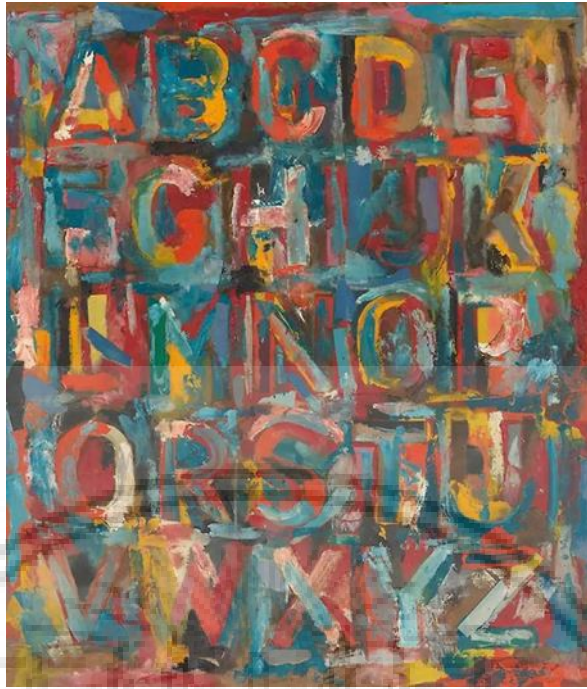


Figure 2.12 Jasper Johns' Alphabet 1959

The two artists, Robert and Jasper, can be said to have played a role in "connecting the past and the future" in the development of American Pop Art. They actively incorporated the popular elements advocated by Pop Art into their works, and their expression of consumerism was quite implicit. The artists who played a "pioneering" role in Pop Art were Roy Lichtenstein and Andy Warhol.

3. Roy Lichtenstein was born in Manhattan, New York in 1923. In 1939, he entered the Art Students League of New York to study the basics of painting. In 1951, he received a master's degree in fine arts from Ohio State University. In 1960, while teaching at Rutgers University, he was influenced by the avant-garde art trend and entered the field of pop art. He began to transform popular images into easel paintings with industrial textures by enlarging commercial comic storyboards and reconstructing

dot printing techniques. In 1961, Leo Castelli, a New York avant-garde art promoter, exhibited Lichtenstein's early experimental works in his avant-garde gallery. In his first solo exhibition the following year, he used daily consumer goods such as sports shoes and hot dogs as the theme, and used Benday dots and hard-edge contours to deconstruct the objects. The exhibition caused a sensation before it even opened, and all the works were collectively purchased by a group of senior collectors, marking the official entry of pop art into the mainstream art trading system. In 1963, Lichtenstein resigned from his teaching position to focus on his creation. In the same year, he completed his masterpiece "Drowning Girl" (see Figure 2.14), based on the cover of the 83rd issue of the classic Silver Age comic book "Secret Heart" (see Figure 2.13). This work established its iconic visual grammar through dramatic capture of the close-up of the crying face in the comic and strengthening the mechanical texture of acrylic paint, which is the image translation with popular culture symbols as the carrier, the aesthetic criticism of black humor characteristics, and the composition of highly saturated flat color blocks. Its creative paradigm established the core aesthetic program for Pop Art and profoundly influenced the integration path of post-war popular culture and high art.



Figure 2.13 Cover of the comic book Secret Heart No. 83, 1962



Figure 2.14 Roy Lichtenstein's Drowning Girl 1963

As the most paradigmatic representative of the Pop Art movement, Andy Warhol has long transcended the scope of an individual artist and evolved into a cultural totem of American consumer society. Although there has long been a division in value judgment in the cultural critics - either he is regarded as a prophet who deconstructs

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the essence of art in the era of mechanical reproduction, or he is denounced as a manipulator of assembly-line image production - if we examine him in the context of the capitalist cultural production mechanism in the late twentieth century, we can find that Warhol actually built a complete system of symbolic economics. His precise control of the operating laws of mass media (such as the star system and brand premium), visual communication mechanisms (such as the mass production characteristics of screen printing), and collective unconscious desires (such as the material worship of eternal youth) has made the "Campbell's Soup Cans" series not only stop at the walls of art galleries, but also deeply involved in the dual fields of commercial value development and ideological communication, elevating Pop Art from a style school to an operating paradigm of cultural capitalism. (soundoflife, 2021:online)

2.2.4 Aesthetic Characteristics of Consumerist Art

The aesthetic characteristics of consumerist art are reflected in the deep integration of symbolization, simulation and popularity: by appropriating commodity advertisements and popular culture symbols and giving them surreal visual wonders, a flat and highly saturated "pleasure aesthetics" is constructed. Its creative techniques emphasize mechanical reproduction, dissolving the "aura" worship of traditional art, and instead pursuing visual impact that can be disseminated in batches. At the same time, this type of art often exists in a dual posture of parody and irony - it not only

exposes the materialized logic of consumer society through repeated collage, but also becomes a landscape symbol of capital appreciation in the market assimilation, and finally forms a paradoxical aesthetic paradigm in which criticality and complicity coexist.

2.3 Influence from Artworks and Mental Illness

In the social context dominated by consumerism, art and psychology constitute a dialectical relationship of mutual reflection. Art exposes the logic of materialization by appropriating commodity symbols, but it is reduced to a label of identity recognition due to capital assimilation, exacerbating individual anxiety and identity crisis. On the psychological level, people fall into the endless proliferation of commodity symbols and seek a sense of belonging by purchasing art derivatives, but fall into the "self-exploitation" cycle of data capitalism, leading to modern symptoms such as burnout and material dependence. This symbiotic relationship reveals that consumerism has alienated art into a commodity for psychological comfort, and transformed psychological trauma into a value-added chip in the art market, and finally woven the cruel truth of a spiritual cage intertwined with desire and nothingness in the symbol carnival.

2.3.1 Art Consumption and Psychological Satisfaction

The relationship between art consumption and psychological satisfaction presents a complex duality. On the one hand, art becomes a symbol of identity and a carrier of emotional sustenance, satisfying the individual's social identity needs

through possession and display; on the other hand, artists criticize consumerism itself through their works, providing audiences with a path for reflection and spiritual salvation.

2.3.1.1 Art as an Identity Symbol and Emotional Compensation

In the context of consumerism, the collection and display of artworks are often given the meaning of symbolic capital. For example, in his series “Who Am I?”, Ju Teng combines childhood toys, video game elements and future imagination, and reconstructs individual identity through fragmented narratives (Figure 2.15). This kind of creation not only triggers the viewer's nostalgic resonance, but also transforms art consumption into an exploration of self-identity through the theme of "origin of identity". When the audience buys or views such works, they not only satisfy their possessive desire for "cultural capital", but also complete the ritualized confirmation of personal memory through the projection of artistic symbols. Similarly, the Korean artist ikkibawiKrrr's "Tropical Story" uses the expansion of moss to metaphorically represent the symbiotic relationship between individuals and the environment in a consumer society (Figure 2.16). The exhibition of his works at Aranya has become an object of "spiritual consumption" for the middle class to flaunt ecological awareness.



Figure 2.15 Ju Teng "who am I" exhibition, 2025



Figure 2.16 ikkibawiKrrr, "Tropical Stories", 2022, dual-screen high-definition video (with sound), 12:34 min.

2.3.1.2 Critical art Deconstructs Consumer Alienation

Some artists directly challenge the logic of consumerism through their creations. Payne Zhu's "Far Moon Expectation" is inspired by financial derivatives (Figure 2.17), juxtaposing futures trading with marine ecology, and exposing the exploitation of nature and the body by capital operations through video installations. The concept of "metamorphosis economics" in the work transforms the audience into participants and

reflectors of the capital chain, forcing people to face how consumerism creates false satisfaction through "virtual value". This critical path continues the tradition of Arte Povera, such as Michelangelo Pistoletto's mirror painting (Figure 2.18), which eliminates the isolation of artworks as commodities by incorporating the audience into the work, emphasizing the dynamic nature of the artistic generation process rather than material possession.



Figure 2.17 Payne Zhu, "Expectation of the Far Moon" (still frame), 2024, dual-channel high-definition video (color, sound), 11:11 min.



Figure 2.18 Michelangelo Pistoletto "Two Less One colored", 2014

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2.3.1.3 Iteration of Technical Media and Psychological Needs

In the digital age, art consumption further highlights the psychological projection mechanism. Yang Fudong's "Library Film Project" constructs a narrative space that interweaves reality and fiction through multi-screen images. While the audience is immersed in experiencing the visual spectacle of consumption, they also experience cognitive anxiety due to fragmented narratives. This contradiction precisely reflects the psychological state of "information overload" and "lack of meaning" in the social media era. In contrast, Annika Yi uses organic materials such as bacteria and odors to create "Another Evolution" (Figure 2.19), breaking the consumption inertia of "watching is possession" through non-visual sensory stimulation, and guiding the audience to rethink the nature of satisfaction in biological symbiosis.

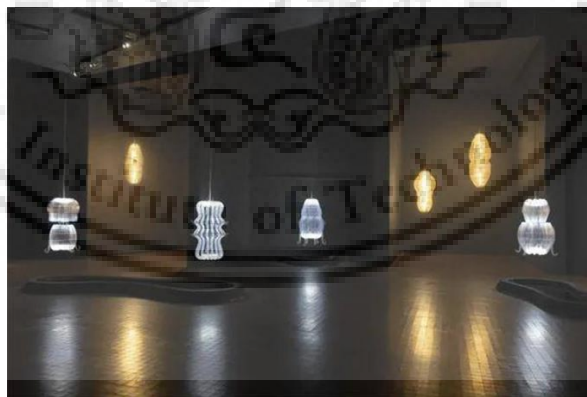


Figure 2.19 Annika Yi, "Another Evolution, or Being in It" exhibition view, 2024

2.3.1.4 The Dual Psychological Compensation Mechanism of Art

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Consumption

From a psychological perspective, art consumption provides both "instant pleasure" (Such as the pleasure of scarcity when purchasing a limited edition painting) and "delayed satisfaction" (such as deep thinking about critical works). David Ostrovsky's minimalist painting "Let me put it this way" satirizes the art market's fanatical pursuit of "originality" with extremely simple and accidental painting traces on a blank canvas (Figure 2.20). The audience's stop in front of the "contentless" work is not only a compliance with the consumer symbol system, but also may trigger a philosophical inquiry into the essence of art. This tension constitutes a unique psychological compensation in the consumer society: when material possession cannot fill the emptiness of existence, artistic experience becomes an alternative path to build subjectivity.



Figure 2.20 David Ostrovski "Let me put it this way"

Art consumption in consumerist society has evolved into a complex field of

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meaning production. From nostalgic symbols to capital criticism, contemporary art not only participates in the construction of consumer culture, but also constantly deconstructs its internal contradictions. This duality is exactly as expressed in Michelangelo Pistoletto's "Third Heaven" (Figure 2.21): in the interweaving of nature, artificiality and the ideal world, art is both a mirror of consumer society and a spiritual utopia that transcends alienation.



Figure 2.21 Michelangelo Pistoletto "Third Heaven", 2014

2.3.2 Psychological Diseases Hidden in Consumerist Art

As a cultural mirror of consumer society, consumerist art not only reflects the social psychological structure, but also induces multiple psychological diseases in the process of symbolization and commercialization.

2.3.2.1 Anxiety

Louise Bourgeois' Cell XXVI is a deeply symbolic work of art (Figure 2.22), which not only demonstrates the complexity of the artist's personal emotions, but also reflects a wider social and cultural phenomenon. Through this work, Bourgeois

explores the themes of closure, isolation, and inner conflict. In contemporary society, especially in the context of the increasing dominance of consumerism, these themes have become particularly profound. Bourgeois' Cell XXVI visually presents an exploration of the human inner world, and through its structure, symbolic symbols, and emotional expression, it evokes reflections on anxiety in a consumerist society.

Through its closed structure and oppressive space, Cell XXVI gives people a strong sense of isolation and entrapment. This closedness not only symbolizes the artist's personal psychological dilemma, but also connects to the phenomenon of individual isolation in modern consumerist society. Consumerism emphasizes the pursuit of material and external satisfaction, while ignoring the true needs of the individual. This spiritual emptiness and alienation echoes the closed cage shown in Cell XXVI, showing the emotional isolation experienced by individuals in contemporary society when pursuing material and consumer desires.



Figure 2.22 Louise Bourgeois "Cell XXVI" 2003

A closer look at the visual elements and symbols in the work conveys the artist's deep feelings of anxiety and pain, which are closely related to the emotional imbalance in contemporary consumerist culture. In Bourgeois's works, the messy objects, closed spaces and irregular shapes all reflect inner anxiety and confusion. Through the structure and symbols in Cell XXVI, she shows people's anxiety in the material world, which is closely related to the anxiety common in consumerist society.

In Cell XXVI (Figure 2.23), Bourgeois uses seemingly ordinary but disturbing elements such as puppets, clothes, and furniture. These elements visually symbolize home and comfort, but their chaos and disharmony reveal inner anxiety. People are often forced to pursue an external "perfect" image while ignoring their true needs and emotions. This conflict between the surface and the heart is strongly reflected in Cell XXVI. Bourgeois reflects the hypocrisy and emptiness in consumerist culture through the deformation and recombination of everyday objects.



Figure 2.23 Louise Bourgeois “Cell XXVI” (detail) 2003

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In a consumerist society, people are constantly shaped by the expectations of society and those around them. These external influences exert tremendous pressure on the individual's psychological and emotional state in an invisible way. This pressure is reflected in Bourgeois's work. The structure of the work "Cell XXVI" not only represents the suppression of individual emotions, but also metaphorically represents the connection between society and individuals. This sense of bondage can be understood as a response to consumer culture. It shows how people are trapped in a constantly rotating consumer machine due to material desires and desires, which eventually leads to psychological breakdown and anxiety.

In "Cell XXVI", I can feel that Bourgeois seems to be seeking a kind of liberation. She tries to express her inner pain through her work and find a way to get rid of it. Her work not only expresses personal anxiety, but also questions the common representations and symbols in consumer society through the conflict between form and content. In this work, the closed cell symbolizes bondage, and the possibility of liberation lies in the inversion and reorganization of these symbols. Bourgeois' work forces us to reflect on society's consumer culture, our over-dependence on the material world, and to ask whether this can ever bring true inner peace. (MoniqueKaweckichamp-magazine.2017:online)

2.3.2.2 Compulsive Hoarding

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The concept of "utopia" in Atsuko Tanaka's Mono-Ki Project can be understood from the perspective of her rearrangement of the material world and artistic intervention. This utopia is neither a blueprint of an ideal society in the traditional sense nor a completely abstract spiritual illusion. It not only explores materiality, memory and time, but also reflects how art intervenes in modern consumer society and reconstructs the spiritual bond between people and objects. Atsuko Tanaka uses this utopian experiment to reconstruct daily perception and social order through a new relationship between objects and people.

Tanaka's creations are deeply rooted in the criticism of overconsumption and waste of resources in contemporary society. In a system where commodities are rapidly produced, consumed, and eliminated, old and incomplete objects are regarded as worthless or even "dirty". "Mono-Ki Project" goes the other way, bringing discarded objects into the exhibition space and transforming them into artworks with spiritual dimensions and symbolic meanings. This "anti-functionalization" treatment not only evokes the audience's tracing of the original memory of the objects, but also artistically resists the logic of consumption.

Tanaka Atsuko's "Mono-Ki Project" challenges the materialistic logic of consumer society by reconstructing the relationship between discarded objects and people. This art project transforms daily waste into artworks with spiritual dimensions, criticizes the consumerist cycle of rapid commodity replacement, and attempts to rebuild the emotional connection between people and objects in an era of material surplus.

Tanaka Atsuko's creations not only reveal the psychological mechanism of modern

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people alienating possessiveness into a sense of security.

Mono-Ki Project uses ritualized display of ready-made objects, such as discarded plastic tableware arranged by color, to form a sharp criticism of the "disposable" logic of consumerism. From a psychological perspective, Mono-Ki Project also shows a micro-utopian intention of spiritual healing. In a modern society full of anxiety, loneliness and material oppression, the artist seems to be providing a sample of order for the era of mental disorder by "reorganizing chaotic objects". She aggregates waste into a harmonious whole, symbolizing a repair of a broken heart. What the viewer sees in the work is not only the rebirth of objects, but also the experience of a certain resettlement of the spiritual space. This "restorative aesthetics" implies a small-scale utopia: not to transform the entire world, but to inspire new ways of perception and life possibilities in every part. The work reflects the psychological dilemma of compulsive hoarding through densely stacked visual oppression, and at the same time, with the help of the sense of order in art, it provides a space for the audience to reflect on the alienation of consumption. Atsuko Tanaka's works not only reveal the mental anxiety caused by material excess, but also give new meaning to waste through artistic reconstruction. While resisting consumerism, she explores the dual possibilities of psychological healing and social criticism.

2.3.2.3 Social Phobia

In the consumerist environment, individual emotional expression and interpersonal communication are gradually suppressed by market logic. Hopper

reflects the impact of this social psychological structure on individuals through Nighthawks (Figure 2.24). Social phobia is not only a psychological problem, but also a manifestation of social structural anxiety. In the urban consumer culture that emphasizes efficiency, appearance, control and individualism, real emotions are often regarded as "inefficient" or "fragile", causing people to constantly self-censor and defend themselves in public spaces.



Figure 2.24 Edward Hopper's Nighthawks 1942

The characters in Hopper's paintings seem calm and peaceful, but in fact they depict a state of emotional withdrawal and inner disintegration. They are silent participants in the consumer society, passively existing in the urban space, but being spiritually isolated and homogenized, and finally falling into inescapable loneliness. Hopper depicts the existential anxiety of the consumer era with static composition and cold colors, emphasizing that social phobia is not only an individual psychological problem, but also an expression of the spiritual phenomenon of the times. The restaurant in the painting is a typical urban public consumption space. The 24-hour

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restaurant is brightly lit, symbolizing the efficiency and convenience of modern urban life. However, the interior of the restaurant is filled with silence and alienation, which is in sharp contrast to the vitality of the city. Hopper does not portray the restaurant as a vibrant social space, but creates an atmosphere where people are present but lack interpersonal relationships. There is no interaction between customers, and there is no communication between waiters and customers. This highlights the emotional emptiness in the consumer space and reveals the psychological state of individuals who are exploited and marginalized in the urban commercial system.

With the expansion of cities and the complexity of social structures, modern urban life attaches more and more importance to anonymity and privacy. Despite the high population density, social interactions have gradually become fragmented and superficial. The empty streets and isolated restaurants in *Nighthawks* embody the paradox of urban social interaction: people belong to a "group" but are trapped in loneliness and fear. In such an environment, individual anxiety and self-consciousness are multiplied under the gaze of many strangers, and social phobia is also magnified. Hopper captures the psychological dilemma of "living in the same world in different worlds", reflecting the complex and contradictory relationship between modern urbanites and social space. This relationship is particularly important in the digital age. Online social interaction eliminates the limitations of space, but it cannot completely eliminate the anxiety and loneliness brought about by face-to-face contact.

Hopper's *Nighthawks* is not only a portrayal of loneliness, but also implies a profound criticism of modern consumer culture and the alienation of urban life. From

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a psychological perspective, the restaurant in Nighthawks is surrounded by glass on all sides, like a transparent "psychological cage", symbolizing the contradictory psychology of social phobia, who both desires to integrate into the social field and keeps a distance because of fear of being watched and judged. This dual anxiety of "being seen" and "wanting to be invisible" constitutes the core experience of social phobia. This state corresponds exactly to "self-presentation anxiety" and "attentional focus theory" in psychology. People pay too much attention to their image in the eyes of others, which leads to social avoidance, withdrawal and even emotional numbness. Art is a "mirror" of society. Hopper reveals the psychological pain of individuals and the rigidity of social structure through painting, which triggers people to reflect on their own living conditions. (artic, 2015: online)

2.3.2.4 Body Dysmorphia

Hannah Levy's silicone and metal sculptures (Figure 2.25), juxtaposing cold industrial materials with soft biomaterials, point directly to the disciplined and alienated body in consumerist society. Her works often present distorted limbs or organ forms. She uses silicone to simulate the elasticity and fragility of the skin, and metal brackets pierce, bind or support like surgical instruments, forming a morbid functional aesthetics. This material tension metaphorically manipulates the body in a consumer society: on the one hand, capital shapes the body into the "most beautiful consumer product" through industries such as beauty and fitness, advocating its plasticity; on the other hand, industrialized aesthetic standards are like metal frames,

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imprisoning the natural diversity of the body with an "absolute command" attitude, causing individuals to fall into endless anxiety of self-transformation.

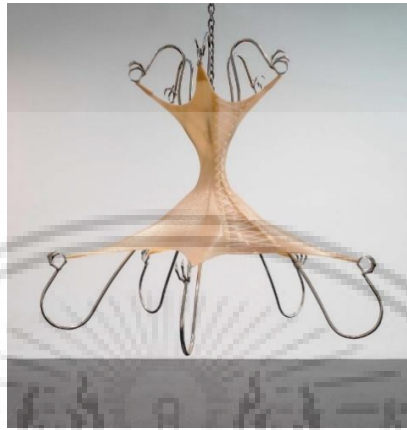


Figure 2.25 Hannah Levy's sculpture "Untitled", 2021.

Levy's sculptures reflect the psychological mechanism of body dysmorphic disorder (BDD) - a morbid cognition caused by excessive attention to the "defects" of appearance. Levy visualizes this distortion of self-cognition through the swelling, collapse or deformation of silicone. The metal components, like the embodiment of social gaze, pierce into the soft flesh, echoing how consumer culture has religiousized "beauty", forcing individuals to constantly correct their bodies in self-surveillance, and ultimately fall into the spiritual dilemma of "inner decay".

The "morbid beauty" in Levy's sculpture subverts the perfect body. The sticky luster and bruise-like color of the silicone look like the product of failed plastic surgery and the weird organs cultivated in the laboratory, challenging the smooth and flawless body advocated by consumerism. In this sculpture, Levy also uses visual "discomfort"

to reveal the social diseases under the appearance of health. When social media filters normalize "digital BDD", her sculptures use materiality to fight against virtual illusions, announcing the collapse and resistance of the body's true nature.

Her sculptures use the combination of "soft flesh and hard frame" to accuse society of forcing people to treat their bodies as consumer products that must be perfect, but in the end, people become prisoners of aesthetic standards. (frieze, 2025: online)

2.3.3 Art as a Possible Form of Psychological Healing

One of the core values of art therapy lies in its non-verbal expression, which provides a safe and free channel for expression for those with psychological trauma or emotional repression. Many individuals may find it difficult to accurately express their inner feelings in verbal communication due to shame, fear or self-defense mechanisms, while forms such as painting, photography, sculpture, installation art, and collage art can bypass language logic and directly reach the subconscious level, allowing hidden emotions to be released. For example, in the process of creating images or improvisations, individuals often unconsciously externalize their inner anxiety, anger or sadness, and this externalization itself is part of psychological healing.

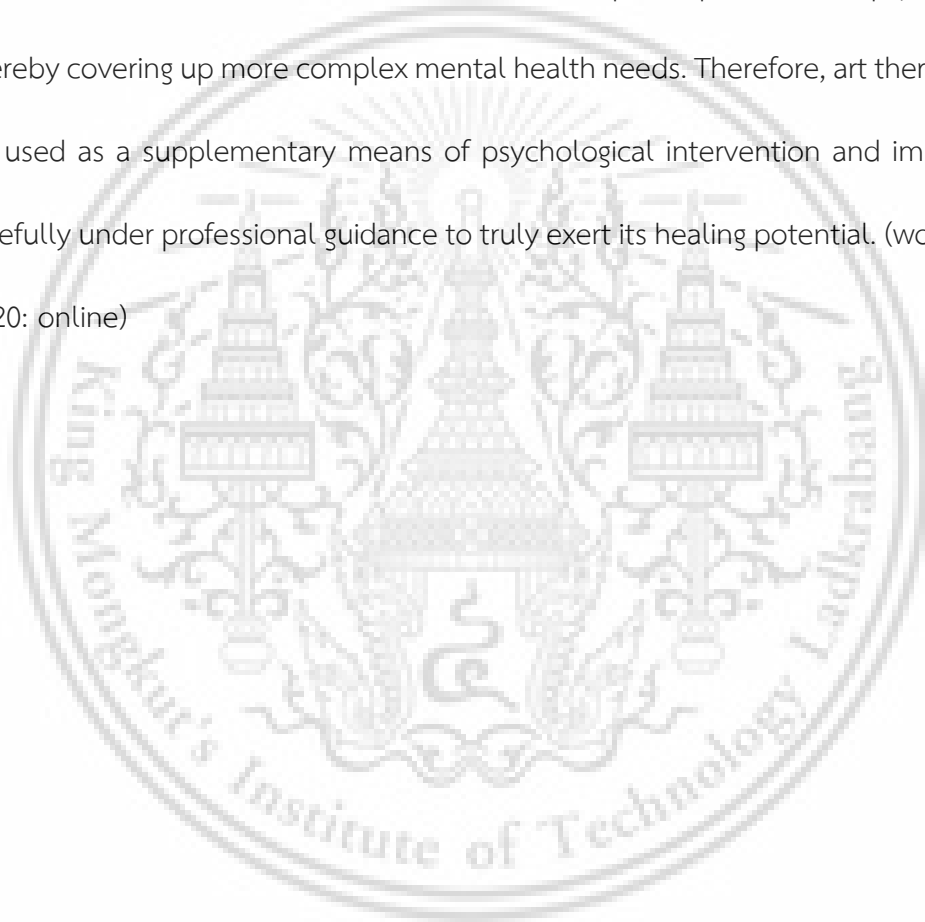
Artistic activities are not only a means of expressing emotions, but also a process for individuals to explore themselves and reconstruct their cognition. In art creation, individuals often need to think about their own experiences, values and emotional

reactions. This process helps them understand themselves more clearly and reorganize chaotic psychological content in visual or auditory images. Studies have shown that individuals who participate in art therapy often form new interpretations of life experiences in long-term creation, thereby integrating their self-identity and enhancing psychological resilience. In addition, the visibility and preservation of artworks provide individuals with a medium for continuous reflection and growth, further consolidating the healing effect.

Art therapy not only occurs within individuals, but its social dimension is also critical. Whether in group painting courses, drama workshops or music therapy, art can become a bridge for interpersonal communication, helping individuals build trust, gain resonance, and reduce loneliness and social isolation. Especially after mental illness or trauma, individuals often feel marginalized by society, and through artistic activities, they can rebuild connections with others and regain a sense of belonging and value. In addition, the process of having artworks appreciated and recognized by others can also enhance self-esteem and strengthen hope and confidence in the future, thus playing a positive therapeutic role.

Although art has shown many positive effects in psychological therapy, its efficacy also has certain limitations and potential drawbacks. First, art therapy is not suitable for all individuals, and its effectiveness is highly dependent on the participant's personality, expression tendency, and acceptance of art. For some people, facing a blank canvas for creation or being asked to express inner emotions may instead cause anxiety and resistance, or even reproduce traumatic memories, thereby increasing the

psychological burden. Secondly, if art therapy lacks professional guidance, it is easy to become a formality and fail to deeply touch the root of psychological problems, and may even mislead the client's understanding of his or her own emotions. Finally, because the efficacy of art therapy is usually difficult to quantify and standardize, its role is often underestimated in clinical evaluation and treatment plans, and it may also be misused as a "universal solution" to replace professional psychotherapy, thereby covering up more complex mental health needs. Therefore, art therapy should be used as a supplementary means of psychological intervention and implemented carefully under professional guidance to truly exert its healing potential. (worldscience, 2020: online)



CHAPTER 3

Creation Implementation Methods

We live in a society that is engulfed by consumerism. The spread of media and material desires has led us into the short-term value brought by blindly following trends. Consumerism constantly stimulates people's desires and makes people bind material satisfaction to happiness. However, when this emotion fades, what comes up is not the satisfaction but the psychological emptiness, confusion and regret for this behavior. Because wrong values and alienated hearts make people ignore their true inner needs and spiritual satisfaction, which leads to the emergence of mental illness and social pressure, makes people's feelings become indifferent, and also aggravates the differentiation of social classes. Therefore, people should be awakened in a social environment where the drawbacks of consumerism prevail, and at the same time find their true inner needs to avoid falling into the trap set by consumerism.

This series of art creations is based on some social phenomena brought about by consumerism that I have observed. I will present it in the form of visual art, using techniques such as mixed media painting and acrylic painting to express people's emotions full of material desires and pressure, and show the profound impact of consumerism on people.

Emotionally profound works of art can help us see the traps set by consumerism. When you really appreciate a painting or a work of art, the real touch in your heart is something that no brand-name clothing can give you. I hope that art can make people

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understand that happiness cannot be bought with a credit card. It comes from inner fulfillment, not the number of items on a shopping list. Although it is difficult to truly get rid of the influence of consumerism, at least we can learn to stay awake in this world full of temptations. Art is like a mirror of life. Artists' creation of art can reflect people's true inner needs. They tell us not to indulge in the possession of material things, because that kind of satisfaction only exists on the surface. What we need is to experience more in-depth life, connect with more sincere people, and awaken the true self that is not defined by consumerism.

3.1 Sketches and Development Stages

The inspiration for the sketches of this series of artworks comes from people's emotional outbursts. By capturing people's pressure and negative emotions from the consumerist society, the alienation of people in society is expressed, for example: non-human forms, combining the human body with animals, and showing that people gradually lose their true inner selves. Beautiful appearance, unique dressing style and expressiveness, using overconsumption and mental illness to cover up the inner mental state. In this series of works, the dehumanization of clothing and body may be caused by the somatization of mental illness, or it may be a protective mechanism produced by the body to fight against mental harm, but this needs to be separated. No matter how much people enjoy its beauty, we still have to wake up from this illusion that makes us lose our true inner self.

Therefore, my expression of people's alienation in this series of works is the

visual focus in each work. Using the emotions I observed in people, I created non-human images, and used non-human monster images or beast images to leave a deep impression on the audience, reflecting the excessive materialistic and psychological problems in today's society, and conveying the important message that I want to awaken people who are deeply trapped in the consumerist social trap.

There are a total of 14 sketches in this series of works, 12 of which were selected to form 6 works, which were installed in a square space for display.

Work 1

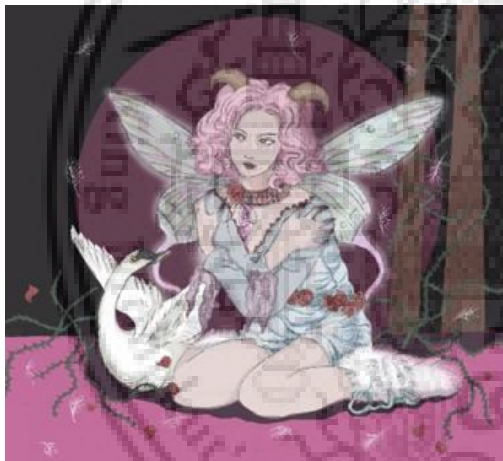


Figure 3.1 Sketch of Work 1

Work 2



Figure 3.2 Sketch of Work 2

Work 3



Figure 3.3 Sketch 1 of Work 3



Figure 3.4 Sketch 2 of Work 3



Figure 3.5 Sketch 3 of Work 3



Figure 3.6 Sketch 4 of Work 3



Figure 3.7 Sketch 5 of Work 3



Figure 3.8 Sketch 6 of Work 3



Figure 3.9 Sketch 7 of Work 3



Figure 3.10 Sketch 8 of Work 3

Work 4



Figure 3.11 Sketch 1 of Work 4



Figure 3.12 Sketch 2 of Work 4

Work 5



Figure 3.13 Sketch of Work 5

Work 6



Figure 3.14 Sketch of Work 6

3.2 Creative process

3.2.1 Preparing Materials for Making the Frame



Figure 3.15 Frame



Figure 3.16 Cotton canvas

3.2.2 Picture Frame Assembly Materials



Figure 3.17 Nail gun



Figure 3.18 Fabric stretcher

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Figure 3.19 Scissors

3.2.3 Canvas Texture Production Materials



Figure 3.20 Watering can



Figure 3.21 White acrylic paint



Figure 3.22 Water



Figure 3.23 Scraper

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Figure 3.24 Bucket



Figure 3.25 Quartz sand

3.2.4 Painting Materials



Figure 3.26 Pencil



Figure 3.27 Eraser



Figure 3.28 Acrylic paint

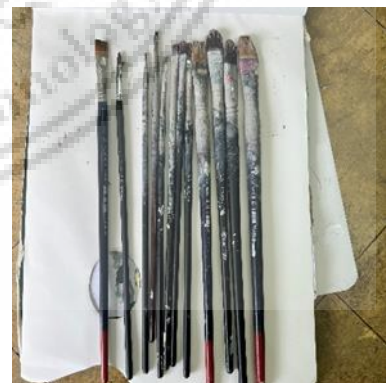


Figure 3.29 brushes

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Figure 3.30 Bucket



Figure 3.31 Color palette

3.2.5 Steps to Make the Picture Frame

1. Use a nail gun to fix the position of the canvas on the picture frame
2. Use the cloth stretching pliers to tighten the canvas on each edge of the picture frame and make it fit the edge of the picture frame
3. Use the nail gun again to nail the canvas to the picture frame along the direction of the picture frame



Figure 3.32 Finished picture frame

3.2.6 Steps to Make Canvas Texture

1. Pour quartz sand, water, and white acrylic paint into a bucket and stir with a small scraper.

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2. Wet the canvas evenly with a spray bottle and a brush.
3. Finally, apply the prepared texture mixture evenly on the canvas with a brush or scraper.
4. Put the painted texture frame in a ventilated place.
5. Let the texture dry completely for a day, then make sure it is firmly glued to the canvas.



Figure 3.33 Finished canvas texture

3.2.7 Sketching Steps

1. Clarify the emotions and atmosphere to be expressed in the work.
2. Collect literature and photos to determine the source of inspiration.
3. Refer to real objects, artworks and samples.
4. Sketch considering the proportion of the characters in the picture, perspective, primary and secondary relationships, and color brightness.
5. Make multiple revisions to form the final sketch.

3.2.8 Painting Steps

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1. Use a light pencil to outline the sketch on the textured canvas.
2. Use a small brush to color the facial features and skin of the character first, and handle the color changes of the skin light and dark.
3. Use a medium-sized brush to color the character's clothing in a large area, lay the color tone of the clothing, and then use a small brush to make the light and dark of the folds of the clothing and color changes while the base color of the clothing is not dry.
4. Use a medium-sized brush to lay the base color for the hair, divide the light and dark areas of the hair, and make the color transition natural.
5. Improve the details of the character's clothing and facial features, improve the body, and the details of the character, such as: eye color changes, eyelid eye shadow, eyelashes, facial texture details, ear shadow color gradient.
6. Use a large brush to color the background in a large area, filling all gaps including the side of the frame.
7. Add background details, such as trees, feathers floating in the air, the character's flowing hair, and furry wings.



Figure 3.34 Drawing step 1

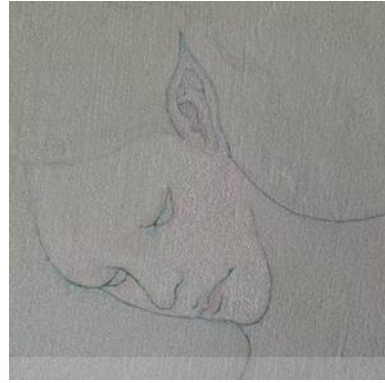


Figure 3.35 Drawing step 2

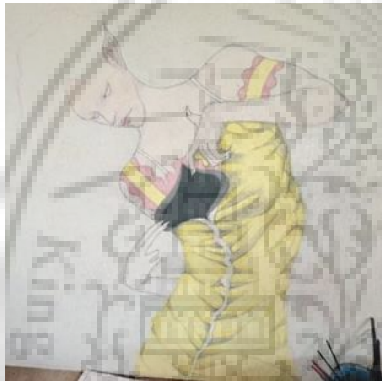


Figure 3.36 Drawing step 3

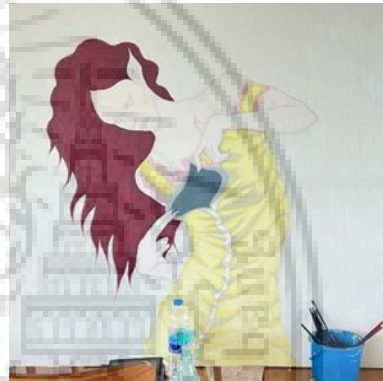


Figure 3.37 Drawing step 4



Figure 3.38 Drawing step 5



Figure 3.39 Drawing step 6 and 7

3.2.9 Details and Corrections

1. Enhance the details in the picture, add highlights and contours of objects, so

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that the objects appear more clearly in the picture.

2. Adjust facial expressions and the overall emotional atmosphere of the picture.
3. Check whether the composition is balanced, whether the colors are unified in the picture, and whether the emotions are conveyed in place.
4. Repair the fallen colors to make the picture complete.



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CHAPTER 4

Analysis of Works Creation

4.1 Analysis of Artistic Composition

The basic elements that constitute the visual image in artistic creation refer to the fact that a work of art can be analyzed through individual elements. The main elements usually include form, shape, line, color, value, space, texture and perspective. It can also be simplified into five elements: line, form, texture, color and model. At the level of composition, the modeling elements are decomposed into basic visual elements such as points, lines, surfaces, three-dimensional space, colors, light and shadow, and materials. These elements cultivate creative thinking of artistic forms through composition training. Formal elements such as contrast and harmony, symmetry and balance, rhythm and rhyme, change and unity are important aesthetic bases for integrating complex visual phenomena.

In this series of artistic creations, there are a total of six paintings, all of which can be analyzed in terms of visual elements and artistic composition. (qks, 2022: online)

4.1.1 Unity

The unity of the picture means that all parts of the picture form a complete and unified whole, and the composition, color, line, brightness, texture and other aspects are closely combined to serve the overall expression of the picture. In my

series of works, I reuse visual elements such as colors, graphics, materials, and spatial

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relationships that conform to the concept of the work to increase the orderliness and unity of the picture, making my picture look more layered and story-like, and improving the information communication ability of the work. Therefore, a moderate amount of repetition can create a sense of rhythm and rhyme in my work, enhancing the viewer's impression of the work. In my series of works, the feathers floating in the air and the wings of the characters are two elements that appear in large quantities, and the use and control of the gray-tone pigments in the picture also make my work look more holistic. In addition, the same matte canvas texture also makes the style of the work stand out while maintaining the overall unity of the work (Figure 4.1).



Figure 4.1 Wings and floating feathers

4.1.2 Balance

The aesthetic balance in the picture refers to the reasonable arrangement of elements in the composition, making the picture present a stable and orderly feeling. In my works, I used two effects: symmetrical balance and asymmetrical balance. Symmetrical balance is to divide the picture into two symmetrical parts, left and right

or up and down, and the elements in each part are symmetrical in color, texture or size. For example, in the fourth work "Happy Confinement", the black wings behind the character present a symmetrical picture (Figure 4.2). Asymmetrical balance means that the elements in the picture are asymmetrical, but they can still make the picture balanced. Asymmetrical balance is achieved by reasonably allocating the number ratio and color contrast of the elements in the picture. For example, in the first work "next to me", the pink hair of the character echoes the color of the floor to form a harmonious balance effect (Figure 4.3); and in the fifth work "The Knife Hidden Behind the Back", the flying birds and the winding lines form a balance between movement and stillness with the static state of the character (Figure 4.4), and guide people's eyes to the picture, so that the important elements in the picture are further highlighted. (nhu, 2007: online)



Figure 4.2 Symmetrical black wings



Figure 4.3 Color balance between hair and floor



Figure 4.4 The bird, white lines and figures form a balance between movement and stillness

4.1.3 Movement

The movement in the composition generally refers to the construction of artistic elements that guide the line of sight through or into the picture. The painter's feelings and emotions can attract the viewer's visual attention and feelings through the symbolism and suggestion of the modeling language and its symbols. For example, the movement can be generated by the subject itself, such as a running person, a dead tree lying on the ground, etc. For example, in the first work "next to me", the figure

and the goose next to him form a triangular composition, which symbolizes the stable and lasting movement created by the figure and the environment in the picture (Figure 4.5); in the second work "In the dream", the figure and the deer, moon, and grass next to him present a horizontal composition (Figure 4.6), which guides people to focus on the visual center of the picture while suggesting a peaceful and quiet picture atmosphere. (semiotics, 2020: online)



Figure 4.5 The people and goose in the picture form a triangle composition



Figure 4.6 The people and surrounding objects in the picture form a horizontal composition

4.1.4 Variety

The first appearance of mixed media art in the West was in 1908, when a group of painters represented by Picasso used a new technique and material to collage wallpaper, music scores, canvas, cardboard and other materials into the picture. They also imitated the painters who used tools similar to combs to create the effect of wood grain. They mixed sand, sawdust and pigments to create special textures, trying to create various texture effects. Using this point of view, I also mixed quartz sand in my series of works to create the canvas texture in my works, so that my works have a frosted grainy feeling. (Figure 4.7). ([news, 2024: online](#))



Figure 4.7 Canvas texture

4.1.5 Proportion

In painting, proportionality refers to the relative proportionality of the size, position and distance between the objects in the picture. The correct proportionality can make the picture look more real and balanced. In my series of works, I pay attention to the proportionality between the size of the characters and the surrounding

objects, ensuring that the size of the objects is harmonious and comfortable in the picture. For example, in the fourth work "Looking Up", the size relationship between the characters and the feathers floating in the air, and the action of the characters looking up, present a sense of perspective in the picture, where objects are larger near and smaller far away. The layout and arrangement of the feathers floating in the air also make the picture look balanced and beautiful (Figure 4.8).



Figure 4.8 The sense of perspective presented by the characters in the picture

4.1.6 Visual Dominance

The visual dominance in this series of works is mainly in the contrast between the conceptual elements of the works, such as the relationship between the wings and the characters, which attracts the viewer's attention through contrast and emphasizes the important elements in the picture to achieve the visual dominance effect. There are also repeated colors in the picture, which form a visual rhythm in the picture and guide the viewer's sight, such as the use of green in the third work "grassy" (Figure 4.9). There are also changes in the color saturation in the picture, such as bright

or highly saturated color blocks are more likely to attract people's attention and become the visual dominance in the picture, just like the light yellow skirt and red hair of the character in the sixth work "The Day of Opening the Wound" (Figure 4.10).



Figure 4.9 The use of green in the picture



Figure 4.10 The character's light yellow skirt and red hair

4.2 Analysis Of Visual Elements In The Project

4.2.1 Form

Form in paintings refers to the appearance and structure of people, animals or objects. The expression of form can show its characteristics and features through lines, colors, light and shadow. In my series of works, I express and convey the concept and

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emotion of my work through the size, proportion, posture and movement of the form. For example, in the third work "grassy", the rabbit woman with a rope tied around her neck and the woman with a snake-shaped belt wrapped around her body show the negative psychology and aesthetic morbidity caused by consumerism in my work concept, which leads to physical damage (Figure 4.11). The fifth work "Days of Opening Wounds" implies the number of lives of people in the work through exaggeration, as well as the expressiveness and sad emotions of people who want to be redeemed (Figure 4.12).

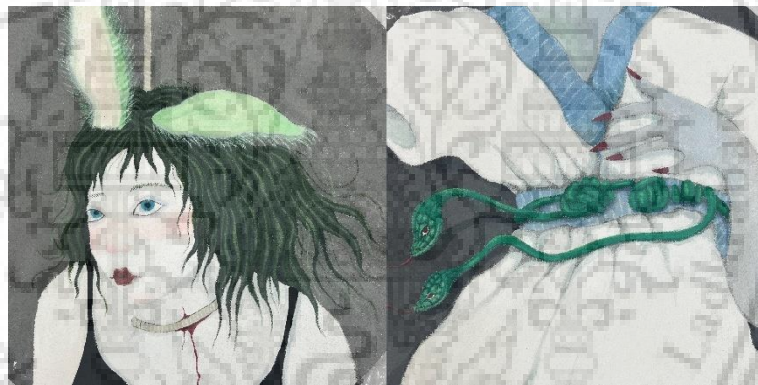


Figure 4.11 The neck and waist are entangled



Figure 4.12 The vitality shown by the tail

4.2.2 Shape

Shape has important expressive power and information-transmitting functions in paintings. Artists can enrich the expressive power and depth of their works by using various shapes appropriately. In my works, I use basic shapes such as circles, such as the circle used in the background of the first work "next to me" (Figure 4.13), which expresses a stable, solid, soft, warm and harmonious feeling and atmosphere in this work. The choice of frame shape for this series of works also has different meanings, such as the contrast of frame shapes of the fourth work "Looking Up", "Happy Imprisonment" and the fifth work "The Knife Hidden Behind" (Figure 4.14). The use of a circular frame in the fourth work makes the picture with a sad and negative atmosphere reveal a little tenderness, while the use of a square frame in the fifth work makes the originally tense and dangerous atmosphere appear more rigorous and serious.



Figure 4.13 Circle in the background



Figure 4.14 Contrast of frame shapes

4.2.3 Texture

The texture in a painting refers to the touch and visual effect presented by the picture. Texture can be divided into different types such as rough, smooth, soft, and hard. For the texture expression of this series of works, I use quartz sand to make the canvas texture to create different textures. This texture can make the originally smooth paint granular, showing the realism of the object, and the granularity brought by quartz sand also makes the strength of the brushstrokes delicate. People can feel the

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difference from traditional painting while touching it (**Figure 4.15**).

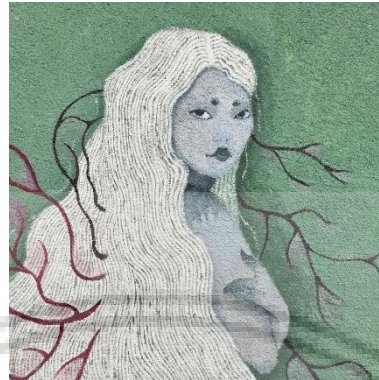


Figure 4.15 The graininess caused by the canvas texture

4.2.4 Lines

Lines are the basic elements in visual art. In this series of works, I use lines to convey emotions. For example, the contour lines in this series of works are used to outline the shape and details of objects, helping the audience to identify the structure and spatial relationship of objects. The clarity of the contours also affects the emotions of my works. In my works, I usually use lighter contour lines to make the style of the picture look soft. There are also expressive lines similar to the curvature of hair itself, flowing hair and feathers, which give people a soft and smooth feeling, convey a tranquil atmosphere, and form a dynamic and static contrast with the characters in the picture (Figure 4.16).



Figure 4.16 Expression of hair, feathers and character lines

4.2.5 Color

In this series of works, I used a lot of blue, green, gray, black and other cool colors to create a melancholy, lonely and struggling atmosphere, and mixed a small amount of red to express the emotional fluctuations of the characters. The saturation in the picture is also mainly low saturation, creating a quiet and claustrophobic space effect in the picture. In terms of the brightness of the color in the picture, I use the characters as the visual focus, so the color brightness of the characters in my works is stronger, and the surrounding background is relatively dark, so as to highlight the direction of the light source in the picture. The color control of the background can make my picture have a spatial relationship. For example, in the second work "In the dream", the foreground color is brighter, and the black and red on the ground form a sharp contrast to highlight the foreground and bring the audience closer. The background uses low-saturation gray to create a sense of distance, which enhances the spatial sense of the picture (Figure 4.17). In my series of works, I also used many adjacent colors, such as blue, green, and blue-green to help me create a peaceful and

coherent visual effect of the picture. This visual effect is mainly prominent in the fourth work (Figure 4.18). Finally, I also used the symbolic meaning of colors to give profound and suggestive meanings to the characters and objects in the picture. For example, the red hair in Work 6 "The Day of Opening the Wound" implies a struggling heart and the character's emotions on the edge of anger; in Work 5 "The Knife Hidden Behind the Back", a large amount of blue colors are used to create a quiet and empty picture atmosphere (Figure 4.19); in Work 4 "Looking Up", the whole picture uses white and blue tones to render the picture with a pure and peaceful atmosphere, while also implying the empty emotions of the characters (Figure 4.20); in Work 3, I used a lot of green, which symbolizes growth and false comfort in the picture (Figure 4.21); the purple in Work 2 brings nobility, mystery and spirituality to the picture, adding to the elegance of the characters (Figure 4.22); and in Work 1, a large amount of pink emphasizes the warm and sweet atmosphere, and the pink hair of the characters reflects the tenderness and innocence of the girl (Figure 4.23), because in psychology, pink is believed to have the effect of calming, relieving stress and anxiety, and this symbolic meaning just helps me better highlight the concept of my work.



Figure 4.17 The black and red in the foreground and the gray in the background create a sense of distance



Figure 4.18 Visual effects of adjacent colors in the work



Figure 4.19 The atmosphere of blue



Figure 4.20 The atmosphere of white and blue



Figure 4.21 The atmosphere of green

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Figure 4.22 The atmosphere of purple



Figure 4.23 The atmosphere of pink

4.2.6 Chiaroscuro (Value)

In this series of works, the light and dark effects are the key elements to shape the atmosphere and sense of space of the picture. I mainly use the light and dark of colors to highlight the light and shadow effects in the picture. For example, the skin of

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the characters in this series has a relatively bright and clean color on the illuminated side, while the shadow side has more color changes, emphasizing the three-dimensional sense of the characters and the details of their facial features. In the works, the objects and characters are relatively bright, combined with the relatively dark background to form a strong contrast between light and dark, emphasizing the relationship between the light source and shadow in the picture (Figure 4.24).

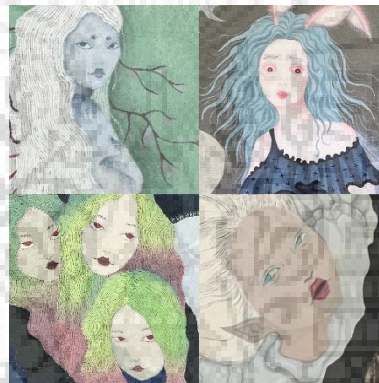


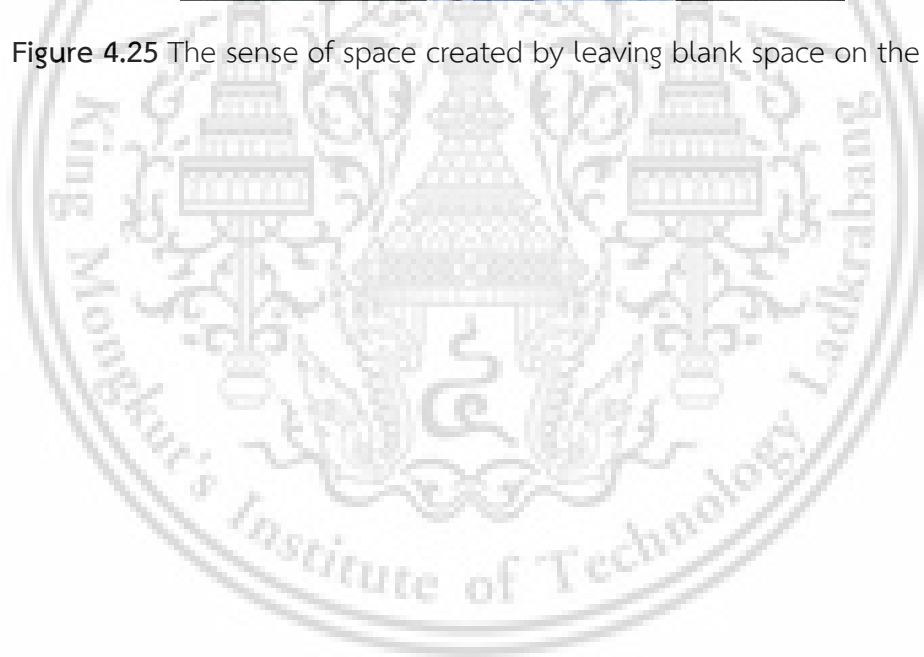
Figure 4.24 The lightness and darkness of the human skin

4.2.7 Space

In this series of works, I use reasonable layout of the space in the picture to show the front and back relationship between the characters and the environment, so that the picture looks deep and forms a layered spatial effect. Appropriate blank space in my works effectively highlights the visual center, avoids visual clutter and crowding, allows the viewer's eyes to focus on the main object in the picture, and provides the viewer with room for imagination, giving the work a deeper artistic conception, such as the blank space on the ground in work 5. (Figure 4.25).



Figure 4.25 The sense of space created by leaving blank space on the screen



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CHAPTER 5

Conclusion

This research has revealed the root causes of people's spiritual emptiness, lack of happiness and self-cognition through an in-depth analysis of the psychological problems that people have in a consumerist society. After the previous research, I found that consumerism, as a dominant social culture and economic model, has played a role in promoting economic growth and material abundance, but its negative impact cannot be ignored, especially in the personal, social and artistic fields.

From the investigation of social background, I found that consumerism ties happiness to material consumption, causing people to ignore spiritual pursuits in pursuit of material satisfaction. However, research shows that true happiness comes from social relationships, work and leisure, not pure material consumption. This consumer-centered value system will make people feel empty and dissatisfied after obtaining material satisfaction. At the same time, under the influence of media and social software, personal self-esteem is reflected in purchasing power, and material wealth is equated with identity. This dependence on material things causes people to ignore their inner spiritual pursuits and self-improvement, fall into the vortex of consumerism, and gradually lose themselves. In the long run, it has aggravated social inequality and led to a crisis in people's values, causing people to lose their sense of social responsibility and collectivism, and become more immersed in hedonism and extreme individualism, which has greatly increased the probability of psychological

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problems in society. Not only that, the unhealthy consumerist model will also lead to over-exploitation and waste of natural resources, causing serious environmental crises.

In this social context, emotional fluctuations have led artists to create artworks with negative emotions, and the number is gradually increasing. Because of commercialization, artistic creation has become utilitarian, and artists have become more focused on market demand and commercial value, thus ignoring the independence and creativity of artworks, making artworks lack connotation. Mass media and advertising have made people's aesthetics become monotonous. This trend has inhibited the emergence of artistic individuality and diversity and restricted the diversified development of art.

Therefore, we should consume rationally, pay attention to personal spiritual needs, respect individual differences and protect the ecological environment. Only by finding a balance between material and spirit, individual and society, art and market can we achieve sustainable development and comprehensive progress.

5.1 Limitations Of This Study And Future Directions

This study still has some limitations, for example, the sample selection range is relatively limited, and the scope of the survey topic is relatively limited, which may make the research results appear universal. Second, the theoretical concept analysis of this study is relatively abstract, and it is difficult to find specific art practices related to it as a reference. Third, the research method is relatively simple. This study mainly uses theoretical reasoning, which makes it difficult to fully understand and deeply

analyze the relevant art phenomena.

Based on this study, on the one hand, I will conduct in-depth research from different consumer classes in society in the future. For example, study the impact of consumerism on social structure and cultural identity, especially in the context of globalization, and explore how consumerism establishes people's cultural identity in different groups. On the other hand, using the background of technological development, I will study how digital art forms reflect and criticize consumerist culture, or analyze how social media affects the dissemination of artworks and how this dissemination is affected by consumerist culture.





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Work No 1.



Title of work	Next To Me
Year	2025
Technique	Acrylic with quartz sand
Size	140 cm × 150 cm

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Work No 2.

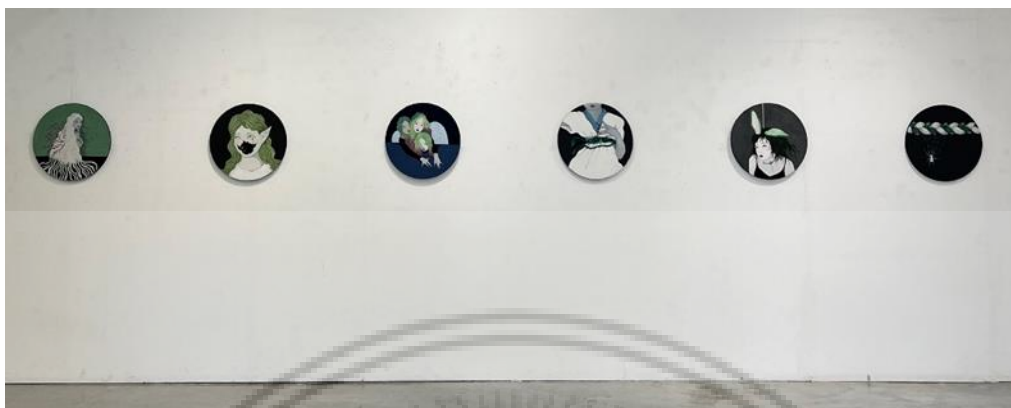


Title of work	In The Dream
Year	2025
Technique	Acrylic with quartz sand
Size	150 cm x 180 cm

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Work No 3.



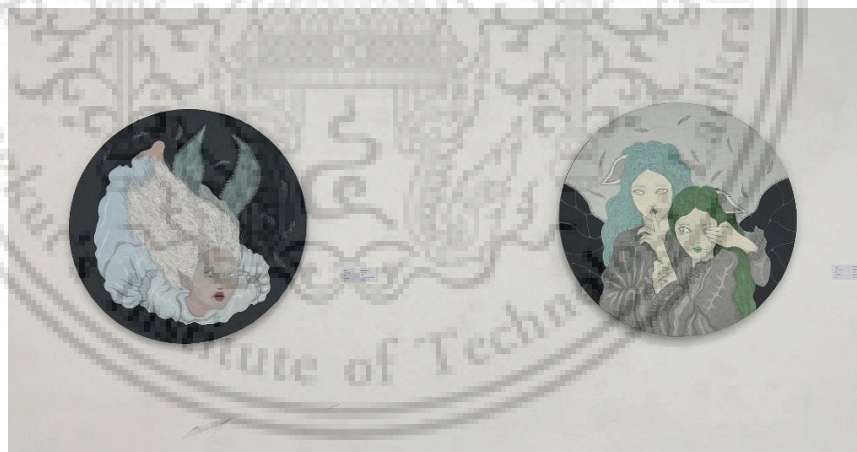
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Title of work	Grassy
Year	2025
Technique	Acrylic with quartz sand
Size	760cm

Work No 4.



Title of work	Looking up, Happy Confinement
Year	2025
Technique	Acrylic with quartz sand
Size	280 cm

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Work No 5.



Title of work	The Knife Hidden behind The Back
Year	2025
Technique	Acrylic with quartz sand
Size	150 cm x 150 cm

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Work No 6.



Title of work	The Day of Opening The Wound
Year	2025
Technique	Acrylic with quartz sand
Size	130 cm x 150 cm

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