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''1990s U.S. Pacific Northwest: Design of Art Chantry''

Kristīne Brence

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Abstract.

This thesis explores the work of American graphic designer Art Chantry in the context of grunge design. The aim of this thesis is to investigate the ideology, politics and symbols present in Chantry`s designs of album covers and posters. This work evaluates the goals and true nature of Chantry`s designs with their anti-mainstream messages and political protests against 1980s Republican Party, with reference to Mechanical Reproduction methodology by Walter Benjamin. Through such approach, this study investigates and argues that grunge design was a political protest against Republicanism, whilst it understood the importance of capitalism. Most scholarship which addresses grunge design focuses on David Carson and the importance of deconstruction of graphic design rules in grunge. Such scholarship does not investigate the importance of Art Chantry in grunge design or focus on the political protest aspect in his work. However, this study investigates such aspects, and it is evaluating the political factors which contributed to grunge design, focusing on the thematic of Art Chantry design.

The significance of this study lies in the close examination of Art Chantry as the creator and originator of grunge design. It`s significance also lies in the investigation of 1980s political atmosphere in the United States and Chantry`s designs serving as a reaction to it. This study argues in contrast to popular belief that grunge design was politically motivated, and it had continued to do so in a mainstream format. This thesis aim is to investigate connections between punk design of the 1980s and how different grunge design is from it.

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Introduction and Literature Review

Arthur Samuel Wilbur Chantry II, known as Art Chantry, studied anthropology at Western Washington University in Bellingham, WA. Before graduating in art history and moving to Seattle, WA. Originally wanting to be an anthropologist or an archaeologist, Chantry instead expressed and investigated American culture and society through his graphic design work. Grant Alden observed about Chantry that he ''is the chronic advocate for the unpopular position, and he approaches graphic design as if he were a political fine artist'' (Lasky, 2001, p.103). With the popularity of Nirvana`s *Nevermind* (1991), American mainstream media had turned their attention to grunge, specifically Seattle. The musical scene with bands such as Soundgarden, Screaming Trees, Mudhoney, Pearl Jam and the mentioned Nirvana had advertised a new sense of community, environmental and political awareness. However, all of these values were integrated in the scene`s aesthetics and design. Art Chantry had been hired by Seattle record label Sub Pop in order to create a unifying aesthetic across all their musicians which resulted in the style that is perceived as grunge. As a style, it is focused on rough textures, washed out colours and layers, resembling the Do It Yourself (DIY) approach. Whilst highlighting the importance of recycling. Art Chantry as a Seattle native who had designed for Sub Pop (which had been responsible for the releasing of grunge music to the public) was the originator of such style. He is known for using recycled material from 1950s newspapers to make social and political commentary through the recycling of American culture. I have conducted my research on Art Chantry and his work through biographical and autobiographical sources, academic journals, documentary film and books. I have researched compact disc designs from Art Chantry and his posters, which include the examination of photographic sources. In order to understand the political narrative of Chantry, I have conducted my own research via interview with photographer and author Pat Blashill, who had captured and characterised the 1980s hardcore scene in Austin, Texas and worked with Chantry. Blashill has highlighted that all choices made across art forms cannot escape politics (Brence, 2021). With this perspective of art, which includes photography, I have analysed grunge design whilst taking in consideration its mainstream status in the 1990s. My thesis argues that Art Chantry`s designs are a reaction to 1980s politics and the political approach that he displays is rooted in 1980s Republican politics. My work argues that such a political approach was demonstrated

through capitalising on the anti-corporatist aesthetic, yet it highlighted the necessity of a subculture identity. Particularly Chantry`s necessity for a subculture aesthetic and identity is visualised through elements and design choices found in the hardcore punk scene of the 1980s, which can be identified in the design of Raymond Pettibon. His design also dismantles the hierarchy between politicians and celebrities through designs which capitalise on the cult of celebrities. However, all of this is achieved, whilst sympathising with the Democratic Party and expressing Atheist values.

While the Seattle scene claims to be anti-corporatist, anti-capitalist and pro-democrats, I have analysed the scene through a capitalist perspective. *The Work of Art in the Age of Mechanical Reproduction* (1935) by Walter Benjamin provides a framework and methodology regarding how art, film and photography should be analysed if mechanical reproduction is involved. The first in-depth study of the vinyl record *Vinyl: A History of the Analogue Record (2012)* by Richard Osborne discusses the importance of aura proposed by Walter Benjamin. Similarly, Malcolm Bernard`s *Graphic Design as Communication* (2005) discusses aura and remarks that Benjamin`s arguments are applicable for electronic and digital reproduction. Furthermore, *The Politics of the Superficial Visual Rhetoric and the Protocol of Display (2016)* by Brett Ommen argues that graphic design is a layered experience, as well as highlights the importance and arguments Benjamin has made. All these sources agree with Benjamin and provide arguments of how his framework is not only applicable for art or film. Grunge music is supportive of democratic ideals, protesting against capitalism and Benjamin proposes that all art becomes political with mechanical reproduction as it is serving capitalism (Benjamin, 2010,p.15). Capitalism is an economic and political system based on profit and private ownership rather than state ownership. Grunge in such demonstrates a dissonance, as anti-capitalism protests against private ownership which is motivated profit. This is the case, when considering Art Chantry`s album cover designs which exude anti-capitalist values and the albums itself existing as products of capitalism. Benjamin`s framework is significant for all of my work, as grunge as a mainstream product had advertised the previously mentioned values. This means that those values contrasted with 1980s mainstream culture and signifies a change in mainstream values. Anti-capitalist values contrast with the American society and identity, as the American society is a capitalist society. This

methodology has allowed to understand the grunge identity in context of capitalism and the 1990s American society.

Chapter I: Sub Pop, Raymond Pettibon and *Ray Gun* will establish the Pacific Northwest movement and its roots in Seattle. The focus will be on Mark Arm when addressing the grunge music scene, as his band Mudhoney has been cited as a great influence for Pearl Jam and Nirvana. He is an important figure in the grunge scene and has been credited for popularising and introducing the term 'grunge' in Seattle`s music scene. Mudhoney formed in 1988 and had been the first aspiration for the Seattle independent label Sub Pop. This chapter will address the rise of neo-luddism in the 1990s and the resistance of technology. Technophobia and rejection of technology had risen after great technological advancements in the 1980s, however, this chapter will examine its relevance for grunge and recycling. Therefore, it will aim to establish the ideology of grunge, focusing on environmental activism and recycling as a form of protests against republicanism. The protests in grunge for environmental preservation and neo-luddism both have been visualised in Chantry's designs. Grunge musicians such as Kurt Cobain had become fashion icons, whilst wearing thrifted, recycled clothing. The significance and aesthetical protests for environmental protest through recycling culture will be investigated. This is an important aspect of grunge design which will be investigated throughout all of the chapters. However, it is important to discuss such aspects in the context of politics and the grunge music scene before its relevance is applied to grunge design. Sub Pop and its anti-corporatism and anti-mainstream mentality will be discussed in the construction of the scene. Focusing on the aspect of being 'pure' and how such had been constructed through the brand identity of Sub Pop with Charles Peterson's live rock show photography. Such live show photography is important in grunge and Art Chantry`s designs, however, it is important to note its importance for Sub Pop, as the label had constructed the grunge aesthetic. It aims to create a sense of intimacy and community, which is important for grunge. The focus on community in grunge aims to separate grunge from corporatism in rock music of the 1980s. However, the 1980s hardcore punk had expressed the same ideas as grunge, but in a more active and aggressive way. Whilst hardcore punk`s influence of music will be noted, the primary focus will be on Raymond Pettibon. The graphic designer is the brother of Greg Gin who established SST records and was the guitarist for Black Flag. The following chapters will focus on Art Chantry and his

designs; therefore, it is worth discussing Pettibon in order to investigate if there are similar conventions or messages between Chantry and him. In a broader sense, it will investigate Do It Yourself (DIY), hardcore punk and grunge designs. This chapter will focus on Pettibon's designs for the hardcore punk band Minutemen`s albums *What Makes a Man Start Fires?* (1983), *Howl Under the Influence of Heat* (1983), *Double Nickels on the Dime* (1984). It will also investigate Pettibon`s *No Tittle (Jesus), (1979).* This will allow to investigate the hardcore punk scenes ideology, political messages, and aesthetical conventions. Whilst Pettibon and hardcore punk have been heavily known for their politicized music and art, grunge has not been. In order to understand the criticism of grunge from a design perspective, Stephen J. Eskilson`s *Graphic design: a New History* (2005) is central for this chapter. There is limited academic material regarding grunge design, this source is especially significant as it provides an explanation of why grunge design has been criticised. Eskilson explains that grunge has been criticised for the "apparent lack of interest in considering graphic design an important part of social activism. Carson`s oft-quoted remark, 'graphic design will save the world right after rock & roll does,'' suggests a depoliticized sensibility that ''rubs more politically committed designers the wrong way ''(Eskilson, 2005,p.375). He mentions David Carson and provides an explanation for the criticism Carson has generated. Eskilson explains that his designs are not political. As grunge expressed a political aspect about it in the form of recycling culture, it is worth investigating Carson`s designs as he is one of the most prominent figures in grunge design. This chapter will examine *Ray Gun* magazine which Carson had created designs for. Considering anti-corporatism, purity and anti-commercialism, which was important for Sub Pop, these same themes will be investigated through *Ray Gun*. This will allow to establish if there are similarities between Seattle native Art Chantry`s grunge and *Ray Gun*`s version of grunge.

Art Chantry Speaks: A Heretic's History of 20th Century Graphic Design (2015) is an important source written by Art Chantry himself. It is a self-analysis and reflection on the thought process behind his designs. He evaluates design techniques and motifs through specifically selected designs whilst explaining his influences and goals with each design. This source is central for Chapter II: Mechanical Reproduction, Recycling, Collage and Protest. Equally as important is Malcolm Bernard`s *Graphic Design as Communication* (2005) for this chapter due to the chapter focusing on

poster art of Chantry. Malcom Bernard has explained that Information, Persuasion, Decoration, Magic, Metalinguistic and Phatic functions are the functions of graphic design. Graphic design does not use these functions individually. These functions will be considered and used in order to analyse Art Chantry's posters. This chapter will focus on establishing Chantry's individual style, aesthetical and ideological visions, recycling and neo-luddism. My thesis argues that Art Chantry is the creator of grunge design and he is a politically aware designer, who expresses a protest against 1980s republicanism throughout his designs. Considering this, my thesis argues that grunge design is political.

The conventions of grunge which were discussed in Chapter I, will be continued through the analysis of Art Chantry. He is an important figure in grunge design, therefore, it will allow to investigate the differences between him and Sub Pop, Raymond Pettibon and *Ray Gun*. Collage as a recycling tool and Chantry`s tool style will be highlighted through works such as the Tool Poster (1991) and Penis Cop (1997), whilst also the thematic analysis will be greatly focused on. For example, his design for the Empty Space production of *Tartuffe* (1983) will be investigated as a protest against televangelists and their connections to the 1980s republican party. Throughout this chapter, I will focus on the protest element against republicanism and Chantry`s *Give Peace A Dance* (1988) series. The designs protested for the Nuclear Freeze movement and 1980s Cold War culture in America. All the mentioned elements and designs protested against corporatism, republicanism, mainstream and capitalism. Which I will analyse in order to understand the meaning of the designs and their significance, with reference to Walter Benjamin`s framework. More importantly, Benjamin`s work allows to understand and investigate how politicised grunge design is and if it is truly politically active, or if it is an aesthetical façade. It is appropriate for graphic design as there are multiple academic sources such as the mentioned *Graphic Design as Communication* (2005), which discusses graphic design's function, criticism, and the debate if graphic design should be considered art at all. This debate is important to highlight as David Carson has filed a Supreme Court case in 2022. With the main argument that all graphic design is expressive art and should have the same protection as artists under the First Amendment (Carson, 2022).

In order to understand the continuity of the discussed elements and themes in Chantry`s work, investigation of his design for compact disc and grunge artists will be

done in Chapter III: Compact disc (CD) design of Art Chantry. This chapter has taken four case studies: Soundgarden *Louder Than Love* (1989), Mudhoney *Piece of Cake* (1992), The Thrown Ups *Seven Years Golden* (1997) and The Presidents of The United States (self-titled), (1995). *Seven Years Golden (1997)* has been chosen as the design features photography of Kurt Cobain (singer of Nirvana) and former President of the United States John F. Kennedy. Walter Benjamin mentions the importance of the cult value in photography which has been addressed through this case study in order to investigate Chantry`s designs in relation to capitalism. However, *Louder Than Love* (1989) was released on a major label A&M, whilst *Seven Years Golden(1997)* and *Piece of Cake (1992)* was released on the independent label Sub Pop. This difference is important to note, and this chapter will investigate if Chantry`s designs have changed across major and independent productions. Also, this will allow to investigate major labels appropriation of grunge and if the design changed when it reached a mainstream format. I have chosen to investigate The Presidents Of The United States for the reason that the design was published on independent PopLlama Records. The label was established in Seattle in 1984 and the fact that the band has not been credited as grunge despite the same origins, allows to investigate if Chantry's style differs for non-grunge bands. All of this considered will allow to understand Chantry`s style greater and the grunge style overall.

Whilst there are multiple sources which discuss 1990s graphic design in the United States and political designers of the 1990s; there is limited academic literature which analyses Art Chantry's designs across CD and posters. The only academic sources which does this is Julie Lasky`s *Some People Can't Surf The Graphic Design of Art Chantry (2001)* and the mentioned autobiographical book from Art Chantry himself. In the grunge design literature, there is limited material which addresses the political nature of Chantry or the significance of grunge design. Most sources agree on the conclusion that grunge design is not political whilst heavily focusing on David Carson as the most significant example of grunge design. The mentioned literature by Stephen J. Eskilson highlights this yet does not provide an alternative conclusion. For this reason, all of the mentioned chapters and the components, aim to fill in the gap in grunge design literature. I have created an original body of work which investigates the connection between the musical scene and design of Seattle, whilst discussing its political motive. Art Chantry's designs are a political protest against 1980s American

mainstream culture. There are also limited sources in grunge literature that discuss the scene's political motive, therefore, I believe that my work will open a wider discussion. Chantry is an important figure for grunge design as he had crafted the aesthetic of Sub Pop. The label was the birthplace for grunge music and their marketing and aesthetic vision which Chantry created. Which had been appropriated and sought after by mainstream outlets. This means that Chantry is the primary designer and source when it comes to grunge design.

Chapter I: Sub Pop, Raymond Pettibon and *Ray Gun.*

To understand the themes and design of Art Chantry, this chapter will discuss the political atmosphere of the 1980s, 1980s Seattle`s underground scene and hardcore punk. This will allow to establish trends between the musical scene and graphic design of the movement, as well as establish elements, key figures and context of grunge. Specifically, this chapter will focus on Sub Pop records as the originator of the grunge aesthetic and its ideological approach to consumerism. Considerignt the influence hardcore punk music had on grunge, this chapter will examine the work of Raymond Pettibon who had designed all promotional material and CD and vinyl designs for SST records and the record labels harcoe punk bands. This is important in order to understand the political protest element of hardcore punk and how hardcore punk had integrated such ideas through graphic design. It is important to do so, as Pettibon is a reflection of the hardcore punk movement which influenced grunge, therefore, his approach is significant in order to establish grunge conventions. This will allow establish differences between Pettibon and Chantry (who is a reflection of the grunge movement) for Chapter II and III. With this said, David Carson and *Ray Gun* will be addressed, as he is one of the most well-known designers in grunge design. When considering grunge movement's political side and Chantry`s political views which will be addressed in Chapter II and III, examination of Carson`s work will allow to understand if there are continuous and unified messages across grunge, despite Carson or *Ray Gun* not originating from Seattle. Grunge holds a strong importance on the community, locality and identity of Seattle. This is constantly expressed through historical books of the Seattle grunge scene such as *Everybody Loves Our Town: A History of Grunge (2011)* by Mark Yarm. Bands such as The Smashing Pumpkins, Live or Stone Temple Pilots, despite having the grunge sound, grunge aesthetics or lyrical themes, are not acknowledged as grunge in such literature due to not originating from Seattle. In order to be acknowledged as grunge, it is important to be a Seattle native. For grunge design, this is the reason why my thesis focuses on Art Chantry.

Seattles 1980s underground scene is reflected by the punk club The Bird which opened in 1978. The all-ages club was co-founded by Roger Husbands, who at the time was the manager of the Seattle punk band Enemy (Stevens, 2013). Influence of hardcore punk for grunge is important to acknowledge as and all ages club The

Metropolis in 1983, which featured performances from local bands such as U-Men and Mr. Epp & The Calculations. The Tupperwares recorded live on May 1st in 1976 at the TMT show at Oddfellows Hall and it was considered Seattle's very first Do It Yourself (DIY) punk show. Evolving from Mr. Epp & The Calculations, Green River established in 1984, became the pioneers of what became known as grunge. Green River`s record *Dry As a Bone* (1987) was the first full-length record to be released on Sub Pop records, described as a ''direct distillation of the Seattle scene ethos and the distinctive Sub Pop sound'' (Buckley, 2003, p.453). The band consisted of Jeff Ament, Mark Arm, Steve Turner, Alex Vincent and Stone Gossard. And later, Stone Gossard and Jeff Ament would form Mother Love Bone and Pearl Jam- who became one of the most famous examples in grunge music. Sub Pop records was founded by Bruce Pavitt and Jonathan Poneman in 1986. The independent label had released albums from successful bands such as Nirvana, Soundgarden, Mudhoney, Sonic Youth, Tad, Screaming Trees, Smashing Pumpkins and many more. After Nirvana had reached mainstream attention with their album Nevermind (1991), Sub Pop had become a great interest of mainstream media, which was wanting to appropriate and capitalise on grunge. As the word itself had become popular and exciting, for the reasons that it contrasted sharply with the 1980s high class dominance. The ''dictionary entry for 'grunge' in 1984 gave its meaning as ''grime and dirt'' (Pilbeam, Kerr and Naudé, 2008. p.70). Reflective of the distorted guitar sound and Seattle's rainy weather. The word originated from the word 'grungy' ''a word coined in the 1960s, probably by blending grubby (from the state you get in when you grub or dig) and dingy (an 18th century word of unknown origin, but perhaps related to dung)''(Cresswell, 2014.p. 84). Even though the rock lexicon 'grunge' has many battling for the noun's accreditation in the description of the Seattle scene, the word was featured firstly by Mark Arm in ''a Lester Bangs record review in Rolling Stone in the '70s. Mark Arm had used the word in the early 80s'' (Yarm, 2011. pp.195). Arm in return had credited the ''70s reissue of Rock 'n' Roll Trio album, and the liner notes talked about Paul Burlison's: ''grungy guitar sound'' (Yarm,2011.p.196). Mark Arm is a central figure in the grunge scene. Arm after being in Mr. Epp & The Calculations and Green River would become the frontman of Mudhoney, the band which became known as the first 'official' grunge band.

For Seattle *Sub Pop* Records, Mudhoney ''emerged as one of the Seattle bands most likely to succeed, and as one of *Sub Pop*`s greatest hopes''(Waksman, 2009,pp.252).

Mudhoney`s album *Every Good Boy Deserves Fudge* (1991) ''saved Sub Pop from economic ruin, the sheer fact that *Sub Pop* was on such unsteady grounds at the very moment when Seattle Sound reached new levels of popularity indicated that the label had done a better job of building hype than building sales''(Waksman, 2009,p.252). Leading to Mudhoney signing a new deal with Warner Bros.Records. Despite Arm and guitarist Steve Turner viewing the relationship between *Sub Pop* and the band not as a business relationship but a partnership. This was due to the bands friendship with *Sub Pop`s* founders Bruce Pavitt and Jonathan Poneman (Waksman, 2009, p.252). Considering Nirvana`s success of *Nevermind (1991)* after the band had signed to a major record label DGC Records, Mudhoney and Nirvana indicate how Seattle musicians had wanted major label record deals. Pearl Jam throughout the 1990s had advocated against consumerism, corporatism, and capitalism, yet had never been signed to an independent label or produced records through the DIY approach. The lack of DIY approach can be identified through the music label history of Alice in Chains, who had signed their first record deal with Columbia Records in 1989. Soundgarden also signed with A&M Records in 1989. Signifying grunge`s entrance in the American mainstream, despite advocating against it. Grunge became characterised as a punk rock and heavy metal intermix, with heavy distortion and pop-melodic lines. The fashion style evolved from the scene`s musicians and thrifted clothing, ripped jeans, combat boots and the brown corduroy jacket had gained mainstream popularity in the 1990s. However, the music was still concerned with upkeeping an anti-capitalism stance, reflective through the thrifting clothing fashion. Shaun Scott concludes that mainstreams appeal of popularising critics of capitalism, was due to the dissolution of the Soviet Union in 1991, the same year Nirvana`s *Nevermind* (1991) gained mainstream appreciation. Scott explains that ''the set-ending chaos epitomised the cultural terrain of the 1990s: anti-establishment histrionics that are commoditized and made compatible with the capitalist establishment itself. With the socialist threat officially vanquished, capitalism could afford to give more airtime to its critics'' (Scott, 2018,p.59). Musician Myles Kennedy in Loudwire *Who Was Really Responsible for the Grunge Explosion?* (2021) documentary explained that when grunge came, it was not cool to be commercial, if it was too commercial, or obvious that success or money was one's aim. It was dismissed and pushed aside- juxtaposing a few years back when the wealth factor was embraced in pop and rock culture (Loudwire, 2021). Nirvana and grunge became

successful quickly-the bands were picked up on radio-constantly rotated and featured on shows such as Headbangers Ball-before the 'overnight success' had been granted. With notable bands such as Soundgarden, Alice In Chains, The Screaming Trees, Mudhoney, Pearl Jam and many more. The emergence of artists from the Pacific Northwest in the 1990s, serve as a significant cultural indicator when considering that for the first time in American history, a subculture movement had gained mainstream status whilst gaining popularity in Europe, as Nirvana played the Reading Festival in Leeds (1992). Before grunge gained acclaim in the United States with the success of Nirvana`s *Nevermind* in 1991, Sub Pop with Nirvana, Mudhoney and Tad had gathered critical acclaim in their festival *Sub Pop Lame Fest* at Astoria Theatre, London on November 27, 1989. From which the English press covered the Seattle sound-leading to local exposure of the Seattle scene back in the U.S. With the release of ''Smells Like Teen Spirit'' (1991) the alternative and rock radio formats were merged together. Kurt Cobain had created the new 'cool' whilst being effortless which juxtaposed the big hair, leather rockstars (Loudwire, 2021) of the 1980s. On 11th of January, 1992 the song overtook Michael Jackson, U2 and Hammer in the U.S. Billboard Top 200, signifying the influence and popularity it had gathered (Gelfand, 2017).

Not only did major corporations and Seattle musicians capitalise on the anti-establishment mentality but Sub Pop did too. They had capitalised on this approach to create an illusion of anti-corporatism and independence, yet at the same time they indicated the relationship that independent record labels have with major record labels. Sub Pop had sold Nirvana`s contract to David Geffen who had created Asylum Records (1971), Geffen Records (1980), DGC Records (1990) and DreamWorks SKG (1994). At the same time they ''retained a small royalty percentage on *Nevermind*, which earned the label its greatest earnings to date, and also benefited from increased sales of Nirvana`s debut album, *Bleach*''(Waksman, 2009,p.253). With such marking how Sub Pop was unable to be independent completely and how Sub Pop had focused on capitalising on the grunge hype than focusing on record industry business. But the focus on the hype of grunge from Sub Pop, is important when considering the aesthetic ideas and preferences of the grunge style. Sub Pop had crafted and established grunge music and also grunge graphic design conventions. They had manipulated with the illusion of anti-consumerism and anti-corporatism and created an aesthetical

vision which advertised left wing politics. An important figure in such aesthetical vision and approach is Art Chantry (he worked as the graphic designer for Sub Pop), who will be discussed in Chapter II and Chapter III.Nevertheless, the political ideas attached to the grunge scene contrasts the 1980s Republican decade. For example, this can be illustrated through Temple of the Dog's album, Chris Cornell describing their hit single ''Hunger Strike'' (1991) as a ''somewhat of a political, socialist statement'' (Hay, 2005). Pearl Jam`s frontman Eddie Vedder explained that:

> ''It is a weird position as an artist…to blatantly enter the political ring. We don`t come from that space…but I know what it is not to be heard, so if I can raise my hand and speak out for some of these people who don`t have a voice at the moment, then I almost feel a responsibility…The conservatives are using democracy in a supremely active fashion. The left-wing are more passive…The left has a lot to learn from these guys. They need to get organised'' (Clarke, 2017,pp.97-98).

Vedder reveals that Pearl Jam are politically conscious and do not believe that music should be kept in the entertainment category. He confirms how political the music had become and how important speaking out on political matters is for grunge. He confirms his sympathy towards the left-wing ideology which gives insight of the reasons against Pearl Jam`s protests against Republican candidates and presidents such as George W. Bush and George H. W. Bush. They have continued an anti-republican protest in the contemporary, protesting against Donald Trump. As example, Eddie Vedder has worn masks of President Bush and Donald Trump on stage, and Pear Jam had released the song *Bu$hleaguer* (2002), criticising Bush.

Figure 1: *Pearl Jam visiting President Bill Clinton at the White House on April 9, 1994. (Kinney, 2021)*

Pearl Jam supported former president Bill Clinton (democrat) in his presidential campaign in 1994. Clinton had invited Pearl Jam to the White House in 1994 in order to popularise his candidacy within the youth voters (Figure 1). Pearl Jam had become one of the biggest rock bands in 1994, as well as indicating how popular grunge had become. Invitation by Clinton suggested unity with their ideological stance, which was pro-choice, pro-abortion, pro-feminist, equality, anti-capitalism, and anti-corporatism. Pearl Jam did not wear formal clothing, aesthetically showcasing their political protest against high class and consumerism. Also, by wearing the casual attire they are not changing themselves, not even for the formal occasion, symbolic of grunge`s obsession with authenticity. Symbolising a victory for the working class, as Pearl Jam and grunge who had celebrated such class had become important enough to be invited by the United States President to the White House. Whilst Bill Clinton also appeared more casual, trying to showcase his unity with the band and working class. Marking how fashionable the working-class aesthetic had become. However, the conflict between capitalism and anti-capitalism is present. Chris Cornell commented:

"I think Pearl Jam was the band that set the perfect example. Their big video, "Jeremy," propelled them into becoming TV stars and one of the biggest rock bands on the planet, so they stopped making videos, which was proof positive that that wasn't where they wanted to be. And that made a lot of sense to me. Nirvana doing an Unplugged at the same time that they did it and making a video for "Heart-Shaped Box," that didn't make a lot of sense to me, because it seemed clear to me that Kurt was pretty disillusioned by the situation that he was being put in. It felt like, if he's so unhappy, he shouldn't be doing this kind of stuff" (Yarm, 2011. p.442).

Cornell indicates that Pearl Jam had not wanted to be on a mainstream level, as they stopped making music videos at the time (from 1991-1998) because they did not want to be ''TV stars and one of the biggest rock bands on the planet''(Yarm, 2011, p.442).This contradicts Pearl Jam always being signed on a major label, as the goal for such attention from major labels is to generate financial income. If grunge is considered in punk terms (as it was an alternative movement) Stacy Thompson has remarked that punk has a ''conflicted relationship with commodification and capitalism''(Thompson, 2004, p.120). Selling punk as a product contradicts its anti-capitalist stance and contradicts its fight against conservative Republicanism which is in favour of private ownership.

This is exemplified in Cornell's evaluation of Pearl Jam. 1990s MTV music channel played music videos and the showcasing of Nirvana's ''Smells Like Teen Spirit'' (1991) music video had contributed to it gaining success. Grunge participated in such commodification.With the popularity of the music video, music had been even more commodified with VHS tapes. For example, Soungarden released Louder Than Live (1990) VHS tape of their live performance at Whisky a Go Go nightclub in West Hollywood, California. However, at the same time, Cornell clarifies that for him (Soundgarden, Temple of The Dog, Audioslave) and Pearl Jam creative freedom and control of their own image, brand and artistic expression is always a priority over financial gains. This is the case with Pearl Jam Pearl Jam, who wanted to escape their mainstream exposure after the release of *Ten (1991). They* did not make any music videos for their next three albums *Vs (1993), Vitalogy (1994), No Code (1996),* despite being at the top of their popularity at the time. This also indicates their freedom

of choice and consciousness over their music and expressions, which is worth highlighting. At the same time, such choice carries the essence of anti-capitalism and anti-corporatist approach, as *Billboard Magazine* in 1992 estimated that:

> ''music video sales are projected to reach $420 million in 1996, representing an average annual growth rate of 28.9%- the largest of any pre-recorded entertainment format- if the average price falls, as expected, and if consumers 'respond to lower pricing.' In that case the number of units sold would quintuple to 30 million in 1996 from 6 million last year''(Survey: Slower-Music Sales Growth Projected, 1992,p.73).

Specifically, as grunge captures a social protest against the decade of 1980s, the choice to not make music videos, confirms such movements' protest element. Bruce Pavitt concluded in the late 1980s that:

> ''the next few years will see the ultra-heavy rock of Seattle rival the Motor City scene of the early '70s. I believe that bands like Green River and Soundgarden are every bit as great as the Stooges and the MC5…The town right now is in a musical state where this is an acknowledgement of a certain consciousness. A lot has to do with our geographical isolation: for once that's paying off in that the bands here are developing with their intentions staying pure'' (Waksman, 2009,p.246).

As Pavitt had acknowledged, bands that came out of Seattle had a consciousness over their power. Nirvana had supported pro-choice, pro-abortion, pro-feminist, equality, anti-capitalism, and anti-corporatism. Nirvana had protested against Oregon Ballot Measure 9 (1992) which was proposed by the conservative activist group Oregon Citizens Alliance. The ballot measure proposed the limiting of state government funding for promotion and encouragement of homosexuality. Nirvana performed the *No on Measure 9* concert on September 10th the same year at Portland Meadows. LA county Republican party headquarters were set on fire by vandalism on august 24th, 1992. Before starting the performance Cobain stated that

> ''I saw this picture on the news about three weeks ago. It was a Republican Party headquarters in Pasadena. And it was firebombed,

and it was a beautiful picture. It was a picture of Republican Party headquarters in Pasadena, and there was a window. And there was smoke and fire coming out of it. It was really pretty. It should be on a Christmas card'' (No On Measure 9, 2016).

Through the sarcastic commentary he shows his support of the vandalism and his dislike towards the republican party. The protest against republicans in grunge was demonstrated through being conscious over environmental issues. Grunge made recycling culture fashionable however its advertisement of such is tied with environmental awareness and environmental preservation. This was a protest and reaction against 1980s consumerism, which was associated with Ronald Reagan and Republicans. Koen Byttebier explains that ''the implementation of the doctrine of 'consumerism' in the USA especially attempted to challenge an earlier economic crisis which had particularly impacted the American economy, by stimulating demand'' (Byttebier, 2017,p.181). Advertisement plays a central role, as it helps to ''create and perpetuate a society void of critical thought; the lack of any such critical thought allows for the continued dominance of the advertising machinery''(Frantz, 2000,p.9) maintaining demand. The stimulation and necessity for demand had come from the recession of 1982-1983, which had greatly affected the economy of the United States. Popularisation of consumerism would aim to grow expenditure from the American citizens, in such benefiting domestic (U.S) businesses and the economy. By the 1980s environmental groups were often going to court, however ''courts staffed with conservative Reagan appointees, turned to the right. Groups began to find that courts in some regions tended to side more often with business and development interests'' (Duffy, 2003,pp.72-73). Republicans with the encouragement of consumerism had neglected its negative effects in regard to the environment, therefore establishing themselves with strict capitalism, even egoism. The reputation which republicans had created was protested by grunge musicians, not only through recycling but through the notion of being pure. Bruce Pavitt noted that bands from Seattle ''are developing with their intentions staying pure'' (Waksman, 2009,p.246) and it is worth discussing how Pavitt and Sub Pop had shaped the notion of 'pure' in their aesthetical vision.

Sub Pop and Raymond Pettibon.
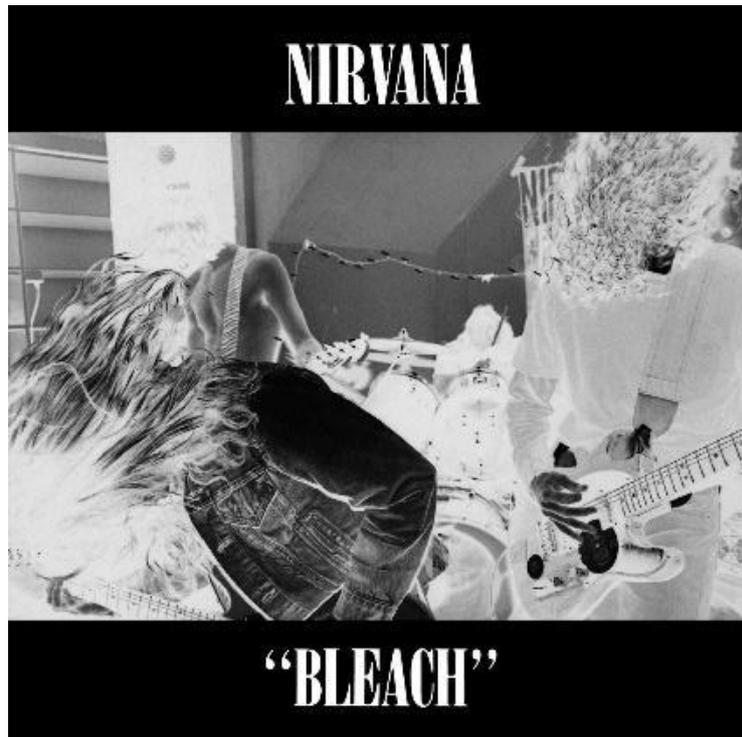
Figure 2: *Nirvana Bleach (1989), released on Sub Pop records. Designed by Lisa Orth. (Sub Pop, n.d.)*

According to Bruce Pavitt, the live show element was significant for Sub Pop`s aesthetic. Pavitt and Jonathan Poneman prioritised bands that were ''compelling in a live setting, and they wanted their records to convey something of the power of a strong live performance''(Waksman, 2009,p.249). In order to achieve the live show aesthetic on their album covers, Seattle DIY photographer Charles Peterson was hired by Sub Pop. In order to capture the live show aesthetic, Peterson ''achieved such proximity with the performers he photographed by staking out his place in the crowd, mixing it up with those in the audience rather than standing apart. Doing so, he portrayed what Pavitt called ''the essence of an indie rock show-which is very different from arena rock photography'' (Waksman, 2009,p.249). The distinctive style of Peterson's mono-chrome photography is associated with the DIY attitude and cheaper production values, which often lacks clarity of the subjects. Such is achieved through distressed overlays, heavy grain, slow shutter speed and lack of depth of field photography in negative, (Figure 2). The black and white photography is associated in

the music scene as photojournalism. The lack of editorial involvement creates a sense of factual credibility, suggesting trust and community, but also, the neglect of professional standards regarding the clarity of the objects. Just as Pavitt noted, such choices capture a live rock show in motion, crafting a compelling setting and ''not only liveness as such, but a certain conception of live rock became central to the iconography of Sub Pop. The preferred setting was a club rather than an arena; the boundary between star and audience was meant to appear fluid rather than starkly defined'' (Waksman, 2009,pp.249-250). And this is the key element of grunge, specifically to craft a rock star which appears ordinary, human and pure. The sense of purity is achieved by the accent on the live show element, giving the impression that the band and Sub Pop only care about the music and have not manipulated the photograph to create a false reality. The photograph prioritises the essence of the live show and movement instead of the musicians as individualities. Such high contrast photographs with the photograph itself hiding the subjects faces, not framed central or in the frame itself, does not promote consumerism. As it is not relying on the musician recognition as a selling point. Importantly, as the band had not gathered mainstream prominence at the time of this album, the recognition of individual faces would allow to create a more effective advertisement and individuality.

Sub Pop ''appropriated a live rock ideal that had taken root through the influence of punk and used it to transmit a coveted sense of intimacy, intensity, and community, all of which came to represent the Seattle Sound as constructed through the label`s products (Waksman, 2009,p.250). This was continued across the label, Sub Pop designs are mirrored and unified across the signed bands. Creating a brand/label image, rather than focusing on band as individuality. Which ultimately crafts the scene's aesthetic and values. The unification aesthetically of all of their artists makes the grunge scene easier to appropriate and capitalise on as if one needs to achieve the grunge look, by looking at Sub Pop`s aesthetic all the conventions are laid out. The lack of distinction between bands and musicians makes it easier to commercialise on, which Sub Pop had achieved. Whilst Seattle`s record label Sub Pop had progressed the importance of anti-consumerism throughout their brand identity, they had capitalised on anti-consumerism as a fashionable attribute. Notably, Nirvana`s album *Bleach* (1989), (Figure 2), is an anti-commercial choice designed by Lisa Orth. Jane Higgins (Art Designer for Sub Pop) explained that Sub Pop desired to create a

package and identity of raw, not-over-produced design and aesthetics (KEXP, 2018). Mimicking the design and approach of Raymond Pettibon and SST label which had signed popular hardcore punk bands of the 1980s. Kurt Cobain had wanted to become a signed musician on the SST label in which Pettibon created all album covers for. The label was established by Black Flag`s guitarist and Pettibon`s brother Greg Ginn in 1978. Seattle musician and Screaming Trees frontman Mark Lanegan explains about SST, that:

> ''they allowed their artists to do whatever they wanted. SST had never asked to hear anything or see any artwork until we gave it to them and Kurt's experience with Sub Pop had been the polar opposite. They told him what songs to record, what the album cover would be, and even the title of his record'' (Lanegan, 2020,pp.40-41).

Lanegan indicates how aesthetically oppressing Sub Pop was and how important aesthetics were for the label. Considering the success of grunge, Sub Pop is the primary source and one of the most important sources of grunge design. This will be addressed later on and in Chapter II. However, considering Nirvana`s desire to leave Sub Pop and their appreciation of hardcore punk band Black Flag, it is worth discussing Raymond Pettibon`s work at SST. Specifically, it is important to do so in order to establish influence of SST on Sub Pop, influence of Raymond Pettibon`s work on grunge design and the political ideology.

Raymond Pettibon designed CD, vinyl, cassette, and poster artwork for bands such as Black Flag, Minutemen and Meat Puppets, which had expressed their rage against the 1980s President Ronald Reagan administration and presidency, favouring democratic party`s politics. Seattle bands have acknowledged Minor Threat, Black Flag and Dead Kennedys as great influence, supporting their political messages, which had been greatly displayed in the hardcore punk visual products. Raymond Pettibon`s illustrative style of the Ashcan school which was concerned with the depiction of the daily life of the urban, financially suffering neighbourhoods enhances the working class thematic to his work and SST, lacking technological sophistication or involvement. Designer and author Ian Lowey and Suzy Prince have agreed that Raymond Pettibon ''is arguably the one who has found greatest favour within the fine art world'' (Lowey and Prince, 2014,p.147). For the reason that Pettibon was bestowed

with the Bucksbaum Award by the New York Whitney museum of American Art in 2004, worth $100,000 (Lowey and Prince, 2014,p.147). Such award is the largest award for an individual artist ''and is given biannually to an artists 'who possesses the potential to have lasting impact on the history of American art''(Lowey and Prince, 2014,p.147). By the 1980s Raymond Pettibon had settled on his trademark form of expression ''a black and white single-frame drawing, mixed with words-often just a single sentence'' (Mattson, 2020,p. 21). As seen through the exemplified artworks for Minutemen`s LP`s *What Makes a Man Start Fires? (1983), Howl Under the Influence of Heat (1983), Double Nickels on the Dime (1984)*, (figure 3).
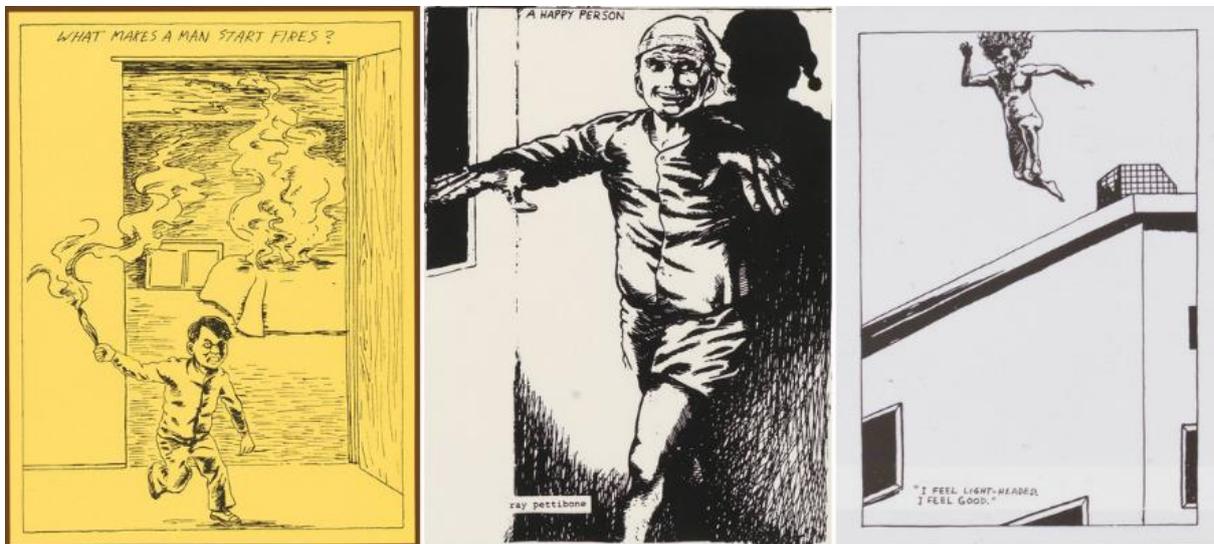
Figure 3: *Artworks by Raymond Pettibon for Minutemen LP as follows: What Makes a Man Start Fires? (1983), Howl Under the Influence of Heat (1983), Double Nickels on the Dime (1984), (Pettibon, 2020).*

The exemplified works are high contrast works, portraying subjects in movement. They display a harsh, brutal, and unfinished aesthetic, promoting the DIY mentality, as it lacks technical sophistication- in terms of computerised design. This is identifiable likewise in the mentioned *Bleach* example. The works use texture, brush strokes and hand-drawn design in a sequential art style. Featuring lettering, comic book narration, comic strip style drawings, easier to achieve and produce in a DIY situation, when considering the lack of technological dependence. The anti-consumerist idea is achieved through not displaying the photo of the artist, similarly like Sub Pop had done.

Sub Pop preferred to craft the boundary between the star and audience as fluid, meaning that the star is equalised to the spectator. There is no superiority of the star or spectator. Pettibon`s work enforces this message even further, as he used his own, DIY artwork instead of photography of the performers. The spectator is made to focus on the artwork and the music instead of the performers faces as brands. In such way not relying on the celebrity's status as the selling point. Yet, the brisk and rough illustration style prioritises expression over precision, accenting the punk atmosphere of such work. Kevin Mattson remarks that Pettibon:

> ''had rejected comic book narration (the sort that punk magazine used), seeing it as too safe and formulaic. Instead settling on his style which become metaphoric, as: ''a single image and text would prompt the viewers to question their own logic. Viewers were supposed to fill out their own meaning''(Mattson, 2020, p.21).

However, despite rejecting the comic book narration, it is important to note that comic elements are present within his work. Ian Lowey and Suzy Prince (2014) explain that the spirit of punk in musical form and comic form were ''embraced by the 1960s underground comix pioneers such as Robert Crumb and Robert Williams, who saw it as offering a continuation of at least some of the spirit of nihilistic excess and anti-authoritarian attitude that had previously found expression in the underground comix'' (Lowey and Prince, 2014,p.153). Meaning that comic illustrations helped to enhance the protest element in hardcore punk and enforce its political messages (such as anti-republicanism, anti-consumerism and the need to think). This is trend across hardcore punk, specifically in music. The same necessity for the viewer to think was accented behind the SST Records hardcore punk band Minutemen ''the thinking listeners and thinking musicians' hardcore band'' (Mattson, 2020, p.20). Minutemen were a politically driven band, similarly, like SST artists they criticised republican politics. Most notably, through songs addressing Republican figures, such as the former U.S Senator of Wisconsin in ''Joe McCarthy`s Ghost'' (1985). The D.C fan *zine Truly Needy* highlighted that such ''songs make you think, not feel'' (Mattson, 2020, p.191). The accent to make the spectator or listener think, makes Pettibon`s work open to interpretation. However, Pettibon uses American cultural iconography and political iconography frequently protesting and reflecting on political and cultural moments.

Figure 4: Not Tittle (Jesus), (1979) by Raymond Pettibon (Hauser & Wirth Collection, 1979).

Pettibon was ''depicting the sick and twisted element of the counterculture, but also its apolitical side'' (Mattson, 2020, p.23). Notably by displaying figures such as the criminal Charles Manson who had advertised the Hippie counterculture in the 1960s, Pettibon portrays him in a critical and satirical manner. Hippie culture had celebrated freedom of expression and identity, through protests and musical festivals such as Woodstock. Challenging gender stereotypes through fashion, especially, through men growing long hair, which would be perceived as feminine from conservative Americans. Yet, the 'take it easy' mentality which had dominated the Hippie movement, had become an apolitical and self-indulgent approach, when considering the encouraged and stylized drug culture aspect to the movement. The *No Tittle (Jesus),* (1979), illustrates the cult leader Charles Manson being put on a cross, referencing the biblical story of Jesus, (Figure 4). Inferring how much power and influence Manson had held over his followers. As well as his self-proclamation of being Jesus, God and Satan himself. And such proclamations from Manson's side are revealed as dangerous in Pettibon`s work, as the culture of the 1960s and counterculture had allowed Manson to grow in popularity within his followers. The placement of Manson on a cross with his hand being nailed to it, infers that a cult

criminal has the same status and following as Jesus, who as a biblical figure represents innocence and purity. In contrast it can be proposed that the artwork denotes the subject on the left trying to take Manson off the cross, as the (left) subject's hands appear to have nail marks, suggesting that they had been nailed to the cross themselves. In such referencing the loyal cult members to Manson, and their loyalty is portrayed through the halo on the (left) subject. The Christian iconography used in the story of Charles Manson, criticises religion. The artwork in this case infers that religion is man-made and a man proclaimed cult. Anyone can become Jesus Christ as Manson`s proclamation and Pettibon`s work suggests.

Two different interpretations, yet Pettibon makes it clear that Manson will never reach such adoration as Jesus, as the slanted composition of the cross infers devilism and instability. This is captured through the artwork portraying a movement, specifically, one subject reaching for Manson, whilst Manson is tilted to the left, bound to fall. The idea that Manson is bound to fall, also infers the dangerous nature of cult leaders, as he will fall back on land, and he will be free on earth. Failure not only has been inferred about Manson, but the counterculture movement, as it glamorises and idolises a criminal. Even the fact that Pettibon takes the courage to place Manson in a biblical iconography of Jesus is controversial and offensive, significant for the American underground protest when considering the large population of Christian Americans. Pettibon`s political activism and criticism is important to highlight as the Seattle movement who originates from hardcore punk, had become a mainstream phenomenon in the 90s and expressed similar values. Meaning that elements of Pettibon`s work had been incorporated into the grunge movement, meaning that grunge was a form of punk. Pettibon had established and confirmed that in order to be recognized as punk, political activism needs to be present. Grunge`s like towards such mentality and hardcore punk is identified not only through grunge musicians favouring such musicians, but through Soundgarden and Screaming being signed on SST. This means that they had become a part of such mentality and hardcore punk. When considering the fact that Kurt Cobain had desired to be signed under SST, it indicates the importance of SST on the development of the grunge movement. Placing them as the figures that they aspired to be, at least to be part of the collective. Including design, as Pettibon had created the aesthetic for SST. Even more significant is the fact that Pettibon is relevant in the present punk and rock genres and has continued to create

designs for artists such as Foo Fighters (on their album *One by One* in 2002), who`s lead singer is the drummer of the grunge band Nirvana. This indicates that Pettibon`s influence and the respect and appreciation he received from grunge musicians has not disappeared.
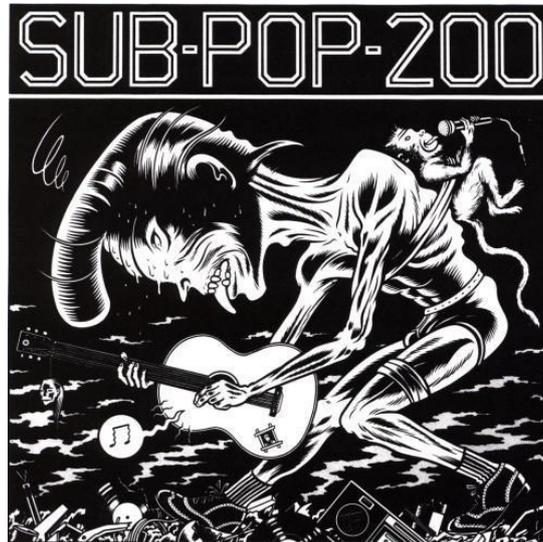

Figure 5: Artwork for cover of SUB POP 200 in 1988 compilation record by Sup Pop records, (Sub Pop, u.d)

Figure 6: Artwork for cover of The Blasting Concept (1983) compilation record for SST Records by Raymond Pettibon, (Discogs, n.d.).

Sub Pop had been influenced by SST, especially in graphic design. Charles Burn`s artwork for the *Sub Pop 200 (1998)* compilation uses a caricature style artwork (Figure 5), exaggerating facial features. It displays a DIY design aesthetic, resembling the work of *The Blasting Concept (1983*) compilation by Raymond Pettibon for SST (Figure 6). Notably, both graphic design works use black and white, high contrast characters with exaggerated facial expressions conveying expressive power and aggression. Whilst, both examples visualise an act in motion, the frame chosen for the covers represent the climax of the action, resulting in intense and grotesque artworks. As Lowey and Price had noted, the use of caricature and comic book style is a form of protest. Specifically, against technology and corporatism that is attached to it.

This is a reflection of the rise of Neo-Luddites in the early 1990s, originating from the ''British labour movement that resisted the rise of factory system by attempting to destroy industrial machines''(Friedman, 2005. P.182). Neo-luddites of the 90s were not protesting the use of all technology but were concerned ''with resisting exploitative uses of technology'' (Friedman, 2005. p.183). Such is a common theme through the poster art of Art Chantry (which will be discussed in the following chapters), as he has ''resisted the use of digital technology, which number of designers feel has led to repetitive, homogeneous graphics in the recent years'' (Reyes, 2000, p.374). In such, protesting also against consumerism. Both Pettibon`s and Burn`s artworks infer neo-luddism and showcase how such ideas were present in the 1980s. Sub Pop reflecting the Seattle underground and SST reflecting Long Beach, California underground, showcases that such ideas were widespread across the United States. This is one of the external factors which had contributed to the success of grunge in the 1990s. With this said, such design with neo-luddite elements protests against 1980s futurism, which used computerised layouts, often became monotonous. The neo-luddite aspect is reflective of American culture and society` fears as a study supported by Dell Computers in 1994, illustrates that ''55% of Americans suffer from technophobia'' (Szewczak and Snodgrass, 2002. p.212). Serving as criticism of the rise of technology in the 1990s. *The Blasting Concept (1983)* as the name suggests with the nuclear-mushroom cloud denoted in the distance, conveys the Cold War (1947-1991) between the United States and Soviet Union. The cold war relations had intensified resulting in a nuclear arms race between the powers. In 1979 relations had reached a higher intensity, by the Soviet invasion of Afghanistan. This resulted in greater hostility and

both superpowers continued to grow their military weapon arsenal. Ronald Reagan in 1984 had proposed the Strategic Defence Initiative (SDI) which became known as the Star Wars Program due to the aspiration for the program to have a system which would detect and deflect any nuclear weapons towards the United States by x-ray laser in space. Whilst the program proved to be too expensive to come to realisation, this marked how intensive the Cold War relations had become. And such program suggested that American society should expect nuclear weapons from the Soviet Union. Likewise new technological advancements had caused technophobia, as audiences previously not exposed to much technology were introduced to the Nintendo Entertainment System and Gameboy, Sony Walkman TPS-L2, also Apple Macintosh, which became the first all in one-mass market computer to include a mouse, built in screen and graphical interface in 1984. Not only did the film industry embrace the optimism of futurism through science fiction films of the 1980s such as *Blade Runner* (1982) and *The Terminator* (1982) but graphic design embraced it too.

When it comes to the graphic design world of the 80s, one of the design genres which heavily persisted throughout the 80s was Neon Noir. Extending to tropical, futuristic designs and the Memphis-Milano style, with bold colour palettes and geometric shapes. As well as, the display of sports cars and women, showcasing the desire for a glamorous lifestyle; encouraging the lower ranks of the American society to aspire to obtain such ideals. Enhancing the luxurious pop culture lifestyle as well as computer based graphic text and grids. With influential artists such as Erik Nitsche and April Greiman who embraced computer and design integration. All this aimed to capture optimism of the decade, which can be attributed to the growing celebration of wealth, as suggested by President Ronald Reagans 'Reagonomics', as in ''the 1980s, 100,000 Americans became millionaires every year. The average annual earnings of the bottom 20 percent, however, fell from $9,376 to $8,800''(Digital History, 2016). Notably, as the wealthier the American society became-more disposable income; decreased stress regarding financial difficulties, generating stability and positivism. Resulting in the designs to capture a wealth, success, and victorious aspects, differing from the American Cold War (1947-1991) opponent -the USSR, which stagnated financially. In such, the advertisement of futurism, the display of wealth and optimism worked as the affirmation of supremacy of the United States, as the Soviets economically were troubled. Such fanaticism of futurism and its integration across

graphic design took the audience's attention away from the tragic events of the 70s. Such as the controversial Vietnam War (1955-1975), in the United States resulting in ''over 58,000 killed, 300,000 wounded and 2,000 missing in action'' (Bitner, 2007,p.17). Or the intensification of the Cold War in the 80s. This aspect was protested by hardcore punk and Pettibon included. The next decade was inspired by the internet, the creation of websites and Times New Roman became the popular font. A thinner and sharper compared to the 80s Sans Seriff. By the end of 80s, with the acid music genres growing popularity, it had culminated a new design style with bold, blocky typography ''designed as such so that it could be legible and readable even if you're under the influence of drugs or alcohol" (Clark, n.d.). With a prominent figure of David Carson, who for a moment became the ''most famous graphic designer in the world'' (Chantry, 2015.p.121), and even a ''rock star designer''(Chantry, 2015.p.121.). He deliberately has been said to break the rules of design such as to ''never mix typefaces on a single page'', but he took those rules and ''hung that on his studio wall and tried deliberately to break as many rules of those as he could on every single piece he did''(Chantry, 2015.p.119). To re-invent from the past and not conform to expected design rules. David Carson in his work in *Ray Gun* magazine had become a prominent figure in grunge graphic design style.

Grunge style: David Carson, Chris Ashworth and *Ray Gun*.

Stephen J. Eskilson explains that grunge designs have been criticised for their "apparent lack of interest in considering graphic design an important part of social activism. Carson`s oft-quoted remark, 'graphic design will save the world right after rock & roll does,'' suggests a depoliticized sensibility that ''rubs more politically committed designers the wrong way ''(Eskilson, 2005,p.375). Eskilson suggests that grunge graphic design is not political and that with the arrival of Carson and rock star designers, graphic designers held a greater position in the mainstream. Stephen J. Eskilson explains that:

> ''because many elements of Grunge design, and especially the overall
> impact it has appearing radical and anti-establishment, are related to
> the strategies developed by the most political design movement of all
> time, Dada, some practitioners have been criticised for not sharing

Dada`s oppositional attitude toward the mainstream'' (Eskilson, 2005,p.375).

Further, Eskilson explains that grunge designers have been criticised for not discussing the corporate dominance of graphic design. With the birth of the computer and design software, job markets became flooded with designers who ''had never taken a graphic design class in their young lives. They knew almost nothing about design theory or history or practice. But they knew computers and they knew what looked cool'' (Chantry, 2015. p.120). Creating the ''new cool hip fresh style of today's youth''(Chantry, 2015,p.120). However, such had cultivated from the 1990s victory of computer-generated art, the ''new stay-at-home method of creativity well suited a new generation with low esteem''(Harrington, 2002,p.523). Which was all about expression and directly was an interpretation of the socio-political factors and issues of the decade, one of them being low self-esteem.

This all-challenged traditionalist values and expectations in design. The launch of Adobe Photoshop in 1990, which changed the design world drastically. With influential artists such as Chip Kidd, Jonathan Barnbrook. Paula Scher and Stefan Sagmeister. However, the 90s commercial magazine publication developed as a worldwide outbreak with Carson becoming the most popular designer in the mid-90s, but critics and many designers could not endure Carson's ''sacrilegious handling of text, and his 'grunge' style'' (Van Mourik Broekman, Worthington and Jaques, 2008, p.10). On the other hand, critics have repeatedly raised the issue of whether Carson`s designs exist only on a surface level, lacking a thorough conceptual basis. According to their analysis, the word 'decorative' takes on a negative tenet, suggesting ephemeral pleasure at the expense of serious thought (Eskilson, 2005. p. 374).
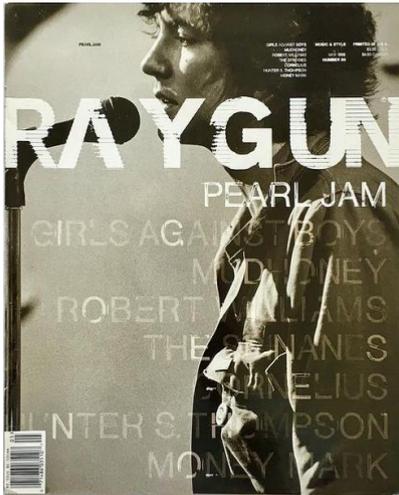
Figure 7: *Chris Ashworth. RayGun Issue 56, May ,1998. (Ashworth, 2017)*
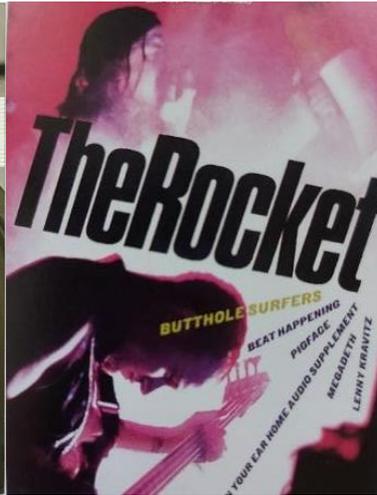
Figure 8: *Chantry's cover for The Rocket in May 1991. Photography by Pat Blashill. (Lasky, 2001.pp.71)*
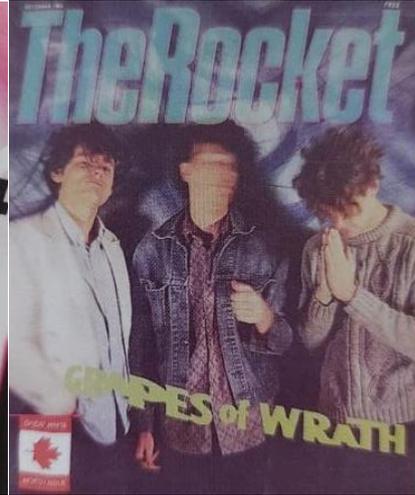
Figure 9: *Cover for The Rocket in February 1984 by Art Chantry. Photography by Kevin Westenberg (Lasky, 2001.pp.71)*
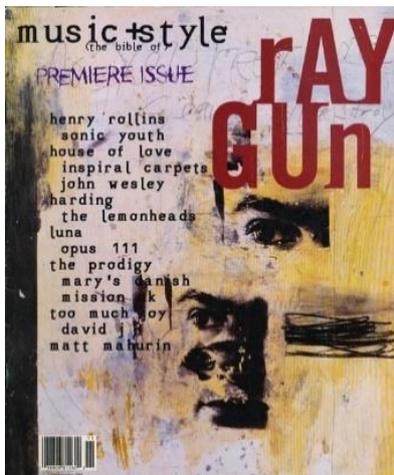
Figure 10: *Chris Ashworth. RayGun Issue 6, May ,1998. (Dazed, 2019).*
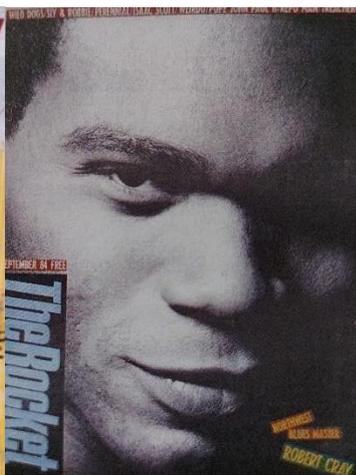
Figure 11: *The Rocket issue from September 1984 by Art Chantry. Photographer: Rex Rystedt. (Lasky, 2001.pp.68)*
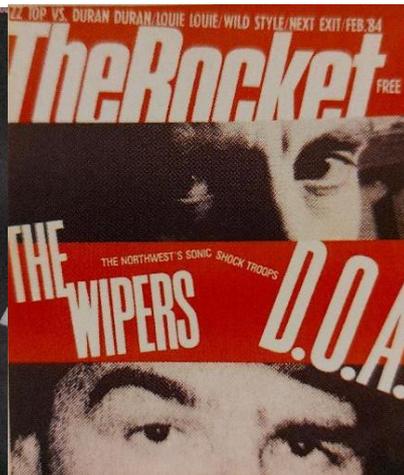
Figure 12: *Chantry's first cover for The Rocket in February 1984. Photography by Rex Rystedt and Cam Garrett. (Lasky, 2001.pp.68)*

David Carson alongside Jim Marcus and Carlos Segura have been credited as the first creators of grunge typography. Carson featured distressed and layered fonts, resulting in the *Ray Gun* Effect which were "emulating hand/finger gestures" (Devroye, 2000). The *Ray Gun* effect featured hand-written letters, brush-stroke colour tones and an ever-changing layout. This aimed to construct the text to appear personal, intimate, and primitive throughout the use of hand-drawn style fonts. Just like previously discussed examples of Pettibon and Sub Pop which inferred neo-luddism, *Ray Gun* continued this idea. Hand-drawn fonts continue the idea of anti-technology, due to a lack of sophistication of structure and continuity. It mimics the stylistic presentation of a collage personal journal, and the lack of technologized text reflects the idea of being pure, which was also important to Sub Pop as previously discussed. *Ray Gun*`s logo/title itself frequently changed in its typeface and layout, as seen in figure 7 and 10. This made the design look rebellious as there are no rules followed, capturing the DIY punk style. Similarly, identified in Art Chantry's design and his work in *The Rocket*, as seen in figures 8 and 11. Most notably, using the excuse of hiding acne scars of blues musician Robert Clay, as an excuse for placing the logo vertically and low, (figure 6), (Lasky, 2011. p.71). Which reduces the consistent brand identity, allowing it to contain the punk and DIY energy of grunge. Carson was devoted to tearing, slicing, and reconstructing letters for his design, enhancing the DIY-punk aesthetic to his work, in theory constructing designs that could not be functional due to the diminished clarity of texts. Something that would not be widely used in 80s mainstream design. With this his designs can be viewed as a protest not only against design conventions but the 1980s decade. *Ray Gun*`s aesthetic is closely related to hardcore punk. This aspect showcases where graphic design can be seen beyond advertisement terms. The American Institute of Graphic Arts argues that graphic design is a "cultural force"(Barnard, 2013,p.167). In such, highlighting, the argument of graphic design being equally as culturally important and expressive as fine art.

Ray Gun`s issue 6, (Figure 10), in an anti-consumerist presentation displayed Henry Rollins who had become an underground icon and authority in the 80s and hardcore punk movement through his band Black Flag. Rollins alongside bands such as Minor Threat and Dead Kennedys had advertised the straightedge mentality that hardcore punk had stood by, as a protest against manipulation of the 1980s media`s consumerism. The musicians had protested against the high class, which with the

prominence of grunge in the mainstream revealed its decade long victory. This is because grunge popularised successfully in the mainstream the working-class aesthetic and ideas and the high class now dressed like the working class. Anti-consumerism is enhanced through the heavy layered, textured visuals. As well as the off-centred position of the subject from the spread, as exemplified in the magazine issue featuring Henry Rollins from Black Flag. The charcoal style drawing of Henry Rollins and the subdued tone of red and yellow/orange, lacks cleanliness and minimalism. Orange significantly, is a ''colour that celebrates the working class'' (Bellantoni, 2013. p.112), partly by orange being associated with the orange working uniform. Reflective of Seattle`s large working class and labour industries, serving as an indicator where the working-class aesthetic has become fashionable. The functions of metalinguistics and phatic functions are strongly used in such example, as the yellow/orange is intensified on Henry Rollin`s face, guiding the spectator's attention, whilst reflecting his punk, working class background. Without the use of such colour, the subject's face blends with the background of the cover and suggests of no immediate importance. The caricature and the dissected face of Henry Rollins, who had become an underground authority and culture figure, like Sub Pop`s *Bleach (1989)* cover (Figure 2), does not rely on the artist's face as the selling point or main attraction, as he is almost unrecognisable.  It does not indicate a need to recognize the subject. Similarly, as Art Chantry`s designs for The Rocket, as exemplified in figure 8 and 9.

In regard to grunge graphic design and Carson, whilst some criticise the lack of political activism, its stylistic approach is reflective of the grunge mentality and protest against high class culture, which itself is political. Therefore, *Ray Gun* and Grunge designs are important indicators of the American society, as the mainstream popularity of them, indicate a change of values in the American society. The anti-corporative design style is reflective of the activism against globalisation and the consequences of capitalism, as previously discussed. The charcoal style illustration lacks technological sophistication, in such carrying an aspect of neo-luddism and opposing '' technology that was materialistic or destructive of community'' (Kiberd, 2015). Grunge designers, such as Carson are not confronting the expectations of the 80s, especially the self-centred, pleasure-seeking consumerist mentality that Ronald Reagan's presidency advertised. An aspect that has been undermined in the 80`s Ronald Reagan era is the

fact that the society was ''told it was all O.K., that we could spend and consume with no price tag attached''(Heller and Vienne, 2003, p.3). Reflective of the colourful designs and popularity of Neo-Noir and futuristic style in the 80s, as previously mentioned. RayGan reflects a more conscious aesthetic, lacking optimistic colours or stylistic conventions which would be reflective of high-class designs or aesthetic. All exemplified designs use dirty, subdued and dull colours. The constant grey tones, as C.W. Leadbeater notes are to be '' associated with depression and fear'' (Birren, 1950. p.43). Ultimately suggesting that such designs are reflective of themes of solitary, pessimism, and nihilism. Whilst, furthermore, such colours which are not associated with wealth and high class are reflective of the working-class aesthetic.

Particularly, Chris Ashworth's design for *Ray Gun* (Figure 7), features photography from Seattle photographer Charles Peterson of Eddie Vedder (Pearl Jam). The 'zero eye contact' photography and the ''nature of the image made it a fairly alternative non-commercial cover choice'' (Ashworth, 2017). The non-commercial cover choice for issue results in the cover shot becoming more fragile, slightly insecure, and private, a visual metaphor of self-reflection. Due to suggesting that the spectator is watching the performer from the side of the stage, in an intimate-even exclusive setting, without the knowledge of the subject, bringing a sense of exclusivity towards the content. The rough, unfinished texture and layers of the text on the photograph resonate a journal style aesthetic, bringing association of privacy, intimacy, and authenticity. Something that the musician on the front cover and the Seattle scene valued. The idea of a non-commercial cover was also followed by the previously discussed *Bleach* (1989), which was captured by Charles Peterson also. The same idea was expressed in the Seattle fanzine *The Rocket*, which Seattle graphic designer Art Chantry had designed for. *The Rocket* was first issued in 1979, with Bruce Pavitt regularly writing a column for the newspaper, before he and Jonathan Poneman established Sub Pop in 1986. Along Chantry, Rocket alumni include Lynda Barry; cartoonist/TV impresario Matt Groening, creator of The Simpsons'' (Henderson, 2021,p.36).Art Chantry's Cover for *The Rocket* features photography by Pat Blashill of The Butthole Surfers (Figure 8). *Ray Gun*`s cover of Eddie Vedder and the non-commercial cover choice is important when considering that Pearl Jam were always reluctant to do interviews or other important strategies for publicity purposes. As Chris Cornell explained previously, after the popularity of their song ''Jeremy''(1991) and its music video, the band had refused to

make promotional videos afterwards. Both exemplified magazine covers indicate that for grunge design, the idea and aesthetic of non-conformity and non-commercialism is important. Considering the left-wing politics of grunge, such design is catering for such mentality and not only reflecting it but advertising such mentality. This means that the continuous aesthetic choices which advertise the grunge mentality remark how politicised grunge design is. However, it can be said that the featuring of celebrities on *Ray Gun* covers, highlight how grunge had combined consumerism in their contrasting values. As the celebrity portrayal on the magazine`s covers, rely on the celebrity status and fan base for revenue, in such the portrayal of mainstream rock stars such as Eddie Vedder. This can be identified in Sub Pop. Sub Pop had combined consumerism with anti-commercial choices. The two contrasting approaches were crafted by the Sub Pop graphic designer Art Chantry. As the discussed examples of his work in The Rocket reveal, it is not Carson who created the grunge design, but it was Chantry. Whilst Carson did help to popularise the style and his design indicate a change of values in American society (particularly the victory of the working-class aesthetic and left-wing politics), Sub Pop with Chantry had created the original grunge aesthetic.

Chapter II: Mechanical Reproduction, Recycling, Collage and Protest.

''Grunge isn't even a style: it's a marketing term coined by Sub Pop's Bruce Pavitt to sell punk music''

- Art Chantry (Krcatovich, 2018).

Graphic design in Art Chantry's words is '' not art at all. It's anthropology and politics and economics-almost ANYTHING except art'' (Chantry, 2015.p.6). Implying that graphic design of the grunge scene is beyond means of art, rather advertisement of political ideologies of the scene. This is something that this chapter will examine through poster designs of Chantry. With the emphasis on protest against conservatism, this chapter will on graphic design terms examine how it holds a greater function and importance in American society beyond means of advertisement. Grunge itself is political by protesting republicanism and grunge design, though the example of Art Chantry indicates how political the style is. Art critic John Berger argues that ''graphic design that is found in advertising is no different from art in so far as both use the same illustrative and persuasive techniques'' (Barnard, 2013,p.166). He explains that such has not been recognized due to 'cultural prestige' which art holds. Malcolm Bernard has explained ''that graphic design is different from art because design is functional, and art is not. The argument is that graphic design is there to perform various jobs or functions, but that art has no function'' (Barnard, 2013,p.172). The functions of graphic design are Information, Persuasion, Decoration, Magic, Metalinguistic and Phatic functions which art does not display. Bernard explains that Information and Persuasion, provide basic information for the consumer whilst persuading that that the brand or product is worth purchasing, or considering. Decoration stresses the importance of design to have functions of enjoyment and pleasure. Whilst, Magic is concerned with ''making something different from what it truly is'' (Bernard, 2013,p.16), enhancing the promise and expectation of the product/brand. Metalinguistics and phatic functions are concerned with design codes as language and indicate where the spectator needs to look next. Bernard explains that no graphic design example will only embody one of these functions, in contrast, graphic design examples will utilise more than one of these functions. (Bernard, 2013,p.17). The significance of graphic design has been highlighted by Stephen Heller and Karen Pomery (1997), as they explain that it has been 'undervalued' and some

graphic production is not as ''ephemeral as the paper it is printed on'' (Barnard, 2013,p.166). Furthermore, explaining that graphic design ''production can be more artistic than art because it 'speak[s] more about particular epochs . . . than fine art'...So, posters, packaging and logos on this account can be more expressive of an age or a culture than oil paintings and sculptures''(Barnard, 2013,p.166). As Chapter I: Sub Pop, Raymond Pettibon and *Ray Gun* explored, Sub Pop`s graphic design and artistic vision which advertised left-wing politics and protests against 1980s consumerist republican society became the mainstream in the 1990s. This means that as Chantry had created the aesthetic of Sub Pop, which became known and characteristic of grunge, he is one of the most important designers of the 1990s. His values and design that had been implemented and copied across the 1990s mainstream, remark a change of values in the American society, as the mainstream society had agreed on Chantry`s expressions. The mentioned functions of graphic design and Chantry`s own definition of graphic design indicate the politicised nature of grunge design.

Before the designs are addressed individually, it is significant to state the importance of mechanical reproduction. Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction* (1935) proposed a theoretical framework of the change of value in art and it`s politicisation with the progression of mechanical reproduction-favouring capitalism. His framework is central for this chapter, as graphic design through Benjamin`s theory is the most political form of art. This idea is central for this chapter. Walter Benjamin identified that the earliest artworks ''originated in the service of a ritual- first the magical, then the religious kind ''(Benjamin, 2010,p.14). However, with mechanical reproduction, ''instead of being based on ritual, it begins to be based on another practice- politics''(Benjamin, 2010,p.15). This means that all art which is reproduced mechanically is political. If its reproduced for consumer consumption it is serving capitalism. Likewise, Murray Edelman voiced that ''great art readily serves political purposes even when it is not itself explicitly political'' (Edelman, 1995,p.35). Edelman explains that art is exploited not only by advertising and candidates, but in books, television, and magazines, it ''disseminates notions about which kinds of people, actions, and occupations are trustworthy and which suspect or underserving. In this way art may reinforce political repression'' (Edelman, 1995,p.35). This means that art can serve the purpose of politics and not just by advertising certain ideas. Similarly, like Benjamin, Edelman suggests that art becomes political when mass

production or mass exhibition is involved, as he mentions books and television. Art`s primary function in the service of ritual is replaced by politics. However, with mechanical reproduction the artwork's aura is compromised. Benjamin highlights that paintings have an aura because the artist has physically touched them in their creation. He explains that ''even the most perfect reproductions of a work of art is lacking one element: Its presence in time and space, its unique existence at the place where it happens to be'' (Weiss, 2020, p. 121). This means that the aura fades, as it becomes more detached from the 'original' work after each new version or copy. Even if the artwork has been protesting against capitalism or expresses anti-mainstream values, reproduction makes the artwork conform to capitalism, as its aura is lost to serve capitalism. Therefore, when examining Chantry`s designs and material, capitalism should be acknowledged and accented, as the loss of aura and mechanical reproduction does not make grunge design anti-capitalist, despite the musical scenes or designs vocalised protest. In order to examine the framework of Walter Benjamin, grunge design and protest element in Art Chantry work, the focus point on this chapter will be on poster design. Specifically, the Give Peace A Dance series, which exemplify the politicised nature of his work and demonstrate how complex collage can be and how the protest element has been constructed through it. One of the important elements in grunge is its recycling culture, which can be identified through Art Chantry using 1950s style material and applying it in order to construct political designs which recycle American culture. With this said, the last section of this chapter will address the capitalist aspect of grunge and Chantry's work, by examining his collaboration with clothing brand Urban Outfitters and Rhino Records. All of this will allow to understand the aesthetical and political connection of grunge, as well as how graphic design has been used to promote grunge values. This will be useful in Chapter III: Compact disc (CD) design of Art Chantry in regard to the thematic, style and aesthetic values in his album designs.

Figure 13: *The Night Gallery (1991) poster which Chantry refers to as the 'tool poster' (Fantagraphics, 2015).*

Chapter I had mentioned the importance of recycling as a political tool for grunge and this is significant for Art Chantry. He is known for recycling, deconstructing and using newspapers, magazines and flyers of the 1950s, one of the most famous examples is his poster for The Night Gallery exhibition and performance series at CoCA (1991). It exemplifies his trademark tool style. Chantry for the documentary *The Rise Of American Rock Poster Art (2009)* explained about the process:

> ''I took this ad apart. I literally blew it up on a stack camera and cut it all apart with every tool, every little box, every little shape of colour. Spread it out over my desk and put it back together with my own text. You know instead of advertising a tool or a sprocket its advertising performance troop that uses fire or something like that. And then down here I didn't put a coupon so you could actually you know mail in and order things not that it worked but it was just part of the game'' (Amplified - Music & Pop Culture Documentaries, 2022).

Art Chantry in his book *Art Chantry Speaks: A Heretic's History of 20th Century Graphic Design* recalled that ''Steve Heller used it as a prime example in his famous essay "The Cult of the Ugly." It won dozens of design awards and was collected by museum'' (Chantry, 2005,p.25). What Chantry calls 'part of the game' is the Magic function which Barnard had addressed. The construction of the performance and exhibition event into a tool advertisement, transforms the product into something it is not. It was successfully constructed to the point that the ''piece was so convincing that patrons discarded the mailer, believing it was indeed an advertisement for tools'' (What's in Store, 2015).
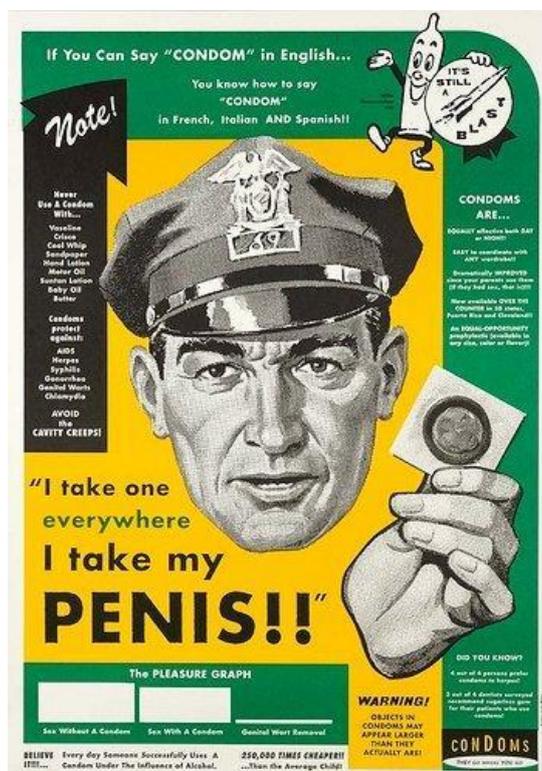
Figure 14: Art Chantry`s Penis Cop poster (1997) for Washington State Department of Health and Social Services (AIGA Eye on Design, 2017).

The humour behind Chantry's work and the Magic function can be identified likewise in Chantry`s 'Penis Cop' (1997). The poster was designed for Washington State Department of Health and Social Services in order to promote the use of condoms in the gay community. Public service imagery and the police officer brings authority to the design and highlights the importance of the message. However, considering that the poster was intended for the gay community, the police officer which is symbolic of heterosexuality and masculinity makes the advert more humorous. Especially as the

design features the phrase 'I take one everywhere I take my penis' whilst the police officer holds up a condom. The poster also explains that:

"Condoms are:
EQUALLY effective both DAY and NIGHT!
EASY to coordinate with ANY wardrobe!
Dramatically IMPROVED since your parents used them
(if they had sex, that is)!''

(AIGA Eye on Design, 2017, figure 14).

By informing that condoms are 'easy to coordinate with any wardrobe' , the design utilises the magic function as it suggests that it is a fashion accessory. Whilst the whole exemplified text demonstrates Information and Persuasion functions of graphic design, as it is aiming to persuade the target audience to use condoms through the listed benefits. Just like the tool poster for the Night Gallery and the mailing in option which was just 'part of the game' as Chantry explained, the 'Pleasure Graph' at the bottom of the design has the same function. It is crafting the designs and products' validity by providing statistics. Through the humorous design with the 1950s police cop, graph and comparison of the condom as a fashion accessory, the advert had won the bronze Lion award at Cannes festival for international advertising (Lasky, 2001,p.113). It is worth noting that both exemplified poster designs utilise the 1950s newspaper imagery, collage and humour. These elements are important for Chantry and when analysing his designs. Both posters demonstrate how important collage is for Chantry. ''If Californian punk was all about recycling the detritus of American culture, then, to quote Ralph Steadman, ''college is the greatest recycling tool of the 20th century'' (Lowey and Prince, 2014,p.142). Not only in punk but in grunge, as chapter I discussed recycling being a protest against 1980s consumerist society. However, not only is this a protest element but originates for Chantry from one of his influences. The importance of Cal Schenkel was noted by Chantry who uses collage in his designs:

''Cal Schenkel I found at a delicate point in my creative development:
the eighth grade. I had just been freaked out witnessing events of the
1968 Democratic Convention in Chicago. I saw Dan Rather getting

beat up on TV. Soon after, I attended my first anti-war rally…I soon purchased my first Frank Zappa album, Uncle Meat and Captain Beefhearts,` *Trout Mask Replica*, both designed by Cal Schenkel. I was never the same again…Schenkel pointed me in the direction of graphic design. It eventually became my life'' (Marks, 2009,p.45-47)

Chantry recalls going to the Democratic Convention (1968) which marked a change in politics, particularly where marginalised groups such as the youth were getting more politically active. In the convention the voting age had been addressed, as in 1968 the voting age was 21. Voting reform would expand the voting rights from 18 years of age for draft soldiers. Military involvement in the Vietnam War became the central point for the convention and after the assassination of John F. Kennedy`s brother Robert F. Kennedy , Democrats proposed Vice President Hubert Humphrey and Senator Edmund Muskie of Maine. However, both candidates were defeated by Republican candidate Richard Nixon in 1969. It is worth noting civil unrest and political riots not only intensified due to the Vietnam War, but due to the assassination of Martin Luther King Jr on 4th of April 1968. Chantry has always been a brisk supporter of the Democrat Party, especially significant has been John. F Kennedy, which will be addressed in chapter III . However, it is worth addressing that collage in Chantry`s work is used often to protest conservative ideologies, which Give Peace A Dance series design will discuss later. Considering Chantry`s and grunge scenes politically left (democrat) ideology, it is worth discussing the design of *Tartuffe* (1983). Cal Schenkel had created a parody and satirical cover for The Mothers of Invention`s  *Were Only in It for the Money* (1968). The band's lineup included Frank Zappa and the album design parodied The Beatles *Sgt. Pepper's Lonely Hearts Club Band* (1967). Chantry accents Schenkel influence, especially the design for Uncle Meat and Captain Beefhearts,` *Trout Mask Replica.* The Design uses a centralised photo of a human subject with a fish head. Chantry had created a similar design idea with his poster design for Empty Space production of *Tartuffe* (1983) in which Chantry portrayed Molière's religious hypocrite as a TV-headed evangelist (Poynor, 2012).
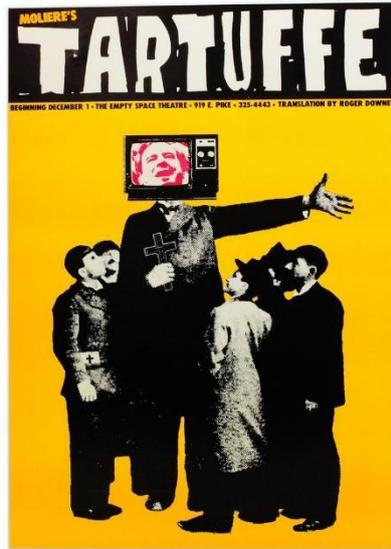
Figure 15: *Art Chantry`s poster design for Empty Space production of Tartuffe (1983), (Art of the poster, 2012).*

''Tartuffe'' written by Molièr in 1664, is a critique of those individuals who claim to be religious and practice religion in order to conceal their criminal or immoral behaviour. Chantry`s design is a protest against Televangelists, specifically Christian ministers who used television and radio to advocate and promote Christianity. In the 1960s and 1970s televangelist figures such as Jerry Falwell, Oral Roberts and Rex Humbard ''entered first-run syndication by each purchasing airtime on more than 300 local stations and attracting weekly audiences of between 1 million and 7 million viewers''(Murray, 2018,p..135). At the same time, religious radio stations tripled to thousand outlets during the 1970s (Murray, 2018,p.135). In the 1970s and 1980s, evangelicals emphasized propositional truth and experiential piety, yet in 1980s financial and sexual scandals ''brought down prominent televangelists Oral Roberts, Jim Bakker, and Jimmy Swaggart''. (Murray, 2018,p.136). Jim Bakker was sentenced to 45 years in prison in 1989 after eight mail frauds, 15 wire frauds and one count of conspiracy. Bakker had hosted his show The PTL Club, yet misuse of money became to prominence. In 1987 Bakker had used $279,000 of PTL money in order for the church secretary Jessica Hahn to remain silent on her claim that Bakker had sexually assaulted her in a hotel in Florida in 1980. PTL became questioned further of the $4.2 million monthly income and $7.2 million in expenditures (Bertram, 2021). Whilst scandals had surrounded the televangelists, People for the American Way (PFAW) advertised the Media Fairness Project with prominent conservative televangelists such

as Jerry Falwell and targeted the ''moral majoritarians: urging their nationwide audiences to view anyone who disagrees with them as a sinner and anyone who won't conform to their narrow orthodoxy as un-American''(Sinitiere, 2015,p.111). This conservative orthodoxy promoted by religious figures who had committed fraud and sexual misconduct, is reflective of Chantry's design. He's addressing such contrast in the televangelist's ideology and behaviour, at the top of the design highlighting Tartuffe (religious hypocrite) and denoting a male figure in a suit, holding a cross whilst his head is a TV. The religious figure in Chantry`s design is not positioned in the same ground level as the figures surrounding him. The small crowd around him does not even reach the height of his extended right hand, connoting power over them. The crowd is looking up to him and one of the crowd members (on the left) has a biblical book in his pocket, as the Christian cross symbol suggests. The religious figure is dressed better and is greater in size, further accenting his differences with the crowd. The extended right hand and the face on the television screen looking upwards, mimics a theatrical performance which is symbolic of televangelists' charismatic personalities. Chantry with such portrayal accents the televangelists fraud scandals and does not portray them as trustworthy as the theatrical gestures connote distrust and falsity. Just like the discussed tool poster for the *The Night Gallery* (1991), cut-outs that resemble 1950s newspaper material accent the idea of recycling. Considering Chapter I and Chantry's poster criticising televangelists, the recycling style is symbolic of protest. He is recycling American culture in order to demonstrate the repeating falsity`s, critical points and fraud in American society. Particularly the problematic nature of televangelism and its relationship with media. As Chapter I discussed, Raymond Pettibon had addressed criminal cult figure Charles Manson and his glorification and self-accreditation as Jesus and God, in such criticising not only Manson but religion.
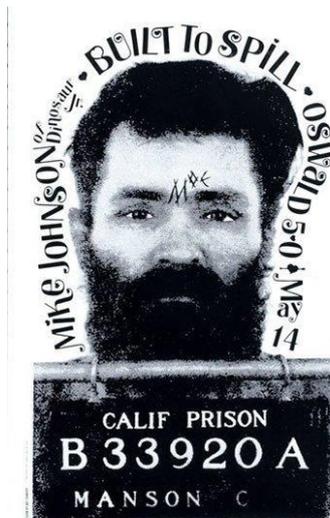
Figure 16: *Chantry`s poster for Mike Johnson of Dinosaur Jr. (n.d), (The Art Chantry, Underappreciated Artist Appreciation Page, 2009).*

Chantry also had used Manson. His design for Massachusetts rock band`s Dinosaur Jr.`s Mike Johnson`s show uses a police photograph of Manson in prison. The Seattle graphic designer explains that the Northwest region of the United States has the reputation as ''the serial killer capital of the world…The Manson Family used to vacation up this way. This place is weird- a lot of occult stuff. All this stuff is a factor in what happened in the music''(Morey, 2014,p.117). Besides Manson's connection of Northwest, Gary Ridgway known as the Green River Killer was convicted of 49 murders in Seattle. Ted Bundy began committing murders in Seattle in 1971 and Robert Lee Yates had committed murder of 18 women. The title 'Built To Spill' is symbolic of a natural inability to upkeep and maintain. Stylistically it is using a curved font style, which is reflective of the 1960s psychedelic aesthetic. This is reflective of the Hippie counterculture in the 1960s which Charles Manson was an advocate for but in a cultist format. Just like Pettibon had put Manson on a slanted cross symbolic of Manson`s failure, the same idea can be identified in Chantry`s work especially with the addition of the police photography Manson. The police photograph of Manson indicates his fraudulent and criminal persona. With this acknowledged, both the design for Tartuffe and the Charles Manson poster indicate fraud. If Tartuffe indicates a religious hypocrite in the form of televangelism, Manson is denoted as a convicted criminal. As discussed, televangelist figures culminated criminal convictions as the example of Jim Bakker demonstrates. Yet, the charismatic and theatrical portrayal of the televangelist figure indicates a more dangerous nature to it, as the television

screen connotes a propagandic element. Despite the crimes that Bakker had committed, after receiving parole in 1994, he returned to American television screens with his Christian broadcast The Jim Bakker Show in 2003. These posters demonstrate not only Chantry`s anti-religious motifs, but reflect grunge music scenes and anti-religious ideas. Pearl Jam`s frontman Eddie Vedder has vocalised his disbelief in religion, explaining that before the Bible people survived without it:

> ''There was no God, there was no story, there was no myth and people lived on this planet and they wandered and they gathered and they did all these things. The planet was never threatened. How did they survive for all this time without this belief in God? That just seems funny to me'' (Criswell, 2011,p.65)

Walter Benjamin explained that exhibition value and cult value should be considered in art. Unlike in art but in photography the exhibition value is more important than cult value. However, it does not mean that cult value is not present in photography, because ''the cult of remembrance of loved ones, absent or dead, offers a last refuge for the cult value of the picture…but as man withdraws from the photographic image, the exhibition value for the first time shows its superiority to the ritual value''(Benjamin, 2010, p.16). In his theory, Benjamin proposes that photography, unlike painting and film art, mostly relies on the portrait of the human to generate cult value. In such a way, the subject in the photograph is responsible for bringing their cult status. The use of Charles Manson in the exemplified design, is the strongest indicator of such. Manson is the most famous figure across cults for his criminal activity, which includes the organisation of American actress Sharon Tate`s murder in 1969. Therefore, the cult status that he holds and the display of his face on the design, makes it controversial and provoking as Manson's face is used to promote a rock concert. Rock music has never been accepted in religious settings besides Christian rock music, therefore the poster is exercising the idea of rock being related to cultism or satanism. Regarding the cult value, Benjamin indicates that art can achieve the cult value without denoting loved ones, absent or dead. Therefore, when considering collage, from Benjamin`s framework, it is more effective and complex, as it can combine photography and art. More specifically, Dada art collage, known as photomontage in such cases, is even more complex as it combines cult value and exhibition

(photography and painting art). This can be exemplified through Chantry`s *Give Peace a Dance* (1988) series, as all designs combine photography and artistic elements

Give Peace A Dance (1988): Nuclear Freeze and protest against Ronald Reagan.

Just as the tool poster used recycled material to form a collage, *Give Peace A Dance* (1988) series use this same approach to create politicised designs. Art Chantry described that as a graphic designer ''we're quite dangerous in our actions, really. There is great power in our skills''(Harris, 2019). Chantry`s designs for Give Peace a Dance- a 24-hour dance marathon in Seattle Centre House, motivated to raise funding and to stop the nuclear arms race between the Soviet Union and the United States. Nuclear arms race began with the detonation of atomic bombs in Hiroshima and Nagasaki by American forces in 6th and 9th of August 1945. Gar Alperovitz in 1965 argued that U.S President Harry Truman ''used the A-bomb for a diplomatic purpose, nothing could be easier to explain than the use of the second bomb'' (Yagami, 2009). Fears of nuclear war intensified with the Soviet Union successfully detonating their first nuclear bomb on 29th of August, 1949 in Kazakhstan. United States tested their first hydrogen bomb in 1952 and a year later, Soviet Union had successfully done the same. In 1957, the Soviet Union tested their first intercontinental ballistic missile which the United States also did the same year. The intensification of international relations and nuclear arms race had become a catalyst for the Cuban Missile Crisis of 1962. The event involved The United States and the Soviet Union to commit to a political and military conflict from 16th -29th October, 1962. This was due to the Soviet Union installing nuclear missiles in Cuba which they refused to remove. The United States could not ignore the fact as such an instalment was done 90 miles from the United States shores. With this said, the Cold War (1947-1991) between the two world powers was not only a geopolitical war, but ideological considering American war on communism. Significantly, ''radiation was often used in popular culture to signify that the future had arrived'' (Jacobs, 2010) and such was reflected and established through futuristic designs, futurism and technology advancements in popular culture. As mentioned in Chapter I, futurism, consumerism, wealth and the encouragement of capitalism in the 1980s United States popular culture was a reaction to communism.

Such had helped to strengthen patriotism and the American identity as a representation of capitalism. In order to showcase opposition to the soviet regime and showcase the benefits of capitalism, such strategy helped to do so, as it contrasted soviet reality. The nuclear disaster at Chernobyl, Ukraine on 26th of April, 1986 ''signalled to Moscow and the world just how poor the general condition of Soviet machinery and equipment was, and how outdated USSR technology had become'' (Xenakis, 2002,p.13). But such disaster had continued fears of nuclear missile strikes in the United States, which resulted in the protest marathon Give Peace A Dance and the nuclear freeze movement. It is worth noting that the nuclear freeze movement was the largest peace protest in American history and according to a poll in May 1982, American society expressed 72% in support of the movement, 21% against and 7% felt undecided (Warnick and Inch, 1989, p.179). Chantry`s designs indicate how politicised not only his work was but how important political activism had become for the grunge movement. Chantry`s poster (Figure 17) features a collage of silhouettes of red weapons, campfire skewers with marshmallows and sausages, and guns pointing at dancing teenagers, nuclear missiles, creating a juxtaposition between the innocence of children and guns. This iconography is central for the poster as it suggests that the future (children) will be destroyed if the nuclear arms race continues. The combination of innocence (which the teenagers and the iconography of a camping trip suggests) and nuclear missiles in a collage format makes the poster establish its protest roots, particularly, as collage is the ''common vernacular of protest art''(Lowey and Prince, 2014,p.143). The red tone colour scheme infers violence and blood of weaponry on children and human lives. Such presentation itself is controversial as Chantry is using children as victims. Symbolising the end of childhood and criticism of Republican politics.
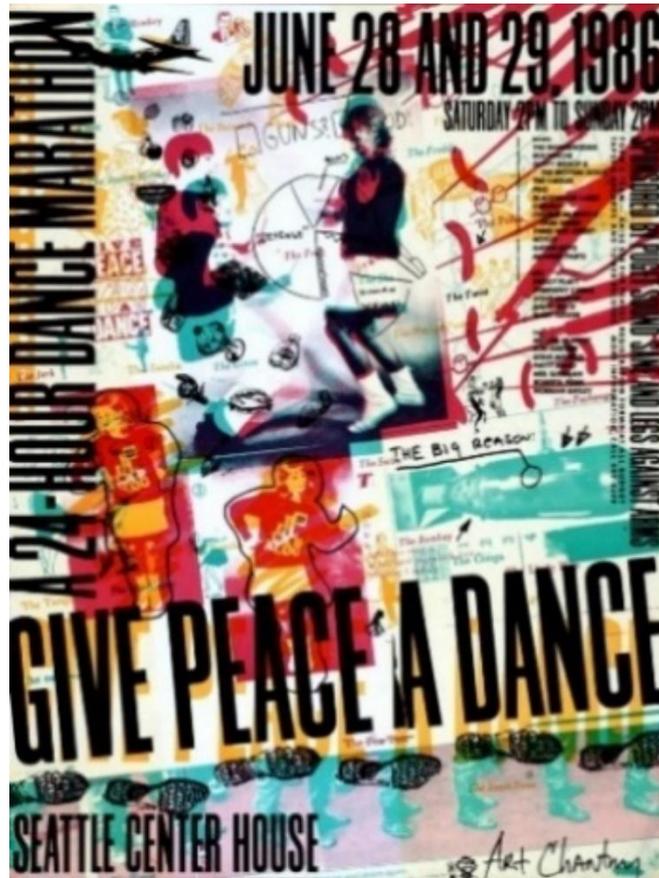
Figure 17: ''Give Peace A Dance'' (1986) poster by Art Chantry for Seattle Centre House, Nuclear Freeze 24h dance marathon (MoMA, 1988)
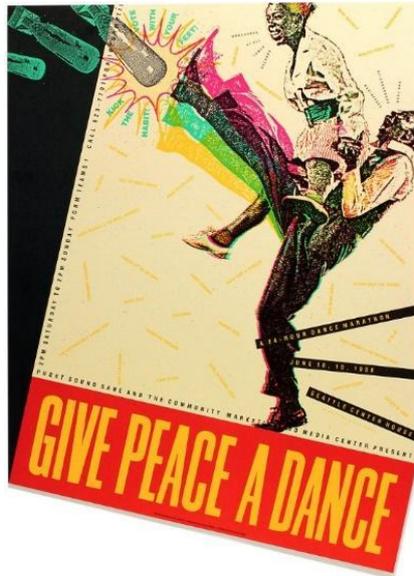
Figure 18: ''Give Peace a Dance'' Poster by Art Chantry (1988). Poster denotes African American couple dancing The Lindy Hop, whilst kicking the nuclear bomb away. (Lasky, 2001, p.80)

Figure 19: Leon James and Willa Mae Ricker dancing the Lindy Hop, featured in a photo essay in the August 23, 1943, issue of Life magazine. (Mili, 1943)

Figure 18 is another design from the *Give Peace A Dance (1988)* series. It addresses not only international conflicts but domestic issues. Initially such design was intended to denote a football player kicking ''an atom bomb out of the frame with such force that the whole work would be knocked off kilter''(Lasky, 2001,p.83). However, Give Peace a Dance did not desire to have a football player in their peace poster, which resulted in Chantry to use a photograph of a dancing couple (Lasky, 2001,p.83). Even more significant is the choice to denote an African American couple. Chantry places the African American couple in the position of the hero. Such design suggests that the couple is preventing the atom bomb from reaching the United States. Notably, through the tilted composition of the design which exaggerates the movement and power of the kicking of the atom bomb, as sense of a supernatural power is associated with the couple. Chantry explains that ''as far as I know it's the first time in the history of Seattle that people of colour showed up on a poster…and the client couldn`t object to that''(Lasky, 2001,pp.83). Chantry demonstrates political activism for racial equality, whilst indicating the presence of such an issue in Seattle. Amy E. Arntson explains

that: ''art and design both reflect society and help shape it'' (Arntson, 2011,p.22). And Chantry`s design supports such an argument, as the display of an African American couple promotes inclusion and equality, inferring how important design can be in order to promote political ideas or raise awareness to social injustices. The fact that the couple are dancing in the style of The Lindy Hop, which is a dance originating from the African American communities in Harlem New York, in the 1928, furthermore acts as activism pro racial equality. The dance style originated from the first believed integrated ballroom – The Savoy in New York City, and is credited for originating the Lindy Hop (Giordano, 2003,p.63). With such symbolism and historical context of the dancers, the design is seeking unification of the American public, by demonstrating inclusivity of the African American communities and their culture. Such work subverts stereotypes and expectations, signifying the importance of design as a historical indicator of society. Chantry in such design is placing all attention to the couple and giving more importance to them, which would be extremely significant for Seattle as Chantry explains in the fact that such choice was not popular in Seattle. Pat Blashill in my *Close-Focus (2022*) series explains that:

> ''all of us have a subjective opinion… as a photographer or an artist every choice you make does have some sort of implication. If you chose to photograph white people only-that's political. If you chose to photograph a black person because you want to show that there's black people at a punk show-that's political'' (Brence, 2022).

Explaining that all choices have political implications. Meaning that design can be considered as a political tool, which advertises a set of beliefs, in Chantry`s case a strong anti-republican tradition which had been also practised through the musical scene of Seattle, with examples such as Pearl Jam who had supported democratic former President Bill Clinton in his presidential campaign in 1993, as chapter I indicated. Such presentation of the hero alienates the traditional American hero conventions, the ''goal-driven hero will be a white, handsome., middle-aged, upper-middle-class, heterosexual, protestant, Anglo-Saxon male'' (Berg, 2002,p.67) in Hollywood productions. Whilst graphic design and film are two different mediums, both are reflective of the society, as Amy E. Arntson had explained. Hollywood productions illustrate ''in some way the character of the society in which it was produced and for which it was designed; it is the most perfect record of one factor operating within and

upon that society-itself'' (Mora, 1989,p.3). This illustrates that both art forms are important indicators of the society, and their individual importance should not be discredited. As well as their thematic and semiotics are both reflective of the American ideological preferences. Manning Marable argues that: ''since the election of Ronald Reagan in 1980, in presidential contests the Republican party operates almost like a white united front, dominated by the most racial, reactionary sectors of corporate and finance capital, and the most backward cultural and religious movements''(Bowser and Hunt, 1996,p.66). In the 1980s, the Evangelical Right had gained momentum and Moral Majority – a Conservative Christian organisation had been founded in 1979 by Jerry Falwell. Moral Majority`s executive director Robert Billings was Ronald Reagan's campaign adviser. It is worth noting that Ronald Reagan had appointed individuals with Religious Right`s ideology, as example:

> ''Dr C. Everett Koop, an active opponent of abortion rights, was nominated surgeon general. Robert Billings, who founded the National Christian Action Coalition, as named undersecretary of education, while William Bennett, a staunch supporter of social conservatives` views on education, was appointed to chair the National Endowment for the Humanities. In 1985, moreover, Bennet was named as Reagan`s secretary of education'' (Johns, 2015,p.595).

Chantry`s subversion of the traditional American hero, can be viewed as a protest against the 1980s republicanism, as he is challenging the white supremacy ideology which Manning Marable had identified in the 80s republican party. The discussed *Tartuffe* (1983) poster is a reflection of this. Considering Marable`s link between the Republican party and televangelist Jerry Falwell's Moral Majority, the protest against televangelists in *Tartuffe* (1983) is a protest against republicans. It is important to note that Art Chantry had expressed that ''the left wing needs to find a way to reclaim the American flag'' (Lasky, 2001,pp.103-104). Likewise, Kurt Cobain as Chapter I discussed was anti-republican. The leading figure in the Seattle music scene had expressed his lack of desire to play clubs, because he ''would like to get rid of the homophobes, sexists, and racists in our audience…I know they're out there and it really bothers me "(Schinder and Schwartz, 2008, p.604). Indicating more social injustices present in the American society which grunge, through its design tried to

protest. Manning Marble`s description of the Republican party, does not positively portray such politics and its figures, furthermore, giving insight on the reason behind the anti-republican agenda within the hardcore punk and grunge movements. As mentioned before, the fact that there had not been a design in Seattle displaying an African American couple, indicates how politicised Chantry`s work is. As well as how limited racial representation was in Seattle, further suggesting how American mainstream media had stigmatised a part of the American society and the American identity. *Tartuffe* posters construction of the television and media as distrustful is symbolic of this.
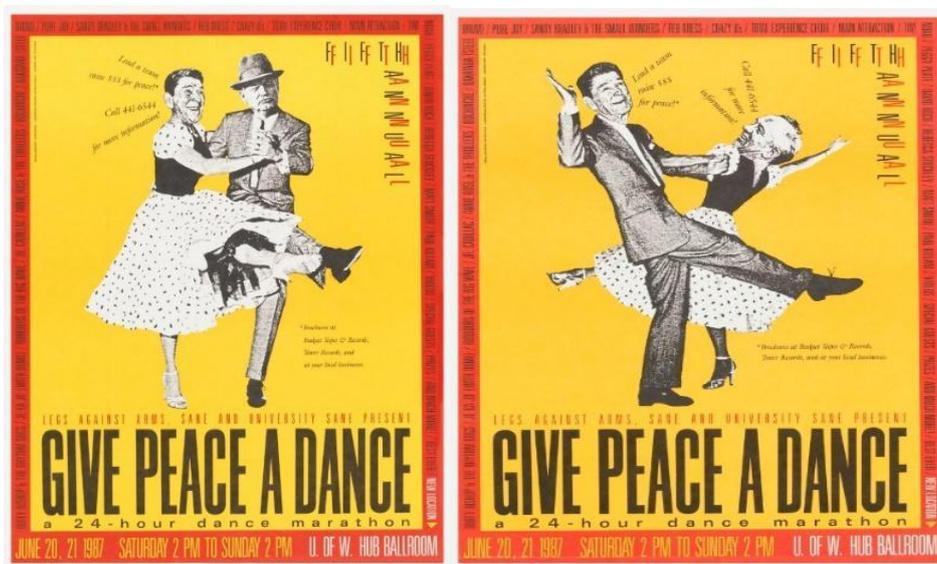
Figure 20: ''Give Peace a Dance'' Posters by Art Chantry (1988). (Lasky, Chantry,2001, p.80)

When considering that Chantry`s discussed design was created for a political movement (Nuclear Freeze) which had gained great power in America, his work indicates a change in the American Society. Especially when considering that after a decade of republican domination (1981-1992), democrat president Bill Clinton in 1993, was able to claim a victory in the presidential election for two terms. Chantry's work challenges conservative politicians, as example, in the most politically provoking designs (figure 20) showcasing 80s USSR leader Mikhail Gorbachev and former US president Ronald Reagan dancing polka. When considering Chapter I and the grunge scene's protest against Republicans, this example of Chantry`s designs is the most

politically confrontational. Whilst the female body with the dress can be perceived as ridicule of Gorbachev and Reagan, the switching of the dresses between the leaders, does not position the design as patriotic. Furthermore, portraying the leaders in a controversial manner, which does not support conservative gender roles. Chantry recalls that ''at first everyone noticed and wanted the Reagan-in-drag one, but as the Eastern bloc broke up, ''Gorby drag'' became big. Then as Gorby`s popularity faded, ''Ronnie drag'' became the one everyone remembered''(Lasky, 2001,p.82-83). Giving a sense of anti-authority and rebellion as such design does not support one of the leaders. Criticising in a depreciative and comedic way, it removes authority and power associated with these politicians, despite the fact that nuclear arms race was present in the Cold War (1947-1991). Furthermore, the central framing of the cut-out, black and white politicians in a red border, makes the spectator focus on such figures. The black and white cut outs of the political leaders, suggests old newspapers, inferring that their politics and values have been outdated. The recycling aspect with the work itself being a collage is indicative of the political protest that Chantry has continuously expressed, particularly in domestic politics against republican politics and Ronald Reagan. He is inferring their failure and lack of suitability for the American public, when considering the great support of 72% of the Nuclear Freeze movement. However, such position of the leaders had culminated great appraisal, as such designs toured the Soviet bloc and Nicaragua, as well as for the first time since the blockade- Cuba. But: ''the greatest compliment was paid by the president of Ukraine, who visited his studio to secure autographed copies'' (Lasky, 2001, p.83). Such high appraisal and recognition from the Ukrainian president highlights Grant Alden`s observation of Chantry`s approach as a political fine artist. As well as the fact that Chantry represents the unpopular opinion, becoming a dissident when considering how popular Ronald Reagan was in the American society in the 70's and 80s, as he was re-elected for a second term in 1984.

Urban Outfitters and Rhino: capitalism.
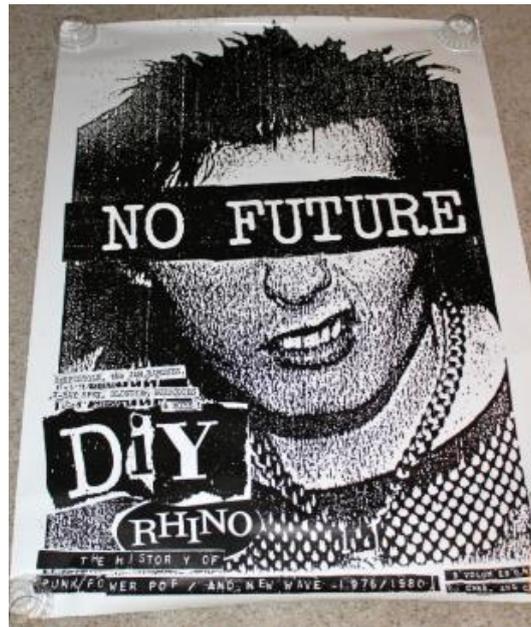
Figure 21: ''No Future'' poster for Rhino Records by Art Chantry in 1994. (Chantry, n.d.)
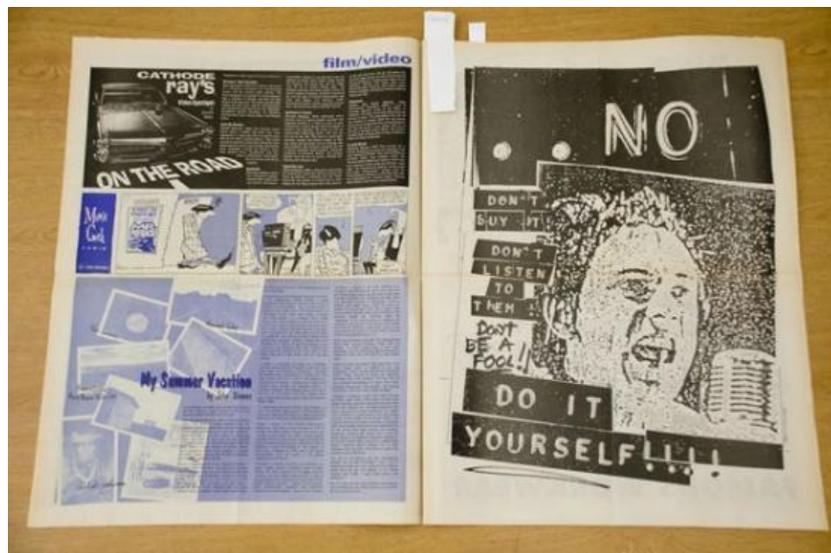
Figure 22: Artwork by Art Chantry for Urban Outfitters Slant (1994), (Chantry, 2014)

Figure 23: Urban Outfitters and Sub Pop collaboration designed by Chantry (Strizver, 2015).

As discussed in Chapter I: Sub Pop, Raymond Pettibon and *Ray Gun*, the grunge movement sought anti-capitalism and anti-consumerism, but it did not follow such goals strictly. When in 1993, Nirvana gained world-wide recognition and mainstream recognition in the United States, capitalism became characteristic with the scene. Chantry worked with companies such as Urban Outfitters and Rhino Records. In 1985 Rhino Records had a distribution agreement with Capitol Records; in 1992 they signed a distribution deal with Atlantic Records and in 1998 Time Warner bought Rhino record company fully, becoming a major company. His work with both companies indicate that Chantry did not oppose capitalism, as he himself was a part of it. However, the aesthetic and the messages in the designs that were created for both companies capitalise and capture the anti-capitalist mentality. This is a theme and trend across grunge, especially through the music scene which ''swore up and down that they didn't want to be famous''(INXS Publications, 2005, p.209). Yet, bands like Pearl Jam continue to tour globally on major venues and have increased their ticket prices dramatically. Therefore, this is indicative of grunge protesting against republicanism and their consumerism, instead of capitalism itself. It is more of a protest against high class culture and art. And one of the most significant influences is his work with Urban Outfitters. The clothing brand capitalised on the vintage, thrift shop aesthetic which

grunge had popularised in the mainstream in the 1990s. This recycling culture aesthetic was strengthened to the brand identity of the collaboration with Art Chantry. As mentioned before, grunge promoting recycling culture is a protest against the high class and wealthy. Art Chantry had designed a Sub Pop collaboration with Urban Outfitters in which a free CD was acquired by any customer with a 30-dollar purchase (Figure 23). He had designed the Urban Outfitters logo which mimic's a logo from a 1950s newspaper advert. However, such collaboration between Sub Pop and Urban Outfitters demonstrates how DIY had become a mainstream product. This collaboration used the tool style design, which is Chantry`s trademark, as previous designs discussed. ''The campaign worked so efficiently in stamping the brand in the consumer's mind that Urban Outfitters retained it as their corporate brand for several years. Paradoxically, Chantry had to stop using his industrial tool style because after this publish splash, 'everybody started aping it'' (Heller and Ilic, 2009,p.26). Remarking how such strategy, design, aesthetic, and attitude had become profitable and capitalised on after the grunge explosion, when considering that non-Seattle local Urban Outfitters originated from Philadelphia, Pennsylvania in 1970. Mike Stein founder of Chuckie Boy record label explains about how influential Chantry is:

> ''I see Art Chantry`s influence every day when I go into downtown Seattle and notice some hipster with his arm covered with tattoo ink wearing a gas station shirt…The same is true of his approach to typography and jumble of imagery; it's so thoroughly percolated into mainstream culture here, it's almost like the air and light- and like the air and light, it is taken for granted'' (Lasky, 2001,p.93).

Not only the typography of jumble imagery had become mainstream, but the messages and themes in Chantry's designs. Chantry created punk inspired designs for Urban outfitters product promotional magazine *Slant* in 1994. Notably, encouraging the viewer to support the DIY mentality with the text ''No, don't buy it, don't listen to them! Don't be a fool! Do it yourself!'' (figure 22). Such statements contradict the DIY mentality and the punk ideology itself, as Chantry is promoting a clothing brand. This indicates how such approach had become a fashionable statement and how easily appropriated DIY or grunge could be. Art Chantry in his design is promoting on the surface anti-consumerism and anti-capitalism, even when considering the discussed DIY slogan and title. Guiding the customer to not buy the

product but to create it. He is promoting Urban Outfitters products, associating the DIY, anti-mainstream punk ideology and aesthetic to the brand identity. Considering the popularity of grunge which promoted such values, the brand is aiming to attract audiences and relevance by attaching Chantry's name on the designs. His grunge identity is important in the creation of the aesthetic. The heightened importance of the DIY mentality indicates the necessity of a subculture element in Chantry`s work. Chantry explained that ''I find good ideas in subcultures. They fascinate me because they have invented their own language. Graphic design is a visual language'' (Marks, 2009,p.47). If Pettibon`s discussed designs are taken as central indicators of the hardcore punk mentality, they reveal strong anti-republicanism, anti-corporatism, and straightedge values. Such movement advertised republicanism and corporatism as negative forces, whilst simultaneously the bands give the impression of being authentic and not self-serving. And the association of such hardcore punk identity to the Urban outfitters, places the clothing brand in a positive and fashionable portrayal. The same can be stated about the grunge movement. Also, this exact hardcore punk mentality and its subculture is important for grunge, as Chantry`s designs constantly place an accent on subculture, which is the case with the poster for Rhino Records which references 1970s punk in London. Chantry designed for Rhino Records in 1994 (figure 21) - a subsidiary of Timer Warner, who had acquired the other 50% in 1998. Notably, his design for the record label uses Sid Vicious from Sex pistols- again promoting the punk DIY mentality, placing the record label in a fashionable and trustworthy manner. Using Sid Vicious from the English punk band Sex Pistols further enhances the music labels trustworthy and authentic credibility. They are positioned and crafted as a DIY label despite their major label connection. In such, tricking the consumer into believing that the music sold by the label has the same values, essence and aura of independent music. Such design is aiming to hide the negative aspects of corporatism and capitalism which grunge acknowledged. This is achieved by using Sid Vicious who is a symbol of anti-establishment and even anarchy. Considering the use of Sid Vicious who is a cult figure in punk, such design is a political statement. Whilst Rhino is using the anti-corporative design to promote their brand, for grunge design and the scene, it is once again a protest against 1980s corporatism and conservatism which President Ronald Reagan symbolised:

''Corporatism allowed President Ronald Reagan's first secretary of the interior, James Watt, to virtually give away the nation's coal and oil supply to expand uranium mining rights, to violate national park lands and wildlife preserves. The assumption is that corporate profitability is more important than clean air and water'' (Wylie, 1989,p.37).

Such collaboration indicates how Art Chantry had become important within the American music scene in the 1990s, as record labels besides Sub Pop, who had not signed Seattle artists desired his designs. However, Stephen J. Eskilson explains that grunge designs have been criticised for their "apparent lack of interest in considering graphic design an important part of social activism. Carson`s oft-quoted remark that ''graphic design will save the world right after rock & roll does: ''suggests a depoliticized sensibility that ''rubs more politically committed designers the wrong way ''(Eskilson, 2005,p.375). Whilst Eskilson focuses on David Carson`s remark and suggests him as the central figure of grunge design, Art Chantry`s work subverts such assumptions. Art Chantry is more representative of the grunge movement and the grunge design, when considering his origins with the Sub Pop label and his geo-location of Seattle. By promoting recycling culture which is important for grunge as a symbol of protest and remarks a heightened awareness of Earth preservation, it is politically driven.

Chapter III: Compact disc (CD) design of Art Chantry.

When considering the mass production and reproduction of designs on album artworks, such as in the form of promotional posters, the CD becomes the ultimate symbol of politicised art. Compact disc (CD) was launched in 1982, from 1985 sales of CD format started to increase massively, which correlated alongside the development of grunge into the mainstream. It became the most popular device for music consumption. In 1988, CD sales overtook vinyl and overtook cassettes in 1989. Only in 2003, CD sales began to decline with the release of iPod and music player devices, due to the increase interest in digital music. As discussed in Chapter II: Mechanical Reproduction, Recycling, Collage and Protest, Benjamin explains that with mechanical reproduction in this case the CD is based on the practice of politics, suggesting, that nevertheless of the design's symbolic messages, it cannot be viewed without a political perspective.

Issue of capitalism is important for the discussion of the designs in this chapter. Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction* (1935) commented about the Marxist and Fascist relationship with art, that mankind's ''self-alienation has reached such degree that it can experience its own destruction as an aesthetic pleasure of the first order. This is the situation which Fascism is rendering aesthetic. Communism responds by politicizing art'' (Benjamin, 2010,p.40-41). Suggesting that aesthetics are important in political goals and destruction has become an aesthetic pleasure. He suggests that romanticization of destruction of oneself has become an aesthetic pleasure. This can be exemplified in the Nazi propaganda documentary film *Triumph of the Will* (1935), which avoids the explicit discussion of politics, creating images of order and totalitarian control of 'aestheticize politics' through visual metaphors. Even though drug-culture and alcohol addiction was present long before grunge, grunge movement popularised it and allowed it to be brought forward onto the mainstream masses with its music scene. Grunge musicians' constant glamorization, romanticism or addiction and death encouraged self-destruction to appear fashionable. This is evident through Alice in Chains songs ''We Die Young'' (1990), ''Junkie'' (1992), ''Check My Brain'' (2009). Also through Chris Cornell's work featuring constant metaphorical and direct references to death and suicide in a romanticised, poetic exhibition. With songs such as ''Like Suicide'' (1994),

''Boot Camp'' (1996), ''Zero Chance'' (1996), ''Pretty Noose'' (1996), ''Black Saturday''
(2012) it becomes evident that self-destruction is glamorised in grunge music.
Screaming Tree`s frontman Mark Lanegan *in Sing Backwards and Weep: A Memoir*
(2020), constantly discusses the drug fuelled scene, whilst glamourising his heroin
addiction with Alice in Chains frontman Layne Staley. Lanegan after meeting Layne at
the same place he had bought heroin before recalled that: Layne hooked me up with
a new, better connection in the same building where i`d already been scoring. It was,
as they say, the beginning of a beautiful friendship'' (Lanegan,2020,p.83). With such
remarking how significant heroin had been in the formation of friendship and the
scene. Whilst Lanegan did not reference lyrically in Screaming Trees depression,
Nirvana did so. For example, Nirvana song ''Lithium'' (1991) include lyrics:

''I'm so happy 'cause today I found my friends; They're in my head;

I'm so ugly, that's okay, 'cause so are you'' (Cobain, 1991).

Singer Kurt Cobain of Nirvana suggests in the first line of Lithium (1991), that he does
not have a physical friend and is ugly, connoting alienation, depression, and
loneliness. The line 'They're in my head' also connotes an alternative world separate
from the reality (made up by the narrator) which accents the feeling of loneliness, at
the same time indicating a mental disorder. The last exemplified line carries the
essence and theme of depression as it indicates that there is nothing beautiful about
human beings and with the indifferent sounding vocal performance of such verse,
pessimism is suggested. Another example can be identified in grunge band's
Soundgarden album *Louder Than Love* (1989) (which will be analysed in design
terms) in *song* ''I Awake'' (1989), it opens with the statement:

''Woke up depressed, I left for work'' (Yamamoto H. McDonald K.1989).

Just like Cobain, Chris Cornell depicts the issue of depression and normalises it.
Suggesting depression as an inescapable part of one's daily routine, in such paying
no important significance to it. Considering the mentioned Alice in Chains songs and
the exemplified songs from Nirvana and Soundgarden, self-destruction is normalised
and being ugly is transformed as fashionable, when considering all the mentioned
musicians mainstream popularity. This indicates that the theme of self-destruction is
not only found in fascism as Benjamin had concluded but in capitalism itself.
Eduardo de la Fuente and Peter Murphy explain that ''modern capitalism rests on the

premise that supply creates demand. But this already entails an aesthetic premise: that production must sustain interest. Just as important as economic cycles are the stylistic and affective cycles of capitalism'' (Fuente and Murphy, 2014,p.2). The affective cycle is a reflection of the society, specifically its desires, emotional state and ideology. The capitalist society aims to generate income considering the affective cycle`s attributes. In the case of grunge, its appropriation in the mainstream as well as its mainstream success, suggests that grunge is a reflection of the society. It's aesthetic and lyrical ideas which contrasts 1980s, remark a change of values in the American society. Art Chantry as the originator of the grunge aesthetic is an important figure as his ideas had become mainstream. This is especially significant, as Chantry had expressed ideas supporting the Democratic party, as Chapter II had established.

For this reason, this chapter will examine the thematic and visual codes of album covers from Art Chantry. Specifically examining Seattle bands albums: Soundgarden-Louder *Than Love* (1989)*,* Mudhoney-*Piece of Cake* (1992)*,* The Thrown Ups-*Seven Years Golden* (1997) and *The Presidents of The United States* (1995). I have chosen to analyse *Louder Than Love (1989)* for the reason that it was published on a major label A&M, whilst *Piece of Cake (1992) and Seven Years Golden (1997)* were released on the Seattle independent label Sub Pop. This will allow to understand the design of Art Chantry better, as his style will be evaluated across major and independent label productions. Both designs express a democratic value through the influence of jazz, which will be evaluated. However, both are different stylistically. Whilst Presidents of the United States have not been credited as a grunge band (despite the band originating from Seattle), the example of their album is significant for Art Chantry. It showcases how his political values are integrated in his work, despite the band`s apolitical music. If the band has not been credited or labelled as a grunge band, Chantry`s integration of his own politics will allow to understand his individual aesthetic better. In terms of grunge design, it will allow to understand how politicised the aesthetic is. Also, the album was released on the independent PopLlama Records, which has been credited as helping to start the Seattle scene as it was founded in 1984 in Seattle. These records and bands differentiate between each other, which will allow to establish Art Chantry`s style through common trends. Despite these differences, Chantry has created a unified aesthetic which is characterised as grunge.

Chantry has expressed DIY and luddite attitude, social commentary of political and environmental remarks featuring the idea of cult status for dead celebrities. This has been done through integration of photography and Blue Note Records (American Jazz record label founded in 1939 by Alfred Lion and Max Margulis) aesthetic . Most influential jazz label of the 20tch century which was known for their unusual record design covers. Using iconic art design style by Reid Miles since 1956, featuring Francis Wolff's photography. The label featured album cover drawings by Andy Warhol in the mid-50s, the leading figure of Pop-Art. The mentioned grunge albums have reached a cult status within the grunge scene making them the greatest examples when analysing the grunge movement. Allowing to understand the set expectations of grunge album covers and techniques. However, not only did grunge integrate a protest against republicans, but Chantry's designs indicate the same. The politicisation of designs through photography of John F. Kennedy or the integration of Blue Note Record elements, indicate how politicised grunge design is, which this chapter will discuss.

Louder Than Love, Piece Of Cake, Pigeonhed, Seven Years Golden, The Presidents Of The United States.

Figure 24: *CD release for The Thrown Ups Seven Years Golden (1997), designed by Art Chantry. Co-designed by Leighton Beezer, Marla Katz and Judah. . (Lasky, 2001, pp.116).*

The Thrown Ups was a Seattle grunge band, on the line-up featuring Ed Fotheringham (who later became an illustrator, creating artwork for Mudhoney, Love Battery and Elvis Castello); Steve Turner (Mudhoney); Mark Arm (Mudhoney); and band's founder/bassist John Leighton establishing the band in 1984. Mark Arm and Steve Turner committed fully to Mudhoney, with The Melvins bassist Matt Lukins, the band diminished. Yet recorded one of the most memorable album *Seven Years Golden* (1997), featuring design by Art Chantry, (item 1). This design is important to discuss as it is a great example of Chantry's recycling approach, which at the same time uses photography of an important political figure in the United States. In such the protest element of recycling and collage, has been enhanced by photography. This was also identified in Chapter II, through the example of *Give Peace A Dance (1988)* poster featuring USSR leader Mikhail Gorbachev and former US president Ronald Reagan dancing polka (Figure 20). Unlike the mentioned poster design which compares two political leaders, *Seven Years Golden* brings a comparison of former United States President John F. Kennedy with the grunge icon Kurt Cobain. Kurt Cobain and Nirvana became the biggest band in the entire world with their release *Nevermind* (1992). Considering the cult following that remained after Kurt Cobain's death, his power and influence extends beyond music and entertainment. Bassist of Nirvana Krist Novoselic in 1988 stated about idolatry that:

> ''after the end of Nirvana, after the dust settled a little bit, I learned profound lessons on the nature of the human collective…I recognized idolatry as a human attribute that manifests in the structure that we call media, I am struck by the power of the creation of idols, deities, and messiahs, and I'm wary of the structures built around them…I guess that my involvement in politics is a remedy to fretting about idolatry'' (Martens et al., 2016,p.180).

Whilst Novoselic acknowledges how unavoidable idolatry is in the media, he highlights and confirms the political protest element in grunge. Novoselic had established the Joint Artists and Musicians Political Action Committee in 1995 in order to protest against Seattle City Council`s Teen Dance Ordinance bill (1985) which restricted teenagers from going to rock concerts in Seattle. He had joined the board of FairVote

and in 2008 was appointed chair, whilst continuously supporting the democrat party. For an interview with ReasonTV, when asked about Cobain as an iconic saviour he explains that ''Apotheosis is the word. There's just this human phenomenon when somebody dies, Che Guevara there's that photograph, that iconic photo that just captures imaginations…they create a deity'' (Reason TV, 2014). Photography in such carries an important cult aspect which is enforced with the subject's death. Walter Benjamin identifies that art is valued in two ways, in one ''the accent is on the cult value; with the other, on the exhibition value of the work. Artistic productions begin with the ceremonial objects destined to serve in a cult''(Benjamin, 2010,p.16). The cult value is appropriate for the CD as the design of it is constructed to appeal and serve the fanbase, which can be perceived as a cult. Especially, with fandoms, a religious cult following aspect applies particularly for deceased celebrities. Considering that there are fans collecting 'sacred' items that belong to their rock gods and the pilgrimages to rock festivals that take place"(Lee, 2009,p.77). It is important as it reflects the musical scene, subculture, and artists as a brand and ideology. Art originated from a religious ritual setting, instead of prophets and God, the most idealised idol from grunge is Kurt Cobain- the most famous figure of grunge and icon of the 90s, who was regarded as a voice of a generation. In such, the CD as the artistic product is serving cult fans of Cobain.

The cult value is on the celebrity. With this said, when considering what Novoselic expressed about media and idolatry, cult value is superior to the exhibition factor, as capitalism will always materialise on the cult celebrity. This means that regardless of how great the exhibition, aesthetic or appearance of art might be, the construction of idolatry of celebrities is what the consumer will seek. In terms of grunge design and *Seven Years Golden* the popularity of the aesthetic and the designs relevance is due to the idolatry of figures such as Cobain. Their political and social ideology in a cult setting receive a heightened validity and importance. Therefore, when considering the grunge aesthetic that Art Chantry had created and how figures like Cobain with a cult status had utilised it, his work is even more significant in grunge design than the work displayed in *Ray Gun*. As Chantry`s aesthetic and designs are catering and reflective of the ideology of Cobain and grunge. *Ray Gun* had capitalised and promoted grunge design and created designs which appeared less politicised and more focused on the celebrities, as the example in Chapter I: Sub Pop, Raymond Pettibon and *Ray Gun* of

Henry Rollins issue indicates. However, The Thrown Ups's *Seven Year Golden* (1997) album not only capitalises on idolatry of Cobain but enhances the cult value of Cobain through the comparison to former U.S President John F. Kennedy through their portrait photography. President John F. Kennedy was the first cult-personality to be recognized as one. The cult of personality in politics became analysed with John F. Kennedy (Scott, 2000.p.65). The comparison to the political figure politicises the design. The cult value becomes similar to religion, as by purchasing musician products the consumers gain power which is given to the celebrity but: ''instead of losing their soul to find it, they just lose their money'' (Lee, 2009,p.77). This is the case of Chantry`s design in the exemplified CD, which through the political portrait photography and the cult value encourages consumers to buy it. Non-established fans and consumers firstly exposed to The Thrown Ups, with no prior knowledge of the band but with knowledge of Cobain or President Kennedy are encouraged to purchase the CD due to its design featuring the cult celebrities.

It's important to note that not only Kurt Cobain received a cult following but so did former President John F. Kennedy. Arthurt M. Schlesinger,Jr. argues that Kennedy accelerated: ''the transition of America's youth already in progress between 1960 and 1963 from an apathetic, "silent generation" of youngsters "incurious about society"(Hoffman, 2008,p.61). Generation X was born in John F. Kennedy's presidency years. Generation X and grunge musicians' interest in politics can be credited to John F. Kennedy who was interested in the youth and encouragement of being politically active. This indicates the reason behind the political nature of grunge design and the whole scene in Seattle. John F. Kennedy is one of the most important figures for American society, as in 1962, he proposed the Civil Right Act which provided the right of every American citizen regardless of their race, gender or religion to vote. This Civil Rights Act became effective on July, 1964 and aimed to end racial and gender segregation. His Presidency and this act were controversial, as many Southern States had not supported his presidency and the legislatures, he proposed due to Southern States supporting conservative politics, which wanted to maintain segregation. In such he transformed the American society in a turbulent period yet divided the society. But in rock music with the presidency of John F. Kennedy musicians representing the youth showed their support for him. For example: ''while alive, Kennedy received favourable publicity in "Top 40" songs played by rock and roll-

oriented radio stations. This attention was unique. Neither Harry Truman nor Dwight Eisenhower had been mentioned as often as Kennedy in popular recordings." (Hoffman, 2008,p.60). It is worth mentioning that in the 1960s, rock culture was flourishing under the counterculture movement, which itself was a youth movement. This movement was an alternative to the mainstream 50`s, as the counterculture protested against gender expectations even by men growing long hair, which was not perceived as masculine by the 50`s standards. The fact that rock music has applauded Kennedy, showcases how the youth and generation X was supporting his ideas. However not only was Kennedy interested in the youth. Frank Donatelli explained that "the personality dimension of the presidency blossomed under Kennedy" (Walsh, 2017,p.42). He was the first president that took television seriously as an advantage for his presidency. Kennedy with the First Lady of the United States Jacqueline Kennedy Onassis became targeted by the media. Not only did Kennedy become the subject of Hollywood scandals such as the scandal with Hollywood actress Marilyn Monroe, but Jackie Kennedy had become a respected figure in fashion, a cult fashion icon. Famously, Gucci named one of their handbags Jackie in 1961, after Jackie Kennedy was photographed shielding herself from paparazzi with this handbag model in the 60s. This example showcases that Walter Benjamin`s mechanical reproduction theory not only applies to art but in fashion. Mechanical reproduction of the fashion item is a political statement, the consumer purchasing this Gucci bag is not only buying the display of symbol of wealth, but they are working as an advertisement of the Kennedy`s and the Democratic party. Signifying the importance of cult of personality, not only the President himself is important, but his whole family is in the limelight and has a following. Kennedy and his family are not simply political figures, but they are fashion and social icons, identified in cult personalities such as Kurt Cobain. Nirvana promoted democratic party's ideals, as the example of Krist Novoselic reveals. This means that the cult celebrity is not simply a musician or politician but beyond such labels. Cobain`s fashion style was emulated by Marc Jacobs Perry Ellis collection in 1993, extended into *Redux Grunge* collection in 2018. Similarly, fashion houses have used his wife Courtney Love and daughter Frances Bean Cobain as models for their products such as Marc Jacobs Spring 2017 collection. The Kennedy`s are important figures for Art Chantry, he recalls that the assassination of John F. Kennedy`s brother Robert F. Kennedy (who had won the California presidential primary) on 6th June 1968 was even more significant than the assassination of John F. Kennedy. The:

''assassination of Robert F. Kennedy was the end of the world. (In retrospect it is more pivotal than JFK's death, because that was the moment everybody gave up and bought a gun) …It's the first time I realised there was truly no future''(Lasky, 2001, p.31). Chantry positions John and Robert Kennedy's as symbols of the future, specifically positioning the Democratic party as the future of the United States. He further explains that ''If anyone hoped that a revolution could actually succeed, the event of the late 1968, crushed their dream beneath the boot of repression'' (Chantry, pp 32-to be ref). With this quote, Chantry symbolises the Kennedy`s as revolutionists. He infers that repression had won in America and politics after Kennedy, were repressive. Therefore, when considering Chantry`s protest against republican president Ronald Reagan (chapter II), it is a protest against the political party and ideology which he deems as the end of the world. Considering how Chantry believed that the assassinations of the Kennedy`s were the end of the world, the comparison of Kurt Cobain to John F. Kennedy, suggests that he feels the same about the death of Cobain.

One cannot ignore the composition of the shot for the design of the CD (figure 24), it lined central with the teeth of the hub, serving as a metaphor for a target. It is placed in the centre of the forehead and between the eyes for both Kennedy's and Cobain's portraits. In such composition, Chantry draws similarities between the assassination of John F. Kennedy and suicide of Kurt Cobain in 1994. *The Time* magazine compared the coverage of Cobain's death to the 1963 assassination of President of John F Kennedy (McDoughall, 2013,p. 89) also. The unified composition of the target for both subjects, suggests that both have been targeted. Considering the mentioned media exposure that Kennedy received and the idolatry of Cobain in the media, this is symbolic of such attention being deadly. This is supported by the red colour used to infer blood and death. Whilst at the same time, when considering the black and red colour scheme it is establishing a hardcore punk influence. The red colour in this design is heavier and on the burgundy side, just like the colour of red in the exemplified *Ray Gun* cover of Henry Rollins in Chapter I. It mimics blood, which reminds the spectator of the human element behind the cult celebrities. The imagery becomes violent and disturbing in terms of its framing, the spectator becomes confronted with the direct eye contact from the portraits. Creating vulnerability and loss of dominance/power as they are targeted. Both portraits feature soft facial expressions,

focusing on the eyes to guide the spectator to identify their emotions. This creates a powerful design, allowing to showcase the lack of power any human beings have over death, regardless of their status. Considering the political influence worldwide, and musical influence these figures contained, this factor becomes blurred, as celebrities in the media are admired and seen with a higher power relation. The implied power from these images draws the feelings of guilt from the audience, creating a sense of responsibility for the figure's deaths. In terms of fan bases and society, the exposure and publicity, even lack of privacy from the society these figures held. It is dismantling as mentioned before a sense of hierarchy between the two cult figures. Chantry is proposing that anyone can become as influential as the Former President of the United States on the same pedestal as the former President of the United States. Both portraits infer a bullet target, which furthermore dismantles the hierarchy of power, as both individuals have been killed by a gun. Chantry is establishing a middle-class musician without a strong educational background (Kurt Cobain) as powerful as President Kennedy, promoting the idea of the American Dream of one becoming whoever they wish to be and the United States of America being the land of opportunity.

Critic Julie Lasky describes the design cover as tasteless (Lasky, 2001, p. 116) based on the female body images chosen, yet remarks that the design is ''strikingly refined'' (Lasky, 2001, p. 116). When considering the female figure and displayed body parts such as the breast, they are symbols of fertility and birth. Suggesting that both individuals are born in the same way (from a woman) and have died in the same manner by a gun (with the gun target mark between the eyes of both subjects). Again, establishing the lack of boundaries or power between both figures. There is no difference. Yet at the same time, such photography connotes 'sex sells' ideology to promote capitalism and provoke the audience. This is further enhanced by the record featuring song titles such as ''Sparse Tits''(1996), in such a way that the design is reflective of the music. But as critic Julie Lasky had observed about the record being tasteless, this has been achieved also through the DIY aesthetic, by the use of high grain, pixelation and low-resolution. In combination with the mentioned pixelation, sexualised female body photography and the mentioned song title, such album becomes provocative. It is using sexualised photography in the same context of

President Kennedy, Kurt Cobain and death. This combination can be perceived as tasteless as it challenges conservative values and the society's morals.
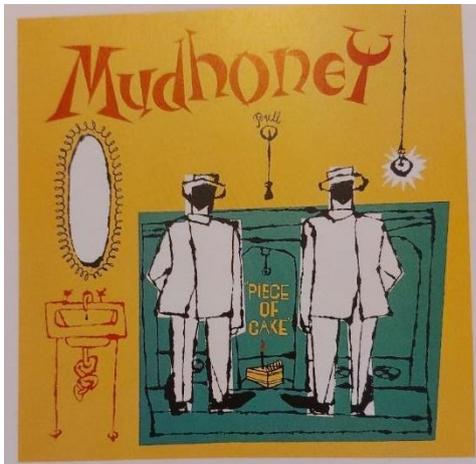

Figure 25: CD/LP cover design for Mudhoney's Piece of Cake (1992), designed by Art Chantry. With Edwin Fotherinham's utilized blotted line technique, inspired by Andy Warhol and Ben Shahn. Released on Reprise Records (Lasky,2001, p.88.)
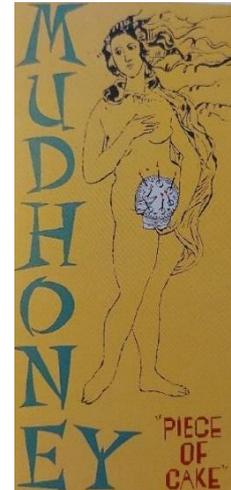

Figure 26: CD/LP longbox cover design for Mudhoney's Piece of Cake (1992), designed by Art Chantry (Lasky, 2001, p.89).

However, the use of grain, pixelation and low-resolution continues the idea of neo-luddism by the lack of technological professionalism. The black and white photos resemble material from a newspaper, considering Chantry`s poster designs (as discussed in chapter II) this indicates his practice of recycling and re-working. Chantry's work for Sub Pop's release of Mudhoney's Piece Of Cake (1992) the cover of the CD's longbox (item 3) indicates how ideas of neo-luddism and recycling have been reworked. This has been done through intertextuality of *The Birth of Venus* (c. 1484–1486) by Sandro Botticelli. The silhouette from one of the most famous paintings in the world, features Roman mythology goddess Venus representing beauty and love arriving to earth. In the original artwork the goddess is holding her hair in her lower hand. However, in Chantry's work the goddess is holding a cut cake, referring to the title of the album (item 3). This is confrontational considering Chantry is re-making such respected artwork through comical motifs, creating a parody of the artwork. The fusing of digital art (CD) with Renaissance art references further connotes luddite ideologies, as it is referencing the past as a symbol of lack of technology, referencing 1990s luddites concern over the abuse of modern technology. Nirvana`s album *In*

Utero (1993) features a central framed design of a women's body, whilst the back of the CD is a collage consisting of human foetus, bodles, body parts, bones and lilies and orchids created by Cobain himself. He described it as a still life ''sex and woman In Utero and vaginas and birth and death'' (Gaar, 2006,p.83). Themes of death and birth are also identified in the previously discussed example of *Seven Years Golden (1997)* both designs use the female figure to infer such. Significantly, Piece of Cake and In Utero both use symbols of mythology. If Piece of Cake references Roman goddess Venus, Nirvana's album in the thank you credits lists ''The Goddess Demeter'' (Gaar, 2006,p.85). In Greek mythology Demeter is the goddess of harvest and agriculture, and sustained fertility of the earth. In Utero with the female body is similar to Botticelli`s painting of Venus, in such an aspect of feminism can be identified. Grunge had supported the Riot Grrrl movement, which combined feminism with punk music and originated from Seattle simultaneously with grunge. Courtney Love from Hole was one of the most prominent figures from the Riot Grrrl movement, however she is also one of the most prominent figures in the grunge movement with her band Hole. However, such messages have been revoked in Chantry`s work through an illustrative style, featuring a stencil, stamp sketch style with imagery of string light bulbs, contributing to the anti-technology atmosphere and a sense of minimalism. Considering Raymond Pettibon`s illustrative style and the importance of the hardcore punk subculture element in Chantry's work, the illustrative design in *Piece Of Cake (1992)* reflects the influence of hardcore punk. The lack of photography of the band does not position the musicians as the selling points, which captures hardcore punk`s fear of selling out.

Poneman and Pavitt have been criticised of limiting their artists when it came to the presentation of their work, even telling ''what songs to record, what the album cover would be, and even the title''(Lenegan, 2020, p.41) of the record, as Kurt Cobain recalled. This had become an issue which had made Kurt Cobain leave Sub Pop. Such control over their artist visual presentation suggests how important unification of Sub Pop artists and Art Chantry`s designs were for the survival and popularisation of the label as a brand. Even more significant, is the fact that Sub Pop had tried to use the same 1980s pop culture standard (central, close-up portrait of the artists as an album cover), which Art Chantry had criticised. Mark Lanegan`s solo record *The Winding Sheet (1990)* caused a dispute between Poneman and Lanegan, as against his will,

the close – up portrait taken by Charles Peterson was used as the artwork. A choice that Lanegan deemed as ''PRETENTIOUS'' (Lenegan, 2020, p.53). And such a negative attitude towards the use of centralised portraits of the artists for their album artwork can be identified throughout the Seattle musicians. This design choice is practically non-existent. Such choice indicated Sub Pop`s desire to capitalise on Lanegan as a brand as he would become successful in his solo career and would reach greater sales with this record than with his Screaming Trees albums *Clairvoyance* (1986*) or Buzz Factory (*1989*).* Therefore, indicating the importance for celebrity status for Sub Pop, yet such strategy had been dismantled after this record. The negative and 'pretentious' stigma of such design originates from 80s rock albums, exemplified by the 80s popular rock band KISS, who`s most albums use such strategy. For example, *Creatures of the night (1982)* and *Lick It Up* (1983) all use portraits of the band.  And when considering the hardcore punk movement and Pettibon`s designs, for bands like Screaming Trees and Mark Lanegan who had been signed with SST, such choice would discredit them from being associated with the movement. In contrary being placed in the 'selling out' category which the hardcore punk movement fanatically and obsessively agitates against. Therefore, as Pettibon`s design (as discussed in chapter I) reveal, the use of portrait photography of the musicians were not considered cool or fashionable in the hardcore punk scene, which extended to the Seattle scene and grunge

Returning back to the significance of the illustrative style for Seattle, Larry Reid explains that ''Seattle became a comic-book Mecca. And it already had roots in that with a number of cartoonists. You know, it became really significant after Fantagraphics moved here; Seattle became a magnet. Julie Doucet, all these cartoonists were moving to Seattle. And it was a direct result of Fangaraphics being established here, its association with the music and graphic milieu, and it was fairly phenomenal at that point'' (Spurgeon and Dean, 2016.p.322-323). Fantagraphics published alternative comics, novels and magazines. In 1989, they moved from Los Angeles to Seattle, Washington, however it was founded in 1976, College Park, Maryland. As Chapter I noted, comic illustrations helped to enhance the hardcore punk scenes protest essence, which is Chantry`s exemplified design achieves the same. For example, Sandro Botticelli's work has been praised by art critics and become a symbol of high class art, traditional bourgeois art. Just like in the design for *Seven*

Years Golden (1997) where sexual photography has been combined with the President of the United States and death, this contrast has been continues in *Piece Of Cake.* This contrast is between Sandro Botticeli`s Venus and the sketch of a urinal and one of the pieces of the cake which Venus holds being denoted in the urinal. Chantry in such compares high class art with urinal imagery, considering comic illustration protest element, Chantry`s design protests against high class culture. This is similar to the controversial Marcel Duchamp's *Fountain (1917)* which marked a change in modern art, where spectators and critics were left questioning if such work should be considered art at all. Marcel Duchamp associated with the Dada movement and this example further demonstrates Chantry`s Dadaist influence.

Not only does the comic illustrative style, Dadaism or the thematic contrast in Chantry`s work is symbolic of protest, but the integration of the jazz style. Chantry`s designs reflect the Blue Note Records albums and design of Reid Miles. As previously discussed, the counterculture and rock music had agreed on democratic policies, which democrats utilised. This is evident in the 1990s with President Bill Clinton as he had spoken at the 14th anniversary Newport Jazz Festival in 1993. The President himself played the saxophone and closed the evening with the statement: ''jazz is a true reflection of the American people. A music of inclusion, a music of democracy, a music that embraces tradition and the freedom to innovate'' (Weekly Compilation of Presidential Documents, 1993,p.1118). Remarking how highly Clinton valued jazz, especially its democratic values and how political jazz was. In such, Clinton confirms that jazz is a reflection of the democratic party. Considering Pearl Jam`s support of Bill Clinton, grunge likewise expresses the same idea. Not only did the mentioned Cobain and Lanegan work on the Lead Belly's project, but Mike McCready joined the Seattle jazz band Tuatara featuring members of R.E.M and the Seattle band Screaming Trees. Therefore, it is important to acknowledge the influence of jazz and blues, and Blue Note records on grunge, specifically on Art Chantry. Before such influence is addressed, it is worth mentioning that Chantry and Sub Pop have capitalised on such Blue Note aesthetic. Eduardo De La Fuente and Peter Murphy explain that capitalism is cyclical and rotates from interesting to boring; fakery is used to compensate for the lack of inventiveness; capitalisms goal is to reinvent itself; (Fuente and Murphy, 2014,pp.2-3) but it is a ''quantum phenomenon. It works well when it is not itself'' (Fuente and Murphy, 2014,p.5). Lack of inventiveness and the

desire for reinvention is central for this chapter, as blues and jazz are great influences for grunge and grunge design. Nirvana's Kurt Cobain has identified that one of his influences include an important blues musician of the 1930s, Lead Belly (Huddie William Ledbetter). Nirvana's famous *MTV Unplugged (1994)* performance featured the band covering Lead Belly's song ''Where Did You Sleep Last Night'' (1944), a signature cover song of Lead Belly. Cobain invited Mark Lanegan (The Screaming Trees) to take part on the MTV performance. Before the MTV unplugged performance, Mark Lanegan worked with Kurt Cobain, Krist Novoselic and Mark Pickerel (Nirvana, The Screaming Trees) on a Lead Belly project, recording a full record of Lead Belly covers. Which resulted later in Lanegan's solo album *The Winding Sheet* (1990) (Lanegan, 2020, pp.49, 166). This album featured Lanegan performing ''Where Did You Sleep Last Night'' (1990) and the album featured vocals from Kurt Cobain. Pearl Jam`s song ''Yellow Ledbetter''(1992) also has been speculated as a homage to Huddie William Ledbetter (Lead Belly). Not only is Lead Belly referenced in the Seattle scene but also in bands that are closely associated with the grunge sound despite them noy originating from Seattle. For example, San Diego, Californian band Stone Temple Pilots mention Lead Belly in their song ''Trippin' On A Hole In a Paper Heart'' (1996). In regard to design, Blue Note Records and the exemplified Chantry`s album covers share similar colour schemes, composition and typography, album design ideas. It is the colour scheme which is important for grunge design and can be found in Blue Note record albums. Chantry`s design for Soundgarden-Louder *than Love* (1989) shows links to Blue Note Records aesthetic, especially when considering its colour scheme. Chantry's cover uses black and white photography with yellow tones. The same can be seen in the example of Lee Morgan and Sidney Bechet albums. Chantry uses the same colour palette in The Sonics- *Fire & Ice* (1980). The exemplified Blue Note Records albums are also similar to the colour scheme in *Ray Gun* magazine which was analysed in Chapter I. For example, Sidney Bechet`s album features a washed out yellow and black and white design. The colours don't appear highly saturated which has been a method used in *Ray Gun* magazine in crafting the grunge aesthetic.
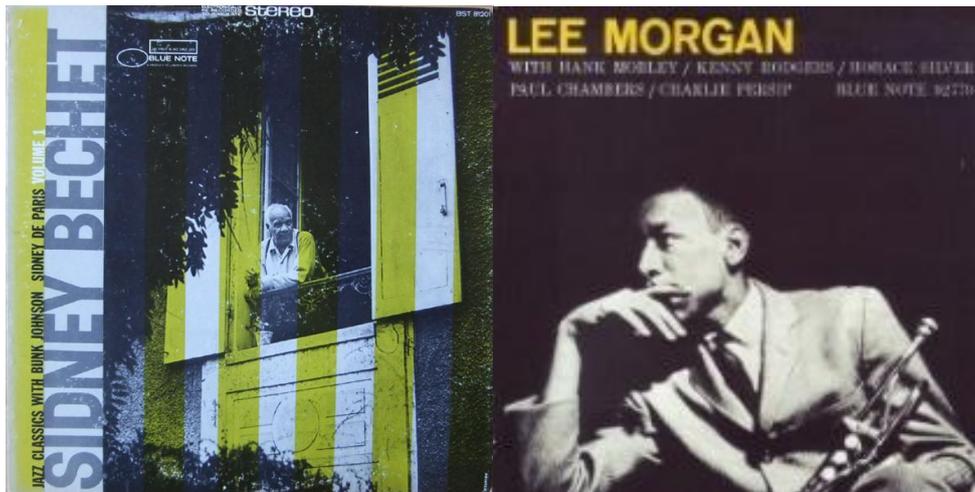
Figure 27: *Sidney Bechet - Jazz Classic With Bunk Johnson Sidney De Paris - Volume 1, 1968. Released on Blue Note Records (Discogs, n.d.).*

Figure 28: *Lee Morgan – Lee Morgan Sextet, 1956. Released on Blue Note Records (Dereksmusicblog.com, 2020).*

Figure 29: *The Sonics- Fire & Ice (1980), cover by Art Chantry (Discogs, n.d.).*

Figure 30: *CD/LP for Soundgarden's major label debut Louder Than Love (1989) on A&M Records, after them leaving SST Records. Photograph by Charles Peterson and designed by Art Chantry (Discogs, n.d.).*

The lines of yellow centralise Sidney Bechet in the portrait photo, making the spectator focus on him, as the yellow bars mimic a prison cell. The design relies on Sidney Bechet`s cult status heavily, as the American musician received great acclaim in the 1940s and was known as the grand master of the soprano saxophone and clarinet. Similarly, Lee Morgan is centralised on his album with the same goal. Both Jazz examples can be identified in Louder Than Love (1989) as the photo by Charles Peterson of Chris Cornell is centralised in Chantry`s design. The work of Paterson features rich black and white photos, not only cheaper to produce and develop but easier to use with flash. It creates a sense of authenticity by using the: ''stark, grainy, black and white imagery traditionally associated with documentary images and photojournalism'' (Wells, 1996,p.176). This is because it lacks editorial involvement and promotes the DIY mentality, especially when considering that monochrome photography was largely available compared to full colour. And simply, allowing to create a sense of the real scene, the atmosphere, dynamic of being in the crowd of a Soundgarden show. A sense of photojournalism and documentary. Charles Peterson also rebels against the photography standard and rules, as he explained that ''I don't look at the viewfinder at all- which I think takes some of the edge off that digital 'perfection' that everyone seems to be seeking with more sharper megapixels'' (Croitoru, n.d.). The light trails, lack of stabilisation, low-shutter speed creates an anti-commercial photography. The idea of anti-commercial photography (avoiding commercial photography standards) is important in Chantry`s work, as the choice to hide Cornell`s face on the album rebels against traditional consumerism. By copying and imitating Blue Note Record designs, he is introducing a protest element as he is assimilating jazz which was a criticises genre in the American culture. At the same time, as Chantry`s design does not show Cornell's face, Louder Than Love prioritises the live show aspect which was important for Sub Pop as a brand and grunge (discussed in chapter I). All exemplified examples indicate the importance of crafting a cult star. It is not only the media crafting idols, but Chantry as a graphic designer is doing this in order to generate sales. Despite his anti-capitalist attitude, he is capitalising on the musician as the selling point. Louder Than Love by Soundgarden was released in 1989 on A&M Records, after the band left SST records. Making it their first debut on a major record label. Furthermore, indicating how important the cult star is for the exemplified album, as a major record company is producing it, with the intent to market it to mainstream audiences. Just like Sub Pop had highlighted the

importance of the live show and DIY aesthetic, A&M records with Chantry are reproducing the same designs. The fact that A&M are reproducing Chantry`s grunge style remarks how fashionable and important his designs were. Chantry protesting against Republicans and advertising grunge values (which were addressed in chapter I) whilst A&M had reproduced such design on a major scale, places him as one of the most important designers in grunge and 1990s United States. As Fuente and Murphy noted, Capitalism's goal is to reinvent itself and Sub Pop or A&M with Chantry are reinventing Blue Note albums in order to capitalise.

Such adaptation is also seen in the composition. *Louder Than Love* (1989) has the album title positioned in the left side of the design. Popular design choice across Blue Note Records, as exemplified in Sidney Bechet`s album. If Fuente and Murphy`s observation is considered, grunge lacks inventiveness. The lack of inventiveness naturally foreshadows capitalist values and the democratic values of jazz. Walter Benjamin as discussed before established that all art is political with the involvement of mechanical reproduction, therefore, even if the Louder than Love (1989) album does not feature blunt political messages such as the discussed example of The Thrown Ups album, it is political as it represents capitalism. Whilst, Louder Than Love (1989) is representing the alternative public, it is catering for an underground portion of the society and assimilating jazz values to it, simultaneously being published on a mainstream label. Even if it had become exploited in the 1990s mainstream, it initially and continuously had the idea of anti-consumerism. Due to 1980s Republicans such as Ronald Reagan promoting the wealthy lifestyle and consumerism as achievements and one`s primary significator of success, whilst marginalising the lower classes. The designs aim to be as anti-commercial as possible, even by copying jazz designs. Jazz had never been a mainstream product and considering 80s popularity of electronic dance music and new wave, re-production of jazz would not attract mainstream audiences. In fact, it would resurface and bring attention to racial injustices that jazz expressed to the public by such reference. Jazz combines European classical music with African, slave folk music, consisting of great West African influence. It is a music genre and culture relying on improvisation which came to prominence in the 1920s. But when considering American white traditionalists and conservative Christians, such music is controversial as it reflects West African culture, racial injustice, and miscegenation. It is a form of protest against American white conservatives which at

the time of 1920s Jazz golden age supported racial segregation and white supremacy. Chantry explained that jazz had ''all the same subtext that punk rock did, except it was jazz. They were all junkies'' (KEXP, 2018). Chantry suggests that jazz ideologically is similar to punk and for the study of grunge. Jazz should be acknowledged. Moreover, Chantry explained about Blue Note graphic style that ''all the standards are the same and you look at that stuff and they're done quickly, they were done low budget and they look absolutely gorgeous. I wanted to do that for Sub Pop. What I was trying to nail down was a look that was distinct, that was clean, that was incredibly bold and forceful''(KEXP, 2018). Besides the stylistic elements, the connection between jazz and grunge is in democracy. Grunge had agitated for democracy (as discussed in Chapter I) and jazz is reflective of democracy and the American people. Historian David Blight expressed that the link between jazz, democracy and the constitution ''can be found more abstractly, in that they provide a ''place where people reinvent themselves'' (Whyton and Gebhardt, 2015,p.241). Even musical improvisation in jazz is a form of rebellion against traditions. By grunge assimilating design wise and musically to jazz, it is resurfacing issues such as inequality faced by jazz. The political nature of jazz is adapted in grunge. Contrasting 80`s mainstream public which was focused on one`s singular success and pleasures. Therefore, grunge design is a form of rebellion supporting democrat politics against 80s republicanism in a capitalist format.

Figure 31: *Art Chantry`s design for Presidents of the United States self-titled album (1995). Photography by Lance Mercier (Discogs, n.d.).*

This idea can be exemplified in Art Chantry`s design for the self-titled album of Seattle band Presidents of The United States of America (1995). The idea of anti-

consumerism and DIY aesthetic is achieved by the off centred print on the CD itself, not fitting the CD standard as such mimics a reproduction/printing fault. The CD features a design which mimics an inspection stamp specifically by the 'U.S department of agriculture'. But the off centred designs suggests that the 'inspection' was not done carefully as the off-centre manner connotes a rushed work and mass reproduction. However, the design stamp of the U.S Department of agriculture inspection infers that the U.S. government has approved and supports this material- ultimately Seattle scene. It connotes a handmade product, mimicking a DIY design. With the lack of photography of the band, such design just like previous Art Chantry`s designs appear anti-commercial. Whilst the band`s name itself is politicised; the album's design features the band members with the President of the United States Bill Clinton. Referencing the fact that the band supported and performed at Bill Clinton`s Democratic Party Fundraiser in 1994, Seattle. The band members names and the presidents name are not capitalised putting them all in an equal position. The president is not positioned in front of the band members, the band members are even positioned in front of him. Just like the design of The Thrown Ups, Chantry is not segregating the President of the United States from the musicians, putting them in equal power. Whilst understanding Chantry`s like towards democrat politics, which Bill Clinton represents, such design can be perceived as a political tool. Because just like The Thrown Ups design, it is placing Democratic figures in the same power position as musicians, making them appear trustworthy and ordinary. They are crafted to be friendly, especially as the Bill Clinton`s photo with the band suggests. This album uses the font style which has as discussed in chapter I, used frequently in grunge designs and *Ray Gun*. Similar to a typewriter style. However, similar style can be found in the Blue Note Records albums, for example Lee Morgan *The Cooker* (1958).
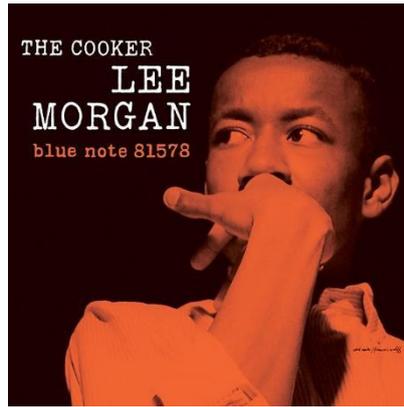
Showcasing not only influence design wise on Chantry, but how grunge is similar to jazz in political aspects as both lean towards democratic politics. Furthermore, explaining why Chantry, Eddie Vedder or The Presidents of the United States had supported democrat Bill Clinton. President Bill Clinton formally ''recognized jazz as a 'metaphor for American democracy…democracy, like jazz, is not simply about protecting 'individual freedoms'; it is also about the demands of the collective or community''(Ramshaw, 2013,p.117). Whilst grunge aimed to protest against conservatism of republicans, just like Kennedy, Clinton had addressed and aimed to attract the alternative and youth. Meaning that grunge albums like in the case of The Presidents of the United States with Bill Clinton`s photo were political not purely in the sense of mechanical reproduction. It is an advertisement of Bill Clinton for the youth audiences. Whilst the band itself does not actively address politics in their lyrics, the aesthetical presentation does, as discussed through the exemplified CD. The designs of Art Chantry politicise the music with his values. However, the Presidents of the United States have covered the political song MC5 ''Kick out the Jams'' (1969), who have not only inspired grunge or punk of the 80s, but had been inspired by jazz. The lyrics feature:

''I've been elected to rock your asses til midnight;

This is my term, and I've jammed out my perm, but it's all right;

I solemnly swear to uphold the Constitution;

Got a rock and roll problem?; Well we got the solution''

(Tomich, Derminer, Smith, Kramer,Davis, 1969)

The first verse compares presidency to rock`n`roll, suggesting that rock musicians are elected by the public and as important as presidents. This same theme can be seen in Chantry`s work as the discussed photograph connotes. The lyrics feature the line ''I solemnly swear to uphold the Constitution''(Tomich, Derminer, Smith, Kramer,Davis, 1969), giving the impression that rock musicians are trustworthy and have the solution. Therefore, such lyrics with the photograph of Bill Clinton, suggests that the band is trustworthy and the candidates, politics or president they support is the right choice. Whilst Benjamin addressed mechanical reproduction, CD as in this example, showcases how design can be one of the most politically saturated arts. As the CD combines political lyrics, design and art and mechanical reproduction. Art Chantry`s discussed designs all feature a political aspect. Art Chantry had designed and worked for Sub Pop who had popularised and created the aesthetics of the grunge design and music. When considering the political nature of grunge designs, he as the originator of the style which became mainstream in the 1990s, is significant. His designs, as discussed in Chapter 2, had been sought after by bands in other genres and clothing companies such as Urban Outfitters. *Ray Gun* had been influenced by Art Chantry, as the magazine's designs resemble Sub Pop albums.

If it is considered that Benjamin described art to originate for religious ritual purposes, the example of the given CD as a graphic design product showcases that art and graphic design have the same purpose. David Carson has filed a Supreme Court case in 2022 with the main argument that all graphic design is expressive art and should have the same protection as artists under the First Amendment (Carson, 2022). This means that Carson, as one of the most popular of grunge designers, recognizes that graphic design is art and has importance beyond advertisement. As Chapter I mentioned Carson had been criticised by not following the approach of political designers, yet his argument and his popularisation of the grunge aesthetic indicates how artistically aware grunge designers are. Art Chantry`s political ideas which were discussed in chapter II and himself the originator of grunge design, indicates that grunge is politically aware across designers. Whilst the exemplified designs from *Ray Gun* in Chapter I, do not compete with the political display of Chantry, they still exude a protest element (as noted in the chapter). Considering Benjamin`s mechanical reproduction observation, graphic design as a mechanically reproduced art form is the most politically aware, as it is serving capitalism. However, in the case of the CD, the

political nature of the music or the political protests of the musicians make such designs even more political. In the context of grunge design and when considering the anti-republican messages in grunge music, such design is serving a political movement.

Conclusion

Considering the aims discussed in the introduction section, my research has established and evaluated Art Chantry`s designs in the context of 1980s politics. His political approach is a reaction to the political atmosphere and culture of the 1980s United States. It has contributed to existing literature and established the conventions, trends and motifs of grunge design. *Chapter I: Sub Pop, Raymond Pettibon and Ray Gun* had found that Sub Pop had established grunge design and created an aesthetic that capitalised on an anti-corporatist display. This was reflective of the music scene, as Chris Cornell had characterised his song ''Hunger Strike'' (1991) as a ''somewhat of a political, socialist statement'' (Hay, 2005). For Sub Pop to achieve such an anti-corporative aesthetic my research found that purity and indie rock show portrayal were important. This allowed to showcase that the ''boundary between star and audience was meant to appear fluid rather than starkly defined''. (Waksman, 2009,pp.249-250).Slow shutter speed, grain and out of focus photography was used in Sub Pop album designs in order to achieve the Do It Yourself aesthetic and protests against 1980s corporate rock. In fact, it is following conventions from the hardcore punk scene of the 1980s.My research found that Raymond Pettibon and Art Chantry had shared similar ideological messages and punk elements, however Chantry had taken a more conventional approach. For example, Pettibon`s artworks for Minutemen`s LP`s: *What Makes a Man Start Fires?* (1983)*, Howl Under the Influence of Heat* (1983)*, Double Nickels on the Dime* (1984) do not use photography of the band. Comic strip style drawings illustrate the Do It Yourself aesthetic and lack conventions of major industry productions. Chantry does not follow this strictly.

Chapter II: Mechanical Reproduction, Recycling, Collage and Protest has established that there is a necessity in his work to maintain and denote a subculture element. For grunge design the subculture element and the necessity of it, is a symbol of protests against the mainstream. It is aiming design wise to maintain an underground status and the elements of rebellion and political protest. Therefore, such design appears pure and trustworthy, both of which my work established as extremely important for Sub Pop label`s brand identity. This is also applicable for the identity of Art Chantry. My work established the 1980s hardcore punk identity through Raymond Pettibon`s

designs. Particularly this chapter has found a ideological link between hardcore punk design and Art Chantry which expresses criticism of Christianity and Republicans.

Chantry`s design for Empty Space production of *Tartuffe* (1983) with the portrayal of a religious hypocrite with a television for a head is indicative of televangelists of the 1980s. My research has investigated through the example of Jim Baker the criminal background that televangelists had resulted with. With such an example, the importance of financial income was highlighted for televangelists over Christianity's principles. Chantry`s criticism of televangelism is relevant and reflective of the music scene of Seattle, as my research found that Eddie Vedder from Pearl Jam had expressed atheist values. However, my research found the connection between televangelism and the Republican party, as not only did Reagan appoint individuals with the Religious Right`s ideology but he had appointed Moral Majority`s executive director Robert Billings as his campaign adviser. For existing literature, this chapter has provided an investigation of the relevance of Ronald Reagan, televangelists, and the Republican Party for Art Chantry. Art Chantry`s designs are politicised and express sympathy towards the Democratic Party. This sympathy towards the Democrat party indicates how in contrary to popular belief that grunge design lacks political awareness and activism, it is political. My research found that Chantry believed that ''the left wing needs to find a way to reclaim the American flag'' (Lasky, 2001,pp.103-104) and this has been expressed through his designs. Chantry had also been involved in political movements such as the Nuclear Freeze movement in 1988 in which he produced the *Give Peace A Dance series* (1988). The research of these poster series indicated a lack of patriotism or support of both Cold War leaders, Mikhail Gorbachev or Ronald Reagan. It had used humour in order to demonstrate opposition to the Cold War and both leaders through the construction of 'Ronnie drag' and 'Gorby drag' (Lasky, 2001,pp.82-83). These series were provocative and popular that even President of Ukraine at the time visited Chantry to get signed copies (Lasky, 2001, p.83). However, this chapter established the conventions of Chantry`s designs which had helped to establish the political messages. Specifically, collage is important for his designs. Grunge had popularised thrifting and recycling culture and Chantry was known for using cut out material from 1950s newspaper magazines which allowed him to recycle American culture. College is such a recycling tool and considering how 1980s republicans had advertised consumerism, such is a protest against such culture. This

means that collage is a politicised approach. Considering Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction* (1935) in which my research found that mechanical reproduction makes any artwork capitalist, collage with such mechanical reproduction confirms the politicised nature of Chantry's design. However, this chapter has concluded through the investigation of Chantry`s collaboration with Rhino Records and Urban Outfitters that collage was used in his work in the context of capitalism. The design appeared as a protest against the 1980s mainstream yet aimed to popularise brands and attract more consumers. The fact that Chantry had designed the collaboration between Sub Pop and Urban Outfitters indicates how grunge design does not have a goal to practice the anti-capitalist, anti-corporative approach that Pettibon or hardcore had advertised.

Chapter III: Compact disc (CD) design of Art Chantry investigated Soundgarden-Louder *Than Love* (1989)*, Mudhoney-*Piece of Cake* (1992)*, The Thrown Ups-*Seven Years Golden* (1997) and *The Presidents of The United States (self-titled)* (1995). Whilst factors such as the record company (independent or major) and the bands itself were considered, this research found that Chantry`s album designs use an illustrative style or centralise photography. The example of the Thrown Ups *Seven Years Golden* with the use of centralised portrait photography of former United States President John F. Kennedy and Nirvana`s frontman Kurt Cobain indicate how such figures have been portrayed as equal. Chantry's design dismantles the social hierarchy of political figures and musicians, portraying them to be equally as powerful and important for American society. In combination with the mentioned pixelation, sexualised female body photography and the mentioned song title, such an album becomes provocative. It is using sexualised photography in the same context of President Kennedy, Kurt Cobain and death. This combination can be perceived as tasteless as it challenges conservative values and the society's morals. Both portraits infer a bullet target, which furthermore dismantles the hierarchy of power, as both individuals have been killed by a gun. Chantry is establishing a middle-class musician without a strong educational background (Kurt Cobain) as powerful as President Kennedy, promoting the idea of the American Dream of one becoming whoever they wish to be and the United States of America being the land of opportunity. However, The Thrown Ups's *Seven Year Golden* (1997) album not only capitalises on idolatry of Cobain but enhances the cult value of Cobain through the comparison to former U.S President John F. Kennedy

through their portrait photography. President John F. Kennedy was the first cult-personality to be recognized as one. The cult of personality in politics became analysed with John F. Kennedy (Scott, 2000.p.65). The comparison to the political figure politicised the design. The cult value becomes similar to religion, as by purchasing musician products the consumers gain power which is given to the celebrity. Cult factor in photography. self-titled album of Seattle band Presidents of The United States of America (1995). Whilst the band`s name itself is politicised; the album's design features the band members with the President of the United States Bill Clinton. Referencing the fact that the band supported and performed at Bill Clinton`s Democratic Party Fundraiser in 1994, Seattle. The photography with Bill Clinton and the band is similar to the White House photography of Pearl Jam which was discussed in Chapter I. The band members names and the president's name are not capitalised putting them all in an equal position. The president is not positioned in front of the band members, the band members are even positioned in front of him. Just like the design of The Thrown Ups, Chantry is not segregating the President of the United States from the musicians, putting them in equal power.

For future research and the subject, it would be beneficial to examine Art Chantry`s presence in the contemporary United States. This would give more insights into the effect and longevity of grunge design as it had become mainstream in the 1990s and the music as well as fashion style is popular now (As example Marc Jacobs Redux collection 2018). Considering that my research has established Art Chantry to be the originator of grunge design , future research could examine contemporary designers and designs which work with the grunge aesthetic and compare the differences and similarities. As my research has established a political nature and narrative when it comes to Art Chantry, such additional research would allow to understand if the design has adapted or changed its political element. Rick Poynor in No More Rules: Graphic Design and Postmodernism explains that ''for designers who want a non-Modernist and individual portfolio, grunge becomes a seductive method of self-identity'' (Poynor, 2003,p.65). Whilst Poynor highlights the importance of deconstruction in grunge design and my research focuses more on the importance of recycling for Art Chantry, further research would benefit from examining if such elements were consistently followed throughout grunge design. The examples of album designs in Chapter III do not follow deconstruction and recycling simultaneously. My research, particularly this

chapter, found a connection between grunge design and Blue Note Records designs. The exemplified designs from Blue Note do not exercise deconstruction or recycling. When it comes to album design from Chantry the same can be said. Chapter II, however, contrasts as it highlights the importance of collage, deconstruction, and recycling of American culture. Therefore, for future research suggestions it would be beneficial to cross examine multiple grunge designer's designs. Considering that David Carson is the most prominent designer in grunge design, existing literature would benefit from an investigation between Carson and Art Chantry in more depth. Considering grunge movements worldwide popularity, it would be beneficial to examine if there is a non-American connection. Likewise, if it has been adapted in other regions of the world. It would be beneficial for future research to examine the evolution of grunge design into post grunge styles. For example, neo-grunge and pastel-grunge would be beneficial to consider, especially if the political narrative has continued. It would also benefit to examine 1990s design in the United States against other styles or movements in the 1990s. Not only exclusive to the United States. This would allow to understand better the identity of grunge, if grunge has other stylistic connections and if grunge had been adapted beyond the United States. Seattle and the local community are of great importance for grunge movement, therefore investigation of non-grunge design of the 1990s beyond the United States, would allow to understand if this is as strong for grunge design. Considering grunge design and Art Chantry`s politicised nature, the protest element in such design and my proposed future research, would allow to understand how politicised it truly is.

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Figure 1: Kinney, B., 2021. *On April 9, 1994, Pearl Jam visited the White House and posed in the Oval Office with President Bill Clinton. From left, Stone Gossard, Jeff Ament, Mike McCready, Clinton and Eddie Vedder. To Vedder's left are John Hoyt of Pyramid Communications, who served as an adviser to the band, and Kelly Curtis, who retired last year after managing the band since its 1990 start. (Barbara Kinney, National Archives)*. [image] Available at: <https://www.seattletimes.com/pacific-nw-magazine/how-pearl-jam-ended-up-in-that-white-house-photo-with-bill-clinton/> [Accessed 8 July 2022].

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