



+ Let's start with your brand: "Brandalism". It has become known thanks to Banksy and it seems to have a double meaning. One side is about vandalism of advertisers who invade public space. The other side is about vandalism against advertising...

Well actually the term originated from a British writer called Sean Tejaratchi, and was picked up by Banksy. He inspired our project to take form and has been a great supporter. Now although our project has a visual identity we are not a brand. We have a logo and visual language associated with our project however it is not an asset - a registered trademark or copyrighted thing.

Brandalism is a project that uses outdoor advertising spaces as a lens through which we can see the multiple social and environmental crises that the market driven system of consumerism is responsible for. So in a way yes, advertisers and commercial communications companies are vandalising our public spaces with visual pollution as it negatively affects various aspects of our personal, social and environmental life. They are also vandalising our minds through the pervasiveness and frequency of commercial message on and in all forms of media spaces. Public space is just one arena or territory where this semiotic war of signs, symbols and messages occurs.

To counteract this, and to critically challenge the advertising industry and its social license to operate in public space, we encourage, train

and help others to reclaim advertising spaces to remove corporate messages.

How did you start? What is your aim?

Brandalism emerged in 2012 from the aftermath of the UK riots when the world witnessed young people around the UK taking to the streets to loot fashionable and designer goods in urban centres. Along with a series of diagnostic reports into the effects of advertising on cultural values and the broader implications of consumerism and the effects of constant economic growth on our biosphere, it was clear that the rampant and pervasive effects of consumer advertising needed to be critically challenged.

Brandalism is an international collective working to expose and reduce the effects of commercial advertising on contemporary social, mental and environmental life. Why advertising? Alongside corporate lobbying, it is one engine of multinational corporate power fuelling the distractive and destructive forces of consumerism. Its cumulative cultural capacity to modulate our values and understandings of 'change' require ongoing intervention if we are to ever deal with the progressively gruesome status of our social and environmental reality.

Intervening into advertising spaces that usually celebrate consumption, Brandalism use 'subvertising', short for 'subverting advertising', to divert messages towards ones of anti-consumption. By utilising popular forms of visual arts, Brandalism uses outdoor

advertising spaces as a lens through which we can view the multiple social and environmental justice issues that consumerism exacerbates. Some of the posters present words and images that poetically reflect on modes of alternative living to suggest the more fundamental transformations in culture possible (and necessary) to circumvent environmental decline.

We began in July 2012 in England with a small team in a van. Over subsequent interventions, Brandalism has spread across ten UK cities, garnered global media interest in 2015 in Paris by challenging corporate influence of the UN climate talks and in 2017 we collaborated with friends around the world to launch the Subverters International (SI).

Armed with high-vis jackets, 'H60' allen keys and creative artworks, these networks of artists and citizens train local people in reclaiming outdoor advertising space as a pathway to deeper political engagement and direct action.

Your action in Paris for COP21 seems similar to several AdBusters intervention. Tell us how it went. Were there any differences with the historical AdBusters approach?

In 2015 Brandalism travelled to Paris and setup an 'atelier populaire' - a radical print studio that was a simulation of the 1968 poster studios that sprung up across the city during the students protests. With the world's medial lens focussed on Paris and the COP21 Climate Talks, it was strategic situation that allowed us to