



Consent Not Content
Ambush Girl - Tap Out (2025)
Elayne Adamczyk Harrington

This multi-part installation comprises two performance-based video works, a sculptural effigy, a collaborative painting, and the potential for live re-enactment. Together, the works examine resilience, defiance, and embodiment, responding directly to viral exploitation and its afterlives.

Screenings

Tap Out (18'55") [self-shot, small tablet (left)] restages the viral “Bushman” prank in Dublin city centre. Wearing the prankster’s own costume, the artist hijacks the figure as a counter-spectacle. What begins as mirroring becomes a refusal: slow gestures, stillness, collapse. The performance insists on choice, autonomy, and presence. In editing, *Ambush Girl*’s face and voice are intermittently obscured using pixelated mosaic masks, leaf stickers, and the original mesh veil from the Bushman costume. Her voice is deepened creating a masculine, layered and mediated presence that merges the performative, protective, and symbolic dimensions of the costume, gestures, and street encounter.

Ambush Girl (32'54") [filmed by Karl Parkinson, large tablet (right)] extends these themes through a series of public interactions and discussions followed by fragments: tapping, admonishment, retaliation, defence, doctrine. The sequence resists linear narrative, interrupting everyday rhythms to reveal how quickly the female body in public space becomes spectacle, target, or threat.

The interventions include direct encounters with the Bushman pranksters, foregrounding agency, confrontation, and the ethics of viral content.

Installation/Performance: Ambush Girl “Tap Out”

A Bushman tracksuit is stuffed and staged as a seated figure in a begging posture, complete with gloves, shoes, and the Metro Cafe paper cup. Installed low, viewers encounter the figure from above — whether stooping, sitting, or standing — highlighting issues of consent, power, and spectatorship.

The figure can also be reanimated through live performance: the artist may wear the costume, tapping and begging, turning protest and spectacle into embodied action. Around the mannequin, crumpled Rosie-the-Riveter-style *Ambush Girl* posters, the protagonist bearing a laurel crown, signalling victory, self-authorship, and working-class pride, reinforcing the character’s presence in the installation.

Painting: Con*ent

Oil on canvas, 210 × 297 mm

Emerging from *Caught Rapid* — a commissioned phase of *Consent Not Content* — this oil-on-canvas painting reclaims a moment of non-consensual capture. Where viral footage is extracted and mocked, Harrington’s request for Carl Hickey’s painterly intervention foregrounds care, deliberation, and ethical representation. The collaboration explores tensions around working-class visibility, vulnerability, and self-commodification, re-scripting exploitation into agency and co-authorship.



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Two videos, a mannequin, a painting, and a live action reclaim what was once taken without consent.

In *Tap Out*, the artist dons the Bushman prankster costume, flipping spectacle into refusal. *Ambush Girl* fragments everyday gestures into protest and parody, exposing how the female body in public space is made target or threat.

Nearby, a life-sized mannequin in a begging pose sits static, cup in hand, flanked by propaganda-style posters reworked into symbols of victory.

A collaborative oil painting reframes viral exploitation through care, deliberation, and co-authorship.

Together, these works interrupt spectacle with defiance, turning exploitation into agency on the artist's terms.



Culture Night 2025 — Flux Studios, Dublin 2

Consent Not Content *Ambush Girl - Tap Out (2025)* Elayne Adamczyk Harrington

Exhibition Overview

Elayne Adamczyk Harrington presents a series of interdisciplinary works under the umbrella of *Consent Not Content*. Each piece interrogates power, visibility, and agency, exploring the ethics of representation, consent, and co-authorship. Through performance, video documentation, painting, sculpture, and social encounter, the exhibition confronts exploitation, reclaiming narrative control while highlighting working-class experience, gender, and urban life.

Harrington's studio, Room 113 will serve as an Open Studio, where she and poet Karl Parkinson will perform live poetry recitations throughout the evening.

Tap Out and Ambush Girl — Live Action Documentation

Medium: Performance, Video Documentation, Costume, Object Intervention, Public Intervention

Date: 25th July 2025

Location: Dublin 2, South William Street, Grafton Street, and surroundings

Duration/format:

Part I Tap Out: (18'55") [self-shot, screened on the small tablet (left)]

Part II Ambush Girl: (32'54") [filmed by Karl Parkinson, screened on large tablet (right)]

Collaborators: Karl Parkinson (camera), Elaine Whelan, multiple members of the public.

Action Summary:

Tap Out - Ambush Girl is an evolving live-action character and set of public interventions that emerged from the *Consent Not Content* framework. She is reactive, gendered, and performatively punk — a figure of defiance, rapid response, and critique.

Action I, Tap Out is a public intervention performed in response to a viral, non-consensual recording of Harrington months earlier. Donning a Bushman suit, augmented with a Johnny Blaze hoodie emblazoned with *Parental Advisory: Explicit Content*, Harrington reclaims her entire image - face, voice, language and body while confronting the prankster duo responsible for the original capture and dissemination.



Following *Action I: Tap Out*, Harrington engaged in *Action II: Ambush Girl* to extend her response to the viral, non-consensual footage captured in March 2024. This performance allowed for richer spontaneous interactions, dialogue, and public engagement that were not possible in the self-shot first action. Re-approaching the pranksters, Harrington verbally engages the Bushman duo, reasserting control and resuming the Ambush Girl persona. Through spontaneous public interactions and responses to passers-by, Harrington explores dialogue, appropriation, and performative disruption across multiple encounters. Engagement with collaborator Karl Parkinson who films the action, prompts, and supports spontaneous interventions, enabling dynamic, multi-layered documentation.

Action I – Tap Out: Street Encounter — On 25th of July 2025, Harrington re-approached the prankster duo who had previously captured her image without consent, donning the Bushman suit and a Johnny Blaze hoodie marked “Parental Advisory: Explicit Content.” Filming herself, she began tapping on the street, offering a paper cup to passersby with the words: “Could you spare a euro? Even 50 cent for a hostel?” Her exaggerated selfie-style gestures destabilised the pranksters’ power while critiquing influencer culture and the commodification of the working-class body. Taking a seated posture, she evoked vulnerability, endurance, and performative class commentary, grounding herself both physically and symbolically. The encounter drew attention from onlookers, disrupting audience dynamics and reframing a moment of exploitation into one of agency, protest, and reflection on consent, visibility, and cultural violence. Her face is intermittently obscured using pixelated mosaics, the mesh veil from the original costume, and leaf or sticker motifs, creating layered presence, absence, and mediated digital visibility. Part II, *Ambush Girl* (32:54), filmed by Karl Parkinson, extends these interventions. Both works explore vulnerability, endurance, consent, and ethical engagement with urban life, reflecting on working-class experience, homelessness, and addiction.

Action II – Ambush Girl: Filmed Performance — Following Action I, Harrington re-engages the public and the prankster duo in a continuation of her performative reclamation. Filmed by Karl Parkinson, this action expands audience interaction, street ethics, and spontaneous storytelling. Clad in the Bushman suit, Harrington engages passersby through improvised gestures, dialogue, and situational performance. Captured moments include tapping, acts of appropriation, admonishing a teenager (“Delete That Now”), fishing bottles from bins, playful goofing on Grafton Street, retaliatory gestures, defending her territory, and dispensing doctrine. The work also incorporates spontaneous prompts from the public, including a recital of Little Leaf, a poem Harrington wrote at nine. Through these interventions, *Ambush Girl* embodies endurance, vulnerability, and agency, using humour, provocation, and performative tactics to interrogate consent, visibility, and social dynamics in public space, while expanding the ethical discourse around authorship, surveillance, and participation.



Chronological Inventory of Moments – South William Street through Grafton Street to College Green

1. Ambush Girl Tapping – performative street gestures reclaiming narrative authority
2. Ambush Girl Acts of Appropriation – subverting objects, spaces, and social norms
3. Ambush Girl Admonishes a Teenager: “Delete That Now” – direct intervention with bystanders
4. Ambush Girl Fishing Bottles from a Bin – ephemeral acts critiquing waste, capitalism, and ecology
5. Ambush Girl Goofs Off on Grafton Street – subversive spectacle highlighting addiction, vulnerability, and attention economies
6. Ambush Girl Retaliates – reclaiming agency from exploitative gaze
7. Ambush Girl is Ambushed – responding to unplanned public interactions
8. Ambush Girl Defends Her Territory – asserting ethical and territorial authority
9. Ambush Girl Dispenses Doctrine – verbal reflection and ethical engagement with audience
10. Ambush Girl Protests Potty-Mouthed – reliving and releasing the most cruel and subordinating encounters

Symbolism, Objects & Reflection:

The Bushman suit and paper cup serve as central symbols — simultaneously protest, spiritual invocation, and instruments of subversive street knowledge. They mediate vulnerability, endurance, and agency, transforming ordinary objects into tools for ethical witness, public reflection, and engagement with the everyday struggles of the working class, those living in poverty, people experiencing homelessness, and individuals affected by addiction. Echoing earlier works such as *Transients* (2017), they link past and present explorations of social visibility, protest, and endurance. The performance also foregrounds language and dialogue: “tapping” — colloquial Dublin for begging — is central to the work, reframed through Ambush Girl as both refusal and assertion, bringing the subversive power of language into the psyche and space of the middle class and creative class alike. The scattered, distressed posters evoke urban aesthetics — advertising, litter, protest — while also signaling the futility of any message that is not enacted or applied. At the same time, they reference the practical reuse of paper as a material, whether for warmth, shielding from the elements, or other survival needs, underscoring how objects such as newspapers, cardboard, and bottles hold tangible value in the economies of people living on the streets.



Audience interactions range from curiosity and sympathy to confrontation. In one encounter, a passerby recommends a sign of sorts, enabling dialogue and exchange; Harrington recites for the woman a poem she wrote at age nine, 'Little Leaf'. Ambush Girl receives small gestures of support such as coins in her cup. Others are fearful or attempt to scare her, creating a humorous role-reversal, fluid negotiation of consent, agency, and public attention. Harrington situates the performance against Irish cultural tropes of working-class caricature, critiquing media, street, and viral exploitations of class, gender, and consent. Encounters with fellow artists, such as Elaine Whelan, emphasised mutual support, co-authorship, and ethical collaboration, extending these values into both social and artistic realms. The project as a whole interrogates consent, authorship, narrative control, and socio-cultural hierarchies, linking to Harrington's ongoing legal and civic responses to image theft. It is both prayer and protest — an embodied act of artistic, ethical, and spiritual resistance in public space, elevating the visibility, voice, and dignity of marginalised participants in everyday urban life.

Mannequin Integration:

A sculptural mannequin, co-developed with Ellis, Brooklyn & Tom, embodies the Ambush Girl gestures, posture, and presence. This seated figure echoes the live performance while blurring the boundary between human action and object, extending the conversation around consent, visibility, and co-authorship into installation form.

At the centre of the installation sits a sculptural mannequin, co-developed with Ellis, Brooklyn, and Tom, embodying one single tableau chosen from the performative actions, the static posture and gesture elude to an inertia, yet wields a huge potential of fear, just as all flesh homelessness and underclass presence does. Constructed from chicken wire, Styrofoam, polyester fibre stuffing, tape, black plastic, aluminium bar, and miscellaneous found materials, the figure is clothed in a Bushman suit and finished with a pair of limited-edition Nike Jordans. These trainers reference the monetised logic of entertainment culture — the clicks, pranks, and viral schemes that reduce human experience to capital — while also recalling the artist's lived knowledge of homelessness, when even footwear had to be carefully managed to avoid appearing "too clean" while tapping.

The mannequin is not fixed as a static object but imagined as interchangeable with live performance — it could just as easily be Harrington herself, or another performer donning the suit. In future iterations, the artist envisions moving through the Flux communal space, the nearby street, or even the gallery floor itself, tapping with face obscured and cup extended, collapsing the line between staged figure and embodied action. Alternate versions may employ Bushman suits in vivid red, yellow, or other colours aligned with Harrington's visual language, linking installation back to her wider practice and branding.

A Bushman tracksuit, stuffed and staged as a seated body in a begging posture, recalls imagery from *Ambush Girl*. Gloves, shoes, and the Metro Cafe paper cup acquired during *Tap Out* complete the figure. Neither mannequin nor performer, this human-like presence sits in



ambiguity — protest, effigy, and decoy at once. Installed low, viewers encounter the figure from above, whether they choose to stoop, sit, or remain standing. The placement enacts a subtle corporeal hierarchy: the audience negotiates their own position in relation to Ambush Girl's gestures, observing her retaliations on the nearby screens, and encountering questions of voyeurism, consent, and the exercise of power. Will they look down upon her? Meet her at eye level? Sit alongside her, level with her, empathise, or identify with her stance?

The body may be reanimated through live action: the artist enters the gallery or street wearing the costume, cup in hand, tapping, begging, and occupying her own commodified image. Whether inert or embodied, the gesture collapses protest, satire, and spectacle into a live annotation on consent, visibility, and power.

Surrounding the figure, the floor is scattered with crumpled, Rosie-the-Riveter-style Ambush Girl posters. In a deliberate appropriation, the traditional bandana is replaced with a laurel leaf crown, signalling victory, glory, resilience, and the reclamation of agency. The text, instead of "We Can Do It," reads "Tap Out", a layered play on words: asserting defiance, challenging the power dynamic, and declaring that attempts to dominate, exploit, or mock will ultimately fail. In advance of the exhibition, Harrington had already disseminated these same posters in the streets and laneways surrounding the areas where Bushman typically carries out his pranks, re-siting *Ambush Girl* within the contested geography of public space and viral spectacle. The poster design draws on Harrington's own artistic brand palette of yellow, and black, and features a stylised face based on her younger rapper identity. The "Ambush Girl" expression, the cartoon likeness of *Temper-Mental MissElayneous* bears a curled lip and frown of aggressive inquisition, echoing a kind of trademark snarl — derives from her signature performance persona. At once familiar and estranged, the figure resembles Harrington but also exceeds her, embodying a character that is both of and beyond the artist. The raised sleeve gesture invokes gendered labour, working-class identity, and resistance, fusing autobiography with a broader cultural emblem of defiance. Audiences are invited to move through this terrain, stepping across and around the posters and the seated figure, blurring their own position as viewers and participants in a contested field of visibility, consent, and control.

The installation thus extends the live performance into a layered sculptural environment, merging protest and spectacle, embodiment and objecthood, vulnerability and endurance — holding open the question of who controls narrative, gesture, and gaze.



Caught Rapid (Collaboration with Carl Hickey)

Medium: Painting / Commission

Date: July 2025

Description:

Caught Rapid emerges as a collaboration with painter Carl Hickey, who created the portrait *Con*ent* in response to viral footage of Harrington captured without consent. Commissioning the piece transformed a moment of exploitation into one of co-creation, shifting the terms of authorship while confronting how images of vulnerability are framed and circulated.

Hickey's practice — emotionally attuned, realist, and grounded in social truth — brings a depth of attention to working-class experience that resists its flattening into caricature, trend, or commodity. Choosing him was deliberate: there is a trust and familiarity in the place he comes from, yet Harrington also remains critically wary of how representation operates, even through painterly, poetic mediums. The collaboration, therefore, stages both intimacy and tension, insisting that the act of documenting is never neutral.

By reclaiming authorship through this portrait, Harrington reframes what was once spectacle and ridicule into a dialogue rooted in care, respect, and mutuality. *Caught Rapid* becomes a commission, a collaboration, and a confrontation: exposing the fault lines between consent and control, and demanding reflection on who speaks, and who is spoken for.

As part of *Consent Not Content*, the work follows earlier collaborative retorts such as *Artist as Canvas* with graffiti artist ABDOE. Together, these projects reposition Harrington not as passive subject of capture, but as active commissioner, collaborator, and co-author of her own image.



Room 113: Open Studio — Live Poetry

Participants: Elayne Adamczyk Harrington, Karl Parkinson

Location: FLUX Dublin 2, Studio Room 113, will host an intimate Open Studio for live poetry recitations throughout Culture Night, 19th of September, 2025, coinciding with the one-year anniversary of FLUX at Chatham Row.

For this evening, Harrington invites Karl Parkinson—who filmed the second live performance intervention of *Tap Out – Ambush Girl*—to return as a collaborator in the poetic realm. This space celebrates the working-class voice, reclaiming authenticity, narrative authority, and poetic breadth. It is also a recognition of successful acts of “answering back” to attempts to steal voice, image, and representation, whether of individuals or of communities.

The invitation to participate is grounded in mutual respect, trust, and collaboration. Rather than allowing actions to be imposed upon her, Harrington deliberately brings trusted collaborators into her space—artists, poets, and creative allies such as graffiti artist ABDOE (*Artist as Canvas, 2025*)—to co-create, celebrate, and support one another. The Open Studio thus becomes a site of ethical, gender-aware, and socially conscious collaboration, where voice, agency, and artistic practice intersect.



Biography & Artist Statement

Elayne Adamczyk Harrington — 'Temper-Mental MissElayneous'

Education / Background:

Elayne Adamczyk Harrington is a practising artist and educator whose work explores faith, identity, and institutional critique. Raised in Finglas, Dublin, her working-class upbringing, along with influences from boxing, motorbikes, hip-hop, and her family's cultural, faith-based and trade unionist legacy, informs her multidisciplinary practice.

Harrington holds a BA in Fine Art (Sculpture & Expanded Practice with Critical Cultures) from NCAD and University of Arts in Poznań, and a Professional Master's in Art & Design Education. Her practice spans sculpture, performance, intermedia, and socially engaged projects, blending playful, naive gestures with critical, often confrontational inquiry into societal norms, power, and class.

Performance, Music, Poetry & Interdisciplinary Practice

As *Temper-Mental MissElayneous*, Harrington's hip-hop, spoken word, and interdisciplinary performance work spans over a decade. Her releases include *Proletarian Restitution*, *Big Words*, *Temperamental Miscellaneous*, and *Devotions*, alongside extensive collaborations and live performances at Irish festivals, theatres, and venues. She co-founded the anarcho-punk/hip-hop duo TMM with husband DJ FunkTom and released the vinyl *Heart Lose Tempo*, 2014, produced by avant garde artist and punk pioneer Stano with album design by renowned graffiti artist CISTO, launched by then poet laureate of Ireland, Finglas-native Professor of Poetry Paula Meehan.

Harrington's work has been broadcast on BBC Radio 3, BBC Radio 4, RTÉ Arena, TG4, and The Morning Show, and published in The Stinging Fly, The Ticket, The Irish Times, Irish Marxist Review, New Planet Cabaret, and through Poetry Ireland commissions. Key poetry projects include *Trotting Talisman* (2012), *Heaven Is Mine* (2012), *Cailín Rua* (2012), *Proletarian Restitution* (2013), *Soul's Quench* (2013), and contributions to the national Gathering Poem project (2013), presented to President Michael D. Higgins and housed in the National Library of Ireland. Other notable works include *No Versus* (2013), commissioned by Poetry Ireland on the theme of 'Art and Education' and performed for the ministers for Art and Education at The National Museum, Kildare Street, in support of 'Outreach Programmes', "Collaboration, Partnership, Accessibility, Sustainability" for ETAI (Encountering The Arts Ireland). The spoken word piece is accompanied by a video made in 2019 using Harrington's graduation exhibition work entitled '*Instrumental*' the sculptural series employs wood, concrete, metal, found objects, and mixed media to create forms that initially appear utilitarian or industrial—sometimes domestic, recreational, innocent, or impotent in nature. These reappropriated entities are



transformed to subvert their original function, introducing playfulness with an undercurrent of aggression. Central to the work is the artist's engaged interaction, which generates spontaneous verbal and kinetic expressions that extend beyond the narrative of the objects, evolving the sculptures into performance, spatial exploration, duration, and endurance.

Violent Witness (translated into French for Vivienne Dick's *Red Moon Rising*, 2015), and *Fakes and Manners*, archived in both the digital and physical Irish Poetry Archive at UCD's James Joyce Library.

Her multidisciplinary approach extends into film, theatre, and live performance, including *Break* (Dublin Fringe Festival, 2013, dir. Veronica Coburn), *Flow* (short film, 2018, dir. Michael Lavelle), and music video collaborations such as *Pie in the Sky* (2019) with Roddy Hunter and *Ego Concept* (2017) and *Honeymoon* (2024) with Jef Johnson. She frequently engages with artists, performers, and community groups, integrating music, poetry, and visual art to explore identity, faith, and social critique, ranging from her 2019 participation in the KONTEKSTY Festival of Ephemeral Art, Sokołowsko, Poland to her 2025 performance for *Festival in a Van* supported by Fingal County Council, bringing live music, poetry, and performance directly into communities, Harrington performed as Temper-Mental MissElayneous at private events in Lanesborough Park, Meakstown for the Sunshiny Days Youth Club, and at Baldoyle Georgian Hamlet for a community celebration.

Harrington's practice reflects a commitment to public engagement and recognition. She has been featured alongside her trailblazing trade unionist mothering Philomena in *Inspiring Women, Inspiring Stories: 40 Years of Irish Mothers & Daughters Making It Work* (NWCI, 2014), and commissioned to write and perform *Abolish Ess* for International Women's Day 2016.

Key Artistic Collaborations & Research

Elayne has extensively investigated performance, pedagogy, and corporeal expression. Her residencies at IMMA (2020–2022) and DEAN Art Studios, along with engagement with clown master and pedagogue Jef Johnson through Fields of Play (2014–2024, Gesundheit Institute), and collaborations with Roddy Hunter and John Court, exemplify her research into action-based pedagogy, participatory art, and performative storytelling. These interdisciplinary experiences inform much of her live, participatory, and installation-based work, as well as her teaching practice.

Launch: *Temperamental Miscellaneous* – A Dedication to Frank Murray

In February 2025, Harrington released the remastered album *Temperamental Miscellaneous*, celebrating over 15 years of her work as Temper-Mental MissElayneous and honouring her late manager Frank Murray (legendary manager of The Pogues and Thin Lizzy). The launch took the form of a community-centered exhibition at Flux Art Studio, Dublin 2, presenting excerpts from the ten remastered tracks within an expansive white cube environment featuring blown-up



album sleeve artwork. Guests spanned her entire career—film and theatre collaborators, community workers, fellow rappers, and figures from education and trade unions—many of whom contributed recitations and performances.

Excerpts of the tracks were performed in album order, with each guest bringing their unique voice and expertise: Dominoes by Conor O'Malley (Musician & TUD Access Officer), Contra-Diction by Vivienne Dick (No Wave Filmmaker & Artist), Proletarian Restitution by Phil Harrington (Trade Union Representative & NWCI Board Chair), There's Only One You by Shaen Delaney (Coordinator, CADS / Youth & Community Developer), Sugar-Lump by Blue Niall (Bilingual Rapper, Activist, Artist), Epi-Phoney by Ciarán Wilde (Jazz Saxophonist & Educator), Exception to the Rule by Abs (Graffiti Artist), Oxytoxin by Jen Harrington (Artist & Graphic Designer), Step In The Ring by Róisín 'FloRo' (Rapper, Community Development Officer & Activist), and I Smell Danger by Karl Parkinson (Poet & Author, O'Devaney Gardens).

The evening blended live performance, visual art, and community engagement, with Harrington opening with reflections on her artistic journey and her collaboration with Frank Murray. Alongside the performances, attendees experienced the album artwork and sleeve booklet on display, high-quality CD pressings and exclusive merchandise, and a closing DJ set by DJ FunkTom. Refreshments were served in keeping with a straight-edge philosophy, fostering connection and celebration. This project exemplifies Harrington's interdisciplinary practice, merging music, poetry, visual art, and community engagement, and reflects her lifelong commitment to creativity, faith, and social impact.

Education & Community Engagement

Harrington currently teaches Visual Art, Personal Care, Childcare, and Community Care, and coordinates the JCSP programme, alongside running extracurricular boxing, library, and hip-hop clubs at a DEIS school. Since 2011, she has facilitated creative workshops, mentoring, and youth engagement projects that integrate hip-hop, spoken word, and socially engaged art. She has now formalised this facilitator and relational role into one of permanence, viewing her educator position as a long-term, community-centered, socially engaged art project. In this way, her career as a teacher functions as a form of life research and represents a core component of her interdisciplinary artistic practice.

Faith & Creative Ethos

Harrington is a student at the Irish Baptist College, where she deepens her understanding of theology and Christian practice, bringing her faith into both her art and teaching. A dedicated member of Jamestown Road Baptist Church in Finglas, she actively serves in Sunday School and other ministries, including the summer Bible Club for children aged 5 to 11. Her Christian faith shapes her creative ethos, inspiring reflection, ethical engagement, and community care, and informs the values, themes, and social consciousness at the heart of her interdisciplinary practice.



Websites:

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Business cards are available at the front of house and merchandise is available from the Flux shop.