

**POP ART EVOLUTION AND
ITS IMPACT ON FASHION
AND PRODUCT DESIGN**

ANASTASIA ANGELIDOU



INTERNATIONAL
HELLENIC
UNIVERSITY

SCHOOL OF ECONOMICS, BUSINESS ADMINISTRATION
& LEGAL STUDIES / SCIENCE AND TECHNOLOGY

Pop art evolution and its impact on fashion and product design

Anastasia Angelidou

SCHOOL OF ECONOMICS, BUSINESS ADMINISTRATION &
LEGAL STUDIES / SCIENCE AND TECHNOLOGY

A thesis submitted for the degree of

Master of Science (MSc) in Strategic Product Design

February 2020

Thessaloniki – Greece

Student Name:

Anastasia Angelidou

SID:	1106180001
Supervisor:	Prof. Ioanna Symeonidou

I hereby declare that the work submitted is mine and that where I have made use of another's work, I have attributed the source(s) according to the Regulations set in the Student's Handbook.

To my father

ABSTRACT

This dissertation was written as part of the MSc in Strategic Product Design at the International Hellenic University.

We live in a world full of images of consumer culture, we are shaped by different media money is constantly in our minds, and we obtain thousands of information every day as we consume manufactured products. At the same time, there is a need for fun and a lot of humor. People need vibrant colors, they need to be able to find ways to express themselves freely, to dress as they please, to decorate their home as they please. All these together with a kitsch esthetic cover. The above components are an integral part of the well-known artistic movement called Pop Art which is the main subject of this dissertation. This movement integrates with society as a source of inspiration for every designer as a phenomenon with a global dimension that has been modified in different countries and cultures.

This is the era where canned tomato soups have pick up the torch to new products, opening a new portal for design, marketing and branding.

Keywords: pop art, fashion, products, design, popular culture

ACKNOWLEDGMENTS

I would really like to thank and express my gratitude to my supervisor Ioanna Symeonidou for the invaluable help and willingness that she has shown me throughout this dissertation. She provided guidance and feedback whenever I needed her.

Moreover, I would also like to thank my family and my life partner for their love, support and encouragement throughout this difficult year.

CONTENTS

ABSTRACT	4
ACKNOWLEDGMENTS	5
CONTENTS	6
TABLE OF FIGURES	8
1. INTRODUCTION	10
1.1 General	10
1.2 Scope, aim and research questions	10
1.3 Methodology	11
2. LITERATURE REVIEW - HISTORIC REVIEW OF POP ART	12
2.1 Introduction to Pop Art	12
2.2 The dawning: British Pop	14
2.3 American Pop	17
2.3.1 Major American artists of the movement.....	17
2.3.2 Andy Warhol.....	18
2.3.3 Roy Lichtenstein	24
2.3.4 The differentiation between them	24
2.4 Pop became international.....	29
2.5 Neo- Pop movement	29
2.5.1 Pop is turning Japanese	32
2.5.2 Kawaii – Japanese pop culture.....	33
2.5.3 Kawaii Characteristics	36
2.5.4 Kawaii in Design	37

3. POP ART & ITS INFLUENCE ON DESIGN	39
3.1 A few words.....	39
3.2 Pop art design emotions	40
3.3 General characteristics of designing pop art	42
3.4 Pop Art in furniture design.....	42
3.5 Pop Art and fashion: inspirational crossroad	46
3.5.1 Takashi Murakami: The Warhol of Kawaii	49
3.5.2 The bond between fashion and pop art	52
3.5.3 Jeremy Scott: The king of pop	54
4. COMICS	57
4.1 The superpower of comics	57
4.2 Comics and Fashion.....	58
5. POP CULTURE & MERCHANDISE	60
5.1 Pop Culture	60
5.2 Pop Culture influences consumer behavior	62
5.3 Brand personality & merchandise	63
6. DATA COLLECTION & ANALYSIS	68
6.1 Categorization of pop - influenced consumer products .	68
6.2 Analysis of the obtained data.....	99
6.3 Analysis of the obtained data - Findings.....	105
7. CONCLUSIONS	106
8. REFERENCES	109

TABLE OF FIGURES

Figure 1. The origins of Pop Art	14
Figure 2. Richard Hamilton. (1956) Just what is it that makes today's homes so different, so appealing	16
Figure 3. Andy Warhol. (1962) Marilyn Diptych [Acrylic paint on canvas].....	20
Figure 4. Andy Warhol. (1981) Dollar Sign [Acrylic paint and silkscreen on canvas]	21
Figure 5. Andy Warhol. (1962) Campbell's Soup Cans. [Synthetic polymer paint on canvas]	22
Figure 6. Roy Lichtenstein. (1961) Look Mickey. [oil on canvas]	25
Figure 7. Roy Lichtenstein. (1963) Whaam!. [Magna acrylic and oil on canvas]	26
Figure 8. Roy Lichtenstein. (1963) Drowning Girl. [oil and synthetic polymer paint on canvas]	26
Figure 9. Roy Lichtenstein. (1965) Brushstrokes. [Oil and Magna on canvas].....	27
Figure 10. Roy Lichtenstein. (1996) House I. [sculpture]	28
Figure 11. Takashi Murakami. (2010) Open Your Hands Wide, Embrace Happiness. [Offset color lithograph]	30
Figure 12. Jeff Koons, New Hoover Convertibles Green, Blue, New Hoover Convertibles, Green, Blue Doubledecker.....	31
Figure 13. Takashi Murakami. (2007) Graduation.....	32
Figure 14. Hello Kitty holds her certificate received from Japan's Land, Infrastructure, Transport and Tourism Minister Tetsuzo Fuyushiba.	36
Figure 15. Kawaii head and body ratio – creativebloq	37
Figure 16. Mini Ventilador. Unicornio Kawaii-luckygo	38
Figure 17. Takashi Murakami. (1999) Melting DOB C. [acrylic on canvas mounted on board]	38
Figure 18. Pop Artworks Collage	40

Figure 19. Product design according to Aaron Walter -usersnap.	41
Figure 20. George Nelson. Marshmallow, Sofa, (1956) - Domusweb	43
Figure 21. Figure 1Studio 65 (1972). Bocca sofa (or Marilyn).....	44
Figure 22. Roberto Matta (1966). Malitte Lounge Furniture.....	44
Figure 23. Paolo Lomazzi, Donato D'Urbino, Jonathan De Pas (1972). Blow Inflatable Armchair	45
Figure 24. Andy Warhol. (1966) The Souper Dress. [paper]	47
Figure 25. Yves Saint Laurent. (1966) Homage to Pop Art.....	48
Figure 26. Vans x Takashi Murakami (2015) Footwear	50
Figure 27. Jeff Koons x H&M (2014) 'Balloon Dog in Yellow'	50
Figure 28. Jeremy Scott in Moschino (2016). Marlboro bag	55
Figure 29. Jeremy Scott in Moschino (2014). Accessories	56
Figure 30. From left: Mystique "X-Men" costume, Alexander McQueen gold bodysuit, As Four nylon and rubber pants, Thierry Mugler corset ensemble (2008). Metropolitan Museum of Art	59
Figure 31. Superheroes action figures collection	66
Figure 32. Star Wars Instant Pots	67
Figure 33. Star Wars kitchen appliances	67

1. INTRODUCTION

1.1 General

Pop art is a famous artistic movement which has an intertwined relationship with popular culture and lifestyle, especially during the 60's (Tilman Osterwold, 2003). The aim of this dissertation is to follow its steps from birth to the present and the way that has influenced important disciplines such as painting, sculpture, fashion, architecture, etc., leaving its stigma for good. In short, it can take many forms and be transformed into innumerable products, since by its very nature it deals with mass culture, consumerism and derives its style from the visual activities and pleasures of people like everyday objects, advertising and media.

Banal elements, vibrant colors and common goods are some of the mutual features of all those interested in Pop Art, making it what it is today. The above characteristics have many parallels with the creations of great contemporary designers, who have been inspired by this phenomenon and embraced it in their own personal way. Through a research this is going to be proved in the next chapters.

1.2 Scope, aim and research questions

The scope of this dissertation lies within the **interdisciplinary** area between art, product design, fashion, marketing, consumer behavior and product development. The first aim is to examine the development of Pop Art over the years, understanding how it expresses itself via its

major expressors, and then on through the analysis, the author aims to identify the common point of design and the conceptual principles of Pop Art with fashion and product design of today. Therefore, the following questions must be answered:

- 1) What are the **basic principles and characteristics** of pop art?
- 2) What **features** characterize the main representatives of pop art?
- 3) How did an **art movement** influence the **design industry**?
- 4) How its key elements have been **transferred** to the world of design?
- 5) How did pop art **influence** product design and fashion?
- 6) How is today's **pop culture** related to the **product industry**?

1.3 Methodology

In order to answer the aforementioned research and draw conclusions, the approach to be adopted for the collection of the data is primarily carried out by means of a literature review. The next step is to move in a qualitative and quantitative research methods by using existing data and collecting digital material from the internet which is to be classified. This theoretical framework is going to start with historical references aiming to explain and fully comprehend the concept of pop art ending up with in the many different faces it has acquired in today's consumer society.

2. LITERATURE REVIEW - HISTORIC REVIEW OF POP ART

2.1 Introduction to Pop Art

Pop Art (also called neo-realism) is a movement in art that originated in London from various artists in the mid-1950s and in the United States in the late 1950s. Pop is often considered to be an acronym for "popular" and "fashionable", so it reflects a popular culture. Including images from popular culture such as advertisements, American comic books, movies, celebrities and television, Pop Art posed a challenge to fine art traditions. Content in Pop Art is sometimes visually detached, separated and/or mixed with unrelated content from its established background.

In the post-war economic boom of the 1950s and 1960s, pop art defined a sense of optimism. This coincided with Elvis and The Beatles' globalization of pop music and youth culture. Pop Art has been brash, young, friendly, and at the same time hostile to the already existed art establishment. This strange art of masses (production, media, culture) was the common factor in painting and sculpture at different nations. It can be considered as a "revolution" or improvement to the then - prevailing ideologies of abstract expressionism and it is close to Dadaism because of its use of found objects and pictures. (Adam Augustyn, 2019; David Piper, 2000) The tools of Pop Art were the everyday images that came in comparison to elitist culture most often presenting through irony, the banal and kitschy elements of any particular culture. (David Piper, 2000) It is also connected with the use of mechanical reproduction and rendering techniques by the artists.

Perhaps it is strange that this artistic movement came out of London before it exploded convincingly into the American art scene.

After all, Andy Warhol's name has become synonymous with the term known as pop art. He was an American artist, director, and producer who was a leading figure in the visual art movement. (Jaimey, Hamilton, 2003)

Yet others argue that "Modern Pop Art" has evolved independently and separately from its UK precedent, as John MacTaggart, an art teacher from Glasgow claims. *"It is argued that it was both a creation and a response to Abstract Expressionist painting, the first American art movement to attain international acclaim. By the mid-1950s, though, most thought it had become too elitist and introspective. American Pop Art emerged as an attempt to reverse the elitist and abstract movement by reintroducing the image as a conceptual system of painting, pulling art back into the real world from the darkness of abstraction."* (John MacTaggart, n.d.)

Shortly before the 1950s, the convergence of fine art and popular culture (such as posters, packaging, and print ads) began. In 1855, French realist artist Gustave Courbet pandered symbolically to public taste by including a pose taken from the inexpensive print series *"Imagerie d'Épinal"*. This immensely popular series depicted moralizing brightly painted scenes created by Jean-Charles Pellerin (1756–1836), a French illustrator (and art rival). Such pictures of street life, the army, and iconic characters were familiar to each schoolboy. (Meyer Schapiro, 1941) The middle class did not get Courbet's drift, but it didn't matter to Courbet. He realized that with a "weak" form he had invaded "high art." (Beth Gersh-Nesic, 2019) Picasso had done something similar forty years earlier when he collaged printed photographs of the "real world" on his still life works as he felt that his art was becoming too abstract. Also, "he joked about our love affair with shopping by creating a woman out of a label and ad from the department store Bon Marché. While *Au Bon Marché* (1913) may not be considered the first Pop Art collage, it certainly planted the seeds for the movement." (Beth Gersh-Nesic, 2019)

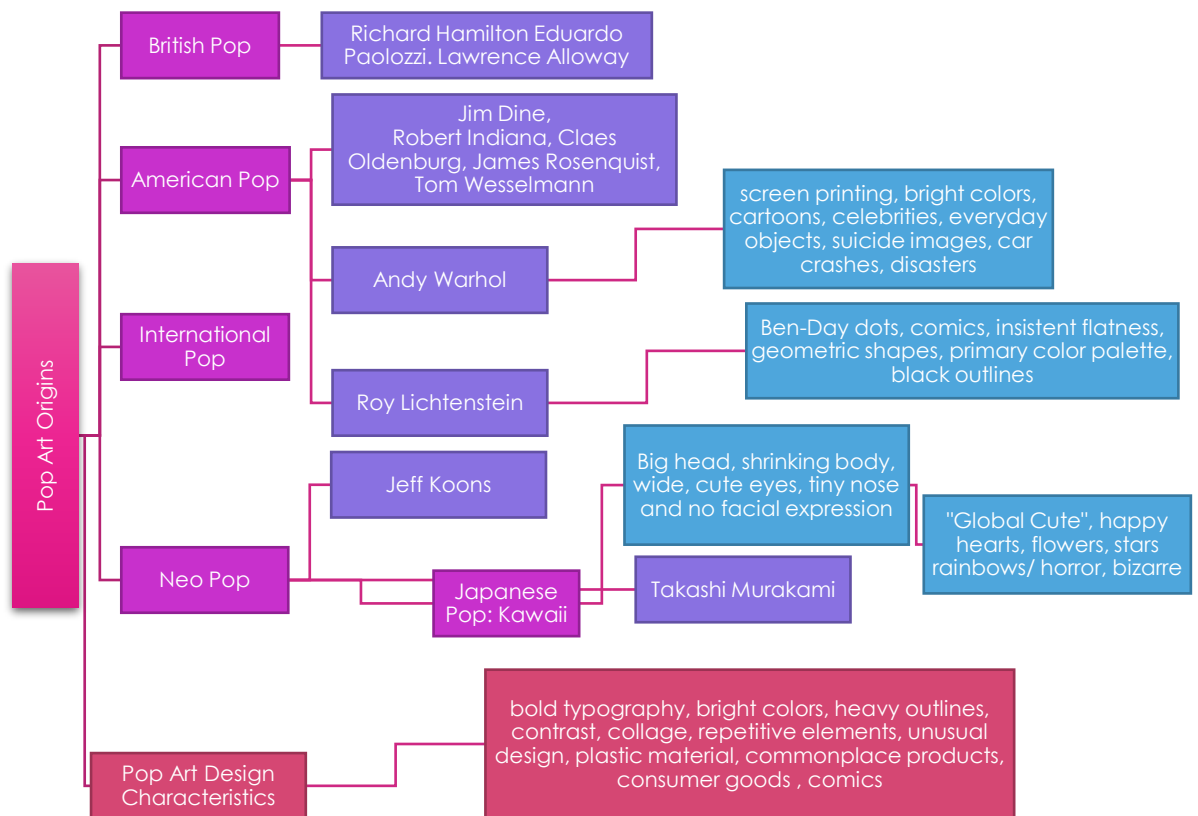


Figure 1. The origins of Pop Art

2.2 The dawning: British Pop

The first use of the word Pop Art occurred by some of the founding members of the Independent Group (an artistic and literary group that met regularly at the Institute of Contemporary Arts in London from 1952 to 1955) concerning the artefacts of popular culture. (Jaimey Hamilton, 2003) The small group included architects and critics as well as the artists Richard Hamilton and Eduardo Paolozzi. (John-Paul Stonard, 2007) Lawrence Alloway (1926–90), the critic who first used the term in print in 1958, conceived pop art as the lower end of a spectrum from popular art to fine art, encompassing elements such as advertisement, science fiction illustration, and automobile design. (L. Alloway, 1958)

One of the most significant of these early exhibits took place after their official meeting was closed by the Independent Group, an exhibition named "*This is Tomorrow*". It is here that was first seen what is widely considered one of the first true examples of pop art made by Richard Hamilton who defined the term "pop" (1957) as: "*Popular (designed for a mass audience); Transient (short term solution); Expendable (easily forgotten); Low Cost; Mass Produced; Young (aimed at Youth); Witty; Sexy; Gimmicky; Glamorous; and Big Business*". (Wilson Simon, 1978; Raffaella Picello, 2019)

As a part of his contribution to the exhibition catalogue, Hamilton made a collage called "*Just what is it that makes today's home's so different, so appealing?*" (Figure 2) In planning the collage, Hamilton typed a list of categories he planned to incorporate: "Man, Woman, Food, History, Newspapers, Cinema, Domestic Appliances, Cars, Space, Comics, TV, Telephone, Information" (John-Paul Stonard, 2007). The finished collage displays all the multiple ways available at that time to communicate information, illustrating Hamilton's ironic interest in popular culture and modern technology.

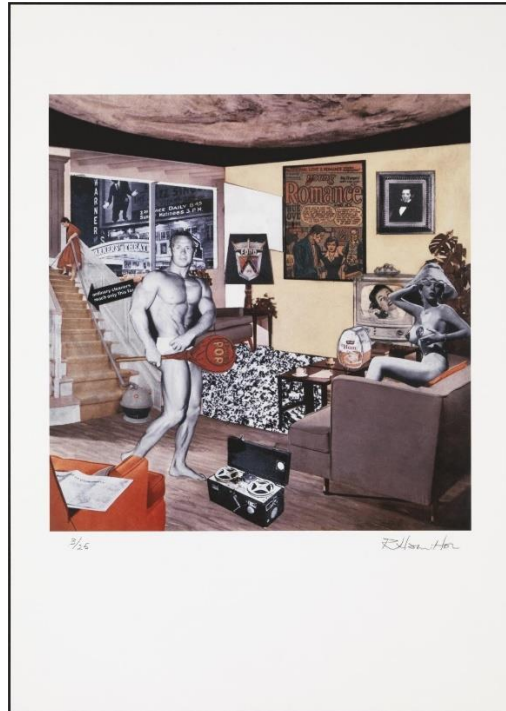


Figure 2. Richard Hamilton. (1956) Just what is it that makes today's homes so different, so appealing?

The task of this collage was educational and tried to outline the various influences that had begun to shape Britain after the war, since the decade of 1960s opened the road for a utopian future and a high-tech transforming world full of optimism and confidence. (Hamilton Richard, 1990)

Around 1959 and 1962, at the Royal College of Art, the most cohesive group of British pop artists appeared. Peter Blake, Pauline Boty, Richard Smith, and Joe Tilson, who educated at the Royal College of Art, London, together in the mid-1950s, took separate paths to pop art. (Jaimey Hamilton, 2003) The group also included younger students like David Hockney, Allen Jones, Peter Phillips, Derek Boshier, and Patrick Caulfield as well as the American-born R. B. Kitaj. (Wainwright, 2008) Earlier in the 1960s, other British icons associated with pop art included Clive Barker, Anthony Donaldson (b. 1939), Gerald Laing, Nicholas

Monro (b. 1936), Colin Self, and Jann Haworth (b. 1942). (Jaimey, Hamilton, 2003)

2.3 American Pop

The New Realism exhibition of Sidney Janis in October 1962 is generally considered to be the moment the American Pop debuted. (Annika Öhrner, 2017) The show was a collaboration between Janis and French critic Pierre Restany, champion of the French Nouveaux Réalistes. Janis introduced the American artists Jim Dine, Roy Lichtenstein, Robert Indiana, Claes Oldenburg, James Rosenquist, Andy Warhol, and Tom Wesselmann together with the assemblages and broken poster décollages of French artists. (Jaimey, Hamilton, 2003) He spoke about the artists as having a new “factual” and “cool” style and made direct reference to the coinage of “Pop” by the Independent Group. A few months later, at the Museum of Modern Art in New York's “Symposium on Pop Art” (December 1962) the American artists shown in the New Realists exhibition. Their work discussed and soon became the center of the U.S. movement. (Trowell, 2016)

2.3.1 Major American artists of the movement

Most art history books consider that the main representatives of pop art are Warhol and Lichtenstein. (Miroslav Bellay, 2016) Each of them, in his own style and played a key role in the pop art movement, laying some valuable foundations and influencing thousands of artists to date. *“Warhol and Lichtenstein both played with the concept of originality of art by painting artworks that have popular figures as subject matter.”* (Michael Zurakhinsky, 2012)

2.3.2 Andy Warhol

*"Everything is beautiful. Pop is everything."
Andy Warhol*

Andy Warhol impacted the way that pop art is created because he used his work as a way of personal expression and a vessel through which he expressed his critiques society. Also, he was the first that the use screen printing as a method to create artistic pieces and brought the silk screen to center stage as style of choice. This may be the biggest feature of pop art, as it encouraged artists to share their own ideas about current events. (Winston Willett, 2015)

The drawings of Warhol were often humorous, attractive, and unusual, and their manner is entirely different from his pop art's cold and distant mood. Without a doubt, Andy Warhol was New York's most successful and well-paid commercial illustrator thanks to his tempting creations. (Linda Bolton, 2002)

As Warhol moved to New York for the first time in 1949, art editor Tina Fredericks of Glamour fashion magazine purchased one of his paintings and commissioned a series of shoe illustrations. One commission led to another, and Warhol quickly became widely requested as an illustrator for prestigious clients including the Conde Nast organisation, the New York Times, Vogue and Harper's Bazaar. His interaction during this time with the fashion world will affect his later work.

While living and working in New York, he began a series of celebrities' portraits in the early '60s including Elizabeth Taylor, Elvis Presley, and Jackie Kennedy by using silkscreen photographic printing - a popular technique used for mass production (Screen Printing, Serigraphy, etc.) that is allowed him to produce multiple versions and variations of the prints.

The process that Andy Warhol followed can be described with the following steps ("Andy Warhol Screenprinting", 2011)

1. Stretch a piece of mesh over a frame (The finer the mesh the more detailed the resulting image will be)
2. Lay the screen on top of your paper print
3. Block off parts of the screen using a stencil (In the cases you do want elements of the image to transfer)
4. Apply emulsion (Andy Warhol applied photo emulsion)
5. The image will now appear on the screen or mesh
6. Place the screen onto the surface you want your "reproduced" image to appear
7. Apply ink.

Each one of these steps is going to change the image itself. It was like a series of patterns, that completed the composition, despite being different at first glance. In doing so, Warhol is drifting away from the tradition of elitist avant-garde. Initially, this new marriage between art and commodity culture was received by many spectators with little enthusiasm. Warhol was intrigued by ideas of morbidity. However, sometimes the results are amazingly beautiful, such as *Marilyn Monroe's* resonant, brilliantly colored images.

- **Marilyn:** *"In August 62 I started doing silkscreens. I wanted something stronger that gave more of an assembly line effect. With silkscreening you pick a photograph, blow it up, transfer it in glue onto silk, and then roll ink across it so the ink goes through the silk but not through the glue. That way you get the same image, slightly different each time. It was all so simple quick and chancy. I was thrilled with it. When Marilyn Monroe happened to die that month, I got the idea to make screens of her beautiful face the first Marylins."*
(Jimmy Maher, 2012, p. 80)



Figure 3. Andy Warhol. (1962) Marilyn Diptych [Acrylic paint on canvas]

This is perhaps one of his most iconic works. It was shown in his first exhibition in New York in 1962. The work consists of two canvases, each with 25 Marylins printed in a pattern of grid. One of the canvases is vibrant and powerful, representing the flamboyant public personality of the star. The other one is monochrome and black, causing her eyes to slowly disappear due to the inconsistent application of ink. (Figure 3) The two opposing sides of this project show the contrast between Marilyn's perfect public persona on the left and her tumultuous personal life's harsh reality on the right. ("What Was Andy Warhol Thinking," n.d.)

Some of the techniques he also used are: Acrylic Painting, Watercolor Painting, Oxidation Paintings, and Silk-Screening, which he later described as "holy pictures that cry all the time," because most of the technique he used was on the canvas. (Lee Hnetinka, 2018)

- **Money:** Money was one of the favorite subjects of Andy Warhol, and he openly talked about how much he enjoyed it. His idea was art-as-money. Born into a poor family, he worked a lot and finally found his way upwards into the high society he had always idolized as a child. He discovered the possibility of making money out of art early on in his career.

It was 1962 when he made the work *192 Dollar Bills*, featuring lines of silkscreened printed dollar bills across the canvas surface. In 1981 he returned to this theme with drawings and paintings including *Dollar Sign* 1981 (Figure 4) made from pen and ink on white canvas.



Figure 4. Andy Warhol. (1981) Dollar Sign [Acrylic paint and silkscreen on canvas]

Andy Warhol became known as the Pop manufacturer since he designated his studio a factory and making his assistants work as real workers and creating their own ideas. He saw the world like it was made from plastic, and his works in some way represent the replication of ideas. Through reflecting the laws of capitalism, he succeeds in making him a political critic with his works.

- **Campbell's soup:** An exploration of Pop Art by Andy Warhol (1960–1978) shows an artist committed to all the mass-produced items, especially food. Easy to obtain and enjoy from all ranks of society, mass-produced American food goods like Campbell's soup and Hershey's bars, carry both personal and national appeal. Exploring their simple graphic

designs as symbols of ordinary American life he wanted to transform them into minimalist artworks.



Figure 5. Andy Warhol. (1962) Campbell's Soup Cans. [Synthetic polymer paint on canvas]

Warhol was commissioned by the Campbell Soup company in 1985 to create a series of paintings of their dry-mix soups because the soup can art works have been tremendously successful, like the Campbell's Soup Box 1985. He believed that this was one of his finest works. More specifically, he said: *"I should have just done the Campbell's Soups and kept on doing them ... because everybody only does one painting anyway."* (Lee Hnetinka, 2018) Sure, that is correct because it is the autograph picture of his career and a bridge between his hand-painted work and photo-transferred paintings. It displays a package of chicken noodle, combining photographic printing with hand-drawn elements.

These were strong comments about the dull repetition of ads when Warhol created the first Campbell's paintings in the 1960s. (Figure 5) His fascination with popular American goods and his ability to make them artistically desirable indicated his conviction that artworks were practically attainable. As long as pragmatic, democratic and mass-produced technologies are at stake, art is simply a matter of who does

it rather than who can do it. The personal addiction of Warhol to junk food permits him to identify as an original American.

Consequently, the repetitive use of food in his art is not a criticism of Warhol, society or consumerism; it is merely a mirror in which the viewer gets lost. Food is a tool in the beginning of the Pop Art era in order to deconstruct Warhol's layers as an artist and as a representative of consumer culture. (Sabrina Small, 2016) Andy Warhol said that: "*The most beautiful thing in Tokyo is McDonald's. The most beautiful thing in Stockholm is McDonald's. The most beautiful thing in Florence is McDonald's. Peking and Moscow don't have anything beautiful yet.*" And the Turkish journal, Milliyet, announces news in 1992 as "*After Moscow, McDonalds opened a new restaurant in Peking. McDonalds doesn't have any problem of customer.*" This parallelism is a very clear description of the situation. For him, the amount was significant; He says everybody should like everybody, he has twenty-five cats (each of them is Sam), he paints a huge number of Coca-Cola bottles as well as Marilyn Monroe portraits and Campbell soup cans. Generally speaking, we may conclude that through repetition he seeks to catch the banality of capitalism. Pop art's essence is that everyone can be replaced by someone else, so there's no rule you should be yourself. (Erdem Selvin, 2016)

Andy Warhol himself explained once: "*If you want to know all about Andy Warhol, just look at the surface: of my paintings and films and me, and there I am. There's nothing behind it.*" (Mattick, 1998) "Campbell's Soup Cans" was the conceptual bridge used by this great artist to present interest in objects of everyday use.

Pop is an integration of high art with low art as canvas with daily objects. Pop art has neither tried nor provided a platform for advocating change to resolve an impeding art problem. This simply opened the creative project passageways by breaking down the barriers between fine art and graphics, commercial art and decorative. Warhol becomes

a pop idol. He does everything in the "Factory" era, such as cinema, writing, even TV channel and series and rock music projects (managing the rock group The Velvet Underground).

2.3.3 Roy Lichtenstein

*"Everybody has called Pop Art 'American' painting,
but it's actually industrial painting."
Roy Lichtenstein*

Roy Lichtenstein became one of Pop Art's leading figures. He was a popular and groundbreaking artist of the second half of the 20th century, along Andy Warhol, Robert Rauschenberg and Jasper Johns. (H. H. Arnason, 1967) Pop art helped him originate as his first complete works were based on comic strips pictures and ads. His creations have marked the American art scene and altered the history of modern art. (Avis Berman et al., 2007)

Roy Fox Lichtenstein born and grew up in New York City (October 27, 1923). He studied at the Art Students League and this is something that seems to have affected him. After college studies at Ohio State University he went back home to find a radically different world of art. "*I was brought up on abstract expressionism,*" he explained, "*and its concern with forming and interaction is, I think, extremely important.*" (Katherine E. Manthorne, 1997) These thoughts guided him in the centric moment in 1960 when he painted an abstract expressionist matrix embedded with Mickey Mouse. This picture was taken from the 1960 children's book *Donald Duck Lost and Found* and it was modified as to the palette and the composition. That was the breakthrough. The artist had come upon an aesthetic that would make him a precursor to the

burgeoning wave of American pop art, with his personal style being recognizable.



Figure 6. Roy Lichtenstein. (1961) Look Mickey. [oil on canvas]

The painting *Look Mickey* brilliantly navigates the division between high and low culture, pulp and fine art, regardless of the details behind its creation. (Figure 6) Comic book images, generally known as children's entertainment, started to find homes on museum walls — and in art history thanks to Lichtenstein. (Alina Cohen, 2018) Although he received criticism for copying cartoons, substantial changes were made to his artistic process and the Ben-Day dots were introduced. The name comes from Benjamin Day, a New Jersey, USA printer and illustrator in 1879 who patented the term first. The technique is based on small colored dots (typically cyan, magenta, yellow, and black) which are spaced and combined in different ways to create shading and colors in images.

Some other notable works are:

- **Whaam!** (1963) - Often considered one of Lichtenstein's most famous canvas paintings in size 13-foot long. The left canvas shows an American fighter plane launching a missile into the right canvas and striking an enemy plane; The concept of the story that lays on the diptych is taken from a panel drawn

by Irv Novick, published by DC Comics in February 1962 (*All-American Men of War*, issue number 89). (Figure 7)

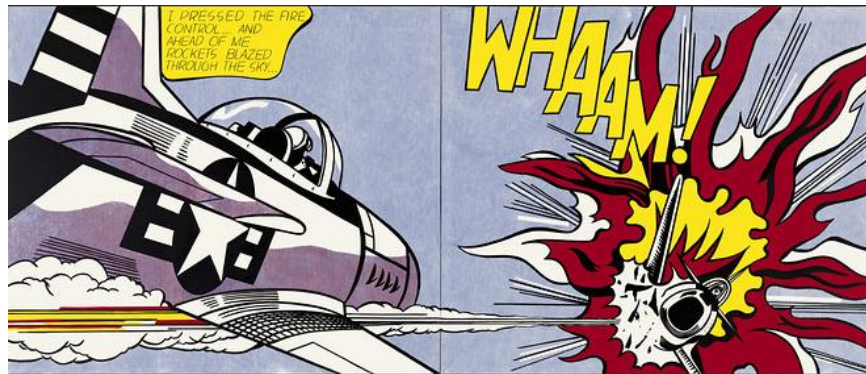


Figure 7. Roy Lichtenstein. (1963) *Whaam!*. [Magna acrylic and oil on canvas]

- o ***Drowning Girl*** (1963) – This melodramatic painting is one of his first works and the story behind it emanates from another DC comic entitled *Secret Love* #83 and its main tale “Run for Love!”. The aura of drowning girl emphasizes the gender stereotypes of the period. (Figure 8)



Figure 8. Roy Lichtenstein. (1963) *Drowning Girl*. [oil and synthetic polymer paint on canvas]

- **Brushstrokes** (1965 – 1966) – Lichtenstein created a series of paintings during this period featuring large abstract brushstrokes. The motif was surprisingly taken from a published source: *The Painting*, which was included in the comic book *Strange Suspense Stories* in October 1964. Here Lichtenstein used it to make a direct statement about Abstract Expressionism's elevated material and charged brushwork. (Figure 9)



Figure 9. Roy Lichtenstein. (1965) *Brushstrokes*. [Oil and Magna on canvas]

- **House I** (1996 – 1998) – In 1998, he created a sculpture called House I for the National Gallery of Art Sculpture Garden in Washington D.C. This preserves the same elements as wide, black lines and primary colors in his paintings. Built with fabricated and painted aluminum, the house appears normal when viewed from a fixed point of view. When you move from this location to the left or right, the form of the house appears to change. Moving to the left or to the right is revealing how this "house" is actually built. ("Roy

Lichtenstein: His Career, Artwork, and Legacy", 2017) (Figure 10)



Figure 10. Roy Lichtenstein. (1996) House I. [sculpture]

2.3.4 The differentiation between them

While Lichtenstein and Warhol became leading figures in the history of pop art, a significant difference between their works must be recognized. Both artists used images from popular culture, Lichtenstein's style was quite different from Warhol's. Lichtenstein painted with large dots of bright color to give the impression of a solid block of color - in much the same way as commercial printing does. (Linda Bolton 2002)

Warhol's emphasis was on reproduction, consumerism and the multiple. On the other hand, according to Graham Bader: "*Lichtenstein was a painter very much. A painter concerned with compositional issues and integrity and integration of the composition.*" (Alina Cohen, 2018) Also, Lichtenstein's painstaking dot paintings suggest a concern with a kind of "quantity vs. quality" argument. An image or an object that was repeated or mass-produced several times had an implicit loss of integrity – a cheapening. Warhol had another opinion. The way in which the

image or the object took on another form literally and metaphorically impressed the artist. In that process Warhol saw some purpose. He had understood something about the "highly recognizable" and "highly precious" relationship, that few artists of his generation, or any previous era, did. (Frith Carlisle, 2015)

2.4 Pop became international

Regional groups formed alongside and in direct response to American Pop in Germany, Japan, Argentina, Brazil and beyond. News and pictures of the American Pop shows in 1962-3 have been disseminated as air travel has become more available to artists and critics, as art magazines (especially Art International) have been circulated and as key exhibitions have been set up. (Jaimey Hamilton, 2003)

In the early 1970s, as television, music, and Western products became more available, the Soviet Union also experienced a pop boom. (Sergei Zhuk and Kirsten Bönker, 2018) Pop was widely considered emblematic of Western decadence and used as a clever foil to point out the socialist realism's similarly propagandistic reality.

2.5 Neo- Pop movement

In the 1970s, Pop Art became less popular until artists such as Jeff Koons and Takashi Murakami appeared. (Lisa Davidson, 2018) These two got obsessed with the mass-media and led the way with a revival movement called Neo-Pop. Koons was influenced by objects that are not normally recognized as fine art, such as inflatable plastic toys, basketballs, and vacuum cleaners (Figure 12). (Peter Childs and Mike Storry, 2015) Murakami, the Japanese artist famous for his psychedelic

approach to graphic art in comic style, has been said to “use and abuse” the confluence between high and low art; (Lisa Davidson, 2018) His overly saturated worlds of fantasy are inspired by Japanese culture. He is the Warhol of Japan. (Cindy Lisica, 2010) The mixture of pop, animé, and Otaku contents (Cornyetz, 2012), that were later developing into a recognized movement of Japanese contemporary art formed Murakami's personal style, called “Superflat”. (Natalie Avella, 2004; Hunter Drohojowska-Philp, 2001) (Figure 11)

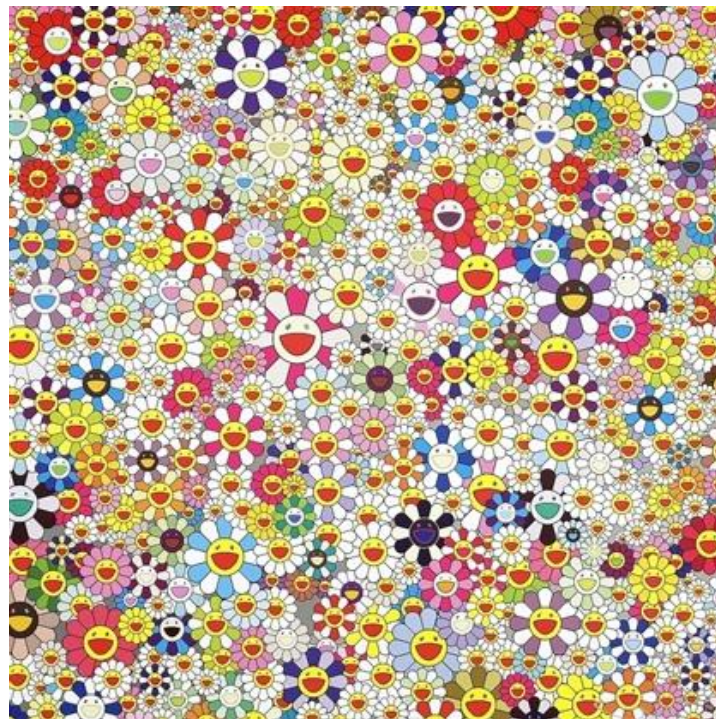


Figure 11. Takashi Murakami. (2010) Open Your Hands Wide, Embrace Happiness. [Offset color lithograph]



Figure 12. Jeff Koons, New Hoover Convertibles Green, Blue, New Hoover Convertibles, Green, Blue Doubledecker

The touching elements of popular culture would, inevitably, turn the entire process, and the art movement itself would have its own place in mass-media; Some powerful examples are the cover for The Beatles- the 1968 record, also known as the White Album- designed by Richard Hamilton (which was the first Beatles album not to show the members of the band on its cover), the Sir Peter Thomas Blake's work for Sgt. Pepper's Lonely Hearts Club Band with the famous psychedelic suits worn by the Beatles, the cover art for the B-52's fourth studio album, Bouncing off the Satellites by Kenny Scharf and Grace Jones's video I'm Not Perfect (But I'm Perfect For You) where Keith Haring's and Andy Warhol are participating. (Lisa Davidson, 2018) One of the most recent examples is the Murakami's design for Kanye West's 2007 album, Graduation, with the artist using West's mascot and trademark the "Dropout Bear" (Figure 13) (Lu Stout Kristie, 2013). Also, we would not fail to mention that Jeff Koons created a lifelike sculpture of Lady Gaga similar to the cover of her album Artpop. (Lisa Davidson, 2018)

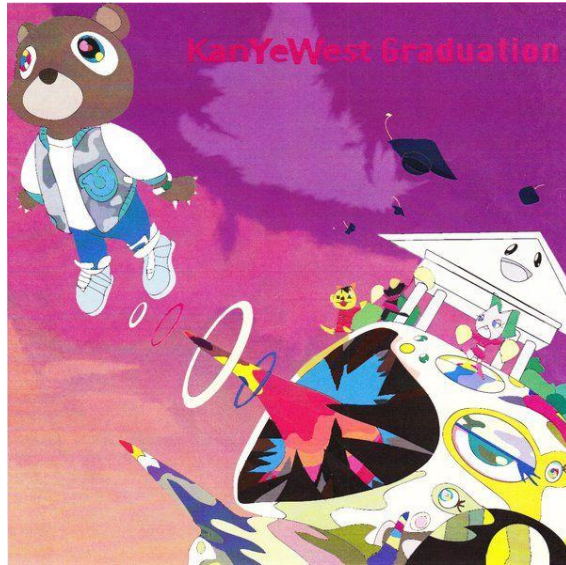


Figure 13. Takashi Murakami. (2007) Graduation

2.5.1 Pop is turning Japanese

Tokyo Pop originated from a combination of avant-garde activities — some held at the Sogetsu Art Center, others organized in the early 1960s around a group of artists affiliated with Anti-Art (Han-geijutsu) and Hi-Red Center (associated with Fluxus). (Jaimey Hamilton, 2003) Many Japanese artists and curators travelled to Europe and America as other international artists did while visiting Japan. The military dictatorship abolished most democratic and civil rights by 1968, making it difficult to display explicit political subject matter of this generation and propelling new abstract and ephemeral types that differentiated from pop iconography. (Getty research institute, Reiko Tomii, Getty Research Institute, 2007)

“The essence of pop is to overturn and stay away from tradition; playfulness, purposelessness, and meaninglessness are the writing concept influenced by pop art... For Chinese people who are restricted to a uniform standard pattern, it is the human liberty presenting on action that not to wear too seriously. A T-shirt with the logo “Leave me alone” is very simple and cheap so that it cannot present the identity

and social status of people who wear them... Everyone can express their emotions through the different graphics and words on their clothes... And since 2000, the rapid expansion of the wave of cartoon and fast food has found connection with costume through pop culture." (Qia Zhang, 2009)

In 1995, the Chinese designer Vivienne Tam is famous for "Mao" series apparel. Such works give deconstruction and re-interpretation to the "China's Cultural Revolution". As an important subject in modern fashion design, pop, along with the American culture's popularity, from the 50's to the present, has occupied most visual space like the field of visual culture, media and commercial advertising. (Edward L.Davis, 2005)

From its very beginnings, pop art has challenged critical reception. The system of appropriating, imitating and recombining features of mass culture leaves art open to interpretation. *"On the one side, Pop was perceived as a cynical and subtle satire of the mass media, exaggerating to ridiculous lengths the types and movements. On the other side, it was viewed as simply copying and thus celebrating or reaffirming the culture of masses. Some artists -like Andy Warhol- promoted ambiguity of meaning and tone as an impetus for the movement. Some others- like James Rosenquist with F-111- grounded the meaning of their pictures with interviews and texts giving specifically critical messages. Any understanding of pop art is further complicated by the broad global application of its content, style and processes to various cultural and political contexts."* (Jaimey Hamilton, 2003)

2.5.2 Kawaii – Japanese pop culture

One of Japan's most common terms is "Kawaii" and it is used in order to reflect Japanese aesthetic pop culture. Multiple Japanese

characters such as Hello Kitty and Pokemon are now widely known globally alongside the kawaii word. (Ken Belson, 2003)

In Japan the unusual concept of beauty related to cuteness is called kawaii. In contemporary Japanese, the adjective kawaii comes from the noun kawaisa ("sweetness", "nicety"). Kawaii today has a relatively common set of meanings: "cute" to "sweet", from "tender" to "childish", from "innocent" and "gentle" to "honest" and "soft", and from "small" to "lovely"; more rarely are the meanings associated to the word negative, such as "clumsy" or "stupid". (Hiroshi Nittono, Shiri Lieber-Milo, 2019) The word has many meanings, depending on the context and the topic of the sentence in which it appears.

Nowadays this charming phenomenon is indivisible from twentieth century, from masses and popular culture. Consumer goods and media were growing rapidly from 1970 to 1990 and in the early 1980s reached a peak of saccharine intensity because they were overloaded by a wave of super cuteness. Many suggest that the trend was a reaction to the strict post-World War II culture of Japan, and that this new cute style allowed the youth of the time to express their individuality. This phenomenon was so popular that original cute fashion became a basic style or aesthetic into which many other more specific and transient fashions such as preppy, punk, skater, folk, black and French were mixed. (Sophie Kinsella, 1995)

Hiroto Murasawa, a professional of the beauty culture at Osaka Shoin Women's University, believes that cute proves the Japanese simply don't want to grow up. *"It's a mentality that breeds non-assertion,"* he said. On the other hand, Tomoyuki Sugiyama, author of Cool Japan, believes cute is rooted in Japan's harmony-loving culture. (Tokyo, 2006)

Because of this growing trend, in 1974, the Japanese stationary company Sanrio- a giant in toy's industry- introduced its iconic character, "Hello Kitty" which was designed by Yuko Yamaguchi. The

designer took Kitty's name from Lewis Carroll novel "*Through the Looking-Glass*" and together with her popularity to the pro-British trends in contemporary Japan, signifies the cultural exchange between east and west. (Tamara Chuang, 2004) This merchandise product was a huge success from the beginning and the cute, white cat with no mouth and a pink bow ended up being in 2019 the second highest-grossing franchise of all time (behind Pokémon), having generated \$80 billion in lifetime retail sales. (Mike Jones, 2019) Now, the pre-teenage girls are not the only fans of Hello Kitty, since its market expanded to products aimed at teens and adults. This lovely cat is famous all over the world and almost fifty years later has been featured on numerous items, and even has its own theme bullet train. Japan's official tourism ambassador for 2008 (Figure 14) invites everyone to celebrate the kawaii identity through its huge range of products like dolls, jewelries, stickers, greeting cards, clothes, accessories, school supplies and stationery to purses, toasters, televisions, other home appliances, and computer equipment. (Tamara Hinson, 2014)

Of course, it is no coincidence that the outbreak of kawaii fever occurred just at the time of the fastest growing consumerism in the world and the peak of pop culture.



Figure 14. Hello Kitty holds her certificate received from Japan's Land, Infrastructure, Transport and Tourism Minister Tetsuzo Fuyushiba.

2.5.3 Kawaii Characteristics

There is a variety of kawaii characters, but they follow a common pattern. The basic formula is big head, shrinking body, wide, cute eyes, tiny nose and no facial expression. (Figure 15) It is a play of shapes avoiding perfect circles. Asymmetry Illusions and many archetypal themes.

Hello Kitty illustration does not follow exactly these principles because it does not have intense eyes and lacks of emotions. In psychological terms, by displaying no feelings allows the viewer to project himself and the unproportionally body, which is that of an infant or small animal, awakens in us the need to nurture and care for things which are physically weaker than us. (Alley. Thomas R., 1981)

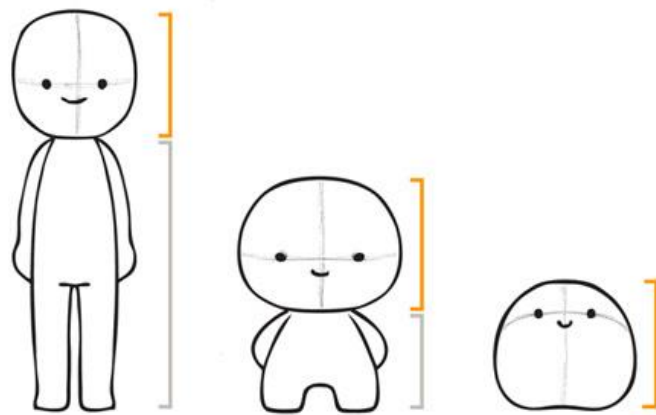


Figure 15. Kawaii head and body ratio – creativebloq

2.5.4 Kawaii in Design

Because kawaii esthetics is widely recognized and linked to certain values, as well as globally popular, Japanese graphics, product design and packaging had a significant impact. Cuteness can be added to products by including cute features, such as hearts, flowers, stars and rainbows. (Figure 16) You can find them almost everywhere in Japan, from big business to corner markets and national government, ward, and town offices. (Brian Bremner, 2002) Kawaii themes are very popular not only in Japan but worldwide, an overwhelming number of modern items, a "global cute" occurrence with many sellers and buyers. (Mark Shiling, 1997) The commercial character of the kawaii is especially important because it causes feelings of happiness and joy and overloads within the various fields of commercial design. On the other hand, kawaii is often synonymous with abject, bizarre motifs and horror imagery in contemporary art. (Figure 17) This new trend could be the sharp criticism of the promotion of the idea of cuteness and naïve sale of the delicate kawaii ideals. (Maria R., 2016)



Figure 16. Mini Ventilador. Unicornio Kawaii-luckygo



Figure 17. Takashi Murakami. (1999) Melting DOB C. [acrylic on canvas mounted on board]

Kawaii has conquer the fashion industry with an enormous variety of accessories, colorful clothes and of course, cute details. And it is not just that. Japanese, Koreans musicians, parades, cosplay events, fictional characters, karaoke competitions, design fests, even food and

exhibitions are only few features of endless universe of the kawaii events in real life. It is obvious that cute culture is everywhere and is addressed to everyone, regardless of age, gender and nationality. It has gone from a form of rebellion and a statement of individuality for Japanese women to a multi-billion-dollar industry with worldwide consumers. It is capitalism disguised, repackaged and covered in glitter. It is the combination of acceptance and non-acceptance at the same time. It is the luxury of always being a child, but at the same time refusing of responsibilities. (Mark Shilling, 1997)

3. POP ART & ITS INFLUENCE ON DESIGN

3.1 A few words

Pop Art's connection to design field originated in the fifties but remained relevant up to the present day. **Product design influenced pop art, and pop art influenced product design.** Since the vivid images of advertising graphics originated from pop art, it was a question of time before its aesthetics affected other fields of design and their products like packaging, fashion, furniture, even photography.

The pop artists frequently chose goods produced industrially as the subjects of their work, while at the same time inspiring designers to create completely new objects. (figure 18) Art was a business for pop art where artists and designers who were influenced by both wanted to create something attractive and commercially successful.

“guest” to participate in a common joke. For example, many designs of this kind make visual reference to kitsch or popular culture.

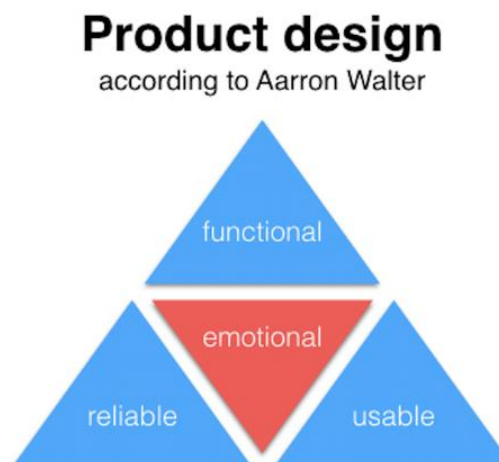


Figure 19. Product design according to Aarron Walter -usersnap

Kitsch is the term of derision for the cheap and vulgar as the *Columbia Electronic Encyclopedia* says, since the early 20th century has been applied to works considered pretentious and tasteless. *“If too many people like something, there must be something wrong with it. But isn't that very popularity telling us something? We should stop to consider just why it is popular. People find value in it. It satisfies some basic need. Those who deride kitsch are looking at the wrong aspects.”* (Donald A.Norman, 2005) Although, Pop Art embraced the banal or kitschy elements of any culture, most often through the use of irony.

Colors play a dominant role in stirring up emotions, and who could be better off than pop art? Hues of color convey different emotional semantics: red stands for passion, strength and heat, etc; while blue conveys calmness, rational, scientific and technological sense. Besides, colors with high brightness and low purity can create the relaxing and comfortable sense; while colors with low brightness and high purity can offer a solid and heavy feeling and so on. (Xinmei Chen, n.d.)

3.3 General characteristics of designing pop art

The aesthetics of pop art were designed to shock and entertain people. It was all about bold typography, bright colors, heavy outlines and contrast. The main features included rainbow colors, unusual designs, plastic use (plastic equals to consumerism, future's material) collages and repetitive elements. It has uplifted commonplace products and consumer goods to works of art. Also, the use of repeated motifs characterizes Pop Art together with large-scale portraits or drawings that deliberately misuse photos of Coca Cola, Campbell soup cans and celebrities' faces like Marilyn Monroe, Elvis Presley, Mao Zedong. Isolate material from its context is another Pop Art feature. Objects are not only taken out of the context but are also joined with other objects or images to create other associations with consumption, materialism and fame issues. (Schroeder Jonathan E, 1992).

The characteristics of Pop style are mainly in the following three aspects (X.L. Yin, 2003) :

- A. Pursuing popularity and popular interest, emphasizing novelty and uniqueness in design, and adopting strong color processing.
- B. Pop style is not a simple and consistent style, but a mixture of various styles from the perspective of design.
- C. The pursuit of unique and rarity, it is constantly changing.

3.4 Pop Art in furniture design

Pop art furniture carries that specific scent of fresh air and vitality into the room with this extraordinary and very catchy nature that

characterizes it. There are no limits in Pop Art furniture and the result is usually a work of art that stands alone. Smart, flashy and colorful- mostly made from inexpensive materials, the furniture in this category are creating a unique dynamic in the room with their youthful and vibrant style, contributing to the space adding lively energy and vivacity to the space in which it lives. (Figure 20) In terms of trendiness, it seems to be short-lived but still leaves a noteworthy impression on the world of design.

The Pop Art furniture is sarcastic, satirical and acts as a kind of transferable homage to contemporary times. The Bocca sofa, or Marilyn sofa, designed by Studio 65 back in 1972, is a great example of this combination. The oversized red lips that serve as a sofa made by cold-expanded polyurethane and elasticized fabric cover have become popular around the globe. It is so bizarre and unique, almost too cartoonish to be a sofa. Suddenly we are not talking about an object where you can sit back comfortably but about something playful that tickles your mind. (Figure 21)



Figure 20. George Nelson. Marshmallow, Sofa, (1956) - Domusweb



Figure 21. Figure 1Studio 65 (1972). Bocca sofa (or Marilyn)

In 1965 we have another good example of Pop Art furniture and it is none other than Roberto Sebastian's Malitte lounge. (Figure 22) This iconic work combines the style with functionality and is a collection of interlocking curved shapes composed of polyurethane foam and wool. The shapes could be stacked vertically to create a wall or used as individual lounge pieces. ("Roberto Matta Malitte Lounge Furniture 1966," n.d.)

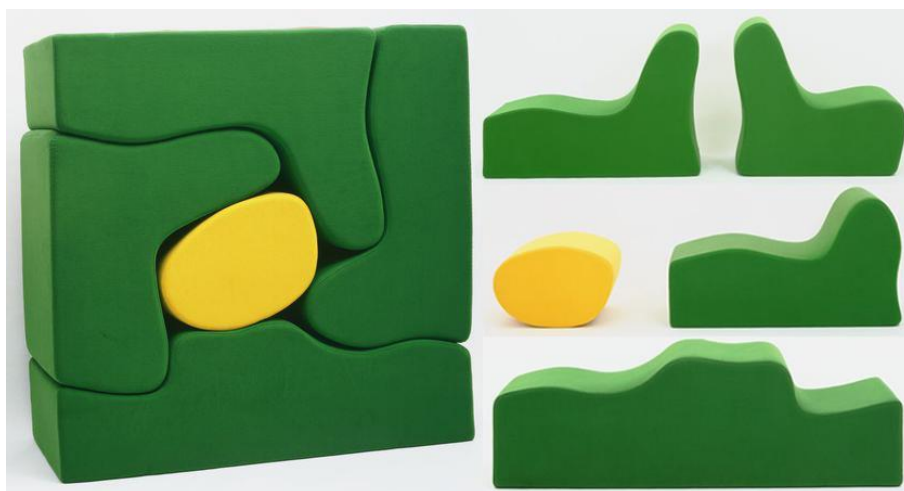


Figure 22. Roberto Matta (1966). Malitte Lounge Furniture

Finally, pop art furniture constantly discovers new products that would never even be considered by furniture manufacturers. Plastic,

metallic fibers, and paper were the most common raw material used by the artists reaching for a new style called "Inflatable". It was particularly appealing to young audience, regardless of their low duration and their low quality because they could finally move around, without thinking or suffering in their sleeping bags when traveling. (Figure 23)



Figure 23. Paolo Lomazzi, Donato D'Urbino, Jonathan De Pas (1972). Blow Inflatable Armchair

The blow-up furniture was a shock and a threat for the luxury furniture designers and a rebuke of the post-World War II money-oriented America. The short lives of these works did not prevent them, because they pose a question – does art have to be everlasting in order to be considered art? (Jan Arsen, 2016)

From this brief overview of furniture design, it can be seen that the main characteristics of these objects are saturated color palettes, new materials such as plastic and polyurethane and bold forms, and very often morphological references to well-known works of art from the pop art movement, revisiting known shapes on a different scale, such as a lip sofa. Using curvy shapes and inflatables, in line with the industrial production of the modern era.

3.5 Pop Art and fashion: inspirational crossroad

“One should either be a work of art, or wear a work of art”

-Oscar Wilde

It can be seen that there is a vicious circle between the artistic industries-art feeds on music, music feeds on art, fashion feeds on both and advertising eats everything it can get around its mouth. The pop art was supposed to be the most referred art movement in the fashion world because of its catchy and vivid colors, stripped of fine art elitism and ability to speak a universal language. The key feature of pop art lies is that it does not care about any “status quo”. It assumes that art can be taken from any source. The pop artists believed that everything is interconnected. (Team MSA, 2017)

The world of fashion quickly welcomed the novelty of pop art and played a key role in spreading it. (Pelka, 2011) The intimate relationship between art and fashion is not unusual, since both areas are highly driven and inspired by popular culture. The art in this sense separates itself from its traditional role in high-cultural production and is consumed in daily consumption and popular culture. Fashion is being slowly viewed, handled and spoken about like culture. (Grace H. Yoo, 2014)

The first major pop art icon in the fashion world is likely to be Andy Warhol who was also one of the firsts that turn their work into fashion items. Just as pop art shifted to mass culture in the 50s and 60s, so high fashion was challenged once the fashion industry entered the scene with its mass-produced items. Warhol began to print his creations on paper dresses, like the well-known **Souper Dress** (Figure 24), the one featuring Campbell's Soup Cans print. The very essence of consumerism was captured in these garments as they addressed the idea of

consumer goods being disposable. These fashionable “throw-away” dresses contributed to what would soon be named the “Warhol Look.” (Pelka, 2011)



Figure 24. Andy Warhol. (1966) The Souper Dress. [paper]

Wayne Tunnicliffe, the “Pop to Popism” exhibition's charismatic director, revealed that the relationship between fashion and pop art has been intensifying ever since: The creative scene in the 1960s was not so big or dynamic as it is today. Also, the fashion designers along with musicians and artists influenced the contemporary culture- *“I'm sure many pop artists were aware of fashion, but fashion also often used pop art images during this period. Some direct crossovers include Andy Warhol's soup can dresses, or in Australia the Ken Reinhard designed dresses that models wore at one of his art openings.”* (I-D Team, 2014)

Pop artists used fashion in their work as well as fashion designers used Pop Art. In 1974, in a four-panel silkscreen portrait, Yves Saint Laurent, who famously converted a Piet Mondrian painting into a dress, made his own version of Andy Warhol. Warhol worked with fashion designer Roy Halston to create dress designs based on his collection of flower paintings. (Alice Mackrell, 2005) They were both great friends and

even Halston appeared in several Warhol's projects. That was the start of a craziness in the fashion world then, and still continues to inspire the designers of today.

The Warhol Look quickly became popular. Many female designers and among them Betsey Johnson presented and sold youth-inspired clothing, made from metal, plastic and of course paper. The Scott Paper Company started producing paper dresses as part of a marketing campaign for paper napkins, toilet tissue, and paper towels in 1966 as a result of this success. These dresses were A-line shaped and produced in four sizes and two prints. This peculiar type of clothing could be worn about five times, easily changed with a pair of scissors and fixed with adhesive tape. However, the paper-phenomenon did not last long but became well known in the West between 1966 and 1968. (Gerda Buxbaum, 1999)

In 1966, Warhol's good friend Yves Saint Laurent produced the Pop Art collection, a revolutionary show where his creations were enormous achievements thanks to their vibrant, beautiful shades and accessible character. The Parisian designer produced woolen jersey tunic dresses, which have borrowed motifs from works made Andy Warhol and Roy Lichtenstein. (Figure 25) A great proof that fashion can be better when you have some fun with it. (Tracey MacCorquodale, 2016)



Figure 25. Yves Saint Laurent. (1966) Homage to Pop Art.

Pierre Bergé, co-founder of Yves Saint Laurent, once said: “fashion is not art, but it needs an artist to create it”, and often the two fields bled in each other. Every year, on catwalks around the world, we see art-inspired collections. Pop art was destined to become the fashion industry's most powerful and influential art movement thanks to vibrant, thrilling patterns and the ability to speak the universal language. During the war and the austerity period, clothing was more practical and unified. The prosperity of the post-war era has changed, and new fashion items seem to be more diverse. In this time interest has been growing in the mainstream audience and designers have seen this new movement as an inspirational source. In addition, fashion designers and artists during the sixties, influenced each other's work and became part of the same, shared heritage.

Later, fashion designers started adding his prints to their clothing. In the 1990s, Gianni Versace used Warhol's Marilyn print on dresses and thereafter Christian Dior too. Also, the legendary punk designer Stephen Sprouse (member of Warhol's inner court) used frequently Warhol's signature prints throughout his collections. Reaching even more recent ones many designers have built their whole philosophy around pop art making themselves expressors of contemporary Pop Art movement. Today, seeing artists in a designer role is even less rare as they cooperate directly with famous fashion brand

3.5.1 Takashi Murakami: The Warhol of Kawaii

Takashi Murakami has also collaborated with many big fashion names like Vans (Figure 26) and Louis Vuitton, while Koons joined his forces with H&M in order to create an inspiring and affordable bag collection featuring his signature balloon dog on them. (Figure 27)

Generally, art is an excellent way of harmonizing today's craft, tradition and creation. (Lisa Davidson, 2018)



Figure 26. Vans x Takashi Murakami (2015) Footwear



Figure 27. Jeff Koons x H&M (2014) 'Balloon Dog in Yellow'

The collaboration between Takashi Murakami and Louis Vuitton was launched in 2003 and was effective for ten years after the first release, as associated items were still sold in the shops. Its aim was to work on the pattern of "check," which is a main feature of the brand. In the 1850's, this pattern was created in order to distinguish its trunks from rivals by one of the creators of Louis Vuitton Malletier, George Vuitton. Then another pattern was invented, using the founder's initials and combining brand and pattern, making it the key to its unique design.

Murakami's fame for his monumental works was already big because he was known for hiring and coordinating great teams of craftsmen to mold and paint his works in his studio. However, that is not the first time that the Vuitton art department instituted long-term relationships with artists. In 2001 the brand worked together with Stephen Sprouse with a purpose to create a collection of Louis Vuitton products in which it was included the iconic "tag bag" with the graffiti pattern. The designer of the house, Marc Jacobs wanted the shops and products to be closer to street art and street fashion, so as to appeal to young people. The selection of a famous Japanese artist in European galleries and museums was judged but finally the colorful style of Murakami adjusted to American tastes.

Murakami played a very specific role in designing motifs, bags, displays and ad campaigns while he applied pop colors and characters to traditional patterns, managing to win the heart of the young female audience and not only. Their product lines were adapted to dynamic markets in the Middle East and Russia. The target of the brand was a unique selling proposition which had been succeeded in using Murakami's talent. Louis Vuitton initially sold exclusive goods and limited series (during art shows) to avoid the workload at his production facilities in Italy, Spain and France. A great example is the art exhibition dedicated to Murakami's work in the Museum of Contemporary Art in Los Angeles in the end of 2007 where a temporary shop was built by LV in order to sell its Murakami bags. The success was so big that they repeat that in 2008 but this time by selling bags outside the Brooklyn Museum confirming the Andy Warhol's vision prophesized that in the future "*all department stores will become museums, and all museums will become department stores*". (Annamma Joy, Jeff Jianfeng Wang, Tsang-Sing Chan, John F. Sherry Jr, Geng Cui, 2014) In this way they created "a whole universe" around the new products. They also exploited the power of the Internet and in the end of the day the LV-Murakami relationship seems

to have achieved its goals. (Riot, Elen; Chamaret, Cecile; Rigaud, Emmanuelle, 2013)

3.5.2 The bond between fashion and pop art

Partnerships between artists and brands are rising in popularity, yet these collaborations have not received only good reactions but also mixed feelings. (Anya Firestone, 2015) For example, not everyone in the art world was excited when Jeff Koons partnered with the mass-market retailer H&M. (Adele Chapin, 2004) The idea that art might somehow keep itself separate from commerce now seems a little implausible, but that does not stop some people from wanting it to be that way. As Tunnicliffe said: *"Consumer savvy artists have always garnered a mixed response, ever since the first pop art exhibitions in the early 1960s. Some thought commerce and high culture had no place together, while others saw their collusion in pop art as a recognition of the big business that the art world is and an honest reflection of how commercialism was dominating much of the world"*.

Recent studies have shown that the artist's mere presence can create "cognitive flexibility" for consumers; Flexibility in thought can affect the artist-brand alliance's expectations of the market, so that the partnership can be a successful way to bring new customers to the brand. Therefore, there are great possibilities for brands that can make cognitive flexibility easier for consumers. (Henrik Hagtvedt and Vanessa M. Patrick, 2008)

Buyers tend to purchase products from brands whose personalities are closer or similar to their own and avoid those whose personalities are different. They are attached to brands that convey a meaning that is consistent with their own self-concept. (Show less and C. Whan Park, Deborah J. Macinnis, Joseph Priester, Andreas B. Eisingerich, Dawn

Iacobucci, 2010; Matthew Thomson, Deborah J. MacInnis, and C. Whan Park, 2005) The act of getting dressed always says something - whether the message is one of conformity or rebellion and artists can use this meaning as a shorthand for something deeper. (I-D Team, 2014) Besides, as Andy Warhol once said: *"Fashion, wasn't what you wore someplace anymore. It was the whole reason for going."* (Patricia Anne Cunningham, Susan Voso Lab, 1991)

New pop art-inspired looks, featuring celebrities, icons and other things in bright and neon colors, continue to be popular and influential among a more current and youthful crowd. Fashion industry is still influenced by comics building a legacy of collaborations that have not stopped even today. Romance Was Born, Converse, 3.1 Phillip Lim, Lisa Perry, Lazy Oaf, Modcloth, Giuseppe Zanotti, Versace, Jeffrey Campbell, Sophia Webster, Nike, and of course Jeremy Scott are some of the most modern brands that pay tribute to modern and relevant aspects in pop culture.

In an industry that can often take itself too seriously, it is refreshing to see designers pay homage to the bright, bold and colorful artistic movement of pop art. Just as fashion affects art, art does the same for fashion, and the endless reinterpretation of similar ideas leads to great pieces that transfer from time to time as each industry borrows and generates from each other. In the end, we realize that fashion is created for utilitarian and social purposes while it is highly influenced by mass production and popular culture that is consistently changing. (Kemal Y. Kutucuoglu, Işıl Arikan Saltik, Aytekin Firat, Ozgur Tuncel, 2013)

Although fashion and art feed each other in more formal settings, perhaps the strongest connection is the way the two organically come together to share a tale. And it is a bond that is unlikely to break as long as people continue to wear clothes. (I-D Team, 2014) The fashion design under the influence of POP art, abandons the traditional standards, abandons the rational supremacy of modernism and has the anti-

culture and anti-traditional features. But at the same time, it creates masterpieces and miracles in the connections of different cultures and look for a new artistic fulcrum in the process of getting rid of old norms. (Wang Xiaoli, Li Ying, 2006)

3.5.3 Jeremy Scott: The king of pop

Jeremy Scott could be described as the biggest successor in the line of consumerism inspired fashion. The American fashion designer is the current creative director of the house Moschino but also leads his namesake label. (William van Meter, 2011) Scott has gained a reputation as "the most irreverent designer in pop culture," and "the last rebel of fashion". (Alice Fisher, 2014) He produces designs that often combine pop-culture references as an early advocate of combining high fashion with street style. (Lizzie Widdicombe, 2016)

Scott collaborated with many companies like Longchamp, Adidas and Swatch but the epitome of his career was when he decided to share his junk culture-spirit with Moschino. Having rejected several other offers, he preferred the Italian label because it had a similarly irreverent approach, since its creator Franco Moschino saw fashion as a form of protest. This time, as mentioned in the documentary: **Jeremy Scott: The People's Designer**, the rubbish bags, the witty slogans and all the humorous approach of Franco Moschino met the American glance (McDonald's handbags, popcorn dresses, nutrition-label ballgowns, SpongeBob SquarePants fur coats, Cheetos sweaters, Froot Loops clothing and accessories). Like Warhol and other twentieth-century pop artists, Scott is attracted to American consumer culture proving it in everything he does, either it is one jacket in McDonald's colors (ketchup-red and bright yellow) with a matching quilted leather handbag bearing a golden "M" in the shape of a heart that looked like Happy Meal pack (Figure 29), either a bag that looks like a Marlboro box of cigarettes with

the warning “Fashion Kills.” (Lizzie Widdicombe, 2016) (Figure 28) Scott's embrace of consumer culture in the name of Moschino was bright, brash, and ingenious.



Figure 28. Jeremy Scott in Moschino (2016). Marlboro bag

The idea of McDonald's collection came in driving through Los Angeles. "I had been thinking about the collection and I saw the sign - the iconic McDonald's sign with over 20 billion burgers served' and I thought, 'McDonald's, Moschino, two million served... Then I started thinking more about the idea of fast food and fashion, and how fast fashion has now a context of high-street brands, knockoffs and derivative fashions that are at low, low prices. I thought, 'What if I made real fast-food fashion and put the two worlds together in a different way, and created this kind of ultimate luxury handbag and a ladies-who-lunch kind of look, even if it had its inspiration from the world's most iconic and recognized fast-food chain?', Scott said in an interview with Bairbre Power. (Bairbre Power, 2017)



Figure 29. Jeremy Scott in Moschino (2014). Accessories

Some years ago, in 2015 Jeremy Scott made a statement about his approach to American consumer culture: *"I think the use of iconography is powerful in conveying a clear message: visuals are more instant than words. An image of Mickey Mouse is understood in Mumbai, Timbuktu and Los Angeles in the same way. It's a clear message even if you subvert it by, say, putting Mickey ears on an army helmet (Rihanna wore it in a music video)... I'm also a firm believer in nostalgia. It's a wonderful emotion to touch upon, the stuff that resonates from childhood and innocence and days gone by – toys, TV shows."*

Scott, often called fashion's equivalent of Andy Warhol and not unfair. With style as Pop as it gets, he mostly designs products and clothes with childish references such as toys like Barbie and cartoons like SpongeBob SquarePants or characters of "The Ren & Stimpy Show". All the above are pop icons with nice graphic shapes and bright colors. Jeremy Scott believes, devoutly, that "You should have fun with fashion... It shouldn't be a church that you pray to," he added and sealed this statement with a metal-mesh tank digitally printed with a

twisted version of the Coke logo: "Enjoy God"? in his personal ready-to-wear collection for Fall 2011. (Matthew Schneier, 2011)

The Powerpuff Girls, Batman, Superman, Pokemon and many more characters have walked his catwalk along with other elements like revamped classic emblems, large lightning bolts, star-spangled fabric, and capes. Jeremy's creative list could not leave out the comics and great superheroes; a topic to be discussed below.

From the above, it is obvious that there has been a fashion trend which was influenced by pop art and has often contributed to items that remind us of certain goods. Here, the question of volume is present (e.g. overweight cigarette bag) as well as the inclusion of a recognized attribute or company in an unfamiliar setting (e.g. MacDonalds bag). This play with size, and the act of taking the original object out of its context and converting it into something new, is a very common fashion feature that is inspired by pop art.

4. COMICS

4.1 The superpower of comics

Comic books have become a successful segment of the mass circulation market, as well as a part of our culture that is almost universally recognized. *"The juxtaposition of pictorial and narrative elements, and the endless array of possible themes and stories that could be explored through this combination, suggest that comic books might have flourished in any era once the artistic and printing technology was developed."* (Alward Emily, 1982)

In the market there is a variety of comic book types. Although some more esoteric types like religious comics and underground comics have their own alternative distribution networks and most of these appear on

newsstands with new issues on a monthly basis. (Alward Emily, 1982) The superhero titles are the most successful comic book styles because they have got the greatest circulation and the biggest number of fans and collectors all around the world. There are some obvious reasons for their success. Humanity has always been intrigued by supernatural beings and the nineteenth century's science and rationalism have played a key role in religious supernaturalism unlike the 20th century where the events helped us to stop our belief in human perfection. (Alward, 1982) Suspending one's suspicions is somehow inspiring, if it takes only a short time to read a comic book, and to believe in powerful individuals who by their own strength and benevolence overcome evil. There are two great "forces" in this field, DC -which has been in the industry since the 1930s and its comics ' basic concepts and processes have not changed significantly over the years- and Marvel- which showed up during the early 1960s. (Alward, 1982)

4.2 Comics and Fashion

Comic books have enthralled the fashion world for a long time. *"The ideas that dominate fashion — identity, performance, gender, body shapes, sexuality, logos and the quest for state-of-the-art materials — pretty well describe the world of the superhero"*, Cathy Horyn writes. (Tyler Hicks, 2008) Superheroes appeared in the late 1930s, the hinge years between the devastation of the Great Depression and the outbreak of World War II, and American utopianism practically colored their uniforms and avenging deeds as bowling balls and other objects were thrown at the heads of the Axis dictators. Nevertheless, the 1930s also marked the emergence of a sleek modernity in interior design, automobiles and couturiers.

Comics and superheroes are a continuous source of fashion inspiration for printing and design, revisited season by season, and supplementary core items such as playful polka dots, logos and graffiti.

(Geraldine Wharry, 2014) Designers, like real-life superheroes, free themselves from the banal. Using materials and crafts, they do remarkable things that embrace “the superpower style” from comic books to catwalks. The eternal battle between good and evil appeared in the exhibition “Superheroes: Fashion and Fantasy” (2008), at the Metropolitan Museum of Art’s where fantastical characters, despicable villains, epic battles and dramatical stories inspired the creators of these fantastic clothes. (Figure 30) From the decade of nineties till now these are the greatest **fashion houses** that used the power of comics in their clothing and took place in the event: *Bernard Willhelm, House of Moschino, Spyder Active Sports, Jean-Paul Gaultier, Thierry Mugler, Julien Macdonald, Giorgio Armani, John Galliano, House of Dior, Rick Owens, Pierre Cardin, House of Balenciaga and Nicolas Ghesquière, Gareth Pugh, Alexander McQueen, As Four, Walter Van Beirendock, Dolce & Gabbana, Descente Ltd., SPEEDO, Hussain Chalayan, Atair Aerospace, and Dava J. Newman.*



Figure 30. From left: Mystique “X-Men” costume, Alexander McQueen gold bodysuit, As Four nylon and rubber pants, Thierry Mugler corset ensemble (2008). Metropolitan Museum of Art

The exhibition caused a sensation because only two American designers participated in: *Rick Owens* and *As Four*. In fact, this is understandable because superheroes are primarily an American creation, and designers' philosophy there, is probably very close to fantastic characters, so they cannot easily be inspired and create clothes in a new or funny way. (Cathy Horyn, 2008)

Nowadays, comic books still have fanatics, like Tony B Kim- Founder and CEO of Hero Within- said: *"As fans, we've grown up settling for limited and boring nerd style. While our passion hasn't changed, our fashion needs have."* (Liz & Lindi, 2016) Heroism is in all of us and the "rise of the geeks" is sign of the times.

Comics and endless characters have inspired both people of all ages, as they have had tremendous success and, of course, have brought a great deal of benefit to the consumer industry. A phenomenon like this could not leave the world of fashion design untouched. After all, as history has proven, this is another element that great fashion brands borrowed from the pop art trend.

5. POP CULTURE & MERCHANDISE

5.1 Pop Culture

T. S. Eliot once described culture as simply *"that which makes life worth living. And it is what justifies other people in other generations in saying, when they contemplate the remains and the influence of an extinct civilization, that it was worthwhile for that civilization to have existed."* (T. S. Eliot, 2014)

"Culture has several kinds: high (or elite), folk, and popular." (Bruce David Forbes, 2003) High culture would become a gourmet meal in the food realm, a grandma's specialty would be the folk culture and

popular culture could be a McDonald's hamburger. In music, high culture might be an opera, folk culture a bluegrass tune, and popular culture a song by Madonna. The mass media (TV, Films, Radio, Mass Publications, Cybercommunications) depend on popular culture and are spreading all over because of it. The term pop culture is not accidental. It is due to its association with mass media and the general audience it has compared to the other two. (Bruce David Forbes, 2003)

Popular culture obviously has a broader audience and can be much more dominant for that reason alone. Almost everyone is constantly surrounded by it, watching TV at home, reading a magazine or newspaper, walking past advertisements, shopping at the mall, dining at fast-food restaurants, attending sports events, buying new clothes, etc. It is like the air we breathe. It both shapes and reflects us. Although, we are not mere pawns under the influence of those who create popular culture. The public makes decisions because there is something that responds to our needs or our beliefs and desires. Popular culture "*can tell us who we are, and what we are, and why*", like Ray Browne, a pioneer in popular culture scholarship, said. (Michael F. Petracca, 2004)

In *Popular Culture: An Introductory Text*, edited by Jack Nachbar and Kevin Lause, you can find the theory of the "*house of popular culture*," with a basement and two floors which are correlated. The basement of the house represents the underlying mindset of a culture. On the first floor are artifacts of popular culture, which include both objects and people. Popular *objects* are the "icons" and popular people are what they call "heroes" or occasionally celebrities. Both icons and heroes are "widely accepted or approved of by the masses" and thus are visible expressions of the values and beliefs that lie below in the basement. All these icons and popular objects can be real or imagined as well. For example, real icons are the credit cards and imaginary might be the Batmobile. The heroes also might be real

like Martin Luther King Jr. or imaginary like Harry Potter. Celebrities are another big issue that can be complicated because they are *both* real and imaginary. On the top floor there are the “rituals” and “arts.” *Rituals* are reunions, voting, sports events (including the Super Bowl), weddings, or holidays (Christmas, Halloween). *Arts* or “entertainment” are television programs, movies, popular music, comic books, popular fiction (romance, mystery, science fiction, westerns), supermarket magazines, etc. (Nachbar & Lause, 1992)

In short, pop culture affects consumers and varies by country, time, norms, arts, values, beliefs, etc. It is the reflection of today's society. The most common forms of it appear in the categories of language, politics, fashion, television, film, music and news.

5.2 Pop Culture influences consumer behavior

Two of the most important factors shaping each person's behavior are the place in which they live and culture. As a result, pop culture influences buyers' thinking and behavior, as well as the level of diversity and uniformity between cultures.

This is where marketing comes in where its role is to recognize what the consumer needs are and, at the same time, to direct them, to generate certain desires in their mind. Under these conditions, it is accepted that the data and comprehension of the behavior of the customer is a paramount responsibility at the business and institutional level. (Money, R B., Gilly, M N., & Graham, J L., 1998)

In the case of Andy Warhol, the leading figure of cultural discourse, the common and ordinary objects of consumption have been isolated and restored. (Jonathan E. Schroeder, 1997) His recognizable style is one of the most distinctive in art history, even though his work lacks signature brushwork or technique. (Stokstad, Marilyn and Stephen Addis, 1995)

Although, most of his works are created by others, Warhol has managed to build a strong brand identity and brand equity. The images he used were instantly recognizable and immediately attached to his name, which led him to create his own brand in a very specific style. Undoubtedly, he has been very gifted in focusing on the characteristic information of society, which is in fact overflowed with consumer goods like television, magazines, cinema, photographs and newspapers. (Livingstone, Marco, 1990) On that note, his marketing and advertising relationship helped him a lot as he knew his job and how to sell it, earning a lot of money for him.

Time affects people, their habits are changing, and their interests are switching. While we pass into a postmodern world, governed by visual images, influenced by TV channels and fascinated by international icons, visual literacy is becoming more relevant to buyers and marketers alike. In addition, marketing promotes symbolic associations: goods to images, images to goods.

5.3 Brand personality & merchandise

"It's kind of fun to do the impossible."

Walt Disney

The term **merchandising** is generally used in three approaches: as a process (meaning every process that aims to successfully introduce a new product into retailing), as a form of sales in retail (especially for the vendors of large quantities of fast moving consumer goods) and as the mass marketing of intellectual products. It is possible that the roots of modern merchandising lead us to that time when Adolphus Busch gave his name to the creation of a unique wine label. From that moment to

the present, as far as the subject of the evolution is concerned it is more likely to mention that **Walt Disney** is the main **pioneer** of the field. In the following years, Kamen makes his appearance and gains the name "*father figure of modern licensing*". (Ádám Horváth. Balázs Gyenge, 2018)

Disney is one of the most popular media companies worldwide. Being one of the world's leading developers and entertainment distributors, it aims to create the world's most artistic, revolutionary and sustainable entertainment experiences. That is a combination of both the vision and mission statement of the brand.

Brand identity is the human traits incorporated into the brand image. Marketers create these traits to evoke feelings and interactions with the brand in order to create a competitive advantage and a continuous relationship with their intended customers. (Bentler, P. M., 1990) As it is described by Aaker, is an "accumulated reservoir of goodwill and good impressions". (Jennifer L. Aaker, 1997)

Imagination, magic and fun are synonyms to Disney brand whose salience is created in an early age, is global and everlasting. The Disney name is associated with imagination, magic and fun. To Disney, brand salience is created at a young age, is ubiquitous, permanent, and is recognized by everyone despite any geographical area, cultural background or age. This particular connection to emotions is the basic element to brand identity.

In fact, each brand preference reveals something about the customer and the customer's self. If the buyers of a brand are successful, clever, fashionable or trendy, this is exactly accurate for the brand itself. Brand personality is undeniably a very significant brand equity factor, and brand equity is one marketing tool, so a good company identity helps to have loyal fans.

TV and movie merchandise include licensed merchandise with characters and properties from feature films and television shows, a phenomenon which has been steadily increasing since the nineties. It may sound weird, but merchandise manufacturers are paying money in order to buy a license from the creator of these screen materials in order to create products that will attract the audience of the equivalent movie or series. Technavio's analysts forecast that the global TV and movie merchandise market (apparel, toys, accessories, video games and others) is going to grow at a CAGR (Compound Annual Growth Rate) of 8.90% during the period 2018-2022. (Global TV and Movie Merchandise Market 2018-2022, 2018) Research showed that in Europe, the United States and Japan, movie-based products account for as much as 70 percent of total film revenue, with the other 30 percent coming from box office grosses," Lang Guimei, a judge of the Supreme People's Court, mentioned.

We're in the golden age of the superhero movie, with comic book inspired films on track to become the most popular—and profitable—genre that Hollywood has ever produced, thus the merchandising process works magnificently in this case. Their influence is probably stronger than ever on pop culture. (Apparel Network, 2016) Alongside the movies has been created an eclectic mix of superhero merchandise which is being used across apparel and accessories.



Figure 31. Superheroes action figures collection

Since the fashion world has a long history of looking for inspiration toward cinema, it's no surprise that some pretty noticeable fashion trends are produced by a movie genre this popular. Films have an influence on our modern world, helping the economy to grow and prosper. Action figures are a good example because aesthetics and collectible quality are the reasons fans buy them. For an action figure to be made, the cost is not much, they are mostly made either by plastic, rubber, or both. Yet fans buy them at ridiculously high prices because they have such a high collectible value. (PoutyBoy, 2017) (Figure 30) But it is not only that; Any forms of merchandise such as clothing, toys, posters, suitcases, home products, jewelry, make up etc. are very popular nowadays with fans asking for more and more all the time. The middle-aged fans of Star Wars universe, for example, are no longer happy with inexpensive, ordinary souvenirs that anyone could easily possess. They are seeking for something special and lead the big brands in some kind phenomenon which is better described as "mass prestige" goods, as Robert Kozinets, a professor of strategic public relations and business communication at USC, said. "People want to have cookware now, not just a coin or a comic book. (Figure 32) The merchandise can be part of what they wear daily or display to guests who come into their

homes.” Expensive, limited-edition collectibles — items that sell for hundreds to thousands of dollars — have long been a fixture in fan culture, Kozinets adds. “That opens a lot of possibilities for art-like objects to become a part of people’s homes or kitchens.” (Terry Nguyen, 2019) In fact, “Star Wars” movies earned more from merchandise sales than from ticket sales. (Figure 32 & Figure 33)



Figure 32. Star Wars Instant Pots



Figure 33. Star Wars kitchen appliances

Things like superheroes, which once were only considered for geeks, eventually entered the mainstream. More and more people tuned in to the characters of latest movies, TV shows, books and comics and welcome the beloved ones into their homes. The creation and selling of theme décor and furniture to fans is a trend that will never go out of style.

Although making high-quality replicas of some of your favorite pop culture icons could take some substantial investment capital, there will always be a nostalgic demand for a piece of cult decoration. There are artists and craftsmen ready to create and sell their own versions of their characters and their whole world wherever there is a popular novel, TV show or film.

6. DATA COLLECTION & ANALYSIS

This chapter will include a discussion of the various products that are available for sale and have received pop influences. The following table includes several characteristics of comparative analysis that will help in order to obtain a better understanding of how the various elements of pop art have been embraced by the product industry. The aim is to highlight their common characteristics as well as the wide variety of applications and product types that have been influenced by pop art.

6.1 Categorization of pop - influenced consumer products

The chosen 80 products of this list are available for sale on the international market and have certain characteristics related to pop art, some of which are more prominent and others less so. Their selection was based on specific criteria such as bold colors, shapes, decorations,

prints, logos, etc. Even the designer/company that designs or manufactures them has played an important role in the selection of these items, as many of the brands on the list have been mentioned in previous chapters because they have clear pop art influences.

The most explicit products of pop art are reminiscent of well-known works of art that either represent them – almost – loyally or vary in print. It is also common to use common pop art techniques such as polka dots, color intensity experiments, or words used in comics. Products related to pop art through pop culture were also included in the list. These are objects taken from famous movies or television series (old and new) that are very popular with the general public and well-known cartoon heroes.

Their search has been more general on websites like *eBay*, *amazon* and *google* by using some **keywords**, e.g. *pop art-inspired clothing/furniture/accessories/...*, *food-themed products*, *pop artists works*, *buy pop culture products*, or more specific by searching creations of companies that are heavily involved in pop art, such as *Moschino*, *Seletti*, *Alessi*, *Disney*, etc.

The aim of this survey is to gather the necessary information on the categories of products that have been affected by and to what extent by pop art. The characteristics to be considered are:

- **Types of consumer products:**
 - Convenience Products
 - Shopping Products
 - Specialty Products
 - Unsought Products

- **Product Categories:**
 - Baby Accessories
 - Bags and Purses
 - Cell Phone Accessories
 - Clothing
 - Collectibles

- Electronics
- Eyewear
- Fragrances
- Furniture
- Gadgets
- Home Appliances
- Home Decor
- Jewelry and Accessories
- Kitchen and Dining
- Lighting
- Make up and Cosmetics
- Packaging
- Paper Supplies
- Shoes
- Toys

- **The color of the products:**
 - Primary-black & white
 - Mixed

- **Is there typography or logos involved?**
 - Yes ✓
 - No ✗

- **Does it strongly look like pop art?**
 - Yes ✓
 - No ✗

- **Pop culture elements**
 - Yes ✓
 - No ✗

- **The brand of each product**
- **Website**

N/N	Thumbnail Image	Convenience Products	Shopping Products	Specialty Products	Unsought Products	Product Category	Colors (Primary-black & white, mixed)	Is there typography or logos involved?	Does it strongly look like pop art?	Pop culture elements	Brand	Website
1.			✓			Clothing	Primary-black & white	✓	✓		Adidas	Adidas.gr
2.			✓			Clothing	Mixed		✗		Agatha Ruiz De La Prada	Agatharuzidelaiprada.com



3.			✓			Packaging	Mixed	✓	✓		Almighty x Gumi	Amazon.com
4.				✓		Lighting	Mixed		✓		B&B x MP	bogandbones.co.uk
5.				✓		Furniture	Mixed		✓		Barnaba Fornasetti	yoox.com

6.			✓			Packaging	Mixed	✓	✓	✓	Ben Frost	BenFrostIsDead.com
7.			✓			Bags and Purses	Mixed		✗		Betsey Johnson	BetseyJohnson.com
8.			✓			Home Decor	Primary- black & white		✓		Bluw	Amazon.com

9.				✓		Baby Accessories	Primary-black & white	✓	✓		Bugaboo	Bugaboo.com
10.			✓			Cell Phone Accessories	Primary-black & white		✗		Casesophy	Amazon.com
11.				✓		Bags and Purses	Mixed		✓	✓	Christian Francis Roth	shop.bethyandveronica.com

12.				✓		Bags and Purses	Primary-black & white		✗	✓	Christian Louboutin	Net-a-porter.com
13.			✓			Shoes	Primary-black & white	✓	✓		Converse	soup'good.com
14.				✓		Bags and Purses	Primary-black & white		✓	✓	Disney	shopDisney.com




15.			✓			Clothing	Primary-black & white		✓		Disney	shopDisney.com
16.				✓		Gadgets	Primary-black & white	✓	✗	✓	Disney	shopDisney.com
17.				✓		Kitchen and Dining	Mixed		✓	✓	Disney	shopDisney.com



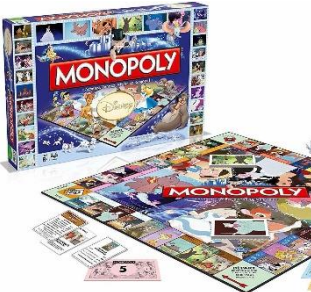
18.				✓		Kitchen and Dining	Primary-black & white		✓	✓	Disney	shopDisney.com
19.				✓		Kitchen and Dining	Primary-black & white		✓	✓	Disney	shopDisney.com
20.		✓				Paper Supplies	Mixed		✗	✓	Disney	shopDisney.com

21.				✓		Fragrances	Mixed	✓	✓		DKNY	Amazon.com
22.				✓		Shoes	Mixed	✓	✓		Dolce & Gabbana	Farfetch.com
23.				✓		Home Appliances	Mixed		✓		Dolce&Gabbana x Smeg	dolcegabbana.com

24.		✓				Make up and Cosmetics	Mixed		✗	✓	Dust&Cream	dustandcream.gr
25.		✓				Bags and Purses	Mixed		✓		Eastpak	selfridges.com
26.		✓				Electronics	Primary- black & white		✓		Edgar De Costa	etsy.com/shop/Edgar DeCosta

27.				✓		Packaging	Mixed		✓		Elo Soaps x Mike Karolos	elo-products.com
28.				✓		Furniture	Primary-black & white		✓	✓	Ethan Allen Disney	ethanallen.com
29.				✓		Home Decor	Primary-black & white		✓	✓	Ethan Allen Disney	ethanallen.com



30.			✓			Kitchen and Dining	Primary-black & white		✓		Foodigity Shop	m foodigityshop.co
31.			✓			Jewelry and Accessories	Mixed		✓		Funk da queen	funkdaqueen.com
32.				✓		Collectibles	Primary-black & white	✓	✓	✓	Funko	Funko




33.				✓		Home Decor	Primary-black & white		✓	✓	Funko	shopDisney.com
34.				✓		Home Appliances	Primary-black & white		✗	✓	Gasmate	Ebay.com
35.				✓		Toys	Mixed		✗	✓	Hasbro	Amazon.com




36.		✓				Paper Supplies	Mixed	✓	✓		House Art	houseart.gr
37.				✓		Furniture	Mixed		✓		John Gwinn	1stobjs.com
38.				✓		Bags and Purses	Primary-black & white		✓		JumpFromPaper x The Rodnik Band	jumpfrompaper.com

39.				✓		Bags and Purses	Mixed		✗		Kate Spade	Shoppop.com
40.				✓		Bags and Purses	Mixed		✗	✓	Kate Spade x Magnolia Bakery	Katespade.cocm
41.			✓			Shoes	Mixed	✓	✓		Kendra's Customs	etsy.com/shop/KendrasCustoms

42.				✓		Furniture	Primary- black & white		✗	✓	Kenneth Cobonpue	Kennethcobonpue.com
43.			✓			Clothing	Mixed	✓	✓		Made by JK	madebyjk
44.				✓		Home Appliances	Primary- black & white		✗	✓	Marvel	Amazon.com


45.			✓			Toys	Primary- black & white	✓	✓		Marvel	Amazon.com
46.				✓		Toys	Mixed		✓	✓	Mattel	barbie.mattel.com

47.				✓		Furniture	Primary-black & white		✗	✓	Maximo Riera	maximoriera.com
48.				✓		Furniture	Primary-black & white		✗	✓	Mickey Mivu	Mickeymivu.com
49.				✓		Lighting	Primary-black & white		✗	✓	Mickey Mivu	Mickeymivu.com




50.				✓		Bags and Purses	Primary-black & white		✓		Moschino	Nordstrom.com
51.				✓		Cell Phone Accessories	Primary-black & white		✗	✓	Moschino	Poshmark.com
52.				✓		Clothing	Mixed		✓		Moschino	Farfetch.com

53.				✓		Eyewear	Primary-black & white		✓	✓	Moschino	theluxurycloset.com
54.				✓		Fragrances	Primary-black & white	✓	✓	✓	Moschino	Notos.gr
55.			✓			Jewelry and Accessories	Mixed		✓		Nikita Majajias	dooodandfandango.com


56.			✓			Jewelry and Accessories	Mixed		✓		Nikita Majtas	doodadandfandangoo.com
57.				✓		Home Appliances	Primary-black & white	✓	✓	✓	Nostalgia	Nostalgiaproducts.com
58.				✓		Home Appliances	Primary-black & white	✓	✓	✓	Nostalgia	Nostalgiaproducts.com

59.			✓			Gadgets	Mixed		✗	✓	Octopus	Octopus.gr
60.			✓			Home Decor	Primary- black & white		✓	✓	Octopus	Octopus.gr
61.				✓		Electronics	Primary- black & white		✓	✓	OfferBox	store.google

62.			✓			Shoes	Primary-black & white	✓	✓		Pierre Hardy	pierrehardy.com
63.			✓			Eyewear	Mixed		✗	✓	Purseonlity	Shopitiques.com
64.				✓		Bags and Purses	Mixed		✗	✓	Rommy De Bommy	rommyde bommy.com
65.				✓		Jewelry and Accessories	Mixed		✗	✓	Rommy De Bommy	rommyde bommy.com

66.				✓		Furniture	Primary-black & white		✓		Seletti	Seletti.com
67.				✓		Kitchen and Dining	Mixed		✗	✓	Star Wars Disney	amazon.co.uk
68.				✓		Gadgets	Primary-black & white		✗	✓	Suck UK	suck.uk.com

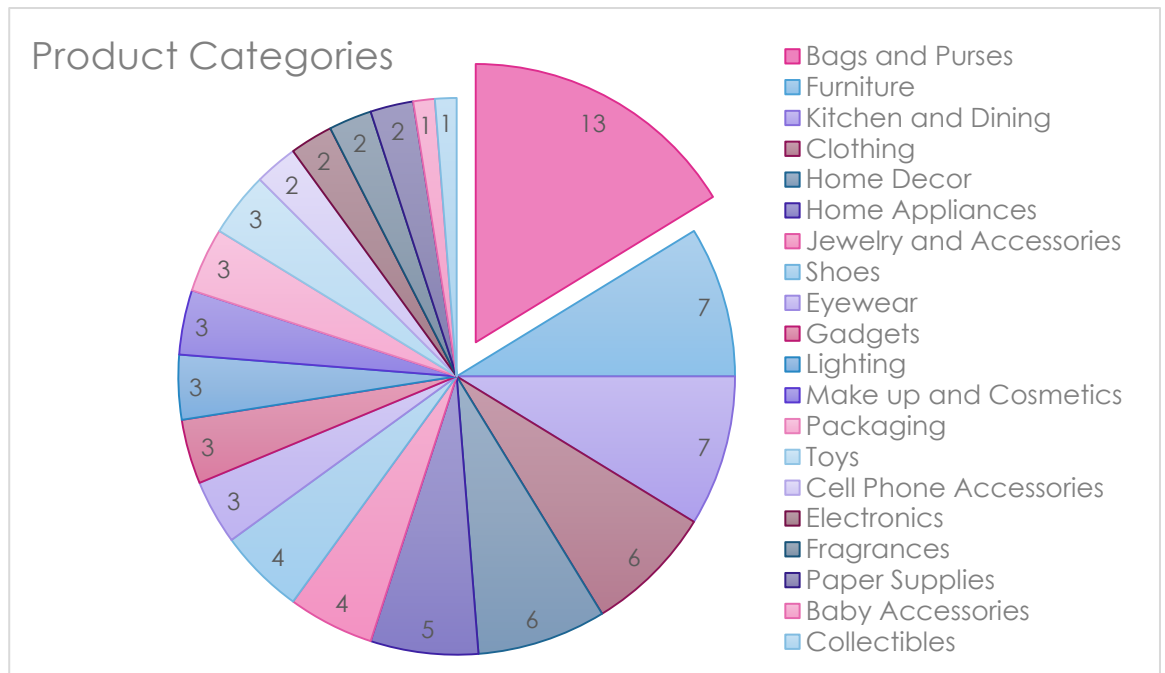
69.			✓			Lighting	Primary-black & white		✗		Suck UK	suck.uk.com
70.			✓			Eyewear	Primary-black & white		✓		SUPER	retrosuperfuture.com
71.				✓		Bags and Purses	Mixed	✓	✓		Takashi Murakami x Louis Vuitton	Whatgoesaroundcomesaround.com

72.			✓			Make up and Cosmetics	Mixed		✗	✓	The Body Shop	thebodysnop.gr
73.			✓			Bags and Purses	Primary-black & white	✓	✓		Tokyoto	Amazon.com
74.			✓			Kitchen and Dining	Mixed	✓	✓	✓	Truffle Shuffle	Trufflesuffle.com

75.			✓			Make up and Cosmetics	Mixed	✓	✗	✓	Truffie Shuffie	Truffieshuffie.com
76.				✓		Bags and Purses	Mixed	✓	✓	✓	Urania Gazzeili	UraniaGazzeili.com
77.				✓		Clothing	Mixed		✓		Versace	farfetch.com

78.			✓			Home Decor	Primary- black & white		✗	✓	Walt Disney Studios	shopDisney.com
79.			✓			Home Decor	Mixed	✓	✓	✓	Wancko	Amazon.com
80.				✓		Kitchen and Dining	Primary- black & white	✓	✗	✓	Warner Bros	harrypottershop.com

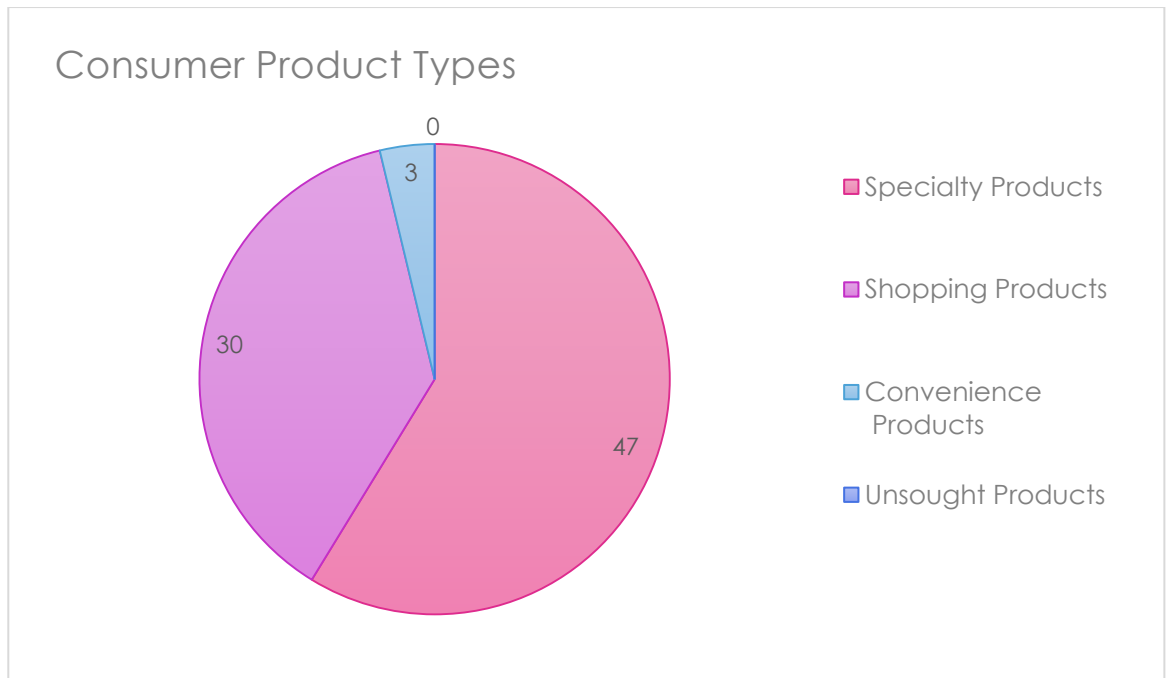
6.2 Analysis of the obtained data



Pie Chart 1: Product Categories (descending order)

In the first pie chart there is a list of product categories that emerges from the analysis of previous data (chapter 6.1) and they are sorted in descending order.

The results show that the category of Bags and Purses is at the top of the ranking with a marked difference from the others, which are slightly excluded from each other. What also appears to be certain is that there is a wide variety of categories, since only 80 product searches showed twenty different categories as set out in the first pie chart.



Pie Chart 2: Consumer Product Types (descending order)

The second pie chart is based on the "**consumer products**". By this term we mean all those products that consumers want and are going to use. They have some variations between them and are categorized into four categories: convenience products, shopping products, specialty products and unsought products. (Robert W. Kolb, 2018) More specifically:

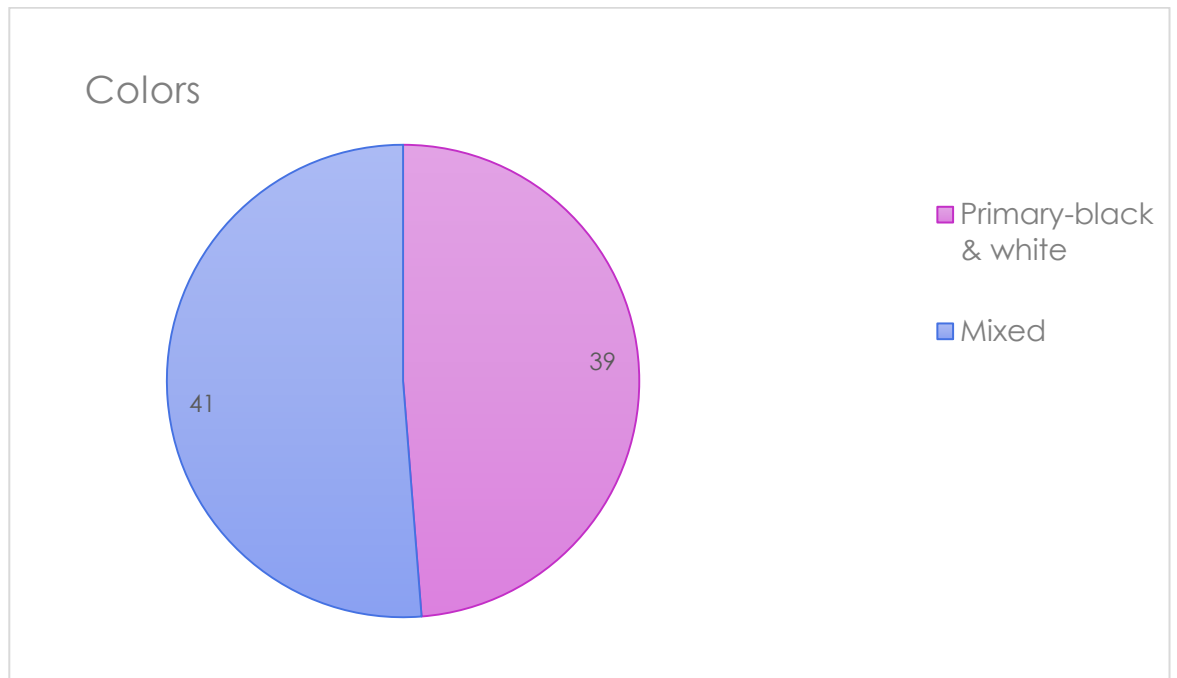
- **Convenience Products:** These are usually cheaper products that consumers buy without too much thought and are generally easily accessible in order to satisfy the needs and wants of the customers. Some examples are umbrellas, gum, newspapers, pencils, pens etc. (Copeland, Melvin T, 1923)
- **Shopping Products:** There is more steepness than the first in this category. Here, the consumer is making a greater effort and spending more time to end up buying something while going through a process of comparing style, quality and

price. Some examples are clothing, electronics, furniture, etc. (Richard H. Holton, 1958)

- **Specialty Products:** Consumers fall into this category when things get more unique for them. It is about even more expensive products with special features or brand equity that are of particular importance to the consumer. Some examples are luxury goods (watches, designer clothing, Rolex watches etc.), popular paintings, etc. (Kaish, Stanley, 1967)
- **Unsought Products:** In type of unsought products the consumers either do not know the unsought product or do not seek it unless it is required in a specific condition. Some examples are funeral services, life insurance, home alarms, etc. (Charles W. Lamb, Joseph F. Hair, Jr., and Carl McDaniel, 2014)

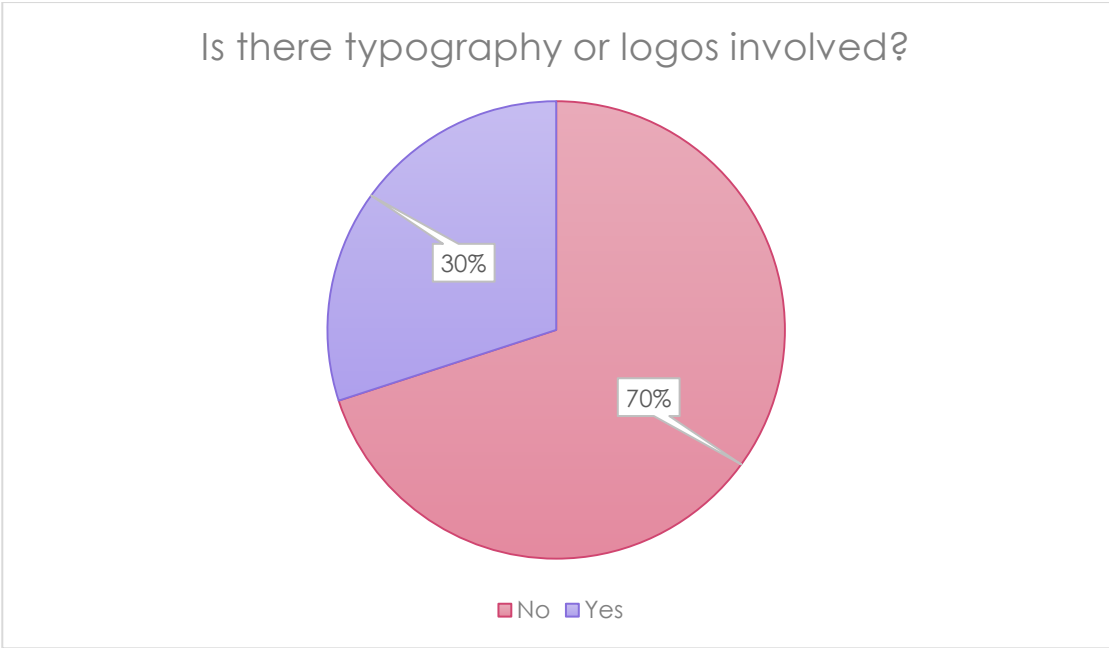
By sorting the 80 products into these four categories according to their characteristics, the largest percentage is for specialty products, while the unsought ones are zero at the bottom. This means that the majority of the market is aimed at creating eccentric products or well-

known companies with loyal fan buyers. In both cases, the value of the products is very high. (Kaish, Stanley, 1967)



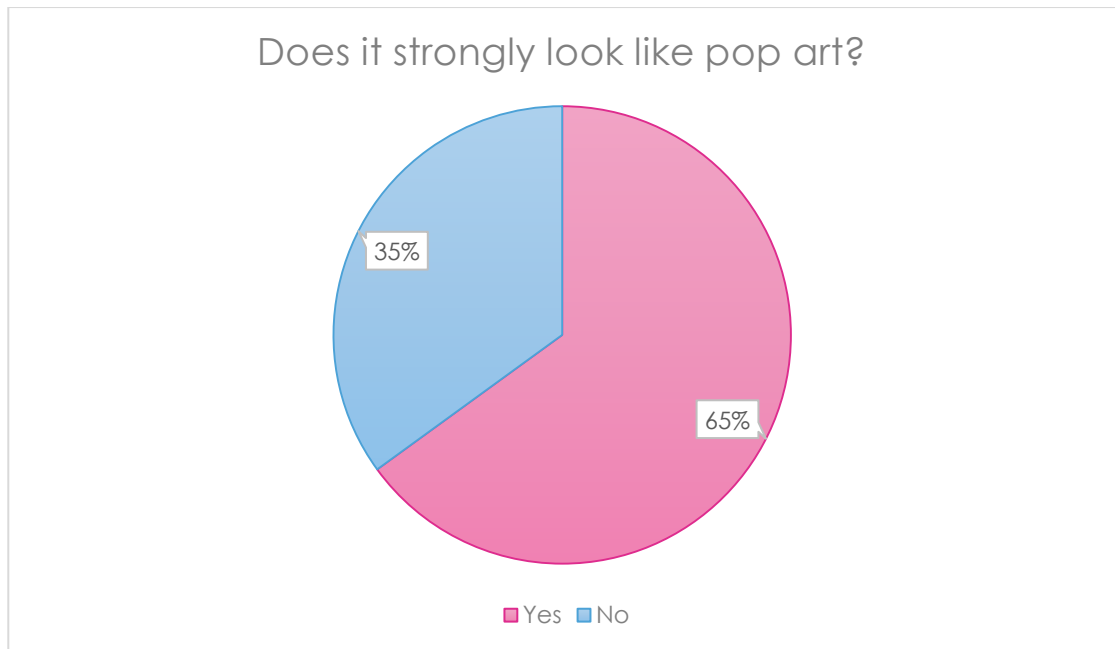
Pie Chart 3: Product classification according to the colors they have

The results of the third pie chart show that in the most products (more than the half) a colorful temper conquers. The mixed-colored products are a powerful feature of pop art which, as mentioned in the previous chapters, is characterized by vivid colors. Although, the primary color palette of the 39 products is a feature reminiscent of Lichtenstein's artworks because he mostly used red, yellow and blue alongside with black and white. Those colors were applied flat without modulation or variations of tone.



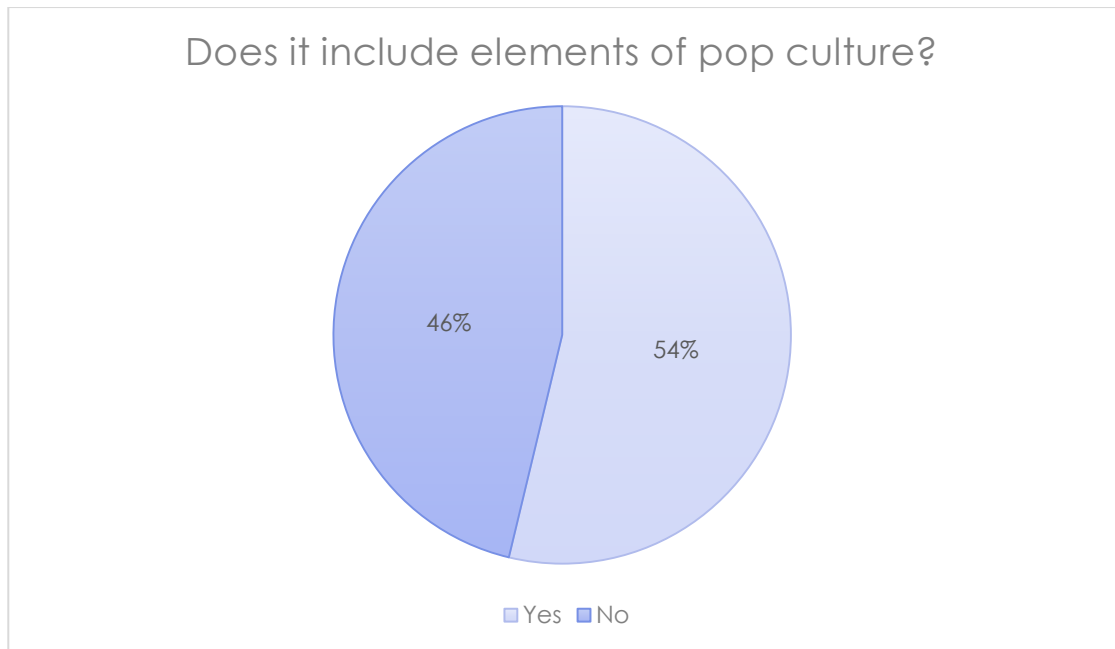
Pie Chart 4. Shows how many products have any form of typography on

The pie chart with the number four shows how many products of the previous list are containing any logos or typography. Typography in general is something that is found in comics, which have played an active role in the pop art. Logos are also a feature of this movement (Geraldine Wharry, 2014) and it really raises the question that only 24 of the 80 products on the board contain any of these two characteristics.



Pie Chart 5. Show how many products at first glance, look like pop art

The data of the fifth pie chart show that more than half of the table's products (65%), can easily be identified as products that have been affected by pop art. The elements that reveal it are easily recognized by various factors, such as the imprinting of a classic pop or a contemporary pop artwork on the outer side of the product. Other products are not so prominent either because they are influenced by certain themes of pop culture that someone does not know or objects that are reminiscent of things that we encounter in our daily lives.



Pie Chart 6. Shows how many products include elements from popular culture

This graph shows that pop culture has a major impact on the product industry (54%). Over half of the examples in the table above come from television series, movies-like “Harry Potter”, comics, and even revolutionary ideas -like the animal chair- that are prevalent in today's society.

6.3 Analysis of the obtained data - Findings

Based on the results of the survey above, the product category with major representation is bags. At the same time, however, it is intriguing to see how many design sectors the pop movement has embraced or influenced by listing only 80 examples. Packaging, decoration, apparels, accessories, furniture and so many other fields become "canvases" and contemporary "artworks" that can be bought by anyone. It is an exciting phenomenon with striking dimensions.

Most of the items on the list have a unique character (where in this case the reference is to pop art) (X.L. Yin, 2003) and most often reflect

the identity of the brand that they embody. At the same time logos and typography supposed to be strong pop art elements, however based on the fourth chart it seems that these features are not very popular in today's design.

Also, based on the second pie chapter's result, it is clear that we are talking about high value products (Kaish, Stanley, 1967) with a wide range of mottled mood on them because it is obvious from the data at the third pie that colors are almost indispensable, in order to convey the character of pop art in products.

Most of the pop art related products, as shown in the 5th graph, can be easily understood as comprising prominent elements of the movement. However, the sixth graph gives an impression of the large degree to which pop culture has influenced the development of products. Since there are so many goods of this kind, it means that they are popular in the world, and that's why there are a wide variety of different product categories.

Through pop culture, one can express a lovely feeling for television series such as "*Friends*", by purchasing a product like No. 75, or even by passing a social message, such as Maximo Riera's whale-tail chair, who created the entire collection as a tribute to animals and the entire animal kingdom that inhabits our planet.

7. CONCLUSIONS

Through this study the questions which have been introduced in the first chapter managed to achieve:

- 1) What are the **basic principles and characteristics** of pop art?

The **first** question lies in the second chapter's beginning of the literature review with the movement's origins as it also appears in the figure 1.

- 2) What **features** characterize the main representatives of pop art?

Continuing in the same chapter, question **two** is answered, as the comparisons of the two biggest pop artists express their particular characteristics through their greatest works. Andy Warhol used the popular screen-printing technique and photo stencils in different colors while Roy Lichtenstein often used primary colors, stencils and the well-known Benday dots.

- 3) How did an **art movement** influence the **design industry**?
- 4) How its key elements have been **transferred** to the world of design?

The **third** and **fourth** questions are extracted from chapters two and three. The post-war period in which this movement was born has played a decisive role in its development because it was a kind of revolution, thanks to its optimistic character. (Adam Augustyn, 2019) This was the beginning of a new era in which pop culture, advertising, American comic books, movies, celebrities and television are a challenge to dominant art trends. Pop Art movement's influence started with its roots during the time that it appeared and in the years that followed. Its unique character, its components and -mostly- its cheerful disposition were the reasons that led pop art to become a global phenomenon. (Jaimey Hamilton, 2003) The design industry borrowed bold outlines, vivid colors, everyday objects and consumer goods in order to create new themes for packaging, fabrics and stamps for clothes, bizarre furniture to put in your home, paving the way for a massive industry with an endless source of inspiration.

- 5) How did pop art **influence** product design and fashion?

Question number **five** is towards the end of the chapter number three and in the chapter number 6. Furniture and fashion were the fields that had been strongly influenced, as a real product revolution was formed

in the era of 50's. Fashion has always been influenced by painting and different arts, so it was expected that the same thing would happen with pop art. What might not have been expected was the great resonance it would have had on fashion. The last one owes much to pop art, because thanks to it, fashion has an infinite source of inspiration and influence from things and people we meet in our everyday lives.

Chapter six sets out the link between pop art and product design. Although focused on industrial printing techniques in the 50's, the visual code of pop art still lives on. The data collection shows how many designers and companies supported their work on the principles of pop art by creating unique objects, great prints and fun aesthetics. As Jeff Jaffe (co-owner of Pop International Galleries in New York) once said *"Pop Art is stronger than ever."*

Nowadays, the clear lines, sharp and clear depictions of symbols, objects and bright colors can be seen in many design areas like kitchen supplies, furniture, home decoration, packaging, accessories, etc. In the question what the key to this success is, the answer lies beneath the word "pops". **People like to buy Pop Art items because they are very recognizable.** With its playful attitude and eye-candy looks, Pop Art today is right at home in its own source material- popular design.

6) How is today's **pop culture** related to the **product industry**?

Finally, the **sixth** question is answered in chapter five, which is dedicated to pop culture and also, lies with the findings from the last pie chart of chapter six confirm the strong influence it has on the product market.

Big companies have integrated pop culture into their different campaigns, because they looked more deeply and deliberately at the society that is swirling around. This branding type has a big power because by interacting with culture more closely, companies can be part of that culture and thus strengthen their relationship with consumers.

Via pop culture, a company may reveal an emotional side, without conveying hollow images reminiscent of robots.

8. REFERENCES

- Ádám Horváth. Balázs Gyenge. "Movie Merchandising and Its Consumer Perception," 2018.
- Adam Augustyn, ed. "Pop Art." In Encyclopedia Britannica. Encyclopedia Britannica, inc., November 8, 2019.
- Adele Chapin. "H&M's Jeff Koons Balloon Dog Bag Hated by Art Nerds." *Artforum*, June 13, 2004.
- Alice Fisher. "'Jeremy Scott: 'I Try to Convey Joy in the Clothes I Design.''" *The Guardian*, September 14, 2014.
<https://www.theguardian.com/fashion/2014/sep/14/jeremy-scott-fashion-designer-moschino>.
- Alice Mackrell. *Art and Fashion*. Pavilion Books, 2005.
- Alina Cohen. "On a Dare from His Son, Roy Lichtenstein Unwittingly Invented Pop Art." *Artsy*, October 1, 2018. <https://www.artsy.net/article/artsy-editorial-dare-son-roy-lichtenstein-unwittingly-invented-pop-art>.
- Alley, Thomas R. "Head Shape and the Perception of Cuteness." *Developmental Psychology* 17, no. 5 (1981): 650–54.
<https://doi.org/10.1037/0012-1649.17.5.650>.
- Alloway, Lawrence. 'The Arts and Mass Media.' *Architectural Design* 28 (1958): 85-86. ,” n.d.
- Alward Emily. "Superhero Comic Books." *Serials Review* 8, no. 1 (March 1, 1982): 33–38. <https://doi.org/10.1080/00987913.1982.10763342>.
- Annika Öhrner, ed. *Art in Transfer in the Era of Pop: Curatorial Practices and Transnational Strategies*, 2017.

Annamma Joy, Jeff Jianfeng Wang, Tsang-Sing Chan, John F. Sherry Jr, Geng Cui. "M(Art)Worlds: Consumer Perceptions of How Luxury Brand Stores Become Art Institutions." *Elsevier Inc.*, 2014, 18.

Anya Firestone. "From High Art to High-Tops: The Impact of Brand x Artist Collaborations." *highsnobiety*, July 23, 2015.
<https://www.highsnobiety.com/2015/07/23/from-high-art-to-high-tops/>.

Apparel Network. "Superhero Movies' Influence on Streetwear." *Apparel Network*, August 27, 2016.

Avis Berman, Juan Antonio Ramirez, Ruth Fine, Clare Bell, and Jack Cowart. *Roy Lichtenstein: Beginning to End*. Fundacion Juan March 2007.

Bairbre Power. "Man, of the Moment... Jeremy Scott," July 16, 2017.
<https://www.independent.ie/style/fashion/man-of-the-moment-jeremy-scott-35922491.html>.

Bentler, P. M. "Comparative Fit Indexes in Structural Models." *Psychological Bulletin* 107 (1990): 238–246. <https://doi.org/10.1037/0033-2909.107.2.238>.

Beth Gersh-Nesic. "Explore the History of Pop Art: 1950s to the 1970s." *ThoughtCo.*, July 24, 2019. <https://www.thoughtco.com/pop-art-art-history-183310>.

Brian Bremner. "In Japan, Cute Conquers All." *Bloomberg*, 2002.
<https://www.bloomberg.com/news/articles/2002-06-24/in-japan-cute-conquers-all>.

Bruce David Forbes. "Mickey Mouse as Icon: Taking Popular Culture Seriously" 23, no. 3 (July 1, 2003).

Cathy Horyn. "Power Dressing." *The New York Times*, May 9, 2008.

Charles W. Lamb, Joseph F. Hair, JR., and Carl Mcdaniel. *Marketing*. 11th Edition; 27126th edition. South-Western College/West, 2014.

Cindy Lisica. "Beyond Consumption: The Art, Merchandise and Global Impact of Takashi Murakami and a Superflat Generation." *University of*

- the Arts London in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy, 2010.
- Copeland, Melvin T. "The Relation of Consumers' Buying Habits to Marketing Methods" *Harvard Business Review*, no. 1 (1923): 282–89.
- Cornyetz, Nina. "MURAKAMI TAKASHI AND THE HELL OF OTHERS: SEXUAL (IN)DIFFERENCE, THE EYE, AND THE GAZE IN ©"MURAKAMI"." *Criticism* 54, no. 2 (2012): 181–95.
- David Piper. *The Illustrated History of Art*. Chancellor Press, 2000.
- Edward L.Davis. *Encyclopedia of Contemporary Chinese Culture*. Routledge, 2005.
- Erdem Selvin. "The Analysis of Pop Art: Content, Subject Matter, Style and Form," April 2, 2016. <https://doi.org/10.13140/RG.2.1.4782.5047>.
- Frith Carlisle. "Andy Warhol vs Roy Lichtenstein." *The Way of Us*, May 5, 2015. <https://superbalist.com/thewayofus/2015/05/05/andy-warhol-vs-roy-lichtenstein/28>.
- Geraldine Wharry. "From the High End to the Street: Fashion Inspired by Comics." *British Library*, June 4, 2014.
- Gerda Buxbaum. *Icons of Fashion: The 20th Century (Mode! Das 20. Jahrhundert)*. Prestel Publishing, 1999.
- Getty research institute (Los Angeles, Calif.),., Reiko Tomii, Getty Research Institute. *Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan, 1950-1970*. Getty Publications, 2007.
- Global TV and Movie Merchandise Market 2018-2022*, 2018. <https://www.technavio.com/report/global-tv-and-movie-merchandise-market-analysis-share-2018>.
- Grace H. Yoo. "Fashion as Art: How Objects of Fashion Have Become Legitimate Works of Art and Investable Goods." *Art Business Sotheby's Institute of Art*, 2014.

- H. H. Arnason. *History of MODERN ART: Painting * Sculpture * Architecture*. Harry N. Abrams, Inc., 1967.
- Hamilton Richard. *Richard Hamilton: Exteriors Interiors Objects People*. Hannover: Kestner-Gesellschaft e.V, 1990.
- Henrik Hagtvædt, and Vanessa M. Patrick. "Art and the Brand: The Role of Visual Art in Enhancing Brand Extendibility." *Journal of Consumer Psychology* 18, no. 3 (June 9, 2008). <https://doi.org/10.1016>.
- Hiroshi Nittō, Shiri Lieber-Milo. "From a Word to a Commercial Power -A Brief Introduction to the Kawaii Aesthetic in Contemporary Japan," 2019, 13–32.
- Hunter Drohojowska-Philp. "Superflat." *Artnet*, January 14, 2001. <http://www.artnet.com/Magazine/features/drohojowska-philp/drohojowska-philp1-18-01.asp>.
- I-D Team. "How Pop Art Influenced Fashion," December 16, 2014. https://i-d.vice.com/en_au/article/59bgdz/how-pop-art-influenced-fashion.
- Jaimey Hamilton. "Pop Art." *Oxford Art Online*, 2003.
- Jan Arsen. "A Short Guide Through the History of Pop Art and Design," January 27, 2016. <https://www.widewalls.ch/pop-art-design/>.
- Jennifer L. Aaker. "Dimensions of Brand Personality." *JMR, Journal of Marketing Research* 34, no. 3 (August 1997): 347.
- Jimmy Maher. *The Future Was Here: The Commodore Amiga*. MIT Press, 2012.
- John-Paul Stonard. "Pop in the Age of Boom: Richard Hamilton's 'Just What Is It That Makes Today's Homes so Different, so Appealing?'" *Burlington Magazine Publications Ltd*. 149, no. 1254 (September 2007): 607–20.
- Jonathan E. Schroeder. "Andy Warhol: Consumer Researcher," *NA - Advances in Consumer Research*, 24 (1997): 476–82.
- Kaish, Stanley. "Cognitive Dissonance and the Classification of Consumer Goods," *Journal of Marketing*, October 31, 1967, 28–31.

Katherine E. Manthorne. "Roy Lichtenstein (1923-1997): Twentieth-Century American Master." The University of Chicago Press on Behalf of the Smithsonian American Art Museum, *American Art*, 11, no. 3 (Autumn 1997): 78–79.

Kemal Y. Kutucuoglu, Işıl Arikan Saltik, Aytekin Firat, Ozgur Tuncel. "Consumption, Consumer Culture and Consumer Society." *Asociatia Pentru Dezvoltare Si Promovare Socio-Economica Catalactica*, no. 1 (January 2013): 182–203.

Ken Belson. *Hello Kitty: The Remarkable Story of Sanrio and the Billion Dollar Feline Phenomenon*. John Wiley & Sons (Asia) Pte. Ltd., 2003.

L. Alloway. "'The Arts and the Mass Media,'" *Architectural Design Profile*, 26 (November 1958).

Lee Hnetinka. "What Is the Meaning of Andy Warhol Soup Cans?" *Lee Hnetinka* (blog), January 9, 2018.

<https://leehnetinkaplasticartist.wordpress.com/>.

———. "What Techniques Did Andy Warhol Use in His Paintings?" *Lee Hnetinka* (blog), January 3, 2018.

<https://leehnetinkaplasticartist.wordpress.com/2018/01/03/what-techniques-did-andy-warhol-use-in-his-paintings/>.

Linda Bolton. *Artists in Their Time: Andy Warhol*. FranklinWatts, 2002.

Lisa Davidson. "The Enduring Influence of Pop Art Life Imitating Art: Exploring the Enduring Influence of Pop Art, as Mass Culture and Fine Art Continue Their Cyclical Nature..." *we-heart*, February 28, 2018. <https://www.we-heart.com/2018/02/28/influence-pop-art-fashion-culture-music/>.

Livingstone, Marco. *Pop Art: A Continuing History*. New York: Abrams, 1990.

Liz & Lindi. "Hero Within Launches Sophisticated, Geek-Chic Menswear Line." *PureFandom*, July 8, 2016.

<https://www.purefandom.com/2016/07/08/hero-within-menswear/>.

- Lizzie Widdicombe. "Barbie Boy." *The New Yorker*, March 21, 2016. <https://www.newyorker.com/magazine/2016/03/21/jeremy-scotts-new-moschino>.
- Lu Stout Kristie. "Interview with Japanese Artist Takashi Murakami." CNN, January 11, 2013.
- Maria R. "Everything About Kawaii." *Widewalls*, November 11, 2016. <https://www.widewalls.ch/kawaii/>.
- Matthew Schneier. "Fall 2011 Ready-to-Wear Jeremy Scott." *Fashion Magazine. Vogue*, February 16, 2011. <https://www.vogue.com/fashion-shows/fall-2011-ready-to-wear/jeremy-scott>.
- Matthew Thomson, Deborah J. MacInnis, and C. Whan Park. "The Ties That Bind: Measuring the Strength of Consumers' Emotional Attachments to Brands." *Journal of Consumer Psychology* 15, no. 1 (2005): 77–91. https://doi.org/10.1207/s15327663jcp1501_10.
- Maffick, Paul. "The Andy Warhol of Philosophy and the Philosophy of Andy Warhol." *Critical Inquiry* 24, no. 4 (1998): 965–87.
- Meyer Schapiro. "Courbet and Popular Imagery: An Essay on Realism and Naïveté." *The Warburg Institute, Journal of the Warburg and Courtauld Institutes*, 4, no. 3/4 (1941): 164–91. <https://doi.org/10.2307/750414>.
- Michael F. Petracca,. *Common Culture: Reading and Writing About American Popular Culture*, 5th Edition. University of California, Santa Barbara, 2004.
- Mike Jones. "Hello Kitty Movie in The Works at New Line Cinema." *Screen Rant*, March 5, 2019. <https://screenrant.com/hello-kitty-movie-new-line-cinema/>.
- Miroslav Bellay. "The Paintings of Pop Art in the United States of America: Andy Warhol as a Pioneer." *FACULTY OF ARTS Department of English and American Studies*, 2016.

- Money, R B., Gilly, M N., & Graham, J L.. "Explorations of National Culture and Word-of-Mouth Referral Behavior"," *Journal of Marketing*, October 1998, 76–87.
- Nachbar & Lause. *Popular Culture: An Introductory Text*. Bowling Green, United States: University of Wisconsin Press, 1992.
- Osterwold, Tilman. *Pop Art*. Benedict Taschen Verlag GmbH., n.d.
- Patricia Anne Cunningham, Susan Voso Lab. *Dress and Popular Culture*. Popular Press, 1991.
- Pelka, Anna. "Paper Dresses in the Country of Peasants and Workers: Pop Fashion in the German Democratic Republic." *The Sixties* 4, no. 1 (June 1, 2011): 51–68. <https://doi.org/10.1080/17541328.2011.573189>.
- Peter Childs, and Mike Storry, eds. *Encyclopedia of Contemporary British Culture (Encyclopedias of Contemporary Culture)*. Routledge, 2015.
- PoutyBoy. "How Do Movies Affect Society?" *Ourmovielife*, January 15, 2017. <https://www.ourmovielife.com/2017/01/15/how-do-movies-affect-society/>.
- Qia Zhang. "Chinese Symbols in POP Fashion Art." In 2009 IEEE 10th International Conference on Computer-Aided Industrial Design & Conceptual Design, 1731–34, 2009. <https://doi.org/10.1109/CAIDCD.2009.5375352>.
- Raffaella Picello. *Access to the Humanities: English for Students of Language Arts, History, Philosophy and the Visual Arts*. libreriauniversitaria.it Edizioni, 2019.
- Rebecca Vogels. "Emotional Design: For Products We Remember." *Usersnap*, n.d. <https://usersnap.com/blog/emotional-design/>.
- Richard H. Holton. "The Distinction between Convenience Goods, Shopping Goods, and Specialty Goods," *Journal of Marketing*, 23, no. 1 (July 1, 1958): 53–56. <https://doi.org/10.1177/002224295802300108>.

- Riot, Elen; Chamaret, Cecile; Rigaud, Emmanuelle. "Murakami on the Bag: Louis Vuitton's De-commodification Strategy." *Emerald Group Publishing Limited* 41, no. 11/12 (2013): 919–39.
- Robert W. Kolb, ed. *The SAGE Encyclopedia of Business Ethics and Society*. SAGE Publications, Inc., 2018.
- Sabrina Small. "What's Eating Andy Warhol? Food and Identity in Pop Art." *Appetite* 47, no. 3 (November 2016): 400.
- Schroeder, Jonathan E.. "Materialism and Modern Art." (1992).
- Sergei Zhuk, and Kirsten Bönker. "Pop and Politics in Late Soviet Society" 8, no. 25–26 (2018): 37.
- Show less, and C. Whan Park, Deborah J. Macinnis, Joseph Priester, Andreas B. Eisingerich, Dawn Iacobucci. "Brand Attachment and Brand Attitude Strength: Conceptual and Empirical Differentiation of Two Critical Brand Equity Drivers." *Journal of Marketing* 74, no. 6 (November 1, 2010): 1–17. <https://doi.org/10.1509/jmkg.74.6.1>.
- Sophie Kinsella. *Cuties in Japan (Chapter) in Women, Media and Consumption in Japan*. Curzon Press, 1995.
- StickeeToob. "Andy Warhol screenprinting". *Youtube* video, 1:18. April 26, 2011. <https://www.youtube.com/watch?v=CzrPmfaYcMM&t=9s>
- Stokstad, Marilyn, and Stephen Addis. *Art History*. New York: Harry N. Abrams, 1995.
- T. S. Eliot. *Christianity and Culture*. Houghton Mifflin Harcourt, 2014.
- Takashi Murakami. *Open Your Hands Wide, Embrace Happiness*. 2010. Offset color lithograph.
- Tamara Chuang. "Hello Kitt, You Are 30." *St. Petersburg Times*, November 15, 2004.
- Tamara Hinson. "Inside the Cult World of Hello Kitty." *The Guardian*, November 30, 2014.

<https://www.theguardian.com/lifeandstyle/2014/nov/30/inside-the-cult-world-of-hello-kitty>.

Team MSA. "How Pop Culture Is Influencing Fashion Designers in NYC." My style authority, September 18, 2017.

<https://mystyleauthority.com/blogs/fashion-designers-in-nyc>.

Terry Nguyen. "You Can Now Buy Star Wars Hypebeast Sneakers, Fancy Dutch Ovens, and Status Parkas. Here's Why." Vox, December 9, 2019.

<https://www.vox.com/the-goods/2019/11/27/20982330/star-wars-lifestyle-brands-merch>.

Tilman Osterwold. Pop Art. Taschen, 2003.

Tokyo. "Japan Smitten by Love of Cute." theage, June 19, 2006.

<https://www.theage.com.au/entertainment/celebrity/japan-smitten-by-love-of-cute-20060619-ge2jna.html>.

Tracey MacCorquodale. "Pop Art: How the Most Influential Art Movement in Contemporary Culture Changed Fashion Forever." The fashion spot, October 1, 2016. <https://www.thefashionspot.com/style-trends/713567-pop-art-fashion/>.

Trowell, Ian. "Collision, Collusion and Coincidence: Pop Art's Fairground Parallel." *Visual Culture in Britain* 17, no. 3 (September 1, 2016): 329–50. <https://doi.org/10.1080/14714787.2016.1250670>.

Tyler Hicks. "Superheroes at the Met." *New York Times*, May 9, 2008. <https://www.nytimes.com/2008/05/09/arts/design/09cost.html>.

Wang Xiaoli, Li Ying. "Analyzing the Common Points between Popular Art and Fashion Design." *Journal of Wuhan University of Science And Engineering* 19 (2006): 15–17.

Wainwright, Leon. "Frank Bowling and the Appetite for British Pop." *Third Text* 22, no. 2 (March 1, 2008): 195–208. <https://doi.org/10.1080/09528820802012877>.

William van Meter. "Jeremy Scott, Fashion's Last Rebel." The New York Times, November 30, 2011.
<https://www.nytimes.com/2011/12/01/fashion/jeremy-scott-fashions-last-rebel.html?pagewanted=all>.

Wilson Simon. POP. New York: Barrons, 1978.

Winston Willett. "The Influence of Andy Warhol on Pop Art." medium, May 18, 2015. https://medium.com/@winston_willett/the-influence-of-andy-warhol-on-abstract-expressionism-59d633f61b5f.

X.L. Yin. "Links between Fine Arts and Design from the Viewpoint Pop Art.," J. Decoration, 2003.

Xinmei Chen. "Research on Emotional Semantic of Material in Art and Design." *Trans Tech Publications* 174-177 (2012), no. Applied Mechanics and Materials (n.d.): 1909–12. <https://doi.org/10.4028>