Have consumers become participants in the action of appropriation? An exploration of whether social media has encouraged a new appreciation and acceptance of appropriation in branding, advertising and art.

Name: Lee Jackson Richards

Number: P149987

Course: BA Illustration

Module: Independent Inquiry ADAD6001

Supervisor: Julia Lockheart

Word count: 6432

Submitted in partial fulfilment of the requirements for the degree of BA (Hons) UWTSD, Swansea, December 11th 2019

Introduction

This Independent Inquiry investigates and explores how consumers and the general public have become participants in the appropriation of imagery on social media platforms. Such platforms make sharing and attaching new meanings and links to images very easy. This has resulted in data collection of our interactions with images, which in turn has influenced what we see on our tailored news feeds on each individual social media account. The intention of this inquiry is to explore the trend for consumers to become participants in the action of appropriation and how this has happened and whether these types of interaction have been encouraged by social media platforms such as Instagram and Facebook. Chapter one will explore the use of appropriation in the fashion industry and how they appropriate styles to suit trends and consumer interests. Including research linking to the theories and ideas of Roland Barthes and Dick Hebdige. Furthermore, Chapter 2 looks more in depth at the consequences of appropriation and cultural appropriation, when involving branding and also the work of contemporary artist Richard Prince. This concludes by assessing whether these new uses of appropriated imagery have encouraged a new appreciation and acceptance of appropriation in branding, advertising and art.

Chapter 1, Effects of Appropriation in our lives

Social media is now part of our everyday lives. Applications such as Instagram and Facebook have made it easier for us to find something with a few swipes and scrolls, making it simple to receive and send information instantly. As it is stored in a digital form, all this Information can be analysed to find out what is trending and being discussed, which makes it incredibly useful for global brands/companies as, "social network looks at not only who users are engaging with, but also what pages they interact with, how long a user scrolls through their newsfeed." (Thompson, 2013). Though this phenomenon is most noticeable in politics by using, "social media to collect data on people's political and consumer preferences, ...to pursue specific groups, such as young professional voters, with customised messages." (Owen, 2019). The harvesting of metadata about individuals who have positions in professional and familial groups can also be linked with trends. One particular use of trends is by the fashion industry. The fashion industry has also incorporated what is being discussed on social media directly into the style of clothing. Therefore, using the consumer to, "become participants in the action of appropriation" (Sanders, 2016), results in this form of appropriation becoming more and more common.

Appropriation is basically the practice of taking something from somewhere else and moving it into a new context. The Oxford Dictionary (Anon, 2005, p.1-2112) describes it as being, "The deliberate reworking of images and styles from earlier, well-known works of art." In both art and fashion, appropriation is understood to be the using (or taking) someone else's artwork, manipulating it and ultimately changing the whole original story and idea behind the work. This is done with or without permission. It is seen as a significant issue as many people see appropriation as an inappropriate and immoral practice, and see the expansion of appropriation as being a destroyer of originality.

Throughout the 20th and 21st centuries, the use of appropriation has increased drastically in a rather fast pace, with the developments of modern technology. One example of a pop artist who uses appropriation as part of his work is Andy Warhol. For example, in 1962 he created the *Marilyn Diptych*, which was a silkscreen print depicting Marilyn Monroe. The original source of the photo used was from the film *Niagara* which starred Monroe. As you can see (below in image 1), the Oxford Dictionary (Anon, 2005, p.1-2112) definition links to this example, as Warhol picked a well know film and deliberately reworked the image.

Image 1. *Marilyn Diptych*, (Warhol, 1962)

However, an example of how appropriation has changed with technology would fit Richard Prince's 2014 exhibition called *New Portraits*. Prince is also a well-known 21st century contemporary artist who has used appropriation substantially in work, which has gained him much criticism and resulted in him being given the career reputation of "a con man, a creative hustler" (Black, 2015). His exhibition consisted of blown up screenshots from Instagram posts. The subject matter of each is either a recognisable person, such as Kate moss (see Image 2) or a popular/trending post on Instagram. Each blown up image also shows a comment underneath made by Prince, which is his attempt to appropriate the images to make them his own. Therefore, this exhibition shows how technology has affected the use of appropriation and the impact social

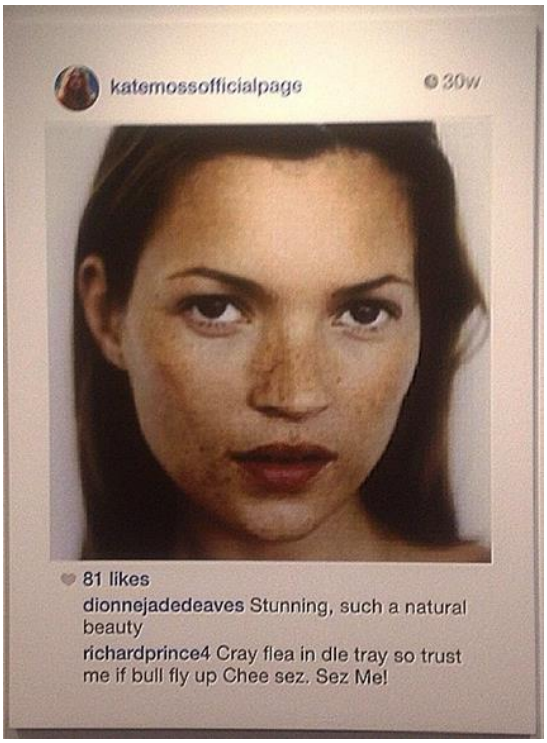

Image 2. *Untitled Portrait*, (Prince, 2014)

The issue of appropriation being involved in art and fashion industries has become a heated debate about whether it is a good or bad approach to be used on a regular basis. The French philosopher Roland Barthes is noted in saying, "Every exploration is an appropriation." (Barthes.2012), which links in very well with the theory of how social media directly effects appropriation. When the general public are using social media, they are exploring the big wide world with the flick of their

fingers. However, their digital data is being collected each time they search and favourite or like posts on these social media platforms including, “every message you’ve ever sent or been sent, every file you’ve ever sent or been sent, all the contacts in your phone, and all the audio messages you’ve ever sent or been sent.” (Curran, 2018). So, every time they log in and browse, for example on Instagram, their feed will be tailored to what they like and are interested in. Edward Bernays once wrote that, “Modern business must have its finger continuously on the public pulse. It must understand the changes in the public mind and be prepared to interpret itself fairly and eloquently to changing opinion.” (Bernays, 1933). This is more relevant than ever when discussing social media platforms, as their business practice involves the collection of data. Which enables them to keep up with the changing opinions of social media users which allows them to maintain their popularity with the consumer. Furthermore, it gives the idea that the user will be seeing information that has been customised for their particular taste, such as targeted advertisements made by Facebook as it can, “use the data it receives about, for instance, things you've bought, where you've visited in the physical world, and which apps you're using, to target ads.” (Kosik, 2018). In a sense it can be described that art and design feeds off itself and every artwork, art movement, and art period has been copied and altered in a way.

In the fashion industry the use of appropriation and the rise of social media have created a sort of metaphorical battlefield, in which on one side, the use of appropriation has been deemed unfair, stealing and distasteful. This is then placed in comparison to the other side, in which it is seen as ‘fair use’ and a way of celebrating different cultures and history, leaving the general consumer to pick and judge whether a particular brand’s appropriated work belongs on either side. One brand which in recent years has been situated quite safely on the fair use side is Doc Martens.

Doc Martens in today’s society is arguably the most easily recognisable boot footwear brand. It can be found up and down in various subcultures across the United Kingdom. As, “They may only be boots, but somehow Dr Martens have left a hefty footprint on style, music and politics.” (Manzoor, 2010). With a large diverse portfolio of collaborations and special editions of their iconic footwear, with

trending increases of sales has proven to be massively popular in emerging markets. The main factor behind all of this is their famous iconic design which is essentially a blank canvas. Which can be easily appropriated, transformed and bent into all shapes, styles and symbolic meanings.

The first Doc Martens boots arrived and started walking on April 1st, 1960s in the United Kingdom. They first became popular with working class cultures such as postman, factory workers and even the police force. However, by the later part of the decade no other subculture had, "sought with more grim determination than the punks to detach itself from the taken-for-granted landscape of normalized forms." (Hebdige, 1979). As the brands cultural association had changed to being linked to skin heads and punk subculture. Mainly as the prior's uniform consisted of, "plain or striped button-down Ben Sherman shirts and highly polished Doctor Marten boots." (Hebdige, 1979). With links to scooters, punk, new wave music and the rebellious youth cultures. With it first being a part of the police uniform, it became a part of an appropriated rebellion. Used by certain subcultures in their own uniform/ look which the law saw as public problems. For example, the skinhead culture which was associated with violence, as seen below in Image 3. This shows a vast change on how an item/ piece of clothing can be culturally appropriated. In the sense of the iconic boot being used originally as part of the uniform belonging to law enforcement. Then afterwards being used by rebellious skin head culture mov

Image 3. *Group of skinheads & hippies in Piccadilly Circus*, (Spencer, 1969)

Since the rise and dominance of social media in recent years, Doc Martens has benefitted very successfully from the use of things such as hashtags. This has resulted in its iconic boot style being appropriated/ exploited to suit different fashion trends. This without doubt has led to potentially the biggest resurgence in the brand's history. In comparison to the early 2000's where the brand nearly went bankrupt to due disastrous ad campaigns. Most notably the ill-received Saatchi & Saatchi 2007 add campaign, which achieved disapproval for, "featuring dead rock stars such as Kurt Cobain and Sid Vicious wearing the brand's boots in heaven" (The Guardian, 2007). With the aftermath resulting in Doc Martens publicly apologising and furthermore firing Saatchi & Saatchi

Image 4. *Kurt Cobain in withdrawn Dr Martens ad*, (Dr Martens, 2007)

As you can see above (Image 4), this was one of the promotional advertisements that were made for Doc Martens by Saatchi & Saatchi. Improvements in photo editing software enabled them to create this image of Kurt Cobain in which he appears as a sort of angelic being with a powerful ray of light shining on him. With the overall composition trying to give the idea that he is now in heaven but still wears Doc Martens boots. Furthermore, gives the opinion that even though he is now at peace and in a better place. He still isn't afraid to be a punk and rebel against the so-called system of life. (Linking to the boots history). However, it was a very controversial decision as the circumstances of Kurt Cobain's death are tragic and a sensitive subject, since, "police could only identify his body through fingerprints." (Freedland, 2014), as in 1994, he was found dead in his Seattle home from committing suicide, as he had a history of struggling with depression and drugs. So, it was very understandable why the advertisement received such a negative response as it was of ill taste to use his image to promote a product. As Kurt Cobain should be allowed to rest in peace, so the memories that people have of the Rockstar are not altered in anyway.

However, 2013 could be argued to be the start of the brands resurgence. After Miley Cyrus released the music video for her hit song Wrecking ball. In which she is pictured mostly nude except for wearing cherry red Doc Martens boots. The song ended up topping the charts in countries such as the UK and USA, resulting in mass publicity. As at the time it was the fastest viewed video on Vevo. This

is particularly interesting as before the release of this music video Miley Cyrus was still seen as the innocent Disney character Hannah Montana. Who was one of the Disney corporations leading money makers. With a TV show, film and whole line of different merchandise linked to the character. Then with the release of the music video it's as if she has had enough of being the cute and innocent child singing Disney superstar. Resulting in her wanting to show the world she is now a grown woman and proud of the way she looks and is not afraid to show it. She has grown up and now we can see her, "graduate from the Disney Channel into a hyper-sexualised, rebellious performer". (Newbold, 2019).

To be in a sense unafraid of the male gaze that she will achieve from appearing almost completely nude in the music video. This will replace the Disney Image and sexualise her image. Furthermore, the music video links in with Laura Mulvey's male gaze theory. In one part of the music video the camera zooms in to Mileys face for a close up where the hammer has been placed in the centre with her lips. This gains attention from the heterosexual male and signifies the next shot of the video where she starts licking the hammer creating an erotic spectacle as the shot has sexual connotations. However, it can be argued that while trying to show she is a grown woman and not afraid sexually as, "the artist formerly known as Hannah Montana has gone into overdrive to kill off her Disney protégé image" (Kerr, 2019).

She is also showing she is in charge as the hammer and boots are linked to masculinity, giving her two of the tools of empowerment. In a sense she is rebelling against the stereotypes that have been titled and associated with up and till this point. Furthermore, this leads to the idea that she could be purposefully wearing the red cherry Doc Martens boots as they are associated with rebellious youth cultures. So, she is rebelling against society and wants to wreck the opinions stuck to her (linking to the song title). This results in great product placement and celebrity endorsement for Doc Martens as, "they are not linked by any narrative, simply by juxtaposition." (Williamson, 1978); up till this point there was no link or any sort of relation between Miley Cyrus and Doc Martens. However, when you compare both in the music video you notice the contrast between them. Doc Martens boots being rebellious and different, previously Miley Cyrus was the innocent Disney celebrity. Furthermore, you

realise that both stop contrasting but become more of one overall image as the video keeps playing. Afterwards, the viewer assumes that the boots are there for a meaning or on purpose, as this reflects the type of individual she has matured into. Furthermore, Cyrus uses juxtaposition to create this contrast, where the rebellious boots and the former Disney star appropriate the cultural history of the iconic boots. This results in the branding of Cyrus now as a punk, or metaphorically speaking, smashing her exit from Disney to challenge existing social norms.

Image 5. *Miley Cyrus Wrecking Ball*, (RCA records, 2013)

When comparing Kurt Cobain's campaign (released 2007) and the Miley Cyrus music video (released 2013), it is worth pointing out that social media was only roughly starting to take off as a ground-breaking development in technology. Indeed, Facebook only started in 2004, three years before Kurt Cobain's Saatchi & Saatchi advertisement was released. In comparison to the Miley Cyrus' music video, which was released in 2013 and by then had seen Facebook, Twitter, Instagram, YouTube etc… grow into the global dominating companies. For example, according to Perrin (2015) in the years between 2005 and 2015 "65% of adults now use social networking sites – a nearly tenfold jump in the past decade". So, with the growth of these companies had also led to a growth in awareness of appropriation in our day to day lives, with regular articles and discussions appearing with the topic of appropriation being involved. However, if the Kurt Cobain advertisement was released today, it would have potentially been more disastrous for the Doc Martens Brand (This is similar to the Dior

advertisement below), as the poorly chosen appropriated image would have gone viral and been seen by a drastically higher amount of people online than what was possible in 2007. If Miley Cyrus had released the music video in 2007, then it would not have been such a massive moment, as the technology was not yet available to allow the video to go viral. In a sense this gives the idea of how social media can help an appropriated image or video, but at the same time be disastrous.

In 2018, the fashion shop/ trend search engine Lyst, released its fourth quarterly ranking of the most popular fashion brands and products. To compile this list, they analyse more than 5 million people's shopping habits. Including browsing history related to fashion brands and also social media brand mentions on platforms such as Instagram and Twitter. According to this quarterly ranking, the Doc Martens Jason boot was the eighth most popular woman's product mentioned on social media for that annually quarter. With the hashtag, "#DrMartens has been mentioned close to two million times on Instagram, with searches for the English boot brand up by 110% this quarter" (Lyst.co.uk, 2019). This had resulted in it being a bestseller for that year. With the brands success in 2018, 2019 followed to be as successful so far, with the boots being the most recommend boot brand on the men's section on the lyst clothing site.

With success comes credibility and this proves true with Doc Martens becoming a regular sight during fashion week. Not only worn by influencers and editors, but also current mega-models like Kaia Gerber, Gigi and Bella Hadid as well as Hailey Bieber. All this popularity has gathered the Interest of other fashion brands, who also wish to cash in on this growing trend. This has resulted in the appropriation of its iconic boot design with recent collaborations with for example, the Japanese street wear brand A Bathing Ape (Bape), Marc Jacobs, Sex Pistols, Supreme and William Blake (Tate). The results of all these high-profile collaborations have gathered a lot of interest from different fashion circles. Furthermore, a Bathing Ape has collaborated before with Doc Martens but in December 2018 they teamed up again to make a reimagine of the popular 1490 style boot. To give it an iconic BAPE camo embossed in the leather and use of gold through up the design to compliment the iconic yellow stitching. This was a very smart move financial/ for publicity as Bape is extremely popular with the

Japanese youth culture, which resulted in this collaboration being very well received in the Asian markets. In 2017 according to statistics, Dr Martens “Revenue from Asia now makes up close to a quarter (23%) of overall revenue” (Varathan, 2019). Which also according to statistics was mainly from Japan, as at that moment in time had five new stores open in the country. With all this contributing to the Bape collaboration trending and selling out globally.

In the 90s grunge was a mainstream popular subculture linked to alternative bands such as Nirvana. This inspired Marc Jacobs in 1993 for the Perry Ellis spring collection, to base it on the grunge style which resulted in him sending “Carla Bruni in Dr.Martens boots, Tyra Banks in Birkenstocks, Shalom Harlow in Converse All Stars, and Kate Moss and Kristen McMenamy in tees with Robert Crumb graphics” (Yotka, 2018) down the run way. Unsurprisingly the show was heavily badly reviewed and with the outcome resulting in him being fired from Perry Ellis. However, this helped launch his career to where it stands today. In 2018, 25 years since his infamous fashion show. He released his new range called Redux Grunge, releases of the original Perry Ellis grunge collection. With Jacobs teaming, “up with every grunge lover’s favourite bootmaker, Dr.Martens, for a set of limited-edition boots.” (Street, 2018). The boots are the 1490 boot (which appeared in the 1993 show) appropriated heavily with the Marc Jacobs brand. After the release, the boots sold out very quickly and became very popular with celebrities such as Lady Gaga. Who posted on Instagram a picture of her wearing the redux collection, showing the limited-edition boots, which received nearly three million likes. This goes to show how much of a useful marketing tool social media is for global companies, as in a sense, it results in free advertisement when celebrities wear fashion brands and show it on Instagram to their thousands or even millions of followers.

Image 6. *Lady Gaga wearing Marc Jacobs x Doc Martens collaborations,* (Gaga, 2019)

Image 7. *1490 Boot,*

(Dr.Martens, 2019)

Image 8. *DR. MARTENS X MARC JACOBS LEATHER BOOT,*

(MARC JACOBS, 2018)

It is worth mentioning at this point how appropriation can involve such little transformation and alterations. Images 7 and 8 show how little alteration is applied to the 1490 boot in the Marc Jacobs collaboration. Quite literally just adding the Marc Jacobs brand logo into the front of the shoe. This can hardly be seen when worn. For example, in Image 8 where you can see the boot, but the consumer can hardly notice the difference in it being a Marc Jacobs product as-well as being a Doc Martens product. As mentioned above even though the image of lady gaga is an Instagram post, it still is great advertisement. This is because there is not really any direct link between lady gaga and Doc Martens, but what must be remembered is that lady gaga is seen as this worldwide superstar who has been known for wearing famous fashion designer's clothes such as Alexander McQueen. So furthermore, the fact that Gaga is wearing these boots (in the image) makes the link of the boots being fashionable. In a sense, "the advertisement presents this transference of meaning to us as a fait accompli, as though it were simply presenting two objects with the same meaning, but in fact it is only in the advertisement that this transference takes place." (Williamson, 1978). As there is no juxtaposition present here with the placement of the boots in the Instagram post, mainly as there is no contrasting effect (in comparison to the wrecking ball music video.) However, it is an example of endorsement as

she is purposely showing us that she owns and wears these *Marc Jacobs x Doc Martens boots*. Furthermore, there is no hidden message or hidden agenda but simply that in Lady Gaga's opinion, these are a trendy and fashionable clothing accessory that she wants to show her followers on Instagram so that they know the clothing has her seal of approval.

One of Doc Martens marketing techniques is to study emerging trends and popular searches on social media, therefore its worth mentioning that in 2018 and 2019, politics has been a highly popular trend on social media. This inspired the brand to team up with the Sex Pistols brand. Doc Martens wouldn't be the recognisable name today if the punk movement didn't happen. However, "it wasn't until the appearance of the Sex Pistols that punk began to emerge as a recognisable style." (Hebdige, 1979). The sex pistols were at the front of the punk movement subculture, essentially, they were punk incarnate and against the political structure/ anti-establishment in the 70s.Then in 2019 it had, "been 44 years since Johnny Rotten and co. were first seen stomping around in their 1460s." (Dr. Martens Blog, 2019). This led to doc Martens appropriating the sex pistols iconic imagery, for the 2019 collaboration as it fitted well with the current political status on social media, which was and still is a trend in which Doc martens used for this appropriated collaboration.

Image 9. *Dr. Martens X Sex Pistols*, (Dr Martens, 2019)

In assessing the history and success of Doc Martens in recent years, with its use of appropriation and collaboration, the impact of social media as a platform for appropriation is clear, since what can be seen, reused and discussed in a beneficial way, such as analysing statistics and trends, can achieve

good product response without causing offence to the consumer. However, as shown above, it can in some cases cause heated arguments and debates about whether it is actually a bad thing as well.

Chapter 2, Is Appropriation no longer tolerated

Cultural appropriation (sometimes called *mis*appropriation), is when a person, brand, group or company from one culture adopts/steals the fashion, imagery, trends, or styles from another culture (usually of a poorer status or a historically oppressed group, compared to the culprit). The oxford dictionary (Anon, 2005, p.1-2112) example states it as being, "The unacknowledged or inappropriate adoption of the customs, practices, ideas, etc. of one people or society by members of another and typically more dominant people or society." It is a very controversial and hot topic at the current moment in time which has resulted in a lot of debate in the news and social media on whether it's a good or bad thing. In an article by New York Times it mentions, "We reach for concepts like cultural appreciation and globalization to take into account that these forms of exchange might be less hurtful, or more thoughtful, even if there's still harm and ignorance at play." (Wang, 2019). As one can argue that nothing is original and all cultures feed of each other and is a more common trait now due to easy sharing methods of social media. Celebrities and icons may be criticised or praised for using different cultural fashion trends or styles, in the sense of it being a costume. Even contemporary artists and musicians get criticised for using different cultural traits in their work. It could be argued that all the above see appropriation as using, "stylistic cultural innovations distinctive of one culture by members of another culture." (Thi Nguyen and Strohl, 2019). With this being said it is clear that cultural appropriation is very two-sided argument and not simply black and white. With the topic being up for discussion and interpretation or simply a non-acceptable exploit of minorities, which leads to a metaphorical social menace.

The main criticism is mainly directed towards the fashion industry's use of cultural appropriation. In August this year the French brand Dior released a teaser video online for its new ad campaign for the aftershave Sauvage. (Example below seen in Image 10). The response that followed shortly afterwards resulted in the video being immediately removed by Dior. The reasoning behind this was

that it was reviewed as being racist and insensitive towards indigenous Native Americans. Furthermore, Dior did a press release in which the fashion giant stated that the advertisement was created in collaboration with Native American consultants and the advocacy group Americans for Indian Opportunity. The reason behind doing so was that they could move away and avoid the tainted use of cultural appropriation when representing native people. One aspect on why it has been seen as poor choice to use the Native American theme is because the French word Sauvage when translated to English literally means wild. Which also according to the oxford dictionary (Anon, 2005, p.1-2112) means, "(of an animal or plant) living or growing in the natural environment; not domesticated or cultivated." Furthermore, gives reasoning behind why some people may be so annoyed and outraged as they may make the connection that Dior is giving the message that Native American culture is wild/ not domesticated. The use of Native Americanism in film, fashion and western culture is a long-debated argument. The treatment and crimes against the Native Americans since when the first white Europeans found, and invaded North America is a tragic part of history. Even though these atrocities occurred it doesn't for example stop, "When a white person wears an imitation war bonnet as a fashion accessory, a Native American onlooker might take their appropriation to symbolically enact the dynamics of colonialism, because it is a further instance of white people taking from Natives without permission." (Thi Nguyen and Strohl, 2019).

Image 10. *Sauvage*, (Dior, 2019)

The advert is meant to be a continuation of the 2015 advert for the same aftershave which also featured Johnny Depp, in which at the end shows him heading into the desert. The newest advert picks up from there and shows Johnny Depp wondering in the red rocks of south-western Utah where he is wearing a Native American poncho; he then discovers a les Paul guitar in which he starts playing. As he is playing a guitar, a Native American male is shown dancing in a traditional native clothing and then also another female (it's worth mentioning the actress and actor both have native American descent in them), who seems to be intrigued on where the source of the music is coming from. The song being played was produced by musician Link Wray, who is of Native American descent. This does give some recognition to Dior as they did seem to try and include actual aspects of native Americanism. After the release and backlash it received, Depp did however make a statement during an interview saying that he "wished the world could have seen the full video, instead of just the sneak peek released online.....A teaser obviously is a very concentrated version of images and there were objections to the teaser of the small film. The film has never been seen," (Richford and Depp, 2019). Therefore, this is also an example on how people should be careful before declaring the use of cultural appropriation is a bad thing. As they may not have seen on heard the full story yet of each individual case. Also, worth mentioning that this a good lesson for other global brands to be careful on what they say and post online as there can severe consequences.

Cultural appropriation isn't just linked to the fashion world; another area where it has gained public interest is in the modern art world. Above I briefly mentioned about the contemporary artist Richard Prince and how he is known for using appropriation in his work. In fact, he has used appropriation throughout his career and in some cases blended into the subtopic of cultural appropriation. In the 80s Prince started to exhibit work from his series called *Cowboys*. The series of work is arguably Princes most successful work to date and, "In 2005, one of his Marlboro-cowboy rephotographs sold at Christie's for $1.2 million, more than any photograph before it." (Swanson, 2016). The work involves altered images of the famous Marlboro advertisements featuring American cowboys. The process (called rephotographing) mainly involved cropping out all text and framing them like fine art pieces. The *Marlboro cowboy* is essentially the face and most recognisable image related to smoking before

the 2000s. The advertisement was mainly trying to give the message that even old school rugged classic American cowboys smoked filtered cigarettes, as at the time (first cowboy advertisement appeared in 1954) filtered cigarettes were see as feminine. Furthermore, the original reasoning for the Marlboro company for using the cowboy idea was to appropriate the cultural stereotype of the American western films starring actors such as John Wayne as the rugged cowboy lead. In a way, "The cowboy was instantly recognizable in denim, leather chaps, boots, spurs, and Stetson hat. Almost exclusively white, he is portrayed as handsome, weathered, and fit. Both a role model and sex symbol." (Guggenheim, 2019). As they were in a way trying to say how can this cigarette be feminine when these strong leading men smoke them as well.

Furthermore, fast forward a few decades and you then have Prince who has rephotographed the work and has, "singled out one of the most successful marketing campaigns and highlighted how effectively these generic messages suggested deeper levels of meaning." (The Art Story, 2019). In his series of *Cowboys*, he is attempting to appropriate the cowboy image to show how because of the success of the original advertisement campaign, the cultures of cowboys and smoking are now heavily linked in the opinion of the general consumers and public. Then once Prince removes the typography and any reference to branding from the images, the viewer is left with a standard cliché of the western American cowboy. Showing how the Marlboro branding and cowboy imagery were so co dependant on each other to make the advertisement successful. However, once you're left with the plain image of the cowboy set against the dessert background, you get the sense that Prince is trying to show his love of American culture but the appropriated image gives the message of how easily the consumer culture can be manipulated into thinking something is fashionable and trendy by simply adding text to an image.

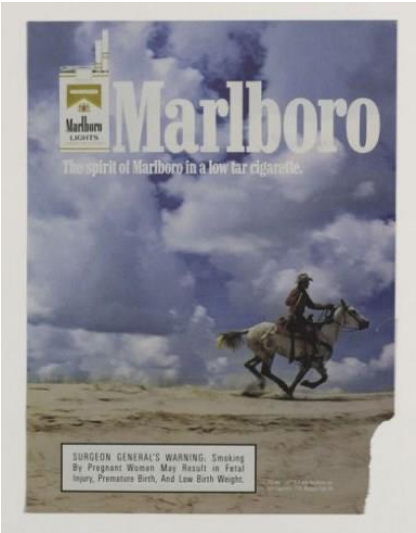

Image 11. *Marlboro Cowboy*,

(Marlboro, n.d.).

Image 12. *Untitled (Cowboy)*,

(Prince, 1989)

As you can see above, the two images show the before and after of the rephotographing process Prince used in his work. The final outcome looks vastly emptier and more lost when compared to the original as the text really does help supplement the overall image. In the book No Logo: No Space, No choice, No Jobs written by Naomi Kline, she asks the question, "If brands are not products but ideas, attitudes, values and experiences, why can't they be culture too?" (Klein, 2001). In my opinion Prince had already in his process, answered this question back in 1989. When you compare image 11 and 12, the first shows you the thriving, dominant American branding culture and the other suggests the original dying old culture. Furthermore, it shows even before social media how cultural appropriation was common in branding.

In a sense the untitled cowboy is metaphorically showing how if all of the American consumer cultural advertisements disappeared, then American culture would be left mostly empty as its culture and consumerism are so closely tied together. As the consumer allows the advertisements to guide and convince them, on what's cool, popular and trending. For them it is a guide to life and how to live. However, today's alternative to normal advertisement is social media which is a breeding ground for appropriation and cultural appropriation. As I mentioned previously about Princes *New portraits* exhibition, the entire collection of blown up Instagram portraits were perfect examples of

appropriation which with no surprise, “prompted another round of cultural hand-wringing about the ethics of appropriation.” (Swanson, 2016). However, they are also good examples of cultural appropriation and cultural appreciation being tied tightly together. The subjects for each image are not same in any case and originate from different countries, backgrounds, genders and social status. However, when all the pieces of work are shown together they become a cultural mosh pit which Prince has welded together for his exhibition.

What must be remembered is that like any other social media user on Instagram (source of his images), he would have been browsing through countless Images each day consisting of celebrities and every day to day people. Then for each post Prince had chosen, he would have been technically showing cultural appreciation for it. Therefore, his exhibition is celebrating culture as-well, but the actual real-life people in these portraits had mixed reviews where they ever appreciated the fact they were chosen or were outraged that they had been appropriated without giving consent first. Furthermore, it would prove hard to claim against or sue Prince for this as it depends on who the viewer is as, “Art critics and scholars—though many may openly despise Prince’s artworks—are actually likely…. To defend them based on the notion that if they are hanging in the rarefied realm of the art gallery, they are inherently meant to be understood differently than in their original context.” (Munro, 2019). However, Prince is no stranger to lawsuits involving copyright claims throughout his career. Such as in 2016 when he had, “been sued for copyright infringement by Donald Graham, a photographer who claims Prince knowingly reproduced his photo Rastafarian Smoking a Joint without seeking permission.” (Gajanan, 2016). This can be seen below in Image 13. Furthermore, all of the above is an example of how Prince walks across this thin line of appreciation/ appropriation.

Image 13. *Untitled Portrait*, (Prince, 2014)

Even though there was lot negativity from these people, Kate Moss on the other hand was quite pleased with her blown up pictures which a fan had posted on social media of her. Which resulted in Moss and Prince working together to produce another New portrait featuring moss in another blown up Instagram picture for the cover of W Magazines Art Issue: Volume 7. (Image 14). Therefore, it shows that cultural appropriation can be appreciated and frowned upon at the same time. In my opinion Prince is at the forefront of using social media to change our perspective on how the consumers can be involved in the action of appropriation (also cultural appropriation). By using famous advertisements and information available to the public on social media, to push the boundaries on what is fair use and stealing.

Image 14. *Kate Moss*, (Prince, 2019)

Conclusion

In response to all of the above, from analysing the use of cultural appropriation in branding and art, I would argue that the social problems and negativity directed towards the use of cultural appropriation through the use and involvement of social media are not always justified. This may be because the individual could be showing appreciation for the specific culture. Furthermore, lessons and moral principles can be taught to brands, artists and consumers through using social media to understand the

ethics behind what is acceptable when using social media to promote oneself, work or product. Throughout this Inquiry I have come to realise that appropriation has evolved from being a 2D image or object. It is now a contributor to each of our individual digital data which we send and receive from the easy access available to us on social media platforms. This has created tailored news feeds on which we see social media posts that have been altered and appropriated to individual interests. Furthermore, this then allows the user to continue this action of appropriation by liking, sharing and commenting on these posts. These posts can link to branding, art, fashion and culture, and all eventually become a basis for appreciation and acceptance, or negativity and criticism depending on the originality of each image or post. Therefore, it allows anyone of any social status and of celebrity culture to participate in this modern approach towards the action of appropriation though the use of social media platforms.

Bibliography

Reference list

- Thompson, C. (2013). What companies are doing with your intimate social data. [online] *CNBC*. Available at: https://www.cnbc.com/2013/10/30/what-companies-are-doing-with-your-intimate-social-data.html [Accessed 13 Nov. 2019].
- Owen, D. (2019). The New Media's Role in Politics | OpenMind. [online] *OpenMind*. Available at: https://www.bbvaopenmind.com/en/articles/the-new-media-s-role-in-politics/ [Accessed 21 Nov. 2019].
- Sanders, J. (2016). *Adaptation and appropriation*. 1st ed. Milton Park, Abingdon, Oxon: Routledge, p.188.
- Anon, 2005. *Compact Oxford English dictionary of current English*. 3rd ed., Oxford: Oxford University Press.
- Black, P. (2015). *Richard Prince: Instagram Art - Is Appropriation Art Appropriate?* - Artlyst. [online] Artlyst. Available at: https://www.artlyst.com/features/richard-prince-instagram-art-is-appropriation-art-appropriate/ [Accessed 14 Nov. 2019].
- Barthes, R., 2012. *The Eiffel Tower. AA Files,* (64), pp.112-131.
- Curran, D. (2018). Are you ready? Here is all the data Facebook and Google have on you. *Guardian*.[online]Available at: https://www.theguardian.com/commentisfree/2018/mar/28/all-the-data-facebook-google-has-on-you-privacy [Accessed 22 Nov. 2019].
- Bernays, E. (1933). *Propaganda*, By Edward L. Bernays. 1st ed. New York: Liveright, p.91.

- Kosik, A. (2018). *Bustle*. [online] Available at: https://www.bustle.com/p/is-instagram-collecting-data-heres-what-to-know-if-youre-worried-about-your-privacy-8631780 [Accessed 22 Nov. 2019].
- Manzoor, S. (2010). Dr Martens at 50: these boots were made for… everyone. *The Guardian*. [online] Available at: https://www.theguardian.com/lifeandstyle/2010/oct/31/dr-martens-at-50 [Accessed 16 Oct. 2019].
- Hebdige, D. (1979). *SUBCULTURE THE MEANING OF STYLE*. 1st ed. London: Routledge, p.19.
- Hebdige, D. (1979). *SUBCULTURE THE MEANING OF STYLE*. 1st ed. London: Routledge, p.55.
- *The Guardian* (2007). Saatchis fired over Kurt Cobain ad. [online] Available at: https://www.theguardian.com/media/2007/may/25/mcsaatchi.advertising [Accessed 16 Oct. 2019].
- Freedland, J. (2014). Kurt Cobain: an icon of alienation. *The Guardian*. [online] Available at: https://www.theguardian.com/music/from-the-archive-blog/2014/apr/05/kurt-cobain-an-icon-of-alienation [Accessed 15 Nov. 2019].
- NEWBOLD, A. (2019). Miley Cyrus's Rockstar Reinvention Is More Than A #HotGirlSummer, It's Brilliant. *Vogue*. [online] Available at: https://www.vogue.co.uk/article/miley-cyrus-style-transformation [Accessed 17 Nov. 2019].
- Kerr, L. (2019). MTV Video Music Awards 2013: Why everybody's talking about Miley Cyrus and that performance. [online] *Telegraph.co.uk*. Available at: https://www.telegraph.co.uk/women/womens-life/10267842/MTV-Video-Music-Awards-2013-Miley-Cyrus-and-that-performance-the-reasons-why-everybodys-talking-about-it.html [Accessed 30 Nov. 2019].
- Williamson, J. (1978). *Decoding advertisements*. 1st ed. New York: Marion Boyars, p.42.

- Perrin, A. (2015). *Social Media Usage: 2005-2015*. 1st ed. [ebook] Pewresearchcentre, p.1. Available at: https://www.secretintelligenceservice.org/wp-content/uploads/2016/02/PI_2015-10-08_Social-Networking-Usage-2005-2015_FINAL.pdf [Accessed 15 Nov. 2019].
- Lyst.co.uk. (2019). *The Lyst Index: Fashion's Hottest Brands and Products Q4 2018*. [online] Available at: https://www.lyst.co.uk/the-lyst-index/2018/q4/ [Accessed 16 Oct. 2019].
- Varathan, P. (2019). *Dr. Martens, the counterculture boot, is finding a new following in Asia*. [online] Quartz. Available at: https://qz.com/1109308/dr-martens-sees-strong-growth-in-east-asia-especially-japan-and-south-korea/ [Accessed 16 Oct. 2019].
- Yotka, S. (2018). Marc Jacobs's Grunge Collection for Perry Ellis Is Back! See Every Look. *Vogue*. [online] Available at: https://www.vogue.com/article/marc-jacobs-perry-ellis-grunge-collection-reissue-lookbook?verso=true [Accessed 16 Oct. 2019].
- Street, C. (2018). Dr Martens designs range of boots inspired by Marc Jacobs' nineties 'Grunge' Collection. *Evening Standard*. [online] Available at: https://www.standard.co.uk/fashion/dr-martens-marc-jacobs-redux-grunge-collection-a4011196.html [Accessed 16 Oct. 2019].
- Williamson, J. (1978*). Decoding advertisements*. 1st ed. New York: Marion Boyars, p.42.
- Hebdige, D. (1979). *SUBCULTURE THE MEANING OF STYLE*. 1st ed. London: Routledge, p.142.
- Dr. Martens Blog. (2019). DR. MARTENS x SEX PISTOLS - *Dr. Martens Blog*. [online] Available at: https://blog.drmartens.com/dr-martens-x-sex-pistols/ [Accessed 16 Oct. 2019].
- Anon, 2005. *Compact Oxford English dictionary of current English*. 3rd ed., Oxford: Oxford University Press.
- Wang, C. (2019). Finding the Beauty in Cultural Appropriation. *The New York Times*. [online] Available at: https://www.nytimes.com/2019/04/20/opinion/cultural-appropriation-coachella.html [Accessed 28 Nov. 2019].
- Thi Nguyen, C. and Strohl, M. (2019). Cultural appropriation and the intimacy of groups. *Philosophical Studies*, [online] 176(4), pp.981-1002. Available at: https://link-springer-

com.ezproxy.uwtsd.ac.uk/article/10.1007/s11098-018-1223-3#citeas [Accessed 23 Nov. 2019].

- Anon, 2005. *Compact Oxford English dictionary of current English*. 3rd ed., Oxford: Oxford University Press.
- Richford, R. and Depp, J. (2019). Johnny Depp Says Dior 'Sauvage' Film Was Made "With Great Respect" for Native Americans Following Backlash. *hollywoodreporter*, [online] p.1. Available at: https://www.hollywoodreporter.com/news/johnny-depp-dior-sauvage-was-made-respect-backlash-1238135 [Accessed 23 Nov. 2019].
- Swanson, C. (2016). Richard Prince: Always Wanted to be the Coolest Artist in the World. But how much cred can one man appropriate?. *New York Media*, [online] p.N/A. Available at: https://search.proquest.com/docview/1782253831?accountid=130472 [Accessed 28 Nov. 2019].
- Guggenheim. (2019). *Cowboys*. [online] Available at: https://www.guggenheim.org/arts-curriculum/topic/cowboys [Accessed 28 Nov. 2019].
- The Art Story. (2019). *Richard Prince Artworks & Famous Art.* [online] Available at: https://www.theartstory.org/artist/prince-richard/artworks/ [Accessed 25 Nov. 2019].
- *No Logo: No Space, No Choice, No Jobs*, Naomi Klein HarperCollins UK, 2001

- Swanson, C. (2016). Richard Prince: Always Wanted to be the Coolest Artist in the World. But how much cred can one man appropriate?. *New York Media*, [online] p.N/A. Available at: https://search.proquest.com/docview/1782253831?accountid=130472 [Accessed 28 Nov. 2019].

- Munro, C. (2019). The Case Against Richard Prince "New Portraits". [online] *artnet News*. Available at: https://news.artnet.com/market/richard-prince-new-portraits-case-316522 [Accessed 28 Nov. 2019]
- Gajanan, M. (2016). Controversial artist Richard Prince sued for copyright infringement. *The Guardian.* [online] Available at:

https://www.theguardian.com/artanddesign/2016/jan/04/richard-prince-sued-copyright-infringement-rastafarian-instagram [Accessed 28 Nov. 2019].

List of Images

- Image 1: Warhol, A. (1962). *Marilyn Diptych*. [Acrylic paint on canvas] London: Tate.
- Image 2: Prince, R. (2014*). Untitled (portrait)*. [Inkjet on canvas] New York: Gagosian.
- Image 3: Spencer, T. (1969). *Group of skinheads & hippies in Piccadilly Circus*, 1969. [Online] Available at: https://www.museumoflondonprints.com/image/446553/terry-spencer-group-of-skinheads-hippies-in-piccadilly-circus-1969 [Accessed 20th Oct. 2019].
- Image 4: Dr Martens (2007). *Kurt Cobain in withdrawn Dr Martens ad*. [Online] Available at: https://www.theguardian.com/media/2007/may/25/mcsaatchi.advertising [Accessed 13th Nov. 2019].
- Image 5: RCA records (2013). *Miley Cyrus Wrecking Ball*. [Online] Available at: https://www.eonline.com/news/457670/miley-cyrus-says-wrecking-ball-video-is-about-much-more-than-her-naked-body [Accessed 13 Nov. 2019].
- Image 6: Gaga, L. (2019). *Lady Gaga wearing Marc Jacobs x Doc Martens collaborations*. [Online] Available at: https://www.instagram.com/p/BxBVDqgliMT/?igshid=ggk0j2stfegp [Accessed 20th Oct. 2019].
- Image 7: Dr.Martens (2019). *1490 Boot*. [Online] Available at: https://www.drmartens.com/uk/en_gb/p/11857001 [Accessed 20 Oct. 2019].
- Image 8: *MARC JACOBS (2018). DR. MARTENS X MARC JACOBS LEATHER BOOT*. [Online] Available at: https://www.marcjacobs.com/dr.-martens-x-marc-jacobs-leather-boot/M9002205.html [Accessed 20 Oct. 2019].

- Image 9: Dr Martens (2019*). Dr. Martens X Sex Pistols*. [Online] Available at: https://www.drmartens.com/us/en/collaborations/dr-martens-and-sex-pistols-collection [Accessed 13 Nov. 2019].
- Image 10: Dior (2019). *Sauvage.* [Online] Available at: https://www.dior.com/en_gb/fragrance/mens-fragrance/sauvage [Accessed 9 Dec. 2019].
- Image 11: Marlboro (n.d.). *Marlboro Cowboy*. [Online] Available at: https://i0.wp.com/www.guggenheim.org/wp-content/uploads/2010/08/prince_L2_2_z.jpg?w=980&zoom=2 [Accessed 27 Nov. 2019].
- Image 12: Prince, R. (1989). *Untitled (cowboy)*. [Chromogenic print] Sydney: Art Gallery of New South Wales.
- Image 13: Prince, R. (2014). *Untitled (portrait)*. [Inkjet on canvas] New York: Gagosian.
- Image 14: Prince, R. (2019). *Kate Moss.* [Online] Available at: https://media.wmagazine.com/photos/5dba58680c33a000081b85b9/2:3/w_1352/wmag_vol7_cover_rgb_for_web_final%2520(1).jpg [Accessed 29 Nov. 2019].

List of sources

- https://www.lyst.co.uk/the-lyst-index/2018/q4/
- https://www.theguardian.com/fashion/2019/feb/17/dr-martens-fashion-reboot-sole-survivors
- https://fashionunited.uk/news/retail/dr-martens-is-king-of-instagram-in-uk-retail-says-study/2018101139399
- https://footwearnews.com/2019/fashion/celebrity-style/lady-gaga-marc-jacobs-pear-dress-doc-martens-boots-grunge-1202778283/
- https://www.standard.co.uk/fashion/dr-martens-winter-boot-trend-a4012921.html
- https://www.standard.co.uk/fashion/dr-martens-marc-jacobs-redux-grunge-collection-a4011196.html
- https://qz.com/1109308/dr-martens-sees-strong-growth-in-east-asia-especially-japan-and-south-korea/
- https://blog.drmartens.com/dr-martens-x-marc-jacobs/
- https://www.vogue.com/article/marc-jacobs-perry-ellis-grunge-collection-reissue-lookbook?verso=true
- https://www.vogue.com/article/marc-jacobs-perry-ellis-grunge-collection-reissue-lookbook?verso=true
- https://www.theguardian.com/commentisfree/2013/oct/25/dr-martens-style-corporate-buyout-permira-boots

- https://blog.drmartens.com/dr-martens-x-sex-pistols/
- https://www.standard.co.uk/fashion/dr-martens-marc-jacobs-redux-grunge-collection-a4011196.html
- https://www.vogue.com/article/marc-jacobs-perry-ellis-grunge-collection-reissue-lookbook?verso=true
- https://qz.com/1109308/dr-martens-sees-strong-growth-in-east-asia-especially-japan-and-south-korea/
- https://www.lyst.co.uk/the-lyst-index/2018/q4/
- https://www.theguardian.com/media/2007/may/25/mcsaatchi.advertising
- https://vancouversun.com/life/fashion-beauty/the-it-list-dr-martens-x-sex-pistols-collection
- https://www.theguardian.com/business/2019/aug/17/oh-so-pretty-political-upheaval-credited-for-dr-martens-sales-boost
- https://www.theguardian.com/lifeandstyle/2010/oct/31/dr-martens-at-50
- https://www.heddels.com/2018/08/dr-martens-history-philosophy-iconic-products/
- https://www.grailed.com/drycleanonly/dr-martens-history
- https://www.telegraph.co.uk/travel/destinations/europe/uk/london/8717867/London-street-photography-through-the-decades.html?image=4
- https://www.museumoflondonprints.com/image/446553/terry-spencer-group-of-skinheads-hippies-in-piccadilly-circus-1969
- https://www.bbvaopenmind.com/en/articles/the-new-media-s-role-in-politics/
- https://www.theguardian.com/commentisfree/2018/mar/28/all-the-data-facebook-google-has-on-you-privacy
- https://www.bustle.com/p/is-instagram-collecting-data-heres-what-to-know-if-youre-worried-about-your-privacy-8631780
- https://www.hollywoodreporter.com/news/johnny-depp-dior-sauvage-was-made-respect-backlash-1238135

- https://www.independent.co.uk/life-style/fashion/johnny-depp-dior-sauvage-advert-cultural-appropriation-native-americans-a9098776.html
- https://link-springer-com.ezproxy.uwtsd.ac.uk/article/10.1007/s11098-018-1223-3#citeas
- https://www.theartstory.org/artist/prince-richard/artworks/
- https://www.nytimes.com/2019/04/20/opinion/cultural-appropriation-coachella.html
- Richard Prince: Always Wanted to be the Coolest Artist in the World. But how much cred can one man appropriate?, https://search.proquest.com/docview/1782253831?accountid=130472
- https://news.artnet.com/market/richard-prince-new-portraits-case-316522
- https://americansuburbx.com/2015/07/how-to-sue-richard-prince-and-win.html
- https://www.theguardian.com/artanddesign/2016/jan/04/richard-prince-sued-copyright-infringement-rastafarian-instagram
- https://petapixel.com/2016/01/04/photographer-sues-richard-prince-for-stealing-his-instagram-photo/
- https://www.wmagazine.com/story/kate-moss-richard-prince-cover-story
- https://www.telegraph.co.uk/women/womens-life/10267842/MTV-Video-Music-Awards-2013-Miley-Cyrus-and-that-performance-the-reasons-why-everybodys-talking-about-it.html
- https://literacymedia.wordpress.com/2016/03/21/can-appropriation-and-juxtaposition-be-used-as-a-responsible-tool-to-employ-an-effective-critique-on-popular-culture-and-society-today/
- https://www.dior.com/en_gb/fragrance/mens-fragrance/sauvage
- Subculture: The Meaning of Style Book by Dick Hebdige
- Compact Oxford English dictionary of current English
- Adaptation and appropriation Book by Julie Sanders
- The Eiffel Tower and Other Mythologies Book by Roland Barthes
- Propaganda Book by Edward Bernays
- Decoding Advertisements: Ideology and Meaning in Advertising Book by Judith Williamson
- No Logo: No Space, No Choice, No Jobs Book by Naomi Klein
- Appropriation book by David Evans

- https://youtu.be/DnPmg0R1M04 The Century of the Self - Part 1: "Happiness Machines"