

THE INTERTEXTUAL CIRCULATION:
IMAGE TRAVELLING IN
CONSUMER CULTURE

A THESIS

SUBMITTED TO THE DEPARTMENT OF
CRITICAL THEORY

AND THE INSTITUTE OF FINE ARTS
OF BUCKINGHAM UNIVERSITY

IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
DOCTOR OF THE ARTS

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1993

BY

ANDREW BURNETT

1993

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MASTER OF FINE ARTS

BY
ALİ V. CİNDORUK
JUNE, 1993

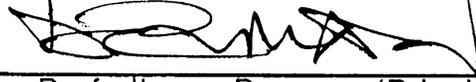
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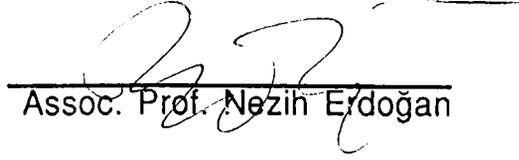
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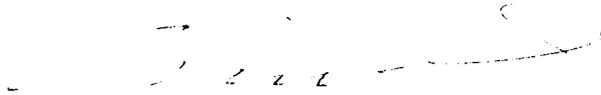
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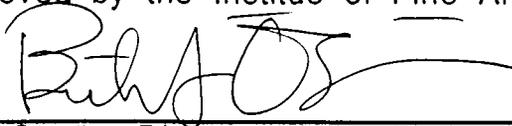
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ABSTRACT

THE INTERTEXTUAL CIRCULATION: IMAGE TRAVELLING IN CONSUMER CULTURE

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June, 1993

The aim of the present study is to examine certain characteristics of image travelling in consumer culture through various means and forms of media. Therefore, at the first attempt the relationship and interaction between culture and media is questioned, wherein image is conceived as being the primary representational form through this interaction. Consequently, the intertextual circulation of image is examined which is also conceived as to appear as a result of the contemporary relationship between media and culture.

Key Words: Consumer Culture, Media, Image, Intertextuality, Appropriation.

ÖZET

METİNLERARASI DOLAŞIM: TÜKETİCİ KÜLTÜRÜNDE İMGE DÖNÜŞÜMÜ

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Yüksek Lisans

Tez Yöneticisi: Doç. Dr. İhsan Derman

Haziran, 1993

Bu çalışmanın amacı günümüz tüketici kültüründe medyanın çeşitli biçim ve işleyiş alanlarında dolaşıma giren (yinelenecek yeniden sunulan) imgenin temel karakteristiklerinin saptanmasıdır. İlk aşamada imgenin birincil ve öncelikli temsili biçim olarak kabul edildiği günümüz kültürü ve medya arasındaki ilişkiler ve etkileşimler incelenmiştir. Bunu takiben, yine kültür ve medya arası ilişkilerin bir sonucu olarak ortaya çıktığı kabul edilebilecek imgenin metinlerarası dolaşımı incelenmiştir.

Anahtar Sözcükler: Tüketici Kültürü, Medya, İmge, Metinlerarasılık, Uyarılama.

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I. INTRODUCTION

Mass reproduction of the image and its circulation through the media has changed the nature of contemporary life. Nature today is the media culture as being the primary "communicative" surrounding wherein the man to man, and man to image interactions takes place, As Newman has stated:

"Nature is already culture and culture is a second nature: the city and the mass media are forests of signs. If nature makes a reappearance, it is a representation within culture, doubly cooked."
(Newman, 1989:133)

The uses of compressed, intensified images and messages characterize the shrinking, mediatic nature of the world. Masses accept and consume these repetitive and overloaded effects of images and messages transmitted through mediatic channels wherein influences and interpretations of these messages may differ from one culture to another. On the other hand, at the global level and as a collective response of masses of relative cultures, is their fascination by what Baudrillard named "ecstasy of communication." It is not the content of the information/message which fascinates people now but the availability of numerous fictional images and suggestions in time and space within a minimum amount of time. Fascination comes with the feeling of being seduced by the imposed imagery and fictional suggestions behind it. What is factual here is the individuals' obsessions motivated by media that are destined to be consumed through their appropriation to one's present-day experiences of reality. Masses are not satisfied by only receiving necessary communicative information and the meaning behind it but also obsessed

with consuming the image superimposed on the material world via mediation. Symbolic forms -imagery- are do not any more belong to a cultural level of existence and communication but also subjected to economic valorization and commodification, namely, being treated as objects to be sold. Images -as signs freed from their referents- are commodified and thus consumed. This change in the character of image -from being merely a symbolic form to being an economic value of consumption- is a very essential point that is examined as a characteristic of consumer culture within the present study.

What seduces masses is being exposed to different cultural experiences of *others* through media, without being the actual and responsible subjects of that specific experience. In other words, individuals' everyday experience is necessarily local, but this experience is increasingly interrupted and shaped by global processes of media operations. So this very significant effect of mass media over human nature and its everyday experience is examined within the first chapter of this study.

As indicated above, people's experiences are shaped by mediatic processes which operate at a global level. What is lost here is the uniqueness of time and space references of any specific experience while being exposed to diverging other cultures in a constant replay mode within media. The actual phenomena withdrawn from their references of original appearance are now *(de)contextualized*. Phenomena are fragmented into pieces, as images freed from their initial contextual whole, floating, recycling in media. This study finds its primary problematic at that state of the mediatization process. Therefore the question: "What happens to the image after it is freed from its original context?" which will be taken up in the third chapter, 3.2.

Considering the definition of mass communication put by Thompson may be useful through understanding the steps of mediatization process of the image:

Mass communication is the institutionalized production and generalized diffusion of symbolic goods via the transmission and storage of information/communication. (Thompson, 1990: 219)

Considering the above definition, it can be assumed that the decontextualized, 'floating image' is caught by the media institutions as a potential source of "inspiration" for the creation of new imagery. At this state of "institutionalized production", the image is reconsidered and, whether intended or not, spontaneously or consciously, a new meaning and form is loaded to the image. But the question is who owns and manufactures that imagery. The critical role of the designer as the manipulator of new forms of representations and meanings through images, is quite important here. What the designer does is to *(re)contextualize* the image and employ it as a new representational form. A further step of this *(re)contextualization* process is observed when this imagery is diffused via mediatic channels and imposed on the collective perception of the masses. The imposed imagery is interpreted and appropriated differently by the individuals according to their cultural backgrounds as a part of the contextualizational process.

Within the framework of the present study, intertextuality stands for the interdependent relationship among image manufacturers, images, and other images. And the intertextual image is conceived mostly as being derived from the interplay among the domains of art, advertisement and media.

The heterogeneous and discursive nature of media imagery makes it quite impossible to generate a universal set of criteria to be employed through analysing the contemporary situation, since intertextual circulation includes imagery from relative cultural backgrounds.

As a part of the intertextual circulation and throughout the processes of *(re)production*, transmission, reception and consumption, the image is subjected to numerous interruptions. In other words, the processes of

(de/re)-contextualization or appropriation, must have changed the character of the image. The question is whether the image has preserved its original identity or is suppressed and totally lost within these new contexts of appearance. To clarify this situation the concept of "intertextuality" should be employed. The concept originally belongs to the field of linguistics, invented by Bakhtin in 1929 and simply reduced by Julia Kristeva (1969, cited in Collins, 1989) to the statement: "no 'text' can ever be free of other texts". When applied to the domain the present study focuses on, the concept of "intertextuality" can be appropriated as "no 'image' can ever be free of other images." What is understood from the 'intertextual circulation of images' is that of the images recycling in media overlapping and borrowing forms and means from each other through (re)constructing images in hybrid forms, as discussed in Chapter 3, 3.2.1.

From this standpoint Pop Art seemed to be the most appropriate example to be examined as a genre that consciously employed (de/re)-contextualization through appropriating imagery of everyday life into the domain of arts while avoiding any subjective interruptions, simply representing the reality of the everyday life and the consumer culture. By employing the images and objects of consumer culture as the subject of the art work, Pop Art itself turned into a value of consumption.

In brief, this study intends to examine the specific problem of intertextual circulation of image, considering its contextual references as the consumer culture and, consequently media, or particular standpoints are considered, such as the Pop Art.

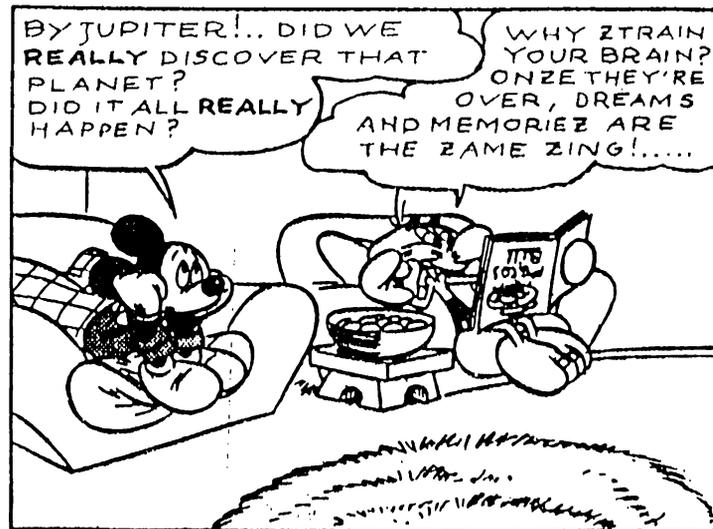


Fig. 1

II. MEDIA AND CULTURE

The emergence and development of media industries was a specific historical process that accompanied the later development of modern societies. The production and circulation of symbolic forms in modern societies is inseparable from the activities of the media industries. The role of the media institutions is so dominant and determinant and their products are so inescapably widespread in everyday life. It seems impossible to imagine a world today without books and newspapers, without radio and television, and without countless other media through which symbolic forms are routinely and continuously (re)presented to masses. The continuous flow of information and messages present events taking place beyond our local, social environment. Materially overloaded and imposed presence of the mass media has marginalized other, older, means of social communication in modern societies in which people live "increasingly fragmented and sectionally differentiated lives" (Tomlinson, 1991: 60). Thus the mass media became the primary way in which socially fragmented capitalist societies gain a sense of collectivity and participation.

What constitutes an individual's cultural experience is determined

through his or her local interaction with that particular social and material environment in which s/he lives. Routines of everyday life such as eating, working, being well or sick, sexuality, family relations, having a holiday, constitutes culture as "lived experience" (Tomlinson, 1991). On the other hand, at any mode of everyday life-experience, unavoidable intrusion of media is observed such as watching TV while eating or resting, listening to radio while driving, reading a magazine or a book before going to sleep, looking at billboards while walking on the streets and staring at computer screens at work. An individual's perception of everyday life reality includes experiences of media texts and imagery as much as it includes "lived experiences". Media offers people representations of different cultural experiences, the "lived realities" of others. Although media texts may not change the actual flow of one's everyday routine, it effects one's perception of reality through its impressive imagery. In order to break through the routine of everyday life, people change their jobs, move to another city or country, travel around the world, meet new people, and the like. For most of the people these experiences may not last long or, they may prefer to stay where they are, although their desire to break through the routine may still be alive. In contrast to the factual difficulties of changing the whole flow of everyday life realities and cultural values, media offers various simulations of cultural experience. Experiencing media representation as culture is as real as the reality of lived experiences. First of all, perception of reality is a mental process which does not necessarily require physical involvement. Secondly, cultural experience concerns the *subjectively* perceived reality rather than questioning what the basic reality is this means that people do not need absolute truths about reality but simply look for the reality they would like to see, and this is provided by the media successively through its hyperrealistic and highly impressive imagery which creates a sense of reality that is probably much more effective than the plain existential reality. Within such context, the perceptual differences between "lived experiences" and "represented experiences" start to become unidentifiable

and, further, insignificant. The relationship between culture (lived experience) and media (as "representation") can be viewed as an "interplay of mediations."



Fig. 2. Interplay of Mediations (Tomlinson, 1991:61)

Lived experiences of everyday lives have and will have the priority over any experience provided by the media. The difference is that, in the age of media, this objective priority is not enough to make the reality of lived experience believable. Reality needs to be duplicated in order to be accepted as real. Any form of representation functions as evidence of reality and accompanies the legitimation of a certain reality that was lived in past experiences. A typical example is taking pictures or shooting video of specific moments of a vacation or a journey or a social gathering in order to preserve the actuality of that past time experience into a future moment through a collection of images (as representation) fixated on a piece of paper or on a film roll.

Another reason for the dominance of media representation over lived experience is that of conditions or moments of phenomena which are naturally much more impressive than the plain routine of everyday life because media often represents extremes, peaks and marginal states. These moments of the extreme are frozen and fixated into an imagery and repetitively imposed on via media. For example, most news are about natural events (like fire, earthquake), violence and crime, economic

scandals, and exclusive occasions. Most of the television films or serials include either a car chase and violence sequence, or a highly emotional love scene. Documentaries too offer fragments from marginal yet striking lives of isolated, local cultures. All these constantly imposed representations of fragments of extremes taken from various experiences of others create a whole sense of reality which is an illusory perception of life as if it merely consists of consequent experiences of extreme conditions. Therefore, people are left dissatisfied with their routine lives after being exposed to highly ecstatic and impressive media imagery. To keep people dissatisfied with their lives seems to be a common strategy of media and advertisement institutions aiming at motivating them to consume, as is discussed further in this chapter.

Ironically it is not the news (information-knowledge) through which the society finds its reflection but the advertisements which are directly concerned with the needs and desires of everyday life experiences of the society.

Ads are news. The ads are by far the best part of any magazine or newspaper. More pains and thought, more wit and art go into the making of an ad than into any prose feature of press or magazine. (McLuhan cited in Hegy, 1991: 140)

For a reader of a newspaper such as the New York Daily News, the content of the paper is of little importance - one could reprint an old edition and merely change the date; what counts is the "medium", not the "message" (ibid.).

Thus there is second degree message which indicates not the content of the message but the reality that what counts is the medium and the consequent fascination by the imagery.

Among many other forms of media representation, telematique media and especially television has the biggest share. As the TV screen presents the most sophisticated and realistic forms of imagery, by means of being

the most impressive, it seems to be the most popular and powerful mode of communication. Tomlinson states that

In a very literal sense, TV is the real world, not of the modern but the postmodern culture. In postmodernist culture it is not TV as a mirror of society, but it is society as a mirror of TV.

Television may radically alter our sense of cultural 'boundaries', like the public and the private, making all experience equally visible but also equally 'flat' - robbing us of the differentiations that give events particular significances. (Tomlinson, 1991: 60)

The figures who feature in films and television programmes become common points of reference for millions of individuals who may never interact with one another but who share a common experience and a collective memory via their participation in a mediated culture.

Media needs also to be considered as the dominant representational aspect of consumer culture. Through either printed or telematic media, it can be assumed that there are two forms of representation. On one hand, there are the media texts which are the news, spectacles, articles, films and serials, interviews and such that are (re)produced within media institutions. It is the generic claim that they all aim either to inform the audience or to entertain. But beyond that scene there is a secondary but rather strategic intention which is the use of the media to legitimize the dominant ideology of which media itself is only an aspect and mechanism. On the other hand there are the advertisement industries using media for transmitting their promotional messages to the audience/potential customers.

At this point a collaboration of media and advertisement industry can be clearly observed. As long as advertisement and media institutions have economic expectations, they normally have to collaborate with the dominant ideology. Through media texts and imagery, images of particular "life styles", are represented; images that are more seductive and impressive

than the reality they claim to represent. Images are produced and read in relation to other images within the media. The aim is to construct a whole perception and acceptance of a particular lifestyle or experience which is made up of a fictitious mosaic of images wherein these images are chosen to be representing the dominant ideology although the audience is free to choose and construct his or her own personal mosaic of imagery. This imposed imagery succeeds in provoking the audiences into possessing and consuming obsessions. At this very moment, advertisements directly respond to the needs, desires and fantasies which are aroused by the media texts and imagery. Advertisements promise satisfaction of the aroused needs and obsessions through commercial products. To put the matter more clearly, television commercials can be given as examples. For instance, any kind of fictitious or realistic media text, a TV film or a program, is subject to constant interruption by commercials which aim to associate the promoted product with the interrupted sequence of that film or program. Thus commercials and media texts work complementarily with a predominant economic motive, through inducing people to possess and consume a particular product and its imagery. Although what is promoted through commercials is the product, what is commodified is the imagery. Hence the image is separated from its object and becomes a free-floating sign, signifying itself.

TV commercials are not about products; they are images of desire and pleasure that dominate the product they are attached to. Product becomes the object attached to the image rather than the image representing the product. Image is employed to sell the product but people buy the product in order to gain that image desired.

In this connection, advertisers use well-known film stars, pop stars or popular images as means of promoting particular products. The aim is to increase sales by association with a popular figure having a high symbolic value, even though there is no necessary or logical connection between the product promoted and the figure of association. How could one

otherwise construct a meaningful relationship between Michael Jackson who features in TV commercials of Pepsi Cola, and the very product promoted? Besides its associative function, the commercial is more like a music video.

Can one continue to explain the expansion of the demand for goods in terms of 'needs' when the objects produced are, for the most part, superfluous rather than necessary? (Guillaume, 1975: 37)

This can partially be explained by indicating the demand for the desirable images which become increasingly commodified while, quite often, the product is left superfluous, serving as a body to which the image is attached rather than serving for its utility function. This fact can simply be put as that the sign function of the object dominates, and moreover, suppresses the utility function. It is the image commodified, which is free-floating, travelling in consumer culture as being the subject of an interplay between 'culture' and 'representation.' Therefore the interplay between 'culture' and 'representation' and within that context, the maturation process of consumer mentality is further to be examined within this chapter.

2.1. POP ART AND CONSUMER CULTURE

Consumer culture consists of the activities, attitudes and values of a society that are determined by patterns of consumption. Rapid urbanization and advancements in technology in the twentieth century were the major factors in the development of this consumer culture. Increased bureaucratization of organizations, growth of the national and international markets, and the expansion of advertising all contributed to the maturation of a consumer mentality (Mamiya, 1992).

2.1.1. Why Consumer Culture is Appreciated?

Corporations standing for product manufacturers, media, and advertisement industries all have a stake in and agree on provoking and appreciating the rise of consumer culture as they aim, in common, to increase their profits beyond expectations. There is therefore an economically interdependent relationship among corporations, media and advertisement industries wherein corporations are dependent on advertisers to increase their sales, advertisers are dependent on corporations to have a job and media is dependent on commercials as being media's primary financial source and vice versa. They collaborate therefore to increase consumption through operating strategies of reinforcing consumer mentality; where another interdependent mechanism of consequences is employed: Media imagery arouses obsessions of people and give an articulation to them, advertisements promise satisfaction of these aroused needs and desires, and finally corporations provide products that are made, strategically, insufficient to satisfying the expectations of consumers either by means of their utility function or their sign function. The aim which is spontaneously determined, is to create a feeling of continuous dissatisfaction with what people have in their hand, with what they materially possess, thus making them turn to consumption, looking for the "better".

This never-ending search for the "better", for the "good life" came increasingly to be equated with material possessions. Possessing and consuming became an obsessive social attitude for many. Within that context which is inseparable from the development of consumer culture, increasing domination by media institutions has become a reality. Masses who could not be satisfied with their material possessions but are in need of consuming more than object itself but the symbolic attributions behind it appeared together with this development. Besides, it was economically difficult for many to afford a continuous consumption of objects. In contrast to that, various media with diverging forms of appearances (printed or telematique media) were readily available at no cost at all. Media offered rather cheap, highly available, and never-ending ways of consumption and experiences of the "good life". But Mamiya writes:

" Life for most consumers is a pursuit of the "good life" - a pursuit that serves as a constant reminder of their powerlessness." (Mamiya, 1992: 4)

Again at this point, media, spontaneously, is preferred by the one who can not afford possessing the "good life" materially but can experience the suggested pleasures that are highly available through simulations of that "good life" via media, with no risk of failing.

2.1.2. Pop Art

In the early modernist period, people were fascinated with the possibilities of new technological means and mass production, and were appreciating progressive mentality of modernism and idealised modes of production. It was the grand project of modernism to acquire the common wealth of society by means of production. In 1960s which were the golden years of late modernism, this aim was largely achieved by means of increased quality of life through "welfare state." After that, the dominant system was no longer production oriented, but rather dependent on consumption of the product. People were now predominantly obsessed with material possessions. But, equally, with the widespread intrusion of telematic media

into the mechanisms of consumer culture, image became as much a dominant form of consumption as the products themselves, beside being, primarily, a representational form.

Within that socio-economical context, Pop Art can be credited for being the first conscious attempt succeeded by art, absorbing materials from everyday world of consumer culture into the art context. Of course there have been direct uses of everyday objects and images before Pop Art, examples being those by Picasso, Leger, Davis, Magritte, Breton and Duchamp. However, in most cases, they have employed everyday products and imagery as an object of artistic expression, and not as the direct representation of the material reality of the object as Pop Art did. With some exceptional artists and movements, such as Dada (partially) and Duchamp (especially), all the previous movements were used to conceive the art work as being a sublime and unique object that belongs to a higher, subjective level of existence wherein it is isolated from any everyday reality and experience. As the modern art seeks for universality even if the art work employs the everyday object, the evidence of its being a part of the ordinary and earthly reality had to be erased or at least should not be celebrated. Duchamp was probably the first artist consciously employing tactics of displacement and changing contexts as he was against the isolated object existing only for and within an imaginary context of artistic appearance. According to Lichtenstein, a representation of Pop Art scene, the fundamental difference between Pop Art and all the preceding movements was that:

Art since Cezanne has been overly romantic and unrealistic, utopian, feeding upon itself. Its concern with the world has increasingly diminished. It looks inward. Pop Art looks out into the world; it appears to accept its environment, which is not good or bad, but different. (Lichtenstein, quoted in Mahsun, 1981: 37)

According to Baudrillard (1970), all art up to Pop Art was based on a vision of the world "in depth" wherein, on the contrary, Pop Art accepts

being a *surface* imagery, a collection of reflections, and being homogenous by means of its order of serial production and representation.

Pop Art was a questioning of concepts and strategies, which were highly appreciated by modernism and related movements, such as originality, subjectivity, purity and uniqueness which were conceived as absolute criteria that must be taken into consideration by any artistic intention. Pop Art altered the whole situation and appropriated means and strategies of consumer culture such as reproduction, anonymity, quotation and objectivity threatening the isolated immortality and domination of modern art by ephemeral means of popular culture.

The success of this movement was due to the interdependent relationship between Pop Art and American consumer culture, which reached its peak in the 1960s. Pop art not only appreciated and reflected this increasing consumption but also appropriated the mechanisms and strategies of consumer culture, in order to provide an effective marketing of works of art.

Pop Art is the first to explore the status of its own art-object as "signed" and "consumed". (Baudrillard, 1970 in Taylor, 1989: 36)

Pop Art not only appropriated images and strategies from consumer culture but was also itself assimilated and absorbed into the established institutional system. Pop art collaborated with the mechanisms, imagery and ideology of consumer culture but also in return it contributed to the legitimation of that system (Mamiya, 1985).

Warhol understood that Pop Art would attract greater numbers of spectators from more diverse social backgrounds into the, previously, exclusive spaces of high art, and he also knew that they would not all understand it in the same way.

The young people who know about it will be the people who are more intelligent and know about art.

But the people who don't know about art would like it better because it is what they know... the people who really like art don't like the art now, while the people who don't know about art like what we are doing. (Warhol, 1969)

2.1.3. Imagery of Pop Art

The appearance of new technical means in art such as photography, serigraphy modifies not only art's form but also the concept behind. The photograph often becomes the origin of the images that Pop Art presents wherein a very essential feature of photograph is its reproducibility; which consistently accompanies the problematic with which Pop Art is concerned in consumer culture, namely, reproduction and repetitive representation as significant features of consumer culture.

As the mechanized manufacturing and reproduction of images replaced the traditional modes of artistic production the subjectivity of the artist remained insignificant as the subjective attributions of the artist is no longer involved in the processes of reproduction and representation. The only subject who remains is the viewer who looks at the work in the absence of the one who makes. Thus this subject may attribute a value to that symbolically emptied, neutral object of art.

"Reality needs no intermediary, one simply has to isolate it from its surroundings and put it down on the canvas." (Warhol,1969)

Warhol claims that there is no need for a subjective intermediary, who is the artist by means of whose interruption may blur or confuse the plain perception of the reality represented.

Pop Art prefers instead to employ mechanical processes of reproduction wherein the subjectivity and uniqueness of both the artist and the subject is eliminated: for instance, it freezes Marilyn Monroe in her image as a

star. She is no more a subjective being but put into an imaginary status, popularized as being an iconic representation that can be reproduced in countless numbers while could be dismissed the original.

According to Barthes (1968), Pop Art wants to desymbolize the object. The object is freed from its subjective and symbolic loadings and attributions: what is left is the factitious object that is materially represented. By being merely an image it is stripped of any symbolic value. There is no more a signified but the signifier exists even if it does not refer to anything. In Pop Art, it is the signifier -image- that is perceived and 'collectively recognized' by people as it happens in consumption of commodities of everyday life. In fact, there is, of course, a signified (popular culture) but this signified does not employ any indirect -metaphorical or ever- strategies of expression.

2.1.4. Appropriation in Pop Art

In every transpositioning/appropriational act of any artistic intention or movement, de/re-contextualization is naturally employed but this act of transpositioning is always conceived with respect to its original context of appearance so that the "improvement" between the initial and the final states of the process could be "appreciated". Modern art mostly accepts the success of the art work, directly proportional with the "progress" achieved through the transformational process. The particularity of Pop art lies in its uses of appropriated objects and imagery, freed from any primary contextual reference by the way criteria of originality and progress remains useless.

Within the modernist period, Duchamp made an unusual use of everyday object when, for instance, he took the ready-made "urinator" and put it into the museum as an art work. Here he got very close to Pop Art; but at

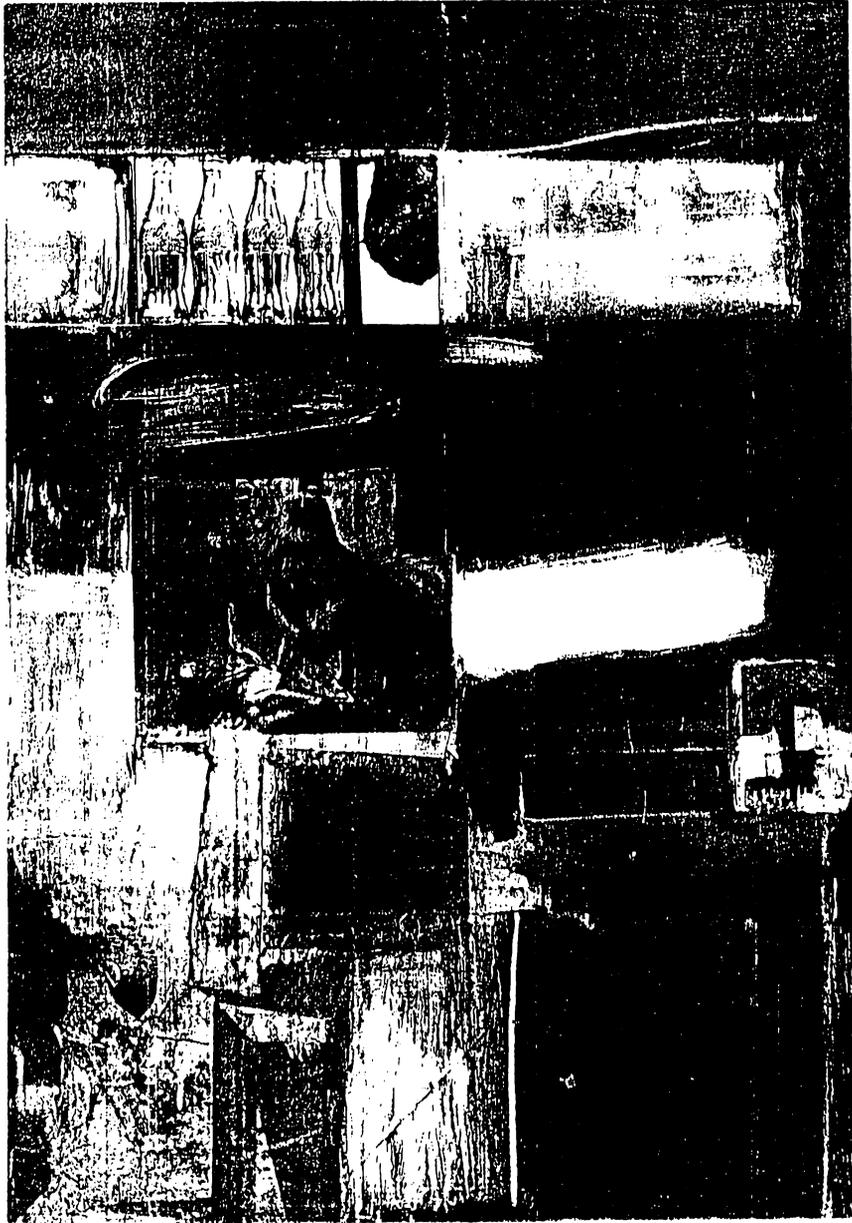


Fig. 3. R. Rauschenberg, "Curfew", 1958.

the moment he renamed it as a "fountain" the object is removed from its everyday reality which differentiates it from the Pop Art. Similarly, when Oppenheim coated a coffee cup with fur, it is transformed into an fetish object of an "obscure sexual allusion" which also removes the object from routine experiences of it within everyday life.

After all, ever since 1913 it had been possible to classify direct appropriation as art, as the old master Marcel Duchamp started to use ready-made objects (Mamiya, 1992).

This study conceives Rauschenberg's status as distinctive from other figures of Pop Art. One of his works, "Curfew" (See fig.3) is believed to play an important role in describing the way and leading to the transitional process from Abstract Expressionism to Pop Art. In the dictionary the entry "curfew" refers to "the ringing of a bell to mark the beginning of a time". Rauschenberg's "Curfew", metaphorically resembles the ringing of a bell to mark the emergence of Pop Art. First of all, with the insertion of Coca-Cola bottles into the painted field, he made a very impressive use of the strategy of (de/re)-contextualization and transposition by contrasting the appropriated object with the abstractly painted field. The gentle, abstract collage surface is interrupted with the massive attack of the Coca-Cola bottles. The highly subjective imaginary territory of abstract expressionism, isolated from the real-life environment claiming to be self-sufficient, is disturbed by an iconic object of popular culture. Modern art is no longer isolated but dissolved when it is introduced to the means of popular culture. "Curfew" marks the emerging of popular culture overcoming high art. Besides simply being an artwork exemplifying Pop Art, "Curfew" can be conceived as a milestone in the marking of a particular historical transition process. Therefore, it can be understood as being a spontaneous, plastically self-formulated appearance of a self-conscious art object that is freed from its artists subjective intentions. Rauschenberg's status has been frequently questioned whether he was a Pop artist or an abstract expressionist although it is not the concern of

this study to clarify his status. He was mostly criticized, e.g. by Danto (1992), for not being conscious of what he did, when he inserted Coca-Cola bottles into the painting, or was said to have missed the focal point as he splashed paint around the bottles in an abstract manner. Whether he was conscious or not when he inserted, probably intuitively, Coca-Cola bottles into the painting, his work, "Curfew" gained a self-aware and sufficient status no more related to Rauschenberg's initial intention, whatever that intention was. Later, Warhol was able, consciously, to grasp the potential meaning in using Coca-Cola bottles (See fig. 4) and did a rather popular and efficient use of it through representing Coca-Cola bottles in their status of everyday reality.

"Curfew" is like to be telling the whole story as an answer to this problem: In the 90s, how would you describe or interpret the causality of Pop Art, of the 60s? (You are free to employ any plastic/artistic means of representation/expression).

Pop art deals with material objects that already exist as signs -material that is "precoded"- such as photographs, brand-name items, comics. Through using these "precoded" material, the subject is doubled; the original sign system remains part of the present subject matter. This is stated by Mahsun as:

The common images and objects are not viewed as subject matter but rather as signifiers, ambiguous and complex, that support multiple interconnections and exchanges brought about by the alteration of context. (Mahsun, 1981: 18)

These strategies of transposition and (de/re)contextualization may involve the use of two-dimensional reproductions, such as Lichtenstein's magnified comic strips or a view of a Greek temple. Or it may employ (re)contextualization into another medium through altering the object's "original" form or appearance, such as Oldenburg's collapsible typewriter made from soft material in a way that is alien to its initial form and

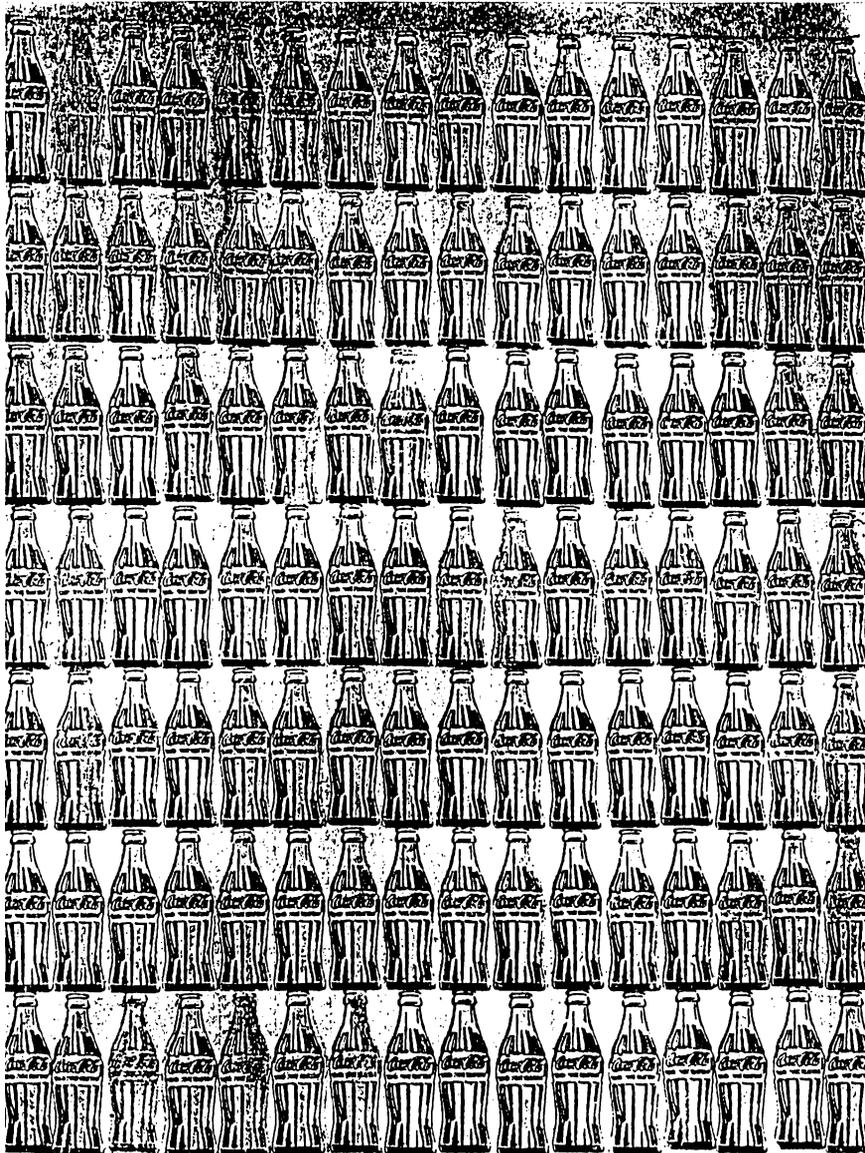
function or his giant hamburgers (see fig. 6). Oldenburg's projects such as giant ice-cream cone, clothespin, lipstick on caterpillar tracks (see fig. 5), pocket knife were planned to be enlarged into enormous sizes, thus placing the everyday object into an iconic status. His works were the celebration of the iconic objects of consumer culture. Faith to the proportions of the initial form is altered in order to accentuate, by exaggerating, the domination of the object in consumer culture, while remaining faithful to its initially attached popular meaning.

The Pop operation consists in taking a particular aspect of this civilization of signs, objects and images and transposing it. (Eco, 1980 cited in Mahsun, 1981: 18)

Eco conceives the Pop Art's transpositional act for being conceptual shifts of contextual references as a "metalinguistic" (ibid.) operation. An object exists within a context and has a particular meaning. If it is taken into another context, its meaning changes. Once the signifier is freed from the specific meaning it referred to, it (signifier) becomes available for laying other meanings.

These works make use of our stock responses to their source material while at the same time causing us to question that response by providing a different art context for it. (Skelton, 1963 cited in Mahsun, 1981)

Pop Art aims to explore the interrelation between the object and the image, employing plastic processes as tools of strategy of transposition. Pop Art, quite frequently, changes the level of perception by employing plastic processes. It diminishes, enlarges, withdraws, doubles, divides, repeats, extends the multiplied object. It may enlarge a human-scale image or object into the dimensions of a signboard, or as Barthes (1970) writes, magnifies it as if it is viewed under a jeweller's loupe.



Coca-Cola

Fig. 4 A. Warhol, "Green Coca-Cola Bottles", 1962.

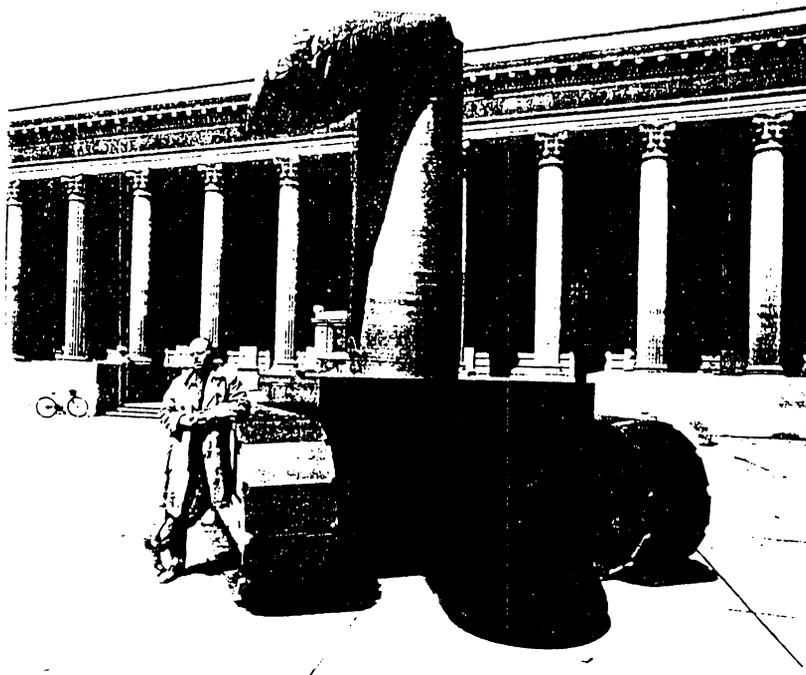


Fig. 5 C. Oldenburg, "Lipstick on Caterpillar Tracks", 1969.



Fig. 6 C. Oldenburg, "Two Cheeseburgers with Everything", 1962.

III. INTERTEXTUAL REPRESENTATION IN CONSUMER CULTURE

3.1. INTERDEPENDENT RELATION BETWEEN IMAGE AND OBJECT

As stated in the first chapter, consumer's cultural experience takes place at two different levels in the course of everyday life. One is the lived cultural experience that takes place in the local environment meaning *physical interaction* with the material world. That level is concerned with consumer culture where people interact with objects at their consumable product state.

The other is the represented cultural experience that takes place at a level, independent from any local fixation, which is the mediatic environment. Within that mediatic environment people interact with images on a rather *perceptual* plane where images are consumable as being representational forms.

The initial intention behind designing and manufacturing processes of a product, is supposed to provide an object in order to serve a particular physical need or to correspond to a utility function. But beyond this denotative meaning, the product has a symbolic meaning and function which is activated when it is released within consumer culture. Symbolic function of the product exists at two different levels: The first one emerges from the process of physical interaction with the product where this process refers to an individually particular and subjective experience, which one does not have to share with the society. The particular reasons and drives behind that symbolic meaning derives from that individual's particular interactions/experiences with the product. The other symbolic

level of existence is attributed rather to the product than emerging from a need. In consumer culture, the product is conceived as belonging to a particular social and cultural status. In other words, an image or imagery is artificially attached to the product in order to promote the product by associating with a desired image. This is explained by Barthes:

Myth, close to what Durkheimian sociology calls a 'collective representation', can be read in the anonymous utterances of the press, advertising, mass consumer goods; it is something socially determined, a *reflection*. (Barthes, 1977: 165)

Therefore, the product is put in a higher, *mythical* status which is simulated by various means of media advertisements, such as TV commercials, newspaper advertisements or sign-boards. There, possessing this particular product is believed to provide the social and cultural status, *promised* in the popularized mythical narrative that is attributed to the object via its imagery. In this mythical status, product becomes the object of *desire*. In other words, fictional and simulated *lifestyles* imposed by a certain imagery are attributed to the object which is the mythical object of "the promised good life and happiness". As soon as the object is possessed, it is destined either to be consumed or localised in the domestic environment at an iconic status where the imagery is freed from its object. But, ironically, the product can not any more exist without its image and the demand for the product is conceived to be directly proportional to the impressive power of its image. Coca-Cola or blue jean commercials can be indicated as most common examples wherein the image as a *sign* becomes the *signifier* of second degree level of meaning, which is the mythical status, and attributed to the product. In consumer culture there is an expanding demand for the objects of desire which explains the increasing production of objects that are, mostly, superfluous rather than serving for their, expected, utility function.

Consumer culture includes consumption of both the product and the image as integrated processes. But the domination of contemporary

(telematic)-media, which can be conceived as a second-stage in the evolution of consumer culture, marks the emergence of consumable image which became the primary form of consumption overcoming the object domination.

From this step onwards, image will be the primary concern of present study. Commodity/object/product will be referred as a secondary concern as being the body to which the image is attached.

3.1.1. Commodified Image

Image in consumer culture appears at two different levels: In the first level, image appears on the material body of the product. In the other level, image is presented through various forms of media.

When an image is attached to the body of a product, it is supposed to serve for either to *inform* (brand name, ingredients, etc...) about the product or to *promote* (photographic image, catchphrases, etc...) the product. In any case, the image is supposed to function as an intermediary between the product and the consumer.

The other medium of appearance of image, is the media wherein various forms of media, functions as a medium/body that the image is presented through. This body, that the image is attached to, may be a magazine, a newspaper, a t-shirt or a TV screen. Image may appear in any of these media, oriented within a related text or imagery. These media texts and imagery are in different forms and functions such as press advertisements, TV commercials, spectacles and news, documentaries; each imposing its particular visual language on image. This visual language may carry objective information, promotional means, fictional suggestions, each having different aims and narratives that are attached to different meaning levels of the image.

First of all, image has a denotative meaning at an "informational level"

(Barthes, 1977: 52), wherein image is supposed to communicate, such as a photograph gives information about the objective reality represented. At this informational level, "what you see is what you get". Even if "what you see" is blank or too sophisticated to grasp at the first attempt, then the image says "I'm blank" or "I'm too sophisticated" and, this is an information though at its lowest degree of expression.

Besides to the informational level, there is the symbolic/ connotative level. The image, as a *sign* of the primary order of the informational level, becomes the *signifier* of a secondary order meaning within the image, at the symbolic level. At this level, symbolic and cultural meanings are connoted within the image.

In consumer culture, when an image appears in the media for the first time, it needs a narrative which employs symbolic and cultural connotations signifying either the material product promoted or the image itself. This narrative may not be generally representing the mere object or image of reality in its original context of appearance, but rather in a fictional environment wherein symbolic and cultural connotations are employed to associate with the reality implied; hiding the plain reality of the object or image in order to make it desirable. The hidden intention suggests: "What you see is *not* what you get at all" and adds, "You can get more"; promising that the reality of the object/image is not that plain and functional, it offers more, unexpectedly on a higher, symbolic level and may even claim to effect the whole of a lifestyle, as soon as it is possessed thus it is consumed. At this pre-conditioned mode of perception, the consumer can associate any image with the pre-suggested promises which create an obsessive desire to possess. And this desire turns into a demand, on the economic level, remarking the emerging commodified image.

Once the image is commodified and consumed, it becomes a popular image in consumer culture. This popular image does not have to narrate

itself any more. It may be represented in its plain state of objective reality since all the suggestions attributed or associated to it are already experienced or simulated and preserved in the collective memory of the consumer. It no longer has to be narrated as the image representing the reality becomes the signifier of the attributed suggestions. For example, all appearances of *Madonna* in the media, as a popular image, suggest *sexuality* at first, before implying her status as a pop star. She does not have to be naked any more; a minimal and plain appearance of her is enough to remind sexuality. All images of Madonna are commodified and they simply employ sexuality as an aspect of their marketing process.

Globally popular images like Madonna, Coca-Cola, Levi's, Mickey Mouse, Batman and various others are all derived from diverging 'cultural industries' Comics, pop music, fashion and movie industries produce several forms and versions of the commodified image. Some popular images, like the ones mentioned above, constitute the *elite* of consumer culture imagery, while dominating the media imagery. They all collaborate through suggesting and signifying each other within the mediatic circulation in order to reinforce their popularity. Such as Pepsi-Cola is associated with Michael Jackson; fashion and movie industries collaborated with Batman; Madonna is associated with sexuality and Marilyn Monroe and so on. These images appear in any possible consumable form on the cultural level such as, pins , badges, t-shirts, magazines, posters, music videos, TV commercials and serials, fashion accessories, ...etc.

These self-sufficient, popular images are able to cross all cultural boundary and penetrate into any particular culture via several mediatic channel. When they meet and interact with other sources of imagery be it popular or marginal; at either global or local level; as a result of this interaction a constantly changing *hybrid imagery* appears, it means any particular image is constituted of other images from different original sources. This is the situation called intertextual circulation and that is another concern of present study.

3.2. INTERTEXTUAL CIRCULATION OF IMAGE

Intertextuality is the interplay between image-manufacturers, images, and *other* images, wherein media and consumer culture are mediums of perception and contextualization of the intertextual images as hybrid forms. As Collins (1989) calls it "Intertextual arenas" which refers here to various media as the arenas of intertextual relations; wherein 'no image is produced and perceived independently of the producer's and viewer's experience of other images'. Intertextual circulation is the primary mechanism behind the heterogeneity of cultural production and representation of image in contemporary culture.

3.2.1. Intertextual Representation and Perception of Image

In the course of media domination of everyday life image is freed from its object and onwards, the self-sufficient image involved in the mediatic circulation which is capable of multiplying itself; image emerges from image or image may reincarnate into a new object-body (any form of media such as TV, press...) for a temporary time.

Therefore, it can be stated that every image has a life of its own. Although the initial medium of appearance of the image is pre-determined, as soon as the image is involved in the intertextual circulation, it interacts with other images and media and may travel from one medium to another. During this travel, image absorbs characteristics from "adjacent" images, and at the same time, imposes its particular characteristics to other images; either way, consequently image is modified and its meaning and form may have been changed to some extent. Thus, in each medium of appearance, even if it has not been modified, image has a different appearance and meaning in respect to that particular context. In other

words, as the image is appropriated from one context to another changing its meaning and appearance, and as this process is repeating itself infinitely within the intertextual circulation, it is no more possible to capture a primary or stable form and meaning of the image.

The infinitely receding signified reduces language to a free play of signifiers that denies the possibility of any fixed or final meaning... To counteract this we need to shift our focus from the text to its moments of reading; points of stability and anchored meanings (however temporary) are to be found not in the text itself, but in its reading by a socially and historically situated viewer. (Fiske, 1987: 117)

Considering the above statement of Fiske, it seems that the only fact that can be conceived and generalized is that image has ephemeral, *instantaneous* meanings and appearances which are open to all interruptions and modifications. And these "moments of meaning" can only be consistent and meaningful when they correspond to a particular viewer's cultural context in a specific time and place. Through its travel among media, the instantaneous image may either dissolve and become unidentifiable (but not lost; it is always available to be reactivated), or it is still identifiable though it may be modified keeping its initial characteristics which means that it has preserved its actuality as a popular and commodified image. An image's popularity is directly proportional to its degree of constant perceptibility by the viewer during its intertextual circulation.

In fact, images do not prefer to be hybrid forms and look-alike, they rather intend to be different in order to be distinguishable and highly recognizable, in other words, to be popular and commodified, wherein the nature of media and intertextual circulation does not allow the image to stay in its pure state. Only a few popular imagery may resist this process of hybridization by creating themselves 'territories of stability'; such as Coca-Cola's music programs in TV and Coca-Cola shops, Disneyland and EuroDisney of Walt Disney Productions. But these popular images, at

their status of stability, are constantly disturbed and degenerated by some "marginal" images, generally called "fakes", which employ direct appropriation of already popular images in order to associate their popular stability and high recognizability. Campa-Cola which directly appropriates Coca-Cola's typography is an example of such "fakes" (See fig.7).



Fig. 7 Campa-Cola

At this stand point, the conflict between pure image and hybrid image should be examined by employing the criteria "degree of perceptibility". This study does not deny the existence of an initially "pure" image but it conceives that "pure" image has lost its significance and subjectivity since it has been copied, multiplied, fragmented and appropriated within media for countless times. Also, there is not a *stable* point of reference or criteria that could be employed through discriminating the original and the copy any more (except time and place references of the original which have also lost their importance in the course of consumer and media culture domination of everyday life, where senses of time and place are significantly weakened).

As this study is concerned with the intertextual circulation of image, its hybrid character should be questioned first. The two opposing viewpoints of Barthes and Kristeva on intertextuality, can be useful through exploring the hybrid character of image. Barthes insists that:

The quotations of which a text is made are anonymous, untraceable, and nevertheless already read. (1970, cited in Collins, 1989: 44)

Here, it is understood that, once a hybrid form and meaning is constructed, it is no more possible to reduce it to its initial components. Or rather, the initial images that are the components of the "final" hybrid image, are no more perceptible and distinguishable. On the other hand, Kristeva insists that:

Every text is from the outset under the jurisdiction of other discourses which impose a universe on it. (1969, cited in Collins, 1989: 44)

Kristeva's claim within the context of this study stands for that, the initial components of the final hybrid image, are still perceptible and distinguishable, and moreover, imposes their initial characteristics on the whole of the final image.

"Components", here, refers to other images, which circulate within media that are conceived as sources of inspiration or as origins of direct appropriation of the hybrid image.

This study does not intend to prefer one of these viewpoints, but it conceives they are both valid and complementary. Reducibility of a final hybrid image to its components is rather directly proportional with their degree of perceptibility, wherein a particular *threshold* of perceptibility could be suggested with respect to the particular cultural context of the viewer. This threshold of perceptibility, on the socio-cultural level, could be corresponded to a "degree of familiarity" of the initial component images to the collective memory of the public; thus the final hybrid image

may reach to a state of familiarity to the viewer. But as the familiarity of a hybrid image increases, to the viewer's perception, it becomes highly difficult to identify which *other* familiar image it is appropriated from, in other words, it becomes almost impossible to trace a single, original context of appropriation; the hybrid image signifies several other images, as signifieds, that it could have been appropriated from various other contexts in media.

Another determinant of the perceptibility of origins is the degree of formal modifications and treatments made on the image through the appropriational process and to what extent has the original image changed during this process.

In brief, it could be discursively suggested that a hybrid image has two states of appearance within the intertextual circulation with respect to its degree of familiarity. One is the 'compound' state of the hybrid image which is hardly reducible to its original initial components, as they are not appropriated from one, single origin but from several different origins and when they come together they dissolve in each other and form an untraceable whole for the viewers perception. The second is the 'mixture' state of the hybrid image, wherein the component images can't not be dissolved in each other to form a whole for the perception of the viewer but still remain identifiable as they preserve their initial, separate qualities.

In fact, the *reality* and complexity of intertextual relations can not be reduced to such distinctions. But here the aim is to conceptualize the characteristics of the hybrid image in order to provide a clear understanding of the formation of a hybrid image.

Hybrid images can be conceived as a *by-product* of the interdependent relationship between intertextual image production and representation, and their intertextual perception by the viewer.

Intertextual representation is a form of visual language, a system, in

which hybrid meanings are made and circulated. The content of the hybrid images can change rapidly as they are instantaneous, but the hybridization process is constant and universal.

The everyday experiencing of intertextual representation and perception, can be observed through all media but particularly through telematic media, such as television which rather overwhelms other media; specially the printed media. The most distinctive characteristics of television, when compared to other media, are its continuity and "liveness", which provides a very *impressive* sense of reality, that fascinates its viewers. These characteristics of continuity and "openness" (Fiske, 1987: 94) is conceived as television's having an *endless* space for representation and an endless capacity of absorbing images. Thus, the image producers are highly motivated to provide a continuous flow of imagery through television. Within television, image, as the primary form of representation is highly appreciated and circulated and that causes an overloading and overlapping of images and messages. And consequently from this overloading an excess of imagery emerges. As the television medium is supposed to absorb endless amounts of material, this excess imagery is re-circulated within the media while being modified (by means of addition and subtraction of images and messages) in each cycle, repeating itself and its reflections for countless times. Excess of imagery, consequently indicates an unavoidable excess of *meaningfulness*, which is not controllable either by the producer or the viewer. When this constant excess of meaningfulness is re-circulated and repeated, it starts to overlap on itself; thus confusing and paralysing the perception of the initial meanings signified within itself. It becomes almost impossible to select, even a singular meaning, out of meaningfulness. Therefore, as the perceptibility of a distinguishable meaning is distorted, its communicative function is also paralysed and disturbed, which is supposed to be a primary concern of all media; including the television. At the point where the communicative function of media *fails*, to some extent, it is unavoidably substituted with the pleasures of media. In other words, fascination by

the pleasures of excessive imagery is rather preferred to the pursuit of a meaning behind it. Television can be conceived as being the most popular form of media as it provides pleasure and fascination, at its highest degree, through being as suggestive and realistic as possible.

In that situation, other, older forms of media, such as printed media, are subject to marginalisation as they can no more compete with television. But to avoid marginalisation, although they are supposed to be preferable by other qualities such as articles, other media, had to modify their forms and strategies of representation. This change in representational qualities is highly observable, for instance, in recent newspapers. The exaggerated use of color, bold flashing headlines as huge as possible and also in color, and intensified use of photographic and illustrative images are a few of these changes that could be noticed on the cover page of any newspaper. These modifications in qualities indicate another level of intertextual representation and perception. The source material provided for the newspaper, for instance, is derived from intertextual circulation. And when they are (re)represented intertextually by means of flashing headlines, excessive imagery and related texts, there emerges an unavoidable intertextual perception by the viewer or the reader. The reader, consciously or not, associates adjacent materials with each other, where informational and symbolic qualities of the represented materials dissolve in each other. In other words, any material, either having an informational meaning, (such as a news about natural phenomenon) or a symbolic meaning intends to visualise itself as excessively as possible. This excessive representation interrupts and distorts the possibility of a continuous, concentrated reading of a singular "text"; it rather allows an intertextual and *synchronical* reading of a whole "image" of the page that could be conceived as the intertextual perception. In fact, all these forms of excessive representations are preferred by the older forms of media, in order to prevent themselves from the domination of telematic media (primarily of television) and to provide their popularity constant. What they can do to be preferable, could be to increase and refine the quality of their already existing

particularities, such as communicating through objective information which is initially supposed to be their primary concern. However, what these media generally do is to intend to be as suggestive and realistic as television ignoring the meaningful qualities of the material represented and try to equalize their impressive quality with the television's impressivity.

Intertextual representation and circulation of image is not only an intermedia activity as it is concerned previously within this study through Pop Art; it is rather an interplay among the domains of art, media and advertisements. The direct appropriation of imagery from the domain of arts, to the domain of media and *vice versa*, is highly observable within the course of everyday life.

3.2.2. (De/Re)-Contextualization of Image

(De/re)-contextualization, within the framework of this study, is a term attributed and discursively employed to emphasize the gradual process of appropriation between art and advertisement imagery. Throughout the intertextual circulation, any appropriational act can be conceived as a gradual process of (de/re)-contextualization. When an image is de-contextualized from its original context of appearance, it circulates and diffuses through various media, and then, either accidentally or consciously, *noticed* by a designer or artist, and consequently re-contextualized in another medium/context. While in between initial and final contexts of appearance, the image floats and circulates in the intertextual space, available and open to any appropriational use. (De/re)-contextualization is concerned with a specific move of the image from one context to another, rather than being concerned with the whole travel of image within the intertextual circulation. Since it is concerned with a particular sequence of the appropriational process, time and place references gain importance. In other words (de/re)-contextualization

means deriving an image -sign- from a specific time and place context and then appropriating it to another specific time and place context, where this appropriated image becomes the signifier of a new meaning. What is transferred materially to the final context through this process is either the image *itself*, as a surface appearance, or the idea/*plastic strategy of representing a particular meaning* behind a particular image. This act of transfer is mostly experienced in between the domains of art and advertisement, as mentioned previously, Magritte's works, for instance (See fig. 8) have been popular sources of material for appropriation, since his surreal and plastic strategy of appropriation has always been appreciated. In these examples (See fig. 9), the idea of 'surprising people with the surreal imagery' has also been credited as well as the images themselves.

Fig. 8 R. Magritte, "L'Arbre savant", 1934.

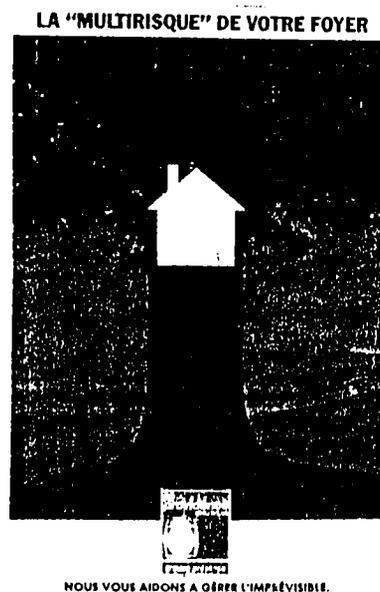
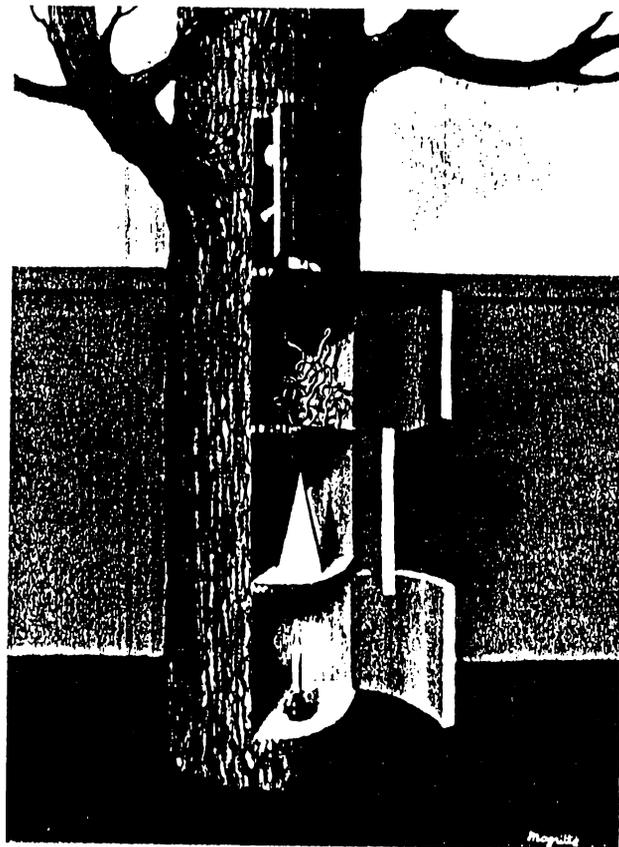


Fig. 9 Appropriations of Magritte in printed media.

3.2.3. Sense of Time and Place in Image

Mass culture images, mostly derived from the domain of arts and advertisement, have been considered disposable commodities, but when they get not only older and become "classic", but continue to circulate and reincarnate decades after their original appearance, either through mediatic transmission/publication or through their intertextual uses and representations in contemporary media (Collins, 1992: 203).

Consumer culture, as previously mentioned within this study, was stated to be an everyday consumption activity in which consumers are fascinated and obsessed with product possession. As a result of the product's physical nature, its interaction with consumer is necessarily local. And as this consumption activity is an everyday experience, it emphasizes a constant sense of present time. The senses of both being local and being at the present time, has distorted and weakened the perception of a diachronological sense of time and depth. Consequently, with the increasing domination of media, (which could still be conceived as a modified extension of consumer culture, as the media imagery is also consumable, like the product) the image is freed of its local (object) boundaries and circulated through various media so that it no longer belongs to a particular context. Therefore, both the senses of time and place are significantly weakened, or rather lost their importance through the perception of media imagery.

In this world of mass media, renaissance window space is found in the photograph and baroque conventions of physiognomy appear in the comic strip. Since the whole art history with its multiplicity of styles is immediately present, the significance of time and place and the sequential aspect of that history are lost. (Mahsun, 1981:40)



Fig. 10 R. Cutrone, "The Death Christ in Space", 1983.

As Mahsun has mentioned above, the use of historical imagery, with no respect to their time and place references, is most commonly observed in the domains of art and advertisement and through their intertextual circulation within media.

It could be discursively stated that historical narratives are transformed into popular narratives. They are not lost but frozen in a timeless and spaceless context, and conceived simply as source material for the media imagery. Mostly, they can only reappear as objects and images of consumption, modified to be consumed.

In Cutrone's work (See fig. 10) there is an intentional use of imagery appropriated -decontextualized- from different time and place references, such as Woody Woodpecker from contemporary popular imagery, an iconic representation of Christ from history of Christianity, a Matisse-like image from modern art history; all recontextualized and popularized in a timeless representation.

3.2.4. The Conflict of Local and Global

The terms local and global stand for the levels of circulation of image among cultures; by means of these levels of circulation are the planes, where the local and global cultures' imagery meet and interact.

Therefore, the intertextual circulation consists of imagery derived from the interaction between global and local cultures.

Local level of circulation of image refers to the physical environment which covers the city-scale circulation of image, where the city is considered as a "forest of signs" (Newman, 1989: 133).

Global level of circulation of image refers to the (tele)-mediatic environment that is free of all geographical and cultural boundaries where cultural material and its imagery is absorbed, manipulated and circulated through its local extensions.

Global imagery is the one which can cross any cultural and geographic boundary and still be impressive and effective within that local environment. These globally popular images, such as Coca-Cola and Mickey Mouse, are accepted by and adopted themselves into all local contexts. They are, in fact, cultural industries, as mentioned previously, which neutralize local cultures by absorbing them; the local is incorporated into the global, and by doing so, loses its significant cultural opposition to the global.

When iconography of the punk style of dress was incorporated into "fashion" by the industry, the punk subculture was robbed of one of its main means of expressing its opposition to the dominant order. (Fiske, 1987: 38)

These culture industries, like Disneyland, are portable and mountable into any local culture through their extensions, like EuroDisney and Mickey Mouse. They appropriate and collaborate with local cultural characteristics

as imagery in order to provide familiarity with that particular culture (See fig. 11).

Global imagery has a conscious strategy of promoting itself through various media where global is an imagery *imposed* rather than accepted. On the other hand, local does not employ any conscious means of promotion but rather emerges *spontaneously*. Global has this very significant effect of neutralizing cultural plurality and relativity of the local. But on the other hand, when a global image is appropriated into the local context, global is subject to degeneration as local mostly intends to associate alien forms to familiar forms of its own culture.

The conflict of local and global produces highly surprising cultural experiences and imagery on the intertextual level. Hamelink lists some of his experiences, such as:

In a Mexican village the traditional ritual dance precedes a soccer match, but the performance features a gigantic Coca-Cola bottle.

In its gigantic advertising campaign, IBM assures Navajo Indians that their cultural identity can be effectively protected if they use IBM typewriters equipped with the Navajo alphabet. (Hamelink, 1983 quoted in Tomlinson, 1991: 109)

As exemplified above, when local meets global, unexpected cultural modifications and adaptations can be observed. Another example can be given from arts. When Lichtenstein appropriated an image (See fig. 13) from a -locally- popular comics (See fig. 12) , this image became globally popular directly proportional to Lichtenstein's world-wide fame. The following example, Gripin, is not directly related to the Lichtenstein's work but it is probably influenced from a universe of popular imagery consisting images with similar characters (American, 50s, modern, blonde...etc.) including Lichtenstein's work, as well. So the appropriational process is this: A local image is promoted on a global level and then, rather indirectly and spontaneously, appropriated into another local

culture, such as Gripin. But, Gripin is also gradually appropriated into other local contexts, as seen in Lokman and Derman which are popular in rural areas and appropriated to associate within these local cultures, like the woman figure in Gripin's being withdrawn and substituted with a familiar figure as seen in Lokman (See figures 14-18).



Fig. 11 Mickey's World Tour 91-92.

Fig. 12 Tony Abruzzo, Panel from "Run for Love", 1962.



Fig. 13 R. Lichtenstein, "Drowning Girl", 1963.



Fig. 14-17

IV. CONCLUSION

Reality, Representation, Appropriation, and Image.

Reality is one, but perceived as many. Representation is what is perceived in reality, and intends to double this reality. Appropriation is how the representations are doubled rather than the reality itself. When they are multiplied, the imagery emerges. And the image is moments of impressions, fixated on the surface rather than located in depth of time and place.

The above sequential suggestions made rather on a symbolic level intend to clarify and visualize the conceptualization process of this study. The conflict between reality and representation is intensively experienced in the course of everyday life wherein they are interdependently perceived. It is getting increasingly difficult to discriminate reality from its representation, which means, on the contrary, that the differences between experiencing reality and its representations are growing.

Within the present study, it is claimed that culture is no longer experienced merely by lived realities but rather experienced through mediatic representation as well. As experiences of real life and media in particular are conceived as one, image gains importance as being the primary form of media representation. From this standpoint, the problematic of the study was specified as the intertextual circulation of image in consumer culture.

In consumer culture, commodity is highly appreciated. But in the course of contemporary media domination (which is conceived as an extended mode of consumer culture), image too is commodified and thus consumed, overwhelming the very product. This commodified image is freed from

its object and contextual references, and appropriated in the intertextual circulation. As intertextual circulation takes place within media, and as this media can function either at local or global levels, the commodified image appropriated into this circulation can be transferred into any particular cultural context. The image travelling through various cultural contexts is subjected to several modifications and loaded with new meanings, and therefore re-appropriated into the intertextual circulation. Thus, it is no more possible to capture a stable form and meaning of the image as it is constantly appropriated into other contexts.

Within the study, appropriation of image from one context to another is argued on the basis of certain specific examples, mostly chosen from the domains of art and advertisement.

The heterogeneous nature of cultural production, representation and perception in intertextual circulation makes it impossible to generate a universal set of stable criteria which could be employed to explore intertextual relations. It is only possible to consider particular cases and through them, examine how intertextual circulation functions. Again, it is only possible to state some characteristics of the image within the circulation, but the content is unidentifiable as it is instantaneous

The contemporary situation seems to be quite confusing. What is clear is that the excessive overloading of image and the meaning attached to it as well as their intensified use, caused a situation that could be called "sign pollution." Within such context, the communicative function of media seems to have failed to a certain extent and mere experiencing the pleasures of excessive imagery appears to be preferred instead. This study is not for or against that situation; it rather aims at visualizing and examining certain critical "experiences" which take place within that situation.

What came out of this state of confusion, is a set of *characteristics of image* that are observed through the intertextual circulation such as image is:

- Commodified
- Hybrid
- Excessive
- Non-Historical (by means of senses of time and place)
- Instantaneous - Ephemeral
- Stylistic
- Pleasurable
- Impressive rather than expressive
- Eclectic
- Fascinating rather than communicative

In this contemporary situation, when a designer is confronted with a design problem s/he will be dealing with an imagery already loaded with meaning and with such characteristics mentioned above. What s/he could do with this imagery is generally conceived as, offering a temporary solution to this particular problem, and being aware that s/he is creating disposable images, as it is no more possible to consciously manipulate and pre-determine the destination of the image in the intertextual circulation. As Ewens aptly stated:

With nearly all forms of visual expression -even the fine arts- reduced to the status of commodities, our ability to learn from such expressions, to make sense of our world through them, is diminished. As our line of sight is drawn further into the market of images, democratic choice is reduced to window shopping for *disposable impressions*. (Ewens, 1990: 37; emphasis mine)

But it is previously stated within present study that the images which

have been considered as disposable commodities may unexpectedly be re-appropriated into the circulation and be appreciated through their consistent (re)contextualization.

Therefore, today, designers can be conceived as "archeologists" of popular culture imagery who are likely to have the enigmatic power of an alchemist desperately trying to turn the excessive, wasted, and the ordinary into gold.

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