1. Introduction to The Artisan Brand

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Traditionally used to identify people with manual skills who can produce unique hand-crafted products (Garavaglia & Mussini, 2020), the term ‘artisan’ has recently become a marketing cue for signaling product quality and authenticity. But can we really talk about ‘artisan grilled chicken’ and ‘artisan pizza’ when such products are distributed by McDonald’s and Domino’s, respectively? Or should these expressions be considered oxymorons or another example of marketing gimmick, specifically craft washing?

While it is well-established that such descriptors do not correspond to reality, because mass-producers simply cannot make ‘craft’ or ‘artisanal’ products’ (Wilson & Flohr, 2016), it is undeniable that expressions such as ‘artisan’ and ‘craft’ can add great value to goods that are marketed as such (Leissle, 2017). Taking the distance from the historical and traditional understanding of artisanship as labour class, the word ‘artisan’ becomes, therefore, a brand word (Leissle, 2017) that not only identifies goods and services, but can also signal authenticity, one of the cornerstones of contemporary marketing (Brown et al., 2003).

Thanks to the consumer quest for authenticity, craft products are preferred over industrial products, and consumers are increasingly willing to pay more for craft products. The artisan-brand emerges, therefore, as a guarantee of and a cue for authenticity, that provides craft products with legitimacy in the eyes of consumers and creates a strong attachment between consumer and the artisan figure (Dezecot & Fleck-Dousteyssier, 2016).

The artisan brand produces perceptions of authenticity for a number of reasons. First, because it provides products with an ‘aura’, that is, ‘a strange tissue of space and time; the unique apparition of a distance, however near it may be’ (Benjamin, 2008, p. 23/orig. 1936). This aura in turn provides craft products with uniqueness, a characteristic lost in the age of mechanical reproduction where infinite copies can be produced from an original prototype (Benjamin, 1936). The aura of a craft product is the hic et nunc (here and now) of an object, that is ‘its unique existence in a particular place’, which is missing ‘in even the most perfect reproduction’ (Benjamin 2008, p. 21/orig. 1936).
Second, the artisan brand brings a sense of originality, that is, the unmediated relationship to the origin/source of the product, the human factor. The term ‘artisan’ by definition refers to production activities based on the manufacture of goods and manual labour that do not include the use of machines, or at least only marginally so, and employ a limited number of workers in small-scale production. In the ‘artisan economy’, the role of individuals is crucial, as the most elevated criterion for a purchase is neither quality nor price, but rather is the outcome of the quality of the relationship between the producer and consumer. Artisanal companies are often family-based, small-scale organizations that sell their products mostly locally (Marques et al., 2019), thus evoking the idea of uniqueness, originality and personality. By reestablishing an unmediated link with the human resource producing the craft object, the artisan brand is perceived as original by consumers. This unmediated relation, conceptualized as a direct link to the origin or provenance of the product, is a critical dimension of the definition of authenticity as demonstrated by the success of other unmediated forms of markets (such as farmers’ markets).

Third, the artisan brand establishes a link between the product and art, providing craft objects with a sacred value, as ‘the unique value of the authentic work of art always has its basis in ritual’ Benjamin (2008, p. 24/orig. 1936). Before the Renaissance, art was always ritualistic or religious in its character, then became increasingly secular. Like an artwork, a craft object is perceived as unique, arguably exclusive and not mass-produced. For a long time, crafts were regarded as a synonym of ‘art’. However, ‘art’ and ‘craft’ ‘cannot be used as unequivocally as we would want to use them if they were scientific or critical concepts’ (Becker, 1978, p. 863). Recently, scholars have distinguished between ‘crafts’ and ‘art’. Some authors distinguished between artists, that is, individuals who create unique and symbolic products and craftsmen ‘whose skills contribute in a supporting way’ (Becker, 1978, p. 863). Being handcrafted, artisanal products are also scarce and rare as opposed to commodified and mass-produced. The scarcity of artisanal products, therefore, favours the perceived authenticity of the artisan brand.

Fourth, the artisan brand is linked to the idea of continuity and stability. By offering quality products over the long term, artisans demonstrate their know-how consistently and continuously, establishing a tradition of reliability over time and building an ongoing relationship with consumers. This also implies an ethical dimension of the craft brand, that is, its sincerity toward consumers in the manufacture of craft products and the morality that craftsmanship represents (Dezecot & Fleck-Dousteyssier, 2016).

Finally, the artisan brand incorporates a social dimension in that it can lead to consumer participation in a ‘community of likeminded people’ (Dezecot & Fleck-Dousteyssier, 2016), that is, a ‘brand community’ (Muniz & O’Guinn, 2001; Sams et al., 2022). Individuals seek to satisfy their need for authenticity
through self-authenticating acts (Arnould & Price, 2000), that is, joining communities of people who share the same interests and passions to establish a more authentic relationship (Maffesoli, 1996). These groups have been defined as tribes as they bring about ‘the re-emergence of quasi-archaic values: a local sense of identification, religiosity, syncretism, group narcissism […], the common denominator of which is the community dimension’, which is an expression of the postmodern reaggregation of the hyper-individualist society (Cova & Cova, 2002, p. 67). By reconnecting individuals to brand communities – defined as ‘specialized, non-geographically bound communities, based on a structured set of social relationships among admirers of a brand’ (Muniz & O’Guinn 2001, p. 412), and to communities of consumption (Schouten & McAlexander, 1995, p. 50) the artisan brand becomes ‘a religious icon, around which an entire ideology of consumption is articulated’ (Schouten & McAlexander, 1995, p. 50).

The implications for marketing, of these developments in the field of crafts, are relevant. Companies are increasingly employing marketing strategies to advertise their products by alluding to the charm of the concept of ‘crafts’, thus providing their industrial products with a value that belongs to the world of true craftsmanship (see brands such as Five Guys, Tostitos, Amica Chips, etc.). For instance, Leissle (2017) stressed how the term ‘artisanal’ is a floating signifier in how contemporary American chocolate companies market their product and emphasized how the US food industry uses terms like ‘artisan’ and ‘crafted’ to brand and add value to industrial products. In a context in which marketing is treating ‘crafts’ and ‘artisanal’ as buzzwords, as heuristics to attract consumers, there emerges a need to clearly define what ‘crafts’ and ‘artisanal’ mean, and to set the foundations for future developments of the concepts.

This research-based book offers an overview of marketing and branding in the craft sector. Through cases and examples, the authors examine how artisans and craft firms are facing the challenges posed by globalization and digitalization. In particular, this book examines how the contemporary era has brought about developments that have changed the way artisanal products are marketed and consumed. The authors emphasize how craft firms and organizations are not adequately addressing such profound shifts, as issues of authenticity, personalization, legitimacy, sustainability, and co-creation become increasingly influential features of contemporary consumption patterns. The book engages with some of the principal managerial and entrepreneurial implications that such developments have for craft firms, as they enter a more dynamic era of craft production and consumption.

Surprisingly, studies on craft marketing are scant, both in the mainstream and arts marketing literature. Our book addresses this gap by offering a critical contribution to an understanding of key developments and debates
The artisan brand in this under-researched field. The text achieves this task both by adopting a multi-disciplinary approach (in particular: marketing, business studies, sociology and art) to craft marketing, and by drawing on the perspectives of market actors (artisans, craft makers, key stakeholders, and consumers). By focusing on craft marketing from a multidisciplinary academic, and practice, perspective, this book takes into account the respective stances of diverse stakeholders. By gathering together some of the leading scholars and specialists in the field, in providing theoretical, conceptual and empirical contributions, this book also serves as a guide to the current ‘state of the art’, and as a signal to further productive research avenues going forward.

THE COMPOSITION OF THE BOOK

Part I of the book explores the nature and changing forms of artisanal and craft markets, empirically, theoretically and conceptually. In so doing it sets the context for the remainder of the book. In Chapter 2, Understanding the Concept of ‘Craft’; From the Perspective of Italian Consumers, Ricci and Massi engage with key debates associated with the conceptualization of the artisanal, and of craft. They then go on to draw on primary quantitative survey data to explore consumer behaviour from a marketing perspective. Specifically, the data is used to examine the perceptions and preferences of Italian craft consumers relating to various categories of craft products, in addition to the role played by price in informing their consumption decisions. The survey data illuminate important gender dimensions to the meanings consumers attribute to craft products, with women attributing to them, qualities of art, authenticity, beauty and creativity. In contrast, male consumers display an orientation towards valuations of ‘quality’ and ‘made-to-measure’. The data give substance to the importance of the relationship between the economic and the cultural, where craft and artisanship can be understood as part of a broader cultural economy in which culture and economy become mutually informing. Ricci and Massi, as with Mulholland and Webb, mobilize an embeddedness framework to conceptualize the relationship between the cultural and the economic in this context. In respect of marketing strategies and practices, the data point to the increasing importance of direct and personal relationships between artisans and their consumers in supporting the quality of consumer experience, and facilitating satisfaction.

In Chapter 3, The UK Market for Craft: A Review of Crafts Council Evidence, Julia Bennett provides a critically reflexive account of the UK’s Market for Craft report (Morris Hargreaves McIntyre, 2020). The chapter considers the report’s findings, and analyses the implications for making, consumption and the role of market intermediaries in the UK. The UK market for craft has expanded over recent decades, a fact that can be attributed to
a number of wider trends that are likely to accelerate: the rise of e-commerce, the preference for investment purchases over throwaway objects, a rapidly growing interest in sustainability, support for small businesses, and the growth of the experience economy.

UK craft is a growth industry, with a population of buyers and collectors that is diversifying and flourishing. The marketing of artisanship is becoming as important to the survival and growth of the sector as the sale of its products. There is a growing appreciation of the authenticity, originality and unique provenance of craft items, with buyers and potential buyers keen to understand and experience the skill sets such products entail. The craft sector is demonstrating its ability to flex and innovate in response to changing demand, refining its material knowledge and practice as well as its engagement with audiences and purchasers.

Yet makers and craft businesses face considerable turbulence, potential losses and an unpredictable purchasing environment, requiring resilience and determination. They will need to develop focused strategies to encourage, educate and refine consumer knowledge and understanding, if they are to grow occasional buyers into collectors. They will also need a range of additional support in the context of challenges presented by Covid-19 and Brexit.

In Chapter 4, Social Embedding, Artisanal Markets and Cultural Fields, Jon Mulholland and Pete Webb take two case studies of artisanal production (new wave custom motorcycles and boutique guitar pedals) and argue for the value of adopting a social embedding perspective for understanding artisanal markets. Specifically, they claim that within such markets, understood as ‘markets of uncertainty’, quality and value are effectively mediated through the embedding of these markets in cultural fields (cultural fields as markets), such that producers and consumers are able to inter-subjectively deliberate on the inherently uncertain nature of quality and value within a context of potentially homologous relationships, as such, embedding works to coordinate artisanal markets. The embedding of producers within artisanal markets, and the embedding of such markets within cultural fields, fulfils multiple important functions for producers, intermediaries and consumers.

Drawing on semi-structured interview data with artisanal producers, the chapter illuminates the many ways in which ‘cultural fields-as-markets’ function to ameliorate ‘problems of coordination’ (Beckert, 2007), specifically those associated with value uncertainty, cooperation and competition. Producer embedding in artisanal markets frames: the way in which artisans acquire and communicate their ‘know-how’; the (often cooperative) relationships artisans have with a broader network of makers, and market arbiters; makers’ innovations in respect of their of their current and future products; artisanal navigations of inevitably difficult trade-offs between quality and economic viability in pursuit of reputational status; and the nature, means and
traction of artisans’ marketing strategies and content. In this way, the chapter illustrates the value of the concept of embedding as a lens through which to understand the mechanisms and dynamics of artisanal markets, and of marketing in this sector.

Part II of the book, From Tradition to Innovation: Trends and Issues in Artisanal and Craft Making, focuses on some of the key innovation-related developments taking place within artisanal and craft markets, and considers what such developments might mean for the identity and dynamics of the sector. In Chapter 5, exploring neo-artisanal identities and practices, Laura Quinn draws on her own practice as a glass blower to sociologically examine the tensions that exist between nostalgic representations of traditional artisanship, and the realities of the industrial techniques associated with some forms of (neo-)artisanship. The chapter directly engages the question of whether the nostalgic view of the artisan as a custodian of heritage and culture obstructs neo-artisans’ potential to evolve both the nature, and public understanding, of artisanal making. Specifically, she considers the central issue of whether the neo-artisanal space occupied by contemporary glass blowers might serve as a platform for the reinvention of the romantic veneration of the artisan, or alternatively might serve as a catalyst for a departure into new public conceptions of artisanal making.

Within this context, the chapter also examines the role that narratives of sustainability may play in such deliberations. Craft and artisanship have been attributed qualities of sustainability, such that those who engage in sustainable, or green, consumption may construct craft and artisanal products in contra-distinction to those of industrial mass manufacture. Undoubtedly, producers across all market sectors have increasingly recognized the market value of ‘green washing’ their products. The chapter argues that neo-artisans should be careful not to be lured into reproducing nostalgic, and therefore limiting, (mis)representations of artisanal practice as sustainable per se. Rather, neo-artisans should, through the medium of their marketing, enable consumers to develop a more sophisticated and holistic understanding of sustainability that makes space for the reality of neo-artisanal practices that necessarily include industrial processes, processes that taken in isolation, may be deemed unsustainable.

In Chapter 6, Innovation in Craft: Creating New Value Through Art, Giacomo Magnani and Laura Bresolin draw on a case study of the Berengo Studio, an artisanal ‘artistic glass’ producer from Murano Island, Venice. In its practices and products, Murano glass embodies important tangible and intangible elements of the cultural heritage of Venice, and constitutes one of the earliest expressions of the ‘Made in Italy’ national brand. Many homes in Italy, and abroad, will display examples of Murano glass, used as decorative household objets d’art. The relative success of the Berengo Studio stands in
some contradistinction to the malaise of the broader glass sector, both in its artisanal and industrial forms, and as such offers important insights into how an artisanal company may innovate to survive, even in a broader context of crisis.

Specifically, the chapter explores the innovative ways in which the Berengo Studio has built an advantageous market position for its artisanal products precisely through its engagement with ‘high art’. By rejoining traditional craft skills with the creative work of artists (as was the case in the past), Berengo Studio has successfully transformed the public perception of their artefacts. Now increasingly signified as ‘art’, as much as ‘craft’, Berengo Studio’s products have realized new aesthetic and market value, through their renewed distinction, at a time when the broader glass sector struggles. Magnani and Bresolin’s account evidences the uses that tradition and heritage may have as a platform for effective innovation. The tangible and intangible assets of cultural heritage may be creatively re-enlisted in the name of securing viable futures, in particular where they are conjoined with other innovations in production techniques, and with effective branding and marketing strategies.

In Chapter 7, The Innovative Logics of Digital Manufacturing, Daniela Corsaro and Mirko Olivieri take the case of 3DiTALY to explore the nature and implications of 3D printing technologies for the manufacturing practices and business models of craft-based companies. Drawing on qualitative data, the chapter explores the dynamic interface between the revolutionary technological transformation that is 3D printing, with an equally significant shift within consumer expectations and practices, associated with personalization, creativity and production democratization. 3D printing plays directly into the hands of the craft economy, in the manner in which it renders small-scale, and even bespoke, production, not only economically viable, but also directly suited to prosumption-based relationships with engaged consumers. 3D printing provides a technological platform to challenge the mass production logic of contemporary globalized commodity manufacturing.

In its place, 3D print-based production techniques facilitate an opening-up, or a democratization, of human creativity, both on the production and consumption side, allowing for new choices to be co-constructed beyond the limits of what an overly rigid system of mass production might provide. The adopted case study 3DiTALY reveals the important linkages that exist between 3D digital technologies and a DIY philosophy and practice, where consumers are empowered to develop their own imaginations and capacities through the technology. 3D printing dramatically reduces the cost obstacles to start-up, prototyping, fabricating and manufacturing, minimizing the economies of scale effect, and hence offering unprecedented access for SMEs to enter markets. By embracing these revolutionary digital technologies, the craft sector is able to
open up new competitive advantages, being positioned to offer personalized, cost-effective services to meeting the needs of newly creative consumers.

Part III of the book, Entrepreneurship and Business Models in Craft and Artisanal Markets, engages some of the most important developments currently impacting on the nature and forms of entrepreneurialism and business modelling within the sector.

Victoria Bell draws on data from a longitudinal qualitative study of self-identified artists, designer-makers and crafters in Chapter 8, Entrepreneurs in Action? The data were collected in the North of England, and explore the nature, forms and dynamics and entrepreneurialism within the field. She draws on typological frameworks developed by Susan Luckman and Ian Fillis, in addition to Mainiero and Sullivan’s Kaleidoscope Career Model, to explore her participants’ motivations for embarking on, and continuing in, a ‘career’ in craft. Bell’s data support the claim that whilst motivations are complex, and connected to individual circumstances that change over time, they reflect Angela McRobbie’s proposal that social values, as well as other entrepreneurial characteristics, are influential. Bell’s participants were entrepreneurial in how they used their time, their materials, and the opportunities that came their way, though variably so. Important themes emerge in Bell’s qualitative data, particularly in respect of her participants’ relationship to their role and work. These include the value placed on creativity, control, flexibility in working, social values, intangible added value, the development of skills, the emotional/affective dimensions of the work, and the development of ‘publicly performed narratives of self’ (Luckman, 2015, p. 118). Bell finds that such publicly performed narratives of self are mediated through a range of marketing and branding activities.

Bell’s participants also gave voice to some of the tensions associated with maintaining ‘authenticity’ in the context of a diversification of products, and the pressures of commercialization, finding their embeddedness of maker-networks invaluable in sustaining their sense of authenticity in their work. Such embeddedness also provided much-needed sociality and fulfilment, and cooperative skill-enhancement. In the context of a need to self-support, and for some, to engage in portfolio working, the Covid-19 pandemic has brought both challenges and opportunities.

In Chapter 9, New Business Models for Craft: The Case of Artemest, Chiara Piancatelli and Alessandra Ricci examine the role played by digital transformations in reconfiguring the artisanal sector, and specifically, the opportunity structures such transformations have made newly available to artisans for profitable innovation and partnership. A fourth industrial revolution, most clearly expressed in the dramatic evolution of multitudinous digital platforms, promises to transform the artisanal sector. Digital technologies may transform the business models of artisanal organizations, offering innovations
in digitally facilitated networking, the adoption of service-dominance logic, user-design driven approaches, mass-customization, production technologies, and also business-to-business and business-to-consumer e-commerce. Rather than replacing traditional operating methods, such technologies can be used in conjunction with them, in advancing new synergies of the old and the new. More specifically, digital tools are enabling innovations of co-creation between stakeholders, one important consequence of which is an emerging ‘coopetition’ between producers, as against competition. These tools are also supporting new enhancements of customer-experience, and enabling novel e-commerce opportunities in the context of the Covid-19 pandemic and beyond. The chapter takes the case study of Artemest, a curated e-commerce company dedicated to Italian luxury craftsmanship, to ground its analysis of the opportunities presented by synergies of traditional crafts with e-commerce. In providing craft businesses with a curated online marketplace in support of both business-to-customer and business-to-business sales opportunities, allied to related services of logistics, content production, analytics, credit collection and customer care, Artemest has been able to revolutionize traditional craft businesses’ access to market.

Part IV, Marketing in Craft and Artisanal Markets, examines some key dynamics characterizing the contemporary transformation of marketing within artisanal and craft sectors. In Chapter 10, The New Rise of Artisanship in Kenya: Evidence from Artisan Entrepreneurs, Alisa Sydow and Isabella Maggioni draw on a range of qualitative data to explore the enablers of, and obstacles to, a flourishing of artisanal entrepreneurship in Nairobi. Focusing on the community of artisans associated with the KI Flea Market, the chapter examines the dynamics associated with building a positive brand identity for craft products under the rubric of ‘Made in Kenya’, as a national umbrella brand. Artisanal entrepreneurs have understood the importance of, but also the challenges associated with, establishing positive brand associations amongst consumers for local products. For such positive associations to be established, indigenous tradition, as one part of a broader heritage value, must be positioned front and centre, and positively signified against the allure of foreign goods readily regarded by consumers as embodying status value and quality.

Consumers must be enabled to recognize the quality of local artisanal products, and be enabled to feel pride in their consumption. Key to the success of the artisanal entrepreneurs has been their work in building effective collaborative networks and substantive producer communities around the KI Flea Market, and in supporting the co-creation of the Made in Kenya brand. In addition, finding ways to enable consumers to recognize the quality of the local artisanal products has been key. Notwithstanding the evident successes of this innovative community of artisanal entrepreneurs, these artisans have needed to work imaginatively and forcefully against a prevailing negative Country
of Origin effect that has constructed local products in negatively stereotypical terms as of poor quality, in part as a legacy of colonial rule. Sydow and Maggioni conclude that three principal variables have underpinned the success of the Flea Market’s community of artisanal entrepreneurs: the overcoming of negative Country of Origin effect, the establishment of a strong artisanal community, and the enhancing of the reputation of local products.

In Chapter 11, Slow Production, Less Consumption: Righteous Approaches to the Paradox of Craft Businesses, Richard Ocejo explores the paradox faced by craft-based businesses in simultaneously promoting consumption and anti-consumption. Drawing on interviews with craft workers and entrepreneurs, in addition to extensive ethnographic fieldwork, he examines the ways in which craft businesses seek to resolve this dilemma through a distinct anti-consumption discourse directed at consumers. This discourse combines both a framing of the nature and forms of ‘righteous consumption’, and a practice of educating consumers on the merits of such consumption; all for the purpose of inviting consumer reflexivity on what makes for ‘better’ consumption (and in the process reinstating the rarefied position of the crafts in question). The anti-consumption promoted by craft workers deploys a critique of mass consumption as a device for the veneration and even fetishization of more selective and mindful forms of consumption of craft objects. Such objects are marked by their provenance, and their claims to ‘authenticity’. In the process, craftspeople promote a new elite form of consumption associated with the elaboration of culturally omnivorous tastes, with the added appeal of a sustainability narrative. Whilst consuming less to consume ‘better’ simultaneously works to venerate the quality and sustainability of craft production and consumption, customer engagement with such narratives cannot be assumed. Accordingly, craftspeople deploy a form of marketing as education (service education), providing formal and informal windows of opportunity for (potential) customers to understand and ultimately value the ‘slow production’ process.

In Chapter 12, The Resurgence of Craft Retailing: Marketing and Branding Strategies in the Food and Beverage Sector, Alessandro Gerosa explains the loss, and then the resurgence, of the social prestige of shopkeepers, understood not only as retailers but also artisans and cultural intermediaries. The development of neo-craft industries paved the way to a resurgence of artisanal retailing. In a post-Fordist economy, craft not only seems suited to satisfying consumers’ demand for authenticity, but also facilitates the business models of small and independent retailers; giving birth to a new retail paradigm.

The chapter explores the marketing and branding strategies used by retailers in this new field of neo-craft retailing in the food and beverage sector, and specifically the use made of the craft products themselves (as authentic and distinctive), in addition to the atmosphere of place, in positioning themselves
as artisans within a broader marketplace. In such a context, small and independent brick-and-mortar shops are better able to capitalize on these trends, as long as they are successful in branding themselves as authentic and distinctive in the eyes of the customers they target. This in turn requires an effective deployment of the aesthetic and symbolic canons of the neo-craft sector.

At the same time, however, such retailers must balance these strategies with economic viability through the identification of market niches sufficiently original to allow distinctiveness, yet sufficiently popular to attract enough clientele. This in turn depends critically on the setting of market-optimal prices tailored to an essentially middle-class clientele. In the context of Gerosa’s research participants, this balance is manifested in the provision of gourmet products clearly distinct from industrial, mass-produced goods, but without the prices associated with ‘highbrow’ alternatives. Gerosa’s data also foreground the importance of craft retailers’ locatedness within their respective neighbourhoods, in respect of building an identity, embedded as these retailers can be in the economic, cultural and social landscape associated with that neighbourhood.

In Chapter 13, Innovating Through Craft: From Happenstance to Strategic Culture, Ginevra Addis asks the question, ‘how does strategic culture stem from craft?’ Deploying the distinction between happenstance and strategic culture, Addis accounts for the complex interplay of Italy’s arte popolare and the emergent, imported Pop Art, where arte popolare had become established as an important early contributor to the ‘Made in Italy’ brand; representing both community and heritage through its craftsmanship. The arrival of Pop Art in Italy triggered contestation in its relationship with arte popolare, with the former constructed as a modernizing and trans-localizing threat to the traditional and emplaced nature of the latter. In some cases, though often without enduring success, an emergent Italian Pop Art sought to produce artefacts conjoining elements from the Italian crafts tradition with Pop Art motifs.

The chapter goes on to explore the emergence, initially haphazardly, and then strategically, of a distinctive Pop Art branding and marketing strategy, that proved effective in both Italy and the USA. Particular attention is given to understanding the defining role played by Andy Warhol’s business models and marketing strategies, as these became defining elements of much of the US Pop Art market. The key features of these strategies were their notably ‘mass’ character, drawing on universal or North American consumerist images that served to displace the vernacular and local elements of, amongst other forms, arte popolare. Addis examines the dilemmas and precarities, but also the opportunities, associated with the deployment of such massified marketing strategies (and their constituent iconographies) for Italian Pop Art.
REFERENCES


