The Artist Persona

By

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ABSTRACT

The purpose of this thesis is to introduce persona studies and development, and apply this development to the performance and visual artist. This will be done through psychological and philosophical theories, comparisons on the subject, and through discussion regarding the possible motivations and reasons behind persona development. Some of the terminology addressed within this thesis includes role theory, type theory and aesthetic theory. This thesis will relate to the classical definition of the word persona, and apply it to the current understanding of the word. Within this thesis, there will be a differentiation between three types of persona development: those developed through physical transformation, those developed through adopting a different name or names and those developed through both physical transformation and name adoption. Historical accounts of visual and performance artists will be discussed at length to showcase the historical development of the artist persona and to demonstrate the ways this development has evolved with the utilization of new technologies. Through these evolutions, it will be shown that persona development has shifted from something rare and unknown by the public to something more accepted (and even expected), and also utilized by the public. This shift in dynamics will be highlighted by addressing the evolution of technological vessels utilized to develop and enhance one's persona and by discussing marketing and branding strategies, with the spectator in mind. It will also discuss the advantages and disadvantages to persona development, and apply these to the performance and visual artist, as well as to the layperson. This thesis will be drawing from various sources that are well versed in performance art, postmodern theory, branding and marketing development, or technological advancements. Within these sources, there appears to be a lack of connective tissue binding these categories together under persona development, which this thesis hopes to achieve.

Key Words: alter ego, appearance, artist, brand, doppleganger evolve, gaze, iconicism, identity, mask, mimesis, persona, personae, pseudonym role, transformation

INTRODUCTION

The word "Persona" is indeed a layered term, comprised of multiple meanings dependent on the context in which it is being spoken about. Also, individuals create personas for a myriad of reasons through the exploration and enhancing of a variety of characteristics. Research suggests that the persona is situated within one's personality, where public and private spheres actually meet. In this realm, who an individual is, or rather, an individual's true self, collides with images and definitions of who that individual is told he/she should be.[i] It is because of this notion that the persona is never considered to be one's complete true character. Rather, the persona is essentially a composite of an individual's behavior combined with a given role attributed by the public.[ii] For this reason, it is essential to mention the role of the audience, viewers, spectators, and/or general mass public. A popular theory regarding the role of the audience centers around the idea that all meaning resides within them rather than within the artist. This idea gives much responsibility to the audience members, since until these members actually engage in a work of art and begin to interpret it, that work literally means nothing. This idea is also essential to understanding the way in which the public gives meaning to a particular artwork or performance, as well as to that person's particular persona.[iii] Artists can explain the symbolism and influences behind their work as much as they desire, but the public is ultimately responsible for forming meaning out of that work. Similarly, artists may have a specific intention in mind when undergoing persona development. However, it is the way the public responds to that persona that gives that persona its true meaning. A persona, as well as an artwork or performance, is often polysemic, or containing multiple meanings. Because of this, there is added pressure on the artist to develop his/her persona in a way that specifically conveys an intended message or idea.

Historically, the origin of the word persona appears to be unknown. However, upon investigation, the term *personae* is consistently discussed, which is in reference to theatrical masks. In the Middle Ages, a man named Anicius Manilus Severinus Boethius defined the word as "De Duabus Naturis et Una Persona Jesu Christi, contra Eutychen et Nestorium."[iv] This directly translates to "of the two natures, and one Person of the Lord Jesus Christ, and Nestorius against the Eutychian." In order to better understand this, it may be helpful to note that Nestorius was an Archbishop of Constantinople from 428–431 A.D. Furthermore, the term "Eutychianism" refers to an understanding of the way in which the human and divine relate within the nature of

Jesus Christ. To simplify, this definition is directly applied to Catholicism to mean something in regards to two opposing forces within a highly religious individual. Other accounts of this word also attribute the definition to Boethius, and they also relate it to Catholicism. However, in another historical account it was determined that Boethius defined the word as being "Persona est rationalis naturae individual substantia."[v] Either way, Boethius' definition and description of the word persona is now considered the classical definition of the word, due to its wide acceptance, regardless of it being often opposed or altered. Within Boethius' text, *De persona et duabus naturis* (The person with two natures), a reference to ancient theatrical masks called personae is made, and their uses are described. It is through this text that individuals obtained from it a "reasonable idea of the representation of Roman plays by masked actors using voice and gesture."[vi] Similarly, the Greek use of the mask is considered to relate to the idea of anthropomorphism, due to their religious use. When discussing Greek theater, it is important to remember that the theater's purpose was not necessarily to entertain the audience, but instead to honor the gods. Producers of such Greek dramas did not concern themselves with whether or not spectators could identify with the characters on stage. Instead, the ancient Greeks essentially utilized masks in order to transform the actor into the god or hero depicted within a sacred drama, thereby investing an ordinary individual with a sacred and extraordinary identity. [Fig. 1] The song, poetry and presentation of Greek dramas served as a way to carry forth this ritualistic function upon both the actors and the participants (audience members) through a sensory experience where the masks of gods and heroes simply played their part.[vii]

The idea of the persona as a type of mask resounds throughout different cultures and time periods both ancient and modern. Its use and function throughout the centuries have allowed it to serve as an archetypal symbol of transformation, as well as playing a central role in the development of culture, spirituality and consciousness. One primarily obvious characteristic of the mask is the way that putting on a mask essentially obliterates the previous identity of the wearer, thereby creating an entirely new identity, both on a physical and symbolic level. Masks can also serve as an example of a double function of ritual clothing. The wearing of a mask can represent the very essence of ritual, which is the elimination of one's old self in favor of the creation of a new and different self. For this primary reason, masks are, for the most part, considered to be not necessarily simply beautiful objects for display or admiration. This reason holds true especially in cultures where masks are ritualistically important. Instead, they are

viewed by these cultures as being powerful instruments of transformation. What makes actual masks so sacred appears to reside within their representative, symbolic aspect, or rather, who or what a particular mask or masks actually depicts. Another characteristic that may render masks sacred lies within their transformative properties and the notion that masks themselves actually produce an element of metamorphosis when worn.[viii] When discussing masks used in religious rituals, one of the most obvious properties of the ritualistic use of masks is its representational function. When an individual wears a mask, he/she is not only eliminating an identity and replacing it with a different one, rather, masks represent something and someone. Therefore, to wear a mask is to become that person depicted on the mask and to inhabit that particular mask's identity. Wearing a mask is essentially an act of creation and recreation, as well as identification. This relates back to the idea of mask wearing as a religious ritual, since both deal with the expansion of oneself and, ideally, as a result, to a more spiritually powerful and effective existence.[ix]

Evolution of the term persona still includes the persona and its development as it relates to the mask wearing. Research suggests that this notion of wearing a mask has been interpreted metaphorically as time progresses, as opposed to literally. The book *Making Faces, Playing God* by Thomas Morawetz elaborates on this notion by saying that "… Our faces remain masks that conceal as much as they reveal about our true natures, if there is such a thing as a 'true nature.' And perhaps faces are neither mirrors of the soul nor masks, but partly one and partly the other, expressing and concealing our nature to different audiences at different times. Perhaps we are transparent to some observers and opaque to others."[x] This theory not only references the idea of the persona metaphorically and references its relation to an individuals' physical appearance – his/her face – but it also contemplates the question: what is a person's true self, and how can one distinguish one's true, private self from one's public persona? Furthermore, it poses the thought that perhaps persona development involves some combination of masking certain qualities of an individual while enhancing and exaggerating others. When specifically discussing the idea of the artist persona, perhaps these artists feel more comfortable inhabiting or putting on this metaphorical mask, in order to either gain artistic freedom, as a way to catalog and organize works that are distinctly different from one another, without having them judged against each other, to distance a portion of themselves from prying paparazzi or crazed fans, or in order to be able to submit work and gain acceptance. Other artists who choose to develop a strong persona

may feel that their metaphorical masks are not masks after all, but instead serve as a more adequate representation of them as they truly are, or as a version of themselves that they would like to become. They may use persona development to elaborate upon their particular beliefs, theories, ideas, or to develop a particular character that they feel is an enhanced version of themselves. However, it is Boethius' interpretation of the word persona that appears to have not only been expanded upon by authors such as Morawetz, but has also evolved into the definition used within contemporary culture. The contemporary definition of persona refers to either "the aspect of someone's character that is presented or perceived by others" or "a role or character adopted by an author or actor."[xi] Therefore, it is this contemporary definition that will become the primary focus when discussing the persona.

The purpose of this thesis is to showcase the widespread usage of persona development within the field of art by introducing persona studies and development and applying this to the artist. This will be done through the discussion of persona development in terms of historical accounts, as well as philosophical and psychological theories through comparisons on the subject. This thesis will differentiate between various types of personas and their development within the western contemporary art realm, and will utilize this differentiation to better determine possible motives behind persona development. Historical accounts of various visual and performance artists will be discussed at length, in order to showcase the historical development of the artist persona. Through these evolutions, it will be shown that persona development has shifted from something rare and unknown by the public to something more accepted (and even expected), and also widely utilized by the public. This shift in dynamics will be highlighted by addressing the evolution of technological vessels utilized in order to develop and enhance one's persona and by discussing marketing and branding strategies, with the spectator in mind. It will also discuss the advantages and disadvantages to persona development, and apply these to the performance and visual artist, as well as to the layperson.

In order to better understand the parameters of this particular paper, it is important to address three ways in which persona development occurs. The first is through physical transformation. This can include the utilization of elaborate costume(s) and dress, as well as the changing of one's voice to incorporate a specific accent. It can also include semi-permanent and permanent physically altering procedures, such as changing one's hair color and makeup, as well as surgical alterations. A term that typically coincides with this type of persona development is

the term "alter ego." This is due to the fact that to say one has an alter ego means that one has a second self. Typically, there is a clear distinction between a person's "normal" personality and a person's persona. However, through the course of this paper, one will notice that often the more permanent the physical alteration, the more likely the chance that the artist or performer actually begins to morph into his/her persona, blurring the lines between person and persona/alter ego. [Fig. 2]

The second way in which persona development occurs is through adopting an alternate name or names. This can be done by slightly changing one's given name or by coming up with a completely different name altogether. This type of persona development, when done singularly, is usually an indication that the artist or performer does not want his/her actual name to become household, either for reasons that have to do with their work's subject matter, or because he/she claims that the adopted name actually sounds more palatable. A term that is referenced when one thinks of the changing of an artist's name is the word "pseudonym," which actually means to have a fictitious name. Typically, this occurs most often with authors of literary works. However, the term can also refer to any genre in which this commonly occurs.

Lastly, persona development can occur through the use of both physical transformation and the adoption of a different name. This is the most common way in which artists and performers adopt personas, although the two do not go hand in hand each time. A term that is often referenced when dealing with this type of persona development is "doppleganger." The word doppleganger is of German origin and literally means double-goer, which refers to a look alike or double of a living person. In German folklore, a doppleganger is often someone's evil twin and has become a popular symbol of horror literature. Typically, this transformation on both ends signifies the desire to completely set a portion of one's characteristics apart from the rest. This distinction can be done to represent a fractured psyche, but can also be done for comic relief.

CHAPTER 1 THEORIES, TERMINOLOGY, PHILOSOPHIES AND MOTIVATIONS

In order to better understand possible motives and reasons behind persona development, it is necessary to discuss psychological indicators and terminology. The field of psychology is able to aid in the examination of relationships between roles and oneself, as well as between performers and their audience. It is also able to assist in the examination of the ways that "emotions are transmitted and absorbed through role."[xii] This examination can also occur within the arts. Similarly, psychology is able to aid in the examination of relationships between the artist and the person and between artists and spectators, as well as examination of the ways emotions are transmitted from the artist onto a canvas (or another creative medium).

Theories

One way of examining these forms of relationships is through role theory, which is a perspective within the field of social psychology that examines individuals and their activities in terms of their socially defined categories (i.e. parent, teacher, youngest child). Role theory also explains that these social roles are accompanied by a set of duties, expectations, behaviors, rights and norms, which an individual has to face as well as fulfill. [Fig. 3] When applying this idea of role theory to persona development, it becomes clear that both visual and performance artists deal with particular stressors or tension related to the roles they carry out in the public eye versus in their private lives. These stressors can be examined in relation to the artist's past and present roles, as well as their evolution. The roles that performance and visual artists claim, similarly to the roles that all individuals claim, are also accompanied by the aforementioned set of duties, expectations, behaviors, rights and norms. When a layperson is caught acting "out of character," so to speak, the confusion created might only affect that person's circle of friends, some coworkers or immediate family. This act does not necessarily make the type of rift that an individual who is constantly in the public eye would make if a similar misstep occurred. Because society is constructed around paying close attention to artists, one misstep can result in negative backlash from thousands of individuals. This backlash can also last much longer, due to the consistent bombardment of information from television, radio, newspapers, magazines and online platforms, as well as the interaction between these platforms and the public.

Another way to examine the relationships between one's persona (or role) and oneself is through personality theory. Despite the fact that personality theory has been criticized as being

both unpredictable and inconsistent, it is important to discuss in terms of persona development. This is due to the fact that personality theory deals specifically with the ways that personas are developed and viewed by audiences. Psychologists who study personality are typically concerned with "groups of people, their representativeness and commonalities through theoretical or research underpinnings."[xiii] They put specific emphasis on looking for differences among groups of people or specific types of people, as well as comparisons between those specific types and other groups and types. In the mid- to late–1980s, a Harvard University professor, Salvatore R. Maddi, put into place the idea of three models of personality. He called these three models: the conflict model, the fulfillment model and the consistency model. These models aid in understanding the inner workings of an individual's private self against the version that is projected for everyone to see.

The conflict model centers around the idea that human beings are perpetually being pulled between two opposing forces. Typically, these forces are seen as being tension and anxiety. Within the field of psychology, the aim is to minimize this conflict by reducing these forces. The conflict model can be approached in two ways: intrapsychically and psychosocially. To approach the conflict model intrapsychically, one looks at what exists or is taking place within one's psyche, thereby observing ways that internal opposing forces affect an individual and stem from within the person.[xiv] To approach the conflict model psychosocially, one looks at both social and psychological behavior of an individual, thereby observing the interaction between one force stemming from within an individual and one force arising from society.[xv] While the conflict model is implemented in a variety of different fields, such as mathematics or the criminal justice system, the main belief when discussing the conflict model within psychology is that this conflict is essentially unavoidable and inherent within the person.[xvi] In other fields, generally speaking, the conflict model is still relatable to the field of psychology in the sense that discussion of such a model deals with the regulation of opposing forces.[xvii] In relation to the discussion of persona development, the conflict model could be applied in terms of these two opposing forces being one's persona and one's self. Research suggests that there are occurrences where individuals regularly seen in the public eye experience inner tension when dealing with having to switch back and forth between their public and private selves. This tension may increase during situations where the individual is involved in a performance piece that portrays a character seen as vastly different from their private self. There are also both

intrapsychic and psychosocial elements involved in persona development. The intrapsychic aspects of persona development involve observing the two forces within one individual: the public self and the private self. The psychosocial aspects of persona development involve observing the relationship between the public self and society, as well as the reasons for putting forth certain characteristics and withholding others.

The fulfillment model differs from the conflict model in the sense that it deals only with one force rather than two opposing forces, and it assumes that this one force is the only one necessary for expression. This model tends to gravitate toward the enrichment of living through expressing one's capabilities instead of just mere survival. The fulfillment model can also be approached in two different ways: through the actualization model and through the existential model. The actualization model puts emphasis on individuality and one's unique potential, which is a reference to Abraham Maslow's Hierarchy of Needs Model. Maslow (1908-1970) stated that people are motivated to achieve particular needs and, that when one need is fulfilled, they move up a stage to seek fulfillment of the next need. Maslow's model consist of five stages, with self-actualization at the top, indicating that self-actualization cannot occur unless some other basic needs are first fulfilled, such as safety and esteem.[xviii] To actualize oneself means to move beyond physical and social survival onto personal (and perhaps spiritual) growth. Those who study personality stress this importance of a force that underlies both enrichment and survival.

Inspired by Maslow, the humanistic psychologist, Carl Rogers (1902-1987) is widely considered to be one of the founding fathers of psychotherapy research, honored for his groundbreaking research with the Award for Distinguished Scientific Contributions by the American Psychological Association (APA) in 1956.[xix] Rogers agreed with Maslow's main ideas regarding the Hierarchy of Needs Model. However, he added that, in order for an individual to "grow," he/she requires an environment that supplies them with acceptance, genuineness, and empathy. Without these, Rogers asserted that both healthy personalities and relationships will be unable to develop in the way they should. Rogers's most important contribution to psychology was his belief that everyone is able to achieve their goals, wishes, and desires in life, and that when this occurs, self-actualization takes places. In fact, Rogers believed that the one basic motive all humans have is the tendency to self-actualize. He also professed that individuals behave in particular ways due to how a situation is perceived. Rogers stated, "As no one else can

know how we perceive, we are the best experts on ourselves."[xx] Also according to Rogers, human beings develop both a real self and an ideal self based on "conditional status of positive regard."[xxi] The real self is who an individual actually is, while the ideal self can be considered one's version of his/herself created out of what he/she have learned from his/her life experiences and the demands of society, as well as what he/she admires from certain role models. When one's real self and ideal self match up with each other, it is called congruency.[xxii] This idea of the real and ideal self is easily integrated into the idea of the person and persona, or the public vs. private self. Similar to Maslow's theories, Rogers's theories were also criticized for their lack of empirical evidence within his research.

The existential model emphasizes the ongoing perfection of one's capabilities, while striving toward an idea as being part of the fulfillment of one's life. Existentialists stress the importance of being within the world rather than being an authentic and true individual. Fulfillment theorists view individuals in terms of their continual development, where one's personality changes throughout one's lifetime.[xxiii] The fulfillment model is implemented quite often in the business and manufacturing fields, in order to achieve what is called "order fulfillment," that is, when a customer places and order and, as a result, has received that order. When applied to persona development, the fulfillment model is similarly concerned with an end result, and whether or not the individual feels emotionally or spiritually fulfilled.[xxiv] One could interpret this model within the field of persona development as not necessarily having two opposing forces (the public and private self), but instead having one force: the individual, but the latter demonstrating many facets. Certain facets are highlighted or enhanced in order to enrich one's life, thereby allowing the individual to feel fulfilled. This could more effectively be applied to the visual artist who, figuratively speaking, exposes oneself through one's work but still manages to contrive a strong artistic persona. One can look at persona development through both the actualization and existential model, since persona development focuses on individuality, as well as being something that an individual may continue to perfect throughout his/her lifetime.

The consistency model differs from both the conflict and fulfillment models in the sense that it does not emphasize the importance of any specific force within one's personality. Instead, it stresses many aspects or facets of one's personality, and the way in which those facets fit together. Furthermore, the consistency model focuses on balance that is created by individuals when inconsistencies cause tensions, thereby motivating one's brain and body to respond. This

theory shows how people motivate themselves to work through and adjust such contradictions. The consistency model also has different ways in which it can be approached, such as through cognitive dissonance and through tension reduction. The cognitive dissonance theory was first proposed by psychologist Leon Festinger (1919-1989), who was concerned with how individuals understand themselves and the effects of inconsistencies within that understanding.[xxv] Cognitive dissonance technically focuses on instances where there is a mismatch between what is perceived and what actually is occurring, and deals with the state of having thoughts, beliefs or attitudes that are inconsistent, especially those related to attitude change and behavioral decisions.[xxvi] This can occur in situations of forced compliance behavior, or when someone is publicly forced to do something despite not wanting to, and often can lead to irrational behavior. Another way to look at this model is through tension reduction, which is concerned with ways that tension is reduced when internal conflict arises. This may be due to one's expectations about the world or oneself not matching with one's observations or perceptions. Tension reduction is something that occurs throughout one's lifetime. Personality plays a role in the way that individuals attempt to resolve these incompatibilities.[xxvii] The consistency model is sometimes implemented within software development, and in this sense, its primary focus is optimization of consistencies within programming for better performance. Generally speaking, inconsistencies within software programming lead to read errors, similarly to the way in which inconsistent messages that individuals send themselves can result in internal confusion often expressed outwardly with frustration, irrationalities, or the development of unhealthy coping mechanisms.[xxviii] With respect to persona development, personas are often developed to showcase (and exaggerate) a facet of one's personality, causing an imbalance, cognitive dissonance, or tension. With artists, imbalance is often not viewed negatively, but rather is something necessary in order to survive a "harsh industry." Many performers and artists have performed in roles they did not necessarily enjoy or have had to work for clients with whom they did not feel akin to. Furthermore, persona development in general can lead to internal opposing messages about one's identity, thereby causing internal confusion. However, doing so is sometimes seen as a necessary development, and as a result, tensions that arise are often dealt with in unhealthy ways. For example, some performance and visual artists have been associated with substance abuse, such as Frida Kahlo and Jackson Pollock, who are both known to have battled alcoholism.[xxix] If one were to look up

tension reduction, one would find alcohol use as being a primary means to reduce tension for many.

Sigmund Freud (1856-1939), neurologist and psychoanalyst, discussed the relationship between art and the artist by attempting to understand the laws that govern its structure, what sets art apart from other forms of communication, and the effect of art on those who perceive it. He thought of art as a means to uncover the experience of man as shaped through artistic form. In Freud's work, he attempted to find some confirmation regarding the "existence of dynamic forces of the mind" that had been observed in his clinical experiences.[xxx] Freud was also incredibly interested in analyzing dreams and linking his analyses to ways in which art is analyzed. He approached dream analysis from two points of view: the first approach dealt with the dream's content, while the second dealt with the way the content is represented and transformed. Through this analysis, Freud concluded that pleasure was a function of both of these aspects. This assumption was applied to works of art, by concluding that the pleasure one gets from art can be linked to the pleasure received from artistic contents that gratify wishes and needs, represent attempts at mastering control, and satisfy defensive needs, as well as being obtained from the mental function of perceiving, organizing, and sorting through artistic formalities. In art, similarly to the dream, Freud believed that through these elements of form, many latent contents could be expressed.[xxxi] What is meant by latent content is the underlying, hidden meaning that is also believed to be the true meaning of one's dream. Freud believed that latent content was censored by one's subconscious in order to protect individuals from their dreams' true meanings, and that this was a necessary form of one's inner coping mechanism. Freud attempted to uncover, or get to the latent content of, the dreams of individuals who were in conflict as a way to resolve this conflict.[xxxii] One could argue that the development of a persona is another way for individuals to express the dynamic forces lying within one's subconscious, similarly to the way that dreams express these forces. There is a relationship between persona development and the way the artist can utilize it as a means to express latent content, thereby utilizing persona development as a means to resolve inner conflict. Persona development can also be seen as a gratifying experience, since it allows individuals the ability to contrive themselves in any way they desire. Similarly to the way viewing a work of art can evoke feelings of pleasure and gratify certain wishes and needs of others, so can viewing the artist persona. It is

interesting to theorize how Freud could have utilized the persona to unlock and resolve conflict, or to analyze one's subconscious.

Psychologist Carl Jung (1875-1961) spent much of his time writing both directly and indirectly on notions behind persona development. Jung utilized therapy as a way for individuals to become aware of their personas, thereby overcoming obstacles related to self-awareness; but perhaps Jung was not necessarily in favor of strong persona development, and instead viewed it as a hindrance. He called the persona a "false self," and distinguished it from one's inner, true self, as well as differentiating between aspects of the psyche that he called "personal" and "individual." He defined the "personal" as being based on the persona and belonging to a particular person, while the "individual" is formed through psychic structures, which are inextricable and transcend consequential attributes or experiences of one's life, in order to be a part of something more remarkable and persevering. Jung also defined the persona as both functional and complex, existing for either adaptation or personal convenience. He elaborated that the persona is primarily concerned with its relation to outer objects within the material world, including individuals and items; in other words, the outward face of one's psyche. However, he also saw the persona as corresponding to another structure of the psyche, the inner attitude of an individual toward the life of that psyche, or "anima/animus." One's anima is considered an expression of the unconscious, or true, inner (sometimes repressed) self of an individual. The anima is often considered to be an archetype of one's unconscious mind. Jung postulated that if an individual is male, their archetype is expressed as an inner feminine personality, and the opposite is true when discussing females. The anima, and its female counterpart, the animus, are said to be an element of Jung's theory relating to the collective unconscious, or the unconscious aspects of one's psyche believed to be shared by all individuals.[xxxiii] Like the anima, the persona is also a "complex;" hence, Jung is suggesting that the persona consists of a related group of emotionally significant ideas, either partially or entirely repressed, which can cause psychic conflict. He suggested that the persona has its own autonomy, or independence from one's private self, thereby making it difficult to change. Again, through these definitions, it appears that Jung felt that the persona was in need of obliteration, in order to overcome certain troubled mental states.[xxxiv] At the very least, Jung supported the idea of becoming aware of the dichotomies within one's unconscious, which he termed "the realization of the shadow."[xxxv] [Fig. 4] To Jung, the shadow was not the whole of the unconscious, but

instead represented certain unknown or scarcely known characteristics and qualities of the ego that primarily belong to one's private self. However, Jung's use of these theories and definitions were primarily for therapeutic purposes. While his distinctions between the persona and the personal, or private, may be valid, it remains uncertain as to whether persona development is consistently something negative and in need of obliteration. Oftentimes, persona development serves particular functions that become necessary for individuals to cope with daily life. There are many significant reasons why artists might develop a strong persona, which will be discussed later within this thesis.

Philosophies

There are several philosophers who have written on the topic of art, its representation, style and essence, but few have related these philosophies to the artist or persona development. However, many of these philosophical theories may be applied to persona development, assisting in understanding shifting attitudes toward artist's representations of their work and themselves.

Plato (424-347 B.C.E.) was a Greek philosopher considered to be a prominent figure in the development of Western traditional philosophy and was motivated by the search for the essence of things. When discussing essence, Plato was initially searching for the inherent nature or indispensable quality of something that determines that thing's character. His search for the truth and ideas regarding representations, imitations and essence are topics that continually arise in his writings. He argued against the nature of appearances by conveying distaste toward those individuals who imitated what appeared to be true, since it often was not.[xxxvi] In his *How Representation in Art is Related to Truth*, the term *mimesis* is explained as "imitation," which "encouraged the suggestion that tragic acting is on a level with mimicry and that fine art in general is no more than a copying of external appearances."[xxxvii] Mimesis is a philosophical term that carries a range of meanings, including representation, the act of resembling, the act of expression, receptivity, mimicry and the presentation of the self. Plato believed that since artists created representations or imitations of objects, such artwork could not claim to be realistic.

Plato was incredibly concerned about truth in its purest form. To him, truth could not be accurately represented through art forms such as painting or theater, because according to Plato, painters, poets and actors are merely "representatives of representatives."[xxxviii] He is also responsible for writing *Allegory of the Cave*, in which a symbolic representation of these very ideas are carried out to show the reader that individuals are without knowledge of true reality.

The material world, according to Plato, is not the real world but only an image or copy. There is a distinct separation within this allegory between what is real and what people see as real. Plato not only recognizes this but also continuously brings attention to it.[xxxix] Plato is considered an idealist, which means that he believed eternal truths exist in the realm of ideas rather than in the world individuals consider "real." These external truths can exist within a person's mind but cannot be observed or perceived in the natural or physical world. What does exist in the real world are slightly imperfect representations of an ideal. He goes further, however, to say that because these truths cannot be represented in their purest form, the vessels that produce such representations (i.e. theater, painting, and poetry) should be banned. He claims, "a person who has not mastered a given profession will not be able to be a good judge of the things which belong to that profession."[xl] These fundamental philosophies can be applied to persona development in the sense that artists often borrow from influences and other inspiration in order to develop their persona, thereby mimicking these influences in order to create an end result considered by that artist as a genuine representation of oneself. Plato might view the artist persona as not actually real, but rather a copy of components filtered from outward stimuli and utilized by the artist to contrive what he/she thinks is a particular persona, made up of particular characteristics. Whether or not those characteristics translate to viewers is disputable and varied. It is certain that Plato would have viewed one's persona as something unreal, or false.

Aristotle (344-322 B.C.E.) was a Greek philosopher and scientist who wrote on a myriad of subjects, including physical science, metaphysics, ethics, philosophy, psychology and the arts. Like Plato, Aristotle also wrote on the subject of *mimesis*, and considered art forms to be imitative, with each form varying in imitation according to medium, object and manner. In his *Poetics*, Aristotle states, "For just as there are people who produce mimetic images of many things in the media of colours and shapes (some relying on a skilled art, some on practice), and others who use the medium of the voice, so in the case of all the arts mentioned above mimesis is effected in the media of rhythm, language and melody."[xli] He later describes ways in which mimesis is rooted in nature, first by one's natural tendencies that arise in childhood, and second through the pleasure derived in taking part in *mimesis*. He elaborated on this pleasure, and emphasized that it is due to both exercising and understanding the process of *mimesis*. It is for this reason, Aristotle claims, that one gets enjoyment from looking at images, since when this occurs, contemplation and an application of their understanding and reasoning to each element

follow.[xlii] Perhaps Aristotle's theories regarding the act of *mimesis* through image looking can be viewed as a precursor to the notion of the gaze, a term that will be discussed later within this thesis.

Unlike Plato, however, Aristotle argued that art could be a source of knowledge, and specifically applied the term *mimesis* to Greek theater, differentiating between how it is utilized in comedy versus tragedy. Comedy, he states, consists of "mimesis of men who are inferior, but not in a way which involves complete evil: the comic is one species of the shameful … the comic mask is ugly and misshapen, but does not express pain."[xliii] By defining comedy in this way, Aristotle is implying that comedic actors play the part of the shameful, wearing a mask that conveys this shame through its appearance, but is not necessarily shameful in reality. Tragedy, Aristotle states, "… is a representation of an action which is serious, complete, and of a certain magnitude … in the mode of dramatic enactment, not narrative …"[xliv] Key words to keep in mind when reading Aristotle's definitions of comedy and tragedy consist of "representation," "mask" "mimesis" and "enactment." It is clear that Aristotle was emphasizing a distinction between reality and the theater, an art form where persona development occurs for the sake of the character being portrayed. Even at the time of his *Poetics*, there is some sense of an attempt to grasp the notion of artistic persona development. Unlike Plato, it is possible to conclude that Aristotle appeared to be more interested in learning from such applications rather than, instead, searching for one's purest, most real form.

Both Plato and Aristotle were philosophers who wrote about art and aesthetics long before the Modern Art movement, which took place during a period extending roughly from the 1860s to the 1970s. Prior to this movement, other movements, such as the Middle Ages and the Renaissance, focused primarily on technical applications of techniques, such as perspective, light, and shadow, and rendering of figures in a realistic manner through studying human anatomy.[xlv] Romanticism, the precursor to Modern Art, was an artistic and intellectual movement that emphasized intense emotion as a source for an authentic aesthetic experience. It focused on such emotions as horror and awe, and specifically dealt with the beauty of nature and the sublime. In the aesthetics, the sublime refers to a quality of greatness that is beyond all possibility of measurement or imitation. This quality of greatness can be applied to moral, physical, metaphysical, intellectual, aesthetic, artistic or spiritual categories. The processes that eventually led to Modern Art can be traced back to Romanticism as well as to the Age of

Enlightenment, a philosophical movement that included a range of ideas centered on reason as the primary source of legitimacy and authority.[xlvi] However, Modern Art is typically associated with going against the grain of prior art movements, experimenting with new ways of seeing through innovative ideas regarding art-related materials and the function of art itself. In Modern Art, there was a tendency to shy away from narratives, a characteristic of traditional arts, and to gravitate toward abstraction.[xlvii] Modern Art coincides with the term Modernism, a philosophical movement that occurred from large-scale transformations within Western society during the late 19th and early 20th centuries. The development of modern industrial societies, the rapid growth of cities, and the brutality present during World War I were all factors that shaped modernism. Modernism also rejected Enlightenment thinking, and often religious beliefs.[xlviii]

Martin Heidegger (1889-1976), a philosopher whose ideas were prominent during Modernism and the corresponding Modern Art movement also developed ideas that can be applied to persona development. Heidegger was primarily concerned with the representation of essence. By essence, he meant the attributes or set of attributes that make someone what it actually is, such as self-defined characteristics or traits. He felt that an individual's essence is equal to his/her existence. He developed two German terms, *Dasein* and *Mitsein*, to assist in understanding the representation of the self. The word *Dasein* actually translates to "being-there," and refers to a concern with one's existence and place within the world. Heidegger argued everyone possesses *Dasein*, and he also argued that the *Dasein* is inseparable from the world.[xlix] He examined the basic structures of experience, and felt that if individuals look at these basic structures, what would be discovered is oneself existing as a being within the world, experiencing things, instead of existing as a consciousness, or "thinking thing."[l] The term *Mitsein* translates to "being-with" and refers to the social aspect of the self, the being with others. Heidegger believed that in order to think accurately about oneself, it is essential to steer clear from the idea that individuals "walk around in little boxes sending out messages to each other and likewise construing each other's feelings on the basis of analogy."[li] For Heidegger, individuals are all connected. Heidegger was also concerned with showing that *Mitsein* is an essential aspect of *Dasein*.[lii] To avoid the interference of the private self with artistic intention, one might develop a persona that is in line with one's work. Persona development uses an individual's interpretation of what others may think or feel is "appropriate" in order to construct their persona. Heidegger also focused on the idea of engagement, meaning the tasks one is

involved with. He stated that individuals' first experience the world through some form of engagement, which is secondary to the knowledge we accumulate over time through such interactions. Another property of artistic persona development consists of the idea that such development is undertaken in order to engage with audiences and viewers in a particular way. Engaging with these individuals allows them to learn about who an artist is, rather than who that artist is as a private person.

Aesthetic theory is another way to interpret the idea of persona development, which involves viewing and judging of works of art (both performance and visual) based on whether or not the work evokes an aesthetically pleasing response.[liii] Aesthetic theory is most commonly associated with the German philosopher Theodor Adorno (1903-1969), who wrote a book on the subject in 1970, in response to high modernist art and the avant-garde. This book incorporates elements of philosophy, sociology, and metaphysics in order to retrace the evolution of art. Adorno's theories deal with critical reconsideration of significant questions surrounding art, which challenge individuals to question and rethink prior discourses' underlying concepts, ideologies and assumptions.[liv] Adorno was not only concerned with the function of beauty and sublimity in art, but also with the relationship between art and society. He praised an abstract form of what is called "truth-content," which invites critical judgments regarding a work's truth or falsity, in relation to such properties as content and form.[lv] Adorno's aesthetic theory represents "truth-content" within the art object instead of within the perception of the subject matter. "Truth-content" is found within the relationship between multiple interactions, emerging from the artwork's relationship between subject and societal traditions, as well as its relationship to internal controversies within the works themselves.[lvi] Some artists are drawn to aesthetic theories and ideas that define this relationship between art and society, often allowing them to have an increased role in society, either to be political, or to make his/herself the center. Artists utilize properties within aesthetic theory in order to become more noticed, allowing them the ability to make a stronger impact on their viewers. Some artists extend this theory to their own appearance, which often serves as a testimony to their type of work. When they do not, confusion or misinterpretation may arise. For example, if a female performance artist creates particularly feminist performances one would not expect her to take on roles in her personal life that she deemed to be anti-progressive. However, if she were to conduct her personal life in an anti-progressive manner, it is certain the public would become confused and unsure of how to

interpret her work. If such a discrepancy occurs, the "truth-content," or authenticity of one's work may diminish.

Philosopher Roland Barthes (1915-1980), was a French philosopher, linguist, and literary theorist. His theories examined a diverse range of fields, such as structuralism, post-structuralism, social theory, design theory, and anthropology. Barthes searched for individualistic meaning within art, a search that began after his *Mythologies*, published in 1957, led to individuals asking him to comment on cultural phenomena. This situation caused him to question the utilization of demystifying culture for the masses. *Mythologies* was a collection of works that implemented the notion of semiotics, or "connotations," to interrogate "specifically cultural materials in order to expose how bourgeois society asserted its values through them."[lvii] This utilization of connotations surrounding an object or image allowed individuals to examine motivations behind its development, from the desire to sell products to the desire to maintain the status quo. These motivations can be applied to persona development, in the sense that artists may also develop a persona in order to increase sales of their work, or to maintain their image. These ideas will be discussed in more depth later on in this thesis. Barthes also had an interest in photography and its potential to record and communicate actual events throughout his entire career. Due to this interest, he looked at and analyzed portraits or photographs of individuals. In 1977, Barthes wrote the *Camera Lucida*, in attempts to explain the significance of pictures through reflecting on a relationship between the obvious symbolic meaning of a photograph and what is personal and dependent on the individual, such as emotions and memories evoked while looking at the photograph. He explained that a picture actually creates falseness, allowing viewers to believe what an image records is what is, and not what was or what ceases to be. Here, he attempts to link photography with representations of truth. Throughout Barthes's career, his theories have dealt with alternative ways of perceiving others and oneself through both symbolic meaning and individual emotional significance.[lviii] Currently, it is common knowledge that a photograph is rarely a factual representation of an individual or occurrence. Images are regularly altered on computers via manipulation software or altered in order to construct a story about someone. [Fig. 5] If someone were to look at historical photographs of well-known artists, one would, at the very least, get a sense of what was but is no longer, but may also get a false sense of factual moments accurately recorded as they occurred.

Joseph Margolis (1924-present) is an American philosopher that has embellished on relativism, thereby strengthening its definitions. Relativism is a concept where points of view have no validity or absolute truth, but instead only have subjective value that differ according to individuals' perceptions. In *Selves and Other Texts* (2001), Margolis elaborated on similarities between human persons and artworks, claiming that both are physically or materially embodied, culturally emergent entities."[lix] Material or physical properties are matter from which a thing is made of, so to be physically or materially embodied means to give concrete form to something through these physical or material characteristics. Margolis was stating that both humans and artworks are made up of characteristics that give them a concrete form and allow them to emerge as something within culture. *Selves and Other Texts* offers an account of how individuals and the cultural phenomena they generate, such as history, language, and art, could be viewed as being equally "real" to the physical nature from where these phenomena emerge, without being reducible to it. Margolis states that "every characterization of our worldly encounters must be understood as 'interpretive' all the way down"[lx] The artist's persona is also a type of material embodiment that is made up of certain properties, and coincides with the type of work that the artist produces and decides to display. The persona is not more or less real than the ideas or motivations behind developing one. However, a persona cannot simply be reduced to its motivations, since the persona is the end result, or rather, the cultural phenomena generated by such motivations. Furthermore, an individual's "worldly encounters" can be seen as a contributor to decisions made when deciding to develop an artistic persona. This is due the interpretive nature of individuals' encounters with the world and others. Individuals who observe artists' personas do so through subjective interpretation, so it is essential for the artist to be clear and concise when conveying this public self. The idea of misinterpretation of an artistic persona is something that will be discussed in greater depth within this thesis.

Jenefer Robinson, a philosophy professor at the University of Cincinnati, has discussed the ways in which style and personality are related within the context of art and literature. She defines style as "essentially a way of doing something and that it is expressive of personality," and elaborates by stating, "what count as the verbal elements of style are precisely those elements which contribute to the expression of personality."[lxi] Therefore, style is the distinct way in which an artist depicts something, often expressing the artist's personality. Robinson further states that, "if a writer has an individual style, then the way she writes has a

certain consistency: the same trials of mind, character and personality are expressed throughout her work."[lxii] It is important here to emphasize the idea of individual style and consistency as it relates to the artist persona, since consistency aids in reinforcing a persona. Similarly, when artists contrive more than one persona, each persona must be individually consistent, or else cause confusion for the public. Robinson states, "if a person's actions are an expression of her personality, then those actions have the character they have … in virtue of the fact that they are caused by the corresponding trait of mind or character in that person." She also states that "an 'inner' state is expressed or forced out into 'outer' behavior. An 'inner' quality of mind, character, or personality causes the 'outer' behavior to be the way it is, and also leaves its 'trace' upon that behavior."[lxiii] Here, Robinson is alluding to the fact that, even when there is a distinction between the public and private self, the choices one makes regarding construction of the public self are indicative of a person's actual personality. This stems from the fact that the persona is created by the person who employs it. The inner state about which Robinson speaks correlates to one's private self. Because the choices one makes regarding persona development can be an indicator of one's private self, Robinson theorizes that this private self is still evident in one's persona. Again, this is due to the choices made by the individual when constructing a persona.

Another important point that Robinson makes is that she refers to the idea of a persona as "commonplace." She states that "the author more or less consciously 'puts on' or 'adopts' a persona to tell 'her' story, but normally at any rate the author is not thereby trying to deceive us into believing that this assumed persona or personality is her own."[lxiv] This is interesting, because it somewhat contradicts the idea of one's private self being evident in one's persona. However, Robinson is not stating that the private and public self are identical, but instead that they come from the same individual who has one personality and style in regards to such choices. It is most important, then, that when analyzing an artist and his/her work, this distinction is made and kept in mind. Robinson cautions against making correlations between the work of art being portrayed or displayed and the personality of the individual producing the work. When this occurs, it is believed that the observer ought to be aware of the notion that the personality leaving its trace on these actions, and the way in which the artist is portrayed is not necessarily identical to the inner, private personality of the artist. Instead, it is identical to the personality that was created and adopted by the artist, and is therefore a part of the artist. When

situations arise where the public catches a glimpse of an artist's private self, and that private self does not correlate to the way in which he/she has previously displayed his/her self, one must keep Robinson's theories in mind. Persona development does not appear to be done for deceptive purposes, and artists who choose to adopt a public persona are most likely not doing so in order to lie to the public.

Postmodernism

Postmodernism is a movement that occurred in the late 20th century within the arts, architecture, literature, culture, philosophy and psychology. Generally speaking, it involves interpreting things skeptically in these various fields, and promotes the notion that there are many ways of knowing, as well as many truths to a fact. From this perspective, knowledge is articulated from various points of view, including all uncertainties, complexities and paradoxes, and as a result, knowledge becomes relational.[lxv] When applying postmodernism to the field of psychology, it is important to note that psychologists do not necessarily agree on the tenets of Postmodernism. However, there are two main Postmodernist points that appear to be agreed upon, which can be applied to the field. The first point deals with the way that individuals structure self-defined characteristics, emerging from the interplay of both cultural and economic conditions; self-definition materializes, due to the way that one interacts with one's own cultural and economic conditions. This interaction also assists in defining one's persona. Because of this interaction, current conceptions regarding the self may be inadequate or problematic, which is also the second point, and is perhaps due to the way that individuals perceive themselves often not coinciding with the way others view them. Similarly, emphasis on one's individual, unique qualities may not be sustainable within a world of technological communication, and mutual dependence between technology and oneself. This is to say that, since individuals are all mutually dependent on certain technologies, maintaining what one thinks is unique about oneself appears to be somewhat problematic.[lxvi]

In the field of philosophy, postmodernism emphasizes the importance of power relationships, personalization and discourse in the construction of truth and world views. There are many philosophers that became a part of Postmodernism, such as Jean Baudrillard (1929-2007) and Jacques Derrida (1930-2004). However, for the purposes of this thesis, the focus will be on philosophers whose theories can be easily integrated within the realm of persona development, such as Michel Foucault (1926-1984), W.K. Wimsatt (1907-1975) and Monroe C.

Beardsley (1915-1985). Michel Foucault, a French philosopher, social theorist and literary critic whose philosophies surrounding the relationship between power and knowledge, and how these are used as a form of social control through societal institutions, are central themes related to persona development within the artist. Despite rejecting the label of "postmodernist," Foucault's ideas are still highly influential within the realm of postmodernism.[lxvii] He primarily concerned himself with organization of knowledge and subjectivity, as well as the relationship one has with their own self-awareness. Throughout his career, his focus shifts from what is called "technologies of domination," where individuals are both dominated and objectified by others through particular interactions, to "technologies of the self," where individuals actually create their own identities through establishing ethics and other mental processes concerned with composing oneself, such as self-esteem or self-deprecation. These "technologies of the self" allow individuals to transform their entire selves, souls, thoughts, bodies, or conduct, in order to achieve happiness or wisdom. Foucault regards such mastery of and caring for oneself as a central component to interacting socially, in the sense that without self-care and/or maintenance, one would be unlikely to engage in relationships that require reciprocation.[lxviii] Furthermore, Foucault appears to embrace the idea that one can reinvent the self as an independent and self-governing individual. Therefore, Foucault was in favor of persona development for particular purposes, perhaps regarding the shaping and transforming of one's inner self as being essential.

Also when applying postmodernist ideals to persona development, it is important to discuss the essay entitled "The Intentional Fallacy," written in 1946 by W.K. Wimsatt and Monroe C. Beardsley, to address artistic intention and whether or not it is relevant to interpreting a specific work of art. Here, the term "intention" corresponds to "what he [the artist] intended in a formula which more or less explicitly has had wide acceptance … Intention is a design or plan in the author's mind. Intention has obvious affinities for the author's attitude toward his work, the way he felt, what made him write."[lxix] Wimsatt and Beardsley argue that it is not necessary to know the artist's intention in order to evaluate his/her work.[lxx] For Postmodernists such as these, considering intention is only one way to judge a work of art, since the artist's intention may not necessarily aid in understanding the artist or the work. Another main point that Wimsatt and Beardsley argue is that the work "belongs to the public."[lxxi] For them, the work's reception is more about the individual viewers than the artist. Artistic personas, in essence, are often for the very purpose of presenting certain characteristics to the public, so reception is also relevant. For

example, actors, when playing a part, may interpret a character such that the performance is based more on the interpretation than the author's intention. Even when a play contains detailed character descriptions, a performer is often required to bring his/her own fresh take on the role to the table. Within the music industry, many musicians do not write their own songs. Rather, they are written by a team of songwriters hired to write particular songs for particular musicians, but the musician delivers the work to the public through their own interpretation.

Postmodernism is a major movement in critical theory that impacted the arts since 1950. In the history of art, postmodernism first reacted against certain aspects and principles within modernism, such as formal purity, authenticity, originality or the avant-garde. A particular characteristic within postmodern art is that it collapses both high and low culture through the utilization of either industrial materials and/or pop culture imagery. Postmodernism is also implemented within the field of art when interpreting works, and emphasizes the notion that no single message is more or less valid, or reliable, than another interpretation. Upon its conception, postmodernism shifted the way that people look at certain sources for interpretation. This is due to postmodernist ideas, which implied that the artist could no longer be able to criticize oneself, and was therefore eliminated as a primary source of reliability for such interpretation. During this time, art criticism moved away from trying to find a specific interpretation by listening to the artist, and, as a result, the artist's intention becomes delegitimized. An example of an artist whose intentions have been disregarded due to critics' interpretations is Jackson Pollock (1912-1956). Pollock's work was consistently misinterpreted during his lifetime, thereby creating a persona in and of itself. [Fig. 6] Two major critics that are responsible for such misinterpretation are Clement Greenberg (1909-1994) and Harold Rosenberg (1906-1976).

Rosenberg appeared more concerned with particular themes within Pollock's work that dealt with freedom of expression and the methods of painting. Both men were primary advocates of Pollock's work, but were publicly misrepresenting his creative motives, including the creation of an emotional and physical experience displayed on canvas. Greenberg attempted to describe Pollock's work as an exploration of the two-dimensional surface, and as a way to explore the medium of painting.[lxxii] He also consistently associated Pollock's work with strength, often associated with masculinity.[lxxiii] When discussing postmodernism as it applies to the artist persona, it is important to look at individual's personas skeptically as well, and not necessarily as an indicator of his or her true personality. This is a difficult undertaking for most, because the

artist persona is often the only portion of the artist's personality that the public sees. However, knowledge of this separation can aid in understanding how an artist's persona relates to his/her work. Furthermore, within postmodernism, there is no single correct interpretation of a persona, and a myriad of interpretations can stand against one another as being possible truths. In this sense, similarly, the artist's intention can become deligitimized, and the public is more concerned with the end result, often viewing it as existing on its own. This allows much room for audiences and critics to form their own interpretations of artists, and shifts the focus toward a more consumer-driven mentality: the artist becomes a product simply waiting for interpretations that further their notoriety in a positive way.

Possible Motivations

Now that one has had an overview regarding the ways in which persona development has been discussed within the fields of psychology and philosophy, it seems fitting to take into consideration some possible reasons and motivations behind persona development. Research suggests that the primary reasons for creating an artist persona deal with the ability to categorize work based on types of subject matter or materials for certain specific purposes, such as artistic freedom, the ability to showcase one's work and not have it judged against another work, the ability to create dialogue between multiple personas, or the notion that personas assist in exuding confidence that may otherwise be lacking.

Research also suggests that, oftentimes, artists create personas as a means to organize their work. This is most notably seen in music, with musicians who experiment with different genres or use of instruments. This reason for persona development is most often associated with an artist using a pseudonym or multiple pseudonyms in order to categorize their selves. For example, Elton John's (1947-present) given name was actually Reginald Kenneth Dwight until it was legally changed in the early 1970s. He is also known for his use of different pseudonyms throughout his career, such as Ann Orson, Lord Choc Ice, William A. Bong and Frank N. Stein. Another example of an artist utilizing persona development for organization is musician Richard D. James (1971-present). James has been speculated to produce music under several different pseudonyms and bands. He has been associated with creating over six different pseudonyms utilized to produce a large volume of work, often simultaneously. Some of his associations include Polygon Window, Aphex Twin, AFX, Bradley Strider, The Tuss and Power-Pill, among others. When listening to these compilations in chronological order, it is clear that James' styles

and the type of production used vary greatly. Many of his albums strictly use digital processes while others are limited to analog. Because of these differences, one can draw the conclusion that this compartmentalization between pseudonyms could have been done in order to organize a massive body of work that continues to accumulate. Interestingly, music produced under Aphex Twin, for whom he is most known, is in the practice of using James' face in many of the music videos. Within such videos as *Windowlicker* and *Come to Daddy*, James's face is on the body of voluptuous women and little children, and appears mask-like and distorted. This furthers James's persona to also include physical distortion and appropriation. [Fig. 7]

While a persona does not necessarily require an entire head-to-toe transformation, this is often the case when dealing with stage performers, where this switch is most obvious. One way in which actors and performers undergo persona development is through plastic surgery, which additionally the public seems to enjoy speculating about. This may be done in order to assist with confidence, as not all artists naturally exude a consistent stage presence. In fact, artistic personalities are often a combination of introversion and extroversion. Being introverted can lend itself to being able to create a stimulating work of art, while being extroverted allows one to self-promote and display that work. This balance can be difficult, despite many artists proving themselves capable of such a routine. A primary reason why they may be so capable of balancing these opposing personality traits is due to them creating an onstage persona through drastic transformative processes. An example of this type of transformation for persona development is Amanda Lepore (1967-present). Lepore is not only a model, singer and performance artist, but she is also considered to be one of the most notable transgender public figures. The tagline on her website reads "The Most Expensive Body on Earth," and is described as being a "sort of woozy, inflatable doll … like a Jeff Koons statue of Marilyn Monroe, a walking work in progress whose nonstop array of surgeries have made her a unique comment on womanhood."[lxxiv] It is clear that, without such transformative processes, Lepore would not have the persona, or the cult following, that she has today. Lepore does not appear to be interested in becoming a real depiction of a female, but instead seems to strive for becoming a caricaturized version of a female, similar in appearance to Jessica Rabbit in *Who Framed Roger Rabbit?* or Holli Would in *Cool World.* Her exaggerated, cartoon-like features only reinforce this strong persona and are a constant testimony to the work (and money) that went into its development. [Fig. 8]

Another reason that an artist might engage in persona development is due to the desire to not be judged against one's own work. This often occurs when an artist is interested in experimenting with a different medium or genre. When an artist has this desire to experiment, it seems natural that he/she would not want critics or the public to start comparing something fresh and new to him/her against previously known works. Typically, individuals compare and contrast everything. We compare one supermarket to another, or a movie to a newer remake, for example. This same comparison occurs when individuals look at works of art or view performances by the same individual. Having alternate personas under which to showcase work allows artists to not necessarily be judged against what they have produced under a different persona. This lack of judgment can be a sigh of relief to an artist who is interested in experimenting with a different subject matter, medium, character, or theme. For example, artist Jean Michel Basquiat (1960-1988) created a second persona, SAMO, in order to separate different styles of work when viewed by the public and free himself from having individuals judge one form of work against the other. While Basquiat's work consists primarily of primitive-like individuals with exaggerated features, the work of SAMO was primarily text-driven. [Fig. 9] SAMO emerged during the late 1970s, and the idea behind SAMO was the implication that he was like a drug that could solve any problem. Through SAMO, Basquiat satirized the art world, Yuppies and SoHo until 1980 when he began tagging "SAMO is dead" throughout New York City.[lxxv] A musician who has performed under more than one name for the reason of experimentation without judgment is singer-songwriter Garth Brooks (1962-present), whose real name is Troyal Garth Brooks. During the late 1990s, Brooks contrived a fictional Australian rock star persona named Chris Gaines. This persona was perhaps done in order for Brooks to explore rock and role styles much different from the work he has done as a country singer. Only one album was released under the persona Chris Gaines. Through the Gaines persona, Brooks gained his first US Top 40 pop single for the single "Lost in You."[lxxvi]

Artists who create multiple personas have sometimes done so with the intent of creating public dialogue between them. An artist can then write a review or make commentary on their own work while using a different persona, which can aid in publicity as well as controversy. An example of this is shown in contemporary local artist, Jef Bourgeau (1950-present). The author of this thesis had the pleasure of working with Bourgeau in 2007. When she was introduced to him and took a tour of his art gallery, she was unaware that all of the works displayed were his

own creations, especially since all of them were done under doppelgangers. It was only through researching the man that she came to realize what exactly Bourgeau was involved in. Throughout the early 90s and still continuing today, Bourgeau is responsible for creating work under at least seven different doppelgangers, such as Jane Speaks (dates unknown), Stig Eklund (1976-present) and Billy Conklin (1976-present). He has created images and back-stories to parallel each one of their artistic careers. Furthermore, he has conducted interviews through all of these personas, and even faked the death of more than one (Stig Eklund, who was later found "in a routine dragnet of prostitutes operating illegally in Amsterdam's De Waal or free zone" and Jane Speaks, who was involved in a boating mishap off the Cape Verde Islands).[lxxvii] Bourgeau also reviewed work from many of his personas under other personas. The interaction between the personas, between the personas and Bourgeau, and between the personas, Bourgeau and the public was something that eventually took on a life of its own. Bourgeau claimed this was done as a way to bring new art trends and ideas to a community not necessarily familiar with what is going on elsewhere.[lxxviii]

Artists also often create personas in order to have artistic freedoms they cannot necessarily have otherwise. Research suggests that artistic freedom is something an artist desires when he/she either feels stagnant in the form of work being created, or when he/she would like to create something that may be considered controversial. Historically, entire movements have supported this idea, encouraging the development of one's persona, in order to become further involved with a particular character. For example, the Futurists centered within St. Petersburg were considered "guaranteed evening's entertainment." They drew crowds in both St. Petersburg and Moscow, but soon grew tired of a predictable audience. They then took their Futurism to the public by walking the streets in outlandish attire with painted faces. They often wore top hats, earrings, velvet jackets and spoons or radishes in their buttonholes. In 1913, an article entitled "Why We Paint Ourselves: A Futurist Manifesto" appeared in *Argus* magazine. This manifesto declared that the Futurists' self-painting was "the first 'speech to have found unknown truths,' they explained that they did not aspire to a single form of aesthetics …'The synthesis of decoration and illustration is the basis of our self-painting. We decorate life and preach – that's why we paint ourselves.'"[lxxix] This collective serves as a historical example of persona development in order to convey a message or view on life and art.

Another example of persona development used for artistic freedom occurred more recently in New Zealand. In 2010, it was discovered that New Zealander artists Nikki Huizinga (1964-2012) and Nichola Romney (2008-2012) were actually the same person. [Fig. 10] This discovery was made by The Nelson Mail after finding a resemblance between the two via photographs. This double identity, or dual persona, was said to be made up by the artist in order for her to be able to paint more freely regarding topics, such as the hypocrisy of religion, without being judged by her husband's family, who were very religious. She was also interested in creating controversy that she hoped would inspire artists. While she was aware of the fact that she would eventually be found out, she claimed to be having a great time being a different person regardless. Another artist from this region, Lloyd Harwood, commented on the subject, stating that he supposed a benefit of developing a dual persona is that "'artists who perhaps have a reputation or are known for a certain style of work can actually experiment quite freely.'"[lxxx]

More generally speaking, female artists have been met with much adversity when it comes to exhibiting or showcasing their art. There is a strong desire among female artists to be judged under the same regime as male artists. However, since society seems to be deeply founded on unequal relations between the two sexes, the "nature of the societies in which art has been produced has" been considered both "patriarchal and sexist … No social perspective can remain innocent of the importance of the sexual divisions of society and still claim to be an adequate account of social processes."[lxxxi] Feminist theory supports this idea by claiming that society positions men as superior and women as inferior. Such dichotomies between men and women that are claimed by feminist theory include the rational/emotional, assertive/passive, public/private, and strong/weak. These strong oppositions place privileged men in the superior position and women in the inferior position. It is suggested that within feminist theory, certain ideas within postmodern theory can be utilized in order to analyze ideologies of male domination as well as criticize feminist theory, which reverses these roles by putting the female in the superior and men in the inferior role.[lxxxii] Such a gender gap, and the way in which each are judged by a different set of criteria, could also be reason enough for an artist to develop a strong persona, especially when considering the fact that only with the establishment of art history as being a "widely-taught, institutionalized academic discipline … women artists were systematically obliterated from the record."[lxxxiii] There is a bit of uncertainty, then, in regards to how many artists prior to the 1900s were actually females exhibiting work under male

pseudonyms. This information still remains widely under researched. While research does suggest that a considerable amount of literature pertaining to female artists prior to the 1900s was written, there are still elements of the unknown that remain. Furthermore, this literature referenced female artists with a particular set of "terms and evaluations … labeled the 'feminine stereotype.'"[lxxxiv]

CHAPTER 2 EXAMPLES OF ARTISTS EMPLOYING PERSONA DEVELOPMENT

Female Artists

The previous chapter concluded with the idea of female artists needing to create personas in order to assert themselves within the art world. The beginning of this chapter will discuss specific examples of women who have done this, both through the depiction of themselves within their art as well as through documented accounts of persona development, beginning with Cindy Sherman (1954-present).[lxxxv] Sherman is a photographer and film director, best known for her conceptual portraits. She works in series, typically photographing herself in a range of costumes. Many of her photo-series, such as the 1981 *Centerfolds*, call attention to stereotypes of women in films, television and magazines. [Fig. 11] Sherman states that "In content I wanted a man opening up the magazine suddenly to look at it with an expectation of something lascivious and then feel like the violator that they would be. Looking at this woman who is perhaps a victim. I didn't think of them as victims at the time … But I suppose … obviously I'm trying to make someone feel bad for having a certain expectation."[lxxxvi] Although the majority of her photographs are pictures of herself, they are most definitely not self-portraits. Sherman uses herself as a vehicle for commentary on a variety of issues of the modern world, such as the role women and artists. In many of her photographs, Sherman is playing a type rather than an actual person. Instead, she is portraying herself as a self-concocted fictional character, such as the "archetypal housewife, the prostitute, the woman in distress, the woman in tears, the dancer," among others.[lxxxvii] This notion ties heavily into the theme of the male gaze, which is something that Sherman would most likely have been aware of when constructing them. The term "male gaze" is something that is influential within feminist film theory and communications media studies.[lxxxviii] The concept can be introduced as a feature of power asymmetry, where the viewer (of advertisements, film, or commercials) is placed into the perspective of a heterosexual man. Through this, women begin to see themselves as an object viewed from the outside (by men), and as a result they begin to dress and appear in such a way as to attract a lover, which involves imagining how one might appear to the desired male in a way that signals sexual desire and availability. Feminist critics have expanded on the term by referring to it as "social gaze."[lxxxix] Dressing in response to an internalized "social gaze" would be consistent with the normal behavior of a social creature, regardless of sex. The idea of the "gaze" is double-sided. There must be someone to gaze and someone to gaze back. However, it is most often referenced as the

objectifier doing the gazing and the objectified being gazed at, which correspond to active and passive roles, whereby active (gazer) is male and passive (being objectified) is female.[xc] When applying this term to Sherman's work, it is clear that, through her various calculated personas, she may be utilizing the gaze as a way to convey certain dissatisfactions or to bring attention to the asymmetry occurring between male and female roles. By doing this, she is asserting herself as one to be taken seriously within the field of art.

Another artist who regularly employed the idea of the persona within her artwork is Frida Kahlo (1907-1954), a Mexican painter that utilized strong symbolism within her work to convey inner feelings and intangible thoughts.[xci] Similar to Sherman, Kahlo is known for her various self-portraits. However, unlike Sherman, she regularly exaggerated certain features within these portraits, such as facial hair. As a result, her self-portraits could be interpreted as being a more masculine and less attractive rendering than her actual appearance. She seemed to be more comfortable with this form of persona; for example, she wore a man's suit for a family photograph. An example of this occurs within the work *Self Portrait with Cropped Hair* (1940), where the musical score with lyrics says, "If I loved you it was for your hair; now you're bale, I don't love you anymore." Here, she depicts herself as having cut off most of her hair, as strands lie on the ground, which could also convey severing her femininity; perhaps this was an act of resistance that expresses her frustration with feeling valued solely for her beauty and striking long, dark hair. In her left hand she holds onto a strand of hair, while in her right ear she still wears an earring. The masculinity appears in the form of an oversized dark suit. Here, she rejected the mutual exclusiveness of masculinity and femininity, in favor of co-existence. [Fig. 12] Through her work, Kahlo questions the parameters of gender duality, specifically through imagery that is both provocative and unsettling. Since this work was painted shortly after a split between herself and her husband, muralist Diego Rivera (1886-1957), it may also be seen as a way of showing others that she is to be taken seriously as an artist rather than being seen as an extension of her husband.[xcii] A second example of a work that similarly deals with the idea of personas is the portrait *The Two Fridas* (1939). [Fig. 13] Within this double self-portrait, Kahlo depicted herself in both modern European dress and classical Mexican attire. Both Fridas are otherwise identical, and are seated next to one another on a bench, holding hands. Their hearts are also exposed, and the veins connecting them are depicted as wrapping around both Fridas. The "European" Frida holds scissors in her right hand, cutting off blood from the vein wrapped

behind her back and under her arm. This portrait may be an act of rejection. More specifically, it appears Kahlo symbolically rejected the European standard of female dress in favor of her traditional Mexican clothing. This work is an indicator of the particular persona she preferred, which also appeared in photographs. [Fig. 14] By consistently dressing in Mexican costumes, she drew specific attention to her heritage.

The Guerrilla Girls are a group of anonymous female artists devoted to fighting sexism within the art world.[xciii] They are known primarily for their bold protest art, often featuring posters that utilize eye-catching, humorous imagery, paired with clever statements and statistics, such as *Can You Score Better Than the Whitney Curators?* (1987). Pieces target specific galleries and artists, highlighting that some galleries showcase no more than 10% of works created by female artists. The posters were seen as rude and embarrassed people, which was perhaps intended.[xciv] One of their most well-known works was created in response to the large amount of paintings depicting female nudes within the Modern Art section of the Metropolitan Museum (NYC). [Fig. 15] The poster employs an aire of sarcasm by asking, "Do women have to be naked to get into the Met Museum?" with the subtext "Less than 5% of the artists in the Modern Art Sections are women, but 85% of the nudes are female," and was first exhibited at Duke University in the late 1980s. This text is paired with an appropriation of the nude figure from *La Grande Odalisque* by Jean-Auguste-Dominique Ingres (1780-1867). The nude figure in this image was altered by the Guerrilla Girls, who placed a gorilla head over the original face. This image has since been altered to draw attention to the idea of female sexual exploitation within the music industry. [Fig. 6] In this version, the image now reads "Do women have to be naked to get into music videos?" with the subtext reading "While 99% of the guys are dressed!" The image from *La Grande Odalisque* has also had a still from Robin Thicke's *Blurred Lines* (2012) music video pasted on top of it.[xcv] The updated version was first exhibited in 2014 at Galerie Perrotin in Paris, France, although both images discussed employ a strong public persona by conveying anonymity with consistently only being shown wearing gorilla masks. The masks conceal their identity, because their identity is unimportant. However, because they are consistently associated with this persona, it has become of utmost importance in defining their work as well as them as a collective identity. The gorilla is typically associated with being unsophisticated, crude, clumsy and even unattractive. These descriptors starkly contrast to associations made when one thinks of an ideal woman: graceful, sophisticated, poised and

beautiful. By concealing their feminine features with something more barbaric in appearance, they are actually making a statement regarding the art world and its institutions. Their statement perhaps involves the notion that institutions are primitive in the way that they primarily showcase male artists. The concealment of these features may also symbolize the ways in which art institutions conceal knowledge of this fact from the general public. Another reason for this persona development may stem from being able to more feely express their message within their art by keeping their identities hidden. Their persona, combined with their consistently controversial subject matter is what defines them, and without the regular public presence of their gorilla masks, they would perhaps just be seen as a group of angry feminists.

The performance artist Orlan (1947-present) is also one that has developed a strong persona based on appearance.[xcvi] However, she has also employed the use of name adoption, which would make her more associated with the creation of a doppleganger. Orlan is a French artist whose real name is Mirelle Suzanne Francette Porte. Orlan has always appeared interested in exploring body through many forms. Her work can be seen as being theatrical and also narrative. One of her most recent project titled *The Reincarnation of Saint-Orlan*, employs these theatrics by allowing audiences to watch her undergo surgical operations on her face via satellite. [Fig. 7] The operation serves as a performance piece, and features music, décor and props. The first operation is said to have featured surgical gowns designed by French fashion designer, Paco Rabanne, and a black male stripper. Prior to her seventh operation, she was showcased as reading faxes that were wired to her from around the world. While she recovered from this operation, an exhibition at New York City's Sandra Gering Gallery featured a monstrously graphic video of the operation. It also included artifacts from the operation itself, such as the surgeon's smocks hanging on the walls, still bloody, and sequential mug shots depicting Orlan's healing process. Her attempt with these numerous operations is to achieve an ideal, which is based on features taken from women within famous artworks and digitally synthesized. At the finale of these roughly twelve operations, she will also adopt a new name that will be chosen by a public-relations agency.[xcvii] By changing her name yet a second time and completely altering her appearance, Orlan will have undergone the process of persona development twice. What makes her incredibly distinct from other artists is that she is undergoing this process completely within the public eye. Many read her work as being a commentary on feminine ideals and therefore regard her as a feminist, due primarily to the particular subject matter with which she works.

However, this is not necessarily the case. Orlan does not in any way condemn cosmetic surgery, but rather, embraces it. Instead of limiting her identity, she defines it as "nomadic, mutant, shifting, differing." She also states, "my work is a struggle against the innate, the inexorable, the programmed, Nature, DNA (which is our direct rival as far as artists of representation are concerned), and God!"[xcviii] Orlan appears to be fascinated with the idea of one's persona and the ability for individuals, especially artists, to be able to shape and mold their personas in any way they desire. She takes the idea of persona development and blatantly shoves its reality in the public's face, with no apology for its potential accompanying grotesque qualities. Upon doing so, she is showing individuals the strong opposing forces between the real person and the calculated persona. For these reasons, she is perhaps part brilliant and part mad.

Georgia O'Keeffe (1887-1986) was another woman who utilizes change in appearance for persona development.[xcix] O'Keeffe was an artist who resided in New York during the early 1900s, and is considered an American Precisionist. As she entered the professional realm of an artist, there was still a heavy weight of tradition surrounding her, with regards to being a female artist. This was due to certain specificities of gender roles, as well as the notion that the act of creating art was considered to be something traditionally masculine. She began her career by depicting skyscrapers, but received negative feedback, specifically being told that her subject matter was too masculine. [Fig. 18] She is primarily known for her massive amounts of floral paintings, and was encouraged by her former husband to paint more feminine subject matter. Despite many interpretations of her flower paintings as being symbolic of female sexual organs, O'Keeffe regularly denied that there was any correlation. A more accurate interpretation might be that they instead represented her feminine identity. During the early 1900s in New York's Greenwich Village, aesthetic experimentation and feminism, among other forms of political activism, thrived. This era allowed for the dandy persona to flourish.[c]

A dandy is known to be an individual who places specific importance on one's physical appearance. Earlier interpretations of the dandy during the mid-19th century depict the dandy as useless and weak. The poem *The Plough Boy and The Dandy* by William Ray (1771-1827) compares the dandy to a pesky insect. In the article "The Dandy-Insect or, a Curious Case in American Antebellum Agricultural Journalism," Geertjan de Vugt interprets Ray's depiction of the dandy: "The family of dandies consists of useless and artificial creatures … the dandy is associated with the lifelessness of a child's doll – a rag baby without muscles, without bones,

without flesh and without blood, falling on the wrong side of the dividing line between reason and unreason."[ci] This can be interpreted to mean that the dandy was not looked on favorably; dandies were seen as being weak, spineless, and unreasonable. Some examples of prominent dandies during the 19th century were Beau Brummell (1778-1840), who established fashion for men that rejected the overly ornate for something more understated, Charles Baudelaire (1821-1867), a French poet, and Alfred Grimod d'Orsay (1801-1852), an artist and man of fashion, whom the Musee d'Orsay in Paris (former railway station) is named after.[cii]

However, by 20th century in New York, the dandy had evolved into something inclusive of the notion of dressing oneself as another gender. The dandy of this time was said to be elegant and intensely self-aware. Within the public sphere, O'Keeffe employed this use of cross-dressing, or dandyism, perhaps in order to assert herself within the art world. [Fig. 8] It is said that the notion of shifting genders, thereby employing the persona of the dandy, was an incredibly useful tactic for female artists during the early Modern period. This is perhaps due to the idea that there were little to no female artists prior to this who that served as an example or guide. Therefore, O'Keeffe compiled her identity and what defined her as she went along, which often involved shifting contexts. Because of these shifting conditions, utilization of dandyism can be seen as having an empowering connotation. O'Keeffe was able to challenge male dominant dialogue by using their own symbols against them. In doing so, the idea of "cross-dressing becomes a way of ad-dressing and re-dressing the inequalities of culturally defined categories of masculinity and femininity … 'Feminist modernist costume imagery is radically revisionary in a political sense, for it implies that no one, male or female, can or should be confined to a uni-form, a single form or self.'"[ciii]

Male Artists

Another artist involved in dandyism during the same time period as O'Keeffe is Marcel Duchamp (1887-1968).[civ] However, Duchamp utilized this cross-dressing as a way to contrive a doppleganger of sorts, whom he named Rrose Sélavy. He even created works of art and signed them with her name. The name itself is a pun, which sounds like the French phrase "Eros, c'est la vie." This translates to mean "Eros, that's life." The word Eros is a reference to the idea of intimate or romantic love, from which the term erotic is derived from. The idea of eros has also been utilized within psychology and philosophy in a broader sense, to mean one's "life energy."

Research suggests that Rrose Selavy was the embodiment of the femme fatale, which is a powerful force of womanhood, mystery and intrigue, and who is also seen as central in regards to early twentieth-century ideas regarding modernity, urbanization, and new technologies of film and photography. Through the persona of Rrose Selavy, Duchamp was able to spring from conventional gender stereotypes and present himself as quite feminine. Selavy first emerged in portraits made by the photographer Man Ray (1890-1976) during the early 1920s, who was known for his glamorous depiction of individuals. Photographs taken of Duchamp as Selavy were quite different from other photographs of dandies taken during that time, in the sense that they were stunning and not awkward, which may be due to Duchamp's own natural good looks. [Fig. 20] This property further legitimized his persona, as well as the act of posing for a photograph.[cv] By creating this female persona for himself, whose attributes are both eroticism and beauty, he intentionally complicated the way in which his ideas and motives were understood. Duchamp stated, "I'm particularly attached to humor, because seriousness is a very dangerous thing. You need humor to avoid being serious. The only serious thing I could consider is eroticism — that is definitely serious."[cvi] This particular idea of humor appears to be the foundation under the development of Rrose Selvay, and is also an essential element within the Dada movement, which is a movement Duchamp is closely associated. Dadaism was an art movement that occurred in the early 1900s comprised of the European avant-garde. A precursor to Dadaism was the term anti-art, which was coined by Duchamp during the time that he began to create his first ready-mades. The movement emerged following and in response to World War I and its brutality. Wars prior to this were considered much more dignified. As a result, the Dada movement was born, with the word Dada meant to demonstrate a sort of nonsensical nature within their work. The Dadaists adamantly rejected modern humanity by creating nonsense-themed works of art, because to them, the world made no sense.[cvii] With Duchamp, there were also layers of personas present, since he not only had a persona with a different name, but he himself also had a strong artist persona. Duchamp as an artist is known primarily for his ready-made objects, which utilized appropriation and sometimes, humorous anecdotes. Both Duchamp and Selavy seemed to value the humorous elements within the work produced by them. However, the art and writings most commonly associated with Rrose Selavy contain certain elements of eroticism. Selavy is also known to utilize aphorisms, such as when she says "A word is a worn pebble applied to thirty-six shades of affectivity" or that humor is "a kind of safety-net

enabling us to pass through all mirrors."[cviii] By employing a female character to communicate in this manner, Duchamp may have felt that only women can get away with expressing themselves in such a way, without being called out for simply stating adages without discussing where they came from or how they were brought about. Furthermore, Duchamp had contrived not just the name and appearance of Rrose Selavy, but also split his own identity in two by forming Selavy's own mind, thoughts, and body of work. It appears clear that the ideas and thought processes behind the development of Rrose Selavy were extremely calculated.

Artist Andy Warhol (1928-1987) is an artist that altered his physical appearance by use of dress, wigs and sunglasses, in order to develop an artist persona.[cix] [Fig. 9] In fact, when one thinks of an artist persona, typically the idea of wearing all black and sporting sunglasses may come to mind. Most likely, Warhol did not coin this look, but he is certainly somewhat responsible for its mass popularity. Warhol is an American painter, printmaker and filmmaker who was a leading figure in the visual art movement known as Pop Art. Pop Art emerged following World War II during the mid-1950s, and set out to document and make commentary on the middle-class experience, questioning the everyday and drawing from popular media and its icons. Pop Art challenged tradition by asserting that an artist's use of the mass-produced visual commodities of popular culture is related to the perspective of fine art and characterized by themes and techniques drawn from popular mass culture, such as advertising or comic books.[cx] Some claim that the Pop Art Movement had been in the making since the early twentieth century with such innovators as Duchamp. Pop Art may have also been the precursor to New Media Art. The method Warhol used in his work was primarily silk-screening, and later his drawings were traced from slide projections. He showed the world that individuals live in a cut-and-paste society and that things can be mass produced and duplicated many times over, thus often losing their initial significance. He juxtaposed this with the duplication of everyday objects in sculpture, such as Brillo boxes, so that even the everyday can be a part of mainstream popular culture. Warhol certainly had a distinct style, as his works are very recognizable and distinguishable from other artists. Warhol is truly a self-made icon and a symbol for the themes within the work that he created, which determined the way that the public saw him as a person, whether or not their interpretations were accurate. There is a strong differentiation between Warhol the man and Warhol the artist/icon. Warhol often conducted himself in a way in which it was difficult to determine whether or not to take what he was saying or doing seriously. He made

movies of objects that never moved. He made art that did not look like art and used individuals in his movies that were not considered talented actors or actresses. He wrote a novel without doing any of the writing, and he often had his mother sign his artwork. He also sent an actor to impersonate him on a lecture tour (and got away with it for a while, too).[cxi] Lastly, he had other people make his paintings. By doing this, he was demonstrating that it made no difference who did what. What was important had more to do with what the works were saying, rather than who was making them. It is difficult, then, to actually determine what his art was saying about the man himself, since very little of his work was actually physically made by him. Also, Warhol himself was quite secretive about his private life, and allowed few people to view the actual man behind the art. Warhol's inner personality was said to be that of a shy, soft-spoken man. He has often been described as self-conscious about his appearance, especially his hair and skin. He was known by a few as someone who had issues with physical contact and sexuality, and has been called a "mama's boy" and a hypochondriac. None of these statements speaks of confidence or flamboyance, which are characteristics that are shown quite regularly within his artwork. An example of this is the series of work titled *Torsos and Sex Parts*, which he produced in 1977. [Fig. 10] To the public, Warhol was seen as flamboyant, loud, boisterous, sexually open, and obsessed with erotic imagery. His outer artist persona reflected that only. "Warhol's public persona, his obsession with money, fame, and glamour, his voyeurism, and his unflappable coolness are well known. He has been viewed as immoral or amoral, and as an avaricious entrepreneur by many."[cxii] Following his death, it was revealed that Warhol was also an extremely religious man, which is a fact that spectators who viewed his work would not have been able to decipher through this viewing. This shy, reclusive and religious Warhol was hidden from all but his closest friends. In the Euology for Andy Warhol, friend John Richardson states:

> I'd like to recall a side of his character that he hid from all but his closets friends: his spiritual side. Those of you who knew him in circumstances that were the antithesis of spiritual may be surprised that such a side existed. But exist it did, and it's the key to the artist's psyche … The knowledge of this secret piety inevitably changes our perception of an artist who fooled the world into believing that his only obsessions were money, fame, glamour, and that he was cool to the point of callousness. Never take Andy at face value. The callous observer was in fact a recording angel. And Andy's detachment…was above all a matter of innocence and of art.[cxiii]

Warhol's spiritual side did not surface in his artwork until a few years prior to his death, when he began working on a series of Last Supper renditions, many of which were inspired by cheap reproductions purchased in Times Square. One of his very last paintings can be seen as prophetic, utilizing the phrase "Heaven and Hell are Just One Breath Away." [Fig. 11]

Artist Salvador Dalí (1904-1989) was also someone who developed and employed what is considered the artist persona.[cxiv] Dalí was a well-known Spanish Surrealist painter best known for the bizarre imagery within his paintings. The Surrealist art movement sprung from Dadaism and consisted of a circle of artists, some of whom were Dadaists. The ideas and philosophies were similar to Dadaists, except that Surrealists created original artwork rather than ready-mades. Some psychologists that were prominent during this time, such as Jung and Freud, drove Surrealism inspirations. Many Surrealists were interested in Freud's ideas regarding the ability to get to the state of a person by interpreting their dreams, and Jungs elaborate theories regarding universality and the collective unconscious. The Surrealists were very interested in tapping into the unconscious mind and the subconscious reality. Dalí's work also included film, sculpture and photography, in collaboration with many artists in these mediums. Dalí was known for being a lover of all things excessive and having a passion for luxury. He was considered an eccentric and enjoyed indulging in strange and extravagant behavior and attention-grabbing public actions. Oftentimes, these actions drew more attention than his actual artwork. Dalí viewed himself as being a Renaissance master, "Every morning upon awakening, I experience a supreme pleasure: that of being Salvador Dalí, and I ask myself, wonderstruck, what prodigious thing will he do today, this Salvador Dalí."[cxv] Since Dalí came from a family of story makers, who exaggerated their past in order to impress others, it is fitting that Dalí would follow suit by also telling outrageous stories and acting as an amplified version of himself. Research suggests that it is difficult to decipher which statements made by Dalí about himself are true, and which were done in order to enhance his life for the purpose of impressing others. Similarly to Warhol, Dalí also had a close relationship with his mother, and he took her death very hard. Perhaps as a result, the relationship he had with his wife, Gala, was often described as being maternal: "At their first meeting she told him, 'My little boy, we shall never leave each other again.' Infantilized, Dalí would go about his day without a penny in his pocket and Gala would scoop up the bills … Gala took control of expanding the Dalí empire, promoting his art and writing, securing art patrons, and organizing sales and exhibitions."[cxvi] While Dalí was attending art college, he recalled that

the highlight of his experience there was the social life occurring at the residence hall. During this time, Freud's *The Interpretation of Dreams* had recently been translated into Spanish. Dalí and his friends read and discussed it at length; Dalí would later go on to explore Freudian ideas within his artwork. Many of Dalí's friends were considered dandies and known for their fashionable dress and extravagant lifestyle. It is at this time that a transformation took place in regards to Dalí's appearance, as described by Catherine Ingram, author of *This is Dalí.* [Fig. 12] "When Dalí arrived at art school, he played the part of the romantic artist. He dressed head-to-toe in black, whitened his skin, dyed his hair black, and used black kohl round his eyes. But the Child King saw the potential of the dandy image and so he decided: 'Tomorrow I am going to dress like everyone else.' Dalí thought that if he behaved like royalty, he would be treated like royalty."[cxvii] This theory seemed to actually work, as Dalí was said to be seen feasting at some of the finest hotels, and his excessive lifestyle was paid for by family, friends and art collectors. However, this love of money and fame perhaps annoyed the art world. The persona of Dalí seems to be difficult to distinguish between his actual private self, since both desired the same lifestyle, and actually received it. However, Dalí's artist persona and its development was meant to appear as though he was a very wealthy man when, at least in the beginning, he was most certainly not.

Tobias Bernstrup (1970-present) is a Swedish-born contemporary artist who produces art, both visual and performance, through the utilization of videos, live performances, interactive works and electronic music. He is primarily well known for his lustrous latex-costumed performance persona, involving gender crossing and themes regarding virtual identities and avatars.[cxviii] [Fig. 13] This stage persona has been created through the visual language of popular culture, science fiction, gothic *noir*, video games, and classicism. In his live performances, he is known to dress as a computer game character, whereas in his videos and animations, he inhabits costumes composed of shiny rubber and heavy make-up. His work raises questions regarding the representation of one's identity, as well as the body and physical space within both virtual and non-virtual realities. These questions closely relate to critical ideas such as the simulacra or irrealism. The term simulacra refers to the representation or imitation of a person or thing. Originally, the term was utilized to describe a representation of something, typically a statue or a painting. However, the contemporary definition also includes the idea of inferiority, or a replicated image without the qualities or substance present in the original. Irrealism is a term that

essentially means the unreal. However, the term does not simply refer to the idea of something not being real. Instead, something that is irreal is unreal, typically due to some form of disassociation from one's generally accepted ideas of reality. Bernstrup brings these two terms to the forefront of his work through his utilization of subject matter that relates to virtual media. Both his videos and live works are interconnected, despite the fact that his videos tend to focus on the extreme and exaggerated, while his presence during live performances is said to be much more modest.[cxix] Utilizing software that is intended for video games, Bernstrup designs three-dimensional environments, such as nightclubs, city streets and skyscrapers. Each feature within this virtual world is a distinctive, original backdrop for androgynous characters in fetish gear, which often bear a strong likeness to the artist's stage persona. [Fig. 26] Bernstrup states that "Games are like a fetish version of reality to me, and in performances I use materials that resemble those in my videos."[cxx] His virtual world allows for one's desires to be executed within the realm of the "game." It continues to present a free space for experimentation, transgression and desire, which warp the laws of physics in order to convey elements of eminence within something traditionally seen as sacrilegious. However, while on stage, his presence often appears to limit the viewers to his particular style and particularities. Bernstrup is said to behave like an android on stage; he is neither man nor woman, becoming one of the characters in his videos and/or virtual world. One of his first works during his attendance at The Royal College University of Fine Arts in Stockholm was an installation ripe with peepshow cinematic elements. With this work, he projected a video that showcased him dressed as a love doll. It is clear that, from very early on in his career, Bernstrup was interested in working with sets and costumes both within visual and performance art.[cxxi] What is most intriguing is his continuous crossing over and blurring of lines between visual and performance, as well as between reality, virtual reality and fantasy. As previously stated, Bernstrup also makes electronic music. He regularly releases albums and produces soundtracks to his live performances. He considers music to be a very essential component within his work, where there is an element of catharsis. Bernstrup is very open regarding the fact that his persona development is being done in order for him (and others) to be able to live out their erotically charged desires and fantasies.

Popular Entertainment

The process of persona development is not necessarily limited to genres of fine arts. Rather, this development crosses over into mainstream culture via popular entertainment and

musical artists. Typically, with popular contemporary musicians who produce music, as well as perform live, the utilization of both visual and performance art is present. This is due to the extensive production that takes place in order to construct a live performance, as well as a performer. Items such as lighting, projected screens with visuals, smoke, fog, and consistent changing of elaborate costumes, add to these elements within the visual realm, while the performer and his/her delivery of songs, as well as his/her interaction with the audience through dialogue, contribute to the performance aspect. The next group of artists that will be discussed consists of artists within mainstream popular culture and entertainment, who are prime examples of persona development within both the visual and performance arts. These artists allow their personas to take center stage through elaborate live appearances.

Artist Stefani Joanne Angelina Germanotta (1986-present) is a New York-born Italian singer, songwriter and actress, better known as Lady Gaga (2008-present). She is known primarily for her outrageous fashion choices and elaborate live performances. Many of her songs contain self-empowering messages, while others address the identification of one's self through superficial means. Her first album, *The Fame Monster* (2009), discusses the common theme of love and infatuation through superficial terminology, such as in the song "Paparazzi," where Gaga sings "Shadow is burnt/Yellow dance and return/My lashes are dry/Purple teardrops I cry … I'm your biggest fan/I'll follow you until you love me/Papa-paparazzi."[cxxii] [Fig. 27] Other songs within this album deal strictly with the idea of materialism and excess, such as "The Fame," with lyrics such as "I'm addicted to a life of material…All we care about is/Runway models, Cadillacs and liquor bottles/Give me something, I wanna be/Retro glamour, Hollywood, yes we live for the/Fame …"[cxxiii] Her second album, *Born This Way* (2011), features the hit single of the same name, which is perhaps how Gaga became primarily known as someone who advocates for consistently being true to oneself. Ironically, Gaga utilizes her artist persona to demonstrate this, which does not exactly equate to ideas associated with being true to oneself, such as naturalism. Other songs, such as "Hair" and "Fashion of his Love," suggest the idea of forming one's identity through superficial means, such as in lyrics "Whenever I'm dressed cool/My parents put up a fight/And if I'm a hot shot/Mom will cut my hair at night/And in the morning/I'm short of my identity … I've had enough, this is my prayer/That I'll die living just as free as my hair … I am my hair."[cxxiv] Her third album, *Artpop* (2013), is increasingly superficially-based, with songs such as "Jewels n' Drugs," "Donatella," "Fashion!" and

"Applause." In the final song on the album, "Applause," Gaga states that "I live for the applause applause applause," thereby attempting to give her audience an important role in her stardom.[cxxv] [Fig. 28] However, these lyrics also connote the idea of persona development for reasons of acceptance. It is this dualism of authenticity and superficiality that makes Gaga so unique and intriguing. Her videos and performances are also filled with popular culture imagery, such as the wearing of Mickey Mouse ears, Diet Coke cans and the American flag, and the utilization of brand name products, such as the Verizon cell phone, Wonder bread, Miracle Whip, Polarioid camera, and Beatz headphones. [Fig. 29] She is consistently seen in contrasting black and white, suggesting strong opposing forces, perhaps those of her private self and public persona. She also employs two additional doppelgangers within some of her live performances: Jo Calderone, a male greaser and Mary Jane Holland, who is considered her "pot loving alter ego."[cxxvi] While in the public eye, Gaga is typically associated with outrageous fashion choices, such as her infamous meat dress or her outfit made of acrylic orbs, meant to resemble bubbles. [Fig. 30] Because of this, she is consistently portraying herself as someone employing over-the-top dress, both in her performances and public appearances, which contrasts starkly to the down-to-earth nature that she conveys during interviews.[cxxvii] Gaga appears to be employing both physical transformations and name changes with every different persona she utilizes, thereby having multiple doppelgangers. Since much of her lyrics deliver a message of being true to oneself, it is possible that Germanotta feels more like herself donning outrageous clothing and wigs as Lady Gaga, and as a result, is then able to feel artistically free and confident.

Artist Brian Warner (1969-present) is similarly one who utilizes the extreme, within performances, songs and costumes, in order to convey messages regarding the media and superficiality. His doppelganger, Marilyn Manson (1989-present), is a combination of two iconic individuals within historical context – Marilyn Monroe (1926-1962) and Charles Manson (1934-present).[cxxviii] The name Marilyn Manson serves as a commentary on the way that the media draws attention to serial killers in a similar manner to supermodels, making both into icons. Furthermore, it is a commentary on the way that individuals seem to enjoy watching the figurative crash and burn of the icon upon their death and/or conviction. Similarly, many of Manson's band mates employ this juxtaposition, such as the bass player, Twiggy Ramirez (1971-present). Manson is a musician, songwriter, actor, painter, multi-instrumentalist and multimedia artists, as well as a former music journalist. He is most well-known for employing a

controversial and confrontational stage personality and image. Themes typically present within Manson's work are generally the anti-establishment combined with self-loathing. He regularly attributes this attitude to a childhood experience where he uncovered a dark sexual truth about his seemingly religious grandfather, involving bestiality and sadomasochism.[cxxix] His songs shed light on this experience in an indirect way, by drawing attention to hypocrisy within religion and the media. His first album, *Portrait of an American Family* (1994), contains songs such as "Get Your Gunn," where Manson states "Pseudo-morals work real well/On the talk shows for the weak/But your selective judgements/And goodguy badges/Don't mean a fuck to me," and "Organ Grinder," where Manson claims that "I wear this fucking mask because you cannot handle me/Here is my real head/They try to blink me not to think me."[cxxx] In "Get Your Gunn," Manson is clearly commenting on his personal life experiences, while drawing attention to the idea of the media turning individuals into drones, whereas the song "Organ Grinder" appears to be primarily centered around the idea of Manson revealing his "true self" through his lyrics, and the reflection of the public's response. In Manson's second album, he gives himself the title role as the *Antichrist Superstar* (1996), which is a spin on *Jesus Christ Superstar* by stage musical composer Andrew Lloyd Webber (1948-present).[cxxxi] Both albums are considered to be rock operas, and Manson employs this title as a way to comment on religion. However, the album's single, "Beautiful People," is a more general commentary on politics and society, containing lyrics such as "The beautiful people, the beautiful people/It's all relative to the size of your steeple … Capitalism has made it this way, Old-fashioned fascism will take it away."[cxxxii] The single "The Dope Show" in Manson's third album, *Mechanical Animals* (1998), is similar in the way in which it makes comments on society, and the way that the media portrays individuals, by stating, "They love you when you're on all the covers/When you're not then they love another … We love your face/We'd really like to sell you."[cxxxiii] [Fig. 31] Other albums that Manson has released have similarly loaded titles, such as *Holy Wood (In the Shadow of the Valley of Death)* (2000), *The Golden Age of Grotesque* (2003), or *Eat Me, Drink Me* (2007).[cxxxiv] Manson continues to reflect on popular culture, the media, and his views on religion, politics, and individualism. Simultaneously, his persona comes across as being quite self-deprecating, of which he is possibly all too aware. By discussing himself in this manner, he relates to the idea of teenage angst, but from a much more emotionally aware standpoint. Because of this, he is considered to be a "hero to the downtrodden and an enemy to moral America."[cxxxv] His persona

development is highly calculated in this sense, as his performances combine self-injury with cross-dressing, alluding to society's fixation on the superficial. [Fig. 32] In interviews, he appears extremely calm and soft-spoken, being a drastic change from what is seen on stage. Like Lady Gaga, Marilyn Manson is also a doppelganger (of Warner's), as he changes both his name and his physical appearance for the public. As stated before, much of Manson's work is a form of societal commentary, which alludes to the idea of his persona being created as a means to achieve artistic freedom.

Emilie Autumn Liddell (1979-present), better known as her stage name Emilie Autunm (1997-present), is a singer and performance artist who takes on the persona of a victimized Victorian woman who was imprisoned in an insane asylum and has escaped. Her music has been described as "Victoriandustrial," and is influenced by glam rock with elements of classical music, electronica and burlesque. Her live performances involve elaborate costumes spun from Victorian design with a "gothic" edge. She and her entourage, named "The Bloody Crumpets," play out scenarios as though they are in an all-female Victorian asylum, called The Asylum for Wayward Victorian Girls. Each member of her performance group has a particular name and disorder, which assists in developing their particular stage personas being showcased throughout the performance. For example, The Naughty Veronica is a sex addict, Lady Apprella is a murderess and The Blessed Contessa is a cannibal. [Fig. 33] Throughout the past decade, Autumn has released five albums: *On a Day...* (2000), *Enchant* (2003), *Opheliac* (2006), *Laced/Unlaced* (2007) and *Fight Like a Girl* (2012). *On a Day...* is entirely instrumental and focuses on classical violin compositions.[cxxxvi] *Enchant* is most commonly seen as a fantasy rock album, which revolves around the supernatural realm and its effect on modern-day society. Autumn evokes the idea of female empowerment and camaraderie in her song "By The Sword," where she states, "Shadows of the past begin to sing/Calling out to me/In their gallant way/Come away with us/Brother in arms/Through the seas of silver/Fields of gold/Join us as we battle those who harm/And fight with valor as/In days of old."[cxxxvii] Her particular persona of the victimized asylum patient was not developed during the time of her first album. Rather, it was not until her second album, *Opheliac*, that it was fully present. The themes within her second album deal with female oppression in Victorian times and society during the Industrial Revolution in Britain, in comparison to how society and femininity are dealt with today. The song "Swallow" is a figurative representation of the act of drowning. While Autumn references this act, she is

speaking more about the idea of drowning in one's own misery and depression in a mental ward. The song states, "I will swallow/If it will help my sea level go down/But I'll come back to haunt you if I drown … You tell me everything's all right/As though it's something you've been through/You think this torment is romantic/Well it's not, except to you/Twenty years/Sinking slowly."[cxxxviii] One might gather that this song speaks more of the metaphorical drowning and the act of swallowing pills to medicate her illness. Similarly, in the song "The Art of Suicide," Autumn states, "Life is not like gloomy Sunday/With a second ending when the people are disturbed/Well they should be disturbed/Because there's a story that ought to be heard … Because there's a lesson that really ought to be learned."[cxxxix] [Fig. 34] In an interview in 2009, Autumn describes her intention behind the songs contained within the album *Opheliac*: "We're actually not doing what some people might assume, which is glorifying that age and saying 'oh how beautiful!' … We're really saying 'it was pretty damn awful. And especially if you're a girl, good luck' … It's the comparison and almost social criticism … between the situations at that time, the psych wards at that time, especially for girls, and the ones now which I've had my personal experience in, and kind of balancing them and saying 'Not a lot has changed, and that's not okay.'"[cxl] Autumn was institutionalized following the release of *Opheliac*, and therefore claims to draw from personal experience. However, there is a discrepancy in this logic in the sense that the album, which primarily deals with this theme, was released prior to her hospitalization. Autumn continues to portray the frail, crazy, damsel in distress or in need of rescuing persona, despite her discharge the appearance that she is handing her mental state well. Her album *Laced/Unlaced* was a two-album release consisting entirely of instrumental works, with morbid song titles, such as "leech jar," "a strange device" and "syringe."[cxli] Her fourth album, *Fight Like a Girl,* continues to address this theme of institutionalization. It contains songs like "Take the Pill," where she states, "Take the pill that makes you weaker/Take the pill that makes you sick/Take the pill or you'll be sorry/Take this bloody pill and make it quick," and the title song "Fight Like a Girl," where she states, "There is no such thing as justice/All the best that we can hope for is revenge/A hostile takeover/An absolute rebellion to the end/This is our battle cry."[cxlii] Throughout Autumn's career, more specifically what followed *Enchant*, Autumn appears to be capitalizing on her own mental illness, perhaps overemphasizing and embellishing on certain aspects in order to create a particular character or persona. Emilie Autumn's persona adoption is slightly different from that of Gaga or Manson, because she only changes her

appearance and does not change her name (simply dropping her last name). Autumn employs this alter ego as a way to convey what she believes is an important message, and the way that message relates to her personally. Because of this, one could conclude that Autumn is utilizing her persona as a means to exude confidence when discussing a very personal and difficult subject matter.

Onika Tanya Maraj (1982-present) is a Trinidadian-born American rapper, singer, and songwriter who is most commonly known by her stage name, Nicki Minaj (2010). Maraj is perhaps currently one of the most influential female rappers at this particular time, and is known for promoting female empowerment and confidence with one's sexuality. She often refers to herself in her songs as a "king" rather than a "queen," such as in the song "Moment 4 Life" from Minaj's first album, *Pink Friday* (2010), where she states, "I get what I desire, it's my empire/And yes I call the shots, I am the umpire/I sprinkle holy water upon the vampire/In this very moment I'm king/In this very moment I slay Goliath with a sling."[cxliii] Here, she is evoking the image of the underdog who overcomes great obstacles to get somewhere, thereby identifying with fans through the powerful message of overcoming odds. Minaj has been compared to Lady Gaga due to both of them being known for their outrageous, over-the-top fashion choices and selection of wigs. Nicki Minaj is an outrageous persona that actually sprung out of a desire to escape frequent fighting that occurred during her childhood. Originally called Cookie, it then evolved into Harajuku Barbie, and finally became Nicki Minaj.[cxliv] The Minaj persona is most prominent in songs such as "Superbass" or "Save Me," where, in the latter, she states, "I drove for mile just to find you and find myself/Only screams all these voices in my head."[cxlv] Minaj most commonly appears as wearing a long pink wig, beauty makeup and "pretty" designer clothes. [Fig. 35] In 2010, another doppleganger emerged within when Maraj assumed the role of Nicki Teresa. During a visit to the Garden of Dreams Foundation located at Fuse Studios in New York, Nicki Teresa donned a colorful headdress and called herself "healer to her fans." A third alter ego, Rosa (pronounced with an exaggerated R) was introduced in December 2010 to commemorate her appearance on the show *Lopez Tonight*.[cxlvi] For the album, *Pink Friday*, Maraj created yet another alter ego called Roman Zolanski. Roman has been described as "a demon inside her," and is also said to be Minaj's metaphorical twin brother, whose character she appropriates when she becomes angry. Minaj desribes Roman as being the "boy that lives inside of me. He's a lunatic and he's gay …"[cxlvii] Minaj's alter ego, Roman, and Eminem's alter ego,

Slim Shady, have been compared to one another. On the song, "Roman's Revenge," the two alter egos collaborate and create such lyrics as "I am not Jasmine, I am Alladin/So far ahead, these bums is lagging … I'm starting to feel like a dungeon dragon" by Roman and "The world is my punching bag and/If I'm garbage, you're a bunch of maggots/Make that face, go on, scrunch it up at me/Show me the target so I can lunge and attack it."[cxlviii] From the lyrics alone, one can see that both alter egos represent a confrontational disposition; both hint at being "let loose," like a dragon that has been kept in a cage, or a wild dog who breaks its chain. Roman Zolanski also has a mother whom Minaj utilizes in the songs "Roman's Revenge," and "Roman Holiday," called Martha. Martha has a British accent and also appears on the music video for "Moment 4 Life," as Minaj's fairy godmother. [Fig. 36] Other personas Maraj utilizes within her songs include an unnamed Asian female Samurai, which is shown on the music video for "Your Love," and in the song "Shanghai." [Fig. 37] While Maraj's original motivation for persona development was said to stem from needing a method for escape, other personas that she has developed since her childhood seem to be done for artistic expression. By allowing these characters to play off one another through different songs, Maraj creates a complex set of dialogues between them. Maraj herself is most prominently seen in her second album, *The Pinkprint* (2014), in songs such as "All Things Go," where she states, "I lost my little cousin, to a senseless act of violence/His sister said he wanted to stay with me, but I didn't invite him … Cause since I got fame, they don't act the same/Even though they know that I love 'em."[cxlix] This most recent album is the more personal of the two, discussing themes regarding self-reflection, the difficulty of loving someone with one's guard up, and the act of living in the moment. Much of this album is still balanced out with alternate personas, in songs such as "Anaconda," "Win Again," and "Big Daddy." A myriad of other personas have been utilized by Maraj in live performances and guest roles on other musicians' songs, such as the personas Point Dexter from the song "The Creep" by The Lonely Island or Tyrone from the song "Till the World Ends" by Britney Spears.[cl] [Fig. 38] Maraj's multitude of doppelgangers are showcased as separate entities, but they also interact with each other within her albums. Due to this, it is possible that Maraj utilizes these personas as a way to create dialogues between them. However, because the style of rapping differs with some personas, such as Roman's presence on songs with an angry tone, Maraj may also be utilizing these personas as a way to express herself in many different ways without having her songs judged against one another.

As previously mentioned, rapper and actor Marshall Bruce Mathers (1972-present), otherwise known as Eminem (1996), has often been compared to Onika Maraj due to their use of multiple personas, specifically Roman Zolanski and Slim Shady, whom they both consider to be their aggressive counterparts. It is also possible that Mathers utilized persona development initially as a method of escapism, similarly to Maraj. This conclusion can be drawn by the fact that he often discusses his dysfunctional relationship with his mother and the absence of his father within his songs. Mathers utilizes different personas in his songs for different rapping styles, as well as subject matter. In his first major album release, *The Slim Shady LP* (1999), the persona Slim Shady first made his presence known. Shady is most commonly associated with raps that are dark and violent, while having a comical spin.[cli] An example of such lyrics can be found in the song "I'm Shady," where Shady states, "Who came through with two glocks to terrorize your borough (huh?) … Gave you all the finger and told you to sit and twirl … (I'm Slim Shady …) so come and kill me while my name's hot/and shoot me twenty-five times in the same spot (Ow!)/I think I got a generation brainwashed."[clii] The persona of Slim Shady also makes an appearance on Mathers' third album, *The Marshall Mathers LP* (2000), in the song "The Real Slim Shady," with lyrics such as "Feminist women love Eminem, chicka chicka chicka Slim Shady I'm sick of him/Look at him, walking around grabbing his you know what/Flippin' the you know who 'yea, but he's so cute though'/Yea I probably got a couple of screws up in my head loose/But no worse than what's goin on in your parent's bedrooms/Sometimes I want to get on TV and just let loose."[cliii] [Fig. 39] Another recurring character within the rapper's albums is called Ken Kaniff, who has been described as being a homosexual who pokes fun at Eminem's songs. Originally, Ken Kaniff was played by a fellow Detroit rapper, Aristotle. This can be heard on the *The Slim Shady LP*, where Kaniff prank calls Eminem. Mathers decided to also use this character on *The Marhsall Mathers LP* and *The Eminem Show* (2002). The self-titled album, *The Marhsall Mathers LP* is perhaps Mathers' most personal album, with songs such as "Marshall Mathers," where Mathers states, "You see I'm just Marshall Mathers/I'm just a regular guy, I don't know why all the fuss about me/Nobody ever gave a fuck before, all they did was doubt me/Now everybody wanna run their mouth and try to take shots at me," or in the song "Kim," where Mathers' rap involves a violent dialogue between himself, his wife, and child.[cliv] The song, "Kim," caused much controversy upon the album's release from feminist groups, due to its graphic and violent nature. The song "Kim" is known for

Mathers's live performance of this song during the *Up In Smoke Tour* (2000) with the accompaniment of an inflatable likeness of his wife, Kim. This specific performance prompted his wife to attempt suicide, and brought his personal life into the public eye. Shortly after, Mathers filed for divorce, and simultaneously, this event became a major story in the world of entertainment.[clv] Another character that Mathers appropriates on this album besides Ken Kaniff and Slim Shady is a man named Stan. The lyrics from the song "Stan," describe the communication between Mathers and an obsessed fan, who commits suicide at the end of the song. [Fig. 40] In Mathers' fourth album, *The Eminem Show*, Mathers utilizes his primary rap persona, Eminem, to discuss topics regarding drug use, relationships, and his rap career. In the song, "Till I Collapse," Eminem states, "Till I collapse I'm spilling these raps as long as you feel 'em/ Till the day that I drop you'll never say that I'm not killing them/And I am not hip-hop and I'm just not Eminem/Subliminal thoughts when I stop sending them women are caught in webs spin and hock venom."[clvi] Both Mathers and Shady make appearances in this album as well, in songs like "White America," "My Dad's Gone Crazy," "Cleaning Out My Closet," and "Without Me." The song "Without Me" makes up a third portion of the Slim Shady singles, which include songs "The Real Slim Shady" and "My Name Is" from his previous albums. Other albums that he has released since *The Eminem Show* still appropriate some of these personas, but without as clear of a distinction between them. Like Maraj, Mathers also has many doppelgangers that he portrays in his songs and also interact with each other. For this reason, it is clear that he is employing these personas in order to create dialogue between them. Also similar to Maraj, Mathers tends to only use Slim Shady for satirical songs and Eminem for more serious songs. It is possible that he also developed these personas so that he could express himself through many styles of rap without each style being judged against the other.

During the early to mid-1980s, artist David Robert Jones (1947-2016), more commonly known as David Bowie (1963-2016), released an album entitled *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (1972). This album was Bowie's fifth studio album and is based on a story surrounding a fictional rock star named Ziggy Stardust. The album portrays the story of his alter ego, Ziggy Stardust, a rock star who acts as a messenger for extraterrestrial beings. [Fig. 41] The influence behind the Stardust character was said to have been inspired by Vince Taylor (1939-1991), who was a British rock n' roll singer whom Bowie met after Taylor had a breakdown. As a result, Taylor believed that he was a cross between a god and an alien.

However, Taylor was only one facet within Bowie's persona development. Other influences included Kansai Yamamoto (1944-present), who designed Bowie's costumes during his tour, and the Legendary Stardust Cowboy, who was considered to be a pioneer in the music genre psychobilly during the 1960s, and whose real name is Norman Carl Odam (1947-present).[clvii] The *Ziggy Stardust* album was met with much controversy during the time of its release, which was tied to the ambiguity surrounding Bowie's sexuality. His performance of the song "Starman," on the show *Top of the Pops*, where Bowie dons a flamboyant red, yellow, and blue tightly-fitting ensemble, furthered speculation surrounding his sexuality and sexual preference.[clviii] The lyrics from this song state that "There's a starman waiting in the sky/He'd like to come and meet us/But he thinks he'd blow our minds."[clix] *Ziggy Stardust* also commented on the disingenuousness of rock music, discussing issues regarding politics, sexual orientation, and drug use. Both the album and character of Ziggy Stardust were known for incorporating themes of sexual exploration and social commentary with glam rock influences. However, Bowie claimed that the album had a more superficial meaning, by stating that "this whole thing is gonna be about clothes."[clx] It is also said that the intention of the album was to provide a soundtrack and musical backdrop for either a stage or television production that would tell the story of Ziggy Stardust. Bowie described this story this way:

> The time is five years to go before the end of the earth. It has been announced that the world will end because of lack of natural resources. Ziggy is in a position where all the kids have access to things that they thought they wanted. The older people have lost all touch with reality and the kids are left on their own to plunder anything. Ziggy was in a rock-and-roll band and the kids no longer wanted rock-and-roll. There's no electricity to play it. Ziggy's adviser tells him to collect news and sing is, 'cause there is no news. So Ziggy does this and there is terrible news. 'All the Young Dudes' is a song about this news. It's no hymn to the youth as people thought. It is completely the opposite."[clxi]

Bowie does not appear to have pursued this character further following the album's release and tour. While Ziggy Stardust was a prominent persona, contrived in order to bring awareness to individuals regarding social issues and the music industry, Bowie was also a persona developed by Jones. Bowie can be considered Jones's stage persona, who often had an androgynous appearance. [Fig. 42] His albums represent a wide range of musical styles, including glam rock, soul, funk, new wave, pop, and electronic. Jones' persona of Ziggy Stardust was clearly utilized

for a singular concept album, which was said to have been done in order to tell a narrative and to convey certain viewpoints that individuals might have seen as controversial. This doppelganger was clearly contrived as a means for artistic freedom, but could also be seen as Jones' way to distinguish this particular album from his other albums without judgment, and as an organizational technique. The pseudonym David Bowie may have been adopted as a way for Jones to exude confidence or as a means of artistic freedom.

Singer and songwriter John Michael Osbourne (1948-present), better known as Ozzy Osbourne (1967-present), is a prime example of when one's persona becomes the one item for which they are known. During the early 1970s, Osbourne was the lead vocalist for the band Black Sabbath, which is considered to be the first heavy metal band. Following his partnership with Black Sabbath, he has released several solo albums and has sporadically reunited with the band for specific performances and album releases. Osbourne's career success and the longevity of his career have made him what many consider to be the "Godfather of Heavy Metal."[clxii] Osbourne is most known for the controversy surrounding his stage persona and the interpretations of his songs. Throughout his career, religious groups have accused him of being a negative influence on the youth and have accused him of making music that glorifies Satanism. He has continuously been demonized by the media and these religious groups for the antics he portrays on stage, such as the infamous story where Osbourne bit the head off a bat onstage during a performance in 1982. The precursor to this story is that Osbourne thought that the bat was fake.[clxiii] However, this incident was enough to raise controversy. Since this incident, controversy seemed to follow Osbourne. In 1984, a teenager named John McCollum committed suicide while listening to Osbourne's "Suicide Solution" from the album *Blizzard of Ozz* (1980). The song, dealing with the dangers of alcohol abuse, consists of lyrics such as, "Evil thoughts and evil doings/Cold, alone you hang in ruins/Thought that you'd escape the reaper/You can't escape the master keeper."[clxiv] This particular incident led to accusations surrounding Osbourne and the idea that his songs promoted suicide. [Fig. 43] McCollum's parents actually sued Osbourne for their son's death, despite prior knowledge of their son's struggle with clinical depression, claiming that the lyrics in the song convinced McCollum to commit suicide. However, the courts ruled in Osbourne's favor, stating that it could find no connection between the song and McCollum's act of suicide. In 1991, Osbourne was sued for the same reason by the parents of Michael Walker, and the courts again ruled in Osbourne's favor.[clxv] The viewpoint that

perhaps both McCollum and Walker's parents held of Osbourne was actually drastically different from the kind of person he was in his private life. In Osbourne's private life, he is said to belong to the Church of England and it is also claimed that he prays prior to every concert.[clxvi] In 2002, Music Television (MTV) partnered with the Osbourne family to create the reality television show, *The Osbournes.* [Fig. 44] Anticipation surrounding this show built, as many expected to find out more about the darkness surrounding Osbourne's notoriety. However, viewers were stunned when the first season showcased Osbourne in a different light, giving viewers a glimpse into Osbourne's role of family man and animal lover. More specifically, the show seemed to portray Osbourne as somewhat spineless, allowing his children and wife to dictate the run of the house, as well as their 13 dogs. The show also showcased Osbourne's religious devotion and his consistent stage fright, which was something that he had to overcome prior to each performance. Even though there is consistently some element of the unnatural and calculated within reality television, *The Osbournes* allowed audiences to view a strong distinction between Osbourne the man and Osbourne the entertainer. The show exposed Osbourne's strong persona development as a musician, which coincided with the heavy metal music genre.[clxvii] What is worth admiring about Osbourne after the release of this show, is the fact that he was willing to open up his private life to the eyes of the public, despite knowing that those two halves differed drastically. Due to having knowledge about his stage fright and anxiety, it is likely that Osbourne utilized his public persona as a way to exude confidence on stage.

Norma Jean Baker (1926-1962) was an American actress, model, and singer, who is more commonly known as Marilyn Monroe (1944-1962). She was well-known for playing the character of the "blonde bombshell" or the "ditzy blonde" in films, and is considered one of the most popular sex symbols, not only during the 1950s, but of all time, gaining iconic status. Only a top-billed actress for nearly a decade, Monroe appeared in such films as *How to Marry a Millionaire* (1953) and *Gentlemen Prefer Blondes* (1953), being typecast in both films. [Fig. 45] These films established her "dumb blonde" image despite the fact that she played a prominent part in the creation and management of her public image throughout her career. Regardless, she continuously fought typecasting. During the mid-1950s, Monroe founded her own film production company, called Marilyn Monroe Productions, while she simultaneously began studying method acting. This prompted Fox to grant her more control of her roles and a larger salary. Monroe was actually quite an intelligent woman. She herself described her public persona

as extremely calculated, down to every last mannerism, with the intention of consistently appearing seductive and oozing sex appeal. Monroe regularly practiced smiling in front of a mirror and talking in a breathy voice. During the early 1950s, Monroe gained a reputation for being difficult to work with on film sets. She was often late if she showed up at all, she had difficulty remembering her lines, and would often demand several re-takes until she was satisfied with her performance. She was also extremely dependent on her acting coaches, which irritated directors. In her private life, Monroe was quite shy; she regularly suffered from anxiety prior to a performance or filming, often using alcohol and other substances to curb this anxiety.[clxviii] Monroe's difficulties appear to have been a combination of low self-esteem, stage fright, perfectionism, and the escalating use of substances, primarily amphetamines and barbiturates, which were initially used to aid her anxiety and chronic insomnia. The substance abuse brought on by mental illness affected the timely manner in which her films were released, such that Monroe's troubled private life gained much attention from the press and public. [Fig. 46] This is an instance where one's public persona and private self collide. Often when this occurs, the artist being targeted receives much negative backlash, both from fans and the press. The backstory of Marilyn Monroe showcases a strong contrast in her public persona and private self. Baker's doppleganger was extremely calculated, and was utilized in order for her to gain notoriety for her films. Her persona was perhaps then executed in order to exude confidence, since she was known privately to have had self-esteem issues.

CHAPTER 3 BRANDING, MARKETING STRATEGIES, AND THE ROLE OF AUDIENCE, SPECTATORS, AND CRITICS

This third chapter deals primarily with the idea of implementing persona development for the end result of increased sales. Professional artists constantly strive toward continually selling his/her work. Often, this means that artists have to not only package their work in a way that caters to the masses, but artists also have to package themselves in this way. This involves viewing the artist as a part of the product. When discussing performance artists, it is more likely that the artist is the product instead of just being a portion of it. For an artist to package him/herself in a way that equals fan loyalty, sales, and notoriety, branding and marketing strategies are often employed.

Branding and Marketing

In order to better understand both the branding and marketing aspects involved in persona development, it is important to first define what branding and marketing actually entail. Essentially, marketing refers to the communication of value to consumers regarding a product, brand or service for promotional purposes. Typically, marketing is associated with products and sales. Types of marketing strategies involve word of mouth, understanding consumer behavior, advertising an item's value to the consumer, and market analysis and market segmentation, which is a type of marketing strategy where a broad target market is divided into subsets of consumers based on their particular common needs, interests or desires. From there, strategies are designed and implemented to target those specific categories. The most common form of marketing is called "Customer Orientation," which involves basing one's marketing plans around a concept and providing products to appeal to new consumer's tastes. This type of marketing involves research and development, in order to develop a product that is the sum of the information revealed within research.[clxix]

Branding is another type of marketing strategy involving the creation of a unique, often eye-catching logo and/or slogan. This is done in order to establish a presence within the consumer's mind, as well as to attract and maintain a following. [Fig. 47] Brand language makes up a portion of branding, and involves a particular body of words, terminology and phrases that an organization utilizes in order to describe its purpose or to reference its products. Brand language assists consumers in connecting specific words or ideas to products or companies. Two essential aspects of brand language are word choice and tone, or rather, the vocabulary employed

in the marketing or advertising and the attitude implied within the advertisement through language, delivery or visual elements.[clxx] These marketing techniques can be applied to an artist's persona development similarly to how they are applied to a product. This application involves viewing the artist as a product, and viewing the persona as the artist's packaging and delivery. It is not uncommon for artists, especially those in the entertainment industry, to go to great lengths in order to represent themselves in a certain way. Even artists employ marketing firms or agencies. This can be done for a myriad of reasons, but most commonly it appears to be in order to ensure that the artist conveys an accurate message and to assist in sales.

In the article "Whose Voice Do You Hear? How Does Branding Affect the Solo Artist's Performance and/or Career Development?" Juliette Brown states, "success of the solo artist is contingent upon strategy allowing them to sport their wares to the public. Marketing is the heart of the industry because it allows sustainability through brand development whereby the company, or in this case, the solo artist is made known to the public for profit."[clxxi] This means that there is a particular monetary value placed on the artist associated with the value of his/her techniques or performance, and appearance. Ultimately, delivery of oneself in the art industry is essential to persona development. The promoting of an artist involves certain strategies that are designed to build up the public's perception of the artist's value, while simultaneously providing opportunities for the artist to gain attention and visibility. Distribution of the artist's image and identity deals with the ability to place the artist in the right target market, thereby finding the proper sales niche. Finding the right niche or target audience for an artist also means that stability may play a key factor in an artist's career. Despite the fact that the term "persona development" connotes a progressive process, it is typical for spectators to question the artist's authenticity, especially when a persona evolves over time. Therefore, it appears that not only persona development, but maintenance and strengthening of a persona is key to retaining fans. However, it also appears that fans enjoy innovation, creating a difficult balancing act for the artist. In order for an artist to affectively market and promote him/herself, certain strategies are often employed by either a producer or a team of marketing experts. These experts can assist in generating buzz surrounding the artist, or creating and maintaining a fan base, both of which lead to an increase in sales.

There are three main marketing strategies tailored to the artist: creativity and innovation, adaptability to change, and the marketing approach. Creativity is often linked to the arts, and is

often more respected than having talent and ability. However, when discussing persona development, creativity on its own is not necessarily seen as being enough to retain fans and make sales. Instead, successful application of an artist persona often employs the strategy of Creative Styling, which deals with the innovative flare and confidence that an artist (or team of marketing experts) devises, aiding in setting an artist apart from others.[clxxii] Maintaining a persona requires strategies to deal with breaches in the persona. Such strategies are needed for an unpredictable audience or critical response, or when the paparazzi catches a glimpse of the artist acting out of sync with his/her public persona. When situations like this arise, it is important to have a quick, intelligent, and clever response. One also needs to know how to work with change, rather than against it, and to have a future plan, making timing vital.[clxxiii] Knowing how to time a particular release of an album, play, or work of art, for example, involves consistent knowledge of ongoing trends and consumers' response to those trends.

Branding an artist also plays an essential role in an artist's persona development, such as through a sign, symbol, or tagline, making it much easier for an artist to be remembered. These symbols and/or taglines make the artist a product. The brand may also reflect the audience's interaction with and perception of the artist. The spectator's emotional response to the artist as a brand is often unique and is always personal. Effective branding often showcases a particular artist as a fulfillment of more than one perception and/or viewpoint, reflecting the cultural, social and political aspects involved in the branding. For an artist, the term Culture can be described as the environment that an artist works and lives, which affects his/her lifestyle as well as his/her career development. Culture can also affect themes and messages within an artist's work, and can be shaped by Cultural intermediaries, or rather, certain actions, behaviors and attitudes that influence the direction of the artist and his/her work socially, politically, and economically. Cultural intermediaries can affect both the career and life of the solo artist, because an intermediary is something that links artists with their audience. Cultural achievement can be seen through analyzing success, activity efficiency, individualism, freedom, progress and material comfort, thereby assessing and prioritizing culture and cultural intermediaries. The artist's economic standing is dependent on the audience acceptance and belief in the specific branding associated with an artist's persona. This may explain why persona development is so meticulously crafted; it places emphasis on sales.[clxxiv]

Persona as Metaphor

As mentioned earlier, when discussing artistic persona development as a marketing or branding strategy, artists and their work are seen as components to a complete package. By viewing the artist persona in this light, one is also viewing the artist and his/her work metaphorically. Rather, the artist persona (comprised of an artist's public self and how his/her work serves as an extension of this public self) is a metaphor, or is emblematic of the artist as a public figure. Metaphors offer a way to better understand what the artist as brand symbolizes, and are used to identify and clarify particular roles of an artist. They also offer a way to determine how an artist can be seen through these particular roles, and how these roles relate to the branding of an artist, such as the aforementioned "artist as public figure." In the article "An Early Painter's Persona as Metaphor," Ruth Rentschler states that, "Metaphor is considered the engine of the imagination, [it is] an aid to thinking and innovation that illuminates identity and work life."[clxxv] By utilizing metaphors as an organizational framework, interpretations of such metaphors can act as an approach to branding and marketing an artist, while drawing on the complexities of practice. They can also be useful in terms of analyzing and imposing structure on marketing research.[clxxvi] Rentschler utilizes an interpretivist model for analyzing metaphor, which means that the following study was conducted within the social sciences. Rentschler attempts to more adequately investigate the concept of the individual metaphor through the combining of various studies on the subject. She does so by modifying previous studies conducted in the field of marketing, by Davies and Chun (2003) and McWilliam and Duman (1997), in order to be applicable to the artist.[clxxvii] The data utilized in Rentschler's modifications consisted of: archives, the artwork itself, biographies, autobiographies, writings on artistic exploits, and other historical records. She applies an already-established model to a painter that is also known to reinforce her brand image through text. Conventional marketing planning also begins with the collection and interpretation of data from a business environment. Findings from these studies, interpreted by Rentschler, indicate that viewing an artist as metaphor opens up a multitude of possibilities for exploring the individual experience of the artist, through persona and value indicators, using the metaphors brand as differentiating mark, as person, and as asset, and applying sub-metaphors derived from those metaphors. [Fig. 48] Rentschler developed a table to illustrate this, where she placed the Indicators in the first row, Metaphors in the second, and Sub-Metaphors in the third, in order to showcase their relationship to one another. In this

table, the Indicators represent three distinct ways in which to view an individual who creates art: through his/her artistic abilities, through his/her persona, and through his/her values. However, since these items can influence one another (values can influence a persona, a persona can influence an artwork's subject matter, and an artist's work can be shaped by values), they are technically intertwined. For organizational purposes, they have been separated into these three distinct categories.[clxxviii]

The first indicator listed within this table is "artist." The indicator "artist" consists of any attributes that make up an individual as an artist, such as artistic abilities, training, experience, themes conveyed within his/her work, clients, places work has been shown, etc. The second indicator listed is "persona." The indicator "persona" consists of all characteristics that the individual has as a person and an artist that make up their persona. The "persona" also consists of any attributes or facts that were embellished upon, any information that is kept from the public about an individual's private life, and any physical changes that are undergone due to persona development. The third indicator listed is "value." The "value" consists of any beliefs or choices an individual makes, either consciously or unconsciously, regarding what is good and bad, important and unimportant, or profitable and not profitable. Values shape an individual's behavior and, as a consequence, all of the actions that an individual decides to take. A value indicator assists in identifying the way in which individuals make judgments about the world around them through their established value systems, and can also enhance the value of the artist. Since the artist indicator is listed first, it is possible that Rentschler wanted to emphasize its importance within the table by doing so. Also, having the artist listed above both the "persona" and "value" indicators highlight a possible relationship between them; the artist has to develop a persona based on his/her underlying values, and in turn this development determines how valuable an artist is to the public.[clxxix]

The second column consists of metaphors related to these indicators. As stated previously, metaphors are symbolic ways of looking at something. In this table, metaphors are utilized in order to show the relationship between an individual and the way he/she is able to brand his/herself. The first metaphor listed is associated with the "artist" indicator, and is called "brand as differentiating mark." A differentiating mark is a metaphor that indicates the fluidity of meaning within the artist's name, emblem and/or logo, as well as the artwork itself. The artist has the power to distinguish oneself through this unique name, emblem and/or logo, as well as

through his/her artwork. The differentiating mark showcases the adaptability of the artist while contriving these branding strategies, but can also include the multivariated ways in which the public interprets the artist. A differentiating mark is also a reference to the art and artist being so strongly embedded within one's psyche, that the name and/or logo becomes symbolic of the artist and all of his/her associated attributes. The second listing within the metaphor column is associated with the "persona" indicator, and is called "brand as person." The metaphor "brand as person" is primarily concerned with the artist's persona, and the way in which the persona enhances a person's public image through a brand concept. The way the public views and interprets an artist is commonly through his/her persona, which is ultimately contrived through the utilization of that person's brand. [Fig. 49] The third metaphor listed is associated with the "value" indicator, and is called "brand as asset." An asset is a positive property or characteristic based on the artist's values that he/she utilizes in order to make his/herself someone worth paying attention to, or his/her work something worth purchasing for its intrinsic value. How intrinsically valuable a particular artist is to the public can affect the amount of investment the public makes in the artist and his/her work. This investment can consist of anything from enjoying the artist's work in a museum or gallery (or on the radio, television, or theater, when discussing musicians and actors) to financial investment, such as collecting the artist's work or related memorabilia.[clxxx]

The third column lists sub-metaphors as they relate to the metaphors column. That relationship occurs with the sub-metaphors existing within the metaphor, or rather, the sub-metaphors are like extensions of the metaphor associated with it. Furthermore, sub-metaphors are somewhat implicated when discussing the previously mentioned metaphors. The first set of sub-metaphors is associated with the metaphor "brand as differentiating mark," and the indicator "artist." These sub-metaphors are "brand as name," "brand as logo or symbol," and "brand as emblem." Therefore, the sub-metaphors listed are types of differentiating marks; the artist's name, logo or symbol, and emblem are often what is retained when these items are contrived and implemented to positively showcase the artist. These types of differentiating marks can change and adapt as the artist does. Since they are also layered in meaning, the public can interpret an artist's name, logo, symbol, or emblem in a variety of ways. The second set of sub-metaphors is associated with the metaphor "brand as person," and the indicator "persona." These sub-metaphors are "brand as personality," "brand as relationship with stakeholders," "brand as

national identity," "brand reputation," and "brand national narrative." The kind of persona an artist has is indicative of who they are as a person, which can be attributed to his/her personality. His/her relationship with stakeholders (in addition to the public) can affect that individual's reputation, which can in turn affect sales. It is implied that the stakeholder does not simply purchase works due only to the merit of the work. Rather, the purchase can be affected by the relationship the artist has with the stakeholder. Both "brand as national identity" and "brand as national narrative" involve a form of collaboration between the artist's persona and an institution. The works created by an artist and exhibited in such an institution aid in creating a national identity, and become embedded in the national narrative. The concept "brand loyalty" may also relate to the national narrative, in the sense that establishing widespread brand loyalty from a large amount of fans can affect the way an artist is viewed historically. Artists benefit from "brand loyalty," such as when collectors, galleries and venues remain loyal to one or more particular artists. The way that an artist "packages" him/herself is essential to the development of brand loyalty, because certain packages appeal to certain collectors and galleries. [Fig. 50] Individuals look for cues within that package to figure this out. These cues can be taken from things like social media, articles, and reviews.[clxxxi] The third set of sub-metaphors is associated with the metaphor "brand as asset," and the indicator "value." These sub-metaphors are "brand financial value," "brand as investment," "brand as early female entrepreneur," "brand as social capital," and "brand as social cache." These types of assets are indicative of a value placed on the artist's brand, where the intrinsic value placed on an artist's work can affect its financial value and the idea of the work as an investment. The sub-metaphor "brand as early female entrepreneur" is specialized for Rentschler's study. For the purposes of this thesis, this sub-metaphor will instead be "brand as entrepreneur." An artist who actively sells work is a type of entrepreneur, and the idea of an artist as an entrepreneur can have either positive or negative connotations (dependent on the artist's and means of practice). The connotations associated with being an entrepreneur determines how much of an asset entrepreneurialship is, and in turn can affect the value placed on the artist's work. Furthermore, "brand as social capital" refers to the branding of values, norms, and networks, which build a community identity in society and create cohesion. This community identity and cohesion can be intensified through either the exhibition or acquisition of artworks. "Brand as social cache" refers to hidden and stored information about society, utilized in order to develop a brand. A social cache is created through the association

with either art in general or individual artists, specifically on behalf of the public, especially collectors of work or avid fans. In order to effectively and consistently sell work, an artist must form networks of relationships between individuals, most commonly fellow artists, and perhaps also well-known regular collectors. An artist forms long-lasting connections to tap into a "social cache" when necessary, such as when an exhibition of new work is about to take place. Early ideas of art being strictly for the elite, requiring certain privileged knowledge aids in concluding that the more an artist is acquainted with these collectors and/or fans and the more his/her work is embedded within society, the more social cache will exist. In addition, this increase in social cache can lead to an increase in brand loyalty and in sales.[clxxxii]

Audience, Spectators, and Critics

As previously discussed, it is of utmost importance for an artist to develop a long lasting connection with audiences/spectators. This long lasting relationship can lead to brand loyalty, which can, in turn, lead to consistent sales of artwork or to performances. Despite the fact that concise branding is imperative, audiences/spectators will ultimately base whether or not they prefer an artist and their work on their own personal tastes. Critics are known to do this as well, but are often seen as more objective than the general public when viewing and critiquing work. For this reason, it may be beneficial to discuss the notion of reflections. When an individual looks into a mirror, they see themselves as they appear on the surface level. What they are actually seeing is their own interpretation of their persona, or rather how they view how others view what they are trying to publicly showcase. [Fig. 51] This concept can be applied to the way individuals view artists, in the sense that individuals are typically only seeing what is being purposely shown to them. It is important to note that, with the increase of social media, individuals are increasingly being shown glimpses into areas of an artist's life that he/she may not intend to show the public. This happenstance will be discussed later within the thesis. Furthermore, individuals often look for specific character traits exhibited within an artist's persona with which they may identify. Similarly, individuals look for themes, composition and style in terms of whether it personally appeals to them and whether they identify with the portrayal of the subject matter. Identifying with a particular artist and/or his/her work assists in creating a fan base, or brand loyalty, for that artist. This process can be described in this way: "The spectator stands before a work; the spectator sees the work and the work looks back; the spectator is as if absorbed in the work; the work elides the spectator's presence. Describing these

mutually exclusive alternatives — all of the possibilities — permits us to grasp in a general way the relationship of spectator to artwork."[clxxxiii] Specifically, the description of the spectator's presence and the work eliding, or merging together as one, is essential to understanding the overwhelming brand loyalty that some artists maintain. An important factor in maintaining brand loyalty for an artist lies in the artist's ability to create work that speaks personally to audiences, spectators and critics. Messages that strike a personal chord take on a particularly emotional quality. For example, a reason for why there are so many songs or plays surrounding the idea of lost love may lie in the fact that this theme is something that many can identify with personally. When discussing this in terms of visual art, there does not appear to be a particular universal theme shared across all time. However, common themes reside within movements of art and are dependent on other historical occurrences during that time. For example, Surrealist artists typically dealt with illogical dreamlike imagery, coinciding with the publication of Freud's *The Interpretation of Dreams,* as well as the aftermath of World War II. Artists became interested in dreams both through their own harsh experiences, as a method of escapism, as well as through new psychological ideas surrounding the subject. The imagery created within this movement was, in fact, personal, not just to the artists who created these works, but also to viewers of the work who felt a similar desire to escape.

An artist's ability for an artist to connect with his/her audience is essential to maintaining that audience. If that connection falters, or loses its potency, brand loyalty diminishes, and as a result, sales may plummet. In the article "Art and Its Spectators," David Carrier states, "'As in any living encounter, any vital exchange, the work of art becomes the alternative pole in a situation of reciprocal self-recognition.' This awareness is reciprocal because the work defines its spectator."[clxxxiv] Here, the relationship between the artist and spectator is seen as reciprocal. Just as the spectator is dependent on the artist to convey a personal message, which can be seen as striking an emotional chord with his/her public, the artist also depends on the spectator to be able to interpret and identify with that message. However, it is sometimes the case that the public misinterprets artists. Somewhere, a message may be lost or altered in some way by an inaccurate interpretation. In this case, the artist has failed to convey a message that audiences and spectators can easily identify with. Even in situations where a slight variation of the message is interpreted, brand loyalty can be affected in a negative way. If an avid follower of an artist figures out, at any given time, that he/she may have misinterpreted the artist, this individual may be hesitant to

continue following that artist's work. He/She may think that the work is confusing, or too difficult to interpret and understand. This why it is important that, when creating works of art with the intent of conveying a message, the message be conveyed as clearly as possible. Such is also the case with an artist's persona. If a persona is created with a specific intention in mind, that intention must become the central focus in maintaining that persona, with all of the means to convey that persona stemming from this intention. The persona must encompass something wholly, without confusing gaps, which can cause such situations of misinterpretation or confusion. As a consequence, artists who are in the public eye consistently are under a significant amount of pressure to uphold their personas at all times. Although she has been previously discussed, it is important to mention Georgia O'Keeffe, under the context of misinterpretation, because much of her work has been misinterpreted in the past and continues to be today. More specifically, O'Keeffe's close-up paintings of flowers have been interpreted by many to have a sexual connotation, representing male and/or female sexual organs. However, in the article "Marginality and Modernism: Georgia O'Keeffe, Marcel Duchamp and Other Cross-Dressers," Susan Fillin-Yeh reminds readers that even she and her husband, Alfred Stieglitz (1864-1946) disagreed often about the meaning of her works. Fillin-Yeh states, "Sexual images in O'Keeffe's art offer us a pervasive sexuality, one which floats loose from ties to fixed notions of gender … While reminding us that flowers are double-sexed, the sexuality in O'Keeffe's flower imagery randomizes human impulses and anatomy."[clxxxv]

Similar to the artist and spectator relationship is the artist and critic relationship. Just as artists rely on spectators for brand loyalty and increase of sales, they also rely on critics for such things. Art critics and art historians serve as intermediaries between artists and the public. Typically, what an art critic or art historian says about a particular artist or work strongly influences the public's opinion of that artist and/or his/her work. Carrier also states, "Art historians do not just tell us how to see a work; they argue that their interpretation reflects the artist's intentions."[clxxxvi] By referencing this quote, it may seem that the critics and historians hold all of the power in developing brand loyalty. However, while art critics and art historians have a great deal of authority, ultimately the public will make up their own mind based on their own interpretations and perceptions, in regards to what is worth watching, seeing, buying, or tasting. This holds true more so in contemporary society, where such avenues as the World Wide Web allow anyone to become an authority on just about anything simply by publishing their

opinion in a blog or on a review website, on platforms that pay for opinions, like Crescent Blues or Myria Media, and on ones do not offer compensation, like WordPress.com and Weebly.[clxxxvii] An example of an occurrence where the critics' reviews were not weighed heavily in a decision-making process involves a personal experience. In March 2015, a Björk retrospective was on view at the MoMA (Museum of Modern Art), and critics did not respond favorably. Björk (1965-present) is an Icelandic singer-songwriter and actress who also plays a variety of instruments. She originally grew in popularity during her involvement in the rock n' roll band The Sugarcubes. Since 1993, she has worked on forming a solo career, consistently shocking and surprising fans with her experimental and avant-garde tendencies. Her career, involving both music and acting, have spanned roughly 30 years, and as a result, the MoMA deemed her worthy of a retrospective. However, The New Yorker called the exhibition "MoMA's Embarrassing Björk Crush," and stated that it was a "fiasco," "disaster," and "a discombobulated mess."[clxxxviii] ArtNet News claimed that "MoMA Curator Klaus Biesenbach Should Be Fired Over Björk Show Debacle."[clxxxix] These are just a few of the many negative reviews circulating on the Internet regarding this exhibition. Although some of these articles were personally read prior to deciding to attend the exhibition, they did not sway some from attending, perhaps due to the fact these individuals identified as being a fan of her music. Attendance at the exhibition in April 2015 was proof that many individuals either chose to ignore the negative backlash surrounding this exhibition, or were simply unaware of it. This was evidenced by the large crowd in attendance during this exhibition, and was witnessed by the long lines to get in and the amount of people inside once entered. Despite these various negative reviews, the exhibition was personally thoroughly enjoyable, and at the end there was disagreement with these critics' extreme opinions.

Survival of the Fittest

It is important to apply such notions as "survival of the fittest" to persona development, due to the fact that the art and entertainment industry is known for being harsh, where many struggle for their own form of survival within the spotlight. Such "survival" can often be obtained through developing an artistic persona. The notion surrounding the idea of "survival of the fittest" originated from evolutionary theory, in order to describe the process of natural selection, which was a term popularized by English naturalist and geologist, Charles Darwin (1809-1882). Natural selection differs from artificial selection, or rather, selective breeding; it is

the tendency of organisms that are well adapted to their environments to survive and produce more offspring.[cxc] Indicators of survival include fitness and adaptability. In the art world, the concept of Darwin's "survival of the fittest" can be applied, in the sense that it would seem that the most innovative, unique and adaptable thrive. In this sense, survival does not indicate the struggle to maintain one's actual life, but rather it is in reference to the survival of their career as an artist. To survive in the art and entertainment realm means that an artist is consistently admired or recognized by the public as being successful, where success can be determined by fame, notoriety, sales, chart ratings, hit singles, reviews, or concert ticket sales, among many other factors. In order to achieve such success, it is essential for an artist to have strong a persona, in order for the artist to clearly convey an intended message, while simultaneously exhibiting a front for the public, so they are unaware of the pressure that is faced when involved in such an industry. Talent also plays a major part in this survival, but it does not appear to be the most important factor, which is due to the term being subjective. Universal appeal, and a specific concept clearly seems to be key with regards to the "survival of the artist." However, according to the article "Art, Evolution, and the Consciousness of History," Arthur C. Danto explains "Artists are notorious for their incapacity to cope in the struggle for existence, which suggests that their nature would not especially favor their survival under the rigors of natural selection."[cxci] Throughout time, artists have showcased their ability to respond to and evolve with "the times," and to capture contemporary life and emotion, thereby connecting to many audiences, and ensuring their survival. Therefore, it may be relevant to say that art making is a type of historical record. Danto also states:

> Art making and connoisseurship evolve together, and what we do and how we respond are very much a function of what our historical location in this process is. To the degree that art modifies the environment to which art making itself must adapt, then I suppose it would in a sense be true that art is a means for human evolution in a way which resembles the evolution of varieties or even the descent of species.[cxcii]

As discussed in Chapter 1, art has often been seen as a form of mimesis, or rather, the imitation or representation of the real world, which is how it may be historical. Persona development also mimics certain characteristics that are seen to be stereotypical of an artist's behavior, often exaggerating them. Persona development may also be its own historical record of the work that those artists produce, since the two are linked, in order to form a particular artistic identity. If art is like evolution, then according to Danto, "those with lower degrees of talent would be selected

out, and more and more virtuosity would be favored by the process. The history of art would be like the history of performance in music, or like the history of athletics, where contenders enter at more and more exacting levels of reflex."[cxciii] However, talent plays only a small part in the artist's survival.

An example of an artist who was criticized for not focusing on realism, and instead concentrated his work on ideas and concepts may be the conceptual artist Marcel Duchamp, whose theories were innovative during the Dadaist movement. Although he did exhibit great aptitude for painting and depicting images in a realistic manner, he is most commonly known for his readymade objects. The Guerrilla Girls also exhibit no aptitude for realism; they are most known for collaging images next to statistics, in order to convey a message, such as in their poster entitled "Free the Women Artists of Europe," created as part of a series between 2011-2013. This poster is a digitally-altered cut-and-paste piece showcasing various female artists throughout time behind a stock photo of prison bars and the caption "Museums keep them locked in the basement, in storage, out of sight. Make museums show more art by women now!"[cxciv] [Fig. 52] In both cases, the unique message and the innovative way in which that message is conveyed is most likely what caused both of these artists to thrive and survive. Another property that both artists employed was a strongly developed persona. In both cases, the artist persona was developed in order to further emphasize the message he/she was attempting to convey, thus forming a solid artist identity. Both of these examples have demonstrated the importance of an artist having a strong persona in order to emphasize their message, as well as highlighting the notion that the persona and the message go hand in hand when discussing survival in the art world.

In contemporary society, there is an increasing need for artists to develop a type of image, or persona. Due to the increased time that artists spend in the public eye, artists are expected to maintain in a social media presence. That particular persona, in collaboration with the work that he/she creates, in formation of the artist's identity, is under increasing public scrutiny, through venues such as YouTube.com, TMZ.com and Celebrity-gossip.net. Other online venues, such as Twitter and Instagram, allow celebrities to interact with their fans in a virtually direct way, through a comment and response feature. Artists can use these platforms to shape their persona in a positive way. This form of interaction allows artists to maintain their public persona, as well as clarify and respond to any misinterpretations or negative opinions. The

usage of such platforms can also shape an artist negatively, depending on what information they choose to make available for the public to view online. However, without a social media presence, there would not be such avenues of direct communication between the artist and fans, which could take away much of the control the artist has over shaping his/her persona. [Fig. 53] In order for an artist to survive such regular public interest, it is important for an artist to become incredibly resilient and adaptable. But celebrity status comes with paparazzi and efforts to hide a private self.

An example of an artist under pressure from social media and the paparazzi is the popular artist, Britney Spears (1981-present). In 2007, it was reported that Spears shaved her head. When this occurrence took place, Spears' public persona shifted. Although Spears' music videos were slowly gravitating from depicting her in a wholesome, good-girl manner (as shown in the music video *Baby One More Time* where she donned a schoolgirl uniform), attempting to showcase her budding sexuality, her persona was still associated with qualities of innocence and morality. This may have also been due to her childhood work on Disney's *The Mickey Mouse Club*, and the persona that was constructed at a young age sticking with the public. Following this incident, Spears' persona became much more crazed and unpredictable. [Fig. 54] The story was followed by entertainment magazines, websites, Facebook, Twitter, and even Fox News, who reported that Spears went to a tattoo parlor following the shaving of her hair. Fox News states, "The appearance came the same day as reports on TV and Web sites that Spears, who has drawn criticism for her recent partying and sloppy behavior, had briefly checked into rehab."[cxcv] It was rumored that this act was committed as a way to rebel against those who shaped her public persona. As a testimony to her celebrity status, locks of her hair were auctioned on eBay with biddings reported to have reached $1 million before it was removed from the website, due to the website's inability to authenticate the hair.[cxcvi] Other incidents, such as Spears getting tattoos and publicly flashing cameras, made many psychologists believe that these acts were done because Spears had not yet learned how to assert herself and become independent.[cxcvii] By shaving her head, Spears may have been making the statement that she was the one in control, and not agents, publicists or marketing experts. Despite this very public incident, Spears continued to make albums. However, her continuous erratic behavior and hospitalizations during 2007 and 2008 gained public attention. The artistic identity that was slowly shaped by agents and marketing experts was dismantled, such that Spears' music had to adapt, in order for some

cohesion to be observed by audiences. Albums such as *Blackout* and *Circus*, released in 2007 and 2008, have much different subject matter and style than her earlier album, with universal themes that echo her personal struggle in coping with being consistently on display for the public. Spears' ability to align her music and message to the troubling events occurring in her public life resulted in increased album sales; she is a prime example of how adaptability plays a role in the survival of the artist. Perhaps, Spears shows that restructuring an artist's persona when his/her work matches the persona that he/she is attempting to reconstruct; Spears adapted her message in order to match the persona that she had developed through extreme public actions. When discussing survival of the fittest in the context of the Britney Spears head-shaving debacle, several conclusions can be made. First, it is possible that this incident would not have gotten nearly as much attention without the aid of social media and online platforms. Due to individuals' ability to access news stories and reports, as well as comment on them and discuss them in various outlets, the story became widely sensationalized. Second, Spears' reaction to, what seems like a variety of factors within her life, served as a reminder of how much pressure can be put on artists to maintain a calculated persona, and what occurs when that maintenance backfires. Last, one of the key components that aided Spears in her survival was actually caused by her downfall. Without this very public incident, the albums that followed might lack the substance to back up such a shift in musical style and physical appearance, and may also not have been considered as relatable. Perhaps what is most impressive in this story is the survival of Spears' career as an entertainment artist, though it is not surprising considering that she has been in the spotlight her entire life, and as a result, knows the ins and outs of the industry. [cxcviii]

CHAPTER 4 ADVANTAGES AND DISADVANTAGES

This chapter will address both disadvantages and advantages to persona development. These disadvantages and advantages are somewhat linked to the possible reasons behind persona development that was discussed in Chapter 1, in the sense that, oftentimes, a persona is developed by taking into consideration these possible drawbacks and benefits. Possible disadvantages behind persona development include typecasting, disappointment from fans and/or the paparazzi, and the inability to move forward and evolve as an artist. An artist's inability to evolve or move forward may be due to the fact that, typically, artists are regarded as being a one-dimensional version of the characters they appropriate, either on stage or in the public eye. Possible advantages from developing a persona include an increase in sales, the ability to compartmentalize public and private life, and the ability to express or elaborate upon a particular idea, way of thinking, or character. Therefore, within performance and visual arts, persona development can be seen as both detrimental and as an asset, depending on how it is formulated. With any form of persona development, one runs the risk of exposure of their private self despite any possible advantages.

Disadvantages

Typecasting

Typecasting occurs when a performance artist is continually assigned the same type of role in several films or stage performances. This is typically a result of the performer appearing particularly appropriate for that particular role, either through physical appearance or general mannerisms. While some may view this as a positive thing in terms of the artist maintaining stability within their career field, it is not necessarily so. This is due to the fact that typecasting involves thinking of the artist as one-dimensional, or only fit to play one particular type of character. When typecasting occurs as a result of persona development, an artist often struggles with being seen as anything outside of the parameters being set for him/her by these outside factors. This is troublesome for performance artists, since it is an asset to being a successful performer — to express a diverse range of characters and types. Typecasting also involves the viewing and regarding of the artist or the role or persona they have played as a form of

stereotype. The most commonly stereotyped actors, have been those who are racially stereotyped, such as Samuel L. Jackson (1948-present). While racial stereotyping is an incredibly large topic to cover, and perhaps too broad for the scope of this thesis, it's occurs in the media. Jackson consistently portrays similar roles, and as a result he is typically associated with a violent criminal or dangerous anti-heroes. Jackson is best known for movies such as *Pulp Fiction (1994)*, *Jackie Brown (1997)*, *Menace II Society (1993), Django Unchained (2012), Goodfellas (1990), and Black Snake Moan (2006)*. [Fig. 55] However, he also narrated a documentary titled *African Cats (2011)*, been cast as an engineer in *Jurassic Park (1993)*, as a reverend in *The Great White Hype (1996)*, and has acted in three *Star Wars* films as a Jedi Master (1999, 2002, and 2005). [Fig. 56] Even though Jackson has starred in such a wide range of roles, because he has repeatedly been cast as the same personality type, he is most associated with that type.

According to the article "Typecasting" by Pamela Robertson Wojcik, it is common for individuals to criticize artists who play to a type, or have done so in the past. This action indicates that individuals associate artists who play to a particular role with that artist lacking talent, not being capable of portraying a different role, or failing to create something original. Most actors/actresses are said to actually reject typecasting, and that it is rare to find an actor who admits that he/she is happy to be typecast.[cxcix] However, this typecasting still occurs, as evidenced by the previously mentioned examples, of which there are many others. On the flipside, however, Wojcik claims, "critics and audiences will frequently view an actor's efforts to play against a type as evidence either of the actors lack of talent — because the actor is unconvincing in the new role — or as gross commercialism — insofar as the role is assigned to a money-making star rather than a better suited by less known actor."[cc] Although typecasting is seen in theater unprofessional, research suggests that in the film industry it is somewhat inescapable.[cci]

This idea of typecasting is less obvious when discussing visual artists. However, the process still occurs, especially since many visual artists' identities are partially based on how the public interprets and discusses his/her work. Although, an artist's work might contain multiple meanings. Typecasting may cause one or a couple of those meanings to be singled out, expanded upon, and treated as though it is the only dimension within that artist's work. An example of an artist who has been stereotyped based on an interpreted persona is Yoko Ono (1933-present). Ono's conceptual art may have been part of what isolated her from the general public. Her

Fluxus experiments were said to have alienated those who preferred art that hung on a wall to her politically motivated performances, thereby eliminating any chance of her being seen as accessible, cheerful, and warm — adjectives commonly associated with the feminine.[ccii] When individuals think of Ono, she is typically associated with rumors surrounding the Beatles' break up, as well as consistently being criticized for any influence she has had within her former husband, John Lennon's (1940-1980), music. This association does not cast favorable opinions regarding this artist, who is also a singer and peace activist, and is considered by author John W. Whitehead to be "the last great iconic anti-war activist of our age."[cciii] In fact, Lennon and Ono worked together in their activism by denouncing the Vietnam War, lending support to the working class through a shipbuilders' work-in, and expressing discontent regarding the murders of unarmed civil rights protesters in Northern Ireland through such songs as "Luck of the Irish" (1972) and "Sunday Bloody Sunday" (1972).[cciv] Additionally, the performance or installation work, *Bed-In for Peace*, is another example of their peaceful activism. In this work, Ono and Lennon converted their honeymoon suite into a public display for peace by establishing a "bed in" – a play on words in relation to a "sit in," which is a form of peaceful strike, in this case against the Vietnam War.[ccv] This message was also conveyed within the album *Shaved Fish* (1975) by Ono's band, Plastic Ono Band, which included the songs "Imagine" and "Give Peace a Chance."[ccvi] Ono's solo work also focuses on overcoming particular identity labels, such as being a Japanese woman in America and how specific cultural and gender norms in both Japan and America influence women, especially those of a similar background. Despite all of the peaceful and positive messages that her work has conveyed, Ono is still consistently thought of as divisive, due to speculation regarding her role in the Beatles disbanding, despite the fact that there is no evidence surrounding this accusation. In fact, Paul McCartney of the Beatles has gone on record, stating that Ono was in no way responsible for breaking them up. He even credits Ono with introducing Lennon to the avant-garde. Regardless, even after McCartney publicly cleared her name, the term "Yoko-ing" is still in existence, most commonly used in the context "You are Yoko-ing the band!"[ccvii] The negative stereotype also continues, and is even parodied on children's cartoons. An example of this occurs in an episode of The Powerpuff Girls, entitled "Moko Jono" (2001). In this episode, a Japanese monkey, belonging to a zookeeper named Judy (a reference to the Beatles' song "Hey Jude), is used to distract Mojo Jojo by making him fall in love with her, only to break up his band, the Beat-Alls (a reference to the Beatles).[ccviii] In this

instance, children who are perhaps too young to even know about Yoko Ono begin to develop a negative concept of her.

In the music industry, typecasting can occur when a performer gives over creative input to marketing experts. In this case, especially when the performer does not write all of his/her own material, he/she is given certain songs that further that constructed image. It is also problematic that musicians' music is often perceived to be autobiographical. Musical artists who began their career at a very early age are especially susceptible to typecasting, such as Christina Aguilera (1980-present) and Justin Timberlake (1981-present). Both were once products of consistent grooming and instruction surrounding how to appear and what subjects are worth singing about. For example, former N'SYNC manager Lou Pearlman was also responsible for the early success of the Backstreet Boys, as well as other boy bands like O-Town, LFO, and Take 5. Out of fascination with how successful the band New Kids on the Block (NKOTB) had become during the 1980s, Pearlman specifically began Trans Continental Records with the intention of utilizing their business model in the same way with each band he represented and produced. He even assigned management duties to former NKOTB manager, Johnny Wright, and his wife Donna.[ccix] Furthermore, Aguilera's first album, the self-titled *Christina Aguilera*, released in 1999, portrayed the singer in a very innocent light, on the verge of maturation.[ccx] Common themes explored within the songs include love and relationships, and specifically how being in love for the first time feels. While it may seem that this album contained very personal subject matter, none of the songs on this album were actually written by Aguilera. In fact, men, such as Robin Thicke (1977-present) and Carl Sturken (unknown-present), wrote many of these songs.[ccxi] As a result, Aguilera was typecast as a "good girl," or someone who was sweet, innocent, as well as family-friendly. In order to break away from that mold, she released the album *Stripped* in 2002 and was involved in the writing process on every song.[ccxii] *Stripped* conveyed a much different message than *Christina Aguilera*, showcasing Aguilera as ripe with sexuality and sensuality, in such songs such as "Dirrrty" and "Get Mine, Get Yours." In other songs, she evoked a feminist response regarding male versus female gender and sex roles, such as in the song "Can't Hold Us Down." The album resulted in much controversy surrounding its release, as individuals did not know how to interpret the strong contrast between this and her first album. A severe change in Aguilera's appearance also occurred during this time, as she started dressing much more provocatively and dyed her hair black. This drastic change in appearance,

character and creative expression was done intentionally, perhaps in order to combat typecasting. [Fig. 57] Timberlake's case is quite similar; he was not responsible for the writing of any songs on N'SYNC's first self-titled album, *N'SYNC*, and is only associated with co-writing one song on their second album, *No Strings Attached* entitled "I'll Be Good For You."[ccxiii] Both of these albums portray the five men within the group as somewhat equal members. It was not until their third album, *Celebrity,* that Timberlake began to co-write many of their songs.[ccxiv] Shortly after this album was released, Timberlake embarked on his solo career, where his music took on a completely different quality, that was much less "bubble gum" and more inspired by soul and jazz music. Timberlake was also credited as the co-writer of every song for every one of his solo albums. However, unlike Aguilera, his physical appearance seems less changed.

Disappointment from Fans and Paparazzi

As previously discussed, when an artist is "caught" acting in a way that appears out of sync with the persona he/she has developed, oftentimes it is the case that he/she receives some form of negative backlash from his/her fans and/or critics. This likelihood of being "caught" as one's private self has continued to increase with the paralleled rise in technology, the public's interactions with technological devices, and virtual venues that lend themselves to gossip and even borderline stalking of such artists. Similarly, this can also occur when an artist publicly admits or conveys an aspect of him/herself (for example, in an interview) that does not align with the way the public views him/her, such as in the 2005 Tom Cruise interview with Today's Matt Laurer, or the 2005 Tom Cruise interview with Oprah Winfrey.[ccxv] When these situations occur, especially in current times, the expansive public response is often incredibly difficult to control, again due to consistent interaction with venues that promote detailed discussions about artists, as well as the dissection of their actions and what those actions mean. Because of this, it often appears that the general public finds it difficult to humanize artists, and to think of them as capable of making mistakes or not conveying themselves accurately. Typically, when discussing artists who existed prior to the "digital age," private information appeared much easier to keep protect. It is the case, then, that such private information regarding an artist's personal life only appears to surface after the artist is no longer alive. An example of this is the love letters written by Frida Kahlo to Jose Bartoli (1910-1995), which appear to have surfaced only recently. Twenty-five letters were written between August 1946 and November 1949, during which Kahlo was still involved with her husband, Diego Rivera. Kahlo and Bartoli were said to have begun a

secret and long distance romance, despite the fact that they lived in separate cities and were only able to see each other on rare occasions. While Kahlo's relationship with Leon Trotsky (1879-1940) is public knowledge, her relationship with Bartoli was not known until this 2015.[ccxvi] Prior to its release to the public, many of Kahlo's fans may have viewed her as a long-suffering faithful wife, in which her husband was the primary unfaithful one. This type of imagery was, in fact, depicted in the 2002 film *Frida*, where Kahlo was portrayed by Salma Hayek (1966-present).[ccxvii]

J.M.W. Turner (1775-1851), was also extremely concerned with concealing his private life. According to an article written by Tony Rennell on the recent exhibition in 2009 at the Tate Britain gallery in London, many incidents regarding Turner's private life were revealed, including the fact that he never once visited his mother in the mental asylum, to which he committed her.[ccxviii] It is also said that he was more concerned with his paintings than his own seven children. Turner's love life was revealed to be "mysterious and even devious," and he never married.[ccxix] He was also described as being "arrogant and abrasive, and had a turbulence of mind that was reflected in the turbulent skies and seas that marked his masterpieces and set him apart from his contemporaries … his own uncontrolled temper had the touches of her [his mother's] 'ungovernable' madness."[ccxx] Such glimpses into the life of an artist may make it difficult for individuals to separate the artist's work from his/her private self.

The divergence between public and private identities also impacts the families of artists. Recently, both of his John Lennon's sons (from different marriages), Julian (1963-present) and Sean (1975-present), have separately admitted how difficult it was to grow up as Lennon's son. While Julian's interview primarily focused on how absent his father was during his childhood, Sean's interview revealed information that Lennon's temper was so explosive that it actually damaged his hearing. [Fig. 58] Julian states, "Mum was more about love than Dad. He sang about it, he spoke about it, but he never really gave it, at least not to me as his son."[ccxxi] Both children also reference their father's temper with comments such as "The darker side definitely comes from Dad,"[ccxxii] and that "John Lennon is remembered for his soft-spoken messages of peace and love — but the beloved Beatle had a hair-trigger temper so volatile, nearly anything could set him off."[ccxxiii] These brothers corroborated each other's stories, despite having little contact with one another throughout their entire lives. It is difficult to imagine Lennon's violent streak or horrible temper, especially when listening to his songs regarding peace and love, such

as in the previously mentioned songs "Imagine" and "Give Peace a Chance," as the interview indicate. In this particular case, Lennon's message appears to have been in stark contrast with his actual behavior, thereby calling into question the sincerity within such lyrics as "Imagine all the people/Living life in peace" or "All we are saying is give peace a chance."[ccxxiv]

A similar incident occurred for Ariana Grande (1993-present) when, in July of 2015, the singer was caught on video at a doughnut shop making the statement "I hate Americans. I hate America! That's disgusting," as an employee brought out a tray of freshly made desserts.[ccxxv] The footage, most likely recorded by surveillance cameras at the shop, was picked up by the website TMZ, and as a result it was broadcast online and on television. The singer was publicly shamed on such venues as Twitter, and the article regarding the incident went viral on Facebook that week, resulting in thousands of comments about her lack of patriotism. Many of her fans also accused her of hating "fat people."[ccxxvi] While Grande certainly made a major faux pas, she was undoubtedly misinterpreted, due to her extreme generalization of all Americans. In reality, the singer was referencing the obesity in America and has since apologized with an explanation that included reassuring her fans how proud she is to be an American, and that the statement was so extreme because she is an "advocate for healthy eating, food is very important to me and I sometimes get upset by how freely we as Americans eat and consume things without giving any thought to the consequences that it has on our health and society as a whole."[ccxxvii] Despite this apology, it is hard to overlook the fact that Grande was actually in the donut shop with friends who were waiting to purchase food.

Inability to Move Forward and Evolve

Ironically, a strong persona may hinder professional development, causing the artist to become stagnant, or have his/her evolution result in unfavorable remarks from the public. Examples of this are most commonly seen in the music and entertainment industry, primarily due to the emphasis that the media may put on such evolution. For example, rapper Marshall Mathers aka Eminem became known for releasing angst-driven albums, heavy with themes of violence. However, his last two albums, *Recovery* and *The Marshall Mathers LP 2*, released in 2010 and 2013 are quite different from those previously released. *Recovery* lacks many of the guest rappers and satirical lead singles that were popular in such albums as *The Slim Shady LP* through *Relapse*, and skits in between songs. Within this album, it appears that Mathers is coming to terms with his own legacy by relieving himself of worn out formulas that his previous albums are

known for, thereby reasserting himself and his place within the hip hop mainstream. *The Marshall Mathers LP 2* does have some themes within this album that coincide with its original counterpart, *The Marshall Mathers LP*. However, it had been stressed that *The Marshall Mathers LP 2* would not be a continuation or follow up to that album, in regards to songs. In this album, the song "Headlights" serves as a public apology to his mother, whom he berated constantly in previous albums.[ccxxviii] Fans were split regarding this change within the rapper's lyrics, and many claimed that he had went soft, reminiscing that they missed the hard edge and anger that resounded within Mathers' earlier works.

Because this idea is so related to the notion of typecasting, actors and actresses also commonly face this dilemma. Many actors, such as Sylvester Stallone (1946-present) or Arnold Schwarzenegger (1947-present), are lucky to have made a breakthrough based on one solid character that they have played. For Stallone, that character was Rocky Balboa, and for Schwarzenegger, that character was The Terminator. Both of these characters allowed the actors the ability to make strong names for themselves. However, both actors also faced a dilemma following the filming of the movies with which these characters were utilized. That dilemma deals with the fact that these characters were so iconic and therefore loved by an enormous amount of individuals. Because of this, the actors may be viewed as peaking at this point in their career, or may face particular stereotypes that make it incredibly difficult to pursue roles that are immensely different from those that made them notorious. Luckily for both actors, the films that made them incredibly well known had numerous sequels, with *The Terminator* (1984) series housing four sequels (1991, 2003, 2009, and 2015) and *Rocky* (1976) spawning five sequels (1979, 1982, 1985, 1990, and 2006). In other roles that Stallone has portrayed within films such as *Get Carter (2000)*, *The Expendables (2010)* or the *Rambo* series (1982, 1985, 1998, and 2008), a very similar bad/tough guy character profile is utilized, making Stallone a product of typecasting. [Fig. 59] Other films, such as *Spy Kids 3D: Game Over* (2003), *Antz* (1998), *Zookeeper* (2011), and the upcoming *Animal Crackers* (2017) allow Stallone to be a part of more family friendly roles. However, the actor simply appears out of place in these roles, since Stallone has such iconic mannerisms and a voice associated with other traits found in films for which he is most well known. The case of Schwarzenegger is similar to that of Stallone, in the sense that Schwarzenegger has portrayed characters with the same form of character traits, in such films as *Predator* (1987), *Total Recall* (1990), *The Last Stand* (2013), *True Lies* (1994) and

Last Action Hero (1993). Also similar to Stallone, he is a product of typecasting, and although he has employed different roles in films such as *Twins* (1998), *Kindergarten Cop* (1990), *Jingle All The Way* (1996) and *Batman & Robin* (1997), Schwarzenegger also seems a bit awkward and out of place within these roles, perhaps due to his exemplary performance as a crime fighting renegade. [Fig. 60]

While these examples serve to further the notion that strong persona development can often be debilitating, causing the artist to become stagnant and unable to evolve and lacking diversity within his/her career, there are artists who have adapted their personas several times over and changed stylistically more than once, with wide acceptance. An example of an artist who has overcome such adversity is Pablo Picasso (1881-1973). Picasso is most associated with the Cubist movement; but, he experimented in many other styles of painting prior to this, taking roughly 60 years until his distinct style fully emerged. In his early years, he is said to have been under the strong influence of masters such as Edvard Munch (1963-1994) and Henri de Toulouse-Lautrec (1864-1901), in addition to great masters of Renaissance and Baroque periods. Following this, he experimented with colors. As a result, both his blue and pink periods emerged. In the early 1900s, he discovered Cubism, and his obsession with this style lasted roughly 20-25 years. Picasso considered it a task of his to prove that perspective is somewhat false, since individuals consistently move. He set out to observe these different perspectives from various angles, which were then combined into one picture. [Fig. 61] Following Cubism, Picasso dabbled in classicism, Surrealism and symbolism. He also experimented with sculpture, making statues from wood or clay, as well as ready-mades. While on the French Riviera, he became familiar with ceramics and painted and designed countless plates and vases. The evolution of Picasso's style assisted later artists and movements, despite the poor reception of his paintings created during the 1950s and 60s. Furthermore, his later works also inspired some Abstract Expressionist painters.[ccxxix]

However, evolution in persona development can be successful if the persona identity is based on the concept of transformation, such as the persona development of Madonna (1958-present). In the early 1980s, Madonna was known for being a young and free spirit, wearing bright colors, a lot of bangles, giant bows in her hair and an excessive amount of hairspray. In one of her performances of "Like a Virgin" at the 1984 MTV Awards, she was dressed in a bridal dress, complete with a visible corset and Boy Toy belt buckle. [Fig. 62] By 1986, she had

cut her hair short, bleached it almost white, and primarily donned more muted outfits, such as in the videos "Papa Don't Preach" and "Open Your Heart." This look carried over into the video "Express Yourself," which was released in 1989 as a single from the *Like a Prayer* album.[ccxxx] Also in 1989, she dyed her hair dark brown and grew it longer, thereby appearing much different in the title single "Like a Prayer." [Fig. 63] By 1992, her album *Erotica* was released, and Madonna experimented with more electronic styles and Latin influences, as well as with hair styles, and makeup techniques. She also role-played, using bondage gear in some of her videos, such as "Fever" and "Erotica." However, in the song "Bad Girl" from the same album, Madonna appears much more subdued and classical in appearance.[ccxxxi]

When the album *Bedtime Stories* was released in 1994, Madonna was known for being eccentric and experimental. Her music videos "Secret," "Bedtime Story," "Human Nature" and "Take a Bow" all feature the artist in a slightly different way, a pseudo-sadistic costume with tight leather and a riding crop, to a flamenco dancer or silver futuristic mini dress.[ccxxxii] In 1988, Madonna released the album *Ray of Light*, showcasing notes of Indian music, combined with techno and ambient (a style of instrumental music with electronic textures and no persistent beat, used to create or enhance a mood or atmosphere). [Fig. 64] In the music video "Nothing Really Matters," Madonna was dressed as a geisha, while in the video "Frozen," she appears as an ethereal, witchlike persona who shape-shifts into a black dog at one point, and a flock of birds at another. [Fig. 65] By contrast, in the music video "Ray of Light," she appeared like a "club kid" binging on Ecstasy.[ccxxxiii] In her later albums, *Music (2000)*, *American Life (2003)*, *Confessions on a Dance Floor (2005)*, *Hard Candy (2008)*, *MDNA (2012)*, and *Rebel Heart (2015),* Madonna continued to alter her appearance to further develop her many personas. For example, the "Music" single features her dressed as a cowgirl, while she appeared in a military outfit in the "American Life" video.[ccxxxiv] Since Madonna is consistently changing her persona, often single to single, she sets herself apart from other artists employing persona development. Because of this, it is often expected by fans that she will look drastically different each time an album or single is released.

Advantages

Increase in Sales

The ability of an artist to wield his/her persona in order to both influence and control his/her own sales is a strong advantage, often ensuring longevity as iconic individuals. Artists

who have developed strong personas for his/her sales have been previously discussed in Chapter 3 in terms of branding, but have not yet been discussed in terms of marketing. Therefore, they will be reviewed in order to make connections between sales from a branding perspective to a marketing perspective, and how an increase in sales is an advantage. According to Chartered Institute of Marketing, marketing is considered to be "the management and social process of identifying, anticipating, and satisfying the needs of customers whilst making long term profits."[ccxxxv] The goal of effective marketing is to promote a product, in this case the artist's work, in such a way that it appeals to the public so much so that he/she feels he/she must acquire that product. A variety of choices regarding marketing techniques can be utilized in order to do this, such as advertising, sales promotion, public relations building, direct communications, or personal selling.[ccxxxvi] The way an artist markets his/herself is related to their persona in the same sense that branding is. Combined together in an effective way, marketing and branding form an impression of the artist's persona for the public. Some of the performance artists who have succeeded in utilizing marketing (and branding) in an effective manner, or rather, in order to increase sales are Marilyn Monroe, Nicki Minaj, Lady Gaga, Marilyn Manson, Eminem, David Bowie and Ozzy Osbourne. These performers have reached superstar rank and are similarly known for over-the-top, highly theatrical performances. The identities that they have contrived, are strongly aligned with the personas that they have so strongly developed. Similarly, the visual artists who have strong personas, leading to increase in sales, are Andy Warhol, The Guerrilla Girls, Salvador Dalí, Cindy Sherman, Marcel Duchamp, Frida Kahlo and Tobias Bernstrup. Also similar to performance artists, the work these artists produce coincide with the way in which that particular artist has developed and maintained their persona.

Evolution in persona development might also be successful if the new identities align with widespread cultural trends. For example, the Beatles released the album *Sgt. Pepper's Lonely Hearts Club Band* in 1967, where they performed as the fictional Sgt. Pepper Band, with songs such as "With a Little Help From My Friends" and "A Day in the Life."[ccxxxvii] The Sgt. Pepper Band was pictured on the album cover; the Beatles dressed in an array of colorful interpretations of band uniforms. The album was considered an early concept album, which showcased their artistic maturation. [Fig. 66] It is also considered one of the first art rock LPs (long playing, or full-length), and aided in the development of the music genre "progressive rock."[ccxxxviii] This is due to its use of psychedelic sounds and compositional techniques that are

more closely associated with either jazz or classical music, going against the grain of their previously released popular dance singles. The album incorporates a range of stylistic influences, such as vaudeville, avant-garde, and Indian classical music.[ccxxxix] In 1968, they further developed their persona by stripping it of frills and color when they released *The White Album*.[ccxl] In fact, this album appears to have a direct contrast to *Sgt. Pepper's Lonely Hearts Club Band*. It is said that many of the songs within *The White Album* were written during a transcendental meditation course with Maharishi Mahesh Yogi in Rishikesh, India during the early months of 1968.[ccxli] These songs were written while Lennon and McCartney were sober, perhaps unlike the writing of *Sgt. Pepper's Lonely Hearts Club Band*, said to be written under the influence of Lysergic acid diethylamide, or LSD.[ccxlii]

Artists can also exploit social/political events to re-make their identities and increase sales. One example of this can be seen during the release of Lady Gaga's album, *Born This Way*, in which the singer released the title song "Born This Way" as a commentary on equality between individuals, regardless, of sexuality, gender identity, race, or creed. The title song's lyrics, such as "No matter gay, straight or bi/Lesbian, transgendered life/I'm on the right track, baby/I was born to survive/No matter black, white or beige/Chola or orient made/I'm on the right track, baby/I was born to be brave," address themes such as self-empowerment and self-acceptance and refer to particular minorities, such as the LGBT community.[ccxliii] The release of this album coincided with the death of 14-year old Jamey Rodemeyer, who was said to have killed himself after being teased about being gay. As a response to this, Gaga announced that she planned to launch the Born This Way Foundation, aiming to "reach youth and create a new culture of kindness, bravery, acceptance and empowerment."[ccxliv] She also dedicated a performance of "Hair" to Rodemeyer's memory, and eventually addressed President Obama directly, thanking him during a question-and-answer session for hosting an antibullying conference.[ccxlv] With this album, Gaga has allowed fans to catch a glimpse of what she learned as a young girl, while comparing this to the triumph she has achieved as a star. She sends the message that anyone can accomplish what he/she desires if he/she works hard enough.[ccxlvi] Following the release of *Born This Way*, Gaga released a second, exclusive version intended to be on sale at Target. However, when Target refused to support LGBT charity groups to balance donations that the company made to an antigay politician, the singer walked away from her deal with the chain. Gaga states, "Part of my deal with Target [was] that they [had] to start affiliating

themselves with LGBT charity groups and begin to reform and make amends for the mistakes they've made in the past … our relationship [was] hinged upon their reform in the company to support the gay community and to redeem they've made supporting those [antigay] groups."[ccxlvii] In addition to this, Gaga, who is openly bisexual spoke at the March 2009 National Equality in Washington D.C., and described it as "the single most important event" of her career. Also in 2009, Gaga thanked "God and the gays" during her acceptance speech at the MuchMusic Awards, where her video "Poker Face" won International Video of the Year.[ccxlviii] In 2010, Gaga was the leading activist for the repeal of "Don't Ask, Don't Tell," attending the MTV 2010 Video Music Awards accompanied by four discharged members of the U.S. military, who were asked to resign due to this. Following the MTV Video Music Awards, Gaga released three videos on YouTube, where she encouraged the public to contact their senators and urge them to repeal "Don't Ask, Don't Tell," and she also spoke about this issue at the "4the14K" rally in Portland, Maine.[ccxlix]

Expression or Elaboration of a Thought, Idea, or Character

Artists often choose to employ a strong persona in order to bring attention to a particular thought or idea. It may also be the case that a persona is developed in order to elaborate upon a particular character. However, the artists within this section have not yet been categorized within these specific parameters, which is the motivation behind readdressing them. Some examples of artists who have utilized their persona in order to make commentary on a particular thought or idea consist of Duchamp, Sherman, Manson and Minaj. Duchamp utilized his ready-mades as a way to comment on the senseless nature of war following World War I. He turned items that previously served a utilitarian purpose, such as bicycle parts, stools and windowpanes, into useless objects. For example, his *Fountain* piece was said to be a readymade, or found object, evoking a sense of humor and astonishment. He signed the work R. Mutt in order to avoid being judged by his contemporaries, and to test principles of his fellow board members who claimed to judge work entered in a jury-free exhibition held in April 1917.[ccl] [Fig. 67] Primarily, however, he set out to make art that tested beliefs regarding art and the role taste plays within the art world. *Fountain* continues to have power over narratives within art, partially due to the fact that it questioned the structures of belief and value that is associated with art concepts. According to Duchamp, he was "drawing people's attention to the fact that art is a mirage. A mirage, exactly like an oasis appears in the desert. It is very beautiful until, of course, you are dying of thirst

…"[ccli] He also invented and utilized the character Rose Sélavy, who was actually Duchamp dressed in drag, as a way to comment on masculine and feminine stereotypes within the world, captured in photographs of the artist dressed as Rose Sélavy, as well as through works of art that were signed with her name, such as *Belle Haleine, Eau de Voilette* (1921), *Fresh Widow* (1920), and the film *Anemic Cinema* (1926).[cclii] There was no distinct stylistic difference between the works produced by Duchamp under his own name versus works produced as Sélavy, perhaps blurring the lines between "feminine" and "masculine" art, and such stereotypes associated with these roles, by producing work under two distinct personas.

As previously discussed in Chapter 2, another artist who utilizes her persona in order to address a particular issue is Sherman, whose Sherman's photographs, such as her black and white *Untitled Film Still* series, allude to female stereotypes of women within both the film and advertising industries, as well as the domestic sphere. [Fig. 68] She also brings attention to the idea of the "male gaze," which imparts a masculine authoritative role on the individual viewing both the films and advertisements, regardless of his/her actual gender. Sherman employs voyeuristic elements within her photographs, as seen in advertisements and films that heavily objectify women. [Fig. 69] By doing this, she is calling into question the role of women within these industries, and also implying that women employ a more object-based role. Much of her work that deals with this theme of female objectification was created during the 1980s, during the "second wave" of feminism, which was primarily influenced by the overall revolutionary spirit sparked by the anti-Vietnam War movement and the civil rights movement that arose in the 1960s and 1970s. Concerns of feminists during this time consisted of the creation of Women's Studies departments at universities and colleges, abortion rights, pay equality in the workplace, paid maternity leave, financial assistance for childcare, and the removal of certain stereotypes from children's books that involve sex and gender.[ccliii] Famous feminists during this movement consist of The Guerilla Girls, radical Valerie Solanas (1936-1988), known for her attempt at murdering Andy Warhol in the late 1960s and writing the SCUM (Society for Cutting Up Men) Manifesto, activist and author Carol Hanisch, who coined the slogan "The Personal is Political," which then became associated with second wave feminism, and the British film theorist Laura Mulvey (1941-present), who is responsible for the essay "Visual Pleasure and Narrative Cinema," where she describes how the film watching experience and cinema itself is shaped by a

patriarchic subconscious lurking within society.[ccliv] Mulvey also discusses such terms as the "male gaze," which was discussed in detail in Chapter 2.

The performance artist Manson also utilized his strong persona in order to make commentary on a particular way of thinking, which appears to have coincided with experiences during his childhood. Manson's lyrics and "anti-conservative" appearance related to his views on Catholicism, including regarding religious hypocrisy and fanaticism. This viewpoint can be traced to his childhood experiences, growing up with seemingly conservative and religious parents, and attending a nondenominational Christian school, where he claims he was taught "a very underhanded form of Christianity."[cclv] Manson appears to be against most institutions, such as the government, corporate America, or mainstream society. His persona developed an anti-institutional attitude, through of elements of cross-dressing, an unkempt appearance, self-mutilation, and aggressive lyrics that are also often satirical, sarcastic, and unconventional. Ultimately, Manson promotes independence from these institutions and possibly views them as vessels of confinement. Manson states, "My art is not limited to the songs I create but also to the reaction it creates. It's creating chaos. When you create chaos, ideas are turned upside down, and everybody looks at things in a different way."[cclvi]

CONCLUSION

This thesis pulled from a variety of avenues regarding the persona, and adapted these theories and ideas to incorporate them into the artist persona. Different fields that were drawn from include psychology, philosophy, feminist studies, art history, art criticisms, branding, and marketing. Such central concepts discussed included *mimesis*, the male and social gaze, the anima and the shadow, how these relate to artists employing personas, and the positive and negative aspects encountered with persona development. A recurring theme within this thesis involves the idea of the private and public self, and how those spheres relate to one another, how they are separate, and how to wield a public persona successfully to one's own advantage, in order to increase sales and maintain a fan base. Another idea discussed dealt with the origin of the word persona, how *personae* has been utilized in ancient society, and how it has evolved over time to be discussed by a multitude of experts.

There is a lack of scholarly research regarding how contemporary artists utilize persona development, as well as how persona development is utilized within the arts field. This became especially apparent while researching this subject matter, especially since most of the examples discussed were contemporary visual and performance artists. There is also a lack of scholarship regarding the specific topic of artistic persona development. Therefore, the majority of the research surrounding persona development was taken from the persona discussed in general terms; the texts chosen did not originally specify the persona as being related to the arts. The theories, philosophies, and ideas surrounding the persona in general were carefully applied to various specific examples and related to the arts industry as a whole. Much of this thesis, in fact, could be delved into in more detail and researched further. Since each chapter served as a brief overview on very dense subject matter, it follows that each chapter could even be expanded to further develop the topic of persona development. For example, there is a wide range of scholarly research within philosophy regarding persona development. However, much of that research does not follow exactly in line with the scope of this paper, but could be discussed at length in terms of how persona development is discussed within philosophy. The intent of this

thesis was to only focus on those individuals who discussed persona development in a way that connects and relate to the artist as much as possible.

Although this thesis specifically centers on the development of the artist persona, it is, in fact, important to remember that personas are everywhere, being utilized in many different institutions and organizations by everyday individuals. Contemporary society actually functions on personas, and without them it is possible that society would cease to function or would not function nearly as effectively. It is therefore essential to further investigate how persona development in other fields is related to its development within the arts. With the evolution of technological developments that have occurred during the past 30-35 years, such as the ability for worldwide internet sharing, which changed the way individuals receive and send information, it is surprising that the understanding of one's own persona is not more widespread. General knowledge of how artists utilize personas is not well understood. This may be due to a particular attitude that centers persona development in a clinical setting, and emphasizes the need to dismantle it.

What occurs as a result of this lack of understanding of one's own persona involves the idea that persona development is underhanded or manipulative, rather than an acceptance of the persona as an everyday occurrence, followed by discussion regarding the ways in which to wield a persona to one's advantage. This lack of understanding encourages a certain attitude that creates a disconnect between artists and the general public, since artists who develop a strong persona can come across as disingenuous. This attitude may also stem from some form of iconicism from the general public toward the artists. Individuals who make icons of artists essentially position them above common humans. Artists are no longer seen as human, with similar flaws, but are instead seen as infallible and godlike. This could also account for why artists, especially those who are widely famous, receive such equally widespread backlash when they are caught acting in ways that do not necessarily coincide with the personas that have been previously developed. Consequently, individuals expect the artists' persona be an accurate representation of the person he/she is within his/her private life. Simultaneously, the layperson utilizes similar functions of persona development in order to operate in his/her profession or in multiple spheres of his/her life. While individuals, including artists, go about developing and showcasing their personas differently and for varied reasons, depending on his/her lifestyle, the necessity to do so still stems from the struggle to survive professionally. The goal of this thesis

was to showcase an overall view of the artist persona as seen from these different perspectives, to relate it to the artist and his/her practice, and to combine these perspectives and examples into something as all-encompassing as possible.

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FIGURES

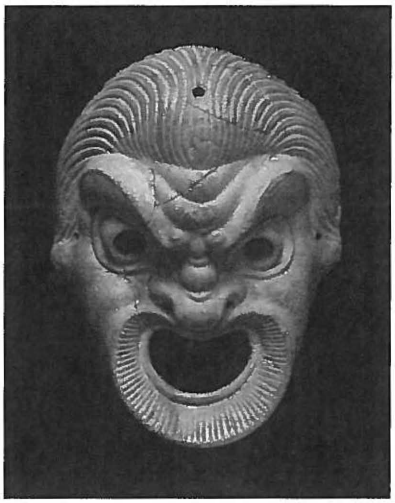

Fig. 1 Example of a Greek theater mask

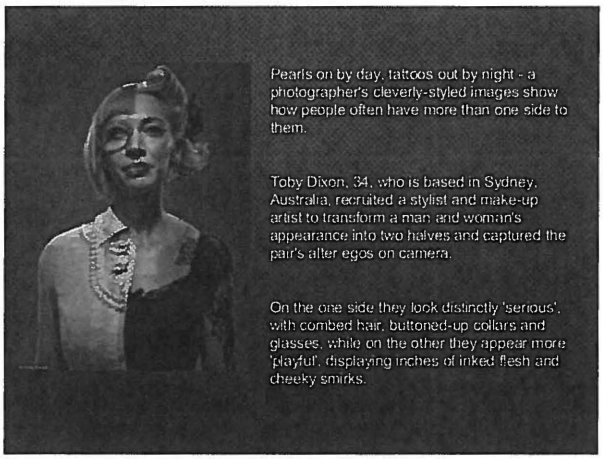

Fig. 2 Depiction of someone's private and public self

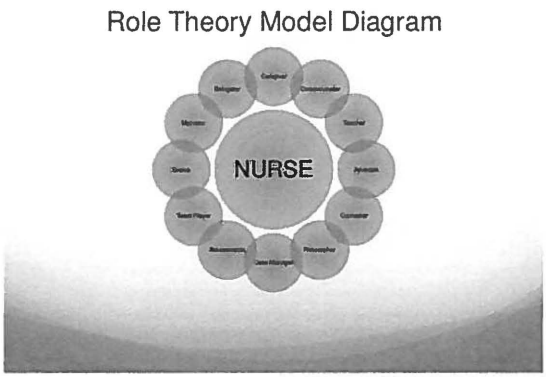

Fig. 3 Example of a Role Theory Model Diagram



Fig. 4 Depiction of Jung's "the realization of the shadow"



Fig. 5 Versace advertisement, original (left) shown against the photo shopped version (right)

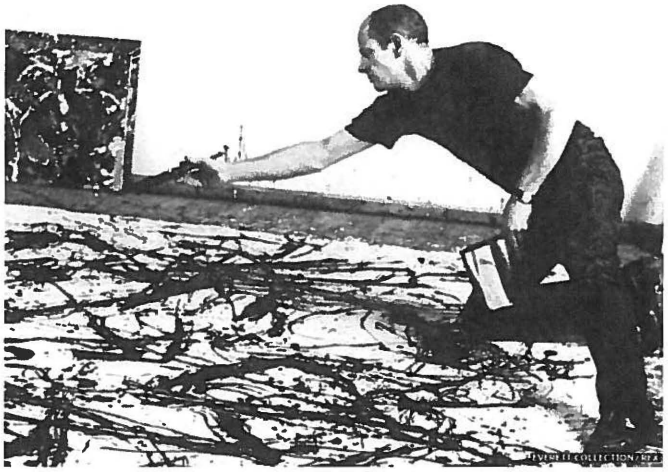

Fig. 6 Jackson Pollock in action



Fig. 7 Aphex Twin's album cover for *Windowlicker*



Fig. 8 Joseph Jasso, *Amanda Lepore*

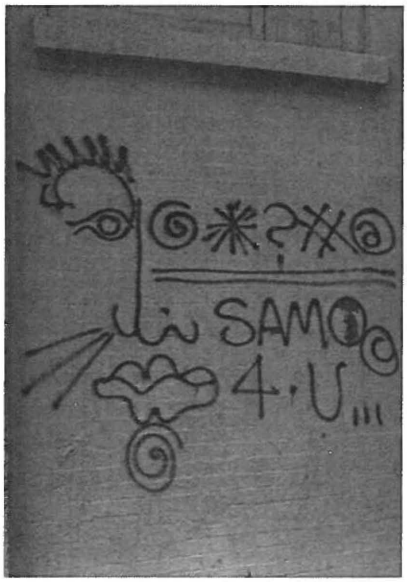

Fig. 9 SAMO aka Jean Michel Basquiat, *SAMO*



Fig. 10 Nikki Romney, *'The Garden' – Adam and Eve*



Fig. 11 Cindy Sherman, *Untitled #92*





Fig. 12 Frida Kahlo, *Self Portrait with Cropped Hair* Fig. 13 Frida Kahlo, *The Two Fridas*



Fig. 14 Photograph from Frida Kahlo's *Vogue* magazine photo shoot, 1939



Fig. 15 The Guerilla Girls, *Do Women Have to Be Naked to Get into the Met. Museum?*



Fig. 16 The Guerilla Girls, *Do Women Have to Be Naked to Get into Music Videos?*



Fig. 17 Orlan, *Re-incarnation of Saint ORLAN*



Fig. 18 Georgia O'Keeffe, *Radiator Building*



Fig. 19 Alfred Stieglitz, *Georgia O'Keeffe: A Portrait*



Fig. 20 Man Ray, *Rrose Selavy* (portrait of Duchamp)



Fig. 21 Jerry Schatzberg, *Warhol*

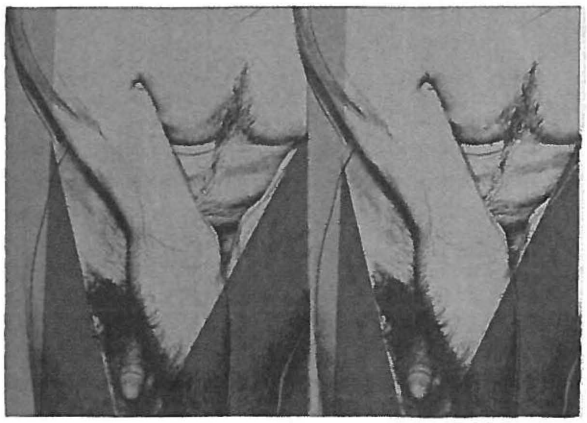

Fig. 22 Andy Warhol, *Dirty Art: Torso (portion of Torsos and Sex Parts series)*



Fig. 23 Andy Warhol, *Heaven and Hell Are Just One Breath Away!*

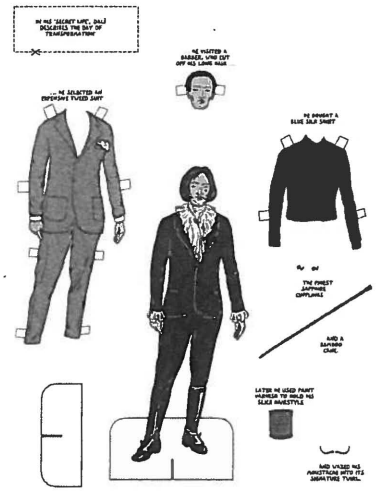

Fig. 24 A Salvador Dalí paper doll, showing various personas and dress

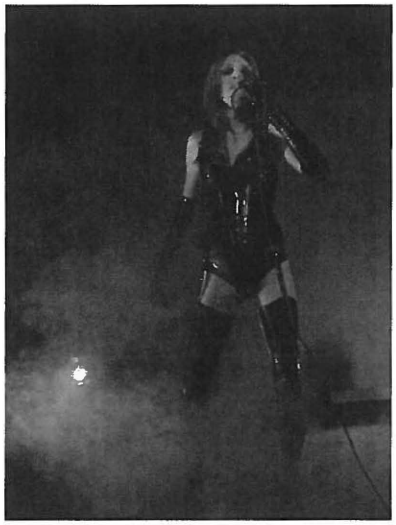

Fig. 25 Tobias Bernstrup, *Performance at Färgfabriken*



Fig. 26 Tobias Bernstrup, *Penthouse Idle*

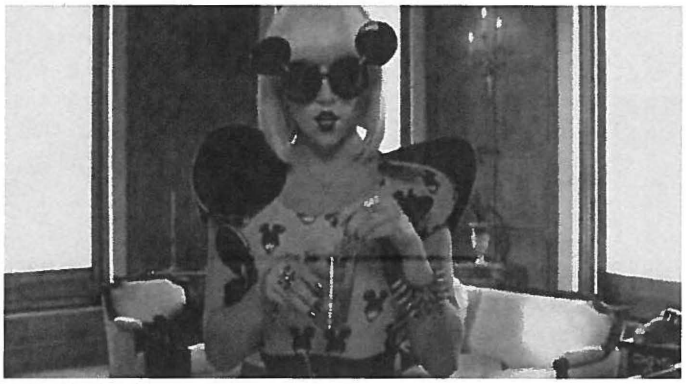

Fig. 27 Lady Gaga, *Still from "Paparazzi"*



Fig. 28 Lady Gaga, *Still From "Applause"*

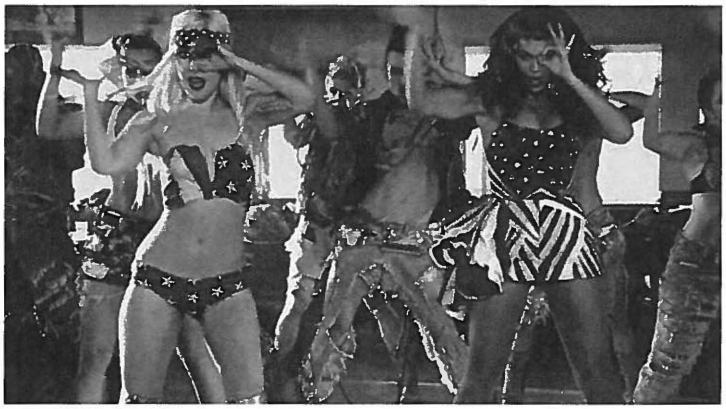

Fig. 29 Lady Gaga featuring Beyoncé Knowles, *Still From "Telephone"*



Fig. 30 Photograph of Lady Gaga in the infamous Meat Dress



Fig. 31 Marilyn Manson, *Still from "Dope Show"*

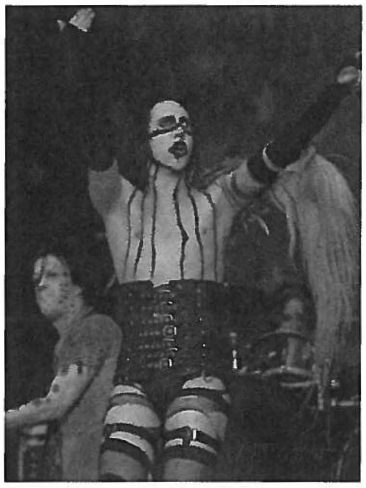

Fig. 32 Marilyn Manson, *Performance at the Gig on the Green Festival*



Fig. 33 Angela Whitlock, *Emilie Autumn at The Crofoot Ballroom*



Fig. 34 Promotional Photograph for Emilie Autumn's *Opheliac* album



Fig. 35 Nicki Minaj, *Still from "Superbass"*



Fig. 36 Nicki Minaj, *Still from "Moment 4 Life"*



Fig. 37 Nicki Minaj, *Still from "Your Love"*



Fig. 38 The Lonely Island featuring Nicki Minaj, *Still from "The Creep"*



Fig. 39 Eminem, *Still from "The Real Slim Shady"*

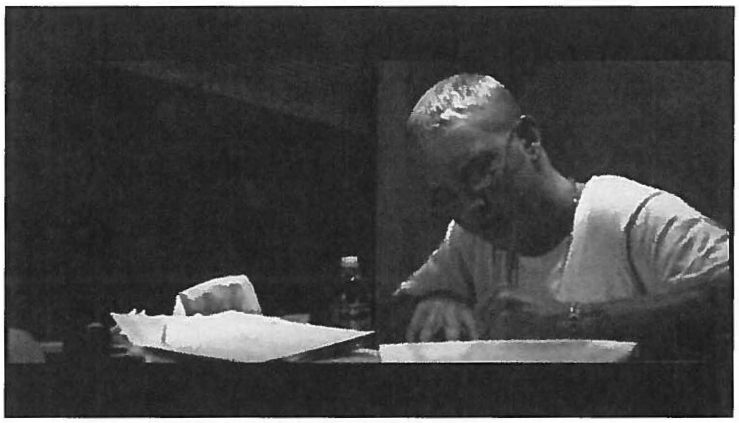

Fig. 40 Eminem featuring Dido, *Still from "Stan"*

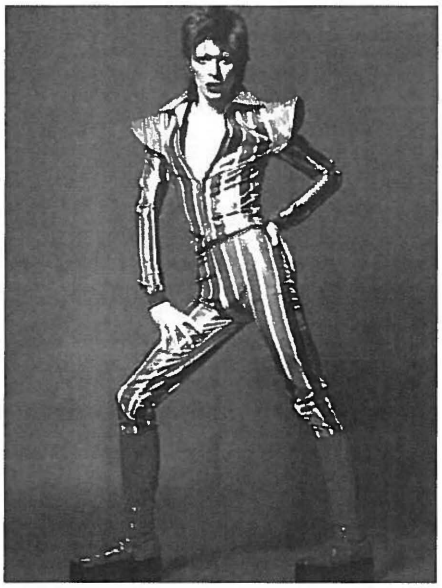

Fig. 41 Mick Rock, *Ziggy Stardust*



Fig. 42 Masayoshi Sukita, *Heroes (album cover)*

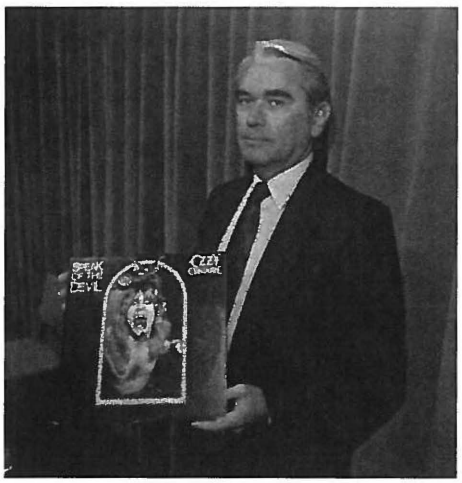

Fig. 43 Father of John McCollum

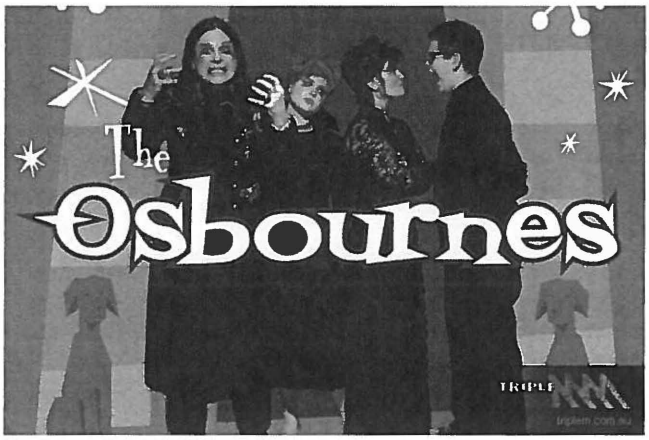

Fig. 44 *The Osbournes (dvd cover)*



Fig. 45 Marilyn Monroe, *Still from Gentlemen Prefer Blondes*



TWILIGHT OF A STAR

Marilyn: The Tragic Childhood Days

By THEO WILSON

DAILY NEWS SPECIAL FEATURE

Fig. 46 George Baffis, *Marilyn Monroe*

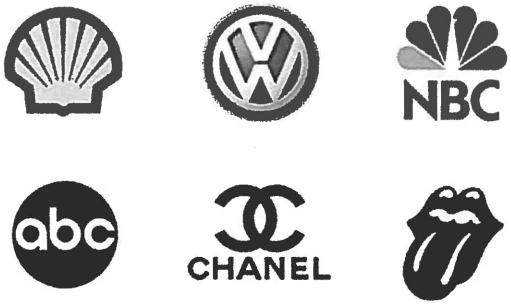

Fig. 47 Famous Logos with Names – an example of Branding

Indicator	Metaphor	Sub-Metaphor
Artist	Brand as differentiating mark	Brand as name Brand as logo or symbol Brand as emblem
Persona	Brand as person	Brand as personality Brand as relationship with stakeholders Brand as national identity Brand reputation Brand national narrative
Value	Brand as asset	Brand financial value Brand as investment Brand as early female entrepreneur Brand as social capital Brand as social caché

Fig. 48 Table from Rentschler, modified from Davies and Chun



Fig. 49 Adam Dorfman graphic, *Your Brand*



Fig. 50 Prince with his infamous guitar



Fig. 51 Reflective photograph of woman looking in the mirror

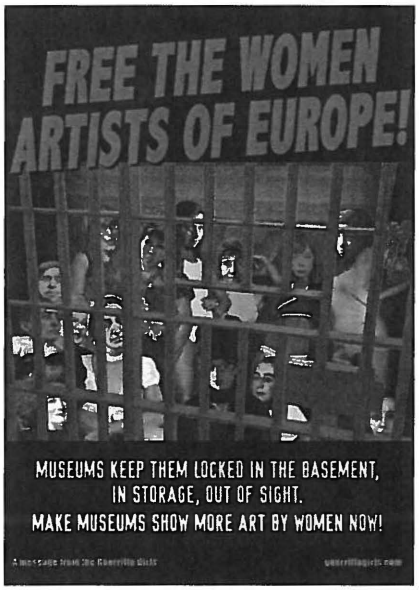

Fig. 52 Guerrilla Girls *Free the Women Artists of Europe*



Fig. 53 Top 5 Gossip Apps for the Amateur Celebrity Stalker



Fig. 54 Britney Spears' Meltdown



Fig. 55 John Travolta and Samuel L. Jackson, *Still From Pulp Fiction*

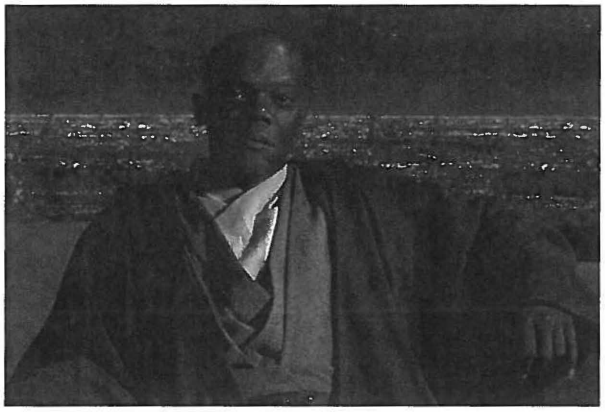

Fig. 56 Samuel L. Jackson, *Still from Star Wars, Episode VII*



Fig. 57 Christina Aguilera, *Still from "Can't Hold Us Down"*



Fig. 58 John Lennon with his first wife, Julian and oldest child, Julian



Fig. 59 Sylvest Stallone, *Still from Rambo*

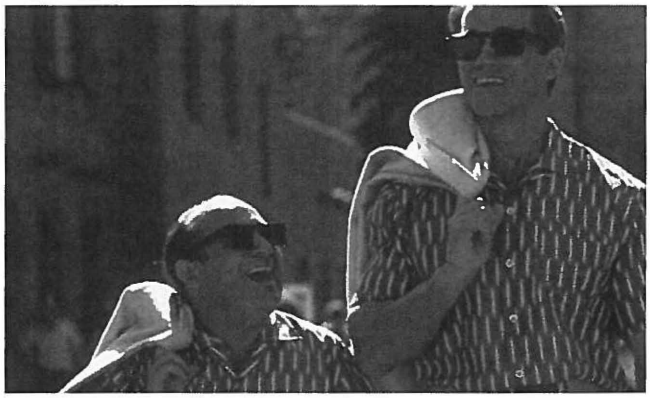

Fig. 60 Arnold Schwarzenegger with co-star Danny DeVito, *Still from Twins*



Fig. 61 Pablo Picasso, *The Weeping Woman*



Fig. 62 Madonna, photoshoot for "*Like a Virgin*"

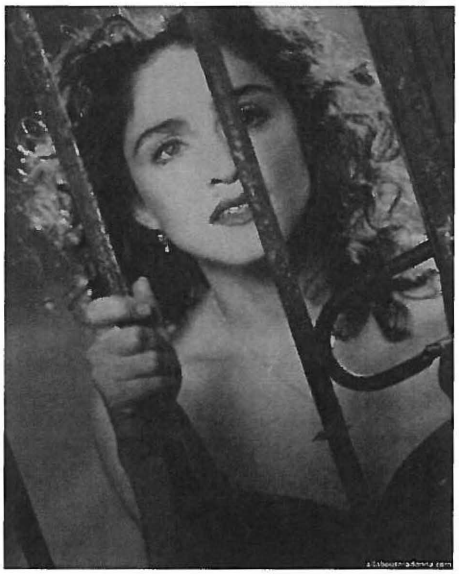

Fig. 63 Madonna, *Still from "Like a Prayer"*



Fig. 64 Madonna, *Still from "Nothing Really Matters"*



Fig. 65 Madonna, *Still from "Frozen"*



Fig. 66 The Beatles, *Sgt. Pepper's Lonely Hearts Club Band* album cover



Fig. 67 Marcel Duchamp, *Fountain*



Fig. 68 Cindy Sherman, *Untitled Film Still #84*



Fig. 69 Vintage ad for Tangee lipstick, 1930s

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