

POP ART MARKET REPORT

2022 Review

MY**ARTBROKER.**



‘Pop art looks out into the world. It doesn’t look like a painting of something, it looks like the thing itself.’

ROY LICHTENSTEIN



JOE SYER
Co-Founder & Head
of Contemporary Art



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Cover: Andy Warhol, *Marilyn (F. & S. II.27)*

WELCOME

Welcome to our art market report dedicated solely to Pop and Post-Pop Art prints and multiples. Our report is based on figures from the top four artists in the Pop print market: Andy Warhol, Roy Lichtenstein, Keith Haring and Jean-Michel Basquiat. Over the next few pages you can expect to find out how this segment of the market has developed over the last five years, and what our predictions are for the future.

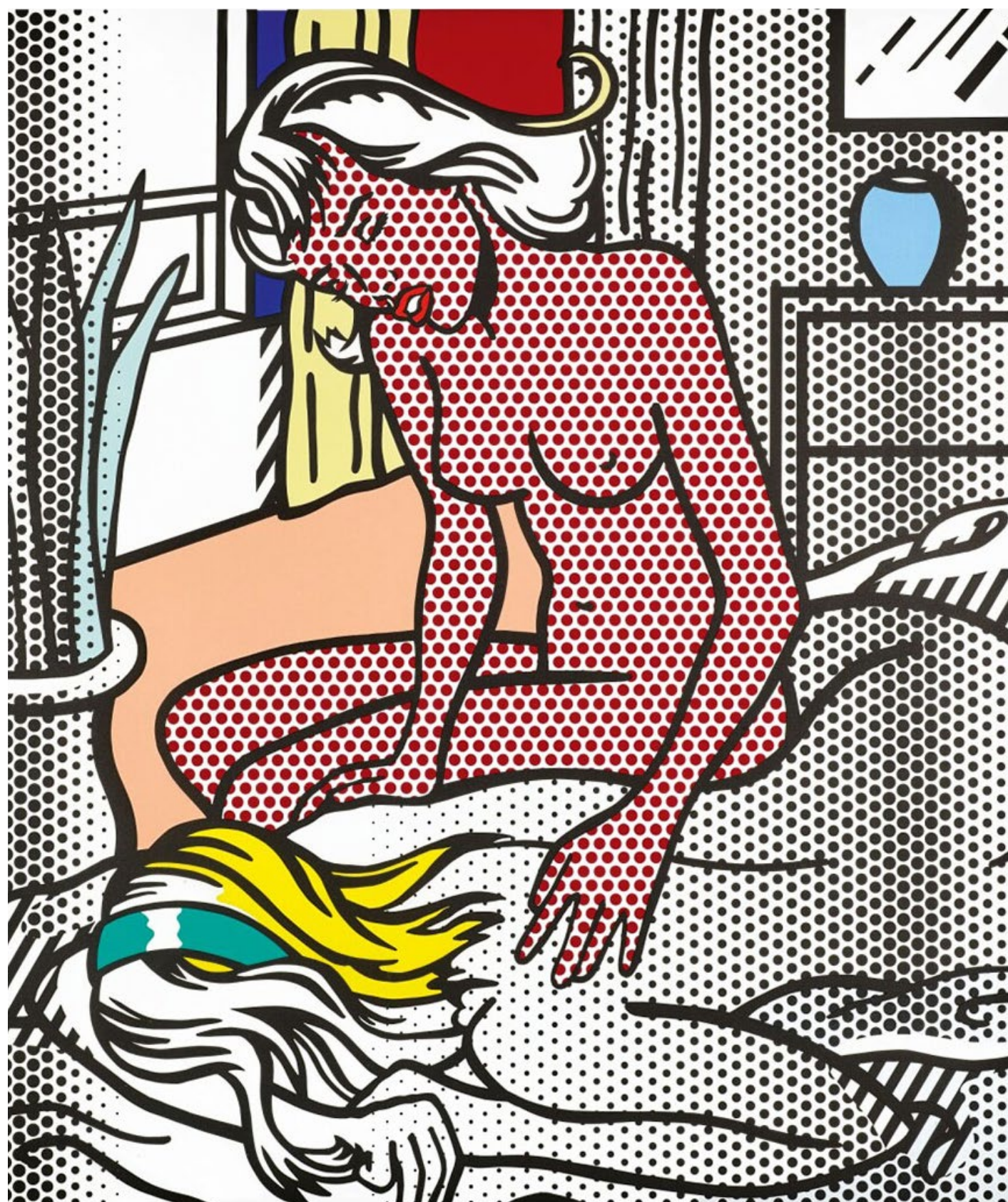
2022 has been a record-breaking year in the Pop Art market. Historic moments at auction have made huge waves into the Pop print market and in this report we discuss the biggest developments of 2022 so far. Our specialists pick out what the key prints are to watch this year in terms of growth and demand. In addition, this report includes a deep dive into the market figures, to give you a comprehensive overview of the investment opportunities available in this segment of the print market.

We also feature a run down of the top Pop Art originals through auction this year and a special piece on the lasting legacy of Warhol in the 21st Century.

Our specialist team can source specific, rare or special edition prints for you, including those that have not appeared on the secondary market in recent months.

For sellers, we offer as standard free valuations, advice and access to our global network of print collectors, all at our guaranteed 0% seller’s fees. We also charge no unsold fees, making the choice to offer your artwork with us risk free.

[As always, do not hesitate to get in touch if you’d like to discuss the market, your collection, or a complimentary valuation. The team would be happy to help.](#)



Roy Lichtenstein, *Two Nudes*

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Toni Patricia Clayton

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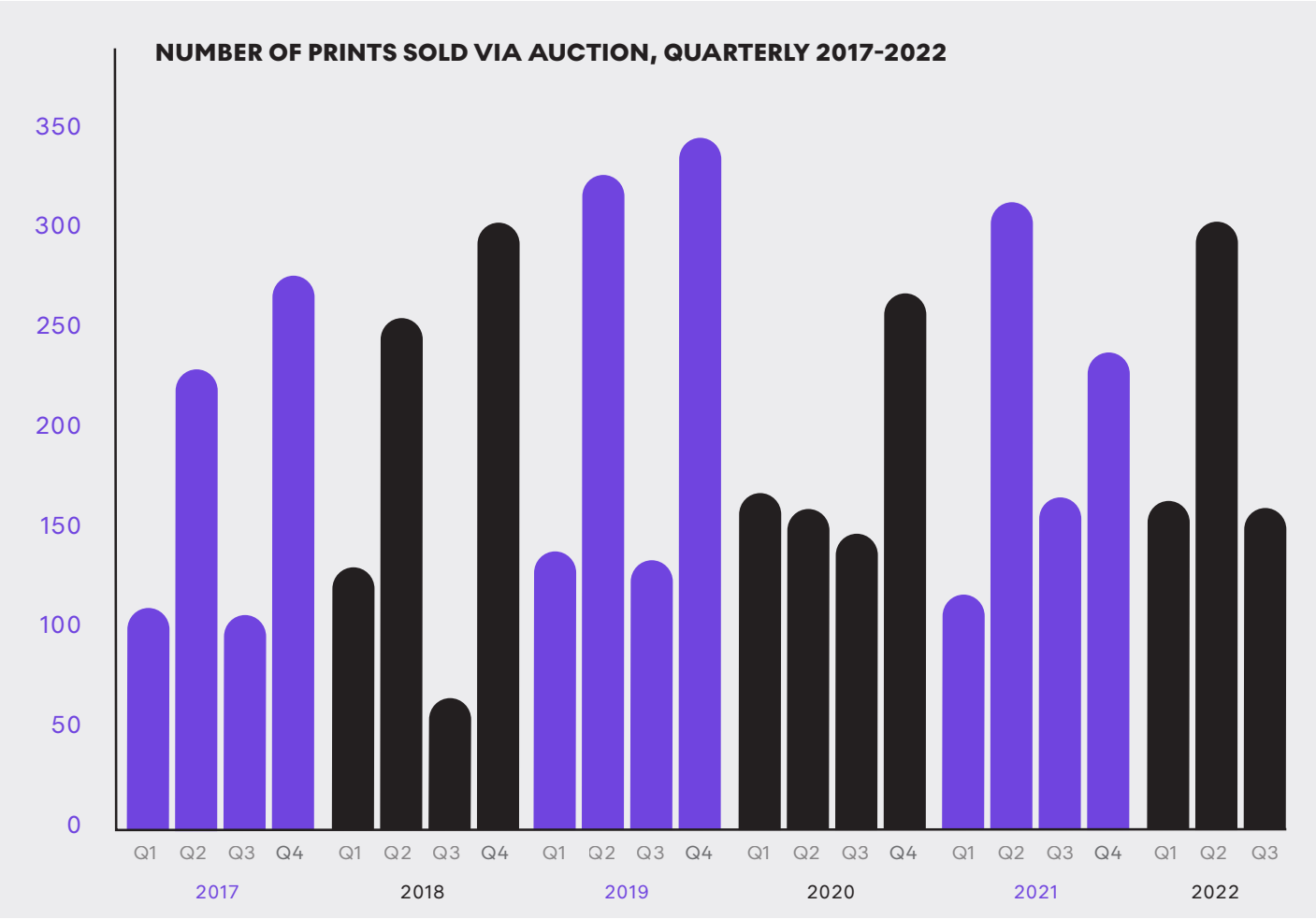
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POP ART MARKET OVERVIEW 2022

£36 million worth of Pop Art and Post-Pop Art prints have been sold through auction so far in 2022.

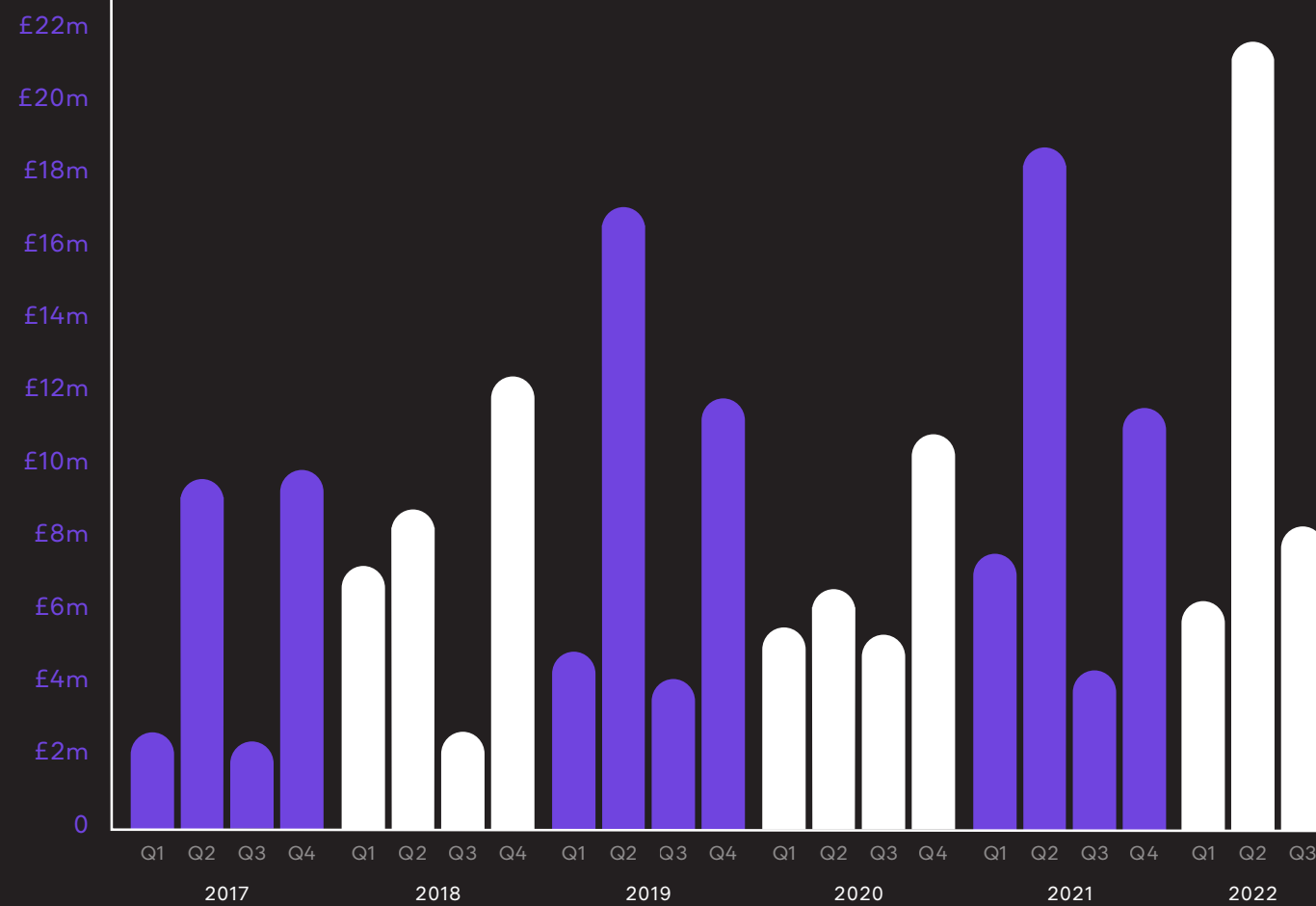


Andy Warhol, *Shot Sage Blue Marilyn*

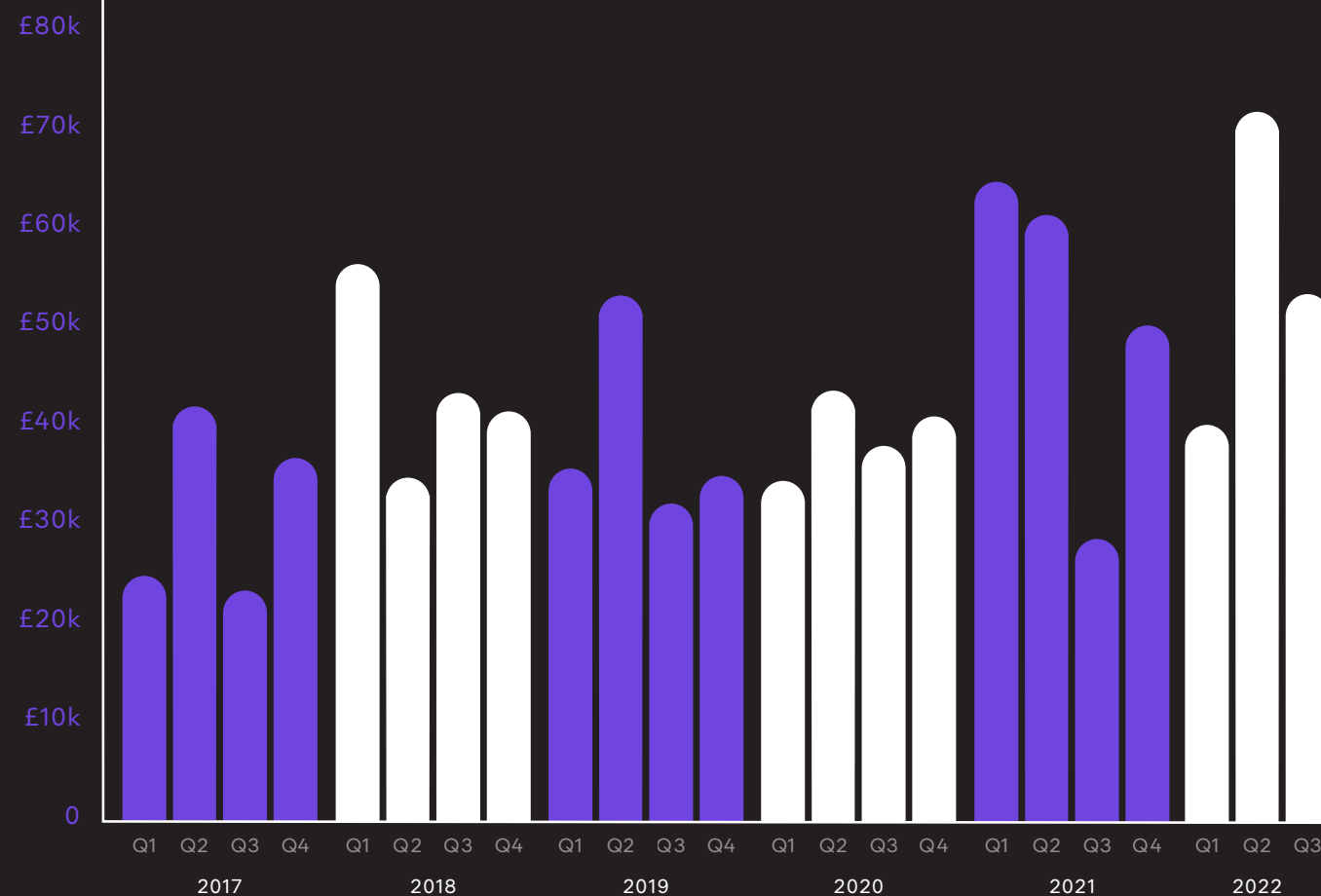
£36 million worth of Pop Art and Post-Pop Art prints have been sold through auction so far in 2022.* Q1 2022's total value of sales is up 14.6% from Q1 2020 and down 16.7% from the art market's peak in Q1 2021. Q2 of 2022's total value through auction however was up by 226.9% from Q2 2020, and 15.4% from Q2 2021. This staggering increase in Q2 of 2022 over a two year period reflects activity in the

wider Pop Art market, where there have been some major sales of Andy Warhol originals. The record-breaking sale of Warhol's *Shot Sage Blue Marilyn* in Q2 2022 has made waves in the Pop print market, driving the print figures up beyond the art market's peak in 2021. Q3 2022 has seen an increase of 54.6% since Q3 2020 and 84.8% since 2021, indicating that the market will continue to grow.

UK£ TOTAL SALES AT AUCTION, QUARTERLY 2017-2022



AVERAGE PRICE PAID AT AUCTION FOR A POP ART PRINT QUARTERLY 2017-2022



The average price paid at auction for an artwork in this segment of the market so far in 2022 is £58,564. That's up by over 51% from 2020 and 13.8% from 2021, perhaps a reflection of the supply in high-value prints that built up over lockdown as collectors held onto their artworks.

Over the last five years the Pop and Post-Pop print and multiples market has increased by 237.2% (from Q3 2017 to Q3 2022). In the last 10 years, the market has grown by 664.5% (from Q3 2012 to Q3 2022). These figures indicate that the Pop market is one that will continue to grow significantly into the future. Artists like Andy Warhol have been at the top of the market for several years, with Basquiat

too becoming one of the most expensive artists of all time, and these markets show no signs of slowing down.

Up until the end of September, total print sales in the Pop Art market in 2022 have accounted for more than 85% of 2021's total, which was just under £42 million. This figure is stark when compared to other segments of the print market that have witnessed a dip in sales over the last nine months, as we have come out of the Covid-19 pandemic. Data predicts that Pop print sales will likely exceed 2021's annual sales figure and reach a total of £49.9 million.

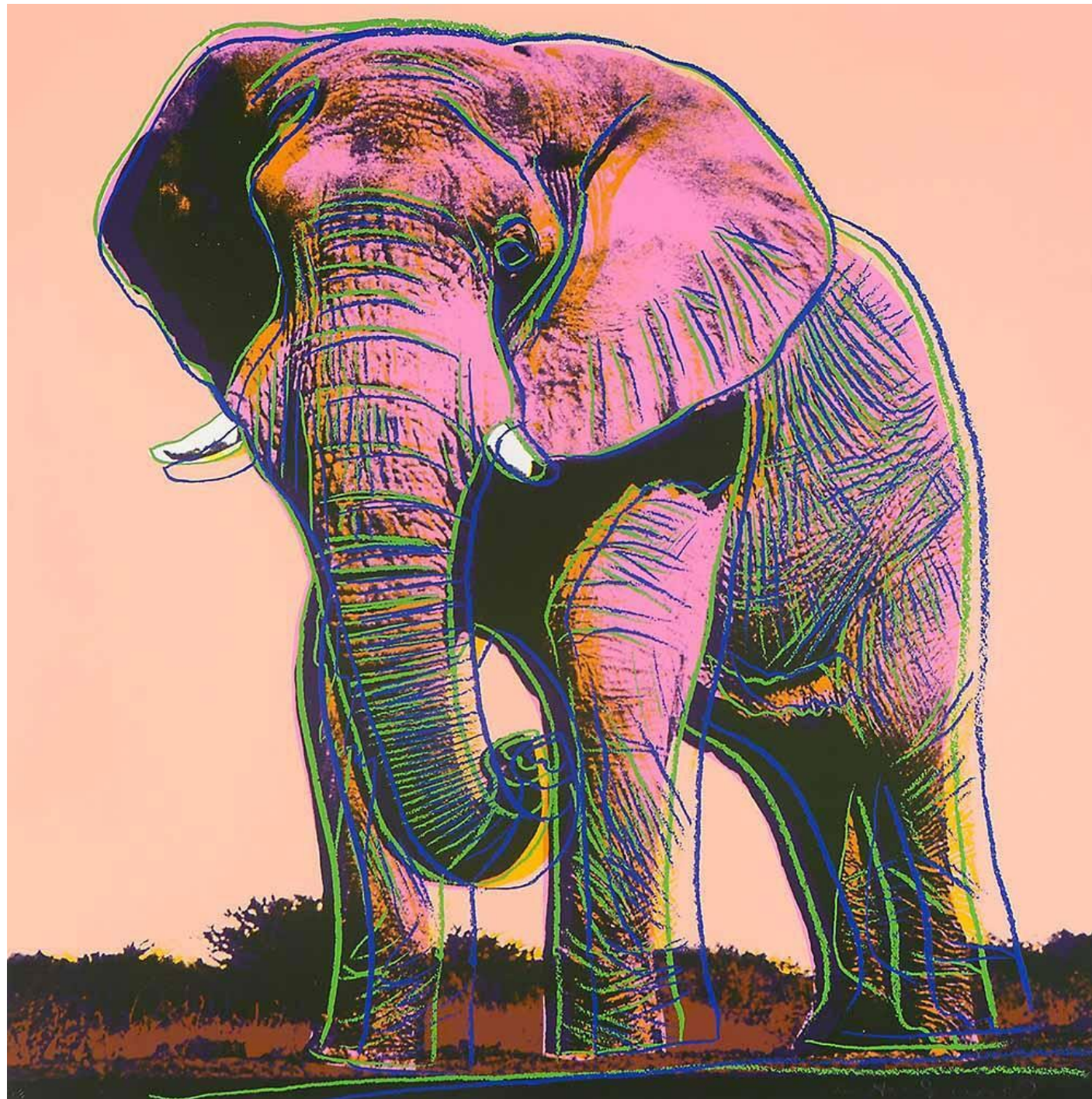
*As of the end of September 2022. Pop and Post-Pop artists included in this report are Andy Warhol, Roy Lichtenstein, Jean-Michel Basquiat and Keith Haring.



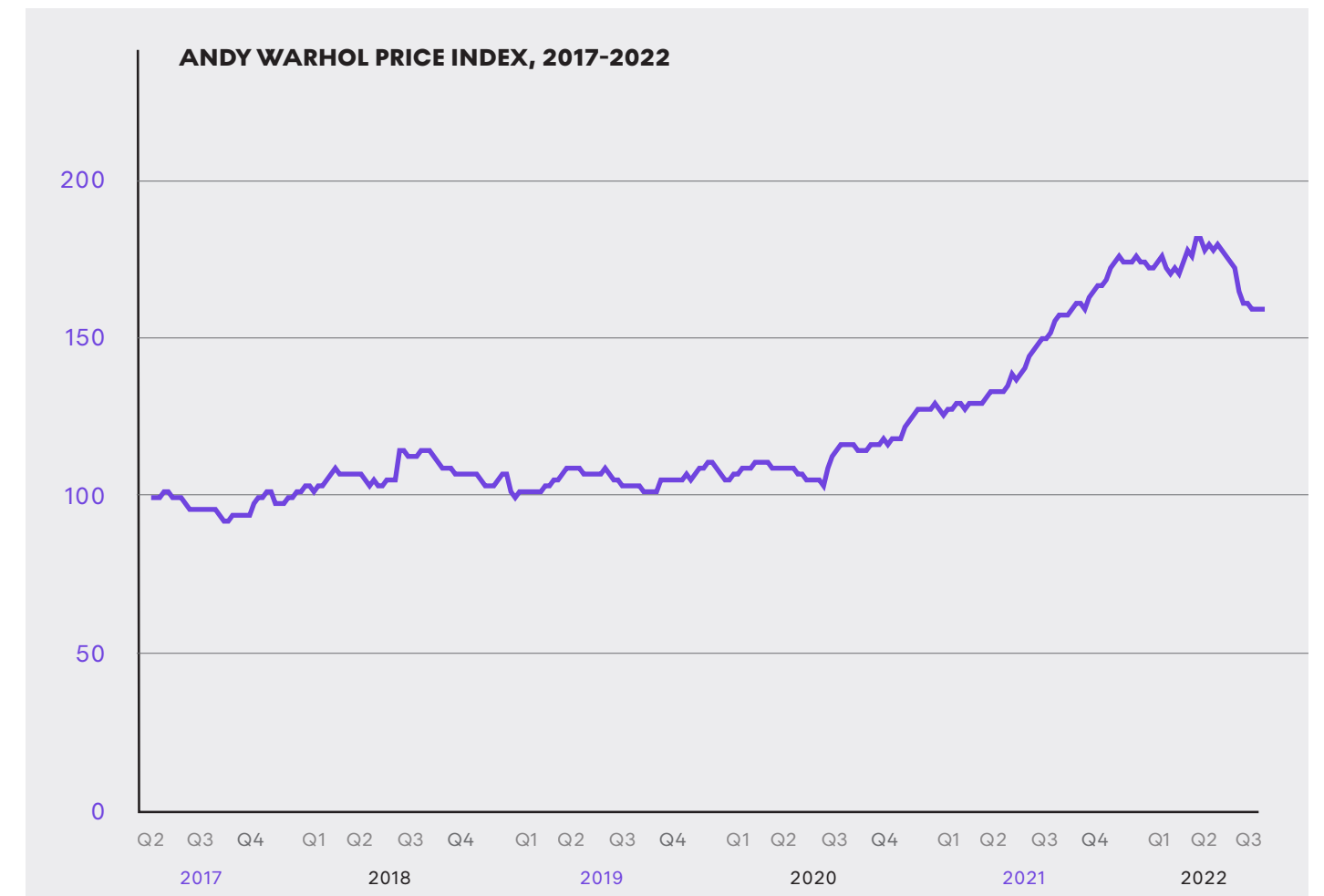
Jean-Michel Basquiat, *Untitled* (1982)

STATE OF THE ART:

Pop and Post-Pop Prints to Watch in 2022



Andy Warhol, *African Elephant* (F. & S. II.293)



Over the last five years, the contemporary print market for Pop Art has mirrored the painting market. The gap between the finest prints, and the tier below, has widened exponentially.

ANDY WARHOL

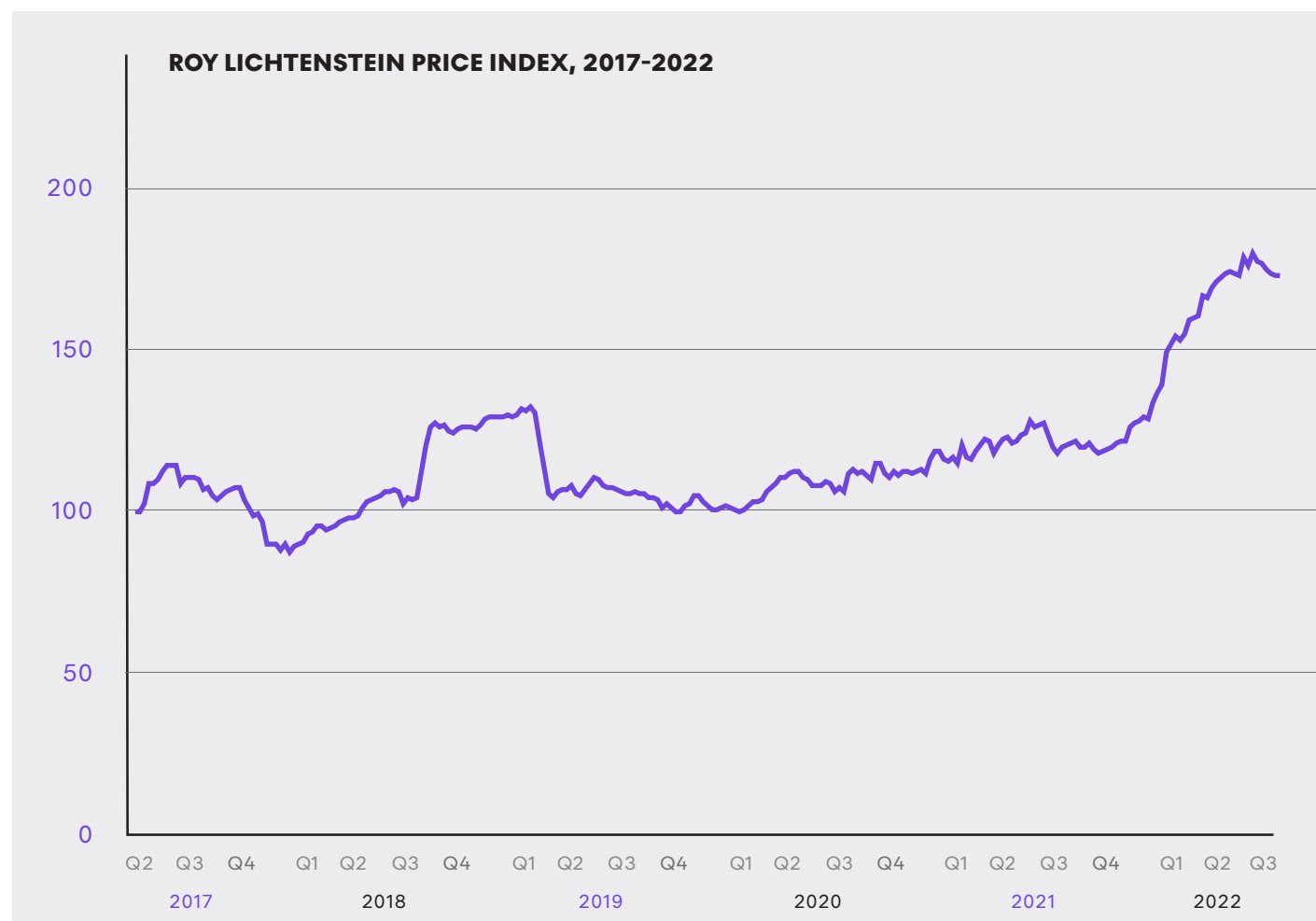
In Andy Warhol's case, the march to acquire his most important prints has been relentless. The biggest moment in the Warhol market so far in 2022 was the record-breaking sale of the *Shot Sage Blue Marilyn* painting in May at Christies, where it became the most expensive 20th century artwork ever to be sold at auction selling for £158 million. The press surrounding this sale was unprecedented and has garnered huge demand in the Warhol market. It is no wonder that Marilyn prints are ever increasing in price and are the hottest edition on the Pop market in 2022. A complete portfolio of Marilyn prints sold in May 2022

at Christie's for just under £5 million. A similar portfolio sold in May 2021 at Sotheby's for just over £2 million, a great example of the Marilyns extraordinary growth in value.

Another notable development has been the demand for complete Warhol portfolios. Collectors are willing to pay a premium for a complete set that's "mint in the box." The market is particularly keen on sets with matching numbers, that have never been framed and hinged, and which haven't seen the light of day. While these pristine portfolios are obviously hard to come by, they're worth buying and holding — even if

you lose out on the pleasure one gets from hanging the images on your wall.

While all of the Warhol portfolios are in demand, there's been tremendous recent price growth in the *Endangered Species* (1983) set. A complete set of Warhol's *Endangered Species*, comprising 10 screen prints each numbered at 125/150, sold at Sotheby's in 2021 for a whopping £2,919,000, setting a record for a sale of a complete Warhol set and selling well-beyond the high-end estimate for the series, which had been set at £550,000. By contrast, some of the smaller portfolios, such as the *Skulls*, *Muhammad Ali*,



and *Shoes*, feel almost overlooked. Perhaps, the biggest surprise has been the competition to secure any of the four versions of *Queen Elizabeth II* (from the *Reigning Queens* portfolio). Prices at auction have been in the £150,000-£350,000 range for each individual print. The *Queen Elizabeth II Royal Edition* (F.S. II.334A) sold for £327,600 in July 2022, when in September 2017 a very similar version sold for £75,000, an increase of 77% in just over five years. The top price for a Queen Elizabeth was reached in September 2022, with the sale of *Queen Elizabeth II* (F. & S. II.337A) (*Royal Edition*) for an eye-watering £554,400.. When they were first released (1985), they were considered somewhat commercial and didn't sell well. Both the Platinum Jubilee celebrations and the recent passing of Queen Elizabeth II have and will continue to have a profound impact on Warhol's images of the monarch.

ROY LICHTENSTEIN

During the last five years, the Roy Lichtenstein print market has been steady. Collectors continue to pay a premium for *Sweet Dreams Baby!* and *Reverie*. Impressions in exceptional condition — that are not faded, creased, or re-screened — are leaving their weaker condition “cousins” in the dust. While condition matters for all prints, early Lichtensteins are in a class by themselves. The fact that there are so few “clean” examples available of the above prints, should encourage collectors to explore other images. Given Lichtenstein's high batting average as a printmaker, there are plenty to choose from.

Following the logic of the Warhol print “portfolio” market, you can see an analogous situation developing for complete sets of various Roy Lichtenstein series. A good (and expensive) bet might be to try and acquire every print in the *Landscape Series* (1985). Another possibility would

be to pursue every work from the *Reflections Series* (1990). A third, and somewhat affordable option, is to buy a complete *Entablatures* set (1976). Given Lichtenstein's importance in 20th century art, works from all three groups feel undervalued. When it comes to purchasing an entire Lichtenstein series, the sleeper in the group is the *American Indian Theme Series* (1980). As the current interest in contemporary Native American art grows, it would not be surprising if collectors take a closer look at these modest but attractive works. Over the last five years, they have commanded only minimal interest in the art market, rarely appearing at auction and selling for anything between £5,000 and £20,000 — which makes them an attractive buy.



Roy Lichtenstein, *Reflections On Hair*

KEITH HARING

The Keith Haring print market also seems connected to the recent trend of buying portfolios as long-term investments. The large-scale boldly coloured set, *Fertility Series* (1983), is the pinnacle of Haring’s printmaking achievement. They were done when the artist was in his prime and are some of the greatest prints of the last forty years. Over the last five to ten years, they have experienced growing demand and corresponding prices. Between 2015 and 2019, the *Fertility Series* increased in value by 146%, selling for £175,341 at Phillips New York in 2019, where in 2015 a very similar set sold for £71,246. Still, if one has the funds and can find a complete set in mint condition, it would be hard to overpay for them.

Keith Haring’s *Andy Mouse* group of four silkscreens continues to be sought after. Here, Keith reproduced his friend Andy Warhol’s likeness — right down to his legendary fright wig. What’s more, he had Andy sign each print, adding to their value. In June 2021, a complete set sold for a staggering £891,424 at Ketterer Kunst. In July 2020, an *Andy Mouse 4* went for £227,876 at Ketterer Kunst, a significant increase from the sale of another print from this same edition, which sold for £144,768 in July 2019. Whether you buy an individual *Andy Mouse* or the whole set of four, they are keepers.

Haring’s graphics output is considerable — yet not overwhelming. There are plenty of opportunities for those with limited funds. One of the

great bargains appears to be *Self-Portrait* (1986). Though modest in scale (6” x 6”), it packs a punch. Quoting ancient mythology, Keith portrayed himself as a lion-pawed being — like the famous Sphinx in Egypt. This print was executed in a small edition (25) and should be “pounced on” when one comes on the market.

In fact, the price disparity between Haring’s black and white images and colour prints represent a bona fide opportunity to pursue the former as they become available. The print *Untitled* (1987) falls into this category. Since *Untitled* is a large edition of 170, and a generous scale (29½” x 35⅝”), it offers a lot of value. The relatively large size of the edition works in its favour because it presents an opportunity for the vast number of Haring buyers to own a work of substance — which in turn should fuel interest in the print.

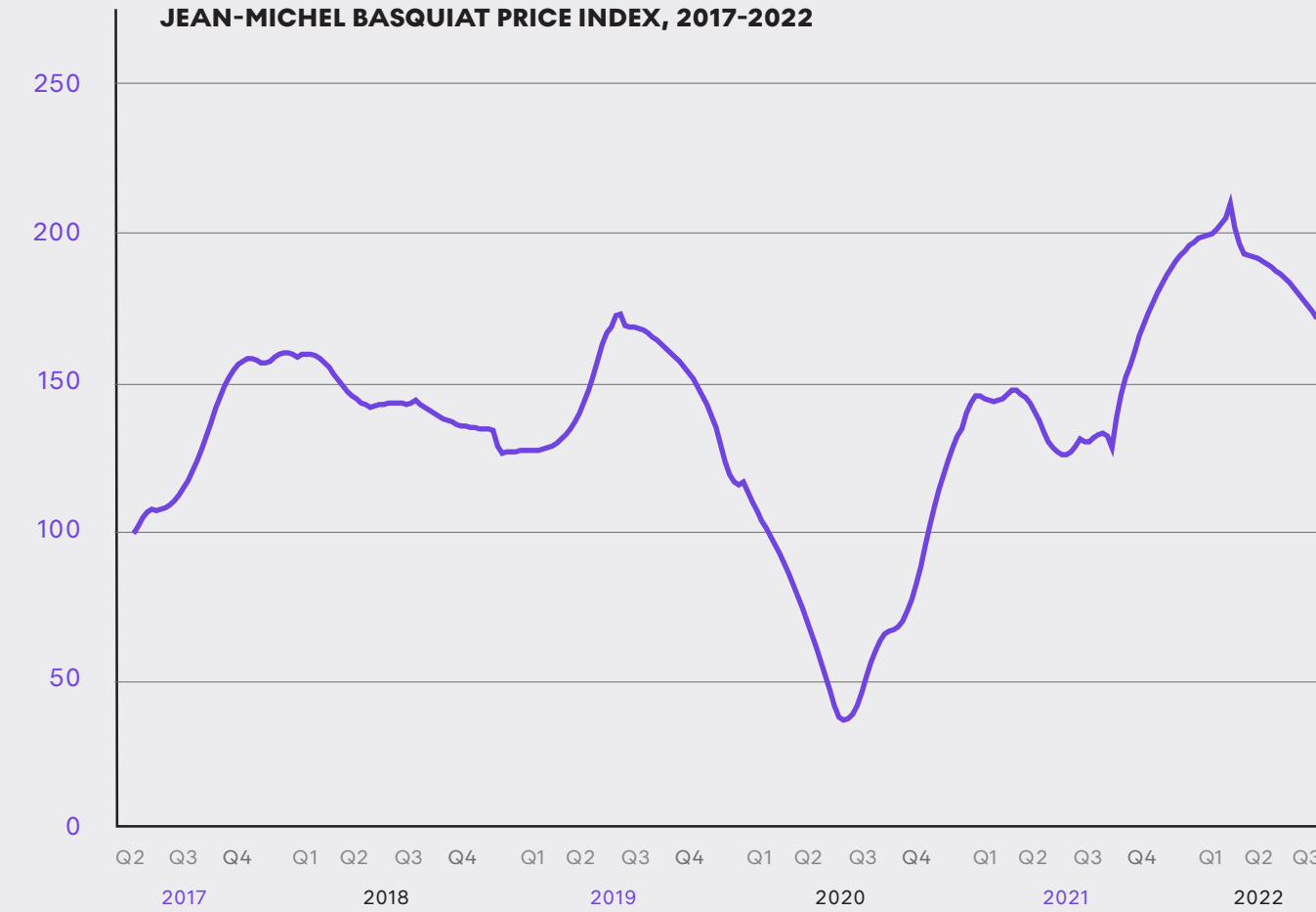
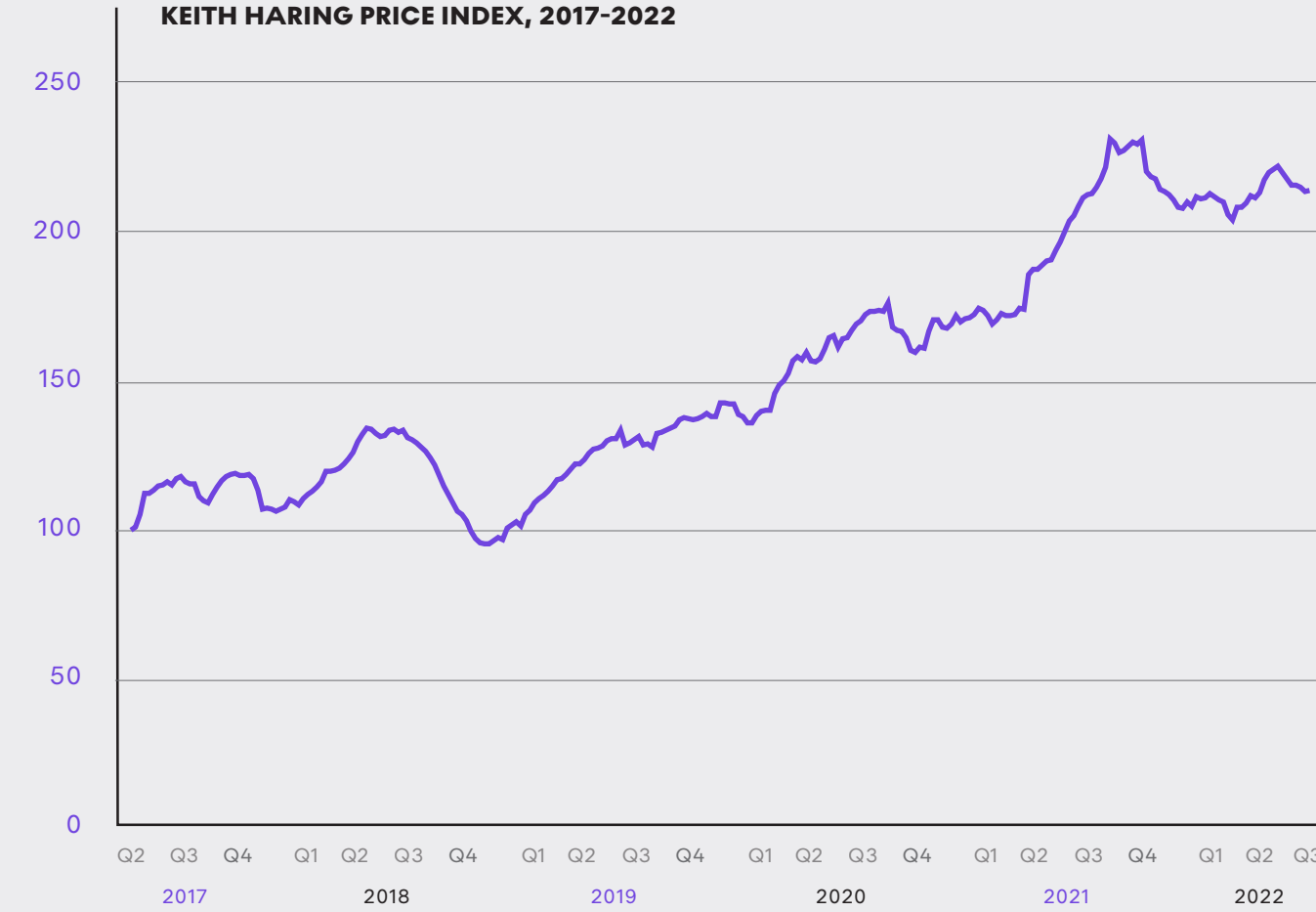
JEAN-MICHEL BASQUIAT

Of all the Pop and post-Pop artists, Jean-Michel Basquiat created the smallest number of prints (by far). In 1983, New City Editions, based in Venice, California and co-owned by Basquiat scholar Fred Hoffman, released a limited number of exceptional graphics. The high point of Basquiat’s residency at the press was the serigraph, *Back of the Neck*. This has become a print market standout, which always seems to top itself (pricewise) when one comes up for sale. In March 2021, *Back of the Neck* sold for £801,500 at Sotheby’s,









beating its record from the previous year of £627,500 at Phillips. New City Editions also released two other prints, both of which were each screened on canvas; *Tuxedo* and *Untitled*. While they are desirable and hard to find (each was done in an edition of 10), *Back of the Neck* remains the prize.






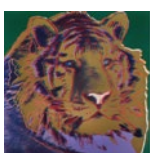
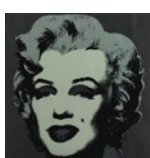

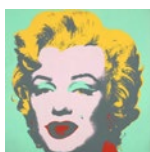


In 2001, Band X Editions collaborated with the Basquiat Estate to release a portfolio of four major graphics. In 2004, they followed up with a second portfolio, which also consisted of four prints. Once again, the portfolio-themed buying trend — which also informed the recent Warhol, Lichtenstein, and Haring print markets — has come into play. Many of these portfolios have been broken up so the prints could be sold individually — making a complete set hard to find.






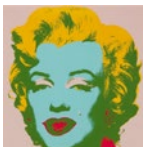


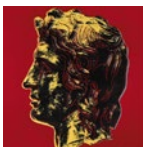


Each of these silkscreens reproduce a well-known Basquiat canvas. The quality of the paper, ink, printing, and large-scale images are impressive. When they were released, there was some controversy over the morality of producing posthumous graphics by a world-renowned artist. However, from the get-go, the art market responded positively. The fact that Sotheby’s and Christie’s handles these works has led to growing prices for all eight prints. With Basquiat’s unique works in the financial stratosphere, the Band X prints have given collectors a comparatively reasonably priced opportunity to own the “Basquiat experience.”



TOP 30 POP PRINT SALES IN 2022

ARTWORK		DATE OF SALE (2022)	SIGNED/ UNSIGNED	VALUE OF SALE (GBP)
WARHOL <i>Marilyn</i> (complete set)		13/05/2022	Signed	£4,067,425
WARHOL <i>Flowers</i> (complete set)		19/04/2022	Signed	£1,139,185
WARHOL <i>Mao</i> (complete set)		20/05/2022	Signed	£806,815
WARHOL <i>Cowboys And Indians</i> (complete set)		21/04/2022	Signed	£772,959
WARHOL <i>Goethe</i> (complete set)		10/06/2022	Signed	£635,777
WARHOL <i>Queen Elizabeth II</i> (F. & S. II.337a)		14/09/2022	Signed	£554,400
WARHOL <i>Queen Elizabeth II</i> <i>Royal Edition</i> (F. & S. II.336A)		14/09/2022	Signed	£529,200
HARING <i>The Blueprint Drawings</i> (complete set)		19/04/2022	Signed	£426,157

WARHOL <i>Queen Elizabeth II</i> <i>Royal Edition</i> (F. & S. II.335A)		01/07/2022	Signed	£403,200
WARHOL <i>Electric Chair</i> (complete set)		13/05/2022	Signed	£380,770
WARHOL <i>Queen Elizabeth II</i> (F. & S. II.336)		14/06/2022	Signed	£352,800
WARHOL <i>Queen Elizabeth II</i> (F. & S. II.337) (PP)		19/01/2022	Signed	£352,800
WARHOL <i>Queen Elizabeth II</i> <i>Royal Edition</i> (F. & S. II.334A)		01/07/2022	Signed	£327,600
WARHOL <i>Siberian Tiger</i> (trial proof)		19/04/2022	Signed	£309,932
WARHOL <i>Marilyn</i> (F. & S. II.24)		19/04/2022	Signed	£290,561
WARHOL <i>Grapes</i> (complete set)		29/03/2022	Signed	£281,788
WARHOL <i>Marilyn</i> (F. & S. II.23)		19/04/2022	Signed	£280,876
WARHOL <i>Queen Elizabeth II</i> (TP)		29/06/2022	Signed	£277,500
WARHOL <i>Marilyn</i> (F. & S. II.22)		21/04/2022	Signed	£231,888

WARHOL <i>Superman</i> (F. & S. II.260)		22/04/2022	Signed	£215,761
WARHOL <i>Truck</i> (complete set)		22/04/2022	Signed	£186,339
LICHTENSTEIN <i>Nude Reading</i>		25/06/2022	Signed	£184,813
WARHOL <i>Siberian Tiger</i> (F. & S. II.297)		19/07/2022	Signed	£178,188
WARHOL <i>Mick Jagger</i> (F. & S. II.141)		28/09/2022	Signed	£176,400
WARHOL <i>Marilyn</i> (F. & S. II.28)		14/09/2022	Signed	£176,400
WARHOL <i>Mick Jagger</i> (F. & S. II.143)		19/07/2022	Signed	£167,706
WARHOL <i>Grace Kelly</i> (F. & S. II.305)		19/04/2022	Signed	£159,809
WARHOL <i>Alexander The Great</i> (AP)		17/03/2022	Signed	£159,599
WARHOL <i>Bighorn Ram</i> (EP)		22/04/2022	Signed	£156,917
LICHTENSTEIN <i>The Melody Haunts My Reverie</i>		22/04/2022	Signed	£156,917

Top Originals Through Auction in 2022

ANDY WARHOL
ROY LICHTENSTEIN
KEITH HARING
JEAN-MICHEL BASQUIAT

2022 has been a standout year for the Pop originals market. Several records have been broken, with much of the activity in the market this year surrounding the historic sale of Warhol's *Shot Sage Blue Marilyn* in Q2.

ANDY WARHOL

Shot Sage Blue Marilyn
(1964)

US\$195,040,000

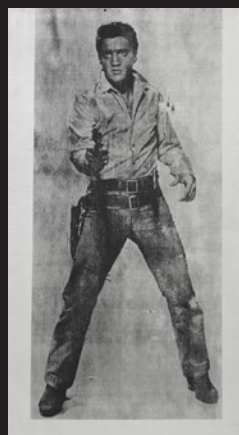
Warhol's iconic screen print of Marilyn Monroe is all the more famous for being one of the five prints shot at by performance artist Dorothy Podmer in 1964. The significance of this work was affirmed at auction, where it became the most expensive piece of 20th century art ever sold.



Skull (1976)

US\$24,000,000

Warhol overlays screen printed imagery over looser, colourful acrylic paint to create a texturally rich painting. With its explicit reference to the *memento mori* found in Dutch still life paintings, *Skull* represents one of the more sinister and introspective works from the pioneer of Pop Art.



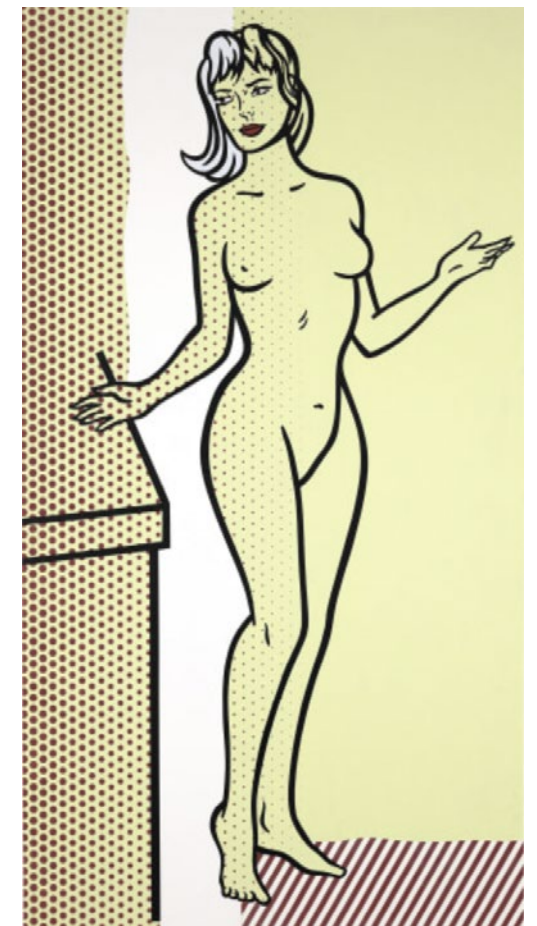
Elvis (1963) - US\$21,581,000

Depicting the 'King of Rock and Roll' on a larger-than-life scale, *Elvis* perfectly encapsulates the fascination with celebrity at the centre of much of Warhol's work and Pop Art more generally.

ROY LICHTENSTEIN

Nude (1997) - US\$10,267,000

Painted in the final year of the artist's life, this work forms part of a series of nudes that embody some of Lichtenstein's most astute reflections on the position of painting in an increasingly mechanised world.



Mirror #9 (1970) - US\$6,069,500

Lichtenstein achieves the sense of a mirrored surface on this circular canvas using only his infamous dots. An example of Pop Art at its most restrained, the simplicity of *Mirror #9* proved popular at auction where it fetched over three times the estimated sale price.



Head with Braids (1979) - US\$2,340,000

Whilst the portrait at the centre of this painting makes references to contemporary Indigenous American dress, it is constructed in a manner that gestures towards the surrealist portraits of Rene Magritte. With this diverse range of art historical referents, *Hair with Braids* represents an unique work within Lichtenstein's oeuvre.

KEITH HARING



Untitled (Drawings for Fashion Moda, New Museum)
£441,000

Completed in sumi ink on posterboard and measuring several metres in width, this drawing was Haring's contribution to an exhibition organised by artist's collective Fashion Moda at the New Museum in New York in 1980.

The Blueprint Drawings (1990) - US\$554,400

These 17 screen prints, contained within a wooden portfolio box, are copies made by Haring of a set of identical drawings that formed the basis for his first solo exhibition in New York City. In Haring's words, they form a "perfect time capsule" of his beginnings in the city.

Untitled (1982) - US\$504,000

As a playful inscription on the back of this painting reveals, this was painted as a gift to a friend of Haring's in 1982 – its recent sale at Sotheby's marks the first time it has changed hands since it was made.



JEAN-MICHEL BASQUIAT



Untitled (1982) - US\$85,000,000

The central mask motif, appearing frequently in Basquiat's works, is given particular prominence in this large scale painting from 1982. Rendered in bright colours with bold brushstrokes, this painting exemplifies Basquiat's distinctive style.

Il Duce (1982) - CNY94,160,000

Built up through complex layers of overpainting, the head at the centre of this composition seems to emerge from the canvas itself. Painted after a series of influential trips to Italy, this is evidence of Basquiat's work at its most refined.

Untitled (1981) - HK\$105,600,000

With its combination of Basquiat's infamous crown iconography framed by layers of expressive, textured paint, it is perhaps no surprise that this striking composition was the most expensive lot sold in Poly Auction's recent Modern and Contemporary Art Auction.



Top Picks from Pop Prints Specialist Toni Clayton



Toni Clayton is MyArtBroker's Pop Art specialist who always has her finger on the pulse of the market. With several years of market experience under her belt, Toni knows what and when to buy when it comes to this segment of the market. For our 2022 Pop Report, Toni offers her advice on what she would invest in now on the Pop market.

ARRANGE A CALL

WHAT TO BUY NOW

If you are looking to buy Pop prints and would like our specialist advice, you can [request a call with our team at any time.](#)



ANDY WARHOL

Camouflage
(F. & S. II.407), 1987

This is an extremely niche and interesting work by Warhol. Camouflage by name this print series is also very rarely seen at auction and there were only eight screen prints of these colourways created. This work coincides with the style of the *Mick Jagger* portfolio in its collage-like, abstract style that is becoming more popular now than ever amongst Warhol collectors.



ANDY WARHOL

Mick Jagger
(F. & S. II.140), 1975

Significant sales in the last few months have driven up interest in the *Mick Jagger* prints by Warhol. Portraits by Warhol are fast becoming serious pop culture collectible items and are more of a focus of the market than they have been in the past. In September, a version of this print sold for a staggering £138,600 at Sotheby's.



KEITH HARING

Pop Shop II,
Plate III, 1988

This print is the most iconic Haring series and also his largest. This particular work is one of the most playful and colourful prints in the series and the use of the stick figure marks it as a classic by the artist. The Pop Shop prints don't often come up at auction, and as a result this is a very highly sought after print. The last time it came to auction was in 2021, but considering how many Haring collectors want a Pop Shop print, they do not come up often enough.

POP ART PRINTS BY NUMBERS

Total Pop Art prints
through public
auction in 2022:

614

The average price
paid for a Pop Art
print in 2022:

£58,546

Total value of Pop Art
print sales in 2022:

£36
MILLION

Top price paid for a
Pop Art print in 2022:

£4.1
MILLION

(for Andy Warhol's *Marilyn* complete print set, 1968)

ANDY WARHOL

Size of market
in 2022:
£28.5 million

Total lots at
auction in 2022:
365

Growth return
in last five years:
60.4%

KEITH HARING

Size of market
in 2022:
£3.2 million

Total lots at
auction in 2022:
99

Growth return
in last five years:
114.5%

ROY LICHTENSTEIN

Size of market
in 2022:
£3.8 million

Total lots at
auction in 2022:
150

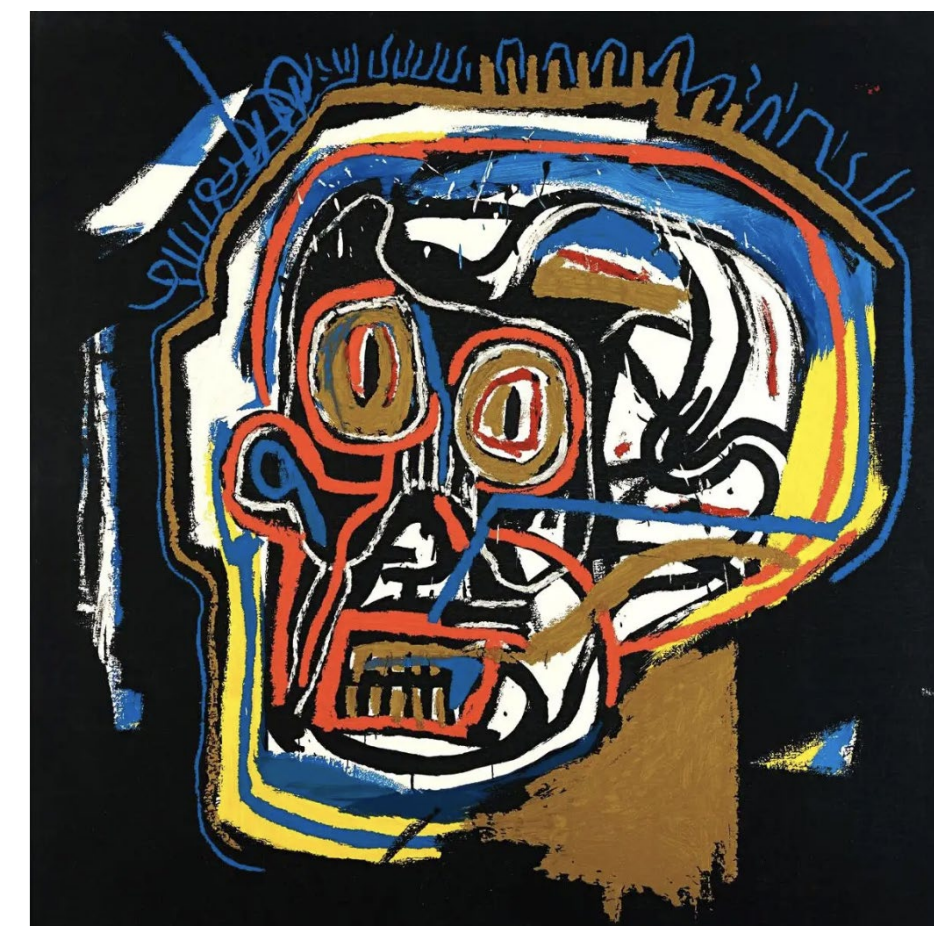
Growth return
in last five years:
68.4%

JEAN-MICHEL BASQUIAT

Size of market
in 2022:
£351,665

Total lots at
auction in 2022:
9

Growth return
in last five years:
72.1%



Jean-Michel Basquiat, *Head*

Warhol in the 21st Century: A Lasting Legacy

Andy Warhol prints and paintings have had a profound influence on the work of many Contemporary artists. From Keith Haring to Banksy, Jean-Michel Basquiat to Damien Hirst, Warhol's unrivalled legacy permeates the work of even the most well-known artists on the Contemporary market.

BANKSY

Although he was just 13 years-old when Warhol died, British Street Art legend Banksy has referenced the King of Pop Art in his own work.

Banksy's Soup Can series seizes upon Andy Warhol's iconic Campbell's Soup can prints, reappropriating them for a British audience by co-opting an icon of British consumer culture: the *Tesco Value* range.

In the Kate Moss series, Banksy makes a not-so-subtle nod to Warhol's seminal Marilyn Monroe and Mao paintings, created mostly during the '60s and '70s, at the high-point of his career.

A return to his favourite medium, Banksy's Kate Moss series sees him replace Warhol's image of an American icon - Marilyn Monroe - with another British equivalent: Croydon-born model Kate Moss.

The series depicts Moss in a variety of hues, including apricot and gold, blue and grey, pink, dark pink, and purple, and copies Warhol's famed composition almost exactly.

Banksy's stencil-based designs – visible in standout works like *Bomb Love* and *Love Is In The Air (Flower Thrower)* are also indebted to Warhol's 'blotted line' technique, as well as his use of an overhead projector to create 'traced' works, such as *Grace Kelly (F.&S. 11.305)* (1984).



Available now:
Banksy, *Soup Can Quad (gold on grey)*
Signed edition of 12
Pest Control certificate of authenticity
Excellent condition
£115,000

ARRANGE A CALL



Damien Hirst, *3-Methylthymidine*

DAMIEN HIRST

The controversial Young British Artist (YBA) Damien Hirst has often been touted as the natural heir to Andy Warhol and his vast Pop Art empire.

Commenting on Warhol's continued importance within the contemporary art world, Hirst remarked:

'Warhol really brought money into the equation. He made it acceptable for artists to think about

money. In the world we live in today, money is a big issue. It's as big as love, maybe even bigger.'

Attracting large sums when under the hammer at auction, Hirst's 'Spot' paintings and prints are his most obvious reference to Warhol.

Once they had begun to gain momentum, the Spot paintings were passed on to Hirst's many assistants, who produced them in an almost mechanised fashion.

Following the lead of Warhol, who himself used a large number of assistants to produce screen prints on a mass scale at *The Factory* (in 1964 he was creating up to 80 prints a day), this was Hirst's first forays into 'art fabrication'.

The series *Till Death Do Us Part* (2011) also makes a thinly-veiled reference to Warhol's *Skulls* from 1976 as well as his game-changing Marilyn Monroe and Mao paintings, produced during the '60s and '70s.

KAWS

Well-known as a designer and artist who has long experimented with the production of collectibles, KAWS positions himself at the intersection of commercial and fine art spheres - just as Warhol did. Mass-produced, collectible KAWS figurines, such as the iconic Companion, are one of the central components of the artist's *œuvre* and evoke the King of Pop Art's influential practice of 'art fabrication'.

Combining 'real world' ad campaigns and fantastical cartoon characters, KAWS' practice of subvertising has bled into the artist's Models series - a body of work that directly recalls Warhol's many paintings that deal with advertising.

Like Warhol, who began to experiment with the Amiga computer and GraphiCraft program during the 1980s, KAWS has also turned towards emergent technologies as a means of making art.

Over the last two years, 'augmented' or 'virtual reality' technologies have been at the centre of two major KAWS exhibitions.

In March 2020, the Expanded Holiday exhibition was launched; a free, outdoor exhibition that took place across 12 different locations (from Hong Kong to São Paulo and London). The centrepiece of the exhibition was a downloadable application that allowed viewers to 'uncover' otherwise invisible monumental sculptures with their smartphone camera.

MURAKAMI

Like Warhol (and KAWS), Japanese visual artist Takashi Murakami has been profoundly influenced by the garish branding of multinational companies like Walt Disney, and consumer culture more generally.

Critical in tone, Murakami's works have - in much the same way as Warhol's - succeeded in turning the logic of consumerism on its head.

Commenting on his self-avowed mission to 'crack' the logic of images and the market, Murakami once confessed: 'I set out to investigate the secret of market survivability - the universality of characters such as Mickey Mouse, Sonic the Hedgehog, Doraemon, Miffy, Hello Kitty, and their knock-offs, produced in Hong Kong.'

To succeed in his goal, Murakami created the enigmatic Mr. DOB and Tan Tan Bo characters. Scathing parodies of the western fine art market and rampant, unchecked consumerism, these monster-like reworkings of Disney's 'Mickey Mouse' are complete with fanged mouths, large eyes, and two large, circle-like ears.

Mr. DOB and Tan Tan Bo are doubtless inspired by Warhol, who appropriated the instantly recognisable imagery of brands like Campbell's to pass comment on the creative power of capitalism, as well as the market forces hidden within the art world.

The comparison doesn't stop there, however: Murakami's parodies

have gone on to be hugely successful on the art market. In 2018, *Tan Tan Bo* sold for £3.9 million at Christie's.

Succeeding in his goal to master 'market survivability', Murakami - like Warhol - is now firmly part of the art establishment, with corporations keen to cash in on his ironically subversive artworks.

For example, in 2003 Murakami was chosen by Louis Vuitton's then chief executive, Marc Jacobs, to help rejuvenate the fashion house's branding for the new millennium.

Like Warhol's statement artworks Apple (F.&S.II.359) (1985), Volkswagen (1985), and Chanel (F.&S.II.354) (1985), Murakami's works for Louis Vuitton play with pre-existing brand-based imagery, and bring the very nature of art into question.



Andy Warhol, *Queen Elizabeth II* (F. & S. II.336)

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Keith Haring, *Best Buddies*