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# A Study of Symbolic Appropriation in Pop Art

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**Abstract:** As a way of artistic creation, misappropriation has long been studied and used by artists. This article will define the concept of misappropriation, by This article will define the concept of misappropriation, by combing the historical context of misappropriation in works in the art history, and at the same time, it will focus on the interpretation of the This article studies and defines the concept of misappropriation, by combining the historical context of misappropriation in works in the art history, and at the same time, it will focus on the interpretation of the misappropriation techniques of pop art in post-modernism, so as to deeply explore the performance value of misappropriation in contemporary art. article studies and defines pop art and post-modernism closely related to it, and interprets and studies it related to misappropriation through Digging into the different methods of misappropriation, it is mainly divided into three parts to elaborate and interpret .

**Keywords:** Appropriation; Pop art; Reproduction; Reconstruction.

## 1. Overview of Pop Art

### 1.1. Overview of Postmodernist Art

#### 1.1.1. The concept of postmodernism

The term Postmodern Impressionism emerged relatively early, in 1870, when the Italian painter John Watkins Chapman, a representative of the British Impressionists, was first publicly introduced as the term Postmodern Painting, a metaphor for a new style or a new form of painting that was more modern and pioneering than that of the other French Impressionists in Italy. The term Postmodernism is used to refer to a new style or a new form of painting that is more modern, more avant-garde than the Italian and French Impressionists. The collection of postmodernist theoretical thought contains a variety of ideological and cultural attitudes and major theories of thought that can contradict each other and have far-reaching effects. Postmodernist painting advocates cultural pluralism; it strongly criticizes and doubts that the traditional Chinese view of rational culture and rational science can be derived from original theism and liberation theory; it also denies the metaphysics in the traditional Chinese scientific theory.

Cultural postmodernism in a broad sense refers to the most powerful and influential socio-cultural critical movement of its kind, which began to spread mainly in the socialist countries of the West in the modern era, and has a wide range of influences encompassing most disciplines. Postmodernism, in its narrow sense, refers to a new school of thought that emerged from the 1960s and 1970s, when the mainstream of contemporary Western design aesthetics was developing in a pluralistic direction. It is a natural product of the rapid development of capitalist industrial society, but at the same time it is a new reflection and critique of traditional modernism, derived from post-modernist thinking.

### 1.2. The roots of postmodernism

After the victory in the First and Second World Wars, Western civilisation entered a new period of rapid and comprehensive development of the world economy and technology, and after the 1950s and 1960s, industrial civilisation gradually reached its second historical peak, entering the second period of the affluent society at the end of the 1960s, known as the first post-industrial century.

### 1.3. The Pop design style is a bold rebellion against the Western modernist design style

The modernist architectural design trend refers to the gradual independence and development from the British classical architectural design trend that began in American architecture between around the 20th century B.C. and the mid-20th century. It also includes some revolutionary changes and advances in the technical and theoretical structure of architectural design, especially in its bold use of new materials and technologies, which have broken and even changed the social and historical status and moral rules of architectural design, which had been serving only a very small number of the upper class and the powerful since the long history of human society. From the process of artistic revolution and the evolution of the history of architecture, the modernist architectural design movement gradually began to emerge and became widely influenced and rapidly developed to include modern dress and women's wear design, furniture design, industrial product design, graphic art design and so on, forming another more mature development. The modernist architectural design movement is a complex, systematic and diverse international movement.

The technical language system of the industrial product design process in the modernist style is structured on a technical philosophical level, but it is still based on Western abstract rationalism and realism as the logical basis of its overall design theory. The overall design rationality and overall design system logic of the design thought process, the framework of the entire technical thinking system, still mainly follows the absolute design goal-oriented role of the material industrial design process, standardisation, integration, industrialisation and other basic design thought requirements and the pursuit of quality and efficiency in industrial design, in the overall design of the industrial In the overall language of industrial design, the Austrian and French-German architect Adolphe Luce's principles of decoration as sin and less is more are followed. In the creation of abstract art forms, the use of materials and the choice of techniques, the pursuit of simple and clear lines and a high degree of abstract cubism in the style of art forms has been promoted, and in terms of colour, the emphasis has been

placed on a neutral colour palette of cream, black and grey with a high degree of abstract industrial colour characteristics. The most important and basic principles, forming a unique abstract colour and pure abstraction to the closest point of rationality, indifference and the most rational sense of abstraction of art form characteristics and style style, its characteristics can be briefly summarized as follows:

The first is that this is in fact another architectural functionalist characteristic. It is no longer the pursuit of architectural design as the main fundamental starting point for achieving and satisfying the formal functional requirements of architectural design, but rather the pursuit of architectural design as a means of satisfying the material functional requirements of architectural design and as a means of achieving and satisfying the formal functional requirements of architectural design. Design to achieve in the design requirements of the building function should be pursued to meet the requirements of the design objectives so that is a kind of the pursuit of the architectural design of the work of the central content requirements and to meet its architectural design for the main purpose of life or work learning purposes, emphasis to and also to strengthen to meet its architectural design personnel for its architectural design itself the main functional process required in the specific planning and implementation of engineering design work or engage in design organisation and management activities and other work when needing to carry out specific application technology operation has another kind of life science work and learning life convenience. Secondly, this is another non-decorative, simple and practical geometric shape that is strongly advocated in the design of architectural forms and structures and in the design of architectural functions. The strong influence of this cubist ideology, based on the modern Western modernist conception of architecture, led to the promotion of cubic curtain wall houses with six brick walls and glass curtain wall structures, the promotion of standardised architectural principles, neutral colour schemes and an anti-decorative architectural stance.

Again, it is characteristic that the design of the specific layout of the model should pay attention to the overall spatial function of the overall consideration, and pay special attention to emphasize the overall functional design of the model, and oppose only on the drawing board, the design of the expected frame, but always advocate the realization of the model layout as the centre of the overall layout design and planning of the study. Finally, it is important to consider the reasonable cost range and necessary expenses of the design object, and to put all economic issues into the design scope as another important consideration and then consider them systematically, so as to achieve the most practical and cost-effective planning purposes. As a result, the need for design and the extent to which modernist design could meet people's needs changed in a social environment where the dominant material consciousness was replaced by the dominant spiritual consciousness, or where the dominant spiritual consciousness became more prominent. The emergence of Pop design, the vanguard of post-modernism, is coherent in terms of the development of the art form. The value of permanence was abandoned by young people, who wanted to satisfy and exploit their strong creativity and desire for renewal, innovation and the powerful propaganda of visual culture. Of course, what has replaced permanence does not mean waste and excessive renewal, but rather, unlike American consumerism, practicality, convenience, flexibility and novelty throughout everyday life.

In the strictest sense of the word, post-modernist abstract art in the true modern sense began with Pop Art, which aimed to represent the cultural character, characteristics and spiritual connotations of modern industrial urban civilization by piling up and assembling waste and visual materials that could symbolize the characteristics of modern consumer civilization and modern industrial mechanical civilization. French neo-figurative art is also another type of art, in which the artist uses certain artistic media and social media behaviour to make profound critical analyses and rational reflections on the social reality of the contemporary West and the contemporary world, as well as to make critical reflections on art itself. Pop art is a series of new, lively and sensual visual expressions and means to stimulate the senses of the general public, while gradually penetrating into modern life and eventually developing into a comprehensive art form. The names of the two earliest composite artists were abbreviated as Rauschenberg and Jones. At the same time, a minimalist style of sculpture began to develop again - one that focused on the standardisation of forms and the absence of individuality in the sculpture itself, in which sculpture abandoned the pedestal, rebelled against its original sculptural style and at the same time rejected everything else that had been created in traditional sculpture. The sculptural form of the sculpture does not adequately reproduce the original sculptural features, and is recreated in a continuous structure consisting of several relatively single geometric forms, or of only a few of them.

One of the more significant and distinctive design features of the Pop post-modern design style may also lie in the over-emphasis on its anti-historicism, decorativism, eclectic aesthetic tendencies and artistic entertainment. The use of colour in the overall design process of the modern Pop style has been heavily recombined and reused in comparison to traditional decorative art styles, meeting or catering to the aesthetic needs and artistic interests of the general public in the modern era, and achieving an artistic design effect that pursues elegance and common sense. The post-modernist design style has made many other design innovations or efforts that will undoubtedly be a strong complement to other western modernist styles and design styles; for example, while the modernist style focuses more on the expression of rational thought and social function, the post-modernist design style focuses more on the emotional and artistic symbolism of design expression. But if modernist designers tend to be indifferent and indifferent and lack strong emotions and expressions because of their strong opposition to excessive decoration, then post-modernist designers prefer to emphasise against excessive decoration, thus increasing the social symbolic value and social allegorical role of these designs. Although the two may appear to be in opposition to each other or even contradictory, they are in fact complementary to each other at the same time.

## 1.4. The relationship between Pop Art and Pop Design

In almost the entire world of Pop art and culture, Pop design has always maintained such a close intersection and connection with almost the entire European Pop design culture and art scene. As another great design revolution in the form and content of modern Chinese design, Pop design works, whether in terms of the main content of the artistic subject matter or in terms of the various theoretical ideas,

technical means, language elements, material composition and methods used in the creation of the design, are almost all capable of, or have the potential to be, the most important artistic aspects of design. The most important differences are the popularisation of the subject matter and the style of the language, the commercialisation of the forms and techniques, and the pursuit of artistic concepts that embrace the traditional artistic personality of the masses while at the same time giving special emphasis and prominence to their modernity. The Pop design style is not only embodied in the traditional art of the masses, but also in the commercialisation of the use of formal techniques and artistic concepts. The Pop design style is not only based on an artistic and cultural dimension, but can also be further expressed as a mix of traditional and modern, conservative and modern avant-garde styles, which is in essence one of the best examples of the fact that the Pop design concept and the Pop art ideology originated in Britain.

Several of the major early central artists' activities formed in the early Pop Art salon movement emerged successively from around the middle of the twentieth century until the late 1950s and early 1960s, when a considerable number of prominent contemporary central artists' activities emerged. There have been a number of academic salons and gatherings or events organised as a central artists' society or group of artists on important design ideas, such as the famous American architect Alison Smithson, the musician Peter Smithson, the painter Richard Hamilton, the sculptor Edward Poloz, the art theorist René Banham, etc., who have drawn from this early series of important design theoretical works and other What is the aesthetic concept of consumption: the element of consumption has always been one of the most important elements of the aesthetics that characterises the traditional mass culture of contemporary Western and Chinese art, and in the modern consumer society in which we find ourselves today, as another element of the aesthetics of consumption. In today's modern mass-consumer society, Pop Art and Pop Design, as another modern traditional mass-culture symbolic element, have gradually taken on the aesthetic characteristics of consumer individuality, and will undoubtedly be able to be integrated more effectively into the entire mass-consumer culture of the whole society. The most distinctive elements of aesthetics will undoubtedly be more socially vibrant, and will be able to be integrated into the entire social consumer culture of society.

Pop Art is a term that is derived directly from the modern English term Popular Art, which originally referred to a young and lively, fun, instant and alternative art form that was cheap, easily available, copied and produced in large quantities, with the characteristics of popular art. From this we can also clearly see the subversive and historical interplay between Pop design and Pop art as one of the pioneering design trends of the post-modernist period. The theory of Pop Art Living Modern New Art refers to one of the more important social art phenomena proposed by American artists in China, which began around the beginning of the 20th century before the Second World War and only gradually began to emerge in the mid-1950s and to form a scale and influence that distinguished it from the Western art of the time or from the European and American Living Modern New Art trends. One of the central themes of this theory is that it is rooted in the daily lives of people in contemporary China and the world, and that the most important thing in the modern context of Chinese cultural and artistic creation is to use the contemporary artworks that are produced in the daily work and practice of our society. The content of the material is closely themed or reflects the central theme, emphasising and integrating some social and humanistic intellectual factors and many objective elements of contemporary humanistic reality that reflect the laws of our own cultural and artistic creative activity, and the thematic meaning of the artwork itself often shows some purposeful elements and is more Thematic meanings of artistic works often have some purposeful and intrinsic social relevance, reflecting the characteristics and spiritual status of our contemporary Chinese literary and artistic life, triggering and responding to the changes in cultural and spiritual life and ideological changes of our time, and therefore often becoming a reflection of the endogenous development and a certain contemporary social-democratic trend that people are influenced by and at a certain level of our current and even future history. This is one of the most important spiritual influences on the current and, at a certain stage in our history, on the social-democratic trend of thought.

For Pop Art, the conventions of hand-drawing can just as easily be broken down, screen-printed patterns can just as easily be given an artistic value by the designers that is likely to be emphasized for itself; the taboo of repetitive drawing can just as easily be broken down, and piles of waste can just as easily be arranged endlessly by the designers. The taboo of repetition can just as easily be broken, piles of waste can just as easily be arranged endlessly by designers, and advertising and comic techniques can just as easily be applied at will. Pop art has gradually evolved into another or another unique element of modern fashion art and a unique way of expressing oneself in the hearts of many young people in today's society, expressing their inner and inner true emotions, expressing their unique personality and the pursuit of their own lifestyle, specific and vivid and also more relevant to contemporary consumer reality. It is also more relevant to the contemporary consumer reality, to the richest and fullest contemporary life in China and to the living and working conditions of the majority of modern consumers, and its unique, novel and richly varied cultural expression of unique artistic forms, sensual and delicate, full and profound content of modern social thought are more than infectious It stimulates and satisfies the desire of our society for increasingly rich and diverse cultural expressions of fashion and individuality. Pop art, on the other hand, is a popular culture that expresses the deeper meaning of fashionable individuality in a more straightforward way.

The British master Hamilton, who used a collage of pictures and figures to create the first Pop artwork of the early part of the century, was considered to be the first work of real artistic significance at the turn of the century, with the title: "Why is life today so different, so fascinating? ”(Figure 1) The answer to this artistic concept of Pop should have been given, because the artistic concept of life advocated by Pop is in fact another kind of artistic life. The motifs that are classified as part of the Pop collection would include, among others, the dewdrops of Mona Lisa, the Chanel No. 5 perfume bottle, etc., and we might even wish that it also included the various fashion girls, advertisements, logos, celebrities, fast food, cartoons, etc., that are often worn by women or themselves. The main opposition to Pop is the mainstream. One of Pop's main objections to the mainstream concept of art is his strong opposition to the idea that the mainstream Western concept of art should more often than not be applied to Western art life in China by an equivalent artistic presence,

and his strong opposition to the use of some of the same things that have always been despised by the Western mainstream concept of art in China until now. We have always been firmly opposed to the use of commonplace objects, which have always been despised by the so-called mainstream art concepts in the West, as the basic object carrier and the most basic material element of the spiritual and cultural art life of the modern amateur masses in their creative and expressive activities. It is dedicated to bringing the artistic spirit of Chinese contemporary amateur artists pursuing the most refined art and the spiritual, cultural and artistic interests of the amateur masses closer to the most ordinary and everyday artistic, spiritual, social, cultural and material life pursued by ordinary and average Chinese people. As such a popular aesthetic art style, Pop design, while on the one hand reflecting the positive and optimistic nature of the overall cultural situation of human society, may on the other hand appear to be more decadent and repetitive, which in another twofold sense is precisely what Pop design is about. This has had a certain or direct influence on Pop's overall concept of design, making Pop's work much more corresponding to another cheerful and bright style of art form and a fast-changing, consumer design and aesthetic concept, as we can see in many works of the American New Realism exhibitions and popular image exhibitions after the 1960s. This is clearly evident in many of the works in the American New Realism and Pop Image exhibitions from the 1960s onwards. In terms of its optimism, its bright colours, its time-varying art forms and its childlike mode of thinking, it is almost always the case that the use of colour has been well and to some extent fully demonstrated, but only in terms of its decadence. In both senses of the word, it seems that we can look at it in the context of a vast and profoundly richer world and a complex and far-reaching human history and culture. From the emergence of China after about the year of the United States and the beginning of the early twentieth century, around the beginning of the 1960s of the previous century, modern Western societies have come to understand the various abstract languages and art forms that have emerged within the realm of abstract culture and abstract visual art in China and in modern societies, in some of the abstract art fields. The Western modern society's understanding of the various abstract languages and art forms that emerged from the creative activities of certain abstract art fields in the context of Chinese and modern abstract culture and abstract visual art gradually became more and more accepted and began to gradually and more and more generally show a tendency to produce a certain kind of playful language similar to irony, games, flirtation and so on.

A number of mainstream American contemporary art scholars from the West, as well as from many other Western countries, have argued that postmodernism can be described by two of the most important characteristics of art: first, the decline of the old modernist archetypal political mandate and terrorist ways; second, all the particular psychological effects (such as depth, anxiety, fear, etc.) that were once produced and expressed by extreme modernist art may now soon be fading or disappearing. Some of those particular psychological effects (such as depth, anxiety, fear, etc.) may now soon be fading or disappearing, and what Coleridge once called fantasy may now be on the verge of being completely replaced by Schiele's aesthetic game art. This is mainly due to the fact that the creative process of the so-called visual contemporary art trend in the West, or what has been called the Western post-modern visual culture and art trend, and its evolution in the development of such a playful visual art tendency, contained a number of complex implications for the existence of the so-called established social order in the so-called modern political and social structure of the West at the time. A strong rebellion against the so-called authority, the principle of order and the so-called principle of reason that existed in the so-called established social order of the West, a self-parody of the so-called spiritual icons of the West, a self-seeking of the so-called freedom or certain so-called anarchic ideas, a relaxed self-presentation and a self-flaunting of the self, a complex mix and an absolute impossibility of a complete and self-determined self-contradiction. It is a complex and absolutely impossible complete and self-determined experience of the self and a self-representation of the self, a strategic and self-promoting self and a psychological self-reference, and so on; and thus it can sometimes and often be compared with other psychological phenomena of a cynical, mischievous, frivolous and pretentious nature, of doing something without daring, of exploring, of being serious, and so on. It is therefore sometimes, and often, as well as other phenomena that are the result of a variety of material and spiritual factors such as cynicism, mischief, frivolity and artifice, inaction, exploration, seriousness, etc., that are often more or less contradictorily co-existing and seeking and that at the same time are often also contradictorily co-existing and even intermingling with each other, making it difficult to identify and distinguish each other more clearly and correctly, and becoming an insight into the cultural and spiritual contradictions of this period of historical transition and development. This is one of the most important ideas and expressions of the complexity and contradictory nature of the social spirit of this period of historical transition.




**Figure 1.** Why is life today so different, so fascinating?

# 2. Appropriation in the Pop Art Movement

## 2.1. The significance of appropriation in postmodernist art

Why is it said that postmodernism should be the modernism that replaces it? A new part of postmodernism can often be described as the death of the subject, or in a modern language closer to that of traditional culture, the end of the age of individualism. The modernist aesthetic was to be based on an attempt to create a personal, private artistic style that

was as clear and unmistakable as your own fingerprints, as incomparable as your own body, but perhaps this also meant that modernist aesthetes were in some sense expecting to produce their own unique personal way of looking at the world as a whole, and to develop their own style. and develop a style of their own. Postmodernism, on the other hand, is about dissolving meaning and diminishing subjectivity.

In his essay The Death of the Author, the theorist Roland Barthes argues that the author's work contains many layers of meaning that can only be unified in the reader's experience of the text. This means that the author does not have exclusive authority over the meaning of his work, which no longer bears traces of his subjective expression, because whatever he writes exists in an interwoven network of derived and cultural meanings. The author does not create the work, he hinders rather than helps the free flow and invention of ideas. The great artists borrow, the great artists copy, the great artists translate their influence into their own authentic, original creations, he once said. One of the most important cultural features of postmodernist literature is the gradual disappearance of some of the key cultural boundaries, most notably the complete breakdown of the boundaries between so-called refined culture and general popular culture or popular popular culture. The so-called art and aestheticisation of everyday life is gradually dissolving the distance between the so-called art itself and the real cultural life of human beings, and in the process of transforming real life into so-called art life, human beings are in fact slowly transforming the so-called art into so-called life. The aestheticisation of everyday life has transformed ordinary household items into another kind of cultural commodity, gradually penetrating into the realm of our daily lives, so that the value of the commodity no longer lies in the satisfaction of human needs, but in the satisfaction of individual desires.

Throughout the post-World War II period, a new type of social problem began to emerge in abundance. The frequent emergence of new cultural consumer groups, the increasing pace of change in fashion consumption and styling, the cross-pollination of advertising, television and new media technologies throughout the information society will reach an unprecedented level of development. More and more contemporary artists are experimenting with various pop culture cartoons to create their own personal abstract art forms, presenting such a free form of painting that can gradually be formally defined as pop art, using commercial graphic art forms and popular illustration art techniques to create paintings depicting everyday objects and nature. It is a form of abstract art that uses commercial graphic art forms and popular illustration techniques to depict objects and natural landscapes in everyday life. One of the most important creative techniques of postmodernism is appropriation. Hamilton's collages also use a number of contemporary elements to reflect the importance of modern consumerism and cultural creativity, including images from mass media, advertising and fashion culture, giving these everyday items a high degree of visual artistic value and charm. In an age where mass consumption is becoming increasingly popular and all visual images seem to have been given relatively equal visual value, this sculpture is a profound representation of the dark realities of consumerist society, but it is also a poignant parody of the idea of materialism, reflecting the thoughts of a group of young European intellectuals on the newly established values of consumer society in the post-war West. He appropriates existing symbols or symbols. He appropriates existing symbols or images and re-edits and transforms them in the artist's own creative way, dissolving the meaning of the original images and symbols.

## 2.2. Appropriation in the Pop Art Movement

### 2.2.1. Appropriation of existing popular elements

Created and exhibited by Andy Warhol in 1964, Brillo's Box (figure 2) is a box that looks like a soap box sold in a supermarket, giving the impression of being reproduced and enlarged. Warhol is a screen print and wood panel mock-up of the box, applied with more modern artistic elements and artistic devices such as retouching. For a long time after this event, it was not possible for many people to accept it as a work of art in its own right, but it was generally accepted as a mediocre work of art, but the most important factor was that as a special work of art it had to be able to present something beyond the ordinary art object, and the forms it presented had to be very special. It must be very special, with a particular cultural value that exists, but this is not at all the case in the Brillo box. Arthur Danto sees Brillo's Box in his book After the End of Art as a work of art that divides the ages. Danto poses a philosophical question: why is one thing a work of art and the other not, when there is no difference in appearance between the two? The definition of a thing is not determined by its materiality, but by the fact that the present product is a new thing that is produced by combining the disciplines of iconography, aesthetics and philosophy. The soap box called Brillo's Box is not in the gallery's catalogue as another artwork, but instead of taking the real Brillo's Box back and putting it in an exhibition, the Warhol's gallery used printmaking techniques to produce another batch of fake Brillo's Boxes. In fact, this is another act of the artist as an artist, who has taken the initiative to divert resources from other commodities, and the artwork should be another angle of initiative that is in line with other commodities, thus bridging the gap between art and commodity.




**Figure 2.** Brillo's Box

### 2.2.2. Reproduction of images

In The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin emphasises that the emergence of new modes of production was bound to disrupt the old ones. Before this mechanical reproduction technology became widespread throughout the world, artists found that the creation of such mechanical works of art often required a great deal of time, resources and effort, and that only when such historical and spatial conditions were met could such a work of art be created. With the imminent arrival of the age of mechanical reproduction, the technology of reproduction has completely broken people's original way of thinking about art and creation.

Reproduction and appropriation have allowed art to come down from the high pedestal of the pantheon and into the

homes of ordinary people, where it has become the talk of the town after their daily meals. This is how art, which was once uncommon, has become commonplace. Andy Warhol Warhol's work is mostly screen-printed, eliminating the expressive language of traditional hand painting that focuses on the artist's individual spirit, suppressing emotion and equating the creative process with mechanical production and the repetition and reproduction of cultural symbols in a commercial society. As an adjunct to the printing process, the plural concept of printmaking, with its innate practical function of dissemination and reproduction, is to some extent in line with the cultural qualities of the age of machine reproduction. Andy Warhol was considered irreplaceable in Pop Art, and when Marilyn Monroe died of a drug overdose in 1962, Andy immediately decided to create a series of portraits of her using newly developed screen-printing techniques. The composition of all 24 portraits in Marilyn Monroe reflects one of his two favourite artistic themes to paint during his lifetime - portraits of celebrities and the death of people - and the death of the figure in Maria Monroe is one of the three most striking thematic compositions in the entire Warhol series. In the 1967 painting of Marilyn Monroe, Warhol used the Hollywood symbol as a basic element of the painting and repeated it in rows. Warhol also placed generic commercial symbols in the canvas, which was very innovative for the time.



**Figure 3.** 210 Coca-Cola Bottles

Reproduction is the inevitable result of art communication, and it is also to make the cultural and artistic products eventually become a kind of mass product with the greatest niche value, another originally elegant and exquisite Chinese folk artwork to represent another kind of Chinese mass cultural life form of an art form is reproduced packaging promotion and branding, so that the most easily accepted by the target consumers' understanding and recognition This is the easiest way to be understood and accepted by the target consumers. Warhol's artistic philosophy has always emphasized his personal preference for the ordinary and beautiful things in nature, and it is not about making the ordinary even more impossible. On the contrary, ordinary copies can remain ordinary, or even almost ordinary, without changing their character in any way. Andy Warhol A colour screen print by Andy Warhol from 1962, 210 Coca-Cola Bottles (figure 3), shows 201 coloured Coca-Cola bottles arranged in parallel or repetitive rows, up and down, left and right, in a neat and full composition, as if they were merchandise waiting to be sold out in a supermarket, singing a song of triumph, confidently flaunting the excitement and joy of the material world. The picture as a whole constitutes a relatively regular, rigorous and orderly system of repetitive composition, with a highly unified, harmonious and artistic visual rhythm and spatial tension of expression.

### 2.2.3. Reconstruction and collage

Mixed painting, a collage of different elements based on newsletters, prints and photographs.

Rauschenberg completed Bed (figure 4) in 1955 with a quilt on top and a pillow on top of it, spilling paint and letting the colours flow freely in a very bold, vibrant and rich way. The use of our everyday objects is so clever that they are transformed from ordinary bedding into a work of art, changing their very definition in the form of collage, the beginning of American collage and a reflection of Rauschenberg's own artistic identity, at a stage when the artist was facing a shift from the abstract traditional expressionist style to the pop art style.



**Figure 4.** The Bed

This modern oil painting (fig. 5) in modern painting materials undoubtedly marks a change in Rauschenberg's comprehensive abstraction of the modern painting system. A row of paints crosses the canvas, and between the upper and lower layers of the canvas are a large number of news articles, newspapers, comic strips, political posters, etc. The overall layout of the ten news pictures appears to be like a series of city underground canals connecting a city's main traffic artery to the many towns and cities along the route. The high density of population in the many towns and cities along the route creates a three-dimensional map of the town. In Rauschenberg's own words, it forms a condensation of a specific week's time in a specific neighbourhood. From the time he began working on the composite subjects, Rauschenberg gradually moved away from the composite subjects, which were based on his earlier work, and the private subjects, which were based on his personal experience, and gradually moved towards the more personal subjects,

which were based on his personal experience. The work of Rauschenberg was also based on his personal experience, and gradually moved towards a more deliberate journalistic approach. The synthesis of all Rauschenberg's early works is a work in which he is able to do so without relying so much on plot, continuity, or even on his special status as an artist, thus making it almost impossible for him to obscure the order of all this in his early works. What can be seen in his work is the all-encompassing nature of his unique pictorial language. As the pace of life accelerates due to industrialisation, the world's information becomes increasingly fragmented and pictorial.



**Figure 5.** The Painted Enigma

## 3. Conclusion

Appropriation as a form of art creation is a way of borrowing existing symbols or images and re-editing and transforming them in the artist's own creative way, dissolving the meaning of the original images and symbols and giving new meanings to the artworks themselves, which is a very effective way of conceptual expression. By analysing the expression of appropriation in traditional Western painting and Pop art, this paper concludes that appropriation is a very important way of creation in contemporary art, with a variety of mediums and forms of possibilities, which can be instructive for one's own creation. Andy Warhol's "Brillo Box" is a work of art that differs from ordinary commodities, and the finished product serves to dissolve the boundaries between art and commodity. By adding collage and other elements to the process of creation, the author discovers the possibilities of creating more content and realises the importance and significance of appropriation in the process of creation.

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