



Reconstruction of Visual Symbols: The Reproduction and Transformation of Pop Style in Modern Fiber Art

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ABSTRACT

Originating as an artistic phenomenon in the mid-20th century, Pop style is centered on the appropriation and reconstruction of consumer culture, mass media, and imagery, presenting a highly symbolic visual language system. The symbolic system of Pop style reconstructs the relationship between consumerism and artistic creation through the representation and transformation of popular cultural elements, introducing new aesthetic dimensions to contemporary fiber art. Modern fiber art, characterized by its material metaphors, symbolic expressions, and representations of cultural identity, has become a significant medium in artistic creation, playing a crucial role in the field of visual semiotics. Within the framework of Peirce's triadic semiotics, the visual symbols of Pop style are recreated in fiber art through the sign, object, and interpretant, with the characteristics of material language redefining the cultural meaning of the symbols. The transformation of Pop symbols in fiber art is not only reflected in the fiber-based representation of form but more importantly in the cross-media symbolic narrative, endowing Pop symbols with new contextual reconstructions and cultural interpretations. The visual symbols of Pop style achieve dual innovation in both form and content within fiber art, further revealing the multiple identities and cultural values of contemporary fiber art. In the context of global cultural interaction, the re-presentation and transformation of Pop symbols provide a cross-cultural exchange platform for modern fiber art, facilitating in-depth exploration of innovative expressions in the realm of semiotics.

Keywords: Pop style; contemporary fiber art; visual symbols

I. INTRODUCTION

Modern fiber art, as a form of visual art that breaks free from the constraints of traditional craftsmanship, gradually diverged from functional design and handcrafting in the latter half of the 20th century, evolving into a comprehensive art category that integrates aesthetic expression, cultural symbolism, and the exploration of social issues. Its development has been accompanied by the expansion of materials and media, transcending the traditional domains of textiles and weaving. Through the unique properties and symbolic meanings of fiber materials, it has become an important medium for reflecting cultural, social, and personal identities^[1]. Fiber art not only possesses rich expressiveness in its visual language but is also closely connected to the semiotic system of contemporary art. In fiber art, symbols manifest through metaphors, symbols, and representations, imbuing the art form with a rich cultural connotation due to the multiple interpretations of these symbols. The introduction of visual symbols offers a new paradigm for interpreting fiber art by combining materials, forms, and cultural contexts, thereby providing more complex dimensions for symbolic expression^[2]. Through the involvement of visual symbols, the material language of fiber art engages in a dialogue with cultural backgrounds, social ideologies, and individual experiences, forming a complex interaction between materials and symbols.

Artistic style, as an important component of visual symbols, conveys cultural and social information through specific forms of symbolic expression. Pop style, an art trend that emerged in mid-1950s Britain, is characterized by its distinctive visual symbols and the appropriation of consumer culture, challenging and subverting traditional artistic systems. The symbolic system of Pop style, utilizing visual elements from advertisements, consumer goods, and popular culture imagery, breaks down the boundaries between art and everyday life. Through replication and appropriation, it introduces the symbolic language of consumer society into artistic expression^[3]. Its core characteristics lie in the simplification, flattening, and repetitive application of symbols, aiming to explore the mechanisms of symbolic dissemination within consumer culture, political semiotics, and

popular culture. In this context, the visual symbols of Pop style not only directly reflect consumer culture but also reconstruct and critically engage with the contemporary semiotic system. In modern fiber art, the visual symbols of Pop style are endowed with new media meanings and cultural connotations. The material characteristics of fiber art offer a unique medium for the re-presentation and transformation of Pop symbols. The texture, flexibility, and tactile nature of fiber materials provide multidimensional spaces for both visual and tactile expression of Pop-style symbolic language. Through the use of materials, fiber art transforms the flat symbols of Pop art into three-dimensional artistic forms, thereby reconstructing their meaning within the visual symbol system. This transformation is not only reflected in the formal changes of the symbols but also in the reinterpretation of the cultural metaphors and social issues carried by these symbols^[4]. The consumer culture symbols in Pop art are re-examined in fiber art, where they no longer merely represent the direct appropriation of commodity images. Instead, they are materialized and transformed through fiber materials, presenting multiple metaphors related to consumer culture, gender politics, identity, and other social issues. The re-presentation and transformation of Pop style in fiber art reveal the processes of multiple interpretations and meaning production of visual symbols across different media.

Currently, there is a relative lack of research on the re-presentation and transformation of Pop style in modern fiber art. Existing academic studies primarily focus on the semiotic analysis of Pop art or the material application in fiber art, with limited exploration of the cross-media interaction and symbolic reconstruction between the two. As a typical visual symbolic system, how Pop style is re-presented and transformed in the context of modern fiber art, and the semiotic mechanisms, cultural context, and formal innovations behind this transformation, remain topics that require further in-depth study. By analyzing the mechanisms of symbolic transformation of Pop style in fiber art, this research can provide new perspectives and theoretical foundations for understanding the cross-mediality of visual symbols in contemporary art, the reconstruction of semiotic meanings, and the global dissemination of cultural symbols. Therefore, this study aims to fill the gap in related research by focusing on the symbolic re-presentation and transformation of Pop style in modern fiber art, exploring the unique role and interaction mechanisms of the two within the visual symbol system. This research will start with the development trajectory of modern fiber art, combined with the formation and evolution of Pop style, to analyze the specific expressions and cultural contexts of its symbolic system in fiber art. It will particularly focus on the formal transformation of Pop symbols in fiber art and their re-presentation and innovation across different media, thereby analyzing their semiotic significance and cultural metaphors in contemporary art. Through an in-depth analysis of the symbolic re-presentation and transformation of Pop style in modern fiber art, this research not only contributes to a deeper understanding of the application of visual semiotics in contemporary art but also provides new theoretical support and academic insights for future cross-media artistic creation and semiotic research. Therefore, this study holds significant academic value and practical relevance in the fields of modern fiber art and visual semiotics. By discussing the re-presentation and transformation of Pop style symbols in fiber art, it offers new perspectives and theoretical support for cross-media artistic creation and semiotic analysis in contemporary art. This research not only deepens the semiotic understanding of both Pop art and fiber art but also paves new paths for innovation in contemporary artistic practice and theoretical research. Additionally, it contributes to the global dissemination and cultural impact of modern fiber art.

II. THEORETICAL FOUNDATION

A. Modern Fiber Art

Modern fiber art is a creative form that integrates traditional craftsmanship with modern artistic concepts, emphasizing the diversity and expressiveness of fiber materials. The use of fiber as a material in art has a long history, spanning from ancient techniques such as weaving, embroidery, and knotting, to contemporary textile arts. Throughout this time, fiber has served as a unique medium that conveys cultural, historical, and social significance^[5]. However, the rise of modern fiber art, particularly since the mid-20th century, marks its departure from the functional constraints of traditional craftsmanship, establishing fiber art as an independent art form. In this transformation, fiber art transcended its traditional role as practical decorative items or crafts, evolving into a major medium for contemporary artistic expression, incorporating characteristics of sculpture, installation art, and conceptual art. Fiber materials possess an intrinsic expressiveness that offers a vast creative space for modern fiber art. Through techniques such as weaving, patchwork, and sewing, fiber artists create complex textures, forms, and spatial structures that challenge the two-dimensional limitations of traditional visual art^[6]. Moreover, the flexibility, plasticity, and compatibility of fiber with other media enable artists to freely explore the relationship between form and content. Modern fiber art not only focuses on the physical properties of materials but also emphasizes the emotional and psychological impact on the audience. The warmth, softness, and intimacy of fiber connect it closely with everyday human life, forming an art form characterized by a high degree of accessibility and experiential engagement.

Modern fiber art has distinct interdisciplinary characteristics, forging close ties not only with traditional craftsmanship but also engaging in profound dialogues with modernist art movements, postmodernist theory, and contemporary art practices. In the 1960s, under the influence of modernist art movements, the techniques and aesthetic concepts of fiber art underwent significant transformations. During this period, artists abandoned the traditional role of fiber as a craft medium, instead using it as a vehicle for conceptual expression, thus pursuing innovation in form and breakthroughs in ideas^[7]. Modern fiber art fundamentally breaks down the binary opposition between art and craft, utility and aesthetics, shifting from functionality to pure artistic expression and emphasizing personal expression and social critique in the artist's creative process. The rise of feminist movements also injected new vitality into the development of modern fiber art. Fiber art shares a deep historical connection with women's culture, as weaving, sewing, and other techniques have traditionally been regarded as women's work. The revival of this art form coincided with a time when female artists sought to challenge the male-dominated art world. The choice of fiber materials and the creation process often carry implicit gender symbols, making fiber art an important medium for female artists to reflect on their own circumstances and voices. Thus, modern fiber art is not only an exploration of aesthetic form but also a

tool for expressing gender equality, cultural identity, and social critique. By deconstructing and reconstructing fiber materials, artists are able to reflect on power structures and gender issues in modern society, imbuing modern fiber art with profound political and critical significance^[8]. Furthermore, like other forms of contemporary art, modern fiber art emphasizes conceptual innovation and diversity of form. Fiber artists continuously expand the boundaries of this art form, employing new technologies, materials, and ideas to explore the interaction and integration between fiber art and other disciplines. With advancements in science and technology, modern fiber art has increasingly incorporated technological elements, such as optical fibers and smart textiles, which not only enrich the expressive means of fiber art but also make its forms more diverse. Additionally, through digital technologies, fiber artists can present their works digitally, utilizing virtual reality and interactive installations to transcend the traditional limitations of materials and space, thereby opening up new forms of artistic expression.

The development of modern fiber art is not isolated; it is closely intertwined with diverse cultures in the context of globalization, resulting in a rich array of artistic expressions. Fiber artists often draw inspiration from various cultures, incorporating diverse cultural symbols and historical memories to reflect on the fusion and conflict of cultures in the process of globalization. Some fiber art works, through modern reinterpretation of traditional craftsmanship, showcase the visual symbols and symbolic meanings of different cultural backgrounds, seeking to reassess the relationship between tradition and modernity in the global context. On this basis, the combination of modern fiber art with Pop Art not only achieves innovation in formal language but also opens new paths in terms of semiotic significance. Pop Art, with its appropriation and reorganization of mass culture symbols, emphasizes the close connection between symbols and social culture. Modern fiber art, through reinterpretation and transformation of symbols, endows Pop Art with new symbolic value. In fiber art, Pop symbols are no longer mere expressions of consumer culture but, through the changes in materials and craftsmanship, become a profound reflection on social structures, gender identities, and cultural memory. Pop symbols in fiber art are reproduced through traditional techniques such as weaving and embroidery, allowing them to serve dual functions of cultural transmission and symbolic reconstruction beyond their concrete representation^[9].

B. Peirce's Triadic Theory of Signs

Charles Sanders Santiago Peirce's triadic theory of signs laid the foundation for the study of semiotics and significantly expanded the human understanding of how signs are generated, transmitted, and interpreted. Peirce proposed that any sign consists of three essential components: the representamen (sign vehicle), the object, and the interpretant. These three elements together form a complete system, with the meaning of the sign continuously generated through their dynamic interaction^[10]. This perspective contrasts with Saussure's dyadic theory of signs, as Peirce emphasized that signs are not merely simple correspondences between "signifier" and "signified." Instead, the involvement of the interpreter creates a more complex network of signification. The representamen refers to the physical existence of the sign, such as images, sounds, or written words. As the entry point into the semiotic system, the representamen points to a specific object, while the interpretant serves as a bridge between the two, facilitating the interpretation and generation of meaning^[11].

In Peirce's theory, the representamen is the material or perceivable part of the sign, which can be sensed by the interpreter. This is not limited to linguistic signs; it can also include visual images, physical objects, and even abstract symbols, such as mathematical or social symbols. The representamen provides a visible entry point for the interaction between the sign and the real world, initiating the process of interpretation as the interpreter recognizes and begins to decode it^[12]. Peirce emphasized that the representamen does not exist in isolation; it is closely related to the object of the sign. In the triadic structure, the meaning of the representamen depends on its relationship to the object and how the interpreter understands this relationship. For example, a specific image or color in a painting functions as a representamen, but its meaning is not self-sufficient; it emerges from the interpreter's understanding of the object to which that image or color refers. The representamen not only provides the external appearance of the sign but also determines its function and mode of operation.

The object is the thing or concept to which the representamen refers, determining the scope of reference for the sign. Peirce divided the object into two categories: the immediate object and the dynamic object. The former is the phenomenon or entity directly referenced by the sign, while the latter refers to the more complex underlying concepts or realities implied by the sign^[13]. The object provides the basis for the sign's referential capacity, giving the representamen meaning and situating it within a cultural context. The relationship between the object and the representamen is not a simple correspondence; rather, it is shaped by the interpreter's continuous, evolving interaction within cultural, social, and historical contexts. In this process, the object can be an external entity or concept, but it can also be an abstract idea, cultural symbol, or social phenomenon. For instance, in a symbolic artwork, the object is not only the tangible things depicted in the artwork but also the historical events or cultural symbols they represent. The complexity of the object leads to a multi-layered interpretation of signs, forming the deep structure of the semiotic system.

The interpretant plays a crucial role in generating meaning between the sign and its object. Signs only acquire concrete meaning within the cognitive framework of the interpreter, as the existence and operation of the sign depend on the interpreter's understanding of both the representamen and the object^[14]. In this process, the interpreter is not a passive recipient of meaning but actively constructs and generates meaning based on their social, cultural, historical experiences, and knowledge background. Peirce emphasized that the meaning of a sign is not static; it evolves and develops through different interpretations by various interpreters. Therefore, the same sign can generate different meanings in different contexts and cultural backgrounds. For example, the objects in Pop Art, such as consumer goods or advertising images, may be interpreted as symbols of consumerism in one cultural context, while in another, they may serve as tools for social critique. The diversity and openness of the interpretive process lend semiotics great flexibility and adaptability.

Peirce's triadic theory of signs is highly dynamic, as it emphasizes the continuous interaction between the representamen, the object, and the interpretant. Signs are not static entities; their meanings change through constant use and interpretation,

especially in different cultural and social contexts, where new layers and dimensions of meaning emerge. For example, a modern fiber artwork may use weaving techniques to present certain cultural symbols. However, as the sign enters a new cultural context, the interpreter's understanding of the representamen changes, leading to the generation of new meanings. Peirce stressed that the process of meaning generation is open and unfinished, relying on the interpreter's engagement with the sign in various cultural and historical contexts^[15]. Consequently, the meaning of a sign is not singular or fixed. By analyzing the interactions among the representamen, the object, and the interpretant, one can uncover the multiple layers of expression in visual signs across different art forms. Pop Art, through the appropriation and replication of signs, explores the mechanisms of meaning-making in consumer culture, while modern fiber art, through its choice of materials and innovative techniques, expands the cultural and social significance of signs. In this process, Peirce's triadic theory not only provides a systematic analytical tool for interpreting signs but also reveals the ambiguity and complexity of visual signs in diverse cultural contexts. The combination of modern fiber art and Pop Art, through the reproduction and transformation of signs, can drive cross-disciplinary research in visual semiotics, enriching both the theory and practice of semiotics in contemporary art.

C. Pop Art Style

The Pop Art style, an important art movement that emerged in the mid-20th century in Western countries, was rooted in the flourishing consumer culture and the rapid development of mass media. Pop Art employed a unique artistic language by appropriating, replicating, and transforming symbols from popular culture, bringing images, symbols, and objects from everyday life into artistic creation, thereby establishing a highly recognizable system of symbols^[16]. Compared to other modern art movements, Pop Art broke down the boundaries between "high" and "low" culture, making elements originally seen as commercial or popular, such as advertisements, movies, comics, and consumer goods, subjects of artistic expression. By reinterpreting popular culture symbols, Pop Art not only transformed the content of art creation but also changed the way symbols were used, making them reflections of societal and consumerist phenomena. The visual symbols in Pop Art possess a strong tendency toward symbolization, forming a unique system of language composed of images, colors, symbols, and commercial icons by referencing consumer culture, advertisements, celebrity imagery, and everyday objects. Andy Warhol, one of the leading figures of Pop Art, pushed the methods of symbol replication and repetition to the extreme through works like *Campbell's Soup Cans* and *Marilyn Monroe*, revealing the excess of symbols and the widespread infiltration of consumerism in a commodified society^[17]. The core of these works lies not in conveying profound emotions or philosophies through complex images or forms but rather in emphasizing the "emptiness" and "meaninglessness" of contemporary consumer society through the superficiality and flatness of symbols. In the Pop Art style, symbols exist not only as visual elements but also, through mass replication and flattening, challenge the authenticity and uniqueness of symbols in a consumerist society.

In Pop Art, repetition and replication are key visual strategies, not merely formal choices but also practices in the realm of semiotics. Pop artists enlarged, replicated, and continuously reproduced everyday symbols, undermining the traditional emphasis on originality in art, and in doing so, symbols gradually lost their original functions and uniqueness, becoming purely visual signs^[18]. This strategy allowed Pop Art to expose the overuse of symbols in modern society, as commercial symbols gained new consumer value through their repetitive use in advertising and mass media while simultaneously losing their original cultural meaning. By artistically processing this phenomenon, Pop Art transformed the visual symbols of consumer culture into reflections on social phenomena, offering critiques of consumerism, the excess of symbols, and societal alienation. The Pop Art style not only built its distinctive symbolic system through the use of popular culture symbols but also created a visual language entirely different from modernist art through its use of color, form, and materials. In Pop Art, colors are bright and flat, with pure tones like red, blue, and yellow applied on a large scale, enhancing the impact of visual symbols and echoing the design style of product packaging and advertisements. Roy Lichtenstein's work, which exemplifies a comic style, replicates black-and-white lines and dotted printing from comics, thus forming a highly symbolic visual style^[19]. The symbolic use of color and form language differentiates Pop Art from other art movements, strongly resonating with the visual characteristics of popular culture and further deepening the semiotic significance of the Pop style. Additionally, Pop Art's visual symbols not only reflect the phenomena of consumer culture but also engage in deeper discussions on social structures, political symbols, and identity. Although Pop Art is often considered a light-hearted and entertaining form of art, it contains profound critiques of social and political phenomena. Andy Warhol's *Electric Chair* series, for instance, repeatedly displays the *electric chair* symbol to explore issues such as violence, death, and social injustice within the judicial system. These symbolic images are no longer just simple visual elements but, in the context of contemporary culture, reflect complex social realities and political situations. Through the reconstruction of symbols in the Pop Art style, artists can conceal serious social critiques behind playful and entertaining symbols, turning art into a deep interpretation and reflection on social phenomena.

Pop Art's contribution to semiotics extends beyond the superficial use of visual symbols; it also offers new understandings of the cultural transmission and generation of meaning through symbols. In Pop Art, symbols are not just images but also become part of the economic system of symbols in consumer society through their dissemination via mass media and advertising. As symbols are continually replicated and transmitted, they gradually lose their original symbolic meaning, becoming "empty shells" in consumer culture. This hollowing out of symbols reflects Pop artists' deep critique of the symbolic system in consumer society, while also revealing the growing disconnection between symbols and reality in modern society. Against this backdrop, the Pop style, through the reproduction and playful use of symbols, challenges the traditional symbolic and sacred functions of art, transforming art into an experimental field of social semiotics. The semiotic significance of the Pop style has been extended and transformed in contemporary fiber art. As a form of multi-media art, modern fiber art, through the choice of materials and the use of techniques, can give Pop symbols new visual expressions. Fiber artists reinterpret and transform Pop symbols, turning the flat Pop imagery into three-dimensional, tactile experiences, giving the visual symbols of Pop Art new cultural connotations through the texture and materiality of fiber. By presenting the advertising symbols and consumer goods images of Pop Art through traditional fiber techniques such as embroidery and weaving, fiber art conveys richer symbolic meanings within the

material context, transforming highly commercialized and symbolized images. The tactile and soft nature of fiber materials allows Pop symbols to move beyond mere visual communication, extending their semiotic functions through tactile and spatial forms.

III. THE REPRODUCTION AND TRANSFORMATION OF POP STYLE IN CONTEMPORARY FIBER ART THROUGH VISUAL SYMBOLS

A. Symbolic Expression and Material Language in Contemporary Fiber Art

In contemporary fiber art, materials serve not only as the physical medium of creation but also, through their unique physical characteristics and cultural symbolism, form a complex system of visual symbols. The distinctiveness of fiber art lies in its heavy reliance on the expressive capacity of materials. Artists construct a symbolic language system through the texture, softness, and resilience of fiber materials, conveying multi-layered cultural, social, and personal meanings. Symbolic expression in contemporary fiber art manifests as a deep integration of material metaphor and symbolic representation. Each material in fiber art can become a symbolic entity, representing specific cultural backgrounds, gender identities, and social issues. Within the framework of visual symbols, Pop style symbols are reproduced and transformed through fiber materials, generating new aesthetic value and cultural significance.

Material metaphor is one of the core elements of symbolic expression in fiber art. Materials are not merely the carriers of visual art but also symbols of cultural and social significance. The material characteristics and historical contexts of fiber materials endow them with specific metaphorical meanings in different cultural and social contexts. Soft, malleable fiber materials are closely associated with daily life, household labor, and emotional experiences, thus often serving as symbolic representations of society, gender, identity, and historical memory in fiber art. By selecting and processing various fiber materials, fiber artists create works imbued with deep metaphors, conveying complex emotional and cultural information. Natural fiber materials such as silk, wool, and cotton are often linked to warmth, intimacy, and domestic life due to their soft texture, and their qualities also easily form symbolic connections to motherhood, care, and femininity^[20]. Simultaneously, the introduction of synthetic fibers, metal wire, or discarded materials gives fiber art a more modern, industrialized symbolism, expressing social critique, environmental awareness, or reflections on contemporary consumer culture. Material metaphors are not only reflected in the material itself but are also reinforced through techniques and processes in fiber art. Weaving, sewing, and embroidery have rich historical and symbolic meanings in different cultural traditions, making the technique itself part of the symbolic framework. In traditional cultures, weaving and embroidery, as daily domestic labor, are closely linked to female identity and symbolize heritage and memory. Thus, contemporary fiber artists, through innovative use of these techniques, further develop the symbolic nature of material metaphors. In some works, the repetitive labor of hand-weaving is used to reflect the invisible emotional and physical labor in modern society, while embroidery is symbolically employed to express identity, cultural memory, or gender politics. Fiber artists use traditional techniques to represent modern issues, utilizing materials symbolic of domestic and female labor to critique contemporary consumerism or environmental concerns. Through metaphor, the materiality of fiber is transformed into a tool for social critique, revealing the tension between consumption and labor in human society^[21].

In the symbolic expression of fiber art, gender symbols hold a special place. The relationship between fiber art and gender has a long history, with fiber crafts like weaving and sewing traditionally associated with women's labor, bearing profound gender metaphors. Consequently, fiber art has become an important medium for exploring and critiquing gender identity and social gender roles. Traditionally, fiber crafts have been regarded as "women's handicrafts," a stereotype that not only restricted the expressive methods of female artists but also marginalized fiber crafts, denying them recognition as fine art^[22]. Contemporary fiber artists, through innovative use of fiber materials and techniques, challenge the fixed nature of gender roles and use fiber crafts as a symbolic tool to question gender divisions and redefine female identity. By imbuing fiber art with critical and contemporary relevance, artists not only expand the expressive possibilities of fiber art but also challenge traditional social gender norms through the reinterpretation of gender symbols. Additionally, in the relationship between fiber art and gender symbols, the deconstruction of gender politics and social norms has become a central theme for many artists. Contemporary fiber art, by reexamining material metaphors and gender symbols, grants new social meanings to fiber crafts. It represents not only the inheritance and development of traditional fiber techniques but also a practice of challenging traditional gender roles and social structures through visual symbols. By exploring material metaphors on multiple levels, contemporary fiber artists construct complex systems of symbolic expression on visual, tactile, and cultural planes, freeing gender symbols from the commodified narrative of consumer culture and transforming them into a profound reflection on identity, labor, and power.

Through the combination of material metaphor and gender symbols, fiber artists create a series of works rich in cultural and social critique. Contemporary fiber art works reuse the symbols of traditional female labor, such as domestic textiles, sewing, and embroidery techniques, to express the invisible labor and marginalized roles of women within the social structure. These works, through the complex symbolic meanings of materials and techniques, demonstrate female artists' profound reflections on domestic labor, gender inequality, and social class. For instance, American artist Miriam Schapiro, through techniques like mixed fibers, quilting, and collage, elevates traditional women's "handicrafts" into the realm of contemporary art, revealing the close connection between gender politics and artistic creation. Her works not only blur the boundaries between art and craft but also, through the reinterpretation of female labor symbols, express a positive recognition and redefinition of gender identity. Meanwhile, the integration of Pop style with fiber art further enriches the expression of gender symbols. As an art form of the mid-20th century, Pop art aimed to explore consumer culture, gender imagery, and the construction of social identity through the appropriation and reproduction of mass culture symbols. In Pop style, female figures are often commodified and symbolized by consumer culture, becoming visual symbols in mass media and advertising. These symbolized female images are deconstructed and reexamined through Pop art techniques, while contemporary fiber art, through the combination of material metaphor and

gender symbols, offers a more critical and embodied reproduction of these symbols. The softness and intimacy of fiber materials make them an ideal medium for reexamining female body symbols and gender roles. By selecting materials and employing techniques, fiber artists transform female figures in Pop style into critical symbols of gender politics, reinterpreting the commodified female image in consumer culture. Through the use of soft textiles, hand embroidery, and weaving techniques, artists deconstruct the symbols of Pop style, turning the objectified female body into a deep exploration of gender identity, thus revealing a critique of gender power structures.

B. The Re-presentation of Pop Symbols in Fiber Art

Pop style, an artistic movement rooted in mass culture and consumer symbols, creates a highly impactful and culturally critical symbolic system by replicating, amplifying, and reassembling symbols commonly used in everyday life. This symbolic system is not only expressed in traditional art forms such as painting and sculpture but, with the development of modern fiber art, Pop symbols have gained new materiality and cultural significance through fiber-based expressions. The characteristics of fiber materials engage in a rich dialogue with the flat, image-based symbols of Pop style. Artists employ fiber art techniques such as embroidery, weaving, and sewing to deconstruct Pop symbols and imbue them with new meanings. In the context of modern fiber art, Pop symbols are not merely reproduced visually; they undergo multiple transformations in material and form to convey complex metaphors related to society, culture, and identity, showcasing the unique expressive power that emerges from the combination of semiotics and fiber art.

The fiber-based expression of Pop symbols is central to their re-presentation. Fiber art, with its unique material language, redefines the visual representation of Pop symbols, breaking the original two-dimensional limitations of Pop imagery and transforming it into three-dimensional, tactile forms. Symbols from advertisements, celebrity portraits, or brand logos—typically presented through print or painting—are reconstructed in fiber art through techniques like embroidery, weaving, and quilting. Andy Warhol's *Campbell's Soup Cans*, a classic Pop symbol originally critiquing consumer culture through large-scale reproduction via silkscreen printing, gains new prominence when re-presented in fiber. The material texture and handcrafted nature contrast sharply with industrial production, emphasizing the opposition between these modes. With the intervention of textiles or embroidery threads, the symbol takes on a softness and tactile quality, evoking cultural dialogues about labor, craft, and mass production. Fiber-based interpretations transform Pop symbols from highly standardized commercial icons into personalized, warm, and everyday artworks. This transformation extends beyond material changes, involving a re-interpretation of the symbols' inherent meanings. Fiber materials, with their natural warmth, flexibility, and complex textures, contrast with the cold, industrial, and repetitive language of consumer culture. In fiber art, the tactile and material nature of Pop symbols imbues them with new cultural metaphors. For instance, when consumer product symbols are rendered in soft textiles, the symbols are no longer just critiques of commodity economies but become reflections on human emotions, memory, and the value of labor. American artist Miriam Schapiro, for example, combines Pop symbols with fiber materials to explore the invisibility of women's labor and its symbolic significance in both domestic and social spheres^[23]. The choice of fiber materials not only responds to traditional female roles but also infuses the works with new meanings related to gender politics through the re-presentation of Pop symbols.

The pictorial narrative of Pop style and fiber art further deepens the re-presentation of Pop symbols in modern fiber art. Pop art is characterized by highly pictorial symbols that communicate rapidly through repetitive, simplified visual language, forming an image-driven narrative of mass culture. By replicating images from advertisements, popular culture, and consumer goods, Pop artists create a symbolic visual language that emphasizes the symbols' communicability and recognizability. When fiber art re-presents these symbols, it uses its unique techniques and materials to expand the narrative dimensions of Pop symbols. In the context of fiber art, the pictorial narrative of Pop symbols relies not only on their repetition but also on the texture and structure of fiber materials, which enrich their expression. The fluidity and layering inherent in embroidery and weaving create a multidimensional and narrative space for Pop symbols, previously flattened in two-dimensional works. By controlling the fiber materials, artists introduce more details and variations into a single symbol, engaging both visual and tactile senses. Consumer product images like a can of Coca-Cola, when presented through needlework, retain their association with consumer culture while also hinting at the complexity and repetitiveness of manual labor through the repetitive stitching and textured lines. The re-presentation of symbols highlights not only the mass-produced nature of commodified symbols but also the tension between labor and consumption through the metaphorical qualities of materials. The pictorial narrative of Pop symbols in fiber art also reveals the multilayered structure of the narrative. Fiber artworks often go beyond simple symbol re-presentation by utilizing diverse materials and techniques to create multidimensional narrative modes. The fiber artist's creation involves not just the visual depiction of symbols but also their expression through touch, texture, and physical structure. This multidimensional narrative broadens the possibilities for expressing Pop symbols and, through the intricate textures of fiber materials and varied craft techniques, imbues the symbolic narrative with greater cultural depth. An artist might use different fibers such as cotton, silk, and metallic thread within a single fiber artwork to express Pop symbols in layers, prompting viewers to interpret the symbols' meanings in different ways based on material contrast. This layered representation allows the Pop symbols to transcend their surface-level association with consumer culture, conveying deeper interpretations of the social structures behind the symbols through material contrast, craft variation, and narrative complexity.

The combination of Pop symbols and fiber art also manifests in the re-presentation of temporality and spatiality. Fiber art often requires extended periods of time for creation, with repeated hand labor giving the symbols within the work a sense of temporal accumulation and historical depth. Unlike the quick dissemination and immediacy emphasized in Pop art, the re-presentation of symbols in fiber art stresses the value of slow, meticulous craftsmanship. The continuity of time imbues the symbols with different cultural and social meanings. Through long periods of handwork, Pop symbols in fiber art re-presentation not only reflect a critical reconsideration of consumer culture but also suggest shifts in the symbols' meanings in different historical contexts. Fiber artists, through extended embroidery processes, combine Pop symbols with historical memory,

transforming them from transient consumer culture symbols into vehicles for expressing historical events or collective memory. With the involvement of fiber materials and techniques, Pop symbols are no longer merely a quick reaction to consumer culture but become tools for sustained reflection on history and culture. Furthermore, the spatiality of Pop symbols is also expanded in fiber art. Fiber artworks often use three-dimensional structures and spatial arrangements to extend Pop symbols from two-dimensional surfaces into three-dimensional space. A fiber installation, through methods like suspension, spreading, or three-dimensional weaving, allows previously flat Pop symbols to gain new expressions in space. This spatial re-presentation breaks the visual singularity of the symbols, enabling viewers to experience multiple layers and meanings of the symbols from different angles and positions. By reconstructing space, the physical dimensions of Pop symbols are expanded, allowing them to function not only as visual symbols but also as spatial symbols that engage viewers interactively.

C. Transformation and Innovation of Pop Art in Fiber Art

The transformation and innovation of Pop Art in modern fiber art go beyond the simple transplantation of symbols and imagery. Through formal transformation and contextual reconstruction, Pop symbols are endowed with new artistic language and cultural meanings. As Pop Art's visual symbols enter the realm of fiber art, the mass images originally rooted in consumer culture and advertising symbols are reinterpreted and presented through the softness of fiber materials and the handcrafted nature of the medium. Fiber art not only innovatively transforms the physical form of Pop symbols but also reconstructs their cultural context and social significance through their expression in fiber media, enriching the semiotic content and social critique of Pop Art in this emerging medium.

The formal transformation of Pop symbols in modern fiber art is manifested in the materialization of visual symbols. Originally, Pop symbols were predominantly two-dimensional images, such as brand logos, product packaging, and celebrity portraits, highly simplified and repeated in Pop Art. When incorporated into fiber art, these symbols shift from flat, two-dimensional images to three-dimensional, tactile material symbols. Fiber materials like cotton, silk, wool, linen, and synthetic fibers are no longer passive carriers of symbols but become integral to their construction. The texture, flexibility, and tactile warmth of the materials provide Pop symbols with new visual and sensory experiences. The texture of fiber not only adds complexity to the artwork but also enhances the materiality of the symbols. This formal transformation alters the way symbols are communicated, turning cold, mechanized consumer symbols into something intimate, warm, and organic. Additionally, this transformation is reflected in the plasticity and multidimensionality of the symbols. In Pop Art, symbols are often repetitive and standardized, reflecting the mass production and uniformity of consumer culture. However, in fiber art, artists can exploit the elasticity and plasticity of fiber materials to give Pop symbols more personalized and irregular forms. By combining different fiber materials, such as soft silk with rough linen or smooth synthetic fibers with dense felt, the visual and cultural meanings of the symbols become more diversified and layered. The juxtaposition of materials not only alters the physical appearance of the symbols but also lends them a multiplicity of meanings. For example, creating a Pop-style celebrity portrait using fiber materials moves beyond a mechanical response to consumer culture, offering instead a multi-faceted interpretation of personal identity, manual labor, and cultural memory. The formal transformation also involves the three-dimensional expression of fiber art. While Pop symbols are typically two-dimensional, in fiber art, the spatial and sculptural treatment of these symbols becomes a key mode of expression. Through three-dimensional fiber installations, Pop symbols "leap off" the canvas or printed page, becoming tangible, perceivable spatial symbols. This three-dimensional expression facilitates more direct interaction between the symbol and the viewer, allowing the audience to engage with the symbol not just visually, but physically, through spatial and bodily interaction.

The contextual reconstruction of Pop symbols in fiber art is not merely a formal shift but involves a deeper redefinition of the social function and cultural background of the symbols. In fiber art, Pop symbols are not only reproduced in form but also reimagined in the context of gender, labor, and culture, reshaping the societal structures behind the symbols. In Pop Art, female images are often objectified within consumer culture, but when these symbols are recreated in fiber art, the flexibility of the fiber material and the intervention of handcrafted techniques liberate the female symbol from its commodified representation. Artists use the symbolic value of manual labor, such as embroidery and weaving, to reflect on the politics of gender and identity behind female imagery. For instance, American artist Carrie Mae Weems reinterprets female images from Pop symbols through fiber art, using the traditionally feminine connotations of fiber materials to explore the roles of women in the family, labor, and society. This contextual reconstruction not only diminishes the consumerist shell of Pop symbols but also imbues them with deeper social critique and gender reflection. Additionally, the reproduction of Pop symbols in fiber art involves a profound reconsideration of labor and production relations. The replicability and repetitiveness of symbols in Pop Art are typically associated with industrialized mass production and the standardization of consumer culture, reflecting the depersonalization and overconsumption within capitalist systems. In fiber art, however, artists restore individuality and the value of manual labor to Pop symbols through the handcrafted process. Fiber art techniques such as embroidery, weaving, and dyeing often require the artist to invest significant time and effort, starkly contrasting with the rapid production and consumption represented by Pop symbols. Through these techniques, Pop symbols in fiber art are no longer cold industrial products but are imbued with the warmth and traces of individual labor. For example, Japanese artist Yayoi Kusama reproduces repetitive patterns from Pop Art through sewing and weaving techniques, preserving the critical nature of the symbols while also conveying a deeper reflection on the alienation of modern labor through the complexity of craftsmanship and traces of manual effort^[24]. Moreover, the contextual reconstruction of Pop symbols in fiber art is closely tied to globalization and cross-cultural exchange. Pop Art originally emerged within the context of Western consumer society, where the appropriated symbols predominantly came from mainstream Western culture, such as commercial advertisements, product packaging, and pop culture imagery, reflecting the prevalence of consumer culture in the West. However, when Pop symbols are introduced into the fiber art of non-Western cultures, their cultural context is reinterpreted and transformed. In non-Western fiber art, Pop symbols interact with indigenous symbols and cultural traditions, creating a cross-cultural dialogue of symbols. For example, in Chinese fiber art, artists often combine Pop symbols with

traditional Chinese textile techniques and ethnic patterns, exploring the impact of globalization on local cultures. This fusion not only showcases the clash and integration of Eastern and Western cultures but also reflects the artist's reconsideration of cultural identity and local traditions in a globalized context. Chinese traditional textile techniques, such as Su embroidery, Shu brocade, and Miao weaving, are renowned for their exquisite craftsmanship and intricate patterns. In modern fiber art, artists combine traditional techniques with the symbolic imagery of Pop Art to retain the historical and cultural depth of local crafts while using Pop Art's mass culture symbols to reflect on the homogenization of culture under globalization. Through this cross-cultural symbolic interaction, artists not only express the influence of global consumer culture but also explore the role and identity of local cultures within the global consumer system. In addition, fiber art's recreation of Pop symbols delves into issues of historical memory and personal identity. Given its close connection to everyday life and familial history, fiber art is often used to express personal and collective memories. The flexibility of fiber materials and the continuity of textile techniques make fiber art an important medium for expressing time and memory. By recreating historically significant images from Pop symbols, artists explore the historical narratives and social changes behind these symbols. Originally, Pop symbols carried a strong sense of immediacy, representing the "quick symbols" of consumer culture, emblematic of the fleeting nature of pop culture and rapid consumption. When these symbols are reconstructed in fiber art, their temporality shifts from immediacy to the embodiment of historical memory. American fiber artist Magie Oppenheim reinterprets political and social events through fiber materials, combining Pop symbols with personal memory and collective history to explore issues of personal identity amidst social change^[25]. Through this approach, Pop symbols not only continue to embody the characteristics of consumer culture but also become crucial carriers of historical narratives and cultural memory.

VI. INSPIRATIONS FROM THE APPLICATION OF POP ART IN MODERN FIBER ART UNDER VISUAL SEMIOTICS

The application of Pop Art in modern fiber art not only demonstrates the flexibility of visual symbols in cross-media expression but also inspires artists to explore how the transformation of symbols and the reconstruction of their contexts can achieve cross-disciplinary innovation in art. In this process, the power of visual symbols lies not only in their expression but also in their ability to acquire new cultural and social meanings through cross-media representation. While Pop Art originally drew upon consumer culture, mass media, and advertising symbols, in modern fiber art, artists extend the critical nature of Pop symbols by using innovative materials and techniques, expanding the symbols into broader social and cultural discussions. The integration of cross-media provides modern art with significant innovative value, fostering artistic regeneration and development through the multi-dimensional interpretation of visual symbols and cultural interaction in a globalized context.

The application of Pop Art in modern fiber art highlights the immense potential of visual symbols in cross-media expression. The concept of cross-media art stems from artists breaking the boundaries of traditional art forms and combining various materials and media in their creations. In this process, artists not only focus on the form of the symbols themselves but, more importantly, on how the combination of different media enriches the means of symbolic expression and cultural meaning. Pop symbols, originally flat images, are deconstructed using fiber materials, and through manual techniques such as weaving, embroidery, and quilting, these symbols are transformed from two-dimensional visual expressions into three-dimensional tactile experiences. This cross-media transformation not only alters the form of the symbols but also creates richer perceptual layers through the texture of the materials, the complexity of craftsmanship, and the spatial presentation. The innovative value of cross-media fusion is not limited to changes in visual effects but also reflects the transformation of the symbols' social function and cultural connotation. In the context of fiber art, the choice of materials and the use of techniques carry profound cultural symbolism. When Pop symbols are recreated using fiber materials, their original industrialized, standardized, and consumerist background is reinterpreted as more humanized and emotional symbols. The innovative value of cross-media transformation lies in its ability to expand the expressive range of Pop symbols and, through the combination of media and symbols, encourages viewers to interpret the social, cultural, and political meanings behind the symbols from new perspectives. In fiber artworks, artists reproduce the commercial imagery of Pop symbols through embroidery and weaving techniques, transforming symbols from those of advertising media into those represented by handcrafted embroidery, creating a unique visual tension between materials and symbols. The fusion of cross-media not only showcases the possibilities of materials in artistic creation but also inspires artists to explore how the complementarity of media can lead to the regeneration and innovation of symbols in interdisciplinary creations.

Semiotic theory emphasizes that symbols are not merely visual signs or images but are part of a complex system intertwined with cultural, social, historical, and political layers. In fiber art, Pop symbols are no longer just symbols of consumer culture; they gain multi-dimensional interpretive space through fiber materials and manual techniques. Artists can transform the form of symbols and reconstruct their context, turning them from singular visual expressions into multi-dimensional symbolic systems that incorporate tactile, emotional, and cultural backgrounds. This multi-dimensional interpretive process is reflected in the choice of fiber materials, the complexity of craftsmanship, and the reproduction of symbols in different cultural contexts. Pop symbols in Pop Art are usually highly simplified and flattened, aiming to quickly convey information from consumer culture. However, in fiber art, the simplicity of these symbols is broken. Through the texture of materials, the details of patterns, and the repetitiveness of craftsmanship, symbols acquire deeper perceptual dimensions. Symbols are not only understood visually but also provoke reflection through tactile experiences and the complexity of techniques. The multi-dimensional interpretation of symbols enables Pop symbols in fiber art to transcend their status as mere image symbols, becoming carriers of cultural and social discourse. Viewers can comprehend the cultural connotations behind the symbols through their multiple dimensions. At the same time, the multi-dimensional interpretation of symbols is also reflected in the interaction between symbols and context. Fiber art is often closely associated with topics such as gender roles, labor value, and historical memory. Therefore, when Pop

symbols are integrated into this context, they are no longer just representations of consumer culture but are endowed with new cultural symbolic meanings. By using recycled fiber materials to recreate brand logos from Pop symbols, artists can convey a multi-dimensional discussion on environmental protection and criticism of consumerism. The multi-dimensional interpretation of symbols in new contexts not only enriches their social functions but also inspires artists to combine materials and symbols to convey complex social and cultural messages in their creations.

The application of Pop symbols in modern fiber art also inspires cultural interaction and artistic regeneration in the context of globalization. Pop Art originally emerged in Western society, with its symbolic language heavily influenced by consumerism and mass media. However, as globalization deepened, Pop symbols gradually expanded across the world and gained new vitality in different cultural contexts. When Pop symbols, such as packaging and brand logos from Western consumer culture, are combined with traditional textile techniques from Africa, South America, or Asia, they form a unique cultural hybrid. These symbols acquire new meanings in new cultural contexts, symbolizing not only global consumer culture but also reflecting local cultures' roles and identities within the globalized system. The combination of traditional African textile patterns with Pop symbols can convey a critique of consumer culture while also exploring issues of cultural preservation and regeneration in the context of globalization through the reproduction of traditional techniques. Additionally, artistic regeneration is another important inspiration drawn from the application of Pop symbols in fiber art. The regeneration of Pop symbols is not only reflected in their reappearance and reinterpretation but also in their combination with materials and craftsmanship, through which the symbols gain new cultural vitality. Through the intervention of fiber materials and manual techniques, Pop symbols are transformed from industrialized and mechanized consumer symbols into cultural symbols imbued with humanism and labor value. This process of artistic regeneration not only grants Pop symbols new forms of expression but also, through their multi-dimensional interpretation, enables symbols to evolve from singular cultural symbols into complex tools for cultural discourse.

V. CONCLUSION

In summary, the reproduction and transformation of the Pop Art style in modern fiber art demonstrate the multiple possibilities for cross-media reconstruction of visual symbols. As a product of 20th-century consumer culture and mass media, Pop symbols, with their highly recognizable and symbolic characteristics, have rapidly spread on a global scale. Through reinterpretation in various cultural contexts, they have gained new social and cultural meanings. Within the framework of modern fiber art, Pop symbols, enabled by the diversity of fiber materials and the complexity of handcraft techniques, transcend their original flat, industrialized expressions, incorporating global issues such as gender politics, the value of labor, and identity. Through the formal transformation of visual symbols, Pop symbols are no longer confined to critiques of Western consumer culture but, in the context of globalization, engage in cross-cultural dialogues by integrating traditional crafts, national symbols, and regional cultures. Fiber artists, through traditional techniques like weaving and embroidery, blend Pop symbols with local cultural elements, not only preserving the semiotic characteristics of the Pop style but also imbuing them with new cultural narratives and social critique functions. In the context of global art exchange, the cross-media transformation of Pop symbols through fiber art has become an essential medium for exploring contemporary culture, global identity, and the preservation of local traditions. The global regeneration of symbols not only advances semiotic theory but also provides contemporary art with new avenues for symbol innovation from a cross-cultural perspective, highlighting the significant role of modern fiber art in global cultural interaction. The application of the Pop Art style in modern fiber art ultimately offers valuable theoretical references and creative paradigms for the global expression of visual symbols and the artistic regeneration within diverse cultural contexts.

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