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Artículos Científicos

La imagen en el diseño de la marca personal del artista visual

The image in the design of the personal brand of the visual artista

A imagem no desenho da marca pessoal do artista visual

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Resumen

Introducción: En este documento se reflexiona sobre la forma en que el artista visual puede emplear la imagen-marca de sí mismo para mejorar su posicionamiento. Para esto, se han tomado en cuenta las diversas innovaciones conceptuales y metodológicas propuestas por Boris Groys y Joan Costa en el campo del estudio del arte y del diseño de marca. **Objetivo:** Interpretar el enfoque de la imagen del artista visual contemporáneo presentado por Boris Groys, a partir de la noción de diseño de marca personal, en comparación con la que Joan Costa ha sostenido en cuanto a la defensa de la imagen como elemento fundamental para constituir una marca. **Método:** La metodología utilizada fue un estudio correlacional para distinguir las ideas de Groys en torno al establecimiento de la propia imagen pública y las propuestas de Costa sobre la relevancia de generar una imagen de marca que se pueda posicionar. Posteriormente, se relacionaron ambas concepciones para proponer una interpretación personal en torno a un concepto más global de imagen. El instrumento utilizado fue la investigación documental. **Resultados:** Tanto Groys como Costa reconocen lo significativo de desarrollar y comunicar una imagen de marca con la cual el público se pueda identificar. Los autores abordan el tema desde perspectivas distintas, pero complementarias: mientras que Groys establece la relevancia del autodiseño para generar una imagen pública que funcione como marca personal, Costa explica la importancia de la



imagen como el principal elemento para identificar a cualquier marca. Ambos teóricos coinciden en que actualmente todos los emisores sociales han adquirido la responsabilidad de diseñar una imagen-marca propia que los represente y que pueda ser proyectada en los diversos medios visuales. El análisis de estos conceptos ha aportado los elementos pertinentes para reafirmar la importancia de la imagen como una herramienta imprescindible para el posicionamiento del artista visual. **Conclusiones:** Para Groys y Costa el diseño de cualquier imagen pública es una actividad artística y creativa que se utiliza para distinguir a un sujeto social o a una corporación de sus competidores, así como para comunicar visualmente a su público todos los elementos particulares que los caracterizan y representan. A través del diseño de su imagen, el artista visual decide la forma en que quiere mostrarse al espectador.

Palabras clave: artista visual, diseño, imagen, marca personal, posicionamiento.

Abstract

Introduction: This document reflects on the way in which the visual artist can use the image-brand of himself to improve his positioning. For this, the various conceptual and methodological innovations proposed by Boris Groys and Joan Costa in the field of study about art and brand design have been taken into account. **Objective:** To interpret the approach of the image of the contemporary visual artist presented by Boris Groys, based on the notion of personal brand design and compared to the one that Joan Costa has maintained regarding the defense of the image as a fundamental element to constitute a mark. **Method:** The methodology used was a correlational study which helped distinguish Groys' ideas regarding the establishment of the public image itself and Costa's proposals on the relevance of generating a brand image that can be positioned. Subsequently, both conceptions were related to propose a personal interpretation around a more global concept of image. The instrument used was documentary research. **Results:** Both Groys and Costa recognize the significance of developing and communicating a brand image with which the public can identify. The authors approach the issue from different, but complementary, perspectives: while Groys establishes the relevance of self-design to generate a public image that functions as a personal brand, Costa explains the importance of the image as the main element to identify any brand. Both theorists agree that currently all social issuers have acquired the responsibility of designing their own image-brand that represents them and that can be

projected in the various visual media. The analysis of these concepts has contributed the pertinent elements to reaffirm the importance of the image as an essential tool for the positioning of the visual artist. **Conclusions:** For Groys and Costa, the design of any public image is an artistic and creative activity that is used to distinguish a social subject or a corporation from its competitors, as well as to visually communicate to its public all the particular elements that characterize and represent them. Through the design of his image, the visual artist decides how he wants to show himself to the viewer.

Keywords: visual artist, design, image, personal brand, positioning.

Resumo

Introdução: Este documento reflete sobre a maneira como o artista visual pode usar a imagem da marca para melhorar seu posicionamento. Para isso, foram levadas em consideração as várias inovações conceituais e metodológicas propostas por Boris Groys e Joan Costa no campo do estudo de arte e design de marcas. Objetivo: interpretar a abordagem da imagem do artista visual contemporâneo apresentada por Boris Groys, com base na noção de design de marca pessoal, em comparação com a que Joan Costa mantém em relação à defesa da imagem como elemento fundamental para constituir uma marca. Método: A metodologia utilizada foi um estudo correlacional para distinguir as idéias de Groys sobre o estabelecimento da própria imagem pública e as propostas de Costa sobre a relevância de gerar uma imagem de marca que possa ser posicionada. Posteriormente, ambas as concepções foram relacionadas para propor uma interpretação pessoal em torno de um conceito mais global de imagem. O instrumento utilizado foi a pesquisa documental. Resultados: Groys e Costa reconhecem a importância de desenvolver e comunicar uma imagem de marca com a qual o público possa se identificar. Os autores abordam a questão sob perspectivas diferentes, mas complementares: enquanto Groys estabelece a relevância do autodesign para gerar uma imagem pública que funciona como uma marca pessoal, Costa explica a importância da imagem como o principal elemento para identificar qualquer marca. Ambos os teóricos concordam que atualmente todos os emissores sociais adquiriram a responsabilidade de projetar sua própria marca de imagem que os representa e que pode ser projetada nas várias mídias visuais. A análise desses conceitos contribuiu com os elementos pertinentes para reaffirmar a importância da imagem como ferramenta essencial para o posicionamento do artista visual. Conclusões: para Groys e Costa, o design de qualquer imagem pública é uma

atividade artística e criativa usada para distinguir um sujeito social ou uma corporação de seus concorrentes, além de comunicar visualmente ao público todos os elementos específicos que os caracterizam e representar. Através do design de sua imagem, o artista visual decide como ele quer se mostrar para o espectador.

Palavras-chave: artista visual, design, imagem, marca pessoal, posicionamento.

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Introduction

The image is a concept that in the field of design is related to the way in which people, organizations and products are presented and perceived by others, which has acquired in recent years a significant relevance due to the vertiginous advance of technology and information and communication media. Currently, any issuer can produce images that represent it and communicate them through different means; However, professionals and companies that wish to highlight their products must generate images that differentiate them and connect them with their public of interest.

On this subject, Boris Groys (2014) points out that from the twentieth century - and as a result of the development of visual media - a large number of people went from being mere spectators to becoming objects of attention and responsible for establishing their own image in media such as Facebook, Twitter, YouTube, etc. This has forced everyone to have to assume "an aesthetic responsibility for their appearance towards the world, for the design of themselves (...), [although] although not everyone produces works, they are all a work" (p. 40). In other words, to distinguish themselves from others, visual artists have understood the relevance of designing a personal image to differentiate themselves from the contemporary social environment.

Now, from the perspective of Joan Costa (2004), the image represents the transmutation of the physical brand into an intangible, hence describing it as "a projection of the brand in the social field" (p. 17). Accordingly, the brand image must be designed to transmit to the public the elements and values that they wish to communicate and for which they want to be recognized.

For this reason, this document reflects on the importance for the visual artist of the design and self-design of a brand image that represents and identifies it. In this regard, it is worth mentioning that there are many theorists who have addressed the issue of brand image; However, in this paper the proposals of Boris Groys and Joan Costa were taken for the current relevance of their conceptual and methodological innovations, as well as for the remarkable contributions of both to the study of art and brand design.

The objective, in particular, is to explain the perspective of these two authors regarding the importance of the image for the development of a brand. In this way we try to offer a particular proposal about the value that this icon has not only to achieve the design of a personal brand, but also to represent the visual artist. For this, it has been attempted not only to interpret Boris Groys' approach to the image of the contemporary visual artist, but also to analyze the arguments used by Joan Costa to conceive the image as the fundamental pillar in the establishment of a brand.

The hypothesis assumed is that the visual artist who wishes to position himself in the art market must establish a personal image-brand that allows him not only to distinguish himself from others, but also to link him with the viewer in a way that allows him to assert himself in his mind and Become your preference.

Method

To describe the relationships between Boris Groys and Joan Costa's approaches to brand-image development, a correlational method was used in this work, as well as a documentary technique to collect and examine data related to the research topic .

To specify the discussion of the ideas raised by the two authors, the ideas of Boris Groys are presented first and then those of Joan Costa about the importance of developing a brand image; subsequently, an analysis of the way in which these are related and complement each other is offered in order to propose a particular interpretation, referring to a more global concept, that denotes the value of the image in the personal brand and the way in which it contributes to the visual artist positioning.

Discussion and results

At these dawn of the 21st century, it can be affirmed that most of the contemporary artists have not been concerned or occupied with defining a brand image that projects them personally, a basic objective to achieve professional development. In fact, although historically there have been different references associated with the image-brand of an artist, many of these creators have not had the interest or are unaware of how to develop a personal brand that helps them project their image.

In this regard, Groys - in his book *Becoming Public. The transformations of art in the contemporary agora* (2014) - comments that at other times the roles of the artist and the viewer were clearly defined: "The spectators were the subjects of the aesthetic attitude, and the works produced by the artists were the objects of aesthetic contemplation "(p. 13). However, as this author points out well, at the beginning of the 20th century this model began to transform, because with the use of various technological platforms and social networks, many people have become active, creative and responsible agents to establish their Own image in the media.

According to Groys, following the avant-garde movements of the last century, a design revolution flourished that sought to reveal the essence of things. In this way the rules that were applied in the design of the soul began to be used in the design of earthly objects, which, from the perspective of the Christian faith, focused on the beautiful, the pure, the natural and the proportionate . The design, therefore, began to be conceived as a creative activity aimed at producing visual, functional and aesthetic objects that communicated certain messages to interest groups.

With the so-called death of God - explains Groys (2014,) -, the design acquired an ethical dimension and became a means to show the soul that, traditionally, was locked in the body: "In design, ethics is returned aesthetic; it became form "(p. 24). Thus, the design of the soul began to be applied to the clothing of the body, that is, to its aesthetic, social and political appearance. The ethical disposition of the subject, therefore, began to show itself in his personal appearance and as a result of a consciously elaborated exterior design, where the body takes, from that moment, the shape of the soul. In this way, modern man acquired the responsibility of designing himself, presenting himself aesthetically as an ethical person.

Therefore, Groys believes that the artist is, by nature, a provider of aesthetic or unsightly experiences that can generate not only sublime and pleasant feelings, but also frustrating and unpleasant feelings. In this regard, the aforementioned author states that the aesthetic attitude is determined by the experience that the work generates in the observer, so it can be indicated that artistic production is generally subject to artistic consumption. However, it should also be noted that not all artists allow themselves to be guided by mercantilist interests, hence they seek in art a means to denounce the problems they perceive in their context. That is why, although aesthetics is traditionally linked to art, and although the art consumer often demands that so-called aesthetic experience, radical artists remain who are not really interested in public opinion.

Formerly, the artist was obliged to show in his works subjects imposed by the Church or by political power; However, today the democratic public requires the artist to address issues of general interest, which must also be related to their daily lives. However, according to Groys, it is the artist who finally adopts an aesthetic or unsightly attitude according to the effects he wants to generate in the public.

In addition to the above - and following the ideas of Groys (2014) -, artistic practices were transformed from the aesthetic to the poetic when the artists moved their interest in the external world "towards the autopoietic construction of their own self" (p. 16). Based on this, the public image of people is the result of an artistic design that they use as a trademark to satisfy particular interests: "It is clear that avant-garde artists became a trademark long ago" (Groys, 2014, p 16). With the creation and rise of the Internet, as well as with the rapid growth of social networks, individuals increased their interest in the design of themselves and decided on the way they intended to show themselves to others. This, logically, has brought its consequences, because - as Arda and Fernández (2012) point out - since people decided to communicate and represent themselves through their digital images, the contents have lost importance. Therefore, "as we become objects as signs, our social values are minimized to the meanings we choose" (p. 233).

As a result, Groys believes that modern man has taken responsibility for designing the elements of his environment and himself to expose his ideas, attitudes and values that will be judged by society. In this way, the contemporary social sphere has become an exhibition space where people are artists who seek to present themselves as self-produced works and where design is used to establish differences. On this matter, the aforementioned

author states that the visual positioning achieved by a character constitutes it as such because it shows its aesthetic and political disposition, which will be observed and judged by society in general. The interest that individuals have acquired for their public image has led them to become their own designers, which is why many prefer to be producers, and not just image viewers.

Each event and each public character generate a large number of images that are recorded at the time, although they are then described and interpreted almost immediately by various means. This media coverage - reveals Groys (2014) - is usually done without any intervention or artistic decision of the individual; However, the transfer of the art system to the field of the media makes the position of the artist subject to the production of the image: “The artist ceases to be an image producer and becomes an image himself” (p. 39).

The design, therefore, is generally conceived as a means to make things look better in the eyes of the viewer, hence it is sometimes considered as a deception strategy or as a device to turn the unpleasant into favorable. That is why Groys warns that self-design should always look for ways to disperse that suspicion, because only in that way will it be possible to build trust in the public. Also, this author denounces that many of the modern artists have tried to position themselves through false images, with which they try to present themselves as people free of any defect, although in reality they are subject to political or ideological commitments. This strategy, of course, is not only used by artists, since currently any individual who wants to excel can produce deceptive or exaggerated self-images to attract attention through the various visual and digital media. In this way, they select “extremely manipulated appearances to express what the person feels, what they want to share with their audience” (Arda y Fernández, 2012, p. 232).

On the other hand, Joan Costa - in his books *The brand image. A social phenomenon* (2004) and *The brand: creation, design and management* (2010) - reveals the importance of the image to generate a brand that can be positioned. On this issue, the author states that the brand is a strategy that is used for the consumer to identify and relate directly to a product, a company or a person, which is achieved to the extent that he is able to remember it and add it to your language and behaviors. The brand, therefore, is “an identifying, sensitive and recognizable sign, which differentiates the products from those with which it competes, and certifies its origin” (Costa, 2004, p. 40). Also, this author explains that the brand has two essential components: a graphic sign that the public perceives and recognizes visually, and a

verbal sign that can be received or issued to refer it. This means that the brand also fulfills two primary functions: identify producers to distinguish them from their competition, and communicate visually and verbally to the user all the particular elements that it represents.

Designing a brand, therefore, requires establishing a strategic plan to generate a distinctive verbal and visual sign that communicates and gives meaning to its components. With regard to design, Costa (2014) defines it as “the set of project activities that combine creativity and technique oriented towards an end (...), whose general objective is to solve problems and improve the quality of life” (p. 101).

More than products - Costa points out - consumers acquire brands that have some meaning for them (eg, satisfaction, security or social status). According to this author, the user trusts and is loyal to the brand that he considers consistent with his values and lifestyle; This is the essential stimulus that motivates people to acquire all their products or services.

The design of the brand image, therefore, should seek to reflect the values, personality and identity of the company or the person they represent. In accordance with this idea, Arellano (2013) describes image design as “a process of visual communication that consists of the transmission of ideas, concepts, emotions and information through the use of nonverbal language in a given context” (p. 5). For Costa (2010), the brand represents a “communication phenomenon whose social effect is the image it generates in the public's mind” (p. 26). He even adds that this image conceived in the social imaginary is the result of the subjective, psychological and emotional interpretation and evaluation of each person. This means that the form that the image takes in the individual's mind is based on their interests, values, motivations, lifestyle, experiences and their own image. In other words, the brand image is considered by the user as its self-image or as a sublimated mirror where its own image is supposedly reflected.

In relation to the latter, Panofsky (2003) explains that the visual image is psychologically conditioned, since through it the perceptible world is shown in the individual consciousness. This author agrees that the viewer identifies intimately with some symbolic form when he relates a certain spiritual content with the concrete manifest sign. Representations - says Panofsky - can be understood “as the consolidation and systematization of the external world; or, finally, as the expansion of the sphere of self” (p. 49).

Now, from this perspective, the word image can assume two different meanings: “the image as a physical representation of things found in our environment (...) and as a mental representation, a synthetic and intangible product of the individual imagination and, by extension, of the collective imaginary” (Costa, 2004, p. 107). The mental representation of the image of a brand - according to Costa (2004) - is not generated by objects or subjects by themselves, but by what they mean, since that image is the result of the subjective assessment made by the people of the various ways in which the identity of a person or company is manifested.

The fact that the contents of the communication are mainly aimed at highlighting the identity of the issuer - reveals Chaves (2005) - is a consequence of the fact that people currently grant greater value to the subjective element (the producer) than to the objective element (the product). Based on this, the image constitutes the maximum form of communication, since it is the very representation of the sender. It should be clarified that even when the words identity and image are related, they do not have the same meaning. Costa (2010) explains that identity is a property of things, people or companies that characterizes and distinguishes them from others, which serves to identify and remember them either by their appearance or by what they do or say; while the image is the mental representation originated in the public as a result of a psychological evaluation.

In general terms, Costa (2004) considers that the image is the effect of the transmutation of the physical brand into an intangible, hence defining it as “a projection of the brand in the social field” (p. 17). This author also comments that it is the stimuli, and not the representation of the brand, that generate expectation and arouse emotions, sensations and memories, which allows the public to establish relationships with a product, person or company. This means that the brand image is the result of all the signals emitted by an institution, which are transformed into concepts by the public that receives them. On this element, Chaves (2005) argues that people and companies, as social issuers that they are, must assume their values and transmit them clearly to their audiences. Perceptions and experiences determine the image that people form in their mind about an individual or organism, and define the opinions and attitudes they will have towards him when they hear, see or remember him.

According to Keller (2008), the brand image arises from the way in which the consumer perceives a brand and associates it with the information stored in its memory. A positive brand image can generate in the user a series of ideas, thoughts and favorable attitudes towards the individual or institution that represents it. As an element of persuasion - explains Chaves (2005) -, the image constitutes an unconventional form of advertising that can be transmitted by various means and in different ways. When a brand manages to identify with a specific segment of the market and, at the same time, remains in the user's memory, it is said that it has managed to position itself. But in addition to properly managing the brand, Chaves advises to continuously ensure its growth and sustainability, since it is the most valuable capital of any company and that offers, in the future, the greatest value and performance.

In relation to the personal brand, Costa (2004) believes that it allows recognizing and differentiating a person from another by name and appearance and depending on the main attributes that represent it. Therefore, Chaves (2005) suggests that the proper handling of the image allows manipulating the identity, that is, creating or transforming a subject. The public's perception of a personal brand then corresponds to its image and the impression it generates.

However, when comparing the ideas proposed by Boris Groys and Joan Costa, it can be noted that both authors approach the issue of brand-image design from different perspectives, although the concepts they establish are certainly complementary. Both recognize the importance of developing and communicating a brand image for the public to identify, approve and remember. In fact, while Groys emphasizes the meaning of self-design to generate a public image that functions as a personal brand, Costa focuses on the relevance of the image as the main element to identify any brand.

Due to the vertiginous advance that technology has had in recent times with the development of the Internet and social networks, Groys and Costa agree on the idea that all social broadcasters - be they people or companies - have acquired the responsibility of designing a own brand image that represents them and that can be projected in various visual media. Therefore, the design of any public image has become a fundamental artistic and creative activity to distinguish an entity from its competitors, as well as a mechanism used to visually communicate to its audience all the particular elements that characterize and

represent it. Through the design of his own image, the author decides the content and the way in which the viewer wants to be projected.

On the other hand, and as for the design of the image, both theorists agree that the primary function of design is no longer centralized in things, but in the public image of people or companies. Groys states that the criteria that were formerly applied to the design of the soul began to be used both for the design of objects and for the appearance of individuals depending on how they wanted to present themselves to others. The fact that people now give more value to the subject or organization that promotes an image (instead of the product itself) is the result of the transfer of interest in designing, from the world of objects, to the world of people. That has resulted in the idea of the image being modified, since it is now considered a form of communication that has resulted from the transmutation of the physical brand into an intangible that, when projected in the social field, generates a mental representation in the public.

For these critics, the image must be a reflection of the subjective elements that represent the emitter and the way in which these relate to the expectations of the recipients. In other words, when analyzing the approaches of these two authors, it is concluded that the brand image is a mental representation, the result of the interpretation and subjective evaluation of each person. The form that it acquires in the social imaginary is not generated by the objects or subjects by themselves, but by what they mean, since that image - Costa maintains - is the result of the individual assessment made by the public not only of the various ways in which the identity of a person or company is manifested, but also in the way of relating to their interests, values, motivations, lifestyle, experiences and self-image. Therefore, Groys considers that the attitude adopted by the viewer regarding a character and his work is determined by the perception and aesthetic experience that they generate.

In the contemporary social field, a person or company is the result of what others think, feel or believe of it, and in that exhibition space - says Groys - visual positioning is subject to the production of the image. Costa, on the other hand, explains that the brand image is the result of all the signals emitted by the institution, which are transformed into concepts by the public that receives them. In order for it to position itself, it must identify itself with a specific group of consumers and remain in its memory.

In this sense, visual artists - like most social entities - are responsible for their public image and are subjects of permanent confrontation around the visual elements they project, as well as the aesthetic assessment made of them, which forces them to continually review this image. As Groys (2014) emphasizes, "self-design has become the quintessential practice of mass culture" (p. 40). Therefore, the artist agrees with his audience in the practice of self-design; In other words, although not all are professionals who produce works, when designing their own image they become self-produced works.

Currently, says Costa, any person who wants to stand out in the global sphere can create a distinguished public image, which should be feasible to exhibit and disseminate in the various visual media. In the words of Saracco and Ind (2009), "the framework of the image itself constitutes the definition of a brand" (p. 49), and it must evolve, modify and adapt to new scenarios. For a personal brand to succeed, it must be based on an image that is representative of the issuer and generate strategies that allow it to be projected over time.

When interpreting the concepts that Groys and Costa have formulated to certify the importance of the image in the design of a brand, it can be inferred that both people and organizations that wish to succeed must constantly work to establish and communicate clearly an image brand that identifies them and differentiates them from their competitors, because only in this way can they be recognized, valued and remembered by the sector of the population they are targeting.

Professionals who seek to distinguish themselves favorably and occupy a special place in the minds of the public can use for themselves the processes and elements that companies manage to develop and position their brands. It is likely that some artists see with rejection or distrust the fact of designing a personal brand that represents them, but in order to excel in such a saturated and competitive market it is necessary to understand the benefits of using a brand image that generates positive and lasting impressions in Your interest groups.

In today's globalized world, projecting a good brand image and perception has become indispensable to excel, which can be achieved thanks to the development of the Internet, web pages, social networks and other forms of digital communication. While it is true that not all artists aim to sell - as some that only seek to express their emotions, feelings

or opinions prevail - it should also be taken into account that these means represent invaluable support for interacting with the public.

The design of the personal image is an essential tool for the positioning of the visual artist, since it not only reflects what each individual is and what he wants to convey, but also constitutes a way of communicating and relating to others. In order for the creator to be perceived just as he wishes, he must establish a brand image that provokes effective reactions and emotions in his receptors. By exercising his profession, the artist becomes a public person, hence he must develop and manage an elaborate image with which the audience can identify.

Conclusions

Currently, the image is a social factor of great importance, hence a large number of people use visual media to project personal images that are perceived and interpreted by the groups that receive them. In this sense, it is remarkable how the Internet, social networks and various communication devices have favored the projection of that personal image. These resources represent a means to transmit and strengthen the personal brand and achieve professional achievements, since they allow to generate a social bond with users.

Logically, some artists are not interested in designing a brand image because they believe it could commercialize their creations or distort the message they want to convey. However, this cannot be waived because — in any case, through products and actions — a message is always being communicated. Therefore, it is more convenient to take advantage of these advantages to communicate a positive and coherent image with the artist's values. Therefore, visual artists - especially those who seek to be recognized - must try to communicate elements of value that serve not only to identify and distinguish them from others, but also to generate favorable attitudes and thoughts that can be preserved in the memory of the public. to which they go.

In this regard, it should be noted that many renowned artists would not have been so successful if they had not established a personal image consistent with their values, which has served to give them reputation, credibility and acceptance. The image is aesthetic in essence and whenever it attracts attention it will be interpreted and evaluated by the public. Based on this, the most convenient thing is to build a positive image that can convey the



values and attributes of the visual artist, which will help you differentiate yourself from others and position your work and your brand.

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