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Calvin Klein’s branding and marketing has ultimately remained consistent, displaying their black and white logo branded underwear and jeans on attractive models with amped up sex appeal. Over time however, the brand had to adapt to reflect the changing discourse of episteme, according to Foucault, to remain relevant and progressive enough to be appealing to customers. The 90s ad portrays clips of a shirtless Mark Wahlberg, wearing Calvin Klein underwear and jeans, giving reasons why he chooses to wear that brand. Kate Moss, topless and wearing the same jeans and boxers, calmly walks around him with her arms crossed over her chest. The 2020 ad portrays seven actors/\_ public figures wearing Calvin underwear, shirts, and jeans, while “Body rock” by Moby (1999) plays in background; “We got the body, rock the body.” Different clips highlight different aspects of each person, and at the end, Kylie Jenner says the campaign phrase “I am who I am, I like what I like, I love who I love, I do what I want.” The ads are ultimately trying to get the viewer to buy a lifestyle by subconsciously convincing viewers that buying the product will give them the physical perfection and sexual desirability. It creates an escape fantasy, a fabricated dream space that appears authentic. Ads make consumers envy the glamorous lifestyle by internally viewing themselves in that position, so that they want to be envied themselves. The 2020 campaign pushes the idea of confidence and self-love which society has recently prioritized, claiming “confidence is sexy,” and also the idea of acceptance where those who wear CK will be accepted among their peers regardless of race, sexuality, gender, or financial class. Society is responsible for changing how we as an individual interpret imagery. From childhood, we are raised to buy into the often-invisible roles of how society expects us to think, act, and react. Over time we develop taste to choose who we identify with, as a reflection of our social experiences. As a consumer, we subconsciously acquire a taste for something based on how the media portrays it to us as viewers. According to Lacan’s theory of self-identity, we recognize ourselves as individuals, and when ads show something desirable, it draws on our imagination, enabling us to visualize ourselves in that context. In a commodity culture where we are taught to buy more to achieve satisfaction, we buy the product with the ingrained hope of obtaining the status. If the viewer aspires to these ideals; they may accept the transmitted message and buy into what Calvin Klein is selling. In relation to Gramsci’s ideologies, the viewer can identify with the dominant-hegemonic message, negotiate it, or oppose it. In 2020, Calvin Klein broadened its appeal to include other races, genders, and sexualities as its target market, however, viewers who do not directly identify with the actors may still feel inclined to associate with a brand that prioritizes acceptance and inclusivity. The 90’s ad shows how power is enacted through visuals which create dominance relations. According to Berger’s ideology, Kate is a spectacle on display to please male viewers. She is passive, submissive, and available like women in oil paintings meant to please a male viewer. In the 2020 ad, each actor commands the same amount of power, because they are isolated into their own clips, and they all embrace the theme of self-expression, reinforced by the repetition of the phrase “deal with it.” It means “I don’t care what you think, I do what I want,” and you can feel this empowerment too if you buy into the ideology. Each individual maintains their own agenda and personality, which lines up with today’s progressive ideology. Calvin Klein ads may appear innocent to consumers who have become desensitized to visual media which is problematic. Claiming Calvin’s are the best prevention for AIDS may be offensive since thousands of people lost their lives from this disease, and portraying Kate Moss as an available prop is degrading to women. Additionally, Lay Zhang, the Chinese actor, only gets a few seconds of screen time which is nothing compared to the rest. These ads demonstrate how visuals can be interpreted beyond just what meets the eye, and how they express the ideals of culture in a given time period. Comparing both shows how significantly the ideologies can change over just two decades.