

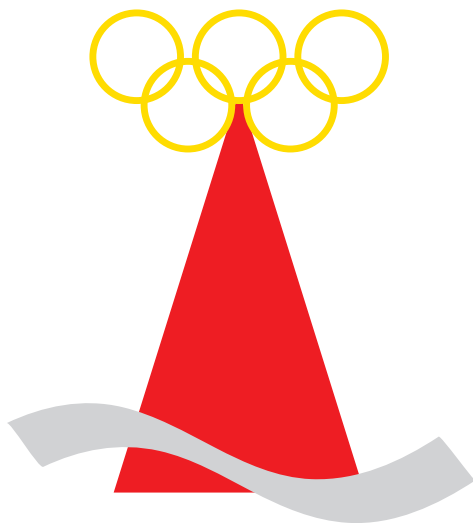


“The Marketing Myth on Santa Clause is one of the first attempts to initiate discussion in our (but also regional) academic community about one phenomena of importance for political and social processes as well as for construction and use of different myths in daily political sphere.

The author traces the emergence of the myth, its appearance in different European and American contexts as well as the specific (Christian) reaction to that which is called “pop-cultural” representation of Santa Claus”. The aim of her analysis is to draw attention to the interconnectedness of technology, modernization and globalization; the interconnectedness that leads to creation of one successful (but above all useful in marketing sense) marketing myth.

Special value of this paper lies in its interdisciplinary nature, in other words, in its a combination of different data and approaches deriving from the culture studies, history, anthropology and sociology of art. The author is competently handling this complicated subject-matter and easily moves through different sources, methodological approaches and different theories presented in this paper. Some of her conclusions will certainly stimulate further research, not only in the sphere of studying of the marketing and cultural construction of ideas, but also in the area that is called “history of everyday existence”.

Aleksandar Bošković, anthropologist  
(1962)

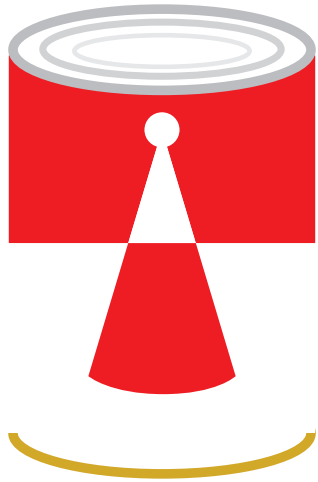


Unveiling of the force and influence that lies in the interaction between the marketing strategies and widely dispersed and well rooted mythological phenomena is what distinguishes this study from other researches in the interdisciplinary area of culture studies.

Extremely complex research endeavor based on the analysis of theoretical texts connecting the areas, issues and methods of different scientific disciplines: anthropology, sociology, history, ethics, history of arts, theory of media as well as the theory of political and economic sciences.

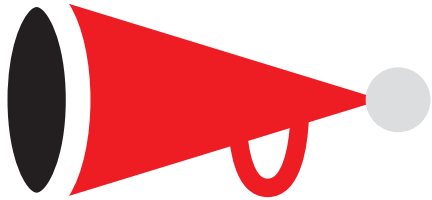
The value of this study lies also in that it draws attention to the need for and importance of such interdisciplinary research procedures to be applied in the social and communication sciences. That is why, this study is addressed to and is important for the researchers from the domain of humanities, professionals from the domain of politics and culture, artists as well as for all those interested to broaden their perspectives on the popular culture to which they all belong.

Maja Korać Sanderson, sociologist  
(1957)



It is unusual for a research paper to be embellished with designer's observations in the shape of freehand drawings. Those are usually documentary annotations suggesting the authenticity of data. The author of the Santa Claus Marketing Myth, Lana Pavlovic Aleksic, believed that her paper needed illustrated material. Primarily to endorse the title of her book whose first word marketing is barely imaginable without considerable power of visual saturation. Designer Dusan Jelesijevic undertook an exceptionally complex task. By translating a set of titles into the domain of graphic manuscript, he has created something that can autonomously navigate throughout the whole volume of the book. At the end of author's discourse on mythology, Jelesijevic recognised firm ultimate signs and thus made a way into the sphere of abstraction. He made no attempt to make them understandable to everyone. With minimal number of pictograms he creates sequences of graphemes that put together become a comic book. Everyone can choose his own title of this comic book. That we are dealing with a well selected designer material becomes obvious from the successful website presenting the author, that is, the idea and the content of the project. In any case, this is a complex work deserving further presentation.

Radomir Vuković, architect  
(1944)



Perhaps the main value of the graphic images included in the academic work of Ms. Lana Pavlovic Aleksic's book is the fact that they EXIST as an integral part of the publication.

They exist and act not as illustration, illuminations or diagrams, but as a device that serves to avoid falling into the banality of the marketing jargon so profuse in connection with Father Christmas image.

The visually attractive images also serve as invitation to read into different chapters of a well-researched academic text.

The creations of Mr. Dusan Jelesijevic's minimalist design language are restricted to the red triangle and white dot (pom-pom) to maintain symbolic connection with Father Christmas image. They can quickly be reconstructed into visual association of different context.

In page 115, the "benevolent image" of Father Christmas is transformed into a frightening KKK figure, thus best echoing Lana's thesis.

In the artist's work the materialistic values of realistic visual presentations are negated in an attempt to introduce the individual freedom of one's own imagination.

Dan Reisinger, painter and graphic designer  
(1934)