

## Marketing with Art: How Artists Benefit from Marketing

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### Abstract

#### Introduction:

The idea that art must be non-commercial to remain art misses the point that art must be accepted by the masses to reach a goal of fame and popularity that creates value and recognition (Waite 2013). We postulate here that the artists will gain as much from a commercial connection as the marketer from the art connection. The primary result desired by commercial advertisers is broad coverage as this provides an expanded audience for them and the artists; a viewership by the masses creates awareness possibly leading to popularity (Sharrock, Lee 2011). Cutter (2006) showed in the power of exposure that repetition not only sets the liking of art in the mind of the viewer but it overcomes the effect of known fine art. Beauty may be in the eye of the beholder but if they see it often enough anything may become beautiful or more appropriately familiar.

#### Examples:

The power of exposure for art was exemplified over 100 years ago by Gustave Coillebotte 1897 gift of art to the French government. Upon his death Gustave Coillebotte made a bequest to the State of France of his entire Impressionists collection of art (Ringwald, John 1961). This example provides just one of many instances of creating notoriety and fame from a single act that draws attention. All the original 8 artists, Camille Pissarro, Edgar Degas, Paul Cézanne, Alfred Sisley, Claude Monet, and Pierre-Auguste Renoir, Jean Millet and Édouard Manet, works that had been identified by the bequest had been rejected by critics and the French government for several years before a set of paintings were accepted (National Gallery of Art 2015). A battle raged in the news media as to whether the obscure impressionists' paintings belong in a museum (Ringwald, John 1961).

The Mona Lisa, by Leonardo da Vinci, is arguably the most famous painting in the world but was once a relatively mid-level painting hanging in the Louvre (Sassoon 2001). In 1894 the "Mona Lisa" was valued at 90,000 francs compared to Raphael's "the Holy Family" valued at 600,000 francs or the 150,000 francs value of the "Supper at Emmaus" by Titian [Tiziano Vecellio]. The Mona Lisa gained international fame in 1911 when it was stolen by Vincenzo Peruggia, an unemployed painter from Italy (Watts, Duncan 2011). The French press declared the painting had historical significance and replicas of the Mona Lisa were published in the newspaper monthly for almost two years (McKenzie 2013). For the first time in history people lined up outside the Louvre to see the spot on the wall where the Mona Lisa once hung (McKenzie 2013). The fuss over this painting became an obsession with the French people and the Mona Lisa became the worlds most treasured painting (Thompson, Derek 2017). The painting was not recovered for several years, and the press continued to push the authorities to find and return the now world-famous art work (Sassoon, 2001). The return of the painting and capture of Vincenzo Peruggia in 1913, which by its sheer duration of publicity, created an art icon of the Mona Lisa painting. This necessitated a reevaluation by the artistic society of the relative standing for the painting in the art community; the 1962 insurance value of the Mona Lisa was \$100 million dollars (The Guinness Book of World Records, 2016).

A more contemporize example of a marketing impact on art is the creativity of Andy Warhol, pop artist of the 60's generation. Andy's first gallery exhibit features 32 hand-painted cans of soup that resembled the original lithographs the of Campbells Soup Company labels. The paintings created a mild sensation in Los Angeles and much success with the youthful art and film community; this eventually became the catapult to Andy Warhol as Pop art Icon. Andy mentioned years later that this was his finest work (Ketner 2013). Eventually the Campbell Soup Company recognized the value of the painting to the soup product and adopted the color scheme and Warhol design. The recognition by the public and the familiarity of the subject combined to make the painting a success. Here art leads marketing to accept a work that befits the products sales.

#### Supposition:

Art and advertising are not like oil and water as some may believe but rather more of a complex mix of opportunity

and strength combined to enhance each in a symbiotic relationship. Both marketing and business benefit from art that portrays a product in a favorable light or adds a level of distinction not before recognized. Conversely, art benefits from advertising and product marketing by gaining a level of notoriety, recognition or fame which leads to mass acceptance and appreciation. Many artists and their masterpieces strive for years to become accepted. Some never make the grade and others only reach a low level of recognition and appreciation. Arts connection to marketing places the art in front of as many people as is economically feasible using either mass, print or electronic media. In a minute or less, a piece of fine art that is part of an advertisement will be viewed by more people than most paintings would in a year at the Louvre.

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