

Art in Advertising. Types of Visual Art Usage in Commercial Communication

El arte en la publicidad. Tipologías del uso del arte visual en la comunicación comercial

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Resumen

La saturación publicitaria en un mercado globalizado altamente competitivo, en el que las diferencias funcionales entre los productos apenas existen, obliga a las marcas a innovar en la búsqueda de nuevas estrategias comunicativas que generen valor y *engagement* con el consumidor. En este sentido, la inclusión de referencias al arte visual en la comunicación comercial se propone como un modelo válido, fundamentado empíricamente en el "efecto de transfusión del arte". El objetivo de este artículo es la clasificación de la diversidad de formas que puede adoptar esta estrategia, que en base al modelo de Hjemstev, aplicado al estudio del significante del lenguaje publicitario mediante la dicotomía expresión/contenido, define once tipologías distintas, de las que se incluyen varios ejemplos.

Palabras clave

Publicidad, arte, clasificación, tipología, efecto de transfusión.

Abstract

Advertising saturation in a highly competitive globalized market, where functional differences among products barely exist, forces brands to innovate in the search of new communicative strategies that generate value and consumer engagement. In this respect, the inclusion of visual art references in commercial communications is proposed as a valid model, empirically founded in the phenomenon of "art infusion". The classification of the diversity of forms that this strategy can adopt is this article's objective, that based on Hjemstev's model applied to the study of the advertising language signifier through the expression/content dichotomy, defines eleven different typologies, including several examples.

Key Words

Advertising, art, classification, typology, art infusion.

1. Introduction

In a communication scene in transformation, influenced by the impact of new technologies in society and where globalization brings as many challenges as it does opportunities, the importance of intangible assets has been growing at an alarming rate. Among them are the brand and its management, that today are considered fundamental values in the business world (Villafañe, 2001). However, until just a couple of decades ago, the leading business model was based exclusively on the laws of supply and demand and in the ability of the market to achieve a balance between them (Muñoz, 2008). This approach is reflected in the communication, dominated by strategies focused on influencing the public with a massive, one-way message, derived mainly from the mathematical theory of information by Shannon and Weaver¹.

This focus couldn't be more different from current reality, where there is a transformation taking place in the relationship between the company and its publics via innovative communication that allows for its differentiation (Costa, 2012). The main reason lies in that consumers today consider the quality and function of products as understood, to the extent that they expect more, "an added value for which the consumer is willing to pay" (Bocigas, 2011: 53). It is redefined as a consumer market with a new protagonist, *the prosumer*², a more demanding individual, more informed and more active, that demands excellence –not just quality–, personalized treatment, variety, accessibility and immediacy at a reasonable price. This new consumer is also co-creator of the products in the sense that these are designed based on his needs and desires, and show himself to be more skeptical towards the conventional advertising discourse (Ritzer and Jurgenson, 2010). A multi-screen and multi-channel consumer that requires a communication that is relevant, useful, that entertains, excites and that promotes engagement.

All this obligates brands to seek and identify opportunities of perceived value creation, which requires them to constantly acquire new knowledge and abilities to differentiate themselves from competitors, transforming them into what is known as the "brand experience", defined by Alloza (2002) as "the sum of positive experiences that the public has related to an organization".

As a result, in this highly competitive advertising context, characterized by the overexposure of the public to advertising in which the inclusion of references to art in brand communication becomes a valid formula to add value to the functional characteristics of products (Cavalli, 2007). A strategy that falls within the growing trend that promotes for advertising that is unleashed from the need to highlight the product's features, omitting the argumentative and the rational, in order to adopt much freer ways and, to a certain degree, closer to art than the old way of advertising (López, 2007).

2. Theoretical Discussion

2.1. The Relationship Between Art and Advertising

The fusion between art and advertising, which for some seems quite innovative, is, in reality, not so. Both disciplines began their relationship around 1900, when vanguard artists saw in advertising, in the form of a poster, a chance to participate in the creation of a new urban space, one in which products were exhibited, even invading the domestic space (González, 1997). This is the point when art becomes involved in the creation of the brand image of the incipient consumer society. Although several decades would have to pass in order for the inverse phenomenon to occur, when advertising is introduced into art as an essential part of postmodern culture. It would not be until the birth of Pop Art that images of products and logos became a reoccurring source of themes for art (Díaz, 2010). Although, "depending on the nature of the work, the iconographic content has oscillated between cultural critique, irony and paying tribute" (Reguera, 2014). Either way, where there is no doubt is that the limit between art and advertising has gone diminishing itself throughout the 20th century. So much that today both participate in the co-creation of the iconographic universe of today's consumer, one that merges what formerly constituted high culture and pop culture (Brea, 2009). A phenomenon that reveals the dissolution of the artistic in the society of information in order to give way to the "visual culture" (Almeida, 2004: 1), in which the *iconosphere*³, understood as the sum of the images disseminated by the visual culture of the masses, "Not only is it made up of the physical objects carrying an iconic configuration, but

also the images that are reproduced and disseminated by mass media" (Brihuega, 2006: 399).

Furthermore, it can be said that today advertisers look to the art world as a constant reference just like they did in the past, when it was a common practice in the advertising industry to commission recognized artists for the creation of pieces (Walzer, 2010). Along the same lines, one must note the existence of "a tendency in some artistic movements to use resources coming from the advertising world" (Pérez, 1998: 184), thus showing that the influences between art and advertising have gone in both directions⁴.



Image 1. Free reinterpretation of *Las Meninas* or *The Family of Phillip IV* (Velázquez, 1656) in an advertising campaign by El Corte Inglés in 2011 directed at the international tourist. In this case, cultural symbolic universe of the Prado Museum was the insight to attract quality shopping tourism to the capital of Madrid. Source: http://24.media.tumblr.com/tumblr_lb0m5nadv1qduv-m4o1_500.jpg



Image 2. *Menina Black&White Scotch Whisky* (Antonio de Felipe, 1988-1991). This is a free reinterpretation of the figure of Princess Margaret who appears in the middle of *Las Meninas* by Velázquez (1656) using the visual identity and iconography belonging to a brand of Scotch whisky, *Black & White*. The artist portrays the princess in black and white. She is accompanied by two dogs, one black and the other white, emblems of the brand, thus sourcing the influence of advertising language in the creation of a piece of art. Source: https://es.pinterest.com/pin/555490935263195596/?from_navigate=true

In regards to this, the majority of authors promote an integrative vision in terms of the merging of art and advertising (González, 1997: 81; Alberdi, 2002: 90; Hetsroni and Tukachinsky, 2005: 94). They defend the democratization of culture, understood as placing cultural assets at the disposition of all individuals, making possible a mutual communication between art and popular culture (Eco, 2009: 27-28). In this way they justify the confluence of "great art" and "popular culture" as a result of the widening of the art object field (Cruz, 2001: 167). This phenomenon proposes to be the origin of a renewal of everyday visual language that, of course, appears in advertising (Gúzner and Fernández, 1991: 62).

On the contrary, there are authors that have a critical view, calling it a sacrilege to have an artistic dimension in advertising. Defenders of this point of view define advertising as an integrated part of popular culture (González, 1997: 81) that in modern times alludes to entertainment, recreation and pleasures that can be bought as part of consumer society (Spielvogel, 2010:

968), in such a way that advertising could not be culture, but rather an anti-culture. One stance that authors like Asenjo share (1999) is that, although they accept the contribution advertising makes to spreading knowledge about and recognition of art, they warn of the deceiving effect of “aestheticizing the world” that it produces, given that the works of art used in advertising lose their initial symbolic value and are converted into mere subjects of mass consumption trends.

Between these two points of view are the authors that argue that it is not about considering advertising as art, but rather accepting that, although art is not advertising, given that its function is aesthetic and, advertising is not art, given that its function is commercial, but what is true is that both languages feed off each other (Díaz, 2010: 85). Given the mutual influences, it should be no surprise that the existence of viewpoints even more audacious that propose that the transformation of a product into a brand, gives it an intangible quality that, to a certain degree, converts it into an artistic icon (Caro, 2012: 148). At the same time, the work of art becomes an object of consumption in the art market. Thus, advertising loses any negative connotation derived from its commercial orientation (González, 2007). It is so much so, that authors like González-Solas (1999) sustain that art and advertising could not be compared, but can be substitutable, given that the best thing would be for advertisers to commission art instead of advertising.

Along the same lines, a step further in the perceived value creation via references to art in brand communication comes in the form of what is called branding art, a specialized genre within a company’s strategic marketing, that promotes the artistic focus of brand management understood as “the way in which brands use aspects belonging to the art system” (Reguera, 2012). A point of view in which Ind and Saracco (2009) coincide is that upon proposing that the expression of the brand should be permeable to new proposals in order to be able to adapt to new scenarios. In this sense, the concept of branding art would designate associations with determined works/artists that generate a direct transfer of their aesthetics and personal universes on culture, image and strategic vision of the brand (Reguera, 2014).

However it may be, interest for the analysis of the relationship between art and advertising is solidly proven by the multitude of initiatives that exist with said theme, from the creation of physical or virtual museums, like Paris’s Musée de la Publicité or the Museo Virtual de Arte Publicitario sponsored by the Cervantes Institute, to even the initiatives of the advertising sector to promote recognition of artistic values in advertising, like the *Certamen Artístico de Creatividad Publicidad: La publicidad en el Museo*, created in 2006 by the International Advertising Association (IAA) in collaboration with the Museo Nacional Centro de Arte de Reina Sofía and the Asociación de Productoras Publicitarias Españolas (APPE) and which originated from a similar proposal in the MOMA in New York in 1995 (Hermoso, 2007: 6).

Not to mention, of course, the great number of exhibitions that focused on the evolution of the link between art and advertising, including: *Art et Pub dans le monde* (Museo de Artes Decorativas, Paris, 1955), *El arte del viaje* (Madrid, 1991), *Art & Pub* (Centre Georges Pompidou, Paris, 1991), *High & Low: Modern Art and Popular Culture* (MOMA, New York, 1990-1991), *Signos del siglo. 100 años de diseño gráfico en España* (Museo Nacional Centro de Arte Reina Sofía, Madrid, 2000), *Maestros del Arte en el Cartel* (Museo Valenciano de Ilustración y de Modernidad, Valencia, 2005), *Arte y Publicidad. El cartel publicitario: 1890-1960* (Casa Revilla, Valladolid, 2010), *1900. El origen del arte publicitario* (Sede Fundación Bancaja, Valencia, 2012) o *Graffiti Pop* (Casa de Vacas, Madrid, 2015).

In the world of publications, whether they are of informative or scientific nature, there are also an abundant number of works dedicated to said subject that come in the form of articles, books, book chapters and doctoral theses. One must certainly note the interest of the Spanish academic community in investigating the influences between art and advertising, which translates into a constantly growing production of doctoral theses, since 1998, in the Universidad Complutense de Madrid, Pérez Gaulí defended his research on the representation of the human figure in art and advertising. Although “this type of scientific production has focused more on analyzing the transfer of art to the advertising field, than advertising to that of art” (De Vicente, 2011: 218).

2.2. The Use of Visual Art in Commercial Communication

Any proposal that reflects on the use of art as an advertising resource should start by defining each term. To this end, from here on a perspective focused on the consumer will be adopted, understanding art to be that which spectators categorize as such, given that previous studies have suggested that consumers have a general preconception of art (Joy and Sherry, 2003). In relation to the concept of advertising, a definition will be used from the marketing perspective, which considers it to be:

A transmission of information, impersonal and paid for, carried out via a medium of communication, directed at a target audience, in which the transmitter⁶ is identified and it has a specific objective: whether immediate or not, attempts to stimulate product demand or change the opinion or behavior of the consumer” (Santesmanes, Merino, Sánchez and Pintado, 2009: 238).

There is a need to go into detail on the knowledge of the relationship between art and advertising, in this case, from the point of view of brand management. In this sense, you can summarize that there are three fundamental causes for which advertising uses art: for inspiration, to simplify the understanding of the message and/or to differentiate itself giving added value to the product (Cavalli, 2007). There is no doubt that advertisers need to find images in order to be inspired to create their adverts and, and therefore, transfers of art into daily life via advertising are constant (Asenjo, 1998: 53). On the other hand, upon being inspired by the schemes of perception, themes and universally recognized symbolism, advertising becomes more easily interpreted by the public. As a result, the effectiveness of its messages is reinforced (Sarmiento, 2011: 138).

A different focus is proposed by the sociology of art that sees the work of art like a transmitter of social values, in such a way that art is useful to advertising because it denotes richness and spirituality, and implies that the proposed purchase is a luxury and has cultural value⁷. It's about incorporating an added value to the product, making it seem next to something that already has an established value, in this case the

art, given that the proximity is perceived as similarity (Alberdi, 2002: 90). For this reason, advertising draws upon art in order for it to transmit its dignity to the product (Fernández, 1991: 201).

In fact, various studies in the field of social psychology have revealed that visual art positively influences perception and evaluation of products or brands that use it in their communication. It has to do with a contagious effect understood as a mechanism according to which, direct or indirect contact between two objects can produce a permanent transfer of the properties of one object (art) to another (the product advertised), and that Hagtvedt and Patrick (2008) have named the art spillover effect. Their research proves that art connotes excellence, luxury and refinement and, that these connotations are transmitted to the products that use art in their advertising, regardless of the content of the artwork and the product. Thus it refers to a generalizing effect that is always linked to a favorable perception, upon associating art with high culture, prestige and elitism (Hoffman, 2002: 6).

This is precisely what distinguishes visual art from other sensorial phenomena, like smell (Spangenberg, Crowley and Henderson, 1996), music (Alpert and Alpert, 1990) or including other visual stimuli like non-art images. Several studies have been recently expanded thanks to research done on the influence of discrete emotions on consumer behavior, including the emotion of disgust (Nowlis, Mandel and McCabe, 2004), which has shown to be involved in a spillover effect similar to that of art, yet with negative connotations.

Finally, it is necessary to at least mention other possible reasons for the inclusion of art in commercial communication cited in specialized literature. It refers to its use to justify the overpricing of certain products (Eguizábal, 1999: 33-34), to increase the notoriety of the product or the brand (Almela, 2004) or to transfer the sense of the artistic piece to the activity of the product advertised (Jiménez, 2008: 160). It is worth mentioning that, on occasions, art is the one that draws upon advertising, whether as a method of cultural critique or as an approximation guide to contemporary society (Reguera, 2014), without denying its use as a means of dissemination of artistic styles, putting the talent of recognized artists to work for advertisers.

3. Methodology

This article presents a categorization proposal of commercial strategies supported by visual art currently used in commercial communication that is divided into eleven types. After a first phase of exploration that performs a bibliographic review of the most current academic references on the relationship between art and advertising, a collection of advertising pieces was gathered that have allusions to visual art for their later classification. The collection was gathered July 1- 27, 2016 using *Coloribus*⁸, an online repository with more than two million adverts from around the world.

In order to compile a sample as large and representative as possible, generic searches were done, disregarding any restriction in terms of the pieces' country of origin or date of creation/publication. After entering the descriptive words "art", "visual art", "painting" and "museum", in the *Coloribus* search engine, the name was searched of each one of the 142 painters that comprised the list of artists suggested by the virtual art gallery *Ciudad de la Pintura*⁹. Given that visual culture is temporary in nature and adapts to each era, the selection of artists of this digital archive has been one of the most used in the Spanish academic field as criteria chosen to detect the advertising pieces with references to the most recognized works throughout the history of paintings present in the collective imagination.

Of the total results obtained, only the pieces belonging to the categories of TV advertising, print advertising, outdoor advertising, and product design and logotypes¹⁰ were considered as part of the sample under analysis. Despite the influence of art in advertising not being limited to just graphic or audiovisual pieces, because it is also found in non-conventional advertising techniques¹¹, whether it be in street marketing (Llorrente and García, 2016), ambient marketing (Torreblanca and Lorente, 2012: 6) or "performance", flash mob-type advertising (Rodríguez-Pina, 2016), among other possibilities, the analysis has been intentionally focused only on visual art. The motive for such lies in that the presence of non-visual art as an advertising resource, without music, is very rare and, in this case, is used contingent upon the image (Vilasuso, 2013).

In order to define the classification criteria of advertising pieces we have resorted to transposition from the field of linguistics from the proposal by Hjelmslev¹² for the study of the signifier based on the expression/content dichotomy (Cifuentes, 2006: 6), that corresponds to the signifier/signified binomial of the Saussure School (Romero, 2014). According to Hjelmslev, language and, by analogy, advertising language, is a network of semiotic functions in each one of which there are two related arguments –the form of expression and the form of content –, which when applied to the object of analysis allows one to define the primary classification criteria. Resulting from its application are two primary categories:

a) according to the form of expression of the insertion of art in advertising, that will be applied to the two characteristic aspects of the convention advertising pieces –the text and the image– and,

b) based on the form of the content, that is circumscribed to the type of relationship, from the brand management point of view, that is established between the reference to art and the product/brand that uses it in its communication.

The following are the variations of the classification system accompanied by some advertising pieces as examples that have been selected for truly representing the defining characteristics of each subcategory, regardless of the date or country of origin. It must be noted, nevertheless, that the casuistry is so abundant and diverse, that it is impossible to address it in its entirety, and that this is only an initial typological proposal serving as a guide. In the future, it should be expanded. Furthermore, it must be considered that the categories are not exclusive. In fact, they are often complementary. Thus, the classification criteria will adjust to the type of advertising use of the art that dominates among all those present in each case.

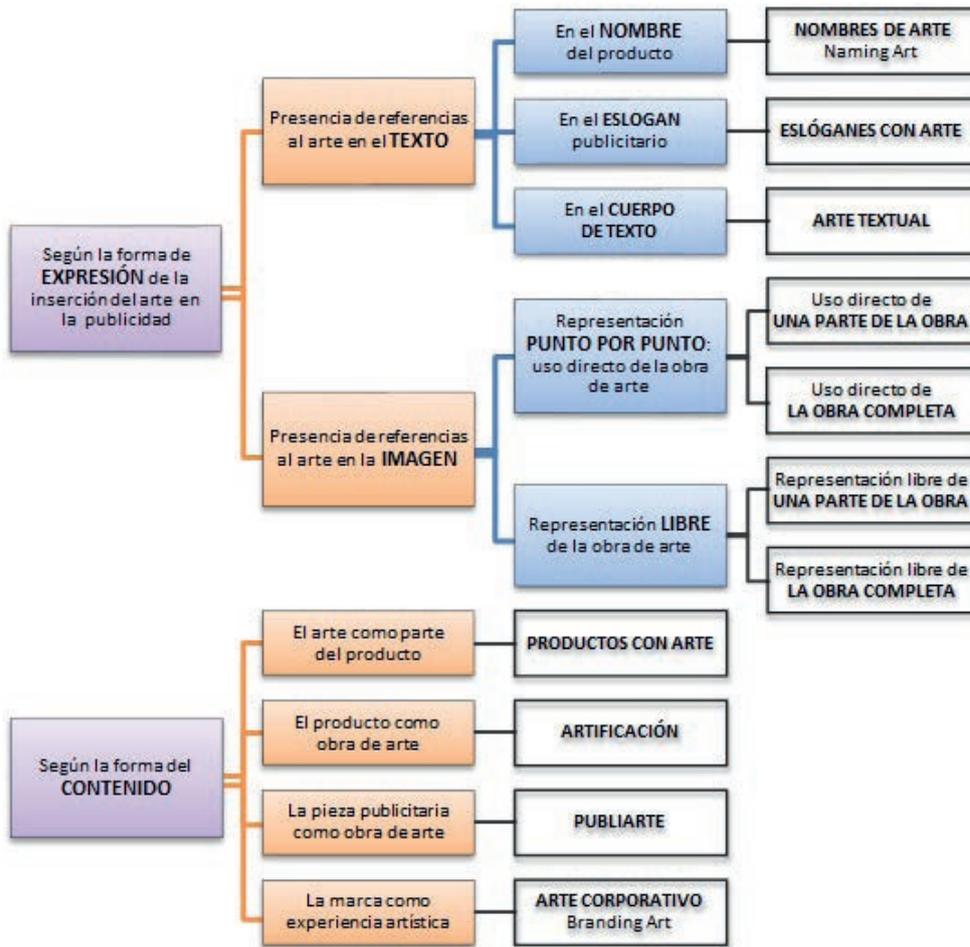


Image 3. Classification proposal of visual art usage in commercial communication. Source: prepared by the author.

4. Types of Visual Art Usage in Commercial Communication

4.1. Types of Advertising with Art According to Form of Expression

Since the first analyses of advertising messages, there have been doubts as to whether the text is subordinate to the image or vice versa (Hernando, 1994). What is certain is that the advertising pieces in which the presence of the linguistic code is scarce are exceptional and, on most occasions, are reserved for luxury products, in an attempt to emphasize its exclusivity (Díaz-Soloaga, 2007), making the majority one in which both codes coexist (Boscán and Mendoza, 2004). Nevertheless, Roland Barthes (1977) proposed almost a half century ago whether the text of the advertising pieces could be eliminated as superfluous, given that, in his opinion, it is the image that performs the persuasive function.

4.1.1. Presence of References to Art in Advertising Text

Strategies that include references to art serve as an example of the ability of advertising text to create differential communication, whether by way of a naming technique -incorporating the name of an artist in the product in order to link his prestige and iconographic universe to the brand-, or by inserting the term “art” in the slogan to increase the perceived value. Then of course there are the references to art in advertising text that mostly come in the form of famous phrases by recognized artists.

Among the cases of naming with references to art is *Renault Clio Graffiti*, on the market from 1991 to 1998, and the *Citroën Xsara Picasso*, launched in 1999. However, using the name Picasso did not prevent the competition from using the same artist to implement a cultural sponsorship strategy communicated via another campaign with references to art. This is what Mazda did in 2006 as part of sponsorship of the Picasso exposition at the National Gallery of Victoria in Melbourne.

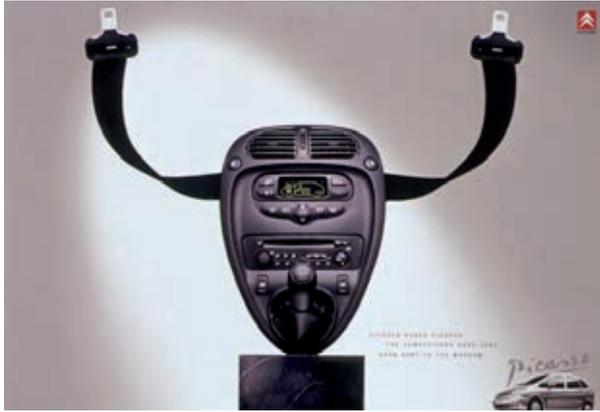


Image 4. Citroën Xsara Picasso campaign created by DPZ Sao Paulo in 2002 with the image of a Spanish bull built using parts of the car situated on a base as if it were a sculpture. Source: <https://www.coloribus.com/adsarchive/prints/citroen-xsara-picasso-bull-4457005/>



Image 5. Campaign by the agency CHE for Mazda, as part of the sponsorship of the Picasso exposition at the National Gallery of Victoria in Melbourne in 2006. Source: http://bunkerpop.mx/wp-content/uploads/2014/04/10_080414_1396971570_95.jpg



The same has happened to brands that have opted for slogans with art, using the term art in them, including: Air France that advertised themselves as “The Art of Flying”, Mont Blanc as “The Art of Writing”, Nokia as “The Art of Communicating”, Tiffany’s as “The Art of Buying”, Louis Vuitton as “The Art of Travelling” and, more recently, “The Art of Gifting” of Ferrero Golden Gallery¹³. It is a message that is so widely repeated that it loses its differentiating quality.

On the other hand, you often see in the text of advertising pieces the inclusion of references to art (textual art). In the majority of cases they are phrases of famous artists, like in the campaign of de Whisky NYC in 1993, “For uncomplicated people”, in which Muelle¹⁴, top exponent of Spanish urban art of that time, signed the text.

Image 6. Text of urban artist Muelle use as advertising resource. Source: <https://artedemadrid.files.wordpress.com/2009/02/muelle-anuncio.jpg>

4.1.2. Presence of References to Art in the Advert Image

This is undoubtedly the most numerous category between the types art use in advertising. Whether it is direct use of the artwork or a reinterpretation like a free representation of the same, with more or less likeness, examples of these are abundant. These examples include both those referring to the use of a part of the work, and the complete work itself.

It is probably because it is the most effective way of generating the effect of art transfusion, given that the more mayor explicit its presence is, and the more likeness it has to the original work, the higher the probability is that the positive connotations associated to the art will transfer to the product. For this reason, the best possible situation comes from the direct use of the complete work of art. One paradigmatic example is the inclusion Vermeer's 1658 painting titled La Lechera in the advertising communication of the company with the same name.



Image 7. La Lechera graphic campaign based on the Vermeer work of the same name. Source: <http://www.vamosapublicidad.com/wp-content/uploads/2010/02/cartel-la-lechera-pq.jpg>

On other occasions, the point-by-point representation is limited to a part of the work, like in the case of the La Caixa logotype, today Caixabank, created in 1980 by Joan Miró by commission from the banking entity via the prestigious American consulting firm Landor. The artists was given as inspiration an asterisk with two point so he could reinterpret it and include it as an extra element in the creation of a design together with artist Josep Royo. But both transformed into the 5-point star that today represents the bank's innovati-



Image 8. Design by Joan Miró and Josep Royo whose star detail used as the La Caixa logotype, today Caixabank, created a trend in the 80's when numerous logotypes with the same "Miroian"-style emerged. Source: <http://www.onaccent.com/wp-content/uploads/2014/04/miro-la-caixa.jpg>

ve, Mediterranean character. At one point, the new logotype caused a break from the image that until then banking entities used, giving it an emotional content.

As the direct use of the artwork is substituted by a free representation of it, whether it is a part of the work or the entire work, the harder it is for the public to identify it and, as a result, perceive the value added to the product or with the inclusion of the artistic reference.

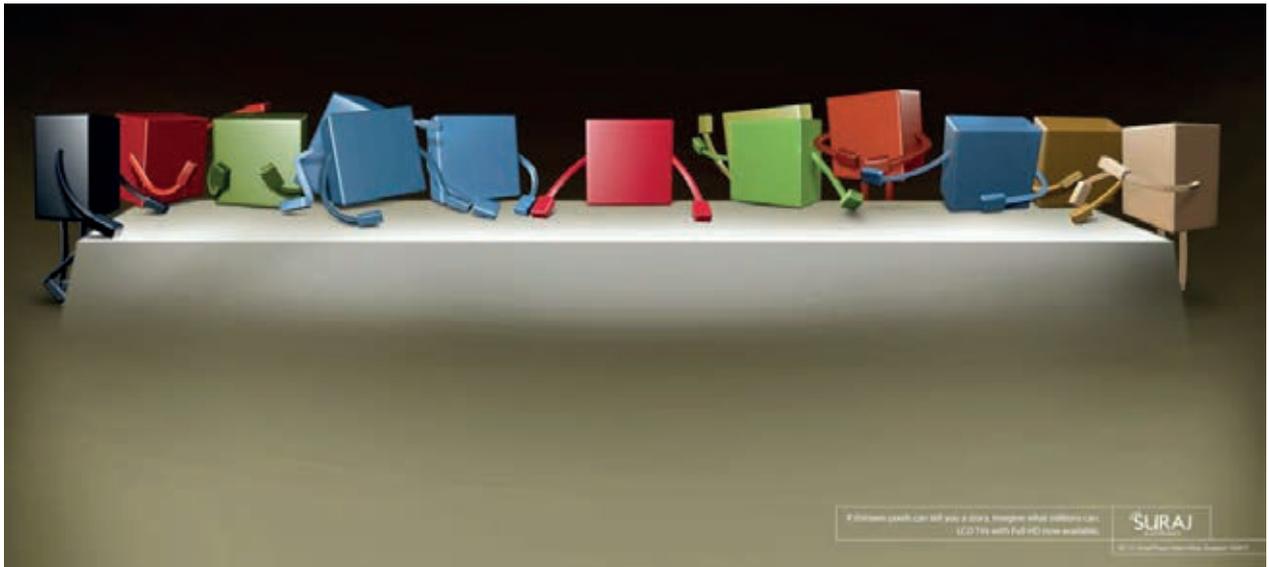


Image 9. The more or less free representation of the Self-portrait (1889) of Van Gogh has been one of the most used by brands. From left to right and top to bottom: Lego graphic campaign proposals (M. Sodano, Milán, 2012), Skenpoint graphic campaign (Newmoment, Macedonia, 2009), Nescafé graphic campaign (Prodigius, Noruega, 2014), Alliance Française campaign (Garwich BBDO, Quito, 2007) and KelOptic campaign (Y&R, París, 2012). Source: <http://www.coloribus.com/>



Image 10. Using the slogan "If 14 pixels can tell you a story, imagine what millions can" the company Suraj Electronics commissioned in 2009 the agency JWT (New Delhi, India) this advertising campaign as a free reinterpretation of the painting "The Last Supper" (Leonardo da Vinci, 1495-1497). Source: http://catalogo.artium.org/sites/default/files/imagenesbody/10/2014/x_pixel.jpg

In the visual culture of the masses of current society, in which the artistic and advertising languages mix, putting artists and advertisers in common territory, the references to emblematic artworks

4.2. Types of Advertising with Art According to the Form of the Content

In the proposed classification system, uses of art as commercial communication resources appear organized according to four types based on the relationship established between the art and the product/ brand that uses it in its communication, carrying out the analysis from the brand management point of view.

4.2.1. Products with Art

In numerous cases, you can see that the art becomes part of the product –they are products with art–, but without going beyond. It is a mere process of addition, one which seeks to bring about a transfusion effect, almost always via the inclusion of artwork in product packaging, but without making reference to the artistic consideration of a product. There is a difference between the first step, which is the stamping of a recognized work on the product packaging and, the taking of the next step in advertising use of the artistic value, commissioning an artist a new artwork for the product. Being orthodox, in most of these cases it is not advertising in its strictest sense, but rather commercial communication, given that currently packaging is considered a form a silent advertising "whose primary objective is to attract the attention of

customers and be the main window of communication towards the consumer” (Rodríguez, 2014). From the standpoint of brand management, it could be limited to a brand creation strategy prior to the marketing communication itself.

One example of this can be found in the project En-saimadArt that seeks to give traditional packaging of pastries known as ensaimadas mallorquinas a new visual content. The idea is the reformulate the image of the product in order to give it a more contemporary look via the inclusion of pieces from contemporary artists and designers in the packaging. Nevertheless, the characteristic octagonal package will remain in order to create a new association with the traditional image that the consumer has of the product.

It is the same strategy that Mouton Rothschild has been using since 1945, when it began to commission famous artists for the label design of each harvest. Jean Cocteau (1947), George Braque (1955), Salvador Dalí (1958), Joan Miró (1969), Marc Chagall (1970), Kandinsky (1971), Pablo Picasso (1973), Andy Warhol (1975), Francis Bacon (1990), Antoni Tàpies (1995) and Miquel Barceló (2012) are just a few of the artists that have contributed to creating an authentic museum on wine bottles¹⁵.

Image 11. Traditional packaging of ensaimada mallorquina (left) next to a En-saimadArt packaging with a design by Javier Mariscal, internationally known for being the designer of Cobi, the mascot of the 1992 Olympic Games in Barcelona. Source: http://www.alacartaparados.es/wp-content/uploads/2012/10/javier_mariscal.jpg

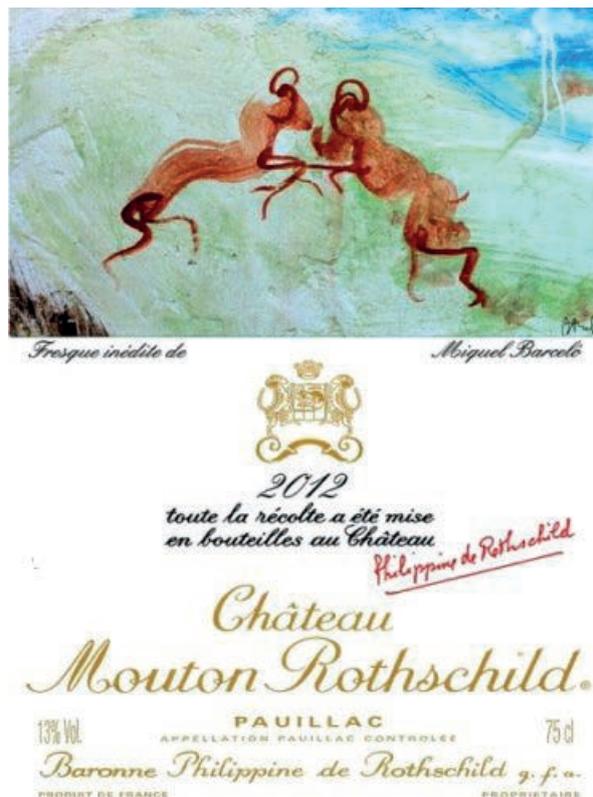


Image 12. Mouton Rothschild label designed by Miquel Barceló for the 2012 harvest. Source: <http://www.theartistlabels.com/mouton/labels/2012.jpg>

4.2.2. Artification

The next step in the integration of art with the product/brand, that uses it like an advertising resource, consists of artification strategies that present the product likening it with being an artwork in itself. The idea is to give it an artistic identity. At this point, you can consider the existence of a management strategy of the brand image via advertising communication. For example, the company De Beers, has used art in the promotion of its image, transmitting the idea that diamonds, like paintings, are unique pieces of art. Along the same lines, the campaign of Nescafé Dolce Gusto “the modern art of coffee” –another slogan with the word “art”-, emphasizes the innovative design of the coffee maker, showing the TV commercial several classic artworks conversing among themselves, qualifying the coffee maker as a work of modern art and confusing it with the new star piece of the collection¹⁶. Furthermore, the brand has launched various limited editions on the market with coffee maker designs inspired in the work of contemporary artists like Roy Lichtenstein and Frida Kahlo, positioning it for the consumer as an accessible way to bring “modern art” into their homes.



Image 13. Frida Piccolo Model by Nescafé Dolce Gusto inspired in the artwork of Frida Kahlo. Source :<http://mamaejecutiva.net/www/wp-content/uploads/2014/05/319.jpg>

4.2.3. Publiart

The third category among the types based on the form of advertising content correspond to publiart, understood as a “new advertising genre because no other better expression could be found to give these new adverts that seem less and less like commercial messages and more like artwork” (Gurrea, 1998: 169).

This is art created exclusively for promoting a product so that the product stops being treated like a work of art itself and starts being proposed as an object of artistic treatment. In this case, brand management broadens and goes beyond advertising communication itself. A paradigmatic example is the strategy used by the brand Absolut when it commissioned Andy Warhol, as first of a series of recognized artists in the interpretation in the form of illustration of its popular bottle. In 1986, the artist participated in the creation of different graphic pieces for the brand, initiating the movement named Absolut Art. As a consequence, it is the advertising piece that is elevated to the category of artwork¹⁷ and not the product, which differentiates this type of artification.

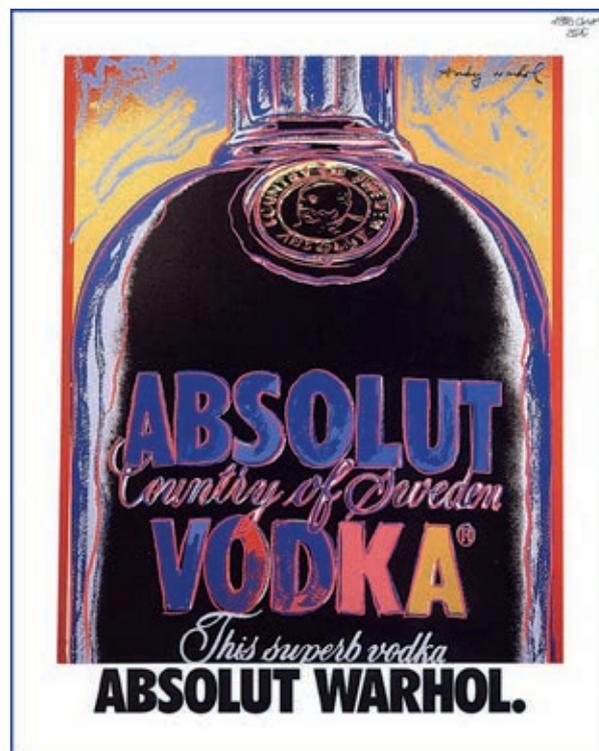


Image 14. Illustration by Andy Warhol for Absolut Vodka (1986). Source: <http://spritmuseum.se/wp-content/uploads/2015/01/absolut-warhol-wb.gif>

To this same category belong fashion films, short movies or digital videos by recognized directors that feature famous models and actors/actresses that name brands in fashion began to use as viral marketing strategy with the intention of generating content for the brand (Ramos-Serrano and Pineda, 2009) and to which more and more brands from other sectors are using, like the cosmetics and car industries (Del Pino and Castelló, 2015). Their artistic quality makes them deserving of consideration as publiart.

4.2.4. Branding Art

The last step is the implementation of an artistic focus of brand management via corporate art, branding art. Once such example is the proposal MTNG Experience of the shoe brand Mustang that has transformed its headquarters in Elche (Alicante), fusing the workspace with an art gallery -Mustang Art Gallery (MAG)- destined to the promotion and dissemination of contemporary art. Along the same lines, the sanitation brand Roca has created five brand experience spaces -Roca Barcelona Gallery, Roca Madrid Gallery, Roca Lisbon Gallery, Roca Shanghai Gallery and Roca London Gallery- in which brand products are exhibited like pieces of art. The brand aims to provide the public with a visual and interactive experience so that via vanguard exposition facilities they can put on display all those elements related to the bath world. It is an innovative concept in which the same space is a showroom that that serves as store window for all of the brand's most emblematic products, while at the same time holding social, cultural, and exhibition activities related to company values, like energy efficiency, saving, sustainability, design and innovation. The result is that art is implemented in the brand's strategic management, substituting what in traditional management is no more than the launching of a point of sale, with the creation of a site of social and cultural gathering for visitors whose activity focused on the promotion of art and culture reverts into the generation of brand value.



Image 15. Inside the vanguard Roca London Gallery where brand name products share exposition space with pieces of art. Source: <http://fancycribs.com/wp-content/uploads/2011/10/Roca-London-Gallery-by-Zaha-Hadid-Architects-9.jpg>

5. Conclusions

The highly competitive current market together with a new type of consumer who is more demanding, more informed, more active, multi-screen and more and more skeptical of the discourse of conventional advertising to which he is overexposed, require brands to look for differentiation via innovative management strategies that increase value perceived by the consumer, given the uniformity in the physical and functional features of products. In this context, it is necessary to have a relevant communication that is useful and emotional, with which the consumer can become involved. Thus, the inclusion of references to art in the commercial brand communication is proposed as a valid way of creating a link with the consumer. The relationship between art and advertising has lasted throughout the years and grows closer and closer, so that compared to the critical vision of those who deny an artistic dimension of advertising, there are more and more defenders of an integrative vision that supports the confluence of art and advertising in a shared space in which both feed off each other.

Shown empirically the influence of visual art in the favorable perception and evaluation of consumer products whose advertising includes it (art transfusion effect), more and more brands turn to this strategy. The different formulas used in the implementation of visual art as an advertising resource can be classified in eleven different types based on the form of expression of the art in the text and image, as well as the form of content it has, understood as the type of relationship, from the brand management point of view, established between the reference to art and the product/ brand that uses it in its communication.

The abundant casuistry that exists, as well as the constant renovation of advertising strategies propose challenges in terms of the taxonomy of the use of art in commercial communication, that make this a classification of elemental classification, yet valid, because it opens new channels of research for future development.

Notes

1. The model proposed by Shannon and Weaver (1948) attempts to determine the cheapest, fastest and surest way to codify a message, without the present of any noise to complicate its transmission.
2. The term was coined by sociologist Alvin Toffler in 1980 in his book *The Third Wave* to define the consumer of the future, a person in which the roles of producer and consumer of information converge.
3. Term coined by theorist Gilbert Cohen-Seat to call a phenomenon that defines, in essence, as urban and contemporary, despite the term mass culture to which it is linked enjoys the privilege of imprecision, of not defining what is "mass" or what is "culture" (Eco, 2009: 27-28). Nevertheless, what we find in this collection of images is the structure of "cultural existence" that fit into three levels —High-Cult, Mild-Cult and Low-Cult for authors like McDonald, Greenberg and Bell—, that coexist with other intermediate strata and between those in which the contamination is mutual (Brihuega, 2006: 402). "An interstice of a space that has grown in the gaps, in the "in between" of disciplines and practices" (Brea, 2009: 22).
4. The most iconic example in Spanish advertising history is that of the Anís del Mono label. In 1897, Vicente Bosch organizes the first poster contest for the brand of anise, in which some of the best painters of the time participated. Ramón Casas won with his poster *Mona y mono*. An incursion of art in advertising that would end up doing the opposite, when Diego Rivera included the bottle of anise in *Naturaleza muerta con balalaika* (1913). A year later, Juan Gris used the Anís del Mono label as the main theme of his work, *La botella de anís* (1914), just as Pablo Picasso did in *Botella de Anís del Mono, vaso de anís y naipe* (1915).
5. What is emphasized is western culture's very trite distinction between the untouchable areas of "art" culture and the despicable areas of "advertising". A proposal in according to which art is part of high culture, an already outdated concept, that references the artistic and literary world of the educated, governing, and wealthy classes (Firat and Venkatesh, 1995; Vilasuso, 2013).
6. "Advertising can simulate what is art, but it can never hide the fact that it is advertising, given that it belongs to a genre, the self-affirmation is consubstantial to it. Not manifesting itself as such is characteristic of propaganda, not of advertising" (Eguizabal, 1999: 32).
7. Since Republican Rome art has been given an accessory function, that of satisfying a need of social recognition of certain social classes, especially that of the free (Gómez-Vila, 1996: 421).
8. Considered the largest advertising archive worldwide, it is constantly being updated, adding new registers to its list daily.
9. With more than 120,000 pictorial works from throughout history classified by museum, author, style and them. Its website is one of the noted didactic tools on painting in Spain. The complete list of artists suggested can be seen at <http://pintura.aut.org/>

10. Coloribus (<http://es.coloribus.com/>) classifies adverts included in its archives in the following advertising categories: TV, print, outdoor, ambient, online, viral, direct marketing, promotion, design and logotypes, radio.

11. The new formulas of what is called non-conventional advertising or below the line advertising can be found at Sánchez, J. and Pintado, T. (2010). *Nuevas tendencias de la comunicación*, Madrid: Editorial Esic.

12. If Saussure is the father of modern linguistics, then its theoretical-formal maturity is due to Louis Hjelmslev, who in *Prolegomena to a Theory of Language* (1943) proposes a theory that resulted in the development of a new, more general linguistics with a more epistemological focus.

13. On October 8, 2014, a new assortment of Ferrero specialties was presented at the Museo Thyssen-Bornemisza de Madrid, Ferrero Golden Gallery. For Philippe Steyaert, Ferrero's Spanish Director, "Ferrero Golden Gallery unites exclusive recipes inspired in the world of art that bring together innovation, design and elegance".

14. Juan Carlos Argüello, known as Muelle, was the first Spanish graffiti artist. Creator of a signature style called "estilo flechero", he began to paint in 1981 and influenced an entire generation of pioneer Spanish graffiti artists (Reyes, 2012: 62).

15. The complete collection of Mouton Rothschild labels is made up of a total of 67 labels. Whether or not due to the value contributed by the art in the form of labels that accompany the product, Chateau Mouton-Rothschild 1945 is one of the world's most expensive wine bottles. Its price is listed around 23,000 dollars each.

16. The campaign was launched in 2013 and can be seen at: <https://www.youtube.com/watch?v=dlat-HdFpXE>

17. From 1986 to 2004, Absolut Vodka has developed a collaboration with artists around the world for the creation of various graphic campaigns for the brand accumulating a total of 850 commissioned works of art considered part of Swedish cultural heritage and that are exhibited at the Spritmuseum in Stockholm.

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