

UNIVERSITY OF ART AND DESIGN CLUJ-NAPOCA
VISUAL ARTS DOMAIN

PHD THESIS

**ART, ADVERTISING, BRANDING.
INTERFERENCES AND FRACTURES**

SUMMARY

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KEY WORDS AND CONCEPTS

Meta-history, history of exhibitions, proto-branding, branding, major arts vs. minor arts, aesthetics of detournement and aesthetics of discursivity; various relationships: confluence, overlapping, convergence, similarity, appropriation, democratization of art, art mediatization, art massification; the figure of the artist - brand.

SUMMARY

The relationships between art, advertising, branding today are more complex than ever. A generalized confusion, unclear relations, implied causality relationships or indefinite forms tempted us to interrogate, to identify and determine at theoretical level which are the possible forms of interference and fractures between art, advertising and branding (understood as a hybrid form of advertising and the junction element between advertising and contemporary art) and determined us to respond through this research to a wide range of general interrogations: What is the connection between advertising with art? Do we still speak of high art and low art? Is advertising an applied art? Is art detoured by advertising by the fact that the latter uses the artistic imagination? What is branding? Is it a form of advertising? What does branding mean in art? What forms of branding appear in contemporary art? And the mechanisms of branding in art are they similar with their application in other fields or is there something else?

These types of interrogations formed the basis of a series of researches carried out in recent decades in different fields of human and social sciences. Thus, the most common category of studies from the literature that focuses mainly on advertising - branding is carried out by specialists in communication sciences, psychologists and sociologists, but also by a number of experts in economics, marketing and advertising who are interested in particular, on the one hand, in the economist size of advertising and branding, and on the other hand, in their impact on the socio-psychological level. The advertising - art report is investigated in researches related to the field of aesthetics, semiotics and hermeneutics, but also to the history of art in which specialists are interested in particular on the formalist aspect of advertising, how it has appropriated elements belonging to the artistic imagination, but also how modern

and contemporary art took elements from advertising (figures, functional mechanisms, or images). In the Romanian area, however, despite several important contributions in the fields of communication, sociology, psychology and marketing, which focus on introducing the readers in the field of studies on advertising and consumer psychology, on investigations about the brand and advertising, we believe that at the moment there are still sufficient leverage in the investigation of phenomena relating to advertising and branding, and in particular on its report with Visual Arts. In this context, we have undertaken the task difficult enough, we say, to initiate an interdisciplinary research area that includes art and advertising and to develop a comprehensive research study that positions this report in a new thematic area: Visual Arts. It is also one of the reasons why we chose not to limit ourselves and to the contemporary situation develop a diachronic study covering more than a century of the history of advertising.

Our research establishes within a multidisciplinary paradigm which subsumes different types of approaches. First, the thesis installs within a historical approach which places face to face the art history and the history of advertising. Secondly, the historical approach is matched by an interpretative approach involving the use of a new subdiscipline of the history of art and museology, the history of exhibitions. This approach is based on a series of contemporary exhibitions conducted in 2000 (in major international institutions – instances of reception of art history) showing the various historical periods or the important artists debated. We also resorted to and a number of exhibitions devoted to the history of art, events that radically changed the type of staging or the reception of exhibitions. Our bid was to build in this way, intradiegetically, an archive documentary on the history, not of art, but of the twentieth century exhibitions. The third type of integrated approach to the multidisciplinary paradigm uses a series of philosophical and sociological theories of modern and contemporary art and, on the other hand, a number of theories of semiotics and cultural studies.

Our stated aim of the approach was to clarify the relationships between art, advertising and branding as outlined along an extremely wide historical period (1890 – 2010). Given this objective we have structured this period into four phases which allowed us to easier identify the types of relationships established between the field of art, advertising and the branding phenomenon. The main hypothesis from which we started our study is that the interferences and fractures in art-advertising-branding are not clearly defined, they are constantly

fluctuating and changing systematically during the 20th century. Thus, within the framework of our research we noticed first the identity journey of advertising that starts within the more general field art, it becomes autonomous and it industrializes and then gets to identify or establish a strategic field of influence on the contemporary art. In parallel, advertising mechanisms have been adopted and assumed structures of the visual arts as a constitutive manner closer towards the general public. Secondly, we identified throughout the thesis, in different historical moments, the proximity, the appropriation phenomena and the deflection of artistic imagination in advertising (advertising images or figures) or, conversely, the advertising imaginary in art (in various artistic projects). Thirdly, we identified a mutual fascination of the advertising professionals to the field of art and artists to advertising, fascination, again found throughout history. In terms of the phenomenon of branding, we consider that it is a form of advertising, but advertising itself becomes the expression in the scope of contemporary art and the art world. So we pursued during the thesis the evolution of branding from a form of proto-branding, to institutional branding and personal branding and showed that in terms of branding mechanisms in the arts, this phenomenon becomes a part of the mechanisms of artistic recognition in contemporary art.

As regards of the fractures between art, advertising, branding, it should be specified that the autonomization of advertising (scientification, industrialization and its institutionalization) set up at the beginning of the 20th century the differences of principle that will lead to a deep separation of advertising and art which today lead us to mention the two areas – arts and advertising - and not a subdomain of advertising as a form of art. However, we believe that despite the establishment of these fractures there has been a trend of unification under the explicit realm of creativity, graphic arts continually hovering at the confluence of the two. Therefore over the course of each chapter we have focused on the key figures of the French graphic art and discovered their contribution to the construction and maintenance of the permanent relations between art and advertising. The French space was the starting point of our route, Paris being the exegetic late 19th century fundamental artistic centre.

The work is divided into five chapters, four theoretical and one practical, the latter representing our personal contribution in the field of visual arts. The theoretical chapters follow chronologically the interferences and fractures created between art, advertising and branding in four major historical periods: 1890-1920, 1920-1950, 1950-1970, 1970-2010,

division determined by the fundamental changes and developments of the Western society and, consequently, of our domains inherent transformations. Therefore, we follow within these time frames, the construction of the phenomena of interference and rupture in Paris, New York and London (chronological, geographical landmarks which are symbolic for the evolution of art) in the "mark" of the 20th century and we offer an expansive analysis of the creative approaches exercised between art and advertising, especially from the analysis of the French space.

Taken one by one, each of our theoretical chapters has focused on two directions: art in advertising and advertising in art. Thus, each chapter was divided into two major subchapters that have submitted these crossroads and intersections. Methodologically, a series of historical or contemporary exhibitions were the starting point of research or the major research tool. We turned to this historical study of exhibitions to build an archive of exhibitions that we consider fundamental to the confluence of art – advertising and thus can constitute a meta-history of art and advertising.

Also, as research tracks we observed in each chapter the general characteristics of each period analyzed both in terms of advertising and art. Then, for revealing the issues of each of the parts I based the first part of the first three chapters on case studies, applied to the figures of the four French “affichistes”, representative for each of the periods discussed, and in the second part on artistic movements from the research that we consider representative of the intersections of the constituent with the phenomenon of advertising. So the “affichistes” (Jules Cheret, Toulouse Lautrec, Alphonse Mucha and Leonetto Cappiello), the musketeers (Cassandre, Paul Colin, Jean Carlu, Charles Loupot) and the last “affichistes” (Raymond Savignac, Bernard Villemot, René Gruau, Marcel Jacno) are the figures representing the art infusion in advertising during the period 1890-1970, and, for the contemporary period, along with the graphic artists, the photographers and the video directors, the creative advertisers introduced art in advertising. On the other hand, talking about the insertion of advertising in art, we focused on the research of futurism, cubism, Dada, surrealism and Pop Art as artistic movements that often used advertising and recruited advertising mechanisms as forms of expression and artistic expression until 1970, and in relation to contemporary art, we focused our attention on the YBA movement that successfully introduces branding as a form of advertising in art. Also, the discussion of advertising in art involved each time the

emphasizing of the manner in which the advertising mechanisms have contributed to the institutionalization, dissemination and promotion of the arts.

Starting from the exhibition entitled *La Belle Epoque de la Pub. Collections du Musee de la Publicité, 1850-1920* organized by the Museum of Advertising in Paris from 27 March to 15 September 2002, the first chapter of the thesis (the period 1890-1920) introduced the advertising as a form of art. Focusing on the end of the 19th century, and the transition to the 20th century, the exhibition builds a discourse on what we can call the emergence of the proto-society of consumption and the beginning of a new era dedicated to the image, placing at the centre of the exhibition concept, the process of the birth of new forms of artistic expression, generated by the emergence of new technologies and techniques for print graphics, the massive expansion of illustrations and their omnipresence in everyday life (through journals, posters, labels, books, magazines) and the report of connection between the public and the "new art" established in the French society, by the "descent" of the art in the street: "l'affichomanie". Our study demonstrates that the artists that created advertising posters have campaigned for the recognition of a superior status to this art form, refusing the previous taxonomy between "major" and "minor" arts that for the emergence of advertising as a form of art has had a significant impact on the art itself, and it has generated a democratization of art, by introducing a report of mutual overlapping and determination between the two areas. The so-called "affichistes", Jules Chéret, Henri de Toulouse Lautrec, Alphonse Mucha and Leonetto Cappiello are four artists that will revolutionize the art of the poster and will contribute fundamentally to the borders between major arts (painting, sculpture) and minor (graphic arts and techniques – illustration, poster, etc.).

Jules Chéret would lay the foundations of a true industry in which graphic art and lithography contribute essentially to a true "mutation", in which the advertising act alone is industrialized. But this status of advertising creator is not the one that Jules Chéret accepts, nor the one through which he is recognised by the art critics of the time. Ernest Maindron, Roger Marx and Gustave Kahn, important art critics of the time, consider Chéret as the promoter of a new art form, concerned about a new aesthetics: of everyday life, of the society and of the street.

Toulouse-Lautrec interests us in his position as an "affichist" since the appearance of his posters on the walls of Paris constitutes a "sensational" moment of the evolution of the

poster art. To this end we present here some of his themes a (World circus and performing world of Moulin Rouge), and the reasons for which Toulouse-Lautrec is present in the collective memory of the 21st century primarily as a poster artist, one of these being the fascination exerted on the viewer today by the game of color and motion, shadows and lights, as well as the imaginary approached. His posters, an integral part of the history of advertising, are entered in the sphere of the same modern concepts on art in which the boundaries between "major" elitist and "minor" populist begin to fade. Secondly, we are interested in Toulouse-Lautrec as artist. In this direction, we investigate his exhibitional activity, as well as his public image - formed along the 20th century – as a single eccentric figure. We also focus on his relations with the intermediaries of a world of art about to form: galerists and art critics (publicists) – of which we recall here Maison Goupil, Theo van Gogh, Maurice Joyant. In addition, we work on a new hypothesis according to which the public image of Toulouse-Lautrec shrouded in the aura singularity – image to whose construction the contractors mentioned above had contributed to – is, in fact, the result of a form of “primitive” branding which we call proto-branding.

Alphonse Mucha's work is integrated in the circuit of the "affichistes" and "affishomanie", the art critics recognising his particular contribution in the pursuit of a new decorative art, called "Art Nouveau". An intensive exhibition work (within the Salon des Cents, or Bodiniere Gallery), along with the promotion of its work in the most important artistic sites of the moment (La Maison Bing, the Universal Exhibition in Paris in 1900) are constant factors that determine the presence of the artist in the art history and its recognition as a great promoter of the "Art Nouveau".

Leonetto Cappiello is the fourth " affichiste " recognized as such in the studies on the history of French advertising. Important figure for the theorizing of the impact of the color and composition of a poster on the phenomenon of reception, he is the first to intentionally associate a product with an image recognizable immediately. His revolutionary understanding of the art poster and advertising based on the phenomenon of associating the image will modify the advertising creation, his intuitions sitting at the base of the creation of modern advertising. In this respect, we consider that Leonetto Cappiello contributes essentially to the first split between art and advertising, determined by a process of "scientification" and theorizing of the domain of advertising that will detach from the field of art through its

constituent functions. The defining feature of Cappiello is the understanding the phenomenon of advertising, as a mechanism for building and image transfer, as the artist was the first to conduct in his creations the deliberate association of the product with an immediately recognizable brand image.

The second part of the first chapter focuses on this specific period of artistic movements of the radical vanguards, which assume revolutionary roles. We enforce here a double report of convergence: on the one hand, we identify the significant integration of some elements of the advertising imaginary within the artistic practice of cubists and dadaists by a mechanism of detournement (we discuss the aesthetics of detournement - thus understood as a mechanism through which meanings are assigned to an object within a new re-contextualization – distinguished works of Picasso, F. Leger, Marcel Duchamp). On the other hand, we note the assuming of the mediatization processes typical for advertising in the futurists and Dadaists manifestations and in the mechanisms of self-promotion and propaganda used by them (we are talking here of the aesthetics discursivization – assemblies of actions towards discursive and written dissemination of a series of theoretical texts and widespread distribution of many series of posters advertising mechanisms are used for staging of art). Also, we investigated the instauration of mediatization in art with the inauguration of the Armory Show in New York in 1913, the first far-reaching media event that radically alters the perception of the public on the modern art and thus contributes to its evolution. We believe that this event marks the first institutionalized form of outreach and promotion of art, using effective advertising strategies and repositioning the arts in relation to the society and the art market. We rely that statement on a few fundamental elements we discuss here: first, the public success, the audience and the publication record, second, the disposals and restructuring of the art market, third, the shift of attention to the personality of the artist and especially through their physical presence at the event, fourth, art internationalization by moving temporarily of the artistic centre of the world from Paris to New York, fifth, the imposing of the model of grandiosity in the implementation strategy of the art scene.

In the second chapter dedicated to the years 1920-1950 (so called "Les Annees Folles") in an extremely turbulent period of history (with two world wars) the transformation of the economic, social and political events in both the American and the European level have an impact on the evolution of highly prevalent advertising and art, and the development of

transport and communication determine the easier flow of information and goods (consumer) which imply a series of appropriations, fractures, and intersections between the two areas.

On the one hand being integrated in a strategy and a plan for selling, advertising becomes science. On the other hand, in the context in which the ad imperative to inform about the features of the various products and to promote their sale is processed into consumer society in an advertising tag, the advertising becomes a spectacle - the development of dramatic forms of advertising, the placement of the products in stores or the diversification of techniques for attracting attention and exhibition of desires.

In this chapter, by analogy with the first, we discuss the evolution of the French poster, by the contribution of the new generation of "affichistes" for whom the "street" is the same privileged environment where creative visions may be imposed toward a large audience. The so-called "musketeers", Paul Colin, Carlu, Jean Charles Loupot and Cassandre, ensure awareness of brands and companies. During this period, creative graphics work is radically altered "les affichistes" assuming a new role, not of artists, but the pros of a world governed by new rules of advertising and focusing on specific scientific data. Cassandre formulates a theory of the poster in 1932 in which he promotes the new type of advertising discourse and the role the creator of the poster needs to perform. The role of the creator of the poster is in his conception to create an effective plastic message effectively that should have a direct impact at the level of the receiver in the form of a conscious or unconscious emotion. The style of the poster will be determined by the rules of communication, which take into account the transmitter (traders who wish to sell the product) and the receiver (public) by creating an anonymous message internationally understandable. The artist is required at the time of the creation of a poster a "total drop-out" on personal considerations and effective transmission of the message in the most eloquent manner. We believe that precisely this attitude of "total drop-out" proclaimed by Cassandre will contribute to enhance the major rift between "major arts" and "minor arts", by associating the identity of the creator of the poster with a "personality" in the service of the action. Paul Colin can be considered an artist engaged in a process of liberation from the constraints of social and racial prejudices and the universe created by him as one of the spectacle. Jean Carlu develops the theory of graphic expression of the idea that, in order to be effective, a graphic motive must appropriate forms, lines and colors that induce meanings and emotions. The work of Charles Loupot is successful for the

invention of a system that makes visual and typographical synthesis of elements in a modular version, with a profound originality in styling graphics and posters.

What we see here is an opposite of territorial influence: American advertising directly affects the European advertising, while the European artistic movements influence the art that radically alters in the United States of America. In this report we are talking about the appearance of the consumer society and the new role of advertising in this context, about the launch of the concept of brand advertising, branded and industrialization on the one hand, and on the other hand, emphasize the first step towards institutionalization of art through the work of Art of This Century New York, talking about this as the first institutional brand. Secondly, given the discussion report between "major arts" and "minor Arts", where in the first chapter we were talking about the dissolution of the boundaries between the two specified here must be a dual attitude: the neutralization of differences between advertising and art, through the contribution of the German Bauhaus movement and the Russian constructivism and the tactic assumed fracture between the two by the evolution of technical advertising industrialized countries, scientific, but also through the development of advertising and the creations of the surrealist painter René Magritte. These creations are at the centre of our analysis, we quarter- to support the radical influence research process that this artist will have on future advertising of the 20th century. Within the framework of the mechanisms for the promotion of art we noticed an evolution of exhibition (as a form of promotion of art), and talk about the exhibition for the first time as a work of art in itself and as a spectacle (The International Exhibition of Surrealism, Paris, 1938). The essential contribution of the event is to illustrate a series of surrealistic creations, but to create a total surrealistic work of art that radically alters the perception of visitors of the exhibition space. It is no longer just a frame for exposure, but becomes the subject of exposure, forcing the visitor to cross an alien tenebrous universe, of obsessions, a world inside a cavern of the subconscious. Also by the promotion put in scene, the exhibition anticipates the launching strategies and the mediatization of exhibitions, artists and art of the great centers of contemporary art, contributing substantially to the imposition of the exhibition as art show on the art scene

The third chapter of the thesis discusses the period that we call modern transitional from the modern stage to the contemporary stage in both advertising and in the field of art and renders the following relations between the two areas: a report on convergence between art

and advertising determined by the creative revolution "led" to the American public and focused on the concept of "originality" identified in the French advertising (through the initiatives of Savignac, for which "the poster must be a visual scandal", and of the Agency Publicis); a report on the status of the matching advertising creatives that create not simple campaigns, but true works of art, and espouse such status of "creators of art"; a report published in connection with the works of art by the subjects and strategies adopted by the Pop Art; a report of similarity in terms of institutionalization of the two areas.

In France, Raymond Savignac, Bernard Villemot, René Gruau and Marcel Jacno are the last four major "affichistes" of the French advertising, who, through their activities, reinforce the poster status before the second World War: the success of public, the invasion of the street, the memorability of the authorial style are intrinsic features that attribute the posters composed by the four artists creative expression of valorizing dimensions. Raymond Savignac's stake is to outline in his creations a real "visual scandal": simplified drawing, the priority for color and humor are the main features of his posters for brands like Monsavon, Gitanes, Cinzano, or Bic. "A single image to a single idea" is his creation's desire to build a unique expression in his works. According to Bernard Villemot "advertising sells happiness, comfort. It is Important to realize what is deep and original in this joy to consume ". The emphasis is on his work on the form and composition of the poster, on the selection and search for a range of symbolic expressions. Rene Gruau believes that the only real way to phrase is by poster. Principal illustrator for luxury brands in its posters for companies he supplies a matchless elegance. Sensationalism, glamour, sensuality are concepts used in his work that develops a particular universe in which feminine frivolity, luxury, narcissism seem the most natural features. For Marcel Jacno, the poster is a signal, a noticeable effect in a second, accompanied by the information collected. But in terms of the main image, its impact must be default. The difficulty lies in the choice of the sign which, in spite of its simplicity, will carry the message.

Also, in the second part of the chapter, we emphasize a number of changes that have occurred in the field of art that are based on the development of specialized market and the institutional art system: we discuss the transition from the work of art on its author and the imposition of the central figure of the artist ins art, the institutionalization of art and the new role of the curator by Harald Szeeman's example and the famous *Quand les attitudes*

deviennent forme; In addition, we are investigating the phenomenon of massification, marketing and dissemination of art generated by social and economic changes which have occurred in the consumer society that approaches the art to the public and appropriates advertising mechanisms (through the phenomenon of Pop Art), and the imposition of the brand mark that figure to represent the contemporary artist (with reference to the work of Andy Warhol). Warhol's entire career is focused on building the most important consuming good: his own personality. Celebrity, brand, superstar, artist, Warhol's genius amuses inside the mechanisms of celebrity. The issue of the image underlies the entire works of Warhol. His works include paintings, serigraphs, prints, sculptures, photographs, films, what revealing clothing productions a cult image and success. Warhol's idea that "everyone will be famous for 15 minutes" refers to a world where the image is the Supreme attribute. Warhol's celebrity derives from such a double approach: on the one hand, his surprising artistic results, on the other hand, its ubiquity, the celebrity star. Andy Warhol is the first contemporary artist whose works beyond will promote itself into a mechanism of visibility, like celebrity advertising. Andy Warhol is the first to use consciously all the attributes of public building and works and the status of the artist from it. Andy Warhol is, in our opinion, the artist that fundamentally changed the status of the artist in the contemporary society and repositions the art in relation to the general public, thus contributing substantially to the contemporary art.

Chapter four focuses on the relationships which have occurred as a result of structural changes in the advertising and in the sphere of contemporary art which are increasingly dynamic and cover a more extended globalizing area. Thus, as a first stage we focus on the evolution of the advertising, showing the different relationships created inside advertising: the consecration of photography and the overthrow of the graphic arts in the 70s, the supremacy of the video advertisement forms from the 80 's. In addition, we are investigating the phenomenon of transmutation of emphasis from the American advertising on the British creative revolution during the 1980-90's and the phenomenon of globalization and, by default, the styles of advertising multiplying between 1990-2000 that will generate fractures within the advertising structures manifested in the social movements of anti-advertising. At the same time we focus our attention on contemporary theories on advertising through which we show both that advertising becomes a tool of identity construction in the consumer society and an instrument of communication and signification. Bernard Cathelat's theory on projective

identity and advertising as a lifestyle, Douglas Kellner's on media culture and the theory of semiotics in advertising of Jean Jacques Boutaud underlie our analysis.

In the second part of this chapter we offer a broader investigation of reports that contemporary art has inside the type of culture media and contemporary culture, spectacular contemporary art prints so that the need to adapt to new global trends. Secondly we report on the issue of the insertion of advertising into art works through a series of analyses of projects involving different practices and artistic approaches, de-contextualization and re-photographing of figures of advertising and advertising imaginary (Barbara Kruger, Jenny Holzer, Richard Prince and others). Thirdly, we emphasize the importance of and the integration of advertising strategies in the construction of the image and the brand, in the contemporary art, depicting the thesis according to which the system of contemporary art, with emphasis on market mechanisms lend advertising strategies to win greater public and audience success, the branding phenomenon becoming a strategy inherent in the existence and functional evolution of contemporary art (both in terms of releasing, imposing and scarification of both contemporary artists and contemporary art institutions), and the mechanisms of branding to an integral part of artistic recognition mechanisms. We appealed to a number of contemporary theories of art, Yves Michaud's thesis that we find ourselves today in a "gaseous era" of contemporary art, generated by entertainment and spectacularity, the theory of the contemporary artistic system of Raymonde Moulin and the theory of the world of art of Howard S. Becker sitting at the base of our analysis. The last chapter of this part focuses on rendering the brand as emboss prototype of the figure of contemporary artists celebrity by the actions of the performers, the identity journey and artistic figures of the movement of artists belonging to the Young British Artists (YBA), that became famous in the 1990s London. We focus here, as in other chapters, on the research of an exhibition event that resulted in dramatic changes in contemporary art: the exhibition *Sensation: Young British Artists from the Saatchi Collection*, organized by Charles Saatchi and Norman Rosenthal at the Royal Academy in London in the autumn of 1997. We believe that the YBA and the advertising man Charles Saatchi have contributed substantially to the continuance of the cult of celebrity in contemporary art and to change the perception of the general public on contemporary art by turning art into a mediatic consumer product and a form of entertainment and by adopting the styles of fashion and popular culture. Through the contribution of the

YBA the branding of art and the art of branding superpose, advertising has become more than just a mechanism of action in the sphere of contemporary art, becoming an overlay over the artistic identity.

The last chapter of the thesis represents our contribution in the field of visual arts practice, three types of sociological approaches, one, sociological, one artistic and a curatorial project that respond to branding issues in contemporary art. The first part focuses on the investigation of the phenomenon of branding by a method of sociological research, the qualitative interview, and, more specifically, the elite interview, in which I interviewed five contemporary art world personalities, representatives of the institutions and of certain types of actors within this world of art: Catherine Millet, editor in Chief of the magazine Art Press, Paris, France, Philip Rylands, director of the Guggenheim Museum in Venice, Gilles Fuchs, President of ADIAF Paris – Association for the international dissemination of the French Art, Mark Inglefield, responsible for press and communication BlainSouthern Gallery London and Richard Unwin, journalist Frieze Magazine London. As a result of conversations about topics that address the advertising insertion in the sphere of contemporary art, the contemporary society today and its influences on contemporary art (for identity type, lifestyle and economic crisis), branding at the level of artistic figures or institutions, the functioning of the institutional system, we identified two types of attitudes towards the phenomenon of branding in contemporary art: one of approval and another one of skepticism.

In the second part, the artistic investigation, by identifying the interview as an instrument of artistic creation, we have built an exhibition project that uses the interview (video and audio) as conceptual and technical support for the expression of our belief that, in contemporary art, the use of strategy is fundamental for artistic recognition. Audio-video installation conceived in a white cube shall transfer the spectator into a fascinating universe and in a Seven-minute journey in the art world, where the sociological form of the interview allows us to focus our attention on the functional relations that are created within the art world and the needs of knowledge and recognition of the realities of the institutional system. The third part shows a curatorial project, an initiative carried out in 2011 by the author of this thesis in the Department of Public, International, Relations and Cultural Projects of the University of Art and Design Cluj-Napoca for Casa Matei Gallery. The project includes a series of 18 exhibitions of UAD students integrated into an exercise of institutional branding

(Casa Matei Gallery), a competition for individual projects exhibition entitled Expo Marathon. We add the interviews at the end of the thesis, as well as a photographic project presenting the exhibition and the catalogue for the first edition of Expo Marathon.

As I have noticed throughout my thesis, the relationships established between art-advertising-branding are multiple, complex and in a permanent process of repositioning. Specification of these reports have shown that we are dealing with a multi-faced relationship operating in various manners, including various practices, appropriations, exchanges, meetings, overlays, crossroads, similarities, convergence or tears, deployments and dissociation. We can speak of an extremely elastic relationship in which both the interferences and fractures presented all along this thesis always transform in history and reposition in an extremely fluid manner.