



UDC 7.075

DOI: 10.63009/noac/1.2024.33

Article's History:

Received: 30.11.2023 Revised: 01.05.2024 Accepted: 27.05.2024

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The Venice Biennale, French porcelain and historical retrospective on marketing and expertise in the field of fine arts

Abstract. The relevance of this article is based on shaping new modern world's market relations one of which is the art market. The aim of the research is the analysis of the marketing interrelations and tendencies in the market of the 20th-21st centuries together with the previous historical periods. In order to hit the goal of the research, theoretical, empirical and comparative researching methods have been used. It sets theoretical foundations of the visual arts marketing and the ways of their practical application. Already before the modern art market as an element of a total capitalistic market came to exist, the movement of visual art works, in the ancient epoch, included elements of marketing approaches and technologies caused by the then-existing processes of sale and purchase of art works, their exchange and collecting. The article is about the expertise of their quality and originality; definition of the already existing methods of promoting art works in the society. It is worth paying a particular attention to ceramic products like porcelain (china) that, in its turn, occupies an important place among art works, together with paintings and sculptures. In the beginning of the 18th century, the porcelain arrived to Europe from China. Collectors have for three centuries admired porcelain products. It should be admitted, there is a particular category of the Venice Biennale visitors. They are porcelain collectors. The practical value of this research stays in the analysis of the marketing instruments in the modern art market for the benefit of not only modern artists but also of the managers of all levels who work in the field of visual arts, at exhibitions, for companies producing collection ceramics tableware, at auctions and in the world's museums

Keywords: biennials; art exhibitions; art market; "wild market" of art works; marketing technologies; ceramics

Introduction

This article draws readers' attention to publications in the field of research in visual arts marketing and art market expertise. An important place of the art market belongs to numerous art biennales whose research is being reported in a lot of scientific publications. Studying the retrospective on the history of development of the visual arts marketing, a special attention was paid to the art of porcelain, including the French one that takes a particular space in the field of collecting art objects in the world art museums and private art collections. Here is the list of the researches of the scientists who

analysed the particular aspects of the subject explored. They are researchers C. Ricci & M. Tavinor (2021) research one of the oldest and greatest international exhibitions: the Venice Biennale. The Venice Biennale is a classical example of an efficient promotion of art works on the world's markets. The article by the Art Expert P. Kompatsiaris (2019) is based on his ethnographic research in order to study "the art of the Biennale", i.e., the art which is showed off in the modern art galleries and on international showcase platforms. It is interesting that the scientist has quite a critical vision of the draw-

Suggest Citation:

Akimov, D. (2024). The Venice Biennale, French porcelain and historical retrospective on marketing and expertise in the field of fine arts. *Notes on Art Criticism*, 24(1), 33-44. doi: 10.63009/noac/1.2024.33.

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backs in the Venice Biennale's work. It is worth agreeing with many critical considerations of this art expert. E. Gürel & A. Nielsen (2019) in their article explore the segmentation of different types of visitors of art museums. The segmentation of visitors is a relevant subject in the work of all the greatest museums and art exhibitions, that is why the scientific activity of these researchers deserve respect of all the experts in the field of art marketing. F. Hook (2017) in his book explores the art market. This researcher is a classicist in the field of marketing researches, thus, his analysis of the art market makes it possible to see and realise what place the marketing of arts takes in the marketing as such. In his essay "Research on Sèvres New Hard-Paste Porcelain: Based on the Relationship with Chinese Porcelain" the main researcher, Professor of Fukui University Y. Imai (2022) researches the manufacture of Sevres collecting in the 19th century a lot of Chinese ceramics that becomes a specimen of the technological development of the way a Sevres porcelain was shaped and decorated. The present research is very important for all the artists, marketers and industrialists who work in the field of production and collection of ceramics art works for it analyses the standards followed by all the masters of the said branch. A. Bouquillon *et al.* (2018) in their article research the majolica ceramics, the chemical composition of the glazes of the French ceramic products. This research is interesting and very useful to the masters producing porcelain, to artists and designers of this field. A. Turpin's (2022) researches the meaning and history of collecting decorative art. Such a return to the historical sources inspire not only collectors but also a wide range of lovers of decorative arts. F. Zanibellato *et al.* (2018) in their article analyse the content of the online museums' reviews, the majority of which can be found on TripAdvisor. The creation of online museums is a promising direction in the promotion of the traditional age-old exhibition centers, this is why the present research is so useful for all the museum workers.

This article based on the historical facts of the marketing of visual arts, has for its goal the analysis of the development of the market's artistic fields and of the perspectives of future marketing art technologies.

Materials and Methods

The methodology of research consists in the use of comparative, empirical and theoretical methods. This methodological approach allowed us to analyse the process of development of the visual arts marketing and its history, to study the marketing processes applied for the promotion of the art works in the art market in different epochs of the human history. The comparative method was used with the goal of comparing historical analyses of the visual arts market. For instance, with the help of the comparative method, the activities of the Venice Biennale of the last hundred years were studied. Besides, thanks to the comparative historical method, various stages of promotion of the porcelain art works in the

market were considered. The empirical method was used with the goal of observing and researching the marketing processes in the art market. The theoretical method was used to report the results of the research showing them in the tables of this article.

For the purpose of this scientific research, methods relevant not only at a theoretical, but also at an empirical level of research were applied. Thus, the following methods are being referred to here: concretisation, extrapolation, argumentation, interpretation, analogy, classification, formalisation, abstraction, analysis, synthesis, systemisation, modeling.

Examining the ways of an empiric research, this scientific article uses methods like observation, experiment, measurement, comparison, generalisation, visual and graphic methods. At a theoretical level of research, deduction and induction, systemic approach and also a passage from the abstract to the concrete were used. For the research regarding the marketing history in the field of visual arts by means of consistent conclusions, a deductive reasoning construction was created whose conclusions regarding special historical concepts and special page in the history of art field were made on the basis of the knowledge of historical processes that took place from the ancient times to the beginning of the 21st century. Using induction as a method, the passage from the partial to the general was explored, when, on the basis of the knowledge on the production of collection porcelain, in some countries and in some historical periods, conclusions were made regarding the origins of the field of production of collection ceramic products for a long historical epoch. Therefore, observing the scientific thought in this research, theoretical methods of deduction and induction as the opposite methods of learning are being used. The essence of the use of the methods of theoretical and empirical levels of research in this article consists in the focus on the direct activity and on the simultaneous disclosure of learning principles like ideas and concepts. In the researching process, the analysis as a method of scientific learning was applied. It gives the author an opportunity to divide the history of the marketing of visual arts into historical periods to be accurately studied. The method of synthesis was also applied as a consequence of the unification in one and the same entity of particular achievements and elaborations in the field of the art marketing development as a phenomenon, therefore, the recovery of the integrity of art marketing took place, in the variety of its manifestations, for instance – on the modern platforms like the Venice Biennale or in the earliest epochs when the ancient Greek and ancient Roman market of art products were coming to exist.

Results and Discussion

The Venice Biennale is one of the most famous world's art forums taking place once in two years for more than a century with the participation of an international jury.

Considering that this art forum took place for the first time in 1895, it is necessary to admit a great influence of the Venice Biennale on the growth and development of the visual art marketing in the 20th century.

As scientific researchers C. Ricci & M. Tavinor (2021) affirm, “the ‘Venice Biennale’ is an umbrella term covering a heterogeneous aggregate of different exhibitions, some organised by foreign countries in their own spaces or pavilions, some by groups, and since late 1970s featuring one or several propositions centred on specific themes put together by the officially appointed curator”. Thus, it is worth agreeing on the point with the art expert P. Kompatsiaris (2019) who states the following: “The umbrella term “contemporary art biennials” signifies international, periodical and group exhibitions of contemporary art which are recurrently taking place in a specific city or locale and are expected to show the latest cutting-edge art in the global arena. These exhibitions, immensely proliferating in the past 25 years (1994-2019) all over the globe in diverse ways, largely differ in their ambitions depending on their funding, location, credibility and reputation. Despite differences, a biennial is regularly run, administered and curated by graduates of major international art schools trained to group and conceptualise objects by varyingly performing the “new” in contemporary art; the “new” in terms of ideas, works, directions, debates, themes as well as design and promotion practices. Biennials are thus chosen as strategic contexts of mediation for tackling the question of the “contemporary” in contemporary art, sites in which the various actors comprising them engage in everyday rituals in order to make valuable what may appear as non-evident to outsiders” (Kompatsiaris, 2019). It is useful to report here one more point of view according to which a passion for visual arts and a presence at the Biennale, even as a simple visitor, gives a certain social status to each participant of an art event. Scientists E. Gürel & A. Nielsen (2019) affirm that “a social status is gained not only by consuming prestigious forms of art, but also by showing off one’s cultural knowledge in a wide variety of genres”. Keeping expressing this thought, we should bear in mind that nearly 8% of those who had a museum experience shared something about their visit on social media – in a blog or a forum. Such messages have a strong influence on other visitors (Zanibellato *et al.*, 2018). Thus, more or less 8% of visitors create a positive information marketing field regarding an art event. Then, the visitors of art exhibitions who inform their social networks about their visits to art events become, in their turn, a marketing instrument in sharing the respective information. But, coming back to the points of work analysing the problems of the history of birth and development of the theory and practice of a marketing as such and of the marketing of fine arts, in particular. It is stated that, notwithstanding the marketing concept had been completed in the last fifty years

(1970-2024), the effective use of a marketing concept and practice is many centuries or even thousands of years long. What approaches and elements of marketing were used from the initial stages of the visual arts marketing existence and space (later - market) where art works came to exist, were bought, sold and so on? To do it, it is necessary to substantiate and reveal the essence of the processes which are usually considered as marketing approaches. In a broader sense, it is a question of a producer of goods products or services who learns the needs of the customer using for this various instruments and approaches (even marketing researches) and tries to satisfy the demand in the most efficient way (for both the producer and the customer).

Was it exactly like this that the world treated the works of visual arts? Undoubtedly, on one hand, the respective approaches were used from the ancient times, namely, thousands of years ago. On the other hand, it is clear that it is no longer appropriate to call them “market” or “marketing”.

What were the ways of exchanging, buying, selling of the art works in the old times? Historical facts prove that there was a significant interest for visual arts works (paintings, statues) even in the first millennium BC. Beside the problems of their “movement” from a state to another and from a governor/citizen to another were the following. First, when Egypt fell, in the thirties BC, the winners or the legionaries of the Roman empire, in the beginning were only surprised at the immense cumulation of treasures there and could not understand why the defeated showed them so much respect. But they gradually changed their views. B.O. Platonov (2016) writes: “The owner of a great collection of paintings, statues, objects of decorative-applied art was now the conqueror of Athens, Cornelius Sulla”.

What were the methods of collecting art works? In the first place, cheating, tricks, blackmail, threats, extortion, theft and violence. That was the way the governor of Sicily, Gaius Verres, gathered the richest collection of art works of his epoch. In the second place, even if the majority of such collections were gathered with the use of force, defeating and robbing the governors and the elites whom they used to belong to in those times (i.e, in the first millennium BC), the trade of art works started flourishing. Auctions and art works exhibitions preceding them became a common phenomenon (Platonov, 2016). It is exactly then that the far-reaching effects of the stir created around art works in Rome became visible. On one hand, mass production of copies of the glorious original art works. On the other hand, counterfeiting and falsification of visual art works.

Third, it is possible to affirm: the art of collecting artistic works was born in that period. And, the first “collectors” were the persons who robbed treasuries of the countries they had conquered. Verres, for instance, paid so much attention to collecting art works that Cicero (who was, by the way, a serious art works collector,

too) called his passion for a constant and uninterrupted replenishment of his collection a disease, and even a madness (Tanchuk, 2016).

“The golden age of art works collecting” falls on the 15th-17th centuries because royal families shared already the vogue of collecting art works and became examples

to be followed. In those times, art works were accumulated in the royal galleries and treasuries just to be showed off on holidays and for special occasions. Thus, it is possible to come to a reasoned conclusion on what kind of movements and promotions the art works had in the past centuries (Fig. 1).

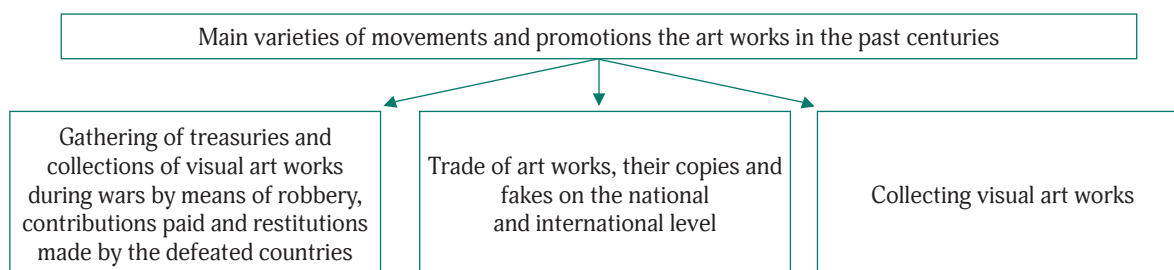


Figure 1. Main varieties of movements and promotions the art works in the past centuries

Source: developed by the author

But, even if one of these “movements” was trade, it was too early to speak about a market of art works. This trade had no signs of a market trade. Primitive auctions, shops situated in great cities were gradually getting the first characteristics of market relations in the field of sales of art works, but those characteristics did not meet the requirements of a modern market structure that are obligatory in the 21st century. One of the first market characteristics became the competition and the system of certain values, among which one could find not only a great skill of author at producing art objects, but also a birth of a constant commitment of the users to the goods or to the art works’ authors. In the 21st century, such an activity is called “branding”. For instance, the creation of branding production and trade algorithms in the field of mass production and sales of the French decorative ceramics from the Renaissance epoch in Italy.

“At the time of the Renaissance in the 16th century, maiolica ceramics mostly originating from north and central Italy had become luxury objects in Europe, stimulating production centres elsewhere, particularly, in France. These faience earthenware objects were decorated with brightly coloured PbO-based and SnO₂-opacified glazes, consisting of two or three layers. However, a somewhat different technique was also developed in France, in particular, by the well-known Renaissance artist Bernard Palissy (1510-1589), ceramic objets d’art containing transparent or translucent Pb silicate-based glazes similarly coloured with various transition metal oxides. Palissy’s style and technique was re-discovered now. He himself was accepted by art historians as the inventor of the revolutionary use of life-cast objects to decorate unique glazed ceramics called ‘rustiques figulines’. The production of the remarkable ‘rustique figuline’ artefacts continued after their invention by Palissy in the 16th century, albeit with some variations in the design and in the chemical compositions of the

glazes; artefacts of this type have been produced up to modern times” (Bouquillon *et al.*, 2018).

Thanks to this example, the birth of the basics of fair market relations can be stated in which a producer creates a high-quality product, promotes the unique properties of the product, promotes the name of the producer of the ceramic art objects, ensures the rise of profitability due to the unique method of production and to the expansion of the range of the ceramic products.

When was the fine art works market born and when was it first referred to as an “art market”? P. Dossi (2007), a well-known German specialist on visual arts, who gave a reasoned reply to these questions. Exploring the processes that took place in the Europe of the Middle Age, including a tempestuous trade of relics (in the first place, the Christian ones), introduction of the first auctions’ catalogues and some other processes, this researcher considered them and the respective historical period as precursors of an art market. She considered it to be born in England in the end of the 17th century when the country shifted its national borders. That larger territory saw a lively trade of art works and the birth of the greatest art market of that epoch. Openings of the first museum and auction confirm her idea: the very first world’s auction, Christie’s, was born in England in 1766 and the first fine arts works museum, Louvre, in 1793. Summing up the course and results of the above processes, P. Dossi (2007) claimed: “The transition from the philanthropy to the market took place”. It is possible to agree with P. Dossi stating that the origin of the art market was linked to the art breaking free and independent from the feudal custody and to the artists getting the right to dispose of their achievements as of their spiritual property, in the conditions of a capitalistic market.

Thus, the market in general, including the market of visual arts works in particular, was really born in the 17th-18th centuries. The concept of a marketing (being for sure one of the market technologies) was formed and

realised in its modern version in the 20th century. But it could not have come to exist “out of nowhere”. Its certain elements and approaches, methods and technologies had been formed for centuries, while art works were being found, sold, bought and kept in treasuries and museums and collections, were being gathered, saved and exhibited by citizens who had become collectors of visual arts works. That is why, the rise of a great many of marketing processes, invention of its techniques, development and application of its technologies that had a

“marketing character”, in one sense or another, can be considered the history of origin and development of the marketing of visual arts works and, in general, marketing of art and culture.

Therefore, looking back at the history of visual arts works marketing, it is necessary to carefully analyse those marketing components that took place and developed during the growth and development not only of the market economy, but also of the long period preceding it (Fig. 2).

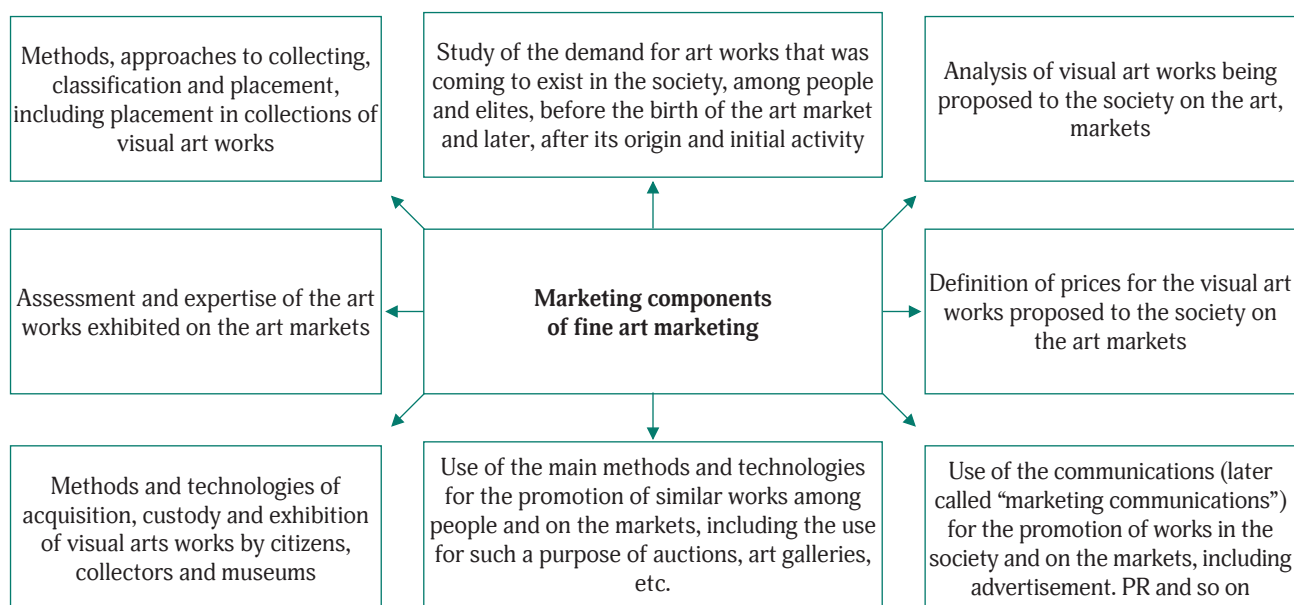


Figure 2. Marketing components of fine art marketing

Source: developed by the author

Considering all these processes in a historical retrospective, analysing the ways of growth and development of the “marketing approaches” before the real art works market was finally born (this analysis is possible in case it is possible to find a way to describe some tendencies and to report the examples of their manifestation), will definitely allow researchers to assess the historical processes that characterised the “movement” of visual arts works in the society for many centuries.

Regarding the approaches to the problem of gathering art works and their placement in treasuries, collections, museums of visual arts works, besides the described method of stealing art works taking them away from the defeated populations, already in the Middle Age, when there was no real market yet, some practical marketing approaches were used to fulfill the tasks and to solve the respective problems. In the 17th century when first painting sellers appeared (now, they could be called “art dealers”), there were already Leonardo Da Vinci, Raphael, Michelangelo and Titian, so the dealers did not even try strengthening those well-known masters’ reputation, and the following practice came to exist. Aristocrats, princes, churches, representatives

of powerful financial dynasties ordered paintings and statues directly from these genial masters and other artists. Thus, they not only directly expanded the market of art goods existing in the society, but also enhanced the artistic and human reputation of those masters (Hook, 2017). A question may arise: “Where is the “marketing content” of such a technology?” To answer this question, it is necessary to examine another process. This new process is the study of the demand for art works with the goal of their further promotion on the markets and in the society in general. It is a curious question: orders of art works from the masters serve as a specific marketing technology of the demand’s study and application. Because such a component as a “study of the demand for art works” is practically absent in the field of visual arts works marketing.

Unlike the purely commercial and classic marketing, the marketing of visual arts works has an important distinguished feature. The point is: a traditional idea of a marketing, according to which the satisfaction of the customers’ needs is the sense of the market’s and the product’s existence, cannot be applied to the art products, taking into account the specificity of art. Why it is so, was well

explained by F. Colber, one of the famous specialists in the field of marketing. According to F. Colber (2004), the traditional model of a marketing describing the reality of commercial and producing companies, the marketing's components should be considered in a certain sequence that starts from the field "market". This model shows that the company wants to satisfy the existing needs of the customers. Using the data it gets from the study of the demand, the company evaluates the existing need and its own possibility of satisfying it and then, with the use of the marketing complex elements, satisfies it.

In case of the marketing of art, culture and product-oriented cultural bodies, the model of a marketing will be different because a traditional marketing model cannot appropriately reflect the reality of the artistic sphere. A marketing process starts inside the company and goes on the way the product does. The company tries to understand which part of the market can be interested in its product. As soon as prospective customers are identified, the company decides which elements of the marketing complex it would use. Thus, a starting point of such an organisation of marketing is a product, and the goal is its promotion on the market, or, the conquest of the market, so to say (Colber, 2004).

It means that, during the period preceding the art market and when the art market finally comes to exist, the satisfaction of the needs of a customer of visual arts works takes place in the following way. In the first place, there is no identification of his need in this art work (in effect, how can it be identified if there is no work to propose to the market yet, and it is still unknown what it will be like). Instead, there is an identification of prospective

customers of a certain art work that already exists and may be proposed. Therefore, a marketing in the field of culture and art is namely an art to reach the segments of market that are most probably interested in this art product or work. In case of a similar model of marketing, the study of the demand for these or those art works is being "replaced" with the promotion of the existing art works with the aim of their sale.

History has a lot of examples of a similar promotion of art works. This is a world-famous art works collection by the Medicis gathered in the 15th century that later became a ground to open the Uffizi Gallery in Florence. This is a start of the Hermitage collection given to it by Catherine the Great who got 225 art works in 1764 from the Berlin antiquarian Gotskovsky thanks to the mediation of Dolgorukov (Dossi, 2007) and many other deeds that entered the history of art.

Now, it is worth coming back to the history of the creation of the Venice Biennale founded in 1895 and first opened in 1897 within the framework of the National art exhibition. An enchanting success of that international forum is an awesome example of the use of the advanced market technologies of those times. Actually, since then, the Biennale was only suspended for the period of the world wars. As the researchers C. Ricci & M. Tavinor (2021) claim, "art at the Biennale has never been simply 'art' but also, and sometimes mainly, a tool for political, cultural, national or international representation".

The activity of the Venice Biennale presents the use of classical marketing components of the art market that have been mentioned before, but with the "Venetian specificity", a particular characteristic of this forum only (Fig. 3).

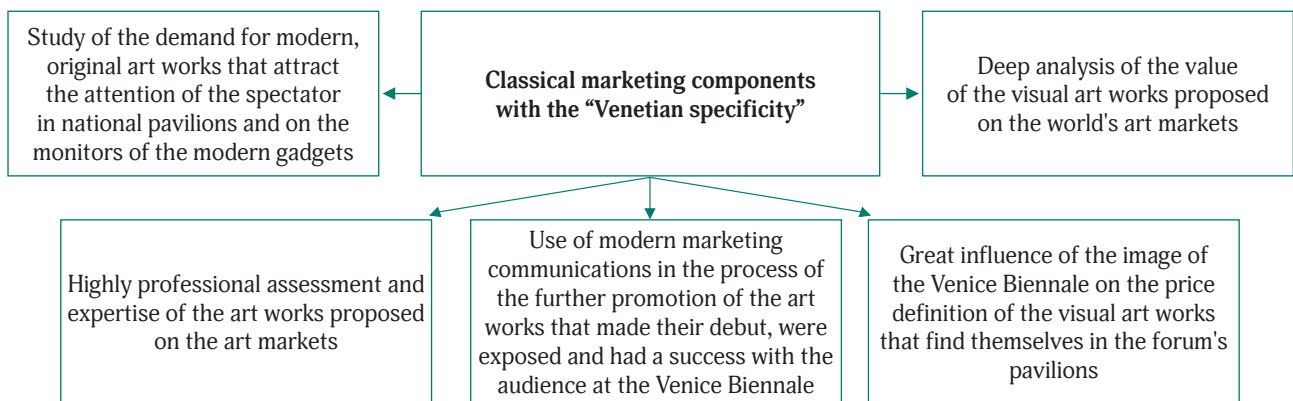


Figure 3. Classical marketing components 3 with the "Venetian specificity"

Source: developed by the author

Australia Council for the Art in its article "Venice Biennale: History and impact" (n.d.) affirms the following: "A biennale is different to a regular exhibition because of its large scale and use of multiple venues. It is also different to an art fair because the artworks are not for sale".

The history of the world art market takes its origin from the times of the Ancient Greece and Ancient Rome. Starting from the epoch of the Roman Empire, namely,

from the 5th century AD, the city of Venice has been gaining power and positioning itself not only in the field of navigation, but also in the development and promotion of arts, including visual arts. In our epoch, in the first half of the 21st century (2000-2024), the Venice Biennale is a trend-setter in the sphere of modern art and maintains traditions of use of the marketing instruments for the promotion of new artistic names and new trends in art.

But it is necessary to come back to its history. Development and application of marketing approaches to the market of visual arts works started more than two thousand years ago when there was no art market yet, and the respective processes were under way on the so-called “wild market”. To say it with our modern words, the following technologies were used: study and satisfaction of the specific demand for art works in the society; expertise of the art works; different methods of promotion of art works in the society and so on.

Marketing is one of the most powerful and efficient instruments organising the activity aimed at the promotion of different goods and services on the markets. This activity includes practically all the aspects like work of producers, sellers and customers on such markets; study of the needs of those customers and development of efficient methods and techniques of their satisfaction. Finally, systems of communication existing on the markets including advertisement, PR, sales stimulation etc. In order to better understand the world of art marketing and briefly describe its characteristics in a combination of art, business and image creation based on exclusivity and unicity.

Art is being associated with the increase in creativity and imagination for the public. Regarding the origin of the concept of marketing as it is, its countdown starts from the beginning of the 20th century. In 1985 the marketing as a complex of marketing actions aimed at sales and oriented on the customers of goods and services. Regarding the specificity of the genesis of marketing, it was stated in one of the previous publications: “it was born as a result of a generalisation of the practical activity developed in the market by companies of different type of ownership. The sense of their activity is the clash of the producers’ and customers’ interests, in the contrast of their positions. The producers want to sell more goods and at a higher price. The customers want to buy more high-quality goods at a better price. Hence, an unwavering requirement of the marketing: to produce and sell only what has an unconditional demand” (Akimov, 2010). It should be, though, remarked: the fact that marketing as a specific concept, or, a theory, a methodology and a mix of various technologies, got “institutionalised”, in the historical sense, not so long ago (it is worth adding that the market economy itself does not count thousands of years of its history), does not at all mean that these or those marketing approaches and technologies were never applied before. By the way, it indicates just the overall “power” of marketing approaches to the economy and not only. It can be fully observed not only in the process of the shaping of the market of culture, including the market of visual arts works (this process starts several thousands of years ago), but also in its sufficiently active work for many centuries when different “operations” related to sales or purchase of art works took place, including the works of fine arts. It was already reported that the antique civilisations like the ancient Romans, had their great

collections of art works. A mass “production” of copies and fakes of the visual arts works started already in those times. That is why, since collectors of the ancient world were interested to know the “quality” and the true value of similar goods, they needed services of experts and consultants (Platonov, 2016).

The very first experts were often the same copyists who, thanks to their lifetime experience, acquired significant knowledge in the field of style and technique of this or that master. But the problem of the visual arts works expertise was not at all easy. It is interesting that, unlike the ancient times, the need in the expertise of the art works in certain countries and under certain circumstances, in the 17th-18th centuries even decreased, for the following reason. In the beginning of the 17th century, for instance, the Netherlands (but it is the case of a lot of other European countries) had very little interest in who was the author of the paintings belonging to some citizens and collectors. That is why, the majority of fans of visual arts works identified or distinguished the works of their property on the basis of what was depicted there: a still life, a portrait, a seascape. Very often the paintings were not even signed (Dossi, 2007).

Therefore, the problem “is it an original or a copy?” was not crucial for the assessment of paintings or sculptures, then. Only later, when the painter came to the forefront of the visual arts system, that difference between the copy and the original became a question of money, and the expertise of visual arts works turned to be vital. Now, due to the evolution in the production of counterfeited and fake copies in the last two thousand years, it has its fundamental importance once again. Moreover, the practice of many modern museums, galleries and art collectors proves that counterfeiting even the most outstanding art works not always gets found out by the experts. So, not always it happens that experts ascertain the originality of the art work they are examining. But, at the same time, it is just thanks to the “art” of copyists and “fake-makers” that practically no art work avoids an expertise on its way to the auction, museum or a serious collection. An expertise that visual arts works undergo for several thousands of years and was adopted as a marketing technology long before the art markets came to exist. As for the price for an art work, it requires a special consideration that was made in a special article.

At this point, it is necessary to quote F. Hook (2017) who claimed the following about the origin of modern art market: “When esthetic criteria were a threat for an economic agreement to be signed, all the known methods were used, like in the ancient times when the weight of an art work determined its price”.

And, it happened in the 16th century. But, of course, it did not reflect the main approaches to the price definition for art works. As P. Dossi (2007) stated, since the market relations appeared and started developing, the price was never a result of a casual meeting point between the demand and the offer. The price of art works

depends on a certain number of factors among which there are, obviously, the art work's quality and the name of its author. It was always like this, in the ancient times, in the Middle Age. Besides, an important role had always been and is still being played by such key factors as the saturation of a market (in times of crises markets sink) and a certain competition in the process of selling art works – it happened even thousands of years ago.

One of the main directions of development of marketing technologies, or, more precisely, their forerunners preceding the market, is surely the use of different methods, technologies, techniques of the promotion of visual arts works in the society. Some words should be said about the most important of them (without taking into account the ones mentioned before, like various systems of stealing the art works) (Fig. 4).

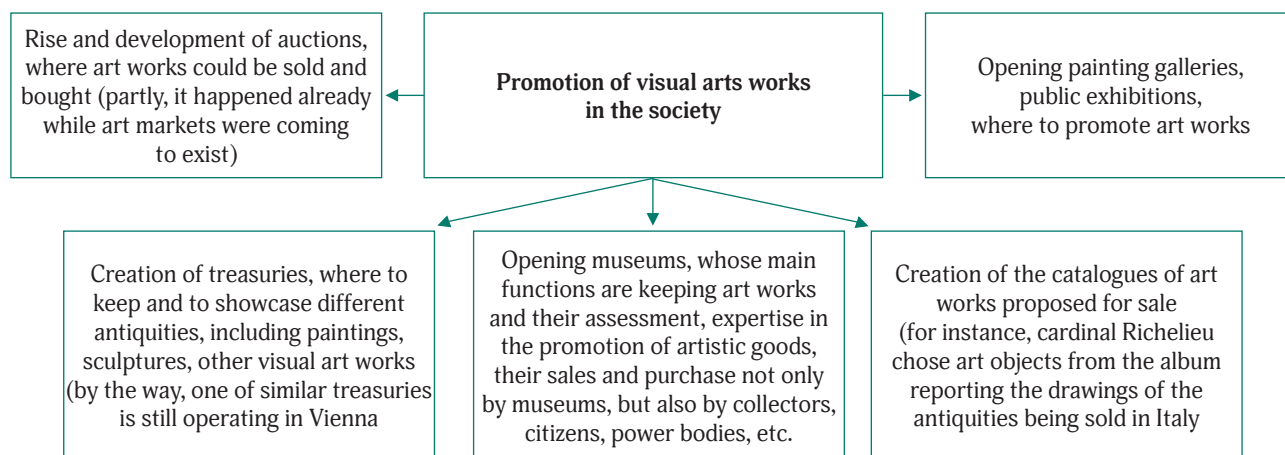


Figure 4. Promotion of visual arts works in the society

Source: developed by the author based on research P. Dossi (2007)

Here, again, a special attention is being paid to researches of such a marketing instrument on the modern art market as a biennale. There are a lot of authors who have quite a critical attitude towards art biennales as to instruments of art marketing.

C. Basualdo & R. Niemojewski (2010) noted: “The popularity of biennales has also been criticised as “an overblown symptom of spectacular event culture... little more than entertaining or commercially driven showcases designed to feed an ever-expanding tourist industry”. The New Yorker art critic P. Scjeldahl (2015) condemned biennales as ‘festivalism’ producing a bland and predictable international style of art. The director of the Museum of Modern Art, G. Lowry (2012), states that “they often seem more like major sporting events than exhibitions”, adding that it is becoming increasingly difficult for biennales to find “new themes and new artists to shape their shows and differentiate them from previous editions and each other”. Rather, biennales are more like “a tool that can be used to build very different shows and obtain very different results”. “Initially contained in a single exhibition, today the Biennale expands across the Venetian archipelago in a wide typology of sites and, as a brand, globally” (Sassatelli, 2017). An important marketing technology, used in the ancient times, was collecting visual arts works.

But collecting art works, in the first place, of visual arts works, was in vogue even before, in the ancient Greece. In that case, it was not about the conquest or

conquerors. Greek collectors whose majority were rich merchants, not only collected the existing art works, but also contributed to create and promote the new ones. Thus, it is just the collections created by the ancient Greeks that influenced the change in the shape of Greek art, claims the Polish researcher R. Tanchuk (2016): from common frescos and statues of gods typical for the earliest period there was a step towards painting on the wood that could be put inside the house. To say nothing about the encouragement the Greeks gave to the then-working painters to paint portraits. The new paintings were created, and the Greeks added them to their collections. As for the “Golden Age” of collecting (15th-18th centuries), one of its most important “discovery” was the de-sacralisation of visual arts and the transition from collecting exclusively objects of the ancient art to collecting art works by the contemporary artists. And, it was just the gathering of the ancient works that caused the gathering of the contemporary ones (ancient works simply were not sufficient for all the collectors). Besides, gathering encouraged sharing of the processes of exposure of art works, especially the organisation of public exhibitions and caused the creation of art museums and painting galleries that accumulated artistic treasures and made them available.

Regarding the “marketing features” of collecting, R. Tanchuk (2016) describes them very well saying that collecting was not only an individual passion of collectors, but also (Fig. 5).

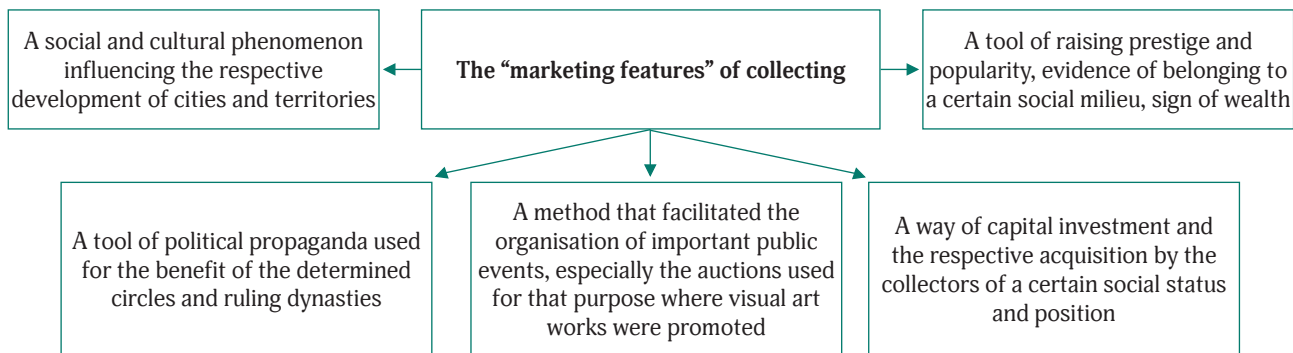


Figure 5. The “marketing features” of collecting

Source: developed by the author based on research R. Tanchuk (2016)

As a rule, researchers and scientists analyse more often the methodology and problems of the works of painting. At the same time, it’s worth citing my own examples, including a widespread art market trend – porcelain collecting. Let us get back to some researches of linguists in this field.

“Eighteenth-century French sales catalogues of collections of amateurs or art lovers listed porcelains by their centre of production and divided them into appropriate categories – Chinese, Saxon (Meissen) and Sèvres – following the collections of paintings, prints and drawings. What is certainly true is that contemporary decorative arts, as luxury objects, were acquired to impress the visitor with the wealth, taste and elegant ensemble created by the owner. Whether porcelain, silver, furniture or mounted objects, they were to be enjoyed and appreciated in much the same way and with similar connoisseurship to the display of paintings on the wall” (Turpin, 2022).

It is worth dwelling on the collections gathered with the goal of learning the experience and technologies of the competitors. Here is the example of a museum collection created exactly for that reason. “As of 2016, East Asian ceramics housed at the Sèvres Ceramics Museum included approximately 1000 pieces from Japan, approximately 300 from the Korean Peninsula, and approximately 3000 from China. Among these 3000 Chinese ceramics, around 2800 were collected in the nineteenth and the early twentieth centuries” (Imai, 2022).

That is why it is just collecting that became an important form of a cultural activity starting from the ancient times and the Middle Age. First, it actively encouraged the development of the society’s culture and progress. Second (and it is particularly important from the point of view referred to in this article), it encouraged, already in those epochs, the active development of marketing technologies, especially, using them in the processes of gathering, assessment and expertise of the art works; development of the methods and technologies of promotion of the art works, their sale and purchase in the society; encouragement of the development of sponsorship in arts, development of museums and art galleries etc.

Completing the consideration of the problems of origin and development of the art marketing, it is worth saying the following. The processes of the pre-market development of works of art and their “movement” were considered. Therefore, it was about some elements of the problem and about the marketing events that took place in that preceding-the-market period. But another approach is also possible. Another assessment of the origin and development of marketing approaches being used centuries and thousands of years ago is possible, too. Art works were sold and bought, were used as money equivalents and pledges, were collected, put into private, corporative and national treasuries. It was like this in all pre-capitalistic and early-capitalistic societies.

But, an art market is something different. First of all, it is a later invention based, like all the western capitalism, on the system of a new European rationality. The latter served as a support to a modern rational reglamentation corresponding to a post-industrial society so much discussed by Max Weber. Art market is a general mechanism of the limitation of a wild market. If the starting point is the idea of a modern art market preceded by the wild market, there are still more reasons to consider well-founded the approach used in this article. An approach according to which the elements of marketing approaches together with the phenomenon of a “wild market” were really there to move the art works in the society long before the modern art market, i.e., before the capitalism in Europe started developing.

Also, it is worth mentioning one more classification of art markets in the historical retrospective provided by the Ukrainian specialist N.V. Pavlichenko (2017). The classification of the art markets is reported in this article in its original version, but with a shorter text. The historical retrospective on the development of the art market of the Western civilisation, – claims the author, – makes it possible to name the following stages of it:

- Initial art market was born in the ancient times and had existed till the 13th century when the market, in its general economical meaning, came to exist;

- It distinguished itself by its attitude to the artist as to a craftsman. The process of the price-setting for

art works and services depended on the quality of the materials and the complexity of the job done.

• The developed art market started in Europe in the 14th century and went on in the age of Renaissance. The developed art market was characterised by the initial self-consciousness of the artist aware of his special status and of his recognition by the society.

• Classical art market developed in Europe in the 17th-18th centuries. The price-setting for artistic goods and their production were regulated by the legitimising bodies (academies, saloons, galleries) that had a social recognition and the right to decide what art is and what it should be like in order to be considered worthy. A professional approach to the sales of art works and the competition among artists appeared.

• A modern art market was built up at the end of the 18th century. It was linked to the start of the activity of Paris merchants. It had all the properties typical for a classical market, but differed from it by a more autonomous production of art works, by the self-consciousness of the artists who felt their unicity as “creators”, and by the strengthening of international relations. The rights to the legitimisation were divided between several different institutions that expressed the essence of cultural producers.

• Newest, or modern art market differs from the others by a full autonomy of the artistic sphere, a developed “cultural industry” and globalisation. Although the legitimising bodies of the price-setting (like auctions and galleries) keep working on the art market, they have just a consultative nature and are instruments of the art market. Besides, they tend to reject the verdicts of the canonised bodies in case the intellectual production claims for its autonomy.

It is worth noting that the contemporary art market is a universe that has relative independence and lives according to its own internal laws’ (Pavlichenko, 2017). It is impossible to ignore the most important and interesting factors and circumstances that determine the specifics of art markets at all stages of their development. At the same time, it should be noted that from the point of view of this study, the periodisation of this process proposed by the author is to some extent unfounded in terms of effectively defining certain stages of development. Therefore, it was added for reference only.

In the first half of the 21st century the Venice Biennale plays a leading role in the creation of the fashionable trends in the modern visual arts. The Venice Biennale hosts national pavilions of dozens of countries that, in their turn, influence the creation of national artistic movements in various countries of the world. One of the leading instruments of the encouragement of the best artists are the Venice Biennale Awards given to them by the jury of this international art forum. During the biennale, exhibitions of single artists and artistic institutions are held. They are powerful marketing instruments to promote the artists and their art products.

New modern technologies of the art market require a proper training of the experts: they should be able to feel the tendencies arising in the field of education to train art managers in the age of the digitalisation. As the Ukrainian scientist and culturologist O.R. Kopyyevska (2021) affirms, “there is a need to understand modern educational trends and practices caused by global digitalisation, educational, and cultural globalisation”. Thus, it worth to state that the US art market is now seeing the work of the art managers coming from the whole world and able to show us the best preparation in the professional field they got applying for the modern educational tendencies and practices.

It is necessary to provide the example of interesting views on marketing in the world of visual arts. These views are being shared by the key-position US scientists of the above field. Referring to W.W. Powell & P.J. Di Maggio (1991) and H.-K. Lee (2006) argues that “ongoing social relations and institutions such as trust, networks, norms and beliefs” influence and constrain the market. Marketing from the Art World, therefore, focuses on social mechanisms for generating the arts, symbolic meaning of the arts and networks and processes of legitimising artists/artworks”. In their work, the authors J.W. Lee & S.H. Lee (2017) classified previous studies in the field of arts marketing into three areas. In particular, they identified such areas as marketing of art organisations; marketing with the help of works of art/artists; marketing from the art world. The researchers point to art marketing as a new perspective that can be used to study the main issues of contemporary art.

Summarising the given opinion, it can be confidently noted that marketing in fine arts has significant differences from classical marketing, and therefore, art marketing is developing as a modern original market tool in the world art market.

• Conclusions

The analysis carried out made it possible to state that, even before the modern art market as an element of a general capitalistic market came to exist, the movement of the visual arts works included elements of marketing approaches and technologies. It happened in the ancient times, i.e., thousands of years ago and was caused by the processes of sale and purchase of the art works, exchange of them and gathering them into collections.

Marketing approaches and technologies aimed at the satisfaction of the society’s demand for the visual arts works have existed for many centuries. Methods of gathering, classification and collecting of visual arts works, expertise of their quality and originality, definitions of the ways of their promotion in the society have been created for centuries. Long before the modern market of the visual arts works, there was the so-called “wild market” that “regulated” in a certain way the movements of the art works in the society. Centuries passed by, and special artistic trends came to exist, including

the production of the collectible ceramic kitchenware. Among those trends, there was also a production and collection of the French porcelain. This field has its own, centuries-long traditions. As compared to this artistic sphere, visual arts including painting, graphics, sculpture, got radically influenced and changed, in the 20th and in the beginning of the 21st century. Changes in fashions, trends and tendencies of the visual arts can be monitored, for instance, learning the work of the art forums (auctions, fairs, biennales) that have been taking place for centuries and are still held in 2024.

From the end of the 19th century and during the whole 20th century, such art forums as the Venice Biennale built up in Italy some of the modern artistic trends. Besides, artistic phenomena and art works being assessed by the international jury creates the art and fashion trends in the world. The jury reveals the best art pavilion and the leading artists of the art market.

Thus, summing up what has already been said, it is worth concluding that, during the whole 20th and in the beginning of the 21st century, the concept of the art marketing as an independent science has been completed. It is also worth saying that the field of the visual arts marketing is original and unrepeatably as compared to the other market fields, that is why, the art marketing needs a further deep study and creation of new economic and artistic tools that, in their turn, have to be original as compared to the other market fields.

📌 Acknowledgements

My special thanks go to Doctor of Cultural Studies Zhan-na Denysiyuk and PhD in Philosophy Vyacheslav Boyko who inspired me to write this article.

📌 Conflict of Interest

None.

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Венеціанська бієнале, французька порцеляна та історична ретроспектива про маркетинг та експертизу в галузі образотворчого мистецтва

■ **Анотація.** Актуальність статті зумовлена формуванням нових ринкових відносин у сучасному світі, одним з яких є ринок мистецтва. Метою дослідження є аналіз маркетингових взаємозв'язків і тенденцій на ринку мистецтва ХХ-ХХІ століть у порівнянні з попередніми історичними періодами. Для досягнення мети дослідження використано теоретичні, емпіричні та порівняльні методи дослідження. Визначено теоретичні засади маркетингу візуального мистецтва та шляхи їх практичного застосування. Вже до виникнення сучасного арт-ринку як елемента тотального капіталістичного ринку, рух творів візуального мистецтва в античну епоху включав елементи маркетингових підходів і технологій, зумовлених наявними тоді процесами купівлі-продажу творів мистецтва, їх обміну та колекціонування. У статті йдеться про експертизу їхньої якості та оригінальності, визначення вже наявних методів просування творів мистецтва в суспільстві. Особливу увагу варто приділити керамічним виробам – порцеляні (фарфору), яка, в свою чергу, посідає важливе місце серед творів мистецтва, поряд з живописом та скульптурою. На початку ХVІІІ століття порцеляна потрапила до Європи з Китаю. Колекціонери понад три століття захоплюються порцеляновими виробами. Варто визнати, що є особлива категорія відвідувачів Венеціанської бієнале. Це колекціонери порцеляни. Практична цінність дослідження полягає в аналізі маркетингових інструментів на ринку сучасного мистецтва, що може бути корисним не лише для сучасних художників, але й для менеджерів усіх рівнів, які працюють у сфері візуального мистецтва, на виставках, для компаній, що виробляють колекційний керамічний посуд, на аукціонах та в музеях світу

■ **Ключові слова:** бієнале; художні виставки; арт-ринок; «дикий ринок» творів мистецтва; маркетингові технології; кераміка