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ART, ADVERTISING AND INDUSTRIAL DESIGN THROUGH THE TRANSPOSITION OF PICTORIAL WORKS TO CONSUMER OBJECTS. ANALYSIS OF LOCAL AND NATIONAL ARTISTS

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Abstract: Since the appearance of ready-mades in the 20th century, authors such as Arthur Danto (2004), George Dickie (2005) and Elena Oliveras (2008), from the perspective of the institutional theory of art, have tried to define when there is art, starting from the thesis that not all everyday objects are works of art, although they could be. This requires that the artist, the public knowledgeable about the subject: art dealers, critics, philosophers, historians, etc. (art world) and “common” spectators, intertwine to give validity and artistic status to which not any object arrives. Starting from this premise, this research project analyzes the process through which contemporary artists trained in the local and national visual artistic milieu, such as Milo Lockett, Mario Lange, Claudio Baldrich, Germán Toloza, Ricky Crespo, and Felipe Giménez, have been moving the materiality of his pictorial production to a set of consumer objects, gaining recognition and legitimation at a national level due to the easy assimilation of a simple image, a strident color palette and a “naïve” aesthetic”. At the same time, the work of several of these artists is part of solidarity actions allowing the world of entertainment, the mass media and commercial firms to know and acquire their works “transfigured into consumer objects” (sneakers, clothing, articles bookstores, kitchen, books, glasses, boots, clothing, etc.). This research seeks to investigate this question by analyzing the limits between art, advertising and industrial design. In other words, starting from the dissemination of the images of the aforementioned artists in consumer products, it seeks to examine when their proposals operate as works of art and when and how they become industrial products.

Keywords: art, institution, consumer object, industry, design.

INTRODUCTION

This work has its origins in previous research carried out between 2016 and 2017 within the framework of the Bachelor of Combined Arts thesis (FADyCC – UNNE)¹. There we investigate in particular the work of the Chaco artist Milo Lockett, as a paradigmatic example of the transformation of plastic production into an image of use or identification of commercial companies for the dissemination of their products. And as a consequence, the research work for the thesis allowed me to expand it through an initiation scholarship awarded by the General Secretariat of Science and Technology of `Universidad Nacional del Nordeste`².

As a result of the analysis of this case, we have noticed the similarity with artists such as Claudio Baldrich, Felipe Giménez, Ricky Crespo, Mario Lange, Germán Toloza, belonging to the national contemporary context, understanding this similarity as part of the same process within the current context of the art³.

Elena Oliveras (2008) points out the break in the definition of the concept of art based on ready-mades since the de-definition of art can be expressed in them.

Considering that the ready-mades did not aim to achieve any aesthetic appeal, but rather their purpose was to question art from a perspective of theoretical knowledge (the conjunction of sensitivity and concept, both for artists and spectators), the author maintains that The valid question from then on is no longer what is art? But when is there art? That is, in what context, under what

1 *The work of Milo Lockett in the production of commercial objects and industrial design* (2013-2016), directed by Dr. Alejandra Reyero. Thesis defended on November 27, 2017.

2 Scholarship started in March 2019 and ended in December 2022.

3 It is worth mentioning that the international phenomenon of the Brazilian artist Romero Britto is known. However, on this occasion, the research focused on local and national artists from Argentina.

circumstances, and through what factors – extra objectual (unrelated to the material properties of the “work”) – something is or can be considered art.

This is closely related to the problem investigated because it allows, from the de-definition of the category of art, to consider new readings about the work of these artists who break with the individuality of the work when making it massive into a commercial object. generating the multiterritoriality of art (Oliveras, 2010:327), exhibiting their productions in non-traditional places, such as advertising, consumer objects and industrial design.

Another of the interests that underpin this research is, as stated, to analyze the inverse process that Pop art proposed in 1960, to think in a contrary way about the link between art and industrial consumption. Let us remember that Warhol participated in 1964 along with other artists in the exhibition *The American Supermarket*, there they showed “products”, such as preserves and cuts of meat, manufactured by themselves, in order to demonstrate the arbitrariness of the aesthetic value of the works. Shortly after, Warhol held a solo exhibition in which he presented three-dimensional objects with trademark motifs, resulting in boxes of Kellogg’s cereal flakes, Heinz ketchup, Del Monte fruit preserves, and Brillo metal sponges (these were the greater notoriety they received). Clearly they were not the original boxes (packaging of the products) but he made wooden boxes of similar dimensions, on which he used photographic means of reproduction, to silk-screen the original motifs with acrylic color.

In this regard, the professor of photography theory, Klaus Honnef (2004), maintains that

4 Naïve was an artistic movement characterized by naivety and spontaneity, the self-taught nature of the artists, bright and contrasting colors and an unscientific perspective captured by intuition. In many ways, it recalls (or is inspired by) children’s art, often unrelated to academic learning. The naïve can be given for two different reasons, although not exclusive: firstly, an ignorance (“naïve”) regarding the techniques and theories to create works of art and, secondly, a search (conscious or not) for forms of expression that evoke childhood (Granados Valdéz, 2009).

the intention again was for these silk-screened products placed in museums to be “elevated to the category of icons of contemporary culture” (Honnef; 2004). :52).

In the case of Lockett, Baldrich, Lange, Crespo, Giménez and Toloza, on the contrary, as we said, the opposite process is proposed (although the conclusion is perhaps the same): instead of taking a mass consumption product for making it work and thus questioning the status of art, Lockett was the first Chaco artist who began to stamp his imprint and his logo (a small synthesized crown) on an infinite number of commercial products, with the aim of achieving greater recognition and acquiring the status of commercial icon. Years later the rest of the artists analyzed here followed.

These artists have been moving the materiality of their pictorial production to a set of consumer objects, gaining recognition and legitimation due to the easy assimilation of a simple image, a strident color palette and a “naïve” aesthetic (*naïf*⁴). It is through analysis that we seek to investigate this question between art-design-advertising. Also examining when their proposals operate as works of art and when and how they become industrial products.

As well as to what extent the exhibition circuits (Biennials, Art-Design-Architecture Fairs) allow artists to expand their production of original independent pieces to stamp their image and project it in a generalized way in works reproduced on a larger scale for their commercialization.

THE PICTORIAL TRANSFIGURATION OF CONSUMER OBJECTS

Godoy and Rosales (2009) point out that

by including commercial products within the art category, it raises the question of when is there art? It's still open. This "is part of a general redefinition of the idea of Culture that has been recognizing aesthetic values and symbolic mediation of industrially manufactured popular culture products, destined for mass distribution and an aesthetic where consumption involves the aesthetic experience" (Godoy and Rosales, 2009, p.25).

The fusion between art and industrial product, communicated through advertising (Godoy and Rosales, 2009) arose as a result of the visibility that Lockett achieved since he broke sales records at the most important fair in Buenos Aires, ArteBA. This made her career rise and she became a celebrity and his work became a consumer product. This allowed artists such as Claudio Baldrich, Felipe Giménez, Ricky Crespo, Mario Lange, Germán Toloza, to begin to implant their images in consumer objects.

In this sense, we analyze below some infomercials (combination of images and texts for easy communication) from different commercial companies, journalistic texts disseminated by different media (newspapers, blogs, web pages), where the transposition of the work of art to the consumer object.

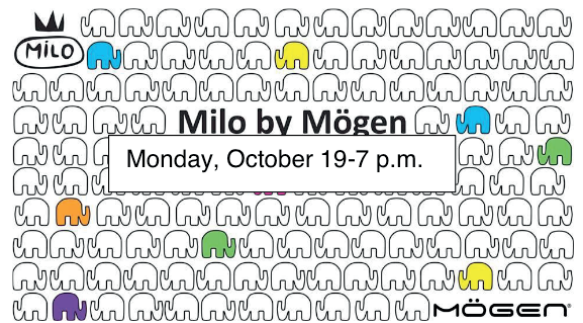
The first artist to analyze is **Milo Lockett**, since, as mentioned above, he is the one who set a precedent in transpolating his image to consumer objects and in outlining the reverse process within the current context of art.

The *Mögen* brand⁵, He made a children's chair in 2015 together with the artist. The CEO of the company noted that "Milo by Mögen is an object of art, a children's chair, a playful sculpture. Milo is whatever you want him to be"⁶.

⁵ Company dedicated to the design of furniture for outdoor spaces.

⁶ Available at URL: Consultation date: 05/27/2017.

⁷ May 2016/Digital portal: ChillyDesing and Facebook "Espacio Milo Lockett"/ Available at URL:<http://www.chillydesign.com.ar/reposera-portatil/chilly-milo-lockett/https://web.facebook.com/milo.lockett.arte/photos/a.1169310383114358.1073741922.105319592846781/1169311956447534/?type=3&theater>. Consultation date: 02/25/2016.



In the 2016 edition, the *Pure Design Fair* held at the Sociedad Rural de Buenos Aires, the artist had a stand where he exhibited his paintings, his books (catalogs, story books, painting books, etc.) and also presented his participation with the *Chillydesing* brand (a lounge chair with the image from one of his works)⁷.



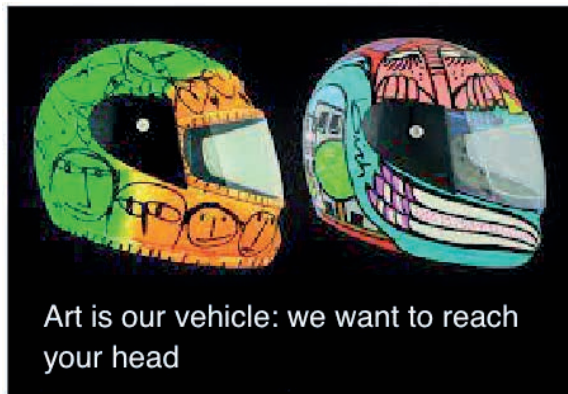
It is currently collaborating with the

company that specializes in the sale of cell phone accessories for all brands, Caseland, to sell seven models of cell phone cases.

presented at the *Pampero* premises.



Another artist is **Claudio Baldrich**⁸ He was interested in art since he was little and also dedicated himself to writing poems. Starting in 2008, he began to dedicate himself professionally to the plastic arts. In 2013, the Pro Moto foundation invited twenty-three Argentine artists, including Milo Lockett and Claudio Baldrich, to perform helmets, under the slogan “Art is our vehicle: we want to reach your head”⁹. The helmets were then exhibited and auctioned at the BAFWeek¹⁰.



The *Pampero* brand, dedicated to the production of work clothing and the marketing of industrial safety elements, called - in 2015 - to the artist to intervene in some boots. It was

Like the Rouge fashion portal¹¹ select as a gift option for Mother’s Day, a chair intervened by the artist. Finally, in 2022 the skin cream

⁸ He was born and resides in the city of Buenos Aires, Argentina.

⁹ April 2013/ Digital portal. Entertainment section. Available at URL: <https://www.tribuno.com/jujuy/nota/2013-4-24-19-27-0-muestra-de-cascos-intervenidos>. Consultation date: 08/15/2018.

¹⁰ April 2013/ Digital portal. Available at URL: <http://www.controldetransito.com.ar/2012/02/la-moda-como-vehiculo-hacia-la.html> Fecha de consulta: 15/08/2018.

¹¹ October 2015/ Digital portal. Gifts Section. Available at URL: <http://rouge.perfil.com/tag/regalos-dia-de-la-madre/>

brand *Dermaglós*¹², calls for him to give a workshop and then paint live during Women's Month, emphasizing the care of women when breastfeeding their children.



In 2017 Giménez was summoned by the advertising agency *¡Ya! Advertising*, for him to participate in the intervention for the olive oil brand, *Lira*. The marketing director of the commercial brand stated that

“The world of olives is becoming ‘bodeguizado’, as is the case with wines. Since the varieties have poetic names, we called Felipe, who was the best artist, to help us tell a story through them”¹⁵.



In 2015, Navarro Correas launched a new campaign “The art of knowing how to choose”, which stands out for what the pairing of a good wine entails (Private Collection) and a gourmet dish. That is why the labels of this production have works by different artists (Luis Felipe Noé, Mariano Guiraud, Ana Bonamico, Paula Madero,

Mariano Ferrante and Milo Lockett, among others) and of course Ricky Crespo¹⁶.



On the other hand, in 2013 at the Puro Diseño fair, under the concept of *collecting* and connecting with design, the Fiat automobile brand not only exhibited the *Cinquecento* model but, in a joint action with the nail brand OPI, called to the artist *Felipe Giménez*¹³ to intervene one of the displayed units. At that event the artist painted live¹⁴.

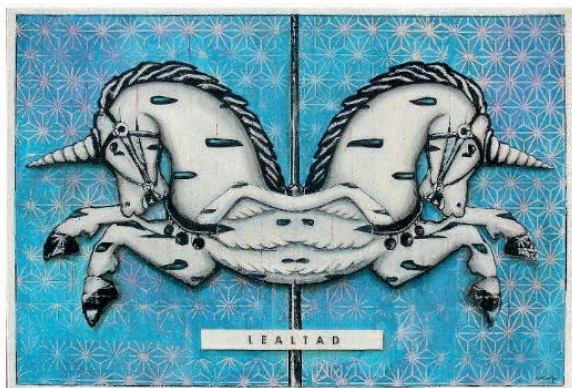
12 Available at URL: https://www.claudiobaldrich.com.ar/?page_id=1498 Fecha de consumo: 07/02/2024.

13 Giménez was born and resides in Mar del Plata, Argentina.

14 May 2013/ Mega autos news portal. Available at URL: <https://www.megautos.com/fiat-dice-presente-una-vez-mas-en-puro-diseño/> Consultation date: 08/06/2018.

15 May 2017/ Digital portal. Available at URL: <http://inmardelplata.info/nota-principal/aceites-lira-lleva-el-arte-al-mundo-de-las-olivas-el-pintor-felipe-gimenez-intervino-sus-latas> Date consultation: 08/25/2018.

16 September 2013/Club BonVivir digital portal/Available at URL: http://www.bonvivir.com/contenidos/nota/1872/coleccion_privada_presenta_su_nueva_campana. May 2015/Dossiernet digital portal/Available at URL: <http://www.dossiernet.com.ar/articulo/navarro-correas-coleccion-privada-lanza-una-nueva-campana-y-renovacion-completa-de-identidad/4484>



In 2018, the Lucciano's ice cream parlor chain called on him so that one of the commercial premises would have as its mark his characteristic work, which are giant ice cream popsicles¹⁷.

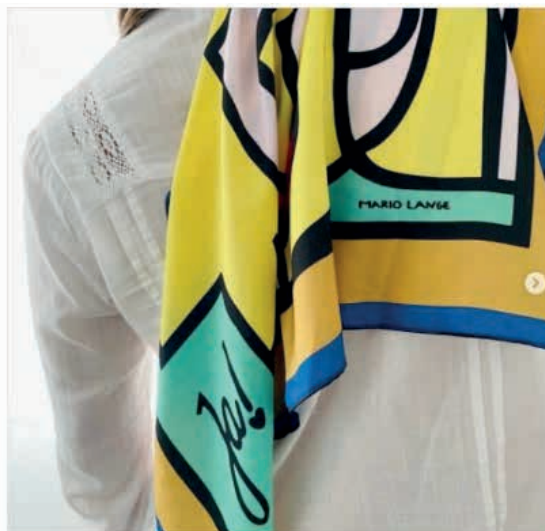
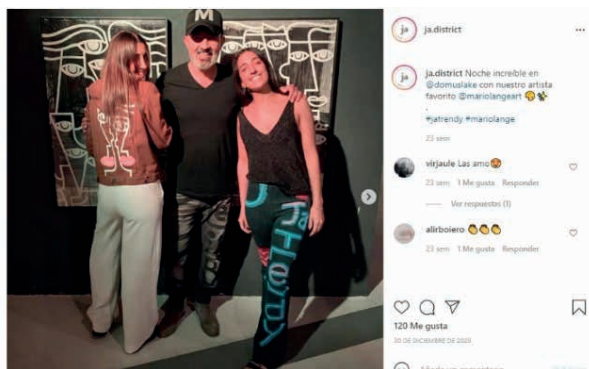


On the other hand, *Mario Lange*¹⁸ who began in the artistic world being big, with an imprint - in his words - abstract, combining strident and striking colors, as time passed, Lange's productions migrated to figuration.

¹⁷ Websta digital portal. Available at URL: <https://www.websta.one/media/BlVpSQoAzrd> Consultation date: 08/25/2018

¹⁸ Lange was born and resides in Entre Ríos.

He participated with Milo Lockett in several mural paintings throughout Argentina. Lange in an interview in 2019 stated that "I try to visit rural schools, which is what interests me the most. I need to visit 10 provinces. Only then am I going to stay still in the atelier." During 2021, several brands called on him to intervene in products with his characteristic imprint. One of them is the Córdoba clothing and accessories brand ¡Ja District!, which has two capsules with its designs. The first is a line of women's clothing (jacket and pants), where he prints on the garments his drawings and plays with words that can be observed in his production. And the second capsule that he has with the brand is for scarves, and you can also see how the image is transferred to a commercial product.



Another of the brands that invites it not only to put together an exhibition with the theme, but also a live motorcycle, is the renowned motorcycle brand Vespa, which has an art space in the city of Carlos Paz.



Finally, we analyze *Germán Toloza* from Chaco, who in addition to participating in several solidarity/social interventions with Milo Lockett and Mario Lange. In 2012, the *Chaco Super Cup* (the River-Boca classic) was held in the city of Resistencia, for which Toloza was called to perform the cup that he would win in the most famous dispute in Argentine soccer. The digital portal Olé wrote about it “it represents the union of art and passion for football. An award for originality”.



Then in 2016 he intervened on some stools for the Compushop Style brand, marking them with his own images and colors of the artist, leaving his stamp on these objects.



That same year, he launched his brand of Toloza espadrilles, which he used with airplanes with simple lines, an icon of his production.



As can be seen in the examples mentioned, once these artists begin to get involved with the advertising and marketing field, their production definitively stops being an artistic work and becomes an industrial product for sale.

In this sense, we can affirm that when a concept is accompanied by images that are attractive to an audience, they make both the commercial product and the advertising message more expressive and impactful. Regis Debray (1992) suggests that advertising “as it transforms consumer products into objects of art” (p. 207), making advertising officially art. Trademarks have recently been adopted as a concept to communicate art, “aspiring to be remembered by consumers/viewers as the great artists in the history of art have done (Schroeder, 2005).

In 2019 he participated in Casa Foa, in which he presented some skateboards intervened with the collection he made to vindicate and make visible the Chaco fauna - yaguareté - and flora.



The drawings made by these artists, the artist’s gesture allows his work to be transferred to a product, this malleability makes the advertising message pregnant and seduces the consumer, since the colors, the simple lines, make any viewer/consumer (whether or not you understand art) want to purchase a product or what many assume “an original work”.

Consequently, these artists use a very effective advertising and marketing strategy, following Aprile (2003) articulates and bases a clear strategy that knows how to fit with the *modus operandi* of the most appropriate and promising communication style (Aprile, 2003:68).



EXHIBITION CIRCUITS, ART MARKET AND CELEBRITY CULTURE

Another point that is analyzed is to what extent the exhibition circuits (Biennales, art-design-architecturefairs) allow artists to expand their production of original independent pieces to stamp their image and project it in

a generalized way in works reproduced at a larger scale for commercialization and to be displayed in the media, mainly on social networks. Ariel Benedetti (2019) maintains that “social networks eliminate intermediaries in the communication between a brand and its consumers (or users), seating everyone at the same table, with Facebook and Instagram as the main social media platforms today” (p. 48). That is to say, both commercial companies, artists or so-called influencers (athlete, an artist, a writer, a professional, etc.) use different digital media (web pages, blogs, social networks, etc.) to promote and spread their own image, and therefore try to legitimize themselves outside the parameters established by conventional art markets. However, what makes commercial companies select certain artists - in this case those analyzed in this research - to transfer their image to products; is that artists have to be not only active in their networks, but their imprint as an artist must continue. That is to say, their productions have to circulate through the art world system, such as in biennials, in art, design and architecture fairs, in national and international museums, and in art galleries.

These artists, by inserting themselves into this system of the art world, and participating with commercial companies, acquire the status of celebrity. In relation to this, Isabelle Graw (2013) maintains that currently the artist symbolizes the businessman, and that each business manager intends or wants to be “creative” like an artist, that is, that the division of the artist, his personal life, and the company are blurred. The clear example of celebrity culture are the artists analyzed, who are summoned and announced to events as celebrities of the brands; becoming celebrity artists.

Graw also points out that works of art are “divided” between symbolic value and market value. The first is made up of a series of factors

such as singularity, artistic historical verdict, reputation of the artist (celebrity), promise of originality, perspective of duration, claim to autonomy, intellectual insight (Graw, 2013:41). The symbolic value cannot be measured monetarily, therefore it is not part of the economy; it is what critics and historians highlight as the aesthetic achievement of a work of art. The symbolic value is not equal to the market value, so it does not have an offer price. In this sense, Baldrich, Lockett, Crespo, Giménez, Lange and Toloza, because they participated in several exhibitions in Holland, Miami, Barcelona, Germany, etc. and in fairs and biennials, allows its symbolic value to continue increasing and positioning itself as a consecrated artist.

It is worth highlighting what Olav Velthuis (2014) states about commercialization “it manifests itself in many different ways in the art market. The motives of artists, collectors, and their intermediaries have supposedly become more profit-oriented and less dedicated to creative or artistic goals” (pp. 1109),

That is to say, these artists also transcend and participate in legitimizing spaces because there is an art market that supports and motivates the main objective to be the commercialization of works - whatever their format-.

As we have been mentioning, these artists, although they have their own art spaces in their hometowns, work with galleries in several countries around the world.

CONCLUSIONS

The works of Milo Lockett, Mario Lange, Claudio Baldrich, Felipe Giménez, Ricky Crespo, and Germán Toloza, are characterized by a simple image, a naive drawing and a palette of bright colors, easily assimilated by the eyes of the viewer, both educated and circumstantial.

This aspect of his productions, to which is added his participation within the context of solidarity activism and the world of “celebrity” (national entertainment and entertainment), gives him the possibility of formulating himself as a “versatile” work that appears as a piece of various supports (canvas, wall, wood, MDF, industrial design objects, etc).

In this sense, and as a result of what has been analyzed, our hypothesis is confirmed in relation to the fact that this possibility is given by the multiple mode of conceptualization of contemporary art that frames - contextualizes the tension between “work of art” and commercial object.

Lockett’s participation in ArteBA in 2005 not only expanded his visibility as an artist - establishing himself as such - but also allowed him to expand his production of works to transfigure them into consumer objects for commercialization. The same thing happened with the other artists analyzed, who participated in ArteBA in 2013, from Milo Lockett’s space¹⁹. This was a significant leap for these artists. When exhibiting at the most important fair in the country, the Museum of Decorative Art, the Rojas Cultural Center, the Konex Cultural Center, Casa FOA, among others, called them to exhibit in group and individual exhibitions.

Therefore, this market was influential for celebrities and the media who acquired his works with increasing frequency.

Another question raised throughout this research is to what extent the exhibition circuits (Chaco Art and Painting Biennial, Fairs such as Casa Foa, Puro Diseño, Art New York Fair) enabled these artists to expand their production of original independent pieces to stamp their image and project it widely in works reproduced on a larger scale for marketing. In this sense, Godoy and Rosales (2009) point out that including commercial

products within the art category raises the question of when is there art? stay open. Since we were able to notice that there are more and more artists who carry out this reverse process of Pop Art, that is, from a work of art to an object of consumption.

This “is part of a general redefinition of the idea of Culture that has been recognizing aesthetic values and symbolic mediation of industrially manufactured popular culture products, destined for mass distribution and an aesthetic where consumption involves the aesthetic experience” (Godoy and Rosales, 2009, p.25).

Starting from the fact that the main purpose of advertising is to generate desires and motivate the consumer to want to purchase a certain product, and if it has certain aesthetic characteristics that are attractive, such as in the case of the artists analyzed, what do they have an image simple, strident colors, themes known to the consumer/viewer, makes these products (backpacks, notebooks, underwear, shoes, motorcycle helmets, glasses, linens, etc.) more easily acquired.

Taking into account what was raised about the art market, what is the access to artists from the interior of the country to insert themselves into the art world system of Buenos Aires, what is the role of national art fairs and what impact do they have? the same in the professionalization/legitimation of local artists. We can affirm that, although it is more difficult for artists from the interior to enter the art world system of Buenos Aires, the visibility they have with active participation in social networks (Instagram, Facebook, YouTube, etc.) makes production artistic work of these artists reaches more effectively galleries, art spaces, museums, participation in fairs in Buenos Aires.

However, as they are already established artists for being part of the art institution

¹⁹ This shows us that Milo Lockett was the one who collaborated and supported Baldrich, Toloza, Lange, Giménez, and Crespo, both by opening his art space to them and by “teaching” them his modus operandi with commercial brands.

(mainly for participating in ArteBA), their career as a celebrity was also on the rise, media such as Revista Caras, Gente, La Nación, invited them to participate in events, and they interview them as people from Argentine entertainment. As they participate, their production of pieces expands, allowing them to transpolate these images to consumer products; since, and in Graw's terms, consumers (initiates and art connoisseurs) are no longer buying a common consumer product, but are buying a design by Lockett, Crespo, Giménez, Baldrich, Lange and Toloza; As Graw (2013) suggests, there is a "key difference between the celebrity and the artist as an exceptional figure; and the first does not have a body of work that circulates independently of his person" (Graw, 2013:230). In relation to the artists analyzed in this research, we can see that both their artistic production and their commercial objects revolve around their person/"character", as a celebrity, functioning as a whole; proclaiming them as star artists, that is, their "personality" is constructed by the media, which positions them above their "work." That is why fashion magazines, lifestyle magazines, and commercial brands want to publish about his life, highlighting, for example, his presentation at an event with other celebrities of the moment.

Likewise, Lockett, Lange, Baldirch, Crespo, Giménez and Toloza find in these legitimized spaces a place where they can exhibit their productions transfigured into consumer objects. Alexis Nabas Fernández (2010), Hito Steyerl (2018), Terry Smith (2012) and Boris Groys (2018), raise the relevance that contemporary art art fairs currently have, not only to establish themselves as artists, and to be able to sell their productions; but also to be able to observe the artistic trends of each year.

Consequently, we can point out that the fusion between the artistic production of the analyzed artists with a product, which is

communicated in advertising, arises from the visibility that Lockett, Crespo, Baldrich, Lange, Toloza and Giménez acquire by participating in events, fairs, exhibitions; becoming a celebrity and his work becoming a consumer product.

The formal - iconographic analysis, as well as the analysis of key conceptual categories such as art world, art institution, de-definition, celebrity culture, so far allows us to affirm that an effective concept accompanied by striking images, make the advertising message be more expressive and, therefore, will be more impressive to today's art viewer.

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