



The Impact of Luxury-based Art Exhibitions on Artworks - A Negative Impact that Cannot be Ignored

Jingruo Liang

Chinese Calligraphy, Hebei Dongfang University, Langfang, Hebei, 050800, China

e-mail: 1540190803@qq.com

Abstract. The cross-border integration of luxury and art is not only reflected in the co-operation between brands and contemporary art, which enhances the cultural and historical value of brands through various forms of artistic expression, but also in the ways of displaying luxury goods, which continue to absorb artistic elements and become more open and contemporary-conscious. In the context of experiential consumption, luxury art exhibitions are proliferating, bringing intuitive benefits to the marketing of luxury goods and creating a unique mindset towards artwork. While mutually beneficial, the cooperation between the two is also accompanied by the drawbacks of loss of independence of art, misunderstanding of art by the public as well as over-commercialisation of public art space, which requires rational and objective analysis.

Keywords: Luxury, Art exhibition, Art

1 Introduction

In recent years, the internationalisation of the art market and the study of art curation have indeed attracted much attention. With the deepening of globalisation, transnational art exchanges have become more frequent, and the internationalisation of the art market has become more and more obvious. Since the 1990s, the globalisation of the art market has manifested itself in a number of dimensions, including geographical expansion, an increase in multinational organisations, changes in sales channels, iterations of buyer groups and price changes. This trend is not only reflected in the traditional European and American markets, but also in emerging markets such as China, where the "eastward shift" and "sinicisation" of the art market has become a trend. Although the development of the world art market has been affected by anti-globalisation and a complex and volatile environment, on the whole, the art market has achieved integration and development in the game of internationalisation and localisation. Crossover links between luxury brands through co-branding with artists, theatre and art exhibitions have become a common marketing strategy, which not only adds to the style, innovation and communication of the brand, but also attracts a large number of visitors and consumers. The background of such cross-border cooperation is in the context of economic globalisation, facing the challenges of economic downturn

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and declining consumer market. In addition, the cooperation model of luxury brands using art IP for brand empowerment is one of the new ways for luxury brands to intervene in the art ecosystem by introducing excellent art IP at home and abroad into the cooperative brand through Many different methods such as product, space, marketing and other forms of authorization. This strategy not only helps luxury brands to enhance their artistic image, but also promotes the growth of cultural and artistic consumption and realises a qualitative leap in the consumer market. In this situation, luxury brands such as Bvlgari, Dior, Gucci and so on began to focus on emphasising the artistic characteristics of their trademark, and appeal to a lot of visitors and consumers through the cooperation between enterprises and artists to launch co-branded goods, support and sponsor artists, and organise art exhibitions and other situations to get closer to art. According to the relevant information, it can be analysed that through this way of artistic exhibitions, China's consumer market has been upgraded by a big step.

2 Current Status of Research at Home and Abroad

Zhu Liangyun. The Artistry and Commerce of Luxury Goods. Journal of Liaoning University of Technology (Social Science Edition)^[1]. Speaking of: In 1983, Yves Saint Laurent's fashion exhibition at the Metropolitan Museum of Art was not only an important event in the history of fashion, but also an iconic starting point for the combination of luxury brands and the field of art. The exhibition, organized by Diana Vreeland, is the first retrospective of Yves Saint Laurent and the first for a living designer. This marks the beginning of luxury brands using art exhibitions to showcase their brand history and classic design, while also nurturing emerging artists and establishing a deeper connection with art itself. There are various purposes for luxury brands to hold art exhibitions, but they can mainly be summarized as follows: First, to attract young consumer groups through art exhibitions as part of the brand's youth transformation. Secondly, there are many commonalities between art and luxury goods, such as the pursuit of perfection and quality, the accumulation of culture and history, etc. These commonalities enable luxury brands to show their unique brand value through art exhibitions. In addition, art exhibitions can also enhance the non-commercial value of the brand, accumulate cultural capital through art, and then leverage the market size and enhance the brand image. However, while the art exhibitions of luxury brands have the connotation of advertising, the practice is also seen as a marketing tool, aiming to enhance the commercial value by borrowing and replacing the concept of art, adding artistic value to itself. This cross-border cooperation is not limited to the display of brand history and design, but also includes collaborations with artists, the launch of limited edition pieces and other forms to increase the brand's artistic influence and market competitiveness. By holding art exhibitions, luxury brands can not only showcase their brand history and classic designs, but also establish deeper connections with the art field, thereby enhancing their brand image and market competitiveness. Although this practice has a certain commercial purpose, it also does give luxury brands more cultural and In 1983, Yves Saint Laurent's fashion exhibition at the Metropolitan Museum of Art was not only an important event in the history of fashion, but

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In 2010, Norwegian sociologist Lars Fr H. Svendsen's book "The Philosophy of Fashion" was translated into Chinese: "One of the most important factors for fashion houses to approach art organisations is that these art organisations are great in symbolic significance, and everyone wants to get something out of it", he wrote.

Zhu Xinle. The Boundary and Integration of Art and Luxury - From Luxury Exhibition. Qilu Art Garden^[2]. research to: For our country, in 2009, Cartier moved the Cartier Treasures Art Exhibition into the Palace Museum. The Museum of Contemporary Art Shanghai has also organised a series of luxury brand exhibitions, such as 'Culture Chanel', 'Ferragamo, the Immortal Legend' and 'The Spirit of Dior', which have brought a lot of visitors to the museum. In 2018, GUCCI and the Yu Deyao Museum of Fine Arts in Shanghai jointly launched an art exhibition with the theme of 'The Artist is Here'. In September 2019, the Fosun Art Museum in Shanghai launched an art exhibition with the theme of 'The Artist is Here'. The exhibition was held in Shanghai, China. In September 2019, Shanghai Fosun Art Centre held 'Tiffany's 180 Years of Innovative Art and Diamond Treasures Exhibition',----, which can be seen. Luxury exhibitions are becoming more and more common, and luxury brands are deeply involved in the art ecosystem and have become an indispensable role in the art ecosystem.

3 The Commercialisation of Art

The commercialisation of the contemporary art market is a complex phenomenon, which is influenced by a variety of factors, including market demand, investment value, and the way in which artworks are created and presented. As the market continues to expand, the commercialisation of artworks is becoming more and more common, and this phenomenon has the following characteristics:

3.1 Globalisation

There is a clear trend towards internationalisation in the contemporary art market, with an increase in the mobility of works of art and cross-border transactions, indicating that works of art are widely bought, sold and displayed around the world.

3.2 Financialisation

Works of art are seen as a valuable investment, and their prices continue to rise in line with market demand. The fusion of art and financial capital has formed a diversified form of art finance, such as art funds, art pledge loans and art leases

3.3 Branding

Many contemporary art brands have become some famous international brands through long time building and successful marketing. This shows that the commercialisation of artworks is not only about the art itself, but also about brand building and promotion.

However, the commercialisation of contemporary art has also brought some negative effects. Fake and unpopular works may also become very popular due to commercial hype, which has a negative impact on the value and quality of the art. It can also give the buyer the illusion that luxury goods are artworks as such. This leads to the loss of independence of the artwork.

To meet these challenges, artists, collectors and market participants need to find a balance between commerce and art. Art creators should master the balance between commercial and artistic values, give full play to the advantages of art commercialisation, and minimise the negative impact of commercialisation on artworks where possible. At the same time, the strategy of academic leading the market is also proposed to promote the benign and sustainable development of the contemporary art market. To sum up, the commercialisation of contemporary artworks is a double-edged sword, which both provides impetus for the progress of the art market and brings a great many challenges. Therefore, finding a balance between commerce and art has become crucial.

4 The Impact of Luxury Exhibitions on Works of Art

In 2011, the famous French luxury brand Louis Vuitton held an exhibition at the National Museum of China entitled "Louis Vuitton's Artistic Journey through Time and Space"^[3], which featured a wide range of classic Louis Vuitton bags produced since the brand's founding 157 years ago. At the same time, "Initial", a new work by a contemporary Chinese artist, was an important part of the exhibition. China's art market generated nearly \$10 billion in auction sales in 2011. As economist Don Thompson puts it: "Luxury follows art because the art world is populated by wealthy individuals". Tim Etchells, co-founder of Art HK and Art13, has also emphasised that "the link between art and luxury has become stronger with the entry of new wealth." Behind the booming art market is the immense personal wealth of art collectors and their unimaginable purchasing power. For luxury brands, if these people are attracted to become fans of their brands, there will be more potential for development and a broader market for their products in China, a land that is already full of business opportunities.

The combination of art and luxury goods, through the cross-border cooperation between the artist and the brand, not only shows the culture and history of the brand, but also reflects the personal thought and emotional expression of the creator. This collaboration provides space for artistic creation, while also using the influence of the brand to introduce contemporary art more closely to the public life. For example, the collaboration between Louis Vuitton and Yayoi Kusama is a typical example of how luxury brands can enhance their brand image and attract more consumers through artistic marketing. In addition, luxury exhibitions carry out artistic construction by means of built-in art works, collaborative design works and art space creation, becoming a new way for luxury goods to intervene in the artistic ecology. These activities not only blur the line between luxury and art, but also build their own artistry, making the fusion of the two natural and not blunt. It can be seen that the combination of art and luxury is an almost perfect marriage, they share the pursuit of perfection and quality, as well as the importance of culture and history.

Svenderson talks about it in *The Philosophy of Fashion*: Luxury exhibitions create an artistic atmosphere by juxtaposing artworks and luxury exhibits in the same scene, so as to achieve the effect of luxury goods being artistic. This practice takes advantage of the natural connection and mutual promotion between art and luxury goods. Luxury brands have long had a harmonious relationship with the art field, and the boundary and integration of art and luxury goods have become the norm. Art exhibitions endorse luxury goods and promote luxury consumption.

In July 2019, the exhibition *Miss Dior: Love and Roses* was held at the Shanghai Museum of Contemporary Art, showcasing the close ties between the Dior brand and renowned artists. Inspired by its founder, Mr. Dior, Lebanese-Egyptian artist Laura Baradei created a multimedia work, *Don't Touch Me Tomatoes or Cha-Cha-Cha*, which presents the ideal of a confident and intelligent woman through a unique artistic image^[4]. In addition, Swiss artist Urs Fischer's art installation "KISS", made of plastic clay, pays tribute to Rodin's masterpiece "THE KISS", which is also displayed in the exhibition. The works are presented in carefully created enclosed spaces, where luxury

and contemporary art eliminate distance and are linked in a metaphorical way, giving the viewer the illusion that the Dior brand is a work of art.

Another way to construct art is to combine elements such as art installations, music, and film scenes to create new art exhibition Spaces, while displaying luxury goods, thus achieving the purpose of distancing itself from the commercial space and realising the myths and meanings grafted onto the objects. Held in 2019, Timényi 180 Years of Innovation Art and Diamond Treasures placed blue lampposts bearing the TIFFANY&Co^[5] logo at the entrance, illuminated as if it were a blue forest, and these exaggerated artistic arrangements make the exhibition present a strong sense of fashion art in the first time. In this display, Timényi's jewellery is displayed in cases like museum artefacts for the audience to stop and look at, and the price of the jewellery, which is the most important concern in daily life, is hidden here, which shows that the organisers aim to highlight the atmosphere of the exhibition and enhance the appreciation experience. What's more, this exhibition, the use value of luxury goods has been quietly replaced by artistic symbols, which makes Tiffany's jewellery, in addition to the identity of luxury goods, implanted with a new semantics of artwork, realising the value of sublimation, and once again reinforcing the symbolic nature.

5 Conclusion

It is a trend for artistic luxury exhibitions to commercialise works of art. On the one hand, this kind of exhibition can enable more people to appreciate the beauty of the works of art and improve the artistic literacy and aesthetic level of the public; on the other hand, over-commercialisation of the exhibition may undermine the purity and spiritual connotation of the works of art and reduce art to a tool for commercial interests.

In luxury exhibitions, the elements of commercialisation are usually manifested in the packaging and marketing of artworks, as well as the commercial sponsorship and promotion of the exhibition itself. These commercial behaviours may make people question the value and significance of the artworks themselves, and may even lead some people to think that the artworks are only objects of commercial speculation. Therefore, we need to look at the issue of commercialisation of artworks by artistic luxury exhibitions in a dialectical manner. While maintaining the purity and spiritual connotation of the artworks, we can let more people understand and appreciate the beauty of the artworks through reasonable commercial operation and market promotion, so that the value of the artworks can be more widely recognised and disseminated. At the same time, we should also address the erosion and destruction of artworks by commercial interests and protect the independence and purity of art. Find a balance between artwork and commercial exhibitions.

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