

# *The Research of Hans Haacke Support for European Literature and Art Funding*

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**Abstract:** Hans Haacke is a concept artist born in Germany and active in the United States. From the 1970s to the 1990s, the core of his art works was about cultural and political criticism. The purpose of his art works was to expose social problems and discuss social hot spots. During this period, Haacke paid attention to such issues as enterprise monopoly, art mechanism, enterprise sponsorship, multiculturalism, racism, citizens' autonomy, anti Nazi, and government enforcement, especially the relationship between art and commercial sponsorship. He used sociologist's vision and investigation methods to create art works, thus revealing the "hidden" secret of commercial sponsorship in the art market, For example, the connection between the board of directors and political decision-making, the trend of the exhibition nature of museums and art galleries dominated by political and business power, the privatization of cultural institutions, etc. Haacke use Sociological approach to explain the story behind political culture frankly. He explored the causes and results of social events through his art works. He is more like a radical intellectual who has cultural and political insight with sharp critical power. This article mainly analyzes the content changes in the artist works and media role have already changed after the intervention of literary and artistic funding in the art market. Haacke was standing on the cusp of that times, Dare to use art works to ridicule and expose the "black curtain" of literary and artistic funding.

## **1. Background of Times**

In the middle of the 20th century, with the continuous progress of society, the various walks of life change the traditional rules of the game on the basis of conforming to the trend of the times. The enterprise operation has gradually entered the art of Bohemian. During this period, the word "industry" appeared in the art field. "Industry" has broadened the production, circulation and consumption of art. Artists, art galleries, museums, art critics and journalists have all participated in the discussion of industrial activities without hesitation. Haacke was influenced by the word "conscious industry" that mentioned in the *Industrialization of the Mind* by the German writer Hans Magnus Enzensberger. In the museum system, it is concluded that "conscious industry" is gradually industrialized as an ideology. "Positioning the news media, films, records, fashion, public relations, advertising, and even education as 'conscious industries' is the fastest growing and most important industry in the 20th century. It has changed the social role of intellectuals and creators, threatening their academic and creative abilities."

## 2. Literary and Artistic Support Intervenes in the Art Market

Corporate sponsorship art has mushroomed. These sponsorships have gone deep into the art system and played an important role in the art market. The emergence of this relationship is also changing the social functions of some traditional social roles. The attitudes of museums, art galleries, national policies and the media were seriously affected by corporate sponsorship during this period. "During this period, the government not only restored some enterprises with high reputation and considerable profits, but also directly encouraged researchers and artists in the art field to seek private sponsorship." [1]. What is disturbing is that with the support of literature, art and science, researchers are often interfered by the research purpose, problems and methods stipulated by shareholders, the shareholders forced researchers to accept the topic selection, and the researchers' autonomy has also been greatly threatened. For a long time, artists and researchers have been attached to powerful economic forces both materially and spiritually, and have been restricted by the market. Alain Dominic Perrin, Chairman of Cartier, once said that "literary and artistic support is not only a huge means of communication, but also a means of attracting public opinion". During this period, some entrepreneurs also made it clear that the reason why they sponsored was not they loved art. They just wanted to use the elegance of art to confuse the public and to advertise for them. "For sponsors, it is more important to create a political atmosphere in order to try to benefit from taxation, labor, health management, ecological restrictions and product exports."

David Rockefeller, Vice President of Modern Art Museum of New York and President of Chase Bank, said in his 1966 speech: "From an economic perspective, participating in art can bring direct and specific benefits, which is to provide a large number of publicity ads for the company, and have a good public reputation and better enterprise image. Art sponsorship can establish better customer relations, make the product more acceptable, and also make its quality highly evaluated." In 1983, Haacke expressed his own views that about the reasons for enterprises to invest in art in <Museums, Managers of Consciousness >: "The reason why enterprises need to invest in the art industry is that art sponsorship can help enterprises establish a good corporate image, imbue them with artistic flavor, and use 'art' to lobbying the government and Congress, so that it is conducive to the development of enterprises, and protect improper business activities from external monitoring and censure." [2].

In the 1960s, the power relationship between art institutions and their funding sources became more complex. Or choose to get development opportunities from donations from individuals or charitable organizations. This is the practice of the United States. Since the establishment of the National Art Foundation by the United States Congress in 1965, American museums have received additional funding. However, they will not reduce their dependence on enterprises when receiving public subsidies. During this period, Haacke began to engage in exhibition planning and became a curator, in this process, he came into contact with the core of the museum system and began to study the history of the museum and the deeds of previous curators. He expressed his concern about the strong dependence of art galleries and museums on corporate sponsorship. The increase of corporate sponsorship in the arts has gradually transformed that the public art museums that originally belonged to taxpayers into a tool for corporate public relations and enhancing political influence. In the 1960s, in Germany there was a large enterprises began to use art for public relations and sponsored museums, art galleries. First of all, these enterprises believe that art investment is a worthwhile thing, which enables them to obtain long-term and considerable benefits; Secondly, enterprise sponsored art can attract intellectuals who defend freedom, so as to maintain effective political influence, attract scattered social groups, and gain good reputation. And the needs for corporate sponsorship by art galleries and museums is becoming increasingly significant. The boards of directors of art galleries and museums are also mostly composed of business dignitaries, the boards of directors of art galleries and museums are also mostly composed of business dignitaries, so it is natural to stand on the same

line with the enterprise. Therefore, the art exhibition has gradually catered to the taste of enterprises, and the artists' creative work trend also tends to be attached by art sponsors.

### 3. Transformation of Media Role

After the art patrons intervene in the art market, some traditional social roles are changing. The media are no longer satisfied with spreading information. They are more willing to produce information and guide the public to discuss “hot events” These compulsive social questions and thoughts are eroding the public day by day. The public has become a vulnerable group. Social “events” are controlled by the media and controlled by sponsors. Haacke thinks: “the enterprise's investment in literary and artistic support is to use the press to support and promote its reputation, The influence of economy on cultural production is produced through the temptation of media to cultural producers (especially those lacking autonomy), and is realized through the promotion of cultural works by media and cultural merchants (publishers, curators of art museums, etc.). Art, literature, science and other ideological fields with strong autonomy oppose business rules. Today, these business rules are mainly imposed on these fields through the media” [1]. In Haacke's view, the press is the largest partner of the sponsor. Only through the cooperation of the media, the enterprise can have a good reputation in the society. The media and the enterprise depend on each other, and the media has become the filter and loudspeaker of the enterprise's external publicity. The identity of today's scholars and sociologists is not pure, not only they have lost their autonomy, but also the world they originally described has been changed by the media.

During the Reagan era in the United States, “the cultural battle journal of the New Conservative Movement was the <New Guidelines>, which received subsidies from the ‘Four Sisters’ from 1982 to 1990, amounting to nearly US \$2500000. The most loyal sponsor was the Olympic Foundation in New York, which provided US \$100000 annually. During the initial period of the magazine, the Olin Company also provided office space for editors.” [3]. The “Four Sisters” are composed of four right-wing foundations (Sarah Skever of Pittsburgh, John M. Olin of New York, Smith Richardson of North Carolina, Linda and Harry Bradley of Milwaukee), they regularly provide financial subsidies to the media and the ruling authorities. The Olin Foundation is one of the largest arms manufacturers in the United States. Some of their products contain poison gas. It can be seen that enterprises need a loudspeaker when they are trying to attract the government, so the media is also duty bound to become the supporters behind the enterprises. The directors of the American private museum need to coordinate the mood of the Wall Street Journal, because it can better serve the corporate publicity. Alan Dominic Perrin said that: “Literature and art funding is a communication strategy, which is not limited to creating events. The media must be partners. Literature and art funding depends on the media” [4]. If the cooperation between the enterprise and the press is unsuccessful. Then the temptation of public opinion will not succeed. In a word, if you control the press, you can use them to promote and publicize for the enterprise. In order to attract journalists, especially journalists, enterprises will hire them to participate in seminars and information exchanges at a high price. Some intellectuals in the media can earn a month's salary in a day after participating in such activities. Such benefits has to shake the press. It can be seen that the government's decision-making and media orientation tend to the enterprises with strong economic strength.

### 4. Art Work Creation Refers to Art Funding

Hans Haacke has made many works about criticizing corporate funding, such as “The Chocolate Master (Figure 1, Figure 2)”, “Broadness and Diversity of the Ludwig Brigade”, “Taking Stock(Unfinished)”and “The Saatchi Collection (Figure 3, Figure 4)”etc. Through the study of his works in the middle and later periods, the author found that the enterprises with absolute economic

hegemony became the objects of his criticism. For example, the famous collectors Peter Ludwig and Saatchi, as well as the famous Chase Bank, Alcan, etc. These have become the object of discussion in Haacke's art works. Hans Haacke has exposed the internal data and information of these well-known enterprises unreservedly with the method of social research.

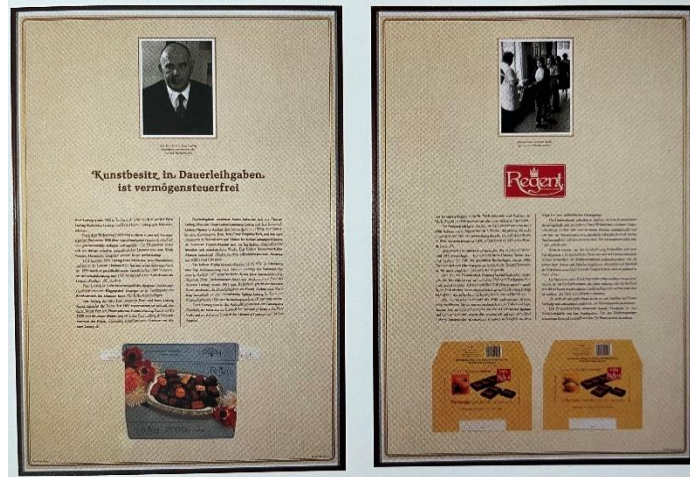


Figure 1: The Chocolate Master, 1981

“The Chocolate Master” is based on Peter Ludwig, a collector and industrialist. Peter Ludwig owned a large chocolate company in Berlin. As the chairman of the company, he also collected popular works of art. At that time, he was a very famous art collection tycoon in Europe. As early as 1974, Ludwig had an indissoluble bond with Haacke. The work “Chocolate Master” was developed by Huck using Ludwig's dual identity. Haacke used 14 pictures to make seven double fold pictures, the pictures alternately show Ludwig's role as a factory owner and contemporary art collector. Haacke elaborated Ludwig's art investment strategy on the left side of each group of paintings, “It includes the exemption of financial tax by permanent loan, the evasion of 35% inheritance tax and 10% tax exemption of annual income by donating works of art, the influence on the international art market by a large number of collections, and the request for government grants in the name of foundations”.



Figure 2: The Chocolate Master, 1981



Figure 3: The Saatchi Collection, 1987



Figure 4: The Saatchi Collection, 1987

These practices of Ludwig are all to promote the increase of benefits of his enterprise in the market share. In addition, the closer relationship with the political circles is also for the better development of the enterprise in the future, so that the enterprise can develop better in the future. One of Haacke's pictures is about Ludwig's product, "The product is a chocolate package of a fake fashion brand. Its package shows the values of the petty bourgeoisie. The art work is made on the beige floor with the framework of gold and brown stripes. Some pictures are unofficial photos. These photos were taken by the local photographer and art collector Wilhelm Schurmann in Aachen, they showing the daily work of workers. It is well known that most of the workers are migrant women employed seasonally. Their income is strictly controlled and they are strictly housed on the edge of the dirty Aachen Industrial Zone." Ludwig, as a collector, is also a sponsor of a charity. These photos of the factory are bound to damage his reputation. What he cares about is not only the development of the art market, but also the increasing benefits of the chocolate company. The implication of Haacke's work is that

art collection can not only gain a good reputation, but also have the effect of boosting business. Haacke puts the issue to the audience to ponder the reason, the work “Chocolate Master” was exhibited at the Menten Gallery in Cologne in 1981. Later, this work participated in the Seventh Kassel Literature Exhibition in 1982. In this exhibition, Ludwig tried to buy this work, but at that time, Haacke refused to sell it to him. First, Haacke worried about that Ludwig bought this work in order to sell and circulate it better for greater benefits in the future. Second, Ludwig is unwilling to sign any sales contract with Haacke. Since 1971, all works of Haacke have sales contracts. The art agent Seth Siegelaub has worked with New York lawyers to formulate a model contract on the sale of art works, which retains some rights to the artist. For example, the artist is entitled to 15% of the profits in the subsequent sales of his works, and the artist can be entitled to borrow his works from the exhibition within a certain period of time, and if artists do not want to exhibit their works, they can exercise veto power in the exhibition.

As Walter Grasskamp said: “In this failed transaction, the ‘war’ between the two protagonists will not end.” In 1984, Haacke once again pointed the finger at Peter Ludwig, Haacke created the work “The Broadness and Diversity of Ludwig's Regiment”. Haacke throwing a problem to people to discuss that Ludwig's double game at art import and chocolate export. In the countries of the Warsaw Treaty, Ludwig used chocolate to penetrate the market. For example, in East Germany, Bulgaria, Poland, Hungary and the Soviet Union, in the early days, Ludwig collected works of art aimed at British and American countries, such as Saxon pop art and German painters such as Gerhard Tichter, George Baselitz and A.R. Penck [5]. But now he has expanded his penetration through the chocolate market. Ludwig began to collect works of art officially approved by the communist country on a grand scale. Like many West German businessmen, Peter Ludwig has had profitable contacts with the German Democratic Republic for many years. As Chairman of Leonard Monheim AG, Ludwig and his wife jointly control the majority shares, Leonard Monheim AG manufactures chocolate, chocolate candy, cocoa and semi-finished products in Germany, Belgium, Canada and the United States, through the license agreement of the East German authorities, Monheim products can be produced in the German Democratic Republic. The company provides East Germany with proprietary technology, modern production facilities and semi-finished products. The finished products are imported from this low wage country to West Germany. Key players in these transactions are Trumpf's chocolate and Berlin's cocoa factory [6]. The factory has generously injected a lot of funds into public utilities, and like other companies, it enjoys preferential tax policies. Legally speaking, the Berlin factory is independent, lower taxes can be used. Since the 1970s, Ludwig has established a foundation for the East German art institution in Ruhr District, Oberhausen City. “This institution is to manage and promote Ludwig's collection in East Germany. The foundation was established by Peter Ludwig's “144 manuscripts” in the Paul Getty Museum, California, in 1983. It's worth about \$4 million to \$6 million. Under the auspices of Peter Ludwig, the Foundation invested funds in Leonard Monheim AG, Dividends are tax exempt [7]. One of the main activities of the Foundation is to promote the arts in East Germany, the Soviet Union, and Bulgaria. Ludwig is or has tried to create a more favorable and broader market environment for his chocolate market. The art of corporate sponsorship seems to benefit from one party, but it is not the case. The cooperation between the government and enterprises has made the government policy a shield for enterprises, providing convenience for their tax saving and avoidance.

## 5. Conclusion

Literary and artistic funding is a subtle form of governance, which take effect in society because people do not realize that it is governance. All forms of governance are based on ignorance, that is, the ruled are accomplices. In the turbulent 1960s, many shrewd entrepreneurs realized the importance

of participating in art, no matter what their feelings for art, like or indifference, they realized that the benefits of the combination of enterprise and art were far greater than specific financial investment, which could not only attract people's attention for the expansion of their enterprises, but also establish a good image in front of citizens. Therefore, in Haacke's view, literary and artistic funding has turned museums and art galleries, which originally belonged to public institutions, into a way to create commercial advertisements for them and become famous for enterprises. Enterprises sponsor art and attract the press, making the function of the press to simply spread "information" become a megaphone for enterprises. In short, in the 1960s, after the rise of literary and artistic sponsorship, many traditional social roles were changing, which quietly permeated into people's daily life and thoughts.

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