



## **Surrealism on Advertising**

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### **ABSTRACT**

This research studied and analysed the creation of content, styles, types, meaning and interpretation of surrealist advertisements. The study compared the surrealism of fine art and advertisements, their similarities and differences of the two models of the surreal: traditional and modern. The research was conducted using qualitative research methods and utilised a random brand advertising selection that was composed only of ads that used surreal images. Most of the samples were compiled from print advertisements including magazine ads, newspaper ads and clippings that were published both nationally and internationally on the internet, websites or blogs. An integrated analysis of theories and concepts from semiology theory, advertising creativity, surrealist creativity and marketing concepts were used to analyse and explain these results. The findings indicated that creative images in surrealist advertising were mainly influenced by the paintings of Salvador Dali and Rene Magritte. Their works contain fantastic and incongruous imagery that affects advertising by means of unnatural, irrational juxtapositions and combinations. Techniques used by the works analysed were painting and computer retouched photography. The magnificent images and ironical appositions symbolised products, encoded products and serviced single-minded concepts or unique selling propositions in order to retain brand information and brand awareness and increase sales. During an epic competition among advertising companies and their profit earning enterprises, surrealist advertising was marketing niche specific products and had become a trend in advertising execution amongst these competitors. Surrealist ads were a very good alternative, which made an unparalleled impression in the consumer's mind.

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## INTRODUCTION

### *Surrealism and Significance of the Problem*

*Surréalisme* comes from the French *sur-* and *réalisme*. The accepted definition of surreal can be broken down into five specific categories: 1) Having qualities attributed to or associated with surrealism; 2) Having an oddly dreamlike quality; 3) Having the disorientating, hallucinatory quality of a dream; unreal; fantastic; 4) Characterised by fantastic imagery and incongruous juxtapositions; a great concourse of phantasmagoric shadows; 5) Resembling a dream; dreamlike, unreal: not actually such; being or seeming fanciful or imaginary. But the word surrealism defines an art form in two parts: 1) A 20<sup>th</sup> century art form in which an artist or writer combines unrelated images or events in a very strange and dreamlike way; 2) The principles, ideals or practice of producing fantastic or incongruous imagery or effects in art, literature, film or theatre by means of unnatural or irrational juxtapositions and combinations.

Surrealism is a style of painting of modern art. It is a cultural and art movement that started in the 1920s by the original member and leader, Andre Breton. It was the culmination of the writing of the surrealist group and it sought to dispel the 'Rationalism', which they thought had brought about the First World War. It identified the whole surrealist idea as a movement, with an agenda, rather than just a style of art. Andre Breton subscribed to socialist ideology and was part of

the communist party, but the surrealists considered themselves apolitical. Some of these ads are derived from extracts from 'The Manifesto Surrealism'. (<http://www.surrealists.co.uk>)

Surrealism encompasses all genre of the arts, such as sculpture, music, literature, film and philosophy. "Surrealism is a sandbox of the human subconscious mind. Artists and writers of the movement believe surrealism to be a revolutionary philosophical movement first" (<http://www.1stwebdesigner.com>).

Surrealist artwork often features an element of surprise with random objects and fantastic unpredictable juxtapositions. It developed out of Dadaism during World War I, centred around Paris, France and quickly spread worldwide from the 1920s onwards (<http://www.1stwebdesigner.com>). The surrealist artists and intellectuals reformed the world in their own way. Sigmund Freud provided them with much material since he was a strong influence due to his tapping into the unconscious realm of the human mind. Surrealists were very interested in the subconscious: with dreams, hallucinations and trances, like the kind described in Freud's works. The artists, along with Andre Breton, made artwork, poetry and sketches under hypnosis and automatic writing. They produced surreal, dream-like and unconscious works. Salvador Dali's work is said to be the symbolic language of the subconscious: truly a universal language, it does not depend on education, culture or intelligence.

For marketing communications to be effective in its influence on the consumer's mind, there has to be a powerful strategy and tools for promotion. Advertising is an important tool for marketing promotion. It is a form of mass communication that involves the advertising agent with creative professionals. These artists are the source of encoded messages in advertisements through the channel-media. The media relay the message to the receivers, who are the viewers, readers and listeners. These are the target consumers, who then decode the message and provide their feedback or viewer response.

Advertising is a step-by-step operation of sophisticated strategic processing that is a series of creativity that combines both art and science. It is disciplined and creative. The discipline comes from a strategy of logical thinking through problems and coming up with messages that offer solutions. It is also the art of creative copywriting, using words or phrases that indicate a product's unique selling proposition (USP). The copywriter and the art director create the art direction. The team usually works together to devise an overall concept also known as the 'creative idea or big idea'.

Various artists may create or develop specific parts of an art piece or scene, but it is the charge of a sole art director to supervise and unify his vision. In particular, the art director is in charge of the overall visual appearance and how it communicates visually, stimulates moods, contrasts features and psychologically appeals to a target

audience. The art director makes decisions about the visual elements used, what artistic style to use and when to use motion. One of the most difficult problems that art directors face is translating desired moods, messages, concepts and underdeveloped ideas into imagery. During the brainstorming process, art directors, co-workers and clients are engaged in imagining what the finished piece or scene might look like. At times an art director is ultimately responsible for solidifying the vision of the collective imagination while resolving conflicting agenda and inconsistencies between the various individual inputs ([http://en.wikipedia.org/wiki/Art\\_director](http://en.wikipedia.org/wiki/Art_director)).

"A picture is worth a thousand words" – this saying underlines that a complex idea can be conveyed with just a single still-image (Moriarty, 1991, p. 52). It also aptly characterises one of the main goals of visualisation, namely, absorbing large amounts of data quickly. Effective advertising has attention-getting power, is interesting and enhances memorisation. To create attention-getting for ads is not easy, especially when it comes to print advertisements. The advertising delivers the big idea. It is a message execution that integrates the nonverbal-visual and verbal effectiveness. Pictures and illustrations are nonverbal aspects of an ad or commercial and carry fully half the burden of communicating the selling message. It creates the mood of the ad, determining the way it will feel to the audience. That mood flavours the verbal message, embodied in the copy and the illustration.

That mood is how ad concepts are executed from the standpoint of both art and copy. Therefore the execution in presenting visuals or illustrations is a very important factor in advertising communication. "The challenge is to find the best way that will stimulate the hoped-for response from the target audience" (Moriarty, 1991, p.52).

Advertising presentation techniques should have a distinctive characteristic and should differ from the competition. There are many picture presentation techniques such as a single product alone, a product in use, a product in a setting or a product with a celebrity.

*Commercial and print ads use some form of appeal to reach potential customers. Advertisers use appeal to influence a customer to purchase a product or support a cause. Appeals speak to an individual's need, wants or interest. The most common advertising appeals include use of fear, humor, rationality, and sex or bandwagon propaganda (Wimbush).*

Surrealism is an outstanding technique in this regard. It is used to avoid the monotony of traditional advertising. Surreal visualisations create a complex advertising look. Its novelty and hyped, surprising and unusual visual images are used to present the concept or the products unique selling proposition. Surrealism, from fine art to commercial art, now influences visual works and creates effective advertising campaigns. In this aspect advertising is more interesting and creates a more memorable impact on the audience.

### *Hypotheses*

Surrealism in advertising is merely used as an artefact; it contains the product's attributes, benefits or whatever is relevant with that product's unique selling proposition. Advertisers have applied it in a wide variety of artistic techniques. The style of surrealism on advertising may have changed or it simply continues in its old form with the same format as the original great artists of the past. Modern surrealism has meaning hiding behind advertising images depending on how the visual image is interpreted.

### **METHOD AND PROCEDURE**

This research applied the purposive sampling investigation method. Selections were made from different types of ads. The samples were 10 modern advertising campaigns with each campaign containing two, three or six pieces in full-color prints. The ads featured were chosen based on the characteristics of the technique of surrealism used. The ads met the surrealist conditions of being dreamlike and/or reality-unnerving, containing illogical scenes with photographic precision, creating strange creatures from everyday objects or developing painting techniques that allow the unconscious to express itself (<http://en.wikipedia.org/wiki/Surrealism>). The meaning generated was analysed by metaphorical interpretation.

The words and images were in the advertising context. This research specifically analysed surrealist images. Ad Image samples are both well-known

and not well-known, single and series print ads (magazines). They advertise consumer products such as mineral water (Perrier), liquor (Absolut Vodka), kitchen appliances (Whirlpool), fashion/clothes (Harvey Nichols, Marithe and Francois Girbaud), a bookstore (Filigranes), an eco-automobile (Volkswagen, Polo the Blue Motion campaign), investment (AE Investimentos) and non-profit organisations (World Wide Fund of nature, formerly named the World Wildlife Fund,

WWF). The research followed a systematic analysis, one by one, according to concepts of marketing communication theory, advertising creative conceptualisation and semiotics theory.

## RESULTS

The findings from the samples of the 10 selected advertising campaigns can be explained as follows:

### Volkswagen Polo, The Blue Motion Campaign – Automobile



Fig.1: Dali



Fig.2: Magritte



Fig.3: Bosch

Fig.1-3: Reprinted from CreativeCriminals, by S. Janssen (2009). Retrieved from <http://creativecriminals.com/volkswagen/polo-bluemotion-dal-bosh-magritte>

| Product type | Brand      | Image Title | Technique         |
|--------------|------------|-------------|-------------------|
| Automobile   | Volkswagen | 1. Dali     | Dali inspired     |
|              |            | 2. Magritte | Magritte inspired |
|              |            | 3. Bosch    | Bosch inspired    |

### Copy. Absurdly low consumption / The Polo Blue Motion

**Image.** The ads are inspired by the great surrealist painters, Dalí (‘The Persistence of Memory’), Magritte and Bosch, whose style is fully represented in the ads. The ads resemble a dream and contain absurdist imagery in impossible circumstances as well as incongruous juxtapositions. The idea communicated in the ads is environmental protection and efficient driving – the automobile is the greenest and lowest polluting vehicle available.

**AE Investimentos – Investment**



Fig.4: Lion. Reprinted from Ads of the World, by L. Burnett (2008). Retrieved from [http://adsoftheworld.com/media/print/ae\\_investimentos\\_surreal\\_1](http://adsoftheworld.com/media/print/ae_investimentos_surreal_1)



Fig.5: Strange. Reprinted from Ads of the World, by L. Burnett (2008). Retrieved from [http://adsoftheworld.com/media/print/ae\\_investimentos\\_surreal\\_2](http://adsoftheworld.com/media/print/ae_investimentos_surreal_2)

| Product type | Brand            | Image Title | Technique       |
|--------------|------------------|-------------|-----------------|
| Investment   | AE Investimentos | 2.1 Lion    | Dali's Inspired |
|              |                  | 2.2 Strange |                 |

**Copy.** Don't Be Lost in the Weird World of Investments / Visit AEinvestimentos.com

**Image.** These ads take their inspiration from Dali and apply his style and presence to the investment business world. The elements in the background are human, animals and others objects from Dali's 'Temptation' and 'Bee Flight'. They present the implication of an economic information digest and a political message, which is a weird-world economic phenomenon. The United States of America, United Kingdom, India, China and the Middle-East are following the blind leader. It illustrates and emphasises the leader who is dragging them to a world of catastrophic economy. As its main idea, the ad states, "Don't be lost in the weird world of investments."

### Whirlpool Kitchen Aid – Electricity Appliance



Fig.6: Surrealism. Reprinted from Ads of the World, by DDB (2011). Retrieved from [http://adsoftheworld.com/media/print/whirlpool\\_kitchenaid\\_surrealis](http://adsoftheworld.com/media/print/whirlpool_kitchenaid_surrealis)

| Product type         | Brand                 | Image Title | Technique       |
|----------------------|-----------------------|-------------|-----------------|
| Electronic Appliance | Whirlpool Kitchen Aid | Surrealism  | Dali's painting |

**Copy.** For 92 years, cooking has been art as the Surrealist turns dreams into art. And before that KitchenAid was doing the same in the Kitchen. Turning Recipes into masterpieces. Find out about our products and other art movements at: [Facebook.com/ KitchenAid Brazil](https://www.facebook.com/KitchenAidBrazil). KitchenAid for those to whom cooking is art.

**Image:** The ad presents a premium major countertop kitchen appliance. The product-orientated approach presents a scene from a fantastic dream world. The artful appeal and predominant emotion is the sense of the world's passion for cooking. Whirlpool opens a delicious world of possibilities when inspiration is at one's fingertips and there is so much more to make. The word "Surrealist" implies the ability to "turn dreams into art." The visualisation symbolises the product image as high art for life, which is turning recipes into masterpieces of art.

### Perrier – Mineral Water



Fig.7: Melting.



Fig.8: Melting.



Fig.9: Melting.

Fig.7-9: Melting. Reprinted from 'Inspiration Room', by D. Macleod (2009). Retrieved from <http://theinspirationroom.com/daily/2009/perrier-bottled-water-in-melting-heat/>

| Product type  | Brand   | Image Title | Technique                          |
|---------------|---------|-------------|------------------------------------|
| Mineral Water | Perrier | Melting     | Dali's 'The Persistence of Memory' |

**Copy.** None

**Image.** Perrier, the world’s best-loved bottled water brand became an intrinsic part of an active, healthy American lifestyle in the late 1970s. Social drinkers started ordering Perrier instead of cocktails or soft drinks. The brand’s popularity grew as a refreshing, all-natural, calorie-free alternative beverage.

The ad features a very hot summer day on a tennis court where a big ice bucket, which is full of ice, is melting. There are bottles of Perrier mineral water inside. The objects on the tennis court are going to melt too, but not the bottles of Perrier. A thirsty tennis player is struggling to reach a bottle. In the other two ads the women are sweating. They are taking Perrier while the other objects are melting. ‘Melting’ was inspired by Dali’s ‘The Persistence of Memory’. This exaggerated image can renew brand awareness and arouse in the consumer a physical, basic need. It is a simple and clear visual message that reflects meaning evocatively.

**Absolut Vodka**



Fig.10: Absolut machine.

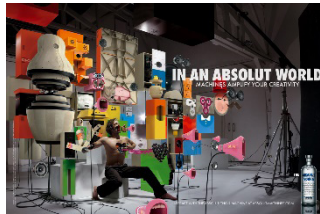


Fig.11: Absolut machine.

Fig.10-11: Absolut machine. Reprinted from ‘Inspiration Room’, by D. Macleod (2009). Retrieved from <http://theinspirationroom.com/daily/2008/absolut-machines-in-retrospect/>

| Product type | Brand             | Image Title      | Technique          |
|--------------|-------------------|------------------|--------------------|
| Liquor-Vodka | The Absolut Vodka | Absolut Machines | Futuristic Surreal |

**Copy.** In an Absolut World Machines Amplify Your Creativity

**Image.** Absolut Vodka is renowned worldwide as one of the leading premium vodkas. Everything about Absolut Vodka is iconic in nature, such as the bottle, the ads and the taste. Absolut single ads make up the majority of its ads. This company has been exploring the spheres of art, fashion and music throughout its history. The brand explores the intersection between art and cutting-edge technology. It puts forth the idea that the night is a playground and the key to a truly amazing night is to embrace the possibility of creativity and vitality through a series of unique artistic experiences around the world.

‘Absolut Machines’ actually refers to the ‘Absolut Choir’ made up of 22 robots of various sizes. The participants come up with a word, and the machines come up with a



song based solely on the word ([http://absolutad.com/absolut\\_gallery/singles](http://absolutad.com/absolut_gallery/singles)). The idea is to explore what it would be like if machines could be creative like people. The image shows a young man sitting in a weird flying machine amid other music-making machine parts and his hands extended and apart from him, exploring the music-making ability of the machine parts. Absolut futuristic surrealism is one of the campaigns that continues its transformation of advertising by presenting a series of global experiences, where artists inspire their audience through the power of creativity.

### Filigranes Bookstore



Fig.12: Bollywood. Reprinted from Ads of the World (2008). Retrieved from [http://adsoftheworld.com/media/print/filigranes\\_bookstore\\_bollywood](http://adsoftheworld.com/media/print/filigranes_bookstore_bollywood)



Fig.13: Las Vegas. Reprinted from Ads of the World (2008). Retrieved from [http://adsoftheworld.com/media/print/filigranes\\_bookstore\\_las\\_vegas](http://adsoftheworld.com/media/print/filigranes_bookstore_las_vegas)



Fig.14: Silent movie. Reprinted from Ads of the World (2008). Retrieved from [http://adsoftheworld.com/media/print/filigranes\\_bookstore\\_silent\\_movie](http://adsoftheworld.com/media/print/filigranes_bookstore_silent_movie)

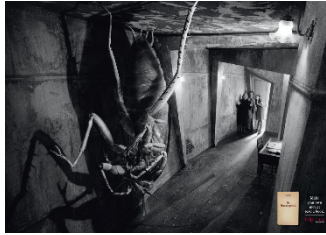


Fig.15: Manga. Reprinted from Ads of the World (2008). Retrieved from [http://adsoftheworld.com/media/print/filigranes\\_bookstore\\_manga](http://adsoftheworld.com/media/print/filigranes_bookstore_manga)

| Product type | Brand      | Title             | Technique                      |
|--------------|------------|-------------------|--------------------------------|
| Bookstore    | Filigranes | The Metamorphosis | Digital Photography retouching |
|              |            | 1. Bollywood      |                                |
|              |            | 2. Silent Movie   |                                |
|              |            | 3. Las Vegas      |                                |
|              |            | 4. Manga          |                                |

**Copy.** The Metamorphosis / Make Your Own Movie: Read a book

**Image.** Filigranes bookstore in Brussels, Belgium presented ‘The Metamorphosis’, a series of print ads with images visualising a set of crazy and amazing worlds. The cockroach uses a pick-up line. A half-man half-cockroach that looks like a Maharajah reclines lazily on a bed, while an Indian maidservant offers him a platter full of delights. The eroticism and horror of a beautiful young woman and a giant cockroach in a bedroom alone together evokes the sensual in a macabre sense. In another image, a dark and deep tunnel hides a horrifying giant bat-roach (cockroach bat) hanging upside down from the ceiling while a third image reveals a fight of sorts in bed between a robot-roach and what looks like a man.

‘The Metamorphosis’ is a novel by Kafka in which a man gradually transforms into a cockroach. The surreal images used in these ads allude to Kafka’s novel through weird juxtapositions: a cockroach and a human, an animal and a robot, a robot animal and a man. These weird images are an ad concept that encourages and emphasises reading. The idea is that readers can visualise the entire story just as if they were watching a film. The ad persuades its audiences to lower their degree of television exposure and make their “own movie” by reading a book, and for this, they can visit Filigranes bookstore.

**Marithe and Francois Girbaud – Fashion**



Fig.16



Fig.17



Fig.18



Fig.19



Fig.20

Fig.16-20: This is a crazy world. Reprinted from viacomit (2010). Retrieved from <http://viacomit.net/2010/02/04/marithe-francois-girbaud-this-is-a-crazy-world/>

| Product type | Brand                        | Image Title           | Technique              |
|--------------|------------------------------|-----------------------|------------------------|
| Fashion      | Marithe and Francois Girbaud | This Is a Crazy World | Photography retouching |

**Copy.** This Is a Crazy World

**Image.** Through these images, Marithe and Francois Girbaud, French fashion designers, launched a new photographic ad campaign for their Spring and Summer 2010 collection, showing off their denims, street clothing and shoes. The copy, captures the ad concept, provoking thought, while grabbing the attention of the viewer. The visual images convey the ad message-product value and standard. The campaign features a fashion showcase. The stiffened models are dressed in jeans and casual wear. They are presented as upside-down characters in a scenario of the natural world turned on its head. The models become alien visitors from outer space, timeless dolmens in an exotic landscape or, more directly, a nod to figurative surrealism in the tradition of Magritte. The Summer and Spring 2010 campaign ads perfectly suited the objective of catching the viewer’s attention from the page of a magazine. Even if only half-consciously perceived when skimming through the pages, the ads immediately present a jolt to the senses that the reader has to take immediate note of.

## Lifebuoy Hand Soap



Fig.21: Kitten



Fig.22: Dog

Fig.21-22: Reprinted from lizzbenno, by L. Bennett (2012). Retrieved from <http://lizzbenno.blogspot.com/2012/11/ad-that-uses-surrealist-technique.html>

| Product type | Brand    | Image Title   | Technique              |
|--------------|----------|---|------------------------|
| Soap         | Lifebuoy | You Eat What You Touch<br>1.Lifebuoy-kitten<br>2.Lifebuoy-dog | Photography retouching |

### Copy. You Eat What You Touch

**Image.** Surreal images are created by merging two things in these images: a kitten and a croissant, and a dog and a loaf of bread. The combination and transformation of one into the other is weird and surprising; the end products are a croissant-kitten and a loaf-dog. These images blend the meaning and image of one thing into another. The dominant key visuals arrest the attention of the target audience, amazing them. Metaphorically, the images convey a significant message: the easy spread of bacteria and germs from people's hands to the food they will be consuming. It creates an awareness for proper washing of hands before eating a meal. The ads neither reflect any essential or unique selling proposition. There are no product features or attributes to show brand significance. Therefore the target audience, without noticing the Lifebuoy logo on the right-hand side of the ad, will realise that this is simply an ad for a general hand-soap product. The ad aspect affects brand-reminding and is concerned with consumer general health and well-being.

## Harvey Nichols – Fashion



Fig.23: Spike



Fig.24: Moth



Fig.25: Ice cube head

Fig.23-25: Reprinted from lizzbenno, by D. Macleod (2007). Retrieved from <http://theinspirationroom.com/daily/2007/harvey-nichols-women-and-men-are-irresistable/>

| Product type | Brand          | Image Title  | Technique              |
|--------------|----------------|--|------------------------|
| Fashion      | Harvey Nichols | 1. Spike – Women’s wear<br>2. Moth – Men’s wear<br>3. Ice cube head – Beauty | Photography retouching |

**Copy.** Harvey Nichols: Women’s wear, Men’s wear, Beauty

**Image.** This campaign was for Harvey Nichols’ annual women’s wear and men’s wear sales. The three print ads present a set of fashion photography models of both men and women who have bizarre heads: balloons and a spike, a light bulb and moths, ice cubes and a gas burner. These are half-human half-animal-like alien beings, dressed in Harvey Nichols clothing. In one image, two balloon-headed men in suits are powerless against a woman whose head is a spike; with her spike, she can easily prick them to death. In another image, two moth-headed men are helplessly drawn to a woman who has a light bulb for a head, again suggesting the helplessness of the male against the elegant power of the female. In the last image, however, two women with ice cubes for heads are threatened by a man whose head is a gas burner. The ads suggest the irresistibility of sexual power play and how clothes are an essential prop in the enduring drama of life that revolves around people, relationships and power.

## WWF: World Wildlife Fund

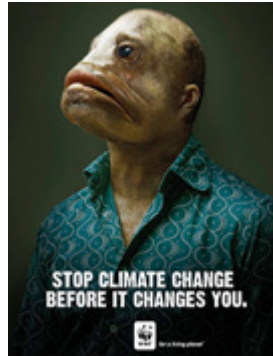


Fig.26: Fish man. Reprinted from Treehugger, by M. G. Richard (2011). Retrieved from <http://www.treehugger.com/culture/wwfs-horrifying-and-frightening-ads.html>

| Product type            | Brand | Image Title | Technique              |
|-------------------------|-------|-------------|------------------------|
| Non Profit Organisation | WWF   | Fish Man    | Photography retouching |

(WWF: World Wide Fund for Nature, a nature conservation organisation previously named World Wildlife Fund. It still uses its former name in some markets).

### Copy. Stop Climate Change Before It Changes You

**Image.** A single dominant image of a man with a fish head is positioned in the middle of the page. It is striking and immediately captures the viewer's attention. Surrealism is created by the juxtaposition of a human body and an animal head to form a mutant fish-man. The message clearly communicates to the viewer the severity and distressing nature of climate change that is slowly becoming obvious every day. The mutant represents a peculiar environmental condition affecting human beings and the resulting human adaption to climate change that could follow. The exaggeration of the image conveys the message that it is urgent for people to become aware of the reality of climate change and to start thinking about the immediate need for environmental preservation. The campaign creates awareness of environmental protection for people. In addition, it convinces the target audience to be more concerned about the environment.

## DISCUSSION AND CONCLUSION

In the execution of modern advertising, the art direction of surrealist images and illustrations is strongly influenced by Salvador Dali. He is the typical surrealist dabbling in weird ideas and amazing visualisation. Second is Magritte. Their influence has produced two types of surrealist advertising image: 1.) The world masterpieces: These follow the tradition of world-famous surreal oil paintings in style, idea, artistic composition, mood, tone and visual objects presented. The audience needs just one glimpse of the visual to realise that the prints ads are based on famous surreal paintings. The following samples demonstrate this idea: Volkswagen, the Polo Blue Motion, Whirlpool, AE Investimentos. 2.) Modernised images: These ads make use of digital photography, photographic retouching and/or photographic montage. They use juxtapositions: two ideas/objects are combined and blended together to suggest transformation of one into the other. These surreal subjects are set in a peculiar environment. The digital photos render sharp picture quality and suggest a contemporary look and feel, as in the following samples; Perrier, Absolut Vodka, Filigranes, Magithe and Froncois Girbaud, Harvey Nichols, Lifebuoy and WWF.

Some surrealist advertising imitates the techniques and form of 19th century surreal paintings. They conjure weird, dreamy, transformative and subconsciously scenes that highly impact the viewer. While they are as artistic, their objectives are absolutely

different from those of the original surrealists. Surrealist painting was created to fulfil the subjective, artistic, emotional and subconscious mind. Surrealism in advertising was created for the objectives of marketing communication; these focus on a rational marketing concept for selling products.

Surrealist ads make use of icons, symbolism and metaphor to create key ad concepts, messages or product unique selling propositions. For example, the new Volkswagen Polo, The Blue Motion 'Think Blue' campaign keeps the form of a specific style of impossible circumstances. 'The Persistence of Memory' changes the advertising theme to "Absurdly low consumption." In one image, dreamy scenery features a situation of over-consumption, in which the 'Man with a Chest of Drawers' symbolises the deep psychological secrets that every person carries inside, and refers to the gas station owner affected by a reduction in fuel consumption. A belted melting clock symbolises that time is running out. The metaphorical interpretation urges the creation of environmentally friendly products and solutions and encourages more eco-conscious behaviour and contribution to a sustainable future. The end message is the need for everyone to be more responsible on the road and more environmentally conscious, not just when driving, but everywhere, every day.

Surrealism creates an advertisement's uniqueness and difference. It captures consumer attention in surprising ways and

stimulates viewers to examine the ads for hidden meaning. Surrealist art contains a complexity of images and meaning. Interpretations must consider both the image and the text together. The text or verbal message can be unambiguous or monosemic but the images are ambiguous or polysemic (Barthes, 1977; Vestergaard & Schröder, 1994). Vestergaard and Schröder (1994) mentioned that as a means of communication, pictures are much more ambiguous than language and therefore, they often have to be anchored by verbal text (Vestergaard & Schröder, 1994). Images communicate and can be analysed in ways similar to language (Vestergaard & Schröder, 1994).

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