

EXTRAPOLATING THE MYSTIQUE OF SURREAL PHOTOGRAPHY AS AN ADVERTISING DESIGN STRATEGY

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Abstract. *Surrealism was an art movement founded in the 1920s in Paris by Andre Breton (1896-1966) who was inspired by the paintings of Giorgio de Chirico (1888-1978). The Dadaist movement was what actually gave birth and inspired the surrealist association during this period and the areas of surrealist art in the present time include prints, contemporary surrealist art, abstract surrealist art and surrealist paintings to mention but a few. The Surrealist artists count amongst some of the most important artists of all time and inspired lovers and patrons of art to the idea that the subconscious mind can be groundwork for inspiration into art. It also brought into the world artists like Salvador Dali (1904-1989), Rene Magritte (1898-1967), and Frida Kahlo (1907-1954). Many of the best artists of today must have been inspired by the Surrealists and surrealism. In this essay, the author takes a detailed look at a very important but obscured albeit mysterious aspect of photography and photographic composition. This is an aspect that requires the photographer not just only to understand the rudiments of good photography but also to have an in-depth interpretational ability to translate subconscious and spiritual occurrences, codes and scenes into photographic art forms. It also includes in the art of photography features such as colors, depth of field, lightings and juxtaposition of figures, shapes, and objects aimed to form an interesting composition. Graphic design in advertising is the use of colors, images, illustrations, animations, types, layout and various printing techniques to produce suitable adverts in various media such as television, billboard, newspapers and magazines, as well as internet publications. This is with a view to communicating with the outside world about goods and services that are available to be marketed and so surrealist photography is a veritable platform tool with which to update the various products and services. This study is both surveys, ethnographic and experimental. Iconography and contextualism as it relates to some of the works analyzed was also done in the process of this research.*

Key words: *Surrealism, photography, juxtaposition, Graphic Design, contextualism, iconography.*

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1. INTRODUCTION

1.1. Background to the study

A first look at an art form from the surrealist era will definitely pose some puzzle of understanding of the art. The only reason for this is that the Surrealists were inclined to presenting to the world the inner workings of the mind, in most cases relating to astral aspects, sexuality or violence which are commonplace subject of contemporary considerations. Whelpton (1970) noted that most artists of this genre often sought psychoanalysis and psychoanalytic theories to search for deep and abstract and spiritual stance to use as inspiration.

Surrealist artists frequently use dream imagery to illustrate and explain the inner workings of the mind, for instance, in a dream where the dreamer appear to be flying or lost in the bottom of the ocean; Surrealists use imagery like this in order to create innate meanings which the viewer would not need rational thought to understand. Surrealists also use symbolisms as a technique of analyzing their findings. Sturken and Cartwright (2001) state that symbols are objects that stand for ideas, events, or emotions. For instance, a cry can symbolize sadness in most cases with the exception of what is known as the cry of joy. In this case the event preceding the action would eventually explain which one it represents. Similarly, an image of a heart can symbolize love. The aim of this essay is to extrapolate the mystery and obscurity of surreal photography; meaning that the author intends not only to give inner conscious meanings to the subject matter but also to open up the techniques and tricks of this aspect of photography via studio explorations.

Surrealism was one of the most prominent art movements of the 20th century; the artists concerned explored very weird but unique ways of interpretation and translation of their world in an artistic manner. They revert to dream world and the sub-conscious as veritable motivation for new vista. At the dawn of the 1930s, the surrealist movement moved from the domain of the radical avant-garde and transmogrified the vaster world of art into an interesting art concept. The ultimate aim of Surrealism was to revolutionize human experience, balancing the rational vision of life with those that asserts the power of dreams and the subconscious. The hallmark of surrealism was a radical break away from the norm, culminating in finding magical and weird aesthetics in the astonishing and the supernatural, the disregarded and the eccentrically unusual. In all these, it aims to resolve the previously incongruous circumstances of dreams and reality into an absolute or super-reality by producing works of paintings, film-making, photography and such like. The impact of surrealism on the art world has to do with the introduction of astonishing imagery, refined painting techniques and deep symbolism coupled with the barefaced show of disparagement for the conventional. Artists of this generation included Joseph Cornell (1903-1972) and Arshile Gorky (1904-1948); whereas Gorky's style was a field between surrealism and abstract expressionism.

In this essay, the writer takes a look into the technicalities of surreal photography where scenes and situations are transformed into dream-like or fantastical experiences and hallucinatory scenarios by the artist's creative vision and embark on some studio explorations to depict various imageries. As a matter of fact, surrealism in photography started in 1924 when the poet and essayist, Andre Breton (1896-1966) published his first manifesto of surrealism; here, he started what later became a real art movement that resonated and reverberated across a wide array of the visual arts thereby contributing to the birth of surreal photography.

In simple terms Howells and Negreiros (2008) avidly defines surrealism as: "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." This assertion of Howells and Negreiros captures the whole essence of surreal photography whereas the surrealists sought to harness the creativity of the subconscious or unconscious mind drawing abundantly on Sigmund Freud's theories of psychoanalysis. Sigmund Freud (1856-1939) was an Austrian neurologist and the fore runner of psychoanalytic theories, a clinical technique of prognosis and treatment in the psychic, by way of dialogue between the patient and the psychoanalyst. The surrealist photographers employed unusual angles, distorting lenses, cropping and selective focus and filters to transform their subjects according to their imaginative whims and caprices. To this end, surreal photography can aptly be described as an iconoclastic genre.

1.2. Statement of the problem

Photographers and Graphic artists alike have overtime neglected this important and critical aspect of the visual art. Computer literacy in graphic arts appears to be an overriding factor in graphic production especially in the area of advertising. Therefore it has a debilitating effect on graphic students and budding artists in the area of graphic imaginative composition. Presently, young Nigerian artists find it difficult to conceptualize and visualize themes to acceptable global best practice and standards. Furthermore, originality of works produced by these young artists appears to have been overshadowed by downloaded works especially from internet sources consequently leading to a dearth of creativity in the designs produced for advertising. Therefore, it is of paramount importance for young graphic artists and professional photographers to concentrate on areas that have not been over-flogged over the years like this area of surreal photography.

1.3. Objective and Significance of the study

The general objective of this study is to explore the area of surreal photography as an illustrative tool for advertising design. This study is significant in the area of advertising in the sense that the outcomes of each composition will serve as a novel idea for advertising and promotional purposes. Just as the original objective of surrealism was to revolutionize human experience, this study will inadvertently balance a rational vision of life with one that asserts the power of dreams and the subconscious.

1.4. Conceptual framework

This study is predicated on the expository studies of surreal photographers like Marcel Duchamp (1887-1968), Man Ray (1890-1976), Francis Picabia (1879-1953), Salvador Dali (1904-1989), William Blake (1757-1827) and Andre Breton (1896-1966). These precursors of surreal photography had something in common; they were overtly or covertly influenced by the Sigmund Freud's theory of the unconscious whose policy described their arts as "psychic automatism". This consciousness encourages the artist to free his mind from normal and functional standards and constraints as well as ethical and artistic judgment. Taking a cue from the visual experiential manifestations of these reputable leaders, the author intends to profusely make use of uncommon phenomena, weird symbolisms and wild colours to establish compositions that would be suitable for use in the advertising of certain products and

services. The author decided to select two very interesting visuals from these great masters of the past; William Blake and Salvador Dali. The ancient of days by William Blake (Image available at: <https://www.wikipedia/williamblake>) is an awesome surrealist piece.

William Blake was originally a Romanticist but later he transmogrified into the realm of the surrealists by virtue of the works which he turned out subsequently. Blake was a highly spiritually conscious man who according to Gombrich (1986) lived in a world of his own. While in practice, his contemporaries thought he was mad while others wished him away as a harmless crank. He made prints in most cases to illustrate his poems. It was said that Blake, in a vision of his, saw a figure of an old man, bending down to measure the earth with a compass and this coincided with the Bible passage (Proverbs 8: 22–27) which reads: "The Lord possessed me in the beginning of His way, before His works of old...before the mountains were settled, before the hills was I brought forth... when He prepared the Heavens, I was there: when He set a compass on the face of the depths: when He established the clouds above: He strengthened the fountains of the deep." Blake's illustration of the *Ancient of days* was predicated on the Biblical passage above.

The next master's work is the apparition of face and fruit-bowl on a beach (Image available at: <https://www.wikipedia/salvadoredali>). This work was an optical illusion of a face that occupies the same room as the fruit-bowl. The description is that the fruits represent wavy hair whereas the bowl represents the forehead and the stand of the dish stands for the nose bridge and the stand of the bowl represents the chin of the human face. To the ordinary man, this makes no sense as nothing will ever be likened to it, but the surrealist spirit in Salvador Dali has spurred him to depict this composition and in fact, only he has the innate interpretation to this weird and grotesque configuration. Whatever any interpreter says about this piece could just as well be likened to a figment of his imagination but this writer feels that it would have been very interesting if Dali, after he was done with the work, appended an explanatory note for the world to know what inspired him to do such painting and the iconographic description of the work. Yet, this was never to be as art critics, historians and anthropologists are left in the wilderness of guesswork to fathom, critique, appraise and compartmentalize their respective interpretative cerebral contrivance.

The above work of Dali is thought provoking in the sense that it gives room for as many admirers to begin to read different meanings of the art piece, and again that is the purpose and hallmark of surrealism.

2. IMPORTANCE OF SURREAL PHOTOGRAPHY

As an art genre, surreal photography takes its place amongst the elites of visual art. According to Whelpton (1970) surrealism aims to revolutionize human experience by delicately balancing rational life's visions with those that assert the power of the unconscious and dreams; therefore it is important to probe into the world of the unknown and bring them to reality as it were.

Howells and Negreiros (2008) thinks surreal photography tasks the intellect; that it makes the artist develop a sense of critical thinking and reading meanings to abstract ideas. It inspires imagination and imaginative and creative thinking.

This genre of art makes the artist unique, it makes him break away with the every-day art forms. He gets away from the norm and charts a new paradigm in the area of the

visual arts. It enables the artist to explore the 'world' to the best of his ability without hindrances. The above reasons are why this writer is delving into the realm of surrealism to promote advertising practice. The outcomes of works of surreal photography could be used for didactic purposes in the sense that they could be used to teach moral rectitude to up-coming persons especially in their formative years.

3. TECHNIQUES OF SURREAL PHOTOGRAPHY

Surrealism, which is not wholly abstract since it represents recognizable forms and sometimes has semblance with romanticism, has been used by many artists of the past, and according to Baldwin and Roberts (2006) they have taken subjects from the world of dreams and fantasy, the world of unconscious where anything can happen. Surrealism and surrealist art often transcends the esoteric and the grotesque and so modern movement was an outcome of the short-lived Dada movement of nonsensical, hysterical and shocking art which crystallized into the expression of the subconscious irrational world. Surrealists are often taken up with ethnographic and experimental presentations of this world so precisely that their paintings become academic and representational.

Rene Magritte (1898-1967) painted one of his odd creatures, the component parts, however fantastic in relation to each other, were realistically painted; Salvador Dali (1904-1989) worked with slick academic smugness, although he was an exhibitionist like the protagonists of the Dada movement. Edward (1999) posits that the dream world of Marc Chagall (1887-1985) does not fail to impress in its evocative nostalgia although this is not the dream world we are all familiar with but a delightful, innocent fantastic art but this writer doubts if it enlarges the experience of many people except perhaps in his harmony of colours. In the real artistic sense, surreal photography has its modern rendition techniques as will be analyzed shortly in the course of this write-up.

The first consideration in the catalogue of techniques is photo composite as postulated by Goldstein (1980). Since surrealism suggests things that do not exist in real life, a very succinct way of representing scenes and situations is the technique of digital surrealism. Here, the use of computer software comes in handy and talking about the related software that are important tools in achieving this feat, the Adobe Photoshop is a superb choice for any artist; and apart from Adobe Photoshop, software that allows the artist to work in layers is also very useful. This is due to the fact that working in layers gives the artist the opportunity to juxtapose, superimpose, blend, extrude, distort, pixelate, stylize, solarize, texturize, blur, liquify and indeed apply all kinds of filters into the composition without resorting to profligacy and at the end, the layers are all merged and flattened to make it a single composition. This process will be further explained in the course of this essay. In using the photo composite technique in surreal photography, there are three major areas of exploration to consider as put forward by Howells and Negreiros (2008):

- Visual metaphors: In this technique, the artist plays with meanings, derivations and connotations of certain objects to be represented for instance a snail's or tortoise's shell could be substituted for a house because it is believed that the shell of the snail or the tortoise is their house.
- Fantasy photography: Just any fictional or fairy artworks that are not tied to the rules of the real world are created to give a feeling of the unusual.

- **Pop-out photos:** This is a technique where modern artists blend two or more photos into one as though they are one and the same for example image of a girl washing her clothes where other images are popping out of the page. Bolaji Ogunwo (b. 1976) is an exponent of this technique and he calls it spillage technique (Image available at: <https://www.instagram@bolajiogunwo/decadence>).

The second consideration as postulated by Hyatt-Mayor (2012) is that of multiple exposures. Here, blending modes and opacity levels enables the artist to straddle images between layers yet given the impression of a single unit. Surreal photography could also be done without the computer. In this case, in-camera multiple exposures is ideal and that is exactly how the technique began during the era of film-based photography. Now, that we are in the era of disc-based photography, this technique has been further simplified as scenes and objects could be viewed on the camera view screen. The “surrealness” of the outcomes of such technique appears after the film is exposed either automatically or manually. Digital cameras allows the artists to use this technique more effectively because the artist can view his subject on the screen and can do what is known as panning in the course of the shooting.

Levitation photography, as espoused by Lester (1995) is our next example. This is a very interesting technique that is possibly done with or without the computer software.

The work of Halsman (image available at: <https://www.wikipedia/philippehalsman/jumpology>) require a fast shutter speed to enable the camera capture a crisp image of the subject and in most cases, usage of the burst mode is necessary to make sure the best moment is captured. A way of giving the impression of someone flying is making the subject jump and midair, the camera is used to freeze the object at a relatively unusual angle thereby giving the impression of someone flying.

Another technique of surreal photography put forward by Baldwin and Roberts (2006) is **photo production**. This involves producing a photo from the original until the final result is met (Image available at: <https://www.unsplash.com/eliapellegrini>).

The idea behind photo production is to see that the right location is established, cast the right models and use appropriate props and make-up with the right lighting ambience which makes the composition presentable and realistic. Some photo editing and post-production effects can be added to the composition using post-production editing software like Adobe Premiere pro. This gives the impression of a captured drama scene.

Out of element arrangement is yet another technique of surreal photography. Interestingly, Barthes (2011) posit that elements or materials that do not belong to the environment could be arranged; for instance a dismantled television front panel kept in the way of running water as experimented by the photographer, Maghradze (image available at: <https://www.collater.al/annamaghradze>).

Scenes such as this provoke some intellectually mental debates amongst the viewers of this composition. In this case, different persons give it different meanings according to their understanding. In this technique, contrast and juxtaposition are very important.

Another technique is **changing perspective thereby challenging logical reasoning**. Here, McLuhan (2010) noted that the essence of surrealism is to break away with the norm, evoke emotions, and compartmentalize elements, contest rationality and task intellect.

The left part shows a figure whose upper body is immersed in water that is equally turned upside-down yet the lower body is out of the water. Everyone knows that this is never possible but here is an artist showcasing it. This, to this writer can only be possible in the world of the unknown or abstract. The right part of the panel is a figure posed in an

unnatural position. This kind of a photograph makes the ordinary person have double thoughts about the photo and the photographer; changing perspective makes us look at things differently and it sparks imagination of the viewer but that is why it is surreal (Image available at: <https://www.pexels.com/anouarolh>).

Goldstein (1980) suggests that using *reflections* can be a very fascinating technique of surreal photography. What is seen is not necessarily it is, because it is a mirror of what is behind amalgamated with what it is before.

Images such as this can be achieved by multiplying elements or making experiments of how their reflection is realized by alternating reflective surfaces and moving lightings to various directions to achieve the desired effect (Image available at: <https://www.instagram.com/lucasraig>).

Usage of *motion blur* is yet another very interesting technique of surreal photography. Goldstein (1980) states that this could be achieved by the use of the camera and by using slow shutter speed and in the process of shooting; the camera is moved either horizontally or vertically. Adobe Photoshop per se has a filter called motion blur therefore to achieve this effect on computer, the object is imported into the Photoshop environment and the motion blur filter is applied on it and the concomitant effect is a feeling of movement in the sense that every element that moved or waved as the shutter was open leaves a trail and creating some dreamlike movement ambience. Here, camera slow shutter speed is the key (Image available at: <https://www.pexels.com/ingaseliverstova>).

To conclude this part of the essay, surreal photography suggests that the artist has freedom to express himself without recourse to originality and how things are supposed to be; he is the sole authority of his work and it is he alone that knows what motivation he had to embark on such work and he alone has the explanations to what he did. Therefore it is important to note that in editing surreal images, the artist does not normally need to consider how things were before the exercise but how they will ultimately culminate in his imagination at the end. The artist has unlimited freedom of expression; the sky or river may not necessarily be blue; it could be green, purple or just any other colour while vegetation can be blue or any other colour. Lines and figures could be distorted, turned upside-down or done in such an unreal fashion. That is the fun of it.

4. STUDIO EXPLORATIONS AND ICONOGRAPHY

This portion of the write-up takes a close look at the author's works by way of studio practice of surreal photography experiments, description, Iconography and usage of the outcomes in advertising and promotion of products and services. Suffice it to state here that the author's studio experiments are based on camera and computer interpolation and photo manipulations to give the unique surreal results. Consequently, the author translates the outcomes of this experiment into two different usages of product and service.

The figure 1 surrealist experiment was carried out in the year 2011; the subject was



Fig. 1 F.Osaigbovo, *Behind the image*, Adobe Photoshop CS4, 2011

then eight years old and a son of the author; a digital camera was used for shooting of the image. It was actually a single image but was uploaded onto the Adobe Photoshop environment. The first step was to *solarize* the right side of the photo thereafter crop neatly and separated from the original layer. The cropped image was duplicated and juxtaposed varying the original position by 2cm. the image behind was left untouched while the one in the middle was worked on with the Gaussian blur filter; the front image was worked on with both Gaussian and motion blur varying the direction of the motion and thereafter flattening the image. This illustration is suitable for children's comic books and plays.

The figure 2 surreal photograph was composed of three different photographs. One was a huge truck; the second was the sea while the third was the vegetation on the shore. The three were carefully cropped, superimposed, masked and merged with Adobe Photoshop to form a single composition. The author aptly titled this composition "Resilience". The iconography goes like this: imagine a truck that is not a boat and does not have the capacity of keeping afloat, and crossing this huge sea even at the risk of sinking. One will only wonder why the driver should run such risk but the idea and interpretation behind the art work is that in whatever situation, one must make some sacrifices and take unusual risks to succeed. This photograph is to be used for haulage and delivery advert as would be seen in the course of this studio exploration.



Fig. 2 F.Osaigbovo, *Resilience*, Adobe Photoshop CS4, 2022

The third studio experiment, figure 12 is titled "valley of the dry bones". This is an excerpt of a Biblical story taken from the book of Ezekiel chapter 37. The author imported seven photographs in seven different layers, trimmed and applied various filters and made into a grotesque composition that it is intended for a movie advert of the same title.

In the above composition, Ezekiel is seen in almost a silhouette form obeying the command of God to speak onto the dry bones. The Bible told us that at the end, the bones came together with muscles, hair, skins and became living beings.

Two of the above three studio explorations will further be analyzed in their graphic advertising outcomes in the following section of the essay.



Fig. 3 F.Osaigbovo, *Valley of dry bones*, Adobe Photoshop CS4, 2022

However, from figure 10 to figure 21 there are studio explorations of the author as they relate to the subject matter of surreal photography and were done basically using photo manipulation whereby more than two layers were fused into one and merged using various filters with contemporary subjects.



Fig. 4 F.Osaigbovo, *Error*, Adobe Photoshop CS4, 2022



Fig. 5 F.Osaigbovo, *Ara Orun kinkin*, Adobe Photoshop CS4, 2022



Fig. 6 F.Osaigbovo, *Flight*, Adobe Photoshop CS4, 2022



Fig. 7 F.Osaigbovo, *Mishap*, Adobe Photoshop CS4, 2022



Fig. 8 F. Osaigbovo, *Spirit*, Adobe Photoshop CS4, 2022



Fig. 9 F.Osaigbovo, *The Sail*, Adobe Photoshop CS4, 2022

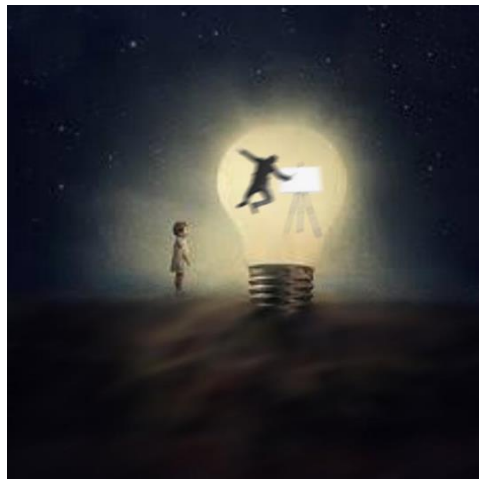


Fig. 10 F. Osaigbovo, *Genesis*, Adobe Photoshop CS4, 2022



Fig. 11 F. Osaigbovo, *Care-Giver*, Adobe Photoshop CS4, 2022



Fig. 12 F. Osaigbovo, *Conquest*, Adobe Photoshop CS4, 2022 Source: Jelili Atiku

5. GRAPHIC INTERPOLATION AND INTERPRETATION

Composition is the bedrock of any good design. They give the work the structure that makes it easier to navigate from the margin on the left and on the right, up and below to the content in-between these margins. Osaigbovo (2018) has the view that composition is important because it underscores the delight of any design irrespective of whether the artist is working with text, images or other elements in the design because without a well thought-out composed layout, the design will basically become incoherent and chaotic.

Pointer (2011) describes Composition as the manner in which pieces or components are combined and arranged visually to tell a story. Proper composition reflects alignment, placement, grouping, visual flow and space, within a layout thus this outline can be any standard. Once a targeted audience and rationale have been determined then composition, constituents and concept can cover that identified purpose making for a successful design.

This assertion of Pointer (2011) was also corroborated by Barthes (2011), who thinks that designers often make judgments regarding layout composition by instinct which is a result of constantly discerning in visual terms. He continued that some projects leaves one confused no matter how hard one tries to fit the elements, they just don't look or feel right. In these situations it can be advantageous to revert to basics, and see which one offers the best solution to the problem.

Therefore composition remains the framework on which any meaningful design is based. In like manner, Barthes (2011) opines that the traditional indices on which a good composition should be based are balance, golden proportion, rule of thirds, rhythm, hierarchy, unity and distinction of positive and negative space. In relation to the above, Pointer (2011), advanced five indices of good composition thus: Proximity, White Space, Alignment, Contrast and repetition. Whereas Barthes (2011) and Pointer (2011) came up with different levels of principles, Iriwieri (2011) has a somewhat more comprehensive explanation on the various levels of advertising design layout. He posits that principles of design should include 'Eye Movement' in addition to other principles that have been advanced by other authors. Explaining further, Iriwieri (2011) outlined the physical elements of layout to include Illustration, White Space, Trade Mark and Signature. Taking a cue from these indices advanced by Barthes (2011), Pointer (2011), and Iriwieri (2011), the researcher has come up with the following as components of Advertising and graphic Design Layout thus:

Introductory Slogan:

This is usually the introduction of the advert. It may be directly or indirectly connected with the actual product advertised. In most cases, it is used to attract the interest of a prospective consumer.

Subject Matter:

In any advertising and graphic design, there is always a subject matter. This subject matter has to do with what is being advertised be it a product, service, institution or event. This subject matter takes the center stage and receives the most emphasis in the design. In most cases, if the subject matter cannot be emphasized in illustration, it is done the text by the size of the font and the colour.

Illustration:

This is the picture or drawing that elucidates the subject matter. In most other cases, a different illustration is used to advertise a product for instance; in fig. 13 the composition skeletons is used to illustrate the movie advert for Valley of dry bones. In this case, text is not the center of illustration; instead the skeletons emphasized in line with the introductory slogan used for the advert-Signet the pictures presents.

Copy:

This is the typography or text aspect of the advert. Usually it sends a message to the consumer about the product, service, institution or event itself. If it is a product, it explains the component and the efficacy of the product. It may also highlight the price and the manufacturer and the overall benefit of the product.

White Space:

This is an important part of every composition. It does not mean literal white space; it only means negative space, like the spaces between content, lines, and even the outer margins.

There is no one way to use white space correctly, but it is good to understand its principle. White space helps define and separate different sections. It gives the content 'room to breathe'. If a design starts to feel chaotic or congested, a little white space might be just what will resolve the problem.

Pay Off:

In most exiting advert designs, there is always a pay off. This could be regarded as 'the final word' as it comes usually at the bottom of the design. It could be the slogan for the product, service, institution or event for instance in the advert of Gulder Lager Beer. The slogan – 'The Ultimate' is the pay-off and that is why it always comes at the end of the advert.

The advert design in figure 13 took its illustration from the composition in figure 3. This adaptation becomes necessary because it is imperative for the graphic artist to have a theme that underlies the philosophy behind the design. Similar to what has been said before, a good composition in design has certain ingredients that make a design stand out as enumerated previously. To this end, figure 13, as a movie advert suggests two things which are that the movie is either horror or religious or even both. Surreal photography is an interesting theme which could be exploited for mind-blowing studio practice.

Generally, illustrations are pictographic materials appearing with or without text amplifying or enhancing it. Although illustrations may be charts, maps, diagrams or decorative elements, they are more usually representations of scenes, people or objects related in some way, directly, indirectly or symbolically usually to the text they go with. Consequently, illustration can be defined as a visual language of communication, supplementing information given in the text and reinforcing the written word.

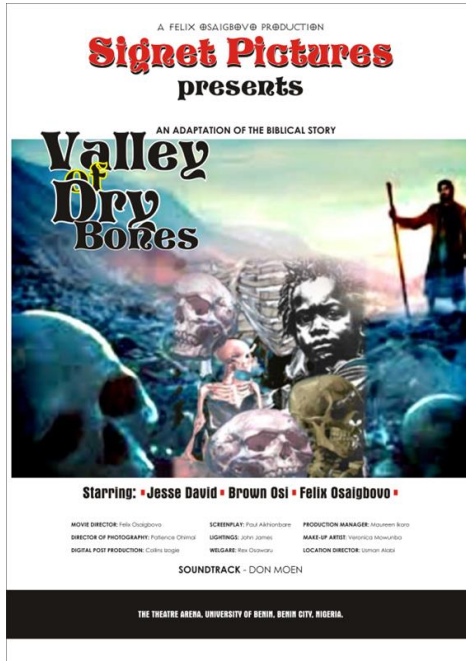


Fig. 13 F. Osaigbovo, *Movie advert design* Corel Draw / Adobe Photoshop CS4, 2022



Fig. 14 F. Osaigbovo, *Advert design* Corel Draw / Adobe Photoshop CS4, 2022

The advert design in figure 14 took its illustration from the composition in figure 2. This is an advert for logistics and Haulage Company. The illustration, though surreal, attests to the fact that the operators of this business goes to any length and height to satisfy their clients' desires, irrespective of the risks inherent in making sure their clients are satisfied. This underscores the use of this unique illustration of a truck wading through the seas to deliver the goods of their clients. Normally, no truck driver does that but that illustration serves as a metaphorical expression to invite clients and earn their trust.

6. AN ACCOUNT OF GRAPHIC AND ADVERTISING DESIGN IN RELATION TO COMMUNICATION

Graphic design is the process of visual interaction and problem-solving through the use of image, space, typography and colour. A work of graphic and advertising design is always done with communication to the public in mind especially when it is accompanied with fitting illustrations. 'Visual' is a term derived from the word 'vision' which relates to the concept of 'seeing' while 'communication' is the process of sharing messages, information, and ideas with others in a particular time and place. Communication according to Microsoft Encarta (2009) involves talking and writing as well as non-verbal communication such as body language, facial expressions or gestures. Irvwieri (2011) defines communication as the act of transferring information from creature to creature, person to person and point to point. Graphic design communication involves ways of using printed images to convey messages through symbols and signs. This assertion of Irvwieri (2011) seem to agree with that of Ogilvy (1999) who opined that for a good advertisement to take place, it must be informative and capable of getting to the reach of everyone or target audience and market.

Visual communication is thus the use of images or pictures, such as painting, photography, video, or film, and electronic communication such as electronic mail, cable television, or satellite broadcasts to pass information from one point to the other. Wildbur and Burke (2001) consider that Communication is an important part of personal life and it is also very important in education, business and any other circumstance where people come across each other.

Businesses are connected with communication in a number of ways. Some businesses build and mount communication gadgets, such as fax (facsimile) machines, video cameras, CD and DVD players, printing machines, personal computers, telephones and closed circuit televisions. Others create some of the messages or content that these technologies carry, such as movies and software. These companies are part and parcel of the media or telecommunication organizations as organizational communication is vital in every business concern. People in organizations need to be in contact to organize their work and to update others outside the business about their goods and services. These types of communication are called advertising and public relations.

Frascara (2004), thinks that writing is a way of recording language in visible form and giving it relative permanence and goes further to explain that until the invention of audio recording, speech was limited to those within earshot or on a telephone, and it fades away immediately, except in the memories of the speaker and hearer. Writing and drawing overcomes this limitation and allows not only for the storage of immense amounts of information but for its transmission to wherever a written message may be conveyed. Surreal photography as a tool for illustration in graphic and advertising design production further concretizes the effect of communication by bringing the message to the understanding of everyone via visual means.

Spencer (2000) noted that surreal photography illustration as entrenched in graphic and advertising design is a special blend of art used to deliver information to a particular group of people. If the information is presented in a way that attracts the intended audience and persuades them to take action (such as buying articles or informing people of intended gathering or meeting), the designer has done his or her job well. One approach to state the purpose of the graphic artist is to construct visual formats for messages, taking into consideration the intended audience by using mutually understandable illustrations, alphabets, symbols, images, colors, and selecting suitable media so the messages can be accepted, understood and reacted positively to.

Whether one takes a drive down a well-travelled highway, stroll through a local shopping mall or surf the Internet, one sees and interpret many graphic design messages every day. These messages may be in forms of logos, illustrations, graffiti, signs and posters, or television, computer and magazine graphics. One may need to plan some image messages of one's own; one may need a handbill or billboard to advertise an event, a newsletter or brochure for an organization, or a logo for a business. Surreal photography as tool for illustration gives more people access to understanding the message conveyed by the design. To use these tools to efficiently communicate a message, however, requires comfortable knowledge of the skills involved in accomplishing out such work. It also needs an understanding of how to organize visual information using the principles and elements of design. This area of design that deals with structuring visual information for communicating messages is called graphic design as corroborated by Goldstein (1980) and so information is becoming more illustrative in nature as we exchange information with people whose language and culture vary from ours.

To this end, Graphic design in advertising entails the use of visual elements to convey messages or promote products; this includes the strategic use of illustrations, colours, images, typography and layouts and at the same time, graphic artists in advertising must consider the needs and goals of their clients in order to design compelling ads that drives new sales.

Surreal photography as a tool for illustration in graphic and advertising design production, through well-designed symbols and images in the form of illustrations may help make our messages easier to understand. Harney (2012) noticed that today's young people will face many situations in the future, both on and off their jobs, in which they will need to understand and use good advertising design strategies to ensure that their messages are seen and understood. Every piece of graphic design arises from the need to communicate a certain message, and to obtain a desired feedback. In other words, it comes to survive because someone wants to say something to somebody else, so that this someone else does something. This is perhaps why one cannot pass judgments on the quality of a design only on the basis of its visual manifestation. Gooh and Gooh (2003) felt that the aesthetic aspects that affect the selection of some designs in exhibitions and in books should not deform the assessment of the main reason of advertising design, which centers on generating a certain response from a certain public.

This writer thinks however, that some illustrators and designers conceive their pieces with design exhibitions in mind, to the detriment of the clarity, effectiveness, and appropriateness of the materials produced although some designs can become junk, historical documents or aesthetic paradigms once they have accomplished their primary goal. Illustrations and advertising design is not just about looks, it is fundamentally about performance. Sometimes, the concern for originality and beauty has to contribute to the development of visual complexity and cultural value, but it has not promoted the communication function of design and has often distracted illustrators and designers from the original purpose of their work.

The work of detecting social, cultural and historical meanings in designs often happens without our being aware of the process and is part of the pleasure of looking at these designs. Some of the information we bring to reading images has to do with what we perceive their value to be in a culture at large. This raises the question: what gives an image that social value? Sturken and Cartwright (2001) thinks that images do not have value in and of themselves, they are given diverse kinds of value be it monetary, social and political, in particular social contexts. They went further to state that the capacity of images (Designs) to affect their viewers and consumers is dependent on the larger cultural meanings they invoke and the political, social and cultural contexts in which are viewed and that their meanings are not within their image elements alone but are acquired when they are consumed, viewed and interpreted.

To understand surreal photography illustration and advertising design properly, Woodham (2001) believes we have to think more about actions rather than objects. The emphasis should not be on the product, given that this is only a means. Essentially, the designer generates the communication by designing an event, an act in which the public interacts with the design. The intention of the designer is, therefore, the design of communication situation. Furthermore, the significant issue is not the communication act itself, but the impact that this has on the knowledge, the attitudes, and the behavior of people. This makes clear the need to study the interaction between messages in illustrations, the general design and people, not only the interaction of visual elements with one another, which has absorbed the attention of designers so much in the past. Illustration composition is imperative, but it is only a tool, a way of organizing the communication event. This communication event takes place over time, not only in space and is loaded with complex human elements relating to speech, understanding, age, information, instruction, memory, cognitive style, preferences, prospect, needs, and other perceptual, academic, social, cultural, and emotional considerations.

Irvivieri (2011) noted that for a work of art to be successful, it requires some organization or arrangement of its various segments in a skillful manner to arrive at some order and unity. These various segments are known as principles and elements of art. He went further to elucidate that the principles of design are sometimes referred to as principles of organization. These principles include proportion, contrast, balance, eye movement and unity.

Therefore, the principle of Pen and Ink Illustration in advert promotion is to affect the knowledge, attitudes, and behaviour of people. This happens after communication takes place.

Graphic design is everywhere, as Aaker et al (1992) puts it, from the wrappers on biscuit, to the logos on mugs and office supplies. In fact, one sees lots of examples of graphic design every single day, and most of the time; one does not realize the impact it has. Graphic design can serve a lot of functions such as:

- Signage
- Corporate identity/ Branding
- Packaging
- Printed materials (books, flyers, magazines, newspapers)
- Online (banners, blogs, websites, etc)
- Album sleeves
- Film and television titles and graphics
- T-shirt and clothing designs
- Greeting cards
- Holograms, Logograms and Monograms
- Other smaller mementoes

This is only a small fraction of the many uses of graphic design. On some occasions, such as signage design, it must provide very clear and easy ways to convey information. Surreal photography illustration simplifies something quite complex, making it easy to navigate and understand.

7. IMPORTANCE OF GRAPHIC DESIGN IN ADVERTISING

Graphic Design is responsible for boosting the success of advertising for the following reasons:

Increased conversions

Graphic design is important because it helps improve the conversion rate of advertising campaigns; so when products and services are advertised, there is a need to make sure that they appeal to customers and so in order to achieve this, there is a need to develop a graphic design strategy. For this reason, most clients seek the services of advertising agencies that has specialized graphic artist in various areas. Eye-catching graphics can attract more people willing to buy products especially with clear and concise messages.

Brand recognition

This is an essential aspect of corporate advertising. It takes much effort and investment to build a strong and formidable identity and this is why most forward-thinking companies spend so much money and resources developing their respective brands; and so the most probable way of doing this is to employ a qualified graphic artist who is capable of bringing brand style to visual communication. The reason for this is to make the client's product known to a vast majority of the audience. The graphic artist has to integrate all aspect of the product into a unique style and has to understand the demands of their clients.

Effective communication

Advertising is the kind of communication that uses images, sounds, words and animations to persuade people to buy goods and services, therefore graphic design plays a prominent role in effective communication. Various media like television, print, radio and social media are reached by effective graphic messages.

8. SUMMARY AND CONCLUSION

This essay has taken a dive into surreal photography and its nuances, importance and usage in conjunction with graphic and advertising design and communication. Surreal photography suggests a depiction of the bizarre and the grotesque, the unusual and the unthinkable and so we learn that surreal photography can be as functional as it can be, and can also be didactic, if not downright heuristic and not just only serving aesthetic and decoration purposes.

Apart from the old masters who practiced surrealism as a genre of art for aesthetic and explanation purposes, it is important to note that this genre of art is very functional in almost all aspects of life therefore it is equally important that modern graphic artists emphasize this genre of art as a functional area of expression.

Human affairs are persistently undergoing a new revolution that would be comparable to the industrial revolution that launched the machine age. Electronic circuitry, microprocessors

and computer-generated metaphors threaten to alter our imaginative illustrations on culture trademark, communication techniques and the very nature of artwork itself. Graphic and advertising design community, like many other spheres of human activity is continually experiencing philosophical changes and is responding to this new age of electronic circuitry by a participation in media graphics, systems design and computer graphics.

The tools as has happened so often in the past are changing with these relentless advances in technology but the essence of graphic design must remain unchanged. The reason is to give clarity to information, form to postulations and explanations and ideas to works that puts down human experience.

The need for clear and original visual communication meant to relate people to their economic, cultural, and social lives has never been greater. As people that shape messages and images, graphic artists have an obligation to contribute meaningfully and significantly to a public understanding of environmental and social issues. Graphic artists have a duty to adapt to new technology and to express their ideas by inventing new forms and new ways of expressing ideas without forgetting and dumping what happened in the past. The periodicals and the books, vital communication tools of the industrial revolution will continue in the new age of electronic technology as art forms and graphic artists will help to define and expand each new generation of the electronic media. The digital age must have a harmonious relationship with the analogue age for a more beneficial finality.

Ultimately, the concept of surrealist Illustration places graphic and advertising design in a wider cultural context highlighting the key debates and issues that the practice implies. Theoretical essays discussed by today's leading graphic artists apply the cultural theory to the real-world practice of graphic design. They help students and professionals in developing sound critical judgment and knowledgeable strategies for initiation of new ideas that perfectly corroborate the contemporary zeitgeist.

Consequentially, Gombrich (1986, 474) wrote: "Here, at last, we are back at the starting point. There really is nothing as Art. There are only artists - men and women, that is, who are imbued with the great gift of harmonizing shapes and colours till they become 'right', and rarer still, who has that veracity of character which never rests content with half-solutions but is ready to relinquish all effects, all superficial success for the toil and agony of sincere work. Artists, we trust, will always be born..." But whether there will be art is dependent on us, by our indifference or our interest, overtly or covertly by our unfairness or our understanding. We must see to it that the cord of convention does not break and that there remain opportunities for the artist to add to the valuable twine of pearls that is our heritage from the past.

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EKSTRAPOLACIJA MISTIKE NADREALNE FOTOGRAFIJE KAO STRATEGIJA DIZAJNA REKLAME

Nadrealizam je umetnički pokret koji je, inspirisan slikama Đorđa de Kirika (1888-1978), osnovao Andre Breton (1896-1966) u Parizu 20-ih godina prošlog veka. Pokret koji je tokom ovog perioda iznedrio i inspirisao nadrealizam bio je dadaizam, a u današnje vreme oblasti nadrealističke umetnosti uključuju, između ostalog, grafiku, savremenu apstraktnu nadrealističku umetnost i nadrealističko slikarstvo. Nadrealistički umetnici se ubrajaju u neke od najvažnijih umetnika svih vremena koji su ljubiteljima i pokroviteljima umetnosti ponudili ideju da podsvest može biti osnova za inspiraciju u umetnosti. Takođe, ovaj pravac je doneo i poznate svetske umetnike kao što su Salvador Dali (1904-1989), Rene Magrit (1898-1967) i Frida Kalo (1907-1954). Mnogi od najboljih umetnika današnjice izvesno su bili inspirisani nadrealistima i nadrealizmom. U ovom radu, autor se detaljno osvrće na jedan veoma značajan, ali opskuran i misteriozan aspekt fotografije i fotografske kompozicije. To je aspekt koji od fotografa ne zahteva samo razumevanje rudimenata dobre fotografije, već i sposobnost dubinske interpretacije da se podsvesne i duhovne pojave, kodovi i scene transponuju u fotografske umetničke forme. Takođe, on u umetnost fotografije uključuje i svojstva poput boja, dubine polja, osvetljenja i jukstapozicije figura, oblika i objekata koji imaju za cilj da formiraju zanimljivu kompoziciju. Grafički dizajn u reklami podrazumeva upotrebu boja, slika, ilustracija, animacija, slova, rasporeda i različitih tehnika štampanja u cilju izrade odgovarajućih reklama u različitim medijima poput televizije, bilborda, novina i časopisa, kao i internet publikacija. Ovo je u funkciji komuniciranja sa spoljnim svetom o robama i uslugama koje su dostupne za prodaju, tako da je nadrealistička fotografija pravi alat platforme za ažuriranje različitih proizvoda i usluga. Ova studija je i pregledna, i etnografska i eksperimentalna. U sklopu ovog istraživanja obrađeni su i ikonografija i kontekstualizam u odnosu na neka od analiziranih dela.

Ključne reči: *nadrealizam, fotografija, jukstapozicija, grafički dizajn, kontekstualizam, ikonografija.*