Art, Advertising, and Everything Else.

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Maria Esparza
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I always wanted to “do” advertising ever since I was five years old. I’d sit in front of the TV on Saturday morning and edit the toy commercials in my head. I wasn’t sure what I was doing— but I knew it was better than what was on TV.

After many art classes, workshops, and summer camps, when my artistic ability started showing through, I was sure I wanted to do more than paint. My attention span is short, and I wanted the viewer to “get it” in under thirty seconds. My work seemed to be narrowed to a point—direct communication. Stuff of which ads are made.

I started going to school and working with Jon Anderson (a great mentor) here at USU in advertising. It was exactly what I wanted. I communicated directly, sold my point, and got A’s. But I was bored.

So I went to London to study Advertising for a year. I went to Paris to study commercial art. I went to Mexico to learn to make salsa. And I went to Alaska to learn to survive.

It was in Alaska that I re-immersed myself in “pure” art again. I didn’t have to sell a point. I had no client—yet I was still communicating. Maybe not in under :30, but something was still coming through. I made pots, I painted and drew. I started working with cloth and fiber arts. I wanted to run away to the backwoods, build a cabin, forget advertising, and just “Make Art.”

But since I was sooo close to graduating, I came back to USU. And now it seems my work is dedicated to putting the ART back in to my advertising. I want people to be entertained, moved or surprised by ads. Even something as basic and as trite as a toothpaste commercial can be made aesthetic. This will be my job.
The media today is so powerful. “Last January a single message was broadcast simultaneously in every inhabited part of the globe. The message was not ‘Love thy neighbor’ or ‘Thou shalt not kill.’ It was ‘Drink Coke (Durning 10).’” With such high visibility, advertisers and their enormous budgets have the ability to teach, enlighten, and educate the individual. Surely there is more to global communications and world peace than everyone drinking cola.

If commercialization of the globe continues, I hope by working within the system, I will be able to educate, enlighten and inform by using my resources sparingly and economically. And at the same time retain an elegant, beautiful simplicity in direct communication. That I will call art.

Works Cited

EGYPTIAN SYMBOLS
DAVID BY MICHELANGELO
TRIUMPHAL ARCH
Our Arches Are Just As Well-Known.

Advertisers and Art Directors do more than sell things. We create things. And we try and do it in the most aesthetic, interesting, and entertaining way using our art backgrounds. Both Napoleon and McDonalds hired artists. The only difference is that Napoleon failed in Russia.

USU ART DIRECTION AND ADVERTISING. IT'S ART.
Our Masterpieces Are Just As Well-Known.

Advertisers and Art Directors do more than sell things—they create things. And although our art may not be as permanent as beautifully sculpted pieces of marble, it is just as global.

Because only an artist could turn an athlete into an art form.

USU ART DIRECTION AND ADVERTISING. IT'S ART.
Our Symbols Are A Bit More Recognizable.

Advertisers and Art Directors do more than sell things. They create things. And although they might not seem to have as much "artistic value" as ancient Egyptian hieroglyphics, just as much (if not more) thought, creativity and research went into their creation. Because the main purpose is to communicate, and we try to do it in an artistic and aesthetically pleasing way. And maybe in 3000 years, we won't seem as cryptic.

USU ART DIRECTION AND ADVERTISING. IT'S ART.