

Personal Public Relations and the Influencer Phenomenon: A Case Study of the Artist Salvador Dalí

Ivona Čulo¹, Nikša Sviličić¹, Anđa Pašalić²

¹Department of Communication, Media and Journalism, University North, Koprivnica, Croatia

²Edward Bernays University of Applied Sciences, Zagreb, Croatia

ABSTRACT

Personal relations with the public as a field of study is increasingly drawing the attention of professional and scientific research. The father of public relations Edward L. Bernays stated already in the 1920s that every individual supports the idea with which they can identify, and that they usually achieve this through the interpretation of symbols. This paper focuses on the strategy of creating a personal image in the time before the Internet on the example of the Spanish artist Salvador Dalí. Using the case study method, the paper will offer a detailed presentation of building Dalí's personal relations and describe the key activities he was involved in and communication channels he used. The aim of the paper is to determine whether the communication tools used by influencers today existed even before the advent of social media and to confirm the thesis that Dalí was an influencer and a brand persona.

Key words: *influencer, public relations, personal branding, Salvador Dalí*

Introduction

There is no doubt that a person's image dictates not only personal success, but also the reach of ideas, bodies and institutions which the person in question, especially if it is a public figure, represents or advocates. Personality is the main component and starting point for creating one's image, and it is mostly innate and inflexible. To some extent, this can pose challenges to experts dealing with public relations, especially if it does not correspond or contributes poorly to the achievement of the set goals. Nevertheless, the direction in which a public figure decides to build their status is still much more flexible than their personality and is adaptable to target groups and messages. This is precisely why a public figure's image plays the leading role in creating public opinion and influencing the attitudes of individuals who ultimately take a stand and form an opinion about that person, and thereby ensure that they achieve their personal goal. In this sense, branding becomes one of the key instruments of public communication.

Personal relations with the public, as a field of study, is considered the least researched area within the discipline of public relations. This seems to be true regardless of the fact that in the 21st century, at a time when digital

media are available to the majority, public relations attract exceptional attention and arouse the interest not only of experts but also of people who want to build a personal image and strengthen their position in a private or professional environment. Edward L. Bernays already stated in the 1920s that the public, that is, every individual in the overall population, supports the idea with which they can identify, and that they most often achieve this through the interpretation of symbols¹. For this reason, Bernays himself used noticeable and less obvious symbols to influence public opinion and create a positive environment for either a movement, a product or a person. In this context, the image helps convey the message, decode its meaning, and, ultimately, ensure people's agreement with it and the support of the majority².

Creating a perception about a person through symbols dates back to ancient times. For instance, Napoleon understood how powerful a political image can be, so he resorted to techniques such as placing his portraits in the most influential institutions in the country, so as to send a message of his greatness and importance³. In a similar way, today's politicians create attitudes and connect with their electorate. People intuitively choose the experience, not the content of the message. The average citizen knows

very little about politics, current candidates, or is averse to political issues and considerations⁴. However, when forced to make a choice, they use a basic candidate categorisation based on person perception more than content perception, which the selected candidate advocates. Analyses also show that voters opt for those candidates who feel right to them, even if they convey political messages which the voter does not fully agree with. Therefore, a voter will support the candidate who left a good impression on them⁵.

The unique, inimitable, and controversial painter Salvador Dalí, who managed to build an enviable personal image, is truly an exceptional example of successful personal branding and an inexhaustible resource in the field of personal relations with the public. In accordance with the above, and using the example of Salvador Dalí's image, the paper investigates how famous people were presented before the existence of the Internet and digital media. The work consists of a theoretical part which includes a presentation of the foundations of managing personal relations with the public and a presentation of research results, which includes available information in relevant Croatian and foreign literature, academic articles and online sources.

Theoretical and Methodological Framework

The human need to highlight and glorify one's own deeds and endeavours, as well as the necessity for permanent recording in a certain medium (on wood, clay, stone, paper or modern communication channels) is as old as humanity itself⁶. Kunczik quotes the author Klaus Merten, who noticed that public relations began already in Heaven, alluding to how Eve managed to convince Adam to eat the apple⁷. Furthermore, Kunczik writes that Albert Oeckl, a German theoretician of public relations, "mentions, among other things, Moses, Lao-Tse, Buddha and Muhammad as those who used public relations", whereby it can be concluded that the historical figures used public relations techniques to influence the opinions of the people around them⁸. Authors such as Cutlip, Center, and Broom have similar beliefs, while also pointing out that "communication which influences people's attitudes or actions occurs even in the earliest civilizations"⁹. Moreover, they describe a tablet from 1800 BC which was found on the territory of today's Iraq "with instructions on sowing, watering, mouse control and harvesting, something similar to the instructions which the US Department of Agriculture distributes to farmers today"¹⁰. Škarica writes that Egyptian pharaohs liked to portray themselves as steadfast and merciless warriors on wall paintings and stone carvings, and that the peoples of the Mediterranean inherited from the Egyptians their "specific ways of visual expression as to portray themselves grander and more powerful than they really were"¹¹.

Harlow identified more than 472 definitions of the term public relations by 1976, and, according to the existing definitions, determined that public relations is "a function

which helps establish and maintain mutual lines of communication, understanding, acceptance and cooperation between an organisation and its public"¹². Accordingly, personal public relations can be defined as a function which helps establish and maintain mutual lines of communication, understanding, acceptance and cooperation between an individual and his public. Furthermore, public relations "represents a framework of reputation – the result of everything you do, everything you say and what others say about you"¹³.

The rise of the Internet and social media created new platforms which enable individuals to present themselves, their ideas and thoughts, so they can reach other people, gather their own audience and influence them. Such individuals are called *influencers*. According to Cambridge Dictionary¹⁴, an influencer is a person who influences or changes the behaviour of other people, i.e. a person who is paid by a company to market and describes its products and services on social media in order to encourage them to buy them. One of the definitions of the term influencer is an individual who has the power to influence the purchasing decisions of others due to their authority, knowledge, position or relationship with their audience, a person who has built a reputation with their knowledge and expertise on a certain topic and regularly posts about it on social media, thus creating an engaged audience who regularly follow them¹⁵. Furthermore, an influencer can be a celebrity, an athlete, a prominent individual, a friend whose advice is trusted, or a fictional character such as the Marlboro Man¹⁶.

Case Report

While researching the life and work of Salvador Dalí, we can conclude that the Spanish artist was extremely aware of the importance of personal relations with the public and that he very skilfully managed his personal image, using techniques and communication tools with which made him the focus of the world's attention throughout his life. Therefore, the aim of the paper is to present in detail his strategy of creating personal relations with the public and to describe the activities with which he achieved continuous publicity and captured the interest of art lovers, the media and the general public. The methodology of the work is based on the analysis and synthesis of information available in relevant Croatian and foreign literature, in scientific articles and online sources.

We will present Salvador Dalí's strategy of personal relations with the public using the descriptive case study method, while the key activities which were carried out and the communication channels used in Dalí's strategy will be shown using the description method. In this context, we posed the following research questions: (1) How did Dalí create a personal image among the public? (2) What activities were part of Dalí's personal public relations strategy? (3) Was Salvador Dalí a forerunner of the influencer phenomenon?

The French writer Bosquet says that throughout his life "he gave his personality unsparingly to all the curious people with no exceptions, so that he became the most fabulously famous painter of this century"¹⁴, while emphasising that challenge and provocation were simply innate to him. Dalí always enjoyed being the focus of interest, which he describes in his autobiography: "For the first time then, I enjoyed the pleasure that was often repeated later, the pleasure of being the object of general attention"¹⁵. Dalí claimed to have been a genius, prone to eccentricities¹⁵, and in "Diary of a Genius" he wrote: "From an early age I have felt a perverted mental tendency to consider myself different from other mortals"¹⁶. Furthermore, French poet, essayist, critic and editor André Breton described him as "a man who seemed to vacillate (and the future will show that he did not vacillate) between talent and genius or, as it was once said, between vice and virtue"¹⁶. He is one of those who arrive from such a distance, that when we see them enter, and that is all, we don't have enough time to really see them. Without words, he placed himself in the system of interference"¹⁷.

The genius Salvador Dalí, as he used to call himself, was truly one of the greatest artists of the 20th century. This versatile eccentric managed to continuously fascinate, intrigue and shock the world's public with his artistic activity and private life, but also to constantly be in the media's focus. During his life, he produced more than 1,500 paintings, and in addition to painting, he also worked in film, theatre, photography, fashion, designed furniture and jewellery, patented inventions, wrote for newspapers, illustrated posters and book covers¹⁸. Only the jewellery he made, Descharnes points out, is enough to include him in the ranks of great designers, and "his furniture designs put him far ahead of all decorators, and the same goes for his films, ballets, objects made of glass, wax, resin, spoon, waste, soap, bronze..."¹⁹. Dalí's exhibitions still arouse worldwide interest and attract hundreds of thousands of visitors, and since his first exhibition in 1929, the world's most famous museums continue to stage retrospectives depicting his work and life²⁰. An interesting fact is that when in 2012 the Pompidou Centre in Paris staged an anthology exhibition of Dalí's works, which sold more than 760,000 tickets, it was the second most successful exhibition in the history of the museum. The first most successful exhibition, Dalí's retrospective in 1979, attracted as many as 850,000 visitors²⁰.

He was the recipient of numerous awards and honours, so in 1964 he was granted the Order of Isabella the Catholic, in 1978 he was admitted to the Academy of Fine Arts in Paris, in 1982 he received the title "Marquis de Púbol", and in 1971 the "Salvador Dalí" museum was opened in Cleveland²¹. He was also awarded the "Medal de Oro del Mérito a las Bellas Artes" by Villar Palasi, the then Spanish Minister of Education and Science²².

Dalí's last major work was the design and construction of a theatre-museum in his home town Figueres during the 1970s²¹. After Dalí was asked to donate the paintings to Figueres, he agreed and transformed the then Figueres

theatre into a personal museum. He felt that the municipal theatre was the most suitable choice because he was "distinctly a theatrical painter"²³, and the theatre building was positioned exactly opposite the church where he was baptised. Also, it was in the hall of that theatre where he held his first painting exhibition²³. His property was estimated at 130 million dollars, and he bequeathed the works of art, which were to be distributed in Figueres and Madrid, to the Spanish state²⁴.

Visual Techniques of Salvador Dalí's Personal Public Relations

Considering Salvador Dalí's work, it is not surprising that he mostly used visual techniques in building personal relations with the public. The adjective visual, from the Latin word *visus*, which means seeing, insight, view, appearance, display, opportunity, means everything that an individual can experience with the sense of sight²⁵. Accordingly, Tomić²⁶ classifies audio statements, video statements, photography, exhibitions and fairs as visual techniques. Admittedly, when analysing the artist's activities, one must certainly not leave out the film and theatre in which Dalí was engaged as a screenwriter, director, actor, costume designer and art director. It is somewhat inaccurate to say that he made the film, but over the many decades of his career he contributed to numerous films, including several projects which were never completed²⁷. Dalí left his personal mark on the film medium and on the history of cinema, while his work in cinematography gave him a more fundamental understanding of modernism and deeply influenced his art²⁸.

Dalí already came into contact with film in 1929, when he made the "An Andalusian Dog" in collaboration with the Spanish director Luis Buñuel²⁹. The film caused numerous scandals during its screening and is the most famous avant-garde short silent film, conceived "as the ultimate provocation of the usual experience of art, where the erotic scenes and sexual associations come as too explicit for that era"³⁰.

After the great success, the duo planned to make a new film, "The Golden Age", according to Weyers, but Dalí soon abandoned the collaboration due to disagreements over the script²⁹. Dalí's goal was to shock and cause a scandal by attacking the Church, which was achieved with the film, because after right-wing groups condemned the film, the police banned its further showing "due to disturbing public order and peace"³⁰. The news about the incident surrounding the controversial film spread quickly and was discussed for a long time in the press, and the artists were in the focus of media interest, thus gaining publicity and, in fact, promoting themselves.

In the United States, Dalí achieved numerous collaborations with renowned film artists, which ensured his public presence and media coverage. In 1937 he met the Marx Brothers (an American family comedy act, popular on stage, screen and radio for thirty years) and wrote a

screenplay for them entitled "Surrealist Woman", but it was never filmed²⁹. Furthermore, Dalí had already gained publicity through his exhibitions, and thus became a synonym for surrealism in the USA. In 1940 he went to California, where he worked on large studio productions²⁸. Twentieth Century-Fox hired him to create a three-minute nightmare sequence for the film "Moontide", a film that was to be directed by the legendary director Fritz Lang, but after the attack on Pearl Harbor the project was deemed too pessimistic, Lang was replaced, and Dalí's vision was abandoned²⁸.

In 1945, Dalí collaborated with Alfred Hitchcock and illustrated the dream scene in the film "Spellbound" with Ingrid Bergman and Gregory Peck²⁸. Although his contribution to the film was eventually downplayed with the remark "based on the designs of Salvador Dalí", the film provided him with one of his most significant encounters with a mass audience²⁸. At the end of 1945, Dalí collaborated with Walt Disney, who invited him to create a scene combining real pictures and animated drawings, but the project was cancelled, either due to a lack of funds or the controversial nature of Dalí's paintings²⁸.

Furthermore, Dalí made a documentary "Chaos and Creation" with the photographer Philippe Halsman, which is considered one of the artist's first videos ever made, and he addressed the audience with that very video at a convention he was unable to attend²⁸.

Dalí's art and eccentric nature attracted many young artists, including Andy Warhol, who filmed short films and projected them on the walls of his multimedia events, thus making a film about him²⁸. Certainly, associations with Warhol contributed to Dalí's further positioning among the younger American population and to strengthening the recognition of his name and artistic work in the United States.

Dalí was always fascinated by costumes, jewellery and the stage, and his many illustrations and works of art are connected precisely to the world of theatre and musicals, as evidenced by the fact that he participated in the production of ballet performances and designed scenography and costumes³¹. One of his greatest passions in childhood was wearing masks. He was active in the theatre in the 1930s and 1940s, wrote the libretto for two ballets, "Bacchanale" and "Labyrinth", designed costumes and sets for plays³¹. Whether the show was a success or declared a fiasco was unimportant because Dalí's productions regularly received strong publicity and aroused great public interest.

In projecting the most adequate techniques in public relations, Tomić singles out exhibitions as a medium, and Dalí's most represented visual technique was certainly the presentation of works at exhibitions²⁶. Furthermore, Tomić emphasises that the exhibition is "an opportunity to use advertising, marketing, PR and other elements of the marketing mix to meet the target audience"²⁶. Unlike no other artist, Dalí had his first exhibition, as mentioned in the chapter dealing with the artist's biography, when

he was fourteen years old, after which numerous critics praised his talent. He later exhibited in Paris, but the real fame, commercial success, and recognition he acquired only later²⁹. During his prolific and successful artistic career, he had numerous group and solo exhibitions, and the fact that there are several museums dedicated exclusively to him around the world is indispensable. For Dalí, exhibitions represented public events where he could present his work, a meeting place for the media, but also a promotional tool through which he built personal relations with the public, entered into new business collaborations and strengthened his position on the art scene, as well as in among general public.

One of the visual techniques that Dalí gladly used in his personal relations with the public and in his professional life was photography. Even in his younger days, Dalí was involved in the photography technique, which "served as a memory, an incentive and of course a measuring rule for his constant self-portraiture"²⁹, and he often described his works of art as "handmade photographs of dreams"³².

He was an eccentric, he enjoyed being in the centre of attention and was happy to pose for many famous photographers. The longest and most productive collaboration in his career was with the Latvian photographer Philippe Halsman, which began in 1941 and lasted for thirty-seven years, during which Halsman created some of Dalí's most vivid and memorable images³¹. In addition, Dalí designed a number of inventions, such as fake nails with small mirrors in which one could reflect, transparent mannequins for shop windows filled with water with fish, Bakelite furniture moulded to the customer's body, a sofa in the shape of Mae West's mouth, a telephone with a lobster-shaped receiver, an evening jacket with an aphrodisiac effect, false inserts for lifting the buttocks with the aim of improving the fashion market, a catalogue of aerodynamically designed car parts, an idea which was later accepted by the entire automotive industry³¹. Néret adds that most of his ideas have been realised, even though people considered them useless²⁴. Furthermore, Dalí also designed jewellery, such as a jewellery set made of thirty-nine jewels, where the most famous jewel, "The Royal Heart", is made of gold and encrusted with forty-six rubies, forty-two diamonds and four emeralds, created to beat and act like a real heart³³.

Of course, Dalí's interest in fashion and his involvement in the fashion industry also counts as a visual technique in personal relations with the public. He spoke of fashion as "a tragic constant of human life" and believed that "the idea of clothing is the result of a powerful, omnipresent trauma – the trauma caused by birth"²⁴. This unconventional artist always tried to shock the world with his artistic work, his personal life, as well as his clothing and choice of fashion accessories. The thin, black moustache, always pointed upwards, which he claimed was the most serious part of his personality, was certainly a unique declaration of Dalí's image. Furthermore, while aware that fashion expression also contributes to publici-

ty, he was extremely careful about his appearance, but also the appearance of his partner Gala, which is confirmed by the autobiographical quote: "The time has come for Gala and I to start designing our 'exterior'. With angels, everything is 'external'. People recognise them only by their 'exterior'"¹⁶.

Dalí designed a number of extravagant outfits, and probably one of the most memorable was when after landing in New York he was dressed in a golden space suit and sat in an "egg-pedo", a new means of transport that he had invented¹⁶. Dalí dressed just like he painted a canvas, combining different styles in a unique way, describes Gallagher, and singles out several pieces of clothing that he wore, such as wide leg pants, polo shirts with open collars, cheetah print pullovers, velvet coats and tennis vests³⁴. Likewise, he posed for photographers in bizarre combinations and with unusual accessories, so for example he once wore a rhinoceros horn instead of a hat²⁹, or for Halsman's photo when he decorated his moustache with flowers³⁵.

In addition to experimenting by combining different styles, thus giving his personal image a special touch, he collaborated with famous fashion designers of the time. In the early 1930s in Paris, while Dalí was trying to make a name for himself in the capital of art, he met the French fashion designer Christian Dior, who at the time ran a gallery where Dalí exhibited his works³⁶. Gala was also impressed with Dior's creations, which she happily wore and for whose clothes she became an ambassador. She was the embodiment of the modern style and a promotor of the designer's collection known as New Look. The collaboration continued later at a ball where Gala and Dalí came dressed in Dior costumes³⁶.

The fashion designer Elsa Schiaparelli, "the protagonist of the combination of fashion and art in the age of surrealism and the person who gave fashion a new dimension of performativity with this piece", had a special collaboration with Dalí at a time when sexuality appeared more and more in the public space³⁷. This enabled her to have a completely new view of a "symbiotic meeting of fashion and art", while shocking the audience by "choosing unusual and unexpected combinations of visual elements and decorations"³⁷. The cult "Skeleton Dress", made of black silk with fabric covers sewn to resemble ribs, was created in 1938 after Dalí's painting of a woman in a sheer, clingy dress which reveals her ribcage and hip bones, and although only one version was sewn, the dress inspired later designers, including Alexander McQueen³⁸. For Schiaparelli, Dalí designed a seductively pink sofa cover which became a trend and encouraged her to produce a collection of hats inspired by his art – hat shoes, a hat-shaped ink container and a meat chop hat – a hat designed to look like a meat chop²⁴. Furthermore, association and friendship with the famous French fashion designer Coco Chanel influenced Dalí's work, the costumes he designed for theatre performances, as well as other clothes and pieces which combined art and fashion³⁹. In collaboration with the photographer Jean Clemmer, Dalí designed the *tableaux vivants*, a photographic project in

which they engaged the Spanish fashion designer Paco Rabanne to dress the models who posed in Dalí's house in Port Lligat⁴⁰.

The Spoken Techniques of Salvador Dalí's Personal Public Relations

Tomić regards organising various events as one of the speech techniques, which he calls "good" techniques for attracting the attention of the media²⁶. Dalí readily gave interviews and during his career was often a guest on television, and his appearance in the media shows how skilled he was in improvising in front of the cameras and how confident in public outings, although he did not speak English very well⁴¹. Documenting the artist's life, Weyers points out how he turned interviews and lectures into carefully staged spectacles²⁹. Tomić emphasises that the interview is "an important event in preserving and strengthening a person's credibility in the eyes of the public"²⁶, which Dalí was well aware of. He shied away from anonymity; when the French writer Bosquet asked him if he could live anonymously, Dalí answered: "That would be very difficult for me. Dalí would not remain anonymous for long"¹⁵. To satisfy his hunger for publicity, as Weyers wrote, Dalí increasingly used television, which in the 1960s took the stage in the category of mass media, a channel through which he could even reach the audience that was not interested in art²⁹.

Throughout his life, he gave a series of lectures and speeches which were often real spectacles and in which, he developed the skills of holding the audience's attention with his "gaudy extravagances and surprising rhetorical tricks"²⁹. This became his career, although, as some argue, his speeches and lectures were noticed more for the entertainment value of the speaker than for the content itself²⁹. In his autobiography, he explains how important it was for him to influence the world: "Furthermore, I was possessed by the desire to impose and emphasise the value of my way of thinking in any way I could"¹⁵.

Dalí himself admitted that he loved being Dalí, causing a scandal and being a clown like his idol Charlie Chaplin⁴². Descharnes wrote that even his paintings caused scandals because of their sexual symbols, such as *Female Nude* and *Unsatisfied Desires*, which were exhibited at the beginning of his career in Barcelona and which provoked fierce reactions¹⁹. As a researcher of his work, Néret also believes that Dalí was, as the public defined him, "a true representative of his time only when he turned himself into a star"²⁴. Scandals and spectacles were always present in his life, so in London in 1936, during the International Surrealist Exhibition, as described by Weyers, he entered the stage dressed in a diving suit and wearing a helmet on his head in which he could hardly breathe and due to which he started calling out to help²⁹. In one of his most scandalous photo sessions, Dalí took a photograph entitled "Pleasure of Death", which showed seven naked women whose bodies were formed in the shape of a skull⁴³.

Dalí's madness must have helped him become world-famous and a true international sensation⁴², while Bosquet adds that Dalí's genius did not tire and that "he became famous for his aggressive manifestations and statements in which swagger is intertwined with boundless megalomania"⁴⁴. Furthermore, Descharnes claims that "his life was a continuous display of fireworks, a perpetual celebration which never ceases to fascinate him and others. He was constantly active – painting, drawing, sculpting, signing, receiving guests or raising a new prop of his everyday mythology in what surrounds him"¹⁹.

Dalí skilfully used this tool by associating with many famous and influential individuals. Weyers writes that he gathered extremely extravagant people around him, not exclusively for the purposes of socialising but because together they attracted more attention from the public and the media²⁹. Thus, from an early age, the artist made numerous acquaintances, working in the surrealist movement, hanging out with surrealists such as André Breton, Paul Éluard, Max Ernst, Luis Buñuel, then artists such as Pepin Bell, Garcia Lorca, Pedro Garcias, Eugenia Montes, Raphael Bardes, Paul Éluard, René Margrith, Alberto Giacometti¹⁹, as well as influential politicians and other well-known persons, such as Francisco Franco, Walt Disney, Manuel Benítez, Juan Antonio Samaranch, Queen Sofia, Edgar Neville, Sigmund Freud, Coco Chanel, Henry Miller¹⁸, and the famous interior designer Jean-Michel Franck⁴⁴.

The Written Techniques of Salvador Dalí's Personal Public Relations

To what extent was Dalí represented in the press is shown by data from the Spanish Centre for Dalí Studies in Figueres, which contains an extensive collection of 68,600 digitised articles from the period of 1918 to 1989, containing about 35,000 newspaper clippings which form a part of the artist's collection²⁹. He was subscribed to various agencies which provided him with newspaper reports and magazines in which his name appeared²⁹. The Centre also keeps a collection of more than 5,000 magazines, both local, national, and international, which deal with topics related to Dalí¹⁴. When asked how he feels about criticism in the press, Dalí answered: "This criticism pleases me and invigorates me. Dalí is constantly being talked about, and if it's criticism, I'm simply fascinated, because it means I arouse envy. The envy of the dissatisfied is the thermometer of success"¹⁴.

Descharnes points out that Dalí's activity was not limited exclusively to painting because already in his youth in Barcelona he worked as a contributor to several literary and artistic avant-garde magazines, and continues that even without having read "The Secret Life of Salvador Dalí" we can conclude that he was also an excellent writer¹⁹. He wrote several books in his lifetime, in 1928 "The Yellow Manifesto", in 1929/30 "The Visible Woman", in 1942 "The Secret Life of Salvador Dalí", in 1944 the auto-

biography "Hidden Faces", and in 1952-1963 "Diary of a Genius"⁴⁵. Descharnes also adds the books "Love and Memory", "The Tragic Myth of Millet's Angelus" and "The Conquest of the Irrational", articles such as "Surrealism in the Service of the Revolution" and "Minotaur", as well as the pamphlet "Declaration of the Independence of Imagination and the Right of Man to His Own Madness" from 1939 and "The Mystical Manifesto"¹⁹.

Finally, Dalí made illustrations for the press, for various journals and magazines, partly out of a desire for self-promotion, partly out of a desire to explore the media and a love of printed word⁴⁶. Between 1935 and 1937, he worked for the magazine supplement "The American Weekly", whose circulation exceeded sixty million at the time, which provided him with additional media exposure⁴⁶. He also designed four covers for the fashion magazines Vogue, Harper's Bazaar and Town & Country⁴⁶. In the 1940s, he wrote articles for the "The American Herald", and at the same time managed and produced his own publication "Dalí News"⁴⁷. He became tired of reading various newspapers, so he started a newspaper which contained exclusively news about him, and in the editorial he wrote the following: "This time I decided to write everything that I would like to read in a newspaper about myself"⁴⁸.

Discussion

In contrast to the 20th century, where personal relations with the public were conditioned by the will of the media to market certain content, the modern age provides new communication channels which allow a person to choose the time and message to be sent to the target public. During the 20th century, when Dalí worked and created, the press and TV were the most represented media and the media which he used the most in building personal relations with the public, that is, his personal brand. Descharnes states that "his personality of a genius is today doubled as legendary thanks to the press and television"¹⁹. Hungry for constant attention, Dalí used all available communication channels and, according to Weyers, despite his already great popularity, he was constantly looking for different ways to continue presenting himself to the world²⁹.

An important segment in personal branding were successful relations with the media, which the artist continuously nurtured by strategic placement of sensational topics about his artistic and private life, thus achieving continuous publicity. This is supported by his statement: "And if it is true that I love publicity, for one thousand and one reasons, ..., the fact is undeniable that publicity loves me with a passion more fierce than my own"⁴⁶. Regarding Dalí's excessive self-promotion, Paul H. Walton wrote: "Salvador Dalí's reputation was established so aggressively through self-promotion that it is an obstacle to a calm appreciation of his art"⁴². An important technique in his personal relations with the public was being acquainted with and meeting famous and influential people, which

enabled him to strengthen his image in the public, his publicity, but also initiated new business collaborations and the sale of his works of art.

By all accounts, the "master of self-promotion and spectacle"⁴⁹ and a man of extravagant exterior, Salvador Dalí, used all available techniques and available communication channels in creating personal relations with the public in order to promote himself and his own art, as can be concluded from the previous subchapters, from visual techniques such as exhibitions, film, photography, fashion, to spoken techniques which included interviews, various speeches and lectures, formal and informal meetings and gatherings, spectacles and scandals, and finally, written techniques in the form of newspaper reports and news, articles which he wrote for literary and artistic magazines, his published books and letters.

Communication channels in Dalí's time meant exclusively one-way communication, without feedback from the target audience, in contrast to modern communication channels used today, through which the audience has the opportunity to actively participate, criticise, praise and comment. Being active on social networks enables a two-way communication with the audience and it can be assumed in a timely manner whether the strategy of personal relations with the public needs a possible correction or proactive action.

Social media has changed the way art is perceived, appreciated and sold⁵⁰, and states that in the past an artist's success was measured depending on how many of their works of art were exhibited in galleries. Today, social media has significantly changed that because social networks, in addition to presenting content, are also used for checking the quality of a work of art according to the number of followers, but also for selling them⁵⁰. We mentioned Dalí's influence in the fashion industry, photography, theatre and film, and in the field of invention and innovation has been mentioned, but the area in which Dalí made the greatest impact is certainly the field of fine and visual arts. Just being active in the surrealist movement, which many call the most influential art movement of the twentieth century, is enough to conclude that he had an exceptional influence on the work and activities of future fine artists⁵¹. That Dalí was aware of his influence is confirmed by the words written in his autobiography: "I saw Paris change before my eyes, and on my orders"; "I have noticed that the largest number of shop windows are inspired by the surrealist rules which I myself introduced"¹⁵.

When it comes to trends in art, he particularly influenced abstract expressionism, pop art, performance art and conceptual art⁴⁷. Descharnes¹⁹ writes that Dalí was for a long time pushed by gallery owners and art dealers to sell his works for much more than the market at the time allowed. With Gala's help, he always managed to find art lovers who were willing to pay dearly to own his paintings. Although today his works of art achieve a high market value, this was not the case in the past and, as one Spanish source vividly describes, the "marriage" of art and money was not always looked upon favourably⁵¹. Therefore,

Dalí is described as a great innovator in the business world precisely because the high prices of his works influenced the change in the market value of art⁵¹.

Chimera also writes about Dalí's influence, concluding that "Salvador Dalí influenced everything!", that there are so many areas in culture and contemporary society where "his extraordinary creativity has left its mark"⁵². There is an immeasurable number of artists influenced by him, and some of them have confirmed it themselves, such as Jeff Koons, Philippe Starck, Hervé van der Straeten, Serge Gainsbourg, Lady Gaga and Maison Lancel^{52,47}. In addition, the artists Max Ernst, Jackson Pollock and Mark Rhotka⁴⁷ should definitely be mentioned. Salvador's already mentioned photograph "In Voluptas Mors" taken by Philippe Halsman, which shows seven naked women forming a skull with their bodies, influenced several artists. This includes the piece called "Life is beautiful" by the American artist David Datuna, which shows a huge bright skull made from contact lenses, then Warhol's work from 1976, which shows six skulls against different coloured backgrounds, Damien Hirst's "For the Love of God", a platinum copy of the skull of a European who lived between 1720 and 1810, embedded with 8,601 diamonds, as well as works by Takashi Murakami, Gerhard Richter, Jean-Michel Basquiat and Subodh Gupta, where the skull is also the main motif⁵³.

In contemporary pop culture, there are numerous artists whose work was influenced by Salvador Dalí, but the American singer Lady Gaga stands out in particular, a true Dalí fan, who modelled on the artist and posed for photographers with rhinoceros horns on her forehead and nose or a mustache reminiscent of Dalí's, played a piano whose legs resemble Dalí's elephants and wore a meat dress inspired by a photograph showing Dalí placing a piece of meat on Gala's shoulder⁴². He also greatly influenced the English singer Elton Johan, whose fashion statement, especially at the beginning of his career, is reminiscent of Dalí's extravagant clothing style. The names of fashion designers who were influenced by this painter should certainly not be omitted, such as Agatha Ruiz De La Prada⁵⁴, Diane von Fürstenberg, who presented a campaign inspired by his art and thus paid tribute to her friend and surrealist painter⁵⁵, and Franco Moschino who designed a T-shirt dress with a Dalí mustache motif⁵⁶, Louis Vuitton and its male models dressed in fluffy coats decorated with large, plush lobsters⁵⁷, and many others. Although it is impossible to list all the people whose works were influenced by the Spanish painter, the surrealist group from Chicago, the Mexican muralist Marcos Rey, the English artist Sarah Lucas and the American director David Lynch also certainly owe their artistic inspiration to Salvador Dalí.

He also participated in television commercials for many brands promoting various products, from cars and airlines to medicines, chocolates and liquors, and he was hired by famous brands such as Braniff International, Iberia, Nissan, Alka Seltzer and Osborne⁴¹. In 1969, Dalí designed the logo for Chupa Chups lollipops, a product

from a Spanish candy factory, a design that irresistibly resembles his "soft watches"⁵⁸. Although some artists would worry about compromising their own artistic ideals by appearing in commercial advertisements, Dalí tirelessly promoted himself and his art through television ads, such as posing in front of a Datsun station wagon and enjoying Lanvin chocolate bars⁴⁸.

Moreover, he was very well aware of the power of advertising and used it to promote himself and his work. Besides being happy to "sell" his own eccentric personality in order to promote products, which his fellow surrealists did not like and who thought that he was betraying the surrealist movement and that he was greedy for money, Dalí was actually a surrealist all his life and remained faithful to one of the main commands of the art movement: "Shock the bourgeoisie!"²⁷. Although he was not hired for advertising purposes, he influenced advertising as well, so a number of authors mention him as a master in advertising and self-promotion, emphasising the techniques he used in building a personal image. Considering that he was one of few artists who gained fame during his lifetime and sold his art for a lot of money, it can be concluded that he was skilled in the field of marketing and sales, and this is confirmed by his words: "Trading without advertising is the same as winking at a girl in the dark. You know what you're doing, but no one else does"⁵⁹.

Skoko claims that a person who intends to become a brand and to last for years must have "specific qualities, but also charisma, i.e. the art of attracting and retaining attention" and emphasises that there are few who remain brands even after their death⁶⁰. Therefore, we can conclude that Salvador Dalí is a brand, a brand which continues to live, a person of exceptional charisma, who certainly skillfully managed to be in the focus of attention at all times. Skoko points out that some people do not try to become brands at all, they simply possess "the charisma, are different, know how to communicate, achieve results in what they do, change reality", and adds that strong brands are confident in what they represent and know very well "who they are and how to present themselves"⁶⁰. Dalí must have possessed enormous charisma; he communicated effectively with the media and the public and was successful in self-promotion. "Dalí was a master of personal branding", and his moustache became a feature which represented his art and signalled to everyone that he was a creative genius⁶¹.

Conclusion

The American business magazine *Forbes* singles out ten rules of personal branding: focus on the key message you want to send, be unique, tell a story, be consistent, be ready to fail, create a positive influence, follow successful examples, live your brand, allow others to tell your story and leave a legacy⁶². Judging by the artist's actions, it can be asserted that he managed to follow all the ten rules stated by *Forbes* and thus successfully realise the process of personal branding, that is, become a global brand.

Certainly, the exhibition "Branding Dalí. The construction of a myth" staged in Naples in 2019, which analysed Dalí's self-branding process, confirmed the assumption that he can be characterised as a brand persona⁶³. Likewise, souvenirs, clothing, fashion accessories, interior decoration items, etc., with Dalí's image or motifs from his artworks, which can be found in various souvenir shops, designer stores and online sites, undoubtedly prove that he continues to justify the status of a brand persona, which Cain³⁷ also points out, explaining that even decades after his death, the brand name Salvador Dalí has not lost its value. Humans have always had the desire to be accepted in society, to be recognised by the environment and to leave a good impression on someone. Moreover, Maslow's pyramid confirms the previous sentence by highlighting belonging and appreciation as one of the innate human needs, so it is not surprising that topics related to personal image, personal PR or personal public relations increasingly occupy the general public and arouse the experts' interest.

The analysis of information from the available literature and a review of online sources shows that the Spanish painter built personal relations with the public extremely skillfully and that he carefully looked after and nurtured his personal image, which he partly built and communicated through fashion. Using all accessible communication channels, he achieved a continuous media presence, which was definitely enhanced by successful relations with the media he collaborated with. The key activities in the strategy of the artist's personal relations with the public are publicity, topic management, creating spectacles and networking. Publicity implies planned activities which the painter used in order to win over the world public and gain media attention with the aim of promoting his own artistic work. Furthermore, theme management is an area in personal relations with the public which is closely related to the creation of spectacles. Salvador Dalí often organised events and performances which surprised, delighted or shocked the audience by experimenting with different media, objects or works, so in fact he managed to produce content and manage the topics he wanted the press or television to report on.

While aware of the exceptional importance of socialising with influential individuals, artists and politicians, Dalí built a valuable network of acquaintances through which he realised promising artistic collaborations, secured lucrative jobs, gained media coverage and strengthened his own name on a global level. His influence on fine, visual, film and musical artists who acted and act inspired by Dalí's works and life is undeniable, and, therefore, we can undeniably conclude that Salvador Dalí was the forerunner of the term influencer, i.e. that he was an influencer in the 20th century. The fact that he made commercials and promoted products, thus influencing consumer decisions, also confirms the previous thesis. Indeed, Descharnes¹⁹, writing about the artist's extensive influence, states: "Dalí continues to be Dalí, continues to impose on the world the surrealist challenge of his personality, and the world is increasingly interested in him".

Although it has been more than thirty years since Dalí's death, the Spanish painter and his art continue to disturb, enchant, delight and shock. One of the characteristics of a person who has the status of a brand, as Skoko⁶⁰ believes, is precisely that his brand must last for years, which Dalí certainly succeeded in, as it was pointed out on the internet pages which state that "Dalí is still very much alive"⁶¹ and that "Salvador Dalí is present more than

ever and still continues to fascinate us"⁶². His strong charisma, exceptional ability to attract attention and a sense of self-promotion irrefutably confirm the claim that Dalí is unique, authentic, unadulterated, recognizable all over the world, that he is a brand. Therefore, this paper confirms that he used almost all the communication tools used by influencers today, only on different platforms, and that he was an influencer and a brand persona.

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I. Čulo

University North, Trg Žarka Dolinara 1, 48000 Koprivnica, Croatia

e-mail: iculo@unin.hr

OSOBNİ ODNOSI S JAVNOŠĆU I FENOMEN INFLUENCERA: STUDIJA SLUČAJA UMJETNIKA SALVADORA DALIJA

SAŽETAK

Područje osobnih odnosa s javnošću sve je više u pozornosti stručnih i znanstvenih istraživanja, osobito nakon pojave društvenih mreža koje su omogućile pojedincu instantnu prezentaciju publici diljem svijeta stoga osobe često koriste instrumente osobnih odnosa s javnošću kao alate za postizanje svojih ciljeva. Otac odnosa s javnošću, Edward L. Bernays, već je 1920-ih godina konstatirao kako svaki pojedinac u ukupnoj populaciji podržava onu ideju s kojom se može poistovijetiti, a da to najčešće ostvaruje kroz tumačenje simbola. Iz tog razloga sam Bernays služio se primjetnim i manje očitim simbolima kako bi utjecao na javno mnijenje, a povijest pokazuje kako osobni odnosi s javnošću postoje oduvijek. Upravo stoga tema ovog rada jest strategija kreiranja osobnog imidža i osobnih odnosa s javnošću u vrijeme prije pojave interneta i društvenih medija na primjeru španjolskog umjetnika Salvadora Dalija. Metodom studije slučaja detaljno će se prikazati proces izgradnje osobnih odnosa s javnošću Salvadora Dalija i opisat će se ključne aktivnosti i komunikacijski kanali koje je koristio. Cilj rada je provjeriti je li termin influencer postojao i prije pojave društvenih medija te potvrditi tezu da je Dali bio utjecajnik (influencer) i brend osoba.