

[Absolut Advertising Compilation](#)



I always loved the creativity of the [Absolut Vodka](#) Advertising campaign – Here is some of my favorite – there's sooo much out there that it would be hard to put them all here, but, Yes there is a but! I don't know if you are familiar with [absolutads.com](#), who have probably one of the biggest collection on the net... Enjoy 😊





ABSOLUT IGUANA.



ABSOLUT AFTERMATH.



ABSOLUT NARCISSIST.

trendland.net



ABSOLUT OLD SKOOL.



ABSOLUT D.I.Y.

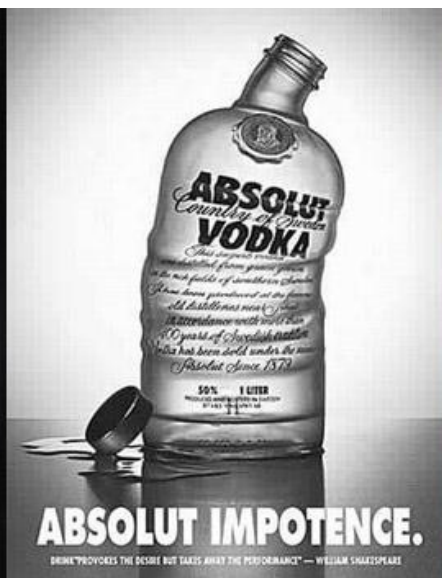


ABSOLUT ATTITUDE.

trendland.net

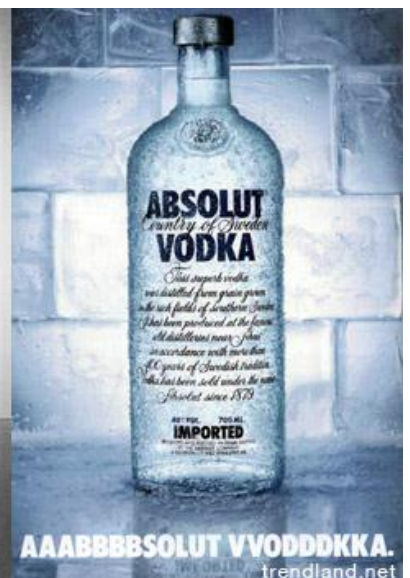


**ABSOLUT
Country of Sweden
VODKA**
FOR
FASHION ANIMALS
IMPORTED



ABSOLUT IMPOTENCE.

DRINK "PROVOKES THE DESIRE BUT TAKES AWAY THE PERFORMANCE" — WILLIAM SHAKESPEARE

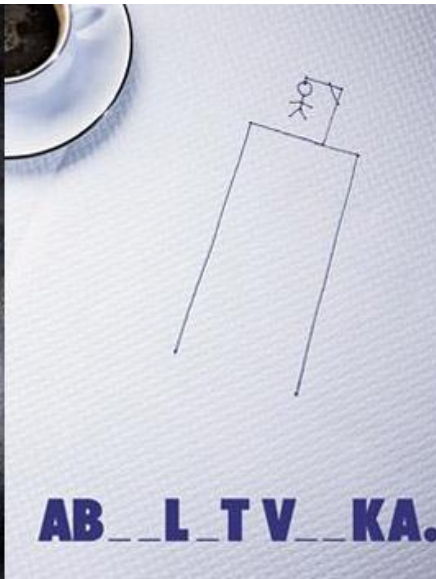


AAABBBBSOLUT VVODDDKKA.

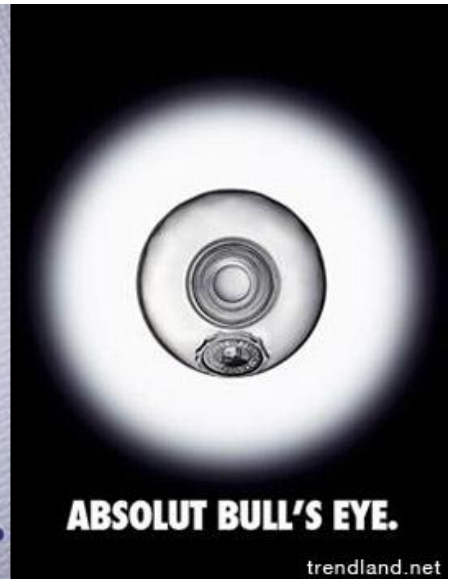
trendland.net



ABSOLUT LUCK.



AB _ L _ T V _ KA.



ABSOLUT BULL'S EYE.

trendland.net



THE ABSOLUT Country of Sweden VODKA

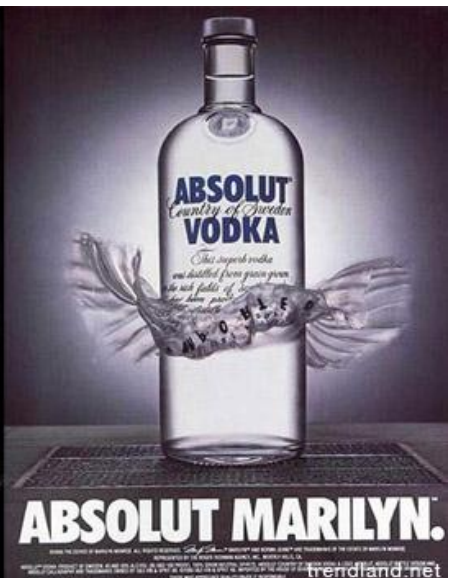
This superb vodka was distilled from grain grown in the rich fields of southern Sweden. It has been produced at the same distillery since 1879. In accordance with more than 170 years of Swedish tradition, it has been aged in oak barrels for 12 months.

IMPORTED



ABSOLUT-ATTRACTION

SHARE THE ULTIMATE ROMANCE WITH THE ABSOLUT BINGO RING GIFT TRICK



ABSOLUT MARILYN

ABSOLUT VODKA IS A REGISTERED TRADEMARK OF V&S VIN & SPRIT AB. ABSOLUT BOTTLES ARE THE PROPERTY OF V&S VIN & SPRIT AB. ABSOLUT BOTTLES ARE NOT TO BE REUSED. ABSOLUT BOTTLES ARE NOT TO BE REUSED. ABSOLUT BOTTLES ARE NOT TO BE REUSED.

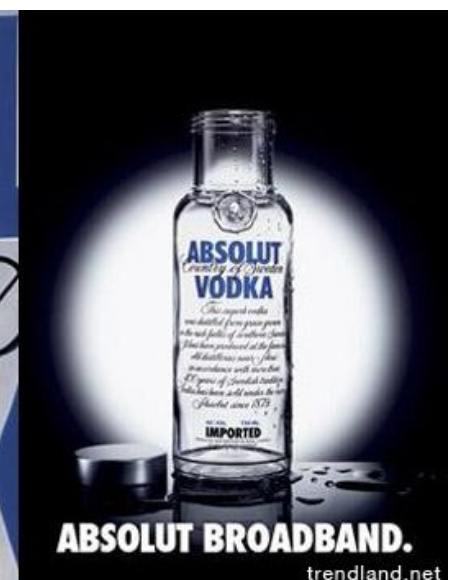
trendland.net



ABSOLUT NAUTILUS.

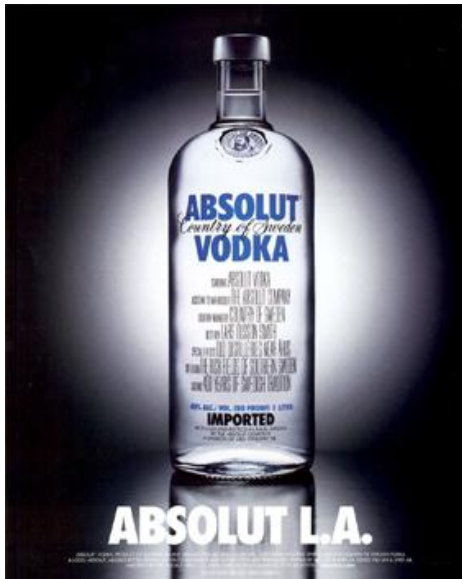


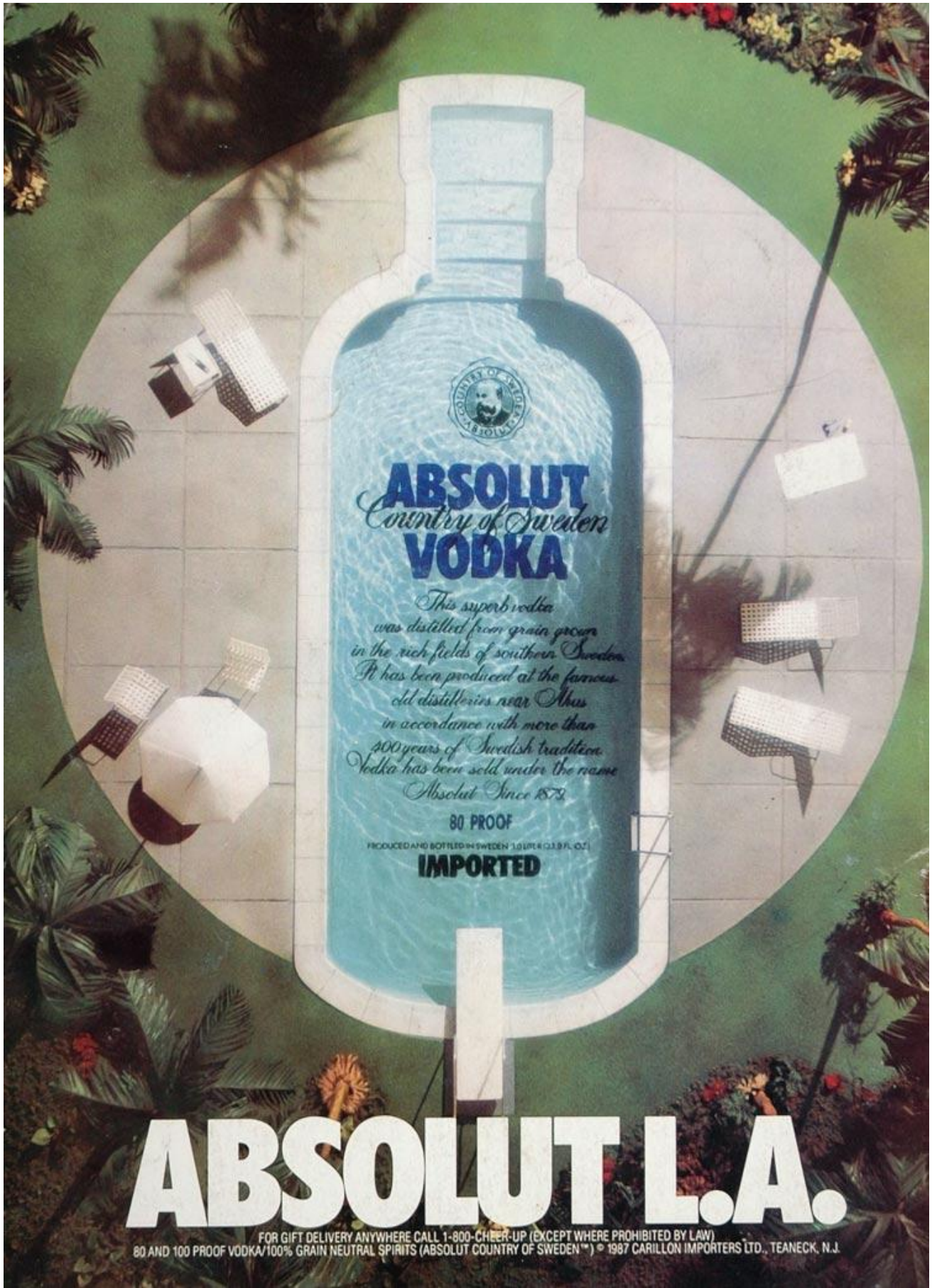
ABSOLUT ZOOM.



ABSOLUT BROADBAND.

trendland.net





COUNTRY OF SWEDEN
ABSOLUT
Country of Sweden
VODKA

*This superb vodka
was distilled from grain grown
in the rich fields of southern Sweden.
It has been produced at the famous
old distilleries near Åhus
in accordance with more than
400 years of Swedish tradition.
Vodka has been sold under the name
Absolut Since 1879.*

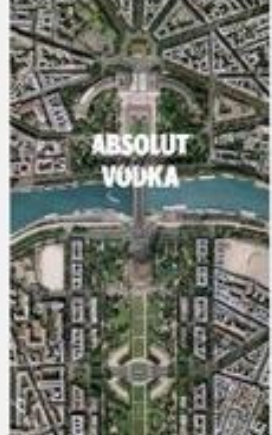
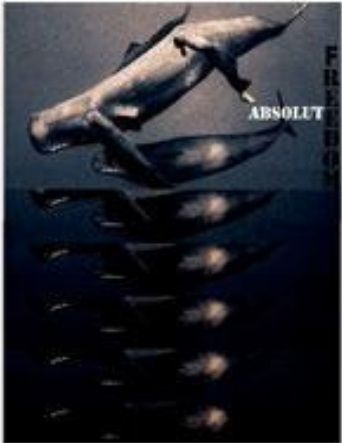
80 PROOF

PRODUCED AND BOTTLED IN SWEDEN 1.0 LITER (33.8 FL. OZ.)

IMPORTED

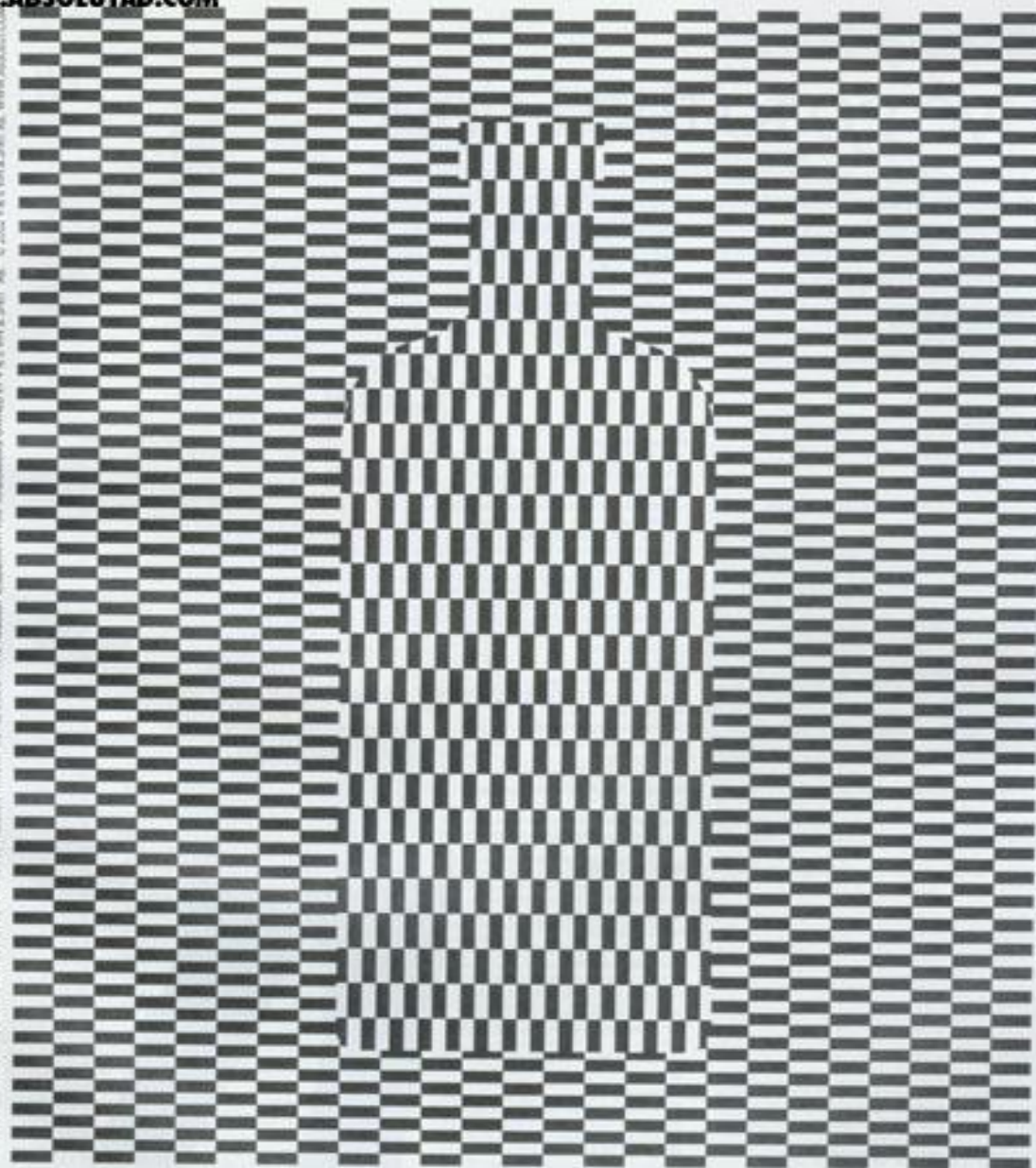
ABSOLUT L.A.

FOR GIFT DELIVERY ANYWHERE CALL 1-800-CHEER-UP (EXCEPT WHERE PROHIBITED BY LAW)
80 AND 100 PROOF VODKA/100% GRAIN NEUTRAL SPIRITS (ABSOLUT COUNTRY OF SWEDEN™) © 1987 CARILLON IMPORTERS LTD., TEANECK, N.J.



WWW.ABSOLUTAD.COM

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ABSOLUT AMAZE.

FOR MORE AMAZING ILLUSIONS VISIT ABSOLUT AMAZE: 31ST JULY TO 25TH AUGUST,
THE.GALLERY@OXO, OXO TOWER WHARF, SOUTH BANK, LONDON.

July 24-31 2002 | TIME OUT LONDON 17

ABSOLUT CAMPAIGN



"Absolut advertising is celebrated not just for its longevity but also for its ingenuity. Readers tear out the ads and hang them on their walls. Librarians have to guard their magazines from being de-Absoluted. College students actually collect and trade ads. A SoHo antique shop hawks copies of ABSOLUT WONDERLAND, while a Madison Avenue newsstand carefully razors the Absolut pages from its stock and sells them for a few dollars apiece (naturally, selling the magazines as well). What's going on here?

Readers enjoy a relationship with this advertising that they have with few other advertising campaigns, especially in the print media. They are challenged, entertained, tickled, inspired, and maybe even befuddled as they try to figure out what's happening inside an Absolut ad." -Richard W. Lewis, *Absolut Book*

At the outset of this research project, I began an attempt to discover how Absolut advertisements work. What makes these ads foster such a unique relationship with the public? How can these ads accomplish their goal when some of them are not meaningful to a wide range of readers? How can such a simple layout continue to sell a product, and entertain at the same time? When will we become bored with Absolut ads?

The study of semiotics gave me a set of guidelines with which to evaluate Absolut advertising. Semiotics, the science of signs and meanings, provides the terms and concepts needed to classify what happens when a reader looks at an image. Everyday, we interact with thousands of images, each one conveying a particular meaning. With this particular project, I have identified the most important elements that allow Absolut advertisements to convey their message.

The first element of an Absolut ad that we recognize is the bottle. Each ad features the bottle, or the shape of the bottle, prominently. Because these ads have been running for almost 20 years, we have become familiar with how Absolut ads present themselves. In actuality, the text at the bottom of the page is more attractive to the eye because of its brightness. But, since we know that the text gives away the key to the meaning of the ad, we, as readers, look to the bottle first. We can, hopefully, discern the meaning of what is happening with the bottle on our own, without the text.

This dynamic makes the Absolut bottle the most salient element on the page. Each new ad that a reader comes across will draw them in by establishing a sense of curiosity. Readers want to know how the bottle is being presented in this particular ad. The salience of the bottle doesn't come about by flashy or bright coloring, like most advertisements. Absolut ads are unique in that they have an inherent attraction due to their long-running presence in the media. Readers know where to look and what to look for when they are studying an Absolut ad. Usually provided by the ad itself, salience, in the case of Absolut ads, is provided by the reader. Readers know where to look for the bottle, or bottle shape, because it is almost always directly in the center of the page. This center-oriented structure is not common in advertising today. Most ads are set up with a left-right or up-down reading path. Absolut, however, makes use of the center to establish the fact that the bottle is the "nucleus of the information on which all the other elements are in some sense subservient" (Kress and Leeuwen, 204). The margins surrounding the center may contain information, but it is only secondary to the image in the center. Most Absolut ads leave the upper, left, and right margins void, while filling the bottom margin with text. However, there are ads that make use of the entire page to create a more complete reading. These ads usually have a more complex meaning that requires more information be given to the reader. This information is supplementary and usually comes in the form of simple, familiar images that readers can connect to the bottle.

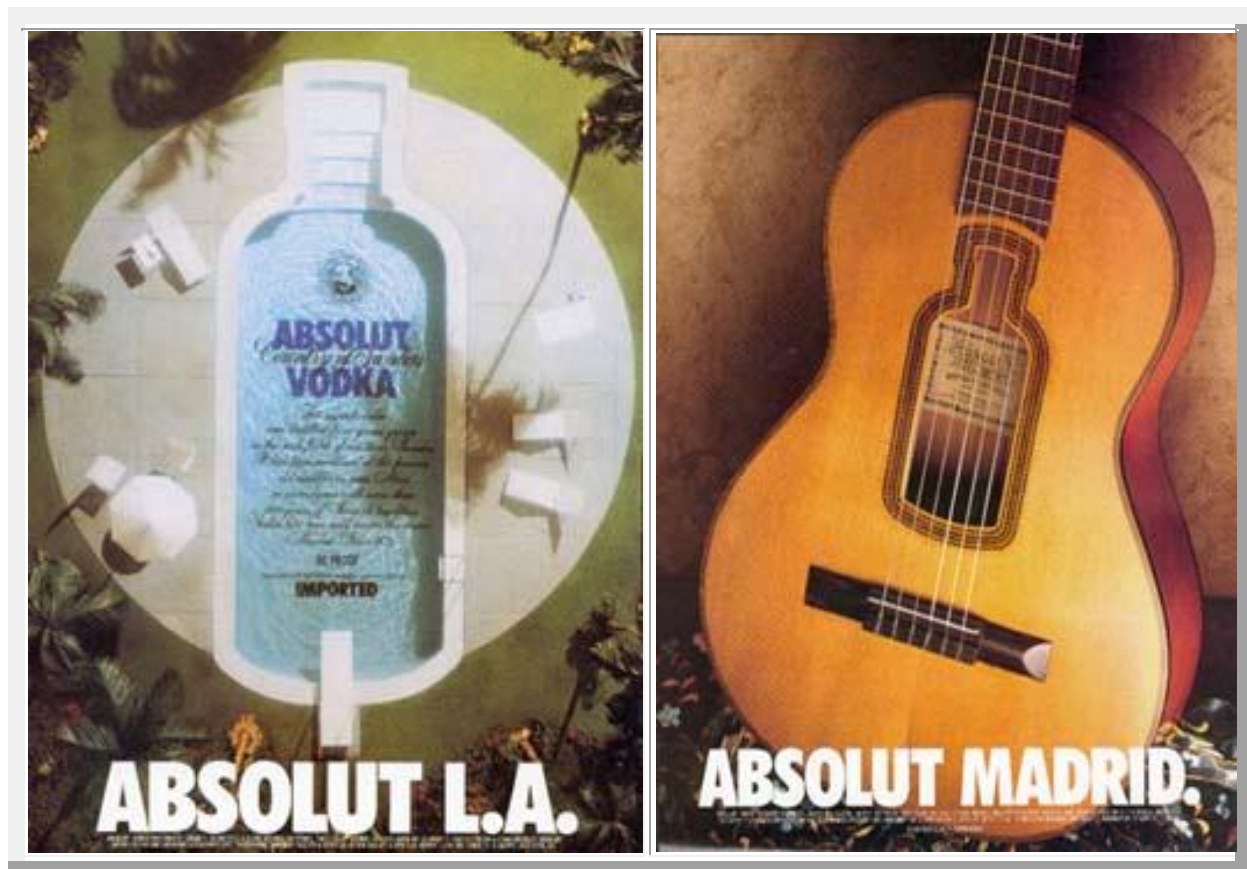
The bottom margin anchors the image. As stated earlier, readers look to the bottle first, so they can discern the meaning of the ad. When one does look at the text, the meaning becomes fixed. No longer is the ad up for interpretation. The reader is either right or wrong in their assessment, based on the text. Sometimes, the text does nothing to establish the meaning. If the reader is not familiar with the signs in the ad, or with the word following "ABSOLUT," they are at a loss as to what the ad is referring to. It is at this point that Absolut ads become unique. When a reader cannot fully comprehend what the ad is attempting to convey, they are still able to identify with the basic element of the ad, which is the bottle. The most important part of the ad, in terms of advertising goals, still shines through to a reader. Even if they do not realize what the text means, or what is pictured, the realization that this is an advertisement for vodka is still there. When one is in the liquor store, the bottle will be familiar, even if you don't know the last Absolut ad you saw was referring to.

The meaning, or non-meaning, of these ads is based on the concept of broadcast and narrowcast codes. Codes are systems of signs that "perform an identifiable social or communicative function" (Fisk, 65). Some of these ads use terms and concepts that are familiar to many, which constitute a broadcast code. On the other hand, narrowcast codes are "aimed at a defined, limited audience" (Fisk, 76). When a reader does not attach meaning to an Absolut ad, they are not in the audience that the ad is aimed at.

Most of these narrowcast codes make reference to some sort of cultural object or element, so the readers who do not pick up on the reference simply do not contain that piece of cultural knowledge.

In the end, the Absolut Vodka advertising campaign caters to cultural knowledge. Each ad makes reference to some aspect of pop culture. Even if the ad is referencing itself, Absolut has become such a landmark, it can be considered a cultural icon. The word "absolut" gives each ad a definitive quality. The references made by the ad are portrayed as the definitive version or example of some cultural element. At the same time, Absolut is made out to be the definitive vodka. Nothing defines what vodka should be better than Absolut. In much the same way, each ad attempts to define what our culture is all about. A few examples of Absolut ads can illustrate how this happens.

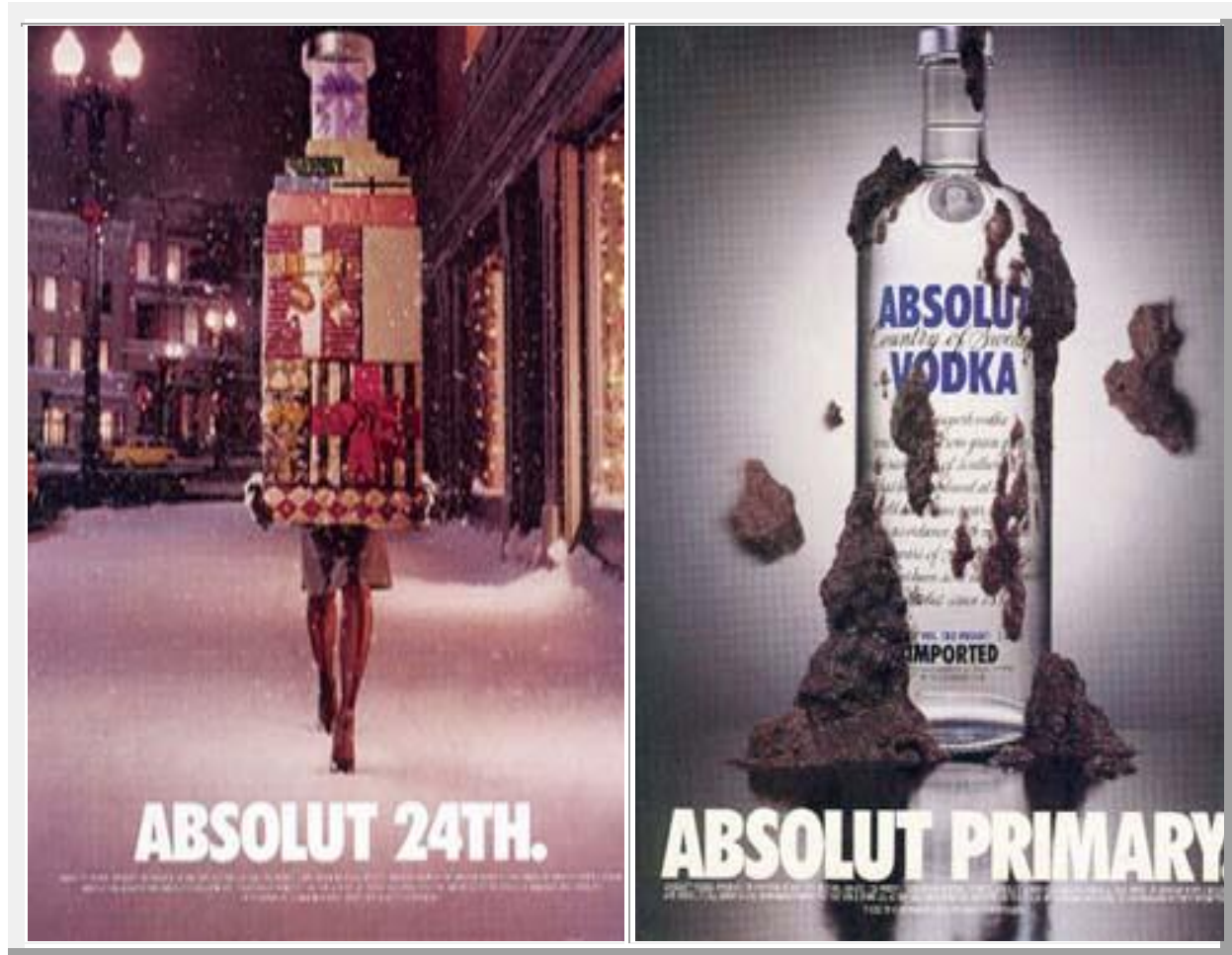
ABSOLUT LOCATION



This style of ad provides an image of a particular place, either in the United States or in Europe. "Utilizing landmarks, products, or attitudes for which each city is known," these ads present an image of Absolut as a national and international sensation (Lewis, 220). Because the Absolut bottle shape appears in the image, and it is so closely tied to the essence of the city or place, readers make the assumption that Absolut captures the essence of what ever location is depicted.

The cities that are chosen are well known and have a personality all their own. There is an L.A. atmosphere that is captured in the swimming pool, patio furniture, and palm trees of "ABSOLUT L.A." The guitar in "ABSOLUT MADRID" doesn't show off the city itself, but it captures one of the products that Spain is well known for. These ads transport the reader to the particular location, and make it easy for them to imagine sitting out by the pool or listening to a Flamenco-style guitarist play, all with a glass of vodka, of course.

ABSOLUT EVENT



"Event" ads deal with subjects that are timely and current. These ads take advantage of seasonal activities or holidays and current events. They make an appeal to their audience through their strategic position in time, however they have a limited time frame in which to work.

"ABSOLUT PRIMARY" is an ad from 1996, which was the last presidential election. It ran then, and was re-released for the 2000 campaign. The globs of dark material covering the Absolut bottle and moving towards it can be assumed to be mud. The "Primary" tag takes the idea of the mud and makes ties it to political "mud-slinging." The ad can almost be seen as a social comment, as the mud is ruining the Absolut bottle, just as negative campaigning is regarded as bad for politics.

Because the term "mud-slinging" is used so often during political campaigns, it is safe for advertisers to assume the meaning of this ad will come through to the reader.

"ABSOLUT 24TH" is one of Absolut's many Holiday ads. Advertisements of this kind have been running since Absolut's inception. Christmas ads like this one are more common for Absolut because so much booze is bought and consumed around Christmas time (Lewis, 89). "24TH" is one of the ads that does not feature an actual bottle, but the shape. The wrapped gifts make the traditional shape of the bottle. The ad campaign's position as such a long-running, successful series allows it to not actually display a bottle of vodka. Just the shape is enough for reader's to recognize. The centered position of the shape, and the traditional text at the bottom are other indicators that readers will recognize. Readership that is familiar with the ad campaign gives advertisers room to maneuver within formats and try new strategies.

ABSOLUT BOTTLE

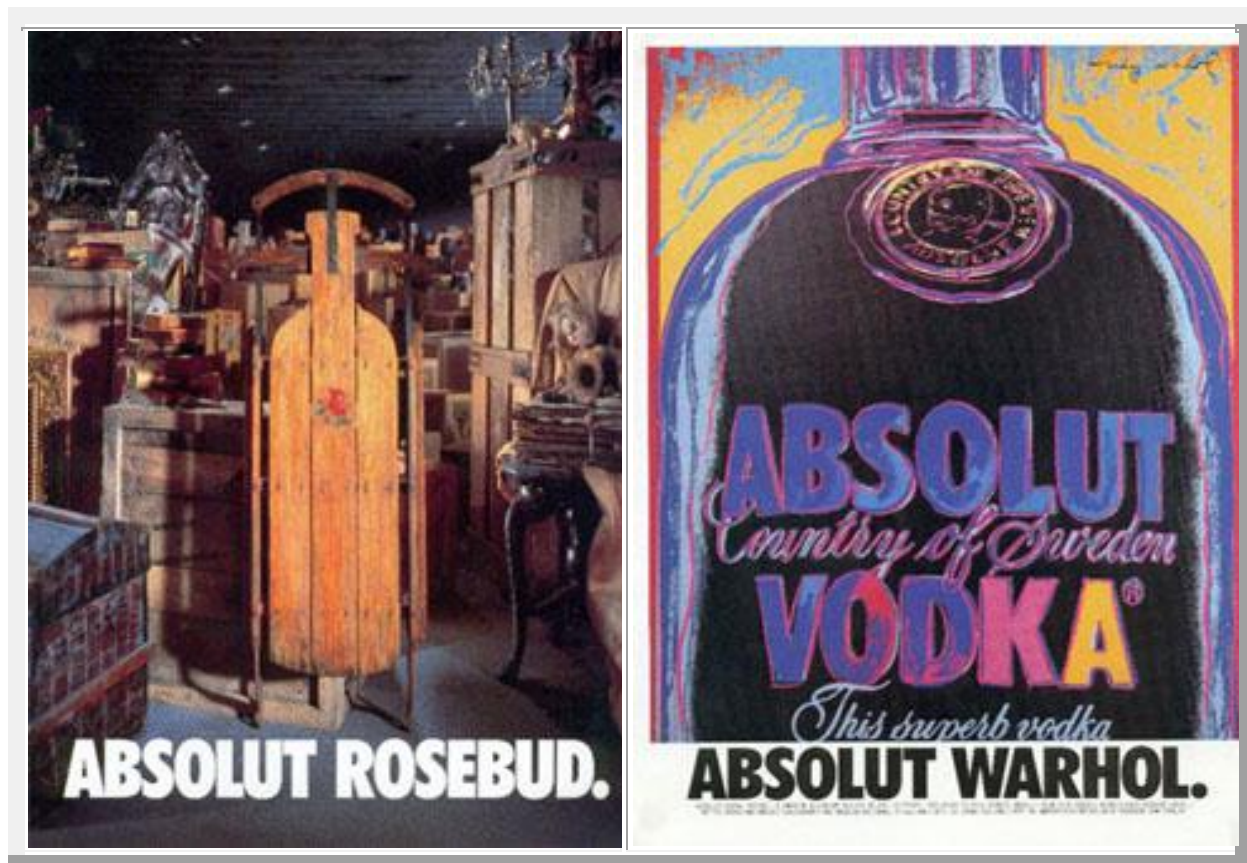


The "bottle" ads are most closely related to the original Absolut advertising concept. These ads utilize the bottle itself to convey some idea about Absolut vodka or its drinkers. "ABSOLUT IMPOSSIBILITY" is a unique twist on the ad solely featuring the bottle itself. This ad leaves the bottle alone. It is nothing more than a receptacle for booze. Most of the other ads of this type create some sort of character for the bottle by attaching something lifelike to it or slightly altering its normal appearance.

This ad does not make the bottle into something it is not. Cobwebs cover the bottle to signify that it has not moved in a long time. The text reading "impossibility" reveals that this situation would never occur. Inherent in the ad, unlike so many of the others, is the fact that this product is only a bottle of vodka. Although it does make the case that it is so good, no one would be able to leave it alone, the ad still stands out as unique because of its portrayal of the bottle as what it really is.

Another unique "bottle" ad is "ABSOLUT TEXAS." This ad plays on the cultural myth that everything is bigger in Texas. It is a humorous ad, but it provides an opportunity for an oppositional reading. This term refers to a reading of a sign or image that is counter to what is intended. In this case, the reader could conceivably see this ad as an indication that Texans are booze-hungry alcoholics. The size of the bottle indicates a massive amount of vodka, and it is easy to draw the conclusion that Texans need this amount, compared to the single liter other consumers purchase. To a reader not familiar with the myth of size in Texas, they are left with little indication as to what this ad may mean. This dynamic illustrates the idea of broadcast and narrowcast codes, as discussed in the campaign section.

ABSOLUT ENTERTAINMENT



"It's a special set of ads that are obviously not for everyone. We run them only in literary-minded publications such as the New Yorker and the New York Times Book Review or occasionally in film and entertainment magazines... But we hear time and time again that people appreciate the challenge, particularly when they conquer it." -Richard W. Lewis, *Absolut Book*

Most likely the best example of how broadcast and narrowcast codes work in the Absolut campaign, "entertainment" ads use cultural icons to illustrate types of vodka drinkers. Advertisements such as "ABSOLUT WARHOL" display the work of a well-known artist. This is Warhol's interpretation of the Absolut bottle. The style of the artist hails an audience who is familiar with the work of that particular artist. The "WARHOL" ad is easy to recognize because to many, Andy Warhol's distinctive style is well known. However, there are many ads that feature lesser-known artists. Ads such as these are targeted at an audience that knows quite a bit about art and is able to recognize an artist that does not have a wide appeal. To those individuals who can appreciate narrowcast advertisements, these Absolut ads make a reader feel as though the ad was tailor-made for them.

"ABSOLUT ROSEBUD" is an ad that takes an unusual stance on a movie that many are familiar with. The sled featured in the ad is a mock-up of the sled that Charles Foster Kane uses during his childhood in the movie "Citizen Kane." While many people may not have seen the actual film, "Citizen Kane" is a well-known film because of its critical acclaim. The sled, which figures prominently into the film, is not enough of a reference point for a reader who hasn't seen the film to know what the ad's subject is. Only a reader who has seen the film, or is very familiar with the plot, would recognize that the ad is alluding to "Citizen Kane." So, instead of creating an ad that would appeal to many readers, Absolut has chosen to reward those selected readers who have seen "Citizen Kane."

Both of these ads, as well as the others like them, are rewarding to those who have enough cultural knowledge to make sense of them. This is the reason for their appeal. By selecting a limited audience, these ads make their viewers feel more directly connected with the ad. Fans of the entertainers, films, artists, or writers who are featured in these ads are in a unique position to drink the same vodka their idols must be drinking.

Sources : http://people.southwestern.edu/~bednarb/su_netWorks/projects/