

A detailed illustration of a woman in a yellow suit and hat, standing next to a bicycle. She is wearing a white shirt, a blue and green striped tie, and a yellow hat. She has her hand to her face in a thoughtful or elegant pose. The background is a solid red color.

**POSTERS FROM
THE BELLE ÉPOQUE
TO THE 1960S**

**KUNST
SAMMLUNGEN
CHEMNITZ**

28/11/2021 - 20/02/2022
Kunstsammlungen
am Theaterplatz

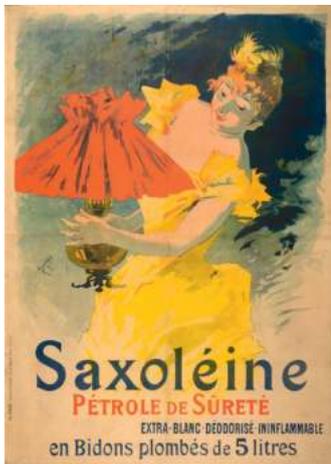
**ATTENTION:
ADVERTISING!**

Attention: Advertising! Posters from the Belle Époque to the 1960s

With the invention of lithography the poster developed into a powerful visual mass medium from the turn of the 19th century. Today posters are still considered to be one of the most effective forms of advertising, in spite of the emergence of digital media.

In around 1900 the so-called *affiche* led to a wave of enthusiasm and high artistic productivity; while being especially popular in France *affichomania* captivated the whole of Europe. In consequence posters were made for use in culture, entertainment and commerce, but also for political propaganda. Poster design passed through a number of different stylistic phases.

Initially it was only the printers or lithographers who were responsible for the design and production of posters, but later well-known artists turned to making posters. And so the so-called artist's poster was born. At first the artistic character was paramount. It was not until the advent of posters advertising objects that a reduced idiom emerged and ultimately became the norm.



Jules Chéret (1836–1932), *Saxoline*
Pétrole de Sûreté, 1891

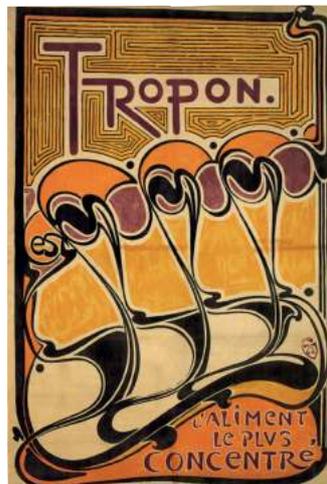
As the son of a printer Jules Chéret rose to become one of the leading poster artists of his time. In his own printing works he produced not only large-format posters, but also succeeded in simplifying the complicated printing methods of colour lithography, by using at first five stone plates, and later only three. This made the production of posters much more cost-effective. A scantily dressed lady on this poster acts as an advert for Saxoline petrol.

This monumental poster by Eugène Grasset advertises the international exhibition in Madrid 1893/94. The allegory of art – a female figure crowned with a laurel wreath and holding a trumpet – commands the scene with her voluminous shape rendered

in striking colours. Grasset was inspired by Japanese woodblock prints in terms of colour palette, treatment of the painted areas and the ornamentation. He even developed his own script, known as *Grasset*.



Eugène-Samuel Grasset (1845–1917),
Exposition Internationale de Madrid, 1893



Henry van de Velde (1863–1957), *TROPON*,
L'aliment le plus concentré, 1898

This poster advertises on behalf of the food processing company TROPON and for its eponymous protein product. In view of the abstract way Henry van de Velde depicts the power of the protein using lines and colours, eschewing any figurative motif, this is regarded as a key example of poster art from around 1900. He was also responsible for the firm's entire Corporate Design.



Alfons Maria Mucha (1860–1939), *La Tosca*,
Théâtre-Sarah Bernhardt, 1899

Alfons Mucha depicted Sarah Bernhardt as an art nouveau goddess. The poster shows the famous French actress in her leading role in *Tosca*. Mucha chose a narrow portrait format for this poster with floral elements and subdued colours, and he placed Bernhardt in a niche with ornamental decoration. The poster immediately enjoyed such popularity that it was secretly torn down from billboards.

During the time he spent in Munich Ernst Neumann was already making illustrations for the journals *Jugend* and

Simplicissimus. He not only worked as a graphic artist and painter, however, but also designed cars, yachts and motorbikes. The poster advertises a performance of the Australian Can-Can dancer Saharet (pseudonym of Clarissa Campbell) at the variety theatre Berlin Wintergarten. The colourful and rather suggestive poster was swapped for another one after only a few days in 1903.



Ernst Neumann-Neander (1871–1954),
Wintergarten Saharet, 1903

Adolph Friedländer, one of the best-known poster lithographers, ran a printing works of the same name in Hamburg. He specialized in four-colour lithographic posters like this one of the lion-tamer Claire Heliot. Her real name was Clara Pleßke and she was born in Halle. She discovered her love of lions while working at the zoo in Leipzig. She tamed the animals and toured successfully throughout Europe and the USA. In 1905 she was severely injured after being attacked by a lion, which brought her career to an abrupt halt.

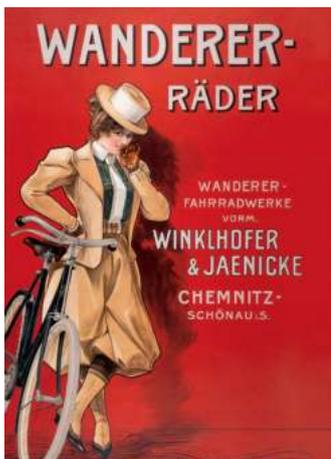


Adolph Friedländer (1851–1904), *Claire Heliot*, prior to 1904



Leonetto Cappiello (1875–1942), *Shampooing du Dr. Roja*, 1907

The Dr. Roja shampoo made of Norwegian tar and aromatic plants promises to give your hair more structure and body. The Italian poster artist and cartoonist Leonetto Cappiello deliberately exaggerates the poses, using strong colours and an overtly humorous rendering of the scene.



Unknown artist, *Wanderer-Räder*, before 1914

This poster promotes bicycles made by the Wanderer Company in Chemnitz. The striking lettering, signal red background and the lady with a coquettish flair were intended to encourage purchase of a bicycle. The sporty woman is wearing fashionable stockings and leather gloves made in Chemnitz to match her calf-length baggy trousers.



Ernst Deutsch-Dryden (1883–1938), *Die falsche Asta Nielsen*, 1914

Ernst Deutsch, who later took the name of Ernst Dryden, developed his own illustrative poster style. Whereas the cinema poster for the silent film *Die falsche Asta Nielsen* (*The wrong Asta Nielsen*) premiered in 1915 advertises in a matter-of-fact manner, the sixteen-part series for the Berlin restaurant *Richard's* exemplifies elegant drawing and humorous raffinesse. Deutsch later designed advertising for Coco Chanel and worked as a fashion designer.

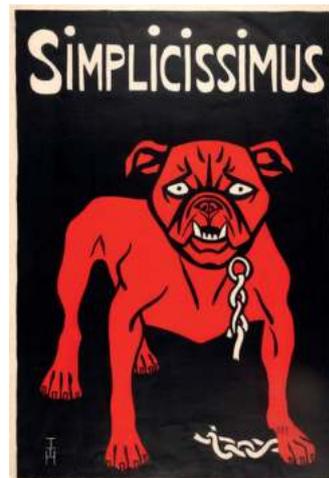


Ernst Deutsch-Dryden (1883–1938), *Richard's*, 1913

Lucian Bernhard mainly designed posters for technical products and brand names, such as the galoshes (rubber overshoes) shown here, made by the firm *Provodnik* in Riga. His posters are characterized by stark contrasts, minimal text and the simplified depiction of the object. The poster advertising *Provodnik* is thus stylized to give a clear message about the wares and brands it promotes. Bernhard was able to create a fusion of art and advertising through his familiarity with technical and psychological mechanisms.



Lucian Bernhard (1883–1972), *Provodnik*, 1913



Thomas Theodor Heine (1867–1948), *Simplicissimus*, 1897

Thomas Theodor Heine, being one of the most important cartoonists of his times, made this design with its red bulldog for the cover of the Munich journal *Simplicissimus*. In line with the critical satirical stance of this publication the viewer is confronted with the belligerent gaze of this beast. The combination of red and black underscores the urgent nature of the visual impact. This is one of the artist's best-known works.



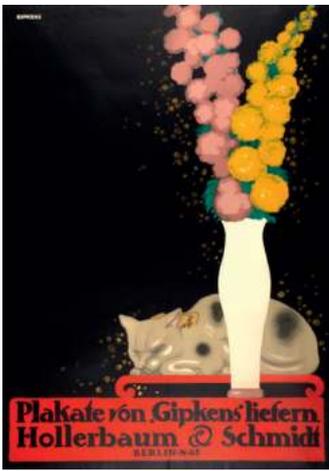
Ludwig Hohlwein (1874–1949), *Hermann Scherrer, Breechesmaker Sporting-Tailor München*, 1907

Ludwig Hohlwein entitled his most famous poster motif simply, *Man with saddle*. He used this design in modified form for different purposes. The poster promotes the sportswear of the Munich business of Hermann Scherrer and addresses the well-heeled consumer class. The checked jodhpurs that Hohlwein has interpreted as a flat abstract plane are the poster's eye-catcher. Hohlwein's *concept posters* were multifaceted and subtly staged.



Julius Klinger (1876–1942), *Hermanns & Froitzheim*, 1910/11

The obvious is combined with the extraordinary: the toucan serves Julius Klinger as an eye-catcher and helps to project the product and brand name effectively in a captivating scene. The vivid ties stand out and, in contrast to the flat rendering of the bird, flaunt their textile qualities. This attention to detail is in keeping with Klinger's interest in the clothing industry and his experience as a fashion designer.



Julius E. F. Gipkens (1883–1968), *Plakate von Gipkens liefern Hollerbaum & Schmidt*, before 1913

This poster, which functions by using stark contrasts, depicts a cat sleeping behind a tall vase containing flowering twigs. A dignified ambience is suggested. And yet neither luxury goods nor literary salons are being advertised here. Instead, the poster designed by Gipkens promotes the commercial artist himself, who worked exclusively for the Berlin printing works Hollerbaum & Schmidt.

The iconic poster promoting Bosch spark plugs is striking. The message of the advert aims to capture attention as speedily as the spark of the plug. The object and the lettering are reduced to basics, achieving an optical unity. The clash of colours also heightens the long-distance impact. By this means Bernhard became a pioneer of the German *Sachplakat*, which focussed on a central object.



Lucian Bernhard (1883–1972), *Bosch*, 1914

Julius Klinger is full of surprises in terms of unusual ideas and accents. Without specifically indicating the product and brand – in this case cigarette paper – the word *Tabu* takes up the whole of the poster. Klinger's graphic abstractions became ever more pronounced, until they were thoroughly minimalistic.



Julius Klinger (1876–1942), *Tabu*, 1919



Carl Moos (1878–1959), *Münchens neuester Sport Gabriel's Rollschuh Palast*, 1910

A characteristic feature of Carl Moos' posters are the full-length figures depicted against a monotone backdrop, such as this one advertising Gabriel's roller-skating palace or the poster promoting the

alcohol-free drink: *The Kaiser's Beverage*. Moos handles the texture, patterns and abstraction of the clothing with deft raffinesse, thanks to his original training as an embroidery draftsman. The historic setting shows the roller-skate poster on the façade of the Loderbräu brewery in Munich.



Carl Moos (1878–1959), *Prof. v. Esmarch's alkoholfreies Getränk*, 1908



Cesar Klein (1876–1954), *Pelikan-Tinte*, 1919

Cesar Klein turned away from Impressionism early on and towards Expressionism. In spite of its figurative motif this poster advertising Pelican ink is in an expressionist style. In contrast to other posters for the same product there is no pelican playing any part in this picture. Klein was a co-founder of the *November Group* of radical and revolutionary artists in Berlin.



Rolf Keller (1898–1973), *Kostümfest Karikiki*, not dated

The high point of the club life of the Kunststütte or the Chemnitz Kunstgewerbevereins (Arts and Crafts Association) was the annual artists' (fancy dress) party, advertised by colourful posters. Rolf Keller designed gaily coloured and imaginative posters for the Kunstgewerbeverein which were handmade unique specimens e.g. for the *Peasants Ball* or the *Fancy Dress Party Karikiki*. The celebrations were opulent and took place in the Theater-Casino or the rooms of the *Eintracht*.

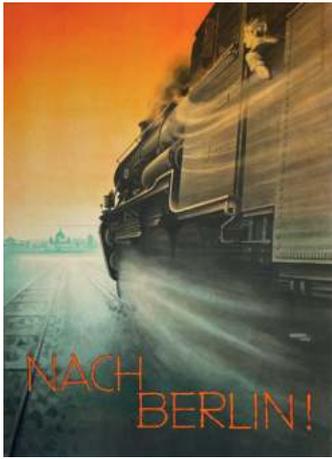


Rolf Keller (1898–1973), *Bauernball*, not dated



Theo Matejko (1893–1946), *Auto Union*, 1939

Theo Matejko was a newspaper cartoonist and illustrator. He not only drew cars like the racing car type D of the Auto Union, he also took part himself in motor races. In addition to designing posters on the themes of technology, car manufacturing and sport he also made advertising for silent films. The areas left empty in the poster shown here were available for printed information, such as the victory of the Auto Union in a duel fought against Mercedes in the French Grand Prix of 1939.



Fritz Rosen (1890–1980), *Nach Berlin!*, 1926

The poster *Nach Berlin!* (*Off to Berlin!*) won a prize in 1926 in a competition organized by the Berlin Tourist Office. With exhilarating speed, a steam engine races towards the skyline of Berlin. Rosen ran Lucian Bernhard's studio for many years and created the logo of the Berlin suburban railway (S-Bahn).



Ludwig Hohlwein (1874–1949), *Golf in Deutschland*, 1930

The monumental lady playing golf has been placed at the centre of the poster *Golf in Germany* by Ludwig Hohlwein. The protagonist is seen at an angle from below and dominates the scene with a flourish. Although the brushwork of this late Hohlwein poster conforms to the taste of its times and exhibits an undeniable tendency towards visionary exaggeration, this work also imparts the brilliance and freshness of his earlier designs.



Jupp Wiertz (1888–1939), *Zoppot*, prior to 1938

This poster by Jupp Wiertz conjures up the desire and inclination to stay at the popular seaside resort Zoppot on the Baltic coast of Pomerania. The protagonist appears as a chic holidaymaker in a powdery colour scheme. Wiertz creates an exciting tension between the close-up and the distant panorama, making Zoppot seem to be the place of your dreams, exuding affluence and beauty.



Arbeitsgemeinschaft Berliner Grafiker, *Frühjahrsurlaub* FDGB, 1965

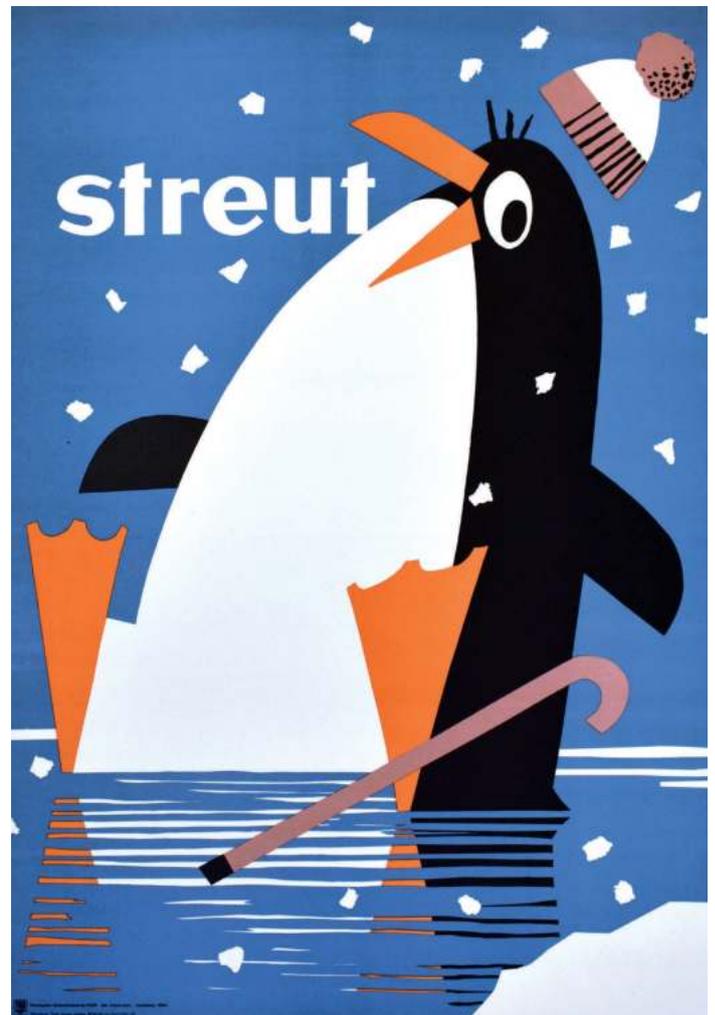
A vacation package in a FDGB holiday retreat was in great demand: by the Baltic Sea, or in the Mecklenburg Lake District, Thuringian Forest or the Harz Mountains. This offered all-round service for the whole family. The sun and flowers against a green backdrop is a pithy advert for a sunny spring break.



Hermann Rastorfer (1930–2009), *Erholsam Reisen*, Deutsche Bundesbahn, 1956

Lean back comfortably in your seat! Enjoy your drink and a good read! Then we will take care of the rest! This message is communicated by a cheerful figure, naïve but rendered in colourful contrasts, pasted into the photo of a railway carriage. Here Hermann Rastorfer uses the simplest of means to laud the benefits of the German Railway, which at that time did not experience any competition.

With charm and childish simplicity this poster encourages gritting when it snows or is icy. A penguin has slipped on a surface as smooth as glass. It looks as if the fall has not only displaced his cap and cane, but also his beak. This design is one of a series of poster commissions for the FDGB that served as a reminder to observe winter maintenance duties.



Erika Müller (1930–2010), *Streut!*, 1965

