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BOUGHT IN



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PROF. HANS REICH

POSTER ART

Can art and the poster be mentioned in the same breath? Can the advertisement be said to belong to the realm of serious art, art which is supposed to transmit the beautiful to man, to elevate him above everyday things and lead him by way of aesthetic views of life to an ethical conception of being?

Let us put a counter-question!

In what do the criterions of art, apparently so well-known really consist? Who can classify experience—let this be considered as one criterion—or the various elements, the conscious and unconscious, direct and indirect impressions which go to make up the result outwardly known to the general as a work of art, and which is often so far removed from and so strange to the impressions as a fruit of which it became evident. Snow or flowers, landscapes, the railings edging a canal—what Philistine could have power to destroy the illusions they awaken in spite of the manifold reproductions? To be sure the poster need not necessarily be a work of art, but the poster designer can elevate his work to the higher plane of art, and through this fulfilment can himself become an artist. Public opinion is apt to consign all individuals who scribble notes or words and set up a plea in public for their work, to the realms of art. On the contrary, designers of posters are commonly consigned to the region of humorists and conférenciers. General lack of understanding makes broad generalizations in the one case as in the other—in the one place the slogan