



Abb. 25 Louis Oppenheim 1918

Angelo Jank, Adolf Münzer and their followers may claim to be the real classic protagonists of German poster art. It is certainly a proof of the extraordinary effectiveness of Thomas Theo. Heine's designs that, for instance, his poster for the Berlin Secession, showing Milady Art kissing the Berlin Bear—has been continually in use for the past thirty years. To Heine we even owe the first political poster ever produced in Germany (Fig. 15). The wonder is that the police allowed this most provocative picture of a bleeding workman's hand which had fallen victim to a policeman's sabre during a street riot, to be pasted up on all the advertising pillars. When the Kaiser one day thought fit to dub all modern art with the title "Gutter art", Heine's keen satirical mind at once invented a fitting illustration of the saying: A refined young lady is seen holding a bouquet of withered flowers in a container usually displayed only in bedrooms, whereas a young girl of the people is plucking fresh blossoms which are springing up in the gutter.

Munich set the fashion. Rehm's poster for a cigarette factory (Fig. 14) which originated in a monster competition and aroused much attention, also came from Munich.

Berlin took up the new movement in a very different fashion. Edmund Edel, famous for his parody of the poster with the fist and the hammer, and furthered by the large-handedness of the Ullstein publishing Co., had set the fashion with his rough-and-ready humor. (Fig. 16). Here such a talent as that of the Viennese artist Julius Klinger (Fig. 20) with his keen, incisive wit could develop side by side with the fine and delicate artistry of Paul Scheurich. (Fig. 31).

Munich and Berlin became the centres of the new movement. The artists of the two cities, however, were worlds apart. For many years the character of the Munich posters was determined by the ornamental craftsmanship and the cosy picturesqueness and luscious humor of the city of good beer. There was another determining feature. The influence of Catholicism was overwhelmingly strong in the Munich population and its views of life colored even the most superficial manifestations of life in this city and does so to this day, in spite of the Carnival and the artists' quarter. Wherever the Catholic church with its almost invisible methods of influencing the people, its costly state, its pompous dignity can exercise so much authority over the masses as in this typical town of petty citizens, art is apt to



Abb. 26 Karl Kunst 1912



Abb. 27 Franz Paul Glass 1914