

# PUPAZZI, ROM

What has been the development of advertising in Italy during the last ten years? This question is anything but simple and the answer may be optimistic or again, quite the contrary. In France and Germany advertising art has acquired a certain synthesis and style of its own, such artists as Cassandre, Paul Colin, Dryden, Zietara, Hohlwein and others have found an excellent solution of the problem of combining pure art with the modern taste of our day and the needs of advertising, but in Italy no individual style has come into being. We might say that in our country advertising art has not as yet made up its mind as to the way it should go.

To be sure there are a few designers who have embraced the most modern and daring style, but there are many others who lack either the courage or the ability to depart from the old forms of advertising or desert the principles founded on a wholly antiquated point of view.

This is the condition of advertising in Italy to-day. Yet it is necessary that I should restrain my pessimistic thoughts and acknowledge that in our country too there are many artists who thoroughly understand what they are about and who possess all the qualities necessary to command success; if advertising has not advanced with giant strides, they are certainly not to blame for it. In my opinion the present state of stagnation is the fault of the advertisers, manufacturers and leading firms who cannot make up their minds to desert the old forms or who are unwilling to recognize the ability of their artists in a practical, financial manner; as I have already pointed out, all this is greatly to the disadvantage both of advertising itself and of the poster artist.

Trans. by E. T. Scheffauer.

