

OTTLER, MÜNCHEN

Otto Ottler belongs to that coterie of Munich artists, who are responsible for the best examples of German poster art, and who represent the typical Munich poster style in freshness and vigour of conception and joyousness of colouring.

The effectiveness of the best of Ottler's work has, at times, monumental breadth of treatment, which conveys unusually striking and suggestive impressions to the observer. The German film poster of the moment is lacking throughout in this broad 'posterish' treatment. It is predominately illustrative in character and mostly presents one, if not several situations taken from the film in a more or less happy and often inorganic combination, which in itself does away with any effectiveness from a poster stand point. There are naturally exceptions, but generally speaking the film poster is pursuing a very precarious direction which, if persisted in, must necessarily end in futile representation of situations, in direct opposition to the broad sweep of line and surface demanded by the format of the poster. Thus the poster descends to mere prettiness and loses its real meaning and this inadequate treatment is not even justified by the usual argument of having to fall in with the taste of the cinema-goers to whom these trivial reproductions of situations possibly afford pleasure. This kind of thing may be in its right place in the show cases of the picture—theatres, but fails to produce any lasting impression as an advertising medium when displayed in public traffic centers and on hoardings. Ottler's cinema posters, are fortunately conceived in quite other proportions. They do show at times traces of their designer's struggles with the natural hindrances and inhibitions I have described, but as a general rule, he successfully maintains the vigorous and spacious effect which characterises his art and so produces work that stands out prominently from the usual ruck. Even when asked to utilize an insignificant enough scene from the

