

J O S E P H B I N D E R



of 1934 in the Academy of Art in Chicago attracted much attention. His large composite picture at the Biennale in Venice attracted no less attention, and anyone who passed through the streets of Vienna in recent weeks had an opportunity of noticing how the only thing that caught the eye again and again on the long hoardings was Binder's new Meisl advertisement.

As in the past, Binder's latest creations also arrest the eye owing to the clearness of the line work and the frequently severe design and intensive colouring. The simplicity of the means employed and the directness of the effect are surprising. Binder's posters, in which the theme is thought out to the last detail, are free from all superfluous decoration and show a complete mastery of form. That explains their pregnancy, for involuntary observers in particular are conscious of the concentration which emanates from them, and which was only possible owing to the concentration with which they were created.

Translated by W. L. Campbell

Schaufensterdekoration
Window-dressing



Zeitschriftenumschläge



Cover for periodicals