

The film posters executed by Emmerich Weninger, a Viennese poster artist, give occasion for a few weighty reflections and conclusions. Weninger is perhaps more highly favoured than his colleagues in the Old Reich since Vienna has not only its advertisement columns but large surfaces as well on which enormous posters like Weninger's show to singular advantage. The circular shape of the columns distorts the picture and this effect is intensified the larger the size of the poster. The affiche "Guillotine" depicted on a large surface is monumental in its effect, as too are the "Burgtheater" and "Im Trommelfeuer der Westfront". This is even noticeable in the small reproductions displayed in this issue. These posters are felt to be something big; the size is a detail, and shown thus even on a small scale, the effect they produce is of something large. We all know what cinema posters ought not to be, for we see more than enough of this kind every day. Weninger, however, shows us what they could be like without spoiling the film industry in the slightest degree. On the contrary. Even Weninger, we find, occasionally makes concessions to the "film taste" of the people who give him commissions. This is unavoidable sometimes. In his best work, however, he is wonderful. The poster with the mutinous sailors is a happy hit; sensational, captivating, easily grasped and yet thoroughly and genuinely art. The provocative, mysterious quality which by revealing a little keeps attention at a high pitch and which is generally considered essential in the film poster, we find in "Blutsbrüderschaft 1918" where it is raised from the lower level of sensational speculation to something really artistic through the psychological expression of the figures. It can be done. We are not lacking in courage. In matters of taste, however, we are sometimes afraid of our own courage.

Translated by Flora Salmond-Volkman



EMMERICH WENINGER