

EUROPEAN POSTERS 1900 – 1930



SHEPHERD
W & K
GALLERIES

EUROPEAN POSTERS

1900 – 1930

An exhibition in association with Mark J. Weinbaum

March 24th through April 25th 2020

Catalog by
Robert Kashey, David Wojciechowski, and Mark J. Weinbaum

Edited by Stephanie Hackett

SHEPHERD
W & K
GALLERIES

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FRONT COVER ILLUSTRATION: Léon Bakst, *Poster for the Vienna Secession*, 1908, cat. no. 9
BACK COVER ILLUSTRATION: Dagobert Peche, *Exhibition of Gustav Klimt's Designs for the Stoclet Frieze*,
1920, cat. no. 14

GRAPHIC DESIGN: Keith Stout

TECHNICAL NOTES: All measurements are in inches and in centimeters;
height precedes width. Prices on request. All works subject to prior sale.

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a.m. to 6:00 p.m. Tel: (212) 744 3392; fax (212) 744 1525; e-mail: sgservicesny@aol.com.

Mark J. Weinbaum, a prominent dealer in vintage posters, brought to our attention a number of poster works that he associated with our program of Central European, and particularly Austrian, art of the turn of the 20th century through Classic Modern.

This assemblage of posters intrigued us and during our research so many aspects of the history and culture in which the posters were created unveiled themselves.

With limited ways of communicating one's art, products, or business to the public *with immediacy*, posters became omnipresent in the cities of Europe. The familiar placement of these posters on both kiosks and walls had the same impact as modern-day, high-tech outdoor advertising. The poster form of visual advertising was often a highly artistic expression of the work of fine, applied, and commercial artists. That fascinating juxtaposition of the arts in these works is truly compelling.

We hope that this catalog, with its entries, will enlighten the modern viewer.

RK / DW

1 BEHRENS, Peter 1868 - 1940
German School

THE KISS
(From *Deutsche Kunst und Dekoration*, 1900)

Color woodblock. 6 3/4" x 8 1/4" (17.1 x 21 cm).

Note: Behrens' early career was as a painter. In 1893, he was a founding member of the Munich Secession and during the 1890s, he focused on design, arts and crafts, and *Jugendstil* graphics. As an exponent of *Gesamtkunst*, he produced works in a variety of mediums including painting, woodcuts, ceramics, interiors, etc. Behrens had an influential role in modern architecture and design in Germany with his work for the AEG (*Allgemeine Elektrizitäts-Gesellschaft*), under the directorship of Emil Rathenau. Between 1909 and 1912, he built the AEG turbine factory complex and created a graphic logo for the company.

The motif in the present work, which became an iconic image of the *Jugendstil*, first appeared in the periodical *Pan* (vol. IV, no. 2, 1898, Berlin—as an insert before p. 117). The present, slightly reduced version appeared in 1900 in *Die Kunst*, band. 2, 1900, Munich—as an insert before p.1.



P. BEHRENS À MUNICH

GRAVURE SUR BOIS

2 PATEK, August 1874 - 1958
Austrian School

COVER OF THE ALGRAPH PORTFOLIO OF THE VIENNA
SCHOOL OF ARTS AND CRAFTS AT THE MUSEUM OF ART
AND INDUSTRY, VIENNA (FOR THE WORLD'S FAIR, PARIS),
1900

Color algraph on brown paper. Sight dimensions: 18 1/2" x 13 1/2" (47 x 34.2 cm), Printer:
none. Artist's monogram in red ink in plate: [A and P intertwined]; inscribed in plate:
KUNST GEWERBESCHULE DES/K.K. OEST. MUSEUMS IN WIEN/FACHSCHULE
K.K. PROFESSOR/FELICIAN BARON MYRBACH/ALGRAPHISCHE STUDIEN (School
of Arts and Crafts at the/Imperial Royal Austrian Museum in Vienna/Technical School
of the Imperial Royal Professor/Baron Felician Myrbach/Algraph Studies).

Note: August Patek, a member of the *Kunstgewerbeschule* in Vienna, known for his Secessionist posters, was chosen by Felician Myrbach (1853-1940), the innovative director of the Vienna School of Arts of Crafts at the Museum of Art and Industry in Vienna, to execute this poster to promote the use of algraphy. Algraphy was a technological and artistic innovation that enabled the school to facilitate the use of lithography in a more practical way with aluminum plates instead of with cumbersome lithographic stones. The most famous contemporary publication to use this method was *Die Fläche*. The first volume was published in 1903/04 by Felician Myrbach and the second was published by Bertold Löffler in 1910. The two volumes together contained 124 pages of contemporary graphic design for poster art, wallpaper, monograms, embroidery, textiles, business cards, stained glass, and costume jewelry, by artists associated with the *Wiener Werkstätte*.



KUNSTGEWERBESCHULE DES
K. K. OEST. MUSEUMS IN WIEN
FACHSCHULE K. K. PROFESSOR
FELICIAN BARON MYRBACH.

ALPHABETISCHE STUDIEN.

3 **TERZI, Aleardo 1870 - 1943**
 Italian School

NOVISSIMA, circa 1900

Color lithograph. 84" x 39" (213.4 x 99.1 cm), on linen, Printer: The Artistic International Advertising Co., Milan.

Note: Terzi was one of the leading poster artists in Italy, working for *Casa Ricordi* in the Art Nouveau style (*Stile Liberty*). He also provided illustrations for the artistic journal *Novissima*, for which this poster was created. Most of his work was destroyed in the 1960s during an office clearing of the firm's warehouses.

The present work advertises a deluxe annual album of art illustrations and commentary and consists of 100 plates.

"NOVISSIMA"



SUPERBA EDIZIONE-100 TAVOLE-
DISEGNI DEI MAGGIORI ARTISTI
TESTO DI EMINENTI SCRITTORI

L^{re} 3.50

LA PIÙ RICCA PUBBLICAZIONE D'ITALIA IN VENDITA DA TUTTI I LIBRAI

ALBO ANNUALE
D'ARTE E VARIETÀ

MILANO
VIA DANTE N° 15



4 PAUL, Bruno 1874 - 1968
German School

ART IN CRAFT, 1901
(*Kunst Im Handwerk*)

Color lithograph. 35 1/8" x 23 1/2" (89.2 x 59.7 cm), on linen, Printer: Schon & Maison, Munich.

Note: Not only was Bruno Paul noted for his illustrations and cartoons in the magazines *Jugend* and *Simplicissimus* and for his interior designs, but also for his achievements in architecture and furniture design. Around 1898, Paul established himself, along with Hermann Obrist, Richard Riemerschmid, and Peter Behrens, as designers for the *Vereinigte Werkstätten für Kunst im Handwerk* (United Workshops for Art in Craft), producing furnishings and design in Munich, much like the *Wiener Werkstätte*, in Vienna. In Paris, in 1900, he received a gold medal for a room design for the *Werkstätten*. The Louisiana Purchase Exposition in St. Louis, 1904, introduced his interior designs, as well as those of Peter Behrens and Joseph Maria Olbrich, to an international audience. In 1907, he became head of the *Kunstgewerbemuseum*, Berlin.

The present poster is to promote an exhibition of the *Vereinigte Werkstätten* in Munich's Old National Museum.

Kunstwerk
Kunstwerk
Kunstwerk
Kunstwerk
Kunstwerk



B

München
Ausstellung im Alten National
Museum Maximilianstr. 36 Juni
Oktober

Kunst in Handwerk

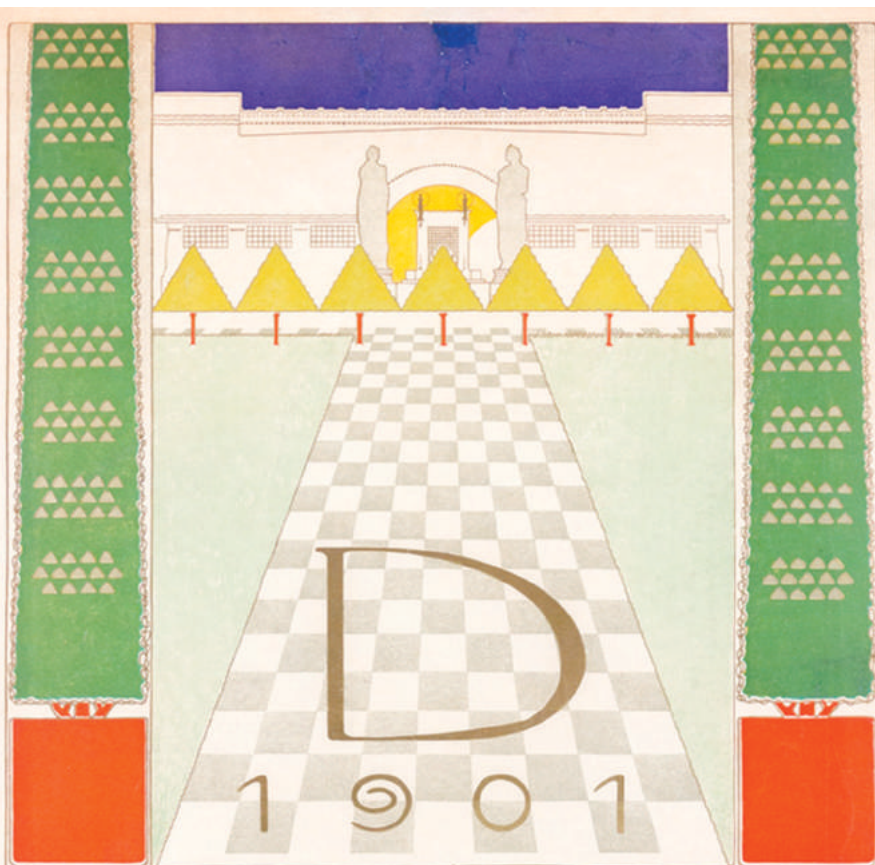
5 **OLBRICH, Joseph Maria** 1867 - 1908
Austrian School

DARMSTADT, 1901

Color lithograph. Sight size: 32 1/2" x 19 1/4" (82.6 x 48.9 cm), on linen, Printer: Hofdruckerei H. Hohmann, Darmstadt.

Note: Joseph Maria Olbrich was one of the greatest architects in Austria at the turn of the century. He was a founding member of the Vienna Secession (1897), along with Gustav Klimt, and the architect of the Secession building. Like Koloman Moser, he was also adept at creating extraordinary graphic works.

In 1899, he was invited by the Grand Duke of Hesse to build galleries for the new, utopian artists' colony: Darmstadt/Mathildenhöhe. In 1900, he became a Hessen citizen and a professor of architecture. A year later, he designed the current poster advertising an exhibition of work produced within the colony.



OSBACH



UNTER DEM ALERHÖCHSTEN PROTECTORATE
 DER KÖNIGLICHEN HOHEIT DES GROSHERZOGS VON HESSEN
 EIN DOKUMENT DEUTSCHER KUNST—

DARMSTADT

MAI - OCTOBER 1901
 DIE AUSSTELLUNG DER
 KÜNSTLER - KOLONIE

HOFDRUCKEREI H. HOHMANN DARMSTADT

6 MOSER, Koloman 1868 - 1918
Austrian School

J & J KOHN FURNITURE, 1903

Color lithograph. 37 1/2" x 24 3/4" (95.3 x 62.9 cm), on linen, Printer: Albert Berger, Vienna.

Note: Kolo Moser and Josef Hoffmann were co-founders of the Vienna Secession in 1897. These multi-talented artists applied themselves to every aspect of art and design (*Gesamtkunst*).

The firm, Jacob & Josef Kohn, was one of the leading furniture makers in Austria-Hungary, rivaling Thonet. The firm was especially noted for the care of its workers and it offered such services as child-care and training centers to its employees, who numbered around 6,000 by 1900. Also, at this time, the company began to hire architects such as Moser, as well as Josef Hoffmann, Adolf Loos, and Otto Wagner, to design their furniture.

The present poster is an advertisement of Jacob & Josef Kohn for the Russian market, where the company had outlets in most major cities. These outlets were also present in other large European, Australian, and American cities.



АКЦ.ОБЩ.
ФАБРИКИ
ВЪНСКОЙ
МЕБЕЛИ:

ЯКОВА И ЮСИФА КОНЬ

ВЪ
НОВОРОДОНСКЪ

ГЛАВНЫЕ СКЛАДЫ ВЪ:

МОСКВЪ, СТЬ. ПЕТЕРБУРГЪ, ВАРШАВЪ, КИЕВЪ, РОСТОВЪ Н/Д.

МЕБЕЛЬ ДЛЯ РЕСТОРАНОВЪ

КОНЦЕРТНЫХЪ ЗАЛЪ И ТЕАТРОВЪ.

ПОЛНЫЯ ОБСТАНОВКИ СПАЛЕНЪ,

СТОЛОВЫХЪ, КАБИНЕТОВЪ И ГОСТИННЫХЪ.

СОВСЛЕННЫЯ МАСТЕРСКІЯ ПОДЪ РУКОВОДСТВОМЪ

ВЫДАЮЩИХСЯ ЗАГРАНИЧНЫХЪ ХУДОЖНИКОВЪ.

ЛИТОГР. И ТИПОГР. АЛЬБЕРТЪ БЕРГЕРЪ, ВЕНА VII.

7 **WOLF, Rudolf Robert 1877 - 1940**
German School

HAMMER'S ANATOMICAL AND PATHOLOGICAL
EXHIBITION OF COMMON AILMENTS, 1906

Black and white lithograph. 48 7/8" x 26 5/8" (124.2 x 67.6 cm), on linen, Printer:
Schon & Maison, Munich.

Note: Rudolf Robert Wolf, a genre painter in Munich, was also a lithographer and he produced only a few posters.

Emil Hammer's grandfather, Josef Hammer, was a court wax sculptor to King Ludwig I. His father, Johann Nepomuk Hammer, established himself in Munich and became a specialist in life-size wax figures. In the 1890s, Emil founded a panopticon in the *Neuhauserstrasse*. The present poster is for Emil Eduard Hammer's (1865-1938) 1906 exhibition of wax models in his three-story panopticon in Munich. His wax-work anatomical figures and dissections became world-renowned. The academic world criticized these displays as they employed titillating exhibits such as, *Buried Alive*, showing a woman pushing open the lid of her coffin, from which she was emerging. Other scenes included a gorilla carrying off a farmer's daughter, a polar bear attacking a sparsely clad woman hanging herself inside a bear-pit, and a piece titled *Nightmare*, showing a small ape perched on a sleeping woman's stomach.

There was a scientific side to these exhibitions as Hammer prepared models of anatomical parts of the body along with the chemical compounds found in the body. He had spent 40 years to complete an exhibition of 2000 models which was highly praised by medical authorities. In 1930, a fire in Dortmund consumed the entire collection of wax figures and alcohol preparations. Fortunately, in 1912, Hammer had established a branch of his business within the campus of the University of Illinois in Chicago; it was managed by his son Adolf. This American branch was advertised in a 1916 brochure which reused Rudolf Robert Wolf's present poster image on its cover.

Mensch, erkenne dich selbst



Hammer's anatomisch-pathologische
AUSSTELLUNG
Volks-Krankheiten

1 Neuhauserstr. 1 (Ecke Färbergraben)
über 1000 wissenschaftliche Präparate.
Eintritt 50 Pf. Militair 30 Pf.

nur für Erwachsene über 18 Jahre

Geöffnet von 8-7 Uhr.

Emil Ed. Hammer.

8 POLSTER, Dora 1884 - 1958
German School

POSTER FOR EXHIBITION HELD AT WILHELM VON
DEBSCHITZ' SCHOOL, 1907

Color lithograph. Sight size: 29" x 27" (73.7 x 68.6 cm), Printer: Schon & Maison, Munich.

Note: Dora Polster joined Wilhelm von Debschitz' school in Munich as a student and later became a fellow teacher, working in the field of interior architecture and applied arts. She became known for her woodcuts and lithographs, and eventually she worked with Alexander von Bernus in his theater, the *Schwabinger Schattenspiele*, which produced shadow plays. In 1911, she married Hans Brandenburg and illustrated his books about modern dance.

The current poster was produced for an exhibition at Debschitz' school, *Die Lehr- und Versuch-Ateliers für Angewandte und Freie Kunst*, in 1907. The school was founded in 1902 by Debschitz and Hermann Obrist. Debschitz (1871-1948) was a self-taught artist who first found his inspiration in German Romanticism, and then developed an interest in the English Arts and Crafts movement. The school offered a broad training in the arts and crafts and encouraged contact with galleries and collectors. Subjects offered included interior architecture, metalwork, tapestry and textile techniques, graphic art, painting and drawing, and art photography.

AUSSTELLUNG

FÜR ANGEWANDTE KUNST

ENDE AUGUST - ENDE SEPTEMBER 1907 - MÜNCHEN



HOHENZOLLERNSTRASSE 21 ATELIERGEBAUDE
 TRAMLINIE 3 HALTESTELLE HOHENZOLLERNSTRASSE LINIE 6 & 16 HALTESTELLE FRIEDRICHSTR.
 VERANSTALTET VON DEN ATELIER & WERKSTÄTTEN
 FÜR ANGEWANDTE KUNST «UNTER MITWIRKUNG VON
 CA. 50 KÜNSTLERN: WOHNUNGSEINRICHTUNGEN GRAPHIK
 GEMÄLDE KUNSTPHOTOGRAPHIEN KLEINKUNSTGEWERBE

VERTRAGS DRUCKERSEN & KUNSTANSTALTEN GEMEINSAM MIT DRUCKERSEN & KUNSTANSTALTEN

9 BAKST, Léon 1866 - 1924
Russian School

POSTER FOR THE VIENNA SECESSION, 1908

Color lithograph. Sight size: 19" x 25" (48.3 x 63.5 cm), Printer: Lith v. Druck A. Berger, Wien VIII/2.

Note: In 1908, a second exhibition of Russian art was exhibited at the Vienna Secession (the first had been held in 1901). In the second exhibition, not only were the established Russian artists, Serov, Kustodiev, and Léon Bakst represented, but also the next generation, which included Sudeikin, Sapunov, and other members of the Blue Rose group of artists. The last exhibition of Russian art in Vienna was held at the Salon Heller in the spring of 1914, on the eve of the First World War, and was dedicated to the set designs of Léon Bakst, as well as his costume designs for *The Martyrdom of Saint Sebastian* by Claude Debussy and Gabriele D'Annunzio.

This classical, superbly colored poster of 1908 foreshadowed Bakst's role at Diaghilev's *Ballets Russes* as the principal costume and set designer in the early years of the company. The very few posters designed by Bakst include: *Charity Doll Bazaar* (1899), *Open Letters of the Red Cross* (1904), and *Caryathis* (1916).



SECESSION
XIII.
AUSSTELLUNG
NOV. DEC. 9-6
EINTRITT 1K.

Се́ссон
ВЫСТАВКА
РУССКИХ
ХУДОЖНИКОВ

BAKST

LITH. u. DRUCK A. BERGER WIEN VIII/2

10 HOHLWEIN, Ludwig 1874 - 1949
German School

POSTER FOR WILHELM MOZER'S DELICATESSEN AND
RESTAURANT, 1909

Color lithograph. Sight size: 46 1/4" x 35" (117.5 x 88.9 cm), on linen, Printer:
Vereinigte Druckereien und Kunstanstalten, München.

Note: Hohlwein became a graphic designer in 1906 after studying architecture. He was influenced by the 1898 exhibition held at Munich's *Glaspalast*, where the Art Nouveau graphic artists Jules Cheret and Alphonse Mucha, along with the English Arts and Crafts artists, James Pryde and William Nicholson (of the Beggarstaffs partnership), were exhibited. Hohlwein's style, representative of the best of German poster art, became internationally iconic for commercial advertising.



**WILHELM
MOZER
MÜNCHEN-NORD
ADALBERTSTR. 31A
TELEFON : 1936
DELIKATESSEN u. WEINE
DINERS IN u. AUSSER DEM
HAUSE, REFRESHMENTS**

11 BERNHARD, Lucian 1883 - 1972
German School

MAINZ AIR SHOW, 1912

Color lithograph. 39 1/8" x 27 3/8" (99.3 x 69.6 cm), on linen, Printer: Hollerbaum & Schmidt, Berlin.

Note: Lucian Bernhard, born Emil Kahn in 1883, was influential in innovating a poster style of simplified imagery and flat color, as exemplified by his outstanding commercial advertising "object" posters for both the Priester and Manoli companies. Although he studied at the Academy in Munich, he was largely self-taught. He moved to Berlin in 1901, where he applied his trade as a poster designer and art director for magazines. In 1923, he immigrated to New York City where, in 1928, he joined Contempora Studio, a consortium of European and American designers, which included Rockwell Kent, Erich Mendelsohn, Bruno Paul, and Paul Poiret.

Mainz was the epicenter of early German aviation, starting with a dirigible airship, created by the Mainz inventor Paul Haenlein and patented in 1865. In 1907, his firm moved from Koblenz to Mainz. In 1910, Anthony Fokker's first aircraft, *Spider I*, was made in the automotive shop at the technical school in Mainz. The *Grossersand* was the area where the test flights took place. After the First World War, Mainz' place in aviation history ceased.



GROSSE SCHAU-UND ZUVERLÄSSIGKEITSFLÜGE

15/16. (HIMMELFAHRT) 17. MAI 1912

GROSSER SAND MAINZ

VEREIN FÜR FLUGWESEN IN MAINZ

12 KOKOSCHKA, Oskar 1886 - 1980
Austrian School

POSTER FOR KOKOSCHKA'S LECTURE ON *THE NATURE OF VISIONS* (FOR THE ACADEMIC SOCIETY FOR LITERATURE AND MUSIC, VIENNA), 1912

Color lithograph. 37 1/2" x 24 3/4" (95.3 x 62.9 cm), hand signed in ink and numbered in crayon, on Japan paper, Printer: none.

Note: As a student of the *Kunstgewerbeschule*, Kokoschka produced book bindings and illustrations as early as 1907. For the 1908 *Kunstschau*, he designed the poster, *The Cotton Picker*, which publicized the exhibition. Stylistically, *The Cotton Picker* did not reflect the current *Jugendstil* aesthetic; instead, the figure was angular and disjointed. Kokoschka took this aspect to a new level in posters employing his self-portrait, for example, the posters he created for the *Internationale Kunstschau* (1909) in Vienna, *Der Sturm* (1910), as well as the present poster. In addition to his poster art, Kokoschka, known as a painter, was also a poet.

The Academic Society for Literature and Music was an association of students and friends who met to promote the avant-garde; it was associated with the University of Vienna and members used the university's facilities for readings, concerts, and theatrical productions. During a five year period, the Society produced major events which included works by Barlach, Beckmann, Corinth, Kokoschka, Lehmbruck, and Schiele, and it facilitated the publication of lithographic posters by Kokoschka and Loos, among others. An avant-garde music concert, conducted by Arnold Schoenberg, caused a scandal which eventually brought an end to the association. As with the concert, Kokoschka's lecture *On the Nature of Visions*, held on January 26th in the room of Engineers and Architects, was said to be disjointed and incomprehensible and it led to unruly demonstrations and, quite possibly, to his dismissal by the authorities from his post as an art teacher in a private girls' school. The original notes to the lecture were lost and Kokoschka later attempted to reconstruct it.

This poster, unlike his poster for *Der Sturm*, was drawn on the stone by the artist. Kokoschka's personal involvement with this printing, and with the lecture, led him to hand sign and date a few "collectors' copies".

AKADEMIKHERVERBAND
FÜR LITERATUR & MUSIK



26. JANUAR 18 ABG.
IM INGENIEUR U. ARCHITEKTEN
VEREIN I. ESCHENBACHGASSE 9.
KARTEN zu 10.8.64.2 K.r.u. 60 H.
BEI KEHLENDORFER

13 JACOBSEN, Lili 1895 - 1987
Austrian School

DESIGN FOR A WIENER WERKSTÄTTE POSTER, circa 1917/18

Black and white lithograph and colored crayon. Sight size: 36 x 23 1/2" (91.4 x 59.7 cm), Printer: none.

Note: Lili Jacobsen was a member of the *Wiener Werkstätte*. She designed costumes, ceramics, enamels, wood jewelry, and decorated boxes.

This maquette was executed for a never published poster advertising fabrics designed by artists of the *Wiener Werkstätte*. The style is very reminiscent of Dagobert Peche, with whom Lili Jacobsen worked. The poster would have been made after 1917/18, as that is when the *Werkstätte* was located at the addresses indicated.



WIENER WERKSTÄTTE
MODE KUNST STOFFE
GEWERBE
• KÄRNTNERSTR. 41 • I. GRABEN 15 • KÄRNTNERSTR. 32

14 **PECHE, Dagobert** 1887 - 1923
Austrian School

EXHIBITION OF GUSTAV KLIMT'S DESIGNS FOR THE
STOCLET FRIEZE, 1920

Color lithograph. Sight size: 32 1/2" x 20 1/2" (82.6 x 52.1 cm), on linen, Printer:
Druckerei Gesellschaft für graphische Industrie, Wien VI.

Note: Dagobert Peché was an instrumental member of the *Wiener Werkstätte* which he joined in 1915, and which had been founded in 1903 by Josef Hoffmann, Koloman Moser, and the banker Fritz Waerndorfer. By 1907, Moser had left; Waerndorfer fled to America in 1914, and the *Werkstätte* found new financial backing from Otto Primavesi. In 1916, Peché became Director. He designed some 3,000 objects and, until his death in 1923, he exerted a strong influence on the *Werkstätte's* production in a manner which was in direct opposition to the simplicity of Moser and Hoffmann. This poster is typical of this unique style Peché introduced to the *Wiener Werkstätte*.

The present poster was commissioned by Gustav Nebehay (1881-1935), the gallerist, proponent, and intimate of Egon Schiele, Gustav Klimt, and Josef Hoffmann, for the exhibition of Klimt's works for the *Stoclet Frieze* in 1920.



KVNSTHANDLVNG
GVSTAV NEBEHAY

KÄRNTNERRING 7
AVSTELLVNG;
GVSTAV KLIMT
STOCLET FRIE

VERCKEL GESELLSCHAFT FVL GRAPHISCHT IRGVATILL. WILH VI

15 SCHNACKENBERG, Walter 1880 - 1961
German School

PETER PATHE AND MARIA HAGEN IN *SHADOWS AND LIGHT*, 1919

Color lithograph. 48 3/8" x 35 1/2" (123 x 90.2 cm), on linen, Printer: Kunstanstalt O. Consee, München.

Note: Walter Schnackenberg studied in Munich but traveled often to Paris where he was influenced by Toulouse-Lautrec. He was a frequent contributor to *Jugend* and *Simplicissimus*, and then devoted himself to stage scenery and costumes. He was known for combining the *Jugendstil* with expressionistic passages and incorporating Orientalist sensibilities, specifically, utilizing its exotic subject matter and highly keyed color schemes. An example of this is his portfolio style theatrical book entitled *Ballet und Pantomime*, published in 1920. Much of his *oeuvre* employs a demonic element, reminiscent of Félicien Rops and Alfred Kubin.

Shadows and Light was a performance, based on *Beauty and the Beast*, by the Munich ballet dancers, Peter Pathe and Maria Hagen.

PETER
PATHE

MARIA
HAGEN

Schnackenberg

KUNSTANSTALT O. CONSEE MÜNCHEN

16 GONCHAROVA, Natalia 1881 - 1962
Russian School

GRAND BAL DE NUIT, 1923

Color lithograph. 47" x 30 3/8" (119.4 x 77.2 cm), on linen, Printer: Imp. Joseph-Charles, Paris.

Note: Natalia Goncharova and her life-long companion Mikhail Larionov settled permanently in Paris in 1917 and the following year their works appeared in *L'Art décoratif théâtral moderne* at the Galerie Sauvage. Goncharova showed extensively during the 1920s and 1930s, often with her companion, in Europe, the United States, and Japan. While a renowned painter, much of her work was for stage designs and book illustrations. She designed costumes, sets, and back drops for Diaghilev's *Ballets Russes*, as well as for other modern and classical ballets, until she was in her seventies. She became a French citizen in 1938 and married Larionov in 1955. Her concerned involvement with the newly immigrated Russian artist community is reflected in this poster.

The Grand Bal was a series of events in 1920s Paris, coordinated by the *Union des Artistes Russes*, a society of Russian painters and critics. This ball was held at the Salle Bullier, Paris. The Salle Bullier was a philanthropic venture for the *Union des Artistes Russes*, a society that brought together many of the Russian émigré painters and critics such as Victor Bart, Sonia Delaunay, Léopold Survage, and Zdanevich. Goncharova and Larionov designed much of the publicity material including the program, the flyer, and the ticket. They also invited Russian and French colleagues, including Bart, Albert Gleizes, Juan Gris, Ferdinand Léger, Pablo Picasso, and Survage, to sponsor and design 40 logos which were then sold in aid of the Union. The program included four dance bands and two bars serving "pommes frites anglaise et cocktails" and the dancing was supplemented by all kinds of artistic happenings.

A recent major retrospective exhibition (June-Sept. 2019) at the Tate Gallery, London, featured a 1922 painting which is in essence the maquette for the current poster.

GRAND BAL DES ARTISTES

23
FEBRIER

SALLE BULLIER GRAND BAL DES ARTISTES
LE 23 FEVRIER 31 AVENUE DE L'OBSERVATOIRE DE 9h DU SOIR A 5h DU MATIN TRAVESTI-COSTUME NON OBLIGATOIRE
LES BILLETS SONT EN VENTE CHEZ:
BERNHEIM JEUNE 100, RUE LA BOETIE
PAUL ROSENBERG 100, RUE LA BOETIE
PAUL GUILLAUME 100, RUE LA BOETIE
ET AU BAL BULLIER

IMP JOSEPH-CHARLES. PARIS

17 GESMAR, Charles 1900 - 1928
French School

MISTINGUETT, RAGS TO RICHES, 1928

Color lithograph in two sheets. 122 1/2" x 44 3/8" (311.2 x 112.8 cm), on linen,
Printer: H. Chachoin Imp., Paris.

Note: Charles Gesmar was born in 1900 to a Jewish family in Nancy, where he studied drawing at the School of Applied Arts. At the outbreak of World War I, the Gesmar family moved to Paris. In 1915, he was asked by the actress Mlle. Spinelly to design her costumes, which had previously been created by Paul Poiret. Gesmar also designed costumes for the *Folies Bergère* and provided graphic works for the periodicals *Vie Parisienne* and *Fantasio*.

In 1917, the relationship between Gesmar and Spinelly ended, and in the actress's house, Gesmar, described as ultra-sensitive and easily shattered, tried to shoot himself. However, as luck would have it, Mistinguett took on Gesmar as her designer the same year. For ten years, the artist worked with Mistinguett and designed costumes and posters for her and for other stars including Maurice Chevalier, the Dolly Sisters, Gilda Gray, and Earl Leslie. In 1923, Gesmar came to America with Mistinguett where he designed costumes for the Schubert review *Innocent Eyes*. Gesmar was in demand in many other countries, particularly Germany, and he also worked for the *Theater des Westens* in Berlin and at the *Ronacher* and *Vienna Stadttheater*, the site of his last engagement before his early death. Gesmar is known to have made 12,000 costumes, 200 illustrations, and 60 posters during his lifetime, of which over 50 were for Mistinguett. Mistinguett, by the time of the present poster, had become the darling of the Paris music hall scene. It was also the last poster designed by Gesmar.



MISTINGUETT

"Succès"

H. CHAUCHON (PARIS) 1928

18 LOUPOT, Charles 1892 - 1962
French School

MIRA PRECISION BLADES, 1929

Color lithograph. 62 3/4" x 46 1/4" (159.4 x 117.5 cm), on linen, Printer: Imp, Chaix, Paris.

Note: In 1911, Charles Loupot enrolled in the National School of Fine Arts (*Beaux-Arts*) in Lyon and, in 1913, he produced his first poster, *Le Bal des Étudiants*. He would eventually become one of the most celebrated and prolific poster artists of the 20th century. Loupot, alongside Paul Colin, Jean Carlu, and A.M. Cassandre, were recognized as the major creators of posters during the inter-war period. Loupot's posters reflect the aesthetic of the *arts décoratif* movement prevalent in France.

The present poster for the razor blade company, MIRA, has elements of the aesthetics of Dada and abstract art, which are quite innovative in his oeuvre.

deupot
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MIRA

LA LAME DE PRÉCISION

SIÈGE SOCIAL: 94, RUE ST-LAZARE, PARIS.

INDEX OF ARTISTS REPRESENTED IN THE EXHIBITION

BAKST, Léon (1866-1924), cat. no. 9
BEHRENS, Boris Peter (1868-1940), cat. no. 1
BERNHARD, Lucian (1883-1972), cat. no. 11
GESMAR, Charles (1900-1928), cat. no. 17
GONCHAROVA, Natalia (1881-1962), cat. no. 16
HOHLWEIN, Ludwig (1874-1949), cat. no. 10
JACOBSEN, Lili (1895-1987), cat. no. 13
KOKOSCHKA, Oskar (1886-1980), cat. no. 12
LOUPOT, Charles (1892-1962), cat. no. 18
MOSER, Koloman (1868-1918), cat. no. 6
OLBRICH, Joseph Maria (1867-1908), cat. no. 5
PATEK, August (1874-1958), cat. no. 2
PAUL, Bruno (1874-1968), cat. no. 4
PECHE, Dagobert (1887-1923), cat. no. 14
POLSTER, Dora (1884-1958), cat. no. 8
SCHNACKENBERG, Walter (1880-1961), cat. no. 15
TERZI, Aleardo (1870-1943), cat. no. 3
WOLF, Rudolf Robert (1877-1940), cat. no. 7



KVNSTHANDLVNC
 GVSTAV NEBEHAY
 KÄRNTNERRING 7
 AVSTELLVNC
 GVSTAV KLIMET
 STOCLET FRIE

DRUCKER GESELLSCHAFT FÜR GRAFISCHE DRUCKEREI, WIEN VI