



Plakatentwurf-Skizzen, Der Film, 1959
Gestaltung: Josef Müller-Brockmann
Auftrag: Kunstgewerbemuseum der Stadt Zürich, CH
Material/Technik: Papier, Filzstiftzeichnung
28 × 21 cm
Donation: Shizuko Yoshikawa (Archiv Josef Müller-Brockmann)
Eigentum: Museum für Gestaltung Zürich / ZHdK

At the same time that he produced his first, purely typographical music poster for Zurich's Tonhalle, Josef Müller-Brockmann (1914–1996) also designed a purely typographical exhibition poster—*Der Film*—for the Kunstgewerbemuseum Zürich. Apparently, his friend Carlo Vivarelli had encouraged him to attempt a further reduction in form.

The design sketches for the exhibition poster *Der Film* for the Kunstgewerbemuseum Zürich suggest that Josef Müller-Brockmann quickly settled on a purely typographical solution. This hypothesis is corroborated by a remark that Müller-Brockmann made in his memoirs (1994). He reports that Carlo Vivarelli criticized the geometric elements in his concert posters, prompting him (starting in 1959) to design them using typography alone. Years earlier, in his poster *Für das Alter* (For Old Age), Vivarelli had demonstrated the effect that a dramatically placed white sans-serif typeface on a dark background could have from a distance, without however completely foregoing the use of the photographic image. With his *Allianz* poster (1954), Richard Paul Lohse went one step

further by making the vertical white title the sole actor on the black background—a fitting interpretation of nonrepresentative Concrete Art, which was part of the advertised exhibition. For his *Film* poster, however, Müller-Brockmann—who was clearly inspired by the reduced formal language of Concrete Art and the graphic designs of his colleagues—drew equally on his experiments with photogram techniques. He exposed the poster title, set in Akzidenz-Grotesk type, on photographic paper in various positions and degrees of sharpness and overpainted it with opaque white until he achieved the desired effect of a horizontally moving film title sequence. This could be easily integrated into the structured surface of the poster. (Barbara Junod)

<https://www.eguide.ch/en/objekt/der-film/>