



Programmorschau, Juni-Festwochen Zürich, 1957
Gestaltung: Josef Müller-Brockmann
Auftrag: Stadttheater Zürich, CH
Fotografie: Atelier Müller-Brockmann, Zürich, CH
22.5 x 14.1 cm
Donation: Shizuko Yoshikawa (Archiv Josef Müller-Brockmann)
Eigentum: Museum für Gestaltung Zürich / ZHdK

For twenty-five years, Josef Müller-Brockmann (1914–1996) designed the posters and program booklets for Zurich's Tonhalle, Stadttheater, and Opernhaus Zürich. While his posters were modeled on the principles of Concrete Art, he made use of experimental photography for the program designs. A program series for the Juni-Festwochen (June Festival Weeks) exemplifies this approach with its almost impressionistic title photography.

From 1950 until the 1970s, Josef Müller-Brockmann designed a number of posters and program booklets for Zurich's Tonhalle concert hall, Stadttheater, and Opernhaus Zürich. He owed these commissions to his good reputation and personal connections in the milieu. After 1945, he had made a name for himself as a stage and costume designer; his wife, Verena Brockmann, was a violinist in the Tonhalle Orchester Zürich. He shared with her and with Richard Paul Lohse an enthusiasm for the atonal music of Arnold Schönberg and for contemporary composers such as Karlheinz Stockhausen, in whose scores he recognized parallels to Concrete Art and his own experimental graphic designs. In the early 1950s, Brockmann began

expressing musical themes such as rhythm and weightlessness in concrete forms in his poster designs. In his cover designs for programs, on the other hand, he took advantage of the possibilities offered by experimental photography. A good example is a 1957 booklet for the opera and ballet program at the Juni-Festwochen in Zurich, organized by the Stadttheater (and, beginning in 1964, by the Opernhaus). Here, he used a studio photograph of artificially produced lights that, in the form of blurry dots, suggest the dreamlike reflected lights in a darkened opera house. Subsequent program booklets picked up on the same photographic theme, using a cropped view of the audience space and rotating the title in a vertical direction. From 1960 until around 1965, his programs and posters were often limited to purely typographical designs. (Barbara Junod)

<https://www.eguide.ch/en/objekt/juni-festwochen-zuerich/>