



Keenly aware of her physical appeal, Viktor Rutz's (1913–2008) beautiful bather presents herself to the observer. She is testimony to the epoch-making cultural transformation that manifested itself after World War II, not least in the portrayal of women and men in advertising.

In 1935, Viktor Rutz created a minor scandal with a poster he designed for Arosa. His protagonist wears a bikini, which at the time was by no means common. The very detailed, photorealistic rendering shows the bather's breasts and nipples clearly visible under the wet bikini top. The overt eroticism of the poster led to massive protests, particularly in Catholic circles. It was banned in Zurich, and the bather's breasts were covered up at all train stations of the Swiss Federal Railways. There is, however, no record of any protests against Rutz's 1948 poster for Vevey. Here, Rutz inserted his curvaceous beauty into a mythological scene. Smiling and self-assured, the contemporary woman poses in a fashionable bikini. In the background, women in modest dress can be seen, surrounded

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by flowers and grapes, symbols of fertility. Vevey and Venus—the poster deliberately plays with the alliteration, as it bears a direct resemblance to Botticelli's famous painting of the goddess of love and erotic desire. (Bettina Richter)

<https://www.eguide.ch/en/objekt/vevey/>