

the graphic arts had liberated them from their cultural isolation and also considered advertising to be a worthwhile educational tool. However, in the context of the worldwide economic depression of the early thirties, serious doubt was cast within the avant-garde movement upon the 'cultural standardisation' caused by the plethora of advertising messages that inevitably led to a form of enslavement imposed by changing consumer fashions. Paradoxically, after the Second World War, the poster would abandon its close ties to Modern Art and would mostly develop in ways that were exclusively associated with the world of advertising.

The exhibition, organised by the Museo Picasso Málaga, is composed of 175 posters created between 1888 and 1938 on loan from various international museums and private collections. The exhibition is part of *Picasso 20 Glances. Malaga, 20 years under the sight of Picasso.*



Marcello Dudovich (1878-1962)
La Rinascente. Articoli per villeggiatura
 (La Rinascente. Holiday articles)
 1923-1926. Lithograph, 195.2 x 137 cm
 Civica Raccolta delle Stampe Achille Bertarelli - Castello Sforzesco - Milano

OPENING HOURS

Tuesday to Thursday, 10 am to 8 pm
 Friday to Saturday, 10 am to 9 pm
 Sunday and public holidays, 10 am to 8 pm
 24 and 31 December, 10 am to 3 pm
 Closed on Monday, 25 December and 1 January
 Extraordinary opening every Monday in July and August from 10 am to 8 pm

ADMISSION FEES

Permanent collection: 6.00 euros
 Temporary exhibition: 4.50 euros
 Combined ticket: 9.00 euros
 Ticket sales cease 30 minutes before closing time

REDUCED FEES (50 %)

Visitors over 65
 Students under 26 with valid identification
 Groups of 20 people (by appointment)

FREE ADMISSION

Unemployed registered at SEPE
 Youths aged 18 and younger children (under 13 accompanied by and adult)
 Holders of EURO<
 Students of the Universidad de Málaga with valid identification
 ICOM members
 On Sundays between 6 pm and 8 pm
 October 27th, Anniversary of the MPM

ADVANCED TICKET SALES

Tickets may be bought in advance by calling (34) 902 360 295 or online at www.unientradas.es
 Advance tickets are retrieved on the day of visit at the Museum's ticket desk, upon compulsory presentation of a credit card and a valid identity card or passport.
 The Museum and Unicaja decline any liability in the event of loss or theft of tickets.
 Tickets once bought may not be cancelled, replaced or refunded

Guided visits to the exhibition *The European Poster 1888-1938* in Spanish. Every Thursday at 6 pm
 For other guided visits, please contact: educacion@mpicassom.org

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EXHIBITION INCLUDED IN PICASSO 20 GLANCES. MÁLAGA, 20 YEARS UNDER THE SIGHT OF PICASSO

museo**PICASSO**málaga



museo**PICASSO**málaga
The European Poster 1888-1938
 18.06.2012 - 16.09.2012



Henri de Toulouse-Lautrec (1864-1901)
Ambassadeurs. Aristide Bruant dans son cabaret
 (Ambassadeurs. Aristide Bruant in his cabaret)
 1892. Lithograph, 137 x 96 cm
 Zürcher Hochschule der Künste, ZHdK/Museum für Gestaltung, Zürich, MFGZ/Plakatsammlung

Cover (detail):
Ramón Casas (1866-1932)
Anís del Mono. Vicente Bosch.
Badalona. España (Anís del Mono).
Vicente Bosch. Badalona. Spain)
 1898. Lithograph, 218 x 211 cm
 Marc Martí Collection, Barcelona



Anonymous
Bronenosets Potemkin 1905
 (The Battleship Potemkin 1905)
 1926. Lithograph, 107 x 72 cm
 Benito Medela-Piquepé Collection



Herbert Bayer (1900-1985)
Ausstellung Europäisches Kunstgewerbe.
1927 Leipzig (European Applied Arts
Exhibition. 1927 Leipzig)
 1927. Lithograph, 48 x 32 cm
 The Museum of Modern Art, New York. Gift of Mr and Mrs Alfred H. Barr, Jr.



Vladimír (1899-1982)
and Georgii (1900-1933) Stenberg
Nastoyashii dzhentlmen
 (A true gentleman)
 1928. Lithograph, 107.5 x 72.1 cm
 Merrill C. Berman Collection, New York



Sándor Bortnyik (1893-1976)
Vágó Rezső RT Igaz mérleg védjegyű
porosz szenet szállít
(Vágó Rezső RT. Igaz Mérleg
trademark Prussian Coal Delivery)
 1927. Lithograph, 185 x 62.5 cm
 National Széchényi Library, Budapest

The *European Poster 1888-1938* exhibition offers an insight into the most creative and significant period in the history of the poster, from the graphic approaches at the end of the 19th century, which gave shape to this new form of expression, to the inter-war proposals, mostly associated with modern art movements and which further developed the poster as an art form, until the onset of the Second World War, which marked the end of the avant-garde movements.

For a period of fifty years, encouraged by the promising scientific and technical advances and new social attitudes of the 20th century, people had faith in a better world to come. These five decades were characterised by a climate of frivolity that attempted to mask the social, economic and political contradictions that were putting a strain on a world immersed in war.

Ramón Casas, Leonetto Capiello, Cassandre, Fortunato Depero, Alexander Rodchenko, Bart Van der Leek, Herbert Bayer, Piet Zwart and Otto Baumberger are some of the most outstanding figures in the field of poster-design, which bore witness to the historical challenges of the time. Thus, poster-makers included artists deriving from the Art Nouveau aesthetic as well as artists who were part of later initiatives associated both with advertising and with explicitly avant-garde perspectives from a variety of modern art movements. The latter included Constructivism, Futurism, Surrealism and approaches initiated by the Bauhaus movement, all of which influenced the development of new art forms in the inter-war period.

Many of these artists can be regarded as having, to a great extent, developed their techniques from Cubism and were determined to explore the potential of new graphic forms in order to extend the circulation of their work beyond the orthodox art circles.

Public advertisements have a long and complex history. It is, however, generally accepted that the first work intended for display on public walls was produced by William Caxton and appeared in England in 1477. From that time until the mid-19th century, public notices were small-format, monochrome prints that were closely associated with the world of the illustrated book and consisted of words and graphic designs.

However, given their characteristics, these early creations cannot be regarded as posters. The history of the poster, whose origins are closely linked to painting and lithographic techniques, involving the systematic use of colour, begins at the end of the 19th century with Jules Chéret and, at around the same time, with Henri de Toulouse-Lautrec, who further developed the poster as a form of artistic expression.

The poster conquered public spaces when Baron Georges-Eugène Haussmann was commissioned by Napoleon III to transform Paris, where many of the old buildings were then demolished in order to make room for wide boulevards and new blocks of buildings. It was precisely at this time that posters first appeared on the walls of a

revitalised city in an innovative and dynamic artistic style, displaying rows of prints that constituted a kind of street art gallery, lending Paris its characteristic air of cosmopolitanism.

Technical and artistic innovations paved the way for what became known as the modern poster. A close examination of these creations reveals how the poster managed to articulate a graphic language of great visual impact, capable of overcoming the abstraction-figuration dilemma and easily legible to the observer. It consisted of a new language of advertising and typography which accepted and assimilated innovations in painting, sculpture and architecture while at the same time influencing the development of these disciplines.

Artists who devoted themselves to the production of posters were thus instrumental in transforming the passive observer into an active participant. This transformation had a major influence on cultural development through the creation of images that opened the way to the acquisition of a new way of life rather than the mere purchase of consumer goods.

These artists thus became the agents of a metamorphosis which, in the words of Fernand Léger, marked the appearance of "the art of window-dressing" and converted the streets into a spectacle of growing intensity. It is important to note that much of the avant-garde thought that the intense buzz of activity surrounding