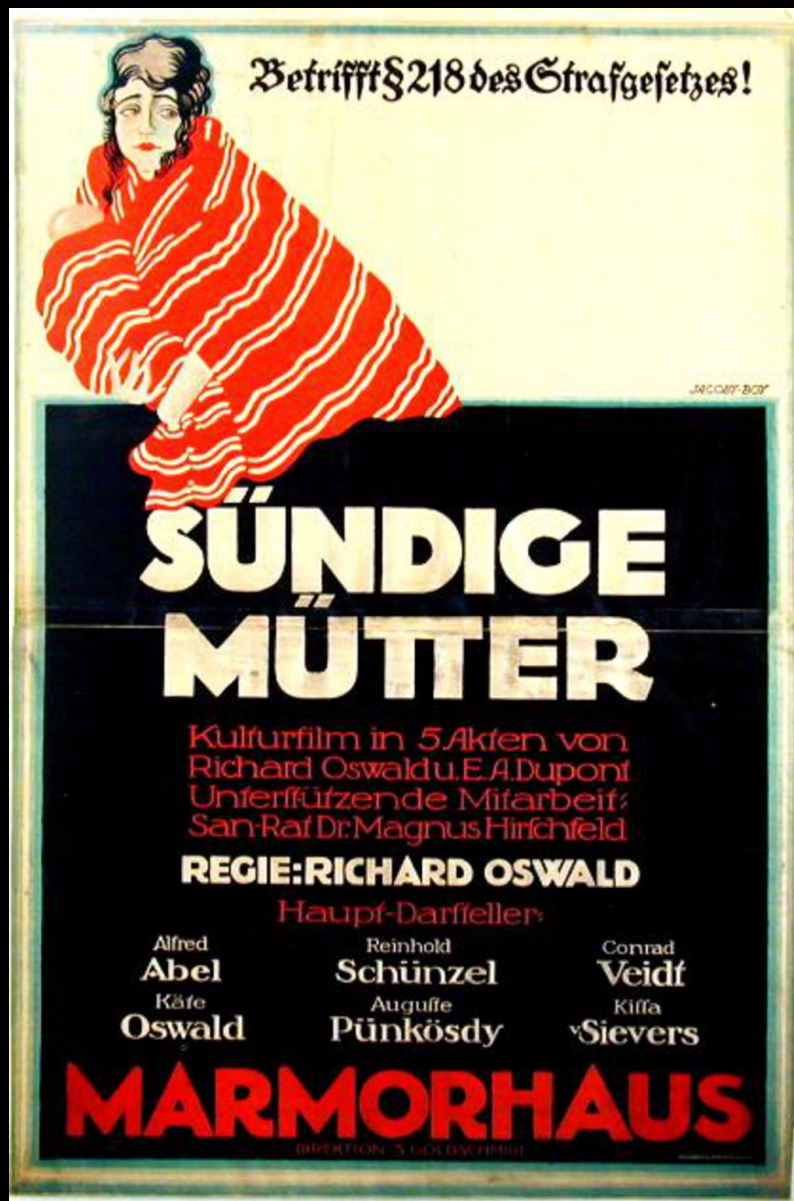




Weimar Film Posters

1918-1920

An Online Exhibition



SÜNDIGE MÜTTER / SINFUL MOTHERS

Es werde Licht! 4. Teil / Let There Be Light! Part 4

1918

Poster created by Martin Jacoby-Boy for the premiere of *Sündige Mütter* on 22 November 1918. Now lost, this film was the fourth installment in Richard Oswald's "Enlightenment" film cycle *Es werde Licht!* Jacoby-Boy was a Berlin-based architect, graphic designer, and art and set director for numerous films of the Weimar era.



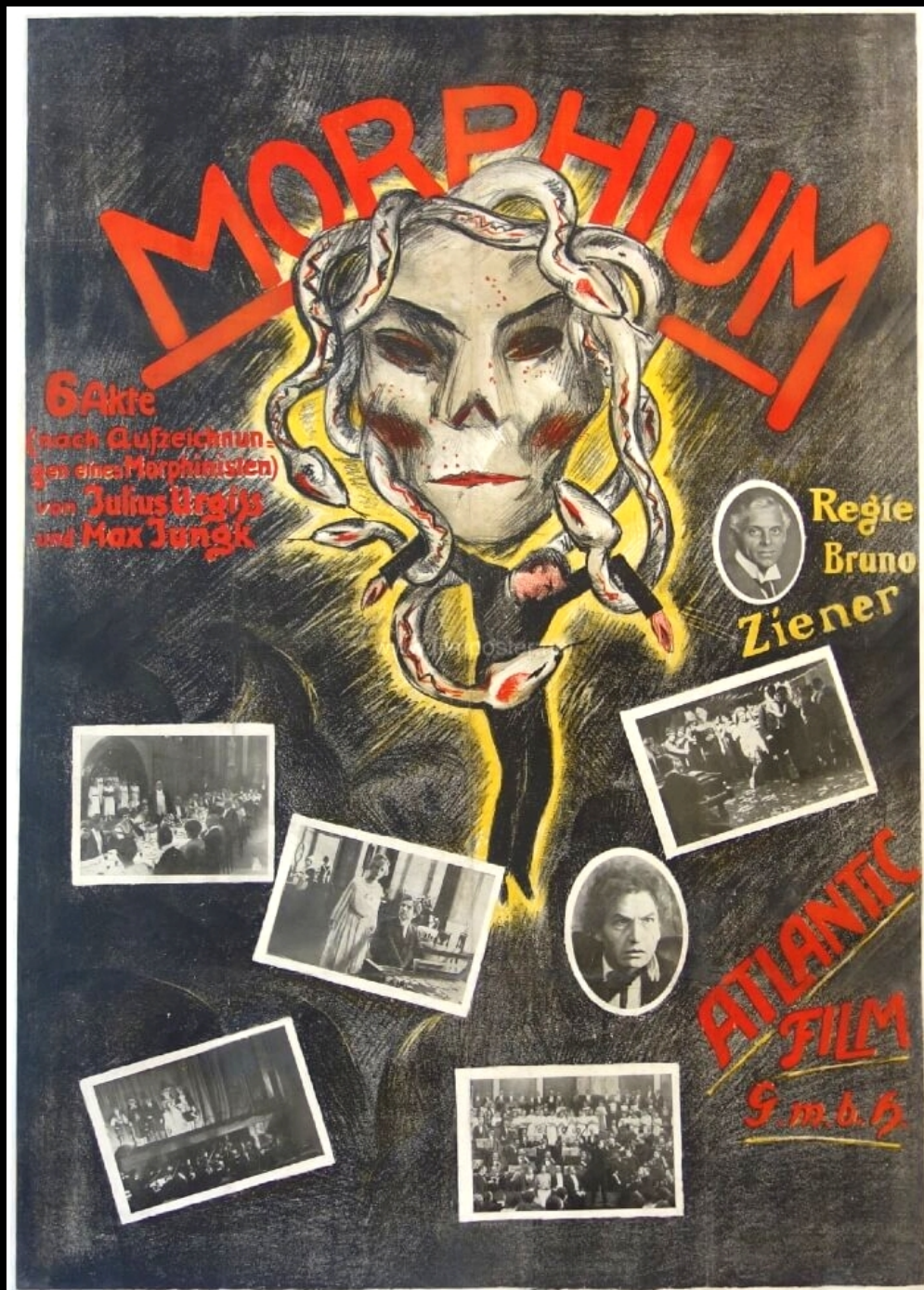
OPIUM 1919

Poster for Robert Reinert's *Opium*. This film about a German professor who succumbs to the drug while studying it in China premiered in Berlin in February 1919. Theo Matejko, who designed this poster for the film's Austrian release, was one of most influential Austrian graphic designers of the period. His work included numerous posters for well-known Weimar-era films. After 1933, he worked on Nazi propaganda and created posters for the 1936 Olympic Games.



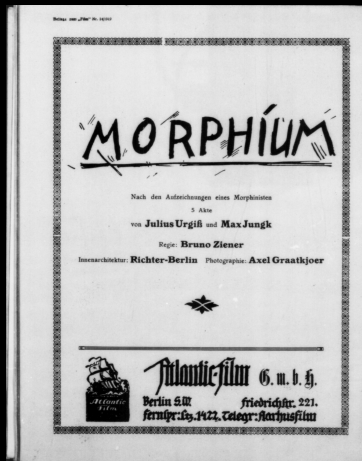
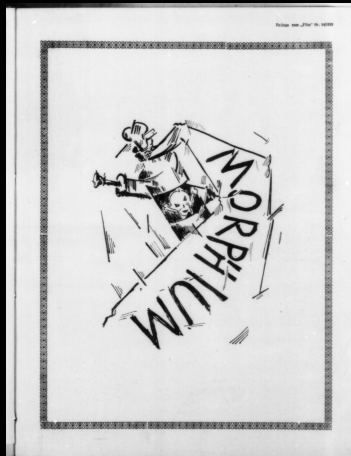
SIEGERIN WEIB / VICTORIOUS WOMAN
1919

Poster by Josef Fenneker for the premiere of *Siegerin Weib* on 20 February 1919. A prolific painter, graphic artist and production and set designer, Fenneker completed numerous film posters for Siegbert Goldschmidt's Marmorhaus cinema in Berlin's Charlottenburg district. This film, now lost, was produced by Lu Synd (who also played the starring role) and her husband Richard Wartan. The two created several films during this period with spicy titles such as *Sündenlust* (*Lust for Sin*) and *Vom Rande des Sumpfes* (*From the Edge of the Swamp*).



MORPHIUM / MORPHINE **1919**

Poster for *Morphium*, directed by Bruno Ziener. This film, which seems to have premiered around March-April 1919, is one of many titles focused on intoxication and addiction released during the years 1919-20. The film is now lost and the poster artist unknown.



MORPHIUM / MORPHINE

1919

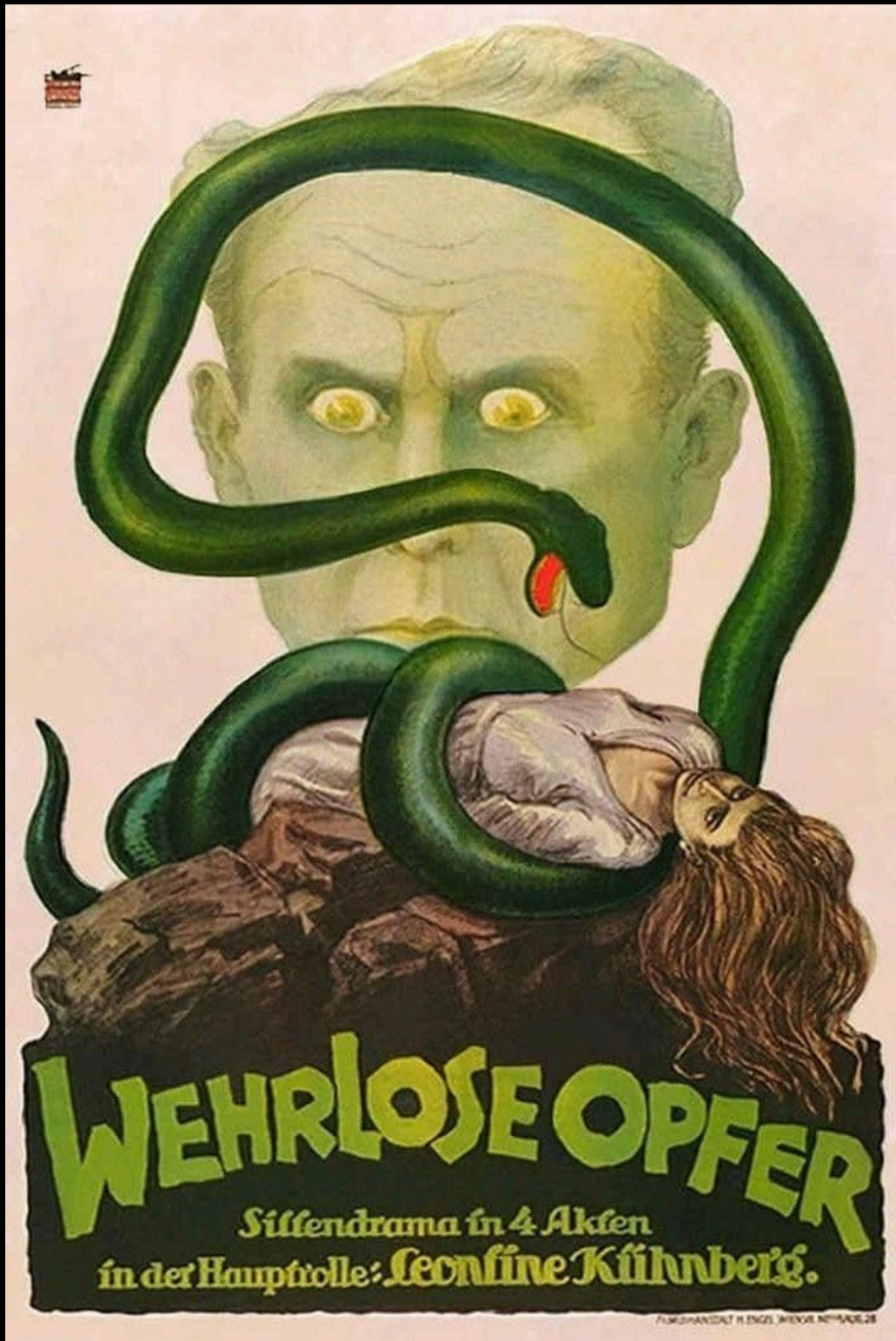
Four-page magazine advertisement for *Morphium* from *Der Film* (April 1919). The text, spread out over three pages, reads “All women suffer from ennui. They long for nothing but morphine” The signature, “Richter-Berlin 19,” likely refers to Heinrich Richter, a Berlin-based graphic designer who also oversaw the production design for *Morphium*.



DIE PROSTITUTION / PROSTITUTION

1919

Poster by Josef Fenneker for Richard Oswald's lost "Enlightenment" film *Die Prostitution*, which appeared in two parts in May 1919. Part one recounts the story of two sisters caught up in the sex trade, while part two focuses on a bourgeois couple luring people into a trafficking ring. This is one of two films that Oswald co-created with pioneering sex researcher Magnus Hirschfeld (along with *Anders als die Andern*). It was intended to draw attention to the wider social causes of prostitution. The film is now lost.



WEHRLOSE OPFER / DEFENSELESS VICTIMS

1919

Poster by Theo Matejko for the Austrian distribution of *Wehrlose Opfer*. The film, which premiered in Berlin in May 1919, is now lost. It told a complex story of crime and prostitution, in which the heroine, played by Leontine Kühnberg, narrowly escapes a life of trafficking.



ANDERS ALS DIE ANDERN / DIFFERENT FROM THE OTHERS 1919

Poster for Richard Oswald's best-known film, *Anders als die Andern*, once thought lost until the discovery of an incomplete print in Russia in 1970. Oswald made the film in collaboration with Magnus Hirschfeld to critique § 175 of the Weimar legal code outlawing same-sex love. The film premiered on 28 May 1919 at the Apollo Theater in Berlin. This poster survives only in poor digital quality. The signature, unreadable, is possibly that of Martin Jacoby-Boy (see *Sündige Mütter* above).



**TOTENTANZ. NOCTURNO IN 5 AKTEN / DANCE OF DEATH:
NOCTURNO IN 5 ACTS.
1919**

Poster by Josef Fenneker for the premiere of *Totentanz* at the Marmorhaus cinema in Berlin in June 1919. *Totentanz*, now lost, was directed by Otto Rippert, with a screenplay by Fritz Lang. The film told the story of a dancer forced to lure men to their deaths.



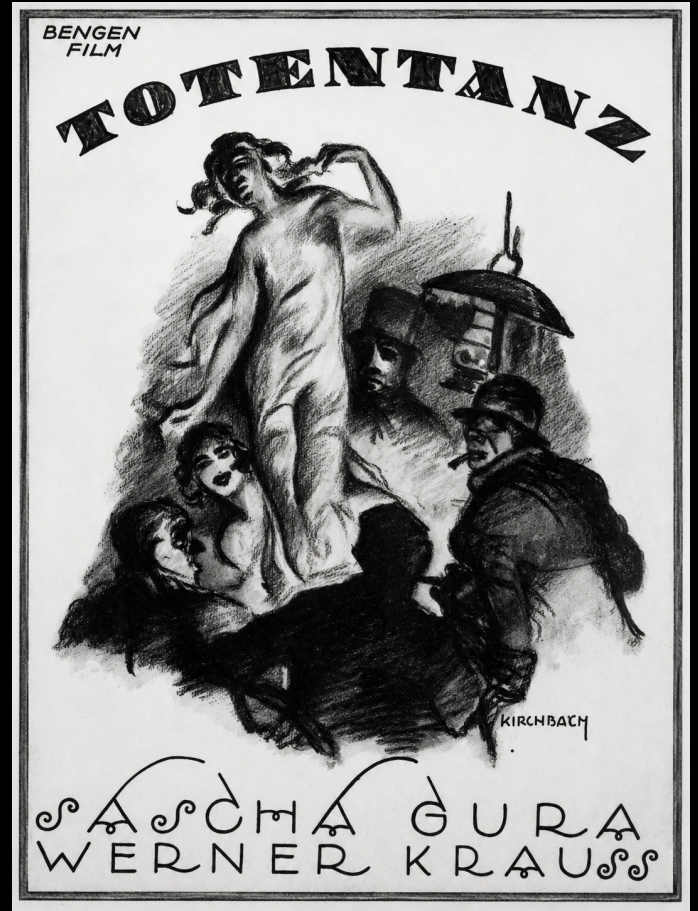
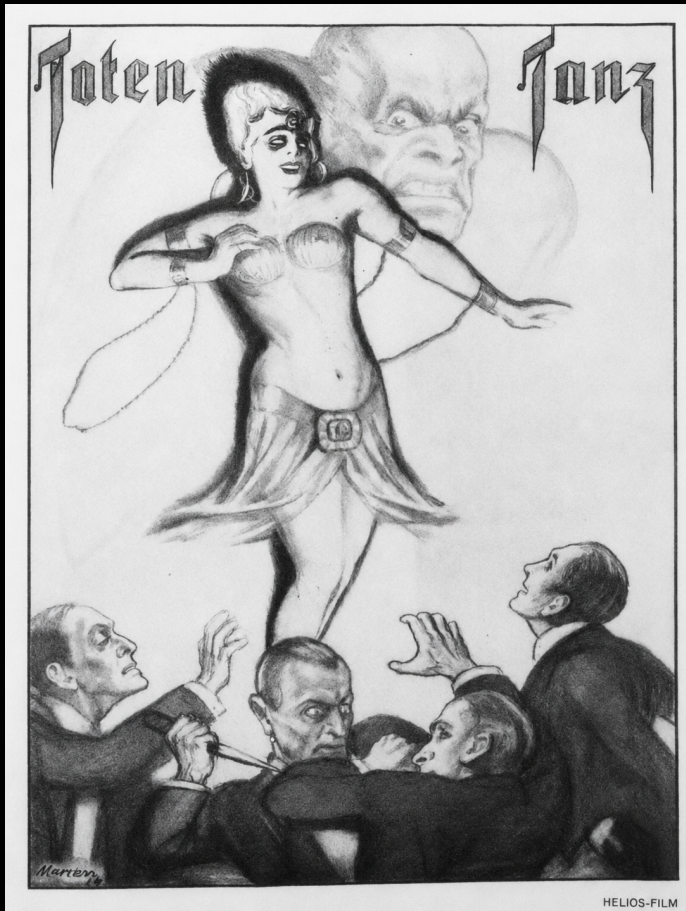
TOTENTANZ. NOKTURNO IN 5 ACTEN / DANCE OF DEATH:
NOCTURNO IN 5 ACTS.
1919

Poster by Theo Matejko for the Austrian distribution of *Totentanz*.



DANCE OF DEATH
1919

English-language poster for *Totentanz* by an unknown artist, likely intended for the film's American distribution.



TOTENTANZ / DANCE OF DEATH 1919

Advertisements for *Totentanz* from the magazine *Der Film* (May-June 1919). The poster on the left is signed by "Marten" (artist unknown). The right-hand poster stems from Gottfried Fritz Kirchbach, a graphic artist well known for his advertising, film posters, and political posters for the German Social Democratic Party during the Weimar era.



DIE AUSTERNPRINZESSIN / THE OYSTER PRINCESS

1919

Poster by Robert Leonard for Ernst Lubitsch's film *Die Austerprinzessin*. This film about the unruly daughter of an American Oyster Magnate is widely available and part of the Weimar canon. Leonard's poster echoes some of the film's racial tropes.



MODERNE TÖCHTER / MODERN DAUGHTERS 1919

Poster by Josef Fenneker for the premiere of *Moderne Töchter* in July 1919. This film, now lost, was a “Sittenfilm” (moral film) focusing on the erotic lives of young women in Berlin. After seeing this film, a young Marlene Dietrich wrote in her diary: “I ought to be thoroughly ashamed. But I can’t help my boundless sensuality. Who knows where I might end up?” The alternate title, *Demie-Vierges* [sic!], suggests a link to Marcel Prévost’s popular novel *Les Demi-Vierges* from 1894. But this film was not an adaptation of Prévost’s book. The term “Demi-vierges” had also become a colloquialism for young women in German at the time.



ALRAUNE UND DER GOLEM / ALRAUNE AND THE GOLEM 1919

Poster by Jupp Wiertz for *Alraune und der Golem*. This was one of several posters for the film by Jupp Wiertz, which appeared in various magazines around July 1919. The film, which may or may not have ever been completed, was intended to bring together German cinema's most infamous artificial humanoids: the Golem (fashioned after a Jewish legend) and Alraune (made famous by author Hanns Heinz Ewers). Jupp Wiertz was one of the best-known poster artists in Germany, who created advertising for the German train system and Zeppelin company, among others.



„UNION“
Film-Gesellschaft m. b. H.
ERNST FRIESE & CO.

DIE SÜNDERIN / THE SINNER
1919

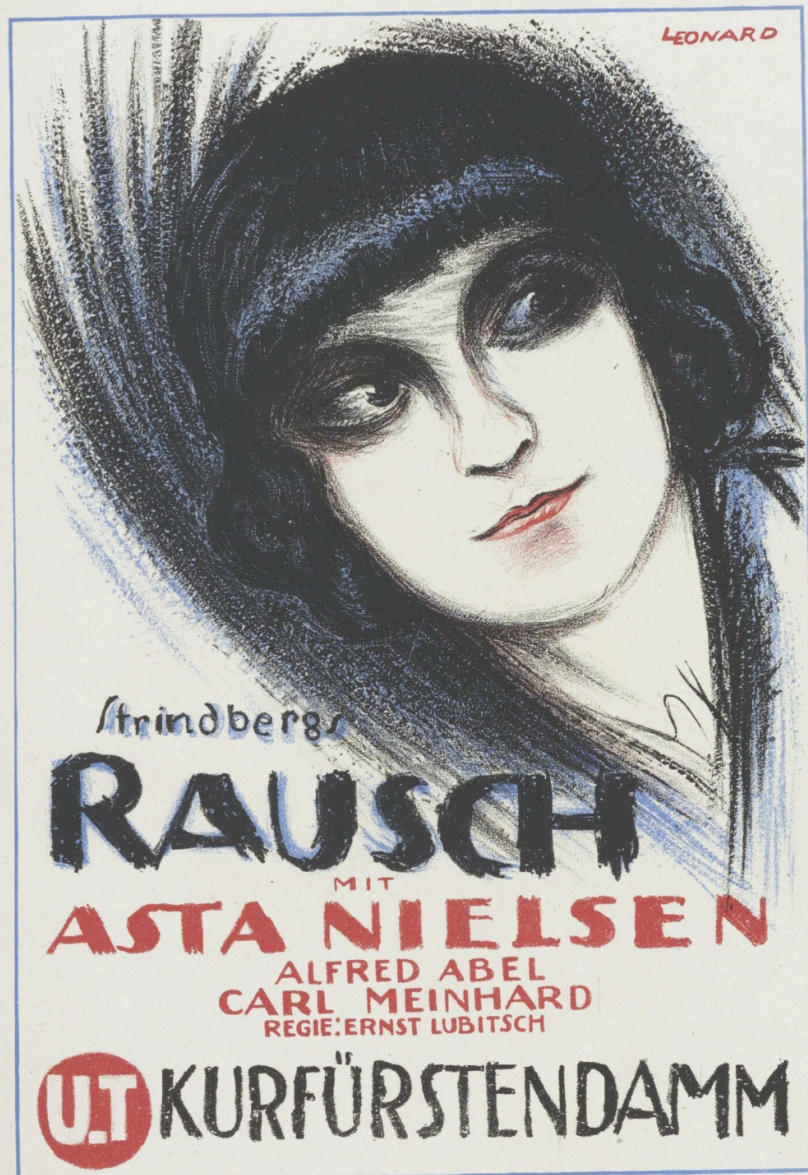
This film, now lost, premiered at the Unions-Theater on Nollendorfplatz in Berlin in July 1919. The poster is designed by Erich Ludwig Stahl, who also designed posters for *Das Cabinet des Dr. Caligari*.



DER SEELENKÄUFER / THE SOUL MERCHANT

1919

This lost film directed by Lupu Pick premiered on 25 July 1919 at the Tauentzien Picture Palace with a poster by Josef Fenneker. The film, which the magazine *Neue Kino Rundschau* described as “far above the typical film drama,” told the story of a painter who sells his soul to a decadent aristocrat and is forced to ruin the lives multiple women before killing himself.



R. L. Leonard Plakat 1919
 Druck und Wiedergabe: Hollerbaum & Schmidt Berlin
 N~65.

RAUSCH / THERE ARE CRIMES AND CRIMES 1919

Poster by Robert Leonard for the premiere of *Rausch*, a filmic adaptation of Strindberg's *Brott och Brott* starring Asta Nielsen, at the Unions-Theater Kurfürstendamm on August 1st, 1919. The German title literally means "intoxication." Leonard was an illustrator, fashion designer, and major figure in film poster art of this period, who also served as advisor to the advertising headquarters of the UFA studio. In 1923, he emigrated to the US, where he taught art at the Pratt Institute and worked with several major corporations.



HYÄNEN DER LUST / HYENAS OF LUST

Der Weg der zur Verdammnis führt, Teil 2 / The Path that Leads to
Damnation, Part 2

1919

Poster by Josef Fenneker for Otto Rippert's two part film, *Der Weg, der zur Verdammnis führt*. This was one of the best known "Enlightenment" films of this period, which told the story of girls who venture into the big city only to be lured into the world of human sex trafficking. The film is now lost.



POGROM 1919

Poster by Josef Fenneker for the premiere of *Pogrom* on August 1st, 1919. The film, now lost, was a protest against anti-Semitic violence in Tsarist Russia.



MADAME DUBARRY / PASSION

1919

Poster by Robert Leonard for the premiere of Ernst Lubitsch's *Madame Dubarry* on August 18th, 1919 at the UFA Picture Palace at the Zoological Garden. The film about the mistress of Louis XV was an international smash hit and remains a definitive canonical title from the early Weimar years.



MADAME DUBARRY / PASSION
1919

Poster by Theo Matejko for the Austrian distribution of *Madame Dubarry*.



BLONDES GIFT / BLOND POISON
1919

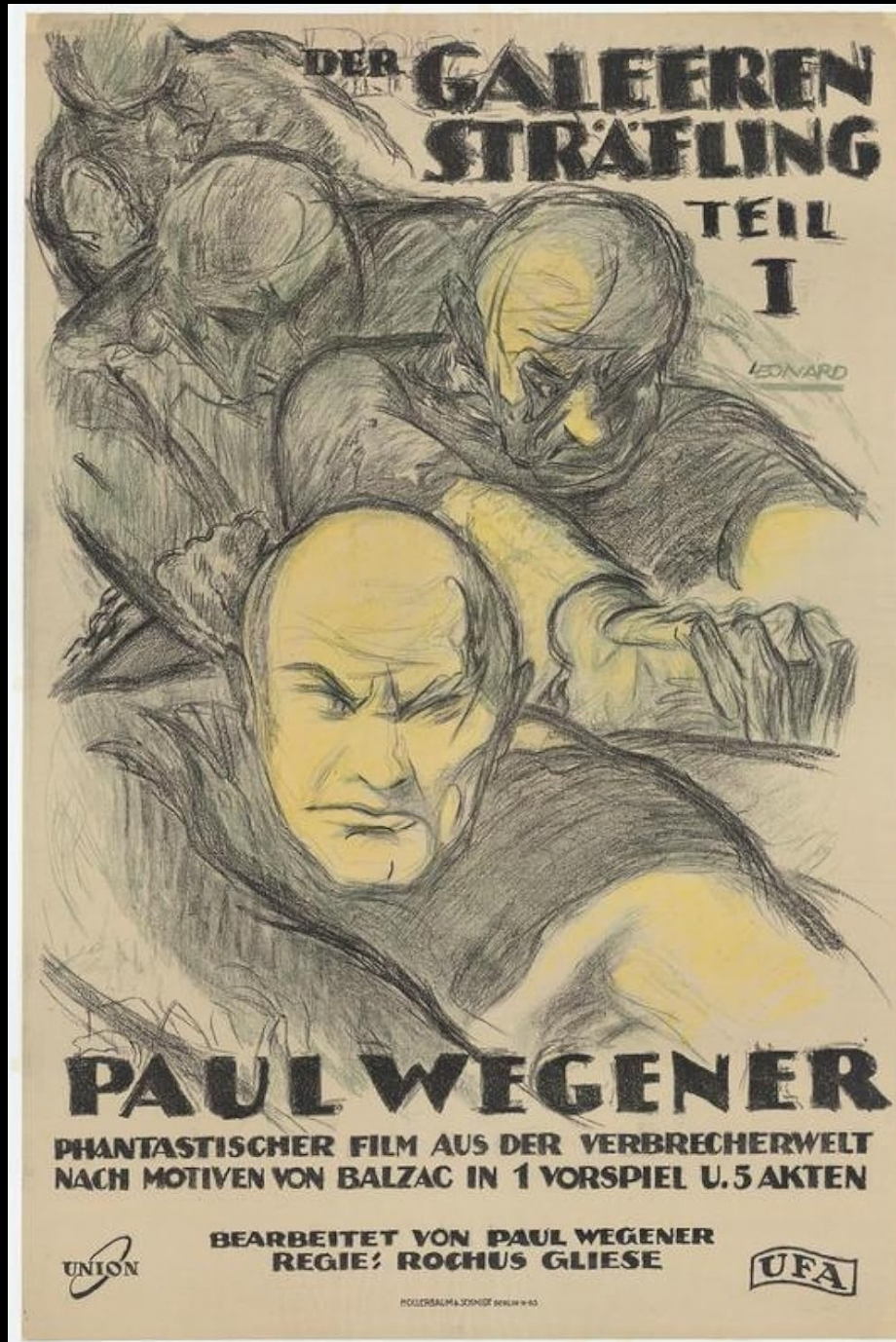
Poster by Josef Fenneker for the premiere of *Blondes Gift* (dir. Hubert Moest) on 28 August 1919 at the Theater am Moritzplatz (where Fenneker had just completed a new interior design). The film has now been restored and will screen at the 2026 edition of the Giornate del Cinema Muto.



HALBE UNSCHULD / HALF VIRGINS

1919

Poster by Josef Fenneker for the Marmorhaus premiere of the film *Halbe Unschuld* by John B. Kirsch in September 1919. This film was an adaption of Marcel Prévost's risqué novel *Demi-Vierges* (1894), which would see at least two additional film adaptations during the interwar period.



DER GALEERENSTRÄFLING / THE GALLEY SLAVE 1919

Poster by Robert Leonard for the premiere of *Der Galeerensträfling* by Rochus Gliese and Paul Wegener in October 1919 at the Unions-Theater Kurfürstendamm in Berlin. The two-part film, which apparently survives in a French print, was inspired by Honoré de Balzac's *Le Père Goriot*. It focused on the figure of an 18th-century French nobleman who falls into the penal system of forced labor.



PEST IN FLORENZ / PLAGUE IN FLORENCE 1919

Poster by Josef Fenneker for the Marmorhaus premiere of *Pest in Florenz* (dir. Otto Rippert) on 23 October 1919. This film, for which Fritz Lang wrote the screenplay, survives and will be screening as part of the *Weimar Uncensored* film series at the 2026 Giornate del Cinema Muto.



LILLI UND LILLIS EHE / LILLI AND LILLI'S MARRIAGE 1919

Poster by Josef Fenneker for the Marmorhaus premiere of *Lilli und Lillis Ehe* by Jaap Speyer on 29 November 1919. The two-part film, now lost, was based on the eponymous novel by Jolanthe Marés, which told the story of Lilli Stein, who discovers that her new husband was once her mother's lover.



ALKOHOL / ALCOHOL

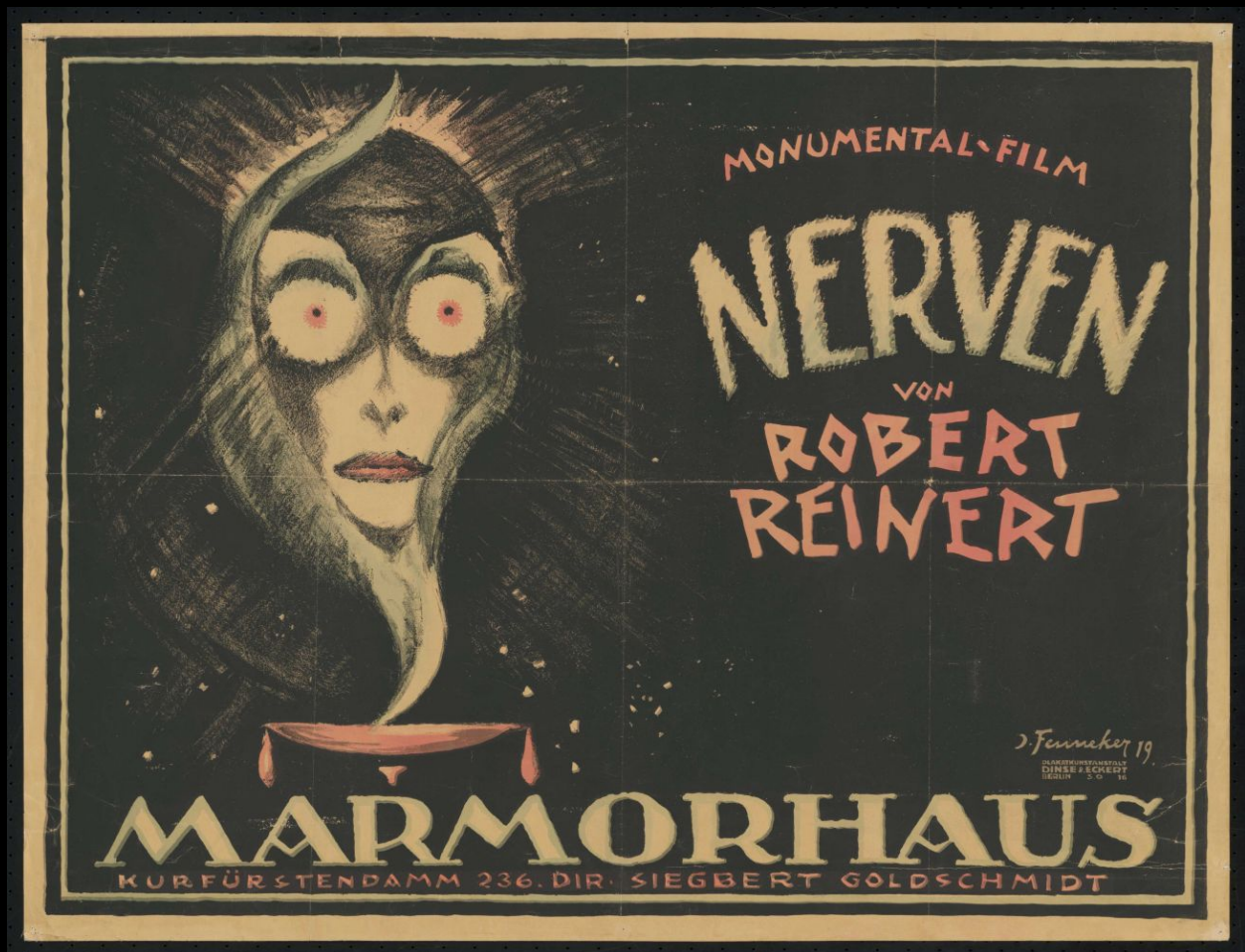
1919

Poster by Josef Fenneker for the Marmorhaus premiere of *Alkohol* by E. A. Dupont on 30 December 1919. The film, sometimes described as an Enlightenment film, told the story of a young couple's descent into alcoholism and crime in a circus milieu. That plot foreshadowed Dupont's later hit film *Variété* (1925). No known prints of *Alkohol* survive today.



ALKOHOL / ALCOHOL 1919

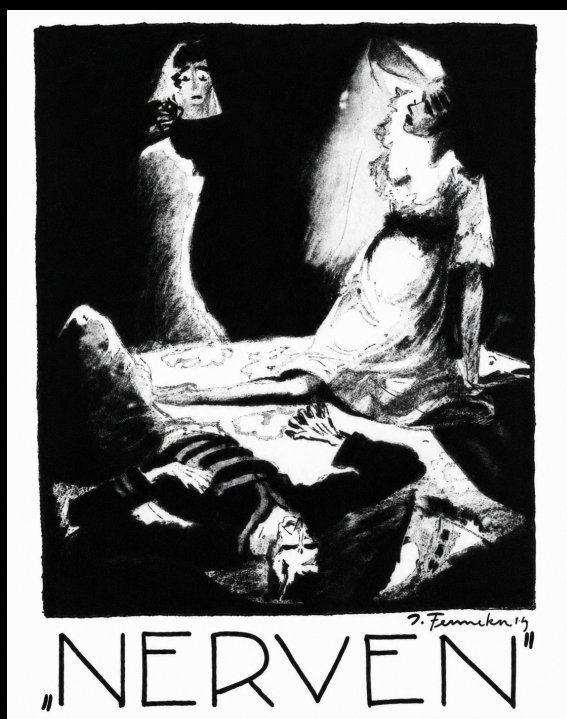
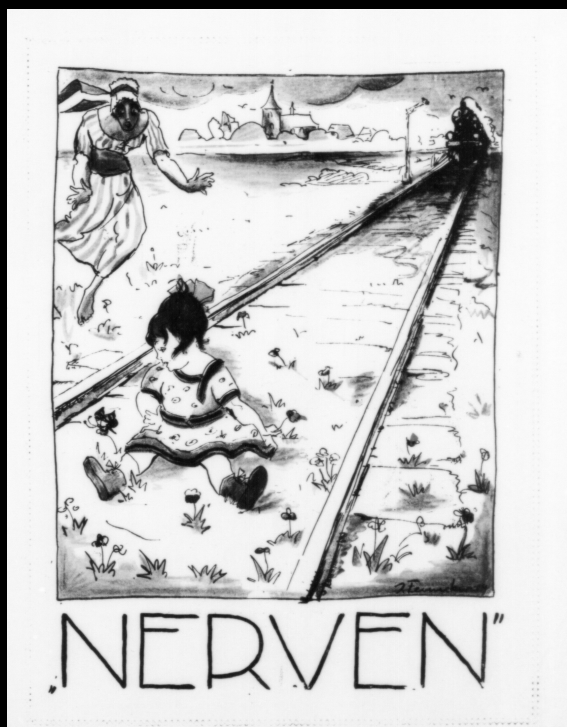
Poster by Hans Rudi Erdt for *Alcohol*, probably intended for the film's wider German distribution. Erdt was part of the Berlin School of poster design in the 1910s and a major proponent of the "Sachplakat" (object-poster) style alongside Lucien Bernhardt. He was celebrated for his advertising posters for products such as Opel and Manoli cigarettes. He also completed at least a dozen film posters.



NERVEN / NERVES

1919-20

One of many posters by Josef Fenneker for the Robert Reinert film *Nerven*, which had its Berlin premiere at the Marmorhaus cinema on 22 January, 1920 (following a one-off premiere in Munich the previous month). The film, which features multiple interwoven stories set in Munich and thematizing the political turmoil after WWI, survives and has been recently restored by the Munich Film Archive.



NERVEN / NERVES

1919-20

A sampling of posters for *Nerven* printed in the pages of *Der Film*. All are from Josef Fenneker.



HASS / HATE
1920

Poster by Josef Fenneker for the premiere of *Hass* (dir. Manfred Noa) at the Marmorhaus in February 1920. Little information is available about the plot of the film, which is now lost.



DER GELBE TOD / YELLOW DEATH
1920

Poster by Josef Fenneker for *Der gelbe Tod* (premiere at Marmorhaus on 19 February 1920).
The film is lost and little is known about the plot.



**DAS CABINET DES DR. CALIGARI / THE CABINET OF DR.
CALIGARI**
1920

Poster by Otto Arpke and Erich Ludwig Stahl for *Das Cabinet des Dr. Caligari*. This was one of many posters with the enigmatic sentence "Du musst Caligari werden" (You must become Caligari) that appeared in the weeks prior to the film's release on 26 February 1920. Guido Seeber would later turn that phrase into "You must go to the Kipho!" in a humorous advertising film for the Kipho exhibition of the German film industry (1925). Arpke was a painter and art teacher in Mainz, who made famous posters for North German Lloyd shipping. Stahl was a graphic designer, well known for his product advertisements, who would go on to create propaganda posters during WWII.



DIE FRAU OHNE SEELE / THE WOMAN WITHOUT A SOUL 1920

Poster by Josef Fenneker for the premiere of *Die Frau ohne Seele* at the Marmorhaus on 13 May 1920. The film is lost and the plot details uncertain.



ENTGLEIST / OFF THE RAILS

1920

Poster by Josef Fenneker for *Entgleist*. The film had an initial regional premiere on 16 June 1920, but soon fell afoul of the reinstated film censor, which banned it outright. It was later shown in edited form, and the Fenneker poster likely coincided with the film's subsequent run at the Marmorhaus in March 1921. The film, now lost, was based on the novel *Die nicht arbeiten wollen* / *Those Who Don't Want to Work* about Berlin's criminal underworld.



**GENUINE. TRAGÖDIE EINES SELTSAMEN HAUSES / GENUINE:
TRAGEDY OF A VAMPIRE**
1920

Poster by Josef Fenneker for *Genuine*, Robert Wiene's expressionist follow-up to *Caligari* about a painter who sees his femme fatale come to life. Filmed in the summer of 1920, *Genuine* had its premier in early September and was immediately slapped with a youth ban (barring anyone under 18) by the newly reinstated federal censor board. It will be shown in the *Weimar Uncensored* series in Pordenone this fall.



DER UNSICHTBARE DIEB / THE INVISIBLE THIEF
1920

Poster by Josef Fenneker for *Der unsichtbare Dieb* for the film's premiere at the Marmorhaus, likely in August 1920. This was one of several films in the "Mac Wood" detective series created by the short-lived Europa-Film company, alongside titles such as *Die Strahlen des Todes* / *The Rays of Death* (1920). The series is now lost.



DER JANUSKOPF / THE JANUS HEAD 1920

Poster by Josef Fenneker for F. W. Murnau's lost film *Der Januskopf* with Conrad Veidt, which premiered on August 26, 1920, at the Marmorhaus. The film, for which Hans Janowitz (of *Caligari* fame) wrote the screenplay, is an unlicensed adaptation of *The Strange Case of Dr. Jekyll and Mr. Hyde*. A prominent example of the popular doppelgänger motif in German cinema at the time, the film tells the story of Dr. Warren, who, obsessed with a bust of the Roman god Janus, develops a serum to separate the good and evil sides of human nature.



**DIE NACHT DER KÖNIGIN ISABEAU / THE NIGHT OF QUEEN
ISABEAU
1920**

Poster by Josef Fenneker for the Marmorhaus premiere of *Die Nacht Der Königin Isabeau* on November 18, 1920. Directed by Robert Wiene and starring Fern Andra, the film focused on the historical figure of Queen Isabeau, trapped in an unhappy marriage to the mad king Charles VI of France. After being caught in an affair with a student, Isabeau herself succumbs to madness.



DER GRAF VON CAGLIOSTRO / THE COUNT OF CAGLIOSTRO 1920

Poster by Josef Fenneker for the Marmorhaus premiere of *Der Graf von Cagliostro* on 21 December 1920. The film, now lost, was directed by Reinhold Schünzel, well known for his villain roles in many Richard Oswald films. It starred Schünzel, Anita Berber, and Conrad Veidt and depicted the life of the legendary 18th-century charlatan Alessandro Cagliostro, who charmed courtly society with his occultist séances and claims of healing powers before being imprisoned for life.