

CERTIFICATE OF AUTHENTICITY

“METROPOLIS”

This is a fine art lithograph and was produced at S² Atelier, New York City, in 1997 under the auspices of the Ré Society, Ltd. It was inspired by a movie poster created in 1926. The artist is unknown.

Pulled on 3 sheets of Coventry paper, one color at a time from separate plates, this image has been sequentially numbered in pencil in the lower left border, by a curator at S² Editions.

The American chromist, Amy Bergin, re-created the image in 1997 by hand-drawing directly onto specially prepared surfaces that were transferred onto lithographic plates, one plate for each color. The resulting lithograph of pure color, is without the dot structure, which occurs in the mass produced photographic process of modern high speed printing.

“Metropolis” was printed on an old German made Dufa press under the supervision of the Atelier’s Technical Director, Raymond Mazza and senior pressman Vincent Smith. The overall size of the lithograph is 36-1/2” x 83”, the same size as the vintage poster.

Great care was taken to precisely re-create the artist’s original image. The chromist utilized as the model, original posters and other historical materials obtained to insure that this Re-creation captures the feeling and style, as well as the color and size of the vintage work.

This lithograph bears the trademarks of the Ré Society, plus the imprimatur emblem of the S² Atelier. The signature of the chromist is printed unobtrusively on this lithograph in order to distinguish it from the original Golden Age poster.

This limited edition lithograph preserves a classic work of art from the Golden Age of Posters (1865-1939). It is a testament to the original artist’s compelling vision and the painstaking artistry of Ms. Bergin and the contemporary artisans and chromists of S² Editions.

Considered the “high point of German Expressionist cinema,” “Metropolis” was inspired by a visit to New York City in 1924 by Director Fritz Lang.

Written by Lang and his wife, Thea von Harbou, it is a vision of technology as master. Lang framed his story of the fight for individual freedom against an overpowering and amoral cityscape of subterranean factories, skyscrapers, and ever-present hordes of blank-faced workers.

The film’s most memorable scenes involve Rudolf Klein-Rogge’s mad scientist, Rotwang, and his robotic creation, “the false Maria.”

The movie was described as “a mighty, surging love-drama of the two worlds that work out their turbulent destinies within the confines of a great, imaginative city. The rich live in towering skyscrapers hundreds of stories high. The poor live in squalid caves underground. When a millionaire’s son falls in love with a beautiful cave girl, a typhoon of riotous emotions is set loose which climaxes with a devastating flood that destroys the metropolis.”

“The year 1927 belonged to the sci-fi masterpiece “Metropolis,” the Fritz Lang/Thea von Harbou vision of the world one hundred years in the future, with its magnificent architecture, monumental machinery, ravishing robotrix, fabulous special effects, and brilliant mad scientist, Rotwang.” From “Graven Images,” Grove Press, 1992.