

DIR. PROF. SPÖRL

## FUNDAMENTALS OF THE "NEW PHOTOGRAPHY"

The theory of free composition in photography as opposed to tradition, and the prominence given to the abstract aspect of camera-work, symptoms in themselves worthy of all approval, have nevertheless led to aberrations which must be strongly condemned. It is regrettable that these aberrations should have arisen from the confusion wrought by certain "Ultra-reformers" in photographic circles. The new way of seeing, expressed by new forms answering to the catchword "free from laws and traditions" is in many ways opposed to the traditional methods of representation, but it is also in opposition to the new movement which recognizes and demands a certain deference to law and order in form. This new movement is just as revolutionary as the other, appears in a new dress and builds up its pictures in a new manner. It seeks new

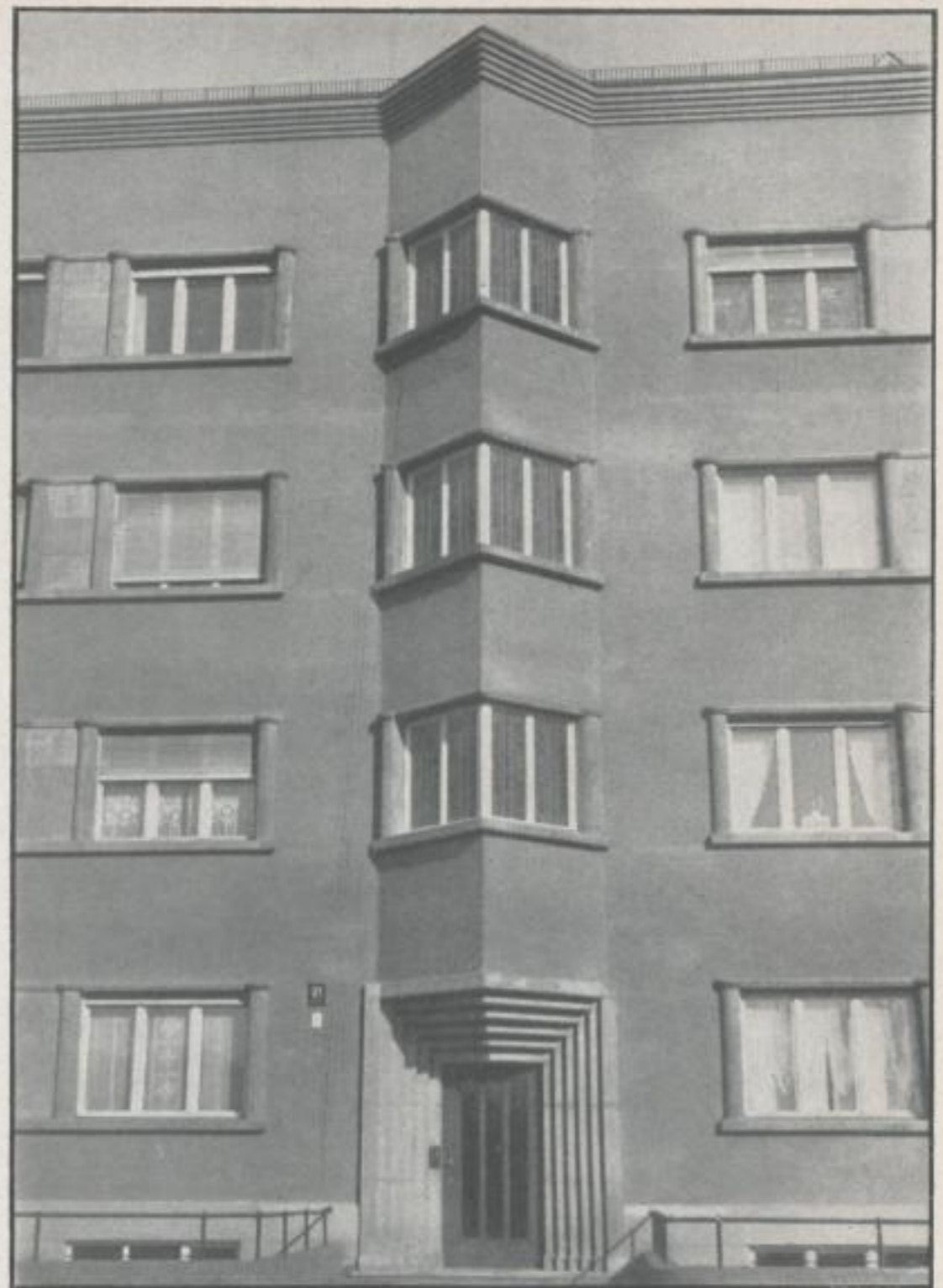


Abb. 3



Abb. 4

Photo: Pfeiffer