



Abb. 6

Photo: Hubs Flöter

fields of action which reveal an entirely new round of thought, a new way of thinking which yet avoids falling into anarchy and chaos. From the raw materials are drawn the elements of phantasy, the play of line, in circle or ellipse (see Fig. 6). Proceeding from these beginnings, the forms themselves are not ignored. In fact, architecture or the constructive forms found in the iron and steel foundries in their many variations form an admirable starting-point for the picturesque formation of elements for the rhythmical filling-up of space according to individual observation or taste. (Figs. 2 and 5). The photographer who works according to this principle does not regard the subject of his picture, be it a piece of architecture, scaffolding, a telegraph pole or a street-lamp, as a mere object. He sees only its form, its outlines, which he intends to make use of in an abstract sense, opposed to naturalistic reproduction and to its real sober purpose, in order to create a rhythm of form which shall be new and the expression of his own feeling. We regard such work as an example of the independent power to create form displayed by its creator or we find it as part of graphic commercial art, whether poster, advertisement or book-cover. (See Figs. 7 and 8). Grotesque distortions of the original form, exaggerations of every kind are perfectly permissible in the search for some definite effect, even though the original object may appear as a mere caricature of itself.

This is the real new photography, the new spirit which creates new form. This is the realm, the field of action of the modern photographer, deserving to be encouraged and furthered in every respect. Unfortunately this new revolution, this new field of action has not always been rightly understood. Many have become so confused that in the regions of purely technical, artisan photography, a slackness and carelessness have come about which cannot be too severely condemned. To be sure, when a camera man takes a hasty snapshot which an illustrated paper hastens to print in the next