

edition and the queer angle of the horizon in the diagonal causes the houses to lean to left or right or to appear about to collapse, this is a trifle which may be ignored. Such scenes are snapped in a rush, meant to be glanced at and laid aside the next moment. But the sharpest protest must be made when a photographer attempts to show buildings with crooked lines, as in Figs. 1 and 3, when such pictures are intended to demonstrate the character of the architecture, the method of building or the form. In such a case there is no excuse for photographing a building, so that the vertical walls to right and left appear to narrow towards the upper stories, whereas in reality there is no question of such a thing. It is false to create the impression on the observer that a building is created like a pyramid on a broad basis, narrowing towards the apex, whereas in reality it is nothing more than an ordinary square block. For such purposes the architectural form must be reproduced in absolute accordance with the actual construction. (Fig. 4).

We are confronted with a singular fact. The photographer seems in danger of losing his eye for technical achievements. He thinks he must assimilate his art to that of the free creative artist, the black and white man, without perceiving the barriers that divide the two arts.

Phantasy and reality, artistry and artisanry, each is vital and entitled to exist. Each prospers in its proper place and surroundings, but each must be sharply and severely divided from the other, each applied to its proper purpose. If the photographer, the camera man does not understand the difference of purpose, if he does not respect the natural barriers, if he thinks it possible or desirable to ignore or ride over the laws governing purely technical tasks in the crazy belief that he is acting according to modern convictions, then he is nothing more than a miserable charlatan who does not deserve the attention that many unfortunately still feel obliged to devote to his concoctions.

Translated by E. T. Scheffauer



Abb. 8

Photo: Schegimann