

Out of the mass of those who have made a name for themselves in the realm of modern photography, rises the silhouette of an artist, Ewald Hoinkis, whose work arrests attention by its exactness and practical objectivity and the beauty and rounded completeness of the composition.

He is also actuated by motives which become ever clearer of late years since photography became a recognised art: joy in the material itself, in the clear and exact representation of the very nature of an object, its inherent material values, how it is made and of what.

A table with empty milk-bottles, a silk dress, falling in heavy and shining folds, or the picture of five oil-cans, picturesquely built up as a study in light and shade, the nozzles of the oil-cans crossing and re-crossing (an advertising photo for the Krauss Works, Schwarzenberg, Saxony) — all these designs bear witness to that joy in the material itself, that specific, artistic pleasure of which we have just spoken.

These are photographic still-life studies which at the same time never forget the purpose in view. The way in which the experience gained by the artist is here put to the service of modern advertising plainly indicates the path trodden by commercial photography in these recent decisive years of its development.

Translated by E. T. Scheffauer

## EWALD HOINKIS

