



ADOLF LAZI

To interview an artist is rarely the best way to arrive at a correct judgment of him, for most artists worthy of the name are only able to give a halting account of themselves; it is much better to arrive at a judgment of one's own, based upon experience. Mine is as follows: The primary factor in Lazi's work seems to be his graphic conception of the nature of objects; then he seeks their basis and adds to its breadth; whereupon he causes the objects to grow up anew in a remarkably intensified form. The objects, tectonically considered, retain just so much of their original material form as may be necessary to their individual characterisation, and are then seen in a spatially illuminated atmosphere which is Lazi's special secret. As far as I am able to follow him, I seem to discern a certain amalgamation of graphic and spatial vision, the first element being the starting point or Leitmotiv. Considered from the point of view of practical advertising, Lazi's method seems to me valuable and full of promise, for it may be able to open our eyes once again to the uses of good handicraft; in his hands photography does not "lie" nor beautify, but it helps the true to recognition after a long period of adulteration by trash of the most glaring order.

Translated by E. T. Scheffauer