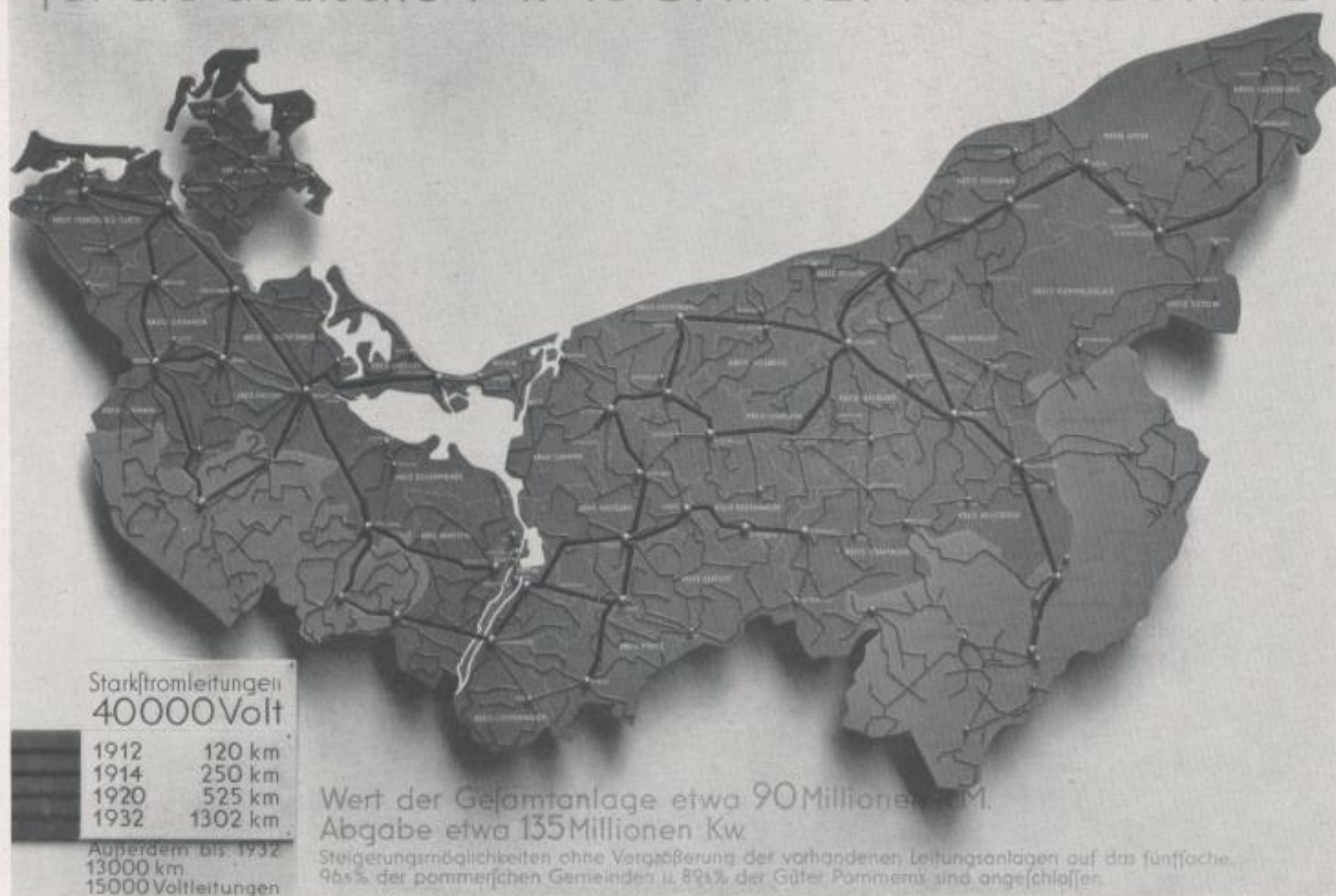


POMMERN ein wichtiger Abnehmer für die deutsche MASCHINEN-INDUSTRIE



W A L T E R R I E M E R

feeling of being in a closed room, a space, at once comfortable and capable of being viewed at a glance. For the glass wall really shut off the space beyond. The people outside, however, could see through, could see the other visitors within and were themselves attracted by the coloured glass-paintings. They would perhaps never have thought of entering a room really cut off by walls. Thus Riemer made a virtue of the very lack of proper lighting and turned the disadvantage into an advantage—mastering difficult spatial conditions in a manner with the late philosopher Lipps would have praised as a masterpiece of “aesthetic acceptance”.

The statistic demonstration tables of Riemer combine clarity and popular appeal with a clever economy of artistic means. Riemer conventionalises the figures which are intended to serve a statistic relative examples and quite rightly draws the other figures realistically, for instance the farming couple on “Pomerania Produces Beyond its Needs”. Another time he confines himself to silhouettes in order to fuse the symbolic picture and the necessary numerals into an harmonious whole. A purely cartographic design, again, is arranged as an illuminated transparency. It was also a clever idea, both statistically and pictorially, to gauge the significance of Pomeranian agriculture as a customer of the machine industry by the length of electric cable required.

Riemer's symbols are always strong, striking without becoming banal, whether it be the shears that cuts the prices, the wolf to be kept from the door or the sack of debts under which the farmer groans. The whole forms an agreeable harmony of space and painting.

Trans. by E. T. Scheffauer