

THE APPEAL OF PHOTOGRAPHY

the end of the world has been seen. The true artist, if he is intelligent, is witness of this most stimulating truth that confronts us. We cannot hope to function esthetically as we did before all this happened, because we are not the same beings intellectually. This does not mean in relation to photography that all straight photography is good. It merely means that the kind of photography I must name "Fifth Avenue" art, is a conspicuous species of artistic bunkum, and must be recognized as such.

Photographers must know that fogging and blurring the image is curtailing the experience of it. It is a foolish notion that mystification is of any value. Flattery is one of the false elements that enter into the making of a work of art among the artists of doubtful integrity, but this is often if not always the commercial element that enters into it. There is a vast difference between this sort of representation and that which is to be found in Greek sculpture which is nothing short of conscious plastic organization. These figures were set up in terms of the prevailing systems of proportion. Portraits were likewise "arranged" through the artistry of the painter in matters of decoration for the great halls of the periods in which they were hung. They were studies on a large scale of ornamentation. Their beauty lies chiefly in the gift of execution. In these modern photographs of Stieglitz and his followers there is an engaging directness which cannot be and must not be ignored. They do for once