

Peter Henry Emerson

The Death of Naturalistic Photography

Privat gedruckt und in einer Vielzahl von zeitgenössischen Fotografie-Magazinen publiziert

London 1891

E P I T A P H.

In Memory of

NATURALISTIC PHOTOGRAPHY,

WHICH RAN A SHORT BUT ACTIVE LIFE,
UPSET MANY CONVENTIONS
HELPED TO FURTHER MONOCHROME PHOTOGRAPHY TO THE
UTMOST OF ITS LIMITED ART BOUNDARIES,
STIRRED MEN TO THINK AND ACT FOR THEMSELVES,
PRODUCED MANY PRIGS AND BUBBLE REPUTATIONS,
EXPOSED THE IGNORANCE OF THE MULTITUDE,
BROUGHT OUT THE LOW MORALITY OF CERTAIN PERSONS IN THE
PHOTOGRAPHIC WORLD,
BROKE DOWN THE PREJUDICE OF THE OUTSIDE PUBLIC AGAINST
PHOTOGRAPHY'S VERY SLENDER ART CLAIMS,
ENCOURAGED MANY AMATEURS TO BABBLE AND MAKE THE WORDS
“ART,” “TRUTH” AND “NATURE,” STINK IN THE
NOSTRILS OF SERIOUS ARTISTS,
ENDING BY GIVING A FEW A BRUTAL SORT OF APPREHENSION
OF ART, AND DYING WHEN ITS
ALLOTTED TASK WAS DONE WITH A GIBE ON ITS LIPS,
FOR THE “AMATEUR,” THE “PLAGIARIST,”
THE “PRATING TRUE-TO-NATURE MAN,”
THE “IMPRESSIONIST,” THE “NATURALIST,” THE “IDEALIST,”
AND THE HUMBUGH.