

The building is built and is a fact.  
Inhabitants enter and leave.  
Each living their lives and inner lives.  
The building takes colour depending on light,  
How is the soul of a building seen... sensed?  
What are its memories before its fact existence?  
Are previous events recalled in the building?  
How is the fleeting moment of a thought of a time  
Captured?  
We see the body... do we get a glimpse of the soul?  
In what way through what medium?  
The essence is distilled through black and white  
Photography which penetrates into the silent soul  
Of the building's pre-existence thoughts upon previous  
Events.

The photo must go beyond the fact.  
The photo is an opaque x-ray.  
You have the fact before you, but it hides things.  
The great photographer observes the fact's body.  
She must move her thought into a cross over.  
She must hear the object's inner sound, inner calling.  
She must through her sense... connect with an evasive  
Ethereality... or more contained sense that flickers  
Momentarily... through what the materiality is as a  
Profound revelation.

Colour interferes or at the very least blanks out  
Depth entry...it camouflages the fragility of the souls  
Yearning of past sorrows.  
To express this the photographer must constantly  
Filter existing fact... must capture in less than a  
Second the immensity of times volume of air and the  
Nature of a lament.

We are able to take certain blocks of thought  
Trough the photographs eyebrain/thought/sense and  
Place before the viewer of the photo past time although the  
Photo of a present fact building is before us or the  
Shot has been taken recently.

Through Helene Binet's photos of Zvi Hecker's  
Building thought (the Jewish school in Berlin)  
We see past senses... they come trough the  
Apparent fact. The fact must first be muted,  
That is in order for the soul sense of the  
Building to get trough there must be an abstraction  
And the photo must be in black and white and  
That which is photographed must be felt out or  
Sensed in.

Zvi Hecker's undertone is revealed after  
Breaking through the building fact. What do we

See in these split second shots... we see the  
Memory of the past tragedy, the past horrors,  
And the Binet photos insist on us not to forget.  
She records the anguish of the souls through silent  
Photo recoding and precise recording.  
She is looking at the buildings soul and the soul  
Is looking back at her and eventually us.

John Hejduk  
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