

# History of Photography

*The Past is Prologue – The Manipulative Impulse and the Digital Age*

## Points for Consideration

- 1) What were some of the reasons that early (19<sup>th</sup> Century) photographers gave for their desire to alter the photographic image?
- 2) What forms of manipulation did 19<sup>th</sup> Century photographers use?
- 3) When does a manipulated photograph cease to be a “document”?
- 4) What forms of manipulation of images have been considered “acceptable”?
- 5) How and why has the alteration of the facts of photographic images become “standard fare” in the late 20<sup>th</sup> and early 21<sup>st</sup> Centuries?
- 6) Is a digitally manipulated image from the 21<sup>st</sup> Century any different in *intent* from a combination print from the 19<sup>th</sup> Century?
- 7) Should manipulated photographs come with a “warning” indicating their departure from the “real world”? If so, what should the criteria be for that warning?

## Terms and Names

Daguerreotype

John Heartfield

John Mayall

Jerry Uelsmann

Oskar Rejlander

Galen Rowell

Felix Beato

Art Wolfe

Cabinet Cards

John DeSalvo

Henry Peach Robinson

Howard Shatz

Keystone View Company

Jeff Schewe

Edward Steichen

Martina Lopez

Frank Eugene

Diane Fenster

Rene LeBeuge

Pedro Meyer