

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 (19th Century) photographers gave for their desire to alter the photographic image?
- 2) What forms of manipulation did 19th 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 20th and early 21st Centuries?
- 6) Is a digitally manipulated image from the 21st Century any different in *intent* from a combination print from the 19th 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