

Pictorialism Study Guide

Name _____ Date ____ Class ____

PO 2 Navajo History CTE S 7 Apply appropriate academic and technical skills, **CTE 8** Utilize critical thinking to make sense of problems and persevere in solving them, **CCR 1 Tech Reading**

NM VA DM S2.2B.a Describe how photography first began to elicit an emotional response? **Precision Exams S1** Students will have knowledge of the history of photography.

Directions: Please use the keywords on page 4 to fill in the missing words.

The first photo was made in France by Joseph Nicéphore Niépce in 1827 called a _____. Niépce used bitumen of Judea dissolved in oil of lavender, a substance which hardens and becomes insoluble if exposed to strong light. When a thin coating of this mixture was spread onto a pewter plate and exposed to sunlight, a positive image was the result. The parts not exposed to sunlight could be washed away with a solvent consisting of oil of lavender and turpentine. Using a *camera obscura* he had designed and made himself, Niépce was thus able to make the world's first fixed photograph from nature.

The earliest, experimental prints by Louis Daguerre were created around 1838–1840 and called _____. These photos use a silver coated, iodine and mercury vapor process. The albumen print, also called albumen, silver print, was created in 1847 by Louis Désiré Blanquart-Evrard, and was the first method of producing a photographic print on _____ from a negative in a _____. Not long after the new medium was established, photographers, painters and others began to argue about the relationship between the _____ and _____ aspects of this new medium. In 1853, English painter William John Newton proposed that the camera could produce artistic results if the photographer would keep an image slightly out of focus.^[2] Others vehemently believed photography was a _____ experiment. A good part of the nineteenth century was spent debating which of these directions was the medium's true function. Today photography has both subjective meaning (it can create a feeling or emotional reaction that varies from person to person) and a _____ meaning (it is a scientific document).^[3]

"Fading Away", by Henry Peach Robinson, 1858

In 1869 English photographer _____ published a ***Photography: with Hints On For Photographers***.^[14] This term "pictorial" referring to certain stylistic element - by painters and art historians lighting and shading to convey _____.



_____ book entitled ***Pictorial Effect in Composition And Chiaroscuro*** is the first common use of the photography in the context of a chiaroscuro- an Italian term used that refers to the use of dramatic an _____.

These debates reached their peak during the late nineteenth and early twentieth centuries or the years _____ culminating in the creation of a movement called ***pictorialism***. This style is defined as a distinctly personal expression that emphasizes photography's ability to create visual beauty rather than simply record _____.^[4] Pictorialism is defined by manipulating and changing the print process for example using a blurry focus or burnishing and adding light to. However, recently historians have recognized that pictorialism is more than just a visual style. It evolved in direct context with the changing social and cultural attitudes of the time, and, as such, it

should not be characterized simply as a visual trend. One writer has noted that pictorialism was "simultaneously a movement, a philosophy, an aesthetic and a _____."^[5]

Prior to the development of photography, a painted _____ was the most common means of recording a person's likeness. The annual exhibition of the Royal Academy in London; in 1830 displayed more than _____ miniature paintings were exhibited, but by 1870 only 33 were on display because Photography had taken _____ painted portraits.

Some painters soon adopted photography as a tool to help them record a model's pose, a landscape scene or other elements to include in their art. It's known that many of the great 19th-century painters, including Delacroix, Courbet, Manet, _____, Cézanne, and Gauguin, took photographs themselves, used photographs by others and incorporated images from photographs into their work.^[8] While heated debates about the relationship between _____ and art continued in print and in lecture halls, the distinction between a photographic image and a painting became more and more _____ to discern. As photography continued to develop, the interactions between painting and photography became increasingly reciprocal.^[9]

More than a few pictorial photographers, including Alvin Langdon Coburn, Edward Steichen, Gertrude Käsebier, Oscar Gustave Rejlander, and Sarah Choate Sears, were originally trained as painters or took up painting in addition to their photographic skills.

Societies around the world were being affected by a rapid increase in intercontinental travel and commerce. Books and _____ published on one continent could be exported and sold on another with increasing ease, and the development of reliable mail services facilitated individual exchanges of ideas, techniques and, most importantly for photography, actual prints. Led by The Linked Ring in England, the Photo-Secession in the U.S., and the Photo-Club de Paris in France, first hundreds and then thousands of photographers passionately pursued common interests in this multi-dimensional movement.

For the first forty years after a practical process of capturing and reproducing images was invented, photography remained the domain of a highly dedicated group of individuals who had _____ knowledge of and skills in science, mechanics and art. To make a photograph, a person had to learn a great deal about chemistry, _____, light and the mechanics of cameras. Photography was limited to a relatively small group of academics, scientists and professional photographers until.....

Ad for a Kodak camera, 1888 -



"No knowledge of photography is necessary."

All of that changed in a few years' _____ time span. In 1888 _____ introduced the first handheld amateur camera, the _____ camera. It was marketed with the slogan "You press the button, we do the rest."^[11] The camera was preloaded with a roll of film that produced about 100 2.5" exposures. After all of the shots on the film were exposed, the whole camera was returned to the Kodak company in New York, where the film was _____, prints were made, and new photographic film was placed inside. Then the camera and prints were returned to the customer. In the last decade of the 19th century an international _____ movement came together. In his book _____ Robinson promoted what he called "combination printing", a method he had devised nearly 20 years earlier by combining individual



elements from separate images into a new single image by _____ multiple negatives or prints. Robinson thus considered that he had created "art" through photography, since it was only through his direct intervention that the final image came about. Painters were influenced by photography in the 1880's. Artists such as James McNeill Whistler, George Inness, Ralph Albert Blakelock and Arnold Böcklin felt it was essential that their paintings convey an _____ response to the viewer, which was elicited through an emphasis on the atmospheric elements in the picture and by the use of "vague shapes and subdued tonalities creating a sense of **elegiac** melancholy."^[19] Above photo "Spring Showers", by Alfred Stieglitz, 1902

Applying this same sensibility to photography, Alfred Stieglitz later stated it this way: "Atmosphere is the medium through which we see all things. In order, therefore, to see them in their true value on a photograph, as we do in Nature, atmosphere must be there. _____ softens all lines; it graduates the transition from light to shade; it is essential to the reproduction of the sense of distance. That dimness of outline which is characteristic for distant objects is due to atmosphere. Now, what atmosphere is to Nature, **tone** is to a picture."^[20] _____ **pitch, strength, attitude or point of view**

Paul L. Anderson, a prolific contemporary promoter of pictorialism, advised his readers that true art photography conveyed "suggestion and mystery". For pictorialists, true individuality was expressed through the creation of a unique print, considered by many to be the epitome of artistic photography.^[19] By manipulating the appearance of images through what some called "ennobling processes",^[22] such as gum or bromoil printing, pictorialists were able to create unique photographs that were sometimes mistaken for _____ or lithographs.

Over the years other names were given to pictorialism, including "**Art Photography**" and **Camerawork** (both by Alfred Stieglitz), "**Impressionist photography**" (by George Davison), " _____ " (*Neue Vision*), and finally "**subjective photography**" (*Subjektive Fotografie*) in Germany after the 1940s.¹

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| (1860-1920) | over | expressive mood |
| darkroom | <i>New Vision</i> | George Eastman |
| 300 | miniature portrait | photography |
| Kodak | Daguerreotypes | paper |
| Pictorialist | developed | expert |
| drawings | anyone | emotional magazines |
| facts | manipulating | scientific |
| chemistry | Henry Peach Robinson | artistic |
| difficult | fads | Degas |
| atmosphere | objective | Heliograph |
| style | optics | |

https://en.wikipedia.org/wiki/Pictorialism#The_impact_of_Kodak_cameras

Analyze the text and label a timeline to depict each pictorialism date, synthesize Navajo Historical Events to create corresponding Navajo timeline.

