Introduction

The purpose of this task is to become familiar with the work of fine art photographers working in different periods. As photography has a relatively short history these periods though old in photographic terms, are relatively recent. They are also to a certain extent arbitrary. There are no clearly defined beginnings and endings to the periods. The “pictorialist” period is approximately 1870 to 1920 and the photo modernists is approximately 1910 to 1940. The sub-periods of the modernist era are the ‘formalists’ of the thirties, forties and fifties, the ‘photojournalists’ of the fifties and sixties and the contemporary photographers ‘photomodernists’ of the late sixties, seventies and up until today. Again these groupings are somewhat arbitrary. There are no clearly defined beginnings and endings to the periods.

“Pictorialists” are photographers who tended to produce representational and descriptive works that tended to look like paintings. Photographic pictorialism is regarded as a movement within the more general art period of Romanticism (includes all art forms such as music, literature, architecture, sculpture etc.). Many were influenced by painters of a slightly earlier movement known as Pre-Raphaelites (another movement within romanticism). True Pictorialists often intentionally blurred their images slightly or used printing processes that reduced or obscured detail. They wished to add elements of individual style to their images and to make them look painterly. Photography of the time also influenced painting. Many painters began to work from photographs and many could be identified as both photographers and painters. Some painters felt they had to move away from representational painting because of photography. This reaction is thought to be one of the reasons for the development of the Impressionist movement in painting during the second half of the 1800s.

“Modernists” are photographers who were influenced by or, in the case of Eugene Atget anticipated, the period in art known as the modernist period. The photographs of the “photomodernists” were more concerned with shapes and forms of subjects than the overall appearance. Unlike the pictorialists, photomodernists are not always referred to as a movement. It is a very general term used to describe the majority of photographic artists whose significant work was done in the first half of the twentieth century. Their photographs, with some exceptions are usually sharply focused. Modernism, like Romanticism, refers to an overall period in art that includes all forms of artistic endeavour e.g. music, architecture, painting, sculpture etc.

The Formalists are a group of photographers, the best known worked in the United States, who believed in very formal compositions. They, with the photojournalists of the fifties and sixties, could be considered the last of the modernist photographers. Their work is usually technically flawless, very sharp in all sections of the image (no blurred sections due to subject motion, depth of field differences or alternative printing processes). An important group of formalists was known as f64 (the smallest and sharpest aperture).
Surrealism is a cultural movement that began in the early 1920s. Surrealist works feature the element of surprise and unexpected juxtapositions. Surrealists believed the conscious mind repressed the power of the imagination, weighting it down with taboos. Photography came to occupy a central role in Surrealist activity. In the works of Man Ray and Maurice Tabard, the use of such procedures as double exposure, combination printing, montage, and solarization dramatically evoked the union of dream and reality.

The photojournalists of the late 1940’s, 50’s and 60’s, were groundbreaking photographers who took reporting to a new and very personal level. Their pictures conveyed a very personal viewpoint (expressive-interpretive images) about the subject rather than simply reporting (representational-descriptive images). Their work frequently did not report news or significant events but rather simply commented on subjects, large or small, that were of interest to the photographer. They frequently produced books or photographic essays for magazines.
Contemporary photography is a much more personal art form. Contemporary fine art photographers are often said to be included in what is called the post-modern period. The photographers suggested in this section are not easily placed in categories and many produce images that at first seem strange and distant from traditional photography.

**Task One: Create a photography key art eras Infographic**

Use Publisher or Adobe Indesign (or another software of your choice) to create an A3 infographic to show the key art periods that featured photography. Use the internet to find one photograph taken by each of the photographers listed below. Label each photo with the name of the photographer, the title of the photo, the date it was taken and the printing technique. Eg. Ansel Adams, Monolith, 1927, Gelatin Silver. Give your poster a suitable title. Place each photo on the poster under the heading of the era. Write a short description of the key features of each era including start and finish date, place of origin and philosophy and defining aesthetic. Use your own words.
PLEASE NOTE: You only need to select 3 from each section to go on the infographic. You may have more if you wish

**Pioneers**
Louis Daguerre, Henry Fox-talbot, Joseph Nicephore Niepce

**Pictorialist**
Matthew Brady, Julia Margaret Cameron, Peter Henry Emerson, Alfred Steiglitz *(who became a modernist practitioner)*, Eduard Steichen, Edward S. Curtis, Jacob Riis

**Modernist**
Walker Evans, Max Dupain, August Sander, Andre Kertez, Paul Strand, Henri Cartier-Bresson, Laszlo Moholy-Nagy, Max Dupain

**Surrealist**
Man Ray, Eugene Atget, Kallmus Brassai, Karel Teige, Herbert Bayer, Dora Maar, Maurice Tabard

**Formalist**
Ansel Adam, Edward Weston, Imogen Cunningham, Minor White

**Photojournalists**
Robert Frank, Eugene Smith, Robert Doisneau, Bruce Davidson, Lee Friedlander, Harry Callahan, Gary Winograd

**Post-Modernist**
Diane Arbus, Cindy Sherman, Robert Mapplethorpe, Fiona Hall, Tracey Moffat, Bill Henson, Anne Zalhalka

Examples of infographics