tpo_22_passage_2

Perceptions of the visible world were greatly altered by the invention of photography in the middle of the nineteenth century. In particular, and quite logically, the art of painting was forever changed, though not always in the ways one might have expected. The realistic and naturalistic painters of the mid- and late-nineteenth century were all intently aware of photography -as a thing to use, to learn from, and react to. Unlike most major inventions, photography had been long and impatiently awaited. The images produced by the camera obscura, a boxlike device that used a pinhole or lens to throw an image onto a ground-glass screen or a piece of white paper, were already familiar-the device had been much employed by topographical artists like the Italian painter Canaletto in his detailed views of the city of Venice. What was lacking was a way of giving such images permanent form. This was finally achieved by Louis Daguerre (1787-1851), who perfected a way of fixing them on a silvered copper plate. His discovery, the "daguerreotype," was announced in 1839. A second and very different process was patented by the British inventor William Henry Talbot (1800-1877) in 1841. Talbot's "calotype" was the first negative-to-positive process and the direct ancestor of the modern photograph. The calotype was revolutionary in its use of chemically treated paper in which areas hit by light became dark in tone, producing a negative image. This "negative," as Talbot called it, could then be used to print multiple positive images on another piece of treated paper. The two processes produced very different results. The daguerreotype was a unique image that reproduced what was in front of the camera lens in minute, unselective detail and could not be duplicated. The calotype could be made in series, and was thus the equivalent of an etching or an engraving. Its general effect was soft edged and tonal. One of the things that most impressed the original audience for photography was the idea of authenticity. Nature now seemed able to speak for itself, with a minimum of interference. The title Talbot chose for his book, The Pencil of Nature (the first part of which was published in 1844), reflected this feeling.Artists were fascinated by photography b ecause it offered a way of examining the world in much greater detail. They were also afraid of it, because it seemed likely to make their own efforts unnecessary. Photography did indeed make certain kinds of painting obsolete-the daguerreotype virtually did away with the portrait miniature. It also made the whole business of making and owning images democratic. Portraiture, once a luxury for the privileged few, was suddenly well within the reach of many more people. In the long term, photography`s impact on the visual arts was far from simple. Because the medium was so prolific, in the sense that it was possible to produce a multitude of images very cheaply, it was soon treated as the poor relation of fine art, rather than its destined successor. Even those artists who were most dependent on photography became reluctant to admit that they made use of it, in case this compromised their professional standing. The rapid technical development of photography-the introduction of lighter and simpler equipment, andof new emulsions that coated photographic plates, film, and paper and enabled images to be made at much faster speeds-had some unanticipated consequences. Scientific experiments made by photographers such as Eadweard Muybridge (1830-1904) and Etienne-Jules Marey (1830-1904) demonstrated that the movements of both humans and animals differed widely from the way they had been traditionally represented in art. Artists, often reluctantly, were forced to accept the evidence provided by the camera. The new candid photography-unposed pictures that were made when the subjects were

unaware that their pictures were being taken-confirmed these scientific results, and at the same time, thanks to the radical cropping (trimming) of images that the camera often imposed, suggested new compositional formats. The accidental effects obtained by candid photographers were soon being copied by artists such as the French painter Degas.

question 1

What can be inferred from paragraphs 1 and 2 about the effect of photography on nineteenth century painting?

A Photography did not significantly change the way people looked at reality.

B Most painters used the images of the camera obscura in preference to those of the daguerreotype.

C Painters who were concerned with realistic or naturalistic representation were particularly influenced by photography.

D Artists used the long-awaited invention of photography in just the ways they had expected to.

question 2

The word "duplicated" in the passage is closest in meaning to

A copied

B replaced

C handled

D clarified

question 3

The phrase "Its general effect" in the passage refers to

A the camera lens

B the calotype

C the etching

D the engraving

question 4

According to paragraphs 2 and 3 which of the following did the daguerreotype and the calotype have in common?

A They were equally useful for artists.

B They could be reproduced.

C They produced a permanent image.

D They were produced on treated paper.

question 5

What point does the author make in paragraph 6?

A Paintings became less expensive because of competition with photography.

B Photography, unlike painting, was a type of portraiture that even ordinary people could afford.

C Every style of painting was influenced by the invention of photography.

D The daguerreotype was more popular than the calotype.

question 6

Which of the sentences below best expresses the essential information in the highlighted sentence in the passage? Incorrect choices change the meaning in important ways or leave out essential information.

A Photography did not replace other fine arts because people felt the image looked cheap in relation to the other arts.

B Photography was not considered a true art because people could use it to create many images cheaply.

C Photography was so cheap and readily available that it could be purchased by people who were too poor to purchase fine art.

D Photography not only spread quickly but also was a cheap art form and so became the successor of fine arts rather than its poor relation.

question 7

Which of the following is mentioned in paragraph 8 as a benefit that artists derived from photography?

A It inspired artists to use technological themes in their painting.

B It lent prestige to those artists who used photographs as models for paintings.

C It provided artists with new types of equipment to speed up the painting process.

D It motivated artists to think about new ways to compose images in their paintings.

question 8

It can be inferred from paragraph 8 that one effect that photography had on painting was that it

A provided painters with new insights into how humans and animals actually move

B showed that representing movement could be as interesting as portrait art

C increased the appeal of painted portraiture among the wealthy

D influenced artists to improve techniques for painting faster

question 9

Look at the four squares [ ] that indicate where the following sentence could be added to the passage.

Perceptions of the visible world were greatly altered by the invention of photography in the middle of the nineteenth century. In particular, and quite logically, the art of painting was forever changed, though not always in the ways one might have expected. The realistic and naturalistic painters of the mid- and

late-nineteenth century were all intently aware of photography -as a thing to use, to learn from, and react to. Unlike most major inventions, photography had been long and impatiently awaited. The images produced by the camera obscura, a boxlike device that used a pinhole or lens to throw an image onto a ground-glass screen or a piece of white paper, were already familiar-the device had been much employed by topographical artists like the Italian painter Canaletto in his detailed views of the city of Venice. What was lacking was a way of giving such images permanent form. This was finally achieved by Louis Daguerre (1787-1851), who perfected a way of fixing them on a silvered copper plate. His discovery, the "daguerreotype," was announced in 1839. [] A second and very different process was patented by the British inventor William Henry Talbot (1800-1877) in 1841. [] Talbot's "calotype" was the first negative-to-positive process and the direct ancestor of the modern photograph. [] The calotype was revolutionary in its use of chemically treated paper in which areas hit by light became dark in tone, producing a negative image. [] This "negative," as Talbot called it, could then be used to print multiple positive images on another piece of treated paper. The two processes produced very different results. The daguerreotype was a unique image that reproduced what was in front of the camera lens in minute, unselective detail and could not be duplicated. The calotype could be made in series, and was thus the equivalent of an etching or an engraving. Its general effect was soft edged and tonal. One of the things that most impressed the original audience for photography was the idea of authenticity. Nature now seemed able to speak for itself, with a minimum of interference. The title Talbot chose for his book, The Pencil of Nature (the first part of which was published in 1844), reflected this feeling.Artists were fascinated by photography b ecause it offered a way of examining the world in much greater detail. They were also afraid of it, because it seemed likely to make their own efforts unnecessary. Photography did indeed make certain kinds of painting obsolete-the daguerreotype virtually did away with the portrait miniature. It also made the whole business of making and owning images democratic. Portraiture, once a luxury for the privileged few, was suddenly well within the reach of many more people. In the long term, photography`s impact on the visual arts was far from simple. Because the medium was so prolific, in the sense that it was possible to produce a multitude of images very cheaply, it was soon treated as the poor relation of fine art, rather than its destined successor. Even those artists who were most dependent on photography became reluctant to admit that they made use of it, in case this compromised their professional standing. The rapid technical development of photography-the introduction of lighter and simpler equipment, andof new emulsions that coated photographic plates, film, and paper and enabled images to be made at much faster speeds-had some unanticipated consequences. Scientific experiments made by photographers such as Eadweard Muybridge (1830-1904) and Etienne-Jules Marey (1830-1904) demonstrated that the movements of both humans and animals differed widely from the way they had been traditionally represented in art. Artists, often reluctantly, were forced to accept the evidence provided by the camera. The new candid photography-unposed pictures that were made when the subjects were unaware that their pictures were being taken-confirmed these scientific results, and at the same time, thanks to the radical cropping (trimming) of images that the camera often imposed, suggested new compositional formats. The accidental effects obtained by candid photographers were soon being copied by artists such as the French painter Degas.

question 10

Directions: An introductory sentence for a brief summary of the passage is provided below. Complete the summary by selecting the THREE answer choices that express the most important ideas in the passage. Some sentences do not belong in the summary because they express ideas that are not presented in the passage or are minor ideas in the passage. This question is worth 2 points.

A. For a brief time, artists preferred not to paint natural or realistic images that would have to compete with photographs.

B. Before photography, Canaletto had used the camera obscura to project scenes onto a paper or glass plate.

C. The photographic processes of Louis Daguerre and William Henry Talbot both made permanent images, but only Talbot’ s process allowed making multiple copies.

D. The work of Eadweard Muybridge and Etienne-Jules Marey established photography both as a science and as an art.

E. Photography made accurate images widely and inexpensively available, but this popular success also had the effect of lowering its perceived value in relation to the fine arts.

F. Photography eliminated the painted portrait miniature, led artists to accurately represent movement, and affected pictorial composition, but did not replace traditional visual arts.