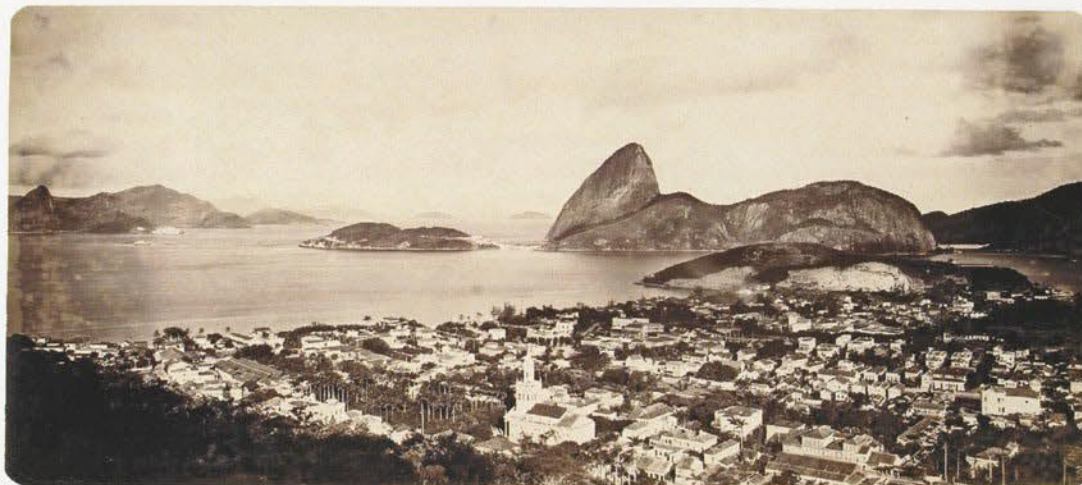


Nineteenth-Century Landscape Photographers
in the Americas: Artists, Journeymen or Entrepreneurs?



On view from February 13 through March 27, 2011 in the Scholz Family Works on Paper Gallery
Snite Museum of Art, University of Notre Dame



Panorama of Rio De Janeiro and the Bay, ca. 1880
Marc Ferrez (Brazilian, 1843-1923)
(see page 15 for more information)

Front cover image is Zuni Pueblo, New Mexico, 1873
Timothy O'Sullivan (American, born in Ireland, 1840-1882)
(see page 12 for more information)

Nineteenth-Century Landscape Photographers in the Americas: Artists, Journeymen or Entrepreneurs?

During the latter half of the nineteenth century the Americas saw a generation of ambitious photographers setting their sights on the landscape. Taking advantage of new technologies, photographers were finally able to create multiple prints from a single negative, but producing a photograph in the wilderness was still no easy task. Using horses, wagons, and boats to carry makeshift equipment across the country, these pioneering photographers developed their own unique styles of landscape photography.

It was only natural that these new photographic landscapes would initially be understood in comparison to landscape painting. But it soon became apparent that photography tended to produce more documentary, objective records of the landscape than did painting, and it was as documentarians that many of these photographers were employed by industries and government agencies. However, despite the pragmatic motives underlying their creation, these photographs are today recognized as important works of art. In the act of carrying out their work, these early photographers invented a new way of seeing the land and landscape. The dichotomy between the utilitarian and artistic aspects of their work has prompted subsequent generations to question the role of these early landscape photographers: Were they artists, journeymen, or entrepreneurs?

Tapping into the vast collection of nineteenth-century photographs held by Notre Dame's Snite Museum of Art, this exhibit explores possible answers to this question, and examines the legacy of this creative generation of landscape photographers. The works selected represent some of the best and brightest nineteenth-century photographers from both North and South America.

The Ashbaugh Endowment for Educational Outreach provided generous support for the exhibition and brochure.

The guest curators of this exhibition are students of Micheline Celestine Nilsen, associate professor of art history, Ernestine M. Raclin School of the Arts, Indiana University South Bend.



Photo from nature by G. N. Barnard.

LU-LA LAKE LOOKOUT MOUNTAIN

Lu-La Lake Atop Lookout Mountain, Chattanooga, Tennessee, 1866

George N. Barnard (American, 1819-1902)

10 x 14.4 inches (25.4 x 36.56 cm)

albumen silver print on board

Acquired with funds provided by the Friends of the Snite Museum of Art
2000.072

In his album, *Photographic Views of Sherman's Campaign*, George Barnard included a few landscape pictures. One shot in particular, "Lu-La Lake Atop Lookout Mountain" is strikingly devoid of battle scenes or traces of people. Its stillness and tranquil beauty stand in stark contrast to the destruction of both natural areas and human-made landscapes depicted elsewhere in the album.

Amidst all his recounting of the war, Barnard pauses only once to describe the "picturesque basin," the pure and clear waters whose curative powers are the stuff of legends. One describes the lake as being named for a Cherokee Indian chief's daughter who threw herself over the falls after being denied the companionship of her true love. Perhaps Barnard's photograph also invites a drowning of the sorrows of the war in the clear waters of the lake.

The interspersing of landscape imagery in a volume of war photography makes Barnard's album unique for the times.



Niagara Falls in Winter, 1885
George Barker (Canadian, 1844-1894)
7 3/4 x 9 3/4 inches (19.69 x 24.77 cm)
albumen silver print
1999 Art Purchase Fund
1999.005

Along the river below the Falls, great ice bridges form as pieces of ice are hurled over the cataract, freezing to the edges of the gorge. Eager spectators took advantage of the rare opportunity to walk from shore to shore. Images of this wonder, captured by photographers and circulated among the masses, contributed significantly to cultural perception of the Falls. In this photograph, Barker presents both the sublimity and beckoning power of the site, bringing to light the interwoven yet conflicting human interests of the era: preservation of the natural scenery and capitalization of the lucrative tourist industry.



Pulpit Terrace, Yellowstone, Wyoming, 1880s

Frank Jay Haynes (American, 1853-1921)

16 inches x 20 3/4 inches (40.46 cm x 52.71 cm)

albumen print

Acquired with funds provided by the Friends of the Snite Museum of Art
1999.058

The subject in Hayne's photograph can be found in the area of the park called Mammoth Hot Springs. In that area, a system of fissures carries hot water to the surface. As hot water comes up through the limestone it dissolves it, then the mineral reforms on the surface into the chalky substance that creates the terraces. Jupiter Terrace had cycles of activity, although it has been inactive since 1992.

Frank Jay Haynes had the title of official photographer for Yellowstone National Park for thirty-two years and created an extensive collection of images throughout the park. He operated a franchise in the park and resided there intermittently. Haynes was partly responsible for the Lacey Act that was passed to protect the animals and the geological formations of the park. His passion for the park was unconditional and is displayed in his photographs. This image is typical of Hayne's mammoth-sized prints that include minute details of the massive land, yet is informative and aesthetically pleasing. The figure leaning against the tree was most likely included to show scale, a device Haynes often used. The photograph is also known as *Pulpit and Jupiter Terraces, YNP*, and it was likely created in 1884.

Yosemite Cliff at Summit Falls, California, 1872

Eadweard Muybridge (British, 1830-1904)

17 x 21.5 inches (43.18 x 54.61cm)

albumen silver print from wet-plate negative

Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2001.048.002



While he would later become the man obsessed with photographing people and animals in motion, and is now credited as the father of the motion picture, Eadweard Muybridge was first a skilled and talented landscape photographer. *Yosemite Cliff at Summit Falls* was one of the forty-five large view photographs Muybridge took during his second expedition to Yosemite in the spring and summer of 1872, in addition to hundreds of other photographs that would be used with the 3D stereoscopes. In the view style of landscape photography, there were no people, and the viewer looks out over a sublime vista under an open sky. *Yosemite Cliff at Summit Falls* certainly meets these criteria, where the pine trees in the foreground give perspective to the grandness of the sheer cliff over the valley. In the background are the unmistakable cliffs of mountains, while a river snakes through the valley below. It is unclear exactly where Muybridge could have been standing to take the photograph, although one can assume he is perched on a nearby cliff.



**The Domes, Valley of the Yosemite, from Glacier Rock,
California, 1872**

Eadweard Muybridge (British, 1830-1904)

17 x 21.5 inches (43.18 x 54.61cm)

albumen silver print from wet-plate negative

Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2001.048.001

The Domes, Valley of the Yosemite, from Glacier Rock is from the same series as *Yosemite Cliff at Summit Falls*, taken by Eadweard Muybridge during the same expedition to Yosemite in 1872. Again, this photograph was taken in the view style, however the focus here is less on the cliffs in the foreground, and more on the famous “domes” in the background, with the highest peak, slightly right of center, the famous “Half-Dome.” It is also evident, although slightly faded after 150 years, that Muybridge utilized his signature and innovative cloud effects in this photograph just above the Half-Dome peak. Muybridge was actually the first to devise a strategy to photograph clouds, as the long exposure times of this era’s photography typically washed out any clouds and removed their existence against the light skies. Regardless of the fading, this photograph also shows very well Muybridge’s distinctive use of contrast and shadows. The darkness of the pines and rocks in the foreground contrasts starkly against the lightness of the mountains and sky of the background, allowing the eye to see the details of each branch and ridge that much more clearly.



Cañon De Chelle, Arizona, 1873

Timothy H. O'Sullivan (American, born in Ireland, 1840-1882)

7 7/8 x 10 7/8 inches (20.02 x 27.64 cm)

albumen silver print

Acquired with funds provided by the Humana Foundation Endowment for American Art
1994.003.001

The imposing tall walls of the canyon dwarf the human presence, making the tents appear as miniatures in a large, vast land. This particular print is unique among the several prints made of this image. Most collections feature a slightly cropped version while the Snite Museum print includes two figures, likely Native Americans living in the canyon. They stare in the photographer's direction, seeking attention and recognition while standing deep in the canyon. Less than ten years prior to O'Sullivan's side trip to the canyon, officers and infantrymen of the United States Army's First New Mexico Cavalry launched a campaign to remove the Navajo people from the canyon. The result was not only the death of dozens of Navajo people, but also the destruction of over 3,000 peach trees and eleven acres of maize and beans. By including the Native Americans in the photograph of the canyon, O'Sullivan was likely referencing these events while highlighting the stark and wild nature of the area. Although beautiful, it is not a warm and welcoming scene.



View on Apache Lake, Arizona, 1873

Timothy O'Sullivan (American, born in Ireland, 1840-1882)

8 x 10 3/4 inches (20.32 x 27.31 cm)

albumen silver print

1999 Art Purchase Fund

1999.011

While in the White Mountains of Arizona, Lt. George Montague Wheeler's crew happened upon a small lake, where Timothy O'Sullivan took several photographs. Unlike many of O'Sullivan's more famous works, these photographs do not feature a stark and barren landscape, but depict instead an idyllic pastoral setting that seems rather tranquil, even non-descript, compared to the harsh rugged views he is most known for.

Wheeler wrote a lengthy description of this area, extolling the virtues of the land, and pointing out how hospitable it would be to farmers and cattlemen. One of the responsibilities that the Department of War assigned to Wheeler as leader of the 1873 Geographical and Geological Explorations West of the One Hundredth Meridian was to portray the West as both visually beautiful and open to prospect and settlement. O'Sullivan's photographs became enlisted as promotional material in furthering this vision.

Although photographers in the late nineteenth century often portrayed Native Americans as idealized representations of a noble, vanishing people, many of O'Sullivan's photographs for Wheeler do not easily fit this trend. This photograph depicts Native Americans in control of their environment, even in possession of guns. O'Sullivan allows the viewer to come face to face with Native Americans whose hostility is perceptible but exists nonetheless only in a potentiality, held in check by the presence of the military.

View on Apache Lake, Arizona: Two Apache Scouts in Foreground, 1873

Timothy O'Sullivan (American, born in Ireland, 1840-1882)

11 x 8 inches (27.94 x 20.32 cm)

albumen silver print

Acquired with funds provided by Betty Gallagher and John Snider '71
2000.081





O'Sullivan encountered the Zuni Pueblo people while working for Lt. George Montague Wheeler in the 1873 Geographical and Geological Explorations West of the One Hundredth Meridian. This Zuni Pueblo site, home to between 1200 and 2000 Zuni people, was the central village in a group of regional settlements, and also functioned as the symbolic heart of the tribe's cultural and ceremonial life. Although described by Wheeler as a vibrant village bustling with people living literally on top of each other, O'Sullivan's photograph reflects none of this, showing instead a desolate, empty shell, seemingly void of life. This starkness is a key element of O'Sullivan's style.

Zuni Pueblo, New Mexico, 1873

Timothy O'Sullivan (American, born in Ireland, 1840-1882)

8 x 10 3/4 inches (20.32 x 27.31 cm)

albumen silver print

1999 Art Purchase Fund

1999.015



Chihuahua (Mexican Railroad), 1884

William Henry Jackson (American, 1843-1892)

15.77 x 20 inches (40.06 x 50.80 cm)

albumen silver print

Acquired with funds provided by Betty Gallagher and John Snider '71

2002.044

William Henry Jackson's life spanned the golden age of western photography and the beginning of photography's use in tourism. As a photographer of progress, he portrayed landscapes in transition and, in the process, redefined the definition of landscape. Jackson's most important work was done from 1868 to 1898, years in which photography grew from a primitive state to technologies of mass production. Included in this work was the photo (above) of Chihuahua, taken during one of his two trips to Mexico, commissioned by the Mexican Central Railroad Company. It is a view of progress, in which these contrasts are emphasized, as it juxtaposes unspoiled nature with the invasion of the vernacular architecture.



Sur l'Orénoque

Jean Chaffanjon was commissioned by the French minister of state education and fine arts to explore the Orinoco Delta in Venezuela. The Orinoco had an almost mythical reputation as a source of gold and coffee, and Chaffanjon was the first European explorer in the region in almost 100 years. Chaffanjon's expedition documented the region's geology and his encounters with the indigenous population. His account of the journey, *L'Orénoque et le Caura: Relation de Voyages Exécutés en 1886 et 1887*, was published in Paris in 1889, at a time when adventure literature was highly popular in Europe. Chaffanjon's adventures were the direct inspiration for Jules Verne's 45th volume of the *Les Voyages Extraordinaire* series entitled *Le Superbe Orénoque*. This photo juxtaposes the calm civility of the expedition party against the wildness of the vegetation— implying hidden danger, the seriousness of the mission, and the fortitude of the explorers.

Along the Orinoco River, Venezuelan Amazon, ca. 1886-87

Jean Chaffanjon (French, 1854-1913)

9.25 x 6.75 inches (23.49 x 17.15 cm)

albumen silver print

2008-09 Art Purchase Fund

2009.055.002

RIO DE JANEIRO.



FT DE S^{te} CRUZ. ENTRÉE DE LA BAIE. LE CATETTE. LE PAIN DE SUCRE. MORRO DA VIUVA. LARANGEIRAS.

ENTRÉE DE LA BAIE.

Panorama of Rio De Janeiro and the Bay, Brazil, ca. 1880

Marc Ferrez (Brazilian, 1843-1923)

8 x 18 inches (20.30 x 45.70 cm)

waxed albumen silver print

Acquired with funds provided by the Mary Frances Mulholland Bequest
2005.039.014

For this photograph, Marc Ferrez used a half-plate format, creating a longer-than-normal photograph which emulates the broad, horizontal nature of the city as well as the bay and surrounding hills. Ferrez also employed a three-level arrangement that gives the image a sense of depth. In *Panorama of Rio de Janeiro and the Bay*, we see the gleaming city of Rio de Janeiro in the foreground. In the middle ground we are given a view of Guanabara Bay, and Sugar Loaf Mountain stands tall in the middle of the background, serving as an anchor point for the photograph as well as the point to which our eye is drawn from the bottom of the image.



Ferrez made use of many of the same techniques as in *Panorama*, namely the half-plate format and the distinct three-level arrangement. It is interesting to note that Ferrez' compositional style, while very intentionally designed to show off the scene's sublime view to its fullest and to evoke feelings of wonder within the viewer, is also designed perfectly for stereoscopic viewing, with each layer of ground clearly defined, creating a crisp three-dimensional image.

Entrance to Guanabara Bay, Taken from Niteroi, with Sugar Loaf in the Background, Brazil 1885

Marc Ferrez (Brazilian, 1843-1923)

7.75 x 18.25 inches (19.70 x 46.40 cm)

albumen silver print

Acquired with funds provided by Susan '80 and Justin Driscoll

2008.003.003

(Photograph not exhibited)

Marc Ferrez had a passionate love for his Brazilian landscapes that included the views of the beautiful city of Rio de Janeiro. Ferrez captured the beauty of Brazilian cities, waterways, railroads, mining operations, majestic mountains, cascading waterfalls and picture postcards in his photography. During the nineteenth century, photography was a tangible way for the photographer to document and freeze time. Ferrez was brilliant in the way he captured the tram ascending Corcovado Mountain to reach a beautiful summit overlooking the magnificent city of Rio de Janeiro. Ferrez's firm was one of the first in Brazil to manufacture picture postcards for the tourists to send back to Europe or America. Marc Ferrez left an indelible mark on the imprint of photography. His ability to integrate science and photography was truly his life's work.

(opposite page)

Pont De Sylvestre, to Corcovado, Brazil, ca. 1895

Marc Ferrez (Brazilian, 1843-1923)

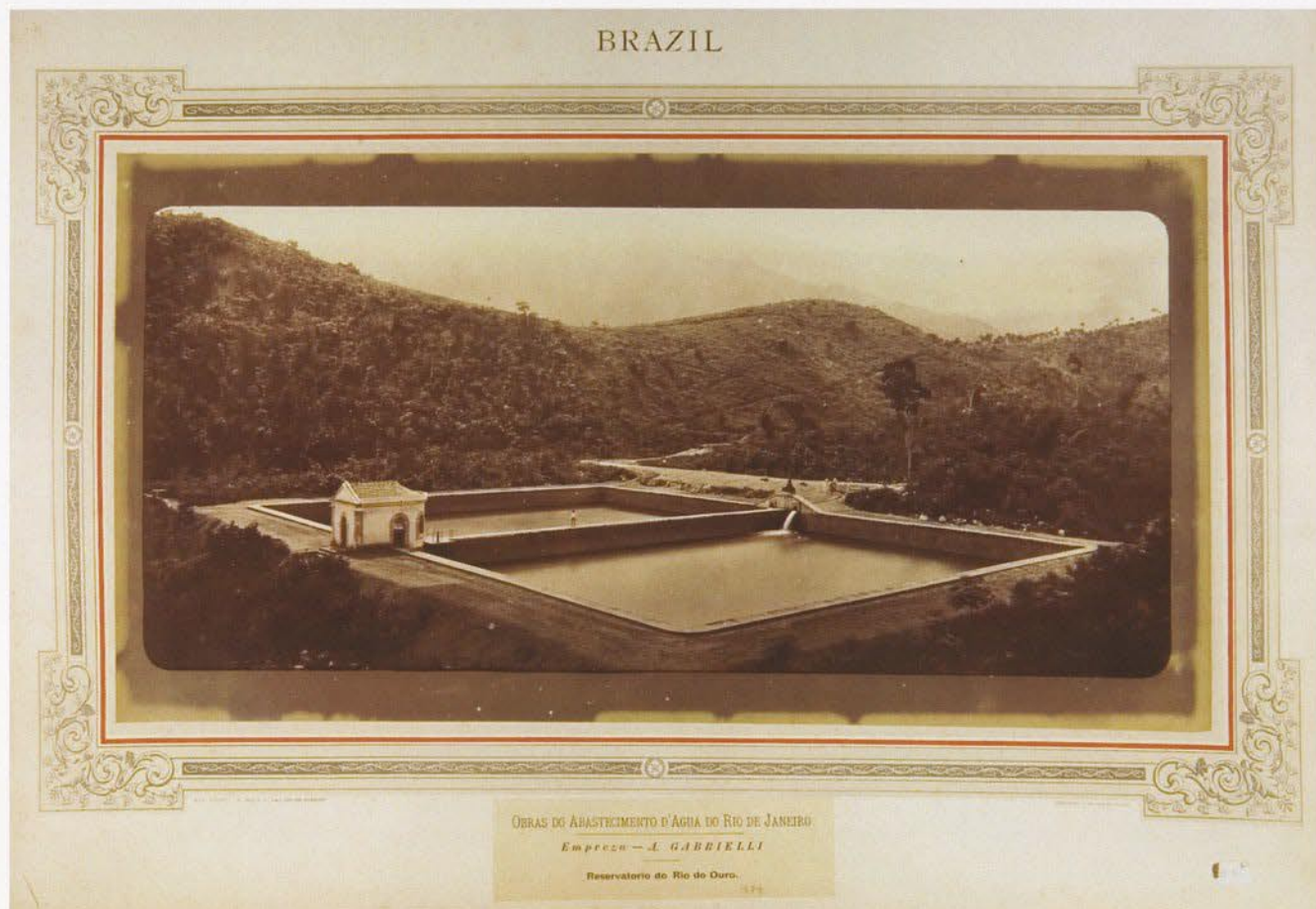
7.9 x 10.4 inches (20.30 x 26.40 cm)

albumen silver print

Gift of Jamie Niven, by exchange

2008.003.002





Marc Ferrez was an accomplished Brazilian photographer documenting nineteenth-century order and progress. Emperor Dom Pedro II initiated several public works projects for the city of Rio de Janeiro. The public works projects ensured that potable water diverted from the mountain made it to the city. This system carried water from the Tinha Mountains to the Pedregulho Reservoir near the Ponta do Caju. Emperor Pedro II inaugurated the system in 1880, but it did not begin functioning until 1883. Photographs of Rio de Janeiro were utilized by Emperor Dom Pedro II to convince potential European investors of its progressiveness. This photograph may have been part of an album intended as visual documentation of Brazilian modernization.

Brazilian Waterworks: Obras Du Abastecimento D'agua De Rio De Janeiro, ca. 1879

Marc Ferrez (Brazilian, 1843-1923)

7.9 x 17.9 inches (20.30 x 45.70 cm)

albumen silver print

Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser

2006.064

Marc Ferrez was one of the best photographers in nineteenth-century Brazil; in his excursion across the country he covered thousands of miles documenting landscapes, water systems, railroads, plantations, cities, and street vendors. This photographic compilation of Brazil was a personal mission for Ferrez, who wished to depict his country in the most positive light— his photographs depicting idyllic landscapes catered to a nineteenth-century audience. This photograph may have been sold to tourists from his Rio de Janeiro studio.

Corcovado, Street of the Aqueduct, Brazil, ca. 1880-90

Marc Ferrez (Brazilian, 1843-1923)

8.1 x 6.1 inches (20.64 x 15.56 cm)

albumen silver print

Acquired with funds provided by the Mary Frances Mulholland Bequest
2005.039.007



Corcovado - Chemin de l'aqueduc

Marc Ferrez



These pines are found in the southern part of Brazil, becoming almost extinct, but were cut down to make room for coffee crops, which was Brazil's number one export. This image was photographed during the artist's geological expedition. While photographing for the expedition, he seized every opportunity to take images such as this for his own collection, which he later would sell to tourists and collectors.

Giant Pines in Paraná, Brazil, ca. 1879

Marc Ferrez (Brazilian, 1843-1923)

10 x 14.25 inches (25.40 x 36.20 cm)

silver gelatin printing-out paper

Acquired with funds provided by the Edward M. Abrams and Family Endowment
2006.005



Little is known about this artist, except that he was a studio owner in Rome. He photographed many sites around Rome, focusing on ancient monuments and settings that tourists would have visited while traveling to Rome in the nineteenth century. Photographs of this fountain, like many others in Rome, would have been perfect souvenirs for tourists to take home. Rome had a large tourism industry, allowing some photographers to generate enough income to support themselves entirely.

Rome, Fountain in Garden of the Villa Borghese, Italy, ca. 1860

Tommaso Cuccioni (Italian, died 1864)

18.38 x 13.13 inches (46.68 x 33.35 cm)

albumen print

The Janos Scholz Collection of Nineteenth-Century European Photography

1984.012.016

(Photograph not exhibited)

Marc Ferrez is hailed by many as the most influential photographer in Brazil during the nineteenth century. *Tunnel de Sanga Funda* was taken by Ferrez between 1880-1888 in the Mountain Range between the cities of Curitiba and Morretes. The Serra Verde Express Travels along the high ridge-running rail seen in the upper right hand corner. The 70-mile stretch of rail took five years to complete and was finished in 1888. Travelers are accompanied by scenic views through one of Brazil's last dense tropical rainforests.

As we are being captivated by the beauty of nature, we are given a glimpse of shadow, light and sky in what could be described as a photographic hell, purgatory, and heaven. Ascending from the base of the mountain, trees pass between shadow and light, as our eyes are drawn further up in the photograph. It is only towards the top of this journey that the small but significant intrusion of man is revealed. It is here that the reach of nineteenth-century technology has grown beyond just cities and towns. This marks a turning point in nature's last stronghold; and what would appear to be the smallest mark that Ferrez has captured in the mountainside actually reveals a huge transition in our relationship with nature.

Tunnel De Sanga Funda, Estrade De Ferro Paranaguá-Curitiba, Brazil, ca. 1884

Marc Ferrez (Brazilian, 1843-1923)

14.01 x 10.24 inches (35.6 x 26 cm)

silver gelatin printing-out paper

Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser

2006.075.001





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