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## Across the West and Toward the North: Norwegian and American Landscape Photography

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## Across the West and Toward the North: Norwegian and American Landscape Photography

### Description

*Across the West and Toward the North: Norwegian and American Landscape Photography* examines images from the late nineteenth and early twentieth centuries, a historical moment when once remote wildernesses were first surveyed, catalogued, photographed, and developed on both sides of the Atlantic. The exhibition demonstrates how photographers in the two countries provided new ways of seeing the effects of mapping and exploration: infrastructure changes, the exploitation of natural resources, and the influx of tourism. As tourists and immigrants entered “new” lands—seemingly unsettled areas that had long been inhabited and utilized by Indigenous people in both countries—they “discovered” beautifully remote landscapes across the west and toward the north. [*excerpt*]

### Keywords

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### Comments

*Across the West and Toward the North* was on exhibition at the Schmucker Art Gallery at Gettysburg College September 8 – December 7, 2021.

# ACROSS THE WEST *and* TOWARD THE NORTH

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NORWEGIAN AND AMERICAN LANDSCAPE PHOTOGRAPHY

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BY SHANNON EGAN AND MARTHE TOLNES FJELLESTAD

ECKERT ART GALLERY, MILLERSVILLE UNIVERSITY  
SCHMUCKER ART GALLERY, GETTYSBURG COLLEGE

SEPTEMBER 8 – DECEMBER 7, 2021

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Design by Ayumi Yasuda

**Cover image:** John K. Hillers, *Virgin River, Zion Canyon*, 1874, albumen print,  
16 1/4 in. (dia.) / 41.3 cm. (dia.), Ron Perisho Collection

**Back cover image:** Knud Knudsen, *Cariote*, 1895–1900, albumen print 6 1/8 x 8 5/8 in. / 16 x 22 cm.  
The Picture Collection, University of Bergen Library, ubb-kk-1622-08831-pal

**ACROSS THE WEST**  
*and*  
**TOWARD THE NORTH**

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NORWEGIAN AND AMERICAN  
LANDSCAPE PHOTOGRAPHY

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In memory of Dr. Trond Erik Bjrli (1955-2021),  
generous and dedicated colleague and friend





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# ACKNOWLEDGMENTS

As cocurators, we have been fortunate to be buoyed by our institutions and colleagues, friends and family in Norway and the United States. Every step in this project has been collaborative, and we count ourselves lucky to be indebted to many supportive, enthusiastic, and generous partners and contributors.

First among them is Ron Perisho. It was a such a serendipitous moment years ago when Ron first knocked on Shannon's office door in Gettysburg, neither of us knowing that he would be sharing his photography collection and his extensive knowledge with us and, ultimately, making possible the exhibition *Across the West and Toward the North: Norwegian and American Landscape Photography*, and a book and this catalogue of the same name. We are also happy to have had the warm, friendly assistance of Ron's collection manager Pamela Mihm. Shannon is particularly grateful for being welcomed into Ron's home—along with her Gettysburg College students—to see and study his significant collection. We thank Ron also for his facilitation of Geo Focus Engineers' financial support, and for offering his beautiful, carefully acquired photographs—digitized by Creekside Digital for the book and catalogue—for the benefit of visitors to the exhibition in venues across the United States and Norway. Quite simply, Ron's passion for photography and readiness to support the project has been invaluable, and we cannot thank him enough.

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It has been a long journey since the idea of *Across the West and Toward the North* first took form, and we are extremely grateful for the support from our colleagues and home institutions.

Firstly, Shannon extends abundant thanks to Jack Ryan, vice provost and dean of Arts and Humanities, for his constant support of the project. We are especially indebted to Laura Runyan, director of grants at Gettysburg College, Peter Carmichael and the Civil War Institute, Carolyn Sautter, Robin Wagner, Leslie Casteel, and the Schmucker Art Gallery Advisory Committee for their generosity, friendship, and tireless commitment to art at Gettysburg College.

Secondly, Marthe thanks the University of Bergen Library, especially deputy director general Maria-Carme Torras Calvo and chair of the Department of Special Collections, Bjørn-Arvid Bagge, for going out of their way to support the development and completion of this project. Marthe's colleagues at the Picture Collection deserve thanks for their unwavering support and dedication: Torhild Nilsen Bakka, Torill Elise Endresen, Olaf Knarvik, and Marianne Paasche, as well as the conservation team Cecilie Marie Gottfred Petersen, Giulia Oretti, and Ekaterina Pasnak. Lastly, the project would not have been successful without Morten Heiselberg's generous assistance: sharing finds in the archive; suggesting motifs; digitizing works; preparing files; and always pointing out new details and ways of seeing an image.

Outside our own institutions, we want to thank the amazing staff at Bergen City Museum, beginning with former director of Exhibition and Public Outreach Janicke Larsen, who was enthusiastic about the exhibition from the start, and her successor, Kari Skarprud Pettersen, who continued believing in and supporting the exhibition. While *Across the West and Toward the North* was due to have its inaugural opening there in May 2020, the unforeseen pandemic meant that the project will, instead, be exhibited in 2023. We are greatly appreciative of museum educator Espen Kutschera for his assistance and input; to exhibition architect Rune Kvam for designing a beautiful exhibition; and, especially, to graphic designer Tine Erika Fuglseth whose gorgeous design will make the works stand out even brighter.

We want to thank especially Harald Østgaard Lund and Arthur Tennøe at the National Library for advising on the work of photographer Axel Lindahl and for making high resolution files of his works available. At the Norwegian Museum of Cultural History, conservator Lone Ørskov made sure the works were fit for travel; Haakon Harriss, Alexander Lindback, and Heidi Voss-Nilsen helped us out with our many file requests; and photo archivist Anja Langgåt provided assistance and friendship throughout the process. We are grateful that the exhibition will conclude at the Norwegian Museum of Cultural History.

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Last but not least, many thanks to senior curator Dr. Trond Erik BJORLI for his expertise, enthusiasm, and for many hours spent talking about photography.

As the exhibition travels to venues across the United States, we're delighted to be working closely with Dr. Susan Isaacs and Dr. Erin Lehman at Towson University Art Galleries in Maryland, Dr. Leslie Anderson at the National Nordic Museum in Seattle, Dr. Janalee Emmer and Dr. Kenneth Hartvigsen at Brigham Young University Museum of Art in Utah, and Heidi Leitzke at Millersville University's Eckert Art Gallery in Pennsylvania. Their confidence and investment in *Across the West and Toward the North* have propelled this project forward. Additional thanks to Ayumi Yasuda for the beautiful graphic design of this booklet.

This project is supported by generous grants from the Wyeth Foundation for American Art, Fritt Ord Foundation, and the American-Scandinavian Foundation. Thank you to Susan and Gerald Eckert for their sponsorship of this exhibition and for their related educational program support to Millersville University. We are also grateful for additional financial support from GeoFocus Engineers, the University of Bergen, and Schmucker Art Gallery, the Civil War Institute, the History Department, the Environmental Studies Program, and EPACC at Gettysburg College.

— Shannon Egan and Marthe Tolnes Fjellestad  
Gettysburg, Pennsylvania and Tromsø, Norway

**CHARLES LEANDER WEED**

*Yo-Semite Valley from the Mariposa  
Trail, California*

c. 1865, albumen print  
15 1/2 x 20 3/8 in. / 39 x 52 cm.

Ron Perisho Collection

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## INTRODUCTION

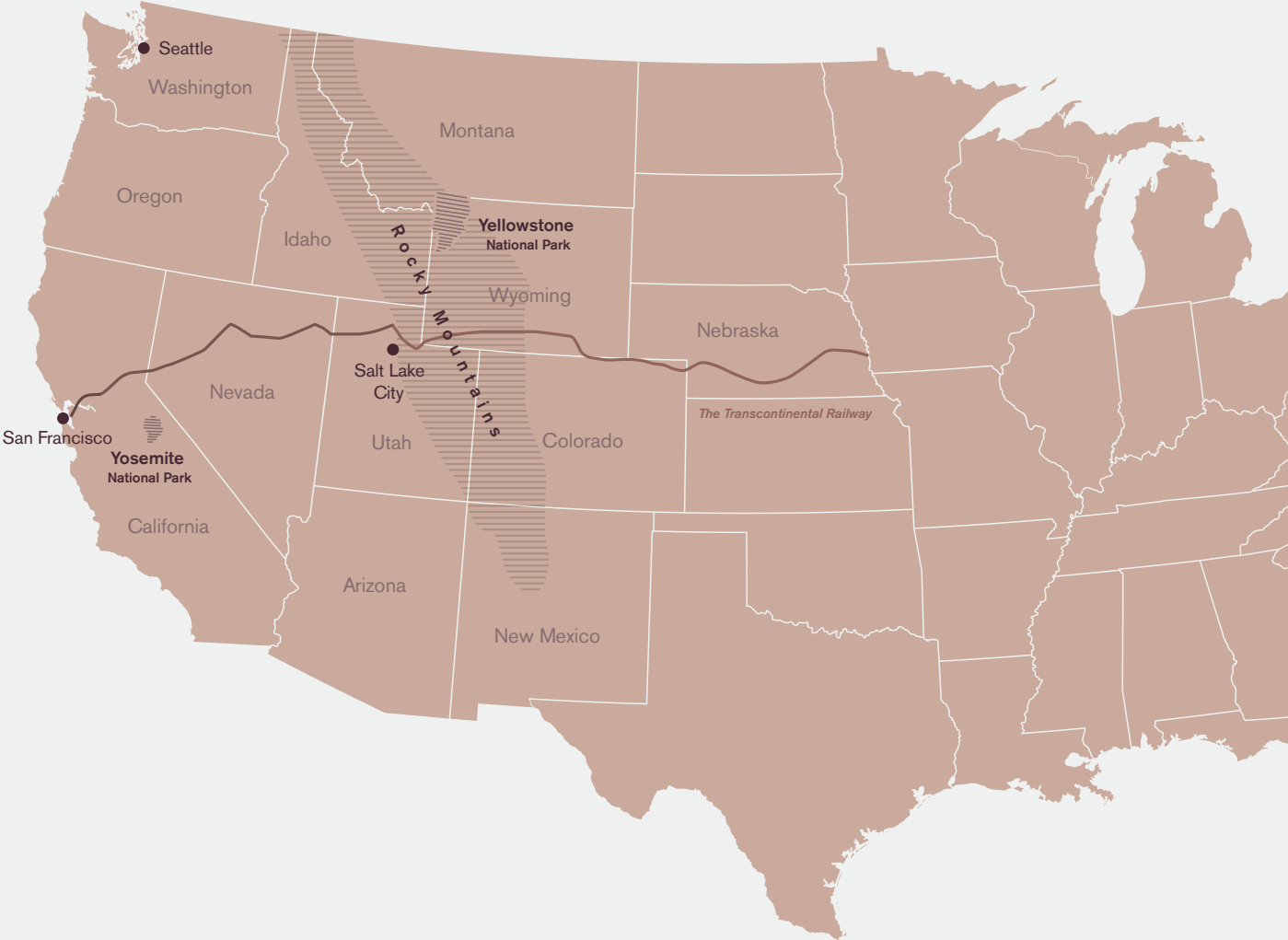
*Across the West and Toward the North: Norwegian and American Landscape Photography* examines images from the late nineteenth and early twentieth centuries, a historical moment when once remote wildernesses were first surveyed, catalogued, photographed, and developed on both sides of the Atlantic. The exhibition demonstrates how photographers in the two countries provided new ways of seeing the effects of mapping and exploration: infrastructure changes, the exploitation of natural resources, and the influx of tourism. As tourists and immigrants entered “new” lands—seemingly unsettled areas that had long been inhabited and utilized by Indigenous people in both countries—they “discovered” beautifully remote landscapes across the west and toward the north.

Despite a shared aesthetic interest in picturing majestic mountains, crystalline waters, and rushing waterfalls, a central difference between Norwegian and American early landscape photography is the role of private and governmental surveys. In the United States, survey expeditions facilitated mining of minerals, topographical mapping, and railway construction. Photographers hired by the surveys, such as Andrew J. Russell, Timothy O’Sullivan, and Frank Jay Haynes, made images that influenced how Americans view the nation and its landscapes and contributed to the creation of National Parks, beginning with Yellowstone in 1872. Although prospecting and construction of communications also took place in Norway, less is known about the photographic work resulting from these efforts. Instead, views produced for the tourism market by commercial photographers, such as Knud Knudsen and Axel Lindahl, influenced Norwegians’ understanding of their landscape through photography and contributed to a growing movement of Norwegian national pride.

Seen alongside each other, many views from the two countries are nearly identical, testifying to the global exchange of images and ideas taking place from the 1860s onwards. None of the pioneering photographers

# UNITED STATES OF AMERICA

*(Contiguous states only)*





# NORWAY



## KNUD KNUDSEN

### *View from the road between Gardshammar Summer Farm and Folgefonna Glacier, Hardanger*

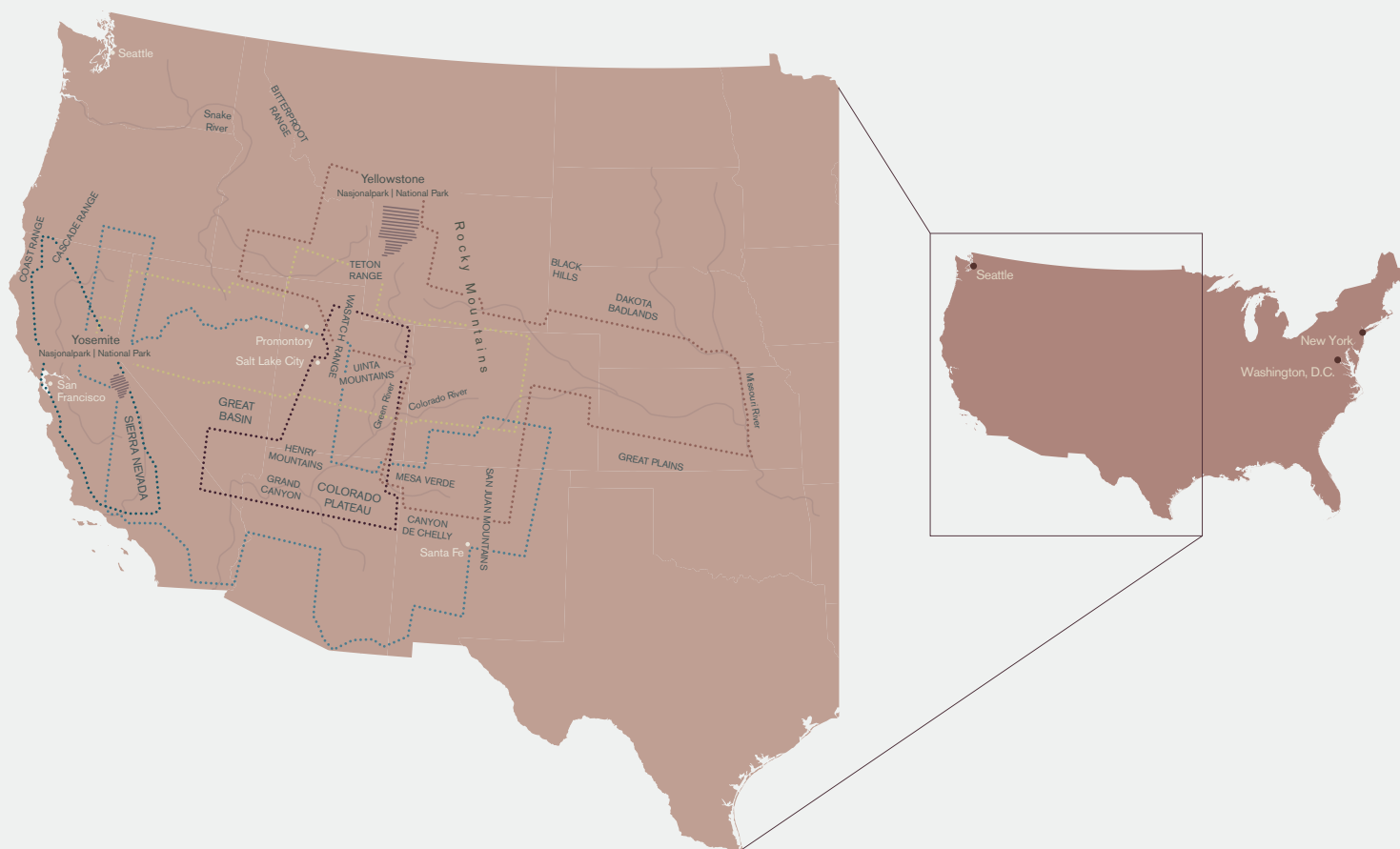
1890–1895, albumen print, 8 ¼ x 10 ½ in. / 21 x 27 cm.

The Picture Collection, University of Bergen Library,  
ubb-kk-2127-1595-pal



operated in visual vacuums. In both countries, photographers worked in competition and sometimes collaboration with each other. They responded to technical inventions and societal developments while exploring the new medium and capturing views that reflected the countries' emerging national identities. In seeing these original photographs today, we are reminded of the precarious balance of nature and culture, inhabitation and exploitation, conservation and destruction. The exhibition urges viewers to see these past approaches to nature, travel, and technology in relation to issues in our present day: ever-increased global connectedness and shared concerns about climate change, loss of natural areas, resource scarcity, and large-scale migration.

# AMERICAN SURVEYS AND PHOTOGRAPHERS



- ..... California Geological Survey 1860–1874  
**CARLETON WATKINS**
- ..... Clarence King, the United States Geological Exploration of the Fortieth Parallel 1867–1879  
**TIMOTHY O’SULLIVAN, CARLETON WATKINS**
- ..... Ferdinand V. Hayden, United States Geological and Geographical Survey of the Territories 1867–1879  
**WILLIAM HENRY JACKSON**
- ..... John Wesley Powell, United States Geographical and Geological Survey of the Rocky Mountain Region 1869–1879  
**E.O. BEAMAN, JOHN K. HILLERS**
- ..... Lieutenant George M. Wheeler, United States Geographic Surveys West of the One Hundredth Meridian 1871–1879  
**TIMOTHY O’SULLIVAN, WILLIAM BELL**

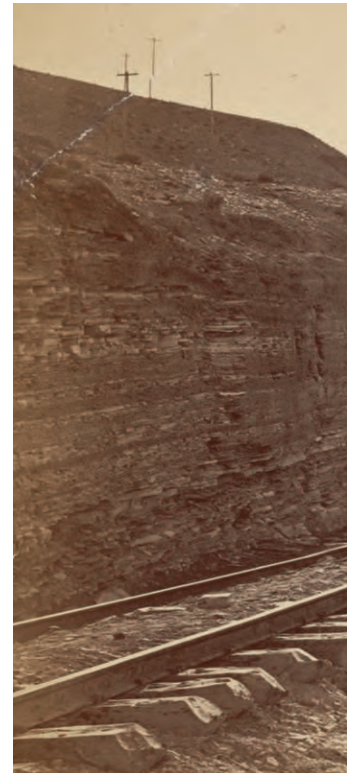
Reference:  
*Images of the West: Survey Photography in French Collections 1869–80*,  
 by Brunet, Griffith and Gridley, Terra Foundation for American Art, 2007.

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# BRIDGES, ROADS, AND RAILROADS

In the nineteenth century, major changes in Norwegian and American infrastructure made remote and unfamiliar landscapes accessible to individuals and industry. Large-scale road and rail efforts introduced vast areas of untouched nature—barren mountain ranges, narrow valleys and steep canyons—to people's consciousness. In both countries, the construction of railways and roads depended on advances in engineering and large numbers of workers. Particularly in the United States, the work was carried out in extraordinarily dangerous conditions, by tens of thousands of exploited and underpaid immigrant laborers. Eschewing the workers' plights, photographs of the new railway tracks, stone and trestle bridges, tunnels, and routes through spectacular landscapes promoted, in both countries, a similar celebration of the “technological sublime” and its awe-inspiring grandeur.

The first railways in Norway carried goods, timber, and ore over short distances. The railway from Oslo to nearby Eidsvoll opened in 1854 as the country's first public railway, and the growing rail network became important for goods transport, export routes, and eventually passenger traffic. In the US, railroad development began almost a hundred years earlier, but here too, freight traffic laid the foundation for the large investments required to carve out lines and build tracks. The railroad companies funded several of the major



**WILLIAM HENRY JACKSON**

*Petrified Fish Cut*

c. 1870, albumen print  
4 3/4 x 8 3/4 in. / 12 x 21.6 cm.

Ron Perisho Collection

**AXEL LINDAHL**

*The Voss Railway. Between Trengereid  
and Vaksdal*

1885–88, albumen print  
6 1/4 x 8 3/8 in. / 21.3 x 15.7 cm.

Norwegian Museum of Cultural History



## KNUD KNUDSEN

### *Kariol*

1895–1900, albumen print  
6 1/8 x 8 5/8 in. / 16 x 22 cm.

The Picture Collection, University of  
Bergen Library, ubb-kk-1622-08831-pal



survey expeditions that mapped the country, and thus they also paid the earliest photographers touring the American West: Carleton Watkins in California, Andrew J. Russell in Utah, William Henry Jackson in Colorado, and several others.

In Norway, the railroad had less direct impact on landscape photography, but as more lines opened to passenger traffic, tourism increased. The Voss Railroad, which opened after several years of construction work in 1883, was the most popular, and was subsequently extended into today's Bergen Railway. Photographers Marcus Selmer, Knud Knudsen, Axel Lindahl and, later, Anders Beer Wilse traveled the same routes, satisfying tourists' and armchair-travelers' desire for images.

**CARLETON WATKINS**

***Cape Horn on Central Pacific Railroad,  
California***

n.d., albumen print  
3 1/2 x 5 1/8 in. / 8.9 x 13 cm.  
Ron Perisho Collection



*Cape Horn.  
on Central Pacific Rail Road. California.*

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# PHOTOGRAPHERS IN THE LANDSCAPE

Some of the photographers in this exhibition were active at the onset of the medium's invention in the early 1840s, and all witnessed the ever-expanding accessibility of cameras and photographs through the decades. Taking advantage of rapidly changing photographic innovations enabled them to practice outside their studios and wander across the landscape. In Norway, first Marcus Selmer and then Knud Knudsen and Axel Lindahl traveled around the country—on foot, by horse and carriage, and on tourist ships. Anders Beer Wilse started his career on surveying expeditions in the United States, and later introduced new, almost modernist perspectives to the Norwegian photographic canon. He, too, followed popular tourist routes through Norway, often on a bicycle.

Of the American photographers shown here, several served in the American Civil War (1861–1865) before working for major survey expeditions in the western states. While they took pictures for specific employers, including railway companies, mine owners, and federally-funded geologists, their images were later sold as national prospects for a wider audience, both in the US and abroad.

Many images document the photographers' own labor. William Henry Jackson was photographed high up on a mountain, setting up his photographic equipment. Knud Knudsen took at least 30 photographs showing his portable darktent—placed next to carriageways, in farm yards and even in rowing boats. A number of the photographers also captured views that include their cameras, placed as still lives within the landscape. We can only speculate as to why they took these photographs, but perhaps they wanted to emphasize both the latest technologies and, indirectly, the material effort required to create an image: sometimes several weeks of travel with heavy wooden boxes filled with glass plates and flammable chemicals. And, for every camera pictured, another one must have been used to make the exposure!





**JOHN K. HILLERS**

*Virgin River, Zion Canyon*

1874, albumen print

16 1/4 in. (dia.) / 41.3 cm. (dia.)

Ron Perisho Collection



**KNUD KNUDSEN**

*No title [Unveiling a Memorial for the Drowned Officer von Hahnke at Låtefoss Waterfall]*

1897, albumen print  
8 ¼ x 10 ½ in. / 21 x 27 cm.

The Picture Collection, University of Bergen Library,  
ubb-kk-2127-0008-pal

**WILLIAM HENRY JACKSON**

*Photographing in High Places, Lincoln County, Wyoming*

1872, albumen print  
19 ¼ x 16 ¼ in. / 23.5 x 41.3 cm.

Ron Perisho Collection





**KNUD KNUDSEN**

*From the Buerbreen Glacier in  
Hardanger*

1875, albumen print  
5 x 7 in. / 13 x 18 cm.

The Picture Collection, University of Bergen  
Library, ubb-kk-1318-0502-pal



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# CREATING NATIONAL LANDSCAPES

In both the United States and Norway, sublime wildernesses helped shape notions of national identity in the nineteenth century. European-American artists depicted western landscapes with motifs that alluded to “Manifest Destiny,” the idea that expropriation of Indigenous peoples’ land by white colonizers was justified by God. At the same time, in the midst of population expansions and industrialization, Norway embraced its distinctively wild and mountainous landscape as it became an autonomous nation. The northernmost region in Norway, furthest from the cultural elite in the cities, was finally embraced towards the end of the century as distinctively Norwegian and worthy of aesthetic attention and travel. The fervor for nationalist sentiment in both countries, although tied to markedly different political and economic factors, nonetheless connected spectacular nature with national character. Like their Norwegian counterparts, American artists used majestic landscapes to construct “exceptional” national myths. The connection between landscape and identity was particularly impactful for Norwegian immigrants who, nostalgic for their mountainous homeland, often carried photographs of home when they traveled, like many others in the nineteenth century, toward the West.



**JOHN K. HILLERS**

*Reflected Tower, Rio Virgin, Utah*

1872, albumen print  
12 1/2 x 9 1/2 in. / 31.75 x 24 cm.  
Ron Perisho Collection

**ANDERS BEER WILSE**

*Landscape with the Skjeggedalsfossen Waterfall*

1912, gelatin print  
8 x 6 in. / 20 x 15.3 cm.  
Norwegian Museum of Cultural History,  
Oslo



**TIMOTHY O'SULLIVAN**

***Natural Bridge (Below Shoshone Falls, Idaho)***

1868, albumen print  
4 x 9 1/2 in. / 10 x 24 cm.  
Ron Perisho Collection

**KNUD KNUDSEN**

***Eggenipa in Våtedalen Valley, Nordfjord***

1889, albumen print  
6 1/8 x 8 5/8 in. / 16 x 22 cm.  
The Picture Collection, University of Bergen  
Library, ubb-kk-1622-08775



This section of the exhibition includes images of steep canyons, distinctive rock formations, panoramic vistas, and spectacular waterfalls that reflect a tradition of Romantic landscape painting. In Norway Knud Knudsen visited sites made famous by Norwegian landscape painter J. C. Dahl, and in America photographers Carleton Watkins and Eadweard Muybridge worked alongside landscape painter Albert Bierstadt. While painters and photographers often depicted the same locations, the photographs must be seen in relation to how and why they were made and viewed: for scientific surveys, railway promotion, and albums for tourists. Taken together, the photographs of “untouched” nature coincide with rapid urbanization and exploitation of the landscape. Additionally, the photographers’ attempts to create distinctly national landscapes occurred in tandem with increased transatlantic travel and wider access to international audiences.



**TIMOTHY O'SULLIVAN**

*Summer Snow, East Humboldt  
Mountains, Nevada, King Survey*

1868, albumen print  
8 x 10 7/8 in. / 20 x 27 cm.  
Ron Perisho Collection

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**MARCUS SELMER**

*From Staven in the Nordangerdalen  
Valley, Sunnmøre*

1871, albumen print

6 1/8 x 8 1/8 in. / 15.7 x 20.8 cm.

Norwegian Museum of Cultural History,  
Oslo

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**TIMOTHY O'SULLIVAN**

*White House Ruins, Wheeler Survey,  
Arizona*

1873, albumen print  
10 7/8 x 8 in. / 27.4 x 20.3 cm.

Ron Perisho Collection



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# INHABITED LANDSCAPES

Although the American West once was home to millions of Indigenous peoples, they were gradually and often violently forced off their own land. From the mid- to late nineteenth century, federal assimilationist policies and land conservation efforts privileged immigrants, developers, and tourists, not Native Americans. As seen in photographs of Yellowstone and Yosemite National Parks, the land was marketed to white Americans as an “uncultivated wilderness” even as Indigenous peoples from the area were moved onto reservations. Comparisons between the treatment of Native Americans with that of the Indigenous Sámi living in Sápmi, across the northern parts of Norway, Sweden, Finland and Russia, are not easily analogous. For example, laws and policies concerning land ownership and language varied in the four nations and at different times, with reindeer-herding Sámi greatly affected by changes to the national borders. The one crucial distinction between Norway and the United States is the latter’s extermination and systematic removal of Indigenous peoples from their native lands.

Photographs of Indigenous peoples, including those aimed at American and European tourists, coincided with emerging ethnographic interests in differences among races, classes, and ethnicities. While this exhibition does not provide the important perspectives of Sámi or Native Americans, a number of photographs nonetheless attest to the presence of Indigenous cultures. Images of occupied land—showing homes, structures, and animal husbandry—remind us that the notion of home, of belonging to the land, is always both political and personal. In the nineteenth century, photographers’ and travelers’ fascination with “vanishing” pre-industrial cultures found parallels with an interest, based in National Romanticism, in the traditional life of Norwegian farmers, and an idealization in the US of the industrious American pioneer.

Other photographs make clear the changes brought about by modernity and immigration. Developments in the landscape, including hydroelectric power stations and mining towns, demonstrate the rush to harness new sources of energy from nature. And, depictions of burgeoning communities in the American West serve as a reminder of the convergence of the mass migration of European emigrants to the United States with the displacement of Native American populations.



**ANDREW J. RUSSELL**

*Bear River City, Utah*

1868, albumen print  
9 1/4 x 11 7/8 in. / 23.5 x 30 cm.  
Ron Perisho Collection

**KNUD KNUDSEN**

*From Tokheim in Hardanger*

1869–1870, albumen print  
5 x 7 in. / 13 x 18 cm.  
Picture Collection, University of Bergen  
Library, ubb-kk-1318-0411-pal

**KNUD KNUDSEN**

*Rack for Drying and Preparing Reindeer  
Skins*

1875, albumen print, 5 x 7 in. / 13 x 18 cm.  
Picture Collection, University of Bergen  
Library, ubb-kk-1318-1637-pal



**ANDREW J. RUSSELL**

***Hanging Rock, Floor of Echo Canyon,  
Utah***

c. 1868, albumen print  
4 7/8 x 6 1/2 in. / 12 x 17 cm.  
Ron Perisho Collection

**KNUD KNUDSEN**

***From Gudvangen***

1895–1905, albumen print  
10 5/8 x 8 1/4 in. / 27 x 21 cm.  
The Picture Collection, University of Bergen  
Library, ubb-kk-2127-2148-pal





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## GLACIERS, GEYSERS, AND GEOLOGICAL PHENOMENA

During his 16-year adventure in the United States, Norwegian photographer Anders Beer Wilse joined an expedition to map an area in Montana and Idaho around Yellowstone National Park. In his memoir, he described the “wild mountain landscape with glittering glaciers,” and photographing the steamy mists of the powerful Old Faithful geyser and the vibrant travertine terraces of Mammoth Hot Springs. Wilse’s photographs parallel the efforts of American photographers who also worked for geological surveys, including Carleton Watkins, Timothy O’Sullivan, William Henry Jackson, and John K. Hillers. Their interest was based not only on visual curiosity, but also to provide evidence of the potential for mining and development. Wilse later used images from his travels in the United States to argue for the creation of a national park in Norway, the Hardangervidda.

Unlike their counterparts in the United States, photographers in Norway did not work directly with geologists and other scientists when they ventured out to take photographs of glaciers and other geological phenomena, yet Knud Knudsen and Axel Lindahl were aware of the increasing international, social, and scientific interest in natural phenomena. Norwegian

**KNUD KNUDSEN**

*From the Buerbreen Glacier in  
Hardanger*

1871–1875, albumen print  
8 ¼ x 10 ⅝ in. / 21 x 27 cm.

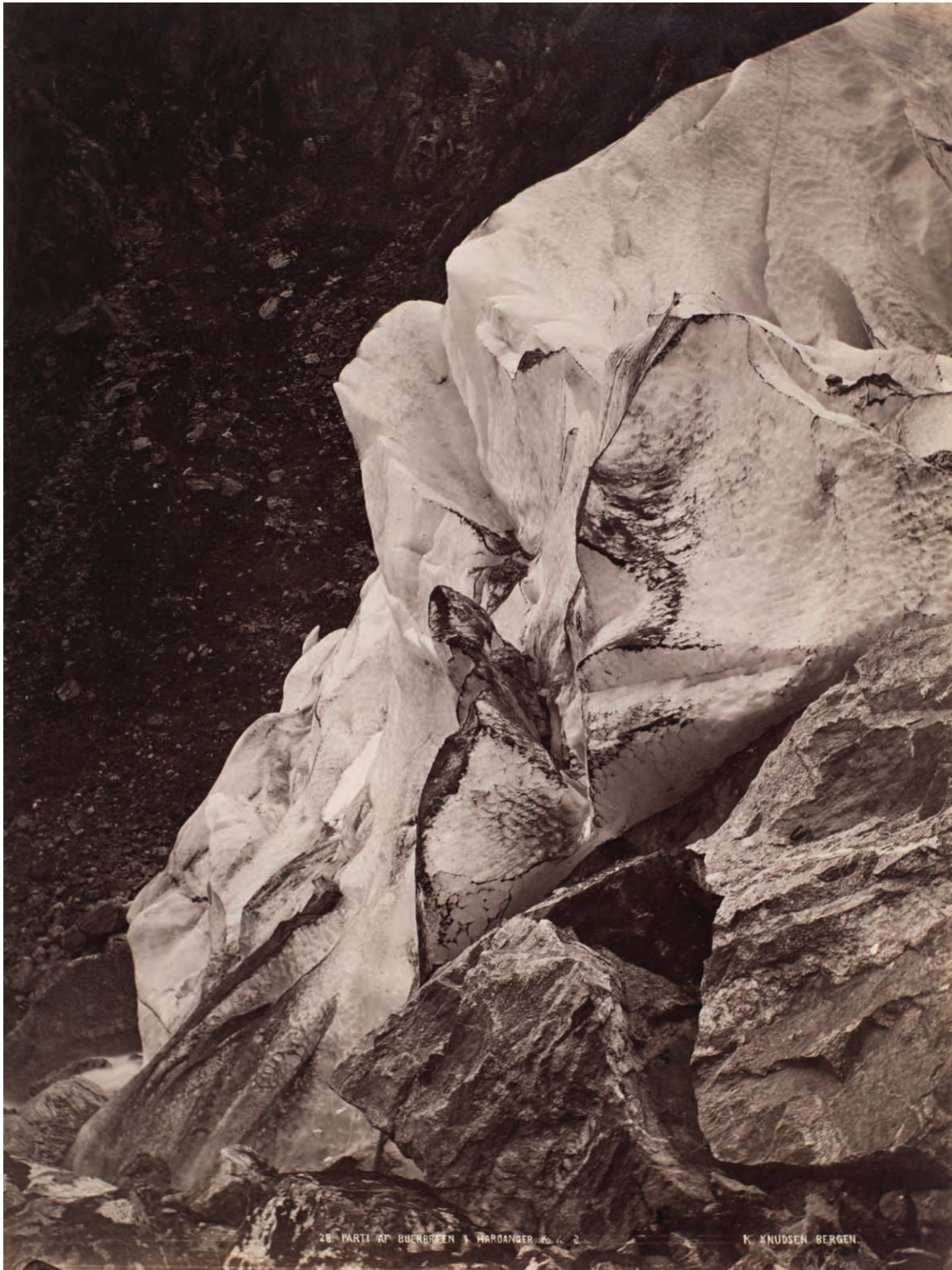
The Picture Collection, University of Bergen  
Library, ubb-kk-2127-0028-pal

**FRANK JAY HAYNES**

*Minerva Terrace, Mammoth Hot  
Springs, Yellowstone, Wyoming*

1880, albumen print  
17 ⅛ x 21 ½ in. / 44 x 54.6 cm.

Ron Perisho Collection





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geological developments were not just of interest to Norwegian engineers and scientists, but also appealed to a larger international audience. Travel guides often included chapters on geology, and Norwegian geological collections and data were shared at the various World's Fairs. Knudsen and Lindahl photographed glaciers so frequently that their works have been used as scientific evidence of glacial movement and melt as a result of climate change.



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# LANDSCAPE TOURISM

The development of roads and railways in the United States and in Norway made possible a burgeoning tourist industry in the mid to late nineteenth century. Axel Lindahl, Knud Knudsen, and Anders Beer Wilse all followed established tourist routes in Norway and made photographs for audiences in Norway and abroad. Charles Leander Weed, Eadweard Muybridge, Frank Jay Haynes, and Carleton Watkins photographed popular American tourist destinations, especially Yosemite and Yellowstone National Parks. Although some tourists would have enjoyed the comfort of hotels and cruise ships, spectacular photographs inspired other travelers to hike in America's new national parks and explore routes through Norwegian mountains. The latter were made accessible by the Norwegian Trekking Association (Den Norske Turistforening), established in 1868.

Both Scandinavian and American photographers realized the competition among them and returned to the same locations over several years, paying consistent attention to spectacular waterfalls, panoramic vistas, and modern hotels. Watkins, Knudsen and, later, Wilse, were especially savvy about making their photographs available to tourists in their own studios and shops. Most of the photographers included in this exhibition were remarkably prolific, with bodies of work that include tens of thousands of surviving prints, cartes-de-visite, stereoscopic views, glass-plate negatives, and in the case of Wilse, film negatives. They enjoyed a large global audience, including tourists, emigrants, and visitors to World's Fairs, where American photographs could have been seen in the same pavilion as Knud Knudsen's landscapes.



**CARLETON WATKINS**

*El Capitan, Yosemite Valley 3300 Ft., California*

1868, albumen print  
21 1/2 x 16 in. / 55 x 41 cm.  
Ron Perisho Collection

**KNUD KNUDSEN**

*Mountain Climbing in Norway*

1886-1894, albumen print  
10 5/8 x 8 1/4 in. / 27 x 21 cm.  
The Picture Collection, University of Bergen  
Library, ubb-kk-2127-1090-pal



**ANDERS BEER WILSE**

***Hardangerjøkelen***

1908, gelatin print (retouched for re-production purposes)

7 1/2 x 5 1/2 in. / 19.2 x 14.1 cm.

Norwegian Museum of Cultural History,  
Oslo



**CARLETON WATKINS**

*The Ladders, Yosemite Valley, Leading  
to the Top of Vernal Falls, California*

c. 1865, albumen print  
5 x 3 5/8 in. / 12.7 x 9.2 cm.

Ron Perisho Collection



*The Ladders. Yosemite Valley,  
Leading to top of Vernal Fall.*



**ABOUT THE  
PHOTOGRAPHERS**

**WILLIAM HENRY JACKSON**

*Pueblo Laguna, New Mexico*

1875, albumen print  
4 1/8 x 6 1/2 in. / 10.7 x 6.5 cm.

Ron Perisho Collection





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## **WILLIAM H. BELL**

AMERICAN, BORN IN  
ENGLAND, 1830–1910

Bell served both in the Mexican-American War (1846–1848) and the American Civil War (1861–1865). Subsequently, Bell was head photographer of the Army Medical Museum in Washington, DC. In 1872, he replaced head photographer Timothy O'Sullivan on the United States Geological Survey and traveled to Arizona where he made striking photographs of the Grand Canyon. Bell later photographed for the Pennsylvania Railroad and for an expedition to Patagonia. He experimented with techniques from early daguerreotypes to film in a career that lasted over 60 years.

## **FRANK JAY HAYNES**

AMERICAN,  
1853–1921

Haynes was a photographic entrepreneur. After starting his own business in Minnesota in 1876, he worked as a photographer for the Northern Pacific Railroad (1876), the Canadian Pacific Railway (1881), and the Puget Sound and Alaska Steam Ship line (1891) to promote tourism. Haynes also operated a studio in Fargo, North Dakota and, from 1884, traveled for over twenty years across the northwest in a Pullman railroad car which he modified into a gallery and darkroom, the "Haynes Palace Studio." In 1882, Haynes first traveled to Yellowstone where he later established a studio and gallery to sell views to tourists. His son continued the business until the 1960s.

## **JOHN "JACK" KARL HILLERS**

AMERICAN, BORN IN  
GERMANY, 1843–1925

Hillers arrived in the United States in 1852 and served in the American Civil War. In 1871, he became boatman on geologist and ethnologist John Wesley Powell's survey near the Colorado River. After learning photography, Hillers documented landscapes and Native American people in the Southwest from 1872–1879, mainly Ute, Navajo, and Hopi. When Powell was appointed the first director of the United States Bureau of Ethnology, Hillers became chief photographer here and at the United States Geological Survey, a joint position he held until his death in 1925.

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## **WILLIAM HENRY JACKSON**

AMERICAN, 1843–1942

Recognized as an accomplished explorer and photographer, Jackson's exposure to visual arts and photography started in his childhood. His father was an amateur daguerreotypist and his mother painted. After serving as a staff artist and mapmaker in the American Civil War, Jackson set out for the American West, settling as a photographer in Omaha, Nebraska. He made over 2,000 prints of Native Americans, especially the Pawnee and Omaha tribes, and 10,000 photographs along the route of the Union Pacific Railroad. Jackson took part in a number of expeditions under Ferdinand Vanderveer Hayden, and, with painter Thomas Moran, worked to document an area of Wyoming that later became the Yellowstone National Park.

## **KNUD KNUDSEN**

NORWEGIAN,  
1832–1915

After a childhood and youth preparing to be a tradesman and fruit grower, Knudsen operated a successful portrait studio in Bergen from 1864. He is best known for photographs made during decades of traveling the length and width of Norway, depicting landscapes, folk life, towns, hotels, ships, roads and railways. Thousands of images still exist, enabling us to see how Knudsen experimented with viewpoints and framing over time. Knudsen sold his photographs in book shops, through leading tourist hotels, and by international commission. From around 1898, Knudsen's nephew Knud Digranes ran the photography business. Knud Knudsen's archive of almost 14,000 glass negatives and thousands of prints is part of Norges dokumentarv, the Norwegian national heritage archive.

## **AXEL LINDAHL**

SWEDISH, 1841–1906

In 1865, Lindahl opened his first photographic studio in Uddevalla, Sweden. From the 1870s, he traveled and photographed along the same routes as his Norwegian colleague Knud Knudsen, while also keeping a business as a studio photographer in Sweden. Lindahl sometimes photographed on commission, for example for the tourist agency Beyers, and many of his images appear as illustrations in travel guides. While Knudsen has been the subject of much scholarly attention, less has been written on Lindahl, and photo historians are still unsure who photographed particular views first. The younger photographer Anders Beer Wilse later acquired Lindahl's archive of negatives and included them in his own sales catalogue, ensuring that Lindahl's views were sold and seen long after his career ended.

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## **FREDERICK MONSEN**

**AMERICAN, BORN IN  
NORWAY, 1865–1929**

Though born in Bergen, Mosen is virtually unknown in Norway. The son of a photographer, he emigrated to Utah Territory with his parents at three years old. Mosen worked with photographer William Henry Jackson and served in the military campaign that led to the capture of Geronimo in 1886. Mosen was a photographer for an 1889 expedition with the goal to construct a railroad line between Grand Junction, Colorado and San Diego, California, during which three men died in the Grand Canyon. Mosen survived and photographed Death Valley (1893), the Yosemite (1896), and the Southwest (1890s–1900s). He also established a San Francisco studio that was in operation until the 1906 earthquake, when most of his images were destroyed. Mosen produced many relatively candid and seemingly intimate photographs of Hopi, Zuni, Yuma, and Navajo peoples.

## **EADWEARD MUYBRIDGE**

**ENGLISH, 1830–1904**

Muybridge emigrated to the United States in 1850, returned to England after a stage-coach crash in 1860, and moved back to San Francisco in 1867. Like photographers Carleton Watkins and Charles Leander Weed, he photographed the Yosemite Valley with a mammoth plate camera. Commissioned by the U.S. government, Muybridge photographed the Tlingit Native Americans in Alaska in 1868. He is best known for his pioneering work in photographing animal locomotion, and made more than 100,000 images for the University of Pennsylvania where his work influenced American painter and photographer Thomas Eakins.

## **TIMOTHY O’SULLIVAN**

**AMERICAN, BORN IN  
IRELAND, 1840–1882**

O’Sullivan began his career in the popular portrait studios of Mathew Brady in New York and Washington, D.C and then became a Civil War photographer alongside Brady’s assistant Alexander Gardner. Later, O’Sullivan served as photographer for Clarence King’s Survey of the Fortieth Parallel (1867–1869 and 1872), a US Navy expedition to the Isthmus of Darien in Panama in 1870, and the Geographical Survey West of the One Hundredth Meridian under Lieutenant George M. Wheeler in 1871, 1873 and 1874. He made his most celebrated photographs—stunning views of the Grand Canyon, Canyon de Chelly and Shoshone Falls—during the King and Wheeler surveys.

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## ANDREW J. RUSSELL

AMERICAN, 1829–1902

Celebrated for his photographs of the railroad in the American West, Russell began his career serving the US Military Railroad Construction Corps during the Civil War, photographing railroad construction, military infrastructure, and equipment. Russell then worked for the Union Pacific Railroad and published his photographs from the area between Laramie, Wyoming and Salt Lake City, Utah in *The Great West Illustrated* in 1869 and, with Charles Savage, photographed the completion of the transcontinental railroad at Promontory Summit, Utah on May 10, 1869. In the 1870s and 1880s, Russell worked as a staff photographer for the popular magazine Frank Leslie's Illustrated Newspaper.

## CHARLES R. SAVAGE

AMERICAN, BORN IN ENGLAND, 1832–1909

Savage's career began in 1856 in New York, where he purchased photographic equipment with the hopes of earning enough money to venture West. Active in the Church of Jesus Christ of Latter-day Saints, Savage worked successfully in Salt Lake City as a portrait photographer and helped establish the Deseret Academy of Art. Savage traveled to San Francisco, New York, and Philadelphia to visit photographers, suppliers, and galleries to learn new photographic techniques. Engravings of his photographs were printed in Harper's Weekly, and the Philadelphia Photographer published his travel account. In addition to scenes of Yellowstone and Zion National Parks, Savage made views that were sold by the Union Pacific Railroad and the Denver and Rio Grande Western Railroad.

## MARCUS SELMER

NORWEGIAN, BORN IN DENMARK, 1818–1900

Born in Randers, Denmark, Selmer originally trained as a pharmacist and started experimenting with the daguerreotype technique around 1845. In 1852, he travelled to Norway, advertising as a portrait photographer. He remained in Bergen for the next 48 years, opening the city's first permanent portrait studio in 1854. Selmer's career encompassed all the leading photographic techniques and motifs of the nineteenth century, from unique portraits to mass-produced landscapes, property prospects, early news photography, and documentation of folklore, museum collections and medical conditions. In 1880, he was named Royal Photographer. Though one of Norway's leading photographers for decades, very few original photographs by Selmer exist today.

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## CARLETON WATKINS

AMERICAN, 1829–1916

In 1858, Watkins opened a photography studio in San Francisco. He began photographing Yosemite in 1861. Watkins's stunning photographs encouraged President Abraham Lincoln to preserve Yosemite as a park in 1864. Watkins also made photographs for the California State Geological Survey (1864 and 1865), photographed the scenery along the Willamette and Columbia Rivers for the Oregon Steam Company (1867), documented mining operations for the Las Mariposas Mines, and photographed the Central and Southern Pacific Railroads. He lost his negatives in the San Francisco earthquake fire in 1906.

## CHARLES LEANDER WEED

AMERICAN, 1824–1903

In 1859 Weed photographed Yosemite Valley, two years before photographer Charles Watkins. Weed returned to Yosemite in 1864 and made mammoth-plate prints and a series of stereo views. The photography firm Lawrence and Houseworth published and marketed Weed's photographs from Yosemite for a growing tourist industry. Weed also documented mining sites in California and later traveled to Hong Kong, China, and Japan, and took mammoth plates of the volcanoes in Hawaii.

## ANDERS BEER WILSE

NORWEGIAN,  
1865–1949

Wilse became a seaman at the age of thirteen before emigrating to the United States in 1884. Working first as a railroad engineer and then as a cartographer, he learned photography and bought a part in a photographic business in Seattle in 1897. The following year he was the cartographer and photographer on an expedition to the area around Yellowstone National Park. Wilse returned to Norway in 1900 and embarked upon an extremely prolific career as a photographer of subjects such as landscapes, portraits, and documentation of trades. At the start of the twentieth century, Wilse became successful as a picture postcard photographer and public lecturer, holding over eight hundred illustrated public talks and publishing several books, among them Norway's first "photo book," *Norske Vinterbilleder*, in 1907. The Wilse Archive is part of Norges dokumentarv, the Norwegian national heritage archive.

**AXEL LINDAHL**

*No. 292, Hardanger, Vøringfos*

1880s, albumen print  
8 13/16 x 6 3/8 in. / 22.4 x 16.2 cm.

The Picture Collection, University of Bergen  
Library, ubb-bs-q-00870-020



*292. Hardanger, Vøringfos*





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