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## **Photographic Modernist Aesthetics in British and Canadian Mountaineering: Cameras, Panoramas and Physical Visuality**

This paper examines the photography of British and Canadian mountaineering in the late nineteenth century and early decades of the twentieth century. Specifically, it questions the role that cameras and photography served in the construction and publication of expedition narratives by British and Canadian mountaineers. Primary sources include the Alpine Journal, the Canadian Alpine Journal and a survey of the numerous monographs published by mountaineers between 1885 and 1940. The analysis draws on diverse theories that help explain the act of photographing as well as the acts of using photographs to tell stories and finally reading or viewing photographs. I demonstrate that mountaineering, and perhaps all sports, produce meaning for their participants through specific sensual experiences. In the case of mountaineering, I believe the sense of vision contributed to a unique type of embodiment. Evidence and insight into the visual experience (visuality) associated with mountaineering is found in a tremendous photographic legacy published in the official organization periodicals of the British and Canadian Alpine Clubs. This analysis demonstrates that the mountaineers orchestrated their leisure and their bodies through the ideology and aesthetic of modernism. This aesthetic experience was choreographed by muscular and visual experiences. The movement of climbing was frequently evaluated on the quality of the panoramic experience achieved by the mountaineers. Their cameras, the act of photographing the mountains and their panoramic moments in the mountains, were embodied experiences of modernism. This analysis encourages us to consider the way aesthetics (and their associated ideologies) can be embodied through sport and other forms of physical culture.

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