This work can be used to demonstrate: Hydrosphere and/or Geologic Evolution



Albert Bierstadt (American, 1830 - 1902)  
*Bridal Veil Falls, Yosemite*, 1871–73  
Oil on canvas  
3ft 0in x 2ft 2in (91.4cm x 66cm)  
Purchased with funds from the North Carolina Art Society (Robert F. Phifer Bequest) and various donors, by exchange, 1987 (87.9)

German-born Albert Bierstadt gave definitive expression to America's westward expansionism in the 1860s and 1870s. His vast [panoramas](JavaScript:OpenGlossaryWindow(%22115%22)) of the Rockies and Sierra Nevadas, their skies often turbulent and shot through with sunlight, introduced Americans to a majestic wilderness, awesome but unthreatening, and well worth possessing. In a sense, the artist staked claim to the land by painting it, then passed ownership on to the viewer.   
  
Bierstadt found his greatest subject in California's Yosemite Valley, which he first visited in the summer of 1863. So spectacular was the remote and secluded valley that early visitors readily imagined it the Promised Land.   
  
Bierstadt's many paintings of Yosemite are indeed biblical in their [grandeur](JavaScript:OpenGlossaryWindow(%2299%22)), imbued with the sense that [divinity](JavaScript:OpenGlossaryWindow(%2297%22)) dwelled within the wilderness. This painting, probably dating from the artist's return to the valley in 1872, depicts the aptly named Bridal Veil Falls, one of Yosemite's celebrated natural wonders. A companion of Bierstadt wrote that the falls "might well seem the veil worn by the earth at her granite wedding."

This work of art can be used to demonstrate: Hydrosphere



Eugène Boudin (French, 1824 - 1898)  
*Trouville, The Jetties, High Tide*, 1876  
Oil on canvas  
1ft 0in x 1ft 5in (30.5cm x 43.2cm)  
Gift of North Carolina National Bank

Boudin was born in Normandy on the north coast of France, where he developed a love for marine subjects. For a time he operated a frame shop in Le Havre, and after leaving it, he continued to display his paintings there. In 1858 he encountered a young caricaturist showing his drawings at the same location. The artist was 18th-year-old Claude Monet, who initially disliked Boudin’s fresh [style](JavaScript:OpenGlossaryWindow(%2280%22)) of brushwork. Later, however, Monet credited the older painter with encouraging him to buy his first box of paints and to paint outdoors on the beaches: “So one day I joined Boudin in painting outdoors. I began to daub my [canvas](JavaScript:OpenGlossaryWindow(%22153%22)). Then I watched him paint. And suddenly, I was overcome by a deep emotion . . . more, I was enlightened.” This example of Boudin’s later work shows the influence of the younger impressionist in the freedom from detail, the interest in light, and the unifying effects of bravura brushwork.

This work can be used to demonstrate: Hydrosphere and/or Geologic Evolution



Thomas Cole (American, 1801 - 1848)  
*Romantic Landscape*, 1826  
Oil on canvas  
1ft 4in x 1ft 10in (40.6cm x 55.9cm)  
Purchased with funds from the State of North Carolina, 1952 (52.9.9)

For Thomas Cole, [landscape](JavaScript:OpenGlossaryWindow(%22223%22)) painting was more than the [depiction](JavaScript:OpenGlossaryWindow(%2239%22)) of scenery. Through his paintings of the vast American wilderness, the artist hoped to stir the viewer to contemplate the natural purity and boundless promise of the New World. Both his art and his spiritual zeal inspired several generations of American [landscape](JavaScript:OpenGlossaryWindow(%22223%22)) painters known collectively as the [Hudson River school](JavaScript:OpenGlossaryWindow(%22262%22)).  
  
This small painting dates from Cole's early career, when the young painter was first exploring the dramatic possibilities of [landscape](JavaScript:OpenGlossaryWindow(%22223%22)) art. Based on studies made in New York's Catskill [Mountains](JavaScript:OpenGlossaryWindow(%22344%22)), the [composition](JavaScript:OpenGlossaryWindow(%2235%22)) presents a [romantic](JavaScript:OpenGlossaryWindow(%2274%22)), deeply moral vision of primeval nature, its wildness contrasting with the "civilized" landscapes of Europe. That Cole intended such paintings as hymns to nature and nature's God is evident in his poetry, particularly "Lines from Lake George", written in the same year as this painting:

This work can be used to demonstrate: Hydrosphere and/or Geologic Evolution



Louis Rémy Mignot (American, 1831 - 1870)  
*Landscape in Ecuador*, 1859  
Oil on canvas  
2ft 0in x 3ft 3in (61cm x 99.1cm)  
Purchased with funds from gifts by the American Credit Corporation, in memory of Guy T. Carswell; and various donors, by exchange, 1991 (91.2)

Although American [landscape](JavaScript:OpenGlossaryWindow(%22223%22)) painting began in the [mountains](JavaScript:OpenGlossaryWindow(%22344%22)), woods, and rocky shore of the Northeast, by the mid-nineteenth century, artists ventured farther afield, seeking wilder or more exotic nature.   
  
A native of Charleston, South Carolina, Louis Mignot enjoyed brief but illustrious recognition as the only Southerner among the so-called [Hudson River school](JavaScript:OpenGlossaryWindow(%22262%22)) of [landscape](JavaScript:OpenGlossaryWindow(%22223%22)) painters. The turning point in Mignot's career came in 1857, when he accompanied the painter Frederic E. Church on an arduous expedition to Ecuador. From his travel sketches, he composed many of his most powerful paintings, among them [Landscape](JavaScript:OpenGlossaryWindow(%22223%22)) in Ecuador. Here the artist invites the viewer on a journey both adventurous and spiritual: the eye roving through dense and humid jungle across viaduct and rolling grasslands toward a distant town, and upward over ascending ridges to the snowcapped summit of a volcano. Presiding over all is the newly risen sun, an [emblem](JavaScript:OpenGlossaryWindow(%22302%22)) of transcendent [divinity](JavaScript:OpenGlossaryWindow(%2297%22)). To an untraveled American in 1859, the picture must have seemed the very image of [Eden](JavaScript:OpenGlossaryWindow(%22257%22)).

This work can be used to demonstrate: Hydrosphere and/or Geologic Evolution



Claude Monet (French, 1840 - 1926)  
*The Cliff, Etretat, Sunset*, 1883  
Oil on canvas  
1ft 11in x 2ft 8in (58.4cm x 81.3cm)  
Purchased with funds from the State of North Carolina

*The Cliff, Etretat, Sunset* is a typical example of the impressionist [style](JavaScript:OpenGlossaryWindow(%2280%22)), demonstrating an interest in atmospheric conditions and the effects of light as the day progresses. Colors are vibrant and applied to the [canvas](JavaScript:OpenGlossaryWindow(%22153%22)) in separated brushstrokes that create the illusion of motion on the water’s surface. Close examination of the setting sun reveals Monet’s technique of applying one color of paint over another that is still wet. He thus achieved a partial mixture, not a thorough blending of the colors as traditional painters had done on their palettes.  
  
The monumentality of the famous cliffs at the resort of Etretat in Monet’s native Normandy distinguishes them from most of his other subjects. The rock formations are known as the Elephant and the Needle because of their shapes.

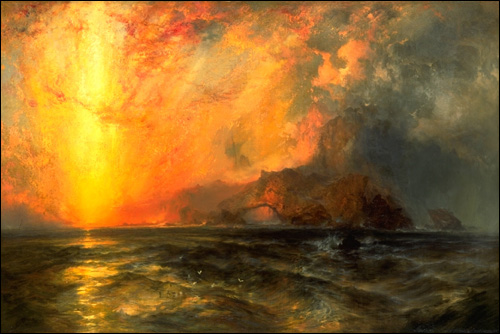
This work of art can be used to demonstrate: Geologic Evolution



Pierre-Jacques Volaire (French, 1729 - before 1802)  
*The Eruption of Mt. Vesuvius*, 1777  
Oil on canvas  
4ft 5in x 7ft 5in (1m 34.6cm x 2m 26.1cm)  
Purchased with funds from the Alcy C. Kendrick Bequest and from the State of North Carolina, by exchange, 1982 (82.1)

During the eighteenth-century wealthy Englishmen often went on the Grand Tour, an extended trip through Europe to admire Classical ruins, [picturesque](JavaScript:OpenGlossaryWindow(%22277%22)) landscapes, and artistic masterpieces. Painters Pompeo Batoni, Canaletto, and the French Chevalier Volaire made careers in Italy creating souvenir pictures for these English travelers. Volaire painted more than thirty scenes of Mt. Vesuvius, one of the most popular natural attractions of the continent because it erupted periodically throughout the century.  
  
Volaire contrasts the moods of nature; the cool, calm water reflecting moonlight and fire is juxtaposed to the violent, fiery explosion of the volcano. Along the bridge he includes references to St. Januarius, protector of Naples from volcanic destruction: from left to right are a statue of the saint, a fleeing townsman holding an image of the saint toward the mountain, and people praying before a drawing of the holy figure posted to a stone pier.

This work of art can be used to demonstrate: Hydrosphere and/or Geologic Evolution



**Thomas Moran** (American, 1837-1926)  
  
*Fiercely the red sun descending/Burned his way along the heavens,* 1875-76  
Oil on canvas, 33 3/8 x 50 1/16 in. (84.8 x 127.1 cm.)  
Purchased with funds from the North Carolina Art Society (Robert F. Phifer Bequest), 52.9.34

This work can be used to demonstrate: Hydrosphere



Camille Pissarro (French, 1830 - 1903)  
*The Saint-Sever Bridge, Rouen: Mist*, 1896  
Oil on canvas  
1ft 11in x 2ft 10in (58.4cm x 86.4cm)  
Gift of Wachovia Bank and Trust Co., N.A.

Few subjects recall the impressionists’ fascination with changing effects of atmosphere and water as much as Pissarro’s view of Rouen. Among the members of this group, Pissarro was the most receptive to experimentation with new ideas and approaches. Having painted in Rouen earlier, Pissarro was drawn back to the city in 1896 by Claude Monet’s success with a series of paintings of Rouen Cathedral. He selected a less [monumental](JavaScript:OpenGlossaryWindow(%22317%22)) subject than Monet’s cathedral, preferring the distant views of the Seine bridges visible from his hotel window. Pissarro completed 16 canvases of the bridges that year, delighted by the combination of natural mist and the smoke from boats and factories. Like Monet’s cathedrals, Pissarro’s Rouen bridge paintings vary greatly in color and quality of light, depending on time of day and weather conditions. He wrote to his son Lucien of his work, saying, “what interests me especially is a motif of the iron bridge in the wet, with much traffic, carriages, pedestrians, workers on the quays, boats, smoke, mist in the distance, the whole scene fraught with animation and life.”� Such urban scenes are more frequent in Pissarro’s oeuvre than in that of any other major impressionist.

This work can be used to demonstrate: Terrestrial and Aquatic Foodwebs



Frans Snyders (Flemish, 1579 - 1657)  
*Market Scene on a Quay*, 1635  
Oil on canvas  
6ft 7in x 10ft 7in (2m 0.7cm x 3m 22.6cm)  
Purchased with funds from the State of North Carolina, 1952 (52.9.113)

More than eleven feet in width, Snyders's [still life](JavaScript:OpenGlossaryWindow(%2277%22)) must have greatly impressed his contemporaries when he became the first to paint market scenes on such a [monumental](JavaScript:OpenGlossaryWindow(%22317%22)) scale. As the foremost Flemish still-life artist of his time, Snyders specialized in market scenes and compositions that included game animals. The demand for Snyders's work was so great that he employed assistants to paint portions of his compositions. The quality of the fur and feathers in this painting indicates that the master himself painted the deer, cat, swan, partridges, and curlew. Snyders painted his game birds with such remarkable specificity that each species can be identified.  
  
Snyders's native Antwerp was the leading commercial and artistic center of Flanders during his lifetime. Such produce as the artichokes and melon were not native to Flanders and demonstrated the international mercantile connections that brought prosperity to the city. The display of the luxurious abundance of Antwerp's commercial port may have been intended to promote the Spanish administration of Flanders as it continued its war with the Dutch Republic.

This work can be used to demonstrate: Hydrosphere



**Martin Johnson Heade** (American, 1819-1904)  
  
*Salt Marsh at Southport, Connecticut,* about 1862-63  
Oil on canvas, 9 7/8 x 20 1/8 in. (25.1 x 51.1 cm.)  
Purchased with funds from the State of North Carolina and various donors, by exchange, 87.10

This work can be used to demonstrate: Hydrosphere and/or Geologic Evolution



**Jacob van Ruisdael** (Dutch, 1628/29-1682)  
  
*Wooded Landscape with Waterfall*, about 1670  
Oil on canvas, 41 x 56 1/2 in. (104.1 x 143.5 cm.)  
Purchased with funds from the State of North Carolina, 52.9.56

This work can be used to demonstrate: Terrestrial and Aquatic Foodwebs



**Pieter Aertsen** (Netherlandish, active in Antwerp, 1508-1575)  
  
*A Meat Stall with the Holy Family Giving Alms*, 1551  
Oil on panel, 45 1/2 x 66 1/2 in. (115.5 x 169.0 cm.)  
Purchased with funds from Wendell and Linda Murphy and various donors, by exchange, 93.2

Pieter Aertsen was one of the first artists to paint "inverted still lifes," works in which the still-life elements are placed prominently in the foreground, while the narrative elements are relegated to the background. *A Meat Stall* is Aertsen's masterpiece in this genre. A feast for the mind as well as the eyes, this remarkably executed painting abounds with rich symbolism. The juxtaposition of the precisely rendered meats and other foods with the Holy Family in the background symbolically links food for the body with the spiritual "bread of life"- food for the soul, represented by the Christ child and the bread, offered by Mary to the poor family. In presenting a visual metaphor that encourages the viewer to consider his spiritual life, this work also anticipates the symbolic religious meanings present in seventeenth-century Dutch *vanitas* still lifes. Aertsen's *Meat Stall* was clearly a famous work in its own day, judging from the number of contemporary versions that exist. This painting is probably the earliest version since it includes preparatory underdrawing that is visible in the pig's head and in the slab of fat hanging from the pole in the upper part of the composition. In both style and subject matter, the Meat Stall is the direct antecedent of the Museum's impressive [*Market Scene on a Quay by Frans Snyders.*](http://www.ncartmuseum.org/collections/highlights/european/flemish/025_lrg.shtml)