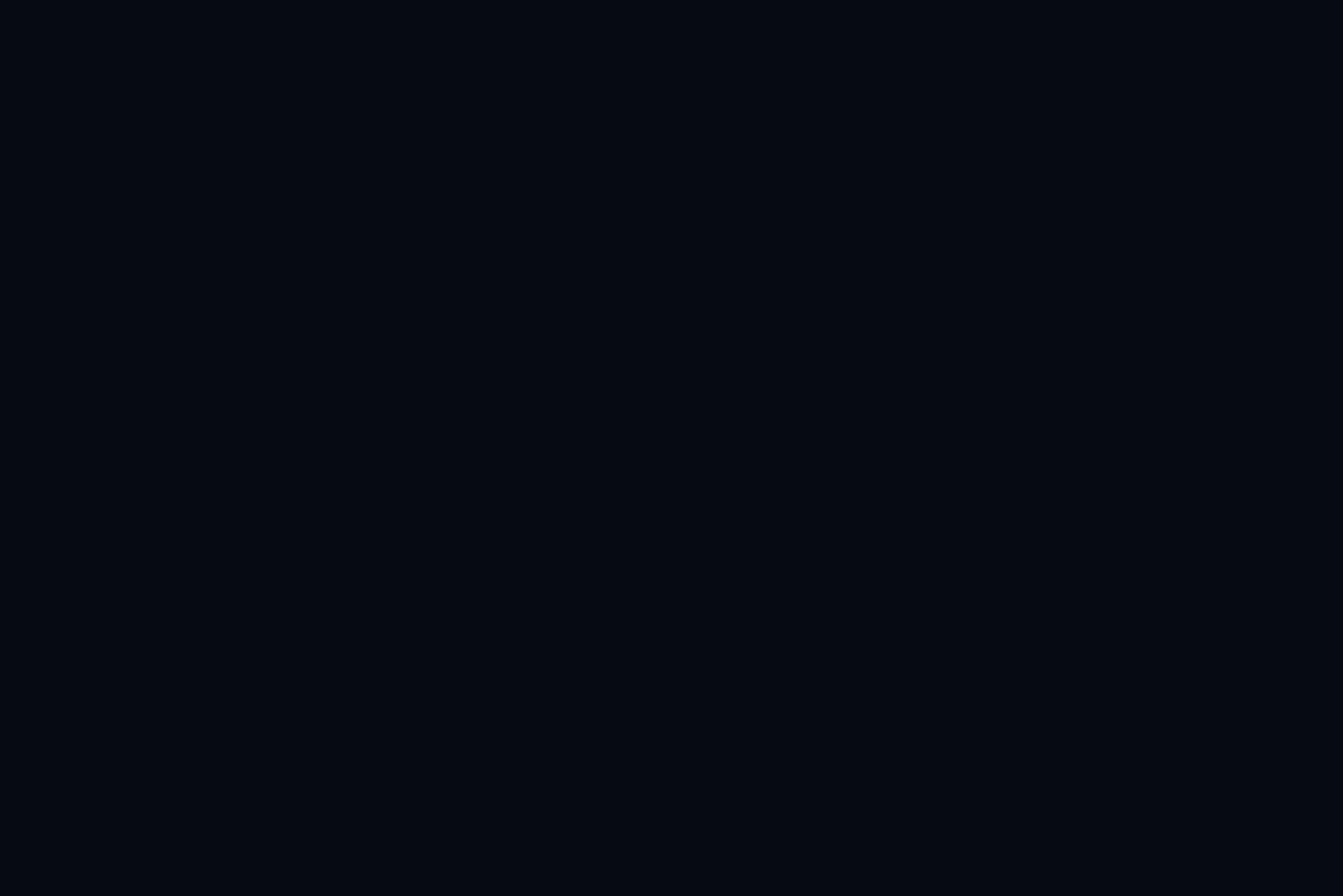
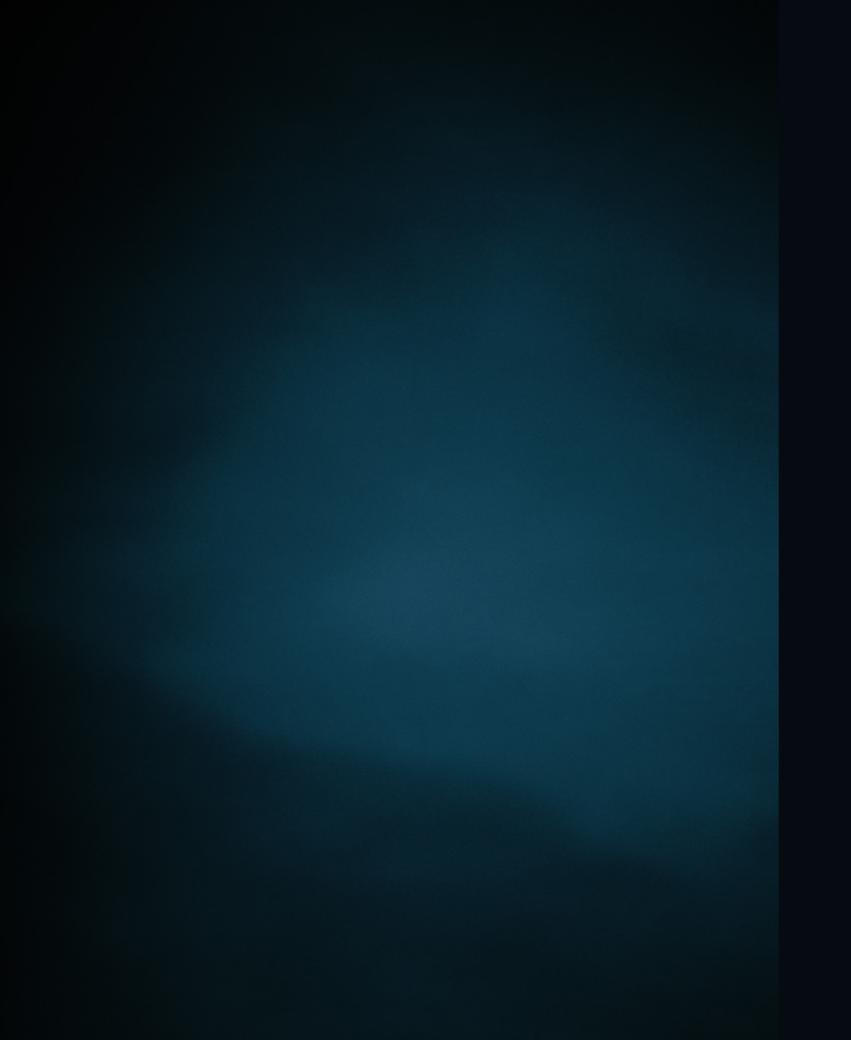
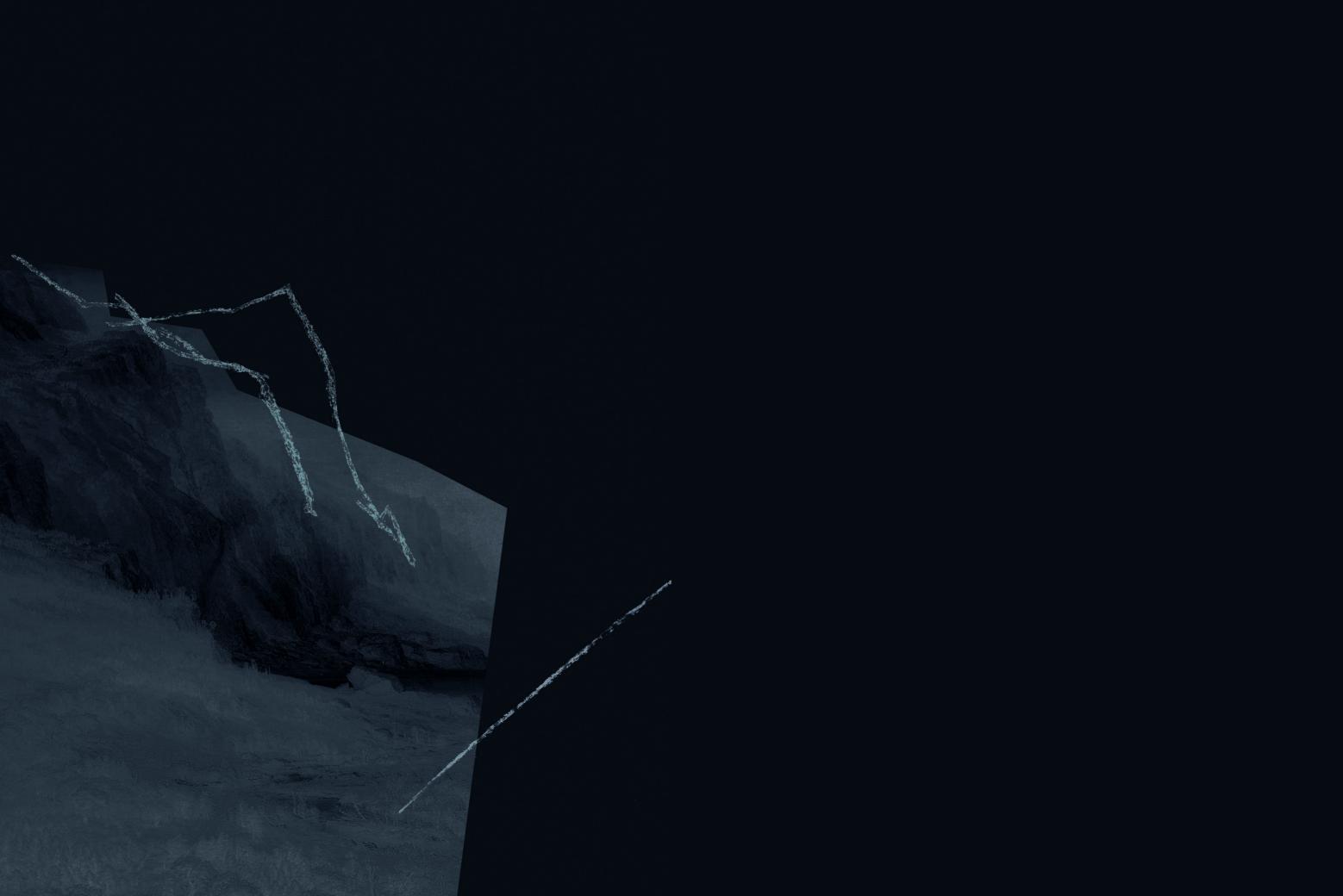
## TO NAME A MOUNTAIN





The highest and finest mountain in USA has been named after you.

Albert Bioretadt





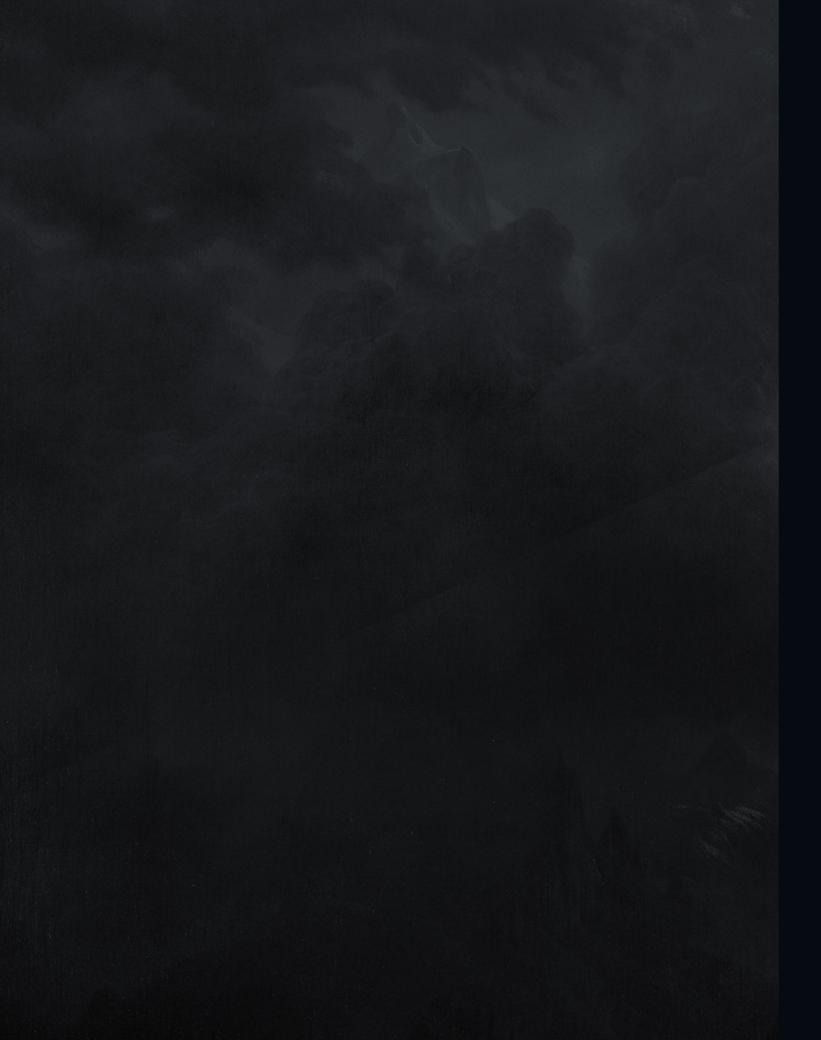








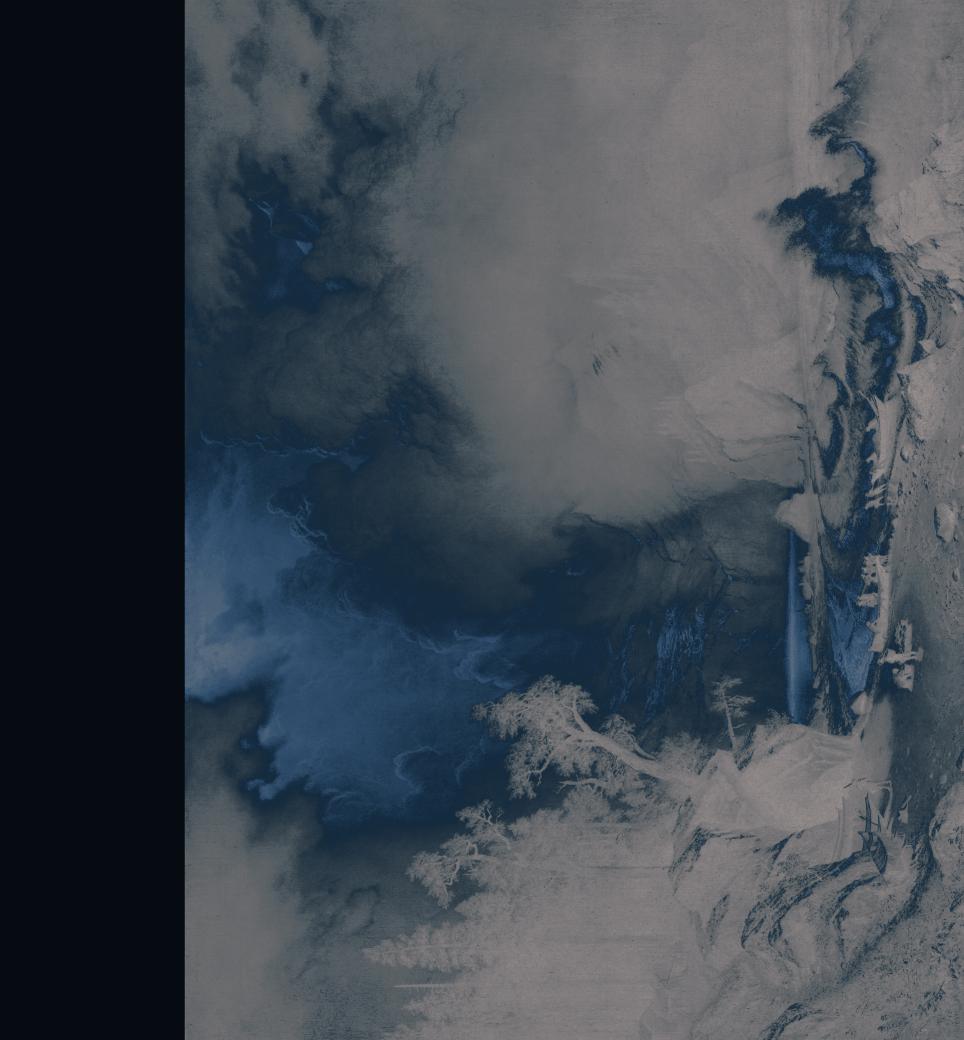




n the spring of 1863, the landscape-painter Albert Bierstadt began his second tour across the Rocky Mountains with his friend, the American writer Fitz

The story says that during their expedition, the painter was taken aback by the view of an enormous mountain. Immediately, he made a sketch where a dark grey storm crosses an imaginary horizon of gigantic peaks blown out of proportion. Bierstadt titled his painting 'A storm in the Rocky Mountains, Mount Rosalie', in honor of his traveling companion's wife. The work was interpreted as a representation of his emotional anguish and the mountain, unnamed until that date, was named Mountain, in honor of the woman that Bierstadt secretly loved.

Most critics thought Mount Rosalie was impossibly high. The painting and Bierstadt's work seem to talk about desire, but always through the excess and transgression of a reality that only seemed suggestive for the artist when magnified by his imagination. His idea of beauty oscillated between the sublime exaltation of his emotions and the calculated effectiveness of the forms. In light of these contradictory notions, is it not both an audacity and a frustration to try to reach summit? Nevertheless, the purpose of naming a mountain is an act charged with poetry. It tells us about the desire of possession and permanency. It reminds us through creation, of the memory of those we have loved.





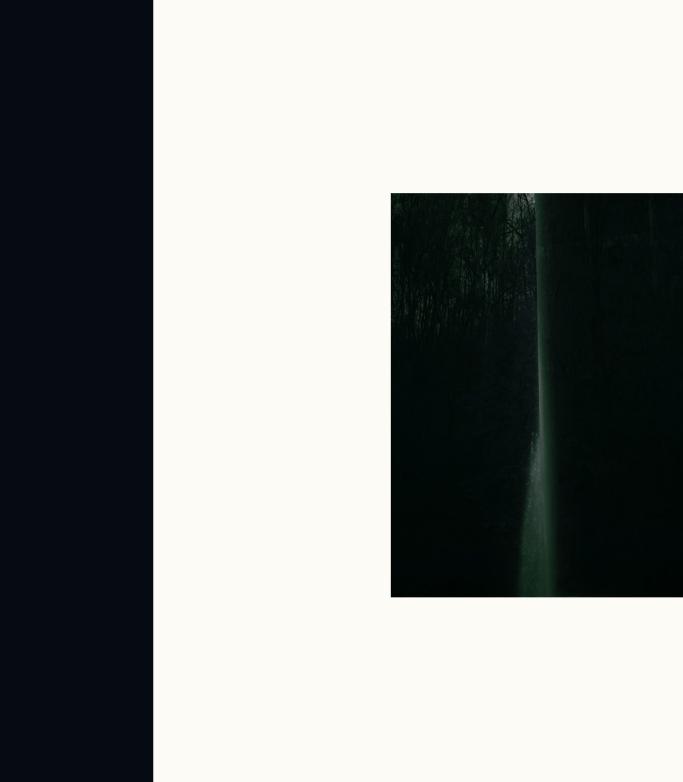














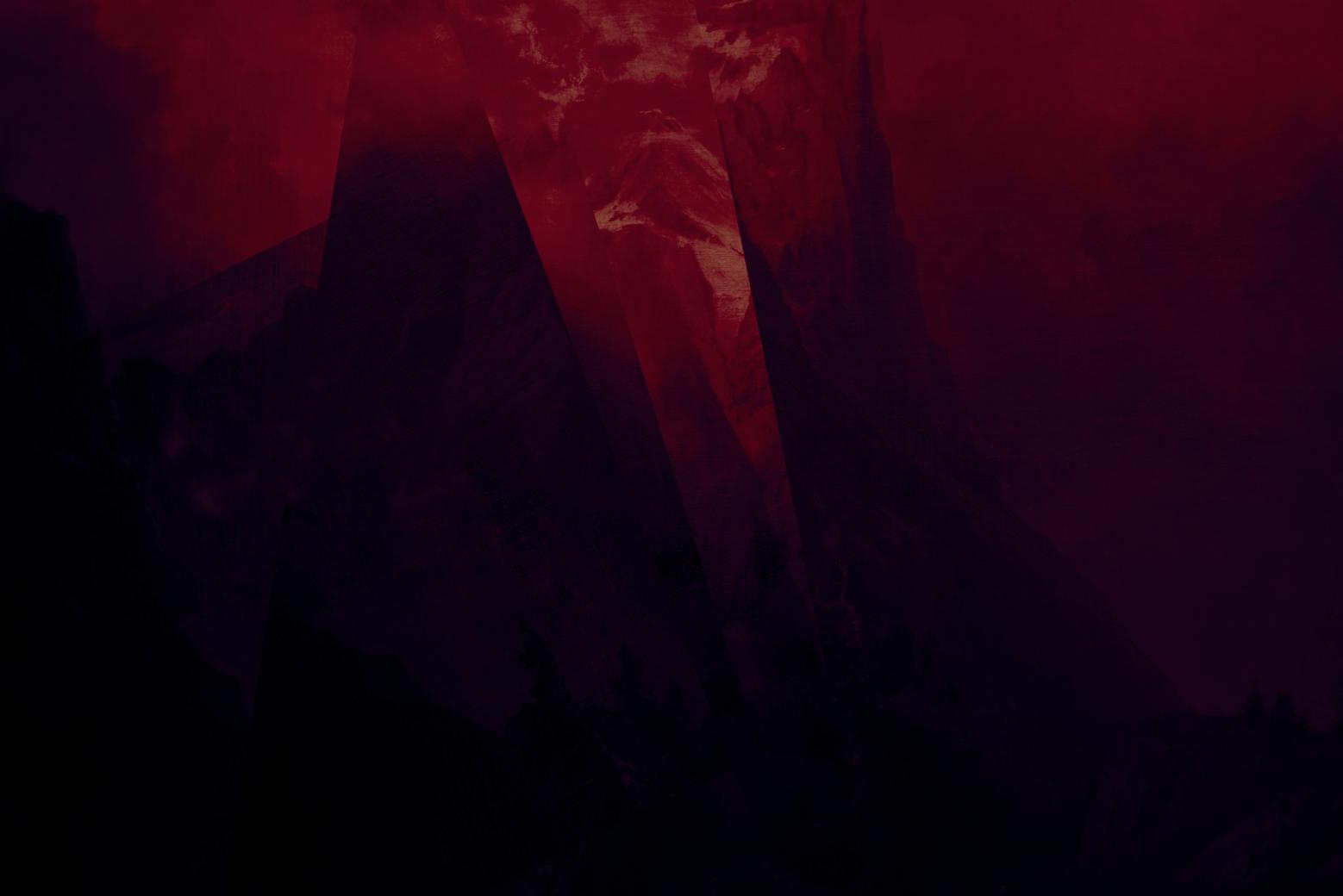














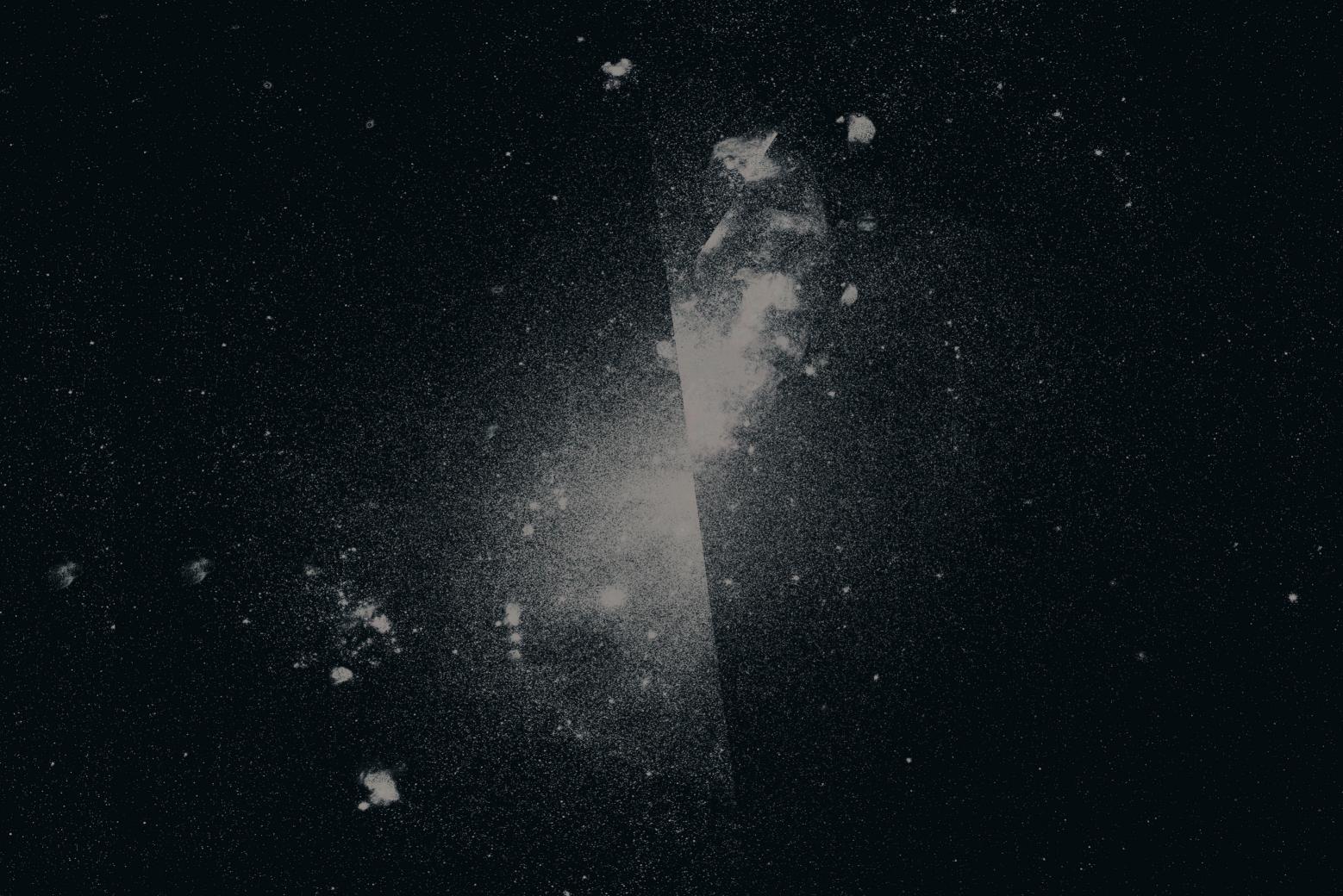


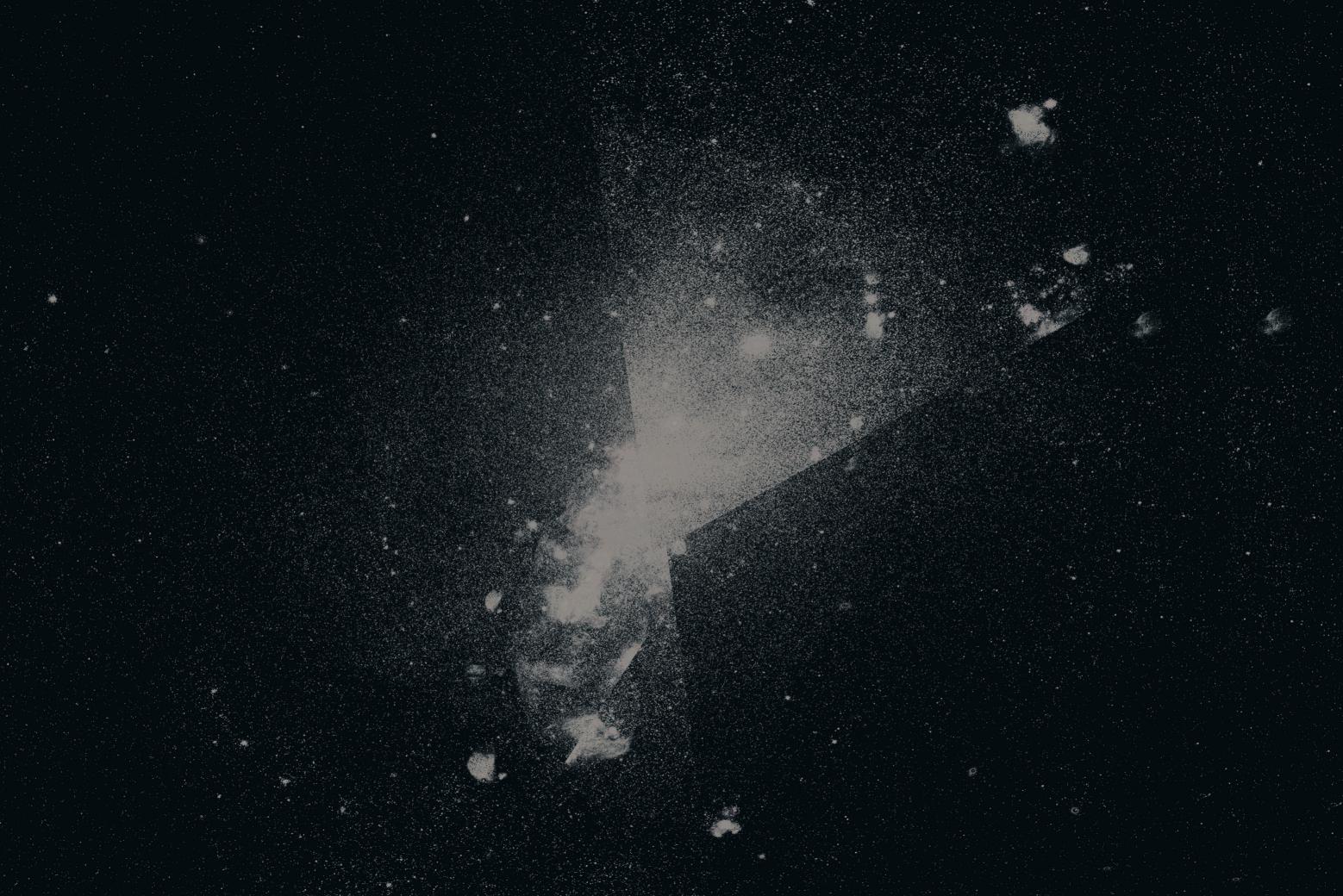
















pp. 6-9 / 68-69. A storm in the Rocky Mountains, Mt. Rosalie, 1866. Brooklyn Museum. USA & Sketch for A storm in the Rock Mountains, Mt. Rosalie, 1863. Collection John P. Kelly, Connecticut . USA. (\*)

pp. 10-15 / 46-47 / 50-55. Mount Brewer from King's River Canyon, California, 1872. Private collection. (\*

pp. 18-20 / 23 / 30-31. Puget Sound on the Pacific Coast, 1870. Seattle Art Museum. USA. (\*

pp. 32-33. Rocky Mountain Landscape, 1870. White House Collection / White House Historical Association. USA. (\*)

pp. 38-39. Unspecified: Sky Phenomenon. Id: potw1404a. Original image by NASA, ESA warped and recoloured by Alfonso Almendros Acknowledgements: A. Sarajedini (University of Florida) and Judy Schmidt.

pp. 42-43. Lake Lucerne, 1858. National Gallery of Art, Washington D.C. USA. (\*)

pp. 62-67. Galaxy NGC 4214. Id: heic1109a. Original image by NASA. ESA and the Hubble Heritage Team (STScI/AURA)-ESA/Hubble Collaboration warped and recoloured by Alfonso Almendros. Acknowledgments: R. O'Connell (University of Virginia) and the WFC Scientific Oversight Committee.

p. 71. Rocky Mountains, "Lander's Peak", 1863. Harvard Art Museums / Fogg Museum. USA. (\*

\* Original painting by Albert Bierstadt modified by Alfonso Almendros















ALFONSO ALMENDROS