

## AMERICAN ART AND NATIONAL IDENTITY



Fig 5. Frederic Edwin Church, 1826-1900 *Mountain Landscape*, ca. 1849, oil of canvas, 14-1/2 x 19-3/4 inches Brauer Museum of Art, Percy H. Sloan Trust, 53.1.107

With the rise of American wealth and industrial productivity, fueled by the labor of immigrant workers and a vast landscape rich in natural resources, a new symbol of American identity emerged in the twentieth century: the city. The American frontier had been for generations a providential affirmation of American national destiny, and had been captured in the sublime style of landscape painting by Frederic Church and Albert Bierstadt. In the Brauer's *Mountain Landscape* by Church (ca. 1849; fig. 5), for example, the incandescent clouds and the glowing face of the mountain suggest an act of revelation as the day passes into night, or as the dawn first arrives.

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