CONTENT AREA 4
Later Europe and Americas
1750–1980 C.E.

ENDURING UNDERSTANDING 4-1. From the mid-1700s to 1980 C.E., Europe and the Americas experienced rapid change and innovation. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migrations, and wars. Countries and governments were re-formed; women’s and civil rights’ movements catalyzed social change.

▶ Essential Knowledge 4-1a. The Enlightenment set the stage for this era. Scientific inquiry and empirical evidence were promoted in order to reveal and understand the physical world. Belief in knowledge and progress led to revolutions and a new emphasis on human rights. Subsequently, Romanticism offered a critique of Enlightenment principles and industrialization.

▶ Essential Knowledge 4-1b. Philosophies of Marx and Darwin impacted worldviews, followed by the work of Freud and Einstein. Later, postmodern theory influenced art making and the study of art. In addition, artists were affected by exposure to diverse cultures, largely as a result of colonialism. The advent of mass production supplied artists with ready images, which they were quick to appropriate.

ENDURING UNDERSTANDING 4-2. Artists assumed new roles in society. Styles of art proliferated and often gave rise to artistic movements. Art and architecture exhibited a diversity of styles, forming an array of “isms.”

▶ Essential Knowledge 4-2a. Diverse artists with a common dedication to innovation came to be discussed as the avant-garde. Subdivisions include Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism, Expressionism, Cubism, Constructivism, Abstraction, Surrealism, Abstract Expressionism, Pop Art, performance art, and earth and environmental art. Many of these categories fall under the general heading of modernism.

▶ Essential Knowledge 4-2b. Artists were initially bonded by sanctioned academies and pursued inclusion in juried salons for their work to be displayed. Later, when this system broke down, they joined together in self-defined groups, often on the margins of the mainstream art world, and they often published manifestos of their beliefs. Change and innovation dominated this era and became goals in their own right. Women artists slowly gained recognition as many artists competed for admiration of their individuality and genius.

▶ Essential Knowledge 4-2c. Artists employed new media, including lithography, photography, film, and serigraphy. They used industrial technology and prefabrication, as well as many new materials, to create innovative and monumental works, culminating with massive earthworks. Performance was enacted in novel ways and recorded on film and video.
Essential Knowledge 4-2d. Architecture witnessed a series of revival styles, including classical, Gothic, Renaissance, and Baroque. In the mid-19th century, advances in technology, such as the steel frame, ferroconcrete construction, and cantilevering, hastened the development of building construction. Skyscrapers proliferated and led to an international style of architecture that was later challenged by postmodernism.

ENDURING UNDERSTANDING 4-3. Works of art took on new roles and functions in society and were experienced by audiences in new ways. Art of this era often proved challenging for audiences and patrons to immediately understand.

Essential Knowledge 4-3a. Art was displayed at public exhibitions such as the Salon in Paris and later at commercial art galleries. The museum became an important institution of civic and national status and pride. The sale of art to the public became the leading driver of art production. The collection of art increased, driving up prices, as art became a commodity that appreciated in value. After the devastation of Europe in World War II, artists in the United States dominated the art market.

Essential Knowledge 4-3b. Church patronage declined and corporate patronage emerged. The influence of the academies receded in favor of radical individualism; some artists worked without patronage. Audiences ranged from private patrons to the public, which was sometimes hostile toward art that broke with tradition.
Image Set

99. Portrait of Sor Juana Inés de la Cruz. Miguel Cabrera. c. 1750 C.E. Oil on canvas.


Monticello
© David Muenker/Alamy


The Oath of the Horatii
© Gianfranco Balducci/The Art Archive at Art Resource, NY

105. **Self-Portrait.** Elisabeth Louise Vigée Le Brun. 1790 C.E. Oil on canvas.

![Self-Portrait](image1)

*Self-Portrait*

© Galleria degli Uffizi, Florence, Italy/The Bridgeman Art Library

106. **Y no hai remedio (And There's Nothing to Be Done), from Los Desastres de la Guerra (The Disasters of War), plate 15.** Francisco de Goya. 1810–1823 C.E. (published 1863). Etching, drypoint, burin, and burnishing.

![Y no hai remedio](image2)

*Y no hai remedio*

© Private Collection/Index/The Bridgeman Art Library

107. **La Grande Odalisque.** Jean-Auguste-Dominique Ingres. 1814 C.E. Oil on canvas.

![La Grande Odalisque](image3)

*La Grande Odalisque*

© Giraudon/The Bridgeman Art Library

108. **Liberty Leading the People.** Eugène Delacroix. 1830 C.E. Oil on canvas.

![Liberty Leading the People](image4)

*Liberty Leading the People*

© Erich Lessing/Art Resource, NY
109. **The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)**. Thomas Cole. 1836 C.E. Oil on canvas.

[Image of The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)]

Image © The Metropolitan Museum of Art/Image source © Art Resource, NY


[Image of Still Life in Studio]

© Louis Daguerre/Time & Life Pictures/Getty Images

111. **Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)**. Joseph Mallord William Turner. 1840 C.E. Oil on canvas.

[Image of Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)]

Photograph © 2013 Museum of Fine Arts, Boston

Palace of Westminster  
© Vanni Archive/Art Resource, NY

Central Lobby  
© Adam Woolfitt/Corbis


Westminster Hall  
© Adam Woolfitt/Corbis

The Stone Breakers  
© Staatliche Kunstsammlungen Dresden/The Bridgeman Art Library
114. **Nadar Raising Photography to the Height of Art**. Honoré Daumier. 1862 C.E. Lithograph.

*Nadar Raising Photography to the Height of Art* © The Stapleton Collection/The Bridgeman Art Library

115. **Olympia**. Édouard Manet. 1863 C.E. Oil on canvas.

*Olympia* © The Gallery Collection/Corbis

116. **The Saint-Lazare Station**. Claude Monet. 1877 C.E. Oil on canvas.

*The Saint-Lazare Station* © Musée d’Orsay, Paris, France/The Bridgeman Art Library

117. **The Horse in Motion**. Eadweard Muybridge. 1878 C.E. Albumen print.

*The Horse in Motion* Courtesy of the Library of Congress # LC-USZ62-58070
118. **The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel)**. Jose María Velasco. 1882 C.E. Oil on canvas.


120. **The Starry Night**. Vincent van Gogh. 1889 C.E. Oil on canvas.

121. **The Coiffure**. Mary Cassatt. 1890–1891 C.E. Drypoint and aquatint.
122. **The Scream**. Edvard Munch. 1893 C.E. Tempera and pastels on cardboard.

![The Scream](Image)

*The Scream*
Digital Image © Bridgeman Art Library © 2013 The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), New York

123. **Where Do We Come From? What Are We? Where Are We Going?** Paul Gauguin. 1897–1898 C.E. Oil on canvas.

![Where Do We Come From? What Are We? Where Are We Going?](Image)

*Where Do We Come From? What Are We? Where Are We Going?*
Photograph © 2013 Museum of Fine Arts, Boston


![Carson, Pirie, Scott and Company Building](Image)

*Carson, Pirie, Scott and Company Building*
© Hedrich Blessing Collection/Chicago History Museum/Getty Images

![Mont Sainte-Victoire](image)

© The Philadelphia Museum of Art/Art Resource, NY


![Les Demoiselles d’Avignon](image)

Digital Image © Bridgeman Art Library © Estate of Pablo Picasso/2013 Artists Rights Society (ARS), New York


![The Steerage](image)

© RMN-Grand Palais/Art Resource, NY © Georgia O’Keeffe Museum/Artists Rights Society (ARS), New York
128. The Kiss. Gustav Klimt. 1907–1908 C.E. Oil and gold leaf on canvas.

The Kiss
© The Gallery Collection/Corbis


The Kiss (1916 version)
© Albers/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris

130. The Portuguese. Georges Braque. 1911 C.E. Oil on canvas.

The Portuguese
Photo © Bridgeman-Giraudon/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris


Goldfish
© Alexander Burkatovski/Corbis
132. Improvisation 28 (second version).  
Vassily Kandinsky. 1912 C.E. Oil on canvas.

133. Self-Portrait as a Soldier.  
Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas.

134. Memorial Sheet for Karl Liebknecht.  
Käthe Kollwitz. 1919–1920 C.E. Woodcut.

136. **Composition with Red, Blue and Yellow.** Piet Mondrian. 1930 C.E. Oil on canvas.

137. **Illustration from The Results of the First Five-Year Plan.** Varvara Stepanova. 1932 C.E. Photomontage.

![Object (Le Déjeuner en fourrure)](image1.jpg)

**Object (Le Déjeuner en fourrure)**
Digital Image © 2013 The Museum of Modern Art/Licensed by SCALA/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ProLitteris, Zurich


![Fallingwater](image2.jpg)

**Fallingwater**
© Art Resource, NY © 2013 Frank Lloyd Wright Foundation, Scottsdale, AZ/Artists Rights Society (ARS), New York
**Fallingwater, continued**

*Fallingwater site plan*

© Astorino

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**140. The Two Fridas.** Frida Kahlo. 1939 C.E. Oil on canvas.

*The Two Fridas*  
© Schalkwijk/Art Resource, NY © 2013 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York

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**141. The Migration of the Negro, Panel no. 49.** Jacob Lawrence. 1940–1941 C.E. Casein tempera on hardboard.

*The Migration of the Negro, Panel no. 49*  
© The Phillips Collection, Washington, DC © 2013 The Jacob and Gwendolyn Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York

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**142. The Jungle.** Wifredo Lam. 1943 C.E. Gouache on paper mounted on canvas.

*The Jungle*  

*Dream of a Sunday Afternoon in the Alameda Park*

© Alfredo Dagli Orti/Art Resource, NY © 2013 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York

144. **Fountain (second version).** Marcel Duchamp. 1950 C.E. (original 1917). Readymade glazed sanitary china with black paint.

*Fountain (second version)*


*Woman, I*


*Seagram Building*

© Angelo Hornak/Corbis
147. **Marilyn Diptych.** Andy Warhol. 1962 C.E. Oil, acrylic, and silkscreen enamel on canvas.


149. **The Bay.** Helen Frankenthaler. 1963 C.E. Acrylic on canvas.


![Spiral Jetty](https://via.placeholder.com/150)

*Spiral Jetty*

© The Artist/Licensed by VAGA, New York, NY/Courtesy James Cohan Gallery, New York & Shanghai


![House in New Castle County](https://via.placeholder.com/150)

*House in New Castle County*

© Venturi, Scott Brown Collection/The Architectural Archives, University of Pennsylvania/Photo by Matt Wargo

*House in New Castle County*

© Venturi, Scott Brown Collection/The Architectural Archives, University of Pennsylvania/Photo by Matt Wargo