

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.



Portrait of Sor Juana Inés de la Cruz
© Jean-Pierre Courau/The Bridgeman Art Library

100. A Philosopher Giving a Lecture on the Orrery. Joseph Wright of Derby. c. 1763–1765 C.E. Oil on canvas.



A Philosopher Giving a Lecture on the Orrery
© The Bridgeman Art Library

101. The Swing. Jean-Honoré Fragonard. 1767 C.E. Oil on canvas.

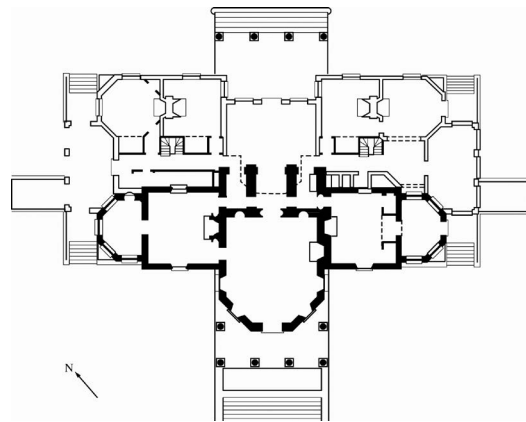


The Swing
© Wallace Collection, London, UK/The Bridgeman Art Library

102. Monticello. Virginia, U.S. Thomas Jefferson (architect). 1768–1809 C.E. Brick, glass, stone, and wood. (2 images)



Monticello
© David Muenker/Alamy



Monticello plan

103. *The Oath of the Horatii*. Jacques-Louis David. 1784 C.E. Oil on canvas.



The Oath of the Horatii
© Gianni Dagli Orti/The Art Archive at Art Resource, NY

104. *George Washington*. Jean-Antoine Houdon. 1788–1792 C.E. Marble.



George Washington
© Buddy Mays/Corbis

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



Self-Portrait

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

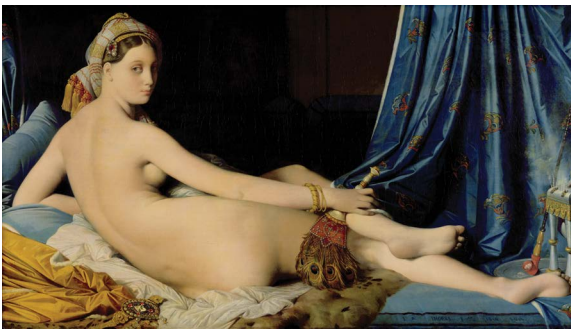
- 106. *Y no hai remedio (And There's Nothing to Be Done)*, from *Los Desastres de la Guerra (The Disasters of War)*, plate 15.** Francisco de Goya. 1810–1823 C.E. (published 1863). Etching, drypoint, burin, and burnishing.



Y no hai remedio

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



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

© 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.



The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm)

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

- 110. *Still Life in Studio*.** Louis-Jacques-Mandé Daguerre. 1837 C.E. Daguerreotype.



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.



Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)

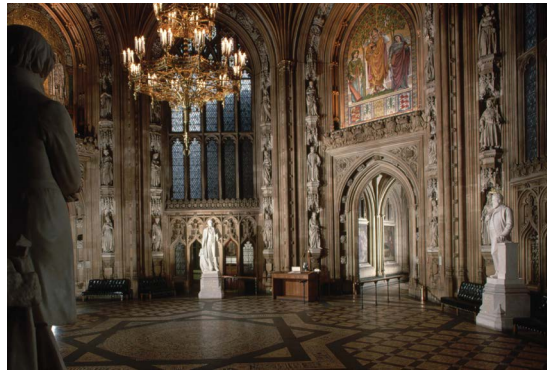
Photograph © 2013 Museum of Fine Arts, Boston

112. Palace of Westminster (Houses of Parliament). London, England. Charles Barry and Augustus W. N. Pugin (architects). 1840–1870 C.E. Limestone masonry and glass. (3 images)



Palace of Westminster

© Vanni Archive/Art Resource, NY



Central Lobby

© Adam Woolfitt/Corbis



Westminster Hall

© Adam Woolfitt/Corbis

113. *The Stone Breakers*. Gustave Courbet. 1849 C.E. (destroyed in 1945). Oil on canvas.



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

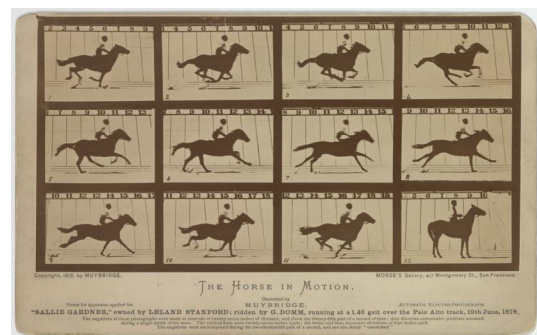
116. *The Saint-Lazare Station.* Claude Monet. 1877 C.E. Oil on canvas.



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.



El Valle de México desde el Cerro de Santa Isabel

© Art Resource, NY

- 119. *The Burghers of Calais*.** Auguste Rodin. 1884–1895 C.E. Bronze.



The Burghers of Calais

© Scala/Art Resource, NY

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



The Starry Night

Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

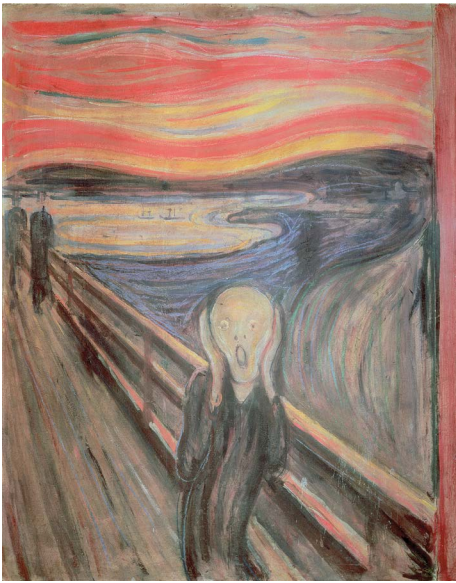
- 121. *The Coiffure*.** Mary Cassatt. 1890–1891 C.E. Drypoint and aquatint.



The Coiffure

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122. *The Scream*. Edvard Munch. 1893 C.E. Tempera and pastels on cardboard.



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?

Photograph © 2013 Museum of Fine Arts, Boston

124. *Carson, Pirie, Scott and Company Building*. Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 C.E. Iron, steel, glass, and terra cotta. (3 images)



Carson, Pirie, Scott and Company Building

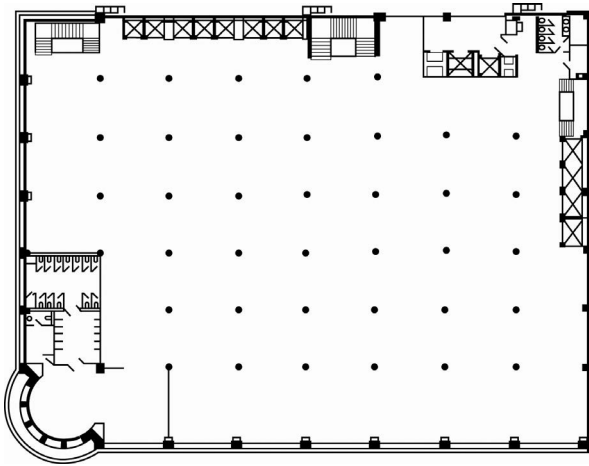
© Hedrich Blessing Collection/Chicago History Museum/Getty Images



Detail

© Raymond Boyd/Michael Ochs Archives/Getty Images

Carson, Pirie, Scott and Company Building, continued



Carson, Pirie, Scott and Company Building plan

125. *Mont Sainte-Victoire*. Paul Cézanne. 1902–1904 C.E. Oil on canvas.



Mont Sainte-Victoire

© The Philadelphia Museum of Art/Art Resource, NY

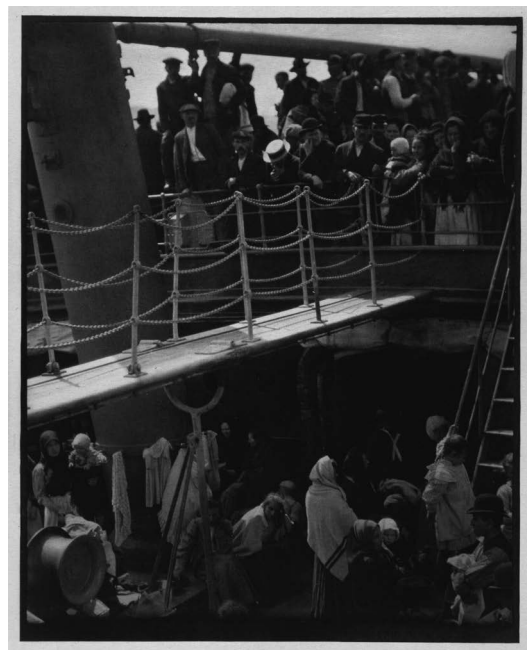
126. *Les Femmes d'Alger (O. J.)*. Pablo Picasso. 1907 C.E. Oil on canvas.



Les Femmes d'Alger (O. J.)

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

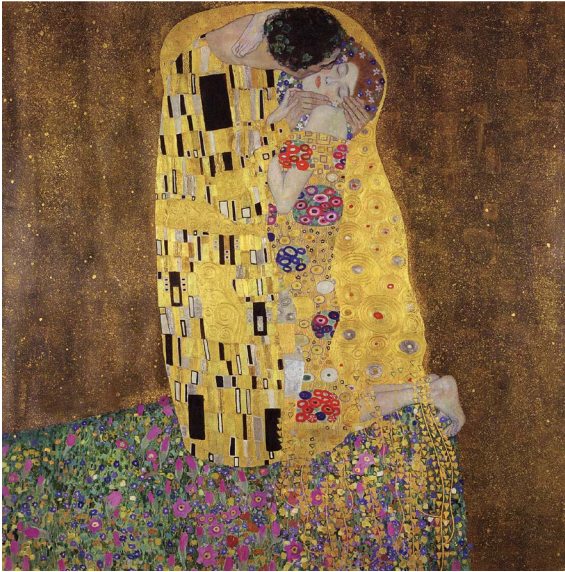
127. *The Steerage*. Alfred Stieglitz. 1907 C.E. Photogravure.



The Steerage

© 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

- 129. *The Kiss*.** Constantin Brancusi. 1907–1908 C.E. Limestone.



The Kiss

© Album/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

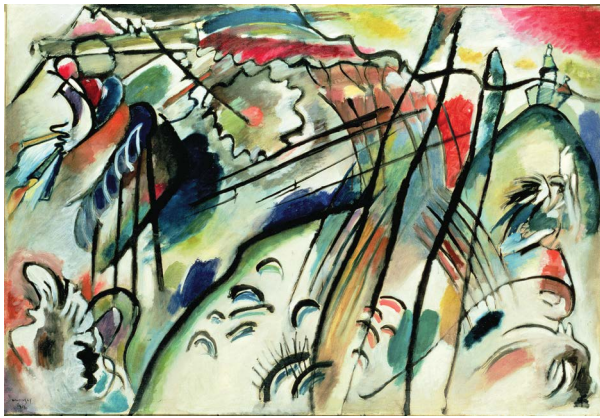
- 131. *Goldfish*.** Henri Matisse. 1912 C.E.
Oil on canvas.



Goldfish

© Alexander Burkatovski/Corbis

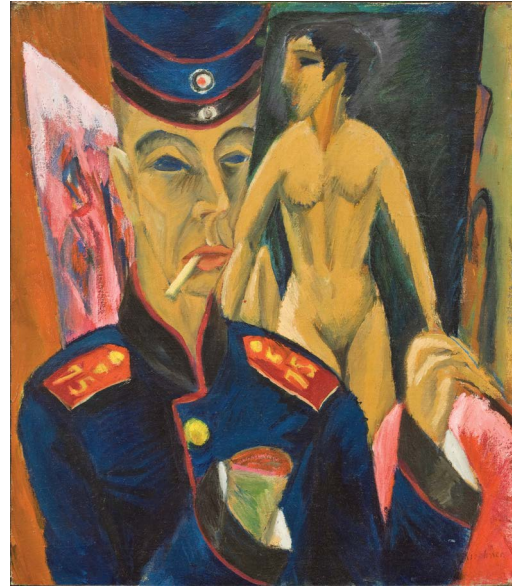
132. *Improvisation 28 (second version)*. Vassily Kandinsky. 1912 C.E. Oil on canvas.



Improvisation 28 (second version)

Digital Image © The Bridgeman Art Library © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris

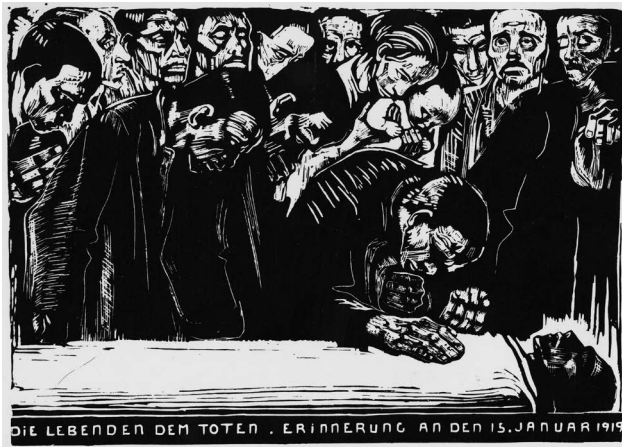
133. *Self-Portrait as a Soldier*. Ernst Ludwig Kirchner. 1915 C.E. Oil on canvas.



Self-Portrait as a Soldier

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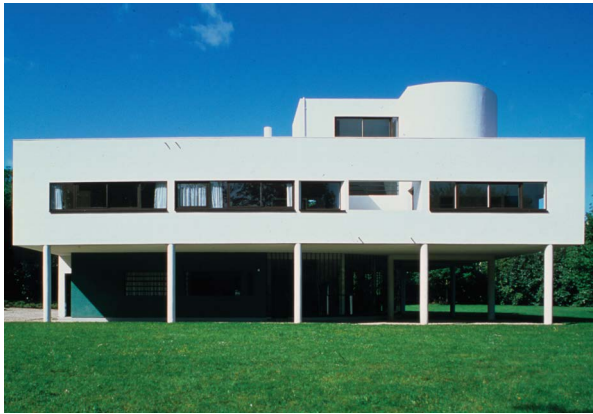
134. *Memorial Sheet for Karl Liebknecht*. Käthe Kollwitz. 1919–1920 C.E. Woodcut.



Memorial Sheet for Karl Liebknecht

Photo © Snark/Licensed by SCALA/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ProLitteris, Zurich

135. Villa Savoye. Poissy-sur-Seine, France. Le Corbusier (architect). 1929 C.E. Steel and reinforced concrete. (2 images)



Villa Savoye

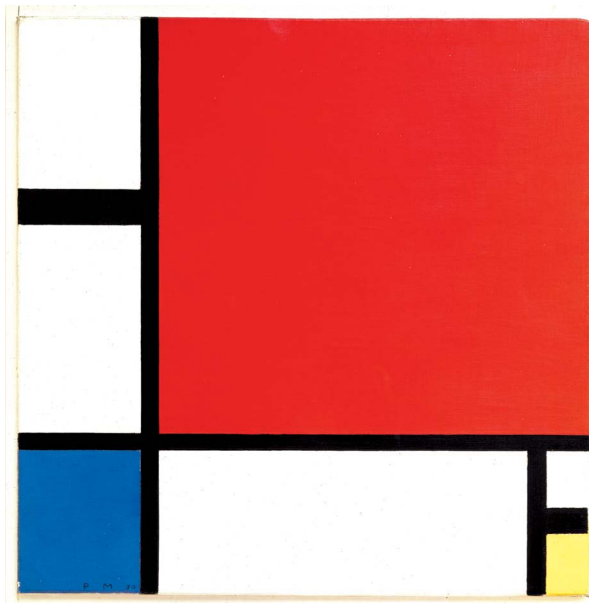
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Villa Savoye

© Anthony Scibilia/Art Resource, NY © Artists Rights Society (ARS), New York/ADAGP, Paris/FLC

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



Composition with Red, Blue and Yellow

Piet Mondrian (1872-1944) *Composition with Red, Blue and Yellow*, 1930
© 2013 Mondrian/Holtzman Trust c/o HCR International USA/Photo
© 2013 Erich Lessing/Art Resource, NY

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



Illustration from *The Results of the First Five-Year Plan*

© The Gallery Collection/Corbis

- 138. *Object (Le Déjeuner en fourrure)*.** Meret Oppenheim. 1936 C.E. Fur-covered cup, saucer, and spoon.



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

- 139. *Fallingwater*.** Pennsylvania, U.S. Frank Lloyd Wright (architect). 1936–1939 C.E. Reinforced concrete, sandstone, steel, and glass. (3 images)



Fallingwater

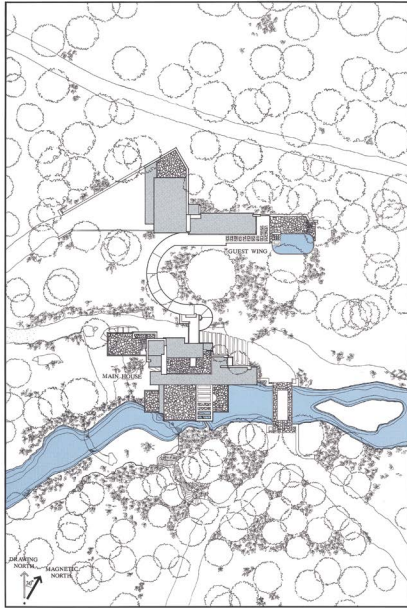
© Art Resource, NY © 2013 Frank Lloyd Wright Foundation, Scottsdale, AZ/Artists Rights Society (ARS), New York



Fallingwater

© Robert P. Ruschak/Courtesy of Western Pennsylvania Conservancy

Fallingwater, continued



Fallingwater site plan

© Astorino

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

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

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



The Jungle

Photo © 2013 The Museum of Modern Art/Licensed by SCALA/Art Resource, NY © 2013 Artists Rights Society (ARS), New York/ADAGP, Paris

- 143. *Dream of a Sunday Afternoon in the Alameda Park*.** Diego Rivera. 1947–1948 C.E. Fresco.



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

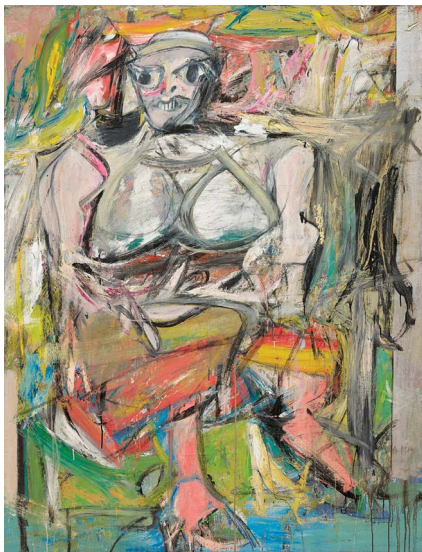
- 144. *Fountain* (second version).** Marcel Duchamp. 1950 C.E. (original 1917). Readymade glazed sanitary china with black paint.



Fountain (second version)

Photo © The Philadelphia Museum of Art/Art Resource, NY © Succession Marcel Duchamp/ADAGP, Paris/Artists Rights Society (ARS), New York 2013

- 145. *Woman, I*.** Willem de Kooning. 1950–1952 C.E. Oil on canvas.



Woman, I

Photo © 2013 The Museum of Modern Art/Licensed by SCALA/Art Resource, NY © 2013 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York

- 146. *Seagram Building*.** New York City, U.S. Ludwig Mies van der Rohe and Philip Johnson (architects). 1954–1958 C.E. Steel frame with glass curtain wall and bronze.



Seagram Building

© Angelo Hornak/Corbis

- 147. *Marilyn Diptych*.** Andy Warhol. 1962 C.E.
Oil, acrylic, and silkscreen enamel on canvas.



Marilyn Diptych

© Tate, London/Art Resource, NY © 2013 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York

- 148. *Narcissus Garden*.** Yayoi Kusama. Original installation and performance 1966. Mirror balls.



Narcissus Garden (Paris, 2010 installation)

Courtesy Yayoi Kusama Studio Inc., Ota Fine Arts, Tokyo and Victoria Miro, London © Yayoi Kusama

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



The Bay

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- 150. *Lipstick (Ascending) on Caterpillar Tracks*.** Claes Oldenburg. 1969–1974 C.E.
Cor-Ten steel, steel, aluminum, and cast resin; painted with polyurethane enamel.



Lipstick (Ascending) on Caterpillar Tracks

© Used by Permission of the Artist

151. *Spiral Jetty*. Great Salt Lake, Utah, U.S. Robert Smithson. 1970 C.E. Earthwork: mud, precipitated salt crystals, rocks, and water coil.



Spiral Jetty

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

152. *House in New Castle County*. Delaware, U.S. Robert Venturi, John Rauch, and Denise Scott Brown (architects). 1978–1983 C.E. Wood frame and stucco. (2 images)



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