

Ch. 12 Study Guide: Milestones, 1900-1950

Objectives

World War I (1914-1918)

1. Explain the causes of WWI.

- a. WWI had a few main causes, but the inciting event was the assassination of Archduke Franz Ferdinand. Due to the successor of the throne's assassination the Balkan region was thrown into conflict. Due to this larger allies including Germany, France, and Russia began to get involved in the war. Eventually the triple alliance of the French, Russians, and the British were able to beat Germany and place large restrictions on the German economy which eventually led to the rise of Hitler. This was escalated largely due to the new military powers which were looking to prove their strength on a global stage.

**include both long-term (MAIN: militarism, alliances, imperialism, nationalism) and short-term (Balkan conflict, assassination of Archduke Franz Ferdinand).*

2. Describe the new military technologies and tactics used to conduct war.

- a. The new military technologies and tactics made this war incredibly destructive with over 10 million deaths. Some new techniques in warfare included chemicals, heavy artillery, machine guns, tanks, planes, armored cars, and advanced guns.

3. Explain the concept of total war, and provide examples of how governments in WWI mobilized populations for the purpose of waging war.

- a. WWI brought the idea of total war in which governments mobilize all parts of their militaries in war. This caused more death and destruction as more people and more resources were thrown into the war with the hope of victory.

4. Explain the consequences of WWI. Examining these consequences, consider the ways in which WWI led to change (vs. continuity).

- a. WWI had 2 massive consequences:

- i. WWI led to the Great Depression which was an international trend of collapsing stock markets, weak economies, and very few jobs. The Great Depression itself was an important event as it led to the rise of fascism and communism due to the harsh economic environment it created.

**include: philosophical/psychological impact (disillusionment, questioning of Enlightenment values, social mobility; impact on women (suffrage, more social freedoms); new consumerism and pop culture; the Treaty of Versailles (1919) and its impact, territorial changes (in Europe, the Middle East, Africa, East Asia) and their political impact (be sure to note the Armenian genocide, which is an example of a 20th c. mass atrocity; like the Holocaust which came later); impact on African and Asian colonies (setting the stage for independence movements); rise of the US as a global power.*

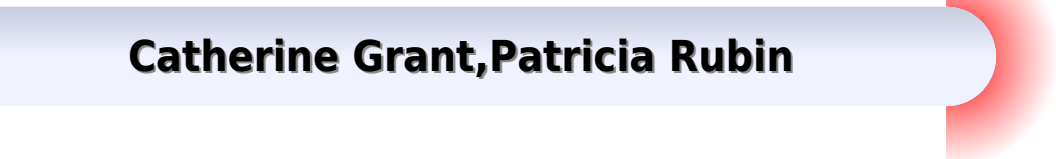
Great Depression (1929-1939)

1. Explain the causes of the Great Depression.

- a. The Great Depression had a few main causes which all originated from one event which was WWI. Due to the devastation of Eastern Europe in WWI lots of farmland was destroyed. The absence of food from these farms caused the rise in value of US farms causing the economy to boom and for people to invest all of their newly earned money. Eventually the

Art History Ch 12 Study Guide

Catherine Grant, Patricia Rubin



Art History Ch 12 Study Guide:

Telecourse Study Guide for Sociology Pearson, James M. Henslin, Shelly Dutchin, 2005-04 This student manual is for students who are using Sociology A Down to Earth Approach with the twenty two video programs in the Exploring Society series from Dallas TeleLearning Each section coordinates reading and video assignments and includes summaries learning objectives video outlines key terms and people and student application projects The Guide also provides a self test section containing multiple choice true false fill in matching and essay questions that correlate to the video programs as well as Henslin's text Which Degree Guide, 2004 **Resources in Education**, 2001-04 **Which Degree? 2007** Crimson Publishing, Limited, 2007 Provides information for students wishing to narrow their choice of course before turning to prospectuses saving them precious time when they need it most Grouped by study field this volume is divided into subject chapters with courses arranged alphabetically by title and institution *Study Guide Plus* Gwendolyn E. Nyden, Henslin, 2001-08 **The Art of Art History** Donald Preziosi, 1998 What is art history Why how and where did it originate and how have its aims and methods changed over time The history of art has been written and rewritten since classical antiquity Since the foundation of the modern discipline of art history in Germany in the late eighteenth century debates about art and its histories have intensified Historians philosophers psychologists and anthropologists among others have changed our notions of what art history has been is and might be This anthology is a guide to understanding art history through a critical reading of the field's most innovative and influential texts over the past two centuries Each section focuses on a key issue aesthetics style history as an art iconography and semiology gender modernity and postmodernity deconstruction and museology More than thirty readings from writers as diverse as Winckelmann Kant Gombrich Warburg Panofsky Heidegger Lisa Tickner Meyer Schapiro Jacques Derrida Mary Kelly Michel Foucault Rosalind Krauss Louis Marin Margaret Iversen and Nestor Canclini are brought together and Donald Preziosi's introductions to each topic provide background information bibliographies and critical elucidations of the issues at stake His own concluding essay is an important and original contribution to scholarship in the field From the pre publication reviews Until now anthologies about the history of art have tended to be worthy yet inert plotting a linear evolution from the great precursors Vasari Winckelmann to the founding fathers of the modern discipline Wolfflin Riegl Panofsky to the achievements and refinements of today's scholarship The texts that Donald Preziosi has brought together provide something far more challenging the juxtapositions and alignments between individual essays point the reader towards unresolved problems ongoing debates and paths not taken or not taken yet In place of the consoling tale of intellectual progress the collection defamiliarizes the whole field and opens up a space for radical reflection on its basic procedures and assumptions Definitely the best introduction to art history currently available Professor Norman Bryson Harvard University Donald Preziosi has prepared an anthology from the Greek a collection of flowers of art history His bouquet contains representatives from the discipline's two hundred year

history arranged in standard and innovative methodological categories Within each the readings selected provide stimulating congruencies and contradictions that will inspire productive debate and contemplation But what makes this anthology more than an arresting assemblage is the author's critical stance toward what he has wrought His introduction and concluding chapter write around and under the subject presented emphasizing the art of art history its kinship with modernity's post Enlightenment project and its collaboration with the rise of nationalism Thus the discipline's past is probed and questioned and made relevant for its present and future The whole thereby addresses without healing or concealing the disciplinary ruptures of modernism The book might also have explored further nature of art history's history within the emergent discourse of post colonialism and the globalization of culture Yet the many new perspectives it does offer help to re present the discipline for its readers students teachers and curators for other areas of humanistic inquiry which are being subject to similar critiques and for artists and the larger art community for whom history narrative and an accounting of art's past have once again become vital issues Professor Robert S Nelson Professor of Art History and Chair Committee for the History of Culture University of Chicago Rather than focusing on its Vasarian moment or on the later academic institutionalization of art history in the 19th and 20th centuries Donald Preziosi in *The Art of Art History* constructs a reading of this hegemonic and reductive practice of making the visible legible as one that is inextricably tied to the museographic paradigm of late 18th and early 19th centuries This shift he sees as equivalent in importance to the brought by the invention of perspective But the author goes further than to underline the implication of art history with the premises of modernity he makes a strong case in a vivid and inspiring prose for a tighter equation between art history and modernity an equation grounded in his insightful considerations and meteoric formulations of the epistemological setting rhetorical operations political colonialist aims and schizophrenic yet all invasive aestheticization of knowledge that in the last two centuries have fashioned what we will no longer dare to call the discipline of art history The result is a flamboyant book that offers anything but a celebratory reading of art history It does not constitute an articulation of canonical texts or an up to date menu of art historical currents methods or trends Yet it manages to avoid none of these dimensions Art history is not envisaged as the learned discourse of modernity on a specific class of objects nor is it reduced to a genealogy of outstanding artist subjects and their volatile constellations of contemporary subjects readers It becomes a practice wherein objects and subjects relate and relations often crystallize under the unrecognized aegis of the fetish this Other of art since Preziosi concisely defines art as the anti fetish fetish Far from the fantastic neutrality that is traditionally found in the format of such an historiographic endeavour Preziosi frames his selection of text and threads through them with an array of different strategic voices superimposed to stress a spatial figure he is keen to discern in order to elaborate a strong polemic position that situates art history as an enduring and well disguised fictional genre In the process the author courageously takes on the paradox that is at the core of his project to introduce students to the coming out of art history as art one that is not necessarily meant to be our coming out of it but that certainly will

establishes our motives to continue to shake its grounds and its multi storied apparatus Professor Johanne Lamoureux University of Montreal Guide to Nordic Bibliography Erland Munch-Petersen,1984 Guide to the Literature of Art History 2 Max Marmor,Alex Ross,2005 This bibliography supplements the greatest of modern art bibliographies Etta Arntzen and Robert Rainwater s Guide to the literature of art history ALA 1980 Preface Creative Writing and Art History Catherine Grant,Patricia Rubin,2012-03-19 Creative Writing and Art History considers the ways in which the writing of art history intersects with creative writing Essays range from the analysis of historical examples of art historical writing that have a creative element to examinations of contemporary modes of creative writing about art Considers the ways in which the writing of art history intersects with creative writing Covers a diverse subject matter from late Neolithic stone circles to the writing of a sentence by Flaubert The collection both contains essays that survey the topic as well as more specialist articles Brings together specialist contributors from both sides of the Atlantic A Catalogue of Books Belonging to the Lower Hall of the Central Department Boston Public Library,1873 **Making Black History** Jeffrey Aaron Snyder,2018-02 In the Jim Crow era along with black churches schools and newspapers African Americans also had their own history Making Black History focuses on the engine behind the early black history movement Carter G Woodson and his Association for the Study of Negro Life and History ASNLH Author Jeffrey Aaron Snyder shows how the study and celebration of black history became an increasingly important part of African American life over the course of the early to mid twentieth century It was the glue that held African Americans together as a people a weapon to fight racism and a roadmap to a brighter future Making Black History takes an expansive view of the historical enterprise covering not just the production of black history but also its circulation reception and performance Woodson the only professional historian whose parents had been born into slavery attracted a strong network of devoted members to the ASNLH including professional and lay historians teachers students race leaders journalists and artists They all grappled with a set of interrelated questions Who and what is Negro What is the relationship of black history to American history And what are the purposes of history Tracking the different answers to these questions Snyder recovers a rich public discourse about black history that took shape in journals monographs and textbooks and sprang to life in the pages of the black press the classrooms of black schools and annual celebrations of Negro History Week By lining up the Negro history movement s trajectory with the wider arc of African American history Snyder changes our understanding of such signal aspects of twentieth century black life as segregated schools the Harlem Renaissance and the emerging modern civil rights movement **Revised Suggestions on the Study of the History and Government of the United States** Albert Bushnell Hart,1895 *ThirdWay* ,1988-01 Monthly current affairs magazine from a Christian perspective with a focus on politics society economics and culture **The Chautauquan** ,1881 *A Philosophy of Visual Metaphor in Contemporary Art* Mark Staff Brandl,2023-02-23 Metaphor which allows us to talk about things by comparing them to other things is one of the most ubiquitous and adaptable features of language and

thought It allows us to clarify meaning yet also evaluate and transform the ways we think create and act While we are alert to metaphor in spoken or written texts it has within the visual arts been critically overlooked Taking into consideration how metaphors are inventively embodied in the formal technical and stylistic aspects of visual artworks Mark Staff Brandl shows how extensively artists rely on creative metaphor within their work Exploring the work of a broad variety of artists including Dawoud Bey Dan Ramirez Ga lle Villedary Raoul Deal Sonya Clark Titus Kaphar Charles Boetschi and more he argues that metaphors are the foundation of visual thought are chiefly determined by bodily and environmental experiences and are embodied in artistic form Visual artistic creation is philosophical thought By grounding these arguments in the work of philosophers and cultural theorists including No l Carroll Hans Georg Gadamer and George Lakoff Brandl shows how important metaphor is to understanding contemporary art A Philosophy of Visual Metaphor in Contemporary Art takes a neglected feature of the visual arts and shows us what a vital role it plays within them Bridging theory and practice and drawing upon a capacious array of examples this book is essential reading for art historians and practitioners as well as analytic philosophers working in aesthetics and meaning

History of Christian Philosophy in the Middle Ages Etienne Gilson,2019-02-18 A comprehensive analysis of philosophical thought from the second century to the fifteenth century from the Greek apologists through Nicholas of Cusa This work is Gilson s magnum opus Journal of the History of Ideas **Come, Bright Improvement!** Heather Murray,2002-01-01 The forerunner of today s book clubs nineteenth century literary societies provided a lively social and intellectual forum where people could gather and discuss books cultural affairs and current events In Come bright Improvement Heather Murray explores the literary societies of Ontario between 1820 and 1900 some of which are still in existence today and examines the extent to which they mirrored or challenged contemporary social political and intellectual trends Based on a wealth of original research with periodicals and local archival materials Murray traces the evolution from early political and debating clubs to more dedicated literary and cultural societies such as Shakespeare or Browning groups Many people formed literary societies including workers women Black fugitives and members of religious denominations such as Quakers and Methodists Murray studies the societies in detail exploring everything from the reading materials they favoured to the other kinds of social and civic activities in which they participated Of additional interest to scholars of book history is the book s resource guide which records the location history and archival deposits of several hundred societies A first in the study of the book club phenomenon Come bright Improvement is a wonderful introduction to nineteenth century Ontario the history of book studies and the history of reading **Annual List of Books Added to the Public Library of Cincinnati** Public Library of Cincinnati and Hamilton County,1889

Performativity and Performance in Baroque Rome Peter Gillgren,2017-07-05 A new interest in the study of early modern ritual ceremony formations of personal and collective identities social roles and the production of meaning inside and outside the arts have made it possible to talk today about a performative turn in the humanities In Performativity and

Performance in Baroque Rome scholars from different fields of research explore performative aspects of Baroque culture With examples from the politics of diplomacy and everyday life from theatre music and ritual as well as from architecture painting and sculpture the contributors demonstrate how broadly the concept of performativity has been adopted within different disciplines **Athenaeum and Literary Chronicle** ,1864

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