

### 1: Some insight into getting into a PhD program - Art History - The GradCafe Forums

*I think it's a lot harder to get into (for some value of "get into") art history without having taken 1 or 2 intro courses. I would recommend a general survey (Art History), and then a slightly narrower (but still very broad) survey in an area you think you like - Art of the Western World, for example.*

Hitler Fails Art Exam After dropping out of high school in at age sixteen, Adolf Hitler spent the next few years in brooding idleness. His indulgent mother patiently urged him to learn a trade or get a job. But to young Hitler, the idea of daily work with its necessary submission to authority was revolting. With his father now dead, there was no one who could tell young Hitler what to do, so he did exactly as he pleased. He spent his time wandering around the city of Linz, Austria, visiting museums, attending the opera, and sitting by the Danube River dreaming of becoming a great artist. Hitler liked to sleep late then go out in the afternoon, often dressed like a young gentleman of leisure and even carried a fancy little ivory cane. When he returned home, he would stay up well past midnight reading and drawing. He would later describe these teenage years free from responsibility as the happiest time of his life. They met at the opera in Linz. Kubizek found Hitler fascinating and a friendship quickly developed. Kubizek turned out to be a patient listener. He was a good audience for Hitler, who often rambled for hours about his hopes and dreams. Sometimes Hitler even gave speeches complete with wild hand gestures to his audience of one. Young Hitler did not have a girlfriend. But he did have an obsessive interest in a young blond named Stephanie. He would stare at her as she walked by and sometimes followed her. He wrote her many love poems. But he never delivered the poems or worked up the nerve to introduce himself, preferring to keep her in his fantasies. He told his friend Kubizek he was able to communicate with her by intuition and that she was even aware of his thoughts and had great admiration for him. He was also deeply jealous of any attention she showed to other young men. In reality, she had no idea Hitler had any interest in her. Years later, when told of the interest of her now-famous secret admirer, she expressed complete surprise, although she remembered getting one weird unsigned letter. He borrowed large numbers of books from the library on German history and Nordic mythology. He was also deeply inspired by the opera works of Richard Wagner and their pagan, mythical tales of struggle against hated enemies. Hitler led his friend atop a steep hill where he spoke in a strange voice of a great mission in which he would lead the people to freedom, similar to the plot in the opera he had just seen. By now Hitler also had strong pride in the German race and all things German along with a strong dislike of the Hapsburg Monarchy and the non-Germanic races in the multicultural Austro-Hungarian Empire which had ruled Austria and surrounding countries for centuries. With money in his pocket provided by his mother, he went there intending to see operas and study the famous picture gallery in the Court Museum. Hitler had developed a big interest in architecture. He could draw detailed pictures from memory of a building he had seen only once. He also liked to ponder how to improve existing buildings, making them grander, and streamlined city layouts. In Vienna, he stood for hours gazing at grand buildings such as the opera house and the Parliament building, and looking at Ring Boulevard. As a young boy he had shown natural talent for drawing. His gift for drawing had also been recognized by his high school instructors. But things had gone poorly for him in high school. He was a lazy and uncooperative student, who essentially flunked out. To escape the reality of that failure and avoid the dreaded reality of a workaday existence, Hitler put all his hope in the dream of achieving greatness as an artist. He decided to attend the prestigious Vienna Academy of Fine Arts. In October, at age eighteen, he withdrew his inheritance money from the bank and went to live and study in Vienna. Confident and self-assured, he awaited the result, quite sure he would get in. But failure struck him like a bolt of lightning. His test drawings were judged unsatisfactory and he was not admitted. Hitler was badly shaken by this rejection. He went back to the academy to get an explanation and was told his drawings showed a lack of talent for artistic painting, notably a lack of appreciation of the human form. He was told, however, that he had some ability for the field of architecture. Hitler resolved to take the painting school entrance exam again next year. Now, feeling quite depressed, Hitler left Vienna and returned home where his beloved mother was now dying from cancer, making matters even worse.

### 2: The History Place - Rise of Hitler: Hitler Fails Art Exam

*Studying for a degree in art history turned out to be an interesting career move for Kate Middleton, leading her to meet and marry a prince. However, most art history graduates will have to set.*

These quotes are some of the responses made on the Survey of Doctoral Education and Career Preparation. The quotes are sorted by discipline. You can see the response from other disciplines. These quotes supplement an article of advice for selecting a doctoral program. Students responded to the question: These categories were applied by us, as we read through the thousands of comments. They are the most common categories of advice pertaining to the selection of a doctoral program. The frequency with which various kinds of advice emerged varies by discipline. You can see the relative distribution here. Art History Know yourself and know what doctoral study entails. It is a long, discouraging but sometimes rewarding path with no guaranteed job prospects at the end of it. Before committing to a field of study, make sure it is the right field; by pursuing "career" test; extra-curricular courses at a local university; even working a year or two in corporate America. What this does is give you time to make sure you have chosen a field that suits you well -- so that once you are in it, focus and sacrifice, discipline come very easily. The more you know about yourself your interests, aptitude and capabilities, the better your studies and work with your advisor will go; and the better you will be able to withstand the negative psychological effects the Ph. The process is as much a psychological process as an academic one. Make sure you are willing to make the sacrifices and put in the time. Be sure you like the department, and not just the prestige of the university. Interact as much as possible with other students--the communal misery makes it easier to bear. Be able to work independently and sometimes in isolation. Be clear about funding and prepared to take up slack. Think carefully about the reasons why he or she wants to enter the field. One needs to have a better reason than not wanting to enter the real world because it is a costly and time-consuming venture. Along these lines, I would suggest working in the field either in an internship or paid work to see the good, the bad and the ugly of a field before investing the time and money. You may not always be treated with the respect that you think you deserve by faculty. The hard work and long hours are not always appreciated. Think long and hard about 1 what you want out of your degree, and the program, 2 how you will be spending your work days, with whom, under what conditions, etc. Evaluate their motivational levels. I have found graduate school to be a very solitary experience regarding large research projects. It is definitely not for somebody who has a hard time motivating themselves or who requires praise and appreciation. The new student should also realize that there is not a lot of sustenance. By this I mean that there are very few rewards for the hard work. Graduate students definitely do not earn a lot of money and rarely receive encouragement. Of course, good things come from it, but there are other ways to learn the analytical, research and writing skills that this degree teaches. There seems to be a disconnect between the process of getting the degree and getting a job afterward. It takes on a life of its own Everest or running a marathon. Very carefully examine the program you are considering entering. Talk to students in the program, meet faculty, examine faculties, etc. A good working relationship with an advisor is key -- research well the person with whom you want to work. Expectations are very arbitrary. You should also get a clear idea of what preliminary exams entail. In my field financial aid is very scarce. This has caused a major problem during my program. I may not finish my dissertation, even though my research is virtually complete, because I have to work a full time job to contribute my share of support for my family. Learn who will advise you before entering the program. Think twice about the decision and be aware 1 of the abysmal job situation in certain disciplines and 2 of the realities of an academic life, e. If they plan to enter the humanities, I would advise them not to go for a doctorate unless they are accepted by a prestigious program--one of the top in their chosen field. Otherwise, they will finish their education severely in debt and underemployed. Do not believe anyone who tells you that the job market will improve in five years. All art history graduate students planning to work in academia or the museum field: The market is at the point of negative return. In all sectors of the art world beginning pay for those with a MA or Ph. With this in mind, I would suggest that prospective grad students apply for appropriate assistantships and scholarships and also work while enrolled. I would also stress the importance of internships.

Find out more about current and departed graduate students--those who finished and those who did not. Find out what careers are available other than teaching--and if they are supported and encouraged. Realize how lousy the job market is, and only go to one of the top programs if possible. Prepare for several career options. Get as much experience as possible. Investigate the funding situation: Is there funding available to carry you through crucial years, i. Is the possible funding offered by the university lessened by tuition costs? In other words, would you still have to take out loans in order to pay your rent? Consider exactly what career options are available when you finish the Ph. Will your investment pay off? Check to see if the department you are entering provides regular funding. If not, select another school or program. Be prepared to go into debt! Funding in our area is limited, and assistantships do not pay nearly as much as they do in other fields--so look for some outside income. Make a calendar projecting your course of study over several years; investigate outside funding opportunities early; try to do work outside academia but which relates to your professional interests during the summers i. Have as much contact with your future advisor as possible. Select a person with whom you want to work and be sure that person has time for you, interest in your ideas and respect for you. Also be sure that person is in a position of power -- a full professor -- who can argue on your behalf for positions within the department and carries weight as a fellowship referee. Be good to yourself and understand that some academics have fragile egos that may cause them to be a bit more brutal with students than they ought to be. I strongly advise students applying to grad schools and making decisions about where to go to absolutely familiarize themselves with the work of the various potential advisors, and then, if possible, to meet these people before a final decision. Go to a university which absolutely wants you and work with an advisor who is devoted to you, your work, and your career. Do not attend a program unless you have an advisor or another faculty member who will support you in faculty meetings and post-grad career. Meet with your potential advisor before you commit to a program. Pick an advisor who is a senior or up-and-coming scholar, a big name in the field who has connections and high expectations. Visit the campus you will attend and talk to students. Choose your advisor carefully. Consider personality as well as area of specialization. Take time off between undergraduate and PhD studies Take some time off before going to school, and to work in an area related to their studies. That way they would be much more sure of what they want to do once they get into grad school and go through the program with a clear sense of direction. I took time off before returning to school, so that I was more motivated to obtain my Ph. While this is not an option for everyone, it certainly helped me.

### 3: Art History Graduate Programs | Art History Graduate Schools

*Take stock of where you are at scholastically at this point. 1. Did you have an area of study that you were/ are particularly interested in? Apply to programs that highlight your interest. Your application will flow more easily if you can say why you want to go to their program. 2. Figure out some.*

Tattooing has also been used to convey medical information about the wearer e. Additionally, tattoos are used in skin tones to cover vitiligo, a skin pigmentation disorder. After the war, the tattoo was taken to be *prima facie*, if not perfect, evidence of being part of the Waffen-SS, leading to potential arrest and prosecution. This led a number of ex-Waffen-SS to shoot themselves through the arm with a gun, removing the tattoo and leaving scars like the ones resulting from pox inoculation, making the removal less obvious. In 1907, Daniel Fouquet, a medical doctor, wrote an article on "medical tattooing" practices in Ancient Egypt, in which he describes the tattooed markings on the female mummies found at the Deir el-Bahari site. He speculated that the tattoos and other scarifications observed on the bodies may have served a medicinal or therapeutic purpose: Samoan tattooing was practiced continuously despite attempts at suppression during the 19th century. Preserved tattoos on ancient mummified human remains reveal that tattooing has been practiced throughout the world for many centuries. This body, with 61 tattoos, was found embedded in glacial ice in the Alps, and was dated to 8000 BCE. It was one of the early technologies developed by the Proto-Austronesians in Taiwan and coastal South China prior to at least 6000 BCE, before the Austronesian expansion into the islands of the Indo-Pacific. Austronesians used the characteristic hafted skin-puncturing technique, using a small mallet and a piercing implement made from citrus thorns, fish bone, bone, and oyster shells. Some archeological sites with these implements are associated with the Austronesian migration into Papua New Guinea and Melanesia. But other sites are older than the Austronesian expansion, being dated to around 10,000 BCE, suggesting that there was a preexisting tattooing tradition in the region. On subsequent voyages other crew members, from officers, such as American John Ledyard, to ordinary seamen, were tattooed. A marked class division on the acceptability of the practice continued for some time in Britain. The first recorded professional tattoo artist in the United States was a German immigrant, Martin Hildebrandt. He opened a shop in New York City in 1829 and quickly became popular during the American Civil War among soldiers and sailors of both Union and Confederate militaries. Hildebrandt began traveling from camp to camp to tattoo soldiers, making his popularity increase, and also giving birth to the tradition of getting tattoos while being an American serviceman. Soon after the Civil War, tattoos became fashionable among upper-class young adults. This trend lasted until the beginning of World War I. The invention of the electric tattoo machine caused popularity of tattoos among the wealthy to drop off. The machine made the tattooing procedure both much easier and cheaper, thus, eliminating the status symbol tattoos previously held, as they were now affordable for all socioeconomic classes. The status symbol of a tattoo shifted from a representation of wealth, to a mark typically seen on rebels and criminals. Despite this change, tattoos remained popular among military servicemen, and the tradition continues today. A topless woman in latex boots, with tattoo on lower back, USA, In June 2007, the Journal of the American Academy of Dermatology published the results of a telephone survey of 1,000 young adults. They concluded that Generation X and Generation Y express themselves through their appearance, and tattoos are a popular form of self-expression. Men are slightly more likely to have a tattoo than women. Richmond, Virginia has been cited as one of the most tattooed cities in the United States. The Tattoo Archive Project. For many young Americans, the tattoo has taken on a decidedly different meaning than for previous generations. The tattoo has "undergone dramatic redefinition" and has shifted from a form of deviance to an acceptable form of expression. These were simple documents that described the sailor as being an American sailor. Many of the protection certificates were so general, and it was so easy to abuse the system, that many impressment officers of the Royal Navy paid no attention to them. As a result, many of the later certificates carried information about tattoos and scars, as well as other specific information. This also perhaps led to an increase and proliferation of tattoos among American seamen. The best source for early American tattoos is the protection papers issued following a congressional act to safeguard American seamen from impressment. These proto-passports catalogued tattoos alongside

birthmarks , scars , race, and height. Using simple techniques and tools, tattoo artists in the early republic typically worked on board ships using anything available as pigments , even gunpowder and urine. Men marked their arms and hands with initials of themselves and loved ones, significant dates, symbols of the seafaring life, liberty poles, crucifixes, and other symbols. They also called them "free papers" because they certified their non-slave status. Many of the freed blacks used descriptions of tattoos for identification purposes on their freedom papers.

### 4: 3 Ways to Get a Doctorate in History - wikiHow

*% of the art history students surveyed offered advice about this topic. Take some time off before going to school, and to work in an area related to their studies. That way they would be much more sure of what they want to do once they get into grad school and go through the program with a clear sense of direction.*

The short, and honest, answer is this: Indeed, since the s, this has been the case. In the s, many businesses, such as banks, hired recent-graduate history majors to become trainee bank officers; my brother-in-law followed this career path and just retired from J. Morgan Chase after a 40 year career. But do you see vast numbers of homeless former history majors huddling around heating grates in your hometowns every winter? So history majors DO get jobs; the question is more accurately: That is the long answer, and it is pretty diverse. Traditionally, probably the single biggest post-graduation destination for history majors is law school. This is what I did when I graduated from college; I applied to law schools my senior year and went straight to law school the fall after commencement only later, after 4 years practicing law, did I go to graduate school in history. At Case, about 25 percent of history majors go to law school. They go to all kinds of great law schools: Every year, about 10 percent of the history majors are in fact pre-meds, whether majoring only in history or doubling with biology or chemistry or even biochemistry. Other options are more diverse. History majors sometimes go to professional school in library science, international relations, archives management, or museum studies. In fact, this is becoming easier, as increasingly businesses realize that the strengths in which history majors abound the ability to read, write, and think critically are helpful to their businesses. At least half of history majors at Case double major; sometimes they study history because they love it and another field in which they are more secure in the conviction that they can find a job economics, or biology for a pre-med. Finally, some few history majors do decide to go to graduate school in history and are very successful. Faculty try to warn these students that this is an arduous and uncertain path, but once students decide to follow it, we try to make sure that they are very successful. This year, there has been a visiting professor in Classics who was a History and Classics double major in the early s and who has finished a Ph. And a more recent graduate won a national competition for a Mellon Fellowship in Humanistic Study and is studying for a Ph. Case is a great place to study history, and history is a great major to study; you just have to take the longer view of what is valuable in your life. A fixed body of facts, or the ability to think for yourself critically, to write about what you think clearly, to read with a critical eye, and to express yourself orally very well. If you tend toward the latter answer, History, and Case, is the subject and place for you!

### 5: Biography: Salvador Dali Art for Kids

*Which is not to say that getting an art history degree is a bad idea. Virginia Postrel is the queen of this beat, and points out that even though art history graduates account for only % of adults with college degrees, a very impressive % of them are in the top 1% of incomes.*

Historic Preservation Commission all have review and approval rights over construction in the metropolitan D. As the design went through these agencies for approval, it was slightly revised. The building was moved toward the southern boundary of its plot of land, to give a better view of the Washington Monument from Constitution Avenue. The size of the upper floors were shrunk by 17 percent. Although three upper floors were permitted instead of just two, the ceiling height of each floor was lowered so that the overall height of the building was lowered. The large, box-like first floor was largely eliminated. Added to the entrance on Constitution Avenue were a pond, garden, and bridge, so that visitors would have to "cross over the water" like slaves did when they came to America. The design of the architectural scrim which surrounds the building was changed in September. The proposed building itself was a box-like structure. The exterior of this structure, whose frames lean outward to create the corona, consisted of a thin screen or "scrim" perforated by geometrical patterns based on historic iron grilles found in African-American communities in Charleston, South Carolina, and New Orleans, Louisiana. Cost issues forced the architects to change this to bronze-painted aluminum in September. The change was approved by the Commission of Fine Arts, but the commissioners criticized the change for lacking the warm, reflective qualities of bronze. At the time of this writing, the African American museum risks compromising its original intention. In architecture, beauty sometimes really is only skin-deep. The original design for the museum planned a wetland with flowing creek, bridges, and native plants in this area. But cost considerations led the agency to completely eliminate it. At first, the Smithsonian proposed a low hedge. It brought this design to the Commission of Fine Arts in April, which rejected it. The Commission expressed "great concern about the possible loss of the symbolic meaning that had been skillfully woven into the design of both the landscape and the building". In July, the Smithsonian replaced the hedge with a low dull black granite wall. The Commission of Fine Arts repeatedly urged the architects to use bronze for the scrim, as it created a "shimmering, lustrous effect under many lighting conditions" and "conveyed dignity, permanence and beauty". A physical vapor deposition process involving a nickel-chrome plating was dismissed for not achieving the right color, luster, or warmth. In early, tests were made with polyvinyl difluoride PVDF. The museum is located at a low point on the Mall, and groundwater puts Lasers continually monitored the walls during construction for any signs of bulging or movement. These items were so large that they could not be dismantled and installed at a later date. Instead, the museum had to be built around them. At that time, the Smithsonian estimated the museum would be finished in November. The steel was fabricated by SteelFab, Inc. While the below-grade floors were made of reinforced concrete, with columns supporting each floor above, the above-grade floors were primarily exhibit space and needed to be kept column-free. To support the upper floors, four massive walls, consisting of steel frames and cast-in-place concrete infill, were constructed. Design and fabrication of the steel members of the above-ground structure required extreme precision, as the steel elements penetrated one another at more than places and some beams had several hundred bolt-holes in them. All structural steel elements also had to work almost perfectly with the rebar and rebar couplers so that elements would not run into one another and yet maintain structural integrity. A system of girders around the fifth above-ground floor supported the corona. Some of these girders were so complex they required more than parts. According to the award criteria set by the Design Museum in London, the NMAAHC is "further solidified as promoting or delivering change, enabling access, extending design practice, or capturing the spirit of the year. It is a project of beautiful design, massive cultural impact, delivers an emotional experience, and has a scale deserve of this major award. Glass for the windows and curtain walls began to be placed that same month, with glass enclosure of the building complete on April 14. The museum would open for extended hours during that week to accommodate crowds and visitors. The museum identified 3, items in its collections which would form 11 initial exhibits. More than

video and audio installations would be installed as part of these exhibits. These are commemorative copies of the 13th Amendment and the Emancipation Proclamation, of which only a limited number were printed. Few of these have survived. Women who have accused Cosby of sexual assault objected to the display. The technology firm had previously worked with the NMAAHC to create a 3D interactive exhibit which allows visitors to see artifacts in a close-up, degree view using their mobile phone. The 3D exhibit was created by designers and engineers from the Black Googler Network. This film, *August: A Day in the Life of a People*, tells of six significant events in African-American history that happened on the same date, August. Together with the Obamas, Ruth and her family rang the Freedom Bell to officially open the museum. It started a "communal bell ringing" by schools and churches throughout Washington, D. He stated the courage of children such as Ruby Bridges. Bridges was the first black student attending an all-white school in New Orleans. The Smithsonian required all visitors to have a ticket to access the museum. At first the organization used timed-entry ticketing which had to be obtained ahead of time combined with a limited number of same-day tickets released every morning. But patron traffic proved so heavy that the NMAAHC began offering many fewer same-day tickets, and changed their release from early morning to early afternoon. As of mid-December, timed-release tickets were sold out through the end of March. Visitors stood in line in the museum foyer to take an elevator down to the underground level. The exhibits start with the Middle Passage and slavery where the hallway is intentionally designed to be cramped and somewhat claustrophobic. Museum officials began to limit the number of people who could take the elevator and thus enter the exhibit to mitigate this problem. This has led to still longer lines in the foyer. An average of 8,000 people a day attended the museum, double the number anticipated. The heavy attendance is causing significant strain and wear and tear on the museum. The main feature of the web-based initiative was the Memory Book application, which allowed individuals to contribute to the web site pictures, a story, or an audio application to spotlight unique experiences in African-American culture. The Smithsonian used a Minolta 3D scanner to create a digital image of a life-size bronze statue of Jefferson which is located at Monticello. RedEye on Demand a subsidiary of Stratasys used a fused deposition modeling printer, which laid down tiny layers of molten plastic to slowly build the statue. The statue was "printed" in four sections, which were then put together, detailed, and painted.

*African American Portraits* Notable items in the collection[ edit ] The Smithsonian Institution listed the number of items in the museum collection in as either more than 18, pieces [ ] or more than 25, pieces. Dozens of permanent curatorial staff and temporary contractors accessed the items, repaired them, and conserved them in a temperature- and humidity-controlled environment. After artifacts were selected for display, graphics and labels for each item were manufactured. Display cases for each item were also purchased, and exhibiting mounts or specially designed cases handcrafted for particularly fragile, important, or unusually sized objects. The dwelling was constructed by the Jones family, who were freed slaves. The Joneses later founded an all-black community nearby.

### 6: Tattoo - Wikipedia

*While others in college focus on numbers, art history students are developing a visual vocabulary and learning to tell compelling stories with a single image.*

Its collections include more than two million works of art spanning 5, years of world culture, from prehistory to the present and from every part of the globe. The Metropolitan Museum of Art was founded in by a group of American citizens “ businessmen and financiers as well as leading artists and thinkers of the day ” who wanted to create a museum to bring art and art education to the American people. Free admission for one to the Met Fifth Avenue, the Met Cloisters, and the Met Breuer;; Emails about exhibitions and select Museum programs; Discount on Audio Guide rentals in nine languages; and Complimentary guided tours of the collection in ten languages. Our mission is helping you understand and enjoy the art of our time. Ticket discounts Invitations to attend a final dress rehearsal. Highlights include awe-inspiring architecture, a new stained-glass window by artist Kiki Smith and Deborah Gans, and award-winning digital displays. Please contact the Director of Cultural Programs at hgriff eldridgestreet. Since its founding in , the Museum has celebrated the creative processes by which materials are transformed, from craft traditions to cutting-edge technologies. Today, MAD offers a rich variety of exhibitions and public programs, presenting contemporary art and design in social contexts. Today, MOCA is a national cultural anchor and a global destination. Please contact the Visitor Services Department at vs mocanyc. Museum of Jewish Heritage Created as a living memorial to those who perished during the Holocaust, the Museum of Jewish Heritage honors those who died by celebrating their lives“cherishing the traditions that they embraced, examining their achievements and faith, and affirming the vibrant worldwide Jewish community that is their legacy today. New generations are taught how to recognize and fight contemporary instances of injustice and oppression. Founded in as a private, nonprofit corporation, the Museum connects the past, present, and future of New York City. It serves the people of New York and visitors from around the world through exhibitions, school and public programs, publications, and collections. Subscription to the e-newsletter and e-calendar. With its soaring 55,square-foot Wade Thompson Drill Hall“reminiscent of 19th-century European train stations“and array of exuberant period rooms, the Armory offers a new platform for creativity across all art forms. The Studio Museum in Harlem The Studio Museum in Harlem is the nexus for artists of African descent locally, nationally and internationally and for work that has been inspired and influenced by black culture. It is a site for the dynamic exchange of ideas about art and society. Museum programs are designed to nurture the curiosity and creative spirit of three- to eight-year-old children, building the language, literacy and critical thinking skills that lead to lifelong learning. Hours are Thursday through Sunday, 10am to 5pm. Become a part of the Sugar Hill family! Remember, kids are always FREE! The Public continues the work of its visionary founder, Joe Papp, by acting as an advocate for the theater as an essential cultural force, and leading and framing dialogue on some of the most important issues of our day. Receive priority notification for talkbacks and special events. Access to the Member Hotline for dedicated customer service Waived ticket fees when making purchases Free exchanges.

### 7: What to do with a B.A. in History – Department of History

*If you search the boards for Chicago MAPH, you'll come across some discussion on it. The basic impression I've gotten is that it's a cash cow for the university and some professors do not view the program favorably.*

Salvador Dali was born in Figueres, Spain on May 11, 1904. Growing up he enjoyed drawing and playing football. He often got into trouble for daydreaming in school. He had a sister named Ana Maria who would often act as a model for his paintings. Becoming an Artist Salvador began drawing and painting while he was still young. He painted outdoor scenes such as sailboats and houses. He also painted portraits. Even as a teenager he experimented with modern painting styles such as Impressionism. Dali lived a wild life while at the academy. He grew his hair and had long sideburns. He hung out with a radical group of artists and got into trouble often. When he was close to graduation he was expelled for causing problems with the teachers. Not long after that, he was imprisoned for a short time for supposedly opposing the dictatorship of Spain. Experimenting with Art Salvador continued to experiment and study different kinds of art. He explored classic art, Cubism, Dadaism, and other avant-garde painters. From this point he would concentrate much of his work on Surrealism and become one of the preeminent artists of the Surrealist movement. Surrealism began as a cultural movement. It was started by a French poet named Andre Breton in 1924. The word "surrealism" means "above realism". Surrealists believed that the subconscious mind, such as dreams and random thoughts, held the secret to truth. The movement had an impact on film, poetry, music, and art. Surrealist paintings are often a mixture of strange objects melting clocks, weird blobs and perfectly normal looking objects that are out of place A lobster on a telephone. Surrealistic paintings can be shocking, interesting, beautiful, or just plain weird. A Surrealistic view of Dali at work in the art studio By Philippe Halsman The Persistence of Memory In Salvador Dali painted what would become his most famous painting and perhaps the most famous painting of the Surrealist movement. It is titled The Persistence of Memory. The scene is a normal looking desert landscape, but it is covered with melting watches. Go here to see a picture of The Persistence of Memory. He married his longtime love Gala and they moved to the United States in 1941. Dali painted pictures depicting the horrors of war. Religion After the war, Dali began to paint about religion. He had grown up in a Catholic family. One of his most famous paintings during this time was Christ of St. John of the Cross which he painted in 1951. In the picture the cross floats high in the sky. You look down from an extreme angle and see a lake with a boat and some fishermen. Legacy Dali is the most famous of the Surrealist artists. His ability to shock and entertain made his paintings popular to many people. All of the watches in The Persistence of Memory tell different times. He was famous for his long curly mustache. Some of the stories in the book are true, but some are just made up. Dali admired scientist Albert Einstein and was especially interested in his Theory of Relativity. He once worked on a film with movie director Alfred Hitchcock. Activities Listen to a recorded reading of this page: Your browser does not support the audio element.

### 8: An introduction to the Protestant Reformation (article) | Khan Academy

*So, if he does not get into art school he might - after years of struggling - become an architect. darthfanta, Simeon, GermanDjinn and 1 other person like this. Apr 26,*

I am writing this version for three reasons: So, here we go, an updated version with a few new thoughts and observations. The economic crisis has not left the legal market untouched. Law schools, firms, nonprofit legal organizations, and legal practice have all been affected to some extent. Law schools are seeing a decrease in student enrollment. Law firms are taking fewer summer associates, and with the overflow of law students many that would normally go into law firm practice opt for nonprofit organizations, leaving fewer opportunities for law students. Increasingly, many law school applicants and current law students many with undergraduate studio art or art history degrees are becoming interested in art law. This is not surprising, as recent legal battles between artists and artists and art institutions have attracted large amounts of media attention. Secondly, and arguably, the art market is at an all-time high, with extravagant amounts of money floating around a largely unregulated industry. Thirdly, the cliché still rings true: Confronted with this existential question, many lawyers opt for hot or up-and-coming legal areas. Others begin by asking themselves what makes them happy or what they like to do. As an art lawyer, I am often asked about my career and if I like what I do. So, how do you become an art lawyer? First of all, do what you love, and love what you do. This leads to my second point. Artists are the opposite of lawyers: This distinction will lead to some difficult but necessary conversations with artists. Contemporary artists work in diverse media and the good artists at least I think so, engage complex and controversial topics. Go to art openings, meet artists and ask them if you can do studio visits. If you like art and are seeking to support artists, buy art it can also make a great investment. For intellectually rigorous projects, I personally recommend the Hirshhorn in D. Enroll in a studio art course. This will not only energize the right-side of your brain, but more importantly it will give you a first-hand lesson in what artists face each time they go in to their studio. I suggest something in modern or post-modern art. Check out your local museums and art institutions for art talks, panels and lectures, many of them free of charge. Understand that artists and nonprofit art institutions have unique legal problems. The learning curve can be high, but certainly rewarding. However, artists and art institutions also face problems similar to other clients or legal issues you may have had. Which client do you prefer? Keep in mind that the art law field may not be highly lucrative if you focus too narrowly or are too picky. With this in mind, the sixth point is to be willing to expand your clientele by having an expansive definition of art. Are you interested in representing fashion designers, actors, musicians, dancers or filmmakers? Will they be in a broad range of practice areas and styles, modern or post-modern? Will you focus solely on intellectual property? Will you represent artists or galleries, or both? What background interests or experience do you have that could benefit artists? Think hard and make a list of services you could provide to this specific clientele. Do you speak a foreign language? Do you have a preferred legal area of interest trust and estates, free speech, intellectual property, nonprofits. Do you have an MBA or other license that could deepen the services you provide for artists. Do you have an arts background? Where you a graphic designer? Are you a musician? Where you previously a gallery assistant or with a degree in art history? How up to date are you in new technology and social media? Remember, artists are always a step ahead and looking for new means of communicating and spreading their ideas and thoughts. So how do you start? There are also legal clinics affiliated with law schools across the U. Check those as well. Keep in mind that there are many low-income and mid-income artists who need legal services of all kinds. Speak with other art lawyers and art law scholars and professors. Ask them what they do on a daily basis and if they like what they do. Ask them about the boring parts as well, not just the exciting stuff. Check out these two articles on art law and its practice. Not just because they both involve yours truly, but because they cover a wide and diverse array of practices and viewpoints on the field of art law. Hope you enjoy both! So what do you think? Are you ready to make the move? Keep these pointers in mind, and I hope they work for you. You can follow any responses to this entry through the RSS 2. You can leave a response, or trackback from your own site.

### 9: To Succeed in Business, Major in Art History | HuffPost

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Artsy Editors Oct 2, 6: For other art-world roles, in galleries, arts administration, or magazines, for instance, an MA is always helpful, but not essential. If you do decide to apply for an MA, though, how to choose from the various options across the United States? What follows is a guide to some of the leading Art History and Curatorial MA programs across the country. Many of the below schools offer something in the way of funding, so be sure to do your homework before you apply. And depending on your career path, if you do need a Ph. Savannah, Georgia Annual Tuition: Professors have come from positions at the Met and the National Gallery of Art, and from schools across the country, and include beloved professor and program coordinator Arthur J. DiFuria, and Petra Richterova, known for her class on Art and Spirituality, and classes on the arts of African countries and cultures. Alumni from the Art History program have gone on to positions at the Smithsonian, Art Papers, and the Corcoran Gallery, among other art venues, publications, and schools. Curatorial Studies, Bard College Location: October 15 - December 16, Bard also comes with an extensive library and archives, which contain a comprehensive cache of exhibition catalogues and art magazines from around the world. Art History, University of Pennsylvania Location: Philadelphia, Pennsylvania Annual Tuition: UPenn stands out for initiatives like its Incubation Series, founded in , which enables Art History students to curate the work of UPenn MFAs in several student-produced exhibitions that take place in spaces throughout Philadelphia each year. History of Art, Williams College Location: Williamstown, Massachusetts Annual Tuition: Past trips have taken students to China and across Europe, and future trips are planned to Australia and Japan, among other destinations. San Francisco, California Annual Tuition: The school offers two focused MA programs for a small selection of individualsâ€”History and Theory of Contemporary Art and Exhibition and Museum Studiesâ€”both of which have provided the basis for students to go on to found publications in the Bay Area and beyond, and take up curatorial posts both on the West Coast and elsewhere in the world. Students get to enjoy the fabulous mural that adorns the gallery of its beautiful campus, perched in the Russian Hill neighborhood of San Francisco. Photo by Frank Carrino. Courtesy of California College of the Arts. Photo by Greg Maka. Budding classicists and antiquity aficionados can also apply to join archeological digs in Italy and Turkey during summer breaks. The rigorous institute comes with both professors at the tops of the fields and impressive alumni: Esteemed scholar Linda Nochlin studied there and taught there, as did former Met director Philippe de Montebello currently on staff and the late art critic Robert Goldwater. No less than 35 of its alumni are currently museum directors around the world. You can also enroll part-time if you work in a related profession. A foreign language currently only French, German, and Italian are offered is required. Image via Wikimedia Commons. The programs avoid being too Western-centric, providing access to faculty members with expertise in Asian, African, and Latin American art, as well as the European tradition. Austin, Texas Annual Tuition: Courtesy of The University of Texas at Austin. In other words, students interested in focusing on the ancient world need not take classes in modern and contemporary art, and vice versa. The school has a robust roster of faculty members representing the non-Western world, including three professors covering arts of Africa and the African Diaspora. Art History, University of Iowa Location: Iowa City, Iowa Annual Tuition: In the flat plains of eastern Iowa sits Iowa City, a cultural hub with a population of less than 80,000, a city that has consistently been voted one of the best places to live in the United States. Courtesy of Stony Brook University. Thaw Endowed Chair in Modern Art, strengthening its position as a center for the study of post-war and contemporary art. In addition to curating the U.

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