

WORLD WAR I | **LASTING IMPACT**



WORLD WAR I: LASTING IMPACT

November 13- December 18, 2017

Now in 2017, it is the voices who were against the war—World War I and America’s participation in it, that resonate the most, as if the longer we have to look back, the clearer these anti-war voices have become. Take for instance Hemingway’s own words in his short story *In Another Country*: “this was a long time ago and then we did not any of us know how it was going to be afterward. We only knew then that there was always the war, but we were not going to it anymore.” Hemingway’s wounded narrator is suggesting that the wounds of war, both physical and psychological, never leave those who participate in it. This then is one way to view the images presented by a range of artists in *Lasting Impact*—a reimagining of what World War I and its legacy means to us today, and perhaps equally important, what we have learned or failed to learn from its enduring history.

Gerald McCarthy, Curator
Nina Bellisio, Gallery Director

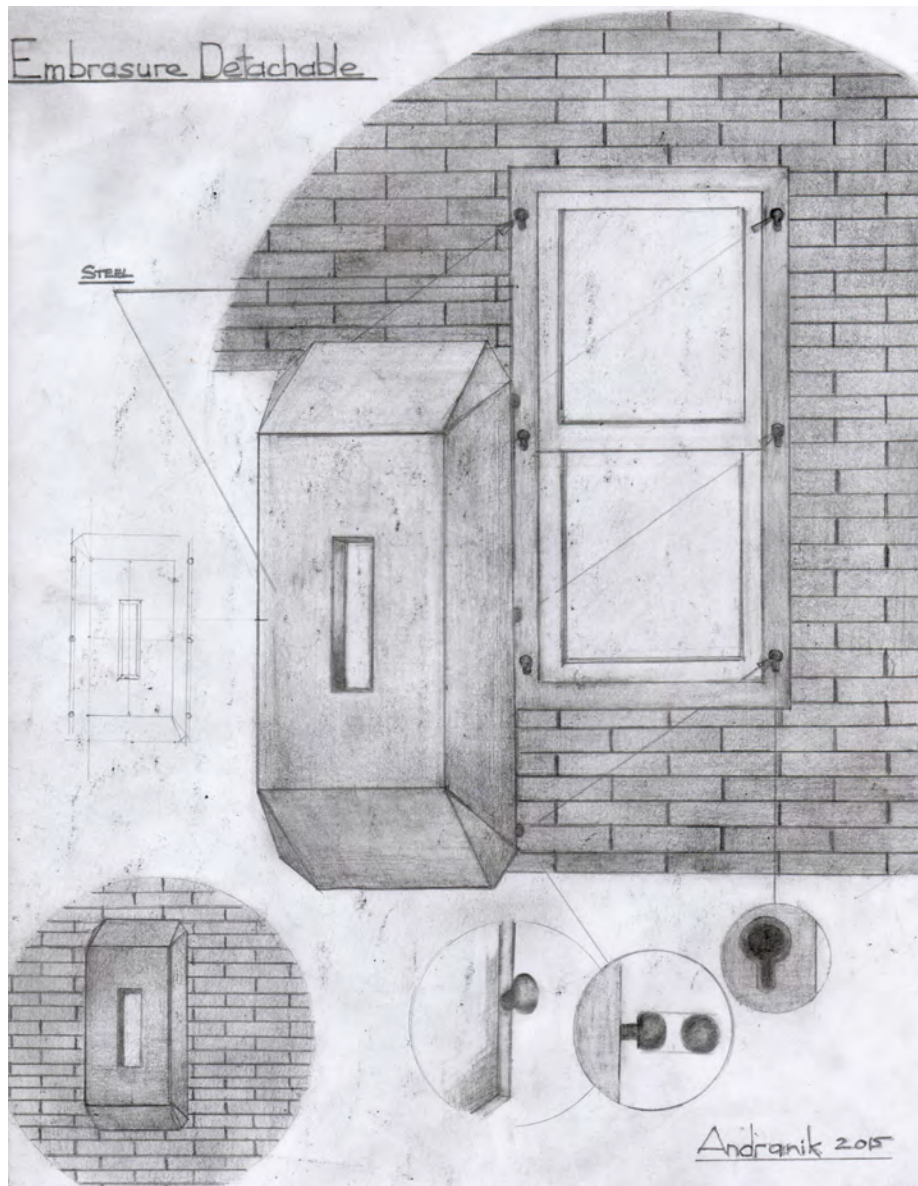
St. Thomas Aquinas College

All passages are from *World War I and America—Told by the Americans Who Lived it*, edited by A. Scott Berg. New York: Library of America, 2017

Cover image: Andrew Stearns *Evolution of War: WWI*, etching, 2012



Bo Kim *Farewell*, oil on canvas, 2014



Andranik Aroutiounian *Detachable Embrasure* pencil on paper, 2015

The Revolt Against War

Jane Addams
July 2015

No one knows who is responsible for the war; all the warring nations are responsible, and they indict themselves. But in the end human nature must reassert itself. The old elements of human understanding and human kindliness among them must come to the fore, and then it may well be that they will reproach the neutral nations and will say: "What was the matter with the rest of the world that you kept quiet while this horrible thing was happening, and our men for a moment had lost their sense in this fanaticism of national feeling all over Europe?" They may well say: You were far enough away from it not to share in it, and yet you wavered until we lost the flower of the youth of all Europe.

That is what the women said in various tongues and according to their various temperaments at The Hague, and that is what enabled them to leave their countries when they were at war, believing as they did in the cause for which they were fighting. The women who came to the congress were women who were impelled by a genuine feeling for life itself.

My Boy Belongs to Me

Alfred Bryan
January 1915 (excerpt)

What victory can cheer a mother's heart,
When she looks at her blighted home?
What victory can bring her back,
All she cared to call her own?
Let each mother answer in the year to be,
Remember that my boy belongs to me

I didn't raise my boy to be a soldier,
I brought him up to be my pride and joy,
Who dares to put a musket on his shoulder,
To shoot some other mother's darling boy?
Let nations arbitrate their future troubles,
It's time to lay the sword and gun away,
There'd be no war today,
If mothers all would say,
I didn't raise my boy to be a soldier.



Mother Earth

Emma Goldman
December 1915

“Militarism consumes the strongest and most productive elements of each nation.

Militarism swallows the largest part of the national revenue. Almost nothing is spent on education, art, literature and science compared with the amount devoted to militarism in times of peace, while in times of war everything else is set at naught; all life stagnates, all effort is curtailed; the very sweat and blood of the masses are used to feed the insatiable monster--militarism. Under such circumstances, it must become more arrogant, more aggressive, more bloated with its own importance. If for no other reason, it is out of surplus energy that militarism must act to remain alive; therefore it will seek an enemy or create one artificially. In this civilized purpose and method, militarism is fueled by the state, protected by the laws of the land, is fostered by the home and the school, and glorified by public opinion. In other words, the function of militarism is to kill. I cannot live except through murder.”

Reineke Hollander *Book of the Future History*, mixed media (textiles, vintage photographs, painting, sewing), 2017

Jason Laning *Eager to differentiate friend from foe, an unrelenting search for reciprocated hostility*, acrylic on canvas, 2014

Close Ranks

W.E.B. Dubois
The Crisis
July 1918

This is the crisis of the world. For all the long years to come men will point to the year 1918 as the great Day of Decision, the day when the world decided whether it would submit to military despotism and an endless armed peace—if peace it could be called— or whether they would put down the menace of German militarism and inaugurate the United States of the World.

We of the colored race have no ordinary interest in the outcome. That which the German power represents today spells death to the aspirations of Negroes and all darker races for equality, freedom and democracy. Let us not hesitate. Let us, while this war lasts, forget our special grievances and close our ranks shoulder to shoulder without our own white fellow citizens and the allied nations that are fighting for democracy. We make no ordinary sacrifice, but we make it gladly and willingly without eyes lifted to the hills.





Daniel Rothman *The Maréchal in Sigmaringen*, video installation, 2014

Andrew Stearns *Stamp Book: Jawless*, etching, 2012

CONTRIBUTING ARTISTS

Andranik Aroutunian is a visual artist exhibiting his work globally. He received a Master of Fine Arts from the School of Fine Arts in Geneva, Switzerland (Ecole Supérieure des Beaux-arts de Genève) and held a Willem de Kooning Academy Fellowship in Rotterdam, Netherlands.

Reineke Hollander is a Dutch/American artist who has resided in New York City since 1986, but often finds her inspiration through travel or residencies in other places and countries.

Bo Kim is a visual artist from South Korea who currently works and lives in New York. She received a BFA from SAIC and an MFA from SVA. She has presented solo exhibitions at Chashama gallery, Chicago Pop Up Art Loop and Uno gallery. Her work has been exhibited nationally and internationally in numerous group exhibitions including galleries such as Aram Art Museum of the Goyang Cultural Foundation, Trestle Gallery, Arnot Art Museum, Korean Cultural Service in New York. She has also awarded multiple studio residencies, including MASS MOCA, Vermont Studio Center and The League residency at VYT with Ruth Katzman scholarship.

Harry Klancer is a volunteer at the InfoAge Science History Learning Center in Wall, New Jersey. He is one of the founders of the Radio Technology Museum at InfoAge, as well as a lifelong amateur historian. He also volunteers at the East Jersey Old Town site and the Cornelius Low House site in Piscataway, New Jersey. In his prior life, Mr. Klancer was an engineer at Telcordia Technologies (formerly Bellcore), and Bell Telephone Laboratories.

Jason Laning is an artist based in Brooklyn, NY

Andrew Stearns is a Boston based printmaker. His work explores the continuously shifting narratives of time and space through the investigation of historical moments.

Daniel Rothman's work has been installed at international museums and galleries, his awards and fellowships include the NEA and Rockefeller Foundation, and his music is available on the Albany, Los Angeles River, and New World record labels. He lives in Los Angeles.

Students in ART 228: History of Graphic Design

Amanda Fidlow, Ulyana Kitcmanuk, Emerald Perez, Kyle Reinhardt, Faralynn Sanchez, Dominique Smith, Christian Torgersen and Aida Torpey

SPEAKERS

Mary Edie Meeks: *Recovery and Reclamation: Women Veterans & the Road Back*

October 19th at 2:30, Loughheed Library

Harry Klancer: *The World's First "Technology War"*

November 29th at 5:30, AMAG

David Means: *Hystopia*

November 29th at 1:00, Loughheed Library

Coming Home: A Conversation in Black and White with Veterans Service Organization, Rockland County

November 30th at 7:00, Nyack Library

Bruce Beyer: *The Buffalo Nine*

December 7th at 1:00, Loughheed Library
4:00, Nyack Library

THANK YOU

This program is part of World War I and America, a two-year national initiative of Library of America presented in partnership with The Gilder Lehrman Institute of American History, the National World War I Museum and Memorial, and other organizations, with generous support from The National Endowment for the Humanities.

Co-sponsored locally by St. Thomas Aquinas College, The Nyack Library, and the African American Historical Society of Rockland.



AZARIAN MCCULLOUGH ART GALLERY

St. Thomas Aquinas College
Costello Hall Room 110
125 Route 340
Sparkill, NY 10976

stac.edu/amag | amag@stac.edu
845 - 398 4195
contact us for current gallery hours



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