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PrologueThe Art of WarProtection of Art During WarProtection of the Environment During Armed ConflictA Guide to International Environmental LawCultural property in war: improvement in protectionWar & Art WWI - USA in ITALYBibliophiles and BibliothievesPreserving Cultural Heritage in Times of WarDesigns of DestructionWar & Art. Destruction and Protection of Italian Cultural Heritage During World War IThe Vietnam War and International Law, Volume 3International Law and the Protection of Cultural HeritageWar & ArtNecessity and Proportionality in International Peace and Security LawThe Protection of Cultural Property in Armed ConflictInternational Relations and HeritageLaw on the BattlefieldThe Use of Nuclear Weapons and the Protection of the Environment during International Armed ConflictHeritage and DebtProtection of Art During War, Vol. 1Cyber Warfare and the Laws of WarMilitary Law ReviewGlobalization and Common Responsibilities of StatesBy all means necessary: Protecting civilians and preventing mass atrocities in AfricaThe protocol additional to the Geneva conventions for the protection of victims of international armed conflicts and the United Nations convention on the law of the seaSubstantive and procedural aspects of international criminal law. 1. CommentaryThe Protection of Cultural Heritage During Armed ConflictArt and the Nazis, 1933-1945Destruction and Conservation of Cultural PropertyThe Law of Armed Conflict and the Use of ForceConflict and Housing, Land and Property RightsThe Destruction of Cultural Heritage in IraqThe Destruction of Cultural Property as a Weapon of WarSaving Italy: The Race to Rescue a Nation's Treasures from the NazisIndustrial Arts IndexConsidering Anthropology and Small WarsInternational Relations and Legal Cooperation in General Diplomacy and Consular RelationsWar [and] ArtWar & Art. WWI - USA in Italy. Destruction and Protection of Italian Cultural Heritage During World War I. Catalogo Della Mostra (Washington DC, Ottobre 2017-ottobre 2018). Ediz. Italiana E Inglese

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Prologue

The Art of War

How global contemporary art reanimates the past as a resource for the present, combating modern art's legacy of Eurocentrism. If European modernism was premised on the new-on surpassing the past, often by assigning it to the "traditional" societies of the Global South-global contemporary art reanimates the past as a resource for the present. In this account of what globalization means for contemporary art, David Joselit argues that the creative use of tradition by artists from around the world serves as a means of combatting modern art's legacy of Eurocentrism. Modernism claimed to live in the future and relegated the rest of the world to the past. Global contemporary art shatters this myth by reactivating various forms of heritage—from literati ink painting in China to Aboriginal painting in Australia—in order to propose new and different futures. Joselit analyzes not only how heritage becomes contemporary through the practice of individual artists but also how a cultural infrastructure of museums, biennials, and art fairs worldwide has emerged as a means of generating economic value, attracting capital and tourist dollars. Joselit traces three distinct forms of modernism that developed outside the West, in opposition to Euro-American modernism: postcolonial, socialist realism, and the underground. He argues that these modern genealogies are synchronized with one another and with Western modernism to produce global contemporary art. Joselit discusses curation and what he terms "the curatorial episteme," which, through its acts of framing or curating, can become a means of recalibrating hierarchies of knowledge—and can contribute to the dual projects of decolonization and deimperialization.

Protection of Art During War

War and Art: USA in Italy è la seconda tappa di un progetto di ricerca iniziato con War & Art: The Preservation of Italian Treasures. Questo secondo volume sottolinea l'importanza dell'ingresso degli Stati Uniti nella Prima

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Guerra Mondiale da diverse prospettive. La mostra fotografica, ora esposta al Pentagono, comprende immagini dal Museo del Risorgimento, dal Museo della Battaglia Vittorio Veneto, dal Museo Hemingway e della Grande Guerra, dagli archivi dei Foggiani e del U.S. 332nd Infantry Regiment WWI Centennial Committee, ed è stata coordinata dall'Ambasciata d'Italia a Washington. L'uso di fotografie per sottolineare il rapporto tra guerra e opere d'arte è stato strumento di propaganda nazionale, ma ci ha anche permesso di avere una documentazione dettagliata di ciò che veniva fatto a protezione delle stesse opere. I monumenti? Protetti e avvolti con sacchi di sabbia o alghe. I dipinti? Imballati e inviati in luoghi più sicuri. Gli affreschi? Protetti con materassi. L'Italia è riuscita a proteggere la maggior parte dei suoi tesori artistici - e quindi la propria identità - da uno spietato annullamento. All'epoca i fotografi e i pittori-soldati erano estremamente importanti nel mondo figurativo: attraverso le loro opere - disegni, schizzi e dipinti e, in questo caso, fotografie - hanno catturato gli orrori della guerra e li hanno saputo trasformare in qualcosa di unico: Arte. War and Art: USA in Italy is the second instalment in a longterm research project which started with War & Art: The Preservation of Italian Treasures. This second volume underlines the importance of the entrance of the United States into the war from a number of different perspectives. This photographic exhibition, now on display at the Pentagon, includes images from the Museo del Risorgimento, the Museo della Battaglia Vittorio Veneto, the Museo Hemingway e della Grande Guerra, the archives of the Foggiani and U.S. 332nd Infantry Regiment WWI Centennial Committee, and is the result of a joint effort coordinated by the Embassy of Italy in Washington, D.C. The use of photographs to underscore the relationship between war and works of art was a domestic propaganda tool, and also provided detailed documentation of efforts made to try and stop these artworks from being damaged and even destroyed. Monuments were protected and wrapped with sacks of sand or seaweed, paintings were packed and sent to safer places, and mattresses placed in front of frescoes and sculptures. Italy preserved most of its artistic treasures - and thus identity - from ruthless annihilation. At the time, photographers and soldier-painters were extremely important in the figurative world: through their works - such as drawings, sketches and paintings, and in this case photos - they captured the

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horrors of war and transformed them into evidence, as well into something unique: Art.

Protection of the Environment During Armed Conflict

Issues of the war that have provoked public controversy and legal debate over the last two years—the Cambodian invasion of May–June 1970, the disclosure in November 1969 of the My Lai massacre, and the question of war crimes—are the focus of Volume 3. As in the previous volumes, the Civil War Panel of the American Society of International Law has endeavored to select the most significant legal writing on the subject and to provide, to the extent possible, a balanced presentation of opposing points of view. Parts I and II deal directly with the Cambodian, My Lai, and war crimes debates. Related questions are treated in the rest of the volume: constitutional debate on the war; the distribution of functions among coordinate branches of the government; the legal status of the insurgent regime in the struggle for control of South Vietnam; prospects for settlement without a clear-cut victory; and Vietnam's role in general world order. The articles reflect the views of some forty contributors: among them, Jean Lacouture, Henry Kissinger, John Norton Moore, Quincy Wright, William H. Rhenquist, and Richard A. Falk. Originally published in 1972. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

A Guide to International Environmental Law

An analysis of the status of computer network attacks in international law.

Cultural property in war: improvement in protection

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From the author of the #1 New York Times bestseller *The Monuments Men* "An astonishing account of a little-known American effort to save Italy's...art during World War II."—Tom Brokaw When Hitler's armies occupied Italy in 1943, they also seized control of mankind's greatest cultural treasures. As they had done throughout Europe, the Nazis could now plunder the masterpieces of the Renaissance, the treasures of the Vatican, and the antiquities of the Roman Empire. On the eve of the Allied invasion, General Dwight Eisenhower empowered a new kind of soldier to protect these historic riches. In May 1944 two unlikely American heroes—artist Deane Keller and scholar Fred Hartt—embarked from Naples on the treasure hunt of a lifetime, tracking billions of dollars of missing art, including works by Michelangelo, Donatello, Titian, Caravaggio, and Botticelli. With the German army retreating up the Italian peninsula, orders came from the highest levels of the Nazi government to transport truckloads of art north across the border into the Reich. Standing in the way was General Karl Wolff, a top-level Nazi officer. As German forces blew up the magnificent bridges of Florence, General Wolff commandeered the great collections of the Uffizi Gallery and Pitti Palace, later risking his life to negotiate a secret Nazi surrender with American spymaster Allen Dulles. Brilliantly researched and vividly written, the New York Times bestselling *Saving Italy* brings readers from Milan and the near destruction of The Last Supper to the inner sanctum of the Vatican and behind closed doors with the preeminent Allied and Axis leaders: Roosevelt, Eisenhower, and Churchill; Hitler, Göring, and Himmler. An unforgettable story of epic thievery and political intrigue, *Saving Italy* is a testament to heroism on behalf of art, culture, and history.

War & Art WWI - USA in ITALY

Vol. II, Part 1.

Bibliophiles and Bibliothieves

This first comprehensive analysis of the Third Reich's efforts to confiscate, loot, censor and influence art begins with a brief history of the looting of artworks in Western history. The artistic backgrounds of Adolf Hitler and Hermann Goring are examined, along with the various Nazi art

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looting organizations, and Nazi endeavors to both censor and manipulate the arts for propaganda purposes. Long-held beliefs about the Nazi destruction of "degenerate art" are examined, drawing on recently developed university databases, new translations of original documents and recently discovered information. Theft and destruction of artworks by the Allies and looting by Soviet trophy brigades are also documented.

Preserving Cultural Heritage in Times of War

In 1991 the mosque at Ayodhya in India was demolished by Hindu fundamentalists who claim that it stood on the birthplace of a legendary Hindu hero. During recent conflicts in former Yugoslavia, ethnic groups destroyed mosques and churches to eliminate evidence of long-term settlement by other communities. Over successive centuries, however, a single building in Cordoba functioned as a mosque, a church and a synagogue. The Roman Emperor Diocletian's Palace in Split is occupied today by shops and residential apartments. What circumstances have led to the survival and reinterpretation of some monuments, but the destruction of others? This work asks whether the idea of world heritage is an essential mechanism for the protection of the world's cultural and natural heritage, or whether it subjugates a diversity of cultural traditions to specifically Western ideas. How far is it acceptable for one group of people to comment upon, or intercede in, the way in which another community treats the remains which it claims as its own? What are the responsibilities of multinational corporations and non-governmental organisations operating in the Developing World? Who actually owns the past: the landowner, indigenous people, the State or humankind?

Designs of Destruction

An important study of the treatment of cultural property, and cultural heritage in general, in all modern theatres of conflict.

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The Vietnam War and International Law, Volume 3

International Law and the Protection of Cultural Heritage

Encyclopedia of Public International Law, 9: International Relations and Legal Cooperation in General, Diplomacy, and Consular Relations focuses on international relations and legal cooperation in general, including diplomacy and consular relations. The publication first offers information on the international aspects of administrative law, the Asian-African Legal Consultative Committee, Atlantic Charter (1941), Bandung Conference (1955), and the international regulation on broadcasting. The text also examines the international protection of children, coded communications, international conferences and congresses, consular jurisdiction, treaties, and relations, and international criminal law. Discussions focus on bilateral consular agreements, establishment of consular relations, privileges and immunities, legal situation, historical evolution of legal rules, and protection for children in special situations. The manuscript ponders on wildlife protection, international regulation on the use of water, waste disposal, unjust enrichment, transfrontier pollution, tourism, terrorism, and international regulation on telecommunications. Topics include principles governing international telecommunication, space telecommunications, special legal problem on terrorism, touristic relations between states, historical evolution of transfrontier pollution, international consequences of water use, and global, regional, and bilateral treaties on wildlife protection. The publication is a vital source of data for researchers interested in international relations and legal cooperation in general, as well as diplomacy and consular relations.

War & Art

Necessity and Proportionality in International Peace and Security Law

The world's cultural heritage is under threat from war,

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illicit trafficking, social and economic upheaval, unregulated excavation and neglect. Over a period of almost fifty years, the United Nations Educational, Scientific and Cultural Organisation has adopted five international conventions that attempt to protect this cultural heritage. This book comprehensively and critically considers these five UNESCO cultural heritage conventions. The book looks at the conventions in the context of recent events that have exposed the dangers faced by cultural heritage, including the destruction of cultural heritage sites in Iraq and the looting of the Baghdad museum, the destruction the Buddhas of Bamiyan in Afghanistan, the salvage of artefacts from the RMS Titanic and the illicit excavation and trade in Chinese, Peruvian and Italian archaeological objects. As the only existing work to consider all five of the cultural heritage conventions adopted by UNESCO, the book acts as an introduction to this growing area of international law. However, the book does not merely describe the conventional principles and rules, but, critically evaluates the extent to which these international law principles and rules provide an effective and coherent international law framework for the protection of cultural heritage. It is suitable not only for those schooled in the law, but also for those who work with cultural heritage in all its manifestations seeking a broad but critical consideration of this important area of international law.

The Protection of Cultural Property in Armed Conflict

War and Art: The Preservation of Italian Treasures is the result of a joint effort by the Embassy of Italy in Washington, D.C., the Museo Centrale del Risorgimento in Rome, the National World War I Museum in Kansas City, and the Woodrow Wilson House in Washington, D.C.. All joined forces to ensure that the 100th anniversary of the start of the Great War is not forgotten. On July 27, 2014 the Embassy of Italy remembered the last day of peace before the tragedy of WWI with a touching ceremony. At Arlington National Cemetery, a trumpeter played the moving notes of our "The Silence" - our equivalent of "Taps" in the US, and traditionally performed when bidding farewell to the fallen - while musicians in other cities throughout the world simultaneously did the same. To fully understand such a

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world-changing event as the Great War is to ensure and preserve peace and democracy today. In addition, its comprehension enables us to reconcile our legitimate pride in our national identities with the deep awareness of being citizens of the world. This photographic exhibition, based on images from the Museo del Risorgimento's archive, highlights the ravages that war can wreak not only on human beings, but also on what should be the inviolate beauty of art. This exhibit represents a unique opportunity to recapture and gain more insight into a significant part of our history. The specific focus on preserving cultural heritage provides a first-hand cultural and historical perspective of the conflict, as well as of the broader Italian framework. It was also thanks to the vital support of the US that Italy was able to preserve most of its artistic treasures - and thus of its identity - from ruthless annihilation. This was in some ways the precursor of a tradition that was later embodied by the notable Monuments Men during the Second World War.

International Relations and Heritage

Cultural heritage has become increasingly "conflict prone." Today, systematic exploitation, manipulation, attacks, and destruction of cultural heritage by states and non-state actors form part of the most violent conflicts across the world. Such acts are often intentional and based on well-planned strategies for inflicting harm on groups of people and communities. We have therefore progressed from seeing conflict-related destruction of cultural heritage just as a "cultural tragedy" to understanding it also as a "security issue." It is a shift from protecting cultural property from the harms of war for the sake of cultural property itself to viewing it as intricately connected to the broader peace and security agenda. Concerns about cultural heritage have migrated beyond the cultural sphere to sectors dealing with peace and security and dovetails with issues such as the protection of civilians, the financing of terrorism, societal resilience, post-conflict reconciliation, hybrid warfare, and the geopolitics of territorial conflicts. This volume seeks to deepen our understanding of this evolving nexus between cultural heritage and security in the twenty-first century. It offers a collection of chapters that aims to open new horizons for thinking about the relationship between cultural heritage, security, and international law.

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Coming from a variety of disciplines and perspectives, the chapters examine a complicated set of relationships between, on the one hand, deliberate violence to cultural heritage in times of conflict, and, on the other, basic societal values, legal principles, protection, and security concerns.

Law on the Battlefield

The Use of Nuclear Weapons and the Protection of the Environment during International Armed Conflict

The Art of War is an enduring classic that holds a special place in the culture and history of East Asia. An ancient Chinese text on the philosophy and politics of warfare and military strategy, the treatise was written in 6th century B.C. by a warrior-philosopher now famous all over the world as Sun Tzu. Sun Tzu's teachings remain as relevant to leaders and strategists today as they were to rulers and military generals in ancient times. Divided into thirteen chapters and written succinctly, The Art of War is a must-read for anybody who works in a competitive environment.

Heritage and Debt

Protection of Art During War, Vol. 1

This book analyses the current legal framework seeking to protect cultural heritage during armed conflict and discusses proposed and emerging paradigms for its better protection. Cultural heritage has always been a victim of conflict, with monuments and artefacts frequently destroyed as collateral damage in wars throughout history. In addition, works of art have been viewed as booty by victors and stolen in the aftermath of conflict. However, deliberate destruction of cultural sites and items has also occurred, and the intentional destruction of cultural heritage has been a hallmark of recent conflicts in the Middle East and North Africa, where we have witnessed unprecedented, systematic attacks on culture as a weapon of war. In Iraq, Syria, Libya, Yemen, and Mali, extremist groups such as ISIS and Ansar Dine have committed numerous acts of iconoclasm,

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deliberately destroying heritage sites, and looting valuable artefacts symbolic of minority cultures. This study explores how the international law framework can be fully utilised in order to tackle the destruction of cultural heritage, and analyses various paradigms which have recently been suggested for its better protection, including the Responsibility to Protect paradigm and the peace and security paradigm. This volume will be an essential resource for scholars and practitioners in the areas of public international law, especially international humanitarian law and cultural heritage law.

Cyber Warfare and the Laws of War

In *Bibliophiles and Bibliothieves*, Opritsa Popa has documented what might justifiably be described as the most celebrated case of looting of two German cultural treasures by a member of the U.S. Army at the end of World War II and their subsequent odyssey across both an ocean and a continent: the pilfering from a cellar in Bad Wildungen of the ninth-century *Liber Sapientiae*, containing the two leaves of the oldest extant German heroic poem, the Old High German *Hildebrandslied*, along with the fourteenth-century illuminated *Willehalm* codex, both of which had been removed from the State Library in Kassel for protection from bombing raids.

Military Law Review

Globalization and Common Responsibilities of States

"Guide to International Environmental Law" addresses why and how the international system elaborates environmental obligations and monitors compliance with them. The book discusses the relationship between international obligations and national and local law, with particular reference to federal systems. It points out the influence national law has on the emergence of international law and the growing role international norms play in the development and enforcement of national and local environmental policies. It also examines the extent to which environmental protection should be and is taken into account in other regulatory

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frameworks, from trade law and human rights to disarmament and refugee policy.

By all means necessary: Protecting civilians and preventing mass atrocities in Africa

"Necessity and proportionality occupy a firm place in the international law governing the use of force by states. Perhaps most importantly for practical purposes, the exercise of the right of self-defense, as recognized in Article 51 of the United Nations Charter, is subject to the requirements of necessity and proportionality, as the International Court of Justice determined in the Nicaragua case. Necessity and proportionality are also firmly anchored in the international law governing armed conflicts. In its Nuclear Weapons Advisory Opinion, the International Court of Justice even referred to one articulation of the idea of necessity, that directed against the causing of unnecessary suffering, as one of two "cardinal principles" of this body of law. However, beyond statement in such general terms, the realms of uncertainty and controversy soon begin. It is far from clear, for example, how to distinguish with precision between necessity and proportionality in the international law on self-defense and, in immediate connection herewith, what it means precisely to say that forcible action taken in the exercise of self-defense must be proportionate. It is all the less clear what legal significance, if any, necessity and proportionality possess in other contexts of the international law governing the use of force"--

The protocol additional to the Geneva conventions for the protection of victims of international armed conflicts and the United Nations convention on the law of the sea

This book aims to advance the understanding of cultural property in armed conflict, and its significance for anti-terrorism and peace-building strategies. As the author argues, ISIS' orchestrated theft and destruction of cultural property has become a tactic of war. Through a historical, political, and legal analysis, this book explains the pathology of radical groups' behavior toward cultural objects as part of their terror campaign. Using constructivist ideas, it explains the importance of cultural

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property in the context of short-term and long-term security and analyzes the evolution of laws and policies to protect it.

Substantive and procedural aspects of international criminal law. 1. Commentary

Housing, land and property (HLP) rights, as rights, are widely recognized throughout international human rights and humanitarian law and provide a clear and consistent legal normative framework for developing better approaches to the HLP challenges faced by the UN and others seeking to build long-term peace. This book analyses the ubiquitous HLP challenges present in all conflict and post-conflict settings. It will bridge the worlds of the practitioner and the theorist by combining an overview of the international legal and policy frameworks on HLP rights with dozens of detailed case studies demonstrating country experiences from around the world. The book will be of particular interest to professors and students of international relations, law, human rights, and peace and conflict studies but will have a wider readership among practitioners working for international institutions such as the United Nations and the World Bank, non-governmental organizations, and national agencies in the developing world.

The Protection of Cultural Heritage During Armed Conflict

Art and the Nazis, 1933-1945

The twentieth century was the most destructive in human history, but from its vast landscapes of ruins was born a new architectural type: the cultural monument. In the wake of World War I, an international movement arose which aimed to protect architectural monuments in large numbers, and regardless of style, hoping not only to keep them safe from future conflicts, but also to make them worthy of protection from more quotidian forms of destruction. This movement was motivated by hopeful idealism as much as by a pragmatic belief in bureaucracy. An evolving group--including architects, intellectuals, art historians, archaeologists, curators, and lawyers--grew out of the new diplomacy of the

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League of Nations. During and after World War II, it became affiliated with the Allied Military Government, and was eventually absorbed by the UN as UNESCO. By the 1970s, this organization had begun granting World Heritage status to a global register of significant sites--from buildings to bridges, shrines to city centers, ruins to colossi. Examining key episodes in the history of this preservation effort--including projects for the Parthenon, for the Cathedral of St-Lô, the temples of Abu Simbel, and the Bamyian Buddahs --Lucia Allais demonstrates how the group deployed the notion of culture to shape architectural sites, and how architecture in turn shaped the very idea of global culture. More than the story of an emergent canon, *Designs of Destruction* emphasizes how the technical project of ensuring various buildings' longevity jolted preservation into establishing a transnational set of codes, values, practices. Yet as entire nations' monumental geographies became part of survival plans, Allais also shows, this paradoxically helped integrate technologies of destruction--from bombs to bulldozers--into cultural governance. Thus *Designs of Destruction* not only offers a fascinating narrative of cultural diplomacy, based on extensive archival findings; it also contributes an important new chapter in the intellectual history of modernity by showing the manifold ways architectural form is charged with concretizing abstract ideas and ideals, even in its destruction.

Destruction and Conservation of Cultural Property

This volume brings together articles on the law of armed conflict and the use of force from the *Max Planck Encyclopedia of Public International Law*, the definitive reference work on international law. It provides an invaluable resources for scholars, students, and practitioners of international humanitarian law, giving an accessible, thorough overview of all aspects of the field. Each article contains cross-references to related articles, and includes a carefully selected bibliography of the most important writings and primary materials as a guide to further reading. The *Encyclopedia* can be used by a wide range of readers. Experienced scholars and practitioners will find a wealth of information on areas that they do not already know well as well as in-depth treatments on every aspect of their specialist topics. Articles can also be set

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as readings for students on taught courses.

The Law of Armed Conflict and the Use of Force

Charting in detail the evolution of the international rules on the protection of historic and artistic sites and objects from destruction and plunder in war, this 2006 book analyses in depth their many often-overlapping provisions. It serves as a comprehensive and balanced guide to a subject of increasing public profile, which will be of interest to academics, students and practitioners of international law and to all those concerned with preserving the cultural heritage.

Conflict and Housing, Land and Property Rights

The Destruction of Cultural Heritage in Iraq

Excerpt from Protection of Art During War, Vol. 1: Reports Concerning the Condition of the Monuments of Art at the Different Theatres of War and the German and Austrian Measures Taken for Their Preservation, Rescue and Research; The Western Front The war was waged and ended in hostile country; therefore the battle-fields on which both parties have fought are in the West. The scenes of destruction, in which both sides have an equal share, lie in enemy country and it is the opponent who has been heavily smitten by this loss, who especially mourns. Had destiny decided otherwise the. Battle-fields would be on German soil, the zone of war devastations would pass through German land, and Germany in the same way would be suffering and mourning, as has been the case in East Prussia. And are there not in Galicia and in the Bukowina, wide stretches of the austro-hungarian monarchy, devastated by the Russians; has not Gorz been shot into ruins and the Isonzo territory changed into a desert by the Italians; have not even in neutral territory, such as Persia and Macedonia, venerable monuments of art and culture been destroyed or plundered by the Russians and French respectively? Certainly in these cases where only Germany and its allies or neutrals were the sufferers, the universal conscience was not further disturbed! The great historical mistake in all these charges is that the 'military leadership or one of the war-parties is accused, whereas

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really only war itself should be accused. This war has been so terrible in the means employed and their consequences, through the reckless introduction of destructive air attacks, through the thousandfold increase and heightening of the artillery fire, through the pre viously unheard-of concentration of enormous masses of troops within a seemingly impossible narrow compass (who by their sheer attempt to expand seemed to crush everything around them), that just as the human losses have increased prodigiously in comparison with former wars, so also the devasta tion of land had to be much more terrible. The awful bloodshed in the autumn of last year must have brought home to the conscience of all nations that at the present day war means a laying waste of the whole war-territory; even as Lloyd George, gravely declared, this fact must be clear to us that such a war must never be allowed to recur. And Prince 'max of Baden spoke in tones of intense emo tion of the great purification, which this realisation brought to us. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

The Destruction of Cultural Property as a Weapon of War

Saving Italy: The Race to Rescue a Nation's Treasures from the Nazis

War and Art: USA in Italy' is the second instalment in a long term research project which started with 'War & Art: The Preservation of Italian Treasures'. This second volume underlines the importance of the entrance of the United States into the war from a number of different perspectives. This photographic exhibition includes images from the Museo

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del Risorgimento, the Museo della Battaglia Vittorio Veneto, the Museo Hemingway e della Grande Guerra, the archives of the Foggiani and U.S. 332nd Infantry Regiment WWI Centennial Committee, and is the result of a joint effort coordinated by the Embassy of Italy in Washington, D.C. The use of photographs to underscore the relationship between war and works of art was a domestic propaganda tool, and also provided detailed documentation of efforts made to try and stop these artworks from being damaged and even destroyed. Monuments were protected and wrapped with sacks of sand or seaweed, paintings were packed and sent to safer places, and mattresses placed in front of frescoes and sculptures. Italy preserved most of its artistic treasures and thus identity from ruthless annihilation. At the time, photographers and soldier-painters were extremely important in the figurative world: through their works - such as drawings, sketches and paintings, and in this case photos they captured the horrors of war and transformed them into evidence, as well into something unique: Art.

Industrial Arts Index

There is a growing awareness that international law insufficiently protects common global interests and that States and non-State actors need to work together to protect global aims. The focus of this book is on the different fields of international law where there is a need for global cooperation to achieve common aims, for example: the law of the sea; protection of world cultural heritage; sustainable development, biological diversity and climate change; human rights; and international crimes. The volume also identifies the legal developments which have taken place, for example treaties which use the language of 'common heritage of mankind' or 'common concern of humanity', thereby identifying global concerns and reflecting a global set of values and interests independent of the interests of States.

Considering Anthropology and Small Wars

This book includes a variety of chapters that consider the role and importance of anthropology in small wars and insurgencies. Almost every war since the origins of the discipline at the beginning of the 19th century has involved anthropology and anthropologists. The chapters in this book

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fall into the following myriad categories of military anthropology. Anthropology for the military. In some cases, anthropologists participated directly as uniformed combatants, having the purpose of directly providing expert knowledge with the goal of improving operations and strategy. Anthropology of the military. Anthropologists have also been known to study State militaries. Sometimes this scholarship is undertaken with the objective of providing the military with information about its own internal systems and processes in order to improve its performance. At other times, the objective is to study the military as a human group to identify and describe its culture and social processes. Anthropology of war. As a discipline, anthropology has also had a long history of studying warfare itself. This book considers the anthropology of small wars and insurgencies through an analysis of the Islamic State's military adaptation in Iraq, Al Shabaab recruiting in Somalia, religion in Israeli combat units, as well as many other topics. The chapters in this book were originally published as a special issue of the journal, Small Wars & Insurgencies.

International Relations and Legal Cooperation in General Diplomacy and Consular Relations

In 1996, the International Court of Justice delivered an Advisory Opinion on the legality of the use of nuclear weapons in which the Court stated that "while the existing international law relating to the protection and safeguarding of the environment does not specifically prohibit the use of nuclear weapons it indicates important environmental factors that are properly to be taken into account in the context of the implementation of the principles and rules of the law applicable in armed conflict." The present work analyses this conclusion, focusing on the question whether or not the use of nuclear weapons during international armed conflict would violate existing norms of public international law relating to the protection and safeguarding of the environment. Although the use of weaponry during armed conflict is usually related to the protection of individuals, the rapidly emerging appreciation of, and the worldwide realization of the intrinsic value of, the natural environment as an indispensable asset for the continuation of life, including

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human life, on this planet, both for present and future generations, warrants a thorough and extensive examination of the question of the (il)legality of the employment of nuclear weapons from the point of view of international environmental protection law. The book consists of two parts. Part I discusses the historical development and the effects of nuclear weapons; Part II discusses the protection of the environment during international armed conflict under *ius in bello*, *ius ad bellum* and *ius pacis*. Only then is it possible to assess the legality of the use of nuclear weapons under this particular set of rules.

War [and] Art

War & Art. WWI - USA in Italy. Destruction and Protection of Italian Cultural Heritage During World War I. Catalogo Della Mostra (Washington DC, Ottobre 2017-ottobre 2018). Ediz. Italiana E Inglese

Patchwork in times of plurality encompasses the multitude of actions as a revealing symbol of ethos, actors, organisms, and manifestations of preservation and dialogue frontiers. This plural metaphor, almost like a patchwork, aggregates and yet segregates, conforms, but disfigures, and boosts the meanings which represent this new field that international relations have been recently crossing. Just like the mirror metaphor - that reflects everything to all and, sometimes, intervenes in distortions - the patchwork analogy allowed the book to take responsibility for the disclosure of preservation actions on a global scale. The book has a pioneering role insofar since it is the only publication with such characteristics, concerns, and coverage. The work studies the interconnection between cultural properties and international relations by understanding them as a mosaic before the bridges that intertwine people and borders. The main goal of this work is to illustrate in what way intergovernmental relations have been privileging heritage and culture as acting fields for its broader needs. Therefore, the book addresses topics related to the international agenda, focusing on its less debated themes. Two examples of these undervalued matters are the link between actors, preservationist actions, and the universe of

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world cultural heritage. The book also pursues a critical dialogue between interdisciplinary fields that narrow heritage frontiers in search to contribute with a spectrum of academic perspectives and (inter)national study cases. To serve distinct economic, social, or political purposes, institutionalized heritage (embodied by different values) becomes instrumentalized in a top-down direction. In a development frame, when we perceive culture as indispensable to human life, the past is transformed into exchange currency. Through the creation of alternative fields of action, usually in a bottom-up logic, the present builds new heritage connections. Digital heritage's preservation, dissemination, and appreciation have been representing these same nets.

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