

# WORLD'S HIGHEST STANDARD OF LIVING



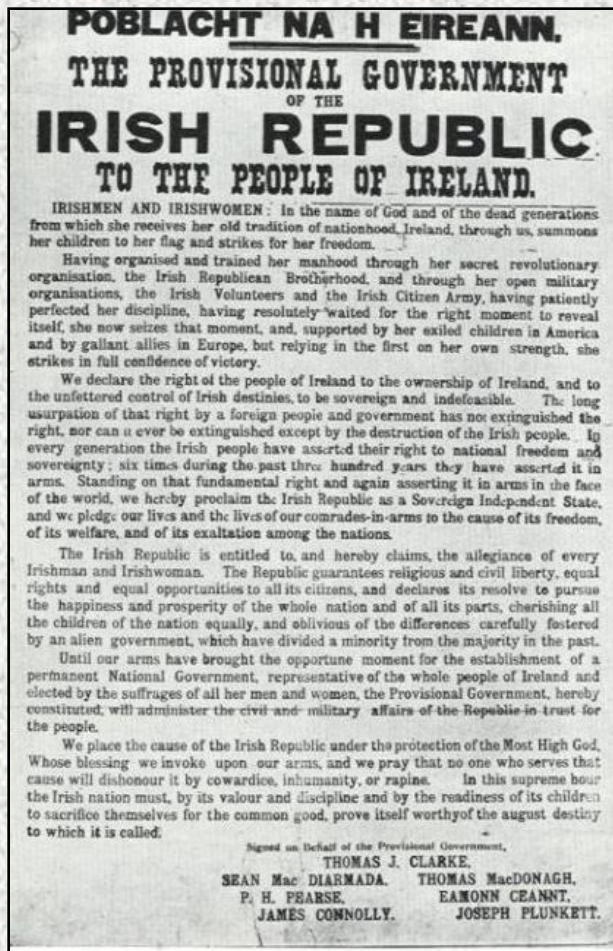
*There's no way  
like the  
American Way*

ENTRE DÚAS GUERRAS MUNDIAIS  
a crise do 29



# A INDEPENDENCIA DE IRLANDA

En 1916 os nacionalistas irlandeses do Sinn Fein iniciaron en 1916 unha rebelión contra o dominio británico, declarando a independencia.



Declaración de Independencia, 1916



Edificio bombardeado en Dublín, 1916

# A INDEPENDENCIA DE IRLANDA

En 1920 un ataque do IRA mata a 14 soldados e funcionarios británicos, ao tempo cos disparos das forzas especiais británicas provocan 12 mortos e 60 feridos.



*Membros do IRA, 1920*



*Detención de membros do Sinn Féin, 1920*



# A INDEPENDENCIA DE IRLANDA

En 1921 o goberno británico viuse obrigado a recoñecer a independencia de Irlanda, agás a zona do Ulster onde vivían moitos protestantes británicos. Esta división non foi aceptada por moitos nacionalistas. Michael Collins, líder do IRA, aceptou o tratado e foi asasinado polos seus antigos correligionarios.



Oposición unionista á autonomía irlandesa



Saída do cárcere de presos nacionalistas, 1921



Michael Collins, 1921

- Por que se opuñan os unionistas á autonomía de Irlanda?
- Por que estaban presos os nacionalistas irlandeses?
- Que obxectivo tiña o asasinato de Michael Collins?
- Que ten cambiado na situación de Irlanda e o Ulster no presente? Como cres que se podía solucionar o conflito?

# A SOCIEDADE DE NAÇÕES

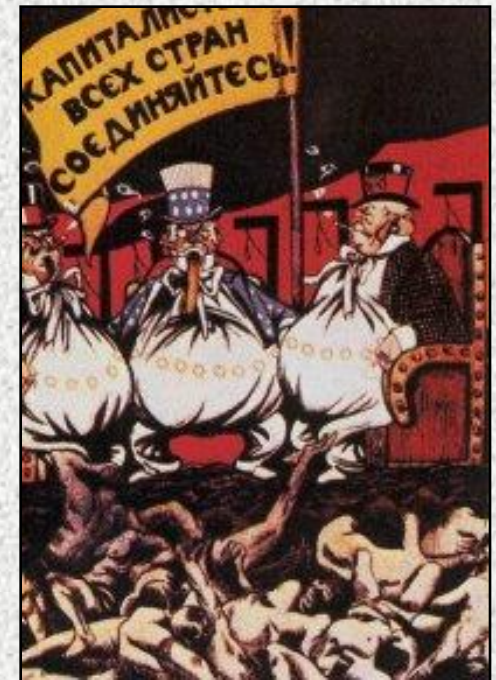
A Sociedade de Nacións creouse no Tratado de Versalles coma un foro internacional onde solucionar os conflitos entre as nacións sen chegar ás armas. Sen embargo, a principal potencia mundial, Estados Unidos, non se integrou na Sociedade.



REAR VIEW.

—Orr in the Chicago Tribune.

Caricatura publicada en EE UU contra a Sociedade de Nacións



Caricatura soviética contra a Sociedade de Nacións

- Na caricatura da esquerda o presidente de EE UU, dirixe o concerto da paz perpetua: que ocultan os 'cantores' nos bolsos? todos? quen non ten nada oculto e por que?
- Na caricatura da dereita a quen representan os 'gordos'? e a xente apisoada debaixo?
- As caricaturas representan a situación real do mundo en 1919? Explica
- Cres que unha institución como a Sociedade de Nacións (e despois a ONU) axuda a evitar guerras ou non serve para nada?

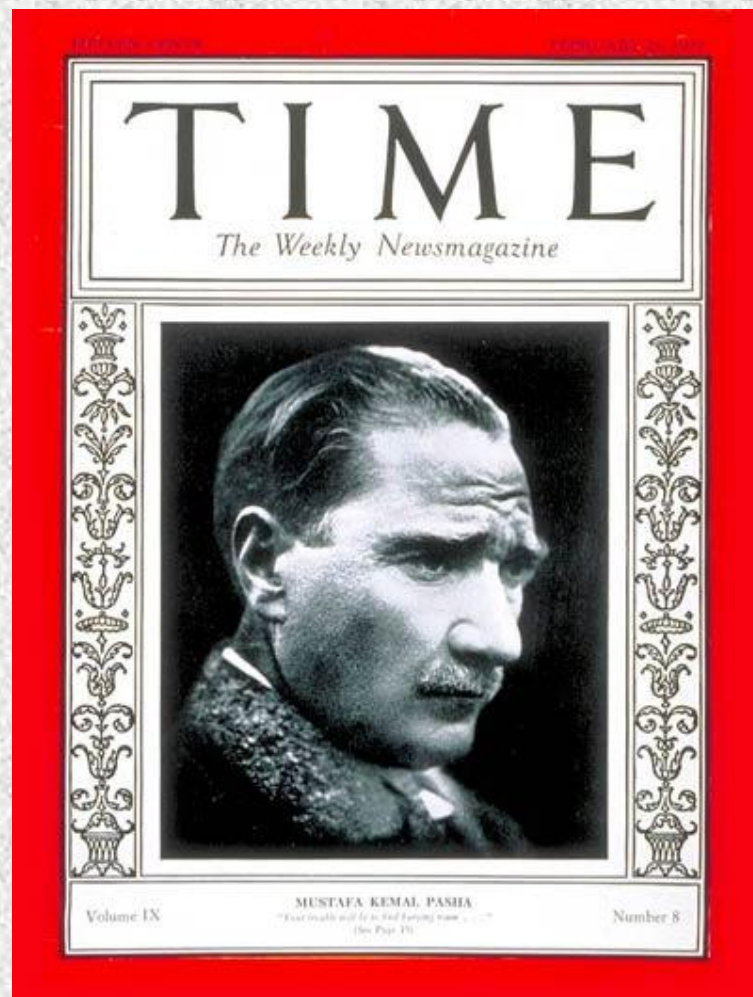


# A REPÚBLICA TURCA

Os nacionalistas turcos, con Kemal á cabeza, crearon a República de Turquía en 1923 despois da desmembración do Imperio Otomano ao final da I Guerra Mundial e da vitoria fronte a Grecia.



Discusión entre Turquía e Grecia polas fronteiras de 1923



Mustafá Kemal, Ataturk

## **A POSTGUERRA EN ALEMAÑA**      **rev. espartaquista**

O levantamento comunista de 1918 en Alemaña fracasou e dous líderes do mesmo: Rosa Luxemburgo e Karl Liebknecht foron asasinados e os seus corpos botados a unha canle.



*Comunista loitando na rúa, 1918*



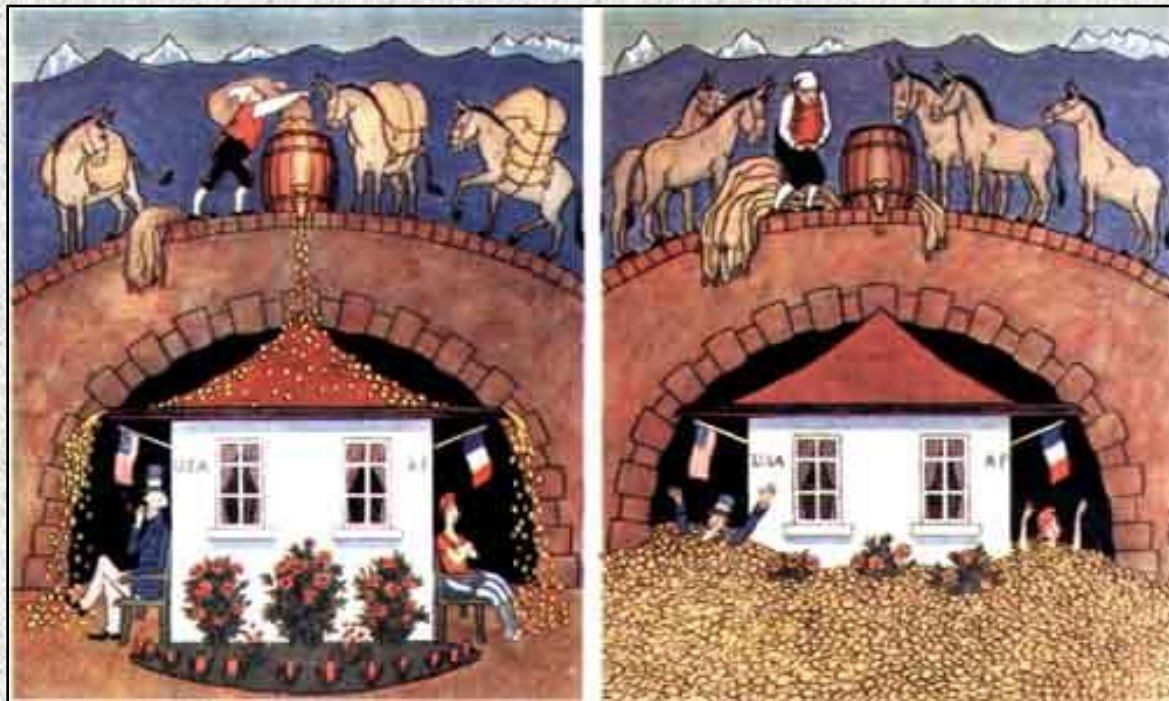
*Enterro de Rosa Luxemburgo e Karl Libknecht, 1919*



# A POSTGUERRA EN ALEMAÑA

tensión e crise

As imposicións recollidas no Tratado Versalles contra Alemaña provocaron un profundo resentimento entre a poboación.



*Estados Unidos e Francia se enriquecen a costa do pobo alemán*



*O pesos das reparacións de Versalles cae sobre o pobo alemán, mentres Wilson observa*



# A POSTGUERRA EN ALEMAÑA

## tensión e crise

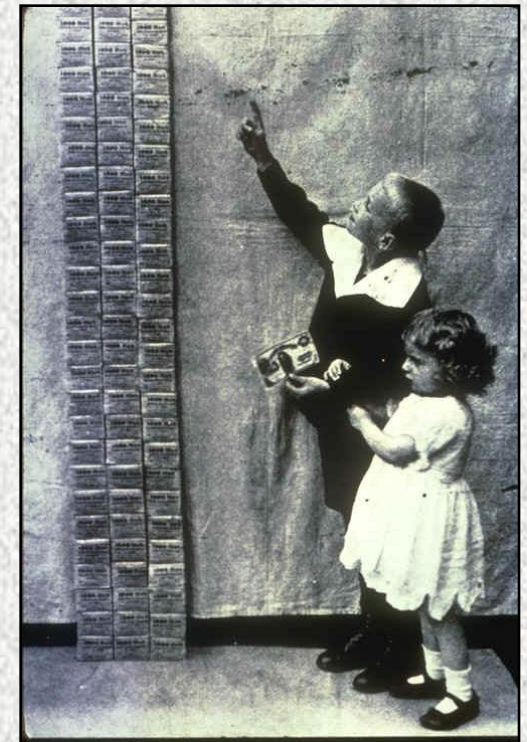
A ocupación francesa do Rhur en 1923 para obrigar a pagar a Alemaña provocou a resitencia dos alemáns e unha graves crise económica, cunha enorme inflación.



Soldado francés no Rhur custodiando un tren de carbón cara Francia



Cartel chamando á resistencia contra a ocupación francesa



Nenos xogando con billetes de marco



# OS ANOS DA CONCORDIA

## tratado de Locarno

O acordo diplomático entre Alemaña e Francia plasmado no Tratado de Locarno (1925) abriu un breve período de relacións pacíficas entre as grandes potencias europeas.



*Briand sementa a paz en Europa*



*Briand dá a benvida a Alemaña na Sociedade de Nacións, 1926*

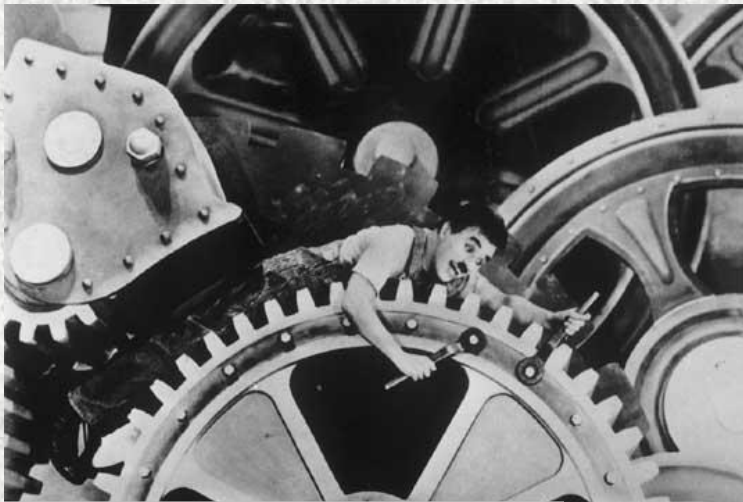


# A ECONOMÍA CAPITALISTA

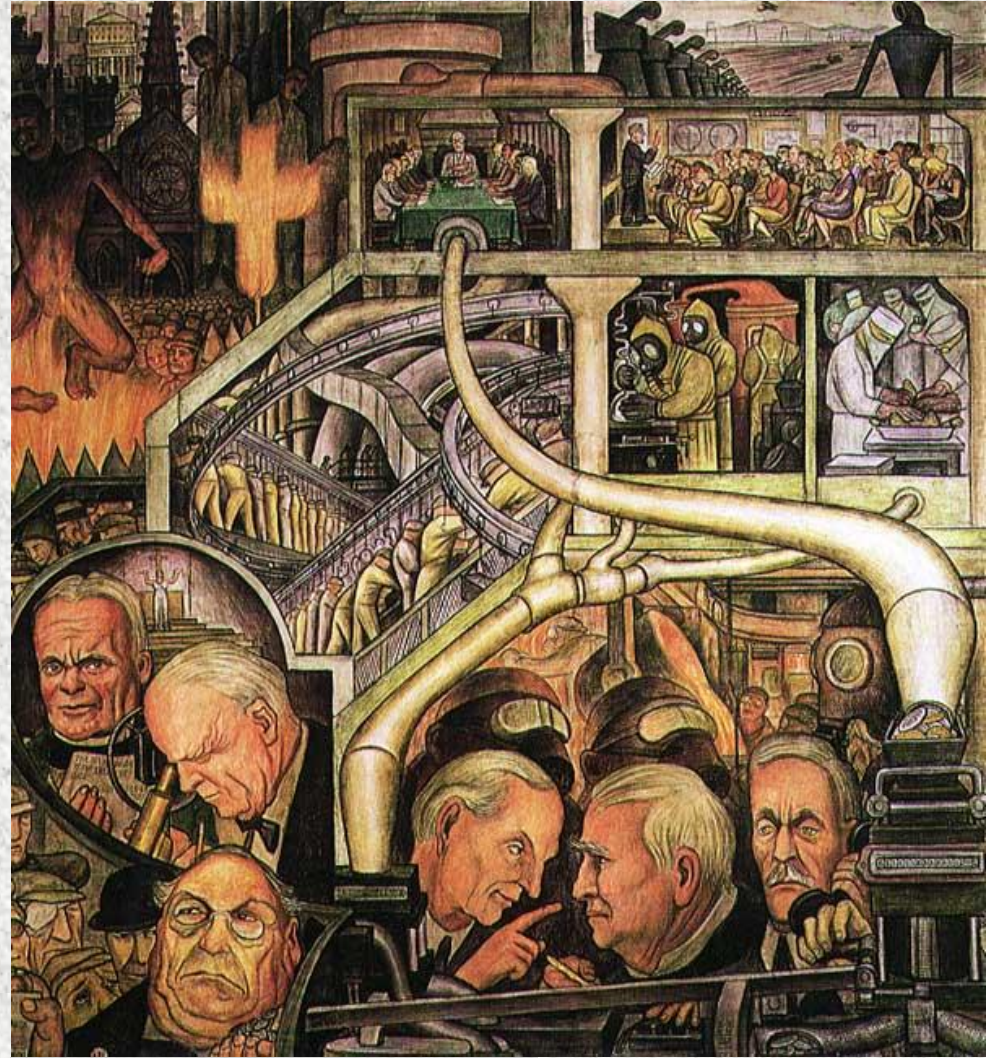
A economía caracterizouse pola crecente importancia da electricidade, os automóviles e o petróleo; e concentración de empresas.



Campo de petróleo en California, 1941



Tempos Modernos, Charles Chaplin 1936

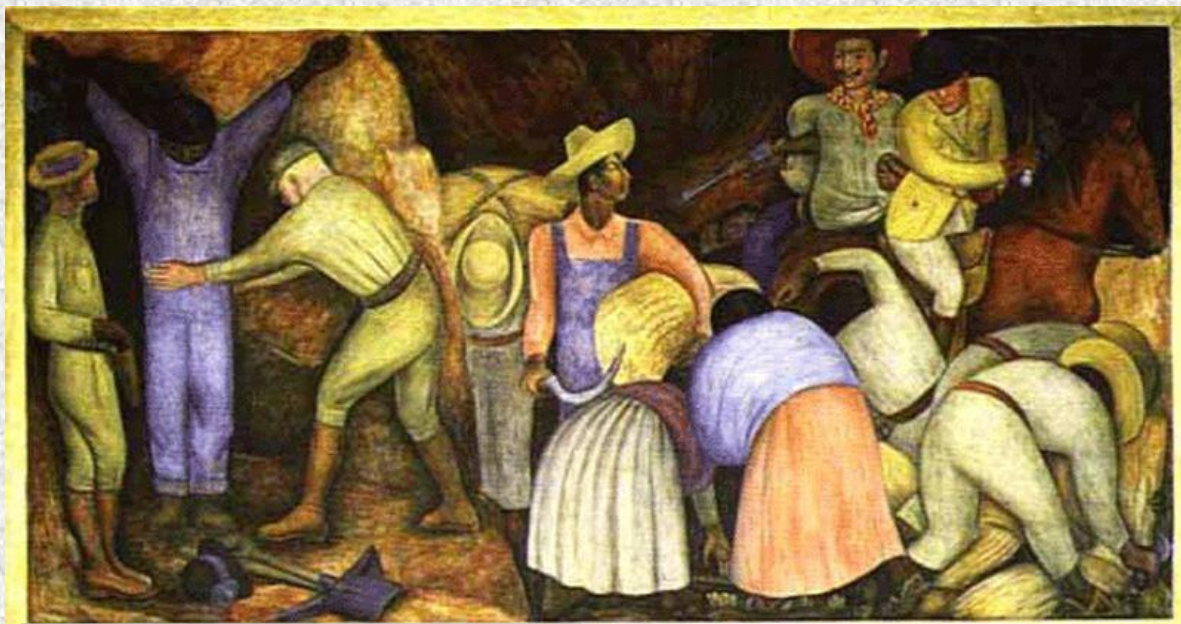


Industria moderna; Diego Rivera 1933



# A ECONOMÍA CAPITALISTA **traballadores e empresarios**

As relacións de produción seguiron baseándose na explotación laboral dos obreiros por parte dunha minoría de empresarios que acumularon beneficios.



*Los explotadores; Diego Rivera 1926*



*Folga Xeral en Gran Bretaña, 1926*



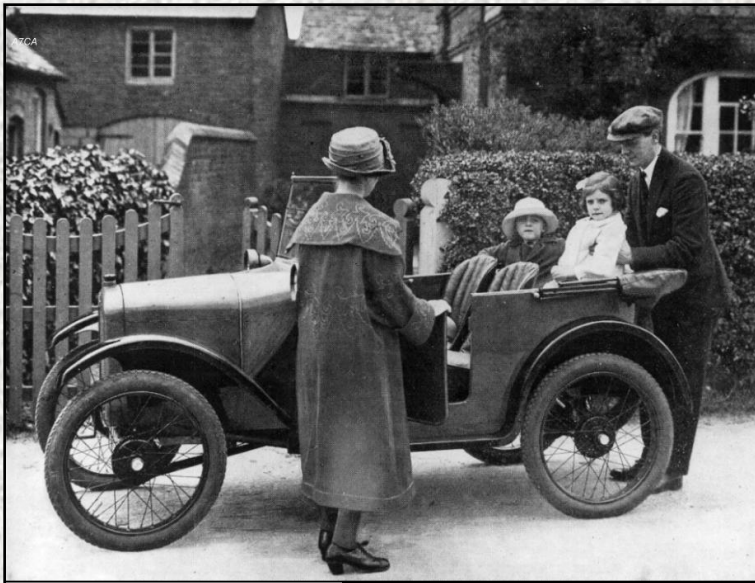
*Rose Zehner, folga en Cintroën; Willy Ronis 1938*



# A ECONOMÍA CAPITALISTA

os felices anos vinte

A partir de 1921 houbo un forte crecemento da economía, sobre todo nos Estados Unidos, que estivo vencellado ao desenvolvemento do consumo de masas.



*Familia con coche, 1923*



*Portada dunha revista, 1926*



*Nova York, 1931*



# A ECONOMÍA CAPITALISTA

os felices anos vinte

Os salarios máis altos, as compras a crédito e a publicidade agresiva fomentaron o consumo.



*Publicidade radio, 1924*



*Publicidade construcción, anos 30*



*Publicidade de Good Year en Wisconsin, 1930*



*Cartel de LNER (ferrocarrís de Londres), 1926*



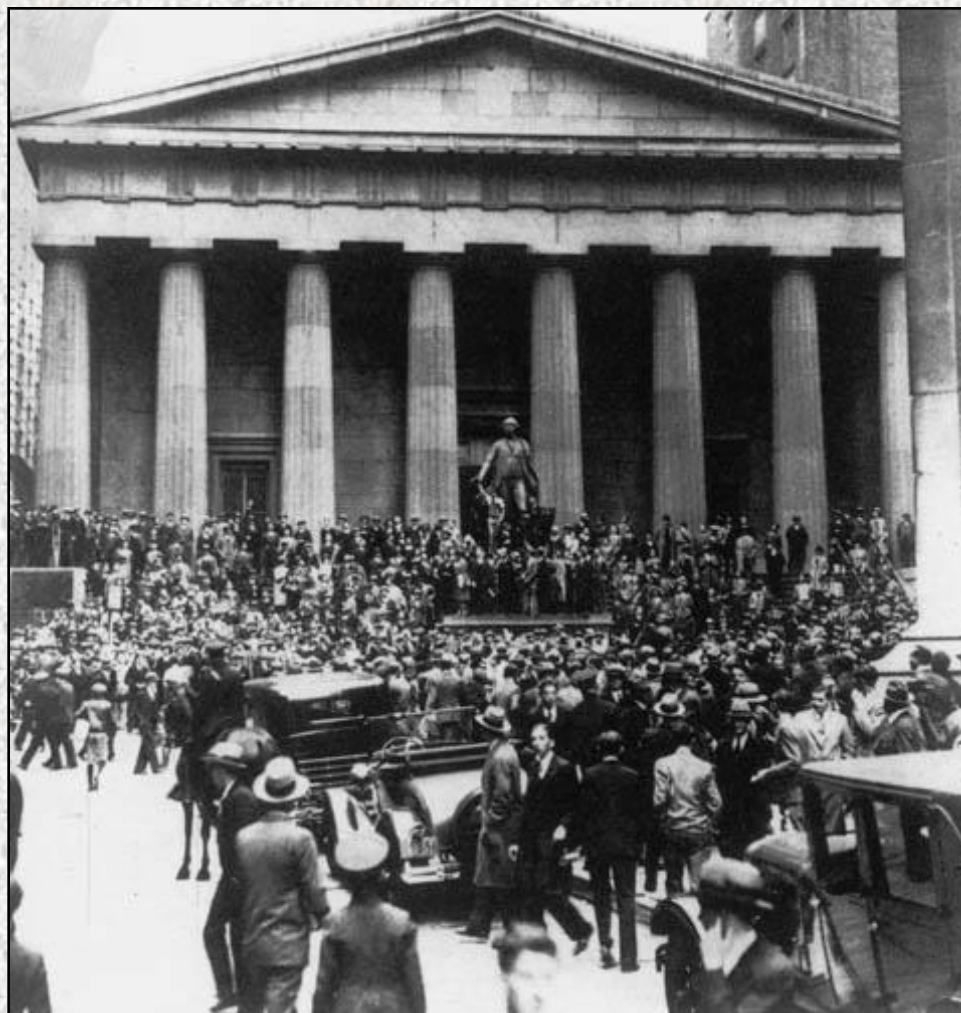
# A GRAN DEPRESIÓN

## O CRACK DE 1929

O 24 de outubro de 1929 produciuse o afundimento de Wall Street, o desastre bolsista máis importante da historia, arruinando a miles de persoas.



Vendo coche por 100\$, perdino todo na Bolsa



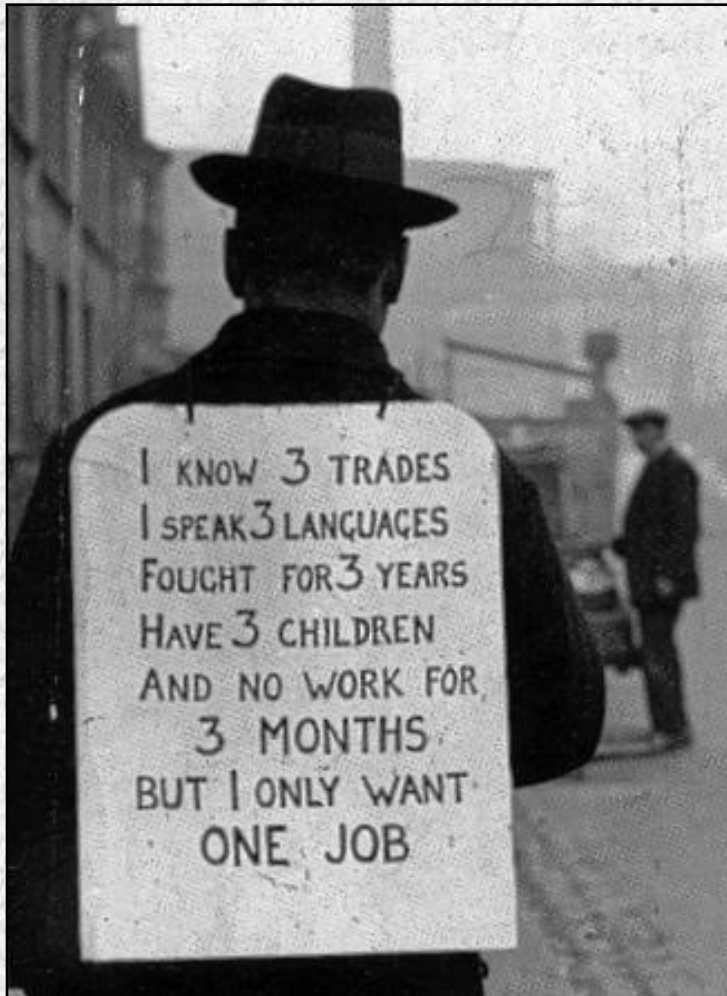
Pánico en Wall Street; Billie Lovie outubro 1929



# A GRAN DEPRESIÓN

## O CRACK DE 1929

O crack provocou o descenso da produción e do emprego, primeiro nos Estados Unidos e despois en todo o mundo.



*Parados buscando traballo en Nova Iork*

# A GRAN DEPRESIÓN

## unha crise mundial

O crack provocou o descenso da produción e do emprego, primeiro nos Estados Unidos e despois en todo o mundo.



*Manifestación de parados en Londres, 1931*



*Multitude diante dunha caixa de aforros en Alemaña, 1932*



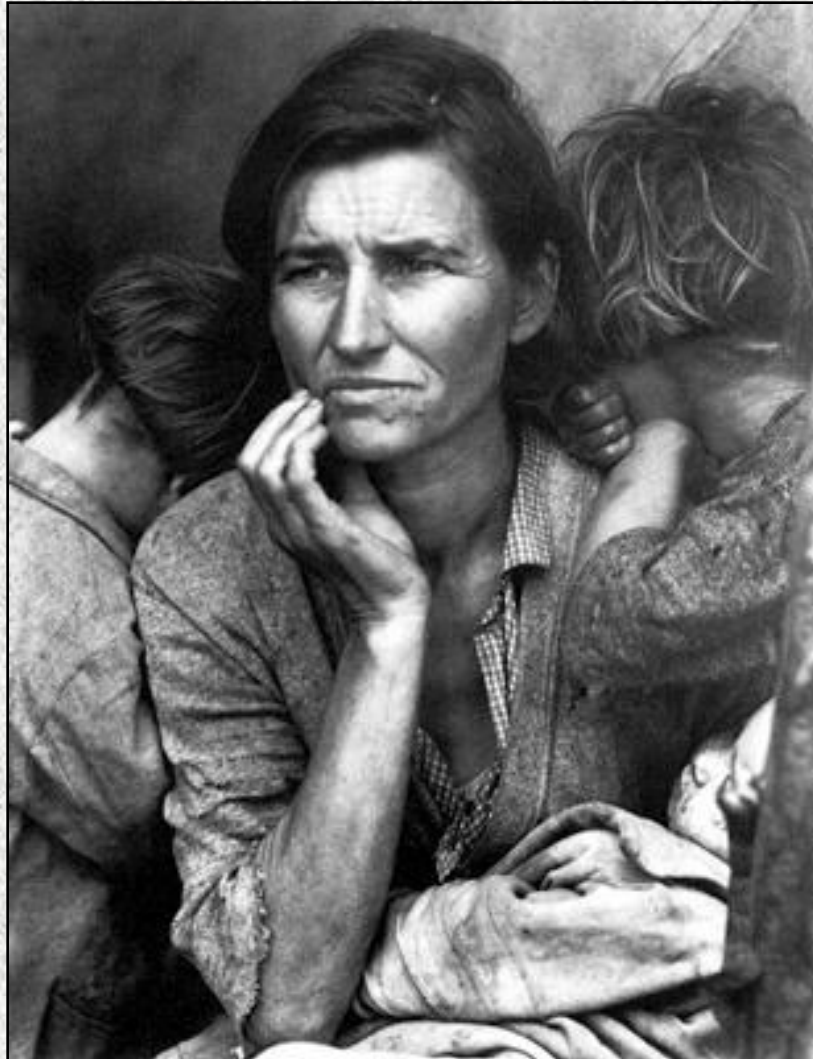
*Muller co fillo na rúa, Santiago de Chile 1932*



# A GRAN DEPRESIÓN

## campesiños emigrantes

A crise prolongouse ao longo da década, sendo especialmente grave a situación dos campesiños dos Medio Oeste de Estados Unidos, obrigados a emigrar cara o oeste, nunhas condicións dramáticas.



*Nai emigrante; Dorothea Lange, 1936*



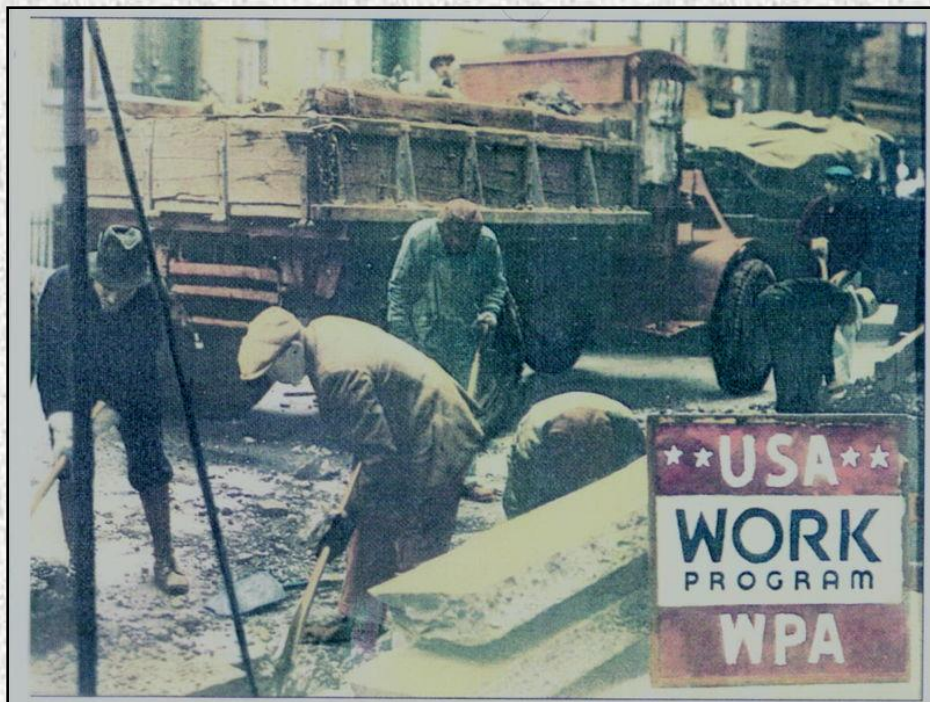
*Familia campesiña de Alabama; Walker Evans, 1936*

- Define cunha palabra a expresión das persoas que aparecen nestas fotos.
- Quen cres que se viu máis afectado pola Crise, os compradores de accións na Bolsa ou os obreiros e campesiños? por que?
- Que debería facer o Estado para paliar os efectos da crise?
- Se hoxe se producise unha crise semellante, como cres que che afectaría a ti? quen serían os máis prexudicados da sociedade española?

# A GRAN DEPRESIÓN

## O New Deal

Ao chegar Roosevelt á presidencia de EE UU en 1932 puxo en marcha un programa de intervención estatal na economía, seguindo os postulados de Keynes, para fomentar o investimento e o emprego. A economía non se recuperou de todo ata a II Guerra Mundial.



*Poster publicitario do programa WPA, 1935*



*Viñeta republicana crítica co New Deal, 1942*





A SOCIEDADE



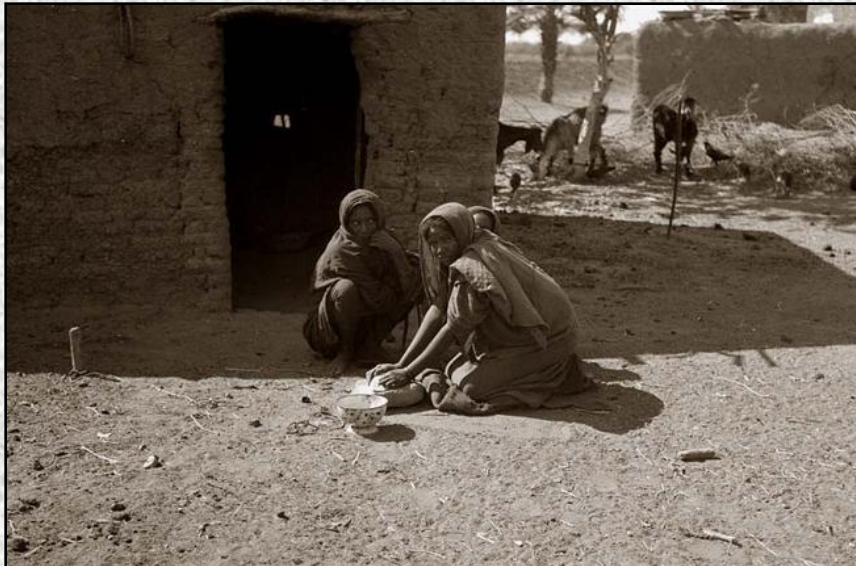
# OS TRABALLOS



*Familia campesina peruana con papas; Chambi 1934*



*Campesiños ingleses con tractor, 1928*



*Moendo gran nunha aldeia africana, 1936*



*La Molendera; Diego Rivera, 1924*



# OS TRABALLOS



*California, 1928*



*Arando, Próximo Oriente anos 30*



*Portadores de auga, Uganda 1936*



# OS TRABALLOS



*Cargando terra, Próximo Oriente, 1925*



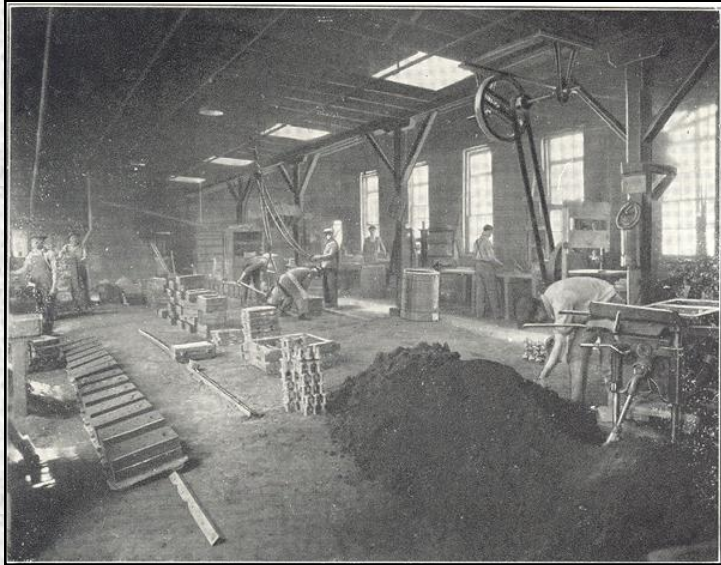
*O obreiro; August Sander, 1925*



*Canteiros; Próximo Oriente, anos 30*



# OS TRABALLOS



*Fundición; 1930*



*Nave da Fokker en Amsterdam, 1936*



*Mineiros galeses, 1931*



*Lavadeiras portuguesas; Beloniel, anos 20*



# AS MULLERES



*Muller e nenas de Alxer, anos 30*



*Mulleres de kenia, 1936*



*Americanas costureiras, 1925*



# AS MULLERES



*Mozas inglesas no Folies- Bergeres, 1932*



*Prostituta nunha rúa de Francia, 1921*



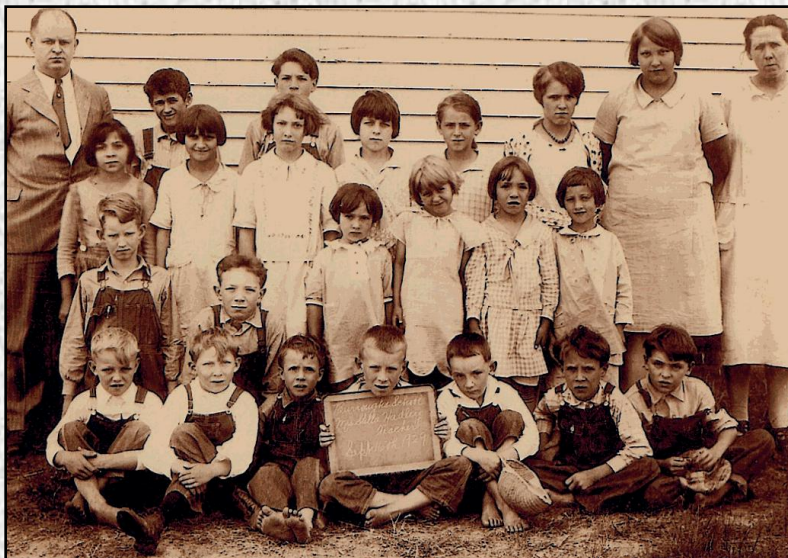
# A ESCOLA



*Escola de nenos e escola de nenas; Arquivo Casasola, México*



# A ESCOLA



*Escola britânica em 1926*



*Titulados nun colexio católica, 1929*



*Mestra e castigado, 1938*



*Aula, 1930*



# EE UU: PROHIBICIÓN E GANGSTERISMO



*Piquete de mulleres a favor da Lei Seca, Madison, 1917*



*Almacén clandestino de alcohol, Chicago*



*A matanza do Día de San Valentín na prensa; Chicago 1929*



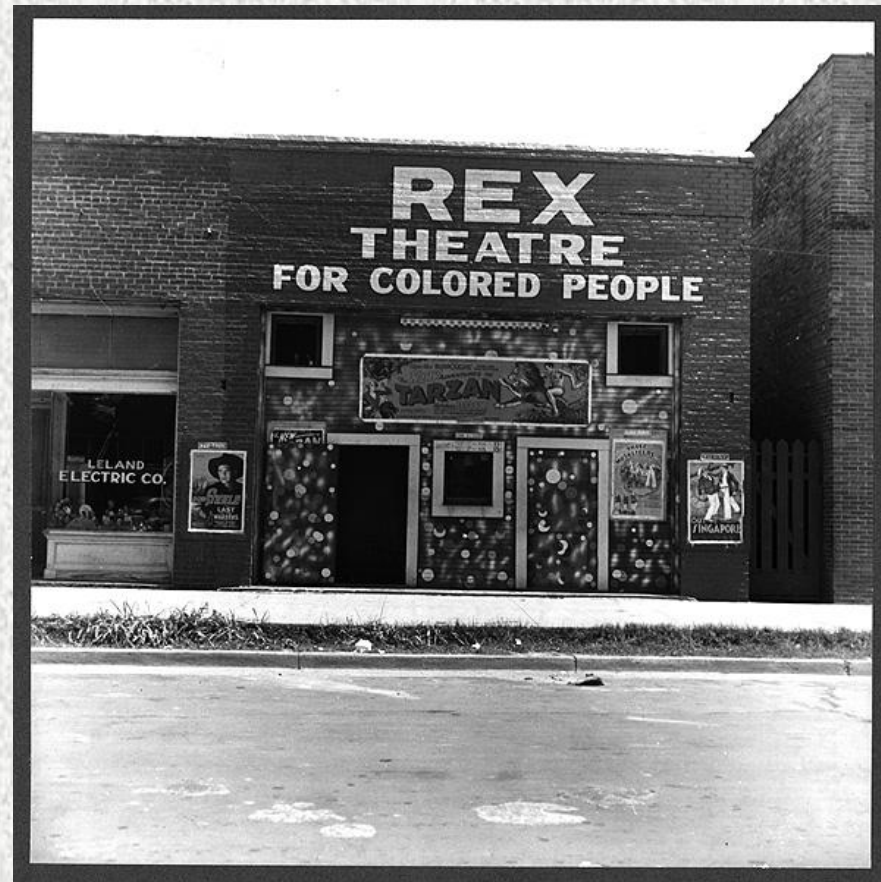
# EE UU: RACISMO



*Manifestación do Ku Klux Klan en Washington, 1925*



*Estación de autobuses en Carolina do Norte; John Delano 1940*



*Delta do Mississippi; Dorotea Lange, 1937*





*'Flappers', anos 20*



*Cotton Club, Nova Iork, anos 30*



# OCIO



Campo de vacaciones, anos 30



Campo de vacaciones en Gran Bretaña, 1930



Bailando na praia, 1932



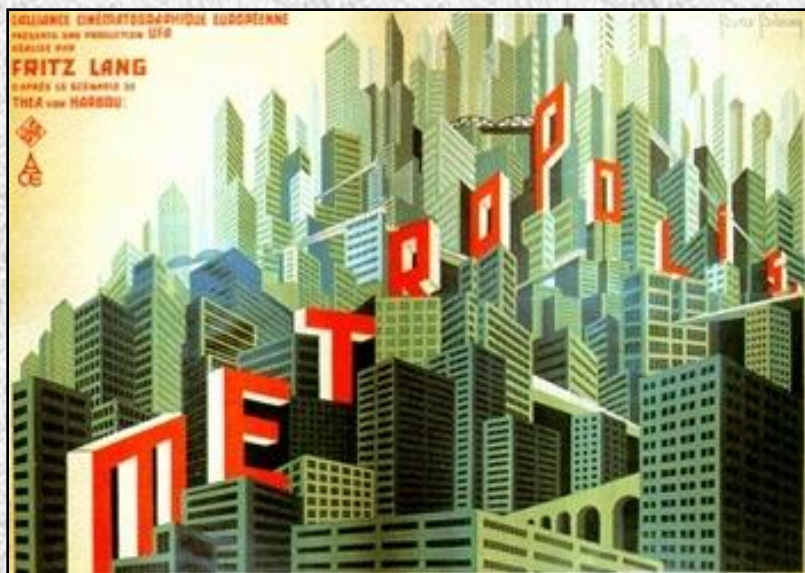
# OCIO



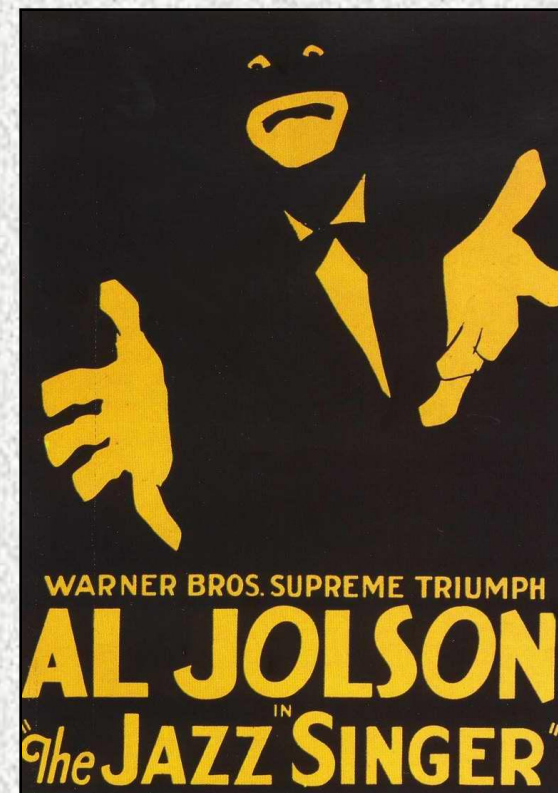
Rodolfo Valentino e Gloria Swanson



El Chico, Charles Chaplin 1921



Metrópolis, de Fritz Lang, 1926



El cantor de jazz, 1927 (primeira película sonora)



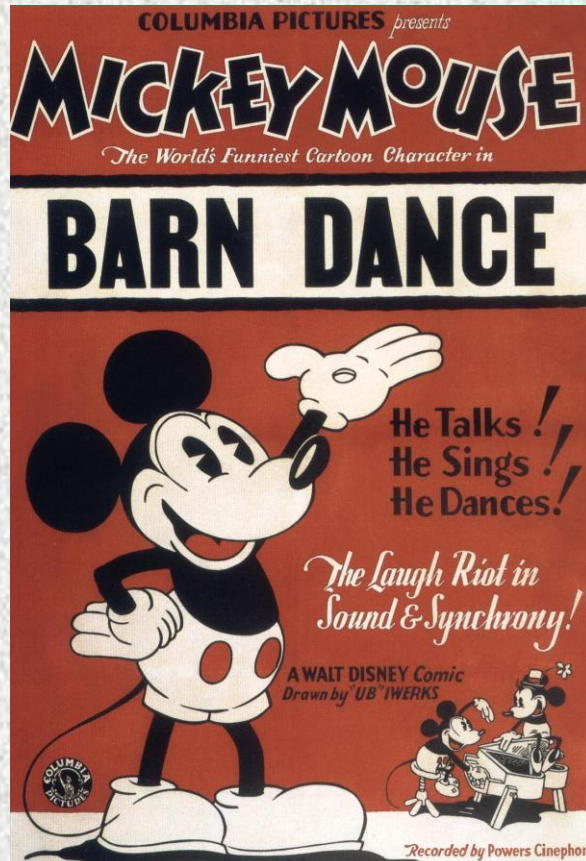
# OCIO



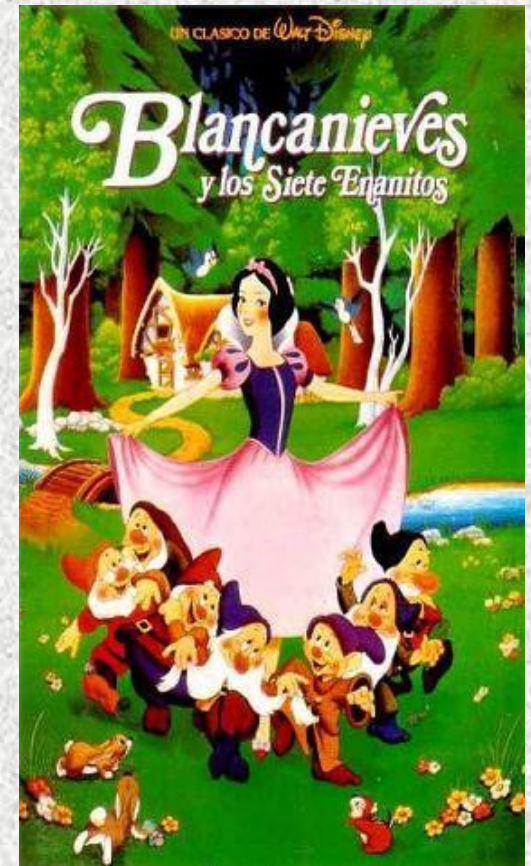
Dracula, 1931



King Kong, 1933



Mickey Mouse, 1929

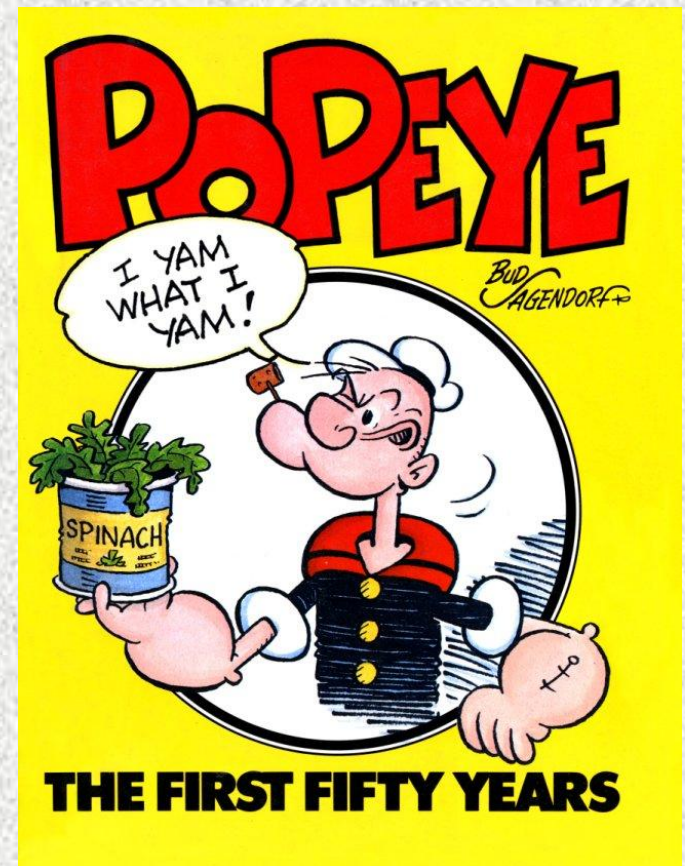


Blancanieves, 1937





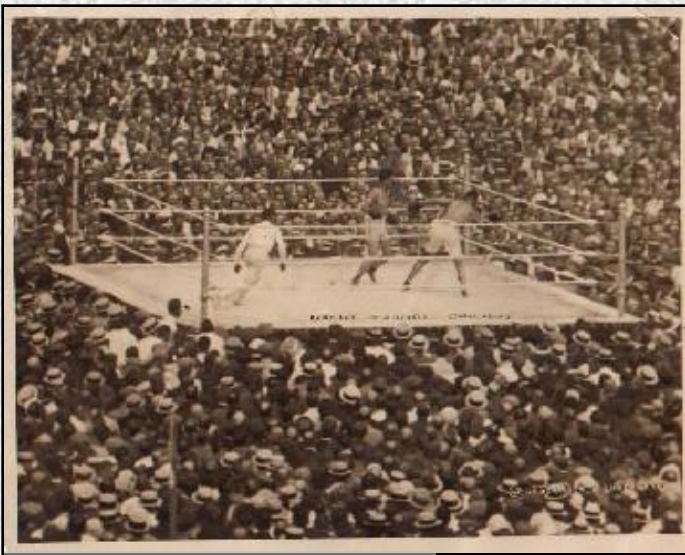
*Tintin de Hergé, 1929*



*Popeye de Elzie Crisler Segar, 1929*



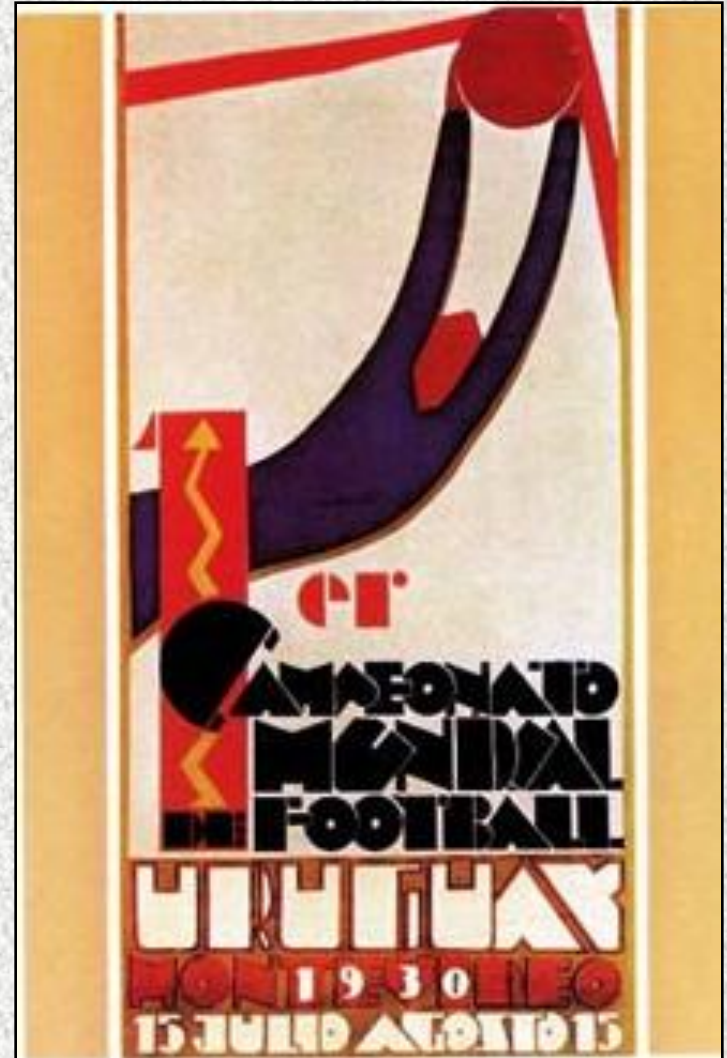
# OCIO



*Combate de boxeo, 1921*



*Equipo escolar de fútbol británico, 1928*



*Primeiro Campeonato Mundial de Fútbol en Uruguay, 1930*





Ondas de publicidade, 1932



Comercio de gramófonos, anos 20



Multitude reunida para escoitar un partido de fútbol pola radio na Praza do Rossio, Lisboa, 1923

## "MODERN BOY" is TELEVISED!

**Right up to date, as usual, MODERN BOY brings you all the wonders of a new marvel—gives you amazing facts gathered by its own Special Representative when he went to the new Television Station in London and got the thrill of his life seeing himself televised!**

G O on the set, I was told, do what I like, my what I like. Then get ready to handle it if I want a surprise. The camera man was in the room, the camera hanging just at an arm behind the window, the microphone hanging just above my head. I opened my Modern Boy and read some "Just My Folks". I was rushed off into the dark mystery of the Control Room, told to watch a small screen. It suddenly sprang to life—and there was I, just walking into the set at the beginning of my "turn". My voice came from the loudspeakers. It was Modern Boy's Special Representative, bringing thirty seconds of his life all over again! And as I watched that screen, so could people for twenty-five miles around, as they sat home at that very instant! The film had made, transmitted while it was still wet, could be dried off and transmitted over and over again. The apparatus used just as easily have filmed me in the office, and televised it afterwards from Alexander Palace.

"This is marvellous!" I gasped.

"Here it's marvellous," said my friend. "But come along to the Marconi place—there are more wonders there."

DIFFERENT persons have different opinions. I saw a chap playing a violin, with orchestral accompaniment. Grouped around the violin and orchestra were four cameras, similar to the one which had looked down on us from the balcony when we arrived. I got some facts about them, too. Here they are!

Cameras are called Enkylons. Inside it is a special sensitive plate which looks at the scene, takes what it sees into electrical impulses, which go along the thick cable connected to the camera, straight to the transmitter. This plate never wears out, does not need renewing, works under ordinary lighting conditions indoors, and can be used out of doors in a half light. An Electric Eye, you might call it.

But what was at once I, that was something I had to go up into the Control Room to appreciate. I climbed up, and I got back at the illustration on this page, you can see where I found myself. See those square labelled "Monitor Viewing Screen"? Those were first of them—each giving a different view of the scene in the studio, and showing the violinist, long shot of him, and two different angles on the orchestra. Then I was taken to a room in which an ordinary television receiver was working. I saw the violinist in close-up, heard him play. The second went on, but the view suddenly faded, and a "shot" of the orchestra took its place. The men in the Control Room, by turning knobs, could take from one camera to another, mix the scene as much as they liked!

SUDDENLY the music stopped, some scribbling was done, and on one of the screens appeared a picture view looking right over London. They had "faded in" the East End from the balcony. Buildings and smoke in the distance, you and I, and you and I, the foreground, even climbing up the steps, people going out. This was the view that the television transmitter had of me arriving—as when we left, without flicker. I don't know if you notice what this window camera is doing, connected by cable to the transmitting station. It's called a "mirror in the lid," reflecting the picture from the top of a window "looking out" into the room. A view, with £5,000 worth of apparatus on hand, will show the whole procession with the elements of a modern studio.

Make no mistake about it, television is a new perfection as of four hundred lines of light and shadow, each sent separately through the ether and built up in the receiver as a perfect picture. "Seeing to show how fast the whole picture is built up, it's called a "mirror in the lid," reflecting the picture from the top of a window "looking out" into the room. A view, with £5,000 worth of apparatus on hand, will show the whole procession with the elements of a modern studio.

The picture on the home receiver is bright, clear, and distinct—making to show you that it is really made up of four hundred lines of light and shadow, each sent separately through the ether and built up in the receiver as a perfect picture. "Seeing to show how fast the whole picture is built up, it's called a "mirror in the lid," reflecting the picture from the top of a window "looking out" into the room. A view, with £5,000 worth of apparatus on hand, will show the whole procession with the elements of a modern studio.

Whitney TV  
Reproduction by permission of Whittell & Co., Television Ltd.

Un artigo moderno, a televisión, 1936



# Elecciones en Francia





