Iconography Of Power Soviet Political Posters Under Lenin And Stalin

The Russian Worker

The Russian Worker

Roots of Rebellion

1984 is George Orwell's terrifying vision of a totalitarian future in which everything and everyone is slave to a tyrannical regime lead by The Party. Winston Smith works for the Ministry of Truth in London, chief city of Airstrip One. Big Brother is always watching you. Every poster, the Thought Police uncover every act of betrayal. When Winston finds love with Julia, he discovers that life does not have to be dull and life, and awakens to new possibilities. Despite the police helicopters that hover and circle overhead, Winston and Julia begin to question the Party; they are drawn towards conspiracy. Yet Big Brother will not tolerate dissent - even in the mind. For those with original thoughts they invented Room 101...}

The Oxford Handbook of Communist Visual Cultures

The total art of Stalinism: the visual discourse on power and the Russian Communist Party. The book records the history of the output of the ceramics factories of Russia after the Revolution, both in a readable, informative text and with superb photographs.

Framing Mary

This book records the history of the output of the ceramics factories of Russia after the Revolution, both in a readable, informative text and with superb photographs.

Stalin's Holy War

"Aiming at the removal of religion from the sacred spaces of Soviet life was not enough. Then, in the final years of the Soviet experiment, Mikhail Gorbachev—in a stunning and unexpected reversal—abandoned atheism and introduced religion into reality. Yet even with its monopoly on ideology and power, the Soviet Communist Party never succeeded in overcoming religion and creating an atheist society. A Sacred Space Is Never Empty presents the first history of Soviet atheism under Lenin and Stalin."--

Icons of Power

Framing Mary

The Russian Orthodox Resurgent

When the Bolsheviks set out to build a new world in the wake of the Russian Revolution, they expected religion to die off. Soviet power used a variety of tools---from education to propaganda to terror---to turn its vision of a Communist world without religion into reality. Yet even with its monopoly on ideology and power, the Soviet Communist Party never succeeded in overcoming religion and creating an atheist society. A Sacred Space Is Never Empty presents the first history of Soviet atheism from the 1917 revolution to the dissolution of the Soviet Union in 1991. Drawing on a wealth of archival material and in-depth interviews with those who were on the front lines of Communist ideological campaigns, Victoria Smolkin argues that to understand the project of Soviet atheism, we must make sense of Soviet atheism. Smolkin shows how atheism was reimagined as an alternative cosmology with its own set of positive beliefs, practices, and spiritual commitments. Through its engagements with religion, the Soviet leadership realized that removing religion from the "sacred spaces" of Soviet life was not enough. Then, in the final years of the Soviet experiment, Mikhail Gorbachev—in a stunning and unexpected reversal—abandoned atheism and introduced religion into Soviet public life. A Sacred Space Is Never Empty explores the meaning of atheism for religious life, for Communist ideology, and for Soviet politics.

Soviet Posters

The Oxford Handbook of Communist Visual Cultures

Russia under Stalin's brutal dictatorship based on a cult of personality which was enforced through a reign of terror. The book tells a seemingly simple story of farm animals who rebel against their master in the hope of stopping their exploitation by the rich and powerful. George Orwell's celebrated novella, Animal Farm, is a biting, allegorical, political satire on totalitarianism in general and Stalinism in particular. One of the most famous works in modern English literature, it is a telling comment on Soviet Russia under Stalin's brutal dictatorship based on a cult of personality which was enforced through a reign of terror. The book tells a seemingly simple story of farm animals who rebel against their master in the hope of stopping their exploitation by the rich and powerful.
The Occult in Russian and Soviet Culture

Symbolism and Politics is a timely intervention into ongoing debates around the function of political symbols in a historical period characterized by volatile electoral behaviour, fragmented societies in search of collective identifications, and increasingly polarized political models. Symbols are central features of organized human life, helping to define perception, shaping the way we view the world and understand what goes on within it. But, despite this key role in shaping understanding, there is never a single interpretation of a symbol that everyone within the community will accept, and the way in which symbols can mobilize antagonistic political factions demonstrates that they are as much a central element in power struggles as they are avenues to facilitate processes of identification. This dual potential is the object of discussion in the chapters of this book, which sheds new light on our understanding of the political function of symbols in a historical period. Symbolism and Politics will be of great interest to scholars working on Political Symbols, Nationalism, Regime Change and Political Transitions. The chapters originally published as a special issue of Politics, Religion & Ideology.

Constructing Revolution

For many contemporary Jews, Israel no longer serves as the Promised Land, the center of the Jewish universe and the place of final destination. In New Jews, Caryn Aviv and David Shneer provocatively argue that there is a new generation of Jews who can’t consider themselves to be eternally wandering, forever outsiders within their communities and seeking to find their homeland. Instead, these New Jews are at home, whether it be in Buenos Aires, San Francisco or Berlin, and are rooted within communities of their own choosing. Aviv and Shneer argue that Jews have come to the end of their diaspora; wandering no more, today’s Jews are settled. In this wide-ranging book, the authors take us around the world, to Moscow, Jerusalem, New York and Los Angeles, among other places, and find vibrant, dynamic Jewish communities where Jewish identity is increasingly flexible and inclusive. New Jews offers a compelling portrait of Jewish life today.

The Commissariat of Enlightenment

China’s ascent to the ranks of the world’s second largest economic power has given its revolution a better image than that of its Russian counterpart. Yet the two have a great deal in common. Indeed, the Chinese revolution was a carbon copy of its predecessor, but not so much of the failures of the Russian model, but of its inability to adapt to an overcrowded third-world country. Yet, instead of correcting that model, Mao decided to go further and faster in the same direction. The aftereffect of an earthquake may be weaker, but the Great Leap Forward of 1958 in China was far more destructive than the Great Turn of 1929 in the Soviet Union. It was conceived with an idealistic end but failed to take all the possibilities into account. China’s development only took off after, and thanks to, Mao’s death, once the country turned its back on the revolution. Lucien Bianco’s original comparative study highlights the similarities: the all-powerful bureaucracy; the over-exploitation of the peasantry, which triggered the two worst of the European famines of the 20th century; control over writers and artists; repression and labor camps. The comparison of Stalin and Mao that completes the picture, leads the author straight back to Lenin and he quotes the observation by a Chinese historian that, “If at all possible, it is best to avoid revolutions altogether.”

New Jews

Between the late 1920s and the early 1960s, one of the most persuasive personality cults of all times saturated Soviet public space with images of Stalin. A torrent of portraits, posters, statues, films, plays, songs, and poems galvanized the Soviet population and inspired leftist activists around the world. In the first book to examine the cultural products and production methods of the Stalin cult, Jan Plamper reconstructs a hidden history linking artists, party patrons, state functionaries, and ultimately Stalin himself in the alchemical project that transformed a pokhvoyed Georgian into the embodiment of global communism. Departing from interpretations of the Stalin cult as an outgrowth of Russian mysticism or Stalin’s psyche projected into the void of the past, Plamper argues within a broader psychic and historical perspective that the Stalin cult is a unique case of the manipulation of historicity for a political end in the twentieth century. Plamper’s lavishly illustrated and accessibility written study will appeal to anyone interested in twentieth-century history, visual studies, the politics of representation, dictator biography, socialist realism, and real socialism.

The Stalin Cult

 Histories of the USSR during World War II generally portray the Kremlin’s restoration of the Russian Orthodox Church as an attempt by an ideologically bankrupt regime to appeal to Russian nationalism in order to counter the threat of Nazi invasion. Here, Steven Merritt Miner argues that this version of events, while not wholly untrue, is incomplete. Using newly opened Soviet-era archives as well as neglected British and American sources, he examines the complex and profound role of religion, especially Russian Orthodoxy, in the policies of Stalin’s government during World War II. Miner demonstrates that Stalin decided to restore the Church to prominence not primarily as a means to stoke the fires of Russian nationalism but as a tool for restoring the nation to a dominant position in the world economy. In this authoritative study, the Church’s postwar rehabilitation is shown as essential to the survival of the Soviet Union. The Stalin Cult tells the fascinating story of these individuals’ return to canonical status during the darkest days of the Stalin era. An inherently interdisciplinary project, Epic Revisionism features pieces on literary and cultural history, film, opera, and theater. This volume pairs scholarly essays with selections drawn from Stalin-era primary sources—newspaper articles, unpublished archival documents, short stories—to provide students and specialists with the richest possible
understanding of this understudied phenomenon in modern Russian history. "These scholars shed a great deal of light not only on Stalinist culture but on the politics of cultural production under the Soviet system."—David L. Hoffmann, Slavic Review

Revolutionary Ceramics

NEW YORK TIMES BESTSELLER • From the Pulitzer Prize-winning critic comes an impassioned critique of America's retreat from reason We live in a time when the very idea of objective truth is mocked and discounted by the occupants of the White House. Discredited conspiracy theories and ideologies have resurfac, proven science is once more up for debate, and Russian propaganda floods our screens. The wisdom of the crowd has usurped research and expertise, and we are each left clinging to the beliefs of the moment or our chosen media sources. How did truth become an endangered species in contemporary America? This decline began decades ago, and in The Death of Truth, former New York Times critic Michiko Kakutani takes a penetrating look at the cultural forces that contributed to this gathering storm. In social media and literature, television, academia, and politics, Kakutani identifies the trends-originating on both the right and the left-that have combined to elevate subjectivity over factuality, science, and common values. And she returns us to the words of the great critics of authoritarianism, writers like George Orwell and Hannah Arendt, whose work is newly and very relevant. With remarkable erudition and insight, Kakutani offers a provocative diagnosis of our current condition and points toward a new path for our truth-challenged times.

Pedagogy of Images

This massive book of Soviet propaganda posters, many rare and never before published, is at once a revealing historical document and a sublime example of graphic art at its best. Dating from 1917 to the beginning of the Cold War, the posters in this book feature the work of such major Russian ground-breaking avant-garde designers as El Lissitzky and Alexander Rodchenko as well as extraordinary works by anonymous artists. Presented in full color, the 250 posters gathered here range in themes from the legacy of alcohol abuse and the creeping Nazi menace to illustrations of utopian harmony and the Soviet industrial machine. A brief illustrated introduction offers a chronological overview of the period that produced such eloquent art, which has long been a major source of inspiration to artists and designers.

Visual Histories of Occupation

Drawing on such diverse sources as propaganda art, the trade union press, workers' memoirs, and materials in recently opened Soviet archives, this is the first book to examine the shifting identity of the "working class" in late tsarist and early Soviet societies. New essays by fifteen leading historians show how Russian workers responded to attempts to make them Soviet. Initial chapters consider power relations and working-class identity in imperial Russia. The effects of the revolutionary upheavals of 1917 to 1921 on labor relations among printers and coal miners are then discussed. Addressing subsequent decades, other essays document the situation of cotton workers and white-collar workers embroiled within the ambiguities of the New Economic Policy or challenge the appropriateness of "class" analysis for the Stalin era. Additional chapters reconstruct workers' responses to the Great Purges and trace the significance of class in visual and verbal discourse. Making Workers Soviet will be central to the current rethinking of Soviet history and of class formation in noncapitalist settings.

Symbols and Legitimacy in Soviet Politics

The Soviet Union is often presented as a largely isolated and idiosyncratic state. Soviet Internationalism after Stalin challenges this view by telling the story of Soviet relations with Latin America, Tobias Kuprech reveals that, for people in the Second and Third Worlds, the Cold War meant not only confrontation with an ideological enemy but also increased interconnectedness with distant world regions. He shows that the Soviet Union looked quite different from a southern rather than a Western point of view and also charts the impact of the new internationalism on the Soviet Union itself in terms of popular perceptions of the USSR's place in the world and its political, scientific, intellectual and cultural reintegration into the global community.

A Sacred Space Is Never Empty

Here, for the first time in English translation, are contemporary accounts of working-class life during the final decades of the Russian Empire. Written by workers and other close observers of their milieu, these five selections recreate the world of Russian workers as lived and experienced by a variety of workers, including peasants, artisans, and factory clerks. The selections take place in the home, in the workplace, and in the immense city of Moscow. The descriptions of everyday life, of the relationship between the man of work and his worker, and of the struggle for autonomy and creativity are vivid.

The Total Art of Stalinism

The series Religion and Society (RS) contributes to the exploration of religions as social systems in multiple disciplines, including sociology, anthropology, history, philosophy, political science, and social and cultural studies. This collection of articles, essays, and book reviews represents a major contribution to the study of religion in modern Russian history. "These scholars shed a great deal of light not only on Soviet culture but on the politics of cultural production under the Soviet system."—David L. Hoffmann, Slavic Review

The New Public Diplomacy

Epic Revisionism

Despite the continued fascination with the Virgin Mary in modern and contemporary, very little of the resulting scholarship on this topic extends to Russia. Russia's Mary, however, who is virtually unknown in the West, has long played a formative role in Russian society and culture. Framing Mary introduces readers to the cultural life of Mary from the seventeenth century to the present, exploring the Mary that people knew as the Bogoroditsa. In this collection of well-integrated and illuminating essays, leading scholars of imperial, Soviet, and post-Soviet Russia trace Mary's life and her role in Russian society, culture, and politics.

Making Workers Soviet

"Illustrates the origins, evolution, diverse meanings and continuing power and contested presence of the visual representations of African American leader Malcolm X (1925-1965)"--

Tankograd

Stalin and Mao

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This study of the Soviet political posters issued between 1918 and 1953, describes the archetypal images they featured, such as the worker, the peasant woman, the enemy and the leader. It analyzes these Bolshevik icons and explains how they defined the popular outlook in Soviet Russia.

Handbook of Research on Aesthetization of Violence, Horror, and Power

After 9/11, which triggered a global debate on public diplomacy, “PD” has become an issue in most countries. This book joins the debate. Experts from different countries and from a variety of fields analyze the theory and practice of public diplomacy. They also evaluate how public diplomacy can be successfully used to support foreign policy.

Nineteen Eighty-Four. Illustrated

A collection of engaging essays that look specifically at the effect of culturalism on history and sociology and propose new directions in the theory and practice of research.

Iconography of Power

Symbols and Legitimacy in Soviet Politics analyses the way in which Soviet symbolism and ritual changed from the regime's birth in 1917 to its fall in 1991. Graeme Gill focuses on the symbolism in party policy and leaders’ speeches, artwork and political posters, and urban redevelopment, and on ritual in the political system. He shows how this symbolism and ritual were worked into a dominant metanarrative which underpinned Soviet political development. Gill also shows how, in each of these spheres, the images changed both over the life of the regime and during particular stages: the Leninist era metanarrative differed from that of the Stalin period, which differed from that of the Khrushchev and Brezhnev periods, which was, in turn, changed significantly under Gorbachev. In charting this development, the book lays bare the dynamics of the Soviet regime and a major reason for its fall.

Beyond the Culturally Turn

Russian Orthodox Resurgent is the first book to fully explore the expansive and ill-understood role that Russia's ancient Christian faith has played in the fall of Soviet Communism and in the rise of Russian nationalism today. John and Carol Garrard tell the story of how the Orthodox Church's word weight helped defeat the 1991 coup against Gorbachev launched by Communist Party hardliners. The Soviet Union disintegrated, leaving Russians searching for a usable past. The Garrards reveal how Patriarch Alexy II—a former KGB officer and the man behind the church's successful defeat of the coup—is reconstituting a new national idea in the church's own image. In the new Russia, the former KGB who run the country—Vladmir Putin among them—proclaim the cross, not the hammer and sickle. Meanwhile, a majority of Russians now embrace the Orthodox faith with unprecedented fervor. The Garrards trace how Alexy orchestrated this transformation, positioning his church to inherit power once held by the Communist Party and to become the dominant ethos of the military and government. They show how the revised church under Alexy prevented mass violence during the post-Soviet turmoil, and how Alexy astutely linked the church with the army and melded Russian patriotism and faith. Russian Orthodox Resurgent argues that the West must come to grips with this complex and contradictory resurgence of the Orthodox faith, because it is the hidden force behind Russia's domestic and foreign policies today.

The Political Portrait

The leader’s portrait, produced in a variety of media (statues, coins, billboards, posters, stamps), is a key instrument of propaganda in totalitarian regimes, but increasingly also dominates political communication in democratic countries as a result of the personalization and spectacularization of campaigning. Written by an international group of contributors, this volume focuses on the last one hundred years, covering a wide range of countries around the globe, and dealing with dictatorial regimes and democratic systems alike. As well as discussing the effigies that are produced by the powers that be for propaganda purposes, it looks at the uses of portraiture by antagonistic groups or movements as forms of resistance, derision, denunciation and demonization. This volume will be of interest to researchers in visual studies, art history, media studies, cultural studies, politics and contemporary history.

The Iconography of Malcolm X

This title is part of UC Press's Voices Revisited program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revisited makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1983.

The Death of Truth

This collection offers a variety of scholarly views on illustrated books for Soviet children, covering everything from artistic innovation to state propaganda.

Iconography of Power

From images of Vladimir Lenin promising “Land to the peasants!” to those of Mao Zedong declaring the Cultural Revolution, communist regimes have relied on powerful—and often beautifully wrought—artwork to ensure the successes of their revolutions. Because of their ease of distribution, posters in particular have figured as central vehicles of propaganda in nearly every communist nation. In this book, Mary Ginsberg offers the first truly global survey of the history and variety of communist poster art. Enriched with essays by several experts in a variety of regions, this collection showcases an extraordinary variety of communist art coming from the Soviet Union, China, Mongolia, North Korea, Vietnam, Cuba, and several countries in Eastern Europe. Together they show how effectively posters were used as tools of mobilization, instruction, censure, debate, and manipulation of public thought and opinion. As this collection shows, posters were used not only to promote the authority of the state and its revolutionary ideals, they were also used as a means of revolutionary protest and ways of warning against the dangers of other political regimes, such as Nazism. By their nature, these posters are ephemeral, tied to time, place, and specific events, but many have had far-reaching and long-lasting impact, in no small part due to the astonishing craft and beauty they display. In fact, many of these posters have eventually found their way into museums, due to the strength of their designs. Beautifully arrayed, the posters in this collection offer a comprehensive look at the broad range of visual works that have both expressed and fueled one of the most powerful political ideas of the modern era.