



Art Under Stalin

Alison Carroll



Art Under Stalin:

Art Under Stalin Matthew Cullerne Bown, 1991 In 1932 Josef Stalin abolished all independent artistic organizations in the USSR The subsequent establishment of partiinost the Stalinist requirement of absolute allegiance to the Party gave rise to a unique period in the history of Russian art Matthew Cullerne Bown provides an analysis of the art of the Stalin era from 1932 to 1953 with a brief prologue and epilogue which deal with the years before and since He details the political and social framework of the time and provides a complete expose of Stalinist aesthetics socialist realism academicism in art and neo classicism in architecture the cult of personality evangelism and isolationism **The Total Art of Stalinism** Boris Groys, 2014-04-01 From the ruins of communism Boris Groys emerges to provoke our interest in the aesthetic goals pursued with such catastrophic consequences by its founders Interpreting totalitarian art and literature in the context of cultural history this brilliant essay likens totalitarian aims to the modernists goal of producing world transformative art In this new edition Groys revisits the debate that the book has stimulated since its first publication **Art of the Soviets** Matthew Cullerne Bown, Brandon Taylor, 1993 This work considers aspects of the art and architecture of the Soviet Union during the turbulent period of 1917 to 1922 covering a broad range of art some modernist some anti modernist but all to some degree guided by and sometimes coerced by the apparatus of the over arching state **Unofficial Art in the Soviet Union** Paul Sjeklocha, Igor Mead, 2023-12-22 **Joseph Stalin and the Art of Tyranny** William Nester, 2025-10-30 Joseph Stalin and the Art of Tyranny examines authoritarian rule revealing how tyrants sustain power through a mix of comfort terror love and fear often convincing their subjects of their divine purpose Such leaders build systems of loyalists and subservient institutions enabling unchecked authority Joseph Stalin exemplifies this tyranny As Soviet leader from 1929 to 1953 he implemented totalitarian policies nationalizing industry and agriculture controlling economic production through five year plans and eliminating dissent through imprisonment forced labour or execution His brutal regime caused an estimated 20 million deaths Despite this grim legacy Stalin s reputation remains divisive In Western democracies he is remembered as a genocidal dictator but in Russia he often ranks among the most admired historical figures illustrating the paradox of his influence Stalinism served as a model for Communist regimes in China Vietnam and Cuba shaping their governance While many of these nations transitioned toward democracy countries like Russia China and North Korea continue to echo Stalinist practices Modern leaders such as Saddam Hussein Vladimir Putin and Xi Jinping have adopted similar strategies of control Joseph Stalin and the Art of Tyranny offers crucial insights into authoritarianism revealing the enduring appeal and devastating impact of totalitarian rule **The Aesthetic Arsenal** Miranda Banks, 1993 **Art Under Control in North Korea** Jane Portal, 2005-08-15 Art Under Control in North Korea is the first publication in the West to explore the role of art in one of the world s most isolated nations This timely publication places North Korean art in its historical political and social contexts discusses the state system of producing employing promoting and honouring artists and examines the range of art

produced from painting and calligraphy to architecture and applied art Jane Portal also compares the control exerted over artists by North Korean leaders to that of other absolute dictatorships and looks at the way in which archaeology has been employed for political ends to justify the present leadership and its lineage

BOOK JACKET **Soviet Socialist Realism and Art in the Asia-Pacific** Alison Carroll, 2024-10-08 This study evaluates how the ideology of Socialist Realism developed by the Soviets in policies and the practices of art has been influential in the Asia Pacific region from 1917 until today Focusing primarily on Russia then China Vietnam Korea Singapore Indonesia the Philippines and Australia this book demonstrates how each society adopted and adapted the Soviet example to make some of the most important imagery of recent history Included is an examination of how the practice of Western art history the nature of art history in Asia and the forces of the Cold War have led to this influence being inadequately acknowledged across Asia and more widely The book will be relevant to those interested in art history Asian studies political history and cultural history

The personality cult of Stalin in Soviet posters, 1929-1953 Anita Pisch, 2016-12-16 From 1929 until 1953 Iosif Stalin's image became a central symbol in Soviet propaganda Touched up images of an omniscient Stalin appeared everywhere emblazoned across buildings and lining the streets carried in parades and woven into carpets and saturating the media of socialist realist painting statuary monumental architecture friezes banners and posters From the beginning of the Soviet regime posters were seen as a vitally important medium for communicating with the population of the vast territories of the USSR Stalin's image became a symbol of Bolshevik values and the personification of a revolutionary new type of society The persona created for Stalin in propaganda posters reflects how the state saw itself or at the very least how it wished to appear in the eyes of the people The Stalin who was celebrated in posters bore but scant resemblance to the man Iosif Vissarionovich Dzhugashvili whose humble origins criminal past penchant for violent solutions and unprepossessing appearance made him an unlikely recipient of uncritical charismatic adulation The Bolsheviks needed a wise nurturing and authoritative figure to embody their revolutionary vision and to legitimate their hold on power This leader would come to embody the sacred and archetypal qualities of the wise Teacher the Father of the nation the great Warrior and military strategist and the Saviour of first the Russian land and then the whole world This book is the first dedicated study on the marketing of Stalin in Soviet propaganda posters Drawing on the archives of libraries and museums throughout Russia hundreds of previously unpublished posters are examined with more than 130 reproduced in full colour The personality cult of Stalin in Soviet posters 1929 1953 is a unique and valuable contribution to the discourse in Stalinist studies across a number of disciplines

Stalin Marty Bloomberg, Buckley Barry Barrett, 1993-01-01 A comprehensive annotated survey of English language literature on Stalin

Architectures of Russian Identity, 1500 to the Present James Cracraft, Daniel B. Rowland, 2018-08-06 From the royal pew of Ivan the Terrible to Catherine the Great's use of landscape to the struggles between the Orthodox Church and preservationists in post Soviet Yaroslavl across five centuries of Russian history Russian leaders have used architecture to project unity identity and power

Church architecture has inspired national cohesion and justified political control while representing the claims of religion in brick wood and stone The architectural vocabulary of the Soviet state celebrated industrialization mechanization and communal life Buildings and landscapes have expressed utopian urges as well as lofty spiritual goals Country houses and memorials have encoded their own messages In *Architectures of Russian Identity* James Cracraft and Daniel Rowland gather a group of authors from a wide variety of backgrounds including history and architectural history linguistics literary studies geography and political science to survey the political and symbolic meanings of many different kinds of structures Fourteen heavily illustrated chapters demonstrate the remarkable fertility of the theme of architecture broadly defined for a range of fields dealing with Russia and its surrounding territories The authors engage key terms in contemporary historiography identity nationality visual culture and assess the applications of each in Russian contexts

The Total Work of Art in European Modernism David Roberts, 2011-11-15 In this groundbreaking book David Roberts sets out to demonstrate the centrality of the total work of art to European modernism since the French Revolution The total work of art is usually understood as the intention to reunite the arts into the one integrated whole but it is also tied from the beginning to the desire to recover and renew the public function of art The synthesis of the arts in the service of social and cultural regeneration was a particularly German dream which made Wagner and Nietzsche the other center of aesthetic modernism alongside Baudelaire and Mallarmé The history and theory of the total work of art pose a whole series of questions not only to aesthetic modernism and its utopias but also to the whole epoch from the French Revolution to the totalitarian revolutions of the twentieth century The total work of art indicates the need to revisit key assumptions of modernism such as the foregrounding of the autonomy and separation of the arts at the expense of the countertendencies to the reunion of the arts and cuts across the neat equation of avant gardism with progress and deconstructs the familiar left right divide between revolution and reaction the modern and the antimodern Situated at the interface between art religion and politics the total work of art invites us to rethink the relationship between art and religion and art and politics in European modernism In a major departure from the existing literature David Roberts argues for twin lineages of the total work a French revolutionary and a German aesthetic which interrelate across the whole epoch of European modernism culminating in the aesthetic and political radicalism of the avant garde movements in response to the crisis of autonomous art and the accelerating political crisis of European societies from the 1890s forward

Fifty Key Texts in Art History Diana Newall, Grant Pooke, 2013-03-01 *Fifty Key Texts in Art History* is an anthology of critical commentaries selected from the classical period to the late modern It explores some of the central and emerging themes issues and debates within Art History as an increasingly expansive and globalised discipline It features an international range of contributors including art historians artists curators and gallerists Arranged chronologically each entry includes a bibliography for further reading and a key word index for easy reference Text selections range across issues including artistic value cultural identity modernism gender

psychoanalysis photographic theory poststructuralism and postcolonialism Rozsika Parker and Griselda Pollock *Old Mistresses Women Art Ideology* 1981 Victor Burgin *s The End of Art Theory Criticism and Postmodernity* 1986 Homi Bhabha *The Location of Culture Hybridity Liminal Spaces and Borders* 1994 Geeta Kapur *When was Modernism in Indian Art* 1995 Judith Butler *s Gender Trouble* 1999 Georges Didi Huberman *Confronting Images Questioning the Ends of a Certain History of Art* 2004

Theories of Modern Art Herschel Browning Chipp, *The Oxford Handbook of World War II* G. Kurt Piehler, Jonathan A. Grant, 2023 World War II dramatically transformed human life and society resulting in the deaths of 100 million people and shaping the worldview and psyches of generations The Oxford Handbook of World War II broadens traditional narratives of the war and in the process changes our understanding of this epic conflict Spanning the rise and fall of the Versailles system to the postwar reintegration of veterans and the eventual commemoration of the conflict and its victims The Oxford Handbook of World War II marks a landmark contribution to the historical literature of war *The oppression of Soviet art under the reigns of Lenin and Stalin* April Thompson, 1995 *Reclaiming and Redefining American Exhibitions of Russian Art* Roann Barris, 2023-08-23 This book examines the history of American exhibitions of Russian art in the twentieth century in the context of the Cold War Because this history reflects changes in museological theory and the role of governments in facilitating or preventing intercultural cooperation it uncovers a story that is far more complex than a chronological listing of exhibition names and art works Roann Barris considers questions of stylistic appropriations and influences and the role of museum exhibitions in promoting international and artistic exchanges Barris reveals that Soviet and American exchanges in the world of art were extensive and persistent despite political disagreements before during and after the Cold War It also reveals that these early exhibitions communicated contradictory and historically invalid pictures of the Russian or Soviet avant garde The book will be of interest to scholars working in art history museum studies and Russian studies

Art of the Baltics Alla Rosenfeld, 2002 The Norton and Nancy Dodge Collection of Nonconformist Art from the Soviet Union 1956 1986 which comprises nearly twenty thousand works is part of the Jane Voorhees Zimmerli Art Museum at Rutgers University New Brunswick New Jersey

State Construction and Art in East Central Europe, 1918-2018 Agnieszka Chmielewska, Irena Kossowska, Marcin Lachowski, 2022-09-19 This volume offers a comprehensive perspective on the relationship between the art scene and agencies of the state in countries of the region throughout four consecutive yet highly diverse historical periods from the period of state integration after World War I through the communist era post 1945 and the time of political transformation after 1989 to the present day globalisation including counter reactions to westernisation and cultural homogenisation With twenty three theoretically and or empirically oriented articles by authors from sixteen countries East Central Europe and beyond including the United States and Australia the book discusses interconnections between state policies and artistic institutions trends and the art market from diverse research perspectives The contributors explore subjects such as the impact of war on the formation of national identities the role of artists in image

building for the new national states emerging after 1918 the impact of political systems on artists attitudes the discourses of art history museum studies monument conservation and exhibition practices The book will be of interest to scholars working in art history cultural politics cultural history and East Central European studies and history *Art of Suppression* Pamela M. Potter, 2016-06-28 This provocative study asks why we have held on to vivid images of the Nazis total control of the visual and performing arts even though research has shown that many artists and their works thrived under Hitler To answer this question Pamela M Potter investigates how historians since 1945 have written about music art architecture theater film and dance in Nazi Germany and how their accounts have been colored by politics of the Cold War the fall of communism and the wish to preserve the idea that true art and politics cannot mix Potter maintains that although the persecution of Jewish artists and other enemies of the state was a high priority for the Third Reich removing them from German cultural life did not eradicate their artistic legacies *Art of Suppression* examines the cultural histories of Nazi Germany to help us understand how the circumstances of exile the Allied occupation the Cold War and the complex meanings of modernism have sustained a distorted and problematic characterization of cultural life during the Third Reich

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