



Art Under Socialist Realism Soviet Painting 19301950

Radu Stern,Vladimir Tismaneanu



Art Under Socialist Realism Soviet Painting 1930-1950:

Art Under Socialist Realism Gleb Prokhorov, 1995 Socialist Realism appeared in order to proceed towards what was then conceived as a bright new future the Communist paradise on earth *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 *Political Posters in Central and Eastern Europe, 1945-95* James Aulich, Marta Sylvestrová, 1999 Publikacja towarzysząca wystawie Sign of the times Manchester Metropolitan University 17 11 1999 31 01 2000 Russian Postmodernist Fiction Mark Naumovich Lipovet'skiĭ, 1999 Critically surveys 20th century Russian literature to develop a specific understanding of Russian postmodernism looking at work by Aksyonov Bitov Erofeev Pietsukh Popov Sokolov and Tolstaya Also grapples with some central issues of the critical debate and draws on both Bakhtinian and chaos theory to describe postmodern poetics as a dialogue with chaos The appendix provides biographical sketches and primary and secondary bibliographies Paper edition unseen 25 95 Annotation copyrighted by Book News Inc Portland OR **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 Dzhughashvili 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

The Fate of the New Man Claire McCallum, 2018-07-03 Between 1945 and 1965 the catastrophe of war and the social and political changes it brought in its wake had a major impact on the construction of the Soviet masculine ideal Drawing upon a wide range of visual material The Fate of the New Man traces the dramatic changes in the representation of the Soviet man in the postwar period It focuses on the two identities that came to dominate such depictions in the two decades after the end of the war the Soviet man's previous role as a soldier and his new role in the home once the war was over In this compelling study Claire McCallum focuses on the reconceptualization of military heroism after the war the representation of contentious subjects such as the war damaged body and bereavement and postwar changes to the depiction of the Soviet man as father McCallum shows that it was the Second World War rather than the process of de Stalinization that had the greatest impact on the masculine ideal proving that even under the constraints of Socialist Realism the physical and emotional devastation caused by the war was too great to go unacknowledged The Fate of the New Man makes an important contribution to Soviet masculinity studies McCallum's research also contributes to broader debates surrounding the impact of Stalin's death on Soviet society and on the nature of the subsequent Thaw as well as to those concerning the relationship between Soviet culture and the realities of Soviet life This fascinating study will appeal to scholars and students of Soviet history masculinity studies and visual culture studies

The Stalin Cult Jan Plamper, 2012-01-17 Between the late 1920s and the early 1950s 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 pock marked Georgian into the embodiment of global communism Departing from interpretations of the Stalin cult as an outgrowth of Russian mysticism or Stalin's psychopathology Plamper establishes the cult's context within a broader international history of modern personality cults constructed around Napoleon III Mussolini Hitler and Mao Drawing upon evidence from previously inaccessible Russian archives Plamper's lavishly illustrated and accessibly written study will appeal to anyone interested in twentieth century history visual studies the politics of representation dictator biography socialist realism and real socialism

Communism and Culture Radu Stern, Vladimir Tismaneanu, 2022-05-03 This book is a comprehensive introduction to the relationship between communism understood as an ideological political and social project and culture broadly defined as the field of aesthetic production Communism was a global phenomenon and the global civil war of the 20th century was in more than one respect a cultural war which involved some of the most influential figures of the last century The book highlights and

explains the impact of political mythologies in the efforts to transcend the bourgeois legacies and engage in a social cultural and anthropological revolution The authors examine the interplay between utopian goals and cultural practices in fields such as literature visual arts film and humanities in general Memory & Oblivion A.W. Reinink, Jeroen Stumpel, 2012-12-06

Memory is a subject that recently has attracted many scholars and readers not only in the general historical sciences but also in the special field of art history However in this book in which more than 130 papers given at the XXIXth International Congress of the History of Art Amsterdam 1996 have been compiled Memory is also juxtaposed to its counterpart Oblivion thus generating extra excitement in the exchange of ideas The papers are presented in eleven sections each of which is devoted to a different aspect of memory and oblivion ranging from purely material aspects of preservation to social phenomena with regard to art collecting from the memory of the art historian to workshop practices from art in antiquity to the newest media from Buddhist iconography to the Berlin Wall The book addresses readers in the field of history history of art and psychology *The Stalin Cult in the Visual Arts, 1929-1953* Jan Plamper, 2001 **Picturing Russia** Valerie Ann Kivelson, Joan Neuberger, Associate Professor of History Joan Neuberger, 2008-01-01 What can Russian images and objects a tsar's crown a provincial watercolor album the Soviet Pioneer Palace tell us about the Russian people and their culture This wide ranging book is the first to explore the visual culture of Russia over the entire span of Russian history from ancient Kiev to contemporary post Soviet society Illustrated with more than one hundred diverse and fascinating images the book examines the ways that Russians have represented themselves visually understood their visual environment and used visual images in social and political contexts Expert contributors discuss images and objects from all over the Russian Soviet empire including consumer goods architectural monuments religious icons portraits news and art photography popular prints films folk art and more Each of the concise and accessible essays in the volume offers a fresh interpretation of Russian cultural history Putting visibility itself in focus as never before Picturing Russia adds an entirely new dimension to the study of Russian literature history art and culture The book enriches our understanding of visual documents and shows the variety of ways they serve as far more than mere illustration **Time and Material Culture** Julie Deschepper, Antony Kalashnikov, Federica Rossi, 2024-07-05 This edited volume offers an original exploration into the ways in which Soviet culture and experience of time were unique examining the temporalities expressed in the world of socialist things from the objects of everyday life to urban architecture Grounding the analysis of Soviet temporalities in their material incarnations not only lends concreteness to discussions of temporal culture but also draws out ways in which the specificities of Soviet things and their planning design manufacture and consumption mediated and produced particular ways of experiencing perceiving and representing time As such Time and Material Culture turns a new page in the study of the temporal and material culture of Soviet socialism and in doing so contributes to broader debates on the changing experiences of time in the global twentieth century The book integrates interdisciplinary perspectives as well as regional approaches sensitive to the

multinational nature of the Soviet project Time and Material Culture will be useful to academics upper level undergraduates and graduate students interested in twentieth century cultures of time Spotlights on Russian and Balkan Slavic Cultural History

Alexandra Ioannidou,Christian Voss,2009 This volume comprises various contributions from Slavonic Studies at the interface of Linguistics Literature Art and Cultural Studies with a focus on the history situation and perception of Slavonic issues in Greece as well as the Russian avant garde of the 20th century *Thank You, Comrade Stalin!* Jeffrey

Brooks,2021-04-13 Thank you our Stalin for a happy childhood Thank you dear Marshal Stalin for our freedom for our children s happiness for life Between the Russian Revolution and the Cold War Soviet public culture was so dominated by the power of the state that slogans like these appeared routinely in newspapers on posters and in government proclamations In this penetrating historical study Jeffrey Brooks draws on years of research into the most influential and widely circulated Russian newspapers including Pravda Isvestiia and the army paper Red Star to explain the origins the nature and the effects of this unrelenting idealization of the state the Communist Party and the leader Brooks shows how beginning with Lenin the Communists established a state monopoly of the media that absorbed literature art and science into a stylized and ritualistic public culture a form of political performance that became its own reality and excluded other forms of public reflection He presents and explains scores of self congratulatory newspaper articles including tales of Stalin s supposed achievements and virtue accounts of the country s allegedly dynamic economy and warnings about the decadence and cruelty of the capitalist West Brooks pays particular attention to the role of the press in the reconstruction of the Soviet cultural system to meet the Nazi threat during World War II and in the transformation of national identity from its early revolutionary internationalism to the ideology of the Cold War He concludes that the country s one sided public discourse and the pervasive idea that citizens owed the leader gratitude for the gifts of goods and services led ultimately to the inability of late Soviet Communism to diagnose its own ills prepare alternative policies and adjust to new realities The first historical work to explore the close relationship between language and the implementation of the Stalinist Leninist program Thank You Comrade Stalin is a compelling account of Soviet public culture as reflected through the country s press *The Dictators: Hitler's Germany, Stalin's Russia* Richard Overy,2006-01-17 A book of great importance it surpasses all others in breadth and depth

Commentary If the past century will be remembered for its tragic pairing of civilized achievement and organized destruction at the heart of darkness may be found Hitler Stalin and the systems of domination they forged Their lethal regimes murdered millions and fought a massive deadly war Yet their dictatorships took shape within formal constitutional structures and drew the support of the German and Russian people In the first major historical work to analyze the two dictatorships together in depth Richard Overy gives us an absorbing study of Hitler and Stalin ranging from their private and public selves their ascents to power and consolidation of absolute rule to their waging of massive war and creation of far flung empires of camps and prisons The Nazi extermination camps and the vast Soviet Gulag represent the two dictatorships in their most inhuman

form Overy shows us the human and historical roots of these evils **FashionEast** Djurdja Bartlett, 2010-10-08 A richly illustrated comprehensive study of fashion under socialism from state sponsored prototypes to unofficial imitations of Paris fashion The idea of fashion under socialism conjures up images of babushka headscarves and black market blue jeans And yet as Djurdja Bartlett shows in this groundbreaking book the socialist East had an intimate relationship with fashion Official antagonism which cast fashion as frivolous and anti revolutionary eventually gave way to grudging acceptance and creeping consumerism Bartlett outlines three phases in socialist fashion and illustrates them with abundant images from magazines of the period postrevolutionary utopian dress official state sanctioned socialist fashion and samizdat style everyday fashion Utopian dress ranging from the geometric abstraction of the constructivists under Bolshevism in the Soviet Union to the no frills desexualized uniform of a factory worker in Czechoslovakia reflected the revolutionary urge for a clean break with the past The highly centralized socialist fashion system part of Stalinist industrialization offered official prototypes of high fashion that were never available in stores mythical images of smart and luxurious dresses that symbolized the economic progress that socialist regimes dreamed of Everyday fashion starting in the 1950s was an unofficial do it yourself enterprise Western fashions obtained through semiclandestine channels or sewn at home The state tolerated the demand for Western fashion promising the burgeoning middle class consumer goods in exchange for political loyalty Bartlett traces the progress of socialist fashion in the Soviet Union Czechoslovakia Hungary East Germany Poland and Yugoslavia drawing on state sponsored socialist women s magazines etiquette books socialist manuals on dress private archives and her own interviews with designers fashion editors and other key figures Fashion she suggests with all its ephemerality and dynamism was in perpetual conflict with the socialist regimes fear of change and need for control It was to echo the famous first sentence from the Communist Manifesto the spectre that haunted socialism until the end The Shaping of Popular Consent Alexander McGregor (Ph. D.), 2007 This book questions the view of the current orthodoxy which argues that the Soviet Union and the United States were binary opposites in the 1930s The Shaping of Popular Consent presents a comparative analysis of one specific facet of the USSR and the US namely the manner in which their ruling elites sought to win popular consent A key dimension in the analysis of any political order this issue recommends itself precisely because the assumption that in this the two were quite dissimilar is the virtual point of departure for the current thinking To sharpen the focus of the comparison the book concentrates on the role of the visual arts and the manner and extent to which those in power employed them to attempt to win popular consent Therefore this book poses two questions Firstly to what extent did the ruling elites in both the USSR and the US believe they needed the people s faith trust in the system Secondly different as the two societies were to what extent might they have employed similar use of visual cultural media in their attempts to win hearts and minds The study explores the interwar years specifically 1929 1941 This was an era of great upheaval in both the USSR and the US and marks the beginning of the age of mass communication The book examines if how and to what extent Soviet and American

cultural producers during the years 1929-1941 employed the visual arts, cinema in particular but also painting, the plastic arts, theatre and architecture to promote essentially the establishments' rights and wrongs, heroes and villains. It does so exploring both the domestic and the international scene. It illustrates that despite giant differences between the two countries in the way the two establishments sought to win popular consent, the binary view is simply inaccurate. Perhaps more importantly, it demonstrates the need for a plethora of wide-ranging comparative studies of the Soviet Union and the United States. Indeed, through recognizing the importance of comparing and contrasting the USSR and the US and by attempting to do just that, we might learn to better understand how, in what ways and for what purposes these two countries so central to our understanding of the modern world were organized. Thus, this work is genuinely comparative, interdisciplinary and cultural. Indeed, the study is part of a vanguard movement. It is of significant value to scholars of both the USSR, Stalinism and Soviet art and the US, the New Deal and Hollywood. Finally, building on work by Noam Chomsky, Antonio Gramsci and others such as Benedict Anderson's book *Imagined Communities*, the book will be of tremendous interest to many, both students and interested parties alike who have an interest in how identities are constructed, how propaganda is manufactured and just how the ostensibly divergent philosophies of modern governments are represented in popular culture.

Political Posters in Central and Eastern Europe 1945-1995 James Aulich, Marta Sylvestrova, 1999. The political poster was one of the most widely discredited and closely policed aspects of cultural life in the former communist bloc. The poster's history is a story of aesthetic, political and finally national liberation. This comprehensively illustrated comparative analysis of political poster design drawn from major collections in Belorussia, Croatia, Czech Republic, Germany, Hungary, Latvia, Lithuania, Poland, Russia, Slovenia and the Ukraine exemplifies the aesthetic diversity of the region under communist rule.

Socialist Realism and Music Mikuláš Bek, Geoffrey Chew, Petr Macek, 2004. Slavica Lundensia Fiona Björling, Alexander Pereswetoff-Morath, 2005.

Unveiling the Magic of Words: A Review of "**Art Under Socialist Realism Soviet Painting 19301950**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Art Under Socialist Realism Soviet Painting 19301950**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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