

**SOCIALIST**

**REALISM**

**An  
Impossible  
Aesthetic**

**Régine Robin**

Translated by Catherine Porter  
Foreword by Léon Robit

# Socialist Realism An Impossible Aesthetic

**Karl Philip Hall**



## **Socialist Realism An Impossible Aesthetic:**

**Socialist Realism** Régine Robin, 1992      **The Cultural Origins of the Socialist Realist Aesthetic, 1890-1934** Irina Gutkin, 1999 The past fifteen years have seen an important shift in the way scholars look at socialist realism Where it was seen as a straitjacket imposed by the Stalinist regime it is now understood to be an aesthetic movement in its own right one whose internal logic had to be understood if it was to be criticized International specialists remain divided however over the provenance of Soviet aesthetic ideology particularly over the role of the avant garde in its emergence In *The Cultural Origins of the Socialist Realist Aesthetic* Irina Gutkin brings together the best work written on the subject to argue that socialist realism encompassed a philosophical worldview that marked thinking in the USSR on all levels political social and linguistic Using a wealth of diverse cultural material Gutkin traces the emergence of the central tenants of socialist realist theory from Symbolism and Futurism through the 1920s and 1930s      **British Social Realism** Samantha Lay, 2019-07-25 *British Social Realism* details and explores the rich tradition of social realism in British cinema from its beginnings in the documentary movement of the 1930s to its more stylistically eclectic and generically hybrid contemporary forms Samantha Lay examines the movements moments and cycles of British social realist texts through a detailed consideration of practice politics form style and content using case studies of key texts including *Listen to Britain* *Saturday Night and Sunday Morning* *Letter to Brezhnev* and *Nil by Mouth* In discussing the work of many prominent realist filmmakers the book considers the challenges for social realist film practice and production in Britain now and in the future      *Representation and the Twentieth-century Novel* Paul D. Morris, 2005      *The Red Atlantis* J. Hoberman, 1998 For most of the twentieth century American and European intellectual life was defined by its fascination with a particular utopian vision Both the artistic and political vanguards were spellbound by the Communist promise of a new human era so much so that its political terrors were rationalized as a form of applied evolution and its collapse hailed as the end of history *The Red Atlantis* argues that Communism produced a complex culture with a dialectical relation to both modernism and itself Offering examples ranging from the Stalinist show trial to Franz Kafka's posthumous career as a dissident writer And the work of filmmakers painters and writers which can be understood only as criticism of existing socialism made from within *The Red Atlantis* suggests that Communism was an aesthetic project perhaps the aesthetic project of the twentieth century Author note J Hoberman staff writer for the *Village Voice* writes on film and culture for the *Voice* the *Voice* Literary Supplement *Artforum* and other publications His books include *Bridge of Light* *Yiddish Film Between Two Worlds* Temple 1995 and *Vulgar Modernism Writing on Movies and Other Media* Temple 1991 which was nominated For The National Book Critics Circle award in criticism He is an Adjunct Professor of Cinema at the Cooper Union      *Absence and Difficult Knowledge in Contemporary Art Museums* Margaret Tali, 2017-12-22 This book analyzes practices of collecting in European art museums from 1989 to the present arguing that museums actualize absence both consciously and unconsciously while misrepresentation is an outcome of the absent

perspectives and voices of minority community members which are rarely considered in relation to contemporary art Difficult knowledge is proposed as a way of dealing with absence productively Drawing on social art history museology postcolonial theory and memory studies Margaret Tali analyzes the collections of four modern and contemporary art museums across Europe the Hamburger Bahnhof in Berlin the Ludwig Museum of Contemporary Art in Budapest the Kiasma Museum in Helsinki and the Kumu Museum in Tallinn

**Literature and Politics Today** M. Keith Booker, 2015-03-10 Focusing on the intersection of literature and politics since the beginning of the 20th century this book examines authors historical figures major literary and political works national literatures and literary movements to reveal the intrinsic links between literature and history Literary works have often engaged political issues and many political writings give close attention to literary concerns This encyclopedia explores the complex relationship between literature and politics through detailed entries written by expert contributors on authors historical figures major literary and political works national literatures and literary movements covering specific themes concepts and genres related to literature and politics from the 20th century to the present The work covers cover authors that include Margaret Atwood James Baldwin Philip K Dick W E B Du Bois William Faulkner Ernest Hemingway Jack London Toni Morrison George Orwell John Steinbeck and Virginia Woolf just to mention a few International in scope Literature and Politics Today The Political Nature of Modern Fiction Poetry and Drama covers writing ranging from the beginning of the 20th century to the present with special emphasis on works written in English The content of the some 150 alphabetically arranged entries is ideal for high school students working on assignments involving literature to explore such current yet historically ongoing social issues as censorship and propaganda This book is appropriate for public libraries where it will serve to support student research and to help general readers learn more about enduring political concerns through literary works Academic libraries will find this reference a valuable guide for undergraduates studying literature history political science law and other disciplines

**Purely Practical Revolutionaries** Karl Philip Hall, 1999

**Social Realism: Art as a Weapon** David Shapiro, 1973 In an introductory essay David Shapiro appraises the roots and achievements of Social Realism providing an overall framework within which the source material that follows can be understood Was Social Realism only a response to the economic collapse of the 1930s or was it part of a continuing American art tradition A primary selection of documents ranging from Hugo Gellert s exultant We Capture the Walls 1932 to Oliver Larkin s retrospective Common Cause 1949 fixes the period s social and aesthetic background It includes spirited contributions by Diego Rivera Meyer Schapiro Stuart Davis and others A second selection of documents focuses on five major Social Realists Philip Evergood William Gropper Jacob Lawrence Jack Levine and Ben Shahn for closer study This section includes individual biographical outlines personal statements by the artists and representative critical analyses of their work The book concludes with an especially compiled list of major Social Realists an extended bibliography and a detailed index Includes ten reproductions From book jacket

**Socialist Realism Without Shores** Thomas

Lahusen, Evgenii Aleksandrovich Dobrenko, 1997 *Socialist Realism Without Shores* also addresses the critical discourse provoked by socialist realism Stalinist aesthetics anthropological readings ideology critique and censorship and the sublimely ironic approaches adapted from Soviet art the Soviet version of postmodernism **Canadian Slavonic Papers**, 1999

**Militant Aesthetics** Peter Francis De Domenico, 2004 **ARTnews**, 1956 **Rethinking the Vanguard** John W. Maerhofer, 2009 How has political revolution figured into the development of avant garde cultural production Is the vanguard an antiquated concept or does its influence still resonate in the 21st century Focusing closely on the convergence of aesthetics and politics that materialized in the early part of the twentieth century this study offers a re interpretation of the historical avant garde from 1917 to 1962 a turbulent period in intellectual history which marked the apex crisis and decline of vanguardist authority Moving from the impact of the Bolshevik Revolution to the anti imperialist and decolonizing movements in the Third World to the emergence of neo vanguardism in the wake of postmodernity this study opens the way for understanding the transformation of vanguardist cultural paradigms from a global perspective the implications of which also reveal its relevance and application to the contemporary period **Socialist Cultures East and West** Dubravka Juraga, M. Keith Booker, 2002-06-30 Much of the Western academic establishment believes that the cultural productions of the Soviet Union and other communist countries were so ideologically skewed as to make them worthless as literature Juraga formerly English and comparative literature U of Arkansas at Fayetteville and Booker English U of Arkansas suggest that this view is in itself ideologically skewed and an example of Western propaganda They present eight essays that attempt a historical recovery of the legacy of socialist culture in both the Eastern Bloc countries and in the West Among the topics explored are the similarities between African novels and works of Soviet socialist realism comparisons of Soviet and American musical comedies the influence of Bertolt Brecht on the works of British socialist filmmaker Ken Loach and a critical review of the scholarship of the 1990s about the American Left Annotation copyrighted by Book News Inc Portland OR **Slavic Review**, 1994 American quarterly of Soviet and East European studies varies New Myth, New World Bernice Glatzer Rosenthal, 2002 The seed time the russification of Nietzsche 1890 1917 Symbolists Philosophers Nietzschean marxists Futurists Summary the nietzschean agenda in 1917 Nietzsche in the Bolshevik Revolution and the Civil War 1917 1921 Apocalypse now Bolshevik fusions of Marx Engels and Nietzsche Beyond bolshevism visions of a revolution of the spirit Nietzschean ideas in the period of the New Economic Policy NEP 1921 1927 Concretizing the myth new cult new man new morality New forms new language new politics Echoes of Nietzsche in Stalin's time 1928 1953 Dionysus unleashed the cultural revolution and the first five year plan Great politics Stalin style Cultural revolution in the arts and sciences Art as a lie Nietzsche and socialist realism Nietzsche's contributions to the theory of socialist realism The theory implemented The lie triumphant Nietzsche and stalinist political culture The Stalin cult and its complements Cultural expressions of the will to power Epilogue de stalinization and the reemergence of Nietzsche **Alexander Dovzhenko** George O. Liber, 2002 Along

with Sergei Eisenstein and Vsevolod Pudovkin Alexander Dovzhenko became one of the major pioneers of Soviet filmmaking During his thirty year career his films including *Zvenyhora* *Arsenal* *Earth* and *Ivan* won international acclaim and have become influential classics of the silent and early sound eras Combining images from Ukrainian history and folklore stark realism visual poetry propaganda and gentle humor his films celebrated nature and man's relationship to the land From his humble beginnings in the Ukrainian peasantry Dovzhenko developed into a volatile artist with a great belief in cinema as an art form for the people Fearing arrest and execution he had to come to terms with the Stalinist order and compromised his vision for his later films *Aerograd* *Shchors* and *Michurin* Despite his concessions his creative work inspired the first post Stalinist generation of filmmakers and writers to challenge prevailing Soviet and artistic orthodoxies Based on archival research in Moscow and Kiev and interviews with Dovzhenko's colleagues and students George O Liber provides the first definitive account in any language of this important director's personal and professional life Liber's biography explores the political context of Dovzhenko's filmmaking investigates the divisions between his public and private worlds and analyses his contradictions illusions misrepresentations and struggles within and against the Stalinist system     *Blok* ,2002

**Victorian Studies Bulletin** ,1988

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