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ДОБРОВОЛЬЦЕМ ?**

The Bolshevik Poster

**John P. McKay, McKay, Hilary, Bennett
D. Hill, John Buckler**

The Bolshevik Poster:

The Bolshevik Poster Stephen White,1990-01-01 Origins Apsit and the early Soviet poster Moor Deni and the military political poster Bolshevik poster and after The Bolshevik Poster V. White,1990-01-01 **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in Soviet propaganda posters Drawing on the archives of libraries and museums throughout Russia hundreds of previously unpublished posters are examined with more than 130 reproduced in full colour The personality cult of Stalin in Soviet posters 1929 1953 is a unique and valuable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 **Historical and Cultural Transformations of Russian Childhood** Marina Balina,Larissa Rudova,Anastasia Kostetskaya,2022-11-30 Historical and Cultural Transformations of Russian Childhood is a collection of multidisciplinary scholarly essays on childhood experience The volume offers new critical approaches to Russian and Soviet childhood at the intersection of philosophy literary criticism film visual studies and history Pedagogical ideas and practices and the ideological and political underpinnings of the experience of growing up in pre revolutionary Russia the Soviet Union and Putin s contemporary Russia are central venues of analysis Toward the goal of constructing the multimedial childhood text the contributors tackle issues of happiness and trauma associated with childhood and foreground its fluidity and instability in the Russian context The volume further examines practices of reading childhood as nostalgic text documentary evidence and historic mythology Considering Russian childhood as historical documentation or fictional narrative as an object of material culture and as embodied in different media periodicals visual culture and cinema the volume intends to both problematize but also elucidate the relationship between childhood history and various modes of narrativity **Iconography of Power** Victoria E. Bonnell,1998-02-05

Masters at visual propaganda the Bolsheviks produced thousands of vivid and compelling posters after they seized power in October 1917. Intended for a semi literate population that was accustomed to the rich visual legacy of the Russian autocracy and the Orthodox Church political posters came to occupy a central place in the regime's effort to imprint itself on the hearts and minds of the people and to remold them into the new Soviet women and men. In this first sociological study of Soviet political posters Victoria Bonnell analyzes the shifts that took place in the images messages styles and functions of political art from 1917 to 1953. Everyone who lived in Russia after the October revolution had some familiarity with stock images of the male worker the great communist leaders the collective farm woman the capitalist and others. These were the new icons standardized images that depicted Bolshevik heroes and their adversaries in accordance with a fixed pattern. Like other invented traditions of the modern age iconographic images in propaganda art were relentlessly repeated bringing together Bolshevik ideology and traditional mythologies of pre Revolutionary Russia. Symbols and emblems featured in Soviet posters of the Civil War and the 1920s gave visual meaning to the Bolshevik worldview dominated by the concept of class. Beginning in the 1930s visual propaganda became more prescriptive providing models for the appearance demeanor and conduct of the new social types both positive and negative. Political art also conveyed important messages about the sacred center of the regime which evolved during the 1930s from the celebration of the heroic proletariat to the deification of Stalin. Treating propaganda images as part of a particular visual language Bonnell shows how people read them relying on their habits of seeing and interpreting folk religious commercial and political art both before and after 1917 as well as the fine art traditions of Russia and the West. Drawing on monumental sculpture and holiday displays as well as posters the study traces the way Soviet propaganda art shaped the mentality of the Russian people the legacy is present even today and was itself shaped by popular attitudes and assumptions. *Iconography of Power* includes posters dating from the final decades of the old regime to the death of Stalin located by the author in Russian American and English libraries and archives. One hundred exceptionally striking posters are reproduced in the book many of them never before published. Bonnell places these posters in a historical context and provides a provocative account of the evolution of the visual discourse on power in Soviet Russia.

Iconography of Power Victoria E. Bonnell, 1997 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. **The Poster**, 1922 **Seeing red**, 2005 **Bolshevik Visions: Creating Soviet cultural forms : art, architecture, music, film, and the new tasks of education** William G. Rosenberg, 1990 The second volume of a collection of writings by early Soviet critics and theorists.

War Posters James Aulich, Imperial War Museum (Great Britain), 2007 Published to accompany exhibition at Imperial War Museum London opening 4 October 2007 *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

Print Martha T. Mooney,1995 Excerpts from and citations to reviews of more than 8 000 books each year from 109 publications Electronic version with expanded coverage and retrospective version available see p 5 and p 31 Pricing Service Basis Books All the Views Fit to Print Kevin J. McKenna,2001 All the Views Fit to Print is a comprehensive century long study of the changing images of the United States in Pravda political cartoons appearing from the newspaper s founding 1912 through its final days as the official news organ of the Community Party of the Soviet Union 1991 Based on quantitative as well as qualitative content analysis of Pravda s editorial caricatures the book provides a lively study of the newspaper s agitational and propaganda mission to define and reflect the American way of life for its Soviet readers This book is illustrated with nearly one hundred political caricatures as well as eleven tables depicting cartoon themes and trends over nearly a century of anti American agitational propaganda **A History of Western Society** John P. McKay,McKay, Hilary,Bennett D. Hill,John Buckler,1990-11 *A History of World Societies Study Guide* McKay,McKay, Hilary,1999-09-28 This guide provides supplementary instruction and increases students chances for academic success by helping them get the most out of their textbooks **Art in America** Frank Jewett Mather,Frederic Fairchild Sherman,1991 **Arts & Decoration** ,1920 **100 Years of Russian Art, 1889-1989** David Elliott,V. A. Dudakov,1989 Cat logo de la exposici n que por primera vez presenta una panor mica del desarrollo del arte contemporaneo ruso y en la que se encuentran representadas las principales tendencias art sticas **The Print Collector's Newsletter** ,1992 **Russian Pictures, Works of Art, and Icons** Sotheby's (Firm),1990

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