

И БЛАКТИ

**SOVIET
DISSIDENT
ARTISTS**

Interviews after Perestroika

RENEE BAIGELL AND MATTHEW BAIGELL

Soviet Dissident Artists

M Mark



Soviet Dissident Artists:

Soviet Dissident Artists Matthew Baigell, Renee Baigell, 1995 If life was hard for all under the Soviet regime how much more difficult was it to be a dissident artist For those who did not belong to the dominant school of Socialist Realism it could be a life of great risk Often forced to scavenge for materials to use in paintings and sculptures these artists led both a sometimes dangerous illicit underground life as well as an acceptable public life In Soviet Dissident Artists Renee Baigell and Matthew Baigell interview nearly fifty former dissident artists to better understand their struggles under Soviet rule and their desires to maintain their sense of inner freedom In these probing interviews the artists chronicle their hardships and their friendships under the old Communist regime from the 1950s to the 1980s They relate their confrontations with the KGB and other government organizations sometimes with tragic consequences and how they managed to survive and create subversive work in their spare time Recording experiences largely unknown to Western artists these interviews describe one of the great heroic stories of the last half of the twentieth century

Komar/Melamid, Two Soviet Dissident Artists Vitaly Komar, Aleksandr Melamid, 1979 For the uninitiated the Komar Melamid paintings their work is a collaborative effort no doubt will be a surprise and a delight it is at once sprightly intricate and mystical Called Sots art for Socialist art it is a kind of Pop that parodies the propaganda posters and street banners designed for public consumption by Russian officialdom The Sots subjects from the first show include the stern head of a worker holding his finger to his lips and entitled Don't Babble several banners with such slogans as Glory to Labor and Our Goal Communism and a painting of a Laika cigarette pack using as its emblem the Soviet dog sent into orbit with Sputnik II in 1957

A Ransomed Dissident Igor Golomstock, 2018-10-25 In 1939 a ten year old Igor Golomstock accompanied his mother a medical doctor to the vast network of labour camps in the Russian Far East While she tended patients he was minded by assorted trusty prisoners hardened criminals and returned to Moscow an almost feral adolescent fluent in obscene prison jargon but intellectually ignorant Despite this dubious start he became a leading art historian and co author with his close friend Andrey Sinyavsky of the first deeply controversial monograph on Picasso published in the Soviet Union His writings on his 43 years in the Soviet Union offer a rare insight into life as a quietly subversive art historian and the post Stalin dissident community In vivid prose Golomstock shows the difficulties of publishing curating and talking about Western art in Soviet Russia and with self deprecating humour the absurd tragicomedy of life for the Moscow intelligentsia during Khrushchev's thaw and Brezhnev's stagnation He also offers a unique personal perspective on the 1966 trial of Sinyavsky and Yuri Daniel widely considered the end of Khrushchev's liberalism and the spark that ignited the Soviet dissident movement In 1972 he was given permission to leave the Soviet Union but only after paying a ransom of more than 25 years salary nominally intended to reimburse the state for his education A remarkable collection of artists scholars and intellectuals in Russia and the West including Roland Penrose came together to help him pay this astronomical sum His memoirs of life once in the UK offer an insider's view of the

BBC Russian Service and a penetrating analysis of the notorious feud between Sinyavsky and Aleksandr Solzhenitsyn Nominated for the Russian Booker Prize on its publication in Russian in 2014 *The Ransomed Dissident* opens a window onto the life of a remarkable man a dissident of uncompromising moral integrity and with an outstanding gift for friendship

Komar, Melamid: Two Soviet Dissident Artists Jack Burnham,1979 **Soviet Critical Design** Tom

Cubbin,2018-12-13 *Soviet Critical Design* is the first book to explore the socialist design practice of artistic projecteering which was developed by the USSR's Senezh Experimental Studio in the 1960s Tom Cubbin examines the studio as a site for the development of the design discipline in the optimistic environment of the 1960s Soviet Thaw He also explores how designers adapted to the fast changing Soviet Union of the 1970s and 1980s considering their approach to critical projects highlighting the Soviet state's treatment of citizens urban heritage and public spaces Drawing on previously unpublished visual material from private archives and also extensive interviews this book presents a new history of the late socialist period in the USSR which gives insight into the creative strategies of designers who engaged their practice as a contribution to broader discussions on alternative models for socialist existence Cubbin shows how artistic projecteering must be read as a utopian activity which privileged the political and ideological over the functional *Soviet Art House* Catriona Kelly,2021 Its unique ability to sway the masses has led many observers to consider cinema the artform with the greatest political force The images it produces can bolster leaders or contribute to their undoing Soviet filmmakers often had to face great obstacles as they struggled to make art in an authoritarian society that put them not only under ideological pressure but also imposed rigid economic constraints on the industry But while the Brezhnev era of Soviet filmmaking is often depicted as a period of great repression *Soviet Art House* reveals that the films made at the prestigious Lenfilm studio in this period were far more imaginative than is usually suspected In this pioneering study of a Soviet film studio author Catriona Kelly delves into previously unpublished archival documents and interviews memoirs and the films themselves to illuminate the ideological economic and aesthetic dimensions of filmmaking in the Brezhnev era She argues that especially the young filmmakers who joined the studio after its restructuring in 1961 revitalized its output and helped establish Leningrad as a leading center of oppositional art This unique insight into Soviet film production shows not only the inner workings of Soviet institutions before the system collapsed but also traces how filmmakers tirelessly dodged and negotiated contradictory demands to create sophisticated and highly original movies *Making Art History in Europe After 1945* Noemi de Haro García,Patricia Mayayo,Jesús Carrillo,2020-02-24 This book analyses the intermeshing of state power and art history in Europe since 1945 and up to the present from a critical de centered perspective Devoting special attention to European peripheries and to under researched transnational cultural political initiatives related to the arts implemented after the end of the Second World War the contributors explore the ways in which this relationship crystallised in specific moments places discourses and practices They make the historic hegemonic centres of the discipline converse with Europe's Southern and Eastern

peripheries from Portugal to Estonia to Greece By stressing the margins point of view this volume rethinks the ideological grounds on which art history and the European Union have been constructed as well as the role played by art and culture in the very concept of Europe Making of the West, Volume II: Since 1500 Lynn Hunt, Thomas R. Martin, Barbara H. Rosenwein, Bonnie G. Smith, 2012-01-04 Students of Western civilization need more than facts They need to understand the cross cultural global exchanges that shaped Western history to be able to draw connections between the social cultural political economic and intellectual happenings in a given era and to see the West not as a fixed region but a living evolving construct These needs have long been central to *The Making of the West* The book s chronological narrative emphasizes the wide variety of peoples and cultures that created Western civilization and places them together in a common context enabling students to witness the unfolding of Western history understand change over time and recognize fundamental relationships *Sport in the USSR* Mike O'Mahony, 2006-06-15 Sport played a vital role within the social and cultural life of the Soviet Union The Soviet State sponsored countless programmes to promote sporting activities and even constructed a new term fizkultura to describe sports culture In *Sport in the USSR* Mike O Mahony asserts that the popular image of fizkultura was as dependent on presentation as it was on actual practice Images of vigorous Soviet sportsmen and women were evoked in literature film and popular songs and adorned stamps and domestic objects as well as badges and medals Some major artists even forged their entire careers from representations of sport *Sport in the USSR* explores physical and visual culture from the early years of the Soviet Union to its collapse It is a fascinating addition to the current debates in the fields of sociology visual culture and Soviet history BOOK JACKET *Consuming Russia* Adele Marie Barker, 1999 A timely study of the new Russia at the end of the twentieth century

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