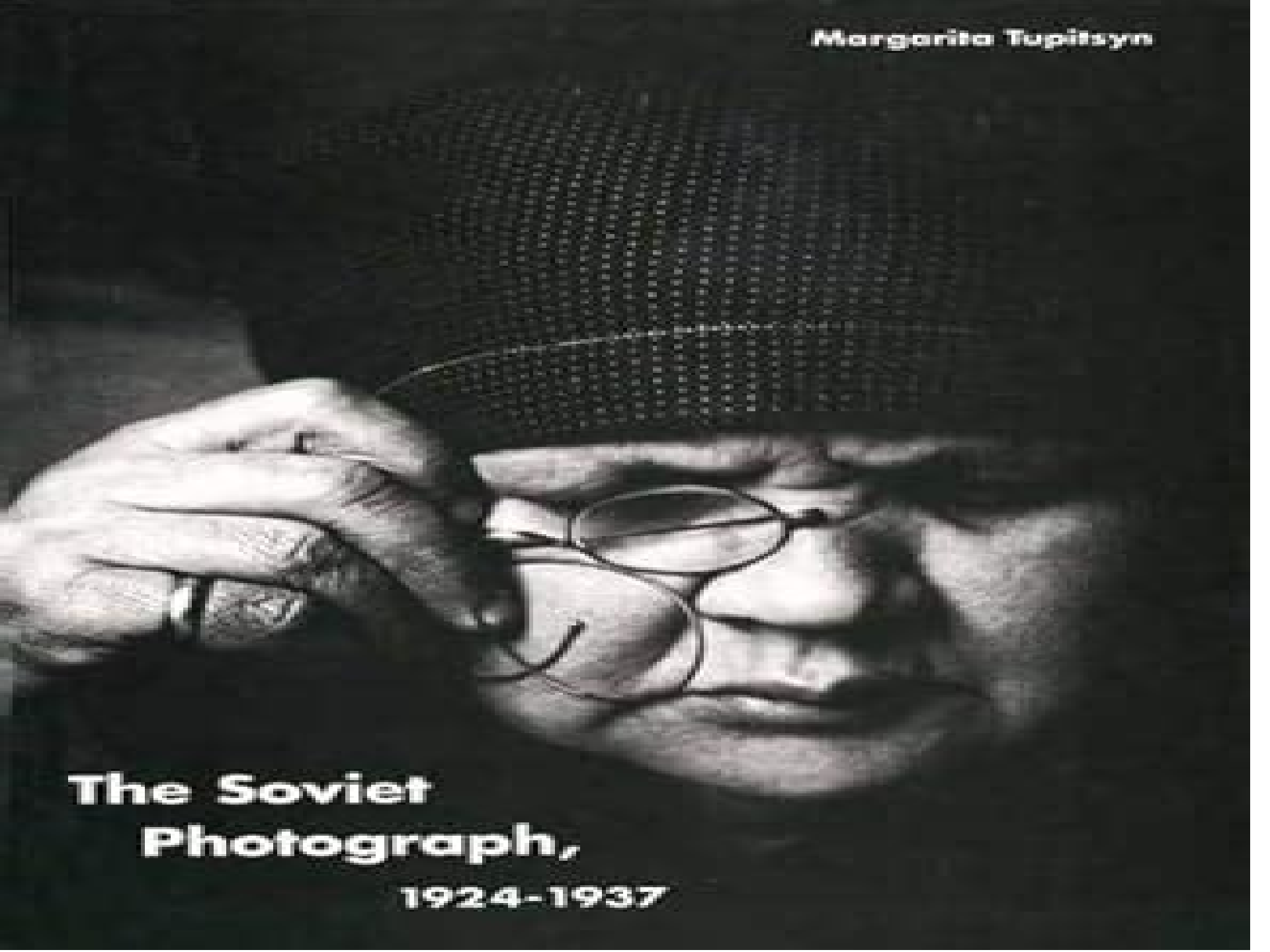


Margarita Tupitsyn



**The Soviet
Photograph,
1924-1937**

Soviet Photograph 1924 1937

**Svetlana Gorshenina, Sergei
Abashin, Bruno De Cordier, Tatiana
Saburova**

Soviet Photograph 1924 1937:

The Soviet Photograph, 1924-1937 Margarita Tupitsyn, 1996-01-01 Tupitsyn challenges the view that the Soviet avant garde peaked in the 1920s and was subsequently forced to conform with Bolshevik politics. Instead she asserts that photography during this period represented the last great experiment in the search for the most effective ways to connect art, radical politics and the masses. Investigating the means by which the new visual tools for disseminating revolutionary messages were adapted to the needs of Stalinist propaganda, Tupitsyn relates major examples of single frame photography and photomontage to such events as the implementation of the New Economic Policy, Lenin's death and Stalin's first and second Five Year Plans and to mounting censorship of the arts. She also establishes a link between the writings of critics and the development of photography and photomontage at this time. The book presents previously unpublished material from Klutis's letters, Rodchenko's public lectures, Lissitzky's late writings on the mass media and Kulagina's personal diaries as well as many previously unknown photographs.

Beyond Formalism Margarita Tupitsyn, 1997 [Encyclopedia of Twentieth-Century Photography, 3-Volume Set](#) Lynne Warren, 2005-11-15 The *Encyclopedia of Twentieth Century Photography* explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force. This *Encyclopedia* presents the important developments, movements, photographers, photographic institutions and theoretical aspects of the field along with information about equipment, techniques and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout and each volume contains a color plate section. A useful glossary of terms is also included.

Soviet Spectatorship Samuel Goff, 2024-09-05 What distinguished the Soviet look? How did Soviet thinkers and artists reimagine the relationship between observer and observed? *Soviet Spectatorship* answers these questions through an in depth exploration of Soviet physical culture and its on screen representations from the end of the Civil War to the eve of the Second World War. Samuel Goff identifies the three fundamental structures of looking: surveillance, aesthetics and spectatorship that shaped representations of the embodied Soviet subject. Close readings of understudied films such as *Happy Finish* 1934, *The Laurels of Miss Ellen Gray* 1935 and *A Strict Young Man* 1936 are contextualised through a theoretical analysis of the relationship between subjectivity and the body. In doing so, Goff traces the evolution of a specific Soviet look, examining perspectives on Soviet aesthetics and theories of body and mind, uncovering continuities within Soviet visual cultures in a period usually understood in terms of discontinuity and rupture.

Snapshots of the Soul Molly Thomasy Blasing, 2021-07-15 *Snapshots of the Soul* considers how photography has shaped Russian poetry from the early twentieth century to the present day. Drawing on theories of the lyric and the elegy, the social history of technology and little known archival materials, Molly Thomasy Blasing offers close readings of poems by Boris Pasternak, Marina Tsvetaeva, Joseph

Brodsky and Bella Akhmadulina as well as by the late and post Soviet poets Andrei Sen Sen kov Arkadii Dragomoshchenko and Kirill Medvedev to understand their fascination with the visual language representational power and metaphorical possibilities offered by the camera and the photographic image Within the context of long standing anxieties about the threat that visual media pose to literary culture Blasing finds that these poets were attracted to the affinities and tensions that exist between the lyric or elegy and the snapshot Snapshots of the Soul reveals that at the core of each poet s approach to writing the photograph is the urge to demonstrate the superior ability of poetic language to capture and convey human experience Open Access edition funded by the National Endowment for the Humanities Swiss Graphic Design Richard Hollis,2006 By the 1950s Switzerland had developed a distinct graphic language and a unique style of graphic design This book gives an account of this period in graphic design history setting the stylistic developments into the social cultural context of the times

Capitalism and the Camera Kevin Coleman,Daniel James,2021-05-11 Photography was invented between the publication of Adam Smith s The Wealth of Nations and Karl Marx and Frederick Engels s The Communist Manifesto Taking the intertwined development of capitalism and the camera as their starting point the essays in Capitalism and the Camera investigate the relationship between capitalist accumulation and the photographic image and ask whether photography might allow us to refuse capitalism s violence and if so how Drawn together in productive disagreement the essays in this collection explore the relationship of photography to resource extraction and capital accumulation from 1492 to the postcolonial the camera s potential to make visible critical understandings of capitalist production and society especially economies of class and desire and propose ways that the camera and the image can be used to build cultural and political counterpublics from which a democratic struggle against capitalism might emerge With essays by Ariella Asha Azoulay Siobhan Angus Kajri Jain Walter Benn Michaels T J Clark John Paul Ricco Blake Stimson Chris Stolarski Tong Lam and Jacob Emery *Photographing Central Asia* Svetlana Gorshenina,Sergei Abashin,Bruno De Cordier,Tatiana Saburova,2022-09-06 This volume addresses new theoretical approaches in visual and memory studies that prompted to rethink of the photography of Russian Turkestan of the nineteenth and early twentieth centuries Attempts to relate the visual unknown documentations to postcolonial criticism also opened up new interpretive arenas helping to decentralize the analysis of the history of photography The aim of this volume is to interpret photography as a specific tool that reifies reality subjectively frames it and fits it into various political ideological commercial scientific and artistic contexts Without reducing the entire argument to the binary of photography and power the authors reveal the different modes of seeing that involve distinct cultural norms social practices power relations levels of technology and networks for circulating photography and that determined the manner of its re use in constructing various images of Central Asia The volume demonstrates that photography was the cornerstone of imperial media governance and discourse construction in colonial Turkestan of the tsarist and early Soviet periods The various cases show the complex mechanisms by which images of Turkestan were created remembered or forgotten from the nineteenth

until the twenty first century The book should appeal to scholars of the Russian Empire and Central Asia of history of photography and visual culture of memory studies It should be appropriate for use in upper level undergraduate courses and even a broader public

Photographing the Mexican Revolution John Mraz, 2012-05-02 The Mexican Revolution of 1910-1920 is among the world's most visually documented revolutions Coinciding with the birth of filmmaking and the increased mobility offered by the reflex camera it received extraordinary coverage by photographers and cineastes commercial and amateur national and international Many images of the Revolution remain iconic to this day Francisco Villa galloping toward the camera Villa lolling in the presidential chair next to Emiliano Zapata and Zapata standing stolidly in charro raiment with a carbine in one hand and the other hand on a sword to mention only a few But the identities of those who created the thousands of extant images of the Mexican Revolution and what their purposes were remain a huge puzzle because photographers constantly plagiarized each other's images In this pathfinding book acclaimed photography historian John Mraz carries out a monumental analysis of photographs produced during the Mexican Revolution focusing primarily on those made by Mexicans in order to discover who took the images and why to what ends with what intentions and for whom He explores how photographers expressed their commitments visually what aesthetic strategies they employed and which identifications and identities they forged Mraz demonstrates that contrary to the myth that Agustín Víctor Casasola was the photographer of the Revolution there were many who covered the long civil war including women He shows that specific photographers can even be linked to the contending forces and reveals a pattern of commitment that has been little commented upon in previous studies and completely unexplored in the photography of other revolutions

How Maoism Was Made Aaron William Moore, Jennifer Altehenger, 2024-12-26 How Maoism Was Made features new scholarship on the early years after the Chinese Communist revolution showing how ordinary people in China built socialism through their contributions to industry science and the arts

Photographic Literacy Katherine M. H. Reischl, 2018-12-15 Photography introduced to Russia in 1839 was nothing short of a sensation Its rapid proliferation challenged the other arts including painting and literature as well as the very integrity of the self If Leo Tolstoy and Fyodor Dostoevsky greeted the camera with skepticism in the nineteenth century numerous twentieth century authors welcomed it with a warm embrace As Katherine M H Reischl shows in Photographic Literacy authors as varied as Leonid Andreev Ilya Ehrenburg and Alexander Solzhenitsyn picked up the camera and reshaped not only their writing practices but also the sphere of literacy itself For these authors a single photograph or a photograph as illustration is never an endpoint their authorial practices continually transform and animate the frozen moment But just as authors used images to shape the reception of their work and selves Russian photographers including Sergei Prokudin-Gorsky and Alexander Rodchenko used text to shape the reception of their visual work From the diary to print the literary word imbues that photographic moment with a personal life story and frames and reframes it in the writing of history In this primer on photographic literacy Reischl argues for the central place that

photography has played in the formation of the Russian literary imagination over the course of roughly seventy years From image to text and back again she traces the visual consciousness of modern Russian literature as captured through the lens of the Russian author photographer Byzantium/Modernism ,2015-06-29 Byzantium Modernism features contributions by fourteen international scholars and brings together a diverse range of interdisciplinary essays on art architecture theatre film literature and philosophy which examine how and why Byzantine art and image theory can contribute to our understanding of modern and contemporary visual culture Particular attention is given to intercultural dialogues between the former dominions of the Byzantine Empire with a special focus on Greece Turkey and Russia and the artistic production of Western Europe and America Together these essays invite the reader to think critically and theoretically about the dialogic interchange between Byzantium and modernism and to consider this cross temporal encounter as an ongoing and historically deep narrative rather than an ephemeral or localized trend Contributors are Tulay Atak Charles Barber Elena Boeck Anthony Cutler Rico Franses Dimitra Kotoula Marie Jos Mondzain Myroslava M Mudrak Robert S Nelson Robert Ousterhout Stratis Papaioannou Glenn Peers Jane A Sharp and Devin Singh **Form and Meaning in Avant-Garde Collage and Montage**

Magda Dragu,2020-02-06 This book uses intermedial theories to study collage and montage tracing the transformation of visual collage into photomontage in the early avant garde period Magda Dragu distinguishes between the concepts of collage and montage as defined across several media fine arts literature music film photography based on the type of artistic meaning they generate rather than the mechanical procedures involved The book applies theories of intermediality to collage and montage which is crucial for understanding collage as a form of cultural production Throughout the author considers the political implications as collages and montages were often used for propagandistic purposes This book combines research methods used in several areas of inquiry art history literary criticism analytical philosophy musicology and aesthetics

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 visuality 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 In The Company Of Media

Hanno Hardt,2019-04-02 This book explores the imaginative construction of a cultural history of the media in a series of essays that draw on various artistic and intellectual narratives of Western societies and trace incidental encounters with the means of social communication in cultural and political settings *Modernisation in Russia since 1900* Markku Kangaspuro,Jeremy Smith,2006-12-27 Modernisation has been a constant theme in Russian history at least since Peter the Great launched a series of initiatives aimed at closing the economic technical and cultural gap between Russia and the more advanced countries of Europe All of the leaders of the Soviet Union and post Soviet Russia have been intensely aware of this gap and have pursued a number of strategies some more successful than others in order to modernise the country But it would be wrong to view modernisation as a unilinear process which was the exclusive preserve of the state Modernisation has had profound effects on Russian society and the attitudes of different social groups have been crucial to the success and failure of modernisation This volume examines the broad theme of modernisation in late imperial Soviet and post Soviet Russia both through general overviews of particular topics and specific case studies of modernisation projects and their impact Modernisation is seen not just as an economic policy but as a cultural and social phenomenon reflected through such diverse themes as ideology welfare education gender relations transport political reform and the Internet The result is the most up to date and comprehensive survey of modernisation in Russia available which highlights both one of the perennial problems and the challenges and prospects for contemporary Russia **Seduced by Modernity** Mary Elizabeth O'Connor,Katherine Tweedie,2007 A richly illustrated and vivid account of the life and work of an important Canadian modernist photographer **Designing Russian Cinema** Eleanor Rees,2022-12-15 This book highlights the significant role that production artists played when Russian cinema was still in its infancy It uncovers Russian cinema s connections with other art forms examining how production artists drew on both aesthetic traditions and modernist experiments in architecture painting and theatre as they explored the new medium of cinema and its potential to engender new models of perception and forms of audience engagement Drawing on set design sketches archival documents and film makers memoirs Eleanor Rees reveals how less canonical films such as *Behind the Screen* Kulisy ekrana 1919 and *Palace and Fortress* Dvoretz i krepost 1923 were remarkable from a design perspective and also provides new readings of well known films such as *Children of the Age* Deti veka 1915 and *Strike* Stachka 1925 Rees brings to light information on significant but understudied figures such as Vladimir Egorov and Sergei Kozlovskii and highlights the involvement of well known figures such as Lev Kuleshov and Aleksandr Rodchenko Unlike the majority of late Imperial directors and camera operators many early Russian production artists continued to work in cinema in the Soviet era and to draw on practices forged before the 1917 Revolution In spanning the entire silent era this book highlights the often overlooked continuities between the late Imperial and early Soviet periods of cinema thus questioning traditional historical periodisations **Killing for Show** Julian Stallabrass,2020-10-30 See firsthand how war photography is used to sway public opinion In the autumn of 2014 the Royal

Air Force released blurry video of a missile blowing up a pick up truck which may have had a weapon attached to its flatbed. This was a lethal form of gesture politics to send a 9 million bomber from Cyprus to Iraq and back burning 35 000 an hour in fuel to launch a smart missile costing 100 000 to destroy a truck or rather to create a video that shows it being destroyed. Some lives are ended it is impossible to tell whose so that the government can pretend that it taking effective action by creating a high budget snuff movie. This is killing for show. Since the Vietnam War the way we see conflict through film photographs and pixels has had a powerful impact on the political fortunes of the campaign and the way that war has been conducted. In this fully illustrated and passionately argued account of war imagery Julian Stallabrass tells the story of post war conflict how it was recorded and remembered through its iconic photography. The relationship between war and photograph is constantly in transition forming new perspectives provoking new challenges what is allowed to be seen. Does an image have the power to change political opinion. How are images used to wage war. Stallabrass shows how photographs have become a vital weapon in the modern war as propaganda from close quarters fighting to the drone s electronic vision as well as a witness to the barbarity of events such as the My Lai massacre the violent suppression of insurgent Fallujah or the atrocities in Abu Ghraib. Through these accounts Stallabrass maps a comprehensive theoretical re evaluation of the relationship between war politics and visual culture. Killing for Show offers 190 photographs encompassing photojournalism artists images photographs by soldiers and amateurs and drones. A comprehensive comparison of the role of photography in the Vietnam and Iraq Wars. An explanation of the waning power of iconic images in collective memory. An analysis of the failure of military PR and the public display of killing. A focus on what can and cannot be seen photographed and published. An exploration of the power and limits of amateur photography. Arguments about how violent images act on democracy. This full color book is an essential volume in the history of warfare and photography.

Iconographies of Occupation Jeremy E. Taylor, 2021-02-28. Iconographies of Occupation is the first book to address how the collaborationist Reorganized National Government (RNG) in Japanese occupied China sought to visualize its leader Wang Jingwei 1883-1944 to the Chinese people and China itself. It explores the ways in which this administration sought to present itself to the people over which it ruled at different points between 1939 when the RNG was first being formulated and August 1945 when it folded itself out of existence. What sorts of visual tropes were used in regime iconography and how were these used. What can the intertextual movement of visual tropes and motifs tell us about RNG artists and intellectuals and their understanding of the occupation and the war. Drawing on rarely before used archival records relating to propaganda and a range of visual media produced in occupied China by the RNG the book examines the means used by this client regime to carve out a separate visual space for itself by reviving prewar Chinese methods of iconography and by adopting techniques symbols and visual tropes from the occupying Japanese and their allies. Ultimately however the occupied gaze that was developed by Wang s administration was undermined by its ultimate reliance on Japanese acquiescence for survival. In the continually shifting and fragmented

iconographies that the RNG developed over the course of its short existence we find an administration that was never completely in control of its own fate or its message *Iconographies of Occupation* presents a thoroughly original visual history approach to the study of a much maligned regime and opens up new ways of understanding its place in wartime China It also brings China under the RNG into dialogue with broader theoretical debates about the significance of the visual in the cultural politics of foreign occupation

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