

MARLA SUSAN STONE



THE PATRON STATE

CULTURE & POLITICS
IN FASCIST ITALY

The Patron State Culture And Politics In Fascist Italy

Fathali M. Moghaddam



The Patron State Culture And Politics In Fascist Italy:

The Patron State Marla Stone, 1998 As historians delve increasingly into the issues of political propaganda and visual art Marla Stone provides a penetrating explanation of Italian Fascist arts patronage one that explores the model of cultural consensus that set the Italian experience apart from that of Nazi Germany In this book Stone confronts some standard assumptions about the relationship between dictatorships and the arts Even more so she challenges conventional thinking on modernism and its political uses In the case of Italy under Mussolini authoritarian cultural politics were driven by a willingness to co opt a spectrum of aesthetic movements from modernist to neo classical Rather than legislate an art of the state the Fascist regime continually experimented with and revised its arts policy as it pursued the support of artists and audiences By exploring such events as the Mostra della Rivoluzione Fascista of 1932 and the evolution of the Venice Biennale Stone offers an unparalleled analysis of the extensive system of official art exhibitions purchases and commissions that injected official taste into cultural production At the same time the author assesses the tensions implicit in state intervention in the arts those between pluralism and propaganda modernism and tradition nationalism and regionalism and the way in which a nondemocratic but modernizing and market oriented polity handled them Stone shows how official culture under Fascism mobilized modern and avant garde aesthetics emerging mass culture techniques and a rhetoric of national culture to produce during the 1930s dynamic and vibrant cultural forms Her inquiry into Fascist intervention in the art world is ultimately a cultural history of Fascist Italy one with wide resonance and broad interest

Fascism, Anti-fascism, and the Resistance in Italy Stanislao G. Pugliese, 2004 While the historical significance of fascism and anti fascism is still being hotly debated in Italy and across Europe this anthology brings to light a wide range of voices political literary and popular that illuminate more than eighty years of fascism and anti fascism in Italy Visit our website for sample chapters

Regimes of Invisibility in Contemporary Art, Theory and Culture Marina Gržinić, Aneta Stojnić, Miško Šuvaković, 2017-09-04 This book places a focus on the regimes of in visibility and representation in Europe and offers an innovative perspective on the topic of global capitalism in relation to questions of race class gender and migration as well as historicization of biopolitics and de coloniality The aim of this volume is to revisit theories of art new media technology and aesthetics under the weight of political processes of discrimination racism anti Semitism and new forms of coloniality in order to propose a new dispositive of the ontology and epistemology of the image of life and capitalism as well as labor and modes of life This book is firmly embedded in the present moment when due to rapid and major changes on all levels of political and social reality the need for rearticulation in theoretical artistic and political practices and rethinking of historical narratives becomes almost tangible

Fascism, Architecture, and the Claiming of Modern Milan, 1922-1943 Lucy M. Maulsby, 2014-02-05 Fascism Architecture and the Claiming of Modern Milan 1922 1943 chronicles the dramatic architectural and urban transformation of Milan during the nearly twenty years of fascist rule The commercial and financial centre of Italy and the birthplace of fascism Milan played

a central role in constructing fascism's national image and identity as it advanced from a revolutionary movement to an established state power Using a wide range of archival sources Lucy M Maulsby analyses the public buildings from the relatively modest party headquarters to the grandiose Palace of Justice and the Palazzo del Popolo d Italia through which Mussolini intended to enhance the city's image and solidify fascism's presence in Milan Maulsby establishes the extent to which Milan's economic structure social composition and cultural orientation affected Il Duce's plans for the city demonstrating the influences on urban development that were beyond the control of the fascist regime By placing Milan's urban change in its historic context this book expands our understanding of the relationship between fascism and the modern city

Madrid's Forgotten Avant-Garde Silvina Schammah Gesser, 2016-04-01 This book explores the role played by artists and intellectuals who constructed and disseminated various competing images of national identity which polarized Spanish society prior to the Civil War The convergence of modern and essentialist discourses and practices especially in literature and poetry in what is conventionally called in Spanish letters The Generation of 27 created fissures between competing views of aesthetics and ideology that cut across political affiliation Silvina Schammah exposes the paradoxes facing Madrid's cultural vanguards as they were torn by their ambition for universality cosmopolitanism and transcendence on the one hand and by the centripetal forces of nationalistic ideologies on the other Taking upon themselves roles to become the disseminators and populizers of radical positions and world views first elaborated and conducted by the young urban intelligentsia their proposed aim of incorporating diverse identities embedded in different cultural constructions and discourse was to have very real and tragic consequences as political and intellectual lines polarized in the years prior to the Spanish Civil War

Occupied Aviel Roshwald, 2023-04-27 A comparative treatment of European and Asian responses to German and Japanese occupation during the Second World War

Photographing Mussolini Alessandra Antola Swan, 2020-12-10 This pioneering book offers the first account of the work of the photographers both official and freelance who contributed to the forging of Mussolini's image It departs from the practice of using photographs purely for illustration and places them instead at the centre of the analysis Throughout the 1930s photographs of the Italian dictator Benito Mussolini were chosen with much care by the regime They were deployed to highlight those physical traits the piercing eyes protruding jaw shaved head that were meant to evoke the Duce's strength determination and innate sense of leadership in the mind of his contemporaries The chapters in this volume explore the photographic image in the socio political context of the time and shows how it was a significant contributor to the development of Italian mass culture between the two world wars

Italian Modern Art in the Age of Fascism Anthony White, 2019-07-30 This book examines the work of several modern artists including Fortunato Depero Scipione and Mario Radice who were working in Italy during the time of Benito Mussolini's rise and fall It provides a new history of the relationship between modern art and fascism The study begins from the premise that Italian artists belonging to avant garde art movements such as futurism expressionism and abstraction

could produce works that were perfectly amenable to the ideologies of Mussolini's regime. A particular focus of the book is the precise relationship between ideas of history and modernity encountered in the art and politics of the time and how compatible these truly were. *The SAGE Encyclopedia of Political Behavior* Fathali M. Moghaddam, 2017-05-03 The SAGE Encyclopedia of Political Behavior explores the intersection of psychology, political science, sociology, and human behavior. This encyclopedia integrates theories, research, and case studies from a variety of disciplines that inform this established area of study. *(Re)Visualizing National History* Robin Ostow, 2008-03-29 Ideas regarding the role of the museum have become increasingly contentious. In the last fifteen years, scholars have pointed to ways in which states, especially imperialist states, use museums to showcase looted artefacts to document their geographic expansion, to present themselves as the guardians of national treasure, and to educate citizens and subjects. At the same time, a great deal of attention has been paid to reshaping national histories and values in the wake of the collapse of the Communist bloc and the emergence of the European Union. *Re Visualizing National History* considers the wave of monument and museum building in Europe as part of an attempt to forge consensus in politically unified but deeply divided nations. This collection explores ways in which museums exhibit emerging national values and how the establishment of these new museums and new exhibits in older museums reflects the search for a consensus among different generational groups in Europe and North America. The contributors come from a variety of countries and academic backgrounds and speak from such varied perspectives as cultural studies, history, anthropology, sociology, and museum studies. *Re Visualizing National History* is a unique and interdisciplinary volume that offers insights on the dilemmas of present-day European culture, manifestations of nationalism in Europe, and the debates surrounding museums as sites for the representation of politics and history. **Marshall Plan Modernism** Jaleh Mansoor, 2016-09-02 Focusing on artwork by Lucio Fontana, Alberto Burri, and Piero Manzoni, Jaleh Mansoor demonstrates and reveals how abstract painting, especially the monochrome, broke with fascist-associated futurism and functioned as an index of social transition in postwar Italy. Mansoor refuses to read the singularly striking formal and procedural violence of Fontana's slit canvasses, Burri's burnt and exploded plastics, and Manzoni's achromes as metaphors of traumatic memories of World War II. Rather, she locates the motivation for this violence in the history of the medium of painting and in the economic history of postwar Italy. *Reconfiguring the relationship between politics and aesthetics*, Mansoor illuminates how the monochrome's reemergence reflected Fontana, Burri, and Manzoni's aesthetic and political critique of the Marshall Plan's economic warfare and growing American hegemony. It also anticipated the struggles in Italy's factories, classrooms, and streets that gave rise to *Autonomia* in the 1960s. *Marshall Plan Modernism* refigures our understanding of modernist painting as a project about labor and the geopolitics of postwar reconstruction during the Italian Miracle. **Madrid's Forgotten Avant-Garde** Silvina Schammah Gesser, 2015-07-09 Explores the role played by artists and intellectuals who constructed and disseminated various competing images of national identity which polarised Spanish society prior to the Civil War. This title exposes the paradoxes

facing Madrid's cultural vanguards *Filippo Tommaso Marinetti* Ernest Ialongo, 2015-03-06 Filippo Tommaso Marinetti's *The Artist and His Politics* explores the politics of the leader of the Futurist art movement. Emerging in Italy in 1909, Futurism sought to propel Italy into the modern world and is famously known for outlandish claims to want to destroy museums and libraries in order to speed this transition. Futurism, however, also had a much darker political side. It glorified war as the solution to many of Italy's ills and was closely tied to the Fascist Regime. In this book, Ialongo focuses on Marinetti as the chief determinant of Futurist politics and explores how a seemingly revolutionary art movement at one point having some support among revolutionary left-wing movements in Italy could eventually become so intimately tied to the repressive Fascist regime. Ialongo traces Marinetti's politics from before the foundation of Futurism through the Great War and then throughout the twenty-year Fascist dictatorship using a wide range of published and unpublished sources. Futurist politics are presented within the wider context of developments in Italy and Europe, and Ialongo further highlights how Marinetti's political choices influenced the art of his movement.

Modern in the Making Austin Porter, Sandra Zalman, 2020-10-29 Today the Museum of Modern Art is widely recognized for establishing the canon of modern art, yet in its early years the museum considered modern art part of a still unfolding experiment in contemporary visual production. By bracketing MoMA's early history from its later reputation, this book explores the ways the Museum acted as a laboratory to set an ambitious agenda for the exhibition of a multidisciplinary idea of modern art. Between its founding in 1929 and its 20th anniversary in 1949, MoMA created the first museum departments of architecture and design, film and photography in the country, marshaled modern art as a political tool, and brought consumer culture into a versatile yet institutional context. Encompassing 14 essays that investigate the diversity of modern art, this volume demonstrates how MoMA's programming shaped a version of modern art that was not elitist but fundamentally intertwined with all levels of cultural production.

Fascism in Europe and Beyond Paul Baxa, 2025-09-18 *Fascism in Europe and Beyond* examines fascism from its origins to the present. It begins in the fin de siècle era when the various ideas that eventually coalesced into fascism first emerged and concludes with the reemergence of fascist ideas in recent times. Historiographical discussions, illustrations, biographical textboxes, and maps are interwoven into the text, while a valuable collection of primary documents can be found at the end of the book to facilitate further study. Paul Baxa focuses primarily on European experiences in countries such as Germany, Italy, Hungary, Croatia, Romania, the UK, France, Belgium, Spain, and Portugal, but there is also significant coverage of imperial Japan and Cold War fascism in the shape of North American movements and leaders like Rockwell's American Nazi Party. Baxa even discusses The World Union of National Socialists and its attempt to build a universal fascist movement after the Second World War. The aims of the fascist movements, their social composition, and their actions are explored extensively in the book, while an emphasis is placed on the cult of personality in driving fascism in its many manifestations. Baxa's underlying assertion is that fascism is primarily a cultural movement, a political cult in fact, that relies on charismatic leaders who have been able to

articulate and project the fantasies and desires of their followers provides a consistent position throughout one that both enriches and enlivens the text itself and that offers a useful jumping off point for classroom discussions "Visual Propaganda, Exhibitions, and the Spanish Civil War" MiriamM. Basilio,2017-07-05 Visual Propaganda Exhibitions and the Spanish Civil War is a history of art during wartime that analyzes images in various media that circulated widely and were encountered daily by Spaniards on city walls in print and in exhibitions Tangible elements of the nation's past monuments cultural property and art historical icons were displayed in temporary exhibitions and museums as well as reproduced on posters and in print media to rally the population define national identity and reinvent distant and recent history Artists political party propagandists and government administrators believed that images on the street in print and in exhibitions would create a community of viewers brought together during the staging of public exhibitions to understand their own roles as Spaniards This book draws on extensive archival research brings to light unpublished documents and examines visual propaganda exhibitions and texts unavailable in English It engages with questions of national self definition and historical memory at their intersections with the fine arts visual culture exhibition history tourism and propaganda during the Spanish Civil War and immediate post war period as well as contemporary responses to the contested legacy of the Spanish Civil War It will be of interest to scholars in art history visual and cultural history history and museum studies The Radical Right in Germany Lee McGowan,2014-09-25 The Radical Right has represented a major element in German politics and society throughout the history of the united country i.e. since the 1870s though the understandable concentration on the Third Reich 1933-45 has tended to distort the wider picture This book explores the history of the radical right through the full span of Germany's life as a nation thus putting the Third Reich in its natural context and also emphasising that the attitudes and policies of the radical right did not begin with Hitler's pursuit of power in the 1920s or end with his death in the ruins of Berlin **Europe Reborn** Harold James,2014-07-10 In the early twentieth century brutal nation states such as Mussolini's Italy Stalin's Russia and Hitler's Germany came to the fore and the twin evils of dictatorship and war ensured the rapid destruction of liberal democracy market economics and the international order In contrast the latter half was concerned with rethinking and reshaping these core values which still guide political life after the millennium Harold James analyses the failures and achievements of the twentieth century The demands of the post war period namely the place of Europe in a wider international order are also examined Features include Boxed Case Studies Maps Plates Figures Short Biographies Chronologies Statistical Appendix James lucidly argues that European societies today are dominated by the trend to converge around the principles of democracy market economics and international integration He shows that the stability brought by the gradual unwinding of the nation state and the end of left right politics have created a Europe reborn Political Outbreaks against the Liberal Order (1917-1939) Giorgia Priorelli,Annarita Gori,Maximiliano Fuentes Codera,2025-09-09 This book offers a fresh perspective on right wing and left wing revolutions as well as political uprisings against the liberal

order in interwar Europe focusing on how they were politically used in the public sphere and exploring how these events were narrated and visually represented to justify new authoritarian systems and generate consensus around them Bringing together both senior academics and early career scholars the volume examines ten emblematic case studies combining original research on overlooked aspects of well known events with analyses of lesser studied or even peripheral cases To provide a comprehensive understanding the contributors approach the subject from multiple angles spanning political and cultural history the history of ideology and emotions and gender history Moreover with a transnational perspective the book examines how anti liberal and anti democratic ideas crossed borders shaping movements parties and regimes by influencing their symbolic practices and aesthetics elements that were borrowed adapted and reinterpreted to create a shared political language across Europe and beyond Chapter 7 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license

Mass Dictatorship and Modernity M. Kim, M. Schoenhals, 2013-11-13 Mass Dictatorship and Modernity is the second volume in the Mass Dictatorship series A transnational academic research venture it interrogates mass dictatorship in a broad historical context focusing on the emergence of modernity through interactions of center and periphery empire and colony and democracy and dictatorship on a global scale

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