

Socialist Realism Without Shores



Edited by Thomas Lahusen and Evgeny Dobrenko

Socialist Realism Without Shores

James Tweedie



Socialist Realism Without Shores:

Socialist Realism Without Shores Thomas Lahusen, Evgeniĭ 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 Unspeakable Histories William Guynn, 2016-09-06 In *Unspeakable Histories* William Guynn focuses on the sensation of encountering past events through film Film is capable he argues of triggering moments of heightened awareness in which the barrier between the past and the present can fall and the reality of the past we thought lost can be momentarily rediscovered in its material being In his readings of seven exceptional works depicting twentieth century atrocities Guynn explores the emotional resonance that still adheres to traumatic historical events Guynn considers dimensions of experience that historiography leaves untouched Ya l Hersonski s *A Film Unfinished* 2010 deconstructs scenes from the Nazi propaganda film *Das Ghetto* through the testimony of ghetto survivors Andrzej Wajda s *Katyn* 2007 revivifies the murder of the Polish officer corps in which Wajda s father perished by Stalin s security forces during the Second World War Andrei Konchalovsky s *Siberiade* 1979 reimagines the turbulent history of the Soviet Union from the perspective of an isolated Siberian village Larissa Shepitko s *The Ascent* 1977 evokes the existential drama Soviet partisans faced during the Nazi occupation Patricio Guzm n s *Nostalgia for the Light* 2011 examines the vestiges of human experience including the scattered remains of Pinochet s victims alive in the aridity of the Atacama Desert Rithy Panh s *S 21* 2003 reawakens events of the Cambodian genocide through dramatic confrontation with some of its executioners and Joshua Oppenheimer s *The Act of Killing* 2012 films the perpetrators of the Indonesian genocide as they restage scenes of killings and torture Inspired by the work of Walter Benjamin Frank Ankersmit Joseph Mali and Simon Schama Guynn argues that the film medium more immediate than language is capable of restoring the affective dimension of historical experience rooted in the deepest reaches of our minds

Symphonic Stalinism Jiří Smrž, 2011 The Soviet system of rule that developed under Stalin featured management of the arts by political authorities and the main doctrine inspiring and justifying this activity was socialist realism The definition of socialist realism emerged through a fluid process marked by twists and turns and at times even contestation in which critics scholars and creators alike gave the doctrine practical meaning *Symphonic Stalinism* tells this story for music and author Jiri Smrz examines it in much greater detail than any other scholar before him In the process Smrz emphasizes the crucial role played by musicologists which was probably unique in the history of that discipline internationally Series Osteuropa Vol 4

Historical Dictionary of Russian Literature Jonathan Stone, 2013 The *Historical Dictionary of Russian Literature* contains a chronology an introductory essay appendixes and an extensive bibliography The dictionary section has over 100 cross referenced entries on significant people themes critical issues and the most significant genres *Devastation and Laughter* Annie Gérin, 2018-01-01 In *Devastation and Laughter* Annie G rin explores the use of satire in the visual arts the circus

theatre and cinema under Lenin and Stalin G rin traces the rise and decline of the genre and argues that the use of satire in official Soviet art and propaganda was neither marginal nor un theorized The author sheds light on the theoretical texts written in the 1920s and 1930s by Anatoly Lunacharsky the Soviet Commissar of Enlightenment and the impact his writings had on satirists While the Avant Garde and Socialist Realism were necessarily forward looking and utopian satire afforded artists the means to examine critically past and present subjects themes and practice Devastation and Laughter is the first work to bring Soviet theoretical writings on the use of satire to the attention of scholars outside of Russia By introducing important bodies of work that have largely been overlooked in the fields of art history film and theatre history Annie G rin provides a nuanced and alternative reading of early Soviet art Prokofiev's Soviet Operas Nathan Seinen,2019-09-05

Offers a critical and contextual study of the last four operas of Prokofiev the leading opera composer in Stalin s Soviet Union

Communism and Culture Radu Stern,Vladimir Tismaneanu,2022-05-03 This book is a comprehensive introduction to the relationship between communism understood as an ideological political and social project and culture broadly defined as the field of aesthetic production Communism was a global phenomenon and the global civil war of the 20th century was in more than one respect a cultural war which involved some of the most influential figures of the last century The book highlights and explains the impact of political mythologies in the efforts to transcend the bourgeois legacies and engage in a social cultural and anthropological revolution The authors examine the interplay between utopian goals and cultural practices in fields such as literature visual arts film and humanities in general **Béla Bartók in Italy** Nicolò Palazzetti,2021 Examines

the reputation of the Hungarian musician B la Bart k 1881 1945 as an antifascist hero This book examines the reputation of the Hungarian composer B la Bart k 1881 1945 as an antifascist hero and beacon of freedom Following Bartok s reception in Italy from the early twentieth century through Mussolini s fascist regime and into the early Cold War Palazzetti explores the connexions between music politics and diplomacy The wider context of this study also offers glimpses into broader themes such as fascist cultural policies cultural resistance and the ambivalent political usage of modernist music The book argues that the Bart kian Wave occurring in Italy after the Second World War was the result of the fusion of the Bart k myth as the musician of freedom and the Cold War narrative of an Italian national regeneration Italian Hungarian diplomatic cooperation during the interwar period had supported Bartok s success in Italy But in spite of their political alliance the cultural policies by Europe s leading fascist regimes started to diverge over the years many composers proscribed in Nazi Germany were increasingly performed in fascist Italy In the early 1940s the now exiled composer came to represent one of the symbols of the anti Nazi cultural resistance in Italy and was canonised as the musician of freedom Exile and death had transformed Bart k into a martyr just as the Resistenza and the catastrophe of war had redeemed post war Italy *Chinese Architecture and the Beaux-Arts* Jeffrey W. Cody,Nancy Shatzman Steinhardt,Tony Atkin,2011-01-31 In the early twentieth century Chinese

traditional architecture and the French derived methods of the cole des Beaux Arts converged in the United States when

Chinese students were given scholarships to train as architects at American universities whose design curricula were dominated by Beaux Arts methods. Upon their return home in the 1920s and 1930s these graduates began to practice architecture and create China's first architectural schools, often transferring a version of what they had learned in the U.S. to Chinese situations. The resulting complex series of design-related transplantations had major implications for China between 1911 and 1949 as it simultaneously underwent cataclysmic social, economic, and political changes. After 1949 and the founding of the People's Republic of China, experienced a radically different wave of influence from the Beaux Arts through advisors from the Soviet Union who first under Stalin and later Khrushchev brought Beaux Arts ideals in the guise of socialist progress. In the early twenty-first century, China is still feeling the effects of these events. Chinese Architecture and the Beaux Arts examines the coalescing of the two major architectural systems, placing significant shifts in architectural theory and practice in China within relevant contemporary cultural and educational contexts. Fifteen major scholars from around the world analyze and synthesize these crucial events to shed light on the dramatic architectural and urban changes occurring in China today, many of which have global ramifications. This stimulating and generously illustrated work is divided into three sections framed by an introduction and a postscript. The first focuses on the convergence of Chinese architecture and the Beaux Arts, outlining the salient aspects of each and suggesting how and why the two met in the U.S. The second section centers on the question of how Chinese architects were influenced by the Beaux Arts and how Chinese architecture was changed as a result. The third takes an even closer look at the Beaux Arts influence, addressing how innovative practices, new schools of architecture, and buildings whose designs were linked to Beaux Arts assumptions led to distinctive new paradigms that were rooted in a changing China. By virtue of its scope, scale, and scholarship, this volume promises to become a classic in the fields of Chinese and Western architectural history.

Contributors: Tony Atkin, Peter J. Carroll, Yung Ho Chang, Jeffrey W. Cody, Kerry S. Sizing, Fan Fu, Chao Ching, Gu Daqing, Seng Kuan, Delin Lai, Xing Ruan, Joseph Rykwert, Nancy S. Steinhardt, David VanZanten, Rudolf Wagner, Zhang Jie, Zhao Chen.

Orwell and Marxism Philip Bounds, 2009-03-16. Whether as a fighter in the Spanish Civil War, an advocate of patriotic Socialism, or a left-wing opponent of the Soviet Union, George Orwell was the ultimate outsider in politics, insecure, scornful of orthodoxies, cussedly independent. Best known today as the author of *Animal Farm* and *Nineteen Eighty-Four*, Orwell also wrote seven other full-length books and a vast number of essays, articles, and reviews. A pioneering cultural critic, he addressed a range of important issues, including art, literature, Englishness, mass communication, and the spectre of totalitarianism. Famously describing his own background as lower-upper middle class, Orwell had a complex relationship with Marxism, and all his work reflects the influence of British communism. In this thoughtful and original study, Philip Bounds argues that Orwell's writings effectively took the form of a dialogue with the leading British Marxists of his day. Bounds shows that Orwell often agreed with the Marxists and built on their insights in his writings, while on other occasions he used his disagreements with them as the basis of his own critical position. Through close

analysis of Orwell's writings as well as his historical and literary context. Bounds has produced an important study of one of the iconic writers of the 20th century. Orwell and Marxism offers a thorough introduction to Orwell, the intellectual, reviving his reputation as a serious cultural thinker and documenting his most important influences as well as a convincing portrait of British Marxism and society in the 1930s and 40s. *Pleasures in Socialism* David Crowley, Susan E. Reid, 2010-10-31 This volume shows how the rise of consumer culture took a unique form in Eastern Europe. It investigates the ways in which pleasurable activities were both a space in which these communist governments tried to insinuate themselves and thereby further expand the reach of their authority. **A Soviet Credo: Shostakovich's Fourth Symphony** Pauline Fairclough, 2017-07-05 Composed in 1935-36 and intended to be his artistic credo, Shostakovich's Fourth Symphony was not performed publicly until 1961. Here Dr Pauline Fairclough tackles head-on one of the most significant and least understood of Shostakovich's major works. She argues that the Fourth Symphony was radically different from its Soviet contemporaries in terms of its structure, dramaturgy, tone, and even language, and therefore challenged the norms of Soviet symphonism at a crucial stage of its development. With the backing of prominent musicologists such as Ivan Sollertinsky, the composer could realistically have expected the premiere to have taken place and may even have intended the symphony to be a model for a new kind of democratic Soviet symphonism. Fairclough meticulously examines the score to inform a discussion of tonal and thematic processes, allusion, paraphrase, and reference to musical types or intonations. Such analysis is set deeply in the context of Soviet musical culture during the period 1932-36, involving Shostakovich's contemporaries Shchepkin, Myaskovsky, Kabalevsky, and Popov. A new method of analysis is also advanced here, where a range of Soviet and Western analytical methods are informed by the theoretical work of Shostakovich's contemporaries Viktor Shklovsky, Boris Tomashevsky, Mikhail Bakhtin, and Ivan Sollertinsky, together with Theodor Adorno's late study of Mahler. In this way, the book will significantly increase an understanding of the symphony and its context. **Art History: The Key Concepts** Jonathan Harris, 2006-10-16 *Art History: The Key Concepts* is a systematic, reliable, and accessible reference guide to the disciplines of art history and visual culture. Containing entries on over 200 terms integral to the historical and theoretical study of art, design, and culture, in general, it is an indispensable source of knowledge for all students, scholars, and teachers. Covering the development, present status, and future direction of art history, entries span a wide variety of terms and concepts such as abstract, expressionism, epoch, hybridity, semiology, and zeitgeist. Key features include a user-friendly A-Z format, fully cross-referenced entries, suggestions for further reading, engaging and insightful as well as easy to follow and use. *Art History: The Key Concepts* builds a radical intellectual synthesis for understanding and teaching art, art history, and visual culture. [The Age of New Waves](#) James Tweedie, 2013-09-02 *The Age of New Waves* examines the origins of the concept of the new wave in 1950s France and the proliferation of new waves in world cinema over the past three decades. The book suggests that youth, cities, and the construction of a global market have been the catalysts for the cinematic new waves of the past half century. It

begins by describing the enthusiastic engagement between French nouvelle vague filmmakers and a globalizing American cinema and culture during the modernization of France after World War II. It then charts the growing and ultimately explosive disenchantment with the aftermath of that massive social economic and spatial transformation in the late 1960s. Subsequent chapters focus on films and visual culture from Taiwan and contemporary mainland China during the 1980s and 1990s and they link the recent propagation of new waves on the international film festival circuit to the economic miracles and consumer revolutions accompanying the process of globalization. While it travels from France to East Asia, the book follows the transnational movement of a particular model of cinema organized around *mise en scène* or the interaction of bodies, objects and spaces within the frame rather than montage or narrative. The master shot style of directors like Hou Hsiao Hsien, Tsai Ming Liang and Jia Zhangke has reinvented a crucial but overlooked tendency in new wave film and this cinema of *mise en scène* has become a key aesthetic strategy for representing the changing relationships between people and the material world during the rise of a global market. The final chapter considers the interaction between two of the most global phenomena in recent film history: the transnational art cinema and Hollywood, and it searches for traces of an American New Wave.

Tamizdat Yasha Klots, 2023-05-15. *Tamizdat* offers a new perspective on the history of the Cold War by exploring the story of the contraband manuscripts sent from the USSR to the West. A word that means publishing over there, *tamizdat* manuscripts were rejected, censored or never submitted for publication in the Soviet Union and were smuggled through various channels and printed outside the country with or without their authors' knowledge. Yasha Klots demonstrates how *tamizdat* contributed to the formation of the twentieth century Russian literary canon: the majority of contemporary Russian classics first appeared abroad long before they saw publication in Russia. Examining narratives of Stalinism and the Gulag, Klots focuses on contraband manuscripts in the 1960s and 70s from Khrushchev's Thaw to Stagnation under Brezhnev. Klots revisits the traditional notion of late Soviet culture as a binary opposition between the underground and official state publishing. He shows that even as *tamizdat* represented an alternative field of cultural production in opposition to the Soviet regime and the dogma of Socialist Realism, it was not devoid of its own hierarchy, ideological agenda and even censorship. *Tamizdat* is a cultural history of Russian literature outside the Iron Curtain. The Russian literary diaspora was the indispensable ecosystem for these works. Yet in the post-Stalin years, they also served as a powerful weapon on the cultural fronts of the Cold War, laying bare the geographical, stylistic and ideological rifts between two disparate yet inextricably intertwined fields of Russian literature: one at home, the other abroad. Open Access edition, funded by the National Endowment for the Humanities.

Soviet Influence on Cuban Culture, 1961-1987 Isabel Story, 2019-12-04. This book examines the ways in which the Cuban-Soviet relationship was expressed in the cultural sphere between 1961 and 1987. It specifically focuses on the theater and the visual arts to analyze the ways in which the culture became a means of asserting the Cuban Revolution's independence.

Reorientalism Nariman Skakov, 2025-10-28. It is

commonly believed that Stalinism ended a vibrant period in Soviet avant garde art and literature. The triumph of socialist realism in this view curtailed experimentation with aesthetic form and replaced it with a call for clarity, accessibility and ideological conformity. But Stalin's formula, national in form, socialist in content, gave artists an opening for officially sanctioned formal innovation as long as it drew on the national cultures of the Soviet Union. Nariman Skakov offers a new way to understand Soviet modernism, showing how writers and artists looked to the East to renew avant garde experimentation under Stalin. He traces how figures such as Victor Shklovsky, Aleksandr Rodchenko, Varvara Stepanova, Dziga Vertov and Sergei Eisenstein responded to the Soviet state's ideological demands by engaging with the traditions of the new socialist republics in Central Asia. The concept of national form gave these artists a sanctuary for aesthetic innovation, yet this experimentation relied on exoticization of the strangeness of the Soviet East and a fascination with ethnic others. Recasting Soviet aesthetics from the vantage point of Central Asia, Skakov rethinks orientalism and its relationship to socialism. Challenging conventional narratives of the fate of the Soviet avant garde, *Reorientalism* provides a deeply original decentering of modernism. State Construction and Art in East Central Europe, 1918-2018 Agnieszka Chmielewska, Irena Kossowska, Marcin Lachowski, 2022-09-19. This volume offers a comprehensive perspective on the relationship between the art scene and agencies of the state in countries of the region throughout four consecutive yet highly diverse historical periods: from the period of state integration after World War I through the communist era post 1945 and the time of political transformation after 1989 to the present day globalisation, including counter reactions to westernisation and cultural homogenisation. With twenty-three theoretically and/or empirically oriented articles by authors from sixteen countries, East Central Europe and beyond, including the United States and Australia, the book discusses interconnections between state policies and artistic institutions, trends and the art market from diverse research perspectives. The contributors explore subjects such as the impact of war on the formation of national identities, the role of artists in image building for the new national states emerging after 1918, the impact of political systems on artists' attitudes, the discourses of art history, museum studies, monument conservation and exhibition practices. The book will be of interest to scholars working in art history, cultural politics, cultural history and East Central European studies and history. *Buglers on the Home Front* Yunzhong Shu, 2000-02-24. The first book-length study in English of an important but neglected school of dissident Chinese writers active around the time of the war against Japan, 1937-45. **Work Flows** Maya Vinokour, 2024-02-15. *Work Flows* investigates the emergence of flow as a crucial metaphor within Russian labor culture since 1870. Maya Vinokour frames concern with fluid channeling as immanent to vertical power structures, whether that verticality derives from the state as in Stalin's Soviet Union and present-day Russia or from the proliferation of corporate monopolies as in the contemporary Anglo-American West. Originating in pre-revolutionary bio-utopianism, the Russian rhetoric of liquids and flow reached an apotheosis during Stalin's First Five Year Plan and re-emerged in post-Soviet managed democracy and Western neoliberalism. The

literary philosophical and official texts that *Work Flows* examines give voice to the Stalinist ambition of reforging not merely individual bodies but space and time themselves By mobilizing the understudied thematic of fluidity Vinokour offers insight into the nexus of philosophy literature and science that underpinned Stalinism and remains influential today *Work Flows* demonstrates that Stalinism is not a historical phenomenon restricted to the period 1922 1953 but a symptom of modernity as it emerged in the twentieth century Stalinism's legacy extends far beyond the bounds of the former Soviet Union emerging in seemingly disparate settings like post Soviet Russia and Silicon Valley

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