Iconography of Power - Victoria E. Bonnell - 1999-10-12
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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 mold 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, iconic 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 - 1999

Roots of Rebellion - Victoria E. Bonnell - 2021-01-08
This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1983.

Roots of Rebellion - Victoria E. Bonnell - 2021-01-08

Constructing Revolution - Kristina Toland - 2021-02

The Occult in Russian and Soviet Culture - Bernice Glazter Rosenthal - 1997
A comprehensive account of the influence of occult beliefs and doctrines on intellectual and cultural life in twentieth-century Russia.

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Handbook of Research on Aestheticization of Violence, Horror, and Power - Erdem, M. Nur - 2020-10-02
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Regimes and democratic systems alike. As well as discussing the effigies of political power, owners of religious power, etc. However, this content is produced considering the individual's sensitivities. Thus, violence is aestheticized. Aesthetics of violence appear in different fields and in different forms. In order to analyze it, an interdisciplinary perspective is required. The Handbook of Research on Aesthetization of Violence, Horror, and Power brings together two different concepts that seem incompatible—aesthetics and violence—and focuses on the basic motives of aestheticizing and presenting violence in different fields and genres, as well as the role of audience reception. Seeking to reveal this togetherness with different methods, research, analyses, and findings in different fields that include media, urban design, art, and mythology, the book covers the aestheticization of fear, power, and violence in such mediums as public relations, digital games, and performance art. This comprehensive reference is an ideal source for researchers, academicians, and students working in the fields of media, culture, art, politics, architecture, aesthetics, history, cultural anthropology, and more.

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**The Total Art of Stalinism** - Boris Groys - 2014-05-27

From the ruins of communism, Boris Groys emerges to provoke our interest in the aesthetic goals pursued with such catastrophic consequences by its founders. Interpreting totalitarian art and literature in the context of cultural history, this brilliant essay likens totalitarian aims to the modernists' goal of producing world-transformative art. In this new edition, Groys revisits the debate that the book has stimulated since its first publication.

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**The Political Portrait** - Luciano Cheles - 2020-07-22

The leader's portrait, produced in a variety of media (statues, coins, billboards, posters, stamps), is a key instrument of propaganda in totalitarian regimes, but increasingly also dominates political communication in democratic countries as a result of the personalization and spectacularization of campaigning. Written by an international group of contributors, this volume focuses on the last one hundred years, covering a wide range of countries around the globe, and dealing with dictatorial regimes and sales-clerical workers, both in and outside the place of employment. Through the eyes of contemporaries we see the routine, the organization of industrialization and social change, a world far more complex and varied than it was before. The novel thus demonstrates how easily good intentions can be subverted into tyranny. Orwell has himself said that it was the first book in which he had tried, with full consciousness of what he was doing, 'to fuse political purpose and artistic purpose into one whole.' The book was first published in England in 1945, and has since then remained a favourite with readers all over the world, and has consistently been included in all prestigious bestseller lists for the past many years.

**Pedagogy of Images** - Marina Balina - 2021-06-21

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**The Russian Worker** - Victoria E. Bonnell - 1983

Here, for the first time in English translation, are contemporary accounts of working-class life during the final decades of the Russian Empire. Written by workers and other close observers of their milieu, these five selections recreate the world of Russian labor during a period of rapid industrialization and social change, a world far more complex and varied than has often been assumed. The authors in The Russian Worker explore the daily experiences, social relations, and aspirations of factory, artisanal, and sales-clerical workers under Stalin's brutal dictatorship based on a cult of personality which was enforced through a reign of terror. The book tells a seemingly simple story of farm animals who rebel against their master in the hope of stopping their exploitation at the hand of humans and creating a society where animals would be equal, free and happy. Ultimately, however, the rebellion is betrayed and the farm ends up in a state as bad as it was before. The novel thus demonstrates how easily good intentions can be subverted into tyranny. Orwell has himself said that it was the first book in which he had tried, with full consciousness of what he was doing, 'to fuse political purpose and artistic purpose into one whole.' The book was first published in England in 1945, and has since then remained a favourite with readers all over the world, and has consistently been included in all prestigious bestseller lists for the past many years.

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Drawing on such diverse sources as propaganda art, the trade union press, workers' memoirs, and materials in recently opened Soviet archives, this is the first book to examine the shifting identity of the "working class" in late tsarist and early Soviet societies. New essays by fifteen leading historians show how Russian workers responded to attempts to make them Soviet. Initial chapters consider power relations and working-class identity in imperial Russia. The effects of the revolutionary upheavals of 1917 to 1921 on labor relations among printers and coal miners are then discussed. Addressing subsequent decades, other essays document the situation of cotton workers and white-collar workers embroiled within the ambiguities of the New Economic Policy or challenge the appropriateness of "class" analysis for the Stalin era. Additional chapters reconstruct workers' responses to the Great Purges and trace the significance of class in visual and verbal discourse. Making Workers Soviet will be central to the current rethinking of Soviet history and of class formation in noncapitalist settings.

Rewriting History in Soviet Russia - R. Markwick - 2001-02-01

This book explores the political significance of the development of historical revisionism in the USSR under Khrushchev in the wake of the Twentieth Congress of the CPSU and its demise with the onset of the "period of stagnation" under Brezhnev. On the basis of intensive interviews and original manuscript material, the book demonstrates that the vigorous rejuvenation of historiography undertaken by Soviet historians in the 1960s conceptually cleared the way for and fomented the dramatic upheaval in Soviet historical writing occasioned by the advent of perestroika.

Ideology and Atheism in the Soviet Union - William van den Bercken - 2019-05-01

The series Religion and Society (RS) contributes to the exploration of religions as social systems– both in Western and non-Western societies; in particular, it examines religions in their differentiation from, and politics. Due attention is given to paradigmatic case or comparative studies that exhibit a clear theoretical orientation with the empirical and historical data of religion and such aspects of religion as ritual, the religious imagination, constructions of tradition, iconography, or media. In addition, the formation of religious communities, their construction of identity, and their relation to society and the wider public are key issues of this series. Ideology and Atheism in the Soviet Union - William van den Bercken - 2019-05-01

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Putin as Celebrity and Cultural Icon - Helena Goscolo - 2013

Though in recent months Putin's popularity has frayed at the edges, the dearth of comparably powerful and experienced political leaders leaves no doubt that he will continue to be a key political figure. During his tenure as Russia's President and subsequently as Prime Minister, Putin transcended politics, to become the country's major cultural icon. This book examines the nature of his iconic status. It explores his public persona as glamorous hero, endowed with vision, wisdom, moral and physical strength--the man uniquely capable of restoring Russia's reputation as a global power. In analysing cultural representations of Putin, the book assesses the role of the media in constructing and disseminating this image and weights the Russian populace's contribution to the extraordinary acclamation he enjoyed throughout the first decade of the new millennium, challenged only by a tiny minority.

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The Oxford Handbook of Communist Visual Cultures - Aga Skrodzka - 2020-04-01

Stereotypes often cast communism as a defunct, bankrupt ideology and a relic of the distant past. However, recent political movements like Europe's anti-austerity protests, the Arab Spring, and Occupy Wall Street suggest that communism is still very much relevant and may even hold the key to a future of global democracy. In The Oxford Handbook of Communist Visual Cultures, contributors trace the legacies of communist ideology in visual culture, from buildings and monuments, murals and sculpture, to recycling campaigns and wall newspapers, all of which work to make communism's ideas and values material. Contributors work to resist the widespread demonization of communism, demystifying its ideals and suggesting that it has visually shaped the modern world in undeniable and complex ways. Together, contributors answer curial questions like: What can be salvaged and reused from past communist experiments? How has communism impacted the cultures of late capitalism? And how have histories of communism left behind visual traces of potential utopias? An interdisciplinary look at the cultural currency of communism today, The Oxford Handbook of Communist Visual Cultures demonstrates the value of revisiting the practices of the past to form a better vision of the future.

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The Extreme Gone Mainstream - Cynthia Miller-Idriss - 2019-11-05
“This book comes at a time that could hardly be more important. Miller-Idriss opens up a completely new approach to understanding the processes of violent radicalization through subcultural products(and will surely become a standard work in the study of right-wing extremism.”—Daniel Koehler, founder and director of the German Institute on Radicalization and De-Radicalization Studies dies.

Soviet Internationalism after Stalin - Tobias Rupprecht - 2015-08-06
The Soviet Union is often presented as a largely isolated and ideosyncratic state. Soviet Internationalism after Stalin challenges this view by telling the story of Soviet and Latin American intellectuals, students, political figures and artists, and their encounters with the ‘other’ from the 1950s through the 1980s. In this first multi-archival study of Soviet relations with Latin America, Tobias Rupprecht reveals that, for people in the Second and Third Worlds, the Cold War meant not only confrontation with an ideological enemy but also increased interconnectedness with distant world regions. He shows that the Soviet Union looked quite different from a southern rather than a Western point of view and also charts the impact of the new internationalism on the Soviet Union itself in terms of popular perceptions of the USSR’s place in the world and its political, scientific, intellectual and cultural reintegration into the global community.

Soviet Nuclear Orthodoxy - Dima Adamsky - 2019
A nuclear priesthood has arisen in Russia. From portable churches to the consecration of weapons systems, the Russian Orthodox Church has been integrated into every facet of the armed forces to become a vital part of Russian national security, politics, and identity. This extraordinary intertwining of church and military is nowhere more visible than in the nuclear weapons community, where the priesthood has penetrated all levels of command and the Church has positioned itself as a guardian of the state’s nuclear potential. Russian Nuclear Orthodoxy considers how, since the Soviet collapse in 1991, the Church has worked its way into the nuclear forces, the most significant wing of one of the world’s most powerful military organizations. Dmitry Adamsky describes how the Orthodox faith has merged with Russian national identity as the Church continues to expand its influence on foreign and domestic politics. The Church both legitimizes and influences Moscow’s assertive national security strategy in the twenty-first century. This book sheds light on the role of faith in modern military, and highlights the implications of this phenomenon for international security. Ultimately, Russian Nuclear Orthodoxy interrogates the implications of the confluence of religion and security for other members of the nuclear club, beyond Russia.

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Between Two Fires - Joshua Yaffa - 2021-05-04
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Russian Orthodoxy Resurgent - John Garrard - 2014-09-22

Russian Orthodoxy Resurgent is the first book to fully explore the expansive and ill-understood role that Russia’s ancient Christian faith has played in the fall of Soviet Communism and in the rise of Russian nationalism today. John and Carol Garrard tell the story of how the Orthodox Church’s moral weight helped defeat the 1991 coup against Gorbachev launched by Communist Party hardliners. The Soviet Union disintegrated, leaving Russians searching for a usable past. The Garrards reveal how Patriarch Alexy II—a former KGB officer and the man behind the church’s successful defeat of the coup—is reconstituting a new national idea in the church’s own image. In the new Russia, the former KGB who run the country—Vladimir Putin among them—proclaim the cross, not the hammer and sickle. Meanwhile, a majority of Russians now embrace the Orthodox faith with unprecedented fervor. The Garrards trace how Alexey orchestrated this transformation, positioning his church to inherit power once held by the Communist Party and to become the dominant ethos of the military and government. They show how the revived church under Alexey prevented mass violence during the post-Soviet turmoil, and how Alexey astutely linked the church with the army and melded Russian patriotism and faith. Russian Orthodoxy Resurgent argues that the West must come to grips with this complex and contradictory resurgence of the Orthodox faith, because it is the hidden force behind Russia’s domestic and foreign policies today.

The Stalin Cult - Jan Plamper - 2012-01-17

Between the late 1920s and the early 1950s, one of the most persuasive personality cults of all times saturated Soviet public space with images of Stalin. A torrent of portraits, posters, statues, films, plays, songs, and poems galvanized the Soviet population and inspired leftist activists around the world. In the first book to examine the cultural products and production methods of the Stalin cult, Jan Plamper reconstructs a hidden history linking artists, party patrons, state functionaries, and ultimately Stalin himself in the alchemical project that transformed a pock-marked Georgian into the embodiment of global communism. Departing from interpretations of the Stalin cult as an outgrowth of Russian mysticism or Stalin’s psychopathology, Plamper establishes the cult’s context within a broader international history of modern personality cults constructed around previously inaccessible Russian archives. Plamper’s lavishly illustrated and accessibly written study will appeal to anyone interested in twentieth-century history, visual studies, the politics of representation, dictator biography, socialist realism, and real socialism.

The Death of Truth - Michiko Kakutani - 2018-07-17

NEW YORK TIMES BESTSELLER • From the Pulitzer Prize-winning critic comes an impassioned critique of America’s retreat from reason. We live in a time when the very idea of objective truth is mocked and discounted by the occupant of the White House. Discredited conspiracy theories and ideologies have resurfaced, and the apathy once reserved for science is giving way to doubt, and Russian propaganda floods our screens. The wisdom of the crowd has usurped research and expertise, and we are each left clinging to the beliefs that best confirm our biases. How did truth become an endangered species in contemporary America? This decline began decades ago, and in The Death of Truth, former New York Times critic Michiko Kakutani takes a penetrating look at the cultural forces that contributed to this gathering storm. In social media and literature, television, academia, and politics, Kakutani identifies the trends—originating on both the right and the left—that have combined to elevate subjectivity over factuality, science, and common values. And she returns us to the words of the great critics of authoritarianism, writers such as George Orwell and Arendt, whose work is newly and eerily relevant. With remarkable erudition and insight, Kakutani offers a provocative diagnosis of our current condition and points toward a new path for our truth-challenged times.

Commutist Posters - Mary Ginsberg - 2020-04-13

From images of Vladimir Lenin promising “Land to the peasants!” to those of Mao Zedong declaring the Cultural Revolution, communist regimes have relied on powerful—and often beautifully wrought—artwork to ensure the successes of their revolutions. Because of their ease of distribution, posters in particular have figured as central vehicles of propaganda in nearly every communist nation. In this book, Mary Ginsberg offers the first truly global survey of the history and variety of communist poster art. Enriched with essays by several experts in a variety of regions, this collection showcases an extraordinary variety of communist art coming from the Soviet Union, China, Mongolia, North Korea, Vietnam, Cuba, and several countries in Eastern Europe. Together they show how effectively posters were used as tools of mobilization, instruction, censure, debate, and manipulation of public thought and opinion. As this collection shows, posters were not only to promote the authority of the state and its revolutionary ideals, they were also used as a means of revolutionary protest and ways of warning against the dangers of other political regimes, such as Nazism. By their nature, these posters are ephemeral, tied to time, place, and specific events, but many have had far-reaching and long-lasting impact, in no small part due to the astonishing craft and beauty they display. In fact, many of these posters have eventually found their way into museums, due to the strength of their designs. Beautifully arrayed, the posters in this collection offer a comprehensive look at the broad range of visual works that have both expressed and fueled one of the most powerful political ideas of the modern era.

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China's ascent to the ranks of the world's second largest economic power has given its revolution a better image than that of its Russian counterpart. Yet the two have a great deal in common. Indeed, the Chinese revolution was a carbon copy of its predecessor, until Mao became aware, not so much of the failures of the Russian model, but of its inability to adapt to an overcrowded third-world country. Yet, instead of correcting that model, Mao decided to go further and faster in the same direction. The aftermath of an earthquake may be weaker, but the Great Leap Forward of 1958 in China was far more destructive than the Great Turn of 1929 in the Soviet Union. It was conceived with an idealistic end but failed to take all the possibilities into account. China's development only took off after--and thanks to--Mao's death, once the country turned its back on the revolution. Lucien Bianco's original comparative study highlights the similarities: the all-powerful bureaucracy; the over-exploitation of the peasantry, which triggered two of the worst famines of the 20th century; control over writers and artists; repression and labor camps. The comparison of Stalin and Mao that completes the picture, leads the author straight back to Lenin and he quotes the observation by a Chinese historian that, "If at all possible, it is best to avoid revolutions altogether."

Stalin and Mao - Lucien Bianco - 2018-03-15

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Soviet Posters - Maria Lafont - 2007

This massive book of Soviet propaganda posters, many rare and never before published, is at once a revealing historical document and a sublime example of graphic art at its best. Dating from 1917 to the beginning of the Cold War, the posters in this book feature the work of such major Russian ground-breaking avant-garde designers as El Lissitzky and Alexander Rodchenko as well as extraordinary works by anonymous artists. Presented in full color, the 250 posters gathered here range in themes from warnings about the dangers of alcohol abuse and the creeping Nazi menace to illustrations of utopian harmony and the Soviet industrial machine. A brief illustrated introduction offers a chronological overview of the period that produced such eloquent art, which has long been a major source of inspiration to artists and designers.

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Visual Histories of Occupation - Jeremy E. Taylor - 2021

"Asking what does foreign occupation look like and how does occupation shape visual expression and cultures, this edited collection explores how the occupied and occupiers have responded to their circumstances through visual culture. With specific cases of foreign occupation from around the world and across the 20th century, the chapters discuss the similarities, links and points of contact between - and contrary examples of occupation into dialogue with one another. The intention is to illustrate how an emphasis on the 'visual' can help inform our understanding of occupation more broadly"--

Visual Histories of Occupation - Jeremy E. Taylor - 2021

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Symbolism and Politics - Graeme Gill - 2020-05-21

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But, despite this key role in shaping understanding, there is never a single
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Nineteen Eighty-Four. Illustrated - George Orwell - 2020-07-03
1984 is George Orwell's terrifying vision of a totalitarian future in which
everything and everyone is slave to a tyrannical regime led by The Party.
Winston Smith works for the Ministry of Truth in London, chief city of
Airstrip One. Big Brother stares out from every poster, the Thought Police
uncover every act of betrayal. When Winston finds love with Julia, he
discover that life does not have to be dull and dehumanising, and awakens to
new possibilities. Despite the police helicopters that hover and circle
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Naziism and Neo-Naziim in Film and Media - Jason Lee - 2018-03-20
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Naziism and neo-Nazism in film, media, and popular culture, with examples
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Symbols and Legitimacy in Soviet Politics - Graeme Gill - 2011-03-24
Symbols and Legitimacy in Soviet Politics analyses the way in which Soviet
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1991. Graeme Gill focuses on the symbolism in party policy and leaders' speeches, artwork and political posters, and urban redevelopment, and on ritual in the political system. Symbols and ritual were worked into a dominant metanarrative which underpinned Soviet political development. Gill also shows how, in each of these spheres, the images changed both over the life of the regime and during particular stages: the Leninist era metanarrative differed from that of the Stalin period, which differed from that of the Krushchev and Brezhnev periods, which was, in turn, changed significantly under Gorbachev. In charting this development, the book lays bare the dynamics of the Soviet regime and a major reason for its fall.

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The Russian Revolution - Richard Pipes - 2011-07-13
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inclusiveness, enthralling in its narrative of a movement whose purpose, in the words of Leon Trotsky, was "to overthrow the world," The Russian Revolution draws conclusions that have already aroused great controversy in this country-and that are certain to be explosive when the book is published in the Soviet Union. Richard Pipes argues convincingly that the Russian Revolution was an intellectual, rather than a class, uprising; that it was steeped in terror from its very outset; and that it was not a revolution at all but a coup d'etat — "the capture of governmental power by a small minority."


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**Epic Revisionism** - Kevin M. F. Platt - 2006-02-23

Focusing on a number of historical and literary personalities who were regarded with disdain in the aftermath of the 1917 revolution—figures such as Peter the Great, Ivan the Terrible, Alexander Pushkin, Leo Tolstoy, and Mikhail Lermontov—Epic Revisionism tells the fascinating story of these individuals' return to canonical status during the darkest days of the Stalin era. An inherently interdisciplinary project, Epic Revisionism features pieces on literary and cultural history, film, opera, and theater. This volume pairs scholarly essays with selections drawn from Stalin-era primary sources—newspaper articles, unpublished archival documents, short stories—to provide students and specialists with the richest possible understanding of this understudied phenomenon in modern Russian history. "These scholars shed a great deal of light not only on Stalinist culture but on the politics of cultural production under the Soviet system."—David L. Hoffmann, Slavic Review

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**DDR Posters** - David Heather - 2014

Made available to the public for the first time, these posters from the archives of the German Historical Museum reveal a regime determined to influence and control the citizens of East Germany. In the age of the internet, poster art is fading into history, but its importance as historical document remains valuable and enlightening. An inexpensive and efficient means of mass communication, the poster was used extensively by Communist regimes in order to maintain state control. This collection of 150 of the most outstanding works from a selection of more than 10,000 posters archived by the German Historical Museum features works that are both poignant and valid in light of current global politics. Although propaganda posters were used in a variety of communist countries, those that emanated from East Germany are unique in their subtlety and nuanced messages. Many posters appropriate American or Western European symbols and others used humor to get their point across. Grouped chronologically according to such themes as post-war years, the prospect of peace, denouncement of the West, and praise for Communist allies, these beautifully reproduced works provide a historical and cultural snapshot of East Germany during its entire history.

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**Godless Utopia** - Roland Elliott Brown - 2019-09-26

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