

# The Landscape of Stalinism

THE ART AND IDEOLOGY OF SOVIET SPACE



Edited by **EVGENY DOBRENKO** and **ERIC NAIMAN**

# Landscape Of Stalinism The Art And Ideology Of Soviet Space

**Evgeny Dobrenko, Eric Naiman**



## **Landscape Of Stalinism The Art And Ideology Of Soviet Space:**

**The Landscape of Stalinism** Evgeny Dobrenko, Eric Naiman, 2011-11-15 This wide ranging cultural history explores the expression of Bolshevik Party ideology through the lens of landscape or more broadly space Portrayed in visual images and words the landscape played a vital role in expressing and promoting ideology in the former Soviet Union during the Stalin years especially in the 1930s At the time the iconoclasm of the immediate postrevolutionary years had given way to nation building and a conscious attempt to create a new Soviet culture In painting architecture literature cinema and song images of landscape were enlisted to help mold the masses into joyful hardworking citizens of a state with a radiant utopian future all under the fatherly guidance of Joseph Stalin From backgrounds in history art history literary studies and philosophy the contributors show how Soviet space was sanctified coded and sold as an ideological product They explore the ways in which producers of various art forms used space to express what Katerina Clark calls a cartography of power an organization of the entire country into a hierarchy of spheres of relative sacredness with Moscow at the center The theme of center versus periphery figures prominently in many of the essays and the periphery is shown often to be paradoxically central Examining representations of space in objects as diverse as postage stamps a hikers magazine advertisements and the Soviet musical the authors show how cultural producers attempted to naturalize ideological space to make it an unquestioned part of the worldview Whether focusing on the new or the centuries old whether exploring a built cityscape a film documentary or the painting Stalin and Voroshilov in the Kremlin the authors offer a consistently fascinating journey through the landscape of the Soviet ideological imagination Not all features of Soviet space were entirely novel and several of the essayists assert continuities with the prerevolutionary past One example is the importance of the mother image in mass songs of the Stalin period another is the boundless longing inspired in the Russian character by the burden of living amid vast empty spaces But whether focusing on the new or the centuries old whether exploring a built cityscape a film documentary or the painting Stalin and Voroshilov in the Kremlin the authors offer a consistently fascinating journey through the landscape of the Soviet ideological imagination

**Book Review: The Landscape of Stalinism: the Art and Ideology of Soviet Space. Edited by Evgeny Dobrenko and Eric Naiman. Seattle: University of Washington Press 2003. ISBN 0-295-98333-7** Mark Bassin, 2005

SpaceTime of the Imperial Holt Meyer, Susanne Rau, Katharina Waldner, 2016-11-07 This volume works through spatio temporal concepts to be found in imperial practices and their representations in a wide range of media The individual cases investigated in the volume cover a broad spectrum of historical periods from ancient times up to the present Well known international scholars treat special cases of the topic using cutting edge theory and approaches stemming from historical cartographic religious literary media studies as well as ethnography

**Petrified Utopia** Marina Balina, Evgeniĭ Aleksandrovich Dobrenko, 2011 Taken together these essays redefine the preconceived notion of Soviet happiness as the product of official ideology imposed from above and expressed predominantly through collective experience and provide

evidence that the formation of the concept of individual happiness was not contained by the limitations of important state projects controlled by state policies and aimed toward the creation of a new society      *Rezension zu Evgeny Dobrenko, Eric Naiman (Hg.): The Landscape of Stalinism : The Art and Ideology of Soviet Space. Seattle, London 2003* Frithjof Benjamin Schenk, 2005      **The Fate of the New Man** Claire McCallum, 2018-07-03 Between 1945 and 1965 the catastrophe of war and the social and political changes it brought in its wake had a major impact on the construction of the Soviet masculine ideal Drawing upon a wide range of visual material *The Fate of the New Man* traces the dramatic changes in the representation of the Soviet man in the postwar period It focuses on the two identities that came to dominate such depictions in the two decades after the end of the war the Soviet man's previous role as a soldier and his new role in the home once the war was over In this compelling study Claire McCallum focuses on the reconceptualization of military heroism after the war the representation of contentious subjects such as the war damaged body and bereavement and postwar changes to the depiction of the Soviet man as father McCallum shows that it was the Second World War rather than the process of de Stalinization that had the greatest impact on the masculine ideal proving that even under the constraints of Socialist Realism the physical and emotional devastation caused by the war was too great to go unacknowledged *The Fate of the New Man* makes an important contribution to Soviet masculinity studies McCallum's research also contributes to broader debates surrounding the impact of Stalin's death on Soviet society and on the nature of the subsequent Thaw as well as to those concerning the relationship between Soviet culture and the realities of Soviet life This fascinating study will appeal to scholars and students of Soviet history masculinity studies and visual culture studies      **Constructing the Stalinist Body** Keith A. Livers, 2009-02-16 *Constructing the Stalinist Body* brings together contemporary body theory with studies on Stalinist ideology and cultural mythology in order to elucidate the complex problem of individual authorship within the context of Stalinist ideology of the 1930s and 40s Author Keith A Livers examines the ways in which Andrei Platonov Mikhail Zoshchenko Lev Kassil and other authors used corporeal imagery as a means of both resisting and furthering the idea of a Stalinist utopia and the ideologically purified body politic it aspired to produce The final chapter of the book looks at collective and popular representations of the Moscow subway completed in 1935 which was one of the most important construction projects of the 1930s and was at the same time portrayed as a microcosm of the ideal world of Socialism to come      **Mao's New World** Chang-tai Hung, 2017-02-28 In this sweeping portrait of the political culture of the early People's Republic of China PRC Chang tai Hung mines newly available sources to vividly reconstruct how the Chinese Communist Party CCP tightened its rule after taking power in 1949 With political cultural projects such as reconstructing Tiananmen Square to celebrate the Communist Revolution staging national parades rewriting official histories mounting a visual propaganda campaign including oil paintings cartoons and New Year prints and establishing a national cemetery for heroes of the Revolution the CCP built up nationalistic fervor in the people and affirmed its legitimacy These projects came under

strong Soviet influence but the nationalistic Chinese Communists sought an independent road of nation building for example they decided that the reconstructed Tiananmen Square should surpass Red Square in size and significance against the advice of Soviet experts sent from Moscow Combining historical cultural and anthropological inquiries Mao's New World examines how Mao Zedong and senior Party leaders transformed the PRC into a propaganda state in the first decade of their rule 1949-1959 Using archival sources only recently made available previously untapped government documents visual materials memoirs and interviews with surviving participants in the Party's plans Hung argues that the exploitation of new cultural forms for political ends was one of the most significant achievements of the Chinese Communist Revolution The book features sixty-six images of architecture monuments and artwork to document how the CCP invented the heroic tales of the Communist Revolution

*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 Napoleon III Mussolini Hitler and Mao Drawing upon evidence from 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

Belomor Julie S. Draskoczy, 2019-08-28 Containing analyses of everything from prisoner poetry to album covers Belomor Criminality and Creativity in Stalin's Gulag moves beyond the simplistic good evil paradigm that often accompanies Gulag scholarship While acknowledging the normative power of Stalinism an ethos so hegemonic it wanted to harness the very mechanisms of inspiration the volume also recognizes the various loopholes offered by artistic expression Perhaps the most infamous project of Stalin's first Five Year Plan the Belomor construction was riddled by paradox above all the fact that it created a major waterway that was too shallow for large crafts Even more significant and sinister is that the project won the backing of famous creative luminaries who enthusiastically professed the doctrine of self-fashioning Belomor complicates our understanding of the Gulag by looking at both prisoner motivation and official response from multiple angles thereby offering a more expansive vision of the labor camp and its connection to Stalinism

*Film and Domestic Space* Stefano Baschiera, 2020-05-28 Drawing on a broad range of theoretical disciplines and with case studies of directors such as Chantal Akerman Agnès Varda Claire Denis and Todd Haynes Amos Gitai Martin Ritt John Ford Ilia Beka and Louise Lemoine this book goes beyond the representational approach to the analysis of domestic space in cinema in order to

look at it as a dispositif      **Empire De/Centered** Maxim Waldstein, Sanna Turoma, 2016-05-06 In 1991 the Soviet empire collapsed at a stroke throwing the certainties of the Cold War world into flux Yet despite the dramatic end of this last empire the idea of empire is still alive and well its language and concepts feeding into public debate and academic research Bringing together a multidisciplinary and international group of authors to study Soviet society and culture through the categories empire and space this collection demonstrates the enduring legacy of empire with regard to Russia whose history has been marked by a particularly close and ambiguous relationship between nation and empire building and between national and imperial identities Parallel with this discussion of empire the volume also highlights the centrality of geographical space and spatial imaginings in Russian and Soviet intellectual traditions and social practices underlining how Russia's vast geographical dimensions have profoundly informed Russia's state and nation building both in practice and concept Combining concepts of space and empire the collection offers a reconsideration of Soviet imperial legacy by studying its cultural and societal underpinnings from previously unexplored perspectives In so doing it provides a reconceptualization of the theoretical and methodological foundations of contemporary imperial and spatial studies through the example of the experience provided by Soviet society and culture      Cosmonaut Cathleen S. Lewis, 2023-08-08 How the public image of the Soviet cosmonaut was designed and reimagined over time In this book Cathleen Lewis discusses how the public image of the Soviet cosmonaut developed beginning in the 1950s and the ways this icon has been reinterpreted throughout the years and in contemporary Russia Compiling material and cultural representations of the cosmonaut program Lewis provides a new perspective on the story of Soviet spaceflight highlighting how the government has celebrated figures such as Yuri Gagarin and Valentina Tereshkova through newspapers radio parades monuments museums films and even postage stamps and lapel pins Lewis's analysis shows that during the Space Race Nikita Khrushchev mobilized cosmonaut stories and images to symbolize the forward looking Soviet state and distract from the costs of the Cold War Public perceptions shifted after the first Soviet spaceflight fatality and failure to reach the Moon yet cosmonaut imagery was still effective propaganda evolving through the USSR's collapse in 1991 and seen today in Vladimir Putin's government cooperation for a film on the 1985 rescue of the Salyut 7 space station Looking closely at the process through which Russians continue to reexamine their past Lewis argues that the cultural memory of spaceflight remains especially potent among other collective Soviet memories      'Russian Americans' in Soviet Film Marina L. Levitina, 2015-09-29 Certain aspects of American popular culture had a formative influence on early Soviet identity and aspirations Traditionally Soviet Russia and the United States between the 1920s and the 1940s are regarded as polar opposites on nearly every front Yet American films and translated adventure fiction were warmly received in 1920s Russia and partly shaped ideals of the New Soviet Person into the 1940s Cinema was crucial in propagating this new social hero While open admiration of American film stars and heroes of literary fiction in the Soviet press was restricted from the late 1920s onwards many positive heroes of Soviet Socialist Realist films in the 1930s

and 1940s were partially a product of Soviet Americanism of the previous decade. Some of the new Soviet heroes in films of the 1930s and 1940s possessed traits noticeably evocative of the previously popular American film stars such as Douglas Fairbanks, Pearl White, and Mary Pickford. Others cinematically represented the contemporary trope of the Russian American ideal worker exemplifying the Stalinist marriage of Russian revolutionary sweep with American efficiency. Russian Americans in Soviet Film analyses the content, reception, and underlying influences of over 60 Soviet and American films; the book explores new territory in Soviet cinema and Soviet American cultural relations. It presents groundbreaking archival research encompassing Soviet audience surveys, Soviet film journals and reviews, memoirs and articles by Soviet filmmakers, and scripts among other sources. The book reveals that values of optimism, technological skill, efficiency, and self-reliance, perceived as quintessentially American, were incorporated into new Soviet ideals through channels of cross-cultural dissemination, resulting in cultural synthesis.

Showcasing the Great Experiment Michael David-Fox, 2011-10-01. During the 1920s and 1930s, thousands of European and American writers, professionals, scientists, artists, and intellectuals made a pilgrimage to experience the Soviet experiment for themselves. *Showcasing the Great Experiment* explores the reception of these intellectuals and fellow travelers and their cross-cultural and trans-ideological encounters in order to analyze Soviet attitudes towards the West. Many of the twentieth century's greatest writers and thinkers, including Theodore Dreiser, André Gide, Paul Robeson, and George Bernard Shaw, notoriously defended Stalin's USSR despite the unprecedented violence of its prewar decade. While many visitors were profoundly affected by their Soviet tours, so too was the Soviet system. The early experiences of building showcases and teaching outsiders to perceive the future in the making constitute a neglected international part of the emergence of Stalinism at home. Michael David Fox contends that each side critically examined the other, negotiating feelings of inferiority and superiority, admiration and enmity, emulation and rejection. By the time of the Great Purges, these tensions gave way to the dramatic triumph of xenophobia and isolationism, whereas in the twenties the new regime assumed it had much to learn from Western modernity. By the Stalinist thirties, the Soviet order was declared superior in all respects. Drawing on the declassified archival records of the agencies charged with crafting the international image of communism, David Fox shows how Soviet efforts to sell the Bolshevik experiment abroad through cultural diplomacy shaped and were in turn shaped by the ongoing project of defining the Soviet Union from within. These interwar Soviet methods of mobilizing the intelligentsia for the international ideological contest, he argues, directly paved the way for the cultural Cold War.

**Entangled East and West** Simo Mikkonen, Giles Scott-Smith, Jari Parkkinen, 2018-12-17. Despite increasing scholarship on the cultural Cold War, focus has been persistently fixed on superpowers and their actions, missing the important role played by individuals and organizations all over Europe during the Cold War years. This volume focuses on cultural diplomacy and artistic interaction between Eastern and Western Europe after 1945. It aims at providing an essentially European point of view on the cultural Cold War, providing fresh insight into little-known connections and

cooperation in different artistic fields Chapters of the volume address photography and architecture popular as well as classical music theatre and film and fine arts By examining different actors ranging from individuals to organizations such as universities the volume brings new perspective on the mechanisms and workings of the cultural Cold War Finally the volume estimates the pertinence of the Cold War and its influence in post 1991 world The volume offers an overview on the role culture played in international politics as well as its role in the Cold War more generally through interesting examples and case studies

*How the Soviet Jew Was Made* Sasha Senderovich, 2022-07-05 In post 1917 Russian and Yiddish literature films and reportage Sasha Senderovich finds a new cultural figure the Soviet Jew Suddenly mobile after more than a century of restrictions under the tsars Jewish authors created characters who traversed space and history carrying with them the dislodged practices and archetypes of a lost world

Post-Soviet Nostalgia Otto Boele, Boris Noordenbos, Ksenia Robbe, 2019-07-24 Bringing together scholars from Russia the United States and Europe this collection of essays is the first to explore the slippery phenomenon of post Soviet nostalgia by studying it as a discursive practice serving a wide variety of ideological agendas The authors demonstrate how feelings of loss and displacement in post Soviet Russia are turned into effective tools of state building and national mobilization as well as into weapons for local resistance and the assertion of individual autonomy Drawing on novels memoirs documentaries photographs and Soviet commodities Post Soviet Nostalgia is an invaluable resource for historians literary scholars and anthropologists interested in how Russia comes to terms with its Soviet past

Digital Humanities and Film Studies Adelheid Heftberger, 2019-01-02 This book highlights the quantitative methods of data mining and information visualization and explores their use in relation to the films and writings of the Russian director Dziga Vertov The theoretical basis of the work harkens back to the time when a group of Russian artists and scholars known as the formalists developed new concepts of how art could be studied and measured This book brings those ideas to the digital age One of the central questions the book intends to address is How can hypothetical notions in film studies be supported or falsified using empirical data and statistical tools The first stage involves manual and computer assisted annotation of the films leading to the production of empirical data which is then used for statistical analysis but more importantly for the development of visualizations Studies of this type furthermore shed light on the field of visual presentation of time based processes an area which has its origin in the Russian formalist sphere of the 1920s and which has recently gained new relevance due to technological advances and new possibilities for computer assisted analysis of large and complex data sets In order to reach a profound understanding of Vertov and his films the manual or computer assisted data analysis must be combined with film historical knowledge and a study of primary sources In addition the status of the surviving film materials and the precise analysis of these materials combined with knowledge of historical film technology provide insight into archival policy and political culture in the Soviet Union in the 1920s and 30s

Asian Lives in Anthropological Perspective Susan Bayly, 2024-05-03 Contemporary Asian societies bear the imprint of the experience and



afterlives of colonialism revolutionary socialism and religious and secular nationalism in dramatically contrasting ways Asian Lives in Anthropological Perspective draws together essays that demonstrate the role of these far reaching transformations in the shaping of two Asian settings in particular India and Vietnam It traces historical and contemporary realities through a variety of compelling topics including the lived experience of India s caste system and the ethical challenges faced by Vietnamese working women

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