

# The Total Art Of Stalinism

AS RECOGNIZED, ADVENTURE AS WITHOUT DIFFICULTY AS EXPERIENCE JUST ABOUT LESSON, AMUSEMENT, AS CAPABLY AS COVENANT CAN BE GOTTEN BY JUST CHECKING OUT A BOOK **THE TOTAL ART OF STALINISM** AS WELL AS IT IS NOT DIRECTLY DONE, YOU COULD SAY YOU WILL EVEN MORE ON THE SUBJECT OF THIS LIFE, WITH REFERENCE TO THE WORLD.

WE COME UP WITH THE MONEY FOR YOU THIS PROPER AS CAPABLY AS EASY PRETENSION TO GET THOSE ALL. WE OFFER THE TOTAL ART OF STALINISM AND NUMEROUS EBOOK COLLECTIONS FROM FICTIONS TO SCIENTIFIC RESEARCH IN ANY WAY. IN THE MIDDLE OF THEM IS THIS THE TOTAL ART OF STALINISM THAT CAN BE YOUR PARTNER.

*IMPOSSIBLE HISTORIES* - DUBRAVKA DJURIĆ 2003

THE FIRST CRITICAL SURVEY OF THE LARGELY UNKNOWN AVANT-GARDE MOVEMENTS OF THE FORMER YUGOSLAVIA.

*THE STALINIST ERA* - DAVID L. HOFFMANN 2018-11-15

PLACING STALINISM IN ITS INTERNATIONAL CONTEXT, THE STALINIST ERA EXPLAINS THE ORIGINS AND CONSEQUENCES OF SOVIET STATE INTERVENTION AND VIOLENCE.

*PHOTOGRAPHY AT THE DOCK* - ABIGAIL SOLOMON-GODEAU 1994-08-01

A REVISIONIST APPROACH TO PHOTOGRAPHY'S HISTORY, A CRITIQUE OF PHOTOGRAPHIC MODERNISM AND THE INSTITUTIONS THAT PROMOTE IT, AND A FEMINIST EXPLORATION OF THE CAMERA'S ROLE IN PRODUCING (AND REPRODUCING) DOMINANT SOCIAL AND

SEXUAL IDEOLOGIES. THOROUGHLY ILLUSTRATED IN BANDW. ANNOTATION COPYRIGHTED BY BOOK NEWS, INC., PORTLAND, OR

**THE LANDSCAPE OF STALINISM** - EVGENY DOBRENKO 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

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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.

**NEW MYTH, NEW WORLD** - BERNICE GLATZER ROSENTHAL 2010-11-01  
THE NAZIS' USE AND MISUSE OF NIETZSCHE IS WELL KNOWN. IN THIS PIONEERING BOOK, BERNICE GLATZER ROSENTHAL EXCAVATES THE TRAIL OF LONG-OBSCURED NIETZSCHEAN IDEAS THAT TOOK ROOT IN LATE IMPERIAL RUSSIA, INTERTWINING WITH OTHER ELEMENTS IN THE CULTURE TO BECOME A VITAL INGREDIENT OF BOLSHEVISM AND STALINISM.

THE COMMUNIST POSTSCRIPT - BORIS GROYS 2014-10-06  
A PROVOCATIVE ESSAY ON THE RELATIONSHIP BETWEEN COMMUNISM, PHILOSOPHY AND LANGUAGE. SINCE

PLATO, PHILOSOPHERS HAVE DREAMED OF ESTABLISHING A RATIONAL STATE RULED THROUGH THE POWER OF LANGUAGE. IN THIS RADICAL AND DISTURBING ACCOUNT OF SOVIET PHILOSOPHY, BORIS GROYS ARGUES THAT COMMUNISM SHARES THAT DREAM AND IS BEST UNDERSTOOD AS AN ATTEMPT TO REPLACE FINANCIAL WITH LINGUISTIC BONDS AS THE CEMENT UNITING SOCIETY. THE TRANSFORMATIVE POWER OF LANGUAGE, THE MEDIUM OF EQUALITY, IS THE KEY TO ANY NEW COMMUNIST REVOLUTION.

POLITICAL ECONOMY OF SOCIALIST REALISM - EVGENI ALEKSANDROVICH DOBRENKO 2007-01-01

BRINGING TOGETHER THE SOVIET HISTORICAL EXPERIENCE AND STALIN-ERA ART IN NOVELS, FILMS, POEMS, SONGS, PAINTING, PHOTOGRAPHY, ARCHITECTURE AND ADVERTISING, DOBRENKO EXAMINES STALINISM'S REPRESENTATIONAL STRATEGIES AND DEMONSTRATES HOW REAL SOCIALISM WAS BEGOTTEN OF SOCIALIST REALISM.

**STALIN'S CITIZENS** - SERHIJ O. JEKEL YK 2014

"THE FIRST STUDY OF THE EVERYDAYNESS OF POLITICAL LIFE UNDER STALIN, THIS BOOK EXAMINES SOVIET CITIZENSHIP THROUGH COMMON PRACTICES OF EXPRESSING SOVIET IDENTITY IN THE PUBLIC SPACE. THE STALINIST STATE UNDERSTOOD CITIZENSHIP AS PRACTICE, WITH PARTICIPATION IN A SET OF POLITICAL RITUALS AND PUBLIC DISPLAY OF

CERTAIN 'CIVIC EMOTIONS' SERVING AS THE MARKER OF A PERSON'S INCLUSION IN THE POLITICAL WORLD. THE STATE'S RELATIONS WITH ITS CITIZENS WERE STRUCTURED BY RITUALS OF CELEBRATION, THANKING, AND HATRED-RITES THAT REQUIRED BOTH POLITICAL AWARENESS AND A DEMONSTRABLE EMOTIONAL RESPONSE. SOVIET FUNCTIONARIES TRANSMITTED THIS OBLIGATION TO ORDINARY CITIZENS THROUGH THE MECHANISMS OF COMMUNAL AUTHORITY (WORKPLACE COMMITTEES, VOLUNTEER AGITATORS, AND OTHER FORMS OF PEER PRESSURE) AS MUCH AS THROUGH BRUTAL STATE COERCION. YET, THE POPULATION ALSO OFTEN IMBUED THESE CEREMONIES-- ELECTIONS, STATE HOLIDAYS, PARADES, MASS RALLIES, SUBSCRIPTIONS TO STATE BONDS-- WITH DIFFERENT MEANINGS: AS A POPULAR FETE, AN OCCASION TO GET TOGETHER AFTER WORK, A CHANCE TO PURCHASE GOODS NOT AVAILABLE ON OTHER DAYS, AND EVEN AS AN OPPORTUNITY TO INDULGE IN SOME DRINKING. THE PEOPLE ALSO UNDERSTOOD THESE POLITICAL RITUALS AS MOMENTS OF NEGOTIATION WHEREBY CITIZENS FULFILLING THEIR 'PATRIOTIC DUTY' EXPECTED THE STATE TO RECIPROCATE BY PROVIDING ESSENTIAL SERVICES AND BASIC SOCIAL WELFARE. NEARLY-UNIVERSAL PASSIVE RESISTANCE TO REQUIRED ATTENDANCE CASTS DOUBT ON RECENT THEORIES ABOUT THE MASS INTERNALIZATION OF COMMUNIST IDEOLOGY AND THE DEVELOPMENT OF 'SOVIET

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SUBJECTIVITIES.’ THE BOOK IS SET IN THE UKRAINIAN CAPITAL OF KYIV DURING THE LAST YEARS OF WORLD WAR II AND IMMEDIATE POSTWAR YEARS, THE PERIOD BEST DEMONSTRATING HOW FORMULAIC RITUALS COULD CREATE SPACE FOR THE PEOPLE TO EXPRESS THEIR CONCERNS, FEARS, AND PREJUDICES, AS WELL AS THEIR EAGERNESS TO BE VIEWED AS CITIZENS IN GOOD STANDING. BY THE END OF STALIN’S RULE, A MORE OSSIFIED ROUTINE OF POLITICAL PARTICIPATION DEVELOPED, WHICH PERSISTED UNTIL THE SOVIET UNION’S COLLAPSE”--

**IN THE FLOW** - BORIS GROYS  
2016-02-01

THE LEADING ART THEORIST TAKES ON ART IN THE AGE OF THE INTERNET IN THE EARLY TWENTIETH CENTURY, ART AND ITS INSTITUTIONS CAME UNDER CRITIQUE FROM A NEW DEMOCRATIC AND EGALITARIAN SPIRIT. THE NOTION OF WORKS OF ART AS SACRED OBJECTS WAS DECRIED AND SUBSEQUENTLY THEY WOULD BE UNDERSTOOD MERELY AS THINGS. THIS MEANT AN ATTACK ON REALISM, AS WELL AS ON THE TRADITIONAL PRESERVATIVE MISSION OF THE MUSEUM. ACCLAIMED ART THEORIST BORIS GROYS ARGUES THIS LED TO THE DEVELOPMENT OF “DIRECT REALISM”: AN ART THAT WOULD NOT PRODUCE OBJECTS, BUT PRACTICES (FROM PERFORMANCE ART TO RELATIONAL AESTHETICS) THAT WOULD NOT SURVIVE. BUT FOR MORE THAN A CENTURY NOW, EVERY ADVANCE IN THIS DIRECTION HAS BEEN

QUICKLY FOLLOWED BY NEW MEANS OF PRESERVING ART’S DISTINCTION. IN THIS MAJOR NEW WORK, GROYS CHARTS THE PARADOXES PRODUCED BY THIS TENSION, AND EXPLORES ART IN THE AGE OF THE THINGLESS MEDIUM, THE INTERNET. GROYS CLAIMS THAT IF THE TECHNIQUES OF MECHANICAL REPRODUCTION GAVE US OBJECTS WITHOUT AURA, DIGITAL PRODUCTION GENERATES AURA WITHOUT OBJECTS, TRANSFORMING ALL ITS MATERIALS INTO VANISHING MARKERS OF THE TRANSITORY PRESENT.

**STALINIST VALUES** - DAVID L. HOFFMANN 2018-08-06  
SOVIET OFFICIAL CULTURE UNDERWENT A DRAMATIC SHIFT IN THE MID-1930s, WHEN STALIN AND HIS FELLOW LEADERS BEGAN TO PROMOTE CONVENTIONAL NORMS, PATRIARCHAL FAMILIES, TSARIST HEROES, AND RUSSIAN LITERARY CLASSICS. FOR LEON TROTSKY—AND MANY LATER COMMENTATORS—THIS APPARENT EMBRACE OF BOURGEOIS VALUES MARKED A BETRAYAL OF THE OCTOBER REVOLUTION AND A RETREAT FROM SOCIALISM. IN THE FIRST BOOK TO ADDRESS THESE DEVELOPMENTS FULLY, DAVID L. HOFFMANN ARGUES THAT, FAR FROM REVERSING DIRECTION, THE STALINIST LEADERSHIP REMAINED COMMITTED TO REMAKING BOTH INDIVIDUALS AND SOCIETY—AND USED SELECTED ELEMENTS OF TRADITIONAL CULTURE TO BOLSTER THE SOCIALIST ORDER. MELDING ORIGINAL ARCHIVAL RESEARCH WITH NEW SCHOLARSHIP IN THE FIELD, HOFFMANN DESCRIBES

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SOVIET CULTURAL AND BEHAVIORAL NORMS IN SUCH AREAS AS LEISURE ACTIVITIES, SOCIAL HYGIENE, FAMILY LIFE, AND SEXUALITY. HE DEMONSTRATES THAT THE SOVIET STATE'S CAMPAIGN TO EFFECT SOCIAL IMPROVEMENT BY INTERVENING IN THE LIVES OF ITS CITIZENS WAS NOT UNIQUE BUT ECHOED THE EFFORTS OF OTHER EUROPEAN GOVERNMENTS, BOTH FASCIST AND LIBERAL, IN THE INTERWAR PERIOD. INDEED, IN EUROPE, AMERICA, AND STALIN'S RUSSIA, GOVERNMENTS SOUGHT TO INCULCATE MANY OF THE SAME VALUES—FROM ORDER AND EFFICIENCY TO SOBRIETY AND LITERACY. FOR HOFFMANN, WHAT REMAINS DISTINCTIVE ABOUT THE SOVIET CASE IS THE COLLECTIVIST ORIENTATION OF OFFICIAL CULTURE AND THE DEGREE OF COERCION THE STATE APPLIED TO PURSUE ITS GOALS.

PHILOSOPHY OF CARE - BORIS GROYS  
2022-03-01

RETRACING THE PHILOSOPHICAL DISCUSSIONS AROUND CARE OUR CURRENT CULTURE IS DOMINATED BY THE IDEOLOGY OF CREATIVITY. ONE IS SUPPOSED TO CREATE THE NEW AND NOT TO CARE ABOUT THE THINGS AS THEY ARE. THIS IDEOLOGY LEGITIMISES THE DOMINATION OF THE "CREATIVE CLASS" OVER THE REST OF THE POPULATION THAT IS PREDOMINANTLY OCCUPIED BY FORMS OF CARE - MEDICAL CARE, CHILD CARE, AGRICULTURE, INDUSTRIAL MAINTENANCE AND SO ON. WE HAVE A RESPONSIBILITY TO CARE FOR OUR OWN BODIES, BUT HERE AGAIN OUR CULTURE TENDS TO THEMATIZE THE

BODIES OF DESIRE AND TO IGNORE THE BODIES OF CARE - ILL BODIES IN NEED OF SELF-CARE AND SOCIAL CARE. BUT THE DISCUSSION OF CARE HAS A LONG PHILOSOPHICAL TRADITION. THE BOOK RETRACES SOME EPISODES OF THIS TRADITION - BEGINNING WITH PLATO AND ENDING WITH ALEXANDER BOGDANOV THROUGH HEGEL, HEIDEGGER, BATAILLE AND MANY OTHERS. THE CENTRAL QUESTION DISCUSSED IS: WHO SHOULD BE THE SUBJECT OF CARE? SHOULD I CARE FOR MYSELF OR TRUST THE OTHERS, THE SYSTEM, THE INSTITUTIONS? HERE, THE CONCEPT OF THE SELF-CARE BECOMES A REVOLUTIONARY PRINCIPLE THAT CONFRONTS THE INDIVIDUAL WITH THE DOMINATING MECHANISMS OF CONTROL.

ART AND CULTURE - CLEMENT GREENBERG 1971-06-01

"CLEMENT GREENBERG IS, INTERNATIONALLY, THE BEST-KNOWN AMERICAN ART CRITIC POPULARLY CONSIDERED TO BE THE MAN WHO PUT AMERICAN VANGUARD PAINTING AND SCULPTURE ON THE WORLD MAP. . . . AN IMPORTANT BOOK FOR EVERYONE INTERESTED IN MODERN PAINTING AND SCULPTURE."—THE NEW YORK TIMES  
THE CULTURE OF THE STALIN PERIOD - HANS GUNTHER 1990-04-09  
UP TO NOW THE CULTURE OF THE STALIN PERIOD HAS BEEN STUDIED MAINLY FROM A POLITICAL OR IDEOLOGICAL POINT OF VIEW. IN THIS BOOK RENOWNED SPECIALISTS FROM MANY COUNTRIES APPROACH THE PROBLEM RATHER 'FROM INSIDE'. THE AUTHORS DEAL WITH NUMEROUS

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ASPECTS OF STALINIST CULTURE SUCH AS ART, LITERATURE, ARCHITECTURE, FILM AND POPULAR CULTURE. YET THE VOLUME IS MORE THAN A MERE COLLECTION OF STUDIES ON SPECIAL ISSUES. IT IS AN INQUIRY INTO THE VERY NATURE OF A CERTAIN TYPE OF CULTURE, ITS SYMBOLS, RITES AND MYTHS. THE BOOK WILL BE USEFUL NOT ONLY FOR STUDENTS OF SOVIET CULTURE BUT ALSO FOR A WIDER AUDIENCE.

UNDER SUSPICION - BORIS GROYS  
2012-05-01

THE PUBLIC GENERALLY REGARDS THE MEDIA WITH SUSPICION AND DISTRUST. THEREFORE, THE MEDIA'S PRIMARY CONCERN IS TO REGAIN THAT TRUST THROUGH THE PRODUCTION OF SINCERITY. ADVANCING THE FIELD OF MEDIA STUDIES IN A TRULY INNOVATIVE WAY, BORIS GROYS FOCUSES ON THE MEDIA'S AFFECT OF SINCERITY AND ITS MANUFACTURE OF TRUST TO APPEASE SKEPTICS. GROYS IDENTIFIES FORMS OF MEDIA SINCERITY AND ITS EFFECT ON POLITICS, CULTURE, SOCIETY, AND CONCEPTIONS OF THE SELF. HE RELIES ON DIFFERENT PHILOSOPHICAL WRITINGS THEMATIZING THE GAZE OF THE OTHER, FROM THE THEORIES OF HEIDEGGER, SARTRE, MAUSS, AND BATAILLE TO THE POSTSTRUCTURALIST FORMULATIONS OF LACAN AND DERRIDA. HE ALSO CONSIDERS MEDIA "STATES OF EXCEPTION" AND THEIR CREATION OF EFFECTS OF SINCERITY—A STRATEGY THAT FEEDS THE MEDIA'S PREDILECTION FOR THE EXTRAORDINARY AND THE SENSATIONAL, FURTHER

FUELING THE PUBLIC'S SUSPICIONS. EMPHASIZING THE MEDIA'S PRODUCTION OF EMOTION OVER THE PRESENTATION (OR LACK THEREOF) OF "FACTS," GROYS LAUNCHES A TIMELY STUDY BOLDLY CHALLENGING THE PRESUMED AUTHENTICITY OF THE MEDIA'S WORLDVIEW.

EVERYDAY STALINISM - SHEILA FITZPATRICK 1999-03-04  
FOCUSING ON URBAN AREAS IN THE 1930S, THIS COLLEGE PROFESSOR ILLUMINATES THE WAYS THAT SOVIET CITY-DWELLERS COPE WITH THIS WORLD, EXAMINING SUCH DIVERSE ACTIVITIES AS SHOPPING, LANDING A JOB, AND OTHER ACTS.

TOTALITARIAN ART - IGOR GOLOMSTOCK 2012-09-25  
IN THE SOVIET UNION, AND LATER IN MAOIST CHINA, THEORIES OF MASS ARTISTIC APPEAL WERE USED TO PROMOTE THE REVOLUTION BOTH AT HOME AND ABROAD. IN NAZI GERMANY AND FASCIST ITALY THEY ASSERTED THE PUTATIVE GRANDEUR OF THE EPOCH. ALL TOO OFTEN, ART THAT SERVED THE REVOLUTION BECAME "TOTAL REALISM," AND ALWAYS IT BECAME A SLAVE TO THE STATE AND THE CULT OF PERSONALITY, AND ULTIMATELY ONE MORE WEAPON IN THE ARSENAL OF OPPRESSION. IGOR GOLOMSTOCK GIVES A DETAILED APPRAISAL OF THE FORMS THAT DEFINE TOTALITARIAN ART AND ILLUSTRATES HIS TEXT WITH MORE THAN TWO HUNDRED EXAMPLES OF ITS PAINTINGS, POSTERS, SCULPTURE, AND ARCHITECTURE, AND INCLUDES A

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POWERFUL COMPARATIVE VISUAL ESSAY WHICH DEMONSTRATES THE EERIE SIMILARITY OF THE OFFICIAL ART OF THESE VERY DIFFERENT REGIMES.

### **Moscow, the Fourth Rome -**

KATERINA CLARK 2011-11-15

IN THE EARLY SIXTEENTH CENTURY, THE MONK FILOFEI PROCLAIMED MOSCOW THE "THIRD ROME." BY THE 1930s, INTELLECTUALS AND ARTISTS ALL OVER THE WORLD THOUGHT OF MOSCOW AS A MECCA OF SECULAR ENLIGHTENMENT. IN MOSCOW, THE FOURTH ROME, KATERINA CLARK SHOWS HOW SOVIET OFFICIALS AND INTELLECTUALS, IN SEEKING TO CAPTURE THE IMAGINATION OF LEFTIST AND ANTI-FASCIST INTELLECTUALS THROUGHOUT THE WORLD, SOUGHT TO ESTABLISH THEIR CAPITAL AS THE COSMOPOLITAN CENTER OF A POST-CHRISTIAN CONFEDERATION AND TO REBUILD IT TO BECOME A BEACON FOR THE REST OF THE WORLD. CLARK PROVIDES AN INTERPRETATIVE CULTURAL HISTORY OF THE CITY DURING THE CRUCIAL 1930s, THE DECADE OF THE GREAT PURGE. SHE DRAWS ON THE WORK OF INTELLECTUALS SUCH AS SERGEI EISENSTEIN, SERGEI TRETIAKOV, MIKHAIL KOLTSOV, AND ILYA EHRENBURG TO SHED LIGHT ON THE SINGULAR ZEITGEIST OF THAT MOST STALINIST OF PERIODS. IN HER ACCOUNT, THE DECADE EMERGES AS AN IMPORTANT MOMENT IN THE PREHISTORY OF KEY CONCEPTS IN LITERARY AND CULTURAL STUDIES TODAY- TRANSNATIONALISM, COSMOPOLITANISM, AND WORLD

LITERATURE. BY BRINGING TO LIGHT NEGLECTED ANTECEDENTS, SHE PROVIDES A NEW POLEMICAL AND POLITICAL CONTEXT FOR UNDERSTANDING CANONICAL WORKS OF WRITERS SUCH AS BRECHT, BENJAMIN, LUKACS, AND BAKHTIN. MOSCOW, THE FOURTH ROME BREACHES THE INTELLECTUAL IRON CURTAIN THAT HAS CIRCUMSCRIBED CULTURAL HISTORIES OF STALINIST RUSSIA, BY BROADENING THE FRAMEWORK TO INCLUDE CONSIDERABLE INTERACTION WITH WESTERN INTELLECTUALS AND TRENDS. ITS INTEGRATION OF THE UNDERSTUDIED INTERNATIONAL DIMENSION INTO THE INTERPRETATION OF SOVIET CULTURE REMEDIES MISUNDERSTANDINGS OF THE WORLD-HISTORICAL SIGNIFICANCE OF MOSCOW UNDER STALIN.

### *MASTERING THE ART OF SOVIET*

*COOKING - ANYA VON BREMZEN*

2013-09-17

A JAMES BEARD AWARD-WINNING WRITER CAPTURES LIFE UNDER THE RED SOCIALIST BANNER IN THIS WILDLY INVENTIVE, TRAGICOMIC MEMOIR OF FEASTS, FAMINES, AND THREE GENERATIONS "DELICIOUS . . . A BANQUET OF ANECDOTE THAT BRINGS HISTORY TO LIFE WITH INTIMACY, CANDOR, AND GLORIOUS COLOR."—NPR'S ALL THINGS CONSIDERED BORN IN 1963, IN AN ERA OF BREAD SHORTAGES, ANYA GREW UP IN A COMMUNAL MOSCOW APARTMENT WHERE EIGHTEEN FAMILIES SHARED ONE KITCHEN. SHE SANG ODES TO LENIN, BLACK-MARKETEERED JUICY FRUIT GUM AT SCHOOL, WATCHED HER FATHER

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BREW MOONSHINE, AND, LIKE MOST SOVIET CITIZENS, LONGED FOR A TASTE OF THE MYTHICAL WEST. IT WAS A LIFE BY TURNS ABSURD, NAIVELY JOYOUS, AND MELANCHOLY—AND ULTIMATELY INTOLERABLE TO HER ANTI-SOVIET MOTHER, LARISA. WHEN ANYA WAS TEN, SHE AND LARISA FLED THE POLITICAL REPRESSION OF BREZHNEV-ERA RUSSIA, ARRIVING IN PHILADELPHIA WITH NO WINTER COATS AND NO RIGHT OF RETURN. NOW ANYA OCCUPIES TWO PARALLEL FOOD UNIVERSES: ONE WHERE SHE WRITES ABOUT FOUR-STAR RESTAURANTS, THE OTHER WHERE A TASTE OF HUMBLE KOLBASA TRANSPORTS HER BACK TO HER SCARLET-BLAZED SOCIALIST PAST. TO BRING THAT PAST TO LIFE, ANYA AND HER MOTHER DECIDE TO EAT AND COOK THEIR WAY THROUGH EVERY DECADE OF THE SOVIET EXPERIENCE. THROUGH THESE MEALS, AND THROUGH THE TALES OF THREE GENERATIONS OF HER FAMILY, ANYA TELLS THE INTIMATE YET EPIC STORY OF LIFE IN THE USSR. WILDLY INVENTIVE AND SLYLY WITTY, MASTERING THE ART OF SOVIET COOKING IS THAT RARE BOOK THAT STIRS OUR SOULS AND OUR SENSES. ONE OF THE BEST BOOKS OF THE YEAR: THE CHRISTIAN SCIENCE MONITOR, PUBLISHERS WEEKLY *AVANT-GARDE ART IN UKRAINE, 1910-1930: CONTESTED MEMORY* - MYROSLAV SHKANDRIJ 2021-05-18 FROM PRE-WAR YEARS IN PARIS TO THE END OF THE 1920S IN KYIV, UKRAINIANS OR ARTISTS FROM UKRAINE PRODUCED SOME OF THE WORLD'S

GREATEST AVANT-GARDE ART AND MADE MAJOR CONTRIBUTIONS TO PAINTING, SCULPTURE, THEATRE, AND FILM-MAKING. THIS BOOK TELLS THEIR STORY AND EXPLORES THE ROOTS OF THEIR INSPIRATION.

*FEDERALISM, DEMOCRATIZATION, AND THE RULE OF LAW IN RUSSIA* - JEFFREY KAHN 2002-06-13

COMBINING THE APPROACHES OF THREE FIELDS OF SCHOLARSHIP - POLITICAL SCIENCE, LAW AND RUSSIAN AREA-STUDIES - THE AUTHOR EXPLORES THE FOUNDATIONS AND FUTURE OF THE RUSSIAN FEDERATION. RUSSIA'S POLITICAL ELITE HAVE STRUGGLED TO BUILD AN EXTRAORDINARILY COMPLEX FEDERAL SYSTEM, ONE THAT INCORPORATES EIGHTY-NINE DIFFERENT UNITS AND SCORES OF DIFFERENT ETHNIC GROUPS, WHICH SOMETIMES HARBOR LONG HISTORIES OF RESENTMENT AGAINST RUSSIAN IMPERIAL AND SOVIET LEGACIES. THIS BOOK EXAMINES THE PUBLIC DEBATES, OFFICIAL DOCUMENTS AND POLITICAL DEALS THAT BUILT RUSSIA'S FEDERAL HOUSE ON VERY UNSTEADY FOUNDATIONS, OFTEN OUT OF THE IDEOLOGICAL, CONCEPTUAL AND PHYSICAL RUBBLE OF THE ANCIEN R[EGIME]. ONE OF THE MAJOR GOALS OF THIS BOOK IS, WHERE APPROPRIATE, TO BRING TOGETHER THE INSIGHTS OF COMPARATIVE LAW AND COMPARATIVE POLITICS IN THE STUDY OF THE DEVELOPMENT OF RUSSIA'S ATTEMPTS TO CREATE - AS ITS CONSTITUTION STATES IN THE VERY FIRST ARTICLE - A 'DEMOCRATIC, FEDERAL, RULE-OF-LAW STATE'



## HISTORY BECOMES FORM - BORIS

GROYS 2013-09-13

AN INSIDER'S ACCOUNT OF THE ART AND ARTISTS OF THE MOST INTERESTING RUSSIAN ARTISTIC PHENOMENON SINCE THE RUSSIAN AVANT-GARDE. IN THE 1970S AND 1980S, A GROUP OF "UNOFFICIAL" ARTISTS IN MOSCOW—ARTISTS NOT RECOGNIZED BY THE STATE, NOT COVERED BY STATE-CONTROLLED MEDIA, AND CUT OFF FROM WIDER AUDIENCES—CREATED ARTWORKS THAT GAVE ARTISTIC FORM TO A CERTAIN HISTORICAL MOMENT: THE EXPERIENCE OF SOVIET SOCIALISM. THE MOSCOW CONCEPTUALISTS NOT ONLY REFLECTED AND ANALYZED BY ARTISTIC MEANS A SPECTACLE OF SOVIET LIFE BUT ALSO PRESERVED ITS MEMORY FOR A FUTURE THAT TURNED OUT TO BE DIFFERENT FROM THE OFFICIALLY PREDICTED ONE. THEY CAPTURED BOTH THE SHABBY AUSTERITY OF EVERYDAY SOVIET LIFE AND THE UTOPIAN ENERGY OF SOVIET CULTURE. IN HISTORY BECOMES FORM, BORIS GROYS OFFERS A CONTEMPORARY'S ACCOUNT OF WHAT HE CALLS THE MOST INTERESTING RUSSIAN ARTISTIC PHENOMENON SINCE THE RUSSIAN AVANT-GARDE. THE BOOK COLLECTS GROYS'S ESSAYS ON MOSCOW CONCEPTUALISM, MOST OF THEM WRITTEN AFTER HIS EMIGRATION TO THE WEST IN 1981. THE INDIVIDUAL ARTISTS OF THE GROUP—including ILYA KABAKOV, LEV RUBINSTEIN, AND IVAN CHUIKOV—BECAME KNOWN IN THE WEST AFTER PERESTROIKA, BUT UNTIL NOW THE ARTISTIC MOVEMENT AS A

WHOLE HAS RECEIVED LITTLE ATTENTION. GROYS'S ACCOUNT SHEDS LIGHT NOT ONLY ON THE MOSCOW CONCEPTUALISTS AND THEIR WORK BUT ALSO ON THE DILEMMAS OF SOVIET ARTISTS DURING THE COLD WAR.

## SOCIALIST REALISMS - MATTHEW CULLERNE BOWN 2012

THE DEVELOPMENT OF SOVIET REALIST PAINTING OVER FIFTY YEARS THROUGH A SELECTION OF WORKS FROM RUSSIA'S LEADING MUSEUMS. SOCIALIST REALISM WAS AND REMAINS AN EXCEPTIONAL PHENOMENON IN TWENTIETH CENTURY ART. IT BORE THE CHALLENGE OF PROMOTING REALIST FIGURATION ON A SCALE WITHOUT PARALLEL IN THE REST OF THE WORLD, EMPLOYING THE TALENTS OF THOUSANDS OF ARTISTS OVER DECADES AND SPREADING OVER AN IMMENSE AND VARIED EMPIRE. BY GLORIFYING THE SOCIAL ROLE OF ART, AFFIRMING THE PRIMARY VALUE OF CONTENT AS OPPOSED TO FORM AND RESTORING THE CENTRAL ROLE OF TRADITIONAL PRACTICES, SOCIALIST REALISM WAS THE DECLARED OPPONENT OF THE MODERN MOVEMENT, AND IN FACT REPRESENTED THE ONLY COMPLETELY ALTERNATIVE ARTISTIC SYSTEM. CREATED BY THE GREAT RUSSIAN ARTISTS (DEINEKA, MALEVIC, ADLIVANKIN, LAKTIONOV, PLASTOV, BRODSKIJ, KORZHEV) THE WORKS PRESENT A MULTIPLICITY OF QUESTIONS, THEMES AND FORMAL APPROACHES TO ART SPANNING FROM THE LAST PHASES OF THE CIVIL WAR TO THE BEGINNINGS OF THE BREZHNEV ERA, STOPPING AT THE EARLY 1970s.

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WHEN TRENDS IN OFFICIAL SOVIET ART TOOK ON VARIED AND INCONSISTENT DIRECTIONS SUCH THAT THE CULTURAL SUPREMACY OF THE SOCIALIST-REALIST CURRENT FADED DEFINITELY. A NON-MONOLITHIC VIEW EMERGES, IN WHICH THE MOVEMENT DOES NOT ORIGINATE EXCLUSIVELY AS THE PRODUCT OF TOTALITARIAN CONTROL AND POLITICAL PRESSURES BUT AS AN EVOLVING ORGANISM THAT REFLECTED INTERNAL ISSUES AND ECHOED THE GREAT HISTORIC EVENTS OF THE TWENTIETH CENTURY.

*STALIN AND THE SCIENTISTS* - SIMON INGS 2017-02-21

“ONE OF THE FINEST, MOST GRIPPING SURVEYS OF THE HISTORY OF RUSSIAN SCIENCE IN THE TWENTIETH CENTURY.” —DOUGLAS SMITH, AUTHOR OF *FORMER PEOPLE: THE FINAL DAYS OF THE RUSSIAN ARISTOCRACY* *STALIN AND THE SCIENTISTS* TELLS THE STORY OF THE MANY GIFTED SCIENTISTS WHO WORKED IN RUSSIA FROM THE YEARS LEADING UP TO THE REVOLUTION THROUGH THE DEATH OF THE “GREAT SCIENTIST” HIMSELF, JOSEPH STALIN. IT WEAVES TOGETHER THE STORIES OF SCIENTISTS, POLITICIANS, AND IDEOLOGUES INTO AN INTIMATE AND SOMETIMES HORRIFYING PORTRAIT OF A STATE DETERMINED TO REMAKE THE WORLD. THEY OFTEN WREAKED GREAT HARM. STALIN WAS HIMSELF AN AMATEUR BOTANIST, AND BY FALLING UNDER THE SWAY OF DANGEROUS CHARLATANS LIKE TROFIM LYSENKO (WHO DENIED THE EXISTENCE OF GENES), AND BY RELYING ON ANTIQUATED IDEAS

OF BIOLOGY, HE NOT ONLY DESTROYED THE LIVES OF HUNDREDS OF BRILLIANT SCIENTISTS, HE CAUSED THE DEATH OF MILLIONS THROUGH FAMINE. BUT FROM ATOMIC PHYSICS TO MANAGEMENT THEORY, AND FROM RADIATION BIOLOGY TO NEUROSCIENCE AND PSYCHOLOGY, THESE SOVIET EXPERTS ALSO MADE BREAKTHROUGHS THAT FOREVER CHANGED AGRICULTURE, EDUCATION, AND MEDICINE. A MASTERFUL BOOK THAT DEEPENS OUR UNDERSTANDING OF RUSSIAN HISTORY, *STALIN AND THE SCIENTISTS* IS A GREAT ACHIEVEMENT OF RESEARCH AND STORYTELLING, AND A GRIPPING LOOK AT WHAT HAPPENS WHEN SCIENCE FALLS PREY TO POLITICS. LONGLISTED FOR THE BAILLIE GIFFORD PRIZE FOR NON-FICTION IN 2016 A NEW YORK TIMES BOOK REVIEW “PAPERBACK ROW” SELECTION “INGS’S RESEARCH IS IMPRESSIVE AND HIS EXPOSITION OF THE SCIENCE IS LUCID . . . FILLED WITH PRICELESS NUGGETS AND A CAST OF FRAUDS, CRACKPOTS AND TYRANTS, THIS IS A LIVELY AND INTERESTING BOOK, AND UTTERLY RELEVANT TODAY.” —THE NEW YORK TIMES BOOK REVIEW “A MUST READ FOR UNDERSTANDING HOW THE IDEAS OF SCIENTIFIC KNOWLEDGE AND TECHNOLOGY WERE DISTORTED AND SUBVERTED FOR DECADES ACROSS THE SOVIET UNION.” —THE WASHINGTON POST

*LATE STALINISM* - EVGENY DOBRENKO 2020-07-14

HOW THE LAST YEARS OF STALIN’S RULE LED TO THE FORMATION OF AN IMPERIAL SOVIET CONSCIOUSNESS IN

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THIS NUANCED HISTORICAL ANALYSIS OF LATE STALINISM ORGANIZED CHRONOLOGICALLY AROUND THE MAIN EVENTS OF THE PERIOD—BEGINNING WITH VICTORY IN MAY 1945 AND CONCLUDING WITH THE DEATH OF STALIN IN MARCH 1953—EVGENY DOBRENKO ANALYZES KEY CULTURAL TEXTS TO TRACE THE EMERGENCE OF AN IMPERIAL SOVIET CONSCIOUSNESS THAT, HE ARGUES, STILL DEFINES THE POLITICAL AND CULTURAL PROFILE OF MODERN RUSSIA.

**THE GREAT TERROR** - ROBERT CONQUEST 2008

"THE DEFINITIVE WORK ON STALIN'S PURGES, THE AUTHOR'S THE GREAT TERROR WAS UNIVERSALLY ACCLAIMED WHEN IT FIRST APPEARED IN 1968. PROVIDES ACCOUNTS OF ON EVERYTHING FROM THE THREE GREAT 'MOSCOW TRIALS' TO METHODS OF OBTAINING CONFESSIONS, THE PURGE OF WRITERS AND OTHER MEMBERS OF THE INTELLIGENTSIA, ON LIFE IN THE LABOR CAMPS, AND MANY OTHER KEY MATTERS. ON THE FORTIETH ANNIVERSARY OF THE FIRST EDITION, IT IS REMARKABLE HOW MANY OF THE MOST DISTURBING CONCLUSIONS HAVE BORN UP UNDER THE LIGHT OF FRESH EVIDENCE." --

**INTRODUCTION TO ANTIPHILOSOPHY** - BORIS GROYS 2020-05-05  
PHILOSOPHY IS TRADITIONALLY UNDERSTOOD AS THE SEARCH FOR UNIVERSAL TRUTHS, AND PHILOSOPHERS ARE SUPPOSED TO TRANSMIT THOSE TRUTHS BEYOND THE LIMITS OF THEIR OWN CULTURE. BUT, TODAY, WE HAVE BECOME SCEPTICAL ABOUT THE ABILITY

OF AN INDIVIDUAL PHILOSOPHER TO ENGAGE IN 'UNIVERSAL THINKING', SO PHILOSOPHY SEEMS TO CAPITULATE IN THE FACE OF CULTURAL RELATIVISM. IN INTRODUCTION TO ANTIPHILOSOPHY, BORIS GROYS ARGUES THAT MODERN 'ANTIPHILOSOPHY' DOES NOT PURSUE THE UNIVERSALITY OF THOUGHT AS ITS GOAL BUT PROPOSES IN ITS PLACE THE UNIVERSALITY OF LIFE, MATERIAL FORCES, SOCIAL PRACTICES, PASSIONS, AND EXPERIENCES - ANGST, VITALITY, ECSTASY, THE GIFT, REVOLUTION, LAUGHTER OR 'PROFANE ILLUMINATION' - AND HE ANALYSES THIS SHIFT FROM THOUGHT TO LIFE AND ACTION IN THE WORK OF THINKERS FROM KIERKEGAARD TO DERRIDA, FROM NIETZSCHE TO BENJAMIN. RANGING ACROSS THE HISTORY OF MODERN THOUGHT, INTRODUCTION TO ANTIPHILOSOPHY ENDEAVOURS TO LIBERATE PHILOSOPHY FROM THE STEREOTYPES THAT HINDER ITS DEVELOPMENT.

**THE TOTAL ART OF STALINISM** - BORIS GROYS 2014-04-01  
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

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PUBLICATION.

THE COMMUNIST POSTSCRIPT - BORIS GROYS 2022-08-23

A PROVOCATIVE ESSAY ON THE RELATIONSHIP BETWEEN COMMUNISM, PHILOSOPHY AND LANGUAGE. SINCE PLATO, PHILOSOPHERS HAVE DREAMED OF ESTABLISHING A RATIONAL STATE RULED THROUGH THE POWER OF LANGUAGE. IN THIS RADICAL AND DISTURBING ACCOUNT OF SOVIET PHILOSOPHY, BORIS GROYS ARGUES THAT COMMUNISM SHARES THAT DREAM AND IS BEST UNDERSTOOD AS AN ATTEMPT TO REPLACE FINANCIAL WITH LINGUISTIC BONDS AS THE CEMENT UNITING SOCIETY. THE TRANSFORMATIVE POWER OF LANGUAGE, THE MEDIUM OF EQUALITY, IS THE KEY TO ANY NEW COMMUNIST REVOLUTION.

*THE FIREBIRD AND THE FOX* - JEFFREY BROOKS 2019-10-24

A CENTURY OF RUSSIAN ARTISTIC GENIUS, INCLUDING LITERATURE, ART, MUSIC AND DANCE, WITHIN THE DYNAMIC CULTURAL ECOSYSTEM THAT SHAPED IT.

**STALIN** - STEPHEN KOTKIN 2014-11-06

A MAGNIFICENT NEW BIOGRAPHY THAT REVOLUTIONIZES OUR UNDERSTANDING OF STALIN AND HIS WORLD IT HAS THE QUALITY OF MYTH: A POOR COBBLER'S SON, A SEMINARIAN FROM AN OPPRESSED OUTER PROVINCE OF THE RUSSIAN EMPIRE, REINVENTS HIMSELF AS A TOP LEADER IN A BAND OF REVOLUTIONARY ZEALOTS. WHEN THE BAND SEIZES CONTROL OF THE COUNTRY IN THE

AFTERMATH OF TOTAL WORLD WAR, THE FORMER SEMINARIAN RUTHLESSLY DOMINATES THE NEW REGIME UNTIL HE STANDS AS ABSOLUTE RULER OF A VAST AND TERRIBLE STATE APPARATUS, WITH DOMINION OVER EURASIA. WHILE STILL BUILDING HIS POWER BASE WITHIN THE BOLSHEVIK DICTATORSHIP, HE EMBARKS UPON THE GREATEST GAMBLE OF HIS POLITICAL LIFE AND THE LARGEST PROGRAM OF SOCIAL REENGINEERING EVER ATTEMPTED: THE COLLECTIVIZATION OF ALL AGRICULTURE AND INDUSTRY ACROSS ONE SIXTH OF THE EARTH. MILLIONS WILL DIE, AND MANY MORE MILLIONS WILL SUFFER, BUT THE MAN WILL PUSH THROUGH TO THE END AGAINST ALL RESISTANCE AND DOUBTS. WHERE DID SUCH POWER COME FROM? IN STALIN, STEPHEN KOTKIN OFFERS A BIOGRAPHY THAT, AT LONG LAST, IS EQUAL TO THIS SHREWD, SOCIOPATHIC, CHARISMATIC DICTATOR IN ALL HIS DIMENSIONS. THE CHARACTER OF STALIN EMERGES AS BOTH ASTUTE AND BLINKERED, CYNICAL AND TRUE BELIEVING, PEOPLE ORIENTED AND VICIOUS, CANNY ENOUGH TO SEE THROUGH PEOPLE BUT PRONE TO NONSENSICAL BELIEFS. WE SEE A MAN INCLINED TO DESPOTISM WHO COULD BE UTTERLY CHARMING, A PRAGMATIC IDEOLOGUE, A LEADER WHO OBSESSED OVER SLIGHTS YET WAS A PRECOCIOUS GEOSTRATEGIC THINKER—UNIQUE AMONG BOLSHEVIKS—AND YET WHO MADE EGREGIOUS STRATEGIC BLUNDERS. THROUGH IT ALL, WE SEE STALIN'S UNFLINCHING PERSISTENCE. HIS SHEER

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FORCE OF WILL—PERHAPS THE ULTIMATE KEY TO UNDERSTANDING HIS INDELIBLE MARK ON HISTORY. STALIN GIVES AN INTIMATE VIEW OF THE BOLSHEVIK REGIME'S INNER GEOGRAPHY OF POWER, BRINGING TO THE FORE FRESH MATERIALS FROM SOVIET MILITARY INTELLIGENCE AND THE SECRET POLICE. KOTKIN REJECTS THE INHERITED WISDOM ABOUT STALIN'S PSYCHOLOGICAL MAKEUP, SHOWING US INSTEAD HOW STALIN'S NEAR PARANOIA WAS FUNDAMENTALLY POLITICAL, AND CLOSELY TRACKS THE BOLSHEVIK REVOLUTION'S STRUCTURAL PARANOIA, THE PREDICAMENT OF A COMMUNIST REGIME IN AN OVERWHELMINGLY CAPITALIST WORLD, SURROUNDED AND PENETRATED BY ENEMIES. AT THE SAME TIME, KOTKIN DEMONSTRATES THE IMPOSSIBILITY OF UNDERSTANDING STALIN'S MOMENTOUS DECISIONS OUTSIDE OF THE CONTEXT OF THE TRAGIC HISTORY OF IMPERIAL RUSSIA. THE PRODUCT OF A DECADE OF INTREPID RESEARCH, STALIN IS A LANDMARK ACHIEVEMENT, A WORK THAT RECASTS THE WAY WE THINK ABOUT THE SOVIET UNION, REVOLUTION, DICTATORSHIP, THE TWENTIETH CENTURY, AND INDEED THE ART OF HISTORY ITSELF. STALIN: WAITING FOR HITLER, 1929-1941 WILL BE PUBLISHED BY PENGUIN PRESS IN OCTOBER 2017

**ART UNDER STALIN** - MATTHEW CULLERNE BOWN 1991

**ON THE NEW** - BORIS GROYS  
2014-07-15

ON THE NEW LOOKS AT THE ECONOMIES

**4724485-The-Total-Art-Of-Stalinism**

OF EXCHANGE AND VALUATION THAT DRIVE MODERN CULTURE'S KEY SITES: THE INTELLECTUAL MARKETPLACE AND THE ARCHIVE. AS IDEAS MOVE FROM ONE CONTEXT TO ANOTHER, NEWNESS IS CREATED. THIS CONTINUOUS SHIFTING OF THE LINE THAT SEPARATES THE VALUABLE FROM THE WORTHLESS, CULTURE FROM PROFANITY, IS AT THE CENTER OF BORIS GROYS'S INVESTIGATION WHICH AIMS TO MAP THE UNCHARTED TERRITORY OF WHAT CONSTITUTES ARTISTIC INNOVATION AND WHAT PROCESSES UNDERPIN ITS RECOGNITION AND APPROPRIATION.

**HIGH ART LITE** - JULIAN STALLABRASS 2001

HIGH ART LITE TAKES A COOL AND CRITICAL LOOK AT THE WAY IN WHICH BRITISH ART IN THE 1990S HAS REINVENTED ITSELF, SUCCESSFULLY APPEALING BOTH TO THE MASS MEDIA AND TO THE ELITE ART WORLD. IN THIS EXTENSIVELY ILLUSTRATED POLEMIC, JULIAN STALLABRASS ASKS WHETHER IT HAS DONE SO AT THE PRICE OF DUMBING DOWN AND SELLING OUT. 18 COLOR AND 53 B/W PHOTOGRAPHS.

**STALINIST CINEMA AND THE PRODUCTION OF HISTORY** - EVGENY DOBRENKO 2008-03-05

THIS BOOK EXPLORES HOW SOVIET FILM WORKED WITH TIME, THE PAST, AND MEMORY. IT LOOKS AT STALINIST CINEMA AND ITS ROLE IN THE PRODUCTION OF HISTORY. CINEMA'S ROLE IN THE LEGITIMIZATION OF STALINISM AND THE PRODUCTION OF A NEW SOVIET IDENTITY WAS ENORMOUS. BOTH LENIN AND STALIN SAW IN THIS

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**13/16**

'MOST IMPORTANT OF ARTS' THE MOST EFFECTIVE FORM OF PROPAGANDA AND 'ORGANISATION OF THE MASSES'. BY EXAMINING THE WORKS OF THE GREATEST SOVIET FILMMAKERS OF THE STALIN ERA--SERGEI EISENSTEIN, VSEVOLOD PUDOVKIN, GRIGORII KOZINTSEV, LEONID TRAUBERG, FRIDRIKH ERMLER--THE AUTHOR EXPLORES THE ROLE OF THE CINEMA IN THE FORMATION OF THE SOVIET POLITICAL IMAGINATION.

**THE TOTAL WORK OF ART IN EUROPEAN MODERNISM - DAVID ROBERTS 2011-11-15**

IN THIS GROUNDBREAKING BOOK DAVID ROBERTS SETS OUT TO DEMONSTRATE THE CENTRALITY OF THE TOTAL WORK OF ART TO EUROPEAN MODERNISM SINCE THE FRENCH REVOLUTION. THE TOTAL WORK OF ART IS USUALLY UNDERSTOOD AS THE INTENTION TO REUNITE THE ARTS INTO THE ONE INTEGRATED WHOLE, BUT IT IS ALSO TIED FROM THE BEGINNING TO THE DESIRE TO RECOVER AND RENEW THE PUBLIC FUNCTION OF ART. THE SYNTHESIS OF THE ARTS IN THE SERVICE OF SOCIAL AND CULTURAL REGENERATION WAS A PARTICULARLY GERMAN DREAM, WHICH MADE WAGNER AND NIETZSCHE THE OTHER CENTER OF AESTHETIC MODERNISM ALONGSIDE BAUDELAIRE AND MALLARMÉ. THE HISTORY AND THEORY OF THE TOTAL WORK OF ART POSE A WHOLE SERIES OF QUESTIONS NOT ONLY TO AESTHETIC MODERNISM AND ITS UTOPIAS BUT ALSO TO THE WHOLE EPOCH FROM THE FRENCH REVOLUTION TO THE TOTALITARIAN REVOLUTIONS

OF THE TWENTIETH CENTURY. THE TOTAL WORK OF ART INDICATES THE NEED TO REVISIT KEY ASSUMPTIONS OF MODERNISM, SUCH AS THE FOREGROUNDING OF THE AUTONOMY AND SEPARATION OF THE ARTS AT THE EXPENSE OF THE COUNTERTENDENCIES TO THE REUNION OF THE ARTS, AND CUTS ACROSS THE NEAT EQUATION OF AVANT-GARDISM WITH PROGRESS AND DECONSTRUCTS THE FAMILIAR LEFT-RIGHT DIVIDE BETWEEN REVOLUTION AND REACTION, THE MODERN AND THE ANTIMODERN. SITUATED AT THE INTERFACE BETWEEN ART, RELIGION, AND POLITICS, THE TOTAL WORK OF ART INVITES US TO RETHINK THE RELATIONSHIP BETWEEN ART AND RELIGION AND ART AND POLITICS IN EUROPEAN MODERNISM. IN A MAJOR DEPARTURE FROM THE EXISTING LITERATURE DAVID ROBERTS ARGUES FOR TWIN LINEAGES OF THE TOTAL WORK, A FRENCH REVOLUTIONARY AND A GERMAN AESTHETIC, WHICH INTERRELATE ACROSS THE WHOLE EPOCH OF EUROPEAN MODERNISM, CULMINATING IN THE AESTHETIC AND POLITICAL RADICALISM OF THE AVANT-GARDE MOVEMENTS IN RESPONSE TO THE CRISIS OF AUTONOMOUS ART AND THE ACCELERATING POLITICAL CRISIS OF EUROPEAN SOCIETIES FROM THE 1890S FORWARD.

**ART POWER - BORIS GROYS 2008-02-08**

A NEW BOOK BY BORIS GROYS ACKNOWLEDGES THE PROBLEM AND POTENTIAL OF ART'S COMPLEX RELATIONSHIP TO POWER. ART HAS ITS

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OWN POWER IN THE WORLD, AND IS AS MUCH A FORCE IN THE POWER PLAY OF GLOBAL POLITICS TODAY AS IT ONCE WAS IN THE ARENA OF COLD WAR POLITICS. ART, ARGUES THE DISTINGUISHED THEORETICIAN BORIS GROYS, IS HARDLY A POWERLESS COMMODITY SUBJECT TO THE ART MARKET'S FIATS OF INCLUSION AND EXCLUSION. IN ART POWER, GROYS EXAMINES MODERN AND CONTEMPORARY ART ACCORDING TO ITS IDEOLOGICAL FUNCTION. ART, GROYS WRITES, IS PRODUCED AND BROUGHT BEFORE THE PUBLIC IN TWO WAYS—AS A COMMODITY AND AS A TOOL OF POLITICAL PROPAGANDA. IN THE CONTEMPORARY ART SCENE, VERY LITTLE ATTENTION IS PAID TO THE LATTER FUNCTION. ARGUING FOR THE INCLUSION OF POLITICALLY MOTIVATED ART IN CONTEMPORARY ART DISCOURSE, GROYS CONSIDERS ART PRODUCED UNDER TOTALITARIANISM, SOCIALISM, AND POST-COMMUNISM. HE ALSO CONSIDERS TODAY'S MAINSTREAM WESTERN ART—WHICH HE FINDS BEHAVING MORE AND MORE ACCORDING THE NORMS OF IDEOLOGICAL PROPAGANDA: PRODUCED AND EXHIBITED FOR THE MASSES AT INTERNATIONAL EXHIBITIONS, BIENNIALS, AND FESTIVALS. CONTEMPORARY ART, GROYS ARGUES, DEMONSTRATES ITS POWER BY APPROPRIATING THE ICONOCLASTIC GESTURES DIRECTED AGAINST ITSELF—BY POSITIONING ITSELF SIMULTANEOUSLY AS AN IMAGE AND AS A CRITIQUE OF THE IMAGE. IN ART POWER, GROYS EXAMINES THIS

FUNDAMENTAL APPROPRIATION THAT PRODUCES THE PARADOXICAL OBJECT OF THE MODERN ARTWORK.

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.

IF ALL THINGS IN THE WORLD CAN BE CONSIDERED AS SOURCES OF AESTHETIC EXPERIENCE, THEN ART NO LONGER HOLDS A PRIVILEGED POSITION. RATHER, ART COMES BETWEEN THE SUBJECT AND THE WORLD, AND ANY AESTHETIC DISCOURSE USED TO LEGITIMIZE ART MUST ALSO NECESSARILY SERVE TO UNDERMINE IT. FOLLOWING HIS RECENT BOOKS ART POWER AND THE COMMUNIST POSTSCRIPT, IN GOING PUBLIC BORIS GROYS LOOKS TO ESCAPE ENTRENCHED AESTHETIC AND SOCIOLOGICAL UNDERSTANDINGS OF ART--WHICH ALWAYS ASSUME THE POSITION OF THE SPECTATOR, OF THE CONSUMER. LET US INSTEAD CONSIDER ART FROM THE POSITION OF THE PRODUCER, WHO DOES NOT ASK WHAT IT LOOKS LIKE OR WHERE IT COMES FROM, BUT WHY IT EXISTS IN THE FIRST PLACE. BORIS GROYS IS PROFESSOR AT NEW YORK UNIVERSITY AND SENIOR RESEARCH FELLOW AT THE ACADEMY OF DESIGN, KARLSRUHE. HE IS THE AUTHOR OF MANY BOOKS, INCLUDING THE TOTAL ART OF STALINISM, ILYA KABAKOV: THE MAN WHO FLEW INTO SPACE FROM HIS APARTMENT, ART POWER, THE COMMUNIST POSTSCRIPT, HISTORY BECOMES FORM: MOSCOW CONCEPTUALISM. E-FLUX JOURNAL

SERIES EDITED BY JULIETA ARANDA, BRIAN KUAN WOOD, ANTON VIDOKLE  
THE ART OF THE BRIBE - JAMES HEINZEN  
2016-11-29

THE FIRST ARCHIVE-BASED STUDY OF OFFICIAL CORRUPTION UNDER STALIN AND A COMPELLING NEW LOOK AT THE TEXTURES OF EVERYDAY SOVIET LIFE AFTER WORLD WAR II IN THE SOVIET UNION, BRIBERY WAS A SKILL WITH ITS OWN PRACTICES AND CULTURE. JAMES HEINZEN'S INNOVATIVE AND COMPELLING STUDY EXAMINES CORRUPTION UNDER STALIN'S DICTATORSHIP IN THE WAKE OF WORLD WAR II, FOCUSING ON BRIBERY AS AN ENDURING AND IMPORTANT PRESENCE IN MANY AREAS OF SOVIET LIFE. BASED ON EXTENSIVE RESEARCH IN RECENTLY DECLASSIFIED SOVIET ARCHIVES, THE ART OF THE BRIBE OFFERS REVEALING INSIGHTS INTO THE SOVIET STATE, ITS SYSTEM OF LAW AND REPRESSION, AND EVERYDAY LIFE DURING THE YEARS OF POSTWAR STALINISM.

**THE NATURE OF SOVIET POWER** - ANDY BRUNO 2016-04-11

THIS IN-DEPTH EXPLORATION OF FIVE INDUSTRIES IN THE KOLA PENINSULA EXAMINES SOVIET POWER AND ITS INTERACTION WITH THE NATURAL WORLD.