

# ICONOGRAPHY OF POWER

Soviet Political Posters under Lenin and Stalin



VICTORIA E. BONNELL

# Iconography Of Power Soviet Political Posters Under Lenin And Stalin

**WJ Hussar**



## **Iconography Of Power Soviet Political Posters Under Lenin And Stalin:**

**Iconography of Power** Victoria E. Bonnell, 1998-02-05 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 remold 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 iconographic 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, American Council of Learned Societies, 1999

**Symbols and Legitimacy in Soviet Politics** Graeme Gill, 2011-03-24 *Symbols and Legitimacy in Soviet Politics* analyses the way in which Soviet symbolism and ritual changed from the regime s birth in 1917 to its fall in 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 He shows how this symbolism 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 Khrushchev 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 *Die Sowjetunion 1917-1991* Manfred Hildermeier, 2010-10-01 Die Sowjetunion hat die Geschichte des 20. Jahrhunderts geprägt wie auch ihr nur noch die USA Auf dem Höhepunkt ihrer Entwicklung in den sechziger und frühen siebziger Jahren konnte sie mit guten Gründen als zweite Supermacht gelten die auch in der heftig umworbenen Dritten Welt wichtige Stützpunkte eroberte Die vorliegende Darstellung gibt einen Überblick über die wichtigsten Entwicklungsphasen Weichenstellungen und Zäsuren der sowjetischen Geschichte Der Forschungsteil beschäftigt sich besonders mit dem Stalinismus dem entwickelten Sozialismus unter Brezhnev und den Ursachen des Zusammenbruchs **Photography and Political Repressions in Stalin's Russia** Denis Skopin, 2022-03-29 This book is devoted to the phenomenon of removal of people declared public enemies from group photographs in Stalin's Russia The book is based on long term empirical research in Russian archives and includes 57 photographs that are exceptional in terms of historical interest all these images bear traces of editing in the form of various marks such as blacking out excisions or scratches The illustrative materials also include a group of photographs with inscriptions left by officers of Stalin's secret police the NKVD To approach this extensive visual material Denis Skopin draws on a wealth of Stalin era written sources memoirs diaries and official documents He argues that this kind of political iconoclasm cannot be confused with censorship nor vandalism The practice in question is more harrowing and morally twisted for in most cases the photos were defaced by those who were part of victim's intimate circle his/her colleagues friends or even close family members The book will be of interest to scholars working in history of photography art history visual culture Russian studies and Russian history and politics *Historical and Cultural Transformations of Russian Childhood* Marina Balina, Larissa Rudova, Anastasia Kostetskaya, 2022-11-30 Historical and Cultural Transformations of Russian Childhood is a collection of multidisciplinary scholarly essays on childhood experience The volume offers new critical approaches to Russian and Soviet childhood at the intersection of philosophy literary criticism film visual studies and history Pedagogical ideas and practices and the ideological and political underpinnings of the experience of growing up in pre-revolutionary Russia the Soviet Union and Putin's contemporary Russia are central venues of analysis Toward the goal of constructing the multimedial childhood text the contributors tackle issues of happiness and trauma associated with childhood and foreground its fluidity and instability in the Russian context The volume further examines practices of reading childhood as nostalgic text documentary evidence and historic mythology Considering Russian childhood as historical documentation or fictional narrative as an object of material culture and as embodied in different media periodicals visual culture and cinema the volume intends to both problematize but also elucidate the relationship between childhood history and various modes of narrativity Framing Mary Amy Singleton Adams, Vera Shevzov, 2018-04-24 Despite the continued fascination with the Virgin Mary in modern and contemporary times very little of

the resulting scholarship on this topic extends to Russia Russia's Mary however who is virtually unknown in the West has long played a formative role in Russian society and culture *Framing Mary* introduces readers to the cultural life of Mary from the seventeenth century to the post Soviet era It examines a broad spectrum of engagements among a variety of people pilgrims and poets clergy and laity politicians and political activists and the woman they knew as the Bogoroditsa In this collection of well integrated and illuminating essays leading scholars of imperial Soviet and post Soviet Russia trace Mary's irrepressible pull and inexhaustible promise from multiple disciplinary perspectives Focusing in particular on the ways in which both visual and narrative images of Mary frame perceptions of Russian and Soviet space and inform discourse about women and motherhood these essays explore Mary's rich and complex role in Russia's religion philosophy history politics literature and art *Framing Mary* will appeal to Russian studies scholars historians and general readers interested in religion and Russian culture

*The Dictators* Richard Overy, 2005-04-28 Half a century after their deaths the dictatorships of Stalin and Hitler still cast a long and terrible shadow over the modern world They were the most destructive and lethal regimes in history murdering millions They fought the largest and costliest war in all history Yet millions of Germans and Russians enthusiastically supported them and the values they stood for In this first major study of the two dictatorships side by side Richard Overy sets out to answer the question How was dictatorship possible How did they function What was the bond that tied dictator and people so powerfully together He paints a remarkable and vivid account of the different ways in which Stalin and Hitler rose to power and abused and dominated their people It is a chilling analysis of powerful ideals corrupted by the vanity of ambitious and unscrupulous men

**Graphic Satire in the Soviet Union** John Etty, 2018-12-18 After the death of Joseph Stalin Soviet era Russia experienced a flourishing artistic movement due to relaxed censorship and new economic growth In this new atmosphere of freedom Russia's satirical magazine *Krokodil* The Crocodile became rejuvenated John Etty explores Soviet graphic satire through *Krokodil* and its political cartoons He investigates the forms production consumption and functions of *Krokodil* focusing on the period from 1954 to 1964 *Krokodil* remained the longest serving and most important satirical journal in the Soviet Union unique in producing state sanctioned graphic satirical comment on Soviet and international affairs for over seventy years Etty's analysis of *Krokodil* extends and enhances our understanding of Soviet graphic satire beyond state sponsored propaganda For most of its life *Krokodil* consisted of a sixteen page satirical magazine comprising a range of cartoons photographs and verbal texts Authored by professional and nonprofessional contributors and published by Pravda in Moscow it produced state sanctioned satirical comment on Soviet and international affairs from 1922 onward Soviet citizens and scholars of the USSR recognized *Krokodil* as the most significant influential source of Soviet graphic satire Indeed the magazine enjoyed an international reputation and many Americans and Western Europeans regardless of political affiliation found the images pointed and witty Astoundingly the magazine outlived the USSR but until now has received little scholarly attention

**Die Sowjetunion** Manfred Hildermeier, 2014-11-10 Die Sowjetunion hat die

Geschichte des 20. Jahrhunderts geprägt wie auch ihr nur noch die USA auf dem Höhepunkt ihrer Entwicklung in den sechziger und frühen siebziger Jahren konnte sie mit guten Gründen als zweite Supermacht gelten, die auch in der heftig umworbenen Dritten Welt wichtige Stützpunkte eroberte. Die vorliegende Darstellung gibt einen Überblick über die wichtigsten Entwicklungsphasen, Weichenstellungen und Zäsuren der sowjetischen Geschichte. Der Forschungsteil beschäftigt sich besonders mit dem Stalinismus, dem entwickelten Sozialismus unter Breznev und den Ursachen des Zusammenbruchs.

**The Leader Cult in Communist Dictatorships** B. Apor, J. Behrends, P. Jones, E. Rees, 2004-10-09 The first book to analyze the distinct leader cults that flourished in the era of High Stalinism as an integral part of the system of dictatorial rule in the Soviet Union and Eastern Europe. Fifteen studies explore the way in which these cults were established, their function and operation, their dissemination and reception, the place of the cults in art and literature, the exportation of the Stalin cult and its implantment in the communist states of Eastern Europe, and the impact which de-Stalinisation had on these cults.

**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 hiker's 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, a 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, a 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      **Icons of Dissent** Jeremy Prestholdt, 2019 Author traces the development of shared global imagery and asks why the world has embraced these controversial figures      *Red Legacies in China* Jie Li, Enhua Zhang, 2020-10-26 What has contemporary China inherited from its revolutionary past How do the realities and memories aesthetics and practices of the Mao era still reverberate in the post Mao cultural landscape The essays in this volume propose red legacies as a new critical framework from which to examine the profusion of cultural productions and afterlives of the communist revolution in order to understand China's continuities and transformations from socialism to postsocialism Organized into five parts red foundations red icons red classics red bodies and red shadows the book's interdisciplinary contributions focus on visual and performing arts literature and film language and thought architecture museums and memorials Mediating at once unfulfilled ideals and unmourned ghosts across generations red cultural legacies suggest both inheritance and debt and can be mobilized to support as well as to critique the status quo

**The Political Portrait** Luciano Cheles, Alessandro Giaccone, 2020-06-10 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 democratic systems alike As well as discussing the effigies that are produced by the powers that be for propaganda purposes it looks at the uses of portraiture by antagonistic groups or movements as forms of resistance derision denunciation and demonization This volume will be of interest to researchers in visual studies art history media studies cultural studies politics and contemporary history

**Trotsky** Ian D. Thatcher, 2005-06-27 This new biography provides a full account of Leon Trotsky's political life based upon a wealth of primary sources including previously unpublished material Ian D Thatcher paints a new picture of Trotsky's standing in Russian and world history Key myths about Trotsky's heroic work as a revolutionary especially in Russia's first revolution of 1905 and the Russian Civil War are thrown into question Although Trotsky had a limited understanding of crucial contemporary events such as Hitler's rise to power he was an important thinker and politician not least as a trenchant critic of Stalin's version of communism      *Nicht mit Gewehren, sondern mit Plakaten wurde der Feind geschlagen!* Renate Kummer, 2006 Wie können einer überwiegend analphabetischen Bevölkerung neue gesellschaftliche Inhalte und Werte vermittelt werden In der jungen Sowjetunion 1919 1922 wurden dafür die nach der Russischen Telegrafengesellschaft ROSTA benannten Agitationsplakate verwendet Diese in leerstehenden Schaufenstern aufgeklebten Plakate stellten eine Vorwegnahme des Comicgenres mit propagandistischen und aufklärerisch-erzieherischen Inhalten dar Bunte prägnante Bilder und kurze gereimte Texte zogen die Betrachter in ihren Bann und faszinieren auch heute noch Die kommunikativen Möglichkeiten von ROSTA Fenstern und ihre Ausdrucksstärke stehen im Zentrum dieser Studie Welche Informationen können

durch sie vermittelt werden Welche Beziehungen gehen Bild und Text miteinander ein Welche Vorzüge besitzt das für ROSTA Fenster typische Zusammenspiel von Bild und Text gegenüber herkömmlichen Wandzeitungen Als theoretische Grundlage dient eine umfassende linguistische Analyse des semiotischen Systems Bild und seines Zusammenspiels mit Text Gezeigt wird wie linguistische Theorieaspekte aus der modernen Pragmatik Semantik und Syntax in innovativer Weise auf Bilder übertragen werden können Dabei erlauben es Untersuchungen zur soziokulturellen Situierung der ROSTA Fenster deren Bildsprache und das Zusammenwirken von Bild und Text in einen größeren Kontext zu stellen und zu werten *Stalin's Last Generation* Juliane Fürst, 2010-09-30 An in depth study of late Stalinist youth and youth culture illuminating the complex relationship between the Soviet state and its youth and providing a new framework for understanding late Stalinism and its impact on the future development of the Soviet system **Rhetorics of Display** Lawrence J. Prelli, 2021-12-24 Groundbreaking case studies mapping the rhetoric inherent in acts of presentation and concealment *Rhetorics of Display* is a pathbreaking volume that brings together a distinguished group of scholars to assess an increasingly pervasive form of rhetorical activity Editor Lawrence J. Prelli notes in his introduction that twenty first century citizens continually confront displays of information and images from the verbal images of speeches and literature to visual images of film and photography to exhibits in museums to the arrangement of our homes to the merchandising of consumer goods The volume provides an integrated comprehensive study of the processes of selecting what to reveal and what to conceal that together constitute the rhetorics of display Surveying major historical transformations in the relationship between rhetoric and display this book also identifies the leading themes in relevant scholarship of the past three decades Seventeen case studies canvass a representative and diverse range of displays from body piercing to a civil rights memorial to a Titanic exhibition to imagery found in gambling casinos and examine the ways that phenomena persons places events identities communities and cultures are exhibited before audiences Collectively the contributors shed light on rhetorics that are nearly ubiquitous in contemporary communication and culture Purity and Compromise in the Soviet Party-State Daniel Stotland, 2017-11-15 This work offers new ways of conceptualizing the decision making paradigm of the Soviet party state that was defined by the persistent shortage of qualified manpower that afflicted the Russian elite The traditional Russian problems of under administration combined with the unique features of the Soviet political system resulted in a dichotomy between practical and ideological demands The WWII era examined in this book provides a microcosm of pressures facing the Kremlin and illustrates the cyclical nature of policy formation forced on it by the paradoxes of the system As the party's responsibilities expanded into specialized economic and military areas political experts increasingly depended on the specialized professionals These trends grew increased drastically during the war An unexpected consequence of the party's expansion into economic or military professions was the discovery that cooptation worked both ways and many party members become managers rather than ideological overseers Throughout the existential crisis of the system the war and its aftermath the



party would find itself in a fundamental conflict over its identity challenged over its role both vis a vis the state and its own priorities After an abortive attempt to reverse the wartime trends a new paradigm was articulated by the party during the last five years of Stalin s reign This resulted in the emergence of a new elite consensus which envisioned the party as integral and invasive economic actor This shift in the party s identity was the price of maintaining centralized political power and came at the expense of the focus on ideological purity In the long term however the diminished role of ideology robbed the party of its core value system and steadily eroded its legitimizing and self energizing power Over time the new consensus would undermine the very foundations of the party state construct Yet if the USSR was to survive as a modern industrialized state the accommodation with the technocrats was necessary The contradiction between ideological and pragmatic aims was inherent to the system and demanded an eventual choice between the long term health of the state and that of the party

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