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a disturbing glimpse into the manipulation of photographs by stalin shows
retouched portraits

this brand new edition of david king s lauded visual history is a unique and brilliant study into the doctoring and propagandising of soviet photographs by stalin s regime from the creator of the award winning red star over russia the commissar vanishes offers a chilling look at how joseph stalin manipulated the science of photography to advance his own political career and to erase the memory of his victims on stalin s orders purged rivals were airbrushed from group portraits and crowd scenes were altered to depict even greater legions of the faithful for example a 1919 photograph showing a large crowd of bolsheviks clustered around lenin became with the aid of the retoucher an intimate portrait of lenin and stalin sitting alone and then in a later version of stalin by himself in each case the juxtaposition of the original and the doctored images yields a fascinating terrifying and tragic insight into one of the darkest chapters of modern history publisher s description

exploring an unjustly overlooked figure in 20th century british visual culture this book offers a comprehensive overview to the work and legacy of david king 1943 2016 whose fascinating career bridged journalism graphic design photography and collecting king launched his career at britain s sunday times magazine in the 1960s starting as a designer and later branching out into image led journalism he developed a particular interest in revolutionary russia and began amassing a collection of graphic art and photographs ultimately accumulating around 250 000 images that he shared with news outlets throughout his life king blended political activism with his graphic design work creating anti apartheid and anti nazi posters covers for books on communist history album artwork for the who and jimi hendrix catalogues on russian art and society for the museum of modern art in oxford and typographic covers for the left wing magazine city limits this well researched and finely illustrated publication ties together king s accomplishments as a visual historian artist journalist and activist

from 1929 until 1953 iosif stalin s image became a central symbol in soviet propaganda touched up images of an omniscient stalin appeared everywhere emblazoned across buildings and lining the streets carried in parades and woven into carpets and saturating the media of socialist realist painting statuary monumental architecture friezes banners and posters from the beginning of the soviet regime posters were seen as a vitally important medium for communicating with the population of the vast territories of the ussr stalin s image became a symbol of bolshevik values and the personification of a revolutionary new type of society the persona created for stalin in propaganda posters reflects how the state saw itself or at the very least how it wished to appear in the eyes of the people the stalin who was celebrated in posters bore but scant resemblance to the man iosif vissarionovich dzhugashvili whose humble origins criminal past penchant for violent solutions and unprepossessing appearance made him an unlikely recipient of uncritical charismatic adulation the bolsheviks needed a wise nurturing and authoritative figure to embody their revolutionary vision and to legitimate their hold on power this leader would come to embody the sacred and archetypal qualities of the wise teacher the father of the nation the great warrior and military strategist and the saviour of first the russian land and then the whole world this book is the first dedicated study on the marketing of stalin in soviet propaganda posters drawing on the archives of libraries and museums throughout russia hundreds of previously unpublished posters are examined with more than 130 reproduced in full colour the personality cult of stalin in soviet posters 1929 1953 is a unique and valuable contribution to the discourse in stalinist studies across a number of disciplines

the book offers a vast panorama of communism from the perspective of its collapse and inspects the world beyond the fall in the distorting mirror of its imagined prehistory providing in the process a perceptive analysis of a number of the fundamental issues of history writing

sex and the city saul bellow eyes wide shut dante and the american self barbara kingsolver acting in hollywood soviet painting in soho angels in america jane austen in the present j k rowling nothing escapes lee siegel s incandescent eye siegel possesses an intellectual range and independent perspective unmatched by his peers and falling upwards brings together the best of his essays all of them rich with the trades mark wit and intelligence that have won him many friends and a few enemies in these essential writings siegel deftly uses the occasion of a book film painting or television show not merely to appraise it but to make sense of life in a way that is more defiant of impoverished cultural norms than most contemporary artistic expression guided by the belief that a calculating self interest in art making diminishes the prospects for the imagination in life siegel celebrates authentic sensibilities and lambasts manufactured sentiments with uncanny insight yet also with incomparable logic and analytical rigor he has invented a new idiom in which the language of criticism embodies the playful creative synthesizing power that has been largely abdicated by the arts in our time in writing about works of culture siegel has created a standard by which to judge them

in the heat of the sun and devils on the doorstep are two of the finest and most honored chinese films ever made this title examines these works it uses cinema and photography political history anthropology and philosophy chinese rhetorical traditions and concepts of justice to explore the films visual complexity and intellectual force

asserting that race has been the cornerstone of most of quentin tarantino s

films this book uncovers the racial politics progressive and regressive hidden on the qt in the director s work from reservoir dogs and pulp fiction to inglorious basterds a

spirit cabinet is an ambitious work seamlessly mixing autobiography with subjects ranging from pop music to ancient egypt from stalin s reading habits to shackleton s ill fated antarctic expedition formally inventive elegiac and redemptive aesthetically and emotionally risky this is wojahn s most ingenious and compelling collection

a career spanning selection of work by a widely respected american poet including a generous gathering of new poems david wojahn was awarded the 2007 o b hardison poetry prize for this collection

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