Here, for the first time in English translation, are contemporary accounts of working-class life during the final decades of the czarist and early Soviet periods. Situating these texts in the lives and experiences of their authors, and in the context of the social, cultural, and political milieu, these five selections recreate the world of Russian labor during a period of rapid industrialization and social change.

With its unique focus on how culture contributed to the blurring of ideological boundaries between the East and the West, this major new study illuminates some of the striking paradoxes involved in the production and reception of culture in East and West. These authors analyze focal points, aesthetic preferences and cultural phenomena through topics as wide-ranging as the artistic fates of the Weimar Republic and of Soviet modernism; the role of culture in underwriting the Cold War and in cultural diplomacy during and after the Cold War; and the role of popular music as a universal cultural ambassador. Well supporting his argument with a broad range of examples, the author demonstrates how culture contributed to the blurring of ideological boundaries between the East and the West.

Deletions, and in the survival, despite the purges, of extremely rare books and manuscripts by the early revolutionaries who died in the Show Trials of 1936–38. Exhibition: Tate Modern, London, United Kingdom (08.11.2017 - 18.02.2018).

In exploring the intersection of art, politics and society, few collections in the world can compare with the David King Collection of Soviet political art. With its unique focus on the professional world of Soviet visual propaganda, the David King Collection documents the creation of the myth of the war against the Armageddon of the Bolshevik Revolution. The result of Weiner's inquiry is a bold, compelling new picture of a Soviet Union both reinforced and enfeebled by the experience of total war.

The book demonstrates that the vigorous rejuvenation of historiography undertaken by Soviet historians in the 1960s paved the way for and fomented the dramatic upheaval in Soviet historical writing occasioned by the advent of perestroika. The result is a bold, compelling new picture of a Soviet Union both reinforced and enfeebled by the experience of total war.

The book explores the creation of the myth of the war against the Armageddon of the Bolshevik Revolution. The result of Weiner's inquiry is a bold, compelling new picture of a Soviet Union both reinforced and enfeebled by the experience of total war.
Martínez creatively draws on a number of critical and cultural theorists, together with additional research on memory and trauma, to reframe our understanding of the intergenerational relations, affect and museums with ways of making the past present. Through a rigorous yet richly textured analysis, the book offers a delightfully thick description of the material effects generated by the reparations movement and the challenges of recovery and repair. This book defies disciplinary boundaries and shows how an attention to material relations and affective inflections can inform our understanding of political and cultural change, and the ways in which the past is made present.

What happens to legacies that do not find any continuation? In Estonia, a new generation that does not remember the Soviet era experiences, confronts, and even actively contributes to domestic and transnational forms of dissent. The Stalin Cult in Soviet Politics explores the construction and contestation of the Stalin image from its rise to power in the 1920s to its final eclipse and rehabilitation after his death in 1953. The book, based on a wide range of archival sources, provides a comprehensive account of Stalin's rise to power and the establishment of the postrevolutionary regime. In a new section, the author includes the fall of the Soviet Union and Russia's new democracy.

This volume fills this gap by examining the many ways in which political parties, the business world, and the media have used and repurposed the Stalin image. The book offers a fresh perspective on Stalin's legacy by analyzing the ways in which the image of Stalin has been manipulated and repurposed by different political groups and social movements, as well as the ways in which the image of Stalin has been distorted and decontextualized by popular culture. The book, based on a wide range of archival sources, provides a comprehensive account of Stalin's rise to power and the establishment of the postrevolutionary regime. In a new section, the author includes the fall of the Soviet Union and Russia's new democracy.

The personality cult of Stalin in Soviet posters, 1929-1953

From the ruins of communism, Boris Groys emerges to provoke our interest in the aesthetic goals pursued with such great determination. In this brilliant essay, Groys likens totalitarian aims to the modernists' goal of producing world-art. In the context of cultural history, this essay finds a way to question the ways in which aesthetic goals are achieved in order to reassert the autonomy of the aesthetic feast. In this groundbreaking 2005 study, leading international experts challenge many conventional assumptions about Stalin from his early life in Georgia to the Cold War years with contributions ranging across the social sciences and the humanities. The volume provides a deeper understanding of the nature of Stalin's power and of the role of ideas in his politics, revealing how the figure of Joseph Stalin has always provoked heated and often polarized debate.

Jazz, Rock, and Rebels

Beyond the Cultural Turn

Making Sense of War

The developments in Russian official symbolical, cultural and social policies as well as the contradictory trajectories of important cultural, social and intellectual trends in Russian society after the year 2000.
This book examines the role of Russian and Serbian nationalism in the dissolution of the Soviet Union and Yugoslavia in 1991.

Freud and the Bolsheviks

by a Chinese historian that, "If at all possible, it is best to avoid revolutions altogether."

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 ascent to the ranks of the world's second largest economic power has given its revolution a better image than previously held. The study traces the way Soviet propaganda art shaped the mentality of the Russian people.

Introduction: Visual histories of occupation(s) / Jeremy E. Taylor -- The "visual occupation regime" in postwar East Germany: David Lean's Oliver Twist and perceptions of Jews in allied-occupied Germany / Emily Oliver -- Cultural memories of occupation: Okinawa graphic / Mire Koikari -- An uncanny architecture of cultural heritage: representations of the Japanese occupation / Katarzyna Jarosz -- Occupying (imagined) landscapes /...