

Soviet Mass Festivals 19171991

This collection of thirteen vignettes addresses several important episodes in the history of Russian temporary architecture and public art, from the royal festivals during the times of Peter the Great up to the recent venues including the Sochi Winter Olympics. The forms and the circumstances of their design were drastically different; however, the projects discussed in the book share a common feature: they have been instrumental in the construction of Russia's national identity, with its perception of the West - simultaneously, a foe and a paragon - looming high over this process. The book offers a history of multidirectional relationships between diplomacy, propaganda, and architecture.

In the Kingdom of Shoes tells the story of the pioneering Bata Company, which created a fascinating company culture as it globalized industrial shoe production.

Soviet Mass Festivals, 1917-1991 University of Pittsburgh PreImperial Russian Rule in the Kingdom of Poland, 1864-1915 University of Pittsburgh Press

In *The Long Hangover*, Shaun Walker provides a deeply reported, bottom-up explanation of Russia's resurgence under Putin. By cleverly exploiting the memory of the Soviet victory over fascism in World War II, Putin's regime has made ordinary Russians feel that their country is great again. Shaun Walker provides new insight into contemporary Russia and its search for a new identity, telling the story through the country's troubled relationship with its Soviet past. Walker not only explains Vladimir Putin's goals and the government's official manipulations of history, but also focuses on ordinary Russians and their motivations. He charts how Putin raised victory in World War II to the status of a national founding myth in the search for a unifying force to heal a divided country, and shows how dangerous the ramifications of this have been. The book explores why Russia, unlike Germany, has failed to come to terms with the darkest pages of its past: Stalin's purges, the Gulag, and the war deportations. The narrative roams from the corridors of the Kremlin to the wilds of the Gulags and the trenches of East Ukraine. It puts the annexation of Crimea and the newly assertive Russia in the context of the delayed fallout of the Soviet collapse. *The Long Hangover* is a book about a lost generation: the millions of Russians who lost their country and the subsequent attempts to restore to them a sense of purpose. Packed with analysis but told mainly through vibrant reportage, it is a thoughtful exploration of the legacy of the Soviet collapse and how it has affected life in Russia and Putin's policies.

The Age of Anniversaries

The Cambridge History of Atheism

A Theory of Performance Institutions

Art for the Workers

Youth, Consumption, and State-Sponsored Popular Culture in the Soviet Union, 1945-1970

A History of Soviet Atheism

Showing Off, Showing Up

Musical Mourning in the German Democratic Republic

The book analyses under what conditions was it possible to develop scientific atheism which was by the contemporaries in the Soviet Union and Czechoslovakia understood not only as a branch of propaganda but as a specific scholarly discipline. It maps out not only the state of affairs before the organizational changes allowed the emergence of research but also analyses the motivation which led the historical actors to make such decision in both national contexts. One of the key findings is undoubtedly the fact that scientific atheism developed as a new type of thinking about religious phenomena within the context of Marxist-Leninist epistemological doctrine. Moreover, if the socio-political conditions were favorable, it also contributed to the rethinking of the key aspects of Marxist doctrine. The comparative analysis allows to draw conclusions about the existence of specifically Soviet and Czechoslovakian scientific atheism and questions the level of sovietization in this context.

Postcolonial studies is a well-established academic field, rich in theory, but it is based mostly on postcolonial experiences in former West European colonial empires. This book takes a different approach, considering postcolonial theory in relation to the former Soviet bloc. It both applies existing postcolonial theory to this different setting, and also uses the experiences of former Soviet bloc countries to refine and advance theory. Drawing on a wide range of sources, and presenting insights and material of relevance to scholars in a wide range of subjects, the book explores topics such as Soviet coloniality as co-constituted with Soviet modernity, the affective structure of identity-creation in national and imperial subjects, and the way in which cultural imaginaries and everyday materialities were formative of Soviet everyday experience.

The two-volume Cambridge History of Atheism offers an authoritative and up to date account of a subject of contemporary interest. Comprised of sixty essays by an international team of scholars, this History is comprehensive in scope. The essays are written from a variety of disciplinary perspectives, including religious studies, philosophy, sociology, and classics. Offering a global overview of the subject, from antiquity to the present, the volumes examine the phenomenon of unbelief in the context of Christian, Islamic, Buddhist, Hindu, and Jewish societies. They explore atheism and the early modern Scientific Revolution, as well as the development of Charles Darwin's theory of evolution and its continuing implications. The History also includes

general survey essays on the impact of scepticism, agnosticism and atheism, as well as contemporary assessments of thinking. Providing essential information on the nature and history of atheism, The Cambridge History of Atheism will be indispensable for both scholarship and teaching, at all levels.

An exploration of the mythology and reality of post-revolutionary proletarian art in Russia as well as its expression in the festive decorations of Petrograd between 1917 and 1920.

Life in Stalin's Soviet Union

Krokodil's Political Cartoons

Film, Document and Ritual in Russia's Contested Memory of World War II

Commemoration and Collective Identity, 1916–2016

Devastation and Laughter

Memorialising Shakespeare

The History of Scientific Atheism

In the Kingdom of Shoes

In *Raised under Stalin*, Seth Bernstein shows how Stalin's regime provided young people with opportunities as members of the Young Communist League or Komsomol even as it surrounded them with violence, shaping socialist youth culture and socialism more broadly through the threat and experience of war. Informed by declassified materials from post-Soviet archives, as well as films, memoirs, and diaries by and about youth, *Raised under Stalin* explains the divided status of youth for the Bolsheviks: they were the "new people" who would someday build communism, the potential soldiers who would defend the USSR, and the hooligans who might undermine it from within. Bernstein explains how, although Soviet revolutionary youth culture began as the preserve of proletarian activists, the Komsomol transformed under Stalin to become a mass organization of moral education; youth became the targets of state repression even as Stalin's regime offered them the opportunity to participate in political culture. *Raised under Stalin* follows Stalinist youth into their ultimate test, World War II. Even as the war against Germany decimated the ranks of Young Communists, Bernstein finds evidence that it cemented Stalinist youth culture as a core part of socialism.

Anguish, Anger, and Folkways in Soviet Russia offers original perspectives on the politics of everyday life in the Soviet Union by closely examining the coping mechanisms individuals and leaders alike developed as they grappled with the political, social, and intellectual challenges the system presented before and after World War II. As Gábor T. Rittersporn shows, the "little tactics" people employed in their daily lives not only helped them endure the rigors of life during the Stalin and post-Stalin

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periods but also strongly influenced the system's development into the Gorbachev and post-Soviet eras. For Rittersporn, citizens' conscious and unreflected actions at all levels of society defined a distinct Soviet universe. Terror, faith, disillusionment, evasion, folk customs, revolt, and confusion about regime goals and the individual's relation to them were all integral to the development of that universe and the culture it engendered. Through a meticulous reading of primary documents and materials uncovered in numerous archives located in Russia and Germany, Rittersporn identifies three related responses—anguish, anger, and folkways—to the pressures people in all walks of life encountered, and shows how these responses in turn altered the way the system operated. Rittersporn finds that the leadership generated widespread anguish by its inability to understand and correct the reasons for the system's persistent political and economic dysfunctions. Rather than locate the sources of these problems in their own presuppositions and administrative methods, leaders attributed them to omnipresent conspiracy and wrecking, which they tried to extirpate through terror. He shows how the unrelenting pursuit of enemies exacerbated systemic failures and contributed to administrative breakdowns and social dissatisfaction. Anger resulted as the populace reacted to the notable gap between the promise of a self-governing egalitarian society and the actual experience of daily existence under the heavy hand of the party-state. Those who had interiorized systemic values demanded a return to what they took for the original Bolshevik project, while others sought an outlet for their frustrations in destructive or self-destructive behavior. In reaction to the system's pressure, citizens instinctively developed strategies of noncompliance and accommodation. A detailed examination of these folkways enables Rittersporn to identify and describe the mechanisms and spaces intuitively created by officials and ordinary citizens to evade the regime's dictates or to find a modus vivendi with them. Citizens and officials alike employed folkways to facilitate work, avoid tasks, advance careers, augment their incomes, display loyalty, enjoy life's pleasures, and simply to survive. Through his research, Rittersporn uncovers a fascinating world consisting of peasant stratagems and subterfuges, underground financial institutions, falsified Supreme Court documents, and associations devoted to peculiar sexual practices. As Rittersporn shows, popular and elite responses and tactics deepened the regime's ineffectiveness and set its modernization project off down unintended paths. Trapped in a web of behavioral patterns and social representations that eluded the understanding of both conservatives and reformers, the Soviet system entered a cycle of self-defeat where leaders and led exercised less and less control over the course of events. In the end, a new system emerged that neither the establishment nor the rest of society could foresee.

Hoping to unite all of humankind and revolutionize the world, Ludwik Zamenhof launched a new international language called Esperanto from late imperial Russia in 1887. Ordinary men and women in Russia and all over the world soon transformed Esperanto into a global movement. Esperanto and Languages

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of Internationalism in Revolutionary Russia traces the history and legacy of this effort: from Esperanto's roots in the social turmoil of the pre-revolutionary Pale of Settlement; to its links to socialist internationalism and Comintern bids for world revolution; and, finally, to the demise of the Soviet Esperanto movement in the increasingly xenophobic Stalinist 1930s. In doing so, this book reveals how Esperanto - and global language politics more broadly - shaped revolutionary and early Soviet Russia. Based on extensive archival materials, Brigid O'Keeffe's book provides the first in-depth exploration of Esperanto at grassroots level and sheds new light on a hitherto overlooked area of Russian history. As such, Esperanto and Languages of Internationalism in Revolutionary Russia will be of immense value to both historians of modern Russia and scholars of internationalism, transnational networks, and sociolinguistics.

Provides a bold new interpretation of the origins and development of World War II's remembrance in the USSR.

The French Revolutionary Tradition in Russian and Soviet Politics, Political Thought, and Culture

Putin's Russia and the Ghosts of the Past

A History of Soviet Central Television

The Cult of Commemoration, 1895-1925

Soviet Art Put to the Test

Everyone Loves Live Music

Rituals of History in Post-Soviet Buryatia

Media and Communication in the Soviet Union (1917-1953)

After crushing the Polish Uprising in 1863-1864, Russia established a new system of administration and control. Imperial Russian Rule in the Kingdom of Poland, 1864-1915 investigates in detail the imperial bureaucracy's highly variable relationship with Polish society over the next half century. It portrays the personnel and policies of Russian domination and describes the numerous layers of conflict and cooperation between the Tsarist officialdom and the local population. Presenting case studies of both modes of conflict and cooperation, Malte Rolf replaces the old, unambiguous "freedom-loving Poles vs. oppressive Russians" narrative with a more nuanced account and does justice to the complexity and diversity of encounters among Poles, Jews, and Russians in this contested geopolitical space. At the same time, he highlights the process of "provincializing the center," the process by which the erosion of imperial rule in the Polish Kingdom facilitated the demise of the Romanov dynasty itself.

History in the Soviet Union was a political project. From the Soviet perspective, Buryats, an indigenous Siberian ethnic group, were a "backwards" nationality that was carried along on the inexorable march towards the

Communist utopian future. When the Soviet Union ended, the Soviet version of history lost its power and Buryats, like other Siberian indigenous peoples, were able to revive religious and cultural traditions that had been suppressed by the Soviet state. In the process, they also recovered knowledge about the past that the Soviet Union had silenced. Borrowing the analytic lens of the chronotope from Bakhtin, Quijada argues that rituals have chronotopes which situate people within time and space. As they revived rituals, Post-Soviet Buryats encountered new historical information and traditional ways of being in time that enabled them to re-imagine the Buryat past, and what it means to be Buryat. Through the temporal perspective of a reincarnating Buddhist monk, Dashi-Dorzho Etigelov, Buddhists come to see the Soviet period as a test on the path of dharma. Shamanic practitioners, in contrast, renegotiate their relationship to the past by speaking to their ancestors through the bodies of shamans. By comparing the versions of history that are produced in Buddhist, shamanic and civic rituals, Buddhists, Shamans and Soviets offers a new lens for analyzing ritual, a new perspective on how an indigenous people grapples with a history of state repression, and an innovative approach to the ethnographic study of how people know about the past.

"Develops a geographic approach to the politics of spectacle and its unspectacular Others through examining recent spectacular capital city development projects in seven authoritarian, resource-rich states of Central Asia, the Arabian Peninsula, and East Asia"--

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 Ety 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. Ety'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.

Anguish, Anger, and Folkways in Soviet Russia

Built Space, Modernity and Urban Change in Astana

Socialist Laments

Bata, Zlín, Globalization, 1894–1945

Revoliutsiia! Demonstratsiia!

Graphic Satire in the Soviet Union

Modern Theatre in Russia

'City of the Future'

The interdisciplinary essays in *Showing Off, Showing Up* examine acts of showing, a particular species of performance that relies on competition and judgment, active spectatorship, embodied excess, and exposure of core values and hidden truths. Acts of showing highlight those dimensions of performance that can most manipulate spectators and consumers, often through over-the-top heightening and skewing of presentation. Many forms of showing and of heightened performance, however, operate more enigmatically and covertly while still profoundly affecting the social world, even if our reactions to them are initially flippant or unconcerned because “it’s just a show.” Examining a wide range of examples—from dog shows to competitive dancing to carnivals to striptease, the essays illuminate how such events variously foster competition, exaggerate a characteristic, and reveal hidden truths. There is as much to be learned about the power of showing through subtlety and underlying intentionality as through overt display. The book’s theoretical introduction and 12 essays by leading scholars reveal how diverse, particularly efficacious genres of showing are theoretically connected and why they merit more concerted attention, especially in the 21st century.

This book provides a systematic account of media and communication development in Soviet society from the October Revolution to the death of Stalin. Summarizing earlier research and drawing upon previously unpublished archival materials, it covers the main aspects of public and private interaction in the Soviet Union, from public broadcast to kitchen

gossip. The first part of the volume covers visual, auditory and tactile channels, such as posters, maps and monuments. The second deals with media, featuring public gatherings, personal letters, telegraph, telephone, film and radio. The concluding part surveys major boundaries and flows structuring the Soviet communicate environment. The broad scope of contributions to this volume will be of great interest to students and researchers working on the Soviet Union, and twentieth-century media and communication more broadly. Life in Stalin's Soviet Union is a collaborative work in which some of the leading scholars in the field shed light on various aspects of daily life for Soviet citizens. Split into three parts which focus on 'Food, Health and Leisure', the 'Lived Experience' and 'Religion and Ideology', the book is comprised of chapters covering a range of important subjects, including: * Food * Health and Housing * Sex and Gender * Education * Religion (Christianity, Islam and Judaism) * Sport and Leisure * Festivals There is detailed analysis of urban and rural life, as well as explorations of life in the gulag, life as a peasant, life in the military and what it was like to be disabled in Stalin's Russia. The book also engages with the wider Soviet Union wherever possible to ensure the most in-depth discussion of life, in all its minutiae, under Stalin. This is a vitally important book for any student of Stalin's Russia keen to know more about the human history of this complex period of dictatorship.

Because they were Marxists, the Bolsheviks in Russia, both before and after taking power in 1917, believed that the past was prologue: that embedded in history was a Holy Grail, a series of mysterious, but nonetheless accessible and comprehensible, universal laws that explained the course of history from beginning to end. Those who understood these laws would be able to mould the future to conform to their own expectations. But what should the Bolsheviks do if their Marxist ideology proved to be either erroneous or insufficient-if it could not explain, or explain fully, the course of events that followed the revolution they carried out in the country they called the Soviet Union? Something else would have to perform this function. The underlying argument of this volume is that the Bolsheviks saw the revolutions in France in 1789, 1830, 1848, and 1871 as supplying practically everything Marxism lacked. In fact, these four events comprised

what for the Bolsheviks was a genuine Revolutionary Tradition. The English Revolution and the Puritan Commonwealth of the seventeenth century were not without utility-the Bolsheviks cited them and occasionally utilized them as propaganda-but these paled in comparison to what the revolutions in France offered a century later, namely legitimacy, inspiration, guidance in constructing socialism and communism, and, not least, useful fodder for political and personal polemics.

A Comparative Study of Czechoslovakia and Soviet Union (1954-1991)

Proletarian Art and Festive Decorations of Petrograd 1917-1920

Sonic Overload

Culture, Planning and Urban Life

Tradition Building and Transmission Processes

Festival Cities

The Invisible Shining

Young Communists and the Defense of Socialism

For decades, millions of music fans have gathered every summer in parks and fields to hear their favorite bands at festivals such as Lollapalooza, Coachella, and Glastonbury. How did these and countless other festivals across the globe evolve into glamorous pop culture events, and how are they changing our relationship to music, leisure, and public culture? In Everyone Loves Live Music, Fabian Holt looks beyond the marketing hype to show how festivals and other institutions of musical performance have evolved in recent decades, as sites that were once meaningful sources of community and culture are increasingly subsumed by corporate giants. Examining a diverse range of cases across Europe and the United States, Holt upends commonly-held ideas of live music and introduces a pioneering theory of performance institutions. He explores the fascinating history of the club and the festival in San Francisco and New York, as well as a number of European cities. This book also explores the social forces shaping live music as small, independent venues become corporatized and as festivals transform to promote mainstream Anglophone culture and its consumerist trappings. The book further provides insight into the broader relationship between culture and community in the twenty-first century. An engaging read for fans, industry professionals, and scholars alike, Everyone Loves Live Music reveals how our contemporary enthusiasm for live music is more fraught than we would like to think.

Most narratives depict Soviet Cold War cultural activities and youth groups as drab and dreary, militant and politicized. In this study Gleb Tsipursky challenges these stereotypes in a revealing portrayal of Soviet youth and state-sponsored

popular culture. The primary local venues for Soviet culture were the tens of thousands of klubs where young people found entertainment, leisure, social life, and romance. Here sports, dance, film, theater, music, lectures, and political meetings became vehicles to disseminate a socialist version of modernity. The Soviet way of life was dutifully presented and perceived as the most progressive and advanced, in an attempt to stave off Western influences. In effect, socialist fun became very serious business. As Tsipursky shows, however, Western culture did infiltrate these activities, particularly at local levels, where participants and organizers deceptively cloaked their offerings to appeal to their own audiences. Thus, Soviet modernity evolved as a complex and multivalent ideological device. Tsipursky provides a fresh and original examination of the Kremlin's paramount effort to shape young lives, consumption, popular culture, and to build an emotional community—all against the backdrop of Cold War struggles to win hearts and minds both at home and abroad.

*The Russian Revolution of 1917 has often been presented as a complete break with the past, with everything which had gone before swept away, and all aspects of politics, economy and society reformed and made new.? Recently, however, historians have increasingly come to question this view, discovering that Tsarist Russia was much more entangled in the processes of modernisation, and that the new regime contained much more continuity than has previously been acknowledged.? This book presents new research findings on a range of different aspects of Russian society, both showing how there was much change before 1917, and much continuity afterwards, and also going beyond this to show that the new Soviet regime established in the 1920s, with its vision of the New Soviet Person, was in fact based on a complicated mixture of new Soviet thinking and ideas developed before 1917 by a variety of non-Bolshevik movements. What did modern theatre in Russia look like and how did it foreground tradition building and transmission processes? The book challenges conventional historiographical approaches by weaving contemporary theories on cultural transmission into its historical narrative. It argues that processes of transmission – training spaces, acting manuals, photographic evidence, newspaper reports, international networking, informal encounters, cultural memories – contribute to the formation and consolidation of theatre traditions. Through English translations of rare Russian sources, the book expounds on: *side-lined material on Stanislavsky, including his relationship with German actor Ludwig Barnay, use of improvisation at the First Studio, and rehearsal practices for Artists and Admirers (1933); *Valentin Smyshlaev's acting manual The Technique to Process Stage Performance and the creation of hybrid practices; *proletarian theatre as an amateur-professional combination and force in the transformation of everyday life, as seen in the Proletkult's volume Art at the Workers' Clubs; *Meyerhold's Borodin Studio as an early example of Practice as Research, his European tour of 1930, and international persona as depicted in newspapers published in the West; and *Asja Lacis's work with children,*

which contributes to current efforts to address the gender imbalance that is often characteristic of modernism. This historical-theoretical investigation is combined with practical exercises that provide a more experiential understanding of the modern performance realities involved. In this way, the book speaks not only to theatre scholars and historians, but also to students and practitioners engaged in practical work.

Alfred Schnittke, Valentin Silvestrov, and Polystylism in the Late USSR

Studies of Hype, Heightened Performance, and Cultural Power

The Long Hangover

The Cult of M t y s R kosi in Stalinist Hungary, 1945-1956

Culture and Legacy of the Russian Revolution

Soviet Postcolonial Studies

Materiality in Late Soviet Russia

Living the Revolution offers insight into the world of the early Soviet activists. At the heart of this book are a cast of fiery-eyed, bed-headed youths determined to be the change they wanted to see in the world. First banding together in the wake of the October Revolution, seizing hold of urban apartments, youthful enthusiasts tried to offer practical examples of socialist living. Calling themselves 'urban communes', they embraced total equality and shared everything from money to underwear. They actively sought to overturn the traditional family unit, reinvent domesticity, and promote a new collective vision of human interaction. A trend was set: a revolutionary meme that would, in the coming years, allow thousands of would-be revolutionaries and aspiring party members to experiment with the possibilities of socialism. The first definitive account of the urban communes, and the activists that formed them, this volume utilizes newly uncovered archival materials to chart the rise and fall of this revolutionary impulse. Laced with personal detail, it illuminates the thoughts and aspirations of individual activists as the idea of the urban commune grew from an experimental form of living, limited to a handful of participants in Petrograd and Moscow, into a cultural phenomenon that saw tens of thousands of youths form their own domestic units of socialist living by the end of the 1920s. Living the Revolution is a tale of revolutionary aspiration,

appropriation, and participation at the ground level. Never officially sanctioned by the party, the urban communes challenge our traditional understanding of the early Soviet state, presenting Soviet ideology as something that could both frame and fire the imagination.

Groundbreaking new insight into a rich spectrum of early Soviet art and its spaces of display Published on the centenary of the Russian Revolution, this landmark book gathers information from the forefront of current research in early Soviet art, providing a new understanding of where art was presented, who saw it, and how the images incorporated and conveyed Soviet values. More than 350 works are grouped into areas of critical importance for the production, reception, and circulation of early Soviet art: battlegrounds, schools, the press, theaters, homes and storefronts, factories, festivals, and exhibitions. Paintings by El Lissitzky and Liubov Popova are joined by sculptures, costumes and textiles, decorative arts, architectural models, books, magazines, films, and more. Also included are rare and important artifacts, among them a selection of illustrated children's notes by Joseph Stalin's daughter, Svetlana Allilueva, as well as reproductions of key exhibition spaces such as the legendary Obmokhu (Constructivist) exhibition in 1921; Aleksandr Rodchenko's 'Workers' Club in 1925; and a Radio-Orator kiosk for live, projected, and printed propaganda designed by Gustav Klutsis in 1922. Bountifully illustrated, this book offers an unprecedented, cross-disciplinary analysis of two momentous decades of Soviet visual culture.

The Russian Revolution of October 1917 was an event of global significance. Despite this fact, public attention and even research mostly focused on Russia and the other states that became part of USSR for many decades. The impact of these dramatic events on other parts of the world was neglected or not systematically explored until recently. And in analyzing the events, political history still dominates the field. This volume, which is largely based on papers presented at the third annual conference of the Graduate School for East and Southeast European Studies, adds to this image some valuable perspectives by exploring the culture as well as the political and cultural legacy of the Russian Revolution. Three focal points are taken here: the revolution's rhetoric and performance,

its religious semantics, and its impact on Asia.

For historians centennial commemorations furnish an excellent heuristic tool for gauging late nineteenth- and early twentieth-century attitudes towards the past and the present. Centenary celebrations helped to revive, perpetuate and reinforce public perceptions of historical events and people in collective memory. They were fairly infrequent before 1850 but increased in size and numbers by the end of the long nineteenth century, so much so that a 'cult of the centenary' had become established throughout the wider Western world around 1900. At one level, such events were ephemeral affairs. And yet many left a lasting legacy. Above all, as part of the contemporary processes of the 'invention of traditions' and the conscious national 'self-historicization' of the established nation-states, they offer crucial insights into the social, cultural and political dynamics of the period.

The Geopolitics of Spectacle

Buddhists, Shamans, and Soviets

Living the Revolution

1700-2014

Remembering the Second World War

Space, Synecdoche, and the New Capitals of Asia

Soviet Mass Festivals, 1917-1991

Rethinking the Russian Revolution as Historical Divide

Sonic Overload offers a new, music-centered cultural history of the late Soviet Union. It focuses on polystylism in music as a response to the information overload swamping listeners in the Soviet Union during its final decades. It traces the ways in which leading composers Alfred Schnittke and Valentin Silvestrov initially embraced popular sources before ultimately rejecting them. Polystylism first responded to the utopian impulses of Soviet ideology with utopian impulses to encompass all musical styles, from "high" to "low". But these initial all-embracing aspirations were soon followed by retreats to alternate utopias founded on carefully selecting satisfactory borrowings, as familiar hierarchies of culture, taste, and class reasserted themselves. Looking at polystylism in the late USSR tells us about past and present, near and far, as it probes the musical roots of the overloaded, distracted present. Based on archival research, oral historical interviews, and other overlooked primary materials, as well as close listening and thorough examination of scores and recordings, Sonic Overload presents a multilayered and comprehensive portrait of late-Soviet

polystylism and cultural life, and of the music of Silvestrov and Schnittke. Sonic Overload is intended for musicologists and Soviet, Russian, and Ukrainian specialists in history, the arts, film, and literature, as well as readers interested in twentieth- and twenty-first century music; modernism and postmodernism; quotation and collage; the intersections of "high" and "low" cultures; and politics and the arts.

The Things of Life is a social and cultural history of material objects and spaces during the late socialist era. It traces the biographies of Soviet things, examining how the material world of the late Soviet period influenced Soviet people's gender roles, habitual choices, social trajectories, and imaginary aspirations. Instead of seeing political structures and discursive frameworks as the only mechanisms for shaping Soviet citizens, Alexey Golubev explores how Soviet people used objects and spaces to substantiate their individual and collective selves. In doing so, Golubev rediscovers what helped Soviet citizens make sense of their selves and the world around them, ranging from space rockets and model aircraft to heritage buildings, and from home gyms to the hallways and basements of post-Stalinist housing. Through these various materialist fascinations, The Things of Life considers the ways in which many Soviet people subverted the efforts of the Communist regime to transform them into a rationally organized, disciplined, and easily controllable community. Golubev argues that late Soviet materiality had an immense impact on the organization of the Soviet historical and spatial imagination. His approach also makes clear the ways in which the Soviet self was an integral part of the global experience of modernity rather than simply an outcome of Communist propaganda. Through its focus on materiality and personhood, The Things of Life expands our understanding of what made Soviet people and society "Soviet."

Antifascist and socialist monuments pervaded the landscape of the former German Democratic Republic (1949-89), presenting a distorted vision of the national past. Official commemorative culture in East Germany celebrated a selective set of political heroes, seeming to leave no public space for mourning those who were excluded from the country's founding myths. Socialist Laments: Musical Mourning in the German Democratic Republic examines the role of music in this nation's memorial culture, demonstrating how music facilitated the expressions of loss within spaces of commemoration for East German citizens. Music performed during state-sponsored memorial rituals no doubt bolstered official narratives of the German past. But it simultaneously provided an outlet for mourning in highly politicized environment. The book presents both a history and theory of musical mourning in East Germany. Using a site-specific approach to analysis, author Martha Sprigge demonstrates how the multiple semantic networks opened up by these musical works facilitated many memorial associations without necessitating the overt articulation of a mourned subject. Throughout the country's forty-year existence, music offered East German citizens an audible outlet for working through traumatic losses-both collective and individual-that was distinct from other artistic expressive possibilities. The book reveals the ways that East Germany's extensive commemorative repertoire helped composers, performers, and audiences navigate between the inevitable need to mourn on the one hand, and the seeming impossibilities of mourning on the other.

Festivals have always been part of city life, but their relationship with their host cities has continually changed. With the rise of industrialization, they were largely considered peripheral to the course of urban affairs. Now they have become central to new ways of thinking about the challenges of economic and social change, as well as repositioning cities within competitive global networks. In this timely and thought-provoking book, John and Margaret Gold provide a reflective and evidence-based historical survey of the processes and actors involved, charting the ways that regular festivals have now become embedded in urban life and city planning. Beginning with David Garrick's rain-drenched Shakespearean Jubilee and ending with Sydney's flamboyant Mardi Gras celebrations, it encompasses the emergence and consolidation of city festivals. After a contextual historical survey that stretches from Antiquity to the late nineteenth century, there are detailed case studies of pioneering European arts festivals in their urban context: Venice's Biennale, the Salzburg Festival, the Cannes Film Festival and Edinburgh's International Festival. Ensuing chapters deal with the worldwide proliferation of arts festivals after 1950 and with the ever-increasing diversification of carnival celebrations, particularly through the actions of groups seeking to assert their identity. The conclusion draws together the book's key themes and sketches the future prospects for festival cities. Lavishly illustrated, and copiously researched, this book is essential reading not just for urban geographers, social historians and planners, but also for anyone interested in contemporary festival and events tourism, urban events strategy, urban regeneration regeneration, or simply building a fuller understanding of the relationship between culture, planning and the city.

A View from the Western Borderlands

Patriotic Memory and the Russian Question in the USSR

Imperial Russian Rule in the Kingdom of Poland, 1864-1915

General Perspectives

A Sacred Space Is Never Empty

The Soviet Myth of World War II

A History of Russian Exposition and Festival Architecture

Victory Banner Over the Reichstag

This book offers a detailed analysis of the construction, reception and eventual decline of the cult of the Hungarian Communist Party Secretary, M ty s R kosi, one of the most striking examples of orchestrated adulation in the Soviet bloc. While his cult never approached the magnitude of that of Stalin, R kosi's ambition to outshine the other ?best disciples? and become the best of the best was manifest in his diligence in promoting a Soviet-type following in Hungary. The main argument of Bal zs Apor is that the cult of personality is not just a curious aspect of communist dictatorship, it is an essential element of it. The monograph is primarily concerned with techniques and methods of

cult construction, as well as the role various institutions played in the creation of mythical representations of political figures. Separate chapters present visual and non-visual methods of cult construction. The author engages with a wider international literature on Stalinist cults in an impressive manner. Apor uses the case of R kosi to explore how personality cults are created, how such cults are perceived, and how they are eventually unmade. The book addresses the success?generally questionable?of such projects, as well as their uncomfortable legacies. When the Bolsheviks set out to build a new world in the wake of the Russian Revolution, they expected religion to die off. Soviet power used a variety of tools--from education to propaganda to terror—to turn its vision of a Communist world without religion into reality. Yet even with its monopoly on ideology and power, the Soviet Communist Party never succeeded in overcoming religion and creating an atheist society. *A Sacred Space Is Never Empty* presents the first history of Soviet atheism from the 1917 revolution to the dissolution of the Soviet Union in 1991. Drawing on a wealth of archival material and in-depth interviews with those who were on the front lines of Communist ideological campaigns, Victoria Smolkin argues that to understand the Soviet experiment, we must make sense of Soviet atheism. Smolkin shows how atheism was reimagined as an alternative cosmology with its own set of positive beliefs, practices, and spiritual commitments. Through its engagements with religion, the Soviet leadership realized that removing religion from the "sacred spaces" of Soviet life was not enough. Then, in the final years of the Soviet experiment, Mikhail Gorbachev—in a stunning and unexpected reversal—abandoned atheism and reintroduced religion into Soviet public life. *A Sacred Space Is Never Empty* explores the meaning of atheism for religious life, for Communist ideology, and for Soviet politics.

CHAPTER SIX: "KVN Is an Honest Game": Game Shows and the Problem of Authority -- CHAPTER SEVEN: A Dress Rehearsal for Life: Artloto and What? Where? When? -- Epilogue: The Origins of Central Television's Perestroika -- Notes -- Bibliography -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- K -- L -- M -- N -- O -- P -- Q -- R -- S -- T -- U -- V -- W -- Y -- Z

Remembering the Second World War brings together an international and interdisciplinary cast of leading scholars to explore the remembrance of this conflict on a global scale. Conceptually, it is premised on the need to challenge nation-centric approaches in memory studies, drawing strength from recent transcultural, affective and multidirectional turns. Divided into four thematic parts, this book largely focuses on the post-Cold War period, which has seen a notable upsurge in commemorative activity relating to the Second World War and significant qualitative changes in its character. The first part explores the enduring utility and the limitations of the national frame in France, Germany and China. The second explores transnational transactions in remembrance, looking at memories

of the British Empire at war, contested memories in East-Central Europe and the transnational campaign on behalf of Japan's former 'comfort women'. A third section considers local and sectional memories of the war and the fourth analyses innovative practices of memory, including re-enactment, video gaming and Holocaust tourism. Offering insightful contributions on intriguing topics and illuminating the current state of the art in this growing field, this book will be essential reading for all students and scholars of the history and memory of the Second World War.

The Things of Life

Esperanto and Languages of Internationalism in Revolutionary Russia

Satire, Power, and Culture in the Early Soviet State (1920s–1930s)

Between Truth and Time

Urban Communes and Soviet Socialism, 1917-1932

Rhetoric and Performance – Religious Semantics – Impact on Asia

Raised under Stalin

Socialist Fun

This book is the first comprehensive account of global Shakespeare commemoration in the period between 1916 and 2016. Combining historical analysis with insights into current practice, Memorialising Shakespeare covers Shakespeare commemoration in China, Ukraine, Egypt, and France, as well as Great Britain and the United States. Chapter authors discuss a broad range of commemorative activities—from pageants, dance, dramatic performances, and sculpture, to conferences, exhibitions, and more private acts of engagement, such as reading and diary writing. Themes covered include Shakespeare's role in the formation of cultural memory and national and global identities, as well as Shakespeare's relationship to decolonisation and race. A significant feature of the book is the inclusion of chapters from organisers of recent Shakespeare commemoration events, reflecting on their own practice. Together, the chapters in Memorialising Shakespeare show what has been at stake when communities, identity groups, and institutions have come together to commemorate Shakespeare.

Astana, the capital city of the post-Soviet Kazakhstan, has often been admired for the design and planning of its futuristic cityscape. This anthropological study of the development of the city focuses on every-day practices, official ideologies and representations alongside the memories and dreams of the city's longstanding residents and recent migrants. Critically examining a range of approaches to place and space in anthropology, geography and other disciplines, the book argues for an understanding of space as inextricably material-and-imaginary, and unceasingly dynamic – allowing for a plurality of incompatible pasts and futures materialized in spatial form.

In Devastation and Laughter, Annie Gérin explores the use of satire in the visual arts, the circus, theatre, and cinema under Lenin and Stalin. Gérin traces the rise and decline of the genre and argues that the use of satire in official Soviet

art and propaganda was neither marginal nor un-theorized. The author sheds light on the theoretical texts written in the 1920s and 1930s by Anatoly Lunacharsky, the Soviet Commissar of Enlightenment, and the impact his writings had on satirists. While the Avant-Garde and Socialist Realism were necessarily forward-looking and utopian, satire afforded artists the means to examine critically past and present subjects, themes, and practice. Devastation and Laughter is the first work to bring Soviet theoretical writings on the use of satire to the attention of scholars outside of Russia. By introducing important bodies of work that have largely been overlooked in the fields of art history, film and theatre history, Annie Gérin provides a nuanced and alternative reading of early Soviet art.

In one of the most iconic images from World War II, a Russian soldier raises a red flag atop the ruins of the German Reichstag on April 30, 1945. Known as the Victory Banner, this piece of fabric has come to symbolize Russian triumph, glory, and patriotism. Facsimiles are used in public celebrations all over the country, and an exact replica is the centerpiece in the annual Victory Parade in Moscow's Red Square. The Victory Banner Over the Reichstag examines how and why this symbol was created, the changing media of its expression, and the contested evolution of its message. From association with Stalinism and communism to its acquisition of Russian nationalist meaning, Jeremy Hicks demonstrates how this symbol was used to construct a collective Russian memory of the war. He traces how the Soviets, and then Vladimir Putin, have used this image and the banner itself to build a remarkably powerful mythology of Russian greatness.