

The Commissar Vanishes

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

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

this brand new edition of david king s lauded visual history is a unique and brilliant study into the doctoring and propogandising 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

this book examines the key content and propaganda value of posters in the dictatorships of stalin s ussr 1927 53 and hitler s germany 1933 43 using posters as a point of entry for discussing key soviet and nazi policies in so doing soviet and nazi posters provides a compelling account of the posters utilised by both regimes for the first time kees boterbloem and lisa pine employ a comparative approach throughout analysing commonalities and differences and inspecting the regimes use of posters as propaganda richly illustrated with 50 images 25 of which are in colour soviet and nazi posters encourages the development of vital source skills in the pursuit of understanding the complexities of 20th century european dictatorships what do these posters yield to the historian what do they tell us about the regimes and their intentions ultimately they offer a compelling visual point of entry into nazism and stalinism here explored in rewarding detail boterbloem and pine convincingly make the case that the use of posters as a medium of propaganda by stalin and hitler was advanced at the time and far reaching the poster campaigns were very powerful in terms of the impact on their populations and point to how the regimes could influence people outside their homes and in public places to support the regimes and their policies the book looks at specific posters to discuss key regime policies associated with them and this offers us new insights into the nature of these authoritarian governments and the way in which they addressed their populations

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 inglourious basterds a

whither china presents an in depth and wide angled picture of chinese intellectual life during the last decade of the millennium as china struggled to move beyond the shadow of the tiananmen tragedy because many cultural and intellectual paradigms of the previous decade were left in ruins by that event chinese intellectuals were forced in the early 1990s to search for new analytical and critical frameworks soon however they found themselves engulfed by tidal waves of globalization surrounded by a new social landscape marked by unabashed commodification and stunned by a drastically reconfigured socialist state infrastructure the contributors to whither china describe how instead of spearheading the popular mandated and state sanctioned project of modernization intellectuals now find themselves caught amid rapidly changing structures of economic social political and cultural relations that are both global in nature and local in an irreducibly political sense individual essays interrogate the space of chinese intellectual production today lay out the issues at stake and cover major debates and discursive interventions from the 1990s those who write within the chinese context are joined by western observers of contemporary chinese cultural and intellectual life together these two groups undertake a truly international intellectual struggle not only to interpret but to change the world contributors rey chow zhiyuan cui michael dutton gan yang harootunian peter hitchcock rebecca karl louisa schein wang hui wang shaoguang xudong zhang

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

how the jewish popular press in the russian and ottoman empires helped construct modern jewish identities this original and lively study yields new perspectives on the role of print culture in imagining national and transnational communities

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

this collection of essays focuses on the haunting themes of religion politics and remembering the past spanning europe from ukraine to spain the contributors consider ways in which memory is used at the local level both to legitimate and to contest claims to power status and social and cultural capital the result is a rich and innovative set of texts on memory and silence on the place of the past in the present and on the ideologies and practices which constitute memory at the local level

anatolii fomenko is a distinguished russian mathematician turned popular history writer founder of the so called new chronology school and part of the explosion of alternative historical writing that has emerged in russia since the collapse of the soviet union among his more startling claims are that the old testament was written after the new testament that russia is older than greece and rome and that the medieval mongol empire was in fact a slav turk world empire a russian horde to which western and eastern powers paid tribute while academic historians dismiss fomenko as a dangerous ethno nationalist or post modern clown fomenko s publications invariably outsell his conventional rivals just as putin has restored russia s faith in its future fomenko and an army of fellow alternative historians are determined to restore russia s faith in its past for fomenko the key to russia s greatness in the future lies in ensuring that russians understand the true greatness of their past fomenko and other pseudo historians have built upon existing russian notions of identity specifically the widespread belief in the positive qualities of empire and the special mission of russia he has drawn upon previous attempts to establish a russian identity ranging from slavophilism through stalinism to eurasianism while fantastic fomenko s pseudo history strikes many russian readers as no less legitimate than the lies and distortions peddled by communist propagandists tsarist historians and church chroniclers

presents the history of photography this title covers production values and rare and unusual prints

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