

POLITICAL. GRAPHICS

Abbeville Press - New York

ART AS A WEAPON

By Robert Philippe



Political Graphics Art As A Weapon

SJ Ball



Political Graphics Art As A Weapon:

Political graphics Robert Philippe,1980 *Political Graphics* Robert Philippe,1982 The history of political graphics is really the history of mass graphic reproduction The whole course of its development is traced here though a vast number of engravings prints leaflets posters caricatures and periodical illustrations The book also examines the changing modes of political graphics over the last five hundred years through an analysis of more than four hundred significant examples arranged according to both chronology and theme Dustjacket **Political Censorship of the Arts and the Press in Nineteenth-Century** Robert Justin Goldstein,1989-08-14 Political Censorship of the Arts and the Press in Nineteenth Century Europe presents a comprehensive account of the attempts by authorities throughout Europe to stifle the growth of political opposition during the nineteenth century by censoring newspapers books caricatures plays operas and film Appeals for democracy and social reform were especially suspect to the authorities so in Russia cookbooks which referred to free air in ovens were censored as subversive while in England in 1829 the censor struck from a play the remark that honest men at court don't take up much room While nineteenth century European political censorship blocked the open circulation of much opposition writing and art it never succeeded entirely in its aim since writers artists and consumers often evaded the censors by clandestine circulation of forbidden material and by the widely practised skill of reading between the lines *Visualizing the Nation* Joan B. Landes,2018-08-06 Popular images of women were everywhere in revolutionary France Although women's political participation was curtailed female allegories of liberty justice and the republic played a crucial role in the passage from old regime to modern society In her lavishly illustrated and gracefully written book Joan B Landes explores this paradox within the workings of revolutionary visual culture and traces the interaction between pictorial and textual political arguments Landes highlights the widespread circulation of images of the female body notwithstanding the political leadership's suspicions of the dangers of feminine influence and the seductions of visual imagery The use of caricatures and allegories contributed to the destruction of the masculinized images of hierarchic absolutism and to forging new roles for men and women in both the intimate and public arenas Landes tells the fascinating story of how the depiction of the nation as a desirable female body worked to eroticize patriotism and to bind male subjects to the nation state Despite their political subordination women too were invited to identify with the project of nationalism Recent views of the French Revolution have emphasized linguistic concerns in contrast Landes stresses the role of visual cognition in fashioning ideas of nationalism and citizenship Her book demonstrates as well that the image is often a site of contestation as individual viewers may respond to it in unexpected even subversive ways **The personality cult of Stalin in Soviet posters, 1929-1953** Anita Pisch,2016-12-16 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

Arts for Change Beverly Naidus, 2009-04-01 Arts for Change presents strategies and theory for teaching socially engaged art with an historical and contemporary overview of the field The book features interviews with over thirty maverick artists faculty from colleges and universities in the United States Canada and Great Britain whose pedagogy is drawn from and informs activist arts practice The issues these teaching artists address are provocative and diverse Some came to this work through personal healing from injustice and trauma or by witnessing oppressions that became intolerable Many have taught for decades deeply influenced by social movements of the 1960s and 1970s yet because the work is controversial tenured positions are rare

American Political Cartoons Sandy Northrop, 2017-07-05 From Benjamin Franklin's drawing of the first American political cartoon in 1754 to contemporary cartoonists blistering attacks on George W Bush and initial love affair with Barack Obama editorial cartoons have been a part of American journalism and politics American Political Cartoons chronicles the nation's highs and lows in an extensive collection of cartoons that span the entire history of American political cartooning Good cartoons hit you primitively and emotionally said cartoonist Doug Marlette A cartoon is a frontal attack a slam dunk a cluster bomb Most cartoonists pride themselves on attacking honestly if ruthlessly American Political Cartoons recounts many direct hits recalling the discomfort of the cartoons targets and the delight of their readers Through skillful combination of pictures and words cartoonists galvanize public opinion for or against their subjects In the process they have revealed truths about us and our democratic system that have been both embarrassing and ennobling Stephen Hess and Sandy Northrop note that not all cartoonists have worn white hats Many have perpetuated demeaning ethnic stereotypes slandered honest politicians and oversimplified complex issues

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. **Image and**

Imperialism in the Ottoman Revolutionary Press, 1908-1911 Palmira Johnson Brummett, 2000-03-02 This work of cultural history is drawn against the backgrounds of Ottoman-European relations and press history. It shows how Ottoman cartoonists merged the literary and artistic cultures of East and West through comparisons to the press production and art of Europe, India, Latin America, and the Middle East. In doing so, it intersects with the broader set of studies in European history, the implications of modernity, and the rhetorical use of images. **BOOK JACKET** **Demonization in International Politics** Linn Normand, 2016-06-08 This book investigates demonization in international politics, particularly in the Middle East. It argues that while demonization's origins are religious, its continued presence is fundamentally political. Drawing upon examples from historical and modern conflicts, this work addresses two key questions: Why do leaders demonize enemies?

when waging war And what are the lasting impacts on peacemaking In providing answers to these inquiries the author applies historical insight to twenty first century conflict Specific attention is given to Israel and Palestine as the author argues that war time demonization in policy media and art is a psychological and relational barrier during peace talks

The Boundaries of American Political Culture in the Civil War Era Mark E. Neely Jr.,2009-11-17 Did preoccupations with family and work crowd out interest in politics in the nineteenth century as some have argued Arguing that social historians have gone too far in concluding that Americans were not deeply engaged in public life and that political historians have gone too far in asserting that politics informed all of Americans lives Mark Neely seeks to gauge the importance of politics for ordinary people in the Civil War era Looking beyond the usual markers of political activity Neely sifts through the political bric a brac of the era lithographs and engravings of political heroes campaign buttons songsters filled with political lyrics photo albums newspapers and political cartoons In each of four chapters he examines a different sphere the home the workplace the gentlemen s Union League Club and the minstrel stage where political engagement was expressed in material culture Neely acknowledges that there were boundaries to political life however But as his investigation shows political expression permeated the public and private realms of Civil War America

Propaganda & Persuasion Nancy Snow,Garth S. Jowett,Victoria O'Donnell,2024-07-26 Propaganda and Persuasion Eighth Edition offers a comprehensive history of propaganda and introduces the tools and concepts used to analyze it New author Nancy Snow ushers in fresh perspectives experience and insight as one of the foremost scholars in propaganda studies to further augment the ideas concepts and analytical framework introduced by original authors Garth Jowett and Victoria O'Donnell Ideal for courses in Persuasion Propaganda or Political Communication this book draws on examples from ancient times to present day issues such as the impact of social media to help students recognize understand and analyze the instances of propaganda and persuasion they encounter in an increasingly complex and digitalized world

The Phenomenon of Political Marketing Nicholas Jackson O'Shaughnessy,1990-06-18 This book provides a survey of the phenomenon of marketing which has become the dogma of America s politicians and their campaign managers It poses some fundamental questions about how the import of commercial techniques to politics has revolutionized the nature of American democracy

The Confederate Image Mark E. Neely, Jr.,Harold Holzer,Gabor S. Boritt,2000-09-30 First published in 1987 The Confederate Image examines the popular lithographs and engravings cherished by Southerners during and after the Civil War These images helped sustain and revive Southern identity following the collapse of the Confederacy

Patriotic Envelopes of the Civil War Steven R. Boyd,2010-11 During the Civil War private printers in both the North and South produced a vast array of envelopes featuring iconography designed to promote each side s war effort Many of these covers featured depictions of soldiers prominent political leaders Union or Confederate flags Miss Liberty Martha Washington or even runaway slaves at least fifteen thousand pro Union and two hundred fifty pro Confederate designs appeared between 1861 and 1865 In Patriotic Envelopes of the Civil War the first

book length analysis of these covers Steven R Boyd explores their imagery to understand what motivated soldiers and civilians to support a war far more protracted and destructive than anyone anticipated in 1861 Northern envelopes Boyd shows typically document the centrality of the preservation of the Union as the key issue that if unsuccessful would lead to the destruction of United States its Constitution and its way of life Confederate covers by contrast usually illustrate a competing vision of an independent republic free of the tyranny of the United States Each side s flags and presidents symbolize these two rival viewpoints Images of presidents Davis and Lincoln often portrayed as contestants in a boxing match personalized the contest and served to rally citizens to the cause of southern independence or national preservation In the course of depicting the events of the period printers also revealed the impact of the war on females and African Americans Some envelopes for example featured women on the home front engaging in a variety of patriotic tasks that would have been almost unthinkable before the war African Americans on the other hand became far more visible in American popular culture especially in the North where Union printers showed them pursuing their own liberation from southern slavery With more than 180 full color illustrations Patriotic Envelopes of the Civil War is a nuanced and fascinating examination of Civil War iconography that moves a previously overlooked source from the periphery of scholarly awareness into the ongoing analysis of America s greatest tragedy

Grand Illusions David M. Lubin, 2016-04-06 A vivid engaging account of the artists and artworks that sought to make sense of America s first total war Grand Illusions takes readers on a compelling journey through the major historical events leading up to and beyond US involvement in WWI to discover the vast and pervasive influence of the conflict on American visual culture David M Lubin presents a highly original examination of the era s fine arts and entertainment to show how they ranged from patriotic idealism to profound disillusionment In stylishly written chapters Lubin assesses the war s impact on two dozen painters designers photographers and filmmakers from 1914 to 1933 He considers well known figures such as Marcel Duchamp John Singer Sargent D W Griffith and the African American outsider artist Horace Pippin while resurrecting forgotten artists such as the mask maker Anna Coleman Ladd the sculptor Gertrude Vanderbilt Whitney and the combat artist Claggett Wilson The book is liberally furnished with illustrations from epoch defining posters paintings photographs and films Armed with rich cultural historical details and an interdisciplinary narrative approach David Lubin creatively upends traditional understandings of the Great War s effects on the visual arts in America

Leopoldo Méndez Deborah Caplow, 2007-12-01 Monografie over leven en werk van de Mexicaanse prentkunstenaar 1902 1969 met de nadruk op de jaren dertig en veertig waarin hij politiek zeer actief was Ook de invloeden van en naar andere kunstenaars uit zijn tijd komen aan bod

Politics, Ink Edward J. Lordan, 2006 Traces the history of American editorial cartooning discussing the importance of editorial cartooning and its contribution to the nation s development

Women And Italy Shirley W Vinall, Zygmunt G Baranski, 1991-04-05

Radical Media John D. H. Downing, 2000-08-18 This is an entirely new edition of the author s 1984 study originally published by South End Press of

radical media and movements The first and second sections are original to this new edition The first section explores social and cultural theory in order to argue that radical media should be a central part of our understanding of media in history The second section weaves an historical and international tapestry of radical media to illustrate their centrality and diversity from dance and graffiti to video and the internet and from satirical prints and street theatre to culture jamming subversive song performance art and underground radio The section also includes consideration of ultra rightist media as a key contrast case The book's third section provides detailed case studies of the anti fascist media explosion of 1974-75 in Portugal Italy's long running radical media radio and access video in the USA and illegal media in the dissolution of the former Soviet bloc dictatorships

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
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