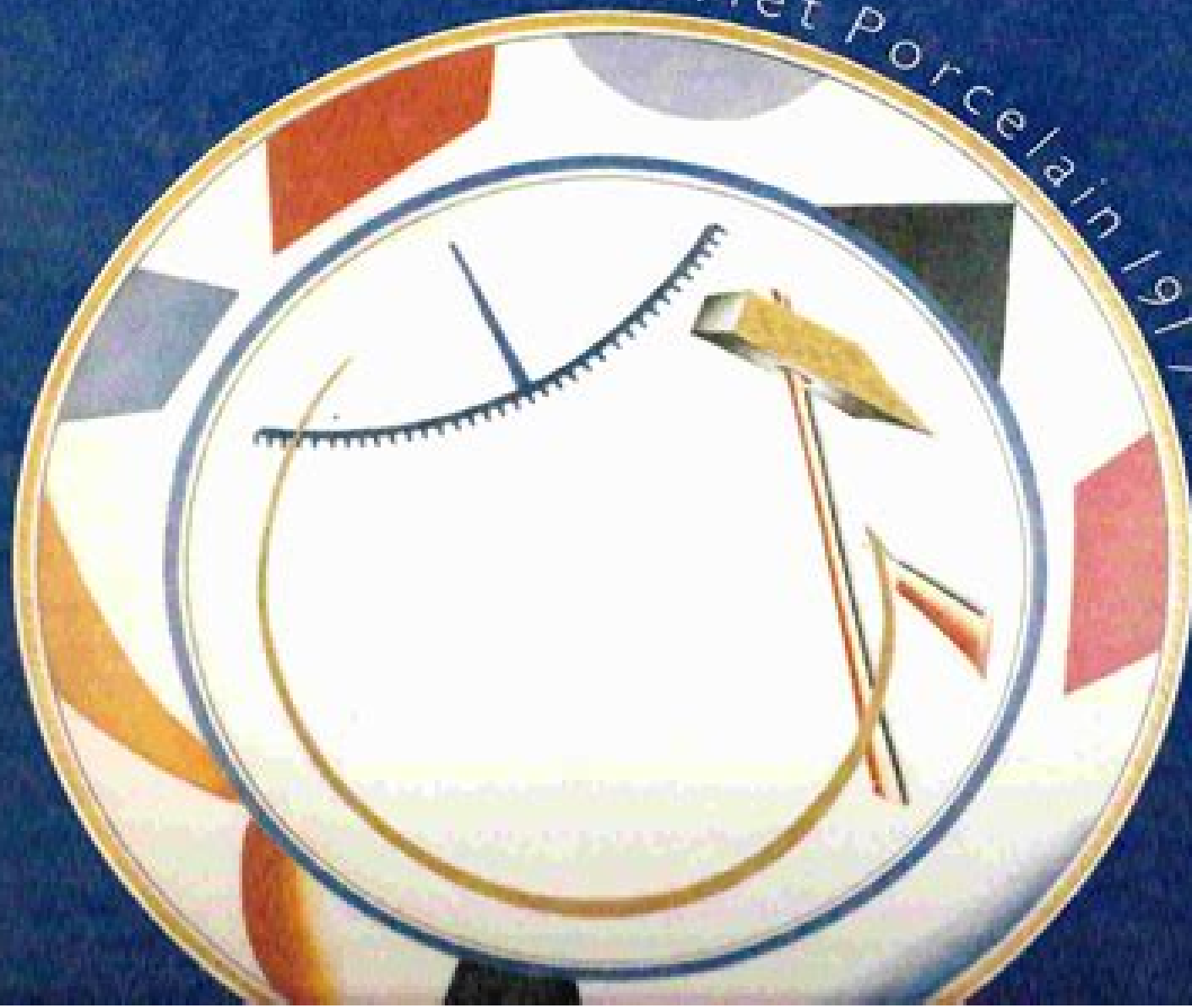


REVOLUTIONARY CERAMICS

Soviet porcelain 1917-1927



Revolutionary Ceramics Soviet Porcelain Of The 20s

Marjorie L. Hilton



Revolutionary Ceramics Soviet Porcelain Of The 20s:

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

Soviet Salvage Catherine Walworth, 2017-10-10 In Soviet Salvage Catherine Walworth explores how artists on the margins of the Constructivist movement of the 1920s rejected elitist media and imagined a new world knitting together avant garde art imperial castoffs and everyday life Applying anthropological models borrowed from Claude Lévi-Strauss Walworth shows that his mythmaker typologies the engineer and bricoleur illustrate respectively the canonical Constructivists and artists on the movement's margins who deployed a wide range of clever make do tactics Walworth explores the relationships of Nadezhda Lamanova Esfir Shub and others with Constructivists such as Aleksei Gan Varvara Stepanova and Aleksandr Rodchenko Together the work of these artists

reflected the chaotic and often contradictory zeitgeist of the decade from 1918 to 1929 and redefined the concept of mass production. Reappropriated fragments of a former enemy era provided a wide range of play and possibility for these artists and the resulting propaganda porcelain, film, fashion, and architecture tell a broader story of the unique political and economic pressures felt by their makers. An engaging multidisciplinary study of objects and their makers during the Soviet Union's early years, this volume highlights a group of artists who hover like free radicals at the border of existing art historical discussions of Constructivism and deepens our knowledge of Soviet art and material culture. Revolutsiia! Demonstratsiia! Matthew S. Witkovsky, Devin Fore, 2017-01-01. 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 Klutss in 1922. Bountifully illustrated, this book offers an unprecedented cross-disciplinary analysis of two momentous decades of Soviet visual culture. News from a Radiant Future Ian Wardropper, 1992. In a 1925 article on the post-Revolutionary production of the State Porcelain Factory in Leningrad, the ceramic artist Elena Danko described the factory's wares as news from a radiant future. This volume is a catalogue of the Art Institute of Chicago's 1992 exhibit of Soviet porcelain from the collection of Craig and Kay Tuber. The essays included in News from a Radiant Future discuss the relationship between Bolshevik propaganda and the state porcelain factory, as well as the larger tradition of Russian imperial ceramics. They also consider porcelain's connection to the Russian folk heritage and specifically to the October Revolution.

Revolutionary Ceramics Nina Lobanov-Rostovsky, 1990-01-01 **Russian Pictures, Works of Art, and Icons** Sotheby's (Firm), 1990 Handbook of International Futurism Günter Berghaus, 2018-12-17. The Handbook of International Futurism is the first reference work ever to present in a comparative fashion all media and countries in which the movement initiated by F. T. Marinetti in 1909 exercised a particularly noteworthy influence. The handbook offers a synthesis of the state of scholarship regarding the international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty-eight countries. While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia, it treats Futurism as an international multidisciplinary phenomenon that left a lasting mark on the manifold artistic

manifestations of the early twentieth century avant garde Hundreds of artists who in some phase in their career absorbed Futurist ideas and stylistic devices are presented in the context of their national traditions their international connections and the media in which they were predominantly active The handbook acts as a kind of multi disciplinary geographical encyclopaedia of Futurism and gives scholars with varying levels of experience a detailed overview of all countries and disciplines in which the movement had a major impact

The Grove Encyclopedia of Decorative Arts: Labhardt to Zwischengoldglas; Index Gordon Campbell, 2006 Contains information drawn from Grove Art Online and new material written by G Campbell Cf Preface

Central Asia in Art Aliya Abykayeva-Tiesenhausen, 2016-06-20 In the midst of the space race and nuclear age Soviet Realist artists were producing figurative oil paintings Why How was art produced to control and co opt the peripheries of the Soviet Union particularly Central Asia Presenting the untold story of Soviet Orientalism Aliya Abykayeva Tiesenhausen re evaluates the imperial project of the Soviet state placing the Orientalist undercurrent found within art and propaganda production in the USSR alongside the creation of new art forms in Kazakhstan Kyrgyzstan and Uzbekistan From the turmoil of the 1930s through to the post Stalinist era the author draws on meticulous new research and rich illustrations to examine the political and social structures in the Soviet Union and particularly Soviet Central Asia to establish vital connections between Socialist Realist visual art the creation of Soviet identity and later nationalist sentiments

A Dictionary of Modern Design Jonathan Woodham, 2016-05-19 Over 950 entries From the Arts and Crafts Movement to Postmodernism Apple to Frank Lloyd Wright this fascinating dictionary covers the past 160 years of international design with accessible entries on branding graphics industrial design functionalism and fashion New entries on digital design and sustainable design bring the coverage up to date The dictionary s international focus takes in major movements key concepts design terminology and important design institutions museums and heritage sites The new edition reflects the growing global importance of design with coverage of India China the countries of the Pacific Rim Eastern Europe and East Asia and demonstrates how developments in the design of technology influence everyday life with new entries on fonts games developers such as Gunpei Yokoi of Nintendo Android Samsung and Blackberry and a fully revised entry on Apple The A Z entries are complemented by an extensive bibliography and a timeline

Russian Folk Art Alison Hilton, 1995 Russian Folk Art surveys the traditions styles and functions of the many objects made by Russian peasant artists and artisans Placing the objects within the settings in which folk artists worked the peasant household the village and the local market Alison Hilton discusses the principal media artists employed and the items they produced from dippers and goblets to clothing and window frames Emphasizing the balance between time honored forms and techniques and the creativity of individual artists the book explores how images and designs helped to form a Russian esthetic identity in the 19th and 20th centuries Abundantly illustrated with examples from Russian museums Russian Folk Art is a treasure for anyone interested in Russian culture

New Narratives of Russian and East European Art Galina Mardilovich, Maria

Taroutina,2019-12-20 This book brings together thirteen scholars to introduce the newest and most cutting edge research in the field of Russian and East European art history Reconsidering canonical figures re examining prevalent debates and revisiting aesthetic developments the book challenges accepted histories and entrenched dichotomies in art and architecture from the nineteenth century to the present In doing so it resituates the artistic production of this region within broader socio cultural currents and analyzes its interconnections with international discourse competing political and aesthetic ideologies and continuous discussions over identity

Twentieth Century Design Jonathan M. Woodham,1997-04-10 A look at the wider issues of design and industrial culture throughout Europe Scandinavia North America and the Far East The book explores the way in which 20th century designs such as the Coca Cola bottle have affected our culture more than those considered true classics

Nikolai Suetin, 1897-1954 Nikolai Mikhaïlovich Suetin,Vasiliï Rakitin,Gosudarstvennyi russkii muzei (Saint Petersburg, Russia),Russian Avant-garde Foundation,2008

Sport in the USSR Mike O'Mahony,2006-06-15 Sport played a vital role within the social and cultural life of the Soviet Union The Soviet State sponsored countless programmes to promote sporting activities and even constructed a new term fizkultura to describe sports culture In Sport in the USSR Mike O Mahony asserts that the popular image of fizkultura was as dependent on presentation as it was on actual practice Images of vigorous Soviet sportsmen and women were evoked in literature film and popular songs and adorned stamps and domestic objects as well as badges and medals Some major artists even forged their entire careers from representations of sport Sport in the USSR explores physical and visual culture from the early years of the Soviet Union to its collapse It is a fascinating addition to the current debates in the fields of sociology visual culture and Soviet history

BOOK JACKET

Selling to the Masses Marjorie L. Hilton,2012-01-08 In *Selling to the Masses* Marjorie L Hilton presents a captivating history of consumer culture in Russia from the 1880s to the early 1930s She highlights the critical role of consumerism as a vehicle for shaping class and gender identities modernity urbanism and as a mechanism of state power in the transition from tsarist autocracy to Soviet socialism Beginning in the late nineteenth century Russia witnessed a rise in mass production consumer goods advertising and new retail venues such as arcades and department stores These mirrored similar developments in other European countries and reflected a growing quest for leisure activities luxuries and a modern lifestyle As Hilton reveals retail commerce played a major role in developing Russian public culture it affected celebrations of religious holidays engaged diverse groups of individuals defined behaviors and rituals of city life inspired new interpretations of masculinity and femininity and became a visible symbol of state influence and provision Through monarchies revolution civil war and monumental changes in the political sphere Russia's distinctive culture of consumption was contested and recreated Leaders of all stripes continued to look to the commerce of exchange as a key element in appealing to the masses garnering political support and promoting a modern nation Hilton follows the evolution of retailing and retailers alike from crude outdoor stalls to elite establishments through the competition of private versus state run stores during the NEP and

finally to a system of total state control indifferent workers rationing and shortages under a consolidating Stalinist state

The American Bibliography of Slavic and East European Studies ,1990 **Bulletin of Cultural Life in the U.S.S.R.**
,1929 *The Splendor of American Ceramic Art, 1882-1952* Donald H. Karshan,1991 **Catalogues of Sales** Sotheby's
(Firm),1990

Unveiling the Magic of Words: A Review of "**Revolutionary Ceramics Soviet Porcelain Of The 20s**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Revolutionary Ceramics Soviet Porcelain Of The 20s**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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