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In the Soviet Union, mass festivals continued through the time of Khrushchev, Brezhnev, and up until perestroika, despite their fading political impact. Rolf finds that in the end, Soviet celebrations became effectively ingrained in Russia's post-Soviet national memory, which ironically was the intent of the original festival planners.

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Malte Rolf's monograph on Soviet mass festivals, an excellent translation of the original German work Das sowjetische Massenfest (2006), analyzes the ways in which public holidays contributed to the creation of Soviet culture and the New Soviet Man. Soviet festival culture colonized both time and space as town squares across the Union were expanded and roads broadened to accommodate parades of ...

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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.

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.

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.

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, 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.

This is the first book to exclusively address tourism and indigenous peoples in the circumpolar North. It examines how tourism in indigenous communities is influenced by academic and political discourses, and how these communities are influenced by tourism. The volume focuses on the ambivalence relating to tourism as a modern force within ethnic groups who are concerned with maintaining indigenous roots and traditional practices. It seeks to challenge stereotypical understandings of indigenesness and indigeneity and considers conflicting imaginaries of the Arctic and Arctic indigenous tourism. The book contains case studies from Canada, Greenland, Norway, Sweden, Finland and Russia and will be of interest to postgraduate students and researchers of tourism, geography, sociology, cultural studies and anthropology.

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.

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.

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.

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.

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