

## The Commissar Vanishes

"This brand new edition of David King's lauded visual history is a unique and brilliant study into the doctoring and propagandizing 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 website.

A century of Russian artistic genius, including literature, art, music and dance, within the dynamic cultural ecosystem that shaped it.

From the New York Times bestselling author of *A Constellation of Vital Phenomena*—dazzling, poignant, and lyrical interwoven stories about family, sacrifice, the legacy of war, and the redemptive power of art. This stunning, exquisitely written collection introduces a cast of remarkable characters whose lives intersect in ways both life-affirming and heartbreaking. A 1930s Soviet

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editor painstakingly corrects offending photographs, deep underneath Leningrad, bewitched by the image of a disgraced prima ballerina. A chorus of women recount their stories and those of their grandmothers, former gulag prisoners who settled their Siberian mining town. Two pairs of brothers share a fierce, protective love. Young men across the former USSR face violence at home and in the military. And great sacrifices are made in the name of an oil landscape unremarkable except for the almost incomprehensibly peaceful past it depicts. In stunning prose, with rich character portraits and a sense of history reverberating into the present, *The Tsar of Love and Techno* is a captivating work from one of our greatest new talents.

This firmly established essential guide to the literature in the field appears here in a much revised third edition. New chapters are included on twentieth-century historians' treatments of social complexities, politics, political culture and revisionism, and on the Revolution's unstoppable reverberations. All the other chapters have been amended and recast to take account of recent publications. The book provides a searching re-examination of why the English Revolution remains such a provocatively controversial subject and analyzes the different ways in which historians over the last three centuries have tried to explain its causes, course and consequences. Clarendon, Hume, Macaulay, Gardiner, Tawney, Hill, and the present-day revisionists are given extended treatment, while discussion of the work of numerous other historians is integrated into a coherent, informative and immensely readable survey.

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Much of world's documentary heritage rests in vulnerable, little-known and often inaccessible archives. Many of these archives preserve information that may cast new light on historical phenomena and lead to their reinterpretation. But such rich collections are often at risk of being lost before the history they capture is recorded. This volume celebrates the tenth anniversary of the Endangered Archives Programme at the British Library, established to document and publish online formerly inaccessible and neglected archives from across the globe. *From Dust to Digital* showcases the historical significance of the collections identified, catalogued and digitised through the Programme, bringing together articles on 19 of the 244 projects supported since its inception. These contributions demonstrate the range of materials documented — including rock inscriptions, manuscripts, archival records, newspapers, photographs and sound archives — and the wide geographical scope of the Programme. Many of the documents are published here for the first time, illustrating the potential these collections have to further our understanding of history. This massive book of Soviet propaganda posters, many rare and never before published, is at once a revealing historical document and a sublime example of graphic art at its best. Dating from 1917 to the beginning of the Cold War, the posters in this book feature the work of such major Russian ground-breaking avant-garde designers as El Lissitzky and Alexander Rodchenko as well as extraordinary works by anonymous artists. Presented in full color, the 250 posters gathered here range in themes from warnings about the dangers of alcohol abuse and

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the creeping Nazi menace to illustrations of utopian harmony and the Soviet industrial machine. A brief illustrated introduction offers a chronological overview of the period that produced such eloquent art, which has long been a major source of inspiration to artists and designers.

Examines the history of the misuse of photographs for propaganda purposes, and explains what techniques are used to alter photographs

Moss's engaging historical account includes full treatment of politics, economics, foreign affairs and wars, and also of everyday life, women, legal developments, religion, literature, art and popular culture. Fully revised, including new text and illustrations

This catalogue is published in conjunction with *Faking It: Manipulated Photography before Photoshop*, on view at The Metropolitan Museum of Art, New York, from October 11, 2012, through January 27, 2013; at The National Gallery of Art, Washington, D.C., from February 17 through May 5, 2013; and at The Museum of Fine Arts, Houston from June 2 through August 25, 2013.

German artist John Heartfield (1891-1968) is widely considered one of the inventors of photomontage. In the 1930s, he produced some of the most visually arresting and politically hard-hitting artwork of the 20th century, appropriating the widely circulated propaganda of the time to create its total antithesis. In his own words, he used "laughter as a devastating weapon" to target the Nazis, which made him a target for Nazi censorship. In 1933, the Gestapo destroyed much of his work, after which he produced his brilliantly terrifying images in exile. This new book includes an insightful essay and more than 150 full-color reproductions of

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his works.

A humorous collection of the most clever college pranks ever committed describes how Harvard students hoisted the Soviet flag over the U.S. Supreme Court building during the Red Scare and other pranks and includes documentary photographs. Original.

The Commissar Vanishes  
The Falsification of Photographs and Art in Stalin's Russia  
New Edition  
Tate

For years, Microsoft and other high-tech companies have been posing riddles and logic puzzles like these in their notoriously grueling job interviews. Now "puzzle interviews" have become a hot new trend in hiring. From Wall Street to Silicon Valley, employers are using tough and tricky questions to gauge job candidates' intelligence, imagination, and problem-solving ability -- qualities needed to survive in today's hypercompetitive global marketplace. For the first time, William Poundstone reveals the toughest questions used at Microsoft and other Fortune 500 companies -- and supplies the answers. He traces the rise and controversial fall of employer-mandated IQ tests, the peculiar obsessions of Bill Gates (who plays jigsaw puzzles as a competitive sport), the sadistic mind games of Wall Street (which reportedly led one job seeker to smash a forty-third-story window), and the bizarre excesses of today's hiring managers (who may start off your interview with a box of Legos or a game of virtual Russian roulette). How Would You Move Mount Fuji? is an indispensable book for anyone in business. Managers seeking the most talented employees will learn to incorporate puzzle interviews in their search for the top candidates. Job seekers will discover how to tackle even the most brain-busting questions, and gain the advantage that could win the job of a lifetime. And anyone who has ever dreamed of going up against the best minds in business may discover that these puzzles are simply a lot of fun. Why are beer cans

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tapered on the end, anyway?

A fascinating account of the avant-garde photo-based arts from the early Soviet Union, featuring many previously unpublished images

A New York Times Notable Book, 1997 The lavishly illustrated and often darkly hilarious retelling of Soviet history through the doctored photographs under Stalin. The Commissar Vanishes has been hailed as a brilliant, indispensable record of an era. The Commissar Vanishes offers a unique and chilling look at how one man--Joseph Stalin--manipulated the science of photography to advance his own political career and erase the memory of his victims. Over the past thirty years David King has assembled the world's largest archive of doctored Soviet photographs, the best of which appear here, in a book Tatyana Tolstaya, in The New York Review of Books, called "an extraordinary, incomparable volume."

This volume looks at how Joseph Stalin manipulated the science of photography to further his own political career and to erase the memory of his victims. Over the past 30 years, author and photo-historian David King has assembled the world's largest archive of doctored photographs from the Soviet era, the best of which have been selected for this book.

Now in English for the first time, the prequel to Vasily Grossman's *Life and Fate*, the War and Peace of the twentieth Century. In April 1942, Hitler and Mussolini meet in Salzburg where they agree on a renewed assault on the Soviet Union. Launched in the summer, the campaign soon picks up speed, as the routed Red Army is driven back to the industrial center of Stalingrad on the banks of the Volga. In the

rubble of the bombed-out city, Soviet forces dig in for a last stand. The story told in Vasily Grossman's *Stalingrad* unfolds across the length and breadth of Russia and Europe, and its characters include mothers and daughters, husbands and brothers, generals, nurses, political activists, steelworkers, and peasants, along with Hitler and other historical figures. At the heart of the novel is the Shaposhnikov family. Even as the Germans advance, the matriarch, Alexandra Vladimirovna, refuses to leave Stalingrad. Far from the front, her eldest daughter, Ludmila, is unhappily married to the Jewish physicist Viktor Shtrum. Viktor's research may be of crucial military importance, but he is distracted by thoughts of his mother in the Ukraine, lost behind German lines. In *Stalingrad*, published here for the first time in English translation, and in its celebrated sequel, *Life and Fate*, Grossman writes with extraordinary power and deep compassion about the disasters of war and the ruthlessness of totalitarianism, without, however, losing sight of the little things that are the daily currency of human existence or of humanity's inextinguishable, saving attachment to nature and life. Grossman's two-volume masterpiece can now be seen as one of the supreme accomplishments of twentieth-century literature, tender and fearless, intimate and epic.

Since 1989, scores of bodies across Eastern Europe have been exhumed and brought to rest in new

gravesites. Katherine Verdery investigates why certain corpses—the bodies of revolutionary leaders, heroes, artists, and other luminaries, as well as more humble folk—have taken on a political life in the turbulent times following the end of Communist Party rule, and what roles they play in revising the past and reorienting the present. Enlivening and invigorating the dialogue on postsocialist politics, this imaginative study helps us understand the dynamic and deeply symbolic nature of politics—and how it can breathe new life into old bones.

The tumultuous events of the Russian Revolution were matched by dramatic shifts in graphic art and design that continue to influence our visual landscape. David King, an internationally acclaimed graphic designer, selected the posters reproduced here from his own unparalleled collection.

Constructivist posters, socialist advertising, and biting political satire are all represented, as are artists such as Alexander Rodchenko, El Lissitzky, and Gustav Klutssis. King sets the posters in context and profiles the art directors whose vision played a vital role in creating these striking works.

Looks at life in Brooklyn during the twenties through the fifties, and discusses transportation, homes, restaurants, leisure activities, and businesses

Benares, or Varanasi, is Hinduism's most sacred city, the place where the Buddha commenced his ministry, and arguably the oldest living city in the



world. Richard Lannoy combines photography and cultural history in the most massive presentation of this extraordinary city ever attempted.

A disturbing glimpse into the manipulation of photographs by Stalin shows retouched portraits  
Jill Price has the first diagnosed case of a memory condition called "hyperthymestic syndrome" -- the continuous, automatic, autobiographical recall of every day of her life since she was fourteen. Give her any date from that year on, and she can almost instantly tell you what day of the week it was, what she did on that day, and any major world event or cultural happening that took place, as long as she heard about it that day. Her memories are like scenes from home movies, constantly playing in her head, backward and forward, through the years; not only does she make no effort to call her memories to mind, she cannot stop them. *The Woman Who Can't Forget* is the beautifully written and moving story of Jill's quest to come to terms with her extraordinary memory, living with a condition that no one understood, including her, until the scientific team who studied her finally charted the extraordinary terrain of her abilities. As we learn of Jill's struggles first to realize how unusual her memory is and then to contend, as she grows up, with the unique challenges of not being able to forget -- remembering both the good times and the bad, the joyous and the devastating, in such vivid and

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insistent detail -- the way her memory works is contrasted to a wealth of discoveries about the workings of normal human memory and normal human forgetting. Intriguing light is shed on the vital role of what's called "motivated forgetting"; as well as theories about childhood amnesia, the loss of memory for the first two to three years of our lives; the emotional content of memories; and the way in which autobiographical memories are normally crafted into an ever-evolving and empowering life story.

"The book consists of 166 photographs taken from the interrogation files of the secret police in Moscow of those arrested on falsified charges, found guilty and shot during Stalin's reign of terror from the late 1920s until his death in 1953 - engineers, artists, factory workers, teachers, housewives, heroes of the Soviet Union, even secret policemen themselves. Each photograph is accompanied by the basic details of that person's life and the charges brought against them." - abstract from Francis Boutle Publishers website.

In exploring the intersection of art, politics and society, few collections in the world can compare with the David King collection. David King (1943-2016) was not only a passionate collector, but also an artist, designer and historian. Over a lifetime he amassed one of the world's largest collections of Soviet political art and photographs. Every step of the Soviet journey is documented in visual media, photomontage, photographs, paintings, handwritten notes, books (signed

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with annotations and marginalia), enclosures and ephemera. The collection is also unique in examples of image manipulation techniques, erasures and deletions, and in the survival, despite the purges, of extremely rare books and manuscripts by the early revolutionaries who died in the Show Trials of 1936-38. Exhibition: Tate Modern, London, United Kingdom (08.11.2017 - 18.02.2018).

By the celebrated author of *A Dream in Polar Fog*, a collection of the myths and stories of Yuri Rytkheu's own family that is at once a moving history of the Chukchi people who inhabit the northern shores of the Bering Sea and a beautiful cautionary tale rife with conflict, human drama, and humor. We meet fantastic characters: Nau, the mother of the human race; Rau, her half-whale husband; and Rytkheu's own grandfather, fated to be an intrepid traveler, far-ranging whaler, living ethnographic exhibit, and the last shaman of Uelen. *The Chukchi Bible* moves through vast Arctic tundra, sea, and sky – and to places deep within ourselves—introducing readers, in vivid prose, to an extraordinary mythology and a resilient people.

The ideas of Lenin and Trotsky are without doubt the most distorted and slandered ideas in history. For more than 100 years, they have been subjected to an onslaught from the apologists of capitalism, who have attempted to present their ideas – Bolshevism – as both totalitarian and utopian. An entire industry was developed in an attempt to equate the crimes of Stalinism with the regime of workers' democracy that existed under Lenin and Trotsky. It is now more than fifty years since the publication of the first edition of this work. It was written as a reply to Monty Johnstone, who was a leading theoretician of the Communist Party of Great Britain.

Johnstone had published a reappraisal of Leon Trotsky in the Young Communist League's journal *Cogito* at the end of 1968. Alan Woods and Ted Grant used the opportunity to

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write a detailed reply explaining the real relationship between the ideas of Lenin and Trotsky. This was no academic exercise. It was written as an appeal to the ranks of the Communist Party and the Young Communist League to rediscover the truth about Trotsky and return to the original revolutionary programme of Lenin. Also included in this new edition is Monty Johnstone's original Cogito article, as well as further material on Lenin's struggle with Stalin in the last month of his political life. The foreword is written by Trotsky's grandson, Vsievobod Volkov.

A funny, nostalgic and strange glimpse at life behind the Iron Curtain - from the hit social media account with over 1 million followers WELCOME TO THE USSR PARADE in the latest fashions! MARVEL at the wonders of the space race! DELIGHT in the many fine delicacies of food and drink! REVEL in the fine opportunities for work and play!

This book is a revealing portrait of two countries, embodying the fantasies, ideals, and grim realities of an era. But this book is also about today, about how we get information and arrive at opinions about our own times.

"Red Star Over Russia is a visual history of the Soviet Union, from 1917 to the death of Stalin. Its urgent, cinema-verite style plunges the reader into the centre of the shattering events that brought hope, chaos, heroism and horror to the citizens of the world's first workers' state. Revolutionary upheaval turns into Civil War and famine; Stalin's Great Terror of the 1930s is followed by the brutal onslaught of Nazi invasion. The story ends with the intrigue surrounding the dictator's gruesome death in 1953." "More than 550 posters, photographs and graphics are reproduced to the highest quality, accompanied by insightful and informative texts. Many of these images are being reproduced here for the first time. Zooming in from the epic to the particular, the author rescues many lost heroes and villains from obscurity, through

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the work of the most brilliant Soviet designers, artists and photographers of the twentieth century." --Book Jacket.

Here is a pioneering account of everyday life under Stalin, written by one of the foremost authorities on modern Russian history. Focusing on urban areas, the book is an eye-opening account of day-to-day life in the blighted urban landscape of 1930's Russia

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.

Innovative and conceptual uses of photography within a highly developed Soviet dissident culture are explored in this examination of photography's place in late Soviet unofficial art. Simultaneous.

"The voice [in these stories] is clear and intelligent and brave. Mr. Klima has climbed the mast." New

York Times

“Love Like Water, Love Like Fire is an extraordinary book: funny and profound, moving and provocative. Rarely has life in the former USSR (or anywhere, for that matter) been portrayed with such a rich admixture of soaring observation and finely rendered detail. This is a gorgeously constructed collection by one of our wittiest and most insightful writers.”

—Molly Antopol, author of *The UnAmericans* “Mikhail lossel is a genius, a comic visionary in the tradition of Gogol, Keret, Barthelme, and Saunders. Love Like Water, Love Like Fire is a book of surprises and delights.” —Brian Morton, author of *Starting Out in the Evening* and *Florence Gordon* From the moment of its founding, the USSR was reviled and admired, demonized and idealized. Many Jews saw the new society ushered in by the Russian Revolution as their salvation from shtetl life with its deprivations and deadly pogroms. But Soviet Russia was rife with antisemitism, and a Jewish boy growing up in Leningrad learned early, harsh, and enduring lessons. Unsparing and poignant, Mikhail lossel’s twenty stories of Soviet childhood and adulthood, dissidence and subsequent immigration, are filled with wit and humor even as they describe the daily absurdities of a fickle and often perilous reality. Mikhail lossel immigrated to the United States in 1986 from the former USSR and is an associate professor of English at Concordia University in

Montreal. His stories and essays have appeared in the New Yorker, New York Times Magazine, Best American Short Stories, and elsewhere.

This revelatory account unveils how Stalin became Stalin, examining his shadowy journey from obscurity to power—from master historian Simon Sebag Montefiore. Based on ten years of research, *Young Stalin*—companion to the prizewinning *Stalin: The Court of the Red Tsar*—is a brilliant prehistory of the USSR, a chronicle of the Revolution, and an intimate biography. Montefiore tells the story of a charismatic, darkly turbulent boy born into poverty, scarred by his upbringing but possessed of unusual talents. Admired as a romantic poet and trained as a priest, he found his true mission as a murderous revolutionary. Here is the dramatic story of his friendships and hatreds, his many love affairs, his complicated relationship with the Tsarist secret police, and how he became the merciless politician who shaped the Soviet Empire in his own brutal image. Described by *The New York Times* as "a meticulously researched, authoritative biography," *Young Stalin* is essential reading for anyone interested in Russian history. Winner of the Costa Book Award for Biography, *A Christian Science Monitor* and *Seattle Times* Best Book of the Year. In this book the author has collected a number of his important works and added an extensive commentary relating his ideas to those of other

prominent names in the consciousness debate. The view presented here is that of a convinced dualist who challenges in a lively and humorous way the prevailing materialist "doctrines" of many recent works. Also included is a new attempt to explain mind-brain interaction via a quantum process affecting the release of neurotransmitters. John Eccles received a knighthood in 1958 and was awarded the Nobel Prize for Medicine/Physiology in 1963. He has numerous other awards honouring his major contributions to neurophysiology.

During Stalin's Great Terror, accusations of treason struck fear in the hearts of Soviet citizens-and lengthy imprisonment or firing squads often followed. Many of the accused sealed their fates by agreeing to confessions after torture or interrogation by the NKVD. Some, however, gave up without a fight. In *Stalinist Confessions*, Igal Halfin investigates the phenomenon of a mass surrender to the will of the state. He deciphers the skillfully rendered discourse through which Stalin defined his cult of personality and consolidated his power by building a grassroots base of support and instilling a collective psyche in every citizen. By rooting out evil (opposition) wherever it hid, good communists could realize purity, morality, and their place in the greatest society in history. Confessing to trumped-up charges, comrades made willing sacrifices to their belief in socialism and the necessity of finding and



making examples of its enemies. Halfin focuses his study on Leningrad Communist University as a microcosm of Soviet society. Here, eager students proved their loyalty to the new socialism by uncovering opposition within the University. Through their meetings and self-reports, students sought to become Stalin's New Man. Using his exhaustive research in Soviet archives including NKVD records, party materials, student and instructor journals, letters, and newspapers, Halfin examines the transformation in the language of Stalinist socialism. From an initial attitude that dismissed dissent as an error in judgment and redeemable through contrition to a doctrine where members of the opposition became innately wicked and their reform impossible, Stalin's socialism now defined loyalty in strictly black and white terms. Collusion or allegiance (real or contrived, now or in the past) with "enemies of the people" (Trotsky, Zinoviev, Bukharin, Germans, capitalists) was unforgivable. The party now took to the task of purging itself with ever-increasing zeal.

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