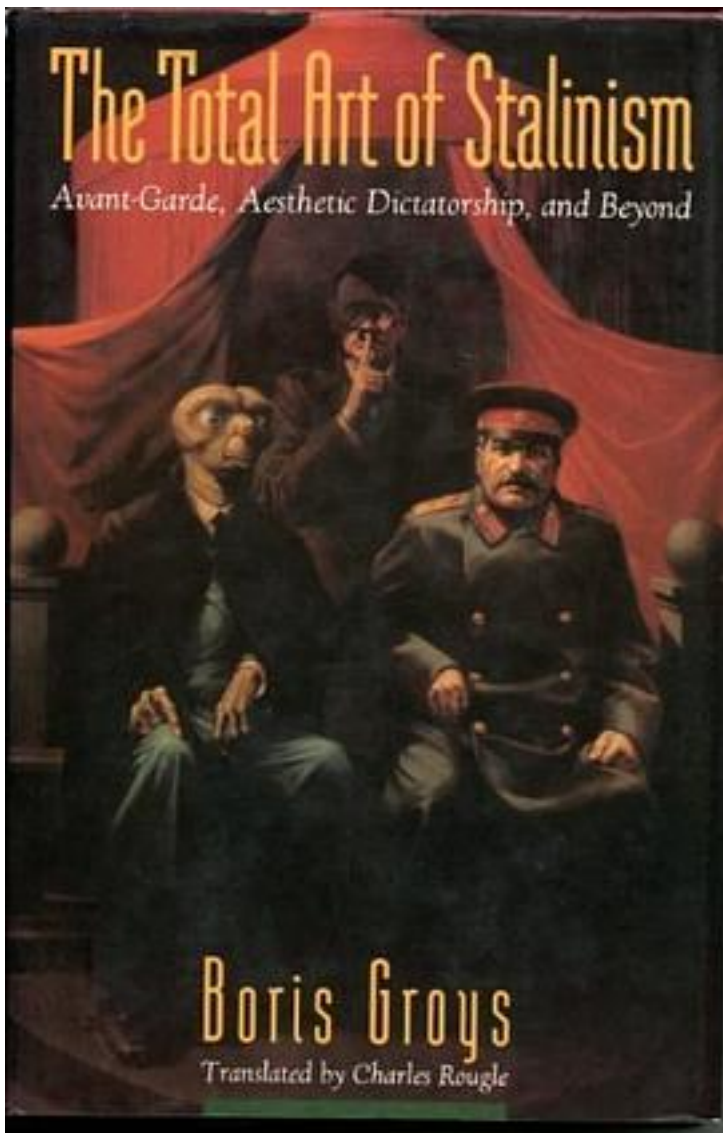


# The Total Art of Stalinism



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著者:Boris Groys

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As communism collapses into ruins, Boris Groys provokes our interest in the aesthetic goals pursued with such catastrophic consequences by its founders. Interpreting totalitarian art and literature in the context of cultural history, this brilliant essay likens totalitarian aims to the modernists' demands that art should move from depicting to transforming the world. The revolutionaries of October 1917 promised to create a society that was not only more just and more economically stable but also more beautiful, and they intended that the entire life of the nation be completely subordinate to Communist party leaders commissioned to regulate, harmonize, and create a single "artistic" whole out of even the most minute details. What were the origins of this idea? And what were its artistic and literary ramifications? In addressing these issues, Groys questions the view that socialist realism was an "art for the masses." Groys argues instead that the "total art" proposed by Stalin and his followers was formulated by well-educated elites who had assimilated the experience of the avant-garde and been brought to socialist realism by the future-oriented logic of avant-garde thinking. After explaining the internal evolution of Stalinist art, Groys shows how socialist realism gradually disintegrated after Stalin's death. In an undecided and insecure Soviet culture, artists focused on restoring historical continuity or practicing "sots art," a term derived from the combined names of socialist realism (sotsrealizm) and pop art. Increasingly popular in the West, sots-artists incorporate the Stalin myth into world mythology and demonstrate its similarity to supposedly opposing myths.

作者介绍:

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标签

艺术

俄罗斯

Totalitarianism

Boris\_Groys

艺术史

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Stalinism

## 评论

对于我这种对苏联/俄罗斯艺术和政治几乎一无所知的人来说，这本书简直太有趣太revealing了。Groys认为Russian Avant-garde和social realist art并不是完全对立的。反而，Social realism under Stalin period在理论上与Russian Avant-garde其实一脉相承。avant-garde也并不是人们通常认为的progressive，social realism也非regressive。

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意识形态艺术史课

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格罗伊斯的观点似乎是一以贯之的，但这里和《共产主义后记》的弦外之音总是有微妙的差别。总之不失为一部简明的“苏联先锋派的前世今生”

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## 书评

很久以前读过，印象很深。Groys目前好像同时在德国一所艺术机构和纽约大学任教，在纽约上过他一个学期的课，听懂的东西很少，但印象也很深。尤其记得一次去和他谈学期作业，不知怎的就变成了他向我宣讲生活中没有幸福，也不可能有幸福……最近因为自己论文的关系，想再找来读...

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