

Ddr Posters Art East German Propaganda

Timmy is afraid. He is afraid of everything. But one day Timid Timmy must be very brave. Can he do it? Panda Cubs 6

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The pig played a fundamental role in the German Democratic Republic's attempts to create and sustain a modern, industrial food system built on communist principles. By the mid-1980s, East Germany produced more pork per capita than West Germany and the

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UK, while also suffering myriad unintended consequences of this centrally planned practice: manure pollution, animal disease, and rolling food shortages. The pig is an incredibly adaptive animal, and historian Thomas Fleischman uncovers three types of pig that

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played roles in this history: the industrial pig, remade to suit the conditions of factory farming; the wild boar, whose overpopulation was a side effect of agricultural development rather than a conservation success story; and the garden pig, reflective of the

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regime's growing acceptance of private, small-scale farming within the planned economy. Fleischman chronicles East Germany's journey from family farms to factory farms, explaining how communist principles shaped the adoption of industrial agriculture

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practices. More broadly, Fleischman argues that agriculture under communism came to reflect standard practices of capitalist agriculture, and that the pork industry provides a clear illustration of this convergence. His analysis sheds light on the

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causes of the country's
environmental and political
collapse in 1989 and offers a
warning about the high cost of
cheap food in the present and
future.

A debut graphic novel traces the
author's parents' difficult decision

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to pursue greater freedom on the other side of the Berlin Wall in the early 1980s and their costly rejection of communist politics. Simultaneous.

He escaped from one of the world ' s most brutal regimes. Then, he decided to tunnel back in. In the

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summer of 1962, a young student named Joachim Rudolph dug a tunnel under the Berlin Wall. Waiting on the other side in East Berlin were dozens of men, women, and children—all willing to risk everything to escape. From the award-winning creator of the

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acclaimed BBC Radio 4 podcast, Tunnel 29 is the true story of this most remarkable Cold War rescue mission. Drawing on interviews with the survivors and Stasi files, Helena Merriman brilliantly reveals the stranger-than-fiction story of the ingenious group of

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student-diggers, the glamorous red-haired messenger, the Stasi spy who threatened the whole enterprise, and the love story that became its surprising epilogue. Tunnel 29 was also the first made-for-TV event of its kind; it was funded by NBC, who wanted to

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film an escape in real time. Their documentary—which was nearly blocked from airing by the Kennedy administration, which wanted to control the media during the Cold War—revolutionized TV journalism. Ultimately, Tunnel 29 is a success story about freedom:

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the valiant citizens risking
everything to win it back, and the
larger world rooting for them to
triumph.

The Other Side of the Wall

DDR Posters

Vietnam Posters

Images from the Stasi archives

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views of a vanished country
Henry Burkhardt and LDS
Realpolitik in Communist East
Germany
Envisioning Socialism
Private Life in the German
Democratic Republic
Eli Rubin takes an innovative approach to

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consumer culture to explore questions of political consensus and consent and the impact of ideology on everyday life in the former East Germany. Synthetic Socialism explores the history of East Germany through the production and use of a deceptively simple material: plastic. Rubin investigates the connections between the

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communist government, its Bauhaus-influenced designers, its retooled postwar chemical industry, and its general consumer population. He argues that East Germany was neither a totalitarian state nor a niche society but rather a society shaped by the confluence of unique economic and political circumstances

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interacting with the concerns of ordinary citizens. To East Germans, Rubin says, plastic was a high-technology material, a symbol of socialism's scientific and economic superiority over capitalism. Most of all, the state and its designers argued, plastic goods were of a particularly special quality, not to be thrown away like

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products of the wasteful West. Rubin demonstrates that this argument was accepted by the mainstream of East German society, for whom the modern, socialist dimension of a plastics-based everyday life had a deep resonance. Germany and its capital, Berlin, were the fulcrum of geopolitics in the twentieth

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century. After the Second World War, Germany was a divided nation. Many German citizens were born and educated and continued to work in eastern Germany (the former German Democratic Republic). This title in the Understanding Modern Nations series seeks to explain contemporary life and traditional culture

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through thematic encyclopedic entries. Themes in the book cover geography; history; politics and government; economy; religion and thought; social classes and ethnicity; gender, marriage, and sexuality; education; language; etiquette; literature and drama; art and architecture; music and dance; food;

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leisure and sports; and media and pop culture. Within each theme, short topical entries cover a wide array of key concepts and ideas, from LGBTQ issues in Germany to linguistic dialects to the ever-famous Oktoberfest. Geared specifically toward high school and undergraduate German students, readers interested in

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history and travel will find this book accessible and engaging.

Material collected by Fraser. The collection consists primarily of notices and programs of exhibitions of East German artists along with a number of exhibition reviews in the form of newspaper articles. Many of the exhibitions date from the

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1980's. Some of the material postdates the Reunification. There are also numerous publications, mostly individual issues of journals and newspapers containing articles concerning communism and the arts, especially in East Germany. Smaller subsets of the collection consist of advertisement brochures from East

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German publishers of illustrated books;
brochures for East German industrial
design schools; East German architectural
pamphlets; assorted papers in an envelope
labeled Ingrid Goltsche and containing a
small pen and ink sketch; a photograph
taken by Heinz Kr ü ger, Bildreporter; a
xerox of an unidentified photograph

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attached to a folded poster, both with handwritten annotations by Fraser; programs from the Maxim Gorki Theater in Berlin; and one catalog from an art exhibition (in Hungary). In addition to various individual galleries and institutions represented, some of the material is connected with the Museum der

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Bildenden K ü nste in Leipzig, the Kulturbund der DDR, or various Bezirke of the Verband Bildender K ü nstler. Thirteen previously published essays, notes, and interviews, by Olu Oguibe, with revisions, with an additional list of where the contributions were originally published and a cumulative index for this anthology

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as a whole.

Football, State and Society in East
Germany

A Contemporary Guide to Materials,
Techniques, and Applications

East German Intelligence and Ireland,
1949-90

Popular Protest in East Germany

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Liebermann--Corinth--Slevogt
Visual Histories of Occupation
The Propagandas of Nazi Germany and
the German Democratic Republic
The Crisis of Communism and the End of
East Germany
A multidisciplinary appreciation of Angela
Davis' years in the GDR "A Million Roses

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for Angela Davis" was the motto of a 1970-72 campaign in East Germany in support of US philosopher, communist and Black Power revolutionary Angela Davis, who at the time was being held on terrorism charges in California. The large-scale movement firmly anchored the "heroine of the other America" within the cultural

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memory of a now-vanished social utopia, which, after her acquittal, welcomed her as a state guest. For her part, Davis had hoped for an internationalist movement promoting a socialist, feminist, non-racist democracy. This moment of hope provides the historical starting point for this volume. It features archival materials, historical portraits of

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Davis by state painters of the GDR, new commissions and other works by contemporary artists focusing on the issues that Davis campaigned for. Texts explore how Davis' iconic image came to be inscribed within a global history of resistance, and introduce all of the participating artists.

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Stasiland tells true stories of people who heroically resisted the communist dictatorship of East Germany, and of people who worked for its secret police, the Stasi. Internationally hailed as a classic, it is ‘ fascinating, entertaining, hilarious, horrifying and very important ’ (Tom Hanks) and ‘ a heartbreaking, beautifully

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written book. ' (Claire Tomalin). East Germany was one of the most intrusive surveillance states of all time. One in 7 people spied on their friends, family and colleagues. In ' the most humane and sensitive way ' (J.M. Coetzee) Funder tells the true stories of four people who had the extraordinary courage to refuse to

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collaborate with the Stasi, and the price they paid. She meets Miriam Weber, who was imprisoned at 16 after scaling the Berlin Wall. She drinks with the legendary “ Mik Jegger ” of the Eastern Bloc who was ‘ disappeared ’ . And she finds former Stasi men who defend their regime long past its demise, and yearn for the second coming

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of Communism. Stasiland won the Samuel Johnson Prize for best non-fiction published in English in 2004. It was a finalist for the Guardian First Book Award, the W.H. Heinemann Award, the Index Freedom of Expression Awards, The Age Book of the Year Awards, the Queensland Premier 's Literary Award and the Adelaide Festival

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Awards for Literature (Innovation in Writing). It is read in schools and universities in many countries, and has been adapted for CD and the stage by The National Theatre, London.

This volume is the first to address the culture of the German Democratic Republic (GDR) as a historical entity, but also to trace the

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afterlife of East Germany in the decades since the fall of the Berlin Wall. An international team of outstanding scholars offers essential and thought-provoking essays, combining a chronological and genre-based overview from the beginning of the GDR in 1949 to the unification in 1990 and beyond, with in-depth analysis of individual

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works. A final chapter traces the resonance of the GDR in the years since its demise and analyses the fascination it engenders. The volume provides a 'rereading' of East Germany and its legacy as a cultural phenomenon free from the prejudices that prevailed while it existed, offering English translations throughout, a guide to further

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reading and a chronology.

Even though France is the birthplace of Impressionism, German artists also played a crucial role in shaping this style of painting. This book examines the work of the three great German painters of the late 19th and early 20th century: Max Liebermann, Lo

Espionage, Terrorism and Diplomacy

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Tunnel 29

The Art of East German Propaganda

A Global Study of the Street Stencil

Punk Rock, Revolution, and the Fall of the
Berlin Wall

Stasi

The Literature and Film of the GDR

Comrades of Color

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Introduction: Visual
histories of
occupation(s) / Jeremy
E. Taylor -- The "visual
occupation regime" in
postwar East Germany,
1945-61 / Alexey

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Tikhomirov -- "Fagin in
Berlin provokes a riot"
: David Lean's Oliver
Twist and perceptions of
Jews in allied-occupied
Germany / Emily Oliver
-- Cultural memories of

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occupation in the
Japanese cinema theatre,
1945-52 / Jennifer
Coates -- Occupation,
resistance and
collaboration :
triangulating Japan, the

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Philippines and
Singapore through
Fernando Amorsolo's
Defend thy honor /
Pearlie Rose S. Baluyut
-- Art for security :
the weaponizing of

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Israeli art in times of
emergency / Maayan Amir
-- Humour in states of
occupation :
contemporary art and
cultural resilience in
Palestine, Greece and

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Australia / Chrisoula
Lionis --

Photojournalism as a
means of deception in
Nazi-occupied Poland,
1939-45 / Miriam Y.

Arani -- Re-visualizing

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Okinawa : gender, race
and Cold War US
occupation in The
Okinawa graphic / Mire
Koikari -- An uncanny
architecture of cultural
heritage :

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representations of the
Japanese Occupation in
Harbin, China / Jean
Hillier & Shulan Fu --
National narratives of
"occupation" in
historical museums of

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the post-Soviet
landscape / Katarzyna
Jarosz -- Occupying
(imagined) landscapes /
Noga Stiassny --
Epilogue. "Retrocede
Hong Kong!" Towards a

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comparative study of the
visuality of
occupation(s) / Jeremy
E. Taylor.

In this gripping
narrative, John Koehler
details the widespread

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activities of East
Germany's Ministry for
State Security, or
"Stasi." The Stasi,
which infiltrated every
walk of East German
life, suppressed

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political opposition,
and caused the
imprisonment of hundreds
of thousands of
citizens, proved to be
one of the most powerful
secret police and

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espionage services in
the world. Koehler
methodically reviews the
Stasi's activities
within East Germany and
overseas, including its
programs for internal

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repression,
international espionage,
terrorism and terrorist
training, art theft, and
special operations in
Latin America and
Africa. Koehler was both

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Berlin bureau chief of
the Associated Press
during the height of the
Cold War and a U.S. Army
Intelligence officer.
His insider's account is
based on primary

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sources, such as U.S.
intelligence files,
Stasi documents made
available only to the
author, and extensive
interviews with victims
of political oppression,

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former Stasi officers,
and West German
government officials.
Drawing from these
sources, Koehler
recounts tales that
rival the most

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outlandish Hollywood spy thriller and, at the same time, offers the definitive contribution to our understanding of this still largely unwritten aspect of the

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history of the Cold War
and modern Germany.
Envisioning Socialism
examines television and
the power it exercised
to define the East
Germans' view of

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socialism during the
first decades of the
German Democratic
Republic. In the first
book in English to
examine this topic,
Heather L. Gumbert

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traces how television
became a medium prized
for its communicative
and entertainment value.
She explores the
difficulties GDR
authorities had defining

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and executing a clear vision of the society they hoped to establish, and she explains how television helped to stabilize GDR society in a way that ultimately

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worked against the utopian vision the authorities thought they were cultivating.

Gumbert challenges those who would dismiss East German television as a

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tool of repression that
couldn't compete with
the West or capture the
imagination of East
Germans. Instead, she
shows how, by the early
1960s, television was a

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model of the kind of socialist realist art that could appeal to authorities and audiences. Ultimately, this socialist vision was overcome by the

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challenges that the international market in media products and technologies posed to nation-building in the postwar period. A history of ideas and

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perceptions examining
both real and mediated
historical conditions,
Envisioning Socialism
considers television as
a technology, an
institution, and a

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medium of social
relations and cultural
knowledge. The book will
be welcomed in
undergraduate and
graduate courses in
German and media

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history, the history of
postwar Socialism, and
the history of science
and technologies.

Helga Rist tells her
story of survival in
post-World War 2 Soviet

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prisons in East Germany,
behind the Iron Curtain.
Captive for over seven
years, Helga was
incarcerated for being
accused of associating
with anti-Communist

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elements in the Soviet-occupied territory. Typical prison stories from the era deal with the Jewish holocaust. Helga's was a different tale as a political

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prisoner. Her will to
live was kept alive by
slowly penning a letter
home to her family using
her own blood pricked
from her finger. The
letter was not delivered

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until she finally gained
her freedom.

DEFA at the Crossroads
of East German and
International Film
Culture
The Collapse

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Television and the Cold
War in the German
Democratic Republic
Legal Tender
Red Love
Modern Germany
The Atlas of the Civil

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War

Bending Spines

Why do totalitarian propaganda such as those created in Nazi Germany and the former German Democratic Republic initially succeed, and why do they ultimately fail? Outside

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observers often make two serious mistakes when they interpret the propaganda of this time. First, they assume the propaganda worked largely because they were supported by a police state, that people cheered Hitler and Honecker because they

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feared the consequences of not doing so. Second, they assume that propaganda really succeeded in persuading most of the citizenry that the Nuremberg rallies were a reflection of how most Germans thought, or that most East Germans

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were convinced Marxist-Leninists. Subsequently, World War II Allies feared that rooting out Nazism would be a very difficult task. No leading scholar or politician in the West expected East Germany to collapse nearly as rapidly as it did.

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Effective propaganda depends on a full range of persuasive methods, from the gentlest suggestion to overt violence, which the dictatorships of the twentieth century understood well. In many ways, modern totalitarian movements present

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worldviews that are religious in nature. Nazism and Marxism-Leninism presented themselves as explanations for all of life—culture, morality, science, history, and recreation. They provided people with reasons for accepting the status

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quo. *Bending Spines* examines the full range of persuasive techniques used by Nazi Germany and the German Democratic Republic, and concludes that both systems failed in part because they expected more of their propaganda than it was able to

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deliver.

Made available to the public for the first time, these posters from the archives of the German Historical Museum reveal a regime determined to influence and control the citizens of East Germany. In the age of the

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internet, poster art is fading into history, but its importance as historical document remains valuable and enlightening. An inexpensive and efficient means of mass communication, the poster was used extensively by Communist

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regimes in order to maintain state control. This collection of 150 of the most outstanding works from a selection of more than 10,000 posters archived by the German Historical Museum features works that are both poignant and valid in

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light of current global politics.
Although propaganda posters were used in a variety of communist countries, those that emanated from East Germany are unique in their subtlety and nuanced messages. Many posters appropriate American

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or Western European symbols and others used humor to get their point across. Grouped chronologically according to such themes as post-war years, the prospect of peace, denouncement of the West, and praise for Communist allies, these

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beautifully reproduced works provide a historical and cultural snapshot of East Germany during its entire history.

"Heather (North Korean Posters), a collector of North Korean and Vietnamese art, and Buchanan

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(Vietnam Zippos: American
Soldiers' Engravings and Stories)
here present full- and half-page
reproductions of Communist
propaganda posters printed in
Vietnam from the 1960s to the
present. Buchanan's discussions in

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the introductory essay on the printing methods and native materials used in wartime posters are especially captivating. The posters, captioned in English and German, are arranged into four subject groups: war; Ho Chi Minh

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and the Communist Party;
agriculture; and education,
population control, and voting.
Because the material is organized by
topic, it would have been helpful for
the captions to include approximate
dates. VERDICT An original and

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nicely produced book;
recommended for students and lay
readers with an interest in Vietnam
or propaganda art. Eric Linderman,
Euclid P.L., OH"--Library Journal
Reviews.

Motion picture production,

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distribution, exhibition and reception has always been a transnational phenomenon, yet East Germany, situated at the edge of the post-war Iron Curtain, separated by a boundary that became materialized in the Berlin Wall in 1961,

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resembles nothing if not an island, a protected space where film production developed under the protection of government subsidy and ideological purity. This volume proposes on the contrary that the GDR cinema was never just a

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monologue. Rather, its media landscape was characterized by constant dialogue, if not competition, with both the capitalist West and socialist East. These thirteen essays reshape DEFA cinema studies by exploring

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international networks, identifying lines of influence beyond national boundaries and recognizing genre qualities that surpass the temporal and spatial confines. The international team of film specialists present detailed analyses of over

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fifty films, including fiction features, adaptations of literary classics, children's films, documentaries, and examples from genres such as music, sci-fi, Westerns and crime films. With contributions by Seán Allan, Hunter

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Bivens, Benita Blessing, Barton
Byg, Jaimey Fisher, Sabine Hake,
Nick Hodgkin, Manuel Köppen,
Anke Pinkert, Larson Powell, Brad
Prager, Marc Silberman, Stefan
Soldovieri, and Henning Wrage.
The True Story of an Extraordinary

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Escape Beneath the Berlin Wall
Dissolution

An American Boyhood in East
Germany

1 Million Roses for Angela Davis
Acrylic Painting Mediums and
Methods

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An East German Spy Novel

Synthetic Socialism

A Companion

Now, married with two children and the Wall a distant memory, Maxim decides to find the answers to the questions he couldn't ask. Why did

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his parents, once passionately in love, grow apart? Why did his father become so angry, and his mother quit her career in journalism? And why did his grandfather Gerhard, the Socialist war hero, turn into a stranger? The story he unearths is,

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like his country's past, one of hopes, lies, cruelties, betrayals but also love. In Red Love he captures, with warmth and unflinching honesty, why so many dreamed the GDR would be a new world and why, in the end, it fell apart. Growing up in

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East Berlin, Maxim Leo knew not to ask questions. All he knew was that his rebellious parents, Wolf and Anne, with their dyed hair, leather jackets and insistence he call them by their first names, were a bit embarrassing. That there were some

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places you couldn't play; certain things you didn't say.

Against the backdrop of the sudden and unexpected fall of communism, Harvard history teacher Charles Maier traces the demise of East Germany". . . . an historian whose

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writing talks both to political
scientists and to lay readers . . .
combines probing historical
examination with disciplined and
informed political analysis".Richard
H. Ullman, Princeton Universtiy.

“A rallying call against

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authoritarianism everywhere.”

—Ruth Franklin, author of the NBCC Award–winning *Shirley Jackson: A Rather Haunted Life* It began with a handful of East Berlin teens who heard the Sex Pistols on a British military radio broadcast to troops in

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West Berlin, and it ended with the collapse of the East German dictatorship. Punk rock was a life-changing discovery. The buzz-saw guitars, the messed-up clothing and hair, the rejection of society and the DIY approach to building a new

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one: in their gray surroundings, where everyone's future was preordained by some communist apparatchik, punk represented a revolutionary philosophy—quite literally, as it turned out. But as these young kids tried to form bands

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and became more visible, security forces—including the dreaded secret police, the Stasi—targeted them. They were spied on by friends and even members of their own families; they were expelled from schools and fired from jobs; they were beaten by

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police and imprisoned. Instead of conforming, the punks fought back, playing an indispensable role in the underground movements that helped bring down the Berlin Wall. This secret history of East German punk rock is not just about the music; it is

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a story of extraordinary bravery in
the face of one of the most
oppressive regimes in history.
Rollicking, cinematic, deeply
researched, highly readable, and
thrillingly topical, *Burning Down the
Haus* brings to life the young men

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and women who successfully fought authoritarianism three chords at a time—and is a fiery testament to the irrepressible spirit of revolution. Almost 300,000 people worked for the East German secret police, per capita far more than were employed

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by agencies such as the CIA or the KGB. Not quite fifty years after the Berlin Wall was built, Simon Menner (*1978 in Emmendingen) discovered spectacular photographs in the Stasi archives that document the agency's surveillance work.

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Formerly secret, highly official photographs show officers and employees putting on professional uniforms, gluing on fake beards, or signalling to each other with their hands. Today, the sight of them is almost ridiculous, although the

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laughter sticks in the viewer's throat. This publication can be regarded as a visual processing of German history and an examination of current surveillance issues, yet it is extremely amusing at the same time. The fact that the doors of the

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opposite side-the British or German intelligence services, for example-remained closed to the artist lends the theme an explosive force as well as a tinge of absurdity.

An Animal History of East Germany's Rise and Fall

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Plastics and Dictatorship in the
German Democratic Republic
The Blood Letter
The James Howard Fraser collection
of materials concerning the arts in
East Germany, 1956-1995

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Love and Legitimacy in the East
German Cultural Imagination
How a Young Woman Survived
Four Soviet East German Prisons
The Story of an East German Family
Were movies in the East Bloc
propaganda or carefully veiled dissent?

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In the first major study in English of East German film, Joshua Feinstein argues that the answer to this question is decidedly complex. Drawing on newly opened archives as well as interviews with East German directors, actors, and state officials, Feinstein

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traces how the cinematic depiction of East Germany changed in response to national political developments and transnational cultural trends such as the spread of television and rock 'n' roll. Celluloid images fed a larger sense of East German identity, an identity that

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persists today, more than a decade after German reunification. But even as they attempted to satisfy calls for "authentic" images of the German Democratic Republic that would legitimize socialist rule, filmmakers challenged the regime's self-

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understanding. Beginning in the late 1960s, East German films dwelled increasingly on everyday life itself, no longer seeing it merely as a stage in the development toward communism. By presenting an image of a static rather than an evolving society, filmmakers

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helped transform East German identity from one based on a commitment to socialist progress to one that accepted the GDR as it was.

This collection of nearly two dozen detachable, frameable, propaganda posters offer an outstanding selection

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of examples from East Germany, Russia, Southeast Asia, and China. Reproduced in startling color and printed on high-quality paper, they offer fascinating historical insight, as well as sublime examples of how graphic art can be both highly effective

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as well as visually stunning. The Russian October Revolution of 1917 marked the beginning of decades of communist rule that spanned large parts of the world. For many years and in many countries, the most reliable means of spreading state propaganda

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was through posters like the ones included in this beautiful collection. Distinguished by their bold, bright colors, and generally featuring one or two main figures or a single forceful image, they were ubiquitously plastered on the walls of factories,

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farms, office buildings, transportation centers, and public squares. They exhorted citizens to proclaim their patriotism through hard work, exercise, and loyalty, and celebrated technological advances in science, space travel, and architecture.

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Representing an impressive array of styles, cultures, and historical eras this collection is suitable for walls and coffee tables alike.

This book examines in depth Ireland's relations with a country behind the Iron Curtain during the Cold War, the

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former East Germany. It is based on extensive research undertaken in Germany and Ireland, especially in the archive of the former Stasi. The first part of the book analyses Irish-East German bilateral relations at political, diplomatic, economic and cultural

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levels, but as is very clear the Stasi was never too far away. The extraordinary story of the repatriation of the remains of IRA-volunteer Frank Ryan from Dresden to Dublin is related in detail. The second part of the book focuses exclusively on intelligence. It shows

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the activities of the HVA, the Main Directorate of Foreign Intelligence, and reveals the information obtained and the names of East German agents and sources involved. The onset of the conflict in Northern Ireland caught the attention of the HVA but also of

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Department HA-XXII in charge of terrorism. HA-XXII monitored the Provisional IRA and the INLA's campaign against the British Army of the Rhine in West Germany. It obtained its information thanks to moles deep inside the West German

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security and intelligence services. The PIRA and the INLA's contacts with West German terrorist groups are examined, so are Soviet and Romanian intelligence activities. This book makes an original contribution to the much neglected area of Ireland's relations

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with continental European countries during the twentieth century and also Ireland's position during the Cold War. It will be of interest to scholars, students, the general public and professionals in the field of intelligence and security. --Provided by publisher.

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In keeping with the tenets of socialist internationalism, the political culture of the German Democratic Republic strongly emphasized solidarity with the non-white world: children sent telegrams to Angela Davis in prison, workers made contributions from their

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wages to relief efforts in Vietnam and Angola, and the deaths of Patrice Lumumba, Ho Chi Minh, and Martin Luther King, Jr. inspired public memorials. Despite their prominence, however, scholars have rarely examined such displays in detail.

Through a series of illuminating historical investigations, this volume deploys archival research, ethnography, and a variety of other interdisciplinary tools to explore the rhetoric and reality of East German internationalism.

Twelve Years

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The Timid Rabbit
Within Walls
The Accidental Opening of the Berlin
Wall
Building a New World
Rostock Connection
Communist Propaganda Posters

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Communist Pigs

A history of private life in the German Democratic Republic, showing how the private sphere assumed central importance in the GDR from the very outset, and revealing the myriad ways in which privacy was expressed, staged

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and defended by citizens living in a communist society.

Stencil Pirates is the first comprehensive book dedicated to stencil street art. Included are artist profiles, an in-depth history of stencil graffiti, its political context, and how

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stencils fit into the larger pantheon of street expression. Also here are a detailed "how-to" manual with designing, cutting, and painting tips from the artists, as well as 20 perforated cardstock stencil templates for readers who can't wait to hit the

streets.

In DDR Views, Thomas Hoepker (born 1936) documents life in East Germany from 1959 to the fall of the Berlin Wall: photos of children playing along the wall, party rallies, propaganda posters, ramshackle old façades from

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the Imperial Era and new apartment blocks, images of Sunday outings and empty supermarket display cases, all tell the tale of a nation that is no more. Through close readings of a diverse selection of films and novels from the former GDR, Urang offers an eye-

opening account of the ideological stakes of love stories in East German culture.

Stencil Pirates

The Triumph of the Ordinary

German Impressionist Landscape

Painting

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The David Heather Collection
True Stories from Behind the Berlin
Wall
Depictions of Daily Life in the East
German Cinema, 1949-1989
A Transcultural Dialogue
Burning Down the Haus

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He spied for the Russians, now they want him dead Rumours of a mole in the Stasi's foreign intelligence wing just won't go away, and once again Lieutenant Reim is tasked with investigating. But six months after he first heard reports of a Western agent in the ranks of the Stasi, he's no closer to finding enough evidence against

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the officer he believes to be responsible for the leaks. To find the traitor and close the case, Reim has to go deeper undercover than ever before—but will he survive the final showdown with the agent he's tracked through East Germany and across the Iron Curtain? Book 3 of the Bruno Affair trilogy, part of the

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Lieutenant Reim Series.

Joel Agee, the son of James Agee, was raised for twelve years in East Germany, where his stepfather, the novelist Bodo Uhse, was a member of the privileged communist intelligentsia. This is the story of how young Joel failed to become a good communist, becoming instead a fine

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writer. "A wonderfully evocative memoir.
... Agee evoked for me the atmosphere of
postwar Berlin more vividly than the
actual experience of it—and I was there."
—Christopher Lehmann-Haupt, New York
Times "One of those rare personal
memoirs that brings to life a whole
country and an epoch." —Christopher

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Isherwood "Twelve Years consists of a series of finely honed anecdotes written in a precise, supple prose rich with sensual detail." —David Ghitelman, Newsday "By turns poetic and picturesque, Agee energetically catalogues his expatriate passage to manhood with a pinpoint eye and a healthy American distaste for

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pretension. . . . Huckleberry Finn would have . . . welcomed [him] as a soulmate on the raft." —J. D. Reed, Time "A triumph. . . . Unfettered by petty analysis or quick explanations, a story that is timeless and ageless and vital." —Robert Michael Green, Baltimore Sun

Documentary biography of Henry

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Burkhard, a missionary and later official representative of the Church of Jesus Christ of Latter-day Saints to the communist government of the German Democratic Republic. Presents Burkhardt's life story as a case study of church-state relations in the GDR.

An incisive new study of dissent and

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protest in the German Democratic Republic, focusing on the upheaval of 1989-1990. The author, an active participant both in the 'Citizens' Movement' and in the street protests of that year, draws upon a vast array of sources including interviews, documents from the archives of the old regime and

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the Citizens' Movement and his own diary entries, to explore the causes and processes of the East German revolution. The book is at once a lucid and vibrant narrative history and a pioneering contribution to research in this field.

Stasiland

East Germany in the Cold War World

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The Culture Game
The People's Game
The Untold Story Of The East German
Secret Police
Rereading East Germany
DDR Ansichten
On the night of November 9, 1989,

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massive crowds surged toward the Berlin Wall, drawn by an announcement that caught the world by surprise: East Germans could now move freely to the West. The Wall—infamous symbol of divided Cold War Europe—seemed to be

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falling. But the opening of the gates that night was not planned by the East German ruling regime—nor was it the result of a bargain between either Ronald Reagan or George H.W. Bush and Soviet leader Mikhail Gorbachev. It was an

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accident. In *The Collapse*, prize-winning historian Mary Elise Sarotte reveals how a perfect storm of decisions made by daring underground revolutionaries, disgruntled Stasi officers, and dictatorial party bosses sparked an

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unexpected series of events
culminating in the chaotic fall of the
Wall. With a novelist's eye for
character and detail, she brings to
vivid life a story that sweeps across
Budapest, Prague, Dresden, and
Leipzig and up to the armed

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checkpoints in Berlin. We meet the revolutionaries Roland Jahn, Aram Radomski, and Siggi Schefke, risking it all to smuggle the truth across the Iron Curtain; the hapless Politburo member Günter Schabowski, mistakenly suggesting

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that the Wall is open to a press conference full of foreign journalists, including NBC's Tom Brokaw; and Stasi officer Harald Jäger, holding the fort at the crucial border crossing that night. Soon, Brokaw starts broadcasting live

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from Berlin's Brandenburg Gate, where the crowds are exulting in the euphoria of newfound freedom—and the dictators are plotting to restore control. Drawing on new archival sources and dozens of interviews, *The Collapse* offers the definitive

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account of the night that brought
down the Berlin Wall.

This new, sophisticated,
comprehensive reference book will
inspire and instruct painters on how
to handle today's acrylics in
innovative and individualistic ways.

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Acrylics have grown into the most adaptable art material for the modern age. Developments in the pigment industry have given acrylics a remarkably permanent, rich, and abundant palette, making it the favorite medium of many

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contemporary artists. As colors are being developed, their chemical components are also enhanced for better texture and handling. Art-supplies vendors now offer acrylic mediums for thinning, thickening, glazing, molding, pouring, texturing,

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and dozens of other uses. Even experienced acrylic painters can be confused—even intimidated—by this staggering diversity of products. Painter and art materials expert Rhéni Tauchid simplifies this daunting subject, clearly explaining

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each type of medium and suggesting ways it can enhance your painting practice. Over twenty step-by-step demonstrations teach you how to apply mediums to create vibrant colors, sensuous surfaces, and striking visual effects. Hundreds of

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beautiful photos illustrate mediums' almost limitless potential and show you how other artists—both abstract and realist—are employing mediums to push their art in new creative directions. The first book of its kind, this essential reference belongs on

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every acrylic painter's shelf.
Includes the Work of Contemporary
Masters: Nick Bantock, Diane
Black, Bruno Capolongo, Pauline
Conley, Marc Courtemanche, Marie-
Claude Delcourt, Claire Desjardins,
Marion Fischer, Heather Haynes,

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Lorena Kloosterboer, Suzy Lamont,
Marie Lannoo, Connie Morris,
Barry Oretsky, Lori Richards,
Hester Simpson, Ksenia Sizaya,
Rhéni Tauchid, Alice Teichert, Beth
ten Hove, Sharlena Wood, and
Heather Midori Yamada.

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From star players to rioting fans,
The People's Game examines how
football shaped the history of
communist East Germany.
From the first shots fired at Fort
Sumter in 1861 to the final clashes
on the Road to Appomattox in 1864,

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The Atlas of the Civil War
reconstructs the battles of America's
bloodiest war with unparalleled
clarity and precision. Edited by
Pulitzer Prize recipient James M.
McPherson and written by
America's leading military

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historians, this peerless reference charts the major campaigns and skirmishes of the Civil War. Each battle is meticulously plotted on one of 200 specially commissioned full-color maps. Timelines provide detailed, play-by-play maneuvers,

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and the accompanying text highlights the strategic aims and tactical considerations of the men in charge. Each of the battle, communications, and locator maps are cross-referenced to provide a comprehensive overview of the

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fighting as it swept across the country. With more than two hundred photographs and countless personal accounts that vividly describe the experiences of soldiers in the fields, *The Atlas of the Civil War* brings to life the human drama

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that pitted state against state and
brother against brother.