

Looking to the present, looking to the past

Series 1 – lecture 8: Propaganda

with Colin Pantall

Lecture 8: Propaganda



Propaganda

Origins in Catholic Church:

Congregatio de Propaganda Fide (Congregation for Propagating the Faith)

Used in Secular sense in 18th century

Was used by early public relations industry in 1930s

Became negative term due to Nazis/Communists etc





...it was Europeans who "initially placed photography in a context of power, healing, killing, sorcery, and witchcraft. They converted technology into magic."

From: A photograph steals the soul

Emil Torday and his mechanical elephant, 1909

Edward Filene and the 7 Types of Propaganda

1. Bandwagon - To convince the audience to do or believe something because everyone else is doing it.
2. Plain Folks - Suggesting something is practical and a good value for ordinary people.
3. Glittering Generality
4. Transfer
5. Testimonial - Using a famous person to endorse the product.
6. Repetition
7. Name Calling- Using harsh/kind words to make a point effective.

Clyde Miller & Violet Edwards (1936, October). The intelligent teacher's guide through campaign propaganda. The Clearing House

The ABC's of Propaganda Analysis

ASCERTAIN the conflict element in the propaganda you are analyzing

BEHOLD your own reaction to this conflict element.

CONCERN yourself with today's propagandas associated with today's conflicts

DOUBT that your opinions are "your very own."

EVALUATE, therefore, with the greatest care, your own propagandas.

FIND THE FACTS

GUARD always, finally, against omnibus words

<https://files.eric.ed.gov/fulltext/EJ1046525.pdf>

1. Art origins
2. Image and Literacy
3. High propaganda
4. Public Relations and Advertising Ideals

In Crystallizing Public Opinion (1923), Edward Bernays acknowledged the relationship between propaganda and education, explaining, "the only difference between propaganda and education, really, is the point of view. The advocacy of what we believe in is education. The advocacy of what we don't believe is propaganda"

<https://files.eric.ed.gov/fulltext/EJ1046525.pdf>

1. Art origins

- Constructivism
- Dada
- Photomontage
- All paths lead to Communism, Fascism, Fashion, Advertising, Consumerism

<https://www.youtube.com/watch?v=eJ3RzGoQC4s>

Constructivism

Art that combined the industrial and the material

Art that required effort on the part of the viewer

Art that served the revolution

Led to Photomontage

Key movers: Alexander Rodchenko, Vladimir Tatlin

Influenced: George Grosz, John Heartfield, Hannah Hoch

Alexander Rodchenko



Paintings and line drawings from 1918 -1920

Vladimir Tatlin's Proposed Tower (1919-1920)



400m in height
Bigger than the Eiffel Tower
With many wonderful things



Alexander Rodchenko

- Construction rather than composition
- Made book covers for constructivist publications in 1920s
- Made advertising posters during the NEP
- Later focussed on straight-ish photography (constructivism was politically suspect)
- Noted for strong diagonals, unusual angles and placement of objects
- Lengiz poster copied relentlessly

Portraits and Lef



Olya Brik



Lilya Brik



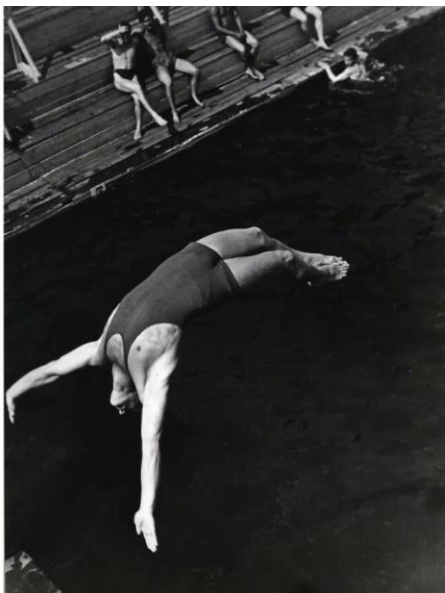
Vladimir Mayakovsky



Mayakovsky after committing suicide, 1930



Lilya Brik

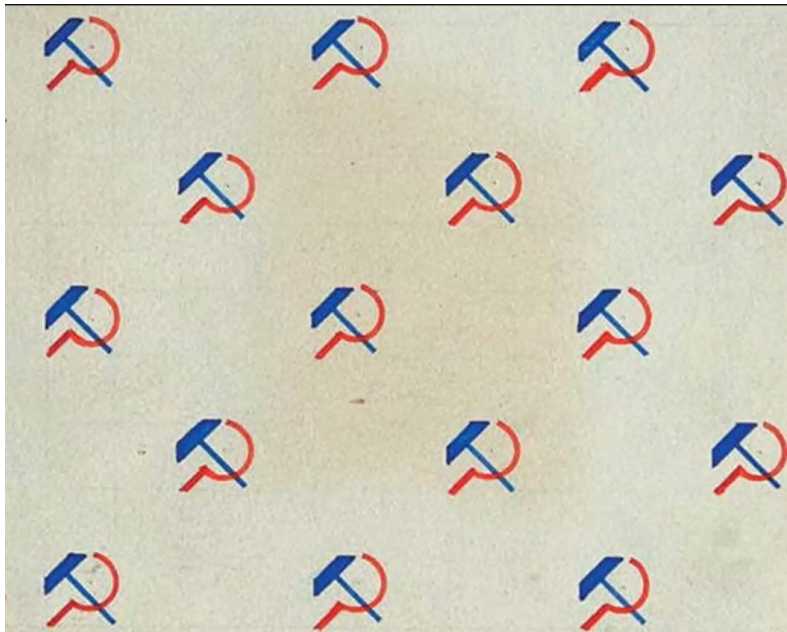


Alexander Rodchenko and Varvara Stepanova in their studio
1922.



<https://www.tate.org.uk/tate-etc/issue-15-spring-2009/short-life-equal-women>

Varvara Stepanova
Through Red and White Glasses staged by the Academy of
Social Education 1924



Liubov Popova

Dada: Hannah Hoch

- Dada pioneer
- Was patronised as a woman by fellow dadaists
- Worked with photomontage
- Worked with Raoul Hausmann
- Critiqued the culture of beauty
- Critiqued the role of women as wives

Cut with the Kitchen Knife Dada Through
the Last Weimar Beer-Belly, 1919-1920



'In the cultural and literary field, a collection of works underlined the fracture and violation of the female body as a victim, as a dislocated piece of flesh, humiliated to the extreme.'

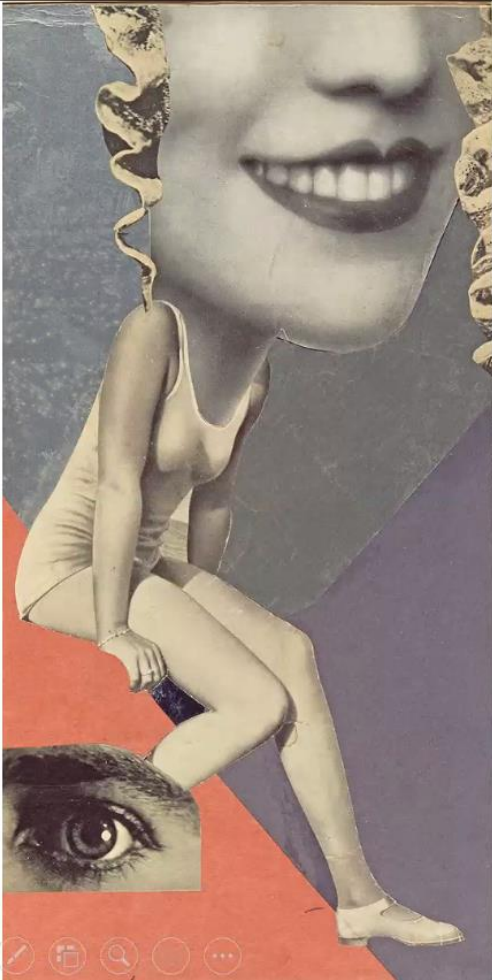
'The fear that women aroused among the male population at the end of the war was related to their growing numbers in the labour market and their greater visibility in both cultural and social spheres.'

Hannah Hoch addressed this directly in her work

Static Films and Moving Pictures.
Montage in Avant-Garde Photography and Film.
By Jennifer Valcke

Right: Self-portrait
Untitled, 1930





Made for a Party, 1936

Annegret Soltau



Annegret Soltau

George Grosz

The Pillars of Society, 1926

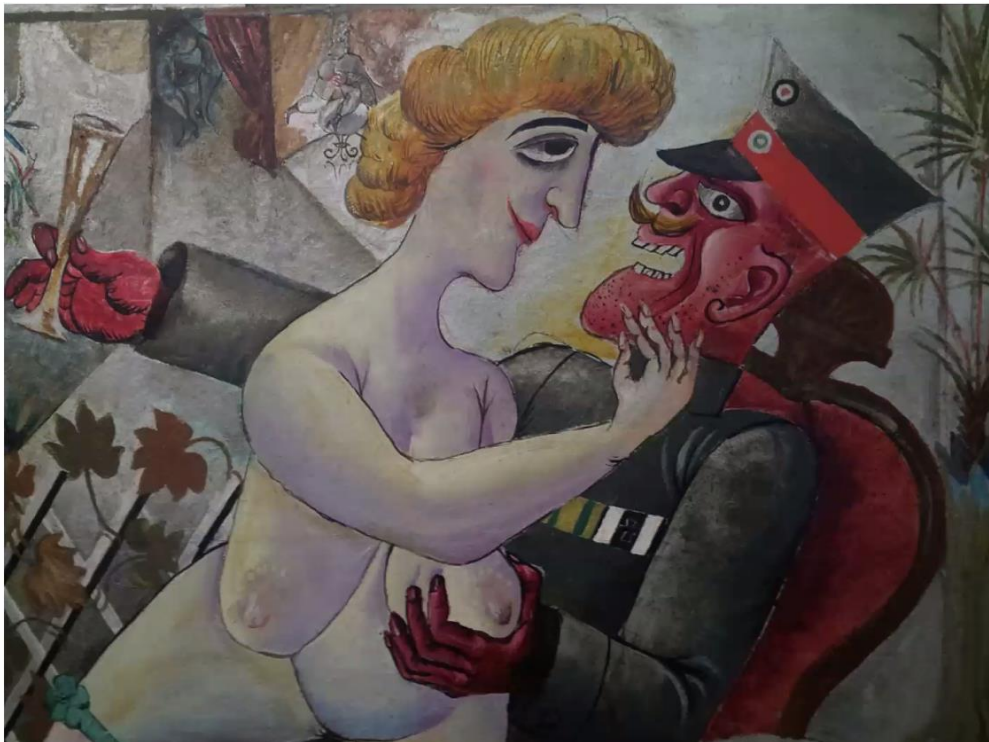
Satirised Clergy, military, journalist, aristocrats and Social Democrats: The Pillars of Society

Title came from Henry Ibsen Play

Helped found the New Objectivity Movement

Friends with Erwin Blumenfeld and John Heartfield

- so fashion, propaganda, and art -



“In 1916, when Johnny Heartfield and I invented photomontage in my studio at the south end of the town at five o’clock one May morning, we had no idea of the immense possibilities, or of the thorny but successful career, that awaited the new invention.”

Hans Richter, Dada Art and Anti-Art (Thames and Hudson: London, 1965)

‘The recurrent obsession of these painters in portraying women’s bodies that have been massacred, reduced to bleeding pieces, is astonishing. Another constant: with few exceptions, women appear as naked prostitutes alongside men protected by the armour of their clothing.’

2. Image and Literacy

Anchor Relay

Image Text

The Poster

The Children’s Book



‘For Propaganda, time and literacy are at your disposal. For agitation there is nothing and nothing is needed. You flashed by and lit a flame.’



"Illiterate is the same as being blind everywhere he goes misfortunes and disasters are waiting for him." 1920

'The Soviet Union was unique in its formidable and dynamic use of the photobook as propaganda.'

Using writers, designers, and photographers, '...they created the most spectacular and largest number of photo-designed propaganda books that the twentieth century had ever seen.'

The Soviet Photobook History, 1920 -1941

Vyacheslav Polonsky

"The poster is a weapon of mass persuasion, a device for constructing a collective psychology."



Women Workers Take Up Your Rifles, 1918



Comrade workers write to the newspaper, 1921



Every woman should
know how to bring up
a child properly,
Alexei Komarov, 1925



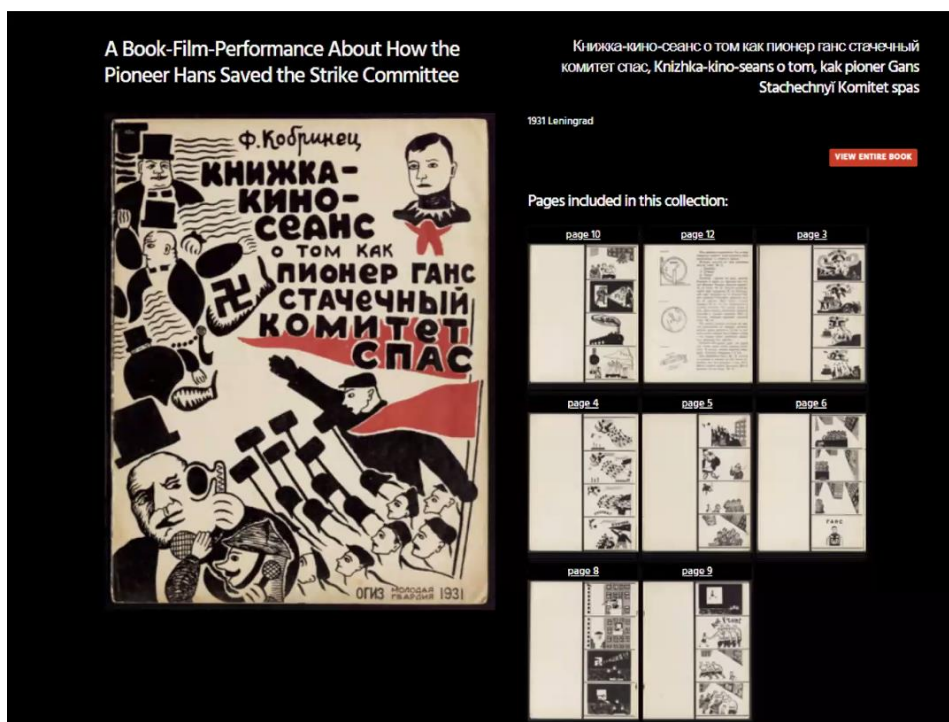
The emancipated woman is taking her place in the factories,
1926



When Stalin came to power, ‘...particular emphasis was placed on the new Soviet book that had two chief purposes... first, turning children and youths into patriotic and competent workers; second, propaganda among the adult population.’

The photograph simplified the printing process
Helped convey information directly to the illiterate

The Soviet Photobook History, 1920 - 1941



The Mouse Rebellion: Verses for Children 15

Мышиный бунт : стихи для детей, Myshinyi bunt : stikhi dlia detei



Видит кот, что дело плохо,
Уж какие тут дела.
Замяукал и заохал,
Повернулся и... драла.

VIEW INFORMATION

1 The cat can see that he's in trouble.
Something bad is going on. He meowed, he
moaned. He turned around and finally... ran
away.

2 Down with the cat!

3 L. D. — The signature of the artist, L.
Dubrovskii.



Our Enemies and Friends



Paper



Paper and Scissors



Paper Snake



Petiash



Red Army Parade



Rural Labor



Tea



The City Street



The Electrician



The Little Octobrist Rascal



The Mouses' Rebellion: Verses
for Children



The October Star



The Octobrist



From Moscow to Bukhara



<https://commons.princeton.edu/soviet/>

Marshak and Lebedev: Yesterday and Today, 1920



<http://www.openculture.com/2017/07/a-digital-archive-of-soviet-childrens-books-goes-online.html>

3. High propaganda

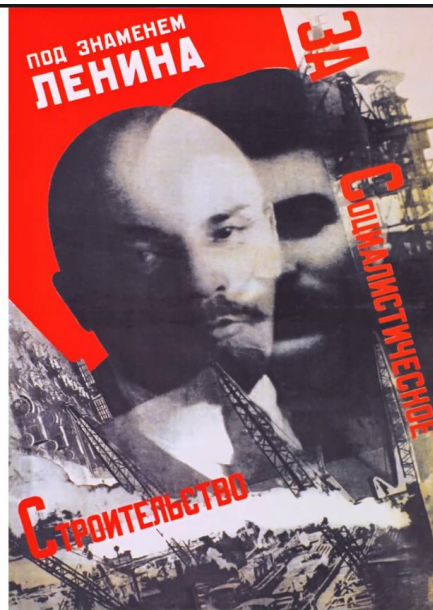
- Key themes
- Some Soviet images
- John Heartfield
- Chinese Propaganda

- Youth
 - Women
 - Minorities
 - Workers
 - The Army
 - Peasants
 - Industrialization
 - Heroes
-
- For foreign consumption
 - Reinventing the present/past
-
- Gustav Klutssis asserts that photographic montage appeared in the USSR in 1919-1921. Its appearance was preceded by prolonged laboratory and production work in pursuit of new methods of design."

The Soviet Photobook History, 1920 -1941

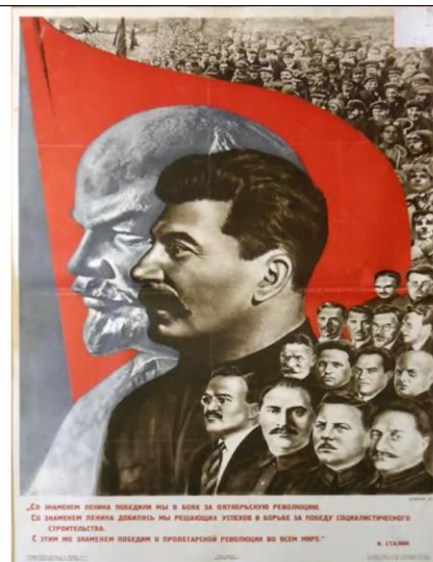


Postcards for the Spartakiada (All-Union Olympiad), Moscow, 1928



Building Socialism Under the Banner of Lenin, 1930

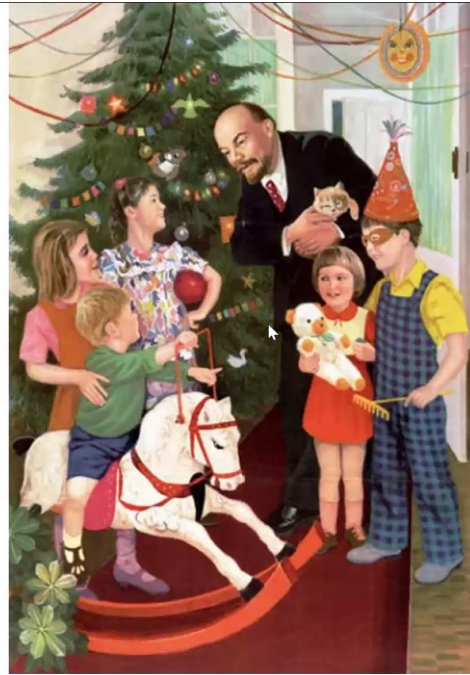
<http://www.anitapisch.com/>



Gustav Klutis, With the banner of Lenin we were victorious in the battle for the October revolution. With the banner of Lenin we were victorious in attaining decisive achievements in the struggle to build socialism. With the same banner we will be victorious in our proletarian revolution throughout the world, 1933



'Thank you Comrade Stalin for our happy childhood!', 1938



John Heartfield

- Was abandoned by his parents in the woods when he was 7 or 8
- Brought up in a monastery
- Changed his name from Helmut Hertzfeld in 1917 as a protest against anti-British sentiments in Germany
- First experimented with photo-montage in 1920 with George Grosz
- Organised the first International Dada Art Fair in Berlin in 1920
- Worked for AIZ magazine
- Was forced to flee over the mountains to Czechoslovakia in 1933

'Berlin, April 14, 1933: They came for him in the night. The paramilitary SS burst into the apartment block and headed straight for the raised ground floor studio where John Heartfield was in the middle of packing up his artwork, knowing that his only chance left of survival was a life in exile; he was on their most wanted list... He landed badly and sprained his ankle.

The Nazis made a flashlight sweep search of the darkened courtyard below yet failed to focus on an old metal bin in the far corner... For the next seven hours he hid there, toughing it out as he heard the nightmare sounds of the barbarians ransacking his studio and destroying his work.'

David King: John Heartfield, The Devastating Power Of Laughter



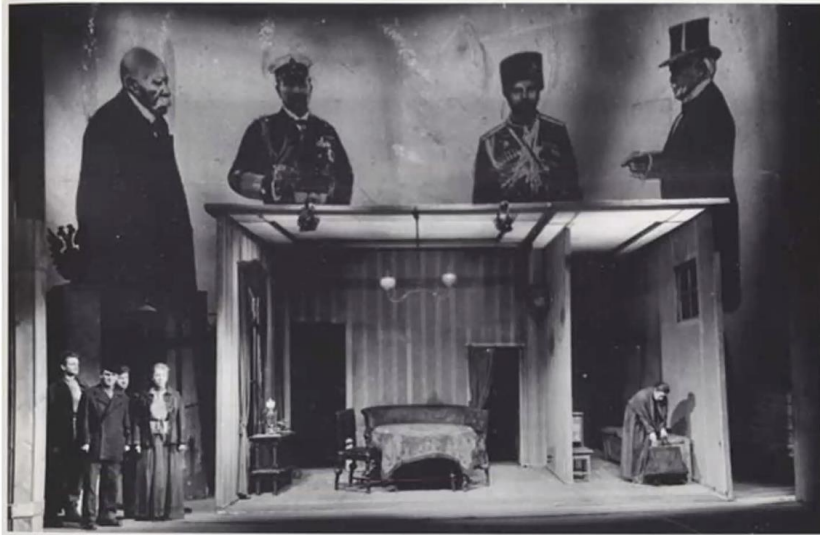
Dadaism – Art and Anti Art, Edited by Raoul Hausmann, John Heartfield, and George Grosz



George Grosz, the Convict
Connects to the Constructivist idea of the artist as engineer



John Heartfield looking through
a bin of magazines, Paris, 1935



John Heartfield: Stage set for Brecht



1932: Adolf The Superman: Swallows Gold and spouts Junk

<https://www.johnheartfield.com/John-Heartfield-Exhibition/john-heartfield-art/famous-anti-fascist-art/heartfield-posters-aiz>





A-J-Z

ERSCHEINT WÖCHENTLICH EINMAL • PREIS 20 PFG. & LAD
30 GR. 30 SCHWEIZER RP. • V. & N. • HEJER DEUTSCHER
VERLAG, BERLIN W 8 • JAHRGANG XI • NR. 42 • 16.10.1932

DER SINN DES HITLERGRUSSES:



Motto:
MILLIONEN
STEHEN
HINTER MIR!

Kleiner Mann bittet um große Gaben

Illustration: G. H. KRAATZKE



1933 Goering: The Executioner of the Third Reich

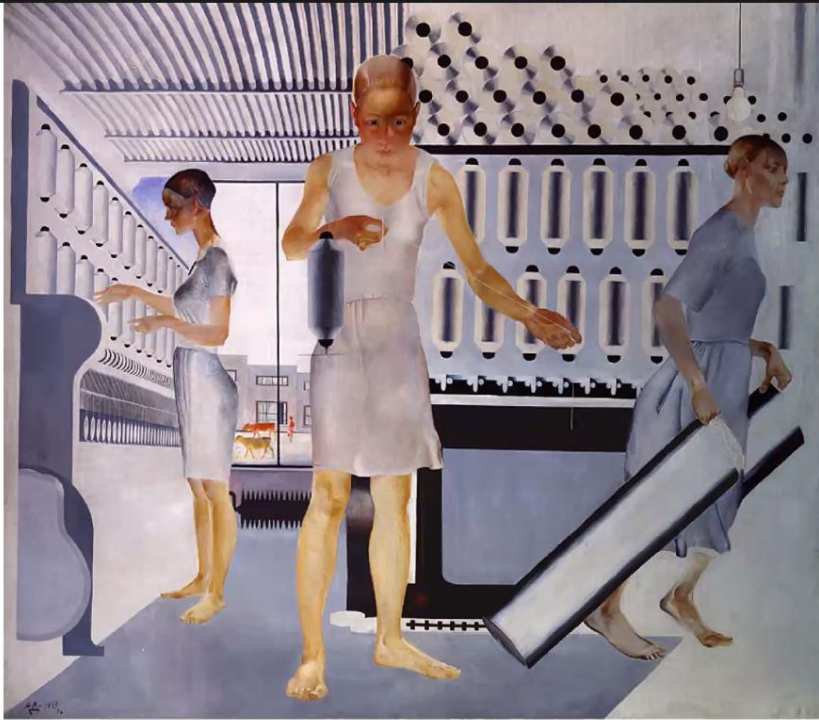


NUR KEINE ANGST – ER IST VEGETARIER
Don't Worry, He's a Vegetarian, 1936

Socialist Realism

- In the Soviet Union, Trotsky had been the Constructivists' patron. After he fell out of favour, socialist realism became the main art movement. This is what you see in propaganda posters from 1950s China for example.
- Proletarian: art relevant to the workers and understandable to them.
- Typical: scenes of every day life of the people.
- Realistic: in the representational sense.
- Partisan: supportive of the aims of the State and the Party

(and skip the realistic bit)



Alexander Deineka, Textile workers, 1927



Viktor Ivanov, Family 1964-1965



Viktor Popkov, Builders of the Bratzk Hydroelectric Station, 1960

China

“The life of the people is always a mine of the raw materials for literature and art, materials in their natural form, materials that are crude, but most vital, rich and fundamental; they make all literature and art seem pallid by comparison; they provide literature and art with an inexhaustible source, their only source. They are the only source, for there can be no other.”

Chairman Mao, 1941 - The Yan'an Conference on Literature and Art



Learn from the Poor and Lower-Middle peasants and serve them, early 1970s

A Brief History

- 1949: The People's Republic of China is founded
- 1950s: Collectivisation and suppression of enemies
- 1958-1961: The Great Leap Forward. Mao retreats.
- 1966-1976: The Cultural Revolution – Mao Advances Big Time
- 1976: Mao dies.

The propaganda changes as the politics change



The Great Unity of Our Country's Nationalities.

The Great Unity of the Country's
Nationalities, 1957?



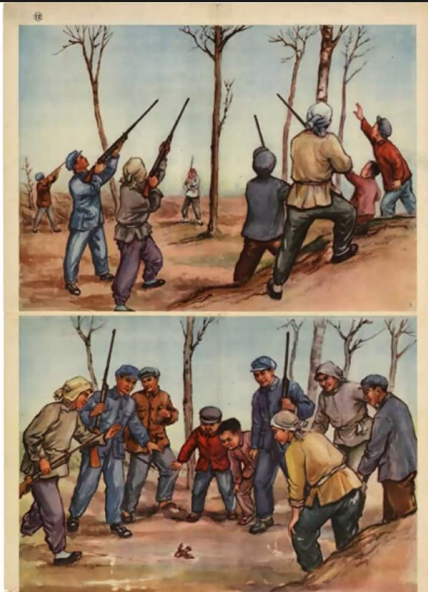
Mao's Mangoes, 1965

Frank Dikotter

- Mao's Great Famine
- Up to 45 million Dead
- One Third of Homes Destroyed (for use as fertiliser)
- Casual violence endemic
- Statistical lies and unaccountability covered up the disaster.



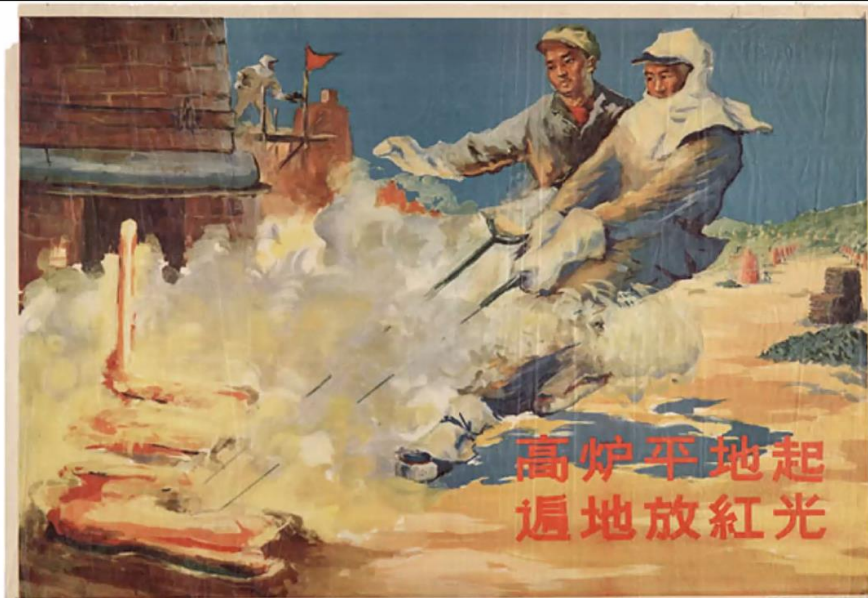
1956, Everybody comes to beat sparrow



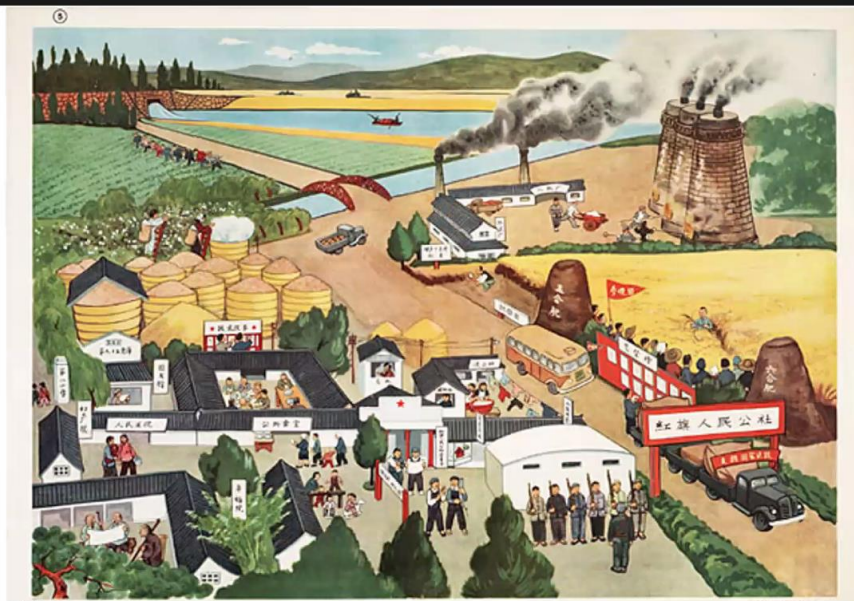
'Eliminating the Last Sparrow'

From the Eliminate the Four Pests campaign. The four pests were rats, flies, mosquitos and sparrows (fleas).

Posters from
<http://www.iisg.nl/landsberger/>



Blast furnaces rise in level ground releasing red rays everywhere, 1958



1958 The people's communes are good



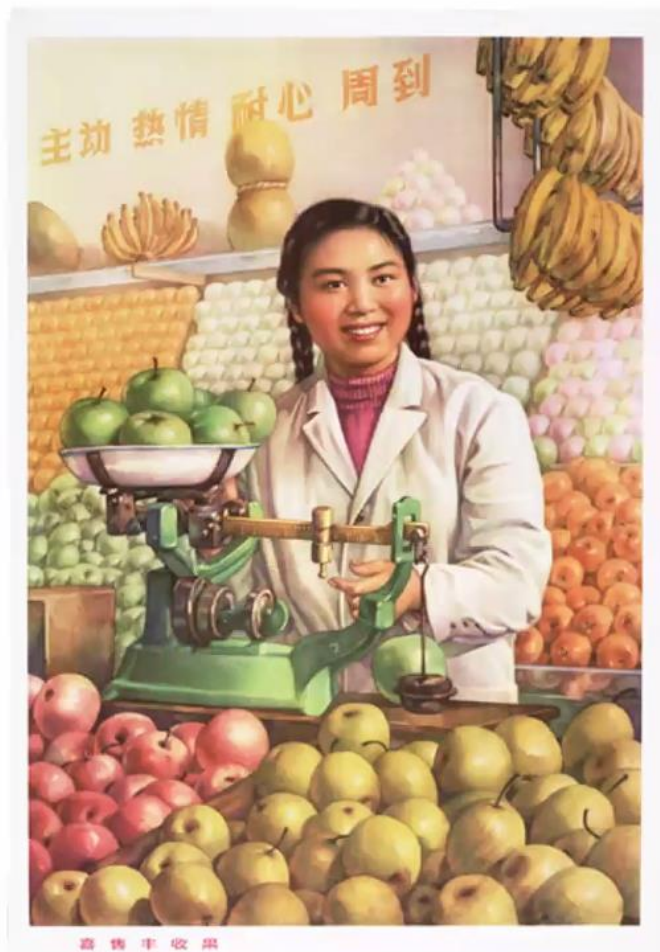
The commune is like a gigantic dragon, production is noticeable awe-inspiring,
1959



The Brigade's Ducks, 1970



The Commune's Fishpond, 1973



"Selling the fruits of a bumper harvest" 1978



Have deep love for Mao Zedong Thought
just like comrade Lei Feng, 1977



The spirit of Lei Feng is handed down the generations, 1957



Studying Lei Feng leads to
technological progress, 1995

Li Zhensheng – Red-Color News Soldier

- Photographed the Cultural Revolution
- Photographed criticism sessions
- Photographed fighting between Red Guard troops
- Photographed executions

(There are images from the Cultural Revolution, there are no images of the famine of the Great Leap Forward)



Mao Swimming the
Yangtze, 1966

15km in 65 minutes!



Picture by Li Zhensheng, from Red
Color News Soldier



Picture by Li Zhensheng, from Red
Color News Soldier



Picture by Li Zhensheng, from Red



Picture by Li Zhensheng, from Red
Color News Soldier



*"No matter how close our parents are to us,
they are not as close as our relationship to
Mao"*

Picture by Li Zhensheng, from Red
Color News Soldier





Vladimir Lenin and Leon Trotsky in Red Square during the second-anniversary celebration of the Russian Revolution, on November 7, 1919



Vladimir Lenin speaking in Moscow to Red Army soldiers departing for the Polish front, in 1920. Leon Trotsky and Lev Borisovich Kamenev, behind, are on the steps to the right





<https://www.theguardian.com/uk-news/2016/apr/13/jimmy-savile-clunk-click-safety-ads-ejected-national-archives>

4. Public Relations Advertising Ideals

- Erwin Blumenfeld – from exile to the avant-garde to fashion
- Alexey Brodovitch – from exile to design to fashion

Erwin Blumenfeld

- 1897: Born in Berlin
- 1915 Hangs out with key artists (including George Grosz)
- Makes art and collage
- 1929 Arrested in Holland for letting strap of swimsuit slip.
- 1936 Business goes bankrupt. Moves to Paris, becomes a fashion photographer
- 1938 Gets contract with Vogue. Covers Paris for Harpers Bazaar and moves to New York in 1941
- 1950 Makes most famous cover for Vogue. Works in advertising.
- 1969 Dies of a heart attack in Rome – a suicide heart attack

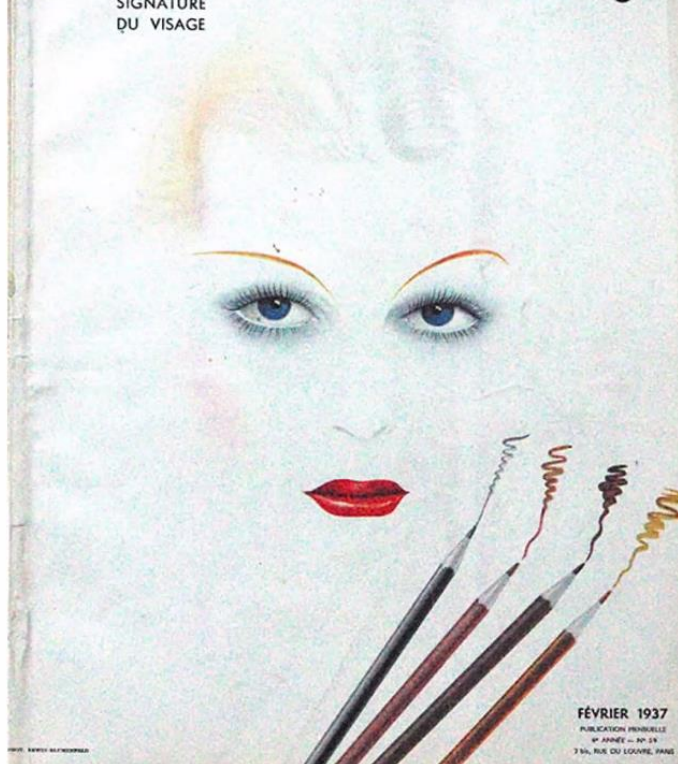




VOTRE BEAUTÉ

LES SOURCILS
SIGNATURE
DU VISAGE

5 Frs



FÉVRIER 1937

PUBLICATION SEMI-MENSUELLE
N° 1000 — N° 10
3 bis, RUE DU LOUVRE, PARIS









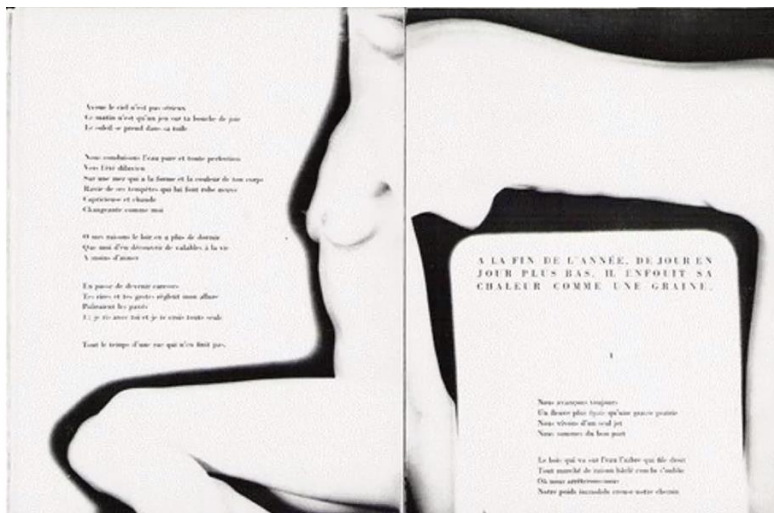
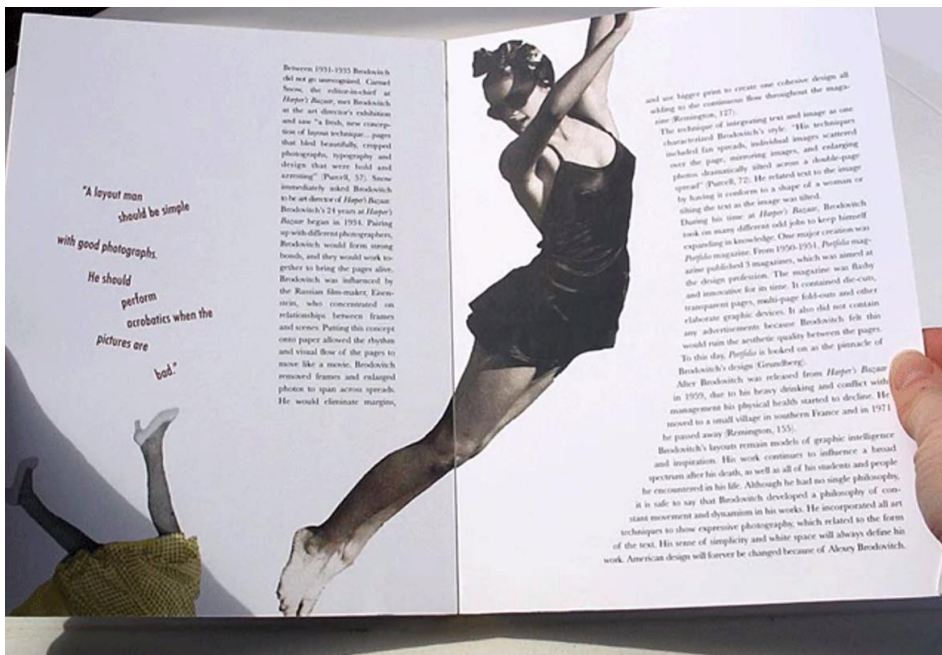
Alexey Brodovitch

He fought against the Bolsheviks then fled to Paris

Alexey Brodovitch invented the modern fashion magazine

He gave Richard Avedon his first break

His book, Ballet, preceded the work of William Klein and Japanese
Provogue Photographers



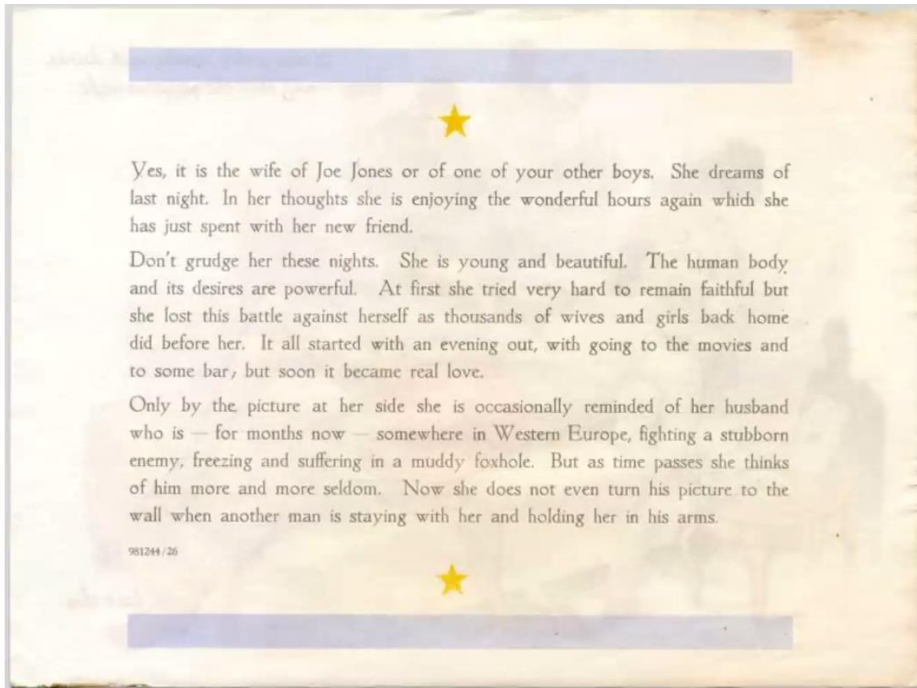
Facile, text by Paul Eluard and photography and layout by Man Ray, 1936

White, Black and Grey Propaganda

- White: you know who made it (this is typical public advice)
- Black: the people who made it want you to think somebody else made it.
- Grey: the source of the propaganda is not clear

Grey Propaganda





Black Propaganda



Leaflet made by British and dropped on German cities in WW11.

Shows victims of bombing raids.

Purports to try to identify victims.

Has STOP IT! Written on top.





Edward Bernays (1891-1995)

- Nephew of Freud
- Believed the public's democratic judgement was not to be trusted
- Invented Public Relations
- Developed the Press Release
- Modified public opinion through public events
- Made smoking for women acceptable
- Connections to Hidden Persuasion/Emotional Branding etc

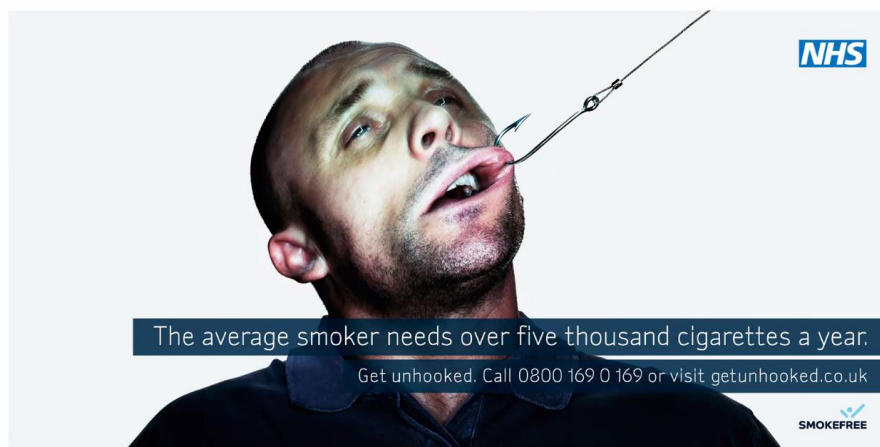
Torches of Freedom: The Lucky Strike Easter Parade 1929

- Women had to smoke in designated places
- Women could be arrested for smoking
- Smoking was synonymous with loose morals
- BUT Bernays helped make
- Smoking a symbol of independence and liberation
- This connected smoking to the right to vote, own property and divorce
- <http://looking-for-mabel.webs.com/torchesoffreedom.htm>





Anti-Smoking Ads





More than 60 people complained that the Government's "Scared" campaign on TV and radio would cause children stress or worry by suggesting their parents could die imminently if they smoked. 30.9.13

www.telegraph.co.uk/health/healthnews/5083868/Anti-smoking-ads-cant-be-shown-before-730pm.html

Can Photography Help Save Lives?

**Do you really think it
can't happen to you?**

Clunk Click every trip.

Approved by the Department of the Environment, Northern Ireland
Printed in England for Her Majesty's Stationery Office by Print Partners Ltd, London, S.A. 00105204 For 1998

Counter Propaganda?

