

was in many respects a continuation of the Russian Civil War). Therefore, alongside the political and ethnic considerations that affected local loyalties, a topic the author explores in depth, Enstad reveals how the class affinity between underprivileged Northwestern Russians and the Bolshevik regime greatly impacted the locals' behavior (but not necessarily that of other Russians living in other Soviet regions).

The book's title is slightly misleading. The book focuses on only one Russian region, but there is no evidence (nor does the author make such a claim) that Russians behaved similarly in other occupied regions.

However, these quibbles aside, Enstad's work deserves acclaim not just for its insights into the Soviet Russian bifurcation during the war, but also as a model microhistory with an approach well worth emulating.

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Pinskii, Anatolii, ed. *Posle Stalina: Pozdnesovetskaia sub"ektivnost' (1953–1985)*. St. Petersburg: Izdatel'stvo Evropeiskogo universiteta v Sankt-Peterburge, 2018. 454 pp. R460.00. ISBN 978-5-94380-242-3.

Since the publication in 1995 of Stephen Kotkin's *Magnetic Mountain: Stalinism As a Civilization*, studies of "subjectivity" have enjoyed primacy in historiographical debate about the Stalin period. The present anthology on late-Soviet subjectivity grew out of a conference at European University at St. Petersburg in 2014. It is distinguished by the efforts of its authors to use the concept of "subjectivity," which was honed in scholarship on the Stalin period, as a general approach to Soviet history after 1953.

As Anatoly Pinsky notes in his introduction, "subjectivity" requires a bit of explanation for persons prone to attribute conventional meanings to words. It refers to a post-Kantian and explicitly Foucaultian view of the self and identity as an entities formed in discursive fields of power relations. In his pioneering 1995 work, Kotkin defined subjectivity as the process by which individuals are made, and by which they make themselves, subjects of the state. From this fertile insight came subsequent investigations by Igal Halfin, Jochen Hellbeck, Anna Krylova, and other scholars, which sought to draw out more fully the implications of the disintegrating view that the self is a "unified whole, formed by reason and its internal autonomy" (p. 11). While studies of subjectivity are comparatively rare in recent book-length investigations of the post-Stalin decades, they are not altogether absent. Denis Kozlov, for instance, privileges the concept in his investigation of the readers of the influential "thick journal" *Novyi mir*.

However, the present anthology is the first to use the concept of subjectivity to tie together otherwise disparate analyses of the post-Stalin period. Focusing principally on images of the search for individual happiness in the works of El'dar Riazanov and Vasilii Aksenov, Cynthia Hooper's contribution to the anthology challenges the idea that the ideology of mature socialism gauged individual loyalty only through the performance of ritual. The fruit of earnest belief, Hooper argues, was often presented in film and literature as friendship and love. Maria Mayofis presents one of the most popular cultural forms of the post-Stalin years—the children's choral studio—as inculcating discipline and collective responsibility. Mikhail Rozhanskii seeks to explain Soviet film's sudden interest in "going to Siberia" in the late 1950s (p. 139). Uncorrupted and unpretentious, Siberia was an apt setting for the idealist's search for authenticity and fulfillment. Pinsky sees in the prominence of published diaristic writings during the Khrushchev years evidence of a new form of subjectivity, which was able to grapple openly with the deficiencies of Soviet life. Il'ia Kukul'in focuses on the spate of travel literature in the 1950s and 1960s, underscoring its didactic role in shaping interactions between Soviet citizens and their foreign counterparts. Aleksei Golubev examines the renewed importance of the Western gaze in Soviet life in the 1950s and 1960s. Golubev thus domesticates a phenomenon external to the Soviet system, seeing it as a powerful shaper of subjectivity.

The remaining essays in *Posle Stalina* are micro-historical in approach. Oleg Leibovich contributes a fascinating study about changes in the self-perceptions and values of persons who worked in the police, procuracy, and the Ministry of Internal Affairs in Molotov oblast during and after the arrest of Beria in 1953. Daria Bocharnikova focuses on a group of Moscow architects, who in the mid-1960s began to re-imagine the relation of the individual to the collective, and role architecture and cityscape played in mediating between the two. Bella Ostromoukhova examines the growing popularity of amateur theater groups in the 1950s and 1960s, seeing them as incubators for “horizontal” subjectivities that developed among their tightly knit participants, and for a sense of artistic authenticity that was rare in the hierarchical world of professional theater. Susan Reid seeks to explain, through oral-historical research, how the modernist interiors and furnishings of single-family apartments in the Khrushchev and Brezhnev years affected the subjectivities of their inhabitants. Finally, Benjamin Nathans reads the corpus of Soviet dissident memoirs, which began to appear in the West in the late 1960s, in a novel way: not as a window onto an opaque society, but as a highly specific form of literature that was characterized by its own tropes and formulas.

In aggregate, the essays in *Posle Stalina* stand as an important contribution to the scholarly literature on the post-Stalinist decades. Future scholarship will indicate whether the anthology’s red thread, subjectivity, was valedictory—that is, a capstone on more than two decades of scholarship where subjectivity was a paramount concern—or whether the authors have successfully made the case for its continued usefulness and fertility.

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Kohonen, Ilina. *Picturing the Cosmos: A Visual History of Early Soviet Space Endeavor*. Bristol: Intellect, 2017. 132 pp. £27.50 (paper). ISBN 978-1-783-20742-8.

This compelling history of the Soviet conquest of space shows how photographs and artistic depictions of cosmic landscapes and space travelers facilitated the mapping of outer space and elaborated a unique and complex model of heroism. Ilina Kohonen’s analysis offers the reader a wealth of insight about how images produce reality as much as they reflect it. Photographs of the Earth rising behind the moon and Alexei Leonov’s cosmic landscapes made outer space known in ways that could be understood in terms of exploration or conquest.

An untied shoelace—the only dissonant detail in the highly choreographed and edited film of Yuri Gagarin’s celebratory return to Moscow—signaled that cosmonauts were ordinary, but made heroes by virtue of their extraordinary achievement. Photographs of cosmonauts playing with their children and helping with housework underscored the centrality of domesticity, a new appreciation of the private sphere, and the veneration of the nuclear family in the post-Stalin era. At the same time, photographs of mourners at Gagarin’s funeral, depictions of the arduous training regime cosmonauts endured, and the pensive, heavily retouched headshot of Gagarin that became iconic after his death, grounded space-age heroism in the suffering and sacrifice of World War II.

A key characteristic of Soviet space imagery was the somewhat perverse relationship between secrecy, censorship, and excessive propaganda. On the one hand, concern about revealing technological secrets meant that every image underwent extensive scrutiny before publication. On the other hand, the desire to promote and celebrate human and technological accomplishments imbued everything that was published with significance. Setting aside questions about the veracity of the images, Kohonen sees the tension between censorship and ritual propaganda as an opportunity to understand what these endlessly reproduced and recirculated images meant. Her impressive source base includes images published in the popular magazine *Ogonek* from the launch of the first sputnik in 1957 to the moon landing by the United States in 1969, as well as a database of some four thousand photographs held at the Russian State Archive of Scientific and Technical Documentation. Correlating the commonalities in how the successful manned spaceflights of the sixties were celebrated in the pages of *Ogonek* with the unpublished photographic record of prospective cosmonauts in the archive, Kohonen shows how ritualized and freighted with meaning these visual narratives were.