

Abstract

The bachelor thesis deals with the Soviet pavilions at the International exhibitions that took place in Paris in 1925 and 1937. It analyses the two expositions and it shows the way how the Soviet regime had attempted systematically to shape international opinion on itself across Western Europe by means of cultural (soft) diplomacy.

Keywords

Soviet Union, propaganda, Konstantin Melnikov, The International Exhibition of Modern Decorative and Industrial Arts, 1925, Constructivism, International Exposition of Art and Technology in Modern Life, 1937, Paříž, Boris Iofan, Vera Mukhina, Worker and Kolkhoz Woman, Socialist Realism.