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Counterculture 1 **THE COLD**

WAR *The Cultural Cold War*
Cia

During the Cold War, in addition to being a political and economic battle, the confrontation between the United States

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World Of Arts Letters and the Soviet Union was a clash of cultures. Communist party leaders depicted the United States as a cultural black hole and cited their own significant culture as evidence that they were the inheritors of the European

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Enlightenment. Americans, on the other hand accused the Soviets of “disregarding the inherent value of culture” and subjugating art to the controlling ...

CIA and the Cultural Cold

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During the Cold War, freedom of expression was vaunted as liberal democracy's most cherished possession—but such freedom was put in service of a hidden agenda. In *The Cultural Cold War* ,

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Frances Stonor Saunders reveals the extraordinary efforts of a secret campaign in which some of the most vocal exponents of intellectual freedom in the West were working for or subsidized by the

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CIA—whether they knew it or not.

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The Cultural Cold War has some major shortcomings.

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World Of Fore Letters
First and foremost, despite
Saunders's assertions that
the CIA undermined
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intellectual freedom, she
does not present any
examples of people whose
intellectual growth was
stunted or impaired because

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of the Agency's programs.

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comprehensive account yet of
the CIA's activities between

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expose the CIA's astonishing campaign wherein some of the most vocal exponents of intellectual freedom ...

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The Cultural Cold War could be described as a polemic against conviction (which can be distinguished from faith or belief or values) and the strategies used to mobilize one conviction against another. In the

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highly politicized context of the cultural cold war, this refusal to take sides was designated, pejoratively, as relativism or neutralism.

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and . . .

Called "the most

comprehensive account yet of the [CIA's] activities

between 1947 and 1967" by

the New York Times, the book presents shocking evidence

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of the CIA's undercover
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reveals the extraordinary efforts of a secret campaign in which some of the most vocal exponents of intellectual freedom in the West were working for or subsidized b. During the Cold War, freedom of

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expression was vaunted as liberal democracy's most cherished possession—but such freedom was put in service of a hidden agenda.

The Cultural Cold War: The CIA and the World of Arts

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Frances Stonor Saunders, Who Paid the Piper: The CIA and the Cultural Cold War (London: Granta Books), £20.

This book provides a detailed account of the ways in which the CIA penetrated

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and influenced a vast array of cultural organizations, through its front groups and via friendly philanthropic organizations like the Ford and Rockefeller Foundations.

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Called "the most

comprehensive account yet of the [CIA's] activities between 1947 and 1967" by the New York Times, the book presents shocking evidence

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of the CIA's undercover program of cultural interventions in Western Europe and at home, drawing together declassified documents and exclusive interviews to expose the CIA's astonishing campaign

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Hannah Arendt, Isaiah
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Orwell, and Jackson Pollock
as weapons in the Cold ...

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leaders depicted the united

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*TextBook Who Paid The Piper
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Who Paid the Piper? The CIA
and the Cultural Cold War is
a 1999 book by Frances

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Stonor Saunders. The book discusses the mid-20th century Central Intelligence Agency efforts to infiltrate and co-opt artistic movements in order to combat political influence from the Soviet Union and expand

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American political influence, with much funding going through the Congress for Cultural Freedom. In Dissent Jeffrey C. Isaac wrote that the book is a "widely discussed retrospective on post-Second

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Unknown to the artists, the new American art was secretly promoted under a policy known as the "long leash" - arrangements similar in some ways to the indirect CIA backing of the journal Encounter, ...

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*Modern art was CIA 'weapon'
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addition to being a
political and economic
battle, the confrontation
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Enlightenment (Wilford 100) .

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The major CIA-sponsored
group of intellectuals was
the Congress for Cultural
Freedom, established in

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1950, and the “freedom” in its name was the major concept deployed by United States-aligned propagandists, to emphasize their differences from totalitarianism.

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