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During the Cold War, in addition to being a political and economic battle, the confrontation between the United States and the Soviet Union was a clash of cultures. Communist party leaders depicted the United States as a cultural black hole and cited their

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own significant evidence that they were the inheritors of the European Enlightenment. Americans, on the other hand accused the Soviets of "disregarding the inherent value of culture" and subjugating art to the controlling ...

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agenda. In *The Cultural Cold War*, 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 CIA—whether they knew it or



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The Cultural Cold War has some major shortcomings. First and foremost, despite Saunders's assertions that the CIA

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undermined intellectual freedom, she does not present any examples of people whose intellectual growth was stunted or impaired because of the Agency's programs.

The Cultural Cold War: The CIA

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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 highly politicized

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

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cultural organizations, through its front groups and via friendly philanthropic organizations like the Ford and Rockefeller Foundations.

Monthly Review | The CIA and the Cultural Cold War Revisited

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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 of the CIA's undercover program of cultural interventions in Western Europe and at home,

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drawing together declassified  
documents and exclusive  
interviews to expose the CIA's  
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Berlin, Leonard Bernstein, Robert  
Lowell, George Orwell, and  
Jackson Pollock as weapons in the

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book by Frances Stonor Saunders.  
The book discusses the mid-20th



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century Central Intelligence Agency efforts to infiltrate and co-opt artistic movements in order to combat political influence from the Soviet Union and expand American political influence, with much funding going through the Congress for Cultural Freedom. In

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Dissent Jeffrey C. Isaac wrote that the book is a "widely discussed retrospective on post-Second World War libe

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the CIA—whether they knew it or not.

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Unknown to the artists, the new American art was secretly promoted under a policy known

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to being a political and economic battle, the confrontation between the United States 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



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evidence that they were the inheritors of the European Enlightenment (Wilford 100).

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The major CIA-sponsored group of intellectuals was the Congress for

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Cultural Freedom, established in 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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