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| Nota di contenuto | Frontmatter -- Contents -- Introduction -- Part One -- Chapter 1. The Imperative of Form -- Chapter 2. The Imperative of Content -- Chapter 3. Knowledge Become Practice -- Chapter 4. The Organization of Things -- Chapter 5. The Organization of Minds -- Part Two -- Chapter 6. The Anonymous Centre of Style -- Chapter 7. The Unbearable Light of Being -- Chapter 8. Ideology as Authentication -- Chapter 9. The Blind, the Seeing, and the Shiny -- Chapter 10. Life Happens -- Notes -- Works Cited -- Index |
| Sommario/riassunto | At the end of the 1920s, the Modernist and avant-garde artistic programmes of the early Soviet Union were swept away by the rise of Stalinism and the dictates of Socialist Realism. Did this aesthetic transition also constitute a conceptual break, or were there unseen continuities between these two movements? In Automatic for the Masses, Petre M. Petrov offers a novel, theoretically informed account of that transition, tracing those connections through Modernist notions of agency and authorship. Reading the statements and manifestos of the Formalists, Constructivists, and other Soviet avant-garde artists, |

Petrov argues that Socialist Realism perpetuated in a new form the Modernist "death of the author." In interpreting this symbolic demise, he shows how the official culture of the 1930s can be seen as a perverted realization of modernism's unrealizable project. An insightful and challenging interpretation of the era, *Automatic for the Masses* will be required reading for those interested in understanding early Soviet culture.
