



The Chaplin Machine: Slapstick, Fordism and the International Communist Avant-Garde

By Hatherley, Owen

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Fordism and the communist Avant-Garde | Find, read and cite all the research you need on ResearchGate. This article outlines the connections between Chaplin's performing body, his comic style and its interrelationship with the forces of modernity. It argues for a need to recover Chaplin, not as an enshrined genius, but in his original energy, as a controversial modern artist whose art not only delighted and entertained, but also helped transform the world he was born into. Chaplin's work offered something new; he laughed the world into a new physical realm, exploring the ambiguities – indeed the comedy – of the body of modernity. View. Show abstract. Recommended publications. Article. The self- In *The Chaplin Machine*, Owen Hatherley unearths the hidden history of Soviet film, art, and architecture. Turning upside down the common view that the communist avant-garde was austere and humorless, he reveals an unexpected comedic streak that found its inspiration in the slapstick of the American performers Charlie Chaplin and Buster Keaton. What did it mean for socialists to combine the ideas of Chaplin and Ford? Were their experiments indicative of a new future conception of work and leisure? And to what degree was this emphasis on comedy a precursor to the strangely festive despotism of S The Chaplin machine: slapstick, Fordism and the communist avant-garde. Anthony Anemone. Published: 30 August 2018. by Informa UK Limited. in *Studies in Russian and Soviet Cinema*. *Studies in Russian and Soviet Cinema* pp 1-2; doi:10.1080/17503132.2018.1511244. Publisher Website. Google Scholar. Share this article.