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Nota di contenuto	Cover -- Title page -- Copyright page -- Epigraph page -- List of Illustrations -- Acknowledgements -- Introduction: The World in a Work of Art -- Global Order, Social Order, Visual Order -- 'Globalization' and 'Globalism' in Theory and Practice -- Capitalism and Communism as (Failed) Utopian Totalities -- Ideal and Real Collectivities -- 1. Spectacle, Social Transformation and Utopian Globalist Art -- Spectacular Cold War Communisms and Capitalisms -- Alienation/Separation and State Power -- System, Totality, Representation and the 'Utopian Imaginary' -- The 'Conquest of Space', Spectacular Art and Globalist Vision -- 2. The Line of Liberation Revolutionary Rupture, Structure and Sense -- Space and Symbolism -- Beyond Order -- Collectivity and Necessity -- 3. Picasso for the Proletariat -- Commitment to the Cause, Right or Wrong -- Picasso as Screen -- Image, Persona, Mediations -- Picasso's Use and Exchange Value -- 4. Some Kind of Druid Dude -- Tatlin for the Television Generation -- The Beuysian Spectacular Persona -- The Spirit of the

Earth -- Process, Performance, Metabolic Transformation -- Political
Actions -- 5. 'Bed-in' as Gesamtkunstwerk -- Sugar, Sugar -- A
Sequestered Zone of Peace -- Just My Imagination -- A Man from
Liverpool and a Woman from Tokyo -- 6. Mother Nature on the Run --
Transmission, Replacement, Negation, Deletion -- West/East-
North/South -- Banality as Tactic -- Austerity Globalism's Body-Politic
-- 'Development' Exposed -- 7. Nomadic Globalism -- The Negation
Negated -- Art, Business, Diplomacy -- The Materials of Spectacle --
Form as Sedimented Content -- Seductive Acts of Occlusion --
Conclusion -- The Void of Possibilities -- Disappeared -- Index.

Sommario/riassunto

An innovative history and critical account mapping the ways artists and their works have engaged with, and offered commentary on, modern spectacle in both capitalist and socialist modernism over the past ninety years. Focuses on artists whose work expresses the concept of revolutionary social transformation Provides a strong historical narrative that adds structure and clarity. Features a cogent and innovative critique of contemporary art and institutions. Covers 100 years of art from Vladimir Tatlin's constructivist 'Monument to the Third International', to P
