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Sommario/riassunto

Over the last two centuries, artists, critics, philosophers and theorists have contributed significantly to such representations of "the economy" as sublime. It might even be said that much of the emergence of a distinctly "modern" art in the West is inextricably linked to the perception of art's own autonomy and, therefore, its privileged, mostly critical, gaze at the terrible mixture of wonder and horror of capitalist economic practices and institutions. The premise of this collection is that despite this perceptual sharing, "sublime economy" has yet to be investigated in a purely c
