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Sommario/riassunto	This book examines the artistic policies of the Italian Communist Party (PCI) during the early post-war years (1944-1951), after the defeat of Fascism in Europe and the outbreak of the Cold War. It brings together theoretical debates on artists' political engagement and an extensive critical apparatus, providing the reader with an historical framework for wider reflections on the relationship between art and politics. After 1944, the PCI became the biggest Communist organisation in the West, placing Italy in an ambiguous position regarding the other European countries. Nevertheless, the immedi