

## CONTENTS

Artists maneuvering in a postmodernist manner, actors treating all the world as stage, espionage agents prevailing in no-man's-land, and children playing with reality are at one in enacting their lives in the darkest of times. Unheroic, amoral, and composed, they are our last best hope.

Preface	ix
Introduction	3
1 Art in Process	13
2 Transactional Aesthetics	26
3 Strategies for Detachment	44
4 Bottoming Out	75
5 The Ungrounded Politics of Play	96
6 Outdistancing Reality	118
7 Recoiling from Irony	137
8 Play at the End	149
Postscript	178
Index	181