About the cover art  In “Violent Belongings and the Question of Empire Today,” Amy Kaplan recalls that “the word capitalism shifted after the Cold War from a subversive critical term used by socialists and Marxists to an apolitical word taken for granted” (American Quarterly 56 [2004]: 2). In 2011, artist Steve Lambert realized that having a frank “conversation about Capitalism is like walking up to a stranger and asking, ‘Can I talk to you about Jesus?’” Thus began Lambert’s national tour of Capitalism Works for Me! True/False—a large-scale sign inviting people to vote on whether capitalism worked for them. Voters are also given the opportunity to have their portrait taken and to make a short statement about why they voted the way they did. Parked in abandoned lots and in front of across the country, Lambert’s large-scale marquee-like sign raises the question and keeps score on whether capitalism is working or, in his words, “if the benefits and the costs balance themselves out in a way that says, do we want to keep this system? Or that says, do we want to change this system? Or that says, we ought to look at an alternative system.” Lambert’s installation underlines economist Richard Wolff’s observation that “we’ve been afraid to ask that question. We’ve been afraid to have public debates . . . . We can’t afford anymore to not do that” (Steve Lambert, 2011 catalog, SPACES Gallery, Cleveland, OH; Democracy Now!, 2011).

Steve Lambert lives in Beacon, NY, and works all over the world. After the 2008 US election, Lambert made international news with The New York Times Special Edition, a replica of the “paper of record” announcing the end of the wars in Iraq and Afghanistan. He has collaborated with groups including the Yes Men, Graffiti Research Lab, and Greenpeace. He is also the founder of the Center for Artistic Activism, the Anti-Advertising Agency, Add-Art (a Firefox add-on that replaces online advertising with art) and SelfControl (which blocks grownups from distracting websites, so they can get work done). His projects and artwork have won awards from Prix Ars Electronica, Rhizome/The New Museum, Creative Work Fund, Adbusters Media Foundation, California Arts Council, and others. Lambert’s work has been shown everywhere, from museums to protest marches nationally and internationally, featured in more than fourteen books, four documentary films, and is in the collections of the Sheldon Museum, Progressive Insurance Company, and Library of Congress.


