



ZONE BOOKS

2022-2023



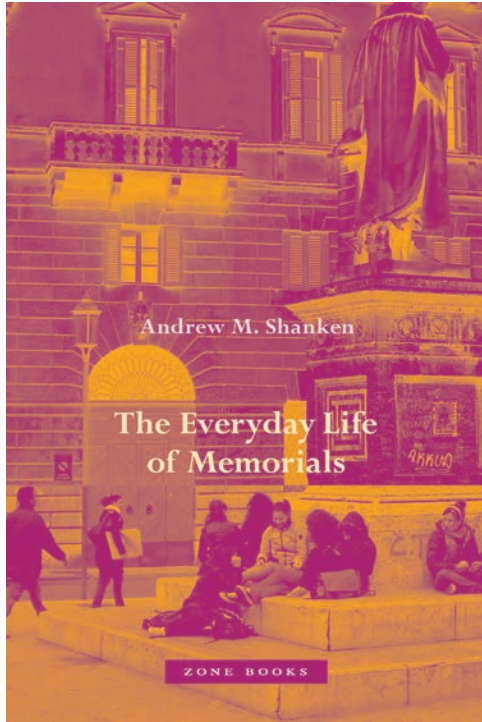
# Z O N E   B O O K S

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Andrew M. Shanken

# The Everyday Life of Memorials

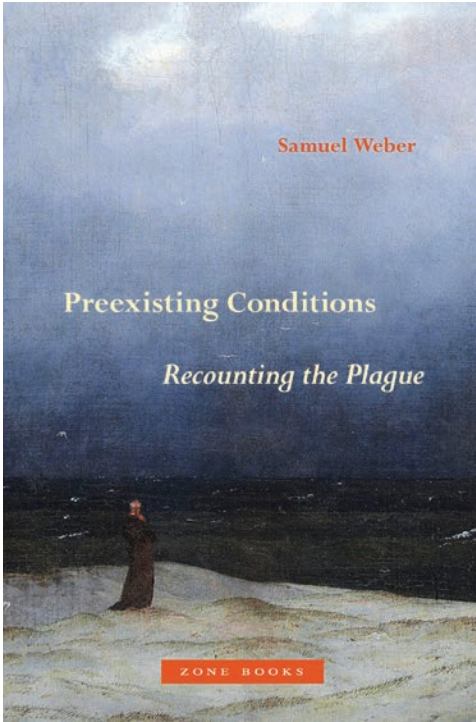
A timely study, erudite and exciting, about the ordinary — and oftentimes unseen — lives of memorials

Politics | Media Studies | Environments  
 432 pp. | 140 b&w + 8 color illus. | 6 x 9  
 978-1-942130-72-7 cloth \$35.00  
 978-1-942130-73-4 ebook \$35.00

Memorials are commonly studied as part of the commemorative infrastructure of modern society. Just as often, they are understood as sites of political contestation, where people battle over the meaning of events. But most of the time, they are neither. Instead, they take their rest as ordinary objects, part of the street furniture of urban life. Most memorials are “turned on” only on special days, such as Memorial Day, or at heated moments, as in August 2017, when the Robert E. Lee monument in Charlottesville was overtaken. The rest of the time they are turned off. This book explores memorials and their relationship to the pulses of daily life, their meaning within this quotidian context, and their place within the development of modern cities. From the introduction of modern memorials in the wake of the French Revolution through the recent destruction of Confederate monuments, memorials have oscillated between the everyday and the “not-everyday.” In fact, they have been implicated in the very structure of these categories. *The Everyday Life of Memorials* explores how memorials end up where they are, grow invisible, fight with traffic, get moved, are assembled into memorial zones, and are drawn anew into commemorations and political maelstroms that their original sponsors never could have imagined. Finally, exploring how people behave at memorials and what memorials ask of people reveals just how strange the commemorative infrastructure of modernity is.

**“This book will change how we think about monuments — whether they stupefy, enrage, or move us.” — Kirk Savage, University of Pittsburgh**

ANDREW M. SHANKEN is Professor of Architecture at the University of California, Berkeley. He is the author of, most recently, *Into the Void Pacific: Building the 1939 San Francisco World’s Fair*.



Samuel Weber

# Preexisting Conditions

## Recounting the Plague

A stunning philosophical and literary account of canonical plague tales

Philosophy

224 pages | 1 illus. | 6 x 9

978-1-942130-76-5 cloth \$29.95

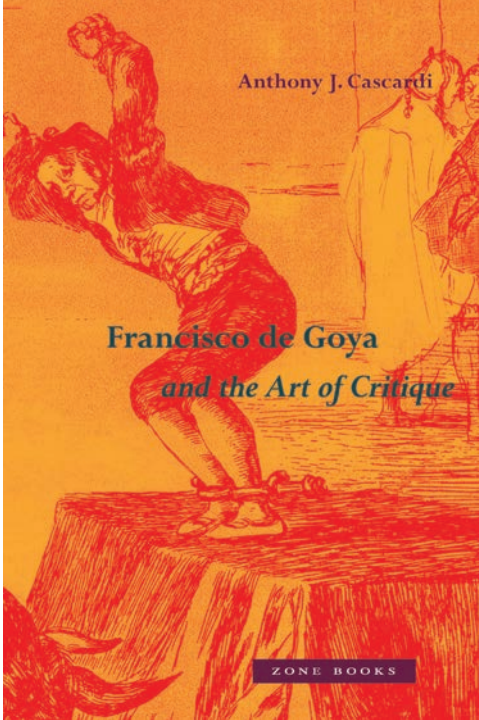
978-1-942130-77-2 ebook \$29.95

Many are the losses suffered and lives lost during the recent COVID-19 pandemic. Since 2020, writers around the globe have penned essays and books that make sense of this medical and public health catastrophe. But few have addressed a pressing question that precedes and is the foundation of their writings: How does the very act of narrating the pandemic offer strategies to confront and contend with the pandemic's present dangers? What narratives have been offered during past plague and pandemic times to ease suffering and loss and protect individuals and communities from a life lived under the most precarious of conditions? In this book, philosopher and literary and cultural critic Samuel Weber returns to past narratives of plagues and pandemics to reproduce the myriad ways individual and collective, historical and actual, intentional and unintentional forces converge to reveal how cultures and societies deal with their vulnerability and mortality. Here the "preexisting conditions" — a phrase taken from the American healthcare industry — and singular conditions of these very cultures converge and collide.

**"One of the most original, compelling, and intellectually rigorous books ever written on the plagues of history. Written in Weber's usually adept and challenging way, *Preexisting Conditions* reminds us why his is a singular voice in the best sense of the term."**

—Brad Evans, University of Bath

SAMUEL WEBER is Avalon Foundation Professor of the Humanities at Northwestern University and director of its Paris Program in Critical Theory. He is the author of twelve books, including, most recently, *Singularity*.



Anthony J. Cascardi

# Francisco de Goya and the Art of Critique

An innovative study of Goya's unprecedented elaboration of the critical function of the work of art

Art History

352 pages | 137 color illus. | 6 x 9

978-1-942130-69-7 cloth \$39.95

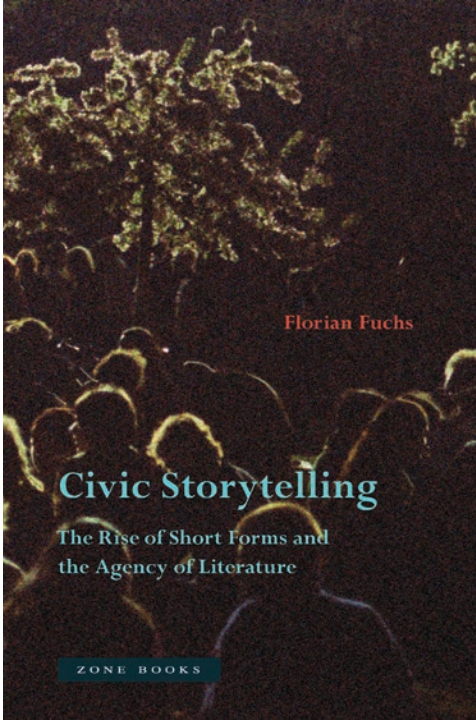
978-1-942130-70-3 ebook \$39.95

*Francisco de Goya and the Art of Critique* probes the relationship between the enormous, extraordinary, and sometimes baffling body of Goya's work and the interconnected issues of modernity, Enlightenment, and critique. Taking exception to conventional views that rely mainly on Goya's darkest images to establish his relevance for modernity, Cascardi argues that the entirety of Goya's work is engaged in a thoroughgoing critique of the modern social and historical worlds, of which it nonetheless remains an integral part. The book reckons with the apparent gulf assumed to divide the *Disasters of War* and the so-called "Black Paintings" from Goya's scenes of bourgeois life or from the well-mannered portraits of aristocrats, military men, and intellectuals. It shows how these apparent contradictions offer us a gateway into Goya's critical practice vis-à-vis a European modernity typically associated with the Enlightenment values dominant in France, England, and Germany. In *Francisco de Goya and the Art of Critique*, Cascardi shows how Goya was consistently engaged in a critical response to—and not just a representation of—the many different factors that are often invoked to explain his work, including history, politics, popular culture, religion, and the history of art itself.

**"In this deeply reflective and thorough study, Cascardi blows the lid off standard accounts of Goya's extraordinary art, demonstrating that both the 'painter of light' and the 'painter of darkness' theses fall way short of the artist's immersion in the culture of his time."**

**—Peter de Bolla, University of Cambridge**

ANTHONY J. CASCARDI is the Sidney and Margaret Ancker Distinguished Professor at the University of California, Berkeley. He is the author of numerous books including *The Consequences of Enlightenment* and *Cervantes, Literature, and the Discourse of Politics*.



Florian Fuchs

# Civic Storytelling

The Rise of Short  
Forms and the  
Agency of Literature

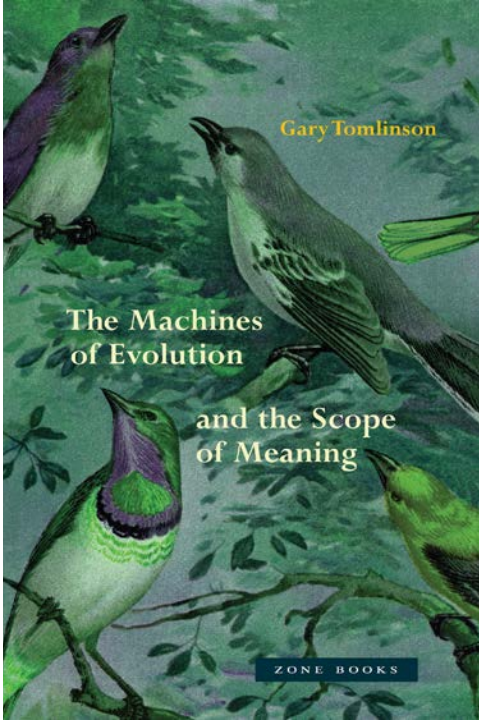
A deep history of storytelling as a civic agency, recalibrating literature's political role for the twenty-first century

Comp Lit | Cultural & Media Studies | Philosophy  
320 pages | 7 b&w illus. | 6 x 9  
978-1-942130-74-1 cloth \$29.95  
978-1-942130-75-8 ebook \$29.95

Why did short narrative forms like the novella, fable, and fairytale suddenly emerge around 1800 as genres symptomatic of literature's role in life and society? In order to explain their rapid ascent to such importance, Florian Fuchs identifies an essential role of literature, a role traditionally performed within classical civic discourse of storytelling, by looking at new or updated forms of this civic practice in modernity. Fuchs's focus in this groundbreaking book is on the fate of topical speech, on what is exchanged between participants in argument or conversation as opposed to rhetorical speech, which emanates from and ensures political authority. He shows how after the decline of the *Ars topica* in the eighteenth century, various forms of literary speech took up the role of topical speech that Aristotle had originally identified. Thus, his book outlines a genealogy of various literary short forms—from fable, fairytale, and novella to twenty-first century video storytelling—that attempted on both “high” and “low” levels of culture to exercise again the social function of topical speech. Some of the specific texts analyzed include the novellas of Theodor Storm and the novella-like *lettre de cachet*, proverbial fictions of Gustave Flaubert and Gottfried Keller, the fairytale as rediscovered by Vladimir Propp and Walter Benjamin, the epiphanies of James Joyce, and the video narratives of Hito Steyerl.

**“Civic Storytelling is a timely intervention in our age of debates about fact and fiction. Elegantly interweaving theoretical and historical reflections with close readings of a wide array of texts from the seventeenth century to the present, Fuchs offers fresh insights on small forms.”** — Eva Geulen, Leibniz-Centre for Literary and Cultural Research in Berlin

FLORIAN FUCHS is a scholar of literary epistemology and media studies. He is a post-doctoral researcher at Freie Universität Berlin and the coeditor of *History, Metaphors, Fables: A Hans Blumenberg Reader*.



Gary Tomlinson

# The Machines of Evolution and the Scope of Meaning

A groundbreaking account of the origin and place of meaning in the earthly biosphere

Science | Philosophy

336 pages | 12 b&w illus. | 6 x 9

978-1-942130-79-6 cloth \$29.95

978-1-942130-80-2 ebook \$29.95

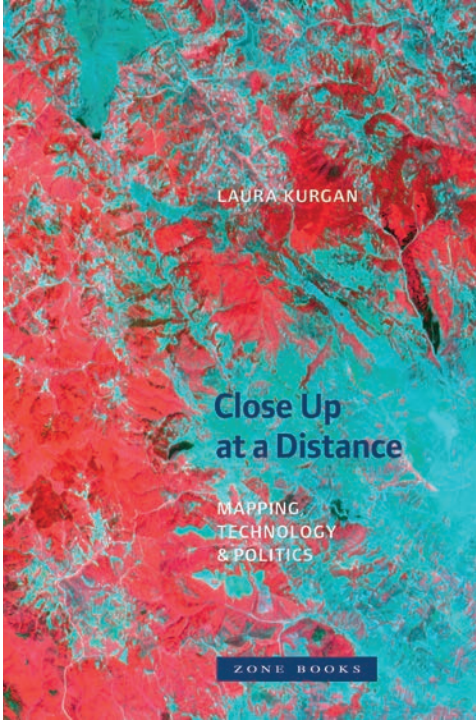
What is meaning? How does it arise? Where is it found in the world? In recent years, philosophers and scientists have answered these questions in different ways. Some see meaning as a uniquely human achievement; others extend it to trees, microbes, and even to the bonding of DNA and RNA molecules. In this groundbreaking book, Gary Tomlinson defines a middle path. Combining emergent thinking about evolution, new research on animal behaviors, and theories of information and signs, Tomlinson tracks meaning far out into the animal world. At the same time, he discerns limits to its scope and identifies innumerable life forms, including many animals and all other organisms, that make no meanings at all. *The Machines of Evolution and the Scope of Meaning* offers a reevaluation of both meaning and meaninglessness, uncovering a foundational difference in animal solutions to the hard problem of life.

**“It is rare to find a work so far reaching and fun-to-read, so synthetic and provocative, so careful in its concepts and creative in its pronouncements. Readers will be entranced by Tomlinson’s novel distinction between meaning and information.” — Paul Kockelman, Professor of Anthropology, Yale University**

GARY TOMLINSON is Sterling Professor of Music and Humanities at Yale University. He is the author of several books, including *A Million Years of Music: The Emergence of Human Modernity* (Zone Books, 2015).



NEW IN PAPERBACK



Laura Kurgan

# Close Up at a Distance

Mapping, Technology,  
and Politics

A theoretical account of digital technologies  
and the politics of map making

Media Studies | Environments

232 pages | 50 b&w + 175 color illus. | 7.5 x 9

978-1-935408-2-84 cloth \$39.95

978-1-942130-7-89 paper \$29.95

The past few decades have seen revolutionary shifts in our ability to navigate, inhabit, and define the spatial realm. The data flows that condition much of our lives now regularly include Global Positioning System (GPS) readings and satellite images of a quality once reserved for a few militaries and intelligence agencies, and powerful geographic information system (GIS) software is now commonplace. These new technologies have raised fundamental questions about the intersection between physical space and its representation, virtual space and its realization. *Close Up at a Distance* offers a theoretical account of these new digital technologies of location and a series of practical experiments in making maps and images with spatial data. Neither simply useful tools nor objects of wonder or anxiety, the technologies of GPS, GIS, and satellite imagery become, in this book, the subject and the medium of a critical exploration. Kurgan records situations of intense conflict and struggle, on the one hand, and fundamental transformations in our ways of seeing and of experiencing space, on the other. At the intersection of art, architecture, activism, and geography, she maps and theorizes mass graves, incarceration patterns, disappearing forests, and currency flows in a series of cases that range from Kuwait to Kosovo, New York to Indonesia.

**“This book brilliantly theorizes and demonstrates the democratic importance of technological literacy.”** —Rosalyn Deutsche, author of *Hiroshima after Iraq: Three Studies in Art and War*

LAURA KURGAN is Professor of Architecture at the Graduate School of Architecture Planning and Preservation at Columbia University, where she directs the Center for Spatial Research (CSR) and the Visual Studies curriculum.



Caroline Walker Bynum

# Dissimilar Similitudes

## Devotional Objects in Late Medieval Europe

A mesmerizing account of how medieval European Christians envisioned the paradoxical nature of holy objects

History

352 pp. | 97 illus. | 6 x 9

978-1-942130-37-6 cloth \$35.00

978-1-942130-71-0 paper \$25.00

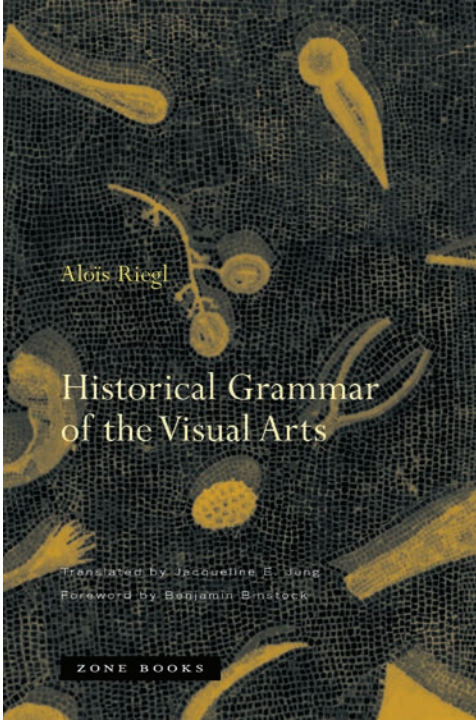
978-1-942130-38-3 ebook \$25.00

Between the twelfth and the sixteenth centuries, European Christians worshipped with a surprising plethora of things: not only prayer books, statues, and paintings, but also pieces of stone and earth thought to be infused with sacred power; dolls that represented Jesus and Mary; even bits of consecrated bread and wine understood as miraculously preserved flesh and blood. Theologians and ordinary worshippers alike explained, utilized, justified, and warned against objects which might, at the same time, testify to violent anti-Semitism and to the glorious promise of heaven. The proliferation and the reaction to such holy objects form a crucial, yet often overlooked and misunderstood, background to the European movements we know today as the Protestant and Catholic “reformations.”

In a set of independent but interrelated essays, Caroline Walker Bynum considers examples of such holy things—beds for the baby Jesus, headdresses of medieval nuns, and linen strings that pilgrims returning from the Holy Land had cut to the measure of Christ’s footprints. Continuing and expanding on her work on the history of materiality, she proposes that contemporary students of religion, art, and culture should avoid comparing things that merely “look alike.” Instead, they should embrace a cross-cultural comparison of objects which worshippers and theorists alike identify as the locus of the “other” that gives religion its enduring power.

***“Dissimilar Similitudes glides through history and iconography, revisiting the assumptions of scholars and decoding the intricate meanings of holy objects.” — Rachel Jagareski, Foreword Reviews***

CAROLINE WALKER BYNUM is professor emerita of Medieval European History at the Institute for Advanced Study, and University Professor emerita at Columbia University.



**Alois Riegl**

TRANSLATED BY JACQUELINE E. JUNG

# Historical Grammar of the Visual Arts

The first English translation of one of the earliest and most brilliant art-historical surveys, from one of the greatest modern art historians

Art History

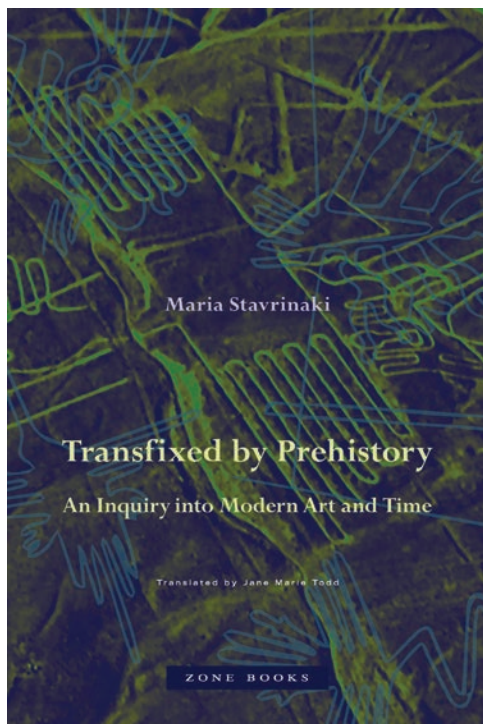
496 pp. | 30 illus. | 6 x 9

978-1-890951-46-7 paper \$29.95

Alois Riegl (1858–1905) was one of the greatest modern art historians. The most important member of the so-called “Vienna School,” Riegl developed a highly refined technique of visual or formal analysis, as opposed to the iconological method with its emphasis on decoding motifs through recourse to texts. Riegl also pioneered understanding of the changing role of the viewer, the significance of non-high art objects or what would now be called visual or material culture, and theories of art and art history, including his much-debated neologism *Kunstwollen* (the will of art). At last, his *Historical Grammar of the Visual Arts*, which brings together the diverse threads of his thought, is available to an English-language audience, in a superlative translation by Jacqueline E. Jung. In one of the earliest and perhaps the most brilliant of all art historical “surveys,” Riegl addresses the different visual arts within a sweeping conception of the history of culture. His account derives from Hegelian models but decisively opens onto alternative pathways that continue to complicate attempts to reduce art merely to the artist’s intentions or its social and historical functions.

**“Riegl’s acute, holistic definition of art’s formal properties, his trenchant analysis of artworks’ visual syntax, and his profound comprehension of the visual character of artistic thought remain as timely as ever.” —Richard Brilliant, Columbia University**

The major works of ALOIS RIEGL previously translated into English include *Problems of Style: Foundations for a History of Ornament*, *Late Roman Art Industry*, and *The Group Portraiture of Holland*.



**Maria Stavrinaki**

TRANSLATED BY JANE MARIE TODD

# Transfixed by Prehistory

**An Inquiry into  
Modern Art and Time**

An examination of how modern art was impacted  
by the concept of prehistory and the prehistoric

Art History

440 pp. | 78 illus. | 6 x 9

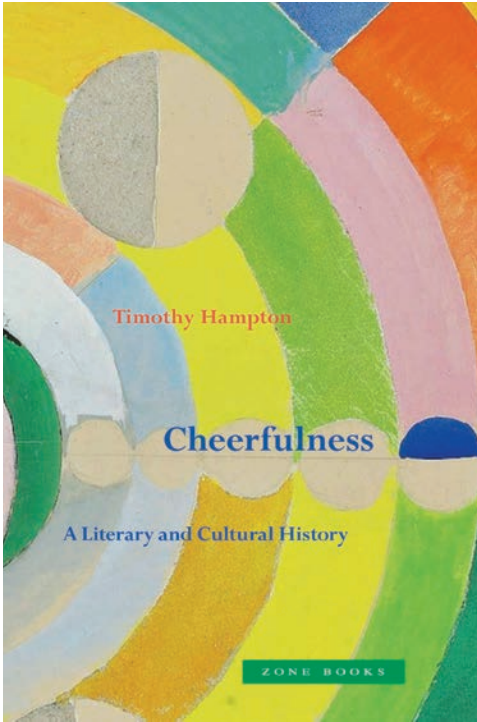
978-1-942130-65-9 cloth \$35.00

978-1-942130-66-6 ebook \$35.00

Prehistory is an invention of the late nineteenth century. In that moment of technological progress and acceleration of production and circulation, three major Western narratives about time took shape. One after another, these new fields of inquiry delved into the obscure immensity of the past: first, to reckon the age of the Earth; second, to find the point of emergence of human beings; and third, to ponder the age of art. Maria Stavrinaki's *Transfixed by Prehistory* considers the inseparability of these accounts of temporality from the disruptive forces of modernity. She asks what a history of modernity and its art would look like if considered through these three at once consecutive and interwoven inventions of the *longue durée*. This book attempts to articulate such a history, which turns out to be more complex than an inevitable march of progress leading up to the Anthropocene. Rather, it is a history of stupor, defamiliarization, regressive acceleration, and incessant invention, since the “new” was also found in the deep sediments of the Earth. Composed of as much speed as slowness, as much change as deep time, as much confidence as skepticism and doubt, modernity is a complex phenomenon that needs to be reconsidered. This groundbreaking book focuses on this intrinsic tension through major artistic practices, philosophical discourses, and the human sciences.

**“Stavrinaki mobilizes an unlikely group of artifacts to explore the core hermeneutic questions of an Anthropocene epoch in which the symbolic and the geological have become intertwined, if not indistinguishable . . . a stunning reconceptualization of the relationship between time and technology in industrial capitalism.” —Devin Fore, Princeton University**

MARIA STAVRINAKI teaches art history and theory at the Université Paris I Panthéon-Sorbonne. She is the author, most recently, of *Dada Presentism: An Essay on Art and History* and *Contraindre à la liberté: Carl Einstein, les avant-gardes, l'histoire*.



Timothy Hampton

# Cheerfulness

A Literary and  
Cultural History

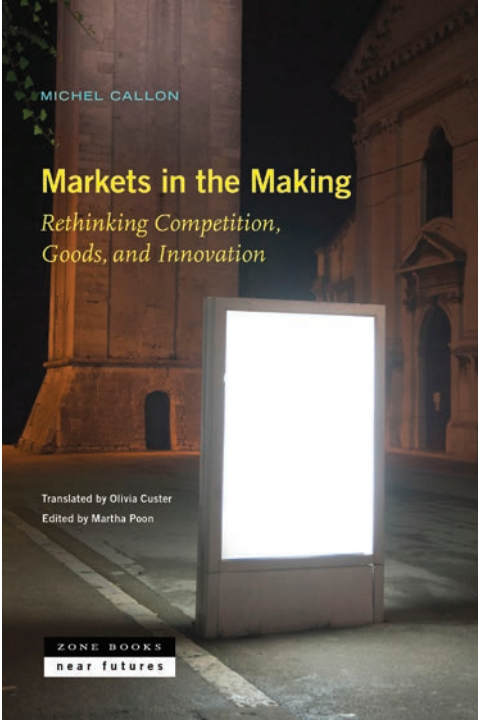
A timely story of a forgotten emotion

Cultural Studies | Literary History  
272 pp. | 6 x 9  
978-1-942130-60-4 cloth \$29.00  
978-1-942130-62-8 ebook \$29.00

*Cheerfulness: A Literary and Cultural History* tells a new story about the cultural imagination of the West wherein cheerfulness—a momentary uptick in emotional energy, a temporary lightening of spirit—functions as a crucial theme in literary, philosophical, and artistic creations from early modern to contemporary times. In dazzling interpretations of Shakespeare and Montaigne, Hume, Austen and Emerson, Dickens, Nietzsche, and Louis Armstrong, Hampton explores the philosophical construal of cheerfulness—as a theme in Protestant theology, a focus of medical writing, a topic in Enlightenment psychology, and a category of modern aesthetics. In a conclusion on cheerfulness in pandemic days, Hampton stresses the importance of lightness of mind under the pressure of catastrophe. A history of the emotional life of European and American cultures, a breathtaking exploration of the intersections of culture, literature, and psychology, *Cheerfulness* challenges the dominant narrative of Western aesthetics as a story of melancholy, mourning, tragedy, and trauma. Hampton captures the many appearances of this fleeting and powerfully transformative emotion whose historical and literary trajectory has never before been systematically traced.

**“This is a great book for our time: a moment when our own sense of good cheer has been challenged by political and social upheaval, threats to public health, and cracks in the melting pot of modern society that have raised questions about long-standing liberal values and ideals. A brilliant wide-ranging, lucidly written book.” —Seth Lerer, University of California at San Diego**

TIMOTHY HAMPTON is Aldo Scaglione and Marie M. Burns Distinguished Professor of Comparative Literature and French and Director of the Doreen B. Townsend Center for the Humanities at the University of California at Berkeley. He is the author, most recently, of *Fictions of Embassy: Literature and Diplomacy in Early Modern Europe* and *Bob Dylan: How the Songs Work*.



**Michel Callon**

TRANSLATED BY OLIVIA CUSTER

EDITED BY MARTHA POON

A NEAR FUTURES TITLE

# Markets in the Making

## Rethinking Competition, Goods, and Innovation

**A rigorously researched but counterintuitive model  
of how everyday market activity gets produced**

Economics | Political Science

512 pp. | 6 x 8

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978-1-942130-58-1 ebook \$30.00

If you're convinced you know what a market is, think again. In his long-awaited study, French sociologist and engineer Michel Callon takes us to the heart of markets, to the unsung processes that allow innovations to become robust products and services. *Markets in the Making* begins with the observation that stable commercial transactions are more enigmatic, more elusive, and more involved than previously described by economic theory. Slicing through blunt theories of supply and demand, Callon presents a rigorously researched but counterintuitive model of market activity that emphasizes what people designing products or launching startups soon discover—the inherent difficulties of connecting individuals to things. Callon's model is founded upon the notion of “singularization,” the premise that goods and services must adapt and be adapted to the local milieu of every individual whose life they enter. Person by person, thing by thing, Callon demonstrates that for ordinary economic transactions to emerge en masse, singular connections must be made. Pushing us to see markets as more than abstract interfaces where pools of anonymous buyers and sellers meet, Callon draws our attention to the exhaustively creative practices that market professionals continuously devise to entangle people and things.

**“In a book that will fascinate economists as well as sociologists, [Callon] introduces us to a new vocabulary to help us think about markets.” — Alvin Roth, Nobel Prize-winning Economist**

MICHEL CALLON is a French sociologist and engineer. He is Professor Emeritus at the École des Mines in Paris where he is a member of the Centre de Sociologie de l'Innovation.



Quinn Slobodian  
Dieter Plehwe

A NEAR FUTURES TITLE

# Market Civilizations

Neoliberals East and South

A deep investigation of neoliberalism's  
proselytizers in Eastern Europe and  
the Global South

Political Science | Philosophy

368 pp. | 6 x 8

978-1-942130-67-3 cloth \$28.00

978-1-942130-68-0 ebook \$28.00

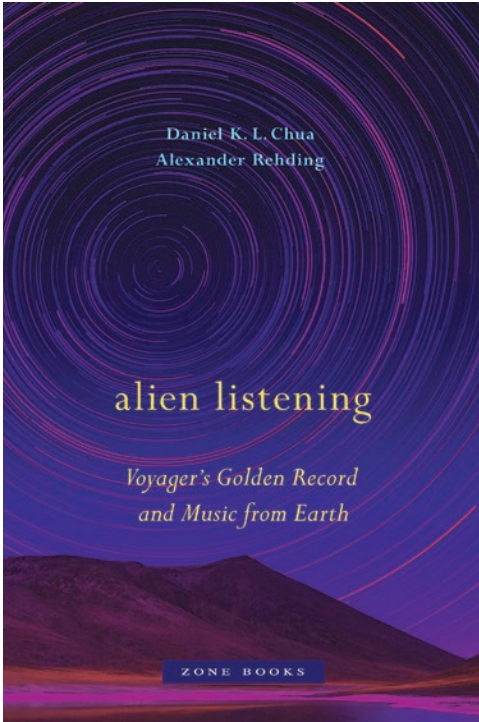
Where does free market ideology come from? Recent work on the neoliberal intellectual movement around the Mont Pelerin Society has allowed for closer study of the relationship between ideas, interests, and institutions. Yet even as this literature brought neoliberalism down to earth, it tended to reproduce a perspective that saw the world from Europe and the U.S. outward. With the notable exception of Augusto Pinochet's Chile, long seen as a laboratory of neoliberalism, the new literature followed a story of diffusion as ideas migrated from the center to the periphery. The vast literature on neoliberalism remains dominated by histories of ideas beginning in the Global North and diffusing outward. Even in the most innovative work, the cast of characters remains surprisingly limited, clustering around famous intellectuals like Milton Friedman and Friedrich Hayek.

*Market Civilizations* redresses this glaring absence by introducing a range of characters and voices active in the transnational neoliberal movement from the Global South and Eastern Europe. Seeing neoliberalism from beyond the industrial core helps us understand what made radical capitalism attractive to diverse populations and how their often disruptive policy ideas “went local.”

**“A study of ‘global knowledge’ at its best, and a model for emulation. A brilliant must-read collection.” — Inderjeet Parmar, University of London**

QUINN SLOBODIAN is Marion Butler MacLean Associate Professor of the History of Ideas at Wellesley College.

DIETER PLEHWE is senior fellow at the Berlin Social Science Center (WZB) and private lecturer of Political Science at University of Kassel.



Daniel K. L. Chua  
Alexander Rehding

# Alien Listening

## Voyager's Golden Record and Music from Earth

An examination of NASA's Golden Record that offers new theories on how music can be analyzed and listened to—by aliens and humans alike

Music & Sound Studies  
272 pp. | 51 illus. | 6 x 9  
978-1-942130-53-6 cloth \$32.00  
978-1-942130-54-3 ebook \$32.00

In 1977 NASA shot a mixtape into outer space. The Golden Record aboard the Voyager spacecraft contained world music and sounds of Earth to represent humanity to any extra-terrestrial civilizations. To date, the Golden Record is the only human-made object to have left the solar system. *Alien Listening* asks the big questions that the Golden Record raises: Can music live up to its reputation as the universal language in communications with the unknown? How do we fit all of human culture into a time capsule that will barrel through space for tens of thousands of years? And last but not least: Do aliens have ears?

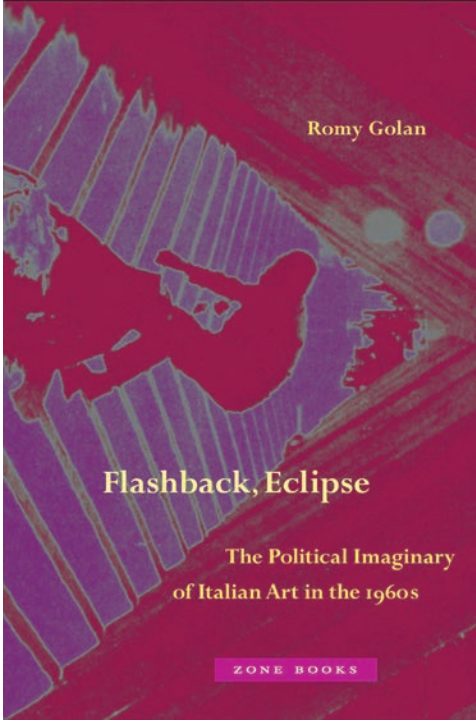
The stakes could hardly be greater. Around the extreme scenario of the Golden Record, Chua and Rehding develop a thought-provoking, philosophically heterodox, and often humorous Intergalactic Music Theory of Everything, a string theory of communication, an object-oriented ontology of sound, and a Penelopean model woven together from strands of music and media theory. The significance of this exomusicology, like that of the Golden Record, ultimately takes us back to Earth and its denizens. By confronting the vast temporal and spatial distances the Golden Record traverses, the authors take listeners out of their comfort zone and offer new perspectives in which music can be analyzed, listened to, and thought about—by aliens and humans alike.

**"This book made me laugh out loud, and then reflect on my own place in the galaxy."  
—Nina Eidsheim, University of California at Los Angeles**

DANIEL K. L. CHUA is Mr. and Mrs. Hung Hing-Ying Professor in the Arts and Chair Professor of Music at the University of Hong Kong.

ALEXANDER REHDING is Fanny Peabody Professor of Music at Harvard University.





Romy Golan

# Flashback, Eclipse

The Political Imaginary  
of Italian Art in the 1960s

A provocative exploration of the intersection  
of art, politics, and history in 1960s Italy

Art History

312 pp. | 8 color + 136 b&w illus. | 6 x 9

978-1-942130-50-5 cloth \$35.00

978-1-942130-51-2 ebook \$35.00

*Flashback, Eclipse* is a groundbreaking study of 1960s Italian art and its troubled but also resourceful relation to the history and politics of the first part of the twentieth century and the aftermath of World War II. Most analyses have treated the 1960s in Italy as the decade of “presentism” par excellence, a political decade but one liberated from history. Romy Golan, however, makes the counterargument that 1960s Italian artists did not forget Italian and European history but rather reimagined it in oblique form. Her book identifies and explores this imaginary through two forms of nonlinear and decidedly nonpresentist forms of temporality – the flashback and the eclipse. In view of the photographic and filmic nature of these two concepts, the book’s analysis is largely mediated by black-and-white images culled from art, design, and architecture magazines, photo books, film stills, and exhibition documentation. The book begins in Turin with Michelangelo Pistoletto’s *Mirror Paintings*; moves on to *Campo urbano*, a one-day event in the city of Como; and ends with the *Vitalità del Negativo* exhibition in Rome.

“This masterful book reveals the richness and complexity of a polycentric, dispersed, even anarchic art scene that no institution was powerful enough to unify, label, and export.”

—Patricia Falguières, *École des Hautes Études en Sciences Sociales*

ROMY GOLAN is Professor of Art History at The Graduate Center, City University of New York. She is the author of *Modernity and Nostalgia: Art and Politics in France Between the Wars* and *Muralnomad: The Paradox of Wall Painting, Europe 1927–1957*.

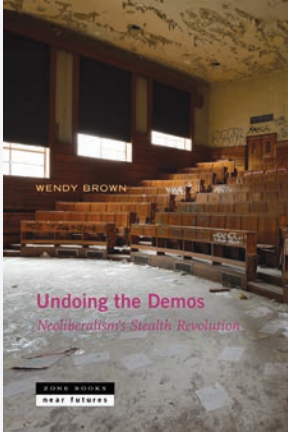


ZONE BOOKS

near futures

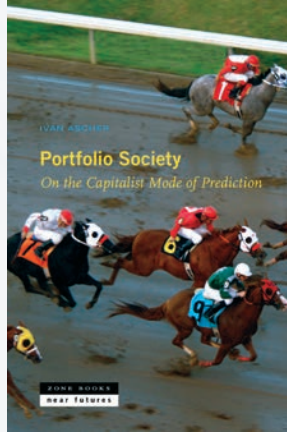
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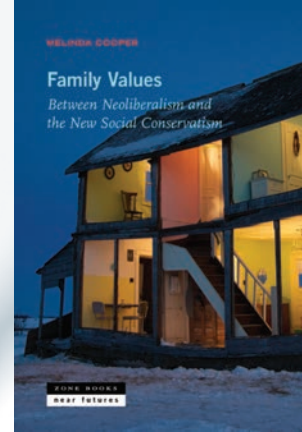
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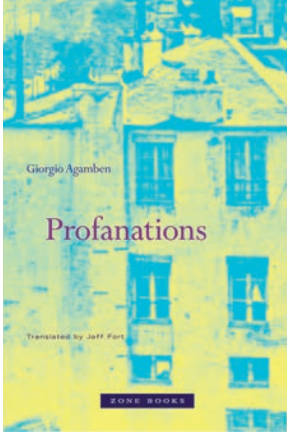
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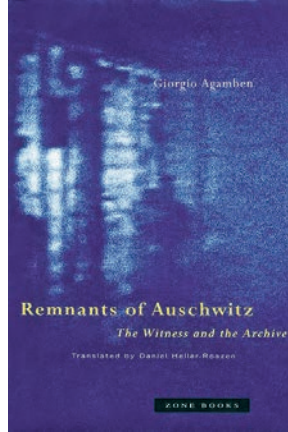
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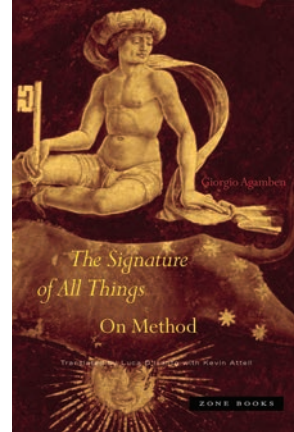
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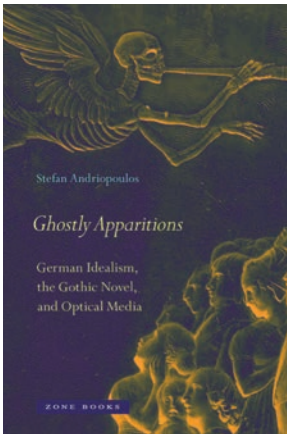
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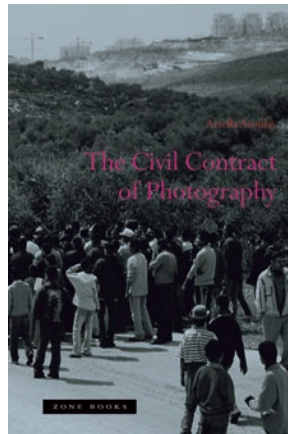
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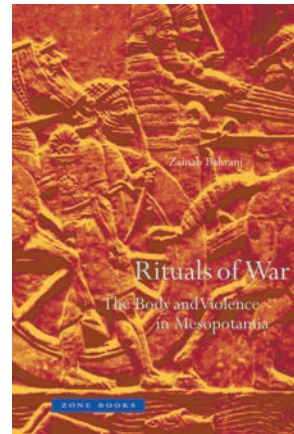
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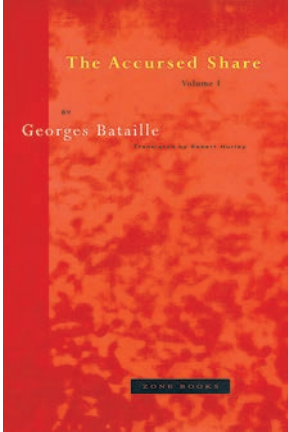
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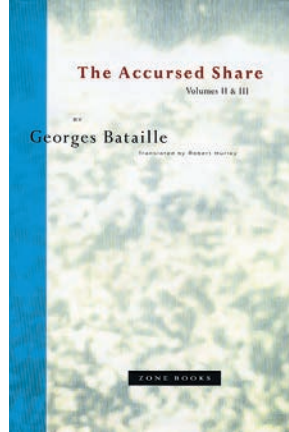
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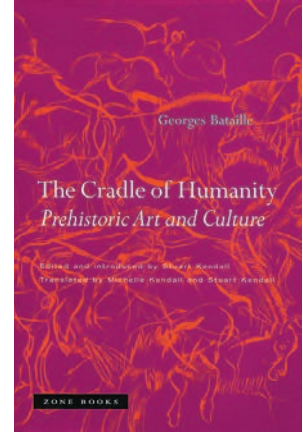
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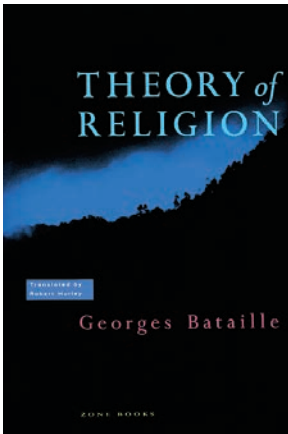
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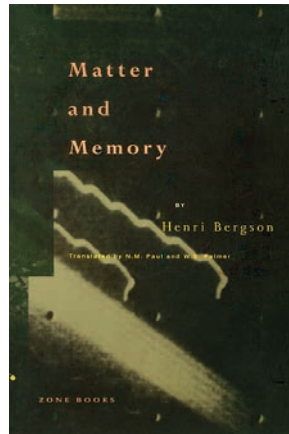
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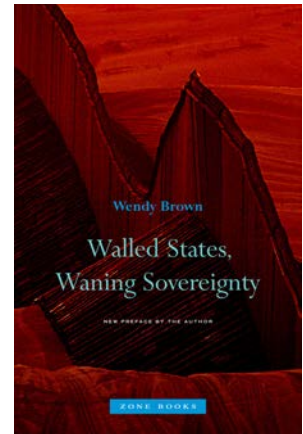
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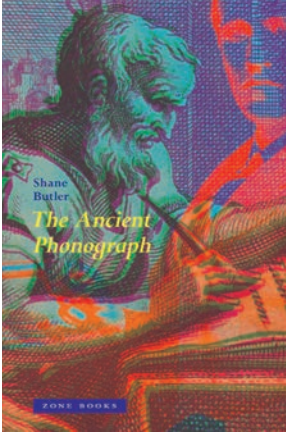
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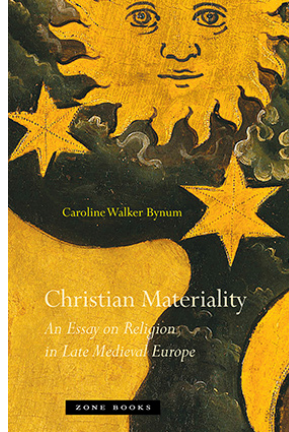
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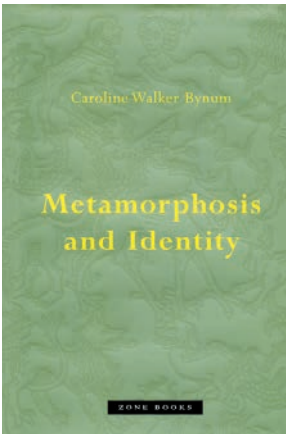
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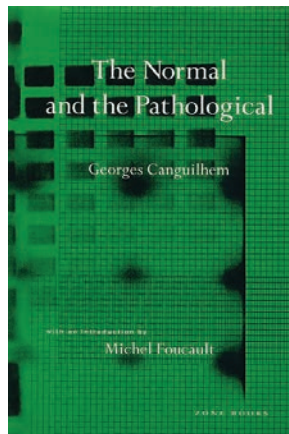
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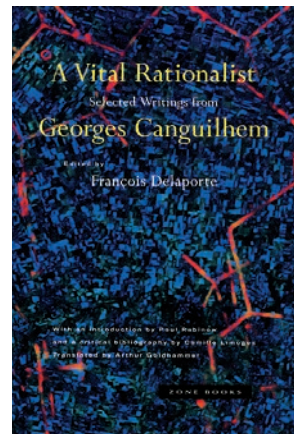
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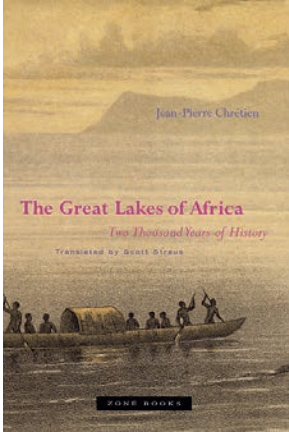
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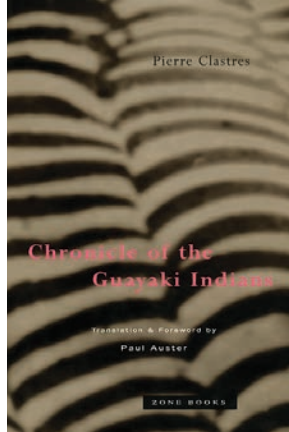
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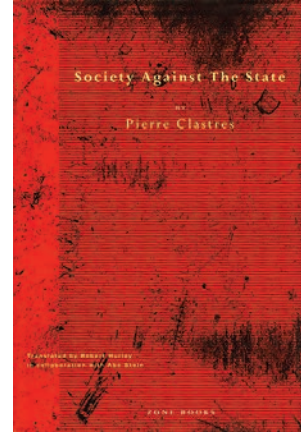
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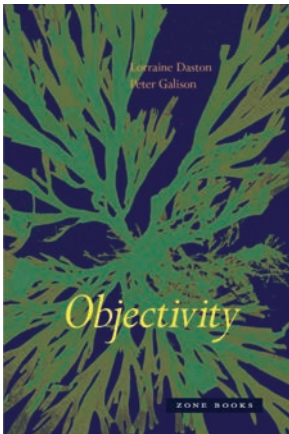
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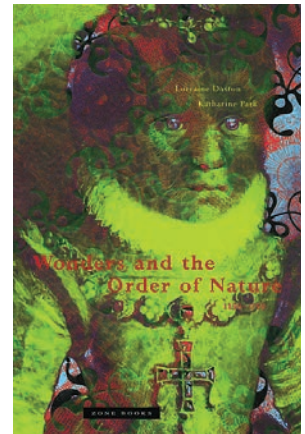
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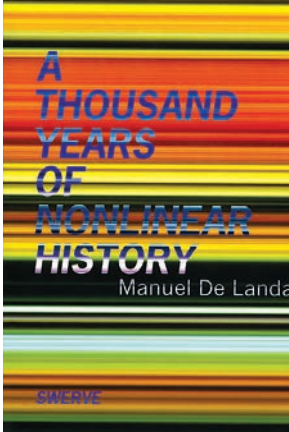
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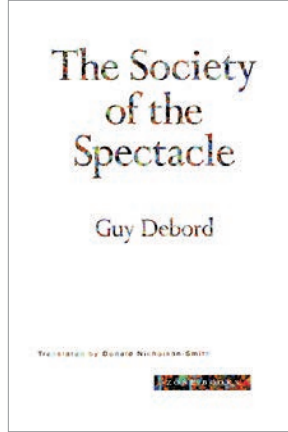
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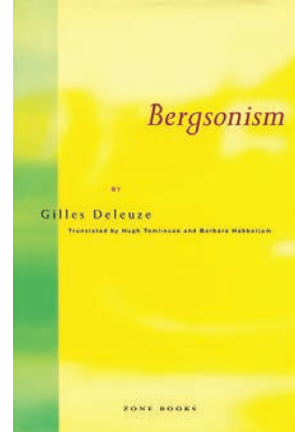
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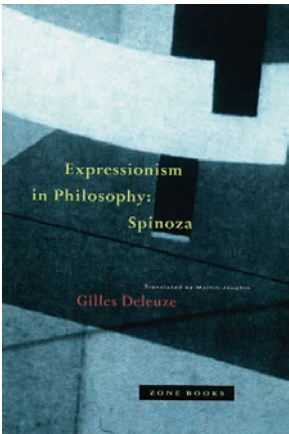
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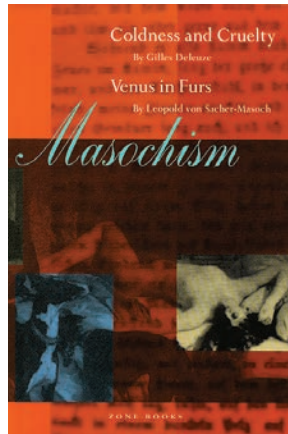
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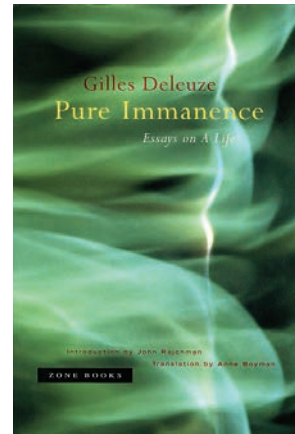
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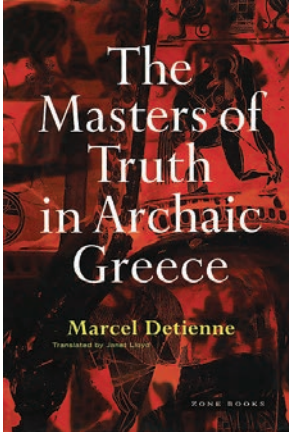
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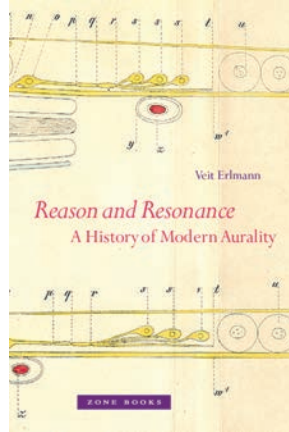
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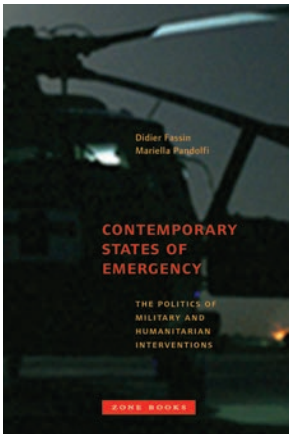
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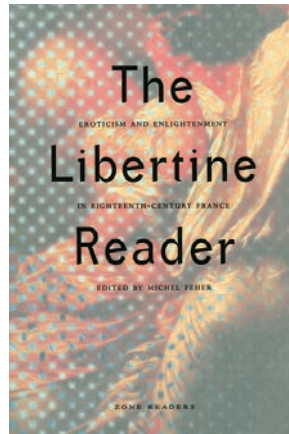
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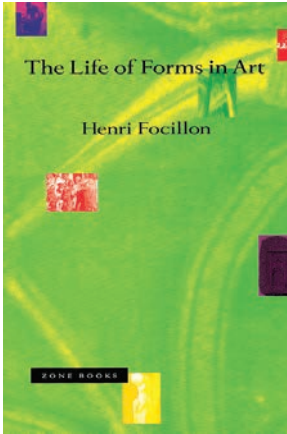
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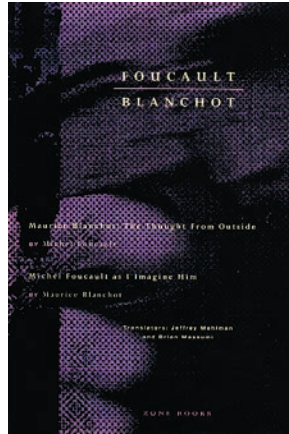
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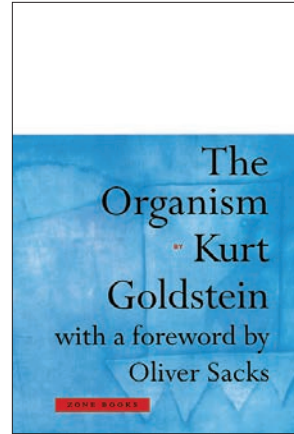
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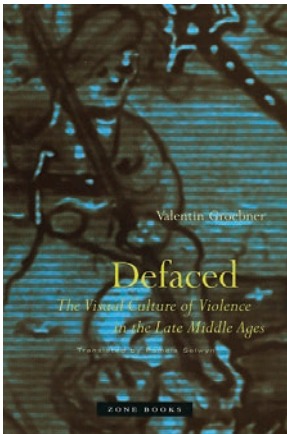
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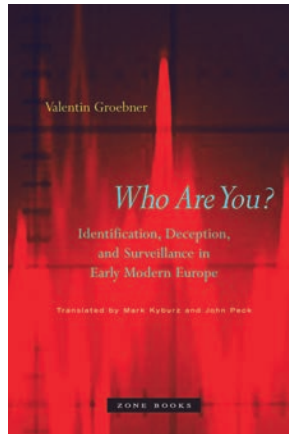
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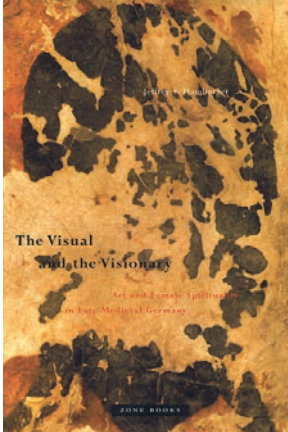
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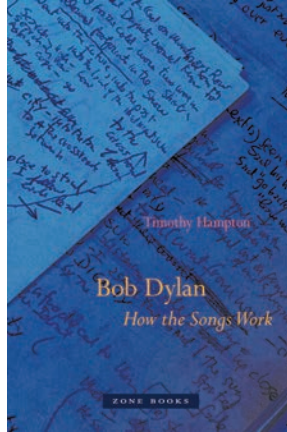
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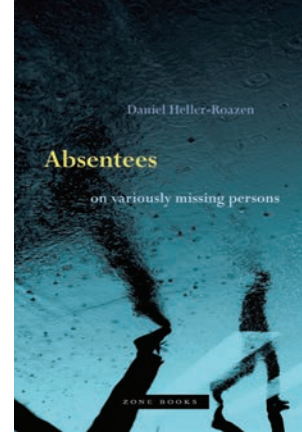
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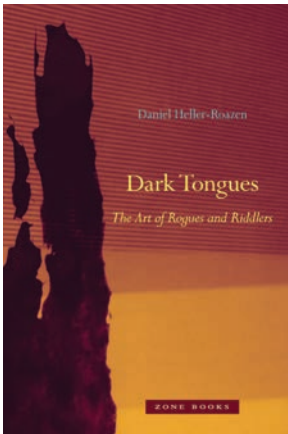
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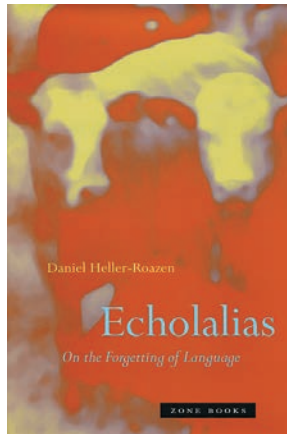
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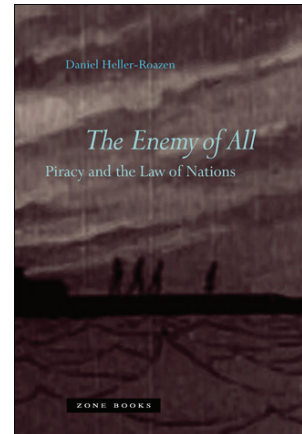
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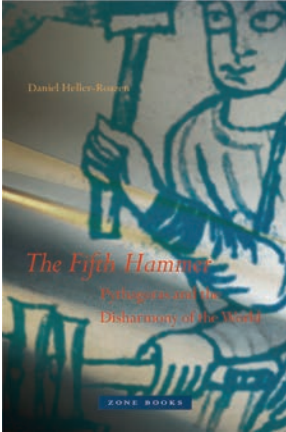
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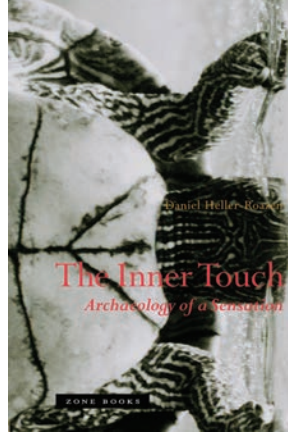
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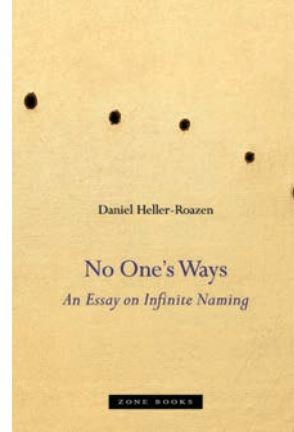
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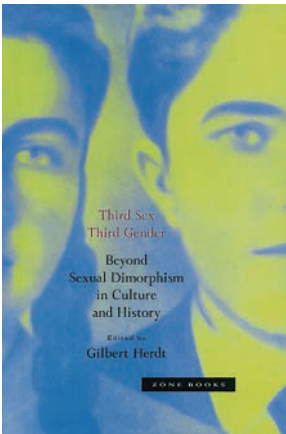
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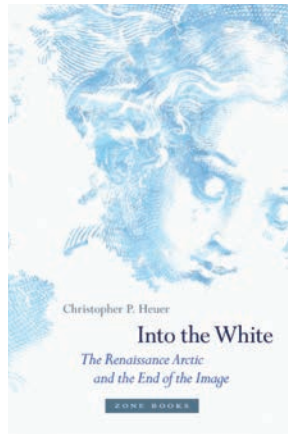
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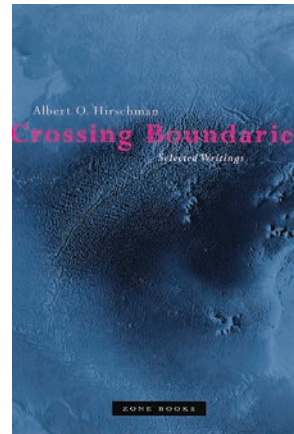
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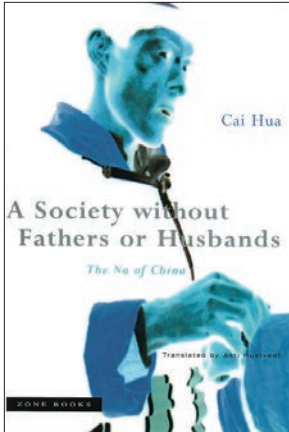
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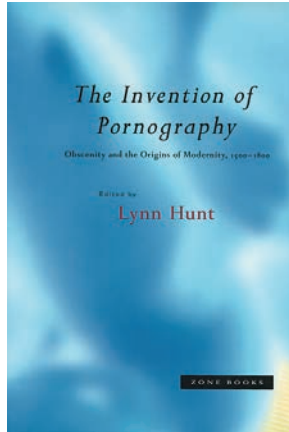


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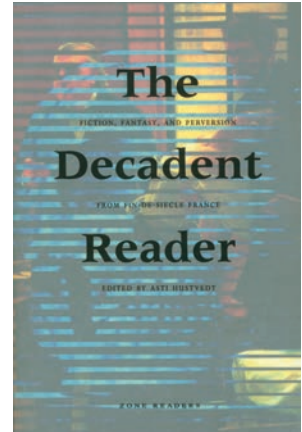
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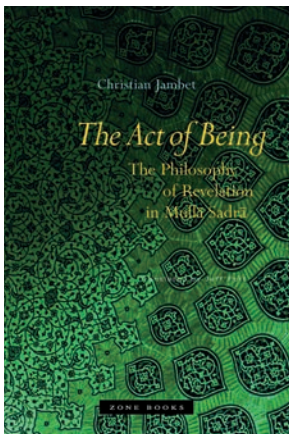
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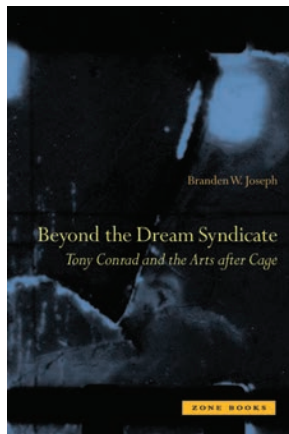
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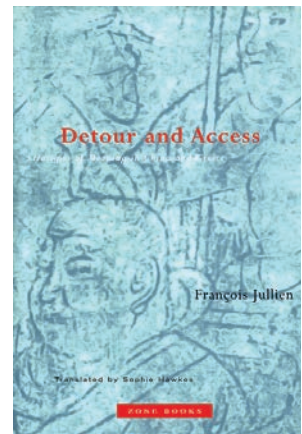
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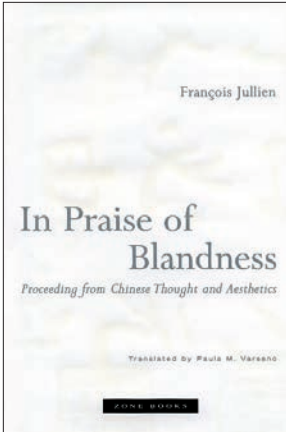
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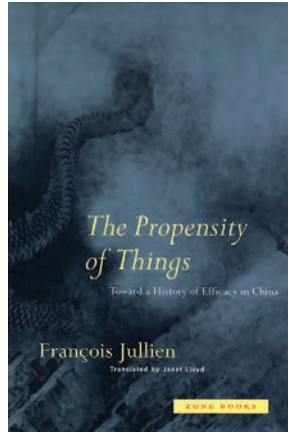


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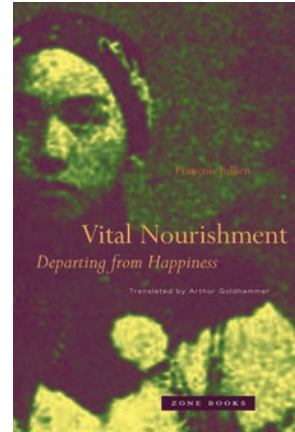
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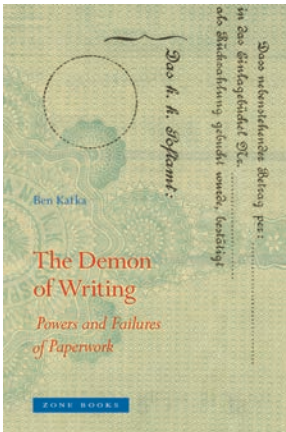
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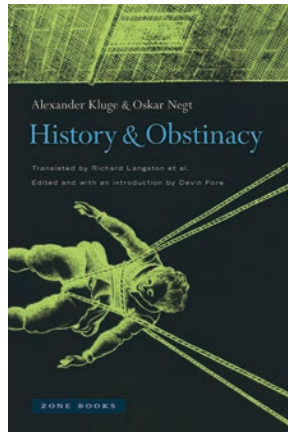
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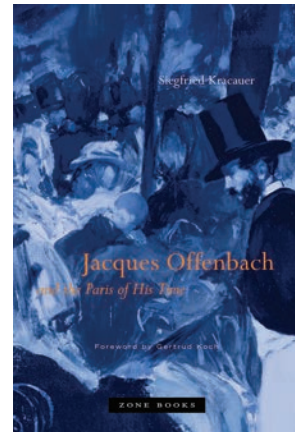
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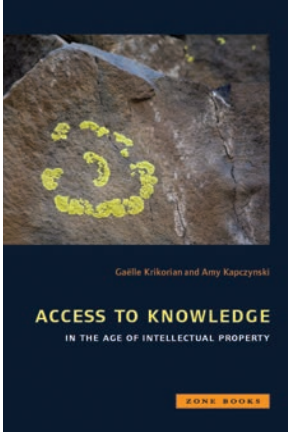
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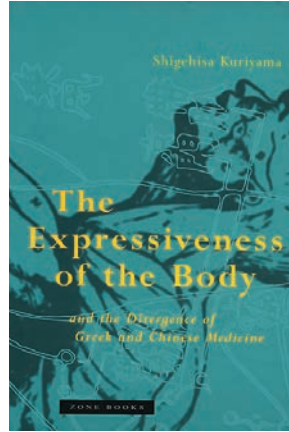
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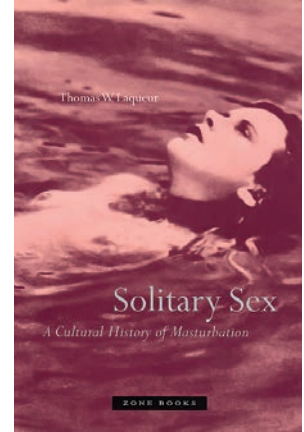
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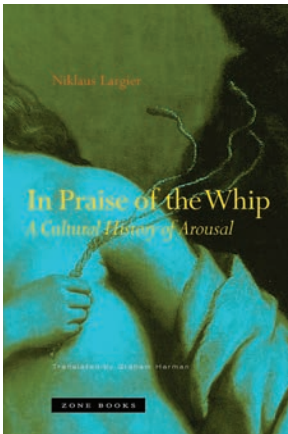
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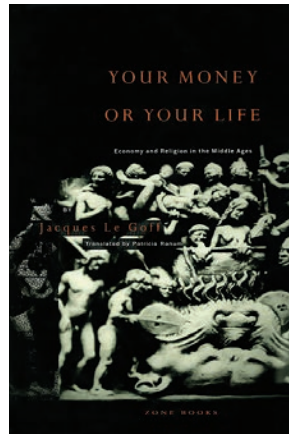
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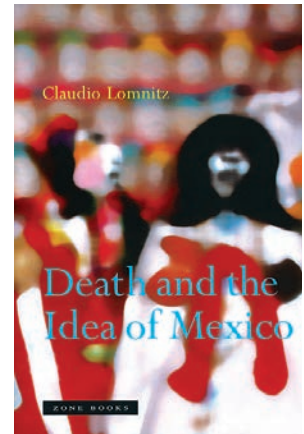
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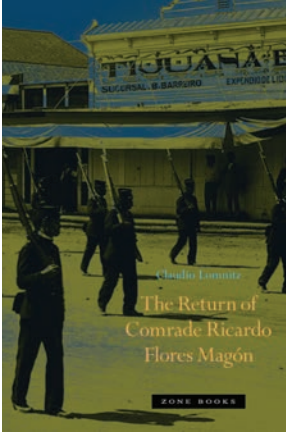
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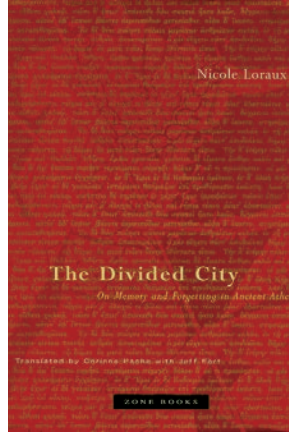
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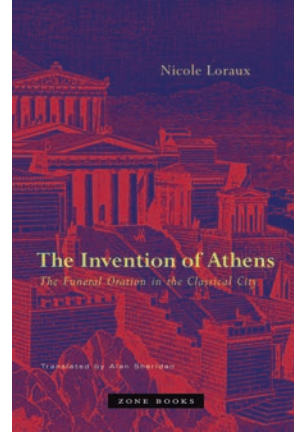
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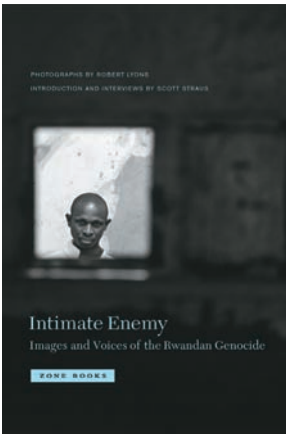
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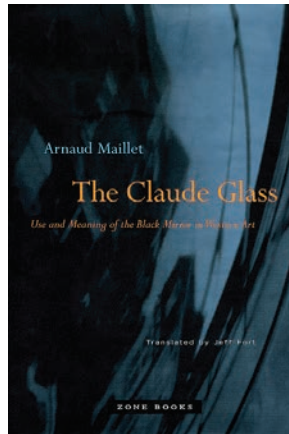
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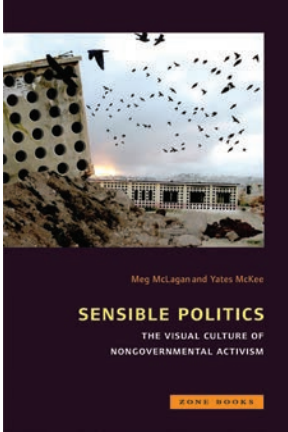
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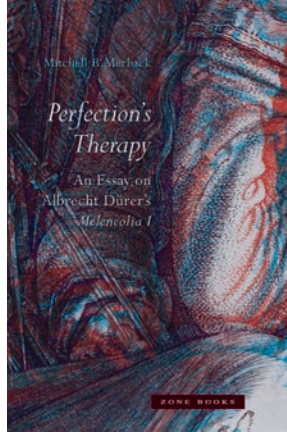
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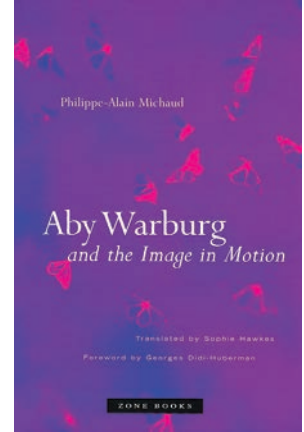
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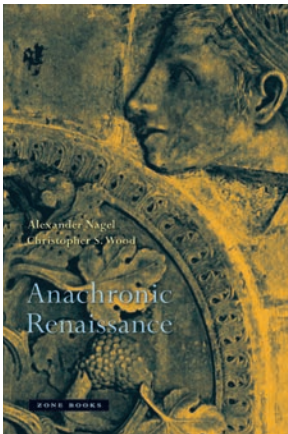
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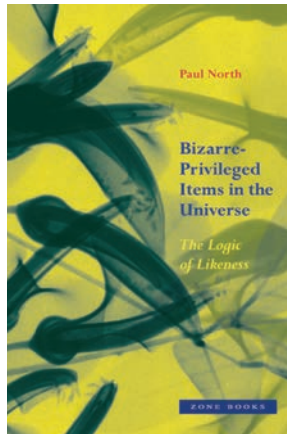
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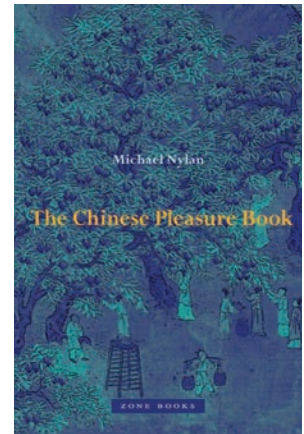
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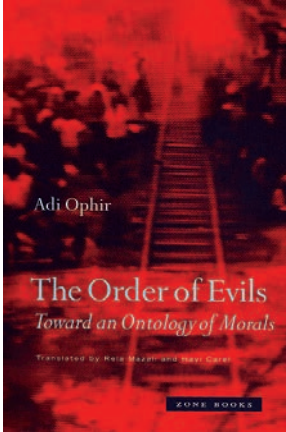
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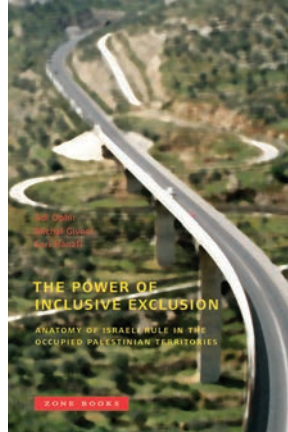
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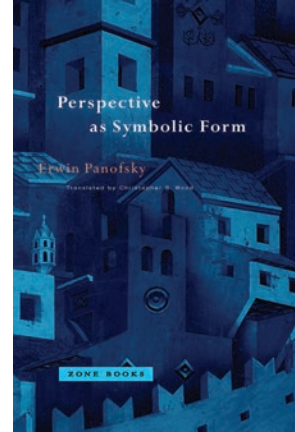
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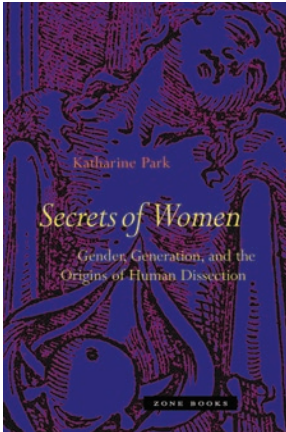
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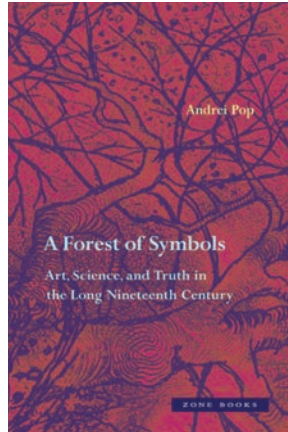
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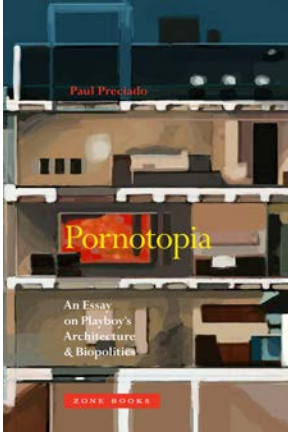
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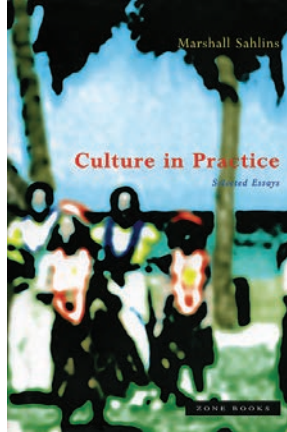
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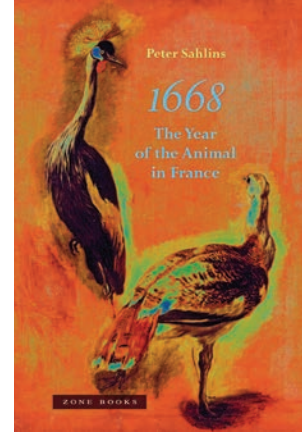
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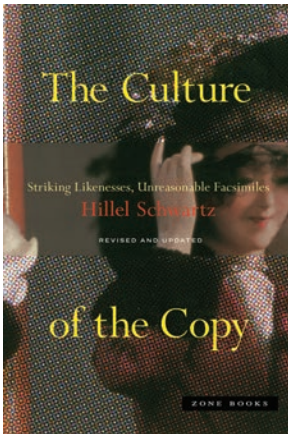
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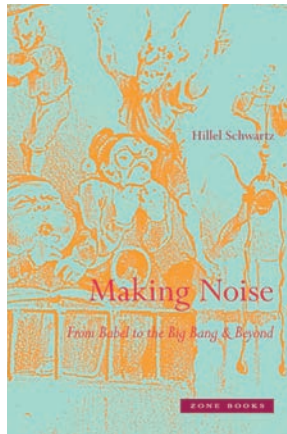
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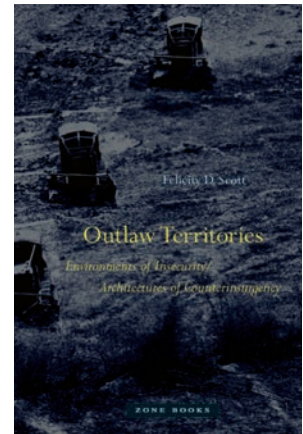
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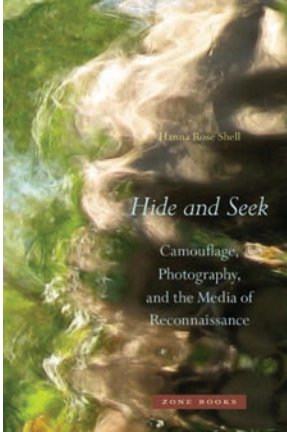
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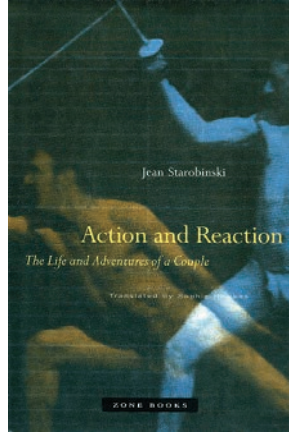
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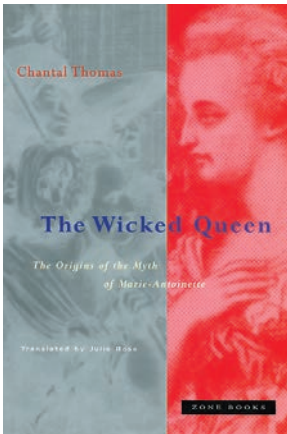
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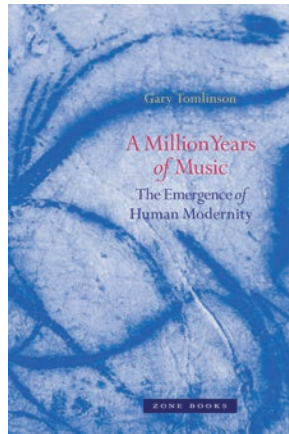
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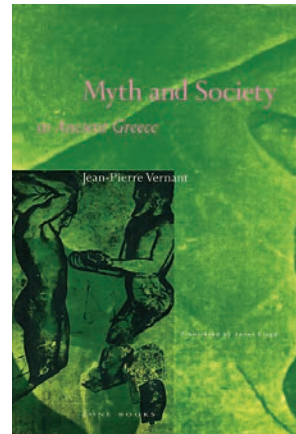
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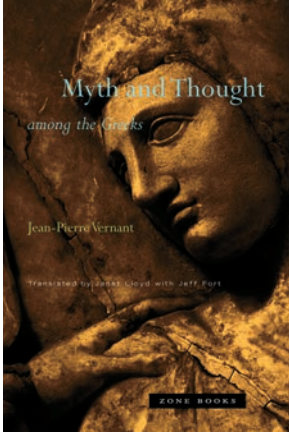
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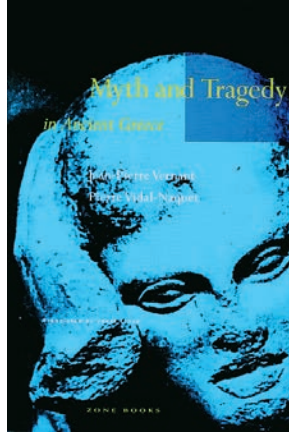
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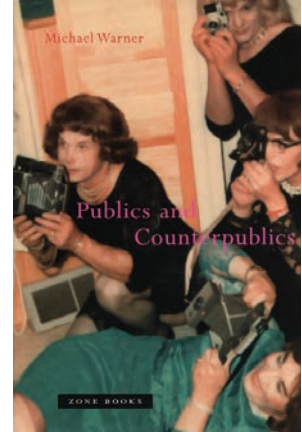
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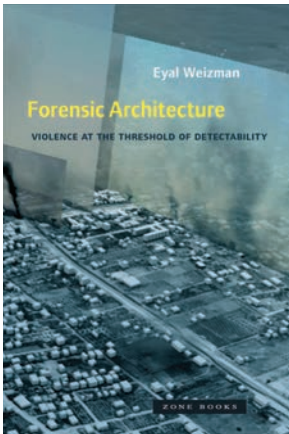
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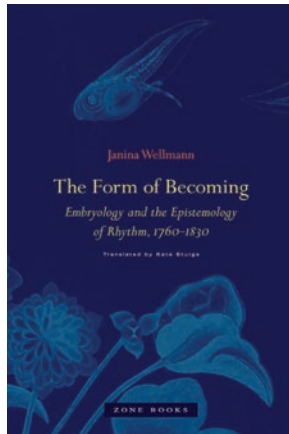
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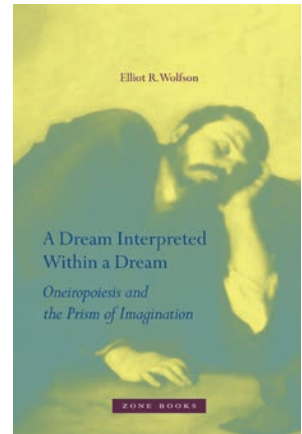
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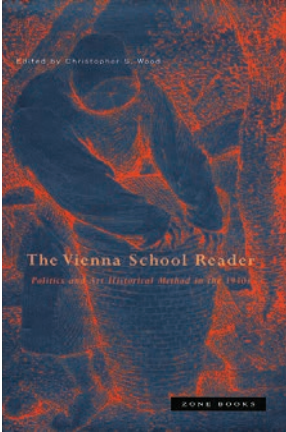
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