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2021-2022



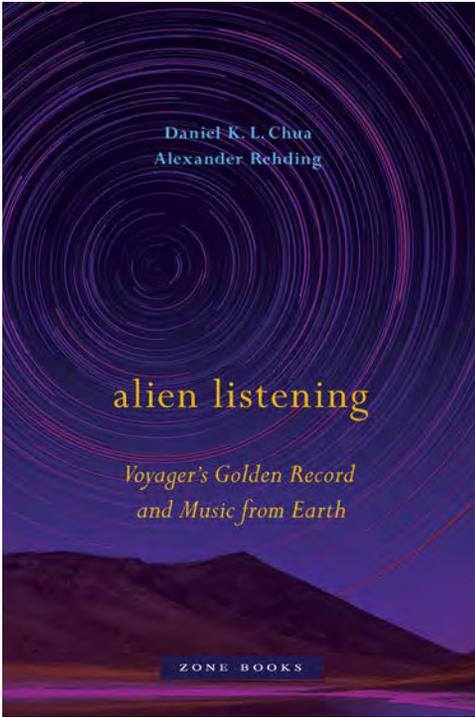
Z O N E B O O K S

Founded in 1985, Zone Books is an independent nonprofit publisher in the humanities and social sciences, with a special focus on interdisciplinary projects. Zone publishes original works by international scholars of philosophy, history, art history, cultural and sound studies, and political and social theory that have changed conversations across disciplines. Zone titles are edited by Jonathan Crary, Michel Feher, Hal Foster, and Ramona Naddaff, and designed by Julie Fry, based on an original concept by Bruce Mau.

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Daniel K. L. Chua
Alexander Rehding

Alien Listening

Voyager's Golden Record
and Music from Earth

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

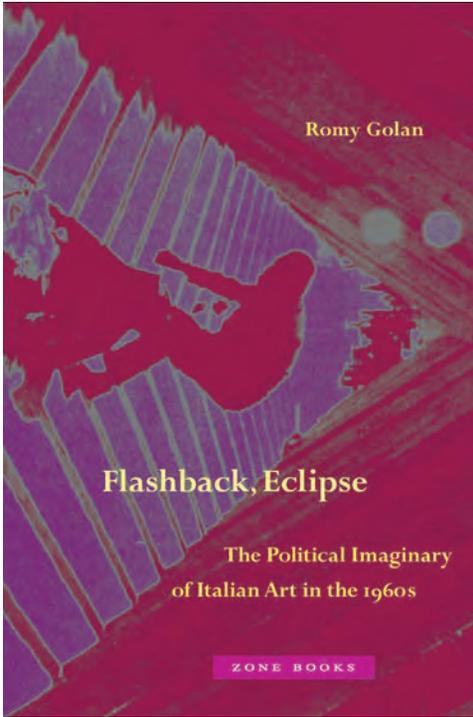
In 1977 NASA shot a mixtape into outer space. The Golden Record aboard the Voyager spacecraft contained world music and sounds of Earth to represent humanity to any extra-terrestrial civilizations. To date, the Golden Record is the only human-made object to have left the solar system. *Alien Listening* 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

Art History

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

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

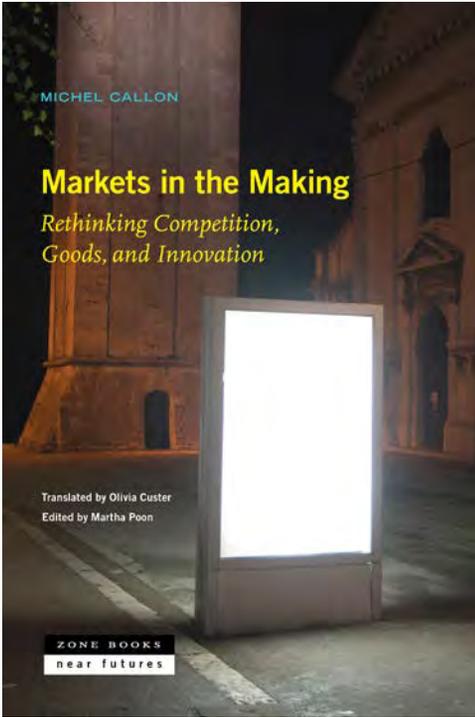
978-1-942130-51-2 ebook \$35.00

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, Professor of Renaissance Studies, 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*.



Michel Callon

TRANSLATED BY OLIVIA CUSTER

EDITED BY MARTHA POON

Markets in the Making

Rethinking Competition, Goods, and Innovation

A NEAR FUTURES TITLE

Economics | Political Science

512 pp. | 6 x 8

978-1-942130-57-4 cloth \$30.00

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

Market Civilizations

Neoliberals East and South

A NEAR FUTURES TITLE

Political Science | Philosophy

368 pp. | 6 x 8

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

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

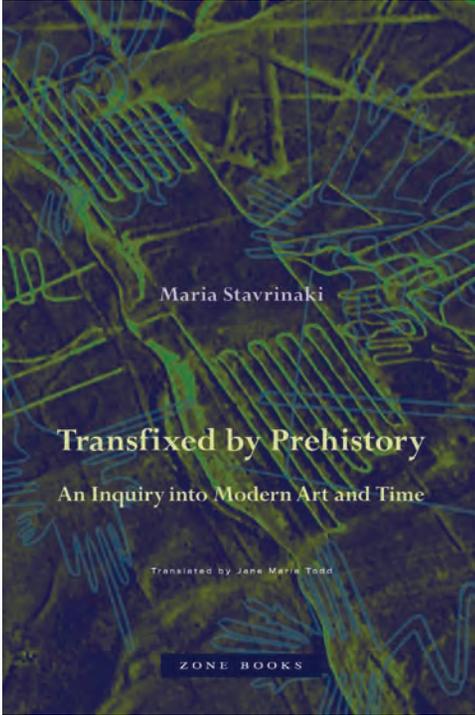
Where does free market ideology come from? Recent work on the neoliberal intellectual movement around the Mont Pelerin Society has allowed for closer study of the relationship between ideas, interests, and institutions. Yet even as this literature brought neoliberalism down to earth, it tended to reproduce 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.



Maria Stavrinaki

TRANSLATED BY JANE MARIE TODD

Transfixed by Prehistory

**An Inquiry into
Modern Art and Time**

Art History

440 pp. | 78 illus. | 6 x 9

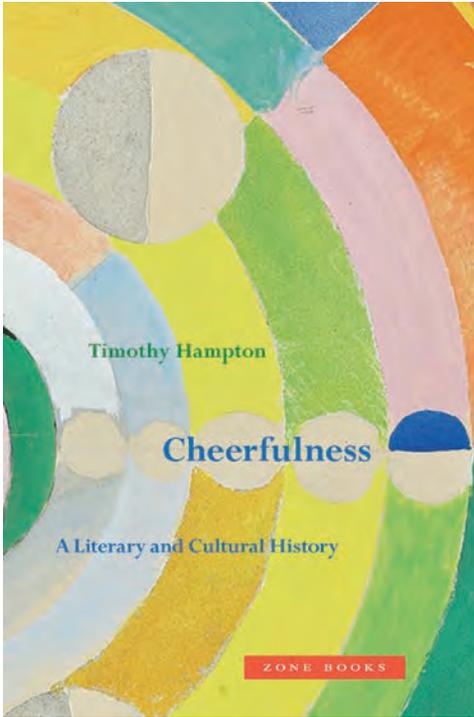
978-1-942130-65-9 cloth \$33.00

978-1-942130-66-6 ebook \$33.00

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

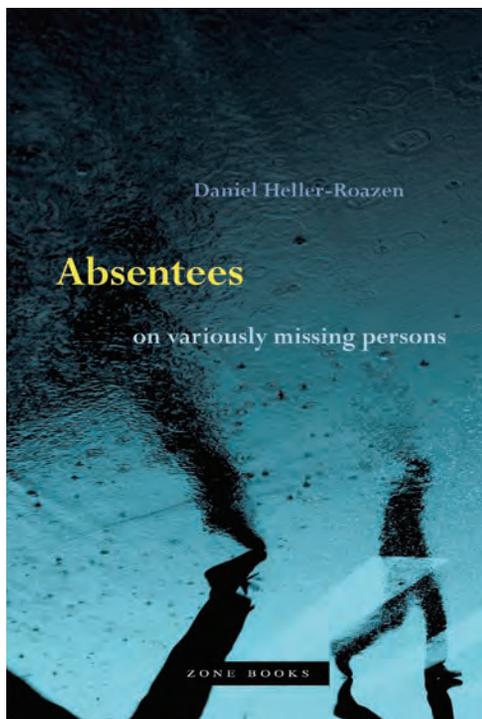
A Literary and
Cultural History

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. Hampton shows how cheerfulness—a momentary uptick in emotional energy, a temporary lightening of spirit—functions as a theme in the work of major artists from Shakespeare to Louis Armstrong. The book studies both the philosophical construal of cheerfulness—as a theme in Protestant theology, a focus of medical writings, a topic in Enlightenment psychology, and a category of modern aesthetics—as well as its role as a structuring element in stories and poems. Hampton moves lightly across the work of such crucial figures as Montaigne, Hume, Jane Austen, Emerson, Dickens, and Nietzsche, to trace a new history of the emotional life of European and American culture. In a conclusion, on cheerfulness in pandemic days, Hampton stresses the importance of lightness of mind under the pressure of catastrophe. The book offers an original argument on a topic never before systematically studied. New light is cast on the history of literature, on the intersections of culture and psychology, and on the history of emotions.

“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*.



Daniel Heller-Roazen

Absentees

On Variously
Missing Persons

Philosophy

320 pp. | 2 illus. | 6 x 9

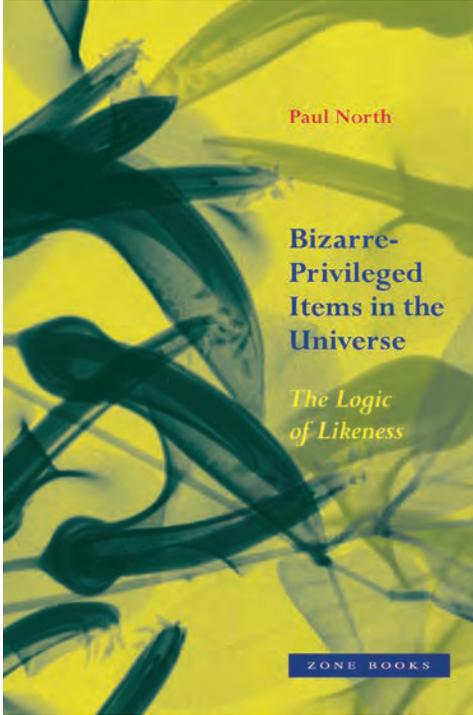
978-1-942130-47-5 cloth \$33.00

978-1-942130-48-2 ebook

In thirteen interlocking chapters, *Absentees* explores the role of the missing in human communities, asking an urgent question: How does a person become a nonperson, whether by disappearance, disenfranchisement, or civil, social, or biological death? Only somebody can become a “nobody,” but, as Daniel Heller-Roazen shows, the ways of being a nonperson are as diverse and complex as they are mysterious and unpredictable. Heller-Roazen treats the variously missing persons of the subtitle in three parts: Vanishings, Lessenings, and Survivals. In each section and with multiple transhistorical and transcultural examples, he challenges the categories that define nonpersons in philosophy, ethics, law, and anthropology. Exclusion, infamy, and stigma; mortuary beliefs and customs; children’s games and state censuses; ghosts and “dead souls” illustrate the lives of those lacking or denied full personhood. In the archives of fiction, Heller-Roazen uncovers figurations of the missing—from Helen of Argos in Troy or Egypt to Hawthorne’s Wakefield, Swift’s Captain Gulliver, Kafka’s undead hunter Gracchus, and Chamisso’s long-lived shadowless Peter Schlemihl. Readers of *The Enemy of All* and *No One’s Ways* will find a continuation of those books’ intense intellectual adventures, with unexpected questions and arguments arising every step of the way. In a unique voice, Heller-Roazen’s thought and writing capture the intricacies of the all-too-human absent and absented.

“With *Absentees*, Heller-Roazen has produced yet another tour de force of eloquence and erudition. *Absentees* is essential reading for anyone interested in the legal or literary treatment of personhood in all its forms, whether dead, missing, diminished, or presumptively whole.” —Bernadette Meyler, Stanford University

DANIEL HELLER-ROAZEN is the Arthur W. Marks '19 Professor of Comparative Literature and the Council of Humanities at Princeton University.



Paul North

Bizarre-Privileged Items in the Universe

The Logic of Likeness

Philosophy

336 pp. | 4 color + 5 b&w illus. | 6 x 9

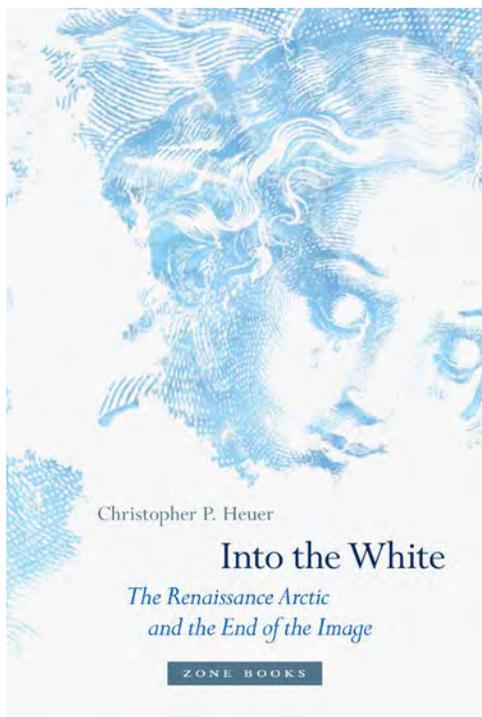
978-1-942130-46-8 cloth \$33.00

978-1-942130-49-9 ebook

A butterfly is like another butterfly, but a butterfly is also like a leaf, and at the same time like a paper airplane, an owl's face, a scholar flitting from book to book. The most disparate things intersect in a butterfly, a dense nodule of likeness Roger Caillois once named a "bizarre-privileged item." Critical theorist Paul North proposes a spiritual exercise: imagine that the universe is made up solely of such likenesses. There are no things; only traits acting according to the law of series. After centuries of thought focused on the concept of difference, this book offers a theory that begins from likeness, where, at any instant, a vast array of series proliferates and remote regions of being come into contact. This is the new science to which North writes a prolegomenon. *Bizarre-Privileged Items in the Universe* follows likenesses as they traverse physics and the physical universe; evolution and evolutionary theory; psychology and the psyche; sociality, language, and art. Disparate sources from an eccentric history help give shape to the trans-science "homeotics."

"Likeness looks like a relation that is both too obvious and too 'bizarre,' likely because it has been used and abused by a few lyric and surrealist poets. As a result, dogmatists and suspicious minds have held it in low esteem. Paul North overturns all these prejudices in a sort of *tractatus poetico-philosophicus* — at once free and rigorous, impertinent and lucid... A 'grammatology' of difference and of repetition, *Bizarre-Privileged Items in the Universe* is a philosophical tour de force." — Georges Didi-Huberman, professor at the École des hautes études en sciences sociales

PAUL NORTH is Professor of German at Yale University. He is the author of *The Problem of Distraction* and *The Yield: Kafka's Atheological Reformation*.



Christopher P. Heuer

Into the White

The Renaissance Arctic
and the End of the Image

Art History

264 pp. | 72 illus. | 6 x 9

978-1-942130-14-7 cloth \$32.95

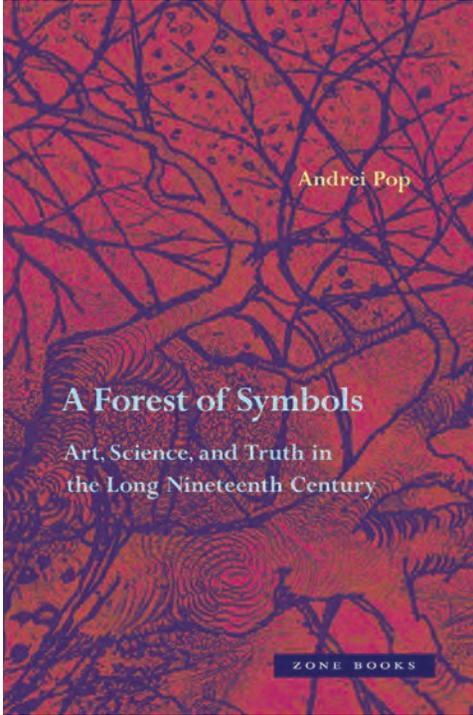
978-1-942130-30-7 ebook

European narratives of the Atlantic New World tell stories of people and things: strange flora, wondrous animals, sun-drenched populations for Europeans to mythologize or exploit. Yet, as Christopher Heuer explains, between 1500 and 1700, one region upended all of these conventions in travel writing, science, and, most unexpectedly, art: the Arctic. Icy, unpopulated, visually and temporally “abstract,” the far North—a different kind of terra incognita for the Renaissance imagination—offered more than new stuff to be mapped, plundered, or even seen. Neither a continent, an ocean, nor a meteorological circumstance, the Arctic forced visitors from England, the Netherlands, Germany, and Italy, to grapple with what we would now call a “non-site,” spurring dozens of previously unknown works, objects, and texts—and this all in an intellectual and political milieu crackling with Reformation debates over art’s very legitimacy.

In *Into the White*, Heuer uses five case studies to probe how the early modern Arctic (as site, myth, and ecology) affected contemporary debates over perception and matter, representation, discovery, and the time of the earth—long before the nineteenth century romanticized the polar landscape. In the far North, he argues, the Renaissance exotic became something far stranger than the marvelous or the curious, something darkly material and impossible to be mastered, something beyond the idea of *image* itself.

“Heuer challenges the complacent understanding of ‘the global Renaissance’ and generates new ways of thinking across disciplinary boundaries.” —Rebecca E. Zorach, Northwestern University

CHRISTOPHER P. HEUER is Associate Professor of Art History at the University of Rochester and author of *Ecologies, Agents, and Terrains* and *Vision and Communism*.



Andrei Pop

A Forest of Symbols

Art, Science,
and Truth in the Long
Nineteenth Century

Art History

320 pp. | 101 b&w +

15 color illus. | 6 x 9

978-1-935408-36-9 cloth \$32.95

978-1-942130-33-8 ebook

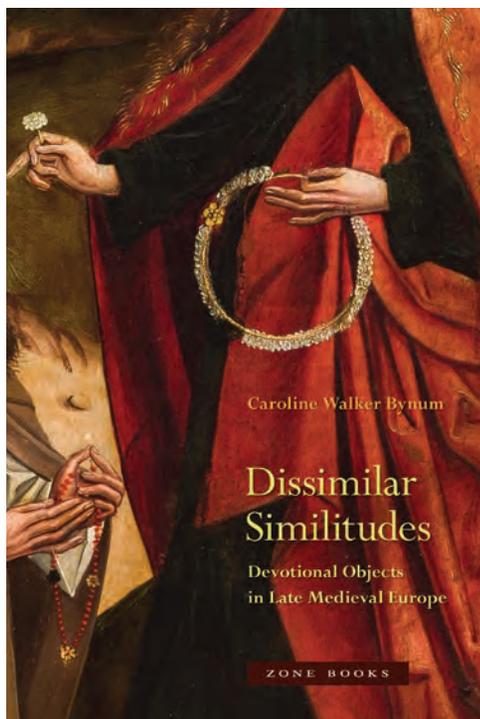
In *A Forest of Symbols*, Andrei Pop presents a groundbreaking reassessment of those writers and artists in the late nineteenth century associated with the Symbolist movement. For Pop, “symbolist” denotes an art that is self-conscious about its modes of making meaning, and he argues that these symbolist practices, which sought to provide more direct access to viewers and readers by constant revision of its material means of meaning-making (brushstrokes on a canvas, words on a page), are crucial to understanding the genesis of modern art. The symbolists saw art not as a social revolution, but as a revolution in sense and how to conceptualize the world. The concerns of symbolist painters and poets were shared to a remarkable degree by theoretical scientists of the period, who were dissatisfied with the strict empiricism dominant in their disciplines, which made shared knowledge seem unattainable.

The problem of subjectivity in particular, of what in one's experience can and cannot be shared, was crucial to the possibility of collaboration within science and to the communication of artistic innovation. Pop offers close readings of the literary and visual practices of Manet and Mallarmé, of drawings by Ernst Mach, William James and Wittgenstein, of experiments with color by Bracquemond and Van Gogh, and of the philosophical systems of Frege and Russell—filling in a startling but coherent picture of the symbolist heritage of modernity and its consequences.

“Vibrant and lucid . . . a superb account of symbolism in art, ideas, and culture . . . grounded in a deep engagement with philosophical and literary reflections on the symbol.” —Jas’ Elsner, Oxford University

ANDREI POP is a member of the Committee on Social Thought and the Department of Art History at the University of Chicago.

NEW IN PAPERBACK



Caroline Walker Bynum

Dissimilar Similitudes

Devotional Objects
in Late Medieval Europe

History

352 pp. | 97 illus. | 6 x 9

978-1-942130-37-6 cloth \$32.95

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

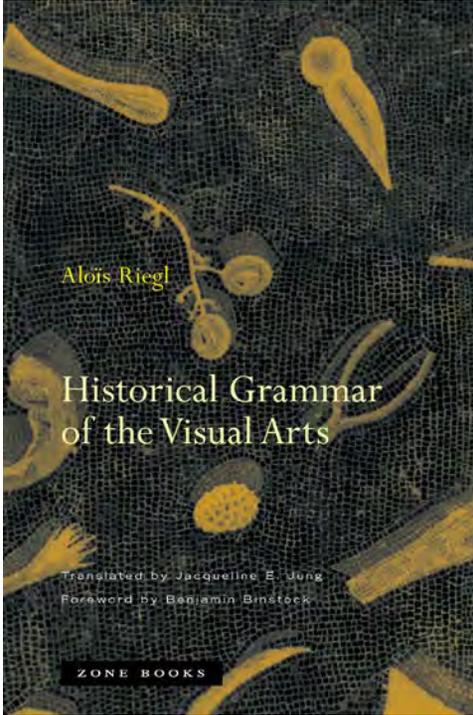
978-1-942130-38-3 ebook \$25.00

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

Art History

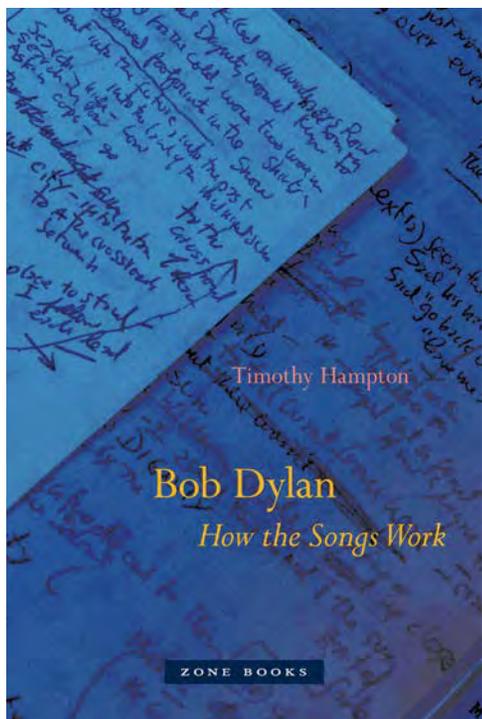
496 pp. | 30 illus. | 6 x 9

978-1-890951-46-7 paper \$28.95

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*.



Timothy Hampton

Bob Dylan

How the Songs Work

Music and Sound Studies

288 pp. | 6 x 9

978-1-942130-36-9 paper \$21.95

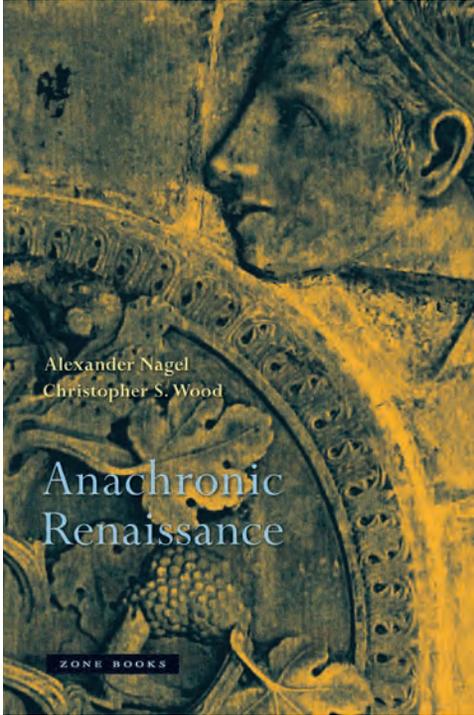
978-1-942130-15-4 cloth \$29.95

978-1-942130-55-0 ebook \$21.95

Bob Dylan's reception of the 2016 Nobel Prize for Literature has elevated him beyond the world of popular music, establishing him as a major modern artist. However, until now, no study of his career has focused on the details and nuances of the songs, showing how they work as artistic statements designed to create meaning and elicit emotion. *Bob Dylan: How the Songs Work* is the first comprehensive book on both the poetics and politics of Dylan's compositions. It studies Dylan, not as a pop hero, but as an artist, as a maker of songs. Focusing on the interplay of music and lyric, it traces Dylan's innovative use of musical form, his complex manipulation of poetic diction, and his dialogues with other artists, from Woody Guthrie to Arthur Rimbaud. Moving from Dylan's earliest experiments with the blues, through his mastery of rock and country, up to his densely allusive recent recordings, Timothy Hampton offers a detailed account of Dylan's achievement. Locating Dylan in the long history of artistic modernism, the book studies the relationship between form, genre, and the political and social themes that crisscross Dylan's work. *Bob Dylan: How the Songs Work* offers both a nuanced engagement with the work of a major artist and a meditation on the contribution of song at times of political and social change.

"Hampton's detailed-laden study of text and form in *Bob Dylan: How the Songs Work* is a resource of literary-musical interpretation to start from and return to — and will likely prove to be indispensable." — *Los Angeles Review of Books*

TIMOTHY HAMPTON is Professor of Comparative Literature and French at the University of California, Berkeley. He is the author, most recently, of *Fictions of Embassy: Literature and Diplomacy in Early Modern Europe*.



Alexander Nagel
Christopher S. Wood

Anachronic Renaissance

Art History | Renaissance History
456 pp. | 127 illus. | 7.25 x 11
978-1-942130-34-5 paper \$29.95
978-1-942130-43-7 ebook \$29.95

In this widely anticipated book, two leading contemporary art historians offer a subtle and profound reconsideration of the problem of time in the Renaissance. Alexander Nagel and Christopher S. Wood examine the meanings, uses, and effects of chronologies, models of temporality, and notions of originality and repetition in Renaissance images and artifacts.

Anachronic Renaissance reveals a web of paths traveled by works and artists—a landscape obscured by art history’s disciplinary compulsion to anchor its data securely in time. The buildings, paintings, drawings, prints, sculptures, and medals discussed were shaped by concerns about authenticity, about reference to prestigious origins and precedents, and about the implications of transposition from one medium to another. Byzantine icons taken to be Early Christian antiquities, the *acheiropoieton*, the activities of spoliation and citation, differing approaches to art restoration, legends about movable buildings, and forgeries and pastiches: all of these emerge as basic conceptual structures of Renaissance art. Although a work of art does bear witness to the moment of its fabrication, Nagel and Wood argue that it is equally important to understand its temporal instability: how it points away from that moment, backward to a remote ancestral origin, to a prior artifact or image, even to an origin outside of time, in divinity.

“*Anachronic Renaissance* seeks to reconceptualize nothing less than the idea of Renaissance art, north and south of the Alps. It is a fascinating, learned, and honest invitation to discussion, a must not only for Renaissance scholars.” —CAA Reviews

ALEXANDER NAGEL is Professor of Renaissance Art History at the Institute of Fine Arts.

CHRISTOPHER S. WOOD is Professor in the Department of German at New York University.

Reckoning with the epochal nature of the turn that capitalism has taken in the last three decades, the editors of *Near Futures* seek to assemble a series of books that will illuminate its manifold implications – with regard to the production of value and values; the missions or disorientations of social and political institutions; the yearnings, reasoning, and conduct expected of individuals. However, the purpose of this project is not only to take stock of what neoliberal reforms and the dictates of finance have wrought. *Near Futures* also purports to chart some of the new conflicts and forms of activism elicited by the advent of our brave new world.

Previously published titles in this series are as follows:

Wendy Brown

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NEOLIBERALISM'S
STEALTH REVOLUTION**

Political Science | Philosophy

296 pp. | 6 x 8

978-1-890951-54-3 paper \$18.95

978-1-935408-53-6 cloth \$18.95

978-1-935408-70-3 ebook \$18.95

Ivan Ascher

**PORTFOLIO SOCIETY:
ON THE CAPITALIST
MODE OF PREDICTION**

Political Philosophy

192 pp. | 6 x 8

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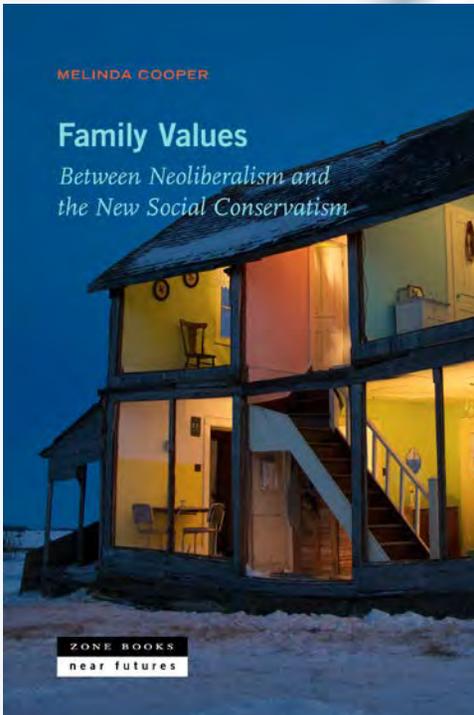
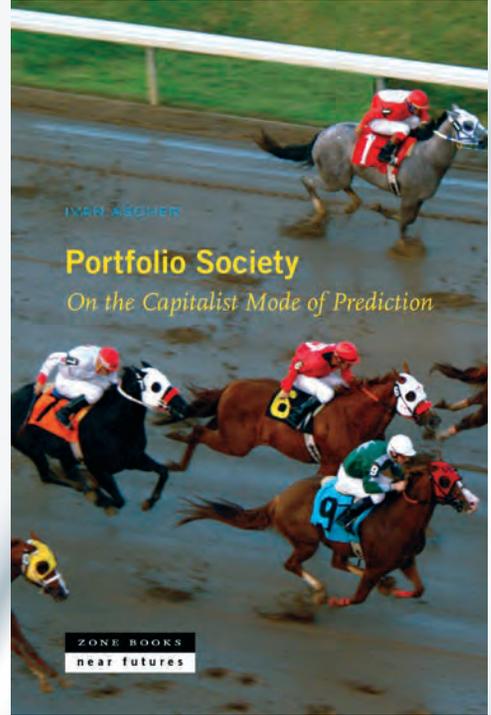
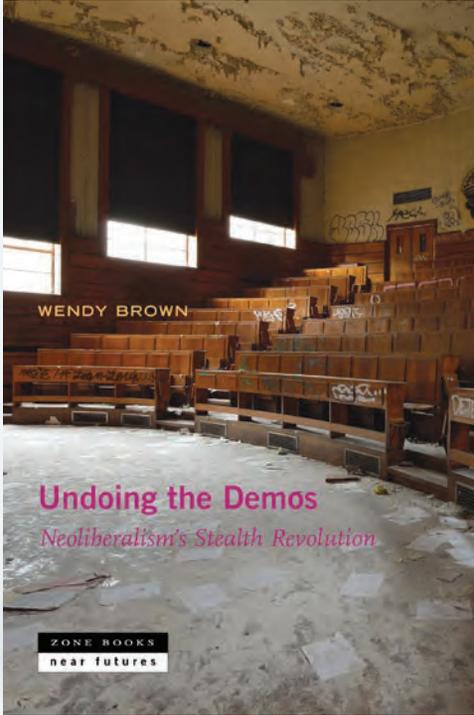
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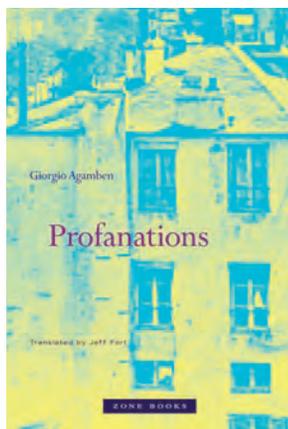
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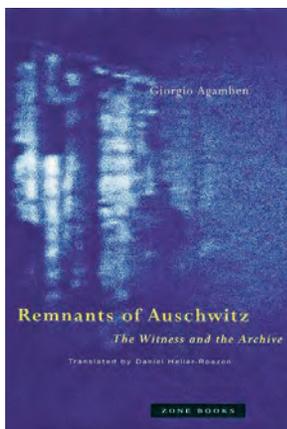
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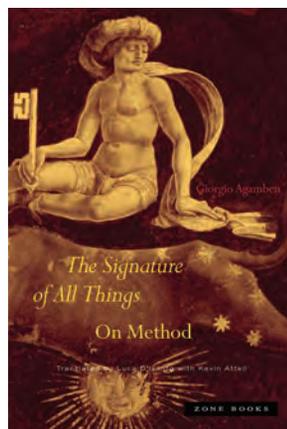


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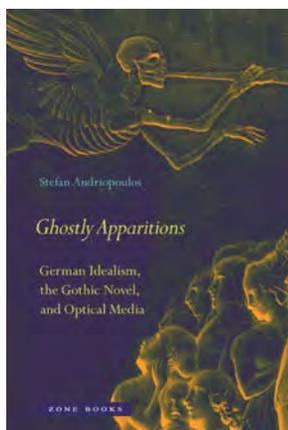


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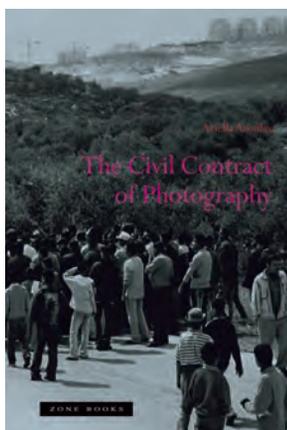
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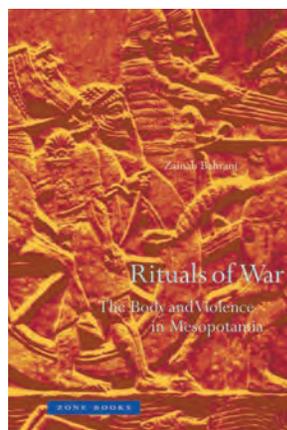
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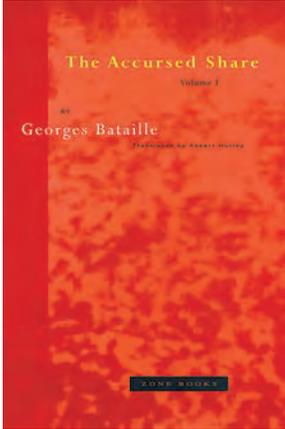


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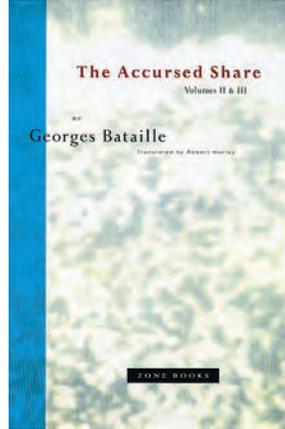
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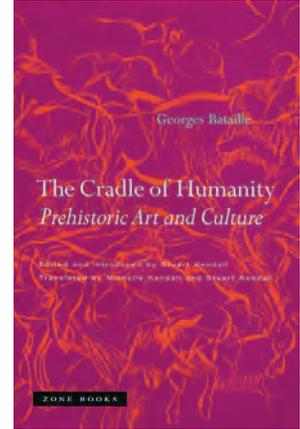
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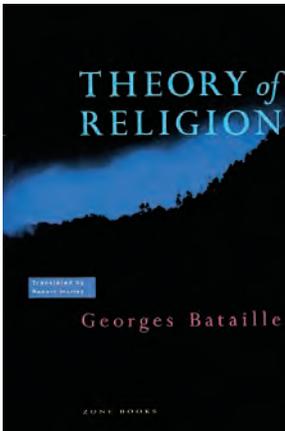
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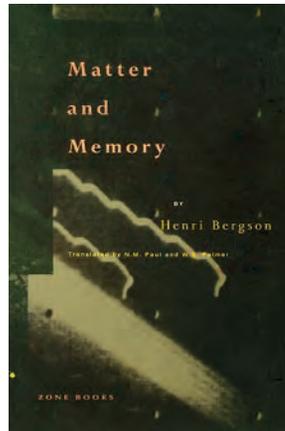
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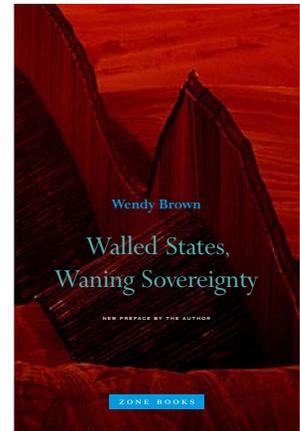
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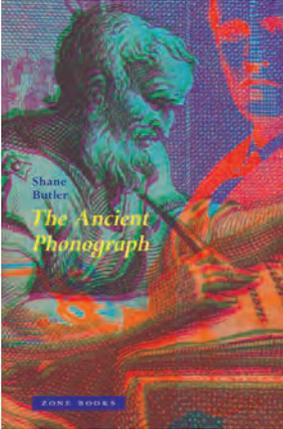
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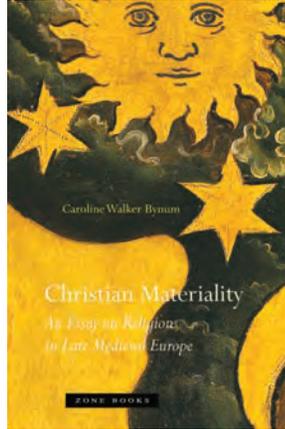
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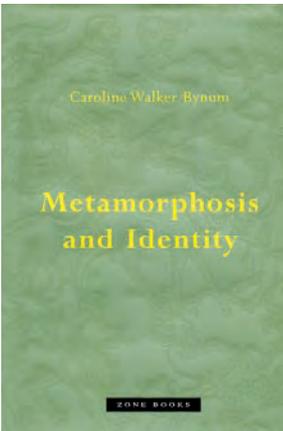
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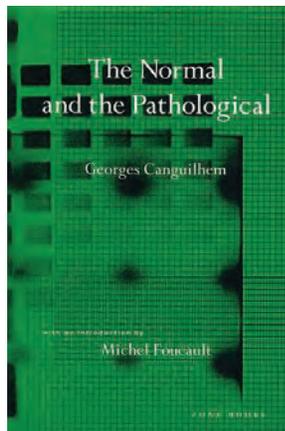
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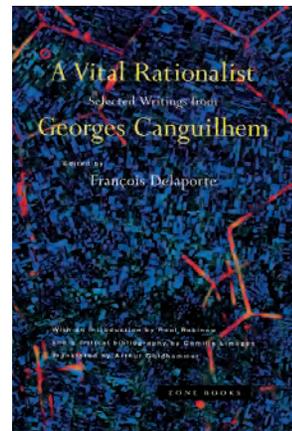
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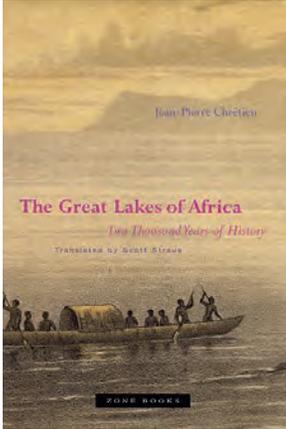
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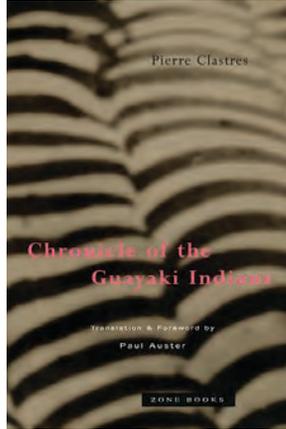
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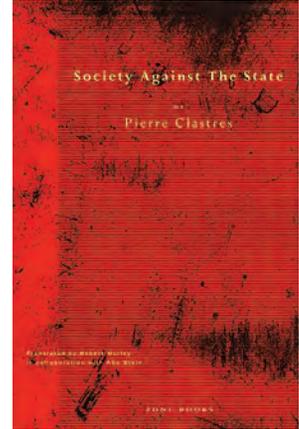
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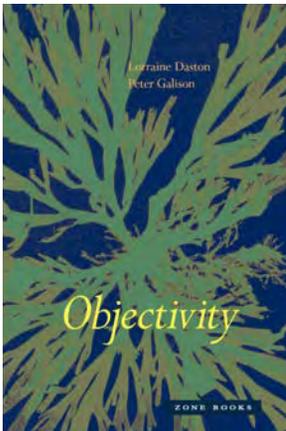
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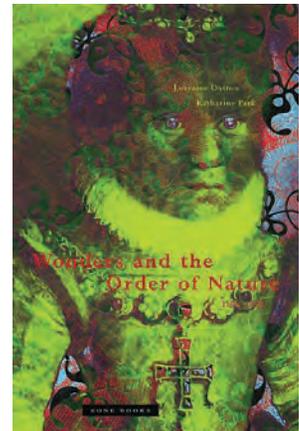
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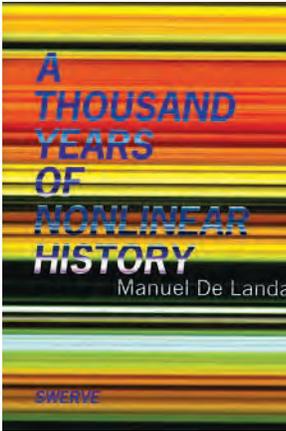
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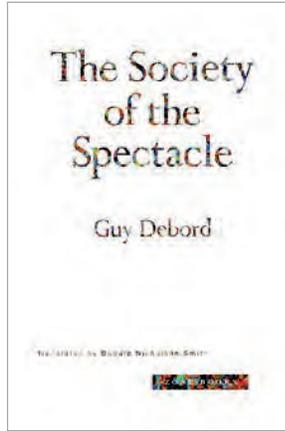
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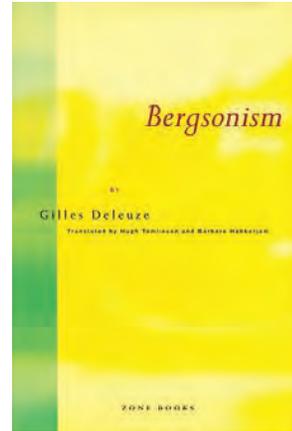
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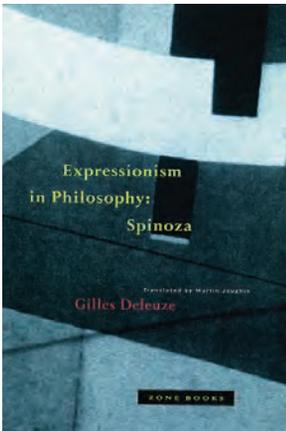
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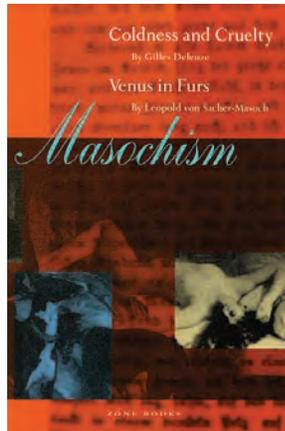
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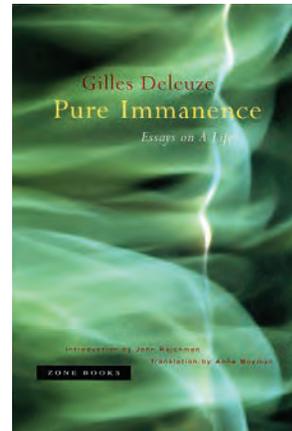
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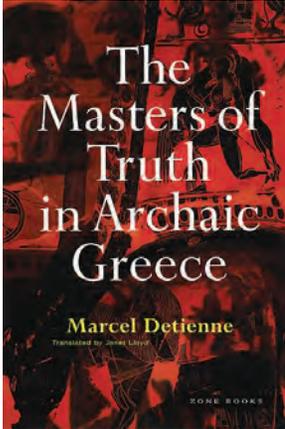
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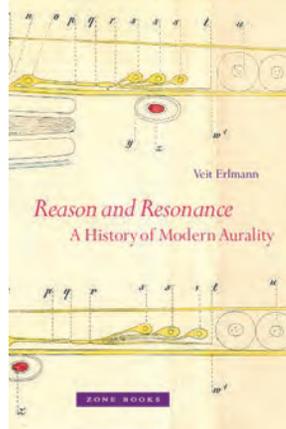
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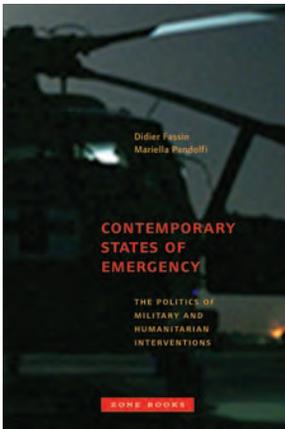
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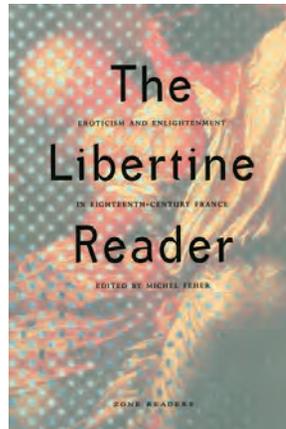
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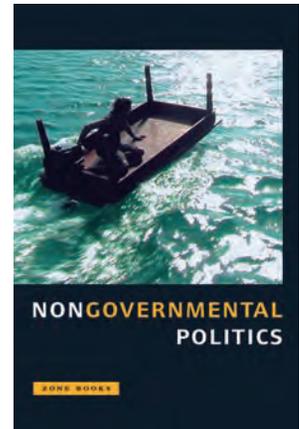
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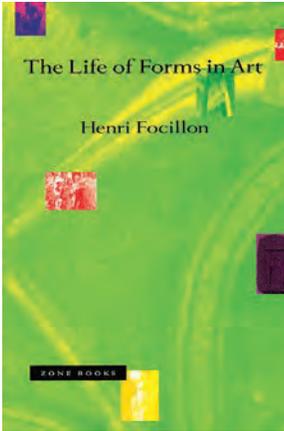
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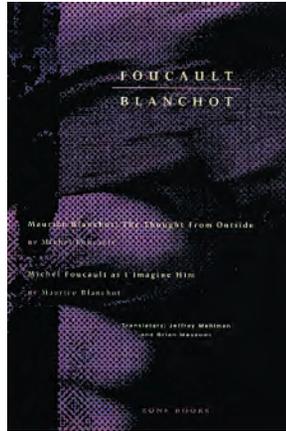
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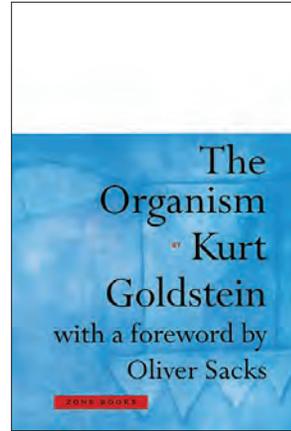
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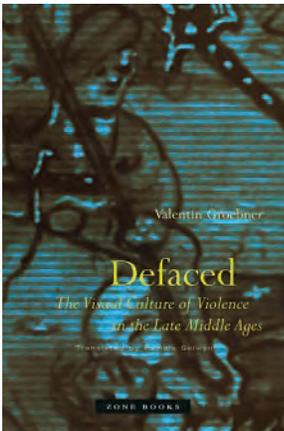
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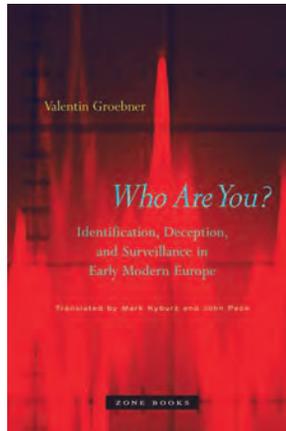
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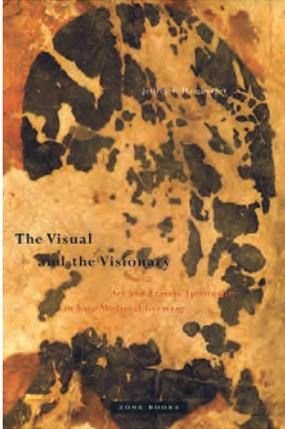
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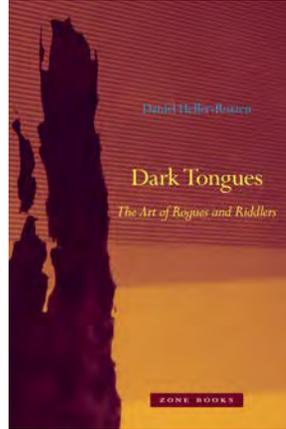
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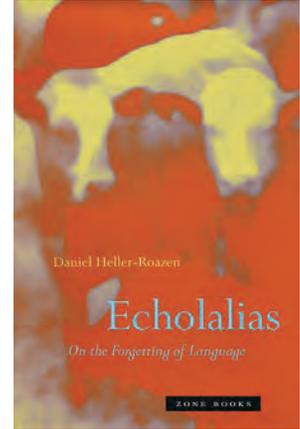
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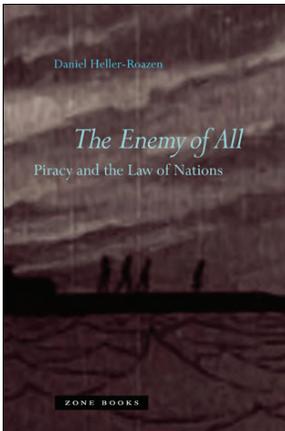
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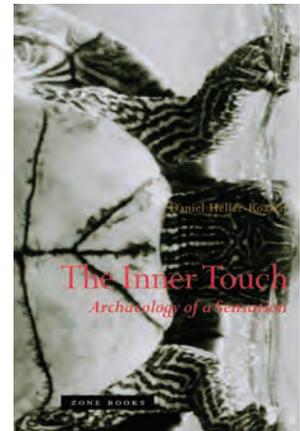
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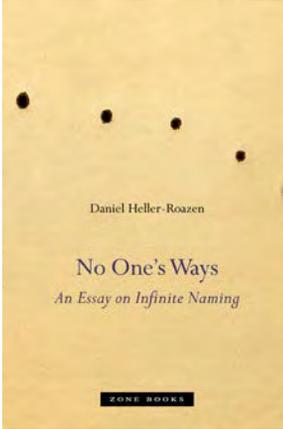
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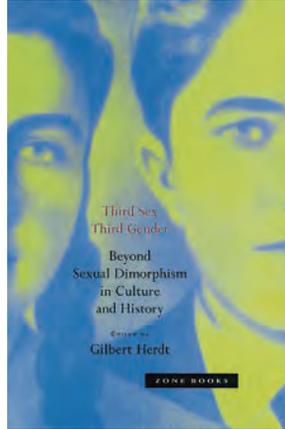
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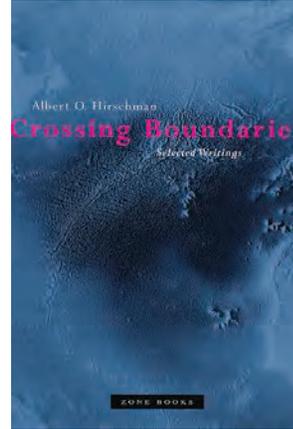
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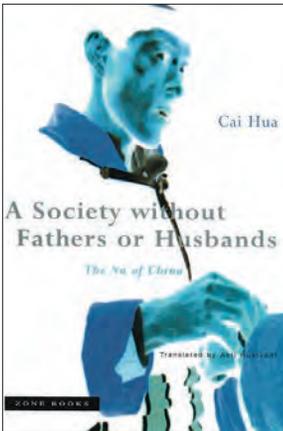
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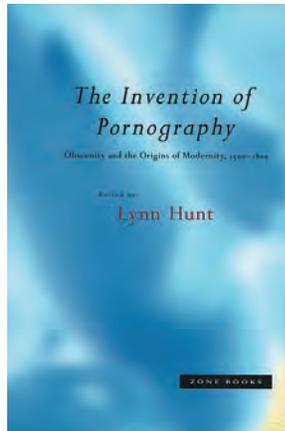
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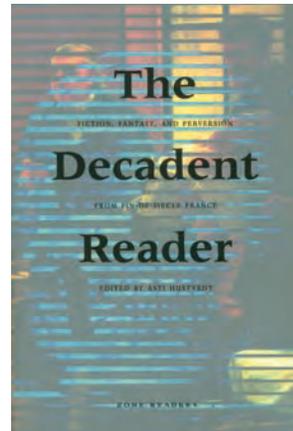
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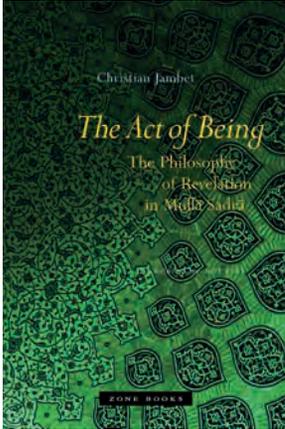
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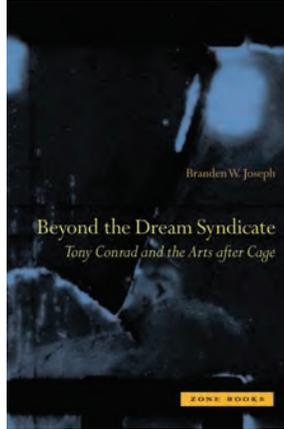
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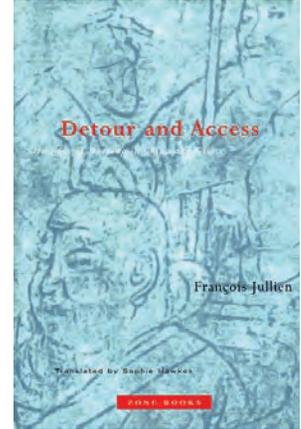
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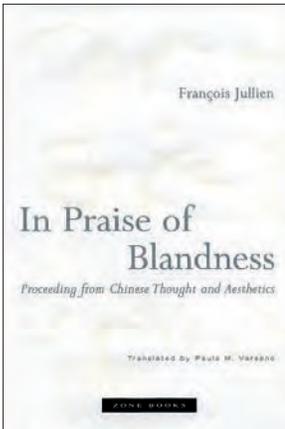
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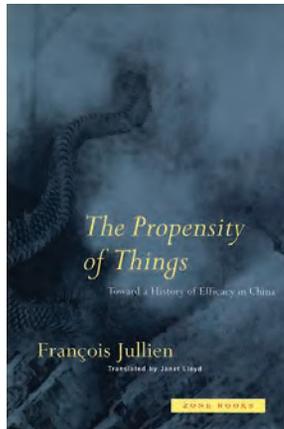
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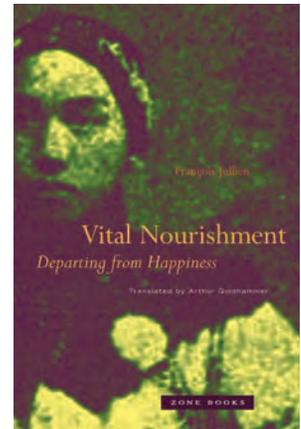
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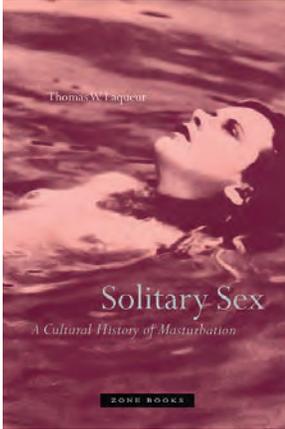
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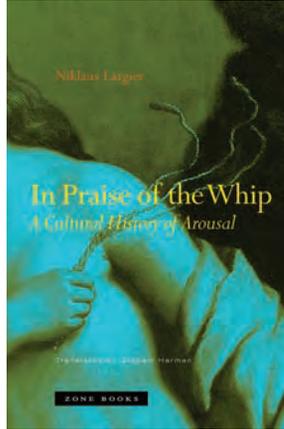
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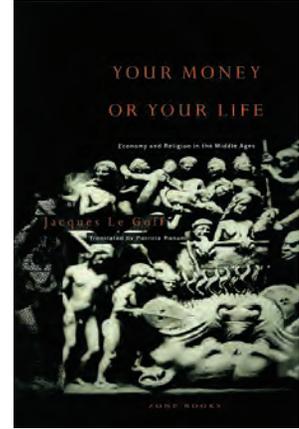
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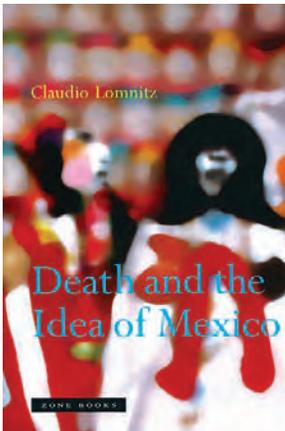
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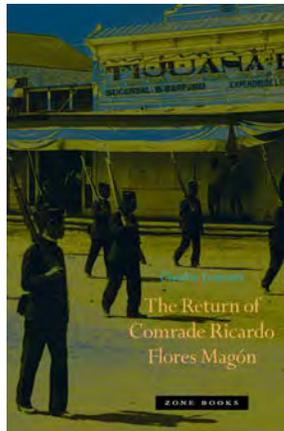
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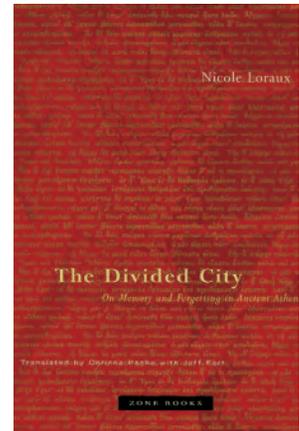
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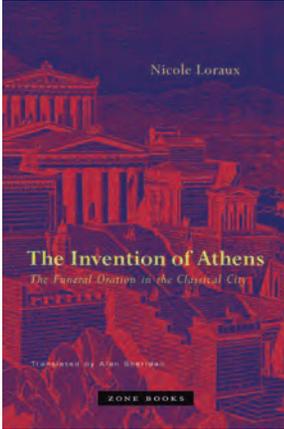
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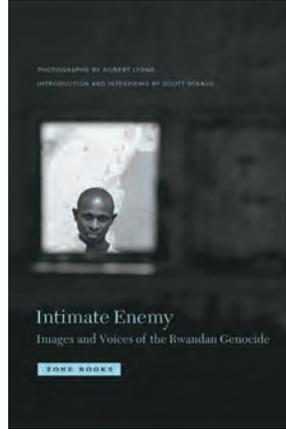
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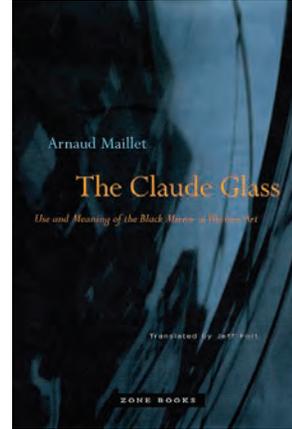
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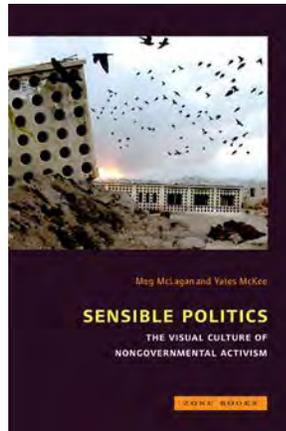
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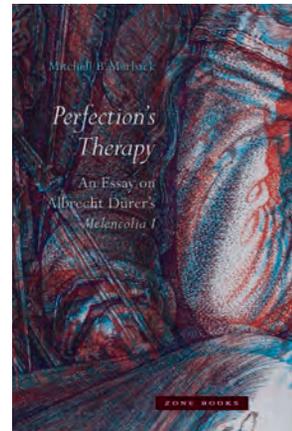
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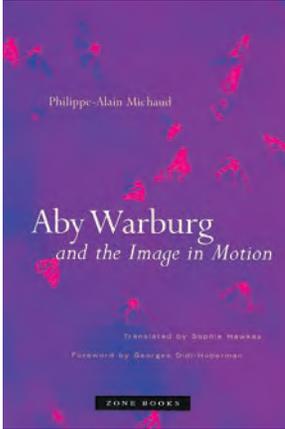
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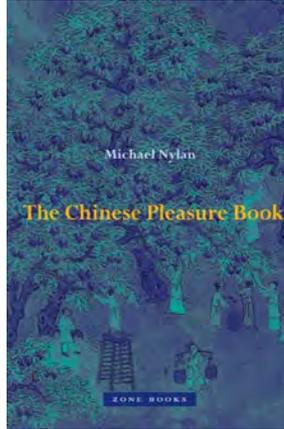
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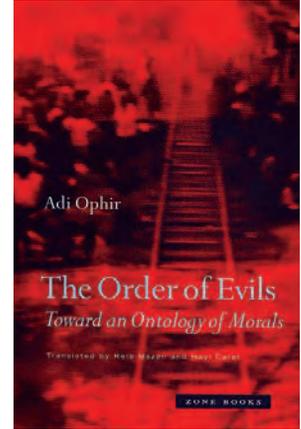
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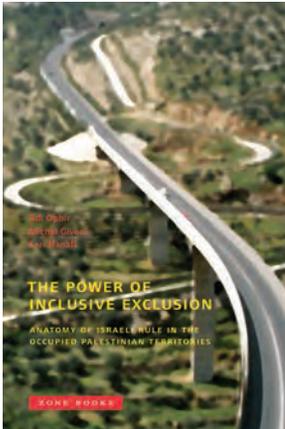
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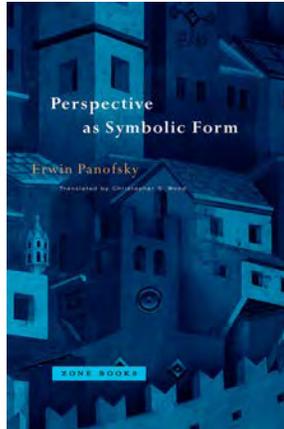
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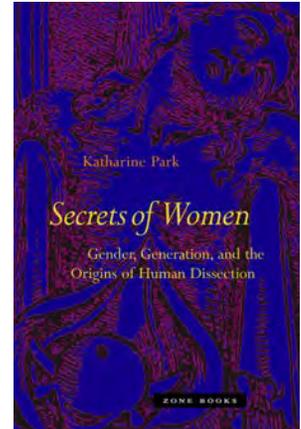
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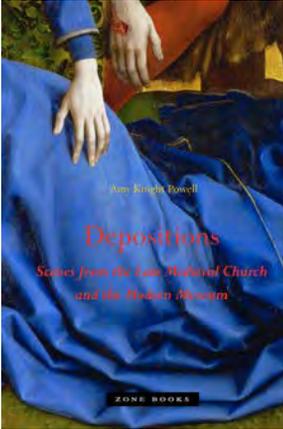
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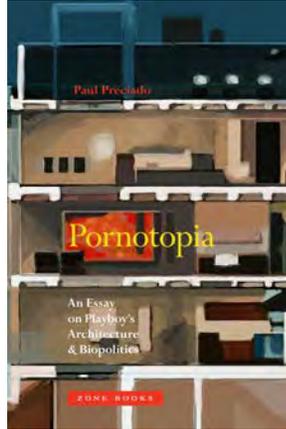
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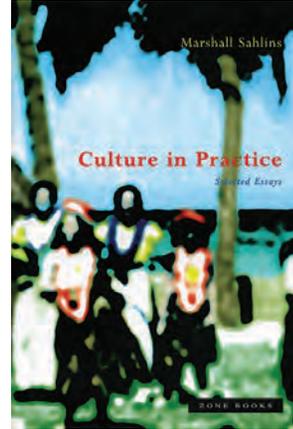
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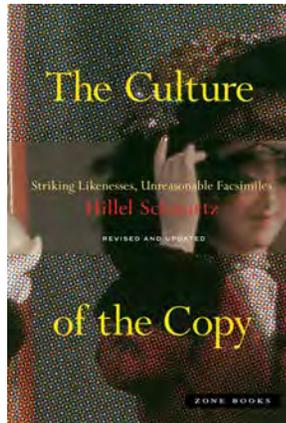
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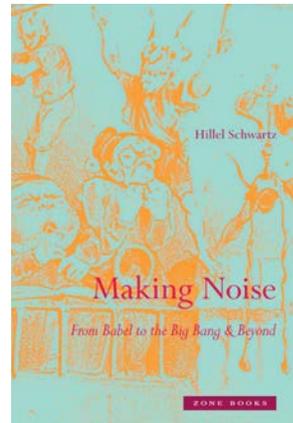
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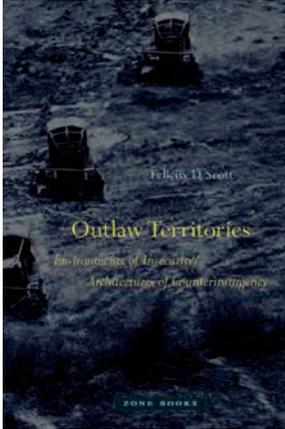
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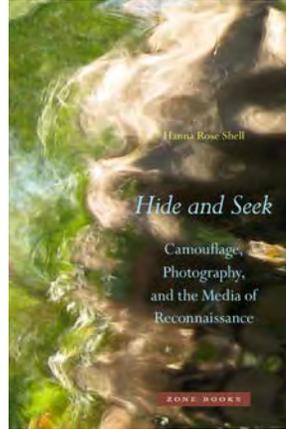
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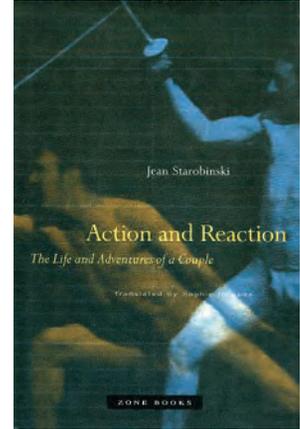
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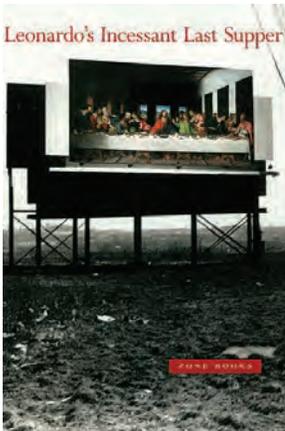
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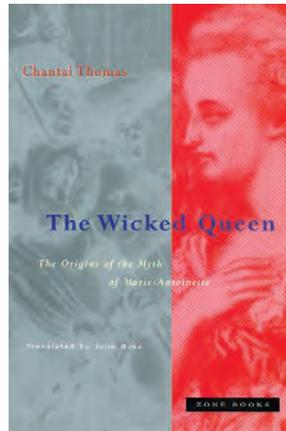
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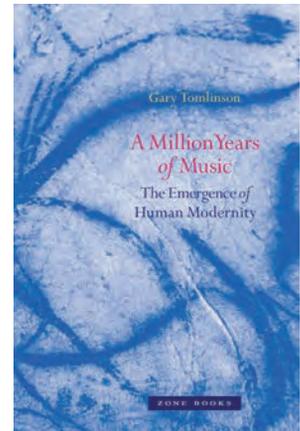
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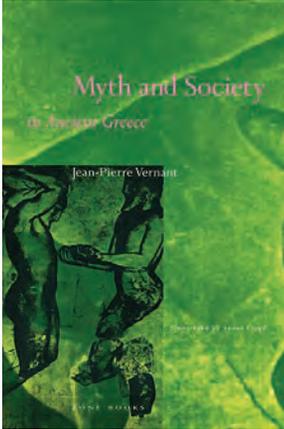
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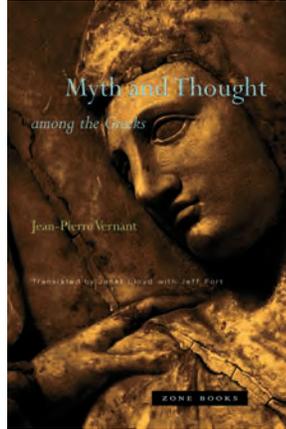
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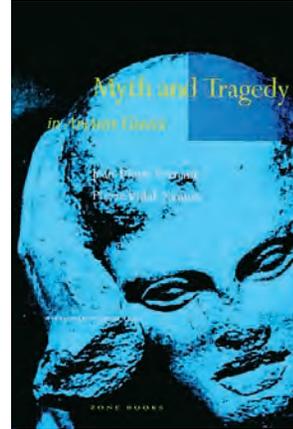
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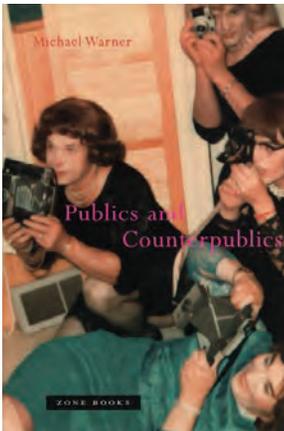
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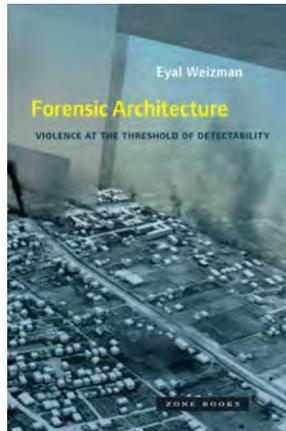
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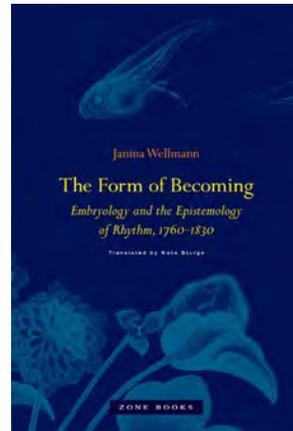
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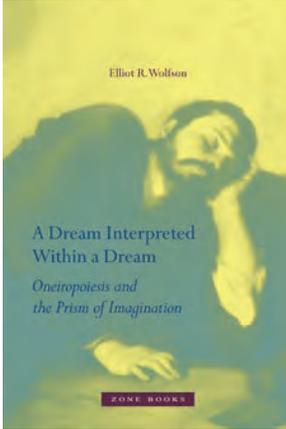
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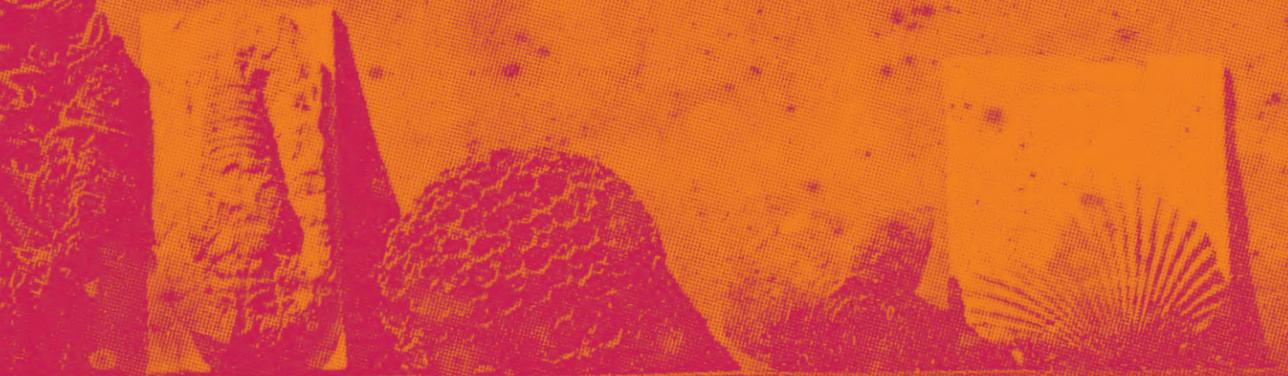
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