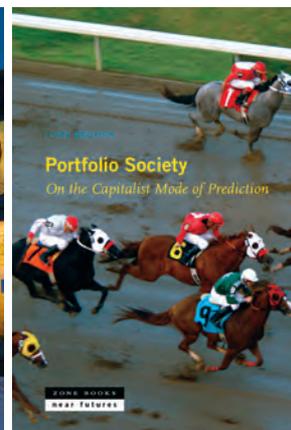
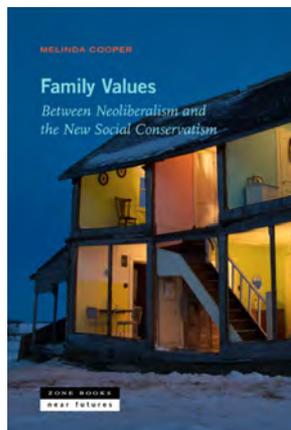
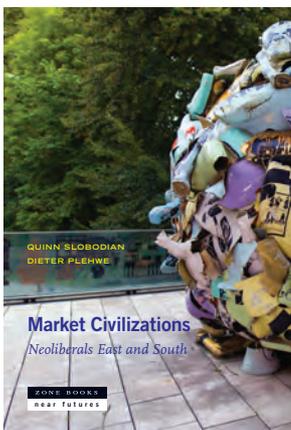
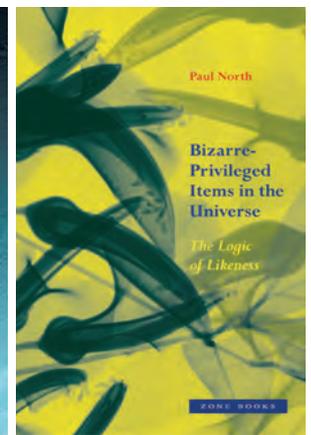
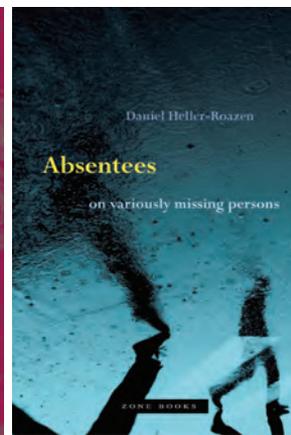
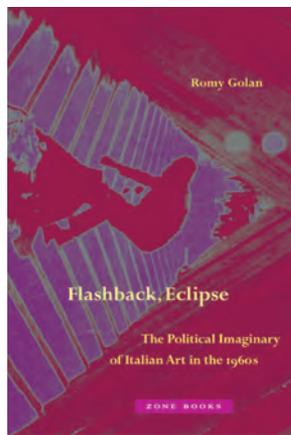
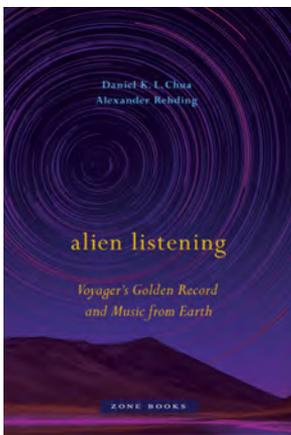


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NEW AND FORTHCOMING

- 4 Francisco de Goya and the Art of Critique (2022)
- 5 The Everyday Life Of Memorials (2022)
- 6 Preexisting Conditions: Recounting the Plague (2022)
- 7 Cheerfulness: A Literary and Cultural History (2022)
- 8 Market Civilizations: Neoliberals East and South (2022)

RECENTLY PUBLISHED

- 9 Alien Listening: Voyager's Golden Record and Music from Earth (2021)
- 10 Flashback, Eclipse: The Political Imaginary of Italian Art in the 1960s (2021)
- 11 Absentees: On Various Missing Persons (2021)
- 12 Bizarre-Privileged Items in the Universe: The Logic of Likeness (2021)
- 13 Dissimilar Similitudes: Devotional Objects in Late Medieval Europe (2020)
- 14 A Forest of Symbols: Art, Science, and Truth in the Long Nineteenth Century (2019)
- 15 Into the White: The Renaissance Arctic and the End of the Image (2019)

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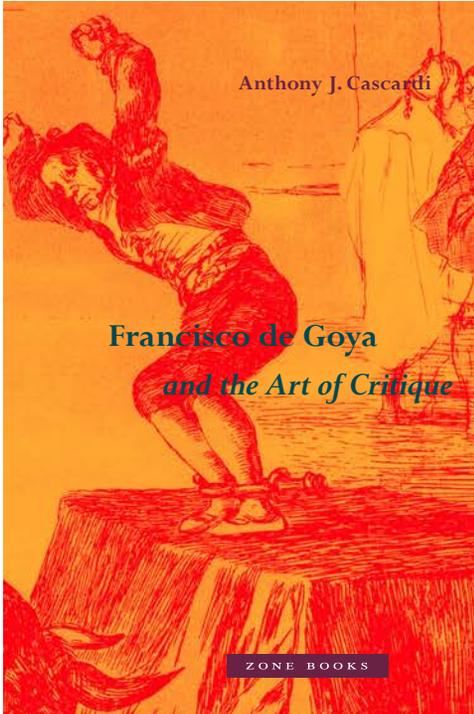
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NEW AND FORTHCOMING



FRANCISCO DE GOYA AND THE ART OF CRITIQUE

by Anthony J. Cascardi

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

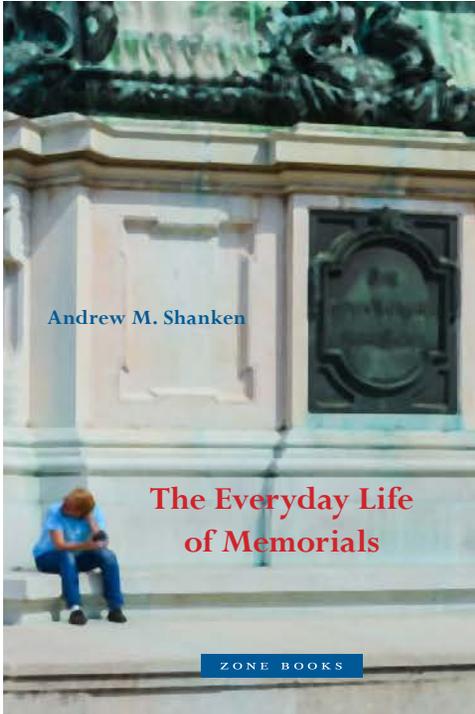
Art History
352 pp. | 137 color illus.
Fall 2022

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*.



THE EVERYDAY LIFE OF MEMORIALS

by Andrew M. Shanken

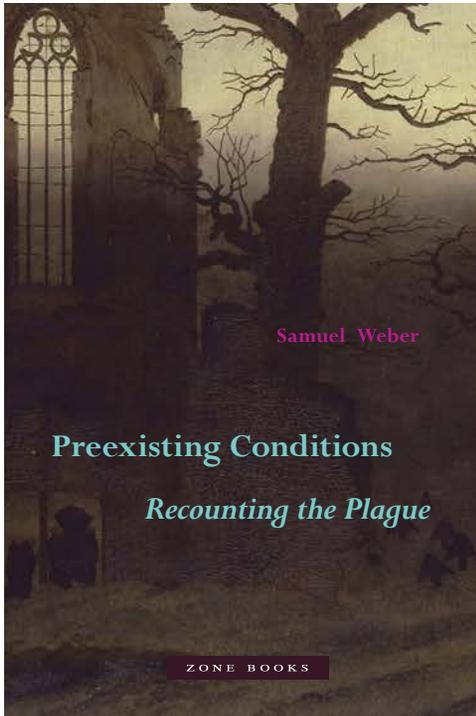
A timely study, erudite and exciting, about the ordinary – and oftentimes unseen – lives of memorials

Politics | Media Studies | Environments
432 pp. | 140 b&w + 8 color illus.
Fall 2022

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. 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. Through close historical readings of memorials, both well-known and obscure, from the French Revolution to the recent destruction of Confederate monuments, two distinct strands of scholarship are thus brought together: the study of the everyday and memory studies. *The Everyday Life of Memorials* examines 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.

“A startling meditation on the ways monuments defy the everyday and succumb to it. 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*.



PREEXISTING CONDITIONS: RECOUNTING THE PLAGUE

by Samuel Weber

**A stunning philosophical and literary
account of canonical plague tales**

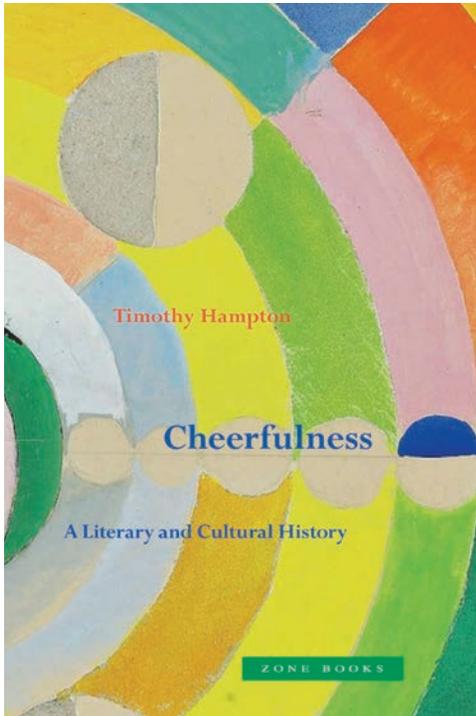
Philosophy
224 pp.
Fall 2022

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*.



CHEERFULNESS: A LITERARY AND CULTURAL HISTORY

by Timothy Hampton

A timely story of a forgotten emotion

Cultural Studies | Literary History

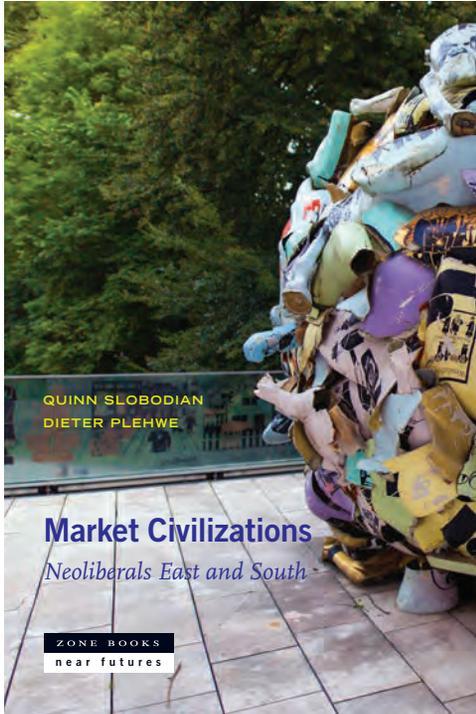
272 pp.

Published in 2022

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, 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*.



MARKET CIVILIZATIONS: NEOLIBERALS EAST AND SOUTH

by Quinn Slobodian
and Dieter Plehwe

A NEAR FUTURES TITLE

**The first comprehensive study of
neoliberalism's proselytizers in
Eastern Europe and the Global South**

Political Science | Philosophy
368 pp.
Published in 2022

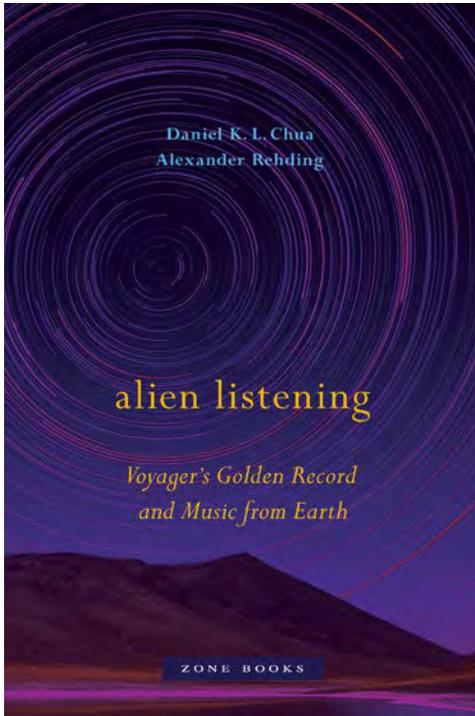
Where does free market ideology come from? Recent work on the neoliberal intellectual movement around the Mont Pelerin Society has allowed for closer study of the relationship between ideas, interests, and institutions. Yet even as this literature brought neoliberalism down to earth, it tended to reproduce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



**ALIEN LISTENING:
VOYAGER'S GOLDEN RECORD
AND MUSIC FROM EARTH**

by Daniel K. L. Chua
and Alexander Rehding

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

Music & Sound Studies
272 pp. | 51 illus.
Published in 2021

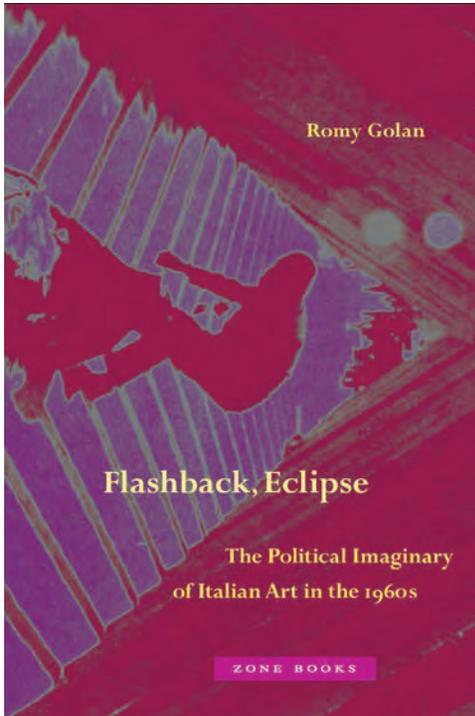
In 1977 NASA shot a mixtape into outer space. The Golden Record aboard the Voyager spacecraft contained world music and sounds of Earth to represent humanity to any extra-terrestrial civilizations. To date, the Golden Record is the only human-made object to have left the solar system. *Alien Listening*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



FLASHBACK, ECLIPSE: THE POLITICAL IMAGINARY OF ITALIAN ART IN THE 1960S

by Romy Golan

**From a leading art historian, a provocative
exploration of the intersection of art, politics,
and history in 1960s Italy**

Art History

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

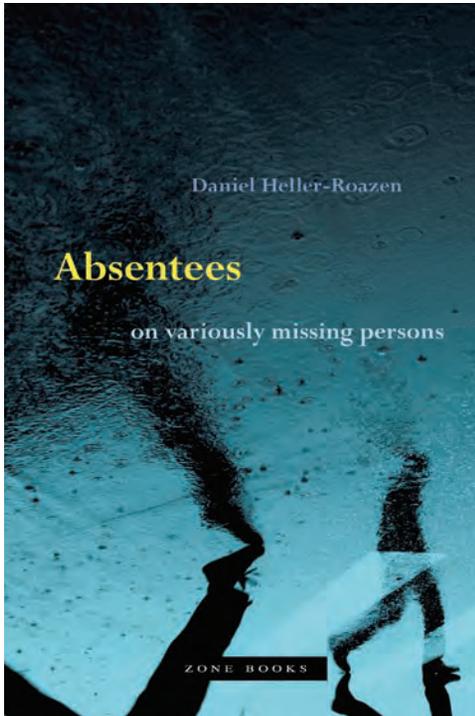
Published in 2021

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*.



ABSENTEES: ON VARIOUSLY MISSING PERSONS

by Daniel Heller-Roazen

An intellectually adventurous account of the role of nonpersons that explores their depiction in literature and challenges how they are defined in philosophy, law, and anthropology

Philosophy

320 pp. | 2 Illus.

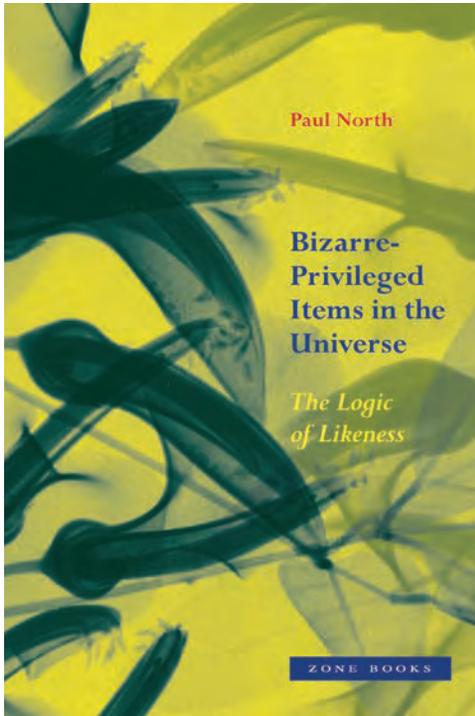
Published in 2021

Rights sold: Italian, French

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 trans-cultural 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.



BIZARRE-PRIVILEGED ITEMS IN THE UNIVERSE: THE LOGIC OF LIKENESS

by Paul North

An imaginative new theory of likeness that ranges widely across history and subjects, from physics and evolution to psychology, language, and art

Philosophy

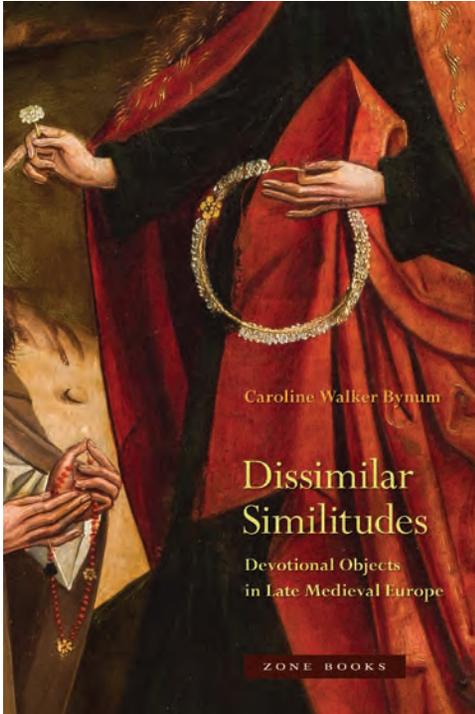
336 pp. | 4 color + 5 b&w illus.

Published in 2021

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."

"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, *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*.



**DISSIMILAR SIMILITUDES:
DEVOTIONAL OBJECTS
IN LATE MEDIEVAL EUROPE**

by Caroline Walker Bynum

From an acclaimed historian, a mesmerizing account of how medieval European Christians envisioned the paradoxical nature of holy objects

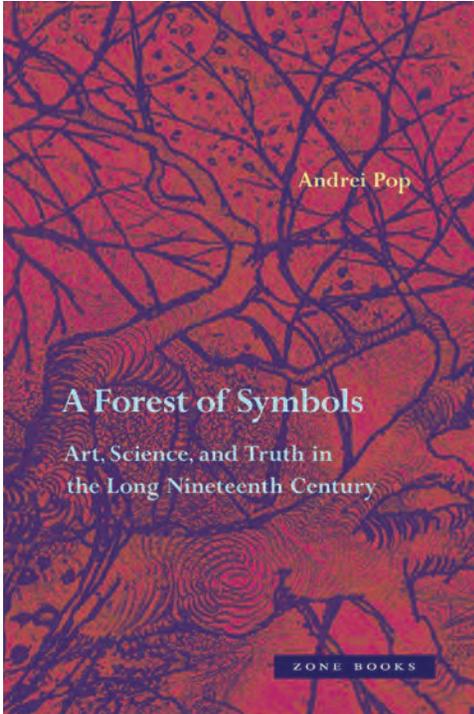
History
352 pp. | 97 illus.
Published in 2020

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.



**A FOREST OF SYMBOLS:
ART, SCIENCE, AND TRUTH IN
THE LONG NINETEENTH CENTURY**

by Andrei Pop

“This ambitious and original study presents an entirely new interpretation of symbolist art.”

—Art History

Art History

320 pp. | 101 b&w + 15 color illus.

Published in 2019

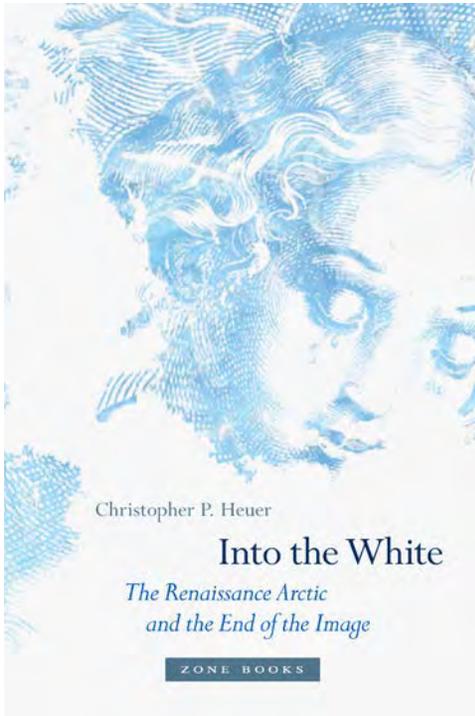
Rights sold: Greek

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.



**INTO THE WHITE:
THE RENAISSANCE ARCTIC
AND THE END OF THE IMAGE**

by Christopher P. Heuer

“A rigorous and innovative study of sixteenth-century attitudes toward the Arctic. It gets at the heart of the most urgent questions of spatial history and representation animating contemporary scholarship.”

—Jennifer L. Roberts, Harvard University

Art History
264 pp. | 72 illus.
Published in 2019

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

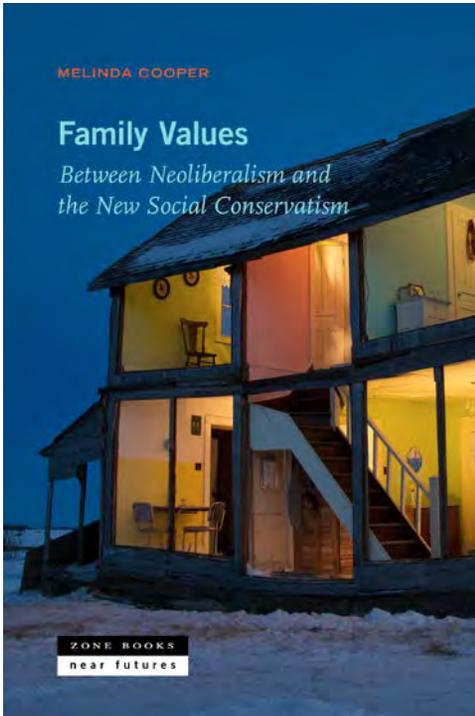
CHRISTOPHER P. HEUER is Associate Professor of Art History at the University of Rochester and author of *Ecologies*, *Agents*, *Terrains* and *Vision and Communism*.

Z O N E B O O K S

n e a r f u t u r e s

EDITED BY WENDY BROWN AND MICHEL FEHER

Reckoning with the epochal nature of the turn that capitalism has taken in the last three decades, the *Near Futures* series seeks to assemble a set 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. The purpose of this project is not to forgo the near future but to find ways of reclaiming it. It is an effort to take stock of what neoliberal reforms and the dictates of finance have wrought, as well as to chart some of the conflicts and forms of activism elicited by the advent of our brave new world.



**FAMILY VALUES:
BETWEEN NEOLIBERALISM AND
THE NEW SOCIAL CONSERVATISM**

by Melinda Cooper

A NEAR FUTURES TITLE

“A masterful new study of capitalism and the American right, *Family Values* reveals how their close conceptual and practical collaboration helped to build the foundations of the contemporary social world.” —*Jacobin*

Political Science and Public Policy

448 pp.

Published in 2017

Rights sold: Spanish

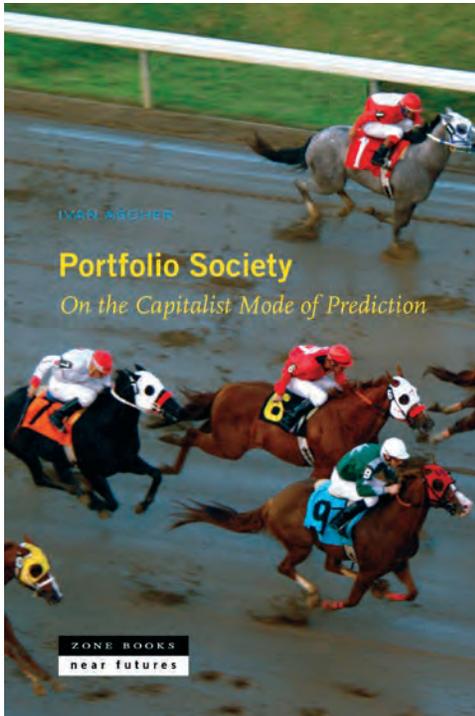
In this book, Melinda Cooper challenges the idea that neoliberalism privileges atomized individualism over familial solidarities, and contractual freedom over inherited status. Delving into the history of the American poor laws, she shows how the liberal ethos of personal responsibility was always undergirded by a wider imperative of family responsibility and how this investment in kinship obligations recurrently facilitated the working relationship between free-market liberals and social conservatives.

Neoliberalism, she argues, must be understood as an effort to revive and extend the poor law tradition in the contemporary idiom of household debt. In a series of case studies ranging from Clinton’s welfare reform to the AIDS epidemic, and from same-sex marriage to the student loan crisis, Cooper explores the key policy contributions made by neoliberal economists and legal theorists. Only by restoring the question of family to its central place in the neoliberal project, she argues, can we make sense of the defining political alliance of our times, that between free-market economics and social conservatism.

“In this intellectual tour de force that combines rigorous empirical evidence with breathtaking theoretical finesse, Melinda Cooper argues that neoliberal economics breeds multiple forms of fundamentalism as well as structural inequalities that hit the most intimate aspects of our existence. . . . An absolute must read.”

—Rosi Braidotti, author of *The Posthuman*

MELINDA COOPER is Professor in the Research School of Social Sciences at the Australian National University.



PORTFOLIO SOCIETY: ON THE CAPITALIST MODE OF PREDICTION

by Ivan Ascher

A NEAR FUTURES TITLE

“A fascinating and original contribution to the social theory of finance. Essential reading for all scholars interested in the financial economy and the relations of capital it embodies.” — Caitlin Zaloom, author of *Out of the Pits*

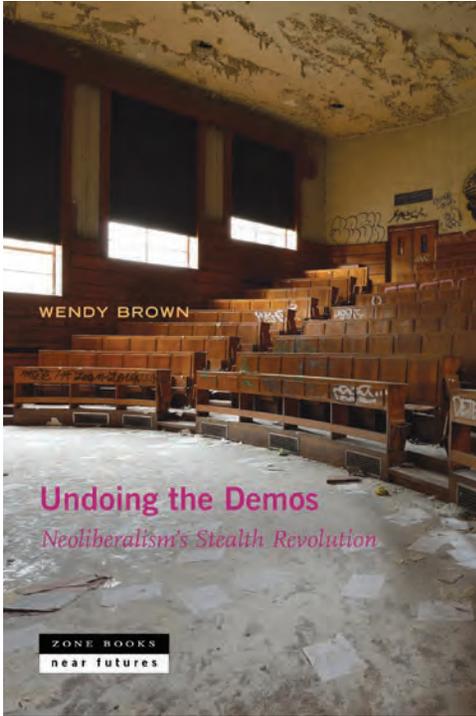
Political Philosophy
192 pp.
Published in 2016
Rights sold: Turkish

As financial markets expand and continue to refashion the world in their own image, the wealth of capitalist societies no longer presents itself as it did to Karl Marx in the nineteenth century, as a “monstrous collection of commodities.” Instead, it appears as an equally monstrous collection of financial securities, and the critique of political economy must proceed accordingly. But what would it mean to write *Capital* in the twenty-first century? Are we really to believe that risk, rather than labor, is now regarded as the true fount of economic value? Likewise, can it truly be the case that the credit relation—at least in the global North—has replaced the wage relation as the key site of exploitation and political struggle?

Through a series of creative substitutions, Ascher’s *Portfolio Society* extends Marx’s critical project in bold and unexpected ways. In this work, Ascher demystifies crucial dimensions of contemporary finance and considers the predicaments of societies whose own future is now shaped by volatile financial markets. In the end, we may find that much has changed and much has not; relations of domination still endure, and mystifications do abound; but the devil is in the details, and that is where Ascher would have us dwell. At once a critique of modern finance and of the societies under its spell, *Portfolio Society* succeeds in revealing the potential limits of *Capital*, while reveling still in its limitless potential.

“*Portfolio Society* is a brilliant account of what happens when those at the commanding heights of the economy shift their focus from production to prediction . . . I have never seen restrained horror, gallows humor, and elegant prose so deftly combined in political theory.” — Frank Pasquale, author of *The Black Box Society*

IVAN ASCHER is Assistant Professor of Political Science at the University of Wisconsin, Milwaukee.



UNDOING THE DEMOS: NEOLIBERALISM'S STEALTH REVOLUTION

by Wendy Brown

A NEAR FUTURES TITLE

WINNER OF THE 2017 DAVID & ELAINE SPITZ PRIZE

“A brilliant and incisive new book with a clarion call: Western democracy is imperiled. By focusing on how it’s been diminished, Brown has written a book that deserves to be widely read.” —Bookforum

Political Science | Philosophy

296 pp.

Published in 2014

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Japanese, Korean, Portuguese, Spanish, Turkish

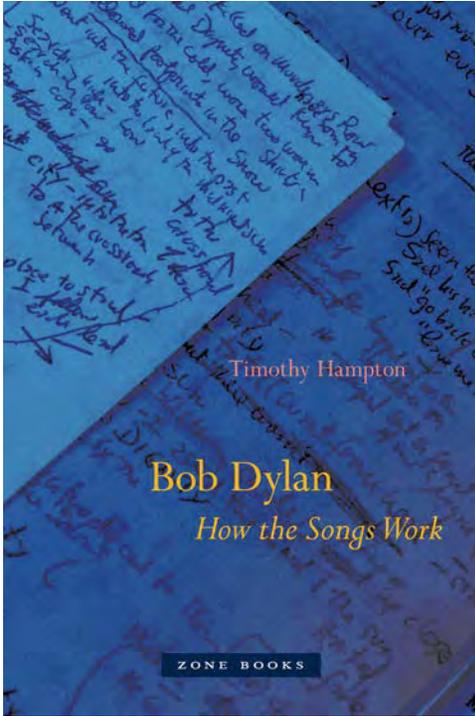
Neoliberal rationality—ubiquitous today in statecraft and the workplace, in jurisprudence, education, and culture—remakes everything and everyone in the image of *homo oeconomicus*. What happens when this rationality transposes the constituent elements of democracy into an economic register? In vivid detail, Wendy Brown explains how democracy itself is imperiled.

The demos disintegrates into bits of human capital; concerns with justice cede to the mandates of growth rates, credit ratings, and investment climates; liberty submits to the imperative of human capital appreciation; equality dissolves into market competition; and popular sovereignty grows incoherent. Liberal democratic practices may not survive these transformations. Radical democratic dreams may not either.

In an original and compelling theoretical argument, Brown explains how and why neoliberal reason undoes the political form and political imaginary it falsely promises to secure and reinvigorate. Through meticulous analyses of neoliberalized law, political practices, governance, and education, she charts the new common sense. *Undoing the Demos* makes clear that, far from being the lodestar of the twenty-first century, a future for democracy depends upon it becoming an object of struggle and rethinking.

“A trenchant critique of the piecemeal neoliberal destruction of democratic politics by one of the most powerful political theorists of our time.” —Rainer Forst, author of *Justification and Critique*

WENDY BROWN is an American political theorist. She is the UPS Foundation Professor in the School of Social Science at the Institute for Advanced Study at Princeton University. She is the author most recently of *In the Ruins of Neoliberalism* and *Walled States, Waning Sovereignty*.



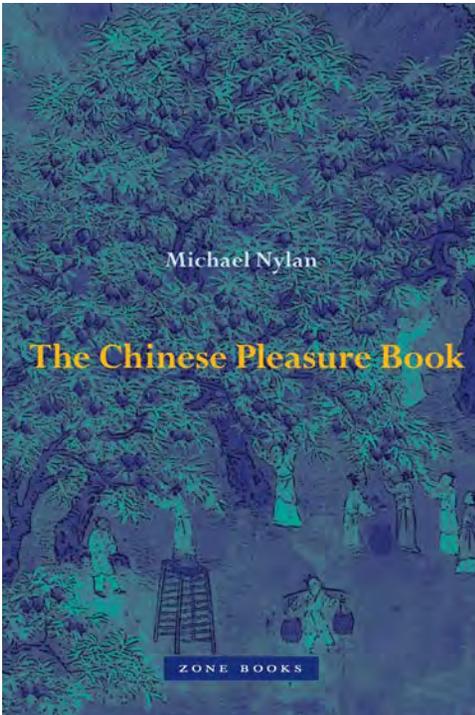
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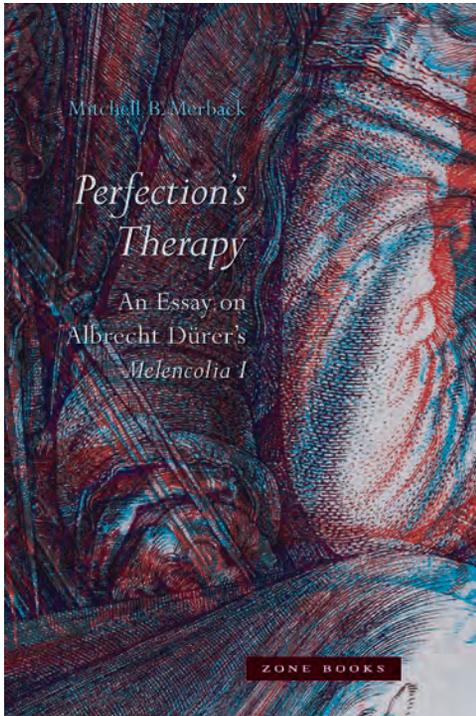


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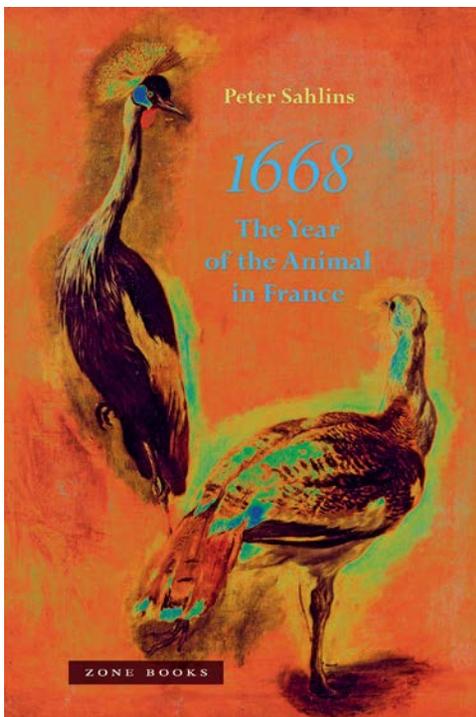


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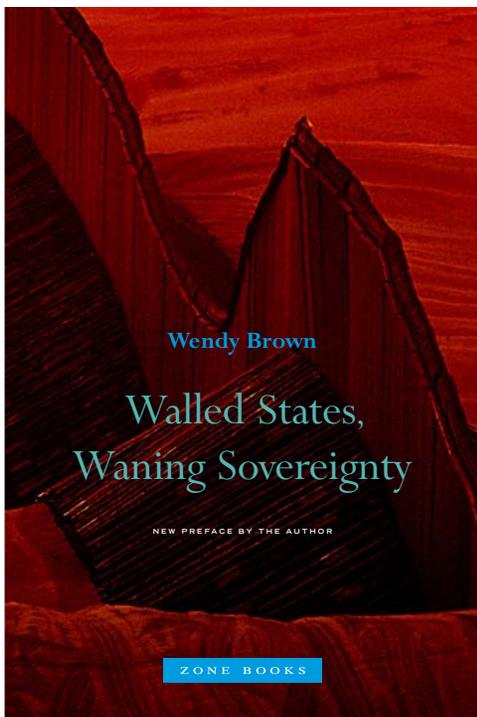
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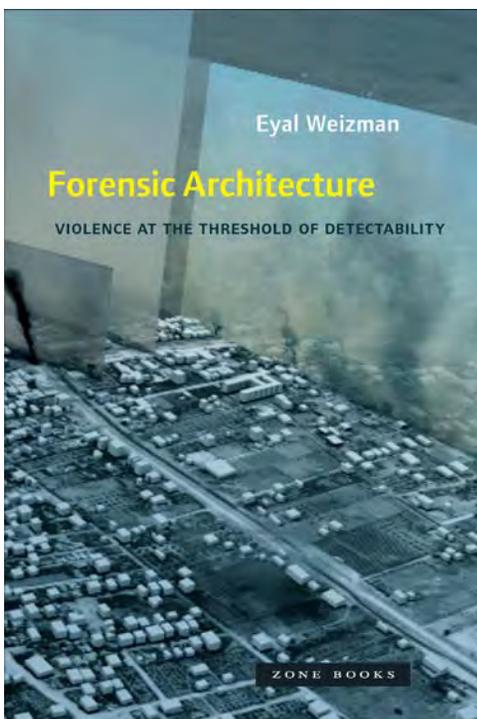
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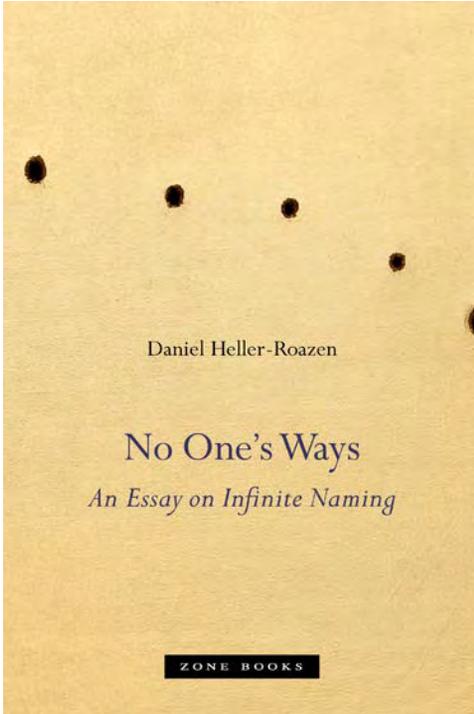
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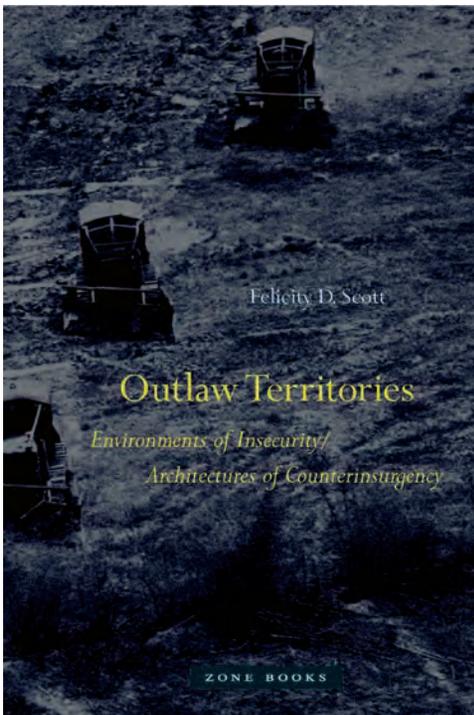


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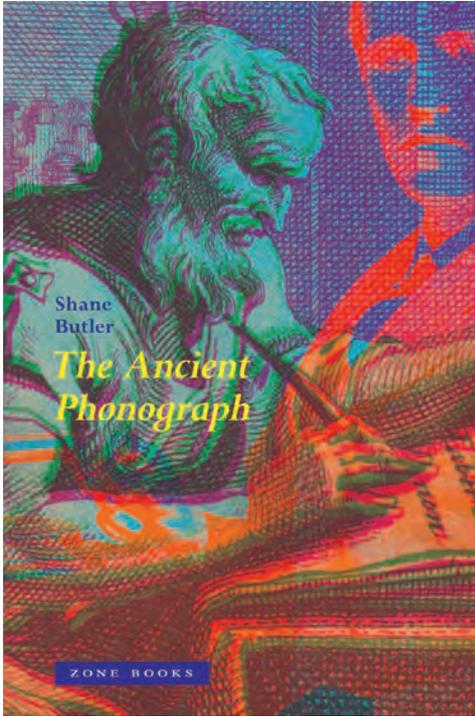
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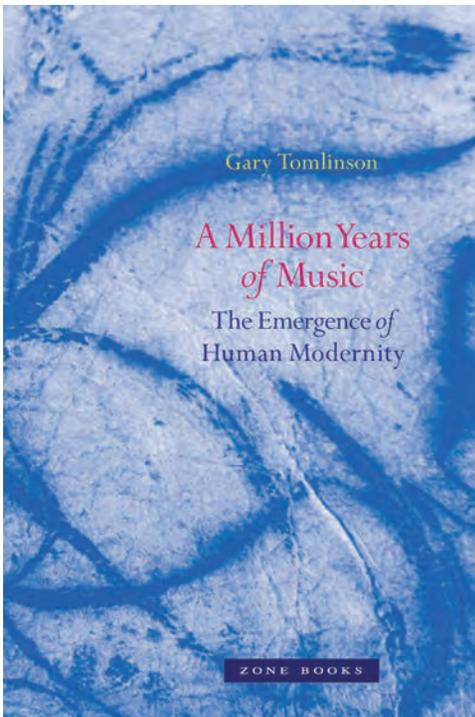
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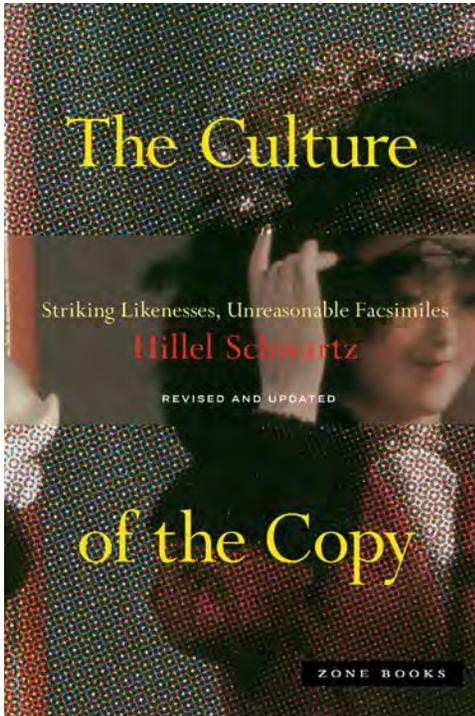
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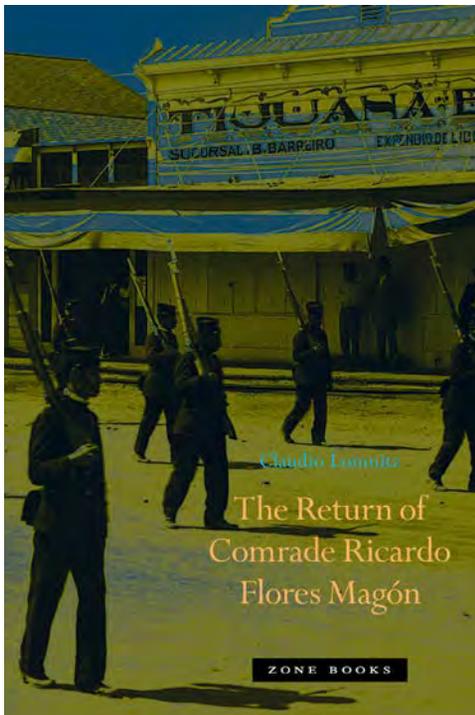
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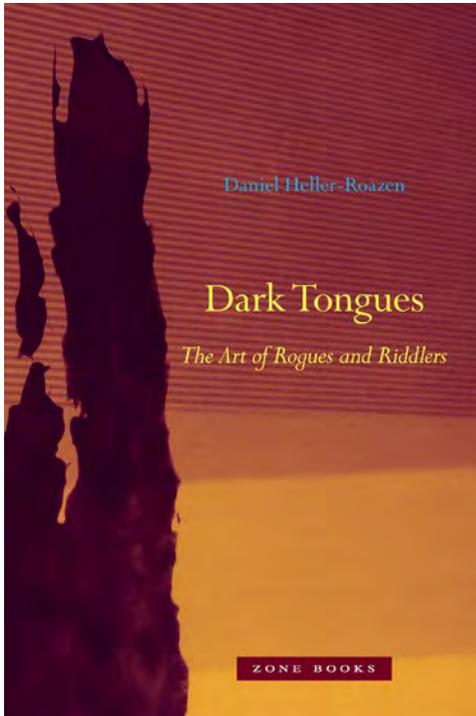
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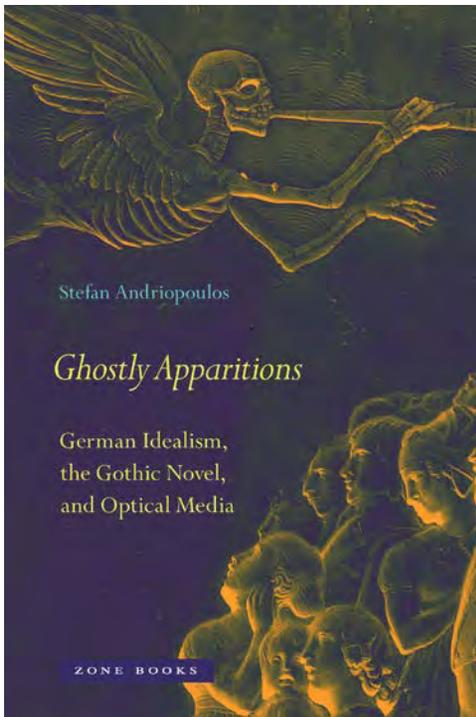
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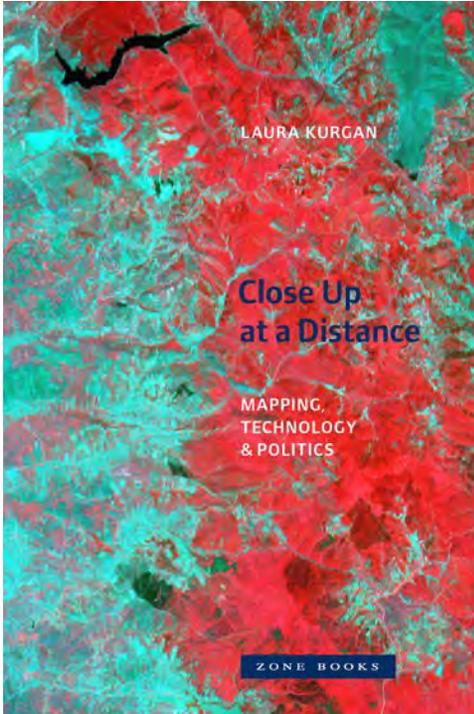
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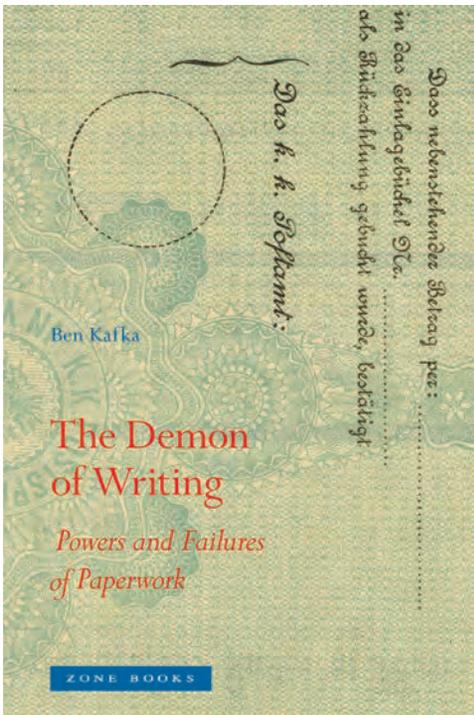
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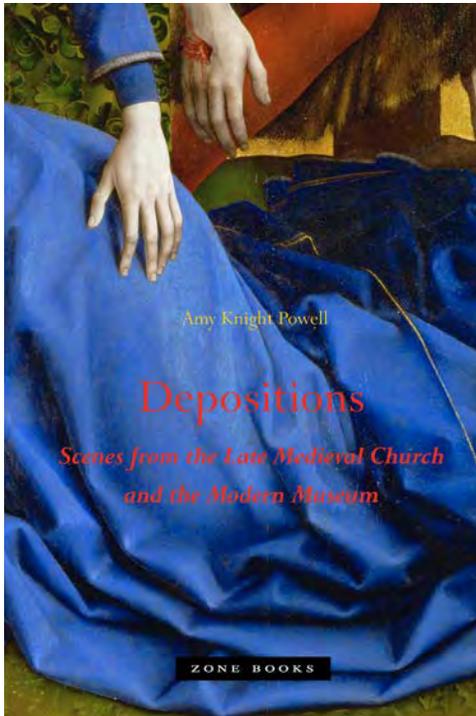


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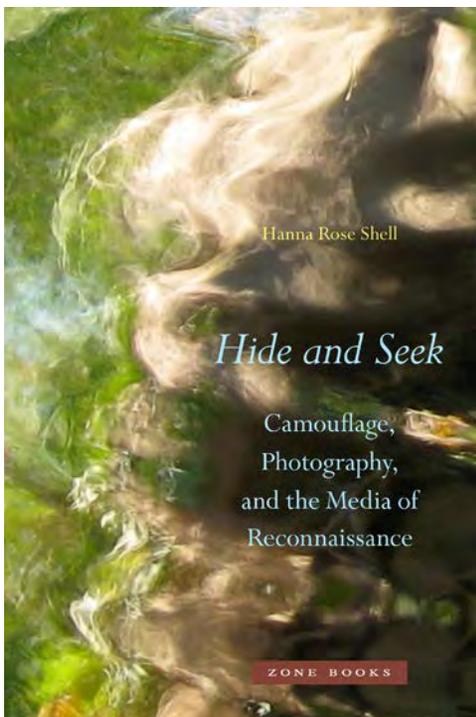


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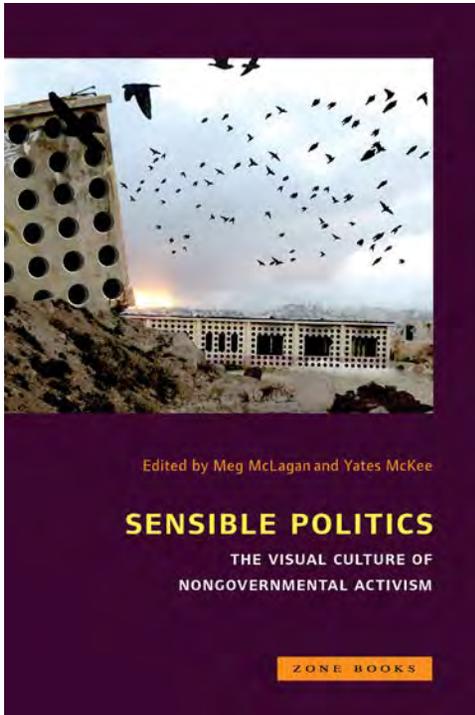


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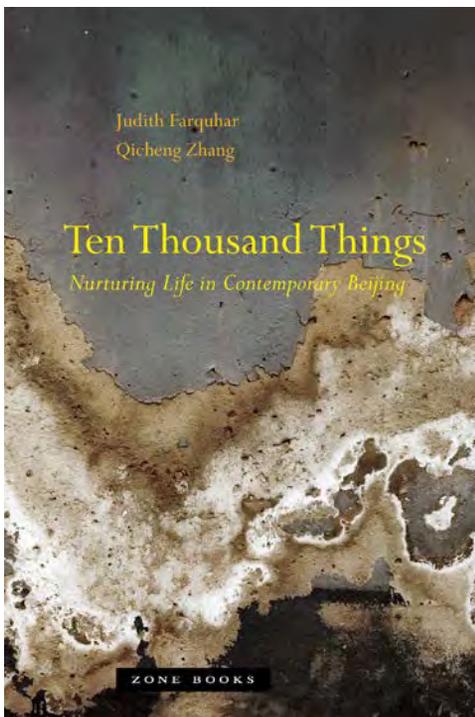


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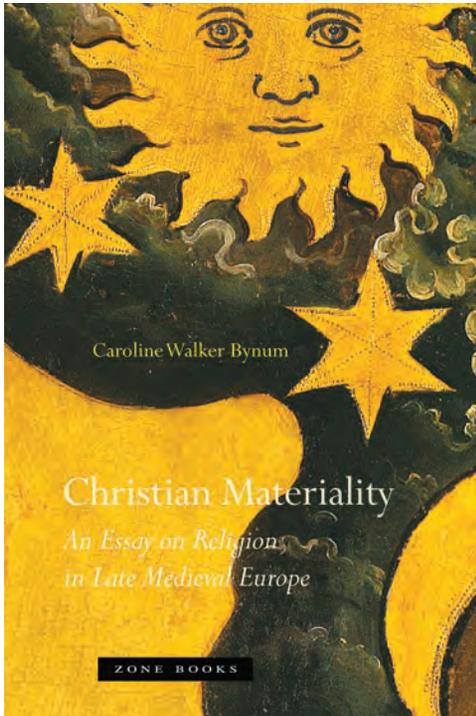


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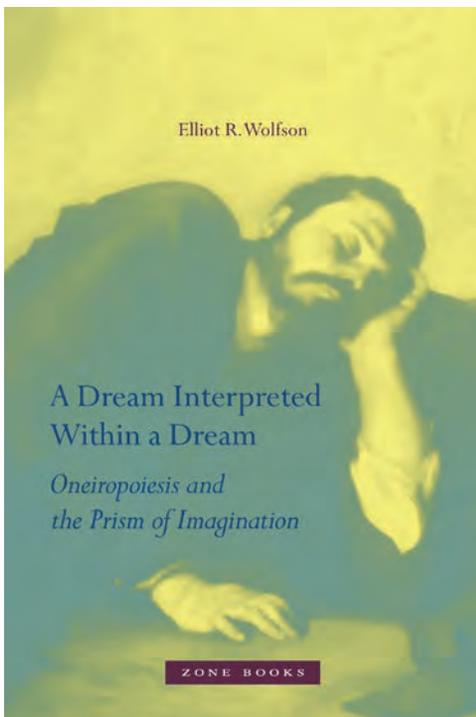
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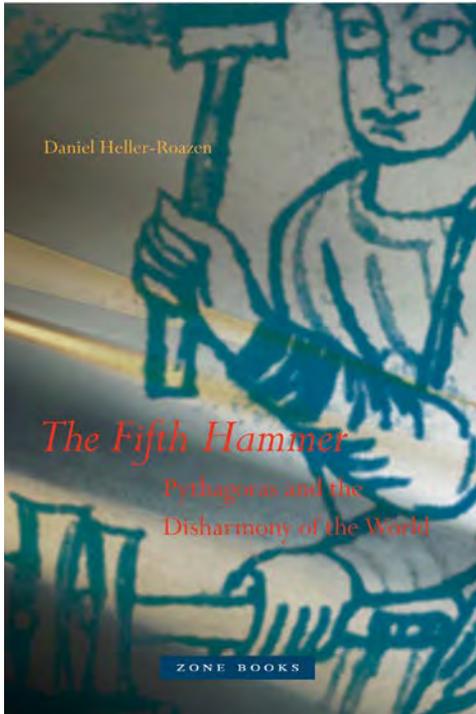
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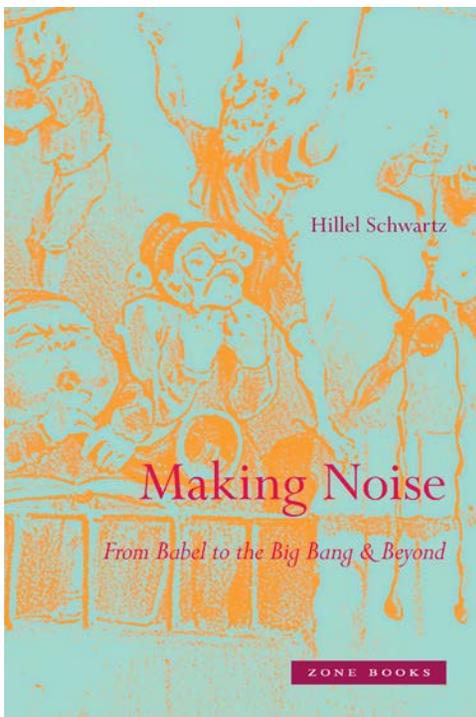
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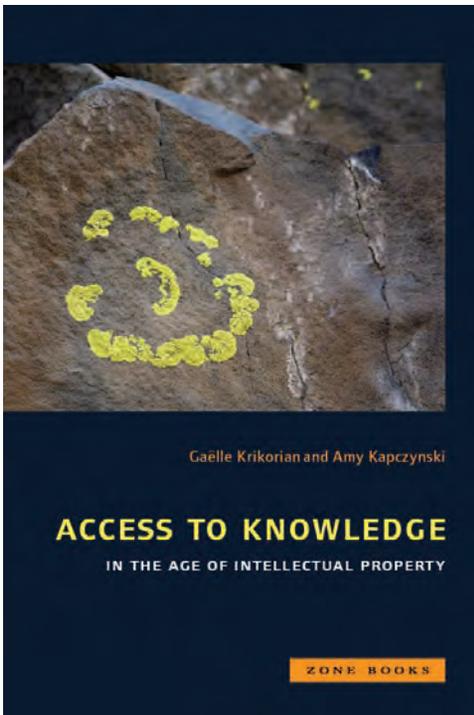
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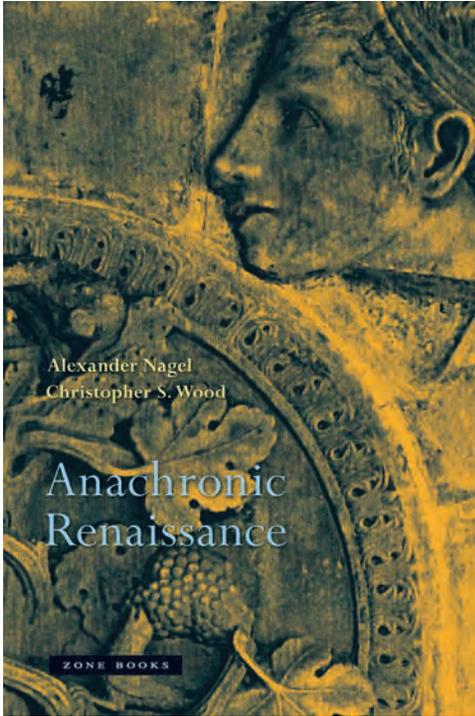
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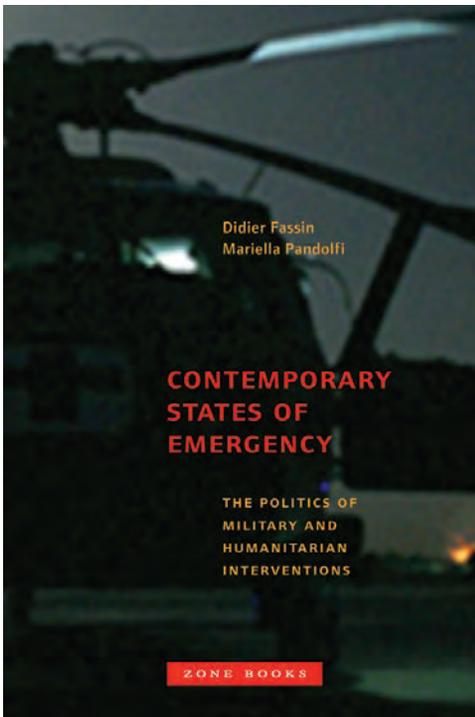


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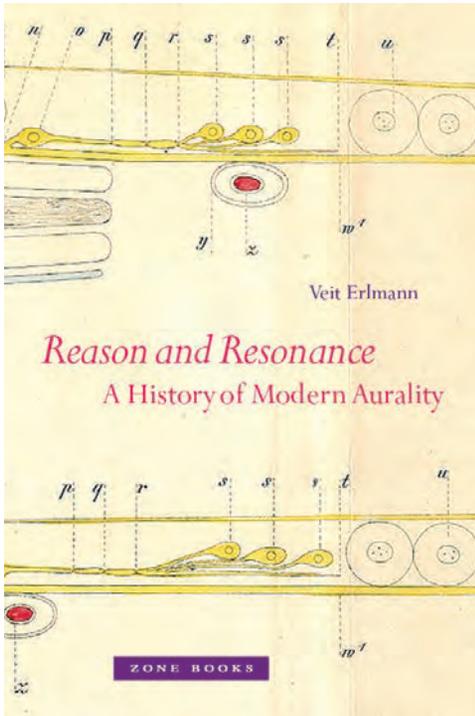


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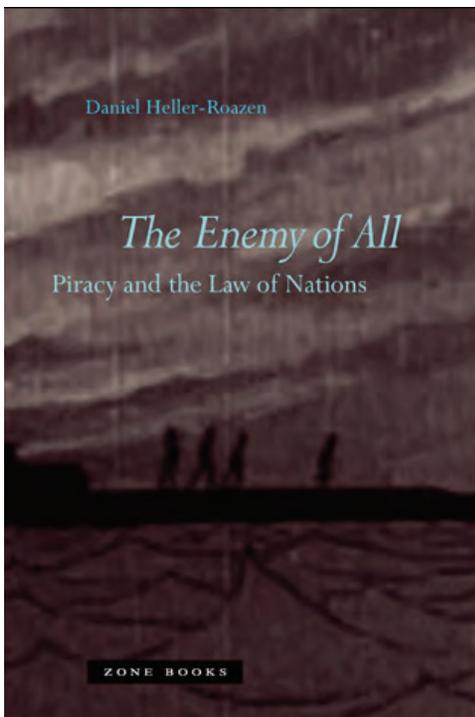
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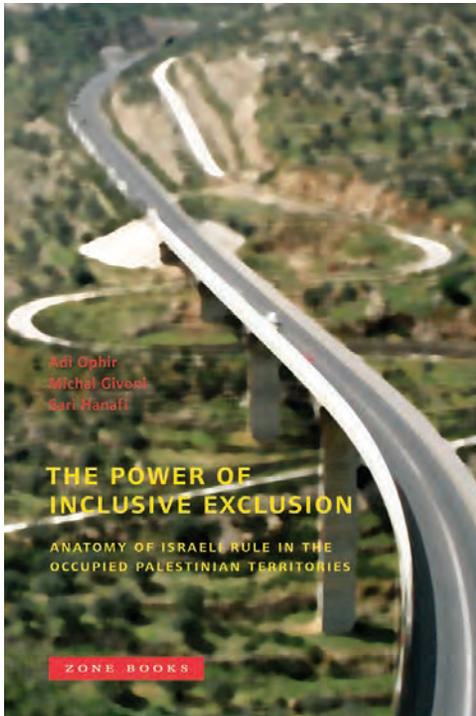
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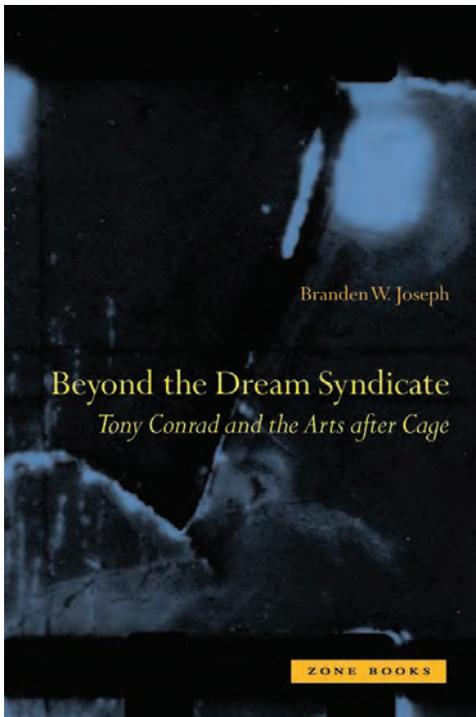


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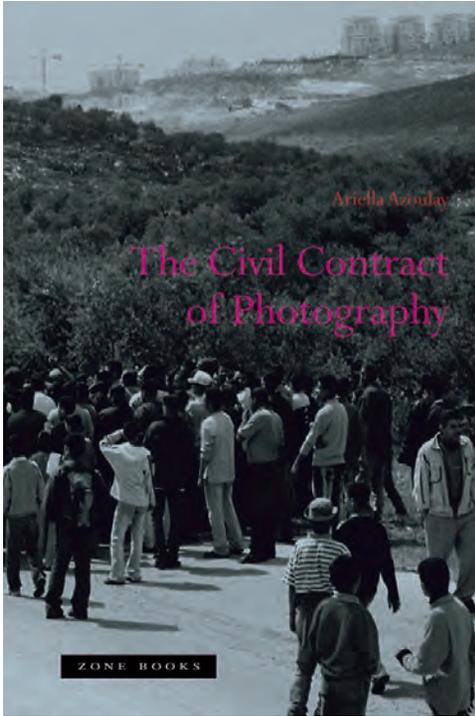
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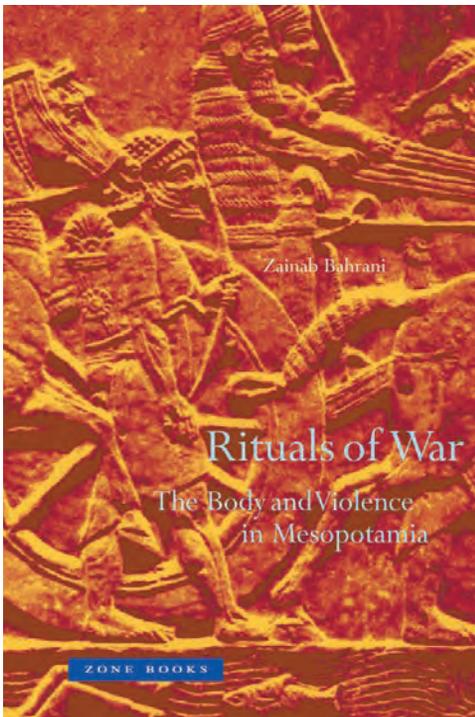
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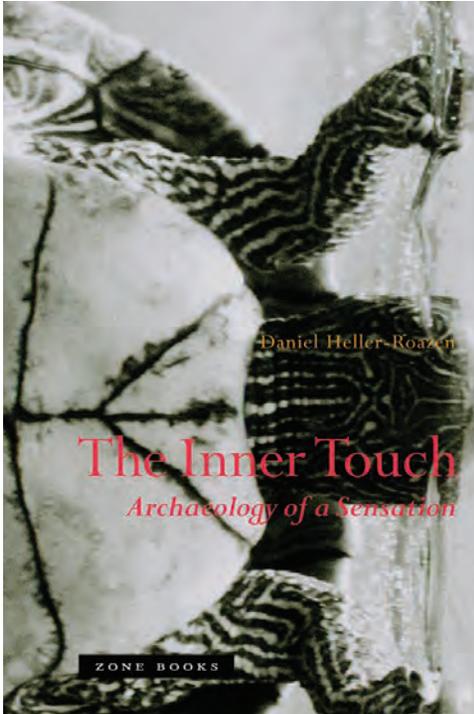
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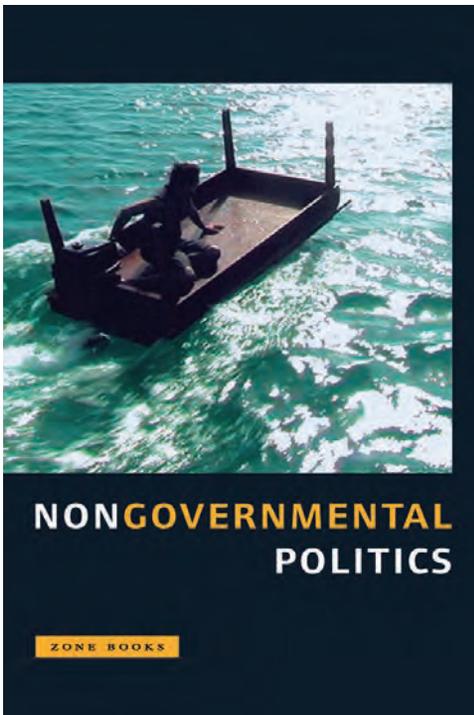
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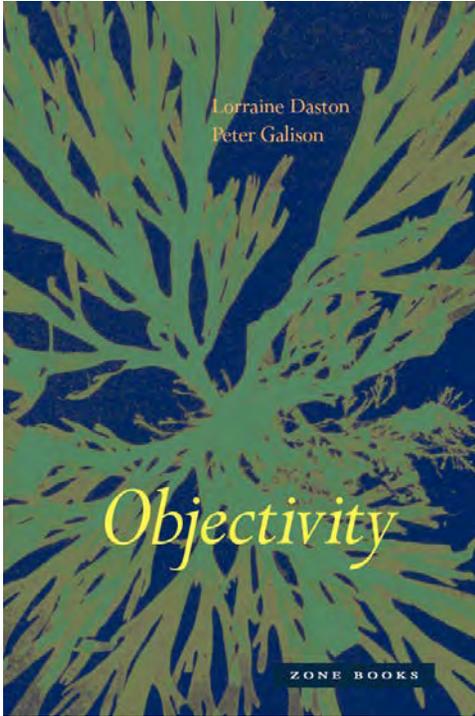
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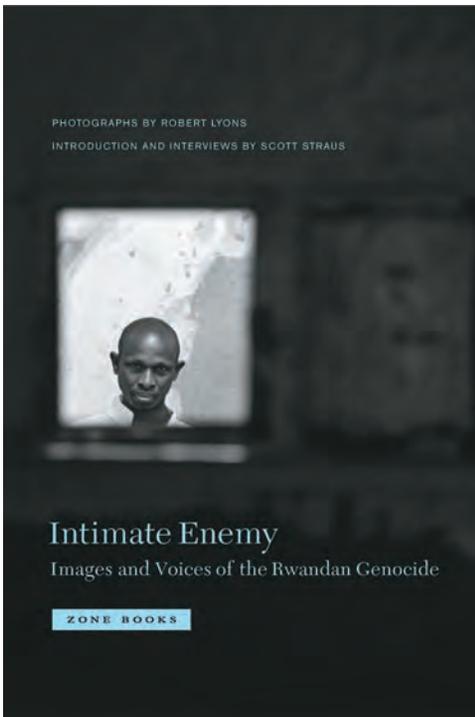
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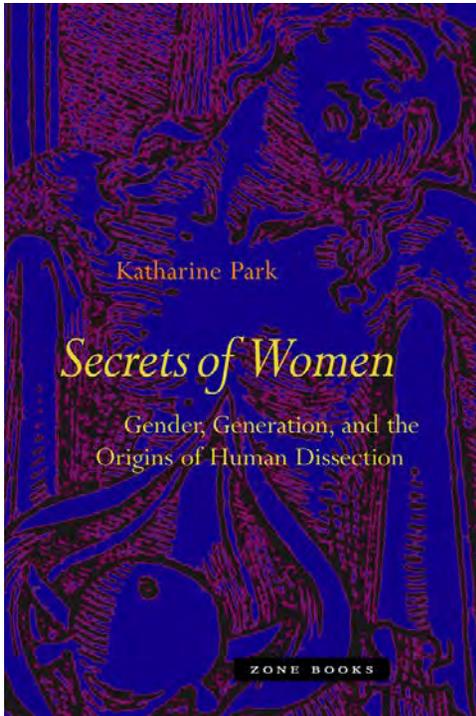
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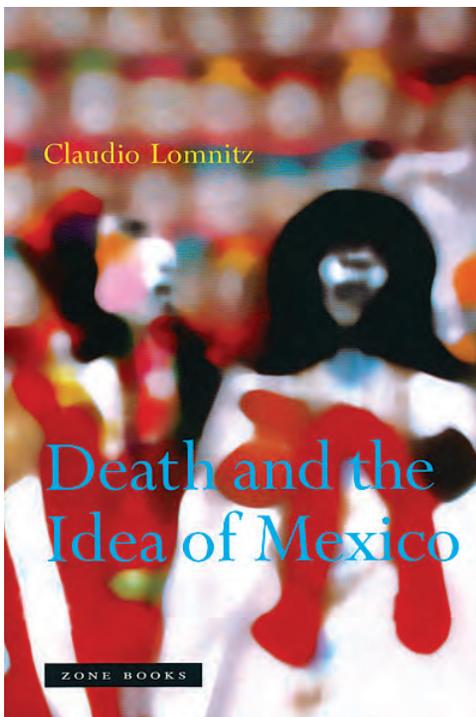
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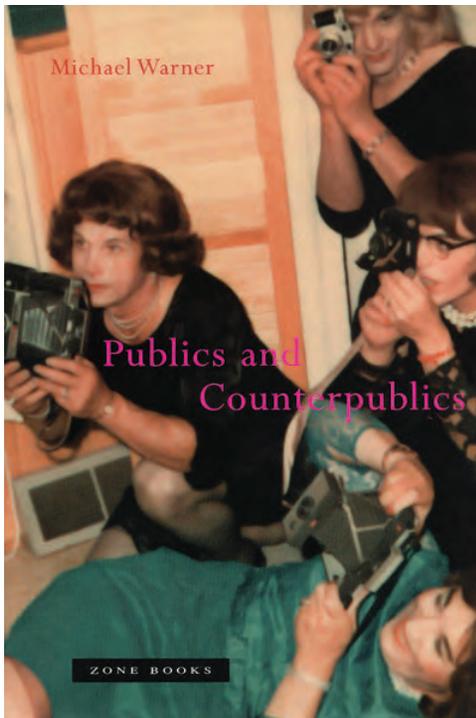


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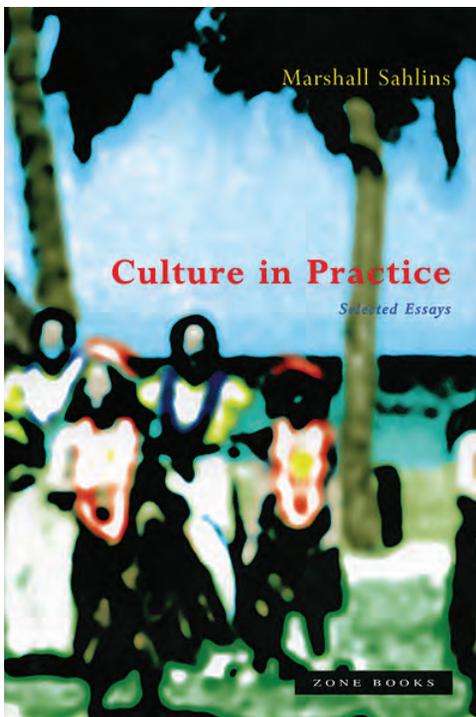
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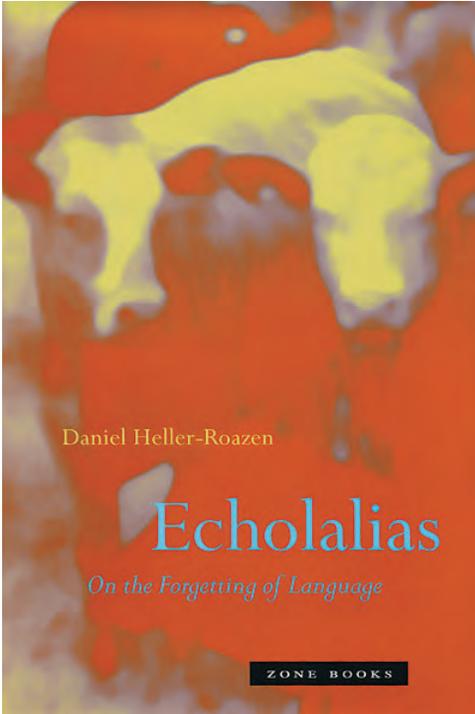
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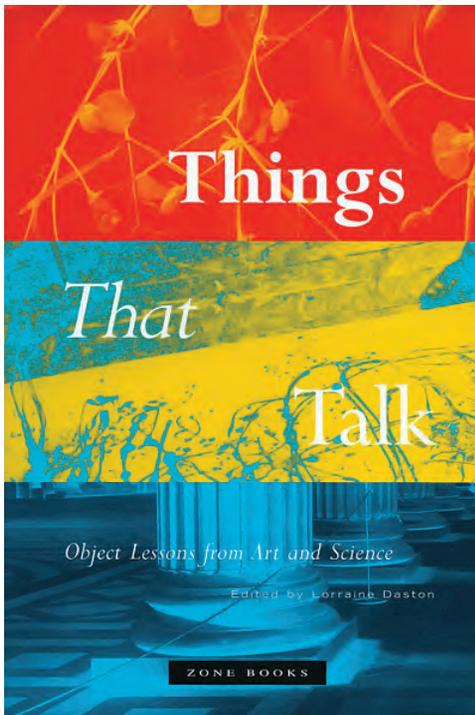
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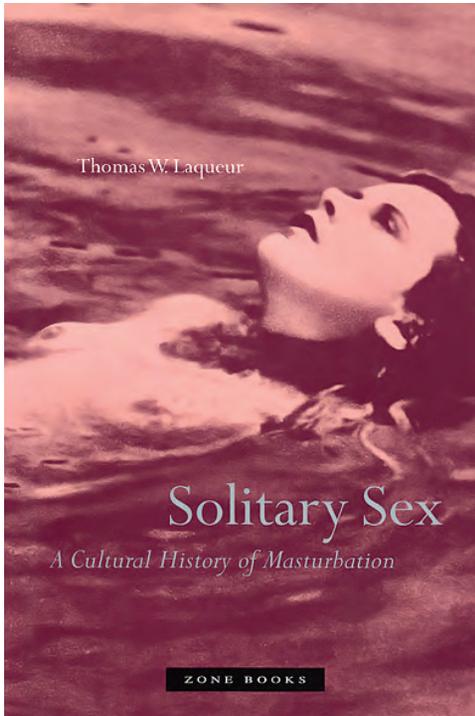
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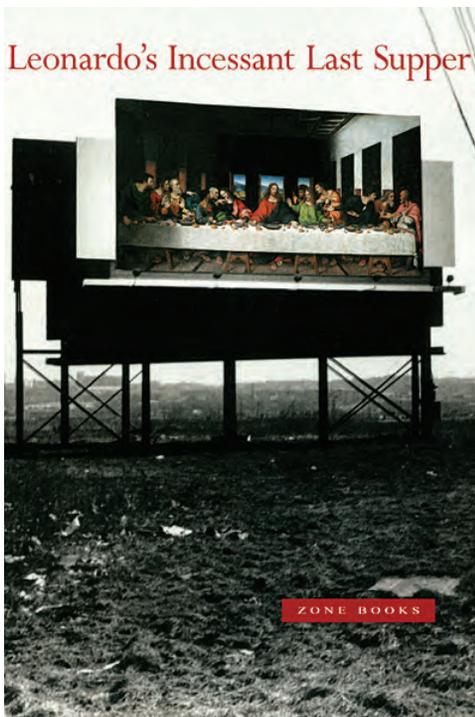
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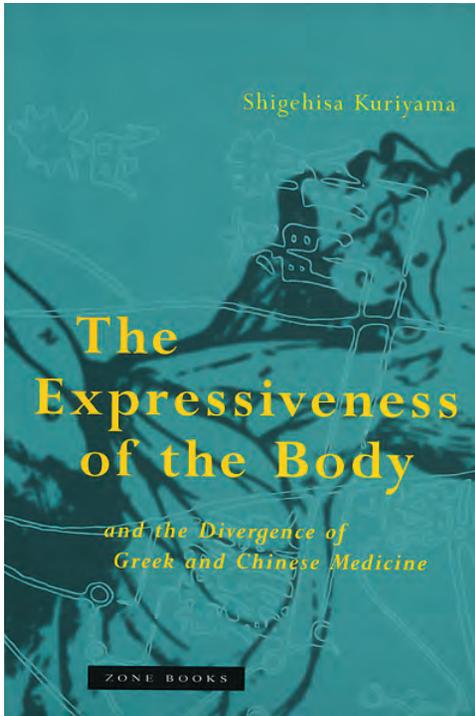
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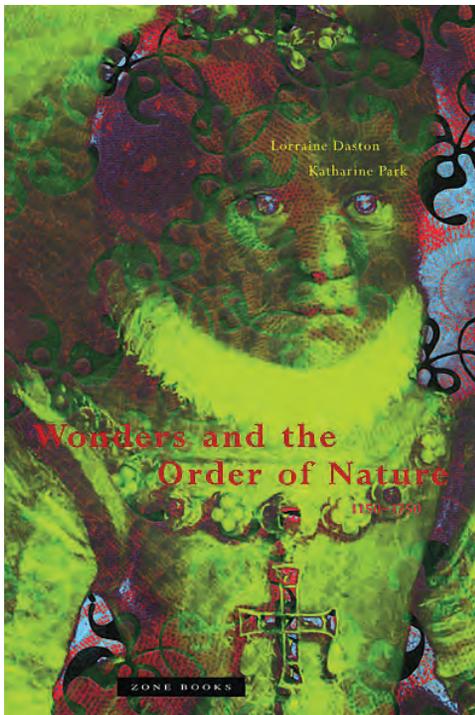
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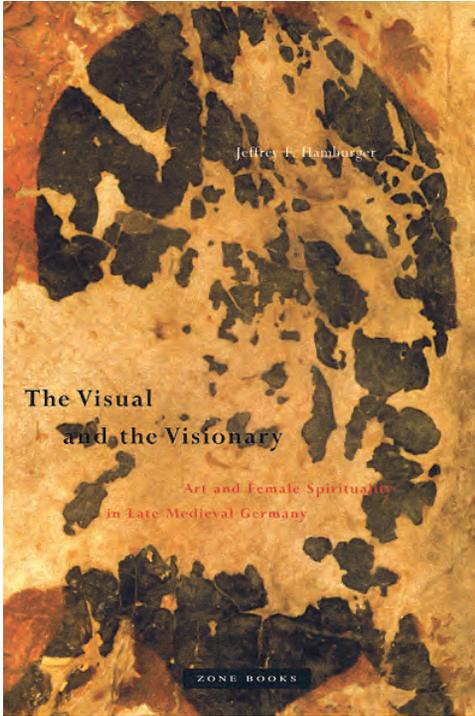
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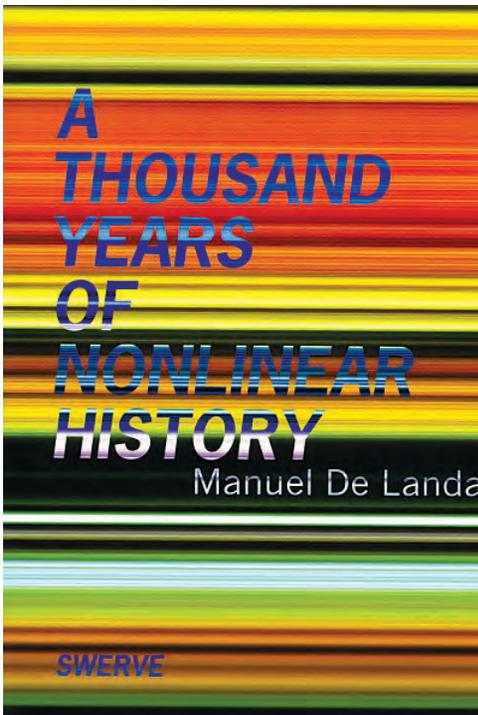
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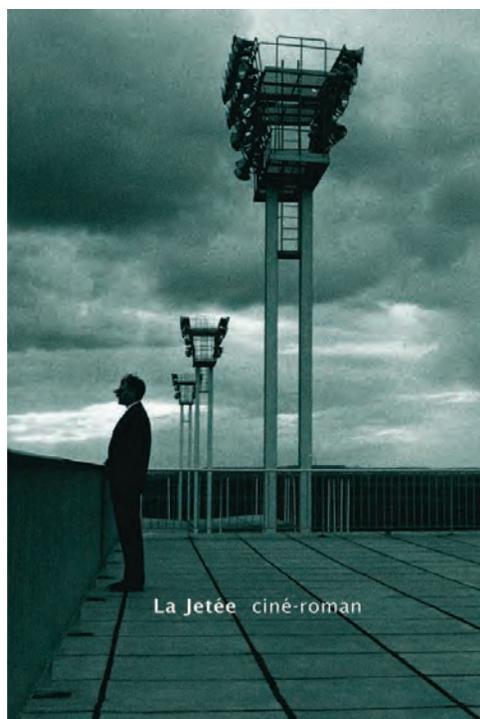


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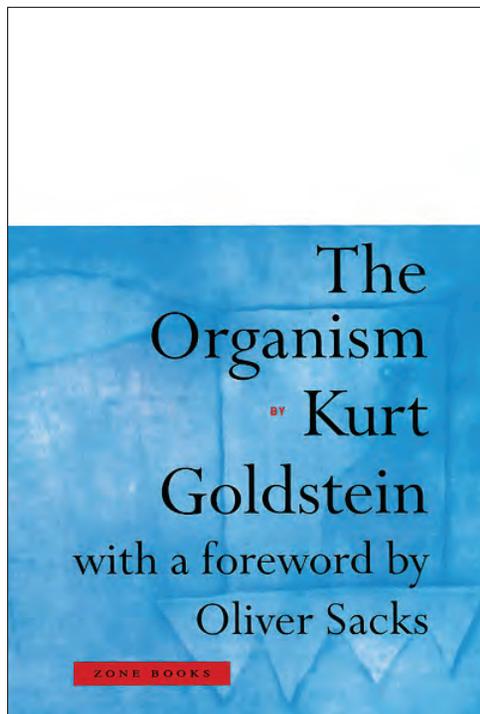
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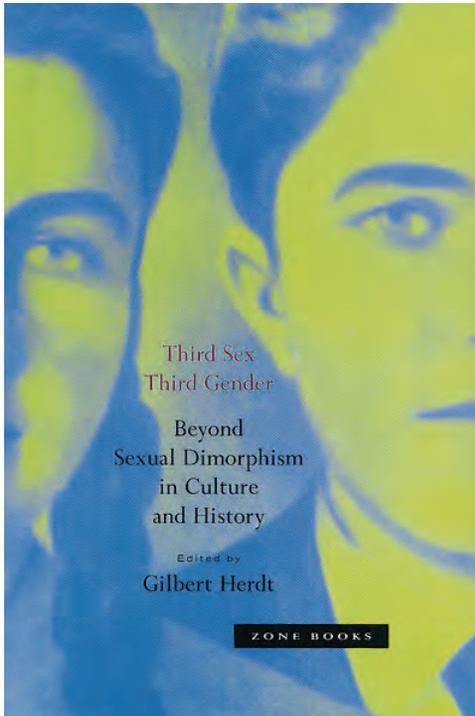
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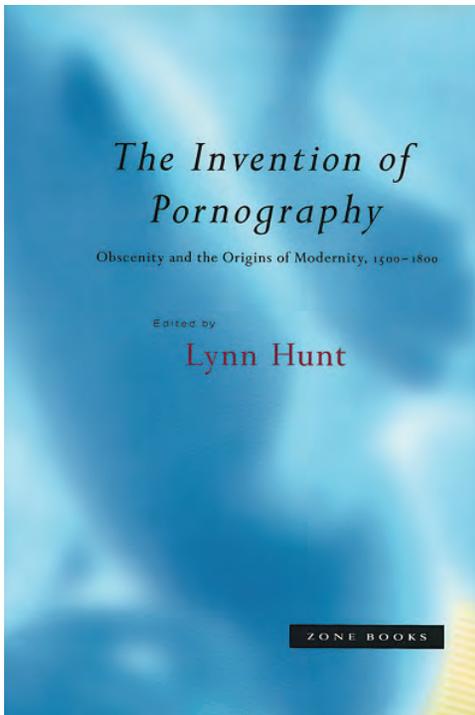


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