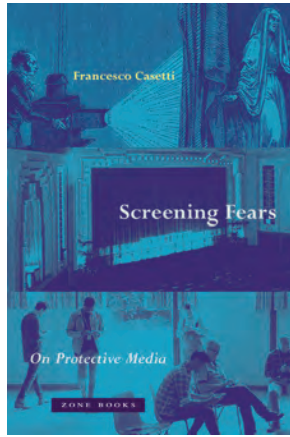
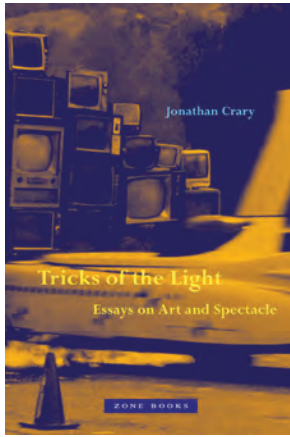
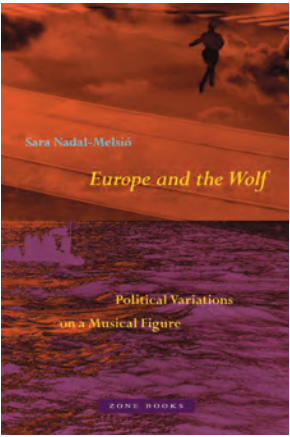


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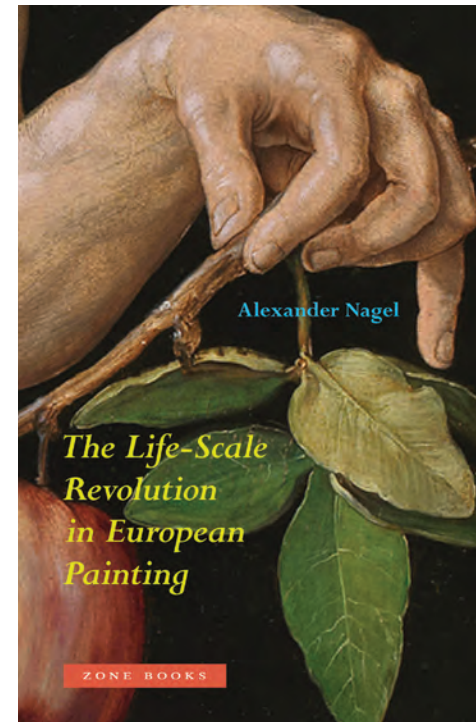
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BACKLIST



THE LIFE-SCALE REVOLUTION IN EUROPEAN PAINTING

by Alexander Nagel

A study of the radical transformation
of scale in European painting 1300–1600

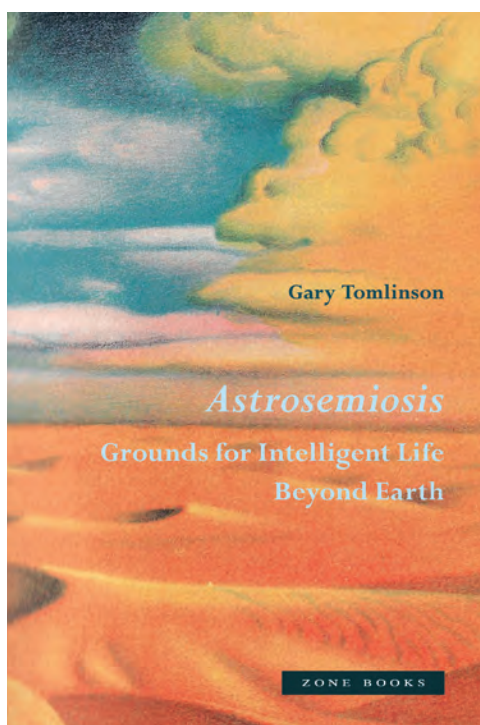
Art History
314 pp. | 128 illus.
Spring 2027
Spanish language rights not available

This book brings to light an unchronicled revolution in art—the “life-scale revolution,” which was launched at the end of the fifteenth century, and changed European painting forever. In place of the medieval and early Renaissance systems of scalable images, European pictures began to present figures and settings at a scale congruent with the body and world of the viewer. Painting of all kinds, from portraits and biblical and mythological subjects to genre scenes and still lifes, learned to engage viewers in a common language of life scale. Analyses of individual works by artists as diverse as Leonardo da Vinci, Dürer, Raphael, Titian, Rubens, Reni, and Velázquez explore the profound philosophical, anthropological, and social-political implications of the turn to life-scale painting. “As-if” pictorial extensions and warpings of our perceptual ecology, life-scale pictures model our interaction with the world, turning perception into performance and self-reflection, prompting intuitions about how inhabiting the world in and through our bodies shapes our relation to each other and to our environment.

“Alex Nagel’s unprecedented book now finally brings our full attention to the elemental issue of life scale in art—its meaning and implications.... I’m putting the book on a special shelf next to my copies of Kodak’s *Photography with Large -Format Cameras O-18H* and *Secret Formulas and Techniques of the Masters*.”

—Jeff Wall

ALEXANDER NAGEL is Craig Hugh Smyth Professor at the Institute of Fine Arts, New York University. His teaching and writing explores visual art as a form of spatial and temporal intelligence. Publications include *Anachronic Renaissance* (2010), *Medieval Modern* (2012), and *Amerasia* (2023).



ASTROSEMIOSIS: GROUNDS FOR INTELLIGENT LIFE BEYOND EARTH

by Gary Tomlinson

A voyage into the mysterious world of alien intelligence

Physics & Astronomy
184 pp. | 7 illus.
Spring 2027

Do advanced life forms exist beyond Earth? Ask an astrobiologist and you will usually get back a qualified “yes,” but further investigation is stymied by the slipperiness of concepts like “advanced” and “intelligent.” Most astrobiologists then turn their attention to more tractable scientific issues, examining geological and biological conditions for life on Earth in order to propose how it might have arisen elsewhere. Their ambition is to understand life wherever it occurs as part of the processes of planetary formation and change. Starting from the foundation of earthly meaning, sign making or *semiosis*, Gary Tomlinson opens a new path toward the alluring question of alien intelligence. He joins evolutionary science, information theory, and a theory of the constraints under which signs occur to delimit the grounds for the emergence of meaning-making life forms anywhere. *Astrosemiosis* identifies evolved features on earth plausibly required to meet semiotic constraints and gauges the likelihood that analogous features would evolve in extraterrestrial biospheres. Rethinking sign making as a planetary process, it narrows the gap between speculation on smart aliens and empirical astrobiological science.

“Combining philosophical depth with environmental history and semiotics, *Astrosemiosis* rethinks life, signs, and intelligence as planetary processes, making it essential reading for anyone interested in what it means to be alive.”

—Alfredo Thiermann, Swiss Federal Technology Institute of Lausanne

GARY TOMLINSON is Sterling Professor of Music and Humanities at Yale University and the recipient of a MacArthur “genius” award. His recent research sits at the intersection of music, evolutionary theory, and philosophies of signs and meaning. He is the author of *A Million Years of Music: The Emergence of Human Modernity* (2015) and *The Machines of Evolution and the Scope of Meaning* (2023).



OUT OF CHARACTER: WRITING ON PORTRAITS

by Tom Hare

A wide-ranging investigation of the mutual interaction between writing and portraiture across history and cultures

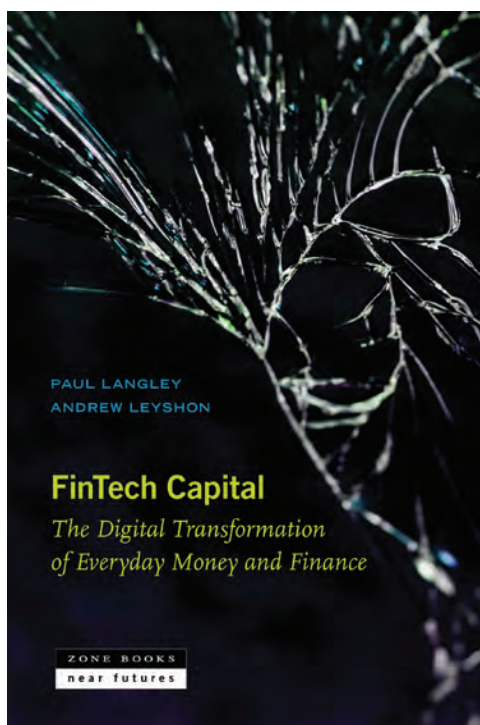
Art History
288 pp. | 51 b&w + 31 color illus.
Fall 2026

Portraits often claim a revered place in worlds remote from their origins, but they also risk anonymity unless accompanied by written supplements announcing who they are and how we are invited to engage with them. Without such contextual information, portraits risk fading into obscurity across generations. A picture may paint a thousand words, as the saying goes, but a portrait, being a picture, still needs words to survive beyond its own generation. Tom Hare's *Out of Character* takes its cue from a diverse group of great portraits; among them are images of two Egyptian pharaohs of the nineteenth to eighteenth centuries BCE and revered paintings of several Zen abbots from medieval China and Japan. From there, Hare shifts his focus to a cast of characters from the seventeenth-century Spanish court and, finally, to contemporary images of celebrities from the multicolored carnival of Andy Warhol's screenprints. At the heart of Tom Hare's groundbreaking study—accompanied by an array of stunning reproductions of portraits—lies the question rarely asked: What work does writing on (not about) portraits do?

“*Out of Character* showcases the potential of comparative art history while reading like a philosophy of portraiture and likeness across human history. With deeply analytical rigor, Hare demonstrates high-level expertise across disparate world-historical traditions distilling larger comparative and humanistic observations.”

—Yukio Lippit, Harvard University

TOM HARE is Professor of Comparative Literature at Princeton University. He is the author of *Zeami's Style: The Noh Plays of Zeami Motokiyo*; *ReMembering Osiris: Number, Gender, and the Word in Ancient Egyptian Representational Systems*; *Zeami, Performance Notes*; and coauthor of *A Companion to Nō and Kyōgen Theatre*.



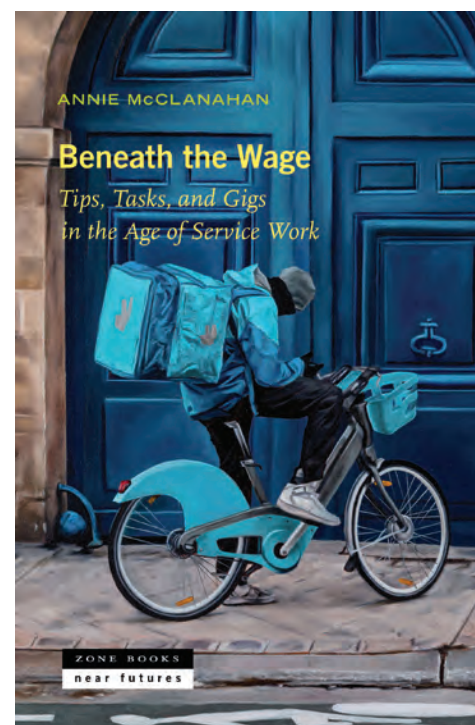
FINTECH CAPITAL: THE DIGITAL TRANSFORMATION OF EVERYDAY MONEY AND FINANCE

by Paul Langley and Andrew Leyshon

A NEAR FUTURES TITLE

A thorough examination of the worldwide digital transformation of people's everyday monetary and financial relations driven by the emergence of FinTech

Economics | Finance
336 pp. | 9 tables
Fall 2026



BENEATH THE WAGE: TIPS, TASKS, AND GIGS IN THE AGE OF SERVICE WORK

by Annie McClanahan

A NEAR FUTURES TITLE

A reconsideration of capitalism from the perspective of the service economy

Cultural Studies
368 pp. | 28 illus.
Spring 2026

How people pay, make savings and investments, buy insurance, and take on debt is undergoing digital transformation across the globe. This book argues that FinTech is a distinct form of intermediary and rentier capital that is radically reorganizing the routine social relations of money and finance. People are being configured by FinTech capital as users and data rather than as consumers, a phenomenon we increasingly take for granted in our everyday lives. Langley and Leyshon analyze the rise of FinTech capital through the intersecting processes of digital and financial capitalism that underpin it: platformization, datafication, monopolization, colonization, and capitalization. Illustrated by case studies of the FinTech operations of specialist startups, banks, telcos, and BigTechs based in Africa, Asia, Europe, Latin America, and the United States, *FinTech Capital* will be of interest to social scientists of money, finance, and digital capitalism and all who want to understand this major transformation of contemporary economic life.

“In this important book, Langley and Leyshon surface what wealthy and powerful tech companies hope to conceal: the financial and monied capital moving behind the scenes and shaping people’s everyday lives.” —Terri Friedline, University of Michigan

PAUL LANGLEY is Professor of Economic Geography, Durham University, UK. He is the author of most recently *Liquidity Lost: The Governance of the Global Financial Crisis* and *The Everyday Life of Global Finance: Saving and Borrowing in Anglo-America*.

ANDREW LEYSHON is Senior Fellow, Nottingham Business School, Nottingham Trent University, UK, and Professor Emeritus, School of Geography, University of Nottingham, UK. He is the author of *Reformatted: Code, Networks, and the Transformation of the Music Industry*.

Today, 80 percent of U.S. workers do service work, from delivering takeout to mopping floors to teaching. Each time we are handed a bag of groceries or a cup of coffee, call for a cab or have our homework graded, we confront both the enormity and the intimacy of the contemporary service sector. Do these jobs have anything in common? Who is doing this work? And what kind of labor politics does it generate? If service work has often been treated as a footnote to modern capitalism, *Beneath the Wage* reveals it as crucial to understanding how exploitation functions today. Uncovering a history that runs from eighteenth-century servants to present-day gig workers, Annie McClanahan retheorizes capitalism from the perspective of the service economy, challenging conventional assumptions about how work is waged, regulated, managed, and automated. She shows how work done “beneath the wage” depends on racialized and gendered forms of economic domination, is often excluded from labor organizing and regulation, and yet has begun to generate a new politics of social reproduction and solidarity.

“McClanahan’s grasp of economics, in the radical as well as the more official senses, is truly masterful and she does an outstanding job of clarifying its stakes for cultural analysis.” —Julian Murphet, *Affirmations: of the modern*

ANNIE MCCLANAHAN is an Associate Professor of English at University of California, Irvine. She is the author of *Dead Pledges: Debt, Crisis, and Twenty-First-Century Culture*.



CASTRATO PHANTOMS: MORESCHI, FELLINI, AND THE SACRED VERNACULAR IN ROME

by Martha Feldman

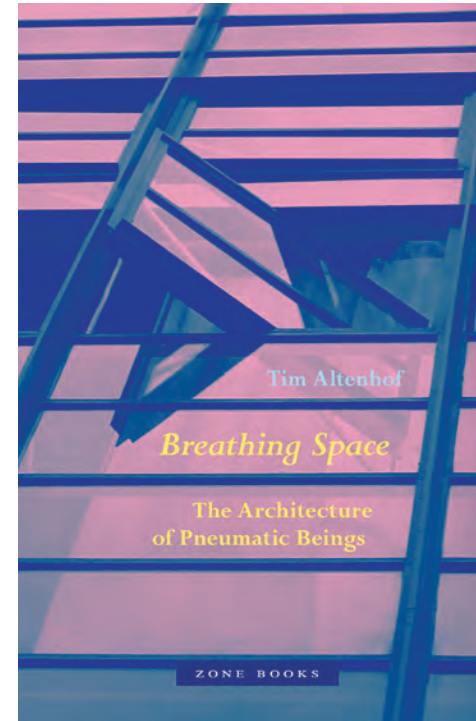
A new mapping of castrato afterlives
in modern Rome

Sound Studies
480 pp. | 144 b&w + 8 color illus.
Spring 2026

Around 1830, opera houses stopped using castrati, and Rome and the Vatican became home to their glorious singing, engineered by surgery and intensive vocal training. Castrati were long mired in secrecy, obfuscations, and lies about their origin and conditions, not least the last of them, Alessandro Moreschi. After a decade and more of digging through archives and family histories comes musicologist Martha Feldman's exciting transdisciplinary and quasi-cinematic account of Moreschi, whose recordings preserve the only sonic trace of a solo castrato. Yet Moreschi's story extends far beyond him. It opens up intrigues, politics, and histories of the Vatican, everyday histories of nineteenth- and twentieth-century Rome, the world of Roman opera, the city's unique mélange of sacred and vernacular tropes, and representations of Rome by iconic film director Federico Fellini. Far from telling of one anomalous figure, Feldman's gripping history convinces readers that Moreschi, like Fellini, can be read as an improbable index of Roman consciousness, both during his own life and well beyond.

"Readers interested in the histories of Catholicism, popular culture, singing traditions, and even colonial fantasies of twentieth-century Italy will find this book to be invaluable, and a great read!" —Suzanne G. Cusick, New York University

MARTHA FELDMAN is the Ferdinand Schevill Distinguished Service Professor of Music at the University of Chicago. She is the author of three award-winning monographs: *City Culture and the Madrigal at Venice*; *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy*; and *The Castrato: Reflections on Natures and Kinds*.



BREATHING SPACE: THE ARCHITECTURE OF PNEUMATIC BEINGS

by Tim Altenhof

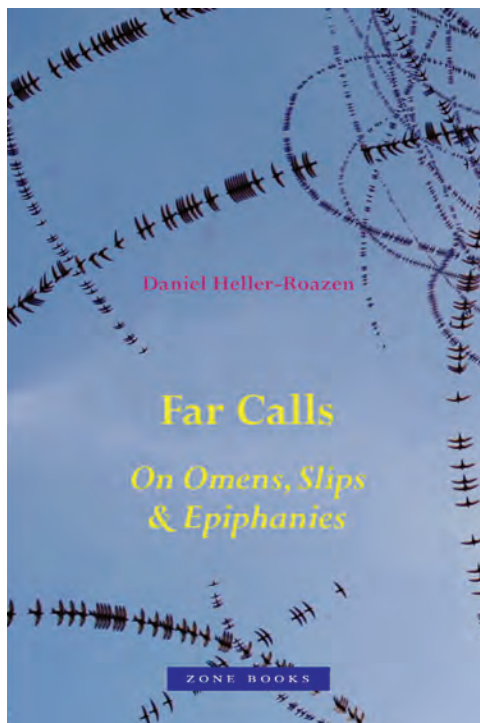
An illuminating account of how
new knowledge about human
respiration impacted architectural
design in the early twentieth
century

Art & Architecture
256 pp. | 63 b&w + 8 color illus.
Spring 2026

In *Breathing Space* architect and historian Tim Altenhof brilliantly explores the physiology of breathing and its reciprocal relationship to bodies and buildings, both of which share a common atmosphere. Because breathing is controlled by the autonomic nervous system and cannot be willfully overridden, it takes place unconsciously and involuntarily—most of the time. However, beginning in the mid-nineteenth century, breathing became a widely investigated cultural and physiological phenomenon and was the basis for techniques and bodily practices that heightened pulmonary awareness. New understandings of air pollution and disease stimulated a widespread preoccupation with ventilation, impacting architecture in countless ways. Altenhof's close readings of built structures show how the science of breathing was incorporated into architecture, whether in the design of factories, residences, or medical facilities. The lungs form a major part of the respiratory system and tie the living body directly to its surroundings. Yet the role of lungs also poses a topological problem: engaging in atmospheric transfer, they dissolve the division between inside and outside, and despite being an internal organ, they sustain a permanent and living connection to the external world.

"This compelling book uses breathing as a powerful metaphor throughout. Altenhof weaves together medicine, engineering, physics, and architecture across historical periods. Through sophisticated prose, he traces an unexpected journey that will leave readers breathless." —Maristella Casciato, Getty Research Institute

TIM ALTENHOF is an architect and senior scientist in the Department for Architectural Theory and History at the University of Innsbruck.



FAR CALLS: ON OMENS, SLIPS & EPIPHANIES

by Daniel Heller-Roazen

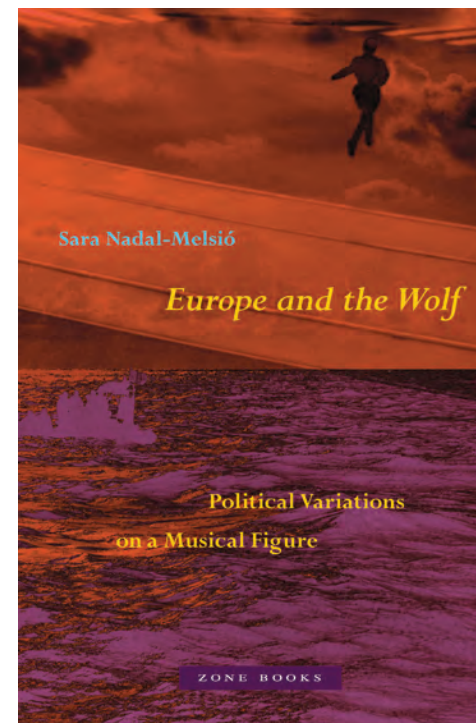
An inquiry into the theories and practices of overhearing

Literature
408 pp. | 4 illus.
Published in 2025

When words are not heard but overheard, when phrases are perceived in bits and pieces, and when speakers, failing to do as they intend, state things that they never meant to say, the saying, in its unsteady relation to understanding, becomes an event. That event has long been studied by a disparate company of interpreters: prophets, priests, and rabbis, poets and philosophers, linguists, psychiatrists and psychoanalysts, novelists and film-makers. All have suggested that in the contingencies of discourse, there are precious indications to be gleaned, for which special techniques are required. In *Far Calls*, Daniel Heller-Roazen reconstructs such arts of detection, interweaving ancient, medieval, and modern examples. From the rituals of the ancient Greeks, Jews, and Romans to Freud and Lacan, from Augustine's catching of a salvific scrap of speech to the inspiration that Breton and Yeats, Proust and Joyce, drew from profane cries and transmissions, *Far Calls* explores the powers of sonorous coincidence and the varieties of reading that it incites.

"Heller-Roazen is a masterful interpreter of literary interstices.... This is a steeply beautiful book, stunning for its insight, erudition, and range, and—above all—for its powers of vision and audition." —Peter Cole, author of *Draw Me After: Poems*

DANIEL HELLER-ROAZEN is the Arthur W. Marks 1919 Professor of Comparative Literature at Princeton University. He is the author, most recently, of *Absentees: On Various Missing Persons*; *No One's Ways: An Essay on Infinite Naming*; *Dark Tongues: The Art of Rogues and Riddlers*; and *The Fifth Hammer: Pythagoras and the Disharmony of the World*.



EUROPE AND THE WOLF: POLITICAL VARIATIONS ON A MUSICAL FIGURE

by Sara Nadal-Melsió

How the work of several contemporary artists illuminates and challenges the policing of European borders and identity

Art History, Politics, Music
328 pp. | 74 illus.
Published in 2025

In this stunningly original book, Sara Nadal-Melsió explores how the work of several contemporary artists illuminates the current crisis of European universalist values amid the brutal realities of exclusion and policing of borders. The “wolf” is the name Baroque musicians gave to the dissonant sound produced in any attempt to temper and harmonize an instrument. *Europe and the Wolf* brings this musical figure to bear on contemporary aesthetic practices that respond to Europe's ongoing social and political contradictions. Throughout, Nadal-Melsió understands Europe as a conceptual problem that often relies on harmonization as an organizing category. The “wolf” as an emblem of disharmony, incarnated in the stranger, the immigrant, or the refugee, originates in the Latin proverb “man is a wolf to man.” This longstanding phrase evokes the pervasive fear, and even hatred, of what is foreign, unknown, or beyond the borders of a community. The book follows the “wolf” in a series of relays between the musical, the visual, and the political, and through innovative readings of artworks.

“A breathtaking analysis of Europe's fables of freedom and progress... valiantly upholds art as the light that can lead us to the end of the tunnel.” —Jorge Coronado, Northwestern University

SARA NADAL-MELSIÓ is the Associate Director of the Whitney Independent Study Program. She is the coauthor of *Politically Red*.



THE ORGANIC LINE: TOWARD A TOPOLOGY OF MODERNISM

by Irene V. Small

WINNER OF THE FRANK JEWETT MATHER
BOOK AWARD

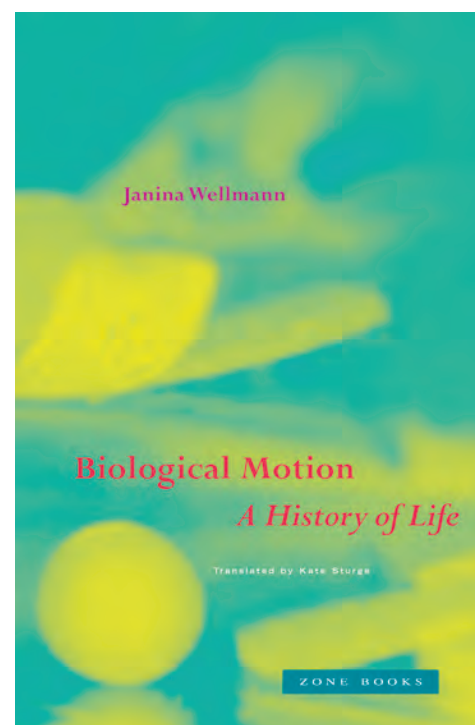
A major rethinking of twentieth-century
abstract art mobilized by the work of
Brazilian artist Lygia Clark

Art History
448 pp. | 237 color illus.
Published in 2024

In this book, Irene Small elucidates the signal discovery of the Brazilian artist Lygia Clark in 1954: a fissure of space between material elements that Clark called “the organic line.” A spatial cavity that binds discrepant entities together, the organic line transforms planes into flexible topologies, borders into membranes, and interstices into points of connection. Mobilizing a rich repertoire of archival sources and moving across multiple chronologies, geographies, and disciplines, *The Organic Line* invites us to envision modernism not as a stable construct defined by centers and peripheries, inclusions and exclusions, but as a topological field of interactive, destabilizing tensions.

“An intellectual tour de force . . . required reading for anyone interested in the legacies of modernist abstraction and rethinking its earlier origins.” —Jo Applin, The Courtauld Institute of Art

IRENE V. SMALL is associate professor of contemporary art and criticism in the Department of Art and Archaeology at Princeton University. She is the author of *Hélio Oiticica: Folding the Frame*.



BIOLOGICAL MOTION: A HISTORY OF LIFE

by Janina Wellmann

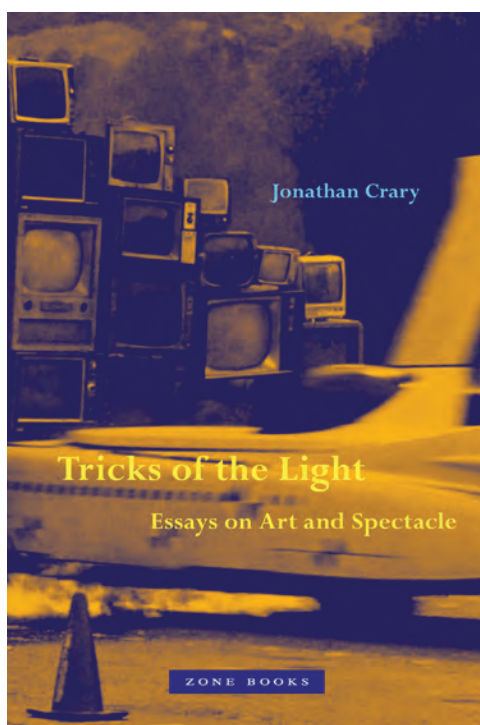
A captivating exploration of the changing
definitions of life in biology

History of Science | Biology
336 pp. | 27 illus.
Published in 2024
German language rights not available

Biological Motion studies the foundational relationship between motion and life. To answer the question, “What is Life?,” prize-winning historian of science Janina Wellmann engages in a transdisciplinary investigation of motion as the most profound definition of living existence. For decades, information and structure have dominated the historiography of the life sciences with its prevailing focus on DNA structure and function. Now more than ever, motion is a crucial theme of basic biological research. Tracing motion from Aristotle’s animal soul to molecular motors, and from medical soft robotics to mathematical analysis, Wellmann locates biological motion at the intersection of knowledge domains and scientific and cultural practices. She offers signposts to mark the sites where researchers, technologies, ideas, and practices opened up new paths in the constitution of the phenomenon of motion. An ambitious rethinking of the life sciences, *Biological Motion* uncovers the secret life of movement and offers a new account of what it means to be alive.

“Motion has been the mark of life ever since scientific observation began. In this visually striking and beautifully written book, Wellmann retells the history of biology by tracking vital motions from Aristotle to right now. In the process, she educates the eye to see the kind of motion we call life in ever new ways.” —Lorraine Daston

JANINA WELLMANN is a Researcher at the Max Planck Institute for the History of Science in Berlin and the author of *The Form of Becoming: Embryology and the Epistemology of Rhythm, 1760–1830*.



TRICKS OF THE LIGHT: ESSAYS ON ART AND SPECTACLE

by Jonathan Crary

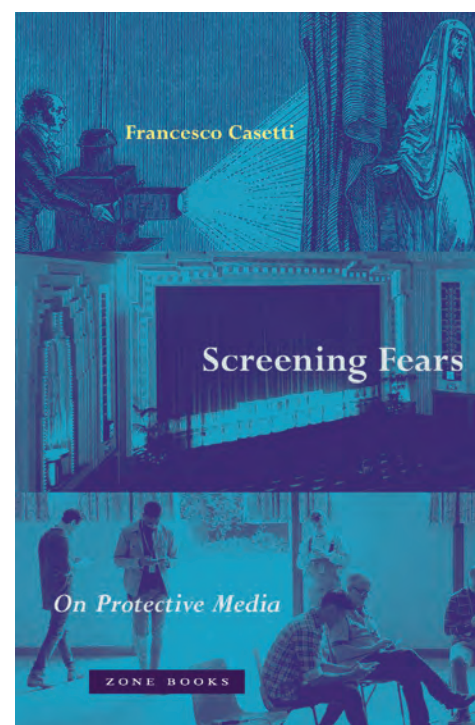
Essays on media systems and contemporary art by a leading theorist of modern visual culture

Art History | Media Theory
256 pp. | 92 b&w + 8 color illus.
Published in 2023

Tricks of the Light brings together essays by critic and art historian Jonathan Crary, internationally known for his groundbreaking and widely admired studies of modern Western visual culture. This collection features a compelling selection of Crary's responses to modern and contemporary art and to the transformations of twentieth-century media systems and urban/technological environments. These wide-ranging and provocative texts explore the work of Allan Kaprow, Eleanor Antin, Ed Ruscha, John Berger, Bridget Riley, J. G. Ballard, Rem Koolhaas, Gretchen Bender, Dennis Oppenheim, Paul Virilio, Robert Irwin, and Uta Barth. There are also reflections on filmmakers Fritz Lang, Stanley Kubrick, Jean-Luc Godard, David Cronenberg, and others. Crary examines how their films disclose the consequential "techniques of the observer" that have been deployed throughout the twentieth century as instruments for the management of attention and for the fabrication of social realities. The book is enhanced by several expansive essays on the unstable status of television through history, assessing its many-sided role in the reshaping of subjectivity, temporality, and the operation of power. Crary's writing here is grounded in the acuteness of his engagement with perceptual artifacts of many kinds and in his nuanced reading of historical processes and their cultural reverberations.

"Jonathan Crary's unique project as a historian of modernity describes anew an epoch of unrelenting, dissolute flows—of data, of finance capital, of electronic images—as if he were both its visionary poet and fiercest critic." —George Baker, University of California, Los Angeles

JONATHAN CRARY is Meyer Schapiro Professor of Modern Art and Theory at Columbia University. His books include *Techniques of the Observer*, *Suspensions of Perception*, *24/7*, and *Scorched Earth*.



SCREENING FEARS: ON PROTECTIVE MEDIA

by Francesco Casetti

WINNER OF THE LIMINA AWARD FOR BEST INTERNATIONAL BOOK ON FILM AND MEDIA

A historical and theoretical investigation of the unexpected ways screen-based media protect and excite viewers' fears and anxieties of the world

Film & Media Theory | Cultural Studies
272 pp. | 10 illus.
Published in 2023
Rights sold: French

In this brilliant contribution to contemporary media studies, acclaimed theorist Francesco Casetti advances a provocative hypothesis: instead of being prostheses that expand or extend our perceptions, modern screen-based media are in fact apparatuses that shelter and protect us from exposure to the world. Rather than bringing us closer to external reality, dominant forms of visual media function as barriers or enclosures that defend against the apparent threats and dangers that seem increasingly to surround us. Working with an original historical overview that begins with the Phantasmagoria of the late eighteenth century, then the shared interior spaces of the movie theater in the early to mid-twentieth century, and finally the solitary digital milieus of the present, Casetti traces the outlines of the protective "bubbles" that disconnect us from our immediate surroundings. In a dialectical exercise, and through a vivid range of cultural artifacts, *Screening Fears* examines the emergence of modern protective media and the way they changed our forms of mediation with the world in which we live.

"*Screening Fears* arrives at the end of the cinema century... it helps us to imagine our place in the proposed multiverse of the future." —Jane M. Gaines, Columbia University

FRANCESCO CASETTI is the Sterling Professor of Humanities and Film and Media Studies at Yale University. Among his books are *Inside the Gaze*; *Theories of Cinema, 1945–1995*; *Eye of the Century: Film, Experience, Modernity*; and *The Lumière Galaxy: Seven Key Words for the Cinema to Come*.

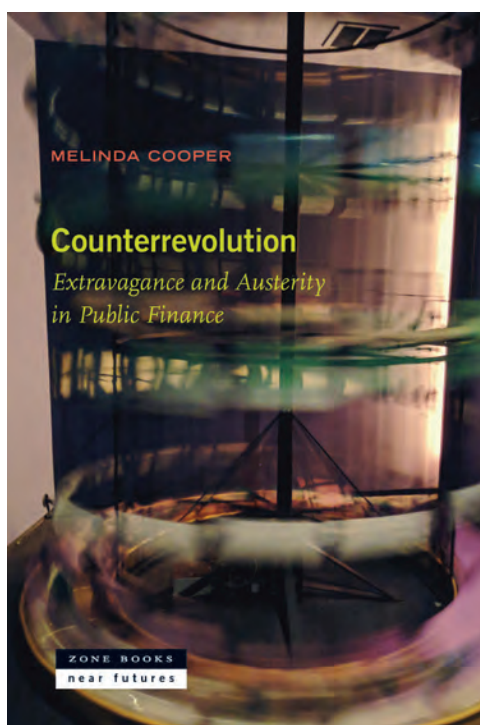


ZONE BOOKS

near futures

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.



COUNTERREVOLUTION: EXTRAVAGANCE AND AUSTERITY IN PUBLIC FINANCE

by Melinda Cooper

A NEAR FUTURES TITLE

A thorough investigation of the current combination of austerity and extravagance that characterizes government spending and central bank monetary policy

Political Science | Economics and Finance
576 pp.
Published in 2024
Rights sold: Spanish

In clear and compelling prose, Melinda Cooper's *Counterrevolution* investigates the key moments and actors in the neoliberal turn in public finance—a trauma response to the “almost revolution” of the late 1960s and early 1970s, which she reads as a counter-revolutionary project. The book focuses on the role of public choice theory and supply-side economics in driving this counterrevolution and orchestrating the distribution of extravagance and austerity. Neoliberal public finance has not only deepened the divide between rich and poor, it has also reshaped the organizational form of capitalism itself. Identifying a counterfactual history of unrealized potentialities, Cooper invites us to rethink the concept of revolution and raises the question: is another politics of extravagance possible?

“Melinda Cooper brilliantly recasts the fierce intellectual battles which neoliberals waged against forgotten and half-perceived alternatives. Her book is a must read for anyone interested in the intellectual and economic history of our present day as well as for those fighting over the economic paradigm of the future.” —Isabella M. Weber, author of *How China Escaped Shock Therapy*

MELINDA COOPER is Professor in the School of Sociology at the Australian National University. She is the author of *Family Values: Between Neoliberalism and the New Social Conservatism*.



DISCOUNTING THE FUTURE: THE ASCENDANCY OF A POLITICAL TECHNOLOGY

by Liliana Doganova

A NEAR FUTURES TITLE

A pioneering exploration of the defining traits and contradictions of our relationship to the future through the lens of discounting

Political Science | Economics and Finance
328 pp. | 19 illus.
Published in 2024

Forest fires, droughts, and rising sea levels beg a nagging question: have we lost our capacity to act on the future? Liliana Doganova's book sheds new light on this urgent query. It argues that our relationship to the future has been trapped in the gears of a device called discounting. While its incidence remains little known, discounting has long been entrenched in market and policy practices, shaping the ways firms and governments look to the future and make decisions accordingly. Building on original empirical research, Doganova takes us to some of the sites and moments in which discounting took shape and gained momentum: valuation of European forests in the eighteenth and nineteenth centuries; economic theories devised in the early 1900s; debates over business strategies in the postwar era; investor-state disputes over the nationalization of natural resources; and drug development in the biopharmaceutical industry today. Weaving these threads together, the book pleads for an understanding of discounting as a political technology, and of the future as a contested domain.

“An extremely well-researched and superbly presented book on one of the most influential calculation tools used in the economy and politics alike... Doganova's interpretation of discounting as a political technology makes the book a vital contribution to political economy.” —Jens Beckert, Max Planck Institute for the Study of Societies

LILIANA DOGANOVA is Associate Professor at the Centre de sociologie de l'innovation, Mines Paris, PSL University. She is the author of *Valoriser la science* and the coauthor of *Capitalization: A Cultural Guide*.



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

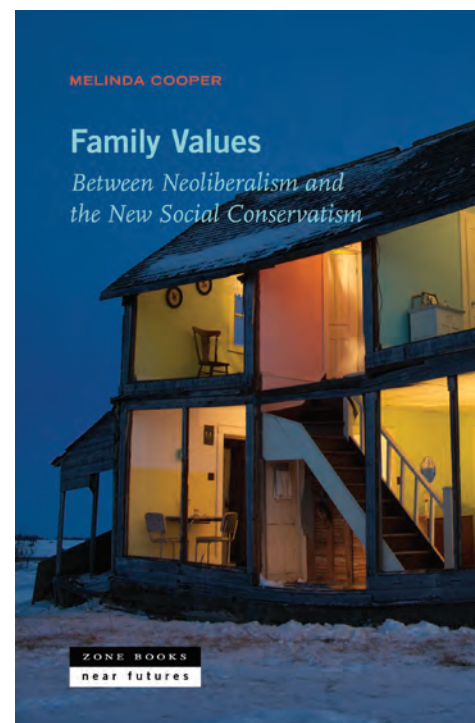
Where does free market ideology come from? Recent work on the neoliberal intellectual movement around the Mont Pelerin Society has allowed for closer study of the relationship between ideas, interests, and institutions. Yet even as this literature brought neoliberalism down to earth, it tended to reproduce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



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*

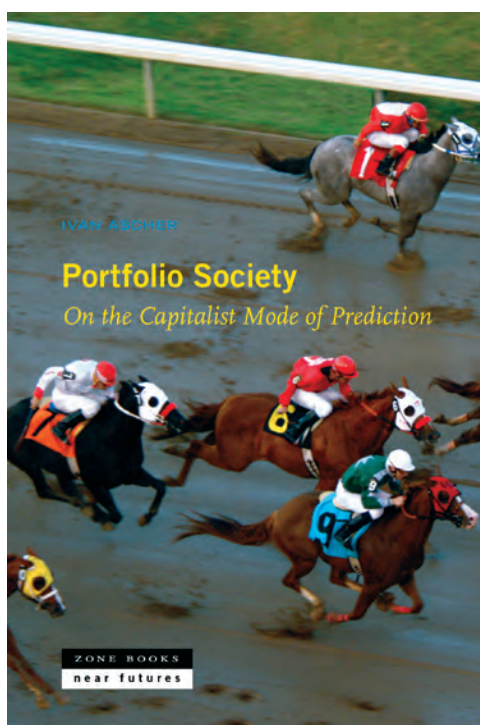
Political Science and Public Policy
448 pp.
Published in 2017
Rights sold: Simplified Chinese, German,
Korean, Spanish

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*

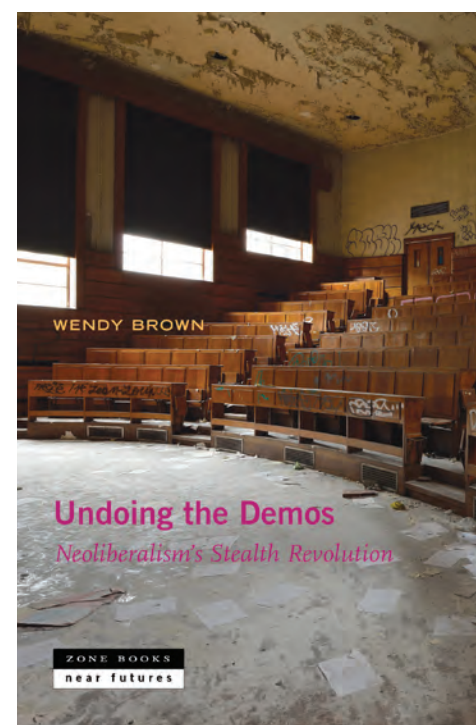
Political Philosophy
192 pp.
Published in 2016
Rights sold: Turkish

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

WINNER OF THE DAVID & ELAINE SPITZ PRIZE

A NEAR FUTURES TITLE

“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
Rights sold: Dutch, French, German, Greek, Italian, Japanese, Korean, Portuguese, Simplified Chinese, Spanish, Traditional Chinese, Turkish

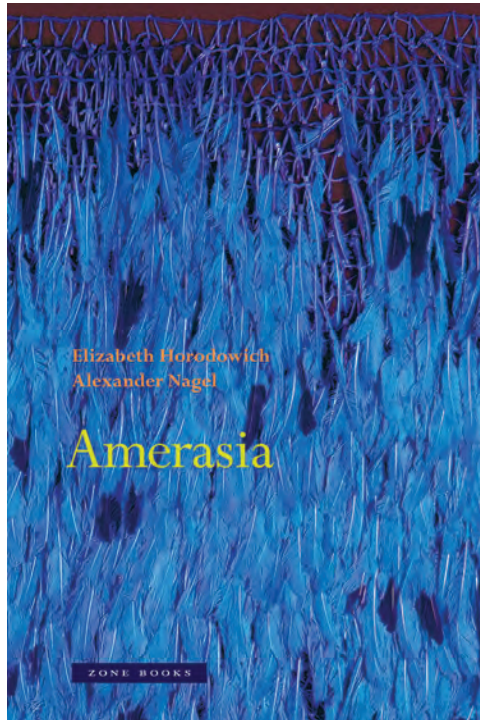
Neoliberal rationality—ubiquitous today in statecraft and the workplace, in jurisprudence, education, and culture—remakes everything and everyone in the image of *homo oeconomicus*. What happens when this rationality transposes the constituent elements of democracy into an economic register? In vivid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

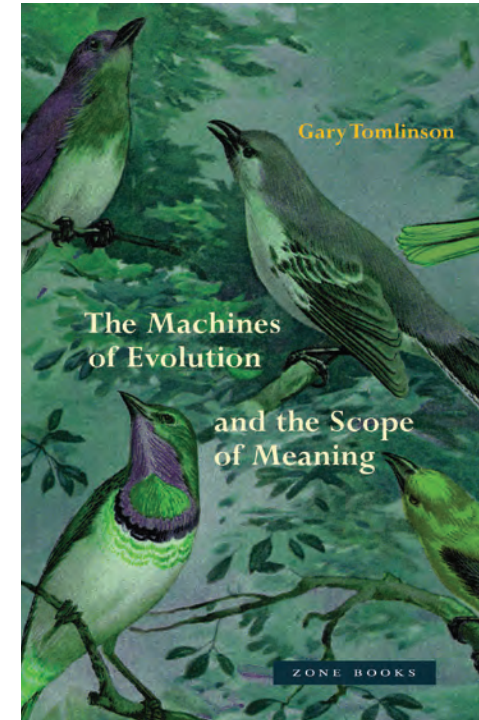


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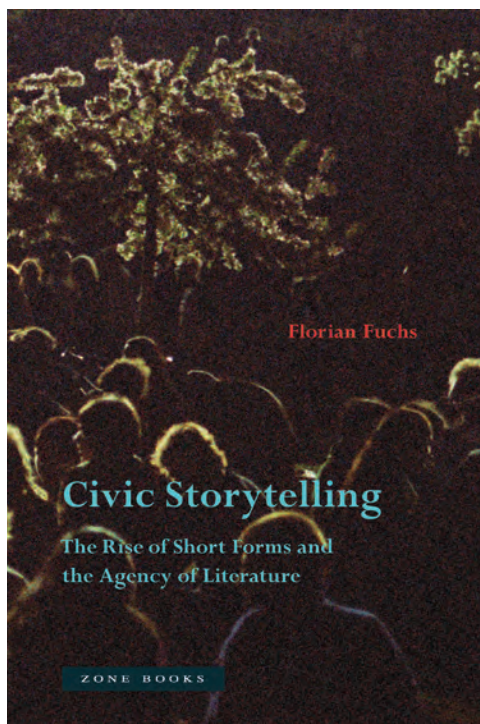


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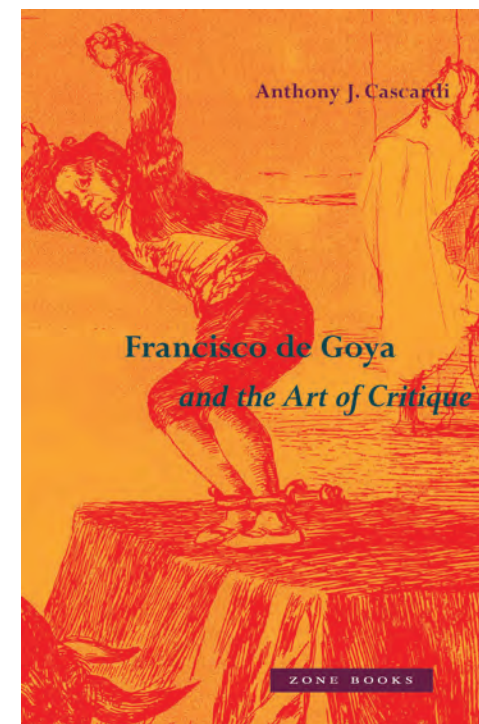


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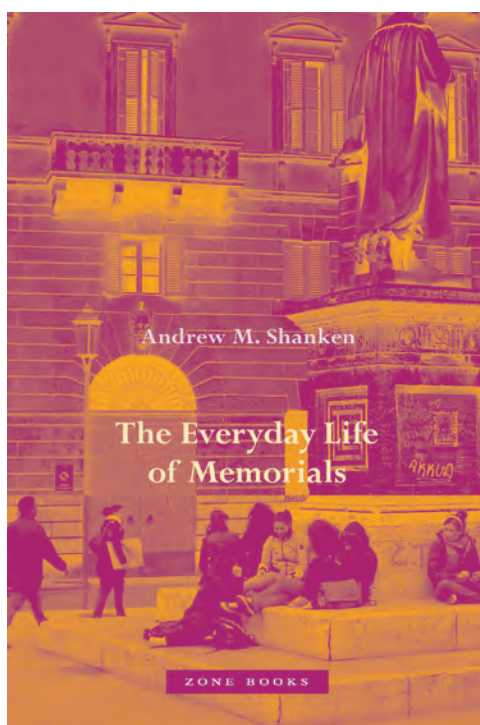


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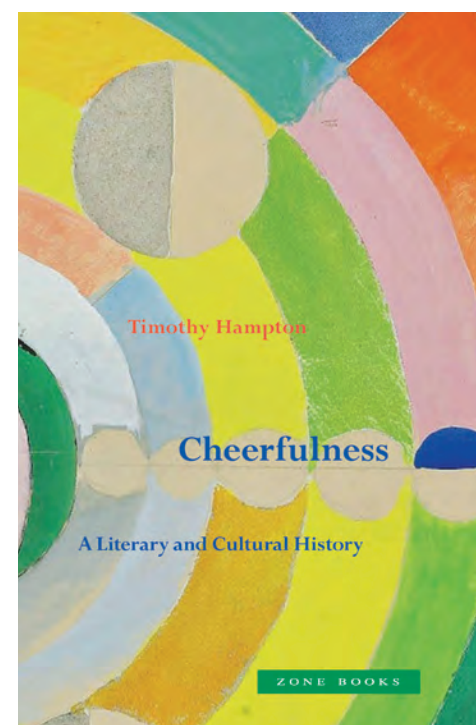


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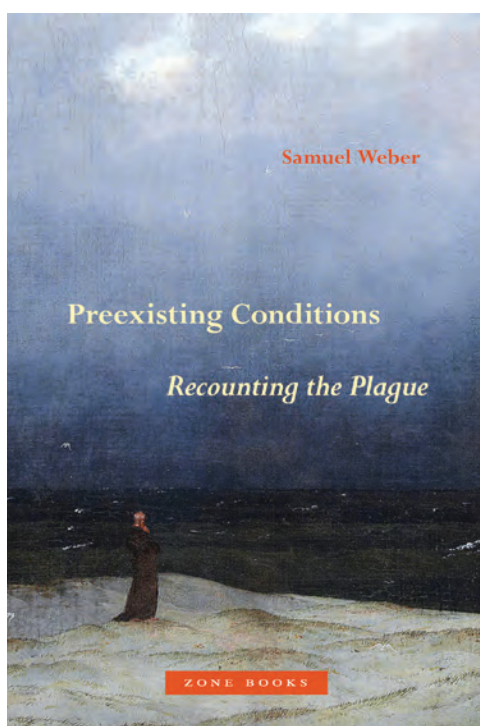


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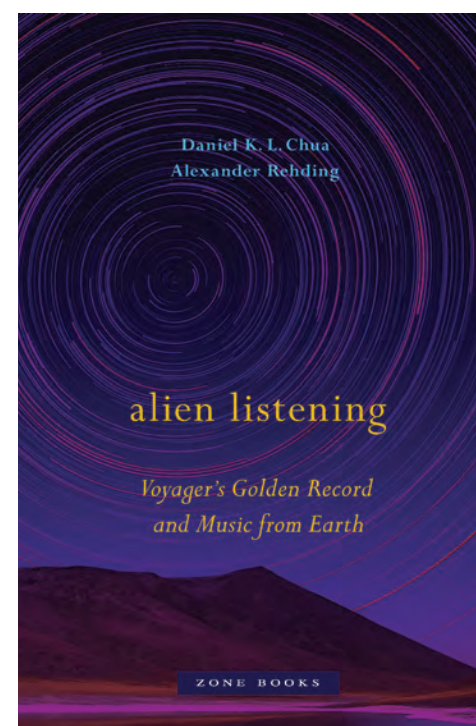


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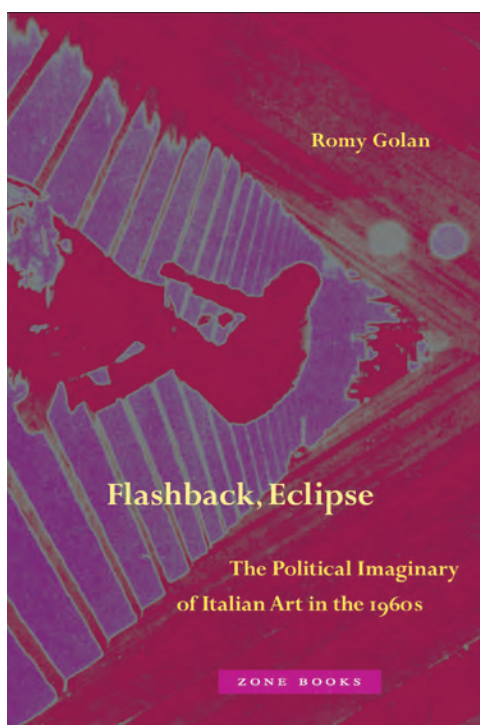


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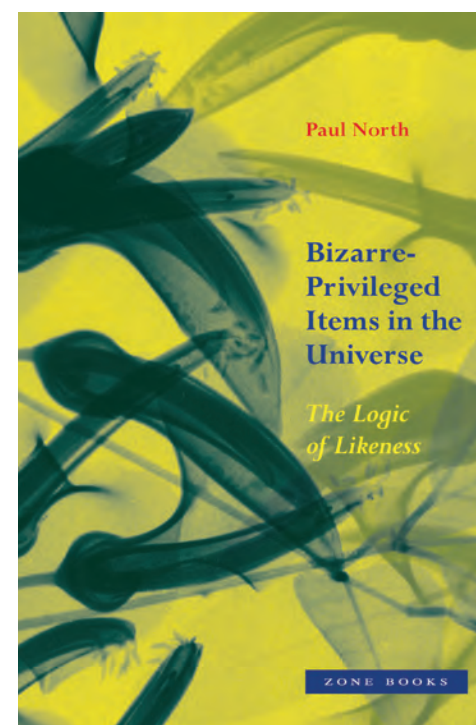


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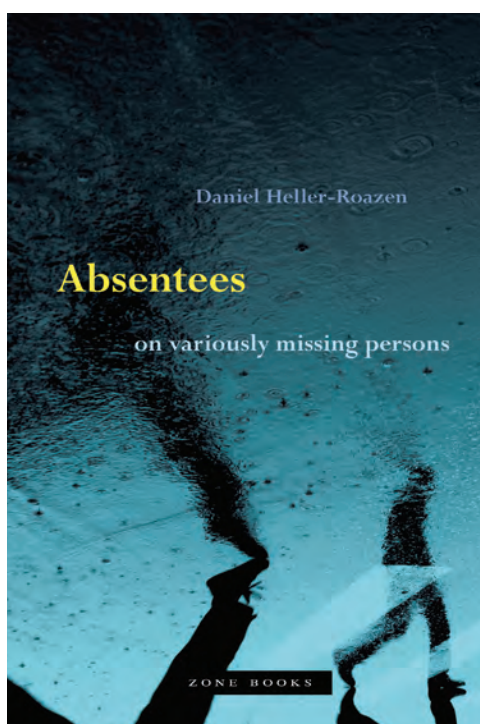


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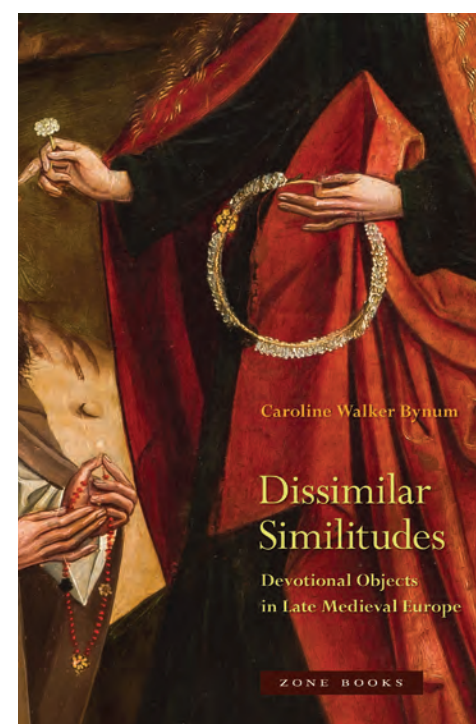


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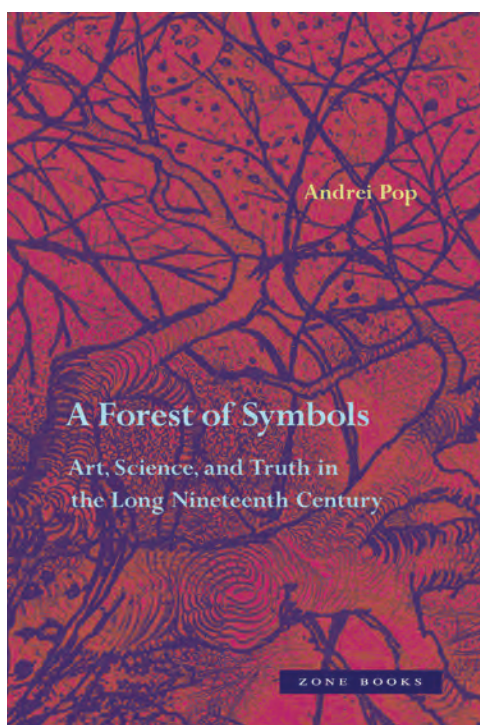


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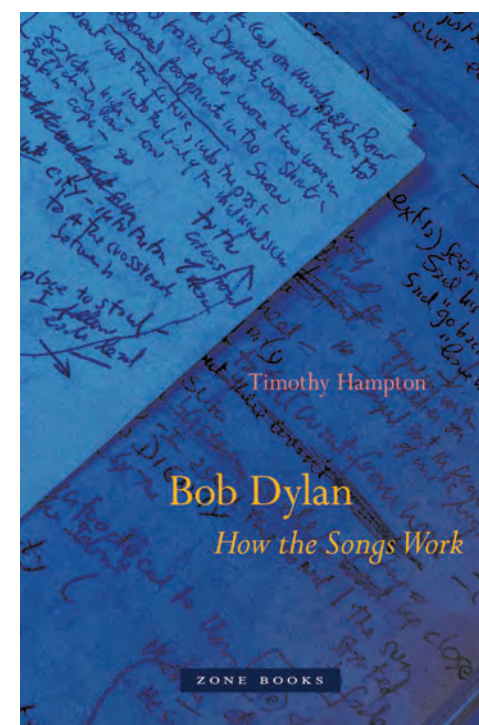
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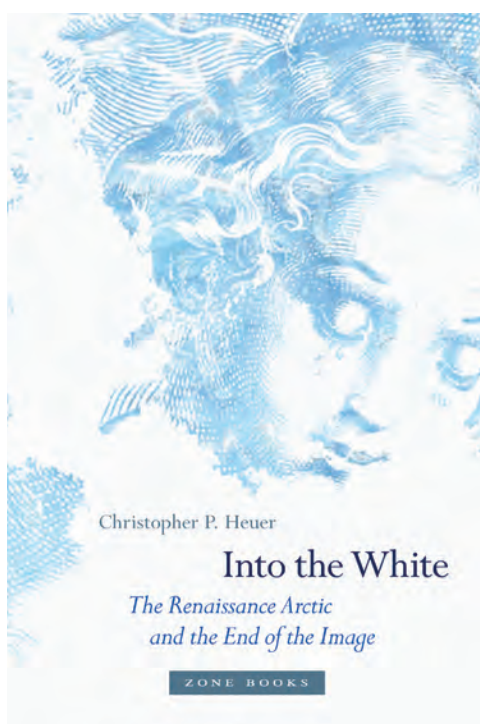
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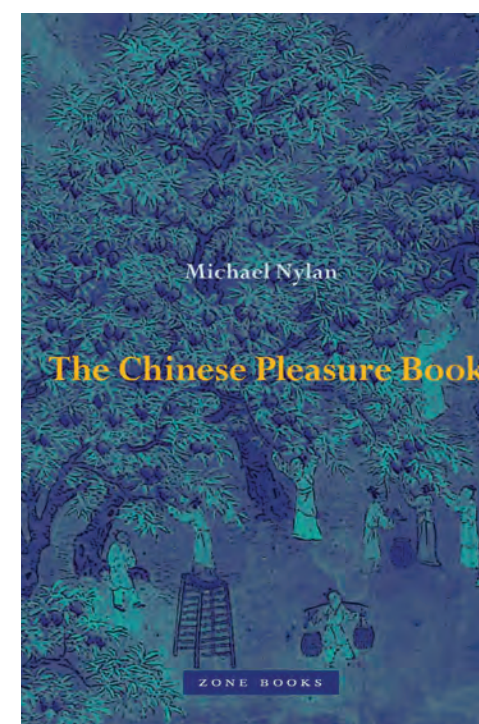
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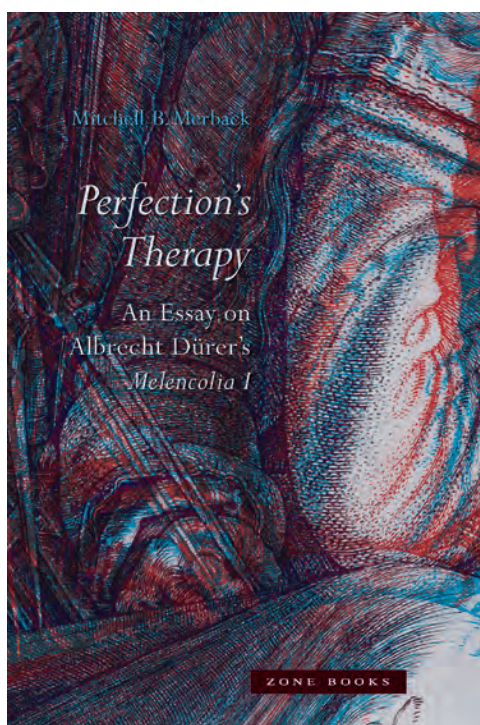


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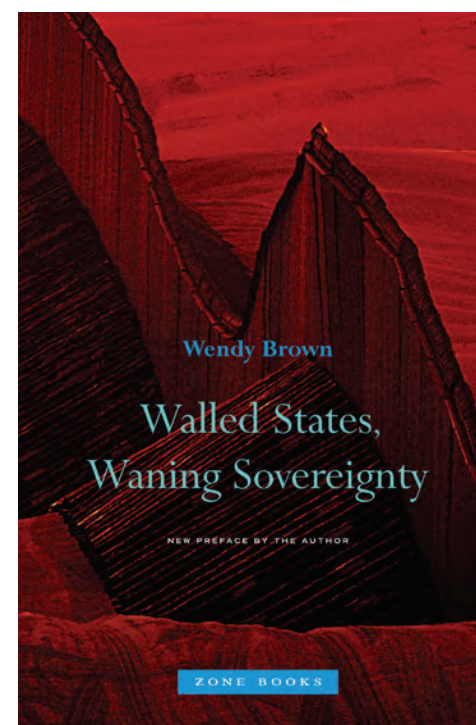


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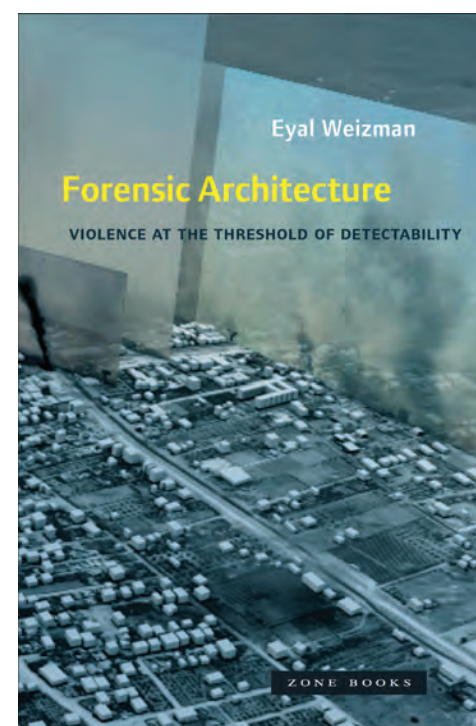
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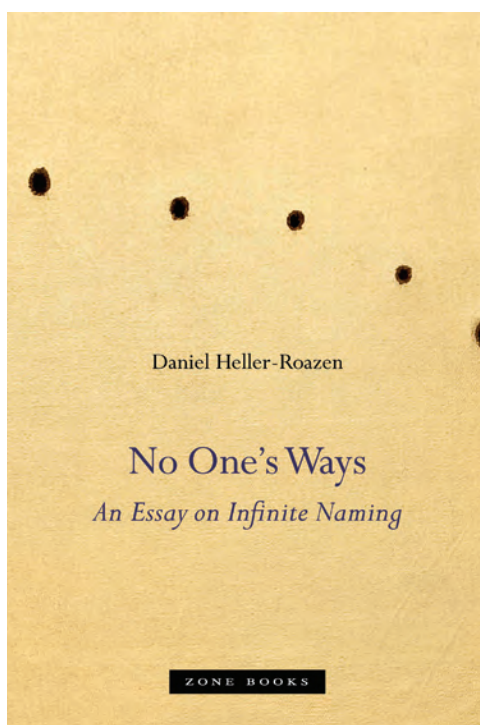


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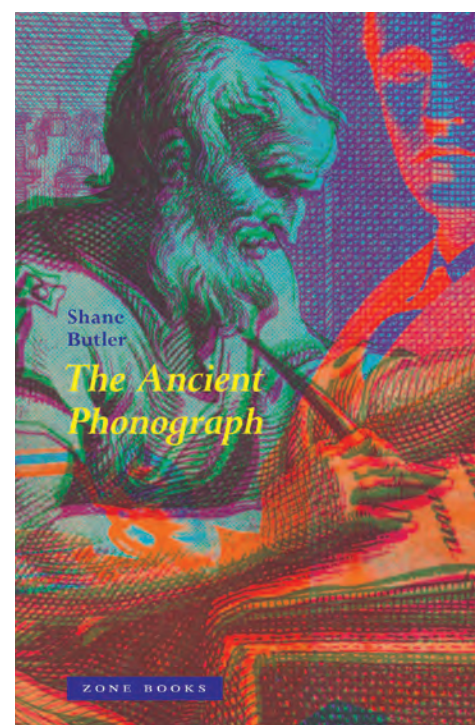


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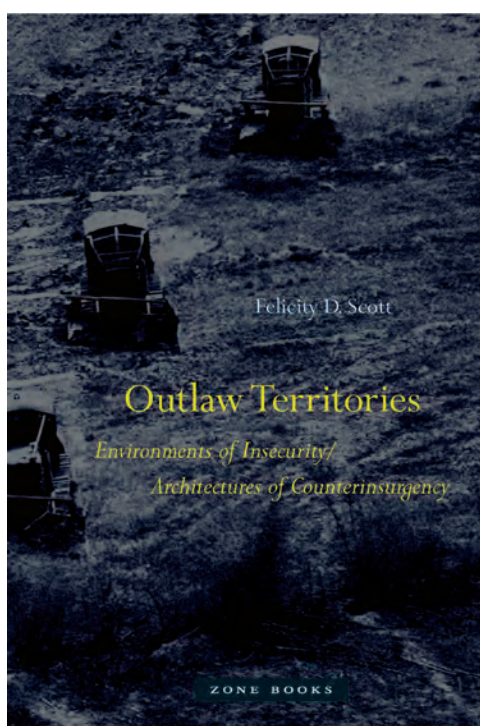
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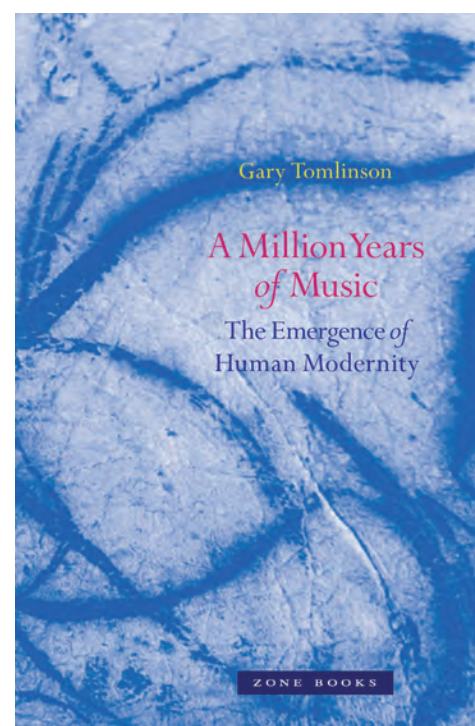


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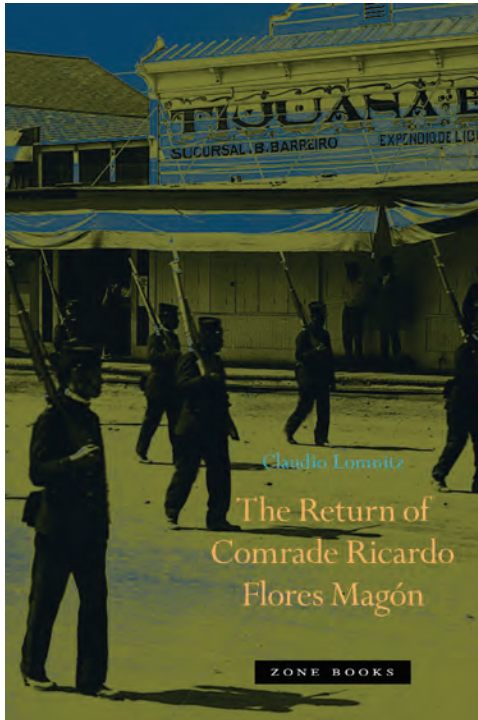
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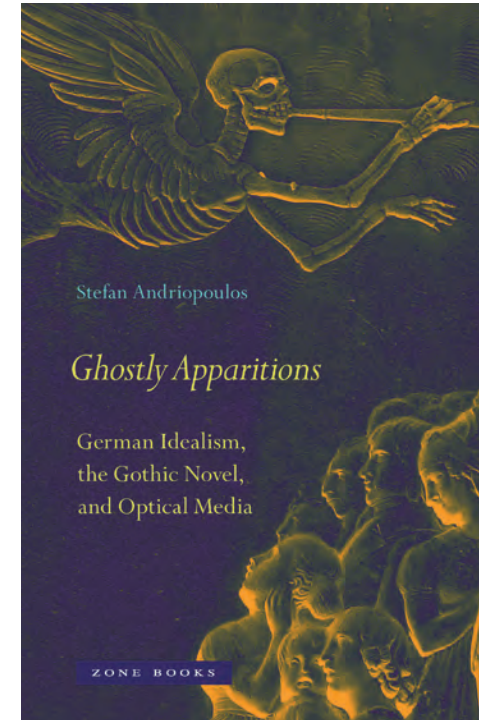
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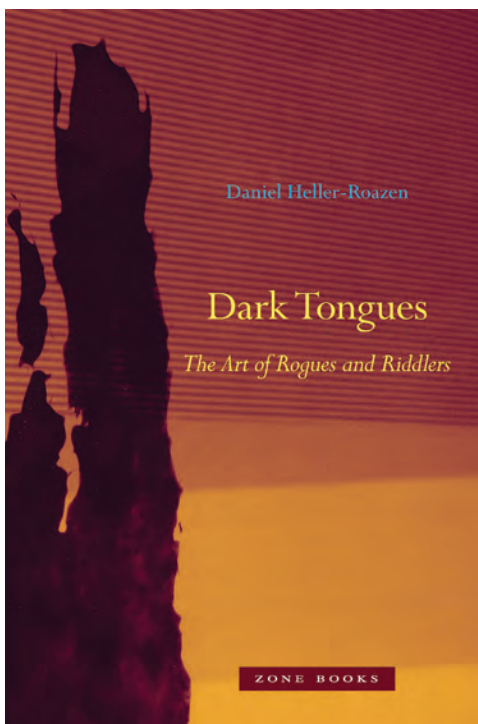


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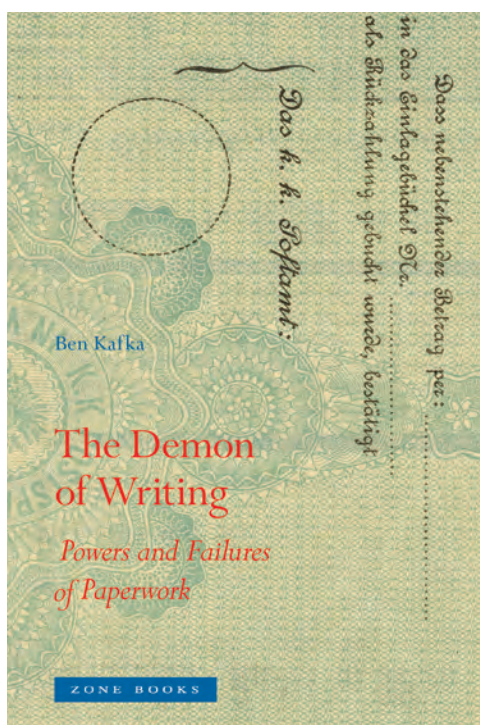


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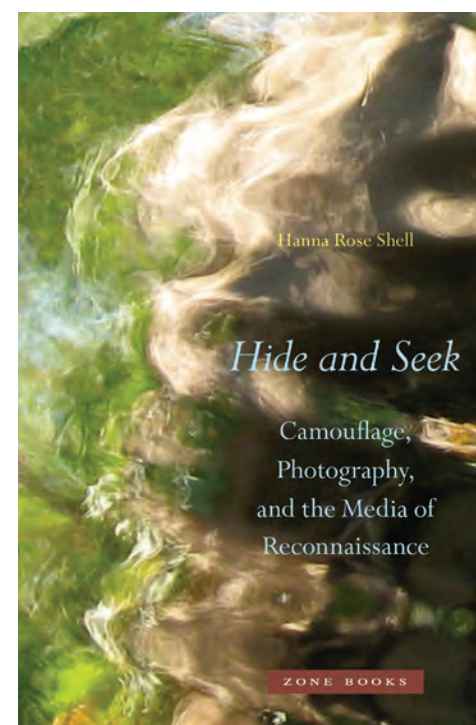


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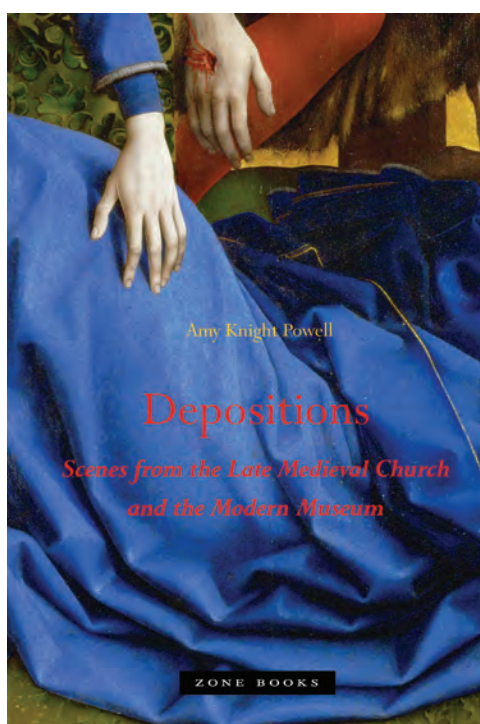


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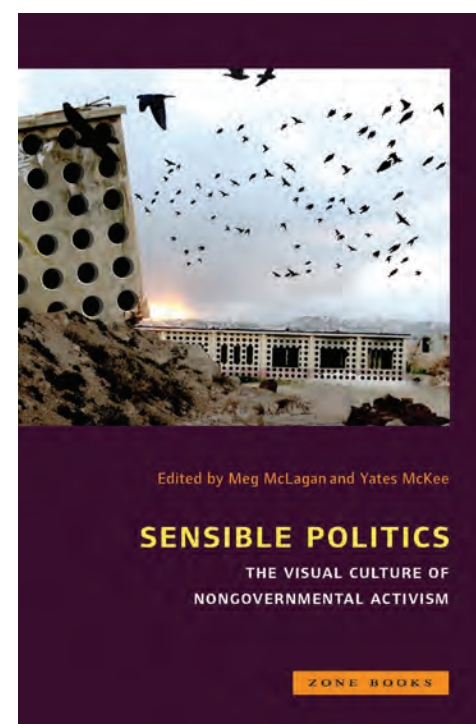
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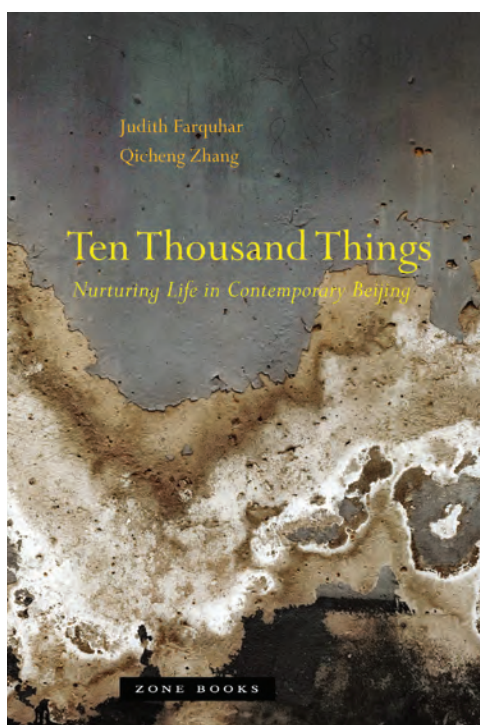


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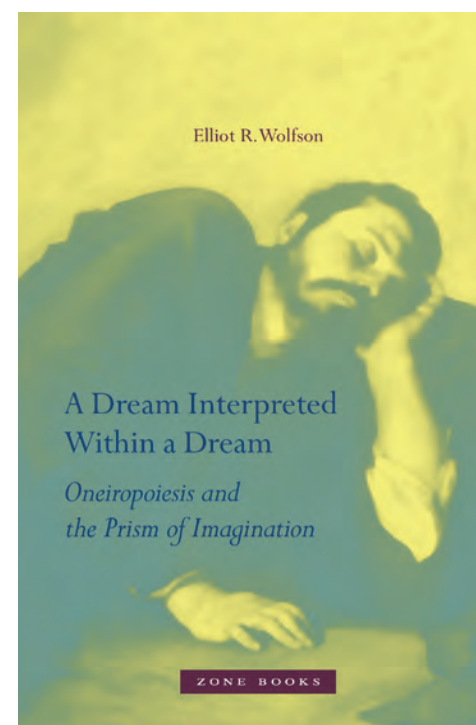
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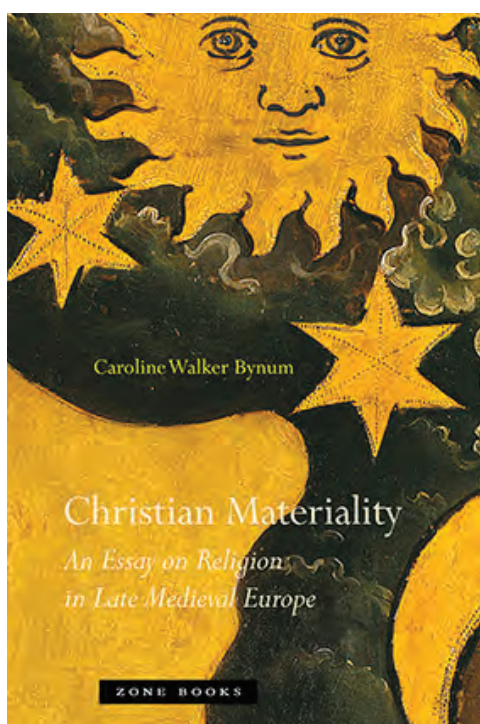
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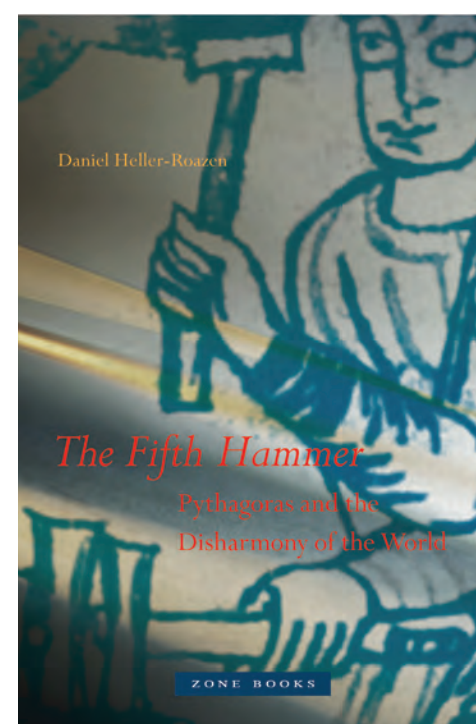
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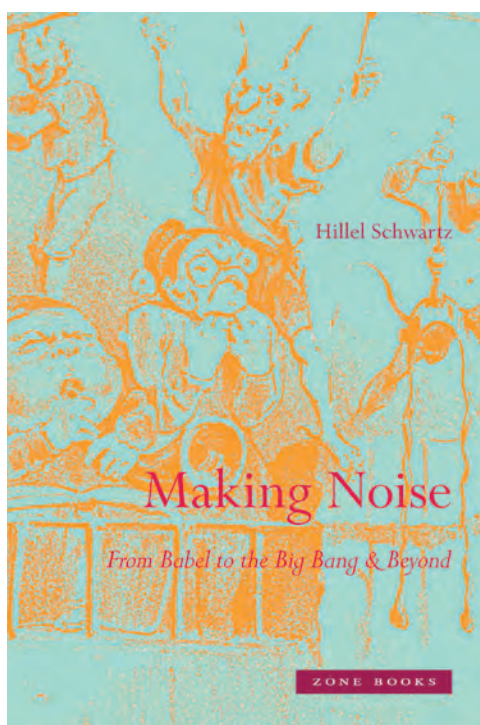
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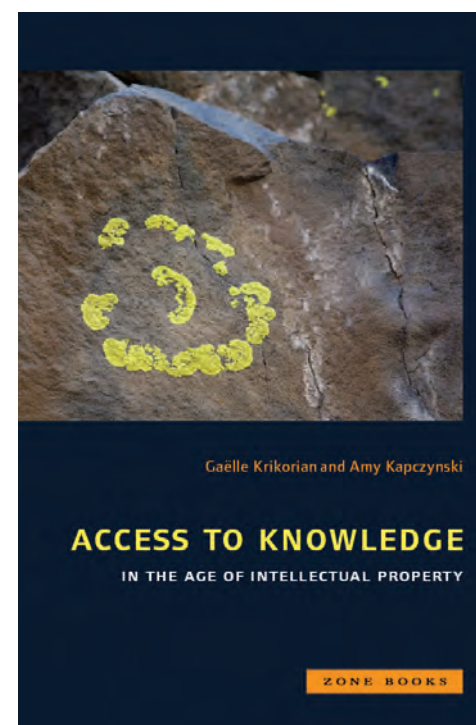
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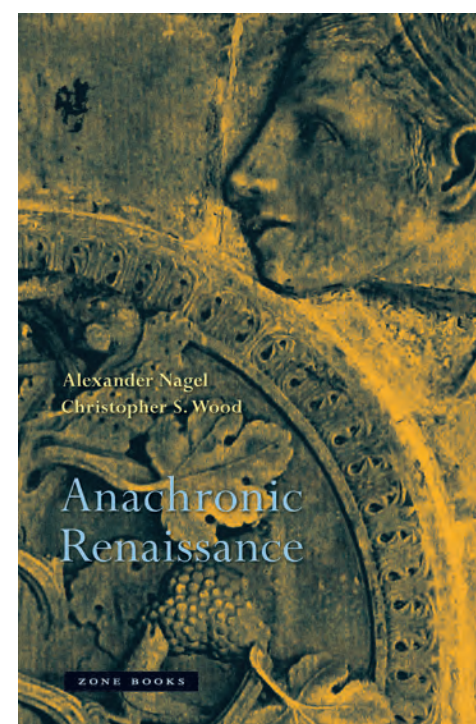


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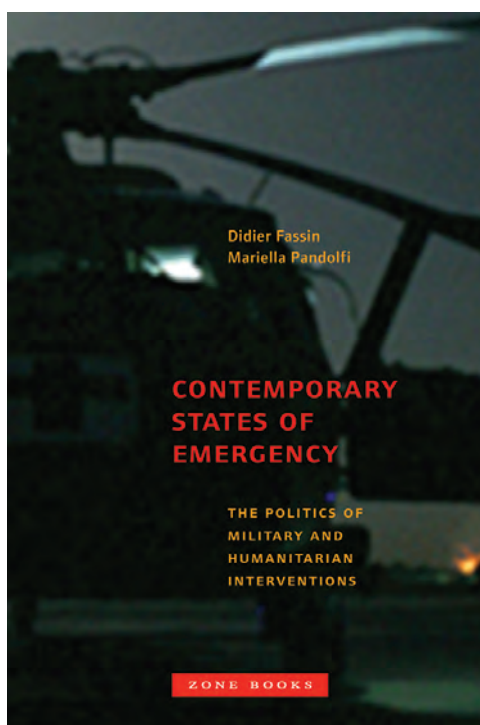


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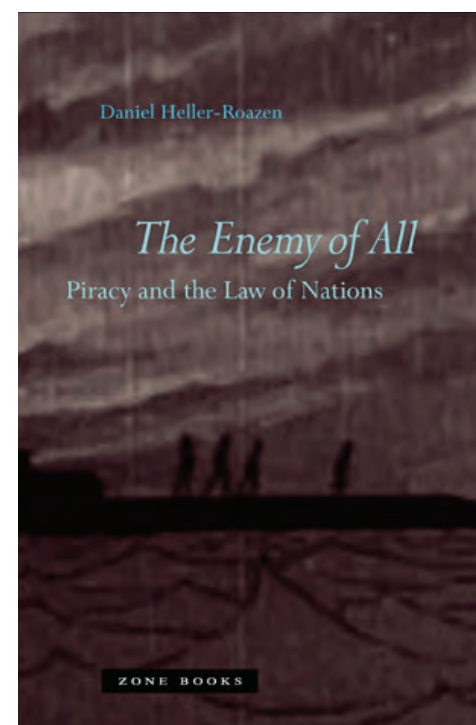


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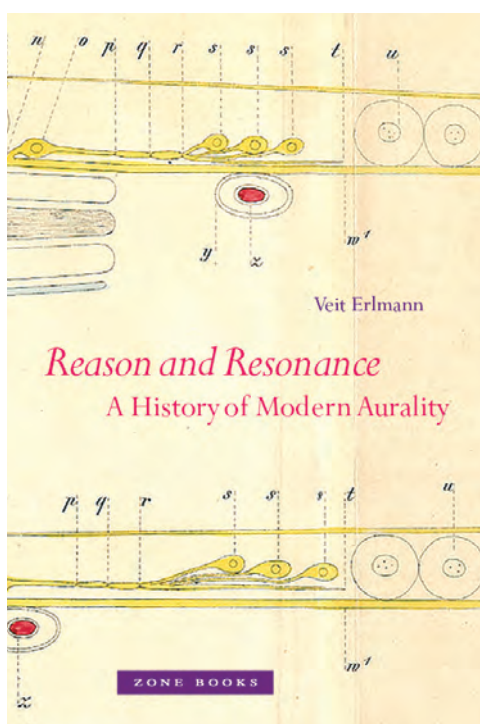


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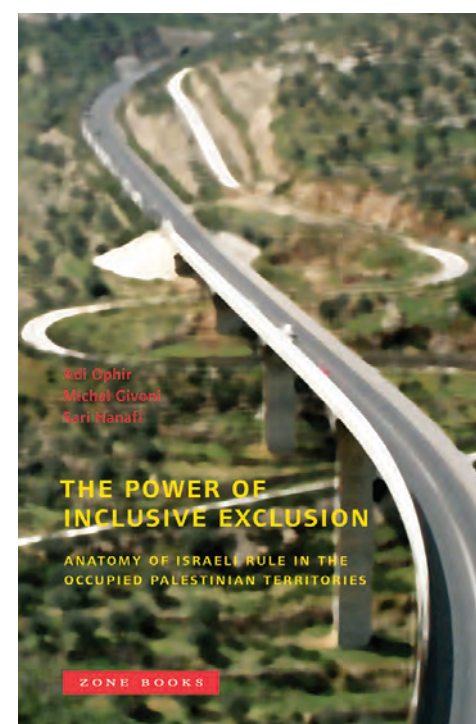


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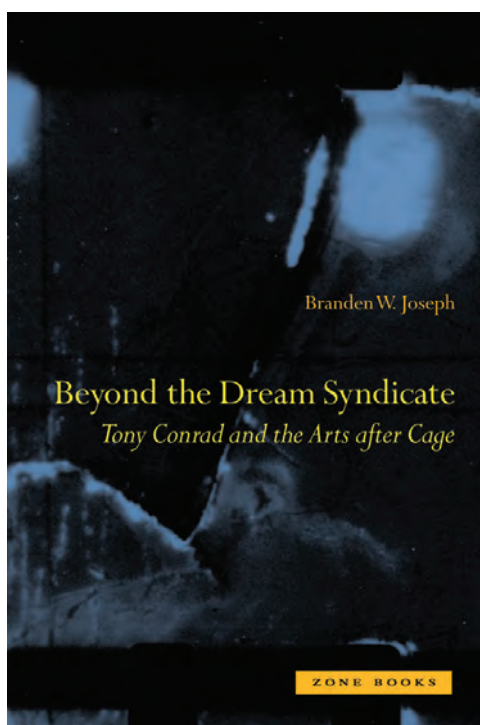


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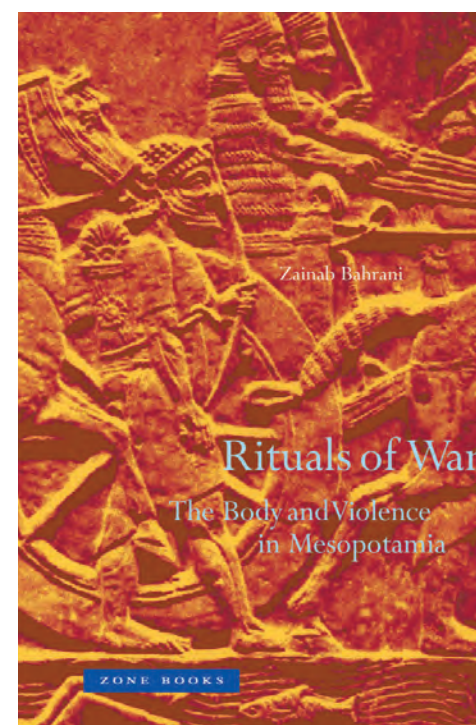
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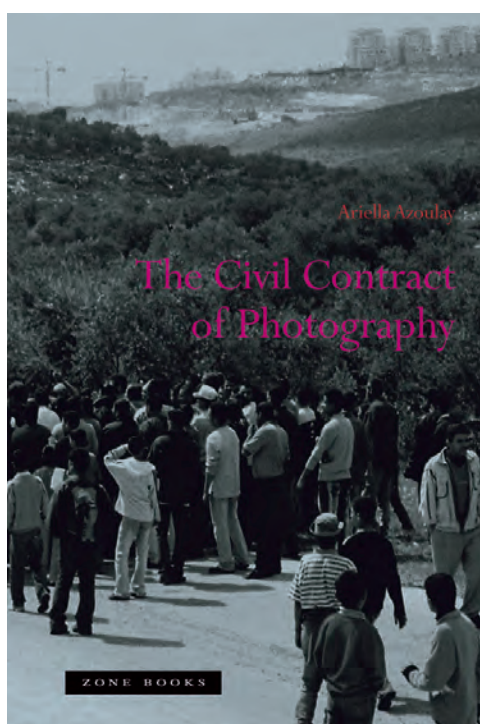
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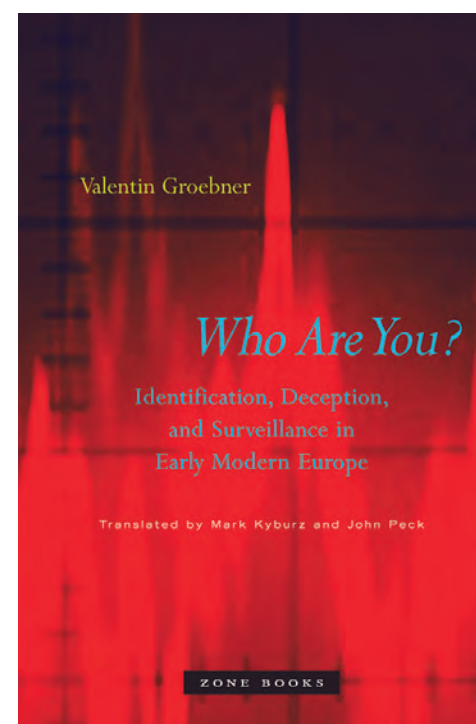


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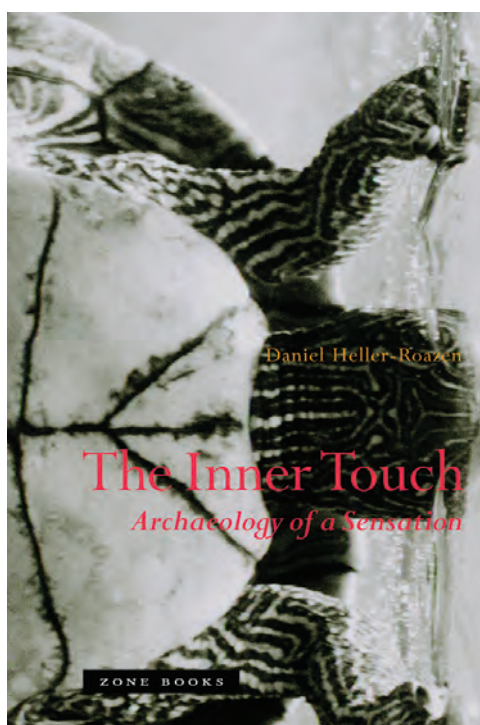


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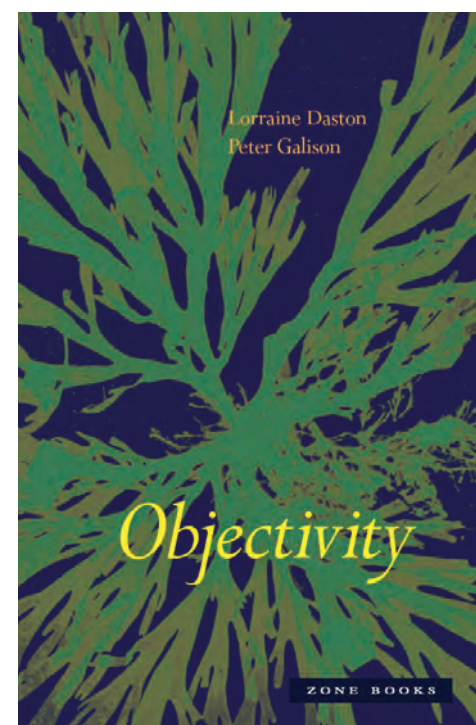


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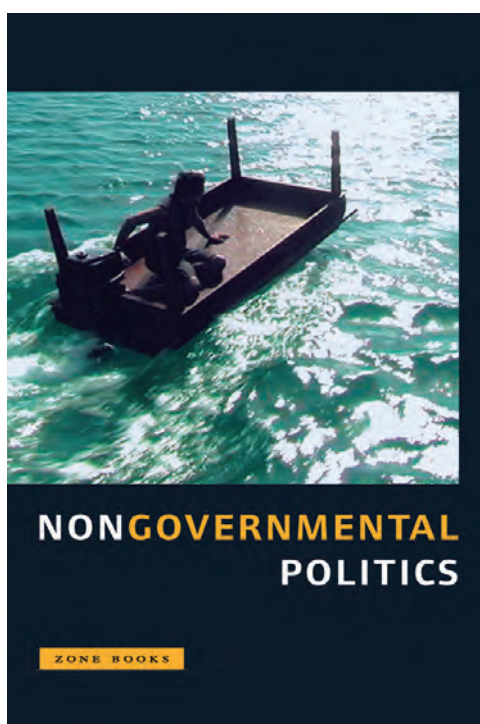


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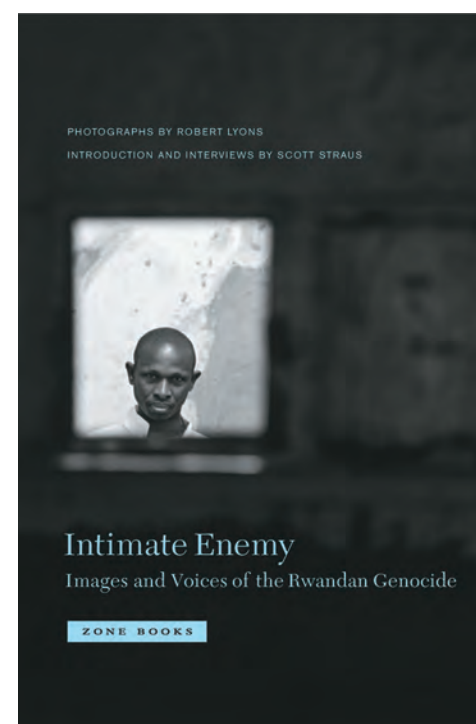


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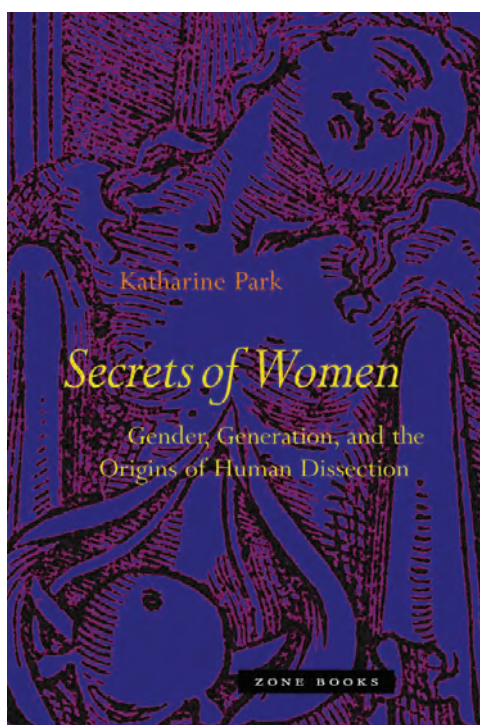


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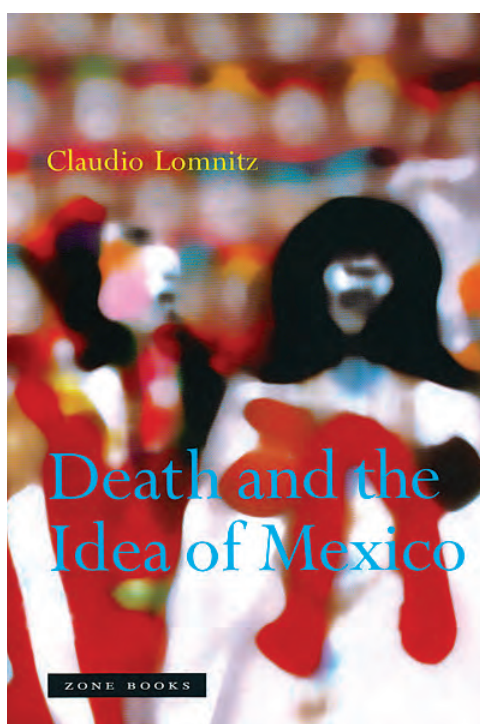


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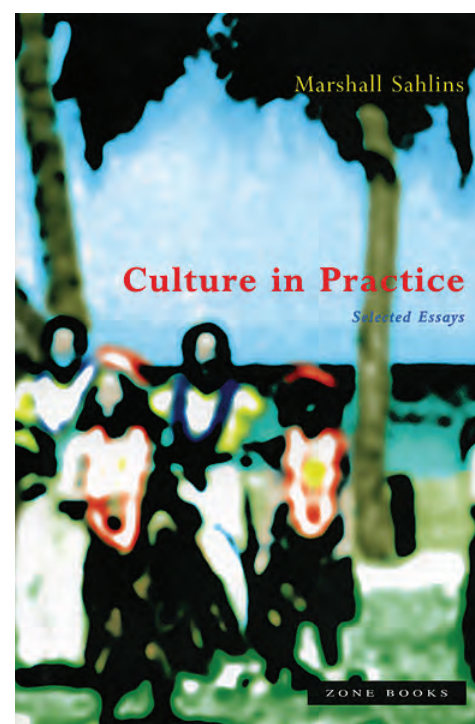


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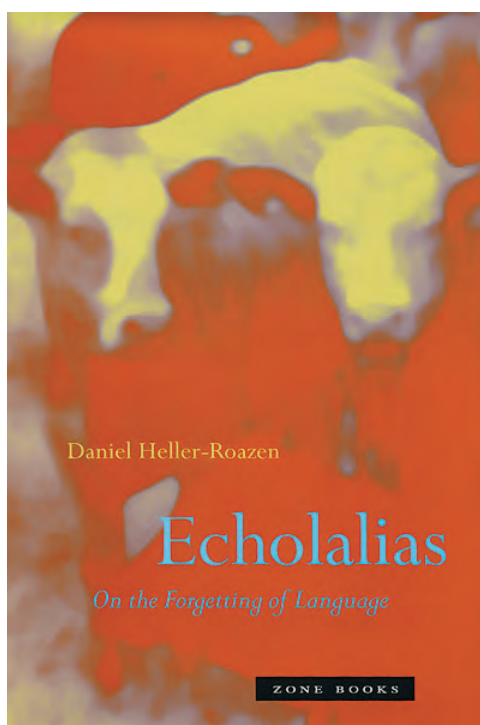


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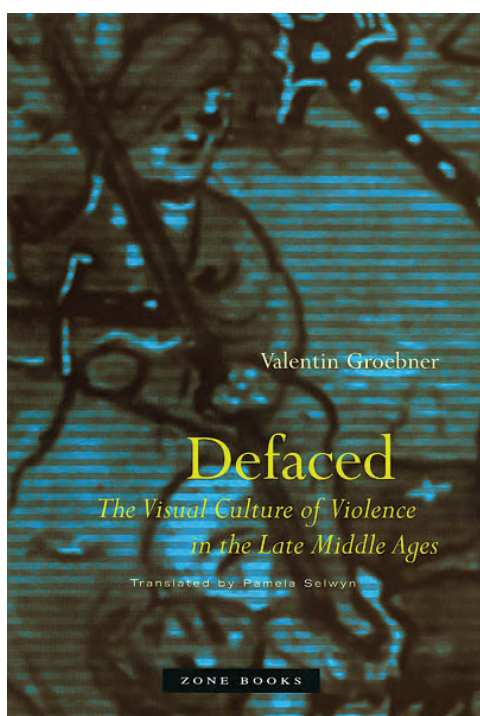
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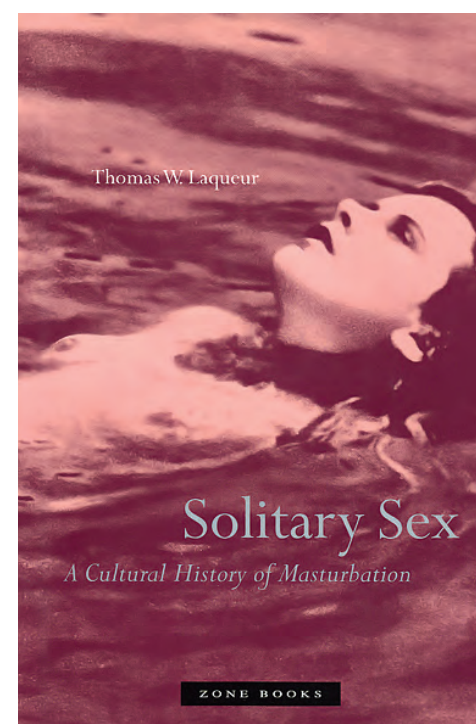
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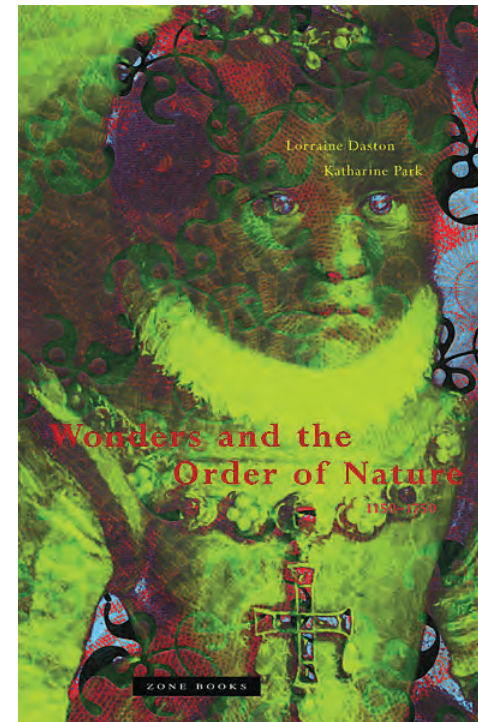


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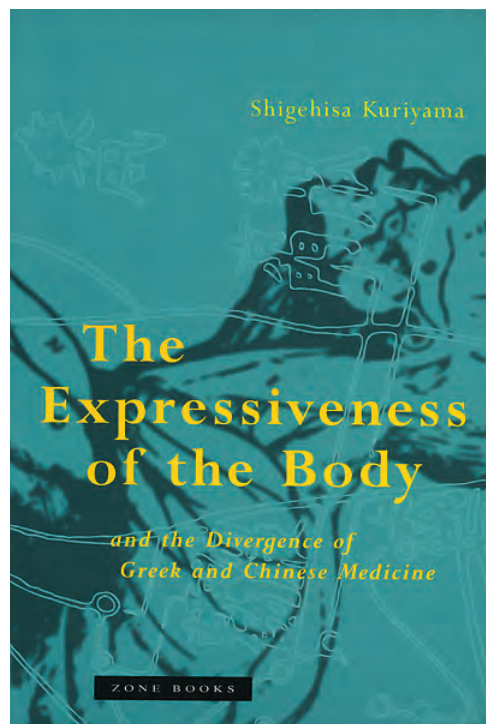


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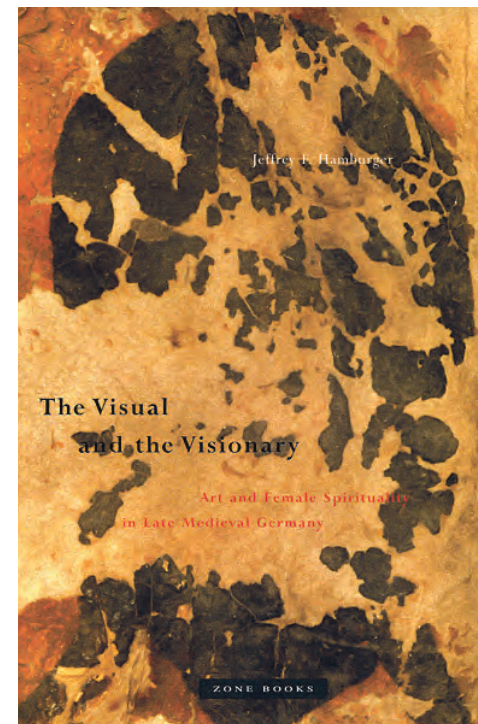
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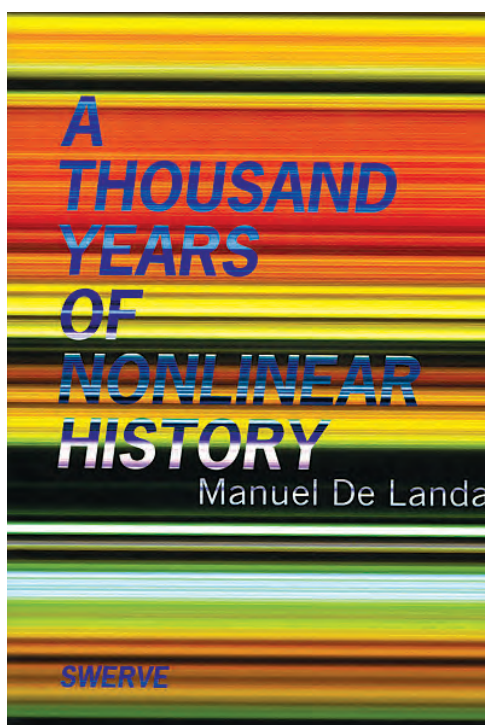


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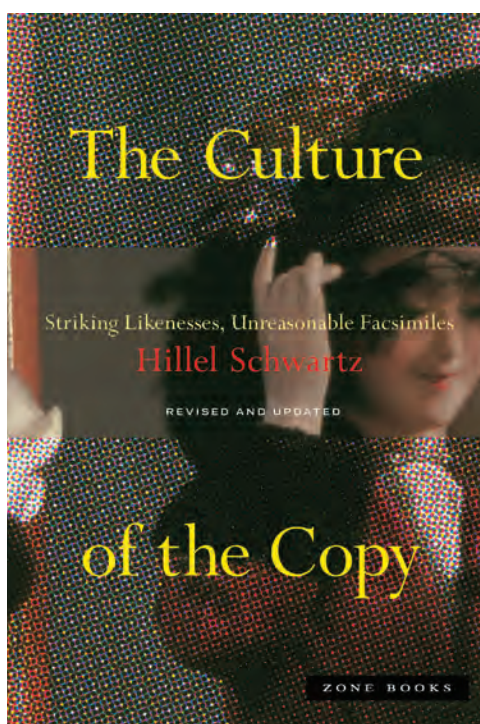
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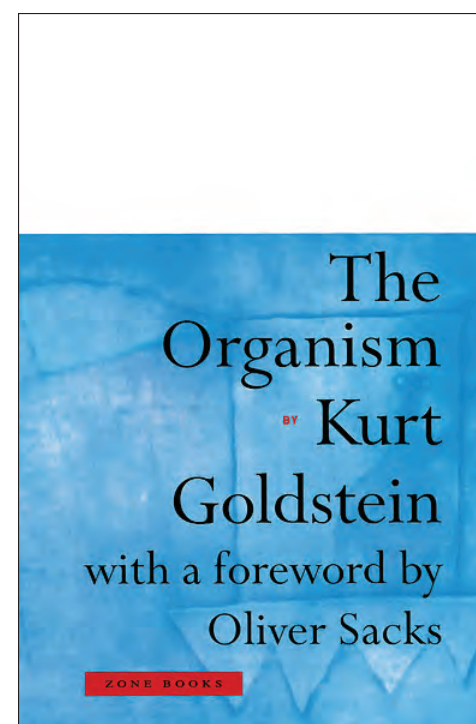
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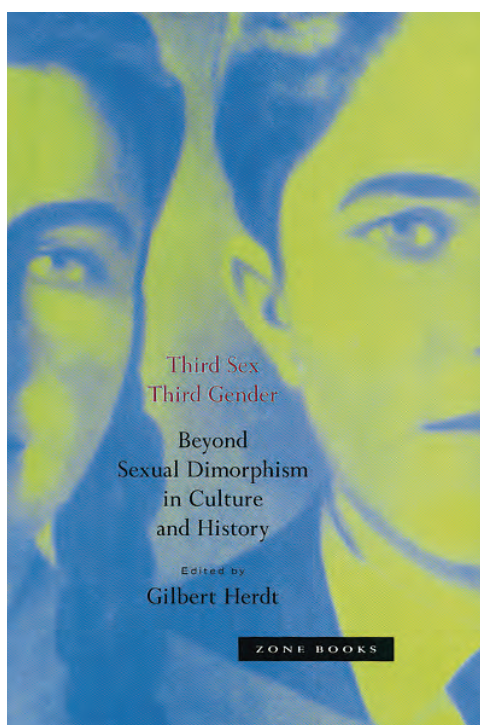
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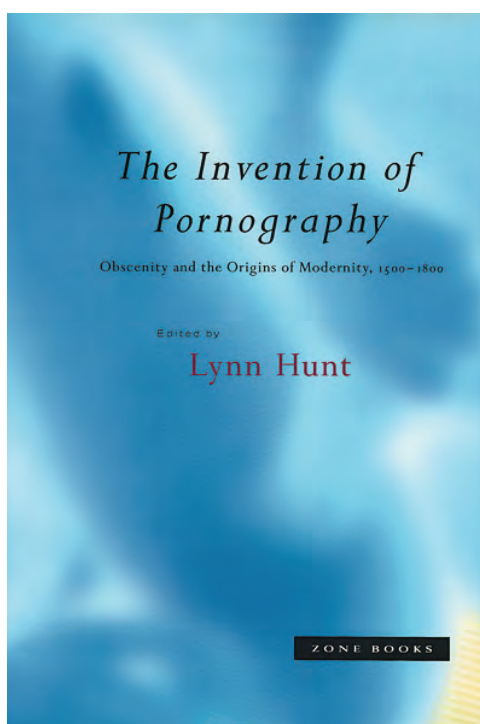
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