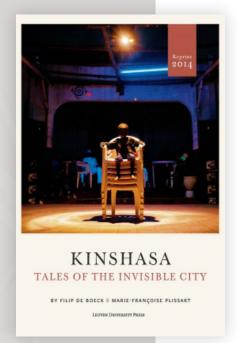


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Art & Artists' Books

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Kinshasa

Tales of the Invisible City

Filip De Boeck and Marie Françoise Plissart

Leuven University Press 2014

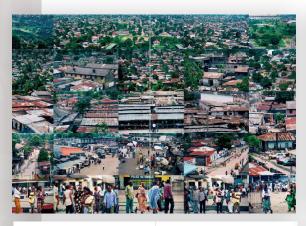
Reading African cities into contemporary theory—reprint of a richly illustrated reference work

In their internationally acclaimed publication *Kinshasa: Tales of the Invisible City,* anthropologist Filip De Boeck and photographer Marie-Françoise Plissart provide a history not only of the physical and visible urban reality that Kinshasa presents today, but also of a second, invisible city as it exists in the mind and imagination of its inhabitants. They bring to light a mirroring reality lurking underneath the surface of the visible world and explore the constant transactions that take place between these two levels in Kinshasa's urban scape.

With the exhibition that accompanied the release of their Kinshasa book, the authors won a Golden Lion at the 11th International Architecture Bienniale in Venice, 2004.

This beautifully illustrated publication is now again made available. Based on longstanding field research, it provides insight into local social and cultural imaginaries, and thus in the imaginative ways in which local urban subjects continue to make sense of their worlds and invent cultural strategies to cope with the breakdown of urban infrastructure.

Paperback, 17 x 24 cm, 285 pp.









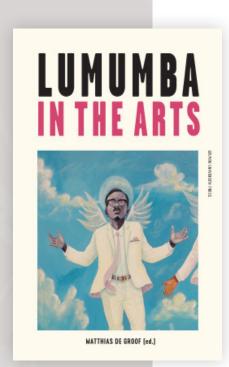
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Lumumba in the Arts

Edited by Matthias De Groof

Leuven University Press 2020

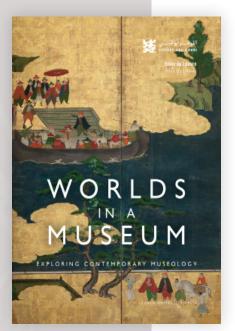
Lumumba as a symbol of decolonisation and as an icon in the arts

It is no coincidence that a historical figure such as Patrice Emery Lumumba, independent Congo's first prime minister, who was killed in 1961, has lived in the realm of the cultural imaginary and occupied an afterlife in the arts. After all, his project remained unfinished and his corpse unburied. The figure of Lumumba has been imagined through painting, photography, cinema, poetry, literature, theatre, music, sculpture, fashion, cartoons and stamps, and also through historiography and in public space. No art form has been able to escape and remain indifferent to Lumumba. Rather than seeking to unravel the truth of actual events surrounding the historical Lumumba, this book engages with his representations. What is more, it considers every historiography as inherently embedded in iconography. Film scholars, art critics, historians, philosophers, and anthropologists discuss the rich iconographic heritage inspired by Lumumba.

Furthermore, *Lumumba* in the Arts offers unique testimonies by a number of artists who have contributed to Lumumba's polymorphic iconography, such as Marlene Dumas, Luc Tuymans, Raoul Peck, and Tshibumba Kanda Matulu, and includes contributions by such highly acclaimed scholars as Johannes Fabian, Bogumil Jewsiewicky, and Elikia M'Bokolo.

Paperback, 19,5 x 28,5 cm, 464 pp.





Worlds in a Museum

Exploring Contemporary Museology Edited by Louvre Abu Dhabi and École du Louvre

Leuven University Press 2020

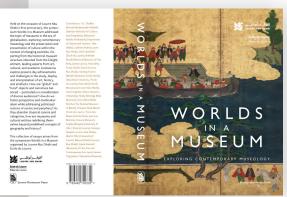
Triumphs and challenges in contemporary museology

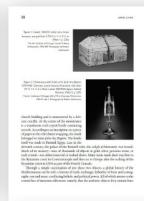
Held on the occasion of Louvre Abu Dhabi's first anniversary, the symposium *Worlds in a Museum* addressed the topic of museums in the era of globalisation, exploring contemporary museology and the preservation and presentation of culture within the context of changing societies. Departing from the historical museum structure inherited from the Enlightenment, leading experts from art, cultural, and academic institutions explore present-day achievements and challenges in the study, display and interpretation of art, history, and artefacts. How are "global" and "local" objects and narratives balanced – particularly in consideration of diverse audiences? How do we foster perspective and multiculturalism while addressing politicised notions of centre and periphery? As they abandon classical canons and categories, how are museums and cultural entities redefining themselves beyond predefined concepts of geography and history?

This collection of essays arises from the symposium Worlds in a Museum organised by Louvre Abu Dhabi and École du Louvre.

Participating museums: Louvre Abu Dhabi, École du Louvre, Montreal Museum of Fine Arts, J. Paul Getty Trust, British Museum, Aga Khan Museum, The National Museum of Beirut, Ecole des Beaux-Arts de Paris, Louvre Museum, Museums of Fine Arts and Contemporary Arts Lyon, Asian Civilisations Museum

Paperback, 17 x 23 cm, 272 pp., ebook available



















Congoville

Contemporary Artists Tracing Colonial Tracks. Hedendaagse kunstenaars bewandelen koloniale sporen Edited by Pieter Boons and guest editor Sandrine Colard

Leuven University Press 2021

Companion to the exhibition CONGOVILLE, Middelheim Museum, May 2021 – October 2021

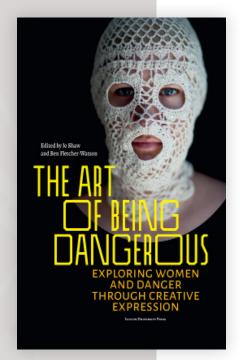
One hundred years after the founding of the *École Coloniale Supérieure* in Antwerp, the adjacent Middelheim Museum invites Sandrine Colard, researcher and curator, to conceive an exhibition that probes silenced histories of colonialism in a site-specific way. For Colard, the term Congoville encompasses the tangible and intangible urban traces of the colony, not on the African continent but in 21st-century Belgium: a school building, a park, imperial myths, and citizens of African descent. In the exhibition and this adjoining publication, the concept Congoville is the starting point for 15 contemporary artists to address colonial history and ponder its aftereffects as black flâneurs walking through a postcolonial city. Due to the multitude of perspectives and voices, this book is both a catalogue and a reference work comprised of artistic and academic contributions. Together, the participating artists and invited authors unfold the blueprint of *Congoville*, an imaginary city that still subconsciously affects us, but also encourages us to envision a decolonial utopia.

Participating artists:

Sammy Baloji, Bodys Isek Kingelez, Maurice Mbikayi, Jean Katambayi, KinAct Collective, Simone Leigh, Hank Willis Thomas, Zahia Rahmani, Ibrahim Mahama, Ângela Ferreira, Kapwani Kiwanga, Sven Augustijnen, Pascale Marthine Tayou, Elisabetta Benassi, Pélagie Gbaguidi

Hardback, 19,5 x 29,5 cm, 272 pp., free ebooks English/Dutch and French available





The Art of Being Dangerous

Exploring Women and Danger through Creative Expression

Edited by Jo Shaw and Ben Fletcher-Watson

Leuven University Press 2021

Unique and kaleidoscopic collection of feminist visual and literary art

The idea that women are dangerous – individually or collectively – runs throughout history and across cultures. Behind this label lies a significant set of questions about the dynamics, conflicts, identities and power relations with which women live today. The Art of Being Dangerous offers many different images of women, some humorous, some challenging, some well-known, some forgotten, but all unique. In a dazzling variety of creative forms, artists and writers of diverse identities explore what it means to be a dangerous woman.

With almost 100 evocative images, this collection showcases an array of contemporary art that highlights the staggering breadth of talent among today's female artists. It offers an unparalleled gallery of feminist creativity, ranging from emerging visual artists from the UK to multi-award-winning writers and translators from the Global South.

Contributing artists and writers: Margie Orford, Meredith Bergmann, K.E. Carver, Sasha de Buyl-Pisco, Mary Paulson-Ellis, Melissa Álvaro Mutolo, Kerri Turner, Heshani Sothiraj Eddleston, Joanie Conwell, Dilys Rose, Alison Jones, Sim Bajwa, Hilaire, Tara Pixley, Leonie Mhari, Kate Feld, Millie Earle-Wright, Helen Boden, Elif Sezen, Rebecca Vedavathy, Irene Hossack, SE Craythorne, Roisin Kelly, Nkateko Masinga, Elaine Gallagher, Ildiko Nova, Rachel Roberts, susan c. dessel, Savanna Scott Leslie, Heather Pearson, Eva Moreda Rodriguez, Tanya Krzywinska, Siris Gallinat, Clare Archibald, Maya Mackrandilal, Zuhal Feraidon, Anna Brazier, Shirley Day, Treasa Nealon, Satdeep Grewal, Lucy Walters, Priyanthini Guns, Kate Schneider, Alana Tyson, Jayde Kirchert, Boris Eldagsen, Brenda Rosete, Victoria Duckett, Patricia Allmer, JL Williams, Carly Brown, Sotiria Grek, Sepideh Jodeyri, Brooke Bolander, Maria Stoian, Maria Fusco, Claire Askew and Marianne Boruch.

This book emerges from the Dangerous Women Project: dangerouswomenproject.org

Paperback, 19,5 x 28,5 cm, 256 pp., ebook available



















Lieven Gevaert Series

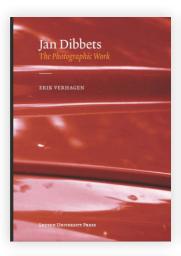
Named after a ground-breaking figure in the Belgian photography industry, the Lieven Gevaert Series is a peer reviewed series of innovative books on photography. Launched in 2004, the LG Series takes into account the ubiquitous presence of photography within modern culture and, in particular, the visual arts. At the forefront of contemporary thinking on photography, the books offer new insights in the position of the photographic medium within the art historical, theoretical, social and institutional contexts.

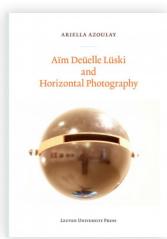
The series covers four types of publications: outstanding monographic studies, multiauthored volumes on a specific topic, book length projects with artists, translations and/or reprints of classic texts.

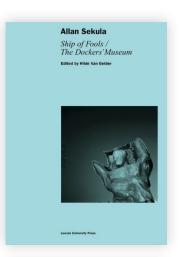
The Lieven Gevaert Series is published by Leuven University Press, in collaboration with 'The Lieven Gevaert Research Centre for Photography, Art and Visual Culture' (www. lievengevaertcentre.be).

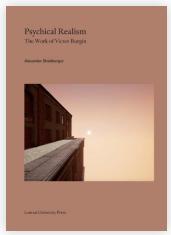
All books are published in English and are written for an international audience of scholars. Series editors: Hilde Van Gelder & Alexander Streitberger

Paperback, 17 x 23 cm

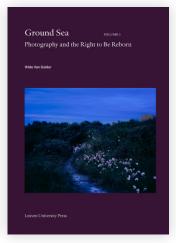




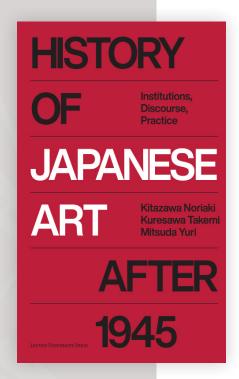












History of Japanese Art after 1945

Institutions, Discourse, Practice

Kitazawa Noriaki, Kuresawa Takemi, and Mitsuda Yuri

Leuven University Press 2023

English edition of key essays on Japanese art history

History of Japanese Art after 1945 surveys the development of art in Japan since WWII. The original Japanese work, which has become essential reading for those with an interest in modern and contemporary Japanese art and is a foundational resource for students and researchers, spans a period of 150 years, from the 1850s to the 2010s. Each chapter is dedicated to a specific period and written by a specialist.

The English edition first discusses the formation and evolution of Japanese contemporary art from 1945 to the late 1970s, subsequently deals with the rise of the fine-art museum from the late 1970s to the 1990s, and concludes with an overview of contemporary Japanese art dating from the 1990s to the 2010s.

These three parts are preceded by a new introduction that contextualizes both the original Japanese and the English editions and introduces the reader to the emergence of the concept of art (bijutsu) in modern Japan. This English-language edition provides valuable reading material that offers a deeper insight into contemporary Japanese art.

With an introduction by Kajiya Kenji.

Contributors: Kitazawa Noriaki (editor), Mori Hitoshi (editor), Sato Doushin (editor), Tom Kain (translation editor), Alice Kiwako Ashiwa (translator), Kenneth Masaki Shima (translator), Ariel Acosta (translator), and Sara Sumpter (translator)

Translated from the original Japanese edition published with Tokyo Bijutsu, 2014

In cooperation with Art Platform Japan / The Agency for Cultural Affairs, Government of Japan

Art Platform Japan is an initiative by the Agency for Cultural Affairs, Government of Japan, to maintain the sustainable development of the contemporary art scene in Japan.

Hardback, 16 x 24 cm, 408 p., ebook available





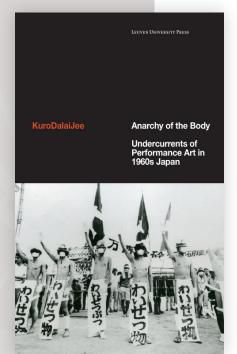












Anarchy of the Body

Undercurrents of Performance Art in 1960s Japan

KuroDalaiJee

Leuven University Press 2023

How performance art in 1960s Japan formed a legacy of resistance against institutionalization

In Anarchy of the Body, art historian KuroDalaiJee sheds light on vital pieces of postwar Japanese avant-garde history by contextualizing the social, cultural, and political trajectories of artists across Japan in the 1960s. A culmination of years of research, Anarchy of the Body draws on an extensive breadth of source material to reveal how the practice of performance by individual artists and art groups during this period formed a legacy of resistance against institutionalization, both within the art world and more broadly in Japanese society. This book contains 256 high-quality reproductions, including rare performance photographs not readily accessible elsewhere, as well as a comprehensive chronology. KuroDalaiJee was awarded the 2010 Art Encouragement Prize for New Artists (criticism category) by the Minister of Education, Culture, Sports, Science and Technology.

Contributors: Kurokawa Noriyuki (editor), Jason M. Beckman (translation editor), Andrew Maerkle (translator), Shima Yumiko (translator), Alice Kiwako Ashiwa (editorial assistant), Daniel González (translator), Claire Tanaka (translator), Giles Murray (translator), Jenny Preston (translator)

Translated from the original Japanese edition published with Tokyo: Grambooks, 2010.

In cooperation with Art Platform Japan / The Agency for Cultural Affairs, Government of Japan

Art Platform Japan is an initiative by the Agency for Cultural Affairs, Government of Japan, to maintain the sustainable development of the contemporary art scene in Japan.

Hardback, 16 x 24 cm, 752 p., ebook available



TOWARD A HISTORY
OF ANTI-ART
IN PERFORMANCE



THE EVOLUTION
OF ANTI-ART
PERFORMANCE



TRAJECTORIES
OF ANTI-ART
PERFORMERS







Francis Alÿs.

The Nature of the Game

Edited by Gerard-Jan Claes and Stéphane Symons

Leuven University Press 2023

The first multidisciplinary analysis of one of the most impactful and popular contemporary artworks of recent years.

In 1999, a short video of a solitary boy kicking an empty bottle up a hill in Mexico City became the first instalment of *Children's Games*, a series of works by artist Francis Alÿs (b. Antwerp, 1959). The ongoing project, which now numbers around thirty-five works, has gradually given shape to an extensive collection of videos of children at play. For almost twenty-five years, Alÿs and his collaborators Félix Blume, Julien Devaux, and Rafael Ortega have been travelling around the world to document the distinctive ways in which children interact with each other and their physical environment. They have gone from remote villages in the Democratic Republic of the Congo, Afghanistan, Venezuela, and Nepal to the mountains of Switzerland and metropoles like Hong Kong and Paris, but have also visited the war-torn city of Mosul in Iraq, the border between Mexico and the United States, and the strait of Gibraltar that divides Africa and Europe. The resulting images are standing proof of the seriousness of play and of children's stunning powers of resilience in the face of conflict.

This volume provides a multidisciplinary perspective to the many layers of *Children's Games*. It includes an interview with Francis Alÿs and Rafael Ortega, a series of essays by well-known scholars and art critics, curatorial statements, and a logbook related to the presentation of *Children's Games* at the Venice Biennale of 2022.

Contributors: Francis Alÿs (artist), Gerard-Jan Claes (filmmaker, artistic director of Sabzian), Tim Ingold (anthropologist, University of Aberdeen), Zeynep Kubat (art historian, curator and writer), Karen Lang (art historian, Royal Society of Arts), Rafael Ortega (artist), Rodrigo Perez de Arce (architect, Pontificia Universidad Católica de Chile), Juan Martín Pérez García (Network for the Rights of Children in Mexico (REDIM), Giulio Piovesan (journalist and photographer), John Potter (media education, University College London), Virginia Roy (curator at the University Museum of Contemporary Art of the National Autonomous University of Mexico), Stéphane Symons (professor of philosophy, KU Leuven), Hilde Teerlinck (Han Nefkens Foundation /curator of the Belgian Pavilion at the Venice Art Biennale 2022).

Paperback, 17 x 23 cm, 176 p., Open Access ebook







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