Established in 1971 Leuven University Press is proud to celebrate its 50th anniversary this year.

The world of scholarly communication is highly dynamic, constantly evolving, and adapting to new changes and challenges. And so are we! Throughout our 50 years of publishing academic books and journals, innovation and flexibility have gone hand in hand with quality and consistency.

On its 50th anniversary we can proudly state that our publishing house has acquired a solid reputation, not least by adapting quickly and adequately to key developments within the publishing field in recent years. In partnership with the academic community at large, Leuven University Press embraces new technologies, particularly those that enable us to disseminate scholarly content to an international reading audience in a smooth, user-friendly, and reliable manner.

Systematically made available both in digital form and in print, our books and journals are marketed and distributed worldwide through all major sales channels, both online and in brick-and-mortar bookshops. Furthermore, our OA book collection is thriving. Scholars around the world can freely access a steadily growing collection of Leuven University Press ebooks, unhampered by financial or geographical barriers, while affordable paperback editions are simultaneously available for those readers who prefer a tangible publication.

We look forward to a festive year in which we will celebrate our 50th anniversary together with our authors, editors, series boards, readers, customers, and supporters. Our website will host an anniversary blog offering multiple reflections on the affordances and challenges of academic publishing today.

To further underline the importance we attach to Open Access and Open Science, we will make a selected backlist title permanently available in Open Access each month. So keep an eye on our website www.lup.be and social media (facebook, twitter, linkedIn) and stay posted on our publication programme and special offers!

Meanwhile, we keep publishing original and inspiring scholarly work. This catalogue presents our new and forthcoming titles for Spring-Summer 2021. Have a good read!
Colonialism advanced its project of territorial expansion by changing the very meaning of borders and space. The colonial project scripted a unipolar spatial discourse that saw the colonies as an extension of European borders. In his monograph, Mohit Chandna engages with narrations of spatial conflicts in French and Francophone literature and film from the nineteenth to the early twenty-first century. In literary works by Jules Verne, Ananda Devi, and Patrick Chamoiseau, and film by Michael Haneke, Chandna analyzes the depiction of ever-changing borders and spatial grammar within the colonial project. In so doing, he also examines the ongoing resistance to the spatial legacies of colonial practices that act as omnipresent enforcers of colonial borders. Literature and film become sites that register colonial spatial paradigms and advance competing narratives that fracture the dominance of these borders.

Through its analyses *Spatial Boundaries, Abounding Spaces* shows that colonialism is not a finished project relegated to our past. Colonialism is present in the here and now, and exercises its power through the borders that define us.

Mohit Chandna is assistant professor in the Department of French and Francophone Studies at the English and Foreign Languages University, Hyderabad.
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.

Pieter Boons is senior curator of exhibitions in the Middelheim Museum.

Sandrine Colard is curator and assistant professor of African Art History at Rutgers University, Newark.

With contributions by/Met bijdragen van: Pieter Boons, Sandrine Colard, Filip De Boeck, Bas De Roo, Nadia Yala Kisukidi, Sorana Munsya & Léonard Pongo, Herman Van Goethem, Sara Weyns, Nabilla Ait Daoud.


For more information, visit www.middelheimmuseum.be/nl/activiteit/congoville
Within architecture, *tacit knowledge* plays a substantial role both within the design process and its reception. This book explores the tacit dimension of architecture in its aesthetic, material, cultural, design-based, and reflexive understanding of what we build. Much of architecture’s knowledge resides beneath the surface, in nonverbal instruments such as drawings and models that articulate the spatial imagination of the design process. Tacit knowledge, described in 1966 by Michael Polanyi as what we ‘can know but cannot tell’, often denotes knowledge that escapes quantifiable dimensions of research.

Beginning in the studio, where students are guided into becoming architects, the book follows a path through the tacit knowledge present in models, materials, conceptual structures, and the design process, revealing how the tacit dimension leads to craftsmanship and the situated knowledge of architecture-in-the-world. Awareness of the tacit dimension helps to understand the many facets of the spaces we inhabit, from the ideas of the architect to the more hidden assumptions of our cultures.

*Lara Schrijver* is professor of architecture theory at the University of Antwerp, Faculty of Design Sciences.

Contributors: Tom Avermaete (ETH Zürich), Margitta Buchert (Leibniz-Universität Hannover), Christoph Grafe (Bergische Universität Wuppertal), Mari Lending (The Oslo School of Architecture and Design), Angelika Schnell (Academy of Fine Arts Vienna), Eireen Schreurs (Delft University of Technology), Lara Schrijver (University of Antwerp).

‘In my twenty years of peer-reviewing book manuscripts for potential publication, this one has been the most fascinating for me. In fact, I did not put it down. Thank you for inviting me to peer-review it.’ — Igea Troiani, University of Plymouth
Graphic Embodiments
Perspectives on Health and Embodiment in Graphic Narratives
LISA DETORA AND JODI CRESSMAN (EDS)

Comics and other graphic narratives powerfully represent embodied experiences that are difficult to express in language. A group of authors from various countries and disciplines explore the unique capacity of graphic narratives to represent human embodiment as well as the relation of human bodies to the worlds they inhabit. Using works from illustrated scientific texts to contemporary comics across national traditions, we discover how the graphic narrative can shed new light on everyday experiences. Essays examine topics that are easily recognized as anchored in the body as well as experiences like migration and concepts like environmental degradation and compassion that emanate from or impact on our embodied states.

*Graphic Embodiments* is of interest to scholars and students across various interdisciplinary fields including comics studies, gender and sexuality studies, visual and cultural studies, disability studies and health and medical humanities.

Lisa DeTora is associate professor and director of STEM Writing at Hofstra University in Hempstead NY.

Jodi Cressman is professor of English at Dominican University in River Forest IL.

Contributors: Frederick Luis Aldama (Ohio State University), Jodi Cressman (Dominican University), Lisa DeTora (Hofstra University), KJ Dykstra (University of Manitoba), Antonio J. Ferraro (Ohio State University), Carl Fisher (California State University at Long Beach), Barbara Grüning (University of Milan Bicocca), Jordana Greenblat (York University), Alison Halsall (York University), Michael J. Klein (James Madison University), Jeannie Ludlow (Eastern Illinois University), Lauren Rizzuto (Tufts University), Evelyn Rogers (Moorpark College), Shreya Sengai (Northeastern University).

**ALSO OF INTEREST**

BODIES BEYOND BORDERS. MOVING ANATOMIES, 1750–1950
KAAT WILS, RAF DE BONT, SOKHIENG AU (EDS)
€ 59,50 / £52.00, ISBN 978 94 6270 094 9, paperback

EMBODIED COGNITION AND CINEMA
MAARTEN COËGNARTS, PETER KRAVANJA (EDS)
€ 69,50 / £ 59.00, ISBN 978 94 6270 028 4, hardback

Graphic narratives’ singular capacity to represent human embodiment
Translating and interpreting are unpredictable social practices framed by historical, ethical, and political constraints. Using the concepts of situatedness and performativity as anchors, the authors examine translation practices from the perspectives of identity performance, cultural mediation, historical reframing, and professional training. As such, the chapters focus on enacted events and conditioned practices by exploring production processes and the social, historical, and cultural conditions of the field. These outlooks shift our attention to social and institutionalized acts of translating and interpreting, considering also the materiality of bodies, artefacts, and technologies involved in these scenes.

Raquel Pacheco Aguilar is postdoctoral researcher in translation studies and member of the research group ‘Politics of Translation’ at the Faculty of Translation Studies, Linguistics and Cultural Studies of the Johannes Gutenberg University of Mainz. Marie-France Guénette is assistant professor of translation studies in the Department of Languages, Linguistics and Translation at Université Laval.

Contributors: Raquel Pacheco Aguilar (Johannes Gutenberg University of Mainz), Ehsan Alipour (Allameh Tabataba’i University), Audrey Canalès (Université de Montréal), Paola Gentile (University of Trieste), Marie-France Guénette (Université Laval), Ellen Lambrechts (KU Leuven), Yuan Ping (Hangzhou Dianzi University), Marike van der Watt (KU Leuven), Wenqian Zhang (University of Leeds).
Transfer Thinking in Translation Studies
Playing with the Black Box of Cultural Transfer

MAUD GONNE · KLAARTJE MERRIGAN · REINE MEYLAERTS · HELEEN VAN GERWEN (EDS)

Innovative and interdisciplinary approach to transfer

Transfer processes cover the most diverse phenomena of circulation, transformation and reinterpretation of cultural goods across space and time, and are among the driving forces in opening up the field of translation studies. Transfer processes cross linguistic and cultural boundaries and cannot be reduced to simple movements from a source to a target (culture or text). In a time of paradigm shifts, this book aims to explore the potential and interdisciplinary power of transfer as a concept and an analytical tool to account for complex cultural dynamics.

The contributions in this book display various research angles (literary studies, imagology, translation studies, translator studies, periodical studies, postcolonialism) to study an array of entangled transfer processes that apply to different objects and aspects, ranging from literary texts, legal texts, news, images and identities to ideologies, power asymmetries, titles and heterolingualisms. By embracing a process-oriented way of thinking, all these contributions aim to open the ‘black box’ of transfer in the widest sense.

Maud Gonne is FNRS postdoctoral fellow in translation studies at University of Namur and UCLouvain.

Klaartje Merrigan holds a PhD in translation studies from KU Leuven.

Reine Meylaerts is full professor of comparative literature and translation studies at KU Leuven.

Heleen van Gerwen holds a PhD in translation studies from KU Leuven.

Contributors: Susan Bassnett (University of Glasgow / University of Warwick), Pieter Boulogne (KU Leuven), Andrew Chesterman (University of Helsinki), Yves Chevrel (Sorbonne University / University Stefan cel Mare), Dirk Delabastita (University of Namur), Yves Gambier (University of Turku), Maud Gonne (University of Namur / UCLouvain), Ramunė Kasperavičienė (Kaunas University of Technology), Dainora Maumevičienė (Kaunas University of Technology), Reine Meylaerts (KU Leuven / University of Bloemfontein), Jean-Marc Mora (University of Paris Nanterre), Isabelle Nières-Chevrel (Rennes 2 University), Christina Schäffner (Aston University), Michael Schreiber (University of Mainz), Luc van Doorslaer (University of Tartu / Stellenbosch University).

For more information about the Translation, Interpreting and Transfer series, please visit www.lup.be/TIT.
Early modern heraldry was far from a nostalgic remnant from a feudal past. From the Reformation to the French Revolution, aspiring men seized on these signs to position themselves in a changing society, imbuing heraldic tradition with fresh meaning. Whereas post-medieval developments are all too often described in terms of decadence and stifling formality, recent studies rightly stress the dynamic capacity of bearing arms.

_Heraldic Hierarchies_ aims to correct former misconceptions. Contributing authors rethink the influence of shifting notions of nobility on armorial display and expand this topic to heraldry’s share in shaping and contesting status. Moreover, addressing a common thread, the volume explores how emerging states turned the heraldic experience into an instrument of power and policy.

Contributing to debates on social and noble identity, _Heraldic Hierarchies_ uncovers a vital and surprising aspect of the pre-modern hierarchical world.

**Steven Thiry**, PhD, is a voluntary member of ‘Power in History: Centre for Political History’ of the University of Antwerp.

**Luc Duerloo** is professor at the Department of History of the University of Antwerp, where he teaches early modern political and institutional history.

Contributors: Richard Cust (University of Birmingham), Dominique Delgrange (Lille), Luc Duerloo (University of Antwerp), Joseph McMillan (Alexandria VA), Camille Pollet (Université de Nantes), Antoine Robin (École Pratique des Hautes Études), Simon Rousselot (École Pratique des Hautes Études), Clément Savary (École Pratique des Hautes Études), Hamish Scott (Jesus College, Oxford), Steven Thiry (University of Antwerp), José Manuel Valle Porras (Universidad de Córdoba), Nicolas Vernot (Université de Cergy-Pontoise).

**ALSO OF INTEREST**

**KNIGHTHOOD AND SOCIETY IN THE HIGH MIDDLE AGES**
**DAVID CROUCH, JEROEN DEPLOIGE (EDS)**
€ 59,50 / £53,00, ISBN 978 94 6270 170 0, paperback

**ONE FOOT IN THE PALACE. THE HABSBURG COURT OF BRUSSELS AND THE POLITICS OF ACCESS IN THE REIGN OF ALBERT AND ISABELLA, 1598-1621**
**DRIES RAEMYMAEKERS**
€ 65,00 / £55,00, ISBN 978 90 5867 939 0, hardback
The Battle of Lepanto, celebrated as the greatest triumph of Christendom over its Ottoman enemy, was soon transformed into a powerful myth through a vast media campaign. Lepanto – or rather, the varied storytelling and the many visual representations that contributed to shape the perception of the battle in Christian Europe – is the main focus of this book. In a broader perspective, *Lepanto and Beyond* also gathers reflections on the construction of religious alterity and offers analyses of specific case studies taken from different fields, investigating the figure of the Muslim captive in reality, artistic depiction, and literature. With different themes related to the Republic of Genoa, the authors also aim to redress a perceived imbalance and to restore the important role of the Genoese in the general scholarly discussion on Lepanto and its images.

Laura Stagno is associate professor of early modern art history at the University of Genoa and Scientific Director of the Museum of Palazzo del Principe in Genoa. Borja Franco Llopis is associate professor of early modern art history at the UNED (Madrid), and principal investigator of the International Research Group 'Before Orientalism: Images of the Muslim Other in Iberia'.

Contributors: Mercedes Alcalá Galán (University of Wisconsin–Madison), Emiliano Beri (Università di Genova), Giuseppe Capriotti (Università di Macerata), Bastien Carpentier (Université Littoral Côte d’Opale), Stefan Hanß (University of Manchester), Steven Hutchinson (University of Wisconsin–Madison), Víctor Mínguez (Universitat Jaume I, Castellón), Daniele Sanguineti (Università di Genova), Laura Stagno (Università di Genova), Andrea Zappia (Università di Genova).

**Interdisciplinary approach to the Iberian and Italian perceptions and representations of the Battle of Lepanto and the Muslim ‘other’**

**ALSO OF INTEREST**

*L’Empire ottoman dans l’Europe de la Renaissance / El imperio otomano en la Europa renacentista*  
Alain Servantie (ed.)  
€ 10.00 / £10.00, ISBN 978 90 5867 483 0, paperback
Imagine a world in which each individual has a fundamental right to be reborn. This idle dream haunts Hilde Van Gelder’s associative travelogue that takes Allan Sekula’s sequence Deep Six / Passer au bleu (1996/1998) as a touchstone for a dialogue with more recent artworks zooming in on the borderscape near the Channel Tunnel, such as those by Sylvain George and Bruno Serralongue.

Combining ethnography, visual materials, political philosophy, cultural geography, and critical analysis, Ground Sea proceeds through an innovative methodological approach. Inspired by the meandering writings of W.G. Sebald, Javier Marías, and Roland Barthes, Van Gelder develops a style both interdisciplinary and personal.

Resolutely opting for an aquatic perspective, Ground Sea offers a powerful meditation on the indifference of an increasingly divided European Union with regard to considerable numbers of persons on the move, who find themselves stranded close to Calais. The contested Strait of Dover becomes a microcosm where our present global challenges of migration, climate change, human rights, and neoliberal surveillance technology converge.

Hilde Van Gelder is professor of contemporary art history at KU Leuven. She is director of the Lieven Gevaert Research Centre for Photography, Art and Visual Culture.
There is little dispute that photography is a material practice, and that
the photograph itself is ineluctably material. And yet ‘matter,’ ‘material,’
and ‘materiality’ have proven to be remarkably elusive terms of inquiry,
frequently producing studies that are disparate in scope, sharing seemingly
little common ground. Although the wide methodological range of
materialist study can be dizzying, it is this book’s contention that that
multiplicity is also the field’s greatest asset, keeping materialist inquiry
enduringly vibrant – provided that varying methods are in close enough
proximity to converse. *Photography’s Materialities* orchestrates one such
conversation. Juxtaposing the insights of theorists like Lacan, Benjamin,
and Latour beside close studies of crime, spirit, and composite photography,
among others, this collection aims for a productive synergy, one capacious
enough to span transatlantic spaces over the long nineteenth century.

**Geoff Bender** is assistant professor in the English department at the State University
of New York, College at Cortland.

**Rasmus R. Simonsen** is senior lecturer in the Communication Design & Media
program at the Copenhagen School of Design and Technology.

Contributors: Kris Belden-Adams (University of Mississippi), Maura Coughlin
(Bryant University), David LaRocca (independent scholar), Jacob W. Lewis
(University of Rochester), Mary Marchand (Goucher College), Zachary Tavlin
(Art Institute of Chicago), Christa Holm Vogelius (University of Copenhagen).

‘*In focusing on the material constituents of photography, this book
has its finger firmly on the pulse of contemporary scholarship,
offering a political economy of the “thingness” of the photograph
and with it a new understanding of the role of materiality in
modern life.*’ — Dr Geoffrey Batchen, University of Oxford
Material Religion and Modernity in North-West Europe

The long nineteenth century (c. 1780–c. 1920) in Western Europe saw an unprecedented rise in the production and possession of material goods. The material culture diversified and led to a rich variety of expressions. Dovetailing with a process of confessionalisation that manifested itself quite simultaneously, material religion witnessed its heyday in this period; from church buildings to small devotional objects.

The present volume analyses how various types of reform (state, societal, and ecclesiastical) that were part of the process of modernisation affected the material devotional culture within Protestantism, Anglicanism, and Roman Catholicism. Although the contributions in this book start from a comparative European perspective, the case studies mostly focus on individual countries in North-West Europe, namely Germany, Belgium, the Netherlands, the United Kingdom, Ireland, Norway, Sweden, and Denmark.

The concept of ‘material religion’ is approached in a very inclusive way. The volume discusses, amongst others, parish infrastructures and religious buildings that are part of land and cityscapes, but also looks into interior design and decorations of chapels, churches, monasteries, cemeteries, and educational, charitable, and health institutions. It comprises the fine arts of religious painting and sculpture, the applied arts, and iconographic designs. As far as private material culture is concerned, this volume examines and presents objects related to private devotion at home, including a great variety of popular devotional and everyday life objects, such as booklets, cards, photographs, and posters.

Jan De Maeyer is emeritus professor of church history at KU Leuven and honorary director of KADOC KU Leuven.

Peter Jan Margry is professor of European ethnology at the University of Amsterdam and senior fellow at the Meertens Institute, a research centre of the Royal Netherlands Academy of Arts and Sciences in Amsterdam.

Visit www.lup.be for previous publications in the KADOC Artes series.
Male bonds were omnipresent in nineteenth-century European artistic scenes, impacting the creation, presentation, and reception of art in decisive ways. Men’s lives and careers bore the marks of their relations with other men. Yet, such male bonds are seldom acknowledged for what they are: gendered and historically determined social constructs. This volume shines a critical light on male homosociality in the arts of the long nineteenth century by combining art history with the insights of gender and queer history. From this interdisciplinary perspective, the case studies presented in this volume examine men’s relationships in a variety of contexts, which range from the Hungarian Reform Age to the Belgian fin de siècle. As a whole, the book offers a historicizing survey of the male bonds that underpinned nineteenth-century art and a thought-provoking reflection on its theoretical and methodological implications.

Thijs Dekeukeleire is an independent scholar who obtained his PhD in art history and history from Ghent University and the University of Antwerp.

Henk de Smaele is professor of history at the University of Antwerp.

Marjan Sterckx is associate professor of art history at Ghent University.

Contributors: Éva Bicskei (Hungarian Academy of Sciences), Brigid Boyle (Rutgers University), Anthea Callen (University of Nottingham and Australian National University), Thijs Dekeukeleire (independent scholar), Henk de Smaele (University of Antwerp), Sean Kramer (University of Michigan), Crawford Alexander Mann III (Smithsonian American Art Museum), Mary Manning (independent scholar), Thomas Moser (Ludwig Maximilian University of Munich), Rachel Sloan (Courtauld Gallery), Patrik Steorn (Thielska Galleriet, Stockholm), Marjan Sterckx (Ghent University), Tom Verschaffel (KU Leuven).

Masculinities in nineteenth-century art through the lens of gender and queer history

ALSO OF INTEREST

**STRATEGIC IMAGINATIONS. WOMEN AND THE GENDER OF SOVEREIGNTY IN EUROPEAN CULTURE**

Anke Gilleir, Aude Defurne (eds)

€ 26.00 / £24.00, ISBN 978 94 6270 247 9, paperback, Open Access ebook
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.

**Jo Shaw** is Salvesen professor of European Institutions in the School of Law at the University of Edinburgh and part-time professor of the New Social Research programme at Tampere University.

**Ben Fletcher-Watson** manages the Institute for Advanced Studies in the Humanities at the University of Edinburgh.

Contributors: Margie Orford, Meredith Bergmann, K.E. Carver, Sasha de Buyl-Pisco, Mary Paulson-Ellis, Melissa Álvaro Mutolo, Kerri Turner, Heshani Sothiraj Eddleston, Joanie Conwell, Dilya 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, Zuhul Feraidon, Anna Brazier, Shirley Day, Treasa Nealon, Satdeep Grewal, Lucy Walters, Priyanti 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.
‘Truth happens to an idea.’ So wrote William James in 1907; and twenty-four years later John Dewey argued that artistic experience entailed a process of ‘doing and undergoing.’ But what do these ideas have to do with music, or with research conducted in and through music – that is, with ‘artistic research’? In this collection of essays, fourteen very different authors respond with distinct and challenging perspectives. Some report on their own experiments and experiences; some offer probing analyses of noteworthy practices; some view historical continuities through the lens of pragmatism and artistic experiment. The resulting collection yields new insights into what musicians do, how they experiment, and what they experience – insights that arise not from doctrine, but from diverse voices seeking common ground in and through experimental discourse: artistic research in and of itself.

William Brooks is professor of music at the University of York, emeritus professor at the University of Illinois, scholar-in-residence at the Newberry Library, and senior research fellow at the Orpheus Institute.

Contributors: William Brooks (Orpheus Institute), Richard Shusterman (Florida Atlantic University), Thibault Galland (Université Libre de Bruxelles), Ivana Miladinović Prica (University of Arts in Belgrade), Caitlin Rowley (Bath Spa University), Nicholas Brown (Trinity College Dublin / Orpheus Institute), Winnie Huang (Orpheus Institute / Royal Conservatoire of Antwerp), Fiona Smyth and Victoria Tzotzkova (Independent Scholars), Marco Fusi (Royal Conservatoire of Antwerp), Clare Lesser (New York University Abu Dhabi), Garry Hagberg (Bard College), Ann Warde (Independent Scholar), Deniz Ertan (Independent Scholar), Ambrose Field (University of York).

Challenging perspectives on artistic research in and through experimental discourse

Visit www.lup.be for previous publications in the Orpheus Institute Series.
The practices and perception of music creation have evolved with the cultural, social and technological contexts of music and musicians. But musical authorship, in its many technical and aesthetic modes, remains an important component of music culture. Musicians are increasingly called on to share their experience in writing. However, cultural imperatives to account for composition as knowledge production and to make claims for its uniqueness inhibit the development of discourse in both expert and public spheres. Internet pioneer Philip Agre observed a discourse deficit in artificial intelligence research and proposed a critical technical practice, a single disciplinary field with 'one foot planted in the craft work of design and the other foot planted in the reflexive work of critique. ... A critical technical practice rethinks its own premises, re-evaluates its own methods, and reconsiders its own concepts as a routine part of its daily work.'

This volume considers the potential for critical technical practice in the evolving situation of composition across a wide range of current practices. In seeking to tell more honest, useful stories of composition, it hopes to contribute to a new discourse around the creation of music.

Jonathan Impett is director of research at the Orpheus Institute and associate professor at Middlesex University London.

Contributors: Patricia Alessandrini (Stanford University), Alan Blackwell (University of Cambridge), John Bowers (Newcastle University), Nicholas Brown (Trinity College Dublin), Nicolas Collins (School of the Art Institute of Chicago), Agostino di Scipio (Conservatorio de l' Aquila), Daniela Fantechi (Orpheus Institute, Ghent), Ambrose Field (University of York), Karim Haddad (IRCAM, Paris), Jonathan Impett (Orpheus Institute, Ghent), Scott McLaughlin (University of Leeds), Lula Romero (Kunstuniversität Graz), David Rosenboom (CalArts, Los Angeles), Ann M. Ward (Cornell University), Laura Zattra (IRCAM, Paris).
Expositio problematum (XIX)

Pietro d’Abano

CHRISTIAN MEYER (ED.)

Pietro d’Abano (c. 1257–1315) est l’un des principaux commentateurs des Problemata aristotéliciens (c. 250 avant J.-Chr.) dont la section XIX traite de divers aspects du son et de la musique vocale et instrumentale. Rédigé autour de 1300 et largement diffusé aux XIVe et XVe siècles, le commentaire des 50 problèmes de cette section développe un discours novateur sur la perception du chant et de la musique instrumentale et leurs effets. Partagé entre raison et sensibilité, il est dominé par une approche physique et psycho-physiologique du phénomène sonore et de sa perception qui rompt avec le discours philosophico-mathématique hérité de Boèce. Le texte de base de la présente édition est celui de l’édition de Venise (1519). Il a été révisé à la lumière d’un ensemble de sources manuscrites, dont les plus anciennes.

€ 39,50 / £39.00
ISBN 978 94 6270 277 6
April 2021
Paperback, 15,6 × 23,4 cm
Illustrated
ca. 172 pp
French
Mediaevalia Lovaniensia - Series 1-Studia
ebook available

Summa (Quaestiones ordinariae) art. LVI-LIX

Henricus de Gandavo

GORDON A. WILSON · GIRARD J. ETZKORN · BERND GOEHRING (EDS)

Articles 56-59 of Henry of Ghent’s Summa is devoted to the trinitarian properties. Henry was the most important Christian theological thinker in the last quarter of the 13th century and his works were influential not only in his lifetime, but also in the following century and into the Renaissance. Henry’s Quaestiones ordinariae (Summa), articles 56-59 deal with the trinitarian properties and relations, topics of Henry’s lectures at the university in Paris. In these articles, dated around 1286, Henry treats generation, a property unique to the Father, and being generated, a property unique to the Son. The university in Paris distributed articles 56-59 by means of peciae. Manuscripts copied from each have survived and the text of the critical edition has been established based upon the reconstructed texts of these two exemplars.

€ 95,00 / £89.00
ISBN 978 94 6270 283 7
June 2021
Hardback, 15,6 × 23,4 cm
ca. 400 pp.
English
Ancient and Medieval Philosophy Series 2
ebook available

Reflections on sound and music inspired by the philosophy of nature

Critical edition of articles 56-59 of Henry’s Summa on the properties of Father and Son

Visit www.lup.be for previous publications in the Mediaevalia Lovaniensia Series 1 – Studia.

Visit www.lup.be for previous publications in the Ancient and Medieval Philosophy Series 2.
John Philoponus on Physical Place

Ioannis Papachristou

This book examines the place of physical bodies, a major topic of natural philosophy that has occupied philosophers since antiquity. Aristotle’s conceptions of place (topos) and the void (kenon), as expounded in the Physics, were systematically repudiated by John Philoponus (ca. 485–570) in his philosophical commentary on that work. The primary philosophical concern of the present study is the in-depth investigation of the concept of place established by Philoponus, putting forward the claim that the latter offers satisfactory solutions to problems raised by Aristotle and the Aristotelian tradition regarding the nature of place.

Philoponus’ account proposes a specific physical model of how physical bodies exist and move in place, and regards place as an intrinsic reality of the physical cosmos. Due to exactly this model, his account may be considered as strictly pertaining to the study of physics, thereby constituting a remarkable episode in the history of philosophy and science.

€ 69.50 / £65.00
ISBN 978 94 6270 274 5
June 2021
Hardback, 15.6 × 23.4 cm
c.a. 260 pp
English
Ancient and Medieval Philosophy Series 1, 60
ebook available

A Text Worthy of Plotinus


Suzanne Stern-Gillet · Kevin Corrigan · José C. Baracat Jr. (eds)

How Plotinus and later Platonism became central to the study of ancient philosophy

A Text Worthy of Plotinus makes available for the first time information on the collaborative work that went into the completion of the first reliable edition of Plotinus’ Enneads: Plotini Opera, editio maior, three volumes (Brussels, Paris, and Leiden, 1951-1973), followed by the editio minor, three volumes (Oxford, 1964–1983). Pride of place is given to the correspondence of the editors, Paul Henry S.J. and Hans-Rudolf Schwyzer, with other prominent scholars of late antiquity, amongst whom are E.R. Dodds, B.S. Page, A.H. Armstrong, and J. Igal S.J. Also included in the volume are related documents consisting in personal memoirs, course handouts and extensive biographical notices of the two editors as well as of those other scholars who contributed to fostering the revival of Plotinus in the latter half of the 20th century. Taken together, letters and documents let the reader into the problems – codicological, exegetical, and philosophical – that are involved in the interpretation of medieval manuscripts and their transcription for modern readers. Additional insights are provided into the nature of collaborative work involving scholars from different countries and traditions.

A Text Worthy of Plotinus will prove a crucial archive for generations of scholars. Those interested in the philosophy of Plotinus will find it a fount of information on his style, manner of exposition, and handling of sources. The volume will also appeal to readers interested in broader trends in 20th century scholarship in the fields of Classics, History of Ideas, Theology, and Religion.

€ 98.00 / £90.00
ISBN 978 94 6270 259 2
February 2021
Hardback, 15.6 × 23.4 cm
c.a. 428 pp.
English
Ancient and Medieval Philosophy Series 1, 59
ebook available

Visit www.lup.be for previous publications in the Ancient and Medieval Philosophy Series 1.
TSEG – The Low Countries Journal of Social and Economic History is the Dutch-Flemish journal of social and economic history. It is an open access, peer-reviewed, scientific journal that is granted an INT-1 status (the highest status for academic journals) by the European Science Foundation.

The journal publishes articles and reviews in the fields of social and economic history in the broad sense, with a particular but not exclusive focus on the Low Countries. The journal has a strong interest in past forms of human interaction and how these shaped social, economic, cultural, and political patterns. Key notions here are economic growth, power and (in)equality, group cultures, networks, identity, gender, ethnicity, ecology, trade and technique, entrepreneurship, labour, and social movements. The editors consider insights and theories from the social sciences (including economics) as a source of inspiration.

Contributions in Dutch and English are accepted.


TSEG richt zich op de sociale en economische geschiedenis in brede zin, met een focus op de Lage Landen, en bestudeert vooral de menselijke interacties in het verleden en hoe die vorm gaven aan sociale, economische, culturele en politieke patronen. Sleutelbegrippen hierbij zijn: economische groei, macht en (on)gelijkheid, groepsculturen, netwerken, identiteit, gender, etniciteit, ecologie, bedrijf en techniek, ondernemerschap, arbeid en sociale bewegingen. De redactie beschouwt inzichten en theorieën uit de sociale wetenschappen (inclusief de economie) als een bron van inspiratie.

Het tijdschrift verwelkomt bijdragen in het Nederlands en het Engels.

Themanummer 2021/1 ‘Stad en Mobiliteit’ verschijnt in juni 2021.

Stadsgeschiedenis is het Nederlands-Vlaamse tijdschrift voor onderzoek, reflectie en debat over de stad en haar geschiedenis. De aanpak is interdisciplinair en gericht op een breed scala aan thema’s. Naast wetenschappelijke artikelen bevat Stadsgeschiedenis besprekingen van recente onderzoekstrends, dossiers over actuele maatschappelijke onderwerpen, en interviews met beeldbepalende stadsbestuurders, architecten en historici. Daarnaast brengt het tijdschrift ook themanummers uit rond de stad. Geografisch richt het tijdschrift zich op de Lage Landen en dat door de eeuwen heen. Jaarlijks publiceert het tijdschrift een uitgebreide review van interessante artikelen over stadsgeschiedenis verschenen in binnen- en buitenlandse wetenschappelijke tijdschriften.

Stadsgeschiedenis richt zich op iedereen die begaan is met de stad en haar historische ontwikkeling: van wetenschappers en archiefmedewerkers tot beleidsmakers, architecten en erfgoedwerkers.


Verschijnt jaarlijks in twee afleveringen
Print ISSN: 1872-0676

JAARLIJKSE ABONNEMENTSPRIJZEN (PRINT + ONLINE) *
Institutioneel: € 60,00
Individueel: € 35,00
Student: € 30,00
Losse nummers: print: € 20,00 (excl. portkosten)
Losse nummers digitaal: € 15,00

* Abonnementsprijzen zijn inclusief BTW en verzendkosten voor abonnees binnen de Benelux. Voor abonnees buiten de Benelux worden verzendkosten aangerekend.

Neem contact op via orders@upl.be om in te tekenen op een abonnement.
Dit boek brengt je achter de schermen van het historisch onderzoek. Het maakt duidelijk wat historici doen, hoe ze dat doen, en waarom ze dat doen.


Naast een inleiding op de historische kritiek en methode, reflecteert het boek op de rol van geschiedenis als wetenschap: wat zijn de trends en debatten in de geschiedschrijving? In hoeverre kunnen historici kennis over het verleden bereiken? En welke rol hebben historici in de maatschappij? Ook hier wordt duidelijk dat geschiedenis een werkwoord is: je kan ermee aan de slag.

Fake news in oorlogstijd
Duitse mediamanipulatie en de Flamenpolitik (1914–1915)
BRUNO YAMMINE

Tijdens de Eerste Wereldoorlog probeerde de Duitse bezetter België intern te splijten. Dat gebeurde door het voeren van een Flamenpolitik, een beleid dat erop gericht was de Vlamingen of in elk geval de Vlaamse beweging in het harnas te jagen tegen België. Dat lukte, want een klein deel Vlaamsgezinden, de zogenaamde activisten,collaboreerde inderdaad. Vanaf de zomer van 1914 zou Berlijn in het bezette land op de Vlaamse beweging inbeuken door een grootscheepse propagandacampagne. De Duitse diensten, gesteund door hun Oostenrijkse bondgenoten, maakten daarbij vooral gebruik van vlugschriften en de geschreven pers, niet alleen in België maar ook in het neutrale Nederland. In de zomer van 1915 was het activisme een feit; een anti-Belgisch Vlaams-nationalisme, waarvan de gevolgen tot op heden voelbaar zijn, had het daglicht gezien. De propaganda die eraan ten grondslag lag was zó vernuftig en ingenieus dat ze niet alleen tijdgenoten overtuigde, maar zelfs meer dan een eeuw later nog steeds historici misleidt. Het is een mooi staaltje van ‘fake news’ avant la lettre.

Bruno Yammine is doctor in de geschiedenis, medewerker aan de Onderzoeksgroep Moderniteit en Samenleving (KU Leuven) en auteur van Drang nach Westen, de fundamenten van de Duitse Flamenpolitik (1870–1914).

Grensverleggende analyse van Duitse propaganda in België in de beginfase van WOI

Gratis e-boek beschikbaar op OAPEN Library, JSTOR en Project Muse.
Een solist is geen koorzanger, een gitarist is geen saxofonist, een conservatoriumstudent geen dirigent, en de ene orkestmuzikant is de andere niet. Tegenover deze verschillen staan zoveel gelijkenissen: muzikanten delen hun passie voor muziek en staan in een stressgevoelig beroep dat naast talent vooral hard werken en discipline vraagt. Mentaal sterk zijn – in denken, voelen en doen – is voor beroepsmuzikanten even belangrijk als voor topsporters.

Podiumvrees, pijnmanagement, mentale veerkracht, perfectionisme, piekprestaties, overtraining, het ontwikkelen van routines en het bewaken van de stress-herstelbalans: de overeenkomsten tussen musici en topsporters zijn groter dan men zou denken. Met *Musiceren is topsport* reikt Bert De Cuyper essentiële denkkaders aan uit de (sport)psychologie die muzikanten op alle niveaus kunnen helpen om hun zelfkennis te vergroten en hun zelfsturing te versterken. Deze handvatten bestrijken het hele alfabet, van a tot z, van angst tot zelfvertrouwen. Rijk gestoffeerd met levendige details uit biografieën van topmusici en persoonlijke getuigenissen van jonge en ervaren muzikanten is dit boek een must voor eenieder die zich muzikaal op of naast het podium begeeft.

_Bert De Cuyper_ is emeritus professor sportpsychologie aan de KU Leuven en gastdocent aan LUCA Campus Lemmens. Hij is auteur van verschillende boeken over communicatie- en emotiemanagement in de (top)sport.

_Griet Baert_ is historica met een passie voor boeken en muziek.

_Linde Verjans_ is als violiste verbonden aan het Antwerp Symphony Orchestra en aan verschillende ensembles, waaronder het Triunfal Quintet. Ze geeft les aan de Academie van Borgerhout.
Wolfgang Amadeus Mozart

Così fan tutte

LALINA GODDARD

In dit tweede deel van de reeks Operatheek verkent musicologe Lalina Goddard Così fan tutte, de beroemde komische opera van Wolfgang Amadeus Mozart en librettist Lorenzo Da Ponte. Al sinds het begin verhit Così de gemoederen omdat Da Ponte’s immorele en zelfs misogyne tekst niet te rijmen zou vallen met Mozarts verheven muziek. Achtereenvolgens duikt dit boekje in de literaire rijkdom van het libretto en de speelse ironie van de compositie die onder het oppervlak schuilgaan. Lalina Goddard zoekt hierbij antwoorden op de prangende vragen rond gender en vrouwenvriendelijkheid in deze opera. Met deze handige luistergids neemt ze de nieuwsgierige lezer en luisteraar mee langs de vernuftigste muzikale vondsten en literaire knipoogen.

Lalina Goddard geeft les aan het Departement Musicologie van de KU Leuven. Daarnaast is ze muziekdramaturge van MA Festival en het muziektheatergezelschap DESCHONECOMPANIE.

Luistergids bij de beroemde komische opera van Mozart en Da Ponte

In samenwerking met Opera Ballet Vlaanderen

EERDER VERSCHENEN IN DE REEKS

ROBERT SCHUMANN. SZEENEN AUS GOETHES FAUST
STEVEN VANDE MOORTELE

€ 12,50, ISBN 978 94 6270 236 6, paperback

In de universitaire wereld staat kennis centraal. Die wordt doorgegeven, maar ook in vraag gesteld. Dankzij creatief wetenschappelijk onderzoek verleggen kennisgrenzen zich voortdurend. De impact van de academische wereld op maatschappelijke domeinen zoals de technologie, de industrie, de economie en de medische sector kan niet overschat worden. Om deze belangrijke maatschappelijke functie te blijven vervullen, heeft de moderne universiteit zich ontpopt tot een dynamische en ondernemende instelling.

Vertrekkend vanuit zijn persoonlijke ervaring en kennis van het innovatielandschap in België heeft Jos Bouckaert de ontwikkeling van de ondernemende onderzoeksuniversiteit beschreven. Elke fase is opgevat als merksteen, een cruciale stap in een groter verhaal.

In dit lijvige werk schetst Bouckaert hoe in de tweede helft van de 20ste eeuw een unieke constellatie van politici, rectoren, ondernemers, filantropen en vooral wetenschappers de basis legde van de huidige kennis economie in België.

Met de postume uitgave van dit levenswerk brengen collega’s en vrienden hulde aan Jos Bouckaert.

Weten wat telt in tijden van crisis

Lessen voor de eenentwintigste eeuw

BART PATTYN · PIETER D’HOINE (RED.)

Wanneer alles goed gaat, stellen we ons weinig vragen. Het is de confrontatie met het weerzinwekkende of levensbedreigende die onze vertrouwde wereld op losse schroeven zet.

Enkele schokkende incidenten van politiegeweld tegen zwarte mensen in de VS gaven in het voorjaar van 2020 aanleiding tot een massale solidariteitsbeweging. Ook bij ons heeft Black Lives Matter het kritisch besef over ons koloniaal verleden aangescherpt. Op een heel andere manier haalt de covid-19-pandemie onze vertrouwde wereld grondig overhoop. Tal van academici werden uitgenodigd om deskundige duiding te geven in het publieke debat: niet alleen over de interpretatie van statistische gegevens, maar ook over de impact van de pandemie op de organisatie van onze volksgezondheid en op ons economisch weefsel. Waar we minder bij stil staan is welk effect de pandemie bovendien heeft op de voedselzekerheid in de wereld.

De gezondheids crisis is zo alomtegenwoordig dat ze andere crisissen naar het achterplan terugdringt. De Brexit jaagt echter een economische en politieke schokgolf door Europa die nog lang zal nazinderen. Tegelijk staan we aan het begin van een ongekende klimaat crisis waarvan de omvang nog nauwelijks te overschouwen is. Die spoort ons aan om fundamenteel anders te gaan denken over energiebevoorrading, woonbeleid en afvalverwerking. Over deze en andere thema’s gaat het in deze nieuwe reeks Lessen voor de eenentwintigste eeuw.

**Bart Pattyn** is hoogleraar ethiek aan het Hoger Instituut voor Wijsbegeerte en directeur van het Overlegcentrum voor Ethiek van de KU Leuven.

**Pieter d’Hoine** is hoofddocent antieke wijsbegeerte aan het Hoger Instituut voor Wijsbegeerte, KU Leuven.


*Interfacultaire lessenreeks over mens, maatschappij en wetenschap*
Evolving as a Digital Scholar
Teaching and Researching in a Digital World
Wim Van Petegem · JP Bosman · Miné De Klerk · Sonja Strydom

What does it take to become a digitally agile scholar? This manual explains how academics can comfortably navigate the digital world of today and tomorrow. It foregrounds three key domains of digital agility: getting involved in research, education and (community) service, mobilising (digital) skills on various levels, and acting in multiple roles, both individually and interlinked with others.

After an introduction that outlines the foundations of the three-dimensional framework, the chapters focus on different roles and skills associated with evolving as a digital scholar. There is the author, who writes highly specialised texts for expert peers; the storyteller, who crafts accessible narratives to a broader audience in the form of blogs or podcasts; the creator, who uses graphics, audio, and video to motivate audiences to delve deeper into the material; the integrator, who develops and curates multimedia artefacts, disseminating them through channels such as websites, webinars, and open source repositories; and finally the networker, who actively triggers interaction via social media applications and online learning communities. Additionally, the final chapters offer a blueprint for the future digital scholar as a professional learner and as a ‘change agent’ who is open to and actively pursues innovation.

Informed by the authors’ broad and diverse personal experience, Evolving as a Digital Scholar offers insight, inspiration, and practical advice. It equips a broad readership with the skills and the mindset to harness new digital developments and navigate the ever-evolving digital age. It will inspire academic teachers and researchers with different backgrounds and levels of knowledge that wish to enhance their digital academic profile.

Wim Van Petegem is professor of learning technologies at the Faculty of Engineering Technology at KU Leuven.

JP Bosman is director of the Centre for Learning Technologies at Stellenbosch University.

Miné De Klerk is project manager on Hybrid Learning at Stellenbosch University.

Sonja Strydom is senior advisor at the Centre for Learning Technologies and research associate at the Centre for Higher and Adult Education at Stellenbosch University.

How to become digitally proficient as a teacher and researcher

ALSO OF INTEREST

DIGITAL REASON. A GUIDE TO MEANING, MEDIUM AND COMMUNITY IN A MODERN WORLD
Jan Baetens, Ortwin De Graef, and Silvana Manolescu
€ 25.00 / £24.95, ISBN 978 94 6270 206 6, paperback

Free ebook available at OAPEN Library, JSTOR and Project Muse
ORDERING INFORMATION

SPECIAL OFFER! 20% DISCOUNT ON ALL WEB ORDERS! Enter the promotional code CATS2021 with your online order and you receive 20% discount! Offer valid until April 30, 2021. This discount cannot be combined with other offers and/or (employee) discounts.

All prices are inclusive of VAT and may be subject to change without prior notice. Prices do not include postage and handling.

CUSTOMERS IN THE UK AND EUROPE

ORDER FULFILMENT AND SALES REPRESENTATION IN THE UK AND EUROPE (EXCLUDING THE BENELUX)
Ingram Publisher Services UK
Tel +44 (0) 1752 220 2301
Fax +44 (0) 1752 220 2333
NBNi.Orders@ingramcontent.com
NBNi.CServs@ingramcontent.com
www.nbni.co.uk

INDIVIDUALS
All Leuven University Press publications are available from your local bookshop or can be ordered directly by mail, fax, or e-mail at orders@lup.be, or online at www.lup.be.

BOOKSHOPS
Orders may be sent by mail, fax, or e-mail to orders@lup.be. Belgian bookshops can also order through boekenbank.be. Please do not hesitate to contact us for more information on terms and conditions at info@lup.be.

LIBRARIES
Libraries benefit from a 10% discount on all orders placed directly with Leuven University Press by mail, fax, or e-mail at orders@lup.be.

CUSTOMERS IN THE NETHERLANDS
Bookshops in the Netherlands can order through CB: www.cb.nl.

CUSTOMERS IN THE USA AND CANADA
All English-language publications are available through Cornell University Press
www.cornellpress.cornell.edu

ORDER FULFILMENT IN THE USA AND CANADA
Longleaf Services, Inc.
customerservice@longleafservices.org

EBOOKS
On our website www.lup.be a number of our titles are also available in PDF ebooks (see the ebooks section on our site). These PDF ebooks are also available through selected online retailers and on different library platforms such as CB Digitale Distributie BV, ProQuest Ebook Central, EBSCOhost, Gardners Books, CNPIEC, Project MUSE and JSTOR. In future we strive to further increase our ebook collection and improve availability.

REPRESENTATION IN CHINA
Inspirees International
Tel +86 (0) 10 84467947
Free service line 4006.618.717
www.inspirees.com

DISTRIBUTION IN JAPAN
MHM Limited
Tel +81 (0)3-3518-9181
sales@mhmlimited.co.jp
www.mhmlimited.co.jp

REVIEW COPIES
Review copies are provided to publishers and journal review editors upon request. All requests are subject to publishers’ approval. Review copy requests can be sent to marketing@lup.be.

STANDING ORDERS
All series are available on standing order. To sign up for a subscription, please contact info@lup.be.

CONTACT INFORMATION
Leuven University Press
Minderbroedersstraat 4, box 5602
3000 Leuven, Belgium
Tel +32 (0) 16 32 53 45 · Fax +32 (0) 16 32 53 52
info@lup.be · www.lup.be

FACEBOOK / TWITTER / LINKEDIN
Follow us on Facebook, Twitter and LinkedIn!