Japan’s Book Donation to the University of Louvain
Japanese Cultural Identity and Modernity in the 1920s

Jan Schmidt · Willy Vande Walle · Eline Mennens (eds)

With more than 3,000 titles in almost 14,000 volumes, the 1920s Japanese book donation to the University of Leuven/Louvain constitutes an invaluable time capsule of Japan’s pre-modern culture in all its diversity and richness. A century on, the time is right to take a new look at its contents, as well as its history and the political, social and cultural context surrounding the donation. To commemorate its centenary, the Katholieke Universiteit Leuven (KU Leuven) and the Université catholique de Louvain (UCLouvain) have joined forces to set up a special exhibition under the title ‘Japan’s Book Donation to the University of Louvain. Japanese Cultural Identity and Modernity in the 1920s’ (October 2022 – January 2023), at the University Library of KU Leuven.

The present book has been compiled for the occasion of the exhibition, to serve as a durable guide to the magnificent book donation and its historical background, and as a reference for further research in the future. In five essays by historians of politics, media, culture, and arts of Japan, it offers a richly illustrated overview of the history of the donation and its wider historical context, providing illuminating insights into the vibrant 1920s in Japan, its politics, society, and popular culture. The reader is further invited to explore a sample of 65 remarkable and rare items from the donation, which were carefully selected for inclusion in the exhibition and are provided here with a detailed description. Moreover, the reader is introduced to 41 representative items, including visually captivating commercial and political posters related to Japan’s modernity in the 1920s, which represent mass culture, progress, and tensions, and highlight both imperial ambitions and a willingness to contribute to international cooperation.

Jan Schmidt is a historian of modern and contemporary Japan at KU Leuven, focusing on political and media history, and Head of the Japanese Studies Research Group.

Willy Vande Walle is professor emeritus of Japanese Studies at KU Leuven.

Eline Mennens, holder of an MA in Japanese Studies (modern history of Japan), was a research assistant in the Japanese Studies Research Group at KU Leuven, specially assigned to the preparation of the exhibition.
History of Japanese Art after 1945
Institutions, Discourses, and Practices
KITAZAWA NORIAKI · KURESAWA TAKEMI · MITSUDA YURI

History of Japanese Art after 1945 is a compilation of essays that 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.

Kitazawa Noriaki is guest professor at Musashino Art University in Tokyo.
Kuresawa Takemi is professor at Tokyo University of Technology.
Mitsuda Yuri is professor at Tama Art University in Tokyo.
Kajiya Kenji is professor at The University of Tokyo, and a committee member of Art Platform Japan.

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.
Anarchy of the Body
Undercurrents of Performance Art in 1960s Japan
KURODALAIJEE

In *Anarchy of the Body*, art historian KuroDalaiJee (a.k.a. Kuroda Raiji) 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 Ministry of Education Award for Fine Arts (criticism category) for his work on this volume.

KuroDalaiJee is an art historian in Japan. He earned his MA in art history from the University of Tokyo in 1985.

Contributors: Kurokawa Noriyuki (editor), Jason 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)


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.
Mobs and Microbes
Global Perspectives on Market Halls, Civic Order and Public Health
LEILA MARIE FARAH · SAMANTHA L. MARTIN (EDS)

Markets and market halls have always been more than about trade and nourishment. A detailed look at the histories of marketplaces provides evidence of the public health concerns they faced, as well as the social commotion, mobilization and, at times, unrest they hosted. This edited volume reappraises the market hall, examining both its architectural and its social and political significance.

Focusing on how these buildings embodied transformations in architecture and urbanism from the mid-nineteenth century until the age of COVID-19, Mobs and Microbes situates market halls at the intersection of civic order and public health. Central to this are advances in sanitation and hygiene. These radical interventions also mediated conflicting interests. Through their rational designs, market halls intertwined government policies and regulations, which formalized, controlled and literally imposed order. Additionally, markets served as demonstration grounds for community-led mobilization efforts. With case studies spanning North America, Europe, Asia, India and Africa, this edited volume provides a global perspective on covered market halls across many disciplines, including architecture, history of art and architecture, landscape architecture, food studies and urban history.

Leila Marie Farah is associate professor at Toronto Metropolitan University’s Department of Architectural Science and was recently named Chevalier dans l’Ordre des Palmes académiques de la République française.

Samantha L. Martin is associate professor at University College Dublin. She received her MPhil and PhD in Architecture from Cambridge University and is a graduate of Smith College.

Contributors: Samantha L. Martin (University College Dublin), Leila Marie Farah (Toronto Metropolitan University), Ashley Rose Young (Smithsonian’s National Museum of American History), Daniel Williamson (Savannah College of Art and Design), Zhengfeng Wang (University College Dublin), Nkatha Gichuyia (University of Nairobi), Xusheng Huang (Southeast University), Ruth Lo (Hamilton College), Emeline Houssard (Sorbonne Université), Henriette Steiner (University of Copenhagen), Andrea Borghini (Università degli Studi di Milano), Min Kyung Lee (Bryn Mawr College)
In recent decades, architecture has been seen as a field of practice that contributes greatly to the performativity of public space. In spite of the explosion of virtual communities through social media and the limitations imposed by pandemics, architecture today still holds an active role in (literally) building our societies. Bearing in mind its acute politicisation in past years, Living Politics in the City looks at public space from the perspective of architecture and its effective contribution, not as a prop but as an actual catalyst for embodying politics. The essays gathered here span five continents, activating various disciplinary approaches to architecture and examining it in different contexts: from a Palestinian refugee camp to the most vibrant urban axis in Sao Paolo, from the numerous city squares around the world crowded with rebellious populations, to the proximal politics of housing in Australia.

Marion Hohlfeldt is associate professor of contemporary art history at Rennes 2 University and Director of the Graduate School for Creative Approaches on Public Space.

Carmen Popescu is professor of architectural history at the School of Architecture in Rennes (ENSA Bretagne). She is the initiator and organiser of the research group Transgressing the Normed Space (started in 2017).

Contributors: Endriana Audisho (University of Technology Sydney), Maja Babic (Charles University), Alexandra Biehler (Ecole Nationale Supérieure d’Architecture de Marseille), Tracey Bowen (University of Toronto Mississauga), Etienne Delprat (Rennes 2 University), Claudia Faraone (IUAV Venice School of Architecture, ETICity), Caterina Frisone (Oxford Brookes University), Catherine Grout (ENSAPL Lille), Pavel Kunysz (University of Liège), Flavia Marcello (Swinburne University of Technology), Eric Le Coguiec (University of Liège), Tova Lubinsky (University of Technology Sydney), Giovanna Muzzi (IUAV Venice School of Architecture, ETICity), Can Onaner (Ecole Nationale Supérieure d’Architecture de Bretagne), Shadi Saleh (KU Leuven), Frédéric Sotinel (Ecole Nationale Supérieure d’Architecture de Bretagne), Karolina Wilczynska (Adam Mickiewicz University), Ian Woodcock (Swinburne University of Technology)

Public space and performativity from the perspective of architecture
Exploring the Transnational Neighbourhood

Perspectives on community-building, identity and belonging

STEPHAN EHRTIG · BRITTA C. JUNG · GAD SCHAFFER (EDS)

Urban neighbourhoods have come to occupy the public imagination as a litmus test of migration, with some areas hailed as multicultural success stories while others are framed as ghettos. In an attempt to break down this dichotomy, *Exploring the Transnational Neighbourhood* filters these debates through the lenses of geography, anthropology, and literary and cultural studies. By establishing the interdisciplinary concept of the 'transnational neighbourhood', it presents these localities – whether Clichy-sous-Bois, Belfast, El Segundo Barrio or Williamsburg – as densely packed contact zones where disparate cultures meet in often highly asymmetrical relations, producing a constantly shifting local and cultural knowledge about identity, belonging, and familiarity.

*Exploring the Transnational Neighbourhood* offers a pivotal response to one of the key questions of our time: How do people create a sense of community within an exceedingly globalised context? By focusing on the neighbourhood as a central space of transcultural everyday experience within three different levels of discourse (i.e., the virtual, the physical local, and the transnational-global), the multidisciplinary contributions explore bottom-up practices of community-building alongside cultural, social, economic, and historical barriers.

Stephan Ehrig is lecturer in German at the University of Glasgow. Britta C. Jung is lecturer in German at Maynooth University. Gad Schaffer is lecturer in Geography and Multidisciplinary Studies at Tel-Hai Academic College.

Contributors: Christina Horvath (University of Bath), Maria Roca Lizarazu (NUI Galway), Emilio Maceda Rodriguez (Universidad Autónoma de Tlaxcala), Naomi Wells (IMLR, University of London), Anne Fuchs (University College Dublin), Gad Schaffer (Tel-Hai Academic College), Daniela Bohórquez Sheinin (University of Michigan), Anna Marta Marini (Universidad de Alcalá), Godela Weiss-Sussex (IMLR, University of London), Britta C. Jung (Maynooth University), Emma Crowley (University of Bristol), Mary Mazzilli (University of Essex)

Free ebook available at OAPEN Library, JSTOR, Project Muse, and Open Research Library
Belgian colonialism was short-lived but left significant traces that are still felt in the twenty-first century. This book explores how the imperial past has lived on in Belgium, but also in the Democratic Republic of the Congo, Rwanda and Burundi. The contributing authors approach colonial legacies from an interdisciplinary perspective and examine how literature, politics, the arts, the press, cinema, museal practices, architecture, and language policies – but also justice and ethics – have been used to critically revisit this period of African and European history. Whilst engaging with significant figures such as Sammy Baloi, Chokri Ben Chikha, Alexis Kagame, Edmond Leplae, Joseph Ndwanie, and Sony Labou Tansi, this book also analyses the role of places such as the AfricaMuseum, Bujumbura, Colwyn Bay, Kongolo, and the Virunga Park to appraise the links between memory and the development of a postcolonial present.

**Pierre-Philippe Fraiture** is professor of French Studies at the University of Warwick.

Contributors: Sarah Arens (University of Liverpool), Robert Burroughs (Leeds Beckett), Bambi Ceuppens (AfricaMuseum), Matthias De Groof (University of Antwerp), Catherine Gilbert (University of Newcastle), Chantal Gishoma (University of Bayreuth), Hannah Grayson (University of Stirling), Dónal Hassett (University of Cork), Sky Herington (University of Warwick), Nicki Hitchcott (University of St Andrews), Yvette Hutchison (University of Warwick), Albert Kasanda (Charles University, Prague), Maëline Le Lay (CNRS/THALIM, Sorbonne nouvelle), Reuben Loffman (Queen Mary University of London), Caroline Williamson Sinalo (University of Cork)

Free ebook available at OAPEN Library, JSTOR, Project Muse, and Open Research Library
From Bayreuth to Burkina Faso
Christoph Schlingensief’s Opera Village Africa as Postcolonial Gesamtkunstwerk?

Sarah Hegenbart

Opera Village, a participatory art experiment by the late German multimedia artist Christoph Schlingensief, serves as a testing ground for a critical interrogation of Richard Wagner’s notion of the Gesamtkunstwerk. Sarah Hegenbart traces the path from Wagner’s introduction of the Gesamtkunstwerk in Bayreuth to Schlingensief’s attempt to charge the idea of the total artwork with new meaning by transposing it to the West African country Burkina Faso. Schlingensief developed Opera Village in collaboration with the world-renowned architect Francis Kéré. This final project of Schlingensief is inspired by and illuminates the diverse themes that informed his artistic practice, including coming to terms with the German past, anti-Semitism, critical race theory, and questions of postcolonial (self-)criticism.

From Bayreuth to Burkina Faso introduces the notion of the postcolonial Gesamtkunstwerk to disrupt the Eurocentric perspective on art history, exploring how the socio-political force of a postcolonial Gesamtkunstwerk could affect processes of transcultural identity construction. It reveals how Schlingensief translocated the Wagnerian concept to Burkina Faso to address German colonial history and engage with it from the perspective of multidirectional memory cultures.

Sarah Hegenbart is lecturer in art history at Technical University of Munich and currently acts as a substitute for the professorship of art research with a focus on contemporary arts at the Braunschweig University of Art (HBK Braunschweig).

The postcolonial Gesamtkunstwerk: Disrupting the Eurocentric perspective on art history and addressing Germany’s colonial history
Absent Presences in the Colonial Archive
Dealing with the Berlin Sound Archive’s Acoustic Legacies
IRENE HILDEN

The Berlin Sound Archive (Lautarchiv) consists of an extensive collection of sound recordings, compiled for scientific purposes in the first half of the 20th century. Recorded on shellac are stories and songs, personal testimonies and poems, glossaries and numbers. This book engages with the archive by consistently focusing on recordings produced under colonial conditions.

With a firm commitment to postcolonial scholarship, Absent Presences in the Colonial Archive is a historical ethnography of a metropolitan institution that participated in the production and preservation of colonial structures of power and knowledge. The book examines sound objects and listening practices that render the coloniality of knowledge fragile and inconsistent, revealing the absent presences of colonial subjects who are given little or no place in established national narratives and collective memories.

Irene Hilden is a postdoctoral researcher at the Centre for Anthropological Research on Museums and Heritage (CARMAH), Humboldt-Universität zu Berlin.

Free ebook available at OAPEN Library, JSTOR, Project Muse, and Open Research Library

The colonial past through objects of sound

ALSO OF INTEREST

WORKING THROUGH COLONIAL COLLECTIONS. AN ETHNOGRAPHY OF THE ETHNOLOGICAL MUSEUM IN BERLIN
MARGARETA VON OSWALD
€ 55.00 / £49.00, ISBN 978 94 6270 310 0, paperback, Open Access ebook

ACROSS ANTHROPOLOGY. TROUBLING COLONIAL LEGACIES, MUSEUMS, AND THE CURATORIAL
MARGARETA VON OSWALD, JONAS TINIUS (EDS)
€ 45.00 / £39.00, ISBN 978 94 6270 218 9, paperback, Open Access ebook
Improving, assuring, and maintaining the quality and relevance of education and training in Public Administration has attracted increasing attention among PA scholars and practitioners worldwide.

The *Handbook for Ethiopian Public Administration Program Accreditation* is a follow-up to the first handbook on Ethiopian Public Administration. The new handbook zooms in on how to improve, assure, and accredit PA education and training programs in Ethiopia. It is consistent with the Pan-Africanism and African Union’s Agenda 2063 and contributes to the United Nations Sustainable Development Goals (SDGs), particularly SDGs 4 and 16.

Together with the handbook *Public Administration in Ethiopia* (2020), the current follow-up volume is a valuable stepping stone for PA teaching and PA research in Ethiopia and therefore essential reading for students, practitioners, and theorists interested in public administration, public policy, and sustainable development.

**Bacha Kebede Debela** is President of the Ethiopian Public Administration Association. He holds a PhD in social sciences from KU Leuven.

**Geert Bouckaert** is professor at KU Leuven Public Governance Institute. He is honorary professor of the Institute for Innovation and Public Purpose at University College London and visiting professor at the University of Potsdam.

**Berhanu Temesgen Eshetu** is assistant professor at Addis Ababa University, Department of Public Administration and Development Management.

**Chala Deyessa Fita** is a PhD candidate at Addis Ababa University and lecturer at Ambo University, Department of Public Administration and Development Management.

**Hailu Megersa Tola** is assistant professor of Business Administration at the Department of Management, College of Business and Economics, Ambo University.

**Kiflie Worku Angaw** is a PhD researcher at KU Leuven, Public Governance Institute, Belgium and lecturer at Dilla University.

**Shumey Berhie Teshome** is assistant professor of development management at Addis Ababa University’s Department of Public Administration and Development Management.

**Solomon Gebreyohans Gebru** is a long-serving academic staff at Mekelle University and PhD researcher at KU Leuven, Public Governance Institute.
Who Owns Africa?

Neocolonialism, Investment, and the New Scramble

BEKEH UTIETIANG UKELINA (ED.)

The independence of African countries from their European colonizers in the late 1950s and 1960s marked a shift in the continent’s political leadership. Nevertheless, the economies of African nations remained tied to those of their former colonies, raising questions of resource control and the sovereignty of these nation-states.

Who Owns Africa? addresses the role of foreign actors in Africa and their competing interests in exploiting the resources of Africa and its people. An interdisciplinary team of scholars, all experts in African studies, examines the concept of colonialism from a historical and socio-political perspective. They show how the language of investment, development aid, mutual interest, or philanthropy is used to cloak the virulent forms of exploitation on the continent, thereby perpetuating a state of neocolonialism that has left many African people poor and in the margins.

Bekeh Utietiang Ukelina is associate professor of history and Africana studies and the Director of the Center for Gender and Intercultural Studies at the State University of New York Cortland.

Contributors: John K. Marah (State University of New York Brockport), Nene-Lomotey Kuditchar (University of Ghana), Bekeh Utietiang Ukelina (State University of New York Cortland), Tokie Laotan-Brown (Merging Ecologies, Athenry), Asher Lubotzky (Indiana University Bloomington), Seth N. Asumah (State University of New York Cortland), Kudakwashe Chirambwi (National University of Science and Technology, Zimbabwe), Phillip Murray (United States Military Academy West Point), Paul Chiudza Banda (Tarleton State University), Gift Wasambo Kayira (University of Malawi)

Why in spite of Africa’s abundant natural and human resources its people are still poor

ALSO OF INTEREST

OIL WEALTH AND DEVELOPMENT IN UGANDA AND BEYOND. PROSPECTS, OPPORTUNITIES, AND CHALLENGES

ARNIM LANGER, UKOHA UKIWO, PAMELA MBABAZI (EDS)

€ 35,00, ISBN 978 94 6270 200 4, paperback, Open Access ebook
Glass beads, both beautiful and portable, have been produced and traded globally for thousands of years. Modern archaeologists study these artifacts through sophisticated methods that analyze the glass composition, a process which can be utilized to trace bead usage through time and across regions. This book publishes open-access compositional data obtained from laser ablation – inductively coupled plasma – mass spectrometry, from a single analytical laboratory, providing a uniquely comparative data set. The geographic range includes studies of beads produced in Europe and traded widely across North America and beads from South and Southeast Asia traded around the Indian Ocean and beyond. The contributors provide new insight on the timing of interregional interactions, technologies of bead production and patterns of trade and exchange, using glass beads as a window to the past.

This volume will be a key reference for glass researchers, archaeologists, and any scholars interested in material culture and exchange; it provides a wide range of case studies in the investigation and interpretation of glass bead composition, production and exchange since ancient times.

Laure Dussubieux is a senior research scientist and manages the Elemental Analysis Facility of The Field Museum in Chicago.

Heather Walder is a research associate of The Field Museum and an assistant teaching professor at the University of Wisconsin – La Crosse. She co-directs Gete Anishinaabeg Izhichigewin, a community-based Indigenous archaeology project in Red Cliff, Wisconsin.

Contributors: Bernard Gratuze (Institut de Recherche sur les ArchéoMATériaux, Centre Ernest-Babelon, UMR 5060 CNRS/Université d’Orléans), Alicia L. Hawkins (University of Toronto Mississauga), Elliot H. Blair (University of Alabama), Jessica Dalton-Carriger (Roane State Community College), Lee M. Panich (Santa Clara University), Thomas R. Fenn (The University of Oklahoma), Alison K. Carter (University of Oregon), Jennifer Craig (McGill University), Mark Aldenderfer (University of California, Merced), Mudit Trivedi (Stanford University), Lindsey Trombetta (The University of Texas at Austin), Jonathan R. Walz (The Field Museum / SIT-Graduate Institute), Akshay Sarathi (Florida Atlantic University), Carla Klehm (University of Arkansas), Marilee Wood (University of the Witwatersrand), Katherine A. Larson (Corning Museum of Glass), Heather Walder (The Field Museum / University of Wisconsin – La Crosse), Laure Dussubieux (The Field Museum)
Contemporary Photography in France
Between Theory and Practice

Olga Smith

This compelling publication traces the broad arc of photography’s development in France from the 1970s to the present day. A decade-by-decade account reveals unexpected points of convergence between practices that are not usually considered in a comparative perspective. These include photographic practices in contemporary art, documentary, photojournalism, and fashion. Author Olga Smith sets these practices in dialogue with French philosophy – the writings of Roland Barthes, Jean Baudrillard, and Jacques Rancière – to produce an innovative study of the intersections between the photographic image, text, practice, and theory. This analysis is guided by an understanding of photography as deeply engaged with historical, cultural, and intellectual events that defined French national experience in the contemporary period. Landscape provides a particular focus to study issues of key significance, including national identification, colonial past, legacies of modernization and environmental breakdown.

Olga Smith is a Marie Skłodowska-Curie Fellow at the University of Vienna.

An innovative study of contemporary photography in France

For more information about the Lieven Gevaert Series, visit www.lgseries.be
Contributing authors: Tomi Akitunde (founder and editor-in-chief of mater mea), Grace Aneiza Ali (New York University), Emily Brady (University of Nottingham), Lesly Deschler Canossi (Women Picturing Revolution), Nicole J. Caruth (independent curator), Haile Eshe Cole (University of Connecticut), Atalie Gerhard (Saarland University), Kellie Carter Jackson (Wellesley College), Régine Michelle Jean-Charles (Northeastern University), Rachel Lobo (York University), Zoraida Lopez-Diago (Women Picturing Revolution), Salamishah Tillet (Rutgers University), Scheherazade Tillet (A Long Walk Home), Brie McLemore (University of California, Berkeley), Renée Mussai (Autograph London), Marly Pierre-Louis (independent curator), Jonathan Michael Square (Parsons School of Design), Susan Thompson (independent curator), Jennifer Turner (Hollins University), Sasha Turner (Johns Hopkins University), Rhaisa Kameela Williams (Princeton University) – Foreword by Salamishah Tillet and Scheherazade Tillet. Afterword by Régine Michelle Jean-Charles (Northeastern University).
Black Matrilineal, Photography, and Representation: Another Way of Knowing questions how the Black female body, specifically the Black maternal body, navigates interlocking structures that place a false narrative on her body and that of her maternal ancestors. This volume, which includes a curated selection of images, addresses the complicated relationship between Blackness and photography and, in particular, its gendered dimension, its relationship to health, sexuality, and digital culture—primarily in the context of racialized heteronormativity.

With over forty contributors, this volume draws on scholarly inquiry ranging from academic essays, interviews, poetry, to documentary practice, and on contemporary art. Black Matrilineal, Photography, and Representation: Another Way of Knowing thus offers a cross-section of analysis on the topic of Black motherhood, mothering, and the participation of photography in the process.

This collection challenges racist images and discourses, both historically and in its persistence in contemporary society, while reclaiming the innate brilliance of Black women through personal narratives, political acts, connections to place, moments of pleasure, and communal celebration. It serves as a reflection of the past, a portal to the future, and contributes to recent scholarship on the complexities of Black life and Black joy.

Contributing artists: Nydia Blas, Samantha Box, Renee Cox, Sheila Pree Bright, Andrea Chung, Nona Faustine, Adama Delphine Fawundu, Vanessa German, Ayana V. Jackson, Lebohang Kganye, Deana Lawson, Qiana Mestrich, Marcia Michael, Zanele Muholi, Wangechi Mutu, Keisha Scarville, Mickalene Thomas, Mary Sibande, Carrie Mae Weems, Deborah Willis

Lesly Deschler Canossi is a photography educator, cultural producer and co-founder of Women Picturing Revolution. She is faculty at the International Center of Photography, New York.

Zoraida Lopez-Diago stands at the intersection of visual, social, and environmental justice; she is a photographer, independent curator, activist, and co-founder of Women Picturing Revolution.
Ferenczí Dialogues
On Trauma and Catastrophe
RALUCA SOREANU · JAKOB STABERG · JENNY WILLNER

Ferenczí Dialogues presents the contribution of Sándor Ferenczí to a psychoanalytic theory of trauma and discusses the philosophical, political and clinical implications of Ferenczí’s thinking. To a far greater extent than Freud, Sándor Ferenczí centered his psychoanalytic thought around trauma.

Ferenczí’s work pluralizes the notion of catastrophe, as being both destructive and a turning point. This book addresses Ferenczí’s work in terms of thinking in times of crises, by considering contemporary situations in constellation with various scenes from the past: the outbreak of the First World War, the crisis of psychoanalysis as an institution, the disastrous final encounter between Ferenczí and Freud, the rise of Fascism and National Socialism, and the impending exile of the founding members of the psychoanalytic movement. Against this backdrop, the authors show how Ferenczí’s late work outlines a new metapsychology of fragments. Ferenczí Dialogues situates the legacy of Ferenczí within the broad interdisciplinary landscape of the social sciences, literary theory, psychoanalytic theory, and clinical practice, and highlights Ferenczí’s relevance for contemporary philosophical discussions in poststructuralism, feminism and new materialism.

Raluca Soreanu is a psychoanalyst, member of Círculo Psicanalítico do Rio de Janeiro, and professor in Psychoanalytic Studies at the Department of Psychosocial and Psychoanalytic Studies, University of Essex.

Jakob Staberg is a practicing psychoanalyst and member of the International Psychoanalytical Association. He is an assistant professor of Comparative Literature and lecturer in aesthetics at Södertörn University.

Jenny Willner is assistant professor of Comparative Literature at Ludwig-Maximilians-Universität München.

Contemporary reading of Sándor Ferenczí’s trauma theory

PREVIOUSLY PUBLISHED IN THE SERIES

THE TRUTHS OF PSYCHOANALYSIS
JASPER FEYAEERTS, PAULO BEER (EDS)
€ 49,50 / £45.00, ISBN 978 94 6270 300 1, paperback, ebook

For more information about the series, visit www.lup.be/Figures
Imitation is, perhaps more than ever, constitutive of human originality. Many things have changed since the emergence of an original species called Homo sapiens, but in the digital age humans remain mimetic creatures: from the development of consciousness to education, aesthetics to politics, mirror neurons to brain plasticity, digital simulations to emotional contagion, (new) fascist insurrections to viral contagion, we are unconsciously formed, deformed, and transformed by the all too human tendency to imitate – for both good and ill. Crossing disciplines as diverse as philosophy, aesthetics, and politics, Homo Mimeticus proposes a new theory of one of the most influential concepts in western thought (mimesis) to confront some of the hypermimetic challenges of the present and future.

Written in an accessible yet rigorous style, Homo Mimeticus appeals to both a specialized and general readership. It can be used in courses of modern and contemporary philosophy, aesthetics, political theory, literary criticism/theory, new media studies, and new mimetic studies.

Nidesh Lawtoo is professor of philosophy and literature at KU Leuven and principal investigator of the ERC project, Homo Mimeticus.
Recharting Territories
Intradisciplinarity in Translation Studies
GISELE DIONÍSIO DA SILVA · MAURA RADICIONI (EDS)

The ever-shifting terrain of Translation Studies

Since the inception of Translation Studies in the 1970s, its researchers have held regular metareflections. Largely based on the assessment of translation and interpreting as two distinct but related modes of language mediation, each with its own research culture, these intradisciplinary debates have sought to take stock of the state of research within an ever-expanding discipline in search of (institutional) identity and autonomy. Recharting Territories proposes a more widespread and systematic intradisciplinary approach to researching translational phenomena, one which can be applied at various analytical levels – theoretical, conceptual, methodological, pragmatic – and emphasize both similarities and differences between subdisciplines. Such an approach, rather than consolidating a territorial attitude on the part of scholars, aims to raise awareness of the ever-shifting terrain on which Translation Studies stands.

Gisele Dionísio da Silva is a translator and copy editor, and currently pursues a PhD degree in Translation Studies at the NOVA University of Lisbon.

Maura Radicioni is a conference interpreter and an interpreter trainer, and currently pursues a PhD degree in Interpreting Studies at the University of Geneva.

Contributors: Álvaro Marín García (University of Valladolid), Ceyda Elgül (Boğaziçi University), Fruzsina Kovács (Pázmány Péter Catholic University), Gisele Dionísio da Silva (NOVA University of Lisbon), Karen Bennett (NOVA University of Lisbon), Maura Radicioni (University of Geneva), Maureen Ehrensberger-Dow (Zurich University of Applied Sciences), Michaela Albl-Mikasa (Zurich University of Applied Sciences), Rita Menezes (University of Lisbon), Roy Youdale (University of Bristol)
Sugar, Spice, and the Not So Nice
Comics Picturing Girlhood
DONA PURSALL · EVA VAN DE WIELE (EDS)

Girls, gender and identity in comics

Sugar, Spice, and the Not So Nice offers an innovative, wide-ranging and geographically diverse book-length treatment of girlhood in comics. The various contributing authors and artists provide novel insights into established themes within comic studies, children's comics, graphic medicine and comics by and about refugees and marginalised ethnic or cultural groups. The book enriches traditional historical, narratological and aesthetic approaches to studying girlhood in comics with practice-based research, discussion and conversation. This re-examination of girls, gender and identity in comics connects with contemporary discourse on gender identity politics. Through examples from both within Europe and the anglophone world and beyond, and including visual essays and practice-based research alongside critical theory, the volume furthermore engages with new developments in contemporary comics scholarship. It will therefore appeal to students and scholars of childhood studies, comics scholars and creators, and those interested in addressing gender identity through the prism of comics.

Dona Pursall and Eva Van de Wiele are joint PhD students on the ERC project Children in Comics of Prof. Maameen Ahmed at Ghent University and co-supervisor Prof. Jan Baetens at KU Leuven.

Contributors: Mel Gibson (Northumbria University), Martha Newbigging (Seneca College), María Porras Sánchez (Complutense University of Madrid), JoAnn Purcell (York University and Seneca College), Benoît Glaude (Ghent University/University of Louvain), Sylvain Lesage (University of Lille), Joan Ormrod (Manchester Metropolitan University), Aswathy Senan (The Research Collective Delhi), Michel De Dobbeleer (Ghent University), Sébastien Conard (KASK Ghent School of Arts and LUCA Brussels), Marthine Bertiot (University of Edinburgh), Julia Round (Bournemouth University)

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Ambrogio Spinola between Genoa, Flanders, and Spain

SILVIA MOSTACCIO · BERNARDO J. GARCÍA GARCÍA · LUCA LO BASSO (EDS)

Interdisciplinary study of Spinola’s turbulent life

Many of the most significant studies devoted to Ambrogio Spinola have focused on one particular aspect of his life: his successful military career. This volume, through its interdisciplinary and cultural approach, breaks open this all too narrow perspective and expands our understanding of Spinola and his world. As a great military strategist and Catholic knight, entrepreneur in the international finance market, courtier, and diplomat, Spinola was certainly a Genoese, but he was also a member of the transnational Iberian elite, to which he linked his fate and that of his children. His life’s journey between Italy, Flanders, and Spain, and the reinterpretations of his life by his contemporaries in art, literature, and the press, give us the opportunity to reflect on the multiple identities and the physical and mental wanderings of many Europeans of the Early Modern Age. Ambrogio Spinola offers an example of humanity that is impossible to capture in a single reading and is much more contemporary than we can imagine.

Ambrogio Spinola between Genoa, Flanders, and Spain allows the reader to better understand not only his military activities, but also (and above all) the family, social and political foundations of his successful career, as well as the various forms of art and communication (literature, architecture, paintings, sculptures, engravings, newspapers, etc.), which were used to celebrate him both during his life and beyond.

Silvia Mostaccio is professor of early modern history at UCLouvain.

Bernardo J. García García is professor of early modern history at the Complutense University of Madrid, and coordinates the research activities of the Charles of Antwerp Foundation in Madrid.

Luca Lo Basso is professor of history at the University of Genoa, and Director of the Laboratory of Maritime and Naval History in Genoa.

This volume will undoubtedly be an obligatory reference for anyone who wants to study Spinola in depth or wants to understand the mechanisms that operated in the service to the Hispanic monarchy and in the cursus honorum of some of the most prestigious Genoese houses of the Republic. — Yasmina Ben Yessef Garfia, University Federico II (Naples)

For more information about the series, and for the list of contributors, visit www.lup.be/avisos
Giuseppe Verdi

Ernani

ANNELIES ANDRIES


Annelies Andries is universitair docent muziekwetenschap aan de universiteit van Utrecht. Ze werkt ook regelmatig samen met musici en acteurs rondom het heropvoeren van ‘vergeten,’ historisch repertoire.

Esthetische idealen en negentiende-eeuwse censuur in de theater- en operawereld
Hugo Grotius, *Annals of the War in the Low Countries*
Edition, Translation, and Introduction

*Jan Waszink (ed.)*

*The Annals of the War in the Low Countries* is one of Hugo Grotius’ lesser-known works. Grotius expresses a wayward view of the early revolt, which he presents not as a united battle for the true faith and the ancient liberties of the land but as a protracted and painful struggle, not only with the great power of Spain, but also with discord, selfishness and religious fanaticism among the Dutch. To convey this complex and controversial vision of the foundational years of the Dutch Republic, Grotius chose the worldview and the prose style of the Roman historian Cornelius Tacitus as his model. His commissioners, however – the States of Holland – did not publish the work when it was finished in 1612; it appeared in print posthumously in 1657.

This is the first edition of Grotius’ then-influential and well-known *Annals* of the Dutch Revolt since its initial publication. It presents a critical edition of the Latin text, a fresh modern English translation, and an introduction which covers all aspects of the work, from its conception to its modern reception, underlining the importance of reason of state for Grotius’ thought in general.

*Jan Waszink* is a senior researcher at the Historical Institute of the Polish Academy of Sciences.
Immanent Transcendence
Francisco Suárez’s Doctrine of Being
VICTOR M. SALAS

Long considered one of late scholasticism’s most important thinkers, Francisco Suárez has, paradoxically enough, often been treated only in relation to other medieval authors or as a transitional figure in the shift from medieval to Early Modern philosophy. As such, his thought has often been obscured and framed in terms of an alien paradigm. This book seeks to correct such approaches and examines Suárez’s metaphysical thinking as it stands on its own. Suárez is shown to be much more in line with his medieval predecessors who developed their accounts of being to express the theological commitments they had made. Central to Suárez’s account is a fundamental existential orientation, one that many interpreters have overlooked in favour of an understanding of being as reduced to essence or to the thinkable.

Aristotle and the Ontology of St. Bonaventure
Bonaventure’s metaphysical thought and his interpretation of Aristotle
FRANZISKA VAN BUREN

Two goals are central to this book. The first is to shed light on Bonaventure’s greatly understudied ontology and theory of forms, demonstrating how his philosophical system is an important and unique alternative to other medieval Aristotelian systems. The second is to establish, more broadly, how Bonaventure’s interpretation of Aristotle is a resource which should be mined for contemporary efforts in thinking about and reading Aristotle himself.

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We leven in een koortsachtige informatiemaatschappij. Voortdurend worden we overspoeld met nieuws, kennis, roddels en faits divers via sociale en meer traditionele media. Vaak stelt die overvloed aan informatie ons voor de vraag wat te kijken, te lezen of te beluisteren? Wat te geloven of te wantrouwen, en vooral wat te onthouden of te bewaren? Hoewel de snelheid waarmee informatie in vroegere tijden circuleerde aanzienlijk lager lag, waren de vragen niet fundamenteel anders. Ook in de vroegmoderne periode waren mensen voor hun informatievoorziening afhankelijk van netwerken van correspondenten, van makelaars in kennis en informatie. En ook toen was niet alle informatie even nuttig of betrouwbaar. Dit dossier van *Nieuwe Tijdingen* laat zien hoe kooplui, diplomaten, wetenschappers, verzamelaars, artiesten, maar ook gewone geletterde burgers informatie verzamelden, filterden, ordenden, bewaarden en gebruikten.

**Erika Kuijpers** is universitair docent cultuurgeschiedenis en religiegeschiedenis aan de Vrije Universiteit in Amsterdam.

**Gerrit Verhoeven** is docent erfgoedstudies aan de Universiteit Antwerpen en wetenschappelijk medewerker aan de Koninklijke Musea voor Kunst en Geschiedenis in Brussel.

*Nieuwe Tijdingen* is een initiatief van de Vlaams-Nederlandse Vereniging voor Nieuwe Geschiedenis (VNVNG). Voor leden van de VNVNG is een abonnement op het tijdschrift inbegrepen in het jaarlijks lidgeld.

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Adellijk en artistiek
Amateurkunstenaressen met blauw bloed in België (1815–1914)

WENDY WIERTZ

In de 19de eeuw ging een negatief imago aan de amateurkunsten kleven. Ze raakten geassocieerd met de vrijetijdsbesteding van vrouwen, met huiselijkheid en met lage kwaliteit. Adellijk en artistiek verruimt dit enge perspectief. Het toont hoe amateurkunsten voor vrouwen een krachtig instrument waren om de eigen identiteit vorm te geven, om een plaats te verwerven in een sociaal-cultureel netwerk en om tastbare herinneringen na te laten.

Dit rijk geïllustreerde boek zoekt het gezelschap van adellijke amateurkunstenaressen op. Deze vrouwen borduurden in het salon, leerden schilderen in het damesatelier en stelden tentoon tijdens liefdadigheidsbazaars. Documenten, objecten en verhalen uit vooral privéarchieven en -verzamelingen bieden een diepgaande blik op hun artistieke activiteiten. Ze laten een wisselwerking zien tussen de schone en toegepaste kunsten, tussen individuele en gemeenschappelijke betrokkenheid en tussen traditionele verwachtingen en persoonlijke ambities.

Wendy Wiertz is een Marie Skłodowska-Curie fellow aan de University of Huddersfield. Ze doctoreerde aan de KU Leuven, was een Fulbright en ere-BAEF scholar aan Columbia University en gastonderzoeker aan de University of Oxford.

Intieme kijk op de artistieke leefwereld van adellijke vrouwen in de 19de en het begin van de 20ste eeuw

VERWANTE TITELS

MALE BONDS IN NINETEENTH-CENTURY ART
THIJS DEKEUKELEIRE, HENK DE SMAELE, MARJAN STERCKX (EDS)
€ 59,50 / £57.00, ISBN 978 94 6270 281 3, paperback

MARIE ELISABETHBELPAIRE. GENDER EN MACHT
IN HET LITERAIRE VELD, 1900–1940
GERALDINE REYMEMANTS
Dekolonisering in verleden en heden
Postkoloniale en subalterne perspectieven voor geschiedenisonderwijs

Enrico Castro Montes · Idesbald Goddeeris · Magaly Rodríguez García · Janne Schreurs · Karel Van Nieuwenhuyse · Marjolein Wilke

Kolonialisme kwam niet tot een einde na de formele onafhankelijkheid van kolonies. Ook vandaag nog zien heel wat mensen koloniale structuren en denkwijzen doorwerken en ze verwijzen daarbij naar alle vormen van discriminatie, racisme, sociale ongelijkheid en ongelijke machtsverhoudingen. Zij roepen daarom ook op om samenlevingen wereldwijd te dekoloniseren.

Dit volume in de reeks Historisch Denken verbindt het actuele maatschappelijke debat met recente ontwikkelingen en trendbreuken in de geschiedschrijving over postkolonialisme, (de)kolonisatie en subalterniteit (ondergeschiktheid) en geeft concrete aanwijzingen voor de vertaling ervan naar de klaspraktijk. Het eerste deel plaatst het dekolonisatieproces in historisch kader en brengt op een bevattelijke manier de vernieuwende perspectieven en inzichten van invloedrijke post- en dekoloniale denkers in kaart. In het tweede deel worden deze nieuwe perspectieven vertaald naar concrete lesmodules voor het secundair onderwijs, conform de nieuwe eindtermen en leerplannen geschiedenis.

Dekolonisering in verleden en heden is een aanrader voor geschiedenisleraren en historici en al wie geïnteresseerd is in (post)koloniale geschiedenis en recente (historiografische) stromingen, perspectieven en denkwijzen binnen het postkoloniale, dekoloniale en subalterne (ondergeschiktheids-) denken.

Enrico Castro Montes werkt aan de KU Leuven als aspirant van het Fonds Wetenschappelijk Onderzoek Vlaanderen (FWO) aan een doctoraat over sport, nationalisme en subalterniteit in Latijns-Amerika.
Idesbald Goddeeris is hoogleraar koloniale geschiedenis aan de KU Leuven.
Magaly Rodríguez García is hoofddocente subalterne geschiedenis aan de KU Leuven.
Janne Schreurs werkt aan de KU Leuven als aspirant van het Fonds Wetenschappelijk Onderzoek Vlaanderen (FWO) aan een doctoraat over het Belgisch koloniale verleden in Latijns-Amerika.
Karel Van Nieuwenhuyse is als hoofddocent geschiedenisdidactiek coördinator van de educatieve master cultuurwetenschappen KU Leuven.
Marjolein Wilke werkt aan de KU Leuven aan een doctoraat over de relatie tussen historisch denken en burgerschap.

Recente ontwikkelingen en trendbreuken in de geschiedschrijving over postkolonialisme, (de)kolonisatie en subalterniteit
Stilte loopt als een rode draad door de geschiedenis van de school. In de voorbije eeuwen hebben talloze leerkrachten kinderen aangespoord om stil te zijn. Er verschenen ook vele publicaties waarin pedagogische auteurs reflecteerden over de waarde van stilte voor het onderwijs. In dit boek verkent Pieter Verstraete aan de hand van niet eerder ontgonnen archieff materiaal de geschiedenis van de pedagogische betekenis van stilte. Heb je altijd al willen weten waar de voorliefde voor klassikale stilte vandaan komt? Vraag je je af waarom we vandaag in stilte leren lezen en of dat altijd zo was? Wil je weten hoe stille en verlegen leerlingen vroeger werden behandeld? Of ben je benieuwd waarom Maria Montessori stiltelesjes zo belangrijk vond? In dit boek maak je op een boeiende manier kennis met het meerstemmige geluid van stilte in de geschiedenis van opvoeding en onderwijs.

Pieter Verstraete is hoogleraar historische pedagogiek aan de KU Leuven. Hij is daarnaast ook curator van het Leuvense DisABILITY Filmfestival.

Het meerstemmige geluid van stilte in opvoeding en onderwijs

VERWANTE TITELS

DAT IS PEDAGOGIEK. ACTUELE KWESTIES EN SLEUTELTEKSTEN UIT DE WESTERSE PEDAGOGISCHE TRADITIE VAN DE 20STE EEUW
JAN MASSEHELEIN (RED.)
€ 62,00, ISBN 978 94 6270 149 6, hardback

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De vurige debatten rond de stikstofproblematiek, de droogte, het biodiversiteitsverlies, de seizoensarbeid en de overmatige vleesproductie en -consumptie hebben landbouw weer helemaal op de maatschappelijke en politieke agenda gezet. De vraag dringt zich stilaan op of we in Vlaanderen en Europa effectief nog op een duurzame en economisch rendabele manier aan landbouw kunnen doen en hoe die landbouw dan vorm moet krijgen. Het huidige debat is echter sterk polariserend: landbouw versus ecologie, vermarkting versus subsistentie, schaalvergroting versus familiebedrijven, comparatieve voordelen en specialisatie versus diversiteit, enzovoort. Polariserende discussies brengen helaas zelden antwoorden. Dit boek wil daarom de klassieke tegenstellingen doorbreken. Verschillende experts laten de breuklijn tussen ecologie en landbouw achter zich en formuleren aanbevelingen voor een progressief landbouwbeleid. Hoewel elk individueel hoofdstuk oplossingen biedt voor een deelaspect van landbouw, ligt de kracht van dit boek net in de opzoek naar een coherente landbouwstrategie en te werken aan een coherente landbouwplan. De complexiteit van ons huidig landbouwbeleid heeft nod aan een coherente landbouwplan. Dit boek neemt het initiatief om hierdoor een progressief voorstel te lanceren.

Maïka De Keyzer is tenure track docent aan het departement geschiedenis aan de KU Leuven.

Bijdragende auteurs: Yves Segers (KU Leuven / CAG vzw), Joris Relaes (ILVO), Kurt Sannen (KU Leuven), Charlotte Prové (UGent), Maarten Crivits (ILVO / UGent), Luc Vankrkunkelsven (Wervel), Karolien Burrenhoff (Wervel), Bavo Verwimp (de Kijfelaar), Sarah Garré (ILVO), Dominique Huize (INAGRO), Tessa Avermaete (KU Leuven), Johan Nelissen (ACV pulse), Laurens De Meyer (KU Leuven), Fairouz Gazdallah (Solidagro), Suzy Serneels (Broederlijk Delen), Tom Ysewijn (OWW), Myriam Dumortier (INBO / UGent), Hanne Flachet (FIAN), Ingrid Pauwels (Voedsel Anders), Esmeralda Borgo (Bioforum en freelance journalist), Frederik Gerits (UGent / ILVO), Lies Messely (ILVO), Bert Reubens (ILVO), Stephanie Schelfhout (UGent), Kris Verheyen (UGent)

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