

LEUVEN UNIVERSITY PRESS SPRING 2018



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Our core mission embraces sharing and disseminating scholarship, and Open Access embodies its ideal: peer-reviewed scholarly knowledge that is professionally provided and freely accessible worldwide. It goes without saying that Open Access publishing stimulates scientific exchange and collaboration, and as a result significantly enhances the visibility and impact of academic publications. **We are very pleased to announce no less than four new Open Access titles in the *Orpheus Institute Series* this season.** Besides the online publications that can be downloaded free of charge via OAPEN Library, we also offer readers the opportunity to buy a print edition of each book.

Next to that, we are delighted to announce that KU Leuven has launched this January 2018 the **KU Leuven Fund for Fair OA**. All researchers who wish to publish an OA book with Leuven University Press are eligible to apply for funding. More details about the Fund and the application process are described in this catalogue **on page 3**.

Scholarly value and societal relevance are key characteristics of all our publications. In this catalogue, we proudly present our new Spring 2018 titles, which are the results of outstanding scholarship and our authors' subject-driven passion for research. Each title contributes in its own way to a better understanding of the past, the present or the future of our global society and its growing complexity. Whereas some titles explore the dynamics of memorialisation processes and collective trauma, the experience of exile, the agency of space and the changing migration contexts, others want to sharpen our critical mind and reflections by revealing the use and misuse of history and religion in political, economic and cultural discourses and practices.

In a global context that has gradually become dominated by manipulated facts and distorted narratives, **the role and relevance of university presses and other independent publishers becomes all the more important.** Our mission is to offer reliable knowledge, verified and asserted by experts. After all, knowledge is not a matter of opinion.

We hope you appreciate our joint efforts and enjoy our list!

And do not forget to keep an eye on our website and social media to stay posted on our new projects and publishing initiatives.

Veerle De Laet
Director, Leuven University Press

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Henri Rousseau, *The Dream*, 1910.
Oil on Canvas, 204.5 × 298.5 cm
Gift of Nelson A. Rockefeller
([Edited] Digital image © [2018]
The Museum of Modern Art /
Scala, Florence)

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NEW KU Leuven Fund for Fair Open Access

The KU Leuven Fund for Fair Open Access fosters the development of new and innovative publishing models which are cost-effective and sustainable.

As a member of the League of European Research Universities (LERU), KU Leuven fully supports the LERU-network's position on the importance of Open Access and Open Data for scholarship. In order to stimulate authors to publish their work according to the Fair OA principles, KU Leuven has established a Fund for Fair OA. This fund provides financial support to cover the publishing costs of eligible OA books and articles.

3

YOU WANT TO PUBLISH YOUR BOOK IN OA WITH LEUVEN UNIVERSITY PRESS?

Submitting a manuscript to LUP is the first step. All manuscripts considered for publication by Leuven University Press, whether Open Access or not, are presented to the press's editorial board.

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The application form for the KU Leuven Fund for Fair Open Access can be found here: www.lup.be/FundOA

The KU Leuven Fund for Fair Open Access welcomes applications for support for BPCs all year round. But note: submitting an application for funding presumes that prior to this application a proposal was sent to LUP and subsequently positively assessed by its editorial board.

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Learn more about the requirements: www.lup.be/FundOA



LEUVEN UNIVERSITY PRESS

Opinie, feit en oordeel

Lessen voor de eenentwintigste eeuw

PIETER D'HOINE · BART PATTYN (RED.)



€ 34,50
ISBN 978 94 6270 130 4
Maart 2018
Hardback, 16 x 24 cm
ca. 250 p.
Nederlands
Lessen voor de eenen-
twintigste eeuw 24

Onze huidige maatschappij bevindt zich middenin het *post-truth* tijdperk, waarin de publieke sfeer meer wordt beïnvloed door emoties en opinies dan door feiten. Waren mensen dan vroeger meer bekommert om waarheid dan vandaag? Wat vooral telt, is hoe ernstig we feiten willen nemen en hoe zorgvuldig we ermee trachten om te gaan.

De publieke opdracht van academici bestaat erin om het maatschappelijke debat te voeden met feiten en argumenten. Om vooroordelen in vraag te stellen en hardnekkige overtuigingen waar nodig te bekampen. Of het nu gaat om de plaats van de islam in onze samenleving, over de mondiale demografie, of over Donald Trump: vaak nemen vooroordelen de overhand en verhullen zij een gebrek aan kennis. In discussies over seksualiteit en identiteit laten we ons leiden door vage begrippen en onvermoede processen. En ons geloof in economische en technologische ontwikkeling is niet altijd gestoeld op een goed begrip van de risico's en randvoorwaarden.

Deze nieuwe editie van *Lessen voor de eenentwintigste eeuw* wil wetenschappelijke duiding geven bij deze en hieraan gerelateerde thema's.

Pieter d'Hoine is als hoofddocent antieke filosofie verbonden aan het Hoger Instituut voor Wijsbegeerte van de KU Leuven.

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

Samen zijn ze verantwoordelijk voor de interfacultaire *Lessen voor de eenentwintigste eeuw*.

Met bijdragen van Khalid Benhaddou, Gerard Govers, Bart Kerremans, Paul Enzlin, Patrick Meurs, David D'Hooghe, Pieter Adriaens, Louise Fresco, Koen Binnemans, Kurt Feyaerts, Magaly Rodriguez Garcia, Thérèse Steenberghen, Dorien Van De Mieroop en Giovanni Samaey

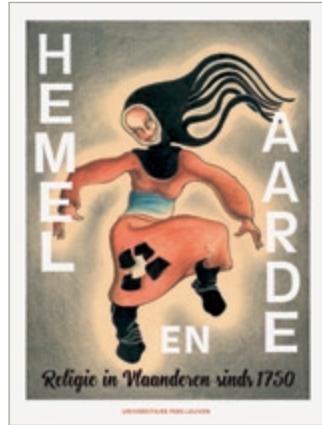
Interfacultaire lessenreeks over mens, maatschappij en wetenschap

De vorige edities van de *Lessen voor de eenentwintigste eeuw*, volumes 11 tot en met 23, zijn ook nog beschikbaar. Surf naar www.upl.be voor meer informatie

Hemel en aarde

Religie in Vlaanderen sinds 1750

LUC VINTS · ROELAND HERMANS (RED.)



€ 19,95

ISBN 978 94 6270 129 8

December 2017

Paperback, 16,5 × 22 cm

144 p.

Nederlands

Tussen hemel en aarde, daar spelen de geschiedenis in dit boek zich af. Al zijn die twee uitersten nooit in ‘zuivere’ vorm aanwezig. De hemel ontbreekt omdat de stijlvolle mens overal een hand in heeft. Veel op het eerste gezicht aardse en prozaïsche aangelegenheden daarentegen, wijzen door hun religieuze inspiratie of aspiratie, soms ongewild, naar een andere of ‘hogere’ werkelijkheid.

De bijdragen in dit boek illustreren de meest uiteenlopende wijzen waarop mannen, vrouwen en kinderen, en tal van organisaties in Vlaanderen beïnvloed werden door, vormgegeven hebben aan en zich verzet hebben tegen religie sinds 1750 tot vandaag. Soms staat daarbij het individuele perspectief centraal, andere keren vormen de familie, een religieuze orde of congregatie, een maatschappelijke of politieke vereniging, of de kerk als instituut het uitgangspunt. Erg diverse domeinen van de samenleving komen aan bod.

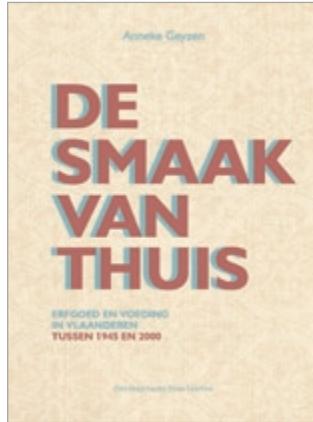
Dit boek plukt uit het omvangrijke, en zowel naar vorm als naar inhoud diverse erfgoed van KADOC, Documentatie- en Onderzoekscentrum voor Religie, Cultuur en Samenleving van de KU Leuven. Via verrassende objecten zoals foto’s en affiches, notities en verslagen, tekeningen en prenten, boeken en tijdschriften, zelfs een vlag, een fietsplaat en een knikkend olifantje krijgt de lezer inzicht in een onbekend of vergeten facet van de rijke geschiedenis van Vlaanderen. In een notendop brengt dit boek een boeiend overzicht van meer dan 250 jaar religie in Vlaanderen.

**Verrassende,
ongekende en
zelfs vergeten
objecten uit de
rijke geschiedenis
van Vlaanderen**

De smaak van thuis

Erfgoed en voeding in Vlaanderen tussen 1945 en 2000

ANNEKE GEYZEN



In *De smaak van thuis* belicht Anneke Geyzen hoe ‘voedingserfgoed’ wordt gemaakt. Ze leidt de lezer rond in de receptenrubriek van drie vrouwenmagazines en verduidelijkt hoe verschillende ideologische en sociaal-economische groepen met voeding als erfgoed omgaan. Aan de hand van thema’s als voedselbewaring, feestcultuur en streekgastronomie werpt ze een boeiende blik op hoe maatschappelijke groepen met hun verleden omspringen en hoe ze voeding hierin een betekenis geven. De auteur schetst haar verhaal tegen de achtergrond van de globalisering en de industrialisering van de voedselketen, de politieke en sociaal-economische ontwikkelingen in België en de bredere aandacht voor erfgoed in Vlaanderen na de Tweede Wereldoorlog. Het boek levert zodoende een belangrijke bijdrage aan kritische erfgoedstudies en voedingsgeschiedenis, twee multidisciplinaire onderzoeksgebieden die momenteel aan een stevige opmars bezig zijn.



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Nederlands
e-boek verkrijgbaar

Anneke Geyzen is doctor in de geschiedenis en medewerker kennisvalorisatie bij het Vicerectoraat Innovatie en Valorisatie van de Vrije Universiteit Brussel

**Voeding als erfgoed
in na-oorlogs
Vlaanderen**

AANVERWANTE TITEL

MAG HET IETS MEER ZIJN? KLEINE KRUIDENIERSWINKELS WORDEN BIG BUSINESS, DELHAIZE FRÈRES & CIE (1867-1940)

NELLEKE TEUGHELS

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Hoe historici geschiedenis schrijven

De eerste wereldoorlog en de historische praktijk

JOLIEN GIJBELS · KOEN LAGAE · KAREL VAN NIEUWENHUYSE



€ 17,50

ISBN 978 94 6270 126 7

Januari 2018

Paperback, 17 x 23 cm

114 p.

Nederlands

Historisch denken

e-boek verkrijgbaar

Was het dodelijke schot dat Gavrilo Princip op 28 juni 1914 afvuurde de rechtstreekse aanleiding voor het losbarsten van de Eerste Wereldoorlog? Moeten we de dieperliggende oorzaken voor de Grote Oorlog eerder in de militair-politieke dan wel in de economische sfeer zoeken? En wat met de rol van het toeval in dit alles? Deze en andere historische vragen werden doorheen de afgelopen eeuw uiteenlopend beantwoord. Die verschillende, zelfs rivaliserende representaties van voorbije fenomenen, hebben alles te maken met hoe historici geschiedenis schrijven. Via voorbeelden uit de historiografie over de Eerste Wereldoorlog biedt dit tweede volume in de reeks *Historisch denken* een toegankelijke inleiding in de historische praktijk. Per hoofdstuk krijgt de lezer verschillende didactische scenario's, toepasbaar in het secundair geschiedenisonderwijs. Tot slot gaat dit boek in op hoe het historisch métier een zinvolle en haalbare vertaling kan krijgen naar het vak geschiedenis.

Jolien Gijbels is verbonden aan de onderzoeksgroep Cultuurgeschiedenis vanaf 1750 van de KU Leuven, waar ze een doctoraat voorbereidt over de rol van religie en vrijzinnigheid in de Belgische medische pers in de negentiende eeuw.

Koen Lagae is medewerker aan de Specifieke Lerarenopleiding Geschiedenis van de KU Leuven, en leerkracht geschiedenis aan het Sint-Pieterscollege in Jette.

Karel Van Nieuwenhuyse is docent geschiedenisdidactiek aan de KU Leuven, en coördinator van de Specifieke Lerarenopleiding Geschiedenis.

Toegankelijke inleiding in de historische praktijk voor het secundair geschiedenisonderwijs



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op www.juniorcollege.be

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HERINNERINGEN AAN DE HOLOCAUST. GESCHIEDENIS & COLLECTIEVE HERINNERRING IN GESPANNEN VERHOUING

KOEN LAGAE, SAARTJE VANDEN BORRE, KAREL VAN NIEUWENHUYSE

€ 17,50, ISBN 978 94 6270 087 1, paperback, 112 p.

14/18 – Rupture or Continuity

Belgian Art around World War I

INGA ROSSI-SCHRIMPF (ED.)

IN COLLABORATION WITH LAURA KOLLWELTER



**The impact
of the Great
War and its
aftermath
on Belgian
artistic life**

World War I had a major effect on Belgian visual arts. German occupation, the horror at the battlefield and the experience of exile led to multiple narratives and artistic expressions by Belgian artists during and after the war. Belgian interbellum art is extremely vibrant and diverse.

14/18 – Rupture or Continuity takes a look at Belgian artistic life in the years around the First World War and how it was affected by this event. The Great War was a catalyst of artistic oppositions, leading on the one hand to a Belgian avant-garde that explored new forms and styles, while continuing to uphold a more traditional and established art on the other. Whereas the war experience consolidated an already present style for some artists, for others it constituted a revolution leading to new artistic adventures. The collection of essays in the present book highlights these contrasting facets of Belgian art in its rich historical context during the early 20th century.



€ 45,00 / £39.00
ISBN 978 94 6270 136 6
June 2018
Paperback, 17 × 23 cm
33 illustrations in colour,
30 illustrations in b&w
ca. 300 pp.
English with French articles

Inga Rossi-Schrimpf is the curator of modern works on paper (19th–21st century) at the Royal Museums of Fine Arts of Belgium and Coordinating Curator of the Fin-de-Siècle Museum, Brussels, Belgium.

This project has been conducted with **Laura Kollwelter** as scientific researcher at the Royal Museums of Fine Arts of Belgium, Brussels.

ALSO OF INTEREST

CONCEPTUAL, SURREALIST, PICTORIAL. PHOTO-BASED ART IN BELGIUM (1960S - EARLY 1990S)

LIESBETH DECAN

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MAGRITTE AND LITERATURE. ELECTIVE AFFINITIES

BEN STOLTZFUS

€ 45,00, £39.00, ISBN 978 90 5867 960 4, paperback

MAURICE DENIS ET LA BELGIQUE, 1890-1930

CATHÉRINE VERLEYSEN

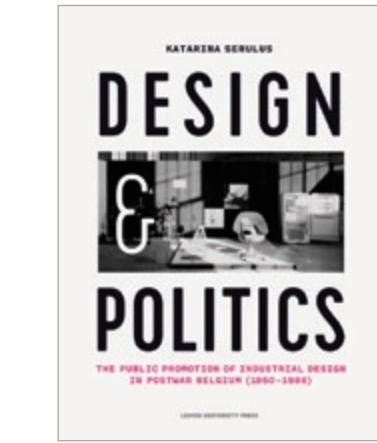
€ 65,00, £58.00, ISBN 978 90 5867 808 9, hardback

Contributors: Werner Adriaenssens (Royal Museums of Art and History, Brussels), Erik Buulinckx (Royal Institute for Cultural Heritage, Brussels), Sophie de Schaepdrijver (Pennsylvania State University), Ole W. Fischer (University of Utah, Salt Lake City), Eva Francioli (Università degli Studi di Firenze), Laura Kollwelter (Royal Museum of Fine Arts of Belgium, Brussels), Christina Kott (Université Panthéon-Assas Paris 2), Françoise Lucbert (Université Laval, Québec), Peter Pauwels (independent art historian, Antwerp), Hubert Roland (F.R.S. – FNRS / Université Catholique de Louvain), Inga Rossi-Schrimpf (Royal Museum of Fine Arts of Belgium, Brussels), Sergio Servellón (FeliXart Museum, Drogenbos), Sandrine Smets (Royal Museum of Armed Forces and Military History, Brussels), Hans Vandevorde (Vrije Universiteit Brussel), Caterina Verdickt (Universiteit Antwerpen)

Design and Politics

The Public Promotion of Industrial Design in Postwar Belgium (1950–1986)

KATARINA SERULUS



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Content
www.gprc.be

€ 59,50 / £53.00
ISBN 978 94 6270 135 9
June 2018
Paperback, 17 x 23 cm
350 pp.
170 black & white images
English

**The unique
position of
design in the
political context
of postwar
Belgium**

In the postwar era, design became important as a marker of modernity and progress at world fairs and international exhibitions and in the global markets. The Belgian state took a special interest in this vanguard phenomenon of 'industrial design' as a vital political and economic strategic tool in the context of the Cold War and the creation of the European community. This book describes the unique position that design occupied in the political context of postwar Belgium as it analyses the public promotion of design between 1950 and 1986. It traces this process, from the first government-backed manifestations and institutions in the 1950s through the 1960s and 1970s, until design lost its privileged position as a state-backed institution, a process which culminated in the closure of the Brussels Design Centre in 1986, in the midst of the Belgian federalisation process. A key figure in this history is the policymaker Josine des Cressonières, who played a leading role in the national and international design community and succeeded in connecting very different political worlds through the medium of design.

Katarina Serulus is fellow researcher at the Faculty of Architecture at KU Leuven.

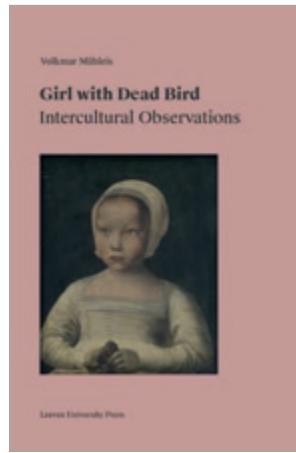


*Little girl with dead bird,
South Netherlandish school,
ca. 1520, Royal Museums of
Fine Arts of Belgium, Brussels
Photo: J. Geleyns/Ro scan*

Girl with Dead Bird

Intercultural Observations

VOLKMAR MÜHLEIS



€ 25,00 / £24.95
 ISBN 978 94 6270 137 3
 March 2018
 Paperback, 14 x 21,6 cm
 ca. 200 pp.
 7 black & white images
 English

The portrait we have come to call *Little Girl with Dead Bird* is an enigma. On the one hand, we hardly know anything about this sixteenth-century masterpiece. But even so, on the other hand, the picture fascinates viewers to this day. This painting's indeterminate yet compelling status provides Volkmar Mühlleis grounds to look beyond its historical significance and to explore its anthropological scope as well, from an intercultural perspective and, moreover, against the backdrop of its complex of themes concerning life and death. To do so, Mühlleis returns to the conceptual premises that frame the relationship between the history of art and the anthropology of images, along with those that juxtapose Western and Eastern philosophies.

Volkmar Mühlleis teaches philosophy and aesthetics at LUCA School of Arts in Brussels and Ghent. His research enfolds studies on blindness and art, artistic practice and theory, and politics and art, among others. As reviewer he publishes regularly in *Philosophische Rundschau*.

Life and death in a sixteenth-century masterpiece

ALSO OF INTEREST

META- AND INTER-IMAGES IN CONTEMPORARY VISUAL ART AND CULTURE

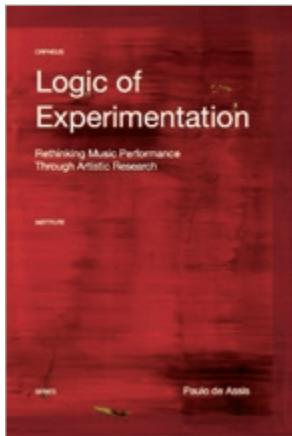
CARLA TABAN (ED.)

€ 45,00, £39.00, ISBN 978 90 5867 957 4, paperback

Logic of Experimentation

Reshaping Music Performance in and through Artistic Research

PAULO DE ASSIS



€ 45,00 / £39.00
 ISBN 978 94 6270 138 0
 June 2018
 Paperback, 19 x 28,5 cm
 10 black & white images
 Open Access ebook
 eISBN 978 94 6166 250 7
 ca. 300 pp.
 English
 Orpheus Institute Series

Logic of Experimentation offers several innovative and ground-breaking perspectives on music performance, music ontology, research methodologies and ethics of performance. It proposes new modes of thinking and exposing past musical works to contemporary audiences, arguing for a new kind of performer, emancipated from authoritative texts and traditions, whose creativity is propelled by intensive research and inventive imagination. Moving beyond the work-concept, *Logic of Experimentation* presents a new image of musical works, based upon the notions of strata, assemblage and diagram, advancing innovative practice-based methodologies that integrate archival and musicological research into the creative process leading to a performance. Beyond representational modes of performance – be it mainstream or historically informed performance practices – *Logic of Experimentation* creates an ontological, methodological and ethical space for *experimental performance practices*, arguing for a new mode of performance. Written in an experimental style, its eight chapters appropriate music performance concepts from post-structural philosophy, psychoanalysis, science and technology studies, epistemology and semiotics, displaying how transdisciplinarity is central to artistic research. An indispensable contribution to artistic research in music, *Logic of Experimentation* is compelling reading for music performers, composers, musicologists, philosophers and artist researchers alike.

Paulo de Assis is a researcher affiliated with the Orpheus Institute of Ghent. He is an experimental performer, pianist and music philosopher, with transdisciplinary interests in composition, philosophy, psychoanalysis and epistemology.

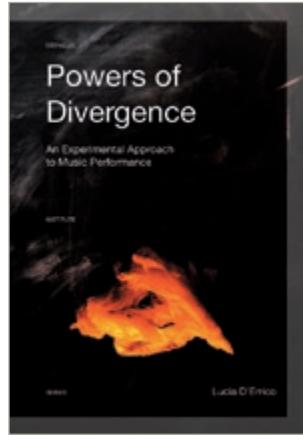
Beyond interpretation: a proposal for experimental performance practices

Free ebook at OAPEN Library www.oapen.org

Powers of Divergence

An Experimental Approach to Music Performance

LUCIA D'ERRICO



What does it mean to produce resemblance in the performance of written music? Starting from how this question is commonly answered by the practice of interpretation in Western notated art music, this book proposes a move beyond commonly accepted codes, conventions and territories of music performance. Appropriating reflections from post-structural philosophy, visual arts and semiotics, and crucially based upon an artistic research project with a strong creative and practical component, it proposes a new approach to music performance. The approach is based on divergence, on the difference produced by intensifying the chasm between the symbolic aspect of music notation and the irreducible materiality of performance. Instead of regarding performance as reiteration, reconstruction and reproduction of past musical works, *Powers of Divergence* emphasises its potential for the emergence of the new and for the problematisation of the limits of musical semiotics.

13



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14 black & white images
Open Access ebook
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ca. 220 pp.
English
Orpheus Institute Series

Lucia D'Errico is a musician and artistic researcher. She is research fellow at the Orpheus Institute Ghent.

**Beyond resemblance:
creative divergence in
music performance**

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Virtual Works – Actual Things

Essays in Music Ontology

PAULO DE ASSIS (ED.)



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€ 45,00 / £39.00
ISBN 978 94 6270 140 3
May 2018
Paperback, 19 × 28,5 cm
8 black & white images
Open Access ebook
eISBN 978 94 6166 252 1
ca. 208 pp.
English
Orpheus Institute Series

What are musical works? How are they constructed in our minds? Which material things allow us to speak about them in the first place? Does a specific way of conceiving musical works limit their performative potentials? Which alternative, more productive images of musical work can be devised?

Virtual Works – Actual Things addresses contemporary music ontological discourses, challenging dominant musicological accounts, questioning their authoritative foundation and moving towards dynamic perspectives devised by music practitioners and artist researchers. Specific attention is given to the relationship between the virtual multiplicities that enable the construction of an image of a musical work and the actual, concrete materials that make such a construction possible. With contributions by prominent scholars, this book is a wide-ranging and fascinating collection of essays, which will be of great interest for artistic research, contemporary musicology, music philosophy, performance studies and music pedagogy alike.

Paulo de Assis is a researcher affiliated with the Orpheus Institute of Ghent. He is an experimental performer, pianist, and music philosopher, with transdisciplinary interests in composition, philosophy, psychoanalysis and epistemology.

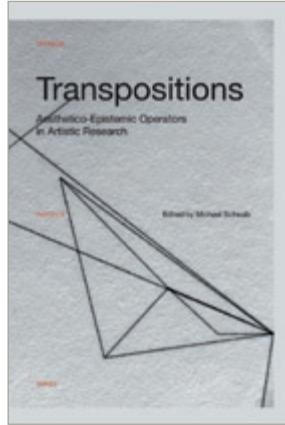
Contributors: David Davies (McGill University, Montreal), Andreas Dorschel (University of the Arts Graz), Lydia Goehr (Columbia University, New York), Kathy Kiloh (OCAD University, Toronto), Jake McNulty (Columbia University, New York), Gunnar Hindrichs (University of Basel), John Rink (University of Cambridge)

Beyond musical works:
new perspectives
on music ontology
and performance

Transpositions

Aesthetico-Epistemic Operators in Artistic Research

MICHAEL SCHWAB (ED.)



€ 45,00 / £39.00
 ISBN 978 94 6270 141 0
 March 2018
 Paperback, 19 × 28,5 cm
 Open Access ebook
 eISBN 978 94 6166 253 8
 ca. 300 pp.
 English
 Orpheus Institute Series

New modes of
 epistemic relationships
 in artistic research

Free ebook at OAPEN Library www.oapen.org

Research is a process that leads to new insights rupturing the existent fabric of knowledge. To prevent this process from disintegrating, its coherence must be assured. Under the heading *transposition*, seventeen artists, musicians, and theorists explain how one thing may turn into another in a spatio-temporal play of identity and difference that has the power to expand into the unknown.

While it does not attempt to define the still evolving field of artistic research, through the idea of transposition this book aims to grasp a quality increasingly important to artistic practice because representational approaches have been losing traction. Taking to heart the lessons of deconstruction, new modes of epistemic relationships are being invented that include aesthetic dimensions. Working with materially concrete positions in a manner familiar to artists can ensure that knowledge does not decay into relativism.

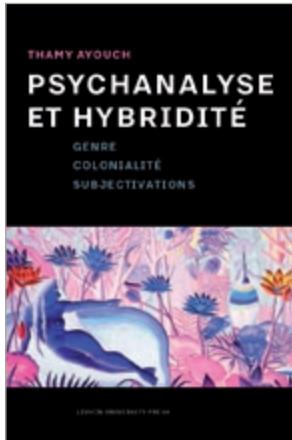
Michael Schwab is a senior researcher in the MusicExperiment21 project (Orpheus Institute, Ghent) and joint project leader of *Transpositions: Artistic Data Exploration* (University of Applied Arts Vienna). He is a co-founder and the Editor-in-Chief of the *Journal for Artistic Research (JAR)*.

Contributors: Annette Arlander (University of the Arts Helsinki), Paulo de Assis (Orpheus Institute, Ghent), Rosi Braidotti (Utrecht University), Leif Dahlberg (Royal Institute of Technology Stockholm), Lucia D'Errico (Orpheus Institute, Ghent), Mika Elo (University of the Arts Helsinki), Laura González (Royal Conservatoire of Scotland), Esa Kirkkopelto (University of the Arts Helsinki), Yve Lomax (Royal College of Art, London), Cecile Malaspina (CNRS-Université Paris 1/Université Paris 7), Tor-Finn Malum Fitje (independent artist, Oslo), Dieter Mersch (Zurich University of the Arts), David Pirrò (University of Music and Performing Arts Graz), Hans-Jörg Rheinberger (Max Planck Institute for the History of Science, Berlin), Hanns Holger Rutz (University of Music and Performing Arts Graz), Michael Schwab (Orpheus Institute, Ghent/University of Applied Arts Vienna), Birk Weiberg (Zurich University of the Arts)

Psychanalyse et hybridité

Genre, colonialité, subjectivations

THAMY AYOUCH



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Le discours psychanalytique aux sujets non majoritaires, minorisés et altérisés

Le genre, la langue et l'ethnicité sont souvent les catégories aveugles de certains discours psychanalytiques prétendant se déployer depuis la position, non située, de l'universel. La psychanalyse n'a toutefois pas pour vocation d'assigner des normes, ni au genres et sexualités, ni aux différences ethniques et culturelles. En posant la question du rapport du discours psychanalytique aux sujets non majoritaires, minorisés et altérés, le propos de cet ouvrage est de penser des instruments métapsychologiques susceptibles de saisir la singularité d'identifications contemporaines par delà la normativité sociale, culturelle et politique de la binarité des sexes ou de l'universalité culturelle. L'ouvrage propose alors les motifs d'une hybridité structurelle, moteur de l'écoute et de la théorisation analytiques, et d'une hybridation programmatique de la psychanalyse par les perspectives des études de genre et *queer* et des études postcoloniales et décoloniales.

Psychoanalyse et hybridité analyses the motive of hybridity within psychoanalysis, and how it functions as the very agent of clinical and theoretical psychoanalysis. It proposes a programmatic hybridisation of psychoanalysis with the perspectives of gender and queer studies and postcolonial and decolonial studies. The purpose is both theoretical and clinical, as the book aims to devise metapsychological tools likely to apprehend the specificity of contemporary gender, sexuality, class and race identifications and experiences beyond the social and political normativity of sex binarity or cultural universalism.

Thamy Ayouch est ancien élève de l'ENS de Fontenay/Saint-Cloud, Psychanalyste, Professeur des Universités (Paris Diderot), et « Professor Visitante Estrangeiro » (Universidade de São Paulo). Il est l'auteur de nombreux articles et ouvrages en français, anglais, portugais, et espagnol.

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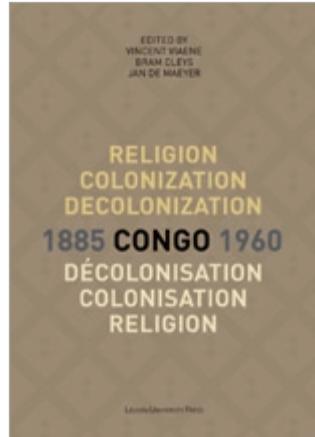
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Religion, colonisation et décolonisation au Congo, 1885–1960

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Religion in today's Democratic Republic of Congo has many faces: from the overflowing seminaries, the Marian shrines of the Catholic Church, the Islamic brotherhoods and the Jewish community of Lubumbashi, to the 'African' churches of the Congolese diaspora in Brussels and Paris, the healers of Kimbanguism, the televangelism of the booming Pentecostalist churches in the great cities, the Orthodox communities of Kasai and the 'invisible' Mai Mai warriors in the brousse of Kivu. During the colonial period religion was no less central to people's lives than it is today. More surprisingly, behind the seemingly smooth facade of missions linked closely to imperial power, also then faith and worship were marked by diversity and dynamism, tying the Congo into broader African and global movements.

The contributions in this book provide insight into the multifaceted history of the interaction between religion and colonization. The authors focus on the institutional (including legal) political framework, examine the complex interaction between indigenous and 'imported' non-African religious beliefs and practices, and zoom in on the part religions played in the independence movement, as well as on their reaction to independence itself.

Vincent Viaene studied history and international relations at KU Leuven, the Sorbonne, and Yale University. He was a postdoctoral researcher and lecturer at KU Leuven, a senior Fellow at KADOC and a Marie Curie Fellow at Oxford University. In 2012 he joined the Belgian diplomatic corps. Since 2015 he is seconded to the Belgian Royal Household as Advisor of His Majesty King Philip.

Bram Cleys studied history at KU Leuven and is education officer at the University Centre for Development Cooperation (UCOS), a Belgian NGO.

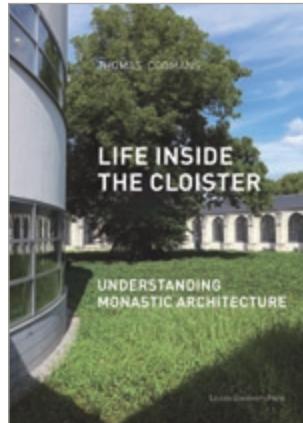
Jan De Maeyer is professor emeritus with formal duties at KU Leuven, honorary director of KADOC-KU Leuven, chairman of the Advisory Commission on Cultural Heritage of the Flemish Community (2017–2022) and president of the Belgian Historical Institute in Rome (2009–2018). He publishes on the interaction between religion, culture, and society in Belgium and Europe (nineteenth and twentieth centuries).

Life Inside the Cloister

Understanding Monastic Architecture: Tradition, Reformation, Adaptive Reuse

THOMAS COOMANS

Sacred architecture as reality and metaphor in secularised Western society



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Christian monasteries and convents, built throughout Europe for the best part of 1,500 years, are now at a crossroads. This study attempts to understand the sacred architecture of monasteries as a process of the tangible and symbolic organisation of space and time for religious communities. Despite the weight of seemingly immutable monastic tradition, architecture has contributed to developing specific religious identities and played a fundamental part in the reformation of different forms of religious life according to the changing needs of society. The cloister is the focal point of this book because it is both architecture, a physically built reality, and a metaphor for the religious life that takes place within it. *Life Inside the Cloister* also addresses the afterlife and heritagisation of monastic architecture in secularised Western society.

Thomas Coomans is professor of architectural history and heritage conservation at the University of Leuven, Department of Architecture and Raymond Lemaire International Centre for Conservation.

'This is an authoritative historical review of monastic architecture which could be recommended for use in undergraduate and taught postgraduate teaching.'

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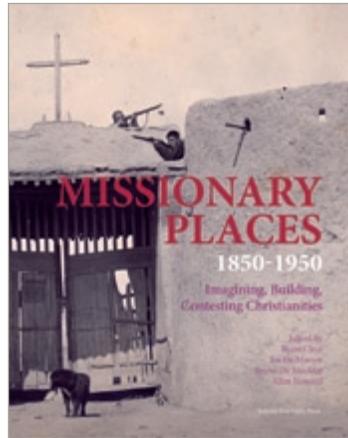
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Bram Cleys studied history at KU Leuven and is education officer at the University Centre for Development Cooperation (UCOS), a Belgian NGO.

Jan De Maeyer is professor emeritus with formal duties at KU Leuven, honorary director of KADOC-KU Leuven, chairman of the Advisory Commission on Cultural Heritage of the Flemish Community (2017–2022), and president of the Belgian Historical Institute in Rome (2009–2018).

Bruno De Meulder studied architecture at KU Leuven where he now teaches colonial and postcolonial urbanism in the Department of Architecture.

Allen M. Howard is professor emeritus of history at the University of Wisconsin.

He taught and does research in African and Atlantic history. He has written extensively on the application of spatial analysis to African history. Along with Michael Adas, he has taken a major role in developing and supervising the field of World and Comparative History.

Europa waakt

Vrijheidsbeneming onder toezicht van het Europese antifoltercomité

TOM DAEMS · STEPHAN PARMENTIER (RED.)



20



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Maart 2018

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Samenleving, Criminaliteit
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Wie bewaakt de bewakers? Opsluiten van mensen is niet vrij van risico. Wie van zijn vrijheid wordt beroofd, bevindt zich immers in een afhankelijkheidspositie. In dergelijke situaties valt machtsmisbruik niet uit te sluiten. Om die reden is onafhankelijk toezicht op detentie van groot belang. Het Europese antifoltercomité (CPT) oefent reeds een kwarteeuw toezicht uit op Belgische politiecellen, gevangenissen, jeugdininstellingen, vreemdelingencentra en psychiatrische ziekenhuizen. Wat zijn de bevindingen en aanbevelingen van het CPT met betrekking tot detentie in België? In welke mate worden de aanbevelingen opgevolgd? Dit boek maakt een balans op van de bevindingen en aanbevelingen van het CPT en belicht de uitdagingen voor de toekomst van detentie in België.

Tom Daems is hoofddocent aan het Leuven Instituut voor Criminologie (LINC), KU Leuven.

Stephan Parmentier is gewoon hoogleraar aan het Leuven Instituut voor Criminologie (LINC), KU Leuven.

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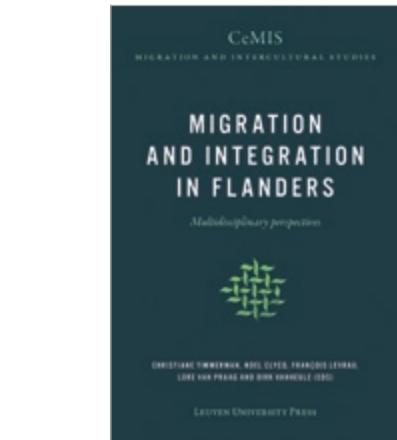
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Migration and Integration in Flanders

Multidisciplinary Perspectives

CHRISTIANE TIMMERMAN · NOEL CLYcq · FRANÇOIS LEVRAU · LORE VAN PRAAG · DIRK VANHEULE (EDS)



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Across the world, and due to ongoing globalisation, migration is increasingly becoming a part of daily life. But more than ever, migration can no longer be viewed as a simple linear trajectory from A to B. The emergence of transnational communities and intense interactions between regions of origin and of destination have led to new forms of social-cultural praxis and (sub)cultures which exert an important influence on the integration of immigrants. The case of Flanders, the northern part of Belgium and at the centre of EU policymaking, is presented as a case study in this book.

Migration and Integration in Flanders is structured in three thematic parts, opening with chapters on the imaginaries and perceptions of people in changing migration contexts. The book then proceeds with chapters which present theoretical and empiric data on changing integration dynamics in multicultural societies. The final chapter concludes with a discussion of social networks' mediating role.

The growing complexity of migration leads the contributing authors to look beyond borders, both of national frontiers – as migration by definition implies cross-border research – and of disciplines and research methods. In doing so, the present volume offers thought-provoking essays on topical issues that stir public and political debates across Europe, and contributes to fundamental discussions on changing societies.

Christiane Timmerman is professor and head of the Centre for Migration and Intercultural Studies (CeMIS) at the University of Antwerp.

Noel Clycq is visiting professor at the University of Antwerp. He holds the chair in European Values: Discourses and Prospects at the Faculty of Arts and is a member of the Centre for Migration and Intercultural Studies (CeMIS).

François Levrau has obtained his PhD in social science at the Centre for Migration and Intercultural Studies (CeMIS) and is currently a postdoctoral assistant at the Centre Pieter Gillis, University of Antwerp.

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Dirk Vanheule is professor of law, dean of the Faculty of Law, and chairperson of the Centre for Migration and Intercultural Studies (CeMIS) at the University of Antwerp.

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Gordon A. Wilson is professor emeritus at the University of North Carolina at Asheville. He is also a visiting professor at the De Wulf-Mansion Centre of the Institute of Philosophy of KU Leuven.

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STEPHAN DUSIL



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Stephan Dusil is professor of the Faculty of Law at KU Leuven.

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