

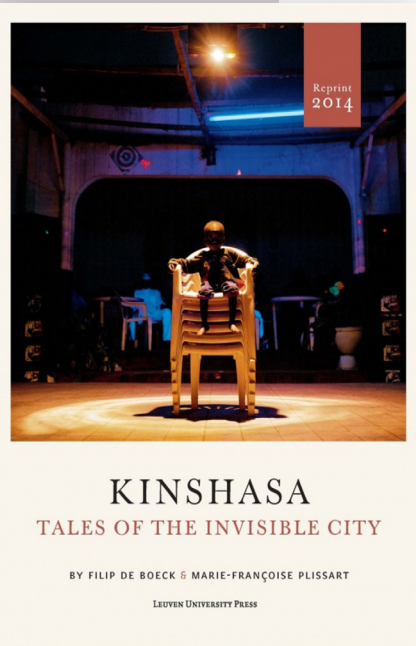


LEUVEN UNIVERSITY PRESS

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Kinshasa Tales of the Invisible City

Filip De Boeck and Marie Françoise Plissart
Leuven University Press 2014

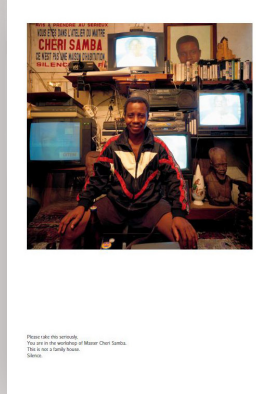
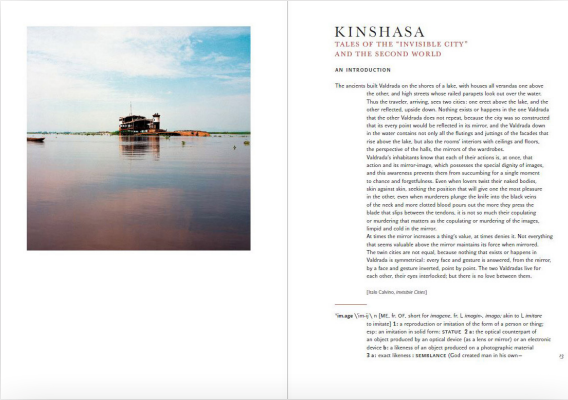
Reading African cities into contemporary theory—reprint of a richly illustrated reference work

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

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

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

Paperback, 17 x 24 cm, 285 pp.



INVISIBLE CITIES I THE STORY OF ELVIS, "THE GIANT OF KINSHASA"

During a public moment of confession and "witnessing" (auto)graphy in a Pentecostal church, Elvis tells the assembly about his conversion. He recalls how he was influenced by the forces of evil for a long time. His narrative draws from several themes and ways from each of the "Cities of Kinshasa": the secret (inner world), or the ways that society (appear), which are part of Kinshasa's collective mythology. These inner worlds connect to the urban landscape of Kinshasa's inner city.

My name is Elvis Matambo. Matambo was also the name of my grandfather. He was a village traditionalist and a big person. When you give a name to a child, the child also takes on the character of the person whose name he inherits. Well, I inherited the name of Matambo. My grandfather was the first to carry on after my birth. Because of that he was able to put magic onto my book, and he transfer his characteristics into me, so that would also inherit his habits and the authority he had in the world of the elders.

Shortly after my birth my father died and then my mother died. Both their deaths were a bit sad about the cause of their death, especially my father. And they discovered that their deaths had originated on my father's side. My maternal uncle was held responsible for their deaths. My father was someone who lived in our magical power objects, and he observed every ritual, preparation and actions. But he didn't always respect their rules and so they were able to kill him.

After his death I grew up with one of my maternal aunts. According to our custom I should have grown up with my father's younger brother. They are the ones who are usually responsible. And after a while, therefore, I left my aunt and moved in with one of my father's brothers. He lived in the Quinze-Prison. I had an unhappy life there. I was badly treated. Our families are large, and perhaps are not treating them very well. I suffered from their reactions and lies in my family. A man who has to raise his brother's children will always suspect them of everything that goes wrong in the household. He will say: "This sick thing from the house, you did this, you did that." Ah, perhaps are constantly mistreated. Many people say that children are witches, but God will take vengeance in their names. One day I was badly beaten by my uncle because some money had disappeared in my house. I had not stolen it. All of this made me very sad.

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LUMUMBA IN THE ARTS

Lumumba in the Arts

Edited by Matthias De Groof
Leuven University Press 2020



MATTHIAS DE GROOF (ed.)

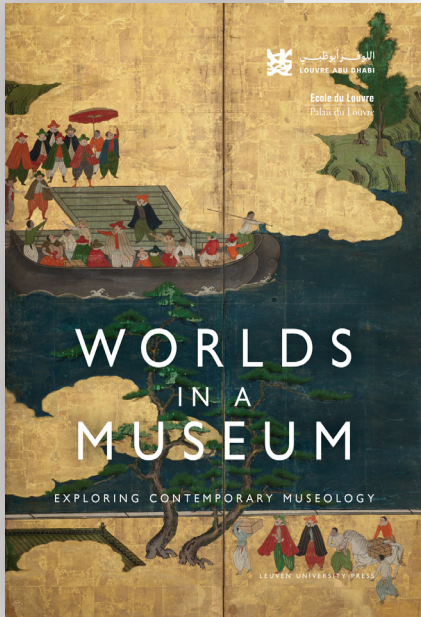
Lumumba as a symbol of decolonisation and as an icon in the arts

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

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

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





Worlds in a Museum

Exploring Contemporary Museology

Edited by Louvre Abu Dhabi and École du Louvre
Leuven University Press 2020

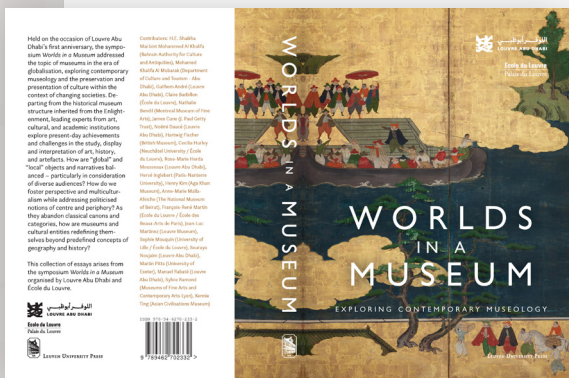
Triumphs and challenges in contemporary museology

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

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

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

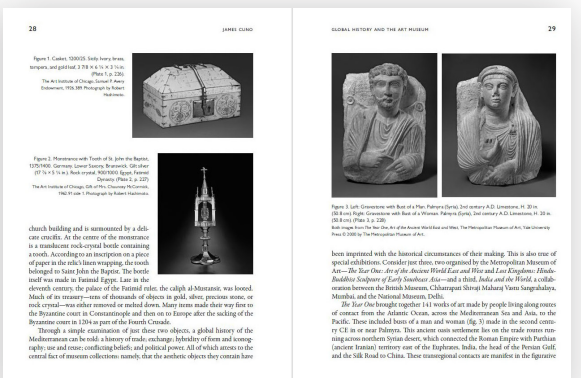
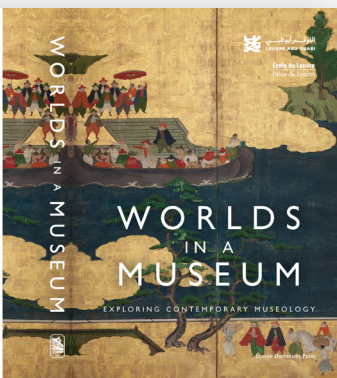
Paperback, 17 x 23 cm, 272 pp., ebook available



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Figure 1. *Chest*, 1800-15. Early Iron Age, temper, and gilded, 27.8 x 14.4 x 17.4 cm. (Photo: J. P. Claro, 2019). The Metropolitan Museum of Art, New York. (Photo: J. P. Claro, 2019). Photograph by Robert Heineken.

Figure 2. *Phoenician with Tooth of St. John the Baptist*, 1075-1010. Silver, 10.5 x 4.5 x 1.5 cm. (Photo: J. P. Claro, 2019). The Metropolitan Museum of Art, New York. (Photo: J. P. Claro, 2019). Photograph by Robert Heineken.

chest including gold is surrounded by delicate engravings. At the centre of the monument is a miniature rock-crystal bottle containing a tooth. Accompanying an inscription on a piece of paper in the chest is a letter wrapping the tooth belonged to Saint John the Baptist. The bottle itself was made in Fatimid Egypt. Last in the eleventh century, the palace of the Fatimid ruler, the caliph al-Mustansir, was looted. Much of its treasury – tens of thousands of objects in gold, silver, precious stones, or rock crystal – was either removed or melted down. Many items made their way first to the Byzantine court in Constantinople and then on to Europe after the sacking of the Byzantine court in 1204 by the Fourth Crusade.

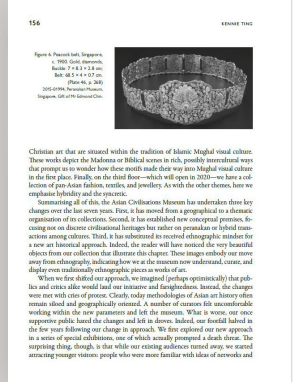
Through a simple examination of just these two objects, a global history of the Mediterranean can be told: a history of trade, exchange, hybridity of forms and ownership; use and reuse; conflicting beliefs, and political power. All of which attest to the central fact of museum collections: namely, that the artefacts objects they contain have

29 GULNA HUSSAIN AND THE ART MUSEUM

Figure 3. *Left: Gizaite with Head of Ptolemy (Egypt), 2nd century A.D. Limestone, H: 20 cm. (Photo: J. P. Claro, 2019). Right: Gizaite with Head of Ptolemy (Egypt), 2nd century A.D. Limestone, H: 20 cm. (Photo: J. P. Claro, 2019). Photograph by Robert Heineken.*

been impressed with the historical circumstances of their making. This is also one of special exhibitions. Consider just three, re-organised by the Metropolitan Museum of Art: *The Ear of the Donor: Early Islamic Ear- and Hand Rings*, *India and the World: a Collaboration between the British Museum, Changan Street Market, Yunnan, Singapore*, *Mumbai*, and the National Museum, Delhi.

The ear (or hand) rings together 111 weeks of art made by people living along routes of contact from the Atlantic Ocean, across the Mediterranean Sea and Asia, to the Pacific. These included boxes of a man and woman (Fig. 3) made in the second century CE in or near Palmyra. This ancient stone sculpture lies on the table, emblemising ancient Syrian Syriac, which connected the Roman Empire with Persia (ancient Iran) territory east of the Euphrates, India, the head of the Persian Gulf, and the Silk Road to China. These transglobal contacts are manifest in the figure



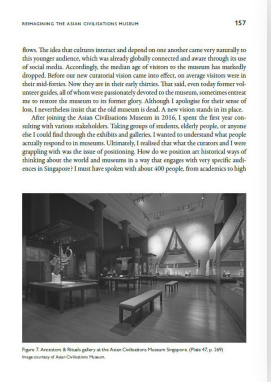
154 BENJAMIN THOMAS

Figure 4. *Plaque*, 1st century AD, Sapphirine, 1.8 x 1.8 x 0.2 cm. (Photo: B. Thomas, 2019). The Metropolitan Museum of Art, New York. (Photo: B. Thomas, 2019). Photograph by Robert Heineken.

Christians are that are situated within the tradition of Islamic, Muslim, and Hindu. These works depict the Madonna or Biblical scenes in such, possibly unorthodox ways that prompt us to wonder how these motifs made their way into Muslim ritual culture in the first place. Finally, on the third floor – which will open in 2020 – we have a collection of pans, Arabic, metal, and wood. As with the other themes, here we emphasise hybridity and the syncretic.

Somewhat of all of the Asian Civilisations Museum has indicated that they change over the last seven years. First, it has moved from a geographical to a thematic organisation of its collection. Second, it has established new conceptual premises, focusing on diverse civilisations, heritage, but rather on premodern or hybrid connections among cultures. Third, it has substituted its received ethnographic mindset for a new, an historical approach. Indeed, the reader will have noticed the very beautiful objects from our collection that illustrate this change. These images embody our move from ethnographic, antiquarian how we all the museum now understand, connect, and display even traditionally ethnographic pieces as works of art.

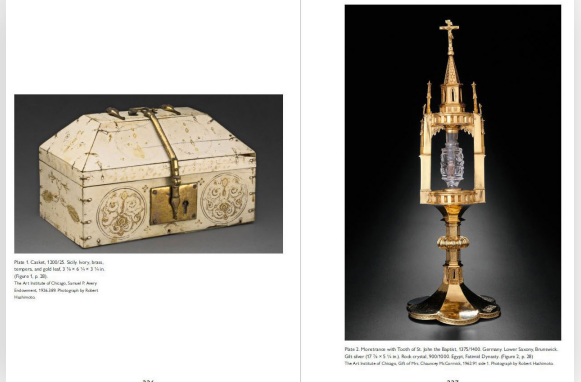
When we face defined our approach, we engaged (perhaps unconsciously) this problem and crisis after world and our museum and landscapes. Instead, the change was not with one of process. Clearly, under methodologies of Asian art history often remain about and geographically oriented. A number of countries felt uncomfortable working within the new parameters and the museum. What is more, our once supportive public had the change and led to us. Indeed, our world had in the last few years following our change in approach. We had engaged our new approach in a series of special exhibitions, one of which actually prompted a stark crisis. The surprising thing, though, is that while our existing audience remained deep, we gained attracting younger visitors people who were more familiar with ideas of networks and



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boxes. The idea that cultures borrow and depend on one another came very naturally to the younger audience, which we already globally connected and aware through the use of social media. Accordingly, the meaning of visitors to the museum has steadily dropped. Before our new curatorial vision came into effect, our average visitors were in their mid-fifties. Now they are in their early thirties. They said, even today, former and younger guests, all of whom were passionately devoted to the museum, sometimes contrast me to museum the museum to be more global. Although I struggle for their use of him, I nevertheless insist that the old museum is dead. A new vision stands in its place.

After joining the Asian Civilisations Museum in 2011, I spent the first year consulting with various stakeholders. Taking groups of readers, elderly people, or anyone else I could find through the exhibits and galleries. I wanted to understand what people actually responded to in museums. Ultimately I realised that when the curators and I were grappling with the use of positioning. How do we position an historical way of thinking about the world and museum in a way that engages with very specific audiences in Singapore? I must have spoken with about 400 people from students to high



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Figure 5. *Phoenician with Tooth of St. John the Baptist*, 1075-1010. Silver, 10.5 x 4.5 x 1.5 cm. (Photo: J. P. Claro, 2019). The Metropolitan Museum of Art, New York. (Photo: J. P. Claro, 2019). Photograph by Robert Heineken.

Figure 6. *Phoenician with Tooth of St. John the Baptist*, 1075-1010. Silver, 10.5 x 4.5 x 1.5 cm. (Photo: J. P. Claro, 2019). The Metropolitan Museum of Art, New York. (Photo: J. P. Claro, 2019). Photograph by Robert Heineken.



Congoville

Contemporary Artists Tracing Colonial Tracks.

Hedendaagse kunstenaars bewandelen koloniale sporen

Edited by Pieter Boons and
guest editor Sandrine Colard

Leuven University Press 2021

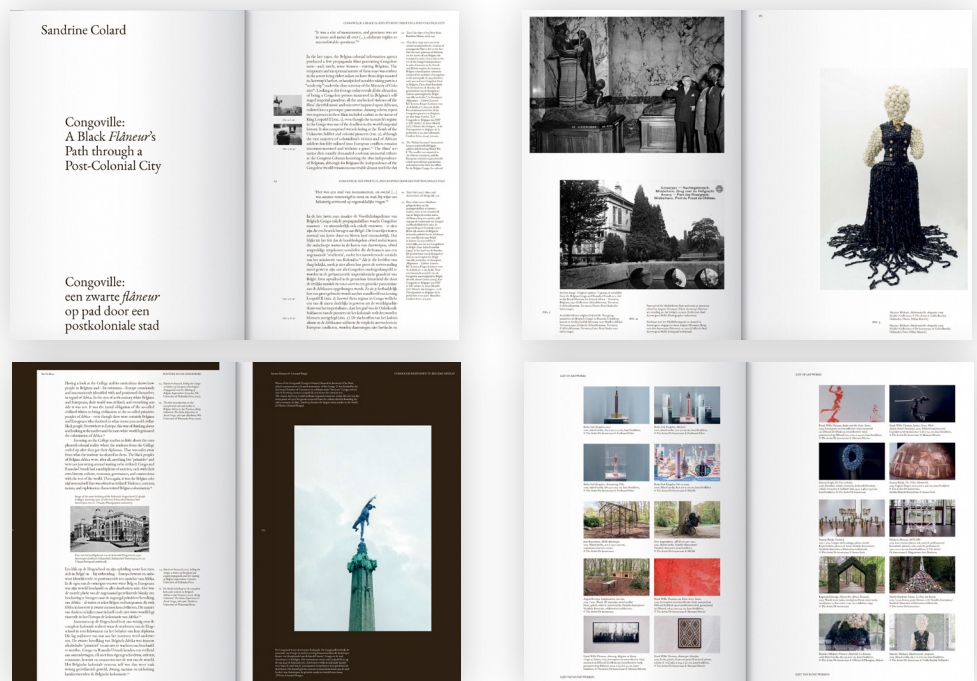
Companion to the exhibition CONGOVILLE, Middelheim Museum, May 2021 – October 2021

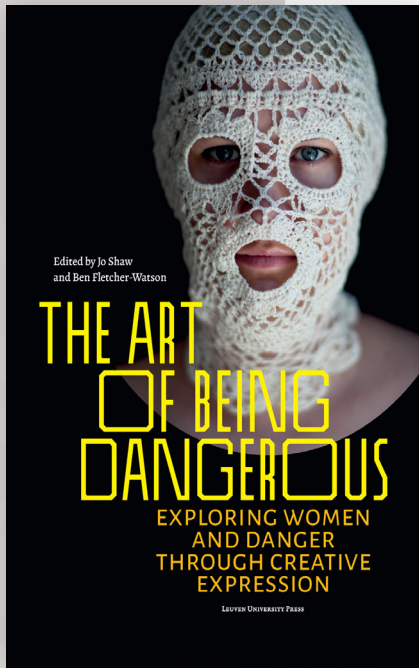
One hundred years after the founding of the *École Coloniale Supérieure* in Antwerp, the adjacent Middelheim Museum invites Sandrine Colard, researcher and curator, to conceive an exhibition that probes silenced histories of colonialism in a site-specific way. For Colard, the term Congoville encompasses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

Participating artists:

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

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





The Art of Being Dangerous

Exploring Women and Danger through Creative Expression

Edited by Jo Shaw and Ben Fletcher-Watson

Leuven University Press 2021

Unique and kaleidoscopic collection of feminist visual and literary art

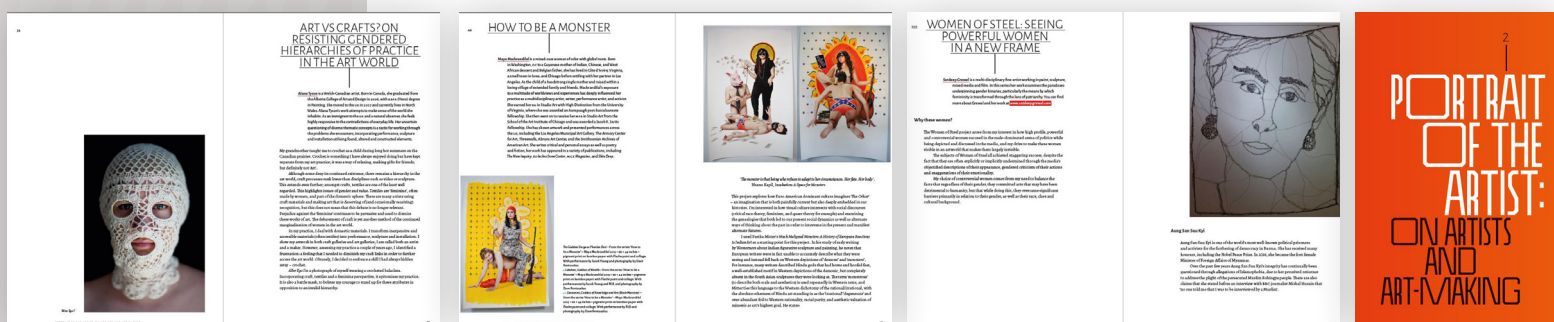
The idea that women are dangerous – individually or collectively – runs throughout history and across cultures. Behind this label lies a significant set of questions about the dynamics, conflicts, identities and power relations with which women live today. *The Art of Being Dangerous* offers many different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

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

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

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

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



Lieven Gevaert Series

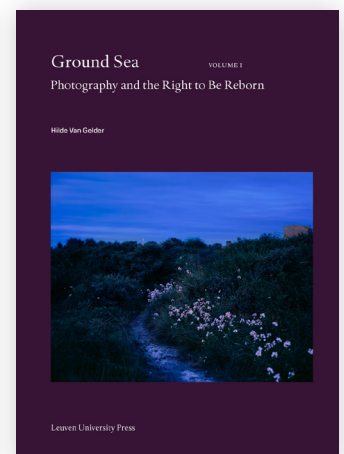
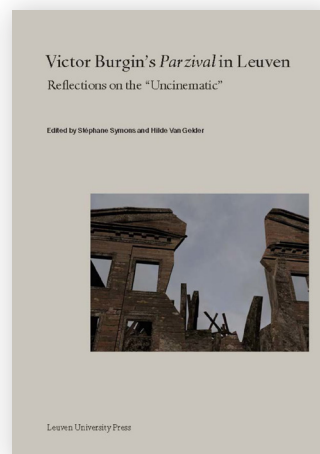
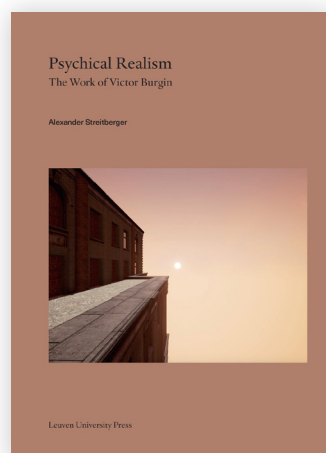
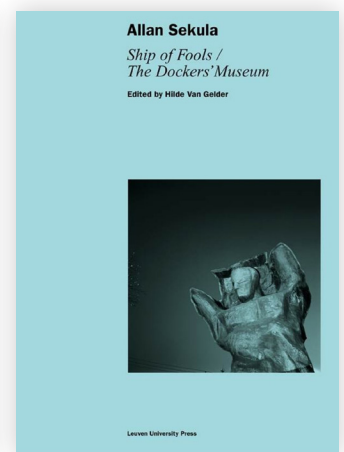
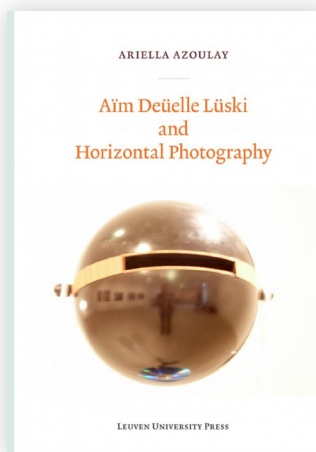
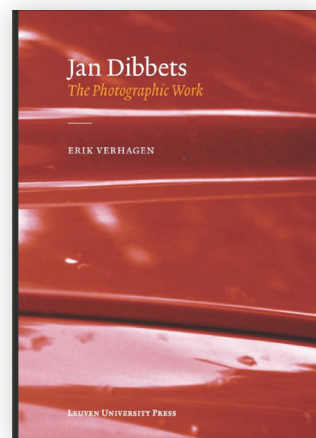
Named after a ground-breaking figure in the Belgian photography industry, the Lieven Gevaert Series is a peer reviewed series of innovative books on photography. Launched in 2004, the LG Series takes into account the ubiquitous presence of photography within modern culture and, in particular, the visual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

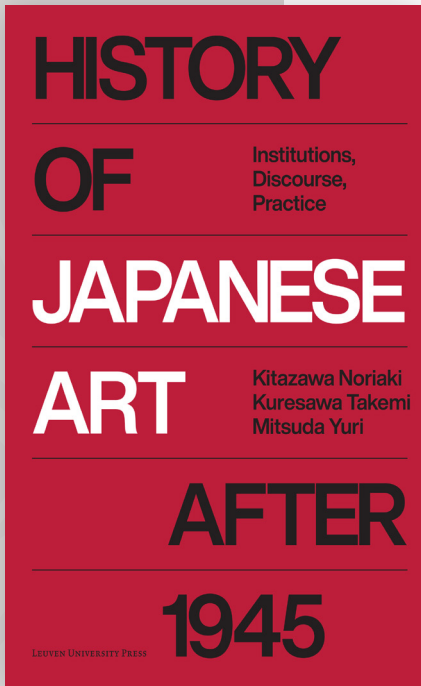
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All books are published in English and are written for an international audience of scholars. Series editors: Hilde Van Gelder & Alexander Streitberger

Paperback, 17 x 23 cm





History of Japanese Art after 1945

Institutions, Discourse, Practice

Kitazawa Noriaki, Kuresawa Takemi, and Mitsuda Yuri

Leuven University Press 2023

English edition of key essays on Japanese art history

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

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

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

With an introduction by Kajiya Kenji.

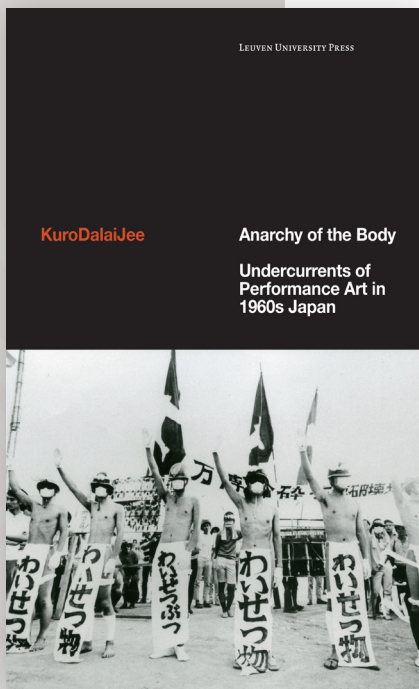
Contributors: Kitazawa Noriaki (editor), Mori Hitoshi (editor), Sato Doshin (editor), Tom Kain (translation editor), Alice Kiwako Ashiwa (translator), Kenneth Masaki Shima (translator), Ariel Acosta (translator), and Sara Sumpter (translator)

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

Leuven University Press 2023

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

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

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

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

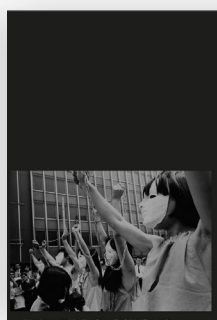
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Hardback, 16 x 24 cm, 752 p., ebook available



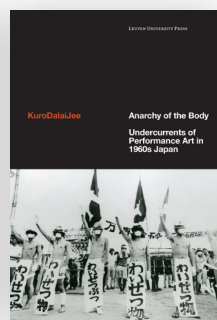
PART I
**TOWARD A HISTORY
OF ANTI-ART
IN PERFORMANCE**



PART II
**THE EVOLUTION
OF ANTI-ART
PERFORMANCE**



PART III
**TRAJECTORIES
OF ANTI-ART
PERFORMERS**





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