# Monthly Title Information

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AUP Marketing; Lucia Dove (l.dove@aup.nl)

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*Catalogue image from the cover of Memories of Tiananmen: Politics and Processes of Collective Remembering in Hong Kong, 1989-2019 by Francis L. F. Lee and Joseph M. Chan (Amsterdam University Press, 2021).*
Memories of Tiananmen

Politics and Processes of Collective Remembering in Hong Kong, 1989-2019

This book analyzes how collective memory regarding the 1989 Beijing student movement and the Tiananmen crackdown was produced, contested, sustained, and transformed in Hong Kong between 1989 and 2019. Drawing on data gathered through multiple sources such as news reports, digital media content, vigil onsite surveys, population surveys, and in-depth interviews with activists, rally participants, and other stakeholders, it identifies six key processes in the dynamics of social remembering: memory formation, memory mobilization, memory institutionalization, intergenerational transfer, memory repair, and memory balkanization. *Memories of Tiananmen* demonstrates how a socially dominant collective memory, even one the state finds politically irritable, can be generated and maintained through constant negotiation and efforts by a wide range of actors. While the book mainly focuses on the interplay between political changes and Tiananmen commemoration in the historical period within which the society enjoyed a significant degree of civil liberties, it also discusses how the trajectory of the collective memory may take a drastic turn as Hong Kong’s autonomy is abridged. The book promises to be a key reference for anyone interested in collective memory studies, social movement research, political communication, and China and Hong Kong studies.

**BIOGRAPHY**

Francis L.F. Lee is Director and Professor at the School of Journalism and Communication of the Chinese University of Hong Kong.

Joseph Man Chan is Professor Emeritus at the School of Journalism and Communication of the Chinese University of Hong Kong.

To pre-order this book visit [www.aup.nl](http://www.aup.nl)
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Edited by Susanna Burghartz, Lucas Burkart, Christine Göttler, and Ulinka Rublack

Materialized Identities in Early Modern Culture, 1450-1750

Objects, Affects, Effects

This collection embraces the increasing interest in the material world of the Renaissance and the early modern period, which has both fascinated contemporaries and initiated in recent years a distinguished historiography. The scholarship within is distinctive for engaging with the agentive qualities of matter, showing how affective dimensions in history connect with material history, and exploring the religious and cultural identity dimensions of the use of materials and artefacts. It thus aims to refocus our understanding of the meaning of the material world in this period by centring on the vibrancy of matter itself.

To achieve this goal, the authors approach "the material" through four themes - glass, feathers, gold paints, and veils - in relation to specific individuals, material milieus, and interpretative communities. In examining these four types of materialities and object groups, which were attached to different sensory regimes and valorizations, this book charts how each underwent significant changes during this period.

BIOGRAPHY

Susanna Burghartz is professor of Renaissance and Early Modern History at the University of Basel.

Lucas Burkart has been Professor of History at the University of Basel since 2012.

Christine Göttler is Professor emerita of Art History at the University of Bern and specializes in the art of early modern Europe, with a focus on the Netherlands.

Ulinka Rublack is Professor of Early Modern History at Cambridge University and Fellow of St John’s College.

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**Introduction: Materializing Identities: The Affective Values of Matter in Early Modern Europe** (Susanna Burghartz, Lucas Burkart, Christine Göttler, Ulinka Rublack)

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**Part 2. Feathers**
3. Making Featherwork in Early Modern Europe (Stefan Hanß)
4. Performing America: Featherwork and Affective Politics (Ulinka Rublack)

**Part 3. Gold Paint**
5. Yellow, Vermillion, and Gold: Colour in Karel van Mander's Schilder-Boeck (Christine Göttler)
6. Shimmering Virtue: Joris Hoefnagel and the Uses of Shell Gold in the Early Modern Period (Michèle Seehafer)

**Part 4. Veils**
7. "Fashioned with Marvelous Skill": Veils and the Costume Books of Sixteenth-Century Europe (Katherine Bond)

**Index**
Myth and History in Celtic and Scandinavian Traditions explores the traditions of two fascinating and contiguous cultures in north-western Europe. History regularly brought these two peoples into contact, most prominently with the Viking invasion of Ireland. In the famous Second Battle of Moytura, gods such as Lug, Balor, and the Dagda participated in the conflict that distinguished this invasion. Pseudohistory, which consists of both secular and ecclesiastical fictions, arose in this nexus of peoples and myth and spilled over into other contexts such as chronological annals. Scandinavian gods such as Odin, Balder, Thor, and Loki feature in the Edda of Snorri Sturluson and the history of the Danes by Saxo Grammaticus. This volume explores such written works alongside archaeological evidence from earlier periods through fresh approaches that challenge entrenched views.

BIOGRAPHY
Emily Lyle is an Honorary Fellow in the Department of Celtic and Scottish Studies at the University of Edinburgh. Her publications include the monograph Ten Gods (2012) and an edited collection Celtic Myth in the 21st Century (2018).
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## SCANDINAVIAN TRADITION
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Daniel Fairfax

The Red Years of Cahiers du cinéma (1968-1973)

The uprising which shook France in May 1968 also had a revolutionary effect on the country’s most prominent film journal. Under editors Jean-Louis Comolli and Jean Narboni, Cahiers du cinéma embarked on a militant turn that would govern the journal’s work over the next five years. With a Marxist orientation inspired by the thinking of Louis Althusser, Jacques Lacan and Roland Barthes, the “red years” of Cahiers du cinéma produced a theoretical outpouring that was formative for the establishment of film studies as an academic discipline in the 1970s, and is still of vital relevance for the contemporary audiovisual landscape. It was also the seminal experience for a generation of critics who have dedicated the following half-century to the task of critically responding to the cinema.

The Red Years of Cahiers du Cinéma (1968-1973) gives a historical overview of this period in the journal’s history, combining biographical accounts of the critics who were involved with Cahiers in the post-1968 and theoretical explorations of the text they wrote.

BIOGRAPHY

Daniel Fairfax is Assistant Professor of Film Studies at the Goethe-Universität Frankfurt and an editor of the online film journal Senses of Cinema. His research specialises in French film theory in the post-1968 period.

“Daniel Fairfax’s book is an impressive work that casts new light in the history of the most important French film journal, Cahiers du cinema. Thanks to exemplary archival work, Fairfax highlights some of the most fateful episodes of the 1960s and 1970s, and re-establishes the coherent yet complex trajectory of the journal, from its cinephilia beginnings to its conversion to militant politics. It is an exemplary study: the outcome of true dedication, astute critical sensibility and a great passion for film.”

Francesco Casetti, Yale University

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Edited by Luke Heslop and Galen Murton

Highways and Hierarchies

Ethnographies of Mobility from the Himalaya to the Indian Ocean

This edited collection explores the contemporary proliferation of roads in South Asia and the Tibet-Himalaya region, showing how new infrastructures simultaneously create fresh connections and reinforce existing inequalities. Bringing together ethnographic studies on the social politics of road development and new mobilities in 21st-century Asia, it demonstrates that while new roads generate new forms of hierarchy, older forms of hierarchy are remade and re-established in creative and surprising new ways. Focused on South Asia but speaking to more global phenomena, the chapters collectively reveal how road planning, construction and usage routinely yield a simultaneous reinforcement and disruption of social, political, and economic relations.

BIOGRAPHY

Luke Heslop is a Lecturer in Social Anthropology at Brunel University and a Visiting Fellow at the London School of Economics and Political Science. He specialises in trade, labour, and mercantile kinship in South Asia, and infrastructure and connectivity in the Indian Ocean.

Galen Murton is Assistant Professor of Geographic Science at James Madison University in Harrisonburg, Virginia USA. His work is primarily concerned with the politics of large-scale infrastructure development throughout the Himalayas and especially in the borderlands of Nepal, India, and Tibetan regions of China.

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Icelandic Folklore and the Cultural Memory of Religious Change

Iceland’s uncommon proclivity towards storytelling, its robust tradition of medieval manuscripts, and the "re-oralization" of those narratives after the medieval period, create a body of folktales and legends that have encoded a hidden account of how orthodox and heterodox beliefs (sometimes pagan in origin) intermingled as Christianity, and later Reformation, spread through the North. This volume unlocks that secret story by placing Icelandic folktales in a context of religious doctrine, social history, and Old Norse sagas and poetry. The analysis herein reveals a cultural memory of belief.

BIOGRAPHY
Eric Bryan is Associate Professor of English at Missouri University of Science and Technology. He has received grants from the Fulbright Program and American Scandinavian Foundation.

Eric Shane Bryan
Icelandic Folklore and the Cultural Memory of Religious Change

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How Do Byzantine Things Feel?

Byzantine art is normally explained as devotional, historical, highly intellectualized, but this book argues for an experiential necessity for a fuller, deeper, more ethical approach to this art. Written in response to an exhibition the author curated at The Menil Collection in 2013, this monograph challenges us to search for novel ways to explore and interrogate the art of this distant culture. They marshal diverse disciplines—modern art, environmental theory, anthropology—to argue that Byzantine culture formed a special kind of Christian animism. While completely foreign to our world, that animism still holds important lessons for approaches to our own relations to the world. Mutual probings of subject and art, of past and present, arise in these essays—some new and some previously published—and new explanations therefore open up that will interest historians of art, museum professionals, and anyone interested in how art makes and remakes the world.

BIOGRAPHY
Glenn Peers is professor in the Department of the History of Art and Art History at the University of Texas at Austin. He curated "Byzantine Things in the World" at The Menil Collection (Houston, TX) in 2013.

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