

Monthly Title Information

AI Sheets – February 2025 Titles

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9789048561254	<i>African Media in an Age of Extraction</i>
9789048568284	<i>Amsterdam Anatomy Lessons Dissected</i>
9789048559435	<i>Archaeological Perspectives on Contested and Political Landscapes</i>
9789048565603	<i>Creation and Creativity in Medieval Art</i>
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Noah Tsika

African Media in an Age of Extraction

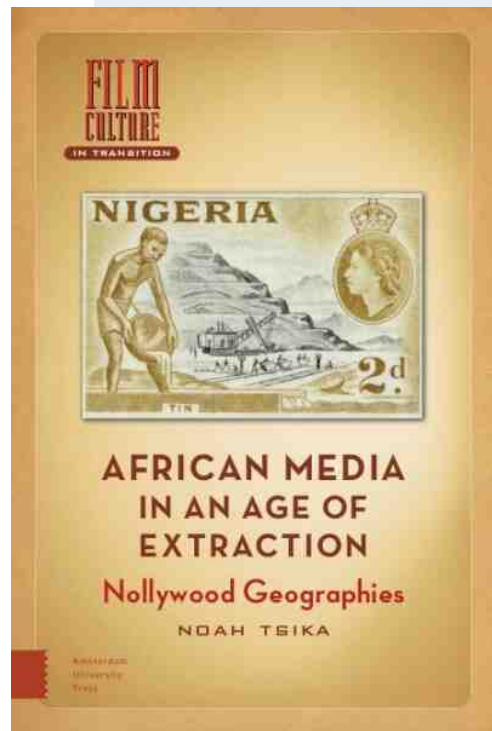
Nollywood Geographies

Fueled by Nigeria's momentary emergence as Africa's largest economy, Nollywood's increasingly global reach raises important questions about the industry's relationship to resource extraction. This book looks at Nollywood's literal and metaphorical access to the global while also examining Hollywood's longstanding promotion and participation in extractivism on the African continent. The awesome power of Hollywood derives, in part, from the industry's entwinement with "foreign" cultures and economies, including those of Nigeria. Yet if Hollywood has long mined African cultures and exploited African economies, Nollywood, arguably the continent's leading media industry, has exhibited similar tendencies, creatively appropriating everything from Latin American telenovelas to American-style science fiction in order to furnish a distinct impression of cosmopolitan modernity. Nollywood's far-flung geographies are both literal and conceptual, material and ideological. They contribute to, and comprise, "globalizing vernaculars" as much as they reflect and constitute national cultures.

African Media in an Age of Extraction shows how a range of national cinemas intersect at various mining sites, shedding new light on political economies of oil, tin, lumber, telecommunications, and more.

BIOGRAPHY

Noah Tsika is Professor of Film and Media Studies at Queens College and the City University of New York Graduate Center. His books include *Nollywood Stars: Media and Migration in West Africa* and the *Diaspora and Cinematic Independence: Constructing the Big Screen in Nigeria*.



Film Culture in Transition

February 2025

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Nigeria, Africa, Film, Hollywood, transnationalism, globalization, extractivism, ecomedia

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Frank IJpma and Thomas Gulik

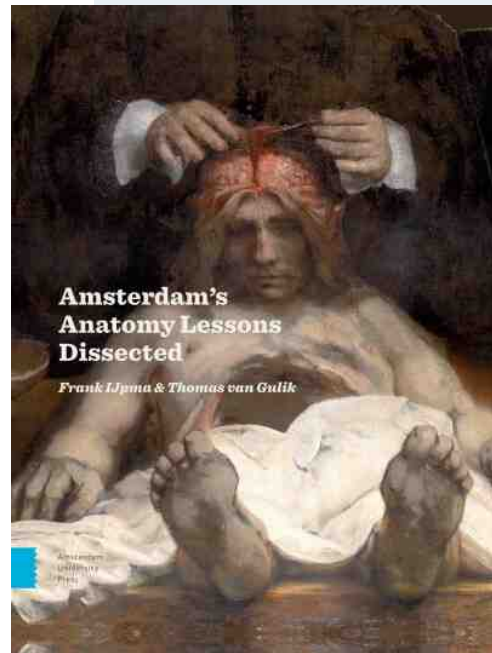
Amsterdam Anatomy Lessons Dissected

In the 'Anatomy lessons' that were painted for the Surgeons' Guild in Amsterdam, the surgeons portrayed, their teachers, the corpse and the dissection are described and discussed.

BIOGRAPHY

Frank IJpma is a surgeon at the University Medical Center Groningen.

Thomas van Gulik is emeritus Professor of Surgery at the Amsterdam University Medical Centers, University of Amsterdam.



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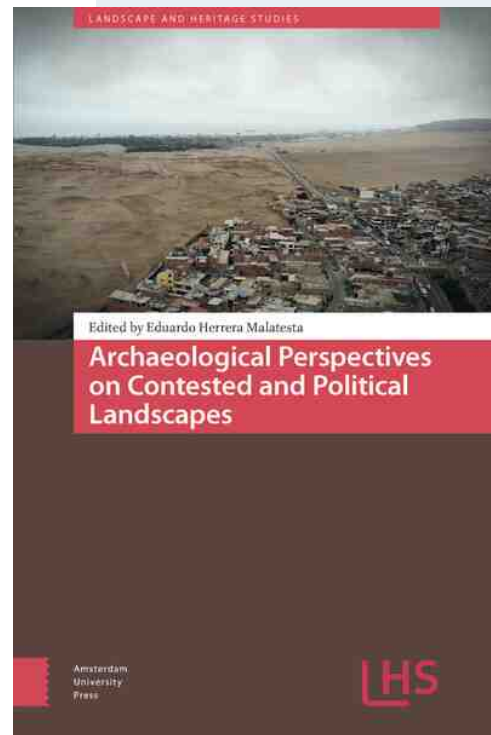
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Edited by Eduardo Herrera Malatesta

Archaeological Perspectives on Contested and Political Landscapes

This book focuses on alternative definitions of landscape in archaeology, particularly those that explicitly address landscapes' political aspects. In doing so, this volume emphasizes the non-static, dialogic nature of landscape within a community and acknowledges how a community's composition and its relationship with the landscape can lead to tensions and even violent conflicts with other groups. It highlights the relevance of considering movement, borders, and conflict as sources for understanding how people create their own landscapes and how they reshape them in times of political conflict. For example, in contexts of colonization and war, people are forced to adapt to new politics and hierarchies as they see their personal and communal understanding of the world deeply transformed, something visible even today as political tensions constantly reshape local and global landscapes. Understanding how landscapes were created and contested in the past is essential for understanding their political, economic, and cultural manifestations in the present in order to better organize ourselves for a truly integrative future.

"This volume provides exciting new insights into the archaeological study of contested landscapes, bringing together contributions from around the world. Its landscape archaeology approach puts the focus on conflicts and contestations, explicitly looking at landscapes as arenas for analysing political struggles. Thus, it represents a significant contribution to the growing body of literature that engages with the more political dimensions of the past – and present".
- Manuel Fernández-Götz, School of History, Classics and Archaeology, University of Edinburgh



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BIOGRAPHY

Eduardo Herrera Malatesta is a Venezuelan archaeologist specialising in Landscape research, regional surveys, and Geographical Information Systems. He studied anthropology with a specialisation in archaeology at the Universidad Central de Venezuela (BA) and Instituto Venezolano de Investigaciones Cientificas (MA). He then specialised in GIS in archaeology at the University College London (MSc), and later, he got his PhD in Archaeology at Leiden University. He has held postdoctoral positions at Leiden University and later at Aarhus University as a Marie Curie postdoctoral fellow. He has recently started a position as a postdoctoral researcher at Leiden University.

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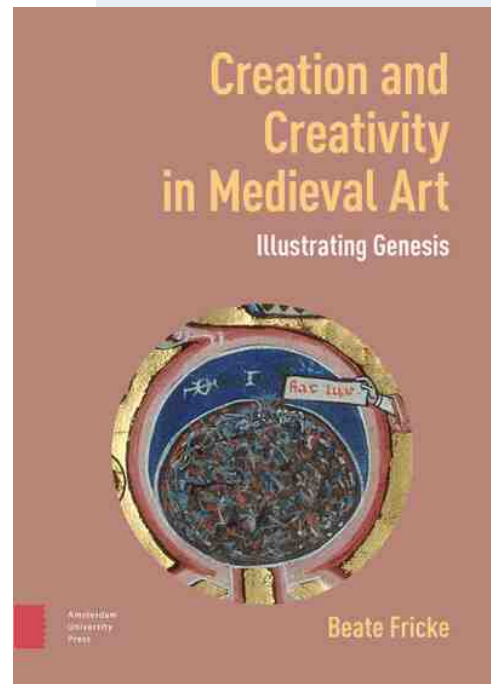
Beate Fricke

Creation and Creativity in Medieval Art

Illustrating Genesis

Creation imagery in manuscripts made in the Middle Ages became a locus for visual experimentation as well as the expression of ideas about creativity. By examining representations of divine creation and illustrations of the creation stories in Genesis, this book links medieval ideas about creation, the characteristic of the Divine Creator, and the act of creation with themes in medieval thought about the work of medieval artists.

Case studies from manuscripts illuminating the creation dating from the eleventh to the fourteenth century (Junius 11/The Cædmon Manuscript, Roda Bible & Ripoll Bible, Bible moralisées, Hamburg Bible, Holkhalm Bible) reveal self-reflective moments; where medieval artists relate artistic invention and theological debates about creation. This book traces the artists' thinking in their own work and then contextualizes those visual cues within the context of philosophical arguments about the creation of the world. It also considers how Western medieval artists, in inventing original illuminations and experimenting with new representational modes, suggest potential analogies between their own work, God's acts of creation, and nature's generative force.



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Before joining the University of Bern (Switzerland) in 2017, Beate Fricke was Professor for Medieval Art at the University of California, Berkeley. Her research focuses on the history of cultural heritage, sculpture, image theories, and objects as archives of a history of applied arts, materiality, knowledge transfer and trade in the global "Middle Ages". Together with Finbarr Barry Flood she co-authored the monograph *Tales things Tell. Material Histories of Early Globalisms*, 2023. She was Principal investigator of the research project *Global Horizons in Pre-Modern Art* (ERC) and is leading the project *The Inheritance of Looting. Medieval Trophies to Modern Museums* (SNF). She is founder and Editor-in-chief of the journal *21: Inquiries into Art, History, and the Visual*. Beiträge zur Kunstgeschichte und Visuellen Kultur (link: <https://21-inquiries.eu/en>)

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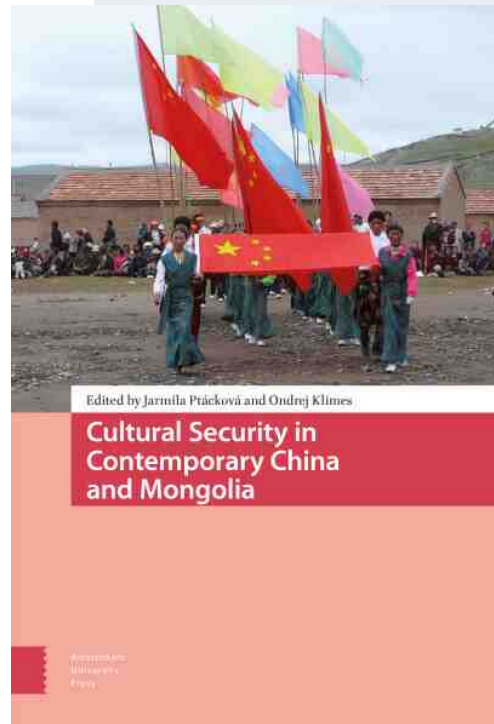
Cultural Security in Contemporary China and Mongolia

The chapters in this volume explore the major cultural markers by which an ethnic community defines its cultural identity and cultural affiliation. These markers can differ when perceived as coming from, within, or from outside of, a group and can be re-defined according to inner (or outer) circumstances. Their importance can increase when a community feels endangered in their cultural existence or diminish, when perceived cultural identity of a group and its members is not questioned. This collective monograph thus not only applies the term “cultural security” exclusively to state- or institution-implemented processes, but also considers the indigenous, bottom-up, and inside-out mechanisms of establishing and maintaining communal cultural security of an ethnic group. The dynamics shaping cultural security are illustrated on examples of ethnic communities in the People’s Republic of China and in Mongolia

BIOGRAPHY

Jarmila Ptáčková graduated from and earned her PhD at Humboldt-Universität zu Berlin, specializing in Chinese and Tibetan Studies. Her research focuses mainly on Chinese development policy and subsequent social and economic changes in China’s Tibetan areas, on China’s ethnic policy, and on the role of China’s minorities in the PRC’s cultural diplomacy. Currently, she is affiliated with the Oriental Institute of the Czech Academy of Sciences in Prague.

Ondrej Klimes is Research Fellow at the Oriental Institute of the Czech Academy of Sciences. His expertise is in modern and contemporary Xinjiang and China politics with focus on ethnic policy, political system, ideology and propaganda, and Uyghur national movement.



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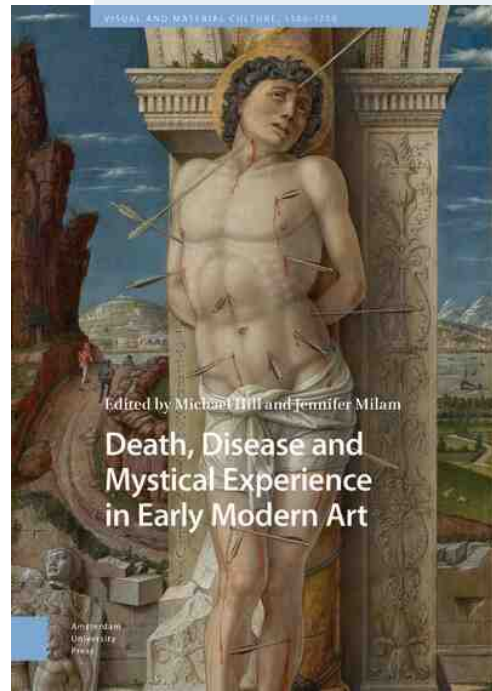


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Edited by Michael Hill and Jennifer Milam

Death, Disease and Mystical Experience in Early Modern Art

Fear of death and disease preoccupied the European consciousness throughout the early modern era, becoming most acute at times of plague and epidemics. In these times of heightened anxieties, images of saints and protectors served to reassure the faithful of their religious protection against infection. Modes of visual engagement and devotional subject matter were coupled in new ways to reinforce the emotive impact of art works and to reaffirm the perceived reality of the afterlife. In this context, a visual language of mystical devotion, which overcame the limits of the body and even eroticised its suffering, could serve the needs of the desolate and the pained. In this series of essays focused on spiritual sensibilities in Renaissance art and its legacies, authors present original ideas about the themes of death, disease, and mystical experience, based primarily on the study of objects and their documented historical contexts. Methodologically wide-ranging in approach, the resulting volume provides novel insights into the interplay between suffering and art making in the Western world.



Visual and Material Culture, 1300-1700

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death, disease, mystical eroticism, plague, religious art

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BIOGRAPHY

Michael Hill is Head of Art History and Theory at the National Art School in Sydney. His research focuses on the art and architecture of the Italian Baroque, Australian sculpture, and art historiography. Michael has also written with Peter Kohane a number of articles of the idea of decorum in architectural theory.

Jennifer Milam is Professor of Art History and Pro Vice Chancellor (Academic Excellence) at the University of Newcastle in Australia. Her research focuses on art, architecture, and garden design during the eighteenth century. Her publications include *A Cultural History of Plants in the Age of Enlightenment* (Bloomsbury, 2022), *Making Ideas Visible in the Eighteenth Century* (University of Delaware Press, 2022), *Beyond Chinoiserie: Artistic Exchanges Between China and the West during the Late Qing Dynasty* (Brill, 2018), *Historical Dictionary of Rococo Art* (Scarecrow Press, 2011), *Fragonard's Playful Paintings. Visual Games in Rococo Art* (University of Manchester Press, 2007), and *Women, Art and The Politics of Identity in Eighteenth-Century Europe* (Ashgate Press, 2003).

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Edited by Norbert Middelkoop and Rudi Ekkart

Frans Hals

Iconography – Technique – Reputation

Frans Hals (1582/83-1666) is rightfully considered one of the most important seventeenth-century Dutch painters. His portraits are admired for their virtuoso brushwork and their seemingly spontaneous character. This volume, with fourteen contributions by twenty-six specialists on Hals's paintings and his artistic network in Haarlem and beyond, presents a rich palette of new research.

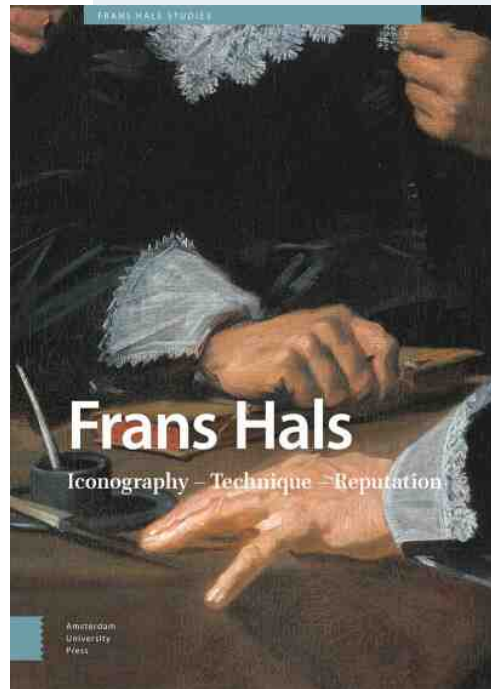
The authors introduce subjects such as the artist's clientele - from clergymen and fellow painters to governors of charitable institutions - as well as stylistic and technical aspects of individual paintings. Results of recent restorations are discussed, but also how advanced digital technologies contribute to our understanding of the painter's style and artistic development. A final section is dedicated to the rediscovery of Frans Hals in the second half of the nineteenth century and to the following art historical debate among connoisseurs about the artist's oeuvre.

Frans Hals: Iconography - Technique - Reputation is the first volume in the Frans Hals Studies book series and is richly illustrated with close to two hundred colour illustrations.

BIOGRAPHY

Dr. Norbert E. Middelkoop is Senior Curator of Paintings, Prints and Drawings at the Amsterdam Museum and the Frans Hals Museum's Former Curator of Old Masters

Prof. Dr. Rudi E.O. Ekkart, former Director, RKD - Netherlands Institute for Art History in The Hague, The Netherlands



Frans Hals Studies
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13. Michiel Franken - 'Because you simply cannot argue about art with a chemist': Scientific Research of Frans Hals Paintings in the Netherlands during the 1920s

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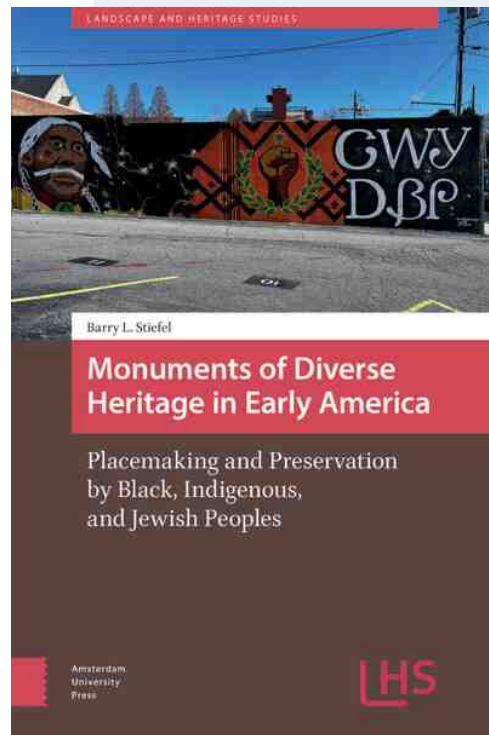
Monuments of Diverse Heritage in Early America

*Placemaking and Preservation by Black,
Indigenous, and Jewish Peoples*

Monuments of Diverse Heritage in Early America: Placemaking and Preservation by Black, Indigenous, and Jewish Peoples explores a more inclusive history of the preservation of public historic sites. At a time when some Americans have embraced white nationalism in response to unfolding demographic changes and others celebrate individual identities over all else, an inclusive, tolerant, and unifying historical vision is sorely needed. While past preservation efforts often sought to provide exclusionary forms of historical inspiration, that need not be the case going forward. Bringing greater attention to the diverse heritage of the United States will not only help dismantle the lingering remnants of exclusionary and elitist narratives but also celebrate a pluralistic and diverse past and present. An inclusive, empowering history can provide social cohesion while also allowing room for individual groups to have authority over their pasts and their representation in public, side-by-side with one another.

BIOGRAPHY

Barry L. Stiefel, Ph.D. is a Professor of Historic Preservation & Community Planning in the Department of Art & Architectural History at the College of Charleston. He has completed numerous publications, including ones that address sustainability, cultural-ethnic architectural history, historic transportation mobility, human-centered preservation, community-building through historic places, and preservation education.



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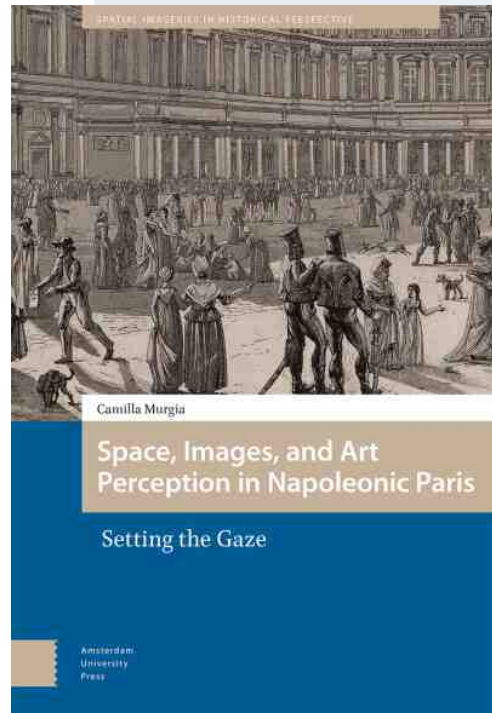
Space, Images, and Art Perception in Napoleonic Paris

Setting the Gaze

This book examines the impact of space on the perception of art and visual culture in early nineteenth-century Paris. It turns its attention to the way in which space determines the understanding and the development of visual culture. The abundance of images, their status, and their employment alike offer a means to grasp the extent of the development of an approach to art which further involved the spectator. Space is here conceived of as a multifaceted entity, spanning architectural, scholarly, artistic, and visual dimensions. These various aspects offer means to consider the way in which images work and are consumed, and the individual experience they represent. Space works as a link and a connecting tool between different intellectual and visual categories, and this study examines how this interaction applies to works of art as well as everyday objects.

BIOGRAPHY

Camilla Murgia is Assistant Professor in History of Art at the Adam Mickiewicz University in Poznań. Previously, she was Junior Lecturer and Substitute Senior Lecturer in History of Art at the University of Lausanne, where she researched space, theatre, and staging in nineteenth-century France.



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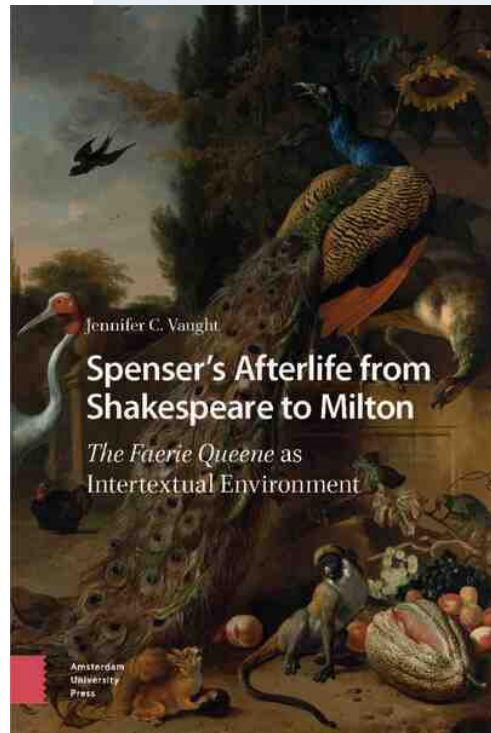
Spenser's Afterlife from Shakespeare to Milton

The Faerie Queene as Intertextual Environment

This study explores how Shakespeare, Ben Jonson, Andrew Marvell, and Milton among many others appropriated Spenser's long and shorter poems for creating comedy, parody, and satire. Their appropriations, which were widely influential on communities of readers, writers, and intertextual networks from 1590–1660, left an abiding impression of Spenser as a biting satirist. 'Spenser's Afterlife from Shakespeare to Milton: The Faerie Queene' as Intertextual Environment' is the first study to combine the reception history of *The Faerie Queene* with ecocriticism, animal studies, and posthumanist tenets of vital materialism and the power of things. This poem functions as a powerful, nonhuman agent that transforms how readers respond to their environments. *The Faerie Queene* and its afterlives move readers to perceive flaws in political, social, and religious figureheads and institutions to envision better ones.

BIOGRAPHY

Jennifer C. Vaught is Professor of English at University of Louisiana at Lafayette. Most recently, she is the author of *Architectural Rhetoric in Shakespeare and Spenser* (2019) and coeditor with Judith H. Anderson of the essay collection *Shakespeare and Donne: Generic Hybrids and The Cultural Imaginary* (2013).



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4. Spenser's *The Faerie Queene* in Republican and Royalist Networks: Marvell, Sir Thomas Fairfax, and Milton

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Edited by Gijs Donselaar, Peter
Rijkema and Henri Wijsbek
**The Ethics of Determining
One's Own Death**

Essays on Den Hartogh's What Kind of Death

This collection brings together key contributions on the ethics of end-of-life decisions, inspired by the publication of *What Kind of Death: The Ethics of Determining One's Own Death*, a new standard work by professor Govert den Hartogh. The topics covered reflect the book's comprehensive approach, with its central themes explored by ethicists, legal experts, and medical professionals. The various contributions offer a thorough examination of the major steps in Den Hartogh's 'dual track approach'. This collection serves as a valuable supplement to the book and an important contribution to the ongoing debate about patient self-determination and well-being as foundational values in the ethics of determining one's own death.

BIOGRAPHY

Dr. Gijs van Donselaar, retired teacher of Ethics and Political Philosophy at the University of Amsterdam and Leiden University

Prof. Dr. Peter Rijkema, professor of Jurisprudence at the University of Amsterdam

Dr. Henri Wijsbek, retired teacher of Ethics at the University of Amsterdam

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5. The changing (and multifaceted) role of the principle of self-determination in the Dutch euthanasia practice
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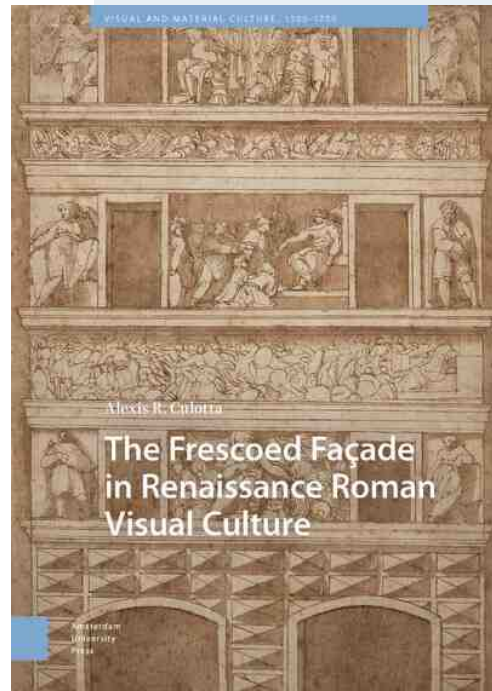
Alexis Culotta

The Frescoed Façade in Renaissance Roman Visual Culture

This book examines Roman façades decorated with fresco and sgraffito between the fifteenth and sixteenth centuries that once enveloped the central rioni of Rome within a web of symbolic social, political, and familial allegiances that transformed a street-side stroll into a visually engaging experience. Today, many of these faces are lost, and our understanding of what they comprised is frighteningly incomplete. This book offers a refreshed look at this often-forgotten facet of Renaissance visual culture to reignite interest in the tradition before its last remnants disappear. In addition to offering a new compilation of these documented façades, this book also places new emphasis on the making and meaning of these “painted faces” to provide new insights into the place of the decorated façade at the intersections of patron identity and painterly innovation in a city working tirelessly to reinvent itself.

BIOGRAPHY

Alexis Culotta specializes in sixteenth-century Roman art and architecture with a particular focus on the working relationships between the creative protagonists of the era. This fueled her first book (*Tracing the Visual Language of Raphael's Circle to 1527*, Brill 2020), which framed the foundation for this second project.



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Chapter Three: Increasing Innovation: Third Style (Illusory)

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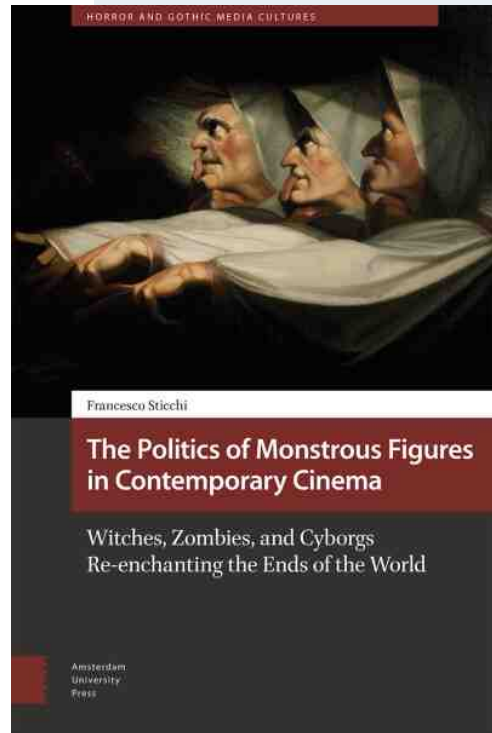
The Politics of Monstrous Figures in Contemporary Cinema

Witches, Zombies, and Cyborgs Re-enchanting the Ends of the World

The book addresses the role of particular monstrous figures and apocalyptic scenarios in contemporary cinema and television and evaluates the political potential of horror and sci-fi narratives in our age of never-ending crises. The purpose of the book is to demonstrate how witches, zombies, and cyborgs (among other figures) present the spectre of new people to come, of new possibilities to inhabit the Earth against the apocalyptic fates of Capitalism. Written in an 'acid communist' spirit, the book shows how it is possible to politicise contemporary popular culture tropes and figures, mapping the anxieties they express and also their undisclosed potential and resources. Balancing personal commentary and academic analyses, the book expresses Deleuzian trust in the power of moving images as instruments that allow us to inhabit the present and believe in this world notwithstanding alleged ends of all worlds.

BIOGRAPHY

Francesco Sticchi is a Lecturer in Film Studies at Oxford Brookes University, UK. He is the author of the monograph *Mapping Precarity in Contemporary Cinema and Television: Chronotopes of Anxiety, Depression, Expulsion/Extinction* (Palgrave Macmillan, 2021) and works in the field of film-philosophy and ecology of media. He is co-founder of the Cinematic Precarity Research Network.



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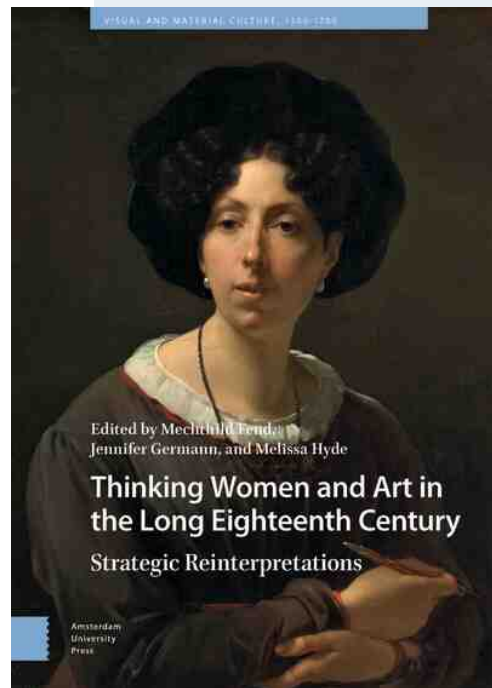
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Edited by Mechthild Fend, Jennifer
Germann and Melissa Hyde

Thinking Women and Art in the Long Eighteenth Century

Strategic Reinterpretations

Thinking Women represents state-of-the-art feminist scholarship in the field of eighteenth-century French and British art and visual culture. Topics range from women and their activities in art and science, to gendered representations of childhood and animals to fashion, femininity and temporality. Some chapters center on individual genres like hunting portraits, or on specific paintings, such as David Martin's Portrait of Dido Elizabeth Belle and Lady Elizabeth Murray (ca. 1780) or Marie Guillemine Benoist's Portrait of a Young Black Woman (Madeleine) (1800). Others make contributions on the work of familiar actors like Jean-Siméon Chardin or Élisabeth Louise Vigée Le Brun. The volume also brings to the fore lesser-known figures including Marie-Thérèse Reboul, Madeleine Basseporte, Marguerite Le Comte, and Gabrielle Capet. Written by eleven distinguished (art) historians, the assembled essays engage with and honor the work of the late Mary D. Sheriff, whose unpublished chapter on women artists' self-portraiture opens the book.



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BIOGRAPHY

Mechthild Fend is Professor of History of Art, Goethe-University Frankfurt. She specializes in French eighteenth- and nineteenth-century art, with particular interests in feminist art history and its historiography, images of the body, and medical imagery. Her books include *Fleshing out Surfaces. Skin in French Art and Medicine (1650-1850)*, published in 2017.

Jennifer Germann is an art historian specializing in women's history and eighteenth-century French and British art. She has published in *Eighteenth-Century Studies*, *American Art*, and *Studies in Eighteenth-Century Culture*. She is the author of *Picturing Marie Leszczinska (1703-1768): Representing Queenship in Eighteenth-Century France* (2015).

Melissa Hyde is Professor of Art History and Distinguished Teaching Scholar, University of Florida. She publishes on gender, the visual arts, and women artists and Rococo and its afterlives in the long eighteenth century in France. Books include *Becoming a Woman in the Age of Enlightenment* (with Mary Sheriff) (2017), as well as numerous edited volumes.

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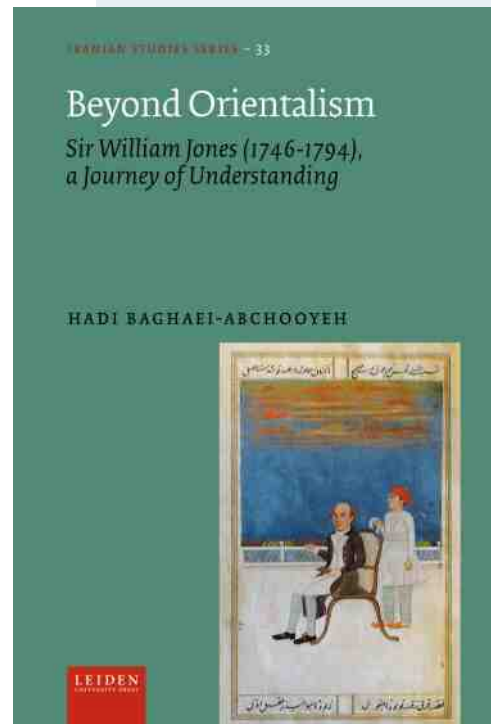
Beyond Orientalism

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BIOGRAPHY

Hadi Baghaei-Abchooyeh is a specialist in English and Comparative Literature. With a PhD focused on colonial and comparative studies of British India, he has experience in interdisciplinary research, teaching, and supervision. His work fosters multicultural understanding, contributing significantly to literature of Romantic period and cross-cultural studies.



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