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Autumn/Winter 2022

SPECTOR BOOKS

AW22

Markus Dreßen
Anne König
Jan Wenzel

It is ten years since we produced our first preview of upcoming publications. Back then, we had just joined forces with GVA, our distributor in Göttingen. Our work on the preview has since become a ritual that comes round twice a year. It's a particularly busy period for us—and that's saying something, because at a publisher's every day is jam-packed, yet the weeks in which the preview is produced are different: it's a time when we make plans, concretise ideas, and anticipate the titles that are in the pipeline. It is like suddenly being able to lay hands on a slice of the future, as the books we are bringing out in the coming months assume their physical form.

And this is especially poignant at a time when the future seems more imponderable than it has for a long time. "In January 1989 there was no way of knowing what the world would look like in twelve months' time." This was one of the defining experiences of 1990 as described by Jan Wenzel, speaking last December in a panel discussion at the Moscow non/fiction book fair organized by Russian publisher Irina Prokhorova. The journey there now seems a long time ago, as does the trip to Kyiv in June 2021 to sit on the jury of Ukraine's Best Book Design Contest. Russia's brutal invasion of Ukraine on 24 February has left a rift in time, a before and after. The background to the conflict and current events in Ukraine, Russia, and Belarus have been an ongoing focus of the blog *Geschichte der Gegenwart* (A History of the Present) over the past years, and we asked the creators of the blog to compile a reader with thirty articles analysing the dramatic developments that have taken place from different perspectives. We begin our preview with a look at this book.

We are seeking to combat the sense of powerlessness induced by the war by taking practical action. Even if this involves baby steps, we are nonetheless working on the future. Since the beginning of March, we have created positions to allow three book designers from Ukraine and Russia to work at Spector Books. These are islands of everyday autonomy transcending the violence that Putin's regime has unleashed on Ukraine—and on sections of its own population.

Im Krieg

Ukraine,
Belarus,
Russland

June 2022
20 EUR
ISBN: 978-3-95905-667-0



Im Krieg
Ukraine, Belarus, Russland

Geschichte der Gegenwart – Reader

Eds: Gleb Albert, Brigitta Bernet, Svenja Goltermann, Gesine Krüger, Christine Lötscher, Philipp Sarasin, Sylvia Sasse, Janosch Steuwer, Sandro Zanetti
Text: Zaal Andronikashvili, Juliane Fürst, Artur Klinaū, Riccardo Nicolosi, Andrea Pető, Michail Ryklin, Sylvia Sasse, a. o.
Design: Wolfgang Schwärzler
ca. 250 pages, German, 11×18,5 cm, softcover

Russia is waging war against Ukraine, turning Belarus into a vassal state, spreading disinformation around the world, and using the war as an excuse to escalate domestic repression and the media manipulation of its own people. But what does it mean to be confronted with war? How can it be resisted in the face of repressive measures that are both unrelenting and unpredictable? How does Russian disinformation work? This book brings together thirty essays and conversations published on the *Geschichte der Gegenwart* online magazine between 2016 and 2022. They examine the background situation and current developments from different perspectives in an illuminating analysis of the dramatic events in Ukraine, Belarus, and Russia.

The online magazine *Geschichte der Gegenwart* is edited by Swiss and German scholars specializing in the humanities and cultural studies. The articles published in the magazine are centred on these fields.



A Natalya Vorozhbyt, Georg Genoux: *My Mykolaivka*, 2015, Theatre of the Displaced People, photo: Alina Kobernik B/C Stills from *School #3*, 2016, dir. by: Yelizaveta Smith, Georg Genoux, photo: Khrystyna Lizogub



Evelyn Richter

Eds: Kunstpalast Düsseldorf, Museum der bildenden Künste Leipzig
Text: Linda Conze, Florian Ebner, Philipp Freytag, Sandra Starke, Jeannette Stoschek
Design: Wolfgang Schwärzler
200 pages, German, English, ca. 150 b/w- and 50 colour illustrations, 23,5x28,5 cm, hardcover

Evelyn Richter
Kunstpalast Düsseldorf
22 September 2022 – 8 January 2023
MdbK Leipzig
Spring/early summer 2023

Evelyn Richter's portrayal of East German life is both critical and empathic, consistently focusing attention on the human actors she observes. She saw her artistic documentary work as a counter to the politically charged images of the time. The book presents the artist's main groups of works, from the early days of her photographic activity in the 1950s through to end of the 1980s. It also includes photographs from Richter's archive that have only recently been made publicly accessible. The archive juxtaposes the theme of "labour" as a visual motif with reportage photography as paid work. The book's production is a cooperation between the Kunstpalast Düsseldorf and the Evelyn Richter Archive held by the Ostdeutsche Sparkassenstiftung in the Museum of Fine Arts (MdbK) Leipzig.

Linda Conze is head of the photography collection at the Kunstpalast Düsseldorf. Florian Ebner is head of the photographic collection at the Centre Pompidou, Paris. Philipp Freytag is head of the Carlfriedrich Claus Archive at the Kunstsammlungen Chemnitz. Sandra Starke is a research associate at the Leibniz Centre for Contemporary History, Potsdam. Jeannette Stoschek is Deputy Director and Head of Collections at the Museum of Fine Arts (MdbK) Leipzig and of the Evelyn Richter Archive held by the Ursula Arnold Archiv der Ostdeutschen Sparkassenstiftung im Museum der bildenden Künste Leipzig.

September 2022
42 EUR
ISBN: 978-3-95905-628-1



ISBN: 978-3-95905-629-8



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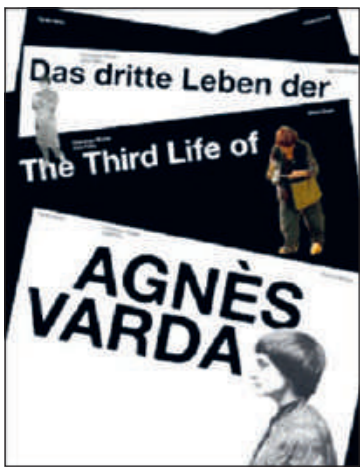
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A Music Quarter, Leipzig, 1976 B Young couple on a train, undated C Dean Dixon, 1970s D Porter in the Rathaus, Leipzig, c.1975 E At the Linotype, Neues Deutschland printing works, Berlin, c.1960 F In front of Rudolf Hausner's *Wandertag 3b*, 1978, Altes Museum Berlin, 1979 G from the book *Entwicklungswunder Mensch*. All images © Evelyn Richter Archive of the Ostdeutsche Sparkassenstiftung in the Museum of Fine Arts (MdbK), Leipzig

Photography



The Third Life of Agnès Varda/ La Troisième Vie d'Agnès Varda/ Das dritte Leben der Agnès Varda

Eds: Dominique Bluher, Julia Fabry
Text: Dominique Bluher, Bettina Ellerkamp, Julia Fabry, Philippe Piguet, Agnès Varda, a. o.
Design: Malin Gewinner
112 pages, German/English and French/English, 200 b/w-illustrations, 24×31,3 cm, hardcover

The Third Life of Agnès Varda
silent green Kulturquartier, Berlin
10 June 2022 – 20 July 2022

silent green present the most comprehensive solo exhibition in Germany to date on the last creative period of the French filmmaker, photographer and visual artist Agnès Varda, who died in 2019. Varda is regarded as one of the most influential creative personalities of our time, who reinvented herself constantly in the course of her life's work, which spanned more than six decades. However, the third creative period of the modern film's pioneer is less known in Germany. It began in 2003 at the Venice Biennale and comprises installation works that reflect Varda's joy in experimenting between documentary and the fiction formats, her poetic, abstract realism and her sensitive observations of socio-political issues in various visual media.

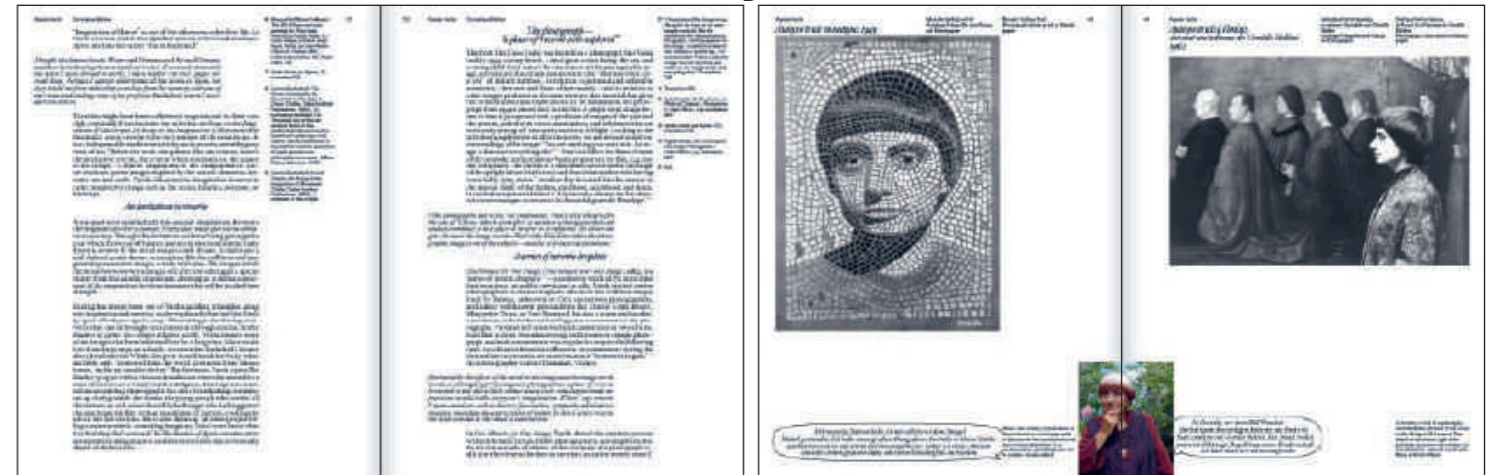
Agnès Varda (1928–2019) worked as a photographer in the 1950s, taking pictures for the Avignon Festival, for example, and producing photo reportages in China, Cuba, Portugal, and Germany. In 1954 she produced her first feature film, *La Pointe Courte*, which helped usher in the Nouvelle Vague. Since 2003, she has worked as a visual artist, mounting numerous exhibitions with installations, videos, and photographs. Julia Fabry, an independent curator, visual artist, and video artist, has worked together with Varda since 2007. Dominique Bluher is a writer and lecturer in the Department of Cinema and Media Studies at the University of Chicago. She is also associate faculty in the university's Department of Visual Arts.



June 2022
32 EUR
ISBN: 978-3-95905-574-1



ISBN: 978-3-95905-611-3



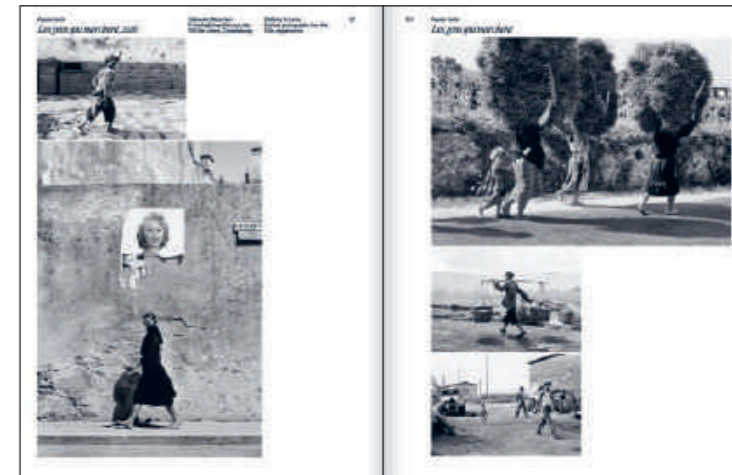
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A Agnès Varda with Potato Costume (*Le Costume patate*), 2003 B Recycled filmstrips from films by Varda C Model of a Film Shack (*Cabane de cinéma*) by Agnès Varda D Portrait with Video-Wings Alice and the White Cows (*Portrait à volet vidéo Alice et les vaches blanches*, 2012) E Still from Heart-shaped-Potatoes-Series (*Série patates coeurs*), 2002

LAMBDA FILES/ ARCHIVES LAMBDA

The Project for the Munch Museum in Oslo/
Le projet du musée Munch à Oslo

Eds: estudioHerrerros, Juan Herrerros, Jens Richter
Text: Ellen Blumenstein, Karl Otto Ellefsen, Juan Herrerros, Nathalie Janson, Daniel Pfanner, Jens Richter, Valentín Roma, Andreas Ruby, Ignacio Fernández Solta, Enrique Walker, Einar Aslaksen, Iwan Baan, Adrià Goula
Photo: Einar Aslaksen, Iwan Baan, Adrià Goula
Design: Jan Kiesswetter
240 pages, English, French, ca. 20 b/w- and 160 colour illustrations, 21×27 cm, softcover

LAMBDA FILES. The Project for the Munch Museum in Oslo
CentroCentro, Madrid
22 April – 28 August 2022
arc en rêve centre d'architecture, Bordeaux
10 November 2022 – 26 March 2023

Edvard Munch bequeathed his work to the city of Oslo so that it could be housed in a new museum. This is how Lambda's story begins. This book explores the design and construction process of the building conceived by estudioHerrerros that was opened to the public in October 2021. The title, *Lambda Files*, echoes the pseudonym that preserved the anonymity of the architects in the international competition: unusually, the name was adopted by the public and the media to designate the project thereafter. The book takes a deep dive into the archives of estudioHerrerros, bringing to light the "paperwork" materials that are usually disregarded by publications but which accurately document the professional, political, social, and technical context of the project. In the hands of its authors, the Munch project becomes an exploration of a number of present-day concerns, such as the importance of museums in rewriting history and imagining a desirable future, the need for dialogue as an instrument of design, environmental commitment, and the experimental responsibility of major projects.

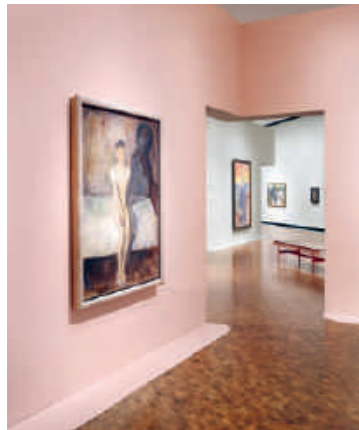
2022
34 EUR
ISBN: 978-3-95905-620-5



ISBN: 978-3-95905-621-2



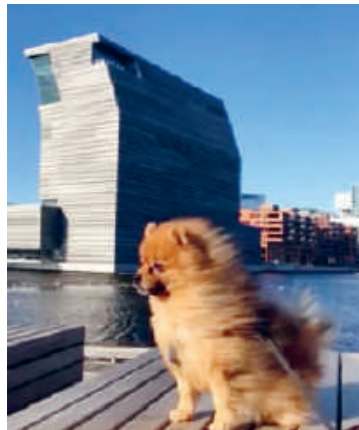
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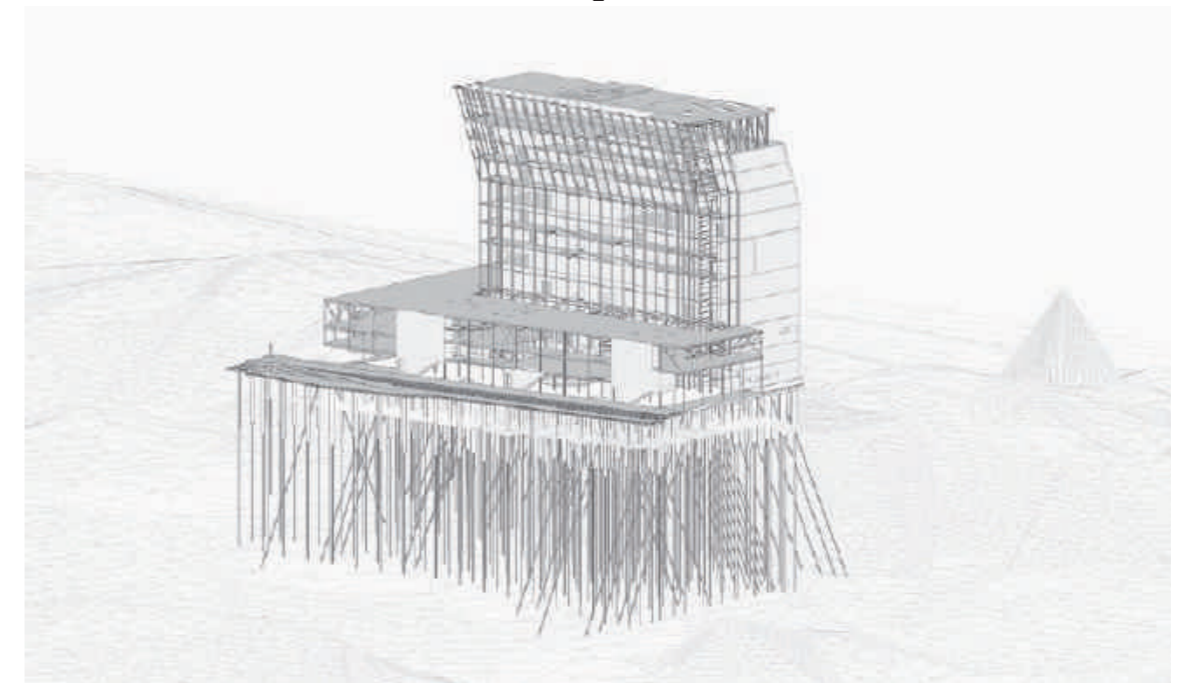
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A Exhibition Room Sequence, 2021. © Einar Aslaksen B Instagram Photo by Joakim Nikolai Nilsen (@joakimnikolainilsen) C Vertical Public Space of the new Munch seen from the roof of the Opera House, 2021. © Iwan Baan D Harbor promenade with beach and the new Munch in the Oslo Fjord City, 2021. © Iwan Baan E Monumental Exhibition Room under construction, 2019. © Adrià Goula F Structural Scheme of the new Munch. Courtesy of estudioHerrerros



Pauline Boudry/Renate Lorenz Stages

10

Eds: Övül Durmuşoğlu, Pauline Boudry, Renate Lorenz
Text: Elizabeth Lebovici, Övül Ö. Durmuşoğlu, Rindon Johnson, Pablo Lafuente, Yolande Zola Zoli van der Heide, Mayra Rodríguez Castro, Miguel A. López, Mason Leaver Yap, Ana Janevski, Irene Revell, Amelia Groom
Design: Stephan Müller (Müller&Wesse)
232 pages, English/French/Spanish, with numerous colour illustrations, 21,5×27,5 cm, hardcover

Portrait of a Movement
CA2M, Madrid
2 April–9 October 2022

Stages brings together Pauline Boudry's and Renate Lorenz's most acclaimed exhibitions of the last decade. Boudry and Lorenz have developed their artistic position by staging constellations, shared moments of resistance, songs, speeches, objects, and appearances of queer kinship, thus recreating the figure of the artist in the plural. The duo's numerous film installations feature artists and choreographers, whose own practices strongly resonate in the emerging productions—as do the objects: in the book's central essay Elizabeth Lebovici speaks of their agency and even "revenge", playing out in the memorable encounters with and between hair, chains, stages, smoke, and microphones, among other things. Boudry/Lorenz's film installations and sculptures experiment with aesthetic forms that challenge assumptions about liveness, past and future, the camera's gaze, and visibility and opacity, while insisting on the incessant creation of politics beyond oppositional formats, ways "of politically rethinking the world, of going beyond or beneath this principle of emancipation that colonialist modernity has staged and neoliberalism has commercialized in the losses and profits of personal risk" (Elizabeth Lebovici).

Pauline Boudry and Renate Lorenz have been working together in Berlin since 2007. Övül Ö. Durmuşoğlu is a curator, writer and educator living in Berlin.

Already released
34 EUR
ISBN: 978-3-95905-612-0
EN/FR/ES



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A *Silent*, film installation, 2016. Performance: Aérea Negrot. B *Telepathic Improvisation*, film installation, 2017. Performance: Marwa Arsanios, MPA, Ginger Brooks Takahashi, Werner Hirsch. C *Opaque*, film installation, 2014. Performance: Ginger Brooks Takahashi, Werner Hirsch. D *Moving Backwards*, film installation, 2019. Performance: Julie Cunningham, Werner Hirsch, Latifa Laâbissi, Marbles Jumbo Radio, Nach. E *Loving Repeating*, exhibition view, Kunsthalle Vienna, 2015, curator: Maria Lind

Arts

Performance



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Ismael Ivo

I Believe in the Body/ Ich glaube an den Körper

Eds: Johannes Odenthal
 Text: Dudu Tucci, Cassia Navas, Karl Regensburger, Marcel Kaskeline, Gabriele Brandstetter, Irene Sieben
 Photo: Anno Wilms, Dieter Blum
 Design: Elias Erkan
 ca. 240 pages, German, English, 180 b/w- and 40 colour illustrations, 23×33 cm, softcover

ImPulsTanz – Vienna International Dance Festival, Vienna
 7 July – 7 August 2022

Born in 1955 in a poor district of São Paulo, Ismael Ivo became one of the world's most famous and successful dancers. As instigator and director of festivals like the ImPulsTanz Festival in Vienna, he shaped dance history. Artistically, he forged close connections with Johann Kresnik, Marcia Haydée, Ushio Amagatsu, George Tabori, Koffi Kôkô, and many others. He has now become a figure symbolizing Afro-Brazilian emancipation. *I Believe in the Body* brings together interviews from different periods of his creative career, the recollections of those who were with him in Brazil and Europe, visual essays by Anno Wilms and Dieter Blum, and a comprehensive catalogue raisonné. The book is the first publication of its kind to delineate the life and work of an exceptional artist and person.

Johannes Odenthal, art historian and writer on dance, performance, and contemporary art, was director of programming at the Akademie der Künste, Berlin, from 2006 to 2022. Anno Wilms (1935–2016) worked as a freelance photographer taking pictures for exhibitions, advertising, book illustrations, and magazines. Dieter Blum, b. 1936, has worked for magazines like *Stern*, *Der Spiegel*, *Time*, *National Geographic*, *FAZ-Magazin*, and *SZ-Magazin*.



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July 2022

28 EUR

ISBN: 978-3-95905-623-6



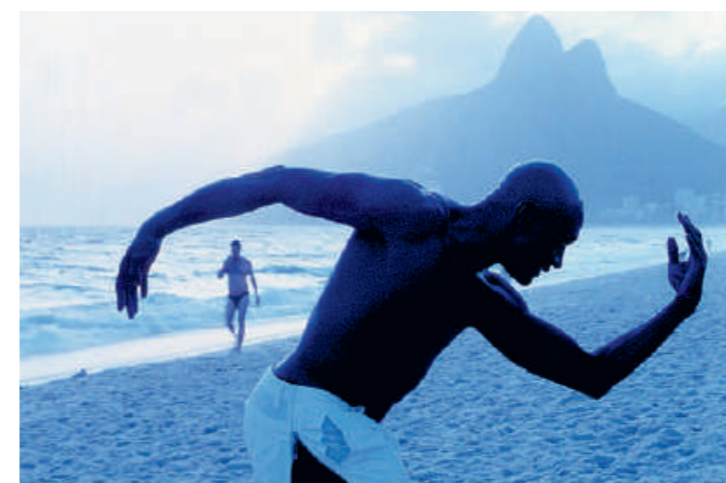
ISBN: 978-3-95905-624-3



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A Studioaufnahmen, TanzTangente, Berlin, 1982, photo: Anno Wilms B Arrigo Barnabé Project, Jazzfest Berlin, 1982, photo: Anno Wilms C Schaubühne am Lehniner Platz, Berlin, 1985, photo: Anno Wilms D Rio de Janeiro, photo: Dieter Blum E Ritual of a body in moon, Schaubühne am Lehniner Platz, Berlin, 1984, photo: Anno Wilms

Photography

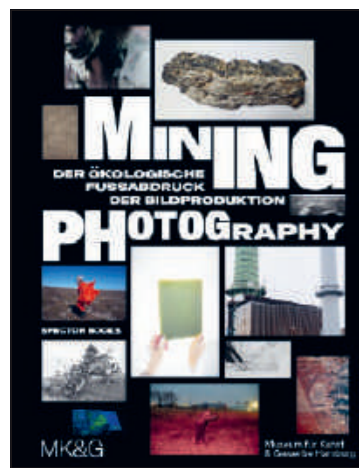
Performance

Mining Photography

Der ökologische Fußabdruck der Bildproduktion/ The Ecological Footprint of Image Production

Eds: Boaz Levin, Esther Ruelfs, Tulga Beyerle
 Text: Siobhan Angus, Nadia Bozak, Boaz Levin, Brett Neilson, Esther Ruelfs, Christoph Ribbat, Karen Solie
 Design: Studio Pandan
 176 pages, German, English, 20 b/w- and 74 colour illustrations, 19×25 cm, softcover

Mining Photography. Der ökologische Fußabdruck der Bildproduktion
 Museum für Kunst und Gewerbe Hamburg
 15 July – 31 October 2022
 KUNST HAUS WIEN
 8 March – 28 May 2023
 Gewerbemuseum Winterthur
 tba



July 2022
 36 EUR
 ISBN: 978-3-95905-632-8



ISBN: 978-3-95905-656-4



Photography has always depended on the extraction and exploitation of so-called natural raw materials. Having started out using copper, coal, silver, and paper—the raw materials of analogue image production in the nineteenth and twentieth centuries—photography now relies, in the age of the smartphone, on rare earths and metals like coltan, cobalt, and europium. The exhibition focuses on the history of key raw materials utilized in photography and establishes a connection between the history of their extraction, their disposal, and climate change. Looking at historical and contemporary works, it tells the story of photography as a history of industrial production and demonstrates that the medium is deeply implicated in human-induced changes to nature.

The exhibition shows contemporary works by a range of photographers and artists, including Ignacio Acosta, Lisa Barnard, F&D Cartier, Susanne Kriemann, Mary Mattingly, Daphné Nan Le Sergent, Lisa Rave, Alison Rossiter, Metabolic Studio's Optics Division, Robert Smithson, Simon Starling, Anaïs Tondeur, James Welling, Noa Yafe and Tobias Zielony, along with historical works by Eduard Christian Arning, Hermann Biow, Oscar and Theodor Hofmeister, Jürgen Friedrich Mahrt, Hermann Reichling, and others, and historical material from the Agfa Foto-Historama in Leverkusen, the Eastman Kodak Archive in Rochester and the FOMU Photo Museum in Antwerp as well as mineral samples collected by Alexander von Humboldt from the collection of the Museum für Naturkunde, Berlin.

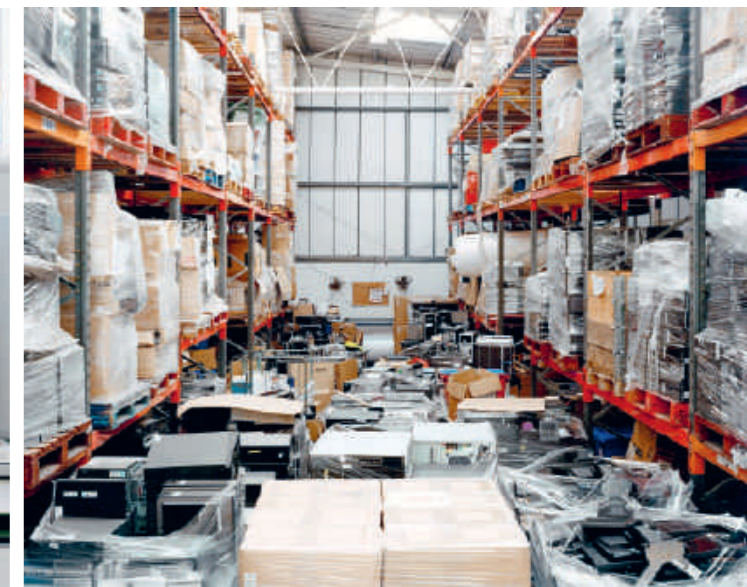
Esther Ruelfs is an art historian and head of the Photography and New Media Collection at the Museum für Kunst und Gewerbe Hamburg (MK&G). Boaz Levin is a writer, freelance curator, and co-founder of the Research Center for Proxy Politics.



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A Mary Mattingly, *Cobalt Mineral Seep*, 2016 B Ignacio Acosta, *Chalcopyrite—copper iron sulphide, from the Atacama Desert*. Geology collection, World Museum Liverpool, England, 2015, from *Copper Geographies* (2010–2016), © Ignacio Acosta C Ignacio Acosta, *Refurbished computers at Computer Aid International awaiting dispatch—41,536 of these have been sent to Chile*. London, England, 2015, from *Copper Geographies* (2010–2016), © Ignacio Acosta D John Cooper, *Pit brow woman, 1860's*, © The Master and Fellows of Trinity College, Cambridge E from *Pechblend/Gessenwiese, Kanigsberg, 2017–2020*, Museum für Kunst und Gewerbe Hamburg, © Susanne Kriemann F Lisa Rave, *Europium*, 2014, HD-Video, 30' (Filmstill), © Lisa Rave



Markus Weisbeck Do the Stars Need a Reason to Shine?

Text: Markus Weisbeck, Daniel Martin Feige
Design: Studio Markus Weisbeck
ca. 168 pages, English, 230 colour illustrations, 17×23 cm, hardcover

already published by Spector Books: *Space for Visual Research*, 2014
Space for Visual Research 2. Workshop, Manual and Compendium, 2017

Designer Markus Weisbeck has had a sustained focus in recent years on basic visual research. This book presents eighteen visual works created between 2011 and 2022. Most of the designs are predicated on the principle of improvisational loops. Interim results are repeatedly tested and varied until a final theme and form emerge from the process. Weisbeck also applies this mode of thinking, which is quite familiar to designers, outside the parameters of commissioned work: the results of his ongoing visual research are presented here in context.

Markus Weisbeck is a designer and professor of graphic design at the Bauhaus-Universität Weimar and at the Paju Typography Institute in Korea (since 2017). Daniel Martin Feige is a professor whose research and writing focuses on philosophical aesthetics and philosophical anthropology at their point of intersection with classical notions of practical and theoretical philosophy.

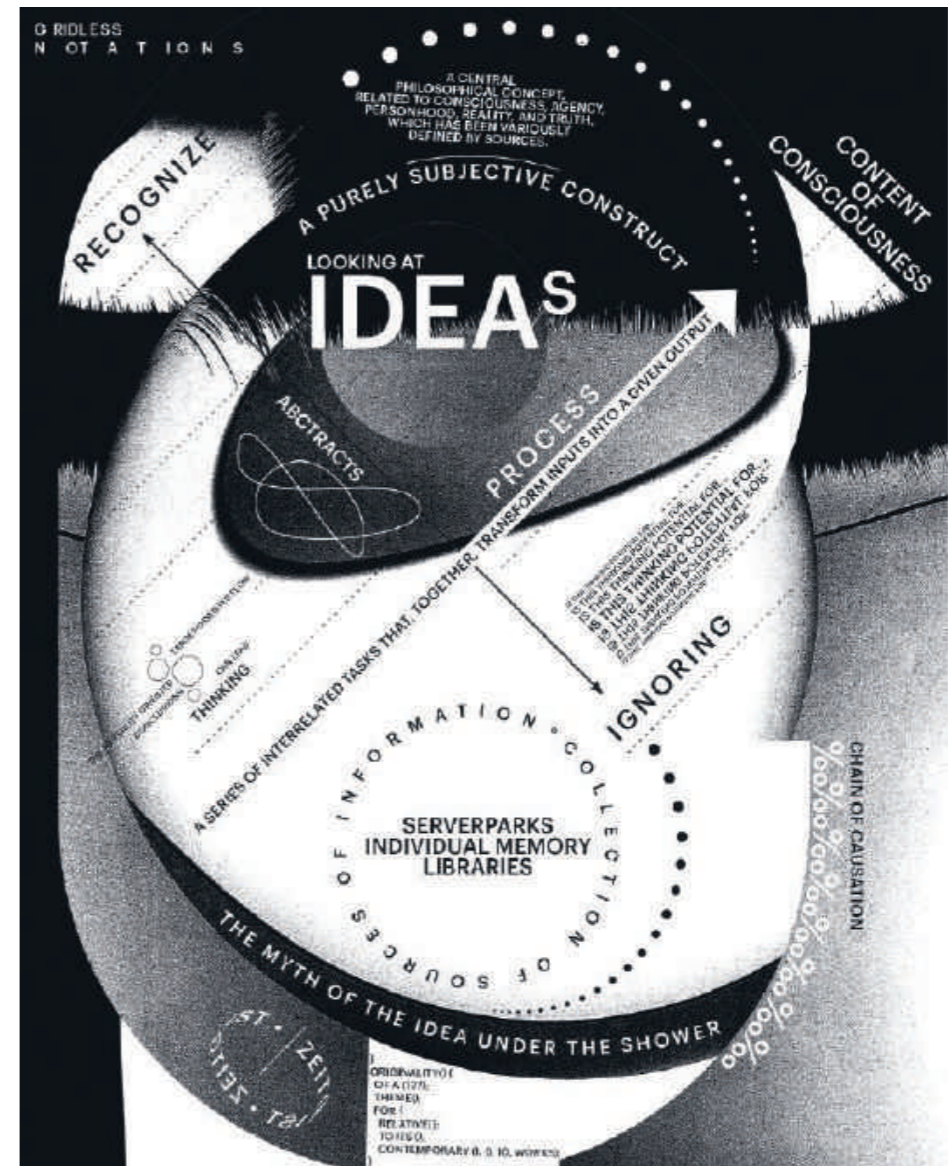
August 2022
36 EUR
ISBN: 978-3-95905-638-0
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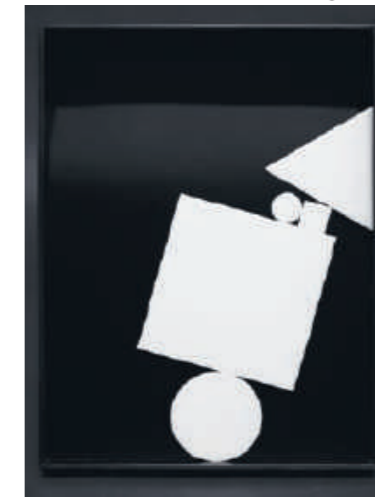
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KOUDDELKA

Josef Koudelka IKONAR. Archival Constellations

18

Eds: Josef Koudelka, Lars Willumeit (Photo Elysée)
Text: Josef Koudelka, Stuart Alexander, Tatyana Franck, Lars Willumeit
Design: Fabian Bremer, Pascal Storz
280 pages, English, ca. 350 b/w- and 40 colour illustrations, 23,5×32 cm, softcover

Josef Koudelka: *IKONAR. Constellations d'archives*
Photo Elysée, Lausanne
4 November 2022 – 29 January 2023

IKONAR

October 2022
42 EUR
ISBN: 978-3-95905-630-4



Ikonar is a nickname given to Josef Koudelka by a group of Roma he encountered. It refers to him as a "maker of icons", because they used his famous photographs of Roma communities as quasi-religious icons in their place of prayer. However, Koudelka is not merely a globally respected "maker of photographs", he is also a prolific "collector of images". *IKONAR. Archival Constellations*, which covers the period from 1960 to 2012, makes a range of materials available, some of them unpublished. They were selected from the 30,000-plus 35 mm contact sheets in Koudelka's archive. Published in conjunction with the exhibition at Photo Elysée in Lausanne, it presents portfolios of core series of his work shot in 35 mm format, interleaved with seven thematic constellations that are a logical extension of his archive. It thus allows parallel visual explorations of his work and the evolving processes of creation.

Josef Koudelka, b. 1938 in Boskovice, Czech Republic, lives in Paris. In 1971 he became a member of the Magnum photo agency. Koudelka has won numerous accolades, including France's Grand Prix National de la Photographie (1987), the Henri Cartier-Bresson Award (1991), and the International Center of Photography's Infinity Award (2004). Stuart Alexander is an independent photo historian and is editorial director at Delpire & Co, Paris. Tatyana Franck was director of Photo Elysée between 2015 and January 2022. Lars Willumeit works as a curator for Photo Elysée in Lausanne, Switzerland.



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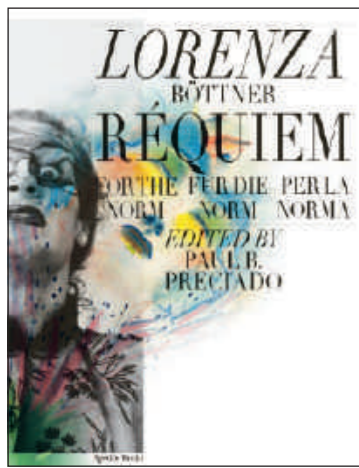
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Lorenza Böttner Requiem for the Norm/ Requiem für die Norm/ Rèquiem per la norm

Eds: Paul Preciado, Württembergischer Kunstverein Stuttgart
Text: Antonio Centeno, Carl Fischer, Jack Halberstam, Johanna Hedva, Paul B. Preciado a.o.
Design: Till Gathmann
392 pages, German/English/Spanish, with numerous b/w and colour illustrations, 24x32 cm, softcover



Lorenza Böttner: Requiem for the Norm is the first comprehensive publication on the work of artist Lorenza Böttner (1959–1994). It is based on the exhibition of the same name, which was co-produced by the Württembergischer Kunstverein Stuttgart and La Virreina Centre de la Imatge in Barcelona (2018–2019). Böttner painted with her feet and mouth and used photography, drawing, dance, installation, and performance as artistic tools. Her work is a celebration of life and sets itself against the processes that seek to desubjectify, desexualize, lock up, and “disappear” bodies that are transgender or function differently. The curator of the exhibition and editor of the catalogue, Paul B. Preciado, ponders Böttner’s life and work at length in two essays, in which he also reflects on his personal encounters with her. In addition to this, the book brings together different voices discussing the aesthetic and political power of her art.

Lorenza Böttner was born Ernst Lorenz Böttner in 1959 in Punta Arena, Chile. At the age of eight, s/he was electrocuted while climbing up an electricity pylon, as a result of which s/he had to have both arms amputated below the shoulder. S/he studied painting at the Kunsthochschule Kassel. Lorenza moved to Barcelona in 1988 and died of HIV-related complications in 1994.

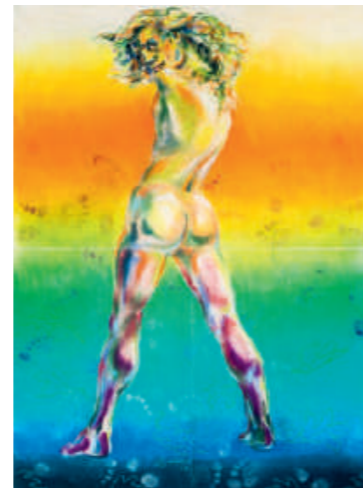
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ISBN: 978-3-95905-560-4
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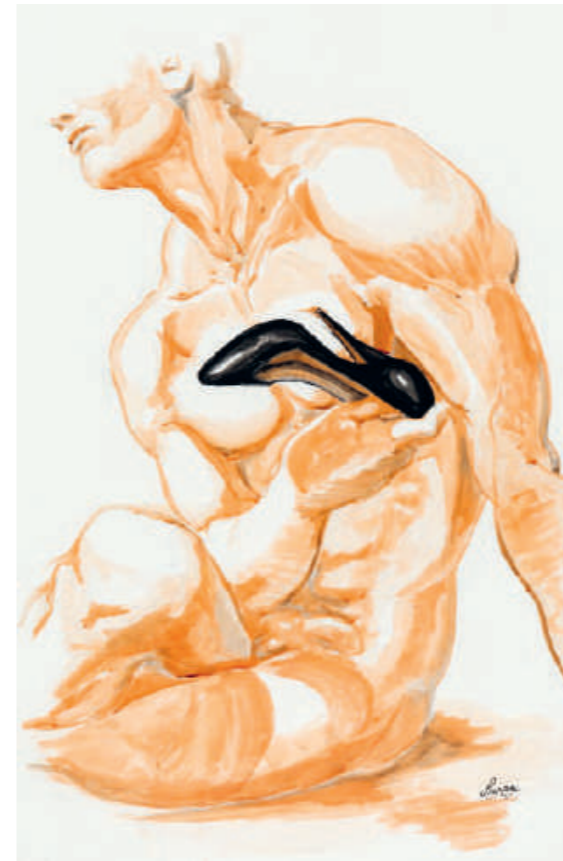
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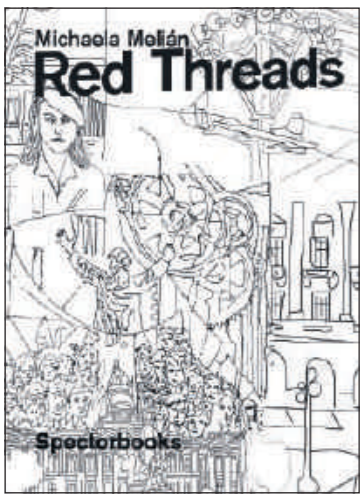
D



E



F



Michaela Melián Red Threads

Eds: Kathrin Becker, Ingrid Wagner
 Text: Nadja Abt, Kathrin Becker, Katja Kynast, Hanne Loreck, Magdalena Mai, Michaela Melián, Ingrid Wagner
 Design: Anna-Lena von Helldorff
 ca. 132 pages, German, English, with numerous b/w- and colour illustrations, 17x24 cm, softcover

Michaela Melián. *Red Threads*
 KINDL – Centre for Contemporary Art, Berlin
 27 March – 24 July 2022

already published by Spector Books: *Rückspiegel*, 2009
IEMANJÁ. BEMBÉ DO MERCADO. SANTO AMARO, BAHIA, 2013
Dishammonia, 2019

September 2022
 22 EUR
 ISBN: 978-3-95905-639-7

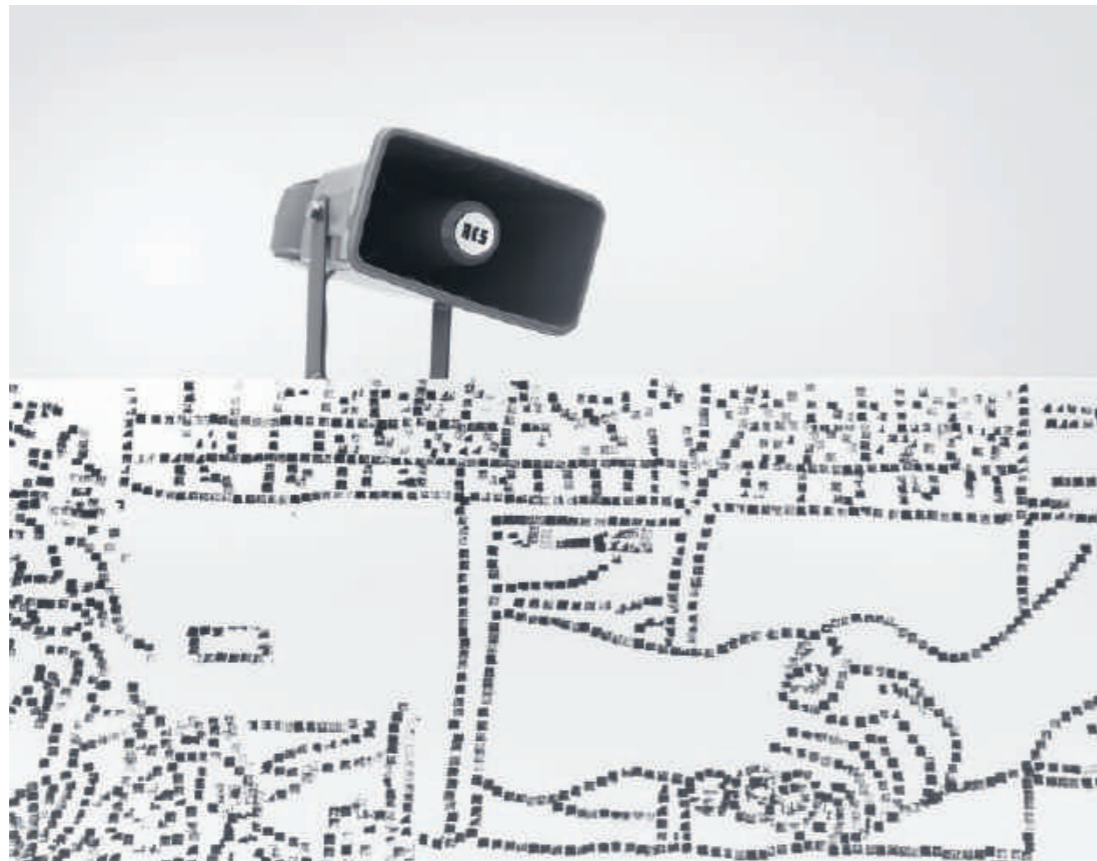


ISBN: 978-3-95905-640-3



The product of artistic research, montage, and reproduction processes, Michaela Melián's works involve a complex, transmedia layering of image, sound, and text. *Red Threads*, which is published in conjunction with the identically titled survey exhibition on Melián at the KINDL – Centre for Contemporary Art in Berlin, focuses on Tamara Bunke and follows the trajectory of her life as it switches between the GDR and South America. Starting from the guerrillera who went under the nom de guerre Tania, a network of "red threads" unfolds, leitmotifs that cover a wide range of themes that include canonization, the Neues Wohnen movement, political theatre, gender norms, and a sense of home. Melián's drawings, stamps, overlays, sewn pieces, weavings, and musical compositions provide unexpected contextualization for themes that are politically and socially volatile.

Michaela Melián, b. 1956, is an artist and musician living in Upper Bavaria and Hamburg. She co-founded the band F.S.K. and has taught at the University of Fine Arts Hamburg (HfbK) since 2010.

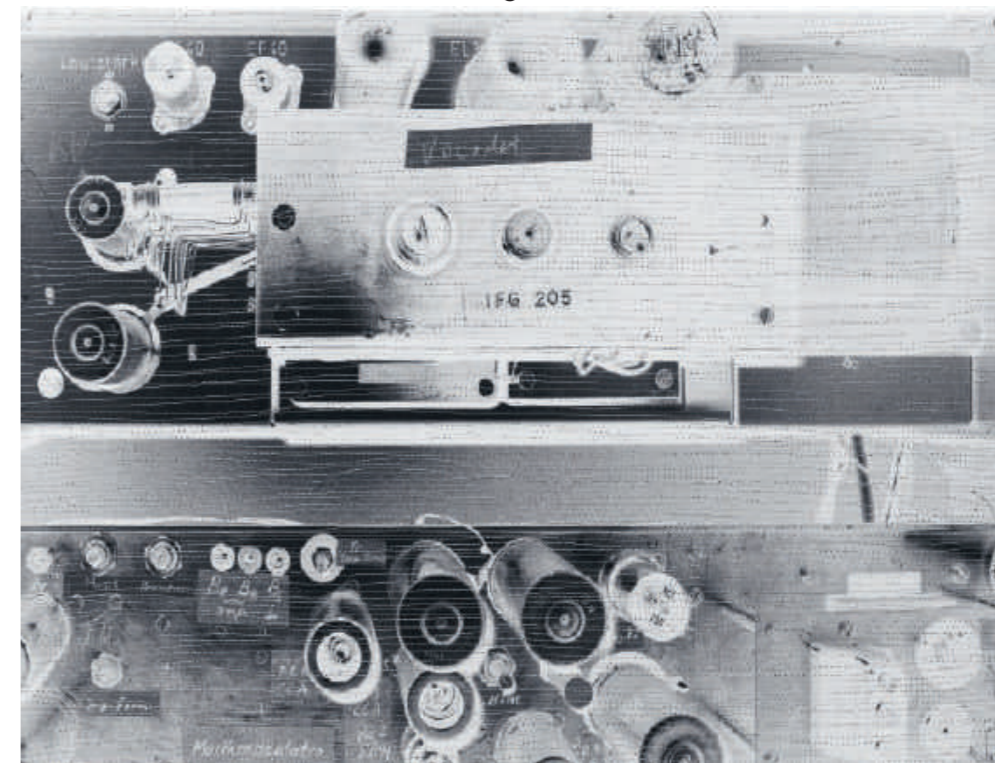


A



B

C



D

A Michaela Melián, mural *TANIA + horn loudspeaker* (installation view), 2022. Photo: Jens Ziehe B *Mossberg Model Bullpup*, 1992. Photo: Jens Ziehe C *Tania*, 1992. Photo: Wilfried Petzi D *Frequency Hopping*, 2013. Photo: Wilfried Petzi. All images © Michaela Melián/VG Bild-Kunst, Bonn 2022

Timm
Bücher
Rautert

Timm Rautert Bücher

Text: Steffen Siegel, Jan Wenzel
Design: Spector Books
ca. 180 pages, German, ca. 350 colour illustrations, 18x25,5 cm, hardcover

already published by Spector Books: Timm Rautert: *Image-Analytical Photography 1968–1974*, 2016

Appeared in the *Applied Publishing Studies* series: Erik van der Weijde: *This Is Not My Book*, 2017
Hannah Darabi: *Enghelab Street. A Revolution through Books: Iran 1979–1983*, 2019

In the course of a career spanning more than fifty years, photographer Timm Rautert (b. 1941) has had a sustained focus on the photo book. He is, without question, one of the most prolific and, at the same time, most eclectic producers in this particular medium. With this in mind, photography theorist Steffen Siegel and publisher Jan Wenzel saw this as an opportune moment to present all of Rautert's books to date in one publication and to ask some basic questions about the photo book, whose astonishing formal and functional diversity is thrown into relief. Individual essays are devoted to Rautert's various publications on image-analytical photography and his long-standing collaboration with designer Ott Aicher. The book traces the fascinating development of a medium that has had an enduring, decades-long influence on photography's public presence.

Steffen Siegel is professor of the theory and history of photography at Folkwang University of the Arts. Jan Wenzel is co-founder of the Spector Books publishing house. In his writing he has regularly examined the history and forms of the photo book.



A



B

A spread from *Deutschlandbilder 2* B spread from *Im Krankenhaus*

Photography



October 2022
32 EUR
ISBN: 978-3-95905-646-5



Western Dissidenz

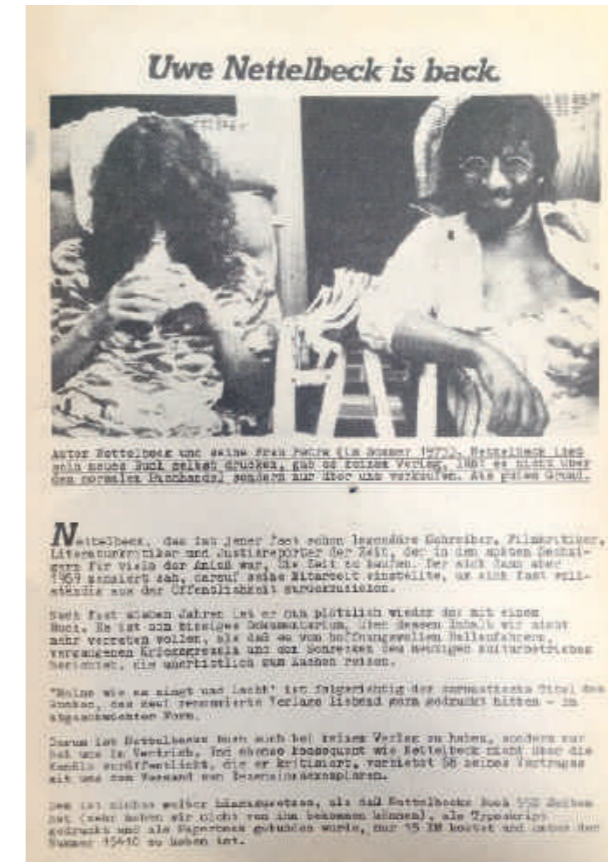
Petra und Uwe Nettelbecks Zeitschrift *Die Republik* (1976–2008)

Text: Philipp Goll
Design: studio stg
320 pages, German, 60 b/w-illustrations, 12x20 cm, softcover

Appeared in the *Applied Publishing Studies* series: Under the Radar. *Underground Zines and Self-Publications 1965–1975*, 2019
Mara Züst: *Kolkata. City of Print*, 2019
Morten Paul: *Suhrkamp Theorie*, 2022

In the mid-1970s, film critic, court reporter, and music producer Uwe Nettelbeck began editing the magazine *Die Republik*: his co-editor Petra Krause, a well-known television announcer, would soon become his wife. *Western Dissidenz* draws on selected readings, supported by archival materials, to present this literary magazine project, which refused to fit into the alternative left-wing literary scene of the time. The book traces the emergence of a literature that was shaped by perceptual patterns rooted in popular culture and went beyond dramatic pop statements. It examines dissonant forms of literary engagement in the context of the German Autumn. The readings are accompanied by interviews (with Sandra Nettelbeck, Gisela Stelly-Augstein, Klaus Theweleit, and others), providing insight into the network of *Die Republik*, which spanned both the counterculture and the West German establishment.

Philipp Goll is a media studies research assistant at the University of Siegen.



A

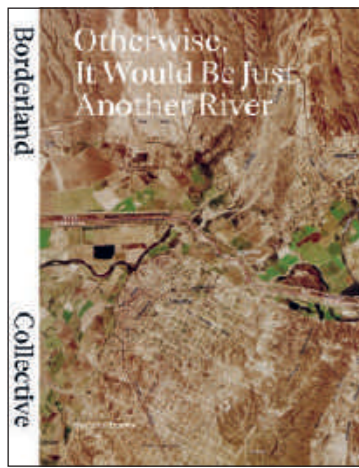


B

A from: *Merkheft* N° 20, 1976 B *Die Republik*, N° 48–54, 8. May 1980

Theory

Theory



Otherwise, It Would Be Just Another River

26

Ten Years of Borderland Collective's Practice in Collaboration and Dialogue

Eds: Jason Reed, Molly Sherman
 Text: Eric Gottesman, Erina Duganne, Adetty Pérez de Miles, Mark Menjivar, Ryan Sprott
 Design: Molly Sherman
 248 pages, English/Spanish, 113 colour- and 47 b/w-illustrations, 17x24 cm, softcover

Otherwise, It Would Be Just Another River: Ten Years of Borderland Collective's Practice in Collaboration and Dialogue focuses on the participatory education and socially engaged art practices of Borderland Collective over the last ten years. The book shares stories and collective knowledge about the US-Mexico border created by students, teachers, artists, and community members in an array of Borderland Collective projects through poems, prose, photographs, and drawings.

Borderland Collective is a long-term participatory art and education project based in Texas. The project utilizes collaborations between artists, educators, youth, and community members to engage complex social issues and build space for diverse perspectives, meaningful dialogue, and varying modes of creation and reflection.

October 2022
 28 EUR
 ISBN: 978-3-95905-536-9
 EN/ES



A



B

A Kevin Tarrango, *Horses*, 2009 B Jason Reed, *Border Patrol Drag Tires*, 2013



Hannes Meyer A Soviet Architect

27

Text: Tatiana Efrussi
 Design: Uliana Bychenkova
 300 pages, English, 200 b/w- and colour illustrations, 16x23 cm, softcover

already published by Spector Books: *the coop principle Hannes Meyer and the Concept of Collective Design*, 2015
Co-op Interieur, 2015
Hannes Meyer. Im Streit der Deutung, 2019
Hannes Meyer's New Bauhaus Pedagogy, 2021

December 2022
 34 EUR
 ISBN: 978-3-95905-668-7
 EN

A Soviet Architect

Swiss architect and urban planner Hannes Meyer, the second director of Bauhaus Dessau, spent about six years in the USSR—from 1930 to 1936. Though relatively short, this period was extremely intense. The years of early Stalinism were not only crucial for Meyer's personal development but also integral to the mechanisms of architectural labour in the USSR in general. Meyer's passionate desire to become "a Soviet architect" allows the reader to see multiple facets of the profession at that dramatic moment—from urban planning to academic research, from teaching to exhibition making. The thorough study of the context, field trips, and archival research in Russia, Germany, Austria, and Switzerland help shed light on Meyer's projects and writings, which have been the subject of debate ever since they first appeared.

Tatiana Efrussi, b. 1988 in Moscow, is an architecture historian and artist. In 2020 she defended her doctoral research on Hannes Meyer at the University of Kassel in Germany.



A



B

A Fedor Konnov, "Here how it was in Greece; Here how it is in the Lands of bourgeoisie; How shall it be in the Proletarian Government? Long live Proletarian Architecture!"; from *Iskusstvo v Massy*, 1 (1930) B Hannes Meyer, Béla Scheffler and Arkadij Mordinov 1930/31 in Moscow

Offenbach Kaleidoskop

28

Geschichten eines Hauses

Eds: Jan Engelke, Lukas Fink, Tobias Fink
 Text: Jan Engelke, Lukas Fink
 Photo: Tobias Fink
 Design: Marion Kliesch, Sam Tyson
 224 pages, German, 100 colour illustrations, 15,5×22,5 cm, softcover



September 2022
 28 EUR
 ISBN: 978-3-95905-627-4
 DE

Offenbach Kaleidoskop: Geschichten eines Hauses takes as its starting point an enigmatic building from the 1970s and examines questions, both major and minor, relating to contemporary urban development. The Gothaer-Haus in Offenbach am Main becomes the springboard and initial focus for conversations with people whose personal and professional connections take us behind the façade, deconstructing the building as part of a complex network of relationships. Tales of residents are woven together with voices from the worlds of architecture, monument preservation, cultural history, administration, urban politics, and the local neighbourhood. Just as the house reflects a kaleidoscopic image of its immediate surroundings, the conversations prompt new ways of looking at the mechanisms, ideologies, and fortuities that shape the contemporary city and its buildings.

Jan Engelke, Lukas Fink and Tobias Fink work with ANA (Architektur Narration Aktion) at the intersection between architectural discourse and practice.



A



B



C

A–C Gothaer-Haus in Offenbach am Main, 2021, photo: Tobias Fink

Architecture

Overexposed Architecture

29

Twenty years of architecture exhibitions (2000–2020)

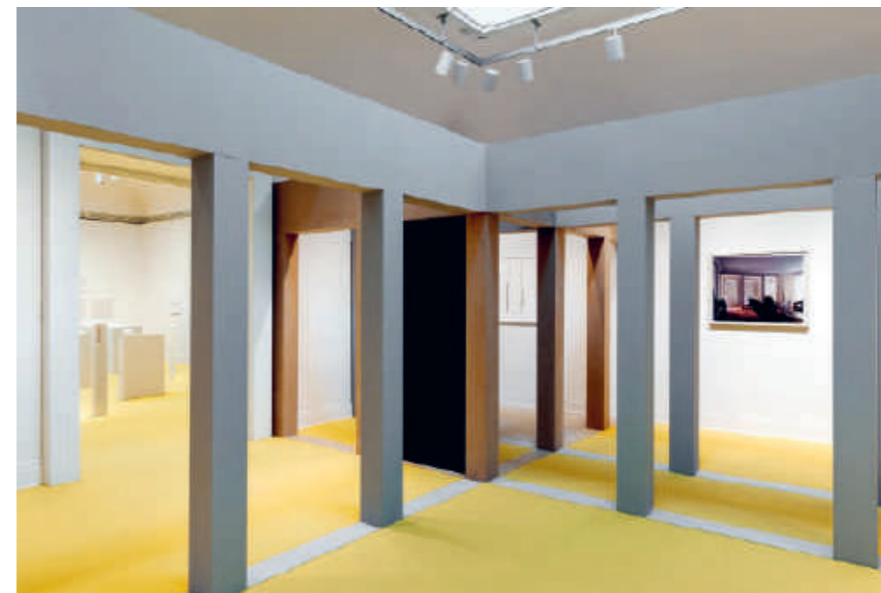
Eds: Nina Bassoli
 Text: Roberto Gigliotti
 Design: SS16, Jonathan Pierini, Francesco Delrosso
 260 pages, English, ca. 260 colour illustrations, 21×28 cm, softcover



November 2022
 32 EUR
 ISBN: 978-3-95905-619-9
 EN

Overexposed Architecture is a survey of 21st-century architecture exhibitions (2000–2020). It is the result of a three-year research project of the same name conducted by Roberto Gigliotti at the Free University of Bozen-Bolzano. The research proceeds from the assumption that if architecture exhibitions were once only a reference to something else, they are now the referent, whose traces have become more important than the event itself. What are these traces? What, in fact, do architecture exhibitions produce today? The book articulates a series of tentative answers through thematic chapters—Promises, Spaces, Images, Transgressions, Transformations—each comprising a critical essay and a sequence of notable events accompanied by ample illustrations. A critical introduction and a series of apparatuses complete the investigation with an abacus of over 200 exhibitions thematically and chronologically organized, an extensive scientific bibliography, and the transcriptions of a series of conversations that took place during the research project, constituting original material from authoritative voices in the field.

Roberto Gigliotti is Associate Professor of Interior and Exhibit Design in the Faculty of Design and Art at the Free University of Bozen-Bolzano.



A



B



C

A *Besides, History*: Go Hasegawa, Kersten Geers, David Van Severen, installation view, Canadian Centre for Architecture, 2017 B Matilde Cassani, *À Tutto*, Manifesta 12, Palermo, 2018 C Jimmy Robert, *Descendances du nu* (Descendance of the Nude), centre d'art contemporain – la synagogue de Delme, 2016, photo: O.H.Dancy

Architecture

The Social Dimension of Social Housing

Eds: Simon Güntner, Juma Hauser, Judith M. Lehner, Christoph Reinprecht
 Text: Amita Bhide, Emma Dowling, Silvia Federici, Roberta Cucca, Yuri Kazepov, Iván Tosics, Florian Urban, u.a.
 Design: Atelier Juma Hauser
 ca. 368 pages, English, with numerous b/w- and colour illustrations, 17×23 cm, softcover

International Building Exhibition Vienna 2022
 23 June – 18 November 2022

October 2022
 28 EUR
 ISBN: 978-3-95905-653-3



Housing has become a key concern in most parts of today's world, putting social housing again at the centre of public debate. However, it is not clear what the "social" in social housing actually means. This book sets out to increase our knowledge about social housing and stimulate an ongoing discussion about what the social refers to (or is meant to refer to). The book invites you on a journey across continents and concepts, offering up a kaleidoscope of social, political, and cultural realities. Twenty short essays, based on case studies from around the world, describe and illustrate the social life in social housing. Ten theoretical chapters, written from the perspective of different disciplines, reflect on the global challenges behind the local responses which the cases represent: migration and mobility, issues of social inequality and social justice, changing household patterns, family (re)constructions, new technologies, and care arrangements.

Simon Güntner is a professor of spatial sociology, TU Wien. Juma Hauser is a conceptual artist and designer based in Vienna. Judith M. Lehner is an architect and urban researcher at the Research Centre for New Social Housing, TU Wien. Christoph Reinprecht is a professor of sociology, University of Vienna



A
B



A



B

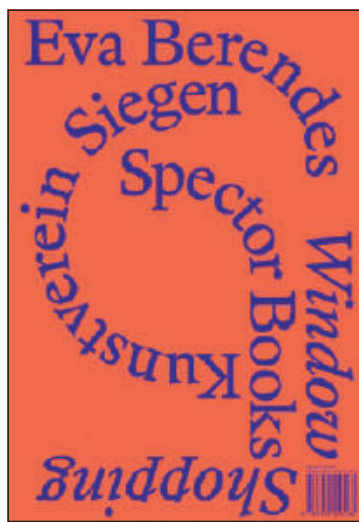


C

A Rima Afa, Dakhla, © Rim Afa B Sofia Borushkina, Zuzino district, Moscow, © Renovation Fund C Christian Reutlinger, courtyard, municipal building, Vienna, © Christian Reutlinger



A/B Silkworms from the publication Olaf Nicolai: *SERI(a) 2: Silk is a Noun*, photos: State Silk Museum Tbilisi



Eva Berendes Window Shopping

32

Eds: Jennifer Cierlitz, Kunstverein Siegen
 Text: Eva Schmidt, Dieter Roelstraete, Jennifer Cierlitz
 Design: Lamm&Kirch
 80 pages, German/English, 7 b/w- and 53 colour illustrations, 23×31,7 cm, hardcover

Already released
 32 EUR
 ISBN: 978-3-95905-616-8



Eva Berendes uses the medium of painting as an expanded field of production, sculpture, and public art. Her artistic methods interrogate the constituents of image-making, putting their key attributes into new dialogues with those of architecture, urban infrastructure, and everyday objects. The monographic publication comprises her recent bodies of work, including the series "Gates", "Guards", and "Loggia Paintings", which featured in the exhibition *Window Shopping* at Kunstverein Siegen. Here, the artist alludes to modes of reception familiar from contexts related to consumption and action. Works refer to architectural elements involved in the transition from outside to inside and lead visitors through doors, gates, windows, and barriers.

Eva Berendes studied in Munich, Berlin, and London. She has recently been awarded the Bonner Kunstpreis. Jennifer Cierlitz is a curator at Kunstverein Siegen. Eva Schmidt is a curator and writer. Dieter Roelstraete is a curator at the Neubauer Collegium, University of Chicago.



A



B



C

A-C Eva Berendes, *Window Shopping*, installation views, Kunstverein Siegen, 2021, photo: Heinrich Holtgreve

Arts



BioMedia

33

The Age of Media with Life-like Behavior

Eds: Peter Weibel, ZKM | Center for Art and Media Karlsruhe
 Text: Samuel Bianchini&Emanuele Quinz, Ingeborg Reichle, Peter Weibel
 Design: Matter Of, Stuttgart
 ca. 304 pages, English, ca. 450 colour illustrations, 21×26,8 cm, softcover

BioMedia. The Age of Media with Life-like Behavior
 ZKM | Center for Art and Media Karlsruhe
 18 December 2021–28 August 2022

August 2022
 34 EUR
 ISBN: 978-3-95905-644-1



The research exhibition *BioMedia: The Age of Media with Life-like Behavior* at ZKM | Center for Art and Media Karlsruhe presents works that intersect the realms of art, science, and technology. The media systems on show, which range from digital, computer-generated, and computer-simulated systems to complex adaptive robots and interactive installations, simulate various different aspects of life beyond movement and raise fundamental questions about the interaction between human and non-human beings and what inorganic life might mean in the future. The term BioMedia or biomimetic media is used here to refer to media that exhibit life-like forms of behaviour. Over sixty artists have contributed works illustrating the exhibition themes. The book accompanying the show focuses on the artworks, which are described in detail in richly illustrated texts.

The internationally renowned Austrian artist, curator, and art and media theorist Peter Weibel has been CEO and scientific-artistic chairman of ZKM | Center for Art and Media Karlsruhe since 1999.



A

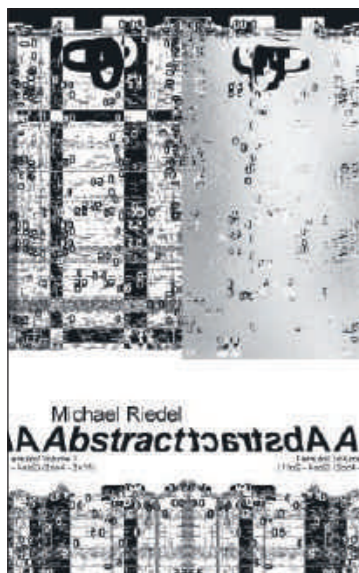


B

A Jakob Kudsk Steensen, *RE-ANIMATED*, 2018/2019&CITA — Centre for Information Technology and Architecture, *Zoirotia*, 2021, © Jakob Kudsk Steensen&CITA — Centre for Information Technology and Architecture, photo: Felix Grünschloß, photo © ZKM | Karlsruhe B Špela Petrič, *PLAI*, 2020, © Špela Petrič, photo: Jonas Zilius, photo © ZKM | Karlsruhe

Arts

Theory



Michael Riedel Abstract Volume 1 (2004–2011)

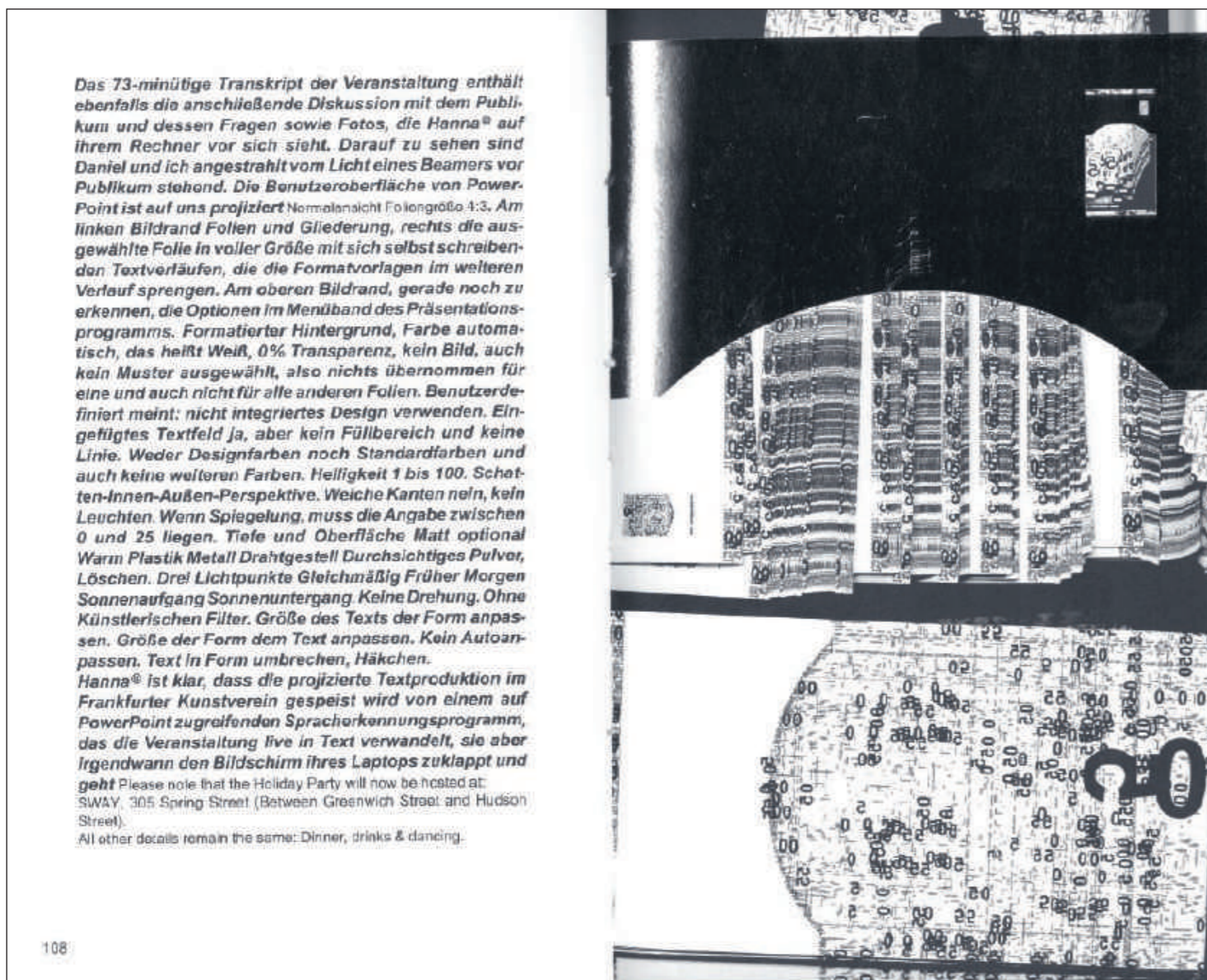
Design: Michael Riedel, Sandra Doeller
224 pages, German, 28 colour illustrations, 12,5×21 cm, softcover

Already released
32 EUR
ISBN: 978-3-95905-614-4



After a good thirteen years of collaboration, Michael Riedel draws a line under his work with his New York gallery and publishes their email correspondence spanning the period from 2004 to 2017 (preserved as EMLX files) in the form of banknotes. The forty-three graphic works this gives rise to—printed on original banknote paper in editions of 10,000 notes following the standard 5- to 500-euro formats—show the exchange of mails, whose ultimate intention was to sell works of art. *Abstract* recapitulates the many years of correspondence—with forty-three illustrations of the total of 45 million Riedels.

Michael Riedel, b. 1972 in Rüsselsheim, lives and works in Frankfurt am Main. He is professor for painting and graphic at Hochschule für Grafik und Buchkunst Leipzig.



LuYang Digital Descending

Eds: Amely Deiss, Nora Gantert, Malte Lin-Kröger
Text: Amely Deiss, Nora Gantert, Malte Lin-Kröger, Hili Perlson
Design: SOFAROBOTNIK
288 pages, German/English, 150 colour illustrations, 24,5×28 cm, softcover

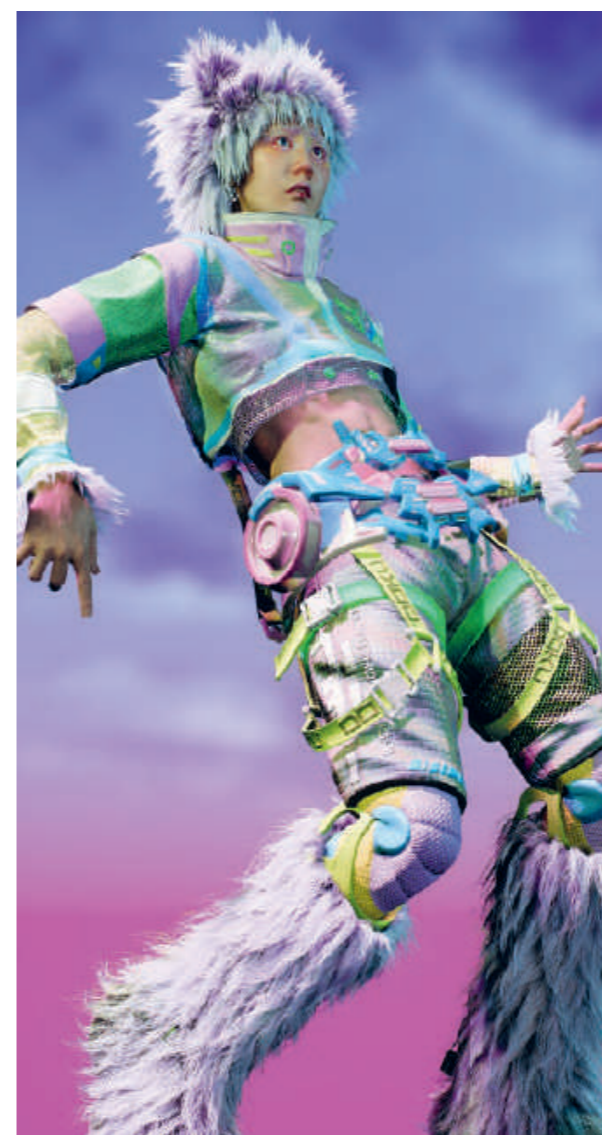
LuYang. False Awakening
Kunstpalaais Erlangen
12 February–19 June 2022

July 2022
34 EUR
ISBN: 978-3-95905-636-6

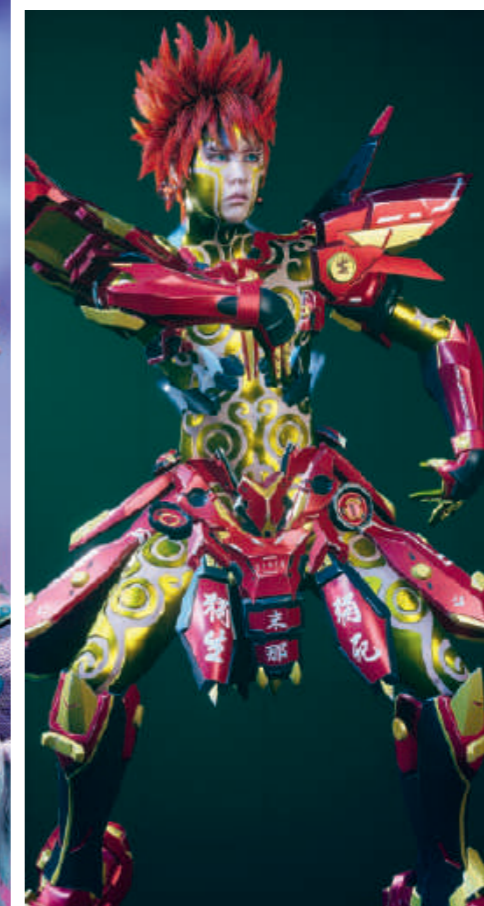


LuYang's art has its origins in a unique crossover between neuroscience and Buddhist philosophy, medical technology and body enhancement, and manga aesthetics and sci-fi fantasy. The media artist created the avatar DOKU in 2020. It has his facial features, while at the same time representing a figure that breaks free from fixed ascriptions of identity. LuYang is now taking the international art scene by storm with his technically sophisticated and aesthetically dazzling 3D animated films, video installations, and computer games. His work challenges familiar categories of thought—in particular, those relating to gender identity. *Digital Descending* is the first monograph by the artist to be published in Germany.

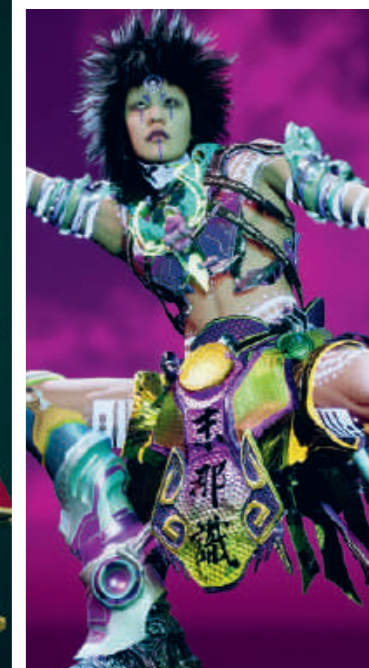
LuYang (b. Shanghai, PRC) lives and works in Shanghai. Amely Deiss is director of the Kunstpalais and the Municipal Art Collection in Erlangen. Nora Gantert is a curator and sinologist in Nuremberg. Malte Lin-Kröger is curator of the Municipal Art Collection in Erlangen and acting director of the Kunstpalais. Hili Perlson is a writer, art critic, and lecturer in Berlin.



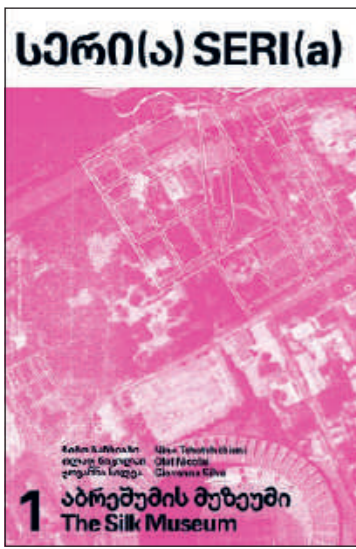
A



B



C



SERI(a) 1: The Silk Museum

Eds: State Silk Museum Tbilisi, Nina Akhvediani, Nino Kuprava, Olaf Nicolai, Salome Phachuashvili
 Text: Nino Kuprava, Olaf Nicolai, Nino Tchatchkhiani
 Photo: Giovanna Silva
 Design: Helmut Völter, Olaf Nicolai
 116 pages, English/Georgian, with numerous b/w- and colour illustrations, 19,5×25,5 cm, softcover

recently published by Spector Books: Olaf Nicolai: *7 Postcards for Innsbruck*, 2021

Already released
 24 EUR
 ISBN: 978-3-95905-617-5



SERI(a) 1: The Silk Museum is the first in the State Silk Museum's new series of eponymous publications. Historically, the museum's predecessor—the Caucasian Sericulture Station—was a space for scientific research and publishing, supporting educational field programmes and projects. *SERI(a)* therefore resonates with the Sericulture Station's historical experience and is at the same time a wonderful means of presenting the museum from different angles to a wider audience. Artist Olaf Nicolai responded to an invitation to work in the museum's collections by proposing the development of a platform for the institution's various publishing activities. The three works published here do indeed focus upon different aspects of the Silk Museum. The first of them is an article on the history of the Caucasian Sericulture Station and the museum's architecture, discussed in its wider urban and historical context by architect Nino Tchatchkhiani. This is followed by a phantasmagorical story by Olaf Nicolai and photographs by Giovanna Silva.

Olaf Nicolai, born 1962 in Halle/Saale, is a visual artist based in Berlin. Since 2011 he has been a professor of sculpture at the Academy of Fine Arts in Munich.



A



B



C

A-C The Silk Museum, 21–24 October 2019, photos: Giovanna Silva



SERI(a) 2: Silk is a Noun

Eds: State Silk Museum Tbilisi, Nina Akhvediani, Nino Kuprava, Olaf Nicolai, Salome Phachuashvili
 Text: Inger Christensen, Lu Chi, Nino Kuprava
 Design: Olaf Nicolai, Helmut Völter
 52 pages, English/Georgian, with numerous b/w- and colour illustrations, 19,5×25,5 cm, softcover

Already released
 18 EUR
 ISBN: 978-3-95905-626-7



In *Silk, the Universe, Language, the Heart* Inger Christensen presents her *Ars Poetica*, referring in particular to a text by the Chinese poet, military leader and politician Lu Ji (261–303), which is an important inspiration not only for her, but also for numerous other poets of the 20th century. In the book *Wen Fu*, Lu Ji presents his reflections on poetry in the form of a lyrical text, demonstrating that poetry is first and foremost a medium of "coming to be" (Stephen Olson) rather than a representation of the existing world. In this sense, Christensen's text negotiates the meaning of silk and its production by silkworms for language beyond the metaphorical. The publication of both works, together with laboratory photographs documenting the life cycle of a silk worm contextualises this in a special way, making a statement for the open and experimental character of the new publication series *SERI(a)*.



A

A Photos: Archive of the State Silk Museum, Tbilisi



Sarai Meyron No Words of Warmth/ Keine wärmenden Worte

Ed: Carina Gerke
Design: Franziska Bauer
192 pages, English/German, ca. 50 colour illustrations, ca. 15,5×21 cm, hardcover

Where you have a homeland I have a _____
DIE H_LLE, Braunschweig
3 July 2022 – 17 July 2022

No Words of Warmth
Internationales Willi Münzenberg Forum, Berlin
13 August 2022 – 28 September 2022

No Words of Warmth/Keine wärmende Worte is a multifaceted and hybrid art book—combining text, sound, and images—that provides a glimpse of a young Jewish woman’s life as an artist in Germany. Associations relating to the roles of sister, daughter, mother, and grandmother are woven together through the eyes of the protagonist to create a cohesive feminist voice that explores the past and its influence on the present. Reality blurs with fantasy in a form of stream-of-consciousness writing that is as true as memory or remembered history. Energized by a process of critical self-reflection, this book can be seen as a stand against dehumanization, and a reflection of Jewish life in Germany today.

Sarai Meyron, b. 1995 in Jerusalem, lives and works in Braunschweig.

July 2022
24 EUR
ISBN: 978-3-95905-643-4



Sebastian Riemer Press Paintings

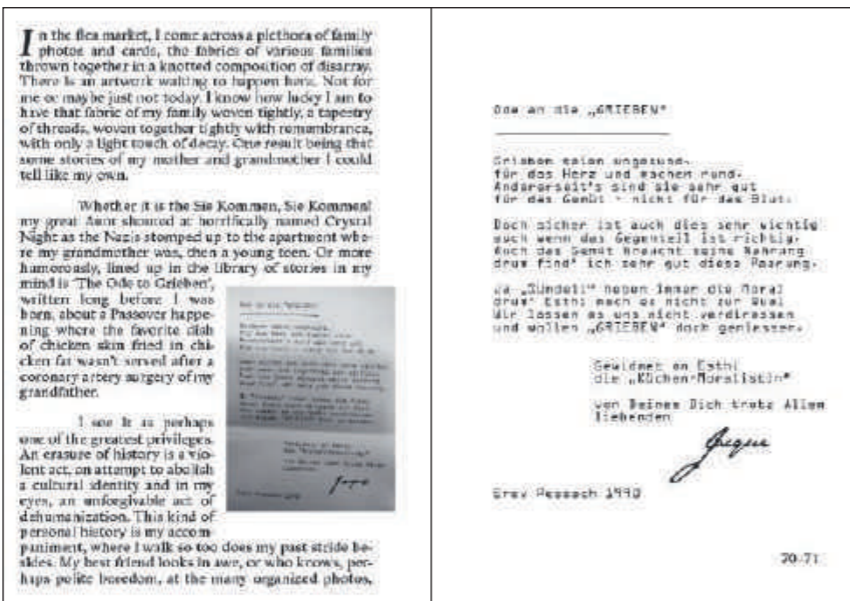
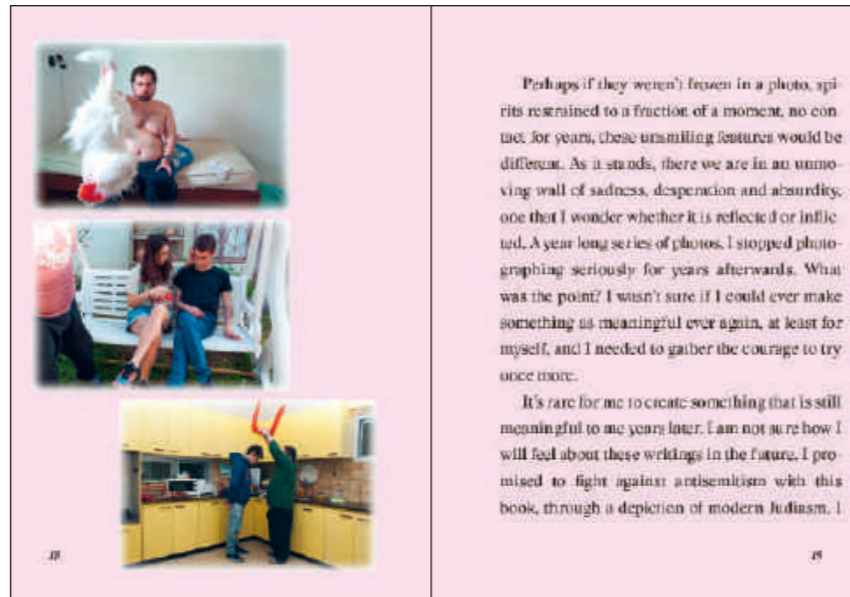
Text: David Company, Emma Nilsson, Steffen Siegel, Katharina Zimmermann
Design: Teo Schifferli
264 pages, German/English/French, ca. 140 b/w-illustrations, 23×32 cm, softcover

November 2022
34 EUR
ISBN: 978-3-95905-634-2



Sebastian Riemer’s *Press Paintings* series looks at the waste paper produced in the last century by the press photo industry. He examines numerous images, analysing the manual work that went into editing them, a primitive process from today’s perspective. This throws up questions about the material nature of the decades-old image supports and the physicality of the people depicted. The motifs are cropped, styled, and “beautified”, a practice that seems grotesque, radical, and even violent when it becomes evident how this also constructs an illusory image in the public memory. The meticulous black-and-white appropriations are an act of media archaeology, directing our attention to the images’ promise of authenticity and to the striking painterly quality of the retouched colour. The works, produced in the period since 2013, blur the boundary between photography and painting, between the documentary and its opposite.

Sebastian Riemer, geb. 1982 in Oberhausen, lives and works in Düsseldorf. He studied at Kunstakademie Düsseldorf under Christopher Williams and Thomas Ruff.



A



B



C

Men like Hitler

40

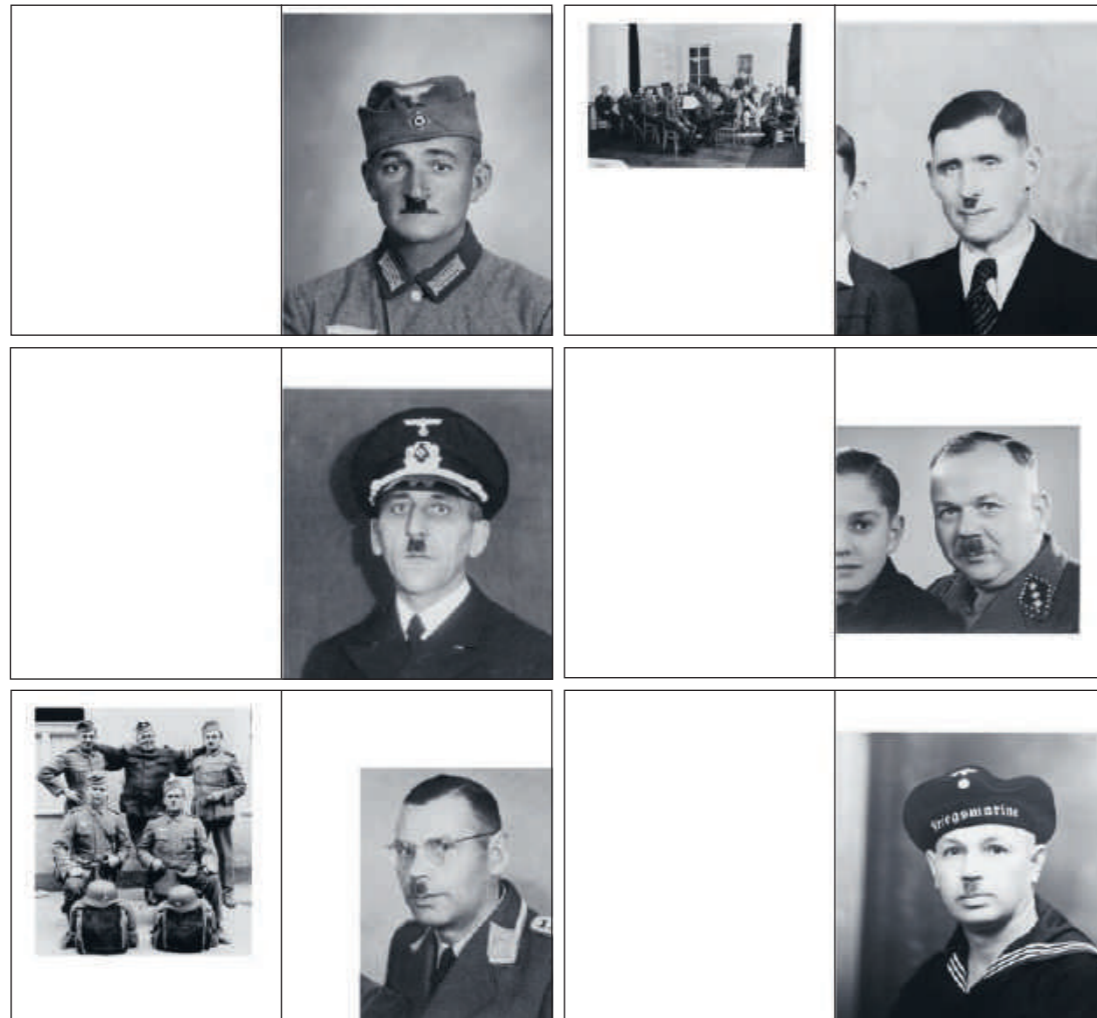
Text: Friedrich Tietjen
 Design: Elias Erkan
 ca. 250 pages, German/English, ca. 240 b/w-illustrations, 22,5×27,5 cm, softcover



Men like Hitler shows more than a hundred private photographs of men taken before 1945. They offer a friendly smile to the camera, stand in the studio with wife and children, cheerfully raise a glass, or pose proudly in their new uniforms. But because they all have the same little toothbrush moustache, the faces of these men are invariably overlaid with another countenance. Admittedly, the moustache on its own does not make someone a Nazi. But the men must have been known whom they resembled and owned the likeness when they looked in the mirror every morning.

Friedrich Tietjen lives in Leipzig. He works as a writer, curator, and university lecturer.

September 2022
 32 EUR
 ISBN: 978-3-95905-631-1



Photography

Verena Hägler, Nicola Reiter RAND

41

Text: Verena Hägler, Nicola Reiter
 Design: Nicola Reiter
 200 pages, German, 90 b/w- und 450 colour illustrations, 23×30 cm, softcover



Forum 053: Verena Hägler/Nicola Reiter. RAND
 Stadtmuseum München
 29 April – 10 July 2022

July 2022
 32 EUR
 ISBN: 978-3-95905-578-9



RAND unites two projects from the field of landscape photography. Both works deal with the developments and changes being wrought in the (landscape) spaces at the outer limits of the city of Munich. Verena Hägler's *SALTROAD* is a photographic study of a transit zone running through an agricultural environment, a space beset with traffic congestion and existing in a state of flux. The photographic fragments produce a mosaic suggesting the wider character of the area. In *Agglomerations*, Nicola Reiter focuses on the edge of the metropolis as an area of transition from urban structures to open landscape. Armed with her camera, she went around Munich's city limits, photographing what she saw. Her own series of images is supplemented with historical photographs that reveal the drastic changes that have taken place.

Verena Hägler is a photographer working with empirical urban research. Nicola Reiter works as a (book) designer, while publishing her own projects.



A



B



C

A Verena Hägler, *SALTROAD* #051, 2018 B Nicola Reiter, *Agglomerationen*, 11/05, *Etappe Bogenhausen/Unterföhring* C Verena Hägler, *SALTROAD* #036, 2018

Photography



Gilles Raynaldy Welcome my friend

The Jungle of Calais, February–October 2016

Text: Michel Agier, Marielle Macé, Gilles Raynaldy
Design: David Poullard
160 pages, English, 43 b/w- and 37 colour illustrations, 23,7×31,9 cm, softcover

September 2022
32 EUR
ISBN: 978-3-95905-633-5



Gilles Raynaldy's second photobook, *Welcome my Friend*, retraces an experience he had in the territory of the "Jungle of Calais" over the nine months preceding the evacuation of the refugees in October 2016. About eighty analogue photographs (both colour and black and white), along with excerpts from his journal, constitute a sedimentary memory. The book unfolds like a movie, following the rhythm of his wandering and the passage of the seasons: little by little, the photographs become impregnated with a place that we discover through the actions, gestures, and looks of the people who lived there and with the environment that is revealed around them. The writer Marielle Macé sheds light on the photographer's approach, his non-intrusive presence, his attention to spaces, encounters, ways of inhabiting, gestures of hospitality. The anthropologist Michel Agier recalls the urban forms and social uses that were invented in the Jungle, whose lessons remain relevant today.

Gilles Raynaldy's photographic work focuses on social topics, gestures, architecture, and urbanistic planning, with an empirical and empathic method. His first book, *Jean-Jaurès* (Purpose éditions, 2015), dedicated to a school in the suburbs of Paris, was nominated for several international awards.



A

A Gilles Raynaldy, 7 March 2016, Eritrean Orthodox Church, Southern Zone

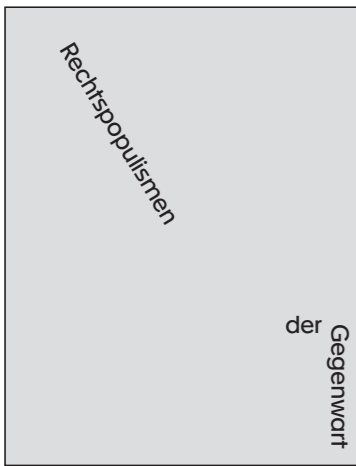
Photography



A
B



A/B Silkworms from the publication Olaf Nicolai: *SERI(a) 2: Silk is a Noun*, photos: State Silk Museum Tbilisi



Rechtspopulismen der Gegenwart

Kulturwissenschaftliche Irritationen

Eds: Stefan Wellgraf, Christine Hentschel
Text: Simon Strick, Hilary Pilkington, Moritz Ege, Rosa Castillo, Jens Wietschorke, Julia Leser, Julian Genner
Design: Spector Books
ca. 248 pages, German, 16×23 cm, softcover

from the series *Analysis&Excess*

September 2022
32 EUR
ISBN: 978-3-95905-649-6



The popularity of right-wing thinking is perplexing. Replete with detail and a profusion of different voices, this book sets out on the trail of this disconcerting present. How can the current successes in right-wing mobilization be viewed in terms of their affective manifestations in popular culture, the media, and everyday life? And how does the political reveal itself here—beyond party affiliation and electoral analyses? The essays explore the ambivalent attitudes and contradictions inherent in right-wing movements, looking at them from different perspectives informed by cultural studies: the book combines ethnographic observations, narrative interviews, and cultural analysis offering perspectives on music and painting, social media and video clips, and ways in which the body and gender are enacted. In presenting surprising empirical aspects and conceptual propositions, the book radically challenges our previous certainties about “the right”.

Stefan Wellgraf is currently working at the Institute for European Ethnology at Humboldt-Universität zu Berlin as part of the Heisenberg Programme. Christine Hentschel is Professor of Criminology: Security and Resilience in the Department of Social Sciences at Universität Hamburg.

CHRISTINE HENTSCHEL UND STEFAN WELLGRAF:
IRRITATIONEN RECHTER POPULARITÄT:
EINE EINLEITUNG

I. ZUGÄNGE: KONZEPTE UND KONJUNKTUREN

Moritz Ege: Populismus und das Antielitäre. Kulturwissenschaftliche Annäherungen
Stefan Wellgraf: Luftgebäude und Sammelwut. Konzeptionelle Probleme der Forschung zu rechten Bewegungen
Kristóf Szombati: Sozialdarwinismus unserer Zeit: Der Aufstieg einer neuen Rechten aus der Krise des Semi-peripheren Neoliberalismus
Hilary Pilkington: English Defence League. Probleme und Potenziale der Ethnografie rechter Bewegungen

II. MOBILISIERUNG: AFFEKT POLITIK, MEDIATISIERUNG UND VERSCHWÖRUNGSDENKEN

Julian Genner: Taxifahrt ins Reich. Eine ethnografische Skizze zum häretischen Nationalismus
Christine Hentschel: Im Sog der Flut. Die rechte Koproduktion der Katastrophe
Simon Strick: Noisy Sticky Echo: Rechtspopulismus in Dub
Rosa Castillo: Zerrissene Beziehungen: Affekt und Sozialität in Zeiten Dutertes

Julia Leser: Wolf Politics. Modi der (Nicht)Regierbarkeit in den Peripherien Ostdeutschlands

III. NORMALISIERUNG: KULTURELLE GENRES UND POPULÄRE FORMEN

Friederike Sigler: Kunst im Visier der Neuen Rechten oder: Auf der Suche nach dem idealen Hofmaler
Annika Lems: Zukunft in der Provinz. Zur Kontinuität anti-kosmopolitischer Vorstellungen in einer österreichischen Berggemeinde
Jens Wietschorke: Rechtspop? Über Populismus, Metapolitik und das Phänomen Andreas Gabalier
Kerstin Kock: Female RechtsRap. Zur Bedeutung der Selbstinszenierungen weiblichen (Auf-)Begehrens.
Karl Banghard: Germanen im trojanischen Pferd. Frühgeschichte und der rechte Rand



Der Halle-Prozess Hintergründe und Perspektiven

Eds: Christina Brinkmann, Nils Krüger, Matthias Görlich, Jakob Schreiter
Text: Kristin Pietrzyk, Rolf Pohl, Klaus Theweleit, Rebecca Blady, Eike Sanders, Reem van Buren, Matthias Lorenz, Linus Pook, a. o.
Photo: Arne Schmitt
Design: Hannah English, Maja Redlin
ca. 350 pages, German, 20-40 b/w-illustrations, 15,5×22,5 cm, hardcover

already published by Spector Books: Linus Pook, Krisha Stanjek, Tuija Wigard:
Der Halle-Prozess: Mitschriften

October 2022
26 EUR
ISBN: 978-3-95905-650-2



On 9 October 2019—during the Jewish holiday of Yom Kippur—a right-wing extremist mounted a terrorist attack on the synagogue in Halle (Saale) before turning his attention on a nearby kebab shop. He murdered two people in the assault and wounded many more. One year later, in December 2020, he received a life sentence for his actions. *Der Halle-Prozess. Hintergründe und Perspektiven* sheds light on different aspects of the crime, the shock it caused, and the judicial proceedings that followed—based on the transcripts of the trial published by Spector Books. Interviews, essays, and scholarly commentary offer an accessible approach to the incident and its aftermath, opening up different ways of viewing events: What social and ideological factors provided a breeding ground for the crime? What form might critical remembrance and commemoration take? What emancipatory practices are available as a counter to antisemitism, racism, and misogyny?

Christina Brinkmann is an art scholar and edits the podcast “Halle nach dem Anschlag”. Jakob Schreiter works as an artist and was involved as an activist in following the trial. Nils Krüger studied communication design in Halle; since 2019 he has been creatively involved with the events that took place. Matthias Görlich is Professor of Communication Design/Information Design at Burg Giebichenstein University of Art and Design Halle. He has worked intensively on the attack in Halle together with members of the Information Design study group.

Perhaps we need to take stock of what we truly see and what we truly know, from the past but also from the present, so that we can compel action, so that we can compel justice.

— REBECCA BLADY

bauhaus. sprachrohr der Studierenden. organ der kostufra

Kritische Leseausgabe

Eds: Wolfgang Thöner, Karoline Lemke
Design: Hannes Drißner
296 pages, German, 40 b/w- and 35 colour illustrations, 16,5×24 cm, softcover

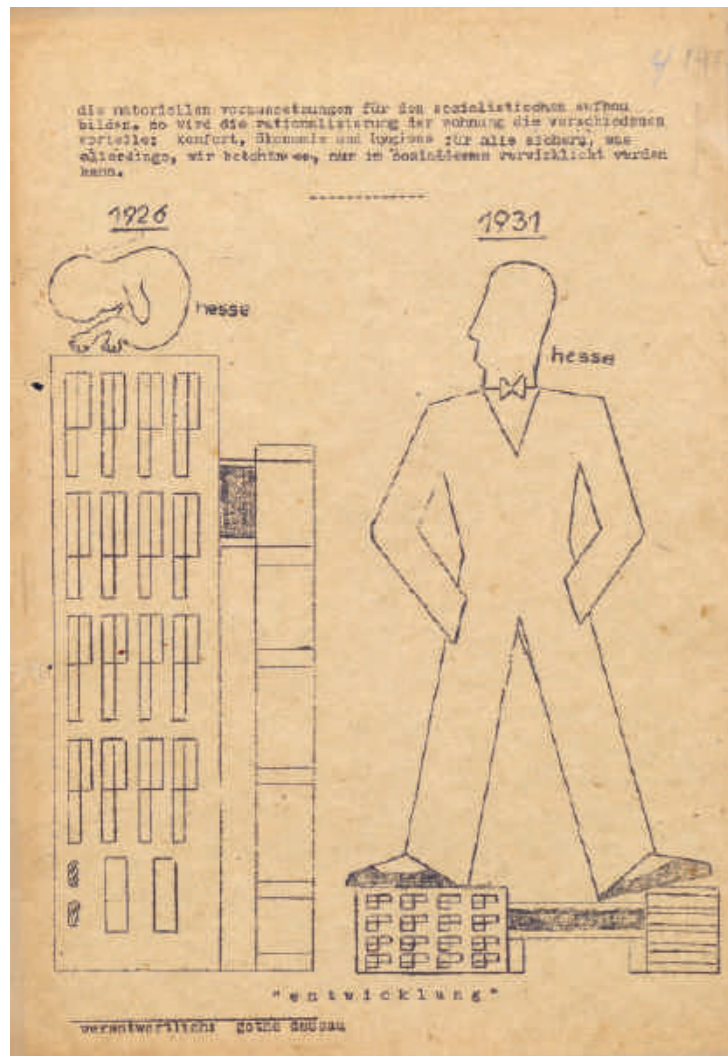
from the series *bauhaus edition*

October 2022
28 EUR
ISBN: 978-3-95905-606-9



As part of their efforts to gain influence at universities, the German Communist Party (KPD) launched the journal of the Communist Student Fraction (Kostufra) in Leipzig in 1922. A Kostufra cell was established at the Bauhaus Dessau in 1927, with more than twenty students. They published a magazine titled *bauhaus – sprachrohr der Studierenden – organ der kostufra*, which appeared in 15 hectographed issues between 1930 and 1932. In it, the students represented the views of the KPD, adopting a polemical stand on events and developments at the Bauhaus and in politics and society. Coupled with the student networks involved and their exchange of letters, the journal represents an important research desideratum. A critical reader's edition will be published in parallel based on the digital critical edition of the student journal and providing context and commentary on its fifteen issues.

Wolfgang Thöner is head of collections at the Bauhaus Dessau Foundation. He conducts research on Bauhaus history and reception. Karoline Lemke is an philologist in the digital humanities working at the interface of literature and art.



A



B

A *entwicklung* (caricature), Stadtarchiv Dessau-Roßlau (S3-100) B untitled (caricature) Stadtarchiv Dessau-Roßlau (S3-97)

Permeationen

Durchdringungen von ästhetischer Theorie und künstlerischer Forschung

Eds: Christoph Brunner, Kathrin Busch, Knut Ebeling
Text: Emmanuel Alloa, Julia Bee, Holger Brohm, Christoph Brunner, Sabeth Buchmann, Kathrin Busch, Knut Ebeling, Gerko Eger, Mirjam Goller, Alex Gross, Nadine Hartmann, Markus Klammer, Ines Kleesattel, Oona Lochner, Elke Marhöfer, Katrin Mayer, Flavia Meireles, Juli Reinartz, Romy Rügger, Kim Schoen, Elena Vogman, Sophia Wagener, Monique Wernhamn, Markus Wörgötter, He You, Katarina Zdjelar, and Inga Zimprich
Design: Spector Books
240 pages, German, numerous colour illustrations, 17×24 cm, softcover

October 2022
34 EUR
ISBN: 978-3-95905-642-7

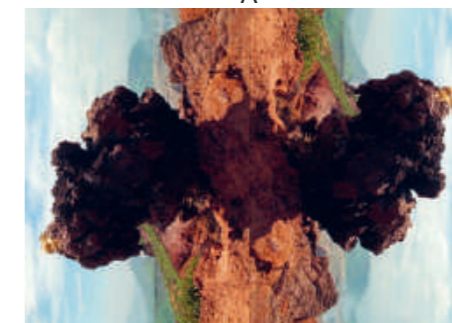


This book focuses on permeations between art and theory. It examines the artistic aspect of aesthetic theory and the theoretical aspect of artistic practice and proposes specific ways of intertwining them. The book couples dialogic forms with a "dictionary of other knowledges" that takes an essayistic and unsystematic approach to putting together practices and methods of contemporary aesthetic production. An alternative aesthetic is sketched out on the basis of keywords like test and flag, situate and stutter, transform, forget, and dissipate. This aesthetic relinquishes its interpretive sovereignty over art and exposes itself instead to a process of transformation through artistic knowledge. Combining modes of speculation and fragmentary, unstable, and elusive approaches with queer feminist, decolonial, and radically poetic ones, the book offers insights into collaborative work with artists in the contact zones where contemporary aesthetics connects and sunders.

Christoph Brunner is Assistant Professor for Cultural Theory at Leuphana University, Lüneburg. Kathrin Busch is Professor of Philosophy and Aesthetics at Berlin University of the Arts. Knut Ebeling is Professor of Media Theory and Aesthetics at the weißensee school of art and design berlin.



A



B

A Katarina Zdjelar, *Not a Pillar Not a Pile (Tanz für Dore Hoyer)*, 2018 B Elke Marhöfer, *Who Does The Earth Think It Is (Becoming Fire)*, 2020

Re so nan zen

Resonanzen Schwarzes Literaturfestival

Eine Dokumentation

Eds: Sharon Dodua Otoo, Jeannette Oholi, Ruhrfestspiele Recklinghausen
Text: Joe Dramiga, Raphaëlle Efoui-Delplanque, Bahati Glaß, Melanelle B. C. Héméfa, Winni Modesto, Dean Ruddock, Tsitsi Dangarembga, Philipp Khabo Koepsell, Nouria Asfaha
Jury: Aminata Cissé Schleicher, Elisa Diallo, Ibou Coulibaly Diop, Dominique Haensell
Photo: China Hopson
Design: Spector Books
ca. 200 pages, German, ca. 40 colour illustrations, 12,5×20,5 cm, softcover

Resonanzen – Schwarzes Literaturfestival
Ruhrfestspiele Recklinghausen
19 May – 21 May 2022

Black German-language fiction has a long and formidable tradition that has been brought to life in various different literary tendencies—exemplified by Dualla Misipo's novel *Der Junge aus Douala* (*The Boy from Douala*, written in the late 1920s) and current works by Black authors, which are having an ever-greater impact. The idea behind Resonance – A Festival of Black German-Language Fiction was to show the traditions, influences, and references that inspire authors from the African diaspora writing in German. As part of the three-day festival, six up-and-coming Black authors presented texts written especially for the event that had been prompted by the word *Erbe* ("Heritage"). In addition to the short stories, the book includes the jury discussions, the introductory and concluding talks, and the opening address by Peace Prize winner Tsitsi Dangarembga.

Jeannette Oholi is a PhD student at Justus Liebig University in Giessen. Sharon Dodua Otoo is a novelist and political activist; she won the Ingeborg Bachmann Prize in 2016.

September 2022
24 EUR
ISBN: 978-3-95905-654-0



48



A



B

A Jeannette Oholi B Sharon Dodua Otoo, 2021, © Johanna Ghebray



Lothar Trolle Heimatland

Texte 1

Ed: Jan Hein
Text: Lothar Trolle
Design: Spector Books
ca. 150 pages, German, 12,5×19,5 cm, softcover

September 2022
14 EUR
ISBN: 978-3-95905-637-3

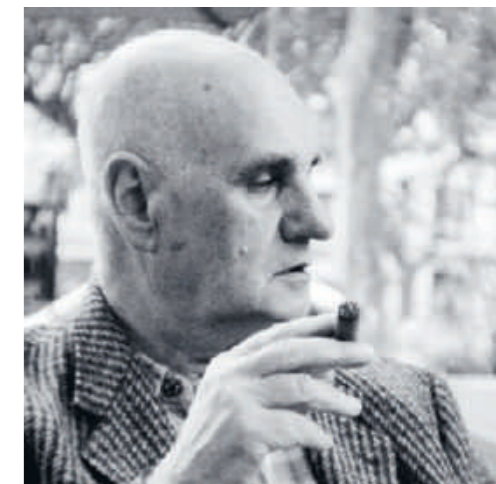


Heimatland: Texte 1 is the first book in a multi-volume series with texts by Lothar Trolle, for the most part written after 2006. The volumes are conceived not so much as work editions as (work) material. Loosely connected, the individual texts in each volume are clustered around a nodal point in Trolle's oeuvre and constitute protean echo chambers. *Heimatland: Texte 1* brings together scattered pieces of prose, narrative accounts, anecdotes, landscape descriptions, songs, poems, and plays. The book looks at different times and places, precisely examining the marginal zones, thus expressing the contradictoriness and fragility of the term *Heimat* and generating counter-narratives.

Lothar Trolle was born on 22 January 1944 in Brücken/Helme in the Sangerhausen district of the Harz region. He completed his schooling in 1963 and went on to do a commercial training in Berlin. In 1964 he began working in transport and as a stagehand. From 1966 to 1970 he studied Marxist-Leninist philosophy at Humboldt-Universität zu Berlin, without completing his degree there. Since then he has been a freelance writer in Berlin, producing theatre and audio plays, poetry, and prose.

DIE JAHRESZEITEN IN MEINEM ZIMMER

Der Schnee des Januar:
Links rechts oben das Weiß der Wände der Decke
Die Kälte des Februar und des März:
Das Gekritzel auf den zerknüllten Zetteln neben dem Stuhl
Das Grün des April:
Das Gekritzel auf den Zetteln über meinem Schreibtisch
Das Blütenweiß des Mai:
Der Stapel weißes Papier neben der Schreibmaschine
Die Gerüche des Juni und Juli:
Der halbfertige Satz vor mir auf dem Blatt Papier
Das Gelb des August:
Die Manuskripte im Koffer in der Zimmerecke
Das Braun der frischgepflügten Äcker des September:
Die Farbe der Scheuerleisten
Das Rot des Oktober:
Das Flackern des Feuers aus dem Riß in der Ofentür
Der Rauch auf den Kartoffelfeldern des November:
Das Pausenzeichen im Radio
Die Nebel des Dezember:
Das zerknüllte Papier in dem Papierkorb neben dem Schreibtisch



A

A Lothar Trolle, photo: Astrid Beutel

49

Die lebendige Ausstellung/ The Living Exhibition

Eds: Thomas Oberender, Paul Rabe, Berliner Festspiele/Immersion
 Text: Ed Atkins, Inke Arns, Omer Fast, Dorothea von Hantelmann, Maria Muhle, Philippe Parreno, Tomás Saraceno, u.a
 Design: Lucas Manser
 292 pages, German, English, 36 colour illustrations, 13×19,5 cm, softcover

Already released
 22 EUR
 ISBN: 978-3-95905-537-6

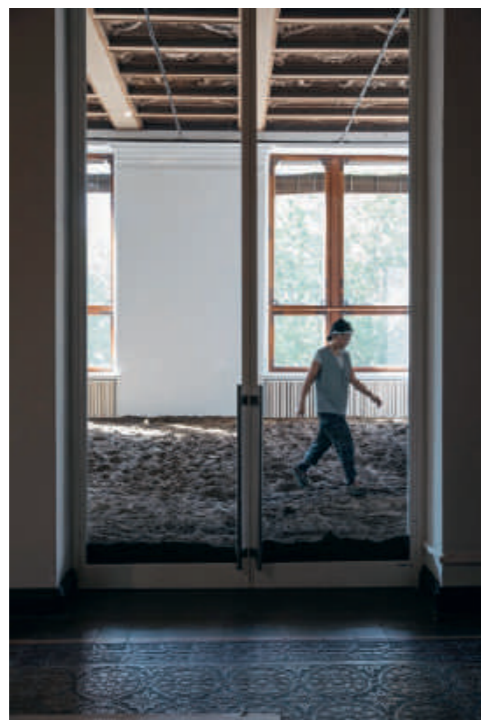


ISBN: 978-3-95905-563-5



Our modern-day museums still tend to come across as trophy rooms. The characteristic white cube is a form that has its origins in the Western Enlightenment and the practice of isolating things and disengaging them from their embedded setting. "Living exhibitions", of the kind developed in the series presented here, break with this custom to enable a holistic way of working in classical venues: this involves replacing the strict separation of exhibit and viewer with a focus on interconnectedness and process. Rather than seeing the exhibition format merely as a vehicle for content, a container filled with different objects and thematic concerns, the profiled exhibitions play with the format itself and create time-based concepts that enable other modes of encounter and chime with a new, systemic view of the world. According to this logic, exhibitions can change every day, at any time indeed—and take on a vivid life of their own

Thomas Oberender is an author and curator. He has worked as head of theatre at the Salzburg Festival and was till the end of the year 2021 artistic director of the Berliner Festspiele/Gropius Bau. Paul Rabe is editor for the Berliner Festspiele. He has recently been involved in the "Immersion" programme series and is part of Frank Castorf's team of directors.



A



B



A
B



A/B Silkworms from the publication Olaf Nicolai: SERI(a) 2: Silk is a Noun, photos: State Silk Museum Tbilisi

A Asad Raza, *Absorption*, installation view, 2020, Gropius Bau. © artist, photo: Berliner Festspiele/Eike Walkenhorst B Tomás Saraceno, *Invertebrate Rights for "Down to Earth"*, installation view, 2020, Gropius Bau. © artist, photo: Berliner Festspiele/Eike Walkenhorst



DNA #21 Sound-Space-Sense/ Klang-Raum-Sinn

Eds: Detlef Diederichsen, Arno Raffener, Jan St. Werner
Contrib: J.-P. Caron, Diana Deutsch, David Grubbs, Tim Johnson, Gascia Ouzounian, Patricia Reed, Matana Roberts, Paolo Thorsen-Nagel
Design: Hannes Drißner, Malin Gewinner, Markus Dreßen
ca. 80 pages, German, English, 15×23 cm, softcover

October 2022
10 EUR
ISBN: 978-3-95905-657-1



ISBN: 978-3-95905-658-8



People perceive audio events in very different ways. There is still a great deal of uncertainty about the physics, biology, signifiers, and unconscious processes on the basis of which auditory experiences are constructed. The book applies the methods of artistic research to convey a sense of how mental space, social practice, and the direct experience of sound relate to each other and how connections are generated between these levels—a topology of resonances, reflections, and vibrations in perpetual motion.

52



DNA #23 Talkback Circuits: New Alphabets at School/ Gegensprechanlagen: Neue Alphabete in der Schule

Eds: Anna Bartels, Laida Hadel, Daniel Neugebauer, Eva Stein
Contrib: Santiago Calderón, Leila Haghghat, Aliza Yanes, u. a.
Design: Hannes Drißner, Malin Gewinner, Markus Dreßen
ca. 80 pages, German, English, 15×23 cm, softcover

October 2022
10 EUR
ISBN: 978-3-95905-661-8



ISBN: 978-3-95905-662-5



The language of tomorrow originates in the schools of today. This book looks at (colonial) alphabets in the school microcosm, centring on a Spanish course at Johanna-Eck-Schule in Berlin and the project work carried out with Santiago Calderón and Aliza Yanes. The two artists present their own animated film images as a counter to the Eurocentric narratives offered by the class textbook which are rooted in colonialism. The students' everyday lives are also determined by the informal use of language; here we are able to look into the pages of books and get to listen in on break-time conversations. How do the exchanges between the students, which are typically multilingual, tally with the monolingual transfer of knowledge? How does online hate speech affect people's thinking? How can a syntax of body language be found? And how can the creative potential of memes and chat shorthand be transferred to educational practice?

53

DNA #22 New Alphabet School

Practices of Knowledge Production in Art, Activism and Collective Research/
Praktiken der Wissensproduktion in Kunst, Aktivismus und kollektiver Forschung

Eds: Mahmoud Al-Shaer, Gigi Argyropoulou, Rahul Gudipudi, Olga Schubert
Contrib: Vinit Agarwal, Edna Bonhomme, Chto Delat, Paz Guevara, Ranjit Hoskoté, Gilly Karjevsky, Agata Kowalewska, Diana Lelonek, Špela Petrič, Irit Rogoff, Anaïs Tondeur
Design: Hannes Drißner, Malin Gewinner, Markus Dreßen
ca. 80 pages, German, English, 15×23 cm, softcover



How can knowledge be locally situated while also having global relevance? Can knowledge about the modes of action that produce it be viewed as a collective practice, rather than becoming a hegemonic matrix or lowest common denominator? *The New Alphabet School* is a travelling school promoting solidarity between different ways of knowing—it operates in New Delhi, Athens, Porto, Rafah, Dakar, Warsaw, and Berlin. Each edition of the school focuses on a particular practice of knowledge, such as Unlearning, Translating, Caring, Instituting, Survivance, and Commoning. The book presents contributions coming out of these gatherings and at the same time offers an overview of current methods of practice-based research in the realms of art, activism, and collective research.

October 2022
10 EUR
ISBN: 978-3-95905-659-5



ISBN: 978-3-95905-660-1



DNA #24 Geology of the Present/ Geologie der Gegenwart

Eds: Katrin Klingan, Nick Houde
Design: Hannes Drißner, Malin Gewinner, Markus Dreßen
ca. 80 pages, German, English, 15×23 cm, softcover

The history of deep time on our planet is delineated by Earth's stratigraphic layers. The task of identifying, analysing, and dating the transformation processes at work within the Earth's systems falls within the remit of the geological sciences. However, the transition from the Holocene to the Anthropocene is turning geology into a social science. Microscopic physical, chemical, and biological traces in the sediments are glaring indicators pointing to the acceleration and globalization of economic growth and ecological devastation that has taken place in the last decades. This book examines ways in which the archives of the Anthropocene can be made legible. Scientists, researchers, and artists grapple with concrete stratigraphic materials in an exploration of the opportunities and challenges involved in planetary knowledge production.



October 2022
10 EUR
ISBN: 978-3-95905-663-2



ISBN: 978-3-95905-664-9





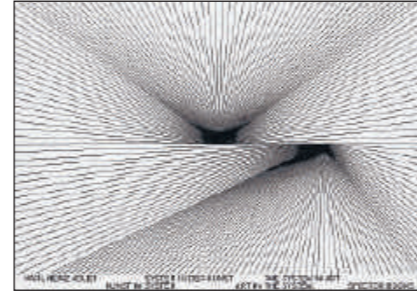
DNA #25

The New Institution. Institutions as Practice/Die Neue Institution. Institutionen als Praxis

Eds: Bernd Scherer
 Contrib: Gigi Argyropoulou, Maria Hlavajova, Adania Shibli, Eyal Weizman
 Design: Hannes Drißner, Malin Gewinner, Markus Dreßen
 ca. 80 pages, German, English, 15×23 cm, softcover

October 2022
 10 EUR
 ISBN: 978-3-95905-665-6
 DE
 ISBN: 978-3-95905-666-3
 EN

Cultural and academic institutions have been in crisis for quite some time now. In many cases, they still refer to a canon that has been made obsolete by global developments—in particular, by new voices from the Global South. Their modes of knowledge production operate within disciplinary bounds that can no longer cope with the Anthropocene's radical processes of change, and their self-referential paradigms have ceased to reflect social change and the needs of society. Against this backdrop, the book discusses new counter-institutional practices and concepts, examining specific examples that reframe intellectual and pragmatic responses to concrete situations of societal conflict and demonstrate a new connection between social, aesthetic, and academic forms of work based on integrative, multi-perspectival approaches that transcend existing divides.



Karl-Heinz Adler: Kunst im System. System in der Kunst

160 p., DE/EN, softcover
 36 EUR

At the end of the 1950s Karl-Heinz Adler began to reinvent himself as an artist: he arranged fanned layerings of the same geometric elements, constructivist collages of interpenetrating rectangles, and laminations of transparent film, later followed by large-scale "serial linear forms". His art was rejected in the GDR, even if it had a direct influence on the everyday life of many people in the new housing developments. The book includes an interview conducted by Hans Ulrich Obrist.

ISBN: 978-3-95905-542-0
 DE/EN



Glossary of Undisciplined Design

312 p., EN, softcover
 22 EUR

D for Dummy Woman, M for Monster's Tools, S for Style Defense, U for Unstable Signs – the *Glossary of Undisciplined Design* looks into undisciplinarity as a feminist unpacking of the field of graphic design, of dogmatic rules, discriminatory structures and a particularly one-sided canon. Carried by a decidedly fragmentary and collective backbone, the GUD handbook combines a multitude of theories and narratives of varying densities – from visual essay, hands-on experiment, interview or advertorial, to poem, speculative tale and academic writing.

ISBN: 978-3-95905-446-1
 EN

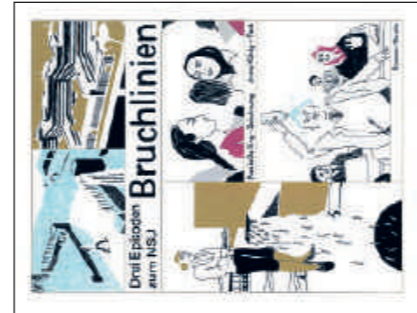


TVK: La Terre est une architecture

208 p., FR, hardcover
 22 EUR

Since the dawn of humankind, our planet has been profoundly affected by the constant, exponential increase in the world's population. Having gone from being a flat disc to a sphere, the Earth is now architecture. This does not mean that it has been superseded by architecture but rather that the two are inextricably linked by a common destiny. *The Earth is an Architecture* traces the history of terrestrial infrastructure, from the mythological works of giants to those of human origin. Five situations explore the fundamental conditions on which the actual infrastructure is based, opening the way to new architectural fictions.

ISBN: 978-3-95905-383-9
 FR



Anne König, Nino Bulling: Bruchlinien. Drei Episoden zum NSU

96 p., DE, hardcover
 24 EUR

Bruchlinien uses the medium of the comic strip to reconstruct episodes that are not documented in photographs – events that were swept under the carpet in the trial. The drawings by Nino Bulling, based on three scenes devised by Anne König, interweave fact and imagination. The three comic short stories are accompanied by a series of interviews: with Barbara John, ombudswoman for the families of the victims, journalists Toralf Straud and Christian Fuchs, Ayşe Güleç, co-founder of the Coalition for Action on the murder of Halit Yozgat in Kassel, and Candan Özer-Yılmaz, widow of Atilla Özer.

ISBN: 978-3-95905-298-6
 DE



A
B



A Room 725 of Chelsea Hotel was my home for most of 1967–1974, photo: Gideon Bachmann B Corner of Second Avenue and Second Street, 2003, photo: Liz Wendelbo

Ich hatte keinen Ort/ I Had Nowhere to Go

480 p., DE, EN, softcover
22 EUR



In the diaries he kept between 1944 and 1955, Jonas Mekas recounts his journey fleeing from Lithuania—a trek punctuated by a period of confinement in a forced labour camp in Germany and DP camps—and his ultimate arrival in New York.



ISBN: 978-3-95905-147-7



ISBN: 978-3-95905-146-0

I Seem to Live

The New York Diaries, vol.1 and 2

824 p. and 736 p., EN, softcover
38 EUR



I Seem to Live. The New York Diaries, 1950–2011 is Jonas Mekas's key literary work. It stands on an equal footing with his cinematic oeuvre, which he initially developed together with his brother Adolfas after their arrival in New York. Jonas Mekas's autobiography is a meticulous description of his dense life in New York's underground art scene. He finished editing his autobiography's last volume when he was over ninety years old. The second and concluding volume of his diaries, contains an extensive index of names.



ISBN: 978-3-95905-288-7



ISBN: 978-3-95905-146-0

Scrapbook of the Sixties (Reprint)

450 p., EN, softcover
28 EUR



Andy Warhol, Susan Sontag, John Lennon & Yoko Ono—Jonas Mekas was on intimate terms with many New York artists. In 1958, he began writing as a film critic for *The Village Voice*, which printed his legendary "Movie Journal" column. He interviewed numerous artists, and some of the conversations they had are published here for the first time.



ISBN: 978-3-95905-033-3

The Legend of Barbara Rubin Film Culture 80

215 p., EN, softcover
28 EUR



Having entered the New York underground in the 1960s while still a teenager, filmmaker Barbara Rubin quickly became one of its key figures. She worked regularly with Jonas Mekas. During an intense period of activity and travel, Rubin wrote passionate letters about film and the underground to Mekas. This special eighth issue of the magazine *Film Culture* features her previously unpublished letters to Mekas. It also includes interviews and Rubin's script, *Christmas on Earth Continued*.



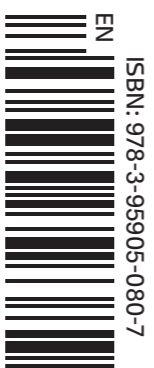
ISBN: 978-3-95905-202-3

Conversations with Film-Makers

260 p., EN, hardcover
38 EUR



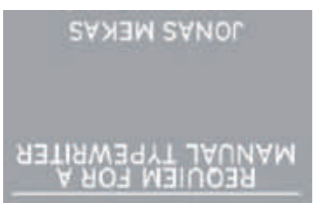
Conversations with Film-Makers brings together texts by Jonas Mekas and interviews with representatives of the New American Cinema conducted between 1961 and 1975 for his column in the *Village Voice*. The collection of texts is amplified by portrait photos, letters, sketches, excerpts from screenplays, and an index of the people involved.



ISBN: 978-3-95905-080-7

Requiem for a Manual Typewriter

114 p., EN, softcover
22 EUR



On 25 March 1997, Jonas Mekas found a dusty roll of computer paper under his desk. It had been lying there for a while and had slipped his mind. He stretched the paper into his beloved Olympia De Luxe, on which he had typed all kinds of texts with his two index fingers for so many years. The roll of paper had to be used, and Mekas began to write a text on it that was quite unusual for him: a novel. *Requiem for a Manual Typewriter* is a hymn of praise to his Olympia De Luxe.



ISBN: 978-3-95905-521-5



ISBN: 978-3-94466-999-1



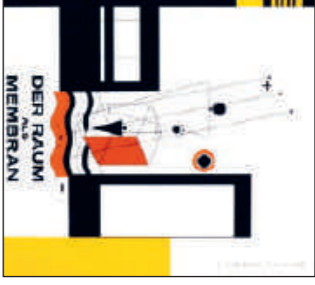
189 p., EN, softcover
9,90 EUR

Ilit Azoulay: Shifting Degrees of Certainty

Ilit Azoulay moved into a studio at the KW Institute for Contemporary Art Berlin in June 2013 and used her five-month residency to develop her interest in the archaeology of cities. During her travels throughout Germany, she collected and photographed objects and architectural fragments in towns and cities from Berlin to Bamberg, as well as in the KW building itself. In the process she developed narratives about her finds based on correspondence with squatters, botanists, and taxidermists.



ISBN: 978-3-94466-946-5



40 p., DE, softcover
18 EUR

Siegfried Ebeling: Der Raum als Membran

Time and again *Der Raum als Membran* (Space as Membrane), published by Siegfried Ebeling as a kind of pamphlet in 1926 in Dessau, caught the attention of his contemporaries. And whenever the utopian Bauhaus is mentioned, the title page of »Der Raum als Membran« reappears. The author, however, along with his other attempts to develop a theory of biological architecture, has disappeared from common memory. Siegfried Ebeling died 1963 in Hamburg, impoverished and isolated from post-war architecture.



ISBN: 978-3-94466-971-7



224 p., DE/UKR, EN/UKR, hardcover
32 EUR

Ukrainische Nacht/ Ukrainian Night

In 2012/13 Miron Zownir and Kateryna Mishchenko visited the Ukraine to explore everyday life there from its margins. Zownir photographed drug addicts from Poltava, homeless people at Kiev's main station, street children in Odessa and Chernivtsi and the inhabitants of several Roma camps. Mishchenko's sensitive texts and Zownir's close-up images document the profound fault lines in Ukrainian society, in which the harbingers of Maidan Revolution can already be felt.



ISBN: 978-3-95905-012-8



182 p., DE/EN, softcover
28 EUR

Beastly/Tierisch

Last Chance

Representations of animals under anthropogenic pressures (Heather Davis). Artistic works onto a host of pictures from the internet. This rich image material is supplemented by four essays: about animality and the history of photography (Duncan Forbes), the political and philosophical animal (Slavoj Žižek), the virtual zoo of the Internet (Ana Teixeira Pinto), and the changing identities of animals under anthropogenic pressures (Heather Davis).

ISBN: 978-3-950656-037-1



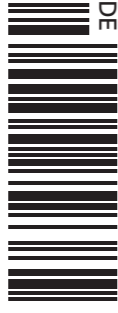
Matthias Hoch Silver Tower

124 p., D/EN, softcover
34 EUR

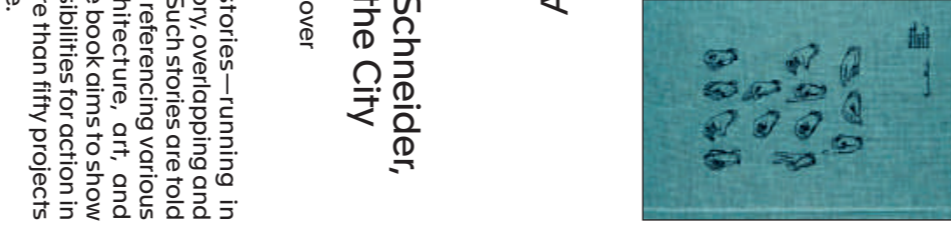


The construction was planned by the architecture firm ABB Scheid und Partner, the corporate design was by Ott Aicher. Following the bank's acquisition by Commerzbank in 2009 the head office of Dresdner Bank was vacated.

In Silver Tower, a series of pictures taken between 2009 and 2011, photographer Matthias Hoch explores the deserted Dresdner Bank building in Frankfurt am Main. The tower was opened in 1978 as the bank's head office.



ISBN: 978-3-95905-408-9



555 p., EN, hardcover
36 EUR

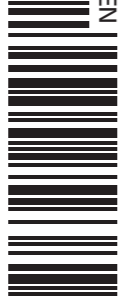
Acts of Voicing



340 p., EN/DE, softcover
24 EUR

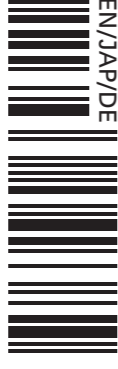
Lukas Feireiss, Tatjana Schneider, The GreenEyl: Living the City

Cities are full of stories — running in parallel, contradictory, overlapping and inseparably linked. Such stories are told in *Living the City* by referencing various projects from architecture, art, and urban planning. The book aims to show processes and possibilities for action in cities based on more than fifty projects from all over Europe.



ISBN: 978-3-95905-417-1

Acts of Voicing focuses on the aesthetic, performative, and political significance of the voice. The book explores the dialogic and performative characteristics of the voice. This relates to voices that resist and to voices that are disciplined and seek to discipline, to those that are heard and to those that go unheard. It also examines the struggle to find one's voice and the act of getting voices to speak or be silent.



ISBN: 978-3-94466-931-1



35 p., EN/JAP/DE, hardcover
24 EUR

Seichi Furuya: Staatsgrenze

Between 1981 and 1983, Seichi Furuya took photographs of the Austrian border towards the former Eastern block nations. In contrast to the media attention devoted to the inner German border and the division of Berlin, Furuya was searching for images in the inconspicuous and at times even idyllic border territories to Hungary, Yugoslavia, and Czechoslovakia.



144 p., EN, hardcover
24 EUR

Andreas Fogarasi: Vasarely Go Home

In *Vasarely Go Home* Andreas Fogarasi investigates a double event that took place in Budapest on October 18th, 1969. Opening that day, Victor Vasarely, the internationally renowned artist of Hungarian origin, had a large retrospective exhibition at the Mücsarnok/Kunsthalle in Budapest. While Hungarian avant-garde art of that time was forbidden or at best tolerated by the authorities, Vasarely's exhibition — organised by official cultural politics — became an important public event. The second event taking place during the exhibition opening was a one-person protest by artist János Major carrying a small sign. The sign read „Vasarely Go Home“.

ISBN: 978-3-94466-954-0



Léo Favier: What, you don't know Grapus?/Comment, tu ne connais pas Grapus?



224 p., EN, FR, softcover
19 EUR

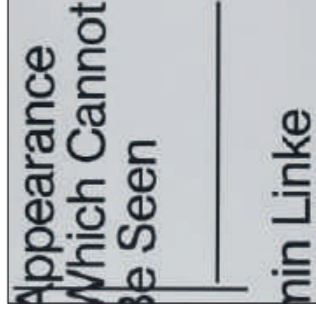
Grapus is a French graphic design collective founded in Paris immediately following the student protests of May 1968. The group saw life as a field for experimentation, putting the new political, social, and cultural debates into graphic form for public discussion. Léo Favier set out in search of the former members of the collective. The twenty-six interviews in his book tell of the utopian working methods and heated disputes that were at the heart of this collective way of life.

ISBN: 978-3-94466-901-4



Armin Linke: The Appearance of That Which Cannot Be Seen

395 p., EN, softcover
34 EUR



For more than twenty years, Armin Linke has been photographing the effects of globalization, the wholesale transformation of infrastructures, and the networking of the post-industrial society via digital information and communication technologies. His photographs show that the modern world is a massive profusion of data, where the material infrastructures, consisting of computer centres, data highways, and server rooms, are largely invisible. For *The Appearance of That Which Cannot Be Seen*, Linke invited scientists and theoreticians to examine his picture archive.

ISBN: 978-3-95905-070-8



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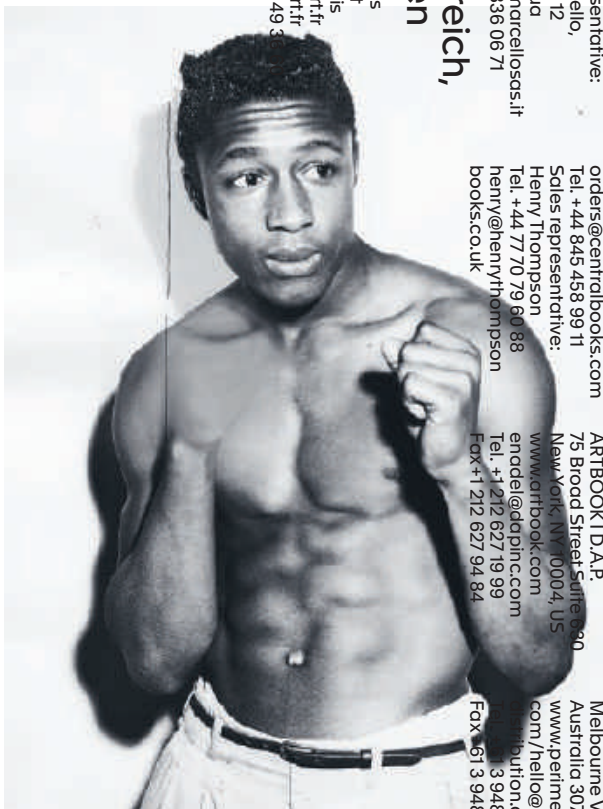
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