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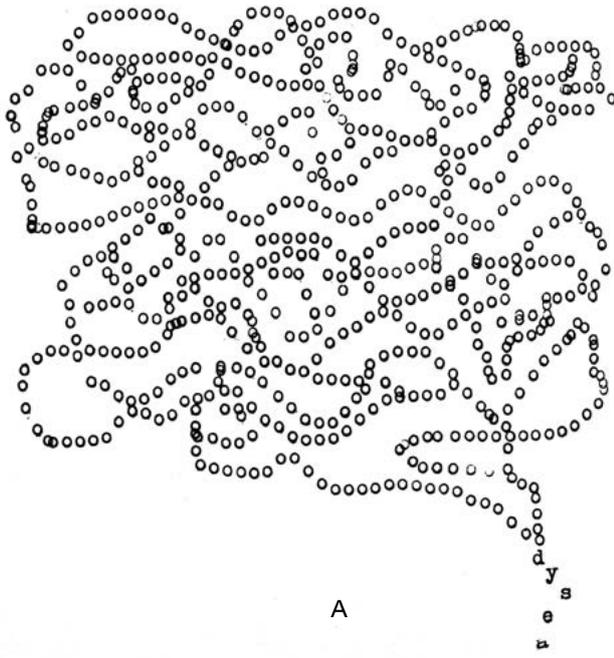
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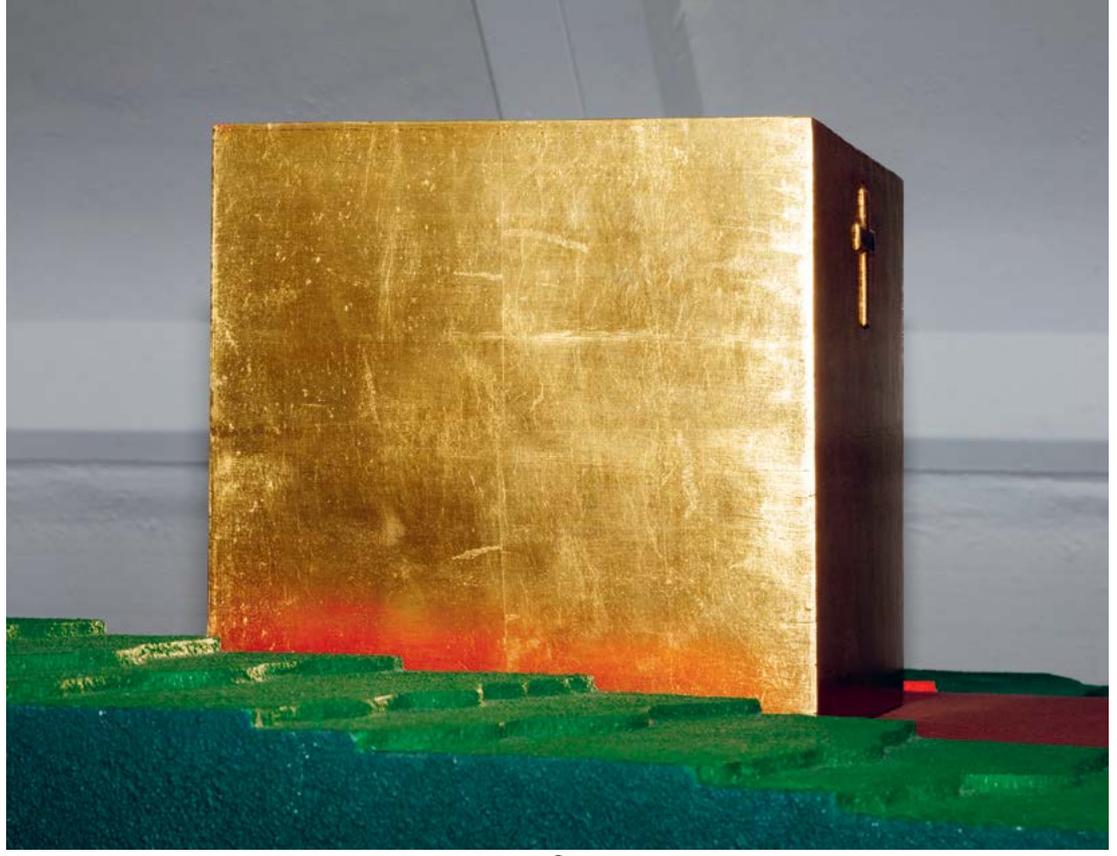
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D



Anne König/Jan Wenzel

The book trade has been creaking. More and more cries for help have been heard in the last year. And in recent months, we have been obliged to make staffing cuts ourselves, and the squeeze on our finances meant that we had to give the Frankfurt Book Fair a miss this year. Since Covid, there's been plenty to shoulder: books that we've had to delay publishing because of galloping production costs; booksellers who have been much more reticent about putting in orders than was the case just a few years ago; rising storage costs; more outlay for transportation; a lag in incoming payments. Last year saw the shutters going up at Leipzig's Mönch bindery, which had bound the first issue of our *Spector cut + paste* magazine in 2001—and many other books thereafter: a reliable production partner went out of business. Economic conditions sometimes shift slowly, like tectonic plates bumping against one another, and sometimes convulse with a sudden jolt. Although most of the time this is not on the public radar, there is, as I said, an ominous creaking.

In response to this, we launched the "A book a day keeps publishers in play!" campaign on Instagram this fall. We started presenting our backlist there—more than 643 titles that our publishing house has brought out since its inception, and which are still available today. One of our designers, Malin Gewinner, made a poster for the campaign on which our name was deliberately left out because the economic changes have had an impact not only on us as a publisher but also on numerous others like us. Bookstores that want to support the campaign can order the poster from us and hang it in their windows.

As a result of all this, our spring program is somewhat more modest than usual, yet it nonetheless addresses issues that we feel are pressing and worthwhile, containing ideas that we want to translate into book form: a comprehensive catalog on the films of VALIE EXPORT, whose work has shaken the foundations of patriarchy and thus points the way forward for generations to come—the publication is a joint undertaking, developed together with the Austrian Film Museum in Vienna; a photo book on the history of the Vitra Campus in Weil am Rhein, photographed by Aleix Plademunt, who has already published his multiple-award-winning book *Matter* (2022) with us; the photo essay *The Travelling Eye*, in which artist Kathrin Sonntag explores the little-known photographic work of expressionist painter Gabriele Münter—a book that came out of a collaboration with Marta Herford and Kunstmuseum Ravensburg.

Some of the new releases in the spring program tackle acute social issues like care provision. The editors of *Yes, We Care* from Frankfurt's Museum Angewandte Kunst pose themselves a question: How can the current crisis in care be managed? Published in conjunction with the exhibition of the same name, the catalog focuses on the care work of the "New Frankfurt" program and examines the efforts that have been made to promote the common good over the last hundred years, a process in which the Frankfurt reform movement played a pioneering role. What can we learn from the past, what models of care provision are applicable today, and how do we need to change as a society so that gender is not a decisive factor in the dispensation of care and the task of providing it? In *Sowing Unrest*, the reader for the third edition of the Prague Biennale Matter of Art, curators Aleksei Borisionok and Katalin Erdödi ask a similar question: How can care be organized as a basis for solidarity and helping each other? And how can we avoid losing sight of the pressing issue of climate change even as wars continue to rage around the globe? At the invitation of the architectural office ateliers o-s architectes, Paris-based comic-strip artist Sammy Stein developed a forty-eight-page story entitled *Le sentier / The Path*, which uses a parking garage in Rennes as an opportunity to reflect on questions of space and time. Catering to people from the area around the city and offering space for eight hundred cars, the structure, which was the winner of an architecture competition, helps keep the city center free of automobile traffic. Yet Stein's graphic story is less about the building itself than about a labyrinthine journey through time, without any cars. We hope that booksellers will take the bold leap from architecture to the comic strip, as we need to keep finding new ways to probe the climate issue and ask different questions about it—it is something we cannot afford to forget.





# How to Do Things with VALIE EXPORT

Eds: Katharina Müller, Eszter Kondor, Michael Loebenstein  
Text: Erika Balsom, Sabeth Buchmann, Elfriede Jelinek, Gertrud Koch, Sophie Lewis, Hedwig Saxenhuber, Nadya Tolokonnikova, a.o.  
Design: Malin Gewinner  
240 pages, German, English, numerous b/w and color images, 22.7 x 27.6 cm, softcover

Related books:  
Katharina Müller/ Claus Philipp (ed.): *Picturing Austrian Cinema. 99 Films / 100 Comments*, 2022  
Dominique Bluher/ Julia Fabry: *La Troisième Vie d'Agnès Varda / The Third Life of Agnès Varda*, 2022

VALIE EXPORT is one of the most radical and most significant audiovisual artists of the twentieth and twenty-first centuries. This volume focuses on her cinematic work as a universe of options for action, as a visionary springboard for perceiving and reshaping a society riddled with patriarchal structures.

The authors of the book have taken up the editors' invitation to look back at individual works by VALIE EXPORT and reflect on ways to transpose them into the present and on their political potential. Their contributions touch on questions of identity and difference as well as the possibilities of communication and the refusal to communicate; the self-positioning of women\*, gender-nonconforming, and disabled people in the fields of art, film, and media and their frames of reference—war, division, fragmentation, objectification, non-belonging. The book is published in collaboration with the Austrian Film Museum, Vienna.

Eszter Kondor is project manager for publications at the Austrian Film Museum. Katharina Müller is Head of the Research, Education, and Publications Department of the Austrian Film Museum. Michael Loebenstein is Director of the Austrian Film Museum and member of the Board of Trustees of the VALIE EXPORT Foundation since 2023.

May 2025  
34 EUR  
ISBN: 978-3-95905-890-2



ISBN: 978-3-95905-898-8



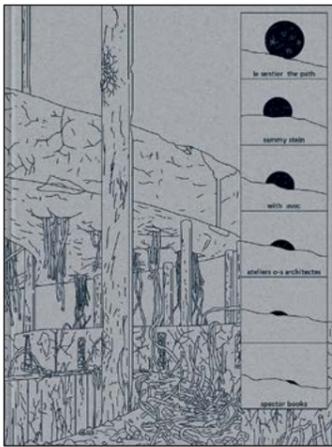
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# Sammy Stein: Le sentier / The Path

Avec / With ateliers o-s architectes

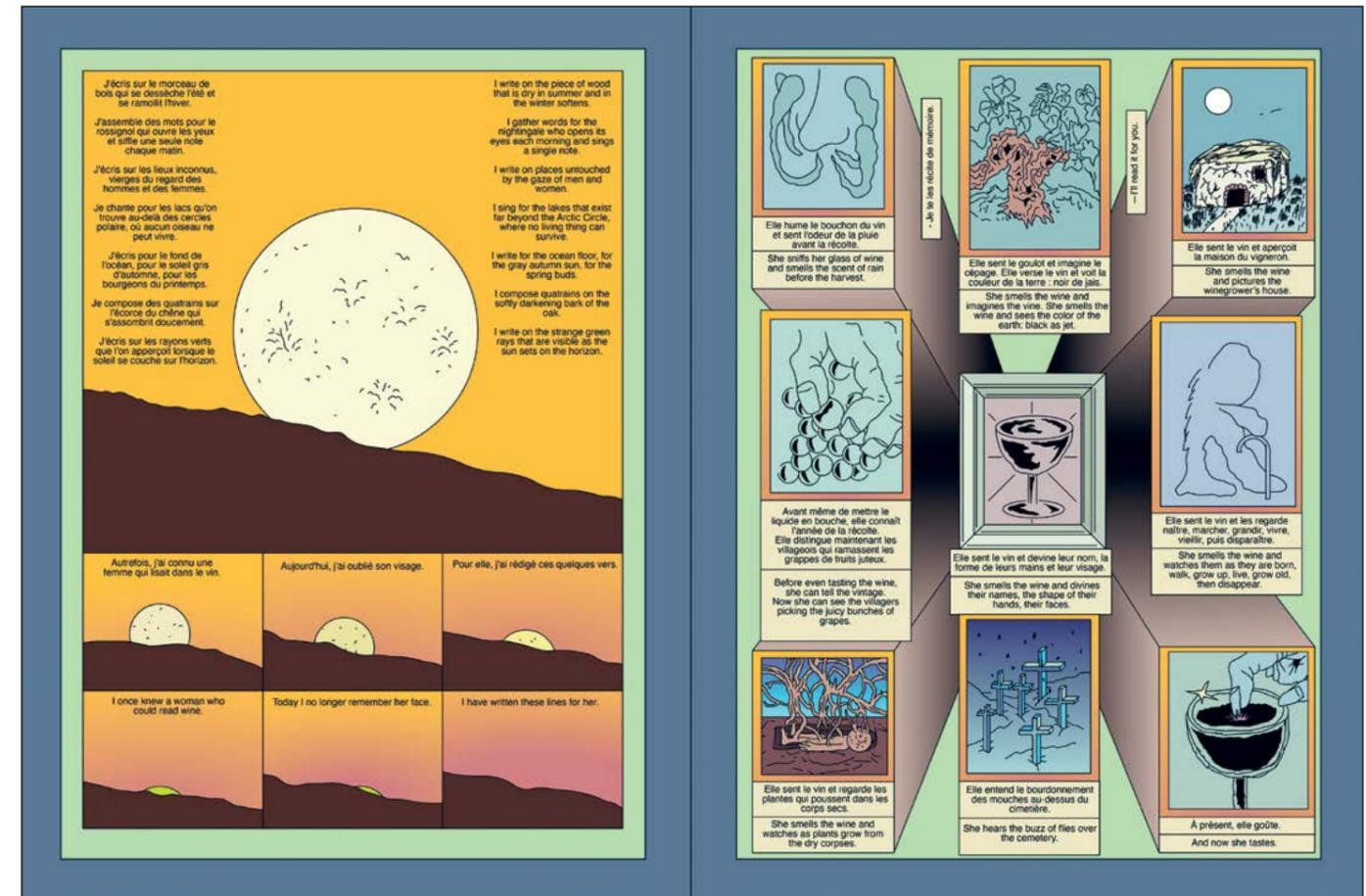
Eds: Ateliers o-s architectes (Vincent Baur, Guillaume Colboc, Gaël Le Nouène)  
Design: Jad Hussein  
11 b/w and 48 color pages, French/English, 22.5 × 30 cm, hardcover

A ventriloquist and his puppet are lost in what appears to be a deserted labyrinth, discussing their situation, their memories, and their feelings as they try to survive. What follows is a wandering through space and time—a journey that is sometimes silent and abstract, sometimes talkative and melancholy.

A parking garage for the city of Rennes designed by the architectural office ateliers o-s architectes as a means to keep cars out of the center is the starting point for Sammy Stein's story. In this publication, which is destined to become part of a collection, ateliers o-s architectes present the building they have constructed as seen through the eyes of an artist.

Sammy Stein lives and works in Paris. He publishes books, zines, and booklets. Installations, large formats, prints, and multiples are an extension of these publications. He is also co-founder of the magazines *Collection* and *Lagon*. ateliers o-s architectes founded in 2007, after an experiment in Rotterdam (OMA, West8), the office is organized around the three partners Vincent Baur, Guillaume Colboc, and Gaël Le Nouène.

March 2025  
24 EUR  
ISBN: 978-3-95905-868-1



# Campus

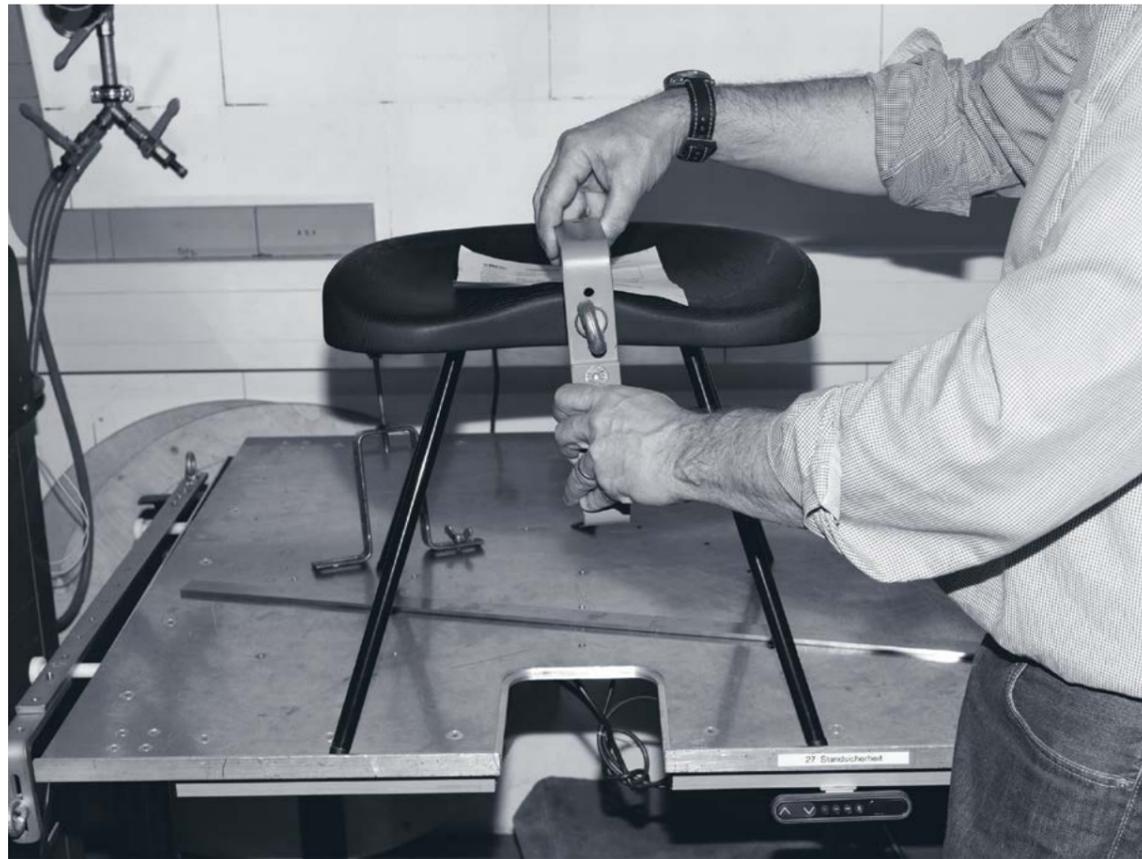
## Aleix Plademunt: Campus

Design: Hermanos Berenguer  
496 pages, English, numerous b/w and color images, 21 × 27.5 cm, softcover

Photographer Aleix Plademunt is a photo-book alchemist. Working with a host of very different images, he creates a picture that is whole and complete. In his photo book *Matter*, which was published by Spector Books in 2022 and has won multiple awards, he moves between microcosm and macrocosm, between the sun and tiny particles of matter. Now, in *Campus*, he focuses on the Vitra Campus in Weil am Rhein, not far from Basel. Vitra is a project with many different facets and layers: a Swiss furniture company, a campus with buildings by important contemporary architects, including Frank Gehry, Zaha Hadid, Tadao Andō, and Álvaro Siza, a museum—the Vitra Design Museum—furniture collections, design and architecture estates and archives, gardens, publications, and people. Aleix Plademunt's *Campus* combines all these motifs, supplemented by a number of historical photographs, to create an image of a place where you can sense the meaning and importance of design—as utopia and as everyday work.

Aleix Plademunt (b. 1980 in Girona) studied technical engineering and received a degree in photography from UPC, Barcelona, in 2003. Since then, he has worked on myriad personal photographic projects and featured in over forty group shows and twenty individual exhibitions, highlights include *Matter* at MACBA Museum (Barcelona, 2021) and *Almost There* at the Le Bal (Paris, 2014).

March 2025  
52 EUR  
ISBN: 978-3-95905-891-9



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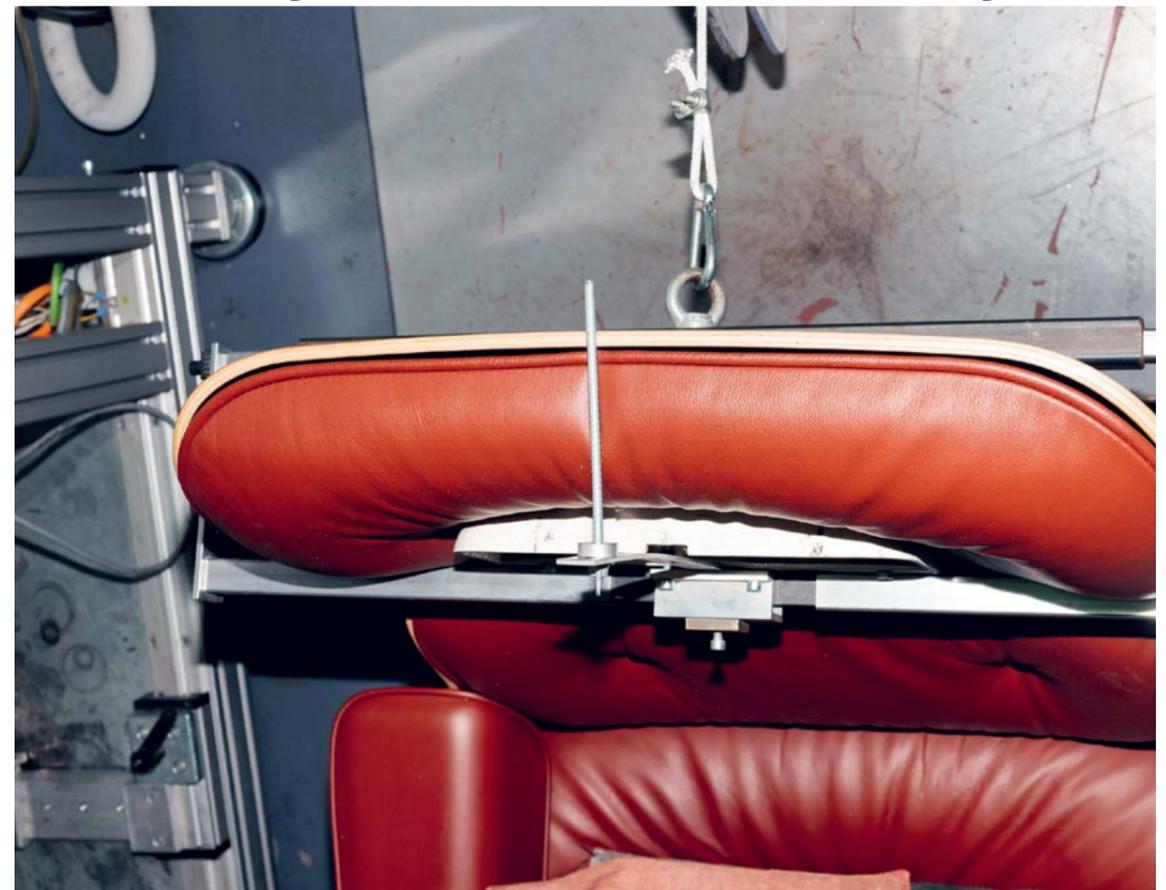
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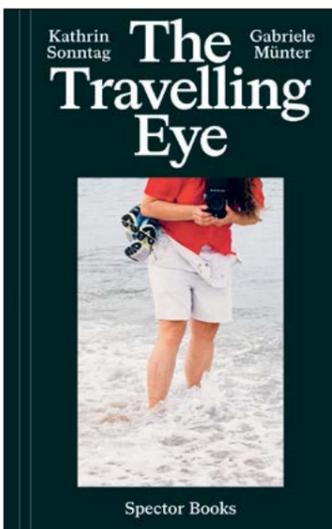
C



D



E



# Kathrin Sonntag & Gabriele Münter: 10 The Travelling Eye

Eds: Marta Herford and Kunstmuseum Ravensburg  
 Text: Christina Irrgang, Kathleen Rahn, Kathrin Sonntag, Ute Stuffer  
 Design: Pascal Storz  
 120 pages, German/English, 41 b/w and 45 color images, 15 x 24 cm, softcover

*Kathrin Sonntag & Gabriele Münter – Das reisende Auge*  
 8 June 2024 – 12 January 2025  
 Marta Herford  
 22 November 2025 – 22 March 2026  
 Kunstmuseum Ravensburg

In this publication, contemporary artist Kathrin Sonntag embarks, after an interval of more than 100 years, on a journey through the lesser-known photographic oeuvre of the expressionist Gabriele Münter. On the book's double-page spreads, Sonntag juxtaposes Münter's photographs with images from her own photo archive. This visual dialogue is accompanied by an essay in which she recapitulates her exploration of Münter's pictorial world and relates it to her own experiences with the medium of photography. The artist's publication thus develops a multilayered analysis exploring the fundamental conditions governing photography and its contextual origins, intentions, and motifs.

Kathrin Sonntag (b. 1981 in Berlin) explores the possibilities of the medium of photography through her installations. Gabriele Münter (b. 1877 in Berlin, d. 1962 in Murnau) took her first photographs in 1889 during a trip to the US—she subsequently trained as a painter and gained recognition in that field.

available,  
 not yet announced  
 28 EUR  
 ISBN: 978-3-95905-882-7



Ich frage mich, mit welchen Bildern im Kopf Gabriele Münter 1898 in die USA reist. In einem Text zu ihren Amerika-Fotografien lese ich, dass Kodak 1896, also zwei Jahre bevor sie ihre Reise antritt, bereits die hunderttausendste Kamera verkauft hatte. Münters Bilder sind Teil dieser ersten großen Popularisierungswelle der Fotografie. Die Kamera, eine Kodak Bull's Eye, wird ihr in den USA geschenkt, wo sie mit ihrer Schwester Emmy Verwandtschaft besucht. Sie ist 21 Jahre alt. Nach zwei Jahren kehrt sie mit rund 400 Bildern nach Deutschland zurück.



I ask myself which images Gabriele Münter has in mind when she travels to the U.S. in 1898. In a text on her American photographs, I read that in 1896, two years before she embarks on her journey, Kodak had already sold its hundred-thousandth camera. Münter's pictures are part of this first great wave of popularization of photography. She receives the camera, a Kodak Bull's Eye, as a gift in the U.S., where she visits relatives with her sister Emmy. She is 21 years old. Two years later, she returns to Germany with around 400 photographs.



A



B



Wohin ist die Welt fotografisch hart und wie permanent weiter fort. Wir sehen und machen täglich Fotos. Sie drängen auf uns ein und hebeln unsere Vorstellung der Welt. Ich würde mir nie, wie es wäre, so fotografieren, ohne diese Chance fotografischer Bilder im Museum? Im Gegensatz zu mir wird eine Aktivität aus dem 20. Jahrhundert, wie Münter 1898 ihre fotografische Bildreise vor Augen. Sie kam in die Amerikaner. Stepper nicht: Bilder machen, die sie schon konnte, dass es gibt sie noch nicht.



Today, the world is photographically saturated, and continues to be saturated further. We see and take photographs every day. They intrude on us and illustrate our conception of the world. I imagine what it would be like to take photographs without the screen of photographic images in the back of my mind. In contrast to me and the artist's actions of the twenty-first century, in 1898 Münter has no photographic universe of images before her. She cannot seek out pictures she already knows in the Texan prairie, because they don't exist yet.



Die meisten Bilder, die Münter auf ihrer Amerikaner-Reise macht, zeigen Menschen. Sie fotografieren Verwandte und machen Aufnahmen von deren Häusern und Bekanntschaft. Viele dieser Porträts sind gewöhnlich. Die Porträts von Kindern direkt in die Kamera. Sie wissen, dass die Fotografierenden. Trotzdem liegt eine faszinierende Ehrlichkeit in den Bildern, die ungeschönt sind. Vielleicht, weil das Staunen nicht nur für Münter neu ist, sondern auch für diejenigen, die sie anschauen. Die Menschen haben noch keine Fotografinnen.



Most of the pictures that Münter takes on her trip through America show people. She photographs her relatives as well as their neighbors and acquaintances. Many of these portraits are posed. The others look directly into the camera. They know that they are being photographed. Nonetheless, there is a fascinating directness in their gaze that seems quite natural. Perhaps because the medium is new and just for Münter, but also for those she photographs. The people don't have photo faces yet.

A Theater parody: Dance, Marshall, Texas, 1900 B Marie jumping, Iztacchiuatl, Mexico, 2015

## The Eastern European Perspective

Eds: Tomáš Glanc, Sabine Hänsgen  
Text: Dubravka Ćuri, Daniel Grūn, Emese Kürti, Claus Löser, Pavel Novotný, Branka Stipani, Māra Traumane  
Design: Lyosha Kritsouk  
384 pages, English, numerous b/w and color images, 15.5 × 21.5 cm, hardcover

In the second half of the twentieth century, poets and artists took up the challenge of reflecting on and investigating the instrumentalization of language for communicative and political-cum-ideological purposes. They did so by drawing attention to the "made-ness" of language, its material and medial dimension, and by creating performative situations for themselves and their audiences.

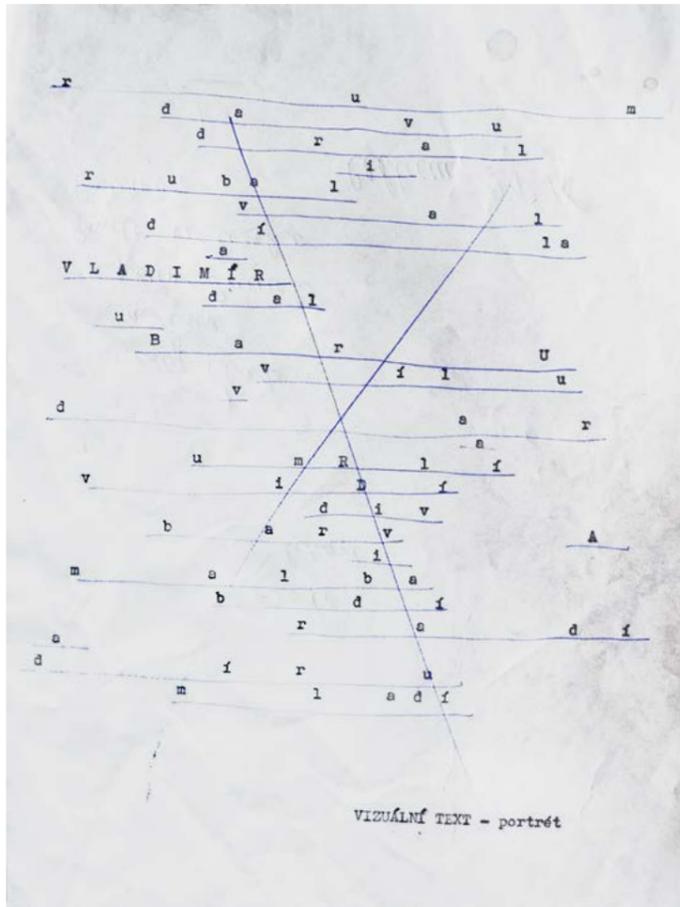
The book presents authors from the subcultures of socialist states along with contemporary positions that continue the legacy of combining poetry and performance. It shows the efforts made by poets and artists to break free of controlled language and escape from normative forms of communication, both now and in the past. *Poetry & Performance: The Eastern European Perspective* thus examines the challenges facing today's societies in the post-socialist countries through the prism of language and ideology and looks back at their origins.

Tomáš Glanc is a scholar of Eastern European studies at Zurich University and also serves as a curator. Sabine Hänsgen is a Slavic scholar, cultural, art, film, and media historian, translator, and curator.

May 2025  
34 EUR  
ISBN: 978-3-95905-348-8



C



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B



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A Bohumila Grögerová & Josef Hiršal: *Vladimir*, 1969 B Bogdanka Poznanović: *Rivers-Transmissions*, 1972 C Tomislav Gotovac: *Degraffitiing*, 1990 D Ewa Partum: *Legality of the Space*, 1971



# Yes, we care

## Das Neue Frankfurt und die Frage nach dem Gemeinwohl

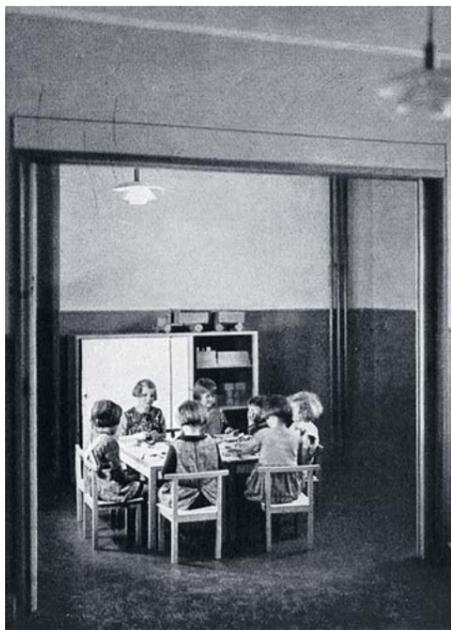
Eds: Grit Weber, Matthias Wagner K  
 Text: Veronika Dume, Gabu Heindl, Stefan Schmidt, Joachim Scholz, Margarete Schütte-Lihotzky, Grit Weber, Marie-Noëlle Yazdanpanah  
 Design: Bureau Sandra Doeller  
 320 pages, German, c. 150 b/w and 50 color images, 16 x 24 cm, softcover

*Yes We Care. Das Neue Frankfurt und die Frage nach dem Gemeinwohl*  
 9 May 2025 – February 2026  
 Museum Angewandte Kunst, Frankfurt am Main

The book examines care work, both past and present: What institutions, initiatives, and concepts in education, housekeeping, social welfare, and health existed 100 years ago, and how did they affect everyday life? What experiences and global challenges are we now confronted with and what possible solutions are there to the current care crisis? The book discusses strategies for nurturing the common good and looks at how we are oriented toward particular family structures and the access we have to social services. It also covers religious initiatives coming out of the Christian and Jewish communities. The book is published to coincide with the 100th anniversary of the New Frankfurt program of building and design and the main actors involved in it and appears in conjunction with the exhibition of the same name at Museum Angewandte Kunst, which examines the core issues of this reform movement and the influence it had on society.

Grit Weber is deputy director and curator at Museum Angewandte Kunst in Frankfurt am Main. Matthias Wagner K is a curator, writer, and director of Museum Angewandte Kunst in Frankfurt am Main.

May 2025  
 32 EUR  
 ISBN: 978-3-95905-887-2



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B

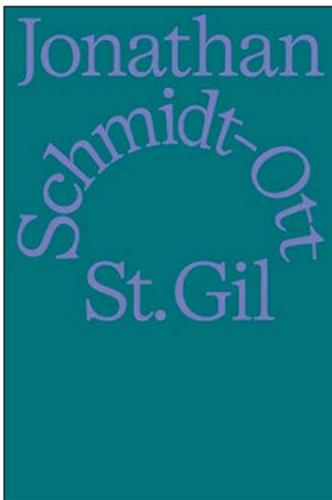


C



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A Bruchfeldstraße housing project, community center kindergarten and daycare (source: *Das Neue Frankfurt* 7/8, 1928, photo: Paul Wolff) B Aerial photograph of the Nidda valley with the Römerstadt and Praunheim housing projects (source: *Das Neue Frankfurt* 4/5, 1930) C Stand with a focus on healthy nutrition during the exhibition *Die Hausfrau der Gegenwart*, Festhalle, Haus der Moden, Frankfurt am Main, September 18–21, 1932 (source: Messe Frankfurt archive) D Children's dermatology clinic at the municipal hospital in Frankfurt am Main, 1929, architect Martin Elsaesser (source: Architecture Museum of the Technische Universität München, els\_m-109-1031)



# Jonathan Schmidt-Ott: St. Gil

16

Text: Lukas Feireiss, Patrick James Reed  
Design: Florian Lamm, Caspar Reuss  
142 pages, English, numerous b/w and color images, 23.5 x 34 cm, hardcover

Portraits, still lifes, everyday street scenes—Berlin photographer Jonathan Schmidt-Ott shoots contemplative images that capture his immediate surroundings. His book *St. Gil* combines these photographs to create diptychs, with two large-format pictures forming a double-page spread. The actual focus of the book is on the interplay between two photographs, two moments, two snippets of the world, on what occurs between two images and generates intensity, on the seam that connects the images. The simple act of montage unfolds all its magic here—Schmidt-Ott harnesses it to create an associative space that is both poetic and fragile in its undirected openness. An act of seeing.

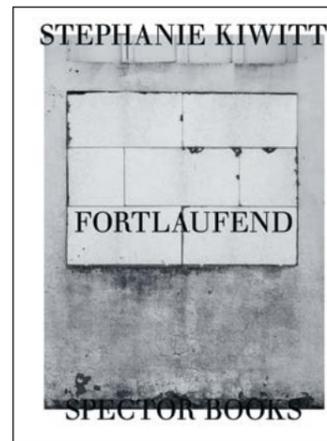
Jonathan Schmidt-Ott, b. 1976, is a Berlin-based artist, photographer, curator, and film editor.

available,  
not yet announced  
48 EUR  
ISBN: 978-3-95905-864-3



A Jonathan Schmidt-Ott: from the series *St. Gil*

Photography



# Stephanie Kiwitt: Fortlaufend

17

Text: Jonathan Everts, Daniel Herrmann  
Design: Markus Dreßen  
136 pages, German/English, 86 b/w images, 23.2 x 30.6 cm, softcover

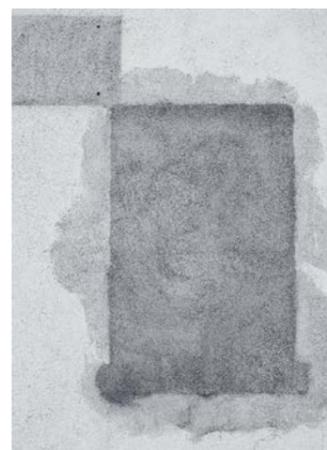
Already published by Spector Books:  
Stephanie Kiwitt: *Flächenland*, 2024. *Flächenland* won the 2024 German Photo Book Award's silver medal in the category documentary photography  
Stephanie Kiwitt: *Máj/My*, 2018

*Fortlaufend* (Ongoing) is the second book in Stephanie Kiwitt's large-scale project devoted to rural areas in Saxony-Anhalt. It presents black-and-white photos of parts of building façades, whose materiality and structure give them a sculptural feel. Kiwitt documents changes to the architecture: bricked-up doors and windows, areas that have been knocked down and replaced with new sections. She turns the different surfaces into compositions, relating them to one another. Though they are instrumental in designing the environment in which they live, there are no humans to be seen in her pictures, yet it is their very absence that asserts their presence. The book—a continuation of *Flächenland*—contains eighty-six photographs that Kiwitt took in cities, towns, and villages in Saxony-Anhalt between 2021 and 2024.

In the accompanying booklet, Jonathan Everts and Daniel Herrmann draw on Kiwitt's photographic work as a means to reflect on urban agglomerations and rural areas in Saxony-Anhalt, both now and in the future.

Stephanie Kiwitt is a photographer and Professor of Communication Design / Photography at the Burg Giebichenstein University of Arts and Design Halle. Jonathan Everts is Professor of Human Geography at the Martin Luther University Halle-Wittenberg. Daniel Herrmann is artistic director of the media art association Werkleitz Gesellschaft e. V.

February 2025  
36 EUR  
ISBN: 978-3-95905-880-3



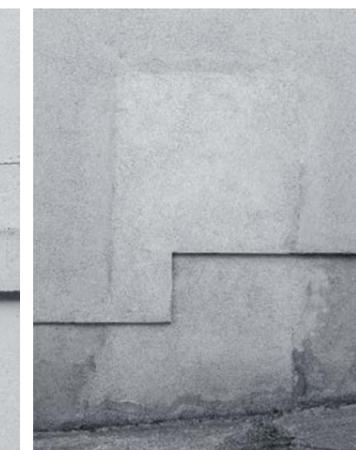
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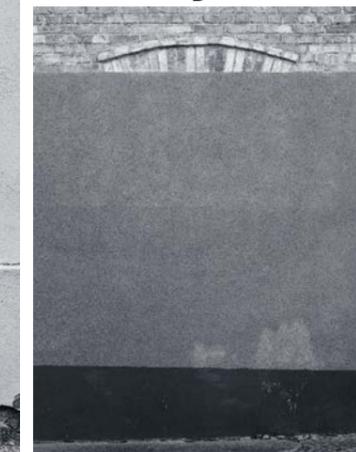
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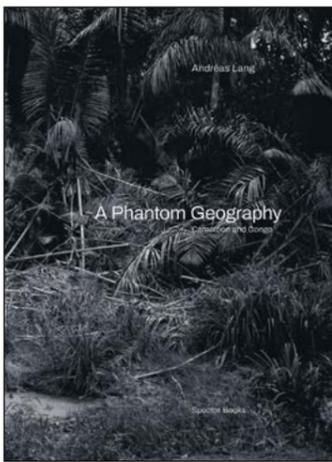
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E

A *Sten.* 1.22-2 B *Colb.* 8.23 C *Wörl.* 9.21 D *Naum.* 4.24-1 E *Schr.* 1.22

Photography



# Andréas Lang: A Phantom Geography

18

Cameroon and Congo

**Text:** Elisabetta Corrà, Gérard Essomba, David Van Reybrouck, Benedikt Stuchtey, Albert Pascal Temgoua  
**Design:** Carsten Eisfeld  
256 pages, German/English, numerous b/w and color images, 23 × 30.5 cm, hardcover

**Related Books:**  
Peggy Buth: *Katalog. Desire in Representation*, 2010  
Nikolaus Hirsch (Hg.): *Style Congo: Heritage & Heresy*, 2023

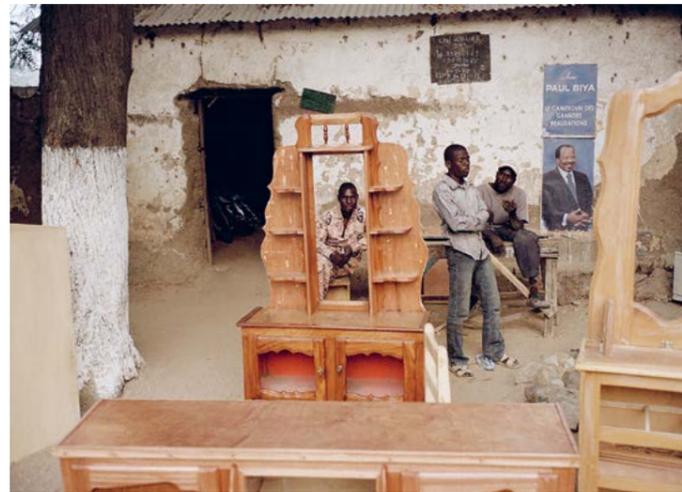
Prompted by an attic find that uncovered his great-grandfather's photos and writings, photographer and video artist Andréas Lang embarks on an investigation of a lost chapter in German colonial history in Central Africa: a frontier expedition to take possession of the French Congo. This is followed by research conducted in private and public archives and culminates in journeys to Cameroon, Chad, and the Central African Republic. His photographs and videos depict places and landscapes in which the phantoms of the colonial era are still present, in a state of limbo between reality and fiction, past and present. Lang juxtaposes this with previously unpublished historical material that reflects the unvarnished reality of colonialism.

Andréas Lang (b. In Zweibrücken) began his artistic work in Paris; he now lives in Berlin. He has been honored in various contexts, receiving the 2023 German Photo Book Prize and a grant for contemporary art presentations from the Berlin Senate Department for Culture (2023).

available,  
not yet announced  
52 EUR  
ISBN: 978-3-95905-866-7



A



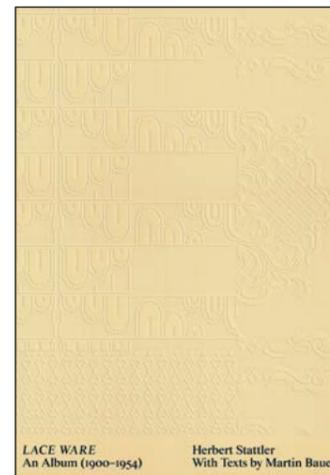
B



C

A Andréas Lang: *Residentur*, Cameroon, 2012 B Andréas Lang: *Workers and President*, Cameroon, 2012 C *Sergeant Koblich on our tame Hippopotamus* 1909, Cameroon, 1909, photo: unknown © Andréas Lang

Photography



# Herbert Stattler: Lace Ware

19

An Album 1900–1954

**Text:** Martin Bauer  
**Design:** Helmut Völter  
176 pages, German, English, 76 duplex images, 24 × 34 cm, hardcover (twin book)

Already published by Spector Books:  
Herbert Stattler: *Ornament Stadt*, 2014  
Herbert Stattler: *Where do little children come from?*, 2018

On September 18, 1900, the Dittmar & Ostertag company—specializing in ladies' garment trimmings, wholesaler and agent for such articles—was entered in Stuttgart's commercial register. Women made delicate bobbin lace at home, which the company sold worldwide in the course of its eventful history. Having combed through numerous archives, the artist Herbert Stattler uses thirty-eight drawings to recount the story of these craftswomen and the company, which ceased operations in 1954, and to acknowledge the significance of the lace the women created in the history of art. *Lace Ware* is a kaleidoscope of time fragments. The book delves into the harsh conditions of female home-based labor, while also revealing the intertwined histories of textiles, technology, culture, and consumption in the first half of the twentieth century. Based on designs made by draftswomen, the lace patterns reflect the evolution from ornament and decoration to the aesthetic practice of autonomous form finding.

Herbert Stattler is a visual artist living in Berlin. His drawings appear in the form of series and artist's books. Martin Bauer works as a managing editor and copyeditor, most recently for *Soziopolis* and *Mittelweg 36*.

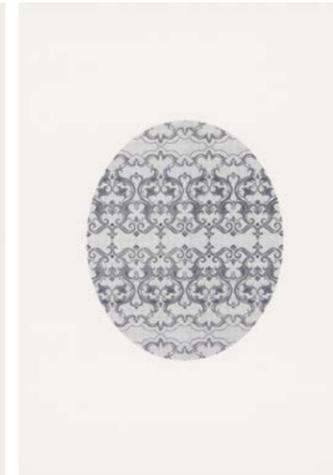
February 2025  
86 EUR (limited edition of 300 copies)  
ISBN: 978-3-95905-883-4



ISBN: 978-3-95905-884-1



A



B



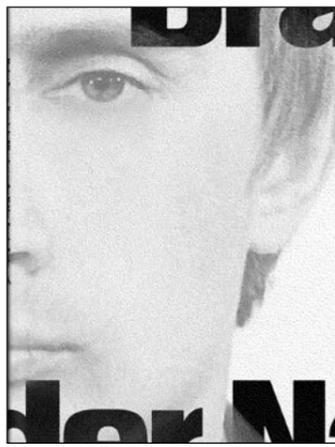
C



A Untitled (105.5/66), 2021, Bleistift auf Papier, 100 × 70 cm B Untitled (N.N. 2), 2024, Bleistift auf Papier, 100 × 70 cm C Untitled (Debtors\_1), 2021, Bleistift auf Papier, 100 × 70 cm

Arts

Discourse



# Markus Draper: House Near a Deep Forest

20

Eds: Markus Draper, Mathias Wagner  
Text: Markus Draper  
Design: Christian Lange  
64 pages, German/English, numerous b/w and color images, 24 × 32 cm, softcover

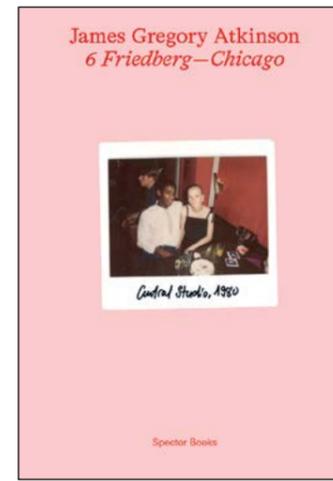
Already published by Spector Books:  
Markus Draper: *More than a Story*, 2021  
Markus Draper: *Inge zu Fuß zur Arbeit*, 2016

A house situated near a deep forest—opposite the Stasi headquarters in Dresden—was home for a while to an outpost of the Soviet KGB. The young secret service officer Vladimir Putin went in and out of here between 1985 and 1990. This might be the start of a modern fairy tale.

Artist Markus Draper built a copy of the house as an accurate, true-to-life model and shot a film in it. A fly sitting in front of an open window takes on the role of narrator, her voice imbued with a childlike curiosity. She talks about the house, about Dresden, about the machinations of the KGB and the Stasi, about Putin's rise in the hierarchy of the Soviet nomenklatura, about the fall of the GDR, about political affairs and intrigues. The narrative is embedded in a stream of media images taken from news reports, documentaries, and films. A "true" story in which historical facts, memories, and visions are woven together. The artist's book, which was produced in tandem with the installation, translates the material into the printed medium and plays with the possibilities of binding and folding in order to make visibility and invisibility a tangible experience.

Markus Draper, b. 1969, raised in Görlitz. In the period from 1991 to 2000 he studied at the Dresden Academy of Fine Arts (HfbK), at Central Saint Martins in London, and at Columbia University, New York. Markus Draper lives and works in Berlin.

available,  
not yet announced  
26 EUR  
ISBN: 978-3-95905-870-4



# James Gregory Atkinson: 6 Friedberg—Chicago

21

Ed: Rebekka Seubert, Dortmunder Kunstverein  
Text: Contemporary And (C&), James Gregory Atkinson, Karina Griffith, Maria Höhn, Marion Kraft, Lothar Lambert, Mearg Negusse, Rebekka Seubert, Eric Otieno Sumba, Alexander Ghedi Weheliye  
Design: Marcus Alasović Studio  
148 pages, German, English, 47 color images, 19 × 27 cm, softcover

The German American artist James Gregory Atkinson shot his film *6 Friedberg-Chicago* (2021) at Ray Barracks, a former US Army base in Friedberg in Hesse. The book presents a nonlinear archive—chronicling the history of Black soldiers in Germany and their descendants—that Atkinson developed together with sociologist Eric Otieno Sumba and art historian Mearg Negusse. It is published as a follow-up to Atkinson's exhibition "6 Friedberg-Chicago" (2021/22) at the Dortmunder Kunstverein, which was curated by Rebekka Seubert.

The exhibition and catalog were funded by the Alfred Krupp von Bohlen und Halbach Foundation within the framework of its "Catalogs for Young Artists" grant.

March 2025  
30 EUR  
ISBN: 978-3-95905-895-7



ISBN: 978-3-95905-618-2



James Gregory Atkinson is a visual artist living in Frankfurt am Main. He studied with Douglas Gordon at the Städelschule and won scholarships from the Villa Aurora and the Jan Van Eyck Academie, as well as a studio grant from the Hessische Kulturstiftung in New York. Mearg Negusse is an art historian and part of the team at C& (Contemporary And). Eric Otieno Sumba is a sociologist, political economist, and writer. He has been responsible for the publications department at Haus der Kulturen der Welt since 2023. Rebekka Seubert is a curator and has been artistic director at the Dortmunder Kunstverein since 2020.



A

A Exhibition view Markus Draper: *Haus in der Nähe eines großen Waldes*, Künstlerhaus Bethanien, 2023 © Künstlerhaus Bethanien and Markus Draper, photo: Hans-Georg Gaul

Arts



A

A *6 Friedberg—Chicago*, 2021

Arts

Film

Photography

# Sowing Unrest

## The Biennale Reader

**Eds:** Aleksei Borisionok, Katalin Erdödi  
**Text:** Kateryna Aliinyk, Orla Barry, Aleksei Borisionok, Katalin Erdödi, Marta Romankiv, Galina Rymbu, Maja Vusilovic, a.o.  
**Design:** The Rodina  
 163 pages, English, with numerous color images, 14 × 21 cm, softcover

Already published by Spector Books:  
*Soft Spots, Biennale Matter of Art 2022, 2022*

How do people in rural areas organize in order to effect change in society? How can people strike and assert their political demands? How can care be organized as a basis for solidarity and mutual assistance? How can unrest—a state of dissatisfaction, disturbance, and agitation—develop in unexpected places?

*Sowing Unrest: The Biennale Reader* goes in search of answers to these questions. The reader was published in conjunction with the 3rd Biennale Matter of Art in Prague. Featuring newly commissioned and republished essays, conversations, poems, and artistic contributions, it connects the two curatorial threads of the Biennale—Aleksei Borisionok’s interest in workers’ movements and Katalin Erdödi’s focus on rural change—in order to talk about the past, present, and future of political movements across the rural-urban divide.

available,  
 not yet announced  
 14 EUR  
 ISBN: 978-3-95905-865-0



Sowing Unrest

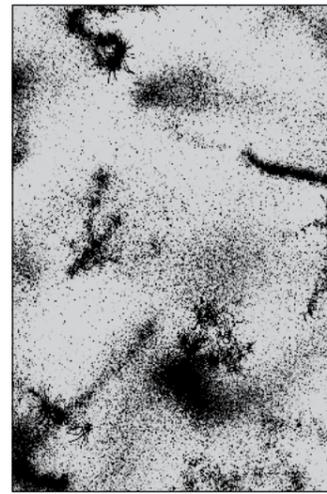
Aleksei Borisionok  
 and Katalin Erdödi  
 (eds.)

# Ecotones

## Investigating Sounds and Territories

**Eds:** Valentin Bansac, Mike Fritsch, Alice Loumeau, Peter Szendy  
**Text:** Shannon Mattern, Tim Ingold, Peter Szendy, David George Haskell, Soline Nivet & Ariane Wilson, Xabi Molia, Laura Vazquez, a.o.  
**Design:** Pierre Vanni  
 200 pages, English, 40 b/w and 32 color images, 14 × 20,5 cm, softcover

*Sonic Investigations*  
 10 May – 23 November 2025  
 Luxembourg Pavilion, Venice Architecture Biennale



May 2025  
 20 EUR  
 ISBN: 978-3-95905-893-3



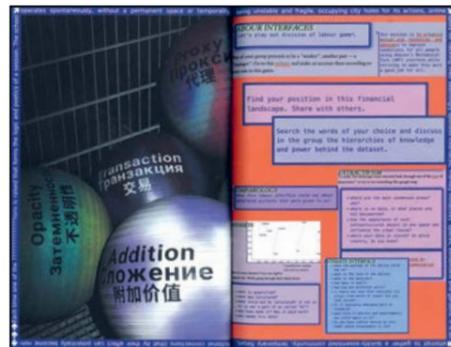
In our image-saturated contemporary society, sight often eclipses other senses that are vital to understanding the unseen dynamics of our sensory relationship with environments. As a counter-project to the hegemony of images, the act of listening opens up new possibilities for exploring both built and natural environments and moving our attention to granting a voice to more-than-human agencies.

*Ecotones* showcases investigations on the relevance of sound in territorial studies. It is developed as a curated collection of texts from various disciplines and practitioners exploring spaces, territories, and ecologies through sonic endeavors. With a variety of formats, from essays and fiction pieces to situated case studies, *Ecotones* narrates sound as a medium, the act of listening as a political tool, and sonic experiments.

Valentin Bansac is a French researcher and photographer teaching at EPFL in Lausanne. Mike Fritsch is a Luxembourgish architect and urbanist working between France and Luxembourg. Alice Loumeau is a French/Canadian architect and cartographer and a former resident at Villa Albertine. Peter Szendy is a French philosopher and musicologist and a professor at Brown University.



1, propaganda of the world of my dream, 2020



# Pre-Architectures

24

Eds: Silvia Franceschini, Nikolaus Hirsch, Spyros Papapetros  
 Text: Silvia Franceschini, Nikolaus Hirsch, Spyros Papapetros, David Wengrow  
 Design: Boy Vereecken with Antoine Begon  
 88 pages, English, French, Dutch, 22 b/w and 15 color images, 11.5 × 16 cm, softcover

*Pre-Architectures*  
 5 October 2024 – 30 March 2025  
 CIVA, Brussels

Envision a world without architecture, a world-ecture without archē, the latter meaning not only beginning or origin but also the authority to arrange and subordinate persons, objects, and processes into an identifiable power structure. Pre-architecture is not simply “not architecture”—it is what architecture could have become but ultimately disavowed. The same unfulfilled potentialities haunt not only the distant past but also architecture’s anxious present in a time of environmental crisis, energetic transformation, and related social challenges. The publication, which accompanies the exhibition of the same name in Brussels, refers to the beginnings of human habitat and features a transdisciplinary field of architects, artists, sociologists, and archaeologists. Speculating on the “birth” of design, it questions the cultural, social, economic, and political foundations of spatial organization.

Silvia Franceschini is a curator at CIVA in Brussels. Previously, she was a curator at Z33 House for Contemporary Art, Design, and Architecture, Hasselt. Nikolaus Hirsch is artistic director of CIVA, Brussels. He has previously held the positions of dean at the Städelschule, Frankfurt, and director of Portikus Kunsthalle, Frankfurt. Spyros Papapetros teaches art and architectural theory and historiography at the School of Architecture and the Programs on Media and Modernity as well as European Cultural Studies at Princeton University.



A



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 not yet announced  
 12 EUR  
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ISBN: 978-3-95905-872-8



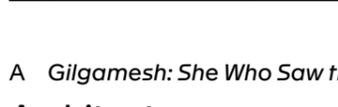
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A *Gilgamesh: She Who Saw the Deep, 2022* © Anton Vidokle & Pelin Tan

Architecture

Discourse

# What's Next for Mom and Dad's House? – Vol. 2

25

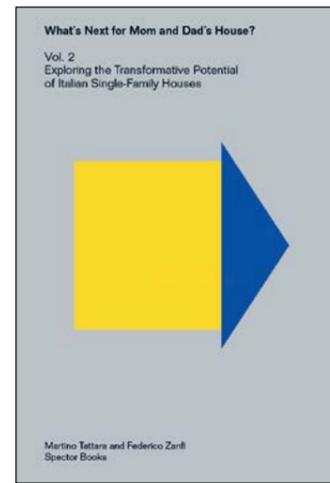
Exploring the Transformative Potential of Italian Single-Family Houses

Eds: Martino Tattara, Federico Zanfi  
 Text: Chiara Merlini, Andrea Migotto, Martino Tattara, Federico Zanfi  
 Design: Filippo Nostrì Studio  
 150 pages, English, 30 b/w and 50 color images, 16 × 23 cm, softcover

Already published by Spector Books:  
*What's Next for Mom and Dad's House? Essays on the Single-Family Housing Type and its Future – Vol. 1, 2025*

This book is the second volume in a series exploring the transformative potential of single-family houses. Drawing on design-based research carried out in Italy, it examines how single-family houses can serve as catalysts for change in a country shaped by extensive urbanization and looks at the active role of families and businesses in shaping living and working spaces. The book presents three pilot projects, each addressing pressing environmental challenges and socio-economic trends, laying the groundwork for future policymaking and intervention projects. Moving beyond simple reuse models and segmented strategies, this volume advocates a more integrated approach. It suggests that the architectural values of existing structures, combined with the potential for collective benefits, can drive meaningful change when individual building transformations are situated within broader urban and territorial contexts.

Martino Tattara is an architect and Professor of Design and Housing at TU Darmstadt. Federico Zanfi is an architect and Associate Professor in Urban Planning and Design at Politecnico di Milano.



June 2025  
 24 EUR  
 ISBN: 978-3-95905-828-5



Bundle Vol. 1 + 2: 48 EUR  
 ISBN: 978-3-95905-894-0



ISBN: 978-3-95905-894-0



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A The expansive coastal landscape of Castel Volturno in Campania, Italy, photo: Francesco Sammarco

Architecture

Discourse



A

# Towards Operational Futures:

## Towards Operational Futures

26

### Connected Histories of Architecture and Artificial Intelligence

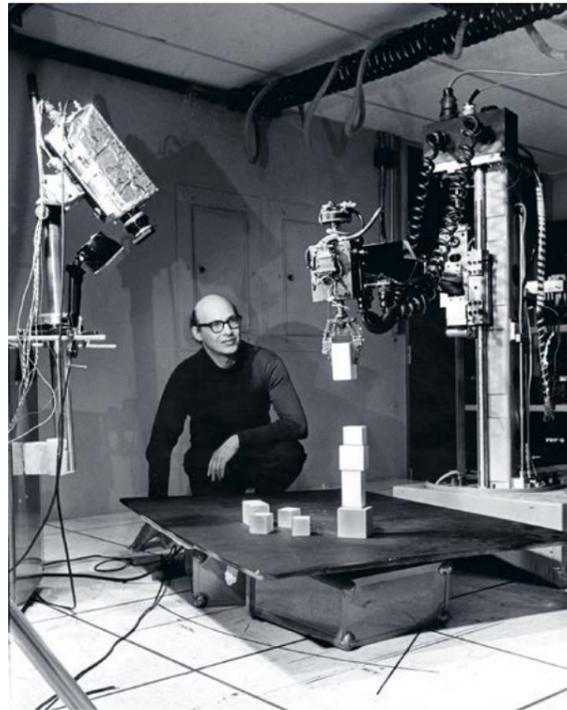
Ed: Georg Vrachliotis  
 Text: Christopher Bishop, Rodney A. Brooks, Geoffrey Hinton, David Marr, John McCarthy, Warren McCulloch, Marvin Minsky, John von Neumann, Allen Newell, John Searle, Herbert A. Simon, Ian Turing, Seymour Papert, Walter Pitts, a.o.  
 Design: Anja Kaiser  
 304 pages, English, 60 b/w illustrations, 16 × 22 cm, softcover

Already published by Spector Books:  
 Georg Vrachliotis (ed.): *Frei Otto. Thinking by Modeling*, 2017  
 Georg Vrachliotis (ed.): *Frei Otto, Carlfried Mutschler. Multihalle*, 2017

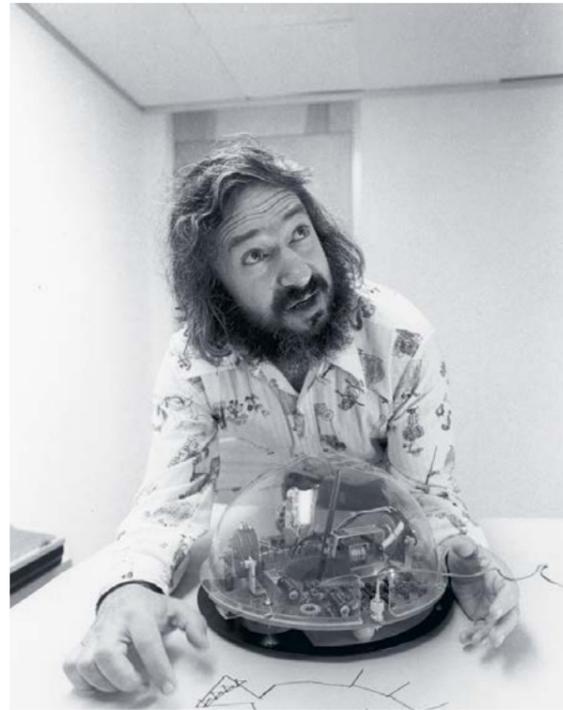
This book brings together, for the first time, two developments that, at first glance, seem to have little in common: the history of architecture in the twentieth century and the prehistory of artificial intelligence (AI). Both are united by a search for new ways to formalize problems, automate design processes, and shape the complex world of the data society. Architecture and AI are working to "open up" and reconceive the cultural and social spaces of our time. In the process, they create structures that not only shape our reality but also unlock new possibilities for social access and collective interaction.

Georg Vrachliotis is Professor for Theory of Architecture and Digital Culture and head of the Design, Data, and Society Group at TU Delft.

May 2025  
 34 EUR  
 ISBN: 978-3-95905-888-9



A



B



C

A Marvin Minsky, 1968 B Seymour Papert C Claude Shannon, Theseus the mouse

Architecture

Discourse

## Real Life Brussels

27

### Transforming and Renovating Aging Social Housing

Eds: Harold Fallon, Nikolaus Hirsch, Sophie Laenen, Frederik Serroen, Tine Vandepaer  
 Text: Tom Avermaete, André Kempe, Jérôme Kockerols, Arian Schelstraete, Oliver Thill  
 Design: Ismaël Bennani and Orfée Grandhomme  
 240 pages, English, 28 b/w and 205 color images, 10.5 × 21 cm, softcover

Following the significant expansion of social housing in the second half of the twentieth century, Brussels, like many other cities in Europe, now faces the challenge of managing the decline of this extensive heritage amid increasing budgetary constraints. This book encompasses architectural, historical, social, and ecological dimensions. It is largely based on observations, projects, and reflections from recent years: visual studies, improvised talks, student papers, and ongoing projects. *Real Life Brussels* emphasizes the fact that no single solution or perspective can fully cover the complexity of the issue. The project emerged from a joint initiative between CIVA Brussels, KU Leuven, and the BMA (Bouwmeester Maître Architecte), which oversees and promotes architectural culture in Belgium.

Harold Fallon is a founding partner of the AgwA architecture office in Brussels and a professor at KU Leuven Faculty of Architecture. Sophie Laenen is a founding partner at ZED Architecture and teaches architecture at KU Leuven. Frederik Serroen is a historian and urban planner and works on the Brussels Government Architect (BMA) team. Tine Vandepaer has been working for the Brussels Government Architect (BMA) team since 2016.



available,  
 not yet announced  
 18 EUR  
 ISBN: 978-3-95905-869-8



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A Studio Tuin en Wereld and Kaderstudio, Interiors, Héliport, Brussels, 2023 B-C Peterbos, Brussels, 2023, photo: Séverin Malaud

Architecture

# Die Macht der Bedingungen

## Die Macht der Bedingungen

28

### Architektur zwischen Abhängigkeit und Wirkung

Eds: Benedikt Boucsein, Elettra Carnelli, Daniel Zwangslleitner  
 Text: ANA Kollektiv, Roberto Dini, Ulrike Gölker, Grub & Lejeune, Anna-Maria Meister, Imke Mumm, Matthias Ottmann, Christiane Thalgot  
 Design: Lyosha Kritsouk  
 240 pages, German, 65 color images, 11 × 17 cm, softcover

Architecture is never autonomous. When you look at it more closely, the extent to which it is determined and influenced by external conditions becomes apparent. These conditions interact and combine with one another and thus define the space in which architects operate in producing their designs. In architectural discourse, this plays a subordinate role—architecture is viewed, first and foremost, in terms of its perceived autonomy. This book sheds light on the power of these conditions, which inform architecture and shape the built environment. Their productive involvement in the design process requires a precise understanding of their mechanisms. Dealing with them consciously can help to make architecture more comprehensible as an activity that is rationally embedded in society.

Benedikt Boucsein, architect and urban planner, is a partner at BHSF Architekten and Director of the Chair of Urban Design at the Technical University of Munich (TUM). Elettra Carnelli is an architect and researcher and is currently doing her doctorate at the ZHAW Zurich University of Applied Sciences and ETH Zurich. Daniel Zwangslleitner, architect and spatial planner, is a professor of multidisciplinary design at the University of Utah.

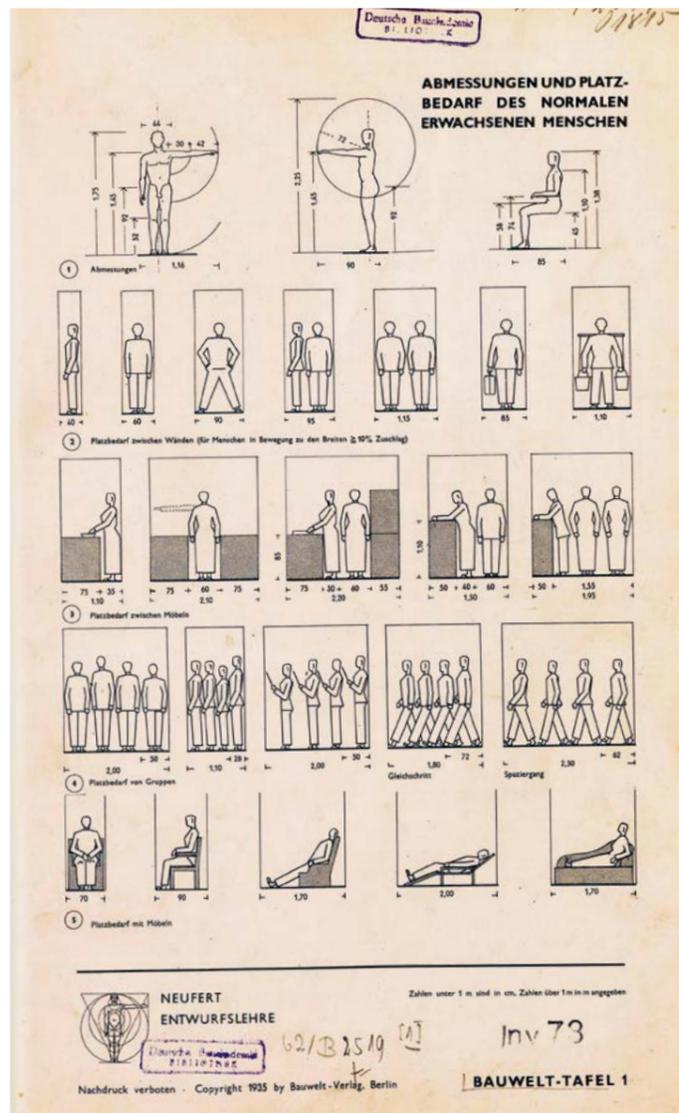
April 2025  
 24 EUR  
 ISBN: 978-3-95905-827-8



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C

A Three courtyard plots with garages and garbage cans before remodeling B The same courtyards after merging and greening; garbage and parking lots are underground C Ernst Neufert: *Bauwelttafeln Abmessungen Mensch*, 1935

Architecture

Discourse

## CRA #3: Common Sensing

29

# CRA #3

Eds: Riccardo Badano, Tomas Percival, Susan Schuppli, Asli Uludağ  
 Design: Ariadna Serrahima  
 200 pages, English, 100 b/w and color images, 16 × 23 cm, softcover

Already published by Spector Books:  
 CRA #1: *Border Environments*, 2023  
 CRA #2: *Militant Media*, 2024

*Common Sensing* brings together practitioners and thinkers whose work engages with the relationships between different modes of sensing environmental conditions and the role of sense-making in producing collective claims and forms of resistance. Contributions move across a diverse set of contexts: from managing forest fires in China Muerta, Chile, replanting *sabr*, a prickly pear cactus in Palestine, the cultivation of peasant seeds by farmers in southern Italy, to communal walking projects in the settlements of Karachi and grass roots campaigns opposing geothermal energy production in Turkey. Contributions also explore how these everyday 'common sense' responses to local conditions operate alongside more technical forms of sensing, including X-ray imaging, satellite monitoring, ground penetrating radar, bio-acoustic recording, and smart sensor technologies. How might a poly-perspectival set of methodologies and techniques enable the production of a new 'sensory commons' that is grounded in an ethics of care and guided by a planetary sense of communal well-being?

The editorial team is composed of staff and researchers based at the Centre for Research Architecture (CRA), whose collective insights and interests guide each thematic book in the series. Riccardo Badano is an architect and researcher. He is a tutor at the Royal College of Art and a PhD candidate at the CRA. Tomas Percival is an artist, researcher, and writer. He was previously a lecturer at the CRA, where he also undertook his PhD. Susan Schuppli is an artist-researcher and writer. She is professor and director of the CRA and board chair of Forensic Architecture. Asli Uludağ, associate editor for this issue, is an artist and PhD candidate at the CRA.

June 2025  
 28 EUR  
 ISBN: 978-3-95905-688-5



A



B

A Sam Nightingale, view of the Scottish Hebrides. In Gallic, the island is known as *tir bàrr fo thuinn*, "the island whose top lies below the waves," a name that conjures the image of a submerged land made as much of water as it is of solid ground, 2022. B Sam Nightingale, Para-photo-mancy (Ocean), microscopic detail. Image produced using experimental photographic methods exploring the meta-chemical world of kelp (seaweed) and saltwater, 2022

Architecture

Discourse

# Klima- resonanz

Unsere Lebens-  
und Wirtschaftskultur  
neu gestalten

Christoph  
Thun-Hohenstein

# Christoph Thun-Hohenstein: Klimaresonanz

30

Unsere Lebens- und Wirtschaftskultur neu gestalten

Design: seite zwei  
148 pages, German, 17 × 24 cm, softcover

Related Books:  
Sophie Haslinger, KunstHaus Wien (ed.): *Into the Woods. Perspectives on the forest ecosystem, 2024*

Christoph Thun-Hohenstein's *Klimaresonanz* (Climate Resonance) develops a key concept for a low-emission, resource-light approach to life and economic culture. In pursuit of this, he calls for Artificial Intelligence to be geared to prioritizing climate, biodiversity, and ecosystem protection and outlines far-reaching approaches to be applied in ecosocial human-AI team intelligence. He calls for circular revolutions that will replace our linear economy—which is still fixated on resource extraction, production, consumption, and disposal—with the comprehensive use of technical and biological cycles. He calls on cities to transform themselves into open resonance spaces and thus revive their role as influential centers of ideas. The book also illustrates why we need the imagination and persuasive power of the arts to shape the future in a way that is both creative and responsible.

Christoph Thun-Hohenstein is a cultural manager, curator, and author. Up until 2021, he was general director and artistic director of the MAK – Museum of Applied Arts in Austria. From 2014 to 2021, he was director of the Vienna Biennale for Change. He subsequently initiated the Vienna Climate Biennale.

Nicht jedes Zeitalter hat die Gelegenheit zu einer großen Transformation. Nutzen wir diese einmalige Chance für uns selbst, aber auch im Interesse unserer Kinder, Kindeskindern und aller nachfolgenden Generationen, im Interesse von Flora und Fauna und der Natur insgesamt, im Interesse aller Ideen und Dinge, die uns ans Herz gewachsen sind, ja von allem, was uns sonst berührt, bewegt oder einfach wichtig ist!

available,  
not yet announced  
14 EUR  
ISBN: 978-3-95905-867-4



# Entangled Internationalism: Till The Sun Rises

31

Eds: vinit agarwal, Doreen Mende, Staatliche Kunstsammlungen Dresden in conjunction with HEAD – Genève, part of the University of Applied Sciences and Arts (HES-SO)  
Contrib.: vinit agarwal, Carmen Maria Barbosa É Sa, Meher Rustom Contractor, Moses März, Doreen Mende, Rolf Mäser, Aarti Sunder, Sónia Vaz Bores, Chetna Vora  
Design: Malin Gewinner, Lyosha Kritsouk  
80 pages, German/English, 21 b/w and color images, 17.5 × 28 cm, softcover

*Till The Sun Rises* is a Research Edition, developed for the project "Entangled Internationalism," that elucidates the crisscrossing, through the Staatliche Kunstsammlungen Dresden, of images, words, and sounds in the interaction between India and the former GDR. This exchange is considered primarily in terms of its manifold connections between anti-colonial and postcolonial lives in Africa and Latin America. The point of departure is Chetna Vora's documentary film OYOYO (1980), produced by the Film and Television Academy of the GDR, which recounts stories of the friendships between students from Guinea Bissau, Ethiopia, Mali, Cuba, and other places who are living in a hostel in Berlin. Unearthed in various state and non-state archives in Dresden, Delhi, Udaipur, and elsewhere, the assembled materials, which include images and analysis along with two artistic contributions in the form of a diagram and a long scroll, aim to work with both situated theory and affect.

January 2025  
18 EUR  
ISBN: 978-3-95905-875-9



The Research Edition "Entangled Internationalism," a case-based publication series emerging from the project *Decolonizing Socialism: Entangled Internationalism*, is published by the Staatliche Kunstsammlungen Dresden and edited by Doreen Mende, in conjunction with HEAD – Genève, part of the University of Applied Sciences and Arts (HES-SO) in Geneva, Switzerland.

vinit agarwal is an independent researcher and curator. vinit is currently part of the Oralities Research Lab in Jaipur, India, which focuses on tricontinental anti-colonial imaginaries and oral songs as technology. Aarti Sunder is an artist living and working in Chennai. Moses März is an artist who worked as a mapmaker on a series of Chimurenga projects, such as *On Circulations and the African Imagination of a Borderless World* (2018) and *Imagi-Nation Nwar* (2021). Sónia Vaz Borges is a militant interdisciplinary historian, filmmaker, and long-time social and political organizer. Chetna Vora (born in 1958 in Gujarat, India; died in 1987) studied directing at the Hochschule für Film und Fernsehen Potsdam-Babelsberg from 1976 to 1982.

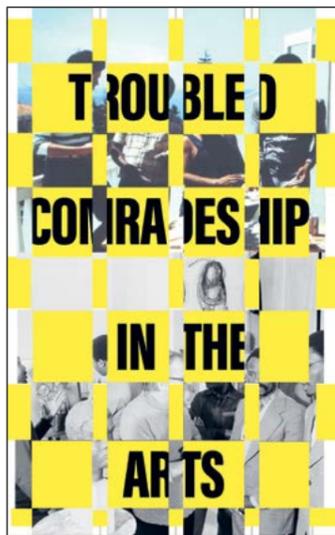


A



B

A OYOYO, Chetna Vora, Film and Television Academy of the GDR, 1980 B Aarti Sunder: *Object to Abstraction: Panorama of a Song*, 2023



# Entangled Internationalism: Troubled Comradeship in the Arts

On Mozambican Artists' Experiences in the GDR, Their Work, and Political Imaginaries

**Eds:** Lea Marie Nienhoff, Ambre Alfredo, Doreen Mende, Staatliche Kunstsammlungen Dresden in conjunction with HEAD – Genève, part of the University of Applied Sciences and Arts (HES-SO)  
**Text:** Ambre Alfredo, Alda Costa, Ginga Eichler, Harald Heinke, Albino Mahumana, David Abílio Mondlane, Lea Marie Nienhoff, Peter Stobinski  
**Design:** Malin Gewinner, Lyosha Kritsouk  
 112 pages, German/English, 42 b/w and color images, 17.5 × 28 cm, softcover

What makes a story worth telling? The stories assembled in this Research Edition, which forms part of the project "Entangled Internationalism," are about the painter Mankew V. Mahumana and the theatre director David Abílio Mondlane, two artists from Mozambique who traveled and practiced their art in the German Democratic Republic during the 1980s. In cities such as Rostock, Schwerin, Leipzig, Dresden, and Berlin, they engaged with, and challenged, the official East German art sphere. Today, most stories about Mozambique speak of its untapped natural resources and the violent internal conflicts associated with them. The stories that this Research Edition wants to bring to the fore instead are those of two young artists who sought an active role in the decolonization of the arts after their country's independence. They are about hope, confidence, and courage. They are also about what was then called "comradeship" and the cooperation between two socialist countries. Using conversations, pictures, personal letters, and official reports, we highlight the perspectives of Mozambican and East German actors involved in this exchange and depict the institutional framework in which it was situated.

Lea Marie Nienhoff is a researcher, cultural worker, and theater pedagogue based in Germany. Ambre Alfredo is a researcher, architect, and urban planner from Mozambique. Alda Costa is an art historian, museologist, researcher, and cultural worker from Mozambique.

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A „O mãe tenho fome“ (Mother, I'm hungry), Mankew Mahumana, Pen-and-ink drawing on paper, (source: GRASSI Museum of Ethnology in Leipzig) B Poster for the Week of Friendship between Mozambique and the GDR, BArch N 2842/26



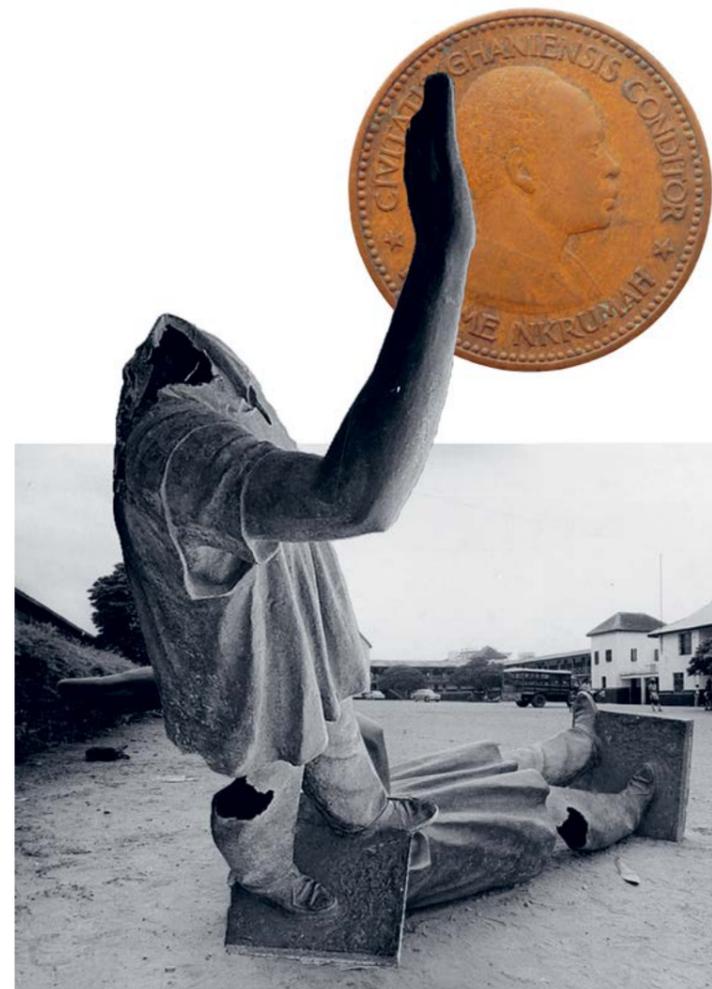
# Entangled Internationalism: Reflexive Tema and Global Elsewheres ...

**Eds:** Ato Annan, Kwasi Ohene-Ayeh, Doreen Mende, Staatliche Kunstsammlungen Dresden in conjunction with HEAD – Genève, part of the University of Applied Sciences and Arts (HES-SO)  
**Text:** Ato Annan, Kwasi Ohene-Ayeh  
**Design:** Malin Gewinner, Lyosha Kritsouk  
 80 pages, German/English, 69 b/w and color images, 17.5 × 28 cm, softcover

This Research Edition supports the ongoing curatorial study *Reflexive Tema and Global Elsewheres*... initiated in 2021 by Kwasi Ohene-Ayeh and Ato Annan. Its point of departure is the Tema Printing Press in Ghana's First Republic (1960–1966) in relation to practices of architecture, art, and archives in the German Democratic Republic (GDR). The Edition, which forms part of the project "Entangled Internationalism," pieces together fragments of the incomplete story of the Tema Press and its relevance to Kwame Nkrumah's republican vision for an industrialized Ghana, using a montage of archival and declassified materials—including reports, memos, letters, maps, newspaper clippings, and photos. The second part of the book features Annan's artistic exploration of Ghana's presence in the Münzkabinett coin collection at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections).

Kwasi Ohene-Ayeh is a curator/critic based in Kumasi, Ghana, and a key member of blaxTARLINES. Ato Annan is an artist and co-director of the Foundation for Contemporary Art – Ghana.

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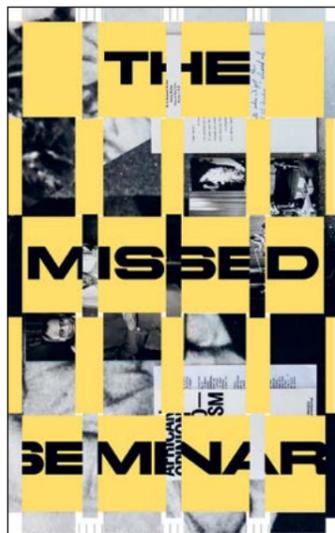


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A Ato Annan, *One Penny—Dust of Dreams II*, from the series *Fragments of Nationhood*, 2024 B Tema in 24 hours (State Publishing Corporation Canteen), February 6, 1968, photo: Paul Anane (source: Information Services Department (ISD), Ghana)



# Entangled Internationalism: The Missed Seminar

## Worldmaking after Internationalism

**Eds:** Avery F. Gordon, Doreen Mende, Staatliche Kunstsammlungen Dresden in conjunction with HEAD – Genève, part of the University of Applied Sciences and Arts (HES-SO)  
**Text:** Avery F. Gordon, Tiffany Florvil, George E. Lewis, Doreen Mende, Steve McQueen, Kathleen Reinhardt, Matana Roberts, Eslanda Goode Robeson, Kira Thurmman, Katharina Warda, a.o.  
**Design:** Malin Gewinner, Lyosha Kritsouk  
 144 pages, German/English, 20 b/w and color illustrations, 17.5 × 28 cm, softcover

*The Missed Seminar: Worldmaking after Internationalism* is a Research Edition engendered by the project "Entangled Internationalism" that mobilizes a geopolitics of friendship between the pan-African feminist, Black photographer and anthropologist Eslanda Goode Robeson and world-renowned actor, social activist, and singer Paul Robeson from the US, on the one hand, and the Jewish German philosopher Franz Loeser and British teacher Diana Loeser in the German Democratic Republic (GDR) on the other. In 1963, the Robesons "'sneaked' to East Germany" (E. G. Robeson). The book is a study of their joint struggles fighting fascism, racism, and anti-Semitism. Archival materials document their encounters in the GDR in resonance with the collections of the Staatliche Kunstsammlungen Dresden and the architecture of Haus der Kulturen der Welt in Berlin, along with new contributions from Steve McQueen, Katharina Warda, Tiffany Florvil, Matana Roberts, George E. Lewis, Kira Thurmman, and Kathleen Reinhardt.

Avery F. Gordon is a London-based writer, educator, and radio producer and Professor Emeritus of Sociology at the University of California, Santa Barbara. Franz Loeser (1924–1990), the son of a Jewish German lawyer, fled to England as part of the Kindertransport in 1938, studied political science at the University of Minnesota, and in 1957 moved to the GDR, where he was appointed Professor of Marxist Ethics at Berlin's Humboldt-Universität. Doreen Mende is director of the cross-collections Research Department at the Staatliche Kunstsammlungen Dresden, associate professor at HEAD – Genève, and co-founder of the Harun Farocki Institut in Berlin. Eslanda Goode Robeson (1895–1965) was an American anthropologist, author, actress, civil rights activist, public speaker, writer, manager of the world-renowned singer and actor Paul Robeson, and the first Black woman to be hired at NewYork-Presbyterian Hospital.

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# ARCH+ Wonders of the Modern World

**Eds:** Anh-Linh Ngo, Pier Paolo Tamburelli, Anna Livia Friel  
**Text:** Pierre Fakhoury, Kersten Geers, René Girard, Sam Jacob, Vladimir Paperny, Adam Sherman, Andrea Zanderigo  
**Photo:** Giovanna Silva  
**Design:** Stan Hema, Berlin  
 216 pages, German/English, 50 b/w and 150 color images, 23.5 × 29.7 cm, softcover

An exhibition including the photographs by Giovanna Silva opens on March 28 at the gallery Fondazione ICA Milano.

Modern architecture is underpinned by a strictly reductionist rationale that tries to "explain" the causality behind every spatial phenomenon. The spiritual and ritual aspects of spatial production are regarded as atavistic and have been largely ignored by theorists. Yet rituals, along with their landscapes and built structures, are a vibrant part of the modern world. How can these sites be approached in a scientific way? What kinds of theories lend themselves to the study of these spaces? *Wonders of the Modern World* is a first, tentative attempt at an atlas of today's ritual landscapes. Case studies with detailed drawings and photographic documentation intertwine with essays and interviews in an exploration of how these contemporary wonders happen.

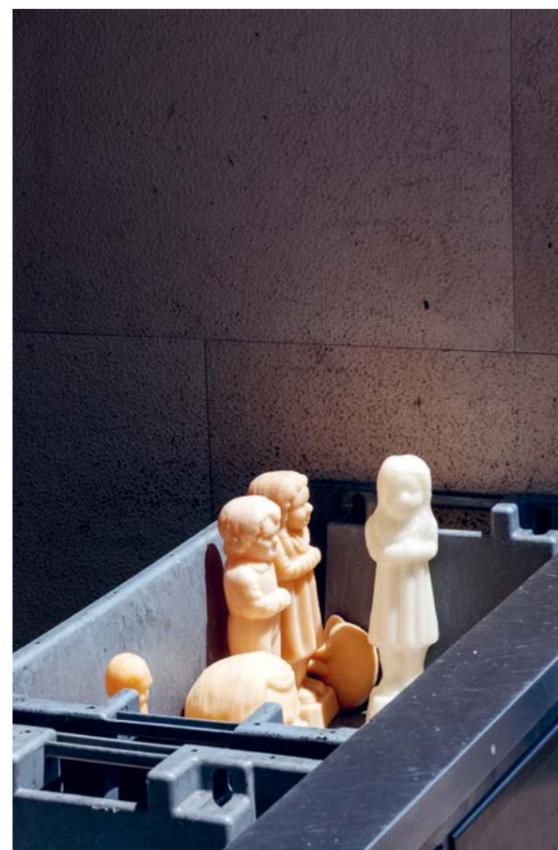
March 2025  
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For this bilingual issue in German and English, ARCH+ is collaborating with Pier Paolo Tamburelli and Anna Livia Friel of the Design Theory and Design Research unit at TU Wien; photographer Giovanna Silva provides visual documentation of the case studies.



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A Installation view *The Missed Seminar*. After Eslanda Robeson. In *Conversation with Steve McQueen's "End Credits"*, HKW, 2022

A *Fatima*, 2023, photo: Giovanna Silva B *Batu Caves*, 2023, photo: Giovanna Silva



# Isabelle Graw: Vom Nutzen der Freundschaft

Design: Natasha Agapova  
164 pages, German, 13 x 20 cm, hardcover

Already published by Spector Books:  
Isabelle Graw: *Angst und Geld*, 2024

Isabelle Graw's *Vom Nutzen der Freundschaft* is a first-hand account and social critique rolled into one. Written in the style of a fictional diary, the book contains personal notes on the benefits of friendship in a society geared to competition. With her focus on her own milieu—the art scene—she shows that friendships are neither completely selfless nor subsumed in their utility value. Graw also takes a critical look at her own friendship practices, in the form of autofictionalized prose. The first part of the book can be read as a lament, bemoaning the pitfalls and snares of "friendships of utility", while the second part is a paean to "true friendships", which the author sees as an existential necessity: friendship and the sense of intimacy with others that it brings are as vital to her as the air she breathes.

Isabelle Graw, writer and art historian, teaches art history and art theory at the Städelschule academy of fine arts in Frankfurt am Main. She is co-founder and editor of the *Texte zur Kunst* magazine.

Im Rückblick würde ich sagen, dass die Kölner Kunstbetriebs-  
'Familie' meine Herkunftsfamilie in puncto Dysfunktionalität  
bei Weitem übertraf. Spaltungen, Verrat und Intrigen waren  
hier an der Tagesordnung. Darin wiederholten sich in  
diesem Freundschaftsnetzwerk die Muster der traditionellen  
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A Isabelle Graw, photo: Valerie Herklotz

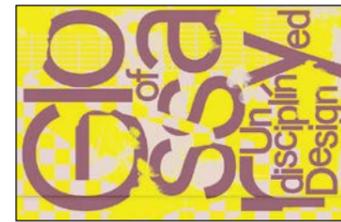
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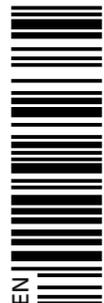
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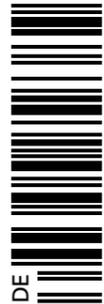
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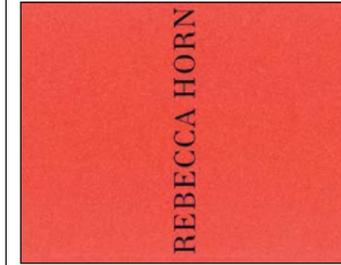
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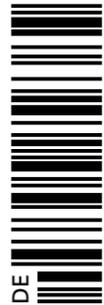
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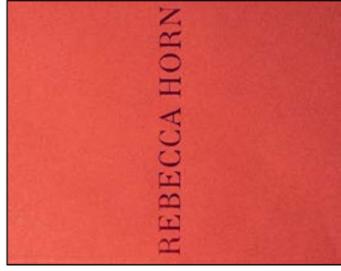
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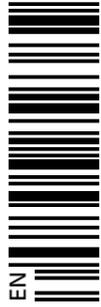
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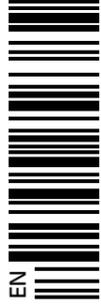
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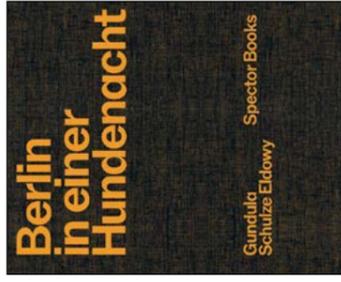
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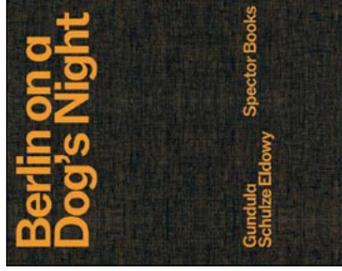
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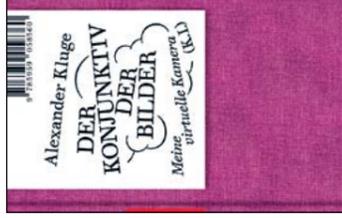
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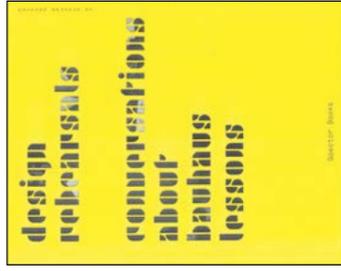
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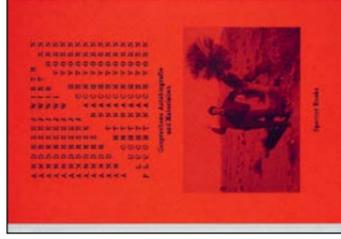
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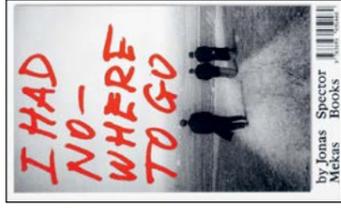
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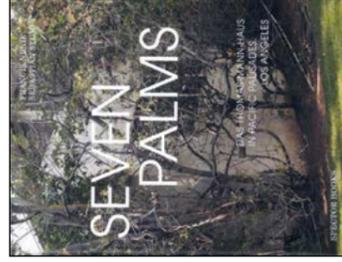
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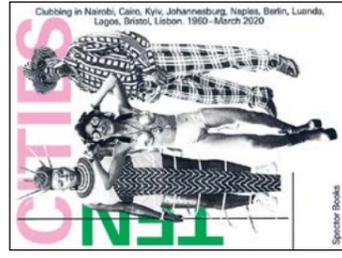
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