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C



B



A

Markus Dreßen
Anne König
Jan Wenzel

For a publishing house, every programme is a journey, a trajectory that moves through different themes, places, and periods. At Spector Books, our programmes are also in many cases conceived on journeys. The books are created on the back of meetings, conversations, workshops, and visits to archives. With the pandemic having made travel difficult and frequently impossible over the last two years, we have become acutely aware of the importance of this procedure of working together on books. Our experience of the last few months has given us a vivid sense of what an asset these connections are and what riches they contain. In this preview, we present *Border Environments*, the first volume in the series we are publishing in conjunction with the Centre for Research Architecture (CRA) at Goldsmiths in London. In November 2021, we visited Susan Schuppli and her students for a two-day workshop in London. Up-and-coming researchers and established scholars from different disciplines come together at the CRA to develop new perspectives. Our discussions with them focused on the question of how research whose argumentation employs photographs and documents and which uses visual material as an epistemic tool can also break new ground in the publications that derive from it.

We begin this preview with a very different kind of journey—a journey in time—as represented by the book on the Wiener Gruppe. In the spring of 2022, we visited the 92-year-old Gerhard Rühm in Cologne to discuss with him a new edition of the anthology he edited in 1967, a compilation of the texts of this important avant-garde movement, which he was himself a part of in the 1950s. These writings have influenced generations of authors since then, shaping their understanding and use of language. In the blurb for our new edition Elfriede Jelinek writes, “As an author, I would not exist without the Wiener Gruppe: I learned to distrust language and, at the same time, to let it speak for itself, simply on the basis of its phonetic quality.”

We’re not the only ones travelling, though—our authors are on the move too: Swiss artist Ursula Biemann went to the Colombian Amazon to meet the Inga people, who shared their indigenous knowledge with her. *Forest Mind* opens the door to a world that lies beyond Western thinking, one in which there are no microscopes, but where the inner texture of plants is visible to the naked eye and can be seen without their needing to be destroyed. Like the Inga, Jamaican writer and cultural theorist Sylvia Wynter is suspicious of the self-assurance of the modern age, based as it is on lopsided notions of rationality and secularity, which have helped fuel capitalist exploitation, colonialism, racism and, in the final analysis, the destruction of our planet. Wynter’s writings, which deal with humanity’s origin myths, form the basis for the collection of texts and images in *Ceremony (Burial of an Undead World)*, which is edited by Anselm Franke at HKW.

And there’s something else we discovered on our travels, while attending a book fair in Prague in September 2021. The Baroque Hall in Troja Castle, with its impressive murals adorning the walls and ceiling, was certainly the most beautiful place we have ever had the privilege to present our books in. At the fair, we came into contact with a good many Czech publishers and institutions and learned how difficult it is in many cases for them to sell their books outside the Czech Republic. Our meeting with the National Film Archive in Prague has since given rise to a cooperative undertaking. In this preview, we present *Laterna Magika*, a book that tells the story of the special connection between film and theatre that has existed in Prague since the 1950s.

But for us the most important thing is that our books travel, that they find their way out into the world and appear on a variety of display tables and bookshelves. This journey can only prosper on the strength of cooperation between booksellers in many different places. We ask you to greet our books with a sense of curiosity and hospitality: they are in transit, making their way into the hands of readers and looking for their place in the world—in coat pockets, on bedside tables, and on library shelves.

Die Wiener Gruppe

Die Wiener Gruppe. Texte, Gemeinschaftsarbeiten, Aktionen

Achleitner, Artmann, Bayer, Rühm, Wiener

Ed: Gerhard Rühm
Text: Friedrich Achleitner, H. C. Artmann, Konrad Bayer, Thomas Combrink, Elfriede Jelinek, Gerhard Rühm, Oswald Wiener
Design: Spector Books
ca. 560 pages, German, 32 b/w- illustrations, 20,5 × 12,5 cm, hardcover

April 2023
34 EUR
ISBN: 978-3-95905-711-0



The Wiener Gruppe (Vienna Group)—Friedrich Achleitner, H. C. Artmann, Konrad Bayer, Gerhard Rühm, Oswald Wiener—was formed between 1952 and 1955 from a circle of avant-garde artists associated with the Viennese “Art-Club”. Despite all their dissimilarities, they shared a common emancipatory literary concept, engaging in a radical examination of the most diverse areas of language and translating them into aesthetic functions. The texts they produced are correspondingly diverse: sound poetry, text montages, vernacular poems, visual and audio texts, plays, chansons. What gives the group its coherence, though, are its members’ kindred artistic tendencies as well as numerous collaborative works, a specific phenomenon of cooperation that developed, almost perforce, from the particular methods they worked with, such as montage. Even seventy years after the establishment of the Wiener Gruppe, the texts have lost none of their aesthetic radicalism. Gerhard Rühm’s anthology, which was first published in 1967, appears in a new edition for a new generation of readers.

“Without the Wiener Gruppe I would not exist as a writer.
It taught me to distrust language, while allowing it to speak
for itself, simply on the basis of its phonetic quality.”
Elfriede Jelinek



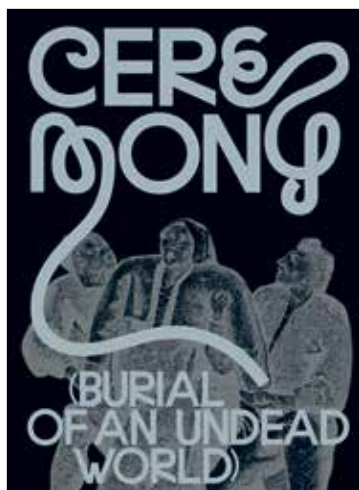
A



B

A *kinderoper*: Wiener, Rühm, Achleitner, Bayer B Birgit Schwabbauer, Ingrid Schuppan, Bayer in *vergeblicher versuch, das fliegen zu lernen*

Art Literature Performance



Ceremony (Burial of an Undead World)

Eds: Anselm Franke, Elisa Giuliano, Claire Tancons, Denise Ryner, Zairong Xiang, and Haus der Kulturen der Welt
 Text: Mario Bellatin, Joshua Chambers-Letson, Esther Figueroa, Cécile Fromont, Patricia Reed, Ana Teixeira Pinto, Elena Vogman, and others
 Design: NODE Berlin Oslo
 388 pages, English, 80 b/w- and 215 colour illustrations, 19,5 × 26,5 cm, softcover

Ceremony (Burial of an Undead World)
 Haus der Kulturen der Welt
 23 October – 30 December 2022

December 2022
 34 EUR
 ISBN: 978-3-95905-694-6



According to the writer and cultural theorist Sylvia Wynter, “we humans cannot pre-exist our origin myths any more than a bee can pre-exist its beehive.” Drawing inspiration from her seminal essays “The Ceremony Must Be Found” (1984) and “The Ceremony Found” (2015), *Ceremony* draws on Wynter’s thinking to suggest that “modernity,” contrary to its own self-image as rational and secular, is also determined by origin myths that emerged through the “mutations” of Christian cosmology after the dawn of capitalism in the Middle Ages. With over twenty-five unique contributions and commentaries on Wynter’s propositions from artists and writers, this publication will constitute a critical reference point for those seeking to construct and envisage a “counter-cosmogony” to the dispossession, slavery, and extractivism of modernity—which together endanges planetary life.

Anselm Franke is professor of curatorial studies at the Zurich University of the Arts (ZHdK). Elisa Giuliano is a curator, researcher, and theatre maker. Denise Ryner works as an independent curator and freelance writer in Berlin and Canada. Claire Tancons is a curator, critic, and art historian. Zairong Xiang co-curated the Guangzhou Image Triennial at the Guangdong Museum of Art in 2021.



A

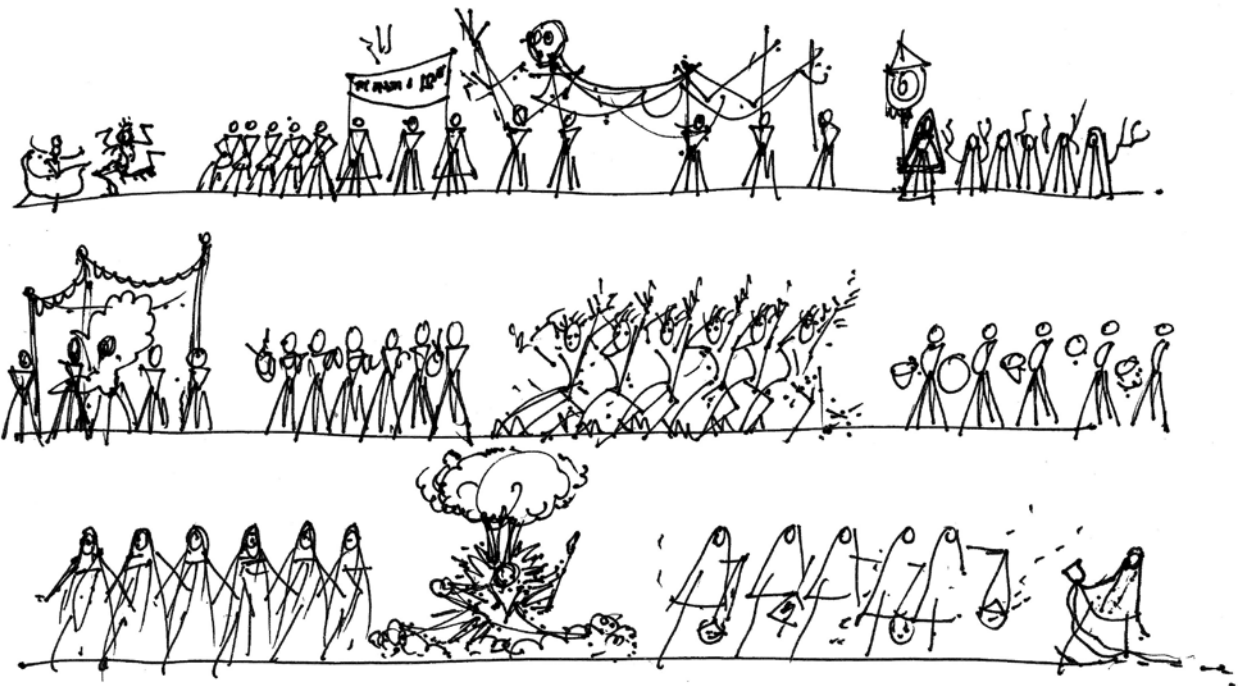
A Jane Jin Kaisen, *Burial of this Order*, 2022 B Tania Williard, *Ground Truthing*, 2022 C Peter Minshall, *Sketch for the Adoration of Hiroshima*, 1985, © The Callaloo Company, Chaguaramas, Trinidad D Tabita Rezaire, *Fertility Altar*, 2022, © the artist and AMAKABA

Discourse

Art



B



C



D

The Dictator of Time: (De)Contextualizing the Phenomenon of Laterna Magica

Eds: Lucie Česálková, Kateřina Svatoňová
Design: Jan Matoušek
408 pages, English, with 417 b/w- and colour illustrations, 23 × 30,5 cm, hardcover

February 2023

54 EUR

ISBN: 978-3-95905-709-7

EN



Laterna Magika, which combines multi-genre theatre performances and films projected onto several screens on stage, emerged as part of the programme promoting Czechoslovakian culture for Expo 58. Owing to its experimental nature, its combination of different art forms, the interconnection of art and new technologies, its significant role in the international promotion of Czechoslovakia, and its collaboration with numerous remarkable personalities, *Laterna Magika* was and still is a unique phenomenon within the context of Czech/Slovakian and international art. This monograph, which focuses on the period between 1958 and 1992, presents it as a phenomenon shaped by its many dichotomies: *Laterna Magika* is both fragmentary and complex, distractive and immersive, past and present, reproduced and live, traditional and progressive, ideological and critical of ideology, popular and elitist, discreet and voyeuristic.



A

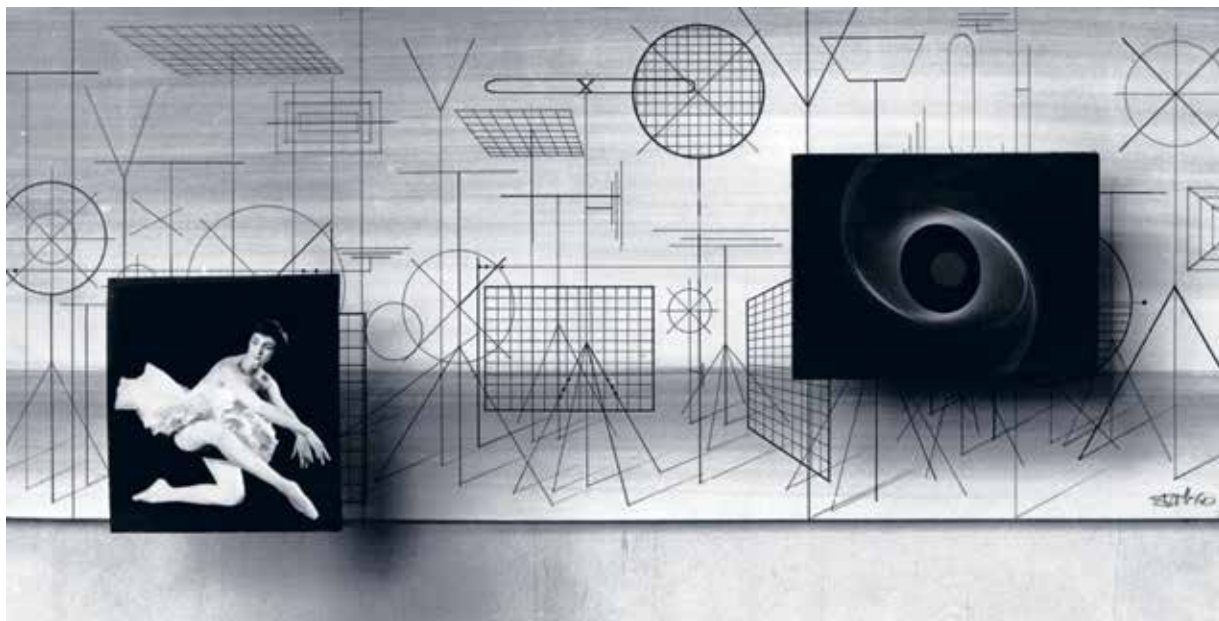
A Sketches for *Die Zauberflöte*, 1992, © National Theater Archive CR B Polyvision, Expo 1967, © Josef Svoboda C Collage *Laterna Magika*, © Josef Svoboda D *Laterna Magika* on tour, 1967, © National Theater Archive CR E Draft design for the set of *Odysseus*, 1980s, © Josef Svoboda

Film



B

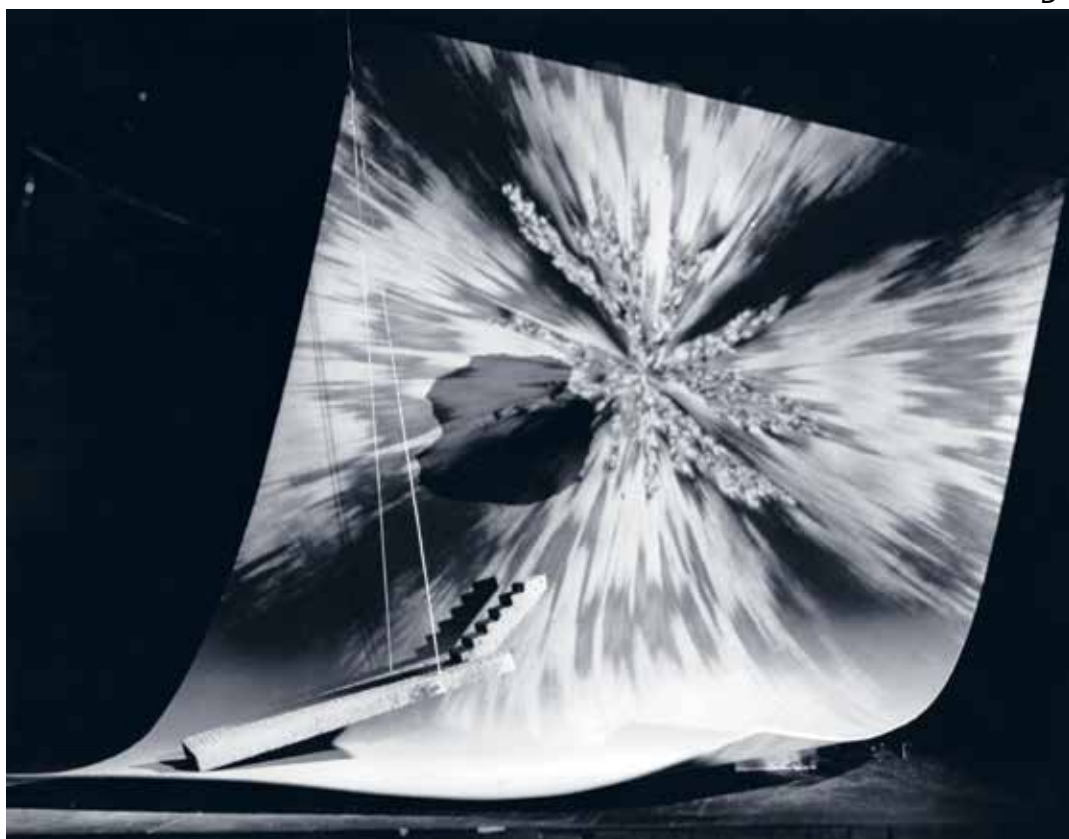
Performance



C



D



E



Tobias Kruse: Deponie

Design: Lamm & Kirch, Berlin/Leipzig
74 pages, German/English, 60 b/w- illustrations, 24,5 × 31,5 cm, hardcover

Deponie
ARTCO Gallery, Berlin
15 December 2022 – 28 January 2023

December 2022
34 EUR
ISBN: 978-3-95905-672-4



For his work *Deponie*, Tobias Kruse went to East Germany to find the vestiges and scars of a period that still casts its shadow over the present: the years following reunification. It was a time that presented a wealth of opportunities but one that, for many people, also spelled disappointment, anger, and bitterness. Thirty years after the fall of the wall, the photographer, who was born in Mecklenburg, drove 8,000 kilometres through eastern Germany. He travelled through empty regions and villages and attended crowded football stadiums and night-time demonstrations. He took pictures of scenes that could be historical or contemporary phenomena and visited places that have become part of the collective memory. His black-and-white photographs convey a sense of gloomy, oppressive unease. They are ciphers of mourning and icons of a painful historical process.

Photographer [Tobias Kruse](#) was born in 1979 in Waren an der Müritz and grew up in Schwerin. He joined the Ostkreuz agency in 2011.



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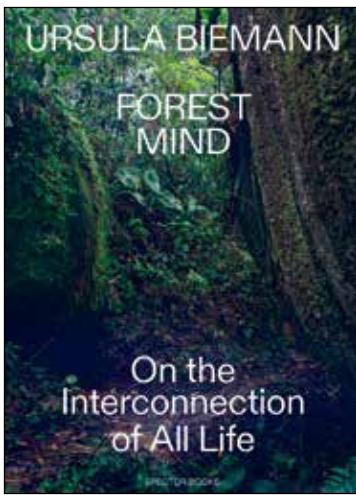
C



D



E



Ursula Biemann: Forest Mind

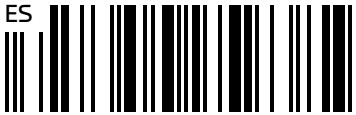
On the Interconnection of All Life/Sobre la interconexión de la vida

Text: Ursula Biemann
 Design: Studio Krispin Heé
 156 pages, English, Spanish, 91 colour illustrations, 18,5 × 25 cm, softcover

Already released
 36 EUR
 ISBN: 978-3-95905-681-6



ISBN: 978-3-95905-682-3



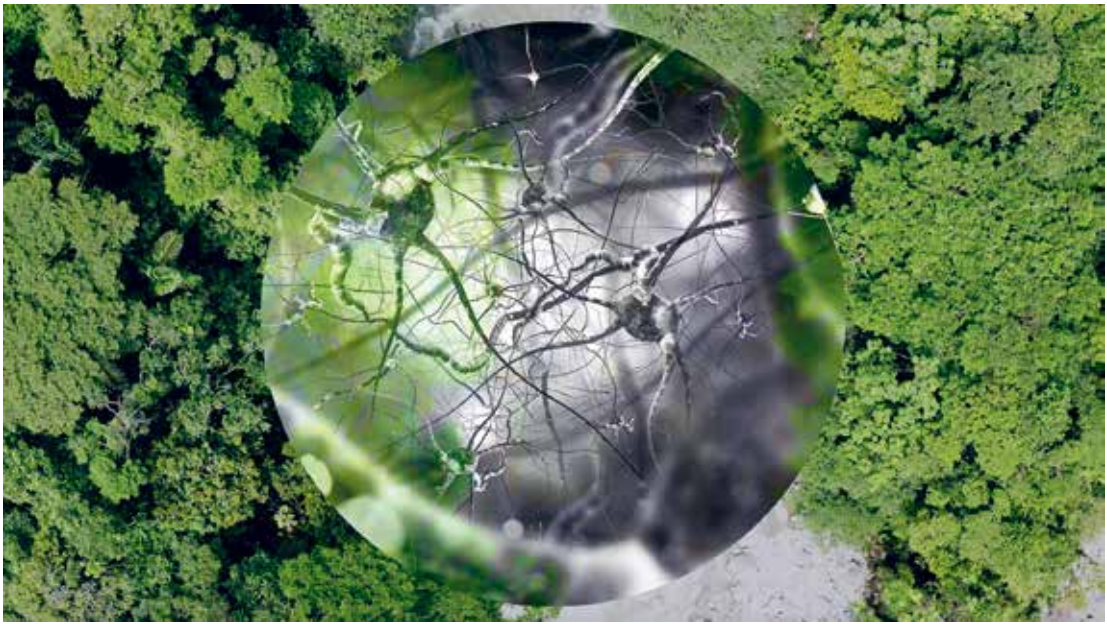
In the summer of 2018, Ursula Biemann was commissioned to undertake an extended field trip across the south of Colombia. *Forest Mind* is the result of a series of territorial engagements involving video-making, photography, academic research, personal narrative, and the co-creation of an Indigenous University with the Inga people of Colombia. The explorations focus on the intelligence in nature from both shamanic and scientific perspectives. In these tropical forests, human and non-human territorial projects become entangled, calling for new ways of generating knowledge that spur the imagination. The artist's book presents a biosemiotics project that takes a deep dive into the mechanics of the interconnectedness of all life and reflects on the active, performative role images play in merging mind and forest.

Ursula Biemann's art practice investigates climate change and the ecologies of oil, ice, forest, and water.





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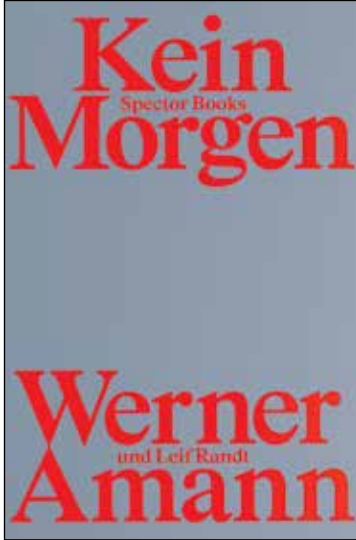


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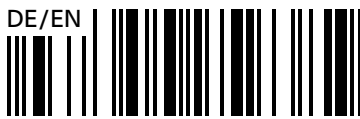
C

Werner Amann: Kein Morgen



Text: Leif Randt
 Design: Lamm & Kirch, Berlin/Leipzig
 198 pages, German/English, 162 colour illustrations, 17,5 cm x 25,5 cm, hardcover

Already released
 36 EUR
 ISBN: 978-3-95905-683-0



The early 1990s: Werner Amann's *Kein Morgen* (No Tomorrow) brings together photographs of parties, raves, and afterhours clubs. The faces the photographer captures reflect the ecstasy of a moment of awakening, a glimmer of autonomy and freedom. The pictures were taken in Berlin, Frankfurt, Dortmund, New York, Zurich, Paris, and Riccione, in clubs like Omen, Tresor, E-Werk, Limelight, Tunnel, and Sound Factory as well as raves such as Mayday and the Berlin Love Parade. Leif Randt's short texts for *Kein Morgen* look back at this period from the vantage point of today, a quarter of a century later. We are left with an abiding sense of a historical moment of understanding and affinity.

Werner Amann, born 1969, lives and works in Berlin. Leif Randt, born 1983, is an author who is known for his love stories and writings about utopias.



A Rainald Goetz, Mayday, Dortmund, 1995 B Technoparty, Zurich, 1993 C Love Parade, Berlin, 1995 D Mayday, Dortmund, 1995 E After hours, Berlin, 1995 F Love Parade, Berlin, 1994

Photography



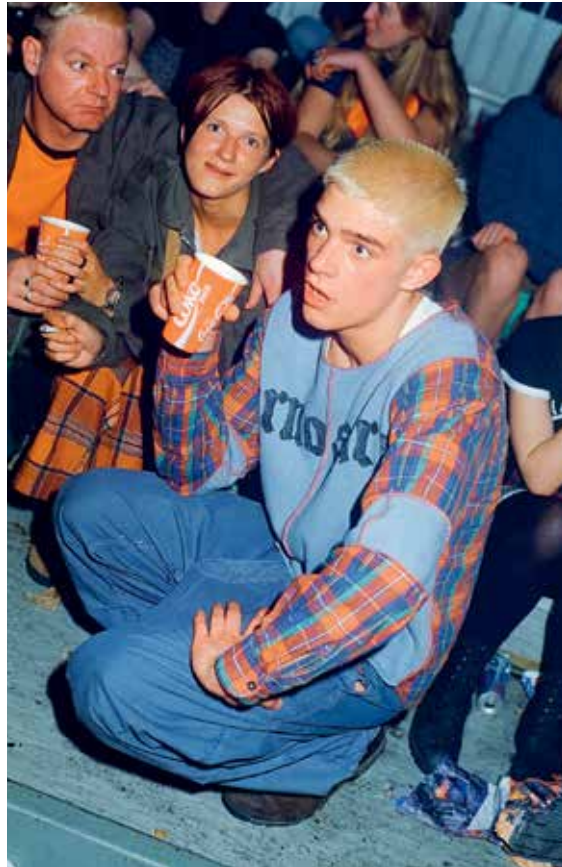
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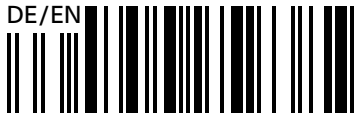
F

Jürgen Beck: Sun Breakers



Text: Dorothee Elmiger
 Design: Ina Kwon
 128 pages, German/English, 97 colour illustrations, 23 × 30 cm, hardcover

March 2023
 34 EUR
 ISBN: 978-3-95905-706-6



Designed by Irish architect and designer Eileen Gray (1878–1976), E-1027 has only recently taken on the status of an architectural icon. Jürgen Beck's photographs of the house approach the building as if in search of something. He captures the overgrown paths that he walks to take him to the house, while steering clear of views of the coast and the Côte d'Azur beach and avoiding long shots, as these would falsely enlarge the space, which was designed as an intimate place for work and leisure activities. This establishes a dialogue between the photographs and the architecture; just like Gray herself in the space she designed, the pictures are in search of an expression of openness that admits other forms of life and work, a flexible structure to accommodate the rhythm of the days and everyday situations. Beck directs our eye to a design that takes into consideration people's psychological and emotional needs and gives things their own name and their own relationships. The images are accompanied by an essay by Swiss author Dorothee Elmiger, who extends Beck's view of Gray by introducing fragments of text that switch between analysis and impressionistic accounts.

Jürgen Beck lives and works in Zurich, Switzerland. He graduated from the Academy of Visual Arts in Leipzig, Germany. Dorothee Elmiger, born 1985 in Wetzikon (Switzerland), is an author and translator. She writes novels, essays, montaged pieces, and texts on art.





A



B



Ludwig Hilberseimer: Die neue Stadt. Prinzipien der Planung

Kritische Ausgabe

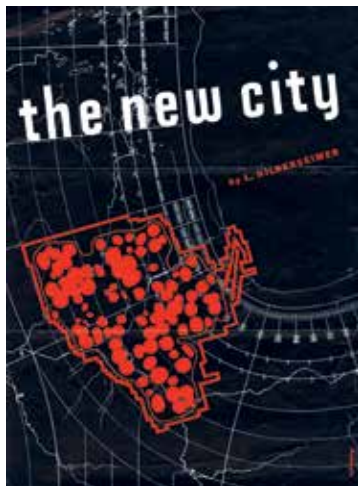
Eds: Florian Strob, Karoline Lemke
 Transl: Uli Nickel
 Design: Spector Books
 400 pages, German, 142 b/w- and 25 colour illustrations, 16,5 × 24 cm, softcover

February 2023
 32 EUR
 ISBN: 978-3-95905-605-2

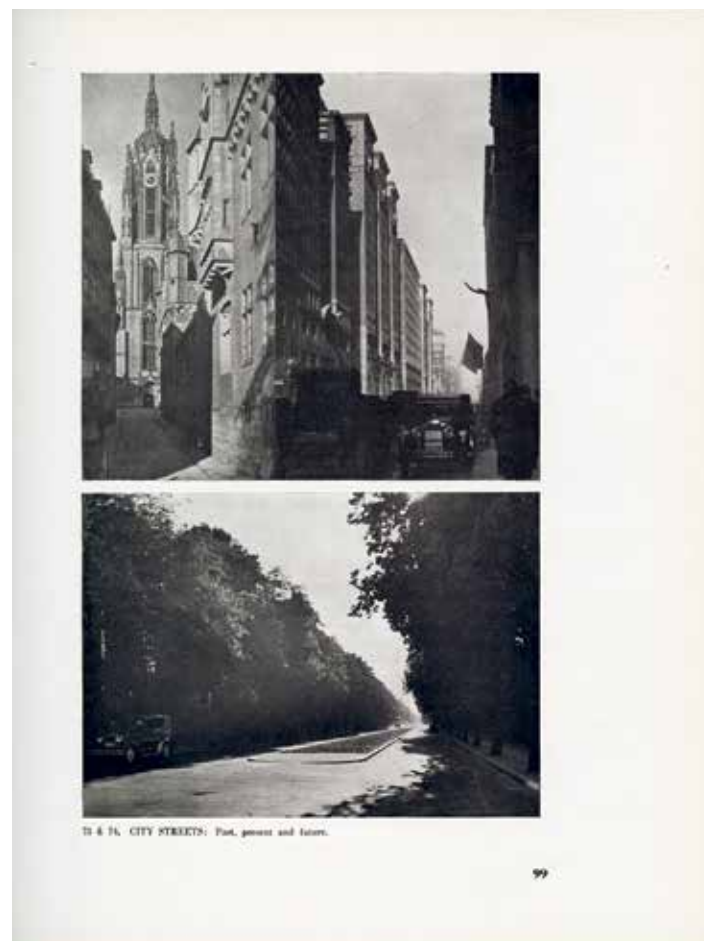


Ludwig Hilberseimer (1885–1967) is regarded as one of the leading theorists of the Neues Bauen (New Building) movement—and of modern, functional urbanism, in particular. Having emigrated to the US in 1938, he published *The New City: Principles of Planning* in 1944 after a twelve-year process of writing and translating. This text set out the content and fruits of his teaching at the Bauhaus (1929–33) in printed form. Hilberseimer had influenced the teaching of architecture at the Bauhaus for longer than figures like Hannes Meyer and Ludwig Mies van der Rohe, which makes it all the more remarkable that this text has only now been published in German for the first time. This critical edition reconstructs the intellectual context of the work and traces the complex process of its creation, using materials from Hilberseimer's estate to reveal the extent to which ecological considerations informed this classic of modern urban design theory and suggesting how we might revisit this theory from a contemporary perspective.

Florian Strob conducts research into architecture and literature and explores the interfaces between them in the modernist era and the present. Karoline Lemke specializes in edition philology in the digital humanities at the media-based interface between literature and art.



A



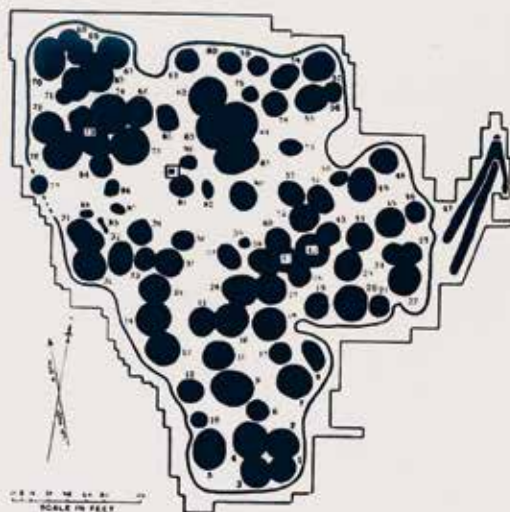
B



C

A Ludwig Hilberseimer, *The New City: Principles of Planning*, Chicago 1944, advertising leaflet, front (Design: William Fleming) B Ludwig Hilberseimer, *The New City: Principles of Planning*, Chicago, 1944, p. 99 C Rutherford Platt, *Sugar Maple*, published in LIFE magazine, 28 June 1943. Suggested image (unused) for the cover of *The New City: Principles of Planning* © Ludwig Karl Hilberseimer Papers, Ryerson and Burnham Art and Architecture Archives, Art Institute of Chicago D Image archive for *The New City: Principles of Planning* E Image archive for *The New City: Principles of Planning*, fig. 69: Ludwig Hilberseimer, *Mischbebauung*, 1931

Architecture

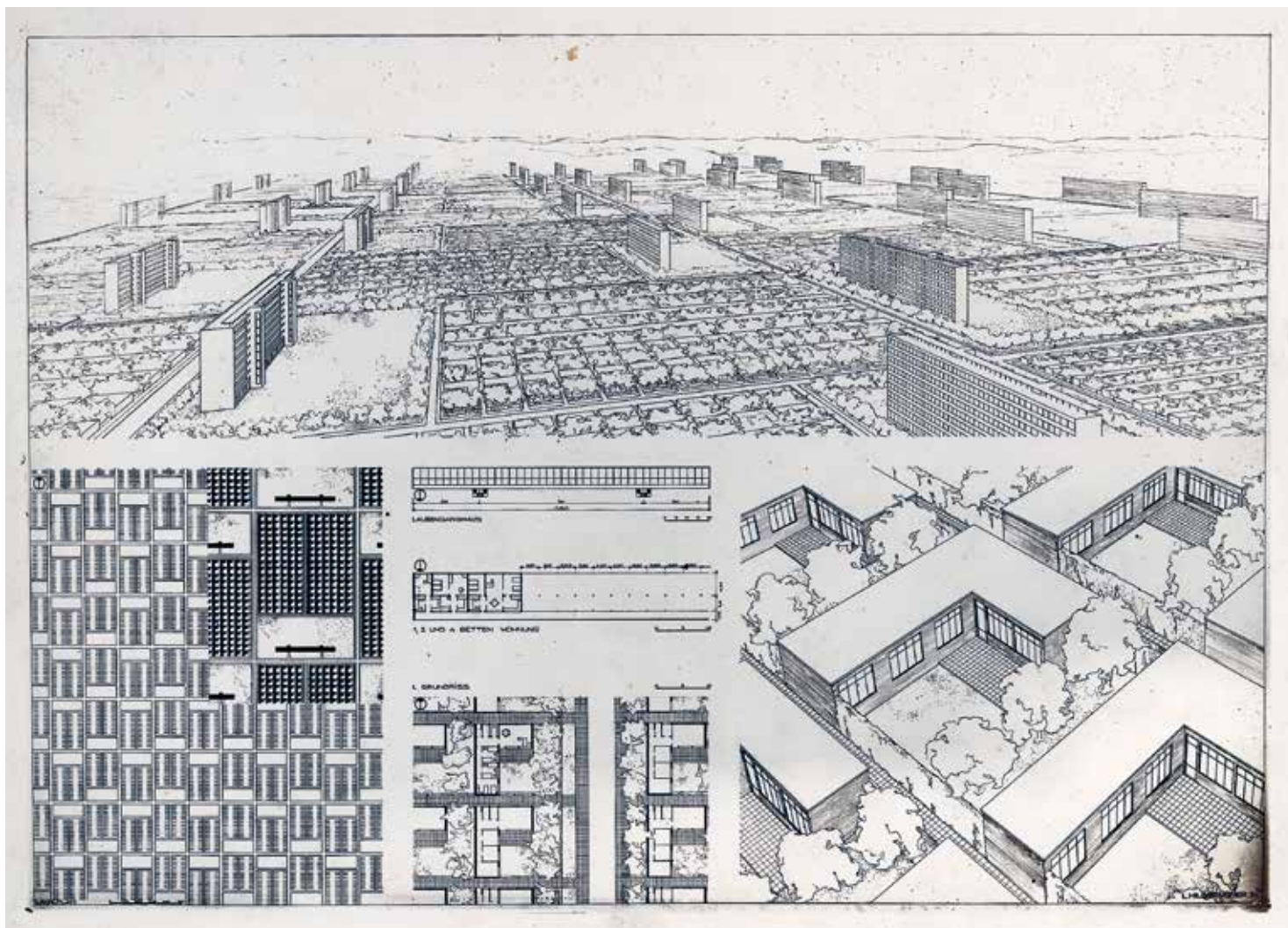


8230

1001 81

Festung A. Europa
 Glatshary: a. Plan. — b. Wiederherstellung (mit anderer Orientierung) — Nach J. Dehelle

D



E

Nam June Paik: I Expose the Music

Eds: Museum Ostwall im Dortmunder U/Rudolf Frieling
 Text: Lisa Bosbach, Christina Danick, Hendrik Folkerts, Rudolf Frieling, Hanna Hölling, Stefan Mühlhofer, Regina Selter, Stefanie Weißhorn-Ponert, Kurt Wettengl
 Design: Hannes Drißner
 German, English, 33 × 23 cm, softcover

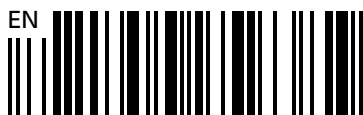
Name June Paik: I Expose the Music
 Museum Ostwall im Dortmunder U
 17 March–27 August 2023



March 2023
 32 EUR
 ISBN: 978-3-95905-704-2



ISBN: 978-3-95905-712-7



The publication homes in on a feature of the work of media artist Nam June Paik that has been largely overlooked: live moments, a consistent element running all through his artistic career. The immediate experience of the audience and their active involvement are crucial components in Paik's work. Starting with his early career as a composer, one focus of the book is on the way Paik approaches music as a score, a concept, and an event. His artistic ideas and methods are presented with reference to key series of works—including his performances, his participatory pieces, his interest in live television, and his multimedia works. This richly illustrated chronicle of his performances conveys a vivid impression of these live moments. Specially designed pages created by the artists Annika Kahrs, Autumn Knight, Aki Onda, and Samson Young underscore the relevance of Paik's work today.

Nam June Paik (1932–2006) was one of the twentieth century's most important artists and a pioneer of video art. Christina Danick is a research associate at the Dortmunder U and co-curator of the exhibition. Rudolf Frieling is curator of media arts at the San Francisco Museum of Modern Art and guest curator of the exhibition. Regina Selter is director of Museum Ostwall and co-curator of the exhibition. Stefanie Weißhorn-Ponert is a research associate at Museum Ostwall and co-curator of the exhibition.



A

A Nam June Paik, *Good Morning Mr. Orwell*, 1984, © Estate of Nam June Paik, Courtesy Electronic Arts Intermix (EAI), New York B Nam June Paik in front of *Zen for Film*, 1964, photo: Peter Moore C Charlotte Moorman and Nam June Paik perform a variation of *Human Cello* as part of John Cage's *26' 1.1499' for a String Player* at the Café au Go Go, New York City, 4 October 1965, photo: Peter Moore D Charlotte Moorman with *TV Cello* and *TV Eyeglasses*, 1971, photo: Peter Moore B–D © Estate of Nam June Paik, photo: Peter Moore, Peter Moore Photography Archive, Charles Deering McCormick Library of Special Collections, Northwestern University Libraries; © Northwestern University

Art

Performance



B



C



D

Post-Digital Publishing in Times of Platform Capitalism

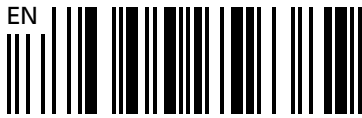
Eds: Andreas Bühlhoff, Annette Gilbert
 Text: ABC, Hannes Bajohr, Clara Balaguer, Manon Bruet, Florian Cramer, Jasper Otto Eisenecker, J. Gordon Faylor, Michael Hagner, Dagmara Kraus, Silvio Lorusso, Michael Mandiberg, Holly Melgard, Kathrin Passig, paula roush, Zoë Sadokierski, Sophie Seita, Danny Snelson, Paul Soulellis, AngieWaller, Joey Yearous-Algozin, Rahel Zoller
 Design: Lyosha Kritsouk
 ca. 600 pages, English, with numerous colour illustrations, 17 × 24 cm, hardcover

German Museum of Books and Writing
 at the German National Library in Leipzig,
 May 2023

Already published by Spector Books:
*Under the Radar. Underground Zines and Self-Publications
 1965–1975, 2019*

Library
 of Artistic
 Print-on-
 Demand

April 2023
 42 EUR
 ISBN: 978-3-95905-697-7



Print-on-demand (PoD) has revolutionized the world of books. As analogue-digital hybrids, PoD books epitomize the post-digital age. Digital printing and low-threshold online platforms like Blurb, Lulu, and Kindle Direct Publishing in principle allow anyone to publish work immediately across the globe without the need for any financial investment or risk. This opens up space beyond the classical book market and helps democratize production. At the same time, the new scope this offers is contingent at a fundamental level on the specifications and interests of the platforms. This dynamic has given rise to an entire subculture that is once again probing the medium of the book in search of possible content, aesthetics, materiality, economics, and publics, while at the same time critically reflecting on and negotiating our digital present. The *Library of Artistic Print on Demand* maps this experimental field for the first time, exploring its global spread, historical depth, and political relevance.

Andreas Bühlhoff works at the interface of text and technology in the role of both artist and scholar. Annette Gilbert conducts research into experimental forms of writing, artist's books, and conceptual art.

"That's what poor publishing looks like."
 Troll Thread



A

A James Goggin/Frank Philippin/Students of the faculty of Design at the University of Applied Sciences Darmstadt, *Dear Lulu*, 2008 B Jake Reber, *ASMR: Artificial Seductive Machine Reading*, 2018 C Elaine W. Ho/Beatrix Pang/Isabelle Sully/Yin Yin Wong, *Publication Studio Portable. A Mobile Publishing Manual*, 2019 D Barron Webster, *Buy My Privacy*, 2015 E New Society of Dilettanti, *The Black Merkin*, 2011 F Nicolas Maigret/Maria Roszkowska, *The Pirate Book*, 2015 G Dane Mainella, *Notes*, 2014



B



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D



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F



G

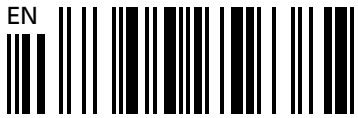
Border Environments

CRA #1

Eds: Riccardo Badano, Tomas Percival, Susan Schuppli
Text: Dimitra Andritsou, Areej Ashhab, Border Ecologies Network, Nadine El-Enany, Mustapha Jundi, Stefanos Levidis, Lorenzo Pezzani, Tomas Percival & Riccardo Badano, Tara Plath, Hanna Rullmann & Faiza Ahmad Khan, Susan Schuppli, Juanita Sundberg, Ishita Sharma, Avi Varma, Gabrielle Wolf
Design: Ariadna Serrahima & Diego Bustamante (Oficina de Disseny)
 212 pages, English, 20 b/w- and 100 colour illustrations, 16 x 23 cm, softcover



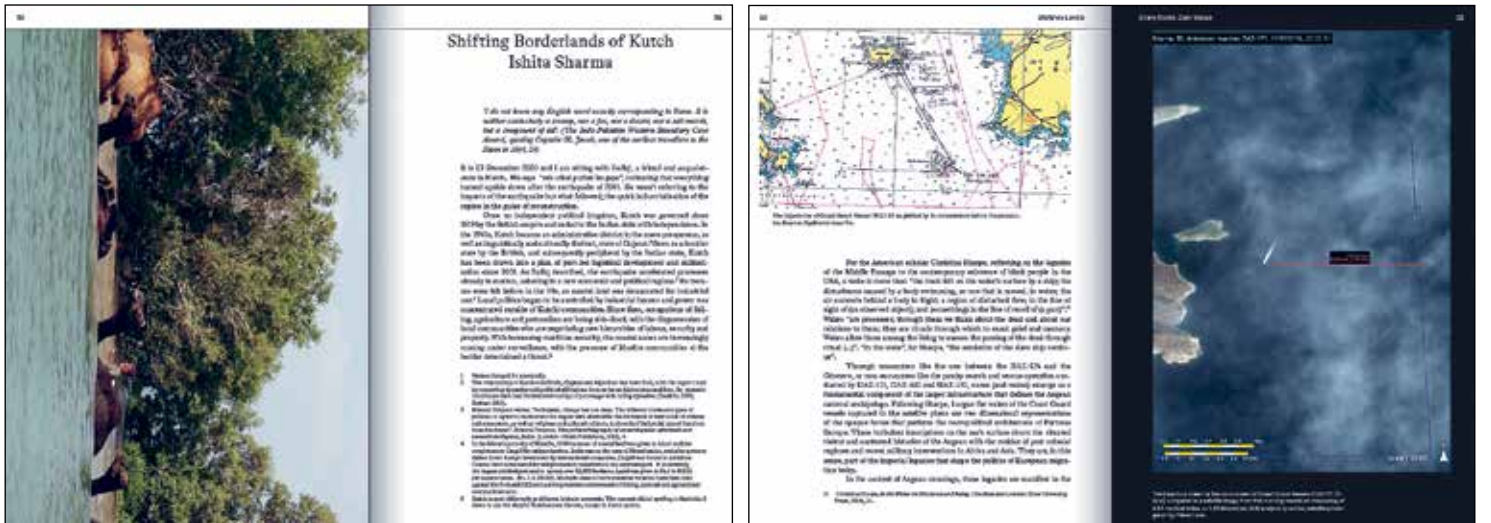
April 2023
 28 EUR
 ISBN: 978-3-95905-686-1



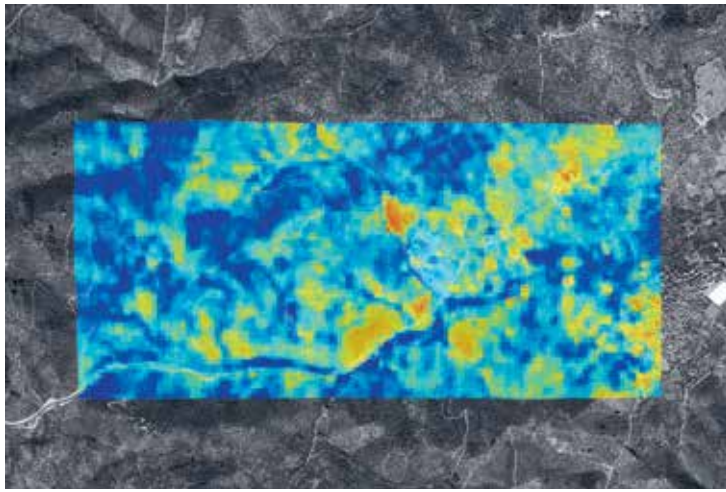
Over the past fifteen years, the Centre for Research Architecture at Goldsmiths, University of London, has brought together established and emergent scholars who convene to work with each other and share their ideas and insights. These assemblies have produced a space of critical encounter for developing new investigative methods, expanded spatial practices, and speculative propositions designed to respond to and intervene in the urgent political conditions of our time. This new series invites the reader into this ever-evolving pedagogical context. Each book is organized around a specific spatial issue and brings together a heterogeneous range of materials and contributors.

The first work in the series, *Border Environments*, explores the entanglement of ecology and migration. It examines the interplay between discriminatory politics, emergent technologies, and bordering practices within the context of (constructed) natures by highlighting a variety of interventions, investigative techniques, visual projects, and modes of witnessing that address the role of both human and more-than-human actors in border struggles. As such, the book is also a provocation that can be used to identify and organize new lines of struggle connecting environmental and mobility justice.

Riccardo Badano is an architect, researcher, and editor. He is a tutor on the MA City Design programme at the Royal College of Art. Tomas Percival is an artist and researcher. He is currently a lecturer in Research Architecture at Goldsmiths, University of London. Susan Schuppli is an artist-researcher and writer. She is director of the Centre for Research Architecture and board chair of Forensic Architecture.



A Sentinel-2 L1C satellite image from 25 September 2016, band combination (B8A - B11)/(B8A + B11), with warm colours corresponding to the driest areas of vegetation and cold colours to the most humid, 2020. Image courtesy of Dimitra Andritsou B An Afghan family tries to cross the border between Italy and France, © Francesca Volpi/MsF C A volunteer with the humanitarian organization No More Deaths shares her collection of federally managed lands in Arizona's Western Desert, 2019. Image courtesy of Tara Plath



A



B



C

Shelter Cookbook

2nd Edition

Eds: Leopold Banchini, Lukas Feireiss
 Text: Leopold Banchini, Lukas Feireiss, Lloyd Kahn
 Photo: Dylan Perrenoud
 Design: Floyd E. Schulze, WTHM—Büro für Gestaltung
 112 pages, English, 48 b/w- and 140 colour illustrations, 28 × 36,5 cm, softcover

February 2023
 26 EUR
 ISBN: 978-3-95905-490-4



American publisher and DIY architect Lloyd Kahn made a name for himself in the 1970s with publications on the self-build movement. As an eclectic meta-manual, *Shelter Cookbook* explores the content of these now iconic publications and relates their ways of thinking and working to the contemporary practices of Swiss architect Leopold Banchini and curator Lukas Feireiss. *Shelter Cookbook* is intended as a document recording a personal search for unexpected relationships and networks tied in with historical documents and contemporary architectural projects. The volume includes interviews and photo spreads and follows lines of mycological investigation.

Swiss architect Leopold Banchini explores the limits of spatial design using local materials and traditional building methods. Berlin curator Lukas Feireiss is an educator working internationally across disciplinary boundaries in the fields of art, culture, and contemporary reflexivity. Lloyd Kahn is a publisher and DIY architect from California who has been influential in the self-build movement in the US and around the world since the 1970s. Dylan Perrenoud is an architectural photographer from Geneva.



A



B

A Lloyd Kahn, 2020, photo: Dylan Perrenoud B Val Agnoli Tower, Stinson Beach, California, 1970

Architecture

Alice's Adventures in Wonderland



ILLUSTRATION OF ALICE SITS WITH THE CATERPILLAR FOR THE FIRST EDITION OF ALICE'S ADVENTURES IN WONDERLAND (1865)

Alice's Adventures in Wonderland... The first edition of Alice's Adventures in Wonderland (1865) was published by Lewis Carroll...



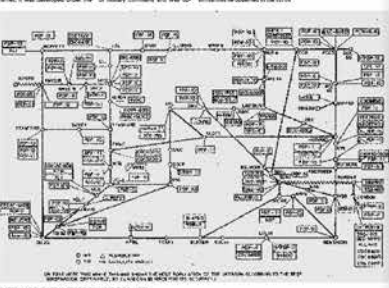
PHOTO OF A SPECIMEN OF AMANITA MUSCARIA



PHOTO OF A SPECIMEN OF AMANITA MUSCARIA

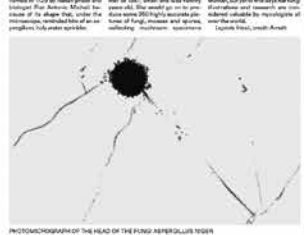
Amanita muscaria... The Amanita muscaria mushroom is a species of mushroom in the family Amanitaceae...

Amanita muscaria... This species has been used for many years as a hallucinogenic and is found in many parts of the world...



MAP OF THE AMANITA MUSCARIA NETWORK

Aspergillus fungus



PHOTOMICROGRAPH OF THE HEAD OF THE FUNGUS ASPERGILLUS NIGER

Aspergillus niger... This fungus is a common mold that is used in the production of various products, including enzymes and antibiotics...



SPECIMEN OF TRICHODERMA FUNGUS

Trichoderma... This genus of fungi is known for its ability to produce a variety of enzymes and is used in biotechnology...



SPECIMEN OF ASPERGILLUS NIGER

Aspergillus niger... This fungus is a common mold that is used in the production of various products, including enzymes and antibiotics...

Trichoderma... This genus of fungi is known for its ability to produce a variety of enzymes and is used in biotechnology...

Aspergillus niger... This fungus is a common mold that is used in the production of various products, including enzymes and antibiotics...



ILLUSTRATION OF A MUSHROOM SPECIES

Mushroom... This is a detailed illustration of a mushroom, likely a Boletus species, showing its gills and stem...

Amanita muscaria... This species has been used for many years as a hallucinogenic and is found in many parts of the world...

Amanita muscaria... This species has been used for many years as a hallucinogenic and is found in many parts of the world...

Aspergillus niger... This fungus is a common mold that is used in the production of various products, including enzymes and antibiotics...

Aspergillus niger... This fungus is a common mold that is used in the production of various products, including enzymes and antibiotics...



CROSS-SECTION OF A MUSHROOM GILL



A BOLETUS MUSHROOM



ILLUSTRATION OF A MUSHROOM SPECIES



COVER OF THE BOOK 'MUSHROOMS IN THE RAIN'



PHOTO OF A MUSHROOM SPECIES

Les Schtroumpfs... This is a section about the Schtroumpfs, a group of characters from a comic book series...

Medicinal fungi... This section discusses the use of various fungi in traditional and modern medicine...

Mushroom in the Rain... This section explores the relationship between mushrooms and rain, and how they grow in such conditions...

Mushroom Town... This section describes a town where mushrooms are a central part of the community and culture...

Mycelium... This section discusses the structure and function of mycelium, the vegetative part of a fungus...



PHOTO OF A MAN



PHOTO OF A MUSHROOM SPECIES



PHOTO OF A MUSHROOM SPECIES



PHOTO OF A MUSHROOM SPECIES



PHOTO OF A MUSHROOM SPECIES

LSD... This section discusses the history and effects of LSD, a powerful hallucinogenic drug...

Mexican Mushroom Stones... This section explores the discovery of ancient mushroom stones in Mexico and their significance...

Mushroom cloud... This section discusses the formation and characteristics of mushroom clouds from nuclear explosions...

Mycelium chair... This section describes a chair made from mycelium, a sustainable and eco-friendly material...

Mycelium chair... This section describes a chair made from mycelium, a sustainable and eco-friendly material...



ILLUSTRATION OF THE MUSHROOM VILLAGE



MUSHROOM STONES DISCOVERED IN MEXICO



MUSHROOM CLOUD ABOVE NAGASAKI



MUSHROOM CHAIR



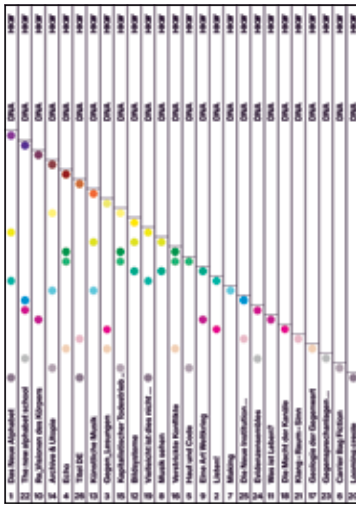
MUSHROOM CHAIR

Das Neue Alphabet (The New Alphabet)

Box

Eds: Detlef Diederichsen, Anselm Franke, Katrin Klingan, Daniel Neugebauer, Bernd Scherer
 Design: Olaf Nicolai with Malin Gewinner, Hannes Drißner and Markus Dreßen
 ca. 2180 pages, German, English, with numerous b/w- and colour illustrations, 18 × 23 cm, softcover

Limited edition of 100 copies for the German edition and 150 copies for the English edition



260 EUR
 Subscription retail price till
 31st March 2023: 225 EUR
 ISBN: 978-3-95905-708-0

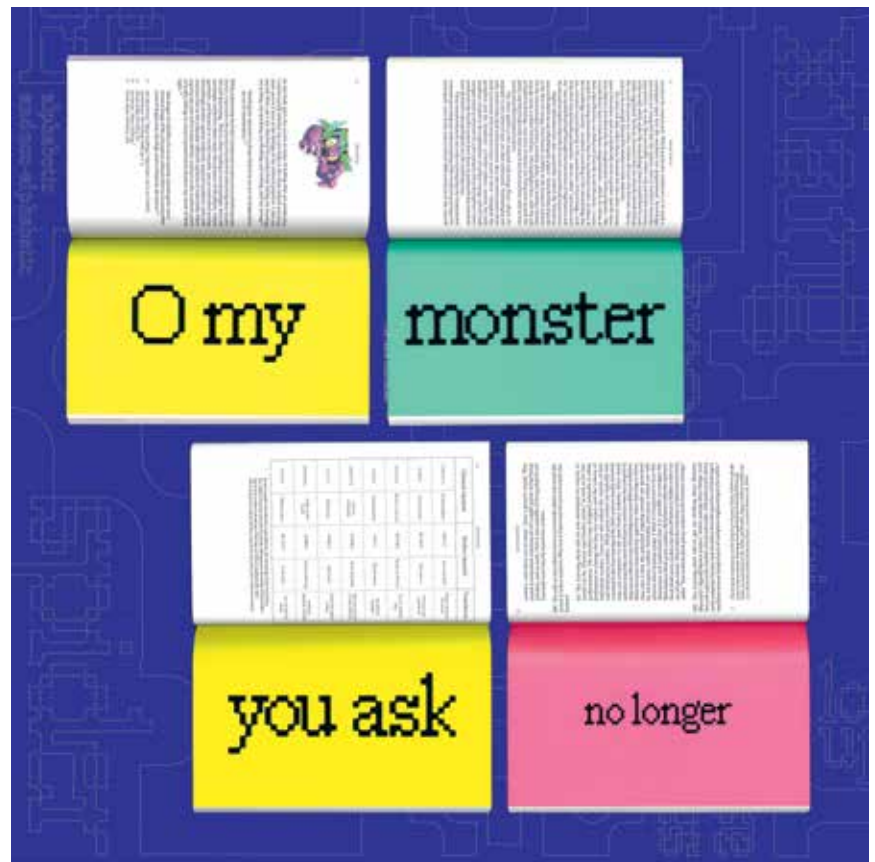


ISBN: 978-3-95905-717-2



The *Das Neue Alphabet* series is now complete and available as a boxed set. Its twenty-six volumes develop a panoramic view of current theoretical formulations and contemporary artistic practice. The series came out of the last long-term HKW project, which ran for several years under the directorship of Bernd Scherer.

Alphabets, binary code, DNA—the current explosion of knowledge relies on the world being dismembered and divided into the tiniest of units, making it amenable to computation and manipulation. Languages, codes, and other representational modes based on symbols are thus put in the service of political control, surveillance technologies, and economic exploitation. *Das Neue Alphabet* (The New Alphabet) series counters this process of functionalization with poetic discombobulations, sensuous recordings, and creolizations. The project is organized around the formal principle of constellation: a range of different themes, modes of representation, artistic positions, and graphic elements are combined and recombined in multiple variations. The series sets out to formulate new semiotic worlds conducive to alternative knowledge production.



With cover letterings designed by A Carla Selva B Romy Strasser / Lea Fischlin C Silvan Possa D Sören Sandbothe E Malin Gewinner F Lucas Manser G Nelly Nakahara H Hannes Drißner I Simon Merz

Architecture Discourse Film Photography Art Literature Performance



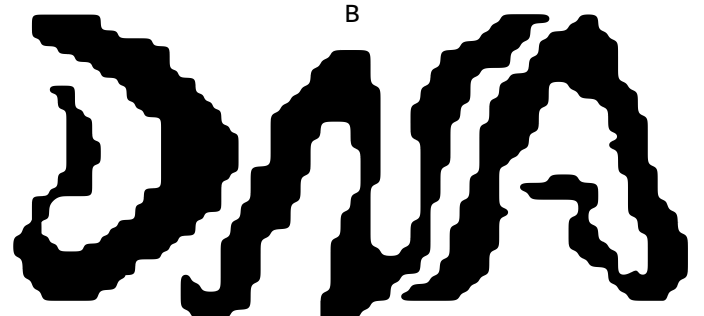
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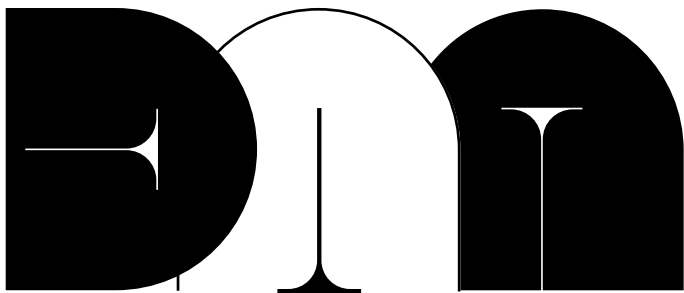
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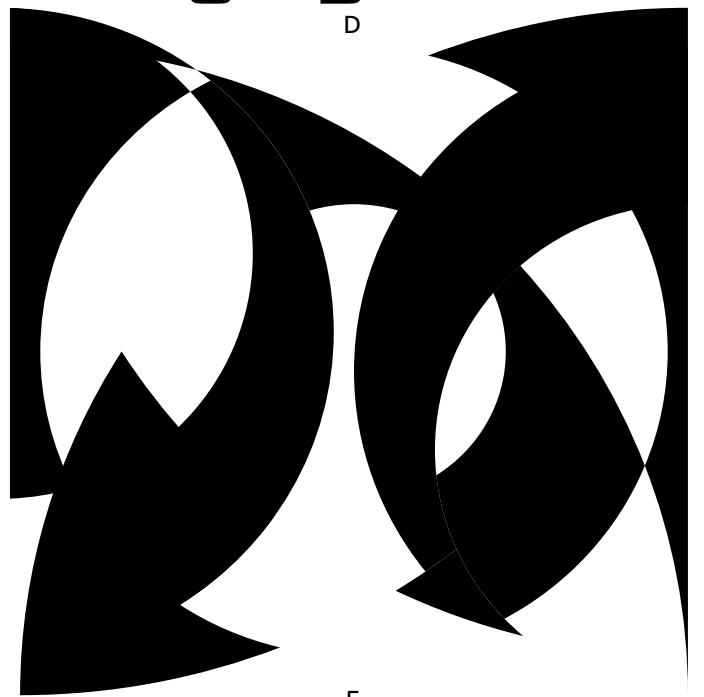
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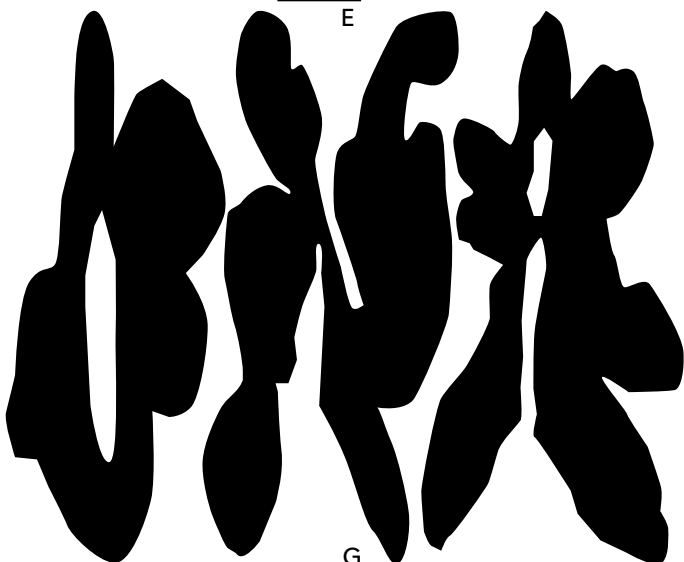
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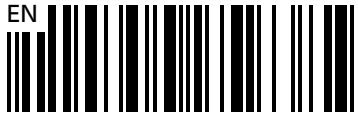
I



ARCH+ Contemporary Feminist Spatial Practices

Eds: ARCH+: Melissa Makele, Anh-Linh Ngo
Guest editors: Torsten Lange, Charlotte Malterre-Barthes, Daniela Ortiz dos Santos, Gabrielle Schaad
Text: Beatriz Colomina, Silvia Federici, Afaina de Jong, Lesley Lokko, Kate Macintosh, Jane Rendell, Mabel O. Wilson, and others
Design: Meiré und Meiré
232 pages, English, ca. 70 b/w and 180 colour illustrations, 23,5 x 29,7 cm, softcover

April 2023
28 EUR
ISBN: 978-3-95905-701-1



In spring 2023, Spector Books will begin working together with the well-known German-language magazine ARCH+ with a view to publishing a selection of issues in English.

For decades, the call for equality and equal opportunity has been heard within the hierarchical world of architecture. The number of those actively working for change is growing. Their goal is to turn architecture into an ethically responsible and socially and ecologically sustainable practice. The publication proceeds from the question of how forms of social injustice are entwined on different spatial levels. As its enquiry unfolds, it becomes clear that the fight for gender equality in the built environment must now be linked to other forms of campaigning for social justice (anti-racism, anti-colonialism, the fight against transphobia and homophobia, etc.). As a political medium, architecture can help honour a new pledge of freedom based on a transformative idea of fairness.

ARCH+ is Germany's leading magazine for discourse in the fields of architecture and urbanism.

Essay

Queer-feministische Städte für ein anderes Leben!?

TEXT
Yvonne P. Doderer



Die urbane/n Geschichte/n und Kämpfe der feministischen Frauenbewegungen und der Lesben-, Schwulen-, Bisexuellen-, Transgender- und queeren Bewegung/en (LGBTQ*) mit ihren performativen Protestformen und dem Aufbau vielfältiger Projekte sind Ausdruck eines Produktivwerdens von Differenz, das zu einer Modernisierung von Stadt-/Gesellschaften beiträgt. Städtischer Raum begünstigt die Formierung dieser emanzipatorischen Bewegungen mit ihren verschiedenen Formen von Gemeinschaftsbildung und deren Strategien der Verräumlichung im Urbanen und als urbane Räume, denn wie bereits der Raumphilosoph Henri Lefebvre feststellte: „Darüber hinaus – und das ist noch wichtiger – können sich Gruppen, Klassen oder deren Bestandteile nicht als ‚Subjekte‘ konstituieren oder gegenseitig anerkennen, wenn sie keinen [gemeinsamen] Raum hervorbringen (oder produzieren).“ Heute stellt sich jedoch die Frage, inwieweit diese Beobachtung weiterhin aufrechterhalten werden kann.

HISTORISCHE LINIEN
Wie sich in meiner Untersuchung der feministischen Frauenoffensive-Macht am Beispiel von fünf deutsch-amerikanischen Großstädten für die Jahre von 1965 bis 2000 zeigen konnte, haben sich in diesem Zeitraum eine Vielzahl an Frauenprojekten entwickelt, die inhaltlich ein breites Spektrum an Themen abdecken.¹ Diese Frauenprojekte hatten sich aus den autonomen Frauenzentren, den ersten zentralen Orten der Zweiten bzw. Dritten Frauenbewegung nach 1960 entwickelt. In ihren Anfängen war die Frauenbewegung insbesondere in den USA radikal-feministisch ausgerichtet. Die weiblich-argenteinlich-begonnenen Ordnung wurde als sexistisch und patriarchal kritisiert. Frauen wurden als eine unterdrückte Klasse verstanden, die das Fundament für die weiteren Formen der Herrschaft, Klassenbildung und Machtanweisung begründete. Der Fokus verschiebte sich jedoch zusehends auf ein eher differenzfeministisch angelegtes Selbstverständnis. Autonome Frauen- und etwas später auch Lesboprojekte sollten Raum für die Erfahrung weiblicher Subjektivität, Selbstbestimmung und Sexualität, für die Verbindung von alltäglichem Leben und feministisch-politischem Aktivismus ermöglichen.

In Hinblick auf Architektur und Stadtplanung wurde früh eine eigenständige feministische Fragestellung kreiert: Wie beeinflussen Architektur und Städtebau das Leben von Frauen, wie könnte eine „nicht-sexistische Stadt“ aussehen? Die Kritik an der baulichen Wirklichkeit richtete sich gegen die Zersplitterung und Verortungslosigkeit von Frauen für die häusliche Reproduktionsarbeit und deren Nichtberücksichtigung in der Planung („Schichtarbeit“), gegen die Trennung

der Funktionen, gegen hierarchisierte Wohnungsstrukturen und gegen die „juxtachronische Herrschaft“ mit der Folge eingeschränkter Raumaneignungs- und Mobilitätschancen für Frauen und Mädchen. Mit seiner Festschreibung konzentrierte sich der feministisch-plattensche Diskurs dann zunehmend auf die Veränderung der Architektur- und Stadtplanungspraxis. Partizipatorische Modelle wurden entwickelt und frauenpolitische und frauenpolitische Wohnformen entwickelt, die in Deutschland in einer nicht selbstbestimmenden Anzahl an Frauenwohnprojekten realisiert.² Diese Einwände bezogen sich auf Forderungen nach einer Anerkennung des Alltagslebens im Sinne einer Stadt der *Zwischen* Wege, nach einer Erleichterung der von Frauen geleisteten Haus- und Erwerbsarbeit, nach einer Entschleunigung des Verkehrs und einer höheren Sicherheit für Frauen im öffentlichen Raum. Gefordert wurden ferner eine effektive Bürgerinnenbeteiligung, eine ökologische Stadterneuerung unter Frauensichtpunkten und eine Berücksichtigung der Bedürfnisse alleinstehender und alleinerziehender Frauen in der Wohnungspraxis.

Die Stadt war in den feministischen Planungsdiskursen eher negativ konnotiert, denn eine frauenpolitische Stadtplanung müsse vor allem „den Abzug von Angehörigen zum Ziel haben, damit die Mobilität von Frauen und ihre Verfügung über öffentliche Räume nicht durch Planung, die ihre Interessen ignoriert, zusätzlich behindert wird“.³ Diese Forderung hat bis heute ihre Berechtigung, wenngleich sie veranschlagt, dass sexualisierte Gewalt gegen Frauen und Familie nach wie vor überwiegend im häuslichen Bereich erfolgt. In diesem Zusammenhang hatten sich viele Frauen für die Schaffung von Frauenhäusern als Zuflucht- und Schutzräumen engagiert. Selbst nach der lang erkannten Einführung des Gewaltschutzgesetzes im Jahr 2002 in Deutschland und Frankreich bis heute nicht überflüssig geworden, im Gegenteil!⁴ Überdies zeigt sich vor diesem Hintergrund die Bedeutung der Wohnungsfrage als eine Frage der Ermöglichung von Emanzipation und von selbstbestimmten Lebensformen. Gerade in der Bundesrepublik mit ihrem sehr hohen Anteil an Mietwohnungen wird es für viele, insbesondere für alleinerziehende Frauen* und LGBTQ* mit wenig Einkommen, angestrichen, steigender Mieten immer schwieriger, ihre Wohnverhältnisse zu verbessern.

Zudem orientieren sich die übrige Wohnungspraxis und der Wohnungsbau nach wie vor an der heterosexuellen Kleinfamilie und lassen so kaum Spielraum für andere Lebensformen sowie sich verändernde Lebensbiografien.

GAYBORHOODS
Im Kontext der Bürgerrechts- und Student*innenbewegung sowie der Proteste gegen den Vietnamkrieg formierte sich neben der Frauenbewegung in den USA auch eine *gay liberation*-Bewegung. In den 1970er- und 1980er-Jahren hatte ein Prozess eingesetzt, den US-amerikanische Forscher*innen als „great gay migration“⁵ bezeichnen – den Zuzug von insbesondere jungen Männern in die großen Städte der US-amerikanischen Ost- und Westküsten. Erster Höhepunkt einer widerständigen Aneignung städtischen Raumes war der Stonewall-Aufstand im Juni 1969 in der Christopher Street in Greenwich Village in New York. Diesem Aufstand waren bereits kleinere Revolten vorausgegangen, wie zum Beispiel von *queer* Frauen und Drag Queens in San Francisco, worauf die Historikerin und Trans*-Aktivistin Susan Stryker aufmerksam gemacht hat.⁶ Die Stonewall Riots waren bekanntermaßen ein über die USA hinaus wahrgenommenes Flair für ein kollektives Coming-out und – in Abgrenzung nicht nur zu den schwarzen Männern, sondern auch zum Heterosexismus der frühen Feministinnen – einen feministisch-lesbischen Separatismus, der sich in Abstreibungen auf Land bemerkbar machte. Inspiriert von der US-amerikanischen Schwulenbewegung begannen sich auch die westdeutsche im geringeren Umfang auch die westdeutsche Schwulenszene zu verortlichen. Neben den bereits bestehenden Grünanlagen in städtischen Parks oder öffentlichen Toilettenanlagen entstanden offene schwule Bars, Clubs, Stonewalls, Schwulendiskotheken, Projekte im Beratung und Freizeitgestaltung, politische Initiativen und Netzwerke. Ähnlich wie für die Frauen- und Lesboprojektpraktiken löst sich für diese Einrichtungen eine erkennbare stadträumliche Lokalisierung und Konzentration in bestimmten Stadträumen konstatieren, die dann auch als bevorzugte Wohnorte fungierten. Im englischsprachigen Raum wurden solche Viertel als *gay village* oder *gayborhood* bezeichnet. Einen der international bekanntesten Beispiele ist das Castro in





ARCH+ Open for Maintenance

Eds: ARCH+: Franziska Gödicke, Christian Hiller, Melissa Makele, Anh-Linh Ngo
 Guest editors: Anne Femmer, Juliane Greb, Petter Krag, Florian Summa
 Text: Marco Baravalle, Rebiennale/R3B, Assemblea Sociale per la Casa,
 Haus der Materialisierung, Kotti & Co, CRCLR House, Bellevue di Monaco, and others
 Design: Stan Hema, Berlin
 184 pages, English, ca. 200 colour illustrations, 23,5 × 29,7 cm, softcover

Open for Maintenance/Wegen Umbau geöffnet
 German Pavilion at the 18th Venice Architecture Biennale
 20 May – 26 November 2023

May 2023
 28 EUR
 ISBN: 978-3-95905-703-5



Open for Maintenance is published in conjunction with the exhibition of the same name, which is curated by ARCH+ and the SUMMACUMFEMMER BÜRO JULIANE GREB collective and will feature in the German Pavilion at the 18th Venice Architecture Biennale. The project proceeds from the idea that sustainable practice can only be brought about by a major social shift. Architecture that seeks to overcome wastage, consumption, and the profligate use of resources must also prioritize the repair and upkeep of existing buildings, while acknowledging the work involved in this and according it greater value. It should be based on the principle of maintenance and give pride of place to the mundane task of caring for what is.



A



ARCH+

The Great Repair: Politics for a Society of Repair—A Reader

Eds: ARCH+: Christian Hiller, Markus Krieger, Alex Nehmer, Anh-Linh Ngo
 Guest editors: Florian Hertweck, Milica Topalović, Marija Marić, Nazlı Tümerdem
 Text: Kader Attia, Jason W. Moore, Sarah Nichols, Raj Patel, Olúfemi O. Táíwò, Paulo Tavares, Oxana Timofeeva, and others
 Design: Stan Hema, Berlin
 192 pages, English, ca. 50 b/w- and 90 colour illustrations, 23,5 × 29,7 cm, softcover

May 2023
 28 EUR
 ISBN: 978-3-95905-713-4



The modern capitalist era, with its emphasis on growth and progress and an economic system based on consumption, wastage, and resources being bled dry, has led to the ruthless exploitation of people and nature. As a counter to this, "The Great Repair" project puts forward the idea of a repair society centred on practices of care, maintenance, and mending. *The Great Repair: The Politics of the Repair Society—A Reader* presents a theoretical introduction to the project, which arose as a collaboration between ARCH+, the Akademie der Künste, Berlin, the Department of Architecture at ETH Zurich, and the Department of Geography and Spatial Planning at the University of Luxembourg. It will be followed in autumn 2023 by an exhibition and event programme at the Akademie der Künste, which will be accompanied by an exhibition catalogue.



A



B



C

50 Years After 50 Years of the Bauhaus/ 50 Jahre nach 50 Jahre Bauhaus

Eds: Hans D. Christ, Iris Dressler, Württembergischer Kunstverein Stuttgart
 Text: Daniel García Andújar, John Barker, Walter Benjamin, Tamar Berger, Max Bill,
 Hans D. Christ, Yvonne P. Doderer, Iris Dressler, Walter Gropius, Danny Hayward,
 Helmut Heißenbüttel, Asger Jorn, Alexander Kluge, Internationale Lettriste,
 Kaiwan Mehta, Mona Mahall/Asli Serbest, Mateusz Okoński, David Riff,
 María Salgado
 Design: Hermanos Berenguer
 688 pages, German/English, ca. 1200 b/w- and colour illustrations, hardcover

Already released
 46 EUR
 ISBN: 978-3-95905-677-9



On 4 May 1968, a few hours after angry student protesters in Paris had caused the Sorbonne to be evacuated, the exhibition *50 Years Bauhaus* opened at the Württembergischer Kunstverein. Conceived by Herbert Bayer, Ludwig Grote, Hans Maria Wingler and Dieter Honisch, the then director of the Kunstverein, the show is still regarded as the most influential post-war exhibition on the Bauhaus. Fifty years after the opening of *50 Years Bauhaus*, the Württembergischer Kunstverein undertook a critical re-reading of the 1968 exhibition, with a particular focus on the ambiguous relationship that various prominent members of the Bauhaus had with National Socialism and the murky connections between the art avant-gardes and the military-industrial complex. While the 1968 exhibition historicized the reception of the Bauhaus, reducing it to West Germany and the US, the publication *50 Years After 50 Years of the Bauhaus* reflects on the famous school in the context of artistic movements like the International Movement for an Imaginist Bauhaus and the Situationist International.

Hans D. Christ, born 1963 in Dortmund, and Iris Dressler, born 1966 in Neuss, have been directors of the Württembergischer Kunstverein in Stuttgart since 2005.



A Nocturnal History of Architecture

Column #2

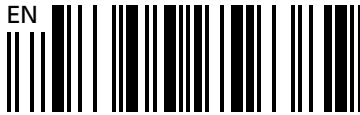
A Nocturnal History of Architecture

Column #2

Eds: Javier Fernandez Contreras, Vera Sacchetti, Roberto Zancan
 Text: Sébastien Grosset, Efrosyni Boutsikas, Murielle Hladik, Maarten Delbeke,
 Lucía Jalón Oyarzun, Carlotta Darò, Yan Rocher, Alexandra Sumorok,
 Léa-Catherine Szacka, Hilary Orange, Nick Dunn
 Design: Spector Books
 ca. 112 pages, English, ca. 100 b/w- and colour illustrations, 23 × 30 cm, softcover

Already published in the series Column:
Intimacy Exposed. Toilets, Bathrooms, Restrooms, 2022

April 2023
 28 EUR
 ISBN: 978-3-95905-674-8



For centuries, architectural theory, discourse, and agency have been based on diurnal and solar paradigms. References to night in Vitruvius's *De architectura* are residual; the same absence can be identified in the Renaissance treatises by Alberti or Palladio. It was not until the nineteenth and twentieth centuries that the invention and institutionalization of artificial light in private and public spaces gradually transformed the agency of night in the architectural discipline. This volume is a chronological first attempt at *A Nocturnal History of Architecture*. What emerges from these studies is how the identity of human beings across time and their domestic, professional, and cultural spaces, are inseparable from night. By analysing and studying "night scenes", this book hopes to show how night is a laboratory for the development of new forms of thinking space and, ultimately, of living.



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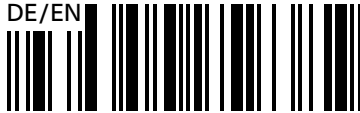
A Tetrahedron, Bottrop, photo: Hilary Orange B Bridgewater Canal, Manchester, 17 November 2021, © Nick Dunn C Loews Theatre, Louisville, 1929, © Historic American Buildings Survey (Library of Congress)

Architecture

Thomas Florschuetz: Haus im Haus

Ed: Alexander Klar, Hamburger Kunsthalle
 Text: Ulf Erdmann Ziegler, Alexander Klar
 Design: Thomas Florschuetz together with Helmut Völter
 124 pages, German/English, with numerous colour illustrations, 25 × 31 cm, hardcover

Already released
 32 EUR
 ISBN: 978-3-95905-693-9



Designed by architect Oswald Mathias Ungers, the Galerie der Gegenwart (Gallery of Contemporary Art) opened in Hamburg in 1997. According to Alexander Klar, director of the Hamburger Kunsthalle, it is "a minimal music composition cast in stone, made up of squares that are reflected in rows of windows, the white façade, the neon squares of the ceiling lighting, and the spatial proportions of the rooms". To mark the gallery's twenty-fifth anniversary, the Kunsthalle invited photographer Thomas Florschuetz to take pictures of the building that would convey its distinctive regularity: architecture as effect, aspiration, and reality. It is his keen eye for the interplay of light and forms in this architecture that sets Thomas Florschuetz's work apart and characterizes his visual language. His photographs observe the building's permeability, yet they do not depict it, but rather describe its effect in analogies, recesses, and omissions. Dissected into individual observations, the building now emerges as a collection of motifs, which one would miss behind its monolithic appearance, were it not for the fact that Florschuetz captures and shares them with us.

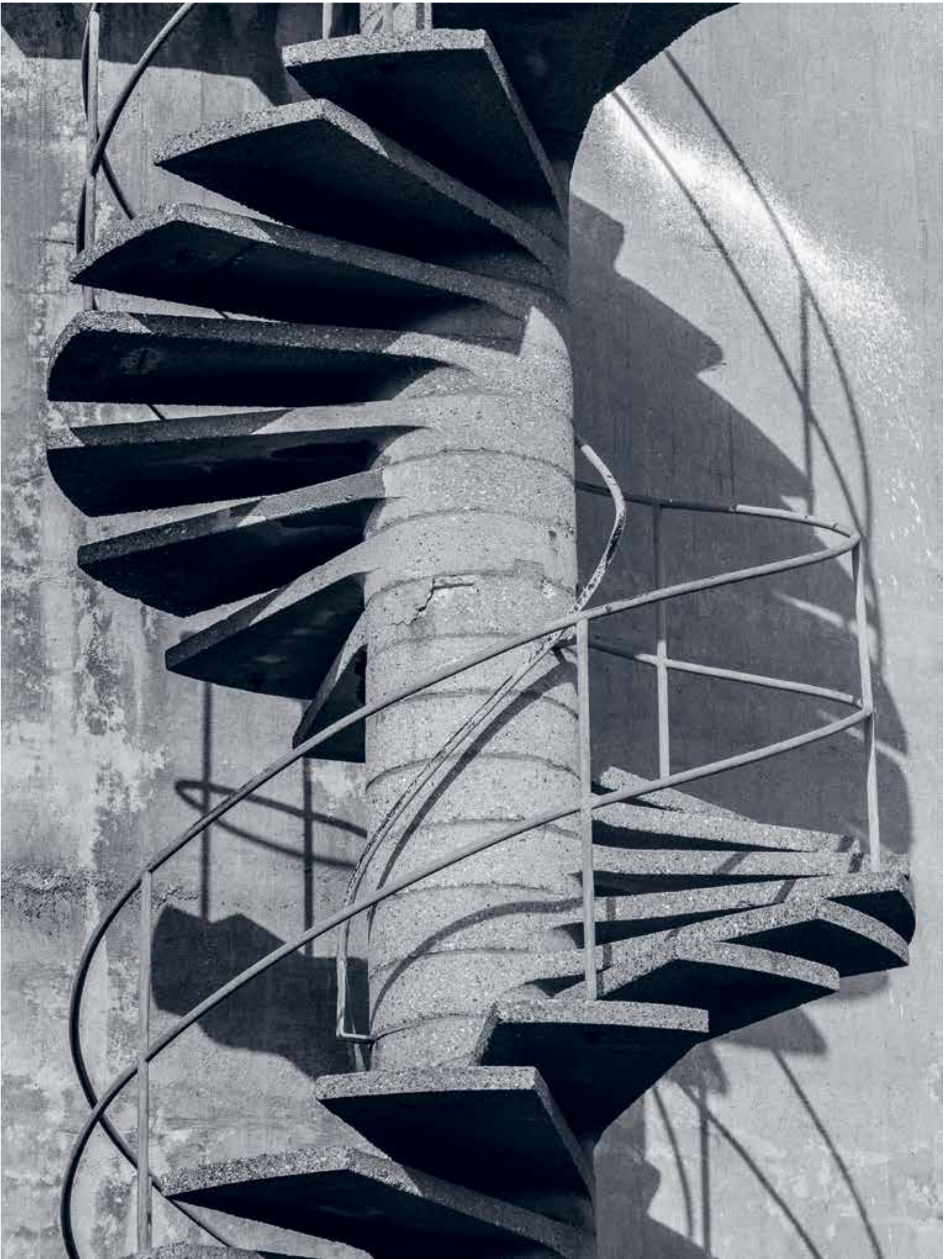
Thomas Florschuetz, born in Zwickau in 1957, lives and works in Berlin.



A



B



Tobias Kruse, from the book *Deponie*, 2022



„... there
was always
someone
taking
photos...“

Private
Photography
in East Germany,
1980–2000

„... there was always someone
taking photos ...“

Private Photography in East Germany, 1980–2000

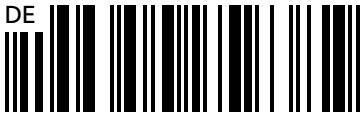
Ed: Friedrich Tietjen
Text: Marie Egger, Marit Herrmann, Judith Riemer, Friedrich Tietjen
Design: Spector Books
160 pages, German, English, 50 b/w- and colour images, 14,8 × 21 cm, softcover

March 2023

28 EUR

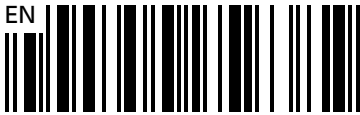
ISBN: 978-3-95905-699-1

DE



ISBN: 978-3-95905-700-4

EN



If you look through private photo albums from East Germany dating from the period 1980 to 2000, you will notice very little changing in the pictures—at most the fashions, the hairstyles, and the cars. Meanwhile, the people who holidayed on the Baltic in the eighties quite possibly headed for Mallorca in the nineties. The fact that during this time a state went into terminal decline and then an entire society was turned upside down goes all but unseen in the pictures of children on their first day at school, weekend jaunts, and people exchanging Christmas presents. *“There was always someone taking photos ...”* takes stock of a project that, since 2020, has been looking at private albums from these two decades to examine the world of private images they contain, informed by interviews with contemporary witnesses. In the essays in this volume, private photography is treated as a social practice, and the authors discuss how images were produced, organized in albums, and viewed, and how political conditions were registered in them.

Marie Egger works as a curator and holds a position in the Department of Art and Visual History (IKB) at HU Berlin. Marit Herrmann works as a curator and is preparing the catalogue raisonné on Ute and Werner Mahler. Judith Riemer is a photo historian who conducts research on albums by artists of the 1920s and 1930s. Friedrich Tietjen lives in Leipzig. He works as a writer, curator, and university lecturer.



A



B

A Photographer unknown, n.d. B Photographer unknown, n.d.

Photography

Andrzej Steinbach: Mögliche Ordnung

Ed: Museum Gunzenhauser, Kunstsammlungen Chemnitz
Design: Till Gathmann
44 pages, German/English, 21 colour illustrations, 32 × 30 cm, softcover

Ocular Witness: Schweinebewusstsein
Sprengel Museum Hannover
23 August – 5 November 2023

January 2023

28 EUR

ISBN: 978-3-95905-698-4

DE/EN



The still life as a portrait, in which the objects can be read as a coded representation of identity: in his 21-part work *A Possible Ordering*, Andrzej Steinbach creates an experimental arrangement with supermarket goods—bread, milk, products whose names refer to regions and cities, organic fruit and vegetables, toothpaste, and mineral water. These items are put in staged relationships with one another and combined in different ways. How do these constellations of things reflect human individuality, including social status and lifestyle choices? The products we purchase give the algorithms of Silicon Valley a read on us, but how do we decode this set of ordinary products ourselves? It is a game that is at once both abstract and concrete.

Andrzej Steinbach, born 1983 in Czarnków (Poland), lives and works in Berlin. He has won various awards, including the 2017 Federal Prize for Art Students, the 2016 Saxon Scholarship Programme for Master Students, and the Wüstenrot Foundation's Promotional Programme for Documentary Photography 11.



A



B



C

A–C from the series *Mögliche Ordnung*, 2022

Photography Art

Ricarda Roggan: Apokryphen

Eds: Bernd Heise, Ricarda Roggan
 Design: Bernd Kuchenbeiser
 304 pages, German, 108 b/w- illustrations, 16 × 20 cm, softcover

Already published by Spector Books:

Kino, 2020
Apokryphen, 2014
Set Reset Exits Sediments, 2011

Already released

32 EUR

ISBN: 978-3-95905-670-0



A lock of Ludwig van Beethoven's hair, Kurt Tucholsky's pencil, a cup belonging to Johann Gottfried Seume that Friedrich Schiller might have drunk from ... Ricarda Roggan takes photographs of these objects in different museums and archives. Since 2013, she has built up an extensive collection of these everyday personal items, whose value is determined by museum provenance histories. Bernd Kuchenbeiser's design attempts a new way of sorting things based on their lexical attributes. The result is an essential reference work of historical objects ranging from Almanach (almanach) to Zündholzetui (matchbox cover).

Ricarda Roggan, born 1972 in Dresden, is an artist and professor of photography at the Stuttgart State Academy of Art and Design (ABK Stuttgart).

"Apocrypha is the name I give to things when one does not really quite know what to make of them. Thus, all that is in us and around us is apocryphal, and one might perhaps say that the whole world is one great APOCRYPHA. It is most gratifying to me if this apocrypha is more comprehensible to others than it is to me."

Johann Gottfried Seume



A

A Silver spoon, Carl Maria von Weber (1786–1826), Stadtmuseum Dresden, from the estate of Lisbeth Großmann

Photography

Tobias Zielony: Wolfen

Ed: Marta Herford
 Text: Friederike Korfmacher, Daniel Muzyczuk
 Design: Lyosha Kritsouk
 212 pages, German/English, 21,5 × 32 cm, hardcover

Tobias Zielony: Dark Data
 Marta Herford
 12 November 2022 – 16 April 2023

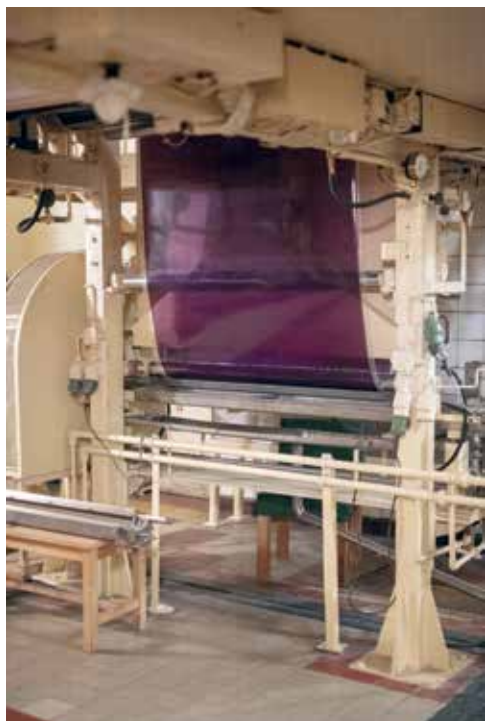
Already published by Spector Books:
Trona. Armpit of America, 2008
Manitoba, 2011
Jenny Jenny, 2013
Vele, 2014
The Fall, 2021

February 2023
 32 EUR
 ISBN: 978-3-95905-707-3



The first multilayer colour film was developed in 1936 at the Agfa Filmfabrik Wolfen; the factory, now operating as ORWO Filmfabrik (ORiginal WOlfen), became the most important producer of colour film in East Germany. Today, all that is left at the site is the small company Filmotec, which produces a special archival film with long-term stability that can be inscribed with digital data in the form of QR codes. The photo book *Wolfen* is made up of a mix of different layers: photographs taken by Tobias Zielony in Wolfen-Bitterfeld; the storing of these images in Filmotec's archive film format; and a text that switches between essay and science fiction in a bid to express an untold story, a story of darkness and cold, of dwindling work in the film factory, most of which was carried out by women—or by forced labourers in the period up to 1945. In the era of analogue film, photographic processing had to be done in the dark: Zielony's work tackles this idea on a biographical, physical, and historical level.

Born in 1973 in Wuppertal, Germany, Tobias Zielony studied Documentary Photography in Newport and Leipzig. Since 2022 he is professor of artistic photography at the HFBK Hamburg.



A



B



C

Karolina Wojtas: Abzgram

C/O Berlin Talent Awards 2022

Ed: Kathrin Schöneegg, C/O Berlin Foundation

Text: Matthias Gründig

Design: Naroska Design

204 pages, German/English, with numerous colour illustrations, 18,5 × 26 cm, hardcover

Karolina Wojtas. Abzgram

C/O Berlin

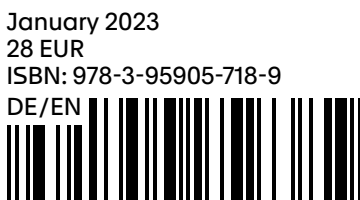
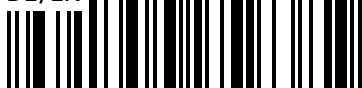
28 January – 4 May 2023

January 2023

28 EUR

ISBN: 978-3-95905-718-9

DE/EN



In her *Abzgram* project, which has steadily developed since 2017, the Polish media artist Karolina Wojtas breaches every conceivable rule of photography, be it through offbeat compositions, oversaturated colours, blur, or her aggressive use of flash. She uses these sometimes found, sometimes staged scenarios to print on various materials, which transform exhibition spaces into room-sized installations that visitors can walk through. Wojtas's complex multimedia work responds with caustic irony to the rigid Polish school system, whose imposition of rules on children has a streak of militarism to it: stand still, do not touch each other, keep your hands by your sides, look straight ahead. The artist invites readers to transport themselves back to the world of childhood via a process of re-enactment. The book is published as part of the C/O Berlin Talent Award 2022 with texts by Matthias Gründig; it accompanies Wojtas's exhibition *Abzgram* at C/O Berlin.

Karolina Wojtas, born 1996 in Jaroslaw (Poland), lives and works as an interdisciplinary artist in Łódź (Poland). Matthias Gründig, born 1989, lives and works as a scientist and critic in Essen.



A



B



C

Cordula Ditz: I don't need a cloak to become invisible

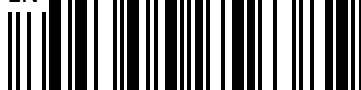
Text: Paula Kommos
Design: JMMP—Julian Mader, Max Prediger
384 pages, English, with ca. 400 colour illustrations, 23 × 31,5 cm, softcover with dust jacket

Already released

54 EUR

ISBN: 978-3-95905-655-7

EN



Cordula Ditz's newest research publication, *I don't need a cloak to become invisible*, brings together over four hundred images selected from the online selling platform eBay. Nearly all are selfies taken by women or photographs of women, who offer what they wear for sale while disguising their faces. The artist transfers images gleaned from online listings from across Germany and the United States into printed matter in form of an artist book. In its pages, Ditz assembles the found images into collages, that in layout and size come close to that of glossy fashion magazines. The compositions range from the size of a smartphone screen to an entire page. Views of the same clothes from the front, side and back are displayed alongside one another. By drawing attention to these images in toto, removed from their original context, Ditz's project approaches a case study of female visibility online.

Cordula Ditz, born 1972 in Hamburg, studied systematic musicology and German language and literature at Universität Hamburg as well as fine art at the Hamburg University of Fine Arts (HFBK) and the Academy of Fine Arts in Vienna.

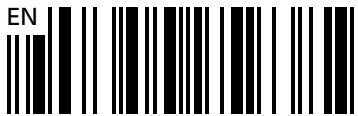


Soft Spots

Eds: Rado Ištók, Renan Laru-an, Piotr Sikora, Tereza Stejskalová
 Text: Hamja Ahsan & Giulia Loi, Gwendolyn Albert, Amanda Carneiro, Jana Krejcarová-Černá, Brenda V. Fajardo, Robert Gabris, Jana Horváthová, Ábel Ravasz, Ramon Guillermo, Robin Hartanto Honggare, Filip Herza, Brigitta Isabella, Dorota Jagoda Michalska, Anna Remešová, Františka Schormová, Olúfẹ́mi O. Táíwò, Zai Xu
 Design: Ondřej Báčor
 336 pages, English, 38 b/w-illustrations, 11,5 × 23 cm, softcover



Already released
 28 EUR
 ISBN: 978-3-95905-680-9



This book, which appears as a reader at the Prague Biennale, brings together new and already published essays, interviews, short stories, and reports from different fields, mapping the space of eastern Europe with a special emphasis on the aspect of “beyond”. The point of departure is the theme of exhaustion—mental exhaustion, cultural exhaustion, material and economic exhaustion—and the strategic position of weakness or softness that arises from this. The texts address a variety of topics: racialization, the decolonization of museums and museology, the intricacies of cultural exchange, and the implications of radical modernist traditions of thought and aesthetics. They are accompanied by artistic interventions by Dorota Brázdovičová, Markéta Soukupová, Sráč Sam, and Tarek Lakhrissi.

century thus sees the birth of an entire new cultural system of social values defined by commodity fetishism.¹¹ A previously somewhat rare good such as soap slowly becomes a regular commodity available to all. According to the historian Thomas Richards, this new system of representation included large world's fairs such as the 1851 exhibition in London, which transformed the private consumer sphere into a spectacle that became an essential part of the products themselves.¹²

In the case of soap, this meant a status of cleanliness and fragrantcy associated with health and “civilization.” But first one had to convince the consumer of this association. The success of the Schlicht brand was built largely on this approach and on the creation of new consumer needs, including ideas of general hygiene (of home and body).

In her book *Imperial Leather*, Anne McClintock not only shows how the well-known Pears brand of soap used advertising to achieve fame in the second half of the 19th century, but also describes its contribution to Victorian-era imperial policy through its presentation of European hygienic habits as an example of civilizational progress—in contrast with the “backwardness” of non-European countries. For instance, in 1884 the company printed Christmas cards depicting two images in which a white child uses soap to wash its black peer until its skin turns white. Racism in advertising is hardly an exception in the 19th and 20th centuries, but it takes on an entirely new dimension when it comes to promoting hygiene and products such as soap: Cleanliness is associated with whiteness, and backwardness and dirt with non-white skin. “Soap is Civilization,” proclaims the slogan of the Unilever company, which was founded in 1929 by a merger of several large European producers such as the Netherlands’ Margarine Union, Britain’s Lever Brothers, and Usti’s Schlicht company.

Such a spectacle was only possible through massive advertising, something that the Schlichts—who in the period before the First World War became the first in Bohemia to engage in large-scale advertising—were well aware of. In 1924, Georg Schlicht even contacted a consultancy agency run by the famous American public relations Edward L. Bernays, the founder of the modern approach to advertising and PR.¹³ Bernays, a nephew of Sigmund Freud and a master of propaganda, worked with a strategy that included not only the presentation of the product itself but that above all focused on the entire lifestyle associated with it.

11 Anne McClintock, *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest* (New York: Routledge, 1995), 368.
 12 Thomas Richards, *The Commodification of Victorian England: Advertising and Spectacle, 1825–1875* (New York: Oxford University Press, 1997), 11.
 13 Bernays collaborates to strategize with the Schlicht company in his memoirs, Edward L. Bernays, *Myself and My Friends: The Founding Principles of Public Relations* (New York: Simon & Schuster, 1988).

106 Anna Remišová

Robeson at the Congress of Socialist Culture in June 1950. It was his return to Czechoslovakia after ten years. © CTK / Miroslav Kopecký

with jazz. This oversight should be corrected.⁷⁸ This fictional critique is a logical outcome of a line of argumentation that Škvorecký himself had helped to shape and that used such claims to promote works that would otherwise have had little chance to pass through the system of cultural supervision. The presence of racial themes was one of the main components of this pragmatic line of argumentation. In fact, we find a great early example in Škvorecký’s January 1950 correspondence with Lubomír Dorůžka: “The Inspector has an understanding for my activities. Recently, he came into my classroom just as I was singing ‘Joe Turner Blues’ for my students (I already understand the entire song), then he silently listened to my description of how the black proletariat was oppressed in the USA that I undertook immediately afterwards, and then he praised me for the high intellectual quality of my music classes.”⁷⁹

As part of the cultural exchange described above, Robeson was a select representative of African American music. In any matter relating to this type of music, he became an obligatory reference, a way of pleasing official structures that increased one’s chance of passing through the web of control. This was also true for jazz, with which Robeson had little in common. Nevertheless, with the loosening of social and cultural restrictions, jazz began to grow in popularity as well. According to the music journalist Petr Vidomus, this development was thanks to another American, the bassist Herbert Ward (1921–1994). As Vidomus points out, it is somewhat ironic that at the same time that the U.S. State Department had decided to use jazz as a part of its foreign cultural policy, it was being promoted in Czechoslovakia by an American suspected of collaborating with the Communist Party USA. In each case, however, the process was the reverse. While the State Department financed projects such as its jazz tours—or, before that, the American folk opera *Porgy and Bess*—in an attempt at using culture to promote a particular policy (while boldly ignoring the official line of American cultural criticism that “culture and politics could not fraternize”),⁸⁰ in Herbert and Jacqueline Ward’s

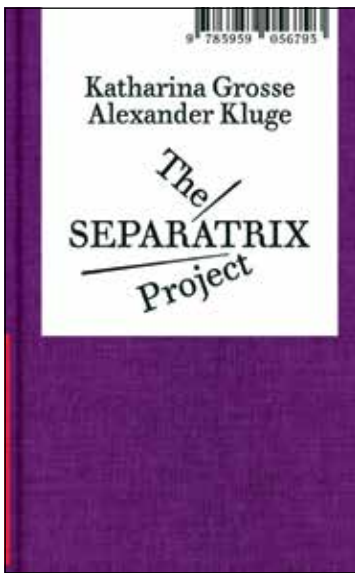
Robeson as Othello. He played Othello in the play Othello at the National Theatre in Prague in 1950. © Miroslav Kopecký

78 Josef Škvorecký, *Miss Silver’s Pearls* (London: The Bodley Head, 1976), 93. The original title was *The Lion’s Den*—see *Urbě (Prague: Osvoboditelný ústav, 1979)*.

79 Miroslav Píša, ed., *Poem, jazz a bible v pásech: Dámy Jessy Elvornské a Lubomíra Dorůžky v době prvního Československa* (Prague: Ústav literatury, 2007), 14.

80 Baklan, *Beyond the Color Line and the Iron Curtain*, 203.

86 Františka Schormová



Alexander Kluge Katharina Grosse: The SEPARATRIX Project

Volte Expanded #10

Eds: Dorothee Elmiger, Mathias Zeiske, Jan Wenzel

Design: Wolfgang Schwärzler

704 pages, German, English, with numerous colour illustrations, 9,5 × 14,5 cm, hardcover

Already published by Spector Books:

Pluriverse, 2017

Alexander Kluge/Ben Lerner: *The Snows of Venice*, 2018

Die Macht der Musik, 2019

Alexander Kluge/Georg Baselitz: *Parsifal-Container*, 2020

Das dünne Eis der Zivilisation, 2020

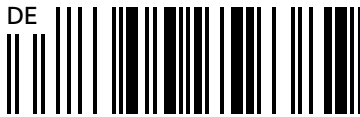
Alexander Kluge: *Napoléon. Histoires et commentaires*, 2021

Alexander Kluge/Jonathan Meese: *Schramme am Himmel*, 2022

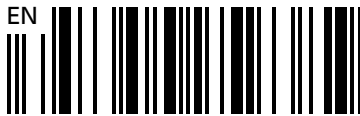
Already released

26 EUR

ISBN: 978-3-95905-678-6



ISBN: 978-3-95905-679-3



„The SEPARATRIX is an interface. According to Niklas Luhmann’s theory, the border between a system and the environment. The place where two CONTRADICTIONS meet, and there, where they touch, the two form not only a dividing line or border, but tiny, infinitesimal embassies within one another. One sees this in Katharina Grosse’s watercolors where blue and red (that is, contrasting colors) beget countless nuances within the transitional spaces where they bleed into each other. But one can also see it at work in the rich gray tones when we filmmakers shoot not during the day or at night but at dusk and dawn. Nowhere but in this autumnal interface of night and day is there such a vast scale of gray tones. The separatrix between artists—the more powerful, the more different they are—is similar.” (Alexander Kluge)

The SEPARATRIX Project continues Spector Books’ series of small-format India paper editions with Alexander Kluge that we began with *Napoleon Kommentar* and *Schramme am Himmel: Nachrichten vom Helden Hagen*.

Katharina Grosse, born 1961 in Freiburg /Breisgau, lives and works in Berlin. Alexander Kluge, born 1932 in Halberstadt, is a film-maker, writer, TV producer, philosopher, and lawyer.



Don Mee Choi**Don Mee Choi: DMZ Kolonie****Volte Expanded #11**

Eds: Dorothee Elmiger, Mathias Zeiske, Jan Wenzel
 Transl: Uljana Wolf
 Design: Ina Kwon
 ca. 168 pages, German, with numerous color illustrations, 21 × 27 cm, softcover

Already published in the Volte Expanded series:

Roman Ehrlich/Michael Disqué: *Theatre of War*, 2017
 Alexander Kluge/Ben Lerner: *The Snows of Venice*, 2018
 Francis Neník: *Seven Palms*, 2018
 Jan Wenzel: *Das Jahr 1990 freilegen*, 2019
 Roman Ehrlich/Michael Disqué: *Überfahrt*, 2020

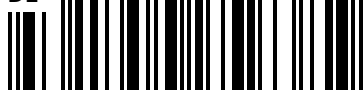
DMZ KOLONIE

March 2023

24 EUR

ISBN: 978-3-95905-716-5

DE



Taking as her inspiration Korea's demilitarized zone (DMZ), which has divided the peninsula since the end of the Second World War and is today one of the world's most heavily militarized borders, the South Korean-born poet and translator Don Mee Choi has developed a richly associative textual web that combines memories of her own childhood and family with South Korea's political history and the experiences of migrants. She draws on a wide variety of genres and forms—the memoir, the list, the diary, the essay, and visual poetry—and incorporates pictures taken by her father, a war photographer, as well as other visual and archival materials, using this mix to explore the intersecting histories of Korea and the US. In her poetry, Choi homes in on a state of being lost, torn between places and languages, between memory and history. She consciously works with the white space of the book page, arranging her material in constellations that are both dynamically charged and open.

The poet and translator Don Mee Choi grew up in South Korea and Hong Kong, emigrated to Germany with her parents for a short time, then to the US. Her last publications: *The Morning News Is Exciting* (Action Books, 2010), *Hardly War* (Wave Books, 2016), and *DMZ Colony* (Wave Books, 2020).

Ich bin in Südkorea aufgewachsen, während der von den USA protegierten Militärdiktatur. Ich kam auf die Welt, ein Jahr nachdem General Park Chung-hee sich an die Macht geputscht hatte. Mein Vater filmte den Tag der Ausrufung des Kriegsrecht vor dem Rathaus von Seoul. Damals arbeitete er als freier Fotojournalist für United Press International. Der salutierende Leutnant ist einer von Parks Kollaborateuren. Der Mann im Hintergrund, unter dem Fenster rechts, mit dem kleinen Fotoapparat vorm Gesicht, ist wahrscheinlich ein Polizist oder Geheimdienststoffzier. Mein Vater steht links unten, die Filmkamera in der Hand. Nach der Parade wurde er kurz in das Gebäude geführt. Er traf Park von Angesicht zu Angesicht. Mein Vater sagt, er habe keine Angst gehabt. Er habe auch vor Rhee Syngman, dem vorherigen Diktator, keine Angst gehabt. Er habe damals vor nichts Angst gehabt. Stattdessen beklagte er sich bei Park über die Nachrichtenzensur.



A Photo: Song Got

A

Literature

Lorenz Just: TAG XYZ

Volte #11

Eds: Dorothee Elmiger, Mathias Zeiske, Jan Wenzel
 Design: Studio Matthias Görlich
 ca. 180 pages, German, 11 × 18 cm, softcover

Already published in the series Volte:
 Volte #1: Wolfram Lotz, *Monologe*, 2014
 Volte #2: Heike Geißler, *Saisonarbeit*, 2014
 Volte #3: Francis Neník, *Doppelte Biografieführung*, 2016
 Volte #4: Aboud Saeed, *Lebensgroßer Newsticker*, 2015
 Volte #5: Claudia Rankine, *Citizen*, 2018
 Volte #7: Wolfram Lotz, *Die Politiker*, 2019
 Volte #8: Claudia Rankine, *Lass mich nicht einsam sein*, 2021
 Volte #9: Pascal Richmann, *Man vermisst diesen Planeten*, 2021
 Volte #10: Anna Haifisch, *Residenz Fahrenbühl*, 2021

April 2023
 14 EUR
 ISBN: 978-3-95905-715-8



An occupied metropolitan theatre and a cruise ship on the Mediterranean: these are the two colossal, heavily laden vehicles on board which Jakko—an autodidact who likes to keep records, a Simplicissimus hooked into the internet—moves through the days and nights. When this naive, dissipated, megalomaniac narrator finds out that the theatre around the corner from him has been occupied, he heads there right away: he wants to have a hand in writing the upcoming manifestos, be involved in the work groups on the disused stage, be there when the edifice begins to totter. But does he have what it takes to become an activist? And what is it from his past that moves into the spotlight in the shape of a gigantic cruise ship? *Day XYZ* is a text about the success and failure of political action, about fear of the collective and the need to take to the streets all the same, about the pupils dilating as the eyes adjust to the dark.

Lorenz Just, born 1983 in Halle an der Saale, studied Islamic studies, history, English technical translation and literary writing. Just writes essays, plays, and stories. His latest work, the novel *Am Rand der Dächer* (DuMont Buchverlag), came out in summer 2020.

Meine Routine war ungebrochen: Tür auf, Tür zu, Toilette, Leitungswasser, Computer an, Dürüm, Limo, Onanie, dann schlafen. zwanzig Minuten später war ich hellwach und da wusste ich, dass mir in unserem Theater keine Gefahr drohte. ich war die Erdung, die den Blitz ableiten würde, war der Ballast im Kiel, der Dieselgenerator am Rande des Campingplatzes, nein, nichts von alledem: ich war die Wayback Machine, mit der jede zukünftige Katastrophe ungeschehen zu machen wäre. ich würde Teil sein, *no matter what*.



A Photo: Robert Sievert

A

Literature

Mathis Pfäffli: Tracer



Eds: Kunstmuseum Luzern
 Text: Chantal Kaufmann, Julia Moritz, Sophia Roxane Rohwetter, Arnaud Wohlhauser
 Design: Mathis Pfäffli, Pascal Storz
 176 pages, German/English, with numerous b/w- and colour illustrations, 21 × 30 cm, hardcover

Already released

28 EUR

ISBN: 978-3-95905-669-4

DE/EN



“Tracer” means a tool for tracing, the person tracing, and also the trace. It also refers to the professions of graphic artist or technical draughtsperson. The series of drawings called *Tracer* (2021/22) was done for the publication of the same name. Using graphite on A3 sheets of paper Mathis Pfäffli has created a kind of visual narratives in which real buildings encounter fictive spaces and futuristic architecture meets hybrid landscapes with leafless trees and technoid objects. They blend to form fantastic and sometimes uncanny worlds that follow a logic of their own. The publication contains the complete series of *Tracer* drawings, a survey of Pfäffli’s artistic work, and texts by Chantal Kaufmann, Julia Moritz, Sophia Roxane Rohwetter, and Arnaud Wohlhauser.

Mathis Pfäffli grew up in Lucerne. He now lives and works in Zurich. His oeuvre includes drawing, performance and installation.



Lutz Dammbek: Seek II

Lutz Dammbek: Seek II

Design: Spector Books
ca. 200 pages, German, 13 × 20 cm, hardcover

Renaissance 3.0
ZKM Karlsruhe
25 March – 12 October 2023

March 2023
28 EUR
ISBN: 978-3-95905-714-1



Lutz Dammbek's film *The Net* (2001) sets out to examine the relationship between art and technology. During the research process, the focus gradually shifted: Were artists simply cheerleaders who could recharacterize the machines built for the military by scientists and engineers and cast them in a new light? In 1970 the exhibition *SOFTWARE Information Technology: Its New Meaning for Art* was shown at the Jewish Museum: it was the first harnessing of conceptual and media art with what were then the latest technologies. The main attraction for the public was *Seek*, a machine in which gerbils interacted with a computer-controlled arm. In 2006 Dammbek worked with a team to build a replica: *Seek II*, which will be on display in 2023 as part of the *Renaissance 3.0* exhibition at the ZKM. This book traces the philosophical, scientific, political, and artistic tendencies that have a bearing on the genealogy of *Seek* and on the relationship between art and technology.

Lutz Dammbek, born 1948 in Leipzig, is a visual artist and filmmaker.



A



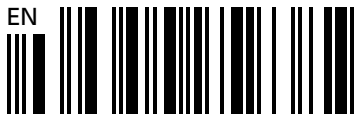
B

Broken Relations. Infrastructure, Aesthetics, and Critique

Eds: Martin Beck, Beatrice von Bismarck, Sabeth Buchmann, Ilse Lafer
Text: Rainer Bellenbaum, Sabeth Buchmann, Beatrice von Bismarck, Burcu Dogramaci, Keller Easterling, Sebastian Egenhofer, Jörn Etzold, Elke Krasny, Lilian Kroth, Ilse Lafer, Ursula Ströbele, Kai van Eikels, Marina Vishmidt, James Voorhies
Design: Carla Selva Matthes, Paul Zech
 240 pages, English, with numerous colour illustrations, 17 × 24 cm, softcover

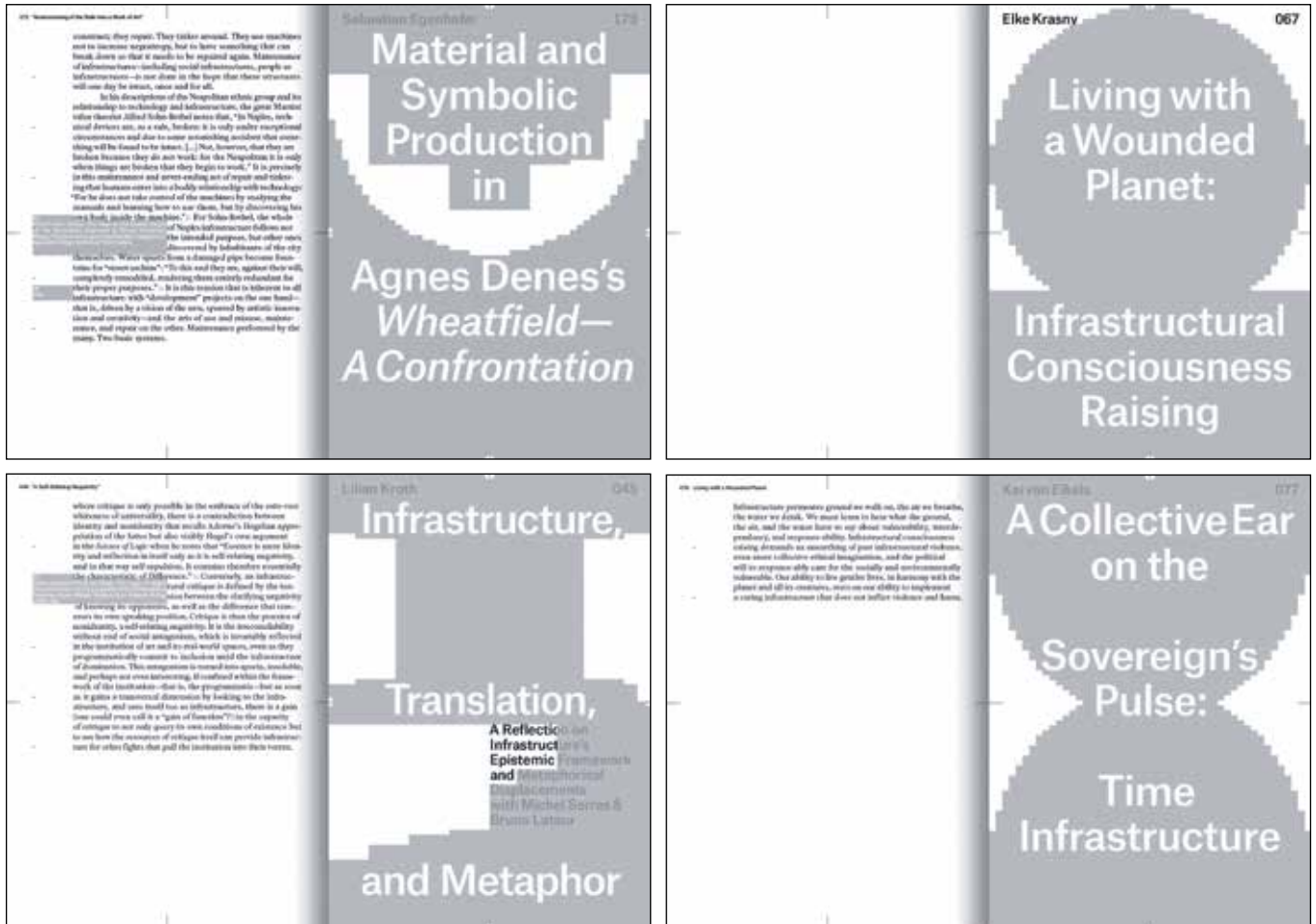


December 2022
 26 EUR
 ISBN: 978-3-95905-696-0



Broken Relations: Infrastructure, Aesthetic, and Critique is a symptom and an outcome of a collectively experienced crisis—one that has produced a new, widespread sensorium for often invisible and overlooked infrastructures and highlighted their importance for all aspects of life, including politics, both local and global, and art and curatorial practices and their systemic analysis. The reader views infrastructures not only as material phenomena and physical networks but also as immaterial relations and symbolic actions, which, in visible and invisible ways, form our present and, hence, our horizon of aesthetic perception. The interplay between the material and ideological conditions of production, distribution, and presentation directs our gaze, schooled as it is in institutional critique, onto real and symbolic orders, sites, and economies. The book is based on a cooperation between the Academy of Fine Arts Leipzig and the Academy of Fine Arts Vienna: this started in Leipzig in 2021 with the lecture series and exhibition *Broken Relations: Infrastructure and Interruption* and continued in Vienna in 2022 with the exhibition *Conditions and Frameworks: Infrastructure as Form and Medium* and the conference *Broken Relations: Infrastructure, Aesthetics, and Critique*.

Martin Beck is an artist and professor at the Academy of Fine Arts Vienna. Beatrice von Bismarck teaches art history, visual culture, and cultures of the curatorial at the Academy of Fine Arts Leipzig. Sabeth Buchmann is Professor of Modern and Postmodern Art History at the Academy of Fine Arts Vienna. Ilse Lafer is a curator and head of the HGB gallery at the Academy of Fine Arts Leipzig.



Neue Auftraggeber

Kunst im Bürgerauftrag

Eds: Gesellschaft der Neuen Auftraggeber—GNA gGmbH
Text: Gerrit Gohlke, Alexander Koch, Tina Veihelmann
Design: Marie Lautsch
220 pages, German, 435 b/w- and colour illustrations, 20 × 26 cm, softcover



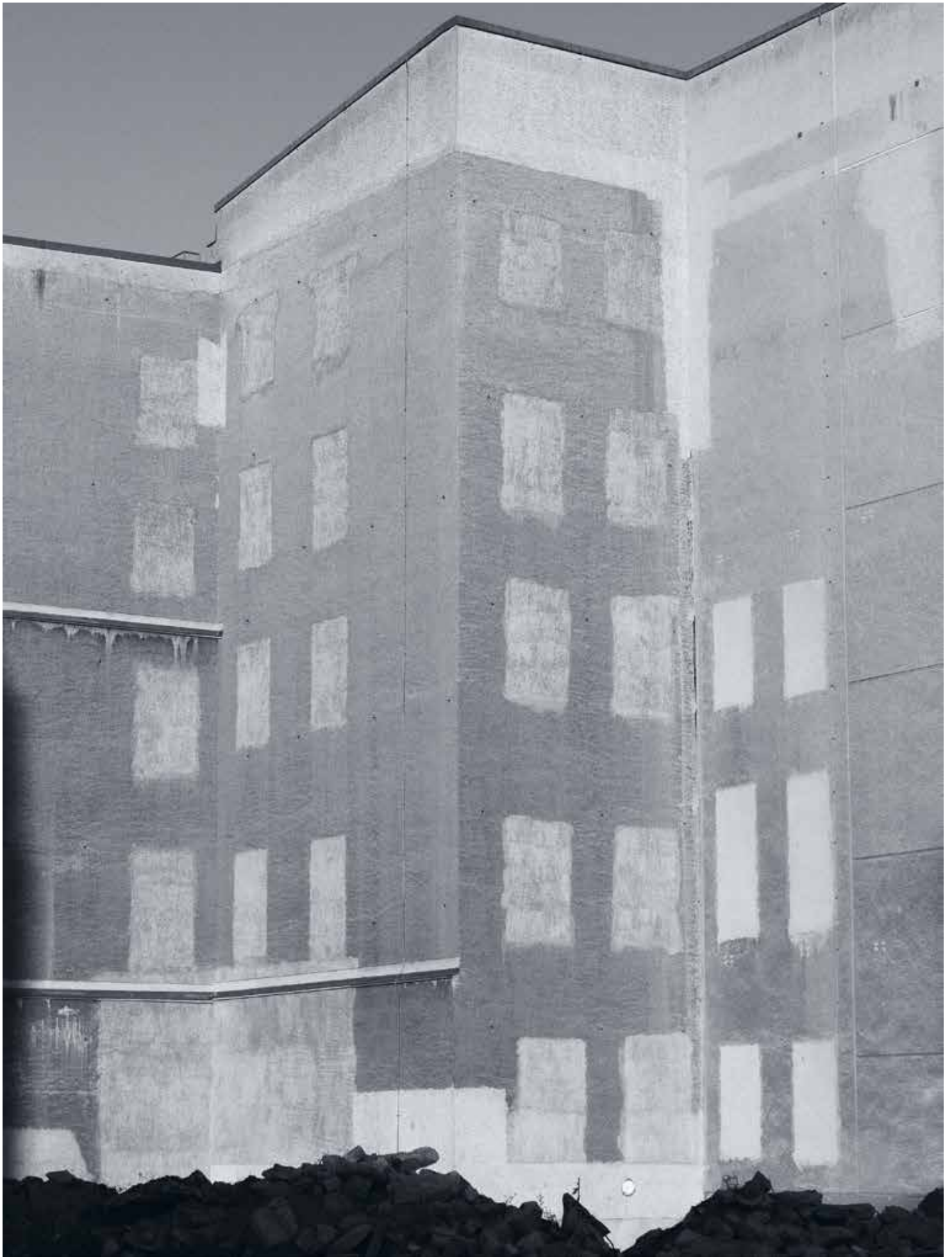
February 2023
26 EUR
ISBN: 978-3-95905-690-8



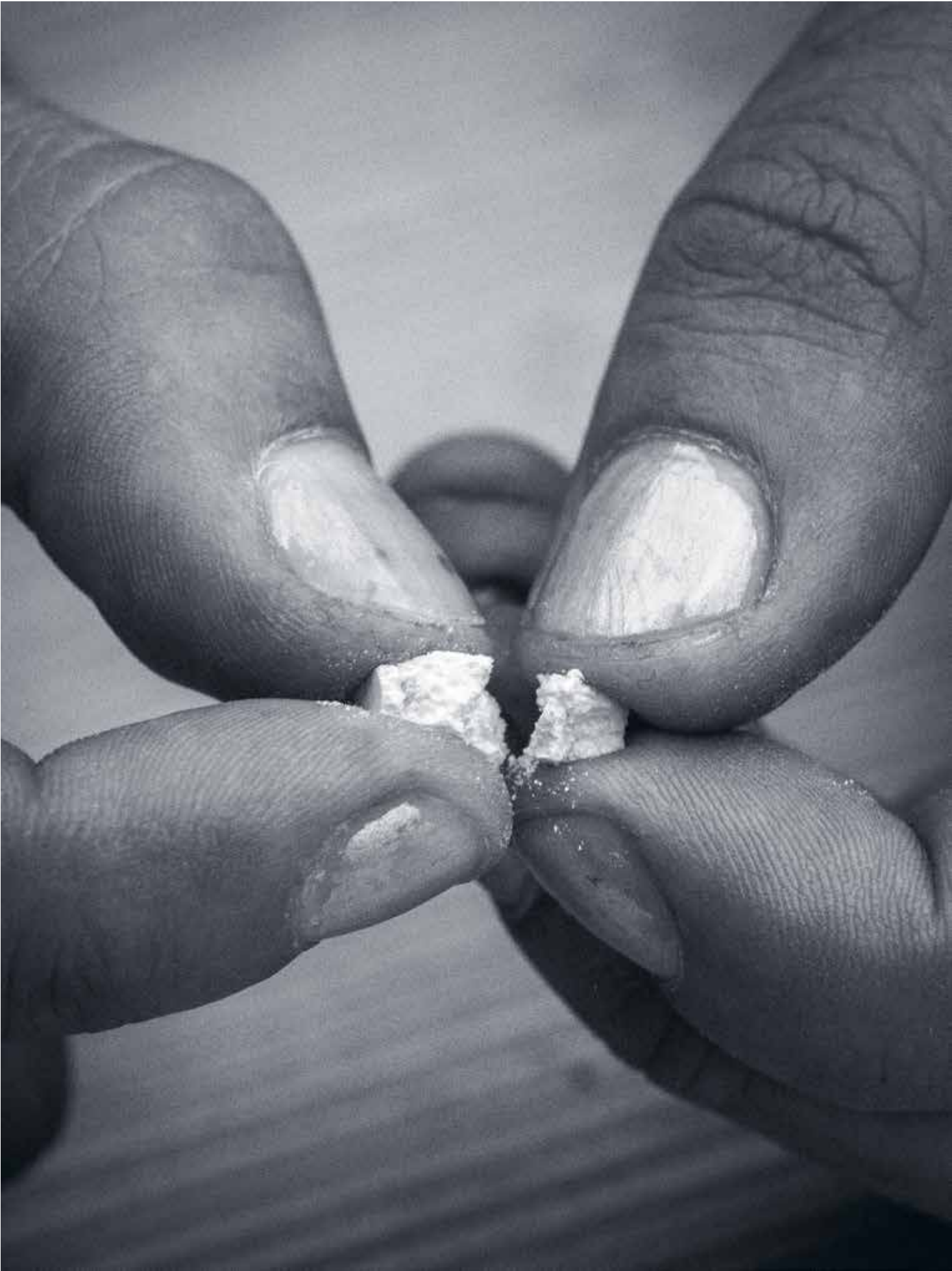
This book centres on an unusual dialogue: international artists coming to seventeen different villages, towns, and city neighbourhoods to work together with people who have previously had nothing to do with contemporary art production. This was made possible by the New Patrons project, whose methodology involves setting up a dialogue between artists and citizens' initiatives based on a process of mediation. As the projects evolve, their development is tracked from the first day to the finished product. The book is thus a progress report on a form of societal dialogue that begins as an open-ended process and is willing to address major issues that are the focus of social and political debate, translating them into concrete projects. It is a book about seventeen surprising visions of the future—and a proposal that suggests art be given more weight in tackling pressing social questions.

With artistic contributions by Kerstin Brätsch, Ruth Buchanan, Sol Calero, Mariana Castillo Deball, ConstructLab, Simon Denny, Lena Henke, Daniel Knorr, Antje Majewski, Felix Mertikat, nachbars garten, Rimini Protokoll, Laure Prouvost, Bruce Sterling, Jakub Szczesny and Sasha Waltz.





Tobias Kruse, from the book *Deponie*, 2022



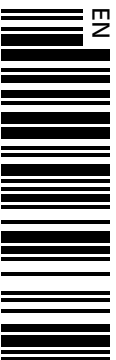
Ian Cheng: Live Simulations

416 p., EN, softcover
26 EUR



"Darwin said the greatest live simulation is nature herself, who incessantly tries and fails aloud, never stopping at perfection. But nature is often too fast, too slow, too big, too small for us. We need live simulation at scale with human spacetime, but unending in its variety and blind to our barometers of quality. A live simulation that we can feel, but does not give a fig for us." (Ian Cheng)

ISBN: 978-3-95905-015-9



Stefanie Moshhammer: Not Just Your Face Honey

144 p., DE/EN, hardcover
28 EUR



The series *Not Just Your Face Honey* was produced in the USA and reflects on the thin line between love and delusion. The photographic work is based on a love letter written to her in March 2014 by Troy C., a man she did not know. This text led the artist to explore questions of surveillance, stalking, and the image of the Other.

ISBN: 978-3-95905-243-6



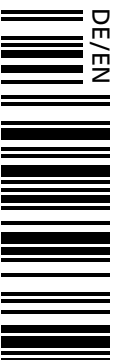
Ludwig Leo: Umlauftrank 2

290 p., DE/EN, softcover
28 EUR



The Umlauftrank 2 (UT2, 1967–1974) is one of Berlin's more enigmatic landmarks. Its architect, Ludwig Leo, was still alive when it was designated for historic preservation. The iconic construction is a place for experiment—a laboratory for fluid dynamics, for architecture, and, now since it has been refurbished, for the upkeep of young landmarks. In this book, a wealth of illustrations and a lively mix of literary and historical, technical and analytical texts illuminate the many aspects of a creative process that is today deemed utopian.

ISBN: 978-3-95905-371-6



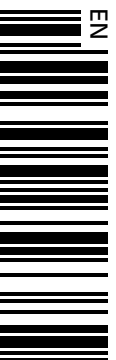
Rob van Leijsen: The Drone Chronicles 2001-2016

2 vol., 784 p., EN, softcover
30 EUR



The *Drone Chronicles* maps the evolution and increasing integration of drones in our society, from the American invasion in Afghanistan in 2001 onwards. The limitless applications of drones and a series of quite extraordinary stories in which they figure are highlighted in this chronicle. All the articles included here derive from different international media outlets, in which ethical and political questions about drone usage are reviewed from a variety of perspectives.

ISBN: 978-3-95905-310-5



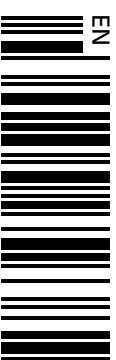
Richard Niessen: The Palace of Typographic Masonry A guided Tour by Dirk van Weelden

348 p., EN, softcover
42 EUR



The *Palace of Typographic Masonry* is dedicated to the splendour and diversity of the graphic languages. Founded by Dutch graphic designer Richard Niessen, this imaginary building serves as a speculative platform for the variety, poetry and digressions of graphic design. The *Palace* presents the craft in an interdisciplinary cultural historical context and posits a new theory for the profession.

ISBN: 978-3-95905-203-0



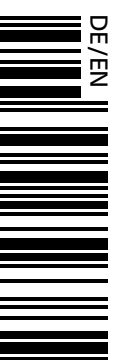
Alberto Vecelli: Holding the Camera

304 p., DE/EN, softcover
32 EUR



How one tilts the camera, holds it with both hands in front of the waist. How one looks through the viewfinder, gazes one-eyed into the world. How one hides it and how one lets it peep out from behind the corner of a building, as though it were a detective. *Holding the Camera* shows a pictorial genre from the now extinct era of analogue photography. Like the dinosaurs also these images that were once distributed a million times over in instructions and advertisements, have been erased, deleted.

ISBN: 978-3-95905-349-5



Things That Go Through Your Mind When Falling. The Work of Forced Entertainment



384 p., EN, softcover
36 EUR

Making performance works for four decades, British experimental theatre collective Forced Entertainment has become globally renowned for its singular aesthetic melding narrative fragments with strange acts, broken poetry, audience provocations, and a comical failure. With its low-fi theatre, intimate text-based works, and epic durational spectacles, the group has profoundly influenced the international performance scene.



ISBN: 978-3-95905-385-3

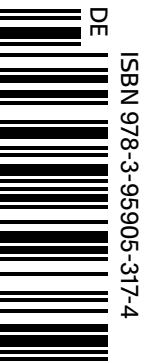
Gabriele Stötzer Der lange Arm der Stasi

288 p., DE, softcover
30 EUR

Artist Gabriele Stötzer was the powerhouse of Erfurt's lively underground. On 4 December 1989, she was the first to occupy the Stasi building in Erfurt together with a collection of like-minded people. More than twenty-five years after the event, Stötzer researched her own past and that of thirty-two fellow artists as recorded



in the Stasi archives. Her text is supplemented by original documents from the files, photos from the underground as well as found footage from the 1960s to 1980s.



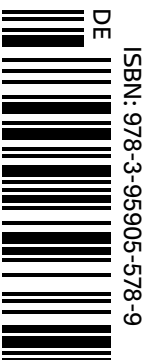
ISBN: 978-3-95905-317-4

Verena Högler, Nicola Reiter: RAND



208 p., DE, softcover
32 EUR

RAND unites two projects from the field of landscape photography. Both works deal with the developments and changes being wrought in the (landscape) spaces of the outer limits of the city of Munich. Verena Högler's photographic work is a study of a transit zone running through an agricultural environment. Nicola Reiter focuses on the edge of the metropolis as an area of transition from urban structures to open landscape.

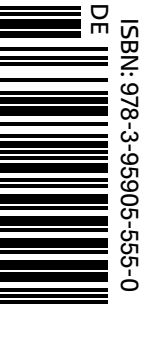


ISBN: 978-3-95905-578-9

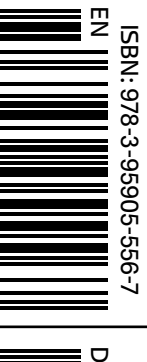
Rags Media Collective: Hungry for Time

320 p., DE, EN, softcover
38 EUR

The Indian-based collective Rags Media has selected works from the historical art collection of the Academy of Fine Arts Vienna which they then set against current positions, such that Bosch, Dürer, Schiele are combined, for example, with contemporary works by Lakshmana Rao Kotturu, Farideh Lashai, and Lavanya Mami. The canonized order of a Eurocentric art collection is thus moved from its fixed state, offering a different, decolonial angle on the works presented.

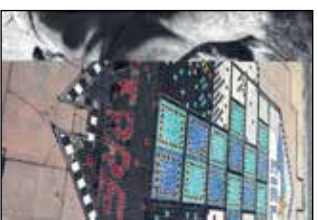


ISBN: 978-3-95905-555-0



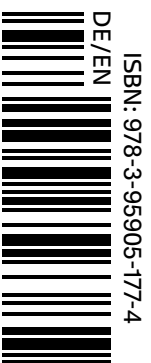
ISBN: 978-3-95905-556-7

Peggy Butth: Vom Nutzen der Angst/ The Politics of Selection



316 p., DE/EN, softcover
42 EUR

The Politics of Selection recounts a political history of our cities and suburbs. In three chapters Peggy Butth reports on social utopias and economic interests, on the attempt to include and exclude people, on hope, and on discrimination and defamiation. Her artistic research focuses on the suburbs of Paris, social housing projects and streets in the US state of Missouri, and former working-class neighbourhoods in the Ruhr region.



ISBN: 978-3-95905-177-4

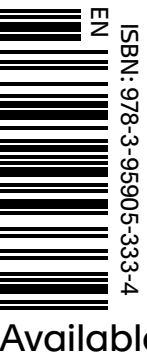
Kata Krasznahorkai/Sylvia Sasse (Eds): Artists & Agents

686 p., DE, EN, Softcover
34 EUR

Artists & Agents shows how the secret police monitored happenings, performance art, and action art; it also demonstrates not only how the police documented artistic actions in detail using forensic techniques but also how they manipulated them and sought to thwart them with counter-actions. In addition to this, the book also reveals how artists dealt with the possibility that they were being observed by the secret police and how they now work with the material stored in the archives maintained by the intelligence services.



ISBN: 978-3-95905-313-6



ISBN: 978-3-95905-333-4

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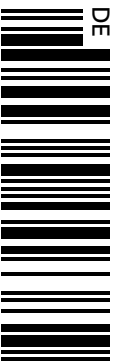
**Andrzej Wirth: Flucht nach vorn.
Gesprochene Autobiografie
und Materialien**



348 p., DE, hardcover
28 EUR

On April 10, 1927, Andrzej Tadeusz Wirth was born in the small town of Włodawa. Wirth then lived in Warsaw, New York, London, Berlin, and Venice and was apparently always in the right place at the right time as far as modern theater was concerned. In 1982 Wirth founded the Institut für Angewandte Theaterwissenschaften (Institute for Applied Theater Studies) in Giessen, the elite training center for postdramatic theater. Andrzej T. Wirth, the father of postdramatic theater in Germany, has told nearly his entire life story in a book of interviews: *Flucht nach vorn*.

ISBN: 978-3-94006-405-9



**Miron Zownir, Kateryna Mishchenko:
Ukrainische Nacht/Ukrainian Night**



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

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 children in 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: 978-3-94466-971-7



ISBN: 978-3-95905-012-8



**Arthur Zalewski:
Somebody's Got to Do It**



80 p., DE/EN, softcover
22 EUR

For his 2007 series *Somebody's Got to Do It* Arthur Zalewski travelled the Ukraine, where he captured the urban and social realities of Kiev and Odessa. He documents public places and buildings, wastelands and monuments—the relics of a bygone society, which are now meeting places for adolescents where they flick through lifestyle magazines. Were it not for the remaining characteristic backdrops from the Soviet era, one could barely tell the hustle and bustle from that of any other large city in Europe.

ISBN: 978-3-94006-407-3



**Max Eulitz:
Notes on 41**



152 s., EN/UKR, softcover
12 EUR

Notes on 41 witnesses the transformation of a massive, Soviet-era brewery into a no-name club—a centre of subculture intent on rivaling the best techno churches of the Western world. The book is a collection of essays illustrating the circumstances surrounding the creation of this nightclub. It outlines structural challenges and the historical context which imbue this site with such vitality, in Kyiv's post-Maidan landscape. The issues raised consider the complexity of the sociopolitical situation in Ukraine.

ISBN: 978-3-95905-567-3



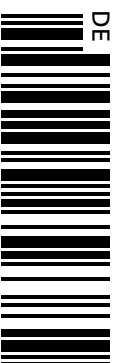
**Tine Rahel Völcker:
Chantal Akermans Verschwinden.
Les Rendez-vous de Tarnów**



159 p., DE, softcover
18 EUR

Tine Rahel Völcker took six of Akerman's films with her on a journey to Tarnów, a picturesque town in the south-eastern part of Poland. In the last election there, over 60 per cent of the population voted for right-wing or far-right parties. From 1942 to 1943 the entire Jewish population was murdered by the German occupying forces. Chantal Akerman's mother was born there in 1928. The book follows the traces of what is gone, eradicated, rendered invisible.

ISBN: 978-3-95905-295-5



**Nick Axel, Nicholas Korody (Hg.):
Babyn Yar. Past, Present, Future**



388 p., EN, softcover
42 EUR

Babyn Yar: Past, Present, Future collects together the research and memorialization efforts of the Babyn Yar Holocaust Memorial Center since its founding in 2016. The Memorial Center is dedicated to studying, disseminating and preserving the history of Babyn Yar, a ravine in Kyiv where in the last days of September in 1941 occupying Nazi forces shot 33,771 Jews in what is known today as the "holocaust by bullets," and where over the following two years nearly 70,000 more people were killed.

ISBN: 978-3-95905-506-2

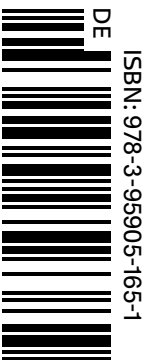


metroZones 14: Sun City Nowosibirsk. Transformationen einer sibirischen Metropole



159 p., DE, softcover
22 EUR

Novosibirsk is the third biggest city in Russia. The young metropolis is regarded as one of the most important cultural, industrial, and scientific centres in the country. The texts and pictures show how legal and illegal, formal and informal mechanisms collide with one another when publicly owned land is turned into private property and state planning is overrun by big money interests. The unruly transition, the change in the system from a socialist to a capitalist city, left behind free zones that were temporarily unregulated.



Lene Markusen: Sisters Alike. Female Identities in the Post-Utopian



144 p., EN, softcover
26 EUR

Lene Markusen first visited St. Petersburg in 1993. She made drawings of the women she observed in the urban environment: Both of her films *GRAD* (2004) and *Sanct* — *Female Identities in the Post-Utopian* (2017) revolve around a female perspective on the post-socialist transformation and the societal and political changes that took place after the fall of the Iron Curtain. They deal with what these upheavals mean for the lives of individual women.

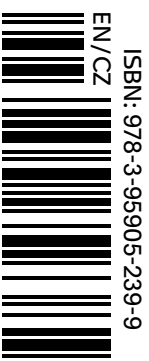


Stephanie Kiwitt: Máj/My



128 p., EN/CZ, softcover
28 EUR

On the Národní Třída (Avenue of the Nation) in Prague stands a department store that opened in 1975. Until the fall of the socialist regime it was called "Máj", the month of May. In 1996 the British supermarket chain Tesco purchased the store, renaming it "My" in 2009. Since 2017 Tesco has been selling off some of its stores in the Czech Republic because of financial losses. In spring of 2018 the department store "My" was also sold.



Sergei Tretyakov: Fakten/Räume— Reiseskizzen 1925–1937



548 p., DE, softcover
22 EUR

As a literary theorist, Sergei Tretyakov is one of the leading lights in the left-wing art avant-garde. He was also one of the most active literary cartographers of the early Soviet Union and its Asian and European neighbours. On the basis of a year and a half spent in Beijing in 1925/26, Tretyakov published eleven anthologies of travel sketches and more than a hundred travel reports over a period of ten years. As political texts, they redraw the map of socialism. As literary texts, they experiment with poetic hybrid forms that not only depict in passive terms the circumstances Tretyakov found himself in but also actively work towards transforming the world.



Stefan Kięsznic: Ulica Nowa 3



232 S., DE/EN/PL, Hardcover
35 EUR

In the mid-1930s, the Polish photographer Stefan Kięsznic recorded five streets in the Jewish quarter of Lublin. He recorded the streets house by house. Kięsznic's detailed images show the window displays; they show the faces of the people hurrying past, their clothes, their postures, their movements. It is the animate everyday itself that is present here in all its particularities. This is why Kięsznic's photo series is such a unique source of the Polish-Jewish life in Lublin only few years before the Holocaust.

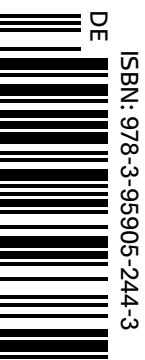


Vítězslav Nezval: Akrobat



50 p., DE, softcover
18 EUR

Author Vítězslav Nezval (1900–1958) is considered one of the most important figures in the Czech avantgarde. Produced by the author's account over the course of a single night, *Akrobat* qualifies as one of the key texts of poetry. The three poems in the cycle take up important motifs from the early twentieth century. *Akrobat* uses associative images and thrilling cross-fades to interweave the account of the fall of a tight-rope walker with the raison d'être of the poetic existence.



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