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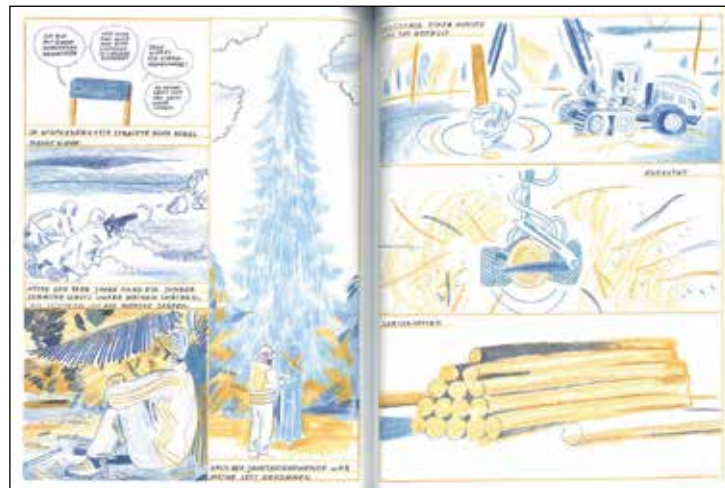
Fall 2023

BOOKS

SPECTOR

Anne König

Seven years ago, while researching our book *Lampedusa: Image Stories from the Edge of Europe* (2017), I found myself on Green Island, in the Nile Delta, asking Egyptian boatbuilders about the price of spruce wood. For the comic-strip story “A Commodity on the Move”, which was drawn by Nino Bulling, I followed the trail of a piece of wood, travelling together with the Migrant Image Research Group. I had stumbled upon the idea for this in the work of Soviet avant-garde writer Sergei Tretyakov, who had called, in the early 1930s, for novels to be written from the point of view of objects. Migration is a major issue – people are still dying today crossing the Mediterranean in perilous circumstances – and telling a story about refugeeism from the perspective of a piece of spruce wood seemed like an appropriate way to tackle it. Tretyakov’s concept was that you can use objects to show the web of social connections more effectively than is possible with a classical main character. So I plotted the narrative thread, starting with the growth of a spruce tree and ending up in 1940s Finland. The trees have grown since then and are now being felled in order to be processed into paper or exported in the form of boards or planks – some of them are shipped to Egypt and used to construct the boats in which refugees then make their hazardous journey across the Mediterranean. The price of spruce wood goes up and down depending on demand. It has been particularly expensive in Egypt, which is not a place where wood for boat building traditionally grows. One of the things the research revealed to me was that it’s easier for wood to cross borders than it is for people. I was also struck by the fact that trees are living beings too, even if people treat them as objects. Our discourse today gives trees an equal place alongside all other living organisms.



A

Trees can be processed to make paper, but their trunks can also be written on themselves, becoming surfaces that carry messages from the past into our present. Artist Elina Birkehag went to the Dalarna region of her native Sweden in search of centuries-old pine trees whose trunks had been marked by young women herding cattle. These women would use axes to carve their initials or short messages into the bark to assert their presence in the forests. *D for Daughter* shows photographs of these pine trunks, which are covered in written characters, creating a connection to the women who have come before us. It is a special kind of female writing: rather than working in a quiet room with an embroidery needle, the women turned the axe into a writing implement, using it to leave their messages in the bark. This allows us to “read” the trees today and establish a relationship with the messages and the trees that bear them, whose lifespan is greater than any human’s.

The oldest tree on the planet can also be found in Dalarna, the province where Birkehag searched out the conifers bearing the women’s writing. Catalan photographer Aleix Plademunt took pictures of the spruce, which is more than 10,000 years old, for his book *Matter*: it won the silver medal in this year’s Best Book Design from All Over the World competition. Another of the 2023 award-winners is Anna Haifisch’s *Chez Schnabel*. In the middle section of our autumn preview, we have gathered together all the books that have won prizes since we started the publishing house. There have been an astonishing number – something that is easy to lose sight of amidst the day-to-day routines of operating the business. The list of prize-winning books also serves as an affirmation for everyone who has been involved in the productions – and it shows how wood is a resource that can be transformed into living objects that stand the test of time.





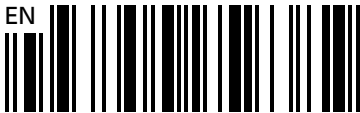
Elina Birkehag: D for Daughter

Eds: Elina Birkehag, Laslo Strong
Text: Elina Birkehag
Design: Laslo Strong
304 pages, English, 45 b/w- and 112 colour illustrations, 17 × 24 cm, softcover

Graduation Show
Master of Fine Art, Royal Institute of Art, Stockholm
26 May–11 June 2023

D SOM I DOTTER (D FOR DAUGHTER)
Orsa Konstall, Dalarna
17 June–12 August 2023

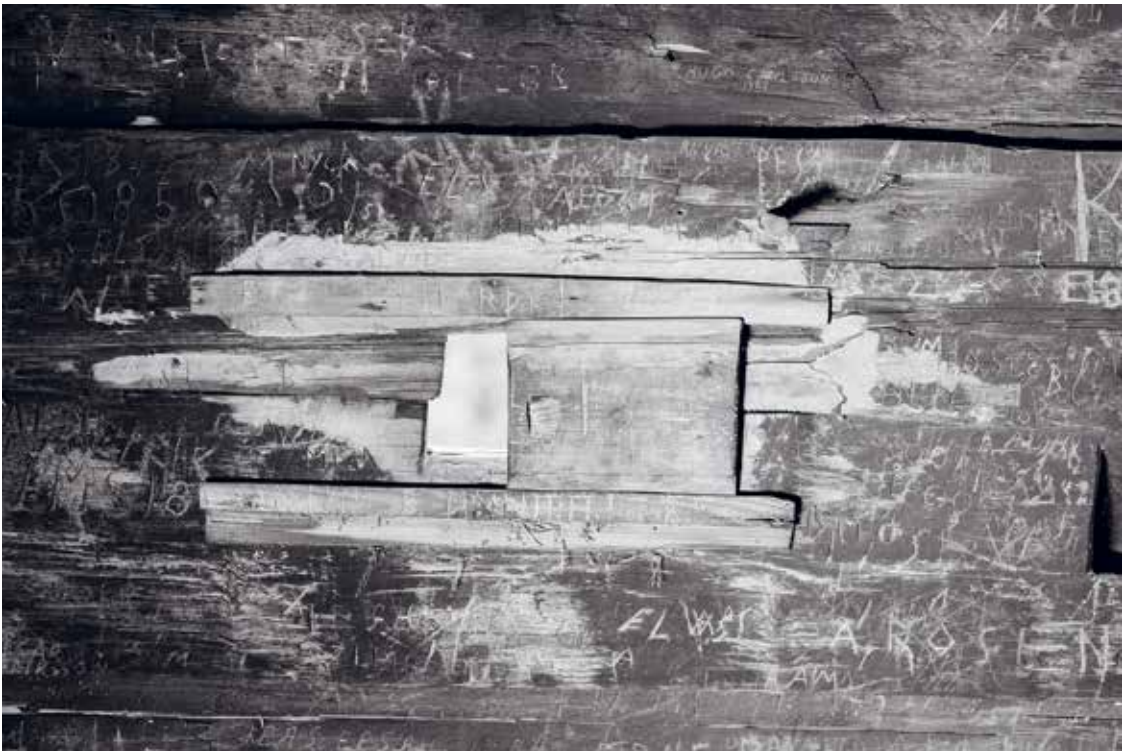
June 2023
32 EUR
ISBN: 978-3-95905-739-4



Deep in the woods in Dalarna, Sweden, scattered among stumps and newer-growth trees stand centuries-old Scotch pines – thick, gnarled, and covered with carvings. The messages inscribed in their trunks are from female shepherds who, from the 17th to the early 20th centuries, would leave their villages to live and work together on the *fäbod* (summer farm) and lead their families' cattle out to graze. While in the pastures, these young women, many of them teenagers, carved the date, their initials, and notes to each other, leaving the trunks scrawled with a kind of teenage freneticism, a coded language, an assertion of their existence: HERE WE DRAW OUR NAMES. The artist Elina Birkehag went into the forest with her camera and searched for the trees. She photographed the marks the young women had left in the bark. Her book connects us with the female shepherds and enables us to “read” the trees.

With contributions by Amelia Groom & M. Ty, Quinn Latimer, Meg Miller, Jungmyung Lee, Matilda Kenttä & Linnea Rutz, and Jennie Tiderman Östberg.

Elina Birkehag is an artist working with inscriptions in relation to the body, technology, and time.



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A Archive image of girls standing with cattle at a *fäbod*, Dalarnas Museum, photographer unknown B – C Photos: Elina Birkehag



Staging the Moon

Resource Extraction Beyond Earth

Eds: Francelle Cane, Marija Marić
 Text: Francelle Cane, Marija Marić
 Photos: Armin Linke, Ronni Campana
 Design: OK-RM
 92 pages, English, 6 b/w- and 61 colour illustrations, 24 × 34 cm, softcover

Down to Earth
 Luxembourg Pavilion at the 18th International Architecture Exhibition –
 La Biennale di Venezia
 20 May–26 November 2023

Already released
 32 EUR
 ISBN: 978-3-95905-742-4



From the development of human settlements on the Moon to the mining of asteroids for rare minerals and metals – the wild imaginaries of extraction-driven growth have, quite literally, transcended the boundaries of Earth. This shifting of resource exploitation from the exhausted Earth to its “invisible” hinterland – the Moon, celestial bodies, and ultimately, other planets – calls for an urgent debate on the impact this shift will have on our understanding of land, resources, and commons.

Staging the Moon: Resource Extraction Beyond Earth is a publication of the Luxembourg Pavilion at the 18th International Architecture Exhibition of La Biennale di Venezia. It critically unpacks the space-mining project from the perspective of resources, offering another way of seeing the Moon that goes beyond the current optics of the Anthropocene.

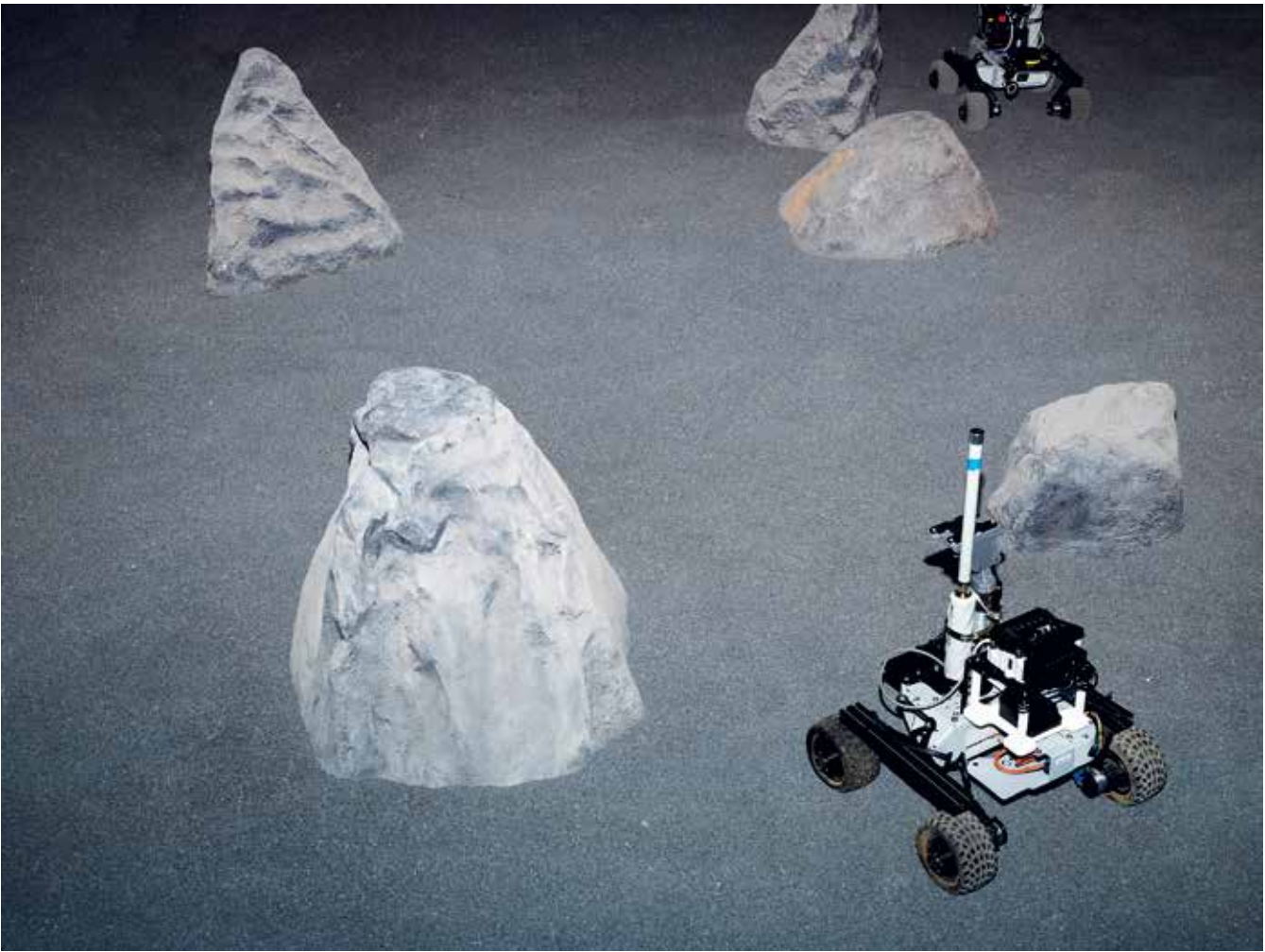
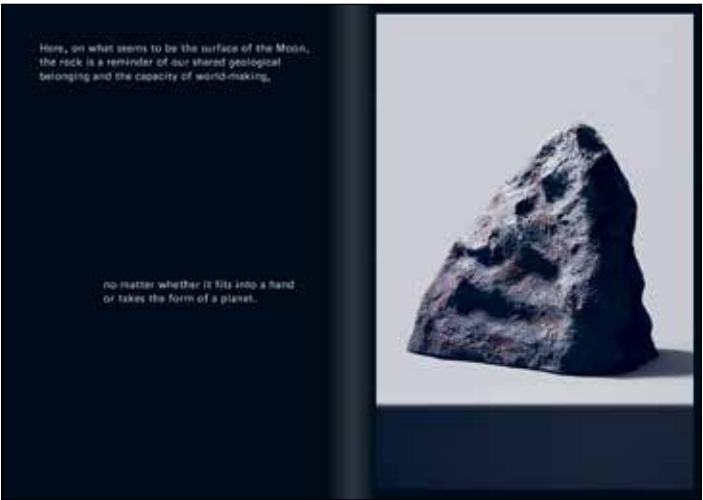
Francelle Cane is an architect, researcher, and curator. Armin Linke is an artist working with photography and film. Marija Marić is an architect, researcher, and curator.



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Adrian Sauer: Truth Table

Adrian Sauer: Truth Table

8

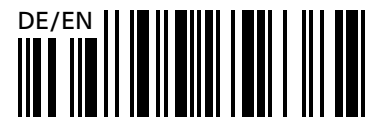
SPECTRUM – International Prize for Photography of the Stiftung Niedersachsen, 2023

Ed: Stefan Gronert
Text: Lavinia Francke, Steffen Siegel, Adrian Sauer
Design: Helmut Völter
256 pages, German/English, 64 b/w- and 512 colour illustrations, 24 × 30 cm, softcover

Published on the occasion of the exhibition
Adrian Sauer
Sprengel Museum Hannover
14 October 2023–14 Januar 2024

Francisco Carolinum, Museum für Fotografie Linz, Spring 2024

October 2023
38 EUR
ISBN: 978-3-95905-756-1



Artist Adrian Sauer focuses on the impact that digitization has had on photography and the changes it has wrought: with the help of computer programs he has written himself, Sauer examines photographic functionality and considers the extent to which photography can still be regarded as a reliable and impartial means of mapping reality. This theme also features in his project Truth Table, which is based on the truth tables used in mathematics to check the substance of logical statements. Truth Table alludes to a binary pattern of thinking in which information is sorted into mutually exclusive categories – similar to binary code, in which the only options are 0 and 1, with nothing in between. Binary codes are used to represent and process information in digital form.

Adrian Sauer's photographic work will be honoured this autumn with the award of Stiftung Niedersachsen's prestigious SPECTRUM – International Prize for Photography, whose previous recipients include Rineke Dijkstra, Boris Mikhailov, and Marta Rosler.

Adrian Sauer, born 1976, Berlin, is a photographer who lives and works in Leipzig. Lavinia Francke is secretary general of Stiftung Niedersachsen, which awards the SPECTRUM – International Prize for Photography. Steffen Siegel is Professor of the Theory and History of Photography at Folkwang University of the Arts, Essen.



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Masanao Abe – Calendar

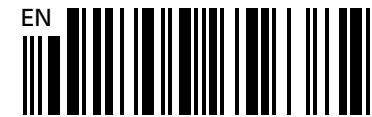
Masanao Abe – Calendar

10

Text: Helmut Völter
Design: Helmut Völter
752 pages, English, 705 b/w illustrations, 16,5 × 23 cm, flexicover

Already published by Spector Books:
Helmut Völter: *Wolkenstudien, Cloud Studies, Études de nuages*, 2014
Helmut Völter: *The Movements of Clouds Around Mont Fuji*, 2016

Fall 2023
32 EUR
ISBN: 978-3-95905-724-0



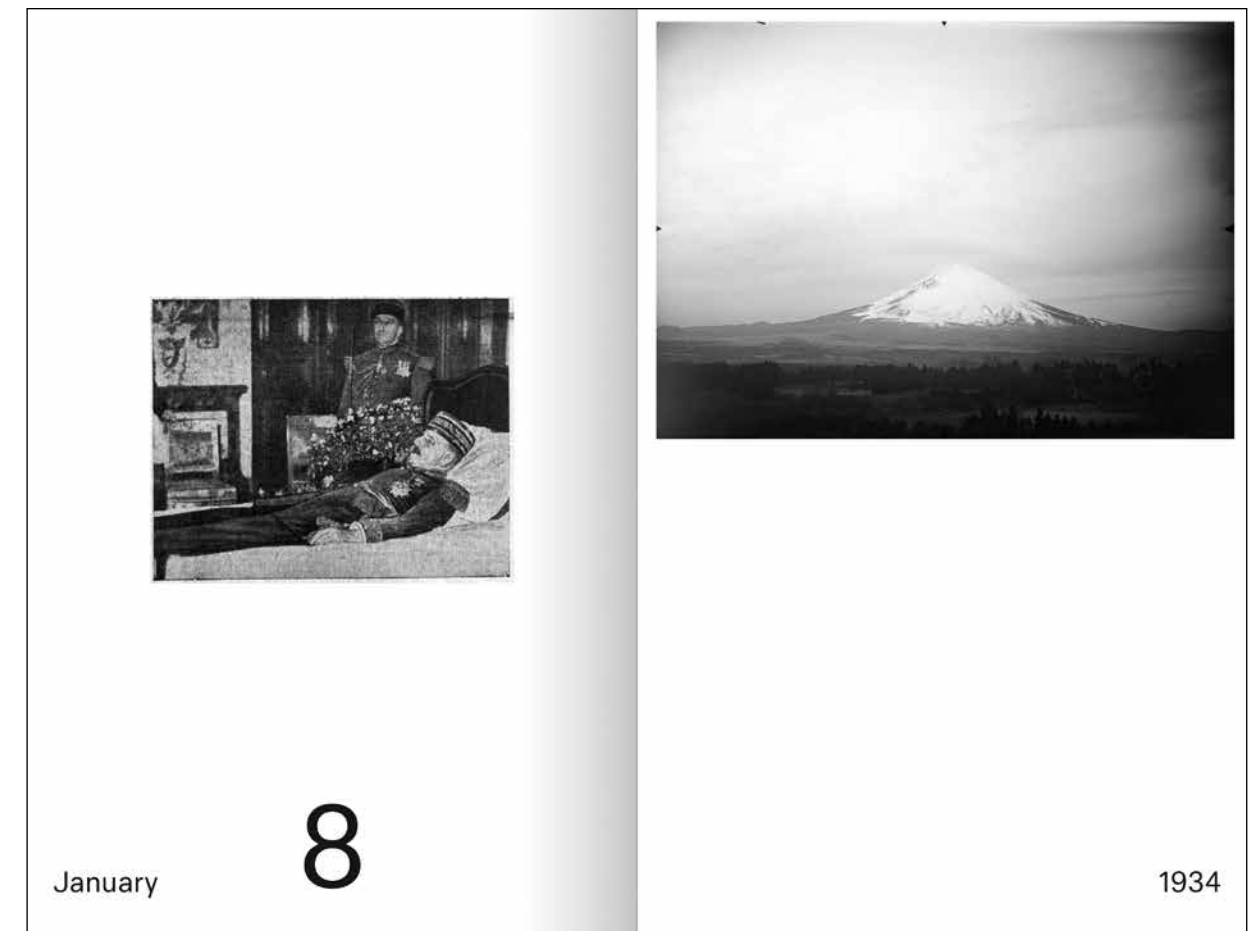
The *Masanao Abe – Calendar* is a perpetual calendar. For each day of the year, a cloud photograph by physicist Masanao Abe is combined with a press image published on the day the cloud was photographed. Abe observed, photographed, and filmed the clouds around Mount Fuji from 1927 to 1941. The press images are taken from international historical dailies and weeklies published in a variety of cities, including Tokyo, Seoul, Paris, Moscow, Berlin, and Chicago.

The motif of mountain and cloud is a traditional image symbolizing the contrast between the fixed and the fleeting. The constellations that Helmut Völter has come up with on each page of his calendar constitute a doubling of this motif: next to the clouds that float past Mount Fuji in ever-new shapes and forms, he places photographs from daily newspapers that are as fleeting as the clouds and visible for an equally short period. The calendar thus provides an intense experience of time, making it a special object as a place to store personal notes.

Helmut Völter is an artist and graphic designer in Berlin.



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Sasa Hanten-Schmidt: Play with Me

How to Deal with a Collection

220 pages, German, English, ca. 25 colour illustrations, 13 × 21 cm, hardcover

Already published by Spector Books:
Sasa Hanten-Schmidt, Wolfgang Ullrich: *Look at me! Checkpoints of an Art Collection*, 2017

August 2023
22 EUR
ISBN: 978-3-95905-684-7
DE
ISBN: 978-3-95905-685-4
EN

As an insider in the largely opaque art market, Sasa Hanten-Schmidt's astute and entertaining reflections furnish us with profound insights into the process of collecting and the task of passing on a collection from one generation to the next. Working with art can give life a sense of discernment, rapture, and playful abundance – this is something to be rediscovered after decades of collecting as an investment and a proclivity for the prestige of the private museum. *Play with Me* paints a picture of a vibrant art collection, of a life with and within art. The book is thus many things all at once: an object lesson in collecting behaviour and an autobiographical sketch, a carnivalesque tour through the sociotopes of the contemporary art world, a self-experiment, and – last but not least – a love story.

Sasa Hanten-Schmidt is a lawyer and an authority on contemporary visual art. She specializes in the appraisal of artists' estates and collections. Her book *Der Faktor Mensch: Wie gelingt der Generationsübergang mit Kunst?* came out in 2019.

Old white men in cashmere sweaters are treated like royalty. If they show up in female company, only the man is spoken to. At this point I abandon the idea of a satirical show on the art market. It doesn't lend itself to satire. All of this – the way it is – it's not funny at all. What kind of caricature of it would get people chuckling? I simply can't imagine. Incidentally, when I was young and getting started, I couldn't imagine that things would actually go on like this decade after decade. In the art world, bland and predictably conventional marketing strategies are often totally out of step with the object being bought and sold. Savvy, progressive, subversive art is still being traded in a milieu of woodchip wallpaper and Alpha decals. Unbelievable!



A Elisabeth von Samsonow, *Queen of Carneval Sasa*, 2021, and Driton Selmani, *Never Say No to Yes*, 2019 B Tony Cragg, *Valency*, 1992, and Sasa, photo: Koko Usami C Clegg & Guttman, *Projection Portrait (Peggy Guggenheim and Max Ernst)*, 2021, photo: Maximilian Agnelli-Monti



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When The Sun Is Low – The Shadows Are Long

Eds: Anna Karpenko, commissioned by Arsenal Gallery, Białystok, Galerie für Zeitgenössische Kunst, Leipzig; Goethe-Institut, Warsaw
 Text: Anna Karpenko, Ihar Babkou, Volha Arkhipova, Daniel Muzyczuk, Lena Prents
 Design: Malin Gewinner
 128 pages, Belarusian/English, ca. 60 b/w- and colour illustrations, 24 × 31 cm, softcover

June 2023
 24 EUR
 ISBN: 978-3-95905-728-8

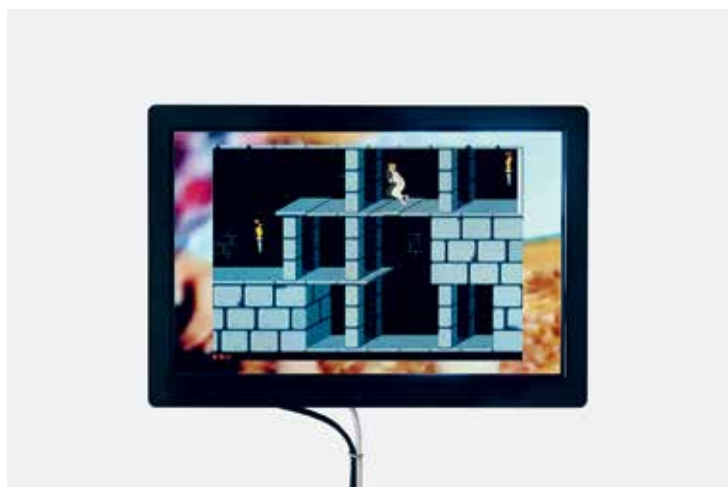


The publication *When The Sun Is Low – The Shadows Are Long* opens up the view on the shadowy historical, political and phenomenological territory called Belarus. It highlights the interplay between an interest in tradition, the archaic and cosmology on the one hand, and a striving towards a pure form of modernist avant-garde on the other. Theoretical texts, poems, and interviews will frame twenty positions of Belarusian artists. They are reflecting various forms of resistance against repressive systems, whether they be the appropriation of ritual practices, artistic expression through amateur cosmology or the invention of a new language or a game.

When The Sun Is Low – The Shadows Are Long is based on the group exhibition of the same name, which was shown in the Arsenal Gallery in Białystok and in the Galerie für Zeitgenössische Kunst Leipzig in 2022.

Anna Karpenko, born 1985 in Minsk (Belarus), based in Leipzig, curator and author. In her curatorial and research practice she represents the intrinsic links between the archaic and contemporary forms of being.

14



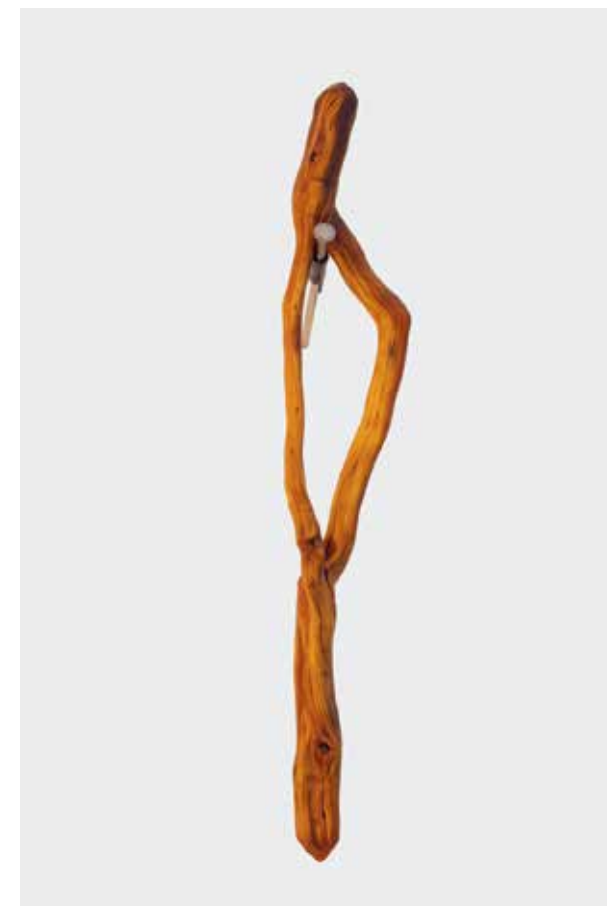
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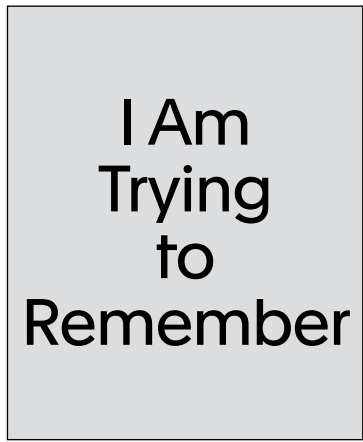


E

A Anton Sarokin, *Find a Place You Trust and Then Try Trusting It for a While*, 2017 B Alexander Adamov, *The 15-Puzzle*, from the series *Non Toys*, 2021 C Ala Savashevich, *Sew it Yourself*, 2022 D Siarhei Leskiec, *Whisper*, 2012-ongoing E Olga Sazykina, *Diary of Breath. The Mimic of Lungs*, 1997 – ongoing

Arts

15



Christoph Gnädig, Anne König: I Am Trying to Remember

16

Research on Jonas Mekas

Text: Christoph Dieckmann, Christoph Gnädig, Anne König, Amy Taubin
Design: Spector Books
196 pages, English, numerous b/w- and colour illustrations, 16 × 23 cm, softcover

Recently published by Spector Books:
Jonas Mekas: I Seem to Live, The New York Diaries 1950–2011,
vol. 1 and 2, 2019/2021

The life story of Jonas Mekas – one of the pioneers of the New American Cinema – encompasses the ruptures and upheavals that beset the twentieth century. He and his younger brother Adolfas fled their native Lithuania in July 1944. After periods spent in German DP camps, he ended up in New York, where he reinvented himself as an artist. American historian Michael Casper triggered a debate about Mekas's Lithuanian past, shortly before the artist's death. He alleged that Mekas's diaries covered up his political activities in Lithuania during the German occupation (1941–1944) and accused him of obscuring the reasons for his hasty escape.

Using historical documents, excerpts from Mekas's diary, personal reflections, a text by Amy Taubin, and an interview with historian Christoph Dieckmann, the editors set out to gain an understanding of the period of German occupation and the Holocaust in Lithuania and get a sense of how the young Jonas Mekas might have viewed these events. The book *I Am Trying to Remember* tracks this experience in the filmmaker and writer's work and shows how remembering and forgetting became key factors in his artistic practice.

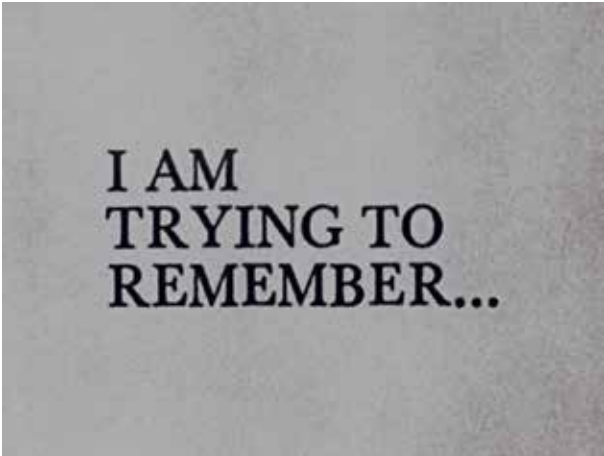
Jonas Mekas (1922–2019) was born in Lithuania and came to New York in 1949. A film-maker, writer, and tireless champion of experimental art, he was one of the founders of Anthology Film Archives. Christoph Dieckmann is a German historian and author. His study *Deutsche Besatzungspolitik in Litauen 1941–1944* won the Yad Vashem International Book Prize for Holocaust Research in 2012. Christoph Gnädig is a film and media scholar, a media artist, and independent curator. Anne König lives and works in Leipzig as one of the publishers at Spector Books, which has brought out Jonas Mekas's literary magnum opus. Amy Taubin is a contributing editor of the magazines *Artforum* and *Film Comment*.

The book is published as part of the programme *Jonas Mekas: 100 Years of Cinema, Arts, and Politics*, which was curated by Christoph Gnädig, Christian Hiller, and Anne König. The programme ran from 18 to 25 January 2023 at the Arsenal in Berlin and was supported by ARCH+, the Capital Cultural Fund Berlin, and the Lithuanian Culture Institute.

September 2023
28 EUR
ISBN: 978-3-95905-740-0



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A Filmstill from *Going Home*, Adolfas Mekas, 1972, photo: Arthur Zalewski B Filmstill from *As I Was Moving Ahead Occasionally I Saw Brief Glimpses Of Beauty*, Jonas Mekas, 2000 C Elżbieta Mekienė, mother of Jonas Mekas, Author's archive D "North end of the house I grew up in." Jonas Mekas, Open Archives Monira Foundation E Scene from *The Brig*, Jonas Mekas, 1964, photo: Adam Woolfitt F Jewish apple sellers, Valbaninkas, 1931, photo: Juozas Daubaras



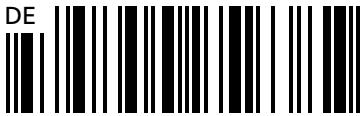
Image Ecology

Eds: Boaz Levin, Kathrin Schöneegg
Text: Andrea Jösch, Romy Kießling, Boaz Levin, Margarida Mendes, Jason W. Moore, Tania Roy, Britt Salvesen, Kathrin Schöneegg, Olga Smith, Katharina Täschner, Vera Tollmann, Yevgenia Belorusetz, Siobhan Angus, Nelly Yaa Pinkrah, a. o.
Design: Naroska Design
ca. 220 pages, German, English, ca. 96 b/w- and colour illustrations, 17 × 24 cm, thread-sewn flexcover

Image Ecology
C/O Berlin Foundation
16 September 2023–18 January 2024

Already published by Spector Books:
Mining Photography. The Ecological Footprint of Image Production, 2022

September 2023
36 EUR
ISBN: 978-3-95905-758-5



ISBN: 978-3-95905-766-0

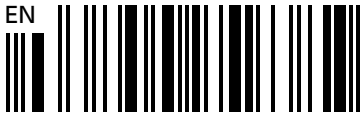


Image Ecology offers a survey of new approaches to environmental photography. In an attempt to document the systemic causes of the climate crisis, the works in the exhibition explore their own material and social conditions. The exhibition disentangles photography as an ecological practice, a medium that is defined as much by the nexus of material, labour, energy, and waste that its production and circulation require as by what it represents. Featuring an extensive essay by environmental historian Jason W. Moore, and contributions by over a dozen international writers, the catalogue unpacks its own production process: from material supply chains to working conditions to wrapping and postage. Made possible by the Crespo Foundation.

Boaz Levin is a writer and curator based in Berlin and editor of *Cabinet* magazine's format Kiosk. Kathrin Schöneegg is a historian of photography. She works as head of programming and curator for the C/O Berlin Foundation.



A

A Caroline Caycedo, *Serpent River Book*, detail, 2017 B Munem Wasif, *Seeds Shall Set Us Free II*, detail, 2017–2019, Courtesy of the artist and Project 88, Mumbai C Xavier Ribas, Ignacio Acosta, and Louise Purbrick, *Trafficking the Earth*, detail, 2017 D Su Yu Hsin, reference image of the project *Particular waters*, Courtesy of the artist

Discourse Photography



B



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D

Armin Linke

Armin Linke, Corrado Calvo: Paparazzi

20

Design: Fabian Bremer, Pascal Storz
320 pages, English, ca. 4000 colour illustrations, 24 × 33,5 cm, softcover

Already announced but not yet released

PAPARAZZI

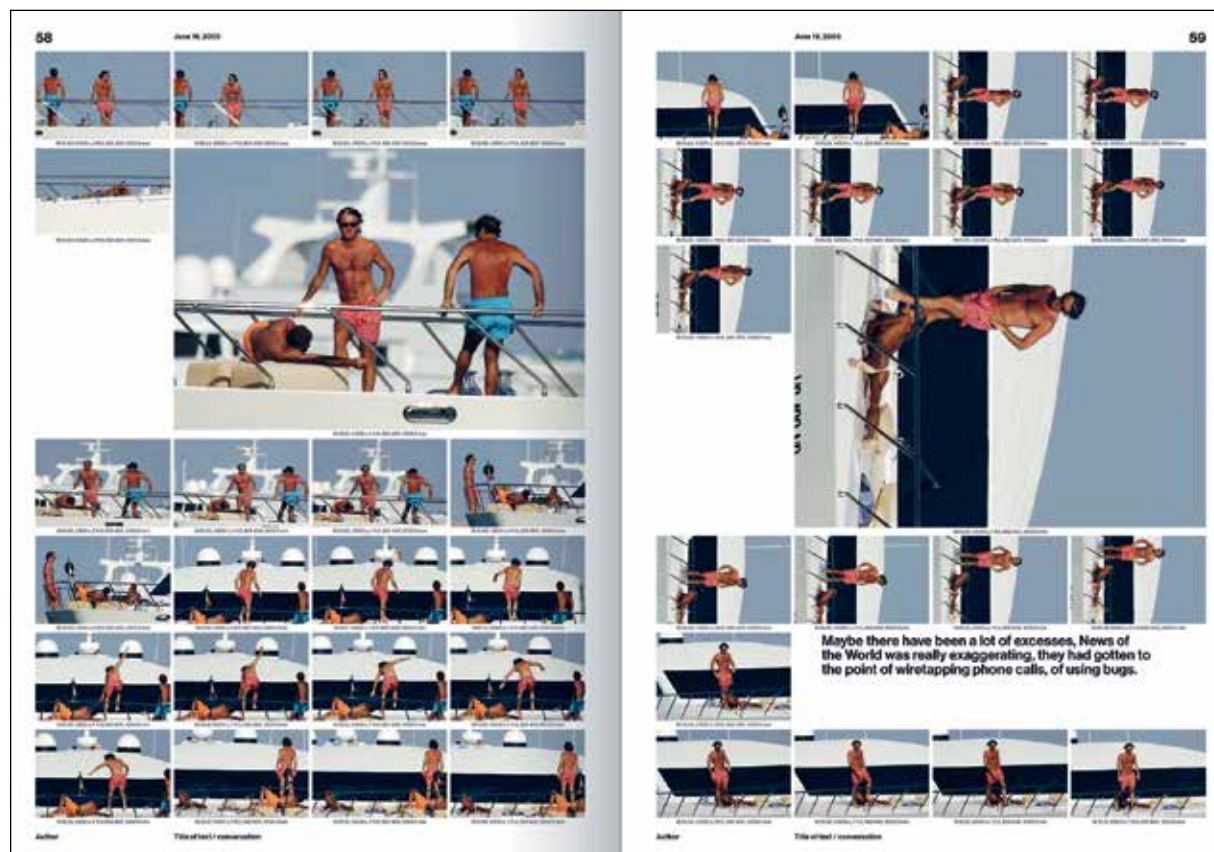
Corrado Calvo

November 2023
42 EUR
ISBN: 978-3-944669-38-0



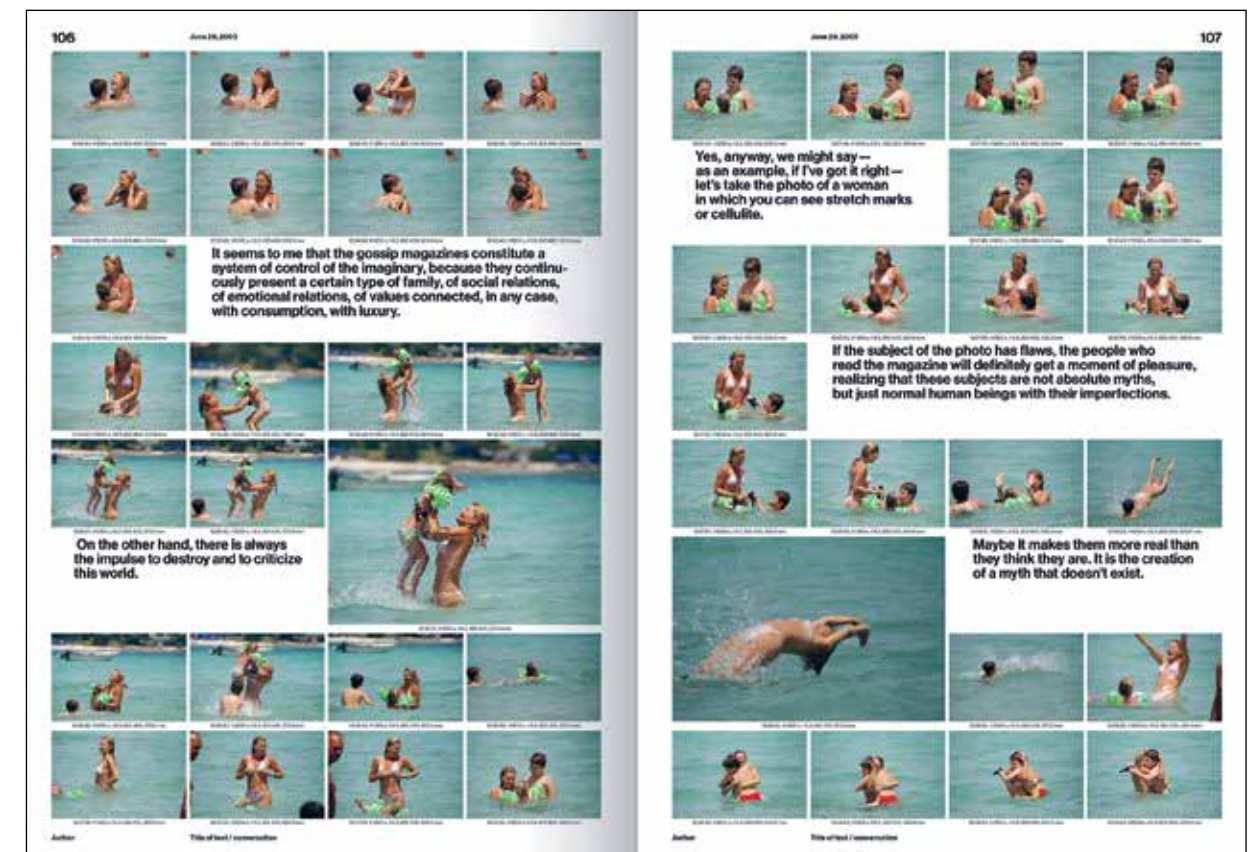
Everyone knows these kinds of photographs from glossy magazines: snapshots of fast boats, dark sunglasses and dalliances. Whoever shows themselves on the beaches of Sardinia also acknowledges those others, lurking behind their cameras. Celebrities and paparazzi are symbiotically intertwined; they produce “secret images” in collaboration. Together with Corrado Calvo – one of the most famous paparazzi to date –, Armin Linke has published a selection of sequences from a conglomeration of 80,000 images from the early noughties. Within the image series shown in the publication, a different kind of logic becomes apparent that stands in contrast to the published image from mass media: Their staged character becomes obvious. Whatever is cut out of the situations shown in the magazine images only becomes evident in the sequential nature of the pictures. The photos thus unexpectedly become social documents.

Armin Linke, born 1966, Milan, is a photographer and filmmaker combining a range of contemporary image processing technologies to blur the border between fiction and reality. Currently he is guest professor at ISIA, Urbino, Italy. Corrado Calvo is one of the most famous paparazzi in Italy. He lives in Ticino, Switzerland.



Photography

21



David Bergé: Bialetti

A catalogue

David Bergé: Bialetti

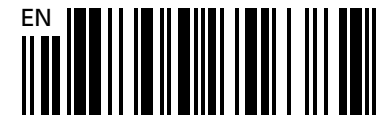
A catalogue

Text: David Bergé
Design: Lyosha Kritsuk
96 pages, English, 67 colour illustrations, 16 × 23 cm, softcover

Design Museum Gent
21 October–19 November 2023

GRASSI Museum für Angewandte Kunst, Leipzig
7 November 2023–March 2024

June 2023
24 EUR
ISBN: 978-3-95905-759-2



In the 1920s, in northern Italy, the brothers Camillo, Cezaro, and Alfonso Bialetti produced aluminium household equipment in their workshops. Alfonso's son, Renato, appropriated the family brand, industrialized the production of stove-top coffee makers in the early 1950s, and sold roughly 300 million pots worldwide. Producing clones of his product to beat competitors, the controversial entrepreneur considered keeping records, prototypes, and archives unnecessary. In this void, artist David Bergé started gathering Bialettis near the ruined factory, in flea markets and flagship stores. This book is Bergé's proposal of what a Bialetti catalogue might look like. It provides insights into the production process of a piece of precision engineering, nourished by the voices of members of the industrialists' family, as well as former factory workers, secretaries, and union representatives. Bialetti, a 20th-century icon, no longer part of every kitchen.

The publication is supported by: The Museum of Anthropocene Technology (MAT), Flanders State of the Art, Platform 0090, Design Museum Gent, and Photographic Expanded Publishing Athens.

David Bergé, artist, lives in Athens and Brussels. In his works the audiences are invited to participate, via hybrid and post-digital formats, in a journey of silent Walk Pieces, time-based installations, and writing projects, both spoken and published.



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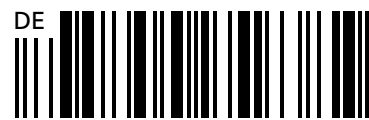


Monica Ross: valentine

24

Ed: HALLE 14 – Centre for Contemporary Art Leipzig
 Transl: Susanne Altmann
 Design: Markus Dreßen
 ca. 80 pages, German, 7 colour illustrations, 11,8 × 18,2 cm, hardcover

Fall 2023
 14 EUR
 ISBN: 978-3-95905-754-7



After the fall of the Berlin Wall, British artist and author Monica Ross visited the Gemäldegalerie in Dresden, where she found herself entranced by the sight of Raphael's *Sistine Madonna*. In response to this she began doing research into the picture's reception. *valentine* approaches the Madonna as "a sequence of overlapping moments where temporalities interweave and are retraced" (Lisa Panting). Ross's book combines personal recollections with an art-historical analysis of the image, which leads her down other paths to, among other things, Freud's Dora case, which she subjects to a feminist critique, a new reading of Walter Benjamin's essay "The Work of Art in the Age of Its Technological Reproducibility", and the Balkan wars of the 1990s.

In 2000 the English original was published in conjunction with MILCH gallery in London and graphic designer Markus Dreßen. The book is now available for the first time in a German translation.

Monica Ross (1950–2013) was a British artist and a lecturer in fine art who worked with video, drawing, installation, text, and performance. Her works deal with issues relating to representation, memory, and history.



A



B

A – B from the series *valentine: Time pieces*, 2000

Arts Literature



Achim Duchow: Blind Faith

25

Catalogue Raisonné 1971–1993

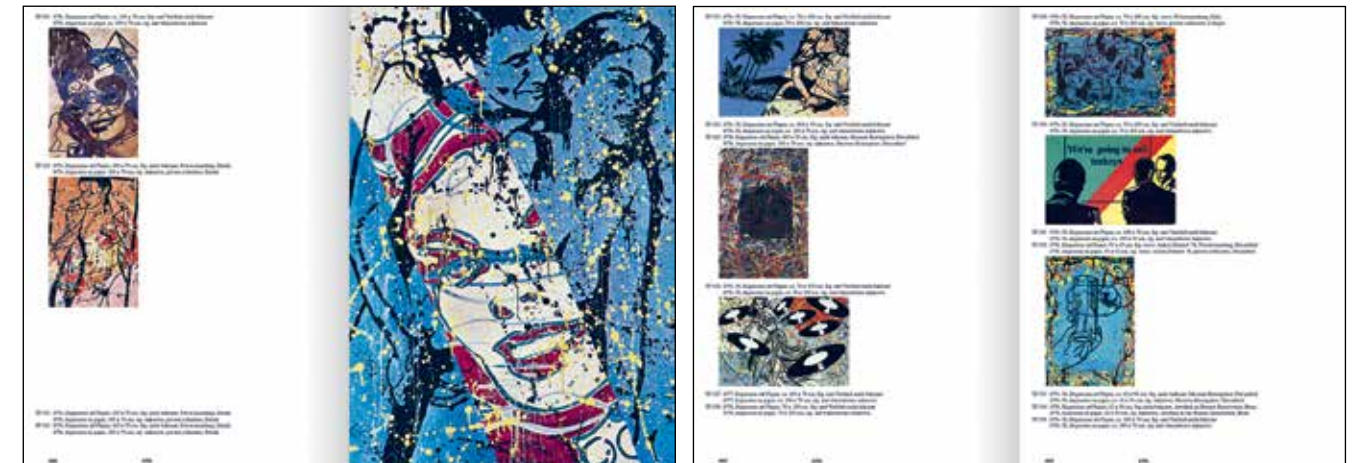
Eds: Max Schulze, Lili Helena Duchow, Barbara Lange-Duchow (Estate Achim Duchow), Düsseldorf
 Text: Marc Feustel, Petra Lange-Berndt, Emma Nilsson, Beat Presser
 Design: Studio Daniel Rother with Gisela Chueca de Bruijn
 464 pages, German/English, 114 b/w- and 594 colour illustrations, 24 × 34 cm, softcover

Already released
 46 EUR
 ISBN: 978-3-95905-726-4



A look at the catalogue raisonné of Düsseldorf painter, photographer, and object artist Achim Duchow (1948–1993) suggests a complex oeuvre that is ripe for rediscovery. His playful relationship with authorship, subjectivity, and media and the directness with which he addresses the subjects that motivate him have led to the creation of a body of work whose impact is still unfolding today. In over 400 pages, the book lists all the phases of the artist's oeuvre mapped in chronological order and punctuated by individual essays: the list covers Duchow's collaboration with Sigmar Polke in the 1970s, the two and a half years he spent in Japan, his return in 1981 to an art scene that had rapidly shifted its focus to marketability, his efforts to construct a new sense of himself as an artist and cultural worker, and his painterly engagement with German history and politics, with colonialism and reunification, and with art informel and constructivism. The catalogue raisonné lists all the works that can be located along with texts by Duchow himself. Close associates and historians shed light on the radical context in which his life unfolded.

Achim Duchow (1948–1993) was a German painter, sculptor and photographer, lived and worked in Düsseldorf.



Arts



From the series *D for Daughter*, photo: Elina Birkehag

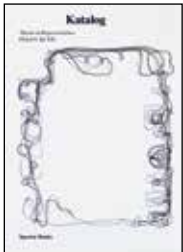
An overview of all the titles from the Spector Books programme that won prizes in various national and international competitions between 2003 and 2023. For collectors, we offer a complete set of the award-winning books (including those that are now out of print) at a price of 2000 euros. If you are interested in this option, please send an email to mail@spectorbooks.com.



Spector cut+paste Heft #2
–Competition “The Best German Book Design”, 2003



Lina Grumm:
A-Z/A=A (s. Identität)
–Prize for young designers “Walter Tiemann Prize”, 2008



Peggy Buth:
Katalog. Desire in Representation
–Competition “The Best German Book Design”, 2010



Stefan Kielsznia:
Ulica Nowa 3
–Competition “Most Beautiful Swiss Books”, 2011



Helmut Völter:
Wolkenstudien. Cloud Studies. Études des nuages
–Competition “The Best German Book Design”, 2012
–Bronze medal “Best Book Design from all over the World”, 2013



Christian Lange:
Lange Liste 79–97
–“Design Prize of the State Saxony”, 2012
–Competition “Most Beautiful Swiss Books”, 2012
–Competition “The Best German Book Design”, 2013
–Bronze medal “Best Book Design from all over the World”, 2014



Sounds Like Silence.
John Cage 4'33" – Silence Today
–Competition “Most Beautiful Swiss Books”, 2012



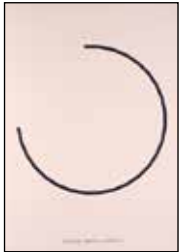
Jean-Pascal Flavien:
A sequence or phrase
–Competition “Most Beautiful Swiss Books”, 2013





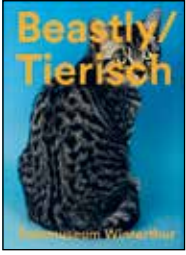

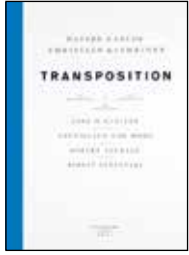
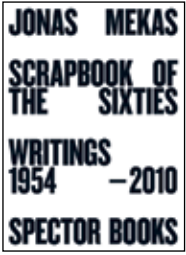

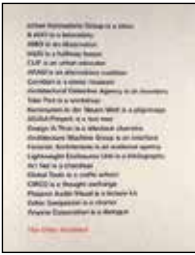

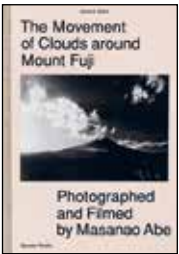
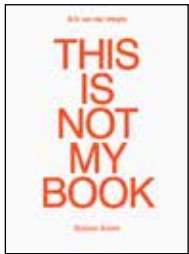

Andrzej Wirth:
Idylle+Desaster. Die Fotosammlung Bogomir Ecker
–Competition “Most Beautiful Swiss Books”, 2013















Idylle+Desaster.
Die Fotosammlung Bogomir Ecker
–Gold medal “German Photobook Prize”, 2014



Felix Salut:
Shut Up I'm Counting!
–First prize “Walter Tiemann Prize”, 2014

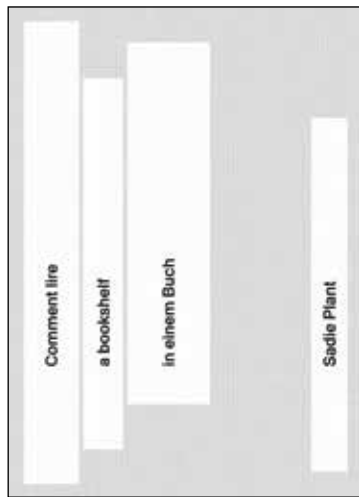
 <p>ISBN 978-3-944669-42-7</p> <p>Christof Nüssli, Christoph Oeschger: <i>Miklós Klaus Rózsa</i> –Competition “The Best German Book Design”, 2014 –Bronze medal “Best Book Design from all over the World”, 2014 –Nomination “Paris Photo–Aperture PhotoBook Award”, 2014</p>	 <p>ISBN 978-3-944669-32-8</p> <p>László Moholy-Nagy: <i>Sehen in Bewegung</i> –Gold medal “German Photobook Prize”, 2015</p>	 <p>ISBN 978-3-95905-037-1</p> <p><i>Beastly/Tierisch</i> –Nomination “Paris Photo–Aperture PhotoBook Award”, 2015</p>
 <p>ISBN 978-3-944669-87-8</p> <p>Ioana Nemes: <i>Artist Book</i> –Prize for young designers “Most Beautiful Rumanian Books”, 2015</p>	 <p>ISBN 978-3-944669-41-0</p> <p>Christian Kathriner, Davide Cascio: <i>Transposition</i> –Competition “The Best German Book Design”, 2016</p>	 <p>ISBN 978-3-95905-033-3</p> <p>Jonas Mekas: <i>Scrapbook of the Sixties. Writings 1954–2010</i> –Second prize “Walter Tiemann Prize”, 2016</p>
 <p>ISBN 978-3-944669-45-8</p> <p>Walter Scheiffele: <i>Das leichte Haus. Utopie und Realität der Membranarchitektur</i> –DAM Architectural Book Award, 2016</p>	 <p>ISBN 978-3-944669-41-0</p> <p>Giovanni Borasi: <i>The Other Architect</i>, eds CCA Montreal –DAM Architectural Book Award, 2016</p>	 <p>ISBN 978-3-95905-130-9</p> <p><i>Skulptur Projekte</i> Münster 2017 –Competition “Most Beautiful Swiss Books”, 2017</p>
 <p>ISBN 978-3-95905-117-0</p> <p>Masanao Abe, Helmut Völter: <i>The Movement of Clouds Around Mount Fuji</i> –“Photo-Text Book Award”, Rencontres d'Arles, 2017</p>	 <p>ISBN 978-3-95905-117-0</p> <p>Erik van der Weijde: <i>This Is Not My Book</i> –Nomination “Paris Photo–Aperture PhotoBook Award”, 2017</p>	 <p>ISBN 978-3-95905-202-3</p> <p><i>Film Culture 80:</i> <i>The Legend of Barbara Rubin</i> –Competition “Most Beautiful Swiss Books”, 2018</p>

 <p>ISBN 978-3-95905-198-9</p> <p>Michael Meier, Christoph Franz: <i>Der Durchschnitt als Norm</i> –Competition “Most Beautiful Swiss Books”, 2018</p>	 <p>ISBN 978-3-95905-104-0</p> <p>Jan-Frederik Bandel, Annette Gilbert, Tania Prill: <i>Unter dem Radar. Underground- und Selbstpublikationen 1965–1975</i> –Grand prize “Tokyo TDC Award”, 2018</p>	 <p>ISBN 978-3-95905-203-0</p> <p>Dirk van Weelden, Richard Niessen: <i>The Palace of Typographic Masonry</i> –Competition “The Best Dutch Book Designs”, 2018</p>
 <p>ISBN 978-3-95905-256-6</p> <p><i>Aus den Quellen.</i> <i>Beiträge zu einer Chronik der Alfred Krupp von Bohlen und Halbach-Stiftung</i> –Competition “The Best German Book Design”, 2019</p>	 <p>ISBN 978-3-95905-253-5</p> <p>Alexander Kluge, Ben Lerner: <i>Schnee über Venedig</i> –Competition “The Best German Book Design”, 2019</p>	 <p>ISBN 978-3-95905-133-0</p> <p>Zvi Efrat: <i>The Object of Zionism. The Architecture of Israel</i> –DAM Architectural Book Award, 2019</p>
 <p>ISBN 978-3-95905-262-7</p> <p>Hannah Darabi, Chowra Makaremi: <i>Rue Enghelab.</i> <i>A Revolution through Books: Iran 1979–1983</i> –Competition “The Best German Book Design”, 2019 –Competition “Most Beautiful Swiss Books”, 2019 –“Historical Photo Book Award”, Rencontres d'Arles, 2019 –“Paris Photo–Aperture PhotoBook Award” (Photography Catalogue of the Year), 2019</p>	 <p>ISBN 978-3-95905-262-7</p> <p>Mara Züst: <i>Kolkata – City of Print</i> –Main prize “Walter Tiemann Prize”, 2020</p>	 <p>ISBN 978-3-95905-262-7</p> <p>Ludwig Leo: <i>Umlauftank 2</i> –DAM Architectural Book Award, 2020</p>
 <p>ISBN 978-3-95905-311-2</p> <p>Anna Hiltl: <i>Die wesentliche Eigenart aber liegt in der Blüte</i> –Competition „Most Beautiful Books from Liechtenstein”, 2020</p>	 <p>ISBN 978-3-95905-311-2</p> <p><i>Demonstration Rooms.</i> <i>Artistic Confrontations with Space and Display at the Albertinum</i> –Competition “The Best German Book Design”, 2020 –Honorary diploma “Best Book Design from all over the World”, 2021</p>	 <p>ISBN 978-3-95905-319-8</p> <p>Jan Wenzel, et al: <i>Das Jahr 1990 freilegen</i> –Competition “The Best German Book Design”, 2020 –Prize of Stiftung Buchkunst, 2020 –Nomination prize of Leipziger Buchmesse (non-fiction), 2020 –Gold medal “Best Book Design from all over the World”, 2021</p>

 <div>ISBN 978-3-95905-449-2</div> <p>Michael Meier, Christoph Franz: <i>Zwischen den Anlagen anderer</i> –Competition “Most Beautiful Swiss Books”, 2021</p>	 <div>ISBN 978-3-95905-517-8</div> <p>Maruša Sagadin: <i>A Happy Hippie</i> –Competition “Most Beautiful Austrian Books”, 2021</p>	 <div>ISBN 978-3-95905-369-3</div> <p>Michael Disqué, Roman Ehrlich: <i>Überfahrt</i> –Competition “The Best German Book Design”, 2021</p>
 <div>ISBN 978-3-95905-449-2</div> <p>Steffen Knöll: <i>NASA Apollo 11–Man on the Moon. The Visual Archive</i> –Competition “The Best German Book Design”, 2021</p>	 <div>ISBN 978-3-95905-717-2</div> <p>Reihe <i>Das Neue Alphabet</i> –Competition “The Best German Book Design”, 2021</p>	 <div>ISBN 978-3-95905-369-3</div> <p>Sven Tillack: <i>Exploriso. Low-tech Fine Art. Risography as an artistic printing process</i> –Competition “The Best German Book Design”, 2021</p>
 <div>ISBN 978-3-95905-506-2</div> <p><i>Babyn Yar. Past, Present, Future</i> –Competition “The Best German Book Design”, 2022 –Prize of Stiftung Buchkunst, 2022</p>	 <div>ISBN 978-3-95905-603-8</div> <p>Anna Haifisch: <i>Chez Schnabel</i> –Competition “The Best German Book Design”, 2022 –Silver medal “Best Book Design from all over the World”, 2023</p>	 <div>ISBN 978-3-95905-366-2</div> <p>Walter Scheiffele, Steffen Schumann: <i>Karl Clauss Dietel. die offene form</i> –Competition “The Best German Book Design”, 2022 –Goldener Nagel, category Publishing / Editorial, ADC, 2022</p>
 <div>ISBN 978-3-95905-421-8</div> <p><i>Notes from the Underdog: Agriculture for subsistence in Porto</i> –“Juanzong Archive Award” (Best Publication of Sustainability), 2022</p>	 <div>ISBN 978-3-95905-440-9</div> <p>Ina Kwon: <i>Piles of Earth and Rubble. München/Gyeongju</i> –Competition “The Best German Book Design”, 2022</p>	 <div>ISBN 978-3-95905-575-8</div> <p>Aleix Plademunt: <i>Matter</i> –Competition “Most Beautiful Swiss Books”, 2022 –Silver medal “Best Book Design from all over the World”, 2023</p>



From the series *D for Daughter*, photo: Elina Birkehag



Sadie Plant: Comment lire a bookshelf in einem Buch

32

Eds: Le lieu secret (Emilie Guenat & Florence Jung)
Text: Sadie Plant, Emilie Guenat & Florence Jung, Anne König
Design: Nicolas Eigenheer & Nicolas Leuba
96 pages, English/French/German, 30 colour illustrations, 23 × 32 cm, hardcover

Fall 2023
28 EUR
ISBN: 978-3-95905-749-3



The book is based on an installation on a railway platform at the station in Biel. Sadie Plant transformed an old phone booth into an exhibition space with two bookshelves, each with titles arranged to resemble a public "library" of free books, while at the same time creating around twenty short poems. These poems – which could also be accessed online by scanning QR codes – now appear as texts alongside images of the original stacks of titles. The book also contains installation shots, including images of members of the public interacting with the work as well as photographs of other such public "libraries" in the region, and three essays by Sadie Plant, Emilie Guenat and Florence Jung, and Anne König, reflecting on the work and its context. In this way, a work which was inspired by and mainly composed of lost, found, and discarded books now becomes a book in its own right.

Emilie Guenat and Florence Jung are the curators of Le lieu secret. Anne König is one of the publishers of Spector Books and a fan of Sadie Plant's writings. Sadie Plant was born in Birmingham, UK. She published three books in the 1990s (*The Most Radical Gesture*, *Writing on Drugs*, and *Zeros and Ones*) and since then has written widely on the arts, technology, culture, and philosophy. She has lived in Biel/Bienne since 2012 and has worked with several local organizations, including Kunsthhaus Pasquart and Krone Couronne. Until recently she was a guest lecturer in fine arts at Zurich University of the Arts (ZHdK) and now teaches on the Contemporary Arts Practice MA at Bern University of the Arts (HKB).



A



B

A – B Installation views in Biel/Bienne, 2021, photos: Sebastien Verdon

Arts Literature



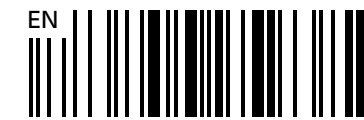
Tim Etchells: Let's Pretend None of this Ever Happened

33

Neon and Other Works

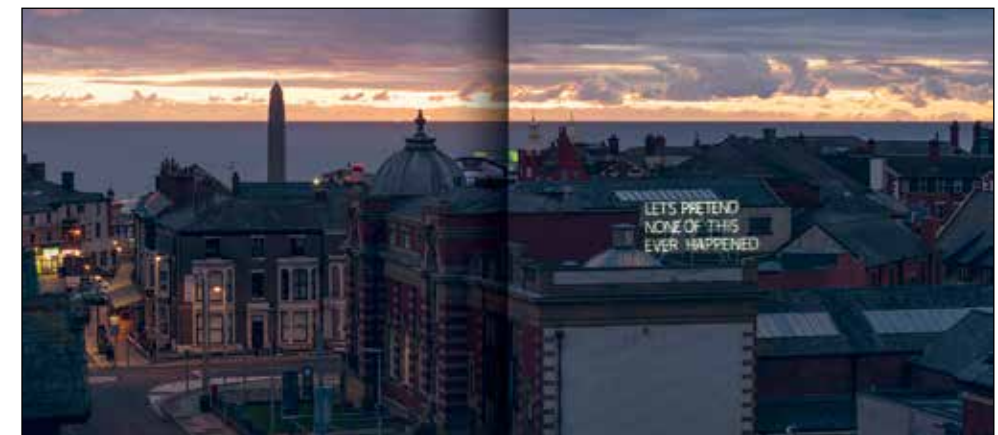
Ed: Jule Hillgärtner
Text: Tim Etchells, Jule Hillgärtner
Design: David Caines
224 pages, English, ca. 140 colour illustrations, 25 × 22 cm, hardcover

September 2023
30 EUR
ISBN: 978-3-95905-767-7

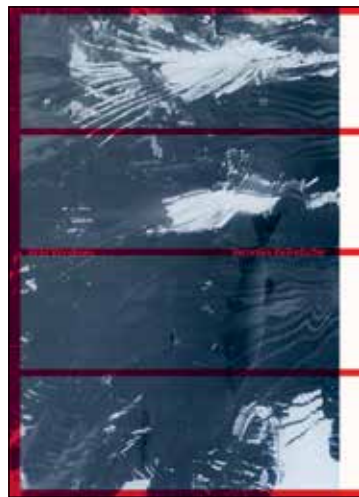


Let's Pretend None of This Ever Happened documents neon, LED and other text works by the British artist Tim Etchells. The book creates a compelling and comprehensive survey of his projects in public space and galleries, leading with powerful colour images of key works installed in sites all over the world. Alongside its wide-ranging image survey, *Let's Pretend None of this Ever Happened* also features an introduction and an extended conversation with the artist, conducted by Jule Hillgärtner, director of Kunstverein Braunschweig. Surveying the full range and approaches of Etchells's sculptural work with text, *Let's Pretend None of This Ever Happened* creates dialogue across the artist's works spanning 16 years, as well as exploring the complex relation between individual works and the different contexts in which they have been installed over the last several decades.

Tim Etchells, born 1962, UK, is an artist and a writer whose work shifts between sculpture, drawing, installation, performance, video and experimental fiction. Since 1984 he has been the artistic director of Forced Entertainment, an experimental theatre and performance company based in Sheffield. Jule Hillgärtner, born 1978, Germany, editor, is a curator and a theatre, film and media scholar. Since November 2014 she has been director of Kunstverein Braunschweig.



Arts Literature



Veronika KelIndorfer: Wild Windows

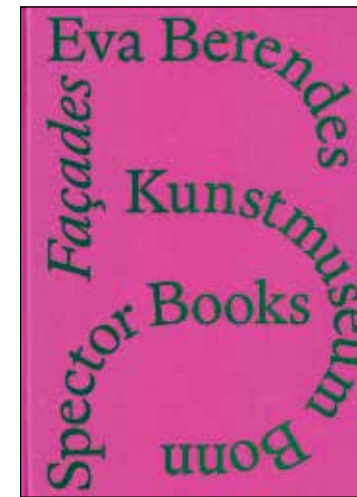
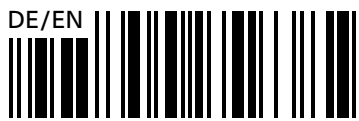
34

Eds: Veronika KelIndorfer, Instituto Bardi, Casa de Vidro
Text: Veronika KelIndorfer, Mark Wigley and Beatriz Colomina in conversation with the artist
Design: Paulina Mohr, Helmut Völter
180 Pages, German/English, ca. 25 b/w- und ca. 400 colour illustrations, 23 × 32 cm, softcover

A recent study of Brazilian modernism, published in the form of an artist's book. The title refers to Claude Lévi-Strauss's book *The Savage Mind* and to Veronika KelIndorfer's more than twenty years of research on the pictorial significance of windows. KelIndorfer sees the buildings of Lina Bo Bardi and the landscapes of Burle Marx as fragile monuments commemorating a past spirit of optimism that now seems to have anticipated the dawn of a new era. A large portion of the book is devoted to her photographic sources: a series of images reflecting analogies of plants, architecture, and public space. She interweaves these images with views from her exhibitions on Lina Bo Bardi and Burle Marx, in which she combines the specificity of the individual spaces with material distilled from her archive. Cities never belong just to people. *Wild Windows* reflects on architectures of cohabitation and on the current discourse on vernacular ways of approaching plants and resources.

Veronika KelIndorfer is a visual artist based in Berlin. She is currently working on a solo exhibition at VDL Neutra House, Los Angeles (2023). Mark Wigley is an architect, author, lecturer, and Dean Emeritus at Columbia University. Beatriz Colomina is an architectural theorist and professor of the history and theory of architecture in Princeton.

June 2023
38 EUR
ISBN: 978-3-95905-750-9



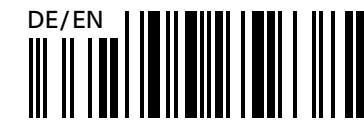
Eva Berendes: Façades

35

Ed: Kunstmuseum Bonn
Text: Stephan Berg, Stefanie Kreuzer, Anh-Linh Ngo in conversation with Eva Berendes
Design: Florian Lamm, Lamm & Kirch
80 pages, German/English, ca. 10 b/w- and ca. 45 colour illustrations, 23,5 × 32,5 cm, hardcover

Already published by Spector Books:
Eva Berendes: *Window Shopping*, 2022

Already released
32 EUR
ISBN: 978-3-95905-723-3



The monographic publication focuses on Eva Berendes's most recent body of work, *Façades*, alongside a selection of older works. As the current recipient of the Bonn Art Award, her *Façades* can be seen in an exhibition of the same name at the Kunstmuseum Bonn, where they are on display in both interior and exterior spaces. The works have been expressly created for this presentation, which responds to the architecture of the institution and the specific site of a "museum," while also engaging in artistic reflection on an abstract mode of painting that extends into space. The artist alludes to modes of reception that are familiar from contexts related to consumption and action. The works refer to architectural elements in the transition from outside to inside and lead visitors' bodies and gazes through doors, gates, windows, and barriers.

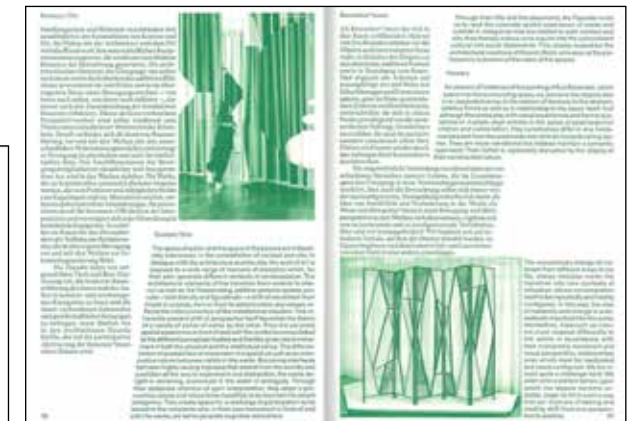
Eva Berendes studied in Munich, Berlin and London. The artist has exhibited widely in group and solo exhibitions at institutions and galleries. Recently she has been awarded the Bonner Kunstpreis.



A



B

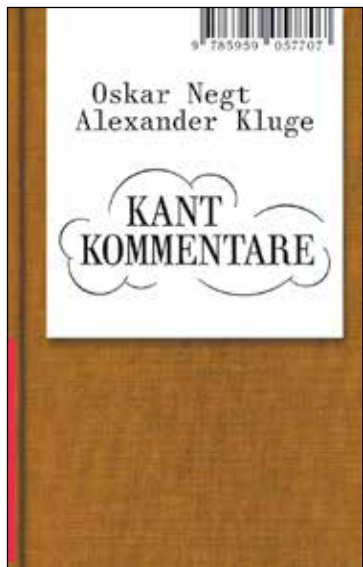


A Casa de Vidro, São Paulo, 2015, photo: Veronika KelIndorfer B Projektoren Licht und Pflanze, Berlin, 2019, photo: Veronika KelIndorfer

Architecture

Photography Arts

Arts



Oskar Negt/Alexander Kluge: Kant Kommentare

36

Volte Expanded #12

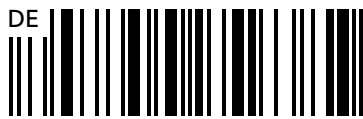
Text: Oskar Negt, Alexander Kluge
Design: Wolfgang Schwärzler
480 pages, German, with numerous b/w and colour illustrations, 9,5 × 14,5 cm, hardcover

Already published by Spector Books:
Alexander Kluge: *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
Alexander Kluge/Katharina Grosse: *The SEPARATIX Project*, 2022

Author and film-maker Alexander Kluge and philosopher Oskar Negt, both of whom have strong connections to the Frankfurt School, have a long history of working together. Their collaboration began with the books *Öffentlichkeit und Erfahrung* (1972) and *Geschichte und Eigensinn* (1981), continued with a number of televised discussions for dctp, and culminated in their two-volume collection of texts *Der unterschätzte Mensch* (2001). Their ideas and the associative, vibrant form of their books constituted a completely new departure in the realm of theory. For the book *Kant Kommentare*, they have once again picked up the thread of their work together, examining the philosopher in the minutest detail and reflecting both on his thinking and on his personal biography. Alexander Kluge writes: "Without Negt, my mentor, I would not have 'excavated' Kant so thoroughly. I was surprised by what I found. The Königsberg philosopher is an ageless, modern figure. The way he pits 'native wit' against 'school wit' is astonishing for me."

Oskar Negt, born 1934, is a social philosopher, who taught at Universität Hannover – his work focused on issues such as learning and self-regulation. Alexander Kluge, born 1932 in Halberstadt, is a film-maker, author, television producer, philosopher, and lawyer.

June 2023
26 EUR
ISBN: 978-3-95905-770-7

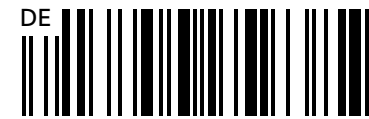


Hermann Heisig: Timing

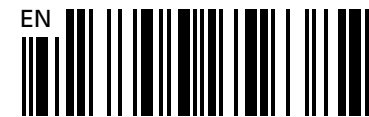
37

Eds: Hermann Heisig, Dobričić
Text: Hermann Heisig, Dobričić
Design: Natalia Agapova
108 pages, German, English, ca. 410 b/w- and colour illustrations, 23,5 × 30 cm, softcover

December 2023
28 EUR
ISBN: 978-3-95905-731-8



ISBN: 978-3-95905-732-5



An artist's own body and its individual history are the basis of all performative art. Hermann Heisig uses his own body as it develops over time to explore interactions, both possible and impossible, between his childhood, his experiences after German reunification, his family history, artistic encounters and an autodidactic approach to performance. Following a timeline that runs from 1981 to the present, Heisig creates a photographic *dérive* that combines documentation of his artistic work in contemporary dance and performance with elements of visual autobiography.

Hermann Heisig: *Timing* is an artist's book presented as a performative narrative unfolding in cultural settings that are in a state of flux: it weaves together the format of the artist's monograph with the logic of a photo album.

Hermann Heisig, born 1981 in Leipzig, works as a choreographer, dancer, and performer. Igor Dobričić is a dramaturge and artistic consultant. He works and teaches internationally.



A

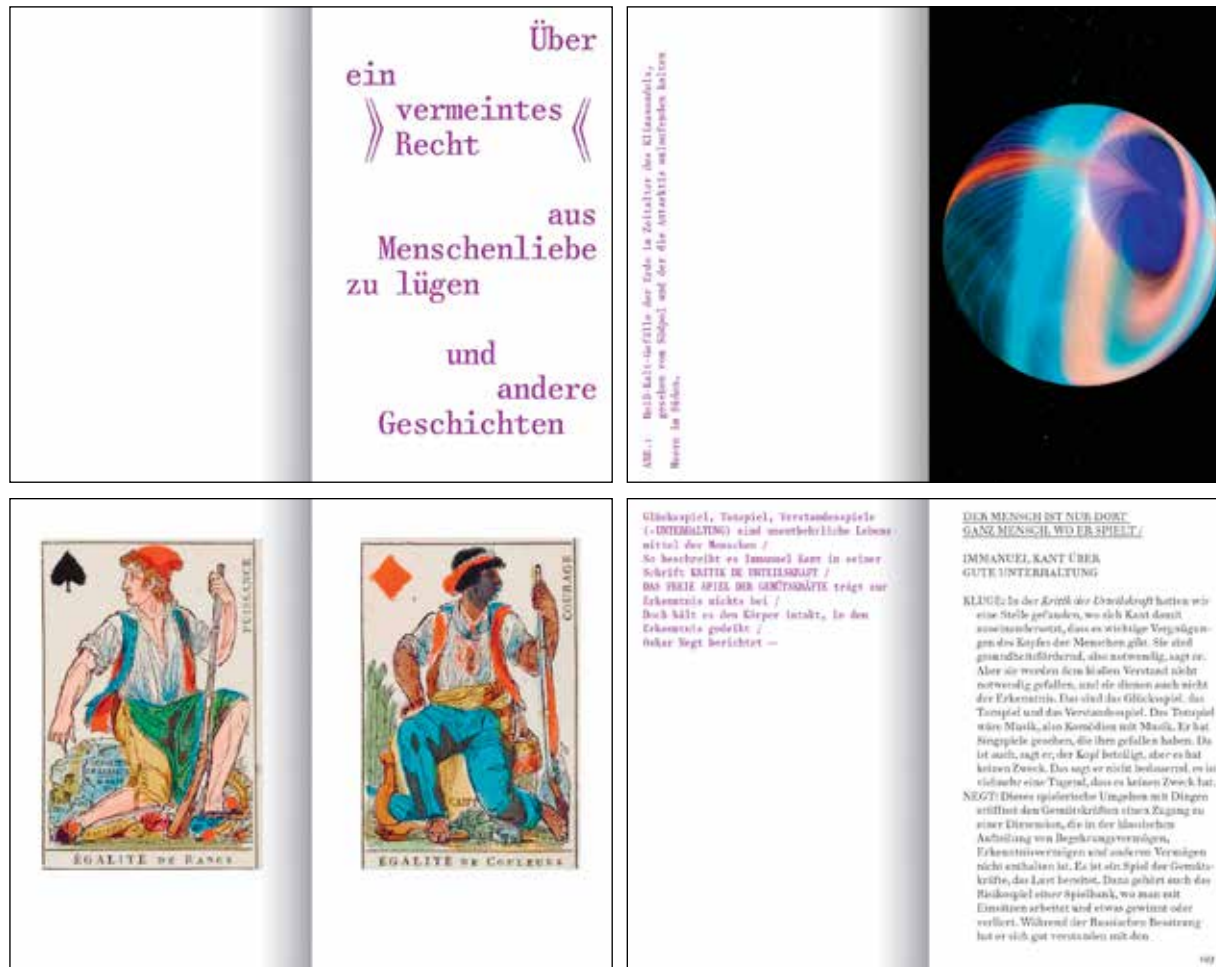


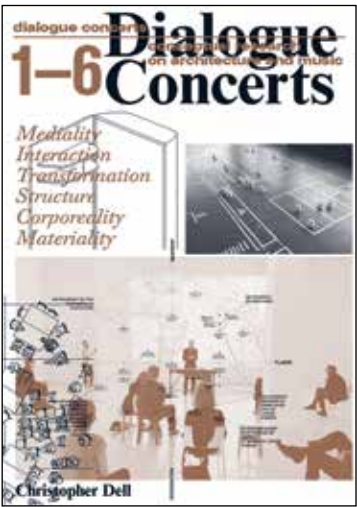
B

A Performance *a coming community* by Hermann Heisig, Peter Ampe, Gui Garrido, Nuno Lucas, 2012, photo: Reinout Hiel B Private archives

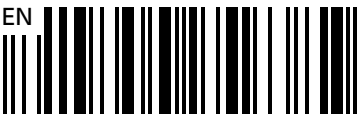
Literature

Performance





June 2023
28 EUR
ISBN: 978-3-95905-741-7



Christopher Dell: Dialogue Concerts

38

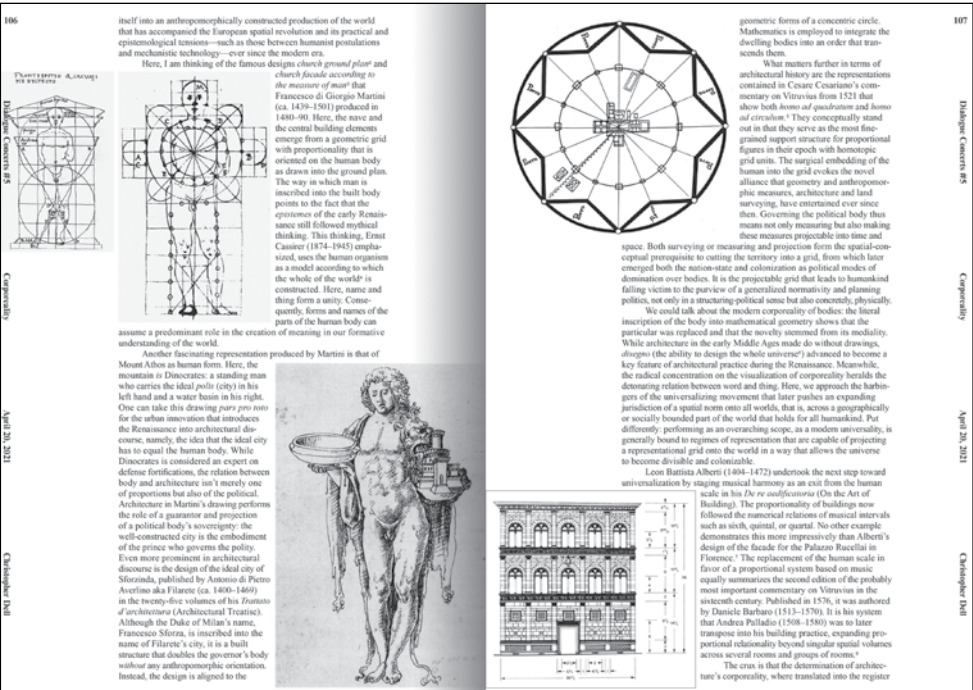
Conceptual Research on Architecture and Music

Design: Helmut Völter
240 pages, English, 180 b/w- and 190 colour illustrations, thread-sewn softcover

Already published by Spector Books:
Christopher Dell: *The Working Concert*, 2020

In the current state of geopolitical instability, migration, climate change, and housing crisis, professionals in different disciplines question once again the integrity of the actions they take. It is against this background that the comprehensive publication at hand transposes into book format the experiences of the performative research undertaken by the *Dialogue Concerts* series and the themes it provoked. The richly illustrated volume presents lectures and the visuality they refer to, discussions, installation views, and new theoretical writings together with the original programmes. Bringing together prominent figures of both disciplines, this book vividly demonstrates how architects, urban designers, composers, and musicians alike can deeply inspire societal change in the process of shifting the focus of their future practices.

Christopher Dell, born 1965, works in Berlin as a theoretician in urban design and architecture, as a musician and composer, and as an artist.



A



B

B Installation view, *Dialogue Concert #6*, 2021, photo: Ruth Hommelsheim C Installation view, *Dialogue Concert #6*, 2021, photo: Ruth Hommelsheim

Architecture

Unearthing the Music

39

Footnotes to Sonic Resistance in Non-democratic Europe 1950–2000

Eds: Rui Pedro Dâmaso, Alexander Pehlemann, Lucia Udvardyova
Text: Chris Bohn, Daniel Muzyczuk, Ivo Pospisil, Jelena Petrovic, Juraj Duris, Ksenija Stevanovic, Mara Traumane, Paula Guerra & Ana Oliveira, Pavla Jonssonova, Rui Eduardo Paes, Sergio Blardony, Stephen Coates, Zoran Pantelic, Wolf Kampmann, Hannelore Fobo, Octav Avramescu, Chris Cutler, Alexander Pehlemann, Trevor Hagen, Yuriy Gurzhy, José Mendes
Design: José Mendes
ca. 302 pages, English, ca. 100 b/w- and 50 colour illustrations, 15 × 23 cm, softcover

In conjunction with an archival project
Unearthing the Music:
Sound and Creative Experimentation in Non-democratic Europe
www.unearthingthemusic.eu

September 2023
26 EUR
ISBN: 978-3-95905-540-6



Unearthing the Music: Footnotes on Sonic Resistance in Non-democratic Europe 1950–2000 is the final instalment in an international project that originated in Portugal and has given rise to an online archive of experimental sounds deriving from underground sources and protests. It encompasses both the “real socialism” of Eastern Europe and the Spanish and Portuguese regimes – which are often forgotten about – as well as the military dictatorship in Greece. The book presents some of the key features of this spectrum: the relationship with the state, the longing to escape, and the power of the counter-community, as well as the disappointment experienced after liberation. It covers jazz in Poland and East Germany, conceptual post-punk in Yugoslavia, state studios for electronic music, *Roentgenizdat* and *Magnitizdat* products, women in the sub-culture, the Romanian avant-garde, Iberian punk, and the Ukrainian underground. It is a journey of discovery whose numerous photos encourage readers to delve deeper.

Rui Pedro Dâmaso is a music and sound curator based in Barreiro, Portugal. He is the author and manager of the *Unearthing the Music* project and a co-founder and co-director at OUT.RA, a not-for-profit cultural association which organizes music and cinema festivals and archival projects. Alexander Pehlemann, provincial punk, art historian, curator, compiler, sub-label operator, author, DJ, dub mixer, and editor, works together with Kulturny Dom Lipsk/Salon Similde and promotes Neue Sorbische Kunst. Lucia Udvardyova is a music journalist, curator, organizer, and musician. She co-founded Easterndaze, a project focused on the emerging underground scenes in Central and Eastern Europe, as well as the tape label Baba Vanga. She works for SHAPE, a pan-European audiovisual platform, and is also the film curator at WOMEX.



A



B



C

A Karl-Marx-Stadt underground compilation, *Klar vor mir Musik!*, tape cover, 1987 B PICTURE Shaman Poem, performance, Novi Sad, 1970, courtesy of the artist and acb Gallery, Budapest C Concert-goer at Rock-Ola @ Miguel Trillo, Madrid, 1984

Music

Music



December 2023
24 EUR
ISBN: 978-3-95905-687-8
EN

Militant Media

CRA #2

Eds: Riccardo Badano, Tomas Percival, Susan Schuppli
Design: Ariadna Serrahima & Diego Bustamante (Oficina de Disseny)
170 pages, English, 100 colour illustrations, 16 × 23 cm, softcover

Already published by Spector Books:
Border Environments, CRA #1

Since its founding in 2005, the CRA (Centre for Research Architecture) at Goldsmiths, University of London, has brought together a diverse group of architects, artists, urbanists, geographers, lawyers, scientists, journalists, and activists to develop research methodologies and investigative techniques to address contemporary spatial politics. This series invites the reader into this ever-evolving pedagogical context.

Militant Media, the second volume in the series, engages with the ethical and political implications of media and technology in relation to contemporary struggles and conflicts. In doing so, it also reflects upon the changing role of media in justice and human rights campaigns, examining a range of topics from the use of images in campaigning to the investigative potential of digital materials as evidentiary entities in themselves. Diverse contributions reveal how media and technology can simultaneously enable and constrain agency and control. In addition to critical and theoretical reflections, *Militant Media* offers a wide range of practice-based projects that have developed oppositional modes of representation and created new aesthetic strategies and tools. Together these contributions seek to challenge prevailing power structures and enable new forms of political solidarity.

The editorial team is composed of staff and researchers based in the Centre for Research Architecture (CRA), whose collective insights and interests guide each thematic book in the series. Riccardo Badano is an architect, researcher, and editor. He is a tutor at the Royal College of Art and PhD candidate at the CRA. Tomas Percival is an artist, researcher, and writer. He is a lecturer in research architecture at Goldsmiths, University of London. Susan Schuppli is an artist-researcher and writer. She is the director of the CRA and board chair of Forensic Architecture.



A



B

A Caine: CCTV around Jewish Settlements in Wadi Hilwe, Silwan, Occupied East Jerusalem, 2022. Image courtesy of Ariel Caine B Delivery riders campaigning for workers rights in response to algorithmic oversight, London, 2022. Image courtesy of Júlia Nueno Guitart

Discourse



August 2023
28 EUR
ISBN: 978-3-95905-702-8
EN

ARCH+

Vienna – The End of Housing (As a Typology)

Eds: ARCH+: Anh-Linh Ngo/guest editorial team: Research Unit of Housing and Design at TU Wien, Michael Obrist, Christina Lenart, Bernadette Krejs
Text: Gabu Heindl, Andrej Holm, Elke Krasny, Christoph Laimer, Werner Neuwirth, Irene Nierhaus, Ludger Schwarte
Design: Meiré und Meiré
216 pages, English, ca. 40 b/w- and 130 colour illustrations, 23,5 × 29,7 cm, softcover

If you're looking for examples of successful housing policy, you will sooner or later find yourself in "Red Vienna". Its myth is unbroken, not least because of the Vienna municipality's longstanding political insight that housing is a social task and must not be left to the market alone. In spite of this underlying consensus, the city's housing policy has undergone many metamorphoses and transformations over the course of an eventful century and has certainly become more market oriented. However, it has never lost sight of two key aspects: the need to build and maintain residential housing stock and sustain its long-term social commitment, as well as the continued policy of land banking. Set against this background and the enormous growth in Vienna's population – which is now matched by a brisk construction sector and buoyant development – this publication focuses on the city as a means to examine the current state of residential construction. If housing is being built today, then what form does it take? Do mono-functional typologies and the division of life and work into separate functional areas still correspond to the reality we experience? How social is social housing?



A



B

A querkraft architekten, Berger+Parkkinen, ASP Wooden housing, 2015, photo: Alexander Ach Schuh B As part of the interdisciplinary research and development project "Mischung: Nordbahnhof" of the Vienna Biennale 2017 the project Care + Repair was launched, photo: Hertha Hurnaus

Architecture

Cruising Pavilion

Cruising Pavilion

42

Dissident Sex, Architecture and Cruising Cultures

Eds: Pierre-Alexandre Mateos, Charles Teyssou
 Text: Gayle Rubin, Andrew Durbin, Samuel R. Delany, Richard Maguire, Joan Nestle, William E. Jones, Jonathan Weinberg, Henrik Olesen, Hannah Quinlan & Rosie Hastings, Studio Karhard, David Wojnarowicz, Hal Fischer, Diller Scofidio + Renfro, Robert Yang
 Design: Spector Books
 240 pages, English, with numerous b/w- and colour illustrations, 16 × 23 cm, softcover

October 2023
 28 EUR
 ISBN: 978-3-95905-745-5



Cruising Pavilion: Dissident Sex, Architecture and Cruising Cultures is a publication which aims to investigate the influence of cruising cultures on the architectural and urban field by dressing a typology of the different spaces produced by sexual subcultures, mainly those of gay men.

From appropriated spaces like parks, public toilets, and streets to dedicated spaces like sex clubs, bars, bathhouses, and the new form of virtual *dérive* generated by dating geosocial apps, cruising has subverted the libidinal cartography and uses of the modern metropolis. It will look at these spatial practices through the lens of the artistic avant-gardes that evolved on the edge of sex, art, and architecture. This book follows the eponymous curatorial project initiated by Pierre-Alexandre Mateos, Rasmus Myrup, Octave Perrault, and Charles Teyssou, which travelled from Venice to Paris, New York, Fire Island, and Stockholm.

Pierre-Alexandre Mateos and Charles Teyssou are a duo of curators based in Paris. Their current projects include *Paris Orbital*, a public programme at the Pinault Collection – Bourse de Commerce, and Art Basel’s Conversations de Paris+ programme in October 2023.



A



B

A Hannah Quinlan and Rosie Hastings, *UK Gay Bar Directory*, film still, 2015–16. © the artists and Arcadia Missa B William E. Jones, *Tearoom*, 2007, video. Courtesy of David Kordansky Gallery

Architecture



Already released
 34 EUR
 ISBN: 978-3-95905-730-1



Shelf

43

Eds: Bruther Paris, with Chair Theriot, ETH Zurich
 Text: Stéphanie Bru, Alexandre Theriot
 in collaboration with Julie Peeters, Johannes Schwartz
 Design: Julie Peeters
 168 pages, English, 136 b/w- and 32 colour illustrations, 24,5 × 32,7 cm, softcover

The shelf is not just a simple presentation base – in the work of Bruther it becomes its own organic entity. It bears witness to the studio’s past, while at the same time carrying a supply of “seedlings”, nurturing the practice of experimenting architects and hinting at future architectural works. Rather than taking a retrospective look at their practice, Bruther prefers to set in motion an ongoing interrogation of their work and research, giving rise to a book in the form of a stack. Each page is a composition and offers a visual promenade through temporal and formal games of stratification and sedimentation. It is important for the architects to keep looking at it, because they want to be surprised by their own forms.

Stéphanie Bru and Alexandre Theriot founded the office Bruther in 2007 in Paris. Bruther’s projects pare the design back to its essentials, exploring the fields of architecture, urbanism, landscape, research, and teaching.



A



B



C

A – C photos: Johannes Schwartz

Architecture

Decolonising design education

Schools of Departure

Reading time

No 1

158'

July 2023
9,90 EUR
ISBN: 978-3-95905-747-9
EN



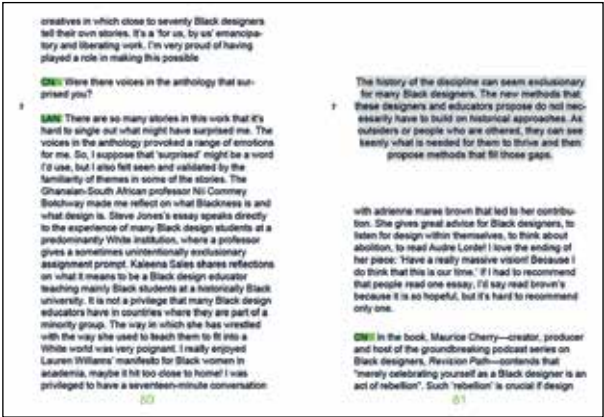
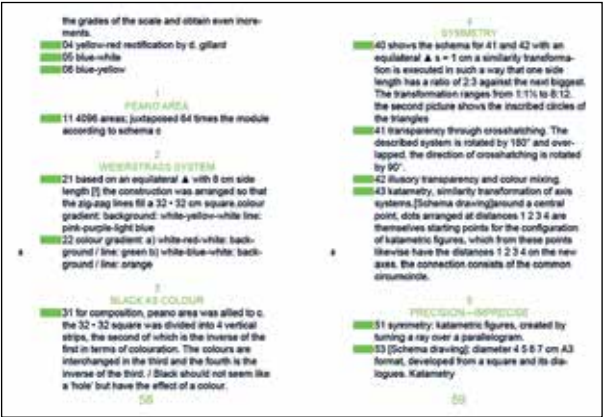
Decolonising Design Education

Schools of Departure No. 1

Eds: Bauhaus Dessau Foundation (Regina Bittner, Katja Klaus, Philipp Sack), Gudskul (JJ Adibrata and farid rakun)
Text: JJ Adibrata, Asia Art Archive, Another Roadmap Africa Cluster, Suchitra Balasubrahmanyam, Babau AIR, Bishkek School of Contemporary Art (BISCA), Regina Bittner, Katja Klaus, Load Na Dito, Salikhain Kolektib, Omnikolektif, Pangrok Sulap, Nina Paim, farid rakun, Philipp Sack, Serrum, Pedro J S Vieira de Oliveira, Ola Uduku, Unconditionaldesign
Design: Offshore Studio (Isabel Seiffert and Christoph Miler)
ca. 200 pages, English, ca. 10 colour illustrations, 10,5 × 14,5 cm, softcover

Addressing the histories and speculating about the futures of radical design and art education reforms that seek to decolonize ways of knowing and making, *Decolonising Design Education – Decolonising Education Design* looks at the role that different modes of instituting play in these endeavours. Developed in a dialogue between Regina Bittner, Katja Klaus, and Philipp Sack (Bauhaus Dessau Foundation) with JJ Adibrata and farid rakun (Gudskul), the issue features a selection of historical case studies, conversations, and in-depth reports about education practices in formerly colonized regions, shared by ten art and design collectives. The publication is part of the “Schools of Departure” series, jointly published with a digital atlas mapping experiments in art and design education beyond the Bauhaus. By studying these phenomena as manifestations of Travelling Concepts, which, with ever-shifting connotations, keep a wide variety of educational approaches in a process of constant exchange and motion, the journal explores narratives around routes of appropriation that move between different geographies, times, and cultures.

JJ Adibrata, artist and educator, Gudskul, Jakarta. [Asia Art Archive](#), Hong Kong. [Another Roadmap Africa Cluster](#), Maseru Working Group. [Suchitra Balasubrahmanyam](#), design historian and visiting professor, formerly at the School of Design at Ambedkar University, Delhi. [Babau AIR](#), Hanoi. [Bishkek School of Contemporary Art](#), Bishkek. [Load Na Dito](#), Manila. [Salikhain Kolektib](#), Philippines. [Omnikolektif](#), Bandung. [Pangrok Sulap](#), Malaysia. [Nina Paim](#), editor, designer, curator, and researcher, Porto. [farid rakun](#), architect and educator, Gudskul, Jakarta. [Serrum](#), Jakarta. [Pedro J. S. Vieira de Oliveira](#), researcher, sound artist, and educator, Berlin. [Ola Uduku](#), head of Liverpool School of Architecture. [Unconditionaldesign](#), Jakarta.



The New Designer—Design as a profession

Schools of Departure

Reading time

No 2

141'

July 2023
9,90 EUR
ISBN: 978-3-95905-748-6
EN



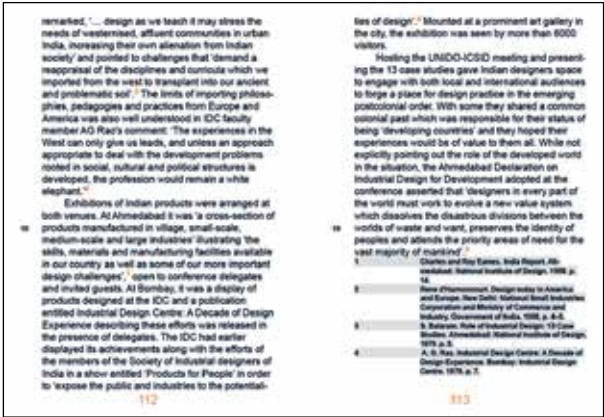
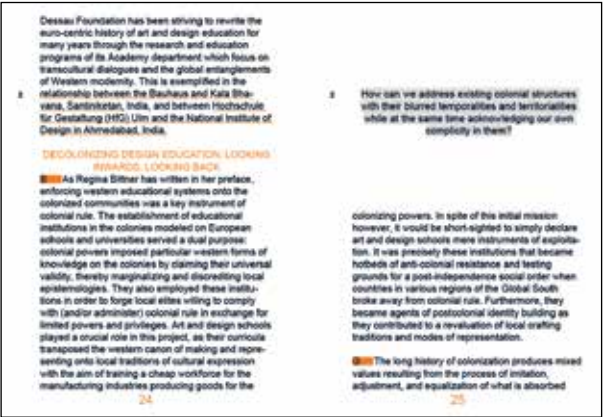
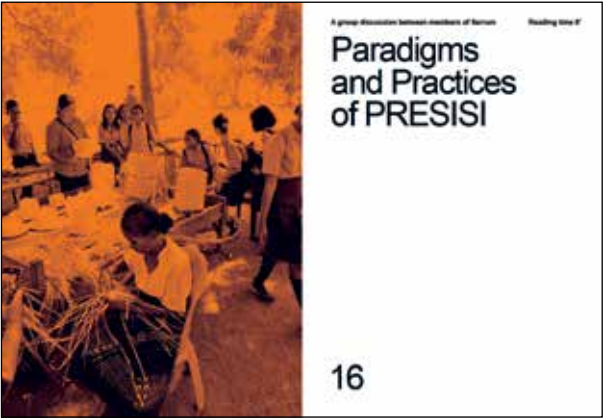
The New Designer – Design as a Profession

Schools of Departure No. 2

Eds: Bauhaus Dessau Foundation (Regina Bittner, Katja Klaus, Philipp Sack) and Catherine Nichols
Text: Yaa Addae, Claudia Banz, Regina Bittner, Shannan Clark, Alison J. Clarke, Martin Mänteke, Catherine Nichols, Lesley-Ann Noel, Marina Otero Verzier, Klára Prešnajderová, Orbis Rexha, Ilana S. Tschiptschin
Design: Offshore Studio (Isabel Seiffert and Christoph Miler)
ca. 200 pages, English, ca. 10 colour illustrations, 10,5 × 14,5 cm, softcover

The New Designer: Design as a Profession explores the emergence of the artist and designer profession after the First World War and its evolution alongside industrial production. The book features articles on teaching models pioneered by schools like the Design Laboratory, New York, Škola umeleckých remesiel (ŠUR), Bratislava, HfG Ulm, and Escola Superior de Desenho Industrial (ESDI), Rio de Janeiro. These texts are accompanied by essays and conversations on design pedagogy's politics, practices, and self-understanding. This book is part of the “Schools of Departure” series, jointly published with a digital atlas mapping experiments in art and design education beyond the Bauhaus.

Yaa Addae, curator, writer, and artist, London/Accra. [Claudia Banz](#), curator of design, Kunstgewerbemuseum Berlin. [Shannan Clark](#), Associate Professor of History, Montclair State University. [Alison J. Clarke](#), Professor and Head of Department, Design History and Theory, University of Applied Arts, Vienna. [Martin Mänteke](#), head of HfG-Archiv, Ulm. [Catherine Nichols](#), arts and literary scholar, curator, and writer, Berlin. [Lesley-Ann Noel](#), Assistant Professor of Design Studies, North Carolina State University. [Marina Otero Verzier](#), architect and head of the Social Design Masters, Design Academy Eindhoven. [Klára Prešnajderová](#), author and curator at the Slovak Design Centre, Bratislava. [Orbis Rexha](#), jurist, researcher, and activist, Prishtina. [Ilana Schleich Tschiptschin](#), researcher and graphic designer, Berlin.





Raimund Abraham: On Architecture/ Texte und Skizzen zur Architektur

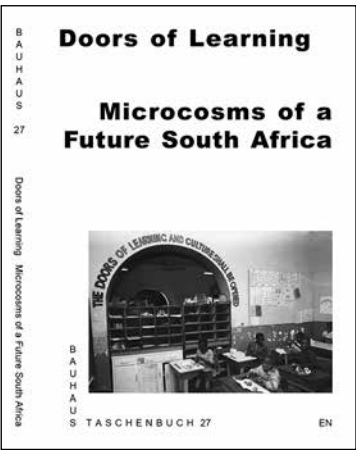
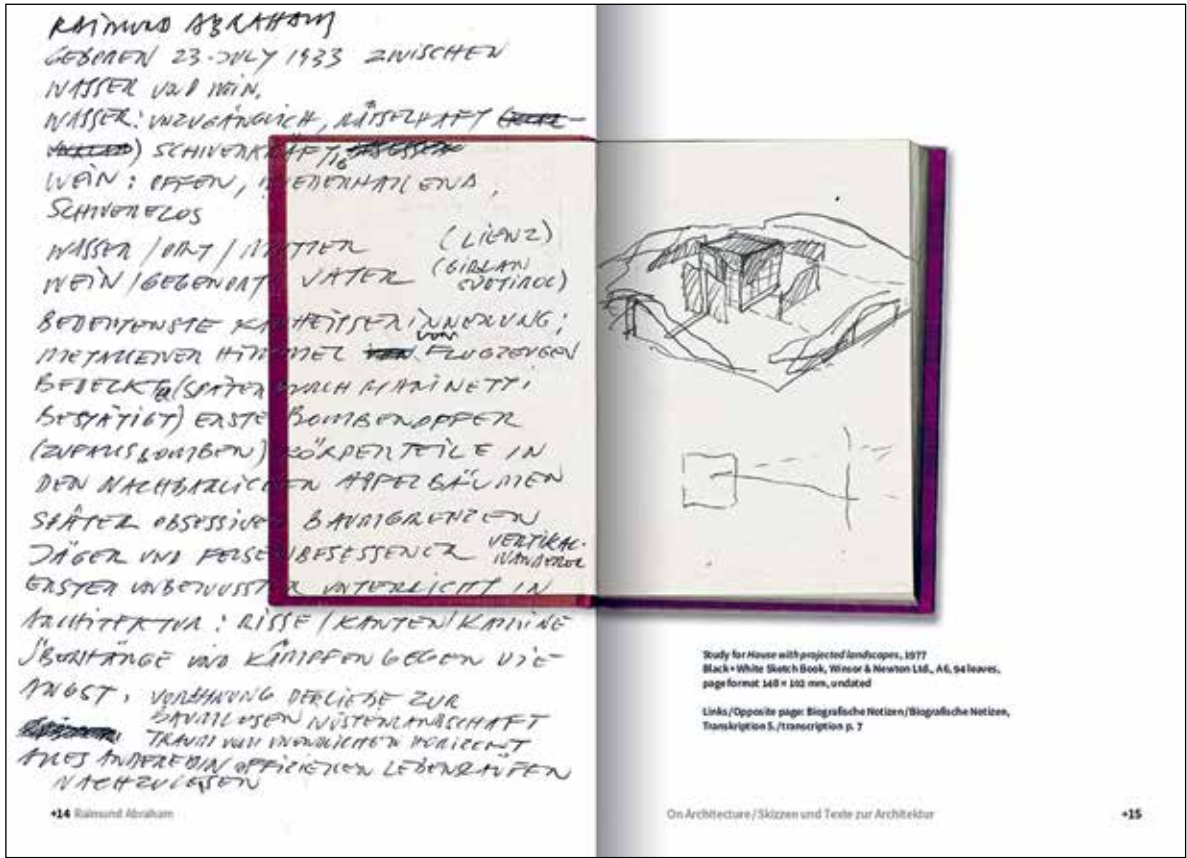
Ed: Egidio Marzona
Text: Raimund Abraham
Design: Gerd Fleischmann
ca. 160 pages, German/English, numerous b/w and colour illustrations, 16,6 × 24 cm, softcover

September 2023
24 EUR
ISBN: 978-3-95905-769-1



Austrian American architect Raimund Abraham’s most spectacular project is the Austrian Cultural Forum in New York, which was completed in 2002. He himself referred to the building as a “guillotine” on account of the “head” of the theatre that projects out from the sloping façade. Abraham experienced an inner divide between the urge to build and the desire to dream and stressed on many occasions that there is no requirement for architecture to be realized; paper, pencil, and the yearning for space were enough to create architecture. He saw building itself as just the last step in the process, one that could also be dispensed with. His credo and message were that building is a process of thinking. For him, making a start was the method, and so he filled his notebooks from both front and back – sometimes only writing on a few pages. The statements, interviews, and sketches in this book are drawn from the Marzona Archive/Archive of the Avant-garde and are reproduced in the language as found – German and/or English – and in the order (or lack thereof) in which Abraham left them.

Raimund Johann Abraham (born 1933 in Lienz, East Tyrol; died 2010 in Los Angeles) was an Austrian American architect and professor of architecture.



Doors of Learning

Microcosms of a Future South Africa

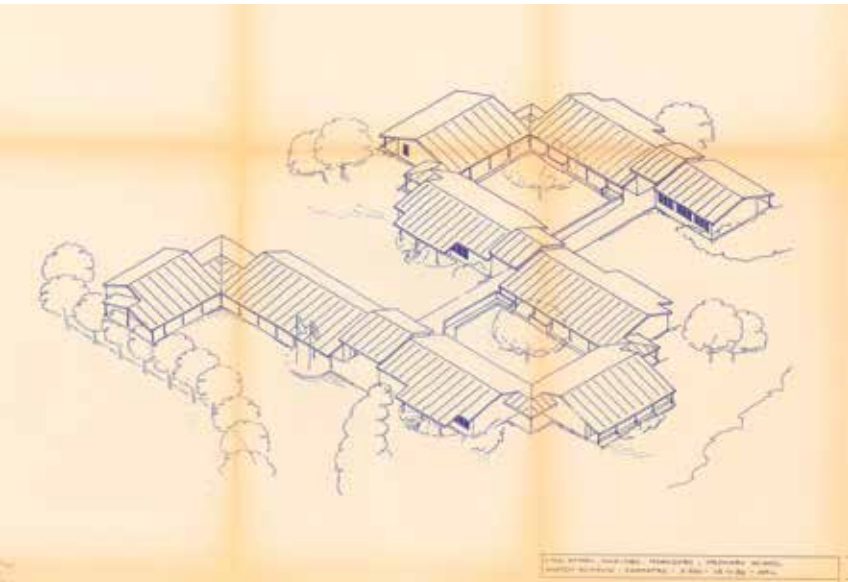
Ed: Bauhaus Dessau Foundation
Text: Regina Bittner, Igor Bloch, Joyce Lam, Essi K Lamberg, Esther Mbibo, Nokubekezela Mchunu, Michalina Musielak, Lucas Rehnman, Jordan Rowe
Anne Meyer based on a concept by HORT, Berlin
Design: ca. 200 pages, English, ca. 30 b/w- and ca. 10 colour illustrations, 10,5 × 14,5 cm, softcover

July 2023
9,90 EUR
ISBN: 978-3-95905-746-2



In 1988, a seminar took place at the Bauhaus Dessau as part of the UN-HABITAT programme, which focused on issues relating to housing construction in “developing countries”. It included the presentation of a prefabricated building system designed by GDR architects, which was used for the first time in an education and development centre operated by the African National Congress (ANC) in Dakawa, Tanzania. The first education centres had been set up in rural Tanzania in the 1970s with the support of international solidarity movements: they were intended to serve as places where people who had fled the brutal apartheid regime in South Africa could live and study. These centres were also unique during the Cold War as sites of transnational encounter between people from East and West. The book focuses on why it was that education in particular was seen as the key to building a new democratic society.

Igor Bloch, PhD student, Vrije Universiteit Brussels / Ghent University. Joyce Lam, artist and film-maker, Tokyo. Essi K. Lamberg, PhD student, University of Helsinki. Esther Mbibo, architect, Dar es Salam. Nokubekezela Mchunu, PhD student, University College Dublin. Michalina Musielak, researcher and film-maker, Leipzig. Lucas Rehnman, artist and researcher, Berlin. Jordan Rowe, author, curator, and researcher, London.



A



B

A ANC School, isometric sketch, Dakawa, 1982, photo: Spencer Hodgson, personal archive B WPC system applied in Dakawa, 2022, photo: Nokubekezela Mchunu



Christoph Hochhäusler: Ein Sitzstreik gegen den Tod

48

Filmtexte Books on Films

Ed: Ulrich Peltzer
Text: Christoph Hochhäusler
Design: Spector Books
220 pages, German, ca. 20 b/w- and colour illustrations, 12,5 × 20 cm, softcover

"Is there a better way of doing it?" This is not just a question for artisans. It is the point of intersection with utopian thinking. If the answer to the question is "yes", another attempt needs to be made – this is true in life and, of course, in film as well. It is not by chance that Christoph Hochhäusler's film texts revisit this question again and again. Their take on "parallel film" (the name of his blog) is expressed in the conditional, in the hope of challenging their own practice – and that of others. For Hochhäusler, every film is first of all a proposal, a suggestion of how to see and interpret the world. You can accept or reject this idea – but even rejection of it implies an act of discernment, which is in itself enriching. This sets in motion a dialectical process, "a vortex of ideas" that Hochhäusler believes "draws the facts to it". This book brings together a selection of mostly short film texts, tributes, lists, aphorisms, and reviews written over a period of twenty years. They bear witness to a tendency to search that is both pertinent and contagious, while at the same time arousing curiosity about a wide range of different films spanning the whole of film history. The volume is part of the Books on Films series.

Christoph Hochhäusler, born 1972 in Munich, is a writer and director. He studied architecture at the TU Berlin and film directing at HFF Munich. He has written numerous journalistic pieces on film: in 1998 he co-founded – and subsequently co-edited – the film magazine *Revolver*. His films include *Unter dir die Stadt* (2010; screenplay, with Ulrich Peltzer) and *La Mort viendra* (2024).



Already released
34 EUR
ISBN: 978-3-95905-725-7



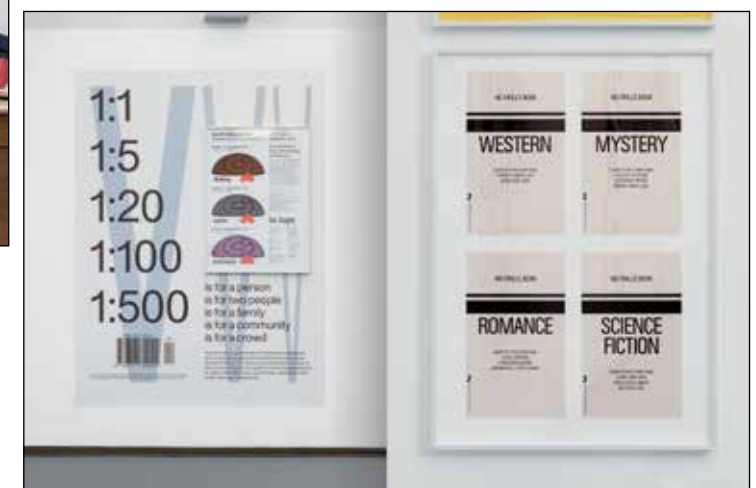
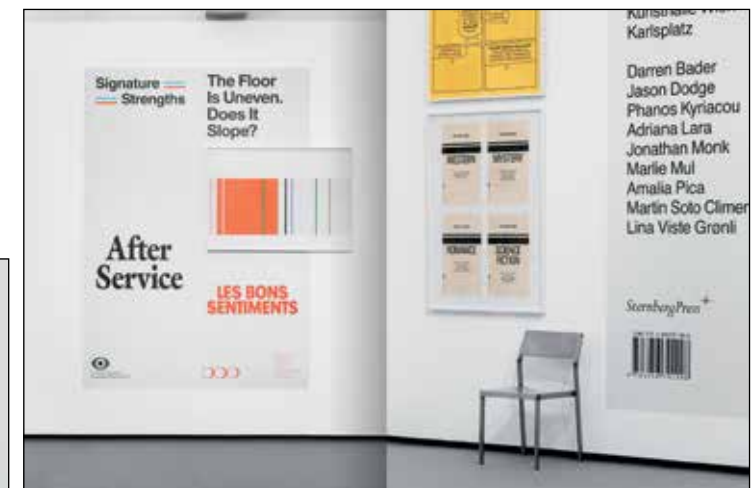
Boy Vereecken: Back Matter

49

Text: Catherine Chevalier, Simone C. Niquille, Vanessa Joan Müller, Hanne Lippard, Mark Mann, Alice Motard, Ben Thorp Brown, Lilou Vidal, Anna Voswinckel, Peter Wächtler
Design: Boy Vereecken with Antoine Begon
144 pages, English, 91 b/w- and 70 colour illustrations, 22,5 × 30 cm, softcover

The publication *Back Matter* can be considered an omnibus of sorts, accompanying the exhibition of the same name that took place at the MACRO – Museum of Contemporary Art in Rome in 2021 in the IN-DESIGN section of the museum. The title of the exhibition, *Back Matter*, refers to all the parts that follow the central body of a publication, such as an epilogue, a glossary, an appendix, a colophon, and so on. The term, which defines the material and narrative body that can offer reflections on the subject matter of a book, was used metaphorically in this case, in relation to the content of the exhibition. The invited artists during the exhibition included Stéphane Barbier Bouvet, Daniel Dewar & Grégory Gicquel, Jana Euler, Ezio Gribaudo, Jos de Gruyter & Harald Thys, Annette Kelm, Marlie Mul, and Peter Wächtler.

Boy Vereecken is an art director and editorial designer. He runs an office in Brussels specializing in printed matter, art direction, and site-specific installations.



Notaufnahme
Schon immer ist das Kino die Notaufnahme der Einsamen. Wir sinken in den Samt der künstlichen Nacht, um Gesichter aufscheinen zu sehen, vertraute Stimmen zu hören. Einmal, ca. 1993, bin ich wie so oft mit dem Fahrrad von dem Zehlendorfer Schwesternheim, in dem ich während meines Zivildienstes untergebracht war, ins Moviemiento gefahren, um in der „langen Coppola-Nacht“ alte Bekannte aus der Corleone-Familie zu treffen. Aber dieser Trost stand plötzlich in Frage, als zur Einlasszeit die Mindestzahl notwendiger Zuschauer nicht erreicht war. Die einzige andere Zuschauerin schien ebenso enttäuscht wie ich. Da beschlossen wir, für einen unsichtbaren Dritten zusammenzulegen. Zu zweit sahen wir Michael Corleone dann dabei zu, wie er nach und nach in den Schatten seiner Möglichkeiten tritt – und kamen uns näher. So habe ich einmal im Kino eine Freundin gefunden.



A

Typomania and Cross-sections

Typomania and Cross-sections 50

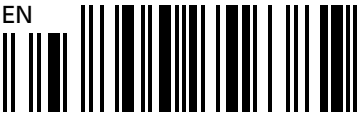
Re-reading August Sander’s *People of the 20th Century*

Eds: Florian Ebner, Katharina Täschner
Text: Wolfgang Brückle, Florian Ebner, Noam M. Elcott, Virginia Heckert, Christian Joschke, Olivier Lugon, Sonja Schnitzler, Katharina Sykora, Katharina Täschner.
With a foreword by Laurent Le Bon and Xavier Rey
Design: Ina Kwon, Helmut Völter
196 pages, German, English, French, ca. 10 colour illustrations, 22 × 29,5 cm, softcover

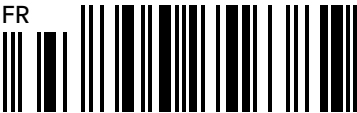
November 2023
32 EUR
ISBN: 978-3-95905-763-9



ISBN: 978-3-95905-764-6

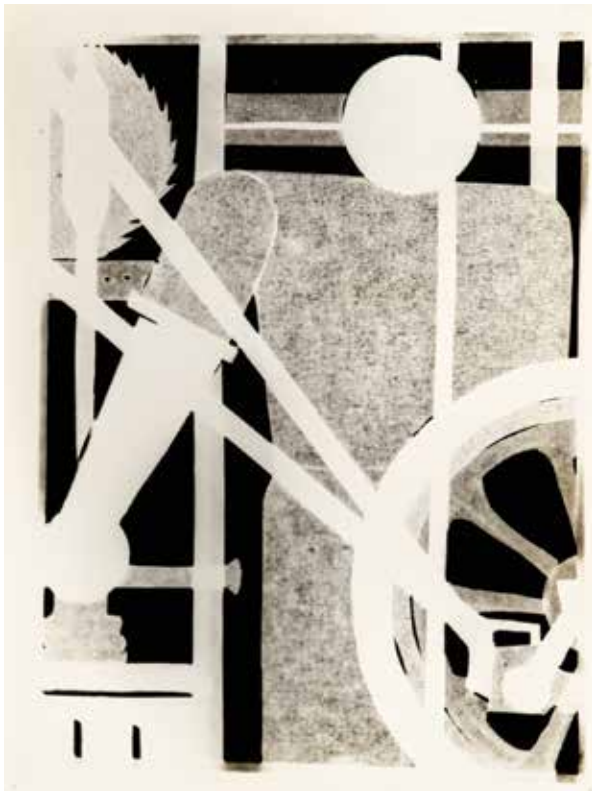


ISBN: 978-3-95905-765-3



In summer 2022, the exhibition *Allemagne / Années 1920 / Nouvelle Objectivité / August Sander* at the Centre Pompidou in Paris presented the Cologne photographer’s major project *People of the 20th Century* together with the artistic work of his contemporaries, creating a vivid dialogue between them. This text volume brings together the latest research by international scholars on the historical contexts of this seminal work and its reception in photographic history, which has remained influential to this today. It reveals how Sander’s photography was not alone in being shaped by an obsessive examination of German society and its typologies: based on Sander’s multilayered practice, the book draws a portrait of an era in which the idea of types and representative social samples permeated art as much as popular culture. An extensive bibliography makes this volume a true August Sander reader of our day.

Florian Ebner is a photographer and art historian. Since summer 2017, he has been head of the photography collection at the Centre Pompidou, Paris. Katharina Täschner is a photo historian and curator. Together with Florian Ebner she worked on the August Sander exhibition at the Centre Pompidou.



A



B

A Alice Lex-Nerlinger, *Gestänge einer Dampfmaschine*, around 1928, © s.nerlinger (Galerie Berinson Berlin) B Alice Lex-Nerlinger, *Der Flieger*, 1929, © s.nerlinger (Galerie Berinson Berlin)

Photography

Postures

Florian Ebner, Andreas Langfeld (Eds.): Postures 51

People from the Centre Pompidou after August Sander

Eds: Florian Ebner, Andreas Langfeld in collaboration with Valentine Brégeon and Katharina Täschner
Design: Ina Kwon, Helmut Völter
Photo: Andreas Langfeld
240 pages, German/English/French, 100 colour illustrations, 22 × 29,5 cm, softcover

November 2023
32 EUR
ISBN: 978-3-95905-757-8



Do people today still define themselves by their profession, as August Sander assumed in the 1920s for his project *People of the Twentieth Century*? Aren’t our identities today much more complex, if not multipolar? After the major August Sander exhibition at the Centre Pompidou in the summer of 2022, it seemed a worthwhile undertaking to apply the categories and filters of the Cologne photographer to the great Parisian institution itself a hundred years later. Not only are there a multitude of professions to be found there but the staff itself is a representative social sample: a miniature society within the larger urban milieu. Andreas Langfeld (photography) and Florian Ebner (concept and text) took up this idea and together conceived an update of Sander’s atlas. The result is a portrait of society that does not attempt to be an illustrative equivalent; rather, the differences and contradictions it reveals create an apt portrait of our 2020s.

Florian Ebner is a photographer and art historian. Since summer 2017, he has been head of the photography collection at the Centre Pompidou, Paris. Andreas Langfeld works with photography and film in the field of documentary. His work is driven by an interest in socio-political and media-reflexive questions.



A



B

A Daniel Mebarek, Paul Bernard, Katharina Täschner and Lila Rémy, artists and young researchers, attached to the projects of the photography department B Raphaële Bianchi, head of the loan department A – B Photos: Andreas Langfeld

Photography



Maria Sewcz: Now, Berlin

2013–2016–(2022)

Text: Monika Rinck
Design: Carsten Eisfeld
128 pages, German/English, 59 colour illustrations, 19,2 × 29,2 cm, hardcover

Already released
36 EUR
ISBN: 978-3-95905-729-5



In *Now, Berlin*, photographer Maria Sewcz focuses on her city. Over a period of almost ten years, she has recorded the changes that have taken place there: bad architecture with insipid exteriors, too much concrete, too little green, the clash of old and new, a bit of East and a bit of West – and, in the midst of all this, touristic Berlin, migrant Berlin, queer Berlin, the pulsating nightlife, young people on their smartphones, coloured gaffer tape on the cobbled paving, barriers, police waiting to be deployed, a dossier's overnight camp, cherry blossoms, *Stolpersteine* set in concrete commemorating the victims of Nazi persecution, traces of blood on the asphalt. Berlin comes across as jittery, half-finished, somewhat unhealthy – like a huge construction site under constant pressure from the forces of gentrification. Maria Sewcz has been observing the city since the 1980s, recording her impressions in several photographic series. This book does not conclude her study of Berlin, which is, as Monica Rinck writes in her text, "over, flogged, messed up, and sold". The Berlin of the 2010s and early 2020s is under construction, a phenomenon that is clearly reflected in Sewcz's photos.

Maria Sewcz, born 1960 in Schwerin, is a visual artist living in Berlin. She studied at the Leipzig Academy of Fine Arts (HGB).



A



B

A – B from the series *Now, Berlin 2013–2016–(2022)*

Photography

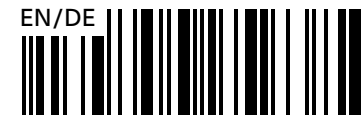
52



Anita Witek: Unforeseeable Occurrences

Text: Anita Witek, Joseph Constable
Design: Karin Holzfeind
128 pages, English/German, 49 b/w- and 10 colour illustrations, 22,3 × 26,1 cm, hardcover

Already released
28 EUR
ISBN: 978-3-95905-743-1



Anita Witek's artistic work focuses on our habitual ways of seeing. Taking the medium of photography as her starting point, she examines both our perception and the truth content of images and texts disseminated via mass media. *Unforeseeable Occurrences* is a series of photographic works that Witek began in 2020. The source material consists of fragments of popular science magazines from the 1980s, whose primary focus is on natural science and technology and debates on related topics. The historical issues selected by Witek centred on speculative visions of a future world, which encountered the unforeseeable present in the collages the artist made during the pandemic.

Anita Witek works with collage, photomontage, and photoplastics in interior and exterior spaces. She studied photography at the RCA in London and painting at the University of Applied Arts Vienna. Joseph Constable studied at the RCA in London and was previously associate curator at London's Serpentine Galleries. He is currently head of exhibitions at the De La Warr Pavilion, UK.



A



B

A – B from the series *Unforeseeable Occurrences*

Photography Arts

53

Visible upon Breakdown

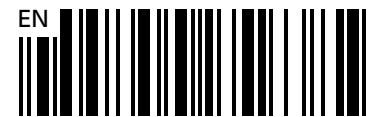
Visible upon Breakdown

54

Exploring the cultural, political and spatial nature of infrastructure

Eds: Justinien Tribillon and Offshore Studio (Isabel Seiffert and Christoph Miler)
Text: Eline Benjaminsen, Sim Chi Yin, Armelle Choplin, Matthieu Gafsou, Gabriella Garcia, Étienne Malapert, Charlotte Malterre-Barthes, Christoph Miler, Isabel Seiffert, Lise Straatsma, Katrin Streicher, Justinien Tribillon, Salvatore Vitale
Design: Offshore Studio
220 pages, English, ca. 75 colour illustrations, 17 × 24 cm, softcover

October 2023
34 EUR
ISBN: 978-3-95905-755-4



The space we live in is one of flows, of transit. But we are so used to living in this hypermodern world that we do not see the flows that make up our lives. They are invisible, hidden in plain sight – until they break down. The war in Ukraine disrupting wheat exports, Covid-19, and wood shortages impacting construction sites worldwide: these events are not only human tragedies, they also act as urgent reminders of our global interdependence. By creating a transdisciplinary discussion across photography, social science, and architecture, *Visible upon Breakdown* questions the cultural, political, and spatial nature of infrastructure. It investigates the relationship between the tangible physical components of railroads, the water supply, and communication systems on the one hand and their intrinsic political and social value on the other.

Justinien Tribillon is an urbanist, writer, and academic. His research focuses on infrastructure, cultural policy, migration, and the politics of technical artefacts. Offshore is a design studio based in Zurich and Eindhoven, founded by Isabel Seiffert and Christoph Miler. In parallel to commissions and collaborations within the cultural sphere, they engage in design education and investigate critical issues within the fields of design, ecology, and globalization in self-initiated projects.



A



B

A – B Katrin Streicher, from the series *Night Time Tremors*, 2014 – ongoing

Architecture Discourse

Photography

55



From the series *D for Daughter*, photo: Elina Birkehag

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Distribution: GVA Gemeinsame
Verlagsauslieferung
Göttingen GmbH & Co. KG
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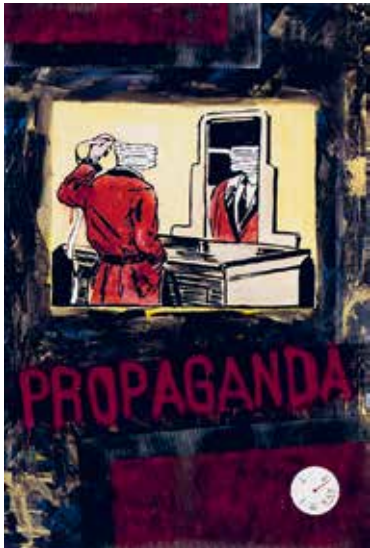
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D-04107 Leipzig
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Tel. +49 341 264 510 12

Editorial deadline:
6th of May 2023.
Designed by
Spector Books, Leipzig.
Translation from German
to English by Simon Cowper.
Printed by Gutenberg Beuvs
Feindruckerei GmbH, Langen-
hagen (Germany).



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