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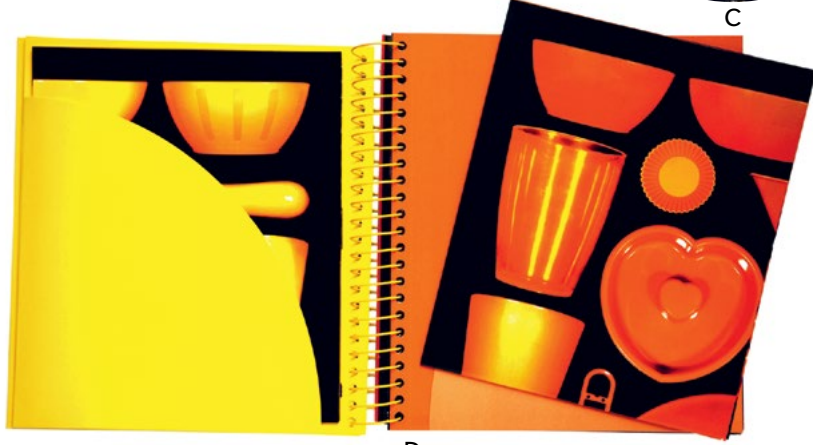
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Fall 2025

# BOOKS

# SPECTOR

Anne König/Jan Wenzel

Reading is a form of collecting. Sometimes it happens that you get hung up on a sentence, and even days later, you can't get it out of your head. "Find the passages in a book that have some resonance for you," was Gilles Deleuze and Félix Guattari's advice to their readers in a slim volume published by Éditions de Minuit in 1976. And most of the time, this act of discovery, which is discussed in *Rhizome*, is unexpected, in that you don't go looking for it but rather let yourself be surprised. Some of your favorite passages go from one book into the next, so that over time a chain is forged whose first link is almost impossible to trace. Those are the best.

One of the things we like most in our current program comes at the beginning of Julian Rosefeldt's catalog *Nothing Is Original*. It's the fifth of Jim Jarmusch's Golden Rules of Moviemaking, which Rosefeldt had come across and used in his film *Manifesto*, putting Jarmusch's words in the mouth of Cate Blanchett, who plays a teacher, with the lines delivered to her elementary school class: "Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is nonexistent. And don't bother concealing your thievery—celebrate it if you feel like it. In any case, always remember what Jean-Luc Godard said: 'It's not where you take things from—it's where you take them to.'"

One's favorite parts of a book can come in all kinds of different guises: they can be individual sentences; the interplay of images on a double page; the contrast created by the use of different fonts. Here are some examples: the double page with a mouse turning pirouettes on a frozen village pond in Anna Haifisch's comic book *Mouse in Residence*; "Inka's Lied vom Glück" (Inka's Song of Happiness), the short text in the third volume of our edition of Lothar Trolle's work; the superimposition of images in the catalog *Moderne Zeiten* (Modern Times) from the Archiv der Avantgarden in Dresden—on each left-hand page, where two layers of images are placed on top of one another, historical photographs arranged in series serve as a background for reproductions of magazines and books from the 1920s, with the pages conveying some of the dynamism and breathlessness of that decade. The archives begin to dance.

Sometimes, as a publisher, you have an intuition when you announce a book on which work has only just begun that it will end up full of favorite sections. That's our sense with the Wolfgang Tillmans catalog *Nothing Could Have Prepared Us – Everything Could Have Prepared Us*. The Centre Pompidou in Paris is presenting a major survey of the photographer's work as its last exhibition before the building embarks on several years of renovation. It is being mounted on the floor where the Bibliothèque publique d'information was housed just a few weeks ago. The exhibition's display riffs on the architecture of the library, which—with its 2,000 reading-desk spaces and shelving for over 400,000 books—was one of the most urban locations in Paris. It was a place for everyone: for students, for young people from the outskirts, for elderly ladies, and for the city's poor, who would use the library's infrastructure to help them get warm or charge their phones. You didn't need an ID to access the library; its doors were open to everyone.

Publishing is also, in a certain sense, a form of collecting. Twice a year, we put out our publisher's preview to inform you about the potpourri of projects we will be publishing over the coming months. There are now some 1,000 books in our catalog—an entire library of favorite passages. In March, we changed Spector Books into a limited liability company (GmbH) to put our publishing work on a more secure financial footing and ensure that many more books will be added to our tally in the future. We hope you will be interested in the new publications we are bringing out and in all the books in our backlist. Have fun finding your favorite passages!

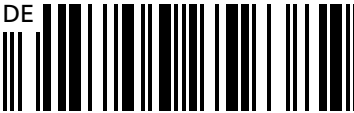


3rd edition within six months

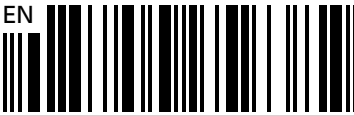
## Dream on—Berlin, the 90s

Eds: Boaz Levin (C/O Berlin Foundation), Annette Hauschild, Kathrin Kohle (OSTKREUZ)  
Text: Jens Balzer, Janos Frecot, Anne Rabe, Boaz Levin, Veronika Eppe, u.a.  
Photos: Sibylle Bergemann, Annette Hauschild, Harald Hauswald, Ute Mahler, Werner Mahler, Thomas Meyer, Jordis Antonia Schlösser, Anne Schönharting und Maurice Weiss  
Design: Marc Naroska  
348 pages, German, English, 250 b/w and color images, 20 × 24 cm, hardcover

available  
39 EUR  
ISBN: 978-3-95905-851-3



ISBN: 978-3-95905-852-0



The OSTKREUZ agency was founded in the midst of the upheavals that took place in East Berlin in 1990. For *Dream on—Berlin, the 90s*, nine OSTKREUZ photographers worked together with curators Annette Hauschild (OSTKREUZ) and Boaz Levin (C/O Berlin Foundation) to cast a modern-day eye over their extensive archives as seen from today's perspective. As documentarists operating at the apogee of photojournalism, they tracked the changes that the city underwent. They observed the shifts in society and the challenges facing a city that had previously been divided by a wall as it grew together, capturing all this in powerful, personal images. The essays reflect this on a variety of levels: Janos Frecot's examination of the changes in the urban space; Jens Balzer's description of Berlin's potential as a centre of creativity and culture; and Anne Rabe's very personal view, as a young East German, of today's Berlin.

OSTKREUZ is an independent, Berlin-based agency that is run by twenty-five photographers.



A



# Wolfgang Tillmans: Nothing Could Have Prepared Us – Everything Could Have Prepared Us

4

Eds: Florian Ebner, Olga Frydryszak-Rétat  
Text: Damarice Amao, Taous Dahmani, Florian Ebner, Olga Frydryszak-Rétat, Valentin Gleyze, Ji-Yoon Han, Julie Jones, Boaz Levin, Matthias Pfaller, Jonathan Pouthier, Peter Szendy, Wolfgang Tillmans

Design: Alexandre Dimos  
272 pages, English, c. 600 color images, 22 × 28 cm, softcover

Wolfgang Tillmans  
*Nothing Could Have Prepared Us – Everything Could Have Prepared Us*  
June 13 – September 22, 2025  
Centre Pompidou, Paris

July 2025  
38 EUR  
ISBN: 978-3-95905-921-3



From June 13 to September 22, 2025, the Centre Pompidou is giving carte blanche to the artist Wolfgang Tillmans, who has come up with an original project to round off the programming of the Paris building. Occupying the entire second floor of the Public Information Library (Bpi), Tillmans's experimental installation transforms the space, establishing a dialogue with the former library and questioning it both as architecture and as a locus for the transmission of knowledge. The exhibition explores over thirty-five years of artistic practice through various photographic genres and constitutes another, very personal representation of his universe, whose order and logic are activated in response to the library space.

The catalog traces this unique project. On the spreads of the section featuring the plates, images of the works alternate with numerous installation shots that show how the artist has made this space his own. A varied selection of essays by a younger generation of authors sheds new light on the various aspects of Tillmans's work.

Wolfgang Tillmans is an artist based in Berlin and London. A recent retrospective was held at the Museum of Modern Art in New York, the Art Gallery of Ontario in Toronto, and the Museum of Modern Art in San Francisco. Florian Ebner is head of the Department of Photography at the Centre Pompidou. Olga Frydryszak-Rétat is assistant curator at the Department of Photography, Centre Pompidou, specializing in contemporary photography.



A

A *Untitled*, 2024 B *Xhino Sitting In The Yard*, 2022 C *Flowerhead*, 2001 D *it's only love give it away*, 2005 E *Renzo Piano*, 2024

Arts

Photography





B



C



D



E



# L is for Look

## L is for Look

### Children's Photobooks

Eds: Anne Lacoste, Rose Durr  
 Text: Paul Cottin, Rose Durr, Allegra Baggio Corradi, Anne Lacoste, Élisabeth Lortic, Olivier Lugon  
 Artists: Aenne Biermann, Robert Doisneau, Tana Hoban, Bruno Munari, Alexander Rodchenko und Varvara Stepanova, Cindy Sherman, Tomy Ungerer, William Wegman, Ylla, a. o.  
 Design: Ina Kwon, Helmut Völter  
 c. 280 pages, German, English, French, c. 373 b/w and color images, 22 × 30.5 cm, hardcover

*L is for Look / R comme Regarder / S wie Sehen*

September 2025 – September 2028

Photo Elysée, Lausanne

Museum Folkwang, Essen

Les Rencontres de la photographie d'Arles

The Photographers' Gallery, London

Centre national de l'audiovisuel, Luxembourg

FOTO ARSENAL, Vienna

Institut pour la photographie Hauts-de-France, Lille

September 2025

48 EUR

ISBN: 978-3-95905-931-2



ISBN: 978-3-95905-923-7

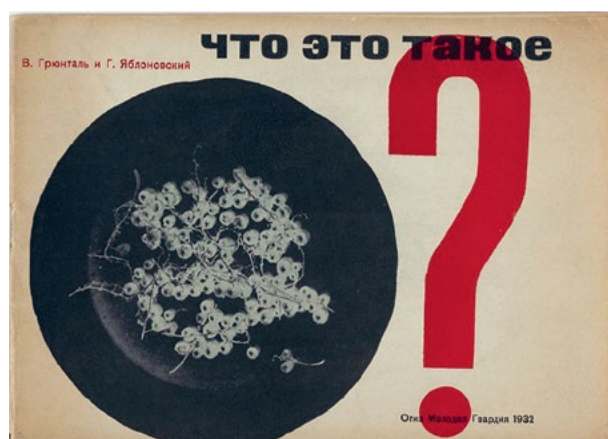


ISBN: 978-3-95905-930-5

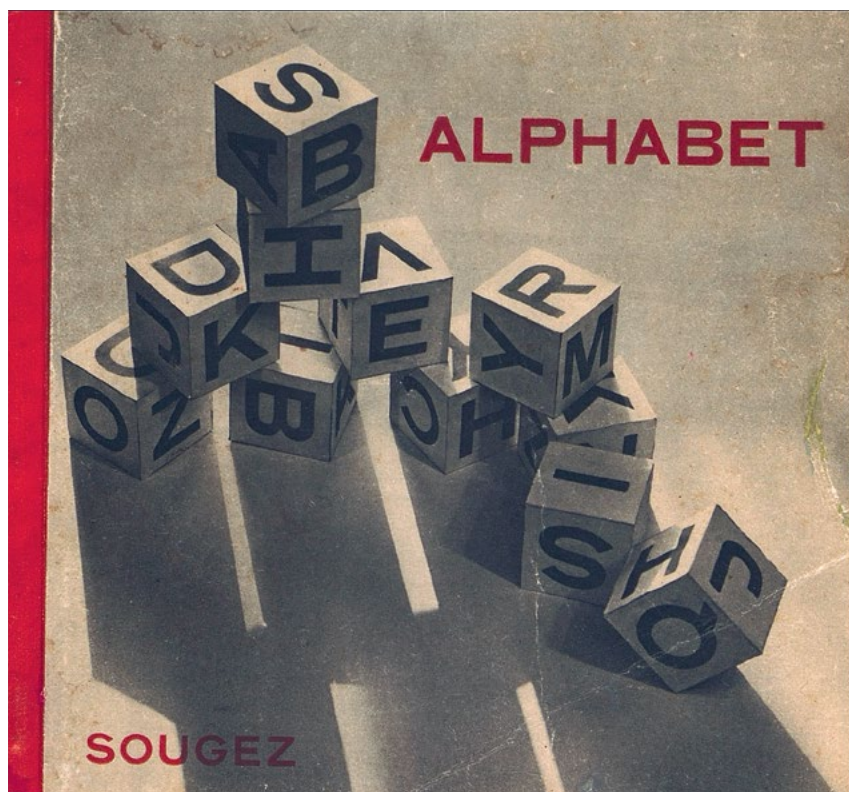


Dedicated to the history of the children's photobook, *L is for Look* brings together more than a hundred albums published in different countries. From its emergence—marked by the development in the 1930s of new teaching methods based on images rather than text—through to the present day, the children's photobook has been invested in the realistic nature of photography. Covering all the different categories of children's literature, from ABC books to reinterpretations of traditional fairy tales, it accompanies the child in their process of development and emancipation and stimulates their creativity, all with a common goal in mind: to question and nurture their view of the world. This genre, which has been explored by some of the major figures in photography, is also a field that is predominately favored by women photographers. It is notable for the diversity of the disciplines it brings together, such as the graphic arts and live performance.

Anne Lacoste is director of Institut pour la photographie Hauts-de-France. Paul Cottin is an advisor for the PoBoC association, whose prime focus is on children's photobooks. Rose Durr is a PhD candidate and researcher at Institut pour la photographie Hauts-de-France. Allegra Baggio Corradi is a research coordinator at the CIRCI International Centre for Research in the Culture of Childhood. Elisabeth Lortic is co-founder of the association Les Trois Ours which is dedicated to children's photobooks. Olivier Lugon is a historian of photography and a professor at the University of Lausanne.



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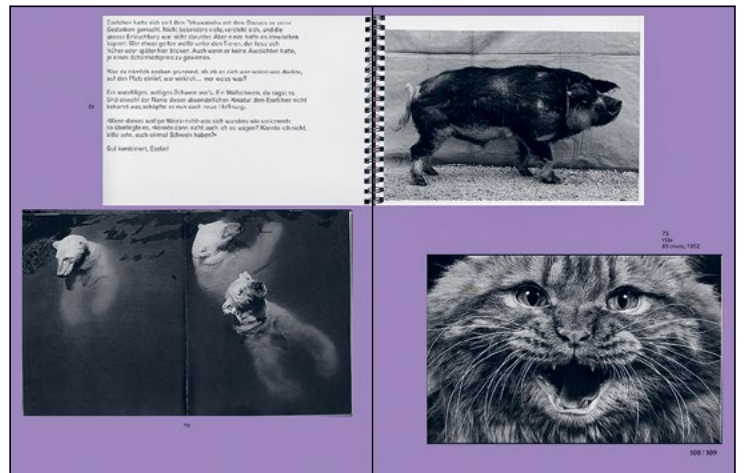


B

A Vladimir Gruntal, G. Yablonovsky: *Chto éto takoe?* (What is This?), 1932, Young guard publishers, Moscow B Emmanuel Sougez: *Alphabet*, 1932, Éditions Antoine Roche, Paris C William Wegman: *ABC*, 1994, Hyperion Books for Children, New York

## Photography







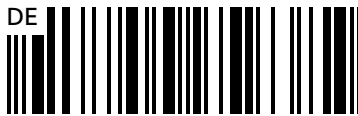
# Goethes Faust. Nachrichten an das 21. Jahrhundert

8

Eds: Klassik Stiftung Weimar (Petra Lutz, Martin Naundorf, Martin Peschken, Nanny Schedler)  
 Text: Ira Klinkenbusch, Petra Lutz, Martin Naundorf, Christoph Orth, Martin Peschken, Nanny Schedler, Thomas Schmuck, Jan Wenzel  
 Poster: Simon Schwartz  
 Design: Ariane Spanier  
 240 pages, German, with numerous b/w and color images, 21 × 28 cm, hardcover

Goethes Faust. Nachrichten an das 21. Jahrhundert  
 May 1, 2025 – October 31, 2027  
 Schiller-Museum, Weimar  
 Faust 2025 — Theme year in Weimar

available,  
 not yet announced  
 29 EUR  
 ISBN: 978-3-95905-881-0



Related books:  
*Unheimlich Fantastisch. ETA Hoffmann, 2022*

Some of the themes addressed in Goethe's *Faust* are highly relevant today: artificial intelligence, fluid identities, capitalism—and, no less important, the aporias inherent in the modern relationship to nature. Goethe developed a language and imagery to address this and included all the reservoirs of knowledge and formal means to which he had access.

In the book accompanying the exhibition, the editors highlight the ideas, objects, and forms of knowledge that Goethe used in his *Faust* as a starting point for grappling with the emergence of modernity. The book's many historical and contemporary images and trenchant texts bring this interrogation into the present to examine all the global problems that are now coming to a head—a decoding that reads *Faust* as a message in a bottle, sent from the beginning of the modern age into the Capitalocene.

Petra Lutz is a historian and German philologist. She is director of the Goethe National Museum in Weimar. Martin Naundorf is a curator and cultural worker. Martin Peschken is a scholar of literature and art. Nanny Schedler is a historian and works as a coordinator for the Goethe National Museum in Weimar.



Goethe besaß dieses besonders schöne Exemplar eines sogenannten Gorgonenhaupts. Wie Seesterne und Seeigel gehört dieses Tier zu den Stachelhäutern und lebt auf dem Meeresgrund. Mit seinen sich immer feiner verästelnden, in der Meeresströmung treibenden Fangarmen filtert das Gorgonenhaupt Lebewesen aus dem Meerwasser und führt sie zum Mund, der im Zentrum des Bildes als kleiner Fünfstern sichtbar ist.  
 Die Meere und Ozeane waren zu Goethes Lebenszeit noch kaum systematisch erforscht. Man hatte außer Legenden wenig mehr als das Praxiswissen der Seefahrer und Fischer. Zweimal spielt das Meer auch in Faust II eine

tragende Rolle und wird dabei sehr unterschiedlich dargestellt: Zuerst wird es als Ursprung des Lebens mystisch überhöht; dann ist es bloß dumpfe Naturgewalt, die Faust zu seinem eigenen Nutzen beherrschen will. Diese fremdartige, von anderen damals bekannten Tieren so ganz verschiedene Gestalt regt noch heute, da wir so viel mehr wissen, die Einbildungskraft an. (MPTS)

Gorgonenhaupt (Euryale Caput Medusae), mit Glas bedecktes Pappeckchen, 22,7 x 23 x 2,8 cm, aus Goethes Sammlungen (JGK 0335)



„Alles ist aus dem Wasser entsprungen!“ (V. 8436) – Am Ende der „klassischen Walpurgisnacht“ lässt Goethe den Homunkulus, eine experimentell hervorgebrachte künstliche Intelligenz, sich mit der Nymphe Galatea vereinigen. So wird in einem Festzug fabelhafter Meereswesen geradezu als Göttin des Lebens verehrt. Homunkulus' Phiole, eine für ihn daseinsnotwendige gläserne Hülle, zerschellt unter pulsierendem Leuchten an Galateas Muschelwagen. Indem er sich auflöst, geht der Homunkulus ein in das ersehnte, ständige Werden der lebendigen Welt. In dieser fantastischen Orgie erscheint die Natur als Kraft des Eros, die schallt und verwandelt und schließlich auch das künstlich Hervorgebrachte in sich aufnimmt.  
 Das Setting für seine Erfindung hat Goethe dem Triumph der Galatea entnommen, einem Fresko von

Raffael, das er in Rom selbst gründlich studiert hat. Auch dort erscheint die Nymphe unter sagenhaftem Meeresvolk. Wie die Göttin Aphrodite steht sie in Gestalt einer anmutigen Menschenfrau auf einem von Delfinen gezogenen Muschelwagen mit Eros-Putten, die Pfeile durch die Gegend schießen. Auch wenn sich die Komposition der Majolika-Schale von Raffaels Vorlage ziemlich weit entfernt, dürfte der sinnliche Glanz ihrer Farben die Erinnerung an diese erotische Szene für den Autor des Faust lebendig gehalten haben. (MPT)

Urnkrone von Orazio Fontana, Triumphzug der Galatea, Majolika-Teller, italienisch, Urbino, 16. Jahrhundert, ø 32,5 x 5,3 cm, aus Goethes Sammlungen (JGK/Sch.8.354.338)



# NICHTS

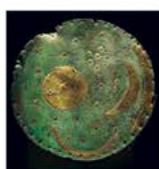
Ich bin der Geist der stets verneint!  
Und das mit Recht;  
denn alles was  
entsteht  
ist wert daß es zur  
Grunde geht;  
Drum besser  
wär's daß nichts  
entstünde.



Und hättest du den Ozean durchschwommen  
Das grenzenlose dort geschaut,  
So sähst du dort doch Wellen auf, Welle kommen,  
Selbst wenn es dir vom Untergange graut.  
Du sähst doch etwas. Sähest wohl in der Gähne  
Gestillten Meere streichende, saugende, saugende  
Sähest Wolken zielen, Sonne, Mond und Sterne  
Nichts wirst du sehn in ewig leeren Fernen.  
Den Schritt nicht hören den du tust,  
Nichts Festes finden wo du ruhst.



135



## IST JEMAND HIER?







August 2025  
26 EUR  
ISBN: 978-3-95905-938-1



# Alexander Kluge: Schattenrisse der Macht

Design: Wolfgang Schwärzler  
480 pages, German, c. 200 b/w and color images, 9 × 14 cm, hardcover

Reading Mary Beard's *Twelve Caesars: Images of Power from the Ancient World to the Modern* prompted author Alexander Kluge to produce a series of stories, commentaries, interviews, and short films—reflections on a form of politics in which the power of a state is essentially concentrated in one person. This model of rulership had its origins in the system established by the Caesars in late Roman antiquity; it was perpetuated in the medieval emperors and Russian tsars and is now being brought back into play by authoritarian movements as a horizon of expectation. How does the "distant mirror" held up by the empirical world of the ancients enable us to identify today's version of Caesarism?

Alexander Kluge, (b. 1932 in Halberstadt) is a screenwriter, film and TV producer, writer, philosopher, and one of the most influential exponents of New German Cinema.

Traditionell nehmen wir an, dass die Zeit sich linear fortschreibt. Unsere hauptsächlichen Narrative kennen keine Umkehr des Zeitpfeils. Tatsächlich verhält sich die Zeit zwischen Äon und Augenblick nicht linear. Extrem alte Zeiten, auch die Evolution selbst, sind im einzelnen Moment enthalten, und zugleich bestand alle Entwicklung vom Anfang menschlicher Zeiten bis heute nicht aus Übersichten, aus „Weltgeschichte“, sondern aus Elementen des Herrschers Kairos, also Augenblicken, in denen sich ein Wirklichkeitsverhältnis drehen, wenden, auslöschen oder etablieren kann. Deshalb verweist Sergej Eisenstein – und das ist die Grundformel der Filmerfahrung – auf die Kugelgestalt der Zeit, welche die Realität wiedergibt, während die lineare Erzählung sie verzerrt. Alle roten Fäden der Erzählung führen zu Ausgrenzungen, die wesentliche Teile des Wirklichen negieren.









**Sarah Schumann:  
Shock Collages  
1954–1964**

# Sarah Schumann: Shock Collages 1954–1964

Ed: Christoph Keller  
Text: Christoph Keller, Klaus Reichert, Vojin Saša Vukadinović  
Design: Lyosha Kritsouk  
240 pages, German/English, c. 140 b/w images, 21 × 28 cm, hardcover

Related books:  
Anita Witek: *Unforeseeable Occurrences*, 2023

Sarah Schumann (1933–2019) is one of the most influential artists in postwar West Germany and is regarded as a key figure in the new women's movement in 1970s Berlin. At the heart of her work are the "shock collages" she made between 1954 and 1964 using images from magazines, illustrated books, and her own photographs. Typically romanticized at first as a flirtation with Dadaism and surrealism, Schumann's imagery was soon recognized as tackling feminist, emancipatory themes. This book brings together over 140 extant shock collages and publishes them for the first time as a coherent body of work. Texts by editor Christoph Keller and historian Vojin Saša Vukadinović locate the works in their broader art historical context.

Christoph Keller is an art publisher, book designer, exhibition maker, and distiller. Vojin Saša Vukadinović is a historian, journalist, and gender researcher. He was a personal friend of Sarah Schumann.

August 2025  
34 EUR  
ISBN: 978-3-95905-919-0

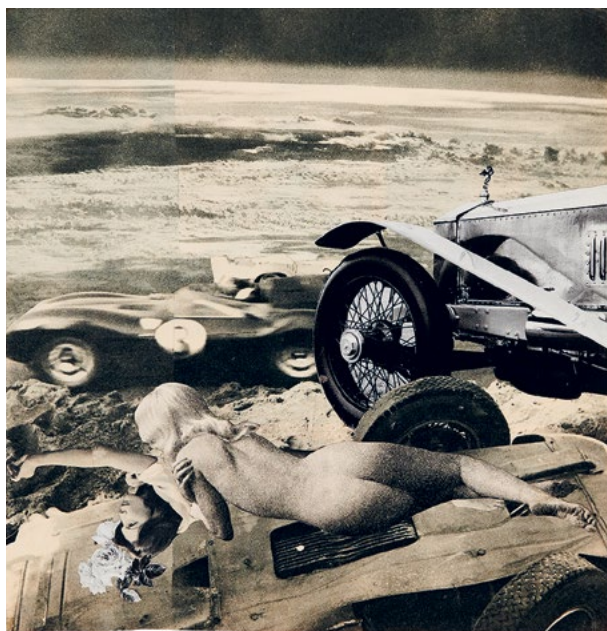


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# Cooking Sections

## Cooking Sections

### Waves Lost to Sea

Ed: Fundación Botín  
 Text: Nerea Calvillo, Sria Chatterjee, Cooking Sections, Ros Gray, Yayo Herrero, Theodossis Issaias, Mari Margil  
 Design: Malin Gewinner  
 320 pages, English/Spanish, 80 color images, 20.8 × 26.5 cm, hardcover

*Cooking Sections: Waves Lost to Sea*  
 October 18, 2025 – March 2026  
 Centro Botín, Santander

*Waves Lost at Sea* traces the evolving practice of Cooking Sections—founded in London by Daniel Fernández Pascual and Alon Schwabe—whose work spans visual arts, architecture, and ecology. Since 2013, they have been investigating anthropogenic infrastructures, industrial food systems, and human-made climates: from artificially colored farmed salmon and drained buffalo wetlands to ocean-filtering oysters and Sicilian tomatoes outlawed under EU regulations. Their research-based practice exposes the legal, environmental, and metabolic struggles behind what ends up on our plates, while simultaneously working to create prospects for the future.

This monograph brings together six newly commissioned essays alongside an extensive series of images with detailed captions and reflective annotations. The book traverses legal fictions, queer ecologies, disappearing landscapes, multispecies entanglements, and speculative tastes. Through these layered investigations, *Waves Lost at Sea* invites readers to rethink food cultures and agricultural imaginaries—decentering humans at both microscopic and planetary scales.

Co-published with Fundación Botín, the book appears in conjunction with the exhibition of the same name—Cooking Sections' first show in Spain—which runs at Centro Botín, Santander, from October 2025 to February 2026.

*Cooking Sections* was nominated for the 2021 Turner Prize, received the Special Prize at the 2019 Future Generation Art Prize, and was shortlisted that same year for the Visible Award for socially engaged artistic practices.

November 2025

34 EUR

ISBN: 978-3-95905-910-7

EN/SP



A

A *Salmon: Traces of Escapees*, 2021. Installation view. Photo: Chris Kayden. Courtesy: Fisher Center at Bard B *Assembly. Session at Campidoglio*, Rome, 2023. Photo: Giulia Valentini. Courtesy: CLIMAVORE x Jameel at RCA C *Oyster Readings*, 2022. Installation view. Photo: Shannon Tofts. Courtesy: RBGE D *Mussel Beach*, 2019. Installation view, Edinburgh. Photo: Shannon Tofts. Courtesy: RBGE E *Mussel Beach*, 2019. Installation view, Los Angeles. Photo: Cooking Sections





B



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D



E





# Modern Times

## Transatlantic Encounters in the 1920s

Eds: Rudolf A. Fischer, Antonella B. Meloni, Przemysław Strożek, David Wittinghofer  
 Text: Meghan Forbes, Jed Rasula, Przemysław Strożek, Jennifer J. Wild  
 Design: Helen Stelthove  
 246 pages, German, English, ca. 150 b/w and color illustrations, 21 × 28 cm, softcover

*Modern Times: The American Dream and the Avant-Gardes of the 1920s*  
 April 11 – August 10, 2025  
 Archiv der Avantgarden—Egidio Marzona,  
 Staatliche Kunstsammlungen Dresden

Already published by Spector Books:  
*Archive of Dreams: A Surrealist Impulse*, 2024  
*Henry Martin: An Active Ear*, 2024

available,  
 not yet announced  
 34 EUR

ISBN: 978-3-95905-885-8



ISBN: 978-3-95905-886-5

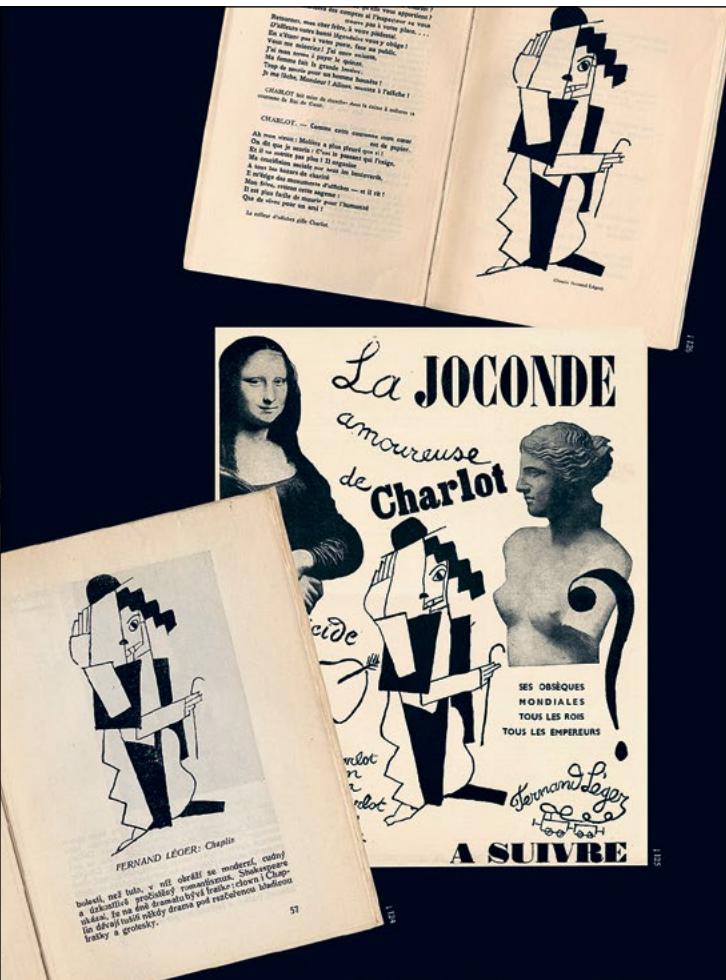
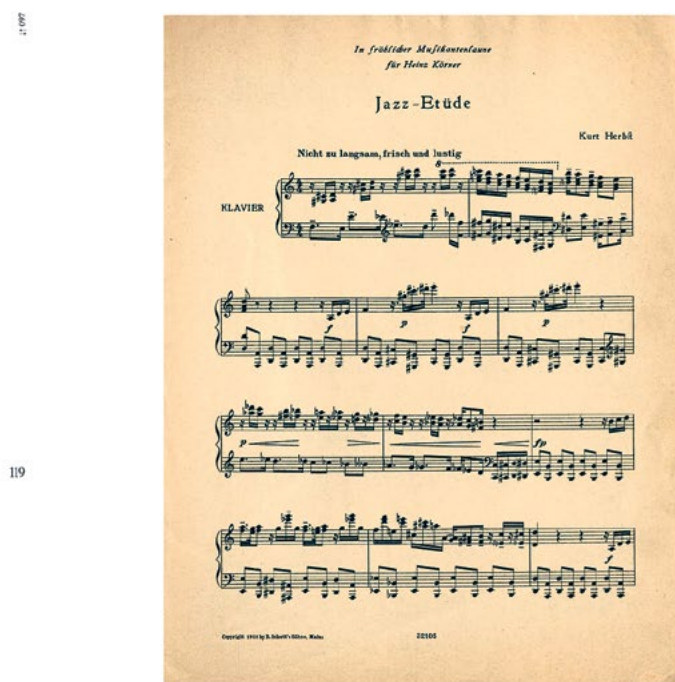
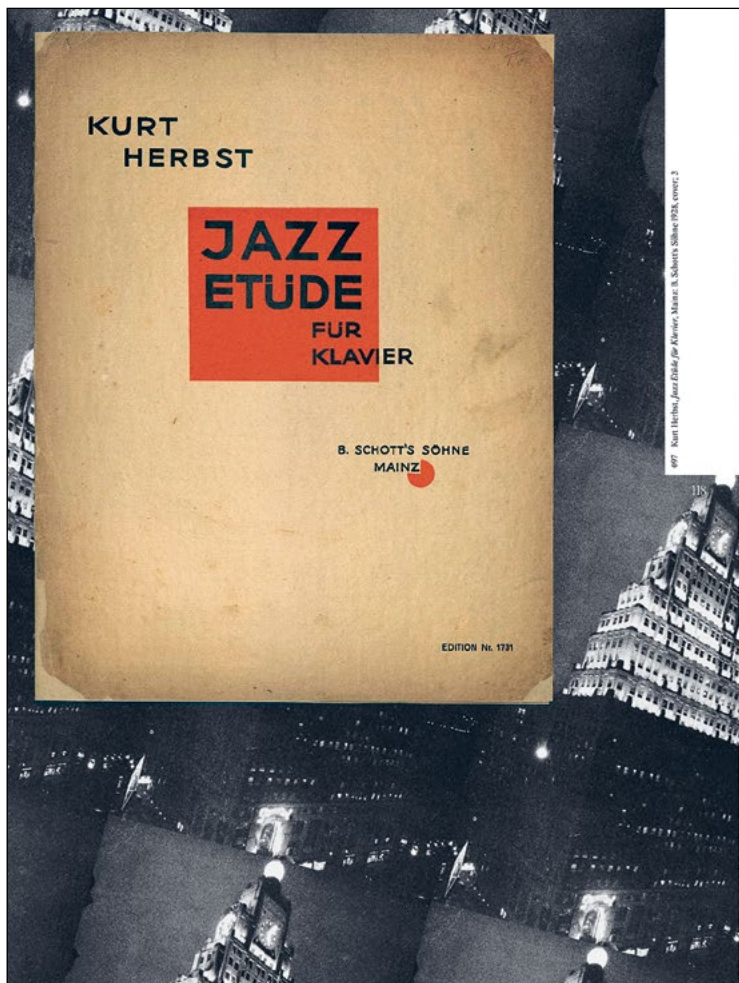


In the 1920s, transatlantic encounters between the US and Europe defined what it really meant to be modern. These encounters involved many sociopolitical and cultural phenomena, such as Americanism, Hollywood, jazz, Fordism, Taylorism, and the Machine Age, all interacting in a complex network of mutual influences. *Modern Times* shows that European “-isms,” including Futurism, Purism, Dadaism, Poetism, and Constructivism, were closely interconnected with these phenomena, which shaped the decade of the Roaring Twenties.

Przemysław Strożek is a researcher and curator at Archiv der Avantgarden. Jed Rasula is a scholar of the avant-garde and emeritus professor at the University of Georgia. Jennifer J. Wild is a scholar of film history, who teaches at the University of Southern California. Meghan Forbes is an independent researcher and scholar of Eastern European avant-gardes.



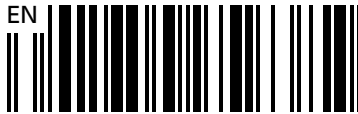








October 2025  
36 EUR  
ISBN: 978-3-95905-920-6



# Jakob Ganslmeier & Ana Zibelnik: 18 If a Flower Bloomed in a Dark Room, Would You Trust It?

## Repeat After Me / Bereitschaft

Ed: Elisa Medde  
Text: Jakob Ganslmeier, Ana Zibelnik  
Design: Studio Sallali  
246 pages, English, numerous b/w and color images, 17 × 24 cm, softcover

*If a Flower Bloomed in a Dark Room, Would You Trust It?* follows the online rabbit holes developing from two mainstream social media trends related to self-improvement: fitness and spirituality. The converging narratives—*Repeat After Me* and *Bereitschaft*—explore radicalization from the perspectives of the body and the spirit as they are amplified by platforms like TikTok: on the one hand, the militaristic pursuit of physical perfection, as reflected in the popularization among young boys of Arno Breker's 1939 statue *Bereitschaft*; on the other, the quest for spiritual awakening and the attempt to rise above societal structures, combined with the belief in being the "chosen one." The book builds on extensive visual research into the image rhetorics used by far-right political groups online, especially those employing positive visual language to convey hate messages.

Jakob Ganslmeier and Ana Zibelnik are an artist duo who collaborate on photography and video projects that center on the creation of youth identity, particularly the influence of extreme ideologies on young people. Elisa Medde is a photography editor, curator and writer. Between 2012–23, she served as Editor-in-Chief of *Foam Magazine*. In 2023 she received the Royal Photographic Society Award for outstanding achievement in photographic publishing.



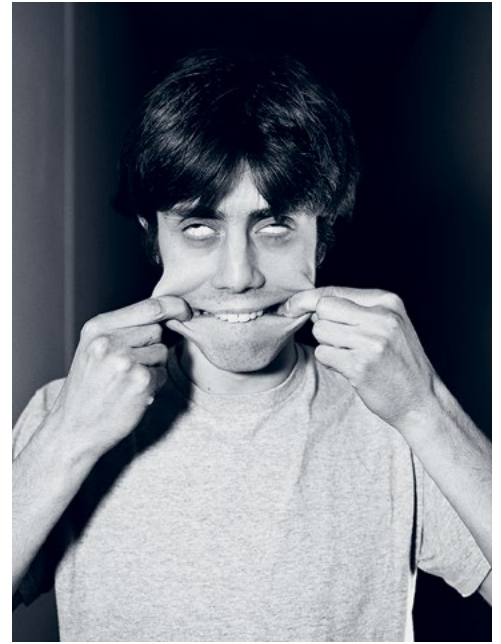
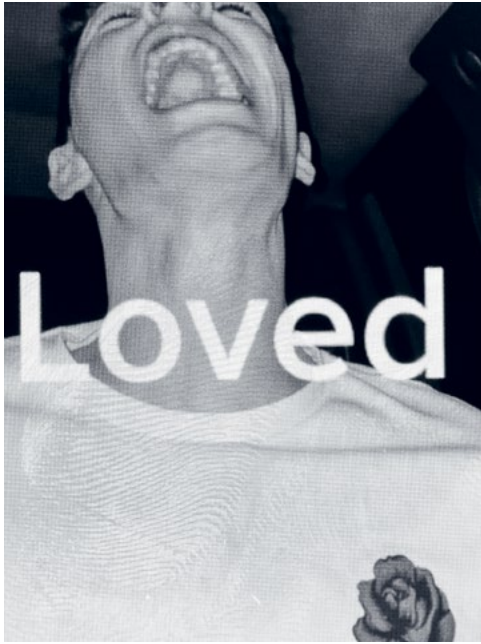
A

A Image taken at The Spandau Citadel in Berlin

Arts

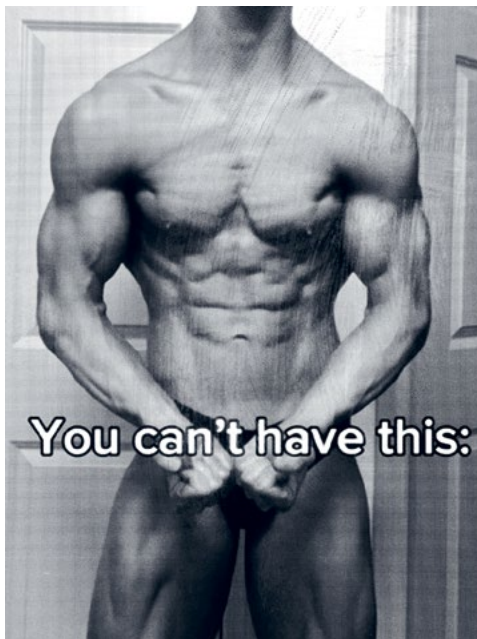
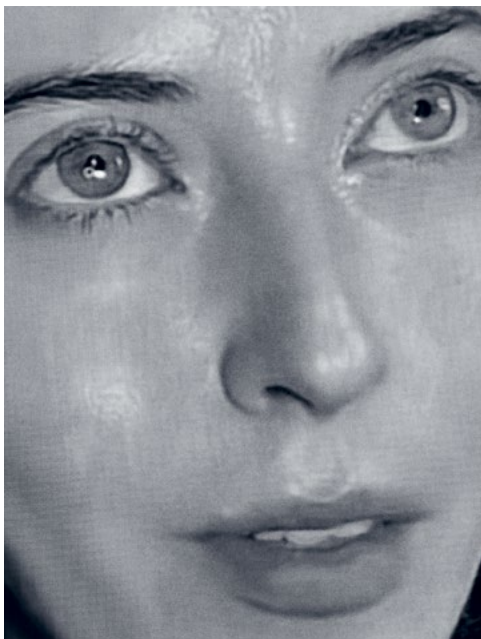
Photography





Bereitschaft Transcript 25 Bereitschaft Transcript 25

**“IT’S TOO  
MUCH  
DIONYSUS  
AND NOT  
ENOUGH.”  
APOLLO.”**





# Ways of Seeing. The Collection of Muzeum Sztuki in Łódź

20

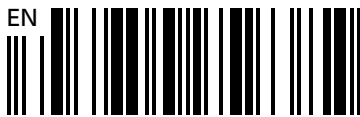
## Ways of Seeing. The Collection of Muzeum Sztuki in Łódź

Eds: Muzeum Sztuki  
Text: Mieke Bal, Łukasz Zaremba  
Design: Kaja Kusztra  
c. 500 pages, English, 200 color images, 21 × 28 cm, softcover

*Ways of Seeing: The Collection of Muzeum Sztuki in Łódź*  
October 17, 2025  
Muzeum Sztuki, Łódź

This catalog serves as both a guide and a space for reflection. Rooted in the unique history of the Muzeum Sztuki in Łódź—a collection shaped by the radical ideas of the avant-garde and expanded through decades of engagement with socially and conceptually driven art. Spanning more than a century, the publication highlights moments when art challenged established ways of seeing and thinking. Echoing John Berger's seminal insights, it encourages readers to question what it means to look—and to understand that every act of seeing is shaped by context, history, and intention. The catalog will include descriptions of the works featured in the exhibition, three critical essays, and reproductions of selected artworks.

October 2025  
44 EUR  
ISBN: 978-3-95905-934-3



Mieke Bal is a cultural theorist, critic, and video artist specializing in visual culture and narration.  
Łukasz Zaremba is a cultural theorist and translator focusing on visual culture and media.



A

A Leon Chwistek, *Parade*, 1937 B Paul Klee, *The Stars Above the Things*, 1912 C Władysław Strzemiński, *Afterimage of Light: Redhead*, 1949 D Barbara Hammer, *Tee Corinne #5*, 1972 D Ewa Partum, *Self-Identification*, 1980



## Ways of Seeing. Reader

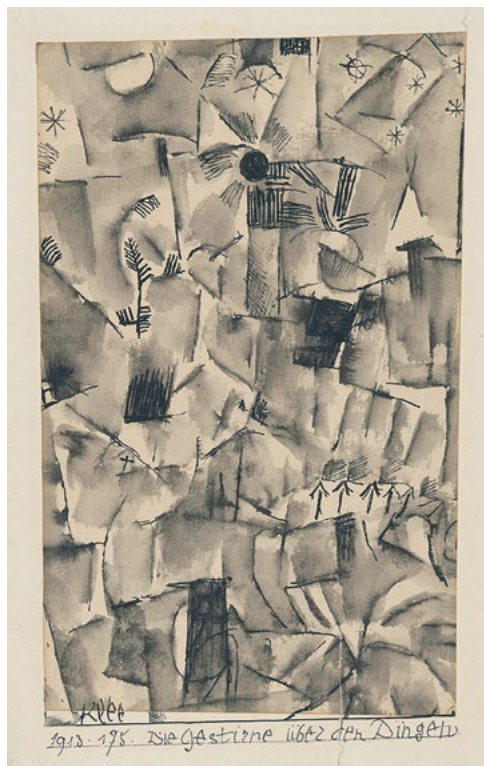
Eds: Daniel Muzyczuk, Natalia Stabon  
Text: Leon Chwistek, Moyra Davey, Barbara Hammer, Maria Jarema, Władysław Strzemiński, Stefan Themerson, a. o.  
Design: Kaja Kusztra  
c. 500 pages, English, 20 b/w images, 9 × 14 cm, hardcover

The reader, which accompanies the *Ways of Seeing* exhibition, is a collection of texts exploring how artists perceive the world—and how they share their ways of seeing through art. The book brings together statements, essays, poems, and reflections by the artists featured in the exhibition, revealing their individual perceptual strategies, sensitivities, and interpretations of reality. It offers a deeper insight into the exhibition, inviting readers into a world of artistic intuition, visual thinking, and attentive looking.

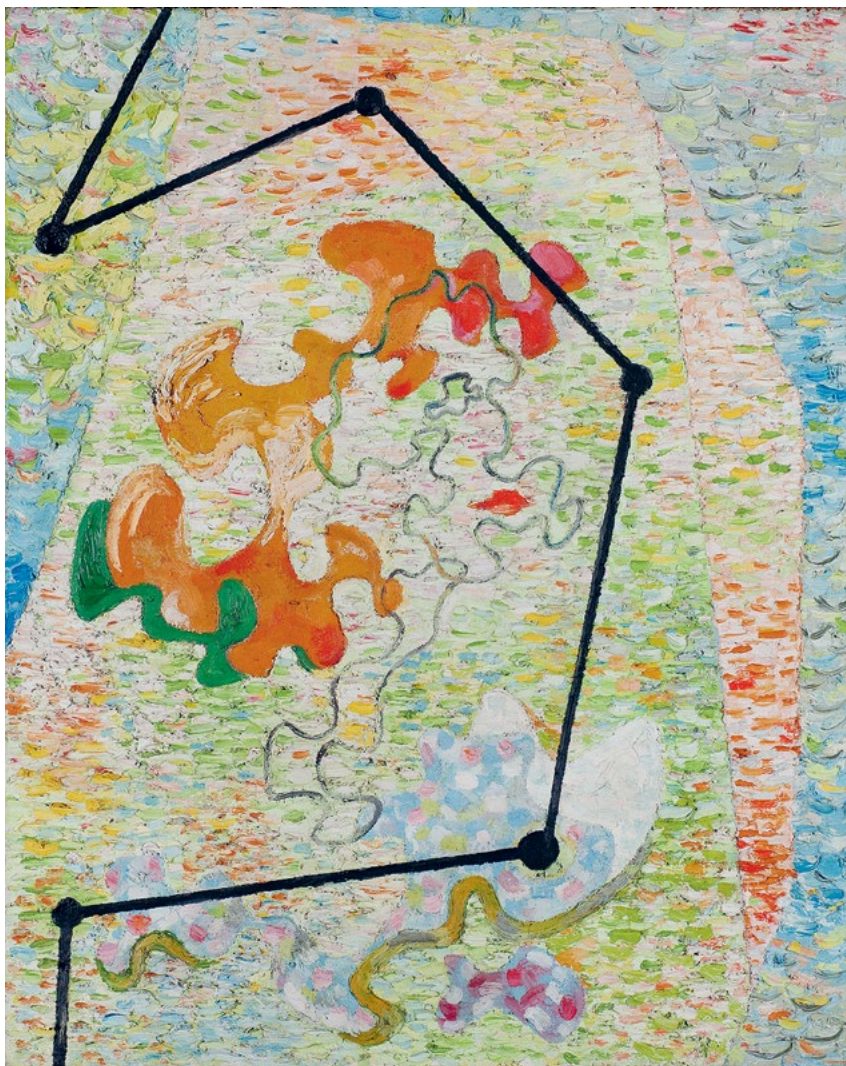
October 2025

24 EUR

ISBN: 978-3-95905-935-0



B



C

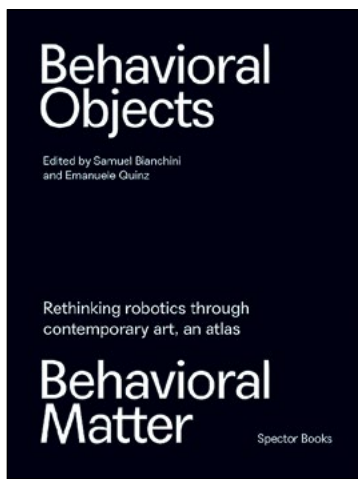


D

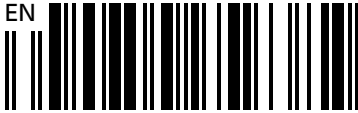


E





November 2025  
45 EUR  
ISBN: 978-3-95905-904-6



# Behavioral Objects, Behavioral Matter 22

## Rethinking Robotics Through Contemporary Art: An Atlas

**Eds:** Samuel Bianchini and Emanuele Quinz, in collaboration with Rahma Khazam  
**Text:** Lorraine Daston, Graham Harman, Katherine N. Hayles, Cecilia Laschi, Rebecca Lemov, Andrew Pickering, Skylar Tibbits, a. o.  
**With:** Robert Breer, Céleste Boursier-Mougenot, Gianni Colombo, Dunne & Raby, Paula Gaetano-Adi, Jeppe Hein, Rafael Lozano-Hemmer, Philippe Parreno, Delphine Reist, Arcangelo Sassolino, a. o.  
**Design:** Olaf Avenati  
 480 pages, English, 150 b/w and 150 color images, 20 × 26.5 cm, softcover

This book explores the notion of “behavioral objects”—contemporary artworks with the capacity to act and react that exhibit autonomous behavior. For even though these non-anthropomorphic objects make movements that serve no particular purpose, their motion and animation are nonetheless strongly suggestive of behavior. Indeed, they could be said to possess a personality of their own, thereby challenging their status as objects and becoming more like subjects. Uncanny and profoundly unsettling, they question the notion of being alive and, in turn, of being human.

With 8 essays, 24 interviews, and summaries of more than 100 artworks, the book adopts a multidisciplinary approach, combining fields ranging from philosophy and art history to robotics, art, architecture, design, anthropology, cognitive science, materials science, human-machine interaction, and computer science.

Samuel Bianchini is an artist and teacher-researcher at École nationale supérieure des Arts Décoratifs, Paris. Emanuele Quinz is an art and design historian and curator with a full professorship at Paris 8 University. Rahma Khazam is a philosopher affiliated with Institut ACTE at Paris 1 Panthéon-Sorbonne University.



A

A Olivain Porry (EnsadLab), *Toasters*, Cité internationale des arts, Paris, 2018 B Pepsi Pavilion for the Expo '70, E.A.T.—Experiments in Art and Technology, exterior view with Robert Breer's *Floats*, Osaka, 1970 C HeHe, *Catastrophes Domestiques N° 1: Flyrony*, 2010 D Céleste Boursier-Mougenot, *off road*, Les Abattoirs, Toulouse, 2014





B



C



D



# Die Tage waren gezählt

## Die Tage waren gezählt

### Intermedialität in Künstlerbüchern und -zeitschriften der späten DDR

Ed: Ulrike Kremeier / Brandenburgisches Landesmuseum für moderne Kunst  
Text: Peter Böhlig, Sylvia Claus, Anna Horakova, Ulrike Kremeier, Caroline Kühne, Isotta Poggi, Christoph Tannert, a. o.  
Design: Lyosha Kritsounk  
c. 304 pages, German, c. 380 color images, 21.3 × 30.3 cm, softcover

*Die Tage waren gezählt*

November 2025 – February 2026

Brandenburgisches Landesmuseum für moderne Kunst, Cottbus

*Die Tage waren gezählt* (The Days Were Counted) is dedicated to artist's books and magazines—most of them self-published—that were produced in the GDR and eastern Germany between 1980 and 1995. An exhibition and accompanying publication bring out various aspects of this topic, which is being comprehensively examined in a museum setting for the first time. They also provide a profound insight into a part of the unique collection of the Brandenburg State Museum of Modern Art (BLMK), with its outstanding holdings of artist's books and magazines. The focus is on publications, mostly produced in niches parallel to the official art system in the GDR. They combine literature, painting, original print graphics, and photography. These very limited editions are often conceived as "portable exhibitions" that can be distributed and received individually or collectively. Of key importance is the intertwining of individual artistic work and collective production processes in order to build communities and social visions that go beyond the existing realities.

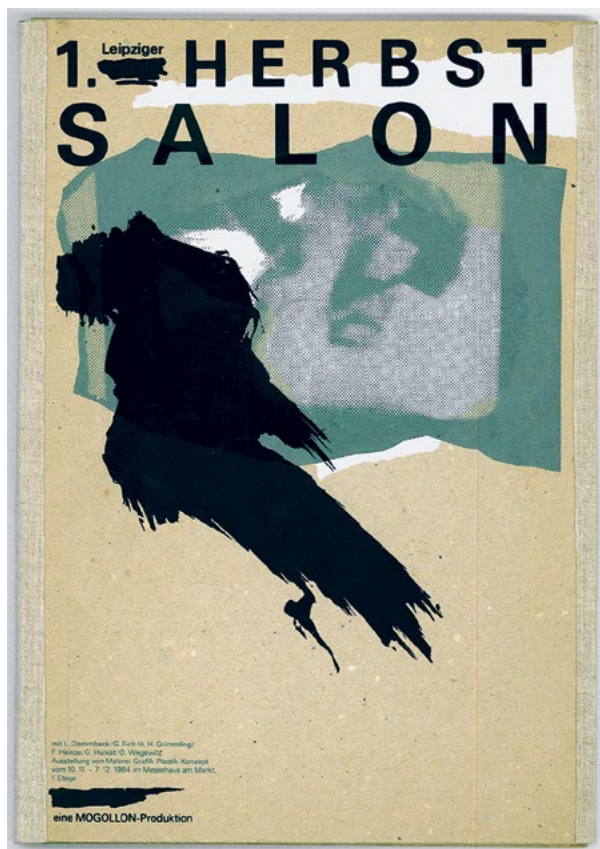
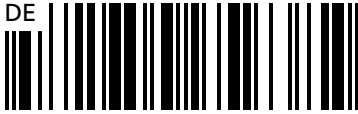
Peter Böhlig is a research associate at HU Berlin; he was co-editor of the artist's magazine *Schaden*. Sylvia Claus is Professor of Art History in the Institute for Building History and Art History at BTU Cottbus. Anna Horakova is Assistant Professor of German at the University of Connecticut. Ulrike Kremeier is director of BLMK in Cottbus and Frankfurt (Oder). Caroline Kühne is curator of painting, graphic art, and sculpture at BLMK. Isotta Poggi is curator of photography and artist's books at the Getty Research Institute, Los Angeles. Christoph Tannert is director of Künstlerhaus Bethanien.

November 2025

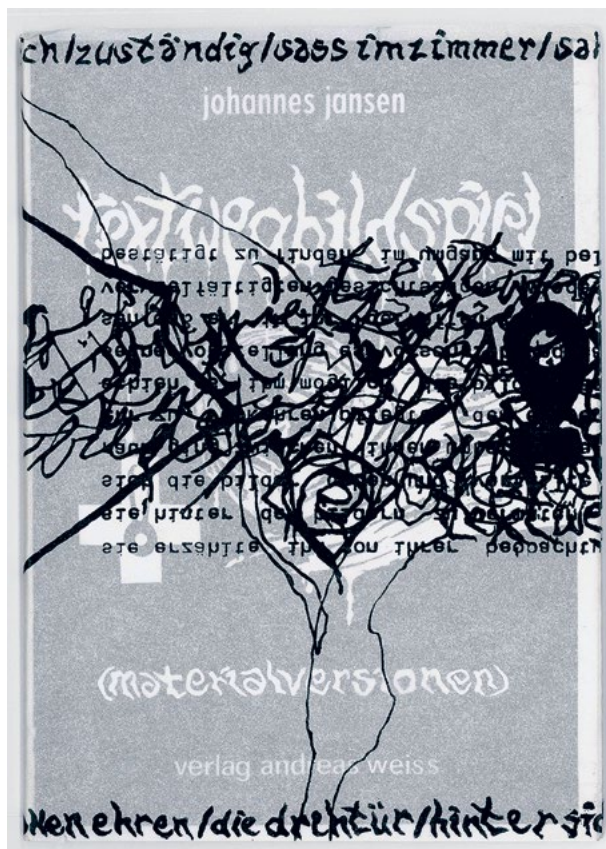
38 EUR

ISBN: 978-3-95905-927-5

DE



A



B

A Leipziger Herbstsalon (Lutz Dammbeck, Günter Firit, Hans Hendrick Grimmling, Frieder Heinze, Günther Huniat, Olaf Wegewitz, Klaus Werner), Leipzig 1984, © artists, VG Bild-Kunst, Bonn 2025, photo: BLMK B Johannes Jansen, *textwegbildspiel*, Dresden 1988, © artist, photo: BLMK C Matthias „Baader“ Holst & Moritz Götz, *zwischen bunt und bestialisch. all die toten albaner meines surfbretts*, Halle 1990 © artist, VG Bild-Kunst, Bonn 2025, photo: BLMK









# The Lure of the Image

26

**Eds:** Fotomuseum Winterthur / Marco De Muijs, Gwendolyn Fässler, Doris Gassert, Alessandra Nappo  
**Text:** james-taylor foster, Idil Galip, Maya B. Kronic, Sonja Palade, Stan Portus, Katrina Sluis, a. o.  
**Artists:** Zoé Aubry, Sara Bezovšek, Viktoria Binschotok, Sara Cwynar, Éamonn Freel x Lynski, Dina Kelberman, Michael Mandiberg, Joiri Minaya, Simone C Niquille, Jon Rafman, Jenny Rova, Hito Steyerl, Noura Tafèche, Ellie Wyatt  
**Design:** UNSTATED, Leonardo Angelucci and Sabrina Cerea  
 286 pages, English, 3 b/w and 147 color images, 20.5 × 24.5 cm, hardcover

*The Lure of the Image*  
 May 17 – October 12, 2025  
 Fotomuseum Winterthur

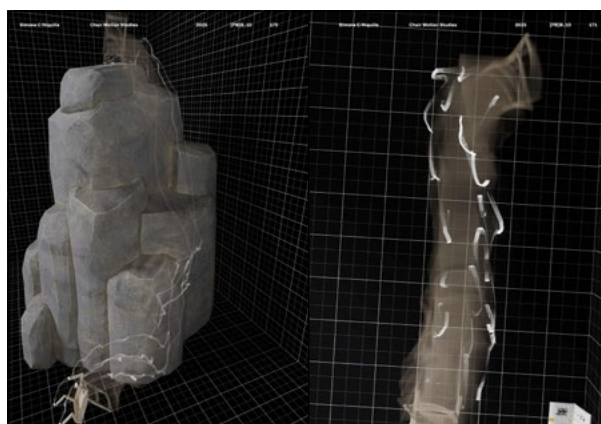
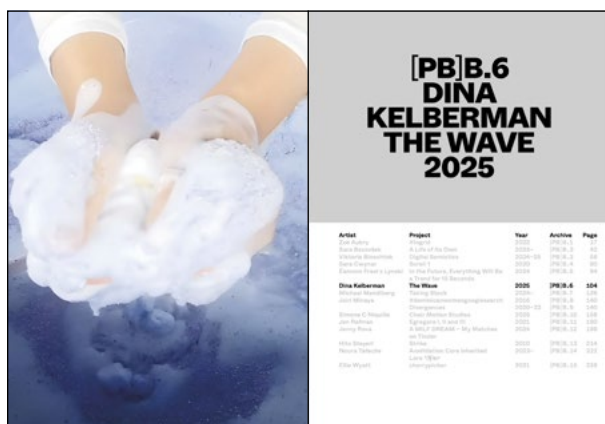
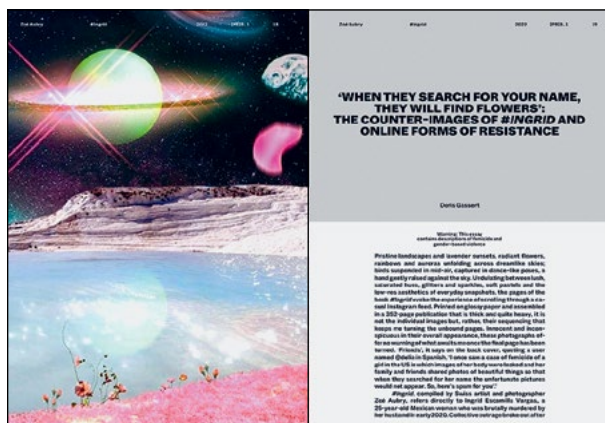
available,  
 not yet announced  
 47 EUR  
 ISBN: 978-3-95905-914-5



Already published by Spector Books:  
*25 Years! Fotomuseum Winterthur*  
*Shared Histories, Shared Stories. Fast Forward, 2018*  
 Eva & Franco Mattes: *Dear Imaginary Audience, 2021*

*The Lure of the Image* explores the seductive powers of contemporary digital forms of photography: How do images bait or beguile us, capture and control us as they circulate online? The artistic positions and essays assembled in this book engage with visual phenomena that serve as vehicles for online communication, criticism, and humor, highlighting the crucial role images play in shaping our digital social, cultural, and political landscapes. From Tinder profiles to beauty filters, from ASMR to memes and emoji, and from "cute" to "cursed" images, the book navigates the complex mechanisms of the lure exerted by networked visual culture. It sheds light on how images and their underlying structures—from algorithms to datasets—direct our attention, provoke emotions, and influence opinion, significantly impacting how we perceive, interpret, and move through both our online and our offline worlds.

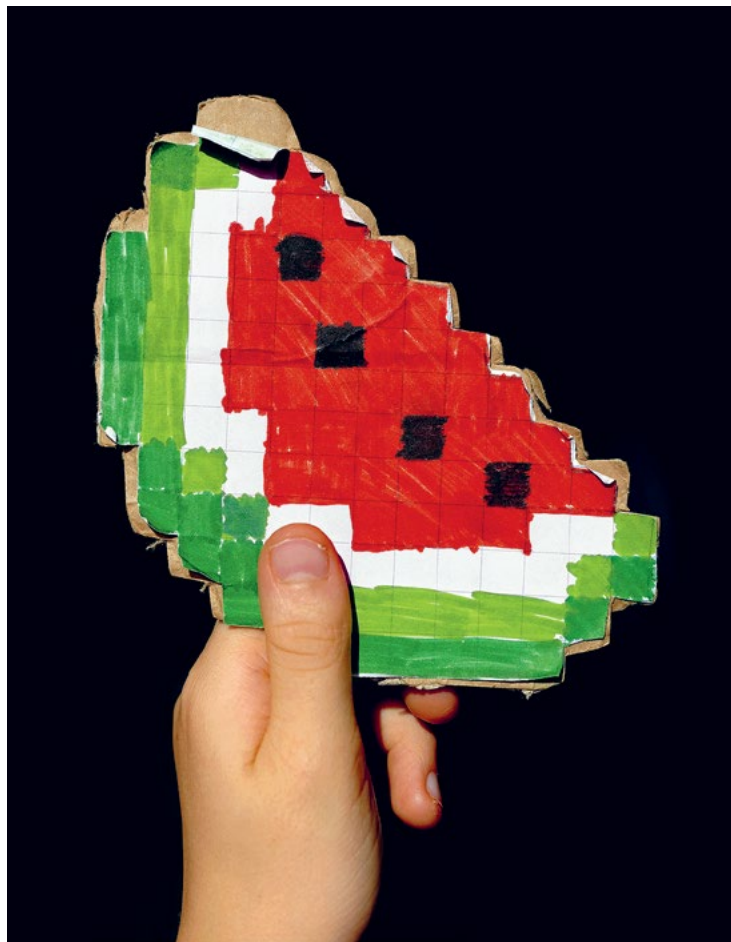
james taylor-foster is a writer and curator of design and digital culture with a training in architecture. Idil Galip is the founder of the Meme Studies Research Network. Maya B. Kronic is the co-author, with Amy Ireland, of *Cute Accelerationism* (2023). Stan Portus is a writer and editor based in London. Katrina Sluis is Associate Professor and Head of Photography and Media Arts at the Australian National University.







A

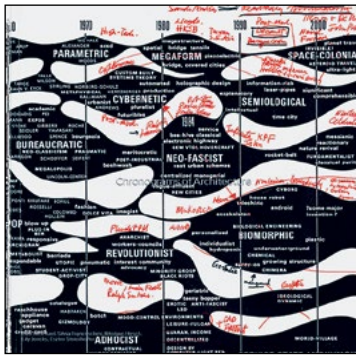


B



C





# Chronograms of Architecture

Eds: Nick Axel, Silvia Franceschini, Nikolaus Hirsch, Lily Jencks, Eszter Steierhoffer  
 Text: Pier Vittorio Aureli / Marson Korbi; Mario Carpo / Mark Garcia with Steven Hutt; Charles L. Davis II / Curry Hackett; Lionel Devlieger / Michael Ghysot / Adam Przywara / Karen Steukers / Arne Vande Capelle / Louise Vanhee; Maria Fedorchenko / Yeliz Abdurahman; Urtzi Grau / Francesca Hughes; Charles Jencks; MOULD; Bryony Roberts / Abriannah Aiken  
 Design: Boy Vereecken with Daphnée Paris  
 28 pages + 8 posters, English, French, Dutch, 11 b/w and 4 color images, 31 × 31 cm, Record sleeve with stapled booklet

available,  
 not yet announced  
 30 EUR  
 ISBN: 978-3-95905-909-1



ISBN: 978-3-95905-908-4



ISBN: 978-3-95905-907-7



*Chronograms of Architecture*  
 May 13 – September 28, 2025  
 CIVA, Brussels

Based on Charles Jencks's famous work, *Chronograms of Architecture* shows eight diagrams by eight teams of contemporary architects, researchers, and graphic designers that respond to the historical moment we live in today, revealing critical and urgent ways of seeing, understanding, and working in the architectural culture of the present. Commissioned by the Jencks Foundation and e-flux Architecture, the first six diagrams bring up questions relating to techno-optimism and techno-bureaucracy, feminist spatial practice and racial disparity, and the ecological implications and productive conditions of architecture. Of the last two—commissioned in conjunction with the exhibition presenting the project at CIVA in Brussels—one plots the history and influences of circular building strategies, while the other maps the definition of the discipline through chronograms themselves.

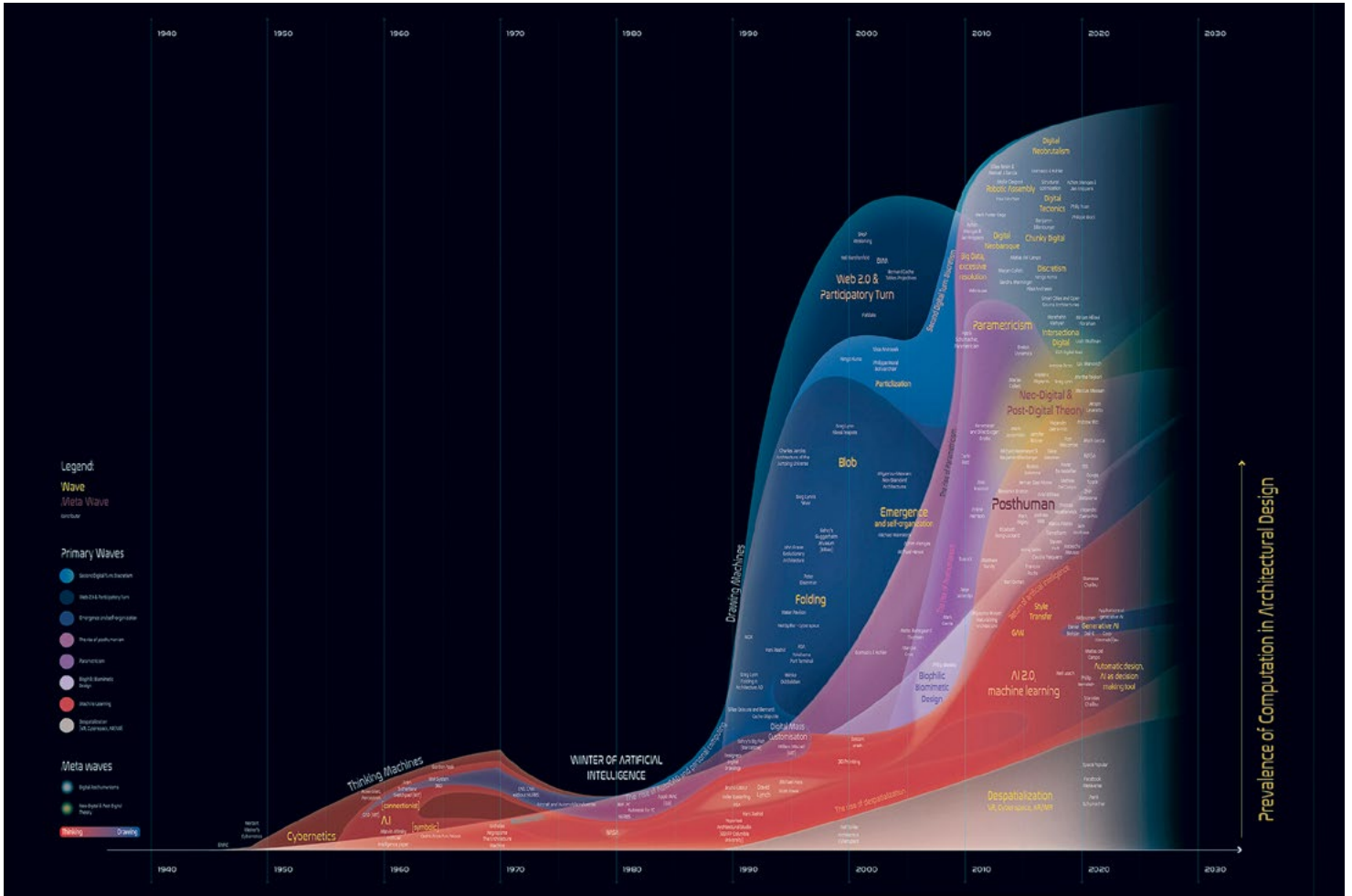
Nick Axel is an architect, educator, curator, and the deputy editor of e-flux Architecture. Silvia Franceschini is curator of the contemporary at CIVA in Brussels. Nikolaus Hirsch is an architect, curator, and educator. He is artistic director of CIVA in Brussels. Lily Jencks is executive chair of the Jencks Foundation at The Cosmic House, which she founded. Eszter Steierhoffer is a curator, art historian, and director of the Jencks Foundation at The Cosmic House.



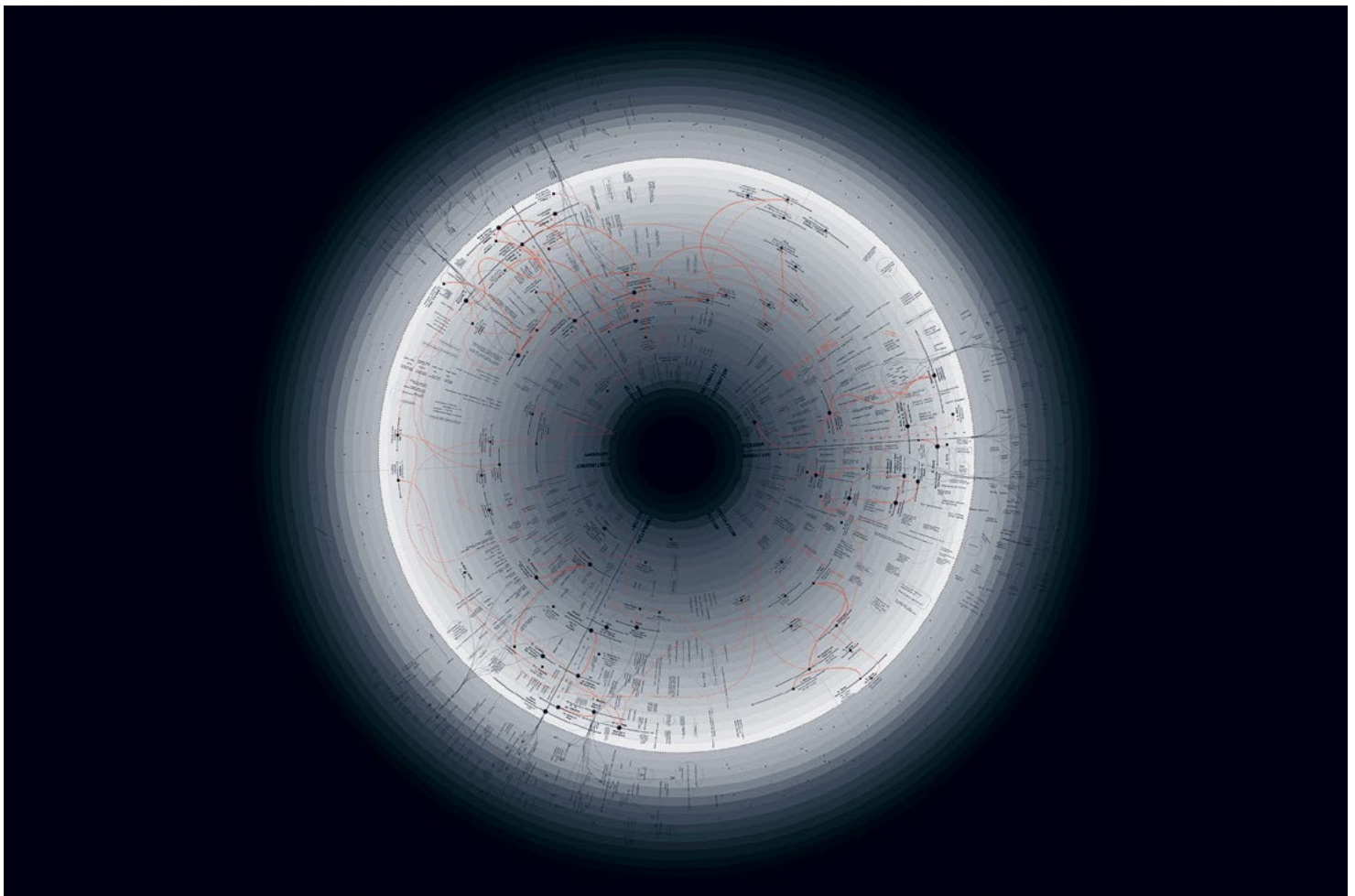
A

A Bryony Roberts and Abriannah Aiken: *Feminist Spatial Practices, Part 1* B Mario Carpo: *A Short But Believable History of the Digital Turn in Architecture* C Maria Fedorchenko and Yeliz Abdurahman: *Chronogram of Chronograms: Tensions, Mediations and Speculation*





B



C





# Andrzej Steinbach: Erweiterungen / Extensions

Hgg: Museum für Photographie Braunschweig, Kunsthalle Erfurt, Huis Marseille, Museum for Photography Amsterdam

Text: Barbara Hofmann-Johnson, Susanne Knorr, Jan Wenzel, a. o.

Design: Jim Kühnel

160 pages, English/German, 120 b/w and color images, 29,5 × 24,4 cm, hardcover

September 2025

34 EUR

ISBN: 978-3-95905-924-4

DE/EN



*Andrzej Steinbach. Hier*

September 27 – November 30, 2025

Museum für Photographie Braunschweig

December 13, 2025 – February 22, 2026

Kunsthalle Erfurt

October 2026 – February 2027

Huis Marseille, Museum for Photography, Amsterdam

Already published by Spector Books:

*Modelle und Verfahren*, 2023

*Mögliche Ordnung*, 2023

*Der Apparat*, 2019

*Gesellschaft beginnt mit drei*, 2017

*Figur 1, Figur 2*, 2015

*Ultrablack of Music: Feindliche Übernahme*, 2017

This artist's book centers on Andrzej Steinbach's eighteen-part photographic series *Erweiterungen* (Extensions) from 2024. In rooms characterized by no-nonsense staging, we encounter a figure who shows us items of technology, tools, and everyday objects. The images engender relationships between bodies and things, displacing familiar ascriptions. *Erweiterungen* continues a sequence of works in which Steinbach uses a photographic setting, combining elements of enactment and the case study, to investigate social roles and the gestures and codes associated with them.

A substantial section of the book is devoted to images presenting Steinbach's artistic practice outside of photography, covering his sound and video works and his sculptures. The appendix joins the dots between interconnecting facets of his oeuvre, bringing together its different aspects, and expanding our view of Steinbach's formal language and method of working.

Andrzej Steinbach (b. 1983 in Czarńków, Poland) lives and works in Berlin and Brussels.



A



B

A *Extensions (Double-click, swipe)*, 2024 B *Extensions (Sleeping bag)*, 2024





# Anna Haifisch: Mouse in Residence

Gutenberg Prize of the City of Leipzig 2025  
Reprint

150 pages, English, 11 × 18 cm, softcover

Already published by Spector Books:  
*Chez Schnabel*, 2022

Fahrenbühl is a remote artists' residence inhabited by two mice. It's the most beautiful place in the world. People say that living in the country makes you calm and thoughtful. Yet the insipidness of a life of seclusion can start to get you down. If you want to safeguard paradise, you need to take radical measures. Here, there's no difference between a mouse and God.

Anna Haifisch (b. 1986 in Leipzig) is a comic artist. Her books have appeared in several languages. She has drawn comic-strip series for the Museum of Modern Art, *Le Monde*, *VICE*, and *Texte zur Kunst*. [www.hai-life.com](http://www.hai-life.com)

June 2025

14 EUR

ISBN: 978-3-95905-503-1

EN







# Archie Moore: kith and kin

32

Awarded with the Golden Lion  
at the 60th Venice Biennale 2024  
2nd edition

Eds: Ellie Buttrose, Grace Lucas-Pennington  
Text: Djon Mundine, Diane Bell, Felicity Meakins, Larissa Behrendt, Macarena Gómez-Barris, Raymond Kelly, Melissa Lucashenko  
Design: Ziga Testen, Stuart Geddes  
304 pages, English, Gamilaraay, Bigambul, 10 × 17 cm, softcover

Kamilaroi/Bigambul artist Archie Moore is renowned for politically astute and materially delicate portrayals of self and national histories. This black monograph draws upon the artist's research with family, community and archivists to celebrate First Nations Australian sovereignty and kinship ties that span more than 2,400 generations and 65,000 years. Archie's extensive genealogical project captures the common ancestors of all humans, emphasising the universality of the family tree. Essays highlight how Archie enacts Indigenous language maintenance and confronts ongoing legacies of colonisation, including the overincarceration of Indigenous peoples in Australia. The publication centres a First Nations Australian understanding of time, where past, present and future are coexistent. The book and corresponding exhibition curated by Ellie Buttrose are commissioned by Creative Australia.

July 2025  
35 EUR  
ISBN: 978-3-95905-846-9

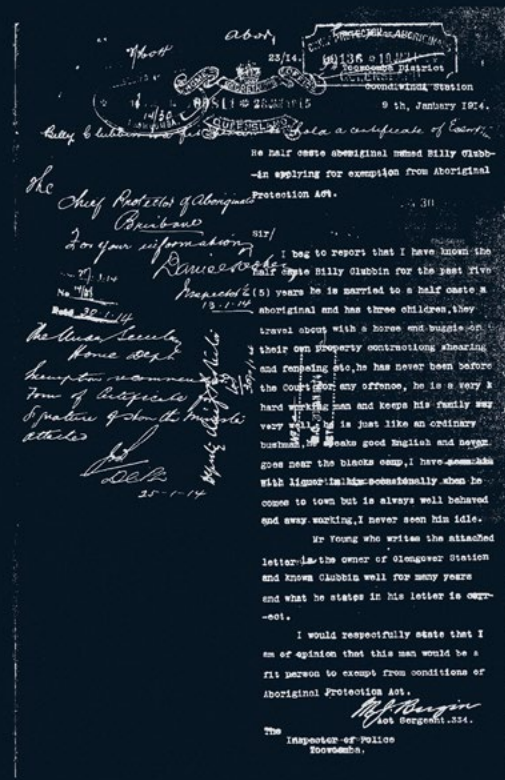


First Nations artist Archie Moore creates conceptual, research-based portrayals of self and national histories. Ellie Buttrose is critic and a curator at the Queensland Art Gallery | Gallery of Modern Art, Australia. Grace Lucas-Pennington is a Bundjalung editor, mentor and writer.

kith and kin, documents

a 1914 letter of reference from the inspector of police for my great grandfather, william clevin, to be exempt from 'the act'. he is referred to as 'billy clubbin' as many other aboriginal people were given child-like or pet versions of first names like billy, tommy, jimmy, janey, etc. the letter shows what aboriginal people had to do and how they had to behave if they wanted to gain the greater freedoms that white people enjoyed. they had to actively participate in the colonial project.

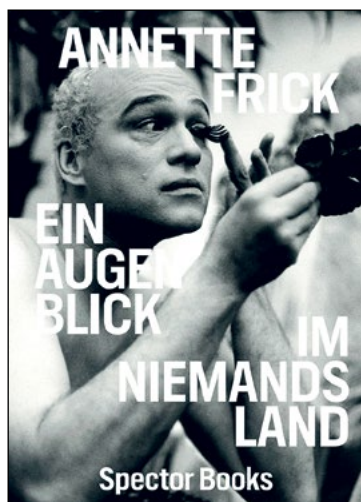
fig. 13 william clevin exemption reference



32

queensland state archives, dr336329, william clevin exemption, 1914.





# Annette Frick: Ein Augenblick im Niemandsland

Ed: Marta Herford

Text: Florian Ebner, Oliver Koerner von Gustorf, Evelyn Rüsseler, Marc Siegel, Ruvi Simmons, Katharina Sykora, Kathleen Rahn

Design: Malte Kaune

240 pages, German/English, with numerous b/w images, 20 × 28 cm, softcover

Artist Annette Frick has been making portraits of Berlin's underground and queer subculture since the early 1980s. At once intimate and authentic, her analog photographs capture, among other things, icons of the city's drag and trans scene. Her conceptual photographs and videos address questions of identity and representation. There is a similar directness in the artist's self-enactments and self-interrogation. Her portraits focus not only on people but also on the city of Berlin, whose transformation she recorded in the period after reunification.

In the last few years Frick's work has belatedly received increasing institutional attention outside of her milieu. In 2023, the Marta Herford Museum mounted the largest solo exhibition of the German photographer's work to date. The publication arising from this exhibition provides for the first time a cross-sectional view of her work, which is classified aesthetically and sociologically in a variety of texts and essays imbued with poetic reflections.

Annette Frick (b. 1957 in Bonn) lives and works in Berlin as a photographer; she also runs the Casabaubou project space, which she founded together with Wilhelm Hein, and publishes the fanzine *Jenseits der Trampelpfade*.

August 2025

36 EUR

ISBN: 978-3-95905-922-0

DE/EN



A



B

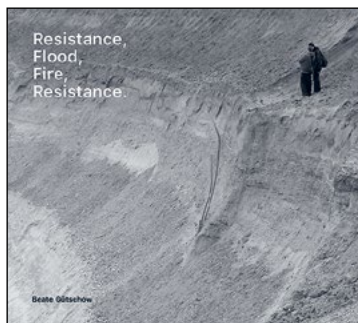


C

A *Ein Augenblick im Niemandsland*, 2011, © the artist and VG Bild-Kunst, Bonn B *Daphne de Baakel*, 2002, © the artist and VG Bild-Kunst, Bonn C *Spuren im Schatten eines Phantoms*, 2017, © the artist and VG Bild-Kunst, Bonn

Photography





# Beate Gütschow: Resistance, Flood, Fire, Resistance.

Ed: Felix Hoffmann  
Design: Susanne Richwien srw studio  
264 pages, English/German, 100 b/w images, 30 × 26.8 cm, softcover

Related Books:  
Jürgen Nefzger: *Bure*, 2019

November 2025  
32 EUR  
ISBN: 978-3-95905-912-1



People on the brink, depopulated areas, desolate villages—it only becomes clear after a second glance that Beate Gütschow's photos show protests, reconstruction work after catastrophic flooding, and the impact of forest fires on villages and landscapes: dystopian events that have happened in the recent past, and in Central Europe at that. It is not until weeks after the events that Gütschow arrives in the places concerned. Her long-term photographic studies give rise to counter-images to set against the usual depictions of disaster.

These are more tranquil images that are emotionally accessible and make it possible for events to be analyzed. Gütschow is also part of the climate justice movement. Here, she participates in and records what she finds, documenting actions, occupations, and demonstrations: an interior perspective in which the photographs combine with diaristic notes to create a composition of text and images.

Beate Gütschow is a visual artist and professor of artistic photography at the Academy of Media Arts Cologne (KHM). Felix Hoffmann is a scholar of art and cultural studies and artistic director of FOTO ARSENAL WIEN.



A

A Saturday, January 14 at 14:00 Lützerath, 2023

Photography



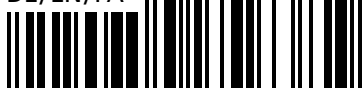
# Nazanin Noori: The Echo of Protest Is Distant to the Protest

Eds: Nan Xi, Nazanin Noori, Fabian Schöneich  
 Text: Athena Athanasiou, Rosa Burç, Nan Xi, Nazanin Noori, Fabian Schöneich  
 Design: Elisabetta Porcinai  
 book 1: c. 256 pages, English/Farsi, 21 × 28 cm, softcover  
 book 2: 36 pages, German/English, 14.8 × 21 cm, softcover

*The Echo of Protest Is Distant to the Protest*  
 April 10, 2025 — June 22, 2025  
 Auto-Italia, London

available,  
 not yet announced  
 35 EUR  
 ISBN: 978-3-95905-902-2

DE/EN/FA



Nazanin Noori's artist book, *The Echo of Protest Is Distant to the Protest*, expands on her first solo exhibition at CCA Berlin in 2024, where the artist merged sound, sculpture, and text to address the psychic aftermath of the Jina Amini protests that have been staged against the Islamic Republic of Iran since 2022. At the heart of the book is a graphic poem in English that extends the exhibition's sculptural work by overwriting a Shia ritual chant, *ای کوفیان بی وفا* ("O Kufians, You Who Are Faithless"), in Farsi. Originally written by Shahab Mousavi as a lament for the Battle of Karbala—a tragic event in Shia Islam commemorated annually during Muharram—the chant was first performed in 2012 during ceremonies in Yazd, Iran, and later repurposed as a political slogan in the Jina Amini protests.

In a graphic polyptych dialogue, the Farsi word sculptures embody a patriarchal chorus, while the English poem offers a subversive feminist commentary, voiced by the artist herself. An accompanying booklet includes three essays contextualizing Noori's work from the perspectives of social anthropology, sound studies, political science, and contemporary art.

Nazanin Noori is a Berlin-based artist whose work spans sound, theater, installation, and poetry. She recently received the Ars-Viva-Prize 2026. Athena Athanasiou is Professor of Social Anthropology and Gender Theory at Panteion University, Athens. Rosa Burç is a political sociologist and a researcher at the German Center for Integration and Migration Research (DeZIM, Berlin). Nan Xi is a writer and works as assistant curator at CCA Berlin. Fabian Schöneich is the founder and director of CCA Berlin.





Nothing is Original

# Julian Rosefeldt: Nothing is Original

Ed: Sophia Greiff, C/O Berlin Foundation  
Text: Sophia Greiff, Julian Rosefeldt  
Design: Marc Naroska  
152 pages, German/English, with numerous b/w and color images, 13 × 21 cm, softcover

*Julian Rosefeldt. Nothing is Original*  
May 24 – September 16, 2025  
C/O Berlin

A comprehensive showcase of Julian Rosefeldt's oeuvre, C/O Berlin's *Nothing Is Original* brings together for the first time works that the artist and filmmaker has generated over the last thirty years. The book includes previously unpublished storyboards, sketches, on-set photographs, and making-of documentaries, along with personal stories that offer a view behind the scenes showing how his images are produced. Starting with Rosefeldt's architectural studies, early photoreportages, and work in theater, the publication outlines his path of development toward cinematic fiction and his elaborately staged film installations.

June 2025

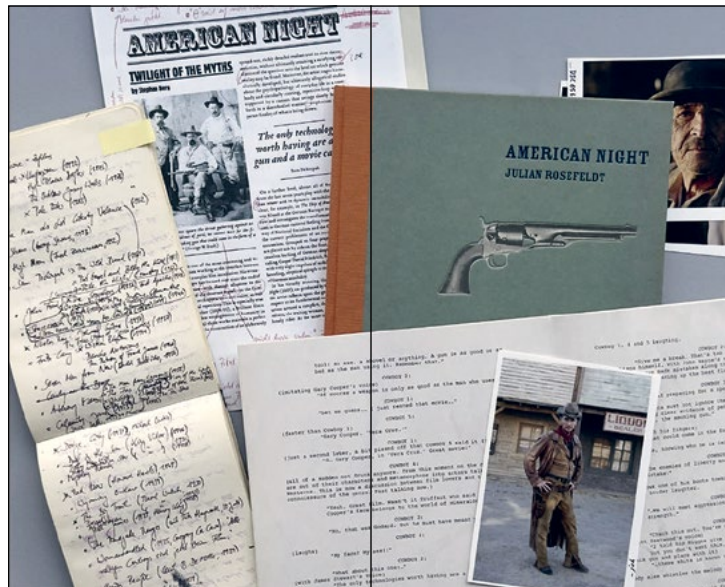
38 EUR

ISBN: 978-3-95905-933-6

DE/EN



Sophia Greiff is joint head of programming and a curator at C/O Berlin. Julian Rosefeldt is known internationally for his work in film and photography. He teaches at the Academy of Fine Arts Munich.





## C/O Berlin Talent Award 2024

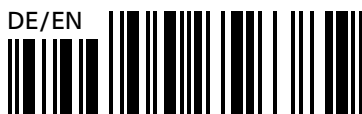
Ed: Veronika Epple, C/O Berlin Foundation  
Text: Katrin Bauer, Dr. Eva-Maria Fahrner-Tutsek, Veronika Epple  
Design: Naroska Design (Marc Naroska, Max Schürmann)  
312 pages, German/English, with numerous b/w and color images, 13,6 × 20 cm, softcover

Already published by Spector Books:  
Aladin Borioli: *Bannkörbe*, 2024  
Karolina Wojtas: *Abzgram*, 2023  
Anna Ehrenstein: *Tools for Conviviality*, 2021  
Sylvain Couzinet-Jacques: *Sub Rosa*, 2019

The Italian Togolese artist Silvia Rosi (b. 1992) explores postcolonial themes such as migration, identity, and collective memory from a diasporic perspective in an interplay of staged photography, video, performative elements, and edited archive material. In *Protektorat* (2022–24), Rosi sheds light on the complex history of language under colonial occupation in Togo. Based on archive material from the Togolese National Archives in Lomé, she thematizes the mechanisms of power and resistance that are anchored in colonial language policies. Administered as a German “protectorate” from 1884 to 1914 and later placed under British-French military administration, the West African country is still influenced today by the languages German, English, and French. At the same time, despite systematic suppression, the Indigenous languages Ewe and Mina have been preserved through oral tradition.

Silvia Rosi (b. 1992, Italy) is an artist based in Lomé (Togo) and London. She received a BA in photography from LCC, University of the Arts London, in 2016. Her work has been exhibited in numerous international institutions.

available,  
not yet announced  
35 EUR  
ISBN: 978-3-95905-899-5  
DE/EN





# Blickwechsel

Eds: The Hoffmann Collection, Dresden State Art Collections (SKD)  
 Text: Dr. Dorothee Brill, Luise Richter, Rebecca Schmidt, a. o.  
 With: Monica Bonvicini, Christian Boltanski, Felix Droese, Isa Genzken, Roni Horn, Julie Mehretu, Ana Mendieta, Bruce Nauman, Ernesto Neto, Sigmar Polke, Jean Tinguely, Christopher Wool.  
 Design: Natasha Agapova  
 c. 176 pages, German, c. 160 color images, 19 × 25 cm, softcover

The book is published in conjunction with the exhibition series of the same name, which has been running at the Dresden State Art Collections (SKD) since 2018.

Launched in 2018, the exhibition series *Blickwechsel* (Changing Perspectives) at the Dresden State Art Collections (SKD) sets up a temporary dialog between contemporary artworks and historical objects. The book documents these interventions in the SKD's various museums and uses them as a launch pad for a foray through the collections that is rich with associations. The varied range of juxtapositions includes works by noted artists featured in the Hoffmann Collection and its endowment to the SKD; the Hoffmanns began assembling their collection of art in the 1960s.

The book invites readers to take a fresh look at well-known artworks and the SKD's diverse holdings in the light of contemporary discourse—beyond conventional classifications and with a new angle on the power of artistic exploration across time.

Dorothee Brill is head of the Hoffmann Collection donated to the Dresden State Art Collections (SKD). Luise Richter is a research associate for the Hoffmann Collection donated to the Dresden State Art Collections (SKD). Rebecca Schmidt is a trainee at the Dresden State Art Collections (SKD).

November 2025

26 EUR

ISBN: 978-3-95905-932-9

DE



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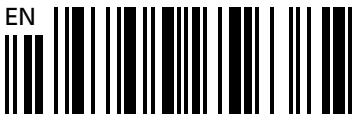


# Science / Fiction. A Non-History of Plants

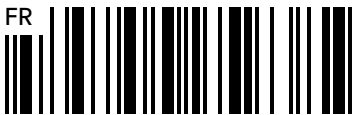
2nd edition

**Eds:** Clothilde Morette and Victoria Aresheva  
**Text:** Giovanni Aloï, Victoria Aresheva, Emmanuel Bacquet, Simon Baker, Felix Hoffmann, Michael Marder, Clothilde Morette, Natsumi Tanaka  
**With:** Anna Atkins, Karl Blossfeldt, Elspeth Diederix, Sam Falls, Joan Fontcuberta, Stephen Gill, Jochen Lempert, Angelica Mesiti, Agnieszka Polska, Anais Tondeur, a. o.  
**Design:** Natasha Agapova  
 248 pages, English, French, 80 b/w and color images, 15 × 23 cm, hardcover

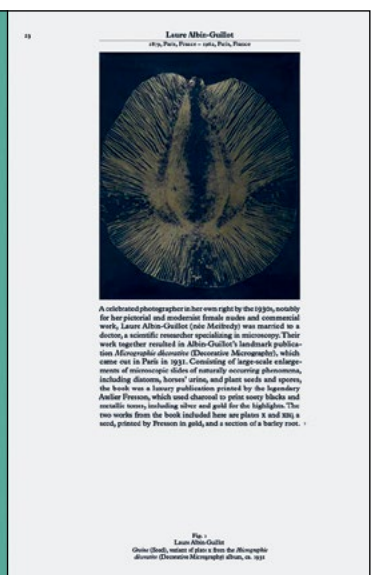
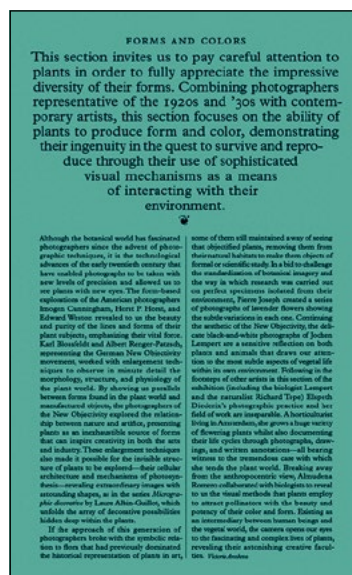
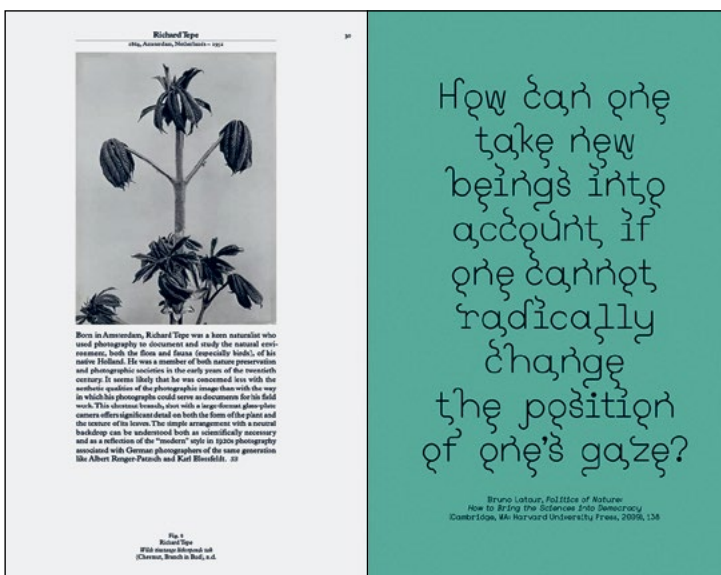
August 2025  
 40 EUR  
 ISBN: 978-3-95905-858-2



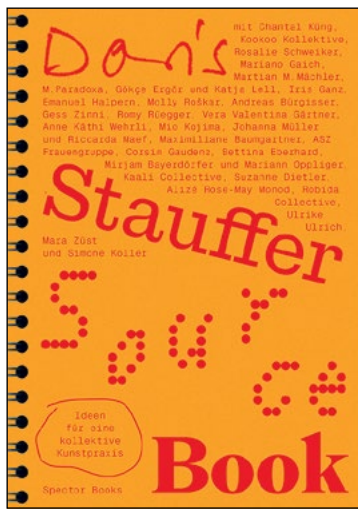
ISBN: 978-3-95905-857-5



From scientific discoveries to animist beliefs, from dread linked to genetic mutations to political narratives, from repulsion to fascination—plants are an inexhaustible source of stories that reveal our most intimate desires and fears. The book questions human projections and representations of the vegetal world, bringing to light the subjectivity, intelligence, and expressive abilities of plants. Lens-based images are primary witnesses to this. The publication traces a visual history of plants, linking art, technology, and science from the mid-nineteenth century to the present day, not chronologically, but through two conceptual frameworks: scientific and fictional. Bringing together more than thirty artists across different periods of time and parts of the world, it employs the logic of the science-fiction novel, taking us from a stable, identifiable world and gradually plunging us into uncertain landscapes.







# Doris Stauffer Source Book

40

## Ideen für eine kollektive Kunstpraxis

Eds: Simone Koller, Mara Züst  
 Text: ASZ Frauengruppe, Maximiliane Baumgartner, Mirjam Bayerdörfer and Mariann Oppliger, Andreas Bürgisser, Suzanne Dietler, Bettina Eberhard, Gökçe Ergör and Katja Lell, Mariano Gaich, Iris Ganz, Vera Valentina Gärtner, Corsin Gaudenz, Emanuel Halpern, Mio Kojima, Kaali Collective, Kookoo Kollektive, Simone Koller, Chantal Küng, Martian M. Mächler, Alizé Rose-May Monod, M.Paradoxa, Johanna Müller and Riccardo Naef, Robida, Molly Roškar, Romy Rüegger, Rosalie Schweiker, Ulrike Ulrich, Doris Stauffer, Anne Käthi Wehrli, Gess Zinni, Mara Züst  
 Design: Studio NOI  
 c. 192 pages, German, c. 20 b/w and 10 color images, 17 × 24 cm, softcover

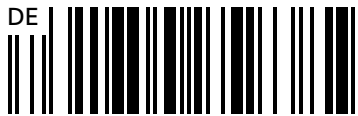
### Related titles:

*Taking a Line for a Walk: Assignments in design education*, 2021  
*Design Rehearsals. Conversations about Bauhaus Lessons*, 2019

November 2025

28 EUR

ISBN: 978-3-95905-913-8



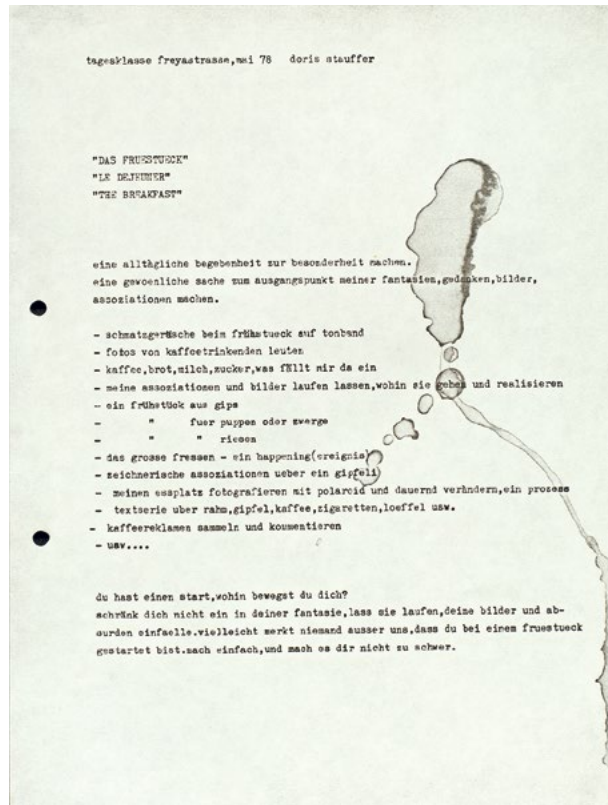
The *Doris Stauffer Source Book* is a compilation of the key ideas of feminist, artist, and art educator Doris Stauffer (1934–2017) drawn from her work at the Kunstgewerbeschule Zürich, the F+F School for Experimental Design, and the Frauenwerkstatt. Historical teaching material from formats like "Teamwork" and "Hexenkurse" (so-called Witching Courses) is juxtaposed with assignments undertaken by activists and artists from Europe and South Asia, who give their critical take on Stauffer's approaches from the 1970s, which they reformulate and reframe.

What aspects of her educational practice are still relevant? How can they be implemented and built on today? A collection of ideas for anyone interested in collaborative methods of teaching art that are critical of discriminatory practices. The handbook includes an essay by Chantal Küng.

Doris Stauffer was an artist, art educator, and cofounder of the F+F School for Experimental Design and the FBB women's liberation movement. Simone Koller is a visual designer, educator, and co-editor of *Doris Stauffer: Eine Monografie* (2015, with Mara Züst). Mara Züst is an artist, art educator, and author. She actively champions art in regions of conflict. Chantal Küng is an artist and art educator. Her research focuses on critical pedagogy in the arts.



A



B

A Iris Ganz, *Tanz die Namen*, 2024 B Doris Stauffer, *Das Frühstück*, 1978

Arts

Discourse



# Sensing Common Grounds

## Sensing Common Grounds

41

### Towards Collaborative Speculation

Eds: Léa Perraudin and Martin Müller  
Text: Alice Jarry, Julia Lohmann, Claudia Mareis, Florian Sprenger, Emilia Tikka, Viktoria Tkaczyk, Aylin Yildirim Tschoepe, a. o.  
Design: Florian Lamm  
192 pages, English, with numerous b/w and color images, 16 × 23.5 cm, softcover

*Sensing Common Grounds* critically examines the disciplinary legacies and material futures of collaborative speculation. What narratives, prototypes, materials, and media contain knowledge (and non-knowledge) of future scenarios? How are we to cut across disciplines and foreground embodied knowledges and transdisciplinary encounters in search of nuanced proposals for knowing through making?

The edited volume brings together positions at the intersection of critical design and critical humanities—as a means to sense and unearth new common ground. The essays address topics and materials as diverse as air pollution, seaweed, paraffin, energy transition, epigenetic memory, robotic worldmaking, and atmospheric metabolisms. Their methodological proposals range from co-speculation, norm criticism, speculative material historiographies, scalar translation, and playful inquiry to critical genealogies of design and creativity.

Léa Perraudin is an environmental media scholar and a postdoc at the “Matters of Activity” Cluster of Excellence, HU Berlin. Martin Müller is a scholar in the fields of media studies and the cultural history of knowledge. He is a project leader at “Matters of Activity.”

October 2025

28 EUR

ISBN: 978-3-95905-688-5

EN



A

A Julia Lohmann, *Oki Naganode*, Victoria and Albert Museum London, 2013, photo: Petr Krejc

Arts

Discourse



# ARCH+ Wien/ Roma. Agency for Better Living

## The Austrian Pavilion at the 2025 Venice Architecture Biennale

Eds: Anh-Linh Ngo, Michael Obrist, Sabine Pollak, Lorenzo Romito  
 Text: Giulia Fiocca, Federica Giardini, Lsz Hirn, Michael Klein, Armin Linke, Zara Pfeifer, Christoph Reinprecht  
 Design: Stan Hema, Berlin  
 216 pages, German/English, 50 b/w and 150 color images, 23.5 × 29.7 cm, softcover

Austrian Pavilion at the 2025 Venice Architecture Biennale  
 May 10 – November 23, 2025

Already published by Spector Books:  
*ARCH+ The Business of Architecture*, 2024  
*ARCH+ Kunst Karin Sander*, 2024  
*ARCH+ Vienna—The End of Housing (as a Typology)*, 2024  
*ARCH+ The Great Repair: A Catalog of Practices*, 2023  
*ARCH+ Contemporary Feminist Spatial Practices*, 2023  
*ARCH+ Open for Maintenance*, 2023  
*ARCH+ The Great Repair: Politics for a Society of Repair— A Reader*, 2023

available,  
 not yet announced  
 28 EUR  
 ISBN: 978-3-95905-915-2

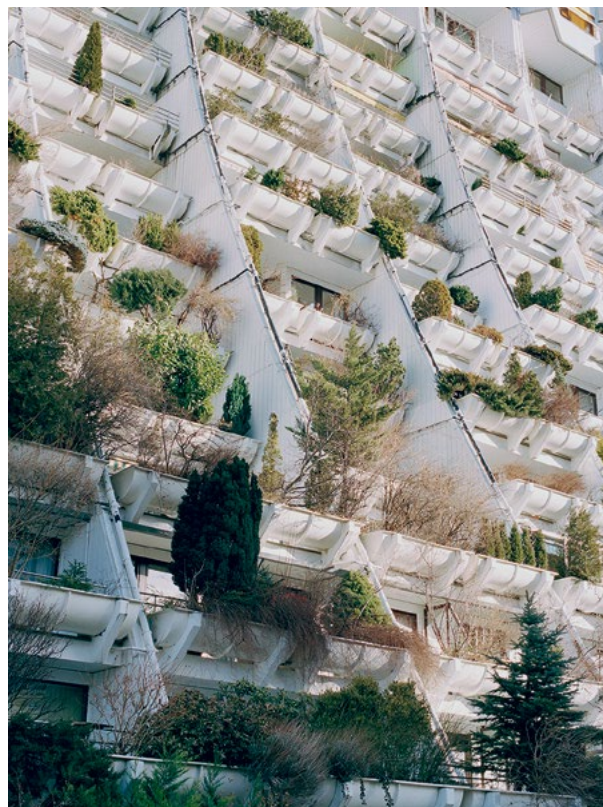


The Austrian Pavilion at the 2025 Venice Architecture Biennale focuses on housing. Curators Michael Obrist, Sabine Pollak, and Lorenzo Romito contrast the top-down model of social housing construction in Vienna with the bottom-up model of self-organization in Rome's civil society. What can a system organized at state or municipal level learn from an approach based on informal activism, and vice versa? Could a synthesis of the two models perhaps be a starting point for overcoming the acute lack of affordable housing in our cities? And what does good housing and a better life involve today anyway? In the accompanying issue of *ARCH+*, the developments in Vienna and Rome are discussed in essays, discussion formats, and numerous infographics.

Appearing in English and German, the issue is being developed in collaboration with Michael Obrist, Sabine Pollak, and Lorenzo Romito, the curators of the Austrian Pavilion at the 2025 Venice Architecture Biennale. The issue is presented, together with *Wien: Das Ende des Wohnbaus (als Typologie)*, *ARCH+ 244* (2021), as an accompaniment to the exhibition.



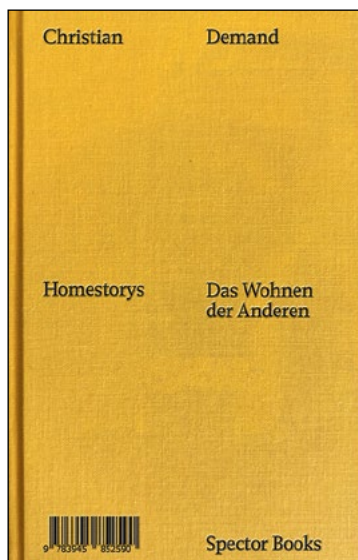
A



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A Piazza del Campidoglio, photo: Armin Linke B Alt-Eraa residential park, photo: Zara Pfeifer





# Homestorys

## Das Wohnen der Anderen

Eds: Bernd Ebert, Rudolf A. Fischer, Antonella B. Meloni  
 Text: Christian Demand, Rudolf A. Fischer  
 Design: Helen Stelthove  
 c. 258 pages, German, 14 × 22 cm, c. 37 b/w and color images, hardcover

Already published by Spector Books:  
*Archive of Dreams*, 2024  
*Henry Martin. An Active Ear*, 2024

The private dwelling is regarded as a realm of individual self-definition. Yet dwelling is one of the areas of daily experience in which we become, directly and on an ongoing basis, the recipients of other people's advice, comments, and opinions—both at a personal level and via the media. Even when this input is inoffensive, couched as private sentiment intended purely for information, we find ourselves confronted with design ideals, behavioral expectations, and notions of order, all of which imply obligations that go beyond the individual. This book is concerned with this peculiar contradiction—the tension between the aspiration to autonomy and the practical experience of heteronomy—and the no less striking promises of happiness that have, for over two hundred years, accompanied the dream of "right" living.

August 2025  
 28 EUR  
 ISBN: 978-3-95905-892-6



*Homestorys* is published within the scope of a research fellowship offered by the Dresden State Art Collections' Archiv der Avantgarden – Egidio Marzona.

Christian Demand (b. 1960) has worked as a musician, radio journalist, and art historian. He has been editor of the journal *Merkur* since 2012. Rudolf A. Fischer is an art historian and exhibition maker. He has been director of the Dresden State Art Collections' Archiv der Avantgarden – Egidio Marzona since 2017.



A



A Film still from: Jacques Tati, *Mon Oncle*, 1958

Architecture

Design

Discourse





# Michael Meier & Christoph Franz: Drei Geschichten

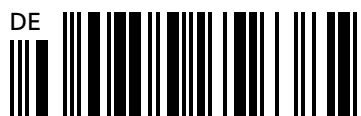
44

Eds: Michael Meier & Christoph Franz, David Glanzmann, Lilia Glanzmann  
Text: Iris Blum, Heidi Eisenhut, Thomas Fuchs, Peter Müller, Sarah Schmalz  
Design: Samuel Bänziger, Rosario Florio, Larissa Kasper  
book 1: 240 pages, German, 1 b/w image, 31 × 44.5 cm, softcover  
book 2: 112 pages, German, 11 × 18 cm, softcover

*Michael Meier & Christoph Franz: Three Stories*  
March 22 – May 25, 2025  
Zeughaus Teufen

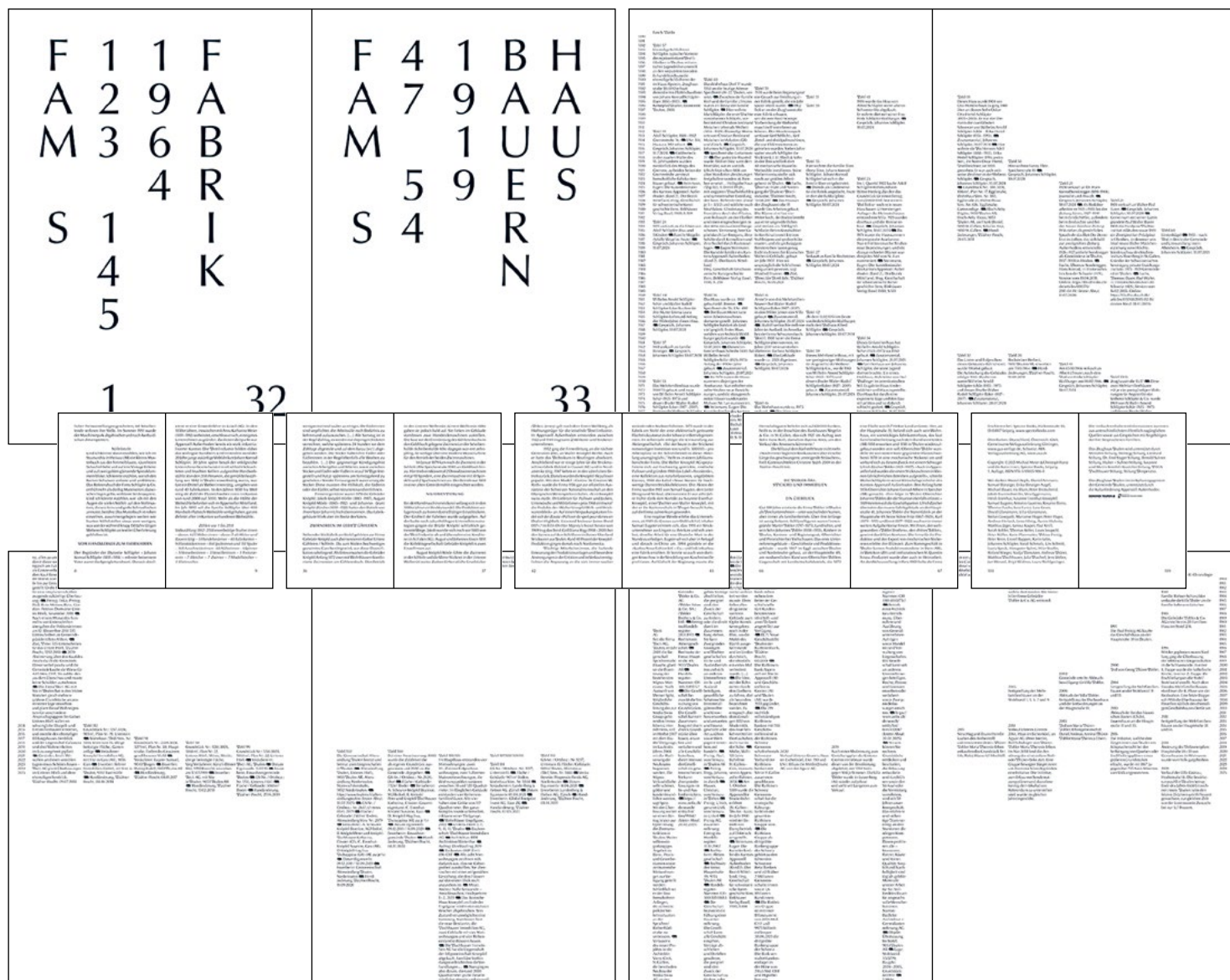
Already published by Spector Books:  
*Der Durchschnitt als Norm* (The Most Beautiful Swiss Books, 2018), 2018  
*Zwischen Anlagen Anderer* (The Most Beautiful Swiss Books, 2021), 2021

available,  
not yet announced  
35 EUR  
ISBN: 978-3-95905-906-0

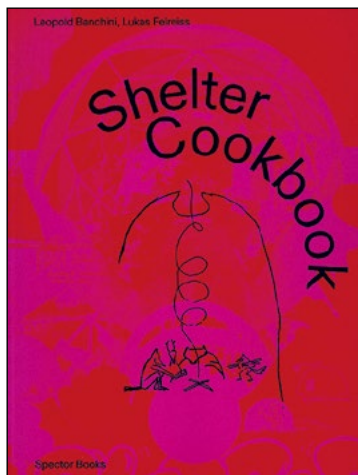


In the exhibition *Three Stories*, artist duo Michael Meier & Christoph Franz reconstruct a complex web of properties, legacies, and family stories, examining the effect they have on the built environment and the townscape, based on the example of the Swiss municipality of Teufen. Their artistic exploration takes place on three levels: as a multimedia experience in the museum space, as a historical analysis in the publication, and as site-specific engagement with the community's three rivers. These rivers acted as a key driver of industrialization, with hydropower making a significant contribution to the prosperity and development of the region as a center of the textile industry. This intricate weave of different layers reveals the deep connection between history, culture, and the environment and enables us to grasp the closely knit narratives of the Teufen community.

Michael Meier & Christoph Franz are an artist duo working in Zurich. Their focus is on the city, both as a specific field of interaction and as a conceptual space.







# Shelter Cookbook

45

## Reprint

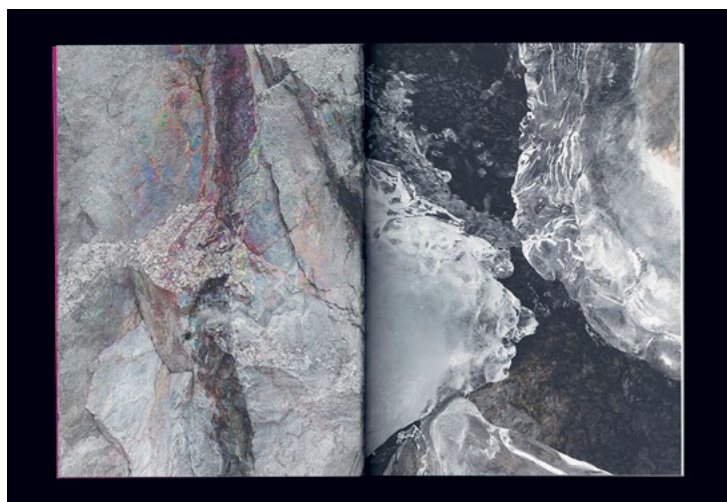
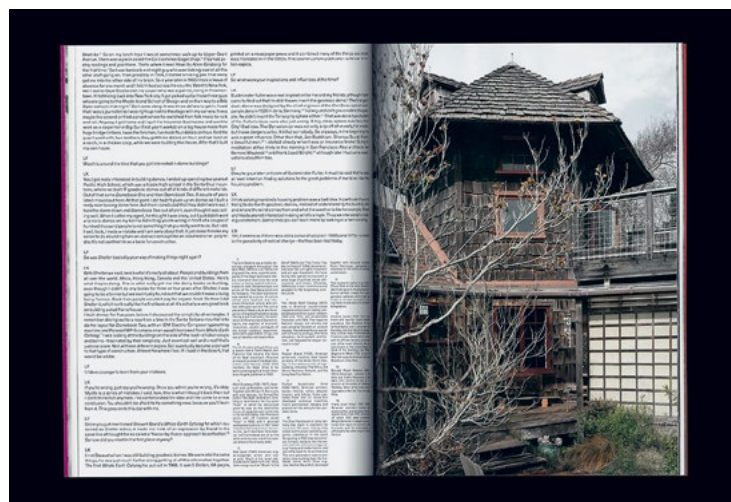
Eds: Leopold Banchini, Lukas Feireiss  
Text: Leopold Banchini, Lukas Feireiss, Lloyd Kahn, Dylan Perrenoud  
Design: Floyd E. Schulze / WTHM Büro für Gestaltung  
112 pages, English, 140 b/w and 48 color images, 27.9 × 36.6 cm, softcover

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

July 2025  
32 EUR  
ISBN: 978-3-95905-490-4



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







# Willy Van der Meeren: ~~MASS~~

46

Eds: Peter Swinnen, Anne Judong  
 Text: Peter Swinnen, Willy Van Der Meeren, Rika Devos, Charlotte Nys, Francis Strauven, Francis Carpentier  
 Design: Kim Beirnaert  
 212 pages, English, c. 80 b/w and 130 color images, 12 × 18 cm, softcover

Already published by Spector Books:  
 Peter Swinnen, Nikolaus Hirsch: *A. J. Lode Janssens. 1.47 mbar, 2022*

Rooted in a firm socialist credo, Willy Van Der Meeren (1923–2002) championed an architecture for the masses—built logically, with as little material as possible, and endowed with the necessary elegance to make it through the day. Van Der Meeren did not preconceive architecture, nor did he postproduce it. He thought, acted, and built in the now, at a scale of 1:1. His architectures—almost without exception—are clear prototypes, awaiting mass production. For more than five decades, Van Der Meeren advocated the intrinsic merger of architecture and the building industry. However, his ideal for line-manufactured and affordable housing never saw the light of day. Perhaps Van der Meeren's democratic furniture collection, produced for TUBAX between 1943 and 1955 when he was emerging as an architect, best approximates his social dream. However, his furniture pieces—like his architecture—are now highly sought-after objects, eventuating in the exact opposite of his quest for a society that would be open to all.

October 2025  
 24 EUR  
 ISBN: 978-3-95905-928-2



**MASS** wishes to celebrate Van der Meeren's uncompromising architectural stance (a rarity), while critically scrutinizing the idea that architecture is unable, perhaps, to have an impact on a larger scale.



A



B

A Social Housing "ieder zijn huis", Evere, Belgium, 1952, Foto: Filip Dujardin (2024) B Willy Van Der Meeren & Leon Palm, Ceca Housing, Tervuren, Belgium, 1955, Foto: Filip Dujardin (2024)

Architecture



On behalf  
of the  
environment

## Pedagogies of unrest



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Taschenbuch 30

EN

# On Behalf of the Environment. Pedagogies of Unrest

## Bauhaus Lab

Ed: Stiftung Bauhaus Dessau  
With: Rafael Amato Bruno de Lima, Felix Bell, Regina Bittner, Elena Falomo, Or Haklai, Teresa Häußler, Louise Mazet, María Soledad Paszkiewicz, Jie Shen  
Design: Anne Meyer, Design Concept: HORT  
c. 148 pages, English, 20 b/w and 10 color images, 10.6 × 14 cm, softcover

Already published by Spector Books:

*Architecture after Speculation*, 2015

*Desk in Exile*, 2017

*Between Chairs. Design Pedagogies in transcultural Dialogue*, 2018

*Vegetation under Power. Heat! Breath! Growth*, 2022

*Doors of Learning. Microcosms of a Future South Africa*, 2023

October 2025

12.90 EUR

ISBN: 978-3-95905-918-3

EN



The Institut de l'Environnement (1969–1971) was a school in Paris with an interdisciplinary orientation. Founded in the heated atmosphere generated by worldwide student protests and by a growing awareness of the threat posed to the environment, this research and training center set out to redefine the way architecture and design are taught and the role that research plays in the process.

The focus of the Bauhaus Lab 2024 was on the institute's teaching and research activities and the cultural context in which it operated. Out of this has emerged a publication that examines the fragmented history of the institute by exploring the question "What is the environment?"

Rafael Amato Bruno de Lima is a graphic designer and researcher, based in São Paulo. Felix Bell is a spatial designer, based in Rotterdam. Elena Falomo is a designer, engineer, artist, based in Berlin/London. Or Haklai is an architect and design researcher, based in Tel Aviv. Teresa Häußler is an exhibition designer and researcher, based in Berlin. Louise Mazet is a design researcher, based in Hasselt. María Soledad Paszkiewicz is a curator and architect, based in Pamplona. Jie Shen is an architectural historian, based in Tokyo.



A

A Institut de l'Environnement, interior view, 1969–71. © bpk / CNAC-MNAM, Fonds Cardot et Joly

Architecture

Design

Discourse



Pedagogies of machine learning

Schools of Departure №4

Reading time 181'

# Pedagogies of Machine Learning

48

## Schools of Departure Nr. 4

Eds: Stiftung Bauhaus Dessau, Regina Bittner, Katja Klaus, Philipp Sack  
 Text: Anna Bokov, Georg Vrachliotis, John R. Blakinger, Ezgi İşbilen, Phillip Denny, Gui Bonsiepe, Susan Snodgrass, Vikram Bhatt, Leonie Bunte, Maria Göransdotter, Aldje van Meer  
 Design: Yvonne Tenschert, based on a concept by Offshore  
 204 pages, English, c. 30 color images, 10.6 × 14 cm, softcover

Already published by Spector Books:  
*Schools of Departure No. 1: Decolonising Design Education*, 2023  
*Schools of Departure No. 2: The New Designer – Design as a profession*, 2023

October 2025  
 14.90 EUR  
 ISBN: 978-3-95905-917-6



The fourth edition of *Schools of Departure* is devoted to the use of technology in post-Bauhaus design education: in the second half of the twentieth century, universities and research institutions were swept by a wave of cybernetisation, as the belief in the triad of knowledge, technology, and progress surfaced again undaunted. The relationship between design education and technology in the twentieth and twenty-first centuries is reflected in the different ways that designers and architects have conceptualized machines—and their relationship to them.



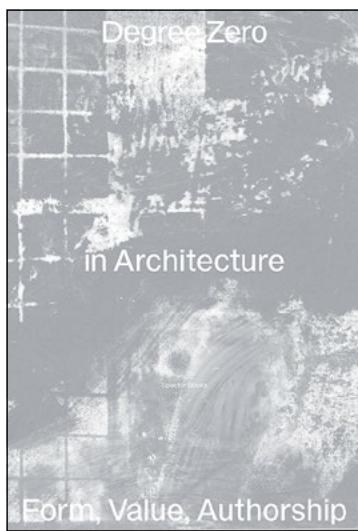
A



B

A Laser printer mock-up made of cardboard. In: Bødker et al., *The UTOPIA project*, Aarhus 1985 B Publication Station, Willem de Kooning Academy, photo: Ossip van Duivebode





# Degree Zero in Architecture

49

## Form, Value, Authorship

Eds: Lyna Bourouiba, Wouter Van Acker  
 Text: Thomas Daniell, Irina Davidovici, Carla Frick-Cloupet, Klaske Havik, B. Beril Kapusuz-Balci, Andrew Leach, Gilles Malzac  
 Design: Local Service  
 ca. 352 pages, English, ca. 83 b/w and 55 color images, 16 × 23,5 cm, softcover

Originally borrowed from literary studies, the term "degree zero" has evolved, since the 1960s, into a familiar trope in architectural theory and criticism. First conceptualized in Roland Barthes's seminal book, *Le degré zéro de l'écriture*, it has been deployed as a discursive and conceptual tool for articulating diverse architectural practices—projectual, theoretical, speculative, critical, or academic. This edited volume, *Degree Zero in Architecture*, examines how the idea of degree zero, entangling the notions of form, value, and authorship, has catalyzed—and continues to deepen—critical reflections on architectural practices and their formalizations. The fifteen essays in this collection interrogate architectural forms and forms of architectural knowledge, examining their positioning in the field based on the set of values they embody and the nature of the forms they shape.

December 2025

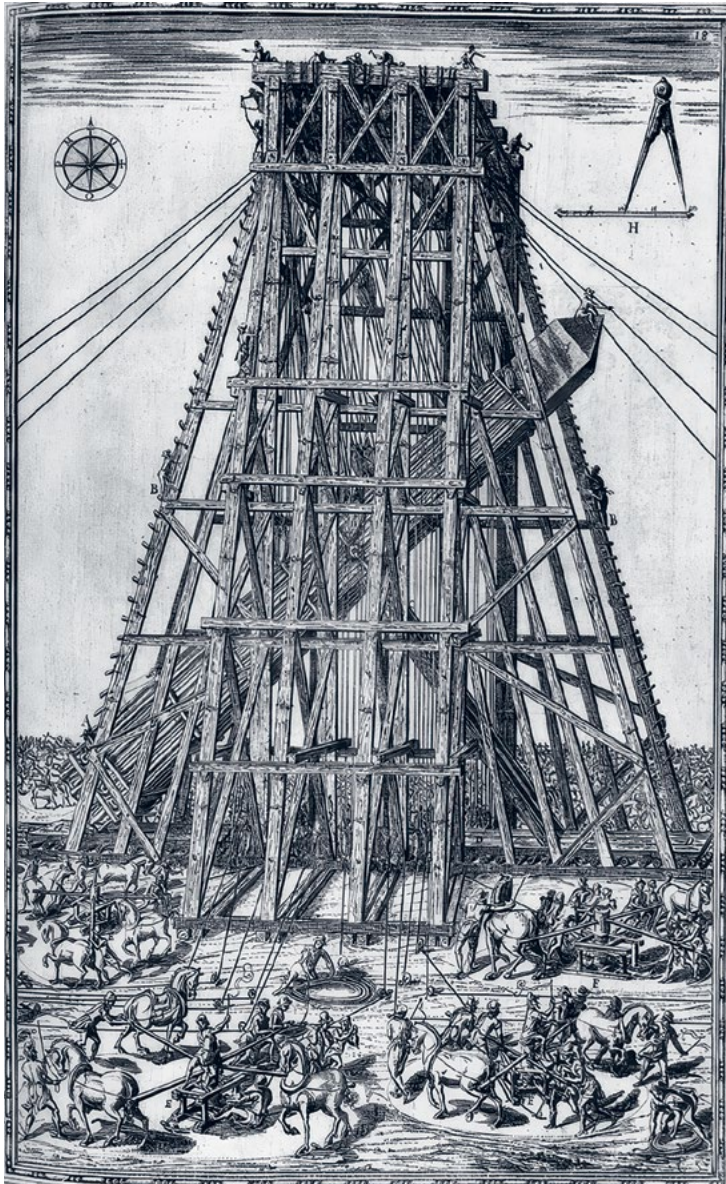
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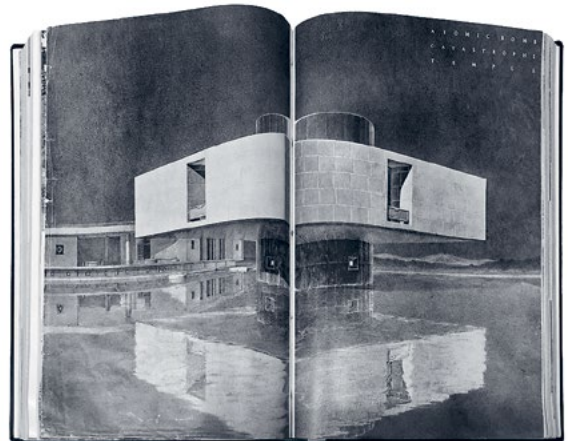
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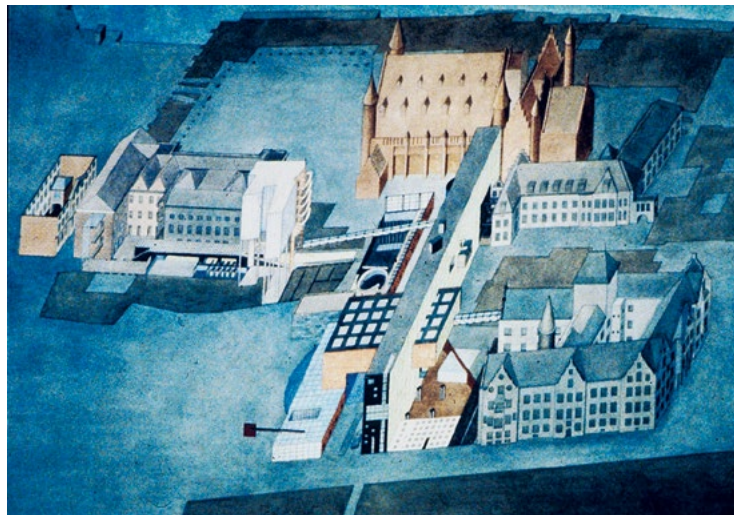
Lyna Bourouiba is an architect and a PhD candidate at the Faculty of Architecture (La Cambre Horta), ULB, Brussels. Wouter Van Acker is an engineer-architect and associate professor at the Faculty of Architecture (La Cambre Horta), ULB, Brussels.



A



B

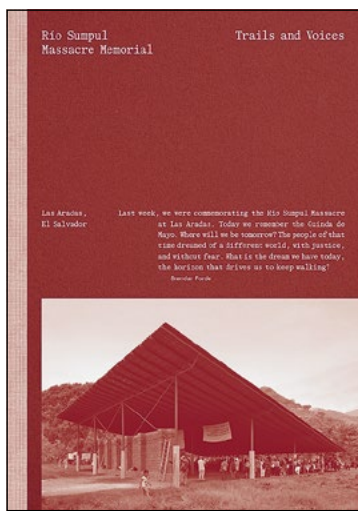


C

A Natale Bonifacio, *Moving the Vatican Obelisk*, 1586 B Sei'ichi Shirai, *Atomic Bomb Catastrophe Temple*, 1955  
 C Madelon Vriesendorp, *The Dutch Parliament Extension*, The Hague, by OMA/Rem Koolhaas, 1978. © OMA

Architecture





September 2025  
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ISBN: 978-3-95905-903-9



# Río Sumpul Massacre Memorial

50

## Trails and Voices

**Eds:** Lourdes Calero, Harold Fallon, Amanda Grzyb, Evelia Macal, Thomas Montulet  
**Text:** Adriana Alas, Lourdes Calero, Harold Fallon, Giada Ferrucci, Amanda Grzyb, Evelia Macal, Eduardo Maciel, Miguel Mira, Thomas Montulet, a. o.  
**Design:** Studio Otamendi  
280 pages, English, 10 b/w and 243 color images, 17 × 24 cm, softcover

**Related books:**

Nick Axel/Nicholas Korody: *Babyn Yar. Past, Present, Future*, 2021

This book chronicles the collaborative design and realization of the Río Sumpul Massacre Memorial in Las Aradas, El Salvador. On May 14, 1980, three hundred people were brutally murdered by paramilitary units on the Río Sumpul, a river on the country's border with Honduras. *Trails and Voices* is a memorial and a homage to the resilience of those who were impacted by the massacre, a momentous event in the early years of the civil war. The book allows us to hear the voices of survivors, members of the local community, people involved, architects, artists, and scholars. Following multiple trails, it explores how Asociación Sumpul worked as part of an international team to make the memorial a reality—within the framework established by the international initiative Surviving Memory in Postwar El Salvador.

Harold Fallon is a partner at AgwA architecture office and a professor at KU Leuven Faculty of Architecture. Evelia Macal is a Salvadoran architect, urban planner, and ceramist, living and working in Belgium. Lourdes Calero is a ceramist and professor at Escuela de Arte, Universidad de El Salvador (UES). Amanda Grzyb is a professor at Western University and director of the Surviving Memory in Postwar El Salvador project. Thomas Montulet is a freelance collaborator at AgwA architecture office and a PhD student at UCLouvain Faculty of Architecture.



A

A Las Aradas, May 14, 2024

Architecture

Discourse



# LOTHAR TROLLE

ANNA FÄHRT  
ZUR UNI

HERAUSGEGEBEN VON JAN HEIN  
MIT EINEM NACHWORT  
VON ANNETTE GRÖSCHNER  
SPECTOR BOOKS

June 2025

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## Lothar Trolle: Anna fährt zur Uni

51

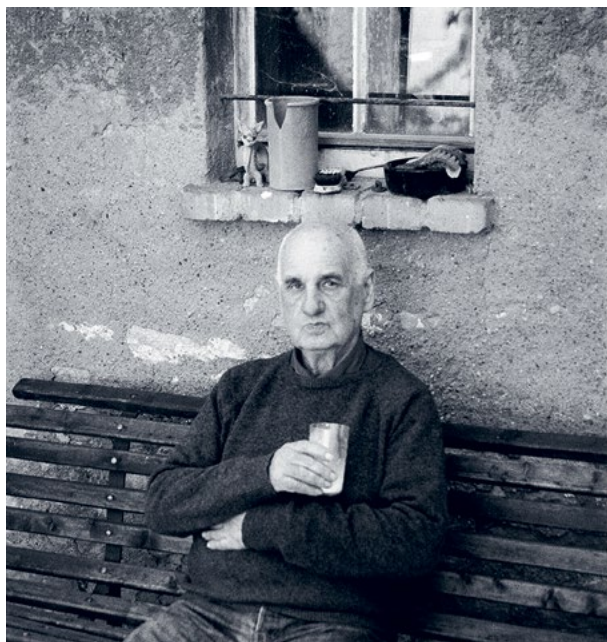
### Texte 3

Eds: Jan Hein  
With an Afterword by Annett Gr.öschner  
Design: Natasha Agapova  
c. 200 pages, German, 13 × 20 cm, softcover

The playwright, storyteller, poet, radio dramatist, and translator Lothar Trolle died on March 31, 2025, at the age of eighty-one. In the successor generation to Heiner Müller, Trolle is regarded, along with Thomas Brasch and Einar Schleef, as one of the key innovators in German-language drama. In one obituary, Volker Braun honored him as an "author who went beyond genres and adaptations." He went on to say: "Like the Mansfeld countryside he came from, his appearance was placid and taciturn, but his essence was alert and bruised. The experience of upheaval provided the raw material for his sophisticated, unpretentious plays, which are his legacy to the theater." Following the publication of the first two volumes of his texts, *Heimatland* (Homeland) and *Geschichtsunterricht* (History Lesson), the next installment in the series is *Anna fährt zur Uni* (Anna Goes to University). In his stories, songs, descriptions, choruses, dreams, Hanswurst (Jack Sausage) scenes, and theater texts, Trolle examines women's lives, day-to-day experience, and living conditions. He tells of happiness and adversity, of fears, injuries, afflictions, violence, and the lack of freedom, of hopes, wishes, dreams, and yearnings. Today, yesterday, the day before yesterday—and tomorrow.

Lothar Trolle was born in 1944 in Brücken near Sangerhausen and died in 2025 in Berlin. One of his best-known plays, *Hermes in der Stadt* (Hermes in the City), was staged by Frank Castorf in 1992 at the Deutsches Theater in Berlin.

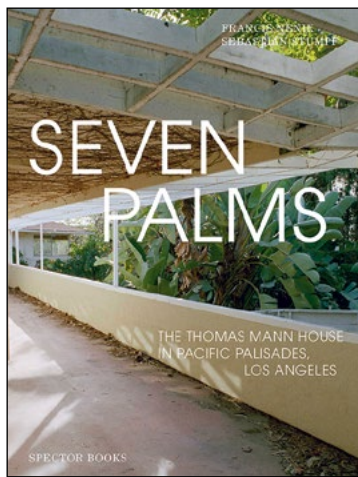
### Inkas Lied vom Glück (Inka's Song about Happiness)



A

und ich bin so/ sitz' ich in der Küche und trinke  
meinen Kaffee/ dauert es, bis ich merke/  
ich bin ja schon längst aufgestanden/ habe  
mich geduscht/ mich angezogen/ und sitz  
jetzt in der Küche und trinke meinen Kaffee/  
und gehe ich dann so-mir-nichts-dir-nichts  
aus dem Haus/ dauert es, bis ich merke/ ich  
habe ja schon längst gefrühstückt/ habe, was  
ich mir neulich zugelegt habe, angezogen/  
habe den Wohnungsschlüssel genommen/  
die Wohnungstür auf und zu gemacht/ und  
gehe jetzt so-mir-nichts-dir-nichts über die  
Straße/ und sitze ich dann in der U-Bahn und  
fahre nach.../ dauert es, bis ich merke/ ich  
bin ja schon längst die Schönhauser Allee  
auf und ab gegangen/ bin dann die Treppe  
der U-Bahnstation nach unten gegangen/  
habe dann eine Weile, aber nicht zu lange  
gewartet/ daß eine U-Bahn kommt/ bin dann  
eingestiegen/ habe in der U-Bahn zuerst  
gestanden, dann mich hingesezt/ und fahre  
jetzt mit der U-Bahn nach.../ und steige ich dann  
aus der U-Bahn aus und gehe die Treppe der  
U-Bahn nach oben/ dauert es, bis ich merke/ ich  
bin ja nun schon längst U-Bahn gefahren/ bin  
sogar zweimal umgestiegen/ bin dann





# Francis Nenik & Sebastian Stumpf: 52 Seven Palms

## The Thomas Mann House in Pacific Palisades, Los Angeles

Design: Ina Kwon  
320 pages, German, English, with numerous color images, 17 × 22,5 cm, hardcover

Already published by Spector Books:  
Sebastian Stumpf: *a way*, 2011  
Villa Aurora & Thomas Mann House: *all the lonely people*, 2022

The book of photos and texts is dedicated to the Thomas Mann House in Pacific Palisades in Los Angeles. Francis Nenik's essay offers the first detailed description of the history of the house in which Thomas Mann lived with his family from 1942 to 1952 during his period of exile in the U.S. Basing his work on extensive archival research, Nenik not only recounts episodes from the family's life but also introduces characters who have hitherto been largely unknown—the people who built the house and worked in it. Their experiences, some of them extremely colourful, create the panorama against which the story of the house unfolds. Sebastian Stumpf's photographs act as a counterpoint to this. In January 2017 he gained access to the vacant property, which had recently been bought by the German government, and captured it in its inbetween state in a series of distinctive pictures. They show a deserted house that has morphed and grown in on itself, leaving precious little to suggest that the Mann family had once lived there.

Francis Nenik (b. 1981) grew up in a small village in Saxony and now shares his time between there and Leipzig. He is the recipient of the 2021 Anna Seghers Prize. Sebastian Stumpf (b. 1980 in Würzburg, Germany) lives in Leipzig and Berlin.

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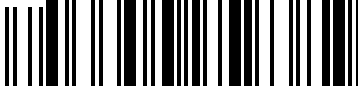
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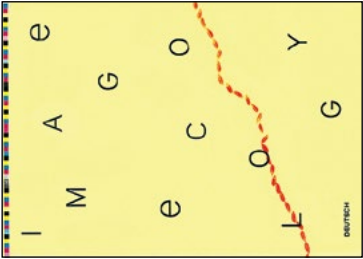


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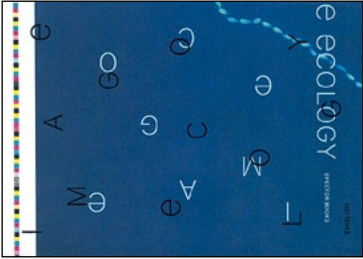
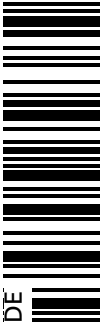
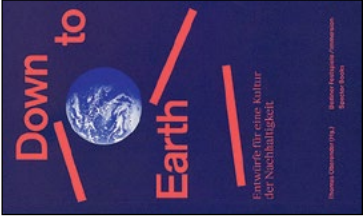
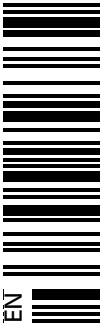
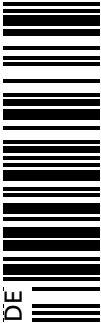


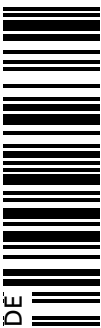
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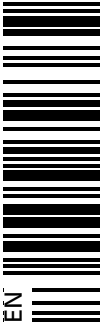
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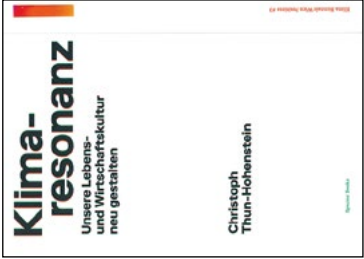
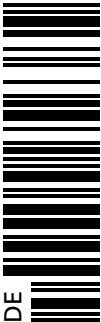
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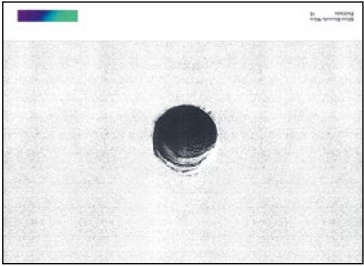
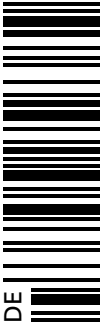
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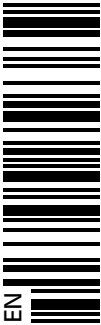
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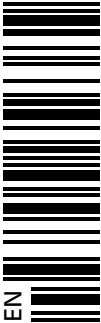
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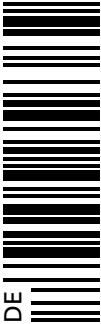
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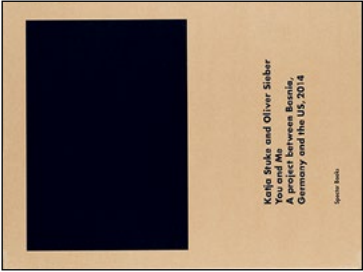
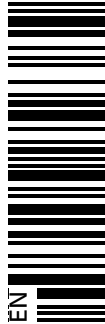
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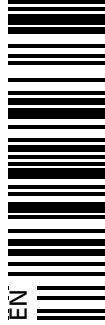
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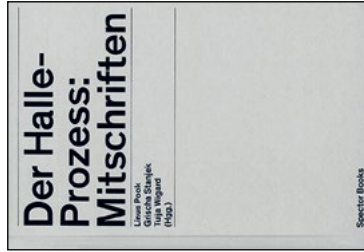
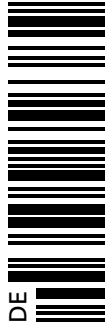
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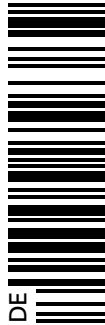
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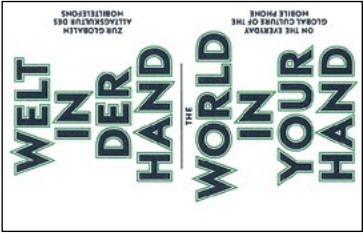
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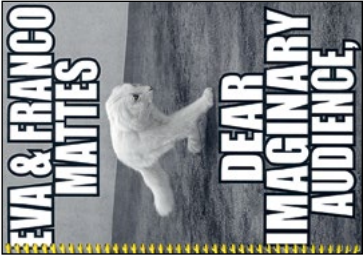
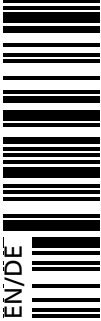
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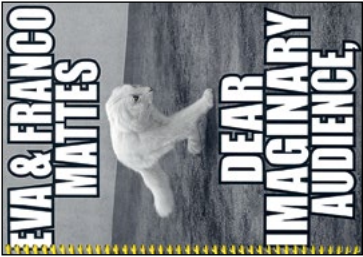
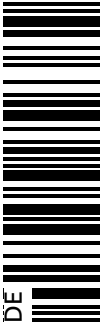




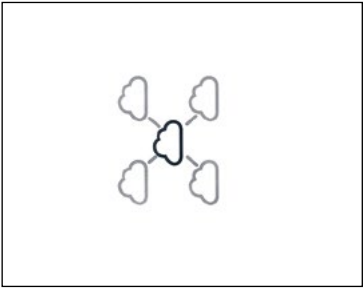
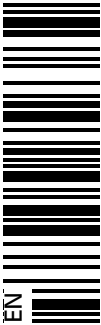
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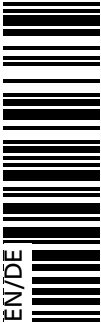
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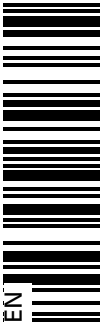
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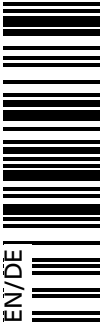
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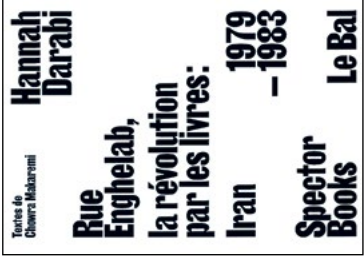
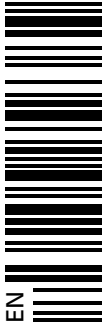
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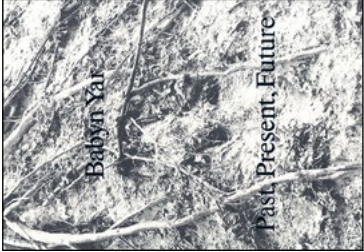
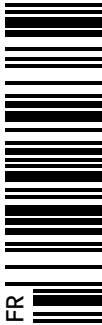
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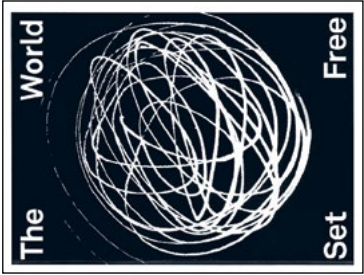
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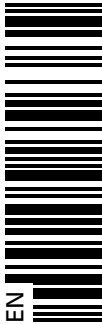
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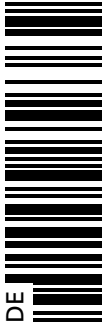
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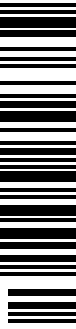
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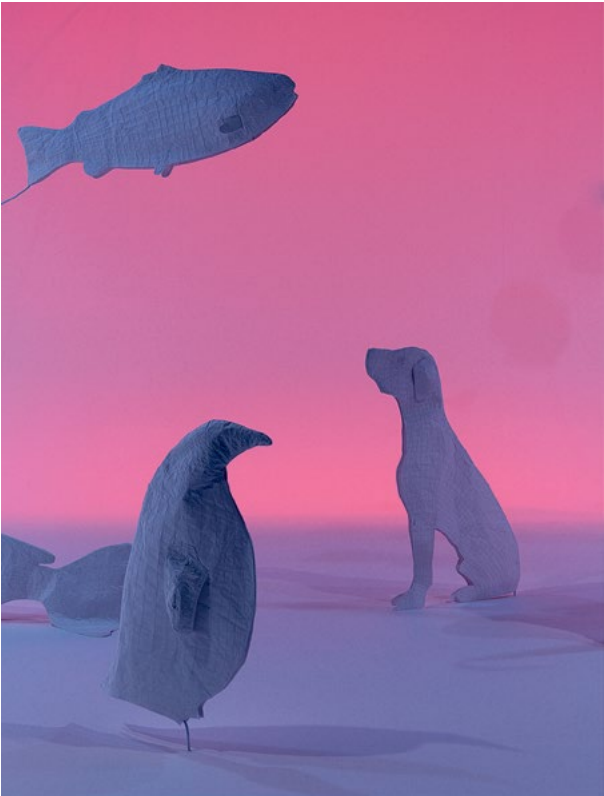
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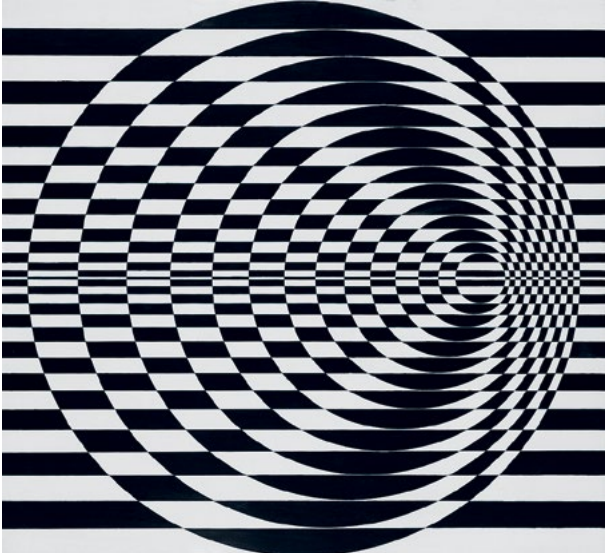
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