

Architecture

- 14 Silence Marmor, Detached Bodies & Cifres in Takis Ch. Zenetos' Electronic Urbanism
- 26 Terrain Gutzelen
- 27 Kuehn Malvezzi: Curatorial Architecture
- 44 Bauhaus baut. Laubenganghäuser in Dessau-Törten
- 45 Kino International. Eine Baudokumentation

Arts

- 4 Gabriele Stötzer: Monograph
- 6 Robotron. Code and Utopia
- 12 Heinz Bührer: Zur Besserung der Person
- 29 Fast ein Paradies. Künsterische Gegenentwürfe zu kolonialzeitlicher Fotografie
- 33 Seeds, Reclaiming Roots, Sowing Futures
- 39 Andreas Brunner
- 40 Jump Before You Think. Peter Noever. A Deconstruction
- 41 Wien du tofe Stadt. Punk um 1980
- 42 Gabriele Stötzer: Der lange Arm der Stasi

Design

- 16 Constant Change. A Typographical Drifting Through the Work of Constant Nieuwenhuys

Discourse

- 22 Waste. A Reader About the Global Routes of Rubbish
- 31 The Coming Catastrophe
- 32 The Word for World Is Water
- 36 Notes on Living. Reflections on Ukraine Today

Literature

- 24 Martin Gross: Freunde und Fremde
- 25 Martin Gross: Das letzte Jahr
- 43 Jutta Schwerin: Ricardas Tochter

Performance:

- 10 Doris Uhlich: The Future Is Naked
- 37 Der Krieg ernährt den Krieg. Wallenstein-Materialien

Photography

- 3 Wolfgang Tillmans: Nothing Could Have Prepared Us—Everything Could Have Prepared Us
- 8 Helmut Schweizer: Actions / Handlungen
- 18 Paul Mpagi Sepuya: Focus Desire
- 20 Sarah Ancelle Schönfeld: Labor Lab
- 28 Artists on Photography
- 30 Susanne Kriemann: Hey Monte Schlacko / Dear Slagorg
- 34 Sebastian Wells: ARENA
- 35 Megan Williams, Sheung Yiu: (In)Faces of Predictions
- 38 Arne Schmitt: Things



C



B

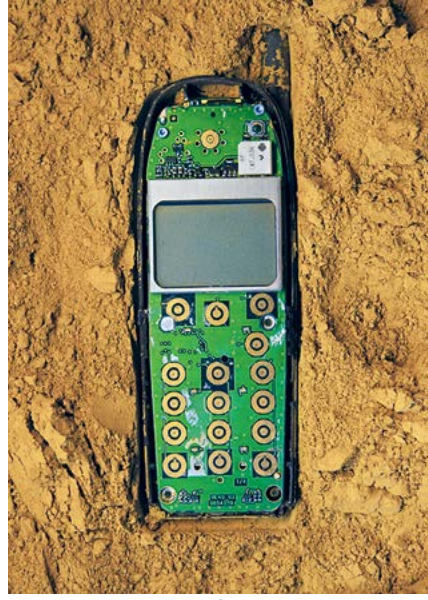


D



Spring 2026

E



A

BOOKS

SPECTOR

Anne König/Jan Wenzel

It's time to look back, and time to look ahead—as our twenty-fifth year comes around.

In November, Spector Books had a big presence at Paris Photo and Offprint. We gave a short introduction to the work we do during our publisher's evening at L'Inaperçu, where we presented four new releases—including a new edition of Paul Virilio's *Bunker Archaeology* in French, English, and German. We told the audience how it all began: back in the mid-1990s, when Markus Dreßen and Jan Wenzel got to know each other as students in Leipzig, working on a project with Ilya Kabakov that had been set in motion by Klaus Werner, founder of the Galerie für Zeitgenössische Kunst (GfZK), together with the Academy of Fine Arts (HGB) and Leipzig University. Wenzel was doing German studies and art history at the time, while Dreßen was on the graphic design program. This encounter resulted in *O.s Dokumentation*, a book written by Wenzel and designed by Dreßen that was published in 1998. At the time, Anne König was working as a freelance radio journalist.

The three of us founded Spectormag GbR in March 2001 with a view to bringing out the international art magazine *spector cut + paste*. We had some lofty plans: the magazine was to be bilingual, cover all our areas of interest—which were pretty wide-ranging—and partner up content with design, which were to go hand in hand, with three issues scheduled per year. We hadn't the first idea about publishing and editorial design, let alone sales and distribution, nor did we have any capital. We invested our own money, which was soon used up, and made efforts to secure funding. If we hadn't been borne along blindly on the wings of enthusiasm, we would have known that our undertaking would not succeed. But we did it anyway and learned a great deal in the process. We published a total of four issues of *spector cut + paste*, the last of which appeared in 2008 with a twist on the 68ers' slogan: *Everybody talks about the weather! Us too*. Climate catastrophe had not yet become the hot topic that it is today, with the threat of current wars degenerating into nuclear conflict now fueling the desperate state of affairs. But even seventeen years ago, it was evident that the bell was tolling.

In 2008, Jan Wenzel decided—not out of whimsy, but because he had had a bad experience with another publisher—to shift Spectormag's focus: to books. In producing the magazine, we'd learned how to publish, how to stick to deadlines, how to hustle—and we'd found that you need a functioning system of sales and distribution to succeed as a publisher. So it was just a small step to move from magazine to book. However, publishing books requires a rhythm that is geared to market practices: twice a year, we publish a preview of our new releases, and have been since 2012, when we started working together with GVA in Göttingen as our distributor. In spring and fall, the focus is on upcoming projects. Not all of the titles in the last preview have been printed yet, and our heads are still busy with them, but the delivery of the preview's print data cannot be delayed if we want to place our books in stores. It's always a race against time, and since fall 2012 we haven't lost once. Alongside producing the books, we have been constantly working on our national and international distribution—a broad furrow that needs to be tilled every day. Since 2008, we have brought out between fifty and eighty titles a year; relative to our output, our team is fairly compact—there are nine of us, and we still work in the same offices on the floor we started renting twenty-five years ago. In terms of content, there is no significant difference between the publishing program and the magazine: we started out with art, photography, design, architecture, literature, dance, performance, theater, and music—and that's still our focus. In recent years, the publishing house has regularly received awards, not only for specific publications but also for its entire program, which would have been inconceivable without all the people who have worked on the books: authors, artists, editors, designers, translators, copyeditors, proofreaders, lithographers, bookbinders, and printers. The success of our books relies on everyone at the publishing house, and we are grateful to all the people involved.

In the middle section of our spring catalog, we publish eight pages of photographs by Arthur Zalewski, who observed our daily life in the office with his camera. 25 years in fast forward.

There have been many highs and lows over the twenty-five years: the effects of the Covid pandemic, in particular, lingered for some time. However, after the publishing house was radically restructured in 2024 and 2025, it is now navigating everyday life rather more sedately as Spector Books Verlagsgesellschaft mbH, bolstered by the next generation of our family. Our goal for the coming years is to make the publishing house more robust going forward—the wars and disasters referred to above will leave their mark on us too. We don't know what the future will bring, but we would like to keep making books in the way we've been doing—with a sense of experimentation, in how we approach the medium; with conscious attention, in our design choices; with sophistication, in the materials we use and our manufacturing processes; and with intellectual flair, engaging consistently in an ongoing exchange of ideas with our authors and readership both in Germany and abroad. For that is the work of a publisher in a world in which freedom of thought pertains.



available
42 EUR
ISBN: 978-3-95905-921-3



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

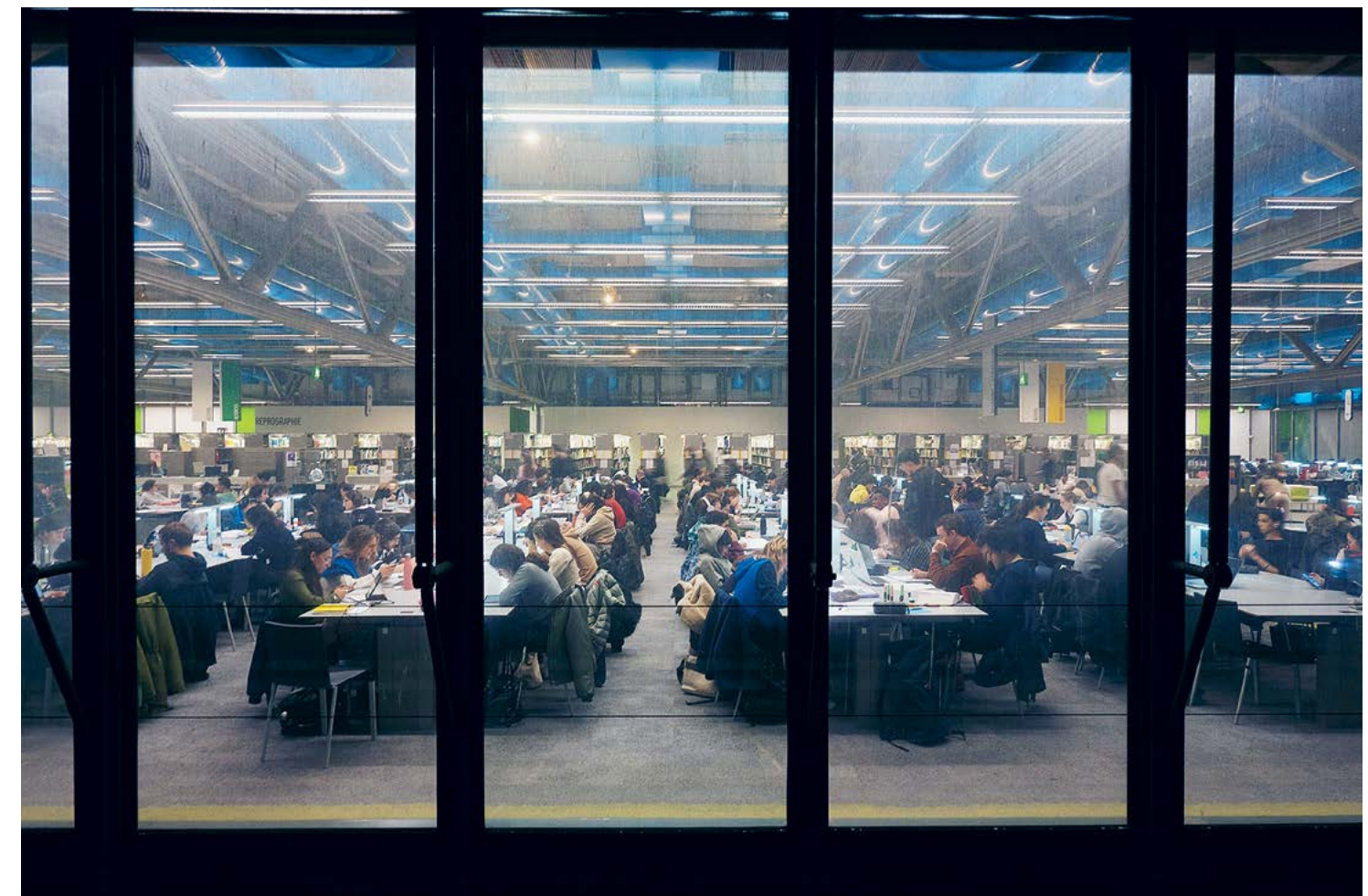
2nd edition

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: deValence
272 pages, English, c. 600 color images, 22 × 28 cm, softcover

From June 13 to September 22, 2025, the Centre Pompidou gave carte blanche to the artist Wolfgang Tillmans, who had 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 transformed 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 explored over thirty-five years of artistic practice through various photographic genres and constituted another, very personal representation of his universe, whose order and logic were 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.



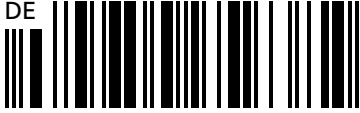
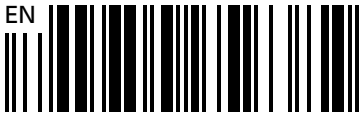
A

A Untitled, 2024

Arts

Photography

Gabriele Stötzer: Monograph

June 2026
48 EUR
ISBN: 978-3-95905-948-0
DE 
ISBN: 978-3-95905-949-7
EN 

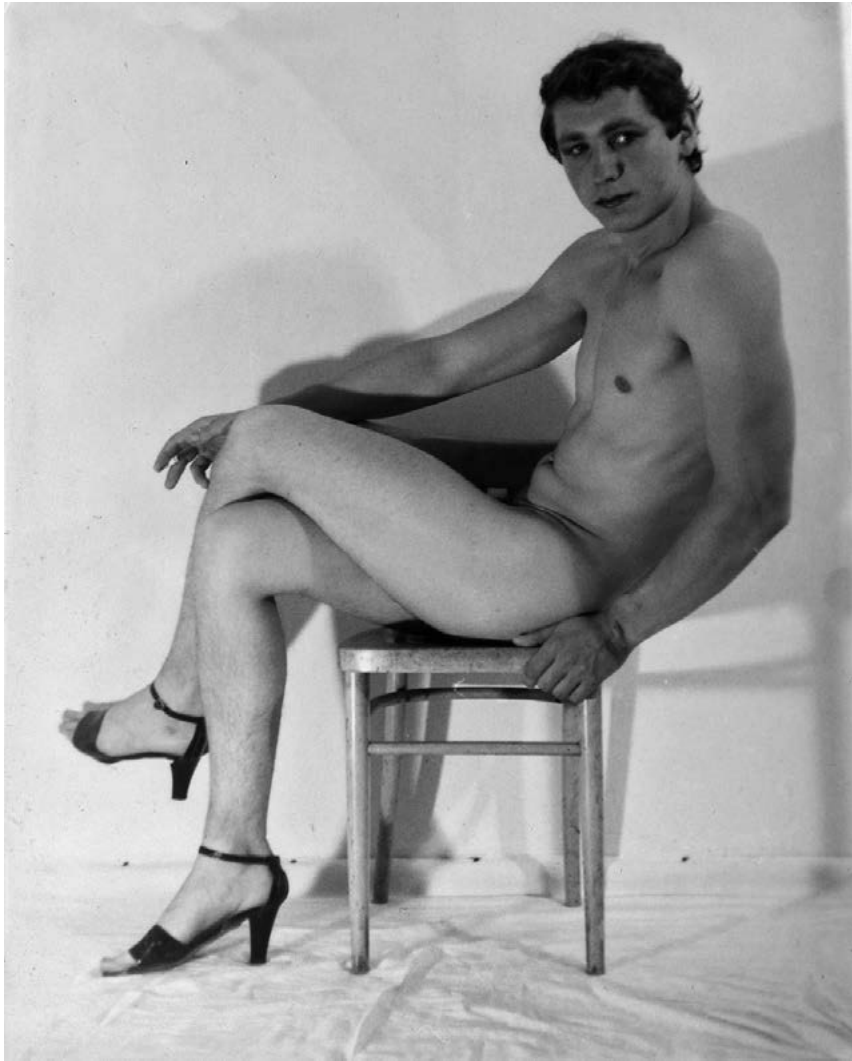
Gabriele Stötzer: Monograph

4

Eds: Anne König, Jan Wenzel
Text: Marta Kowalewska, Sylvia Sasse, Sonia Voss, Harriet Wollert, a. o.
Design: Malin Gewinner
c. 300 pages, German, English, with 250 b/w and color images, 22.4 × 29 cm, hardcover

Artist Gabriele Stötzer's wide-ranging oeuvre has been making waves in recent years, after having been essentially passed over for more than thirty years. It all started in East Germany's underground scene. After Wolf Biermann's expatriation in 1976, Stötzer served a one-year prison sentence and then made a conscious decision to remain in the GDR. She took photographs, shot Super 8 films, wove textiles, painted pictures, published literary texts in underground magazines and artist's books, and organized fashion shows, object shows, and performances with a group of women artists in Erfurt. On December 4, 1989, she occupied the Stasi administrative building in Erfurt together with a group of like-minded individuals—the first occupation of a Stasi headquarters, it was an act of civil disobedience without precedent in German history. Her monograph is being published in conjunction with the solo exhibition *Dabeisein und nicht schweigen* at the Gropius Bau in Berlin, June 19 – December 6, 2026.

Gabriele Stötzer, b. 1953 in Emleben near Gotha, lives and works as an artist in Erfurt. She has had solo exhibitions in such venues as the Klassik Stiftung Weimar, Look Galerie (Berlin), and Galeria Monopol (Warsaw). Her work was honored in 2024, when she received the Pauli Prize in Bremen.



A



B



C



D



E

A From the series *Transvestit*, 1984 B *Die große Schwester*, 2024 C Still from the video performance *Zelle 5*, 1990
D *Stegreifspiele*, 1982 E *Künstlerinnengruppe in Erfurt*, 1990, photo: Christiane Wagner

Performance

Arts

5

Robotron

Code and Utopia

Eds: Inke Arns, Sabine Weier, Jan Wenzel, Franciska Zólyom
Text: Jan Wenzel
Design: Wolfgang Schwärzler
c. 128 pages, German, English, 26 × 34 cm, with numerous b/w and color images, softcover

Robotron. Code and Utopia
25 October 2025 – 22 February 2026
GfZK – Galerie für Zeitgenössische Kunst Leipzig

Robotron. Working Class and Intelligentsia
14 March – 26 July 2026
HMKV Hartware MedienKunstVerein Dortmund

Related books:
Estelle Blaschke, Doreen Mende, Armin Linke, *Double Bound Economies. Reading an East German Photo Archive. 1967–1990*, 2013

The rapid rise of computers and microelectronics since the 1960s is often described as the “third industrial revolution”. In East Germany, the name Robotron became closely associated with this transformative technology, which reshaped every sector of the economy. Revisiting the history of this state-owned enterprise highlights the technical possibilities and societal hopes it carried. In a montaged mix of conversations, documents, artistic works, and reflections on the relationship between geopolitics, planned economy, and the global market, the book examines the industrial development of the East German state, challenging conventional ideas that have solidified in the narrative of a “socialist” past and looks at the political and economic contradictions that ultimately contributed to the collapse of East Germany.

Inke Arns is a curator, writer, and director of HMKV Hartware MedienKunstVerein. Sabine Weier is a writer and curator and part of the team at GfZK – Galerie für Zeitgenössische Kunst Leipzig. Jan Wenzel is a writer and publisher with Spector Books. Franciska Zólyom is an art historian, curator, and director of the GfZK – Galerie für Zeitgenössische Kunst Leipzig.



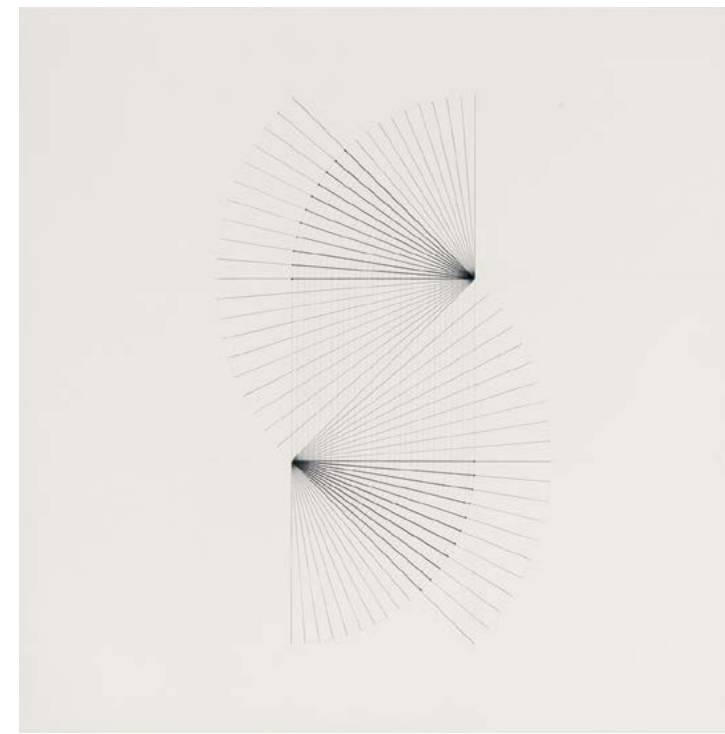
March 2026
28 EUR
ISBN: 978-3-95905-952-7



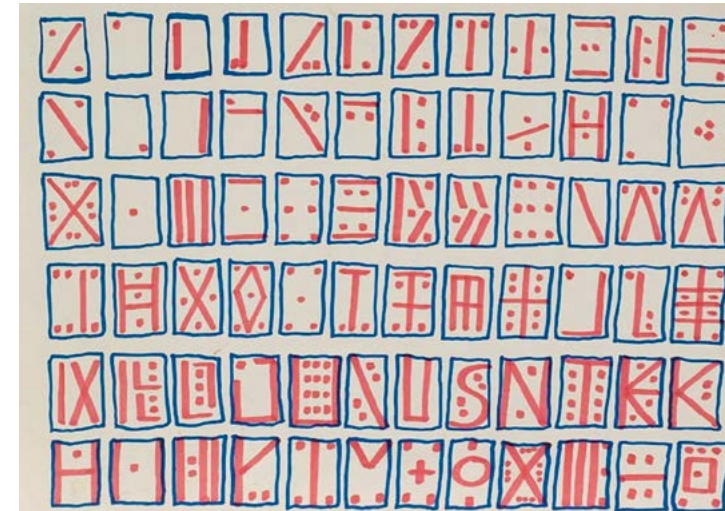
ISBN: 978-3-95905-953-4



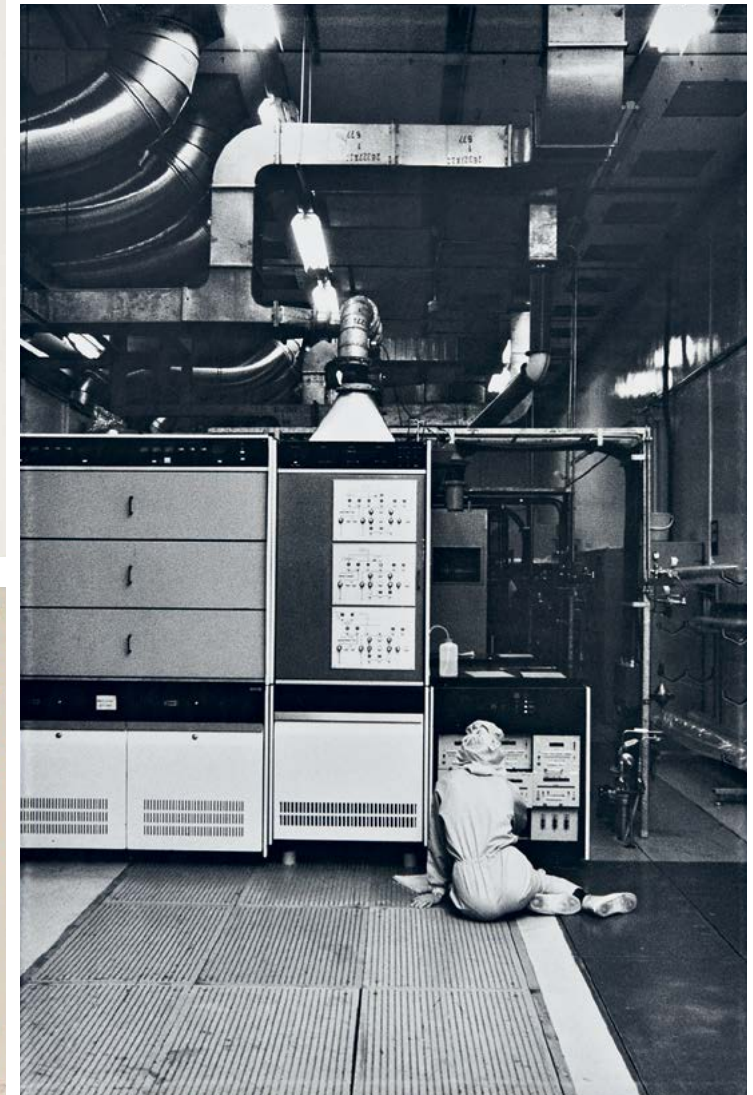
6



B



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D



A

A Irma Markulin, *Biography beyond Statistics*, 2022, photo: Alexandra Ivanciu B Karl-Heinz Adler, *Serial Lines, Shifted Diagonally*, 1968, photo: Uwe Walter, Galerie EIGEN + ART Leipzig/Berlin C A. R. Penck, *Computer Modell*, 1970, photo: Franz Zadniecek, courtesy Städtische Galerie Dresden – Kunstsammlung, Museen der Stadt Dresden, VG Bild-Kunst, Bonn 2025 D Marion Wenzel, from the series *Pleinair Mikroelektronik Frankfurt (Oder)*, 1989, repro: A. Hermann, courtesy Museum Utopie und Alltag (Bestand Beeskow) E Nadja Buttendorf, *Robotron – A Tech Opera*, since 2018

Arts



E

7

Helmut Schweizer: Handlungen/Actions

8

Eds: Steffen Siegel in collaboration with Luis Lucyga
Text: Steffen Siegel
Design: Lyosha Kritsouk
220 pages, German/ English, 370 color images, 20 × 34 cm, hardcover

nature[continues], wo aber Gefahr ist, wächst das Rettende auch
1 May – 28 June 2026
Schloss Benrath, Düsseldorf

Traces [over time]
9 May – 12 June 2026
Galerie Rupert Pfab, Düsseldorf

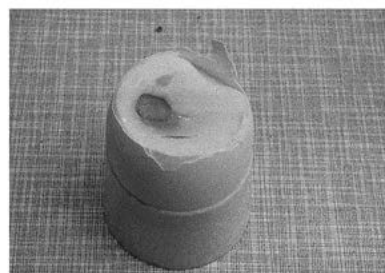
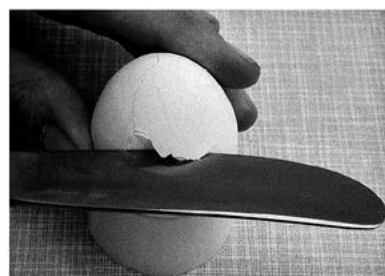
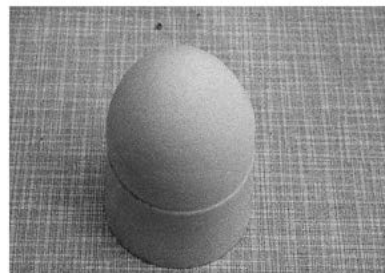
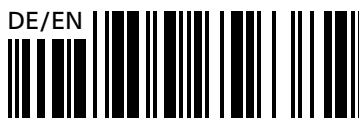
Actions
21 May – 6 June 2026
Folkwang Universität der Künste, Essen

Related books:
Timm Rautert: Image-Analytical Photography 1968–1974, 2016
Zymlint Rytka: Stones, Ants and Television. Photographic Works 1971–2010, 2024

Between 1970 and 1976, German artist Helmut Schweizer worked on his photographic series *Handlungen / Actions*. In more than one hundred three-part plates, Schweizer staged everyday activities as well as surprising and, at times, genuinely absurd moments. *Handlungen / Actions* is one of the most significant contributions to 1970s conceptual photography. Five decades after its creation, this book presents the series in its entirety for the first time. Based on an extensive examination of the artist's archive, the book—edited and with comprehensive interpretation by Steffen Siegel—invites readers to rediscover a major artistic achievement in all its richness, introducing a work of art that is conceptually and aesthetically unique.

Helmut Schweizer lives and works as an artist in Düsseldorf. Steffen Siegel is professor for the theory and history of photography at Folkwang University of the Arts in Essen.

February 2026
42 EUR
ISBN: 978-3-95905-954-1



A

B

C

A Actions, daily, cutting the top off an egg B Actions, daily, whipping cream C Actions, daily, flipping a light switch D Actions, memories, paring an apple © Helmut Schweizer and VG Bild-Kunst

Arts

Photography

9



D

Doris Uhlich: The Future Is Naked

Doris Uhlich: The Future Is Naked

10

Ed: Adam Czirak in collaboration with Moritz Hannemann
Text: Tina Amerstorfer, Gabriele Brandstetter, Karin Harrasser, Boris Kopeinig, Mirjam Kreuser, Helmut Ploebst, Constanze Schellow, a. o.
Design: Malin Gewinner
c. 300 pages, German, English, c. 250 color images, 21 × 26 cm, softcover

The book is published to mark the twentieth anniversary of Doris Uhlich's work as a choreographer.

GAP
28–31 May 2026
Residenz Schauspiel Leipzig

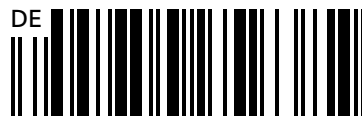
Festival 20 Jahre Doris Uhlich
Fall 2026
Tanzquartier Wien

Related books:
Richard Siegal: *The Bakery. Idea in Action*, 2012
Ismael Ivo: I Believe in the Body, 2022
(Recipient of the Walter Tiemann Prize 2024)

Doris Uhlich has been active as a choreographer on the international scene for twenty years. Her performances incorporate social issues and challenges such as nudity, old age, and disability. In this chronological account of her most important artistic works, colleagues, scientists, journalists, and collaborators have their say. The book thus reveals the multifaceted nature of Uhlich's work in choreography, dance, and education: her engagement with classical ballet and the social nexus of plurality and touch, the inclusion of nonprofessional dancers, and her international workshop activities, which can be seen as collective research practice.

Adam Czirak is a theater expert and dramaturge. Doris Uhlich is an Austrian dancer, performer, and choreographer operating internationally.

May 2026
38 EUR
ISBN: 978-3-95905-955-8



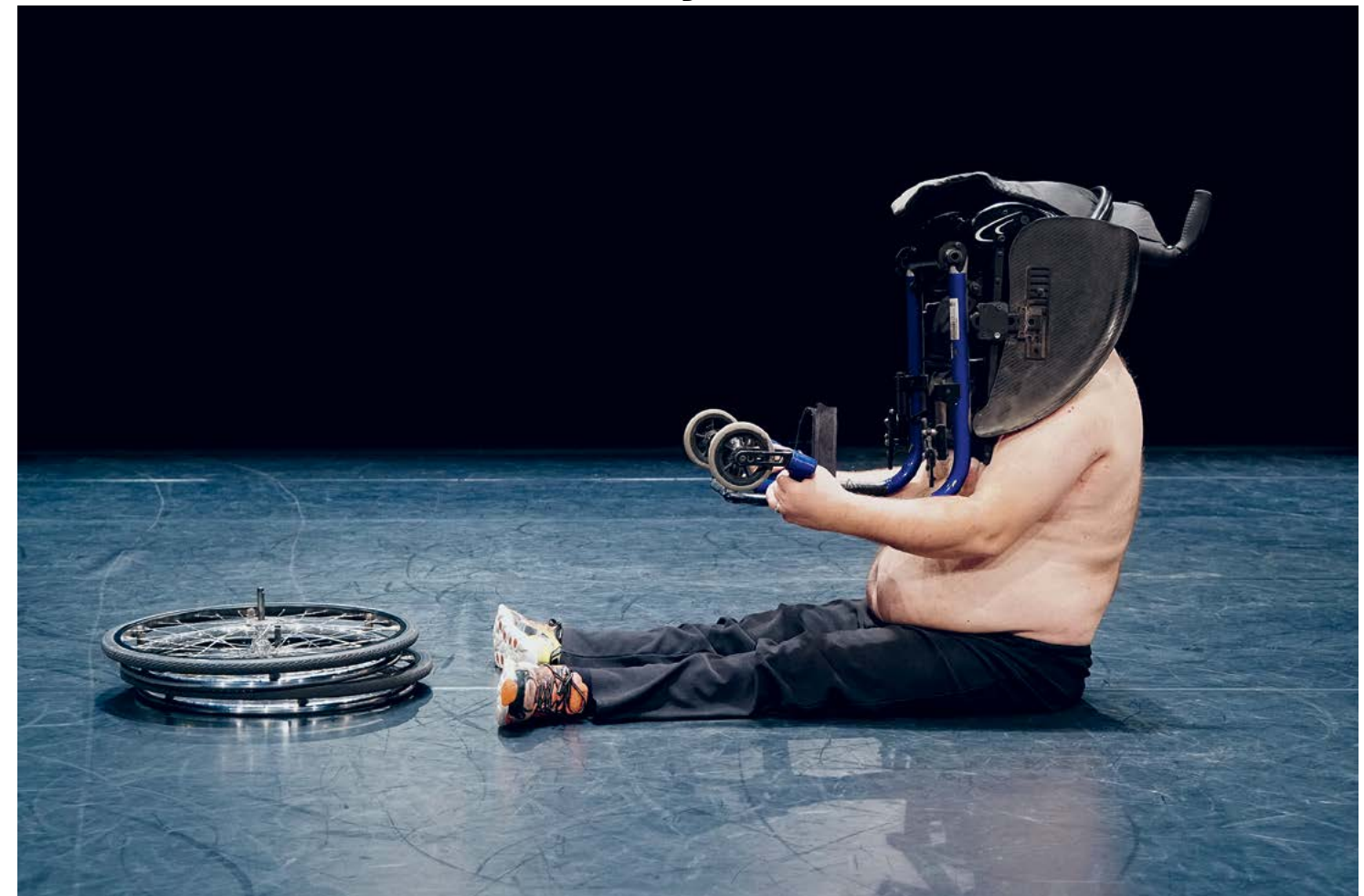
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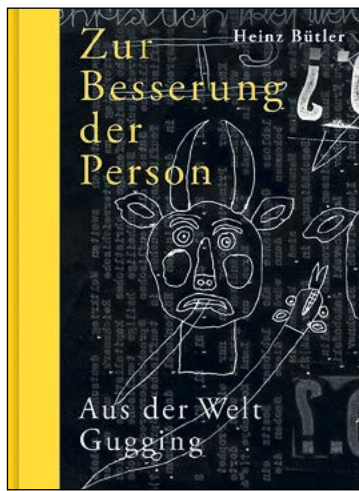


C

A Doris Uhlich, *more than naked - 10th anniversary*, 2023, photo: Bernhard Müller
B Doris Uhlich, *SONNE*, 2023, photo: Juliette Collas
C Doris Uhlich, *Every Body Electric*, 2018, photo: Theresa Rauter

Performance

11



Heinz Bütler: Zur Besserung der Person

Aus der Welt Gugging

Eds: Jeanne Lüdin-Geiger und Hanspeter Lüdin
Text: Heinz Bütler, Johann Feilacher, Clemens J. Setz
Design: Hanna Williamson
c. 384 pages, German, 70 b/w and 90 color images, 15 × 20.5 cm, hardcover

20 Years of museum gugging
March 2026 – January 2027
museum gugging, Maria Gugging, Austria

Heinz Bütler's award-winning documentary *Zur Besserung der Person* had its theatrical release in 1981. The film's protagonists, the Gugging Artists Johann Hauser, Ernst Herbeck, Edmund Mach, Oswald Tschirtner, and August Walla, are now regarded as some of the most important exponents of a form of art and literature that defies all conventions. Although the world in which they created their works—at the prompting of their psychiatrist, Leo Navratil, whose care they were in, in what was then the Lower Austrian State Hospital for Psychiatry and Neurology in Klosterneuburg near Vienna—no longer exists, this book rolls back time to tell the story of the historical Gugging. Today, the Art Brut Center Gugging is a cultural center and museum of international significance. Each page of this book leads into a world of the other and the unfamiliar that is made accessible for the first time: surprising, touching, and sublime at every turn. The film *Zur Besserung der Person* can be accessed using a QR code in the book.

Heinz Bütler is a filmmaker and author.



A



B

A August Walla, *Krone*, 2000, © Art brut KG B Johann Hauser, *Roter Frauenakt*, 1985; photo: J. Feilacher, © Private Foundation – Artists from Gugging C August Walla, © Heinz Bütler D–E Film stills from *Zur Besserung der Person*, dir.: Heinz Bütler, 1981 F Ernst Herbeck, Edmund Mach, © Heinz Bütler

Arts

12



C



D



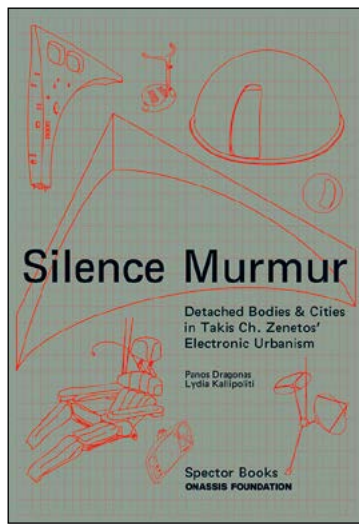
E



F

Film

13



Silence Murmur

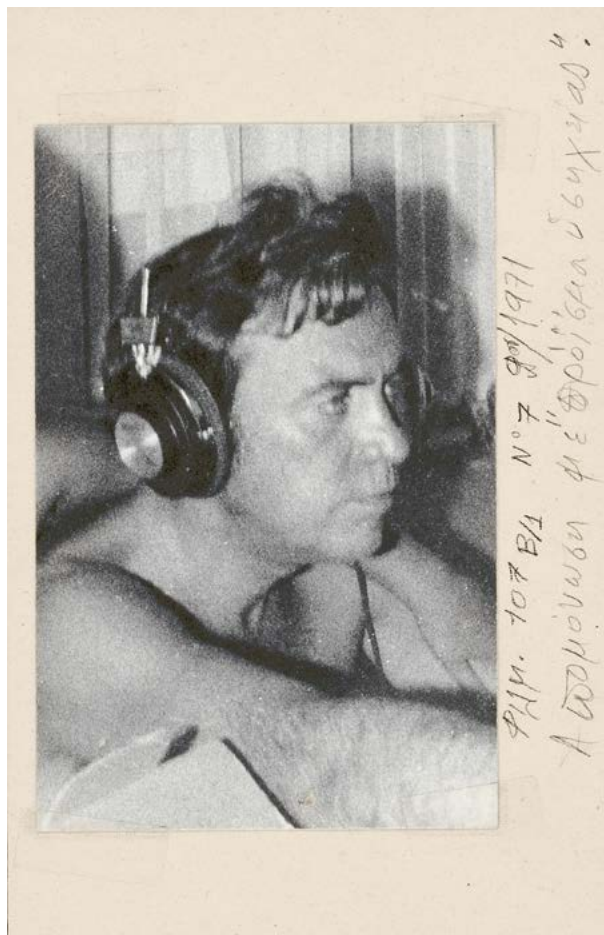
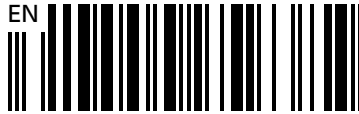
Detached Bodies & Cities in Takis Ch. Zenetos' *Electronic Urbanism*

Text: Panos Dragonas, Lydia Kallipoliti
 Design: Post-Spectacular Office
 208 pages, English, 130 b/w and 85 color images, 22 × 32 cm, softcover

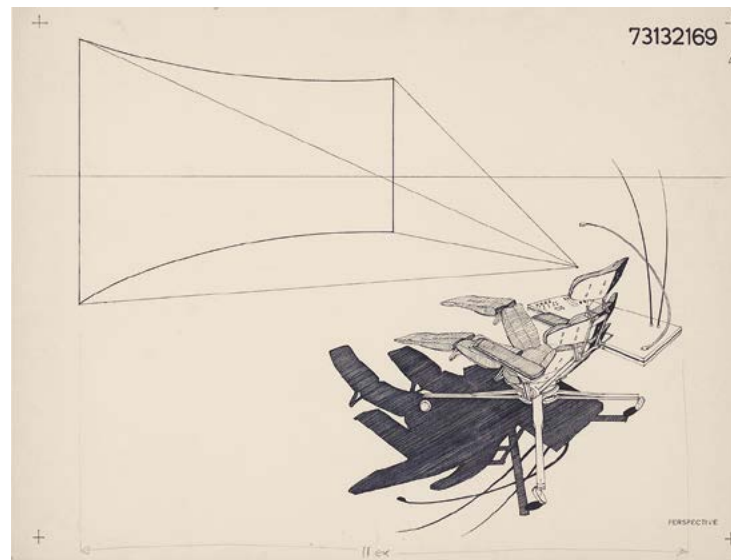
Electronic Urbanism was the lifelong project of Greek architect Takis Ch. Zenetos, a design and research-driven endeavor he pursued from 1952 until his deliberate death in 1977. Although his archive of drawings, writings, and research on technological advancements is immense, Zenetos's work has never been presented as a whole to an international audience. Most of his writings appeared in the Greek annual review *Architecture in Greece* in the late 1960s and 1970s. *Silence Murmur* compiles his complete treatise, positioning him as a key figure in twentieth-century architecture, technology, and cybernetics. Dragonas and Kallipoliti locate *Electronic Urbanism* within the lineage of developments in urban dynamics and computation. Their book offers a new reading of Greek architectural history—one that does not merely adopt foreign ideas but exports original technological visions worldwide.

Panos Dragonas is an architect and professor of architecture and urban design at the University of Patras in Greece. Lydia Kallipoliti is an architect and writer, associate professor and director of the Advanced Architectural Design program at Columbia University.

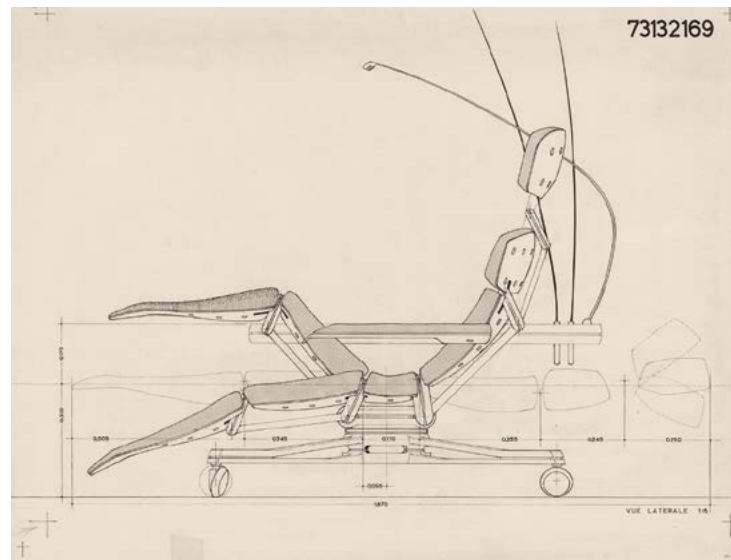
June 2026
 42 EUR
 ISBN: 978-3-95905-541-3
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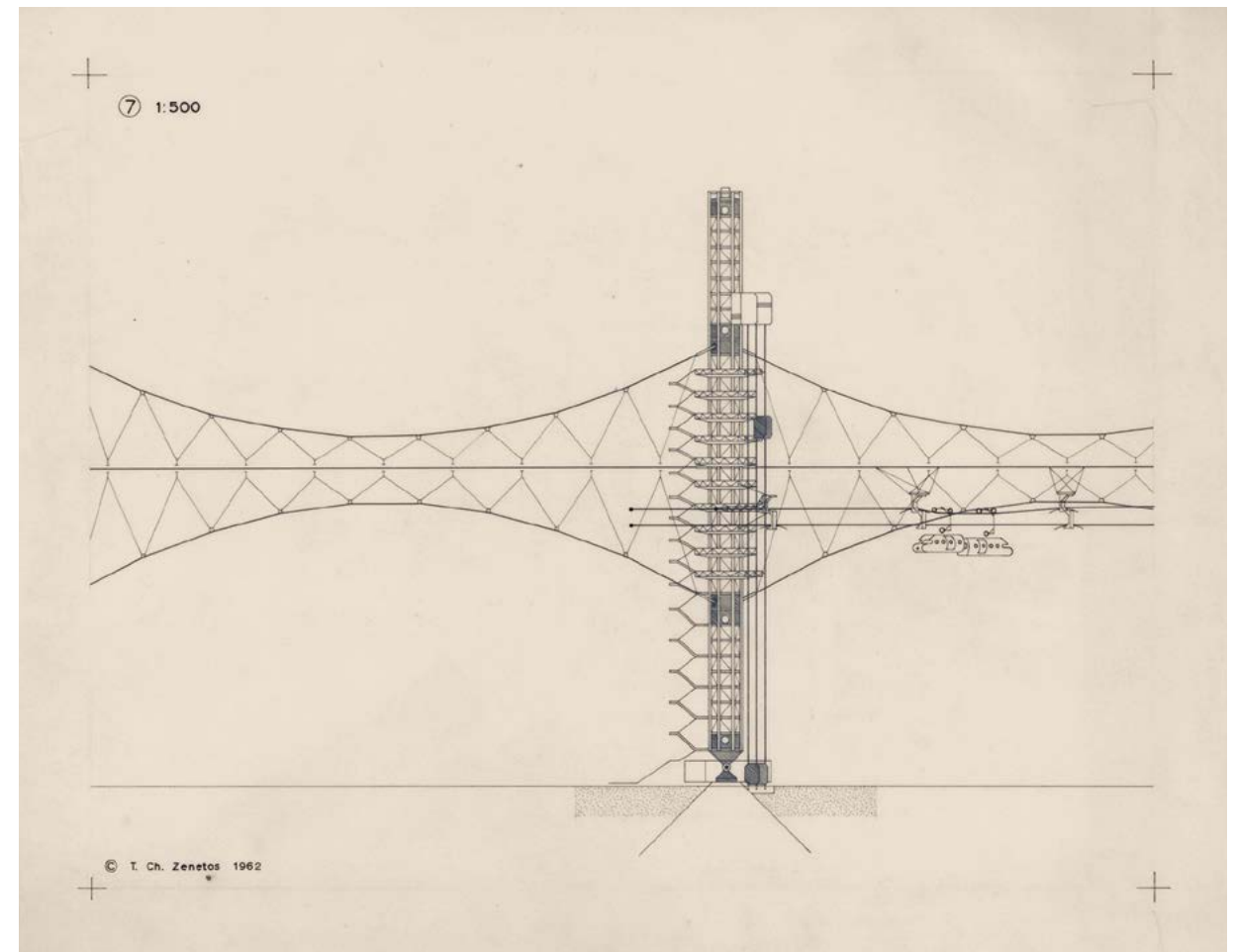
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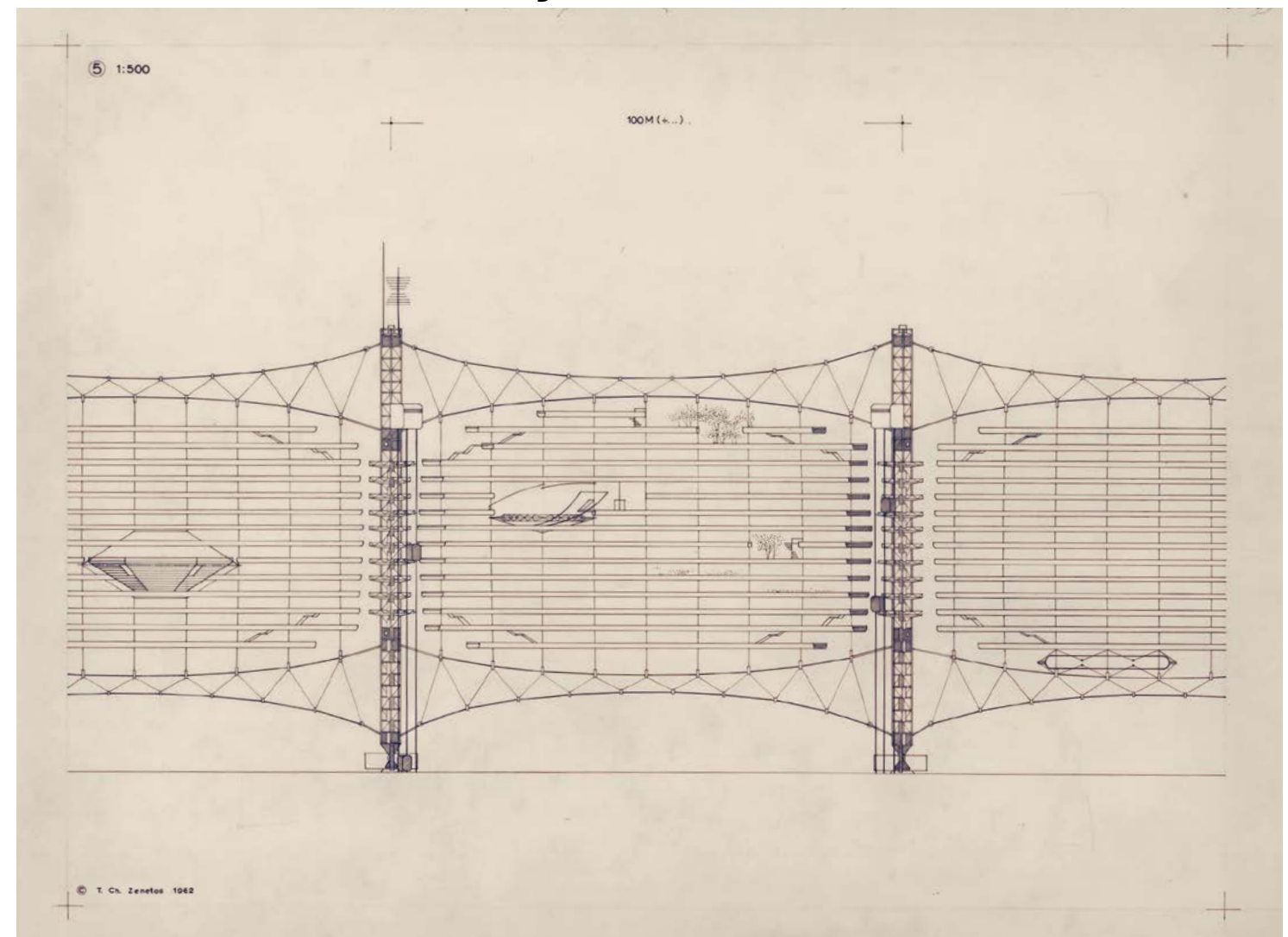
B



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E



Our Polite Society: Constant Change

A Typographical Drifting Through the Work of Constant Nieuwenhuys

Ed: Our Polite Society
Text: Our Polite Society, Paul Gangloff
Design: Our Polite Society
300 pages, English, 40 color and 60 b/w images, 16.5 × 24 cm, softcover

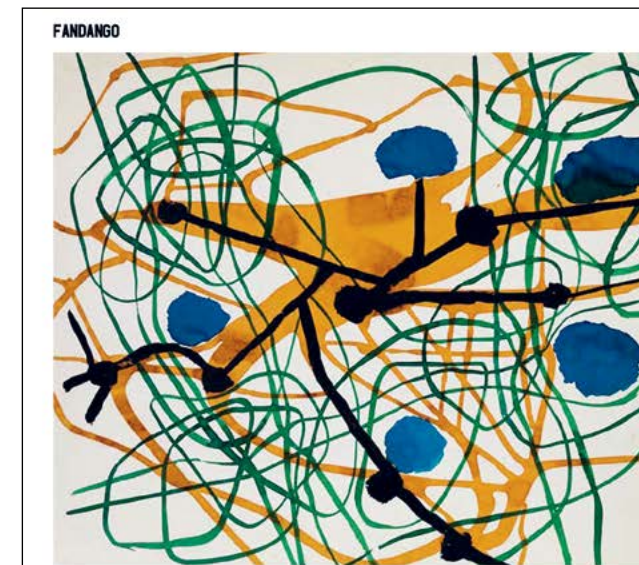
Dutch artist and sculptor Constant Nieuwenhuys a.k.a. Constant (1920–2005) is known for the great breadth of his work, which ranges from painting to music. Inspired by the large number of works, the graphic designers at Our Polite Society developed the typeface Constant Change, which is based on his pictorial works. It includes six cuts, each containing the twenty-six letters of the alphabet. Moving playfully through the alphabet, the typographic designs draw on some 100 works from Constant's collection. The publication makes use of the tools of typography in a contemporary approach to historical works of visual art.

Our Polite Society is a studio for graphic design, type design, web development, and typographic research, based in Stockholm, Hamburg, and Montreal. It was founded in 2008 by Matthias Kreutzer and Jens Schildt. In 2025 Our Polite Society developed the visual identity for documenta. Paul Gangloff, born 1982 in Altkirch (France), is a graphic designer based in Amsterdam.

February 2026
34 EUR
ISBN: 978-3-95905-508-6



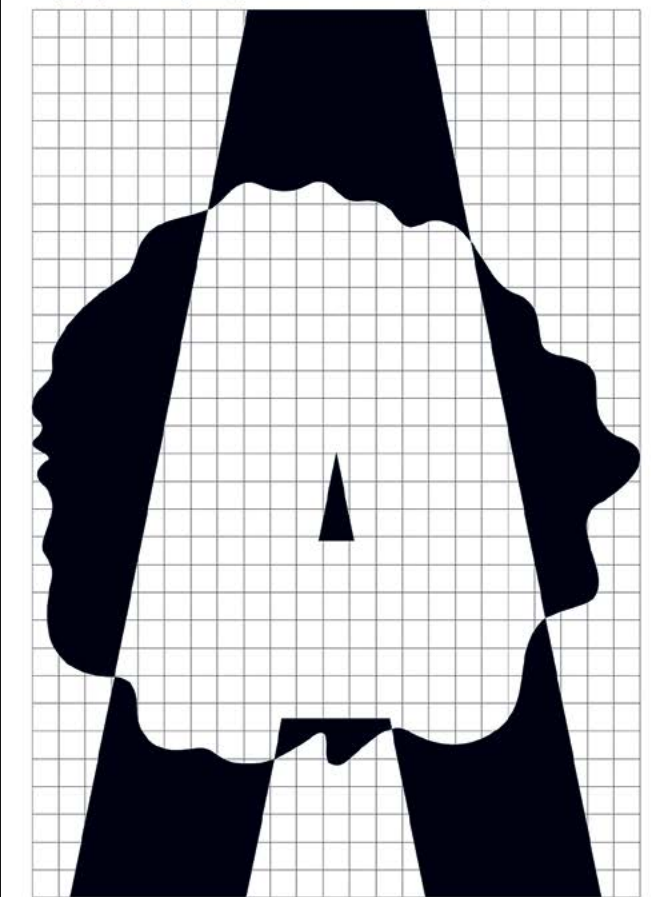
16



20

Fabric Design I, 1956

A Typographical Drifting Through the Work of Constant Nieuwenhuys



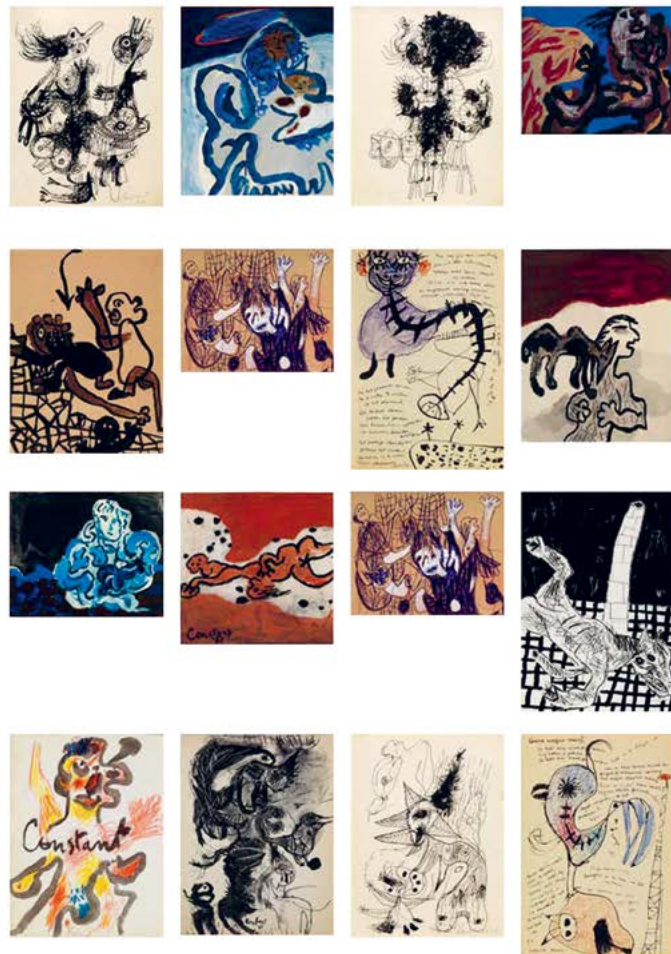
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880 pt

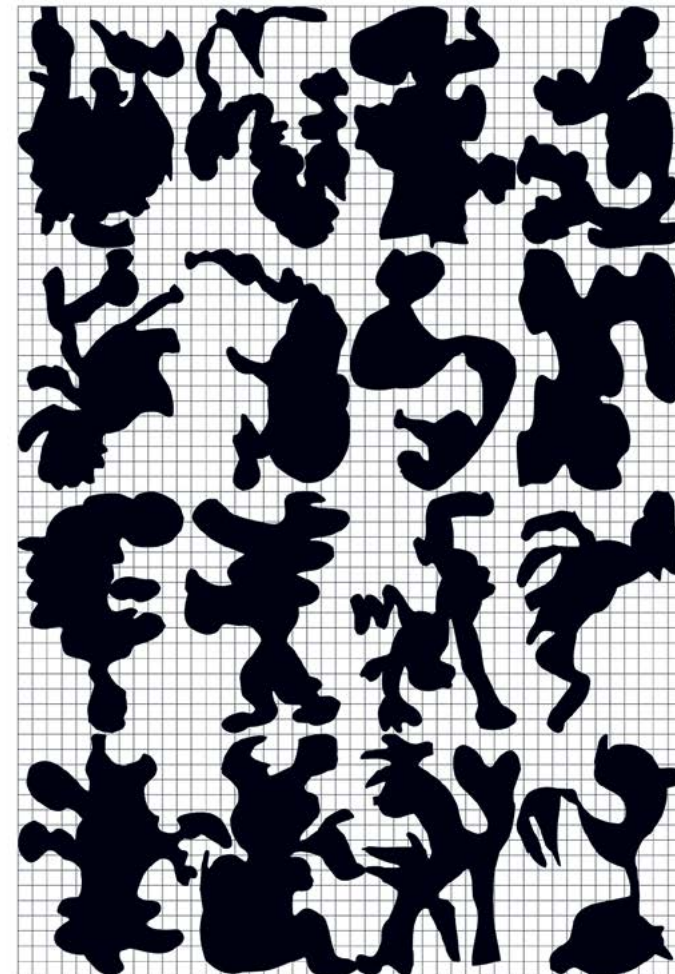
17

COBRA



256

A Typographical Drifting Through the Work of Constant Nieuwenhuys

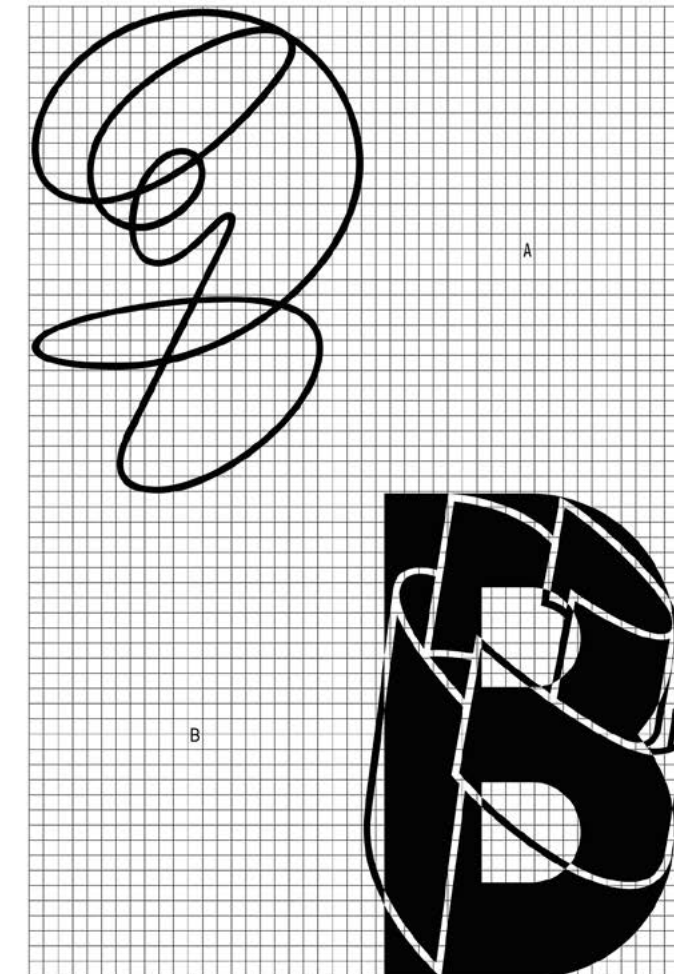


257

ABCDEFGHIJKLMN OP

220 pt

BABYLON NEUE



84

440 pt

A Typographical Drifting Through the Work of Constant Nieuwenhuys



85

Construction with Half Cylinders, 1958

Paul Mpagi Sepuya: Focus Desire

Paul Mpagi Sepuya: Focus Desire 18


Eds: Doris Gassert, Stefan Gronert, Christopher A. Nixon
Text: Lily Cho, Kobena Mercer, Joël Vacheron, Ismahan Wayah a. o.
Design: Good Enough
c. 100 pages, German, English, c. 70 color images, 23.5 × 32.5 cm softcover

Paul Mpagi Sepuya – Focus Desire
28 February – 14 June 2026
Fotomuseum Winterthur

US American artist Paul Mpagi Sepuya explores queer desire in the complex compositions of his portraits and studio photographs. In intimate encounters with friends, and with the help of mirrors, fabrics, and props, he explores established ways of looking and the power structures that inform them. His photographs draw viewers into the compelling visual dynamics of seeing and desiring as viewed through the eye of the camera.

The accompanying magazine is the first self-contained publication on the artist from German-speaking countries.

Paul Mpagi Sepuya, b. 1982 in San Bernardino, California, lives and works in Los Angeles, California. Doris Gassert is a media scholar and research curator at Fotomuseum Winterthur. Stefan Gronert is an art historian and curator for photography and media at the Sprengel Museum Hannover. Christopher A. Nixon is a philosopher, comparatist, and freelance curator.

April 2026
32 EUR
ISBN: 978-3-95905-945-9
DE 
ISBN: 978-3-95905-976-3
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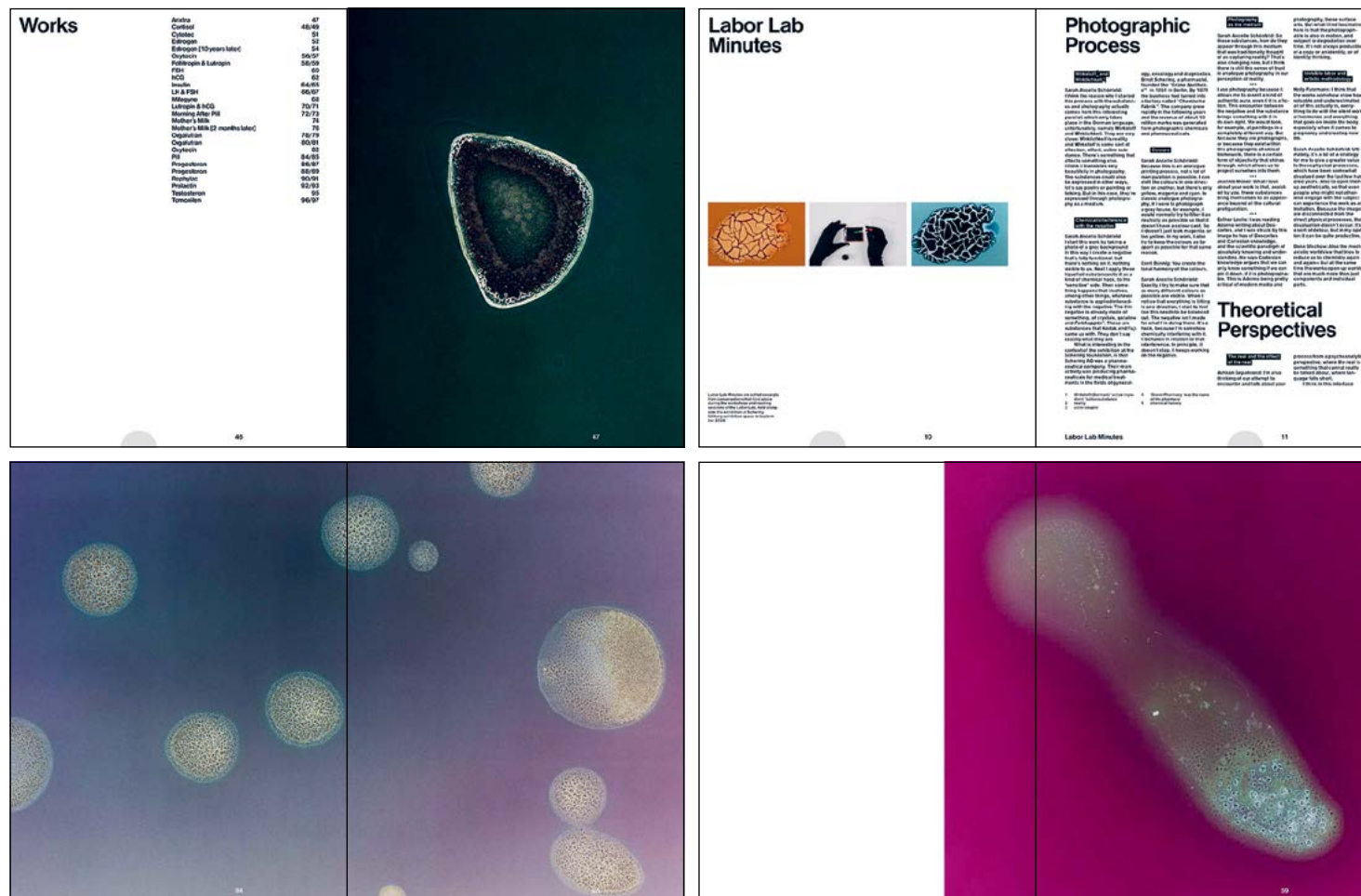
D



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A *Studio* (0X5A5038), 2020, © Paul Mpagi Sepuya, Courtesy the artist and Vielmetter Los Angeles B *Mirror Study* (0X5A7394), 2018, © Paul Mpagi Sepuya C *Darkroom Mirror* (2070386), 2017, © Paul Mpagi Sepuya D *Model Study* (0X5A4029), 2017, © Paul Mpagi Sepuya, Courtesy the artist and Vielmetter Los Angeles E *Mirror Study* (0X5A1237), 2017, © Paul Mpagi Sepuya, Courtesy the artist and Document, Chicago

Asya Yaghmurian is a curator and editor who lives in Berlin. Sarah Anelle Schönfeld is an artist who distills, divines, and metabolizes knowledge. Esther Leslie, a professor of political aesthetics, has written about color chemistry, animation, screens, and devices. Margarida Mendes is a researcher, curator, and educator, whose work explores speculative fiction, sound practices, and ecopedagogy. Jeannie Moser works in literary and cultural studies on intersections between language, science, society, politics. Heiko Stoff is a historian of medicine at Hanover Medical School (MHH) and a member of the Collaborative Research Center "Sex Diversity."



Waste

Waste. A Reader About the Global Routes of Rubbish

22

Ed: Museum Ostwall im Dortmunder U
Text: Amanda Boetzkes, Jennifer Gabrys, Susi Gutsche Annabel Keenan, Roman Köster, Nedine Moonsamy, Oliver Schlaudt, Evelyn Wan, a. o.
Design: Hannes Drißner
200 pages, German, English, c. 40 b/w- and 40 color images, 21 × 29.7 cm, softcover

Waste. An Exhibition About the Global Routes of Rubbish
27 March 2026 – 26 July 2026
Museum Ostwall im Dortmunder U

Related titles:
Elke aus dem Moore (ed.), *Pure Gold: Upcycled! Upgraded!*, 2017

What does waste have to tell us about our world? In what ways are the global economy and the production and recycling of waste connected? Who profits from waste, and who is harmed by it? And what utopian ideas can waste engender? The Global North generates huge quantities of personal and industrial waste, yet the bulk of it ends up in the Global South, where waste is re-used, processed further, or simply dumped. As a result, waste—along with the onward trajectory it follows—remains out of the public eye in the places it is created. Published in conjunction with the exhibition *Waste*, the reader delves into its themes with interdisciplinary essays by scientists and artists, examples of best practice, and reflections on the show and the process of developing it with the exhibition's critical friends.

March 2026

28 EUR

ISBN: 978-3-95905-960-2

DE



ISBN: 978-3-95905-961-9

EN



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A Krištof Kintera, *Postnaturalia*, 2016/17, © Krištof Kintera, photo: Krištof Kintera B Ana Alenso, *Mad Rush Extended*, since 2022, © Ana Alenso C Francois Knoetze, *Core Dump Shenzhen*, 2018, photo: Zidan, Courtesy Cosmopolis 1.5., Chengdu, 2018 D Hicham Berrada, *Carte mère #19*, 2020–2023, Courtesy Hicham Berrada, MENNOUR and Wentrup Gallery

Arts

Discourse

Photography

23

Martin Gross: Freunde und Fremde

24

Design: Markus Dreßen
160 pages, German, 13.5 × 20.5 cm, hardcover

Martin Gross: Freunde und Fremde

A Russian convict, an Iraqi refugee, and a German aid worker—What connects them? What keeps their worlds apart? At the beginning of the millennium, it was still possible to believe that Europe was approaching an era of openness: Putin came to prominence twenty-five years ago; the refugees started arriving ten years ago. To start with, the watchword in both cases was "Welcome." Today, a quarter of a century later, we find ourselves in a very different reality. We are on a collision course with Russia and giving the refugees a wide berth. The hoped-for convergence of cultures has only revealed their heterogeneity. Europe is redefining itself by drawing a line between what is alien and what it embraces as its own.

Martin Gross tracks this development in his friendship with a Russian called Danil and the Iraqi refugee Sadi. The longer the friends know each other, the more the cultural differences between them emerge. This is particularly evident in their relationship not only to women but also to violence, guilt, and government bodies.

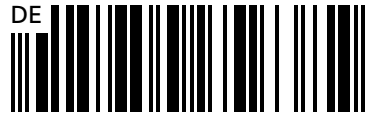
Martin Gross b. in 1952 in the Black Forest moved to West Berlin in 1970. In 1981, he became a lecturer in German studies and worked as a feature writer. Later, he helped coordinate projects linking Russian, Indian, and European universities. He now lives near Lüneburg.

Einmal tauchte eine Libelle auf, umkreiste mit raschelnden Flügeln ein paar Schilfhalm und schwirrte wieder davon. Gennadi sah ihr hinterher, dann ließ er den Grashalm aus den Fingern gleiten. „Das hat nach einem Neuanfang ausgesehen damals, vor 20, 30 Jahren. Der Kalte Krieg war vorbei; es hätte was Neues entstehen können. Aber jetzt schau dich um in der Welt: das Klima, die Flüchtlinge, Gewalt und Hunger von Afghanistan bis ans Ende von Afrika. Und reden wir jetzt bitte nicht über die Krim.“ Er schaute aufs Wasser, hielt dabei aber die Hand vor die blendenden Sonnenstrahlen und sagte: „Sieht alles ziemlich finster aus.“ Und dann weiter: „Ihr wolltet uns Demokratie und Zivilgesellschaft verkaufen, jetzt kriegt ihr selbst nichts mehr in Griff.“

„Wer ist ,ihr“?“

„Der Westen, die EU. Griechenland ist bankrott, England geht eigene Wege, und ihr seid machtlos, weil ihr maßlos seid und nicht verzichten könnt.“

February 2026
22 EUR
ISBN: 978-3-95905-951-0











Martin Gross: Das letzte Jahr

25

Aufzeichnungen aus einem ungültigen Land

3rd edition

Design: Hannes Drißner
368 pages, German, 2 b/w images, 13.5 × 20.5 cm, hardcover

The West German writer Martin Gross spent most of 1990 in East Germany, where he wanted to get a close-up view of the country's demise and rebirth. He noted down a plethora of observations of everyday life delineating the way people were managing the transition from the old system to the new. His jottings portray a variety of different people, ranging from the guard of a former Stasi prison, the branch manager of one of the new supermarket chains, and the stokers at a power station to a minister's personal bodyguards and the cleaners in a government building. Published in 1992 by BasisDruck Berlin, *Das letzte Jahr* was thereafter forgotten. In 2019, Jan Wenzel came across Gross while researching his book *Das Jahr 1990 freilegen* and latched onto many of his notes. Seen from a distance after a lapse of thirty years, these observations of the transformative year after the wall came down were, as the reviews put it, "shrewd," "precise," and "stylistically brilliant." Yet the author himself was nowhere to be found. It was not until June 2020 that indirect contact was established, and plans could be put in place for a new edition of the volume.

February 2026
24 EUR
ISBN: 978-3-95905-423-2



Martin Gross b. in 1952 in the Black Forest moved to West Berlin in 1970. In 1981, he became a lecturer in German studies and worked as a feature writer. Later, he helped coordinate projects linking Russian, Indian, and European universities. He now lives near Lüneburg.

"When I see these people, I find it a shame the way everything is changing for them: Why just them? How come we don't have the chance to start again from scratch as well?"

"Maybe you know Martin Gross ... You ought to know him. Everyone should. His book needs to go straight into the 'literary canon.' You have to read him." (*Die Zeit*, August Modersohn)



A

Terrain Gurzelen



Terrain Gurzelen

Eds: Roman Luterbacher, Emmanuel Crivelli, Marc Tadorian
 Design: Dual Room
 860 pages, German / English / French , 80 b/w and 780 color images, 21 × 28 cm, softcover

Terrain Gurzelen is a multilingual, 860-page publication documenting the temporary use of a former football stadium in Switzerland. Over 250 contributors share personal stories, poems, artworks, and philosophical reflections in a book which recounts how a disused sports ground was transformed into a vibrant place of cultural, social, and practical experimentation. It brings together diverse voices and visions—a testament to grassroots creativity and an inspiring example of the ways in which forgotten spaces can be reimagined and reclaimed. The result is a rich mosaic of materials that invites readers to keep exploring the transformative potential of urban spaces and communities.

Emmanuel Crivelli—graphic designer creating identities and visual narratives, working between studio practice and teaching. Roman Luterbacher—artist working with public space and collective experimentations. Co-founder of LEEFWERK and Terrain Gurzelen. Marc Tadorian—anthropologist and explorer of urban ethnogeographies. Focusing on applied research, participatory approaches and ethnographic methods.

February 2026
 48 EUR
 ISBN: 978-3-95905-962-6
 DE/EN/FR



Kuehn Malvezzi Curatorial Architecture

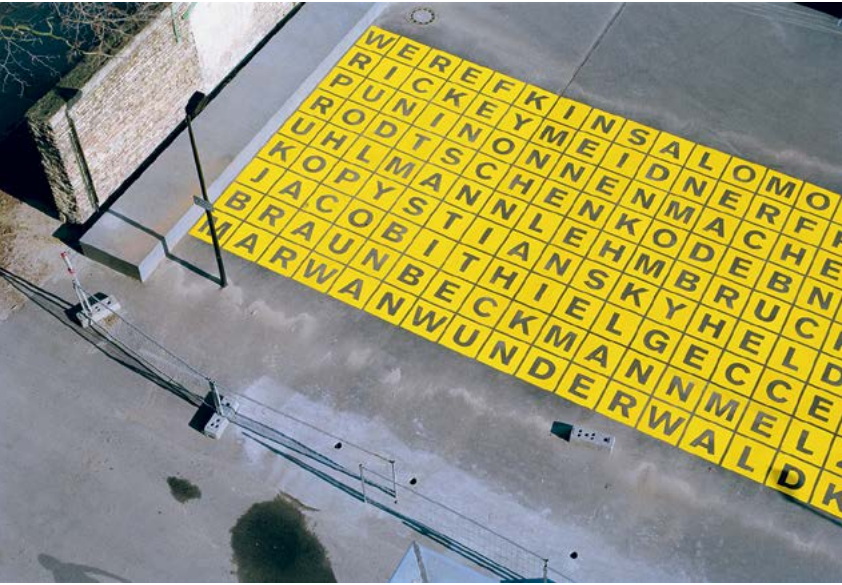
Kuehn Malvezzi Curatorial Architecture

Ed: Francesco Garutti
 Text: Nairy Baghramian, Francesco Garutti, Maria Giudici, Sam Jacob, Moritz Kueng, Mark Nash, Simona Malvezzi and Wilfried Kuehn, Alessandro Mendini, Fritz Brunier, Louis De Belle, James Brittain, Stefano Graziani, David Hiepler, Candida Höfer, Armin Linke, Hans Christian Schink, Ulrich Schwarz, Giovanna Silva
 Design: Something Fantastic Art Dept.
 c. 520 pages, English, c. 308 b/w and 649 color images, 22 × 27 cm, softcover

Appropriating strategies close to curatorial practices and conceptual shifts in radical contemporary art thinking, Kuehn Malvezzi are carrying out a silent revolution to critically—and therefore ethically—redefine the issue of space production today. Subtly altering the stereotypical format of the architectural monograph, the volume explores Kuehn Malvezzi's approach to architecture, presenting a precise set of key projects organized according to six operating principles that have shaped twenty years of practice. The readymade, the display of architecture, the idea of designing seeing machines, kinesthetic narratives, and conceptual approaches to form and its inversion are themes and concepts at the core of the Berlin-based studio's practice and structuring categories for the creation of this volume.

Francesco Garutti is an art and architecture curator. He is Associate Director of Programs at the CCA Montreal. Wilfried Kuehn is co-founder of Kuehn Malvezzi. He is Professor of Spatial Design at Vienna University of Technology (TU Wien). Simona Malvezzi is co-founder of Kuehn Malvezzi. She teaches curatorial practice at NABA Milan.

June 2025
 58 EUR
 ISBN: 978-3-95905-969-5
 EN



A Altmarktgarten, photo: © hiepler, brunier B Lauder Business School, photo: © Candida Hofer C Berlinische Galerie, photo: © Ulrich Schwarz

Artists on Photography

Artists on Photography: Non-European Travel and Souvenir Albums in the Münchner Stadtmuseum's Photography Department

Lilly Lulay / Eksuda Singhalampong

Eds: Kathrin Schöneegg in collaboration with Esra Klein and Noa Lohrmann
Text: Rahaab Allana, Idurre Alonso, Eva-Maria Fahrner Tutsek, Yining He, Dinh Hong Hai, Ankan Kazi, Esra Klein, Noa Lohrmann, Wakita Mio, Keishi Mitsui, Hlophina Mokoena, Kathrin Schöneegg, Eksuda Singhalampong, Matariki Williams, Madoka Yuki
Design: Lyosha Kritsouk
176 pages, German, English, c. 180 b/w and color images, 22 × 28 cm, softcover

The publication is produced in association with the "Artists on Photography" fellowship awarded by the Münchner Stadtmuseum's Photography Department. It draws on the output of fellows Lilly Lulay and Eksuda Singhalampong to explore the collection of non-European travel and souvenir photography bundled together with historical photo albums from Argentina, China, India, Japan, South Africa, New Zealand, and other countries. Who traveled to the Global South in the nineteenth century to take photographs there, and who purchased the pictures and albums? How were the different countries and people depicted? What role did photography play in the nineteenth century as a source of souvenirs, and how has this been changed by globalization? What kind of afterlife do these images and the sometimes oppressive structures that inform them have in the age of AI? The book is rounded out by thirteen short essays by experts from the particular regions. The 2025 project is made possible by the Alexander Tutsek-Stiftung.

Esra Klein and Noa Lohrmann are on the 2025/2026 "Museum Curators for Photography" scholarship program. Artist [Lilly Lulay](#) is examining the impact of new media on photography and how it is perceived in everyday life. [Kathrin Schöneegg](#) is a photo historian and heads the Photography Department at the Münchner Stadtmuseum. [Eksuda Singhalampong](#) is an assistant professor of art history at Silpakorn University, Bangkok, researching gender and postcolonialism.



A Anonymous, China, 1908, Münchner Stadtmuseum, photography collection

Photography Discourse



April 2026
36 EUR
ISBN: 978-3-95905-957-2



ISBN: 978-3-95905-977-0



A Kind of Paradise

Artistic Counter-Narratives to Colonial-Era Photography

Ed: Nanina Guyer (Museum Rietberg)
Text: Kimberly Juanita Brown, Julie Crooks, Patrick Flores, Patricia Hayes, Saidiya Hartman, Deborah Willis, Igor Simoes, Bindi Vora, a. o.
Artists: Raphaël Barontini, Mary Enoch Elizabeth Baxter, Sammy Baloji, Daniel Boyd, Andrea Chung, Omar Victor Diop & Lee Shulman, Sasha Huber, Yuki Kihara, Dinh Q. Lê, Tuli Mekondjo, Aline Motta, Frida Orupabo, Rosana Paulino, Wendy Red Star, a. o.
Design: NODE Berlin Oslo
c. 200 pages, German, English, c. 40 b/w- and 150 color images, 21 × 28 cm, softcover

A Kind of Paradise: Artistic Counter-Narratives to Colonial-Era Photography
16 April – 6 September 2026
Museum Rietberg, Zurich

More and more artists from the Majority World—beyond the traditional “West”—are exploring questions of their history and origins through colonial-era photography. In their work, they combine personal experiences with collective ones, interweaving traces of memory with artistic imagination. Through textile, photographic, filmic, and sculptural collages, new memories emerge that do not remain confined to the history of colonial oppression but rather remain in motion, resist, and serve as a living foundation for the future. *A Kind of Paradise*, in conjunction with the exhibition of the same name at Museum Rietberg, presents a prescient visual cosmos offering a synoptic view of this phenomenon. Texts about the artists concerned are supplemented by critical essays on the history of colonial-era photography.

Kimberly Juanita Brown is Director of the Institute for Black Intellectual and Cultural Life at Dartmouth College. [Nanina Guyer](#) is Curator of Photography at Museum Rietberg. [Patricia Hayes](#) is Chair in Visual History and Theory at the University of the Western Cape. [Deborah Willis](#) is Chair of the Department of Photography & Imaging at New York University. [Bindi Vora](#) is an interdisciplinary artist and a senior curator at Autograph's London gallery.



A Wendy Red Star, *Spring – Four Seasons*, 2006, © Wendy Red Star

Arts Discourse



B Andrea Chung, *Colostrum XVIII*, 2021, ©Andrea Chung

Photography Discourse



available
20 EUR
ISBN: 978-3-95905-941-1
DE/EN

Susanne Kriemann: Hey Monte Schlacko / Dear Slagorg

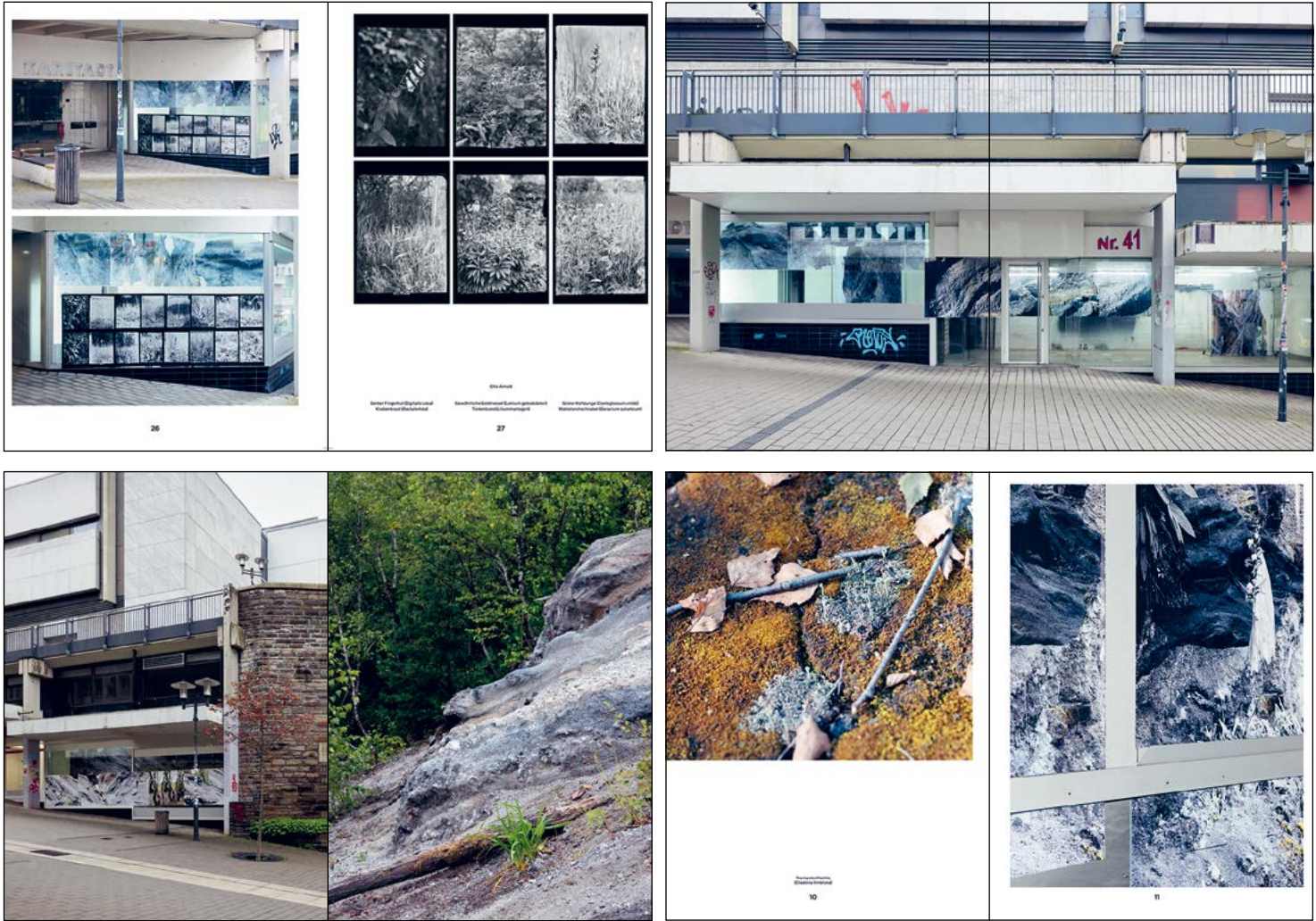
30

Text: Michael Schessl, Eva Schmidt, Thomas Thiel
Design: Tobias Wenig
56 pages, German / English, with 12 b/w and 59 color images, 22 × 30.5 cm, softcover

Already published by Spector Books:
P(ech) B(lende). Library for Radioactive Afterlife, 2016
Ge(ssenwiese), K(anigsberg). Library for Radioactive Afterlife, 2020
Susanne Kriemann / Aleksander Komarov (eds.): *Funken zu Flammen. Artists Research – ABA 10 +1 Years, 2021*

Monte Schlacko—known colloquially as “Fujiyama” because of its conical shape—is, at 374 meters, the highest point in Siegen. The artificial slag heap of the Bremer Hütte smelting works, where steel was produced for over fifty years, has been developed into a landscape that is prized as an ecological asset. It has been a nature conservation area since 2008. Artist Susanne Kriemann, who uses photography to study contaminated radioactive soils and their vegetation, applies the same technique to Monte Schlacko as a means to uncover resilient species, flora’s pioneers. She took pictures of dandelions, common ragwort, and a number of small mosses on the human-made hill and projected the images onto the lower floors of the vacant Karstadt building in Siegen. In this way, postindustrial urban landscapes are reclaimed by postindustrial photographs of nature, with nature having the last word.

Susanne Kriemann, b. 1972, lives and works in Berlin and Karlsruhe. Since 2017 she has been professor of artistic Photography at the Karlsruhe University of Arts and Design.



May 2026
28 EUR
ISBN: 978-3-95905-958-9
EN

The Coming Catastrophe

31

Eds: Nina Franz, Eva Wilson
Text: Pablo Cesarino, Stephan Gregory, Olexii Kuchanskyi and Elena Vogman, Denise Reimann, Dominik Schrey, Angelika Seppi, Ana Teixeira Pinto, Samo Tomšič, Abbas Zahedi
Design: Lyosha Kritsounk
c. 250 pages, English, 4 b/w and 15 color images, 16 × 23 cm, softcover

The current ecological situation is unique in that it extends beyond our epistemological and historical horizons, forcing us to train our eyes on things that are to come. Perspectives from the Global South, in particular, remind us that the “coming catastrophe” is also, fundamentally, already a lived reality in many parts of the world. What alternative discursive means might be deployed to help us comprehend the catastrophe that was brought about by the post-Enlightenment ideologies and rationalizations of Empire and colonization? What roles do media and technology play in relation to the coming and current catastrophes of climate change and environmental destruction? Given that it is vital to avoid the traps of eschatological narratives, what distinguishes this projection of the “end of the world” from its antecedent imaginaries? What if there is indeed no “end of the world” for humanity but rather an unlivable future?

Nina Franz is a scholar in media and cultural theory and currently lectures at Braunschweig University of Art (HBK). Eva Wilson is an editor, writer, and curator, based in London.



A

The Word for World Is Water

The Word for World Is Water

World-Building and Creative Resistance Through Liquid Alliances

Eds: Katya Garcia-Anton, Margarida Mendes
Text: Sara Ahmed, Ailton Krenak, Susan Schupli, Karan Shrestha, Nat Raha, Himali Sing Soin & David Soin Tappeser, Karolin Tampere
Design: Rui Silva / Gabinete Paratextual
c. 160 pages, English / Spanish, c. 5 b/w and 25 color images, 12 × 19 cm, softcover

Inspired by Ursula K. Le Guin's *The Word for World is Forest*, this book reimagines water as a cosmological force—shaping, resisting, and sustaining worlds. Gathering artists, thinkers, and activists from across the globe, it explores, amongst other liquid bodies, rivers that carry resistance, oceans that hold communities, and bogs that preserve memory. Adopting Indigenous, ecological, and decolonial perspectives, the authors reveal water as archive, kin, and living territory—a medium of transformation, resistance, and survival: a polyphonic atlas of fluid world-making for our planetary times.

Susan Schuppli (Canada/UK) is an artist and researcher exploring climate, water, and the material politics of evidence. Karolin Tampere (Estonia/Norway) is a curator and researcher investigating peatlands as living, resistant, and absorbing ecologies. Ailton Krenak (Amazonia/Brazil) is an Indigenous leader, philosopher, and activist envisioning the Amazon as a sentient, interconnected world. Aara Ahmed (India/UK) is a scholar, feminist theorist, and founder of the living waters museum. Hylozoic/Desires (India/UK) is an artist duo. Himali Singh Soin and David Soin Tappeser create poetic works on mythic ecologies and temporal entanglements. Nat Raha (UK) is a poet and scholar bridging trans poetics, radical politics, and fluid kinships across worlds. Karan Shrestha (Nepal) is an Indigenous Himalayan artist working with memory, landscape, and spiritual ecologies.

March 2026
24 EUR
ISBN: 978-3-95905-968-8



A

A Susan Schuppli, *Yukon River*, photo: John Howland

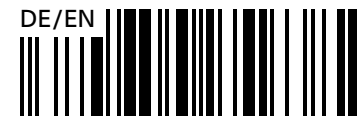
Arts

32

Discourse



April 2026
28 EUR
ISBN: 978-3-95905-947-3



Seeds

Reclaiming Roots, Sowing Futures

Eds: Sophie Haslinger, KunstHausWien
Text: Sophie Haslinger
With: Tue Greenfort, Kapwani Kiwanga, Dominique Koch, Jumana Manna, Christian Kosmas Mayer, Marzia Migliora, Lucia Pizzani, Cecilia Vicuña, Munem Wasif, a. o.
Design: Beton
170 pages, German / English, 80 color images, 17 × 24 cm, softcover

Seeds. Reclaiming Roots, Sowing Futures
9 April 2026 – 14 February 2027
Klima Biennale Wien / KunstHausWien

Related books:
Franziska Klose: *Detroit. Field Notes From A Wild City*, 2021
John Wriedt (ed.): *Notes from the Underdog*, 2021

Seeds furnish us with nourishment and serve as feedstock; they maintain diversity and knowledge and are an emblem of hope and renewal. They constitute the basis of our lives. The publication *Seeds: Reclaiming Roots, Sowing Futures*, which accompanies the exhibition of the same name, explores the multifaceted significance of seeds as a mirror of our relationship with the earth and with one another. Works by international artists tell stories of migration and colonialism, Indigenous knowledge, biodiversity, the farming industry, resistance, and regenerative futures. The exhibition builds bridges between art, ecology, and activism, offering up new perspectives on the potential of taking care and growing together.

Sophie Haslinger is a curator and writer specializing in contemporary art with a focus on ecology and photography.



A



B



C

A Jumana Manna, *Wild Relatives*, 2018, Courtesy of the artist and LUX, London B Jumana Manna, *Family (Extended)*, 2023, © Jumana Manna, photo: Erik Sæter Jørgensen C Munem Wasif, *Songs of Seasons —The Ecological Calendar*, 2023–2024

Arts

Discourse



Sebastian Wells: ARENA

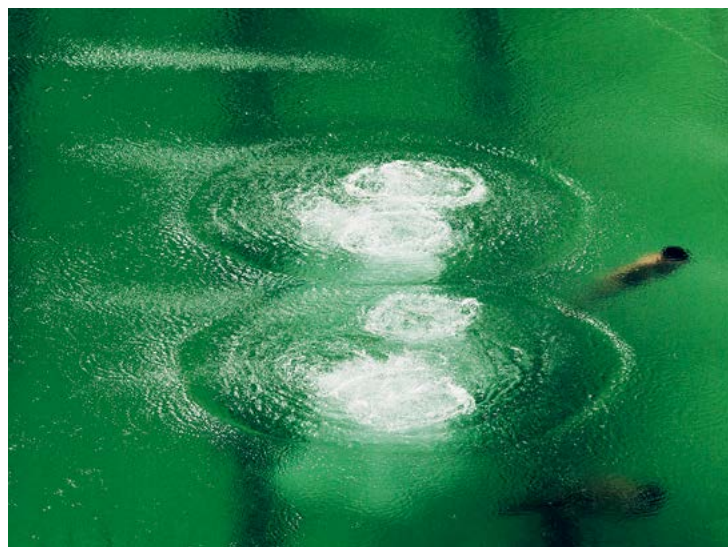
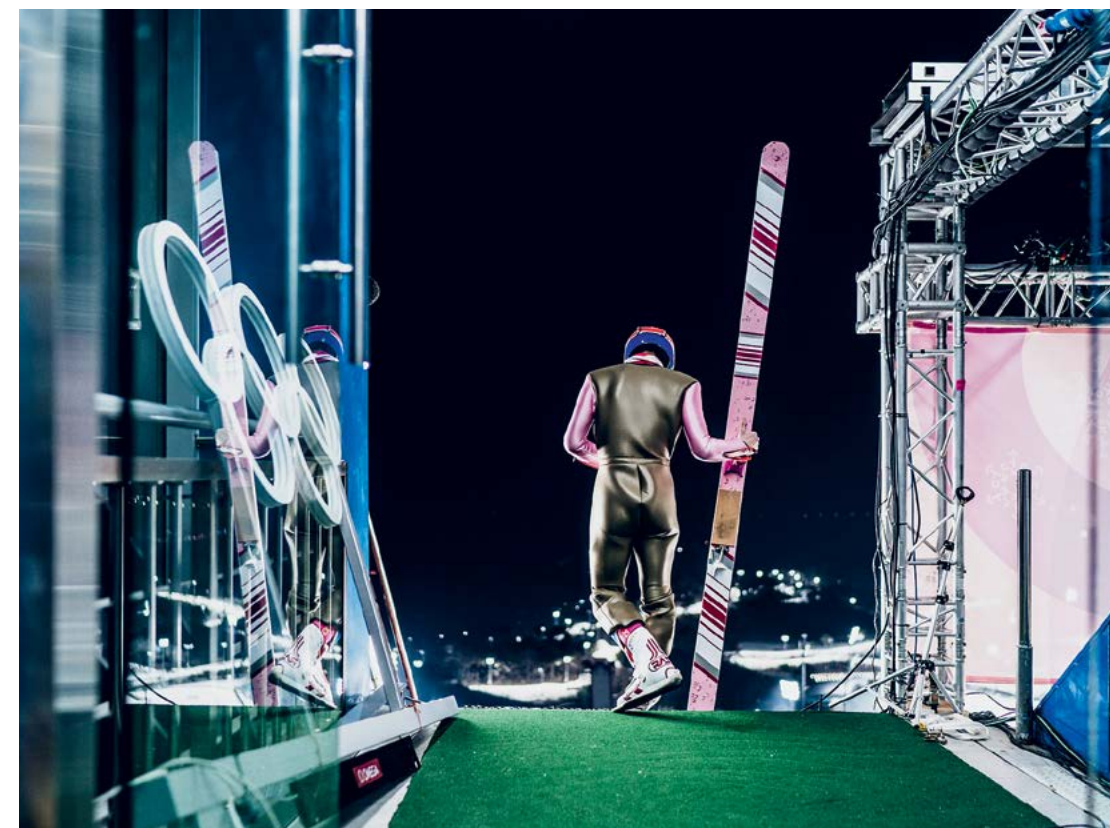
34

Take 1: Facing the Spectacle

Text: Sebastian Wells
Design: Kollektiv Scrollan
140 pages, German / English, 90 color images, 31 × 23.6 cm, hardcover

Sebastian Wells' *ARENA – Take 1: Facing the Spectacle* provides a critical examination of the Olympic Games, revealing the mechanisms of spectacle and control that define this global event. Unlike traditional portrayals that focus on triumph, nationalism, and grand performances, Wells' lens captures the underlying structures that shape the Olympic narrative and the global attention it creates.

Sebastian Wells, b. 1996 in Königs Wusterhausen, is a Berlin-based photographer, a member of the OSTKREUZ agency, and co-founder of *Solomiya* magazine.



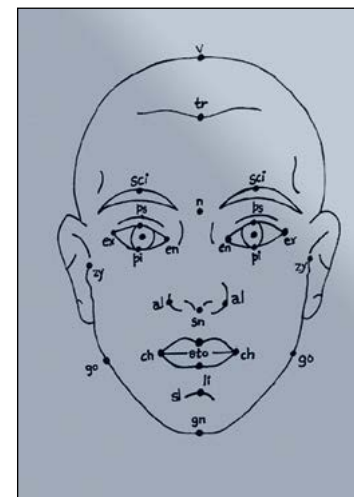
B



C

A-C Sebastian Wells, *Arena*, © Sebastian Wells / OSTKREUZ

Photography



Megan Williams, Sheung Yiu: (Inter)Faces of Predictions

35

C/O Berlin Talent Award 2025

Eds: Veronika Epple for C/O Berlin Foundation
Text: Megan Williams, Sheung Yiu, Eva-Maria Fahrner-Tutsek, Veronika Epple
Design: Naroska Design (Marc Naroska, Max Schürmann)
c. 640 pages, German / English / Chinese, 12 × 16.6 cm, softcover

Sheung Yiu. (Inter)Faces of Predictions
C/O Berlin Talent Award 2025
7 February – 10 June 2026
C/O Berlin Foundation

Related books:
Silvia Rosi, Katrin Bauer: *Protektorat*, 2024
Karolina Wojtas, Matthias Gründig: *Abzgram*, 2023
Anna Ehrenstein, Emily Watlington: *Tools for Conviviality*, 2021

February 2026
34 EUR
ISBN: 978-3-95905-975-6



In his winning project, Sheung Yiu investigates how faces across different cultures and technological contexts serve to prefigure character traits and foretell the future. *(Inter)Faces of Predictions* brings together traditional East Asian practices of facial analysis, Western theories of physiognomy, and contemporary facial recognition technologies. He uses an analysis of his own face to demonstrate how historical beliefs and modern algorithm-based processes reproduce similar prejudices and stereotypes. His project is an invitation to think critically about how we interpret human faces and what assumptions we make about them. Yiu's approach brings together current discourses, archival holdings, his original photographic works, technical methods, and his broader artistic practice. In this, he offers a possible bridge in both content and method between past and present, as well as between art and science.

Megan Williams, b. 1995, UK, is an arts writer, editor, and researcher based in London. Sheung Yiu, b. 1991, HK/FI, is a Hong Kong-born, image-centered artist and researcher, based in Helsinki.



A



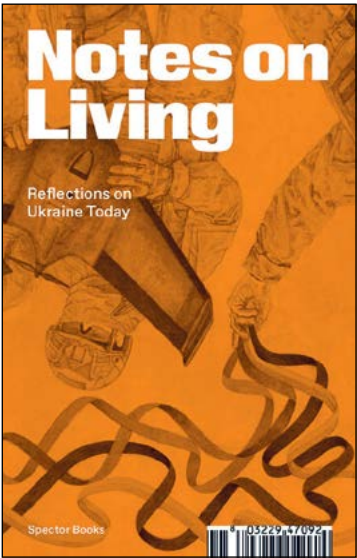
B



C

A-C Sheung Yiu, from the project *(Inter)Faces of Predictions*, 2025

Photography



February 2026
14 EUR
ISBN: 978-3-95905-950-3
EN/UKR

Notes on Living

Reflections on Ukraine Today

Ed: Max Eulitz
Text: Mariana Berezovska, Oksana Briukhovetska, Sasha Burlaka, Max Eulitz, Katya Khimey, Yuliia Leites, Nastya Vogan, a. o.
Design: Lorenz Klingebiel
224 pages, English/Ukrainian, 16 b/w images, 11 × 17,5 cm, softcover

Already published by Spector Books:
Max Eulitz: *Notes on 41, 2022*

Related books:
Anna Karpenko (ed.): *When The Sun Is Low – The Shadows Are Long, 2023*

The *Notes on Living* anthology presents the current positions of contemporary Ukrainian authors. Their narrative texts, essays, diary entries, and poems deal with faultlines in society and the psychological state of the present. The topics include the politics of language, the dreams of soldiers, wartime urban architecture, Western fatigue, shame, and radical gestures of care. The texts set out to make their reflections on current conditions a basis for discussing a future postwar society. The book is complemented by two image sequences with drawings by David Chichkan and Marharyta Polovinko, both of whom were killed this year in front-line action.

Max Eulitz, b. 1987 in Leipzig, is an artist and author living in Berlin.



available
10 EUR
ISBN: 978-3-95905-942-8
DE

Der Krieg ernährt den Krieg

Wallenstein-Materialien

Eds: Claus Philipp, Jan Wenzel in collaboration with Münchner Kammerspiele
Text: Jan Christoph Gockel, Hiram Kümper, Herfried Münkler, Sergei Okunev, Annette Paulmann, Cindy Wittke
Photos: Armin Smailovic
Design: Lyosha Kritsouk
84 pages, German, with numerous b/w and color images, 18 × 30 cm, softcover

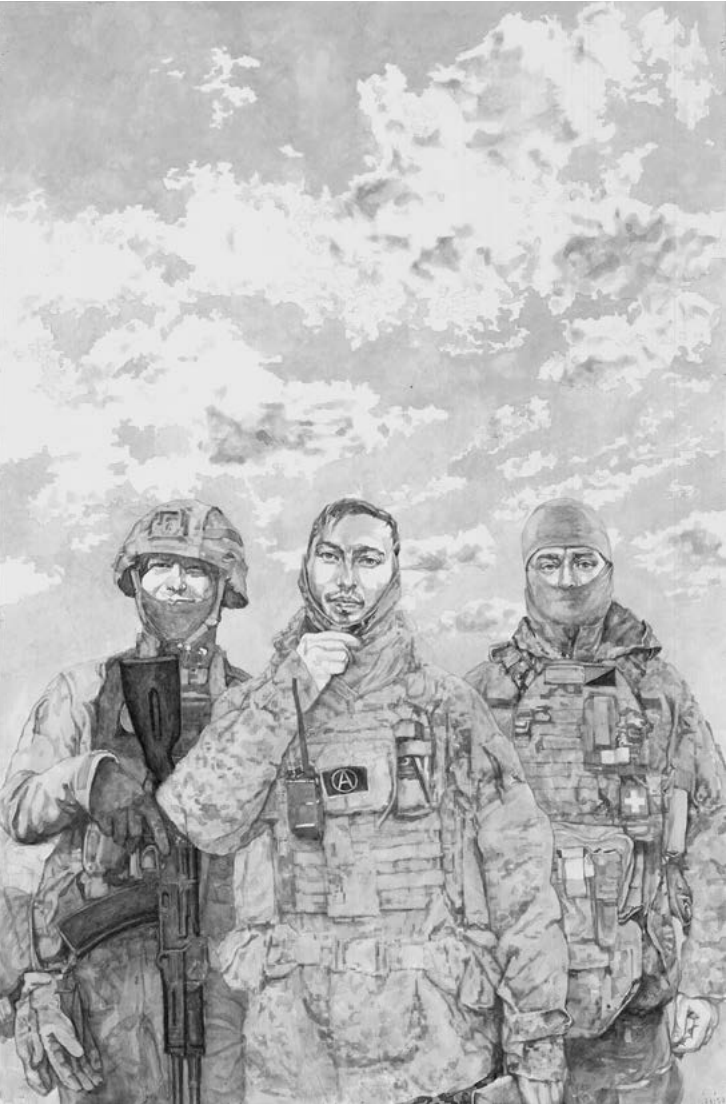
Related Books:
Roman Ehrlich, Michael Disqué: *The Theatre of War, 2017*
The Threepenny Opera. Making of. Barrie Kosky stages Brecht/Weill at the Berliner Ensemble, 2021

Jan-Christoph Gockel's reinterpretation of Friedrich Schiller's drama at the Münchner Kammerspiele was hailed as "one of the most radical and thrilling productions of Wallenstein" in recent decades. The book's collection of materials bounces the Thirty Years' War off today's conflict in Ukraine. War Feeds War: What do the military leader Wallenstein and Yevgeny Prigozhin, commander of the Wagner mercenary army, have in common—with cuisine, war, and construction all in the mix? In addition to interviews with Jan-Christoph Gockel, actors Katharina Bach, Johanna Eiworth, Annika Neugart, and Annette Paulmann, political scientist Cindy Wittke, and conflict researcher Herfried Münkler, the book also includes rehearsal stills and an extensive photo reportage about Ukraine by theater photographer Armin Smailovic, dating from 2023. There are also texts by Svetlana Alexievich, Peter Hagendorf, Hiram Kümper, Heiner Müller, and Sergei Okunev.

Jan-Christoph Gockel studied dramatic directing at the Ernst Busch University of Theatre Arts in Berlin from 2005 to 2009. As house director at the Münchner Kammerspiele, he has been part of the artistic management team in Munich since the 2020/21 season.



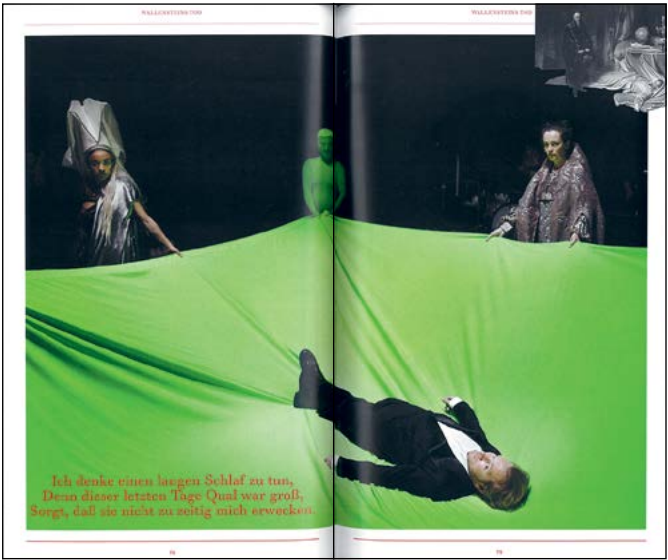
A



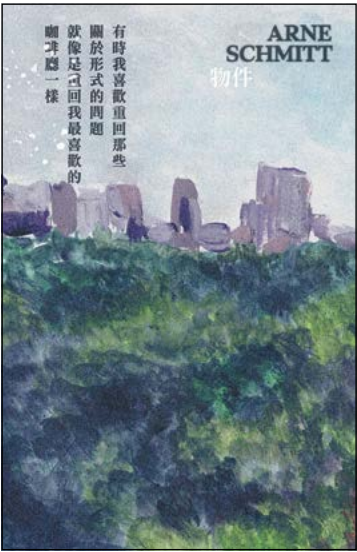
B

A Margarita Polovinko, Untitled, 2025 B David Chichkan, anarchists in the benches of zsu, 2024

Discourse



Performance



Arne Schmitt: Things / 物件

Sometimes, I like to revisit questions of form and meaning like my favourite coffee shop
有時候我喜歡重回那些關於形式的問題，
就像是重回我最喜歡的咖啡店一樣

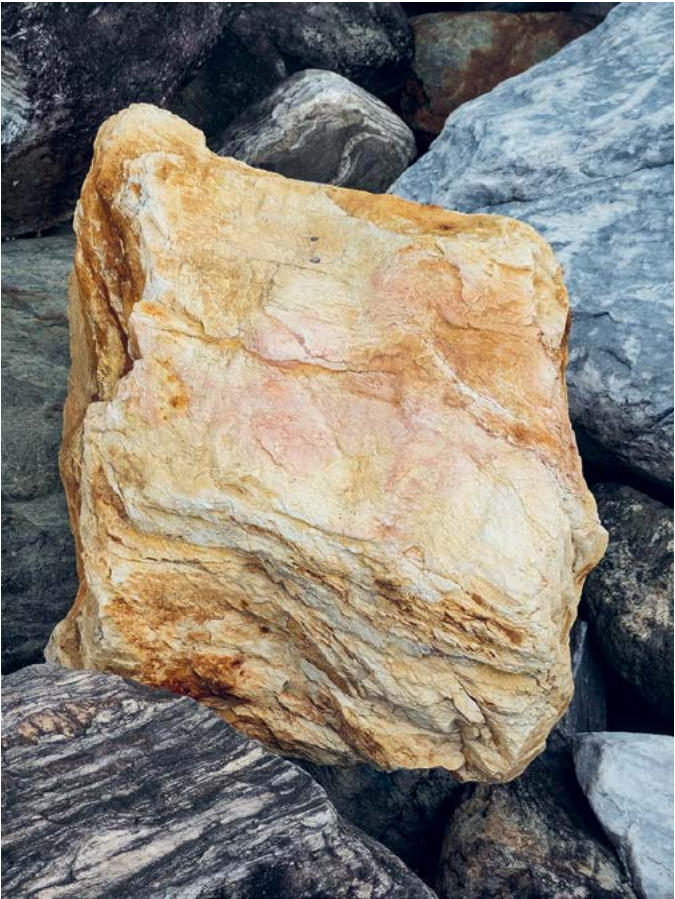
Design: Timo Grimberg, arc
192 pages, English / Chinese, 36 color images, 13 × 20 cm, softcover

Arne Schmitt: Die Gute Form, es gibt sie nicht
30 April – 20 June 2026
artothek Köln – Raum für junge Kunst

Already published by Spector Books:
The New Inequality. A photo book tracing neo-liberal architectures, 2015
Basalt, 2018
Signs of the Times. On the history of an ahistorical area named Parkstadt Schwabing, 2020

In *Things*, Arne Schmitt explores a cultural practice that is both commonplace and complex: going out for coffee. On a trip through Taiwan, Schmitt visited eighteen cafés and devoted an essay to each one, recording observations that take in global specialty coffee culture, local peculiarities, and personal encounters. The texts are complemented by eighteen photographs of stones on the island’s coast—contemplative studies of form and an homage to collecting stones on the beach. The title is a reference to Georges Perec’s novel of the same name from the 1960s and the lifestyle of his characters, which is defined by objects and consumption—and to Albert Renger-Patzsch’s interwar photobook project and his fixation on form. In his montage of images and text, Schmitt brings both aspects together to pose the question: Is it legitimate to cultivate an enjoyment of form in politically tumultuous times?

Arne Schmitt lives in Zurich. His work is concerned with cities, houses, and the production of meaning.



A



B

A–B *Things. Sometimes, I like to revisit questions of form and meaning like my favourite coffee shop*, 2026. © Arne Schmitt/ VG Bild-Kunst, Bonn 2026

Photography

Literature



June 2026
28 EUR
ISBN: 978-3-95905-966-4



A

A Andreas Brunner, *A Levelling Blaze*, 2018, photo: Vigfús Birgisson B Andreas Brunner, *Lackluster Triumph*, 2025, photo: Andreas Brunner C Andreas Brunner, *Drink up my desert*, 2025, photo: Andreas Brunner

Andreas Brunner

Eds: Stadt Luzern and Kunstmuseum Luzern
Text: Páll Haukur Björnsson, Mia Ćuk, Jóhannes Dagsson, Eveline Suter
Design: Petter Spilde, PSSÁ Service
c. 240 pages, German / English, c. 120 color images, 21 × 28 cm, softcover

spot on Andreas Brunner
4 July – 11 October 2026
Kunstmuseum Luzern

Andreas Brunner uses his observations of nature and culture as a starting point for creating eye-catching images: he gets colored smoke to rise from microphones, melts rocket popsicles clutched in his fist, and has cigarettes labeled “Peace” and “Hope” burn down to the butt. However, his short videos are not, in the first instance, political statements but rather an examination of causality, process, and rhythm. He feeds references to pop culture, architecture, and art history into his videos, installations, objects, and performances. His sketches, research materials, and material tests lift the lid on his working process. The book is rounded out by essayistic and theoretical texts that contextualize Brunner’s work.

Andreas Brunner, b. 1988, lives and works as a visual artist in Reykjavík and Lucerne. Mia Ćuk lives in Belgrade as an artist, curator, lecturer, and author. Páll Haukur Björnsson is an artist and lecturer and the director of the BA program at the Iceland University of the Arts. Jóhannes Dagsson is a philosopher, artist, and associate professor of theory and fine arts at the Iceland University of the Arts. Eveline Suter is a curator at Kunstmuseum Luzern.



B



C

Arts



Jump Before You Think

40

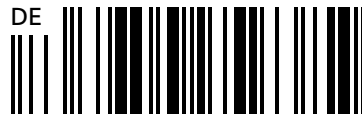
Peter Noever. A Deconstruction

Eds: Sabine Dreher, Rolf Fehlbaum
Text: Sebastian Hackenschmidt, Peter Noever, Thomas Miessgang, Wolf Prix, Heimo Zobernig, Daniela Zyman, a. o.
Photos: Arthur Zalewski
Design: grafisches Büro
348 pages, German, English, with numerous b/w and color images, 17.5 × 27 cm, softcover

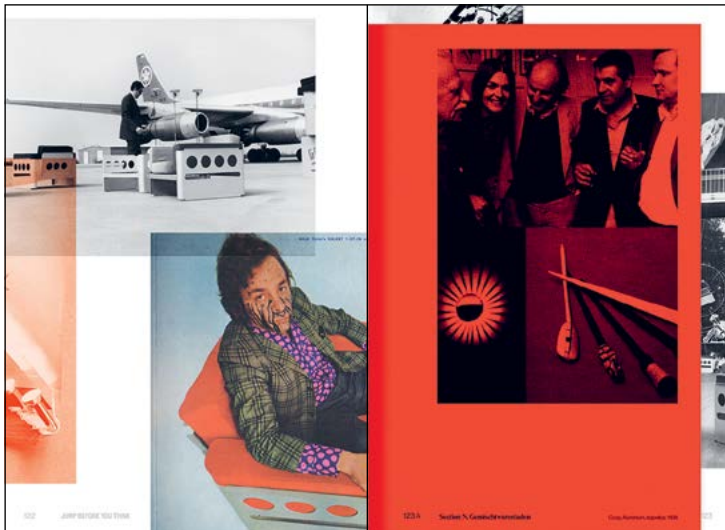
Since the early 1960s, Peter Noever has figured in various roles in the art, design, and architecture scenes. From 1986 to 2011, he was director of the MAK – Museum of Applied Arts in Vienna, which he developed from a traditional arts and crafts museum into an international venue for contemporary art, architecture, and design with satellite locations in Los Angeles and Brtnice. The book draws on four main themes, numerous illustrations, and a broad range of texts to deconstruct Noever’s passionate championing of contemporary art and a culture of change, throwing into relief the main features and core aspects of his advocacy including the contradictions it spawned.

Rolf Fehlbaum is Chairman Emeritus of Vitra AG, which he managed from 1977 to 2013, and has edited numerous publications. Sabine Dreher is an exhibition maker and teaches at the University of Applied Arts Vienna.

38 EUR
ISBN: 978-3-95905-936-7



ISBN: 978-3-95905-964-0



Arts

Design



Wien du tote Stadt

41

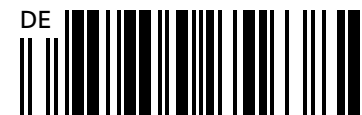
Punk um 1980

Ed: Peter Stuißer / Wien Museum
Text: Peter Stuißer, 25 interviews
Design: Larissa Cerny
c. 240 pages, German, c. 200 b/w- and 50 color images, 17 × 23.5 cm, softcover

Fifty years ago, punk sent shockwaves across the UK—and it wasn’t long before the tremors were felt in Vienna. In 1977, a small, bustling scene began to establish itself, putting Vienna’s stuffy society on high alert with its aggressive music and provocative demeanor. Bands like Chuzpe, Pöbel, Dirt Shift, a-gen53, and the Dead Nittels got the teenagers pogoing. The punks would gather at the Saturday flea market. Their motto was: “Do it yourself!” They made their own outfits, printed badges, and made music, often without having any idea of the basics. The publication brings together twenty-five interviews with some of the scene’s leading figures at the time. The book’s visual core consists of contemporary photos—mostly by Mickey Kodak, one of the first Vienna punks—posters, record covers, fanzines, and other material with a subversive vibe.

Peter Stuißer is a cultural historian, writer, and curator. He has been working at the Wien Museum for twenty years.

April 2026
34 EUR
ISBN: 978-3-95905-959-6



A



B



C



D

A *Es ist zum Scheissen*, fanzine, 1979, Erwin Bösling B Claudie and Marina in the tram, ca. 1979; photo: Mickey Kodak / Wien Museum C Punks with grandma, ca. 1980; photo: Mickey Kodak / Wien Museum D “Gott schütze Österreich”, poster; design: Robert “Räudig” Wolf (Chuzpe), Karl Vollmann Collection

Arts

Photography



May 2026
30 EUR
ISBN: 978-3-95905-317-4
DE

Gabriele Stötzer: Der lange Arm der Stasi

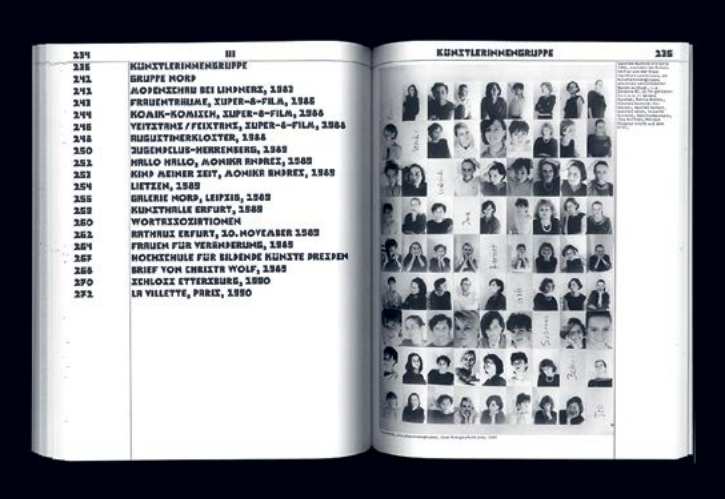
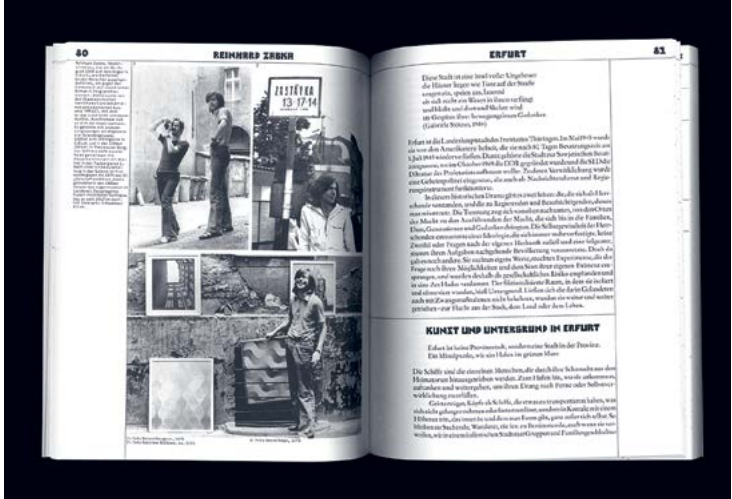
42

Die Kunstszene der 1960er, 1970er
und 1980er Jahre in Erfurt

2nd edition

Ed: Anne König
Design: Malin Gewinner
288 pages, German, with numerous b/w images, 21 × 26.5 cm, softcover

Artist Gabriele Stötzer was the powerhouse of Erfurt’s lively underground. After Wolf Biermann’s expatriation in 1976, she herself was held on remand and put in the Hoheneck women’s prison. Her one-year imprisonment did not silence her though. After her release, she ran an underground gallery and established a group of female artists. On 4 December 1989, she was the first to occupy the Stasi building in Erfurt together with a collection of like-minded people. More than twenty-five years after the event, Stötzer researched her own past and that of thirty-two fellow artists as recorded in the Stasi archives. She has written a factual report on the different forms of observation that were used, exposing the internal logic of the surveillance regime. Her text is supplemented by original documents from the files, photos from the underground as well as found footage from the 1960s to 1980s.



March 2026
24 EUR
ISBN: 978-3-940064-33-2
DE

Jutta Schwerin: Ricardas Tochter

43

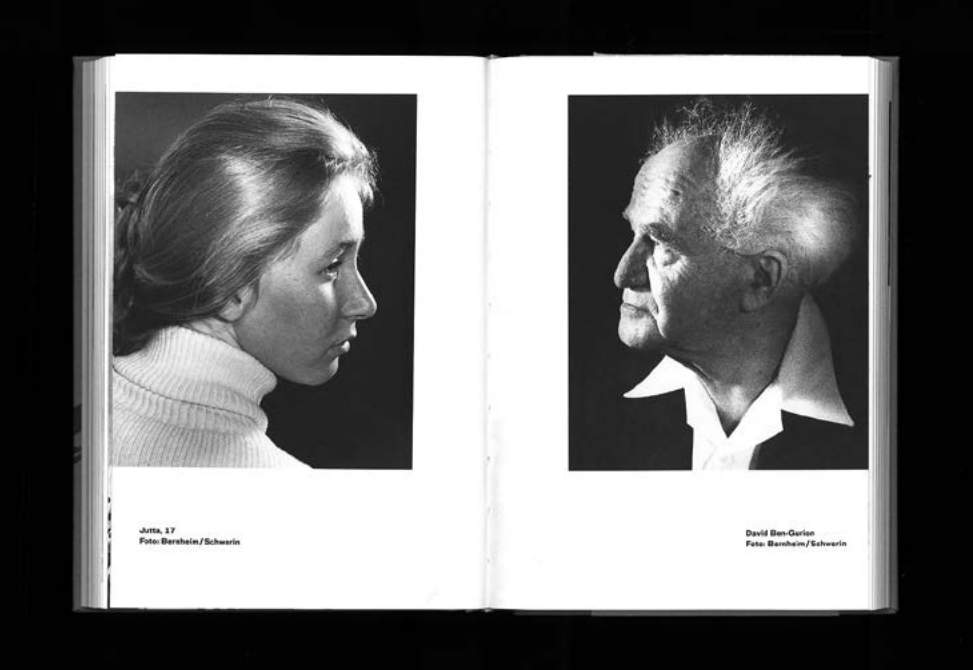
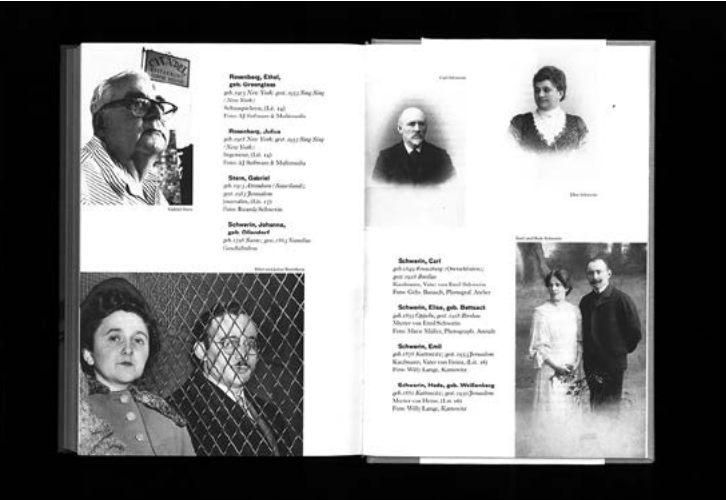
Leben zwischen Deutschland und Israel

2nd edition

Design: Katharina Köhler
320 pages, German, 65 b/w images, 23 × 30 cm, hardcover

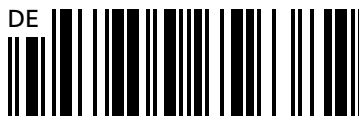
Ricarda and Heinz, Jutta Schwerin’s parents, meet at the Bauhaus in Dessau—and soon find themselves sucked into the vortex of world history: the Bauhaus is closed down by the Nazis, and Heinz is arrested by the Brownshirts. After fleeing Germany, the couple must establish a new life for themselves in Jerusalem. When their daughter is seven, Heinz dies during a Haganah operation. Jutta Schwerin drills down into a family history full of ambiguities and unanswered questions. Her own life also has dramatic twists and turns in store for her: great loves, children, goodbyes, new beginnings—and encounters with formidable figures like David Ben-Gurion, photographer Ellen Auerbach, journalist Charlotte Beradt, and philosopher Heinrich Blücher. She tells the story of people who, like her, are politically engaged—be it in the Young Communists, the Students for a Democratic Society, the women’s movement, local politics, or as a Green Party member of the Bundestag.

Jutta Schwerin, b. 1941 in Jerusalem, is an architect, feminist, and peace activist.





April 2026
12.90 EUR
ISBN: 978-3-95905-979-4



Bauhaus baut

Laubenganghäuser in Dessau Törten Bauhaus Taschenbuch N°32

Ed: Bauhaus Dessau Foundation
Text: Jens-Uwe Fischer, Philipp Oswalt
Design: Olivia Völlnagel, Marie-Luise Fichtner based on a concept by HORT, Berlin
136 pages, German, 20 b/w and 11 color images, 10.5 × 14.6 cm, softcover

Bauhaus baut: Laubenganghäuser
30 April – 28 June 2026
Deutsches Architekturzentrum Berlin

Between 1928 and 1930, the Bauhaus Dessau planned a modern “urban housing estate” with mixed-height development, comprising five hundred bungalows, ten deck-access houses, and eleven apartment blocks. The idea was to expand the Gropius estate in Dessau-Törten (1926–1928). Under Hannes Meyer, the Bauhaus was able to realize five deck-access houses—now a UNESCO World Heritage Site—for the Dessau housing cooperative. Teachers and students from the Bauhaus architecture department, operating as a vertical collective, were responsible for planning and constructing these ninety “people’s apartments,” which are characterized by a high level of practicality and functionality. The adjacent apartment blocks were designed by architect Richard Paulick. However, the innovative timber-frame low-rises were never built owing to Meyer’s dismissal from the Bauhaus directorship and the Great Depression.

Philipp Oswalt is an architect teaching architectural theory and design at the University of Kassel.
Jens-Uwe Fischer is a historian and research assistant at the University of Kassel.

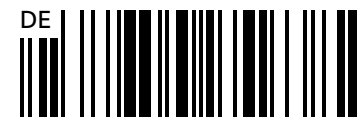
44



Architecture



March 2026
32 EUR
ISBN: 978-3-95905-973-2



Kino International

Eine Baudokumentation

Ed: Christoph Eckelt
Text: Wolfgang Kil, Alexander Osang
Design: Matthias Nichelmann / BILDMITTE
120 pages, German, 150 color images, 22 × 28 cm, hardcover

The book is being published for the reopening
of Kino International in March 2026.

In spring 2024, photographer Christoph Eckelt was commissioned by the Berlin-Mitte municipal planning office to make a photographic record of the renovation and remodeling of the cinema Kino International, which had formerly hosted the premieres of theatrical releases in East Germany. Over an eighteen-month period, he produced a large number of photographs. In addition to documenting the construction work, he also took numerous pictures that show the photographer’s own distinctive view of the process. In addition to exterior shots of the building and the facade, he photographed the foyer, the theater, and the Panorama Bar, as well as the so-called Honecker Lounge and other spaces in the cinema.

Christoph Eckelt, b. 1971 in East Berlin, studied photo design at the Lette Verein Berlin. He works for national and international publications, primarily in the fields of architecture, urban development, and urban planning.

45

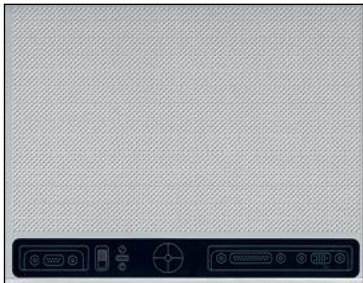


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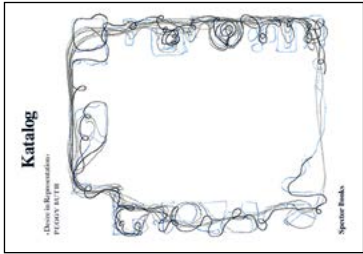
A Christoph Eckelt: *Kino International*, 2024–2026

Architecture

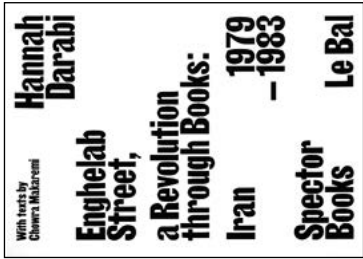
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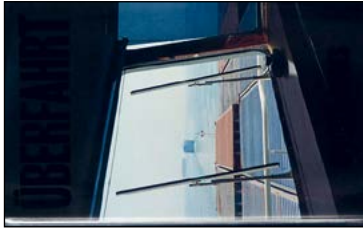
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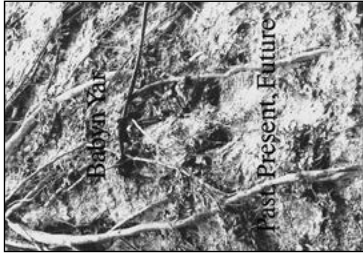
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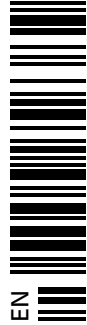
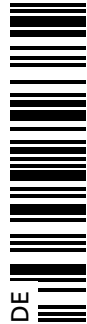
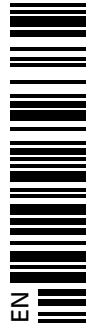
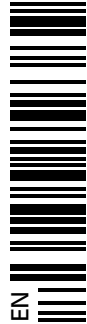
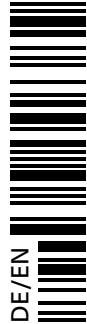
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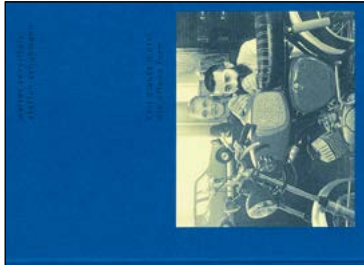
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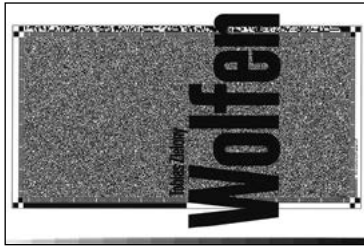
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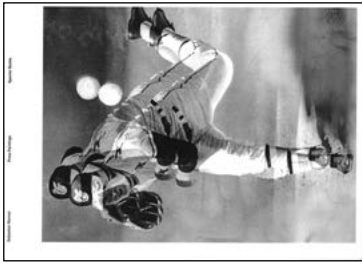
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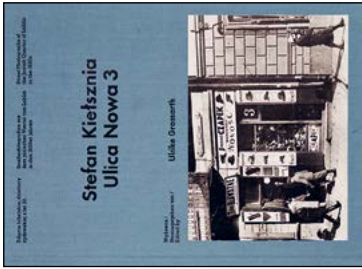
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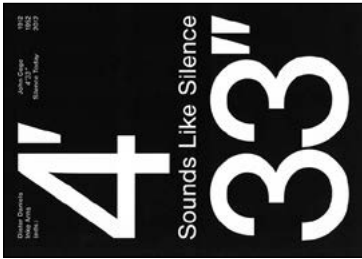
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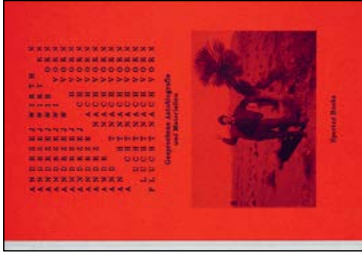
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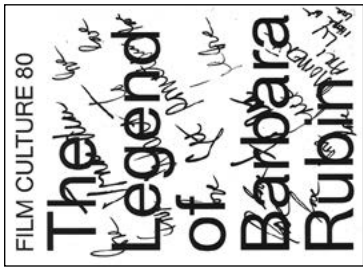
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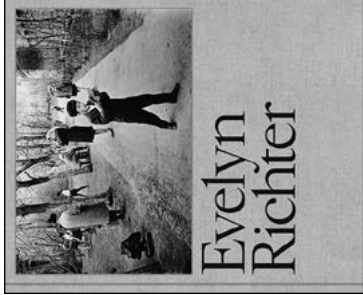
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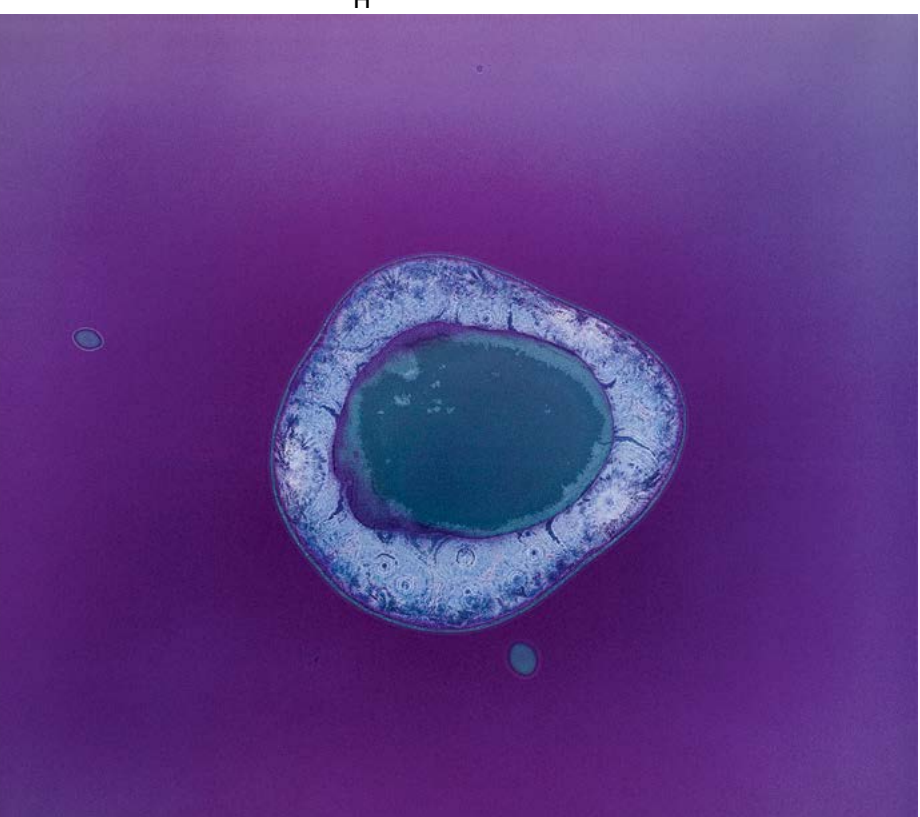
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