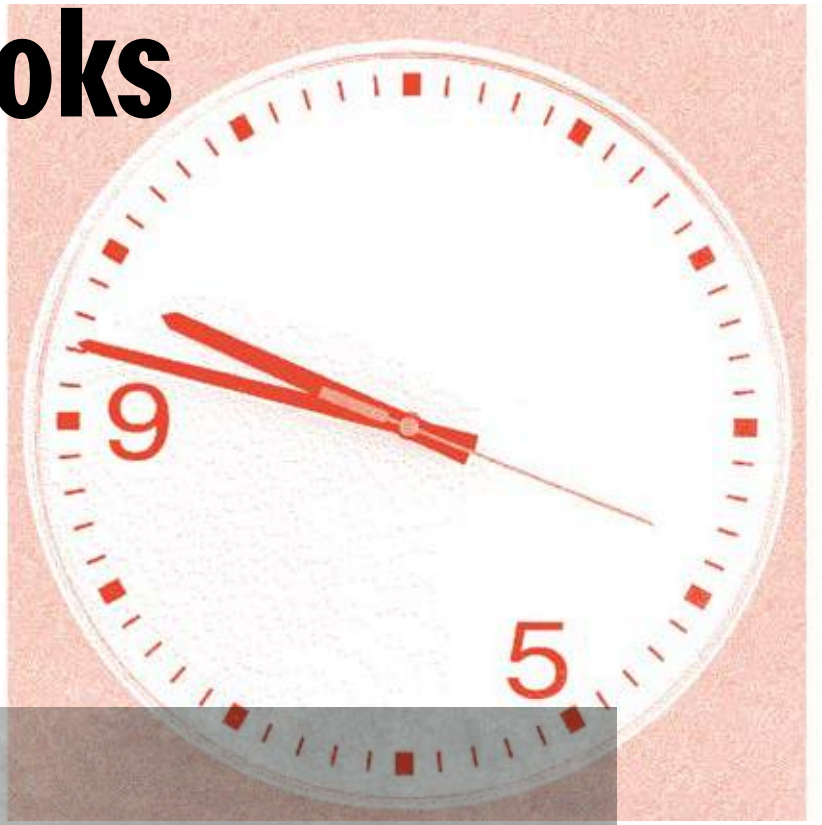


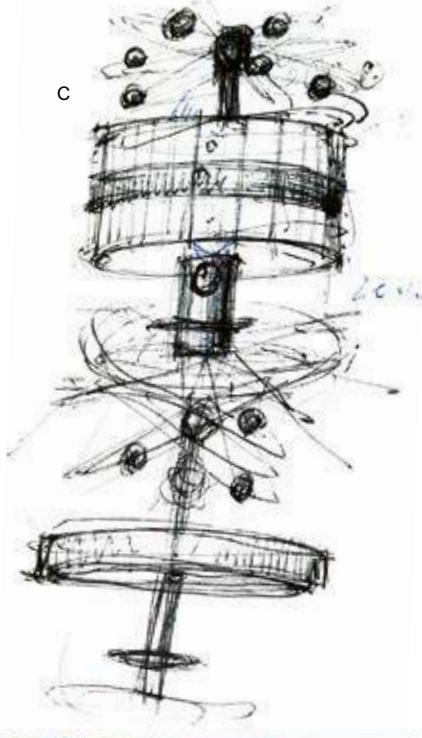
# Spector Books



A



B



C



D



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F



G

25 Years  
Spector  
Books

Fall 2026

A NASA/Goddard Space Flight, © dpa B Werker Collective: *365 Days After & Against Work*, 2026 C *Urania-Melzeituhr*, Erich John's pocket calendar with sketches of the world clock, 1968, photo: Armin Herrmann, © Privatarchiv Erich John  
D Cyprien Tessié du Motay & Charles Maréchal, *Portrait of a Woman*, 1866, © Société Française de Photographie E from the book: Clemens von Wedemeyer: *Social Geometry*, 2026 F Jonathan Schmidt-Ott, *Odyssee Arcana*, 2026  
G detail from: Hinrich Sachs, *Hangul script, Korean (Seoul, South Korea, 2020)*, 2022, © Hinrich Sachs / VG Bildkunst

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The phrase "for the first time" often has something overweening about it and seldom bears closer examination. Our Fall 2026 program includes a book that brings together a whole roster of "first times" and anatomizes the degree to which modernity is driven by the idea of the new. In the book *Premières fois / Premières photos, First Times / First Photos*, which appears in a French and an English edition, curator and photo historian Luce Lebart marks the two hundredth anniversary of the invention of photography by seeking out its many "firsts." Back when the process was originally devised, it already involved an absolute forest of patent specifications, each laying claim to the innovative idea of producing pictures of reality with the help of sunlight and chemistry. And this set the tone for the next two hundred years: the first image of a snow crystal, the first photograph printed in a daily newspaper, the picture recording the first nuclear explosion, the very first photographic image of a louse, and so on. The story of photography is one of endless innovation. Or is it? Might it, in fact, not be endless? Are we now experiencing something entirely new — the beginning of the end of photography as it, too, faces the challenge of AI, which is contesting its place in the future?

Alexander Kluge's *The Dragonfly's Eye. My Virtual Camera (AI)* experiments with the novel possibilities of AI-generated images. The author and filmmaker was mainly interested in the errors, the imponderables, and the departures from human fantasy that characterize this mechanical process of image production. The second edition of *The Dragonfly's Eye. My Virtual Camera (AI)* is due to come out this summer. It was only a short while ago, in February — at an exhibition at the Academy of Fine Arts Vienna and a retrospective staged in parallel at the Austrian Film Museum — that Kluge spoke about how AI lent itself to collaborative undertakings. No one anticipated that those days spent together in Vienna would constitute a "last time." Alexander Kluge died on March 25 at the age of ninety-four. In recent years, we had enjoyed an intense working relationship with him that engendered strong bonds of friendship. He had been an important associate of the publishing house since 2017. The eulogy that Joseph Vogl delivered at his funeral service in Dorotheenstadt cemetery is printed in the middle of this preview. Kluge will remain a pillar of our program going forward; we will keep his work and his thinking as a compass to guide us, helping us find our bearings amidst the complexities of the twenty-first century.

From the start, our work as publishers, now spanning twenty-five years, was guided by the artists' books put out by Verlag der Buchhandlung Walther König, whose refusal to compromise artistically, coupled with their consistent support for individual artists, is an extraordinary achievement for which we have the utmost admiration. Another factor galvanizing our respect is the involvement of Kasper and Walther König in the "invention," in the 1960s, of the genre of the artist's book — as a new, democratic form through which artists could express themselves and distribute their work. When the two brothers started the Verlag Gebrüder König, Köln / New York in 1968, this was

precisely the kind of book they wanted to produce. The many artists' books that have appeared since the publishing house was established have become an indispensable part of our day-to-day lives, as have the Walther König bookstores, which have been a feature of many major European cities for decades. *Künstlerbücher / Artists' Books: Verlag der Buchhandlung Walther König 1968–2021* offers a portrait of the publishing house from its early beginnings through to the present day with a chronological and alphabetical survey of a selection of artists' books. Bringing out this publication is a great honor for us: Our daily practice as publishers has a significant focus on the artist's book as a form and on artists' engagement with the book as a medium.

As the philosopher Boris Groys has written, "Modern subjectivity reveals itself not through the production of things, but through their use." This sentiment is important to us in our publishing work, which is why our production of books is always accompanied by a focus on the pleasure derived from handling books. This fall, Anne König and Jan Wenzel are to publish the essay collection *The Revolving Bookshelf, or The Joy of Reading*. We read photobooks in parallel with other books from our individual libraries: The process of combining books and pages and creating mental connections between them gives rise to an associative space that enhances the joy of reading — here conceived of as a movement from book to book, a leap through time. "Wandering through the Harz Mountains with a map of Greater London" — this is how Alexander Kluge described this form of cross-mapping, referencing Guy Debord and his theory of the *dérive*. What could be more lovely than losing oneself in the labyrinth of the library? With this in mind, the essays in *The Revolving Bookshelf* bring together "travel reports" with accounts of overlapping readings of this kind. For publishing is like a pendulum that swings between the library, containing the incalculable number of books that have already been produced, and the work required to develop the next titles, invariably driven by a passion for discovery — by the necessary illusion of "for the first time."

We hope that our new books will be a source of great joy.

Anne König and Jan Wenzel

25 Years  
Inspector  
Books



A-B Installation views from the exhibition *Artists' Books: A Success Story*, Museum Angewandte Kunst in Frankfurt am Main, 2022. © Franziska Kriek and Verlag der Buchhandlung Walther und Franz König

## 5 Künstlerbücher / Artists' Books. Verlag der Buchhandlung Walther König 1968-2021 Ein Verlagsporträt / A Publishers' Portrait

In 1968, at the dawning of a new era, two brothers — Walther and Kasper König — started a publishing house. One lived in Cologne, the other in New York; one sought to become a publisher for artists, the other a curator of contemporary art. They wanted to publish artist's books — a new art form at the time. This meant experimenting with the book as a medium, with texts, imagery and pages interpreted as an autonomous art space. Their goal was to use artist's books as a means to engage in an inspired democratization of the world. The merits of this are still evident today: as printed material, the book is reproducible; as a medium, it was mobile; as a work of art, it was transnational; and, on top of that, it was affordable. Fifty-eight years on, this publication looks at the artist's books put out by this renowned publisher and provides a chronological and alphabetical overview of its catalog. It features 993 covers and a selection of pages from inside the books, as well as a list of the limited editions.

Sandra Doeller (b. 1983) is a graphic designer whose work focuses on books, posters, and exhibitions in the realm of art and culture. Kasper König (1943–2024) was a university president, professor, director, and curator. He ran the Gebr. König publishing house together with his brother, Walther, until 1973. Walther König (b. 1939) is a publisher and bookseller. In 1968, he co-founded the publishing house Gebr. König, Köln – New York. Eva Linhart (b. 1959) is an art historian and curator whose work focuses on book art and graphic design at the intersection of fine and applied art.

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



480 pages, German / English,  
c. 1500 color images, 20×28 cm,  
softcover

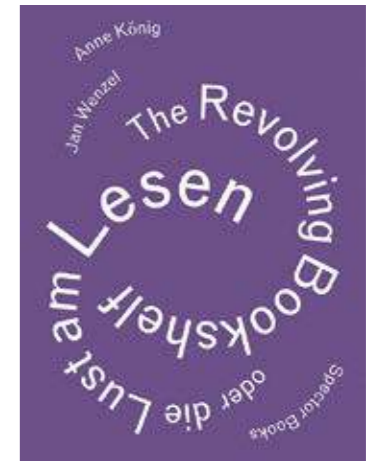
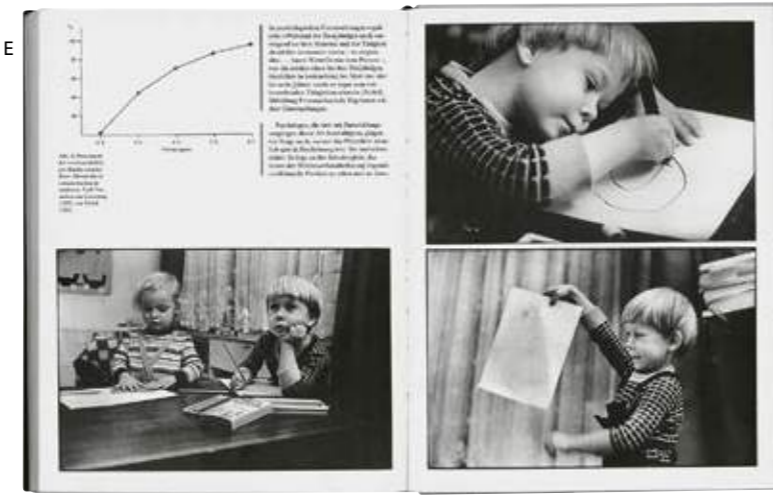
Release: October 2026  
Price: 48 EUR  
Eds: Sandra Doeller, Eva Linhart, Jan Wenzel  
Text: Helke Bayrle, Thomas Bayrle, Kasper König, Walther König, Eva Linhart, Dorothea Strauss, Jan Wenzel  
Design: Sandra Doeller



ISBN: 978-3-95905-992-3  
DE/EN



# 7 Anne König, Jan Wenzel: The Revolving Bookshelf or The Joy of Reading



Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film

c. 400 pages, German, English, with numerous b/w and color images, 16.3 x 21.5 cm, softcover

Release: October 2026  
Price: 34 EUR  
Design: Lyosha Kritsouk

Reading photobooks together with other photobooks or works of literature and theory is an illuminating process, shedding light in both directions. Moving between individual books is a source of pleasure, giving rise to a more nuanced appreciation and a keener awareness. Anne König and Jan Wenzel, the publishers at Spector Books, have written a number of short essays capturing their interlinked reading of photobooks and their joint reflections on content, material form, and design. Books lying side by side on a table create situations that potentiate reading; they comment on one another and enter into elective affinities—read Evelyn Richters *Entwicklungswunder Mensch* with Judith Butler and Friedl Kubelka. Observing the American election campaign in the books of Ferdinand Kriwet, Norman Mailer, and Jonathan Horowitz. From Brecht's modelbooks to Jules Spinatsch's *Opera Ball* book. From Monica Haller to Geert van Kesteren and Carolin Emcke. From Erik van der Weijde to Albert Renger-Patzsch. From Erich Salomon to Rainald Goetz. From Einar Schleef to Michael Schmidt. Via fold-out pages in the works of Evelyn Richter, Pontus Hultén, and Nicolò Degiorgis. From Heartfield photomontages to the cover designs of Lothar Reher and Christian Chruixin. From Ilya Kabakov to Christian Patterson and Broomberg & Chanarin. From Chinese photographer 214 back to Sergei Tretyakov.

Anne König and Jan Wenzel live in Leipzig. They started the Spector Books publishing house in 2001 together with Markus Dreßen.

- Related books:
- Olaf Nicolai / Jan Wenzel: *Labyrinth. Four Times Through the Labyrinth*, 2012
  - Erik van der Weijde: *This Is Not My Book*, 2017
  - Sadie Plant: *Comment lire a bookshelf in einem Buch*, 2025



A John Updike: *Wie man Amerika gleichzeitig lieben und verabscheuen kann...*, Volk & Welt, 1975, cover design: Lothar Reher  
 B Patrick Quentin: *„Bächleins Raschen tönt so bang...“*, Volk & Welt, 1975, cover design: Lothar Reher  
 C James Baldwin: *Teufelswerk. Betrachtungen zur Rolle der Farbigen im Film*, Rowohlt, 1973, cover design: Christian Chruixin  
 D Renate Rasp: *Chinchilla. Leitfaden zur praktischen Ausübung*, Rowohlt, 1973, cover design: Christian Chruixin  
 E Hans-Dieter Schmidt / Evelyn Richter: *Entwicklungswunder Mensch*, Urania-Verlag, 1980  
 F Friedl Kubelka: *Porträt Louise Anna Kubelka*, Edition Fotohof, 1998  
 G Adam Broomberg + Oliver Chanarin: *Holy Bible*, MACK, 2013  
 H Christopher Williams: *Printed in Germany. Verlag der Buchhandlung Walther König*, 2014  
 I Ed Ruscha: *Nine Swimming Pools and a Broken Glass*, self-published, 1968



# 9 First Times / First Photos Premières fois / Premières photos

What is a first image? A proof? A test? An achievement? A failure? An event? A memento, or perhaps a spark? A playful and erudite journey through two hundred years of major and minor photographic innovations, this book is a collection of “firsts.” Snapshots, scoops, images that have never been seen before, unpublished photos, “front-page” pictures, the oldest image, and so on — these “firsts” are technical, aesthetic, scientific, and societal in nature, ranging from the first experiments conducted by photography’s pioneers to recent images of stars being born in the primordial universe, from the first remotely transmitted pictures to the first louse in the history of photography. At the heart of the book, photographers tell of their first photo, while shots of “firsts,” both great and small, recall the connection between photography and the cult of the new.

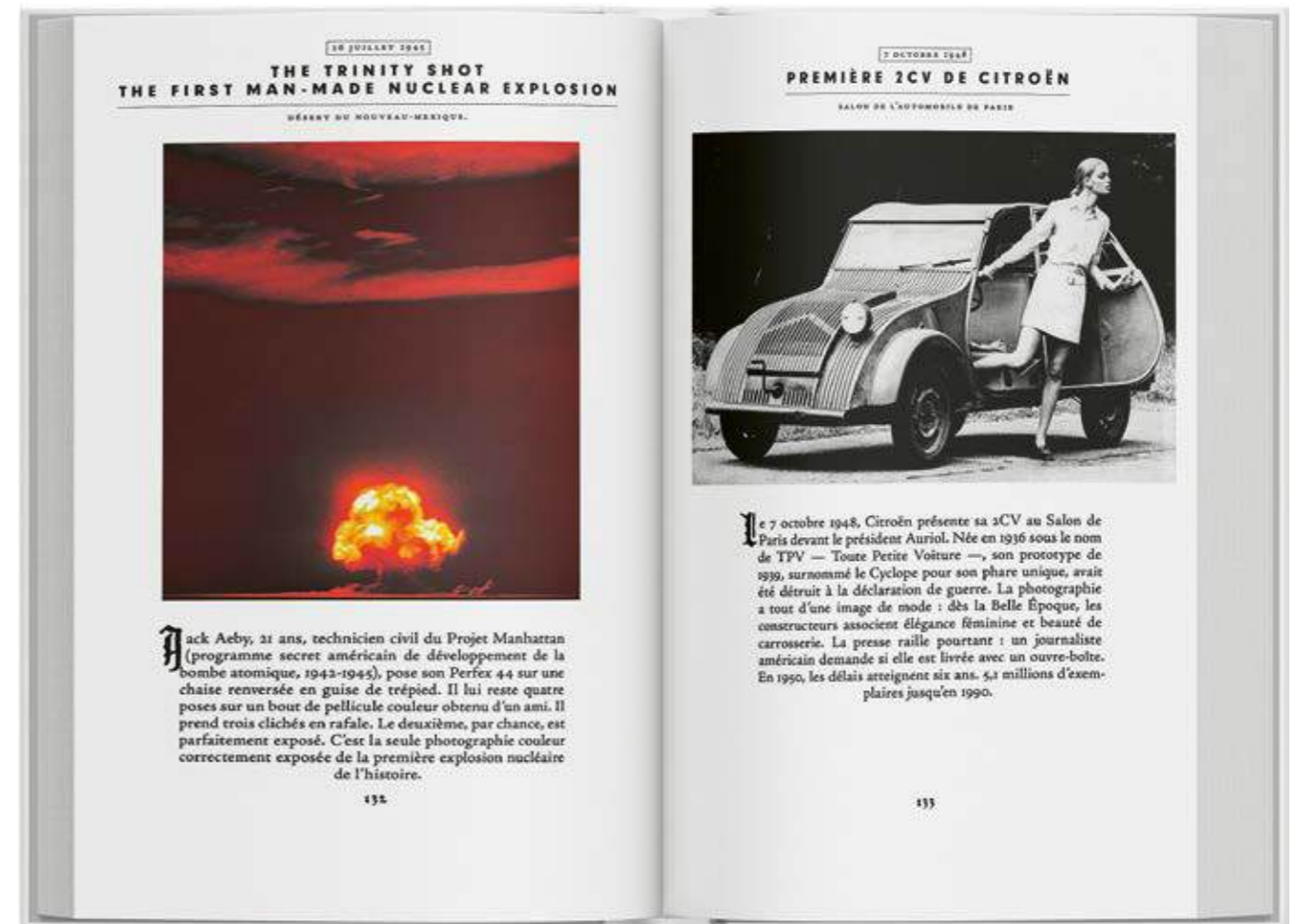
Luce Lebart is a photo historian exhibition curator.

Architecture  
Art  
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Discourse  
Literature  
Performance  
Photography  
Film

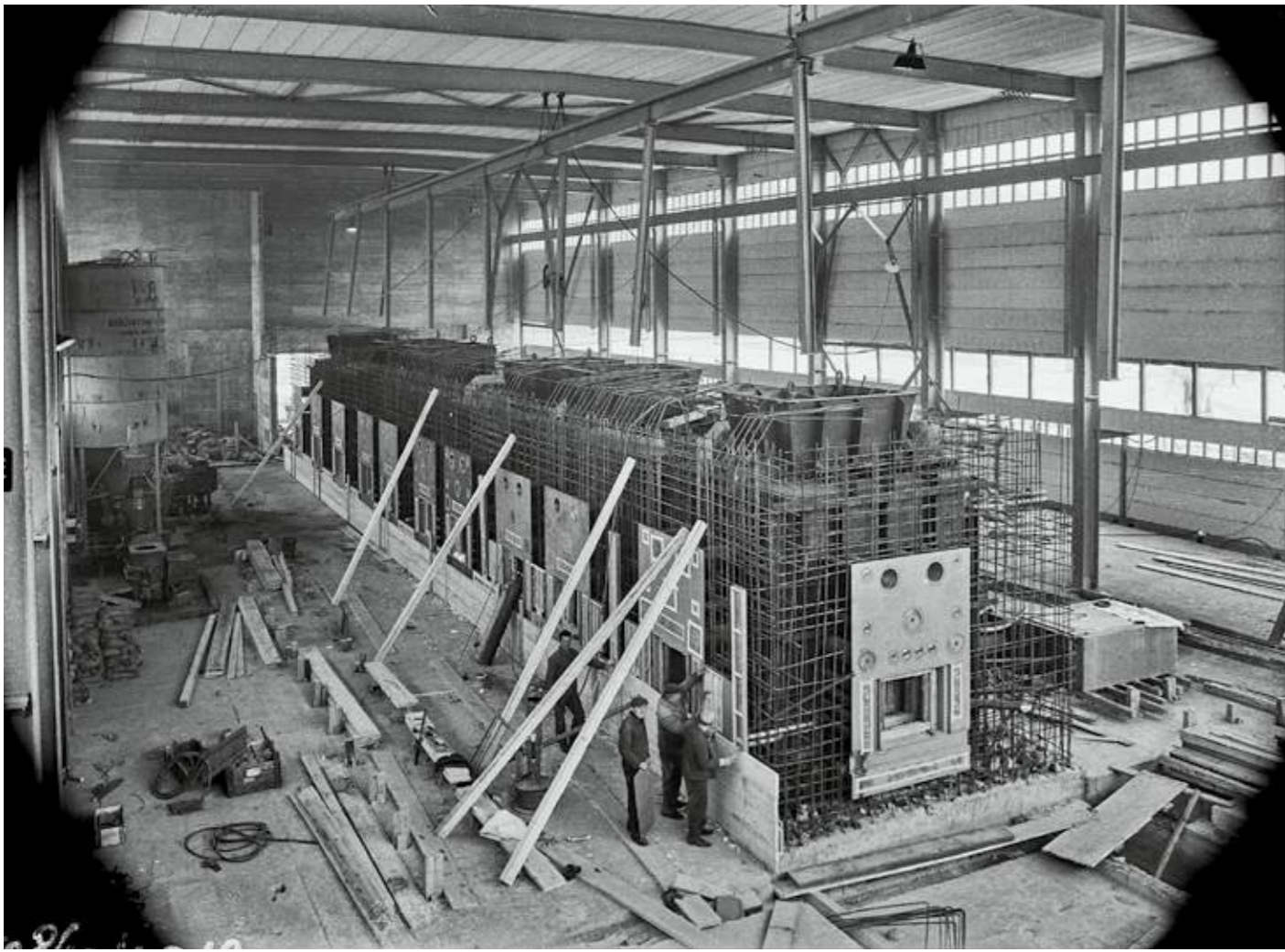


c. 300 pages, English, French, with numerous b/w and color images, 17 x 24 cm, hardcover

Release: July 2026  
Price: 38 EUR  
Eds: Luce Lebart  
Text: Amandine Gabriac, Jean-Paul Gandolfo, Luce Lebart  
Design: Lyosha Kritsouk  
Exhibition: First Times / First Photos  
1 July – 1 September 2026  
Pavillon Populaire, Ville de Montpellier



ISBN: 978-3-95905-984-8  
FR  
ISBN: 978-3-95905-985-5  
EN



A Construction workers reinforcing and cladding the individual cell stacks; rectangular slots for leaded glass windows to be inserted into; manipulator ports, 1962



B



C

B Unidentified container and device inside a shielded area, leaded glass window, unidentified employee, 1974  
C Employee in protective suit filling a container with radioactive material, 1985

D Workstations in front of hot cells with control units and manipulators in the reactor operations section / Hot Cells, 1968

E Decontamination of glove boxes in the decontamination operations section: unidentified employees in full-body protective suits dismantling the boxes in a shielded booth, 1974

F Test rig for interventions and handling tasks: assembly worker in an air-fed suit, 1979



D



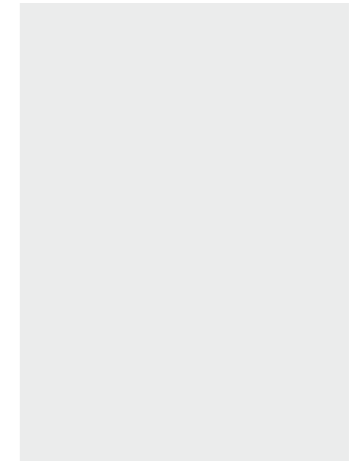
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F

# 11 One Million Hot Cells The Collapse of Time

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



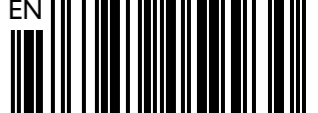
c. 400 pages, English, 50 b/w and 200 color images, 20.8 x 27.6 cm, softcover

Release: November 2026  
Price: 38 EUR  
Eds: Susanne Kriemann, Judith Milz, Isabel Seiffert, Nina Zschocke, Bernadette Bensaude-Vincent, Rony Emmenegger, Susanne Hauser, Kyveli Mavrokordopoulou, Hans-Jörg Reinberger, Berit Seidel, Maike Weißpflug, Lydia Xynogala, et al.  
Text: Isabel Seiffert with students from the Karlsruhe University of Arts and Design (HfG)  
Design: Isabel Seiffert with students from the Karlsruhe University of Arts and Design (HfG)

*One Million Hot Cells* presents images and texts that circle around nuclear technologies and their afterlife. According to German law, the proposed timeline for the safe storage of atomic waste is 1,000,000 years. The “hot cell” is a laboratory designed for research on highly radioactive substances. While characterized by high-security and isolation technology, the “hot cell” is nevertheless intimately linked to utopias, hopes and fears, and unresolved technical and philosophical problems in the twentieth and twenty-first centuries. A selection of archival images is put in context by a group of international authors from a diverse range of professions and fields of study. The texts and images in *One Million Hot Cells* engage, both critically and sensitively, with materials that are invisible, odorless, and highly reactive as industrially released unstable isotopes.

Susanne Kriemann is a Berlin-based artist and professor for code and image at Karlsruhe University of Arts and Design (HfG). Judith Milz is an artist and researcher based in Berlin und Karlsruhe. Isabel Seiffert is a designer and co-founder of Zurich-based design studio Offshore. She is professor for visual literacy at Karlsruhe University of Arts and Design (HfG). Nina Zschocke is a professor for art history and media philosophy at Karlsruhe University of Arts and Design (HfG).

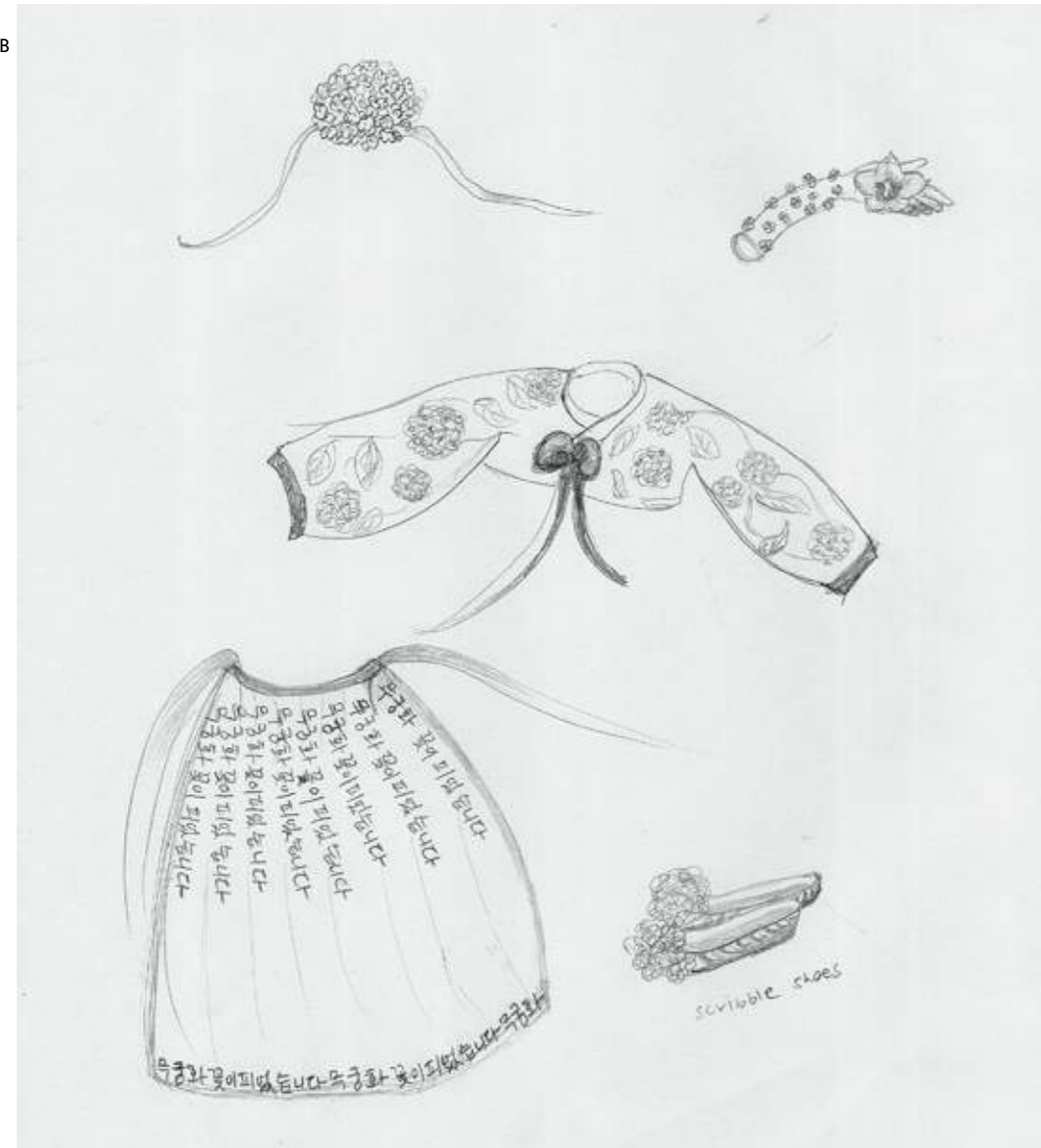
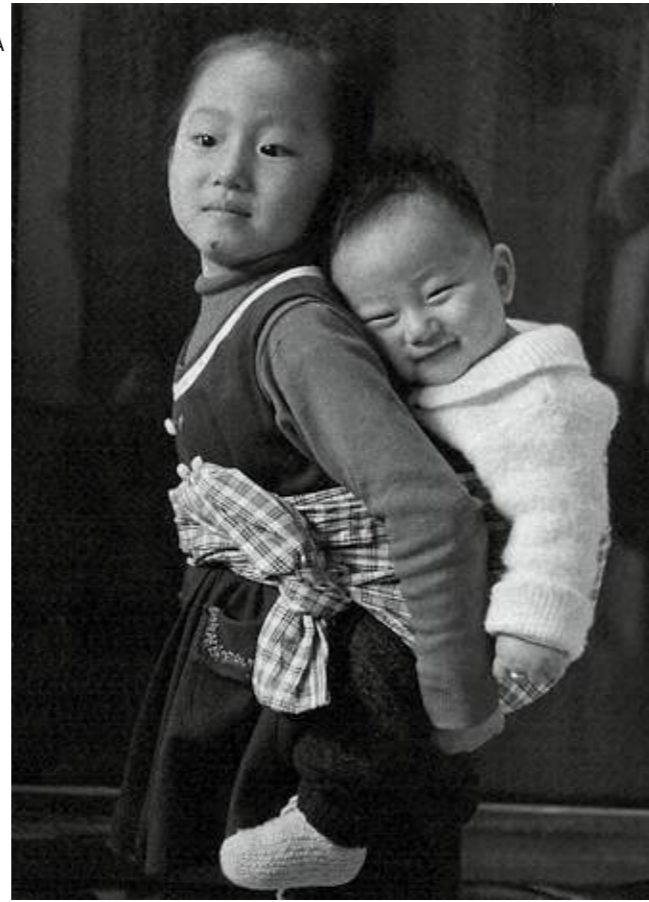
ISBN: 978-3-95905-993-0



# 13 Don Mee Choi: KAUMKRIEG

## WOE ARE YOU?

It was hardly war, the hardliest of wars. Hardly, hardly. It occurred to me that this particular war was hardly war because of kids, more kids, those poor kids. The kids were hungry until we GIs fed them. We dusted them with DDT. Hardly done. Rehabilitation of Korea, that is. It needs chemical fertilizer from the States, power to build things like a country. In the end it was the hardliest of wars made up of bubble gum, which GIs had to show those kids how to chew. In no circumstance whatever can man be comfortable without art. They don't want everlasting charity and we are not giving it to them. We are just lending them a hand until they can stand on their own two feet. A novel idea. This is why it occurred to me that this particular war was hardly war, the hardliest of wars.



A Don Mee & her brother, © In-Jip Choi, 1967  
B Don Mee Choi, drawing, 2016

C My father in Saigon, © Henry Huet, May 1968  
D My father: Taedong Bridge North Korea, © In-Jip Choi, 1950



Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



97 pages, German, 28 b/w images, 18 x 24 cm, softcover

Release: October 2026  
Price: 24 EUR  
Translation: Lotta Thießen, Uljana Wolf  
Design: Barbara Galizia

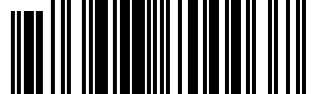
First published in the US in 2016 and in the UK in 2025, *Hardly War* splices the personal and political to dizzying effect in a poetry fluid with forms and genres that include reportage, memoir, libretto, archival photos, and drawings. Using artifacts from Choi's father, a professional documentary photographer during the Korean and Vietnam wars, she explores her paternal relationship and heritage. Here, poetry and geopolitics are inseparable twin sisters, conjoined to the belly of a warring empire. Choi's KOR-US trilogy (*Hardly War* and the subsequent *DMZ Kolonie* and *Mirror Nation*) brings us a new poetic language to learn. Suggestive and subtle in its connections and allusions, there is an exhilarating freedom in its playful form, all while looking straight at the brutality of colonialism and dictatorship.

Don Mee Choi is a poet and translator. Her *DMZ Kolonie* was a finalist for the 2023 Internationaler Literaturpreis. Lotta Thießen is a poet and translator from Portuguese and English, whose focus is on political journalism and activist poetry. Uljana Wolf is a poet and translator. She recently published *muttask* (kookbooks, 2023) and translated Don Mee Choi's *DMZ Kolonie* (Spector Books, 2023) and, with Sool Park, Kim Hyesoon's *Autobiographie des Todes* (S. Fischer Verlag, 2025), which won the HKW International Prize for Literature 2025.

Related books:  
• Don Mee Choi: *DMZ Kolonie*, 2023

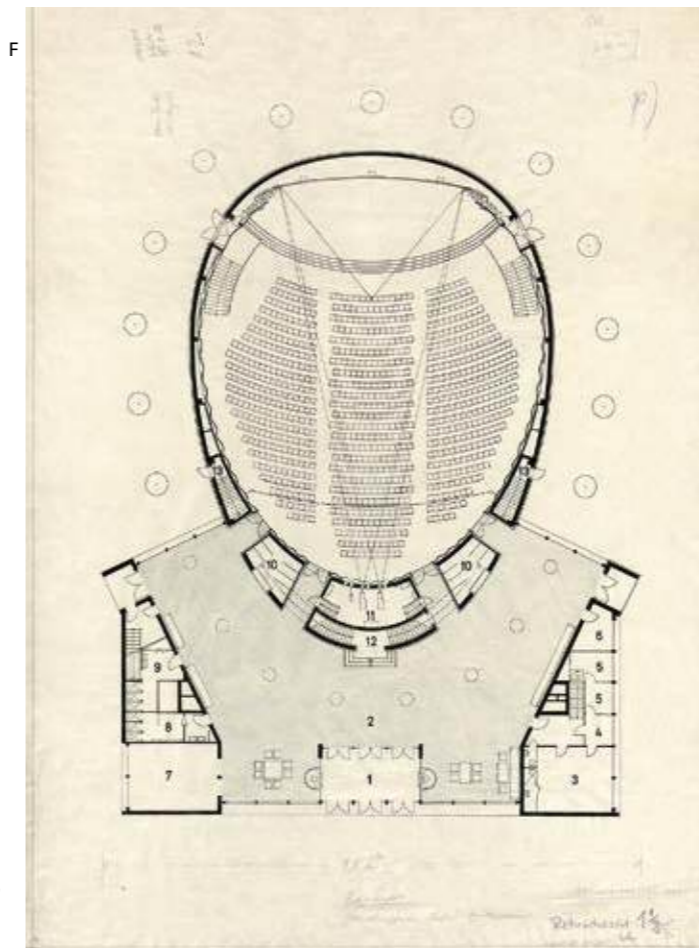
ISBN: 978-3-69370-003-7

DE





# 15 Josef Kaiser. Bauen für die DDR / Building for the GDR



Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



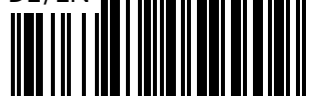
c. 240 pages, German / English, 85 b/w and color images, 22.2 x 28.5 cm, softcover

Release: August 2026  
Price: 48 EUR  
Eds: Thomas Köhler, Philip Kurz, Ursula Müller  
Berlinische Galerie und Wüstenrot Stiftung  
Text: Katharina Deppisch, Jörn Düwel, Lenka Kerdová, Christoph Rauhut, Oliver Sukrow, Dominik Vukoja  
Design: Lamm & Kirch  
Exhibition: Josef Kaiser. Building for the GDR  
28 August 2026–1 February 2027  
Berlinische Galerie–Museum for Modern Art, Photography and Architecture, Berlin

Josef Kaiser (1910–1991) had a major influence on East German architecture. Between 1950 and 1984, his main focus was on designing prestigious government buildings including the Maxhütte cultural center in Unterwellenborn (Thuringia) and modern structures on Berlin’s Karl-Marx-Allee, such as the Kino International film theater. Regarded as an expression of a new dawn in society, his architecture attracted international attention. Many of his buildings now have landmark status. This richly illustrated book offers the essays present current research, supplemented by a list of his works, project descriptions, and a biography. Historical plans, photographs, and documents make his work directly accessible, while contemporary artistic positions offer new angles on Kaiser’s legacy and the history of architecture in East and West Germany.

A former Kulturhaus Maxhütte/Unterwellenborn, photo: Schnepf Renou  
B Dieter Urbach, Großhügelhaus (nicht realisiert), Collage, 1971, © Berlinische Galerie  
C Josef Kaiser, East German Ministry for Foreign Affairs, n.d.; photo: Lothar Willmann, © IRS Erkner / Lothar Willmann  
D View of Karl-Marx-Allee, from Alexanderplatz to Straußberger Platz, ca. 1965; photo: Karl-Heinz Kraemer, © Berlinische Galerie  
E Café Moskau, c. 1964; photo: Peter Straube, © DHM / Peter Straube  
F Josef Kaiser, drawing of the Kosmos cinema, n.d., © Berlinische Galerie

ISBN: 978-3-95905-990-9  
DE/EN





## 17 Leo Herrmann, Jacob Höppner: PUNKSPACE Crisis, Radical Aesthetics, and Architecture 1976/2026

Fifty years on from the “punk explosion” of 1976, many cultural practitioners are adopting punk’s methods and concepts, which evinces a close kinship with classical avant-garde movements. Architecture too is increasingly focusing on punk’s radical aesthetic rather than on activism—at a time when the challenges facing planning and building practices could hardly be greater. In examining this phenomenon, the essay coins the term “Punkspace.” It argues that social crises are the true source of punk’s radicalism and relevance. In three chapters, the essay uses the idea of crisis to analyze the connection between the 1970s and 2020s, deploying it as a means to approach one of the most innovative and surprising developments in contemporary architecture. With its ostentatious negativity and vandalistic delight, *Punkspace* aims at one thing above all else: reclaiming agency within and for the present.

Leo Herrmann is an architect and writer in Berlin. He writes on a range of topics, including architecture, urbanism, and pop culture. Jacob Höppner is an architect in Zurich. In addition to running his own practice, he teaches at ETH Zurich.

### Related books:

- Lyna Bourouiba, Wouter Van Acker: *Degree Zero in Architecture. Form, Value, Authorship*, 2026

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



c. 120 pages, German, English,  
c. 40 color images, 13 × 21 cm, softcover

Release: October 2026  
Price: 28 EUR  
Design: Barbara Galizia



A Vivienne Westwood, Malcolm McLaren, SEX, 430 King's Road, London 1974, © Sheila Rock  
B Armature Globale, *Private Residence*, 2022, © Armature Globale  
C PROTOTypes, *Series 09*, 2025, © PROTOTypes

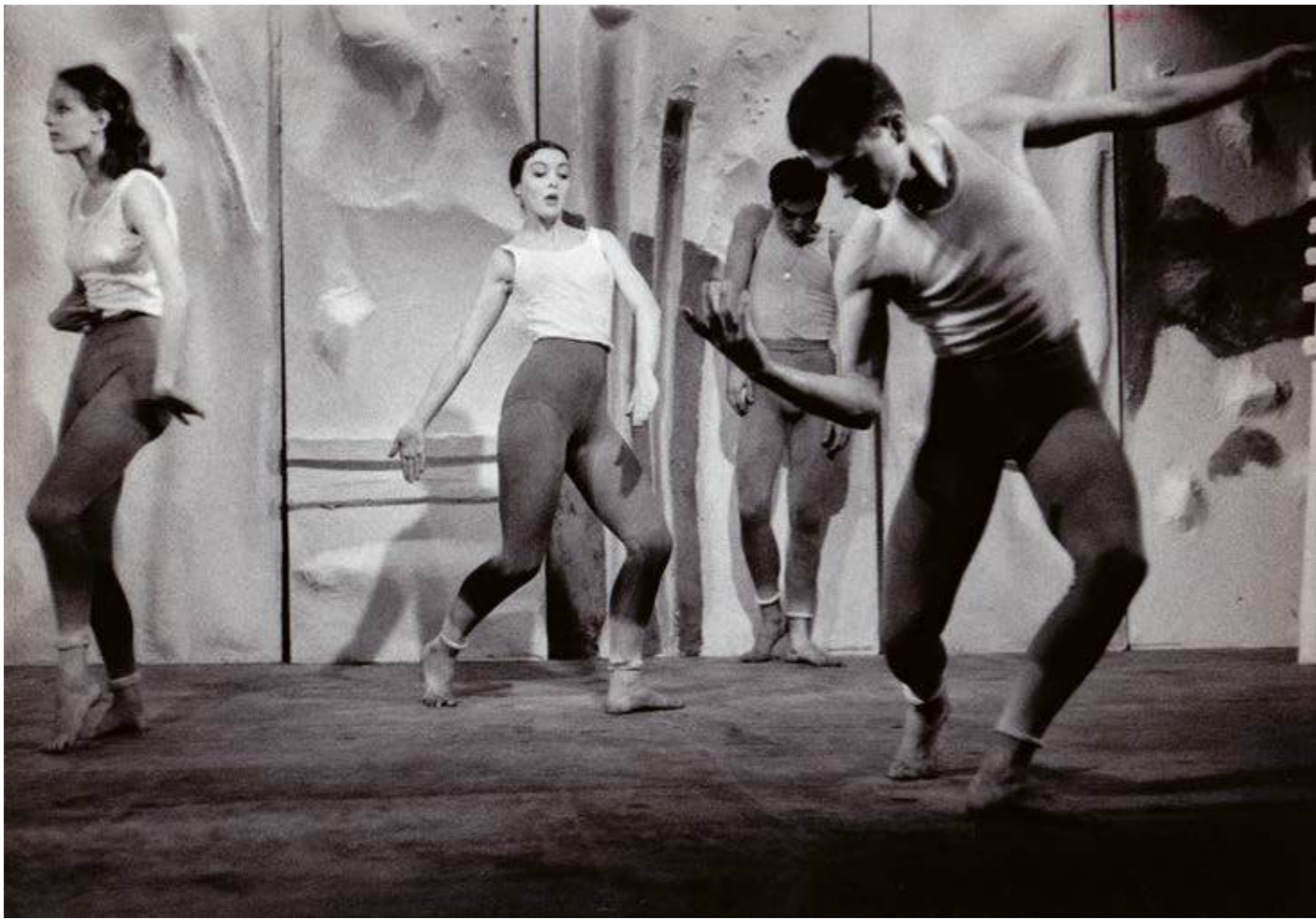
D Tommy Robinson Protests, London 2018, © AFP/ Daniel Leal

ISBN 978-3-69370-017-4



ISBN 978-3-69370-016-7





A Dancers in James Waring dance *Landscape* (1955), photo: John Wulp. Copyright: James Waring Archive, Charles Deering McCormick Library of Special Collections, Northwestern University & John Wulp Estate



B



D



C

C Fred Herko as Icarus in costume designed for James Waring dance *At the Hallelujah Gardens* (1963) on the cover of *After Dark* magazine

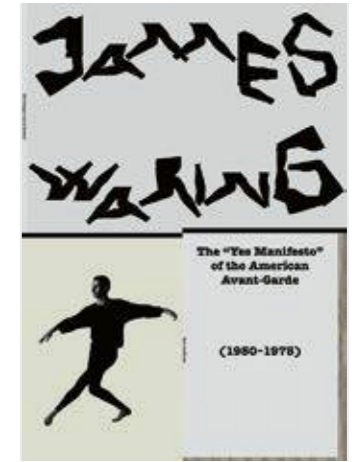
# 19 James Waring The “Yes Manifesto” of the American Avant-Garde (1950–1975)

*James Waring: The “Yes Manifesto” of the American Avant-Garde (1950–1975)* introduces a new generation of readers to a figure who was central to the development of the 1960s avant-garde through a series of ten essays by curators, choreographers, and scholars of dance, theater, and art history. Known for combining heterogeneous genres and styles — from ballet to Fluxus — into unexpected collage forms, Waring (1922–1975) was instrumental in founding the Judson Dance Theater, the New York Poet’s Theatre, and the New Gaiety American Operetta Theatre Company. Accentuating Waring’s contributions, the volume challenges and revises prior accounts of the New York art, theater, and dance worlds between 1950 and 1970, lending greater visibility to a queer aesthetic that has largely been ignored.

Alla Kovgan, a New York-based filmmaker, best known for *CUNNINGHAM*, which won the 2023 Prix Italia. Carrie Noland is a writer and a scholar of experimental literature and dance.

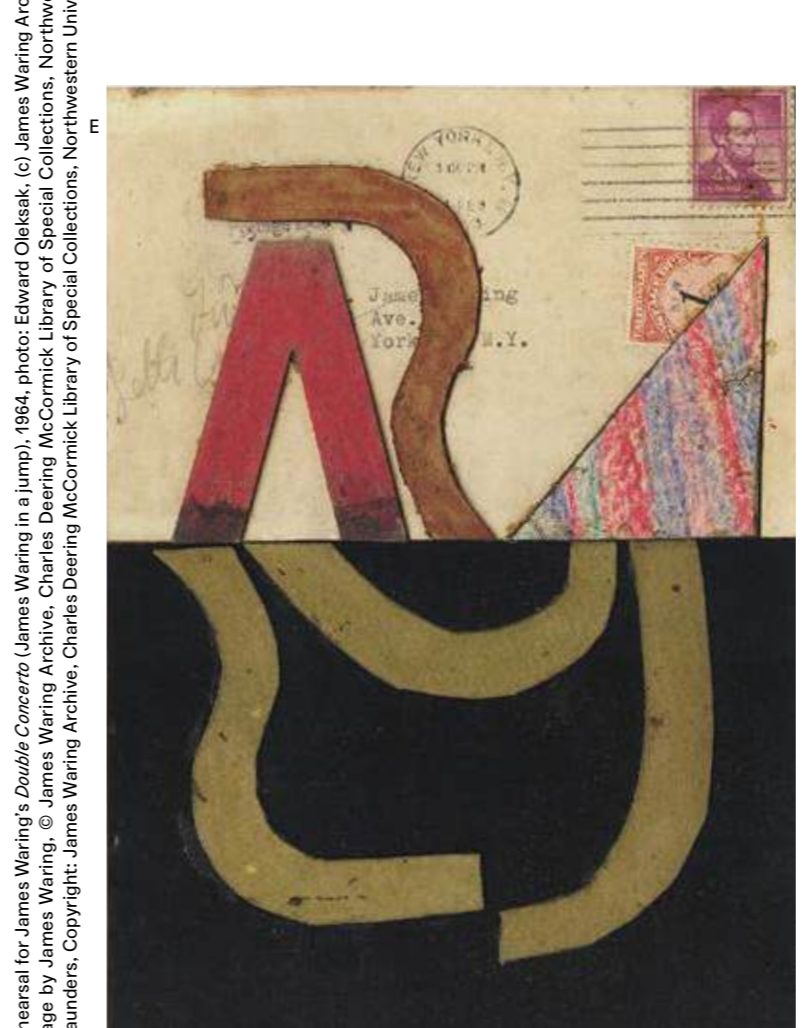
- Related books:
- The Bakery: *IDEA in ACTION*, 2012
  - Jonas Mekas: *Scrapbook of the Sixties. Writings 1954–2010*, 2015
  - Johannes Odenthal: *Ismael Ivo. I Believe in the Body*, 2022

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film

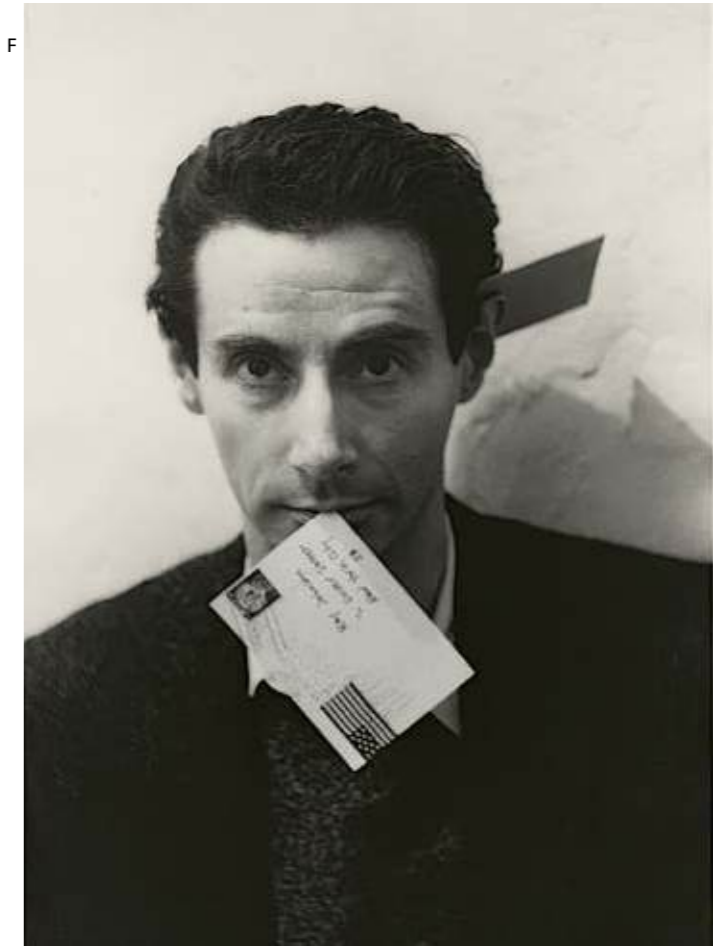


c. 550 pages, English, c. 300 b/w and 100 color images, 22.7 x 32 cm, softcover

Release: November 2026  
Price: 52 EUR  
Eds: Alla Kovgan, Carrie Noland  
Text: Paisid Aramphongphan, Diana Byer, Jung Hee Choi, Richard Colton, Gerard Forde, Nick Mauss, Carrie Noland, Joan Rothfuss, Leslie Satin, Christopher Williams  
Design: Malin Gewinner



E

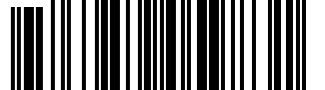


F

D Dancers in rehearsal for James Waring’s *Double Concerto* (James Waring in a jump), 1964, photo: Edward Oleksak. (c) James Waring Archive, Charles Deering McCormick Library of Special Collections, Northwestern University  
E *Untitled*, collage by James Waring. © James Waring Archive, Charles Deering McCormick Library of Special Collections, Northwestern University & Richard Saunders, Copyright: James Waring Archive, Charles Deering McCormick Library of Special Collections, Northwestern University & Richard Saunders Estate

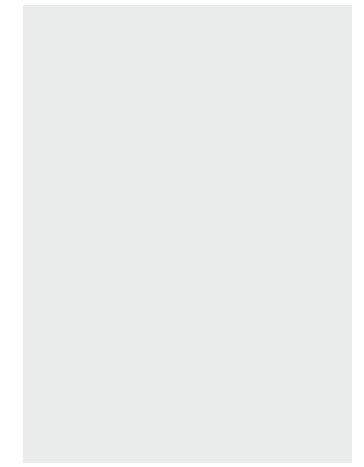
ISBN: 978-3-95905-983-1

EN



# 21 Hinrich Sachs: Mother Tongues Standard and Imagination

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film

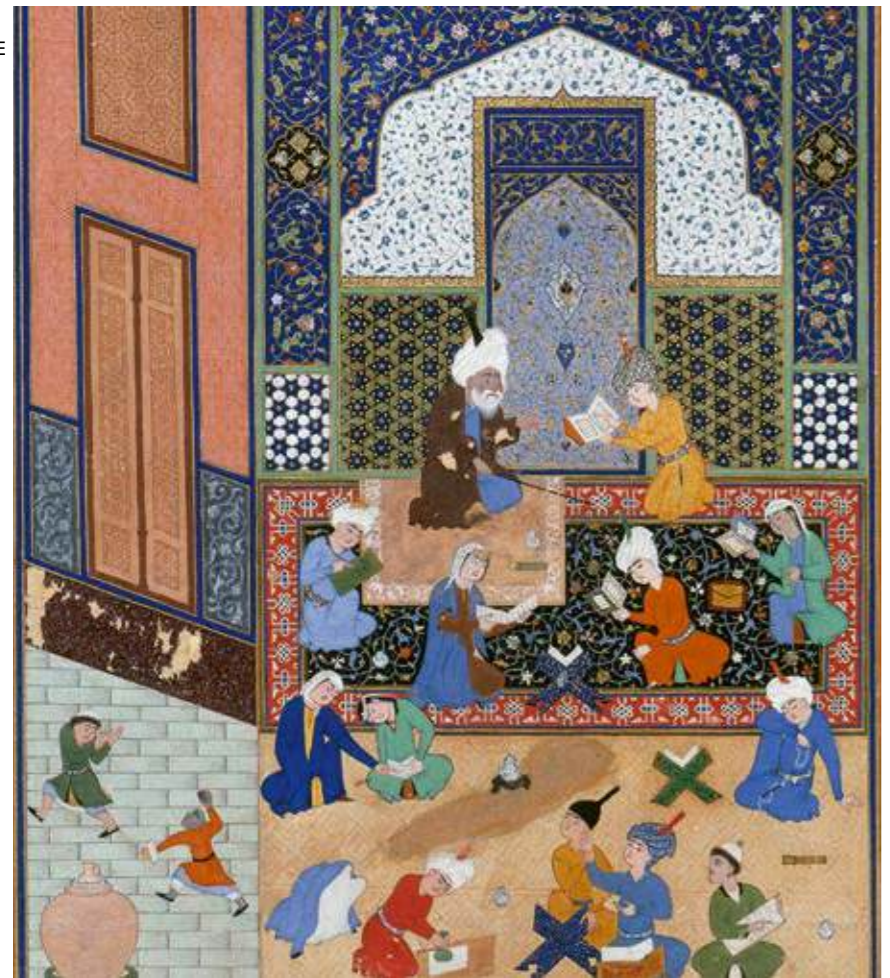


c. 200 pages, English, 30 b/w and 120 color images, 24 x 32 cm, hardcover

Release: October 2026  
Price: 42 EUR  
Eds: Raffael Dörig, Egija Inzule, Hinrich Sachs  
Zian Chen, Mohomodou Houssouba,  
Margarita Huayhua / Bruce Mannheim,  
Lucie Kolb / Philipp Messner, Aden Kumler,  
Kristupas Sabolius  
Text:  
Design: Linda van Deursen

Learning to read and write is a normative influence, shaping the way we perceive the world. With this in mind, the artist's book *Mother Tongues* explores the process of becoming literate as an intertwining of imagery, language, and social and cultural identifications. The book is part of a long-term project on multilingualism undertaken by artist and author Hinrich Sachs. Since 1992, Sachs has sourced over 150 book covers from relevant teaching materials from around the world and rendered them as watercolors. Their iconographic grouping reveals cultural dynamics and symbols. New perspectives on the digital present are afforded by the dialogue that emerges with texts written by authors based in Asia, Europe, Africa, and North and South America. This highlights how languages and the cultural technique of writing have a formative quality that extends beyond the political.

Raffael Dörig is an art historian and collector of musical materials for children. Egija Inzule is a curator working at the intersection of art, ecology, and decolonial spatial practices. Hinrich Sachs is a visual artist who has been exploring multilingualism for over thirty years.



A Hinrich Sachs, Latin script, Spanish for Arawakos (Caracas, Venezuela, 1991), 2012, © HS / VG Bildkunst  
B Hinrich Sachs, Arabic script, Farsi (Tehran, Iran, 1995), 2014, © HS / VG Bildkunst  
C Hinrich Sachs, Latin script, Lithuanian (Vilnius, Lithuania, 2002), 2012, © HS / VG Bildkunst  
D Hinrich Sachs, Armenian script, Armenian (Yerevan, Armenia, 2013), 2014, © HS / VG Bildkunst  
E Laila and Majnun in School, Herat, 931AH/1524-25 CE, New York, Metropolitan Museum of Art, 13.228.77., photo: Metropolitan Museum of Art, CC.0.  
F Screenshot from a broadcast by the state TV channel CGTN, documenting a highly staged presidential classroom visit, Golong Xining Ethnic Middle School, Qinghai, June 18, 2024



ISBN: 978-3-69370-000-6  
EN





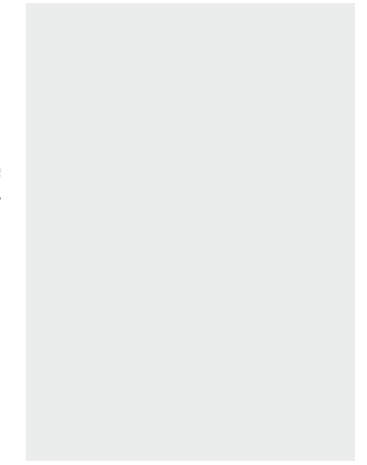
A Commonwealth soldier inspecting a German tank that had been disabled by a direct hit and caught fire, photo: George Silk, taken in the Western Desert, North Africa, November 25, 1941, Australian War Memorial Collection (010713)  
 B Two German soldiers with a woman in an unknown city. The caption on the reverse side reads, "The pretty French woman who did not want to be snapped"; unidentified photographer, n.d., private collection of Ulrich Prehn, 1908  
 C An American in a German uniform covered in medals, including the Iron Cross, along with a helmet and pistol, photographer, date, and location unknown, Martin Dammann Collection

D Wehrmacht soldier Franz H. posing with a Stalin snowman, photograph from Franz H.'s album. Sammlung Frauennachlässe, University of Vienna, NL 113 | Helma Spiegel  
 E Petra Bopp (right) and Ulrich Prehn (left) study trophy photographs during a group workshop at Uferstudios, Berlin, photo: Elissa Mailänder, Berlin, June 2023  
 F Workshop at Uferstudios, Berlin, photo: Elissa Mailänder, Berlin, June 2023

## 23 Trophy Photographs Soldiers Picturing the Second World War



Architecture  
 Art  
 Design  
 Discourse  
 Literature  
 Performance  
 Photography  
 Film



c. 358 pages, English, c. 400 b/w images,  
 22.5 × 31 cm, hardcover

Release: November 2026  
 Price: 48 EUR

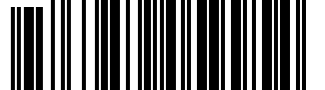
Eds: Elissa Mailänder, Tom Streuber  
 Petra Bopp, Martin Dammann, Margaret Hillenbrand, Marianne Ingleby, Iain Johnston, Daniel H. Magilow, Regina Mühlhäuser, Malu Mühmer, Ulrich Prehn, Mary Louise Roberts, Sven Saaler, Yuki Tanaka, Jialin Christina Wu  
 Design: Lyosha Kritsouk

The display of triumph is one of the defining visual motifs in soldiers' photographs from the Second World War—the largest armed conflict to date and the first to be extensively documented in images. In this transnational study, fifteen scholars, collectors, and artists explore “trophy photographs” as a distinct genre and widespread social practice across nearly all armies. These images transformed war into a shared visual event that affected individual servicemen and entire societies while concurrently shaping collective perceptions, identities, and memories of war. By analyzing their performative qualities, impact and evocative power, this book reveals how trophy photographs function as weapons in their own right. The multi-perspective, interdisciplinary approach demonstrates the need for a critical engagement with the representations and visual legacies of war and offers new insights into wartime imagery—from private albums to today's social media.

Elissa Mailänder is a professor of contemporary history at Sciences Po Paris. Tom Streuber is a writer, director, and producer working across media.

ISBN: 978-3-95905-995-4

EN



# Clemens von Wedemeyer: Social Geometry

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



208 pages, English, 12 x 19 cm, softcover

Release: July 2026  
Price: 16 EUR  
Design: Till Gathmann  
Exhibition: The World Through AI, Schirn Kunsthalle Frankfurt/Main, 11 June–20 September 2026

How can social relations be visualized? Do group dynamics have a geometry? How good a description of social networks is a point grid? In Clemens von Wedemeyer's children's book for adults, the visualization of human relationships is quite literally "acted out." The dramaturgy of the artist's book develops from *one* point to many, unfolding from the past into the future. It examines the history of the diagram as a means to represent social behavior, a phenomenon that coincides with the emergence of abstract art. In taking on ever more complex forms characterized by constant innovation, points and lines are an index of the relationship between individual actors and human networks. The increasing complexity of the constellations brings the limits of the model-based rendering more clearly into relief. While machines may still be able to understand what takes place socially, humans cannot.

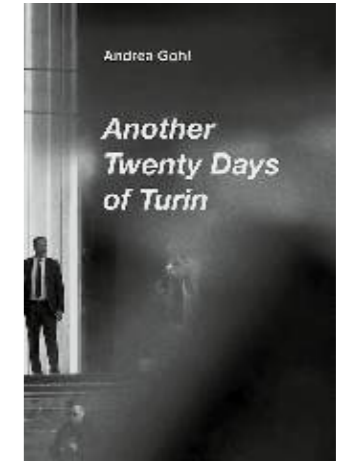
Clemens von Wedemeyer is an artist and filmmaker. His work featured at the 4th Berlin Biennale (2006), Skulptur Projekte Münster (2007), and dOCUMENTA (13) (2012).

24

25

# Andrea Gohl: Another Twenty Days of Turin

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



268 pages, English, 44 b/w and 105 color images, 15 x 22 cm, softcover

Release: July 2026  
Price: 32 EUR  
Text: Giorgio De Maria, Andrea Gohl  
Design: Urs Lehni

In *Another Twenty Days of Turin*, the artist Andrea Gohl visits the sites of the 1977 Italian novel *The Twenty Days of Turin* by Giorgio De Maria. An artistic exploration unfolds through the city's streets, squares, and monuments, developing over the course of repeated visits and evolving into the artist's own independent inquiry. Gohl's photographs and texts are in dialogue with archival images and pages from the novel—creating an ominous undertone to the observations of the present. Her journey takes her around the historic city center, branching out along the River Po into the Pietra Alta district, and finally to the Cimitero Monumentale—with a detour to Switzerland's Museo Vincenzo Vela. Gohl's book proposes a layered approach, at once artistic and essayistic, to seeing, writing, and moving through the city, tracing multiple timelines and materials.

Andrea Gohl is a Swiss artist working with photography, video essays, and texts on urban spaces.



A Andrea Gohl, *Il Piccolo Cinema*, 2022

ISBN: 978-3-69370-018-1



ISBN: 978-3-69370-001-3



# Katja Stuke: Trees in Ukraine

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



460 pages, German / English,  
230 b/w images, 16.5 x 20 cm, softcover

Release: November 2026  
Price: 36 EUR  
Text: Jan Wenzel

Almost every day since the start of the war in Ukraine, Katja Stuke has taken a photo of a tree at a site that has been directly impacted by the conflict. For her, each and every tree is a witness to what has happened. Yet, for all that, she has never been there in person, using online services like Google Street View instead. In this way, she authors pictures that follow the rules of landscape or documentary photography, even though they were created on a computer and were taken remotely, so to speak.

There is a lapse of time between the Street View image, the screenshot, and the present moment, and it is unclear whether the tree is still standing, or whether it still existed when the photo was taken. The trees are pixels, data, digital prints, photographed from a distance using a digital map that stores images that in the meantime have become obsolete.

Katja Stuke is a Düsseldorf-based artist and photographer, whose work interweaves photography, publications, video, and curatorial practice.

Related books:

- Katja Stuke / Oliver Sieber: *You and Me. A Project Between Bosnia, Germany and the US*, 2017

# Die Filiale der Hölle auf Erden

UKRAINOMANIA – Revue eines Lebens nach Joseph Roth

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film

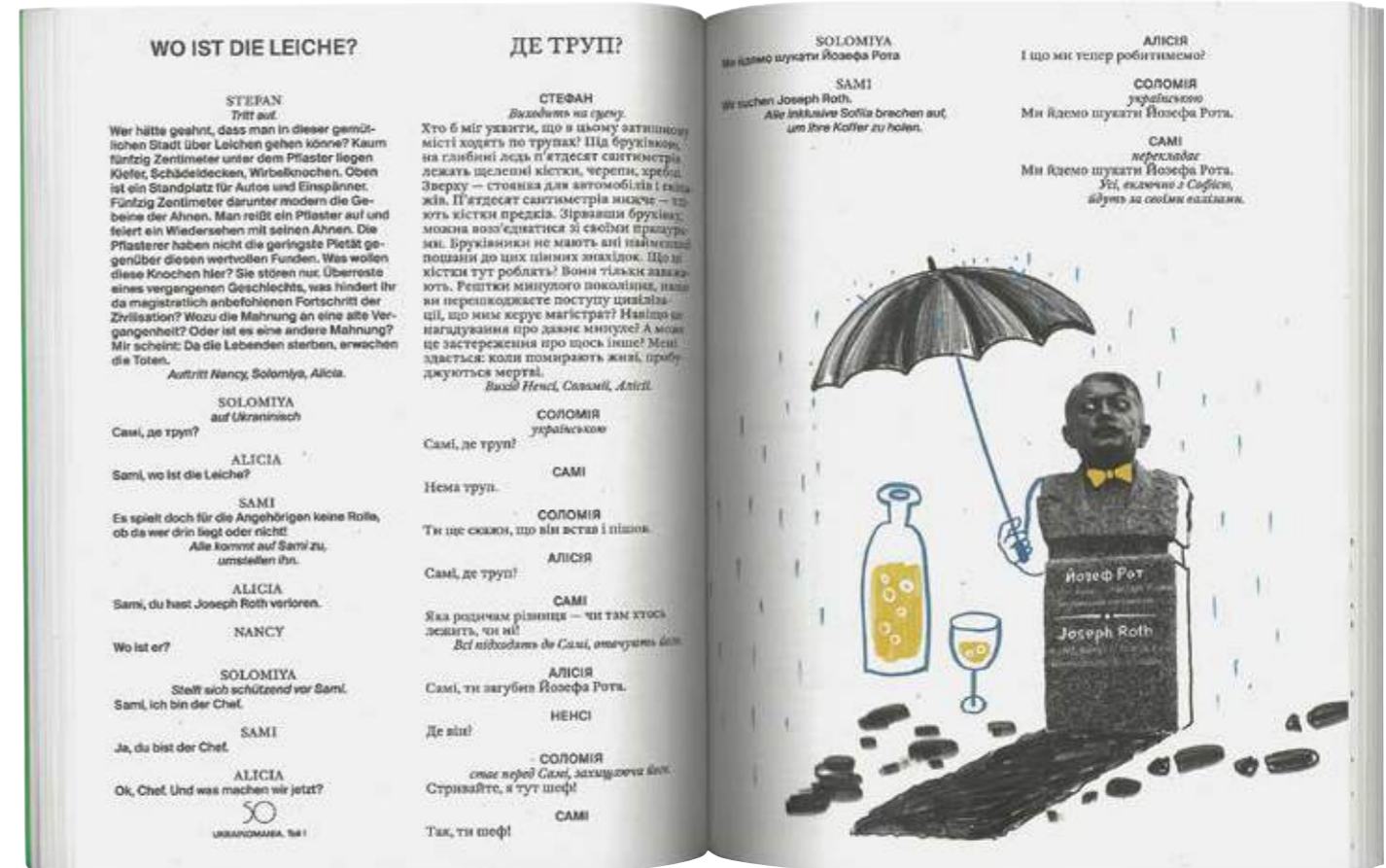
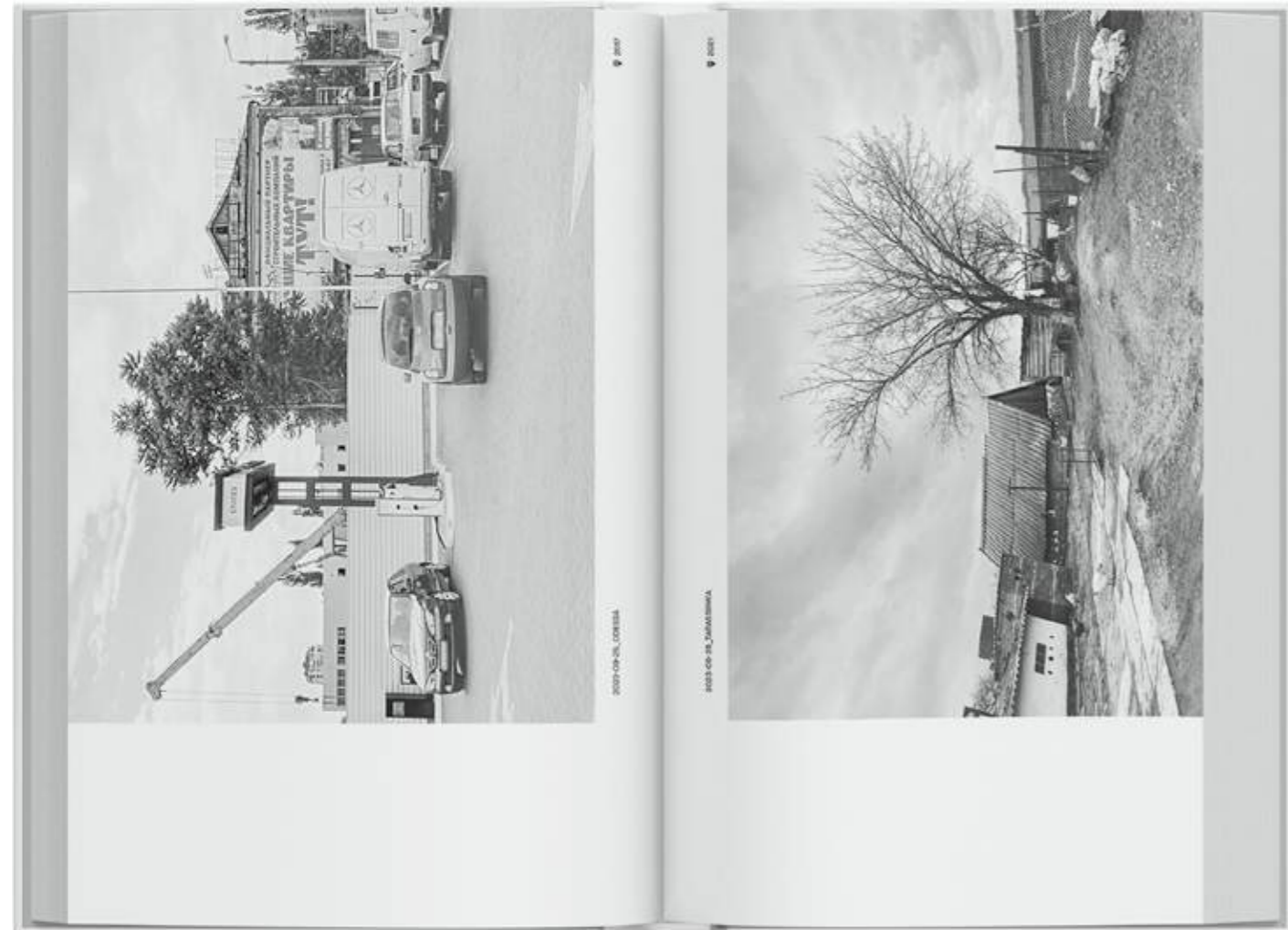


144 pages, German / Ukrainian, 62 color images, 17 x 21.5 cm, softcover

Release: available  
Price: 12 EUR  
Eds: Claus Philipp, Tobias Schuster  
Text: Jan-Christoph Gockel, Oksana Lemishka, Oleksandra Matwijtschuk, Jurko Prochasko, Joseph Roth, Karl Schlögel, et al.  
Design: Lyosha Kritsouk

In the mid-1920s, Joseph Roth visited his old hometown Lviv — then known as Lemberg — and the Galician hinterland in what is now Ukraine. A few years earlier, the writer and reporter, who was born in 1894 in the predominantly Jewish town of Brody, had written in the *Berliner Zeitung*: “There are times when a nation becomes modern. Now it is the Ukrainians’ turn.” A good 100 years later, the Volks-theater is traveling to Lviv in Roth’s footsteps and presenting, both there and in Vienna, an international co-production: a revue that speaks out against war, gloom, and despair. This book contains materials documenting the journey as well as the play and its genesis.

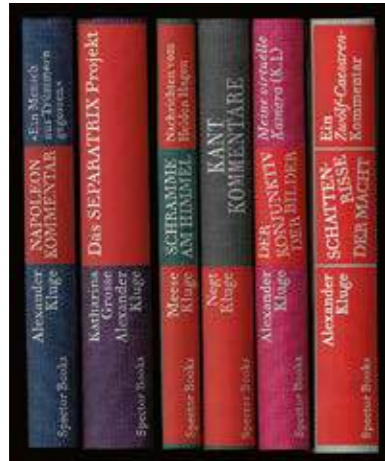
Jan-Christoph Gockel (b. 1982) is a theater and film director. He is in-house director and part of the artistic management team at the Münchner Kammerspiele, where he staged a seven-hour production of *Wallenstein*. Claus Philipp (b. 1966) is a dramaturge and journalist. He worked with Christoph Schlingensiefel on various projects, including in Namibia and at Vienna’s Burgtheater, and with Jan-Christoph Gockel on productions such as *Wallenstein* at the Münchner Kammerspiele and *Faust 1 & 2* at the Frankfurter Schauspielhaus. Joseph Roth (1894–1939) was a writer and journalist. His career as a novelist began with an exploration of the traumatic experiences of officers who had served on the front line; his later successes included a mythologizing account of the Habsburg monarchy prior to its demise. Tobias Schuster (b. 1983) is a dramaturge. In 2025/26, he became head of dramaturgy at Vienna’s Volkstheater.



# Alexander Kluge: Slipcase

28

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



3000 pages, German, with numerous b/w and color images, each 9x14 cm, hardcover in a slipcase, limited edition of 100 copies

Release: September 2026  
Price: 150 EUR  
Design: Wolfgang Schwärzler

Between 2021 and 2025, Spector Books published six small-format books with Alexander Kluge — a total of three thousand pages printed on India paper. They demonstrate the full range of Kluge’s intellectual interests: from Napoleon, Hagen of Tronje, and Kant to Silicon Valley and the Caesars of Rome. Many of the books use annotation and commentary as a formal device, one characterized by concision and thoroughness. A number of them are collaborations with other authors and artists: Georg Baselitz, Katharina Grosse, Oskar Negt, and Jonathan Meese. The six volumes contain the essence of Kluge’s late work, a montage of literature, film, and interviews assembled within the pages of the book. The whole series was designed by Wolfgang Schwärzler. The most recent title was chosen as one of the most beautiful German books of 2025 in Stiftung Buchkunst’s Best German Book Design competition. We have put all six volumes together in a slipcase, which is coming out in a limited edition of 100 copies.

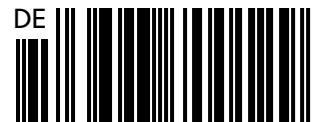
Alexander Kluge (1932–2026) was a screenwriter, film and television producer, writer, and philosopher, and one of the most influential exponents of New German Cinema.

Related books:

- Alexander Kluge: *Pluriverse*, 2017
- Alexander Kluge, Ben Lerner: *The Snows of Venice*, 2018
- Georg Baselitz, Alexander Kluge: *Parsifal Container*, 2020



ISBN: 978-3-69370-012-9



# Alexander Kluge



14 February 1932 — 25 March 2026

Dear Dagmar,  
dear Sophie,  
dear Leon,  
and dear relatives and friends of Alexander Kluge,  
Whenever I met Alexander Kluge — be it for the very first or the hundredth time — the form of the encounter followed a narrative that might arguably be called “in medias res.” Whenever, however, and wherever these encounters and conversations took place (on a summer afternoon in his kitchen in Munich, on the stage of a Berlin theater, in a noisy hotel lobby, on the phone, with or without a camera), they all happened without any beginning or end, without idle chatter or awkward clichés, without the helplessness of a “How are you?” You just jumped, not without the odd mishap, aboard a train of thought that had always been rolling along, taking you down a narrative track, which soon led you to forget everything else — the summer afternoon, the theater atmosphere, the people in the hotel, even the camera — and transported you into unknown territory. You followed the sound of the gentle voice, bright and implacable, its urging and questions — saying things like “Describe it for me . . .” or “If you could just describe that for me . . .” or “There’s the expression ‘thickened present’ here. What is that?” or “Where does the operetta begin?” — “How viable are rogues in the civil realm?” — “Do you think there are many Stasi officers who write novels in their free time?” — “What would a monk of capital be?” Kluge’s questions interrupted mental routines, broke up encrusted discourse, refined the powers of discernment, pushed opinionatedness aside, and shifted circumstances into the commotion of the eventful. In principle, the concept of montage applies here — as it does in Kluge’s films and more generally speaking: The endless discussions, the interventions, and the interposition of this questioning put the coherence of a subject in jeopardy. I could thus rely on Kluge’s delicate, surgical hand, his signature approach in engaging more closely with things, perceptions, and events — and with the views of his conversation partners.

It took some time — probably years, in fact — before it dawned on me that there was no strict distinction in these encounters between the impersonal and the personal. The friendships that grew out of them and sometimes turned into steadfast bonds were indistinguishable from material reality, from the affirmation of a thing’s independent existence. And they were indivisible from the wish for continuation that potentiated surrender to the motive forces contained in objects. Kluge himself called it “unexpected thinking” and a “provocation of self-motion”; the work of friendship — as he might have said — is always about grappling with a matter. In other words, one harbors a shared suspicion of complexity, a distrust of the world with respect to its apparent uniformity. One need only take a handful of the world and examine it more closely. As Kluge recently wrote to his friend Jürgen Habermas, within the precincts of intellectual vigor, one needs more questions than answers, more search terms than results. This, he said, is something that is required from a judicious examination of reality. An emphatic objectivity: As luck would have it, this was cultivated in the architecture of a friendship.

Any talk expressing a state of mind was an anomaly; there were no situations of *Befindlichkeit*, that unattractive German word meaning “mood” or “mental condition.” I only once noticed a shadow of it passing. That was on a bleak morning in February 2001. We had a time set up to talk in the deserted auditorium of the Volksbühne and in the wings of *Der erste imaginäre Opernführer* by Kluge and Christoph Schlingensief. Kluge arrived late and was evidently suffering. He was, he confessed, experiencing abdominal pains and belly aches. And he cited the reason: he had issues with Schlingensief’s opera work, and the two friends or associates had had an argument about it. This had taken it out of Kluge physically, and he had arrived for the conversation that morning with the effects still reverberating. We had to switch topic away from what we had agreed to discuss. That’s what he wanted. The new overall title then became “I hurt, therefore I am.” The thing that was most personal became, in turn, very impersonal.

Yet this penchant for the objective was associated too with the fine art of not saying “I” in all kinds of elegant ways. For Kluge, “I” was at best a grammatical expedient; it is unavoidable in the way that “here,” “there,” and “now” — the words one uses to orient oneself in everyday affairs — are. However, it should not necessarily be fixed as a standard literary measure that is valid across the board. Beginning with his earliest books, every story, every account of a life, both fictional and semi-fictional, every narrative and anecdote was designed to be polyphonic, and for anyone who spoke in the first person, whenever they did make their presence felt, this was the mask of a singular or calamitous fate, of witnesses or avatars gone astray in the jungle of history. Even in the descriptions of the bombs raining down on Halberstadt on April 8, 1945, the text is splintered, broken up into a pluriverse of scenes, characters, notes, images, and documents — as if the catastrophe that he had experienced firsthand might only lay claim to a certain degree of reality in the unfolding of different viewpoints and ways of seeing. And when, in his more recent and latest books, an “I” — of experience, of a narrator, of Kluge himself — can occasionally be heard, the momentary unity of these voices was all but impossible or could only be established with some difficulty and would instantly fragment. The vessel of the ego has itself become polyphonic, such that earlier versions cannot necessarily be located in the self of today. The individual ego is not a constant, and even feelings do not simply express themselves with “I.” Kluge has written about this: “I do not belong to myself,” he says. “Something inside me listens to extrinsic voices. It would be arrogant to speak of ‘I’ or ‘me.’ It is probably not the case, either, that I listen to extrinsic voices, but rather that there are extrinsic voices within me vying for ascendancy in my text.”

Ulrike Sprenger remembers that Kluge’s desk was set up as a circular table with empty chairs arranged around it, so that the living and the dead could gather there while he wrote and proffer words of approval or protest. If this were translated into a diagram of the ego function — Kluge was intrigued by Sigmund Freud’s topological model of the psyche — the ego would be nothing more than a relay station or a semipermeable

membrane, a kind of Klugean daemon that regulates the exchange between inside and outside. Located within are a body temperature of 37 degrees, the hum of nerves and cells, the twittering of synapses, the murmur of basic trust, and stirrings from distant evolutionary eras, and without, the surging noise of the world, the concert of intelligences, the sound chamber containing all the voices, both near and far, kindred, familiar, strange. To recapitulate, with Kluge’s help, the significance of the substance of one’s own self is typically overestimated. It is simply not the gold standard of literary writing; what is original and idiosyncratic is inherent in the things themselves. For Kluge, presenting the individual person, the rich tone of the self rendered into words, would be indecent and importunate, or at the very least vacuous. “I am able to think,” he writes, “because I can disregard the fact that I am Me.”

Kluge and his wiles presented a regular source of temptation, drawing one in to engage with matters and intellectual realms for which the requisite aptitude was not necessarily in place. This was a highly risky proposition. In my case, it involved the workshops and locuses of activity related to hope. Kluge was a specialist in this, and he wanted to set others alight with it. At times, the platform on which the conversations were staged featured a doom merchant on the one hand and a humanist on the other — an expert in traveling down dead ends and an artist of escapes and emergency exits facing one another like antagonistic forces. But these were learning processes with a happy outcome. Some of these techniques of escape and flight were derived from one of his favorite books, Ovid’s *Metamorphoses*; his models include the young nymph, Daphne, who only eludes the lustful clutches of Apollo by turning into an evergreen laurel, a tree that the shores of the Mediterranean now delight in. A specific example of the manufacture of anti-fate can be found in one of the most celebrated film scenes that was *never* actually shot. It comes from the screenplay for the 1985 movie *The Assault of the Present on the Rest of Time*. The scene proceeds as follows. On the stage of an opera house, the final scene of Bizet’s *Carmen* is being performed; the tragic finale is almost upon us. Provoked by Carmen, Don José raises his knife to kill his lover, but then, from the confines of her box, the theater’s prompter — to whom Kluge gives the unassuming name Hilde Lehmann — suddenly speaks up. She intervenes, asks for a reprieve, counsels Don José to reconsider, and demands that the deed be discussed. After this, Don José is no longer poised to act (even though nothing about the situation has changed); likewise, the woman playing Carmen no longer wants to die on stage. From here on out, the alternatives ramify. Either the audience listens entranced to the whispering of the prompter and the two singers, or they feel cheated of their night out at the opera and rush to the box office to ask for their money back. If the latter, there are two possibilities once again: Either the cashier has already gone home, as would usually be the case, or she can still be got a hold of in the cafeteria and must then attempt to explain to the indignant punters the practical difficulties involved in giving them a refund. And so on.

A story is invariably an assemblage of a multitude of stories. That is the poetic principle that informs this art of diverse manifestations. Stories are pried out of the closure bestowed by history and transformed into counter-narratives. As an expert on events, a great eventualist and casuist, Kluge has probed the sediments of the past in search of what has not happened, what has not yet been settled, existing as the residues of possibility that are always concealed within what occurs. A sound intellect alone is generally not enough for this. In order to grasp the improbable, one must make heightened use of precision and cognitive capital. Here, one might learn to be suspicious of the “realistic novel” of history, of a smoothing out of literature and of thought.

Kluge once spoke of the boon of being able to build a nest on the shoulders of our literary forebears, who experienced more violent times. He was referring here to Walter Benjamin and Bertolt Brecht in the 1930s. He called them “boulders of dependability” and “angels to guide one through the thicket of the twenty-first century.” He could hardly have come up with a better description of his own role for us — for my generation, and probably for you as well — as the century’s third decade comes to a close. In his dialogues with Benjamin and Brecht conducted on the spiritual plane, he concocted parables that relocate the present in a constellation, in a critical situation, and correlate — momentarily and with lightning speed — the prewar and wartime periods they lived through with those of today. He wanted to share with Benjamin the belief in that “weak messianic power” which, with its “glimmer of redemption,” survives from past catastrophes into the present. And with Brecht, the vigorous, hands-on manner that drives art out of the museum. So the voice of Kluge the prompter will stay with us. We can all hear it. It will be with us as a guiding angel in an era of industrially manufactured disaster; it will be with us as a navigational aid to propel us intellectually through confusing terrain. And today I find, when I listen closely to the jumble of voices within, that there is not one that is able to bid farewell, not a single one that wants to, nor is there, most likely, one among them that will ever say farewell to Alexander Kluge.

Joseph Vogl

*Eulogy for Alexander Kluge delivered by Joseph Vogl at his funeral service in Dorotheenstadt cemetery on April 9, 2026.*



"One cannot learn not to learn"

We would like to express our gratitude first and foremost to Alexander Kluge, who made the exhibition and catalogue possible and who with unrelenting dedication was instrumental in shaping them both. Heartfelt thanks likewise go to the entire staff of dctp. The project enjoyed the magnificent support of Gülsen Döhr, Marita Hüttepohl, Beata Wiggen, and especially Barbara Barnak. We would also like to extend our very special thanks to Anna Fricke, the Museum Folkwang's curator of contemporary art, on whose initiative the project was developed, and who worked imaginatively and reliably on seeing it through to completion in close coordination with the artist. She was able to draw on the solid support of Mia Boysen, Manischa Eichwalder, and Antonina Krezdorn, to whom we also express our appreciation. Thanks also go to the authors of the fascinating

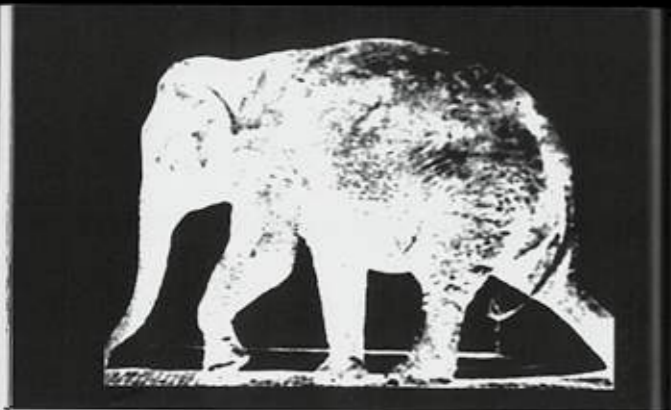
People inhabit their lifetimes.

People possess two kinds of assets:



Alexandra Kluge in the film *Yesterday Girl*, 1966

their lifetime, their obstinacy.



Still from *Arachne, the Spider*

case. Both are instruments that do not feature in our everyday perspective. As Beethoven said, "Wer will in die Sterne sehen, dem muss das Aug' stets übergehen." (Anyone who wants to see into the stars has to slight the eye.)

Obrist: In your book *Der Luftangriff auf Halberstadt am 8. April 1945* (Air Raid) you explain that an air raid is a form of local history. Without the description of this air raid, you, too, wouldn't have been able to tell other stories.

Kluge: It's about experience, which has a home. When Aleppo is bombed today, it belongs to my experience of 1945. Empathy shifts its home from the place where I was born to the present. There is a verse by the New York-based poet Ben Lerner that made an

They are never lived out alone. They exist in groups, generations, states, and networks. They love detours and exits.



Alexander Kluge in conversation with Heiner Müller

Lifespans are social animals

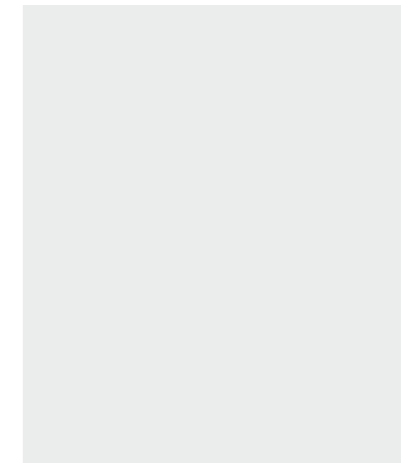


### 33 Sebastian Wells: Arena, Take 2: A Post-Heroic Theater

*Arena, Take 2: A Post Heroic Theater* follows *Arena, Take 1: Facing the Spectacle*, Wells's critical examination of mass spectacle at the Olympic Games. Between March and October 2024, he documented the Place de la Concorde, the largest square in Paris, before, during, and after its conversion into a temporary Olympic stadium park for urban sports such as skateboarding and BMX. In the shadow of the obelisk, Wells invites us to join a seemingly preposterous experiment as a productive provocation, which is, in fact, quite spectacular in itself: to look at the Olympic Games as one would observe an ordinary street intersection, and in doing so, dissolve the extraordinary into the continuous heartbeat of the metropolis. His project celebrates the ordinary as much as the slow, unglamorous passage of time, offering an antidote to the hyper-mediated spectacle of the Games.

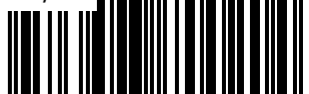
Sebastian Wells, (b. 1996 in Königs Wusterhausen) is a Berlin-based photographer, a member of the OSTKREUZ agency, and co-founder of *Solomiya* magazine.

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



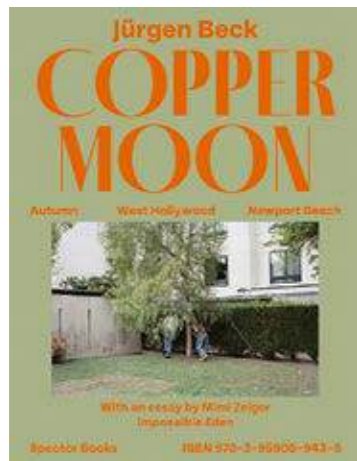
800 pages, German / English, 792 b/w images. 12 x 15.8 cm, hardcover

Release: October 2026  
Price: 42 EUR  
Design: Kollektiv Scrollan



# Jürgen Beck: Copper Moon

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



152 pages, English, 2 b/w and 89 color images, 23 x 30 cm, hardcover

Release: September 2026  
Price: 34 EUR  
Text: Mimi Zeiger  
Design: Ina Kwon

*Copper Moon* by Jürgen Beck is a homage to two houses built in Los Angeles by the Viennese architect R. M. Schindler in the 1920s: the Kings Road House and the Lovell Beach House. Both exhibit Schindler's attempts to dissolve traditional structural distinctions between the interior and exterior in response to the temperate Californian climate. Both were radically unconventional and socially experimental for their time. Beck's images approach each building through the urban sprawl which has grown up around them in the intervening century. Their snapshot intimacy is marked by an anti-estate-agent style that is at once exquisite and obsessive. In her essay for the book, Mimi Zeiger explores the cultural history and ecological dimensions of these houses, as the climate they were designed to complement has changed irrevocably, forcing a rethink of the relationship between architecture and landscape that defined Californian modernism.

Jürgen Beck is an artist and photographer based in Zurich. He graduated from the Academy of Fine Arts Leipzig (HGB). He was recently the artist-in-residence at the Bauhaus Dessau Foundation. Mimi Zeiger is a Los Angeles-based critic, editor, and curator. She co-curated the US Pavilion at the 2018 Venice Architecture Biennale and her writings on architecture, design, and art appear in national and international publications.

Related books:  
• Jürgen Beck: *Sun Breakers*, 2023



ISBN: 978-3-95905-943-5



34

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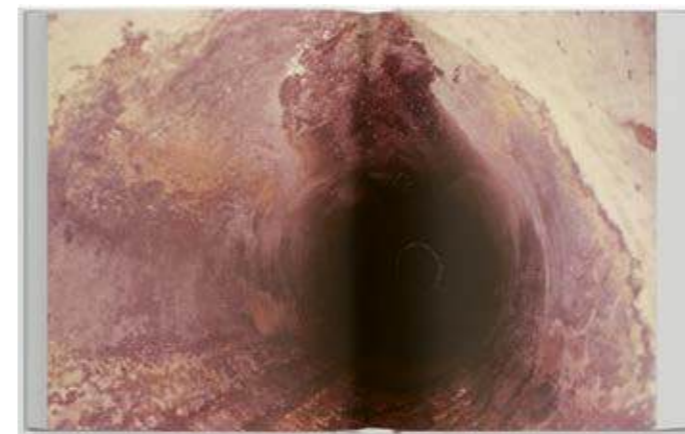
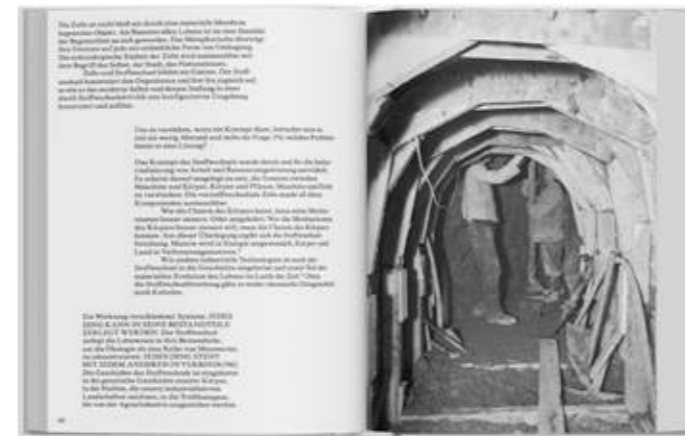
# Alina Schmuch: Mouth of the Waterway

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



180 pages, German, English, 100 b/w and 46 color images, 20 x 27 cm, softcover

Release: available  
Price: 32 EUR  
Text: Britta Peters, Beny Wagner, Jan Wenzel, Jan Kiesswetter



In her artist's book *Mouth of the Waterway*, Alina Schmuch explores the hidden infrastructures of water and their relationship to photographic images. The project began with an artistic investigation into canal systems, waterways, and the largely invisible networks that run through our cities and landscapes. The book is based on a reassembly of historical photographs from the archive of the Emschergenossenschaft and traces how industrial interventions—particularly mining and wastewater management—have fundamentally reshaped the landscape of the Ruhr. Moving between documentation, visual essay, and critical reflection, the project reveals a landscape that can no longer be understood as “nature,” but rather as a permanently engineered environment shaped by technical infrastructures. *Mouth of the Waterway* asks how photography can render such hidden spaces visible, and what role images play in grasping the complex infrastructures that shape our environment in the Anthropocene.

Drawing on photographs and film, Alina Schmuch explores how landscapes, technology, and physical bodies intersect with water infrastructures. Britta Peters is a cultural scientist, whose focus as a curator is on art in public space. Since January 2018, she has been artistic director of Urbane Künste Ruhr. Beny Wagner is an artist, filmmaker, and writer interested in the ongoing historical transmutations of the body's boundaries. Jan Wenzel is a writer and publisher based in Leipzig and co-founder of Spector Books. He also works as an editor and curator.

Related books:  
• Alina Schmuch: *Script of Demolition*, 2014  
• Katya García-Anton / Margarida Mendes: *The Word for World Is Water. World-Building and Creative Resistance Through Liquid Alliances*, 2026

A from the series *Copper Moon*, 2026

ISBN: 978-3-95905-981-7

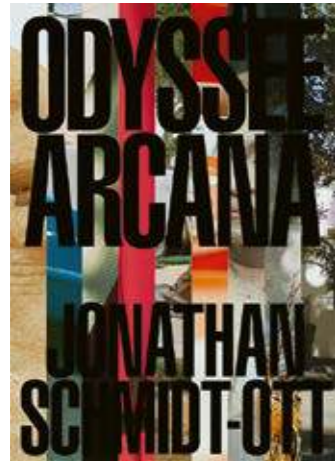


ISBN: 978-3-95905-980-0



# Jonathan Schmidt-Ott: Odyssee Arcana

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



360 pages, German / English / Japanese,  
44 b/w and 268 color images, 18.5 x 26 cm,  
softcover

Release: October 2026  
Price: 42 EUR

Ed: Christoph Gnädig  
Text: Patrick J. Reed, Kevin Vennemann  
Design: Florian Lamm

*Odyssee Arcana's* visual sequencing is based on a precise photographic method: Images from Tokyo, New York, and Los Angeles — portraits, landscapes, still lifes and minimalist, sometimes abstract details — carry equal weight, creating an open-ended dramaturgy. People appear in isolation or in a state of quiet concentration, while spaces — ranging from urban peripheries to desolate, thinned-out landscapes — often seem empty or depopulated.

These scenes are encoded with temporal traces and the signs of interventions, from the aged body to landscapes characterized by ecological fragility and latent destruction. Between proximity and distance, precision and suggestion, a visual structure emerges that organizes perception rather than telling stories — and herein lies the source of the tension that quietly develops.

The photographic journey thus becomes an exploration of the elusive: of something that is visible yet remains enigmatic, defying any conclusive interpretation.

Christoph Gnädig is a film and media scholar, media artist, and independent curator. Patrick J. Reed is a writer and curator based in Los Angeles. Jonathan Schmidt-Ott is a Berlin-based artist, photographer, curator, and film editor. Kevin Vennemann lives in Los Angeles; he recently published the study Helke Sander: *Die allseitig reduzierte Persönlichkeit – Redupers* (text+kritik, 2024).

Related books:

- Jonathan Schmidt-Ott: *St. Gil*, 2024



A S. Arroyo Pkwy, 2025  
B Weidhamermarkt, 2024

ISBN: 978-3-95905-997-8

DE/EN/JP



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# Ernte Künstlerische Hochschule und ihre Arbeit in ländlichen Räumen

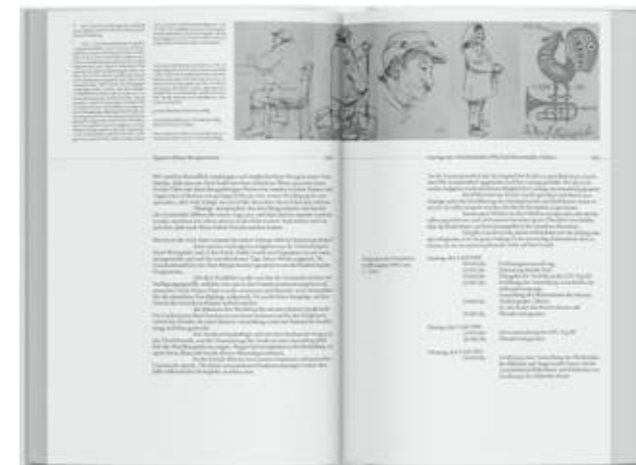
Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



204 pages, German, 52 b/w and 65 color  
images, 23 x 30 cm, softcover

Release: July 2026  
Price: 28 EUR

Eds / Text: Magdalena Abraham-Diefenbach,  
Anna Eckert, Franziska Schories,  
Steffen Schuhmann, Andreas Willisich  
Design: Carla Baumeister



Rural areas in Germany are experiencing a process of radical change. The agricultural economy is becoming increasingly uncoupled from the rural farming culture that has evolved over centuries. This raises questions that will determine the future of our community. What role might an art college play in the quest for answers? The starting point for this inquiry is the art school founded in Berlin-Weißensee in 1946. The new East German state's drastic intervention in the way people in villages lived and worked was accompanied by an expansion of the cultural infrastructure — in the 1950s, the school began initiating local projects in eastern Brandenburg as part of this. What effect did these projects have on rural areas? What did the students experience there? What lessons can be learned from this to inform the processes of transformation currently taking place in the countryside?

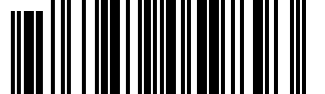
Magdalena Abraham-Diefenbach is a cultural studies scholar; her research focuses in part on the history of the Germany-Poland border region. Anna Eckert is a cultural anthropologist; she studies towns and rural areas. Franziska Schories is a political scientist; she works at the Thünen-Institut für Regionalentwicklung. Steffen Schuhmann is a designer; he teaches at the weissensee school of art and design berlin. Andreas Willisich is a sociologist; he heads the Thünen-Institut für Regionalentwicklung.

Related books:

- Aleksei Borisionok / Katalin Erdödi: *Sowing Unrest Biennale Matter of Art 2024*, 2024
- Sophie Haslinger: *Seeds. Reclaiming Roots, Sowing Futures*, 2026

ISBN: 978-3-95905-989-3

DE



Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



160 pages, German, English, c. 70 b/w and 150 color images, 23 x 31 cm, softcover

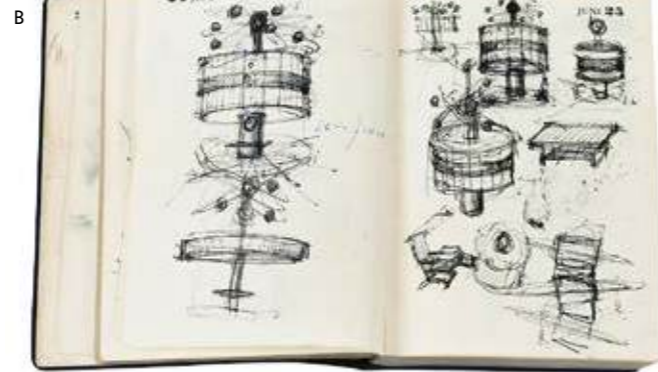
Release: October 2026  
Price: 36 EUR

Eds: Werkbundarchiv–Museum der Dinge  
Silke Ihden-Rothkirch, Florentine Nadolni,  
Jörg Petruschat  
Design: studio mut und anmut from weißensee  
academy of art berlin

Exhibition: Designing for Berlin  
Design from the Academy of Art  
Berlin–Weißensee  
16 April 2026 – 22 February 2027  
Werkbundarchiv – Museum der Dinge,  
Berlin

The weissensee school of art and design berlin is celebrating its eightieth anniversary this year. Founded in 1946 in northeast Berlin, it epitomizes the city's postwar history — with all the new beginnings and radical changes — as well as generations of designers who have left their mark on everyday life in Berlin. The school's direction is determined by modernist designers such as Herbert Hirche, Mart Stam, and Selman Selmanagić. Their approaches to teaching — a combined foundation course, a strong practice-oriented focus, and work that cuts across disciplines — remain relevant to this day. The exhibition and publication examine a key aspect of design: the training of designers. To explore this, the weißensee school has partnered with the Werkbundarchiv — Museum der Dinge. The book offers insight into the school's eighty-year history. Drawing on works, both past and present, from the realms of product and graphic design, it paints a contextual picture, delineating connections between fundamentals, design, professional practice, and social realities.

Silke Ihden-Rothkirch is a designer, author, freelance editor, and curator living in Berlin. Florentine Nadolni is a cultural studies scholar; she has headed the Werkbundarchiv — Museum der Dinge since 2023. Jörg Petruschat is a philosopher, emeritus professor of the theory and history of design, and director of the form+zweck publishing house.



A studio chair, design: Mart Stam, photo: Armin Herrmann  
B "Urania-Weltzeituhr," Erich John's pocket calendar with sketches of the world clock, 1968, photo: Armin Herrmann, © Privatarhiv Erich John  
C "Alex" television, VEB Stern-Radio Berlin, 1959, design: Horst Giese, Jürgen Peters, photo: Armin Herrmann, © Sammlung Werkbundarchiv – Museum der Dinge

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



264 pages, English, 200 color images, 21 x 27 cm, hardcover

Release: June 2026  
Price: 34 EUR

Text: Heike Eipeldauer, Flóra Gadó, Damian  
Lentini  
Design: Anna Liska

Austrian/Hungarian artist Andreas Fogarasi covers twenty years of his work, with large-scale, full-color images, new essays by Damian Lentini and Flóra Gadó, and an interview with the artist by Heike Eipeldauer. In his conceptual practice, which merges methods of abstraction and documentarism, Fogarasi engages with the histories of cultural production, with architecture, design, and urbanism. The resulting sculptural works explore how social values, power relations, and national self-images are inscribed in forms, surfaces, and urban spaces.

Heike Eipeldauer is a curator at mumok in Vienna. Andreas Fogarasi (b. 1977) lives and works in Vienna. Fogarasi's work has been exhibited widely in Europe and beyond, with solo exhibitions held at numerous venues — including Kunsthalle Wien, Vienna, Museo Reina Sofia, Madrid, Ludwig Forum, Aachen, GfZK, Leipzig, and Trafó Gallery, Budapest — as well as at the Hungarian Pavilion at the 52nd Biennale di Venezia, where he was awarded the Golden Lion. Flóra Gadó is an independent curator and writer based in Brussels and Budapest. Damian Lentini is deputy director and chief curator at the Ludwig Forum in Aachen.

Related books:

- Andreas Fogarasi, Sasha Pirker: *Eagle Rock Playground House*, 2011
- Andreas Fogarasi: *Vasarely Go Home*, 2014



A Andreas Fogarasi, *Envelope (Gyula Hincz: For Vietnam, 1966)*, 2020, photo: Dávid Biró  
B Andreas Fogarasi, *Sketch #6*, 2017, photo: Dávid Biró  
C Andreas Fogarasi, *Untitled (Wise Corners)*, 2010, installation view, Ludwig Forum, Aachen, photo: Carl Brunn  
D Andreas Fogarasi, *The Roof is on Fire*, 2016, installation view, Proyectos Monclova, Mexico City, photo: Patrick López Jaimez



# bankleer: be headed by reality

notes on sculptural performances

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



280 pages, German / English, 38 b/w and 207 color images, 22.5×27.5 cm, softcover

Release: June 2026  
Price: 32 EUR  
Text: bankleer, Georg Dickman, Dietrich Heißenbüttel, Marlene Militz, Monika Rinck  
Design: Till Sperrle

The work of the bankleer artist duo moves between activism, sculptural performance, text, video, and sculpture, enacted in public spaces. The book *be headed by reality* offers insights into the work they have done in the last years. There is a particular focus on sculptural performance, in which the static nature of sculpture, its quality of enduring through time, and the vibrancy of street theater and demonstration, with their ability to make public interventions, are aesthetically combined to charge reality with counter-images and new imaginations of society. bankleer articulate the desire that underlies this approach as follows: “Wouldn’t it be great if art could help show that the world is not a collection of separate things, but a confluence of processes that encompass us?”

bankleer (Karin Kasböck / Christoph Maria Leitner) has been in existence since 1999, mostly working in Berlin. The pair see art as a practice that allows them to respond to social, political, and environmental events. Since 2025, they have been working together to develop the new Plastic and Environment degree program at the University of Arts Linz.

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A bankleer, *meltdown*, video stills, Doi Saket, Thailand, 2015  
B bankleer, *krieg ich nicht*, Kunstraum hase29, Osnabrück, 2022  
C bankleer, *rage de passage*, Berlin, 2012 D bankleer, *taumelnde leere 2*, Rome, 2021

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# Khaled Sabsabi: conference of one's self

Khaled Sabsabi is an Australian artist whose work spans moving images, sound, painting, and installation. He approaches his practice as a series of questions about the self, belief, and collective responsibility. Informed by his lived experience and *tasawwuf* (Sufi) beliefs, he uses repetition, rhythm, and duration as tools for engagement and contemplation. *conference of one's self* draws on the twelfth-century poem *The Conference of the Birds*, in which birds journey through seven valleys in search of a guide and, at the end of their quest, arrive at a shared self. Sabsabi follows this through *tasawwuf* thought and learning on the seven levels of self; he proposes an eighth level, an opening toward a complete state of balance and wholeness, where change in the service of a shared humanity becomes possible.

Claire Dillon is an art historian and public scholar. Kon Gouriotis is managing director of Bandicoot Publishing, *Art Almanac*, and *Artist Profile*. Tahmina Maskinyar is a researcher and writer; she is curator at West Space, Melbourne. Hammad Nasar is a curator, writer, and director of programmes and content at Ibraaz, London. Nur Shkemi is a curator, writer, and art historian. Mikala Tai is a writer, curator, and cultural strategist.

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



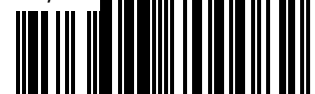
264 pages, English, 150 color images, 14.5×19.5 cm, hardcover

Release: August 2026  
Price: 32 EUR  
Ed: José Da Silva  
Text: Michael Dagostino, Claire Dillon, Kon Gouriotis, Tahmina Maskinyar, Hammad Nasar, Nur Shkemi, Mikala Tai, Suzanne Boccalatte  
Design:  
Exhibition: Khaled Sabsabi: conference of one's self 9 May–22 November 2026 Australia Pavilion, Biennale Arte 2026, Venice



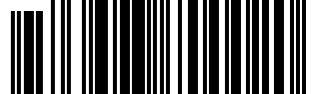
ISBN: 978-3-69370-008-2

DE/EN



ISBN: 978-3-69370-002-0

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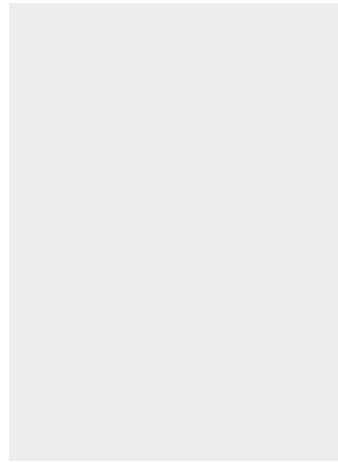


A Khaled Sabsabi, *The Invitation*, 2026, acrylic and enamel on photographic print (400 parts), photo: Garry Trinh, courtesy the Artist and Milani Gallery, Brisbane, Australia

# Nowcasts

Tracing a Virtual Border

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



384 pages, English, c. 110 b/w and 140 color images, 17 x 24 cm, softcover

Release: December 2026  
Price: 34 EUR  
Text / Photos: Svea Braeunert, Winfried Gerling, Paul Heinicker  
Design: Carla Selva Matthes, Paul Zech

What does it mean to be at a border that is not there? What does it mean to walk along a line that was drawn for technical reasons? How does something that is both physical and virtual impact the way we see, sense, and imagine borders in Europe? Bringing together text, photographs, diagrams, and a collaborative glossary authored by artists, activists, journalists, and theorists, *Nowcasts* offers a timely meditation on borders, data, and the environments we inhabit. The book stages a dialogue between aesthetic research and media theory, between images and concepts, between the singularity of a Greek landscape and the transnational politics of data infrastructures. It argues that to understand border politics in Europe, we must attend to practices of sensing, modeling, and predicting that are shared by fields such as agriculture and environmental securitization.

Svea Braeunert works on contemporary art, media aesthetics, and digital culture. Winfried Gerling is professor of concepts and aesthetics of new media at the University of Applied Sciences in Potsdam. Paul Heinicker is a design researcher focusing on diagrams and data-influenced images.

- Related books:
- Jason Reed, Molly Sherman: *Otherwise, It Would Be Just Another River*, 2022
  - Gilles Raynaldy: *Welcome My Friend. The Jungle of Calais, February – October 2016*, 2022
  - Riccardo Badano, Tomas Percival, Susan Schuppli: *Border Environments*, 2023

ISBN: 978-3-95905-994-7



42

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# Max Brück: Granulate

Ein Handbuch über Materialien /  
A Manual on Materials

500,000 slides from a picture archive, rubble from a demolished town hall, and a shredder from Hessen's tax offices: Artist Max Brück collects granular slivers of our society and turns them into installations and objects. His works, which are often site-specific, draw on materials that are laden with memories, using technical processes to transform them. In doing so, he deals with questions of memory, situatedness, belonging, and the disappearance of the familiar environments we live in. The artist's book *Granulate* brings together groups of works from recent years. The chapters are set up as containers — for rocks, images, paper, textiles, dust, etc. Each is an assemblage of works dedicated to one of these materials. The book is an act of decomposition, with the containers being classified along a continuum from solid and stable through to dissolution. Each container is accompanied by a text from an expert offering concrete insights and consciously arguing from positions outside of artistic processes.

Max Brück (b. 1991 in Schotten) lives and works as an artist in Gießen. He has taught at the HfG Offenbach University of Art and Design and is currently a professor of sculpture and spatial concepts at HKS Ottersberg.

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



c. 250 pages, German / English, with numerous b/w and color images, 19 x 27 cm, hardcover

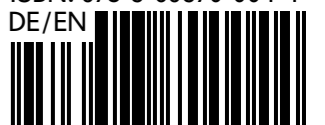
Release: August 2026  
Price: 34 EUR  
Text: Doreen Brumme, Luise Rellensmann, Sigrid Ruby, et al.  
Design: Lea Johanna Becker, Louisa Victoria Clever



A-B field research, 2024, photos: Svea Braeunert, Winfried Gerling, Paul Heinicker

A Max Brück, 0–5 min, 2022, © Jens Gerber  
B Max Brück, Bauboom, 2021, photo: Lina Marie Katz

ISBN: 978-3-69370-004-4



# Werker Collective: 365 Days After & Against Work 44

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



840 pages, German / English / Dutch / Spanish / French / Arabic, 372 b/w images, 11.6x18 cm, softcover

Release: June 2026  
Price: 25 EUR

Ed: Werker Collective  
Text: Tanja Boon, Sven Lütticken, Werker  
Design: Werker with Vincent Becher

Following *365 Days of Invisible Work* (2017), *365 Days After & Against Work* has been assembled collectively by cultural workers from different geographies through a study group, Against Work, organized — between 2023 and 2025 — at Gropius Bau in Berlin, S.M.A.K in Ghent, and TEA in Tenerife and including materials from After Work, the residency at S.M.A.K. by Werker Collective. The study group formed on the basis of conversations with cultural workers who shared their unease about hazardous conditions in the museum, academy, gallery, studio, and at home. During the research, those conditions worsened, manifesting in burn-out and people leaving. It is precisely because things are still not working in the cultural sector that Werker is publishing this calendar — in the hope that questions, ideas, dreams, complaints, confessions, and demands will inspire collective action to change the ethos that is hurting our bodies and minds. We will keep working to abolish work until we add a new word to our vocabulary, a replacement word to denote what work could be.

Werker's practice is inspired by the Worker Photography Movement of the 1920s and 1930s. Far from having a rhetorical approach, it looks into ways of reactivating the movement's working methodologies, based on self-representation, self-publishing, image analysis, and collective learning processes. Tanja Boon is curator at S.M.A.K. Ghent. She has curated solo exhibitions and residencies with artists including Rose Wylie, Kader Attia, and Anna Bella Geiger as well as Werker Collective. Art critic and historian Sven Lütticken (b. 1971) teaches at the Vrije Universiteit and publishes in *Artforum*, *New Left Review*, and *Texte zur Kunst*.

ISBN: 978-3-69370-007-5



# 45 Werkstatt der Künste und Wissenschaften

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



c. 200 pages, German, c. 200 color images, 16.5x22 cm, softcover

Release: October 2026  
Price: 26 EUR

Eds: Kunststiftung NRW, Center for Life Ethics  
Text: Christian Grüny, Maria Inés Plaza Lazo, Enis Maci, Melanie Sehgal, Christiane Woopen, et al.

Design: Lambert and Lambert

Transdisciplinarity is being urged and invoked in all quarters. In practice, however, the cross-disciplinary exchange of knowledge and experience is anything but simple — and is likely to present even more difficulties in the future given how every field is becoming increasingly specialized. The Kunststiftung NRW's new fellowship program "Workshop of Arts and Sciences" establishes open spaces in which knowledge does not remain confined to hermetic specialist discourses, putative certainties, or rhetorical echo chambers. The program's trust in the process and its broad understanding of research help foster an ongoing dialogue between artistic and scientific perspectives. This volume reviews the first year of the workshop with essays, conversations, and pages contributed by fellows that explore techniques of transdisciplinary thinking, the wisdom of genre boundaries, and the practical challenges involved in any collaboration between science and the arts.

Peter Bröckerhoff is a senior research associate at the University of Bonn's Center for Life Ethics. Corç George Demir is an interdisciplinary artist taking a research-based approach to collective and individual constructions of the self. Tuğba Durukan is an interdisciplinary artist who deploys a clear formal language of abstraction to study systems such as writing, religion, and architecture as they relate to the body. Enis Maci has received multiple awards for her plays and essays. Jan Mehlich is a senior research associate at the University of Bonn's Center for Life Ethics. Sebastian Müller is a senior research associate at the University of Bonn's Center for Life Ethics. As a composer and media artist, Phillip Schulze focuses on the essence and impact of acoustic, visual, and physical stimuli and the options for using them artistically. Noemi Weber applies a critical eye to the prevailing narratives governing the Western concept of painting.



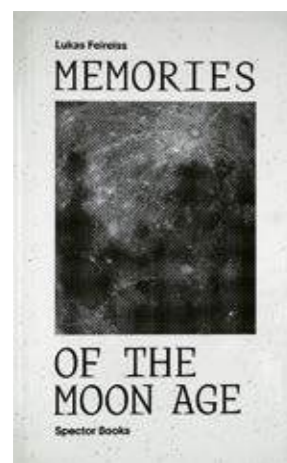
A Phillip Schulze, 2. Pastorale, sound installation, Fontana-Pavilion, 2025, photo: Bozica Babic / Kunststiftung NRW  
B Corç George Demir, Requiem for a Lohmarbeit, Bibliothek im Haus für Musiker, 2025, photo: Bozica Babic / Kunststiftung NRW

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# Lukas Feireiss: Memories of the Moon Age 2nd extended edition

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



432 pages, English, with numerous b/w and color images, 11 x 18 cm, softcover

Release: September 2026  
Price: 22 EUR  
Text: Lukas Feireiss  
Design: Floyd E. Schulze

Long before scientists took the possibility of travelling to the Moon seriously, virtually all of its aspects had already been explored in art and literature. Our nearest astronomical neighbour, the Moon — just three days journey by spacecraft — still serves as an object of creative projection and speculation for visionaries across the globe. More than five decades after the first moonwalk, the book *Memories of the Moon Age* traces a visual cultural history of lunar exploration in snapshots from the past, present, and future. This inspiring journey through history ranges from Ptolemy's early calculations of the distance from the Earth to the Moon and Galilei's invention of the telescope and his pen drawings of the lunar surface to the golden age of space travel in the mid-twentieth century with Kubrick's *2001: A Space Odyssey* and the concrete preparations for the Apollo Moon landing.

Berlin curator Lukas Feireiss is an educator working internationally across disciplinary boundaries in the fields of art, culture, and contemporary reflexivity.

Related books:  
• Marija Marić/ Francelle Cane: *Staging the Moon. Resource Extraction Beyond Earth*, 2023

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# 47 Glossary of Undisciplined Design 3rd edition

Architecture  
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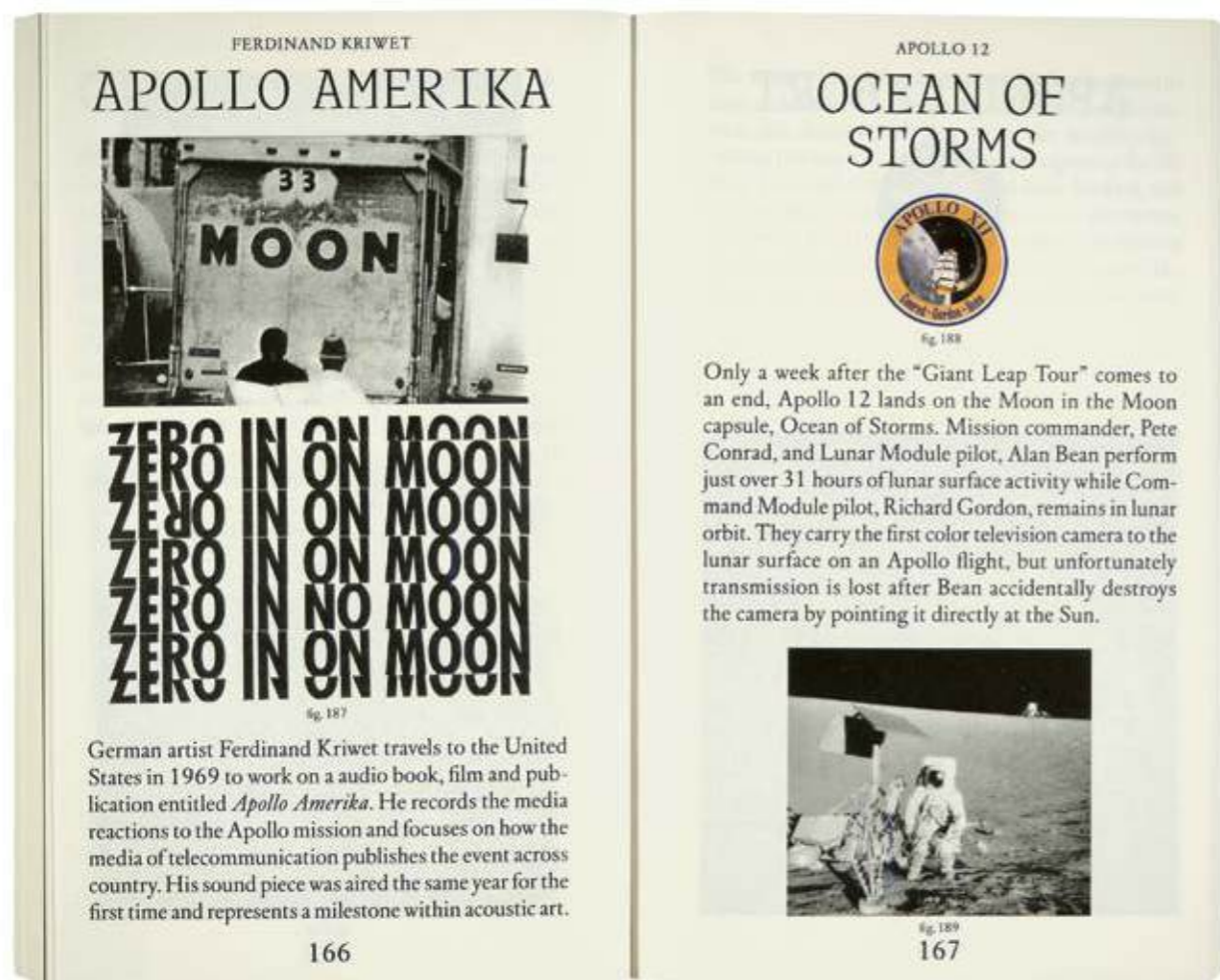
312 pages, English, with numerous color images, 11 x 17.5 cm, softcover

Release: available  
Price: 24 EUR  
Eds: Anja Kaiser, Rebecca Stephany  
Text: Clara Balaguer, Sheila Levrant de Bretteville, Ece Canlı, Hackers & Designers, Markus Dreßen, Sara Kaaman, Anja Kaiser, Jungmyung Lee, Vincent Schier, Rebecca Stephany, Franciska Zólyom, students from the Karlsruhe University of Arts and Design (HfG), et al.  
Design: Anja Kaiser, Rebecca Stephany; with Clara Balaguer, Hackers & Designers, Markus Dreßen, Sara Kaaman, Jungmyung Lee, students from the Karlsruhe University of Arts and Design (HfG), et al.



D for Dummy Woman, M for Monster's Tools, S for Style Defense, U for Unstable Signs – the *Glossary of Undisciplined Design* looks into undisciplinarity as a feminist unpacking of the field of graphic design, of dogmatic rules, discriminatory structures and a particularly one-sided canon. Carried by a decidedly fragmentary and collective backbone, the GUD handbook combines a multitude of theories and narratives of varying densities — from visual essay, hands-on experiment, interview or advertorial, to poem, speculative tale and academic writing. With around 55 contributions by 20 international designers, activists, educators and theorists, the *Glossary of Undisciplined Design* explores role models, tools and dissent.

*Glossary of Undisciplined Design* is a joint initiative instigated by designer/educators Anja Kaiser and Rebecca Stephany. Kaiser is active in feminist contexts and in the club culture scene, where she seeks to carve out space for resistance. Stephany's polyphonic cultural practice is fuelled by intersectional social critique, undisciplined research tools, and an unquenchable desire for imagery.



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ISBN: 978-3-95905-446-1



# Eline Benjaminsen, Dayna Casey: Collapsed Mythologies: A Geofinancial Atlas 2nd edition

Architecture  
Art  
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344 pages, English, 360 b/w and color images, 14 x 22 cm, softcover

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Price: 28 EUR

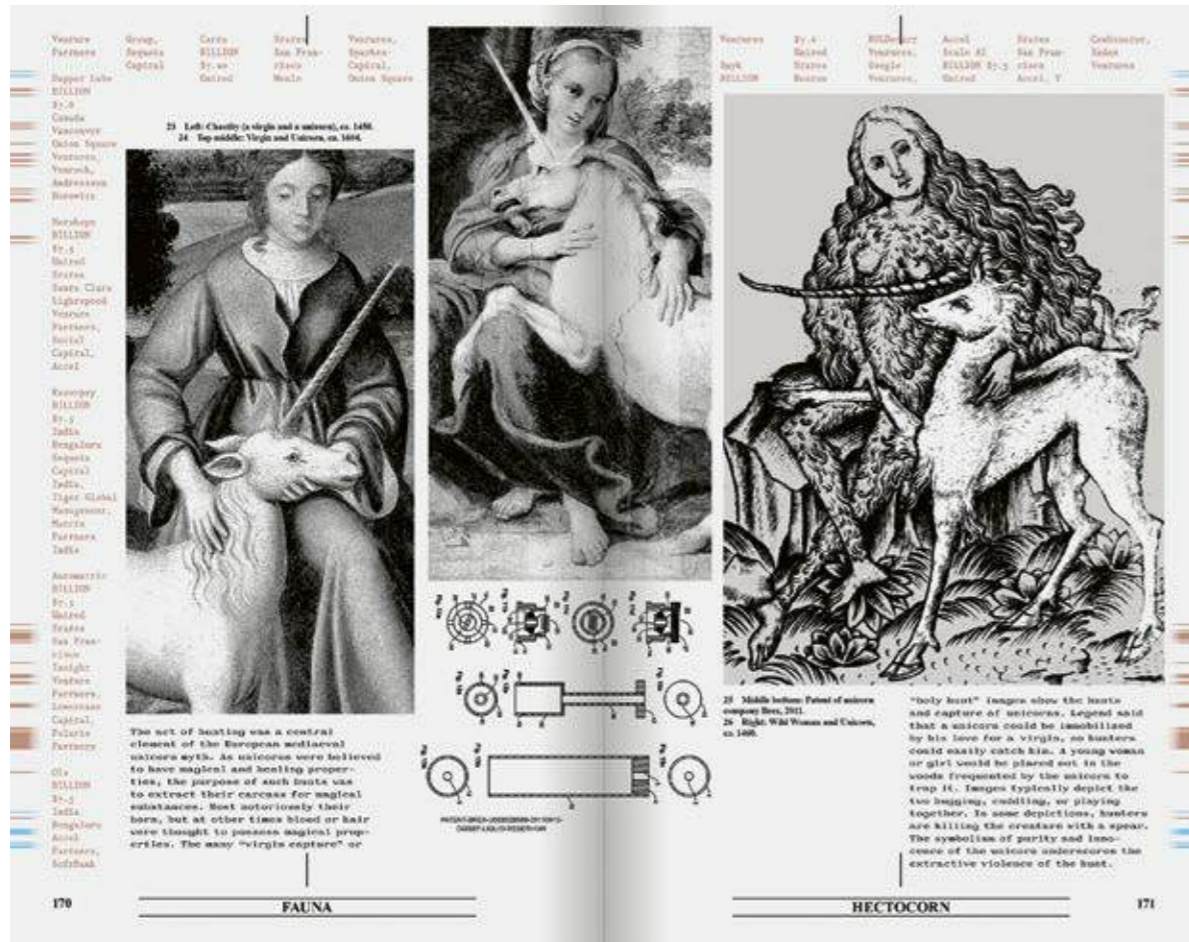
Eds: Eline Benjaminsen, Dayna Casey  
Text: Amy Bride, Sami Hammana, Marie Storli, Alexis Wright  
Design: Dayna Casey

The realm of finance has its own eco-logics. Hectocorns offer behemoths poison pills, whales take fledglings to the moon, disappear into dark pools, and form fraudulent daisy chains with one another. This book examines slang terms used by traders and other financial professionals, transporting us to a landscape both real and supernatural. Between what these terms mean and the ecological world they refer to, Benjaminsen and Casey detect a rich mythological history. Unpacking this seductive language reveals the absurd (super)natural 'fictions' that materially and violently shape our worldly ecology.

Eline Benjaminsen is an artist making lens-based, follow-the-money narratives. Dayna Casey is an artistic researcher and designer essaying, narrating and composing visual languages. Amy Bride is a PhD in Gothic Finance. Sami Hammana is an artist and writer. Marie Storli is a journalist and economist. Alexis Wright is a Gulf of Carpentaria novelist.

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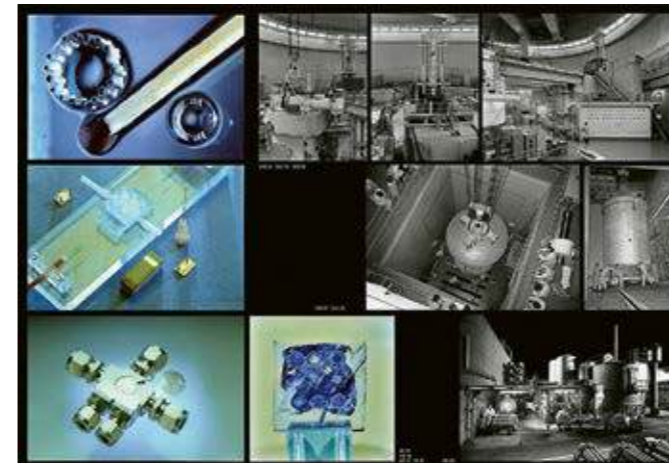
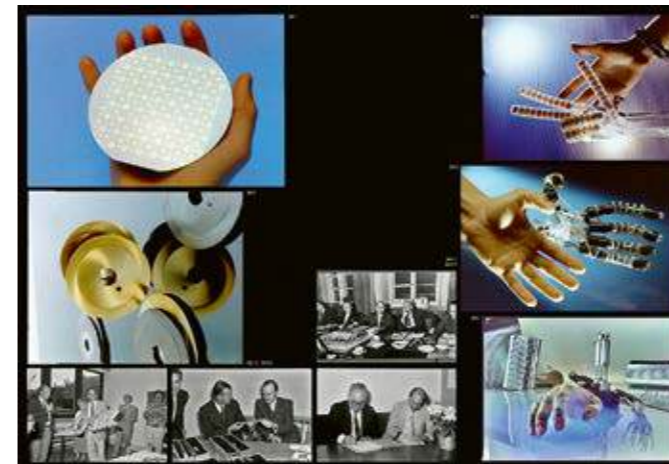


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# 10% – Concerning the Image Archive of a Nuclear Research Center 2nd edition

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



520 pages, German, English, 600 b/w and 800 color images, 20 x 27 cm, softcover

Release: September 2026  
Price: 38 EUR

Eds: Susanne Kriemann, Elke Leinenweber, Judith Milz, Klaus Nippert, Friederike Schäfer  
Text: Mustafa Emin Büyükcoşkun & Rayna Teneva, Hangyan Chen, Fischer & El Sani, Manuela Gantner, Karena Kalmbach, Paul Koch, Martin Repohl, Susan Schuppli, Carmela Thiele, et al.  
Design: Moritz Appich, Cécile Kobel

Unknown lady in the radiation protection department, puddle, dancing couple in costume, damage to a waste drum, retiree send-off, lead shielding, burnt-out glovebox, scorpion with microchip — these are all captions to photographs of Germany's first major nuclear research facility. In 1957, professional photographers began to make an on-site record of procedures at the Kernforschungszenrum Karlsruhe (KfK, Karlsruhe Nuclear Research Center). In 2017, the decision was made to digitize ten percent of this image archive. Based on current concerns regarding the whereabouts of contaminated nuclear waste, the publication brings together over thirty perspectives from the fields of art, sociology, politics, and science as well as accounts of people who were directly involved with the facility. *10% – Concerning the Image Archive of a Nuclear Research Center* sets out to delineate and visualize the afterlife of nuclear research.

Related books:

- Susanne Kriemann: *P(ech) B(lende). Library for Radioactive Afterlife*, 2016
- Jürgen Nefzger: *Bure (ou la vie dans les bois)*, 2019
- Susanne Kriemann: *Ge(ssenwiese), K(anigsberg). Library for Radioactive Afterlife*, 2020

ISBN: 978-3-95905-849-0



ISBN: 978-3-95905-476-8



ISBN: 978-3-95905-545-1



# Alexander Kluge: *The Dragonfly's Eye. My Virtual Camera (AI)* 2nd edition

Architecture  
Art  
Design  
Discourse  
Literature  
Performance  
Photography  
Film



Awarded  
by Best German  
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2025

480 pages, German, English, 10 b/w and 288 color images, 9×14 cm, hardcover

Release: August 2026  
Price: 26 EUR  
Design: Wolfgang Schwärzler

In *The Dragonfly's Eye*, 92-year-old author and filmmaker Alexander Kluge tested out the cooperative capacities of the Stable Diffusion model, which uses AI to process images. As a film-maker, he had many years of experience in dealing with the camera and its ways of seeing, which are unlike how a person sees. As a result, he was particularly curious about the different images that AI can generate. Kluge's essay in the book reflects on the idiosyncrasies of these new types of images, in which chance factors and errors create subjunctive forms, resulting in open images that are hard to place. Kluge established rules for using the "virtual camera" and thus contributed to a debate on how AI should be handled. In a series of stories combining images and text—ranging from cases of a phantom pregnancy in East Germany via Philemon and Baucis to the mercenary Yevgeny Prigozhin—he examines how the "virtual camera" opens up a space in which stories can be told and imagined in a new way.

Alexander Kluge (1932–2026) was a screenwriter, film and TV producer, writer, philosopher, and one of the most influential exponents of New German Cinema.

- Related books:
- Alexander Kluge / Katharina Grosse: *The SEPARATRIX Project*, 2022
  - Alexander Kluge: *Pluriverse*, 2017



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51

# Friedrich Engels: *Zur Wohnungsfrage* 2nd edition

Architecture  
Art  
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Discourse  
Literature  
Performance  
Photography  
Film



In a series of three essays published by Friedrich Engels in 1872 in the Leipzig newspaper *Der Volksstaat*, the author analyses the structural conditions surrounding housing shortages in capitalism and delivers a polemic against the reformist ideas of middle-class socialists and the bourgeoisie. He rejected a pre-revolutionary approach to improving living conditions. The housing question could not, in his view, be resolved with architectural ideas or urban-planning concepts but required the overthrow of social relations.

- Related books:
- Martin Wagner: *The Growing House*
  - *Collective for a Socialist Architecture: Proletarian Building Exhibition*
  - *Housing after the Neoliberal Turn. International Case Studies*

216 pages, German, 11.5×18.5 cm, softcover

Release: September 2026  
Price: 14 EUR  
Eds: Jesko Fezer, Christian Hiller, Nikolaus Hirsch, Wilfried Kuehn, Hila Peleg  
Text: Friedrich Engels, Reinhold Martin, Neil Smith  
Design: Matthias Görlich

Daß der heutige Staat der Wohnungsplage weder abhelfen kann noch will, ist sonnenklar. Der Staat ist nichts als die organisierte Gesamtmacht der besitzenden Klassen, der Grundbesitzer und Kapitalisten gegenüber den ausgebeuteten Klassen, den Bauern und Arbeitern. Was die *einzelnen* Kapitalisten (und diese kommen hier allein in Frage, da in dieser Sache auch der beteiligte Grundbesitzer zunächst in seiner Eigenschaft als Kapitalist auftritt) nicht wollen, das will auch ihr Staat nicht. Wenn also die einzelnen Kapitalisten die Wohnungsnot zwar beklagen, aber kaum zu bewegen sind, ihre erschreckendsten Konsequenzen oberflächlich zu vertuschen, so wird der *Gesamtkapitalist*, der Staat, auch nicht viel mehr tun. Er wird höchstens dafür sorgen, daß der einmal üblich gewordene Grad oberflächlicher Vertuschung überall gleichmäßig durchgeführt wird. Und wir haben gesehen, daß dies der Fall ist.

Aber, kann man einwenden, in Deutschland herrschen die Bourgeois noch nicht, in Deutschland ist der Staat noch eine, in gewissem Grade unabhängig über der Gesellschaft schwebende Macht, die ebendeshalb die Gesamtinteressen der Gesellschaft repräsentiert und nicht die einer einzelnen Klasse. Ein *solcher* Staat kann allerdings manches, was ein Bourgeoisstaat nicht kann; von ihm darf man auch auf sozialem Gebiet ganz andere Dinge erwarten.

Das ist die Sprache der Reaktionäre. In Wirklichkeit aber ist auch in Deutschland der Staat, wie er besteht, das notwendige Produkt der gesellschaftlichen Unterlage, aus der er herausgewachsen ist. In Preußen – und Preußen ist jetzt maßgebend – besteht neben einem immer noch starken, großgrundbesitzenden Adel eine verhältnismäßig junge und namentlich sehr feige Bourgeoisie, die sich bisher weder die direkte politische Herrschaft, wie in Frankreich, noch die mehr oder weniger indirekte, wie in England, erkämpft hat. Neben beiden Klassen aber besteht ein sich rasch vermehrendes, intellektuell sehr entwickeltes und sich täglich mehr und mehr organisierendes Proletariat. Wir finden also hier neben der Grundbedingung der alten absoluten Monarchie: dem Gleichgewicht zwischen Grundadel und Bourgeoisie, die Grundbedingung des modernen Bonapartismus: das Gleichgewicht zwischen Bourgeoisie und Proletariat.

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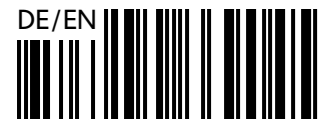






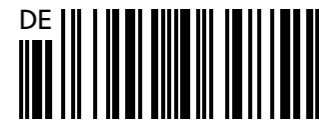
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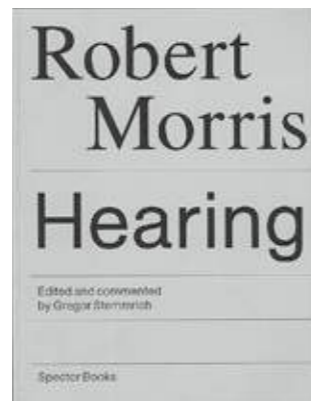
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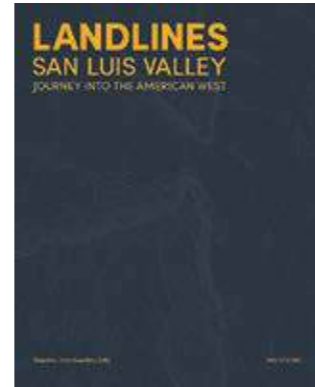
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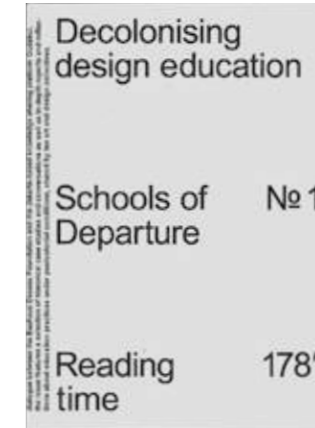
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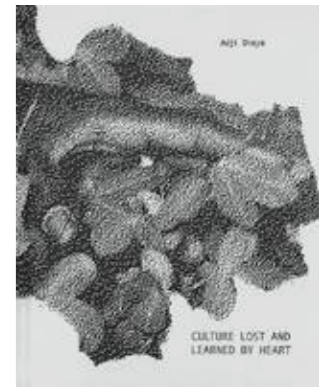
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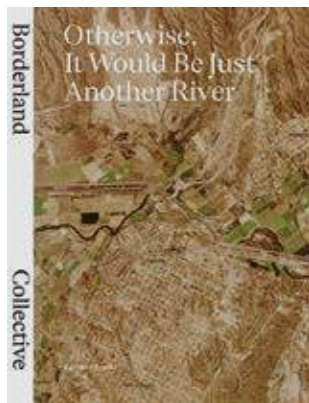
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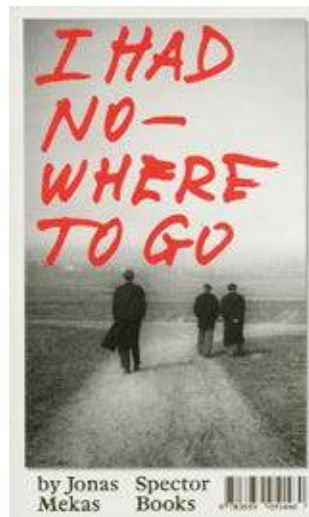
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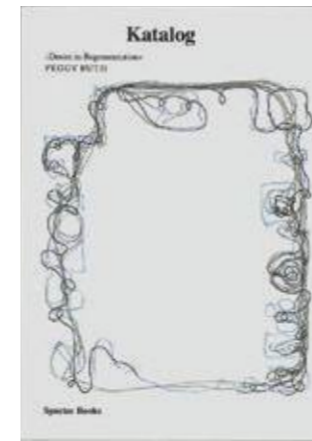
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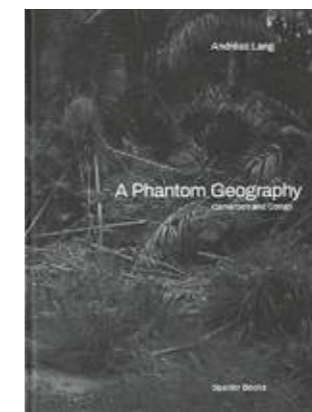
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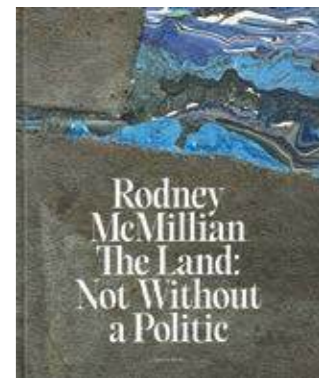
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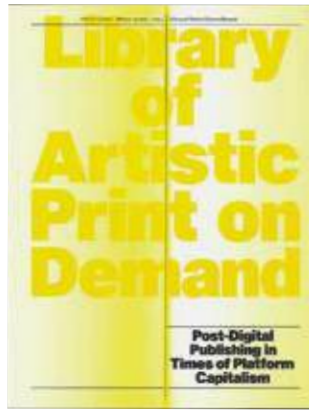
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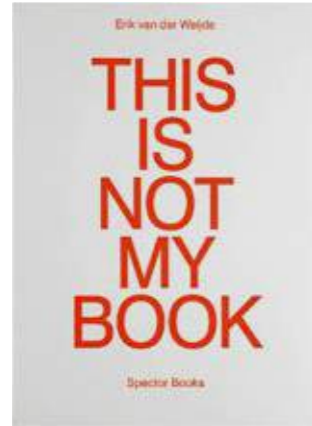
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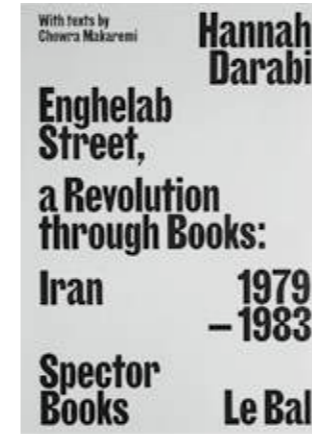
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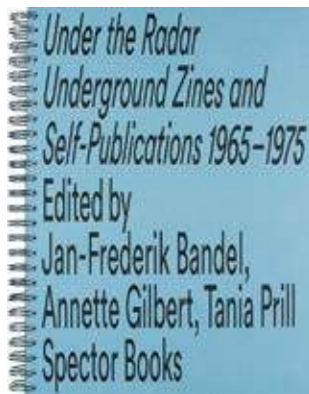
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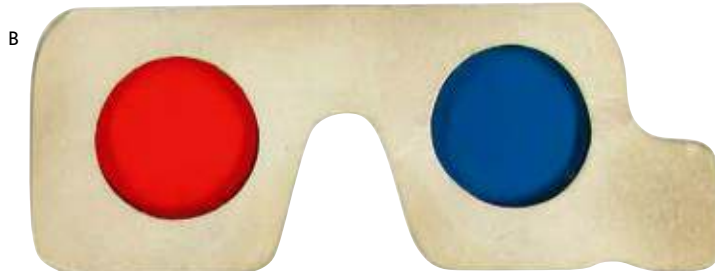
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1 Minicorn, less than 1 billion, 1642.

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Sales representative:  
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reitz@buchart.org  
Tel. +49 30 447 321 80  
Fax +49 30 447 321 81

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