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BOOKS

SPECTOR

Jan Wenzel

The Archiv der Avantgarden will open in Dresden in May 2024. It is housed in the Blockhaus, not far from the Elbe and across the river from the Hofkirche and the Zwinger. The collection in the archive will facilitate a new understanding of twentieth-century art. Egidio Marzona has spent the last decades compiling this vast body of very disparate items, which include books, magazines, manuscripts, and scores as well as ephemera such as posters, programmes, leaflets, and invitation cards. As a collector, Marzona is strongly influenced by the artistic ideas of the 1960s, conceptual art in particular. He was thus interested not just in the works themselves but also in the artistic process and the artists' milieu—and in the materials that are testament to this.

Just how productive an approach of this kind is will be evident come May in the opening exhibition *Archiv der Träume* (Archive of Dreams). In addition to Hans Richter's surrealist Freudian film *Dreams That Money Can Buy* (1947), the exhibition will include covers from the magazine *View*, which Richter's surrealist friends designed while helping him on his film. Also on display will be the film's programme and a number of artist's books that inspired the visual motifs and ideas for *Dreams That Money Can Buy*. The Archiv der Avantgarden is a place in which artistic work can be reconstructed as an interconnected process. The wealth of material evidence amassed in it requires one thing above all else: active readers who can create a connection between the archival materials. Books can be a medium for documenting this kind of reading. You might say that, besides exhibitions, archives need books as their satellites—which is why, as a publishing house, we are delighted to be able to support the Archiv der Avantgarden in putting out publications over the next few years. In addition to the opening catalogue, the book *Henry Martin: An Active Ear* will also appear, giving the public a chance to read texts from the estate of the African American art historian.

Two years ago, we published *Carrier Bag Fiction* in the DNA series, a book about Ursula K. Le Guin's carrier bag theory. For the American author, collecting is an essential human activity. As she says in her essay:

You just go on telling how the mammoth fell on Boob and how Cain fell on Abel and how the bomb fell on Nagasaki and how the burning jelly fell on the villagers and how the missiles will fall on the Evil Empire, and all the other steps in the Ascent of Man.

If it is a human thing to do to put something you want, because it's useful, edible, or beautiful, into a bag, or a basket, or a bit of rolled bark or leaf, or a net woven of your own hair, or what have you, and then take it home with you, home being another, larger kind of pouch or bag, a container for people, and then later on you take it out and eat it or share it or store it up for winter in a solider container or put it in the medicine bundle or the shrine or the museum, the holy place, the area that contains what is sacred, and then next day you probably do much the same again—if to do that is human, if that's what it takes, then I am a human being after all.

Aladin Borioli's book *Bannkörbe* comes out in January. It's also about collecting. The Swiss artist sees himself as a visual anthropologist. He has spent years studying the relationship between bees and humans and has also founded a Ministry of Bees. For him, this is his life's work, with *Bannkörbe* adding a new chapter to the story. The book contains a collection of skeps, whose fronts are designed as human faces: some look like grotesque masks, while others are realistic replicas of facial features. They all play with the primal fear that a swarm of bees swirling around you might fly into your mouth. Which is just what happens with the *Bannkörbe*: the insects get in and out through the mouth of the mask. This is the underlying source of the magical spell woven by these skeps, which one can easily imagine as a motif in a surrealist film.

As always, we hope that our books will find curious readers—and that our readers will enjoy what we have collected together for them in our programme of publications. Only a few pages separate the Archiv der Avantgarden from the Ministry of Bees: bzzzzzzzzzzzzzzzz



From the series *Apian: Bannkorb*, Heimatbund Museum Soltau, 2023, photo: Aladin Borioli

Rebecca
Horn

June 2024
42 EUR
ISBN: 978-3-95905-779-0
DE
ISBN: 978-3-95905-780-6
EN

Rebecca Horn

Ed: Jana Baumann
Text: Jack Halberstam, Hendrik Folkerts, Jana Baumann. Interviews with Timothy Baum, Nancy Spector, a. o.
Design: Dan Solbach
304 pages, German, English, 225 colour images, 23 × 29 cm, softcover

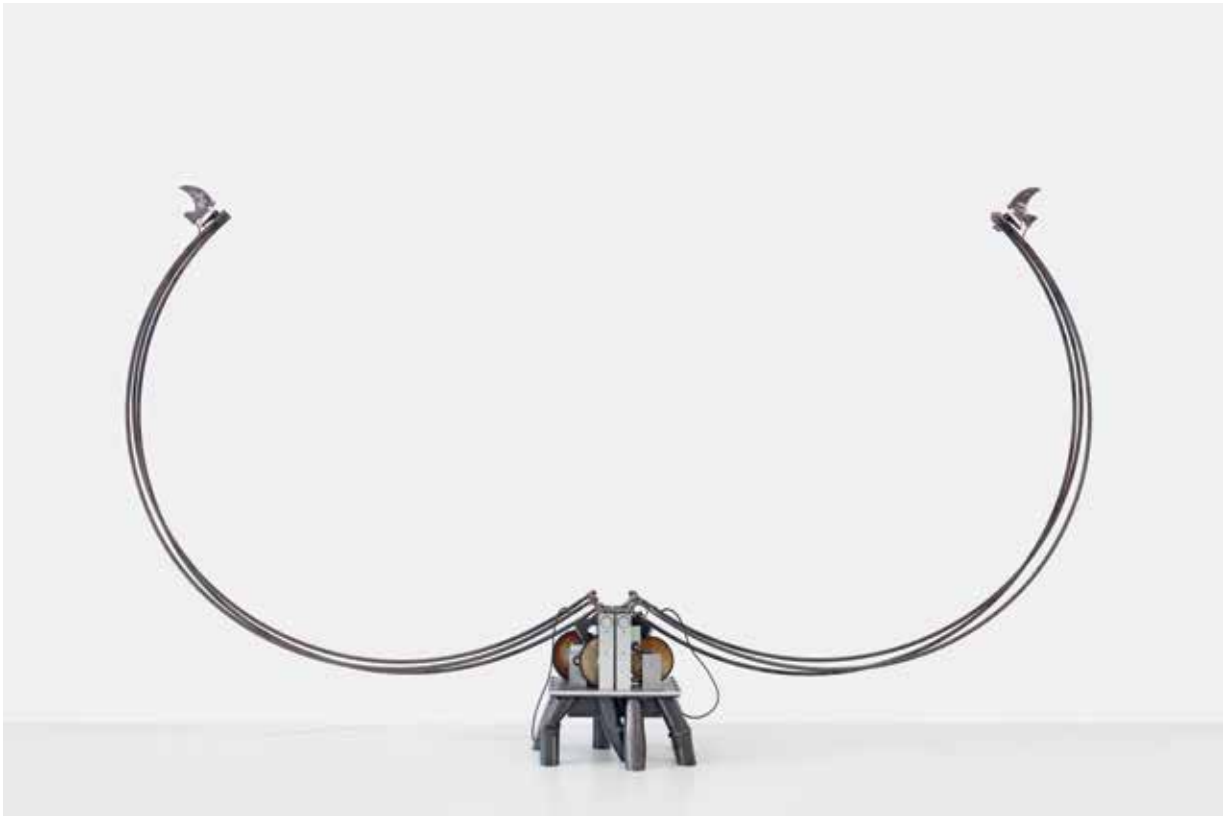
Rebecca Horn
Haus der Kunst, Munich
26 April – 13 October 2024

Artist Rebecca Horn sees herself as an inventor, director, author, composer, poet, and, first and foremost, a choreographer. She uses the idea of embodiment and creates symbols to express the interconnectedness, at a technical and physical level, between her first works on paper in the 1960s, her early performances and films of the 1970s, her mechanical sculptures from the 1980s on, and the large-scale installations she embarked on in the 1990s. Horn repeatedly uses the language of dance as a medium and catalyst for her choreographic fictions. The catalogue shows a selection of her works spanning six decades and includes installation shots of her artworks in the exhibition, and unpublished historical images.

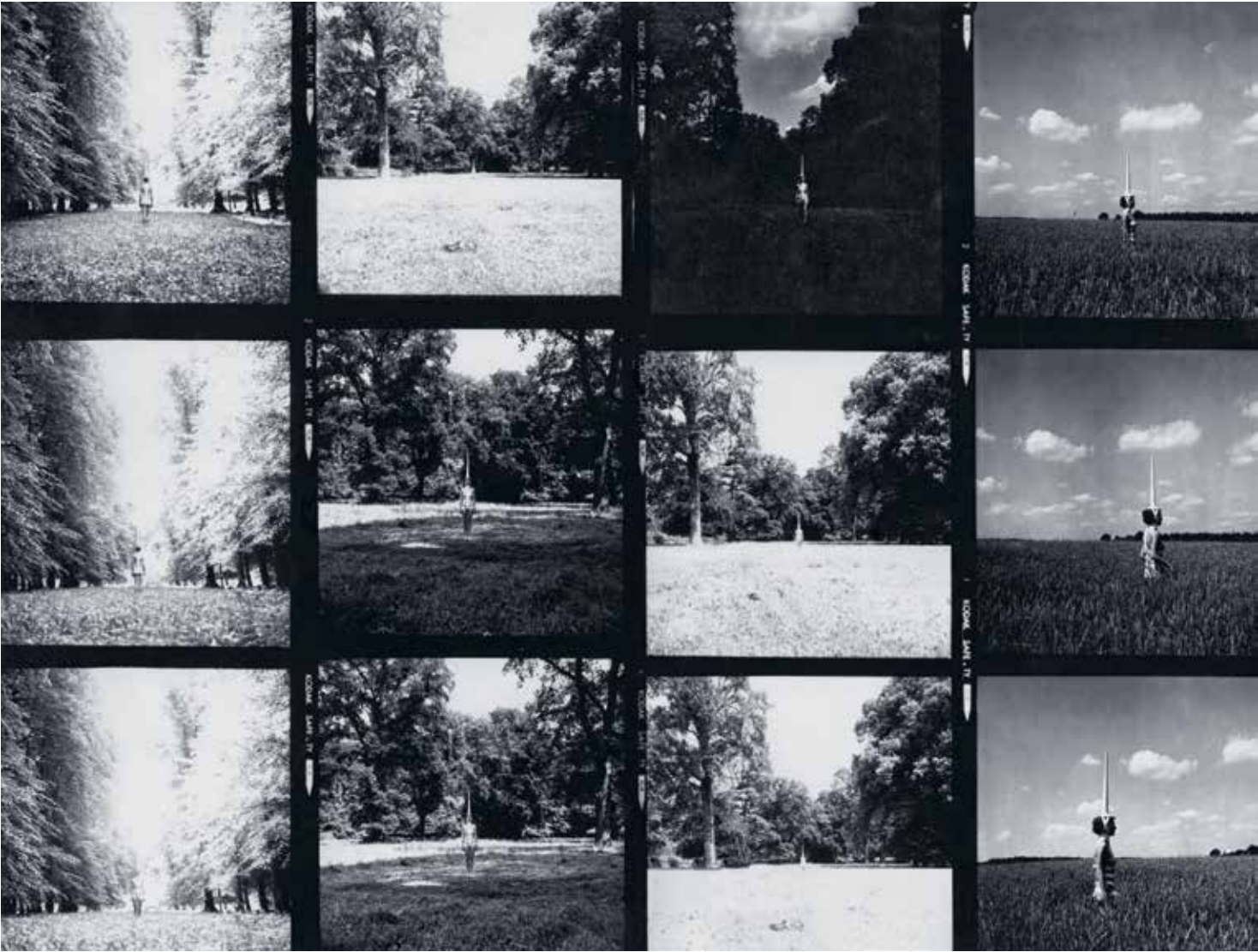
Rebecca Horn, b. 1944, is one of the most important contemporary artists on the international scene by virtue of her transdisciplinary work. She has featured in numerous editions of documenta, the Venice Biennale, the Biennale of Sydney, the Tokyo Biennale, the São Paulo Biennale, and Carnegie International. Hendrik Folkerts is Curator of international contemporary art and Exhibition Director at Moderna Museet in Stockholm. Jack Halberstam is Director of the Institute for Research on Women, Gender and Sexuality at Columbia University. Jana Baumann is Senior Curator at Haus der Kunst in Munich. Nancy Spector is a Curator, who has held positions at the Solomon R. Guggenheim Museum in New York and the Brooklyn Museum. Timothy Baum, expert on Dada and surrealism, was a companion and performer in Rebecca Horn's films.



B

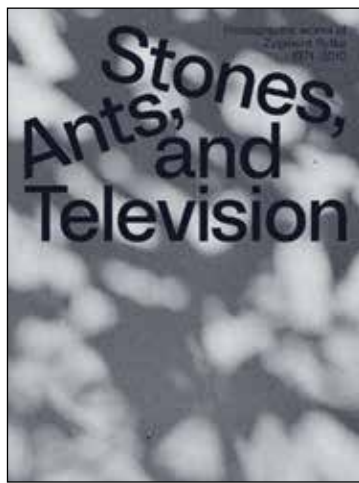


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A Rebecca Horn, *Kiss of the Rhinoceros*, 1989, photo: Gunter Lepkowski B Rebecca Horn, *Pencil Mask*, 1972 C Rebecca Horn, *Unicorn*, contact sheet, 1970, all images: Rebecca Horn Archive



Zygmunt Rytka: Stones, Ants, and Television

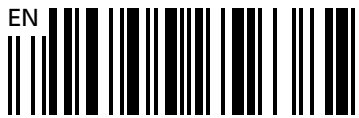
Photographic Works 1971–2010

Eds: Karol Hordziej, Daniel Muzyczuk
Text: Zygmunt Rytka, Anna Maria Leśniewska, Daniel Muzyczuk, David Crowley, Karol Hordziej
Design: Lyosha Kritsuk
256 pages, English, Polish, 300 b/w and 138 colour images, 21 × 28 cm, softcover

Zygmunt Rytka (1947–2018) was an intermedia artist associated with the Polish neo-avant-garde of the 1970s and the independent artist community of the 1980s. In his conceptual work, he combined a philosophical and artistic study of nature and perception with ironic reflections on contemporary media and politics. The artist saw the camera as an instrument that creates a convention and begins to influence reality. The book—the first monograph of his photographic work in English—is a comprehensive collection including early conceptual cycles, works dealing with consumer culture, politically charged analytical studies of the language of mass media, and works focusing on the relationship between culture and nature. There is commentary on the cycles provided by notes from the author, an interview conducted by Anna Maria Leśniewska, and new texts by David Crowley, Karol Hordziej, and Daniel Muzyczuk.

Zygmunt Rytka (1947–2018), Polish conceptual photographer and intermedia artist. His work is in such collections as Muzeum Sztuki, Łódź or Kontakt Collection, Vienna. He collaborated closely with the Mała Gallery in Warsaw, the Wschodnia Gallery and the FF Gallery in Łódź and was the co-founder of the In Situ Contemporary Art Foundation. Daniel Muzyczuk is chief curator at the Muzeum Sztuki in Łódź. Karol Hordziej is a curator, art manager, and lecturer based in Kraków, Poland.

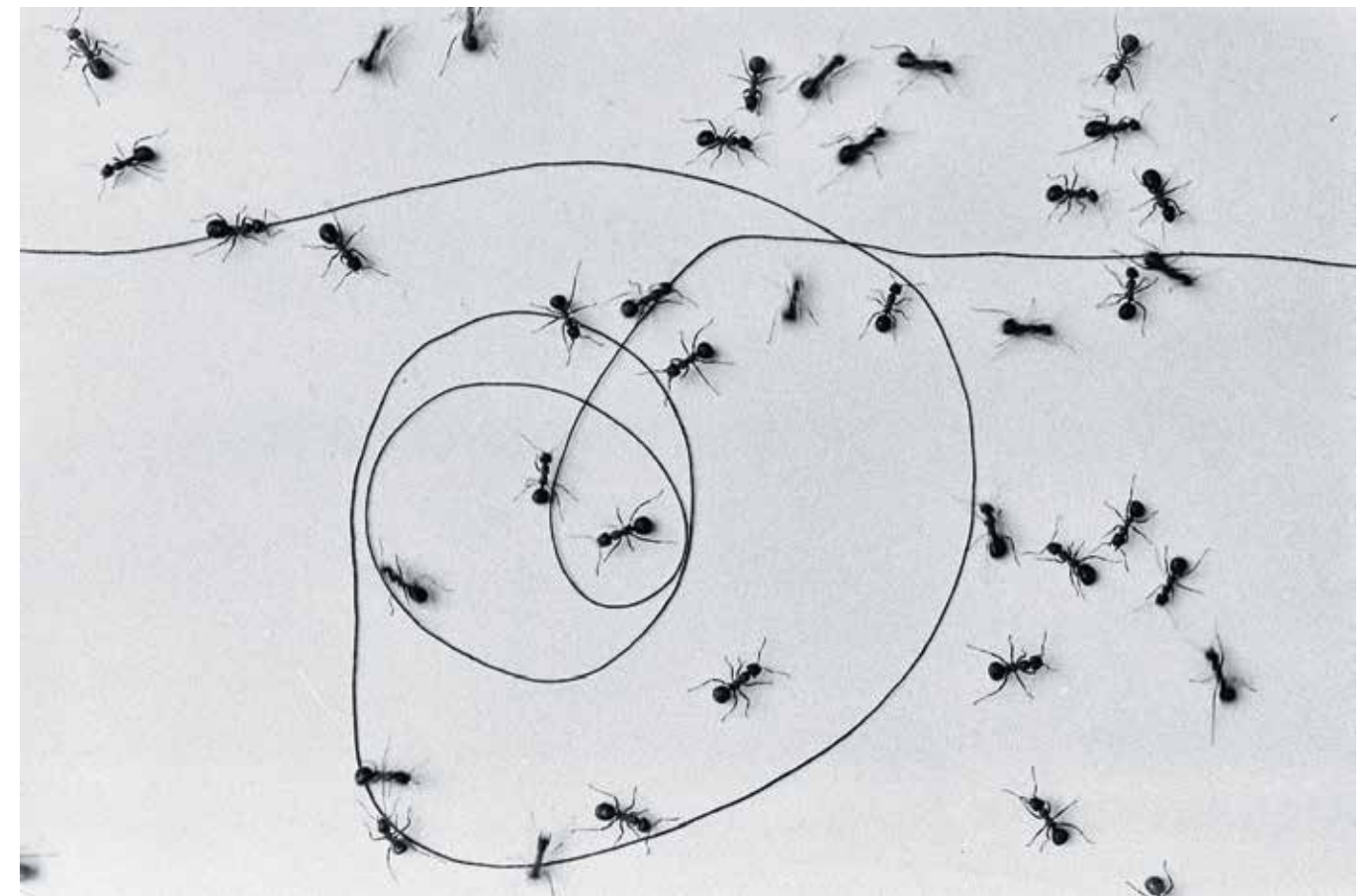
February 2024
36 EUR
ISBN: 978-3-95905-801-8



ISBN: 978-3-95905-800-1



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A From the series: *Continuity of Infinity*, 1982–1993, photo: Zygmunt Rytka B From the series: *Contact*, 1993 C From the series: *Photovision*, 1978–1988 D From the series: *Photovision*, 1978–1988 E From the series: *Impermanent Object*, 1989–1994, photos: Zygmunt Rytka

Photography

Sounding Out

FM Einheit in
dialogue with
Siegfried Zielinski

Sounding Out

FM Einheit in dialogue with Siegfried Zielinski

Eds: Siegfried Zielinski, Daniel Irrgang
Text: FM Einheit, Siegfried Zielinski, Caspar Brötzmann, Thomas Düllo, Diamanda Galas, Anthony Moore, Aneta Panek, Fatih Akin, Daniel Irrgang, Carsten Nicolai, Marcel Marburger, Oliver Schwabe, a. o.
Design: Spector Books
220 pages, German, English, ca. 110 b/w and colour images, 23.5 × 33.5 cm, softcover

Running through the book like a bassline is a twelve-hour conversation between the musician FM Einheit (FME) and media archaeologist Siegfried Zielinski. The volume is an exploration of the world of sound in the form of a playful dialogue. In his responses, FME uses language to create the characteristic echo that constitutes his universe of sounds, tones, noises, and music. At the same time his expatiations also resonate in the echo chamber of the statements, poetic texts, quotations, and essays of fellow artists, musicians, critics, and media and cultural researchers. The book's numerous images and graphic gestures make it clear that the bands FME has developed his musical identity with are always involved too with artistic, sculptural, architectural, and scenographic projects.

FM Einheit is a musician, composer, and sound researcher and the drummer with the band Einstürzende Neubauten, which he also co-founded. Siegfried Zielinski helped devise the concept of media archaeology and is passionate about researching the dynamic relationships between art, science, and technology. Daniel Irrgang is a scholar of media, art, and culture, currently based at the University of Copenhagen.

May 2024
36 EUR
ISBN: 978-3-95905-760-8



ISBN: 978-3-95905-777-6



8



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A Mojave Exodus, performance of Einstürzenden Neubauten, Mojave Desert, 1984, photo: Scot Allen B FME after touring Japan, 1985, photo: Ilse Ruppert C Photo: Oliver Schwabe D Photo: Carlotta Richter, 2023 E FME with Heiner Müller, East Berlin, 1989, still from Uli M. Schueppels *Elektrokohle—Von Wegen*, 2009 F Photo: Wolfgang Burat, 1982 G Photo: Tibor Bozi

Music

9

Archive of Dreams

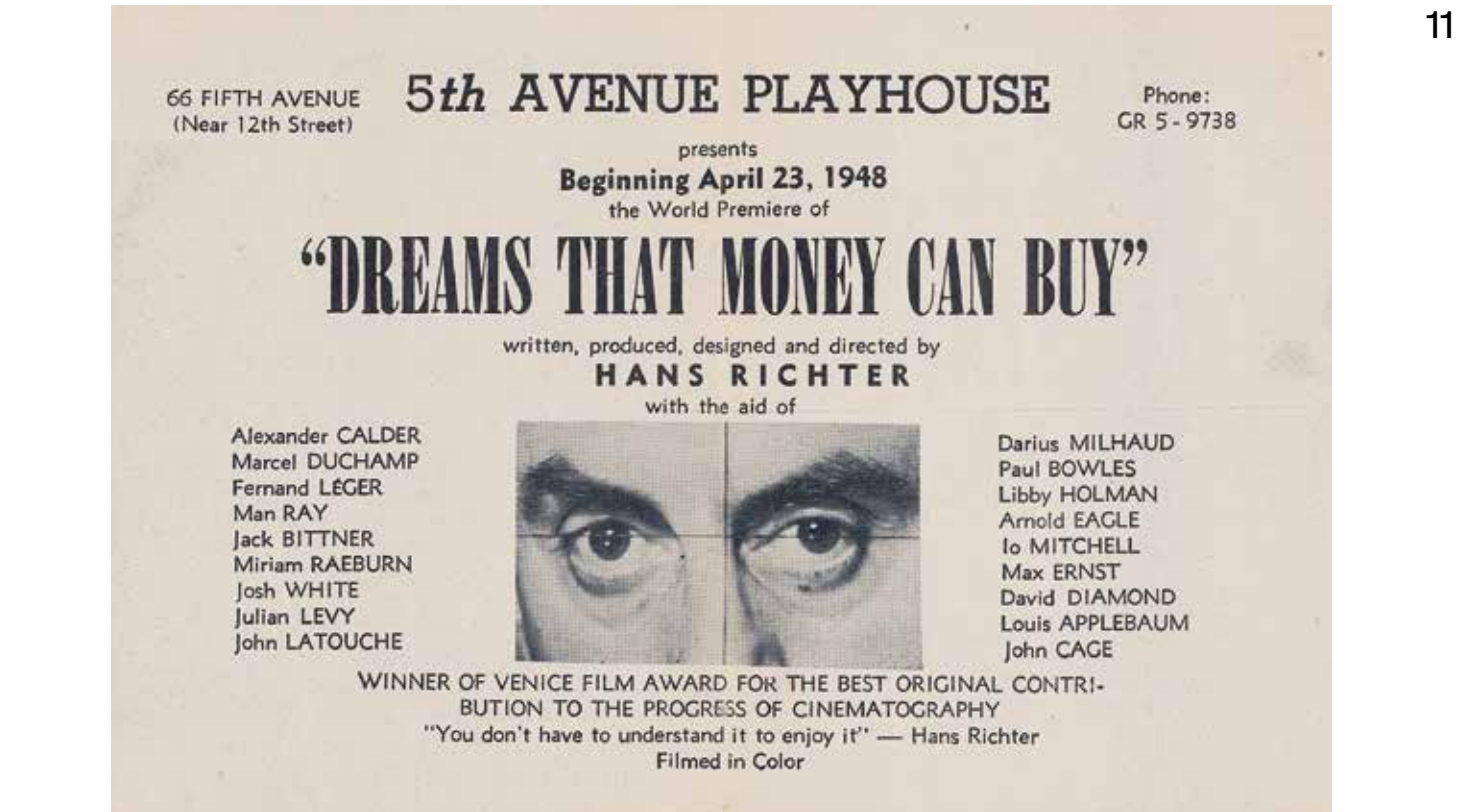
Archive of Dreams: Surrealist Impulses, Networks, and Visions

Eds: Archiv der Avantgarden—Egidio Marzona, Staatliche Kunstsammlungen Dresden, Rudolf Fischer, Przemysław Strożek
Text: Julia Drost und David Wittinghofer, Erin McClenathan, Kristoffer Noheden, Sven Spieker, Przemysław Strożek, Abigail Susik, with an introduction by Rudolf Fischer, a foreword by Marion Ackermann and an interview with Egidio Marzona and Friederike Fast
Design: Helene Stelthove
304 pages, German, English, ca. 300 colour images, 21 × 28 cm, softcover with dust jacket

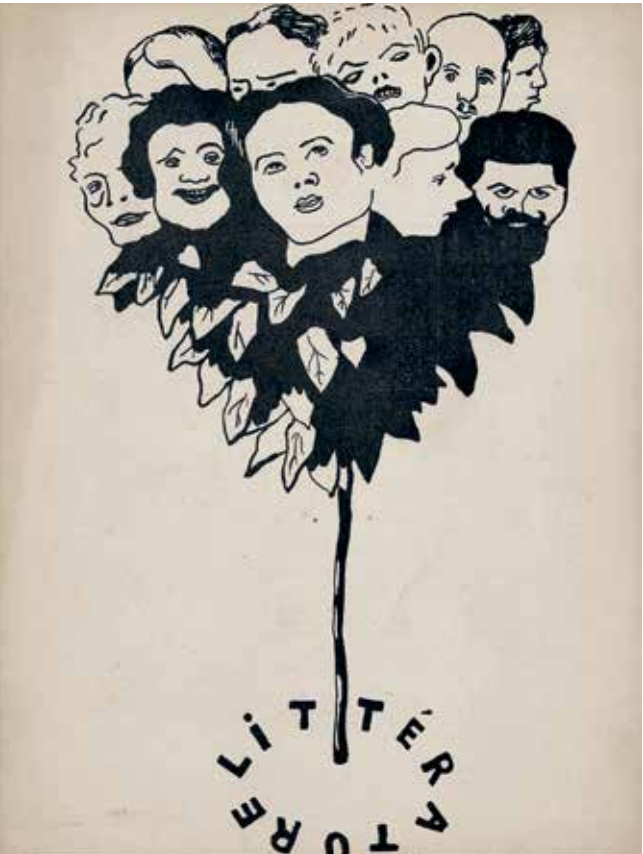
The book *Archive of Dreams* is published in conjunction with the exhibition of the same name that will open the Archiv der Avantgarden. Marking the hundredth anniversary of the first surrealist manifesto and the founding of the Bureau of Surrealist Research in Paris in 1924, the volume is dedicated to the surrealist movement as well as the networks it engendered and the artistic stimuli it provided in the twentieth century. The idea was for the Bureau to collect dream testimonies in whatever form, not only to preserve and analyse them but also to give active expression to them in artistic processes. The publication shows how the practices of the avant-gardes blurred the boundaries between dream and reality, between the traditional, passive notion of the archive and the idea of active, innovative artistic experiment—and thus ultimately also between the past, the present, and possible futures.

Works and documents from the period before, during, and after the Second World War shed light on the working methods of international artists and the global network they were involved in. They are complemented by diverse reflections on global protest movements and the traumas of war, thus connecting, too, to everyday experiences in a Europe beset by warfare.

May 2024
38 EUR
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DE
ISBN: 978-3-95905-824-7
EN



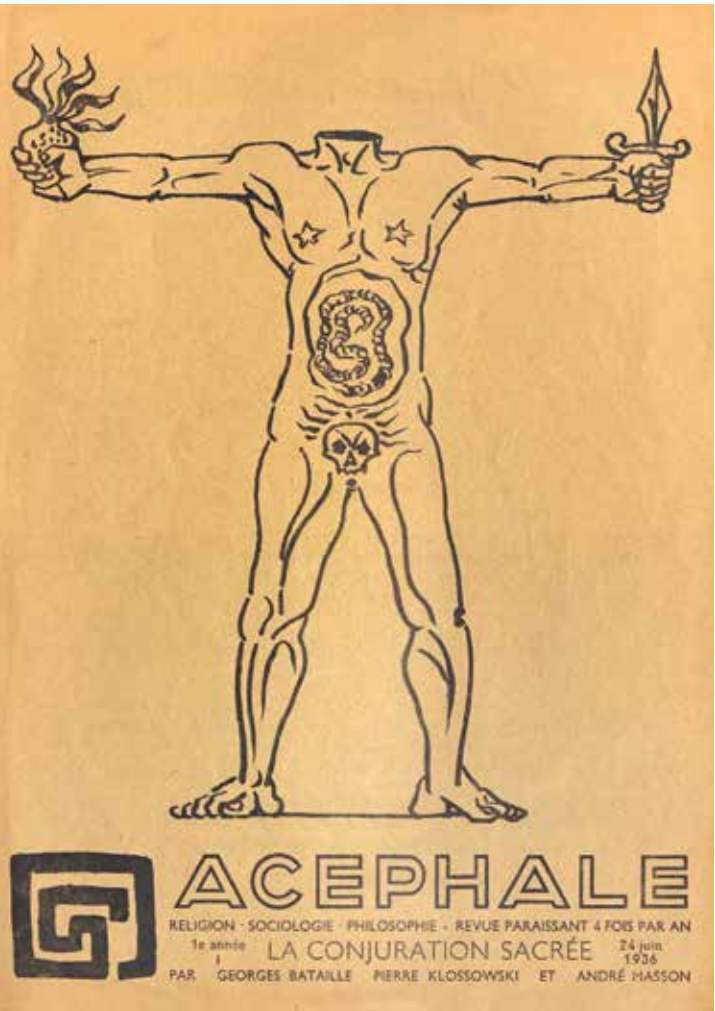
C



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E

A *Littérature*, 1923, No. 8, cover: Francis Picabia B *Bulletin International de Surréalisme*, 1935, No. 3, cover: René Magritte C *Dreams That Money Can Buy* (Flyer), 1948, image: Man Ray D *Acéphale*, 1936, No. 1, cover: André Masson E *Arbeiter Illustrierte Zeitung*, 1931, No. 17, cover: Tina Modotti

Gundula Schulze Eldowy: Berlin on a Dog's Night

14

Text: Gundula Schulze Eldowy, Peter Truschner
Design: Lamm & Kirch, Berlin/Leipzig
ca. 380 pages, German, English, ca. 190 duplex images, 21 × 26 cm, hardcover

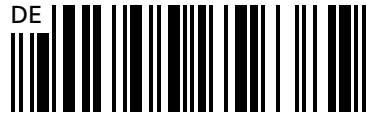
Between 1977 and 1990, Gundula Schulze Eldowy roamed East Berlin with her camera: her powerful, direct images capture the long post-war period in the socialist part of the city, the deep scars of the inferno that had engulfed Germany, and the old Berlin milieu with its one-of-a-kind individuals and people living on the fringes, who soon vanished from the face of the city after the fall of the wall. Schulze Eldowy trains her gaze on the existential aspects of life. She looks at the world with a rare combination of sensitivity and a lack of inhibition that is both touching and painful.

The series of images that are being shown in *Berlin on a Dog's Night* constitute Schulze Eldowy's early work. These are the pictures that brought her international recognition and now feature in important photographic collections. The book, which has long been out of print, is now being reprinted in a new layout with over thirty additional photographs.

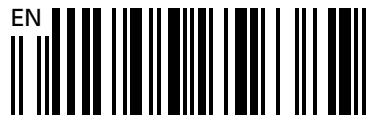
Gundula Schulze Eldowy, b. 1954 in Erfurt, studied at the Academy of Fine Arts Leipzig (HGB) and began working as a freelance photographer in Berlin in 1984. In the period up until 1990, she produced the black-and-white works *Berlin in einer Hundenacht*, *Arbeit*, *Aktporträts*, *Tamerlan*, and the two colour cycles *Der große und der kleine Schritt* and *Den letzten beißen die Hunde*. In 1990 she embarked on a series of journeys that took her to Egypt (1993–2000), Japan (1996–97), and, from 2001 on, to Peru, Bolivia, and Ecuador. She lives in Berlin and Peru.

Berlin on a Dog's Night

January 2024
42 EUR
ISBN: 978-3-95905-820-9



ISBN: 978-3-95905-821-6



A



B



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A *Berlin*, 1982 B *Lothar*, Berlin, 1982 C *Ulla and Horst*, Berlin, 1982 D *Berlin*, 1980, all images from the series *Berlin in einer Hundenacht*, photos: Gundula Schulze Eldowy

Photography

15



Style Congo: Heritage & Heresy

16

Eds: Sammy Baloji, Silvia Franceschini, Nikolaus Hirsch, Estelle Lecaille
Text: Sandrine Colard, Johan Lagae, Debora Silverman, Traumnovelle, Rolando Vázquez Melken
Design: Boy Vereecken, Antoine Begon
196 pages, English, French, Dutch, 118 b/w and 25 colour images, 21.5 × 28 cm, softcover

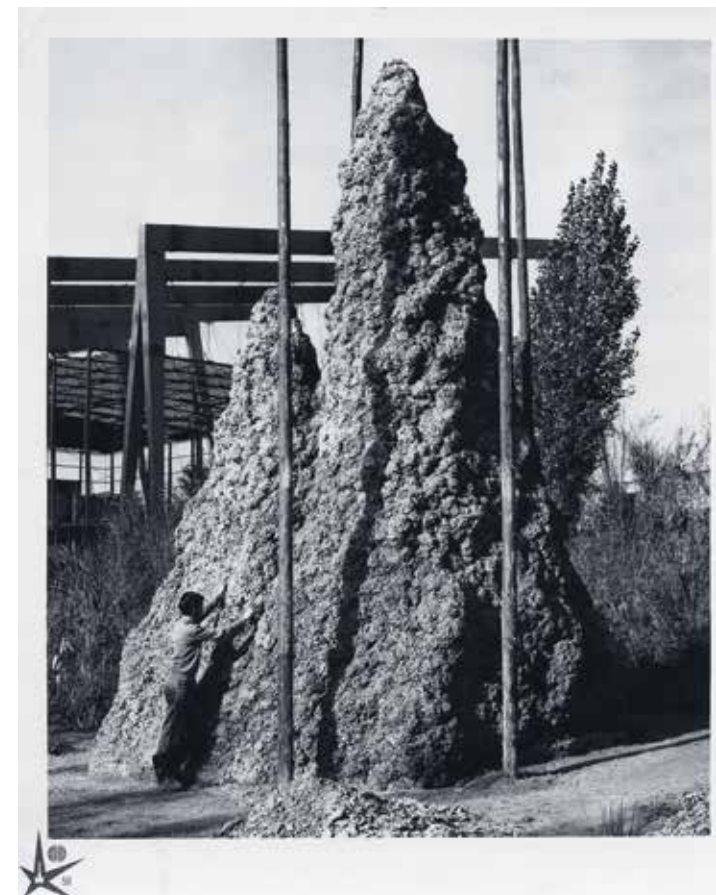
Already published by Spector Books in collaboration with CIVA, Brussels:
1.47 mbar. A. J. Lode Janssens, 2022

Style Congo: Heritage & Heresy explores the politics of cultural representation and appropriation through a mix of contemporary artistic and architectural interventions and historic materials, primarily drawn from the CIVA collection in Brussels. Based on the exhibition of the same name, this book chronicles the representation of Congo in international and colonial expositions held in Belgium between 1885 and 1958, using art nouveau as its starting point.

The movement—at the time also called “Style Congo”—coincided with King Leopold II’s exploitation of the Congo and reflects a widespread fascination with “exotic” materials and forms. The book features artistic works by Judith Barry, Rossella Biscotti, Peggy Buth, Ayoh Kré Duchâtelet, Jean Katambayi, Johan Lagae & Paoletta Holst, Chrystel Mukeba, Daniela Ortiz, Ruth Sacks, and Traumnovelle.

Sammy Baloji is a Brussels-based artist. His work researches the cultural, architectural, and industrial heritage of the Katanga region, and questions the impact of Belgian colonisation in Congo. Silvia Franceschini is a curator at CIVA in Brussels. Previously, she was a curator at Z33-House for Contemporary Art, Design and Architecture, Hasselt. Nikolaus Hirsch is the Artistic Director of CIVA, Brussels. He has previously held the positions of Dean at the Städelschule, Frankfurt and Director of Portikus Kunsthalle, Frankfurt. Estelle Lecaille is an art historian, museologist, and curator at mōsso, Brussels—an independent collaborative platform for contemporary artistic practices from the global South and she is studio manager of Twenty Nine Studio & Production.

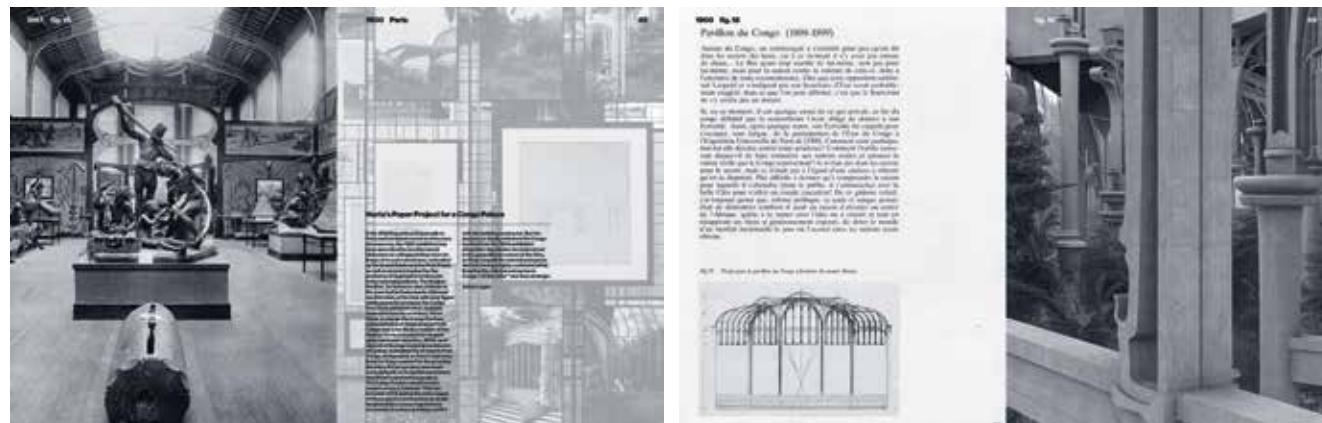
Already released
30 EUR
ISBN: 978-3-95905-775-2
EN
ISBN: 978-3-95905-774-5
FR
ISBN: 978-3-95905-776-9
NL



B



C



A

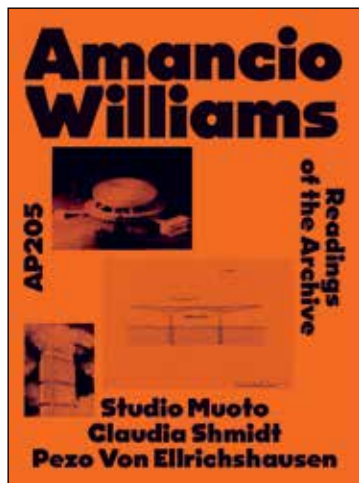
A Constantin Brodzki, *Wildlife Pavilion*, Model, photo: Jacques Donatil B Picture of a termite mound taken by René Pechère during his research trip in Congo, 1956 and reconstitution of a termite mound in the Tropical Garden in the Belgian Congo and Ruanda-Urundi Section, photo: SADO C Henry Lacoste, Gallery of the Pavilion of luxury industries in the Belgian Section, Extract from Exposition Coloniale 1931 Paris. *60 Aspects de l'exposition coloniale, Arts et métiers graphiques*, 1931, photo: M. Cloche D Daniela Ortiz, *The Rebellion of the Roots*, 2021. Acrylic on wood. Courtesy of the artist, AkzoNobel Collection, Amsterdam; Kadist Collection, Paris A-C : CIVA Collections, Brussels

Architecture



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17



AP205 Amancio Williams

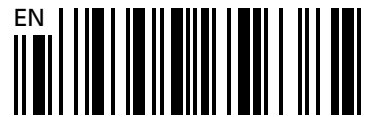
Readings of the Archive by Studio Muoto, Claudia Shmidt, and Pezo von Ellrichshausen

Ed: Francesco Garutti
Text: Gilles Delalex and Yves Moreau (Studio Muoto), Claudia Shmidt, Mauricio Pezo and Sofia von Ellrichshausen (Pezo von Ellrichshausen)
Design: Our Polite Society
ca. 240 pages, English, Spanish, ca. 200 colour images, 24 × 31 cm, softcover

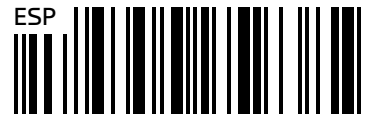
Far From Nostalgia: Amancio Williams selected by Claudia Shmidt
Canadian Centre for Architecture
12 October 2023 – 21 January 2024

Domestic Monument: Amancio Williams selected by Pezo von Ellrichshausen
Canadian Centre for Architecture
15 February – 12 May 2024

May 2024
38 EUR
ISBN: 978-3-95905-797-4



ISBN: 978-3-95905-798-1



Recently published by Spector Books in collaboration with CCA, Montreal:
A Section of Now: Social Norms and Rituals as Sites for Architectural Intervention, 2022
Architecture Itself and Other Postmodernization Effects, 2020

AP205 Amancio Williams is dedicated to the work of Argentinian architect Amancio Williams (1913–1989), one of the key figures of modern architecture in Latin America. His most famous project, *Casa sobre el Arroyo* in the province of Buenos Aires, is one of his few built works. The vast range of projects and proposals produced by his office between the 1940s and the 1980s is instead attested to by an extensive archive of drawings, photographs, correspondence, and models, donated to the Canadian Centre for Architecture by the Williams family in 2020. The publication features research by Studio Muoto, Claudia Schmidt, and Pezo von Ellrichshausen, who each possess distinct backgrounds in architectural practice and history. Together, their readings present new and expanded understandings of Williams's work and situate social, material, and political dimensions of his practice within contemporary architectural discourse.

Studio Muoto is an architectural office founded in Paris in 2003 by Gilles Delalex and Yves Moreau. Claudia Schmidt is a professor and researcher at Universidad Torcuato Di Tella in Argentina. Pezo von Ellrichshausen is the name of an art and architecture studio based in southern Chile that was founded in 2002.



A

A Amancio Williams, Construction photograph of *Casa sobre el Arroyo* (House on the river), Mar del Plata, Argentina, 1943–1945
B Amancio Williams, Untitled landscape drawing C Amancio Williams, Interior perspective view, *Cruz en el Rio de la Plata* (Cross in the Rio de la Plata), ca. 1961–1980 D Amancio Williams, Photomontage, *Sala del Espectáculo Plástico y del Sonido en el Espacio* (Hall for Visual Spectacle and Sound in Space), 1943–1953, all images: Amancio Williams fonds, CCA. Gift of the children of Amancio Williams. © CCA

Architecture

18



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19

Akinbode Akinbiyi:
Being, Seeing, Wandering

Akinbode Akinbiyi:
Being, Seeing, Wandering

Hannah Höch Prize 2024

Eds: Thomas Köhler, Katia Reich
Text: Clément Chéroux, Mimi Cheron Ng'ok, Katharina Jörder, Katia Reich
Design: Helmut Völter
176 pages, German/English, 100 b/w and 20 colour images, 22.2 x 28.5 cm, softcover

Akinbode Akinbiyi
Being, Seeing, Wandering
Hannah-Höch-Preis 2024
Berlinische Galerie
8 June – 14 October 2024

Akinbode Akinbiyi's street photography takes in the world's major cities, which he explores on foot. His images are visual metaphors ruminating on cultural change, social exclusion, and colonialism's sociopolitical consequences and its impact on urban planning. Whether he is out and about in Bamako, Berlin, Lagos, or Durban, the photographer uses his camera to investigate social structures in urban spaces.

The book presents key aspects of Akinbiyi's work since 1990. In 2024 the photographer and author is being awarded the Berlin Senate's Hannah Höch Prize for his life's work.

Akinbode Akinbiyi, b. 1946 in Oxford, grew up in England and Nigeria, in the city of Lagos. He studied literature and English and began teaching himself photography as a young man. He has featured in numerous exhibitions and biennials worldwide. He exhibited his work in Athens and Kassel as part of documenta 14 in 2017.



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A From the series: *African Quarter*, since the 1990 B From the series: *Photography, Tobacco, Sweets, Condoms and other Configurations*, since the 1970s C From the series: *African Quarter*, since the 1990s D From the series: *Sea Never Dry*, since the 1980s E From the series: *Lagos: All Roads*, since the 1980s F From the series: *Sea Never Dry*, since the 1980s G From the series: *Lagos: All Roads*, since the 1980s, photos: Akinbode Akinbiyi

Photography

LOTHAR TROLLE

GESCHICHTS-
UNTERRICHT

Lothar Trolle: Geschichtsunterricht

Hg: Jan Hein
Text: Lothar Trolle, Barbara Honigmann
Design: Natasha Agapova
180 pages, 13 × 20 cm, softcover

Together with Thomas Brasch and Einar Schleef, Lothar Trolle is one of the most important innovators of German-language drama in the generation after Heiner Müller. Like Elfriede Jelinek and (from the younger generation) Wolfram Lotz, he is still regarded today as a dramatist whose texts are not written in the service of theatre but rather constantly ask new questions of it and challenge it afresh, taking it to its limits and beyond—to create a theatre of the future.

Lothar Trolle celebrates his 80th birthday on 22 January 2024, at which point he will have been working as a freelance writer for over 50 years: as a playwright, storyteller, poet, radio dramatist, and translator. His diverse texts with all their formal variety deserve readers—new readers. They do not conceal their character as work-in-progress but rather make a virtue of it. As edited material, the texts should show traces of the work involved in creating them, an expression of the reality of writing. This may initially entail unwanted effort in reading them. But this effort is most enriching.

Lothar Trolle, b. 1944 in Brücken near Sangerhausen, is a German playwright, storyteller, poet, radio dramatist, and translator, who lives and works in Berlin. *Hermes in der Stadt*, one of his best-known plays, was staged by Frank Castorf at the Deutsches Theater Berlin in 1992.

January 2024
22 EUR
ISBN: 978-3-95905-814-8

DE



BRANDENBURG FRAGMENT, 1945

Only Russians could come up with an idea like that/
Order 525: along with all torches, radios, maps, and
typewriters, all cut-throat razors are to be
handed in too./I want to have my razor back!/
I want my razor back,/otherwise in less than
three weeks/I'll look like Karl Marx,/like Karl Marx ...



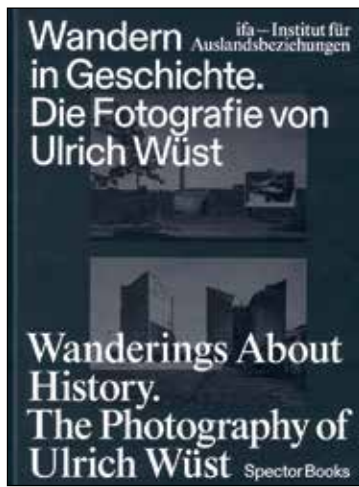
A

A Poster in the studio of Lothar Trolle, 2023, photo: Jan Wenzel

Literature



From the series *Apian: Bannkorb*, Bomann-Museum Celle, 2023, photo: Aladin Borioli



Wanderings About History. The Photography of Ulrich Wüst

24

Ed: ifa (Institut für Auslandsbeziehungen)
Text: Matthias Flügge
Design: Lamm & Kirch, Berlin/Leipzig
84 pages, German/English, with numerous b/w and colour images, 24 × 32 cm, hardcover

Wanderings About History: The Photography of Ulrich Wüst
ifa (Institut für Auslandsbeziehungen)
International touring exhibition

The observations that Ulrich Wüst captures in his photographs may have their roots in the division of Germany and the processes of surmounting it. However, they also invariably deal with universal phenomena of social change and the material forms in which it manifests. His images, which appear laconic but are composed with extreme precision, are the result of long visual wanderings to places of recent historical significance.

The volume of photographs brings together a selection of different series from the last forty years, including *Sadtbilder 1979–1985*, *Mitte: Berlin 1995–1997* and *Randlage: Die Gemeinde Nordwest-uckermark 2014–2019*.

Ulrich Wüst, b. 1949 in Magdeburg, studied at the University of Architecture and Civil Engineering in Weimar, before working as an urban planner and photo editor. Since 1984 he has lived as a freelance photographer in Berlin and Schönhof. Matthias Flügge, b. 1952 in Demmin, is a German art historian and curator.

Already released
34 EUR
ISBN: 978-3-95905-762-2



A



C



B



D

A–D From the series: *Stadtbilder*, 1979–1985, photos: Ulrich Wüst

Photography



Stephanie Kiwitt: Flächenland

25

Text: Stephanie Kiwitt, Jonathan Everts, Daniel Herrmann
Design: Markus Dreßen
448 + 16 pages supplement, German/English, 492 colour images, 23 × 30.2 cm, hardcover

FLÄCHENLAND, FORTLAUFEND
Historisches Museum im Schloss Köthen
15 October 2023 – 14 April 2024

Already published by Spector Books:
Stephanie Kiwitt: Máj/My, 2018

The title *Flächenland* is a reference to the geographical term, alluding to the urban sprawl in rural areas that the majority of people in Saxony-Anhalt live in. Stephanie Kiwitt took these atmospherically dense photographs while travelling through the state: on walks, from her car, or from the train. They show glimpses of towns, villages, and landscapes, often put together as sequences that communicate a shift in perspective or convey movement or a sense of getting closer. Kiwitt's images describe a living space that has been hugely influenced by economic and social processes and is in an ongoing process of transformation. The photos give visual expression to political statements and signs of continuous structural change.

In the booklet accompanying the images, Jonathan Everts and Daniel Herrmann use Kiwitt's photographic work as a means to reflect on the present and future of urban agglomerations and rural areas in Saxony-Anhalt.

Stephanie Kiwitt is a photographer and Professor of Communication Design/Photography at Burg Giebichenstein University of Art and Design Halle. Jonathan Everts is Professor of Human Geography at Martin Luther University Halle-Wittenberg. Daniel Herrmann is artistic director of the Werkleitz Centre for Media Art.

Already released
48 EUR
ISBN: 978-3-95905-792-9

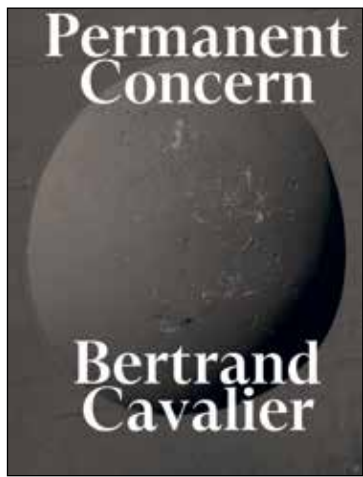


62



63

Photography



Bertrand Cavalier: Permanent Concern

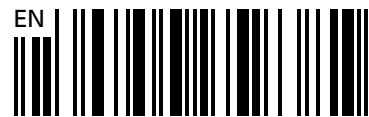
26

Text: Bertrand Cavalier
Design: Malin Gewinner
120 pages, English, 41 b/w images, 17.5 × 23 cm, softcover

The photobook *Permanent Concern* consists of a series of smartphone photographs that Cavalier took in the Netherlands in 2021. The objects and situations that he portrays are often recognizable and ordinary: from a plastic table to a brick wall blotched with paint or a girl's skipping rope. The full zoom used by Cavalier reveals—in much the same way as his presentation of the photographs as monochrome laser prints does—the inherent structure of his subjects and how, as "foreign objects", they break with the original order. In this way, Cavalier emphasizes the various aspects of urban planning, including among them the unintentional, the "mishap", which he characterizes as a quality that allows room for a subjective and personal use of the cities in which we live.

Bertrand Cavalier, b. 1989 in France, is a multidisciplinary artist based in Brussels.

March 2024
32 EUR
ISBN: 978-3-95905-803-2



A



B



C

A–C *untitled 003, 004, 016, 2021*, photos: Bertrand Cavalier

Photography



Manfred Paul: Paris 1988

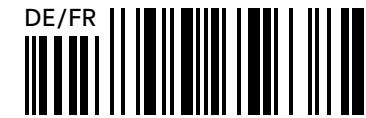
27

158 pages, German/French, 65 b/w images, 24.5 × 31.5 cm, hardcover

Already published by Manfred Paul with Spector Books:
En passant, 1986–1990, 2015
Nature morte, 1983–1985, 2016
Mauer, 1989–1990, 2019

In 1988 Manfred Paul was invited to go on a six-week trip to study in Paris. At the time, this was a rare opportunity for a photographer from East Germany to explore a country on the other side of the Iron Curtain. He managed to borrow a Leica M3 from one of the staff at the French Cultural Centre in Berlin; looking through the viewfinder of this camera gave him a special experience of Paris, which changed his way of seeing and had a lasting effect on his photography.

Already released
36 EUR
ISBN: 978-3-95905-772-1



The sixty-five pictures comprising *Paris 1988* are not concerned with the tourist version of Paris, nor are they a social documentary exploration: rather, they are a rehearsal for a postmodernist visual practice. Paul sets up an opposition between the fragment and the long shot; instead of watching out for the decisive moment, he is interested in the peripheral aspects of an event. Surfaces, shop windows, the everyday tokens and material qualities of city life—impressions that no longer piece themselves together into a complete image, but which convey the atmosphere of the time: L'air de Paris.

Manfred Paul has lived and worked in East Berlin since 1968. He was one of the most important exponents of auteur photography in the GDR.



A



B



C

A–C From the series: *Paris 1988*, photos: Manfred Paul

Photography



Hans Hansen: Analog

28

Ed: Hans Hansen
Text: Reinhard Braun, Florian Ebner, Gottfried Jäger, Maren Lübbke-Tidow, Esther Ruelfs, Adrian Sauer
Design: Heimann + Schwantes
ca. 144 pages, German/English, ca. 100 colour images, 24 × 30 cm, hardcover

Already published by Hans Hansen with Spector Books:
Still Life – Photographs 1957–2017, 2017

Hans Hansen's *Analog* Project, which the artist has been engaged with since the 1990s, comprises a more or less complete document of all the equipment, utensils, and materials that he has needed and accumulated over his many years as a photographer making analogue prints. Is this collection an evidential record of a world—or rather a photographic practice—documented before it disappears, perhaps for good? Does it address a time of upheaval, in which digital media have begun to dominate the world? Would we use the terminology of crisis and catastrophe to describe this revolution, which is akin to the turmoil that photography once brought about? And what kind of archive is being created in the process? (Reinhard Braun)

Hans Hansen, b. 1940 in Bielefeld, completed a training as a lithographer before going on to study applied graphics at the Kunstakademie Düsseldorf. In 1962 he became a freelance (self-taught) photographer. He has lived and worked in Hamburg since 1967.

March 2024
36 EUR
ISBN: 978-3-95905-805-6



A



B



C



D

A From the series: *Analog: Entwicklerspirale*, 2019 B From the series: *Analog: Stativ*, 2022 C From the series: *Analog: Farben der Materialhersteller*, 2019 D From the series: *Analog: Gewicht*, 2019, photos: Hans Hansen

Photography



Aladin Borioli: Bannkörbe

29

C/O Berlin Talent Award

Eds: Veronika Eppe, C/O Berlin Foundation
Text: Bas Blaasse, Aladin Borioli
Design: Naroska Design
176 pages, German/English, ca. 100 b/w and ca. 100 colour images, 20 × 26 cm, hardcover

Aladin Borioli
Bannkörbe. C/O Talent Award
C/O Berlin Foundation
27 January – 23 May 2024

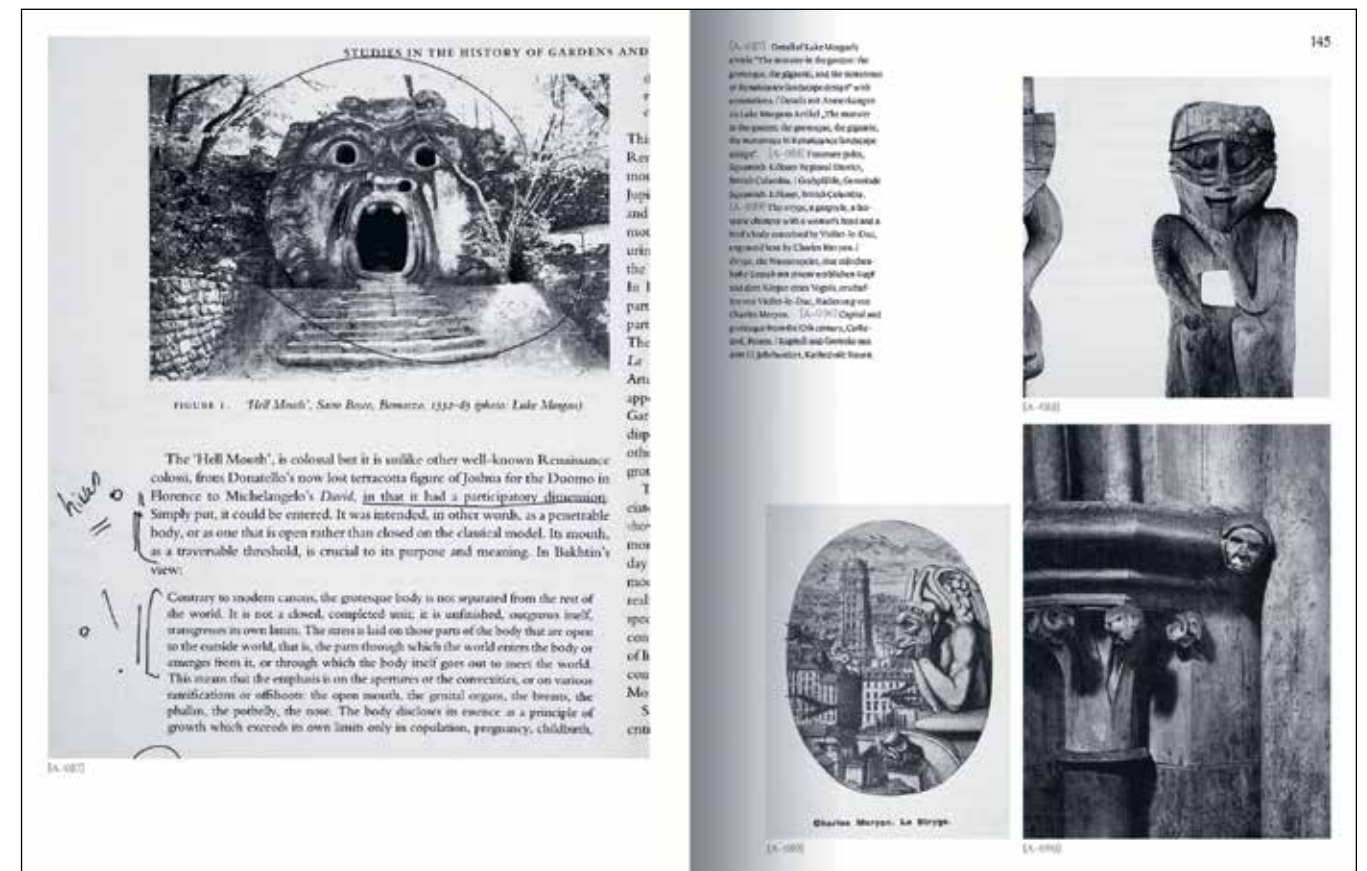
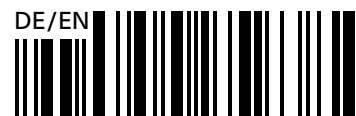
Bannkörbe (lit. "charm baskets") were a unique form of beekeeping technology that was popular in northern Germany, especially Lower Saxony, between the seventeenth and early twentieth century. Not only did the *Bannkörbe* function as nesting baskets but the bizarre masks that typically adorn them served to ward off evil spirits. Their appearance at dusk was also intended to scare away honey thieves and bears. Using text and images, Aladin Borioli has done extensive field research on *Bannkörbe* that still exist today. With deep roots in magical beliefs, this tradition represents an unusual alternative to the "modern" beehive and the economic optimization of beekeeping and honey harvesting.

The publication, which includes texts by Bas Blaasse, appears in conjunction with the C/O Berlin Talent Award 2023 and accompanies the exhibition *Aladin Borioli. Bannkörbe* at C/O Berlin. The C/O Berlin Talent Award is made possible by the Alexander Tutsek-Stiftung.

Artist Aladin Borioli, b. 1988 in Switzerland, has been working on the *Apian* project since 2014, exploring the centuries-old relationship between bees and humans. He lives and works in French-speaking Switzerland. Sebastiaan ("Bas") Blaasse, b. 1991 in the Netherlands, lives in Belgium and writes about art and culture, camera-based media, and the performing arts.

January 2024
34 EUR

ISBN: 978-3-95905-804-9



Photography



Natalie Czech: to icon

30

Ed: Elfi Turpin
Text: Jens Asthoff, Paul Stephens
Design: Jean-Pascal Flavien
106 pages, English/French/German, 20 b/w and 21 colour images, 25 × 32 cm, hardcover/spiral binding

Already published by Natalie Czech with Spector Books:
Je n'ai rien à dire. Seulement à montrer./Ich habe nichts zu sagen. Nur zu zeigen./I have nothing to say. Only to show, 2012
I can not repeat what I hear, 2014

Natalie Czech's new group of works is entitled *to icon*, or *how something becomes an icon*. She focuses her attention on everyday pictograms, shorthand symbols used in visual communication that inhabit a realm between image and text. "Czech makes compilations of the conceptual areas that an icon covers and stages this semantic field in a photograph. To do this, she takes pictures of items of clothing and accessories using tropes from fashion and product photography, reading the form of an icon into the contours, folds, or seams of the objects and applying them directly to the photo. As the meaning and usage of an icon vary in digital applications, the artist adds a kind of product label to the objects she photographs, as is standard practice with marketed goods: 'Draw/Drafts/Draft Reviews/Write a Review/Update Info/Edit/Text//Wrong?'" (Jens Asthoff). In this way, Czech uncovers a digital form of everyday poetry and combines it with conceptual object photography.

Natalie Czech, b. 1976 in Neuss, is an artist whose work straddles the worlds of concrete poetry and conceptual photography.

Already announced
32 EUR
ISBN: 978-3-95905-205-4



A



B

A Natalie Czech, *Nozzle Check*, 2015 B Natalie Czech, *Paperdraft*, 2015

Photography

Arts

Literature

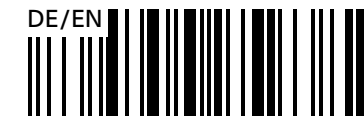


Lena Henke: P7340LH Owner's Manual Model '82/2023

31

Ed: Marta Herford
Text: Kathleen Rahn, Hiji Nam
Design: Sandra Doeller
112 pages, German/English, ca. 65 colour images, 24 × 16.5 cm, softcover

Already released
24 EUR
ISBN: 978-3-95905-796-7



Lena Henke
Good Year – Marta Award by the Wemhöner Foundation
Marta Herford
2 September 2023 – 7 January 2024

Already published by Lena Henke with Spector Books:
My Fetish Years, 2020

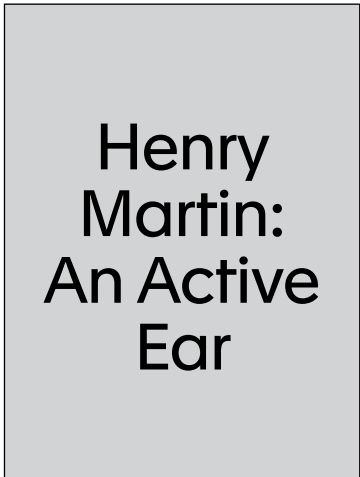
Cars and kitchens collide with one another in Lena Henke's exhibition *Good Year* at Museum Marta Herford: lower-middle-class ideals, obsolete role models, brand promises. Henke's installation *P7340LH* features a kitchen marketed by the Poggenpohl company in cooperation with Porsche Design that the artist has adapted by squeezing bundles of tyres into the ordered grid of a kitchen unit. The catalogue, presented as a "manual", embeds Henke's works in the visual worlds of 1980s West Germany: Porsche convertibles, leather seats, juicers, and radishes. "Past moments do not have to be true or really yours. Nostalgia is just as real when it is imaginary." (Lena Henke)

The book combines the kitchen brochure with the car catalogue. Henke's practice involves working productively with research materials and translating them into comics or collages: her work as a sculptor is characterized by a reflective approach to space and the environment.

Lena Henke, b. 1982 in Warburg, lives and works in Berlin and New York. She won the fifth iteration of the Wemhöner Foundation's Marta Award.



Arts



May 2024
32 EUR
ISBN: 978-3-95905-822-3

EN

Henry Martin: An Active Ear

32

Selected Writings, Conversations, and Correspondences

Ed: Emanuele Guidi, Archiv der Avantgarden—Egidio Marzona, Staatliche Kunstsammlungen Dresden
Text: Lisa Andreani, Jordan Carter, Luca Cerizza, Allison Grimaldi Donahue, Emanuele Guidi, Henry Martin, Elisabetta Rattalino
Design: Helen Stelhove
304 pages, English, with numerous images, 16.5 × 24 cm, softcover

In the first publication dedicated to the work of Afro-American writer, critic, curator and translator Henry Martin (Philadelphia, US 1942—South Tyrol, Italy 2022), Emanuele Guidi gathers a selection of texts by Martin, whose personal archive has been conserved by collector Egidio Marzona and his Archiv der Avantgarden (Archive of the Avant-Gardes) in Dresden.

The book is conceived as research about Henry Martin’s role in and contribution to the Italian, European and US cultural and artistic world, through a selection of his published and unpublished articles, essays, conversations, and personal correspondences from 1965 until his recent passing.

The volume reconstructs the map of relationships and experiences in which Martin was actively involved and that makes him a rare interlocutor with different radical artistic movements across Europe and US, including Fluxus, Mail Art, Concrete Poetry, Arte Povera and Conceptual Art.

His lifelong friendship with a variety of artists and intellectuals, his practice as translator, and his life choice of leaving the main centers to move permanently in the Italian Alps in 1971, are discussed by newly commissioned contributions which help in thinking Martin’s life and work from a contemporary perspective at the intersection of ecology and a sustainable working culture.

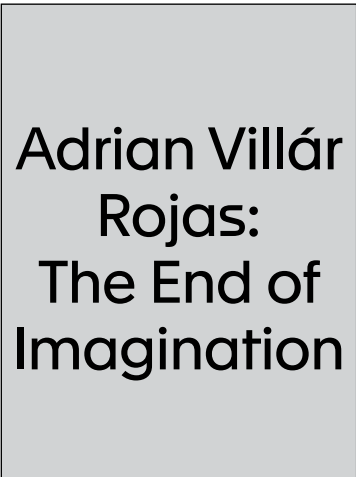


A



B

A Henry Martin in the Arensberg Collection at the Philadelphia Museum of Art, circa 1975, photo: Bertly Skuber. © VG Bild-Kunst, Bonn 2023 for Marcel Duchamp B Henry Martin und Ray Johnson. 1964, photo: William S. Wilson



April 2024
20 EUR
ISBN: 978-3-95905-831-5

EN

Adrian Villár Rojas: The End of Imagination

33

Text: John Ames Mitchell, Adrian Villár Rojas
72 pages, English, with numerous images, 17 × 24 cm, softcover with wrapping cover

The publication appears in conjunction with the Klima Biennale Wien 2024, 5 April – 14 July 2024

Argentinian artist Adrian Villár Rojas’s artist’s book *The End of Imagination*, a dystopian graphic novel, weaves together three stories: *The Last American*, a futuristic novel by John Ames Mitchell from 1889; *The Last Joke on Earth*, an essay about the end of the world that Rojas himself wrote in 2011; and images taken from the 1928 animated short *Steamboat Willie*, the first Mickey Mouse film to be set to music.

This montage of literature and cartoon pictures takes readers on a journey in the company of a hand-drawn Mickey Mouse, navigating the margins of a photocopied edition of *The Last American*, while the story of the last humans on earth unfolds.

The Last American and *Steamboat Willie* have something in common: both are out of copyright, which means that they have become a commodity. The artist’s book thus also examines how we can continue working with the wealth of material that has already been produced.

Adrian Villár Rojas is an Argentinian sculptor and installation and video artist.



Into the Woods



From the series *Apian: Bannkorb*, Sammlung Hans-Günther Brockmann, 2023, photo: Aladin Borioli, Ellen Lapper

Into the Woods

Perspectives on Forest Ecosystems

Eds: KunstHausWien, Sophie Haslinger
Text: Karlheinz Erb, Simone Gingrich, Sophie Haslinger, Michael Marder
Design: SCHIENERL D/AD
ca. 180 pages, German/English, numerous b/w and colour images, 17 × 24 cm, softcover

The publication appears in conjunction with the
Klima Biennale Wien 2024,
5 April – 14 July 2024

The state of the world's forests has become an alarming indicator of the imbalances that exist between the planet's tree population and humanity's production of carbon dioxide. Logging and the profit-oriented exploitation of woodlands are accelerating the ecological crisis, while climate change fuels deforestation. The publication *Into the Woods*, which accompanies the exhibition of the same name, focuses on the forest as a habitat, its ecological processes, and the threats it faces. Works by eighteen contemporary artists examine how humans influence the condition of forests and cause their destruction, while at the same time exploring the collective and symbiotic nature of the forest ecosystem.

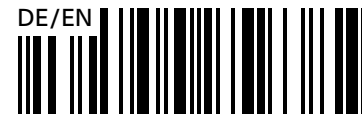
With works by Rodrigo Arteaga, Anca Benera & Arnold Estefán, Eline Benjaminsen, Alma Heikkilä, Monica Ursina Jäger, Markus Jeschaunig, Isa Klee, Susanne Kriemann, Jeewi Lee, Antje Majewski, Richard Mosse, Katie Paterson, Oliver Ressler, Abel Rodríguez, Diana Scherer, Rasa Šmite & Raitis Šmits.

April 2024

28 EUR

ISBN: 978-3-95905-826-1

DE/EN



A

A Abel Rodríguez, *Bosque Vega*, 2019

Arts

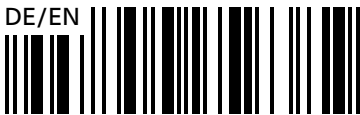


Achim Freyer Paintings

A Monograph, 1934–2024

Ed: Johannes Odenthal
Text: Johannes Odenthal
Design: Marina Dafova
256 pages, German/English, 300 colour images, 30 × 30 cm, hardcover

March 2024
48 EUR
ISBN: 978-3-95905-789-9



Already published by Johannes Odenthal (ed.)
with Spector Books:
Ismael Ivo: I Believe in the Body, 2022
Ismael Ivo: Ich glaube an den Körper, 2022
Ins Offene/Into the Open, 2022

The painter Achim Freyer, who was a master student of Bertolt Brecht's, has gained an international reputation for his theatre works since the 1970s. However, he always remained first and foremost a visual artist, who made a systematic study of aesthetic and social issues. He escaped from East Germany in 1972, whereupon he changed the theatre using the visual arts as his medium. He took part in documenta in 1977 and 1987. Stagings like his 1988 *Einstein on the Beach* embody a synthesis of stagecraft and painting. This monograph is the first to focus on his complete artistic oeuvre, placing it in the context of his theatre work and collection of art. Freyer's late paintings are a brilliant body of work powered by his undimmed creativity.

Achim Freyer, b. 1934 in Berlin, is a visual artist, theatre- and film-maker, university lecturer, collector, and benefactor. Johannes Odenthal, b. 1956 in Cologne, is an art historian and archaeologist. From 2006 to 2022, he was head of programming at the Akademie der Künste in Berlin.



A

A Achim Freyer, *Spuren rot*, 2023

Arts



Asta Gröting: Das Wesen von x

Gerhard-Altenbourg-Preis 2023

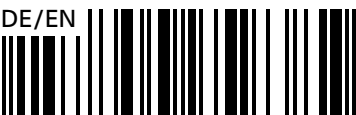
Ed: Roland Krischke, Lindenau-Museum Altenburg
Text: Kirsty Bell, Anke Hervol, Roland Krischke, Tal Sterngast
Design: Nella Rieken
194 pages, German/English, 180 colour images, 22 × 29 cm, hardcover

Artist Asta Gröting has been working with the medium of moving images and sculpture for over three decades. She creates videos that explore the relationship between the human body and space, as well as the dynamics that exist both between humans and animals and between different animals. Her films, performances, and sculptures all have a common focus on surfaces, aiming to uncover what lies beneath them. Each of her works seems to be guided by a fundamental question: What is the essence of x? What defines the nature of a wolf or a dog?

In her latest project, "Wolf and Dog", Gröting introduces her high-spirited Australian Shepherd dog, named Laika, to a relaxed wolf. Using an ultra-high-speed camera capable of capturing 1,000 frames per second, she records the animals feeding together, then dramatically slows down the footage for projection onto a screen. When some raw meat is being shared out, the dog and the wolf do not encroach on each other's space.

Asta Gröting, b. 1961 in Herford, currently lives and works in Berlin. She studied sculpture at the Kunstakademie Düsseldorf and has been a professor at the Braunschweig University of Art (HBK) since 2009.

Already released
34 EUR
ISBN: 978-3-95905-785-1



Film

Arts

Angela Glajcar: Catalogue raisonné

March 2024
48 EUR
ISBN: 978-3-95905-786-8
DE/EN



Angela Glajcar: Catalogue raisonné

Ed: Sasa Hanten-Schmidt
Text: Sasa Hanten-Schmidt, Elisabeth von Samsonow, Margareta Sandhofer
Design: Toni Becker-Glajcar
450 pages, German/English, 1700 colour images, 30.5 × 35.5 cm, hardcover

Recently published by Sasa Hanten-Schmidt with Spector Books:
Spiel mit mir. Überschwänglich leben mit Kunst, 2023
Play with me. How to Deal with a Collection, 2023
Sieh mich an! Schlüsselmomente einer Sammlungsgeschichte, 2017

Artist Angela Glajcar works with fragile materials—torn strips of paper, delicate glass fabrics, and plastic—which she layers and curves to create sculptural forms that, with the help of incident light, develop into bodies that seem to glow from within. The sculptor made a name for herself on the basis of her tiered paper sculptures: “terforations”. The term comes from a combination of foramen (hole) and terra incognita (unknown or unexplored territory). The catalogue raisonné, which includes more than 1,600 objects, reliefs, and spatial installations, gives a comprehensive account of the trajectories involved in the development of artistic works that are often temporary and site specific.

Angela Glajcar, b. 1970 in Mainz, studied at the Academy of Fine Arts (AdBK) Nuremberg. Her works have featured in exhibitions around world at venues that include Landesgalerie Niederösterreich, Jeonbuk Art Museum (South Korea), Kunstmuseum Bochum, National Museum of Women in the Arts, Washington, DC, MOCA Jacksonville. She won the Paper Art Award in 2021. Sasa Hanten-Schmidt is the editor of the catalogue raisonné. As a court expert on art and head of Angela Glajcar’s studio, she has had a close connection with the artist’s work for more than a decade.



A



B

A *Arsis*, Gutenberg Museum, 2015, photo: Angela Glajcar B *Terforation*, Cheongju Craft Biennale, 2019, photo: Angela Glajcar

Arts



February 2024
28 EUR
ISBN: 978-3-95905-781-3
DE



ISBN: 978-3-95905-782-0
EN



Revolutionary Romances?

Global Art Histories in the GDR

Eds: Staatlichen Kunstsammlungen Dresden, Mathias Wagner, Hilke Wagner, Kerstin Schankweiler, Kathleen Reinhardt
Text: Hilke Wagner, Marion Ackermann, Katarzyna Wielga-Skolimowska, Kirsten Haß, Carla Cugini, Kerstin Schankweiler, Kathleen Reinhardt, Mathias Wagner, Christian Saehrendt, Elena Shtromberg, Petra Lange-Berndt, Chương-Đài VÕ, Annabel Ruckdeschel, Nora Kaschuba, Jule Lagoda, Doreen Mende, Pauline Hohn, Martin Buhlig, Astrid Nielsen, Lena Geuer, Lea Marie Nienhoff, Silke Wagler, Gwendolin Kremer
Design: Rimini Berlin
176 pages, German, English, ca. 25 b/w and 110 colour images, 17 × 24 cm, softcover

Revolutionary Romances? Global Art Histories in the GDR
Albertinum, Staatliche Kunstsammlungen Dresden
4 November 2023 – 2 June 2024

Revolutionary Romances? Global Art Histories in the GDR looks at East Germany’s relations—rooted in a spirit of friendship and revolution—with its socialist “sister” countries in Asia, Africa, and Latin America. The concepts of “international solidarity” and “friendship between nations” had an inherent geopolitical agenda: as such, they not only determined East Germany’s foreign policy but also supported a multitude of transcultural contacts and became a key focus of propaganda and the visual arts in the GDR. The book accompanying the exhibition of the same name presents themes and motifs of actual and putative “revolutionary romances”, including the ideals and icons of socialist internationalism, artistic protests against war and violence, travel images, mail art, and works produced by foreign art students in East Germany.

Mathias Wagner is an art historian and conservator at the Albertinum, Staatliche Kunstsammlungen Dresden. Hilke Wagner is an art historian and director of the Albertinum, Staatliche Kunstsammlungen Dresden. Kerstin Schankweiler is a professor for visual studies in a global context in the Institute of Art and Music at TUD Dresden University of Technology. Kathleen Reinhardt is an art historian and director of the Georg Kolbe Museum, Berlin.



A



B

A Sami Hakki, *Untitled [Self-Portrait With a Red Flag]*, 1968, © VG Bild-Kunst, Bonn 2023, Hochschule für bildende Künste Dresden B Heinz Lohmar, *Adenike*, 1960, Albertinum, Staatliche Kunstsammlungen Dresden, photo: SKD, Albertinum, Elke Estel/Hans-Peter Klut

Arts

Discourse

Pan Daijing

Pan Daijing

40

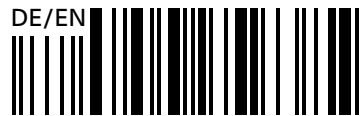
Ed: Sarah Johanna Theurer
Text: Emma Enderby, Donatien Grau, Mark Harwood, Andrea Lissoni, Raimundas Malašaukas, Lemohang Jeremiah Mosese, Xue Tan, Sarah Johanna Theurer
Design: Lamm & Kirch, Berlin/Leipzig
200 pages, German/English, 160 colour images, 22 × 17 cm, softcover

Pan Daijing: Mute
Haus der Kunst, München
8 March – 14 April 2024

Pan Daijing devises performances and exhibitions as *Gesamtkunstwerke*, total works of art in which architectural intervention, light, sound, and movement interact to tell stories that go beyond language. Her haunting compositions for voice and electronic instruments combine opera and noise music. *Mute*—in which the artist and composer examines silence and liveness—is Pan's biggest solo exhibition to date. This monograph is published in conjunction with the exhibition and in collaboration with Tai Kwun Contemporary is the first comprehensive presentation of Pan's work in the dynamic zone straddling music and visual art.

Pan Daijing, b. 1991 in Guiyang, China, lives as an artist and composer in Berlin. She is one of the winners of the prestigious Preis der Nationalgalerie 2024. Sarah Johanna Theurer, b. 1988, is a curator, whose focus is on time-based arts and techno-social entanglements. She is currently working in the Haus der Kunst in Munich.

February 2024
34 EUR
ISBN: 978-3-95905-808-7



A



B



C

A–B Performance view *Echo, Moss and Spill*, Tai Kwun Contemporary, Hong Kong, 2021, photos: Dzhovani Gospodinov
C Performance *Tissues view*, Tate Modern, London, 2019, all images courtesy of Pan Daijing

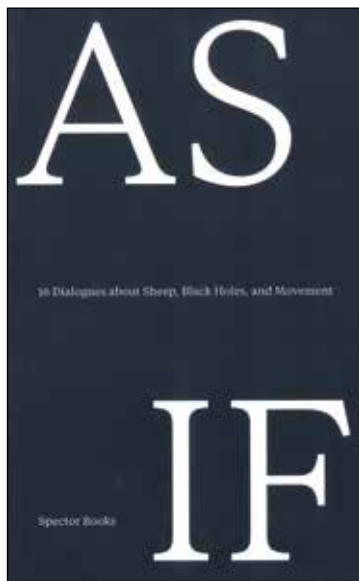
Music

Performance

Arts



From the series *Apian: Bannkorb*, Institut für Bienenkunde Celle, 2023, photo: Aladin Borioli, Françoise Borioli



AS IF – 16 Dialogues about Sheep, Black Holes, and Movement

42

A Lungomare Reader

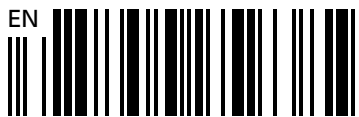
Eds: Angelika Burtcher, Daniele Lupo
 Text: Bayo Akomolafe, Cecilia Canziani, Francesco Careri, Anna Colin, Luigi Coppola, Binta Diaw, Rosalyn D’Mello, Futurefarmers, Peter Galison, Lorenzo Gerbi, Valeria Graziano, Barbara Holub, Grant Kester, Sophie Krier, Jan Liesegang, Sandro Mezzadra, Constantin Petcou, Doina Petrescu, Marinella Senatore, Meike Schalk, Pelin Tan, Marina Vishmidt, a. o.
 Design: Lungomare (Chiara Cesaretti)
 304 pages, English, with numerous colour images, 12 × 20 cm, softcover

The book is published in conjunction with Lungomare’s twentieth anniversary.

AS IF – 16 Dialogues about Sheep, Black Holes, and Movement is a reader about life and multiplicity and the desire to shape the present and imagine the future through artistic and creative processes. “Activating Contextual Practices”, “The Public Space as a Field of Action”, “Sharing Knowledge”, and “A Sense of Belonging” are the four chapters that weave together a synaptic network of individual and collective biographies, relating geographies, history, and nature. Sixteen dialogues, trialogues, scenographies, correspondences, and glossaries connect people, fields of work, and disciplines to embrace alternative and diverse ways of living and thinking. Fifty-four voices that together reveal how active and visionary engagement can create a resonance that connects, heals, and fosters transformation processes.

Angelika Burtcher and Daniele Lupo are the founders and the artistic directors of Lungomare, a platform for cultural production and design. They work at the intersection of artistic production and design with a focus on public urban space. With a transdisciplinary approach, they realize and design multiple collaborations and exhibition and publication projects as well as site-specific artistic productions.

Already released
 24 EUR
 ISBN: 978-3-95905-752-3



A



B



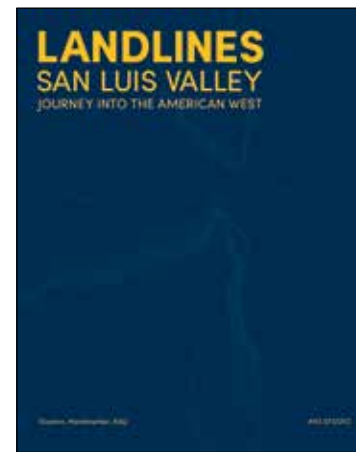
C



D

A orizzontale, Co-Carts, 2020, photo: Claudia Corrent B Binta Diaw, Paysage Corporel V, 2019– ongoing, courtesy of the artist and Galerie Cécile Fakhoury C Sophie Krier, Stéphane Verlet-Bottéro, School of Verticality—Happening Overtime, 2018, photo: Jörg Oschmann D Luna Maurer, Roel Wouters, Proposals for a change, 2018, photo: Ivo Corrà

Discourse



Landlines San Luis Valley

43

Journey into the American West

Eds: Richard Saxton, Margo Handwerker
 Design: Trent Segura
 400 pages, English, numerous b/w and colour illustrations, three flexidiscs, 20.3 × 25.4 cm, softcover

As the largest alpine valley in the world, the San Luis Valley is a land of sand dunes, wetlands, and farmland—nearly all of it above 8,000 feet in elevation. It is characterized by an unparalleled range of physical geography, social, cultural, and economic diversity, and extraordinary environmental phenomena—all within a footprint of roughly 150 by 75 miles. Only sparsely covered by historians and geoscientists, the San Luis Valley has been home to mixed Hispanic ancestral villages, Spanish and Anglo settlements, Indigenous territories, and Catholic, Mormon, Amish, Hindu, and Buddhist communities. Today, the vast majority of land is owned by state or federal agencies or is used for agricultural production. Dominated by the presence of the Rio Grande, one of the main rivers in the American Southwest, the San Luis Valley is the headwaters of many lifeways that flow and branch out across the region. This publication summarizes M12 studio’s *Landlines Initiative*, a multi-year engagement with Colorado’s rural San Luis Valley, which took place from 2018 to 2022.

M12 is a collaborative studio known for art projects that explore public space, rural cultures, and landscapes. Richard Saxton is an artist and University of Colorado professor whose work focuses primarily on rural knowledge and landscape. He is the Founder and Creative Director of M12 Studio. Margo Handwerker is a practitioner with M12 Studio and serves as Chief Curator and Director of the Texas State Galleries at Texas State University. Trent Segura is a practitioner with M12 Studio and independent graphic designer.

January 2024
 45 EUR
 ISBN: 978-3-95905-809-4



A



B

A Michael C. Rael, Sentinel in Sight, 2013 B M12 Studio Archive

Discourse

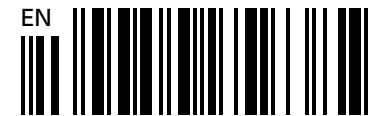
Glossary of Undisciplined Design 44

Eds: Anja Kaiser, Rebecca Stephany
 Text: Clara Balaguer, Sheila Levrant de Bretteville, Ece Canli, Hackers & Designers, Markus Dreßen, Sara Kaaman, Anja Kaiser, Jungmyung Lee, Vincent Schier, Rebecca Stephany, Franciska Zólyom, Studierende der Staatlichen Hochschule für Gestaltung Karlsruhe, a. o.
 Design: Anja Kaiser, Rebecca Stephany; mit Clara Balaguer, Hackers & Designers, Markus Dreßen, Sara Kaaman, Jungmyung Lee, Studierende der Staatlichen Hochschule für Gestaltung Karlsruhe, a. o.
 312 pages, English, with numerous colour images, 11 × 17,5 cm, softcover

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](#).

Second edition
 March 2024
 24 EUR
 ISBN: 978-3-95905-446-1
 EN



Design

Design for All? 45

Inclusive Design Today

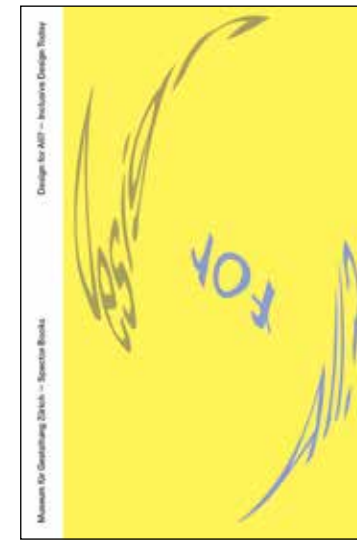
Eds: Evelyn Steiner, Sara Zeller
 Text: Quemuel Arroyo, Tom Bieling, Jos Boys, Hua Dong, Rama Gheerawo, Elizabeth Guffey, Aimi Hamraie, Grace Jun, Joe Manser, Florence Okoye, Joel Sanders, Gabrielle Schaad, Markus Schefer, Cecile Shellman
 Design: AMI
 ca. 192 pages, German, English, ca. 140 colour images, 16 × 24 cm, softcover

Design for All? Diversity as the Norm
 Museum für Gestaltung Zürich
 31 May – 10 October 2024

Can design cater to a diverse society? How does it respond to the disparate demands of the people using it? Debates about inclusion and participation have been an important part of the design discourse since at least the 1980s. Contemporary design approaches expand on the concepts of Universal Design and Design for All, reinterpreting them in a community-based, participatory design practice.

Design for All? Inclusive Design Today gathers together a variety of recent projects, initiatives, and concepts drawn from different design disciplines, and sets up a dialogue with teachers and researchers who are active on the international scene to discuss them for the first time. Dealing with a range of different voices in inclusive design strategies can be seen as part of a paradigm shift that radically questions society's normative values: Can design also make a society fairer?

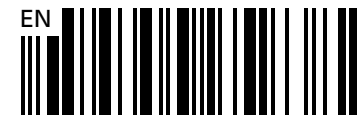
[Evelyn Steiner](#), dipl. Arch. ETH/MA Art History, works as an independent curator, journalist, and moderator. [Sara Zeller](#) did her doctorate in art history and is a curator at the Museum für Gestaltung Zürich.



May 2024
 32 EUR
 ISBN: 978-3-95905-794-3



ISBN: 978-3-95905-795-0



A



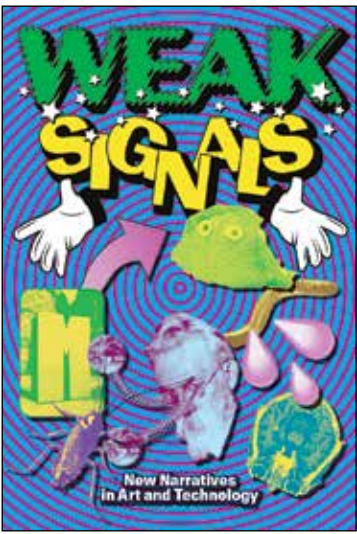
B



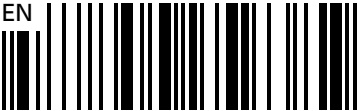
C

A Kosuke Takahashi, *Braille Neue*, 2018 B StopGap, StopGap-Rampen in Stouffville, Toronto © StopGap Foundation, photo: Laura Novak C Bitten Stetter, *Handyhänger (blau)*, 2022, photo: Mina Monsef

Design



Already released
14 EUR
ISBN: 978-3-95905-787-5



Weak Signals

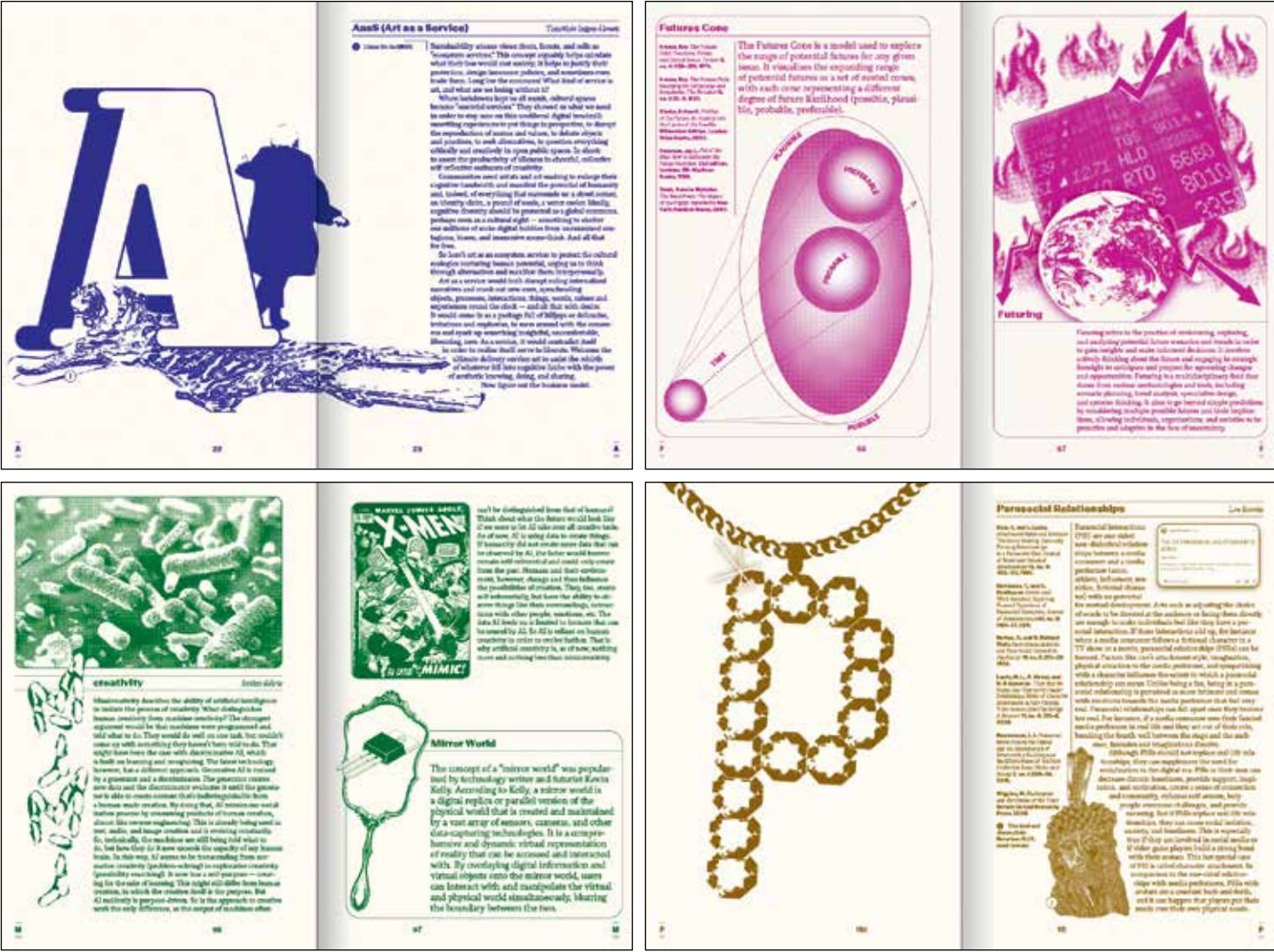
Eds: Lukas Feireiss, Florian Hadler
Text: Claudia Nemat, Norbert Palz
Design: Studio Yukiko
172 pages, English, numerous colour illustrations, 14 × 20 cm, softcover

Already published by Lukas Feireiss with Spector Books:
Der Traum von der Reise zum Mond, 2016
The Metropolitan Laboratory Magazine, 2016
Living the City. Von Städten, Menschen und Geschichten, 2020
Living the City. Of Cities, People and Stories, 2020
Life on Planet Orsimanirana, 2021

In information technology, weak signals are read as indicators that have within them the potential for major changes. They make it possible for us to view the future with all its unknowns not as a threat but as a resource for new narratives.

The paperback playfully identifies some of these weak signals. As a glossary for new terminologies and neologisms, the book curates, archives, copies, combines, and compiles ideas, texts, and images using a cut-up technique. It brings together texts written by humans and those generated by AI, without giving precedence to either, and provides a wealth of hyperlinks that constitute a complex web of endless references.

Lukas Feireiss is a curator, writer, and educator. Since 2021 he has been visiting professor for trans-disciplinary artistic education at Berlin University of the Arts. Florian Hadler works as a cultural entrepreneur, author, and researcher and has been visiting professor for creative entrepreneurship at Berlin University of the Arts since 2020.



From the series *Apian: Bannkorb*, Sammlung Hans-Günther Brockmann, 2023, photo: Aladin Borioli, Ellen Lapper

Raising the Curtain

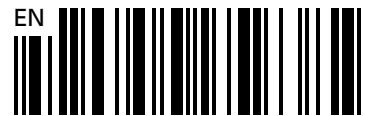
Raising the Curtain: Operatic Modernism in the Soviet Republics

Text: Oxana Gourinovitch
Photo: Simon Schnepp
Design: Lamm & Kirch, Berlin/Leipzig
336 pages, English, 250 b/w and 150 colour images, 23.5 × 30 cm, softcover

The book revolves around two modernist opera theatres—designed by two leading female architects—that stand on the Soviet periphery, in Lithuania and Belarus: the Opera and Ballet Theatre in Vilnius (1962–74) by Nijolė Bučiūtė and the Comic Opera in Minsk (1973–81) by Oxana Tkachuk. The book reconstructs the history of how each theatre was commissioned, planned, and built; it also uses their contextualization as a means to examine the contemporary political and cultural events that had been unfolding on the stages of the Republics prior to and at the time of the theatres' creation. The book looks at how modernist architecture co-created and conveyed the self-imaginaries of the "new nations" of Belarus and Lithuania. By addressing the long-neglected processes of nation-building within the Soviet Union and the way built environments were involved in this, it helps comprehend the forces that propelled the Soviet Union towards its collapse, while placing architecture's entanglement with them centre stage.

Oxana Gourinovitch, PhD TU Berlin, is an architectural historian, architect, and curator. The publication is based on her PhD thesis, which was awarded the Tiburtius Prize in 2021. The publication is supported in part by the Graham Foundation's publishing grant.

June 2024
42 EUR
ISBN: 978-3-95905-802-5



48

Wir, die wir uns verändert haben

April 2024
18 EUR
ISBN: 978-3-95905-813-1



Wir, die wir uns verändert haben

49

Ukrainische Kulturschaffende erleben den Krieg

Eds: Daria Badior, Anastasiia Platonova
Text: Lia Dostlieva, Yevhenia Nesterovych, Ksenia Kharchenko, Pavlo Yurov, Oleksandra Kravchenko, Ksenia Malykh, Zhenya Oliynyk, Maryna Stepanska, Iryna Tsilyk, Kateryna Yakovlenko
Design: Spector Books
184 pages, German, 14 colour images, softcover

The publication appears in collaboration with ist publishing in Kyiv.

This anthology focuses on the changes that the war in Ukraine has brought upon its people's personal experiences, views, thoughts, ideas, and values.

This war has changed Ukrainian lifestyles and the perception of culture and its practices in the arts, architecture, cultural heritage, memorialization, history, etc. Artists, researchers, critics, journalists, curators, and cultural managers are now undergoing new experiences that are transforming their personal and professional perspectives.

In this book, the contributors present ten essays that tell stories about people leaving their homes and reinventing themselves intellectually and professionally, about the emotional burden of witnessing and attempts to explain the radical experience of war and its cultural contexts to people outside Ukraine, and about finding one's own voice in a world that has drastically changed forever.

Daria Badior: critic, editor, film curator, based in Kyiv. Anastasiia Platonova: cultural journalist, art critic, editor, and cultural analyst with over fifteen years of experience in these fields.

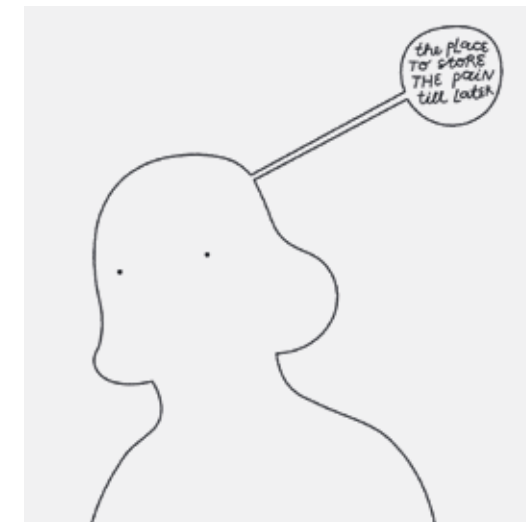


A

A The building of the Lithuanian National Opera and Ballet Theatre in Vilnius, photo: unknown, 1970s, Archive Nijolė Bučiūtė

Architecture

Discourse



A



B

A Zhenya Oliynyk, *Untitled*, 2023 B Pavlo Yurov, *Untitled*, 2023 C Pavlo Yurov, *Untitled*, 2023

Discourse



C



ARCH+

The Great Repair – A Catalog of Practices

Eds: ARCH+: Christian Hiller, Markus Krieger, Alex Nehmer, Anh-Linh Ngo
Gastredaktion: Florian Hertweck, Milica Topalović, Marija Marić, Nazlı Tümerdem
Contrib.: Atelier Bow-Wow, Kader Attia, Lacaton & Vassal, Sarah Nichols, Fuminori Nousaku & Mio Tsuneyama, Bas Princen, Paulo Tavares u. a.
Design: Stan Hema, Berlin
216 + 16 pages ARCH+ features, English/German, ca. 200 colour images,
23.5 × 29.7 cm, softcover

The Great Repair
Akademie der Künste, Berlin
14 October 2023 – 14 January 2024

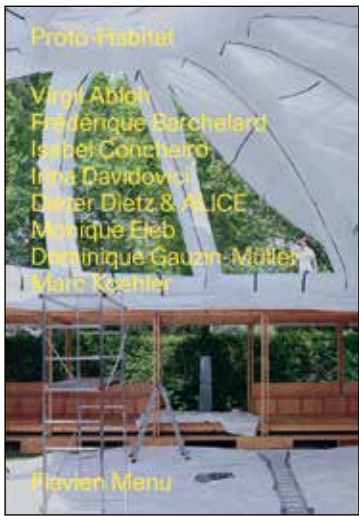
Already released
28 EUR
ISBN: 978-3-95905-788-2



Already published by Spector Books:
ARCH+ Contemporary Feminist Spatial Practices, 2023
ARCH+ Open for Maintenance, 2023
ARCH+ The Great Repair: Politics for a Society of Repair—A Reader, 2023
ARCH+ Vienna—The End of Housing (As a Typology), 2023

The Great Repair—Praktiken der Reparatur/A Catalog of Practices presents a panorama of approaches that make repair tangible as the design paradigm for a new material culture. Amidst the climate crisis, it links architecture with art and spatial practices, that challenge market- and growth-based technological fixes. In other words, *The Great Repair* is about the art of living on a damaged planet. This book is the second volume to an English-language publication with Spector Books in 2023 titled *The Great Repair: Politics for the Repair Society*, which forms the theoretical basis for the exhibition.

ARCH+ is Germany's leading magazine for discourse in the fields of architecture and urbanism. Founded in 1967 in the spirit of emancipatory self-enlightenment, ARCH+ critically reflects on the social aspirations of the built environment.



Proto-Habitat

Ed: Flavien Menu
Text: Virgil Abloh, Frédérique Barchelard, Isabel Concheiro, Irina Davidovici, Dieter Dietz & ALICE, Monique Eleb, Dominique Gauzin-Müller, Marc Koehler
Design: Daly & Lyon
192 pages, French, English, 178 colour images, 16 × 23.5 cm, softcover

Already published by Flavien Menu with Spector Books:
New Commons for Europe, 2017

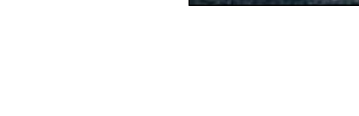
Proto-Habitat is a transcript of conversations, visits, essays, photographs, paintings objects, and architectures exploring different cultures of dwelling as well as the associated imageries and means of production. Proto-Habitat is both a theoretical and a practical (built) experiment to explore ways of dwelling that are closer to contemporary lifestyles. The idea is to broaden collective representation to include environmentally responsible modes of existence and prioritizing conditions of habitability over questions of production. The book builds on research initially carried out at the French Academy in Rome – Villa Medici, the exhibition at arc en rêve, Collection Lambert, and Grand Hornu, and the construction of Proto-Habitat (Bordeaux, Chamonix, Clermont Ferrand), protoCAMPO (Rome), and SOLARproto (Almere).

Flavien Menu is an architect whose practice combines research, building, and sustainable development.

Already released
28 EUR
ISBN: 978-3-95905-791-2



ISBN: 978-3-95905-790-5



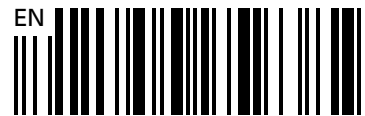
Not a Penguin Pool

Not a Penguin Pool: Echoes of More-Than-Human Entanglements

Bauhaus Taschenbuch 28

Ed: Stiftung Bauhaus Dessau
Text: Regina Bittner, Yujia Bian, Daniella Camarena, Sarah Kantrowitz, Andrea Palášti, Nicolás Penna, Julieta Pestarino, Patricia Roig Canepa
Design: Anne Meyer, based on a concept by HORT, Berlin
ca. 148 pages, English, with 30 b/w and 10 colour images, 10.5 × 14.5 cm, softcover

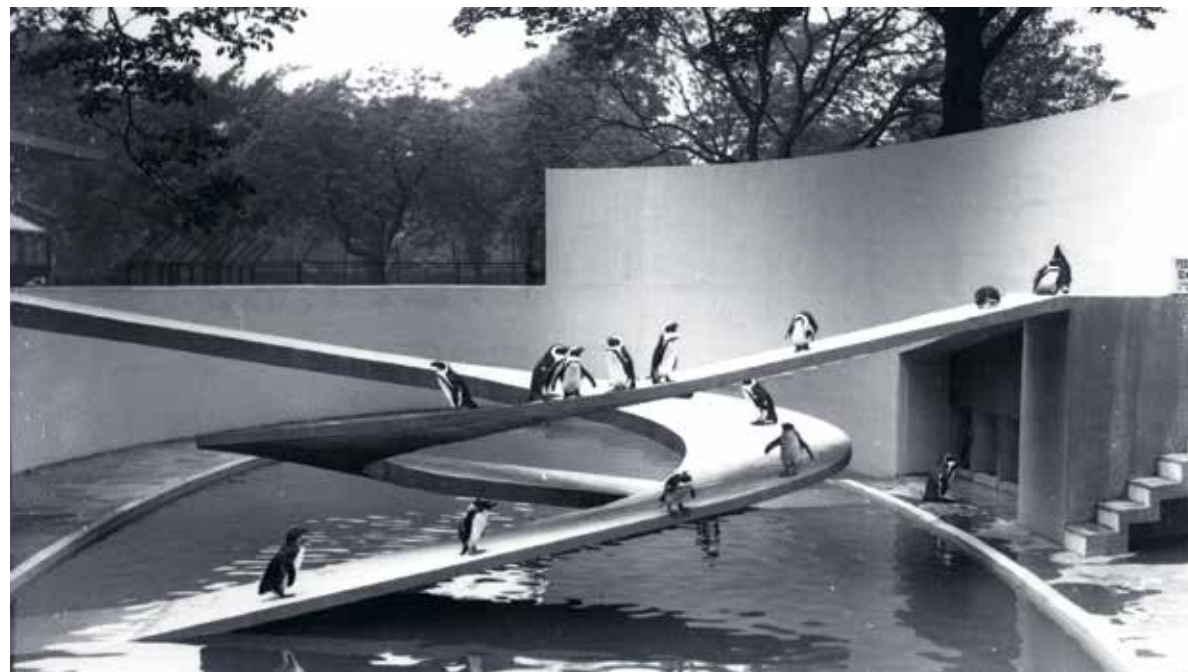
March 2024
9.90 EUR
ISBN: 978-3-95905-811-7



Already published by Spector Books in collaboration with Bauhaus Lab:
Architecture after Speculation, 2015
Desk in Exile, 2017
Between Chairs. Design Pedagogies in Transcultural Dialogue, 2018
Handle with Care: Unpacking a Bulky Table, 2019
The Art of Joining. Designing the Universal Connector, 2019
A Concrete for the "Other Half"?, 2021
Vegetation under Power. Heat! Breath! Growth!, 2022
Doors of Learning, 2023

In the summer of 1934, the London Zoo opened its new Penguin Pool. Designed by Berthold Lubetkin and the Tecton Company, in collaboration with Ove Arup, the elegant, interlocking concrete spiral ramps on which the penguins "showcase their social talents" was met with universal acclaim. In the years since, the structure has been celebrated for its iconic architecture—and has justly been criticized for its inadequacy when it comes to housing penguins. The collective research conducted in the framework of the Bauhaus Lab in 2023 critically reflects on the far-reaching constellations, geographical imaginaries, design discourses and material entanglements of this multi-species environment. Based on archival research and excursions, the publication unfolds multiple epistemologies of the Penguin Pool through a spectrum of theoretical, historical and cultural phenomena straddling the realms of architecture, historiography and more-than-human entanglements, while at the same time proposing contemporary gestures of co-habitation.

Regina Bittner (program director), Yujia Bian (artist), Daniella Camarena (architect), Sarah Kantrowitz (artist), Andrea Palášti (artist), Nicolás Penna (architectural historian), Julieta Pestarino (curator, researcher), Patricia Roig Canepa (curator).



A

A The Penguin Pool at London Zoo, 1934, photo: Frederick William Bond © ZSL

Architecture

52

T. Lux Feininger und seine Bauhausfamilie

T. Lux Feininger und seine Bauhausfamilie

Bauhaus Taschenbuch 29

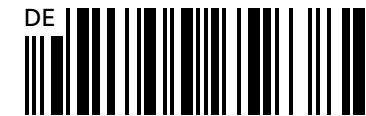
Ed: Stiftung Bauhaus Dessau
Text: Torsten Blume, Siegfried Schäfer, Katja Schneider
Design: Yvonne Tenschert, based on a concept by HORT, Berlin
ca. 150 pages, German, 40 b/w and 20 colour images, 10.5 × 14.5 cm, softcover

Theodore Lux Feininger (1910–2011), the youngest son of Julia and Lyonel Feininger, was a German American photographer and painter. In 1926 he began making a record of his family in Dessau, chronicling them with his camera and in texts he wrote.

This softback edition reveals the enthusiasm shown not only by the Bauhaus master Lyonel Feininger but ultimately by all the Feingers for fantastic and imaginary realities as well as for artistically internalized notions of time and nature. It also clearly conveys the fact that the Feininger house—which has hitherto been primarily known as the Bauhaus master's home and studio—was where the entire Feininger family lived and worked from 1926 to 1933, and that everyone in the family was, without exception, artistically or creatively active, especially during the Dessau years.

Torsten Blume has been a research and artistic associate at the Bauhaus Dessau Foundation since 1994. Siegfried Schäfer is an art historian and publisher. Since 2014 he has been working together with Cecilia Witteveen on creating a catalogue raisonné of T. Lux Feininger's work. Katja Schneider was deputy director of Kunstmuseum Moritzburg Halle (Saale) between 1992 and 1999 and director there from 2000 to 2013.

February 2024
9.90 EUR
ISBN: 978-3-95905-810-0



A

A T. Lux Feininger, Julia Feininger with one of her Bauhaus stage puppets on the terrace, Haus Feininger Dessau, 1927, Lux Feininger Estate B T. Lux Feininger, Julia Feininger and Alexander Schawinsky, Haus Feininger Dessau, ca. 1928, T. Lux Feininger Estate



B

Arts

53

Discourse

Experiment:
Learning
Communities

Schools of
Departure

Reading
time

No 3

106'

February 2024
14 EUR
ISBN: 978-3-95905-830-8



Experiment: Learning Communities

Schools of Departure No. 3

Ed: Katja Klaus
Text: Greg Castillo, Binna Choi, Andrés Garcés Alzamora with Katherine Exss Cid, David Luza Cornejo, Rodrigo Saavedra Venegas, Fernando Garcia Dory, Heidi Gruner and Katja Klaus, Aleksandra Kędziorek, Lee Stickells
Design: Yvonne Tenschert, based on a concept by OFFSHORE (Isabel Seiffert and Christoph Miler)
ca. 150 pages, English, with numerous colour images, 11 × 15 cm, softcover

The third issue of the *Bauhaus Journal* is titled *Experiment: Learning Communities* and features a diverse set of contributions that look at learning communities from a contemporary and historical perspective. In one way or another, these communities have contributed on an ongoing basis to the creation of alternative learning environments in art, architecture, and design. Katja Klaus at the Bauhaus Dessau Foundation invited the authors of this new issue to explore the question of how pedagogical reform attempts shaped past ideas of education and community. Some of these attempts continue to develop today in various pedagogical approaches and schools. In their essays, the authors analyse how teachers and learners come together to shape their environment, share knowledge in neighbourhoods, and try out new, experimental ways of shaping society and learning and living together.

Greg Castillo, professor of architectural history at the University of California at Berkeley. Binna Choi, curator, writer and organizer. Andrés Garcés Alzamora, architect, with Katherine Exss Cid, designer, David Luza Cornejo, architect, Rodrigo Saavedra Venegas, architect, all member of the Corporación Cultural Amereida – Ciudad Abierta (Amereida Cultural Corporation—Open City). Fernando Garcia Dory, artist, shepherd and agroecologist, living between Madrid, Mallorca and Northern Spanish mountains. Heidi Gruner, executive Director of the School of the Alternative (SoTA) in Black Mountain, NC. Katja Klaus, research associate at the Academy of the Bauhaus Dessau Foundation. Aleksandra Kędziorek, architecture historian, curator and editor based in Warsaw, Poland. Lee Stickells, associate Professor in Architecture at the University of Sydney School of Architecture, Design and Planning.



A



B



C

A Oskar Hansen students performing the "Rhythm" exercise. Museum of Warsaw Academy of Fine Arts B Berkeley's "outlaw builders" constructing The Ark, a combination drafting room, dining hall, and commons area. Photo: Jim Campe, Jim Campe document collection, Environmental Design Archives, University of California, Berkeley C Ciudad Abierta, Poetic Act in the Open City for documenta 14, 2017.

Design



From the series *Apian: Bannkorb*, Historisches Museum Domherrenhaus Verden, 2023, photo: Aladin Borioli, Françoise Borioli

What Next for Mom and Dad's House?

What Next for Mom and Dad's House?

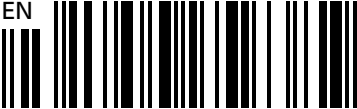
Essays on the single-family housing type and its future

Eds: Martino Tattara and Federico Zanfi
 Text: Michela Bassanelli, Rebecca Carrai, Gabriel Cuéllar, Lawrence Davis, Céline Drozd, Elizabeth Galvez, Ester Gisbert Alemany, Hilde Heynen, Rory Hyde, Fabio Lepratto, Kateryna Malaia, Athar Mufreh, Daniel Siret, Martino Tattara, Federico Zanfi
 Design: Filippo Nostri studio
 288 pages, English, 13 b/w and 85 colour images, 16 × 23 cm, softcover

Despite the increasing interest in reuse and circularity, little attention has been paid to the task of transforming the extensive residential territories made up of single-family houses built in the second half of the twentieth century in many Western countries. Yet changing demographics, socio-economic transformations, shifts in housing preferences linked to the awareness of the costs embedded in such models, and the attractiveness of the city as a productive space have exposed the financial, material, and cultural crisis facing these settlements. In light of such trends and given the sheer size of the phenomenon, retrofitting the single-family housing stock to make it more consistent with socio-economic changes can be regarded as one of the most urgent, unresolved issues in architecture and urban design today. The book investigates the potentials inherent in transforming of the single-family house in different geographical contexts by a group of emerging and established scholars from the US, Europe, and Australia.

Martino Tattara is an architect and associate professor of architectural design in the Department of Architecture at KU Leuven. Federico Zanfi is an architect and associate professor of urban planning and design at Politecnico di Milano.

May 2024
 28 EUR
 ISBN: 978-3-95905-816-2
 EN



A



B

A IKEA catalogue, 1981 B An ADU built behind the house, photo: Kateryna Malaia

Architecture

Discourse

Veronika Eberhart: Watering the Garden

Veronika Eberhart: Watering the Garden

Eds: Veronika Eberhart, Ikob Museum
 Text: Brenda Guesnet, Kevin Vennemann, Ian F. Svenonius, Veronika Eberhart
 Design: Marie Artaker
 ca. 120 pages, German/English, ca. 50 colour images, 20.9 × 27 cm, softcover

Garten sprengen
 Veronika Eberhart
 IKOB Museum, Eupen, Belgium
 12 December 2023 – 10 March 2024

Hanns Eisler was Arnold Schönberg's favourite pupil. He worked intensively with Bertolt Brecht and composed the GDR's national anthem. Veronika Eberhart's artistic study focuses on the years 1938 to 1948, which the composer spent together with his wife Lou(ise) in exile in Los Angeles. Shortly after their arrival, the two became the focus of FBI investigations. They were bugged and followed. In 1947, Eisler was finally called before the House Un-American Activities Committee (HUAC), and a year later he and his wife were deported from the USA. The book contains images from Eberhart's latest film *Garten sprengen* (2022) and a series of new sculptural and photographic works that can be seen in her exhibition at the IKOB Museum of Contemporary Art in Belgium.

Veronika Eberhart is an artist, filmmaker, and musician.

March 2024
 24 EUR
 ISBN: 978-3-95905-812-4
 DE/EN



A



B

A–B Veronika Eberhart, *Garten sprengen*, filmstills, 2022

Music

Film

Un coup de dés jamais n'abolira le hasard (Sculpture)

Already released
48 EUR
ISBN: 978-3-95905-818-6
EN



Michalis Pichler: Un coup de dés jamais n'abolira le hasard (Sculpture)

Text: Michalis Pichler
32 pages, English, 25 × 32.5 cm, softcover

Exposition littéraire autour de Mallarmé
Center for Book Arts, New York
18 January – 1 May 2024

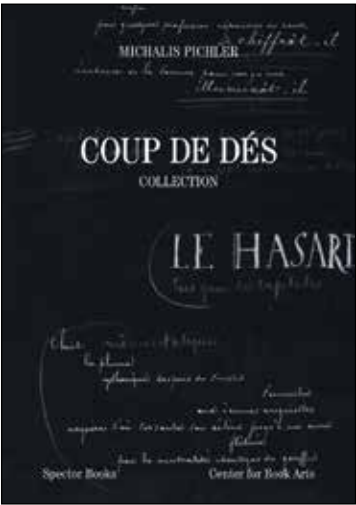
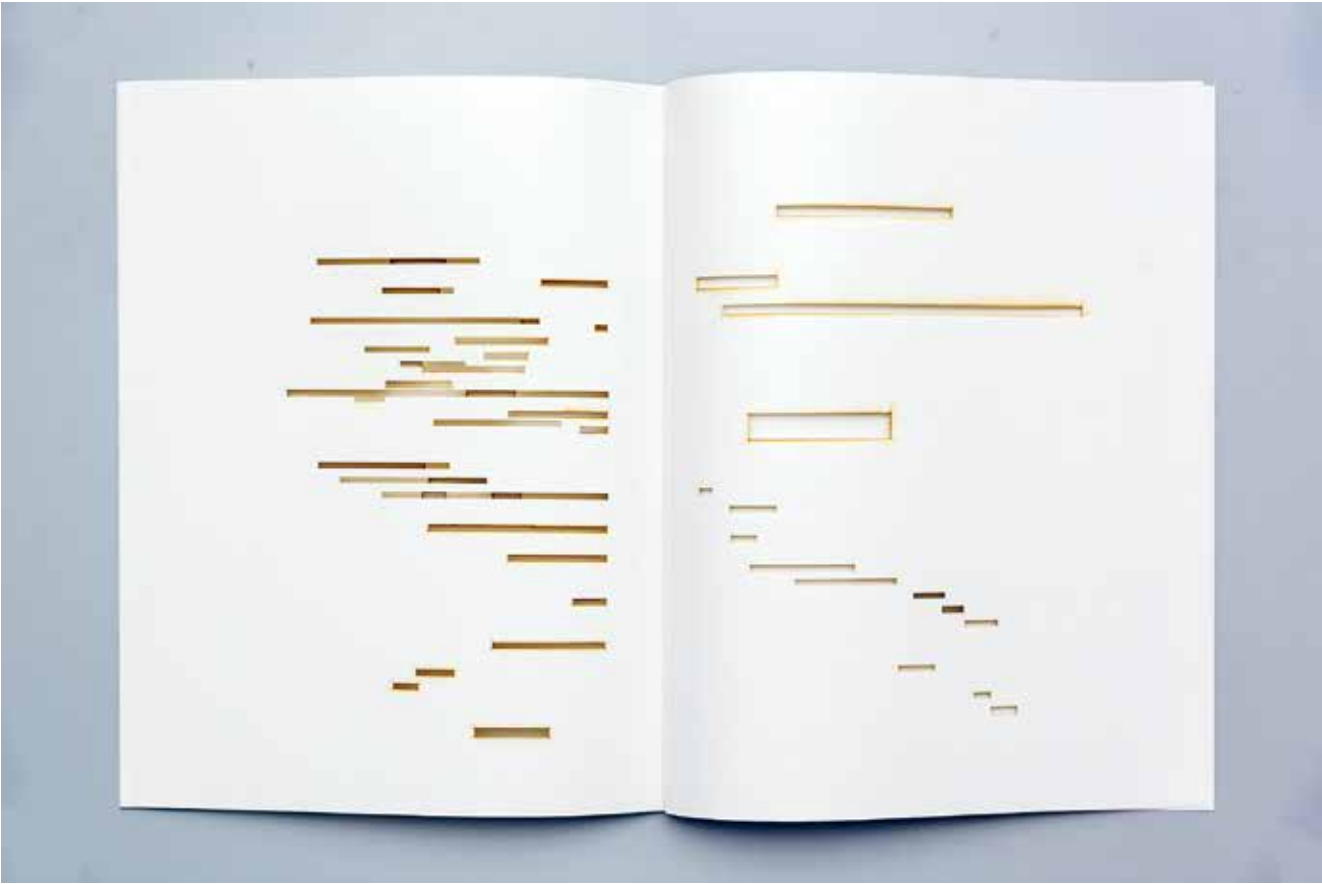
Already published by Michalis Pichler with Spector Books:
Thirteen Years. The materialization of ideas from 2002 to 2015,
2015

Un coup de dés jamais n'abolira le hasard (Sculpture) (*A Throw of the Dice Will Never Abolish Chance*) is a close copy of the 1914 edition of French symbolist Stéphane Mallarmé's poem of the same name, but with all the words cut out by laser. Published sixteen years after the death of the poet, *Un coup de dés* became famous for its intimate combination of free verse and unusual typographic layout. The twenty-page-long poem anticipated the interest in graphic design and concrete poetry that emerged in the twentieth century.

The preface of Michalis Pichler's version of Mallarmé's masterpiece features the entire poem written as a block of text with each line separated by a slash (/). Twelve double spreads follow, with immaculately cut-out windows standing in for the text. As you turn the pages, numerous shadows are generated by the cut-outs.

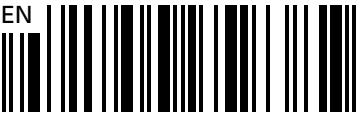
The first edition of Michalis Pichler was published in 2008 and quickly sold out. This new edition makes the artist book accessible again.

Michalis Pichler is an artist operating on both sides of the imaginary border between visual art and literature and one of the founders and organizers of Miss Read and Conceptual Poetics Day. A monograph of his work was co-published by Spector Books and Printed Matter, Inc.



January 2024
34 EUR
ISBN: 978-3-95905-817-9

EN



Coup de dés (Collection)

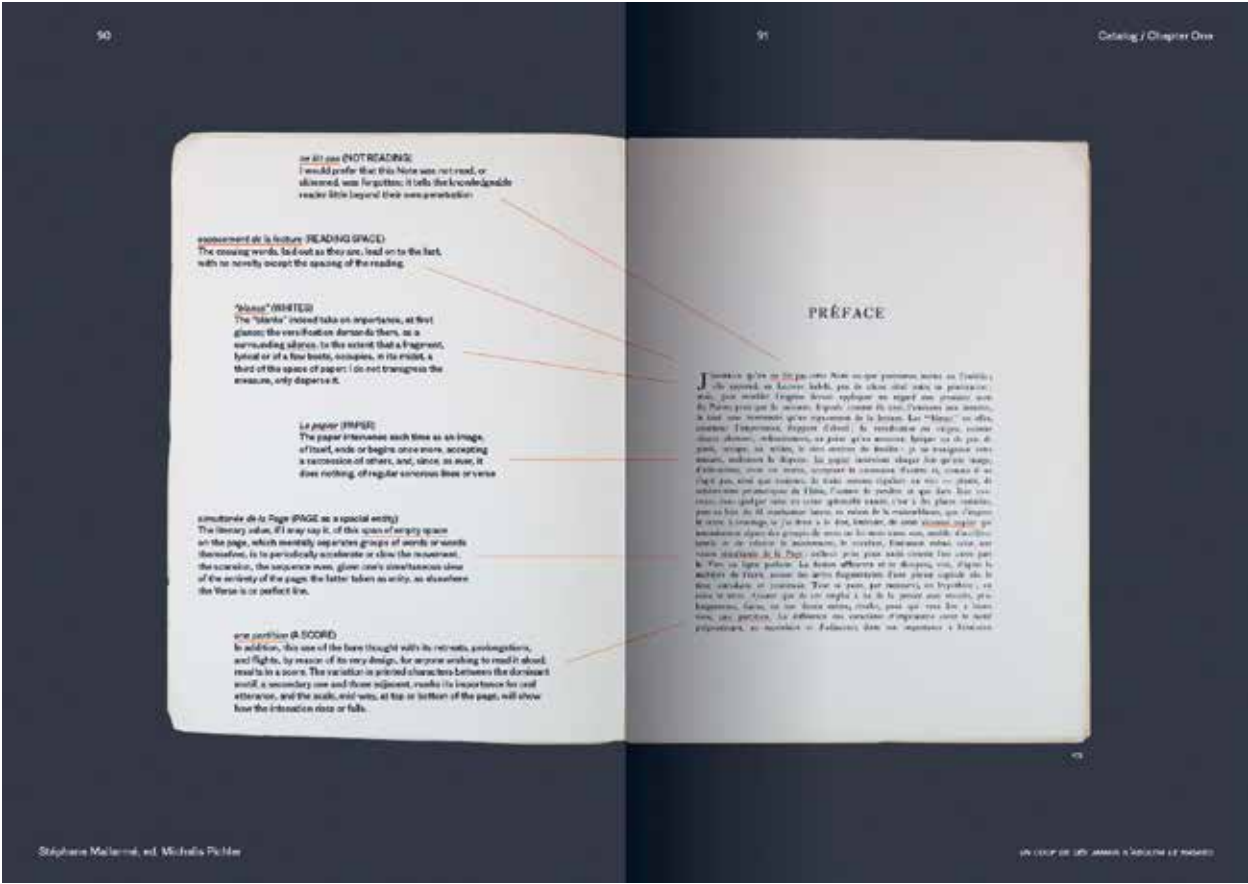
Books and Ideas after Mallarmé

Ed: Michalis Pichler
Text: Craig Dworkin, Luc Boltanski/Arnault Esquerre, Annette Gilbert, Michalis Pichler, Ryoko Sekiguchi
Design: Maira Fragoso Peña, Ott Kagovere
280 pages, English, 9 b/w and 308 colour images, 17 × 24 cm, softcover

Exposition littéraire autour de Mallarmé
Center for Book Arts, New York
18 January – 1 May 2024

Coup de dés (Collection): Books and Ideas after Mallarmé brings together a vast number of editions of Mallarmé's chef d'œuvre as well as many of its historical and contemporary editions and appropriations by other authors. Mallarmé's arrangement of the poem on opposite pages turned each side into a compositional entity. Constellations of words on a spread and the interplay between the text fragments and the surrounding white—similar to the way a constellation of stars interacts with the sky—was a metaphor explicitly used and introduced into literature by Mallarmé. His notion of "constellation", for example, is connected to Ulises Carrión's vision of a "new" book. "In the old art, to read the last page takes as much time as to read the first one./In the new art the reading rhythm changes, quickens, speeds up," as he wrote in 1975. The richly illustrated book contextualizes the perception and appropriations of Mallarmé's masterpiece through critical essays written by the editor and leading scholars such as Annette Gilbert, Craig Dworkin, Luc Boltanski/Arnaud Esquerre, and Ryoko Sekiguchi.

Michalis Pichler is a Berlin-based artist, primarily operating independently of the commercial gallery system, and one of the founders and organizers of Miss Read and Conceptual Poetics Day. Pichler's works often make use of found and pre-used material. He treats pages as canvases and canvases as pages for works of art.



Geoffrey Batchen: Bild-Erscheinungen

60

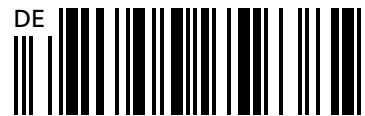
Eine kleine Geschichte fotografischer Verwandlungen

Ed: Steffen Siegel
Text: Geoffrey Batchen
Design: Spector Books
ca. 200 pages, German, ca. 74 colour images, 17 × 24 cm, softcover

How can the historical narratives of photography be told such that they are not limited to photographic images but give serious consideration to the different ways in which these images are transformed into other visual media? Photo historian Geoffrey Batchen argues the case for a new media history of early modernism that focuses on the migration and dissemination of photographs and goes far beyond photography. His study is a fascinating attempt to track the diverse ways in which photographic images have migrated, delineating a dynamic visual culture and in the process creating a history of photography in an intermedial context. Batchen shows that this history has invariably been one of media transformation.

Geoffrey Batchen, b. 1956 in Melbourne, professor for art history at the University of Oxford.

April 2024
32 EUR
ISBN: 978-3-95905-819-3



A



B

A *Italie: L'Arc de Titus à Rome*, ca. 1841, photo: Noël-Marie Paymal Lerebours B *The Duke of Wellington*, for the Studio of Antoine Claudet, 1844, photo: Edward J. Pickering

Photography

Discourse

Einschwingen und Auslenken

61

Von Himmelsleitern und Höllentreppe

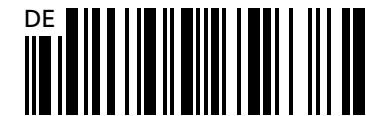
Text: Siegfried Zielinski
Design: Malin Gewinner
ca. 384 pages, German, ca. 350 colour images, 8.6 × 13.8 cm, softcover

Siegfried Zielinski looks at ladders and staircases in legends and found images, developing a visual essay in the manner of an etude in which a dialogue occurs across a range of different fields, taking in philosophy and theology, art and media, rock music, jazz, cinema, science, technology, and architecture. The book gives an ardent account of the routines and dramas that are acted out between the gradual processes of ascent and descent. The ladders and staircases usually associated with hierarchy and power are deconstructed in perspectival terms and playfully stripped of purpose, defamiliarized, and levitated—in the Anarchitecture and aberrations of Buster Keaton, Jacques Tati, and Charlie Chaplin, in Arnold Schönberg's *Jakobsleiter*, and in pictures and sculptures by VALIE EXPORT, Daniel Libeskind, Maria Reiche, the Stenberg brothers, and Liao Wenfeng.

Siegfried Zielinski helped devise the concept of media archaeology and about researching the dynamic relationships between art, science, and technology.

Einschwingen und Auslenken

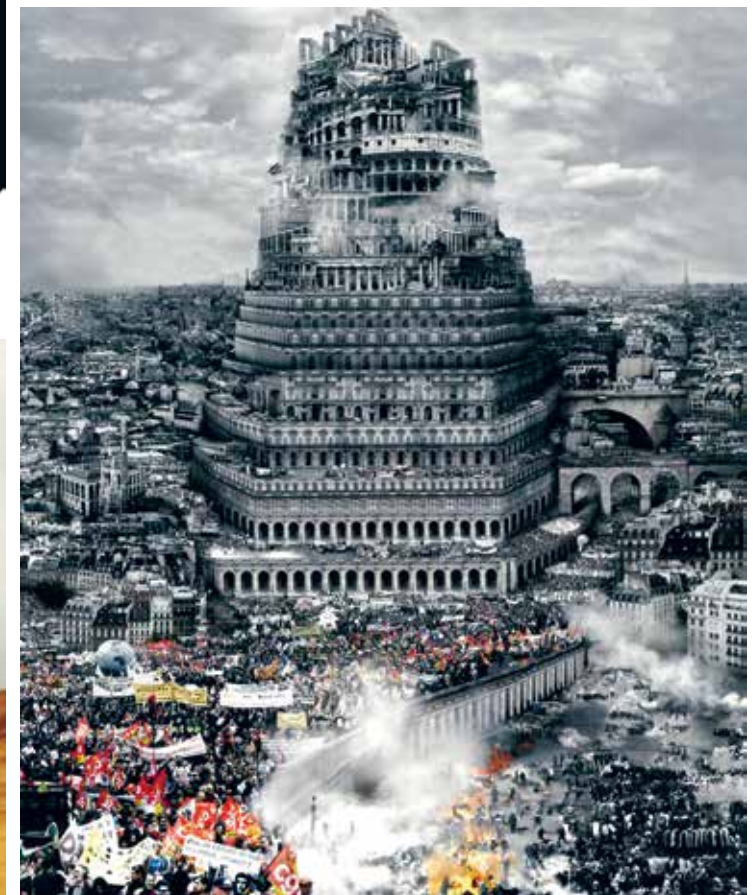
May 2024
18 EUR
ISBN: 978-3-95905-815-5



A



B



C

A The Motors, record sleeve *Tenement Steps*, 1980, Virgin Records B Maria Reiche, Change of perspective, observation of geoglyphs in the Peruvian desert, photo: Archive Zielinski C Du Zhenju, Europe, from *Babel World* (2010), catalogue ZKM Karlsruhe, 2013

Literature

Discourse

digital:gender – de:mapping affect

62

digital:gender –
de:mapping
affect

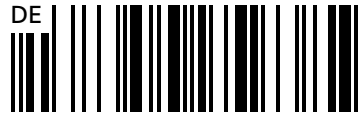
Eine spekulative Kartografie

Eds: Julia Bee, Irina Gradinari, Katrin Köppert
Text: Natascha Frankenberg, Oliver Klaassen, Stefan Schweigler, Julia Glitz, Maren Haffke/Jasmin Degeling, Simon Strick, Isabell Otto, Véronique Sina Andrea Seier/Stephan Trinkaus, Ulrike Bergermann, Marietta Kesting, Mary Shnayien, Tanja Prokić, Leonie Zilch, Julia Bee Magdalena Götz, Linda Waack, Jennifer Eickelmann, Elisa Linseisen, MELT, Sara Morais dos Santos Bruss, Lex Keck, Francis Wagner, Sarah Horn, Katrin Köppert
Design: Spector Books
304 pages, German, ca. 40 colour images, softcover

The publication looks at the intersections that now exist between gender studies and the objects of digital media culture—memes, apps, posts. Speculative experiments are carried out to test out entry points to the contemporary constellations of digital media culture and gender theory approaches using individual objects. Feeling and affect play a key role here: having our emotions appealed to by artistic and media objects changes our critical thinking about them. The “cartography” of contemporary digital media culture thus constitutes a situated method.

Julia Bee is Professor of Media Aesthetics at the University of Siegen. Irina Gradinari is Junior Professor of Gender Studies at FernUniversität in Hagen. Katrin Köppert is Junior Professor of Art History/Popular Cultures at the HGB Academy of Fine Arts Leipzig.

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ISBN: 978-3-95905-673-1



A



B



C



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Göttingen GmbH & Co. KG
Adress: Postfach 2021
D-37070 Göttingen
www.gva-verlodge.de
bestellung@gva-verlodge.de
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Sales representative:
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F



G



H

A Natalie Czech, *Avatar/Me*, 2016 B Bitten Stetter, *Mobile phone hanger (blue)*, 2022, photo: Mina Monsef C From the series *Analog: Farben der Materialhersteller*, 2019, photo: Hans Hansen D-E From the series *Photovision*, 1978–1988, photos: Zygmunt Rytka F From the series: *Analog: Entwicklerspirale*, 2019, photo: Hans Hansen G From the series: *Keep a Stiff Upper Lip*, 1990–1993, photo: Gundula Schulte Eldow H From the series: *Continual Infinity*, 1982–1993, photo: Zygmunt Rytka