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A

# BOOKS

# SPECTOR

Anne König/Jan Wenzel

You can't be in two places at once. Even so, when we got the news in April that artist Archie Moore had been awarded the Golden Lion at the Venice Biennale for the Australian Pavilion, we would have liked to have spontaneously changed our long-planned trips to the NY Art Book Fair in New York and to *Libros Mutantes* in Madrid. The accompanying publication *Archie Moore: kith and kin* came out right on time for the opening of the biennale. Moore received the prize for a work that tackles political discrimination and investigates the genealogy of Australia's First Nations. The Kamilaroi/Bigambul artist used white chalk to write on the pavilion's black walls and floor, listing the names of all the ancestors that he was able to trace—more than three thousand in all. The walls of the pavilion were turned into a separate cosmos, an impressive record that leads into the depths of time and bears visual witness to the legacy of Australia's Indigenous peoples, whose history stretches back across 2,400 generations and 65,000 years. The recognition that Moore received in Venice for his artistic work is long overdue. It is important not only for the Aboriginal Australians but for Indigenous peoples all over the world, showing that people and their memories cannot be erased, even if colonial rule has used violence in pursuit of this for centuries.

In the spring, Tom Holert was awarded the Leipzig Book Fair Prize in the non-fiction category for his *ca. 1972: Violence—Environment—Identity—Method*, which was a delightful surprise for us. The book's 544 pages of text and images resemble an exploratory action, on the part of the author, as he sifts through the time and space surrounding 1972—a historical moment in which emancipatory movements were organized around the world, and egalitarian and ecological issues were debated with a radical new intensity. The book *ca. 1972* is a kaleidoscope of endeavours and experiments designed to effect societal change. It is an open-ended book in which failure is just as inherent a feature as the utopian aspect that Ernst Bloch had in mind when he imagined a fairer world.

Science and fiction are now closer to one another than ever before. A number of titles due to come out this autumn are clustered around this pivotal theme. Ninety-two-year-old Alexander Kluge, for example, is experimenting with ways of enticing image-generating AI to cooperate with him. The stories and images in *The Dragonfly's Eye. My Virtual Camera (AI)* trace an arc from the Lumière brothers to Yevgeny Prigozhin. In response to the question of whether the images that AI offers us are good or bad, Kluge has a pragmatic answer: "If you want to be a patriot of the modern age and a patriot of film history at the same time, the only thing to do is work on a counter-algorithm which means: the further development of cameras." Algorithms constitute a new kind of tool for our intelligence and imagination to harness. AI can be used to create anything, including images of plants, as is the case in *Science/Fiction: A Non-History of Plants*, which we are bringing out in conjunction with the *Maison Européenne de la Photographie* in Paris. As it probes human projections of the plant world, the book's narrative logic parallels that of a science-fiction novel. Artists Eline Benjaminsen and Dayna Casey's *Collapsed Mythologies: A Geofinancial Atlas* centres on images that populate the ecological flora and fauna of the financial world. Drawn in part from Greek mythology, these images are used to visualize complex—that is, barely comprehensible—processes taking place on the global stock market. Here, science and fiction go hand in hand.

The work of French philosopher Paul Virilio is also speculative at heart, a combination of analysis and imagination. Virilio used his reading of the present to imagine possible futures: in the accelerated present of modernity, this invariably involved ideas of mishaps in the future. This autumn, in conjunction with the Centre Pompidou, we are publishing a new edition of Virilio's first book, the groundbreaking *Bunker Archeology*, in French, German, and English. Taking as his starting point a photographic typology of bunkers on France's Atlantic coast, Virilio developed an analysis of military space and of the hubris involved in regarding Europe as a fortress. Even fifty years after it was first published, this book is still alarmingly topical.



# Prize of the Leipzig Book Fair in the non-fiction category

## Tom Holert: ca. 1972

Gewalt—Umwelt—Identität—Methode

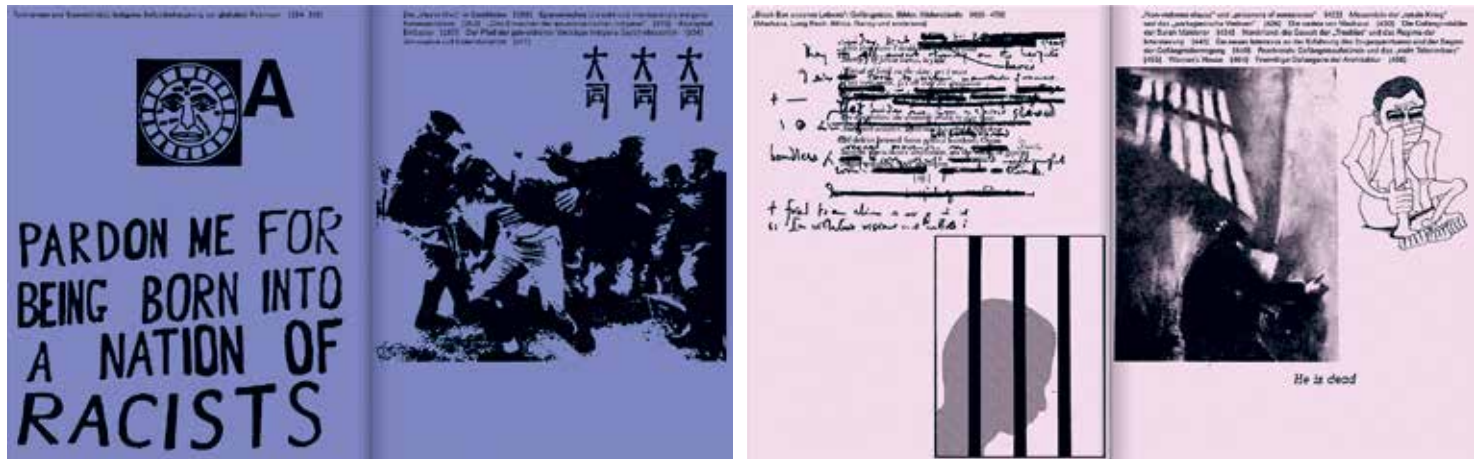
Design: Elias Erkan  
544 pages, German, with numerous b/w and colour images, 26 × 32 cm, softcover

Already released  
36 EUR  
ISBN: 978-3-95905-571-0



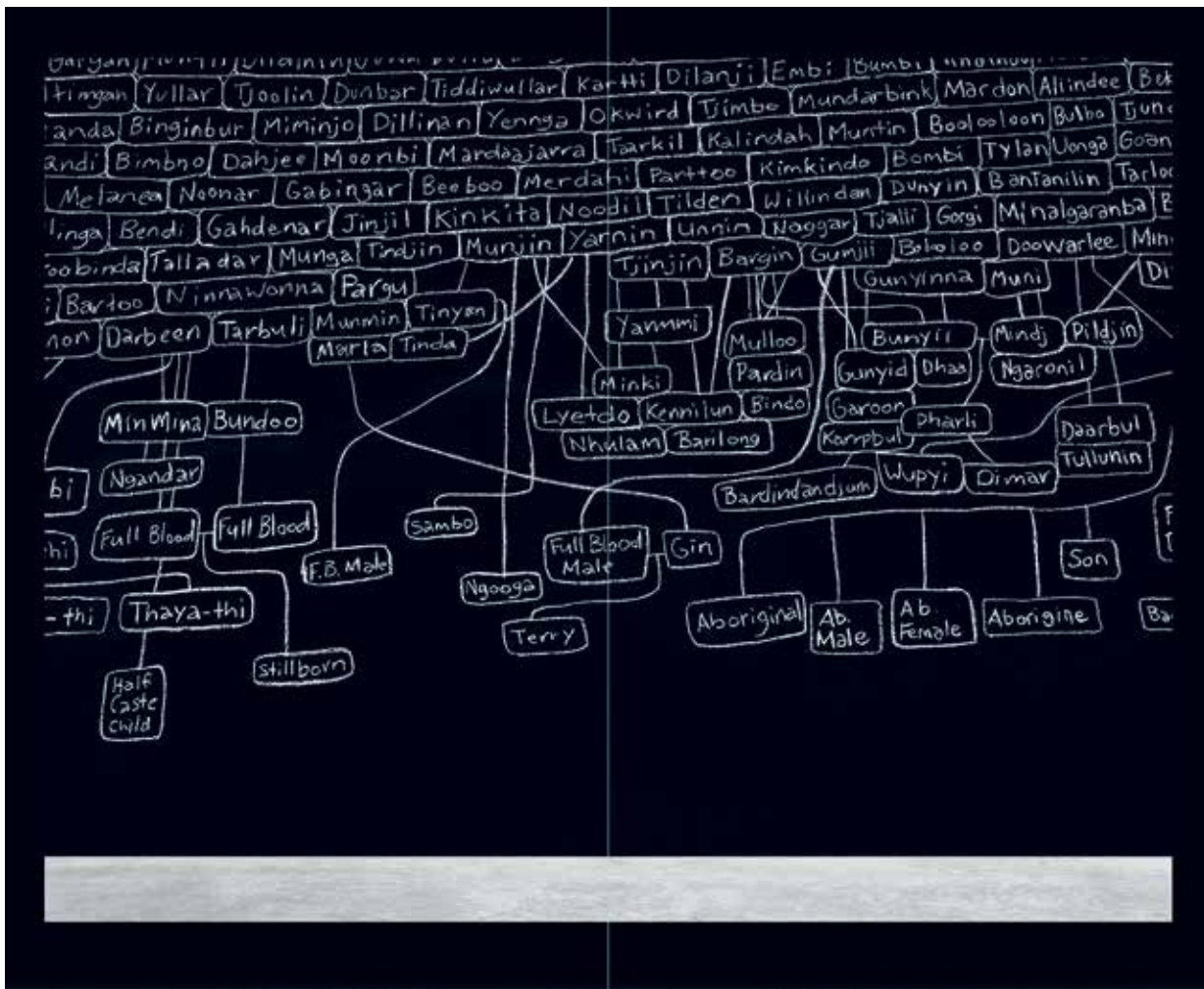
“Tom Holert challenges us to connect everything together. He dares us to walk with him through time and space ca. 1972, when/where the euphoria of 1968 was still wafting through the air, though already brought down to earth to continue evolving in various emancipatory movements worldwide, focused on issues relating to equality and self-determination, that asked questions of their societies at the time—questions that are being asked again today... He does something we’d like to see from so many more of those who write both as recipients and bestowers of all the literary prizes that are awarded: he does his share of the work to come a little bit closer to the goals—which in 2024 are still utopian in nature—of a world that is more just, socially, globally, ecologically, and in terms of gender equality. He cites his position as an author and reflects on this, giving it visibility without registering himself in his narrative objects, the films, posters, photos, and magazines, and the history of their making. He opens up a horizon of texts and images with a perspective that is both knowledgeable and judicious, giving a voice to those who witnessed events at the time, people that most of us have probably never come across before.”

*From the encomium by Maryam Aras,  
Leipzig Book Fair, 21 March 2024*







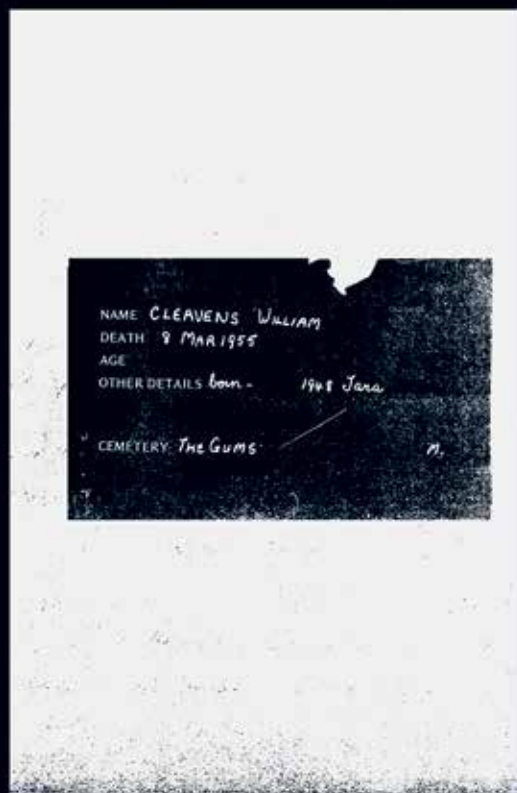


kith and kin, documents

a burial card from the rogers index of my uncle william cleavens with alternate spelling of the surname. looking for family in the archives involves imagining every possible transcription of the sound of the given surname, bearing in mind sounds that are not in use for aboriginal languages. cleven/s is a name from germany or the netherlands and early transcriptions for my relatives are clebins, clibbon, clibborn and clubbin with 'b' sounding the closest to 'v' in my family's language. first nations peoples had oral languages with no written forms, resulting in numerous spellings when translated into written english.

fig. 17

william cleavens burial card



familysearch, australia, queensland cemetery records, 1862-1990, 'william cleavens burial card — rogers index', <<https://www.familysearch.org/ark:/61903/3:1:3Q9M-CSK3-4?i=274>>, viewed 2023.

Science/  
Fiction.  
A  
Non-History  
of Plants

# Science/Fiction: A Non-History of Plants

Eds: Clothilde Morette and Victoria Aresheva  
Text: Giovanni Aloï, Victoria Aresheva, Emmanuel Bacquet, Simon Baker, Felix Hoffmann, Michael Marder, Clothilde Morette, Natsumi Tanaka  
248 pages, German, English, French, 80 b/w and colour images, 15 × 23 cm, softcover

*Science/Fiction: A Non-History of Plants*  
16 October 2024–19 January 2025  
Maison Européenne de la Photographie, Paris

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

The exhibition curated by Clothilde Morette and Victoria Aresheva brings together works by Anna Atkins, Karl Blossfeldt, Elspeth Diederix, Sam Falls, Joan Fontcuberta, Stephen Gill, Jochen Lempert, Angelica Mesiti, Agnieszka Polska, Anais Tondeur, a. o.

October 2024

40 EUR

ISBN: 978-3-95905-856-8



ISBN: 978-3-95905-858-2



ISBN: 978-3-95905-857-5



A

A Agnieszka Polska, *The Book of Flowers*, 2023 © Agnieszka Polska Courtesy the artist and Dawid Radziszewski Gallery, Warsaw B Joan Fontcuberta, *Guillumeta Polymorpha*, from the series *Herbarium*, 1982 © Joan Fontcuberta/ADAGP, Collection Maison Européenne de la Photographie, Paris C Alice Pallot, *Algues maudites, a sea of tears, snail, anoxic aquarium at the CNRS with filamentous algae and duckweed*, 2022 © Alice Pallot D Elspeth Diederix, *Digitalis ferruginea*, 2019 © Elspeth Diederix E Karl Blossfeldt, *Zaserblume, Mittagsblume (Euspflanze)*, ca. 1925 © Karl Blossfeldt archive—Ann and Jürgen Wilde, Zülpich/VG Bild-Kunst, Bonn 2024; Courtesy Kicken Berlin

Photography





B



C



D



E

# Paul Virilio: Bunker Archeology

## Paul Virilio: Bunker Archeology

Eds: Florian Ebner, Sophie Virilio, Jan Wenzel  
 Design: Helmut Völter  
 212 pages, French, English, German, 102 b/w images, 22.5 × 26.5 cm, thread-sewn hardcover

The reputation as an auteur that Paul Virilio (1932–2018) enjoys today derives from the work he did for his *Bunker Archeology*. When, in the second half of the 1950s, he began photographing abandoned Second World War bunkers along France's Atlantic coast, he was working with glass as an artistic medium. In 1966, he presented his photographs to the public for the first time in the magazine *architecture principe*, which he co-edited. At the time, he was particularly interested in the architectural aspects of these wartime installations. He saw the bunkers as "harbingers of a new architecture", which he sought to capture in the term "cryptic architecture". The first exhibition of Virilio's *Bunker Archeology* was staged at the Centre Pompidou in 1975, while the museum was still in the process of being established. His seminal book was published in conjunction with this. It laid out all the motifs of his philosophical thinking: military space and communications warfare, camouflage and acceleration, a scrupulous reading of the present coupled with a desire for philosophical speculation. Although it is almost fifty years since the work was first published, *Bunker Archeology* is still full of connections to the present. To coincide with an exhibition at the Centre Pompidou, a new edition of the book is being published in French, English, and German.

Paul Virilio (1932–2018), French philosopher, urbanist and critic of the media society. His most important works include *War and Cinema: The Logistics of Perception* (1984) und *Polar Inertia* (1990).

"The bunker of the Atlantic Wall alerts us less of yesterday's adversary than of today's and tomorrow's war: total war, risk everywhere, instantaneity of danger, the great mix of the military and the civilian, the homogenization of conflict."

October 2024

42 EUR

ISBN: 978-3-95905-734-9



ISBN: 978-3-95905-735-6



ISBN: 978-3-95905-733-2

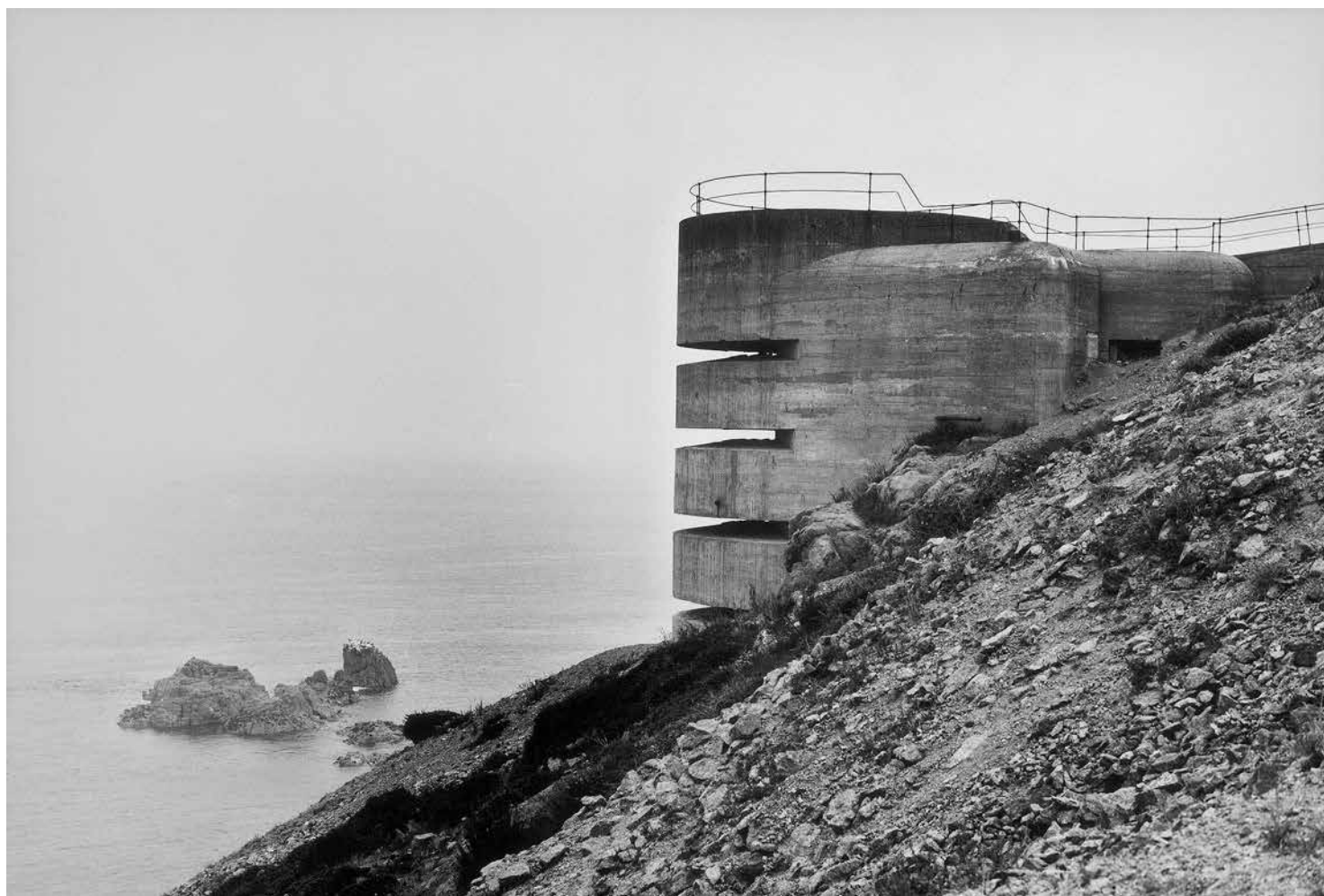


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B



C

# Collapsed Mythologies

## A Geofinancial Atlas



Eds: Eline Benjaminsen, Dayna Casey  
 Design: Dayna Casey  
 Text: Eline Benjaminsen, Amy Bride, Dayna Casey, Sami Hammana, Marie Storli, Alexis Wright  
 330 pages, English, 350 b/w and 10 colour images, 14.5 x 23 cm, softcover

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

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

July 2024  
 28 EUR  
 ISBN: 978-3-95905-849-0





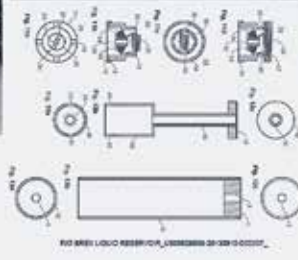


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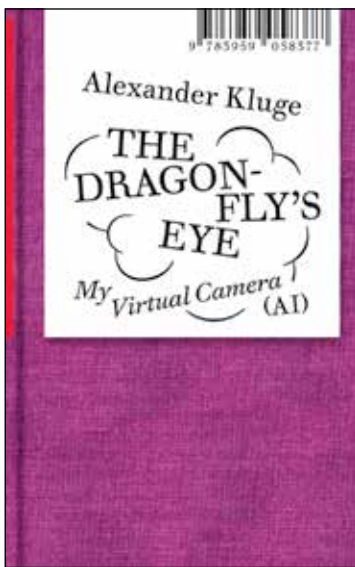
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# Alexander Kluge: The Dragonfly's Eye

## My Virtual Camera (AI)

Text: Alexander Kluge  
Design: Wolfgang Schwärzler  
480 pages, German, English, 10 b/w and 288 color images, 9.5 × 14.5 cm, hardcover

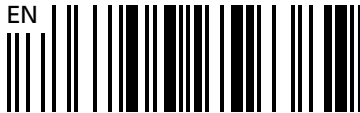
Alexander Kluge, e-flux Events  
10–14 June 2024  
Brooklyn / New York

Already published by Spector Books:  
Alexander Kluge: *Pluriverse*, 2017  
Alexander Kluge / Ben Lerner: *The Snows of Venice*, 2018  
Alexander Kluge: *Die Macht der Musik*, 2019  
Alexander Kluge / Georg Baselitz: *Parsifal Container*, 2020  
Alexander Kluge: *Das dünne Eis der Zivilisation*, 2020  
Alexander Kluge / Katharina Grosse: *The SEPARATRIX Project*, 2022

June 2024  
26 EUR  
ISBN: 978-3-95905-836-0



DE



ISBN: 978-3-95905-837-7

EN

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

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



Abb.: Dieses Buch ist dem Film gewidmet, einer Kunstgattung, die es erst seit 128 Jahren gibt. Im Bild: der sagenhafte Vogel Phönix. Er wird in dem Feuer, das ihn verzehrt, zu Asche. Aber er erhebt sich aus der Asche zu neuer Lebendigkeit.

5



Abb.: Im Wahlkampf 1954

122

125

Gesetzt den Fall,  
DER KRIEG BEGINNT  
im Pazifik ...  
ein SCHIFFSKRIEG ...

Am dritten Tag  
sterben ALLE  
GROSSEN SCHIFFE



»Das Finden  
von NOTAUSGÄNGEN  
ist der Anfang  
des Seekriegs!«



Jeder Feuerofen,  
auch der Krieg,  
hat einen  
»Riss im Kamin ...«

JEDE KONKRETE VORAUSSAGE  
EINES KRIEGS IST SO WILLKÜR-  
LICH, WIE ES WILLKÜRLICH  
WÄRE, DIE GEFAHR ZU LEUGNEN

Niemand beherrscht einen Krieg, am wenigsten der Verursacher. Das gilt ebenso für den Kriegsausbruch. Es gibt aber sichere Erfahrungen, die im Nebel des Kriegs auffindbar bleiben. So ist sicher, dass es »unsinkbare Schiffe« nicht gibt. Pearl Harbor kam unerwartet, die Seeschlacht von Midway – in fünf Minuten sind alle Flugzeugträger Japans, die an diesem Einsatz teilnehmen, unter Wasser – blieb für jede zeitgenössische Voraussage verblüffend. Zu dieser Erfahrung, dass auf dem Wasser und vor dem Weltgericht es nichts Sicheres gibt, kommen die unbekannteren und bekannten neuesten Waffensysteme – und die aus den nächsten zehn Jahren – hinzu. Man kann also sicher sein, dass die schweren Schiffe *aller* Seiten kurzfristig am Meeresboden ankommen werden. Das ist keine Voraussage, sondern ein Erfahrungssatz.

Ich empfinde Widerwillen, mir ein solches Szenario überhaupt vorzustellen. Das gehört zu den Wurzeln des Cassandra-Problems. Diese junge Frau, eine Wahrsagerin in Troja, wurde von niemandem gehört, weil jedes menschliche Herz die von ihr kommende Nachricht ablehnt. Unglück macht blind.

229

# Sophie Huguenot Television

## Artistic research into the staging of news on television/2011–2019

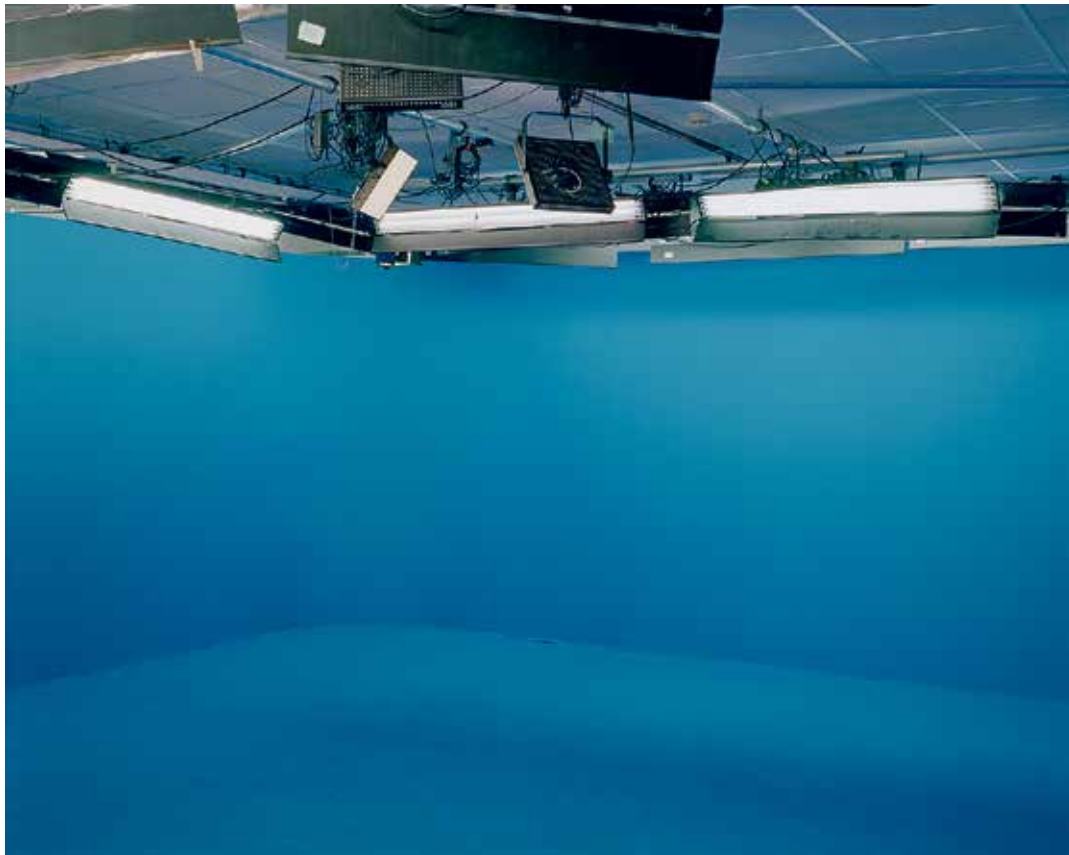
**Text:** Nicolas Eigenheer, Mirjam Fischer, Sophie Huguenot, Bernard Rappaz, Jan Wenzel  
**Design:** Nicolas Eigenheer  
 592 pages, German/English/French, 485 colour images, 14 × 21.5 cm, softcover

For over a decade, Sophie Huguenot observed the process of presenting the daily news at RTS Info, a broadcaster in French-speaking Switzerland. Her work with a large-format camera made it possible for her to counter the frantic pace of reporting with a tool designed for slowness. She focused her attention on adjunct scenes in the television studio, on the in-between spaces in the fabric of production, and on the banality of day-to-day work.

Huguenot applies surgical precision and doggedness in her examination of the changes happening in the way images are produced and of our relationship with them. "The transitional phase in a fundamental process of change affecting audiovisual media is manifested in this vast collection of photographs." (Bernard Rappaz)

Sophie Huguenot has been working as an independent artist and freelance photographer since 2009. She has taught photography at the École cantonale d'art de Lausanne (ECAL) and at the École romande d'arts et communication (éracom). She is based in Bern and Lausanne. Graphic designer Nicolas Eigenheer and book producer Mirjam Fischer, both live and work in Zurich.

August 2024  
52 EUR  
ISBN: 978-3-95905-854-4



A

A Recording in the virtual studio, RTS (Radio Télévision Suisse) tower, Geneva, April 3, 2015 B Newscast in the temporary News studio, RTS Tower, Geneva, August 15, 2014 C Special programme on the federal elections in the Grand Studio, RTS Tower, Geneva, September 25, 2019

Photography





B



C

# Estelle Hanania/Gisèle Vienne: This Causes Consciousness to Fracture

This  
Causes  
Consciousness  
to Fracture

Eds: Anna Gritz (Haus am Waldsee), Estelle Hanania, Gisèle Vienne  
Text: Elsa Dorlin, Anna Gritz  
Design: Natasha Agapova  
180 pages, German/English/French, 152 colour images, 31 × 31 cm, hardcover

Gisèle Vienne  
*This Causes Consciousness to Fracture—A Play*  
12 September 2024–12 January 2025  
Haus am Waldsee, Berlin

In her sensitive photographs, Estelle Hanania captures highly charged, violent moments in the works of artist and choreographer Gisèle Vienne, moments that are at the same time both fragile and poetic. In her complex oeuvre, Vienne develops systems of signs, new languages in which perceptual frames are called into question. The images of the props, scenes, stage sets, and protagonists are condensed into tense, concentrated snapshots of the groundbreaking stage plays *CROWD*, *EXTRA LIFE*, and *L'ÉTANG* as well as the puppets created by Vienne for many of her productions. Together, Vienne and Hanania present the photographic documentation as artistic material in and of itself and allow the medium of the book to be experienced as a choreographic space. The semiotics of both the bodies and photographs transform into a common language. An introductory text by curator Anna Gritz and a new extensive essay by philosopher Elsa Dorlin are dedicated to Vienne's progressive and multifaceted work in the context of her exhibition at Haus am Waldsee (Berlin).

Anna Gritz is a curator and since 2022 director of Haus am Waldsee in Berlin. Estelle Hanania is a French photographer. Gisèle Vienne is a Franco-Austrian artist, choreographer, and director. Elsa Dorlin is a French philosopher.

September 2024

48 EUR

ISBN: 978-3-95905-855-1

DE/EN/FR



A



B

A/B Gisèle Vienne, *L'Étang*. Photos: Estelle Hanania C Gisèle Vienne, *EXTRA LIFE*. Performers Theo Livesey, Katia Petrowick & Adèle Haenel. Photo: Estelle Hanania D Gisèle Vienne, *Klara Kraus*. Photo: Estelle Hanania

Photography

Performance





C



D



# Tara: Then and Now, Here and There

## Tara: Then and Now, Here and There

Archives and Practices of the Experimental Design Bureau  
in Vilnius 1960s–1980s

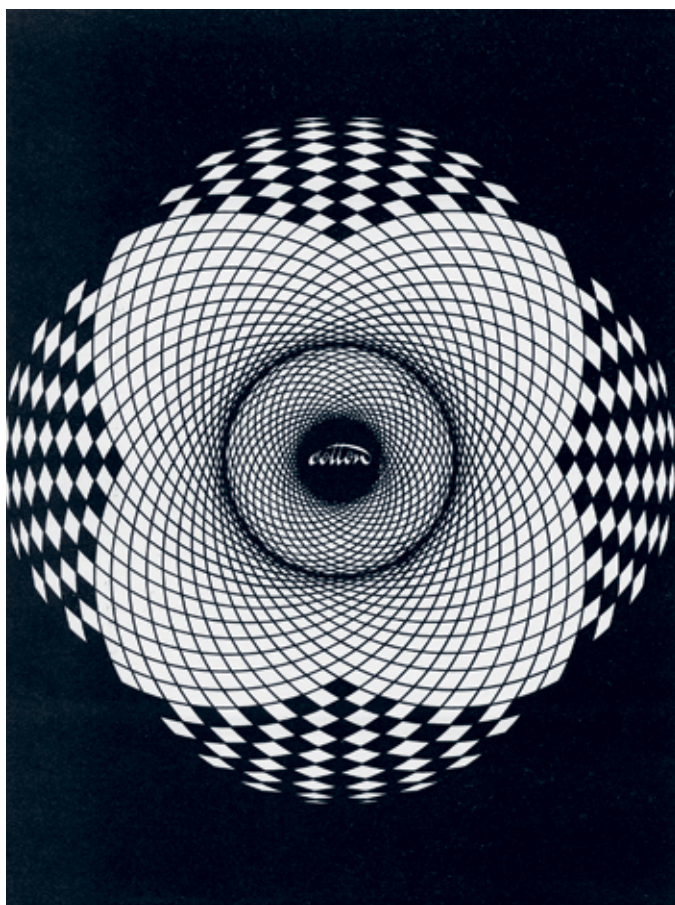
Eds: Karolina Jakaitė, Deimantė Jasiulevičiūtė  
Text: Karolina Jakaitė, Paul Gangloff  
Design: Zuzana Kostelanská, Deimantė Jasiulevičiūtė  
306 pages, English, 350 b/w and colour images, 21 × 21 cm, softcover

"Tara", Lithuanian for container or packaging, was a nickname given by artists working in the graphic design field for their place of employment, the Experimental Package Design Bureau, which was established in the early 1960s in Soviet-occupied Lithuania. It was related to the modernization processes, the growth of production, the increasing range of goods, the Soviet "Art for Everyday Life" programme, and the objectives of the Cold War. During its most productive period (between 1964 and 1984) the bureau employed more than fifty designers, who created the aesthetics for everyday products in Lithuania. The names of many of the designers have been lost, but on the back of intensive research by the editors, their work will be showcased in this comprehensive book. Its almost 350 illustrations guide us playfully through a glossary that serves to conceptualize Tara's narratives, stories, and identities.

November 2024  
34 EUR  
ISBN: 978-3-95905-860-5



Karolina Jakaitė is a design historian, curator, and researcher at the Vilnius Academy of Arts Institute of Art Research; she is co-founder of the Dizaino Fondas initiative. Her recent curated exhibitions include *Retrotopia: Design for Socialist Spaces* (2023, Kunstgewerbemuseum, Berlin; chief curator, Claudia Banz). Deimantė Jasiulevičiūtė is a Lithuanian-born, Amsterdam-based graphic designer. Since graduating from the Gerrit Rietveld Academie in 2018, her focus has been on research-based graphic design projects with a strong emphasis on collaborative practices.



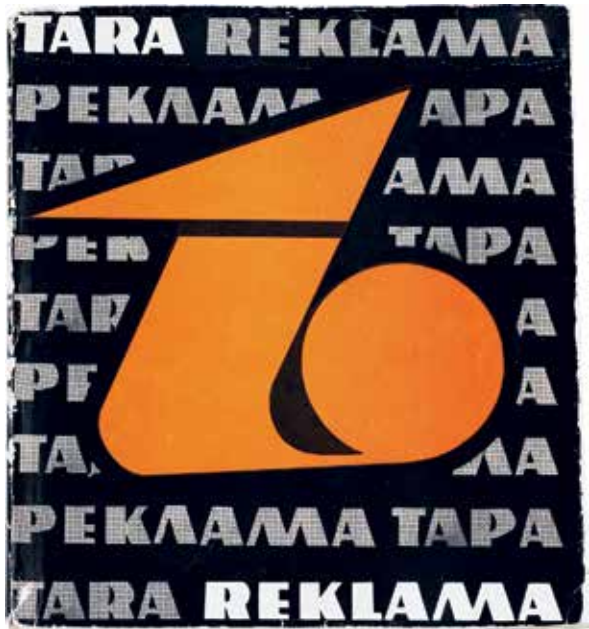
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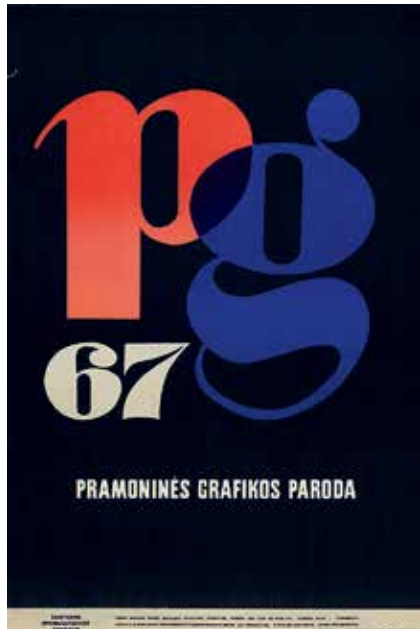
B

A Monika Jonaitienė, Packaging designs for "Cotton", 1960s B Cover of the Souvenirs' catalogue, 1974 C Romualdas Svaškevičius, Cover of the magazine *Tara. Reklama* (Container. Advertising), 1967 D Romualdas Svaškevičius, Poster for the first exhibition of "Applied Graphics", 1967 E Still from archival film about Tara bureau, 1965 (Lithuanian Central State Archives) F Lithuanian display of souvenirs and graphic design in Erfurt at the 'Litauen 70' (architect Albinas Purys), 1970 (Lithuanian Central State Archives) G Lithuanian display of food production at the 1966 Leipzig Spring Fair, 1966 (Lithuanian Central State Archives)





C



D



E



F



G

# Architectural Image-Making in 1980s New York

## The John Nichols Printmakers & Publishers Collection

Eds: Owen Nichols, Clara Syme  
 Text: Sarah Hearne, Sylvia Lavin, Whitney Moon, Michael Young  
 Design: Noah Beckwith  
 408 pages, English, 20 b/w and 366 colour images, 23 × 30 cm, softcover

*Architectural Image-Making in 1980s New York* presents a collection of historically significant architectural works produced by and exhibited at John Nichols Printmakers & Publishers (JNP&P) at 83 Grand Street in SoHo between 1978 and 1994.

Capturing the catalytic moment when architecture co-opted art practices through printmaking, this volume documents the recent history of spatial representation, works on paper, fine-art printmaking, and artistic production in New York. Intended as both a catalogue and a resource, features include detailed plates of selected works, an engaging ensemble of essays, and new photography, alongside indexical chronologies and a glossary of printmaking terminology. The publication is informed by the three-part exhibition series of the same name, curated by Owen Nichols and Clara Syme and presented at a83 throughout 2023. On show were works from Aldo Rossi, John Baldessari, Peter Eisenman, Robert Morris, Robert Rauschenberg, a. o.

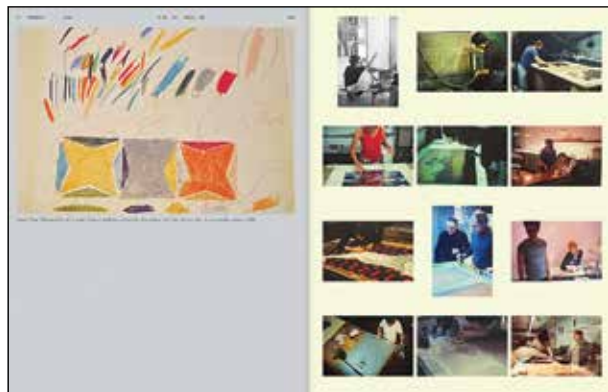
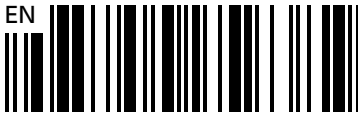
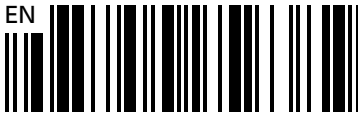
a83 is a non-profit organization with a threefold mission to exhibit, publish, and promote experimental projects in architecture, art, and design.

September 2024

44 EUR

ISBN: 978-3-95905-859-9

EN

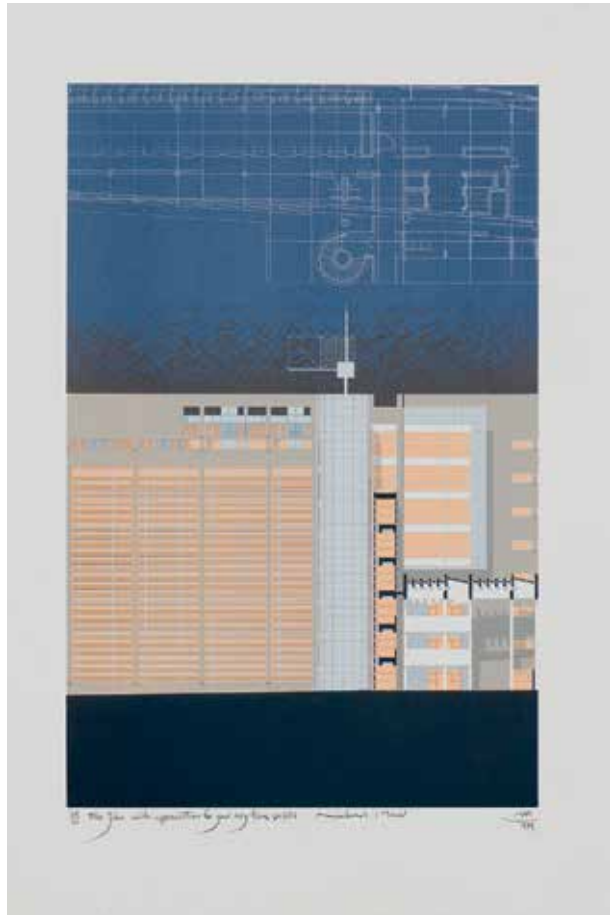


A Michael Graves, *Alternative Landscape*, 1984 B Richard Meier, *Canal Elevation Study, Morning*, 1989 C Thom Mayne/  
 Morphosis, *Truss Axonometric with Elevation*, 1987 D Anthony Ames, *Angel*, 1989





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# Sohrab Shahid Saless: Filmemacher, Filmmaker,

زاس ملى ف

Eds: Vivien Buchhorn in collaboration with Goethe-Institut  
 Text: Ali Abdollahi, Aysun Bademsoy, Matthias Dell, Ann-Christin Eikenbusch, Dominik Graf, Reza Haeri, Svenja Leiber, Shahram Mokri, Jacques Rancière, a. o.  
 Design: Malin Gewinner  
 352 pages, German/English/French/Persian, a. o., 50 b/w and 100 colour images,  
 16 × 23 cm, softcover

*Sohrab Shahid Saless: Filmmaker* is the first monograph with multiple perspectives on the work of the Tehran-born film-maker. Saless had already made a number of documentaries and two features in Iran before moving to West Germany in 1975. Films like *Still Life (Tabiate Bijan)*, *Far from Home (Dar Ghorbat)*, and *Utopia* brought him international recognition. His work also reflects the political mood of those years—the legacy of National Socialism, new forms of racism, and West Germany's attempts to deal with migration. Saless also trains his precise eye on minor characters and the repressiveness and yearnings characterising middle-class life. Despite his restless journey and the difficulties he had in securing funding for his film projects, he managed to create a body of work that can be seen as a chronicle of his time.

The book brings together new perspectives on a film oeuvre that has been unjustly forgotten, studies its transnational linkages, and probes Saless's cinematic style.

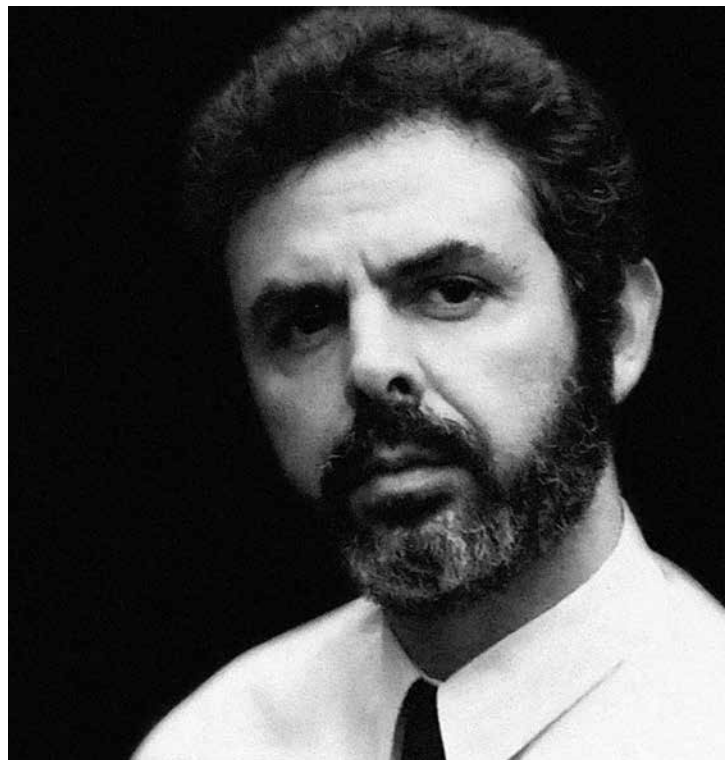
Sohrab Shahid Saless (1944–1998) was born in Tehran and studied in Paris and Vienna. In 1974 he shot two features on the Caspian Sea, which brought him international success. The filmmaker moved to Germany in 1975 and made thirteen feature films there, including co-productions with Iran and Czechoslovakia. His films showed at international festivals like Cannes and the Berlinale. Despite these successes, his work is hard to find today and is rarely screened. He spent the last years of his life in the USA. Vivien Buchhorn is a film historian and curator. She has been working for years to make Saless's films more accessible. The Shahid Saless Archive (<http://shahid-saless-archive.org/>) was set up at her initiative. The book and the archive are funded by the Goethe-Institut.

December 2024

42 EUR

ISBN: 978-3-95905-692-2

DE/EN/FR/PE



A

A Portrait Sohrab Shahid Saless B Filmstills from *Reifezeit*, Sohrab Shahid Saless, FDR, 1975, © Provobis Gesellschaft für Film und Fernsehen mbH C Filmstills from *In der Fremde/Dar Ghorbat*, Sohrab Shahid Saless, FDR/IR, 1975, © Provobis Gesellschaft für Film und Fernsehen mbH

Film



B



C



Gisèle Vienne, *EXTRA LIFE*. Performers Theo Livesey, Katia Petrowick & Adèle Haenei. Photo: Estelle Hanania





# The Werkbund Archive — Museum of Things

## The Werkbund Archive— Museum of Things

Objects · Exhibitions · Spaces: The History of a Museum

Eds: Werkbundarchiv—Museum der Dinge and Renate Flagmeier, Florentine Nadolni, Imke Volkers

Text: Joachim Baur, Michael Fehr, Renate Flagmeier, Ann-Sophie Lehmann, Dorothea Leicht, Florentine Nadolni, Thomas Thiemeyer, Jana Scholze, Mario Schulze, Imke Volkers

Design: Steffen Schuhmann / anschlaege.de  
appr. 240 pages, German, English, appr. 180 colour images, 16.5 × 23.5 cm, thread-sewn softcover

The Werkbund Archive—Museum of Things is celebrating its fiftieth anniversary. The museum's focus is on a culture of design characterized by industrial mass production. Building on the work of the Deutscher Werkbund, it collects and exhibits objects that were designed, produced, bought and sold, used, disposed or rendered superfluous in everyday life in the twentieth and twenty-first centuries. Unlike classic design museums, the Museum of Things embeds the history of the Deutscher Werkbund in an exploration of mundane consumer culture. It connects the objects in the collection to one of modernism's core concerns: the relationship between art and life. In this richly illustrated publication, museum theorists and scholars of art and culture look back at the Werkbund Archive's fifty-year history and at the museum's view of itself, which is shaped by the politicization of the 1970s and a concept of history that is geared to everyday life.

November 2024

32 EUR

ISBN: 978-3-95905-862-9



ISBN: 978-3-95905-863-6



A



B

A Aluminum chute from the Frankfurt kitchen, 1920s B Peace-Vegetable Peeler, design: unknown, 2008 C Margarete Jahny, Insulated jug, 1958/1959 D Laura Jungmann, *Same, same. But different*, 2013 Monobloc with basket weave E Corroded office lamp, 1930s, found in ruins after the Second World War F Eduard Ludwig, Ringhocker, 1950 All images © Werkbundarchiv—Museum der Dinge / Photos: Armin Herrmann

Design





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# The Land: Not Without a Politic

## Rodney McMillian The Land: Not Without a Politic

Ed: Marta Herford  
Text: Anna Roberta Goetz, Jill Moniz, Kathleen Rahn, Tanja-Bianca Schmidt  
Design: Lyosha Kritsouk  
appr. 200 pages, German/English, ca. 170 colour images, 24 × 29 cm, hardcover

Rodney McMillian's oeuvre includes painting, sculpture, and installations as well as video, performance, and sound works. His focus is on the role of Black people in art history and in the context of life in the US. However, in its thematic and formal rigour, following the trajectory set out by American abstract expressionism and socially critical post-minimalism, his work goes far beyond this. In dealing with categorizations of economic status, race, gender, and tradition, it becomes a material treatise on the social fabric of the US. *Rodney McMillian—The Land: Not Without a Politic* reproduces the first European survey exhibition of the same name that ran at Marta Herford and embeds it in the broader context of McMillian's oeuvre and diverse social and art-historical discourses.

June 2024  
34 EUR

ISBN: 978-3-95905-835-3

DE/EN



Rodney McMillian is a professor Chair of the Department of Sculpture in the Department of Art of the UCLA School of Arts and Architecture at the University of California, Los Angeles. He studied international relations at the University of Virginia and then visual arts and other subjects at the School of the Art Institute of Chicago. McMillian's work has been presented internationally in numerous solo and group exhibitions.



A

A Installation view "Rodney McMillian—The Land: Not Without a Politic", Museum Marta Herford, 2024, courtesy of the artist © Marta Herford. Photo: Wilhelm Schürmann

Arts

# Arash Fayez: Apolis

## Apolis

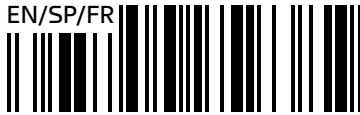
Text: Shumon Basar, Manuel Segade  
Design: Lyosha Kritsouk  
312 pages, English/Spanish/French, 312 b/w and 160 colour images, 21.6 x 29.7 cm, softcover

Winner of Luma Rencontres Dummy Book Award Arles 2023

*Apolis* is a visual autobiography of Arash Fayez’s life in limbo between 2014 and 2018. The 312 pages comprise the artist’s complete US immigration dossier, from his arrest by law enforcement authorities to his voluntary departure from the country. *Apolis* presents official documents overlaid with smartphone photos of everyday life captured during the same period. Photographs are “collaged” over sections of the immigration dossier, concealing personal and sensitive information. This juxtaposition creates a multilayered narrative, revealing contrasting perspectives—of those in power and of someone without any. The project stemmed from a conversation between the artist and his immigration lawyer, whose succinct explanation of his legal status encapsulated the situation’s complexity: “You’re not illegal, but you’re not legal either.”

Arash Fayez is an artist working with different forms of image-making, exploring notions of in-betweenness. He was born in Tehran, studied fine arts at California College of the Arts in San Francisco, and currently lives in Barcelona.

June 2024  
34 EUR  
ISBN: 978-3-95905-850-6





# Laura Bielau: TEST

Design: Laura Bielau, Hannes Drißner  
144 pages, 104 b/w and colour images, 19 × 25 cm, softcover

Already published by Spector Books:  
*ARBEIT*, 2021

Photographer Laura Bielau established a colony of ants in her studio so she could examine the way they organize themselves hierarchically and colonize. Owing to their special mode of reproduction, the worker ants share 75 per cent of the same genes, so that natural selection encourages the rearing of sisters over daughters—the basis for the altruism in ant society.

In Bielau's work, which developed out of her observation of the ants, she examines the shared needs of humans, animals, and plants and the trade-offs they make in negotiating cooperation and self-interest. She goes to places where people act out their compulsion to gain control over the animal and plant world and seek to shift the balance of power in their own favour. Her images constitute an ongoing process of research and reflection on these themes.

Laura Bielau lives and works in Halle (Saale). She received a project grant from the Kunststiftung DZ Bank and a Pollock-Krasner grant from the New York-based foundation in 2023. Her work has been shown in numerous contexts, including solo exhibitions at the Kunsthalle Recklinghausen and the Raum für Fotografie in Winterthur.

Already released  
28 EUR  
ISBN: 978-3-95905-842-1



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# Jiří Thýn: From Now On Everything Will Be Beautiful

From Now  
On Everything  
Will Be  
Beautiful

Eds: Jiří Ptáček  
Text: Jiří Ptáček  
Design: Adéla Svobodová  
208 pages, English/Czech, 130 b/w and colour images, 16.5 × 22 cm, hardcover

*From Now On Everything Will Be Beautiful* is the first monographic book publication of Jiří Thýn, the most prominent artist figure of the post-conceptual wave in Czech photography of the 21st century. It maps his responses to the inflation of technical images and traces his gradual shift away from the narrative nature of the photographic medium to an exploration of photography as a means of contemplative and immediate creative action. In the past, Thýn has reused existing photographs, shifting their meaning through his interventions. This time he was invited to recycle his own images. For this purpose, together with graphic designer Adéla Svobodová, he selected and arranged the reproductions as a non-verbal structure in which the past is viewed through contemporary eyes—as communication between images that have come together from different times, which can lead to previously unseen, electrifying encounters.

August 2024  
34 EUR  
ISBN: 978-3-95905-847-6



Jiří Thýn (b. 1977 in Prague) is a Czech artist who works in, and with, the medium of photography. Jiří Ptáček (b. 1975 in Prague) is an independent curator and art columnist. He has collaborated on dozens of exhibitions of Czech artists in both Czech and Slovak galleries. Between 2012 and 2020, he was the curator of Fotograf Gallery in Prague.





# Helga Paris

## Leipzig Hauptbahnhof 1981/82

Ed: Inka Schube  
 Design: Malin Gewinner  
 144 pages, German/English, 80 b/w images, 14 × 18 cm, hardcover

Already published by Spector Books:  
*Künstlerportraits*, 2021

2nd edition, November 2024  
 24 EUR  
 ISBN: 978-3-95905-324-2



In the 1970s, Leipzig central station was an unfulfilled promise to the world. The trains creaked and squealed piteously and the loudspeaker announcements went unheard in the nirvana of the huge station hall. It was a simple, loud, mechanical place. Travellers and staff had settled themselves into the different rooms for arrivals and departures. In the Mitropa, where the dishes had to be cleared away by themselves, all the different social strata gathered together—for twenty-four hours. Time seems to stand still in Helga Paris's eighty black-and-white photographs. Only rarely do you see anyone hurrying for a train. There are no clocks. Everyone is waiting: the toilet attendant for the end of her shift, the woman selling lottery tickets for the next person seeking to make their fortune, the pensioner for her beer. Helga Paris's series is a masterful study of a particular milieu with unmistakable characters—the marginal figures define the scenery of the endless waiting room.

Helga Paris (1938–2024) is considered as one of the most important photographers in Germany. She made a name for herself with her volume *Diva in Grau*, in which she recorded the decline of Halle's historic town centre in the 1980s, thus anticipating the end of the GDR.



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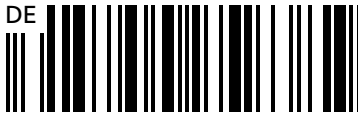
# Once Upon a Time ... Berlin, the 90s

## Once Upon a Time ... Berlin, the 90s

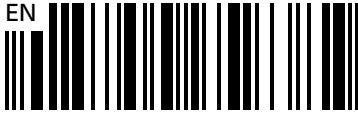
Eds: Boaz Levin (C/O Berlin Foundation), Annette Hauschild, Kathrin Kohle (OSTKREUZ)  
Text: Jens Balzer, Janos Frecot, Anne Rabe, Boaz Levin, Veronika Epple, a. o.  
Photos: Sibylle Bergemann, Annette Hauschild, Harald Hauswald, Ute Mahler, Werner Mahler, Thomas Meyer, Jordis Antonia Schlösser, Anne Schönharting and Maurice Weiss  
Design: Marc Naroska  
296 pages, German, English, 250 colour images, 19.5 × 24 cm, hardcover

*Es war einmal Berlin. Die 90er Jahre*  
(Once Upon a Time ... Berlin, the 90s)  
14 September 2024–23 January 2025  
C/O Berlin

September 2024  
38 EUR  
ISBN: 978-3-95905-851-3



ISBN: 978-3-95905-852-0



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

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



A



B



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A Sibylle Bergemann, *Potsdamer Platz*, 1990 © Estate Sibylle Bergemann/OSTKREUZ B Harald Hauswald, *Potsdamer Platz*, 1994 © Harald Hauswald/OSTKREUZ C Annette Hauschild, *Near Love Parade*, 1997 © Annette Hauschild/OSTKREUZ

Photography



# Isabelle Graw: Angst und Geld

Text: Isabelle Graw  
Design: Natasha Agapova  
256 pages, German, 12.5 × 19.5 cm, hardcover

Already published by Spector Books:  
*Vom Nutzen der Freundschaft*, 2022 (2nd edition planned)

The book resembles a stream of anxiety fuelled by fears of loss and financial worries, both individual and social. Written as an interior monologue, it brings into play emotions and moods that everyone in today's crisis-ridden world is familiar with. The anxieties lurking around every corner are addressed here with profound psychoanalytical insight. *Angst und Geld* (Fear and Money) does not seek to get us over our worries and anxieties—instead they are treated as a welcome opportunity and catalyst for literary writing.

Author and art historian [Isabelle Graw](#) teaches at the Städelschule in Frankfurt and is one of the founding editors of *Texte zur Kunst*.

July 2024  
22 EUR  
ISBN: 978-3-95905-845-2



„Isabelle Graw’s novel-cum-essay succeeds, in brilliant fashion, in transposing two equally elusive sources of distress—mounting anxiety and the lack of money—into a long monologue about concrete everyday perplexities. The elegant, metropolitan, and intellectually accomplished first-person narrator faces up to these challenges with a sense of despair or self-irony, with panic or feigned levity. For today’s urbanites it should be easy enough to recognize themselves in these subtle self-observations, in these unsettling, sometimes comical episodes and reflections. It is a book full of melancholy and lucidity.”

*Joseph Vogl*



A

# Casablanca Art School

## A Postcolonial Avant-Garde 1962–1987

Eds: Morad Montazami, Madeleine de Colnet, Esther Schlicht  
 Text: Maud Houssais, Fatima-Zahra Lakrissa, Morad Montazami  
 Design: Bonbon Visuelle Gestaltung, Zurich (Valeria Bonin, Diego Bontognali)  
 136 pages, German/English, 30 b/w and 130 colour images, 19 x 27 cm, softcover

*Casablanca Art School: A Postcolonial Avant-Garde 1962–1987*  
 12 July–13 October 2024  
 SCHIRN Kunsthalle Frankfurt

July 2024  
 32 EUR  
 ISBN: 978-3-95905-848-3



The publication offers a comprehensive overview of the impact of the Casablanca Art School. The main protagonists, Farid Belkahlia, Mohammed Chabâa, Bert Flint, Toni Maraini, and Mohamed Melehi, together with students, teachers, and associated artists, feature in the book with a large number of works. In addition, the catalogue explores the efforts to open up to local history and changing social realities. These aspects are explored in more detail in an essay by Fatima-Zahra Lakrissa on Morocco's vernacular artistic heritage and an examination of the role and significance of public space by Maud Houssais.

As founders of the Zamân Books & Curating platform, Morad Montazami and Madeleine de Colnet explore the counter-narratives of visual modernism in Arab, African, and Asian arenas. Esther Schlicht is deputy director of the SCHIRN Kunsthalle Frankfurt. Fatima-Zahra Lakrissa and Maud Houssais are independent researchers and curators.





# Anna Paul: Seven Things

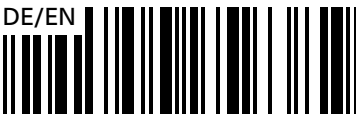
## Incomplete Compendium

Eds: Christian Hoffelner, Anna Paul  
 Text: Christian Hoffelner, Anna Paul, Christie Pearson, Katia Porro, Stefanie Sargnagel, Robert Walser  
 Design: CH Studio, Christian Hoffelner  
 224 pages, German/English, 10 b/w and 271 colour images, 19 × 27 cm, hardcover

Bread as currency, bathing as politics, art as precarity, sausages as longing—Anna Paul’s *Seven Things: Incomplete Compendium* is an associative, A-to-Z assemblage of the sculptural and situational works she has made in the last ten years. Paul is interested in basic elements like water: she uses it in combination with flour to mould bread sculptures or conceives of it as a social binding agent in a study of the communal bathing rituals that were once prevalent in society. Her sculptural response to this gives rise to minimalist open-air showers, washbowls, and a communal bathing cabin. For the artist, this is about social interaction, about creating a space for dialogue and exchange, and about sharing the fun of bathing. Most of her sculptural objects are connected with an experience of social interaction that happens of its own accord because her objects are made from materials that we are surrounded by in our everyday lives.

Anna Paul (b. 1987) is a visual artist based in Vienna, Austria. She produces objects in various materials and contexts that function as social sculptures or participatory environments. Christian Hoffelner (b. 1983) is a graphic designer, teacher, author, and editor from Vienna, Austria.

Already released  
 38 EUR  
 ISBN: 978-3-95905-829-2



A



B

A Bread Pieces, 2021. Photo: Ann Paul B On Bathing Culture, Douche, 2017. Photo: Zara Pfeifer

# Sunah Choi

**Text:** Barbara Buchmaier, Sunah Choi, Dominic Eichler, Anna Sinofzik, Jan Verwoert  
**Design:** Markus Weisbeck  
 216 pages, German/English, 28 b/w and 183 colour images, 21 × 28 cm, hardcover

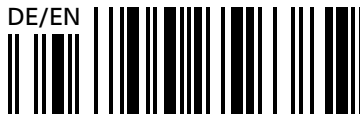


Sunah Choi's new monograph brings together works the artist has made in the last five years, revealing a process of development that is defined both by continuity and by productive contingency: while Choi's interest in spatial (re)organization is an abiding feature of her oeuvre, each work plays with specific antitheses. The artist is currently formulating these antitheses with a particular focus on materials like glass, wood, and metal, which she uses to develop scenarios and objects that oscillate between sculpture, architecture, and interiors.

The book begins with a sequence of graphic compositions that probe the affinities between individual works in terms of their formal aesthetics; this is followed by a selection of exhibition views and a performative series of photographic images. It includes an interview with the artist and two essays as well as a richly illustrated catalogue raisonné.

Already released  
 42 EUR  
 ISBN: 978-3-95905-834-6

Sunah Choi, (b. 1968 in Busan, Korea) was awarded the Hannah-Höch Förderpreis in 2018. She lives and works in Berlin.



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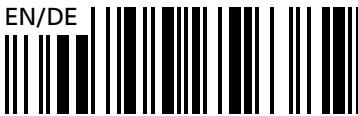
A *A Figur (Purpur)*, 2022, © Eric Tschernow B *Garderobe I, II, III, Banca*, 2021, Installationsansicht, Kunstverein Reutlingen © Frank Kleinbach C *Maquette (Room with Six French Windows and Two Carpets)*, 2023 © Eric Tschernow

# Jenna Bliss

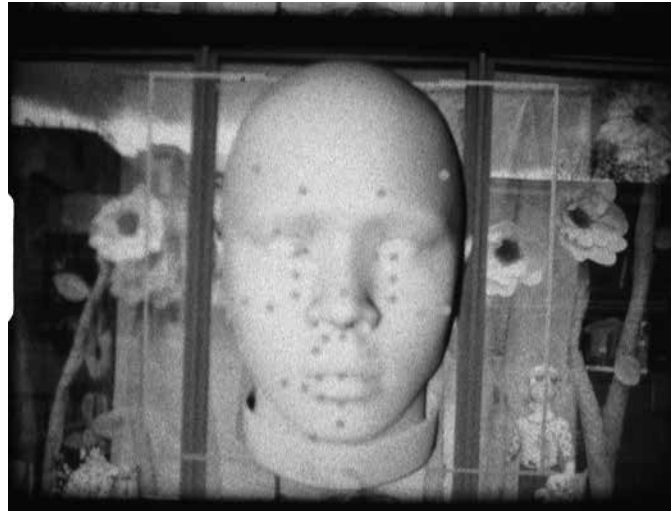
Ed: Anna Gritz  
 Text: Ivan Gaytan, Anna Gritz  
 Design: Benedikt Reichenbach  
 120 pages, English, German, 19 b/w and 8 colour images, 11.5 × 17.6 cm, softcover

Jenna Bliss explores the political dimensions inherent in our ways of seeing and telling stories. Her focus is frequently drawn to historically loaded topics that are lodged in the built structure of New York City, ranging from addiction and the pharmaceutical industry to the aftermath of 9/11 and the global economic crisis of 2007/8. Bliss employs research and intuitive associations to sift through collective memory, questions common assumptions, and thus expands an accepted narrative. In her practice, she primarily uses film, photography, sculpture, and collage. By montaging self-filmed, found, footage in the form of text and images, Bliss elicits inherent ideologies from the material and reveals historical links. For this publication, writer Ivan Gaytan takes on Bliss's method of working and corresponds with Super 8 film stills by the artist, allegorically linking her use of fragments to the reverie of a flaneur in New York.

Already released  
 17 EUR  
 ISBN: 978-3-95905-840-7



Jenna Bliss (b. 1984 in New York, USA) is an artist, filmmaker, and video editor in New York. Ivan Gaytan is a writer living in New York.



A



B



C

A-C super 8mm film, digital scans, 2017–present



# Carol Rhodes

Ed: Beatrice Hilke  
 Text: Beatrice Hilke, Naomi Pearce  
 Design: Benedikt Reichenbach  
 120 pages, English, German, 32 colour images, 11.5 × 22.6 cm, softcover

Carol Rhodes devoted her practice primarily to a type of landscape that generally receives little attention: post-industrial areas criss-crossed by landfills, airports, highways, or reservoirs, evoking the unstoppable flow of material and labour. Human activity is tangible everywhere in her images, yet people themselves do not feature. This oscillation between a diffuse presence and absence, between the supposedly recognizable and the abstract, is characteristic of Rhodes's work. This publication features Rhodes's work from the early 1990s to 2016, as well as an essay by Naomi Pearce, who sensitively explores the ambivalent tensions in the artist's work based on conversations and interviews and looks at research carried out in Rhodes's archive and former studio in Glasgow.

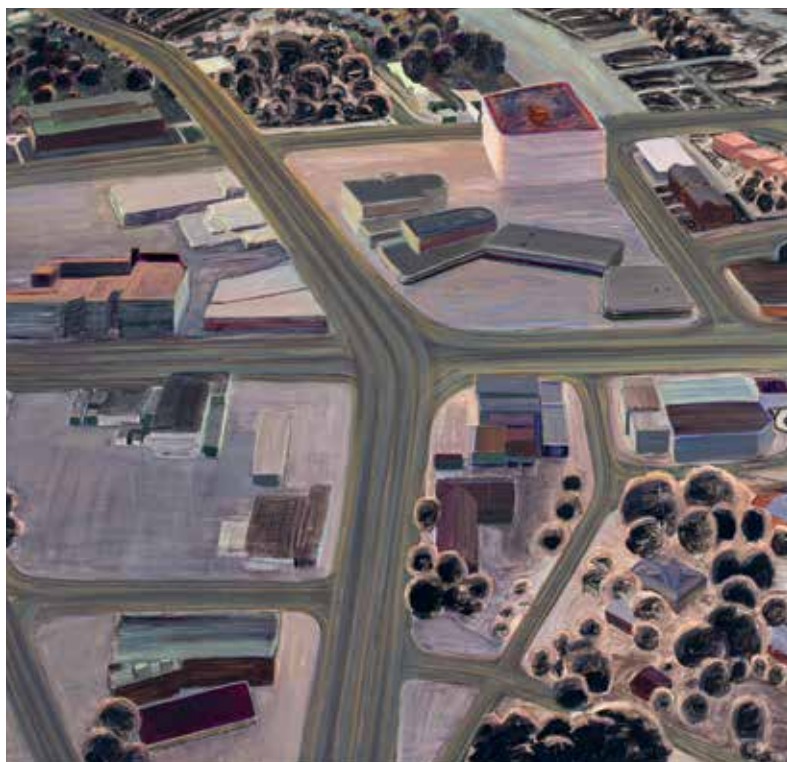
Carol Rhodes 1959–2018, was a Scottish painter who lived and worked in Glasgow.

Already released

22 EUR

ISBN: 978-3-95905-841-4

EN/DE



A



B

A *Roads, Buildings (Night)*, 2013. Courtesy of Toby Treves. Photo: Ruth Clark B *Construction Site*, 2003. Courtesy of the Collection Charles Asprey. Photo: Ruth Clark

## A Biography of Daphne

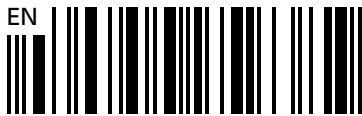
Eds: Mihnea Mircan, Helen Hughes  
Text: Jacquelyn Ardam, Erik Bünger, Lauren Burrow, Justin Clemens, Vincent W. J. van Gerven Oei, Ana María Gómez López, Amelia Groom, Eva Hayward, Ulrik Heltoft, Adam Jasper, Caroline A. Jones, Martha Kenney, Esther Leslie, Paris Lettau, Sophie Lewis, Candice Lin, Michael Marder, Stephanie McCarter, Lévi McLean, Luke Morgan, Miljohn Ruperto, P. Staff, Jonas Staal, and Khadija von Zinneburg Carroll  
Design: Žiga Testen  
300 pages, English, 100 b/w and 15 colour images, 22 × 15 cm, softcover

This anthology revisits the classical myth of Daphne as the starting point for an investigation of trauma and metamorphosis, symbiosis and entanglement. Daphne, the nymph who turned into a tree to evade the assault of the god Apollo, is a figure in, and of, crisis, here re-cast as a dynamic model for the ruptures between the “figures” and “grounds” of today’s visual, social, and ecological environments. Commissioned essays and artist pages explore the integrity and vulnerability of bodies, their performative or prosthetic extensions, and the alliances they enter into, across species or symbolic registers. Tangling brutality and emancipation, power and refusal, self and place, Daphne’s becoming tree—and becoming image—is reimagined as a cipher for contemporary predicaments, illuminating the perils and potentials of a profound transformation of the human.

September 2024

34 EUR

ISBN: 978-3-95905-807-0



Mihnea Mircan is a writer and the curator of Plan B Foundation, which will open in Cluj, Romania in 2025. Helen Hughes is deputy head of the Fine Art department and a senior lecturer in art history, theory, and curatorial practice at Monash University, Melbourne.



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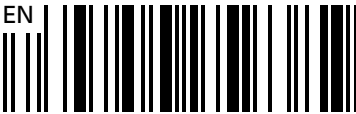
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# Mapping the Moving Image

## Media, Agents, and Sites in the Czech Context

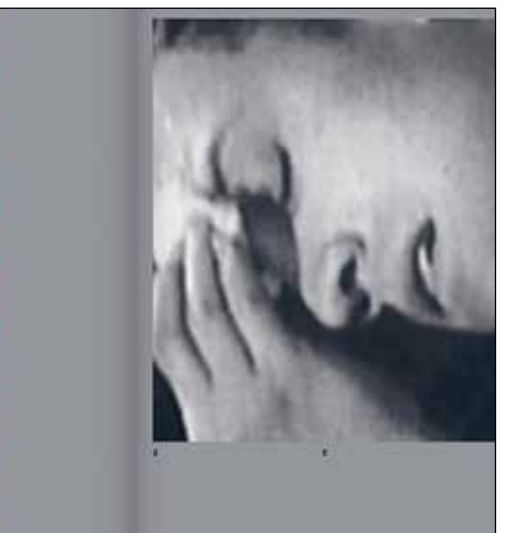
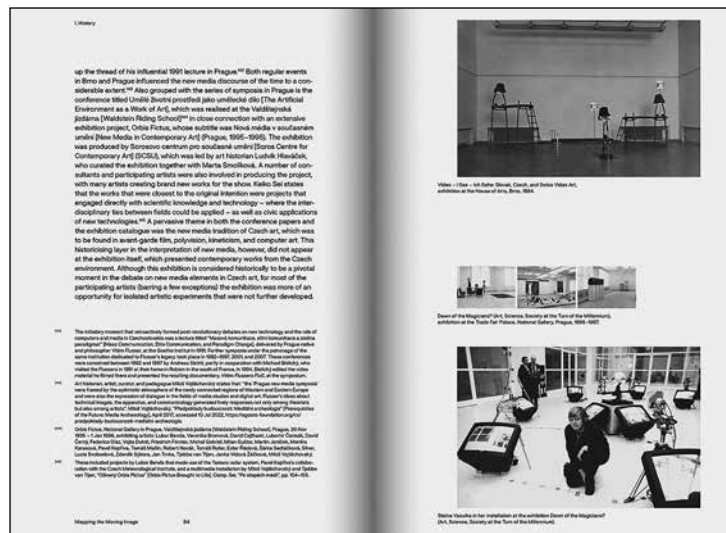
**Eds:** Martin Mazanec, Sylva Poláková, in collaboration with the National Film Archive, Prague  
**Text:** Martin Blažíček, Matěj Forejt, Eva Krátká, Markéta Mansfieldová, Martin Mazanec, Marie Meixnerová, Sylva Poláková, Tomáš Pospiszył, Matěj Strnad, Lenka Štřeláková, Kateřina Svatoňová  
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 332 pages, English, 75 b/w and 319 colour images, 18.5 × 27 cm, softcover

June 2024  
 30 EUR  
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The publication *Mapping the Moving Image. Media, Agents, and Sites in the Czech Context* is dedicated to a critical assessment of the practice of the moving image in the Czech art world from the 1970s to the present day. Its central theme is the critical analysis of the relevant planes of negotiation for an autonomous position for this practice. The separate commissioned essays by authors representing the discourses of both art history and film studies, as well as the perspective of archivists and curators, are arranged into a coherent volume that makes up for the currently fragmentary historical image of this practice.

**Sylva Poláková** is a film historian and curator. She focuses on experimental film and art of the moving image from an interdisciplinary perspective. **Martin Mazanec** is a curator and pedagogue. His focus is the curatorship and mediation of art of the moving image in the context of the gallery and the cinema.



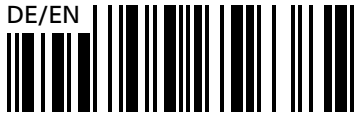


# ARCH+KUNST Karin Sander

Eds: Anh-Linh Ngo (ARCH+), Karin Sander (guest editor)  
Text: Marc Angéilil, Beatriz Colomina, Michael Hagner, Eva Menasse, Philip Ursprung, Harald Welzer, Mark Wigley, a. o.  
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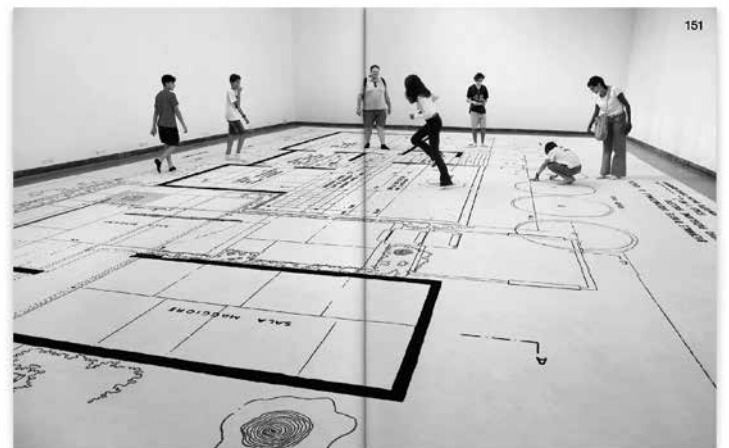
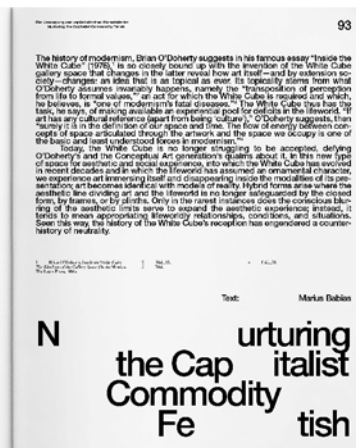
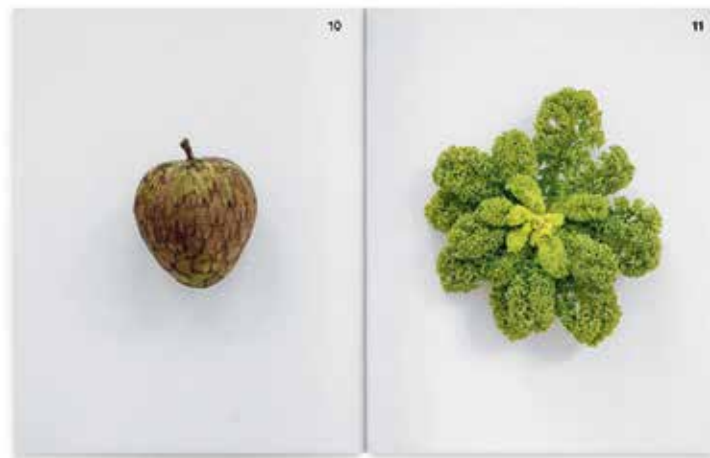


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With her site-specific interventions, artist Karin Sander operates on the underlying structures defining space and institutions. She manipulates them, recontextualizes them, and encourages their collective appropriation. For the realization of this monographic publication, the artist applies her method to ARCH+, tracing connections between the pages of the magazine and the wall as a constitutive element in artistic and spatial practice. Authors and collaborators commissioned by Karin Sander comment on her artistic practice.

The publication will also provide an opportunity to reflect upon Karin Sander and Philip Ursprung's contribution to the 18th Venice Architecture Biennale, titled *Neighbours*, which literally dissolved the wall separating the Swiss Pavilion from the neighbouring Venezuelan Pavilion.

Karin Sander (b. 1957) is an artist based in Berlin and Zurich. 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.



# ARCH+ The Business of Architecture

Eds: Anh-Linh Ngo (ARCH+), s+ station+ station.plus; Departement Architektur (DARCH), ETH Zürich (guest editor); Prof. Arno Brandhuber, Ludwig Engel, Olaf Grawert (project management)  
 Text: Nick Beech, Marisa Cortright, Peggy Deamer, Paola De Martin, Maria Shéhérazade Giudici, Gabu Heindl, Douglas Spencer a. o.  
 Design: Stan Hema, Berlin  
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September 2024  
 28 EUR  
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This publication examines the economic conditions of architecture, which are all too often disregarded in the day-to-day life of people working in the profession. The focus is on contracts, jobs, and office structures, on profitability and phases in the construction industry's economic cycles, on work processes, authorship, and labour rights, on digital outsourcing, and digital outsourcing. The book sets out to reveal the business footing on which architecture stands: How does it operate today in economic terms? *ARCH+ The Business of Architecture* is intended as a stimulus, offering tools that will empower budding and practising architects alike.

A rich variety of (for the most part) up-and-coming offices are presented that have developed new, forward-looking business models, organizational strategies, and resource concepts: these include ARGE c/o, Assemble, Chybik+Kristof, Ana Filipović, IFUB\*, L'atelier—Nomadic Architecture Studio, and Space & Matter.



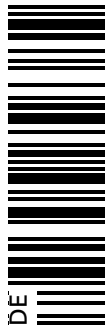




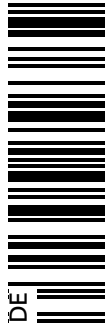
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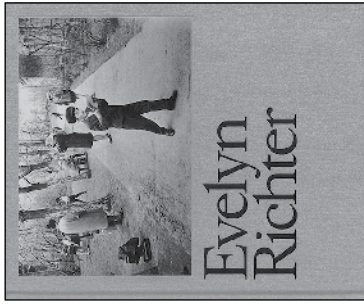
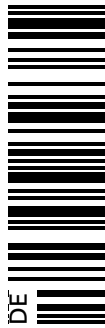
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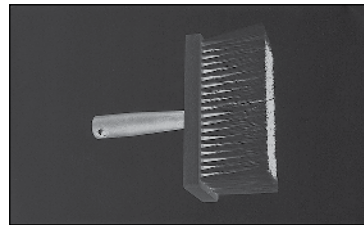
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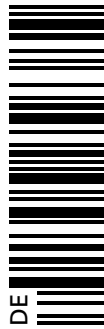
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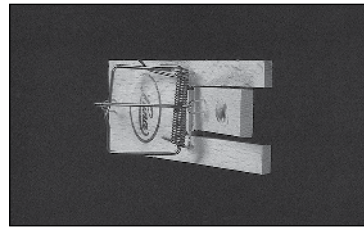
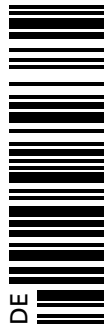
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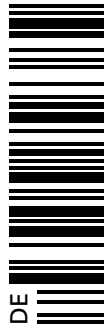
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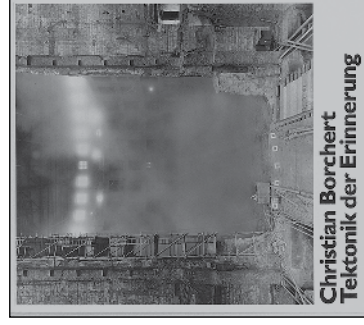
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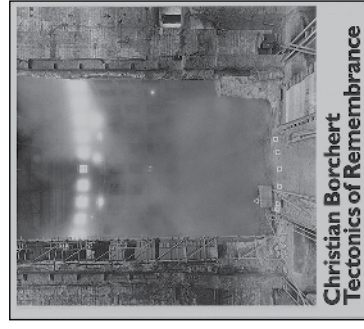
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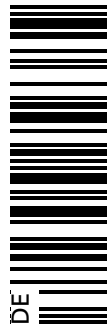
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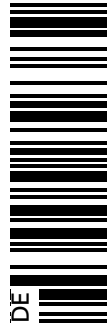
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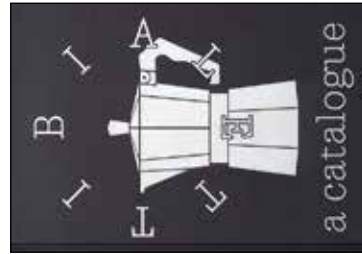
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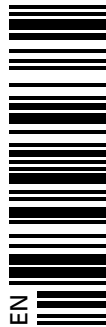
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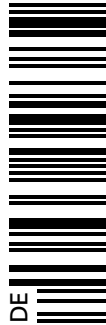
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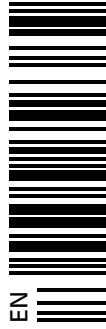
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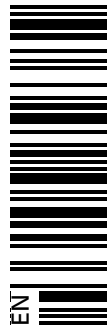




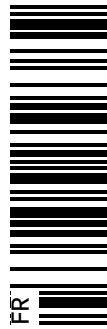
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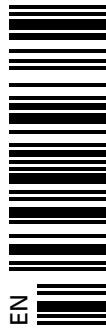
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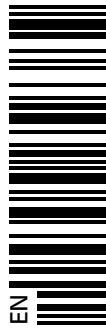
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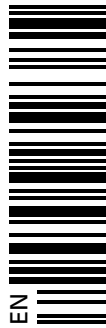
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