Seven years ago, while researching our book Lampedusa: Image Stories from the Edge of Europe (2017), I found myself on Green Island, in the Nile Delta, asking Egyptian boatbuilders about the price of spruce wood. For the comic-strip story “A Commodity on the Move”, which was drawn by Nino Bulling, I followed the trail of a piece of wood, travelling together with the Migrant Image Research Group. I had stumbled upon the idea for this in the work of Soviet avant-garde writer Sergei Tretyakov, who had called, in the early 1930s, for novels to be written from the point of view of objects. Migration is a major issue – people are still dying today crossing the Mediterranean in perilous circumstances – and telling a story about refugeeism from the perspective of a piece of spruce wood seemed like an appropriate way to tackle it. Tretyakov’s concept was that you can use objects to show the web of social connections more effectively than is possible with a classical main character. So I plotted the narrative thread, starting with the growth of a spruce tree and ending up in 1940s Finland. The trees have grown since then and are now being felled in order to be processed into paper or exported in the form of boards or planks – some of them are shipped to Egypt and used to construct the boats in which refugees then make their hazardous journey across the Mediterranean. The price of spruce wood goes up and down depending on demand. It has been particularly expensive in Egypt, which is not a place where wood for boat building traditionally grows. One of the things the research revealed to me was that it’s easier for wood to cross borders than it is for people. I was also struck by the fact that trees are living beings too, even if people treat them as objects. Our discourse today gives trees an equal place alongside all other living organisms.

Trees can be processed to make paper, but their trunks can also be written on themselves, becoming surfaces that carry messages from the past into our present. Artist Elina Birkehag went to the Dalarna region of her native Sweden in search of centuries-old pine trees whose trunks had been marked by young women herding cattle. These women would use axes to carve their initials or short messages into the bark to assert their presence in the forests. D for Daughter shows photographs of these pine trunks, which are covered in written characters, creating a connection to the women who have come before us. It is a special kind of female writing: rather than working in a quiet room with an embroidery needle, the women turned the axe into a writing implement, using it to leave their messages in the bark. This allows us to “read” the trees today and establish a relationship with the messages and the trees that bear them, whose lifespan is greater than any human’s.

The oldest tree on the planet can also be found in Dalarna, the province where Birkehag searched out the canifers bearing the women’s writing. Catalan photographer Aleix Plademunt took pictures of the spruce, which is more than 10,000 years old, for his book Matter. It won the silver medal in this year’s Best Book Design from All Over the World competition. Another of the 2023 award-winners is Anna Haifisch’s Chez Schnabel. In the middle section of our autumn preview, we have gathered together all the books that have won prizes since we started the publishing house. There have been an astonishing number – something that is easy to lose sight of amidst the day-to-day routines of operating the business. The list of prize-winning books also serves as an affirmation for everyone who has been involved in the productions – and it shows how wood is a resource that can be transformed into living objects that stand the test of time.

Anne König
Deep in the woods in Dalarna, Sweden, scattered among stumps and newer-growth trees stand centuries-old Scotch pines – thick, gnarled, and covered with carvings. The messages inscribed in their trunks are from female shepherds who, from the 17th to the early 20th centuries, would leave their villages to live and work together on the fäbod (summer farm) and lead their families’ cattle out to graze. While in the pastures, these young women, many of them teenagers, carved the date, their initials, and notes to each other, leaving the trunks scrawled with a kind of teenage freneticism, a coded language, an assertion of their existence: HERE WE DRAW OUR NAMES. The artist Elina Birkehag went into the forest with her camera and searched for the trees. She photographed the marks the young women had left in the bark. Her book connects us with the female shepherds and enables us to “read” the trees.

With contributions by Amelia Groom & M. Ty, Quinn Latimer, Meg Miller, Jungmyung Lee, Matilda Kenttä & Linnea Rutz, and Jennie Tiderman Östberg.

Elina Birkehag is an artist working with inscriptions in relation to the body, technology, and time.
From the development of human settlements on the Moon to the mining of asteroids for rare minerals and metals – the wild imaginaries of extraction-driven growth have, quite literally, transcended the boundaries of Earth. This shifting of resource exploitation from the exhausted Earth to its “invisible” hinterland – the Moon, celestial bodies, and ultimately, other planets – calls for an urgent debate on the impact this shift will have on our understanding of land, resources, and commons.

Staging the Moon: Resource Extraction Beyond Earth is a publication of the Luxembourg Pavilion at the 18th International Architecture Exhibition of La Biennale di Venezia. It critically unpacks the space-mining project from the perspective of resources, offering another way of seeing the Moon that goes beyond the current optics of the Anthropocene.

Francelle Cane is an architect, researcher, and curator. Armin Linke is an artist working with photography and film. Marija Marić is an architect, researcher, and curator.
Artist Adrian Sauer focuses on the impact that digitization has had on photography and the changes it has wrought: with the help of computer programs he has written himself, Sauer examines photographic functionality and considers the extent to which photography can still be regarded as a reliable and impartial means of mapping reality. This theme also features in his project Truth Table, which is based on the truth tables used in mathematics to check the substance of logical statements. Truth Table alludes to a binary pattern of thinking in which information is sorted into mutually exclusive categories – similar to binary code, in which the only options are 0 and 1, with nothing in between. Binary codes are used to represent and process information in digital form.

Adrian Sauer’s photographic work will be honoured this autumn with the award of Stiftung Niedersachsen’s prestigious SPECTRUM – International Prize for Photography, whose previous recipients include Rineke Dijkstra, Boris Mikhailov, and Marta Rosler.

Adrian Sauer, born 1976, Berlin, is a photographer who lives and works in Leipzig. Lavinia Francke is secretary general of Stiftung Niedersachsen, which awards the SPECTRUM – International Prize for Photography. Steffen Siegel is Professor of the Theory and History of Photography at Folkwang University of the Arts, Essen.
The Masanao Abe – Calendar is a perpetual calendar. For each day of the year, a cloud photograph by physicist Masanao Abe is combined with a press image published on the day the cloud was photographed. Abe observed, photographed, and filmed the clouds around Mount Fuji from 1927 to 1941. The press images are taken from international historical dailies and weeklies published in a variety of cities, including Tokyo, Seoul, Paris, Moscow, Berlin, and Chicago.

The motif of mountain and cloud is a traditional image symbolizing the contrast between the fixed and the fleeting. The constellations that Helmut Völter has come up with on each page of his calendar constitute a doubling of this motif: next to the clouds that float past Mount Fuji in ever-new shapes and forms, he places photographs from daily newspapers that are as fleeting as the clouds and visible for an equally short period. The calendar thus provides an intense experience of time, making it a special object as a place to store personal notes.

Helmut Völter is an artist and graphic designer in Berlin.
As an insider in the largely opaque art market, Sasa Hanten-Schmidt’s astute and entertaining reflections furnish us with profound insights into the process of collecting and the task of passing on a collection from one generation to the next. Working with art can give life a sense of discernment, rapture, and playful abundance – this is something to be rediscovered after decades of collecting as an investment and a proclivity for the prestige of the private museum.

Play with Me paints a picture of a vibrant art collection, of a life with and within art. The book is thus many things all at once: an object lesson in collecting behaviour and an autobiographical sketch, a carnivalesque tour through the sociotopes of the contemporary art world, a self-experiment, and – last but not least – a love story.

Sasa Hanten-Schmidt is a lawyer and an authority on contemporary visual art. She specializes in the appraisal of artists’ estates and collections. Her book Der Faktor Mensch: Wie gelingt der Generationsübergang mit Kunst? came out in 2019.

Old white men in cashmere sweaters are treated like royalty. If they show up in female company, only the man is spoken to. At this point I abandon the idea of a satirical show on the art market. It doesn’t lend itself to satire. All of this – the way it is – it’s not funny at all. What kind of caricature of it would get people chuckling? I simply can’t imagine. Incidentally, when I was young and getting started, I couldn’t imagine that things would actually go on like this decade after decade. In the art world, bland and predictably conventional marketing strategies are often totally out of step with the object being bought and sold. Savvy, progressive, subversive art is still being traded in a milieu of woodchip wallpaper and Alpha decals. Unbelievable!
The publication *When The Sun Is Low – The Shadows Are Long* opens up the view on the shadowy historical, political and phenomenological territory called Belarus. It highlights the interplay between an interest in tradition, the archaic and cosmology on the one hand, and a striving towards a pure form of modernist avant-garde on the other. Theoretical texts, poems, and interviews will frame twenty positions of Belarusian artists. They are reflecting various forms of resistance against repressive systems, whether they be the appropriation of ritual practices, artistic expression through amateur cosmology or the invention of a new language or a game.

*When The Sun Is Low – The Shadows Are Long* is based on the group exhibition of the same name, which was shown in the Arsenal Gallery in Białystok and in the Galerie für Zeitgenössische Kunst Leipzig in 2022.

Anna Karpenko, born 1985 in Minsk (Belarus), based in Leipzig, curator and author. In her curatorial and research practice she represents the intrinsic links between the archaic and contemporary forms of being.

A Anton Sarokin, *Find a Place You Trust and Then Try Trusting It for a While*, 2017

B Alexander Adamov, *The 15-Puzzle*, from the series *Non Toys*, 2021

C Alia Savashevich, *Sew it Yourself*, 2022

D Siarhei Leskiec, *Whisper*, 2012-ongoing

I Am Trying to Remember

Research on Jonas Mekas

The life story of Jonas Mekas – one of the pioneers of the New American Cinema – encompasses the ruptures and upheavals that beset the twentieth century. He and his younger brother Adolfas fled their native Lithuania in July 1944. After periods spent in German DP camps, he ended up in New York, where he reinvented himself as an artist. American historian Michael Casper triggered a debate about Mekas’s Lithuanian past, shortly before the artist’s death. He alleged that Mekas’s diaries covered up his political activities in Lithuania during the German occupation (1941–1944) and accused him of obscuring the reasons for his hasty escape.

Using historical documents, excerpts from Mekas’s diary, personal reflections, a text by Amy Taubin, and an interview with historian Christoph Dieckmann, the editors set out to gain an understanding of the period of German occupation and the Holocaust in Lithuania and get a sense of how the young Jonas Mekas might have viewed these events. The book I Am Trying to Remember tracks this experience in the filmmaker and writer’s work and shows how remembering and forgetting became key factors in his artistic practice.

Jonas Mekas (1922–2019) was born in Lithuania and came to New York in 1949. A film-maker, writer, and tireless champion of experimental art, he was one of the founders of Anthology Film Archives. Christoph Dieckmann is a German historian and author. His study Deutsche Besatzungspolitik in Litauen 1941–1944 won the Yad Vashem International Book Prize for Holocaust Research in 2012. Christoph Gnädig is a film and media scholar, a media artist, and independent curator. Anne König lives and works in Leipzig as one of the publishers at Spector Books, which has brought out Jonas Mekas’s literary magnum opus. Amy Taubin is a contributing editor of the magazines Artforum and Film Comment.

The book is published as part of the programme Jonas Mekas: 100 Years of Cinema, Arts, and Politics, which was curated by Christoph Gnädig, Christian Hiller, and Anne König. The programme ran from 18 to 25 January 2023 at the Arsenal in Berlin and was supported by ARCH+, the Capital Cultural Fund Berlin, and the Lithuanian Culture Institute.
Image Ecology offers a survey of new approaches to environmental photography. In an attempt to document the systemic causes of the climate crisis, the works in the exhibition explore their own material and social conditions. The exhibition disentangles photography as an ecological practice, a medium that is defined as much by the nexus of material, labour, energy, and waste that its production and circulation require as by what it represents. Featuring an extensive essay by environmental historian Jason W. Moore, and contributions by over a dozen international writers, the catalogue unpacks its own production process: from material supply chains to working conditions to wrapping and postage. Made possible by the Crespo Foundation.

Boaz Levin is a writer and curator based in Berlin and editor of Cabinet magazine’s format Kiosk. Kathrin Schönegg is a historian of photography. She works as head of programming and curator for the C/O Berlin Foundation.
Everyone knows these kinds of photographs from glossy magazines: snapshots of fast boats, dark sunglasses and dalliances. Whoever shows themselves on the beaches of Sardinia also acknowledges those others, lurking behind their cameras. Celebrities and paparazzi are symbiotically intertwined; they produce "secret images" in collaboration. Together with Corrado Calvo – one of the most famous paparazzi to date –, Armin Linke has published a selection of sequences from a conglomeration of 80,000 images from the early noughties. Within the image series shown in the publication, a different kind of logic becomes apparent that stands in contrast to the published image from mass media: Their staged character becomes obvious. Whatever is cut out of the situations shown in the magazine images only becomes evident in the sequential nature of the pictures. The photos thus unexpectedly become social documents.

Armin Linke, born 1966, Milan, is a photographer and filmmaker combining a range of contemporary image processing technologies to blur the border between fiction and reality. Currently he is guest professor at ISIA, Urbino, Italy. Corrado Calvo is one of the most famous paparazzi in Italy. He lives in Ticino, Switzerland.
In the 1920s, in northern Italy, the brothers Camillo, Cezaro, and Alfonso Bialetti produced aluminium household equipment in their workshops. Alfonso’s son, Renato, appropriated the family brand, industrialized the production of stove-top coffee makers in the early 1950s, and sold roughly 300 million pots worldwide. Producing clones of his product to beat competitors, the controversial entrepreneur considered keeping records, prototypes, and archives unnecessary. In this void, artist David Bergé started gathering Bialettis near the ruined factory, in flea markets and flagship stores. This book is Bergé’s proposal of what a Bialetti catalogue might look like. It provides insights into the production process of a piece of precision engineering, nourished by the voices of members of the industrialists’ family, as well as former factory workers, secretaries, and union representatives. Bialetti, a 20th-century icon, no longer part of every kitchen.

The publication is supported by: The Museum of Anthropocene Technology (MAT), Flanders State of the Art, Platform 0090, Design Museum Gent, and Photographic Expanded Publishing Athens.

David Bergé, artist, lives in Athens and Brussels. In his works the audiences are invited to participate, via hybrid and post-digital formats, in a journey of silent Walk Pieces, time-based installations, and writing projects, both spoken and published.
After the fall of the Berlin Wall, British artist and author Monica Ross visited the Gemäldegalerie in Dresden, where she found herself entranced by the sight of Raphael’s *Sistine Madonna*. In response to this she began doing research into the picture’s reception. *valentine* approaches the Madonna as “a sequence of overlapping moments where temporalities interweave and are retraced” (Lisa Panting). Ross’s book combines personal recollections with an art-historical analysis of the image, which leads her down other paths to, among other things, Freud’s Dora case, which she subjects to a feminist critique, a new reading of Walter Benjamin’s essay “The Work of Art in the Age of Its Technological Reproducibility”, and the Balkan wars of the 1990s.

In 2000 the English original was published in conjunction with MILCH gallery in London and graphic designer Markus Dreßen. The book is now available for the first time in a German translation.

Monica Ross (1950–2013) was a British artist and a lecturer in fine art who worked with video, drawing, installation, text, and performance. Her works deal with issues relating to representation, memory, and history.

Achim Duchow: *Blind Faith*

A look at the catalogue raisonné of Düsseldorf painter, photographer, and object artist Achim Duchow (1948–1993) suggests a complex oeuvre that is ripe for rediscovery. His playful relationship with authorship, subjectivity, and media and the directness with which he addresses the subjects that motivate him have led to the creation of a body of work whose impact is still unfolding today. In over 400 pages, the book lists all the phases of the artist’s oeuvre mapped in chronological order and punctuated by individual essays: the list covers Duchow’s collaboration with Sigmar Polke in the 1970s, the two and a half years he spent in Japan, his return in 1981 to an art scene that had rapidly shifted its focus to marketability, his efforts to construct a new sense of himself as an artist and cultural worker, and his painterly engagement with German history and politics, with colonialism and reunification, and with art informel and constructivism. The catalogue raisonné lists all the works that can be located along with texts by Duchow himself. Close associates and historians shed light on the radical context in which his life unfolded.

Achim Duchow (1948–1993) was a German painter, sculptor and photographer, lived and worked in Düsseldorf.
An overview of all the titles from the Spector Books programme that won prizes in various national and international competitions between 2003 and 2023. For collectors, we offer a complete set of the award-winning books (including those that are now out of print) at a price of 2000 euros. If you are interested in this option, please send an email to mail@spectorbooks.com.
Awarded Books 2003–2023

Jan-Frederik Bandel, Annette Gilbert, Tania Prill: 
– Grand prize “Tokyo TDC Award”, 2018

László Moholy-Nagy: 
Sehen in Bewegung
– Gold medal “German Photobook Prize”, 2015

Beasty/Tierisch
– Nomination “Paris Photo–Aperture PhotoBook Award”, 2015

Michael Maier, Christoph Franz: 
Der Durchschnitt als Norm
– Competition “Most Beautiful Swiss Books”, 2018

Jonas Mekas: 
Transposition
– Competition “Most Beautiful Swiss Books”, 2017

Mara Züst: 
Kolkata – City of Print
– Main prize “Walter Tiemann Prize”, 2020

Giovanni Borasi: 
The Other Architect, eds CCA Montreal
– DAM Architectural Book Award, 2016

Christian Kattweur, Donato Cascio: 
Scrapbook of the Sixties. Writings 1954–2010
– Second prize “Walter Tiemann Prize”, 2016

Anna Hilti: 
Die wesentliche Eigenart aber liegt in der Blüte
– Competition “Most Beautiful Books from Liechtenstein”, 2015

Hannah Darabi, Chowra Makaremi: 
– Competition “The Best German Book Design”, 2019
– Competition “Most Beautiful Swiss Books”, 2019
– “Historical Photo Book Award”, Rencontres d’Arles, 2019
– “Paris Photo–Aperture PhotoBook Award” (Photography Catalogue of the Year), 2019

Michael Maier, Christoph Franz: 
Die Durchschnitt als Norm
– Competition “The Best German Book Design”, 2016

Monica Blackbird: 
Damen, die lesen
– Competition “Most Beautiful Swiss Books”, 2020

Walter Scheiffele: 
Das leichte Haus. Utopie und Realität der Membranarchitektur
– DAM Architectural Book Award, 2020

Ioana Nemeș: 
Artist Book
– Prize for young designers “Most Beautiful Rumanian Books”, 2015

Masanao Abe, Helmut Völter: 
The Movement of Clouds Around Mount Fuji
– “Photo-Text Book Award”, Rencontres d’Arles, 2017

Erik van der Weijde: THIS IS NOT MY BOOK
– Nomination “Paris Photo–Aperture PhotoBook Award”, 2017

Masanao Abe, Helmut Völter: 
The Movement of Clouds Around Mount Fuji
– “Photo-Text Book Award”, Rencontres d’Arles, 2017

Film Culture 80: The Legend of Barbara Rubin
– Competition “Most Beautiful Swiss Books”, 2018

Anna Hill: 
Die wesentliche Eigenart aber liegt in der Blüte
– Competition “Most Beautiful Books from Liechtenstein”, 2020

Demonstration Rooms: 
Artistic Constructions with Space and Display of the Albertinum
– Competition “The Best German Book Design”, 2020
– Honorary diploma “Best Book Design from all over the World”, 2021

Dirk van Weelden, Richard Niessen: 
The Palace of Typographic Masonry
– Competition “The Best Dutch Book Design”, 2018

Zvi Efrat: 
The Object of Zionism. The Architecture of Israel
– DAM Architectural Book Award, 2019

Christian Kathriner, Davide Cascio: 
Transposition
– Competition “Most Beautiful Swiss Books”, 2016

Anna Hilti: 
Die wesentliche Eigenart aber liegt in der Blüte
– Competition “Most Beautiful Books from Liechtenstein”, 2015

Masanao Abe, Helmut Völter: 
The Movement of Clouds Around Mount Fuji
– “Photo-Text Book Award”, Rencontres d’Arles, 2017

Ioana Nemeș: 
Artist Book
– Prize for young designers “Most Beautiful Rumanian Books”, 2015

Erik van der Weijde: THIS IS NOT MY BOOK
– Nomination “Paris Photo–Aperture PhotoBook Award”, 2017

Masanao Abe, Helmut Völter: 
The Movement of Clouds Around Mount Fuji
– “Photo-Text Book Award”, Rencontres d’Arles, 2017

Film Culture 80: The Legend of Barbara Rubin
– Competition “Most Beautiful Swiss Books”, 2018

Anna Hill: 
Die wesentliche Eigenart aber liegt in der Blüte
– Competition “Most Beautiful Books from Liechtenstein”, 2020

Demonstration Rooms: 
Artistic Constructions with Space and Display of the Albertinum
– Competition “The Best German Book Design”, 2020
– Honorary diploma “Best Book Design from all over the World”, 2021

Dirk van Weelden, Richard Niessen: 
The Palace of Typographic Masonry
– Competition “The Best Dutch Book Design”, 2018

Zvi Efrat: 
The Object of Zionism. The Architecture of Israel
– DAM Architectural Book Award, 2019

Christian Kathriner, Davide Cascio: 
Transposition
– Competition “Most Beautiful Swiss Books”, 2016

Anna Hilti: 
Die wesentliche Eigenart aber liegt in der Blüte
– Competition “Most Beautiful Books from Liechtenstein”, 2015

Masanao Abe, Helmut Völter: 
The Movement of Clouds Around Mount Fuji
– “Photo-Text Book Award”, Rencontres d’Arles, 2017

Ioana Nemeș: 
Artist Book
– Prize for young designers “Most Beautiful Rumanian Books”, 2015

Erik van der Weijde: THIS IS NOT MY BOOK
– Nomination “Paris Photo–Aperture PhotoBook Award”, 2017
Awarded Books 2003–2023

Michael Meier, Christoph Franz: 
Zwischen den Anlagen anderer 
–Competition “Most Beautiful Swiss Books”, 2021

Marlina Sagadin: 
A Hippoe Hippo 
–Competition “Most Beautiful Austrian Books”, 2021

Michael Disqué, Roman Erlich: 
–Competition “The Best German Book Design”, 2021

Marina Aﬃch: 
Chez Schnabel 
–Competition “The Best German Book Design”, 2022

–Silver medal “Best Book Design from all over the World”, 2023

Ina Kwon: 
Piles of Earth and Rubble. München/Gyeongju 
–Competition “The Best German Book Design”, 2022

Re(ne) 
Das Neue Alphabet 
–Competition “The Best German Book Design”, 2021

Babyn Yar. Past, Present, Future 
–Competition “The Best German Book Design”, 2022

–Prize of Stiftung Buchkunst, 2022

Bobyn Yar: Past, Present, Future 
–Competition “The Best German Book Design”, 2022

–Prize of Stiftung Buchkunst, 2022

Anna Hofisch: 
Chez Schröder 
–Competition “The Best German Book Design”, 2022

–Silver medal “Best Book Design from all over the World”, 2023

Steffen Knöll: 
Reihe 
–Competition “The Best German Book Design”, 2021

Michael Disqué, Roman Ehrlich: 
Überfahrt 
–Competition “The Best German Book Design”, 2021

Walter Scheiffele, Steffen Schumann: 
Karl Claus Dietel, die offene form 
–Competition “The Best German Book Design”, 2022

–Goldener Nagel, category Publishing / Editorial, ADC, 2022

Aleix Plademunt: 
Matter 
–Competition “Most Beautiful Swiss Books”, 2022 
–Silver medal “Best Book Design from all over the World”, 2023

From the series D for Daughter, photo: Elina Birkehag
Sadie Plant: Comment lire a bookshelf in einem Buch

Eds: Le lieu secret (Emilie Guenat & Florence Jung)
Text: Sadie Plant, Emilie Guenat & Florence Jung, Anne König
Design: Nicolas Eigenheer & Nicolas Leuba
96 pages, English/French/German, 30 colour illustrations, 23 × 32 cm, hardcover

The book is based on an installation on a railway platform at the station in Biel. Sadie Plant transformed an old phone booth into an exhibition space with two bookshelves, each with titles arranged to resemble a public “library” of free books, while at the same time creating around twenty short poems. These poems – which could also be accessed online by scanning QR codes – now appear as texts alongside images of the original stacks of titles. The book also contains installation shots, including images of members of the public interacting with the work as well as photographs of other such public “libraries” in the region, and three essays by Sadie Plant, Emilie Guenat and Florence Jung,反映 on the work and its context. In this way, a work which was inspired by and mainly composed of lost, found, and discarded books now becomes a book in its own right.

Emilie Guenat and Florence Jung are the curators of Le lieu secret. Anne König is one of the publishers of Spector Books and a fan of Sadie Plant’s writings. Sadie Plant was born in Birmingham, UK. She published three books in the 1990s (The Most Radical Gesture, Writing on Drugs, and Zeros and Ones) and since then has written widely on the arts, technology, culture, and philosophy. She has lived in Biel/Bienne since 2012 and has worked with several local organizations, including Kunsthalle Pasquart and Krone Couronne. Until recently she was a guest lecturer in fine arts at Zurich University of the Arts (ZHdK) and now teaches on the Contemporary Arts Practice MA at Bern University of the Arts (HKK).

Tim Etchells: Let’s Pretend None of this Ever Happened

Ed: Jule Hillgärtner
Text: Tim Etchells, Jule Hillgärtner
Design: David Caines
224 pages, English, ca. 140 colour illustrations, 25 × 22 cm, hardcover

Let’s Pretend None of this Ever Happened documents neon, LED and other text works by the British artist Tim Etchells. The book creates a compelling and comprehensive survey of his projects in public space and galleries, leading with powerful colour images of key works installed in sites all over the world. Alongside its wide-ranging image survey, Let’s Pretend None of this Ever Happened also features an introduction and an extended conversation with the artist, conducted by Jule Hillgärtner, director of Kunstverein Braunschweig. Surveying the full range and approaches of Etchells’s sculptural work with text, Let’s Pretend None of this Ever Happened creates dialogue across the artist’s works spanning 16 years, as well as exploring the complex relation between individual works and the different contexts in which they have been installed over the last several decades.

Tim Etchells, born 1962, UK, is an artist and a writer whose work shifts between sculpture, drawing, installation, performance, video and experimental fiction. Since 1984 he has been the artistic director of Forced Entertainment, an experimental theatre and performance company based in Sheffield. Jule Hillgärtner, born 1978, Germany, is a curator and a theatre, film and media scholar. Since November 2014 she has been director of Kunstverein Braunschweig.
A recent study of Brazilian modernism, published in the form of an artist’s book. The title refers to Claude Lévi-Strauss’s book *The Savage Mind* and to Veronika Kellndorfer’s more than twenty years of research on the pictorial significance of windows. Kellndorfer sees the buildings of Lina Bo Bardi and the landscapes of Burle Marx as fragile monuments commemorating a past spirit of optimism that now seems to have anticipated the dawn of a new era. A large portion of the book is devoted to her photographic sources: a series of images reflecting analogies of plants, architecture, and public space. She interweaves these images with views from her exhibitions on Lina Bo Bardi and Burle Marx, in which she combines the specificity of the individual spaces with material distilled from her archive. Cities never belong just to people. *Wild Windows* reflects on architectures of cohabitation and on the current discourse on vernacular ways of approaching plants and resources.

Veronika Kellndorfer is a visual artist based in Berlin. She is currently working on a solo exhibition at VDL Neutra House, Los Angeles (2023). Mark Wigley is an architect, author, lecturer, and Dean Emeritus at Columbia University. Beatriz Colomina is an architectural theorist and professor of the history and theory of architecture in Princeton.
An artist’s own body and its individual history are the basis of all performative art. Hermann Heisig uses his own body as it develops over time to explore interactions, both possible and impossible, between his childhood, his experiences after German reunification, his family history, artistic encounters and an autodidactic approach to performance. Following a timeline that runs from 1981 to the present, Heisig creates a photographic dérive that combines documentation of his artistic work in contemporary dance and performance with elements of visual autobiography.

Hermann Heisig: Timing is an artist’s book presented as a performative narrative unfolding in cultural settings that are in a state of flux: it weaves together the format of the artist’s monograph with the logic of a photo album.

Hermann Heisig, born 1981 in Leipzig, works as a choreographer, dancer, and performer. Igor Dobričić is a dramaturge and artistic consultant. He works and teaches internationally.

Oskar Negt, born 1934, is a social philosopher, who taught at Universität Hannover – his work focused on issues such as learning and self-regulation. Alexander Kluge, born 1932 in Halberstadt, is a film-maker, author, television producer, philosopher, and lawyer.
Unearthing the Music
Footnotes to Sonic Resistance in Non-democratic Europe 1950–2000

Eds: Rui Pedro Dâmaso, Alexander Pehlemann, Lucia Udvardyova
Design: Jose Mendes
ca. 302 pages, English, ca. 100 b/w- and 50 colour illustrations, 15 × 23 cm, softcover

In conjunction with an archival project
Unearthing the Music:
Sound and Creative Experimentation in Non-democratic Europe
www.unearthingthemusic.eu

Unearthing the Music: Footnotes on Sonic Resistance in Non-democratic Europe 1950–2000 is the final instalment in an international project that originated in Portugal and has given rise to an online archive of experimental sounds deriving from underground sources and protests. It encompasses both the “real socialism” of Eastern Europe and the Spanish and Portuguese regimes – which are often forgotten about – as well as the military dictatorship in Greece. The book presents some of the key features of this spectrum: the relationship with the state, the longing to escape, and the power of the counter-community, as well as the disappointment experienced after liberation. It covers jazz in Poland and East Germany, conceptual post-punk in Yugoslavia, state studios for electronic music, Roentgenizdat and Magnitizdat products, women in the subculture, the Romanian avant-garde, Iberian punk, and the Ukrainian underground. It is a journey of discovery whose numerous photos encourage readers to delve deeper.

Rui Pedro Dâmaso is a music and sound curator based in Barreiro, Portugal. He is the author and manager of the Unearthing the Music project and a co-founder and co-director at OUT.RA, a not-for-profit cultural association which organizes music and cinema festivals and archival projects. Alexander Pehlemann, provincial punk, art historian, curator, compiler, sub-label operator, author, DJ, sub mixer, and editor, works together with Kulturny Dom Lipsk/Salon Similde and promotes Neue Sorbische Kunst. Lucia Udvardyova is a music journalist, curator, organizer, and musician. She co-founded Easterndaze, a project focused on the emerging underground scenes in Central and Eastern Europe, as well as the tape label Baba Vanga. She works for SHAPE, a pan-European audiovisual platform, and is also the film curator at WOMEX.
If you're looking for examples of successful housing policy, you will sooner or later find yourself in "Red Vienna". Its myth is unbroken, not least because of the Vienna municipality’s longstanding political insight that housing is a social task and must not be left to the market alone. In spite of this underlying consensus, the city’s housing policy has undergone many metamorphoses and transformations over the course of an eventful century and has certainly become more market oriented. However, it has never lost sight of two key aspects: the need to build and maintain residential housing stock and sustain its long-term social commitment, as well as the continued policy of land banking. Set against this background and the enormous growth in Vienna’s population – which is now matched by a brisk construction sector and buoyant development – this publication focuses on the city as a means to examine the current state of residential construction. If housing is being built today, then what form does it take? Do mono-functional typologies and the division of life and work into separate functional areas still correspond to the reality we experience? How social is social housing?
Cruising Pavilion: Dissident Sex, Architecture and Cruising Cultures

Eds: Pierre-Alexandre Mateos, Charles Teyssou
Design: Spector Books

240 pages, English, with numerous b/w- and colour illustrations, 16 × 23 cm, softcover

Cruising Pavilion: Dissident Sex, Architecture and Cruising Cultures is a publication which aims to investigate the influence of cruising cultures on the architectural and urban field by dressing a typology of the different spaces produced by sexual subcultures, mainly those of gay men.

From appropriated spaces like parks, public toilets, and streets to dedicated spaces like sex clubs, bars, bathhouses, and the new form of virtual dérive generated by dating geosocial apps, cruising has subverted the libidinal cartography and uses of the modern metropolis. It will look at these spatial practices through the lens of the artistic avant-gardes that evolved on the edge of sex, art, and architecture. This book follows the eponymous curatorial project initiated by Pierre-Alexandre Mateos, Rasmus Myrup, Octave Perrault, and Charles Teyssou, which travelled from Venice to Paris, New York, Fire Island, and Stockholm.

Pierre-Alexandre Mateos and Charles Teyssou are a duo of curators based in Paris. Their current projects include Paris Orbital, a public programme at the Pinault Collection – Bourse de Commerce, and Art Basel’s Conversations de Paris+ programme in October 2023.

The shelf is not just a simple presentation base – in the work of Bruther it becomes its own organic entity. It bears witness to the studio’s past, while at the same time carrying a supply of “seedlings”, nurturing the practice of experimenting architects and hinting at future architectural works. Rather than taking a retrospective look at their practice, Bruther prefers to set in motion an ongoing interrogation of their work and research, giving rise to a book in the form of a stack. Each page is a composition and offers a visual promenade through temporal and formal games of stratification and sedimentation. It is important for the architects to keep looking at it, because they want to be surprised by their own forms.

Stéphanie Bru and Alexandre Theriot founded the office Bruther in 2007 in Paris. Bruther’s projects pare the design back to its essentials, exploring the fields of architecture, urbanism, landscape, research, and teaching.
**Decolonising Design Education**

*Schools of Departure No. 1*

Eds: Bauhaus Dessau Foundation (Regina Bittner, Katja Klaus, Philipp Sack), Gudskul (JJ Adibrata and farid rakun), Babau AIR, Bishkek School of Contemporary Art (BISCA), Regina Bittner, Katja Klaus, Load Na Dito, Salikhain Kolektib, Omnikolektif, Pangrok Sulap, Nina Paim, farid rakun, Philipp Sack, Serrum, Pedro J.S Vieira de Oliveira, Ola Uduko. Unconditional design

Design: Offshore Studio (Isabel Seiffert and Christoph Miler)

ca. 200 pages, English, ca. 10 colour illustrations, 10,5 × 14,5 cm, softcover

Addressing the histories and speculating about the futures of radical design and art education reforms that seek to decolonize ways of knowing and making, Decolonising Design Education – Schools of Departure looks at the role that different modes of instituting play in these endeavours. Developed in a dialogue between Regina Bittner, Katja Klaus, and Philipp Sack (Bauhaus Dessau Foundation) with JJ Adibrata and farid rakun (Gudskul), the issue features a selection of historical case studies, conversations, and in-depth reports about education practices in formerly colonized regions, shared by ten art and design collectives. The publication is part of the “Schools of Departure” series, jointly published with a digital atlas mapping experiments in art and design education beyond the Bauhaus. By studying these phenomena as manifestations of Travelling Concepts, which, with ever-shifting connotations, keep a wide variety of educational approaches in a process of constant exchange and motion, the journal explores narratives around routes of appropriation that move between different geographies, times, and cultures.


---

**The New Designer – Design as a Profession**

*Schools of Departure No. 2*

Eds: Bauhaus Dessau Foundation (Regina Bittner, Katja Klaus, Philipp Sack) and Catherine Nichols

Text: Yaa Addae, Claudia Banz, Regina Bittner, Shannan Clark, Alison J. Clarke, Martin Mäntele, Catherine Nichols, Lesley-Ann Noel, Marina Otero Verzier, Klára Prešnajderová, OrisBonus, Ilana S. Tschiptschin

Design: Offshore Studio (Isabel Seiffert and Christoph Miler)

ca. 200 pages, English, ca. 10 colour illustrations, 10,5 × 14,5 cm, softcover

The New Designer: Design as a Profession explores the emergence of the artist and designer profession after the First World War and its evolution alongside industrial production. The book features articles on teaching models pioneered by schools like the Design Laboratory in New York, Škola umelckých remesiel (SUR) in Bratislava, HfG Ulm, and Escola Superior de Desenho Industrial (ESDI) in Rio de Janeiro. These texts are accompanied by essays and conversations on design pedagogy’s politics, practices, and self-understanding. This book is part of the “Schools of Departure” series, jointly published with a digital atlas mapping experiments in art and design education beyond the Bauhaus.

Doors of Learning
Microcosms of a Future South Africa

Ed: Bauhaus Dessau Foundation
Text: Regina Bittner, Joyce Lam, Essi K Lamberg, Esther Mliba, Nokubekezela Mchunu, Michalina Musielak, Lucas Rehnman, Jordan Rowe
Design: Anne Meyer based on a concept by HORT, Berlin

ca. 200 pages, English, ca. 30 b/w- and ca. 10 colour illustrations, 10.5 × 14.5 cm, softcover

In 1988, a seminar took place at the Bauhaus Dessau as part of the UN-HABITAT programme, which focused on issues relating to housing construction in “developing countries”. It included the presentation of a prefabricated building system designed by GDR architects, which was used for the first time in an education and development centre operated by the African National Congress (ANC) in Dakawa, Tanzania. The first education centres had been set up in rural Tanzania in the 1970s with the support of international solidarity movements: they were intended to serve as places where people who had fled the brutal apartheid regime in South Africa could live and study. These centres were also unique during the Cold War as sites of transnational encounter between people from East and West. The book focuses on why it was that education in particular was seen as the key to building a new democratic society.


Austrian American architect Raimund Abraham’s most spectacular project is the Austrian Cultural Forum in New York, which was completed in 2002. He himself referred to the building as a “guillotine” on account of the “head” of the theatre that projects out from the sloping façade. Abraham experienced an inner divide between the urge to build and the desire to dream and stressed in many occasions that there is no requirement for architecture to be realized; paper, pencil, and the yearning for space were enough to create architecture. He saw building itself as just the last step in the process, one that could also be dispensed with. His credo and message were that building is a process of thinking. For him, making a start was the method, and so he filled his notebooks from both front and back – sometimes only writing on a few pages. The statements, interviews, and sketches in this book are drawn from the Marzona Archive/Archive of the Avant-garde and are reproduced in the language as found – German and/or English – and in the order (or lack thereof) in which Abraham left them.

Raimund Johann Abraham (born 1933 in Lienz, East Tyrol; died 2010 in Los Angeles) was an Austrian American architect and professor of architecture.
The publication Back Matter can be considered an omnibus of sorts, accompanying the exhibition of the same name that took place at the MACRO – Museum of Contemporary Art in Rome in 2021 in the IN-DESIGN section of the museum. The title of the exhibition, Back Matter, refers to all the parts that follow the central body of a publication, such as an epilogue, a glossary, an appendix, a colophon, and so on. The term, which defines the material and narrative body that can offer reflections on the subject matter of a book, was used metaphorically in this case, in relation to the content of the exhibition. The invited artists during the exhibition included Stéphane Barbier Bouvet, Daniel Dewar & Grégory Gicquel, Jana Euler, Ezio Gribaudo, Jos de Gruyter & Harald Thys, Annette Kelm, Marlie Mul, and Peter Wächtler.

Boy Vereecken is an art director and editorial designer. He runs an office in Brussels specializing in printed matter, art direction, and site-specific installations.

Notaufnahme

Typomania and Cross-sections

Re-reading August Sander’s People of the 20th Century

Eds.: Florian Ebner, Katharina Täschner
Text: Wolfgang Brückle, Florian Ebner, Noam M. Elcott, Virginia Heckert, Christian Joschke, Olivier Lugan, Sonja Schnitzler, Katharina Sykora, Katharina Täschner
With a foreword by Laurent Le Bon and Xavier Rey
Design: Ina Kwon, Helmut Völter
196 pages, German, English, French, ca. 10 colour illustrations, 22 × 29.5 cm, softcover

In summer 2022, the exhibition Allemagne / Années 1920 / Nouvelle Objectivité / August Sander at the Centre Pompidou in Paris presented the Cologne photographer’s major project People of the 20th Century together with the artistic work of his contemporaries, creating a vivid dialogue between them. This text volume brings together the latest research by international scholars on the historical contexts of this seminal work and its reception in photographic history, which has remained influential to this day. It reveals how Sander’s photography was not alone in being shaped by an obsessive examination of German society and its typologies: based on Sander’s multilayered practice, the book draws a portrait of an era in which the idea of types and representative social samples permeated art as much as popular culture. An extensive bibliography makes this volume a true August Sander reader of our day.

Florian Ebner is a photographer and art historian. Since summer 2017, he has been head of the photography collection at the Centre Pompidou, Paris. Katharina Täschner is a photo historian and curator. Together with Florian Ebner she worked on the August Sander exhibition at the Centre Pompidou.

Postures

Florian Ebner, Andreas Langfeld (Eds.): Postures

People from the Centre Pompidou after August Sander

Eds: Florian Ebner, Andreas Langfeld in collaboration with Valentine Brégeon and Katharina Täschner
Design: Ina Kwon, Helmut Völter
Photo: Andreas Langfeld
240 pages, German/English/French, 100 colour illustrations, 22 × 29.5 cm, softcover

Do people today still define themselves by their profession, as August Sander assumed in the 1920s for his project People of the Twentieth Century? Aren’t our identities today much more complex, if not multipolar? After the major August Sander exhibition at the Centre Pompidou in the summer of 2022, it seemed a worthwhile undertaking to apply the categories and filters of the Cologne photographer to the great Parisian institution itself a hundred years later. Not only are there a multitude of professions to be found there but the staff itself is a representative social sample: a miniature society within the larger urban milieu. Andreas Langfeld (photography) and Florian Ebner (concept and text) took up this idea and together conceived an update of Sander’s atlas. The result is a portrait of society that does not attempt to be an illustrative equivalent; rather, the differences and contradictions it reveals create an apt portrait of our 2020s.

Florian Ebner is a photographer and art historian. Since summer 2017, he has been head of the photography collection at the Centre Pompidou, Paris. Andreas Langfeld works with photography and film in the field of documentary. His work is driven by an interest in socio-political and media-reflexive questions.

Photography

A Alice Lex-Nerlinger, Gestänge einer Dampfmaschine, around 1928, © s.nerlinger (Galerie Berinson Berlin)
B Alice Lex-Nerlinger, Der Flieger, 1929, © s.nerlinger (Galerie Berinson Berlin)

A Daniel Mebarek, Paul Bernard, Katharina Täschner and Lila Rémy, artists and young researchers, attached to the projects of the photography department
B Raphaële Bianchi, head of the loan department

A – B Photos: Andreas Langfeld
In Now, Berlin, photographer Maria Sewcz focuses on her city. Over a period of almost ten years, she has recorded the changes that have taken place there: bad architecture with insipid exteriors, too much concrete, too little green, the clash of old and new, a bit of East and a bit of West – and, in the midst of all this, touristic Berlin, migrant Berlin, queer Berlin, the pulsating nightlife, young people on their smartphones, coloured gaffer tape on the cobbled paving, barriers, police waiting to be deployed, a dossier’s overnight camp, cherry blossoms, Stolpersteine set in concrete commemorating the victims of Nazi persecution, traces of blood on the asphalt. Berlin comes across as jittery, half-finished, somewhat unhealthy – like a huge construction site under constant pressure from the forces of gentrification. Maria Sewcz has been observing the city since the 1980s, recording her impressions in several photographic series. This book does not conclude her study of Berlin, which, as Monica Rinck writes in her text, “over, flogged, messed up, and sold”. The Berlin of the 2010s and early 2020s is under construction, a phenomenon that is clearly reflected in Sewcz’s photos.

Maria Sewcz, born 1960 in Schwerin, is a visual artist living in Berlin. She studied at the Leipzig Academy of Fine Arts (HGB).
The space we live in is one of flows, of transit. But we are so used to living in this hypermodern world that we do not see the flows that make up our lives. They are invisible, hidden in plain sight – until they break down. The war in Ukraine disrupting wheat exports, Covid-19, and wood shortages impacting construction sites worldwide: these events are not only human tragedies, they also act as urgent reminders of our global interdependence. By creating a transdisciplinary discussion across photography, social science, and architecture, Visible upon Breakdown questions the cultural, political, and spatial nature of infrastructure. It investigates the relationship between the tangible physical components of railroads, the water supply, and communication systems on the one hand and their intrinsic political and social value on the other.

Justinien Tribillon is an urbanist, writer, and academic. His research focuses on infrastructure, cultural policy, migration, and the politics of technical artefacts. Offshore is a design studio based in Zurich and Eindhoven, founded by Isabel Seiffert and Christoph Miler. In parallel to commissions and collaborations within the cultural sphere, they engage in design education and investigate critical issues within the fields of design, ecology, and globalization in self-initiated projects.