PUNCH EDITORIAL CATALOGUE 2021

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PUBLICATIONS

DISTRIBUTION

Selected PUNCH titles are distributed by:

- Les Presses du Reel (France, Belgium, Luxembourg)
- Vice Versa Art Books (Germany)
- Antenne Books (United Kingdom)
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C/O Foundation, Berlin

· A.P., Berlin

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Prospero's Books, Budapest

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Reliable Copy, Bangalore

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• Bruno, Venice

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One Room, Rome

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Stedelijk Museum Bookshop, Amsterdam

San Seriffe, Amsterdam

Athenaeum Nieuwscentrum, Amsterdam

Stroom, The Hague

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PORTUGAL

Materia Prima, Porto

ROMANIA

PUNCH webshop

PUNCH Satelitte at Kunsthalle Bega,

Timișoara

Librairie Kyralina, Bucharest

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Cărturești Edgar Quinet, Bucharest

Modul Cărturești, Bucharest

La Două Bufnițe, Timișoara

SPAIN

News & Coffee, Barcelona

SWEDEN

Papercut, Stockholm

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- Kunsthalle Basel, Basel
- Choisi, Lugano

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- Banner Repeater, London
- Stanchion Books, London
- Magma, London/Manchester
- Good Press, Glasgow
- Village, Leeds
- Apropos Provisional, Perth

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- MoMA Location 901, New York
- Mast Books, New York
- Spoonbill & Sugartown, New York
- Carpenter Center for Visual Arts, Harvard University, Cambridge
- INGA Books, Chicago
- Arcana Books, Culver City
- Skylight Books, Los Angeles
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- MUMOK, Vienna
- Tanzquartier Wien, Vienna
- Tate Library and Archive, London
- Institute for Cultural Inquiry (ICI), Berlin
- Akademie Schloss Solitude, Stuttgart
- Zentralbibliothek Zürich
- Institut National d'Histoire de l'Art, Paris
- Université Rennes
- Bibliothèque Municipale de Lyon

ASIA-PACIFIC

- NYU Abu Dhabi, U.A.E
- University of Sydney Library, Australia

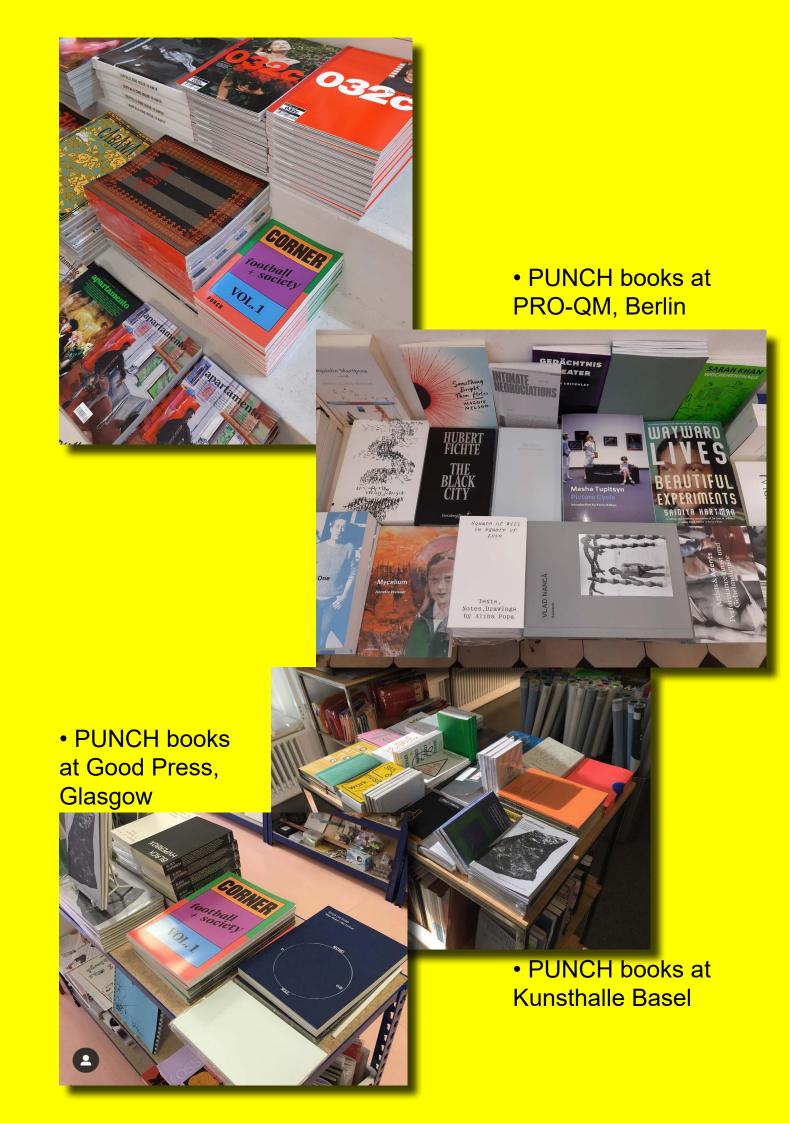
NORTH AMERICA

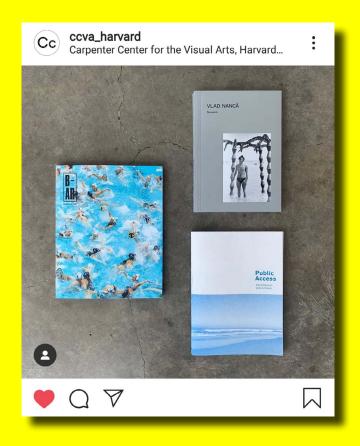
- Banff Center, Alberta, Canada
- Canadian Centre for Architecture (CCA), Montréal, Canada
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- Metropolitan Museum of Art, U.S.A
- University of California Library, U.S.A.
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 PUNCH Satelit, Kunsthalle Bega Timişoara



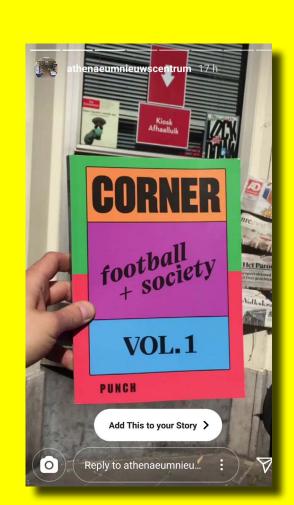












ART BOOK FAIRS PARTICIPATIONS

PUNCH annualy presents its own publications in specialist art book fairs, hosted and/or organized by institutions such as TATE Modern (London), Haus der Kulturen der Welt and Hamburger Bahnhof (Berlin), Die Angewandte (Vienna), La Casa Encendida (Madrid), Beaux-Arts de Paris etc.

2019	 MISS READ, Berlin I NEVER READ, Basel OFFPRINT LONDON CAFFEINE HOURS, Ljubljana VIENNA ART BOOK FAIR FLAT, Torino Platform for Independent Publishing, Art Encounters Biennial, Timişoara
2018	LIBROS MUTANTES, MadridFLAT, Torino
2017	 OFFPRINT LONDON PUNCH POP-UP Plan B gallery, Berlin FRIENDS WITH BOOKS, Berlin FLAT, Torino
2016	OFFPRINT LONDONFRIENDS WITH BOOKS, BerlinOFFPRINT PARIS
2015	 PUNCH POP-UP @ The Paintbrush Factory, Cluj Napoca I NEVER READ, Basel OFFPRINT LONDON STOCKHOLM ART BOOK FAIR



1971 PARALLEL NON-SYNCHRONISM

2021 (upcoming), research / exhibition catalogue

- Edited Hegyi Dóra, László Zsuzsa, Leposa Zsóka, Róka Enikő
- 324 pages
- 10,5 x 16 cm
- co-published with Tranzit.hu

1971- Parallel Nonsychronism looked at how during state socialism time state supported (official) and underground art lived together in the same historical period. An older generation of artists, who of different reasons followed the socialist realist doctrine, from the late 1960s on were attempting to renew themselves and become socialist modern artists. They held all influential positions, they were the professors at the art academies and were sitting in juries and were often the ones who censored and decided about the possibilities of a younger generation appearing in the 1960s. These young artists followed international trends and at the same time wanted to become part of the local art scene. In the early 1970s they could almost exceptionally exhibit their works in self-organized clubs and could not enter the museums and state galleries. The research exhibition captured this very specific moment in Hungarian art history of the 20th century and put these two art scenes in one exhibition.



KILOBASE BUCHAREST

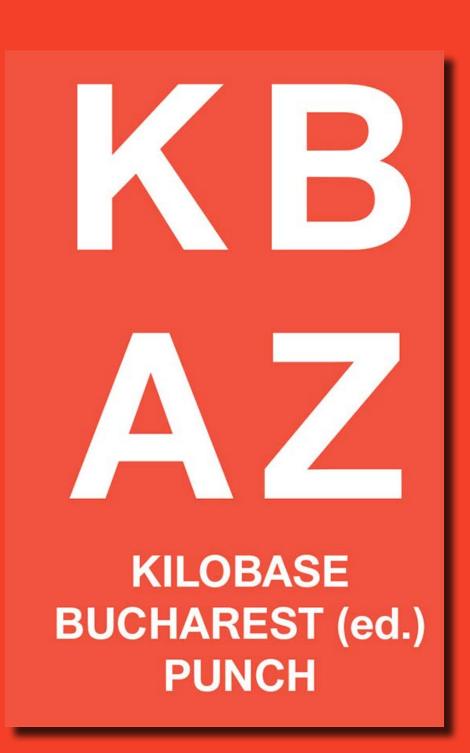
A-Z

2021, artist book

- Edited by Sandra Demetrescu & Dragos Olea
- 352 pages
- 10,5 x 16 cm
- 4 colors

Kilobase Bucharest A-Z is a publication aimed at describing Bucharest through a sort of experimental primer: for each letter of the english alphabet, 26 artists and collectives have chosen a key term that represents a sliver of the Romanian capital. The resulting portrait conveys the essence of Bucharest from a subjective standpoint that captures the infinite facets of the city's life and culture.

Contributions by: Apparatus22, Gruia Bădescu, Sabine Bitter & Helmut Weber, Serioja Bocsok, Stefan Botez, Irina Bujor, Stefan Constantinescu, Mihai Mihalcea, Mihnea Mihalache Fiastru, Geir Haraldseth, Bogdan lancu, Mihai Lukacs, Andrei Mihail, Simina Neagu, Ioana Nemes, Cosima Opârtan, Prosper Center, Karol Radziszewski, Lea Raszovski, Jimmy Robert, Decebal Scriba, Sillyconductor, studio-BASAR, Juergen Teller



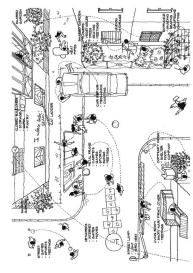


SPACES OF (LATENT) COMMONING Alex Axinte

Thriving neoliberal policies, fuelled by a hegemonic anti-communist narrative, have brought major changes to Romania's cities in the past thirty years. Hosting most of its urban population, collective housing neighbourhoods are facing radical privatisation, collagising public infrastructure and rampart individualisation. However, nested by surviving socialist infrastructures, a range of appropriation practices, emergent civic institutions and everyday protocols of collaboration are evidencies. De Angelis (2017) calls "latent commons".

These estates' foundational modernist project still institigates ome instances of commoning. From transforming the leftover green areas into shared gardens, to the collective use of the public infrastructure or the spatialised care for animals; while constantly repairing, reusing and transforming the in-between spaces into places of interaction, the inhabitants are acting as (latent) commoners. They are weaving an implicit, discrete and anonymous network of a distinct relational practice among people, spaces, plants and animals.

From the position of an engaged practitioner I'm seeking to bring research-based evidence in supporting the emergent spaces of commonning. By articulating a version of urban commons situated in the ex-socialist city, the ongoing research builds up as an alternative narrative. This research aims to value these practices in model for a



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RIDDLE NO. 104

Perpetual flowers looming.

Tears and fears,

sniffing wounds to Future.

same time, same space. What makes this possible?

d - 0



BEZNA ANTHOLOGY

2021, artist book

- Edited by Alina Popa,
 Florin Flueras, Irina Gheorghe, Veda Popovici, Claudiu
 Cobilanschi
- 384 pages
- 10,5 x 16,5 cm

Bezna is darkly glowing dead thinking, cosmic pessimism, hairy autonomy, inner reptilians, limbo sighs, horrendous pink volumes, underground nematodes, happy dismemberment, haunting prehumanism, compassion crises, glowing horror, sinister moods, aesthetic autophagia, postspectacle shelters, eternal stillness, future plague, decomposing knowledge, ouroboric moves, idiot nonknowing, shadow bodies. netherworld excavations, imperceptible evil, hyperbolic specters and news from Cioran.

BEZNA

DARKNESS, UNKNOWN, FEAR

Contributions by:

Roi Alter

Aparat Security

Aulos

Brynjar Åbel Bandlien

Emil Cioran

Ciumafaiu

Claudiu Cobilanschi

Octavian-Liviu Diaconeasa

Valentina Desideri

Bogdan Draganescu

Ion Dumitrescu

Florin Flueras

Irina Gheorghe

Amy Ireland

Sarah Jones

Anastasia Jurescu

Krõõt Juurak

PUNCH



The fictional Baron [von Münchhausen] attempts to pull the inside of his body out in a painful effort to escape entrapment. A body with too many organs swells out. Yet restrained by the continuity of matter never fully achieves separation or extraction.

On the other hand, Firdawsi reports in the Book of Kings that the followers of Mazdak, the heretical 6th-century Persian wise man, were

Praise of Nonknowing Bogdan Drăgănescu

We don't truly live. We live the curse of knowledge. One understands existence through its fragmentation and analysis. Knowledge can only be partial; knowledge is parting. That's why the unliverse as a totality cannot be known. The act of knowing is premised upon the assumption that the universe as a whole does not exist. And if it does not exist, this means that all that is exists in isolation, perhaps only being experienced and lived. Knowledge implies a separation from the phenomenal realm, a lack of real experience, and thus of any experience whatsoever. The death of experience for truly live means to unknow by any possible means. Hence, paradoxically, true knowledge cannot have any other sense than the liberation from knowledge. Maybe this is the actual meaning of the words: "Blessed are the poor in spirit, for theirs is the kingdom of heaven".

Logophobia. An Attempt to Escape the Trap of Reason



fig. 1 Saint Charalambos
In icons, he holds the plague by the chain. They say
In icons, he holds the plague by the chain. They say
that when God was giving the rules to each saint,
Charalambos was late. Not to leave him empty-handed,
God gave him a bitch enchained with golden fetters. For
him, in some regions, women bake a bagel, brake it into
four and throw it to the four winds.

"around the house completely naked
saint's day (in the morning, at noon
This way the devil does not get nea
Nicolau, Ghidul Sjrbl/prolifor Romä
Romanian Holy Days], Bucharest:
39-)

192



fig.1 Franco 'Bifo' Berardi's Does Europe Have any Future? workshop from the presidential tribune in the Postspectacle Shelter

270

The Crises of (Com)Passion and the Corrupt Audience Alina Popa

An analysis of affect circulation and border movement in the Postspectacle Shelter¹

The Crises of (Com)passion

The Crises of (Com) passion

How does the relationship between compassion and injustice work? And how does it function in an institutionalized museum context? Does it work to produce a shift or is it a mere dioramization, a murky mirror of reality?

Capital of compassion is being constantly accumulated through the charity economy with artists, NGO's and foundations acting as agents of the soul, that soul which is put to work? in the new financialized economy. The whole image production representing far-of colonial subjects and as well as hidden backyard misery within the first world is in search of the becoming spectator. Becoming-spectator to the pain of others generates the illusion of agency through the involvement in a circuit of feelings that actually sustains and reproduces social injustice and economic inequality. There is always this becoming-spectator implicit in the representation of injustice.

injustice.

Compassion implies hope, hope for justice, it implies

Jos Basescu Brynjar Åbel Bandlien







båb

Survival architecture in the global slum (Part 1) Cosima Opârtan, Ion Dumitrescu



Whether your are from Romania or from another country on a different continent is of little importance. In the close future the most pressing issues, that will affect any architectural planning, long term social development and life strategy in general, will be overpopulation and access to resources - taking into consideration that by then the urban population will outnumber the rural one for the first time in history at a planetary scale.

In his seminal book *Planet of Slums*, Mike Davis argues that mega-cities "will account for virtually all future global population" in vast conurbations that will have informal living as core practice with much of the city explosion happening in the peripheral, sub-standard, slums. Examples are numerous, Mumbai will reach 33 million inhabitants by 2050, together with Karachi, Dhaka, Jakarta and Shanghai going about 25 million each and Mexico City already today accounting for more than 20 million enforced by the periurban development 343

DAVID HORVITZ: CUM SĂ FURI CĂRȚI

2020, artist book

- Artist: David Horvitz
- co-published with Edition Taube, Zurich
- 84 pages
- 10,5 x 15,5 cm
- 1 color

The romanian edition of "How to Shoplift books", published by Edition Taube (2019).

The artists' book "How to shoplift books" by David Horvitz is a guide on how to steal books. It details 80 ways in which one can steal a book, from the very practical, to the witty, imaginative, and romantic.

The work is romantic and anachronistic: as our primary source for buying books becomes impersonal online shops (that pretend to deliver a personal experience) it is almost impossible to spontaneously steal anything, and the act of disobedience becomes a story of the past. Horvitz' compendium of delightfully written performance instructions is a collection of modern culture scripts and is, so to speak, writing history.

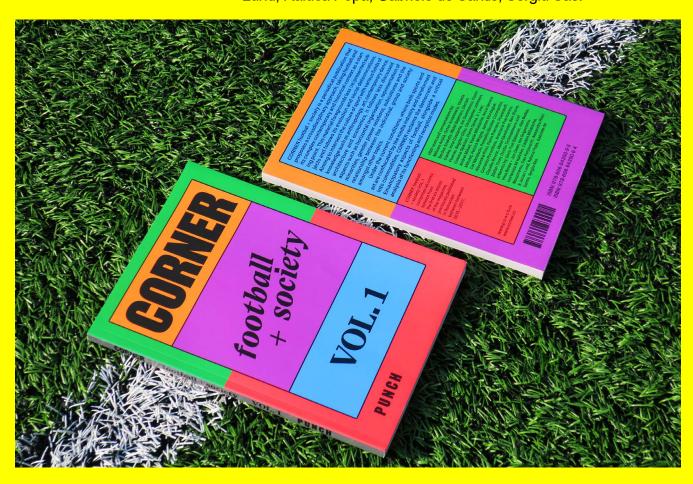
Fură cartea în timp ce soarele răsare peste orizont.

CORNER FOOTBALL+SOCIETY VOL.1

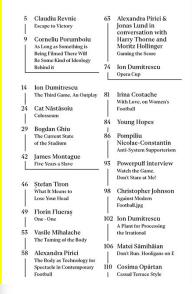
2019, anthology

- editors:

 Dana Andrei
 Iuliana Dumitru
 Sorin Popescu
 Raluca Voinea
 Paul Breazu
- English
- 224 pages
- 17 x 24 cm
- 4 colors
- coldset print on newspaper
- ISBN 978-606-94300-6-4
- Texts by Mihnea Anţilă, Octav Avramescu, Violeta Beclea-Szekely, Matei Bejenaru, Declan Clarke, Irina Costache, Ion Dumitrescu, Florin Flueras, Bogdan Ghiu, Christopher Johnson, Cosima Opârtan, Florin Oprea, V. Leac, Andrei Mihail, Vasile Mihalache, Anca Verona Mihuleţ, Petrica Mogoş, James Montague, Cat Năstăsoiu, Pompiliu Nicolae-Constantin, Alexandra Pirici, Florin Poenaru, Powerpuff, Corneliu Porumboiu, Anamaria Pravicencu, Claudiu Revnic, Matei Sâmihaian, Ben Shave, Ştefan Tiron, Ovidiu Ţichindeleanu
 Artworks by: Enric Fort Ballester, Alex Bodea, Irina Botea + Jon Dean, Ion Grigorescu, Hortensia Mi Kafchin, Cătălin Mihalache, Monotremu, Dan Perjovschi, Alexandra Pirici & Jonas Lund, Raluca Popa, Gabriele de Santis, Sergiu Sas.



CORNER football+society VOL.1 comprises all contributions from the first six issues of the eponymous artist-run magazine, published in Romanian between 2015-2017. CORNER fotbal + societate is a periodical publication that proposes a crossdisciplinary approach, taking football and its complex contemporary and historical context as a starting point. This material foregrounds less (re)presented subjects and follows its evolution and social determinations. Aiming to intersect the culture of sport with various fields of knowledge such as anthropology. art, contemporary dance, architecture and economics, it follows less discussed aspects such as horizontal organisation, representation of minorities, gender power relations, subcultures and the relationship between the individual, group and society - amongst other topics. Under the current conditions, where both sport and art are being confiscated by the media and transformed into commodities, CORNER reclaims the democratic and emancipatory aspects of football, alongside a critical analysis of its functioning and reception modes.



183 Declan Clarke How to Make Your Own Football Team The System Against the System - Holland v USSR in Euro 88 126 Ovidiu | Țichindeleanu the End of the World, 205 Matei Bejenaru 210 Anca Verona Mihuleț La Mano de Dios 130 Florin Poenaru 214 Anca Verona Mihulet Symbolic Language and Social Behaviour. An Inter view with Dumitru Graur 134 Anamaria Pravicencu 137 Octav Avramescu 222 V. Leac A Few Years Ago Exactly or the First Winter 143 Claudiu Revnic 151 Florin Oprea 158 Andrei Mihail Index

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Corneliu Porumboiu The Second Game, 2014, film still

As long as something is being filmed there will be some kind of ideology behind it

Nowadays the spectator is also a referee and a coach. He must take part in it.

Interview with Corneliu Porumboiu

Corner: What do the identities of the two teams you were talking about in the beginning of the film mean today?

Cornellu Porumbolu: I understand Seasus has the most supporters in Romania, over 90% and this is due to wimning the Champions Cup and continuity of performance. Its presence in newspapers is also great. With impression is they lost themselves somehow, maybe younger policemen would relate to Dinamo, but I don't think so, now the learn is left with representing the neighbourhood. I believe it took time for these identities to be lost, especially after '89, some the generation of today's supporters was born after this date. At Steaua there



n cities with stadiums. I don't think there is someone who ha aast once, to a stadium. That is, to a football match. I don't thini nent out there that doesn't have its stadium. I'm not referring here to a sports field, but to a public arena. For many, a stadium means footbal here to a sports field, but to a public arena. For many, a stadium means football, and going to the game's often air for chassage in the false-con relationship. The stadium has therefore always functioned as an important political device. **Against files of time period or political regime, noted in state selection statium, reduring, moutding of the masses, of society as mass - took place not only in factories and prisons, but also on stadiums, during football games. Drawing attention to this continuity is an important but contentious point in conversations about the 'new stadium'. **Actualist analysts are tempted to emphasse difference and historical truptures produced by technological revolutions, while historians tend rather to point to interestications and accelerations of already manifest processes. What can be safe dragadiess is that the stadium has always represented an important social-instrumental asset. Presently, the football spectocies stadium has become the privileged hyperobject, the Total object, where the main vectors of current recollibral fannacial semiocapitatism - spectocial, crithecture, withsins, security - in

rypercoject, ine total object, vinete te main vectors ol criment, sociological, in introduce del control produced in the contr

Corner #3+4+5

The Body as Technology for Spectacle in Contemporary Football

Alexadra Pirici

Alexadra Pirici

Visiting the FC Bayern museum in Munich inside the Allianz Arena one can follow quite an accurate evolution of the football phenomenon, of the concorny around it and of the social relations which make it possible and which and being determined by it in return. EX Bayern Munich boasts a long tradition having been founded in 1900 by 11 members of a gymnastic facility being been founded in 1900 by 11 members of a gymnastic facility between the second of the properties of a gymnastic facility of the properties of the properties of the properties of a gymnastic facility of the properties image rights and online stres staging the actual live footb: the players also sign with El 84

video game, upon signing a contract with a new club are also symptomatic of a prevalent image based economy. The speed of circulation and the limites capacity for distributing representation are becoming as important as, if not even more financially important, than the embodiment of the football match as the event. The motion capture processes that are facilitated by real* players for FiFA, enable the transformation of the game in an almost perfect simulator and, reversely, the spillower of the game's results in real* life. While being more of a speculation for the moment, it appears that some teams already take into account the results of their players' digit tall avatars manipulated online by thousands of gamers in the FiFA simulator and their prefermance online.

Another interesting and recent possibility, of monetising a players' image separated from their physical presence and their relationship with the team, is the online players' marketise. For particular index, which also tracks and helps you monetise the players' coverage in the media. This would enable a player to become valuable in this system also through scandalous behaviour for example, not just for his playing skills.

In the same FC Bayern museum in the Allianz Arena you can see a ktickly reproduction of the football players' dinner the right before the game at the beginning of the '80c pork leg rosat and beer. A sign that they were eating begothe, in a common context in which the next day's performance was no more important than the social event and the relationships between players - the football chub as something which brings people together, which creates a sense of participating in something beyond the individual la participation circumscribed, of course, by a pattarchal system in which the community was exclusively male. Northing farther, as sension, from the image of today's professional football player - individual star - whose attributes are being separated from the physteal body and a cell gitally quantitied to be manipulated independ



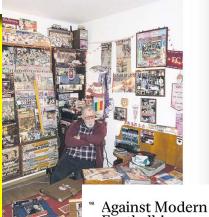
Young Hopes



Zemfr lulia-Adalminix: I am 17 and am in the 9th grade at the Gheorghe Asachi Technical: Highschool in last. In the 2nd grade I was already playing football with my peers. In the 7th grade I ended up in a cub more by chance, I was playing in the school's teem and there was a tournament organised by Adrian Ambrosia, president of Nivobil last, I been four years since I have been play-ing for this teem. Two years later came the invitations from the national youth treas. I was a many bedoemont for more I confirmed by how the standard with the contract of the contra ing for this team. Two years later came the invitations from the national youth team. It was a gave atchievement for mel continue to work hard and hoppot be invited again. My position is right-back, but also like to find myself in front of the goal, to advance to the position of the midstelders or even the forwards. It like Mess's playstyle and character.

I take fine a class specialising in architecture, but I am thinking of applying to a sports faculty, I think I could become a coach, as I like teaching others what I know. I voordidere nike to have my own team.

I advise gits who wish to play football to focus on what they want to do and newer give but. They give in the state of the country of the co

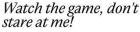


Football.jpeg

On the difference between reality and construction in the ultras phenomenon. One on no one interview

Christopher Johnson





Interview with Power Puff



How was your relationship built? When did you come out on the

was your relationship built? When did you come out on the ms as an origanised group? The story of our group started in 2007, at the march against Benfice, on February 22nd, when the DNL group was also formed. We met in the South terrace a few years before that and we were eight plits Intallist, Our dealer to organise our-selves was encouraged and supported by the former BOYS members.

membors.

does your name mean? How did you choose It? Did you think y other options?

No, we had no other options. We thought it would be the most appropriate name for us considering we have different personalities and one passion: Dinamo!

- How do the imaginary and rhetoric form in the dynamics of supporter groups between the real and the virtual, between the terraces and the internet, between what happens and what is posted?
- Speaking of the beginnings of the ultras phenomenon and the '90s, what were the sources of inspiration and information flow? What role does migration in Italy play in this story? Is Super Tifo an exciting totem?
- What are the time periods in which you would split the history of the ultras phenomenon?
- Fence aesthetics. Where do the group names, banner fonts and logos come from? Do you see any patterns in the different time periods?
- Ultras use also colours other than the ones of the team they support. What are these and what is their significance?
- Are stickers the new propaganda literature?

- White people in black clothes. How do ultras dress? Do they have a certain dress code or uniform? What are the influences?

What is the origin of the obsession for the North and

More and more banners are being captured under conditions that do not take into account the unwritten rules of the phenomenon. What does "a capture is a capture" mean for you? What are the welfdest weapons you've heard of being used in 'interventions'?

How do they come up with the chants and their rhythms in the stands?

SQUARE OF WILL IN SQUARE OF LOVE - TEXTS, NOTES, DRAWINGS BY ALINA POPA

2019, artist book

- editor:Florin Flueraș
- English
- 312 pages
- 10,5 x 16 cm
- black/white
- ISBN 978-606-94300-6-4

Square of Will in Square of Love gathers a selection of texts, notes and drawings by Alina Popa, edited by Florin Flueras.

Most texts are more poetic and more personal than Alina's previously published writing, "...a mixture of styles, subjects and mediums – theory, poetry, drawings, diary notes, it's unclassifiable, as she liked it."

- Florin Flueraș





ADRIANA GHEORGHE: FALSE HOURS

2019, artist book

- English
- 72 pages
- 11,5 x 19 cm
- 4 colors
- ISBN 978-606-94300-7-1

"This writing, that is closer to poetry & theology with pictures, a 'book of hours' in falsetto; this miniature book - needs choreographed life to feed upon, call it performative practices, physical and energetic hours and hours, before it can appear. And when it appears, and what appears, I am most curious of; and we will all be." This is the debut of Adriana Gheorghe, artist from Bucharest, Romania, working with performance and writing, at their margin.





DEBRISPHERE - LANDSCAPE AS AN EXTENSION OF THE MILITARY IMAGINATION

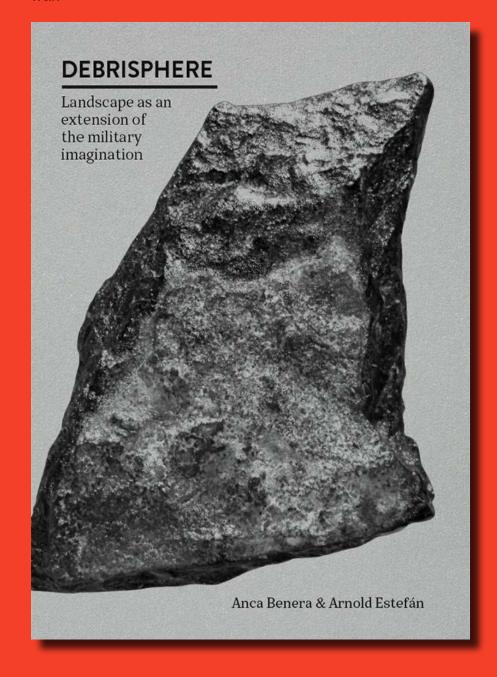
2018, artist book

• artists:

Anca Benera & Arnold Estefan

- English
- 144 pages
- 13,5 x 20 cm
- 4 colors
- ISBN 978-606-94300-3-3
- Shortlisted for "Most Beautiful Romanian Books" prize, 2019
- Texts by:
 Noit Banai
 Anca Benera &
 Arnold Estefan
 Andrew Chubb
 Maja & Reuben Fowkes
 Hito Steyerl
 Raluca Voinea
 Eyal Weizman

Debrisphere is a yet-unnamed stratum of the Earth crust, a supra-stratum of the Lithosphere. It contains the worldwide man-made landscapes: the artificial mountains of Germany, the "blooming deserts" of Israel, the military coral reefs of China and the United States, and other similar constructions around the world resulted from, or still serving, conflict and war.





COUNTER-LANDSCAPES Where Have All the Ruins Gone?

RALUCA VOINEA

This text is an excerpt from the catalogue of the exhibition Natural Histories: Traces of the Political edited by Rainer Fuchs, mumok, 2017

The text an accept from the catalogue of the arbibation Natural Halaens. The text and accept from the catalogue of the arbibation Natural Halaens. The Natural Parameter of the Maria Administration, and Lu Haun, the representative of the Maoist Central Committee, we find out about the Chinese comrades' attempt to rebuild their world on principles other than the overexploitation of natural resources: "One can only speak of ruins from the viewpoint of a society based on exploitation, for which nature becomes a ruin only when its natural resources can no longer be easily overexploited." Based on this "metabolic exchange with nature," which "also determines socialist production and social relations amongst people," but also based on their old paintings, the Chinese manage to rebuild the landscape (with mountains, hills, terraces, gardens...)" as it







Teufelsberg (Devil's Mountain)

LOCATION: North of Grunewald Forest, Berlin.

COUNTRY: Germany

COORDINATES: 52°29'51"N, 13°14'28"E

YEAR: 1952-1972

AREA: 48,000 square meters

ELEVATION: 80 meters (260 feet) above the sur-rounding Teltow Plateau; 120.1 meters (394 feet) above sea level

HIGHEST POINT: 120.1 meters (394 feet)

STRUCTURE: 75,000,000 cubic meters of rubble, from approximately 15,000 buildings.

NAME: The nearby Teufelssee (Devil's lake) gave the name to the rubble mountain, now called the Teufelsherg (Devil's mountain).

impleted auring the war. The vied using explosives o demolish it, but the ademy was so sturdy ring it with deligation.





ANDREW CHUBB

This article was published in Dossier #6 Land & Seo of the online publication Technosphere Magazine in 2017, HKW / www.technosphere-magazine.hkw.de.

Territorialization Of The Oceans



In July 2016, an international tribunal constituted under the United Nations Covention on the Law of the Sea (UNCLOS) handed down its ruling in an arbitration requested by the Philippines over China's actions in the South China Sea. Alongside a meticulous catalogue of Beijing's breaches of the Convention, the ruling's key significance was to set stringent criteria for establishing a maritime land feature's legal status as an "island" entitled to expansive jurisdictional rights over the surrounding waters. On the surface, the legal landmark sharply circumscribed the potential scope of sovereign claims over maritime space. But it also highlighted the paradoxical territorization of maritime space under the "global constitution for the world's oceans." Throughout the twentieth century, while international law gradually was chipping away at state authority over the earth's landmasses, precisely the opposite was occurring at sea. In Bernard Oxman's memorable terms, the "territorial temptation" of the world's nation-states "thrust seaward with a speed and geographic scope that would be the envy of the most ambitious conquerors in human history.\textit{The dis-

Bernard Oxman, "The Territorial Temptation: A Siren Song at Sea," American Journal of Interna-tional Law, vol. 100, no. 4 (2006), p. 832.

UNSORCERY

2018, artist book

- Artists:Alina PopaFlorin Flueras
- 240 pages
- 10,5 x 16 cm
- 2 colors
- ISBN 978-606-94300-8-8
- Awarded "Most Beautiful Romanian Books" prize, 2019

Unsorcery composes and explores ways of sorcery that can eventually surpass or undo some of the contemporary realities and subjectivities. It is an Artworld involved in a productive alienation from concepts through experience and from experience through thought. Unsorcery is an environment in which Alina Popa and Florin Flueras were working together, each following their own path, doing their own practices, texts and performances around the concepts: Life Programing, Artworlds, Black Hyperbox, Second Body, Dead Thinking, End Dream.

Unsorcery composes and explores ways of sorcery that can eventually surpass or undo some of the contemporary realities and subjectivities. It is an Artworld involved in a productive alienation from concepts through experience and from experience through thought. Unsorcery is an environment in which Alina Popa and Florin Flueras were working together, each following their own path, doing their own practices, performances and texts around the concepts:

- Life Programming
- Artworlds
- Black Hyperbox
- · Second Body
- Dead Thinking
- End Dream

PUNCH Bucharest, 2018

• Life Programming

Art after Cantemir, Alina Popa (8) Life Programming, Florin Flueras (21)

Artworlds

Esthetic Entities, Artworlds, Florin Flueras (44) The Artworld and the Artworld, Alina Popa (56)

• Black Hyperbox

Black Box, Florin Flueras (82) X Horizon: The Black Box and The Amazonian Forest, Alina Popa (98)

· Second Body Second Body, Florin F The Second Body and Outside, Alina Popa (.

• Dead Thinking

Dead Thinking, Florin Flueras (160) Dead Thinking, Alina Popa (182)

• End Dream

Dreaming the End of Dreaming, Florin Flueras (216) Imitation of Dream, Alina Popa (231)

Artists' bios (248)

Art after Cantemir Alina Popa

This piece started as a written interview with Alina, conducted by Garett Strickland. While answering Garett's first question, Alina found herself writing a full

And so, sharpening the tip of my pencil with the intellect's razor, preparing my darkness with poison, comparing the blackness of the color with melancholy itself - because what can be more worthy of such image? - I decided to paint something black on black in the hope that my work will be something degant and at the same time convenient. Of all the colors that the eye of man can judge, there is none closer to nothingness, none that escapes human sight more swiftly, none that so greatly deceives the faculty of seeing, being indistinguishable from the darkness, which, as the ancients liked to say, comes into existence once the sun - flame, eye and father of the universe - disappears, spreading all over, like the darkest black of nothingness. As the black colored human science and the black tableau of my capacities

on a canvas of the same color? Mixing the darkness of not human science, what kind o can yield? Not a black one? I blackness of my all-too-m

perception, will be mixed with the aging poison of my tongue and painted on the darkest canvas, what kind of face do I think will be shown to me? Dimitrie Cantemir, Metaphysics -Sacrosanctae Scientie Indepingibilis Imago

G.S.: I'm interested in how your work manages to articulate a concept — often quite mystical or abstract — into the body by way of theatrical performance/event. I'd align much of your textual work within a tradition of metaphysical speculation, which tends often to soar beyond embodiment, and so to bridge its formulations into, for example, the movement arts, strikes me as something very unique and a bit tricky. Could you elaborate a bit on that process, its entry and/or exit points..?

A.P.: It's true that my work in the past years, Arr. Its frue that my work mittee past years, especially in the Unsorcery project with Florin Flueras, has been preoccupied with the performative potential of abstract concepts (Life Programming, Artworlds, Second Body, Dead Thinking, End Dream, and Black Hyperbox), with their potential effects upon the organization of mental space, life, and body practices, upon the production of art and of what,

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Dreaming the End of Dreaming Florin Flueras

In dreaming, a focus of the dreamer on her own body, a paradoxical situation, or a special practice, can create an awareness about the dream situation and from this a waking up, or a total change in the dreamworld can occur. The entire situation is radically affected and a degradation of reality to the radically anected and a degradation of reanty to the status of a dream is happening instantaneously. This disintegration of the reality constraints opens the doors to anomalies and impossible behaviors like flying, passing through walls, self-transformations, changes in the environment and the narrative, transformations of the space and time, of the present, future, and even of the past sometimes. Becoming aware that you are dreaming means to become aware of another reality outside of the apparently complete world that you are experiencing in the dream. It means that a second reality in which you are also present, but usually asleep, becomes available to you. If the capacity to participate in two different realities at the same time is a shamanic characteristic(1), then, when we are lucid in a dream we are shamans for a while because we also maintain the awareness of our bodies in our beds.

Usually we cannot live in two or more realities at the same time, in the best case we have to choose where to be awake. We are awake in one world and asleep in all the others. Unless we can maintain two incompatible perspectives at the same time. For the

"new sorcerers" from North America to construct and attentively create coherence in a second reality, the "sorcerers' description of the world", is not only a matter of acceding to a superior hidden reality. The sorcerer-reality, even if it is superior to the "average man reality", is only a habitually enforced description, like every banal reality. An awareness of this fact pushes one behind descriptions in general, a metacognition about the relative arbitrariness and artificiality of realities emerges, dramatically raising the perception of the dreamy nature of any reality in general.(2) Maintaining two contradictory worlds is a way of knowing that you are always involved in a sort of more or less elaborated dreaming. The dream of becoming aware seems to involve the dreaming of two different dreams at the same time.

In Romanian folklore there are many stories about heroes that for different reasons have to embark on a very difficult and dangerous incursion in the zone of the zmei (some strange evil and terrifying beings, a sort of devils). After unthinkable difficulties, when the "heroes" enter the zone of the "zmei", they slowly fall into a sleepy state against which there is nothing they can do. Exactly at the moment when the zmei are coming, the heroes lose consciousness and the armei deprive them of the golden apples or some other tremendously important and very difficult to obtain treasure, for which they had just risked their lives.(3) These stories follow the perspective of the zmei, of the nightmare zone, in which the heroes lose consciousness and fall asleep. But from a worldly perspective, that of the heroes, we can say that the heroes, lost and terrorized in a nightmare zone, are



KATJA LEE ELIAD: MAP MAKER LIKE LYRICAL

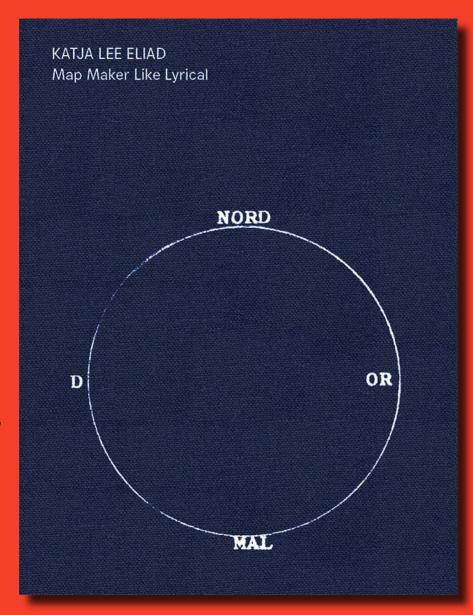
2019, monograph

• editor:

Valentina lancu

- English / French
- 272 pages
- 16 x 21,5 cm
- 4 colors
- ISBN 978-606-94300-8-8
- Texts by:
 Valentina Iancu
 Anca Verona-Mihuleţ
 Nicolas de Ribou
 Katja Lee Eliad

Katja Lee Eliad's Map Maker Like Lyrical offers a retrospective view on the selftaught artist's work over the past two decades. Her personal trajectory has been shaped by the experience of migration, queer identity, rich/ complex family history, which also reflect in her artworks that arch across mediums, from drawing and painting to poetry, video and sound.

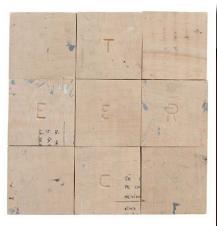


Framing the Lyrical Map of Katja Lee Eliad. Notes on a Biography

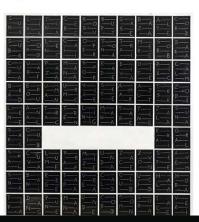
Valentina Iancu

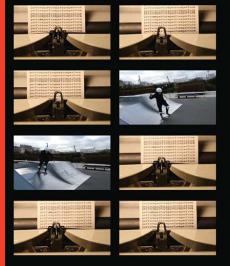






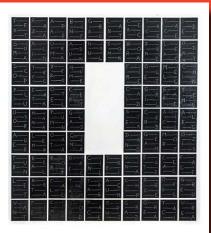
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VLAD NANCĂ: SOUVENIR

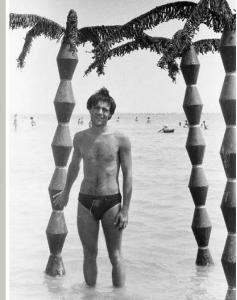
2017, monograph

- Editors:
 Vlad Nancă,
 Mihnea Mircan
- English
- 184 pages
- 16,5 x 23 cm
- 4 colors
- ISBN 978-606-94300-1-9
- Texts de: Mihnea Mircan Inti Guerrero Magda Radu
- Shortlisted for "Most Beautiful Romanian Books" prize, 2018

Vlad Nancă Souvenir is the first monographic publication dedicated to one of the foremost artists of his generation and a key figure in the development of Bucharest's artistic community in the early 2000s. The book offers an extended overview of his multifaceted practice, focusing on works made from 2003 to 2017, opting to highlight the affinities between them rather than their chronological unfolding.

VLAD NANCĂ

Souvenir



003 -> 2017



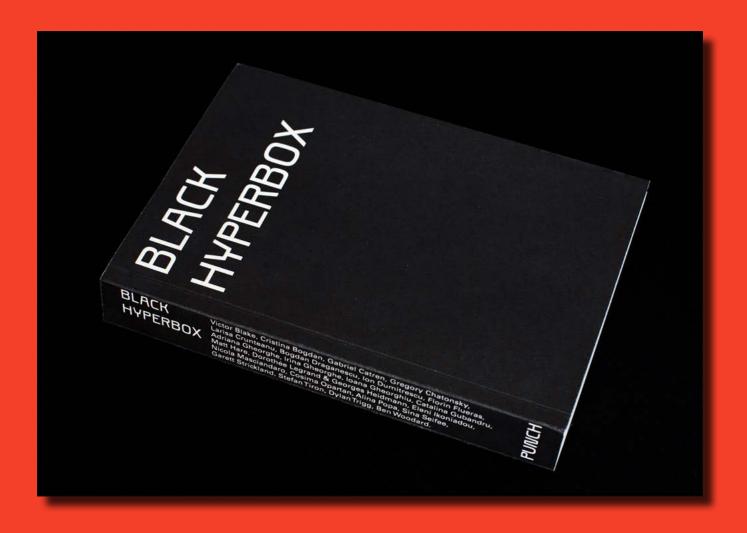
BLACK HYPERBOX

2016, reader

editors:Alina PopaFlorin Flueras

- English
- 364 pages
- 11x 16 cm
- 4 colors
- ISBN 978-606-94300-0-2

• Contributions de Florin Flueras, Alina Popa, Ioana Gheorghiu, Ștefan Tiron, Gabriel Catren, Irina Gheorghe, Garett Strickland, Sina Seifee, Bogdan Drăgănescu, Cătălina Gubandru, Eleni Ikoniadou, Cristina Bogdan, Cosima Opartan, Nicola Masciandaro, Ben Woodard, Blake Victor, Adriana Gheorghe, Cătălina Gubandru, Gregory Chatonsky, Dorothée Legrand & Georges Heidmann, Matt Hare, Larisa Crunţeanu, Dylan Trigg, Ion Dumitrescu.



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respective structure, but moves away slightly. In remaining within the confines of the straight line, Mondrian stretched out all the possible deviations of this structure. By contrast, in trying to lit the visible, it might be that van Doesburg tilted it just enough for the sense of deviation to be lost.

B.R.S.

Malevich's red square is an aberration of the black square. Black veers into red, and the margins veer slightly from the straight line. The angle appears but it is not embraced with the enthusiasm that van Doesburg showed to the diagonal. The square is still quite close to a square, only that it looks as if our sight was slightly off. The upper margin is slightly tilted upwards and the right margin is slightly tilted to the

Both painted in 1915, the red and the black square

Both painted in 1915, the red and the black square superimpose, each affecting the other with its characteristics. One rarely sees both at the same time, they should be on the same wall next to each other, or on the same page. One is usually looking at either one or the other, in looking at the red square, the mental image of the black square comes to mind, pushing the lines back into a regular form. In looking at the black square, the mental image of the red square comes to mind, if one is aware of it), pushing

THERE IS EVERYTHING BETWEEN THEM Adriana Gheorghe

UNCANNY BODIES AND ALTERED STATES
Dylan Trigg

MYSELF OR ANOTHER; WOULDN'T THERE BE A THIRD POSSIBILITY? Porothée Legrand & Georges Heidmann

WHICH WITCH

EXUDING Gregory Chatonsky

(C5O2H8)/V Larisa Crunteanu

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X HORIZON: THE BLACK BOX AND THE AMAZONIAN FOREST Alina Popa

The jungle grows only by means of its own negation
- art does the same.
Robert Smithson

At first, I used to like people. Now I only like jaquars João Guimarães Rosa

Thinking in the jungle is not the same as thinking in the desert.

Thinking in Rio is not the same as thinking in Paris.

Eduardo Viveiros de Castro

X HORIZON

You are always stepping on someone else's or some other thing's horizon, on a horizon "devouring everything that [from that perspective] looks like something." If a perspective looks like something." If a perspective is a certain distribution of what is visible and what is invisible, what is discernible and what is undiscernible, what is inside and what is outside, it is at the horizon that perspective crashes. The horizon is a place of nondifferen-tiation, or that place where the concept of differentiation makes no sense anymore: "(one is always crossing the horizon, yet it always remains distant. In this line where sky

the lines away from the regular form. And the process is



Malevich's red square is an aberration of the black square or the black square is an aberration of the red square. The white square is an aberration of the red square. The white square is a further aberration of the black square, which is an aberration of the black square. At any given time, the ones which are not seen are present as an image, which creates a hypothetical timy space between what is visible and what is not. The white square introduces an even more titled angle, but this angle only exists in relation to the idea of the (specific) black creates have more than the square introduces an even more than angle only exists in relation to the idea of the (specific) black creates have more times that since

(perfect) black square, whose upper and right hand sides are tilting it into a red square, then back into a black square,

ABSTRUSIO VARIATIONS Garett Strickland



One minute the constrained body is practicing calligraphy with sharp objects on black surfaces; the next second it smashes down a wall. DavidToop

I have always unconsciously sought out that which will beat me down to the ground, but the floor is also a wall. Nick Land

They will never forgive us for this Somewhere Else. Hélène Cixous

Operating from the inside (at once) atop

Multiplicitous meta-framing

along the omega-axis

Tracers of the egressal leap

Exiting every corner of the room Folding and flattening (becoming the angle, the skewed view)

meets earth, objects cases to exist." Ptr. into perspective, things appear. So appears Robert Smithson noticing, as he is wheeling forth in his car "on some leftover horizon" in the Yucatan peninsula in 1969, that the "horizon is something else other than a horizon; it is closeness in openness, it is an enchanted region where down is up.". Between up and down, the horizon cannot be but signification upside-down, deceit, void, gap, scission, there where matter is split by an ambiguous region. The space of the horizon draws one out of perspective, outside signification, where things become useless and productive, rather than useful and stabilized through interpretation. You can choose to contemplate the horizon, to contemplate nothing meets earth, objects cease to exist."2 Put into perspective. choose to contemplate the horizon, to contemplate nothing clouse a Contempare the indirect, it contempare nothing by looking nowhere, like the Romantics. Or, like Smithson, to step on the horizon, and yet realize that the horizon you are stepping on is not for-you, for the horizon, although localized, is absolute too.



As the Navajo Indians believe, "[t]he Sky does not really touch the Earth at any place, not even at the horizon," For them, if the Sky touches or falls onto Earth, the world is royed. The Amazonian Yanomami also dread the falling sky, and remember stories of their ancestors hurled into the

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The vacuum center-outside, Bivouacked in absence, the control room From which hyperstition & multiversal supra-navigation is possible

> Inventing apparatus/symbolic interface Tethered to DECOY

(remote viewing/hearing)

Social projection, echo-location

/// Blind spot and aggregate

We bleach, we hollow out anything that sees us. Black

seizes iron prison of social (echo) - location. To the walls, even, of the bedroom sanctum, reversing the magnetism of to-be-held.

A magick circle or an orb – the function of which precl keeping-at-bay and fending-against as much as a protection or exemption – insufficient in the limit of dual-function. We gouge, with will, a leap into the neither-neither and enter

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