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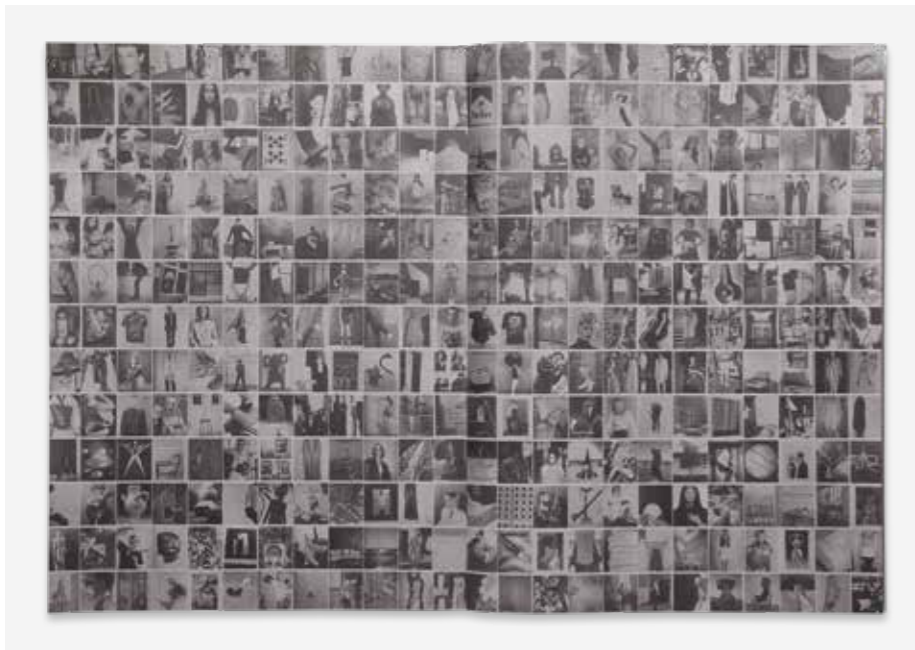
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Spread from: *BILL* 2, ed. by Julie Peeters and Elena Narbutaitė, 2019, n.p.

Peeters to call her magazine *BILL*, sometime in 2017, written all in caps as if to erase any indication as to verb or noun or given name. Since 2017, the Belgian graphic designer has published one issue per year, with number four coming in fall 2022. *BILL* is fully visual first of all, “a magazine without words.” The rest is a long story, that speaking of once again risks putting a spotlight on a shadow. Before discussing idiosyncrasies compared to *ELLE*, *TIME*, *FACE*, *FILE*, or Hans-Peter Feldmann’s *Ohio* (if not *Profil ohne Worte*), let us begin with some technical aspects.

BILL is a little larger than DIN A4. Each issue has close to 200 pages, with images all over. The cover, a detail of a full-bleed photograph, merely shows a mysterious branding logo in the top left corner: a run-over and crushed lowercase b? Some might think of the geometrically titled sans-serif *i-D* logo. Here, the letters have gone loose, tipped over, and been set in humanist type as if in ruins. Inside, *BILL* generally consists of a number of photography-based sections by different contributors. Each contribution takes the space of one printed offset signature, that is, sixteen pages, often printed on alternat-



BILL 2.
Ed. by Julie Peeters and Elena Narbutaitė.

With works by Gintaras Didžiapetris, Jason Dodge, Archiv Hans Hollein, Inge Ketelers, Raimundas Malasauskas, Linda van Deursen a.o.
Roma Publications, Amsterdam 2019.
184 pages, 23 × 31 cm, numerous b/w and color illustrations.
€ 40.– / ISBN 978-9-492811417

ing (if mostly conventional) paper stock, here and there with different ink or varnish.

Posted in late 2017 on the Instagram account @bill_magazine, we see *BILL* no. 1 at the newsstand next to international food and fashion magazines. The contrast is strong in every sense, not only because of lack of information on how to eat and dress. *BILL* is tall, slightly superior. It features a black-and-white portrait of a woman, sort of smiling, rather than full-out smiling. Looking closer, the cover actually shows a photograph of another publication. When eventually holding a copy of *BILL* in your hand, a few words lined up on the spine only bring about more confusion: “Fig. 23: Euryale (Susan Hampshire) is the Gorgon in *Malpertuis*. Note how her hair is curled to resemble snakes and her eyes are fixed with a petrifying stare. From the book *Unreal Reality: The Cinema of Harry Kümel*, shot by S Po.” A gorgon indeed, victoriously placed at the newsstand between the pertinent culture magazines, both eyes wide open, looming over Rihanna on the cover of *VOGUE* with determined ease.

Susan Hampshire looks too removed to pass as an icon of pop culture. The actress, born 1937 in London, was diagnosed with dyslexia at the age of thirty, and became president of the British Dyslexia Institute in 1995. In Kümel’s obscure film from 1971 (the Belgian pataphysicist director had just released *Les lèvres rouges* [*Daughters of Darkness – Red Lips*] with Delphine Seyrig as a dreamy feminist-lesbian vampire), she plays four different characters, alongside Orson Welles and Matthieu Carrière. For *S Po.*, we can only guess that it stands for Scott Ponik. We can only guess, after finding out from a visual index that is part of the colophon (also listed on www.billinprint.com), that he is one of the contributors with a series of snapshots of books, all somehow related to film, art, or visual culture, titled *Powell’s, 2013–*. Ponik is a designer based in Portland, home of an independent bookstore with said name. It might be where he saw the book about the Belgian director, featuring the cover image and also the caption. The index finally gives the names of *BILL*’s other contributing designers, photographers, and artists: Katja Mater, Jochen Lempert, Arthur Ou, Ketuta Alexi-Meshkishvili, Rosalind Nashashibi, Vivian Suter, Algirdas Šeškus, Linda van Deursen,

Adam Putnam, Johannes Schwartz, and associate editor Elena Narbutaitė.

The cover of *BILL* no. 2, now in color, shows, according to the captioned index-thumbnailed, “Inru Kobayashi [a Japanese model] pictured by Gintaras Didžiapetris [a Latvian artist] for *BILL*, Sept. 21, Tokyo.” Again, words are otherwise limited to the spine, where in this case, apart from “Roma” (the publisher), all we read is an enigmatic “Smile No.” In times of drastically advanced aggression and violent assault, with the old matrices of power and control in place to track our most intimate moves, with hardly any space for individual response beyond what can be counted, there is no reason for smiling. And still, what could forbid a smile? Whether the woman does smile or not, once again there is a strange resistance at work, furthermore expressed by the poorly defined image, both over- and underexposed. Those details can hardly be taken too seriously. An aphorism from Theodor W. Adorno’s *Minima Moralia* comes to mind, that “there is no longer any beauty or any consolation, except in the gaze which goes straight to the horror, withstands it, and in the undiminished consciousness of negativity, holds fast to the possibility of that which is better” (aphorism 5).

The second issue features a series of portraits by the fashion photographer Reto Schmid (images from various commercial shootings, probably outtakes for being too serious, or at least too ambiguous for the commissioned story), followed by excerpts from the Japanese photobook *Shoot Diary 1970–1980*, and photographs by Jiajia Zhang that show trouser legs hovering above tiled shop floors (*Untitled [Target] 1–6*, 2013). Then another contribution by the Dutch graphic designer Linda van Deursen (this time of archival images showing *Women and Printing* [2018], with the shadows of Van Deursen’s hands superimposed in the reproduction process and emphasized with a different black ink), followed by an untitled piece by Gintaras Didžiapetris, and eventually a sequence of photographs by the Belgian designer Inge Ketelers with the title *A Place, a House, a Garden: A Life with Books and Trees* (2000–18). Again, what we see follows no program, topic, or reference; it all merely seems to pursue a nondescript immersion in the celebration of itself and what can be called a “good life” withstanding damage.

In the back of *BILL* no. 2, we see a few pages of advertising by RareBooksParis (“We are an online bookstore,” as can be discerned from the info on their Instagram page). The ad is also part



BILL 3.
Ed. by Julie Peeters and Elena Narbutaitė.

With works by Shoichi Aoki, Lisa Zimmermann Bloom, Takeshi Fujimori, Robert Mangold, Martin Margiela, Ettore Sottsass Jr., Joshua A. Walker a.o.
Roma Publications, Amsterdam 2021.
184 pages, 23 × 31 cm, numerous b/w and color illustrations.
€ 30.– / ISBN 978-9-492811875

of the index, only that instead of the usual thumbnail image, silver 10pt Times New Roman italic letters say: “Under the heart-shaped crust, emphasize texture at the expense of form.” The section itself is eight pages of gray paper, printed with plain metallic-silver ink on the coated side, and black on the uncoated back side, here with a grid of 156 small portraits per page that show what turns out to be archival, mostly Maison Martin Margiela fashion images, a dense total of 624. For anyone, familiar with the legendary Belgian designer or not, the section only appears as one (more) of many exercises in curiosity.

And here you are with *BILL* no. 3, made by Peeters and the ominous Parisian shop, “a special archival issue featuring unpublished Martin Margiela lookbook photographs, a horse, street style from the ’90s, vases of Japan, a silver story, a flash forward and back, tennis, an icecube tray, more Margiela, Hysteric Glamour and a bunch of frivolous images.” This time, the spine only says: “Printed in 2020 bound in 2021.”

What could be added about that “possibility of that which is better” in any generalized terms? For Peeters, Narbutaitė, and the whole informal *BILL* community, making an issue is obviously a social experience. As turning pages becomes a generative moment itself, even the definition of a reader becomes fluid. Keep trying to know more, only to sense that the more you know, the more mysterious it will be. *BILL* keeps you carried away, like made-to-measure clothes that carry you rather than you wearing them. *BILL*’s post-feminist or post-Margielaian demonstration of agency can only have individual consciousness as its base. From here, a substantial concern with the making and mediation of images is able to lend a hand to actual practice.

As much as *BILL* undermines meaning, first of all its own, it is only here that it makes sense. Not unlike one of its “relatives,” the Dutch-American literary journal *dot-dot-dot* (which originated from the place Peeters studied, Werkplaats Typografie in Arnhem, NL), its enthusiasm for production, for past instances of resistance or of breaking the rules saves it from relativism. *BILL* can hardly be looked at in a passive way; it’s the kind of “materialism that forms in us” (Amie Siegel). The subversion of our ability to identify, learned all too well, can only be successful when expressed with such effortlessness. It requires a great deal of care and detail, put forward here by the means of graphic design as a tool of thought—that is, all the expert knowledge of packaging and also unpacking, or scratching the surface.

In terms of empowerment, where identity is typically formed merely in relation to a dominant structure, looking at *BILL* seems to bring you closer to yourself, without ever leaving it static at what that is. With unpredictability as one of its main traits, there’s nothing to expect but surprise as to what, when, and where in terms of the next issue—not to speak, here, of *BILL*’s wider publishing, exhibition, or event program. The personality unlikely will ever allow itself to be its own model. By putting you in the middle of its content, which at no point has anything to prove, you’re asked to articulate your own point of view to what you’re seeing. And if Peeters merely refers to the ornithological meaning of name and logo, it might just express the nature of *BILL*: a refusal to speak or have things resolved.

Benedikt Reichenbach is a graphic designer and the editor of *Harun Farocki: Diagrams* (Verlag der Buchhandlung Walther König, 2014) and *Pasolini’s Bodies and Places* (Edition Patrick Frey, 2017).

From the Colonization of Airspace Toward a New Human Right

Anthony Downey (ed.), Shona Illingworth, *Topologies of Air*

Sternberg Press, London; The Power Plant, Toronto 2022

by Julia Gwendolyn Schneider

In 1954, the United States carried out a thermonuclear weapons test on Bikini Atoll in the Marshall Islands, detonating a bomb one thousand times more powerful than the one that destroyed Hiroshima. Tony de Brum, the Marshall Islands’



Spread from: Shona Illingworth, *Topologies of Air*, ed. by Anthony Downey, 2022, n.p. [162–63].

coagent, called this test to mind in 2016 when, in his opening statement to the International Court of Justice in the nuclear disarmament case between the Marshall Islands and Pakistan, he recalled how, as a boy, he had seen children playing in the radioactive dust. The children had mistaken the fine, white, powdery substance that covered the atoll for snow.

In his text for the publication *Topologies of Air*, Nick Grief, human rights expert and member of the legal team representing the Marshall Islands in that same case, comments on Brum’s



Shona Illingworth: *Topologies of Air*.
Ed. by Anthony Downey.

With contributions by the editor, the artist, and Caterina Albano, Amin Alsaden, Jill Bennett, Giuliana Bruno, Martin A. Conway, Conor Gearty, Derek Gregory a.o. (eng.).
Sternberg Press, London; The Power Plant, Toronto 2022.
288 pages, 21 × 25.5 cm, 47 b/w and 164 color illustrations.
€ 28.– / ISBN 978-3-95679-553-4

recollection: “One of the things the Marshallese lost as the ‘snow’ fell was the freedom to look up at the sky and not feel threatened” (p. 233). Brum’s observation became a key catalyst for the Airspace Tribunal (www.airspacetribunal.org), which Grief and the visual artist Shona Illingworth established in 2018 to examine the case for and against a proposed new human right to live without physical or psychological threat from above. The inaugural hearing of this international people’s tribunal, based on lived experience and expert testimonials, was held in London (2018), followed by Sydney (2019), Toronto (2020), and Berlin (2021). All hearings are being documented to be used in support of a compelling people-focused proposal, which will be presented to the United Nations by December 2022.

The Airspace Tribunal contributed to the development of a three-screen video and sound installation by Illingworth titled *Topologies of Air* (2021), which examines how humans have radically transformed the sky since the advent of modernity. Through a plurality of voices, the film challenges the idea of the sky as a free space, interweaving evidence presented at the Airspace Tribunal hearings with archival film and footage that the artist has recorded in many parts of the world. People speak about their experience of chemical weapons and the aftermath of atomic bombing; we hear of ecological degradation, of autonomous weapons systems, air pollution, the global governance risks of geoengineering, military and commercial hardware in space, predictive targeting, and the penetration of surveillance into all aspects of our lives. Early fantasies about liberatory aspects of flight are also mentioned, as are diverse cultural readings of the sky.

The book *Topologies of Air*, edited by Anthony Downey, professor of visual culture in the Middle East and North Africa, serves as a complex compendium of critical engagements with Illingworth’s major body of work by the eponymous title and her earlier film project *Lesions in the Landscape* (2015). This profound collection of essays depicts a broad range of issues connected with *Topologies of Air*, such as diminished spatial freedom in a future of “mass individual surveillance” where digital technologies identify and pursue each individual, the complex role of oil in global conflicts, or how machine-learning

algorithms in autonomous surveillance systems, operational images, and aerial technologies further neocolonial subjugation by disciplining subjects and extracting (data) resources, to name a few. Other texts draw extensively on the themes of amnesia, trauma, and cultural erasure negotiated in *Lesions in the Landscape*, and throughout many of the contributions links are created between both bodies of work. Beyond detailed textual analyses, the book presents film transcripts, video stills, drawings, installation views, archival material, production stills, and photographs.

In her close reading of *Topologies of Air*, Caterina Albano, university lecturer in visual culture and science, develops how a distinctive aesthetic—a palimpsestic structure of images, sound, or voices, and constant changes of scale from ground to aerial views—is used to contrast the scopical paradigms typical of universalizing visions from above. Albano understands the artist's collaborative research practice as a "decentering approach," methodologically built into the work itself, which "strives towards a 'decolonial cosmology'" (p. 215). At the same time, Albano highlights how, for example, the overlay of a digital rain of data as a visual signifier evokes a sense of foreclosure—"the saturation of information that characterizes the contemporary perception of the atmosphere" (p. 218).

A text written by Illingworth together with Andrew Hoskins, interdisciplinary professor in global security, sees a dramatic risk for long-term psychological harm in what the authors identify as the consequences of today's digitalization of war. They theorize that war increasingly eludes human perception and intelligibility

by the volume and flux of digital images, but also by the revolution in military and militarized data and artificial intelligence, through which surveillance has massively expanded, so that civilians are subject to trauma caused by being hypervigilant. "A key consequence of this is a shift in the trauma of civilians from a memory of the past to include perpetual anticipation of threat in the future, subjecting increasing numbers of people to unending physical and psychological incarceration in a traumatized present" (p. 246).

Catherine Loveday, professor of neuropsychology, further highlights how trauma can hijack the memory system, especially when living in constant fear and when the threat is uncertain and unseen. Loveday, together with the neuropsychologist professor Martin Conway, was involved in Illingworth's film *Lesions in the Landscape*, made in dialogue with Claire, a woman who, following a brain trauma, can no longer remember most of her past, or form new memories. Illingworth's film draws parallels between Claire's experience of amnesia and the sudden evacuation of St Kilda, a group of volcanic islands in the North Atlantic. The evacuation was carried out on August 29, 1930, at the request of the islanders, as life there had become too difficult, ending more than 4,000 years of habitation.

Memory and local histories form a constant presence in Illingworth's work in the context of a global political history. Renata Salecl, professor of psychology/psychoanalysis and law, states in her text how important it is for a society and individuals to remember the past. Indeed, in her view, Illingworth's *Lesions in the Landscape* and *Topologies of Air* reflect a need for "active remem-

bering," which removes cultural lesions and by doing so creates the possibility to imagine a different future.

Building on these profound analyses of trauma, Anthony Downey's concluding essay makes a case for pushing back against airborne threats affecting communities around the world. Through increasing levels of abstraction, machine autonomous systems of surveillance and warfare—powered by artificial intelligence algorithms—generate forms of trauma that are not immediately visible. Therefore, Downey sees an urgent need to deconstruct the "black box" rhetoric surrounding these technologies that hijack and exploit airspace, so as to substantively penetrate the opacity of military-industrial interests, neocolonial and corporate entanglements of airspace and its laws, and to engage with the underlying image practices. "The potential of practice-based research, such as Illingworth's, lies precisely in its ability to provide discursive and visual methods—for legal and scholarly frames of reference—to detail the changing nature of the psychological impact of such technologies" (pp. 277–78) and, with it, to counter the colonization of the sky and protect individuals and communities in the future.

Julia Gwendolyn Schneider is an art critic, translator, and editor based in Berlin (DE) and Berkeley (US).

FOTOGESCHICHTE

Heft 165 | 2022 | Jg. 42 Beiträge zur Geschichte und Ästhetik der Fotografie

Bernd Stiegler, Kathrin Yacavone (Hg.)
Erinnerung, Erzählung, Erkundung
Fotoalben im 20. und 21. Jahrhundert



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Beiträge zur Geschichte und Ästhetik der Fotografie
Hg. von Anton Holzer

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Katja Eydel:
Appointed Habitus Set.

Mit Textbeiträgen von / With contributions by Mike Sperlinger (eng.).
Monroe Books, Berlin 2022.
74 Seiten / pages, 24,5 × 32,8 cm, zahlreiche SW- und Farbabbildungen / numerous b/w and color illustrations.
€ 22,- / ISBN 978-3-94695-012-7



Stefan Vanthuyne: Moving Through the Space of the Picture and the Page. The Photobook as an Artistic and Architectural Medium.

Mit Arbeiten von / With works by Dirk Braeckman, Vincent Delbrouck, Guido Guidi, Tine Guns, Aglaia Konrad, Els Martens, Max Pinckers u.a./a.o.
Art Paper Editions, Gent / Ghent; Royal Academy of Fine Arts Antwerp, Antwerpen / Antwerp 2022 (eng.).
128 Seiten / pages, 17 × 24 cm, zahlreiche SW- und Farbabbildungen / numerous b/w and color illustrations.
€ 25,- / ISBN 978-9-493146976



Thomas Florschütz:
Überlagerungen.
Hrsg. von / Ed. by Anna Himmelsbach, Dagmar Schmengler für / for Haus am Waldsee, Berlin.

Anlässlich der gleichnamigen Ausstellung / Accompanying the eponymous exhibition, Haus am Waldsee, Berlin, 20.5. – 28.8.2022. Mit einer Einleitung der Herausgeberinnen und einem Textbeitrag von / With an introduction by the editors and a contribution by Eugen Blume (ger./eng.).
Verlag der Buchhandlung Walther und Franz König, Köln / Cologne 2022.
64 Seiten / pages, 24,5 × 28,5 cm, 48 Farbabbildungen / color illustrations.
€ 24,- / ISBN 978-3-7533-0233-1



Hansgert Lambers:
Verweilter Augenblick.
Hrsg. von / Ed. by Matthias Reichelt.

Anlässlich der gleichnamigen Ausstellung / Accompanying the eponymous exhibition, Haus am Kleistpark, Berlin, 10.6. – 7.8.2022. Mit einem Textbeitrag des Herausgebers und / With a contribution by the editor and Irene Bazinger, Ian Jeffrey (ger./eng.).
Fotografische Edition, Salzburg 2022.
334 Seiten / pages, 21,3 × 25 cm, 215 SW-Abbildungen / b/w illustrations.
€ 34,- / ISBN 978-3-903334-40-3



Susanne Kriemann:
10%. Concerning the Image Archive of a Nuclear Research Center.
Hrsg. von / Ed. by Susanne Kriemann, Judith Milz, Friederike Schäfer, Klaus Nippert, Elke Leinenweber.

Mit Textbeiträgen von / With contributions by Mustafa Emin Büyükoçşkun & Rayna Teneva, Hangyan Chen, Fischer & El Sani, Manuela Gantner, Karena Kalmbach, Paul Koch, Martin Repohl u.a./a.o. (eng.).
Spector Books, Leipzig 2021.
520 Seiten, 20 × 27 cm, 600 SW- und 800 Farbabbildungen / b/w and color illustrations.
€ 32,- / ISBN 978-3-959054768



Stefan Römer: DeConceptualize. Zur Dekonstruktion des Konzeptuellen in Kunst, Film, Musik.

Hatje Cantz, Berlin 2022.
200 Seiten / pages, 14 × 21 cm, 40 SW-Abbildungen / b/w illustrations.
€ 24,00 / ISBN 978-3-7757-5023-3 (Print)
ISBN 978-3-7757-5025-7 (e-Book)



Anaïs Horn: Longing Ghosts in Deep Blue Paranoia.

Anlässlich der Ausstellung / Accompanying the exhibition *Unstable Intensities*, MLZ ART Dep, Triest / Trieste, 18.6. – 10.9.2022. Mit Textbeiträgen von / With contributions by Estelle Hoy, Francesca Lazzarini, Giulia Polita (eng.).
Drama Books, Paris 2022.
60 Seiten / pages, 18 × 25 cm, zahlreiche SW- und Farbabbildungen / numerous b/w and color illustrations.
€ 18,- / ISBN 978-2-95835-790-0



Maik Gräf: ZOE.

Mit einem Vorwort von / With a foreword by Simoné Goldschmidt-Lechner und Interviewausschnitten von queeren Personen in Athen / and interview excerpts with queer persons in Athens (eng.).
Eigenverlag / Self-published, Hamburg 2022.

172 Seiten / pages, 21 × 23 cm, zahlreiche SW- und Farbabbildungen / numerous b/w and color illustrations (Risoprint).
€ 45,- / https://maikgraef.de