Portfolio 2019

Charlotte Taillet

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List of Clients and Projects:

Francesca Capone
Louis Gabriel Nouchi
COS
The Rug Company
Some Other Books
Comet Radio
City of Besançon, France
18 Magazine
Museum of Modern Art of Arnhem
Deutsch Art Institute
End of the year show, Werkplaats Typografie
Self-initiated work
Speelplaats, Werkplaats Typografie
Phantom Radio
«The Box» exhibition space, Arnhem
National Museet, Oslo
Leonor Antunes exhibition at Kunsthalle Basel
Dr Lakra colouring book
Kunstverein München
Frac Alsace
Galerie NEU, Berlin
Museum of Contemporary Art Chicago
Museum für Moderne Kunst, Frankfort
Deborah Ligorio, Survival Kit

Client: Francesca Capone
Published by: Some Other Books
Project: Artist Book
Location, date: New York, 2018

Woven Places
Francesca Capone

Twisted Cotton, Linen, Wool, Cotton
Plain Weave
Tapestry

PLAYA ROSADA, NICARAGUA 12/24/17

WOVEN

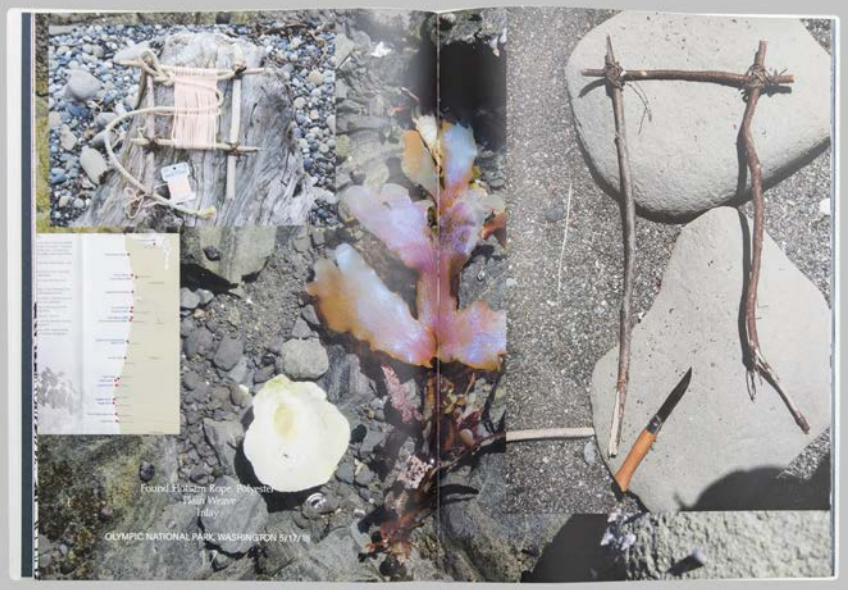
PLACES

Twisted Cotton, Plain Cotton, Fishing Net Cord
Found Fishing Line, Sinker Weight
Plain Weave
Tapestry, Inlay

PLAYA ROSADA, NICARAGUA 12/10/17

Found Flotsam Rope, Banana, Linen
Plain Weave
Inlay

PLAYA ROSADA, NICARAGUA 12/24/17



Woven Places
SOBOO

Weavings by Francesca

Designed by Charlotte
Edited by Kristen Mad

Photography for the fo
Photography for the w

Cover paper from Fedra
Cover silkscreen printe
Ink supplied by Apollo
Printed by Print 24

First Edition of 150
September 2018

Published by Some Oth
someotherbooks.com

The process of enchantment by place
is incremental, powerful –
unmeant of it's hold on you, you indulge
in the pleasures of it's offerings.

What is the duration of time spent in place
before it turns you?
months, months, years?

Addition form
incremental building
something from nothing
A growing thing

Reductive form
Erosion:
A worn-down thing,
A window or opening

Pressures of this place pine against you
where you are most vulnerable –

Losing your edges you transform into something
soft, smooth curved
Perhaps so smooth that a new point
or edge takes form

Newly carved out recesses become vessels
in time you collect,
and you build up once more.

Think of seashells: a seething secretion
of calcium, an object springs into
spontaneous or magnificent existence –
modular, striated surfaces
each line, a period of growth.

Think of seashells: molded by salt
tumbling destruction, surfaces
become smooth and malleable

A drone-code-like dispatch of pangs
through my heart, from home, a far away place
arrives in the form of text message vibrations.

---- ---

It is me in the far away place, roots dug up
knots untethered, reaching to take hold.

Think of roots, reaching for water,
arm over arm, until there is a tangle.

Think of roots, where there is no water,
recesses back cellulose cell by cellulose cell,
A dried up shadow of a system, like an abandoned
underground architecture.

Your heart and my heart are tethered
by red threads, thousands of capillaries –
we are sisters, we sew red ribbons
into our undergarments to protect us.

How are they connected: the object
and the environment that formed it?

As the object grows, it curves around the forms of
it's surrounding shapes –

My homeland or it's sea sides,
a post-pangea-like diaspora of islands
carved into by glacial movement.
Vernal birthright, melt of snow
and winds of springtime, tumbling
saltspray roses on the dunes.

Until rootled up, replanted.

Salt-watery threads fall, shimmering
from the corners of your eyes.
Catch them! Save them.

Collect objects that surround you,
and weave them into a a new thing.
The object is built in layers, weft over weft,
forms a physical sense of place and
representation of time.

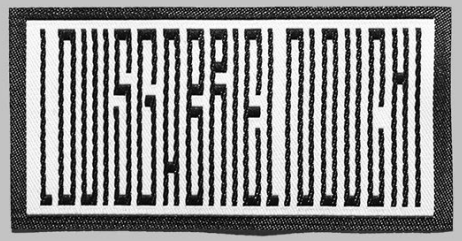
Unravel several wefts to move backwards in time.
How many threads have been woven in
the space of a minute?

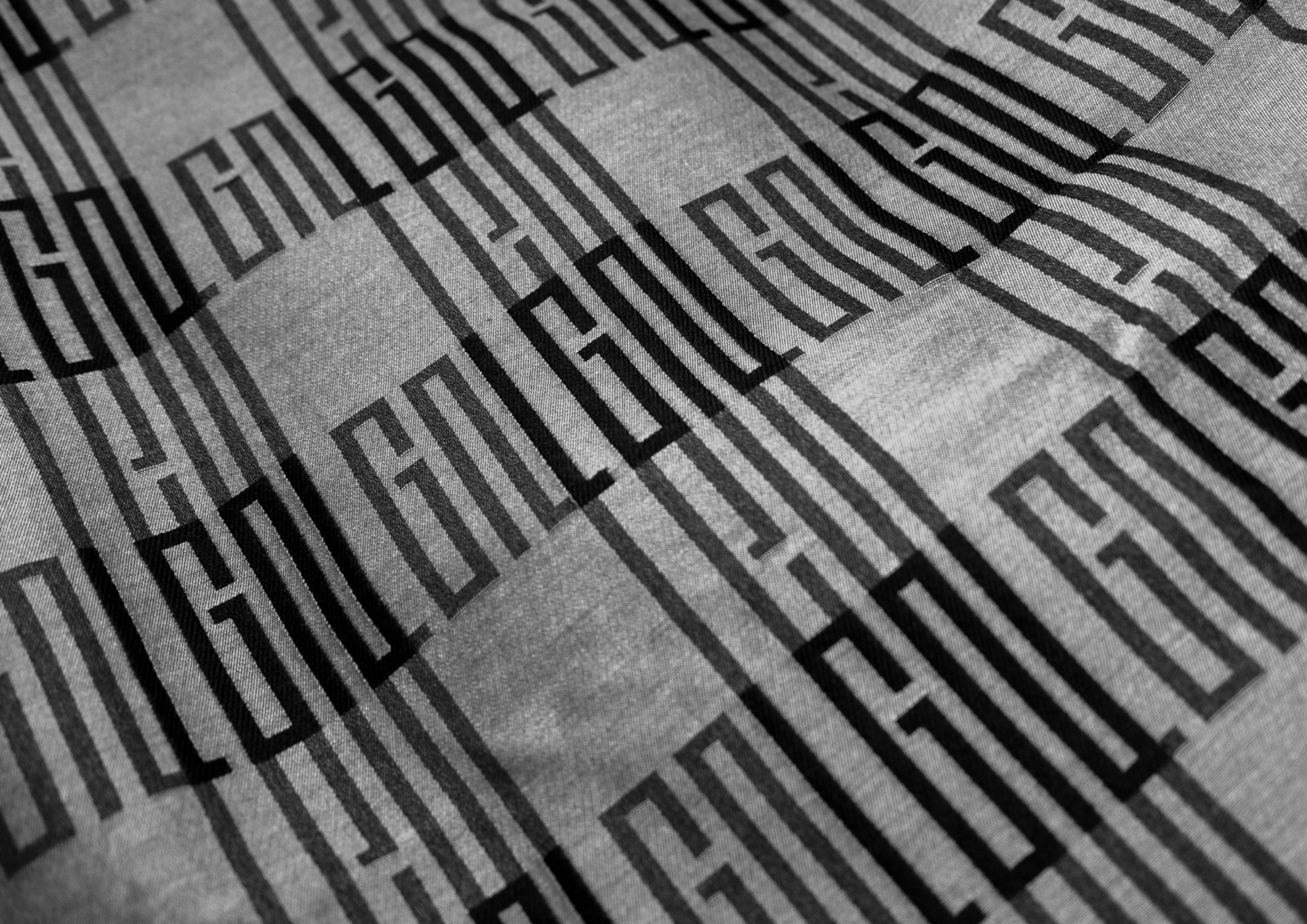
These threads connect to your veins,
your nervous system, circadian rhythm,
an internal root system.

Touch the woven object
to feel the place again.

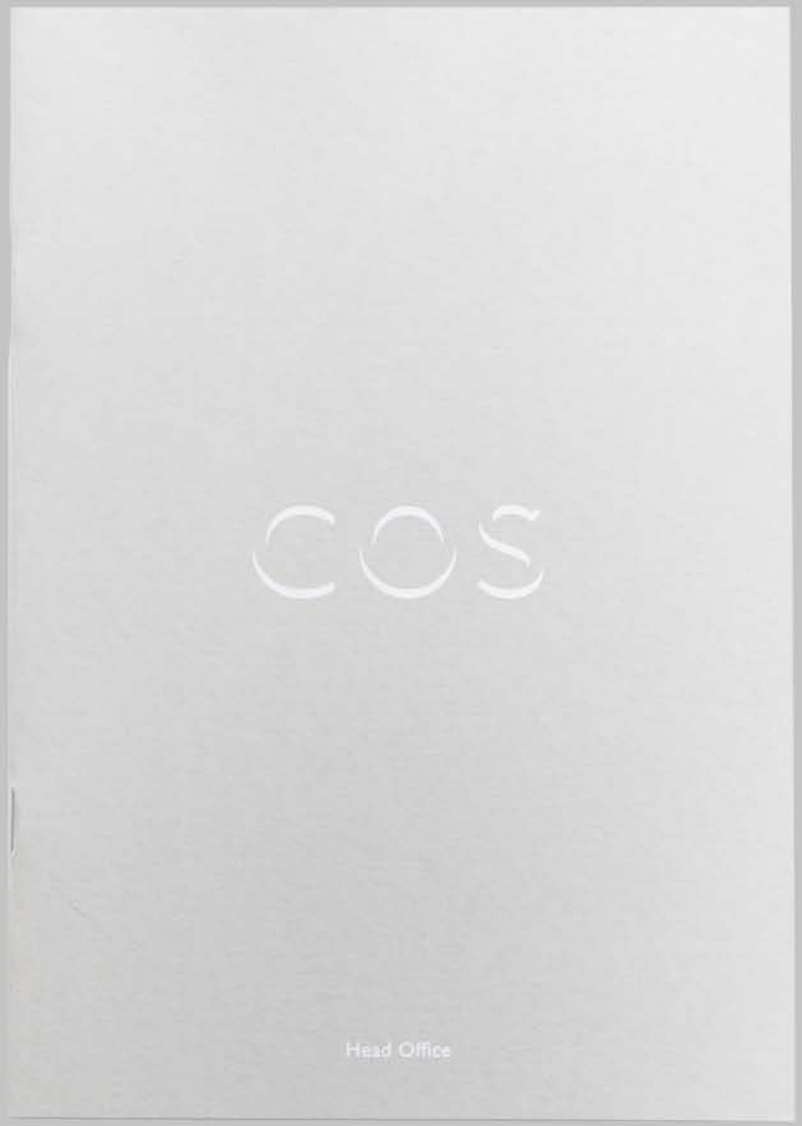
ISBN 978-1-7326962-1-1

Client: Louis Gabriel Nouchi
Project: Typography, Brand Identity
Location, date: Paris, 2018





Client: COS
Project: Marketing ephemera
Location, date: London, 2018



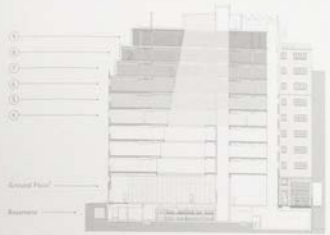
Welcome!

COS
Floors 4 – 9
1 New Oxford Street
WC1A 1NU, London

Reception Opening Times:
Mon, Wed, Thurs: 8.30 – 17.30
Tues, Fri: 8.30 – 17.00

+44 (0)20 3116 9400

Side Elevation

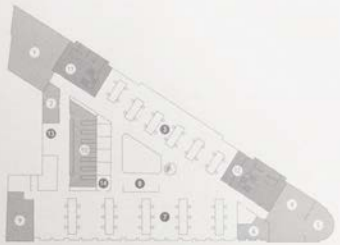


9. Terrace, Kitchen, Lounge & Studio
8. Reception, Communication, Brand Management, Sustainability & Business Development
7. Sales & Interior Department
6. Marketing, Online & HR
5. Womens Accessories & Kids Buying & Design
4. Pattern Cutting, Mens Buying & Design
Ground Floor: Retail & Public Space
Basement: Showers & Bike Storage

Basement

1. Showers & Lockers
2. Bikes

4th



1. Atelier
2. Meeting Rooms
3. Mens Buying & Design
4. Collection Room
5. Inspiration Room
6. Mens Fitting
7. Pattern Cutting
8. Fabric Library & Lounge
9. Seamstress & Digitalliser
10. Storage
11. Toilets & Staircase
12. Toilets & Staircase
13. Tea Point
14. Print Room

Fire Evacuation

Upon hearing the alarm, you must leave the building immediately – via the nearest fire exit and meet at the assembly Point.

Please do not:

— Run
— Gather personal belongings
— Carry any hot drinks

The assembly Point is located at Bloomsbury square gardens.

This lift will be out of use, you will need to leave the building using the stairs and make your way to the ground floor. Each exit is clearly signposted throughout the building. When evacuation alarms goes off all emergency exit doors should open. If they do not please use the green emergency release button.

Please make yourself familiar with all the fire exits and ensure that they are never blocked.

Client: The Rug Company
Project: Typeface for the new branch TRC Lab
Location, date: London, 2017 - 2018

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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1234567890

TRC LAB

HT COL. 01

Welcome to our laboratory.
TRC LAB is a place where
experimentation and creativity
are encouraged.

Developed from our unwavering desire to innovate, The Rug Company introduces TRC LAB and our handtufted range.

The handtufted quality offers unlimited possibilities and is ideal for projects where precision, scale and time are of the essence.

This is a range for the trade, by the trade.

Choose a rug from one of our collections or create an entirely bespoke design. The flexibility offered by this quality allows us to develop rugs for any project, no matter the size or complexity.

Never compromising on design or quality, our collections have been developed by our collaborating designers and artists, alongside our in-house Studio. Our extensive combined knowledge and expertise in the field is visible through the diversity of the range.

As you would expect from The Rug Company, our dedication to quality, craftsmanship, design and service means that each rug will be the best example of its kind.

TRC LAB

HT COLLECTIONS

DESIGNED BY

The Rug Company
Champalimaud
Gensler
Adam Hunter
Paul Robinson

These five handtufted collections have been developed by our collaborating designers and artists, alongside our in-house Studio.

Combining their expertise and extensive knowledge in the field, they have created a diverse offering, comprising designs suitable for every project.

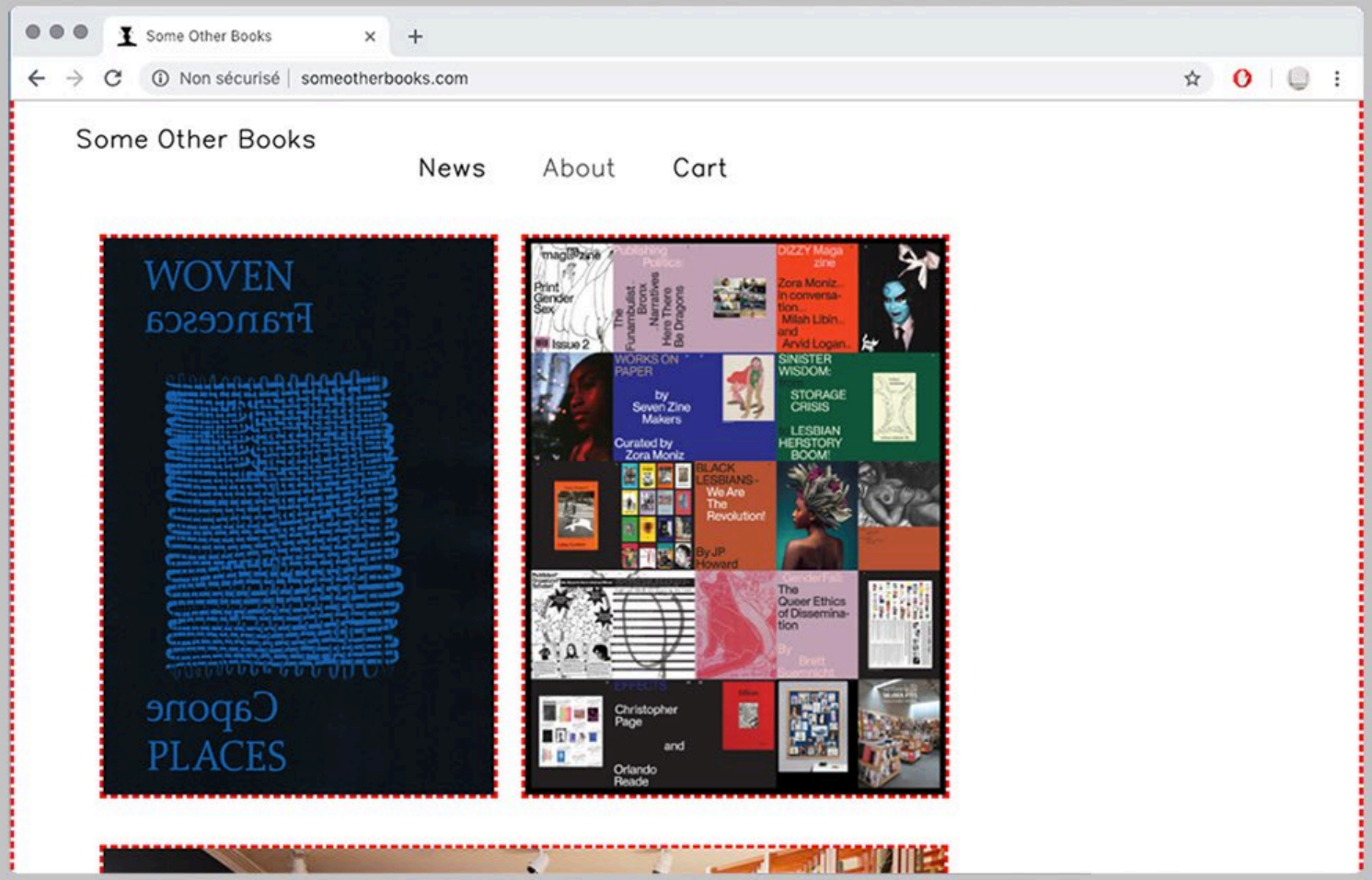
With each design, there are limitless possibilities for customisation, meaning that every rug can be tailored to any specific requirements.

These collections embrace the precision and endless possibilities that the handtufted quality offers.

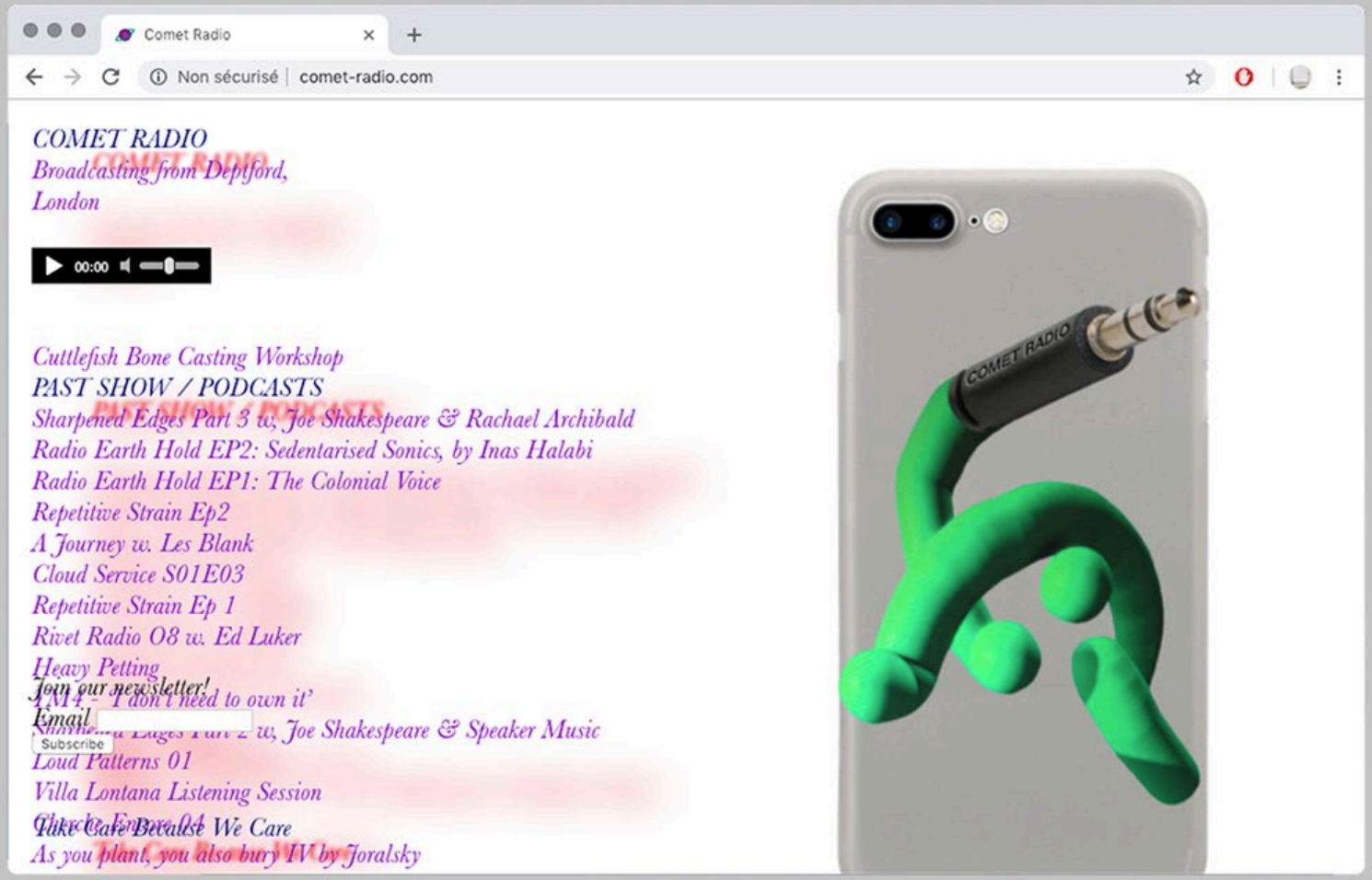
Collections

01 The Rug Company
02 Champalimaud
03 Gensler
04 Adam Hunter
05 Paul Robinson

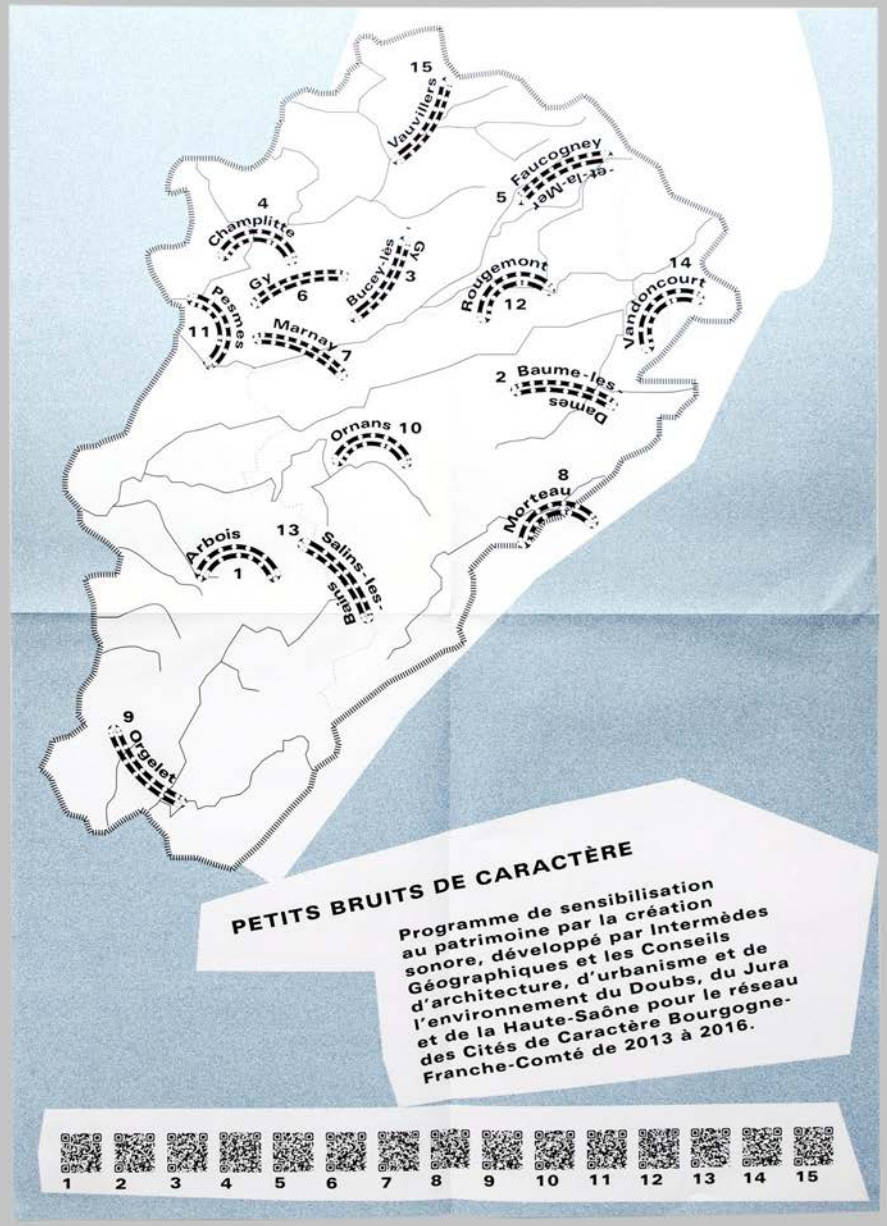
Client: Some Other Books
Project: Website design and programming
Location, date: New York, 2018

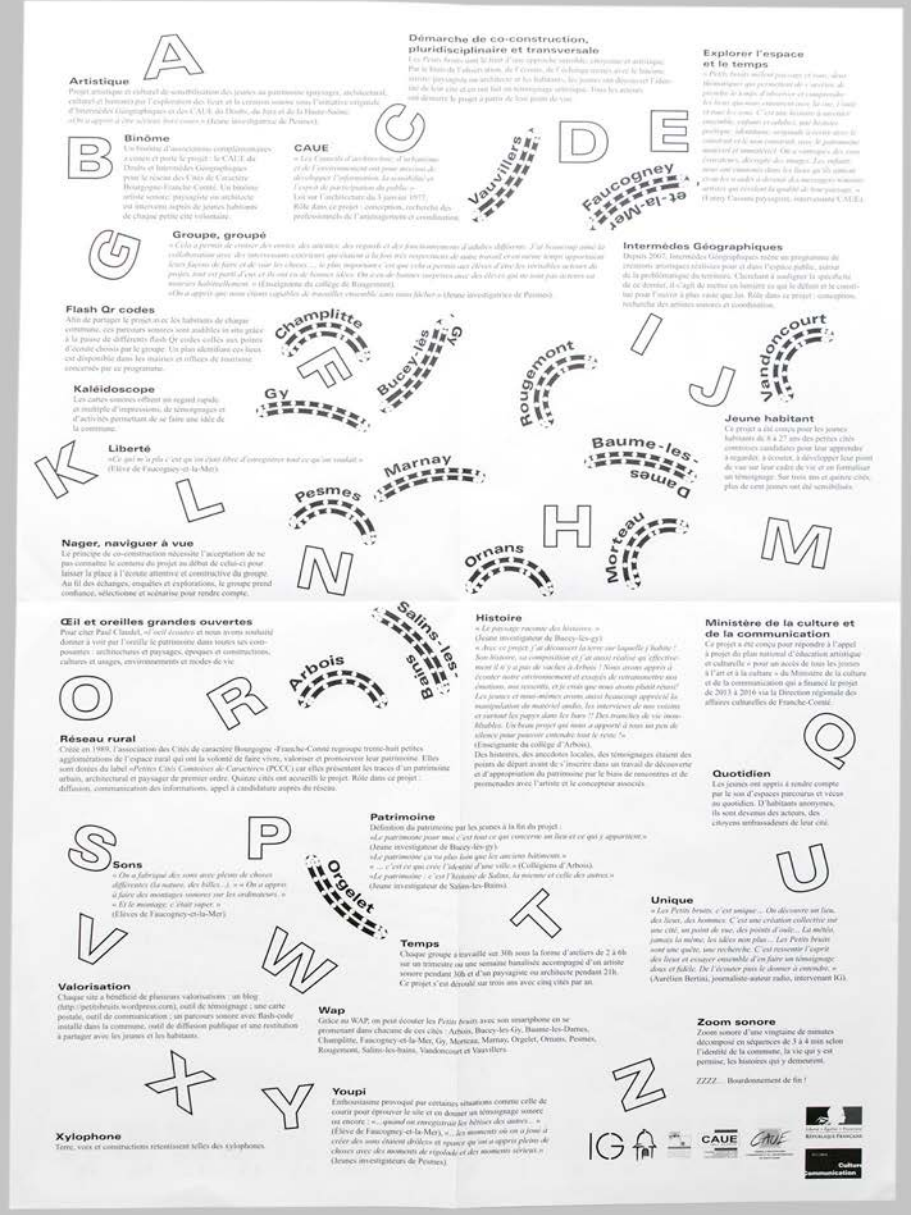


Client: Comet Radio
Project: Website design and programming
Location, date: London, 2017



Client: City of Besançon, France
Project: Educational Poster
Location, date: Besançon, 2016





Client: 18 Magazine
Project: Typeface and envelope
Location, date: Werkplaats Typografie - Arnhem, 2016

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ

abcdefghijk

lmnopqrstuvwxyz

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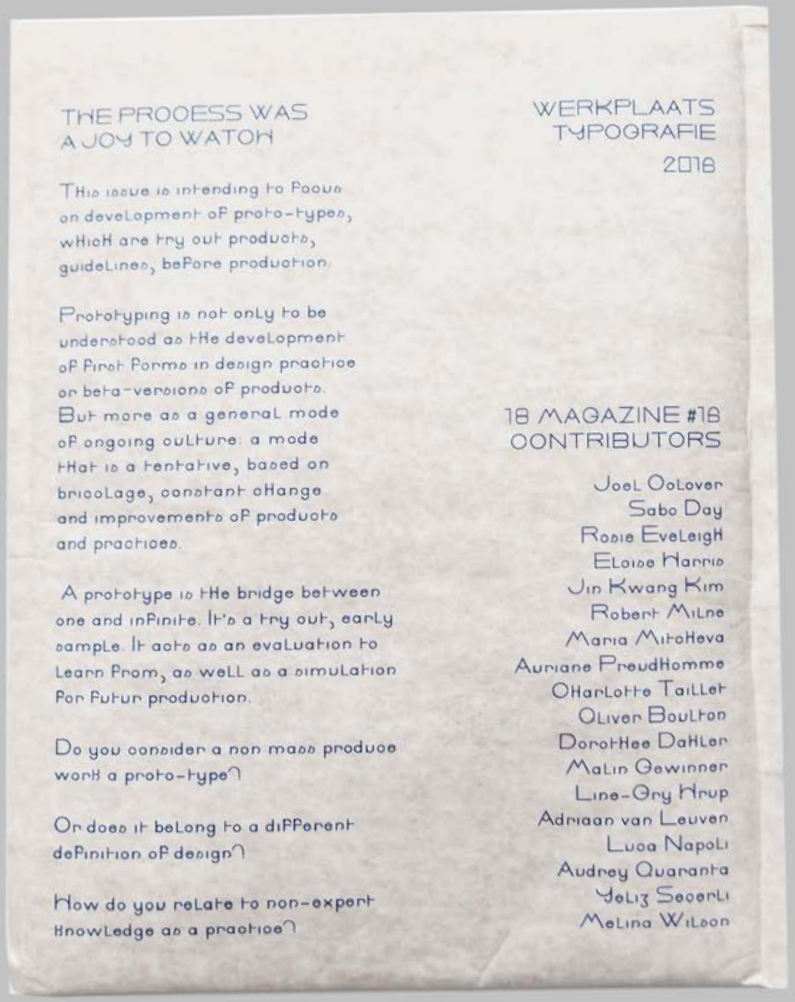
1234567890



THE PROCESS WAS
A JOY TO WATCH

This issue is intending to focus
on development of proto-types,
which are try out products,
guidelines, before production.

Prototyping is not only to be
understood as the development
of first forms in design practice
or beta-versions of products.
But more as a general mode
of ongoing culture: a mode
that is a tentative, based on
bricolage, constant change
and improvements of products
and practices.

A prototype is the bridge between
one and infinite. It's a try out, early
sample. It acts as an evaluation to
learn from, as well as a simulation
for futur production.

Do you consider a non mass produce
work a proto-type?

Or does it belong to a different
definition of design?

How do you relate to non-expert
knowledge as a practice?

WERKPLAATS
TYPOGRAFIE
2016

18 MAGAZINE #18
CONTRIBUTORS

Joel Ooloven
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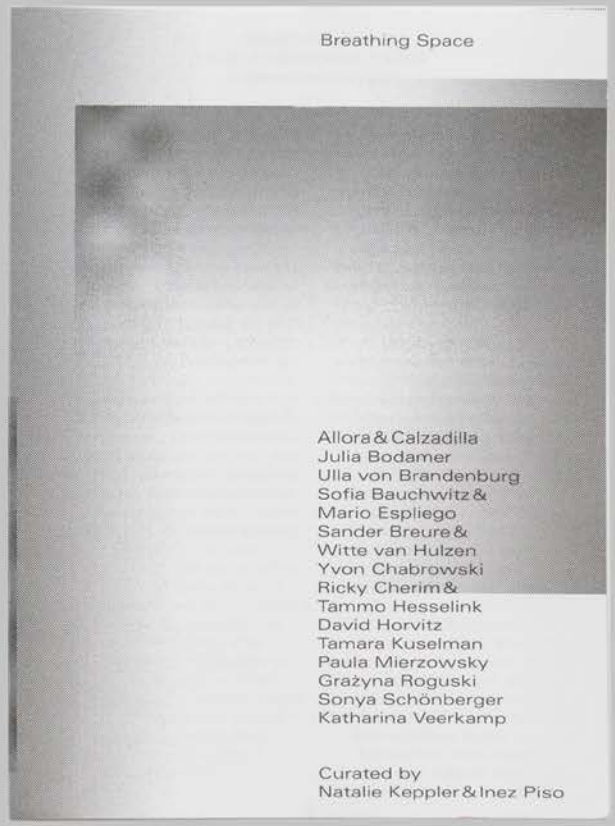
Line-Gry Hrup
Adriaan van Leuven
Luca Napoli
Audrey Quaranta
Yeliz Secerli
Melina Wilson

Client: Museum of Modern Art of Arnhem
Project: Exhibition identity
Location, date: Werkplaats Typografie - Arnhem, 2016



Ademruimte
03.12.2016–08.01.2017
Museum Arnhem

Soms wordt de lucht tussen twee mensen voelbaar aanwezig op een onverwachte manier. Als ze elkaar tegemoet lopen of samenkomen in een mensenmassa is het de afnemende afstand die hen verbindt en dan weer scheidt.

De hoeveelheid lucht waaruit deze tussenruimte bestaat, definieert de manier waarop we bewegen en hoe we ons aanpassen aan onze omgeving, hoe klein en subtiel dan ook.

Wanneer voelt een ruimte tussen mensen comfortabel in onze tijd en context? En wanneer wordt deze ruimte als te dichtbij of te ver weg ervaren? Bewegen we ons op een intuitieve manier of is dit bepaald door onze culturele achtergrond? Wordt een ruimte gevormd door de bewegingen en handelingen die erin plaatsvinden? Wat gebeurt er met deze ruimte als personen zich collectief bewegen in een massa, of zelfs een zwerm vormen?

Het lijkt alsof we deze steeds veranderende ruimte niet kunnen meten of bevatten, vanwege zijn ontelbare hoedanigheden waarin deze voorkomt.

Desalniettemin bestaat er een spanning en deze is soms dominanter dan dat de transparante eigenschappen van lucht doen vermoeden.

Het performatieve project ***Ademruimte*** analyseert de verschillende vormen die de onzichtbare ruimte aanneemt en wat er precies getransporteerd wordt door deze lucht tussen twee personen in.

Revolving Door (2016)
choreographer: Michael Hess
performed by: Gabriela Emily Aidulis, Alkis Barbas, Natasha Beaujon, Myrthe Bokelman, Marit van Brakel, Harriet Caldwell, Yun-Yu Chang, Demi van Doorn, Ivar Draaisma, Milan van Ettekoven, Fonge Frieling, Rosy Lupiano, Zoë Martin, Dorothea Mende, Justin Patfoort, Gioele Pomante, Lisa de Roij, Hannah van de Schaaf, Dieuwke Slump, Nathalie Vermeiren, Laura de Vogel, Janna van Welsem and Marcella de Wolff

This choreography by **Allora & Calzadilla** is an ongoing performance consisting of two rows of dancers who simulate the movement of a revolving door during the opening hours of the museum. The visitor can interact with this live installation, just like with a revolving door that forms part of the semi-public space of many modern buildings. Sometimes these authoritarian structures command how we move through space and break with our natural rhythm. By interweaving gestures from the local history of barricades and marches, *Revolving Door* creates an experience of the power play inherent to moving masses, intimidating the individual who believes to be moving freely through space.

Pas de deux (2013)
HD video loop, 6 min 9 sec, color

Julia Bodamer's video shows two dancing women connected through their similar look and calm mirrored movements. Nevertheless, they don't seem to be interacting with each other. *Pas de deux* references Ingmar Bergman's *Persona*, where we can assume an abstract merging of two identities. The video contains a reflection on the medium of film in itself by using the blue backdrop which dissolves time and space, thus creating a subjective disorientation.

Around (2005)
super 16 mm film, silent,
2 min 44 sec, black and white

In this video by **Ulla von Brandenburg**, the camera doesn't seem to be able to escape from the backs of people, tracking them as they slowly move and revolve in the urban space. By hanging the screen in the center of the Koepelzaal, the option to walk around the video in a similar movement mirrors the rear-projection. The work evokes an urban experience to pass by a mass of people without recognizing individuals –sharing the same intimacy but at the same time being excluded.

Compositions from the Interstice (2016)
performed by Robin Piso, 15 min

Sofia Bauchwitz and **Mario Espliego** recorded the sounds of places defined only by the way in which the air is pushed away in a movement. Our vocabulary is insufficient to describe these in-between places. In an attempt to translate the sound of the spaces, the artists created five compositions for the organ – an instrument that produces sound using the suppression of air. The titles of the compositions are: *The noise that the footsteps of the neighbour paints in our head, The wind created from the beating of wings of pigeons in an inner courtyard, The feeling of otherness when we are wearing gloves, The time that it takes to detect the heat of the other in a hug* and *We should learn how to live in the staircase.*

Performance Program

03.12.2016
15:00
Falling will take you no further than the Ground
Tamara Kuselman

CARE LESS: Sharing Air
Paula Mierzowsky

Boxer
Grażyna Roguski

04.12.2016
15:00
Organ Compositions from the Interstice
Sofia Bauchwitz & Mario Espliego

Phi and Laurine (2015)
Sander Breure & Witte van Hulzen
video screening

Ludus Silentiis
Ricky Cherim & Tammo Hesselink

17–18.12.2016
11:00–17:00
Revolving Door
Allora & Calzadilla

Ongoing Exhibition

03.12.2016–08.01.2017

The Shapeless Mass (2016)
Sonya Schönberger
audio piece

Lufteindruck (2016)
Katharina Veenkamp
sculpture

—> (The Space Between Us) (2015)
David Horvitz
app, letter

Organ Compositions from the Interstice (2016)
Sofia Bauchwitz & Mario Espliego
5 compositions

03–16.12.2016

Territory (2016)
Yvon Chebrowski
video

19–28.12.2016

Around (2005)
Ulla von Brandenburg
video

29.12.2016–08.01.2017

Pas de deux (2013)
Julia Bodamer
video

Territory (2016)
two-channel video installation, floor-projection, HD-loop, 21 min, color, sound, 115 × 205 cm each

In the life-size projection on the floor, **Yvon Chabrowski** filmed a group of performers from above who are occupying their own space by crawling onto each other and into the limited area of the actual image frame. Referring to a historical yet crucially contemporary media image, the video questions our perception of borders and predefined territories. Who is more able to occupy and maintain their space? The visitor can step into the gap in-between the two overlapping images and take his or her own position and perspective.

CARE LESS: Sharing Air (2016)

This new performance by **Paula Mierzowsky** in collaboration with Inca Garnica and Andara Shastika, was born from the following anecdote. "When one night I walked with a person I liked to a frozen lake in the middle of a park. We watched it silently. There was obviously a tension between the two of us what was never spoken of yet. So we stood still focused on far away points on the other side of the lake, time was passing by slowly. As a never ending moment. Then I realised, that we unconsciously synchronized our breathing." Performers blend in with the public and connect to strangers near them by breathing in the same rhythm. They do not copy each other's breath, but instead establish a connection through the space between them.

Ludus Silentiis (2016)
sound performance

The musicians **Ricky Cherim** and **Tammo Hesselink** are inspired by ambient and new age music. In this type of music silence and pause are important as they trigger a transcendental effect. *Ludus Silentiis* is an experiment where sound is activated as that which breaks the silence. In two musical pieces the artists reproduce the sonic breathing space. When does silence interrupt sound, and sound breaks silence? During the perform ance they start a musical dialogue about the stretching and cutting of silence, which is conditioned by the echo of the space in which the performance takes place.

—> (The Space Between Us) (2015)
app, letter to the curators
programmed by Miles Peyton, designed by Mia Nolting

David Horvitz: "*the space between us* connects two people's phones that are physically close. Once connected, the app will display the spatial distance between each person and show an arrow pointing towards the other person.
—> is where you are
—> is where I am
As we move in different directions, our distances expand and contract. Our arrows move. Like a compass, our phones will orient themselves towards each other, as if the other phone has become north. The arrow points away from the screen. Always, we are somewhere. Across horizons, deserts, days, nights, the grids of cities, we face each other."

Breathing Space
03.12.2016–08.01.2017
Museum Arnhem

Sometimes the air in between people becomes tangible and present in an unexpected way. This project is dealing with the diminishing space between people when they gather in masses and the air in between two individuals that connects them.

The amount of air that builds up this space defines the way we move, as small and subtle as it may be, and how we adapt to our environment.

When is a space between people comfortable in our time and place? And when does it become too close or too distant? Do we move in relation to another person intuitively, or is it also predefined by different cultural backgrounds? Is a space formed by the movements and gestures that are enacted within? What happens when many individuals start to move in a collective way and become a single mass or even a swarm?

It seems we cannot measure or define this moving space due to its wide range of circumstances wherein it is present.

Nevertheless, this tension exists and sometimes it is more dominant than the transparent characteristics of air might confess.

The performative project ***Breathing Space*** seeks to analyse different shapes this invisible space takes and what is transported by this air that is in between.

Colophon

Texts
Natalie Keppler & Inez Piso

Language Editing
Nina Paszkowski
Emma Lotte de Groot

Design
Charlotte Taillet
Werkplaats Typografie, Arnhem

Print
Coest & Roest, Arnhem

Thanks to the artists, the performers, ChertLüdde Berlin, tegenboschvanvreden, Gallery Art : Concept, Bully's Gym, Dr. Gudrun Bott, Evert Burggrave, Jan Duitshof, Alicia Framis, Gemma Jelier, Marie van Leeuwen, Marcus Lütkemeyer, Mirjam Westen and Aryeh Weiner

Breathing Space is realised in the framework of *plugin*, which is an INTERREG VA project located at Schloss Ringenberg that aims among others the practice-oriented support of young curators and artists in collaboration with German und Dutch cultural institutions.

kunst@schloss-ringenberg.de
www.schloss-ringenberg.de
www.plugin-project.com

Museum Arnhem
Utrechtseweg 87
6812 AA Arnhem
Nederland
+31(0)26 30 31 400
info@museumarnhem.nl
www.museumarnhem.nl

Opening Hours
Tuesday – Sunday
11:00 – 17:00

Closed on Mondays, Christmas & New Year's day

MUSEUM ARNHEM
INTRODANS BEWEEGT JE
INTERREG Deutschland Nederland
Ministerium für Wirtschaft, Energie, Industrie, Mittelstand und Handwerk des Landes Nordrhein-Westfalen
provincie Gelderland
KUNST STIFTUNG NRW
M mondriaan fonds
ArtEZ hogeschool voor de kunsten
Niederrheinische Sparkasse RheinLippe
SLAK ateliers

Falling will take you no further than the Ground (2016)
performed by Lisette van Maanen & Florine Keus

Two performers interact with each other through actions that hypothetically happen in the space between them and the audience. One claims the role of the narrator and the other is limited to move his or her gaze towards the imagined action that is being described by the narrator. The difference in height between the performers stretches the space where possible actions could occur. This performance, directed by **Tamara Kuselman**, is an exercise about movement, presence, the distance between the performers and the audience, and most of all: imagination.

Phi and Laurine (2015)
HD-video, 38 min, color, sound

Sander Breure & Witte van Hulzen alienate the spectators from the subject, while at the same time bringing them closer to it by enforcing another perspective position. This film alternates fragments of the lives of the actors and lovers. From rehearsals to bedroom intimacies, the distance between the viewer and this couple diminishes almost entirely, as the insides of their bodies are filmed with microscopic accuracy. By cutting the rhythm during the editing of the film, an atmosphere of intense intimacy is created and revealed to the camera in this portrait of Phi and Laurine.

Boxer (2016)
performed by Jeroen Broerse & Carlo Wilson

Grażyna Roguski instructed two male boxers to perform a shadow boxing exercise in the Koepelzaal. Highlighted by spotlights, one can follow the shapes of the bodies projected onto the wall that do not touch each other. It is a constant play of hierarchies that stresses the space between the two moving bodies. Dancerly movements of constant negotiations of the leading and following positions are contrasted with the physical effort the two men invest in this performance.

The Shapeless Mass (2016)
audio loop, 3 min 40 sec, English narrated by Lena M. Reinhold & Marco Wittorf

Inspired by Elias Canetti's *Crowds and Power*, **Sonya Schönberger** interviewed the researcher in sociology of disasters Prof. Henning Goersch on mass panic reactions. While the voice which represents him tries to measure exact dimensions of the different comfort zones of people, the other voice approaches the unpredictable behavior of the mass of people in a philosophical and political way. How do we avoid an unintended touch by a stranger in a public space? Taking the space of the Museum Arnhem into account, *The Shapeless Mass* provides different perspectives on how people move in predefined institutions in relation to free open space.

Lufteindruck (2012)
plaster, wax, 40 × 39 × 36 cm

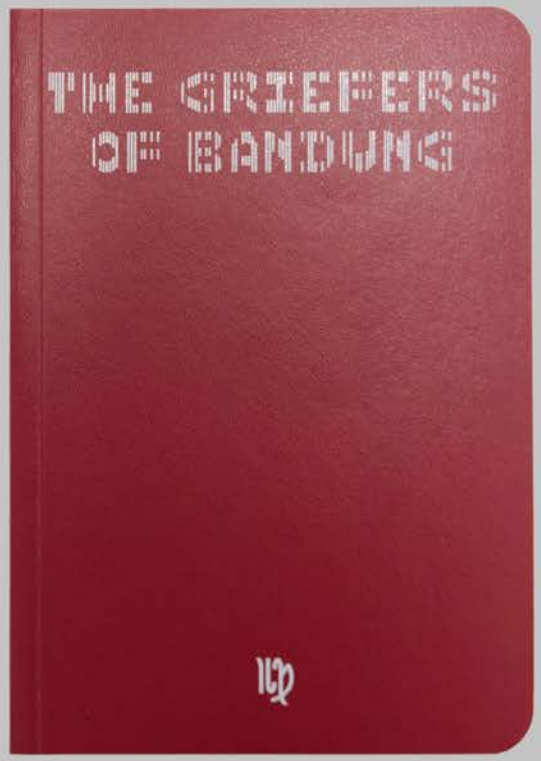
Within her sculpture **Katharina Veerkamp** shows the imprint of a human body in the air. She gives form to the negative space of the crouched physical body and forms a new body of air that is pushed away by it. Veerkamp sees the human body as a container of and, simultaneously, as a designer of space.

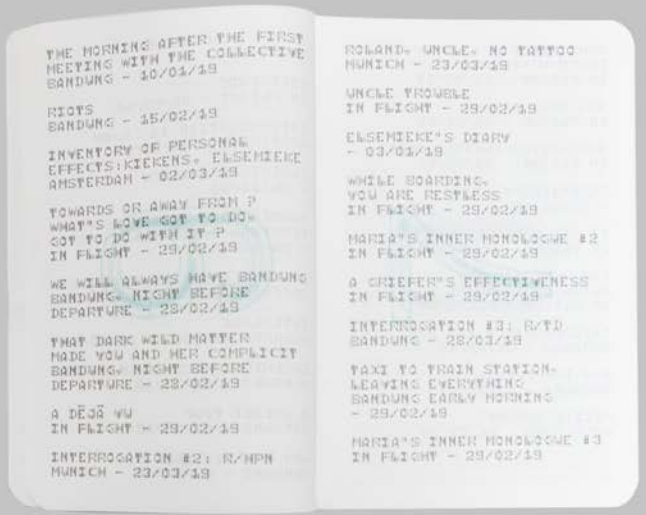
Breathing Space

Allora & Calzadilla
Julia Bodamer
Ulla von Brandenburg
Sofia Bauchwitz & Mario Espliego
Sander Breure & Witte van Hulzen
Yvon Chabrowski
Ricky Cherim & Tammo Hesselink
David Horvitz
Tamara Kuselman
Paula Mierzowsky
Grażyna Roguski
Sonya Schönberger
Katharina Veerkamp

Curated by
Natalie Keppler & Inez Piso

Client: Deutsch Art Institute
Project: Book design
Location, date: Werkplaats Typografie - Arnhem, 2017





THE MORNING AFTER THE FIRST
MEETING WITH THE COLLECTIVE
BANDUNG - 10/01/19

RIOTS
BANDUNG - 15/02/19

INVENTORY OF PERSONAL
EFFECTS:KIEKENS, ELSEMIEKE
AMSTERDAM - 02/03/19

TOWARDS OR AWAY FROM ?
WHAT'S HOWE GOT TO DO,
GOT TO DO WITH IT ?
IN FLIGHT - 29/02/19

WE WILL ALWAYS HAVE BANDUNG
BANDUNG, NIGHT BEFORE
DEPARTURE - 28/02/19

THAT DARK WILD MATTER
MADE YOU AND HER COMPLICIT
BANDUNG, NIGHT BEFORE
DEPARTURE - 28/02/19

A DÉJÀ VU
IN FLIGHT - 29/02/19

INTERROGATION #2: R/HPN
MUNICH - 23/03/19

ROLAND, UNCLE, NO TATTOO
MUNICH - 23/03/19

UNCLE TROWBLE
IN FLIGHT - 29/02/19

ELSEMIEKE'S DIARY
- 03/01/19

WHILE BOARDING,
YOU ARE RESTLESS
IN FLIGHT - 29/02/19

MARIA'S INNER MONOLOGUE #2
IN FLIGHT - 29/02/19

A GRIEFER'S EFFECTIVENESS
IN FLIGHT - 29/02/19

INTERROGATION #3: R/TD
BANDUNG - 28/03/19

TAXI TO TRAIN STATION,
LEAVING EVERYTHING
BANDUNG EARLY MORNING
- 29/02/19

MARIA'S INNER MONOLOGUE #3
IN FLIGHT - 29/02/19

ELSEMIEKE WAKES UP
IN BANDUNG
BANDUNG - 02/12/18

On 2 December 2018 at 07:34, UNcle <UNcle@UNcle.co> wrote:

How is Bandung treating you, my dear? I've arranged for you to meet the guide today at Old Ben's Garage & Coffee. There will be 6 more people in the group. Don't be late! 14:00 sharp.

Hugs from UNcle

Elsemieke wakes up to the sound of the message on her phone. She is soaked sweat. For the first time, she feels the overwhelming mixture of humidity and heat, which she had longed for so strongly before coming here, but that now makes it impossible for her to stay in bed any longer. In order to delve deep into her gentrification research, she had decided that she would explore as many creative approaches to fieldwork as possible. Trying out various types of accommodation, anything she could afford, really, seemed to be a humble beginning to it. In light of that experiment, she awoke that morning in the room of a typical urban apartment that she booked on Airbnb for an incredibly cheap rate. The hostess named Rumah wrote to her to say that she will be away for the week, giving Elsemieke details on how to get to the apartment and some other house rules. *Shoes off*, which she had found funny. *Limited warm water*. There are *'plans'* for building an air conditioner. It seems to be a good option to start slowly before getting completely acquainted with the place and its people. People whose interactions she hopes will eventually feed her knowledge and enrich her perspective. Perhaps even mutually, she thinks. But the echo of her mother's voice cuts off the train of thought.

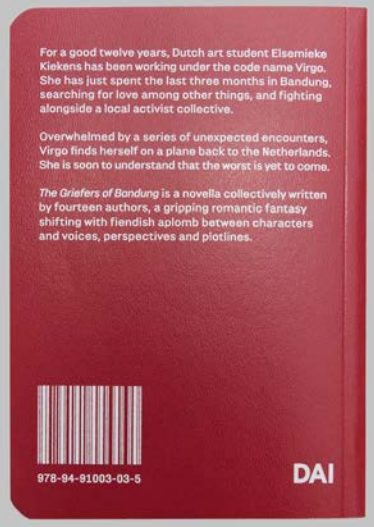
'Don't flatter yourself, Elsie.'

Ugh, this heat.

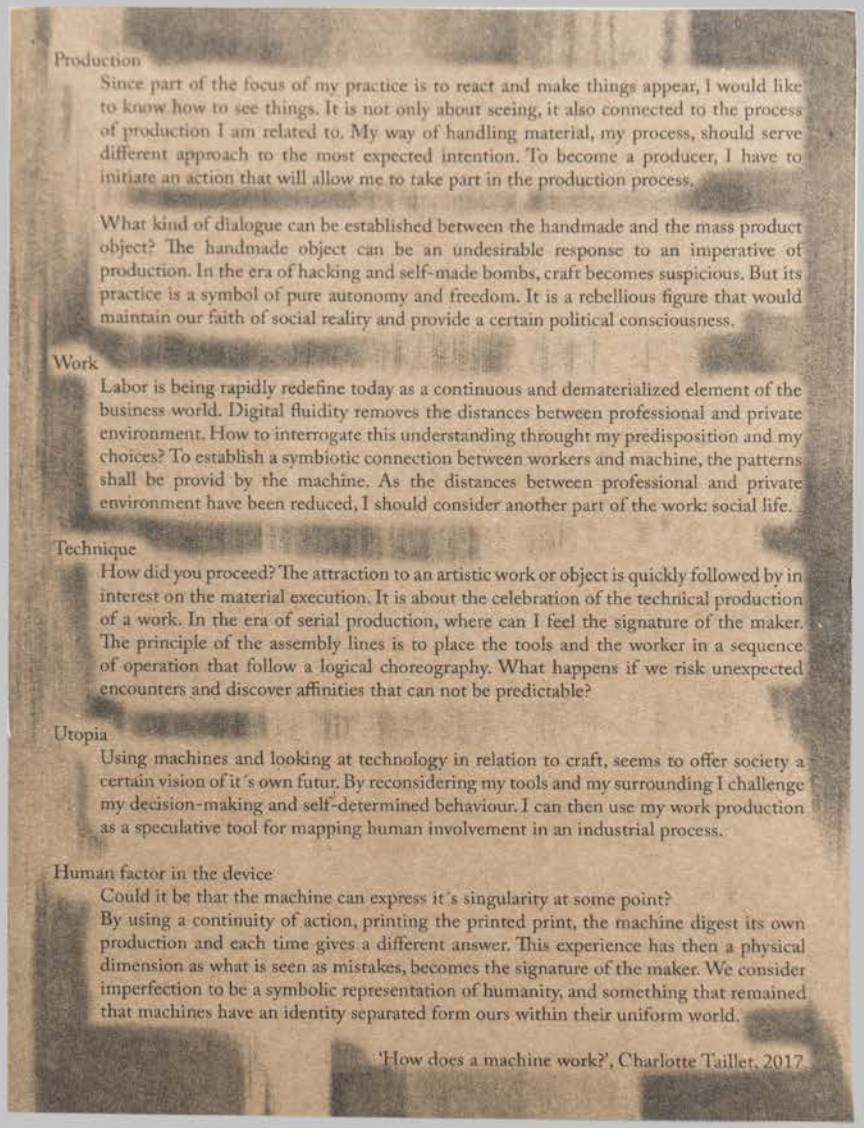
Pushing some resentful half-thoughts about her mother into the background, Elsemieke sees her current condition in a different light. Being far from home, from all obligations and relations, suddenly makes her feel so light, almost weightless. As if she were walking on air! She moves to the kitchen to prepare Javanese coffee for herself. *You did it! You're finally here*. She reassures herself of this while inhaling the vapour of the coffee. She imagines its rich smell being absorbed by her body and turning its particles into something just a little more Javanese than before. She starts observing the house. It is pretty empty. Both walls and tiles are chiffon white. It seems to have been constructed cheaply. And humidity has already seeped into the walls, leaving marks of its existence in the corners of the ceiling. But the damp smell had welcomed her from the moment she took her first step into the house. Although the windows are not that big there is still plenty of light, beaming in from the sunny outdoors.

Inventory of Personal Effects:
Kiekens, Elsemieke,
Amsterdam - 02/03/19

01. Philip paperback copy
02. The Psychic Life of Power paperback copy
03. The Complete Book of Essential Oils and Aromatherapy paperback copy
04. The War Navajo Empire Handbook paperback copy
05. The Healer Within: Eastern Massage and Deep Relaxation Breathing paperback copy
06. Ben-Ali Dejagah: A Memoir paperback copy
07. Aboriginal Australia & the Torres Strait Islands Lonely Planet Guide paperback copy
08. Woven Balinese handbag
09. Eagle Creek rucksack
10. Koping Dorsey 29" Upright Spinner Suitcase
11. Arts Collaboratory tote bag
12. Kiehl's lip balm
13. Memory foam neck support cushion
14. 2 × ibuprofen pills 400mg
15. Fitzo eucalyptus throat syrup
16. ING bank card
17. JP Morgan Chase Palladium Visa card (2,4)
18. Rs 38,135
19. Silver ring
20. Phone 6s
21. Phone eco vegan case
22. Phone 6s charger
23. Multi-socket adapter
24. Terra Exotic Harvest Vegetable Chips
25. MacBook Pro Retina Display 15"
26. MacBook Pro charger
27. North Face computer case
28. Trotteurs-Tropiques bluetooth speaker
29. 2 × USB drives
30. 3 × external hard drives
31. Ceramic ocarina
32. Black Moleskine notebook
33. Mug/cup
34. Ebony Cigar Massager
35. Dutch passport
36. Sony MDR-100AAP/B headphones
37. Havaiana flip-flops
38. Teva sandals
39. Pocket knife 18cm
40. Toiletry bag
41. Leather Travel Pouch
42. Avocado oil in 100ml bottle
43. CK One perfume
44. 3 × Gillette razors
45. Black MAC eyeliner
46. 1 × set of MAC eyeshadows
47. Pair of tweezers
48. Nail file
49. MAC mascara
50. Medium sized nail clippers
51. 3 × toiletries of different red tones
52. 7 × Wet Wipes packages
53. HEMA nail polish
54. Clearasil face wash
55. Bag of cotton pads
56. Bottle of ethanol
57. Dove hypoallergenic and sensitive skin deodorant
58. Weleda Skin Food cream
59. Black Lives Matter pin
60. Autographed photo from Paul Mason
61. Box of White Body Kratom Pain Relief Capsules
62. Thermometer
63. Scissors
64. 1 × bandages
65. Box of sleeping pills
66. 4 × mosquito coil repellents
67. 2 × anti-malaria pills
68. Etos Sunscreen SPF 50+
69. 2 × large batik sarongs
70. Sunglasses
71. Tiger Balm
72. Box of Kama Sutra passion flavoured ribbed condoms
73. Padlock (without keys)
74. Loyalty card from Amerian Coffee Sarangan
75. Rai Fitness membership card
76. Fortune cookie
77. Albert Heijn Bonus Card
78. Body Shop membership card
79. GoPro Camera (with several mounting devices)
80. 2 × rikagraph sheets
81. Sigg water bottle
82. Hair brush
83. 7 × hair elastics
84. Homeopathic toothpaste
85. Eco toothbrush
86. Balinese necklace
87. Bathing suit
88. H&M underwear
89. 4 × cotton bras (mixed brands)
90. 12 × pairs of socks (mixed brands)
91. Raw baseball hat
92. 3 × tank tops (mixed brands)
93. Rucksack Regatta
94. Fishing bag
95. 6 × shirts (mixed brands)
96. Carhartt denim jacket
97. 2 × jumpers (mixed brands)
98. 1 Lava vintage cardigan
99. Hammock
100. Woven Javanese blanket
101. 4 × light scarves (mixed brands and colours)
102. 2 × pairs of gold earrings
103. Tarot cards
104. Pocket mirror
105. Silver bracelet
106. 1 × lens
107. Pencil
108. Balinese handmade bowl
109. 2 × massage balls
110. Black sneakers
111. Leather wallet
112. Water resistant wrist watch
113. Pepper spray can
114. Poster of Cobra Juice



Client: End of the year show
Project: Textile design and sample book
Location, date: Werkplaats Typografie - Arnhem, 2017



Production

Since part of the focus of my practice is to react and make things appear, I would like to know how to see things. It is not only about seeing, it also connected to the process of production I am related to. My way of handling material, my process, should serve different approach to the most expected intention. To become a producer, I have to initiate an action that will allow me to take part in the production process.

What kind of dialogue can be established between the handmade and the mass product object? The handmade object can be an undesirable response to an imperative of production. In the era of hacking and self-made bombs, craft becomes suspicious. But its practice is a symbol of pure autonomy and freedom. It is a rebellious figure that would maintain our faith of social reality and provide a certain political consciousness.

Work

Labor is being rapidly redefine today as a continuous and dematerialized element of the business world. Digital fluidity removes the distances between professional and private environment. How to interrogate this understanding throught my predisposition and my choices? To establish a symbiotic connection between workers and machine, the patterns shall be provid by the machine. As the distances between professional and private environment have been reduced, I should consider another part of the work: social life.

Technique

How did you proceed? The attraction to an artistic work or object is quickly followed by in interest on the material execution. It is about the celebration of the technical production of a work. In the era of serial production, where can I feel the signature of the maker. The principle of the assembly lines is to place the tools and the worker in a sequence of operation that follow a logical choreography. What happens if we risk unexpected encounters and discover affinities that can not be predictable?

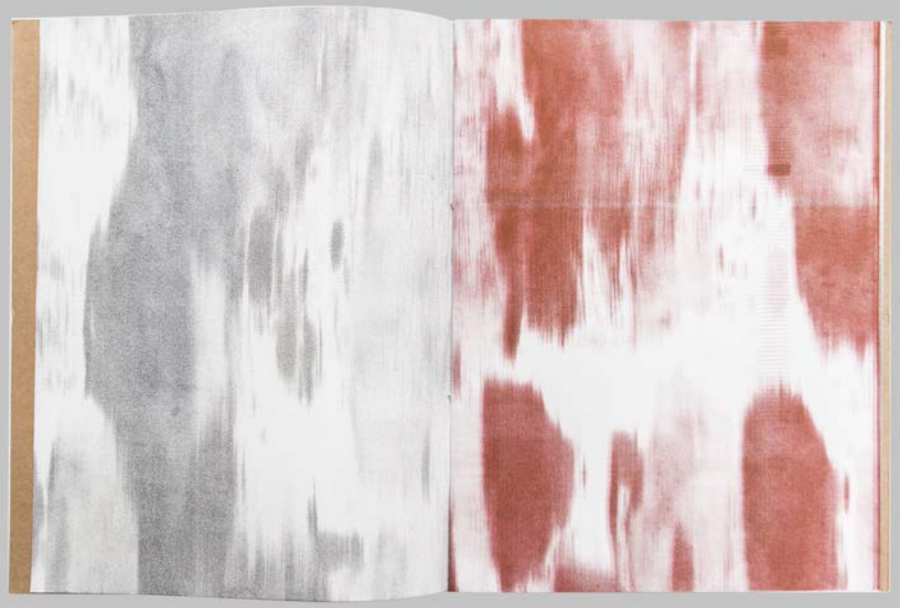
Utopia

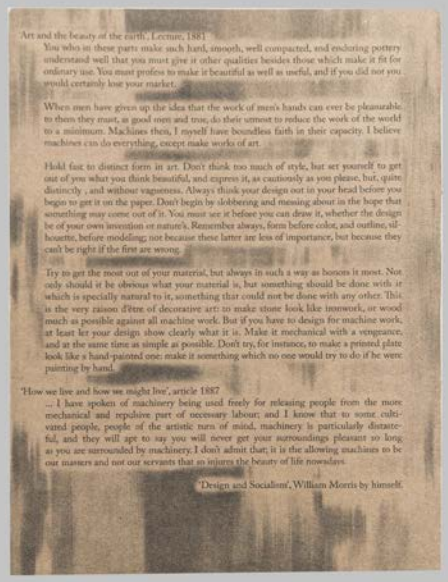
Using machines and looking at technology in relation to craft, seems to offer society a certain vision of it´s own futur. By reconsidering my tools and my surrounding I challenge my decision-making and self-determined behaviour. I can then use my work production as a speculative tool for mapping human involvement in an industrial process.

Human factor in the device

Could it be that the machine can express it´s singularity at some point?
By using a continuity of action, printing the printed print, the machine digest its own production and each time gives a different answer. This experience has then a physical dimension as what is seen as mistakes, becomes the signature of the maker. We consider imperfection to be a symbolic representation of humanity, and something that remained that machines have an identity separated form ours within their uniform world.

'How does a machine work?', Charlotte Taillet, 2017





Art and the beauty of the earth, Lecture, 1881

You who in these parts make such hard, smooth, well compacted, and enduring pottery understand well that you must give it other qualities besides those which make it fit for ordinary use. You must profess to make it beautiful as well as useful, and if you did not you would certainly lose your market.

When men have given up the idea that the work of men's hands can ever be pleasurable to them they must, as good men and true, do their utmost to reduce the work of the world to a minimum. Machines then, I myself have boundless faith in their capacity. I believe machines can do everything, except make works of art.

Hold fast to distinct form in art. Don't think too much of style, but set yourself to get out of you what you think beautiful, and express it, as cautiously as you please, but, quite distinctly , and without vagueness. Always think your design out in your head before you begin to get it on the paper. Don't begin by slobbering and messing about in the hope that something may come out of it. You must see it before you can draw it, whether the design be of your own invention or nature's. Remember always, form before color, and outline, silhouette, before modeling; not because these latter are less of importance, but because they can't be right if the first are wrong.

Try to get the most out of your material, but always in such a way as honors it most. Not only should it be obvious what your material is, but something should be done with it which is specially natural to it, something that could not be done with any other. This is the very raison d'être of decorative art: to make stone look like ironwork, or wood much as possible against all machine work. But if you have to design for machine work, at least let your design show clearly what it is. Make it mechanical with a vengeance, and at the same time as simple as possible. Don't try, for instance, to make a printed plate look like a hand-painted one: make it something which no one would try to do if he were painting by hand.

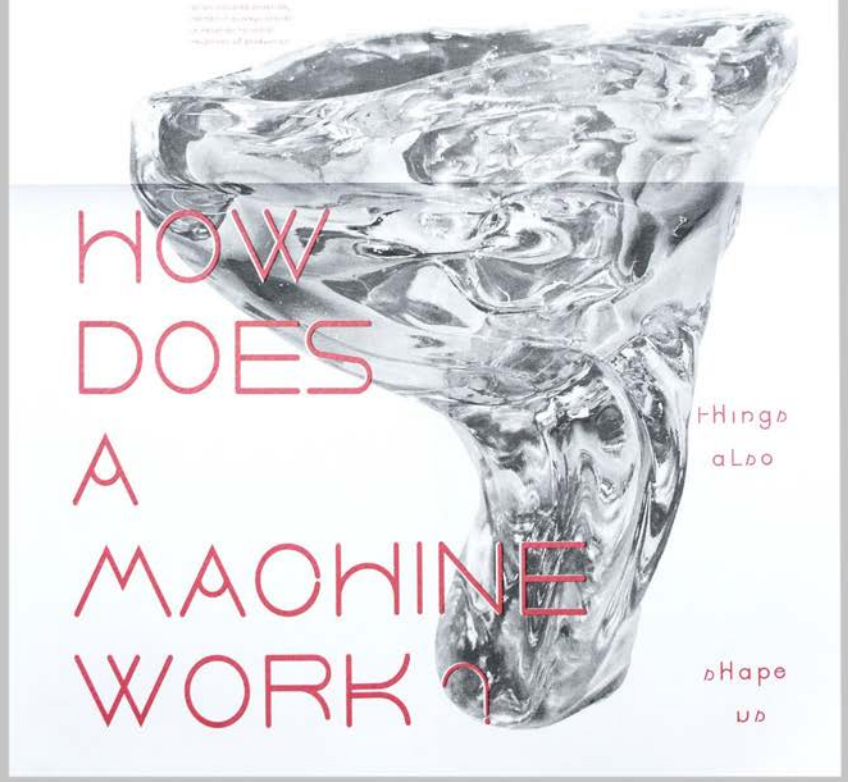
'How we live and how we might live', article 1887

... I have spoken of machinery being used freely for releasing people from the more mechanical and repulsive part of necessary labour; and I know that to some cultivated people, people of the artistic turn of mind, machinery is particularly distasteful, and they will apt to say you will never get your surroundings pleasant so long as you are surrounded by machinery. I don't admit that; it is the allowing machines to be our masters and not our servants that so injures the beauty of life nowadays.

'Design and Socialism', William Morris by himself.

Client: Self-initiated
Project: glass ware and set of poster
Location, date: Werkplaats Typografie - Arnhem, 2017

Wet paper,
Hand



HOW DOES A MACHINE WORK?

Things also

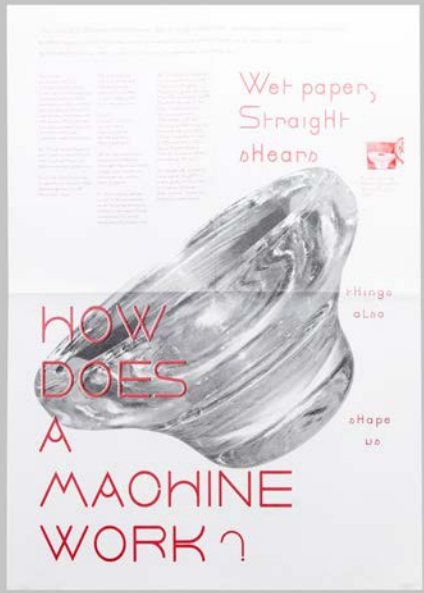
Shape us

Marver,
Parchoffi,
Straight
Shears,
Diamond
Shears

HOW DOES A MACHINE WORK?

Things also

Shape us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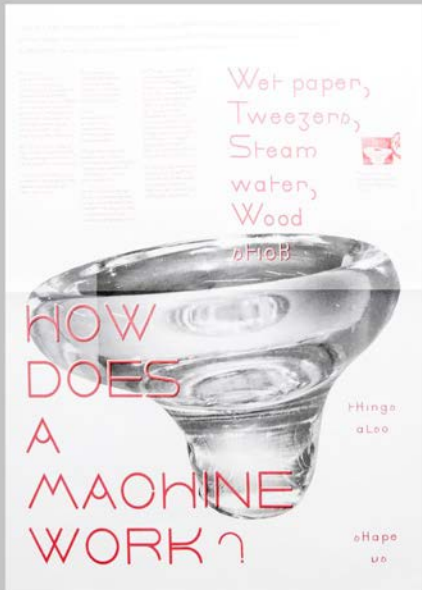
Wet paper,
Tweezers,
Steam
water,
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sticK
HOW
DOES
A
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WORK?
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Table,
Marvel
HOW
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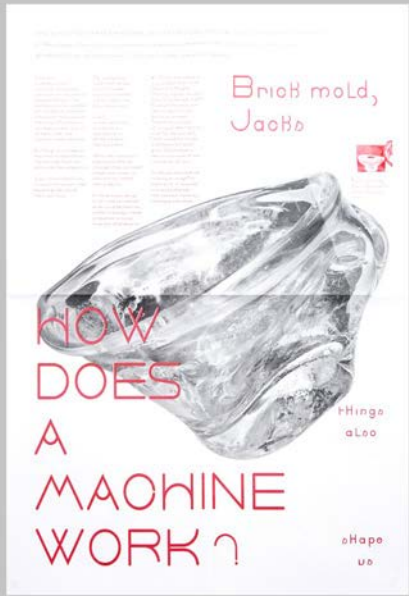
Brick mold,
Jacks
HOW
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WORK?
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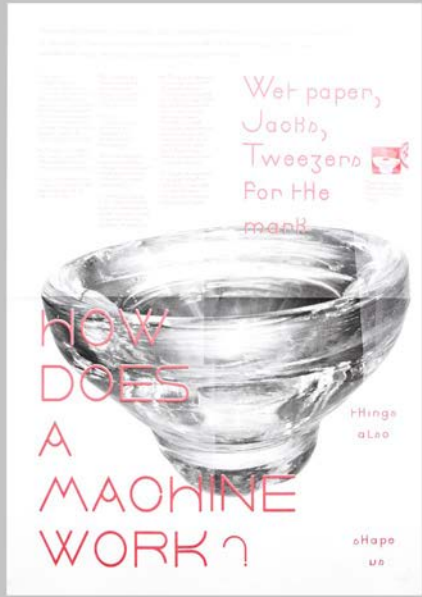
Wet paper,
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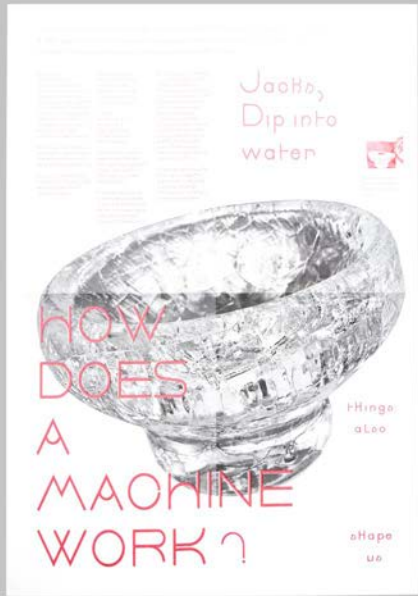
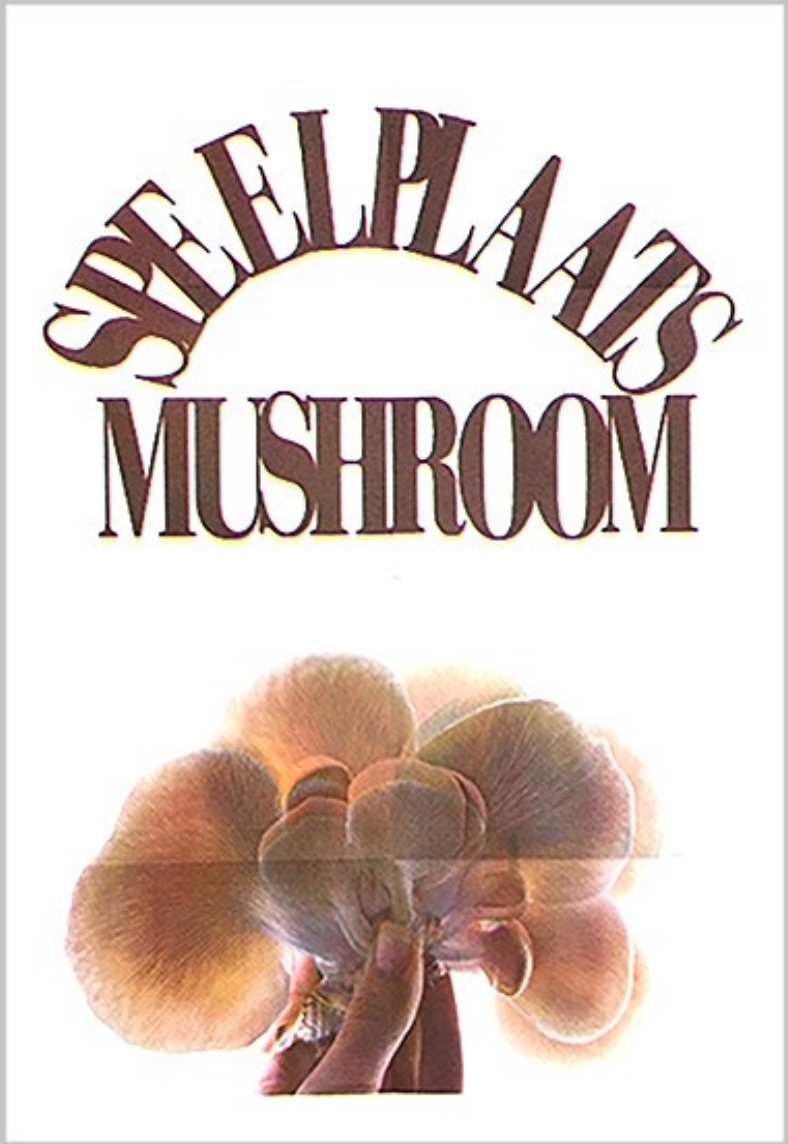

Jacks,
Dip into
water
HOW
DOES
A
MACHINE
WORK?
tHings
aLso
sHape
us

Client: Speelplaats
Project: Workshop and booklet
Location, date: Werkplaats Typografie - Arnhem, 2017



GROW EDIBLE MUSHROOMS IN 3 TO 5 WEEKS
BY INOCULATING STRAW OR COFFEE GROUNDS
WITH MUSHROOM SPAWN .

Speelplaats #1.1: Mushroom is hosted
by Katherine Ball and Charlotte Taillet,
on the 7 of November 2016.

Tree Oyster (Pleurotus ostreatus)

HOW TO GROW TREE OYSTER
AND KING OYSTER MUSHROOMS

King Oyster (Pleurotus eryngii)

MATERIALS

Spawn

Container
- wood box, cardboard box or plastic bag

Substrate
- straw or fresh coffee grounds

Water

EQUIPMENT

Large pot

Stove

Thermometer

Tongs

Large bowls or trays
- for draining and cooling straw

Spray bottle

PASTEURIZE

Begin by pasteurizing the straw by heating it in water to 70°C for one hour. If you are using coffee grounds you don't need to pasteurize them.

This kills competitor molds, bacteria, yeasts and fungi already living on the straw. It makes a clean slate for introducing the strain of mushroom we want to grow.

1.
Stuff as much straw as you can into the large pot.

2.
Add water.
(Make sure to stop at least 3 cm from the top because the mixture sometimes expands and can overflow.)

3.
Heat the water to 70° C for 1 hour.
(Make sure the temperature does not get to 80°-90°C or it will trigger a pink and black mold to grow rather than mushrooms.)

4.
Drain the water from the straw. Use tongs to pull the straw out of the pot and put it in large bowls or trays.

5.
Let the straw cool to room temperature.

CONTAIN

Mushrooms can grow in cardboard boxes, wood boxes, plastic bags with holes, pretty much any container where there is a source of air.

They will grow out of the sides of a container, cracks and an open top. It's best to have a container with a top to keep it protected from insects and competitor microorganisms.

After three weeks, you can open the top to encourage mushrooms to grow out of the opening.

6.
Make or find a container.

One type of container could be a polyhedron, a geometric form easily made into a box. Cubes and pyramids are examples of simple polyhedra, whilst an icosahedron is a more complex polyhedron made out of 20 triangles.

INOCULATE

By introducing a small amount of spawn onto a larger substrate, inoculation is the process of spreading a fungi strain.

Different mushrooms grow on different types of substrates, including straw, coffee grounds and sawdust.

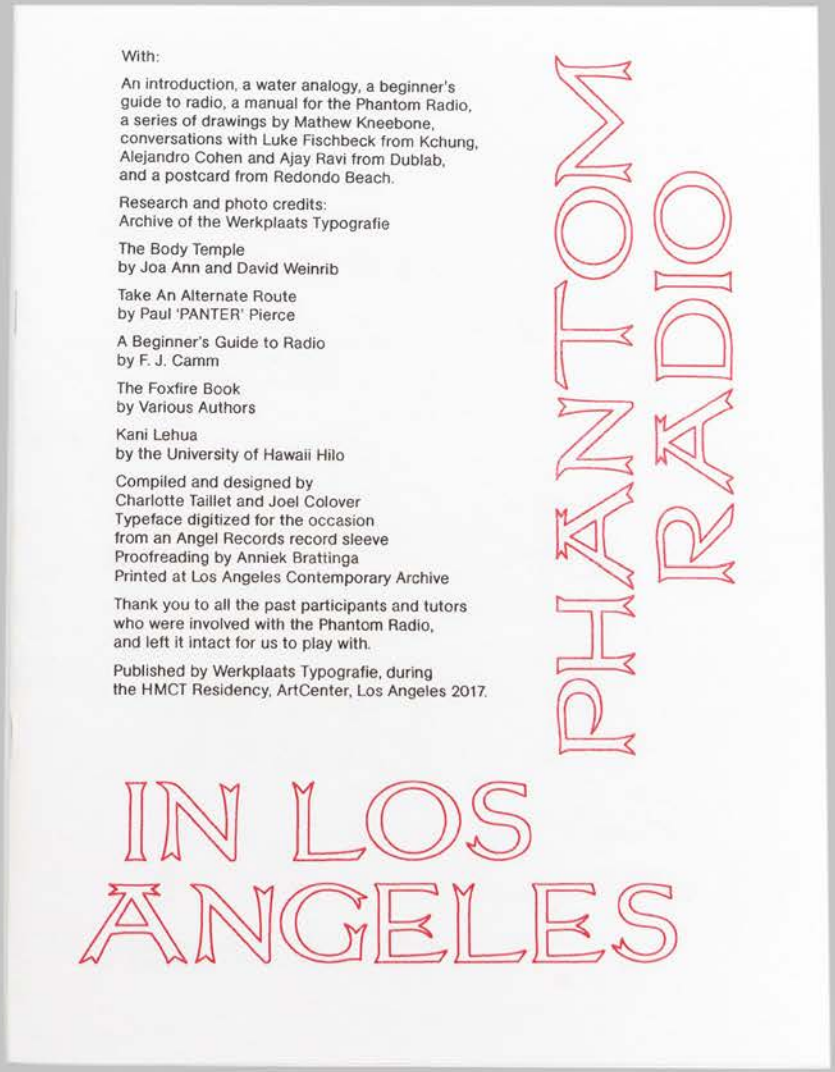
Grain spawn is typically made by introducing mushroom spores to rye seeds.

One method of inoculation is to layer straw or coffee grounds with small amounts of spawn. Never mix different types of spawn because they will compete.

7.
Stuff your box with spawn and straw or coffee grounds.
Begin by layering the bottom of the box with straw or coffee grounds.
Then put a pinch of spawn on top.
Continue interspersing handfuls of straw or coffee grounds with pinches of spawn.
The ratio should be about 20 parts straw or coffee grounds to 1 part spawn.

8.
Close the lid on the box.

Client: Phantom Radio
Project: Publication, 2017
Location, date: Werkplaats Typografie - Arnhem, 2017



With:

An introduction, a water analogy, a beginner's guide to radio, a manual for the Phantom Radio, a series of drawings by Mathew Kneebone, conversations with Luke Fischbeck from Kchung, Alejandro Cohen and Ajay Ravi from Dublab, and a postcard from Redondo Beach.

Research and photo credits:
Archive of the Werkplaats Typografie

The Body Temple
by Joa Ann and David Weinrib

Take An Alternate Route
by Paul 'PANTER' Pierce

A Beginner's Guide to Radio
by F. J. Camm

The Foxfire Book
by Various Authors

Kani Lehua
by the University of Hawaii Hilo

Compiled and designed by
Charlotte Taillet and Joel Colover
Typeface digitized for the occasion
from an Angel Records record sleeve
Proofreading by Anniek Brattinga
Printed at Los Angeles Contemporary Archive

Thank you to all the past participants and tutors who were involved with the Phantom Radio, and left it intact for us to play with.

Published by Werkplaats Typografie, during the HMCT Residency, ArtCenter, Los Angeles 2017.

PHANTOM RADIO

IN LOS ANGELES

Drawing by Ellen Schroeder, taken from 'KANI LEHUA', the annual publication of the students of the University of Hawaii at Hilo. 1980. Found in Iliad Bookshop, the Valley, Los Angeles.

[1] When a stone is thrown into a pond, waves are radiated, which eventually reach the shore.

The Water Analogy

The same principle of a wave being made in pond from a stone being dropped into it can be applied to radio, and act as a good starting point for us to talk about the process of broadcasting.

When we drop a stone into the pond it produces waves. These will spread out in ever-widening circles from the spot where it entered until they reach the boundaries of the pond, this can be thought of as the broadcasting aerial. The height from which the stone is dropped has an effect on the size of the wave, and so does the size of the stone. This is probably the easiest thing to transfer to our broadcasting set up, not necessarily in terms of all antenna on all frequencies but definitely in terms of placing our antenna. Pirate radio antenna in London is normally found at the top of council estate buildings, these high rise blocks are perfect as they tower above the low density housing of the surrounding neighbourhoods, and also allow for easy access.

Suppose a piece of wood is floating on the surface of the pond. You will observe that as the first wave hits the piece of wood it tilts and rises above it, the piece of wood sinks as the waves passes over it, only to rise again to receive the next one, and it continues to rise and fall until the waves have stopped. The stone can be considered as the transmitting station, the water as the surrounding air, the waves as the wireless waves, and the piece of wood as our receiver.[1]

Radio waves produced by a transmitter differ from those on the surface of the pond. Radio waves, on striking the aerial, cause an electric current to flow, or oscillate, upon its surface. The aerial is connected to the aerial coil and aerial condenser.

Wavelength
This example is similar to the aerial when it is tuned to the oncoming waves. The swinging of the pendulum is dependent upon it being a suitable length so that it swings back and forth at just the right speed to be in the correct position when it receives the impact from the succeeding wave. In the case of a pendulum that was too long it would move too slowly, and possibly be on the return swing to the left when the second wave reached it. The movement would be arrested rather than assisted; conversely, if it were a short pendulum, it would be much quicker in its movements and so get out of step with the waves.

We can carry the pendulum analogy even farther. Suspend a weight from a piece of string and swing the weight. If, whilst it is swinging, you hold the centre of the string you will notice that the rate of the swinging increases. If you suddenly increase the length of the string while the pendulum is in motion its speed will be reduced. In this

the plug. Check carefully before linking up both and turning on. Often the socket will be labeled left and right, or in the worst case won't be labelled but will be arranged so one is on the left and the other is on the right, indicating its part of the channel.[3] These cables are used for lots of types of audio equipment, and can be found on record players, the mixing desk and also as an output from the FM transmitter. Connecting pieces are common and very useful. They are not cables, they are hard plastic joints that have RCA sockets at both ends which can be used for connecting up two RCA cables with the plug end of each cable. It is also very common to find a cable with RCA plug connectors at one end and a mini jack at the other end of the cable. This is very useful and two of these are often used to link laptop's to the mixer.[4]

XLR and TRS[5] connectors

XLR connectors consist of 3 electrical signals, whereas the other connections we have covered have 2. XLR connectors also work with a plug and a socket, but unlike the others they will not connect unless properly aligned. Following on from the RCA which splits the stereo signal into right and left channels with their own plugs and sockets, XLR cables split the right and left channels onto their own independent cables. Each cable is transferable from the right and left channel with no colour coding on the cable other than what you might add yourself. The XLR cable is mainly used to connect microphones to the mixer. Each microphone uses one XLR cable[6]. The plug of the cable connects to the microphone's socket ending, and the cable's socket connects to the recessed plug connection on the mixer. Most DJ mixers will have one microphone connection using an XLR/TRS. Other mixing desks should have more than one. Sometimes microphone inputs on mixers use TRS plugs, this looks very similar to a 1/4 inch jack. An XLR to TRS cable is very common for connecting a microphone to a mixer.

Coaxial Aerial Cable and F Type Connectors

The aerial cable is used to connect the FM transmitter inside the studio to the antenna on the roof. It shouldn't need unplugging or plugging in unless it is moved about. Other than for the antenna it isn't found anywhere else in the radio sequence that is used for the Phantom Radio. It is a coaxial cable. The connector used is an F type connector, and uses an inbuilt nut and screw mechanism to seal the connection. Some F type connectors use a bayonet to seal the two separate parts together. It is worth checking that the seal is secure before broadcasting.

Software

There are two ways to run the broadcast into a computer. The first uses one of the aux outputs from the mixer to take the same signal going to the FM transmitter to the computer that is streaming. This method uses a cable that has RCA plugs at one end and a 3.5mm mini jack at the other. The RCA plugs connect to the mixer[7], the mini jack plugs into the audio input socket of the computer.

[3] sometimes they are arranged one on top of the other.

[4] The mini jack goes into the laptop output socket and the RCA plugs go into the mixer RCA sockets.

[5] Unless it is a stereo input microphone, which will use two separate XLR cables.

[6] Tip, Ring, Sleeve.

[7] Using an aux output such as the Booth output, or the record output.

Conventional signs used to draw a wireless circuit, which merely consists of a number of these signs joined together. Picture taken from 'A Beginner's Guide to Radio' by F. J. Camm.

The radio is the space between the kitchen ceiling and the roof of the building behind the cupola that never turns. It is the primary studio space of the Phantom Radio.

Online Space

The online space of the Phantom Radio is recent. It requires a few passwords that are given to every participant who wants them. The website features a large countdown timer, ticking down to the next show, and space for descriptions, links and schedules made of multiple shows. It allows your listener to be located in the world, while you are ON AIR.

Physical Space

Accessible using the ladder in the hallway of the WT. You have to drag the wooden ladder into the kitchen, prop it up against the wall next to the fridge and then carefully climb up past the top of the kitchen. When you are at the top of the ladder open the trap door. If the light is on that is good, secure the trapdoor with the latch. If the light isn't on, climb down and turn it on using the switch on the left wall as you enter the kitchen. It's the same switch for the kitchen and the studio.

Archive Space

All the previous shows have been recorded. These make up the archive of the radio, which is available on the WT server. It is asked that each future show is also recorded and added with care. This will be explained in detail later on in the manual. The archive can be played back when no one is ON AIR, filling the night.

The Phantom Radio is located at the Werkplaats Typografie (WT).

Broadcasting live at irregular intervals, hosting music shows, conversations, and performances in it's history it has been on the road a few times, too, transmitting live en route to Venice, and from hidden spots in gallery spaces. The Phantom Radio began before it had a name. This was found in 2008 in a text written by Paul Elleman for the school's 40 anniversary publication, Velander Years. Werkplaats Typografie 1968–2008. It grew again in 2012 with the building of a studio space, by Valentijn Goethals, Ine Meganck and others.

We arrived late to the show, and are in a similar fashion adding to the infrastructure of the Phantom Radio as we are about to leave the premises.

This is a manual for an unknown radio operator. A publication in order to find that presenter: whilst at the same time a publication about what being involved in radio can be.

On the one hand there should be enough detailed information in here to help find, access and operate the Phantom Radio. On the other hand, our intention is to hint at the wider structures that the broadcast is part of. Rather than seeing the broadcast as the centre of the operation, we consider it as one part of an overall project including different infrastructural, organisational and aesthetic components.

Mantra is the origin of Hindoeisme sound. It is an ancient science using sounds from the Sanskrit alphabet. A other deals with single based chanted sounds without meanings. Mantra has mechanic or hypno dimension that there exists a sound in vibrate and activate each part of the body.

Picture from: The Sonic Temple by Joe Kim with David Howard.

A.

Now, radio is not classically an interactive medium.

C/J

Apart from phoning in, or chatroom.

L

Right, but there not part of the medium. It's a mode of address that really creates the lister/civil persona. And I think that existed before. But now it really targets the bodie. When you listen to the radio post hacking it, your secretly listening to it. I think that's really beautiful. That it creates that specific type of listener. But then it's balanced by having this physical space, that people come here and so shows together.

C/J

This idea that there's different types of physicality in radio. That you need to be with people to make a show, the ..ten of broadcasting from your living room at 3 in the morning isn't as appealing to me.

L

But even if you do that, your so much aware that you are alone. Because of these lurkers listening in. And they can't talk back to you directly. They have to contact you in something.

C/J

The first time I did a show I completely freaked out because I thought of speaking alone, but actually everyone can hear what you are saying. It was such a feeling of loneliness alongside another of exhibitionism. A one way mirror, on a global scale.

/* We all say goodbye to the family who were broadcasting earlier. The child comes over and says goodbye giving us all a little hug. */

C/J

I was surprised that you said about the project with the Getty. Maybe I have a misunderstanding of how projects in LA work, in relation to each other, but having been there, and talking about modes of organizing here, it seems to be two different world.

L

Yeah, I don't know what its will be like.

C/J

Are they just hoarding you?

L

Sort of, they have a new person doing public programming, and she's been doing some interesting things, and we were here at an event and she said we should do something together. I said yes, we should put a transmitter up there! Because you know, it's on the top of this mountain, so that was the original idea, just to put a transmitter at the top of the Getty. And then we thought we should build a studio and do some live broadcasting from it. It's really interesting, with any project there public facing, you have to ask yourself, 'who is the audience? How are we going to reach that?'. I'm intere
surprising aspects of it
comes in here, and the s
that comes from that. It
become normalized. Expe
things like the Getty. A
large as it is, it has a
audience.

C/J

I guess thats the thing
institutions. Especially
public facing. Even thou
a particular demographic
a diverse crowd. When I
the other week there wa
school trips from local

L

Its strangely accessible
on top of a mountain. An
train and stuff, people d

PHANTOM RADIO GUIDELINES

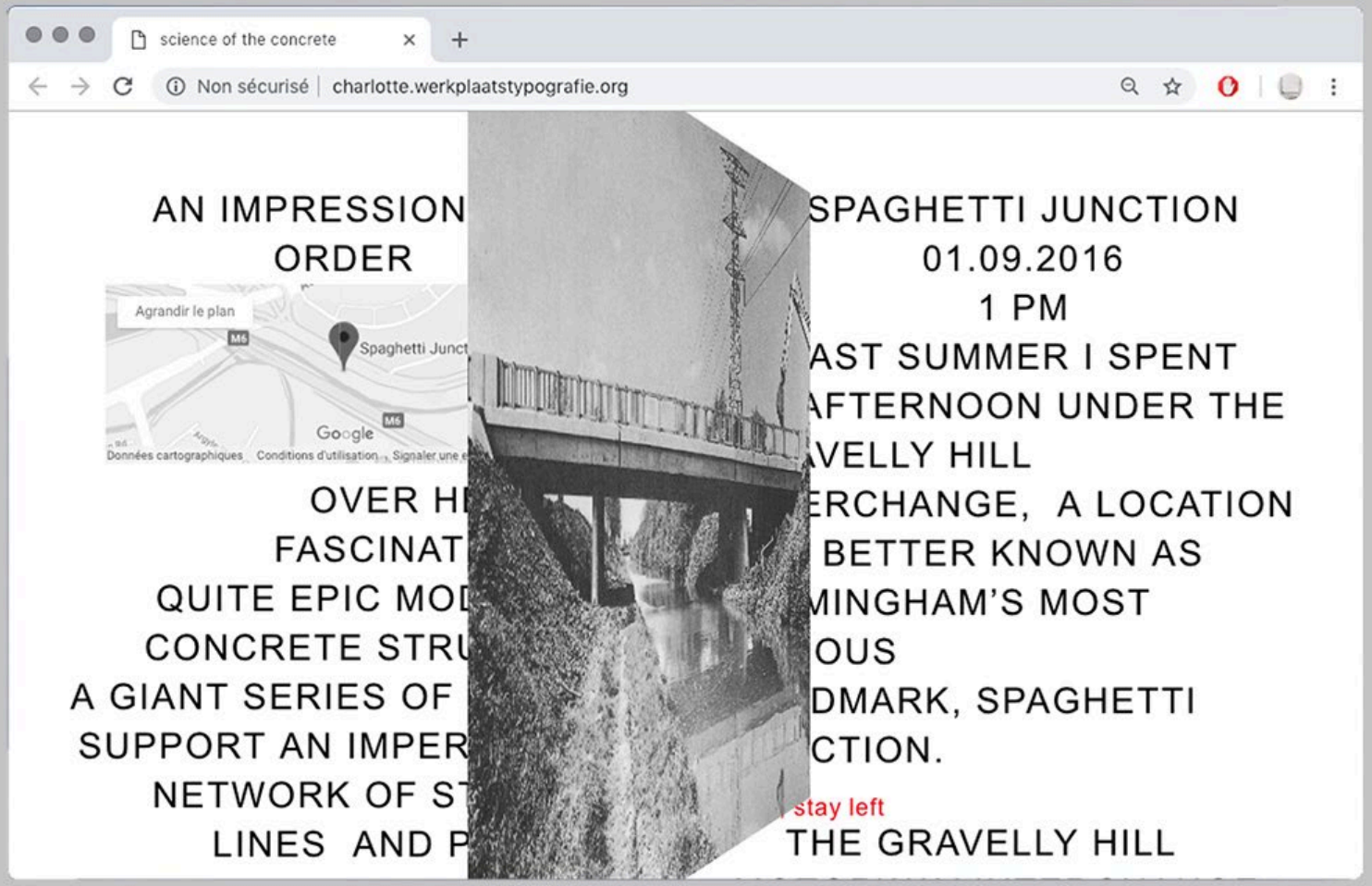
1. PUT UP THE ANTENNA BY USING THE BLUE ROPE AT THE ENTRANCE OF THE ROOM
2. CONNECT YOUR AUDIO SOURCE TO THE TRANSMITTER
3. PRESS THE POWER BUTTON ON THE TRANSMITTER (FROM NOW ON YOU ARE ON-AIR)
4. MAKE SURE THE VOLUME IS LOUD ENOUGH BUT NOT DISTORTED
5. DOUBLE CHECK IF YOU ARE BROADCASTING ON 91.50 MHZ
6. AFTER BROADCASTING SWITCH OFF THE TRANSMITTER
7. PUT THE ANTENNA DOWN BY PULLING THE BLUE ROPE HARD TOWARDS YOU THEN SLOWLY LOOSEN IT

MAXIMUM BROADCAST TIME: 39 MINUTES
DO NOT MENTION YOUR NAME, WERKPLAATS TYPOGRAFIE
OR ANY PERSONAL INFORMATION WHILE BROADCASTING

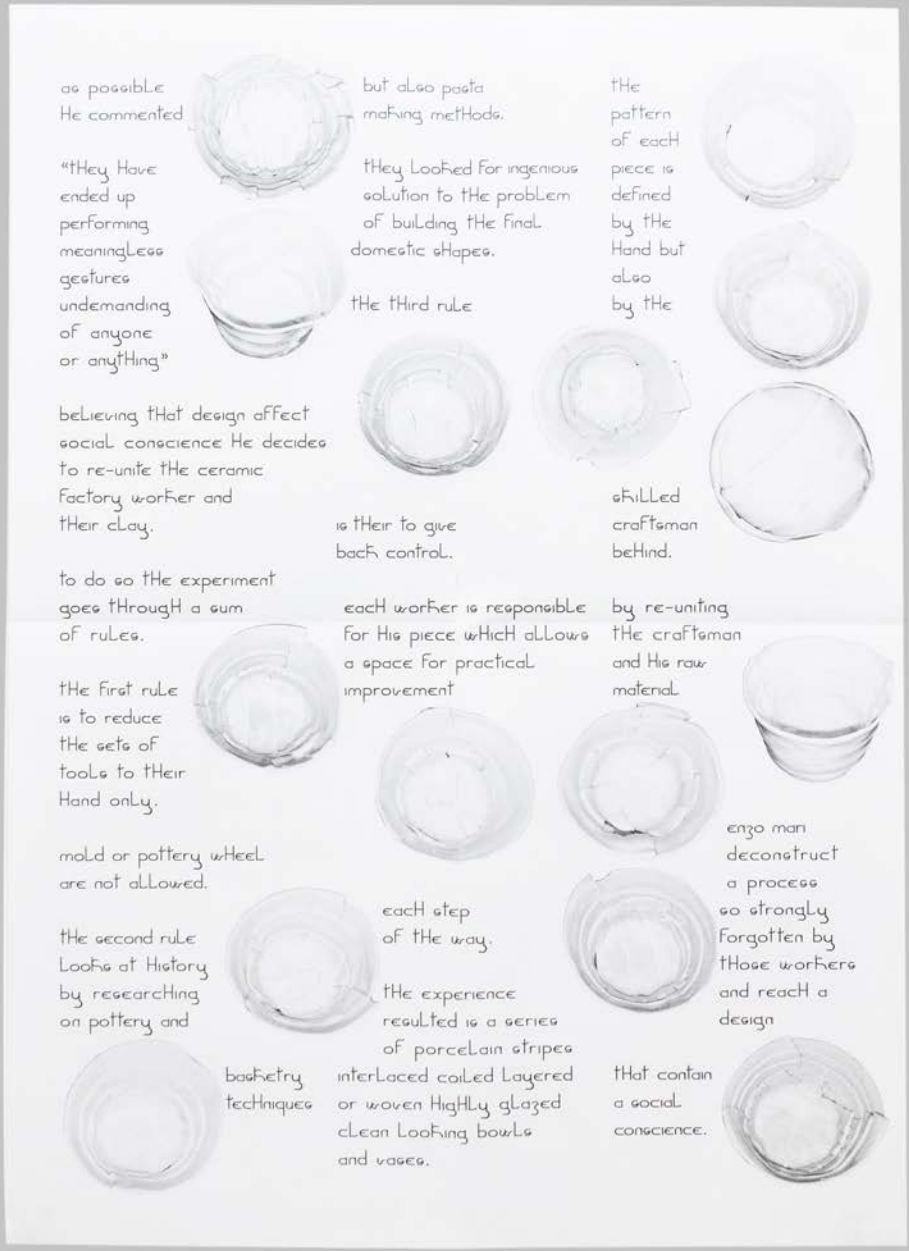
LM & KG, 2012

PAY NO MORE THAN 10

Client: Self-initiated
Project: website « spaghetti junction »
Location, date: Werkplaats Typografie - Arnhem, 2017



Client: Self-initiated
Project: porcelain ware and set of poster
Location, date: Werkplaats Typografie - Arnhem, 2017



as possible
He commented

"they have
ended up
performing
meaningless
gestures
undemanding
of anyone
or anything"

believing that design affect
social conscience he decides
to re-unite the ceramic
factory worker and
their clay.

to do so the experiment
goes through a sum
of rules.

the first rule
is to reduce
the sets of
tools to their
hand only.

mold or pottery wheel
are not allowed.

the second rule
looks at history
by researching
on pottery and
basketry
techniques

but also pasta
making methods.

they looked for ingenious
solution to the problem
of building the final
domestic shapes.

the third rule
is their to give
back control.

each worker is responsible
for his piece which allows
a space for practical
improvement

each step
of the way.

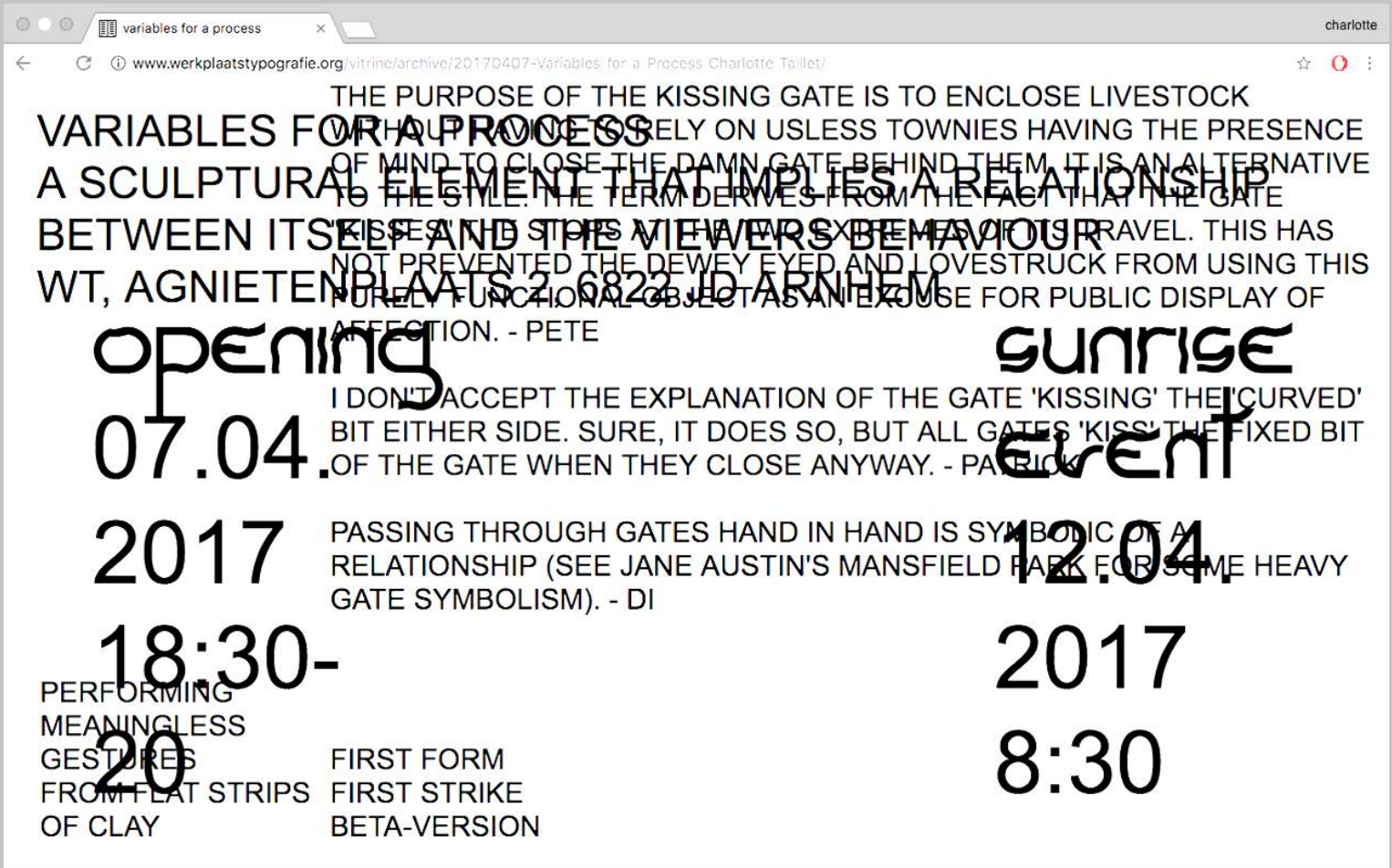
the experience
resulted is a series
of porcelain stripes
interlaced coiled layered
or woven highly glazed
clean looking bowls
and vases.

the
pattern
of each
piece is
defined
by the
hand but
also
by the
skilled
craftsman
behind.

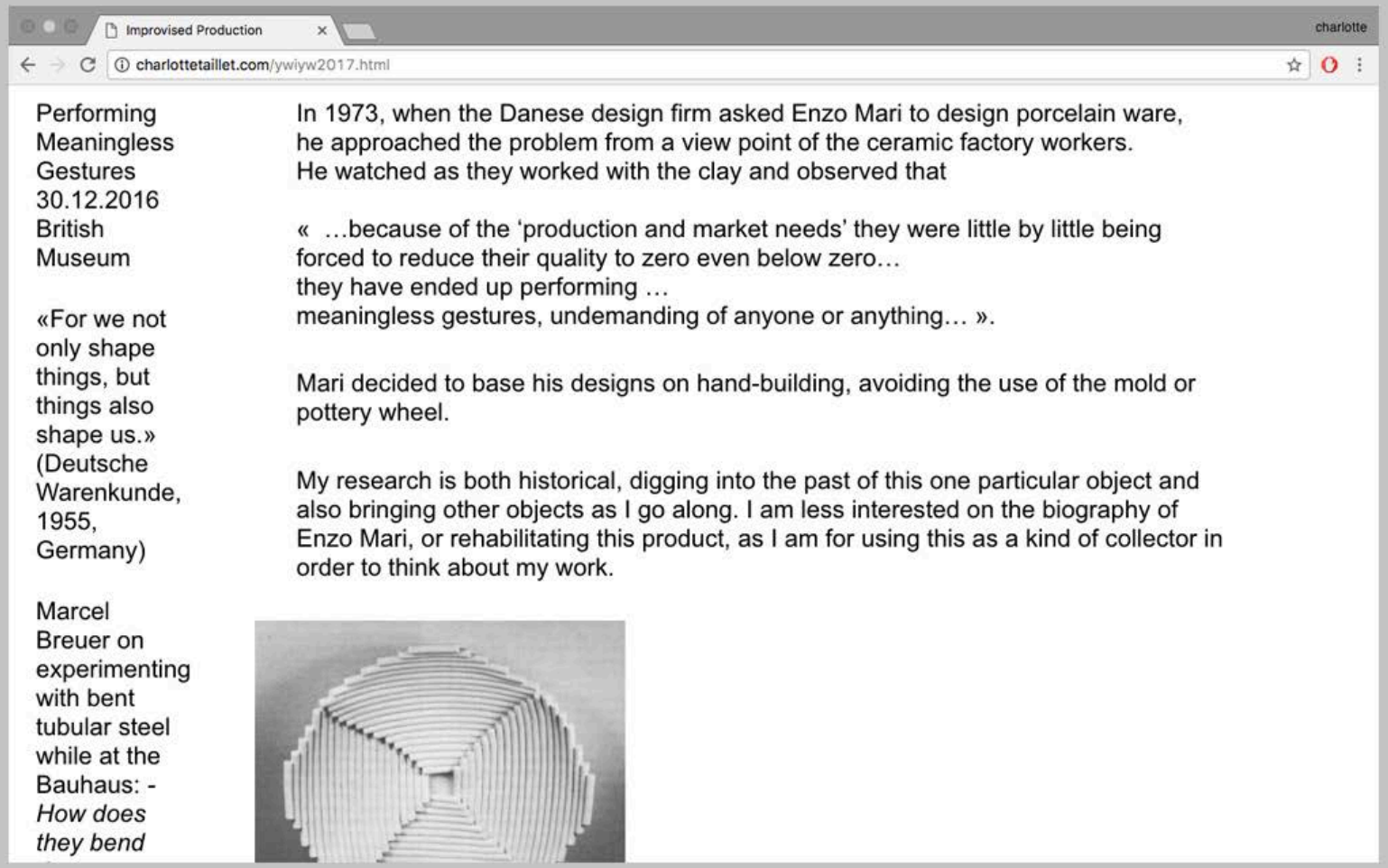
by re-uniting
the craftsman
and his raw
material

enzo mari
deconstruct
a process
so strongly
forgotten by
those workers
and reach a
design
that contain
a social
conscience.

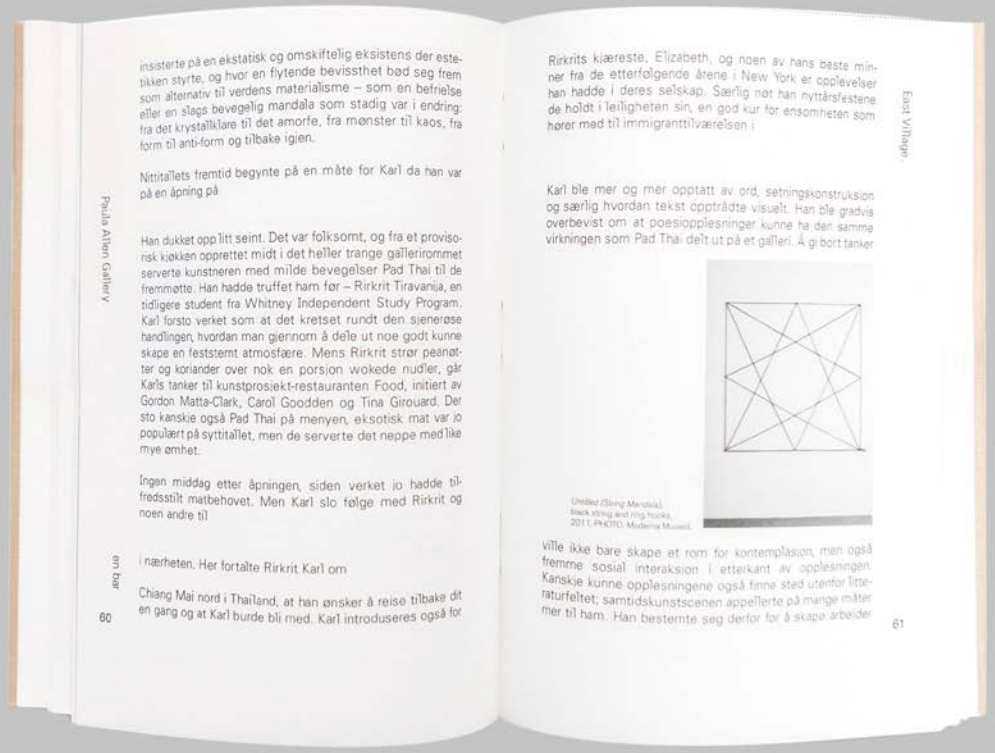
Client: «The Box» exhibition space, Arnhem
Project: Exhibition identity
Location, date: Werkplaats Typografie - Arnhem, 2017



Client: Self-initiated
Project: website and presentation for « improvised production »
Location, date: Werkplaats Typografie - Arnhem, 2017



Client: National Museet, Oslo
Project: Catalogue for Karl Holmqvist
Location, date: Manuel Raeder Studio - Berlin,



insisterte på en ekstatisk og omskiftelig eksistens der estetikken styrte, og hvor en flytende bevissthet bød seg frem som alternativ til verdens materialisme – som en befrielse eller en slags bevegelig mandala som stadig var i endring: fra det krystallklare til det amorfe, fra mønster til kaos, fra form til anti-form og tilbake igjen.

Nittitallets fremtid begynte på en måte for Karl da han var på en åpning på

Paula Allen Gallery

Han dukket opp litt seint. Det var folksomt, og fra et provisorisk kjøkken opprettet midt i det heller trange gallerirommet serverte kunstneren med milde bevegelser Pad Thai til de fremmøtte. Han hadde truffet ham før – Rirkrit Tiravanija, en tidligere student fra Whitney Independent Study Program. Karl forsto verket som at det kretset rundt den sjenerøse handlingen, hvordan man gjennom å dele ut noe godt kunne skape en feststemt atmosfære. Mens Rirkrit strør peanøtter og koriander over nok en porsjon wokede nudler, går Karls tanker til kunstprosjekt-restauranten Food, initiert av Gordon Matta-Clark, Carol Goodden og Tina Girouard. Der sto kanskje også Pad Thai på menyen, eksotisk mat var jo populært på syttitallet, men de serverte det neppe med like mye ømhet.

Ingen middag etter åpningen, siden verket jo hadde tilfredsstilt matbehovet. Men Karl slo følge med Rirkrit og noen andre til

en bar

i nærheten. Her fortalte Rirkrit Karl om

Chiang Mai nord i Thailand, at han ønsker å reise tilbake dit en gang og at Karl burde bli med. Karl introduseres også for

Rirkrits kjæreste, Elizabeth, og noen av hans beste minner fra de etterfølgende årene i New York er opplevelser han hadde i deres selskap. Særlig nøt han nyttårsfestene de holdt i leiligheten sin, en god kur for ensomheten som hører med til immigranttilværelsen i

East Village.

Karl ble mer og mer opptatt av ord, setningskonstruksjon og særlig hvordan tekst opptrådte visuelt. Han ble gradvis overbevist om at poesiopplesninger kunne ha den samme virkningen som Pad Thai delt ut på et galleri. Å gi bort tanker

Untitled (String Mandala), black string and ring hooks, 2011. PHOTO: Moderna Museet.

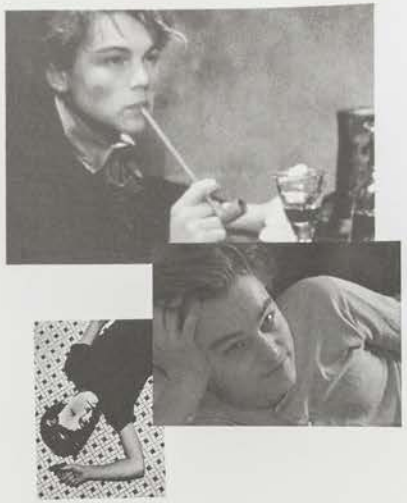
ville ikke bare skape et rom for kontemplasjon, men også fremme sosial interaksjon i etterkant av opplesningen. Kanskje kunne opplesningene også finne sted utenfor litteraturfeltet; samtidskunstscenen appellerte på mange måter mer til ham. Han bestemte seg derfor for å skape arbeider

ONE WORLD ONE WORLD

ONE LOVE ONE LOVE

ONE WORLD ONE WORLD

ONE LOVE ONE LOVE



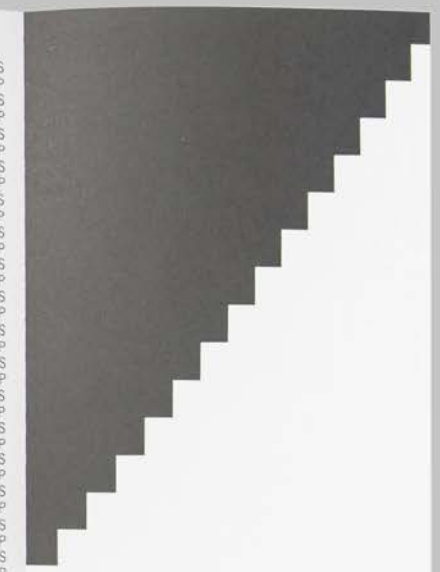
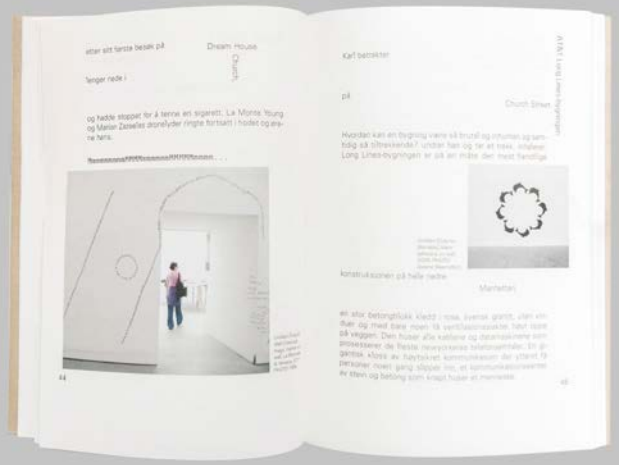


Table des Matières



Med deg i

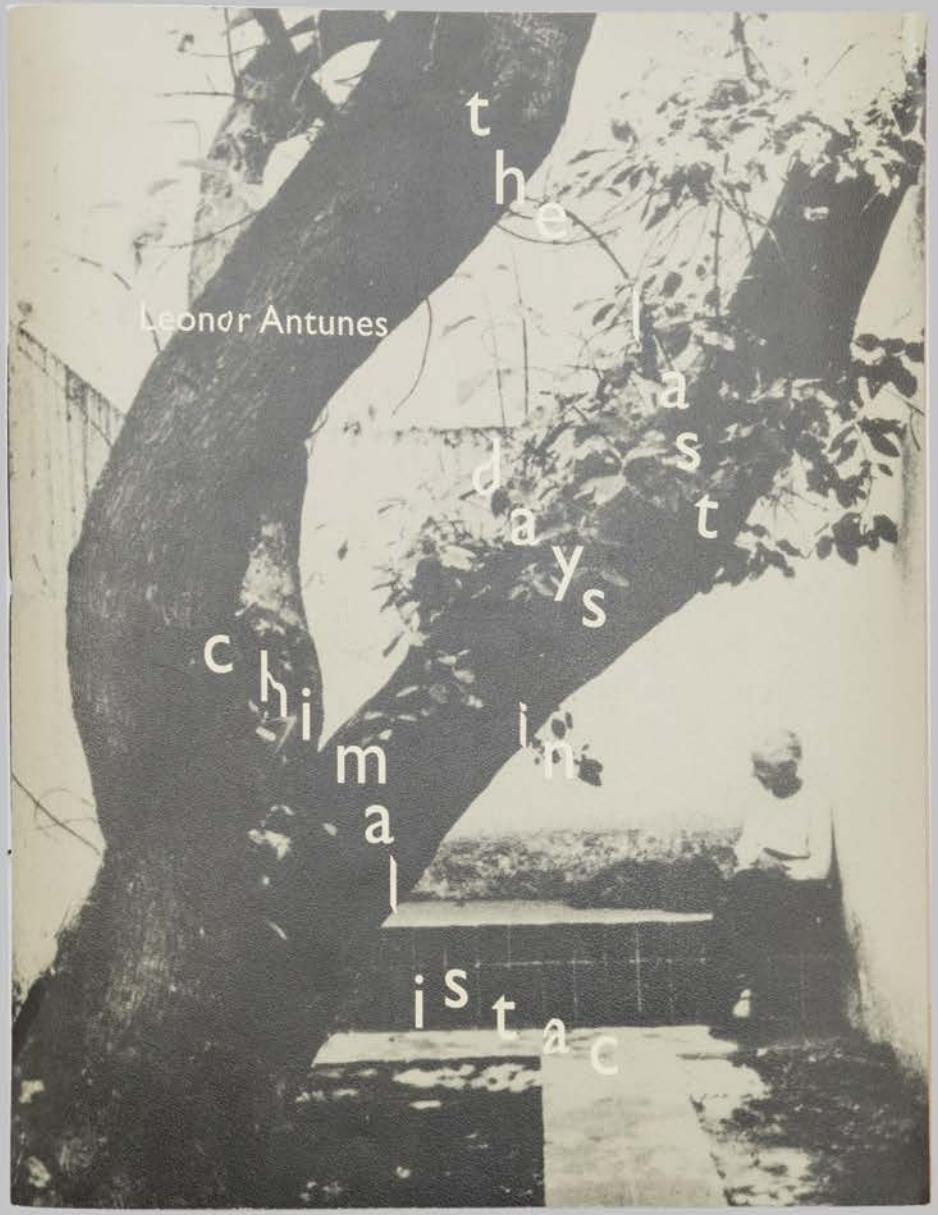
Rockland

Henrik Plenge Jakobsen

NASJONALMUSEET

ISSN 978-82-8154-095-8

Client: Leonor Antunes exhibition at Kunsthalle Basel
Project: Catalogue, invitation and poster
Location, date: Manuel Raeder Studio - Berlin, 2014



Thinking Objects

Adam Szymczyk

The exhibition by Leonor Antunes at Kunsthalle Basel in 2012, titled "the last days in chimalistac," was the first comprehensive presentation of the Portuguese artist's sculptural works in Switzerland. Though several of the works on view had already been shown elsewhere in different configurations, others were made especially for our show; together they were integrated into one installation that encompassed the entire ground floor of the Kunsthalle.

The show's title, as well as the image used for the accompanying poster and invitation card, indirectly introduced one of the hidden protagonists of the exhibition. Chimalistac is a neighborhood in Mexico City, just south of the city center. And it is where the Cuban-born furniture and interior designer Clara Porset (1895–1981) spent the last years of her life. Porset studied at Black Mountain College in North Carolina with Josef Albers (1888–1976); the latter famously came to teach in the United States after the German Bauhaus was brought to an end by the Nazis, first in Dessau in 1932, and then, after a short-lived attempt to revive it, in Berlin in 1933. At Black Mountain,

Leonor Antunes

the last days in chimalistac

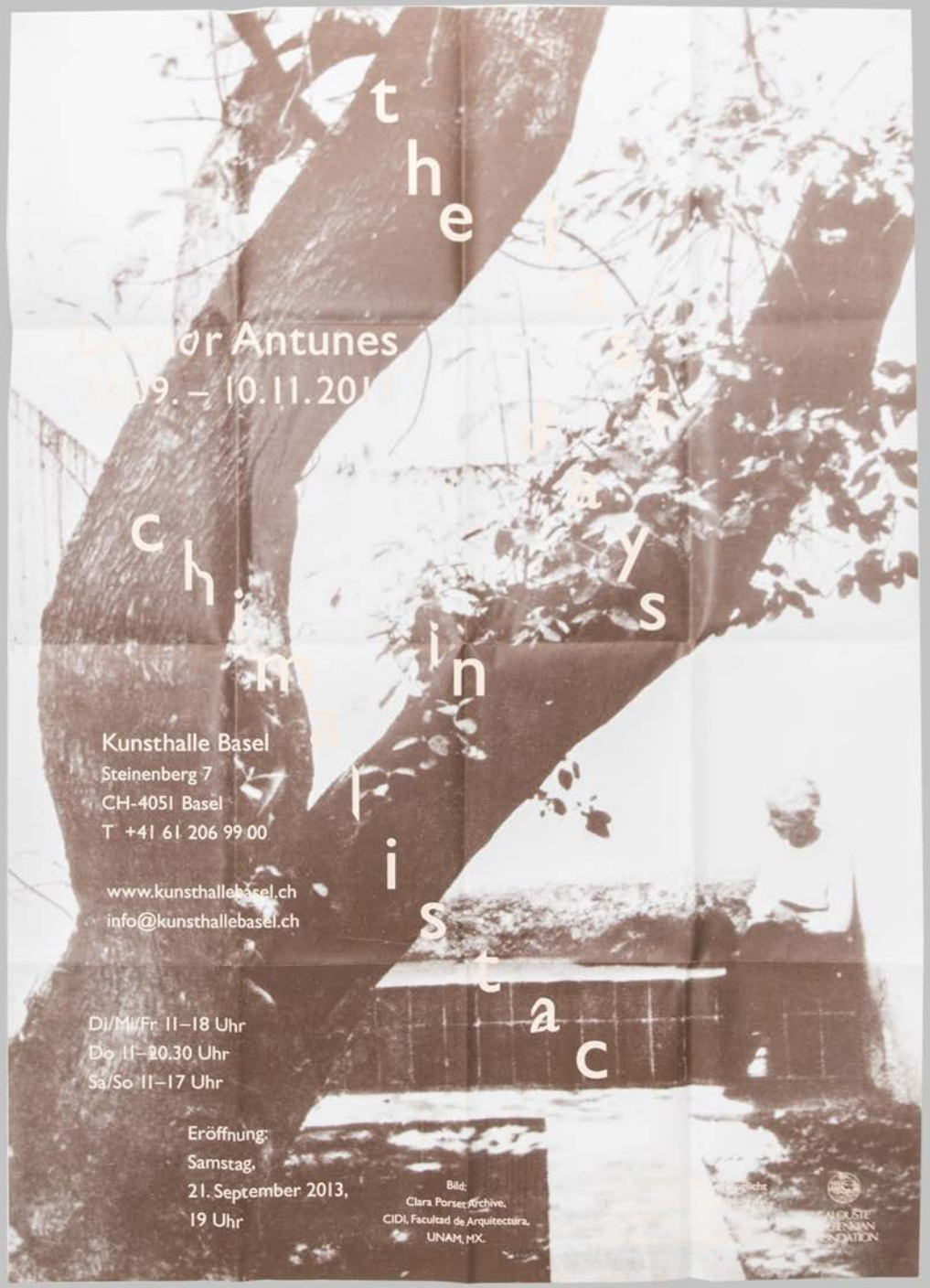
KUNSTHALLE BASEL

BOM
DIA
BOA
TARDE
BOA
NOITE

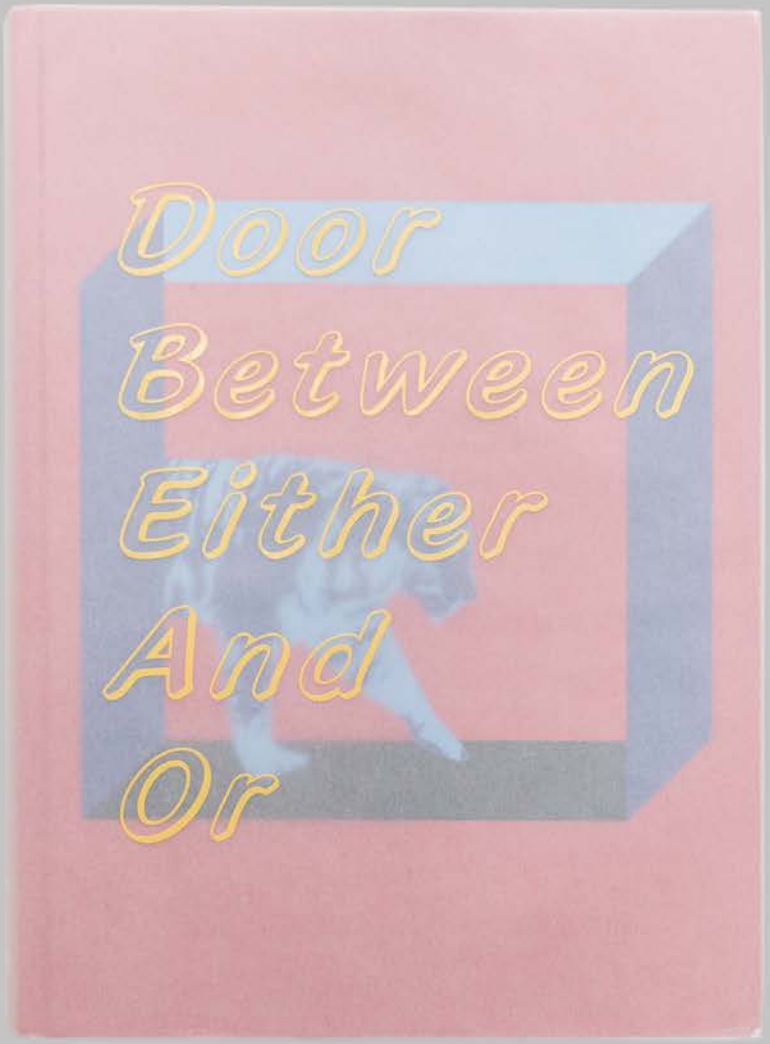
CALOUSTE
GULBENKIAN
FOUNDATION

ISBN 978-3-943514-59-9

Cover:
Clara Porset Archive,
CIDI, Facultad de Arquitectura,
UNAM, MX.



Client: Kunstverein München
Project: Catalogue for The Door between us
Location, date: Manuel Raeder Studio - Berlin, 2014



Door
Between
Either
And
Or

k.m Kunstverein München e.V.

TABLE OF CONTENTS

Gender-Sentimentalitäten

Kerstin Stakemeier

Mit dem Kollaps des US-amerikanischen Immobilienmarktes im Jahr 2008 wurde eine finanzialisierte Krise des globalen Kapitalismus offensichtlich. Diese Krise präsentierte sich nicht länger als ein Hindernis, das durch Austeritätsmaßnahmen überwunden werden musste, oder als eine paradigmatische Wende, der mit Erfindungen oder der Enthüllung eines weiteren intensivierten Regimes kapitalistischer Akkumulation menschlicher Arbeitskraft entsprochen werden konnte. Vielmehr machte sie die kumulativen Effekte einer systemischen Transformation deutlich, die vor Jahrzehnten ihren Ausgang nahm – eine Transformation namens Digitalisierung. Die finanzialisierte Krise des globalen Kapitalismus verdeutlicht die Digitalisierung der kapitalistischen Wertform und ihre Informatisierung als ein aufsteigendes Meta-Medium der kapitalistischen **MASCHINE**rie.[1] Eine Maschinerie, die sich als alternative Route zur Mehrwertgewinnung geriert und menschliche Arbeitskraft, menschliche Produktion wie auch menschliche Reproduktion als sekundäre Wertschöpfungsquellen zu umgehen scheint. Wie die Krise demonstriert hat, und in ihrer Infiltration menschlicher Reproduktion auch weiterhin demonstriert, ist diese versuchte Auflösung des anthropozentrischen Kerns des Kapitalismus jedoch hochgradig inkonsistent und bleibt letztendlich unrealisierbar. Es ist allerdings gerade diese Unrealisierbarkeit, die im Kern gegenwärtiger Individulierung liegt. Inmitten ihrer umhertreibenden Nostalgien für die Vergangenheit und ihrem Fetischismus des Gegebenen, erscheint auch die Zukunft der Sexualisierung desintegriert und letztendlich offen für Manipulationen.

Die Hypothese, die ich verfolgen möchte, ist, dass die „entmenschlichenden" Bewegungsgesetze, die unsere Gegenwartsformen bestimmen, zumindest seit 2008, nicht nur unsere Gegenwart systematisch verändert haben, sondern auch die Zukünfte und Vergangenheiten, die sie umschließen; in anderen Worten, die **HISTORISIERUNGEN** unserer Leben. Autoren wie Maurizio Lazzarato haben in überzeugender Weise argumentiert, dass es gerade die Zukunft ist, die an die Finanzialisierung verloren wurde. Die Digitalisierung ökonomischer Mittel bringt einen Kalkulationsmodus mit sich, der, anders als in industrieller oder Dienstleistungsarbeit, in systematischer Weise vom menschlichen Timing, von gelebter Zeit abgetrennt ist. Es werden Kalkulationen einer Wertform entworfen, gegenüber denen wir immer schon ver**SCHULD**et,[2] von denen wir immer schon vermessen und in die wir immer schon in mangelhafter Weise hinein fabriziert sind.

... oder auch nicht. Wenn die Finanzialisierung des Kapitals menschliche Arbeit im Grunde freigegeben hat und damit auch menschliches Timing als zentrale Kategorie kapitalistischer Reproduktion, und sie mit finanzialisierten Formen der Profitgewinnung zu ersetzten versucht,[3] dann erscheint die Reproduktion der Menschheit selbst in diesem Prozess nicht mehr als unabdingbar. In dieser Krise mag der moderne Nationalstaat gegenüber der Globalisierung an Territorium gewonnen haben, insofern als nur die Länder, deren Nationalbanken die Zahlungsfähigkeit ihrer größten Industrien zu sichern vermochten – wie Deutschland –, deren massive Einbrüche nach 2008 zum Teil abbremsen konnten. Doch die Finanzialisierung des Staates selbst impliziert ihn einfach in die globale Logik finanzialisierter Wertproduktion. Folglich wird ökonomische Globalisierung von politischem Nationalismus stabilisiert. Es gibt demnach zwei fundamentale Annahmen, die nicht nur die Kämpfe gegen den fordistischen Industriekapitalismus in der ersten Hälfte des 20. Jahrhunderts geleitet haben, sondern auch diejenigen gegen seine postfordistisch dienstleistungsorientierte Intensivierung in der zweiten Hälfte, die beide ihre Gültigkeit eingebüßt zu haben scheinen.[4] Diese Annahmen sind:

1. Die Zukunft ist offen.
2. Die Reproduktion des Kapitals und die der Menschheit sind intrinsisch verbunden.

Keine von beiden scheint länger mit den aktuellen Selbstrepräsentationen des finanzialisierten Kapitalismus übereinzustimmen. Es gab eine Reihe von Diskussionen in den Feldern der Soziologie, Philosophie, Politikwissenschaft und Kultur, die

Untitled
(Dinner at Forlini's, 2014)
2015
Body by Body
Victoria Camblin

'The tears stream down my cheeks from my unblinking eyes. What makes me weep so? [...] There is nothing sentimental here. Perhaps it is liquefied form.'

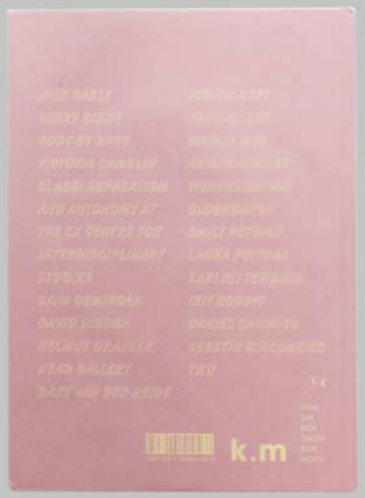
Aporia—radical and irreducible contradiction—is the *de facto* condition of Samuel Beckett's *The Unnamable* (1953, cited above). The novel's narrator is suspended between the communicative extremes of expression and expressionlessness, speech and suffocation, not knowing if (or whether) he is, let alone the page with a monologue of deduction and outer sentiment, and therein there is critical paralysis.

Inconclusive in essence, *The Unnamable* is nonetheless articulate on the handicaps of contemporary criticism—a form suspended between the institutions it opposes, and those it creates and maintains in confronting them. The immobilizing paradox of the anti-institutional can only cause decay—an effect as evident in Beckett's brain-liquefying language as it is in the object—an abdication of the institutional critic we identify in this chapter, Body by Body among them.

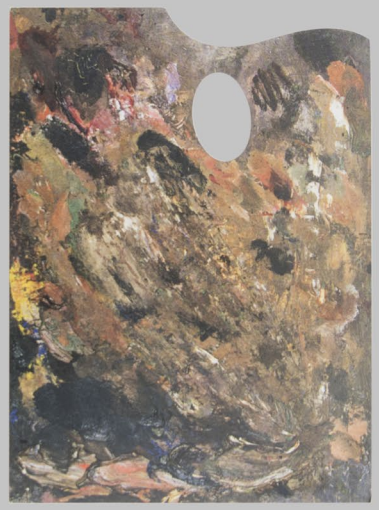
Forlini's is a family-owned, Italian-American restaurant that has essentially been folded into another art institutional anti-institution, whereas a project space or gallery entertains its constituents by occupying an either restaurant off the beaten path, then footing it. The venue becomes a 'thing' and thus no longer the 'thing' it was that made it attractive to this niche clientele in the first place. As one group gathered at Forlini's for the ultimate and most restricted donation of *Dan Rebecca Lilliet And Us*—a closed, six-person roundtable—visibly away young men at a table maybe could be heard discussing the 'best sex of their lives'. The variables of our coming together had been strategically fixed to avoid the habits of the art world, but instead we congealed into its most basic, downtown New York institutional mould.

Body by Body's response to the meeting embraces that vile intimacy. Rather than wiping the checked cloth off the communal table without spilling anything, they wrap themselves in it, enveloping themselves in Chianti-bottles

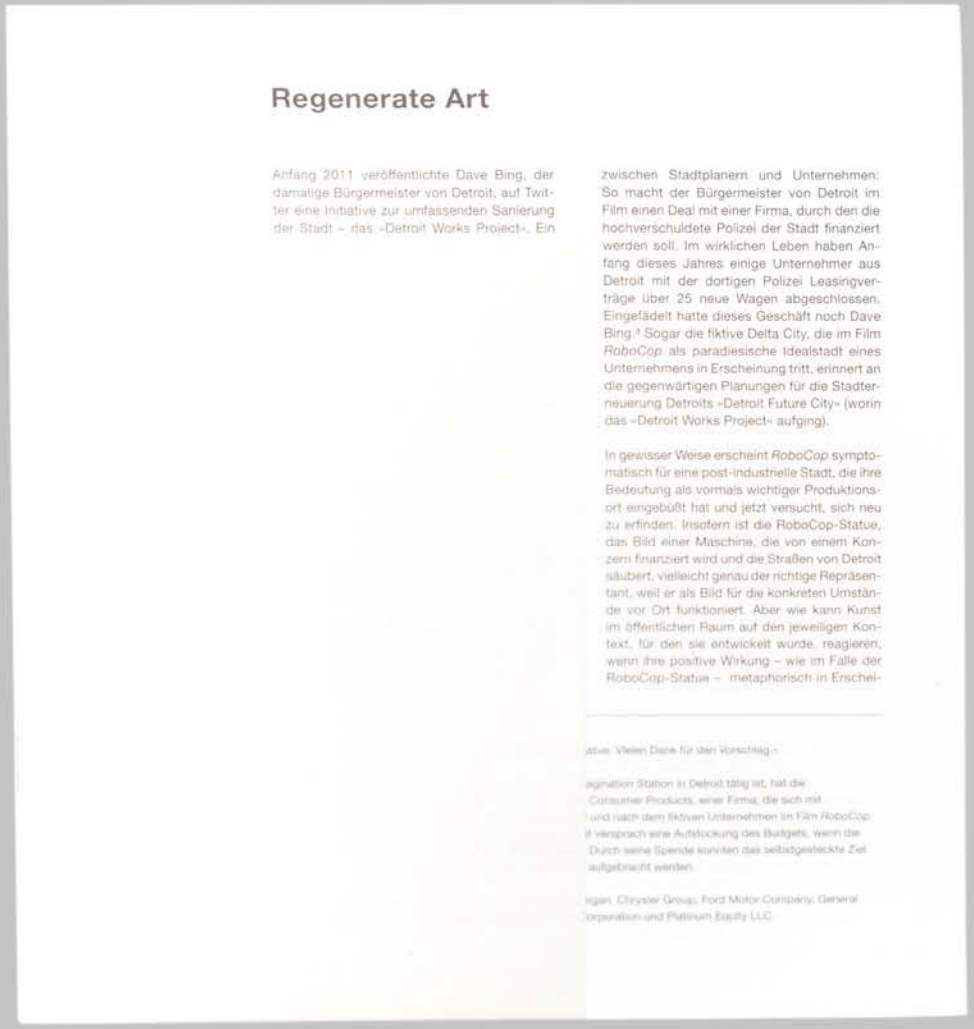
Vor und nach der Institutionskritik: Mike Kelleys Educational Complex



Client: Galerie Neue
Project: Exhibition postcard
Location, date: Manuel Raeder Studio - Berlin, 2014



Client: Kunstverein München
Project: folder, postcard, and invitation for Regenerate Art
Location, date: Manuel Raeder Studio - Berlin, 2014



Regenerate Art

Anfang 2011 veröffentlichte Dave Bing, der damalige Bürgermeister von Detroit, auf Twitter eine Initiative zur umfassenden Sanierung der Stadt – das »Detroit Works Project«. Ein

zwischen Stadtplanern und Unternehmen: So macht der Bürgermeister von Detroit im Film einen Deal mit einer Firma, durch den die hochverschuldete Polizei der Stadt finanziert werden soll. Im wirklichen Leben haben Anfang dieses Jahres einige Unternehmer aus Detroit mit der dortigen Polizei Leasingverträge über 25 neue Wagen abgeschlossen. Eingefädelt hatte dieses Geschäft noch Dave Bing.[3] Sogar die fiktive Delta City, die im Film *RoboCop* als paradiesische Idealstadt eines Unternehmens in Erscheinung tritt, erinnert an die gegenwärtigen Planungen für die Stadterneuerung Detroits »Detroit Future City« (worin das »Detroit Works Project« aufging).

In gewisser Weise erscheint *RoboCop* symptomatisch für eine post-industrielle Stadt, die ihre Bedeutung als vormals wichtiger Produktionsort eingebüßt hat und jetzt versucht, sich neu zu erfinden. Insofern ist die RoboCop-Statue, das Bild einer Maschine, die von einem Konzern finanziert wird und die Straßen von Detroit säubert, vielleicht genau der richtige Repräsentant, weil er als Bild für die konkreten Umstände vor Ort funktioniert. Aber wie kann Kunst im öffentlichen Raum auf den jeweiligen Kontext, für den sie entwickelt wurde, reagieren, wenn ihre positive Wirkung – wie im Falle der RoboCop-Statue – metaphorisch in Erschei-

...atue. Vielen Dank für den Vorschlag.»

...agination Station in Detroit tätig ist, hat die ... Consumer Products, einer Firma, die sich mit ... und nach dem fiktiven Unternehmen im Film *RoboCop* ... it versprach eine Aufstockung des Budgets, wenn die ... Durch seine Spende konnten das selbstgesteckte Ziel ... aufgebracht werden.

...igan, Chrysler Group, Ford Motor Company, General ...orporation und Platinum Equity LLC.

REGENERATE ART

Aleksandra Domanovic
Lukas Duwenhogger
Chris Evans
Alan Kane & Simon Fenton
Scott King
Joanna Rajkowska

Kuratiert von Saim Demircan
11 Oktober – 30 November 2014 · Eröffnung 10 Oktober 19:00 Uhr
k.m Kunstverein München e.V. Galeriestraße 4 80539 München
t +49 89 221 152 www.kunstverein-muenchen.de

Wir laden Sie sehr herzlich zur Eröffnung der Ausstellung und einer anschließenden Party mit einem live DJ-Set von Soda Plains bis 24 Uhr ein.

Landeshauptstadt München **Kulturreferat** · The Henry Moore Foundation

Regenerate Art

Anfang 2011 veröffentlichte Dave Bing, der damalige Bürgermeister von Detroit, auf Twitter eine Initiative zur umfassenden Sanierung der Stadt – das »Detroit Works Project«. Ein Kommentator schlug daraufhin vor, eine Statue von RoboCop aufzustellen, was von Bing höflich und sehr knapp abgelehnt wurde.[1] Zu diesem Zeitpunkt hatte sich die Idee aber schon verselbstständigt: Über eine Kickstarter-Kampagne (eine Internet-Plattform für Crowdfunding) war bereits mehr Geld gesammelt worden, als für die Realisierung des Projekts notwendig war.[2] Doch warum schlug diese Idee derart ein? Immerhin war der Film *RoboCop* von 1987 eine Satire auf die unternehmerfreundliche Politik der Reagan-Ära, durch die Gentrifizierung und Privatisierung gefördert wurden. Vor diesem Hintergrund musste die Figur des RoboCop als Botschafter der Stadt Detroit wenig passend erscheinen, auch wenn solche fiktiven Filmfiguren in anderen Städten durchaus als identitätsstiftendes Symbol funktionieren können – etwa die Statue von Rocky Balboa in Philadelphia, wo die Filmreihe *Rocky* spielt.

Paradoxerweise allerdings wird Detroit dieser fiktiven Stadt aus der nahen Zukunft, wie sie in *RoboCop* beschrieben wird, immer ähnlicher. Ganz besonders gilt das für Geschäfte zwischen Stadtplanern und Unternehmen: So macht der Bürgermeister von Detroit im Film einen Deal mit einer Firma, durch den die hochverschuldete Polizei der Stadt finanziert werden soll. Im wirklichen Leben haben Anfang dieses Jahres einige Unternehmer aus Detroit mit der dortigen Polizei Leasingverträge über 25 neue Wagen abgeschlossen. Eingefädelt hatte dieses Geschäft noch Dave Bing.[3] Sogar die fiktive Delta City, die im Film *RoboCop* als paradiesische Idealstadt eines Unternehmens in Erscheinung tritt, erinnert an die gegenwärtigen Planungen für die Stadterneuerung Detroits »Detroit Future City« (worin das »Detroit Works Project« aufging).

In gewisser Weise erscheint *RoboCop* symptomatisch für eine post-industrielle Stadt, die ihre Bedeutung als vormals wichtiger Produktionsort eingebüßt hat und jetzt versucht, sich neu zu erfinden. Insofern ist die RoboCop-Statue, das Bild einer Maschine, die von einem Konzern finanziert wird und die Straßen von Detroit säubert, vielleicht genau der richtige Repräsentant, weil er als Bild für die konkreten Umstände vor Ort funktioniert. Aber wie kann Kunst im öffentlichen Raum auf den jeweiligen Kontext, für den sie entwickelt wurde, reagieren, wenn ihre positive Wirkung – wie im Falle der RoboCop-Statue – metaphorisch in Erschei-

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[1] »Es gibt keinerlei Pläne zur Aufstellung einer RoboCop-Statue. Vielen Dank für den Vorschlag.«

[2] Brandon Walley, der für die gemeinnützige Einrichtung Imagination Station in Detroit tätig ist, hat die Finanzierungskampagne gestartet. Pete Hottelet von Omni Consumer Products, einer Firma, die sich mit Defiktionalisierung und umgekehrtem Branding beschäftigt und nach dem fiktiven Unternehmen im Film *RoboCop* benannt ist, wurde auf die Kampagne aufmerksam. Hottelet versprach eine Aufstockung des Budgets, wenn die Kampagne die Summe von 25.000 Dollar erbringen würde. Durch seine Spende konnten das selbstgesteckte Ziel von 50.000 Dollar übertroffen und insgesamt 67.436 Dollar aufgebracht werden.

[3] Die acht Geldgeber waren Blue Cross Blue Shield of Michigan, Chrysler Group, Ford Motor Company, General Motors, Quicken Loans, The Kresge Foundation, Penske Corporation und Platinum Equity LLC.

Noch im selben Jahr widmete das an der serbisch-rumänischen Grenze gelegene Örtchen Mediš Johnny Weissmüller – besser bekannt als Tarzan aus dem gleichnamigen Film von 1932 – ein Denkmal.

Die Bürger des Dorfes gaben an, ihre Entscheidung, eine Statue Weissmüllers, der in Mediš geboren wurde, in Auftrag zu geben, sei durch die Ankündigung eines Rocky-Denkmals in Žitište beeinflusst worden.

Dragan Pušara, ein Mitarbeiter des Bürgermeisters, sagte vor Reportern, Tarzan sei ein geeignetes Symbol für die Serben, da er ganz von vorne angefangen und es allen Widerständen zum Trotz geschafft habe, im Dschungel zu überleben. Tarzan, so fügte er hinzu, würde die ethnischen Trennungen Medias – Heimat für Serben, Ungarn und deutschstämmige Serben – überwinden, weil er keiner Gruppe angehöre. „Nach dem Zweiten Weltkrieg", so Pušara, „kamen Hunderte von Vertriebenen mit ihren Familien und nur einem Koffer hier an, und genau wie Tarzan mussten sie stark sein, um zu überleben."

Bislang beherbergt Weissmüllers Geburtshaus lediglich ein 75 cm hohes Modell der geplanten Skulptur sowie ein Modell ihres Kopfes.

Tarzan

Samantha Fox

Nachdem Samantha Fox, britische Sängerin und ehemaliges Pin-up-Girl, zugesagt hatte, 2007 bei den Dani Estrade Awards im serbischen Čačak aufzutreten, wurde der Plan gefasst, ihr zu Ehren eine Statue zu errichten.

Während der Veranstaltung erging sich das Publikum in anzüglichen Bemerkungen, während eine Gruppe Zuschauer einer fassungslosen Samantha Fox „Zeig uns deine Titten!" zugriffe.

Dem zu ihren Ehren veranstalteten Abendessen blieb Fox fern, und so wurde das Projekt schließlich verworfen.

Von offizieller Seite hieß es vollmundig, die Statue würde größer werden als Rocky, doch bis zum heutigen Tag bleibt ein leerer, mit dem Wort „Geruchte" versehener Sockel der einzige Hinweis auf irgendeine Ähnlichkeit mit Fox.

Der israelische Künstler Michael Blum thematisierte diese Geschichte in seinem Projekt *The Rumor or How Samantha Fox Helped Čačak Reach Fame!* und platzierte den Sockel für die geplante Skulptur unmittelbar vor der Galerie Nadežda Petrović in Čačak.

Ende 2008 stieß eine Belgrader Jugendorganisation eine Initiative zur Errichtung eines Denkmals für die Hip-Hop-Ikone Tupac Shakur an.

Als bevorzugter Standort für das Monument wurde Mannkova Bara, eines der ärmsten Stadtteile Belgrads, gewählt. Nach Aussage der Denkmalpfleger ist dieses – übrigens von Roma bewohnte – Viertel schlecht beleuchtet und gilt als unsicher. Die Jugendgruppe möchte mit der Aufstellung des Denkmals auf die miserable Lage der Roma-Bevölkerung hinweisen und sozial benachteiligten Jugendlichen ein Vorbild geben.

Die Aktion erinnert ebenfalls an ein Projekt des italienischen Künstlers Paolo Chiasera. Seine lebensgroße Tupac-Statue hat einen festen Platz vor dem Museum MARTa Herford gefunden. Da Chiasera insgesamt vier Tupac-Statuen angefertigt hat, könnte Mannkova Bara vielleicht einer von ihnen eine neue Heimstatt bieten. Der Künstler bekundete sein Interesse, als man ihm von der serbischen Initiative berichtete.

Tupac

Bill Clinton

Am 1. November 2009 nahm der frühere US-Präsident Bill Clinton in Priština, der Hauptstadt des Kosovo, persönlich an der feierlichen Enthüllung einer Statue seiner eigenen Person teil. Das dreieinhalb Meter hohe Bronzestandbild wurde auf dem Bill-Clinton-Boulevard unter dem skurrilen Beifall Tausender Kosovo-Albaner eingeweiht. Für viele von ihnen gilt Clinton als Held, weil er 1999 für die NATO-Luftangriffe zur Vertreibung der jugoslawischen Truppen aus der Nähe serbischen Prozeß verantwortlich war.

„Er ist unser Retter. Er hat uns vor der Auslöschung bewahrt. Ich war von der Arbeit begeistert, weil er weiß, was er für uns getan hat", sagte der Bildhauer Ibrahim Mustafa, der die Skulptur entworfen hatte. Mustafas Interesse gilt insbesondere einem weiteren serbischen Stadtbetriebsgut – nämlich Tony Blair. „Ich werde auf jeden Fall eine Statue des britischen Premierministers anfertigen", so Mustafa. „Auch er hat uns geretitet."

Diese Statue bildet insofern einen Sonderfall, innerhalb der „Tuhac"-Kategorie, als durch sie eine mit der Region verbundene politische Persönlichkeit geehrt wird. Bildlich entspricht sie dem Rocky-Denkmal, was die spontane Errichtung, die heldenhafte Pose und die pompöseste Ausrichtung angeht.

Bill Clinton

Kuratiert von / Curated by
Sam Demirjian

Assistenzkuratorin / Assistant Curator
Nina Gschneider

Ausstattung / Installation
Joseph Kotti und / and Team Projekte

Text
Sam Demirjian

Turbo Sculpture
von / by Aleksandra Domanović

Übersetzung / Translation
Martina Fuchs

Lektorat / Proof-reading
Nina Gschneider und / and Duncan Swann

Design
Studio Manuel Raeder
mit / with Charlotte Taillet

Mit besonderem Dank / With special thanks

Artist Pension Trust
Charles Asprey
Daniel Buchholz
Galerie Buchholz, Cologne / Berlin
Cabinet Gallery, London
Gian Geiger
Lea Gröter
Louise Hayward
Lüttgenmeijer, Berlin
Diana Ebeler
Sophie Goltz
Erwin Hartel
Juliette Jongma, Amsterdam
Eva Kraus
Prof. Dr. Florian Matzner
Martin McGeown
Michaela Melián
Nan Mellinger
Muck Petzet Architekten
Christopher Müller
Sadie Coles HQ, London
Andrea Philipp

Sadie Coles HQ, London
Sophie Schultz
Nadia Senft
Brandon Walley
Moritz Wiegand
Wolfgang Tillmans Studio, Berlin
Wolfram Winter
Zaidbranicka Gallery, Berlin

Gefördert durch / Funded by

Landeshauptstadt München
Referat für Arbeit und Wirtschaft
Kulturreferat

Zusätzlich unterstützt von / Additionally supported by

The Henry Moore Foundation

Aleksandra Domanović
Lukas Duwenhögger
Chris Evans
Alan Kane & Simon Periton
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REGENERATE ART

Curated by Sam Demirjian
11 Oktober – 30 November 2014 Eröffnung 10 Oktober 19:00 Uhr
kunstverein München e.V. Galeriestraße 4 80539 München
+49 89 221 152 www.kunstverein-muenchen.de

Rahmenprogramm

Sonntag 11 Oktober 2014 15:00 Uhr
Führung mit dem Kurator Sam Demirjian (auf Englisch)

Sonntag 12 Oktober 2014 17:00 Uhr
'Work in progress for rebranding Pepsi Cola' von der Artell Group, präsiert durch die Bureau Mieke Bunche. Ein Projekt von Chris Evans als 'Ent' einer in der Ausstellung gezeigten Arbeit *Morning Star Rebranded*.

Dienstag 28 Oktober 2014 19:00 Uhr
Führung mit der Assistenzkuratorin Nina Gschneider

Samstag 22 November 2014 19:00 Uhr
Mahnmale als Kunst im öffentlichen Raum?
Ein Gespräch zwischen Kunstlerin Michaela Melián und Kunstkritiker Leiterin von 'Stadtkuratorin Hamburg' Sophie Goltz.

REGENERATE ART

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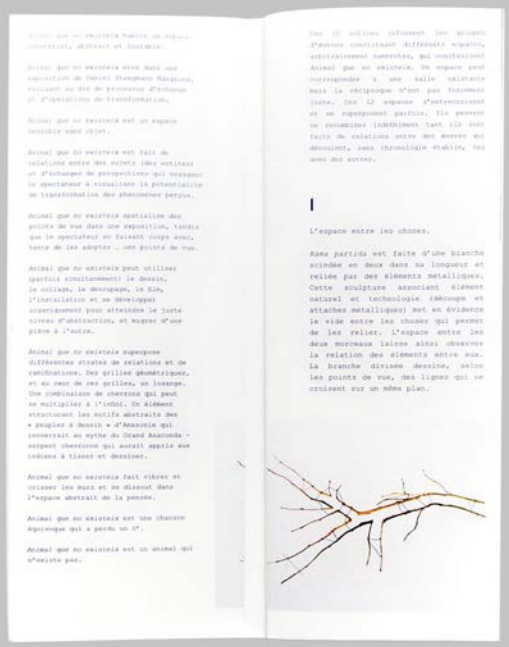
kunstverein München e.V. Galeriestraße 4 80539 München
+49 89 221 152 www.kunstverein-muenchen.de
Di – So 10 – 18 Uhr

Client: Frac Alsace
Project: Booklet and invitation for Daniel Steegman
Location, date: Manuel Raeder Studio - Berlin, 2014



Animal que ne existera hantée un espace industriel, abstrait et instable.

Animal que ne existera avec dans une exposition de Daniel Steegmann Mangrané, invitant au rôle de processeur d'échange et d'opérations de transformation.

Animal que ne existera est un espace sensible sans objet.

Animal que ne existera est fait de relations entre des sujets (des entités) en échangeant de perspectives qui engagent le spectateur à visualiser le potentialité de transformation des phénomènes perçus.

Animal que ne existera spatialise des points de vue dans une exposition, tendre que le spectateur en faisant corps avec, tente de les adopter … ces points de vue.

Animal que ne existera peut utiliser (parfois simultanément) le dessin, le collage, le découpage, le film, l'installation et se développer organiquement pour atteindre le juste niveau d'abstraction, et migrer d'une pièce à l'autre.

Animal que ne existera superpose différentes strates de relations et de combinaisons. Des grilles géométriques, et au cœur de ces grilles, un losange. Une combinaison de chevrons qui peut se multiplier à l'infini. Un élément structurant les motifs abstraits des « peuples à dessin » d'Amazonie qui recouvrait au mythe du Grand Anaconda - serpent chevronné qui aurait appris aux indiens à tisser et dessiner.

Animal que ne existera fait vibrer et crisser les murs et se diasnut dans l'espace abstrait de la pensée.

Animal que ne existera est une chanson aquinoque qui a perdu un d°.

Animal que ne existera est un animal qui n'existe pas.

Des 12 sutiles informent les groupes d'espaces constituant différents espaces, arbitrairement numérotés, qui constituent Animal que ne existera. Un espace peut correspondre à une salle existante mais la réciproque n'est pas forcément juste. Des 12 espaces s'entrecroisent et se superposent parfois. Ils peuvent se recombiner indéfiniment tant ils sont faits de relations entre des entités qui évoluent, sans chronologie établie, les unes des autres.

I

L'espace entre les choses.

Rama partida est faite d'une branche scindée en deux dans sa longueur et reliée par des éléments métalliques. Cette sculpture associant élément naturel et technologie (découpe et attaches métalliques) met en évidence le vide entre les choses qui permet de les relier. L'espace entre les deux morceaux laisse ainsi observer la relation des éléments entre eux. La branche divisée dessine, selon les points de vue, des lignes qui se croisent sur un même plan.

2

Ka'aru est le nom Guarani pour la forêt vierge, qui, loin du territoire des hommes, est le lieu mystique et impénétrable où vivent les dieux et les esprits, où les sentiers sonnent interrompus. Kiri signifie "coupé avec un instrument tranchant", et par conséquent, par la main de l'homme, par une technologie. Selon les tribus indigènes du Brésil, le Ka'aru, la jungle profonde, est aussi un lieu sans histoire, comme dans une interprétation hégélienne, un lieu où les choses ne sont pas formées et où les animaux peuvent se métamorphoser. Kiri Ka'aru est le titre générique d'une série de travaux dont les formes dérivent d'un collage original réalisé à son tour à partir de motifs issus de l'art abstrait des Indiens Guarani.

Ces formes, combinaisons de signes, se développent et se transforment à travers différents médiums et échelles. Ici l'artiste a découpé l'espace mur séparant deux salles mitoyennes afin d'y intégrer le collage Kiri Ka'aru, lequel met en relation deux espaces au préalable non communicants. On peut alors observer le jeu de métamorphoses de ces formes, principe à l'œuvre dans ces deux salles (collage, dessin, projection, structure métallique et rideau) mais aussi dans l'ensemble de l'exposition, une œuvre se recombinant dans la suivante.

3

Quatre rideaux installés en divers points de l'exposition.

Le matériau de ces rideaux vient à l'origine du sud de la Catalogne, région où l'artiste passait ses étés. Très utilisés dans les boucheries ou aux portes d'entrée des maisons, ces rideaux métalliques, de caractéristique de pouvoir être traversés et se refermer rapidement après le passage du visiteur, laissent par ailleurs un bruit métallique très significatif.

Les découpes dans ces rideaux représentent des motifs dérivant d'œuvres précédentes, et notamment de la rencontre entre des formes organiques et géométriques - résultant peut-être des efforts répétés de plusieurs à essayer de se libérer dans un environnement fait de branches et de motifs géométriques.

Ces rideaux se déroulent hors les relations qui s'établissent entre le corps du spectateur, son mouvement à travers l'espace et les rideaux, faisant du passage et d'un état transitoire l'essence même de l'œuvre.

8

2

3

Mangrané

Mangrané

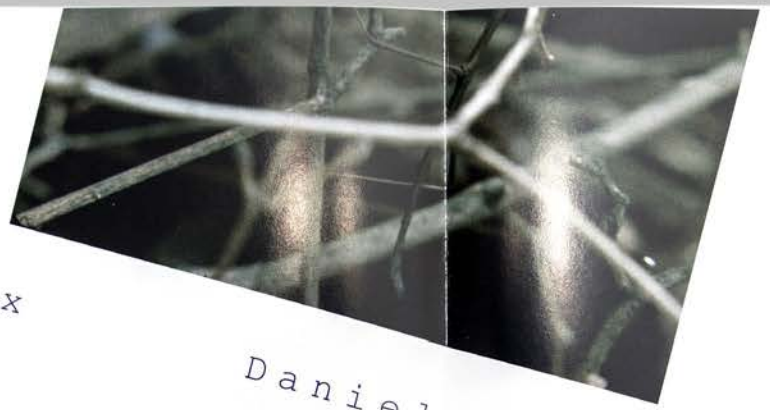
Le CRAC Alsace est membre de D.C.A et Versant Est. Le CRAC Alsace bénéficie du soutien de la Ville d'Altkirch, du Conseil Général du Haut-Rhin, du Conseil Régional d'Alsace, de la DRAC Alsace-Ministère de la Culture et de la Communication ainsi que des Amis du CRAC Alsace et du Club d'entreprises partenaires-CRAC 40.

Animal que

Un commissariat d'Elfi Turpin.

Vernissage brunch
le dimanche 19 octobre 2014 à 11h30.

Exposition du 19 octobre 2014
au 18 janvier 2015.



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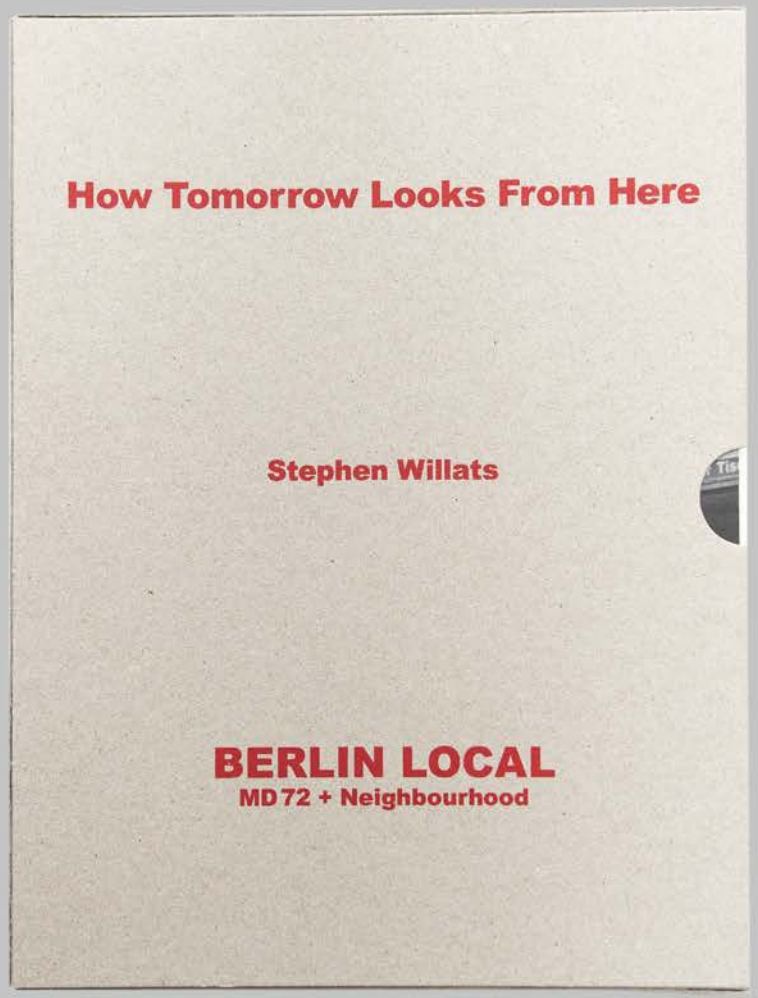
Daniel Steegmann

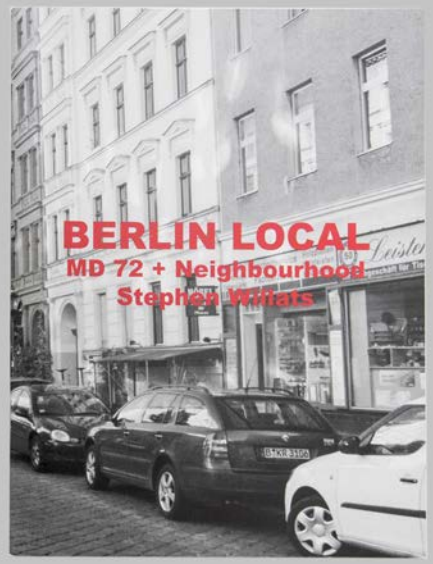
CRAC
Centre Régional d'Art Contemporain
ALSACE

Exposition ouverte du mardi au vendredi de 10h à 18h.
Le week-end de 14h30 à 18h.
Visites commentées les samedis et dimanches à 16h.
Fermeture du 24 au 26 décembre et le 1er janvier.

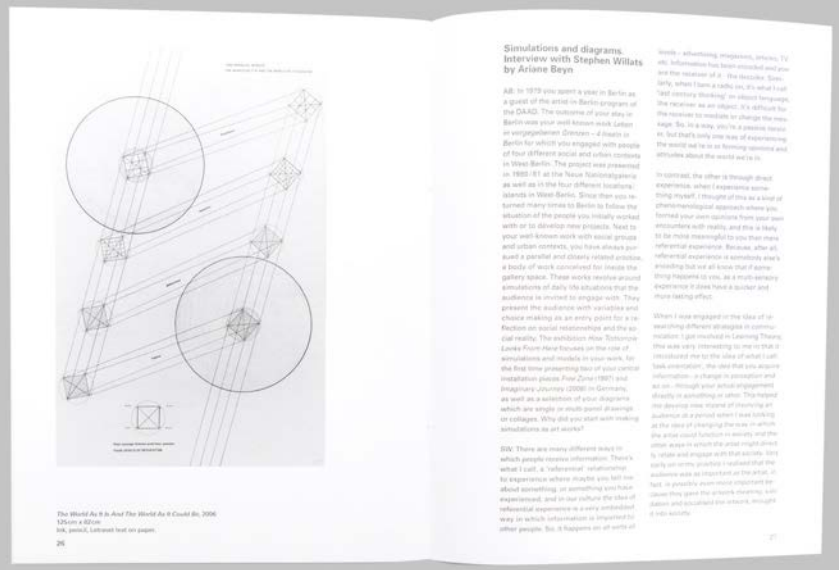
CRAC Alsace 18 rue du Château F-68130 Altkirch
+33 (0)3 89 08 82 59 www.cracalsace.com

Client: Galerie NEU, Berlin
Project: Catalogue and stickers for Stephen Willats show
Location, date: Manuel Raeder Studio - Berlin, 2014





Stills from the Super 8 Film *Attracting the Attractor*, Bergmannstrasse, 3 min., 2014



The World As It Is And The World As It Could Be, 2006
125cm x 60cm
Ink, pencil, Letraset text on paper.

26

Simulations and diagrams. Interview with Stephen Willats by Ariane Beyn

AB: In 1979 you spent a year in Berlin as a guest of the artist in Berlin program of the DAAD. The outcome of your stay in Berlin was your well-known work *Leben in vorgegebenen Grenzen – 4 Orte in Berlin* for which you engaged with people of four different social and urban contexts in West-Berlin. The project was presented in 1980–81 at the Neue Nationalgalerie as well as in the four different locations/-islands in West-Berlin. Since then you returned many times to Berlin to follow the situation of the people you initially worked with or to develop new projects. Next to your well-known work with social groups and urban contexts, you have always pursued a parallel and closely related practice, a body of work conceived for inside the gallery space. These works revolve around simulations of daily life situations that the audience is invited to engage with. They present the audience with variables and choice making as an entry point for a reflection on social relationships and the social reality. The exhibition *How Tomorrow Looks From Here* focuses on the role of simulations and models in your work, for the first time presenting two of your central installation pieces *Free Zone* (1987) and *Imaginary Journey* (2008) in Germany, as well as a selection of your diagrams which are single or multi-panel drawings or collages. Why did you start with making simulations as art works?

SW: There are many different ways in which people receive information. There's what I call a 'referential' relationship: to experience where maybe you tell me about something, or something you have experienced, and in our culture the idea of referential experience is a very embedded way in which information is imparted to other people. So, it happens on all sorts of levels – advertising, magazines, articles, TV etc. Information has been encoded and you are the receiver of it – the decoder. Similarly, when I turn a radio on, it's what I call 'last century thinking' on object language. The receiver as an object. It's difficult for the receiver to mediate or change the message. So, in a way, you're a passive receiver, but that's only one type of experiencing the world as he is or forming opinions and attitudes about the world we're in.

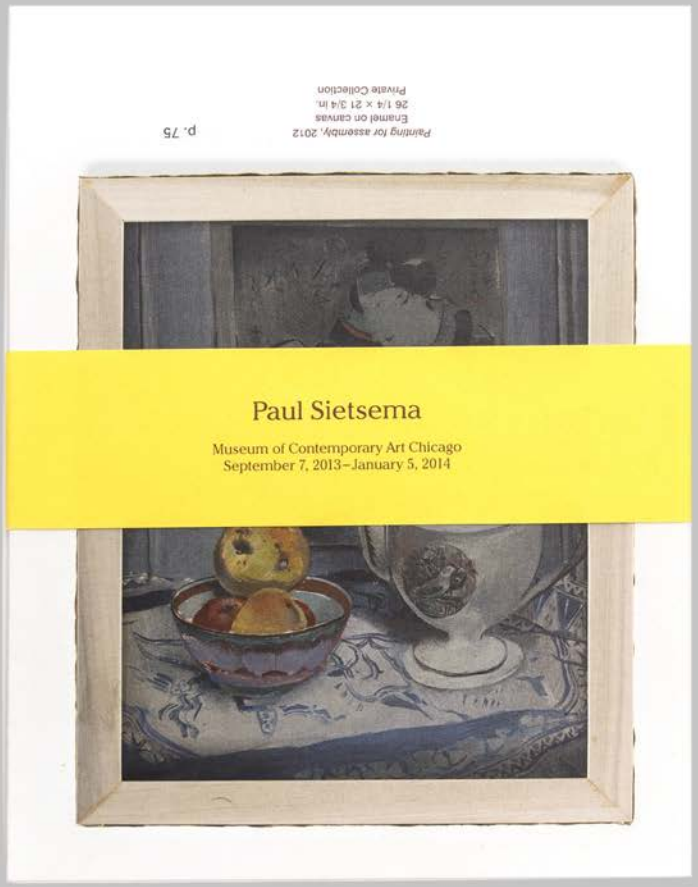
In contrast, the other is through direct experience, when I experience something myself. I thought of this as a kind of phenomenological approach where you formed your own opinions from your own encounters with reality, and this is likely to be more meaningful to you than mere referential experience. Because, after all, referential experience is somebody else's encoding but we all know that if something happens to you, as a multi-sensory experience it does have a quicker and more lasting effect.

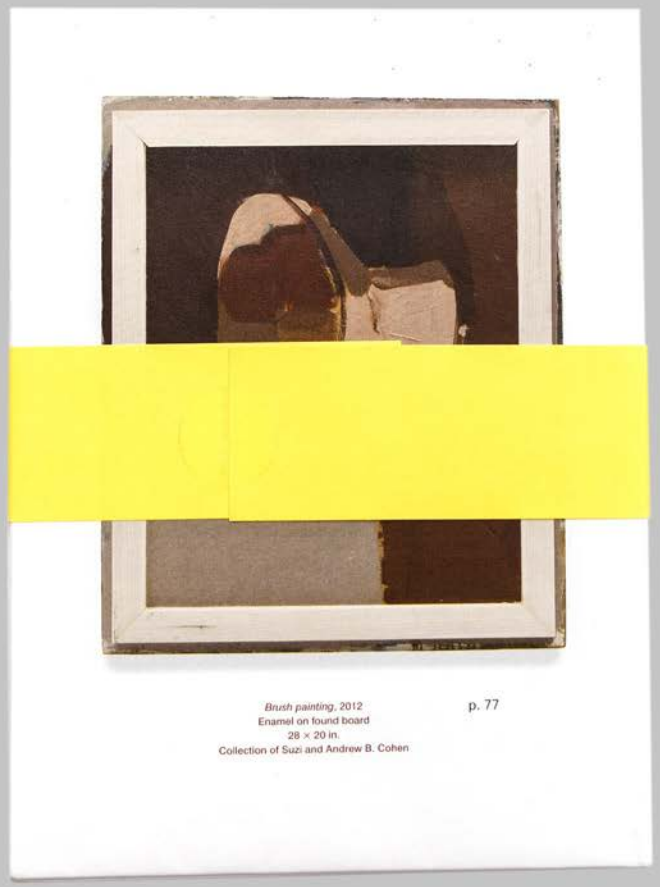
When I was engaged in the idea of developing different strategies in communication, I got involved in Learning Theory. This was very interesting to me in that it introduced me to the idea of what I call 'task orientation', the idea that you acquire information – a change in perception and so on – through your active engagement directly in something or other. This helped me develop new ways of involving an audience at a period when I was looking at the idea of changing the role in which the artist could function in society and the other ways in which the artist might directly relate and engage with that society. Very early on, very practice I realised that the audience was as important as the artist. In fact, is possibly even more important because they give the artwork meaning, validation and actualised the artwork, brought it into existence.

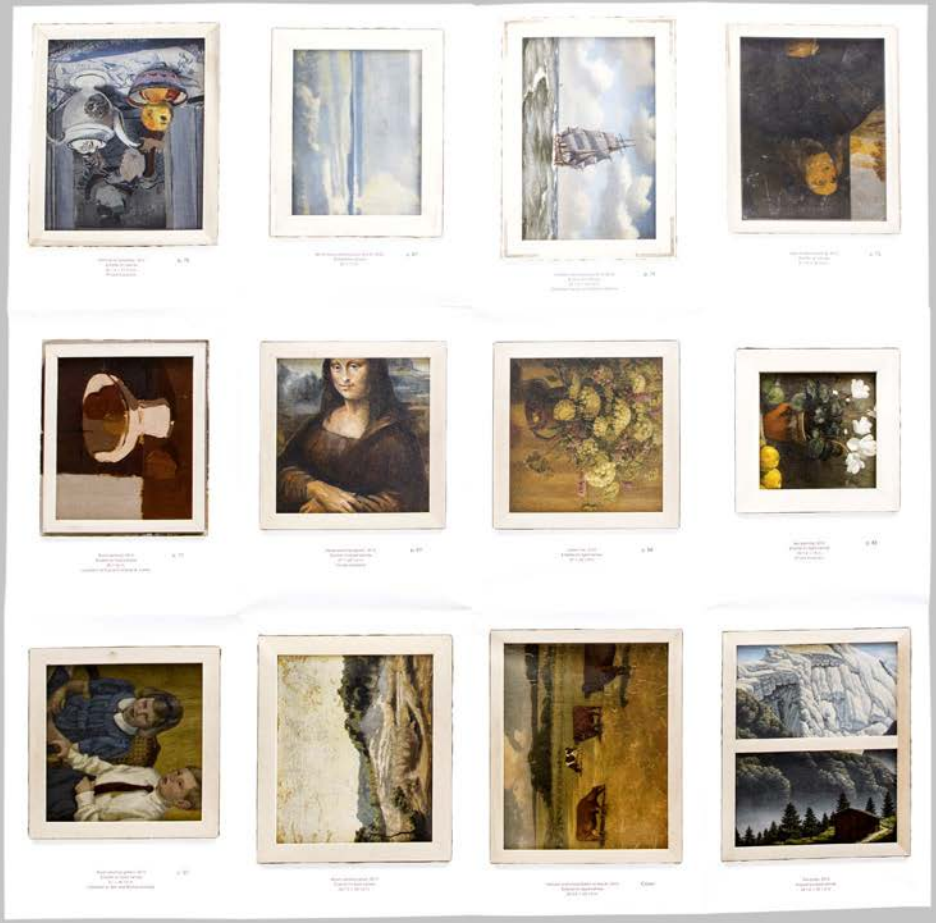
How Tomorrow Looks From Here

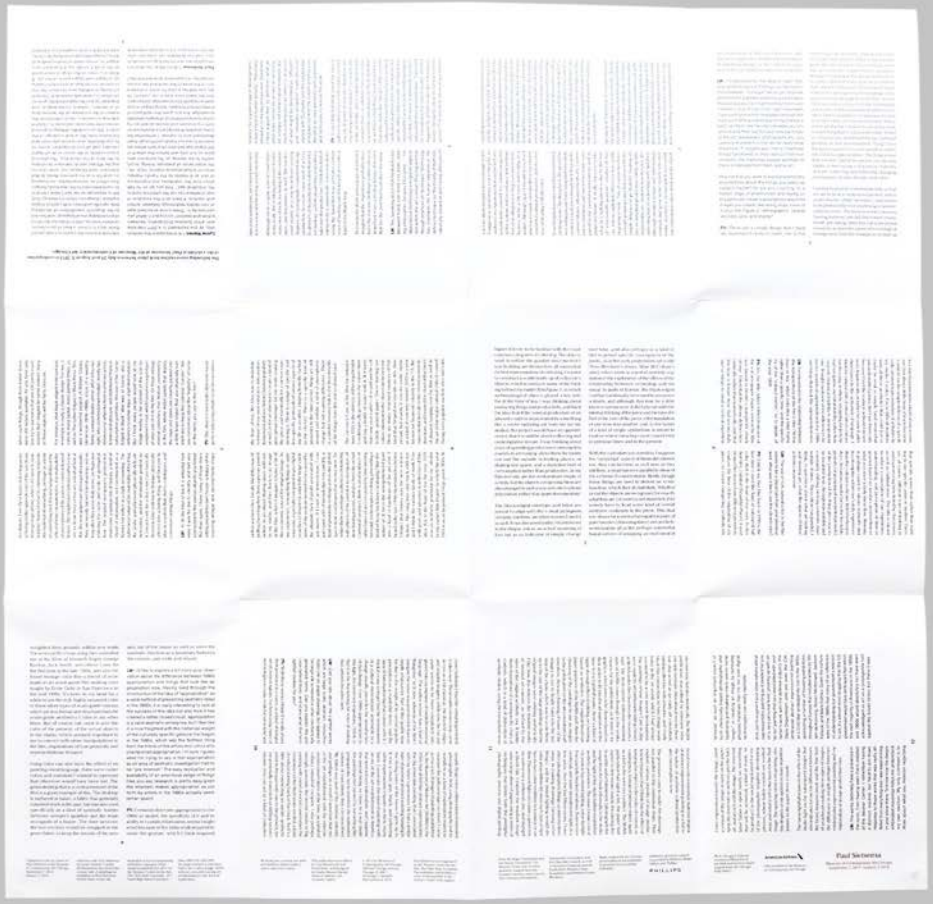
Berliner Künstlerprogramm des DAAD MD 72

Client: Museum of Contemporary Art Chicago
Project: Poster for Paul Sietsema
Location, date: Manuel Raeder Studio - Berlin, 2014

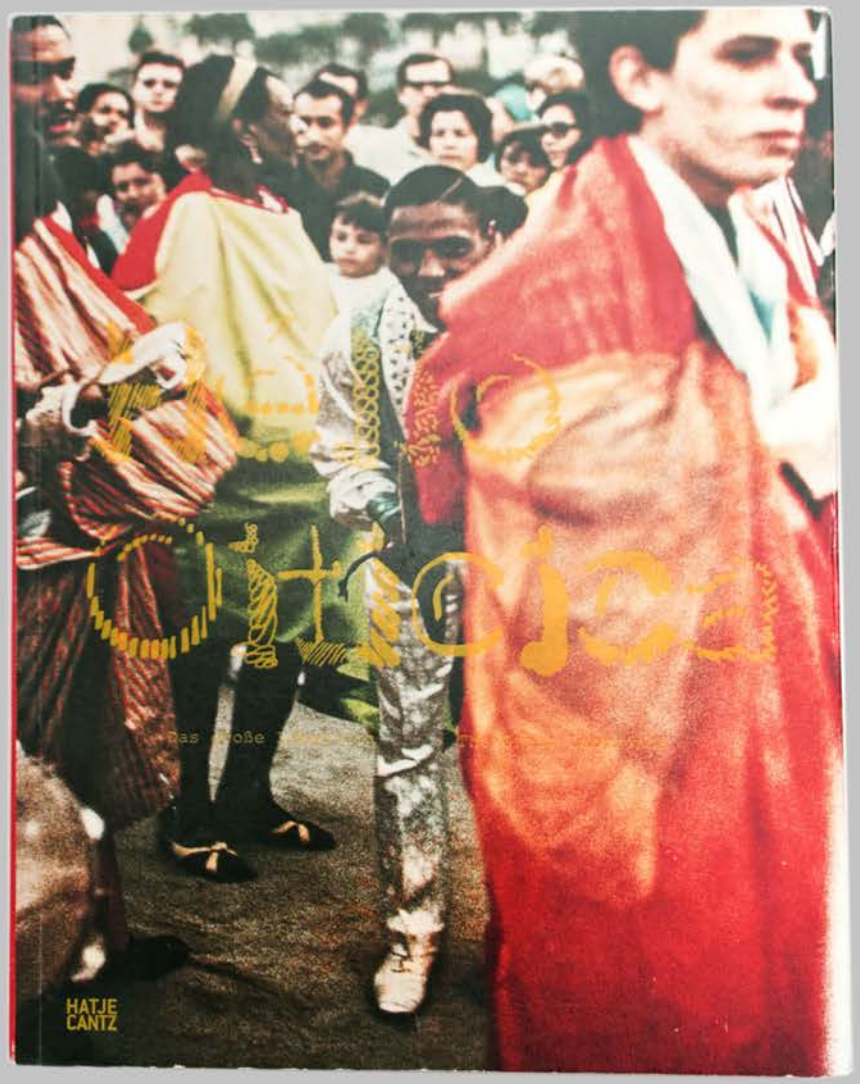








Client: Museum für Moderne Kunst, Frankfort
Published by: Hatje Cantz
Project: Catalogue for Hélio Oiticica, The Great Labyrinth
Location, date: Manuel Raeder Studio - Berlin, 2013



Hélio Oiticica

Das große Labyrinth

The Great Labyrinth

Hrsg./Ed. MMK Museum für Moderne Kunst Frankfurt am Main, Susanne Gaensheimer, Peter Gorschlüter, Max Jorge Hinderer Cruz, César Oiticica Filho

Texte von/Texts by Hélio Oiticica

MMK MUSEUM FÜR MODERNE KUNST FRANKFURT AM MAIN

HATJE CANTZ

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1954–1980

Schriften / Selection of Writings

Client: Deborah Ligorio, Survival Kit
Published by: Sternberg Press
Project: Type design
Location, date: Manuel Raeder Studio - Berlin, 2013

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and/or financial (which is it?) crisis since 2008, one cannot help but think that this crisis has indeed become art's foremost obscure object of desire. Great things were expected from this mythical crisis of ours, and to a great extent we are still waiting for these things to materialize, for the effects—the end of art, say, or the absolute and complete collapse of the art market, or the emptying out of thousands of art schools and curatorial training programs around the world—to really take hold. For the end of art especially, it is all yet to come.

72 Dieter Roelstraete

SURVIVAL KITS AND VIDEO INTERVIEWS

Thank you.

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