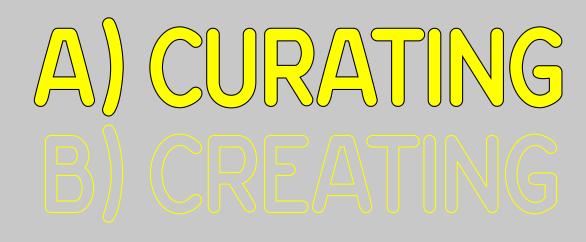


TIMOTHEE CHARON Portfolio (Winter 2025) (+49) 162 3952120

hiotimotheecharon.eu





On the metaphor of architecture and the laws of physical space in bookdesign (photo: bookwalk as leporello)

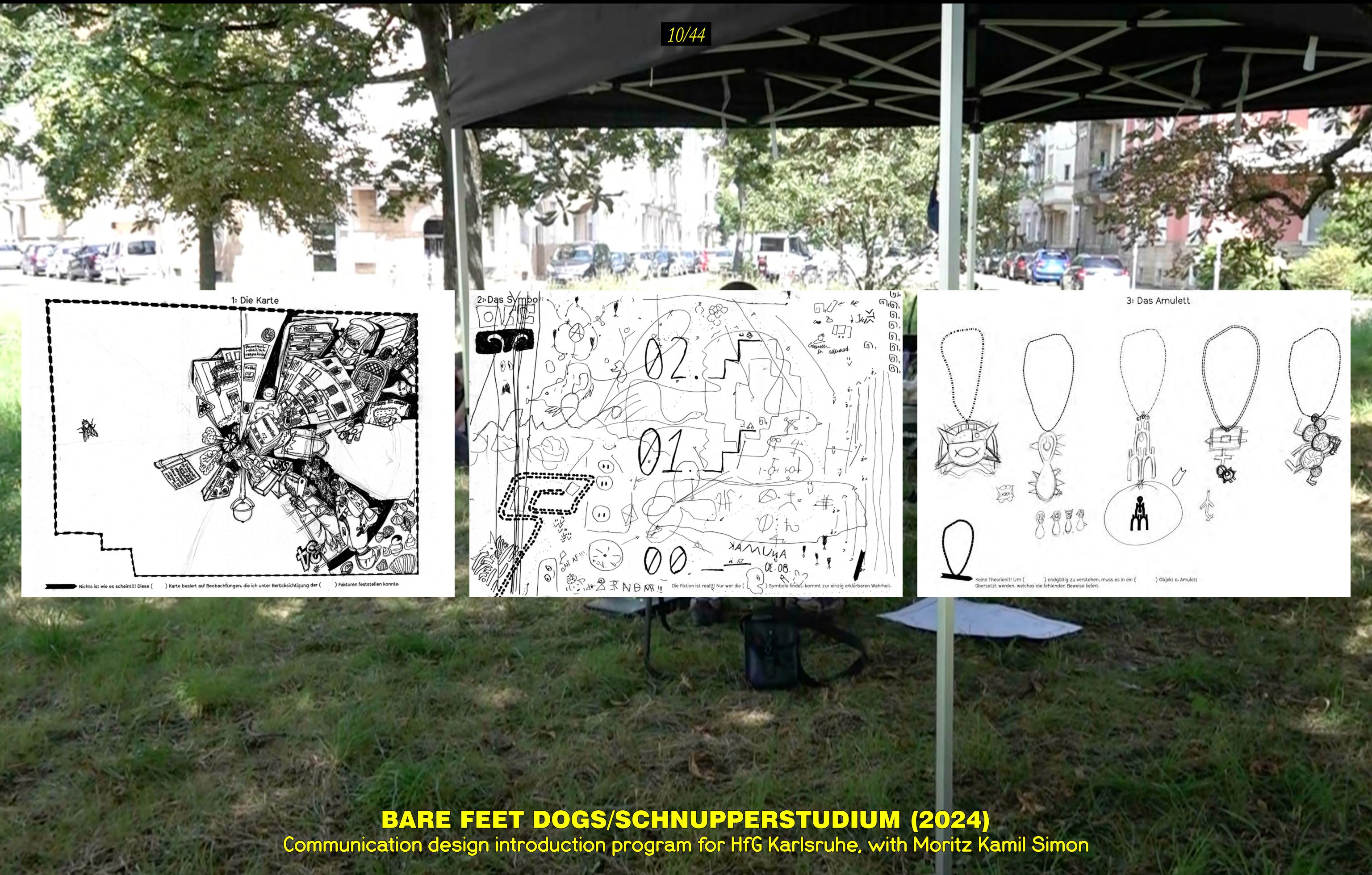




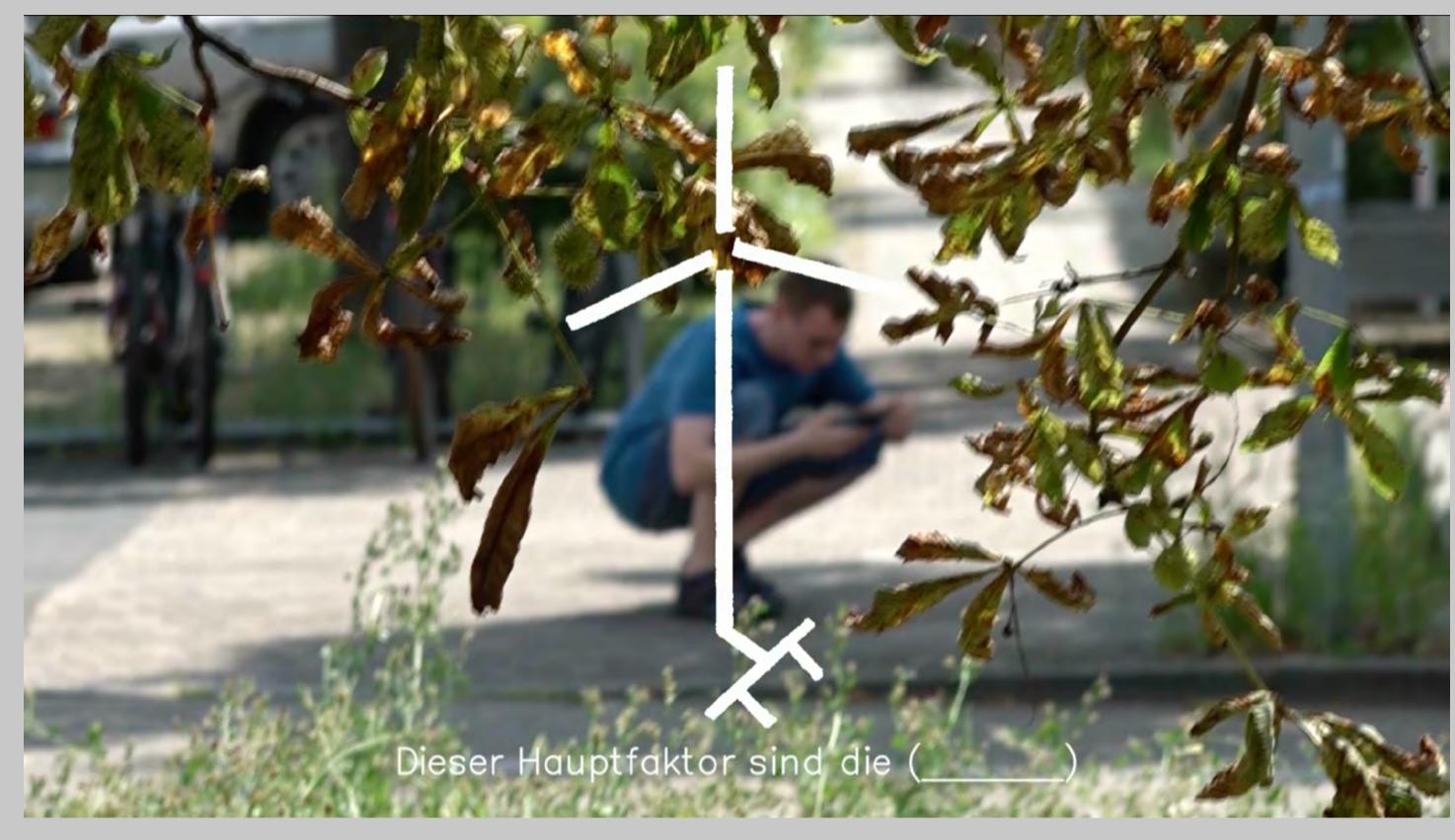
















BARE FEET DOGS/SCHNUPPERSTUDIUM (2024)
The workshop was aimed at high school students and documented a conspirationist jewelry store in Karlsruhe









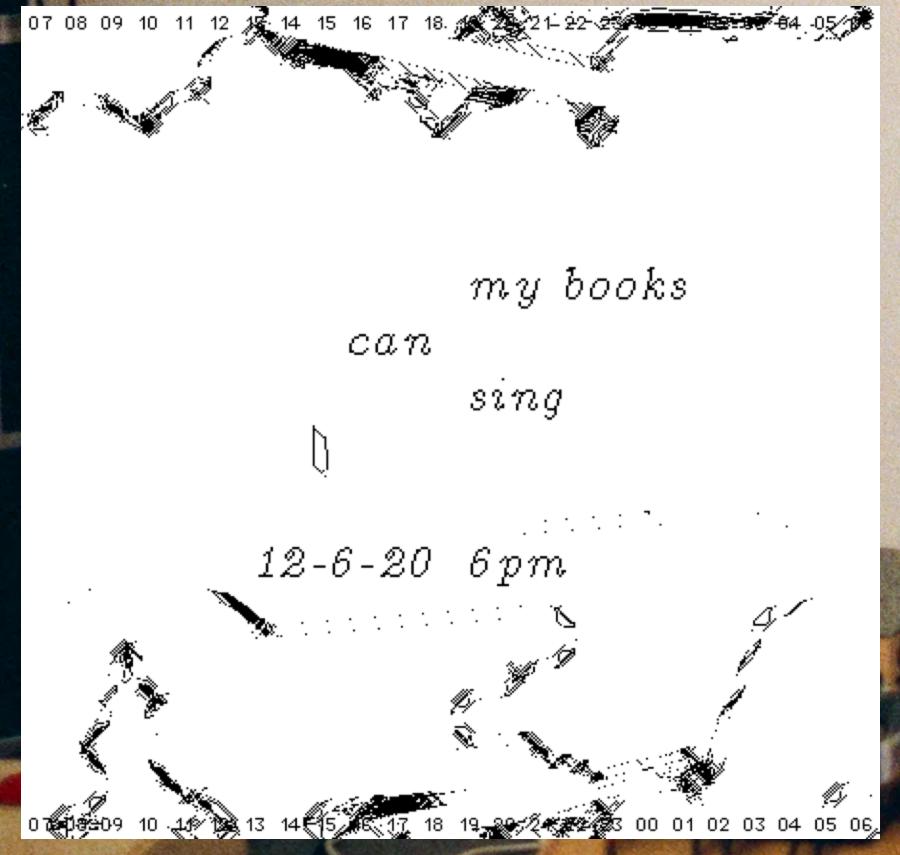
TU, WAS PETER WEIBEL HASST

Alusikalisch begleitet von Frankie Spiderweb 7.12.22 FORUM 19:00 UHR

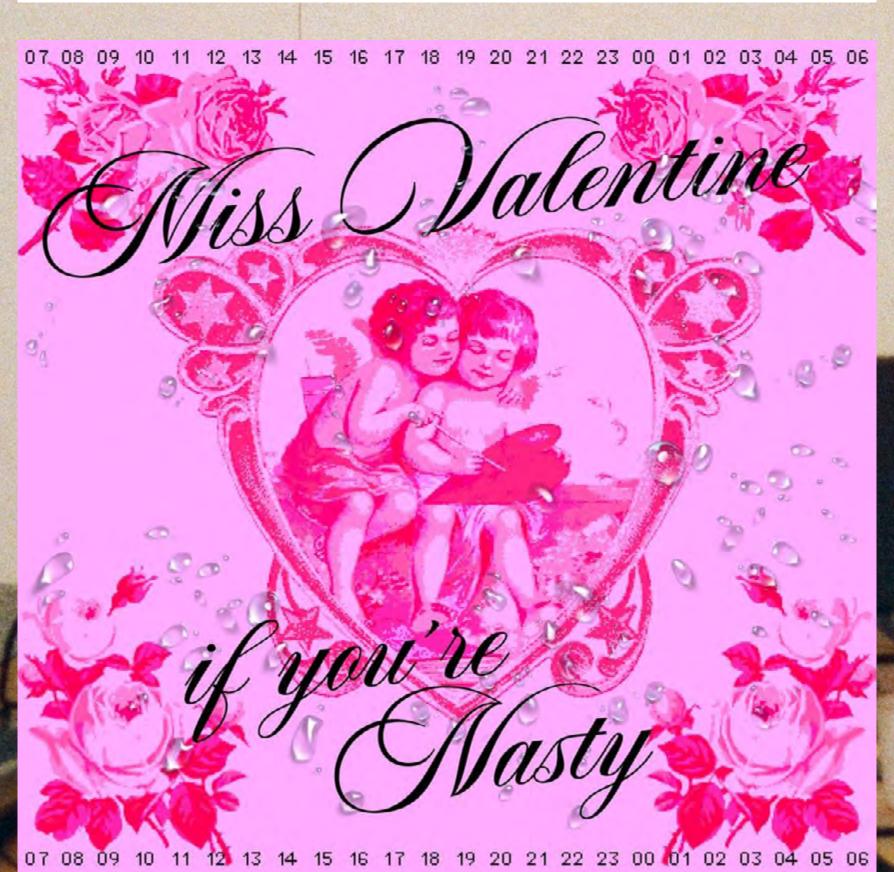
COMMUNITY RADIO NIGHT (2022)

Collective reading session, concert, and poster, with Community Toolkit Workshop













RADIO SHBSHB (SINCE 2020)

Community radio project, with Nina Overkott; created at the beginning of a pandemic in spring 2020 (Covers by us and friends)



A) CURATING B) CREATING





AND NATURAL TREE RESIN beleuchten die Grenzen traditioneller Dichoto-

mien

Im Altgriechischen bedeutet Melanoia (META für NACH, JENSEITS; NOEIN für DENKEN) eine grundlegende Veränderung des Denkens. In einer Metanoia verändern wir unser Denken und Handeln, unsere Art zu leben, unsere Interpretation der Welt. Metanoia ist in der Auseinandersetzung mit

den gegenwärtigen Umweltveränderungen und den neoliberalen Entwurzelungsprozessen entstanden und fragt nach einem utopischen

VERWURZELT-SEIN.

 Ausgangsmaterial sind alte und seltene Baumatumore, die über einen Zeitraum von drei Jahren gesammelt wurden und Baumharz welches von abgestorbenen Fichten entnommen wurde. Die Veränderungen und Zeitspuren von Landschaften und Wäldern im fortschreitenden Anthropozän sind

unüberschaubare Prozesse, die den künstlerischen Prozess Schäfers - eine Arbeit am Gedächtnis der Naturbeeinflussen. Baumharz ist eine klebrige Substanz, die von verschiedenen Baumarten produziert wird. Es handelt sich um eine Art natürlichen Schutzmechanismus der Bäume, der

wichtigen Ressource betont.

bei Verletzungen, Infektionen oder Insektenbefall ausgelöst wird. Baumharz wird hier als künstlerisches Material eingesetzt, um die Vergänglichkeit des Lebens und die Zyklen der Erneuerung zu erforschen. Holz ist ein lebendiges Material, das dem Künstler immer wieder erlaubt, mit der organischen Natur zu interagieren und sich von ihrer Textur, Farbe und Form inspirieren zu lassen. Das Werk *Melanoia* reflektiert die enge Verbindung zwischen den Bäumen und ihrer Umwelt, während es gleichzeitig die Bedeutung

des Schutzes und der Bewahrung dieser lebens-

Chahian Olchäfer ist Künstler aus Frankfurt am Main und arbeitet in dem Feld der Ecological Art. Schäfers künstlerische Praxis eröffnet Debatten über die Rolle der Kunst im Zeitalter des Anthropozäns, indem sie Ansätze aus politischer Okologie und postnaturaler Ästhetik zusammenführt. Schäfers Arbeiten rücken die Beziehungen zwischen Menschen, nicht-menschlichen Akteuren und ihrer materiellen Umgebung ins Zentrum und

Im kreativen Prozess arbeitet er mit einer Vielzahl von organischen Materialien, darunter Naturhar Pilze, Steine, Flechten, Moos und Holz. Dabei geht es immer um die verschiedenen Arte der Naturwahrnehmung und ihre Beder tung für unser Verständnis der Welt. Ausgangspunkt ist ein morphologischer Blick auf die Bio diversität der Natu Schäfers Arbeiten lassen sich

Diese Wesen und Strukturen erweitern unser

Verständnis von Leben, Überleben und der Verbin-

wie Anthropozan oder Natur noch zeitgemäß sind,

len romantischen Naturbegriff hinter sich lässt.

dung aller Dinge. Schäfer hinterfragt, ob Begriffe

und schlägt vor, eine komplexere Perspektive au

Erde und Leben einzunehmen, die den traditione

Das natürliche Okosystem als symbolischer un

emotionaler Raum, den es zu untersuchen und z

erforschen gilt, ist konstitutiv für Schäfers Arbei

als künstlerische Exploratio des Konzepts des BECOMING WITH verstehen - eines Werdens, das immer ein Mit-Werden is eingebettet in die syn biotische Solidarit zwischen Menschliche und Nicht-Mensch chem. Seine Werk schaffen Kontal zonen, in denen neue Beziehun und Verbindunge zwischen Kultur ur Natur sichtbar werd Sie eröffnen Zugär zu Formen de Wissens, die sic jenseits linea Deutungsmode entfalten. Indem si sinnliche Präser atmosphärische Tief und künstlerise Intention miteinar verknüpfen, laden sie einer intensiven Ausein dersetzung mit der eigene Wahrnehmung und dem Dase in der Welt ein. Sie fungier als Resonanzräume, in denen d Komplexität des Erscheinens z zentralen Erfahrungs- und Reflexionsfel wird. Letztendlich geht es darum, eine nicht-menschlichen, nicht-anthropozen trischen Standpunkt einzunehmen den Blick einer fremden Andersartigke einer Subjektivität jenseits eigenen Verständ

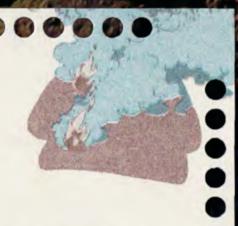
welche Art von Relationalität wollen wir und wer ist dieses Wir?



und zeigen auf, wie stark das empfindliche Okosystem durch menschliches Handeln beeinträchtigt wird. rch eine Neben der Zerstörung durch den fährdet globalen Handel mit Holz und den ch durch wirtschaftlichen Interessen der Möbel-industrie ist auch die Nutzung und erände fossiler Energieträger wie Kohle für Landschaftsveränderungen und die Abholzung von Wäldern verantwortlich. Die Folgen dieser Eingriffe sind

tiefgreifend: Der Verlust von Waldflächen verstärkt die Erderhitzung und verschärft die globale Biodiversitätskrise. Doch auch in der Zerstörung steckt ein Neubeginn: Nach einem Brand erneuert sich der Boden durch die nährstoffreiche Asche, was der nachwachsenden Vegetation den nötigen Raum zur Regeneration bietet. So zeigt sich die beeindruckende Widerstandskraft der Natur,

die es ihr ermöglicht, sich der durch den Menschen verursachten Zerstörung entgegenzustellen und immer wieder neues Leben hervorzubringen. Das Werk reflektiert diesen Kreislauf von Zerstörung und Ausbeutung und fordert dazu auf, über das fragile Zusammenspiel von Natur und menschlichem Einfluss nachzudenken.





wie Natur und Kultur oder Subjekt und Objekt.

Schäfers Projekte sind von den Ideen des Neuen Materialismus inspiriert, der die Lebendigkeit, Kreativität und Wandelbarkeit von Materie betont.

Dabei wird die Ontologie des Nicht-Menschlichen

hervorgehoben - wie zum Beispiel von symbioti-

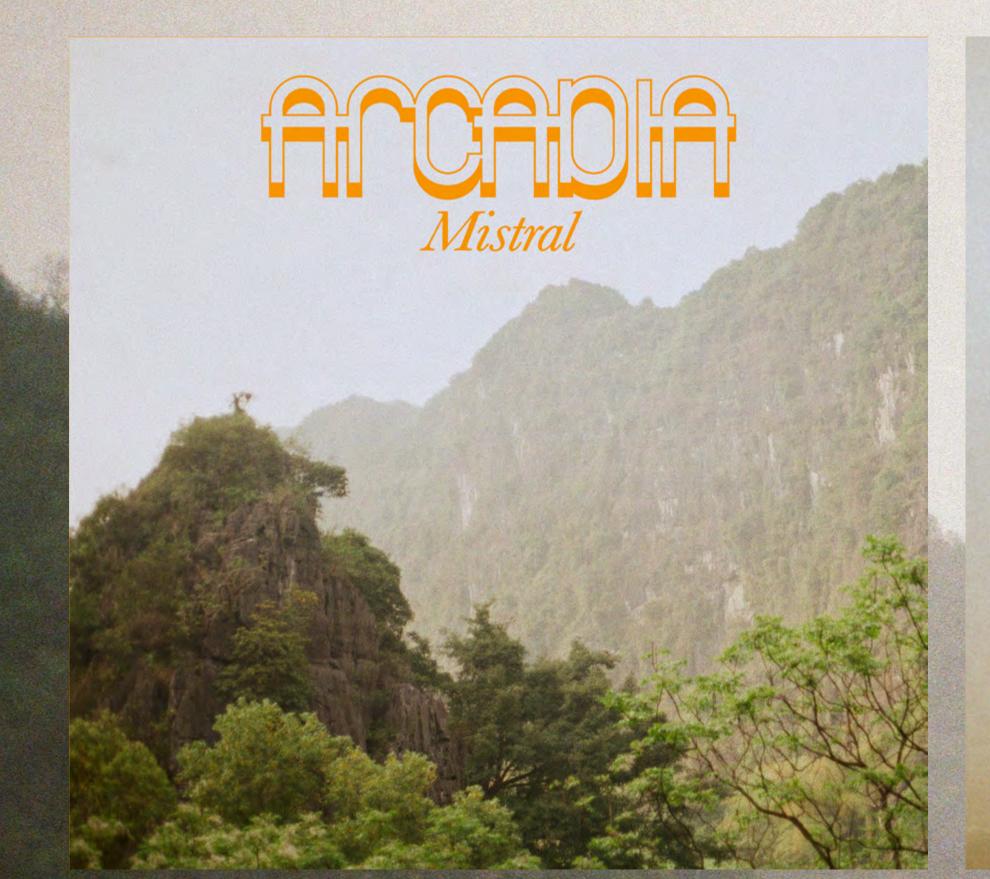
schen Netzwerken wie Flechten und Pilzen.

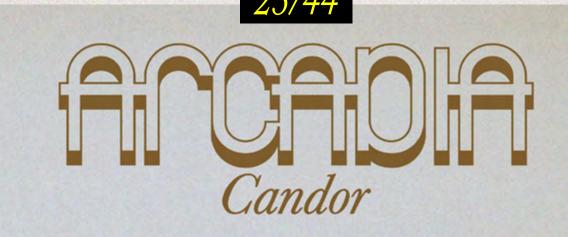


"WIR" SIND NICHT DIE EINZIGE ART VON "WIR" (2025) Mycotic poster publication, printed at Risofort (Hamburg)







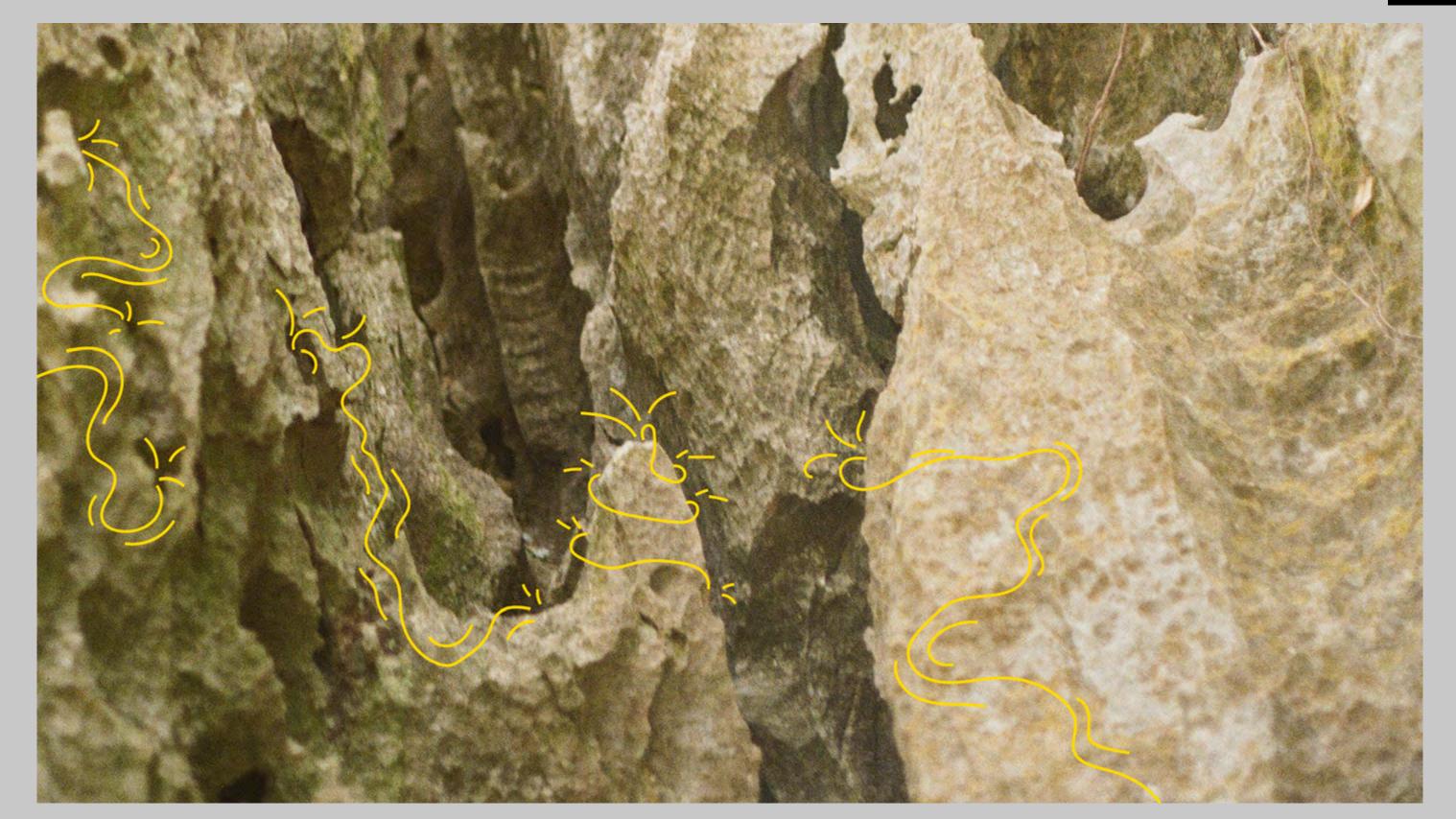


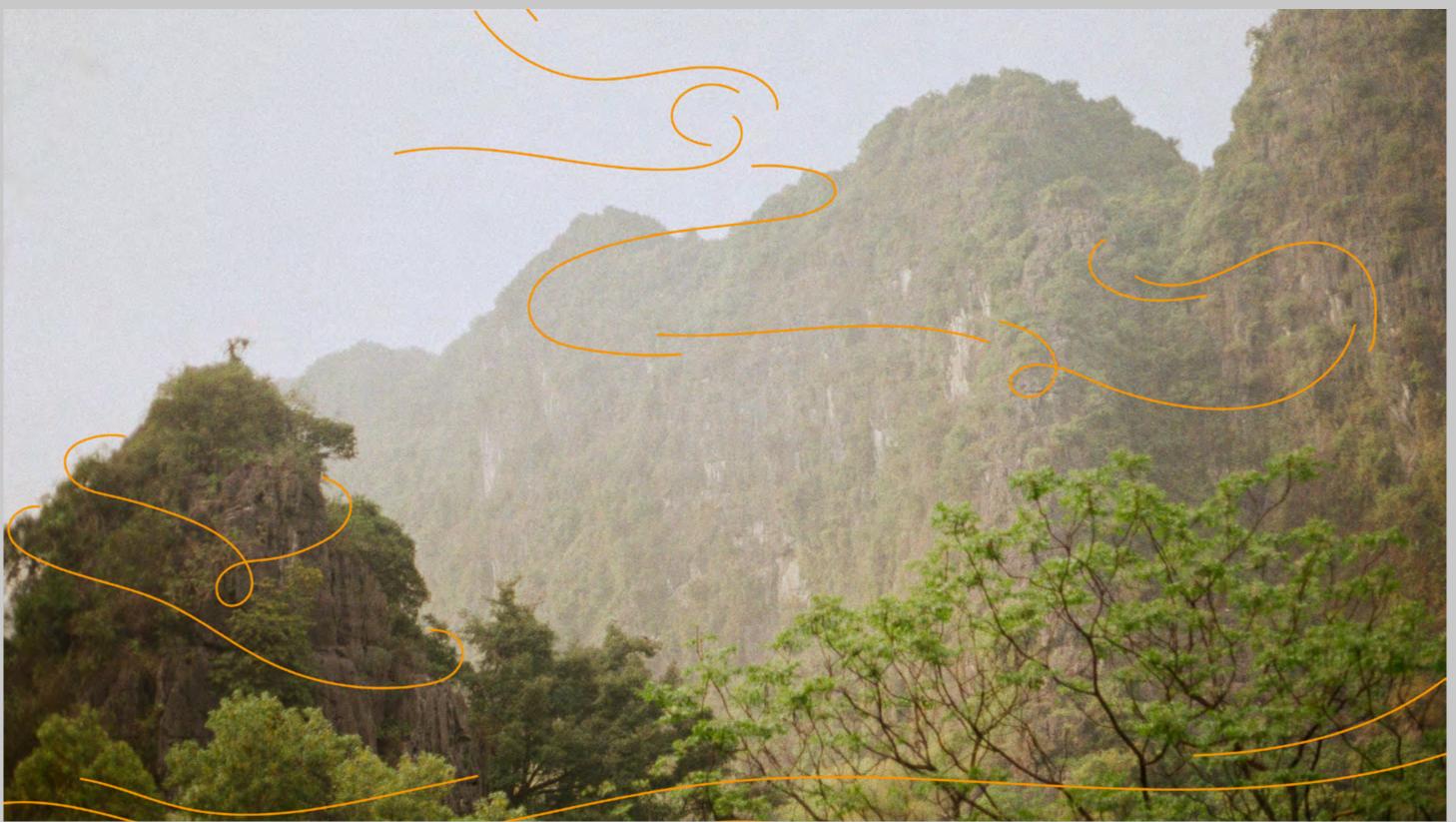






ARCADIA (2025)
Covers for demo singles



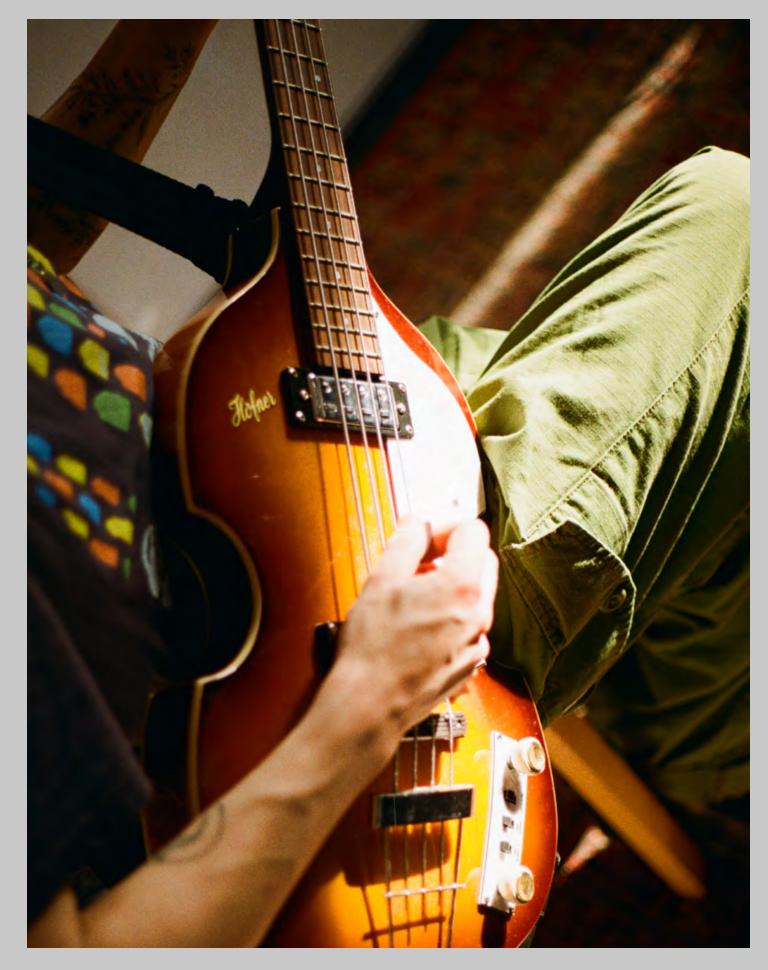


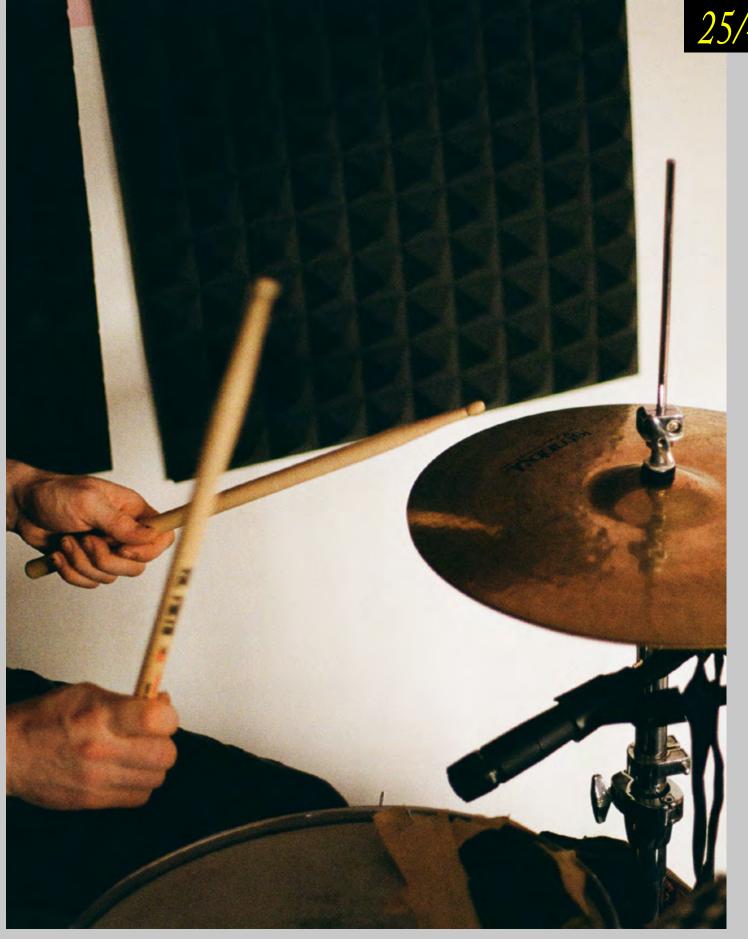


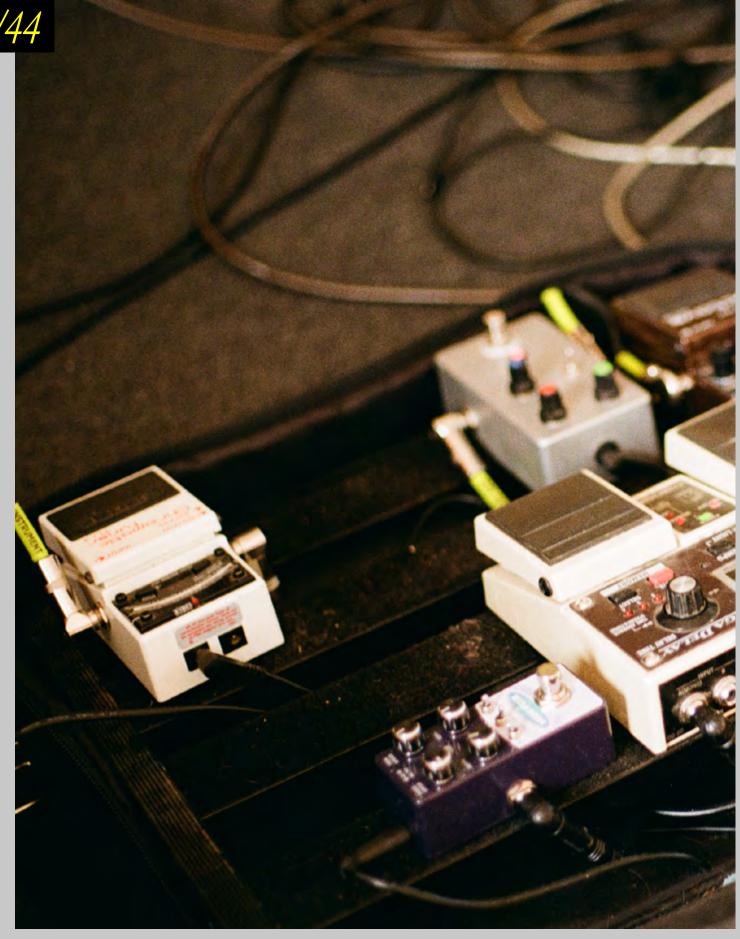


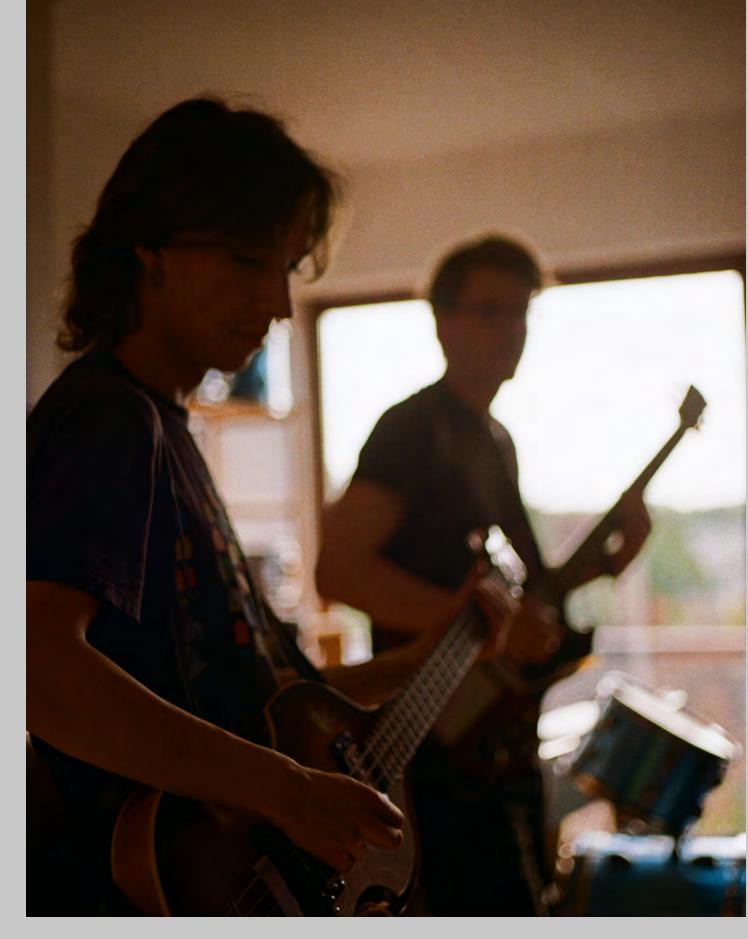
ARCADIA (2025)

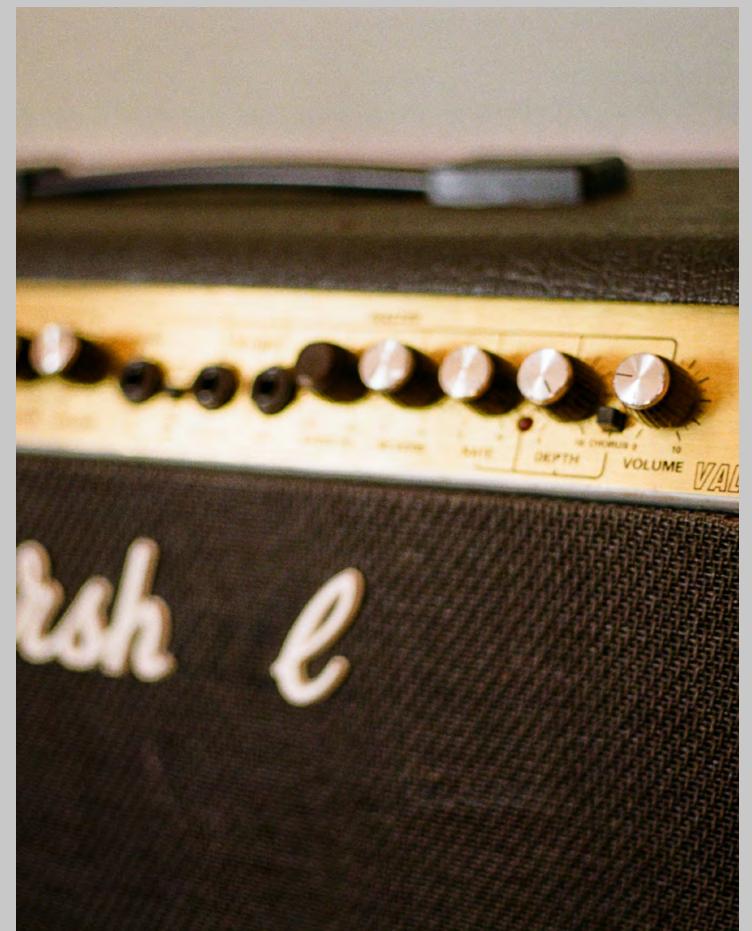
Official Visualizers for demo singles

















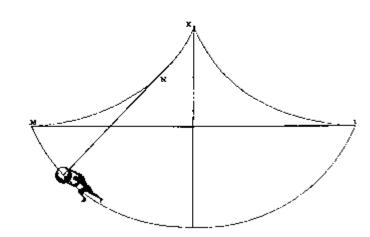


THE PENDULUM CHAMBER OF THE IMPRECISE CLOCK IS A CABINET OF CURIOSITIES FOR EMPTY TIME (2024)

Collaborative sound installation in Karlsruhe (D) and Bschlabs (A), with Franka Breunig



ENCOUNTER WITH SISYPHUS



I walked across the evolution and dimension of the curved line,

Balance.

I got lost in the falling of a heavy body and its motion on a cycloid,

Gravity.

Just to find myself back in the center of the rotation.

PROPOSITION:

If a body moves downwards through some surface and then reverses its motion and moves upwards through the same surface or through another similar surface similarly situated, then it will descend and ascend through the same distance in equal times.

The pendulum is always falling.

We can hear its scream, always at point zero.

The pendulum clock is a sisyphos machine, damned to push the same round body up that eversame hill.

ISOCHRONIC

It would make no difference how long the pendulum's rod was and how big the sphere at its lower end, because as long as the balance was intact, every pendulum clock in the world would strike on the hour at the exact same moment.

They would defy the laws of space because they were bound to time and nothing else.

And in this, too, they were like Sisyphos: for if Sisyphos is outside of temporality, this means that the height of his rock and the size of his stone are arbitrary as well.

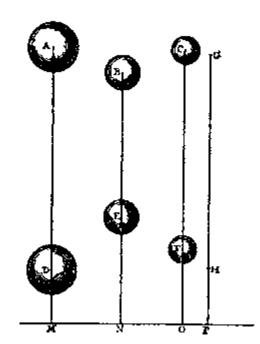
But what did that mean for the Counsellor of all time-measuring,

THE CLOCKMAKER?

THE CLOCKMAKER'S ultimate goal is to build the clock as precisely as the constant fall of Sisyphos' rock.

...so I thought. But I realized that this was impossible, leading me to the conclusion that the Clockmaker's goal would also be the exact opposite of this, namely to remind us of the indifference of time.

RELATIONS



IT IS EXACTLY TWO O'CLOCK.

IT IS EXACTLY SEVEN PAST TWO.

or not.

In this paradox, gravity does not apply, because we observe the object in space as stationary.

Just like in Zeno's paradox of the flying arrow.

IT IS

IRRELEVANT

RELEVANT

whether the clock runs precisely

I realised that the precise pendulum clock was not possible at all, because the pendulum changes its oscillation rate due to changing gravitational forces, depending on the spatial location of the pendulum.

A clock that had been set somewhere in the Upper Rhine Plain showed the wrong time when it was carried to the Tyrolean mountains.

The precision of the clock relative to its location.

Every clock is

SOMEWHERE IMPRECISE SOMEWHERE PRECISE

RELATIVE PRECISION ABSOLUTE PRECISION

BECOMES

ABSOLUTE PRECISION RELATIVE PRECISION

1

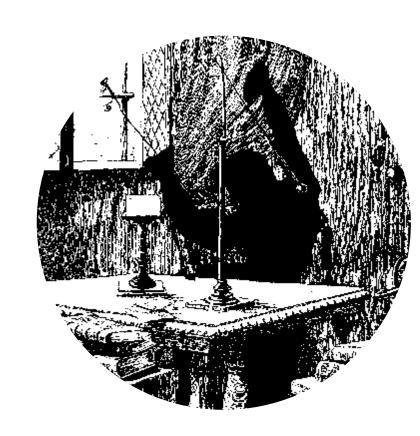
Now I understood the watches in that collection in the bistro.

The wrongly running clocks were only imprecise because they were not on their original location anymore.

They had probably somehow got lost in the urban turmoil and had formed a flock to escape their discomfort.

They all had found refuge here from the tyranny of the exact time.

A FLOCK OF CLOCKS



The clocks had moved away from their place of origin because they were imprecise.

Or else, the clocks might be imprecise because they had moved away from their place of origin.

At two o'clock,

a fascinating spectacle took place in the aforementioned room: One by one, they all struck on the hour, each at their own rhythm.

After all, they seemed to agree on the time. I was full of amazement to witness them as they used the language they had found to now perfect it with unexpected precision.

There is a paradoxical calm in the simultaneous ticking of many clocks.

Incorrect clocks are marvellous objects. If you are completely still, so still that you cease to exist for a brief moment, then, but only then, can you sometimes perceive them.

I did not see any other pendulum clocks in Frankfurt that day, and I hope that all inprecise clocks have made it into the collective shelter of a harbouring flock.

More than 400 years after Christiaan Huygens has invented the pendulum clock in 1656, there is a man sitting in CHOPSTICK ASIAN FOOD in Frankfurt, Germany. He is sitting here, all day, every day, at a small table next to the counter, watching videos on an iPad. I wonder if he finally figured it out.

Figured out what?

The Sisyphos Problem.

How could he not?

After all, he has an infinite amount of time to almost find the honourable solution.

Day after day.

Until he abandons his unrealisable endeavour as night falls in frustrating exhaustion. Only to tackle it all again from its beginning when the next sun rises.

THE PENDULUM CHAMBER OF THE IMPRECISE CLOCK IS A CABINET OF CURIOSITIES FOR EMPTY TIME (2024)

Publication, written as dialog, hidden behind the clock's face











JJXH54D (2024)

Graphic identity for fashion line and performance, shown at Brecht Festival Augsburg Video by Kevin Beckmann, directed by Jaya Demmer and Jette Schwabe



unspoken feelings fears and emotions

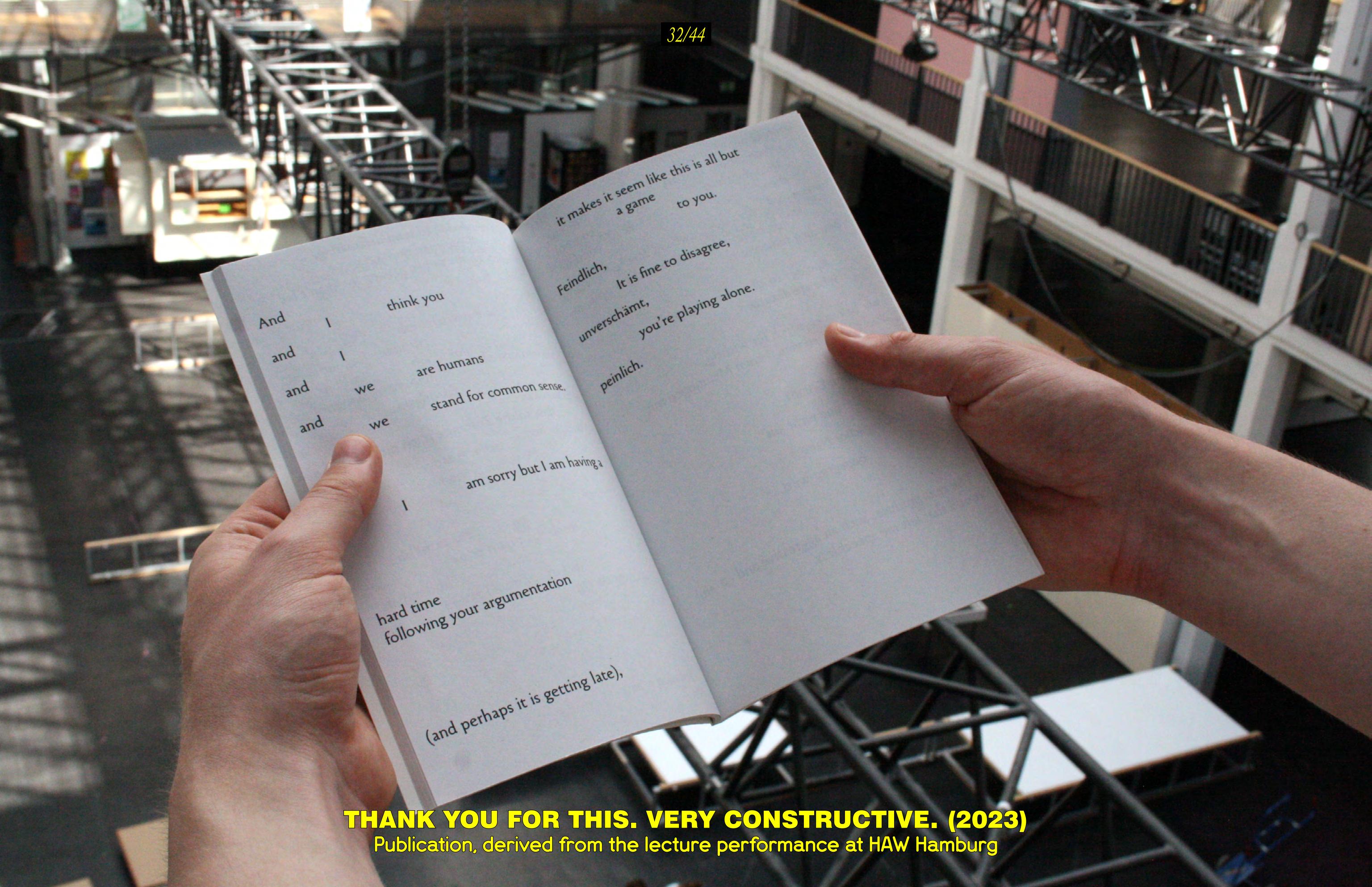
I too am responsible for it.

the concept of balance

a never-ending process.

Alles hat zwei Seiten

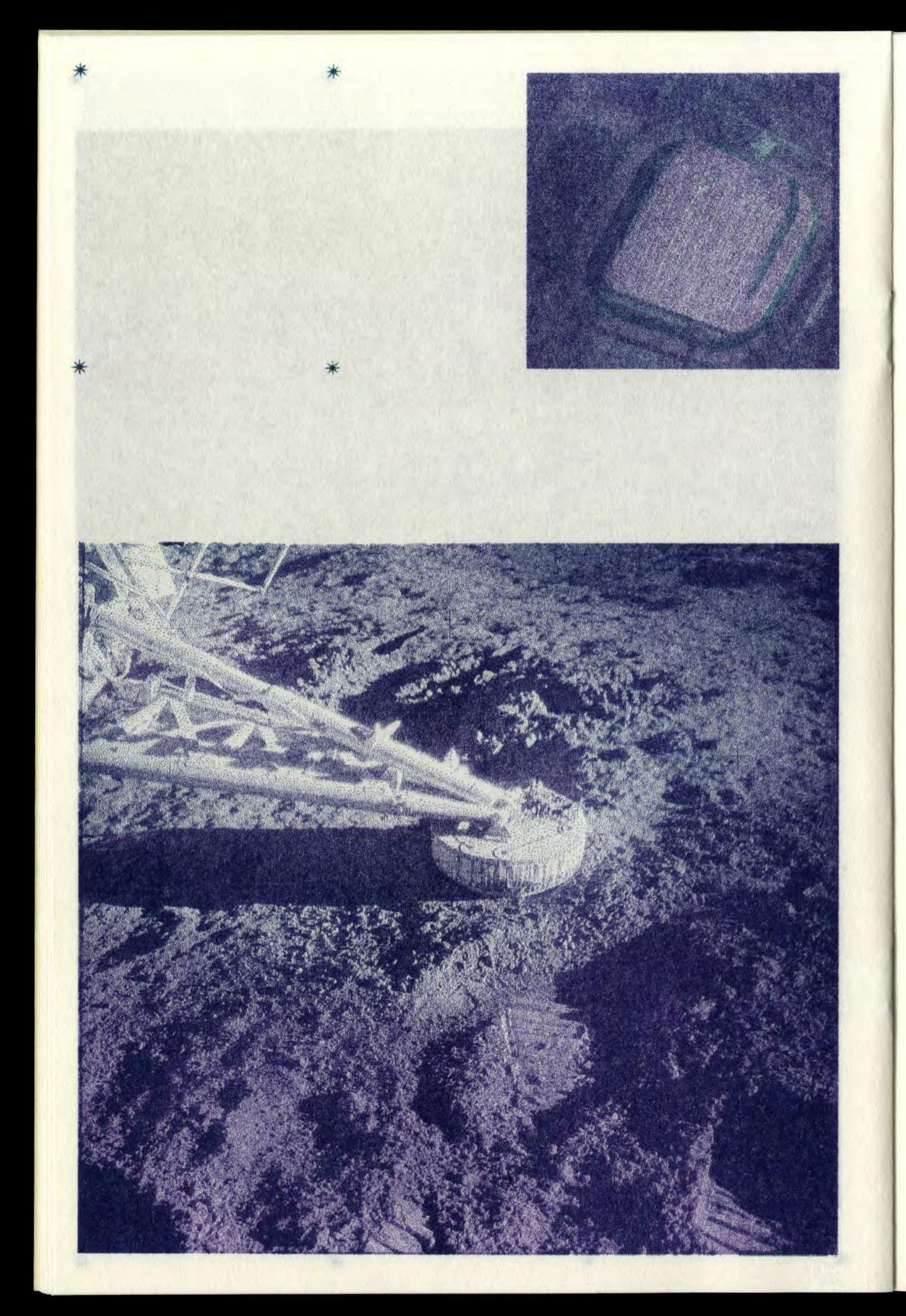




annew our of context, then actions are part then they lead THEN Set Halled with the action of handing someone. 6 Apology to all in this many

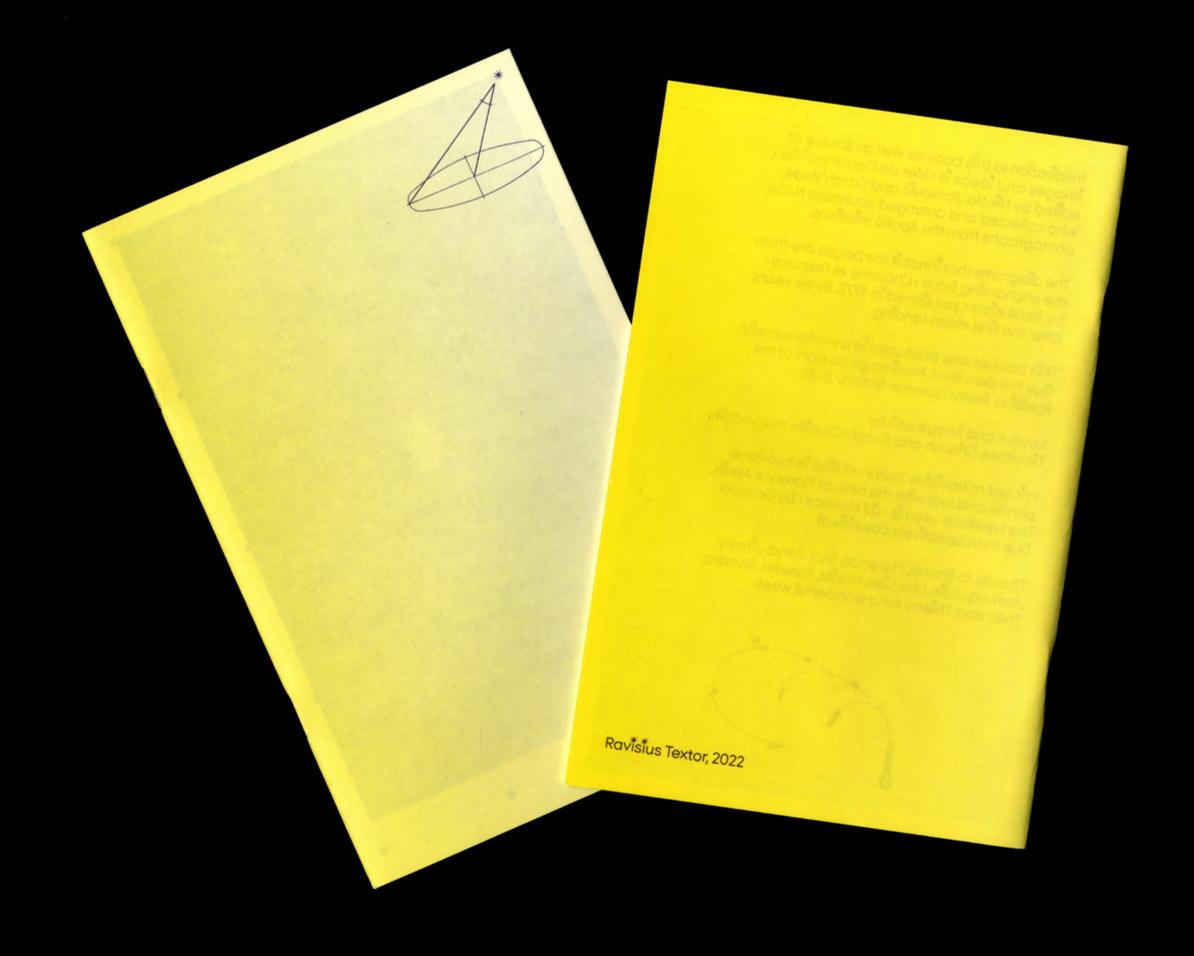
THANK YOU FOR THIS. VERY CONSTRUCTIVE. (2023)

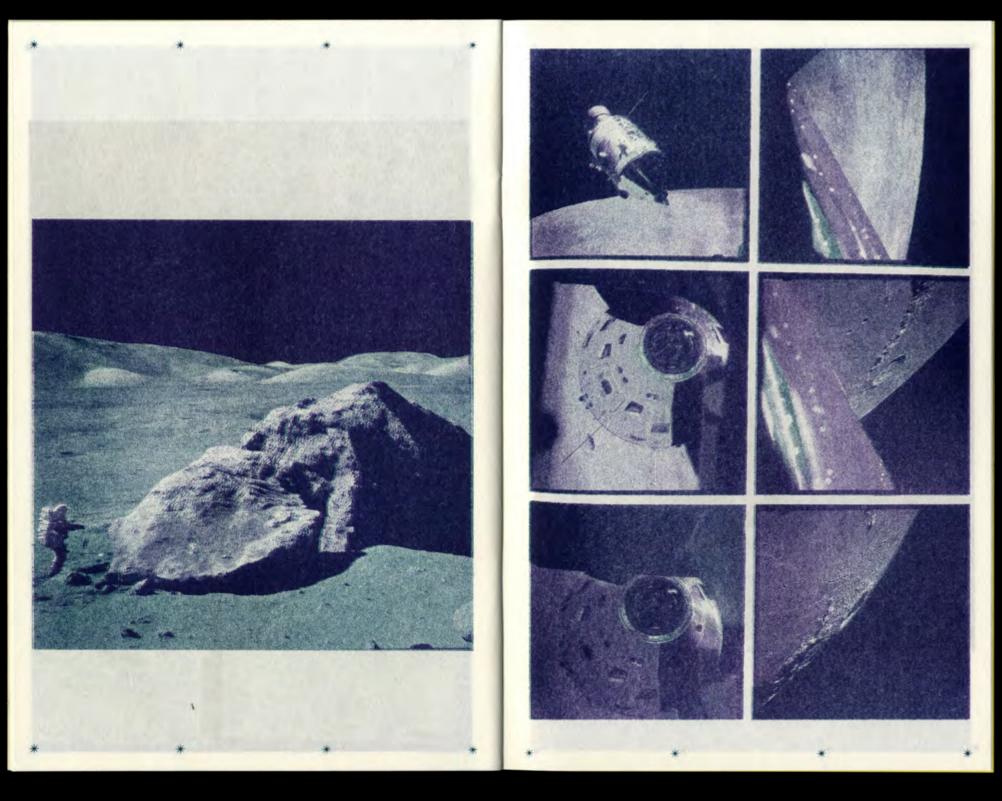
The poetic text of the lecture is a collage of quotes from e-mails of different actors within a school's political crisis.

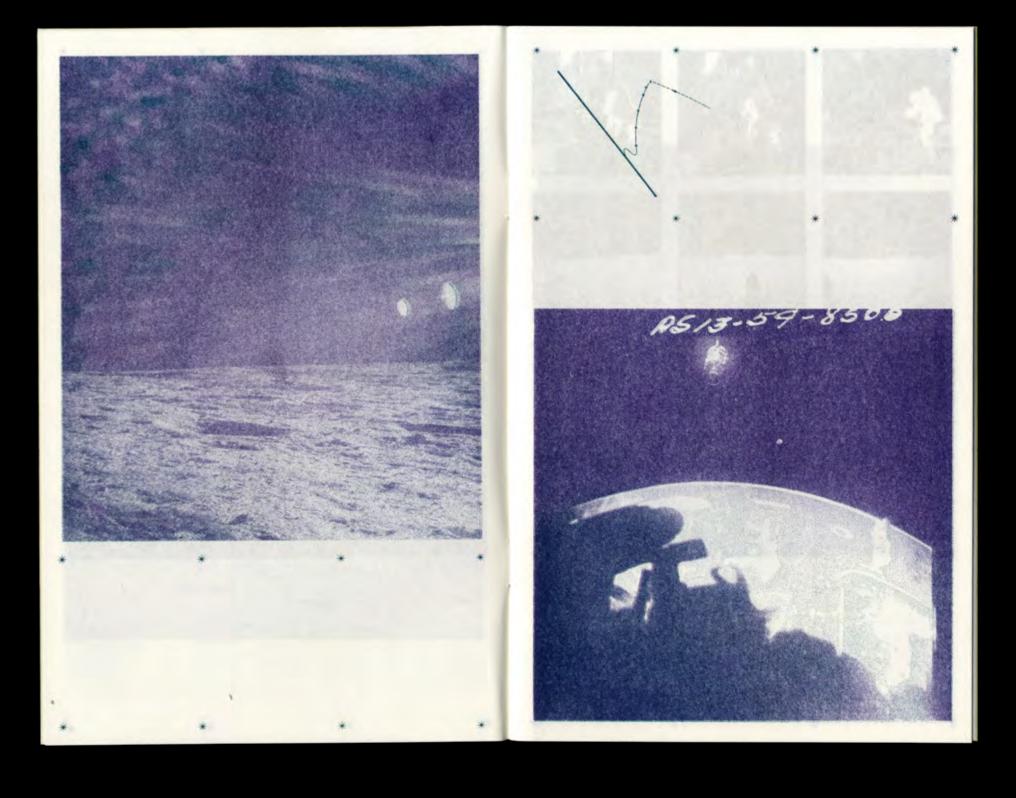


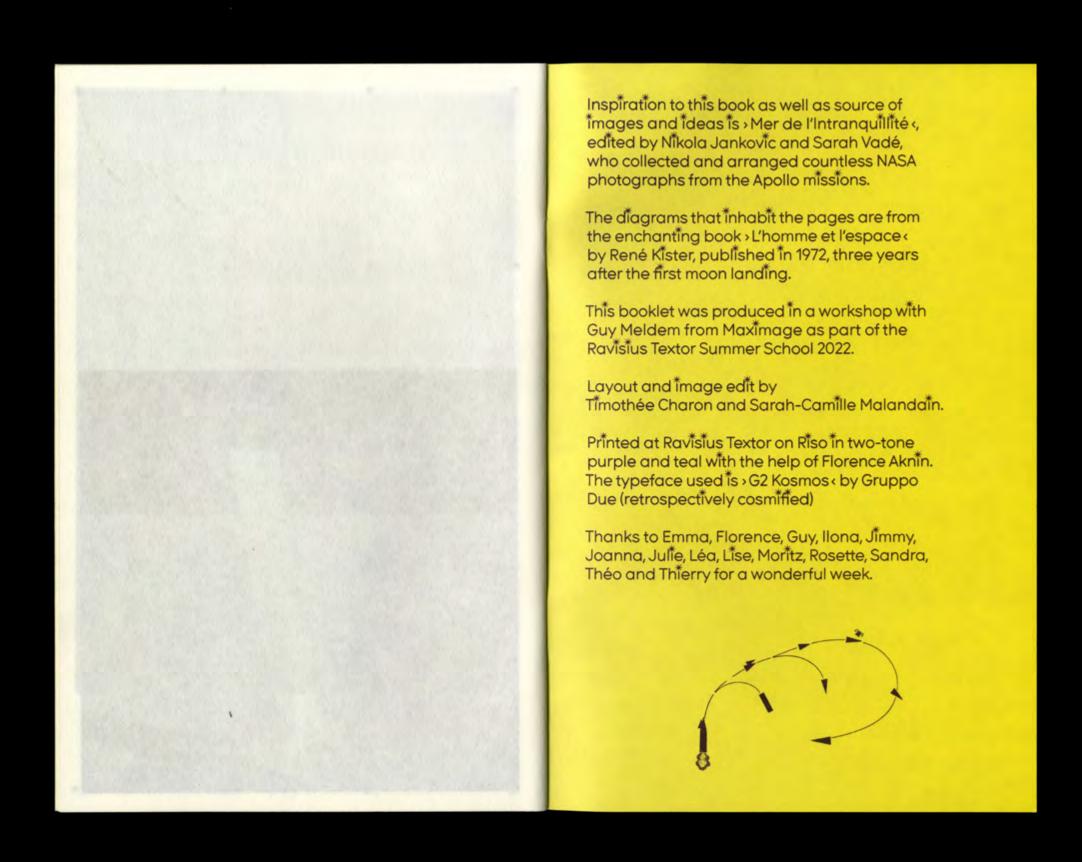


VISIT OUR EXTRAS (2022) with Sarah-Camille Malandain

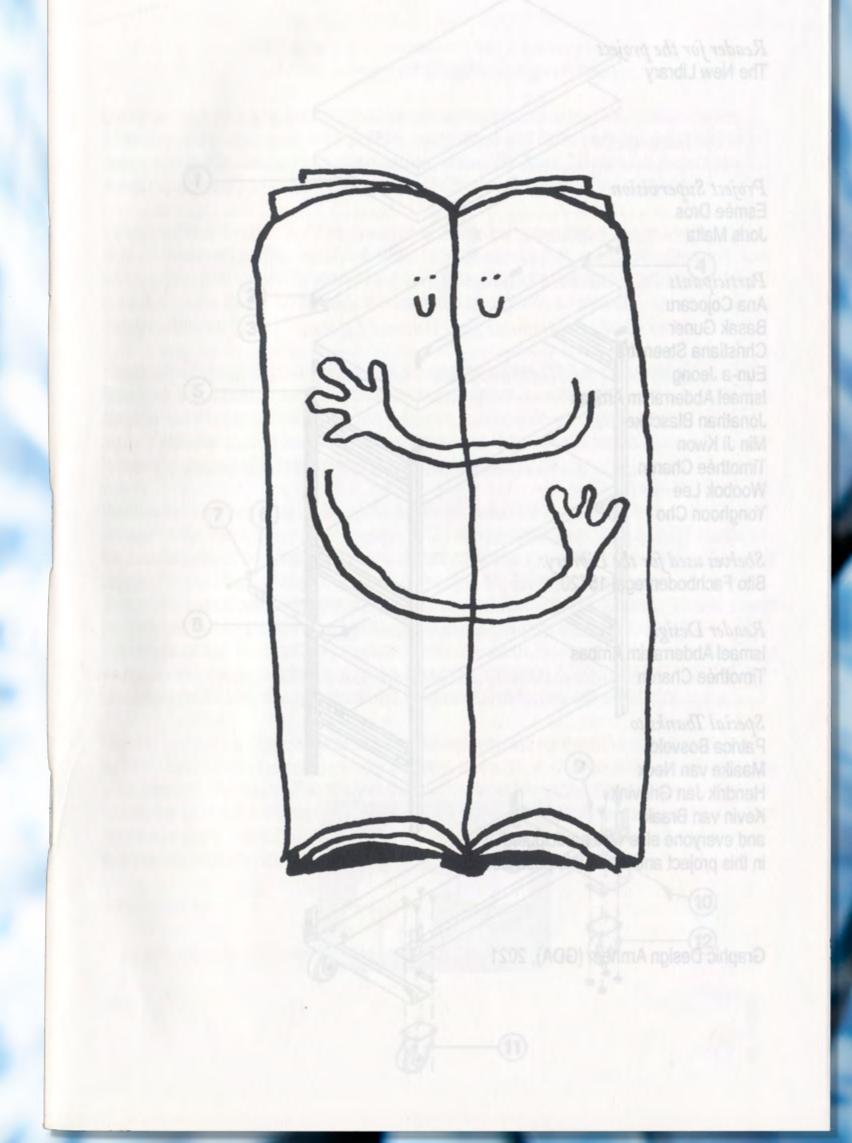








VISIT OUR EXTRAS (2022)
Designed and printed at Ravisius Textor (F) in Riso Purple and Teal using footage from the Apollo missions



The Nautilus

Aside and in special compartments, strings of supremely beautiful pearls were spread out, the electric light flecking them with little fiery sparks: pink pearls pulled from saltwater fan shells in the Red Sea; green pearls from the rainbow abalone; yellow, blue, and black pearls, the unusual handiwork of various mollusks from every ocean and of certain mussels from rivers up north; in short, several specimens of incalculable worth that had been oozed by

Shelf #3

Yonghoon Cho

Min Ji Kwon

Woobok Lee

the rarest of shellfish. Some of the than equaled the one that the e francs, and they surpassed that believed to be unrivaled in the el

Consequently, to calculate the Captain Nemo must have spent wondering what financial resour these words interrupted me:

"You're examining my shells, prof for me they have an added char two hands, and not a sea on the

"I understand, captain, I understa You're a man who gathers his tr collection of exhibits from the or have nothing left for the ship tha secrets of yours! But I confess to the motor power it contains, the that brings it to life. I see some i purposes are unknown to me. N

"Professor Aronnax," Captain Ne vessel, so no part of the Nautilu be delighted to act as your guide

"I don't know how to thank you, s you about the uses intended for

"Professor, these same instrumen of explaining their functions to yo you. You need to learn how you'

I followed Captain Nemo, who, via one of the doors cut into the lounge's canted corners, led me back down the ship's gangways. He took me to the bow, and there I found not just a cabin but an elegant stateroom with a bed, a washstand, and various other furnishings.

The Nautilus

I could only thank my host.

While we were organizing the school's old records and boxes, we were able to find some traces of the past of our school and seniors. This presented us with a new perspective, and we could randomly access a variety of graphics, including sketches, unfinished works, and before our school had racial diversity, as well as neat and completed designs. It was very interesting.

From this point of view, we tried to create a device that could inspire the next generation by sealing sketches, results, and mediums that are currently being thrown away in schools in envelopes. There are more than 30 categories printed on the envelope. We tried to provide a library where students can find clues when they need inspiration, and to accommodate as many graphic elements as possible, including sketches from the process, rather than just results and completion.

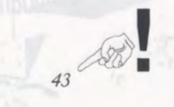
The materials on the shelves we made are not simply defined as a list. It can be both typography and a poster at the same time. These categories and materials can be constantly added by us. We can become inspirational beings to our juniors as we have previously been influenced by our seniors through the act of adding data.

Through this, we expect people, our juniors and the next generation to access various media in an easier and

and mine leads into that

ost monastic appearance. Subdued lighting. No luxuries.

simpler way and bring diversity to graphic departments to prepare for another category and the next generation.





Reader for the project The New Library

Project Supervision Esmée Dros Joris Malta

Participants Ana Cojocaru Basak Guner Christiana Steenstra Eun-a Jeong Ismael Abderrahim Arribas Jonathan Blaschke Min Ji Kwon Timothée Charon Woobok Lee Yonghoon Cho

Shelves used for the Library: Bito Fachbodenregal 15720

Reader Design Ismael Abderrahim Arribas Timothée Charon

Special Thanks to Patrica Bosveld Maaike van Neck Hendrik Jan Grievink Kevin van Braak and everyone else who participated in this project and made this possible!

Graphic Design Amhem (GDA), 2021

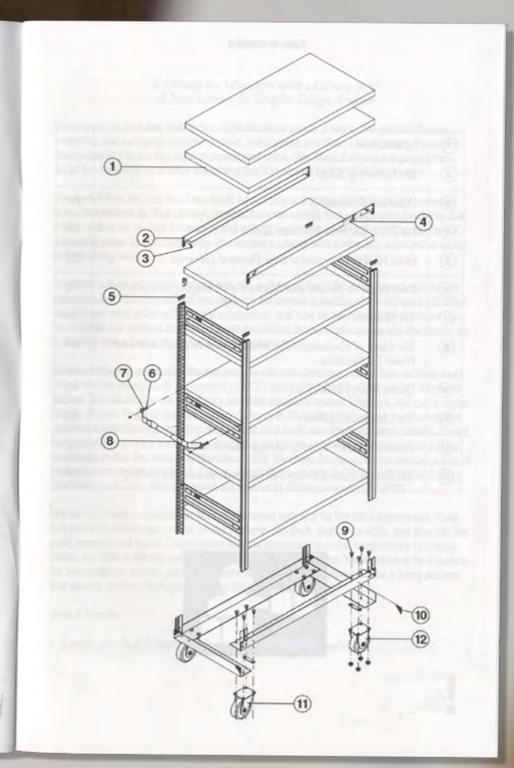


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Introduction

A Library is a Classroom with a Library in it' A New Library for Graphic Design Arnhem

Every year, or let's say, every day, GDA students produce work. We publish theses, internship and exchange reports, posters, installations and films. Unfortunately, most of it disappears in a box in the head of department office. The New Library is a project born out of the necessity to archive everything that's produced by the GDA department.

We started from the idea that if we would have a physical space that is known by everyone in our department as 'The Library', it would become exactly that - including the the typical trades of libraries: a place for reading and writing, a place for conversation and presentation, a meeting place for our community. We wanted a Library with a hide-out, a bar and a secret door (working on it).

Together with students we delved into the archive of the GDA department. We raised questions like: How can we edit and organise the current collection of the department? What stays in and what goes out? What is a collection, and how do we collect? What stories can be told with our archive and how can we broadcast them? How can we use the library as a meeting space that is firmly rooted in our community?

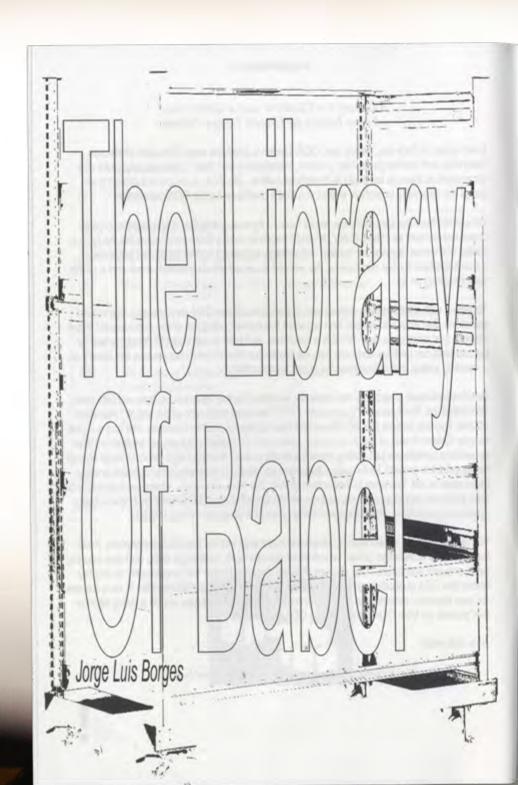
Besides individual projects by the students, we did collective research on how archives work. We visited the Werkplaats Typography (WT) and had a talk with (GDA and WT Alumnus) Michiel Terpelle on how the WT library and their curatorial system functions. We had a digital tour by Roland Frueh of the Sitterwerk Library in St. Gallen (CH) where we learned that research is sometimes just putting some books on a table. Alumna Doğa Deniz Gönüllü shared her graduation project Yabancılar that gave us insight in how any archive holds a story, intentional or not. We went to Rotterdam to visit The New Institute, where we had a tour of their research center and depot. And we visited the exhibition MVRDVHNI: The Living Archive of a Studio, which explores the archive of architecture office MVRDV.

We aim to create a sustainable work environment with and for the GDA department. It will function as a knowledge center, where students can work, exchange skills, and dive into the past, present and future. The shelves that we designed have the functionality to display books, the GDA publication archive, and projects of this semester. Yet we strive to be a surface for new projects, events, and other interventions. The New Library will be a living archive that passes on from GDA generation to GDA generation.

Joris & Esmée

1 Loosely after Paul Elliman, 'A school is a building with a school in it'





By this art you may contemplate the variation of the 23 letters ...

- Anatomy of Melancholy, Pt. 2, Sec. II, Mem. IV

The universe (which others call the Library) is composed of an indefinite, perhaps infinite number of hexagonal galleries. In the center of each gallery is a ventilation shaft, bounded by a low railing. From any hexagon one can see the floors above and below one after another, endlessly. The arrangement of the galleries is always the same: Twenty bookshelves, five to each side, line four of the hexagon's six sides; the height of the bookshelves, floor to ceiling, is hardly greater than the height of a normal librarian. One of the hexagon's free sides opens onto a narrow sort of vestibule, which in turn opens onto another gallery, identical to the first-identical in fact to all. To the left and right of the vestibule are two tiny compartments. One is for sleeping, upright; the other, for satisfying one's physical necessities. Through this space, too, there passes a spiral staircase, which winds upward and downward into the remotest distance. In the vestibule there is a mirror, which faithfully duplicates appearances. Men often infer from this mirror that the Library is not infinite-if it were, what need would there be for that illusory replication? I prefer to dream that burnished surfaces are a figuration and promise of the infinite.... Light is provided by certain spherical fruits that bear the name "bulbs." There are two of these bulbs in each hexagon, set crosswise. The light they give is insufficient, and unceasing.

Like all the men of the Library, in my younger days I traveled; I have journeyed in quest of a book, perhaps the catalog of catalogs. Now that my eyes can hardly make out what I myself have written, I am preparing to die, a few leagues from the hexagon where I was born. When I am dead, compassionate hands will throw me over the railing; my tomb will be the unfathomable air, my body will sink for ages, and will decay and dissolve in the wind engendered by my fall, which shall be infinite. I declare that the Library is endless. Idealists argue that the hexagonal rooms are the necessary shape of absolute space, or at least of our perception of space. They argue that a triangular or pentagonal chamber is inconceivable. (Mystics claim that their ecstasies reveal to them a circular chamber containing an enormous circular book with a continuous spine that goes completely around the walls. But their testimony is suspect, their words obscure. That cyclical book is God.) Let it suffice for the moment that I repeat the classic dictum: The Library is a sphere whose exact center is any hexagon and whose circumference is unattainable.

Brief Notes on the Art and Manner of Arranging One's Books

It is extremely rare to find books in a bathroom, even though for many people this is a favorite place to read in. The surrounding humidity is unanimously considered a prime enemy of the conservation of printed texts. At the most, you may find in a bathroom a medicine cupboard and in the medicine cupboard a small work entitled What to Do before the Doctor Gets There.

(1,3)—Places in a room where books can be arranged

- On the shelves of fireplaces or over radiators (it may be thought, even so, that heat may, in the long run, prove somewhat harmful),
- between two windows,
- in the embrasure of an unused door,
- on the steps of a library ladder, making this unusable (very chic), underneath a window,
- on a piece of furniture set at an angle and dividing the room into two (very chic, creates an even better effect with a few potted plants).

(1.4) Things which are not books but are often encountered in libraries

Photographs in gilded brass frames, small engravings, pen and ink drawings, dried flowers in stemmed glasses, matchbox holders containing, or not, chemical matches (dangerous), lead soldiers, a photograph of Ernest Renan in his study at the Collège de France, 3 postcards, dolls' eyes, tins, packets of salt, pepper and mustard from Lufthansa, letter scales, picture books, marbles, pipe cleaners, scale models of vintage cars, multicolored pebbles and gravel, ex votos, springs.

-About Order

A library that is not arranged becomes disarranged: this is the example I was given to try and get me to understand what entropy was and which I have verified experimentally several times.

Disorder in a library is not serious in itself; it ranks with "Which drawer did I put my socks in?" We always think we shall know instinctively where we have put such and such a book. And even if we do not know, it will never be difficult to go rapidly along all the shelves.

Opposed to this apologia for a sympathetic disorder is the small-minded temptation toward an individual bureaucracy: one thing for each place and each place for its one thing, and vice versa. Between these two tensions, one which sets a premium on letting

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things be, on a good-natured anarchy, the other that exalts the virtues of the tabula rasa, the cold efficiency of the great arranging, one always ends by trying to set one's books in order. This is a trying, depressing operation, but one liable to produce pleasant surprises, such as coming upon a book you had forgotten because you could no longer see it and which, putting off until tomorrow what you will not do today, you finally redevour lying face down on your bed.

-Ways of arranging books

- by continent or country
- by color - by date of acquisition
- by date of publication - by format
- by genre
- by major periods of literary history - by language
- by priority for future reading by binding

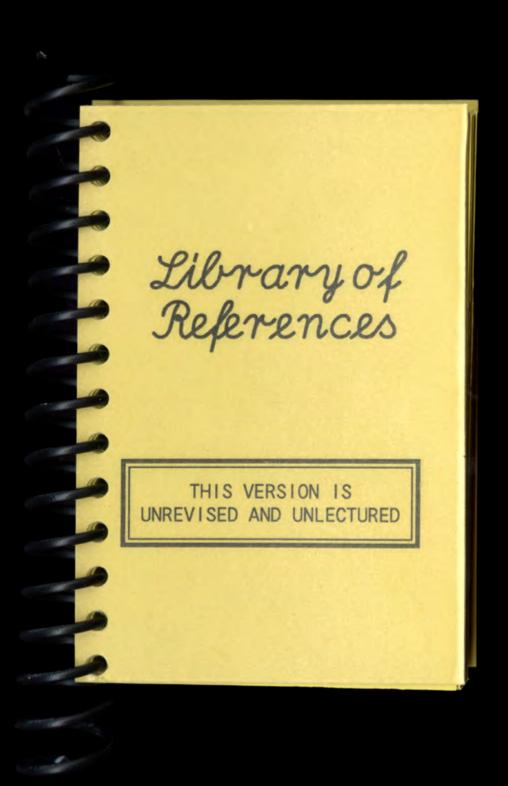
None of these classifications is satisfactory by itself. In practice, every library is ordered starting from a combination of these modes of classification, whose relative weighting, resistance to change, obsolescence, and persistence give every library a unique

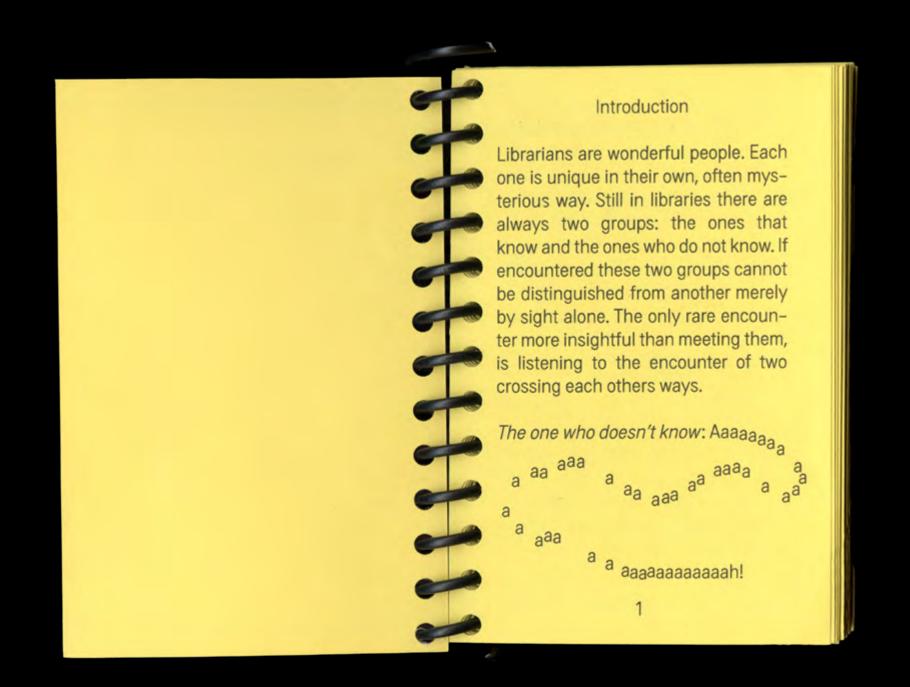
We should first of all distinguish stable classifications from provisional ones. Stable classifications are those which, in principle, you continue to respect; provisional classifications are those supposed to last only a few days, the time it takes for a book to discover, or rediscover, its definitive place. This may be a book recently acquired and not yet read, or else a book recently read that you do not quite know where to place and which you have promised yourself you will put away on the occasion of a forthcoming "great arranging," or else a book whose reading has been interrupted and that you do not want to classify before taking it up again and finishing it, or else a book you have used constantly over a given period, or else a book you have taken down to look up a piece of information or a reference and which you have not yet put back in its place, or else a book that you cannot put back in its rightful place because it does not belong to you and you have promised several times to give it back, etc.



THE LIBRARY OF REFERENCES (2021)
Seminar reader, assembled and designed together with Ismael Abderrahim Arribas, supervised by Joris Maltha

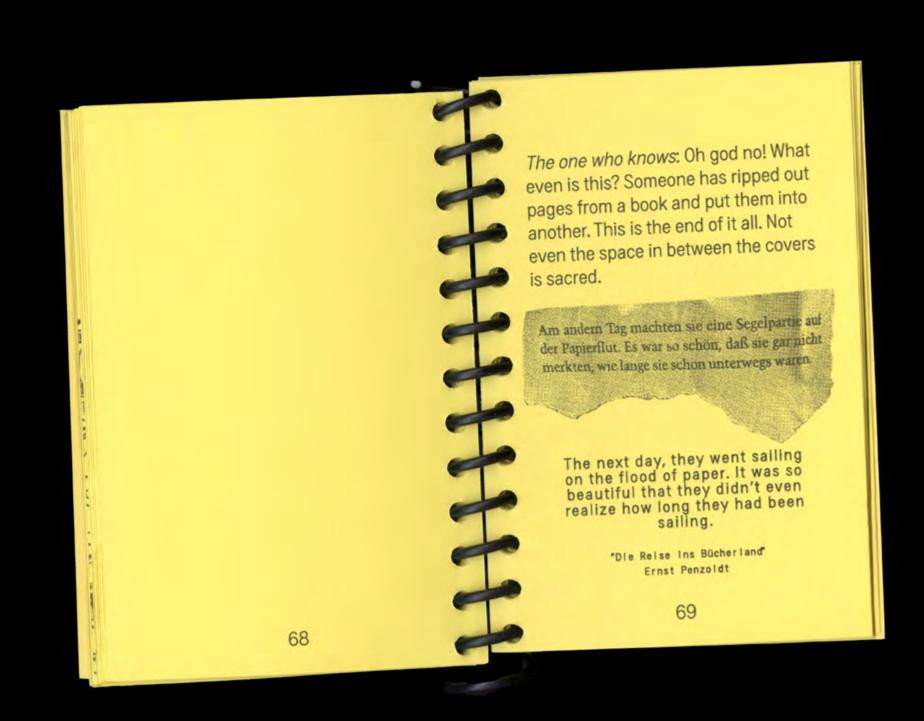


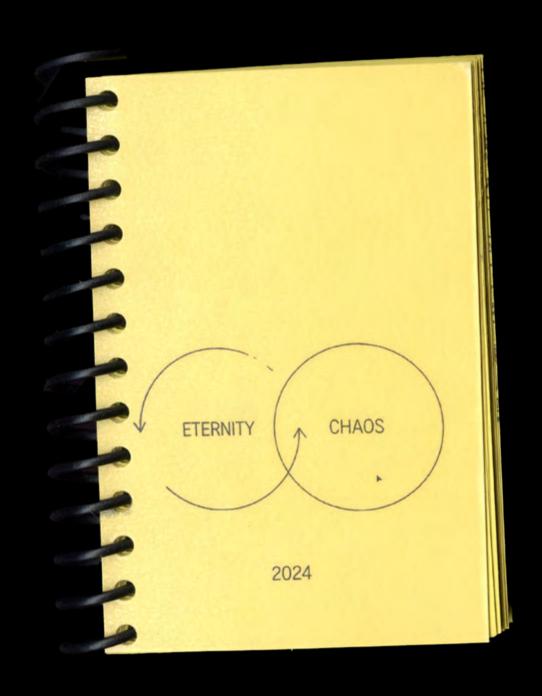




everything in order and goes out to have read is priceless ideas and every evening to water every plant. information. Not factual but emotion-The garden, in which a different order al, inspirational and associative. applies, namely that of interdependence, establishes the perfect order by itself and creates a net of plants, books or any kind of artifacts, where everything is exactly where it should be. There is no right or wrong position, no cleaning up. In such a space it becomes easy to invite people, to give others responsibility for what matters most to you. Such a system Imagine the library as a garden in would of course not mean to not have which all the plants, unlike in gardens any responsibility by entering it, but where everything is ordered accordit breaks with hierarchies: Everyone ing to characteristics, live symbiotjoining the communal garden (or the ically with each other, wild at first library) has to take care of it and consight, but self-sustaining. The garden tribute their part in keeping it safe. with flower beds needs someone to take care of it, a librarian who puts

and laureate of the Nobel Me-morial Prize in Economic Sci-The imagination of the individual ences John Forbes Nash Jr. The within these confusing networks of movie itself, since it is naturally loose artifacts makes the library spedeviating from Nash's biography for dramatic purposes and also cial. It is its soul if you will. Only in the due to the medium used, can not be seen as more than only a entirety of the space can a meaning reference towards the actual life be seen that implies every artifact. of Nash himself. However, in the Meaning a merely single unit itself movie, one of the most memorable attempts to visualize his discould not convey. ease, Nash transforms his whole bureau in a three-dimensional crime board, connecting snippets from magazines and newspapers to a system of mathematical patterns he identifies as a soviet conspiracy. Regardless of the self-evidence of mathematical patterns and emerging in daily life, often unintentionally, he created a Library of References consisting of mutually dependent connections. Apophenia describes the human phenomenon of perceiving connections In 2001, a big Hollywood production tried to retell the story of between two things that are unrelatthe schizophrenic mathematician





THE LIBRARY OF REFERENCES (2021, 2024)

Philosophical essay about the flaws of the modern library, writing and design together with Jonathan Blaschke

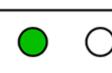


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NOFOUNDRY (2017-2023)

Student-led type foundry for HfG Karlsruhe (website offline since 2024)





ABCDEFGHIKLMOPASTITIMXYcdefghijklmnop $qrstuuwx_{3}$ Mar mere est

The typeface supports inclusive ligatures in French. Font in use by Isabel Motz and Marie Faass



Thank you!