



# TIMOTHÉE CHARON

Portfolio (Winter 2025)

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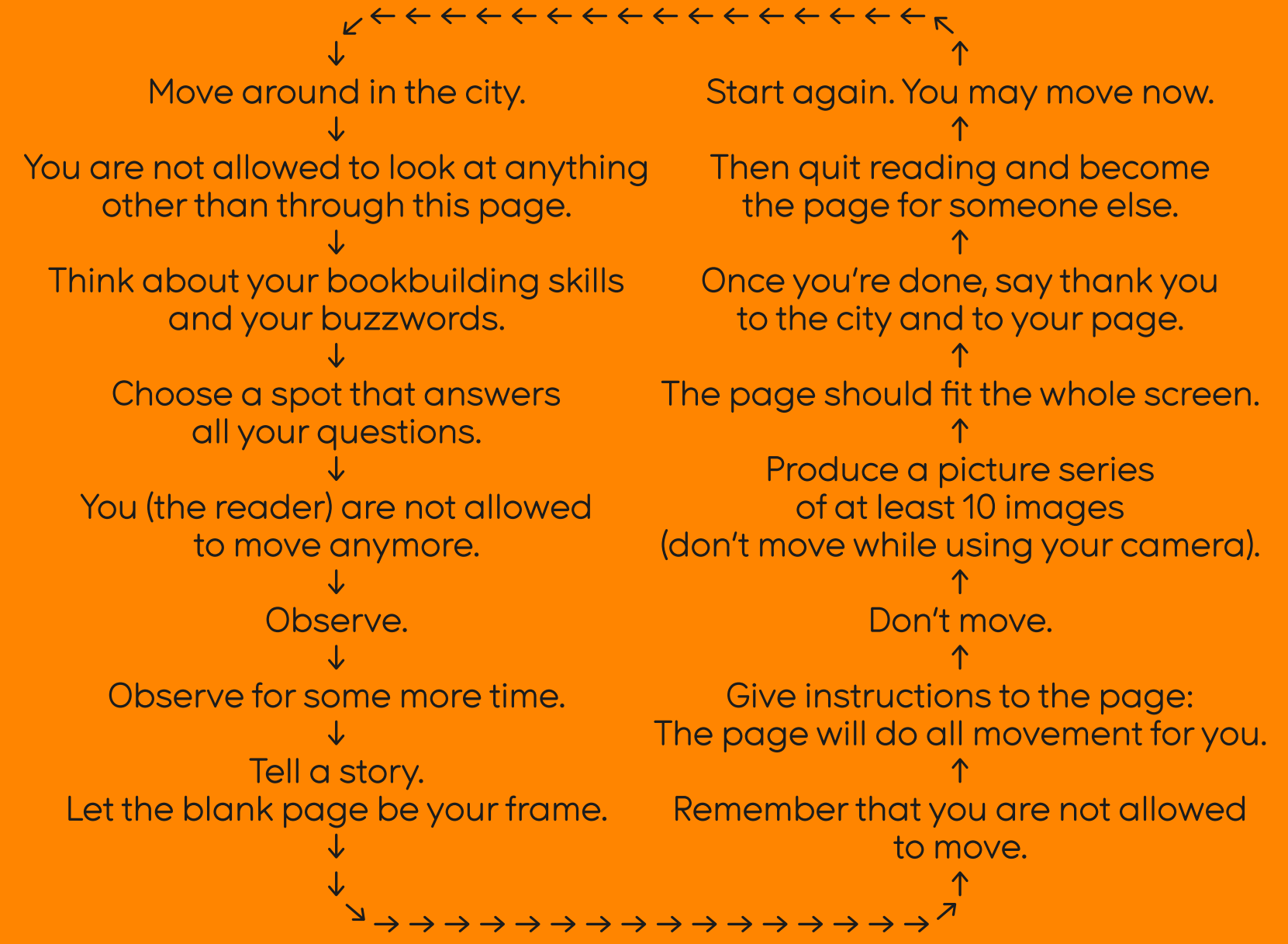
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A) CURATING  
B) CREATING





# LEPOTELLO BOOKBUILDING



## A BOOK IS A BUILDING (2024–2025)

Editorial design seminar at HAW Hamburg

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





## **A BOOK IS A BUILDING (2024–2025)**

Editorial design seminar at HAW Hamburg

Production of the brick shaped publications and factory visit at Norddeutsche Pappschreibenfabrik





## UNDER CONSTRUCTION (2025)

Closing exhibition of "A Book is a Building", curation and exhibition design together with the students





**UNDER CONSTRUCTION (2025)**

Closing exhibition of "A Book is a Building", curation and exhibition design together with the students





## UNDER CONSTRUCTION (2025)

Closing exhibition of "A Book is a Building", curation and exhibition design together with the students





## **FLURKLASSE (2025)**

Seminar at HAW Hamburg about institutional critique

Collective cooking, opening, performative speech and performative buffet, video stills by Kiara Jade



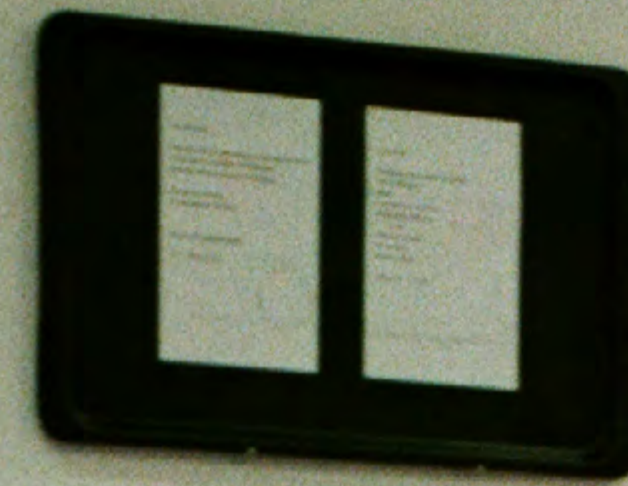
Die Flurklasse ist ein

**GROSSE  
ERÖFFNUNG**

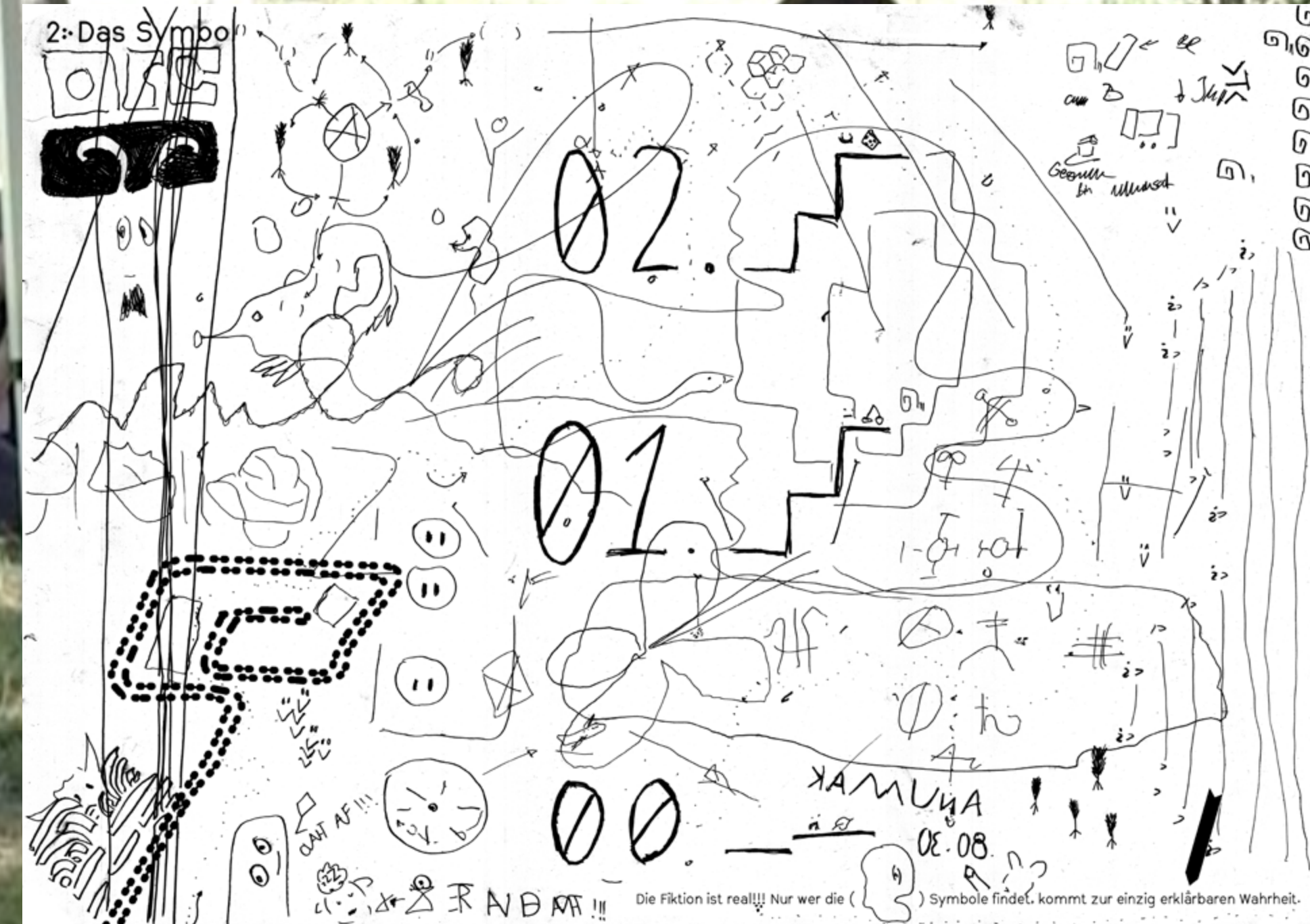
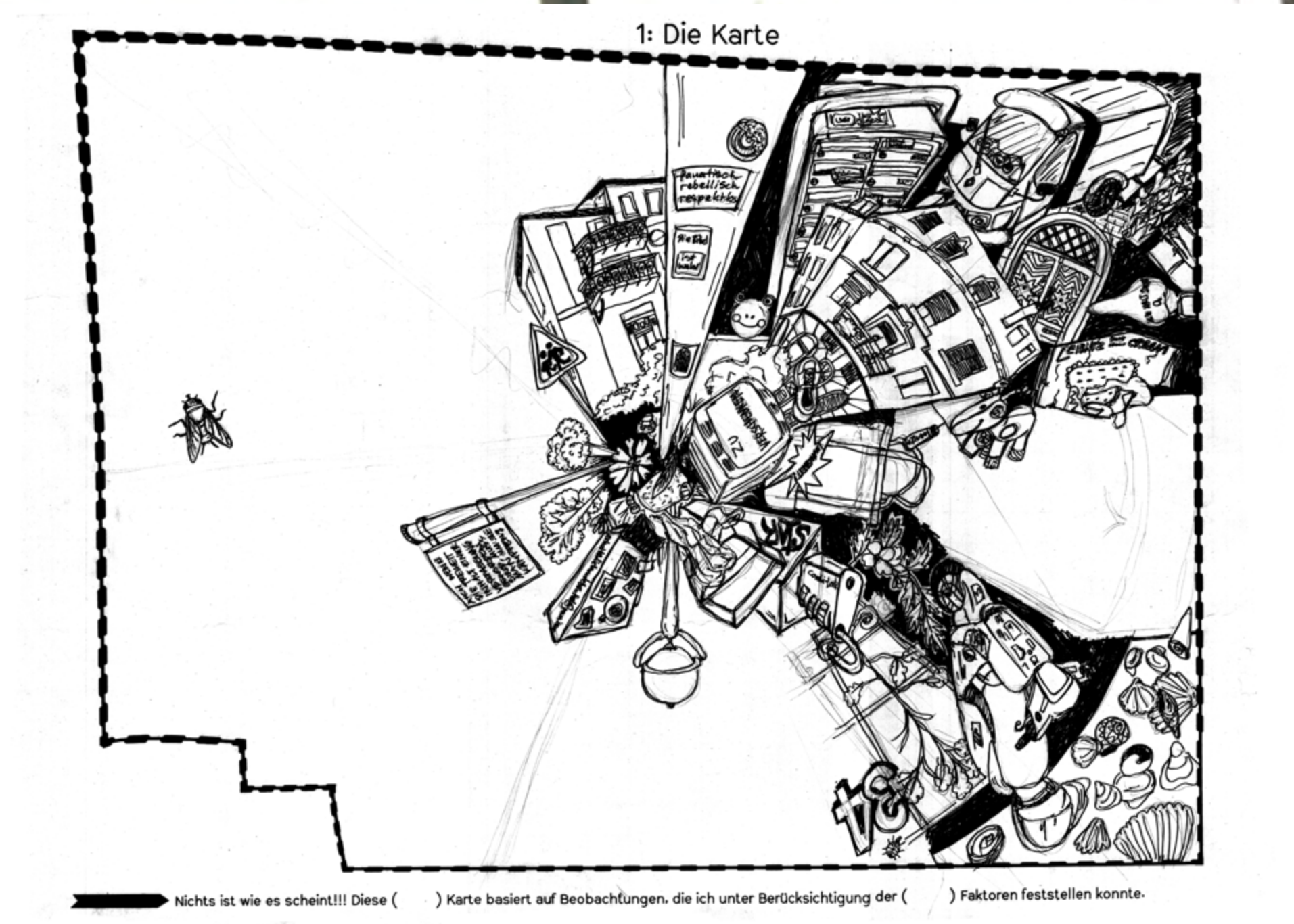
12.07. 18.00h  
Gängewart



**FLURKLASSE (2025)**  
Seminar at HAW Hamburg about institutional critique  
Exhibition at Rundgang HAW Finkenau







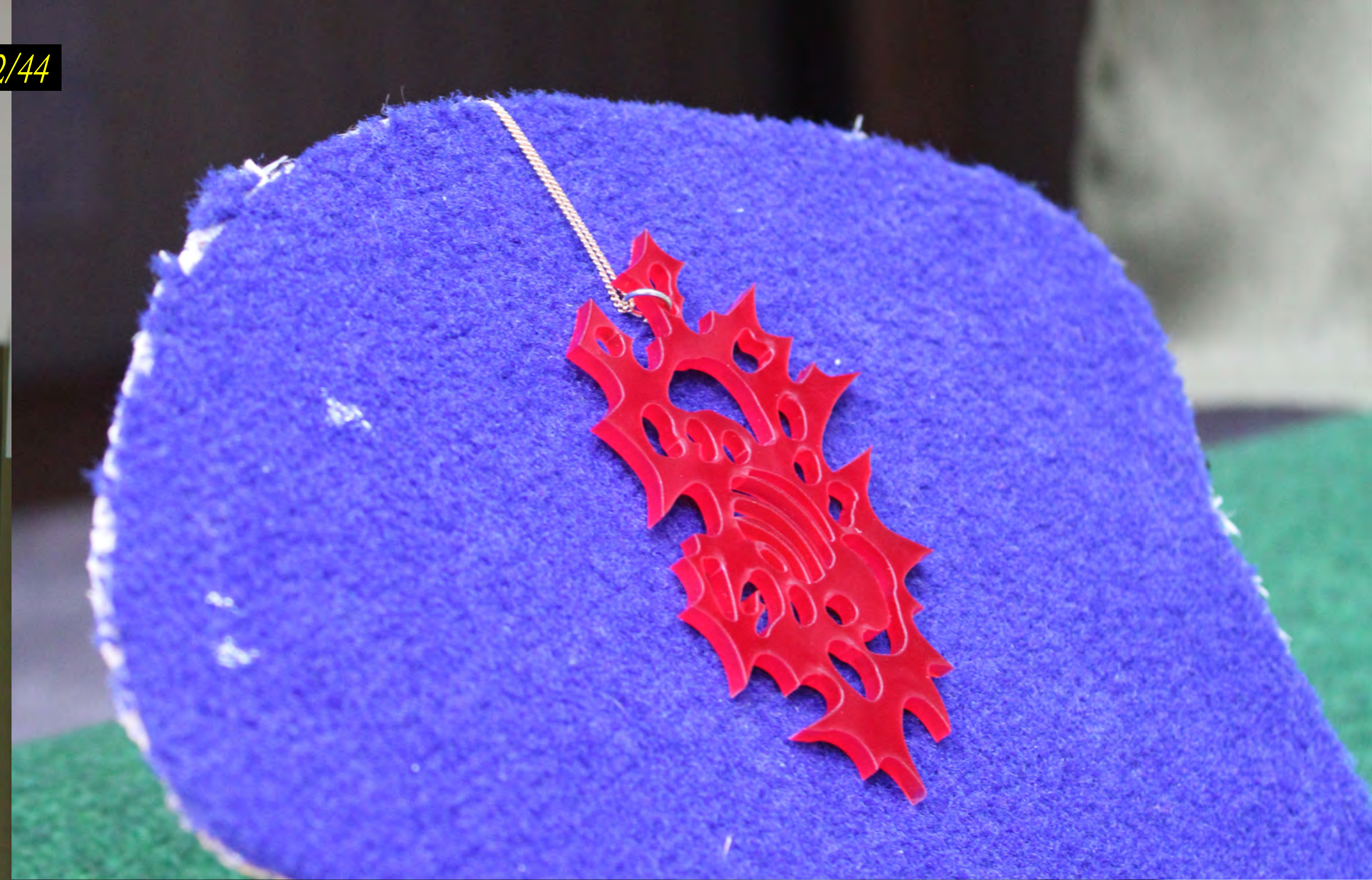




## BARE FEET DOGS/SCHNUPPERSTUDIUM (2024)

The workshop was aimed at high school students and documented a conspirationist jewelry store in Karlsruhe

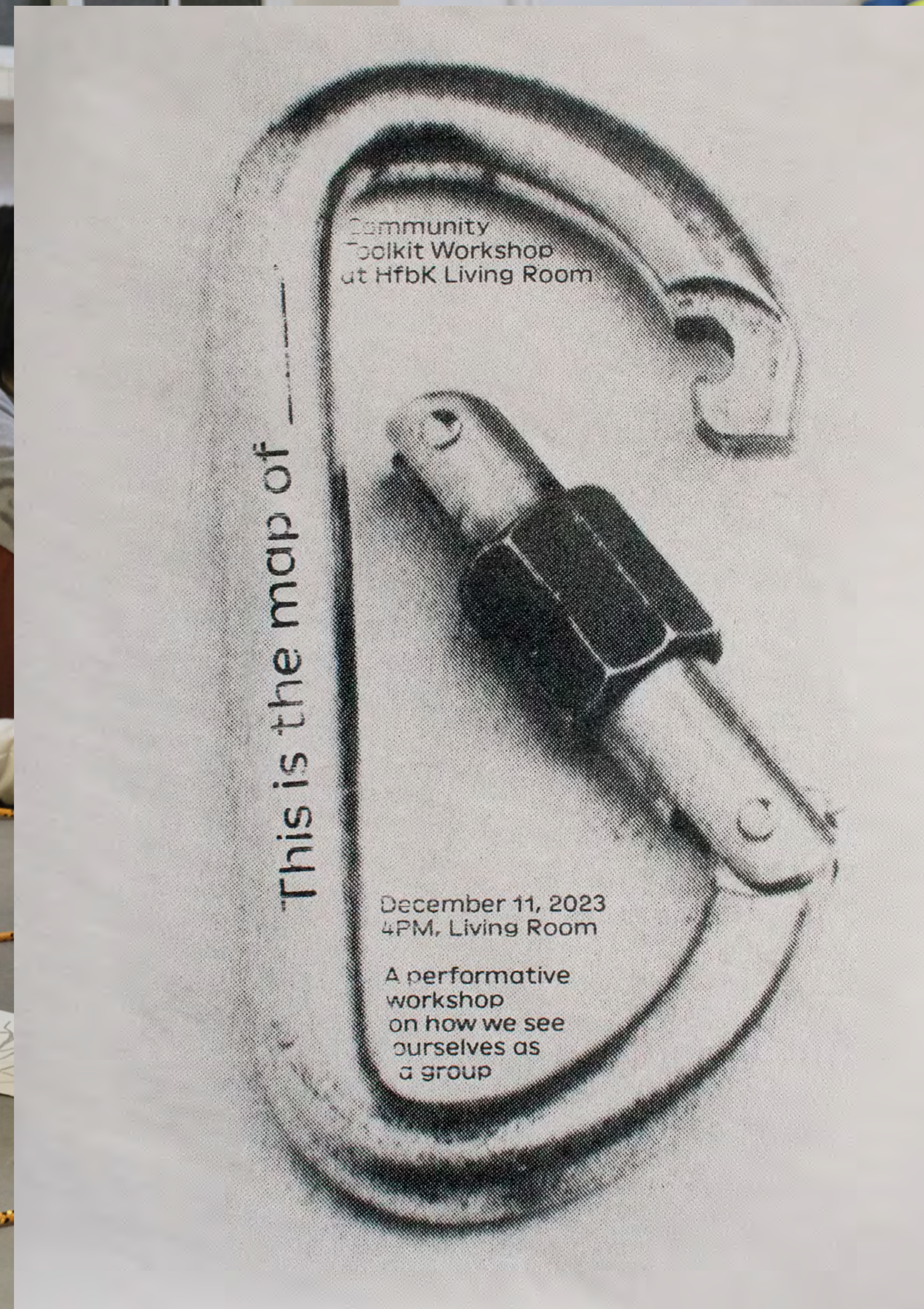




# **BARE FEET DOGS/SCHNUPPERSTUDIUM (2024)**

In a micro exhibition, the participants presented laser cut amulets and a video work documenting the workshop

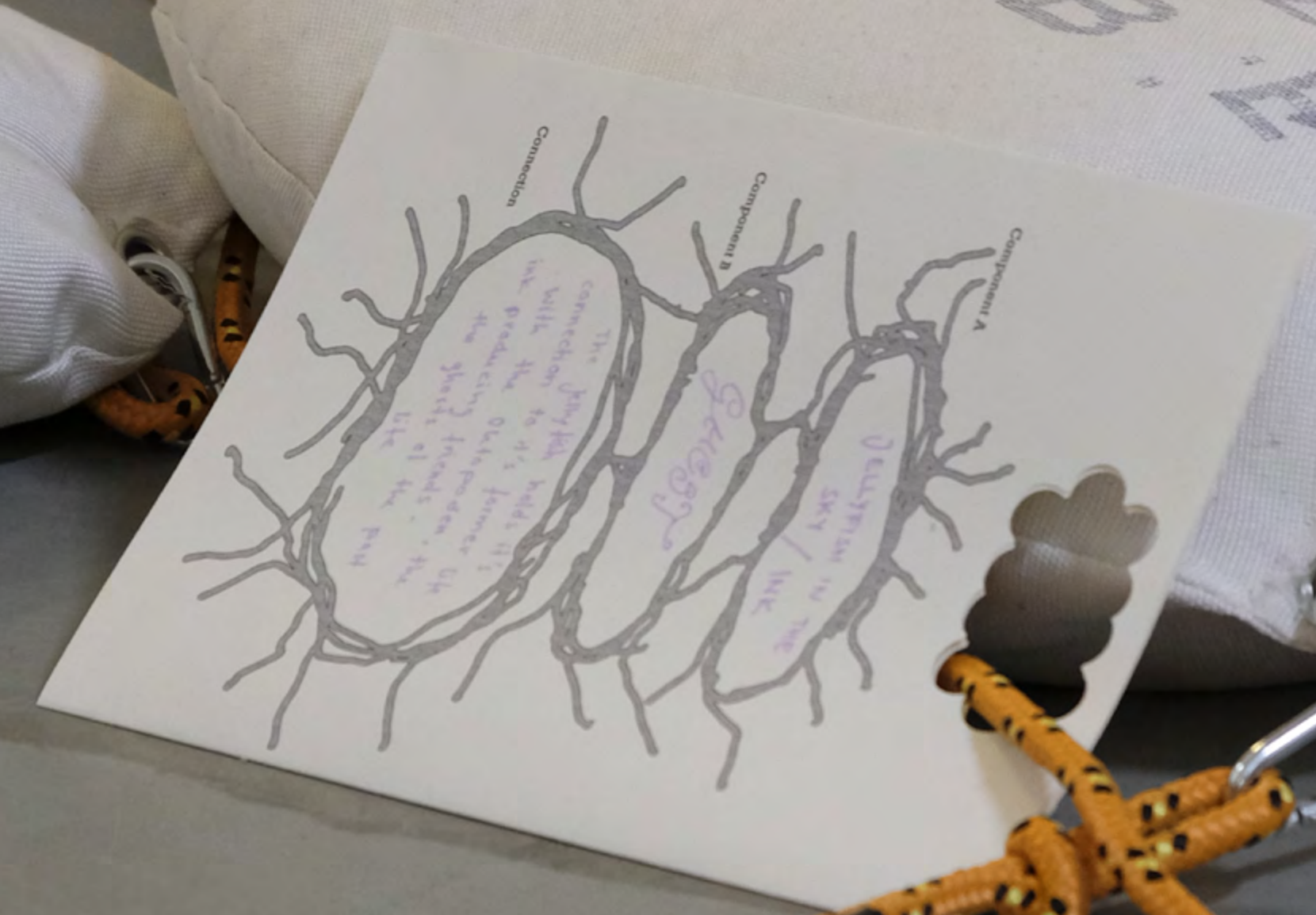
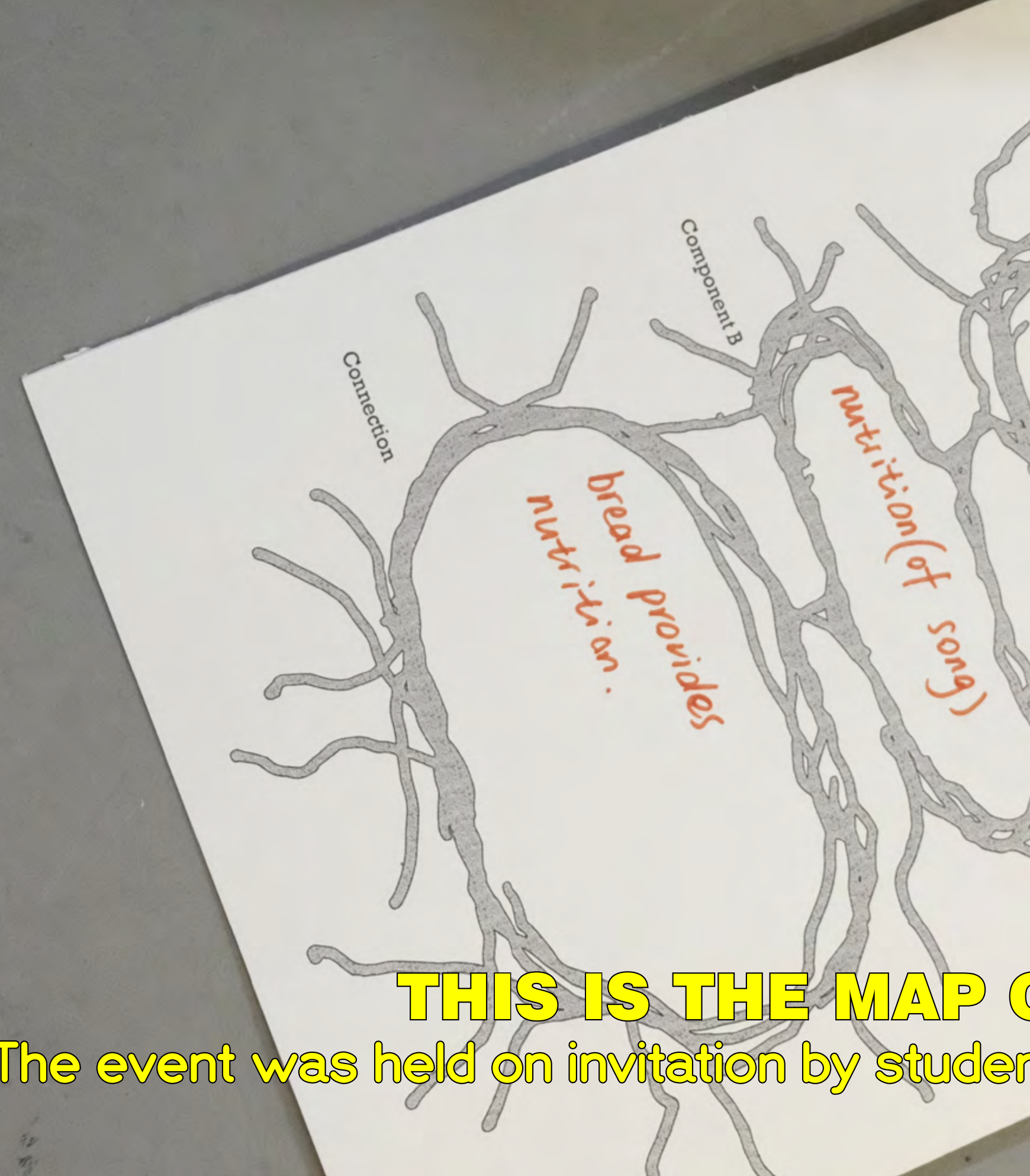




**THIS IS THE MAP OF \_\_\_\_\_ . (2023)**

Workshop on rhizomatic orientation at HfbK Hamburg, with Community Toolkit Workshop





**THIS IS THE MAP OF \_\_\_\_\_ . (2023)**  
The event was held on invitation by student-led community project HfbK Living Room



COMMUNITY RADIO NIGHT  
*oder*  
EINE WELTANSCHAULICHE  
ABSCHOTTUNG IM SINNE  
ANGEBLICHER VIELFALT.<sup>(1)</sup>

*Lesung aus Blutbuch  
von Kim de L'Horizon*

TU, WAS PETER WEIBEL HASST

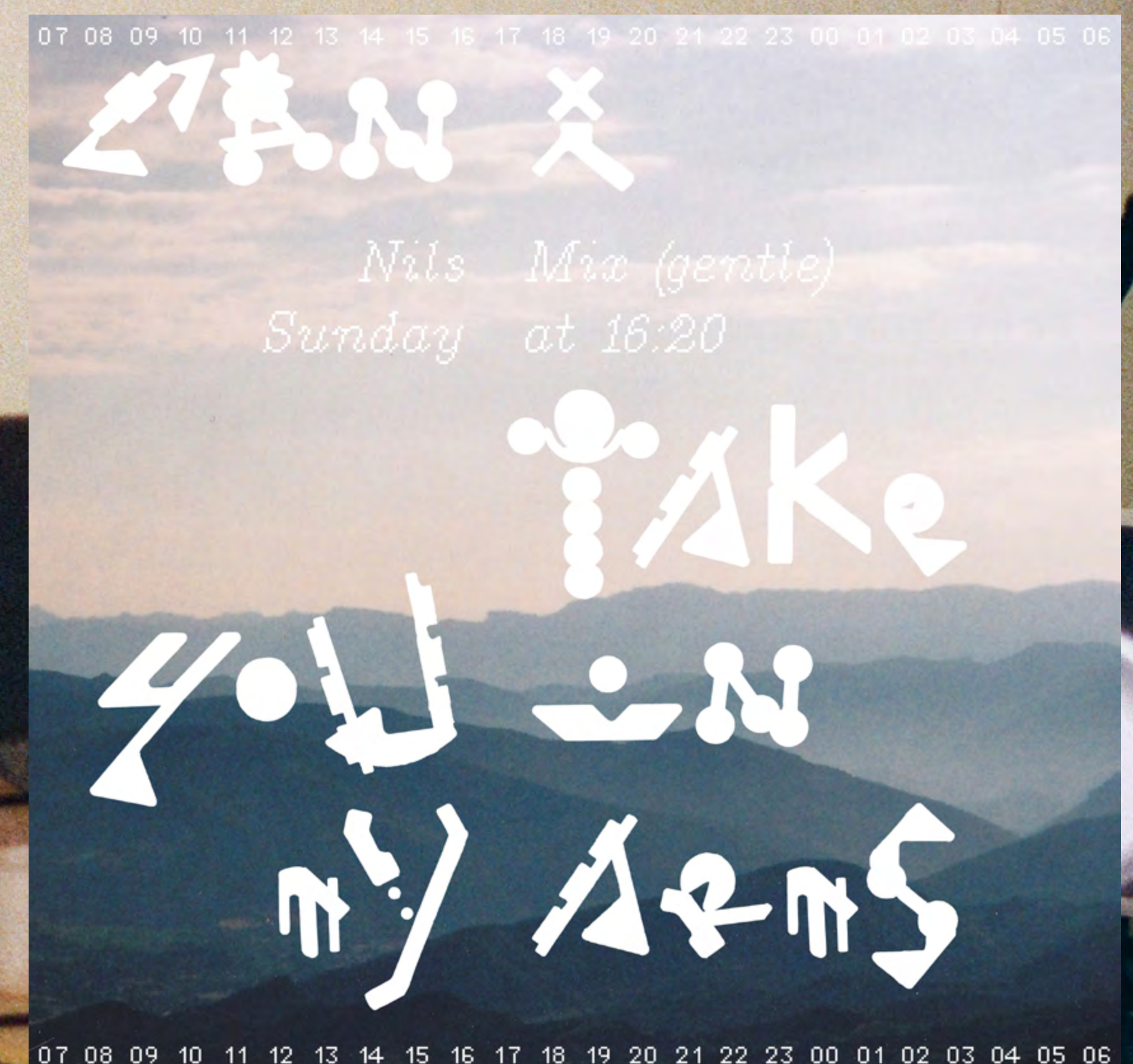
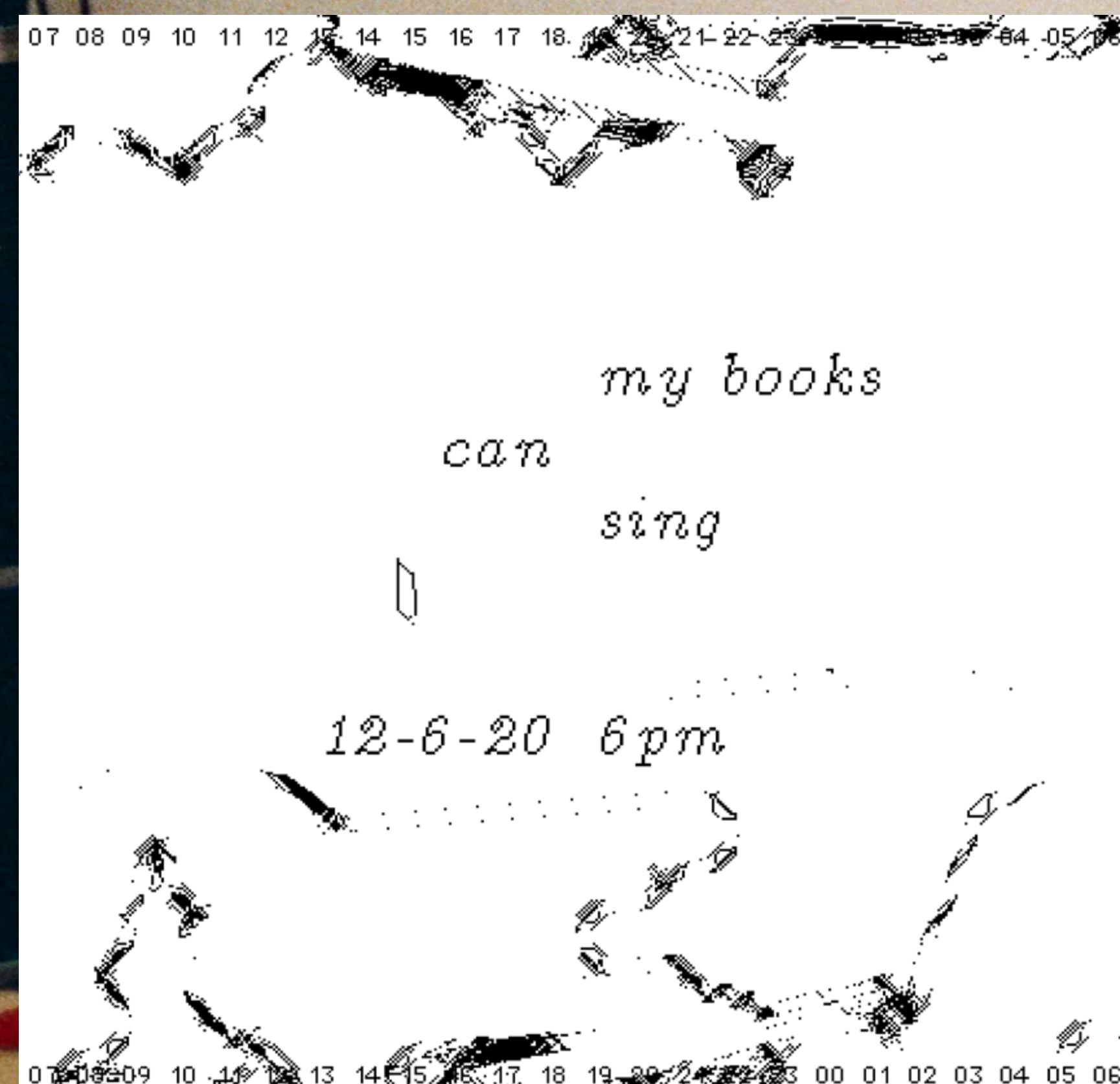
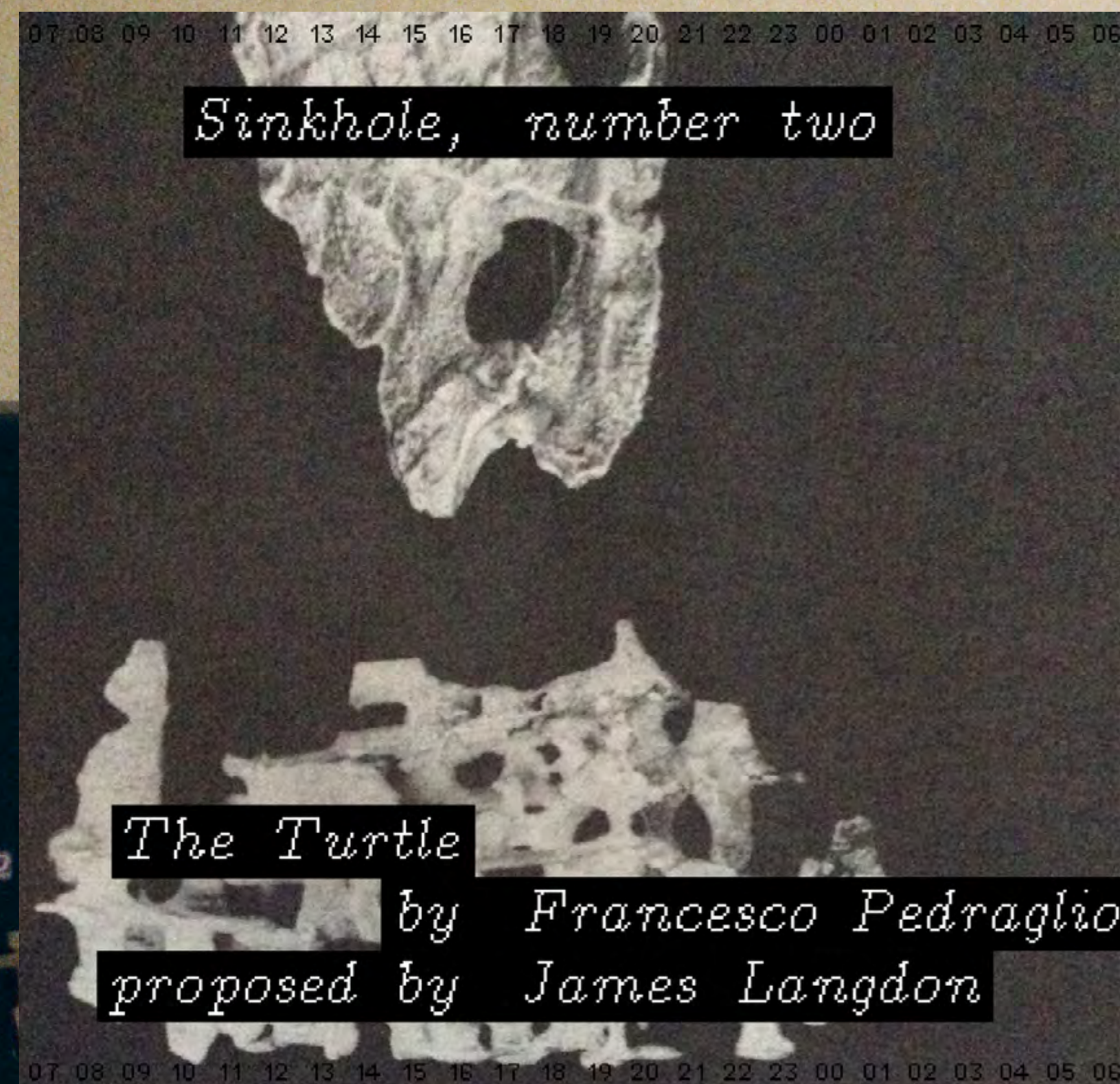
*Musikalisch begleitet  
von Frankie Spiderweb*  
7.12.22 FORUM 19:00 UHR

(1) Peter Weibel über die HFG in den Badischen Neuesten Nachrichten am 22.11.2022

**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)





**RADIO SHBSHB (SINCE 2020)**

Season opening days 2025 at atelier space „V12“ in Karlsruhe, inviting local artists and DJs



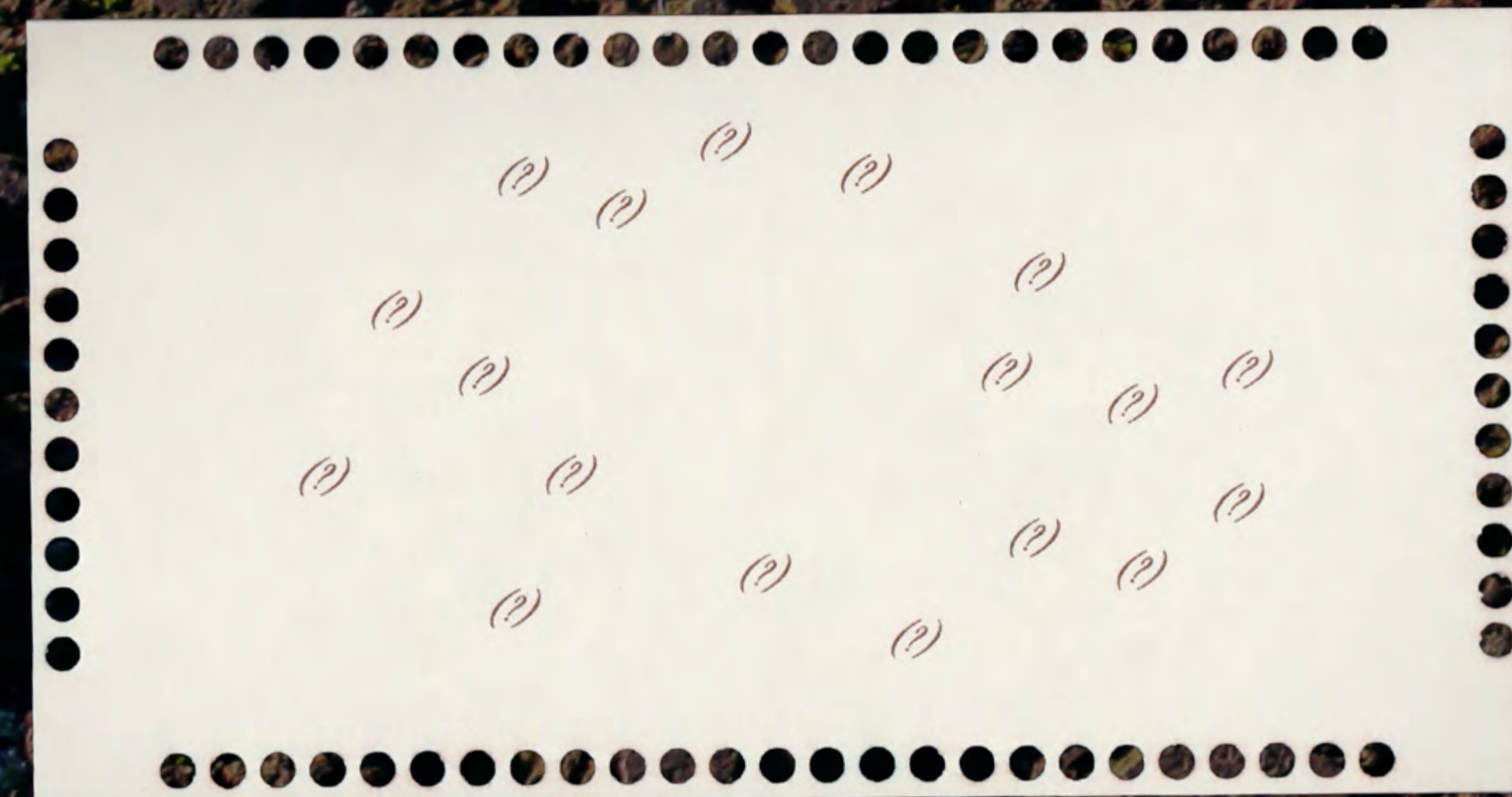
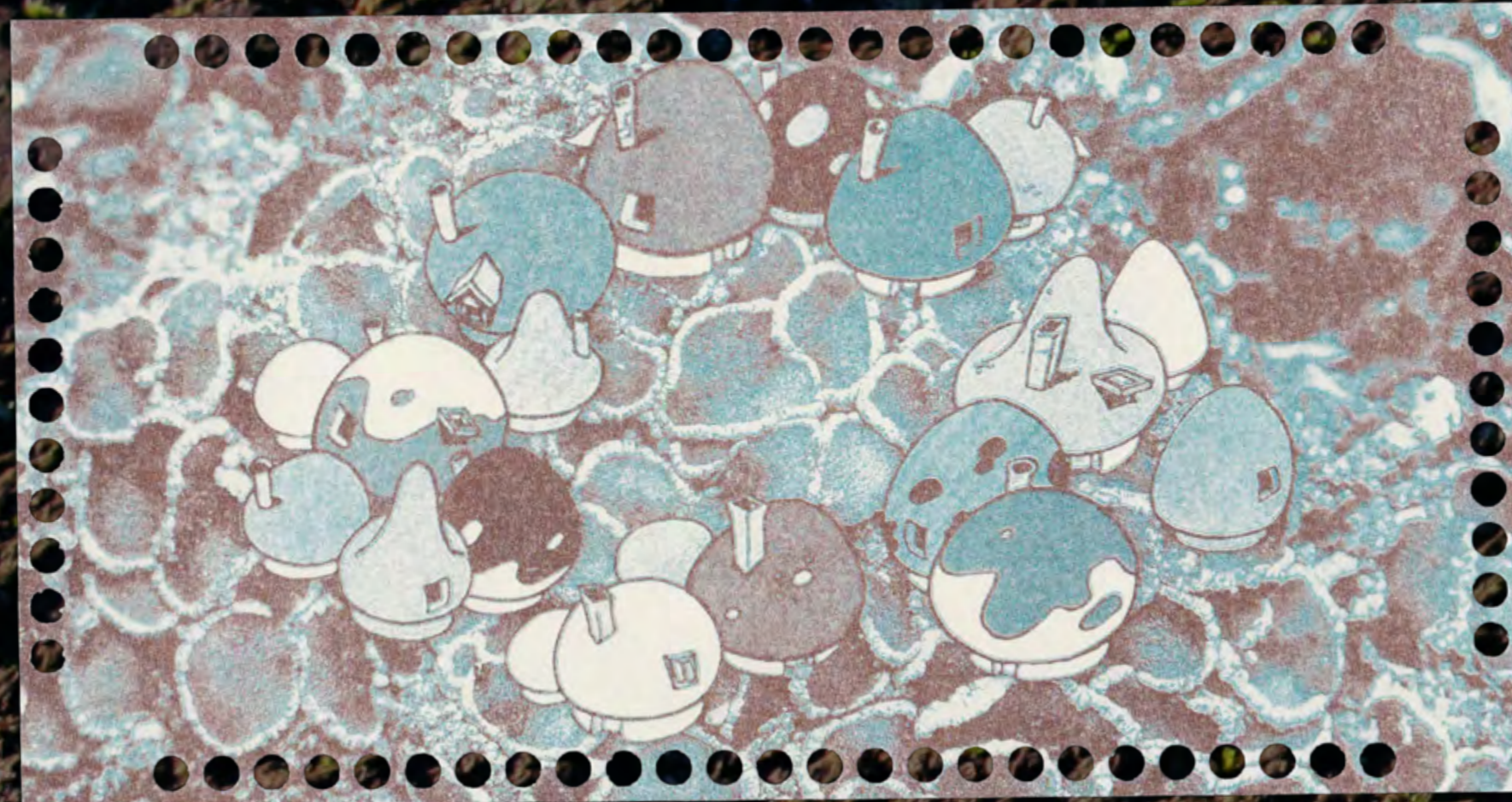
- A) CURATING
- B) CREATING**





**„WIR“ SIND NICHT DIE EINZIGE ART VON „WIR“ (2025)**  
Mycotic poster publication for Fabian Schäfer's exhibition at Bund Offenbacher Künstler:innen (BOK)





*Melanoia*  
TREE TUMORS  
AND NATURAL TREE RESIN  
2019

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 Baumtumore, 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 Natur – beeinflussen. Baumharz ist eine klebrige Substanz, die von verschiedenen Baumarten produziert wird. Es handelt sich um eine Art natürlichen Schutzmechanismus der Bäume, der 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 lebenswichtigen Ressource betont.

*Julian Schäfer* 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 Ökologie und postnatürlicher Ästhetik zusammenführt. Schäfers Arbeiten rücken die Beziehungen zwischen Menschen, nicht-menschlichen Akteuren und ihrer materiellen Umgebung ins Zentrum und beleuchten die Grenzen traditioneller Dichotomien

Diese Wesen und Strukturen erweitern unser Verständnis von Leben, Überleben und der Verbindung aller Dinge. Schäfer hinterfragt, ob Begriffe wie ANTHROPOZÄN oder NATUR noch zeitgemäß sind, und schlägt vor, eine komplexere Perspektive auf Erde und Leben einzunehmen, die den traditionellen romantischen Naturbegriff hinter sich lässt. Das natürliche Ökosystem als symbolischer und emotionaler Raum, den es zu untersuchen und zu erforschen gilt, ist konstitutiv für Schäfers Arbeit. Im kreativen Prozess arbeitet er mit einer Vielzahl von organischen Materialien, darunter Naturharz, Pilze, Steine, Flechten, Moos und Holz. Dabei geht es immer um die verschiedenen Arten der Naturwahrnehmung und ihre Bedeutung für unser Verständnis der Welt. Ausgangspunkt ist ein morphologischer Blick auf die Biodiversität der Natur.

Schäfers Arbeiten lassen sich als künstlerische Exploration des Konzepts des BECOMING WITH verstehen – eines Werdens, das immer ein Mit-Werden ist, eingebettet in die symbiotische Solidarität zwischen Menschlichem und Nicht-Menschlichem. Seine Werke schaffen Kontaktzonen, in denen neue Beziehungen und Verbindungen zwischen Kultur und Natur sichtbar werden. Sie eröffnen Zugänge zu Formen des Wissens, die sich jenseits linearer Deutungsmodelle entfalten. Indem sie sinnliche Präsenz, atmosphärische Tiefe und künstlerische Intention miteinander verknüpfen, laden sie zu einer intensiven Auseinandersetzung mit der eigenen Wahrnehmung und dem Dasein in der Welt ein. Sie fungieren als Resonanzräume, in denen die Komplexität des Erscheinens zum zentralen Erfahrungs- und Reflexionsfeld wird. Letztendlich geht es darum, einen nicht-menschlichen, nicht-anthropozentrischen Standpunkt einzunehmen – den Blick einer fremden Andersartigkeit, einer Subjektivität jenseits unseres eigenen Verständnisses.

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

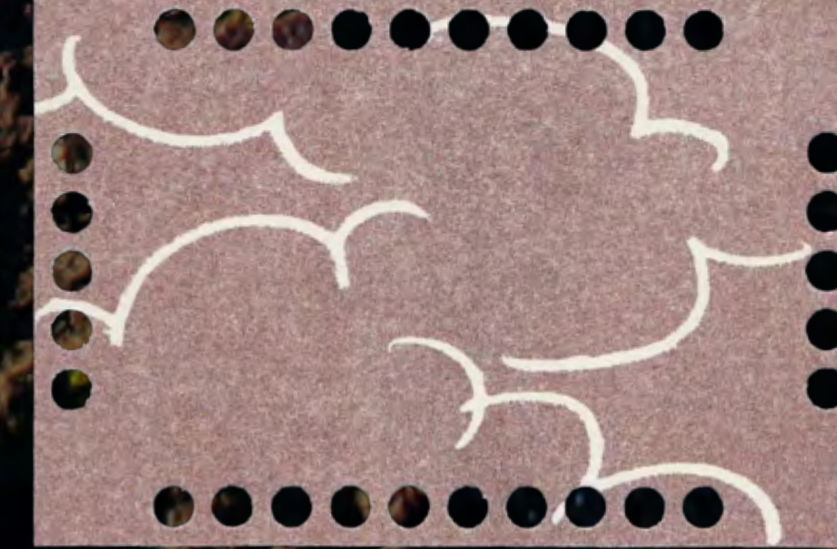
*Laura Bunge*  
*Mycelium Teachings*  
ZUR ENTSTEHUNG  
EINER ÖKOLOGISCHEN  
KLASSE  
*Leventhan Ding Hana*  
DER PILZ AM ENDE  
DER WELT  
*Margolis Lynn*  
DER SYMBIOTISCHE  
PLANET  
*Moran Peter F*  
COMMUNITY ECOLOGY  
*Morizot Benjale*  
ARTEN DES  
LEBENDIGSEINS:  
ANNÄHERUNG AN DAS  
VERWOBENE LEBEN  
*Moritz Timothy*  
DUNKLE ÖKOLOGIE  
FÜR EINE LOGIK  
ZUKÜNFTIGER  
KOEXISTENZ  
*Ostendorf Rodriguez*  
*Thamud*  
LET'S BECOME FUNGAL!  
MYCELIUM TEACHINGS  
AND THE ARTS  
*Thaddeus Morin*  
VERWOBENES LEBEN  
WIE PILZE UNSERE WELT  
FORMEN UND UNSERE  
ZUKUNFT BEEINFLUSSEN  
*Wheeler Thaddeus*  
INDIGENIALITÄT  
*Wirth Holger*  
*Kirschbaum Ulrich*  
DIE FLECHTEN  
MITTELEUROPA  
*Yman Daniela*  
DAS LACHEN  
DER QUallen

chsende  
Wald-  
ch eine  
ebene  
fährdet  
ch durch  
und  
erände-  
zu einem  
für das  
Planeten

und zeigen auf, wie stark das empfindliche Ökosystem durch menschliches Handeln beeinträchtigt wird. Neben der Zerstörung durch den globalen Handel mit Holz und den wirtschaftlichen Interessen der Möbel-industrie ist auch die Nutzung 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.







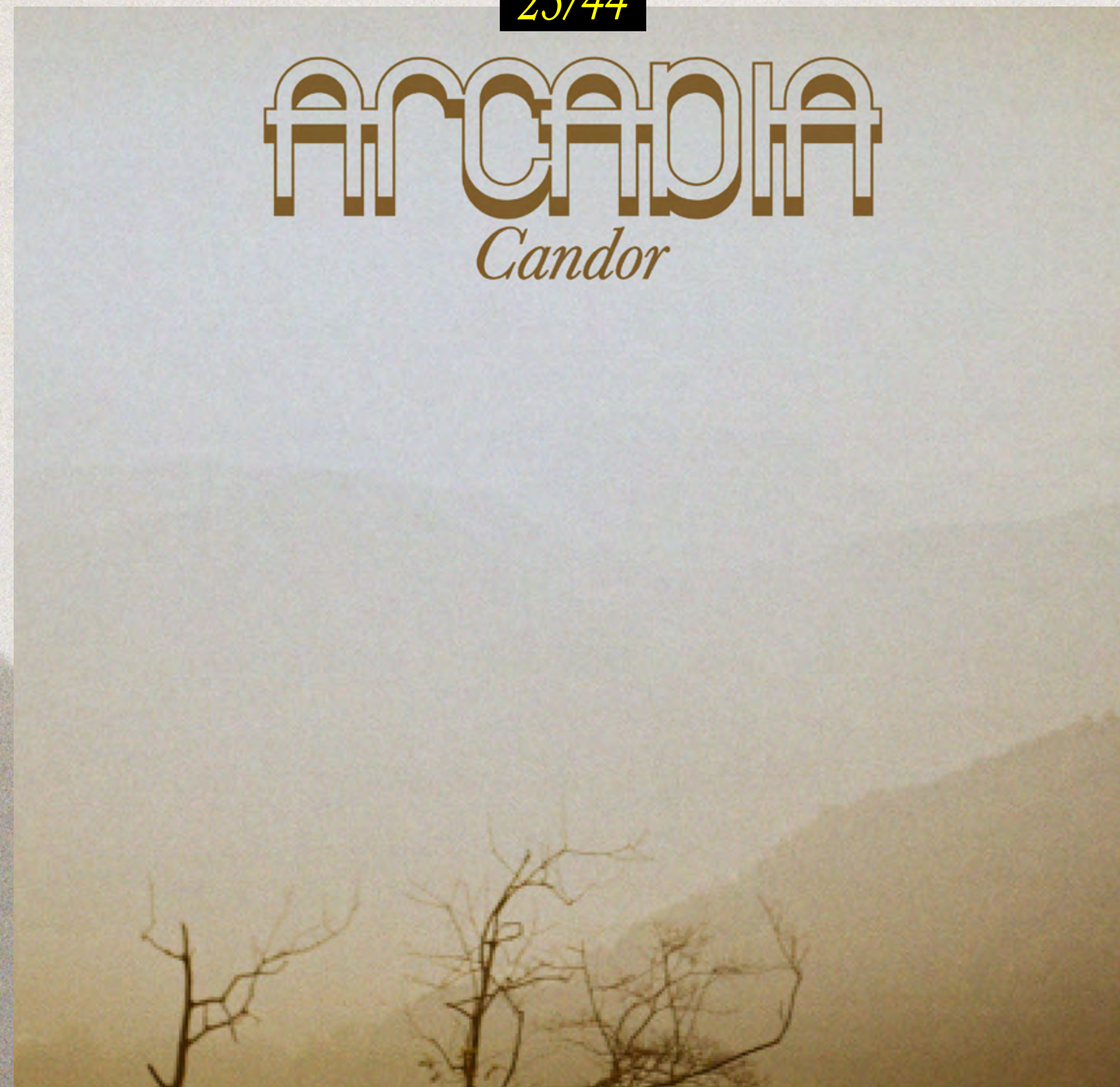
**„WIR“ SIND NICHT DIE EINZIGE ART VON „WIR“ (2025)**  
Poster for Fabian Schäfer's exhibition at Bund Offenbacher Künstler:innen (BOK)



# arcadia

**ARCADIA (2025)**  
Visual identity and art direction





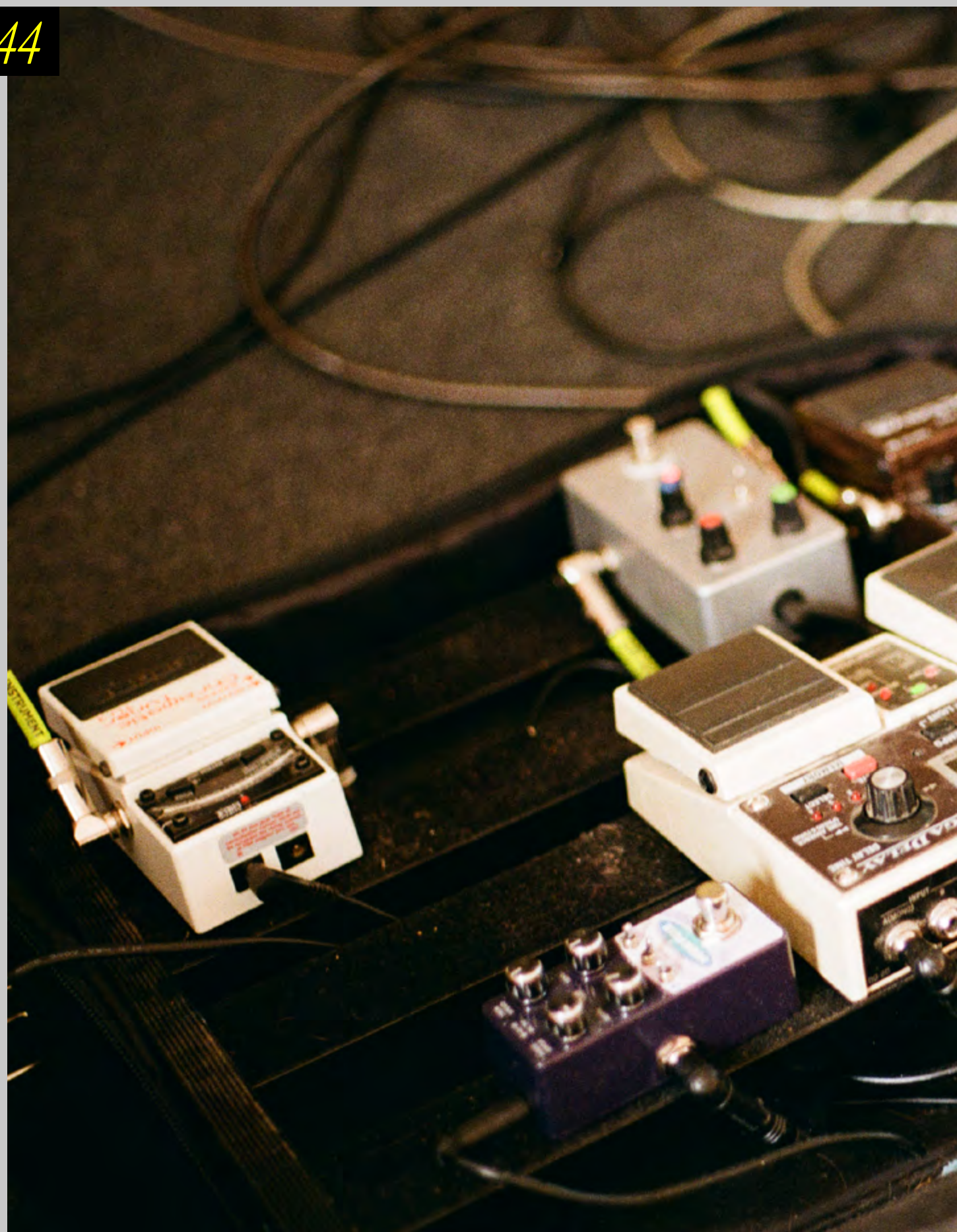








25/44



ARCADIA (2025)

Photography and digital content creation







**THE PENDULUM CHAMBER OF THE IMPRECISE CLOCK IS A CABINET OF CURIOSITIES FOR EMPTY TIME (2024)**  
Collaborative sound installation in Karlsruhe (D) and Bsclabs (A), with Franka Breunig



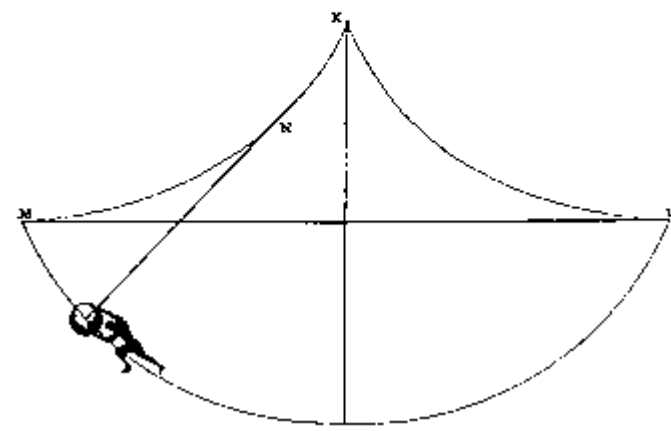


**THE PENDULUM CHAMBER OF THE IMPRECISE CLOCK IS A CABINET OF CURIOSITIES FOR EMPTY TIME (2024)**

Curated listening sessions of sound pieces by artists in both locations, creating a pendulum over distance



ENCOUNTER WITH SISYPHUS



I walked across the evolution and dimension of the curved line,  
I got lost in the falling of a heavy body and its motion on a cycloid,  
Just to find myself back in the center of the rotation.

Balance.  
Gravity.

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

We can hear its scream, always at point zero.

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.

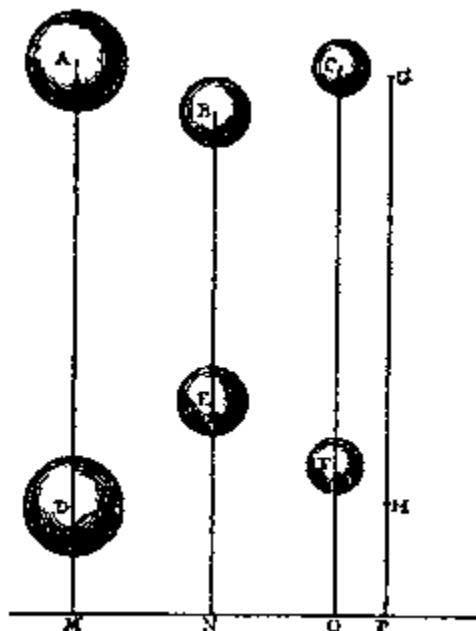
But what did that mean for the Counsellor of all time-measuring,

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

THE CLOCKMAKER?

...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.  
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 EXACTLY SEVEN PAST TWO.

IT IS  
IRRELEVANT RELEVANT

whether the clock runs precisely or not.

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



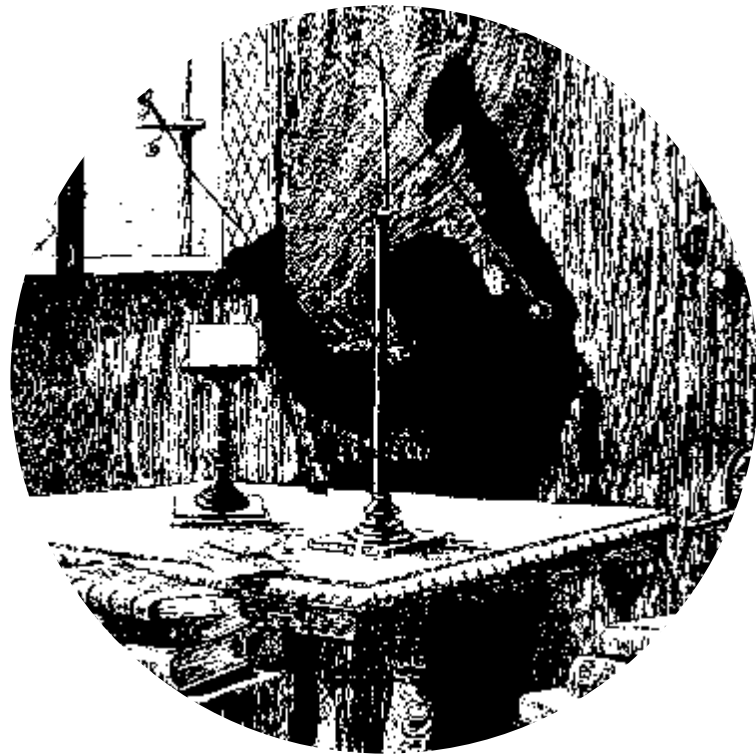
Now I understood the watches in that collection in the bistro.

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 imprecise 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.





## 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





**JJXH54D (2024)**

Fashion magazine, accompanying and documenting the project



unspoken feelings fears and emotions

I too am responsible for it.

the concept of balance

a never-ending process.

Alles hat zwei Seiten



**THANK YOU FOR THIS. VERY CONSTRUCTIVE. (2023)**

Lecture performance at HAW Hamburg, based on internal e-mails from HfG Karlsruhe, with Community Toolkit Workshop



And I think you

and I

and

we

and

we

are humans

stand for common sense,

I am sorry but I am having a

hard time  
following your argumentation

(and perhaps it is getting late),

it makes it seem like this is all but  
a game to you.

Feindlich,

It is fine to disagree,

unverschämt,

you're playing alone.

peinlich.

**THANK YOU FOR THIS. VERY CONSTRUCTIVE. (2023)**

Publication, derived from the lecture performance at HAW Hamburg



context out of context,  
then actions are part  
then they lead

then they  
is equated  
with the action of  
someone.

to of

content,  
content,  
content

Apology to all in this mailbox  
who are disturbed.

**THANK YOU FOR THIS. VERY CONSTRUCTIVE. (2023)**

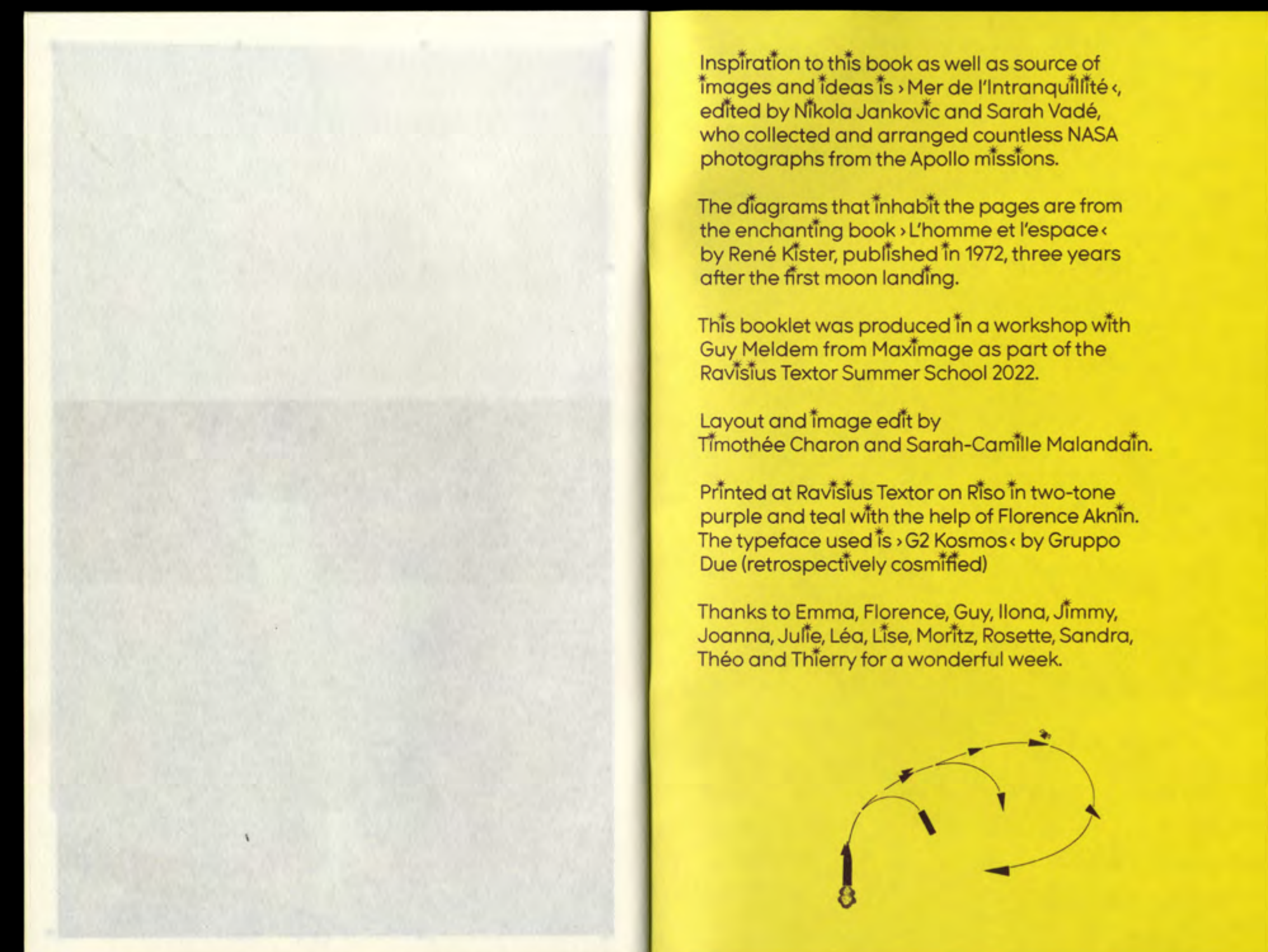
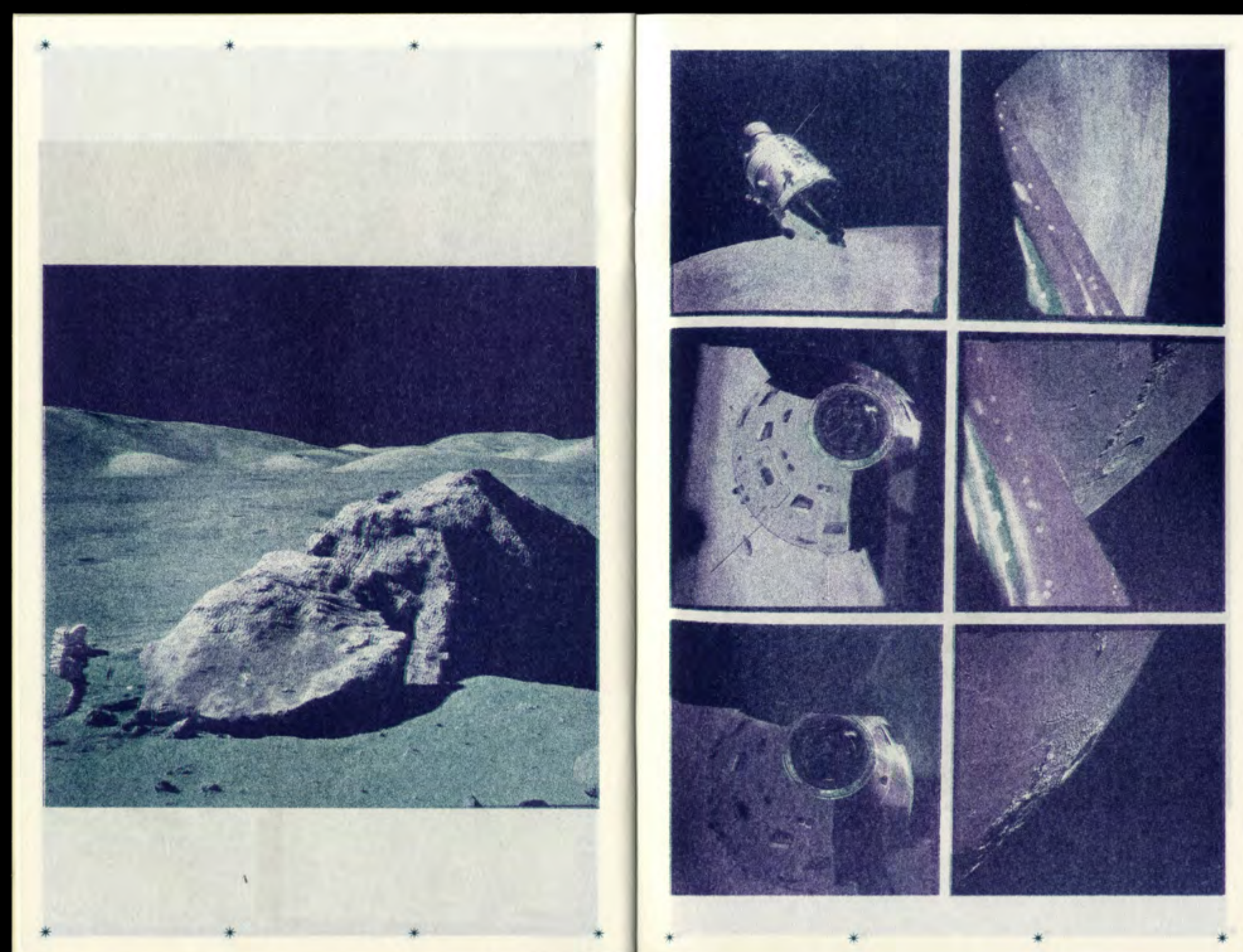
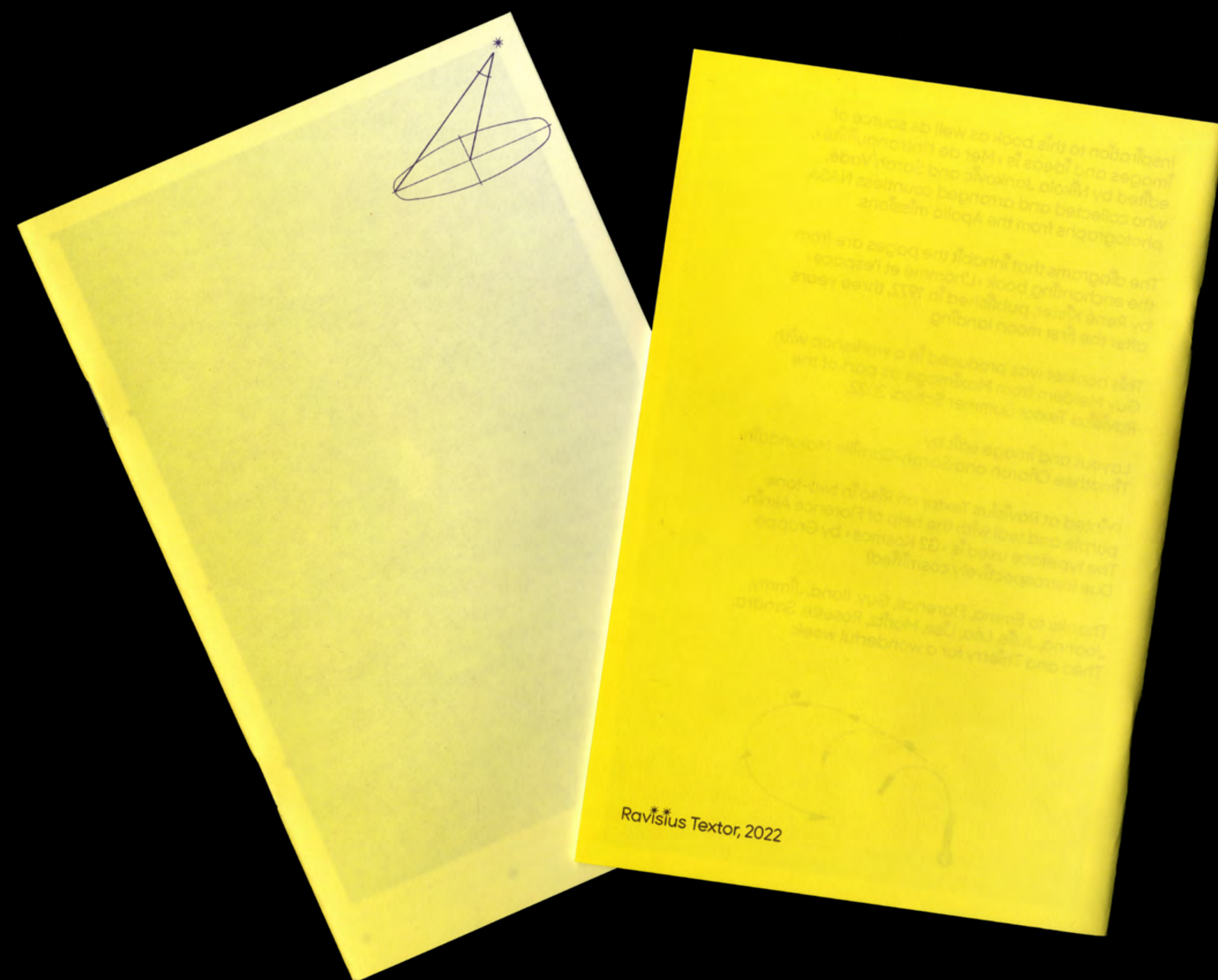
The poetic text of the lecture is a collage of quotes from e-mails of different actors within a school's political crisis.





**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 the rarest of shellfish. Some of them equaled the one that the captain had bought for five francs, and they surpassed that which he had believed to be unrivaled in the world.

Consequently, to calculate the value of the collection, Captain Nemo must have spent a great deal of time wondering what financial resources he had at his disposal. These words interrupted me:

"You're examining my shells, professor, for me they have an added charm: they have two hands, and not a sea on the other side."

"I understand, captain, I understand. You're a man who gathers his treasure. You have nothing left for the ship that carries you. But I confess to you that the motor power it contains, the electricity that brings it to life. I see some of its purposes are unknown to me. May I ask you to explain them to me?"

"Professor Aronnax," Captain Nemo replied, "so no part of the Nautilus is not delighted to act as your guide."

"I don't know how to thank you, professor, for the uses intended for these instruments."

"Professor, these same instruments are used for explaining their functions to you. You need to learn how you can use them."



## The Nautilus

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.

I could only thank my host.

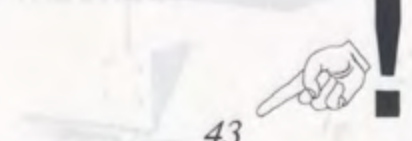
While we were organizing the school's old records and boxes, we were able to find some traces of the past of our school and seniors. This presented us with a new perspective, and we could randomly access a variety of graphics, including sketches, unfinished works, and before our school had racial diversity, 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 simpler way and bring diversity to graphic departments to prepare for another category and the next generation.

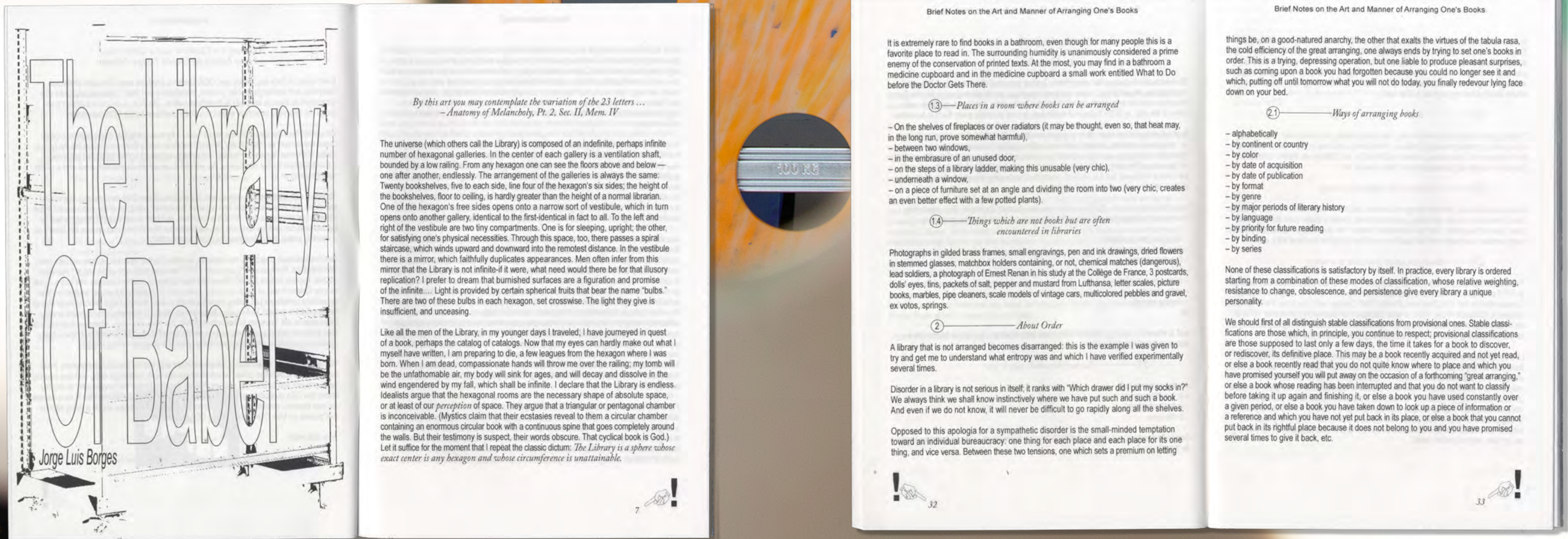
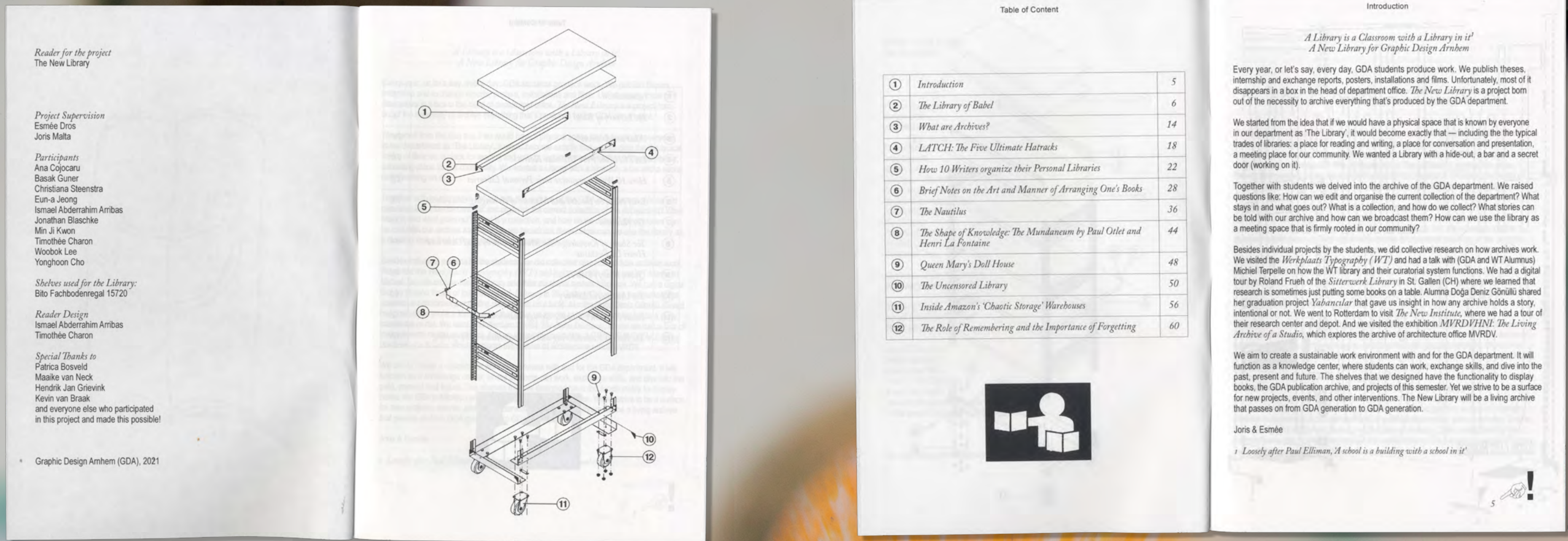
and mine leads into that  
most monastic appearance.  
Subdued lighting. No luxuries.



## THE LIBRARY OF REFERENCES (2021)

Seminar reader, assembled and designed together with Ismael Abderrahim Arribas, supervised by Joris Maltha





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

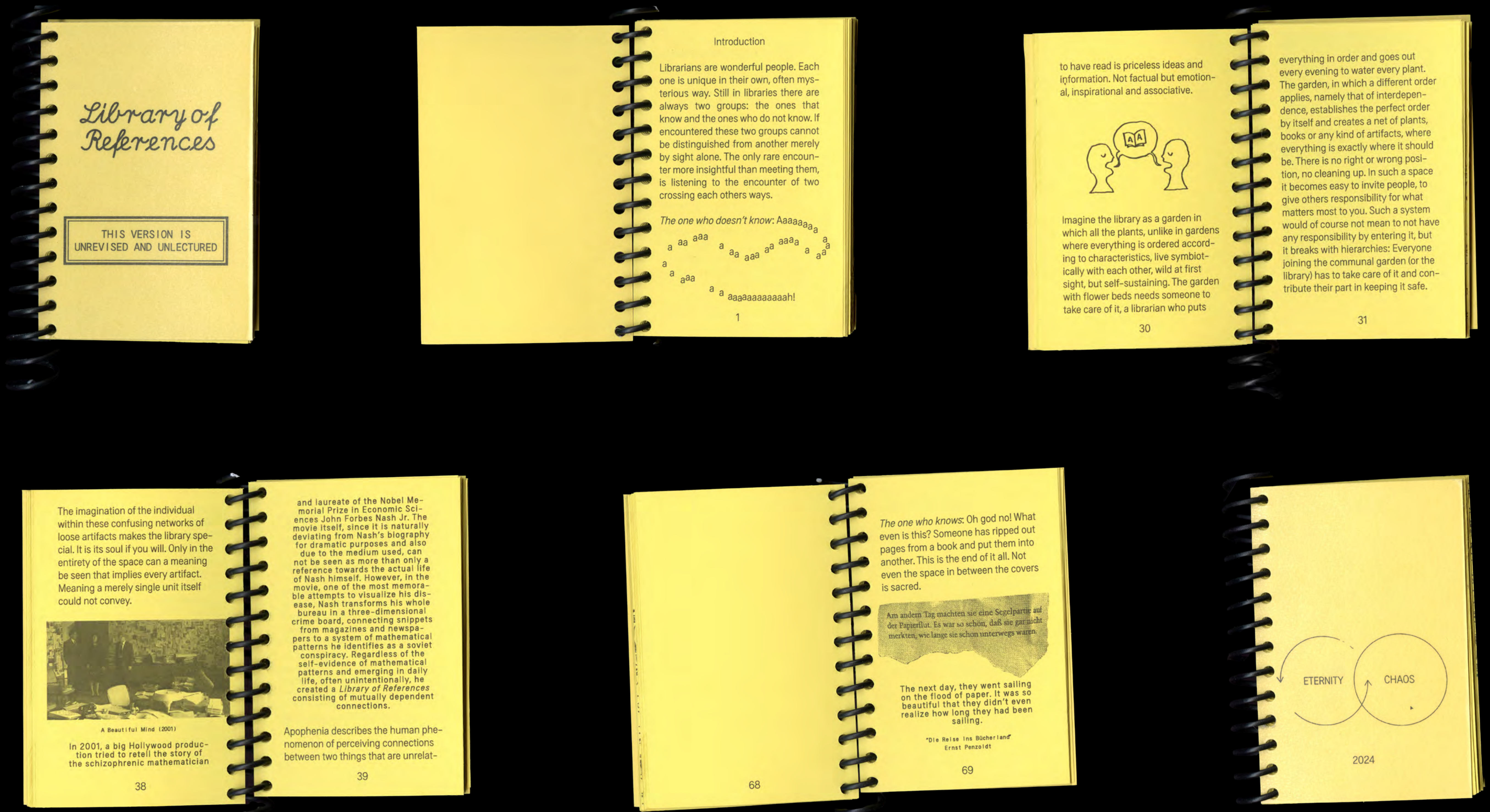
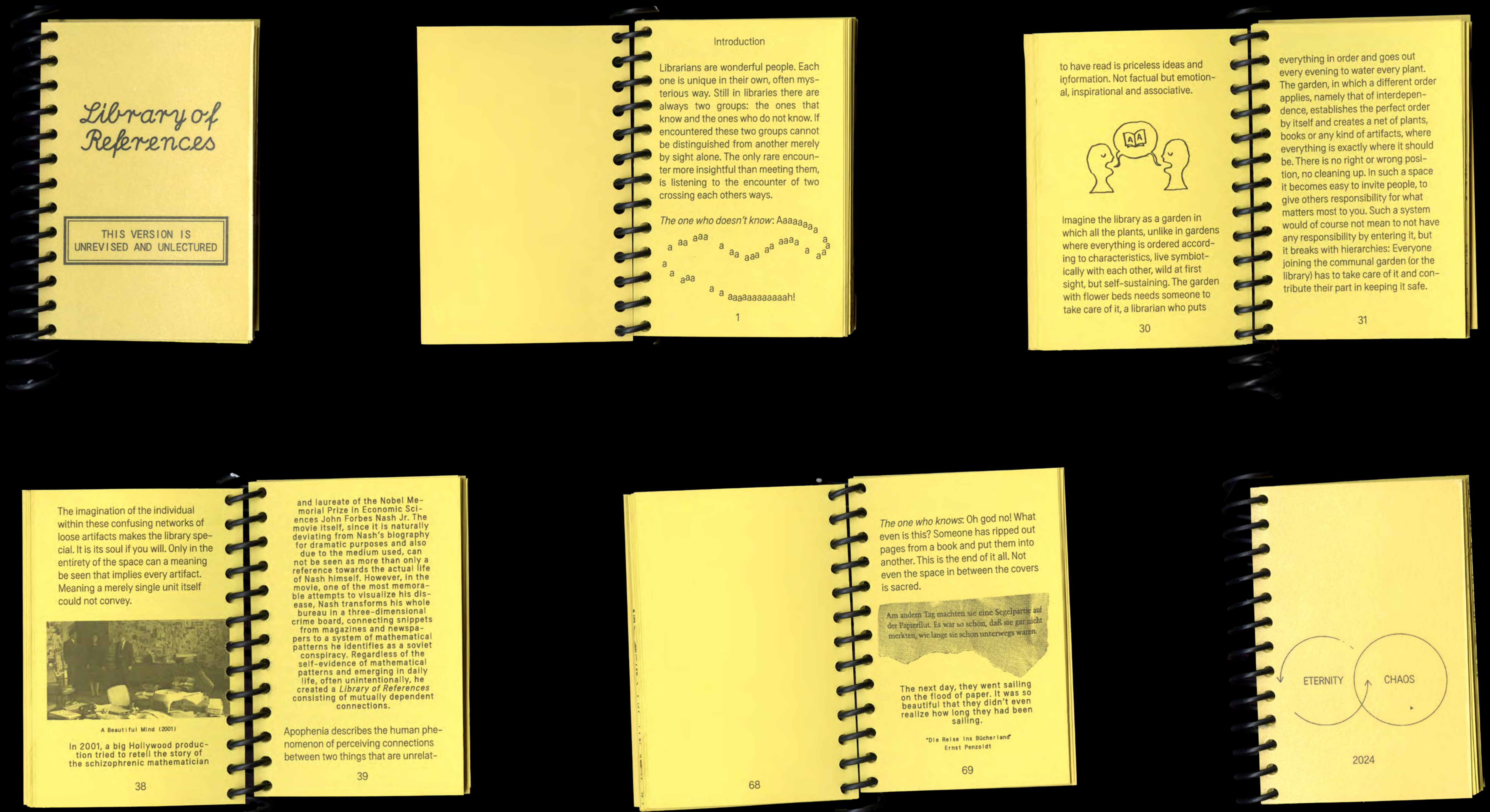




## THE LIBRARY OF REFERENCES (2021)

Library shelf, to position yourself into a network of referenced books, together with Jonathan Blaschke

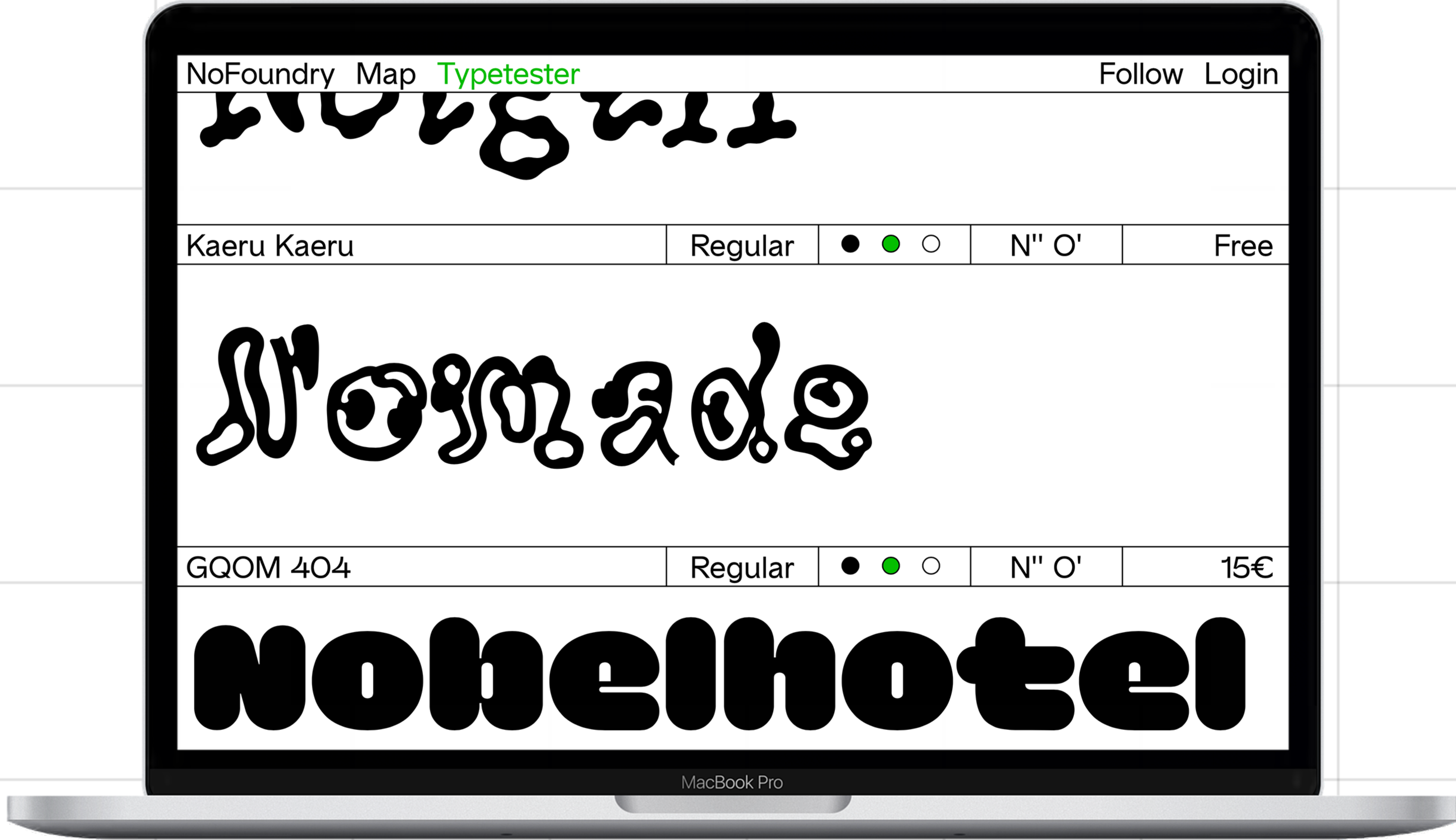




## THE LIBRARY OF REFERENCES (2021, 2024)

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





## NOFOUNDRY (2017–2023)

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





**SATURDAY TYPE FEVER (2019)**  
Student-organized 30 hours type design marathon, with NoFoundry





## SATURDAY TYPE FEVER II (2020)

The second event focussed on diversity in typographic work and different dimensions of type design

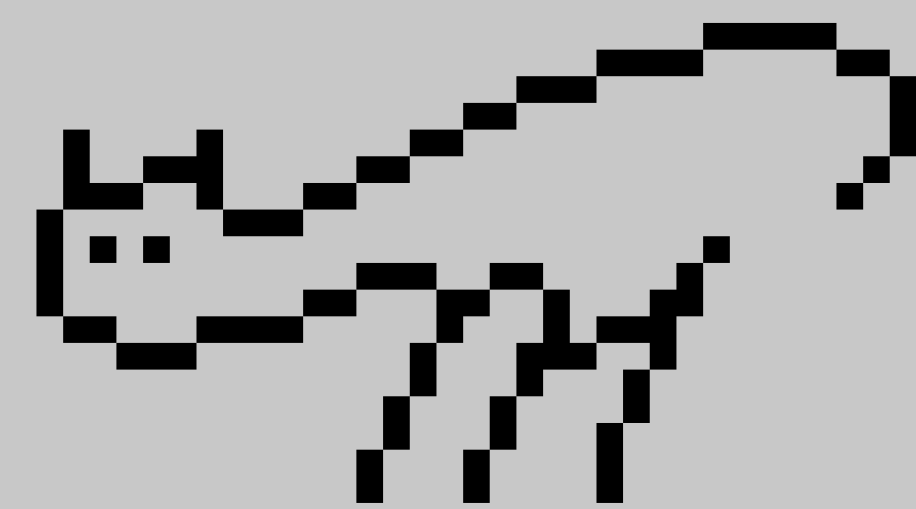


A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p

q r s t u v w x y z



Mor mère est

active et heureuse



**SHBSHB PIXEL (2020)**

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





Thank you!