

YAHSIWORKSHOPS

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6 - 13 SEPTEMBER
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WERKPLAATS TYPOGRAFIE
ARTEZ INSTITUTE OF
THE ARTS
+
PATRICK GOSATTI
NOAH STOLZ

29

EST
V
EMRE SENAN TASARIM YAKFI
EMRE SENAN DESIGN FOUNDATION



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MANİFESTO INTRODUCTION, NOAH STOLZ AND PATRICK GOSATTI, 2011

Mimarlık, genellikle, yapılar üzerinden anlatılmaya ve anlaşılmaya çalışılır. Mimarlık tarihi de, yapıların tarihi gibidir: kim tarafından yapıldığı, kimin olduğu, ne için kullanıldığı, zamanla neye dönüştürüldüğü konuşulur. Dönemin etkileri, kentsel yada kırsal olma nitelikleri, yapım teknikleri, tipolojik özellikleri üzerinde süren araştırmalar, bizi yapılara daha dikkatli bakmaya iter.

Bildiklerimize, gözlemlediklerimizi ekleyerek; anlamaya, anladıklarımızı anlamlandırmaya, anlamlandırdıklarımızı da anlatmaya çalışırız. Bütün bu çabalar içinde, bu yapıların nerede olduğu, hangi bağlamda bir araya geldikleri, bir arada olma ilkelerinin ne kadar rastlantı ve ne kadar tasarlanmışlıkla ilgili olduğu üzerinde durmayız, çoğu zaman.

Doğrudan ya da dolayimli, bir arada olmamızın mekanları, yapıların dışında; sokak, aralık, meydan, cadde, park diye adlandırdığımız yerlerdir.

Geçmek, gitmek, durmak, oturmak, toplanmak, bağırarak, çağırarak, ortak bir kutlamanın coşkusunu yaşamak için kullanırız bu mekanları. Kimi zaman, kapılar, doğrudan bu mekanlara açılır, kimi zaman, önce bir avluya ve oradan bu mekanlara. Her durumda; temel

özellikleri; herkesin olmalarıdır. Oysa tam tersine, çoğu zaman, kimsenin olmazlar.

Yapıların arasında kalmış bu tanımsız boşluklar, gerçek anlamda bir 'artık alan'dır. Özellikle kendilerine ait, özel mekanları dışında, bir arada yaşamayı bilmeyen toplumlarda hiçbir değeri olmaz bu 'arayüz'lerin.

Oysa, bildiğimiz başka yerlerden yaptığımız değerlendirmeler, hiç kimsenin olmayan yerlerin, her şeyin ve herkesin mekanına dönüştürülebileceğini gösteriyor.

Bu çalışmanın amacı; sözkonusu dönüşümün nasıl yapılacağını anlamaya ve dahası, anlatmaya çalışmak olacak.





MANİFESTO A NEWSPAPER, YAHSİBEY GAZETTE NO. 2

Yahşi Workshop 2011 kapsamında bu defa Yahşibey'e, sokaklarına karışmaya, boşluklarının birer parçası olmaya, köyün derisinden içeri sızmaya geldik. Yahşibey'in, kullanıcıları tarafından tasarlanmış yapı adaları arasında kalan ve tasarlanmamış/tasarlananın sınırları arasında kendiliğinden oluşmuş boşluklarını keşfetmeye ve o boşlukları gündelik hayatın ritmlerine uygun işlevler için düzenlemeye geldik.

Bunu yaparken de, sokakların, köy meydanının, kullanıcıların ihtiyaç duyduğu yeni bir düzeni, içinde bulunduğumuz köy bağlamında ele almayı, tasarlamayı ve farklı işlevler için kullanılabilir birer açık/yarı açık alanlar ağı haline getirmeyi hedefledik.

Yahşibey'de, klasik bir ofis ve/veya şantiye stajından farklı olarak, daha dinamik, yoğun, paylaşımlı ve karşılıklı etkileşime açık bir süreç yaşadık ve tüm bu süreci de sosyal medyada eş zamanlı paylaştık ve tüm geri beslemelerden faydalandık.

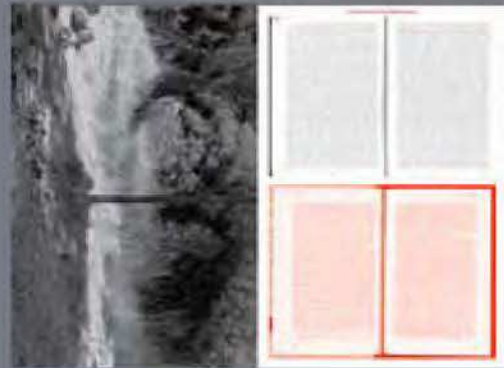
Anlamak ve anlatmak için kullanacağımız araçlar da köyün dinamikleri doğrultusunda çeşitlendi ve değişkenlik gösterdi. 15 günlük çalışma boyunca seçilmiş metinler üzerinden okumalar yapıp tartıştık, köyü ve çevresiyle

olan ilişkisini, günlük yaşamı, ilişki ağlarını ve gün içerisindeki izlerini keşfetmek ve belgelemek için, maket, eskiz, çizim gibi farklı araçları kullanarak haritalamalar yaptık, önerilerimizin senaryolarını oluşturmak için video atölyesi gerçekleştirdik ve gruplar halinde tasarladığımız her bir sokak/meydan/açık alan önerisini, köyden insanların da olduğu bir gecede sunduk.

MANIFESTO A WORKSHOP AND THE YAHSIBEY GAZETTE NO. 2

During the workshop in Yahsibey, together with the Graphic Design master class, from Werkplaats Typografie Arnhem Holland / ArtEZ, the aim was to crisscross different approaches to the reading and writing activities. The activities proposed during the workshop were about finding links between groups of books. Three activities were freely intersected during the day: readings, on philosophical and theoretical contents, writing and discussing. During the first three days every student found out its own limits in expressing his own ideas in texts. Such fundamental everyday practice as reading and writing became the focus – everyone had to consciously deal with the difficulties of precise and consistent work with text. And this is also the basis of all design work.

At the end, the material was collected and became part of a publication printed in New York on the occasion of the New York Art Book Fair, and further parts will make the content of a newspaper, the Yahsibey Gazette No. 2, printed in Dikili.



06

TEMMUZ SEPT

OKULA YERLEŐME ARRIVAL AND ACCLIMATISATION
MERHABA PARTİSİ BAZAAR IN DİKİLİ AND WELCOME DINNER

07

TEMMUZ SEPT

KÖYÜN GEZİLMESİ INTRODUCTION BY THE TUTORS
OKUMALARIN TARTIŐMASI DISCUSSING THE SUGGESTED TEXTS

08

TEMMUZ SEPT

ASKLEPİON GEZİSİ EXPLAIN YOUR PERSONAL BIBLIODGRAPHY,
SELECT ONE BOOK

09

TEMMUZ SEPT

BERGAMA NOTLARININ VE ESKİZLERİNİN TARTIŐILMASI
SELECT TWO BOOKS, DISCOVER THE RELATIONS AND EXPERIMENT
WITH OTHER PEOPLES CHOICE
ANTİK KENTTE YAŐAYANLAR YAHŐİBEY' E YERLEŐİRSE? ÇALIŐMASI
MAPPING THE BOOKS

10

TEMMUZ SEPT

DİKİLİ PAZARI FURTHER READING, FURTHER BOOK DISCUSSIONS
BİLİŐ HARİTALARI ÇALIŐMASI AFTER READING, START WRITING
BİLİŐ HARİTALARI ÇALIŐMASI WRITE ABOUT YOUR SELECTION OF
BOOKS

11

TEMMUZ SEPT

FİZİKSEL DOKU HARİTALARI ÇALIŐMASI
INTENSIVE WRITING ON PERSONAL TEXTS
SOSYAL DOKU HARİTALARI ÇALIŐMASI
DISCUSSIONS AND READINGS IN SMALL GROUPS

12

TEMMUZ SEPT

FİKİR HARİTALAMA ÇALIŐMASI DECISION TO COLLECT THE
READING AND WRITING IN A NEWSPAPER
DİKİLİ PAZARI PARTY AND PRESENTATION



İLK İZLENİMLER

SUGGESTED READINGS

Throughout the workshop all participants contributed their personal reading list, sharing them with others and were involved in discussions around their selection.

The following list presents randomly the books which were present, on the tables, in the kitchen, in the dorm, at the beach, in the bus.

Such was the literal landscape during the workshop in Yahsibey.



Ingeborg Lüscher. Dokumentation über A. S. "Der grösste Vogel kann nicht mehr fliegen", Cologne: Verlag M. DuMont Schauberg, 1972

Mary Williams. Witches in Old North Yorkshire, Hutton Press Ltd, 1992 (2nd edition)

Giorgio Agamben, David Kishik, e Stefan Pedatella. What is an apparatus? Stanford University Press, 2009

Gilles Deleuze. Desert Islands and Other Texts, 1953-1974. Semiotext(e), 2004

Zygmunt Bauman. Liquid Modernity. Cambridge: Polity Press, 2000

Michael Taussig. Mimesis and Alterity: A particular history of the senses, New York: Routledge, 1993

Daniel Spoerri. An Anecdoted Topography of Chance, Something Else Press, 1966

Marija Gattin. Gorgona, Muzej suvremene umjetnosti, Zagreb, 2002

Milan Kundera. The Unbearable Lightness of Being, Faber & Faber, 1984

Connie Palmen. Het Geluk van de Eenzaamheid, Athenaeum – Polak & Van Gennep, 2009

Pars Foundation, Hester Aardse and Astrid Baalen. Findings on Ice, Lars Müller Publishers, 2007

Jack Kerouac. On the Road - the Original Scroll, Modern Classics, 1957 (Original Scroll: 2007)

Tom Robbins. Even Cowgirls get the blues, 1976

EAST BAY M.U.D. STAFF, Plants and landscapes for summer-dry climates of the San Francisco Bay region, East Bay Municipal Utility District (EBMUD), 2004

Nassim Nicholas Taleb. The Black Swan: The Impact of the Highly Improbable, Random House Trade Paperbacks, 2010

Heraclitus: The Cosmic Fragments. Heraclitus, Diels; English translation : John Burnet (1912), French translation of the English translation (1919)

Giorgio Agamben. What is the contemporary, 2008

Jean-Paul Sartre. The Nausea, 1938

Regis Debray. Cahier de médiologie N°2, Qu'est-ce qu'une route?, Médium, Paris, 1996

Christophe Gallois. Considering the interval. Interview with Philippe-Alain Michaud inside the book "Neutre intense", Maison populaire, Montreuil, 2008

Zygmunt Bauman. Liquid Modernity, Polity Press, Cambridge, 2000

Roland Barthes. Image, Music, Text , Hill and Wang, New York, 1977



Giorgio Agamben, David Kishik, and Stefan Pedatella. What is an apparatus? Stanford University Press, Stanford, 2009.

Max Frisch, Fragebogen, Suhrkamp, 1988

Armin Hofmann. Graphic design manual, Principles and Practice, Niggli, 1965

Norman Brannon. The Anti-Matter Anthology, A 1990s Post-punk & hardcore reader, Revelation Records, 2007

Simon Reynolds. Rip it up and start again, Faber and Faber Limited, 2005

Wim van Bussel. Radio en Televisie boek, Het Spectrum N.V., 1969

Nadia C. Gloria Cubana, Frederick Markatos Dixon, Nietzsche Guevara, Jane E. Humble, Paul F. Maul, Stella Nera, Tristan Tzarahustra and Jeanete Winterson. Days of War Nights of Love, Crimethink for beginners, CrimethInc. Free Press, 2001

Jerry Hopkins. The Hippie Papers, Signet books, 1968

James Agee, Walker Evans. Let Us Now Praise Famous Men, Penguin Group, 2008

Jerry Hopkins. The Hippie Papers, Signet, 1968

Cristina Morini. Per amore o per forza. Femminilizzazione del lavoro e biopolitiche del corpo, Ombre Corte, Uninomade, 2010

Primo Levi. Il sistema periodico, Einaudi, 1994

Agota Kristof. L'analfabeta, Casagrande, 2005

Kenneth Williams, Russell Davies. The Kenneth Williams Diaries, HarperCollins, 1993

Thomas Mann. The story of a novel; the genesis of Doctor Faustus, Knopf, 1961

Michael Taussig. Mimesis and Alterity: A particular history of the senses. New York: Routledge, 1993

Wade Davis. The Wayfinders: Why Ancient Wisdom Matters in The Modern World. Toronto: House of Anansi Press, 2009

Giorgio Agamben, David Kishik, and Stefan Pedatella. What is an apparatus? Stanford University Press, 2009

Gilles Deleuze. Desert Islands and Other Texts, 1953-1974. Semiotext(e), 2004

Martha Cooper, Henry Chalfant. Subway Art, Holt, 1988

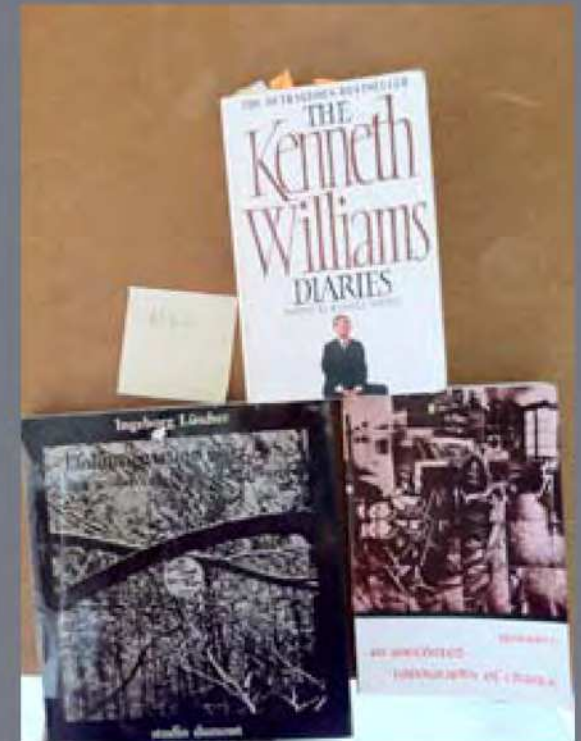
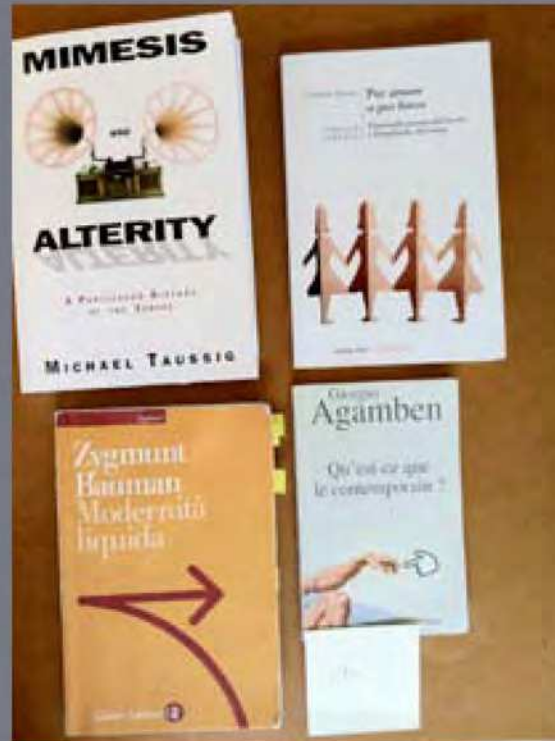
Pamela M Lee. Object to Be Destroyed: The Work of Gordon Matta-Clark, MIT Press, 2001

Jürgen Große. Urban Art Photography, Berlin, Die Gestalten Verlag, 2008

Patrick Süskind, The Pigeon. 1988

Hakan Günday, Piç (bastard). Doğan Kitap, 2003

Albert Camus, The myth of Sisyphus. Hamish Hamilton, 1955
John Gray, The Immortalization Commission, Science and the



Strange Quest to Cheat Death· Allen Lane, the Penguin Group,
2001

Charles Berlitz, The Bermuda Triangle· Avon Books, 1974

David King & Cathy Porter, Blood & Laughter· J. Cape, 1983

Albert Camus, The Stranger· Vintage, 1942

Anne Frank, The Diary of Anne Frank, Bantam, 1942 - 1944

Stephen Hawking, The Grand Design· Bantam, 2010

Daniel Spoerri, An Anecdotal Topography of Chance· Something
Else Press, 1966

Edited by Jerry Hopkins, The Hippie Papers· Signet Publishing,
1968

Leonardo Sciascia, L'affaire Moro (The Moro Affairs)· Sellerio
editore, 1978

Milan Kundera, The Unbearable Lightness of Being· Harper & Row,
1984



İLK İZLENİMLER

THE RESULT – IN PROCESS

A SELECTION OF THE PARTICIPANTS WRITINGS

During the workshop all the participants were involved in a series of writing-experiments and -exercises. What follows here is a selection of the results of these exercises. The results vary a lot. What they all have in common is, they all describe books, texts, the participant's selections of books – it is writing about writing, and through this learning about the process of writing itself.

It has to be mentioned here:

The intention to write these texts was to learn, to practice – and none of them was written for publication. However, they do accompany the workshop, and it should therefor be allowed to present them without the rounds of editing, which would be essential before publishing.

Findings on Ice - A work by the Paris Foundation with artists and scientists from all over the world

Everything is illuminated - Jonathan Safran Foer

Eating Animals - Jonathan Safran Foer

These two books have a big connection for me. I once read "Everything is illuminated" and it was really magical to me. It inspired me a lot. Because I started to love the work of Foer it was really easy for him (the author, maybe it's better to say, for this text) to get me with his thesis about factory farming and all the stuff that's wrong about eating animals. So I stopped being an ignorant eater and it changed my whole way of living. It was a new experience to get that influenced by book in your daily living and maybe for the rest of your life. I was also really impressed about all the international reviews.

I choose the three books The unbearable Lightness of Being, Findings on Ice and Qu'est ce qu'une route as books that I think fit together in some way.

Findings on Ice is the book I brought to the workshop as a really important and inspiring book for myself. I also chose the unbearable Lightness of Being by Milan Kundera. I read this book many years ago and it's also important for me. I love the story and the way that it's written. So I had to choose it for personal reasons. The second book I chose is a book I don't really have a idea about. I also feel connected to this book because it's about roads and I read nearly all of my books "on the road". At the moment I don't really have a home. I just started to live in Istanbul, and even there I have to move 6 months later. (And I'm reading Jack Kerouac's On the Road at the moment, so there is also a personal connection. It is a big part of my life right now.) I also like the things that it's also a summary of the thoughts of many people, like there is in Findings on Ice. It's a personal decision why these books fits together for me.

Maybe I'm not able to explain it in the right way, but these three books are the only ones of all the other books I have a emotional connection with. It's a kind of portrait about myself.



The overarching theme is time, change and our perception of it.

Selection of books

1. Plants and landscapes for summer-dry climates of the San Francisco Bay region, by EAST BAY M.U.D. STAFF

This book was a revelation to me when I started to get more and more interested in gardening. They list only plants that are good to plant in the bay area. I learned about invasive plants and native plants. About the damage that invasive species have caused to diversity and human interest. It made things look somewhat simple and clear yet labeling invasive species as bad and native as good is not easy at all. Some of the language (not on this book) to describe invasive species reminded me of the language used to describe immigrants in the US or Europe. This gets more and more complicated than I ever imagined and it seems like human perception is at the core of this problem. Are we simply reacting to change? Since we caused this invasion is it our job to protect native plants? To what extent are we going to garden the globe?

Are we trying to return to an ideal state of the past? If so, when is this 10 years ago, 100 years ago?

2. The Black Swan: The Impact of the Highly Improbable by Nassim Nicholas Taleb

This book is a very popular book, it might be too mainstream for some and it has its flaws but there were a lot of key points in it that resonated with me. Particularly relevant now considering the failure of the housing and banking system. I am drawn to notions on how we idolize the past, make assumptions, and reasons for everything when the world is a lot more complicated, messy, chaotic and random than we like to think. I am also keen on the way he promotes tinkering and experimenting without having specific goals in mind, and how you are at the most risk when you feel the safest.

3. Heraclitus: The Cosmic Fragments [Paperback]

This is a great book and it relates to a lot of what I've said before. Notions of the world being in a constant state of flux. How opposites can be both different and the same.

That which opposes produces benefit. You can never jump in the same river twice and so on.

CARTOGRAPHY TEXT

Notions of time, change and human perception are of interest to me. I decided to choose Plants and landscapes for summer-dry climates of the San Francisco Bay region and Findings on Ice. I find that in both of these books the static vs. the flowing are analyzed in a similar way. I see the book that I chose, categorizing plants in a specific region at a specific time, as an icebox that freezes a complicated, messy, chaotic and random world in time in order to explain it in more manageable circumstances.



Absence of information as a chance for own thoughts.
Max Frisch answered the question about his writing theory: "What I have in mind is the chaos. I don't have a theory, at best I have questions. A life-long of questioning myself. Questions to the reader."

Society seems to prefer investing on education and research in fields where money can be generated. The highest bid overall is profit-making and knowledge isn't immune to this idea. Knowledge in non-commercial-fields like culture is decorous to have, it shows society's high standards but at the same time it's not necessary because it isn't highly profitable.

For some sectors in the society, education should go but in a way that they don't start to challenge their everyday life. In this interests not all of the information is equal easy to get. We have to learn to analyze and to question the different kind of information around us.
Moreover, the democratic and difficult censorship information system such as the Internet has permitted the democratic movements to emerge worldwide. People have new opportunities to question their lives, look for

solutions, and and like-minded people. But it is not a time of consistent ideological movements, but an association of critics. The availability of a wide range of information has emancipated society and given it the power to act instead of obey lethargically.

We need a starting point to expand our own individual interests. For this we have to know what's important for us and what isn't. When our interest is awakened and we become engaged we can continue to research, to link information and our personal knowledge in order to spin a wider network of like-minded people. This allows for a retake of the individual thinking as opposed to a passively absorbed and alienated knowledge imposed by society. Decision-making is a major part in the work of a graphic designer. I make decisions by constantly asking questions and find answers. The more accurate the questions are, the more precise is the output. The starting point in all the work I do is always questions. I have to read and build up knowledge about the field in which my assignment is related to. Trough altering and concentrating information, I have a basis for my following concept. I don't have to have knowledge in all fields but I have to

know where I can find it. In other words: I have to know who or where I can ask.

At the same time, my work can ask questions, without giving an answer. Questions stimulate the viewer, and force him/her to search for a personal answer. A question can be followed by other questions and the sum can become a whole summary. In end, the act of questioning can be more important than the answer itself.

The absence of manifestos forces us to think and to research on our own. Filling the gaps with our own thought and ideas. Already Mallarmé used "page blanche"¹ as an absence of information which can be filled by the reader himself.

The book "My Edmonton Journal – An inventory of the non-verbal information of a newspaper or the visual language (The day when Elvis Presley died)" contains the whole newspaper "Edmonton Journal" without text, only the images and the graphic material. The author just leaves three sentence: "He was the king. The king is dead. And a generation suddenly feels old."

What do we do when our archetype dies? It's a loss but at the same time it is freedom and a chance to go our own way. Anyone walk this way in his own field of interests and culture, embedded and affected from the environment with which we all have to deal with.

I see questions as the basis for knowledge, critical mind and openness to new ideas. Or in the words of EZLN²: "preguntando caminamos" (by asking we're walking forward).

¹ Stephané Mallarmé, Un coup de dés jamais n'abolira le hasard, 1897

² Zapatista army of nation liberation is a indigenous movement based in Chiapas, Mexico.

A notion of a biography – told by the things we leave behind

I read something, I mark it. I see something, I take a snapshot. I hear something, I write it down. Something I want to remember.

Something, which is relevant to me. Something I might want to refer to at some point. Which strategies do we follow in order not to forget? How can we store knowledge? How do we construct an order? As soon as there are more than two we need a system.

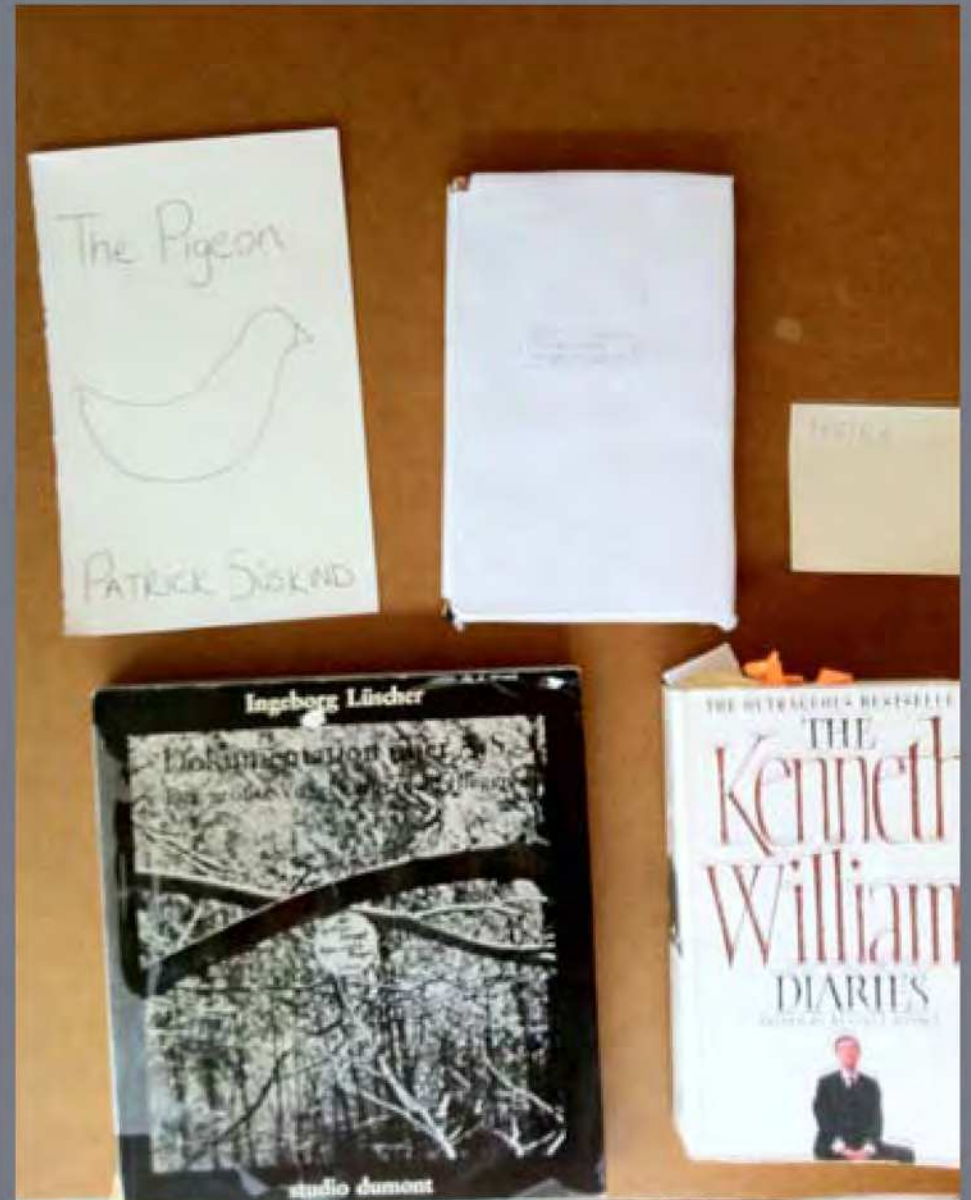
One dictionary, two exhibition catalogues, one novel, and a documentation. Each of them very specific, they all present personal archives, structures of order, obsessions of capturing and preserving knowledge – five accounts of personal collections of knowledge, worth to pass on. Their collectors are Rudolf Hostettler, Armand Schulthess, Harald Szeemann, Mister Geiser.

How are their linking systems constructed? How do they orientate and navigate within complex systems and what

are their individual aims for constructing them? Which strategies are developed in order to deal with a seemingly infinite amount of knowledge? Where does a personal archive of knowledge end up? Is it surprising to find it on index cards, written on cans, placed in the forest, gathered in wine boxes, joined by newspaper clippings? Stored in a closet, up in the air, stacked in shelves and ordered by rooms, pinned on the wall. By looking at these archives, one can feel the way of thinking and working and one learns about the person by understanding its work.

The term archive stands inevitably in connection to death. There is the question of the legacy of these archives. What happens with a personal collection after its creator leaves it behind – is it not a part of him/her? Who decides what part will be opened to the public? Who has the right to do so? Should the archive stay at its place of origin or rather be moved to a public space where as many people as possible can access it? The task of the legacy of an archive is a difficult one, a burden for the bereaved and often they eventually become part of the archive themselves as editors who need to decide to which extent

it will be opened to the public and what will be kept in privacy. All this, who is the collector, where does he store his knowledge and why, and the responsibility of its legacy, all this can be found in their books and publications. ...



Perchè lo fate?

Si tratta di osservare come le vite vengano costrette. Stai a guardare, disse: non devi uscire di lì dentro!

Perchè?

Perchè non bisogna!

Il cerchio era palesemente magico.

Ma come è possibile? Dove ha inizio tutto questo? Si insomma, voglio dire, voi in questo modo la condizionate, ma c'è qualcuno che condiziona voi?

Basta così poco? Basta un cerchio disegnato sul terreno?

Lui rispose: a volte basta molto meno.

Allora stetti a contemplare, non potevo fare a meno di essere curiosa, volevo capire come era possibile modellare la realtà, addestrare il corpo, disegnare i confini di una vita.

Disse: ho paura. voglio tornare a casa. voglio andare a letto.

Pensai fosse inutile, eravamo perduti oramai.

Mi chiese: posso uscire ora?

Io rimanevo a guardare inerme

Non sapevo cosa rispondere, guardai l'uomo

Disse: sisi certo, adesso puoi uscire

Prese uno straccio e cancellò il cerchio per disfare l'incantesimo.

Bastava di nuovo così poco, bastava cancellarlo?

L'uomo disse di sì, ma io sono convinta che questo non fosse abbastanza, come spiegargli, senza offenderlo, e con le poche parole che conosco, che il suo paese non è altro che un deserto che dobbiamo attraversare. In quel momento non sapevo ancora che alcuni non ce l'avrebbero fatta.



Conversation about two texts:

What is the Contemporary? by Giorgio Agamben and
Desert Islands by Gilles Deleuze

Each of the twenty participants at the workshop in Yaşhibey brought a book along which holds meaning for them. As an exercise in reading and writing, each person selected some of these books to familiarise themselves with and write about how they connect. Müge and I responded to the exercise by recording a conversation about how a book we both selected relates to the central reading for the workshop.

I: So we are going to have a conversation about two texts that we read during the workshop. What is the Contemporary? by Giorgio Agamben is a text brought along by Laure that we both chose in the exercise as relating to our interests, and the other text was a suggested reading Desert Islands by Gilles Deleuze. What we both found in casual conversation is that these two texts have a lot of links. We also have a some kind of connection point with each other in that we chose the same text before really being familiar with it.

M: Yes, and this is the... the topic of reconnecting back to the idea of representing every book as an archive, as images of meaning which has an existence in relation to another... It was in the discussion of talking about books that you didn't read at all but to have an idea of that book and to give a meaning...

I: That you bring to it.

M: Yes to bring a meaning to it with a relation with another one. Like ideas which are meaningful only in relation to others. And what we will try to do is to give a location to these two texts that we read during the workshop.

I: And with both texts that we read – we haven't spend a huge amount of time on it so it's not going to be like a proper investigation – but, first of all these links are evident in the symbols which are used to try to get a point across. And for me it starts with the very clear metaphor of a desert island. It is the idea of being apart, or separate or removed from the main thing. Deleuze talks about this in opposition to the continent. This use of

metaphors is what you spoke about the first time when you were explaining your selection of texts, that link which I thought was a really nice way of connecting things which was the backbone that is broken...

M: Yeah, the broken vertebrae. It is more about a person who wants to be contemporary but starts with a lacking point, starts without structure because we are never completely conscious about 'our time', I mean 'our contemporary context'.

I: But the thing is that, the point that he makes straight away is that the person who is contemporary has got a disconnection from the main 'thing'. Or they are an anachronism, or separate. So the only reason that you can look and have a judgement on what is going on is because you are apart from it. Which is the same thing as the island – the idea of an island is comprehend by the one that is apart. So the island is kind of like a metaphor of the contemporary being as well.

M: ... which is on the dark side of the whole. This is also, I mean, the island is an abstract point in the middle

of time and space and the contemporary is the observer who is not visible. He is invisible and isolated from the flux of time, because he is observing the fluidity of the contemporariness. He is the one who is able to see the dark side, the part without light.

I: So he is kind of irrelevant. It was another word that was used in the text I think...

M: Hmm, more like it is anachronistic I think it is like out of time maybe. Because he is not irrelevant, he is completely, I mean he is really relevant but...he is not the one that produces light. He is the one that investigates the darkness...

I: Yep. And then the other thing ... the idea or key theme of this text about desert islands that we discussed as a group, was this idea of the re-birth, and starting from nothing. Which...

I: Aha, yes, of course. So this idea was that um, the rebirth and um the starting from scratch, which is the tabula-rasa that you talked about...which is if you explain

it very nice, kind of thought.

M: Yes, as a meaning tabula-rasa is like an emptiness, a mental emptiness, which is like a mental tabula-rasa. I think the original example comes from the brain of a child, which is born, which is without memories, without knowledge, without preconceptions, prejudices and any kind of conditionment. So...it is like a full potential of things, which reconnects to the idea of an island, which is like a rebirth...

I: ...That rises, that rises from the ocean...

M: ...Rebirth, yes, if we talk about it in a...because there was political interpretation that came out during the conversation, which was also the explanation that I first thought about.

I: Okay.

M: Because on the continent we, when we get born, we are already inside a system, a society, you belong to a...

I: ... a culture ...

M: ...you come from that nation, you talk that language, same as your family...you are already conditioned. We are now, without doubt, in this context that we will work in, and this is already a fixed preconception. But the idea of an island is also to have the possibility to recreate it...

I: Yep.

M: To...

I: To get rid of all that baggage...

M: To start from scratch as the first, perfect action for it.

I: But I think this is also very relevant for uh...for me, for when you, for instance, are studying design, or living in a capitalist society, you are surrounded by all the, the communication of capitalism, and design falls into that, especially commercial design. And so you've got all these images that you're used to, and then...but to actually produce something yourself, you almost have to

rid yourself of all that. The idea that 'this' is what a poster has to be or just all the rules and structures (on a more ideological level) and start from fresh.

M: Yes, yes. I think this is also what a part of the discussion was about. Like once you are inside this kind of structure, then what you do is anyways influenced. But I also like the idea of the nature, because, maybe this text Desert Islands just compares the pure artists, a pure production, a pure way of thinking, to what nature does.

I: Okay...

M: I mean, also like ummmm a hurricane, which is created by nature, but it's completely an externalization of maybe something unconscious, that you don't have any calculations about.

I: So you mean that nature is a good metaphor or symbol for how we should, could be doing it.

M: Exactly.

I: But that it's not forced or imposed or ... it just comes naturally like an energy force.

M: I think, I think that it might be a good interpretation of it.

M: Umm, it is also... It might also go back to, you know, also the ideas about nature versus culture. It is like a really, a contemporary dichotomy in our life. Maybe that was also what Noah was trying to say. With the technology, maybe we are too much inside the technology, too much inside culture, and we think too much about the economy and the crisis. And also the fact that the nature is an example for creation, of production of culture, for creating culture lets say. It is like going back to basics, and then we come back to the origin, the original and the tabular of things. We are so much into, uh, the city and so much into computers.

I: Yes.

M: What one can imagine is about just you and your brain without any mental preconceptions, about anything on an island.

I: So you are saying that this is political, but it talks...it can be interpreted in so many different contexts and ways.

M: Yes. I think so, but...you can talk about political and the sociological part of it. And you can also talk about the, uh, because then it connects to the literature, the creation of the imaginary, the writing of novels and the mythology, which comes out from the unknown. Because, what we don't know we imagine.

I: Yes. And then the moment that god is dead and you don't question the... um, I mean that science kind of explains things and you don't need the mythology, and that's where literature comes from and this is, yeah, I think a really nice...

M: ...and incredible example of it. I mean imagine yourself on an island, and uh, completely blank, would you think about god, would you invent the notion of god?

I: I think every society invented a god, and alcohol...

M: Ha ha, of course. Then I also think about the initial

mythologies, the first religion. I don't want to make a bold statement about it, but the paganism, that all gods in paganism were nature. My god was the volcano, your god was the wind and someone else's was the fire and the sea, and is this was the basic religion, the mythology. You can't explain the hurricane, and then you create a mythology around it. Like Poseidon, the god of the sea...

I: There is also in the in the What is the contemporary? text this idea of the archaic. The word which comes from the symbol of the embryo and the origin.

M: Oh really.

I: Yes, and so, um, and it says 'only he who perceives the indices and the signatures of the archaic in the most modern and recent can be contemporary'. So it is also understanding that. So I think that if you actually make a really deep study and research into both these texts you will be able to find a lot of really relevant things, but I think it's also like we were saying we both bring our ideas to it, which embellishes it and extends it...

M: Yes..

[I: ...Mmm, that's already quite long...I think this is good, we shall we leave it there...]

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Bermuda Triangle

It all started with my grandfather a French, history, Latin teacher. My grandfather was a very scared person. He was afraid of death. In his fear he lost himself a lot of times. His true passion was reading and writing. This was his way to deal with his fear. He read 1000 of philosophical books and he expressed his true feelings by writing poems, texts and books. He died in 2010.

The second generation is my father, an ingeneer-architect who wants to understand his father. He took over his interests and fears. He deals with the same questions and fears by reading a lot of scientific, mathematic books. My father expresses himself via his job, architecture.

I am the third generation, a graphic designer. Just like my father who wanted to understand his father, I want to understand mine. To do this I also have to understand my grandfather. I took over their fears and their questions about live. I'm afraid of death.

My research is a combination of art, philosophy (my grandfather) and science (my father). I feel the need to

express myself via my own medium: graphic design. The fascimiles I chose deal with my fears and interest. This is also expressed in the design. They help me to understand my world a little bit more.



Self-taught/discipline

Extract (2 pages) from the Nausea, Sartre.

Here is the extract actually : "3.00 V.m. I have given up Eugenie Grandet and begun work without any heart in it. The Self-Taught Man, seeing that I am writing, observes me with respectful lust. From time to time I raise my head a little and see the immense, stiff collar and the chicken-like neck coming out of it. His clothes are shabby but his shirt is dazzling white. He has just taken another book from the same shelf, I can make out the title upside-down: The Arrow of Caudebec, A Norman Chronicle by Mile Julie Lavergne. The Self-Taught Man's choice of reading always disconcerts me. Suddenly the names of the authors he last read come back to my mind: Lambert, Langlois, Larbaetrier, Lastex, Lavergne. It is a revelation; I have understood the Self-Taught Man's method; he teaches himself alphabetically. I study him with a sort of admiration. What will-power he must have to carry through, slowly, obstinately, a plan on such a vast scale. One day, seven years ago (he told me he had been a student for seven years) he came pompously into this reading-room.

He scanned the innumerable books which lined the walls and he must have said, something like Rastignac, "Science! It is up to us." Then he went and took the first book from the first shelf on the far right; he opened to the first page, with a feeling of respect and fear mixed with an unshakable decision. Today he has reached "L"- "K" after "J," "L" after "K." He has passed brutally from the study of coleopterae to the quantum theory, from a work on Tamerlaine to a Catholic pamphlet against Darwinism, he has never been disconcerted for an instant. He has read everything; he has stored up in his head most of what anyone knows about parthenogenesis, and half the arguments against vivisection.

There is a universe behind and before him. And the day is approaching when closing the last book on the last shelf on the far left: he will say to himself, "Now what?"

What I find important in this extract is that it raises the process of self-learning as a discipline, but normally it is supposed to come naturally. And what I want to do is to build is a discipline of self-learning like the self-thought man. Forcing myself to learn is a statement in itself:

why would I do that because this is what everyone is supposed to do inevitably.

Expert

"Comment et ou draguer à Paris", Michel Sevrin (How and where to hit on in Paris).

This is a book from the sixties where a guy (a complete idiot) who call himself an expert explain how to hit on girls. I choose it because it is this kind of books from the sixties where everyone can say what he wants because as long as it is in a book, it is trustworthy. So it raises this question about "who can you trust" and the authority of the text.

Transcription

Maintenant-dites moi quelque chose, Philippe Lafosse. It is a movie on paper, it is a transcription about the dialogue between the director Jean-Marie Straub and his spectators. The movie is impossible to see, it only exists on paper. This director worked a lot about education, he made this movie "En rachachant" about this kid who doesn't want to go to school and tell to his teacher that he has his own method of learning : rachacher and he tells him

that he will learn things inevitably. I choose this book specifically because of the transcription of a all concept into one media. It is not only about a media (movie) to another (book), but more about how to emancipate itself from the original without taking off what is structuring it. Also, there is some amazing moment in the book for example J.M Straub is answering to a question about style: "No there is no style, I hate style! The style is the man in itself, that's all! I doesn't exist. Style is shit!

Curiosity

Pierre Faucheux, écrire l'espace

Autobiography from the designer from the 60's Pierre Faucheux, who at some point wanted to be an architect, so he went to Le Corbusier, and told him that he wanted to go to architecture school, but Le Corbusier tells him: "You will learn on the job-training" then Faucheux tells him that he his worried about the resistance of material, Le Corbusier answers: "See this ruler, this way it spreads, this other way it resist. This is the resistance of material. " So starting from nothing, he became an amazing architect who never got any resistance material problems.

The Werkplaats Typografie Facsimile Library was for me a great occasion to work on the multiplicity and the multiplication of possible links that a library can host. I decided to set up a plan (dispositif) that would enable me to work on an abstract level by (re)activating the interval between the books and essays related to my general practice. This corpus potentially activates an infinite library, that would ask as a rhizome, and that as for only plan my own subjectivity on the analysis of the content. The aim of this working tool is to organize and gather knowledge but in an open form that can be updated infinitely along the time. It is an hybrid and fonctional form that gather a linear reading of the book with a net-shaped/atlas projection. The more i work on this plan/device the more i can add content and complicate the links, in this way, i can try to tend toward a pseudo scientific precision.

This text features comments and thoughts about these links and how they relate to my practice as an ongoing process of learning. This plan is open enough to be in constant progress and enables me to be (exible enough regarding future modifications and improvements. I

decided here to use the term "bridge". It was not about finding a descriptive form to my work, but more a form that is clear enough and directly linked to my practice. The image of the bridge is suffciently suggestive but also opens itself to further interpretations. This would not have been possible if i had adopted a stronger term, image, that is also quite defined by some philosophs like Foucault, Deleuze ...

I like to think about the work of a graphic designer as a medium, a bridge between art and society, or at least as meaningful links. My practice mainly focuses on the transition between mediums (analogue, digital) as well as the transitions between an idea and its final form. This is of course quite generic, but it refers also to the figure of the medium in the myscical term: A person that would act as a link with the alive and the death world. I consider the final form, the fixed end product (in graphic design) like an end and so called a death of the process (at least mine).

Along with the map/plan/device, i highlighted two kinds of links, bridges between the books and essays:

Soft bridge: Intuition, subjective links between different genres and different conceptual typology:
Hard bridge: Analogy, effective and semantic links.



Walter Benjamin and the Cheerful Destruction of the Self.
By Esther Leslie. (‡ § * +)

The Art World is not the World and Bamboozle, Bae and
Tlindside. By Nina Power. (- §)

Transaesthetics and Xerox and Infinity from The
Transparency of Evil. By Jean Baudrillard. (- §)

The New Citroen from Mythologies. By Roland Barthes. (‡ § + *)

Surfacing. By Margaret Atwood. (* ‡ §)

A Thousand Plateaus. By Deleuze and Guattari. (‡ § + *)

One Way Street. By Walter Benjamin (§ *)

The Radicant. By Nicholas Bourriaud (‡ § -)

Fellow Readers. By Robin Kinross (- § ‡)

Awkwardness. By Adam Kotsko (‡ + *)

Key:

- 'Nu-Language'

‡ Contingency / relativism / balancing acts.

§ Reading.

* Contradictions/Paradoxes

+ "You've got to have a laugh or its weird" *

Description of categories:

Nu-Language (-)

"By saying nothing at all, repeatedly and forcefully, you can wear your audience down much easier than by outright lying. It is easier to tire a room full of people out with junk syntax than it is to deliberately mislead"

A term created by philosopher Nina Power, 'Nu-Language' is used to describe a 'language without referent', is a play on words, referencing both the 'New Labour' government of Britain and mutated pop music genres like 'nu metal' and 'nu rave'. It illustrates a way of using language that is pure artifice, where what is perceived appears comprehensible, but is merely an abstract ghost language of interchangeable buzzwords and spin

Contingency / relativism / balancing acts. (‡)

Lets not reduce things down to much. Comfort in complexity, the weirdness of absolutes, being open and able to adapt to our constantly shi'ing playing field/ workshop/tool shed.

Reading (§)

Reading our environment, multi-sensory, perceiving understanding interperating, not-reading.

Contradictions/Paradoxes (*)

can live with you, can live without you

You've got to have a laugh or its weird (+)

Humour as an effective tool against weirdness, sterility, cleanness?, smoothness and reduction, the beneficial effects of surprise, a serious un-seriousness, nonsense vs non-sense.

Daniel Spoerri: An Anecdoted Topography of Chance

Marija Gattin: Gorgona

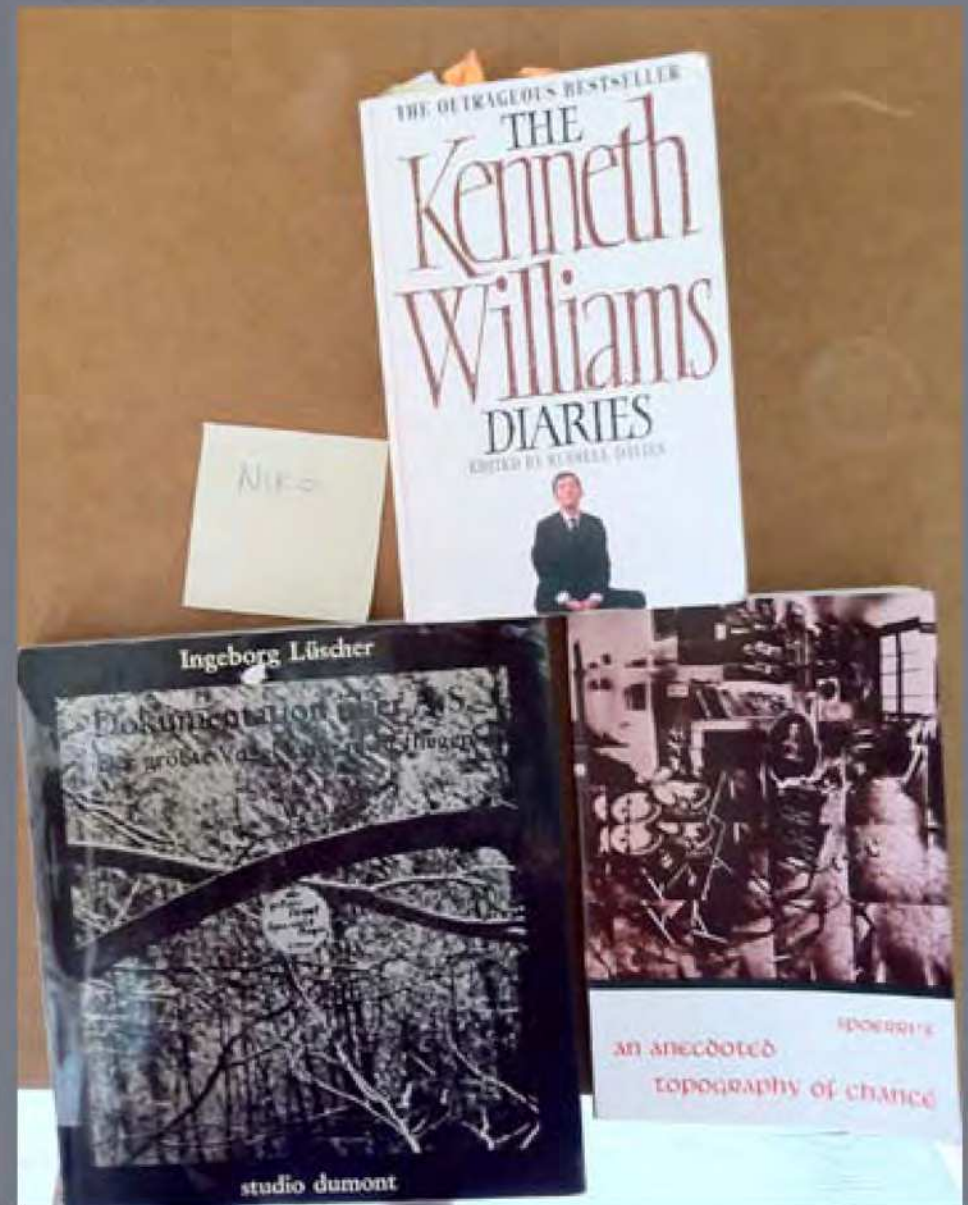
Ingeborg Lüscher: Dokumentation über A. S.

All of these three books deal with visual and conceptual artists, and try to organize and to present a somewhat chaotic content. They also quite vary, for example in their perspective: Spoerri's book was conceived and executed as a stand-alone work of art; Luscher, a German artist, made a document of the work and life of an outsider artist Armand Schulthess; and Gorgona is a monograph about a body of work of an informal artist group, compiled by an art historian. All three make use of archiving, again in different ways: Spoerri's book is an archive of physical objects and personal recollections connected to them; Luscher's book, although subjective in approach, is the only document of Schulthess' larger body of work, which itself had a strong archival character. Gattin's book is more of a classic monograph, colder in approach, but it's also structured more loosely than a usual monograph (and the other two books in this selection). This is probably connected to Gorgona's sometimes undecipherable, confusing and unstructured work.

Systematic approach is more essential to two of these books. Spoerri's mapping of his own messy "working, eating and drinking" table, along with scholarly descriptions of found objects presents a strong effort to organize chaos. It is disorder and chaos opposed to order. This correlates to Schulthess' collection of "all knowledge", written on tin cans and various bits of paper and then organized and presented in an open space (a forest) according to his own principles/walking routes. This connection looks more explicit during if two similar images found in these books are observed together: (1) a topographical drawing of Spoerri's table and (2) a map of Schulthess' property.

On the other hand, Gorgona monograph is a collection which doesn't attempt to go a step further and organize the chaotic body of work presented within. Quite the contrary - I got the impression that it's trying to play along with Gorgona's own spontaneous approach. The monograph consists of two separate books: the first contains only the reproductions of the group's work (which ranges from paintings and sketches to correspondence and private photographs), while the second serves as an

explanation of the first: it consists of written descriptions of all the reproductions and a few art history texts. This loose structure emphasizes the silence and the secrecy of the group's work. However, one can maybe see the connection with the Topography - every reproduction, or object, shown in the first book is numbered, just like the objects on Spoerri's table. Thus, the first book is only a collection of objects without any written notes, while the second is more rational - a detailed catalog with explanations written by an art historian, and not by the authors themselves.



For those of you who are interested I am going to attempt to write what it is that drives me to make things. Why I bother putting something together myself as opposed to just waiting for the next job. This is what I think about and it is how I see the world.

Think of it as a little personal manifesto. Writing this text will undoubtedly help me solidify my own ideas. Selfish as this act is, hopefully there will be something for you the reader to take away.

Everything is connected. Moment to moment. Decade to Decade. Flies from Phlegm. Genesis to Nirvana. The present moment is the result of an infinite number of events resulting from an infinite number of possibilities. Each moment influencing the next is a dot on a gigantic map of time. The trails of these dots cross each other balloon outwards creating a mass influence while simultaneously shrinking and disappearing.

I am always wondering why things are the way they are. Why do we accept certain notions while rejecting others? Initially the reason seems obvious. But if one can try and

trace a notion's point of origin. A dot placed early on in it's lineage, it is easier to see that things were not always as they are in the present. It can be as complicated as complicated as capitalism or as simple as cheese.

Take cured meat for example: centuries ago, long before history was even recorded an wandering deer let out it's last gasp of air and collapsed on a desert salt flat. Over time the salt coated the corpse of the animal and preserved it's flesh. Months later a lost tribe discovered the animal and immediately descended upon it. Days later after incurring no sickness the lost tribe discovered the power held within the white soil. This moment blossomed over thousands of years eventually finding traces of itself deeply embedded within cultures around the world.

Another moment: In 1854 Commodore Matthew Perry arrived on the port of Japan. In his book Japrock Sampler Julian Cope sites this moment as the beginning of Japanese experimental music. His arrival at the port of Japan sparked what would become a rapid period of industrialization. Like a virus technology and capitalism

took hold of Japan and thrust it into the future. Over the 110 years the United States and Japan became more and more parallel until it was possible for American musicians to tour in Japan. The Venture's arrived and gave way to an glue fueled electric revolution, the likes of which we are still seeing the effects of today.

My practice stems from discovering these moments, learning about them by tracing their trajectory and then placing them within a visual context in order to communicate their ideas. To pair their content with an appropriate form. The discovery of these moments normally stems from an inquiry. Every project can start with a question and the gradual completion of a said project depends upon ones commitment to finding the answer.

Universally projects should stem from a from of inquiry. A question of sorts; "Why this?" This is more than an object a moment or a condition. This is a long chain of events decisions realities and alternate realities. Everything stems from a series of points throughout time and then extends to establish it's own points as it

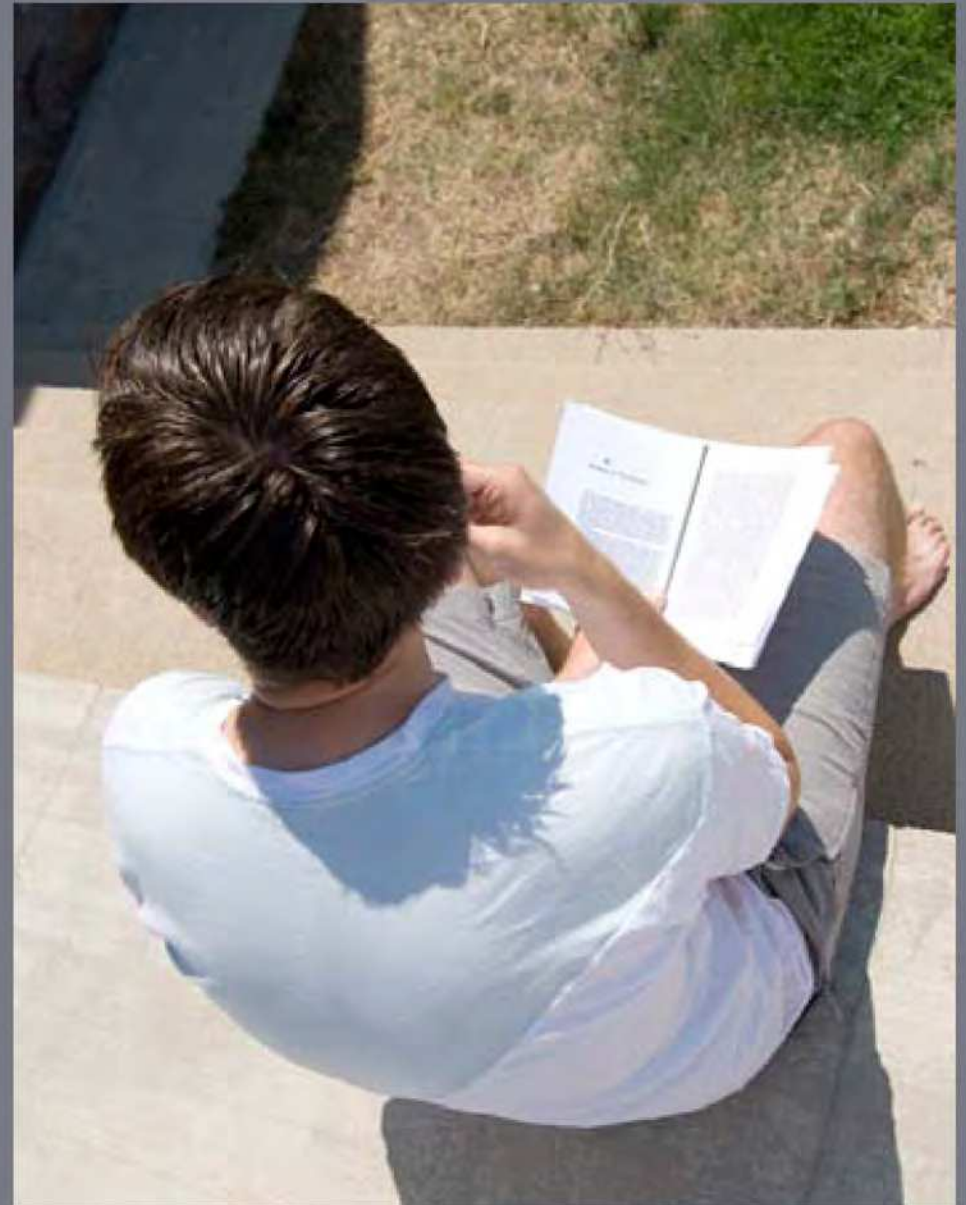
changes things connected to it in the future. Much like the moments I attempt to discover I am also the result of a series of connections and coincidences leading up to a singular point in time, the present. At this present moment, my practice is shaped by things I have interacted with in the past and the ideas that have left with me. This series of books shaped my thoughts and my ideas. Let's take a moment to see how that works.

The books I selected for the facsimile library represent a trace of progression of inspiration into my own work. From being more inspired by superficial work it slowly transformed into those had more interesting meaning behind it. The books showing examples of interests that influenced me in my design as well autonomous work. When I was a young kid growing up in Zwolle, a small town in the Netherlands where there was not much to do, I got in contact with graffiti which directly attracted my attention. The idea of taking your own initiative to be a part of public space was the most important to me. I decided that I wanted to become a graphic designer because it was as close as I could get to the same feeling of spreading a part of me everywhere. The book Subway art and the movie Stylewars were important sources of inspiration for me that time, and still remain big influences for my work. The book is more or less the bible for every graffiti writer, showing the New York graffiti scene in a very naïve way. It was the first book about graffiti, and after its first release people all over the world began to copy the illegal acts showed in the book. It set the standard for the graffiti subculture that exist nowadays. So, for example the vocabulary first used in

the book is now common language for graffiti writers. While studying my interests began to change. I became less interested in the pieces and tags that initially fascinated me, and more in street art. This opened my eyes to new opportunities of how 'illegal' art could function in public space. Street art was born in the eighties in Berlin, a city that after the fall of the wall began a fast architectural urban metamorphosis. Photographer Jürgen Große started in that time to photograph art in the Streets of Berlin. Urban art photography shows a selection of twenty years displaying the quick changing city and the role of street art in there.

When I went to art school my ideas began to change and I started to realise that graffiti and street art were superficial, there is nothing more than you see. Even though sometimes I still think it's visually attractive, it has become less engaging to me. A strong concept was missing, something that became more important in my own work. My interest began to shift towards conceptual interventions in public space, like for example land art. I discovered Gordon Matta Clark, an artist that has been largely ignored within the history of art. At this moment I

feel connected to his work because of the way he changed the look of architecture and the interpretation of space. I especially like his site-specific works and cuts into buildings scheduled for demolition. Object to be destroyed is a book where art historian Pamela M. Lee makes a critical account of Matta-Clark's work, considers it in the context of the art of the seventies.



What was happening? Was it a moment or a slow process that took me away from what I call now my preceding life? In a sense all my days were spent in the studio. During the winter mornings light entered from the small window in the toilet and reflected in a square mirror. The door was ajar and it was possible to see the reflected ray moving along the wall until about noon when it turned off in the corner. Then I stopped my work, went downstairs, to the first floor, and started to cook lunch with the others.

We washed our hands with a pastey soap kept over the sink and there was always something left under our nails, but we didn't care and we ate anyway, a bit proud of our carelessness. This constant practice was necessary, working, thinking and non thinking, rationally or intuitively. I remember following weird paths, going where the mediums' mistakes were leading me, surprised again by a new combination, or a new construction.

Working and working, spending all the days in the studio, walking and seeing, my results and myself moved across each other. Only the room's corners didn't move, the door

was opening and closing, someone always asking for a cigarette or a cup of tea.

I took notes on what I was doing, trying to do it in english. I was not reading a lot, but I always tried to finish everything I started and I used little bookmarks where something interesting appeared. There was a spread of a Walker Evans' book stuck on the wall with some tape, on the left page a family, on the right page some furniture. I remember seeing the spread, sticking a note on it, taking the pages apart and putting them on the wall.

It was immediately apparent how the two pictures didn't shape the space between the two pages in the book anymore, but were constantly open to the room where the light square was again passing nearby in its slow movement along the wall. I tried to imagine the book closed, with the two pictures in the same plane. The space that the pages were unfolding, while opening the book, created a gap between the family and the furniture, their lives, their duration.

My furniture, in the studio, was there before i got in.

When I arrived there, opening the door I found a table, a light wood closet close to the door and a big dresser, very usefull for big sheets. The dresser was in a corner, I left it there even though it made it impossible to get to the vertical line where the walls joined together to sit for a few minutes, as i used to do with the other sides of the room. Opening and closing the trays, the closet door, sitting on the table, thinking about my furniture (mobili) that didn't move at all, remaining there where i found them, and how easy it was to feel comfortable, to fill them with material and clean the dust from them every week.

I have a picture of Rodin's funeral, at Meudon's cemetery in 1917. There is a crowd around the coffin and a small group of soldiers in winter regalia, holding their rifles at attention. Everybody is looking towards the center where the shiny wood coffin is hovering over the hole where it will remain. Over the coffin "The Thinker" is situated, a young marble giant. Seated on a stone he bows forward, his elbow kept on his leg propping his head up, he can see the man who shaped him now dead, decomposing behind wood and soil. He doesn't need to move anymore, he

never moved because he is destined to remain immobile, in opposition to the others even though they are also still on a page in the old book.

I imagined I was there many times. Now I look around myself, i let everything remain still. The window is open, the wind moves the sheets and the dust, the rain grows on the floor. I'm on the dresser, on top of it, I'm sitting in the corner where I've never been. I feel very nice. One day I would like to write all this, maybe I will wait for the winter. It will be cold and the light square will pass in front of me. Then I will go downstairs again, leaving the door half open - half closed, and I will use some nails to block it, the wood floor will be good for this.

SMOKE & DUST 013

"The bootleg collection"

Smoke & Dust is a DIY, independent, non-profit record label started in 2008. It originates from the inspiring need for a label to release a vinyl version of The Black Heart Rebellion's debut album. At present, it has grown exponentially and has become a most timeconsuming project. The objective is to distribute contemporary music that is made by artists who share a common vision and background. Every release is an intense cooperation between the label and the artists involved. The basis of this cooperation is not a contract, but a mutual confidence. For every release the objective is to create a product in which the sum is greater than the parts. The artwork and the music are meticulously intertwined in order to make a new, coherent and balanced entity. The selection is deliberately placed on the thin divide between the punk-scene and the artistic sphere. For the distribution, Smoke & Dust mainly relies on an international independent underground network, but is not averse to the mainstream circuit.

'BOOTLEG'

1. An unofficial recording, against the will of the artist, record label or publishing house.
2. An illegal release of a already existing recording or publication without owning the rights to this product.
3. A term used by deejays. When two or more sections of music are mixed to create a new piece. (Sample)
For example: Can't get blue monday out my head — 'Can't get you out of my head' by Kylie Minogue with 'Blue Monday' from New Order.

The 'Smoke & Dust bootleg collection' is a selection of texts taken from books that are an important part of the Smoke & Dust bibliography. These books can be seen as interesting and crucial information for the existence and the working of the label (and the whole collective of projects that is behind it.) This issue is the first in a series. A personal selection made by one person involved with the label. Maybe the same books will come up again. But this doesn't mean the same texts are being used twice. The texts are combined here in the same way a bootleg is being made, mixed into this publication. Knowing that the chaos it creates can be found useful for it's reader.



I chose two books. First one is an anecdoted topology of chance. I chose this book cause I like the story of it. The writer was living in a hotel room at the moment and there was a table in his room which was painted in blue by his wife and full of objects of his, then he drew outlines of the objects on the table and he gave numbers to these drawings and he wrote brief descriptions about these objects.

The other book is graphic design manual of Armin Hoffman. In this book the designer uses basic forms like lines and dots to compose a design. There is not much connection between them. I guess I like the idea of simplicity and minimalism in these two books. The map of Spoerri is composing just from outlines of objects and Hoffman is using basic shapes. This is the connection that I build between the two of them.

Further selected books

the pigeon - patrick suskind

the myth of sisyphus - albert camus





PROJE 2: SOKAĞA ÇIKSANA HAYAT SOKAKTA

PROJECT 2: TAKING PHOTOS IN DIKILI











SOKAĞA ÇIKSANA HAYAT SOKAKTA
DAY AND NIGHT, KITCHEN AND CO.











