

Schwarm #4

Dshamilja Tükerek, Till Engelhardt, Tizian Repp

Schwarm #4 ist eine studentische Publikation mit künstlerischen und wissenschaftlichen Beiträgen aus verschiedenen Fachbereichen der HfG Karlsruhe, die sich mit dem Begriff „Realities“ auseinandersetzen.



Student Journal for Art and Theory

Schwarm #4
Realities

ISSN: 2942-2531

Für uns drei war Schwarm eine Arbeit, die uns die Möglichkeit gab, im Team eine visuelle Identität zu entwickeln und diese dann in der Gestaltung umzusetzen.

Dabei lag unser Fokus darauf, eine grafische Sprache zu kreieren, die nicht nur den Bedürfnissen der Arbeiten gerecht wird, sondern darüber hinaus einen Rahmen schafft, der es ermöglicht, mit den Werken auf ansprechende Weise in Kontakt zu treten. Statt eines klassischen Theoriebuchs haben wir ein Format entwickelt, das zum Entdecken und Lesen einlädt und theoretische Inhalte zugänglicher vermittelt. Gleichzeitig wird die Gestaltung selbst zu einem Teil des Themas „Realities“.

Um dieses Ziel zu erreichen, ist viel Präzisionsarbeit erforderlich.
Zahlreiche gestalterische Detailsysteme greifen wie Zahnräder ineinander
und schaffen so ein stimmiges und abwechslungsreiches Gesamtbild.

Eines dieser Systeme ist beispielsweise, dass wir eine subtile Spannung im Layout erzeugen, indem wir die Textblöcke zwischen linker und rechter Seite unterschiedlich lang und auf der Seite selbst leicht verschoben platzieren. Dieser Unterschied multipliziert sich im gedruckten Buch durch die Lichtdurchlässigkeit des Papiers, wodurch der Eindruck entsteht, dass jede Seite (jede Realität) unterschiedlich ist. Um das verschobene Layout visuell wieder auszugleichen, setzten wir beide Seitenzahlen gemeinsam auf eine Seite.

ritorialization' to craft an insurgent 'cannibal' identity. By ironically proclaiming, "Austria, we love you, we will never leave you,"⁴² they push deterritorialization to its limits, introducing a novel subjectivity rarely seen in Austrian public discourse.

However, the cultural and social codification of bodies creates constraints for emancipatory projects, as subjectivities are often entangled with racism, sexism, and colonialism, limiting the political effectiveness of dissent.⁴³ To put it short—there is no outside of the normative system that would give anybody or somebody a chance to freely (re)define itself in the political sense or to choose a new name that is not burdened with meaning.

If novel subjectivity is impossible, what purpose does the procession serve? The body is not just a subject but a sign—and the 'cannibal' may never escape the racist gaze. One answer lies in the bodily practice of community-building. Sparks describes this as a "performative cultivation of subjectivity through bodily practice and ritual,"⁴⁴ where political dissensus often unfolds through slow, repeated acts rather than sudden ruptures. Similarly, philosopher Alain Badiou argues for the formation of an organized, disciplined body in political struggles.⁴⁵ The Maiz procession reflects this view: it required preparation, training, and collective effort, serving not only as a political act but as a bonding experience for tightening the connections within the group.

The collective bodily practice—of performing subjectivity, taking a name—does not directly point to the 'constitutive outside.' Rather, it operates with the 'impossible' constitutive inside, a value of the collective that nevertheless is derived from the political difference. For a 'cannibal,' there will always be a capitalist, racist, or other type of hegemonic power. In the collective performance, cannibals 'sediment their political subjectivity.' The ritual practice of Maiz association and repetitions of the anthropophagic rhetoric—still present in articles the NGO issues—is a necessary practice of remembering and cultivating political bonds. Following the logic of social movements, this cultivation of subjectivity must be a collective, performative practice—

and by doing so, it bonds the body to political subjectivity. It connects something that "always escapes representation"⁴⁶ to a collective body in a way that does not require intelligibility; it does not have to be 'readable' in the common sense.

Becoming Visible?

To return to the idea of staging the "founding event of antagonism," the procession *Eating Europe* can be seen as a complex performance that uses symbolic violence to amplify political division—drawing a clear line between "us" and "them," against the order of Austrian nation-state. In line with the discussed theories, the "original" materialized conflict is not a fixed event but an "absent cause" that only materializes through acts of staging and repetition.

However, if taking into consideration insights from the history of social movements,⁴⁷ the role of the public, or of the audience, may not appear as essential. The performative act can serve as a means of cultivating collective subjectivity. It might be understood as a collective practice of becoming. Still, the antagonist conflict is important—as a precondition of any subjectivity—but the political agenda remains somewhat in the background. This type of collective practice resembles the dynamics of opacity.⁴⁸ The repetition of a 'cannibal' performance may exclusively function among the performers, potentially omitting the involvement of the broad audience. In this sense, the performative practices within the *Eating Europe* procession extend beyond mere staging and acting, evolving into a process of 'becoming a minority.'

One might then ask: what is the point of engaging in such practices if they do not aim (that much) to profoundly change politics? Or, to develop the argument of Boris Groy: why waste energy on identity politics when we could unite and fight against global capitalist classes? Alternatively, against something called 'Empire'?

40 Marchart, *Confictual Aesthetics*, 55–66.
47 See Sparks, "Quarreling With Rancière."
48 See Edward Gleason, *Poetics of Relation, in Poetics of Relation* (New York: University of Missouri Press, 1996).

42 Rebelldrom, "Eating Europe."
43 See Sparks, "Quarreling With Rancière."
44 Ibid., 630.
45 See Keith Boudard, "Event, Politics, and Space: Rancière or Bakhtin?" in *Space and Policy* 20, no. 3 (2019): 283. <https://doi.org/10.1080/15207179.2019.1622022>



41 Poster announcing the procession, sourced from a post by Rebelldrom on the Facebook event page "Eating Europe." © Maiz / Rebelldrom. Image available at <https://www.facebook.com/1068017/>. Accessed February 1, 2025.

Still, functioning as an art project rather than a demonstration, the procession misappropriates the original manifesto to stage a global

25 Rebelldrom, "Eating Europe."
26 See Marchart, *Confictual Aesthetics*, 96.

27 See Davide Panagia and Jacques Rancière, "Disorienting Words: A Conversation With Jacques Rancière," in *Diacritics* 30, no. 2 (2000): 116. <https://doi.org/10.1215/00141801-2000-0096>.
28 See Elizabeth Wingrove, "Shah Bhan WOMEN Bhan Bhan EQUALITY Bhan Bhan DIFFERENCE!" in *PhiloSophy and Rhetoric* 49, no. 4 (2019): 409. <https://doi.org/10.5325/philrhet.49.4.409>.
29 Sparks, "Quarreling With Rancière," 426.
30 Gayatri Chakravorty Spivak, "Can the Subaltern Speak?" in *Marxism and the Interpretation of Culture*, ed. By Cary Nelson and Lawrence Grossberg (Urbana: University of Illinois Press, 1985).

Paradoxe Erinnerung
Das Gedenkensymbol Auf Dem Friedhof Columbiadamm
Alessia Meyer

Im Berliner Stadtbezirk Neukölln findet sich auf dem Friedhof Columbiadamm – dem ehemaligen Neuen Garnisonfriedhof – ein eigenartiges Gedenkensymbol: Eine Gedenkplatte, an die Opfer der deutschen Kolonialherrschaft in Namibia steht – oder viel eher liegt – dort in unmittelbarer Nähe des sogenannten „Hererosteins“, welcher gefallenen deutschen Soldaten aus derselben Zeit gedenkt. Der deutlich größere „Hererostein“ wurde 1907 errichtet, laut Inschrift zum Zwecke sieben Soldaten zu ehren, welche „am Feldzug in Süd-West Afrika freiwillig teilnahmen“ und dort den „Heldentod“ starben. Zur gleichen Zeit dauerte der Genozid¹ der deutschen Truppen in heutigen Namibia weiter an – von 1904 bis 1911 starben so zehntausende Ovaherero und Nama.² Der Kontrast zwischen dem Geschehen in Deutsch-Südwestafrika und der Darstellung ebendieses Geschehens im Deutschen Reich ist bemerkenswert. Das Fortbestehen des „Hererosteins“ im öffentlichen Raum wirft die Frage auf, ob sich an dieser verzerrten Darstellung von Geschichte bis heute substantiell etwas geändert hat und inwieweit konträre Positionen wie die Gedenkplatte solchen Darstellungen etwas entgegenzusetzen vermögen.

Identitätstiftendes Potenzial

Dem Kulturwissenschaftler Jan Assmann zufolge sind Denkmäler als eine Form *objektiver Kultur* keine bloßen Geschichtszeugnisse, wie der Soziologe und Philosoph Maurice Halbwachs in seinen Schriften zum *kollektiven Gedächtnis* argumentiert hat. Trotzdem halten manche Historikerinnen gerade in Fragen des Denkmalschutzes noch immer an der Auffassung des Letzteren fest. Assmann hingegen legt dar, dass an Denkmälern auch Gruppenidentitäten hängen, welche durch die mit dem Objekt verbundenen Wissensstrukturen reproduziert werden.³ Implizit waren sich die Setzer der kolonialen Denkmäler um 1900 über diese identitätstiftende Potenzial kultureller Objekte sehr wohl bewusst. Dem Historiker Joachim Zeller zufolge hatte ein solches Denkmal wie der „Hererostein“ zur Zeit des Kolonialismus



1) Gedenksymbol „Hererostein“ und Namibia-Gedenksymbol, Friedhof Columbiadamm, Berlin. Foto: Alessia Meyer.

1 In vorliegendem Text wird die Bezeichnung „Hererostein“ verwendet jedoch in Anführungszeichen gesetzt, um auf die mehrdeutige Namensgebung hinzuweisen, die der Stein in gerade nicht den Ovaherero, sondern ihren Mörder:innen gedenkt.
2 Der „Hererostein“ misst circa 1,5 m × 1 m × 1 m, während die Platte bloß circa 1 m × 50 cm groß ist.
3 Vgl. Jürgen Zimmere, „Krieg, KZ und Völkermord in Südwestafrika. Der erste deutsche Genozid.“ in *Völkermord in Deutsch-Südwestafrika der Kolonialkrieg 1904-1908 in Namibia und seine Folgen*, Hrsg. von Joachim Zeller und Jürgen Zimmere (Berlin: C.H. Links, 2004), 52–63, auch der Whitaker Report der Vereinten Nationen führt die „German massacre of Hereros in 1904“ neben u. a.

dem Holocaust als Genozid auf (Berliner) Whitaker, „Revised and updated report on the question of the prevention and punishment of the crime of genocide prepared by M. B. Whitaker“ (SüD-Commission on Prevention of Discrimination and Protection of Minorities United Nations, 2. Juli 1958).
4 Vgl. Benedikt Rieß, „Der Herero-Krieg – Eine juristische Aufarbeitung.“ *Forum Historiae Juris*, 17. Dezember 2021, 84. <https://www.fhj.net/2021/07/17/>.
5 Vgl. Jan Assmann, „Kollektives Gedächtnis und kulturelle Identität.“ in *Kultur und Gedächtnis*, Hrsg. von Assmann und Tonio Hölscher (Suhkamp: Taschenbuch Wissenschaft, 724 (Frankfurt am Main: Suhrkamp, 1988), 11.

'splitting out' offers a radical twist on the original text, making it a rejection of incorporation. The grotesque cruelty of the procession, embodied in slogans like "We have come to devour SPOI!"²⁸ serves to reinstate the antagonistic conflict. Following Marchart's view, the community of protest is formed only through confrontational means, involving symbolic, or real, violence.²⁹ Maiz' depiction of *cibitio eurocentric* culture as discarded body organs signifies a fragmented power structure, where the "dominant body" is no longer functional and is reduced to discarded organs. This imagery reshapes the power relations, presenting the 'constitutive outside' as fragmented and broken.

conflict and deconstruct a Catholic procession. By introducing cannibalistic rhetoric in the Austrian context, Maiz aligns with Rancière's idea of the "excess of words,"²⁷ challenging the distinction between what makes logical sense and what is dismissed as noise.²⁸ This shift allows the community to disidentify with their assigned roles and assert their subjectivity as 'cannibalistic' activists, refusing assimilation under the current system. The strategy of refusal, supported by anthropophagic rhetoric, lays the ground for establishing a new political subjectivity—the cannibals refusing collaboration and transformation, also—cannibals playing out of the score, going beyond the original narrative. In this event, the process of becoming merges with the staging of the political: performers embody the contradictory cannibals, publicly asserting their claims.

Yet, this public assertion brings another challenge: the risk of being unheard, dismissed as mere 'noise.' While Maiz aimed to amplify their claims, it raises the question of intelligibility—what if their political declarations are not recognized as legitimate speech? Theorists like Holloway Sparks and Elizabeth Wingrove highlight the limits imposed on activist dissensus by entrenched power structures. Efforts to disidentify with negative positions and claim alternative identities are "made incredibly difficult by histories of racism, sexism, heteronormativity, and colonialism."²⁹ The embodied nature of the cannibalistic procession remains entangled in these discourses, ensuring the persistent risk of invisibility. This echoes literary theorist Gayatri Chakravorty Spivak's observation that the 'subaltern can speak, but nobody listens.'³⁰ Maiz' struggle—and that of migrant women in Austria more broadly—does not end with the act of speaking; even the year-long refugee protest in 2012/2013 revealed the limits of being heard.

just a theory of art or the visual but a type of cognition of its own right—a different mode of thought that might play a decisive role in a world where *post-racial reality* is gaining traction. If it is indeed the case, as authors like Ulrich suggest, that the widespread use of digital media accompanied by the pictorial/iconic turn will result in people communicating their worldviews increasingly through images,³⁷ it is vital to consider how this will impact the ways in which people adopt political stances.

If the study of folklore was always faced with the issue that its object was under threat from extinction, a critical study of (digital) folklore could turn this bug into a feature: Not simply compiling, archiving, and describing viral trends, memes and other phenomena but instead dissecting them and investigating their reactionary contents in the hopes of eradicating them (knowing full well that new forms of reactionary love will continue to emerge). Where folklore studies had to passively witness the demise of its object of study, a critical folkloristics could, in this way, proactively contribute to its disappearance.

Intro

Fuck Art – Mary Love – Kill Ernest is a fictional letter inspired by and addressed to Elia von Freytag-Loringhoven (1874–1927), a German avant-garde visual artist, performer and poet who was active between Europe and New York as part of the Dada movement. The letter attempts to unfold a passage from her biographical book, *Baroness Elsa* (1992).

"[I] was trying to do art and waiting for that lover that should kill Ernest in me and become my husband!"

Fuck Art – Mary Love – Kill Ernest
Isabella Panigada

37 See Ulrich, "From Works to Living Means of Communication," 128.

1 Elia von Freytag-Loringhoven, *Baroness Elsa*, ed. by Paul I. Hjaranson, Douglas O. Spittig, Ottawa (ON): Oberon Press, 1992: 64.

Dear Elsa,

Even though I thought we hadn't met and we never will, I have met you—concluding that...
...if we had met, we would have probably quite disliked each other...
...if I had walked past you—you past me—we would have noticed...
...if our eyes had met—crossing the ticklish, soapy spring air—nothing would have changed in our lives. We would still have been two strangers with nothing to share. Other than being daughters to a mother and a father, being women and (probably) getting periods, we wouldn't have had anything in common.

Still—dear Elsa—you slapped me—bouncing my cheeks like an earthquake; the firm but errant shiny gaze of yours marked the brain of mine—like fire. As I was walking down the corridors, I perceived your eyes looking over my shoulder, observing where I stepped—I stopped—I turned—Your eyes into mine—you whisper in my ears.

You are wrong, you said. You opened a wound—my head is still bleeding.

Deep—Deeply rooted. Unforeseen sieges, you announced. He had waited for me—patient hunter waiting for the innocent prey—to catch it before it realizes it—before its senses mature—before it learns to take its heels.

He waited—undisturbed observed—he waited for he knew he had already succeeded before it even happened. Giving chase to innocent prey—he followed it down the corners. Nowhere to hide. Nobody to call for help. Simply undisturbed.

When the quarry noticed, it was too late. Nowhere to hide. Nobody to call out for help. Any attempt of running off would have been futile—almost counter-productive. Stupid, stupid little prey. Being shut down proudly—chin up—determined eyes—was the only way out. Unless fate did not have in store other plans for it—unexpected saviour—an angel—fall from the sky—stopping the axe above the quarry's neck.

Da sich nicht jeder Beitrag für eine klassische akademische Darstellungsweise eignete, entwickelten wir unterschiedliche Gestaltungskonzepte, um auf alle Inhalte gestalterisch einzugehen. Durch den bewussten Einsatz verschiedener Satzarten und Layoutstrukturen – von Blocksatz bis Flattersatz – entfalten sich die einzelnen Realitäten auf unterschiedliche Weise, greifen ineinander und bilden dennoch ein typografisch stimmiges Ganzes.

Between January and March 2024, I conducted six interviews with designers concerning their stances on ethics and morality in the graphic design and garment industry. The conversations provide a glimpse into six vastly different realities, some more optimistic, others tending towards a more nihilistic outlook.

1 This is an edited version. Slight changes have been made to the original wording of the interviews in order to improve the flow of reading.

Six Interviews
Tizian Repp

Interviewee #1

ME: My interest lies in ethics and morality in the graphic design and garment industry.

Staying human while living and working in this corporate, profit-oriented environment; working creative jobs for exploitative big companies; cheap labor as a cornerstone to it all.

To me this feels like an irresolvable conflict of interests; I'm curious to hear how people in this industry deal with it.

#1: For me, it is asking yourself: "Are the means worth the end?"

There have been a few instances where I've had to take on projects for folks I don't love or fully support, in order to help put what I hope to be meaningful work out there.

I can use the example of working with Adobe. I've worked

with Adobe a few times. And while I don't love Adobe, and the capitalistic chokehold they have on the design industry, I also have to recognize that I need Adobe.

I completely rely on Adobe to be the vessel that helps me, help people. There are certainly times where I feel like I need the money these deep pocketed, exploitative companies are willing to pay me. That is really where the question of "Are the means worth the end?" comes in. And that is also where the line starts to blur and the answer becomes more subjective.

I'm not sure whether this is exactly what you are looking for, but I hope it is helpful!

Interviewee #2

ME: My interest lies in ethics and morality in the graphic design and garment industry.

Staying human while living and working in this corporate, profit-oriented environment; working creative jobs for exploitative big companies; cheap labor as a cornerstone to it all.

To me this feels like an irresolvable conflict of interests; I'm curious to hear how people in this industry deal with it.

#2: Well, this is a weird one. I just do me [laughs]. Like you said, it's such a large issue I personally chose not to really give a shit.

I just accept the fact our society is fucked. Like I don't want to put any of my energy into thinking about that shit or thinking about changing it, because in my opinion—unless some cataclysmic event happens—it's never gonna change. People can try to band together, but the forces up there will always have control and will literally shoot it down, so it's fucked.

Sorry if this wasn't what you were looking for.

ME: Don't be sorry! I'm glad to hear diverging opinions and can't say I don't have similar thoughts about the state of things, but somehow still can't completely dismiss it.

You recently posted some stories, one of them said that you were employed in a printshop and while your boss taught you lots, you also weren't treated well... Could you tell me some more about this?

#2: Yeah, that shit sucked [laughs]. But it was a good learning experience.

My mentor was a good dude, he taught me literally everything with screen printing from artwork prep on computer to burning and registering screens workflow etc. Also showed me how to run a business...

What sucked about the situation was that they were trying to scale their business, while not trying to hire extra people. They also would just take big ass jobs with quick turnaround and me and the two

other print crew members would have to fucking print 10 to 12-hour days, often more than five days a week.

The studio didn't have AC, so in summertime it was super fucked... well the name came from when I didn't sleep for a week coming off benzos. That was fun and I've always been into graphic design, mixed media, art, drawing, and painting.

Being in this print shop working for brands that, in my opinion fucking sucked, was still fun. They were selling shit, so I was like fuck it I'll give it a go. And I was in a good spot—still am—because I know how to print super funky shit and I've been exposed to so many methods. Now, I can do my unique style [for whatever] and then have the knowledge to make it happen. I remember, in the beginning, I was like "I'm gonna print crazy shit and I'm gonna print crazy shit HUGE."

Interviewee #3

ME: My interest lies in ethics and morality in the graphic design and garment industry.

Staying human while living and working in this corporate, profit-oriented environment; working creative jobs for exploitative big companies; cheap labor as a cornerstone to it all.

To me this feels like an irresolvable conflict of interests; I'm curious to hear how people in this industry deal with it.

und verkennt sie damit als Produkt ineinandergeringenden Wirkens des niederländischen Kolonialismus, des NS-Regimes sowie der Suharto-Diktatur. Eine der zentralen Thesen des Texts ist es, dass es im deutschen Diskurs nicht tatsächlich darum gehe Antisemitismus zu bekämpfen. Dieser würde nur als Vorwand genutzt, um eine rassistische Politik zu rechtfertigen.³⁵ Während dies auf viele rechte, konservative und „mitrigte“ politische Akteur:innen zutrifft,³⁶ ist Teixeira Pinotos Text ein anschauliches Beispiel für viele linke Positionen, die Antisemitismus als akzeptabel verhandeln. Sie beschreiben die antisemitischen Elemente in „People's Justice“ als einen bedauernden, aber unvermeidbaren Nachteil einer dezentriert kuratierten und dadurch „organisch wachsenden“ Ausstellung. Hier wird die Bereitschaft deutlich antisemitische Darstellungen zu tolerieren und somit die Retraumatisierung von Jüd:innen/Juden in Kauf zu nehmen für eine Ausstellung mit einer „vibranten Energie“.³⁷ Die misogynie und die rassistische Abbildung werden lediglich als rhetorisches Mittel genutzt, um die antisemitische zu relativieren. Dabei werden solche diskriminierenden Elemente als inhärentes Stilmittel politischer Satire, als „Bedingung ihrer Lesbarkeit“ naturalisiert,³⁸ wodurch die Verantwortung des Künstler:innen- und des Kurator:innen-Kollektivs unsichtbar gemacht und die nicht konsequente, antisemitische Haltung des Textes offenbart wird. Dieser gibt sich einer diskursiven Formation hin, die Antisemitismus und Rassismus sowie in diesem Fall auch Misogynie, gegeneinander ausspielt, statt an ihre historische gemeinsame Funktion, einen weißen, männlichen Anspruch auf Herrschaft zu rechtfertigen, zu erinnern und als Phänomene zu benennen, gegen welche es sich immer und in jeder ihrer Ausprägungen zu stellen gilt.

35 Vgl. Eid, 8.
36 Vgl. Julia Yael Altman, „Geschwätzgeiern“, *Art Analyse* und Kritik, 6. Oktober 2024, <https://www.kunstwelt.de/bewertung/geschwatzgeiern-antsemitismus-rassismus-ling-waer-palastina/>, Zugriff: 01. Oktober 2024.
37 Vgl. Teixeira Pinoto, „This is Why We Can't Have Nice Things“, 3-4.
38 Vgl. Eid, 3.

Secret: Eine Tränen-Bar-Performance (Auszüge)
Wibbke Mueller / Isabelle Konrad

Irgendwo, in einer Bar, in der Innenstadt von Karlsruhe. Das Licht ist schummrig. Im Hintergrund läuft ein Fußballspiel auf einem kleinen Fernseher und leise Musik füllt den Raum. Der Nachtfalter, Sadgirl und der Fluss sitzen am Tresen.

Sadgirl:

Über was ich mit euch Lieben aber heute unbedingt reden wollte, sind die Sadgirls. Also you and me, you know. 2014 hat Audrey Wollen inmitten politischer Krisen, die sich zu dieser Zeit überschlugen, also ähnlich wie jetzt, die Sadgirl-Theorie als Antwort auf die Welt formuliert. Audrey zeigte, dass es keine Schwäche ist, als Frau traurig oder depressiv zu sein und dies auch zu äußern, sondern mutig! Ein Akt des Widerstandes. Gegen den



from spring to fall onto winter
Francesco Perale

I would turn my life into a work of art, sacrificing myself to such exquisite paradoxes that every breath I took would teach me to savor my own doom. Embracing those stone cold facts, I am walking out of that tv show – fiction is not my cup of tea. Give me that hard reality, the one I can't crumble upon at sight, the one that checks you so hard you think twice before airing words out. That sweet and sour painful truth, that hard slap that brings you warmth; you feel your cheek pulsating, your heart is rushing but the mind stops. Flies silent until it hits, an owl does not make the flapping sound of its wings. The gentle caress.

"round of applause"

I had jumped off the edge, and then, at the very last moment, something reached out and caught me in midair. That something is what I define as love. It is the one thing that can stop a man from falling, the one thing powerful enough to negate the laws of gravity.

It was over, done, out of anything I could think of. No laws could touch me, I would swear at every pedestrian the innermost twisted thoughts of hate, no wrong could hurt me as much as my own thoughts would taint my good spirit and turn those grey days into a never-ending longing for snow; I wanted to feel the winter on my skin. For as long as I can remember, I needed that sharp cold to heighten my senses. The feeling of pain, a splinter slowly moving up your finger, crawling with every touch of the tip of that same finger. I grabbed that log, I rubbed my cold naked hands on it, I wanted that splinter, it was coming – I knew it all along. Just around the corner, waiting for my hand to welcome it with open arms, like those fake hugs you give to long forgotten strangers you meet on the sidewalk; you knew them once. Such a despicable hug that is, a mask, like in a comedy; it hides that fake gesture behind two open arms, you don't really care, but their attraction is stronger than a magnet and running into them you are too weak to keep on walking. Stare straight and walk with your head up, squeeze those shoulders and grit your teeth so hard you need to visit a dentist.

"hypocrite"

I've done it, and now it's all in my head, all alone in the middle of nowhere, living in the wilderness for months, for months and months... an entire lifetime.

Once you've done that, boy, you never forget it, I don't need to go anywhere. The moment I start to think about it, I'm back. That's where I spend most of my time these days – back in the middle of nowhere.

In the middle of nowhere, where I scream so hard I lose my voice and faint with empty lungs, passing out on that rock. Regain my senses just so I can do it again and cry when I don't have any tears left, squeeze my eyes so hard that they hurt and the redness makes it hard to look at the light without making those silly faces. Try looking at the sun with blue eyes and keep a straight face, you will find yourself blind before someone even pays attention to your determination. In the middle of nowhere, where walking in the woods at night makes you feel so excited, you run until tripping on the ground you skin your knees; you have experienced that before, when you learned how to ride a bike and the feeling is just the same, the excitement that calls for that good pain, the one to savor until its last drop. There is nothing that can hurt you, all those monsters have no grip on you, what are they gonna do unto you uh?

"laughter"

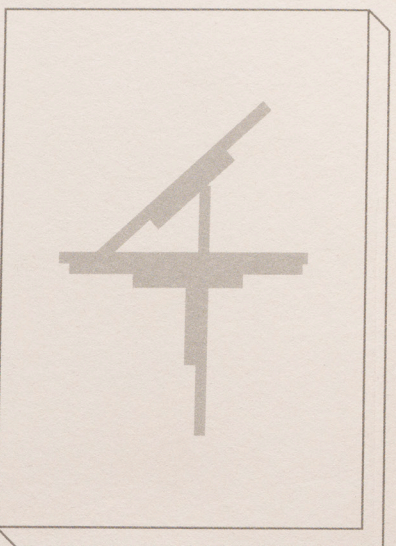
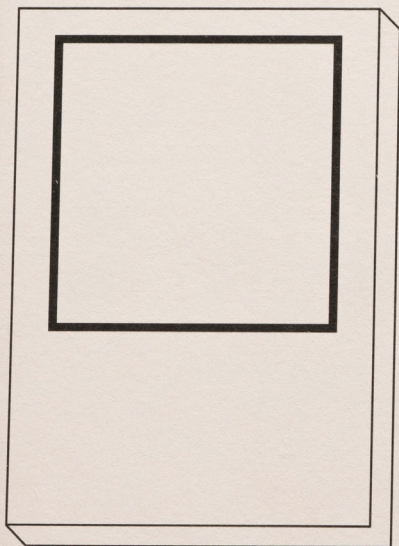
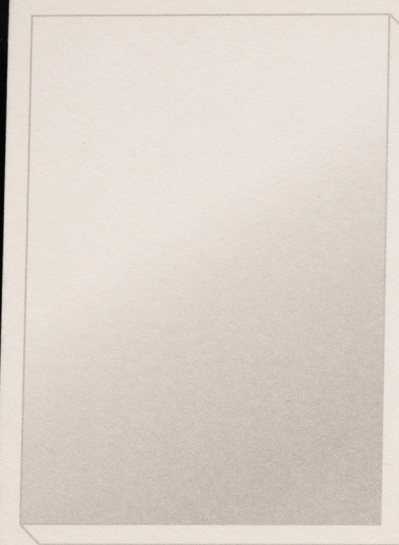
a total and complete disconnection: the feeling of loneliness – in a crowd, the disturbing buzz of all those silly voices – garbage for your ears. When the buzz turns into silence, peace of mind erupts: as hard as magma pours out due to the pressure, the inner thoughts meant to be heard, they need the attention and the crowd is outgunned by their strength. And if the silent language is meant to be learned, then love will have something to say. Sharp as the cold, the breeze of a February morning, frost on your eyelashes, breath turns into those clouds and is pushed away by the next breath, no pause in between you seek to make it again and again and again, out of breath you keep on walking.

"bare hands fight against a knife"

you broke that mirror, scared of your image, you called bad luck upon yourself, walking around the house with pale santo attached to your hand, tape keeps it from touching the floor while the smoke fills the room, positive energy and superstition do not get along, "pause"

Im gemeinsamen Arbeitsprozess wurde deutlich, wie gut wir uns gegenseitig ergänzen und unsere jeweiligen Stärken gezielt einbringen konnten.

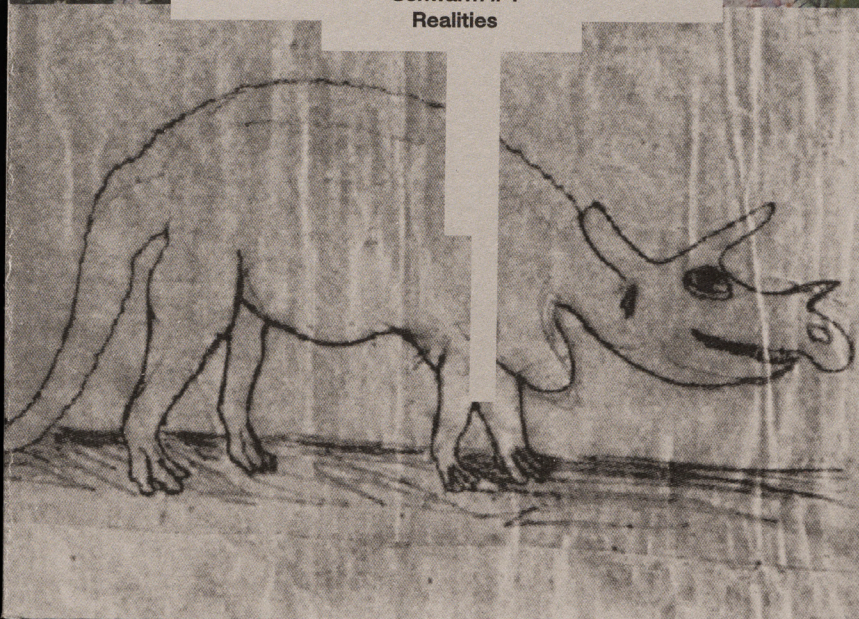
Eines der besten Beispiele für unsere gelungene Zusammenarbeit ist das Cover des Buches. Zwischen intuitiver Bildauswahl, grafischen Balkenelementen und typographischer Anordnung hat jede*r eine einflussreiche Entscheidung beigetragen. Durch die Arbeit als Team wurde die Gestaltung reflektierter und konnte auf ein Niveau gehoben werden, das über die Möglichkeiten einer Einzelarbeit hinausgeht.



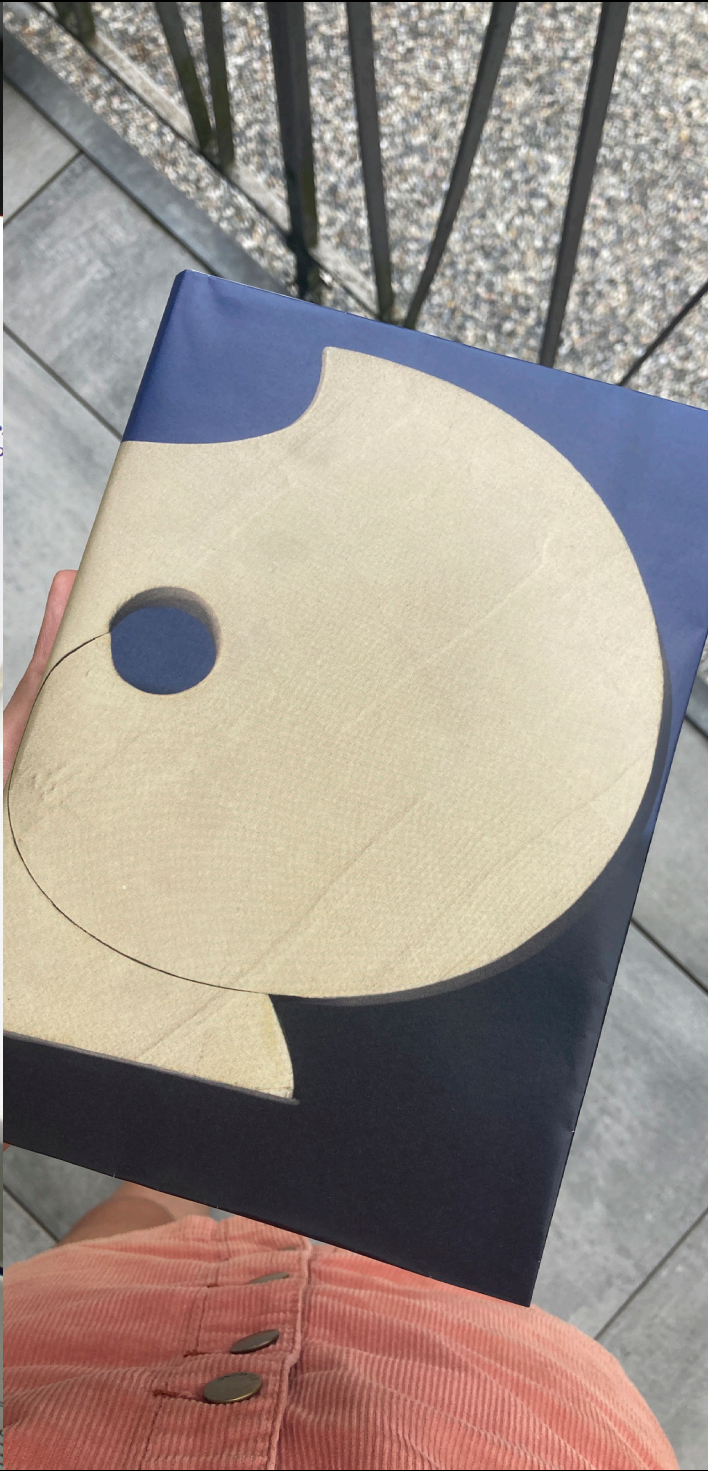
Student Journal for Art and Theory



Schwarm #4
Realities



Bereits vor diesem Projekt haben wir untereinander an eigenen Buchprojekten gearbeitet. Unser gemeinsames Interesse an diesem Medium hat uns nun zusammengeführt.



Schwarm markiert für uns keinen Abschluss, sondern den Beginn einer langfristigen Zusammenarbeit. Das Projekt hat gezeigt, dass es möglich ist, jungen Kunstschaffenden und Theoretikern eine Bühne zu bieten, wenn wir unsere Fähigkeiten bündeln.

Unter dem Namen „Studio L“ möchten wir diese Zusammenarbeit weiterführen und Formate entwickeln, die kritischen Stimmen einen gestalterischen Rahmen geben, sowie Austausch, Zugänglichkeit und interdisziplinäre Zusammenarbeit stärken. Geplant sind sowohl eigeninitiierte Publikationen als auch Auftragsprojekte, die den Dialog zwischen unterschiedlichen Fachbereichen und Communities fördern.



CV

Dshamilja Tükerek
born 04/04/2000 in Germersheim

+4915736217522

d.tuekerek@gmx.de

Karlstraße 90
76137 Karlsruhe, Germany

Languages
German, English,
French, Turkish

Skills
Adobe CC, Printmaking, Book-
binding, Sewing, Welding,
Sound, Event Management

Education

- 2025 Internship at Commentarivm, Artbook Publishing House in Izmir (TR)
- 2024 – ongoing Diploma (MA) Communication Design and Exhibition Design at University of Arts and Design Karlsruhe (HfG)
- 2024 Seminarweek at ETH architecture Zürich, with Gramazio Kohler Research, Armin Linke, Isabel Seiffert & Nina Zschoke
- 2023 Winterschool at [ORBI](#) Denmark
- 2022 – 2023 Exchange semester at Belas-Artes Lisboa, Sculpture Department, Portugal
- 2020 – 2024 Pre-diploma (BA) Communication Design at University of Arts and Design Karlsruhe (HfG)

Experience

- 2025 – ongoing Co-Founder of KEKS. Collective, organizing fundraising music & sound events for political & humanitarian causes
- 2025 – ongoing Part of DJ and artist duo [siskardes](#)
- 2025 Szenography for the BookBauFestival, under the direction of Vera Gärtner, Art Book Fair hosted by HfG Karlsruhe
- 2024 Nominated with “skeins” for Preise der Fördergesellschaft ZKM
- 2024 “skeins”, Pre-diploma exhibition, HfG Karlsruhe
- 2024 – ongoing Head of Textile Workshop at HfG Karlsruhe, teaching introduction courses to sewing and tufting, leading Textiles Colloquium
- 2023 – ongoing Co-founder and Graphic Designer of [Kooritex](#) Antalya
- 2023 Costume Design for the Movie “Der Geschichtenerzähler von Çachtice”, Zeitgeist Produktion
- 2022, 2025 Promotion and Public Communication for Monopol-Magazin at Art Karlsruhe
- 2022 Graphic Design for the Exhibition “Köder”, produced by productions performing arts
- 2021 – ongoing Founder of fashion brand [Spacesnake](#)
- 2021 Publishing Operations (Fulfillment) at Slanted Publishers

Methodology

Integrating curatorial methods, material and cultural studies into graphic design

CV

Tizian Repp

* 11.12.2000 in Schotten, Germany

Languages:

German (Native),
English (C1)

Education:

- Oct. 2020–ongoingDiploma (M.A.) Major Communication Design,
Minor Product Design, *University of Arts
and Design Karlsruhe (HfG Karlsruhe)*
- Apr. 2026–Aug. 2026.....Exchange Semester (Media Design),
Kyushu University of Design, Japan
- Apr. 2024Preliminary Diploma (B.A.) Communication Design,
University of Arts and Design Karlsruhe (HfG Karlsruhe)
- June 2019.....A-levels (Abitur), *Laubach-Kolleg*

Proficiencies:

Adobe Creative Suite
(*InDesign, Photoshop,
Illustrator, Premiere Pro,
After Effects*)
Basic HTML, CSS
Glyphs 3
Cinema 4D
Procreate
MS Office Suite
(*Word, Excel, PowerPoint*)

Work experience:

- Sept. 2025–Mar. 2026 ...Internship at L2M3 (Sascha Lobe), *Stuttgart*
- Apr. 2025–ongoing.....Student Assistant (Archive, web, social media),
HfG Karlsruhe
- Oct. 2024–Feb. 2025.....Student Assistant (Laser CNC-machine, rapid prototyping),
HfG Karlsruhe
- Oct. 2022–July 2024.....Student Assistant (Event organization, general design tasks),
HfG Karlsruhe
- Sept. 2019–ongoingFreelance work (see portfolio for a selection)

Other:

- Apr. 2024–Apr. 2025Student representative, HfG Karlsruhe

Current address:

Luisenstr. 78
76137 Karlsruhe

Exhibitions:

- Oct. 2024“Dirty Computer – EXHIBITING DIGITAL MATERIALITY”,
GTA Exhibitions Foyer, Zurich
- Apr. 2024“Piercing the Corporate Veil”, pre-diploma exhibition,
HfG Karlsruhe
- Jan. 2024.....“Making Odd Kith and Kin*”,
Ensad Nancy
- Feb. 2022“Eurofabrique”,
Grand Palais Éphémère, Paris

E-mail:

trepp@hfg-karlsruhe.de
tizian.repp@gmail.com

Phone:

+49 176 82623410

Instagram:

@tizianrepp & @junglefruit

Till Engelhardt

Stephanienstraße 71
76133 Karlsruhe
Germany

+49 15731158309
engelhardt.till@web.de

2016

Advanced school
leaving certificate

2016–2017

Studies in German and
Economic Science at the
Julius-Maximilians-University
in Würzburg

2017–2018

Federal Volunteer Service at
Jugendtreff Schneiderscheune
in Bad Windsheim

2018–2021

Traineeship as Media Designer
in digital and print at ad-room

since 2019

Working as DJ, playing at clubs,
bars & various public events

since 2021

Communication Design student
at HfG Karlsruhe

2022

Graphic Designer at the
Institute for Information &
Market Engineering at KIT
in Karlsruhe

since 2023

working at the library of the
Center for Art and Media (ZKM)
in Karlsruhe

2024

Pre-Diploma in Communication
Design (“Movement of a
Starfish Turning Itself Over”)

2024

Curation & Execution of the
music program at
REDO festival in Pristina

2025

Assistant at Studio Remco van
Bladel and Archival Conscious-
ness in Amsterdam

2025

Development of the Graphic
Identity for the next
Prix de Rome