

Small, large, thin, squat, wood, stone, metal, dark, light, heavy, wiry, solid, polished, precise, rough—two structures overlaying each other, one existing, one constructed, together forming a pavilion.

“And people—many, too many, or hardly any—passing in and out, round, between and through the walls (running if they happened to be children). As rain poured down from day to day, some of the things I wanted were curiously emphasised.”

1.
AURIANE PREUD'HOMME
& YELIZ SECERLI

The Bell, 2017, wood, plastic,
speakers, audio, 44 × 317 × 16 cm

Inspired by the civil defence sirens, *The Bell* is a new platform announcing the events happening within the WT building. Different sound pieces will echo at the entrance when the doorbell is pushed. For the WT End of the Year Show, *The Bell* stages changes in the space, shouts the manifesto and follows the trajectories of bodies.

2.
ADRIAAN VAN LEUVEN

Entre II, 2017, c-print, 3 parts,
15 × 22.5 cm each

3.
ADRIAAN VAN LEUVEN

Entre II, 2017, c-print, 25.2 × 38.5 cm

4.
STUART SHERMAN

Tenth Spectacle (Portraits of Places), "Toulouse/Lyon", 1977, c-print, 20.5 × 25.5 cm, photograph: Nathaniel Tileston, courtesy Jean-Noël Herlin Archive Project, New York

Portraits are indirect, standing to the left, with faces hidden, occasionally with an umbrella, and even newspapers. This is a Spectacle, a portrait of Toulouse/Lyon, in 1977. Not captured in this moment, is how this portrait sounds, only how it looks. Published by INSTITUUT, on display 30 June–19 August 2017.

5.
ELOISE HARRIS

A sketch for Applause 1/6, 2017,
chalk, 475 × 141 cm

Pottery writing is a form of slow automatic expression, inspired by the touch when smudging across a lump of terracotta clay, and the pushing flesh across your forehead into rolling ripples, it is a drawing technique by shaping a vector filled shape with cursor set to high fidelity.

6.
JOEL COLOVER

Getty img. 48521080_20_519, archival slip—presumably whilst dancing on a wet surface, 2017, screen print on blueback, 118.9 × 84.1 cm

An image of a fountain in Ibiza, taken from a photo, scanned the wrong way in 1990 and forever casting the wrong shadow.

7.
MALIN GEWINNER

The Living Computer, 2017,
video, 1 hour, 28 minutes

A window is a interface between private and public space. It can be used to look outside, to circulate air and to receive daylight from the outside. It can also be abused to gain unauthorised access to a building. Since the 1968s the German TV show *Aktenzeichen XY ... ungelöst* aims to clarify unsolved cases of crime from the recent past with the help of the TV audience. In simulated scenes the cases are reconstructed with the body of evidence. The show presents the average life of the 'honest' BRD-population, who have been victimised through a crime and find sympathy from the audience. As a side effect the presentation of deviant and normal behaviour introduces appreciated values to the german post war society. The video shows a compilation of commonly used and uncommonly abused items and devices of the every life between 1968 and 1983.

8.
MARIA MITCHEVA & JIN KWANG KIM

Enclosed Bandpass II, 2017,
RCF 8001-AS active subwoofer,
plastic bags, shipping pallet,
70 × 70 × 55 cm

A sound system test performance, first initiated in Los Angeles, exploring the different aspects of the linguistic and paralinguistic, the spiritual and essential. An attempt at tracing an outline between graphic design and the local voice—in the shape of 290 bpm gabber music—

high frequencies passed through a low-end sound system.

9.
JOEL COLOVER
Working Drawings for Late Night Outdoor Dance Party Infrastructure, 2017, pencil on paper, 3 parts, 60 × 40 cm each

Scale drawings of a fountain in Ibiza, part of a larger research project that includes Shaker furniture and paving slabs as casual material infrastructure.

10.
SABO DAY
Sparkling Box (empty), 2017, cardboard, 40 × 35 × 35 cm

Sparkling Box (empty) is the second iteration of the project *precious cargo* (2016). It is also part of a series of works titled *Fandangled to Twinkle* which make use of aesthetics and materials relating to the product as an entertainment format (e.g. the YouTube unboxing video) and of packaging/distribution as the extension of the millennial's 'object of desire'.

11.
MARIA MITCHEVA
I Turn the 6 Upside Down its a 9 Now, 2017, sampled lyrics, engraving on wall, 160 × 20.5 cm

12.
ADELLE MILLS
Reading, reciting, 2015, HD single channel digital video, 4.44 minutes, sound, courtesy the artist

Published by INSTITUUT, on display 30 June—2 July 2017.

13.
LINE-GRY HØRUP
Super Study, 2017, aluminium, 290 × 46 × 5 cm

Super Study is a custom made ladder for the newly opened poetry section 'Aah, Poetry' of the library at the WT.

'Aah, Poetry' is initiated as an ongoing in-between section for translated, re-printed and re-paired books of poetry. Titles include (in chronological production): 1—Andreas Vermehren Holm: *Alene og dagen/Alone and the Day*. 2—Jürgen Becker: *Eine Zeit ohne Wörter/A Time Without Words*. 3—Peter Handke: *Gedicht an die Dauer/To Duration*. 4—Georges Perec: *La Disparition /A Void*. 5—Emily Dickinson: *The Gorgeous Nothings*. 6—Eva Hesse: *Diaries*. 7—H.D.: *Palimpsest*. 8—Bruno Schultz: *Sanatorium pod klepsydra /Sanatorium Under the Sign of the Hourglass*. 9—R. Broby-Johansen: *Blod/Blood*.

14.
CHARLOTTE TAILLET
Variables for a Process: Things Also Shape Us, 2016, glass, dimensions variable

A series of eight glass bowls in collaboration with Charlotte-Hughes Martin, a glass-blower from Stourbridge, England. Each of the pieces are there to deconstruct her usual process. Therefore, instead of using all her tools at a time (as she usually does), I have asked her to use a different tool for each. This resulted in a series of props that connect material, technique and shape.

15.
SABO DAY
Kunsthau Glarus posters ('16 & '17), 2016–2017, inkjet on blueback 95 × 134 cm

The series of exhibition poster's designed for the Swiss contemporary art institution Kunsthau Glarus (located in Glarus, a small city located in the mountainous canton of Glarus) find their place leading to the WT basement, the space usually used for social gatherings such as WT's in-house club *Crowded Place*. They hereby refer directly to their aesthetic, borrowed from posters promoting rural teen parties in Glarus, locally known as the 'Dorf-Disco'.

16.
ROSIE EVELEIGH
Les Bos Bar, 2017, paint, lightbox, 81.5 × 99 cm

17.
SABO DAY
crate digging, 2017, cardboard, *Sparkling Box (empty)*, 8 parts, 40 × 35 × 35 cm

crate digging is an installation developed specifically as a display structure for the work *Sparkling Box (empty)*. It takes its form as the annual WT End of the Year Show book shop, in which the display structure extends to the inside of the work, rendering *Sparkling Box (empty)* full.

18.
JIN KWANG KIM
Shelf Life, 2017, publication, designed by Adriaan Van Leuven, published by Werkplaats Typografie, 16€, ISBN 978-94-91003-04-2

19.
ROSIE EVELEIGH
The Big Butch Camp Book, 2017 publication, published by Werkplaats Typografie, 25€, ISBN 978-94-91003-06-6

20.
SABO DAY
Kunsthau Glarus posters ('16 & '17), 2016–2017, inkjet on blueback, 95 × 134 cm

21.
DOROTHEE DÄHLER
Table/s, 2017, two channel video: dimensions variable, foam: 37.5 × 50 × 13.5 cm

Sixty-two photographs of thirty-one objects: one ball; one stroopwafel; one soap; one sticker; one coffee machine tab; one blu tack; one sign; one sipper bag; one sponge; one toilet paper roll; two tapes; one clip; one cloth; one pair of gloves; one bandage; one dust paper roll; one charger; one bag; one screw nut; one pair of scissors; one paper clip; two papers; one battery; one pill; one tampon; one match; two spaghetti; one toothpick.

22.
MELINA WILSON & BORIS SIEMASZKO
JLG Grand Tour, State of Play: Virtual Panorama, On Locating JLG, Street View Stalker, and a colour code, 2017, three channel video installation, 16 minutes, dimensions variable

JLG Grand Tour is an ongoing collaborative research based on Jean-Luc Godard's corpus of films made along Lake Geneva. It's a tour in a Swiss region—and the director is the guide—or an invitation to look at his work from a singular, site-specific perspective. This research will unfold through several mediums over time, the colour code and the videos *Virtual Panorama, On Locating JLG*, and *Street View Stalker* being the first attempts at mapping a both real and fictional zone, and setting the ground of *JLG Grand Tour's* visual language.

23.
ELOISE HARRIS
Viva, 2017, 4 parts neon glass tubing, electronic converter, silicone, cables, 100 × 27 × 2 cm

Drawn from dance notation, discrete muscle movements of the hand, and glass. The arrow is one of a family of glyphs designed for navigation and some careful mis-direction through the content of the ArtEZ press publication *Theory Arts Practices*.

24.
STUART SHERMAN
Tenth Spectacle (Portraits of Places), "New York", 1977, c-print, 20.5 × 25.5 cm, photograph: Nathaniel Tileston, courtesy Jean-Noël Herlin Archive Project, New York

Published by INSTITUUT, on display 3 October 2016—19 August 2017.

25.
ADRIAAN VAN LEUVEN
Entre II, 2017, wood, paint: 225 × 6 cm, sun, paper: 3 parts, 65 × 100 cm each

Two bars, one and the other one. There is a shadow that separates them. A soft counter-volume, an elastic resistance, sometimes sharp. The one fell in the second and I saw nothing happening.

26.
STUART SHERMAN
Tenth Spectacle (Portraits of Places), "Toulouse/Lyon", 1977, c-print, 20.5 × 25.5 cm, photograph: Nathaniel Tileston, courtesy Jean-Noël Herlin Archive Project, New York

Published by INSTITUUT, on display 30 June–19 August 2017.

27.
ROSIE EVELEIGH & SABO DAY
Queer Movie Night, 2017, 87 × 122 cm, inkjet on blueback

We're still completely dangled by the closing scene of last week's film... DAMN Marlene! Oh no she betta DO! Tomorrow at 8 PM we will be enjoying the last round of films from our Queer Movie Night series. First up: the short *Dyketactics* (1974), by Barbara Hammer. And the grand finale: *Mädchen in Uniform* (1931), by Leotie Sagan. "Oh ja Frau Lehrerin, ich möchte auch einen Gutnachtkuss!"

28.
PHYSICAL CULTURE (JULIE HÉNEAULT, URSULA MARCUSSEN, MARGAUX PARILLAUD, LINE-GRY HØRUP)
Plans Change, That's What Happens (Le Rideau), 2017, pasta, wood, spray paint, 352 × 330 cm

Plans Change, That's What Happens (Le Rideau) is the outcome of a residency the multidisciplinary collective Physical Culture participated in at Villa Belleville in Paris, Spring 2017. It was produced as a backdrop for a series of performances and readings. Multi-presence, repetitive labour, methods of collaboration and the sensitivity between practicality of furniture and the decoration of space are central for the work. Physical Culture engages in an ongoing praxis of

intertwining topological focal points to solid objects of various formats, which desires to shape/remind the sensation of being in a room.

29.
LUCA NAPOLI & YELIZ SECERLI
Fontana Bar, 2017, doors, plastic crates, tie-down ropes, wheels, plastic container, trash bins, outdoor pump, acrylic sheets, water, plants, neon lights, *Structuur*, mixed media, dimensions variable

In 1954 Bruno Munari designed a fountain for the Book Pavilion at the Venice Biennale Exhibition. Taking its inspiration from this work, *Fontana Bar* is an installation built with the leftover objects that were collected from WT during the emptying of the building and the construction of the pavilion. It is an apparatus that works as a drink-serving machine, a background for conversation, a common space, an extensive ornament, an incubator for happy hours, and a working fountain.

30.
CHARLOTTE TAILLET
Variables for a Process: For Resting Purposes Only #2, 2017, silkscreen on fabric, foam, 6 parts, 79 × 58 × 10 cm each

A series of cushions using the cartridge as the key element of a printing process. Following batik techniques, the cartridge developed its own printed shape which later on becomes a fixed image, printed back on the surface.

31.
CHARLOTTE TAILLET
Variables for a Process: Kissing Gate, 2017, aluminium, 100 × 100 × 100 cm

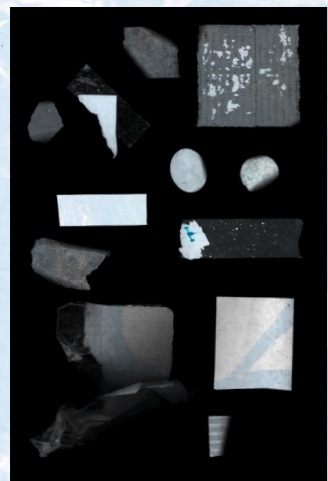
Conceived as a sculptural element that implies a relationship between itself and the audience's state of behaviour. It is a structure that becomes a variable for action. The barrier allows one person at a time to circulate from one side to the other.

12", d.b. Inex Cox & Boris Van den Eynden, €15.00 24 – *Meditative Blessings*, d.b. Eloise Harris, €3.00 – *A Bell is a Cup*, d.b. Robert Milne, €25.00 – *A Bridge is A Bridge*, d.b. Manuel Zenner, €8.00 – *Analemma*, d.b. Adriaan Van Leuven, €20.00 – *Articulation Convention Toolbook 1*, d.b. Laura Pappa, €8.00 – *BedBathandBeyond Flyer collection*, d.b. Charlotte Taillet & Joel Colover, €5.00 – *Best Books 2012*, d.b. WT, €15.00 – *Biscotti di vento*, d.b. Laure Giletti, €9.00 – *Body bag Talk*, d.b. Audrey Quaranta, €35.00 – *Can Architecture Affect Your Health?*, d.b. Stefano Faoro, €15.00 – *Chapter 1: Ancient Seeds of Fortune (Or A Late Night with El Pulpo)*, d.b. Robert Milne, €5.00 – *Chapter 2: A Soft Departure/ Ultraviolet Morale V.2*, d.b. Robert Milne, €8.00 – *Chapter 3: 3AM Eternal (The Positive Void Decks)*, d.b. Robert Milne, €8.00 – *Cheapsheets UV signed surplus paper*, d.b. Eloise Harris, €15.00 – *Cocktail*, d.b. Dorothee Dähler, €8.00 – *Déjà-vu – Fotografische Analogien*, d.b. Malin Gewinner, €35.00 – *DISTANCE*, d.b. Joris Van Aken, €7.00 – *Dicks of Death*, d.b. Malin Gewinner & Krispin Heé, €70.00 – *Did you know?*, d.b. Malin Gewinner & Luca Napoli, €55.00 – *Die Anthropomorpha - Tiere im Krieg*, d.b. Malin Gewinner, €28.00 – *Discipline – No. 4 + supplement*, d.b. Robert Milne, €15.00 – *dot•Cherry Type Specimen / Body bag Talk / Typographical Residues*, d.b. Audrey Quaranta, €30.00 – *Eigengrau*, d.b. Oliver Boultin, €20.00 – *Enclosed Bandpass*, d.b. Maria Mitcheva & Jin Kwang Kim, €19.90 – *Ever Tell Twice*, d.b. Bosco Hernandez, €10.00 – *Fandangled to Twinkle Edition*, d.b. Sabo Day, €19.90 – *FIFTEEN Issue Nr.14*, d.b. WT, €25.00 – *Fig.3–Broccoli in bloom*, d.b. Nerijus Rimkus, €1.00 – *Finissage*, d.b. Physical Culture, €15.00 – *Gap DREI*, d.b. Jeremy Jansen, €4.00 – *Gap Reader*, d.b. Cecilia Costa, €15.00 – *The Griefers of Bandung*, d.b. Charlotte Taillet & Joel Colover, €15.00 – *Half Man Half Orange*, d.b. Daniel Frota, €14.00 – *Hanan Benammar / Lonely Travellers*, d.b. Mathew Kneebone, €15.00 – *How does the machine work? #3*, d.b. Charlotte Taillet, €25.00 – *How does the machine work? #4*, d.b. Charlotte Taillet, €8.00 – *I Was Not Able To Visit The Entire Show*, d.b. Linda Dostálková, €25.00 – *I wish my head could stop thinking. Why?*, d.b. Dorothee Dähler & Malin Gewinner, €10.00 – *I wonder who bewitched us*, d.b. Audrey Quaranta, €35.00 – *If I Stop Talking We Are Gone*, d.b. Valentijn Goethals, €15.00 – *In Alphabetical Order*, d.b. Stuart Bailey, €12.00 – *In Oraise of Opacity*, d.b. Daniel Frota, €16.00 – *INLAND Volume V*, d.b. Ronia Andersen & Nerijus

the big
ButchCamp
book
featuring...
Floppy Dyke Haircuts
Mädchen in Uniform
Elvis Herselvis
Doppeldykes
Ladies in Red
Herobica
Queens, Kings
She's A Lil Bit Country
and much more!

£25

Rimkus & Josse Pyl, €25.00 – *Inverted Reality of the Self-Colonized Space*, d.b. Corina Neuenschwander, €12.00 – *Karbon Arnhem File 1*, d.b. Joel Colover, €3.00 – *Keys Kiss 1*, d.b. Physical Culture, €5.00 – *Keys Kiss 2*, d.b. Physical Culture, €5.00 – *La Jetée – 422 Frames, 15 Black Screens*, d.b. Malin Gewinner & Sara Arzu, €39.00 – *look, watch, view, glance, glimpse, gape, stare, squint*, d.b. Dorothee Dähler & Malin Gewinner, €45.00 – *Art at Large*, d.b. Ilke Gers, €30.00 – *Mary Shelley Facsimile Library NYABF 2011*, d.b. WT, €5.00 – *Mechanical Drawing Systems Vol. 2*, d.b. Mathew Kneebone & Åbäke, €15.00 – *Metal, but at the same time...It's a crystal!*, d.b. Niko Mihaljević, €10.00 – *Museum Station Guide*, d.b. Simone Koller, €7.00 – *My mirror is a pitiful thing*, d.b. Yeliz Secerli, €10.00 – *Nap all day, Sleep all night, Party never*, d.b. Luca Napoli, €10.00 – *Natural Technology or Technological Nature?*, d.b. Maud



Shelf Life 16 €

by Jin Kwang Kim
designed by Adriaan Van Leuven

Vervenne, €10.00 – *Not Far From Where We Began*, d.b. Robert Milne, €10.00 – *Oase 89*, d.b. Karel Martens, €10.00 – *Open Impact Channel, Your limit is our imagination!*, d.b. Ines Cox & Lauren Grusenmeyer, €10.00 – *Phantom Radio in Los Angeles*, d.b. Charlotte Taillet & Joel Colover, €10.00 – *Reader, aantekeningen exemplar*, d.b. Ronja Andersen & Nerijus Rimkus, €15.00 – *Recollected Works*, d.b. Mevis & Van Deursen, €35.00 – *Somewhere I've Never Been*, d.b. Maria Mitcheva, €10.00 – *Sprektra*, d.b. Dorothee Dähler, €18.00 – *The 8 and The Fist*, d.b. Sabo Day, €18.00 – *THE ACT OF FOLDING*, d.b. Charlotte Taillet, €2.00 – *The Apples*, Physical Culture, €5.00 – *The Apples (fancy)*, d.b. Physical Culture, €20.00 – *The Bed Room Barn*, Jungmyung Lee, €12.00 – *The Eggs*, d.b. Physical Culture, €5.00 – *The Eggs (fancy)*, d.b. Physical Culture, €20.00 – *The Fox, Issue 5*, d.b. Melissa Pilon, €5.00 – *The Helix and The Museum*, d.b. Corina Neuenschwander, €12.00 – *The Restoration of A Wall, A Case Study by Viki Semou*, d.b. Isabelle Vaverka, €7.00 – *The Summer Reader, Again, Or A Diamond in the Rough*, d.b. Cecilia Costa & Scott Ponik, €12.00 – *The Wake of Dust*, d.b. Fred Cave, €25.00 – *THEORYARTS PRACTICES*, d.b. Eloise Harris, €22.50 – *Translation in The Dark*, d.b. Amir Avraham, €10.00 – *What Was Once Yesterday, Today & Tomorrow*, d.b. Robert Milne, €25.00 – *WT Papier (As Dummy)*, d.b. WT, €30.00 – *WT Papier (Paper Pack)*, d.b. WT, €15.00 – *WT Papier (Stapled Dummy)*, d.b. Yeliz Secerli, €30.00 – *WT Punch-out activity book*, d.b. Anna Haas, €7.00

PROGRAMME
SATURDAY 1ST JULY

13:00–14:00

A guided tour (in English)
with JOEL COLOVER

14:30–15:00

Shelf Life, book presentation
by JIN KWANG KIM
& ADRIAAN VAN LEUVEN

An enactment of the book into a play
introducing its structure and subject.

16:00–16:20

Looking to be Looked at, phone
call from OLIVER BOULTON

A caricatured sketch. A play on common
association, connotation, application,
prejudice and the clichés of a colour.

17:30–18:00

Piñatakotheek, film screening
by LINE-GRY HØRUP
& SABO DAY

“[...] There are not that many books... or it's nice to find books that aren't so simple, as having a story that begins and ends, and even though—a phone book, begins at A and ends at Z... or Z, it's still not-linear in the way that you are meant to interact with it... and yeah, I dunno know, I feel like that's quite a nice metaphor for the non-linearity of this project, of this like flipping, this fading in and out, it's like what you do when you open a phone book, and when you use it, right—when you open it, you never land on the page you want... you always have to go back and forth and narrow it down. I think it's that sort of tactility, that I think, this can speak of [...]”—Joel Colover, Los Angeles

19:00–20:00

ButchCamp Les Bos Bar Take Over,
book launch and talk
with ROSIE EVELEIGH & COCO

Les Bos Bar is a sign for a dyke bar that doesn't exist. By bringing it into reality for two hours only on Saturday night, it creates a space in which to have a conversation about the decline of the dyke bar and the rise of the dyke night. Why are dyke bars closing? What does it mean to not to have permanent spaces in which to gather but temporary ones that are parasitic to other institutions? How can we learn from the queer herstory of dyke bars that are problematically rooted in second wave feminism's essentialist claims on dykedom and lesbianism and holistically embrace expansive notions of gender and sexuality across generations? While we may not find answers to any of these questions, we might find through a too strong a drink, in a dimly lit corner, or a sly glance across a room, a heady hazy promise of possibilities. Please join us.

22:00–SUNDAY

Crowded Place, party in the
basement with special guests.

PROGRAMME
SUNDAY 2ND JULY

13:00–13:39

Bath, Bed and Beyond, radio
broadcast by CHARLOTTE TAILLET
& JOEL COLOVER

“We’ve got a motorhome blazing away right now in Corona on East 91 before Main Street. South 450 transitioning to the East 10 in West LA, two car wreck to the right shoulder, it’s all stop and go...”

15:00–15:15

Enclosed Bandpass II, sound
system test performance by MARIA
MITCHEVA & JIN KWANG KIM

A sound system test performance, first initiated in Los Angeles, exploring the different aspects of the linguistic and paralinguistic, the spiritual and essential. An attempt at tracing an outline between graphic design and the local voice—in the shape of 290 bpm gabber music—high frequencies passed through a low-end sound system.

16:00–16:30

COUGH/[Dutch word for “cough”],
a play by STUART SHERMAN,
read by ROBERT MILNE, published
by INSTITUUT

Dear Jan Joris, Here is my proposal. Please read it and then read the following paragraph after you have read it, as I will now refer to things that will only make sense after you have read the proposal.

17:00–17:45

Background Works, ambient
session by LUCA NAPOLI

A blurred and over-saturated version of Google Street View is presented as an environment for a slow paced walk through Arnhem and as a backdrop for a sound piece.

COLOPHON

WT '17, The End of the Year Show at Werkplaats Typografie
1–2 July 2017, open 11:30–late

Participants:

Adriaan van Leuven
Auriane Preud'homme
Charlotte Taillet
Dorothee Dähler
Eloise Harris
Jin Kwang Kim
Joel Colover
Line-Gry Hørup
Luca Napoli
Malin Gewinner
Maria Mitcheva
Melina Wilson
Oliver Boulton
Robert Milne
Rosie Eveleigh
Sabo Day
Yeliz Secerli

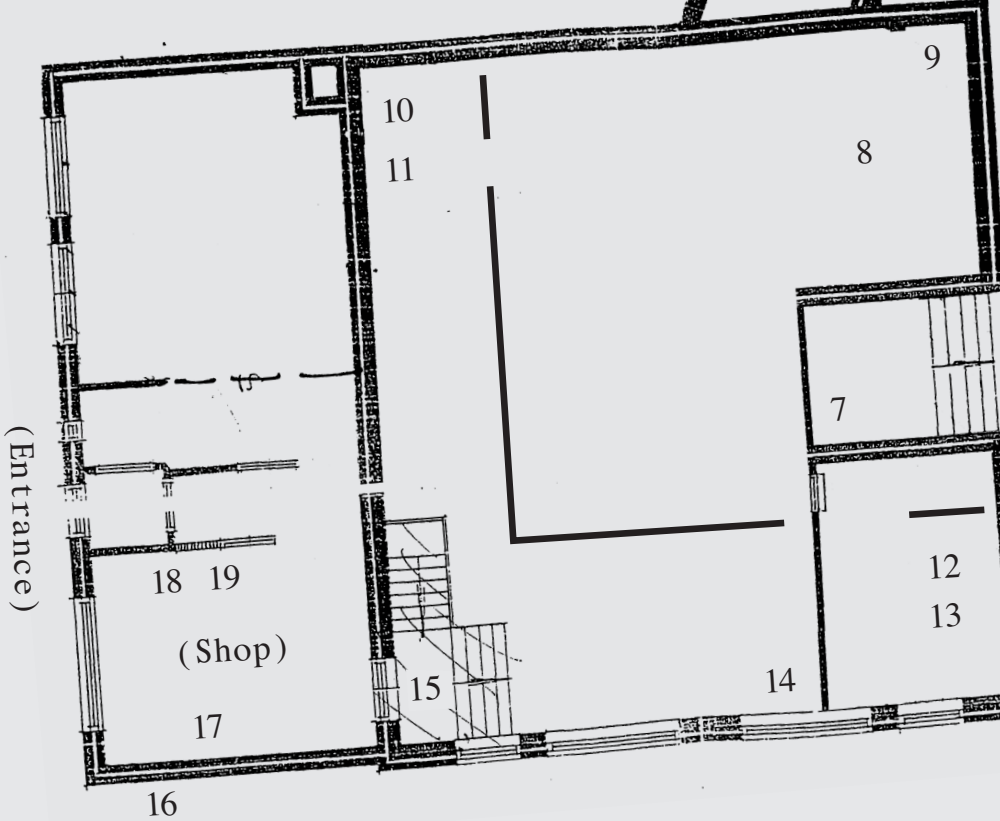
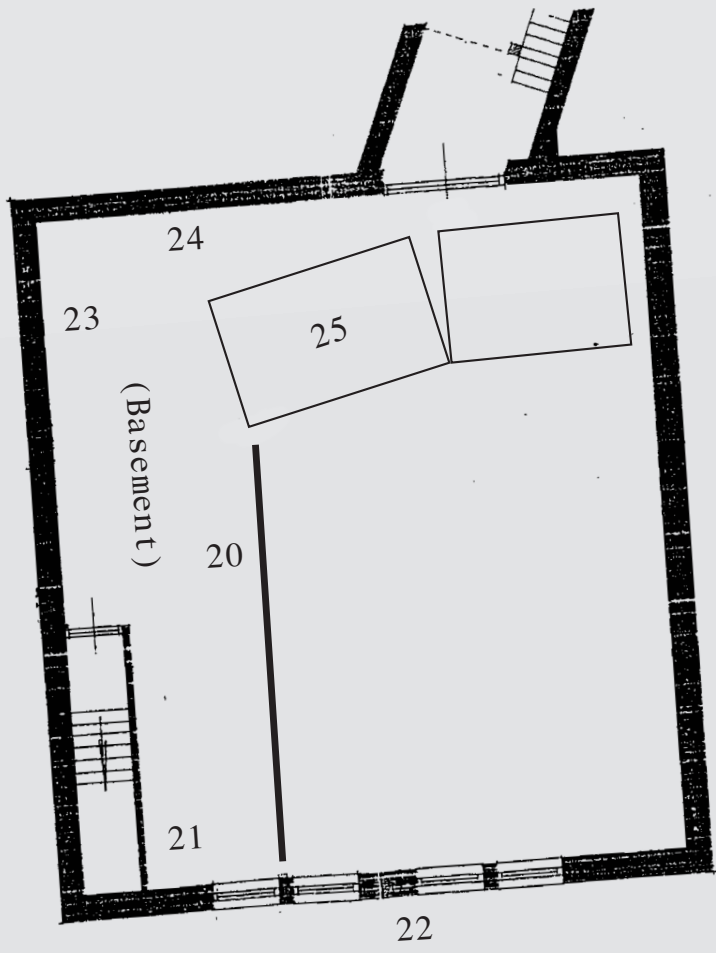
With thanks to:

Anniek Brattinga
Armand Mevis
Benjamin Roth
Bregtje van der Haak
Constant Dullaart
Danny van den Dungen
Ilke Gers
Joris Maltha
Kasper Andreasen
Liesbeth Doornbosch
Linda Wolsing
Maria Barnas
Maxine Kopsa
Paul Elliman
Walter Huinink

The Werkplaats Typografie (WT), a part of the ArtEZ University of the Arts, is a two-year graphic design masters programme founded in 1998 by Karel Martens and Wigger Bierma. The WT is centered on assignments and self-initiated projects with lectures, seminars, meetings and readings geared towards self-accountable and independently motivated work and research.

Werkplaats Typografie

Agnietenplaats 2, 6822JD Arnhem, The Netherlands
pavilion.werkplaats1ypografie.org



(Entrance)