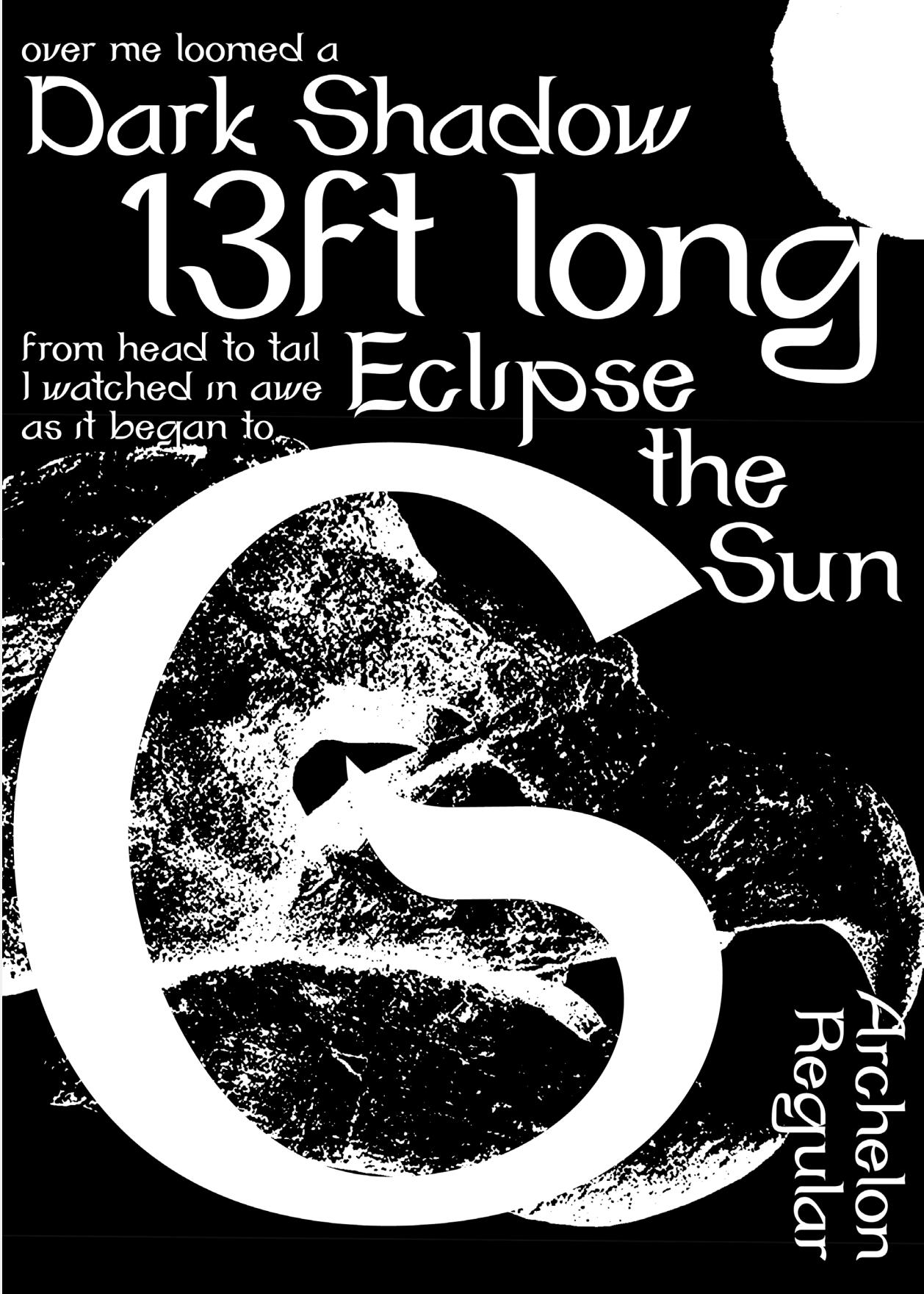


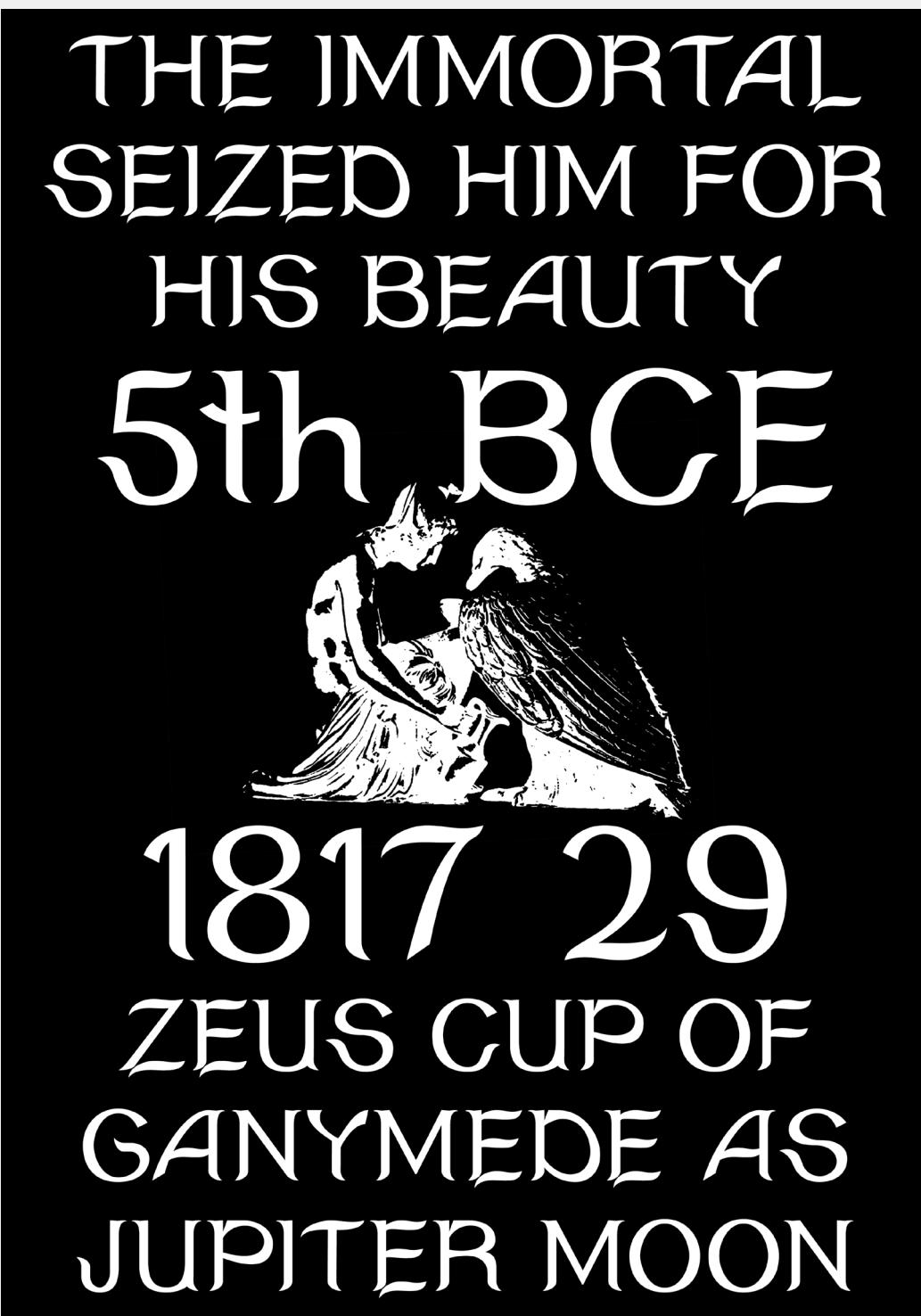


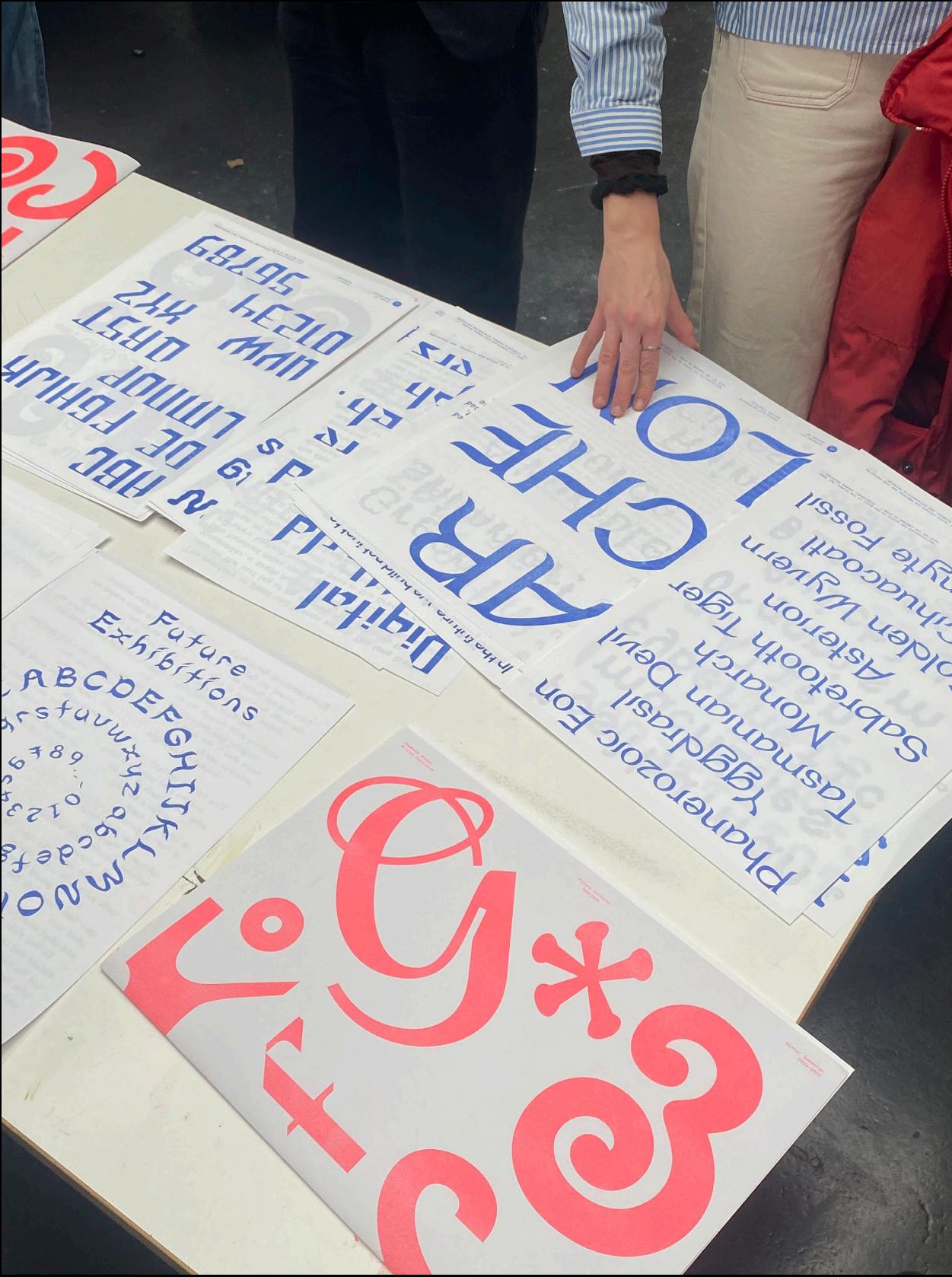
Archelon
seminar project
typeface+specimen (A2)
laser print
2025

In the seminar *Readable Shapes, Written Identities* by Clemens Piontek, we used shapes extracted from images and graphic material to create our display typefaces. *Archelon* draws inspiration from old hand-written type and bony shapes.

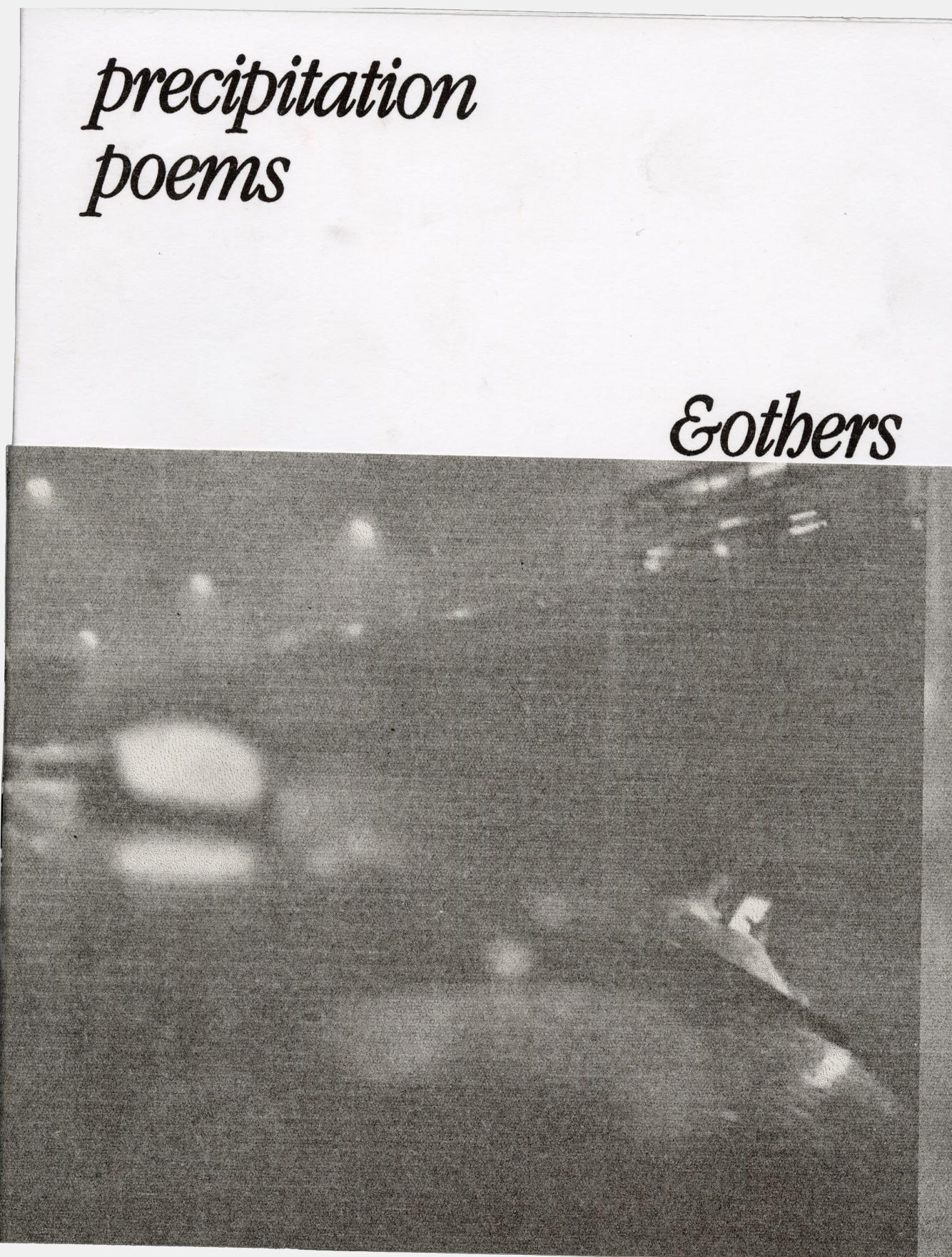


Phanerozoic Eon
Yggdrasil
Tasmanian Devil
Monarch
Sabretooth Tiger
Asterion
Golden Wyvern
Chuacoatl
Omanyte Fossil





precipitation poems &others
seminar project
book (19x24cm, 88 pages)
riso & laser print
2024



precipitation poems &others is a curation of researched text about the role of rain in different fields. I designed it in the seminar *Typography II: Instructions of Natural Phenomena* where we were given the task to deal with a natural phenomenon from a cultural, geological and societal perspective.



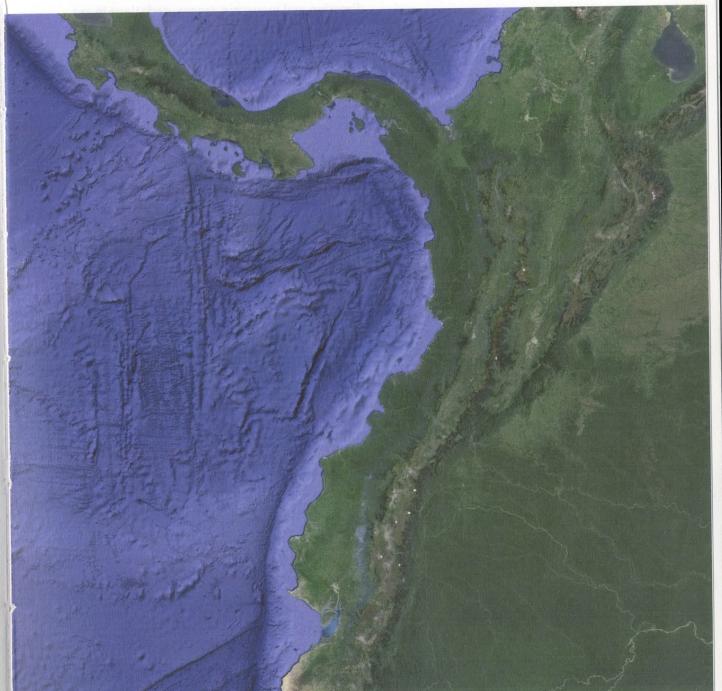
3. Chocó-Darién moist forests.



Chocó-Darién ecoregion¹

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3.1 Rain forests and climate of
Chocó-Darién moist forests.



29

parts call rain forest. In this book, we focus on hot, wet, tall, and largely evergreen tropical rain forests and we have made it clear when we

In summary, we observe on the riverless desert coast or Atacama coast, two world views and two ways of living in the environment:

¹⁾ The deep-rooted millenary Archaic culture of the coast, which remained virtually intact over the years, relatively unmodified by the cultural changes occurring over the past two thousand years (Escobar, 2007; Marín, 2007). This was the way of life practiced by the local marine hunters, fishers and gatherers, completely adapted to the landscape and the resources available on the coast. These groups successfully appropriated this very rugged territory and its bountiful waters, taking advantage of all it had to offer. They found shelter in the hundreds of rock shelters that dot the landscape, protecting themselves from the elements and employing a mobile settlement system that allowed them to change places according to the availability of fresh water, the migration of species upon which they depended, and the changing seasons. These groups made use of the marine resources of this coast through a simple yet refined technology of fishing, hunting and gathering that also included sophisticated artifacts such as seagoing vessels. Most remarkable among these was the sea lion skin raft, a unique contribution of these seafaring groups to navigation on the sea. Indeed, their way of life was so well adapted to the landscape and its resources that it has continued to this day, albeit with some adjustments.

²⁾ A little less than two millennia ago the region was introduced to a system of settlement and territorial understanding that was completely different from anything known before: a millenary culture that had developed vast knowledge of the many different, sometimes remote, regions of the South American Andes and possessed sophisticated technologies for the domestication of plants and animals, as well as for textile making and metallurgy. These groups connected with different peoples and cultures, taking full advantage of the resources provided to them by different contexts and learning to master and establish a variety of relations with groups that they then incorporated into their habitual system. As groups living in the ravines and oases of the Atacama Desert, this Andean culture crossed the inhospitable desert to reach this remote coast, incorporating it into their world and forging ties with the local fishing groups, which supplied them with the marine resources they required to complement their economic and ideological need.

[1] Sanz, Nuria, Arriaza, Bernardo T., Standen, Vivien G. (2014). THE CHINCHORRO CULTURE: A Comparative Perspective.

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Statues of mummified Chinchorros, Cristóbal Oyarce Anguita

things we have been experiencing with Covid. The weather and its effects have reinforced all those emotions and given them expression. It's been a very dramatic display of power and to quote another writer, Tom Clancy: "A Clear and Present Danger". While there is not an immediate definitive solution on the horizon for our climate and pandemic problems, could art serve as a release? Could it provide us with a type of pathetic fallacy that actually creates pleasure? Could we reduce our anxiety and/or renew our individual purpose by thoughtfully experiencing art? Could art that specifically reflects the varied and wonderful elements of the natural universe, transport us to happier times? Awaken our dreams? Give us hope? Help us find solutions? I think it could!

I frequently discover the fine examples of pathetic fallacy come from Disney movies. It writers and administrators realize precisely the way to make their target market sense a positive manner and are unafraid to control their feelings for all they're worth. This manner that frequently Disney will use literary-style "cheats" to assist stimulate a particular idea or feeling in time and effectively. Most lively Disney movies simply go together with the basics. Namely, a night time hurricane raging for the duration of an epic combat scene (to expose suspense and anger), or rainfall whilst a man or woman has died (the rain echoes tears and creates a sense of sadness). Let me take the primary Disney lively function movie as an instance. The very last showdown among the Evil Queen and the dwarfs in Snow White and the Seven Dwarfs (1937)



The Little Mermaid (1989)

hearth place, raging across the now barren Pride Rock. The hyenas watch the warfare expectantly, lots because the vultures do in Snow White. When Scar is defeated, the temper will become sombre; a mild rain begins off evolved to fall and step by step extinguish the flames. A cranium is swept away through the rainfall, suggesting that there'll now be a circulate far from the demise and destruction currently occupying the narrative. The clouds component and Mufasa urges Simba to "remember". As Simba smiles, the scene fades into the rejuvenated landscape; the whole thing has re-grown, it's the start of a brand new life. I should get very repetitive here. Let me make it clear; Disney truly likes storms.

Urula, Ariel's nemesis in The Little Mermaid, is in the end defeated within side the midst of a fantastic sea hurricane and her demise is followed through dramatic lightning flashes. Rattigan fails to his demise after combat for the duration of a hurricane in Basil the Great Mouse Detective. There is likewise heavy rainfall and lightning as Gaston and the Beast combat at the Beast's fort rooftop in Beauty and the Beast. In this case, though, using pathetic fallacy

is driven even further. When Belle begins off evolved to grieve over the Beast's fallen body, the hurricane will become mild rain. As the Beast starts off evolved to transform, the rain slows and it's truly simplest a mild drizzle by the point he's absolutely changed. The temper lightens; the fort transforms and all its population emerge as human again – it even inexplicably will become day.

Later Disney movies appear to be more and more self-privy to their use of those devices; Enchanted appears to nearly knowingly quote the water-logged, night time-time show-down among hero and villain proper out of Beauty and the Beast.

Seven Dwarfs takes region for the duration of a thundering hurricane, with heavy rain and howling wind. There are flashes of lightning because the dwarves angrily pursue the Queen over treacherous rocks toward the brink of a cliff. A small organization of vulture's appearance on, watching for clean meat. A lightning blast severs the rock the Queen is status on and sends her falling to her demise; the vulture's wheel downward to discover her body.

In The Lion King, the war among Scar and Simba is followed through lightning and

[1] Bel, Joy Reed. (2018, February 18). JR.B Art at the Elms Art as Pathetic Fallacy. Retrieved from <https://www.jrbgallery.com/news/912>.

[2] Vinothkumar, Dr. G. (2020, December 22). "Pathetic Fallacy in Disney Productions." Shanalx International Journal of English, vol. 9, no. St, 2020, pp. 16–18.

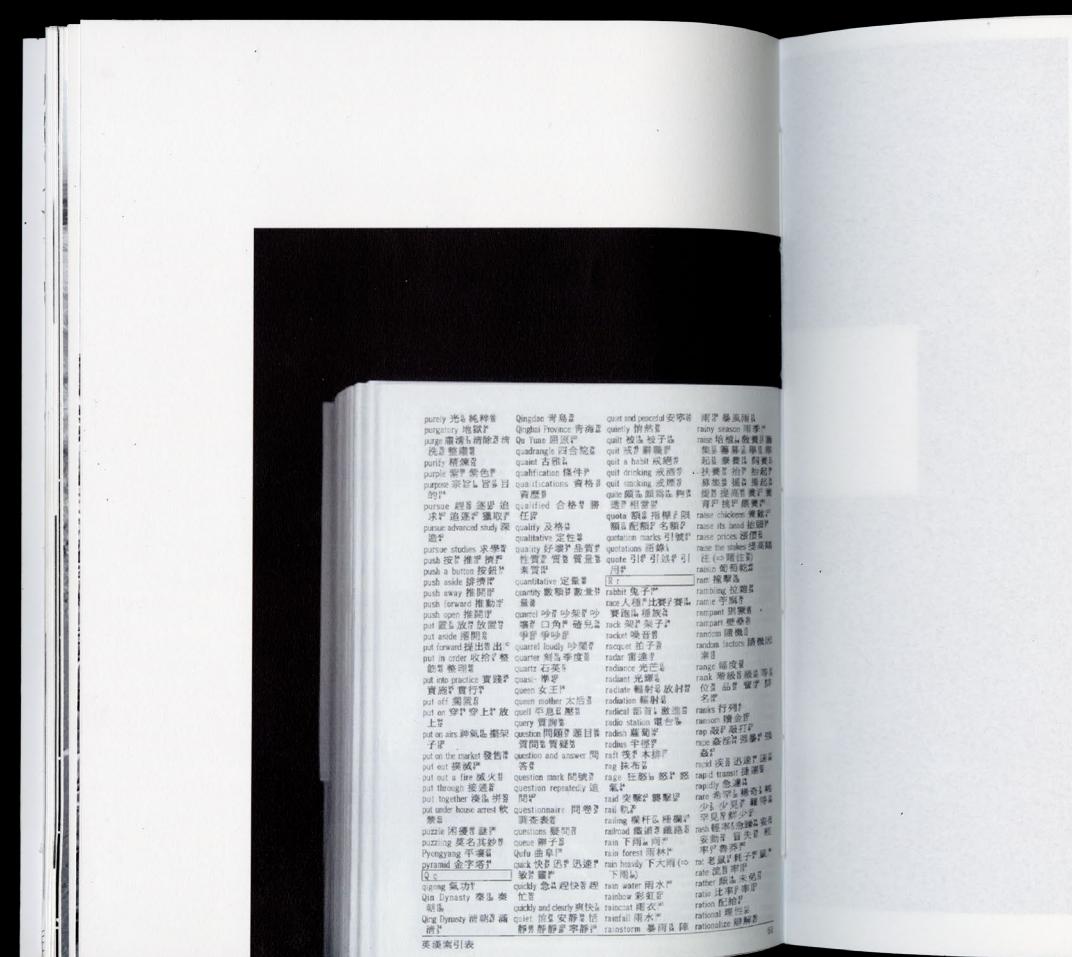


Snow White and the Seven Dwarfs (1937)

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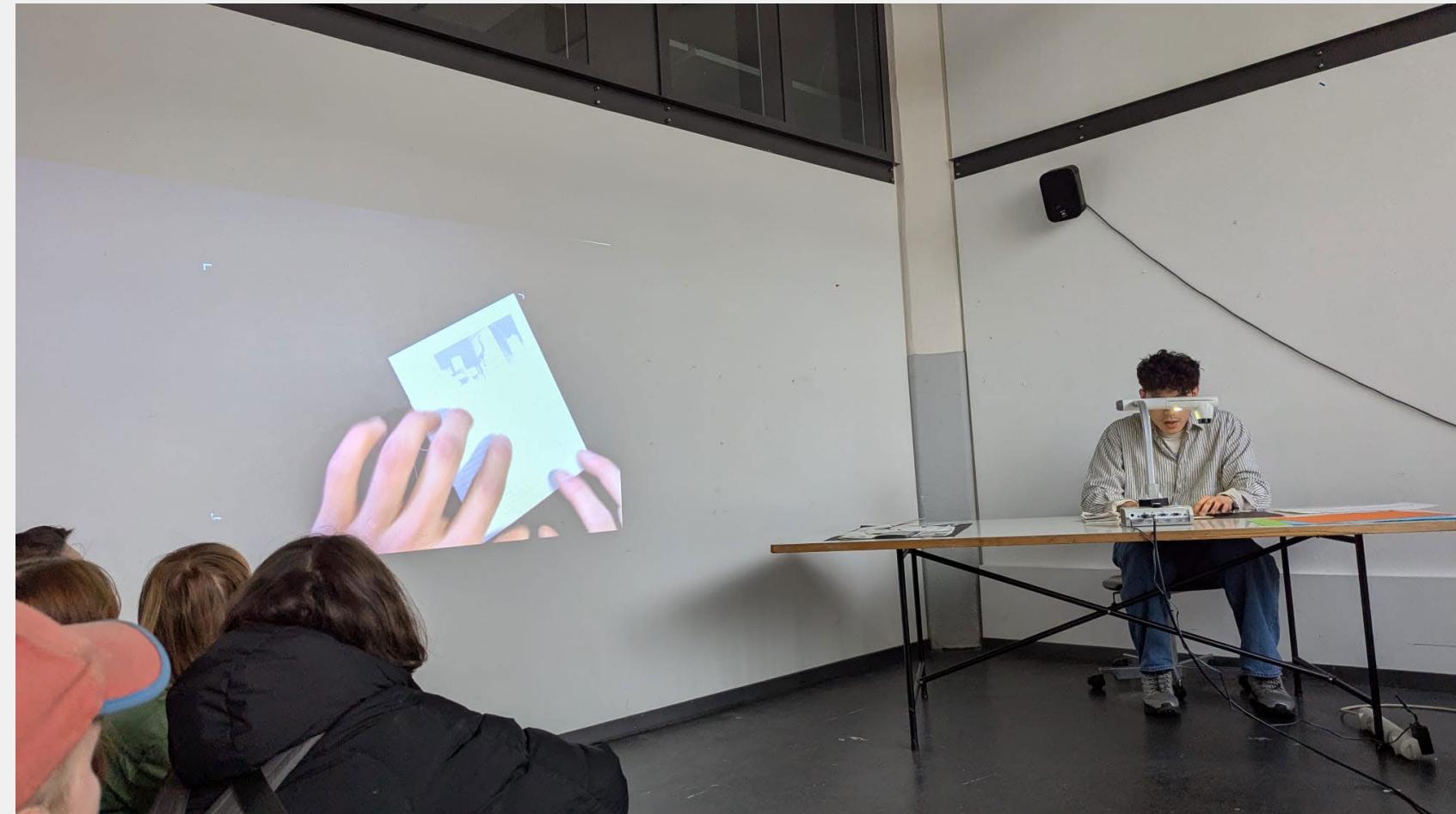
[1] Bel, Joy Reed. (2018, February 18). JR.B Art at the Elms Art as Pathetic Fallacy. Retrieved from <https://www.jrbgallery.com/news/912>.

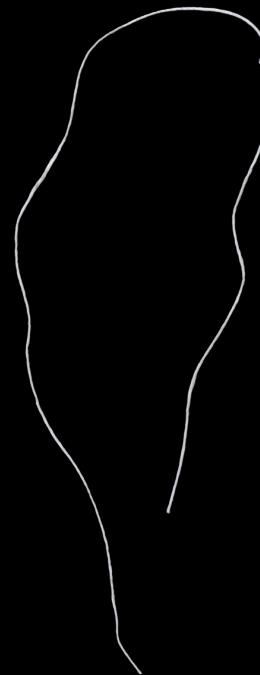
[2] Vinothkumar, Dr. G. (2020, December 22). "Pathetic Fallacy in Disney Productions." Shanalx International Journal of English, vol. 9, no. St, 2020, pp. 16–18.



in an effort to capture literary quality
 seminar project
 chapbook (11x14cm, 8 pages)
 riso & laser print
 2025

In the seminar *Comedies & Proverbs* by Line-Gry Hørup, we wrote an essay about the question “*What enables literary quality?*”. This essay became the text for our chapbooks. To aid in the writing, we watched and discussed the film series *Comedies & Proverbs* by Eric Rohmer.





(1) in an effort to capture 'literary quality'

I read 8 books this year and watched 34 films. Last year it was 16 books and 45 films. The year before last year it was 37 books and 44 films. Thousands of minutes of film and tens of thousands of pages and yet I still vividly remember finishing Daniel Keyes' *Flowers for Algernon* and realizing how it made me want to read more, like I used to. Or how I sat there in silence, tensed yet mesmerized by Kiyoshi Kurosawa's *Cure*. Or how Linklater's *Before Sunrise* made me feel surges of false nostalgia days after. And the way *Lost in Translation* evokes in me, everytime, this kind of sadness that paradoxically provides me warmth and confidence.

Every form of expression entails a reaction. It can be short-lived or cemented in your life forever. Some works conquer time and space, becoming not just popular but enduring, embedded into the cultures of the world. They transcend mere enjoyment or entertainment, becoming milestones in our personal histories, shaping how we understand and interpret the world around us.

What makes a work resonate? A particular character, the worldbuilding, the writing, or the overall plot? Is it possible to understand the 'literary qualities' of these works? What are the 'literary qualities' that allow works to become essential parts of who we are?

2 I reached out to people and combed through various internet forums to gather a range of opinions on what they believe literary quality is.

(2) 'Everybody's definition will be a little different. However, in my experience, the part of 'literary' that most people can agree on is that it is usually much more artful than the average. Something 'literary' is well-constructed, obviously well edited, poignant, and purposeful. 'Literary' writing has no waste and nothing superfluous: not a single word out of place and nothing 'just because.'

(3) 'I would say that literary quality lies in the ability of standing out from what others did before [...] But then, creating a universe is one thing but managing to share it with others is another one. The quality of the writing plays an essential part in choosing the right words which will conjure up the exact image or feeling you wanted to express. The rhythm of the sentences will play a key role too because punctuation or its absence add an emotional touch. A silence can increase tension, a series of commas can accelerate the speed of an action etc literary quality is achieved when the sentences you read reach your soul so deeply that they remain forever etched in your memory.'

(4) 'Beautiful sentences make literature. The standards of beauty may change over time, but one can still recognize it in many forms. Literature should also illuminate life as it is lived. Should examine some aspect of existence. One should walk away from a work seeing or understanding something anew.'

(5) 'Literary tends to dig deeper into the human condition. Characters are put front and center. Every ounce of emotion is squeezed from relatively mundane events.'

(6) 'This is what my roommate who writes children's books had to say about what literary quality is

7 It seems that it is hard to nail down what literal quality is. From the contributions I gathered, literary quality appears to have many facets.

8 There are people who address the technical decisions that render literary quality. Here, a distinction must be made between literature and film since both mediums make use of different forms of expression. Whereas the quality of literature originates from the selection and arrangement of words, many aspects that render the quality of film transcend the textual. Lighting, camera movement, and so on; 'literary quality' in film is an amalgamation of several dimensions.

9 And then there are people who focus on the fabric, on top of which the technicality builds, which is the story.

4 Whether a story is multi-layered, profound and therefore has 'literary quality' is not directly discernible. But I think many 'literary' stories perhaps tap into shared moments, the ones we all to some extent live through. Moments of hardships and contentment, the ones where we go 'That's relatable'. I believe these moments exist independent of the work's genre.

In *Cure*, the protagonist finds himself in a twisted cat-and-mouse game. The film delves into the fragile nature of the human psyche which is appalling yet incredibly personal. The structural interweaving of the investigations and murders conjures up a strong sense of urgency which pushes the protagonist to their limit. Additionally, the way the film is shot—cold, emotionless and often blatant—exacerbates the unnervingness of the depicted violence.

(6) 'Electrons, they change their energy levels. Molecules? Molecules change their bonds. Elements, they combine and change into compounds. Well, that's all of life, right? It's solution then dissolution, over and over and over. It's growth, then decay, then transformation.'

Flowers for Algernon struck a chord with me because Charlie, the protagonist, is someone I truly care about and whom I empathize with. He undergoes a procedure to increase his intelligence, urging him to piece together his troubled past, current events, and future possibilities. As he struggles with his shifting identity, the novel explores themes frequently found in coming-of-age stories, such as self-discovery and the grappling with life's fleeting nature. Told through progress reports written by Charlie, the story offers a glimpse into his journey of outer and inner transformation.

In the film *Before Sunrise* two strangers, Celine and Jesse, connect through a deep conversation about life, love, and

5 existence. What fascinates me about this film is its lack of traditional plot—the story unfolds through effortless, near-trance-like dialogue. And before you realize it, the characters go separate ways. In this film there is a certain allure in the mundane where the line between fiction and documentary is blurred.

The impact of film or literature can vary from feelings of utter joy to gut-wrenching sadness, melancholy and even pure disgust. I discovered for myself that, what I resonate with doesn't necessarily have to make me feel good. It has to be visceral and of lasting impact.

Between 2019 and 2022 I immersed myself in film, with a particular preference for screenwriting. I read works like John Yorke's *Into the Woods*, K.M. Weiland's *Creating Character Arcs*, and some pages from Robert McKee's renowned *Story*. Even though these books deal with storytelling in a film context and not specifically in a literature one, there are overlaps in regard to the way stories can be told. Story structures for instance rely on how we perceive processes and patterns in our lives. They also reflect shared human experiences and build on the history of storytelling in many cultures.

These books do not insist on a single prescribed way to tell stories but rather give insight into the many possibilities of storytelling. The principles they introduce—conflict, turning point, inciting incident—are already ingrained in life itself. We understand these concepts subconsciously but barely recognize them in the moment. Life is composed of such, yet as the years pass we forget the moments that shaped us. Stories, in their many forms, help us reflect on what we have lived through.

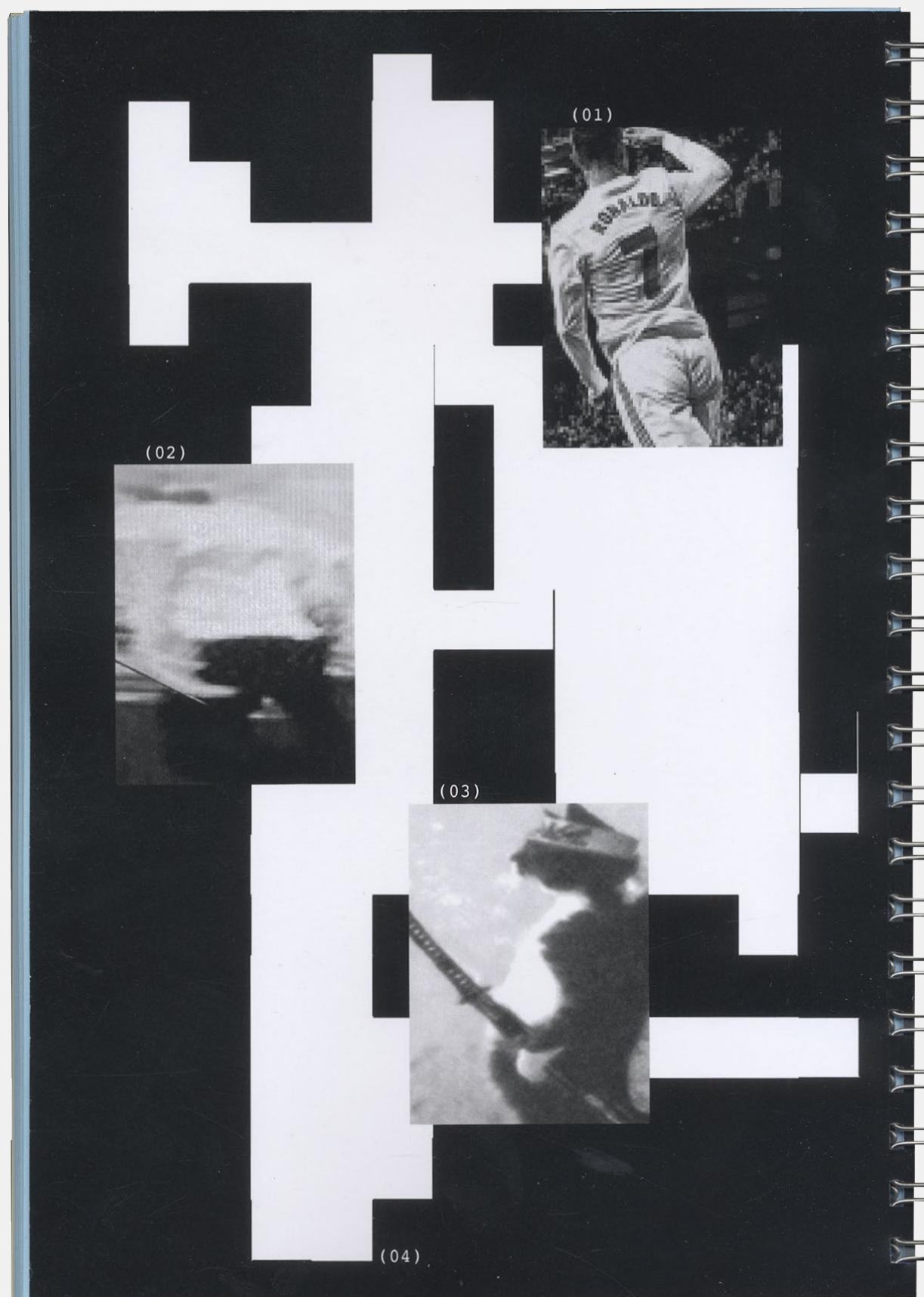
Good storytellers know the conflicts of life and its beautiful complexity. Hence they are able to write engaging stories

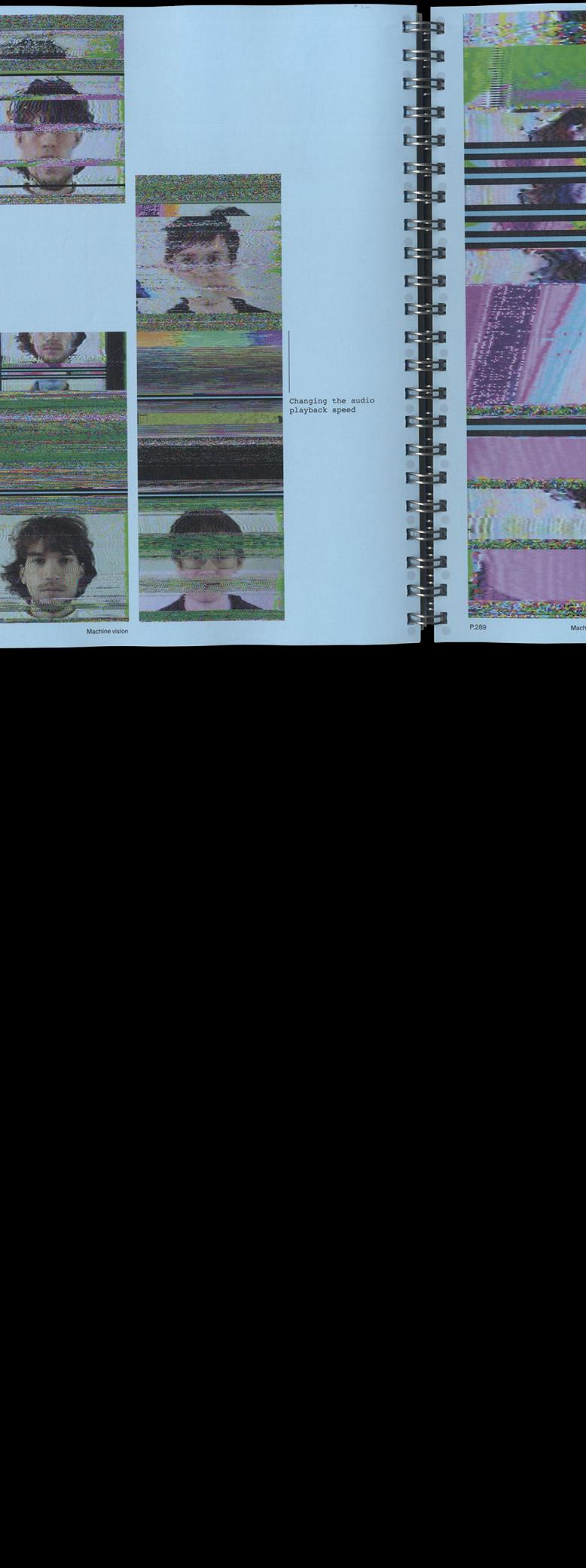
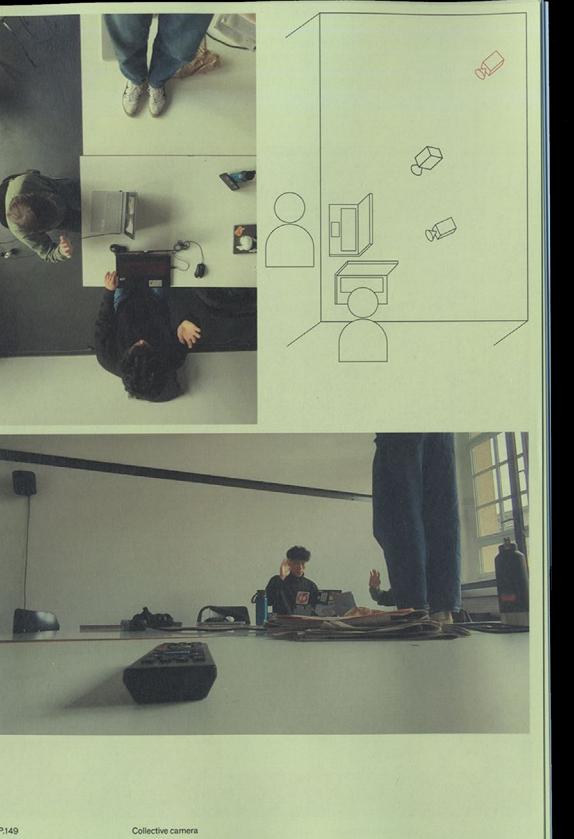
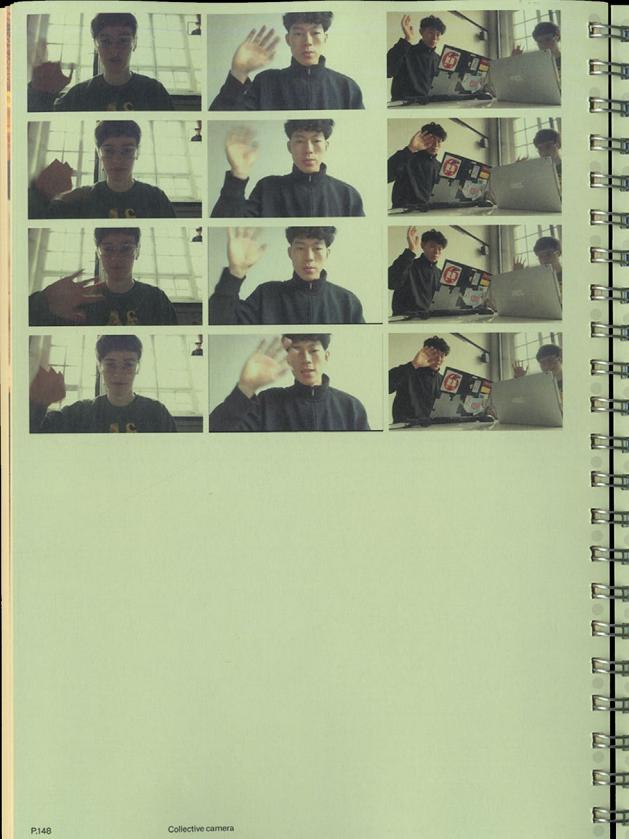
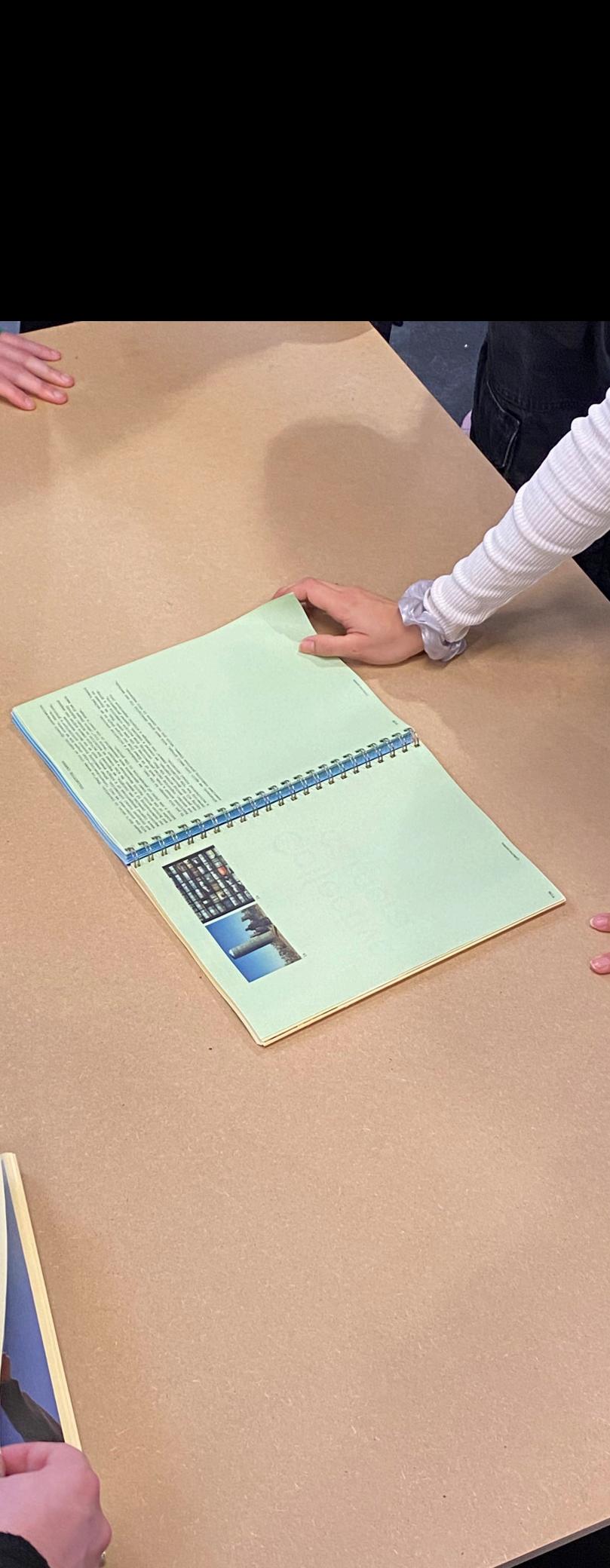
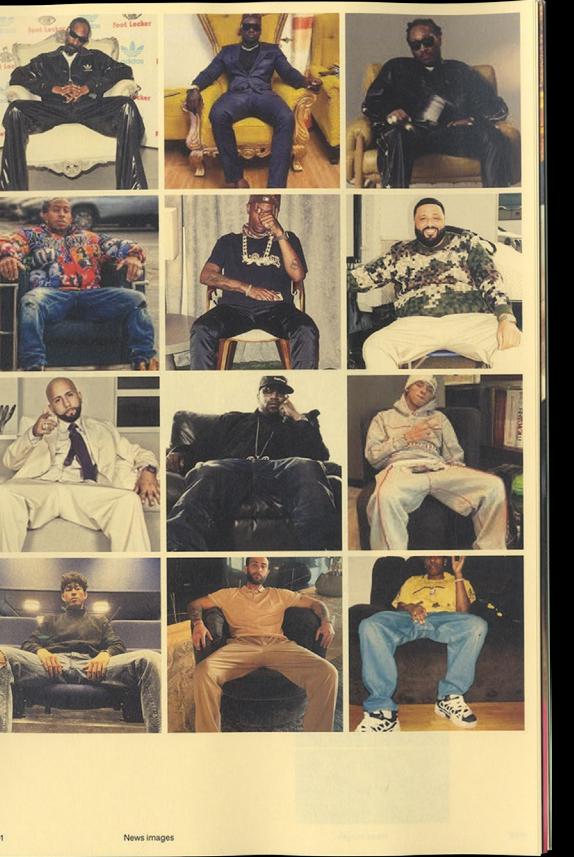
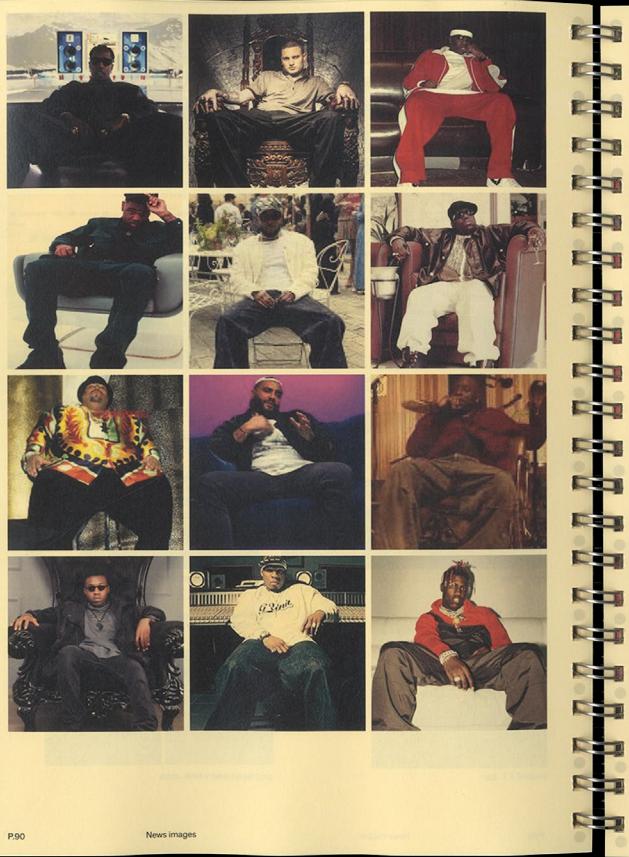
- 1 Lost in Translation, (2003). Directed by Sofia Coppola. Focus Features.
- 2 ThomasEdmund84. (n.d.). Re:What does literary actually MEAN to you? Reddit.
- 3 Nataly Adam. (n.d.). Re:What is literary quality? How can it be achieved?. Quora.
- 4 former_human. (n.d.). Re:What makes a book good/literary talking interesting?.Reddit.
- 5 any-name-untaken. (n.d.). Re:Defining "literary". Reddit.
- 6 Yorke, J. (2014). *Into the Woods: A Five Act Journey Into Story*. Macmillan.
- 7 McKee, R. (1998). *Story: Substance, Structure, Style, and the Principles of Screenwriting*. HarperCollins.
- 8 Feldkamp, P., Bizzoni, Y., Thomsen, M.R. & Nielbo, K.L. (2024). 'Measuring Literary Quality. Proxies and Perspectives', *Journal of Computational Literary Studies* 3(1).

Text and design by Jiaxuan He.
Typeface: Authentic Sans.
2025.

WHISPERING IMAGES
workshop project
cover & spreads (A4)
laser print
2024

In the workshop *WHISPERING IMAGES* we explored techniques of image making, reconstruction and dissection while also looking at the image from an ethical and political standpoint. The cover was done by Till Engelhardt and me. Every participant designed multiple spreads. The workshop was held by Christoph Miler from Studio Offshore.

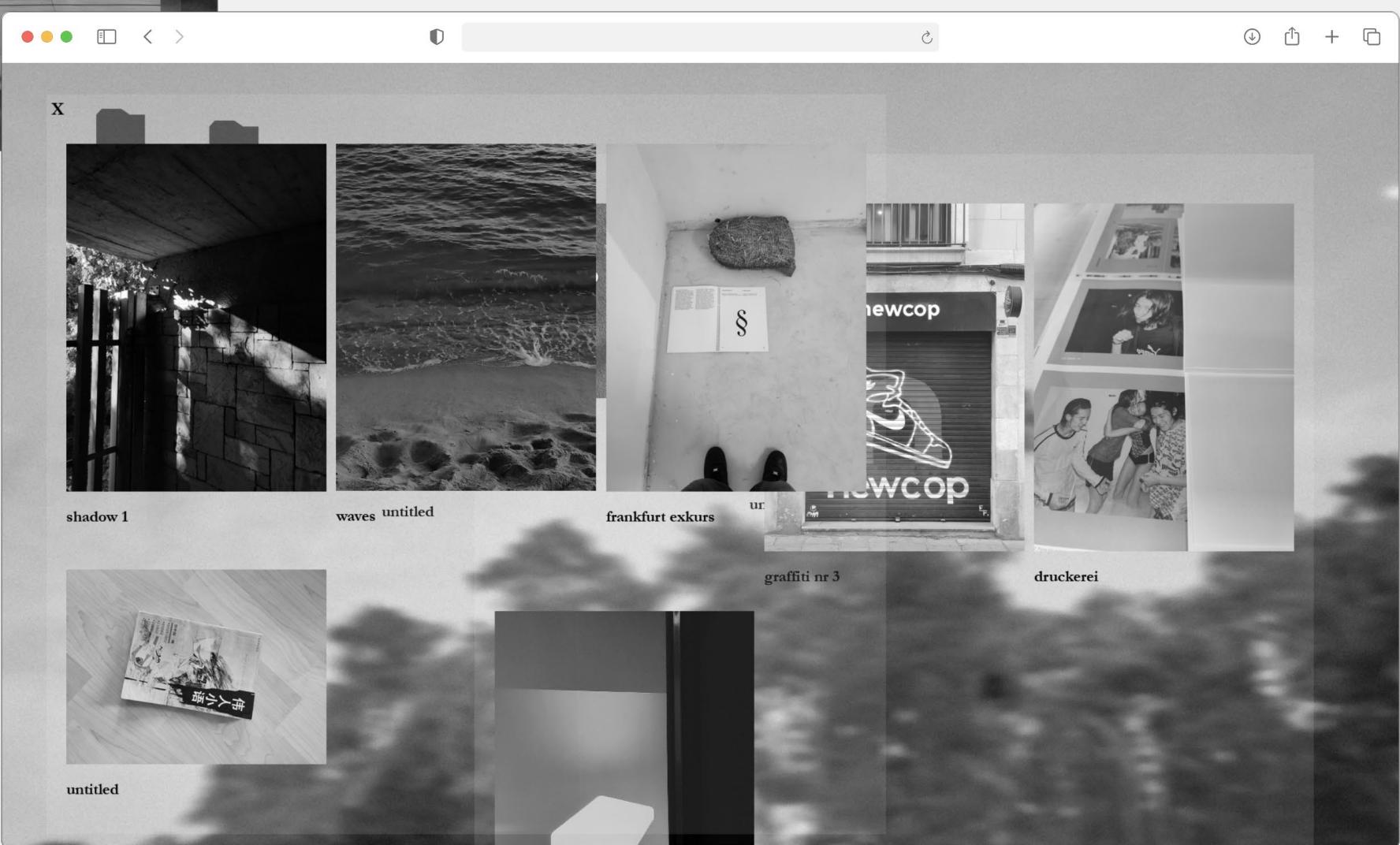
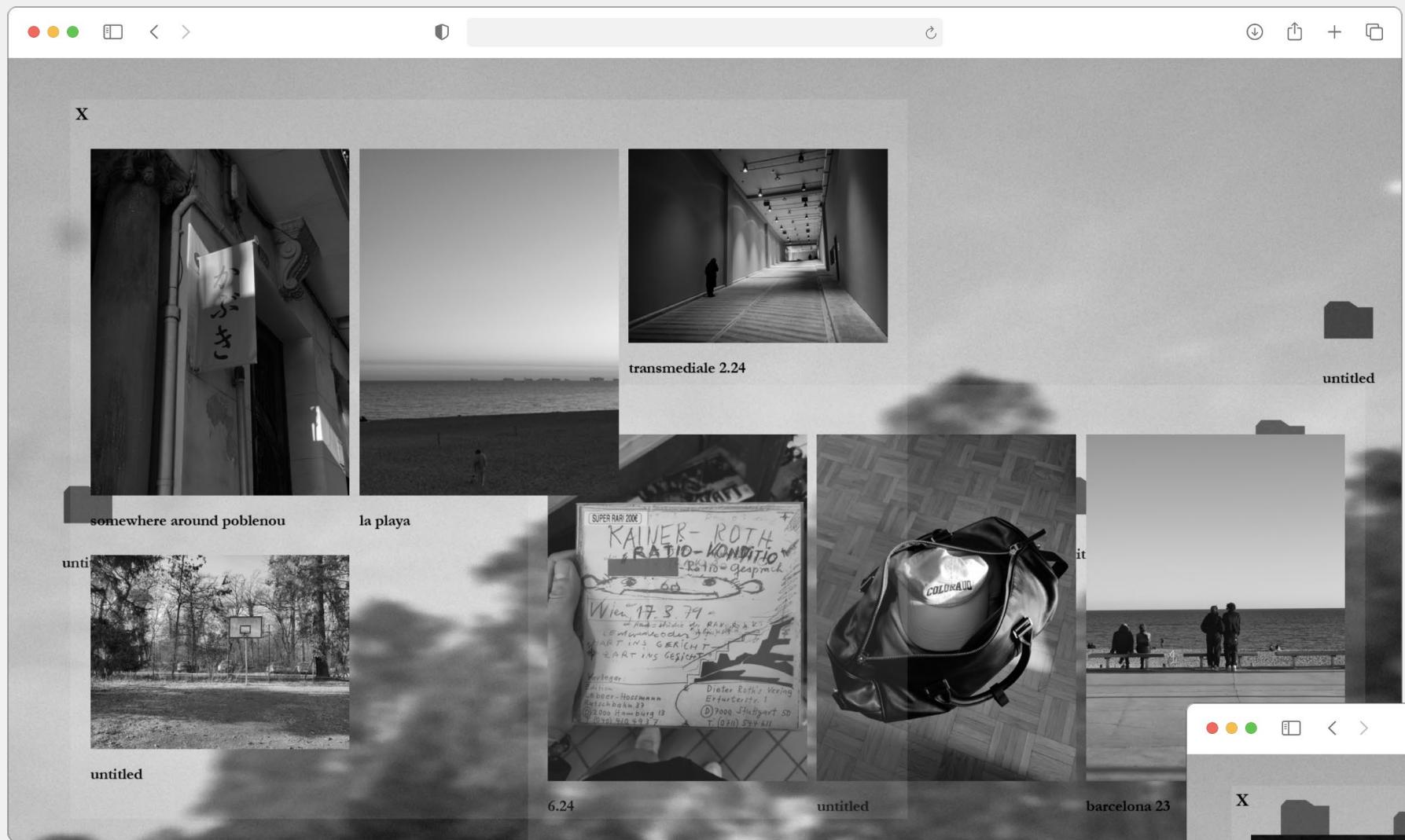




nostos
seminar project
website
html, css & javascript
2023

In the seminar *Digital Treehouse* we built “digital shrines” about personal objects. *nostos* mimics the interface of a computer desktop and contains folders with photos and videos. The names of the folders and their content can be all renamed and rearranged such that new associations and stories can be created.

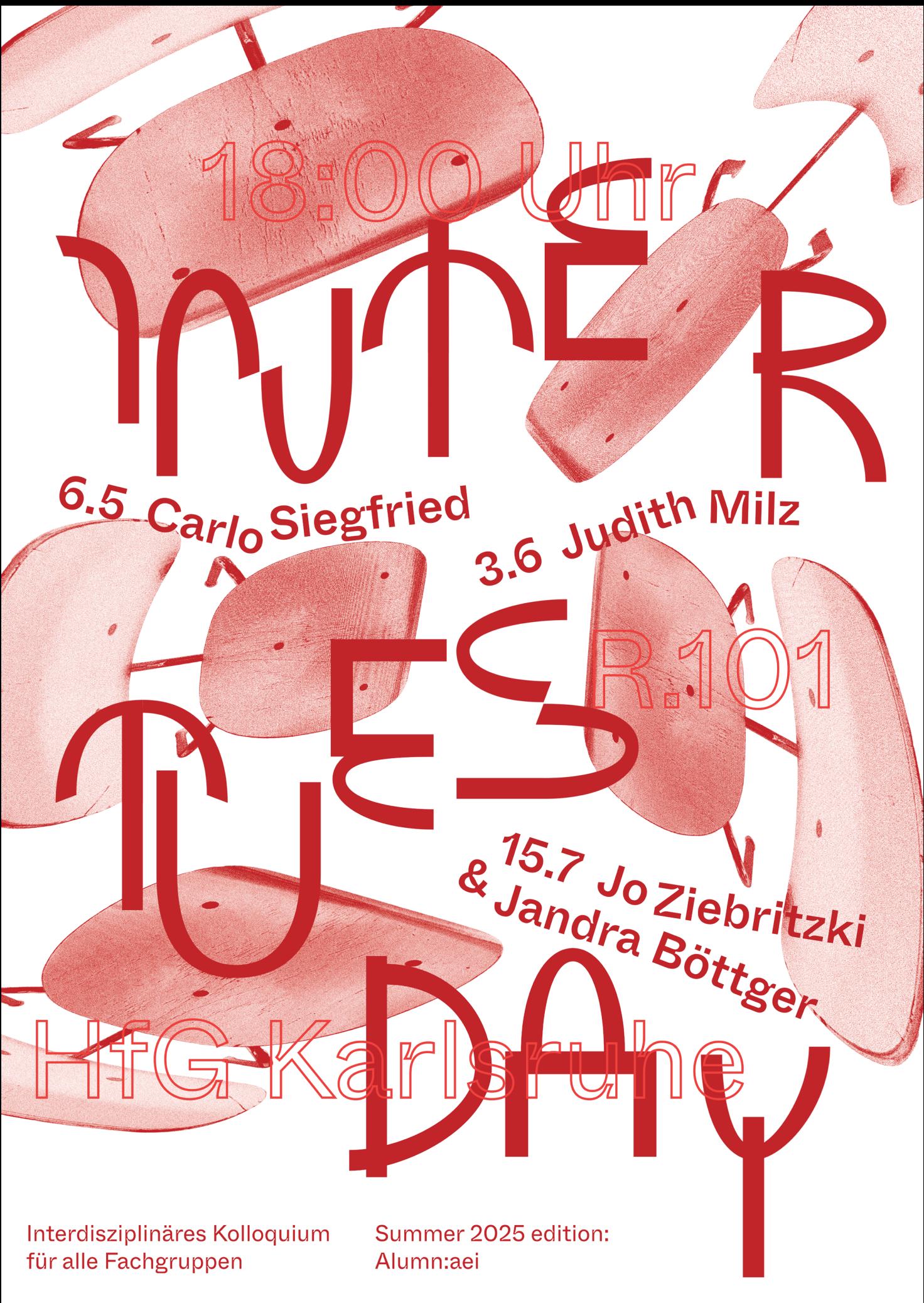




Intertuesday
school comission
visual identity (poster, ...)
laser print
2025

Intertuesday is a talk series where former students from the HfG introduce their practice after graduation to an interdisciplinary group of current HfG students. I designed the visual identity for this event which included a poster and other graphical assets.

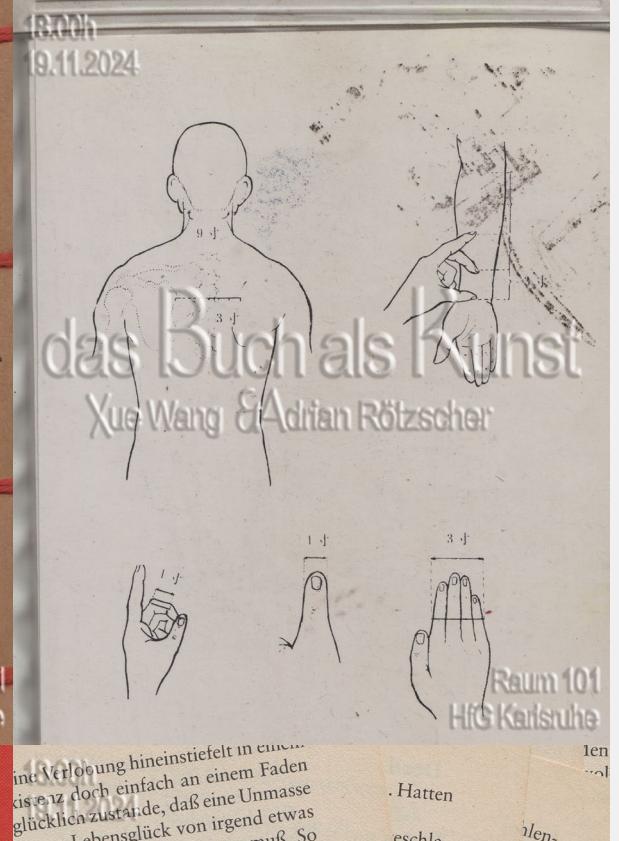
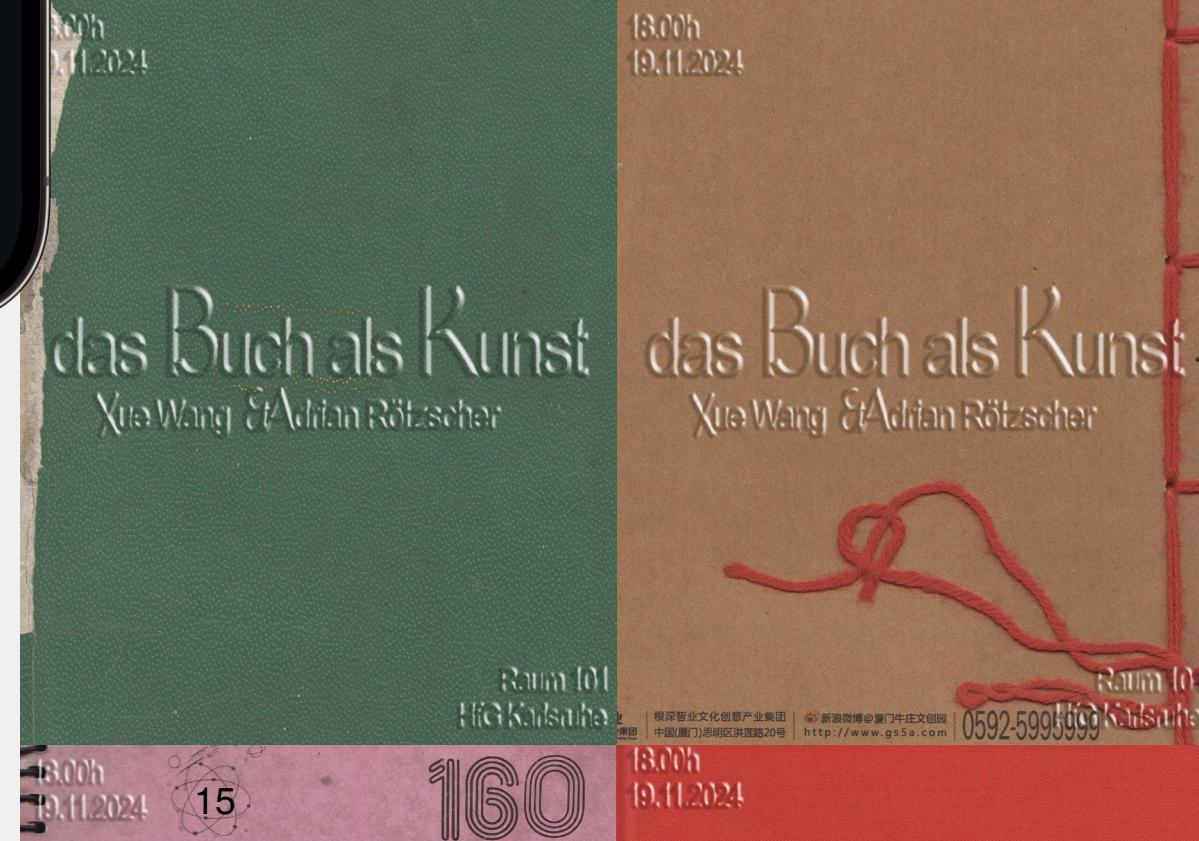
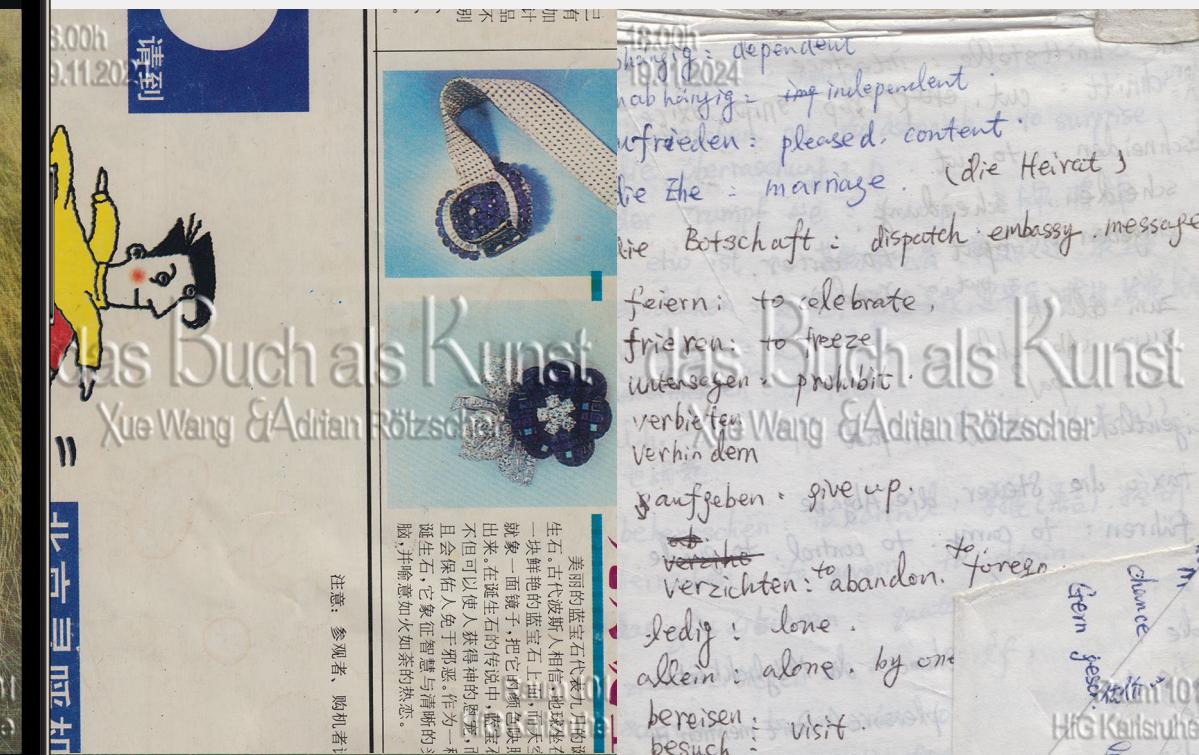
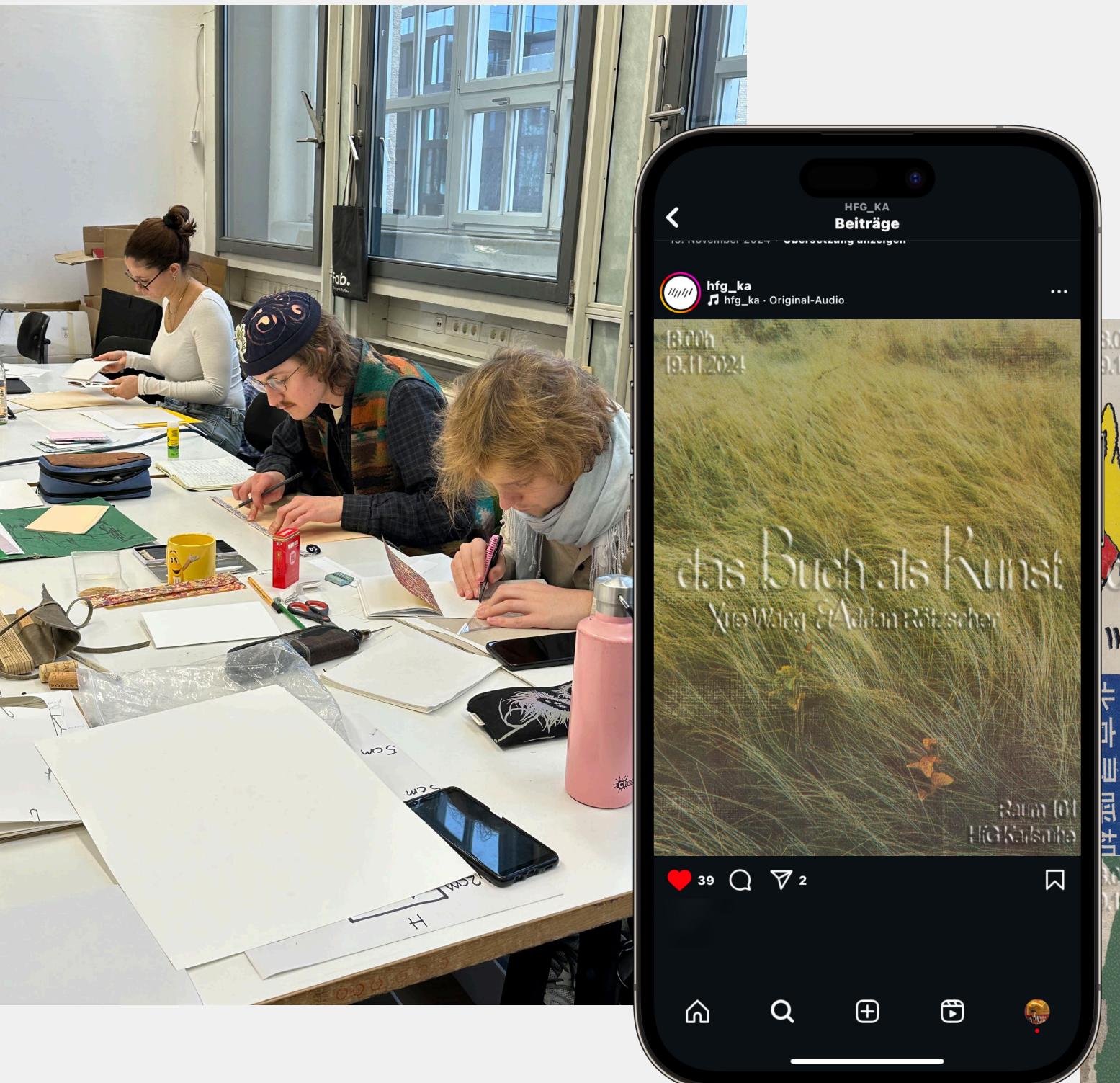




Das Buch als Kunst

school commission
animated poster
2024

Das Buch als Kunst was a bookmaking event which took place at the HfG Karlsruhe. I used old books, brochures, notes, etc. from my parents to create a looping backdrop. The poster was published on the school's social media.



posters

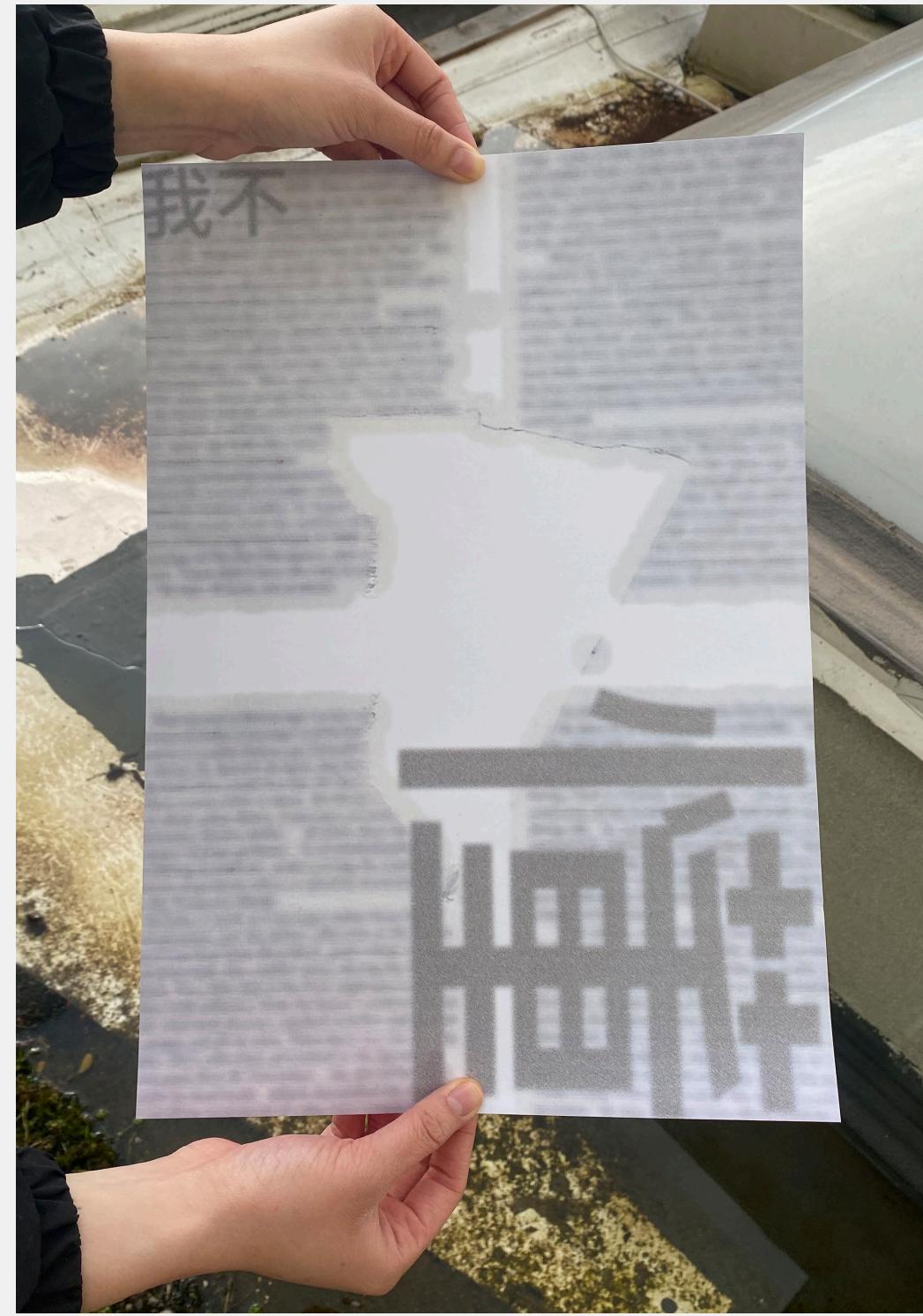
school & personal project

poster (A3)

laser print

2023-

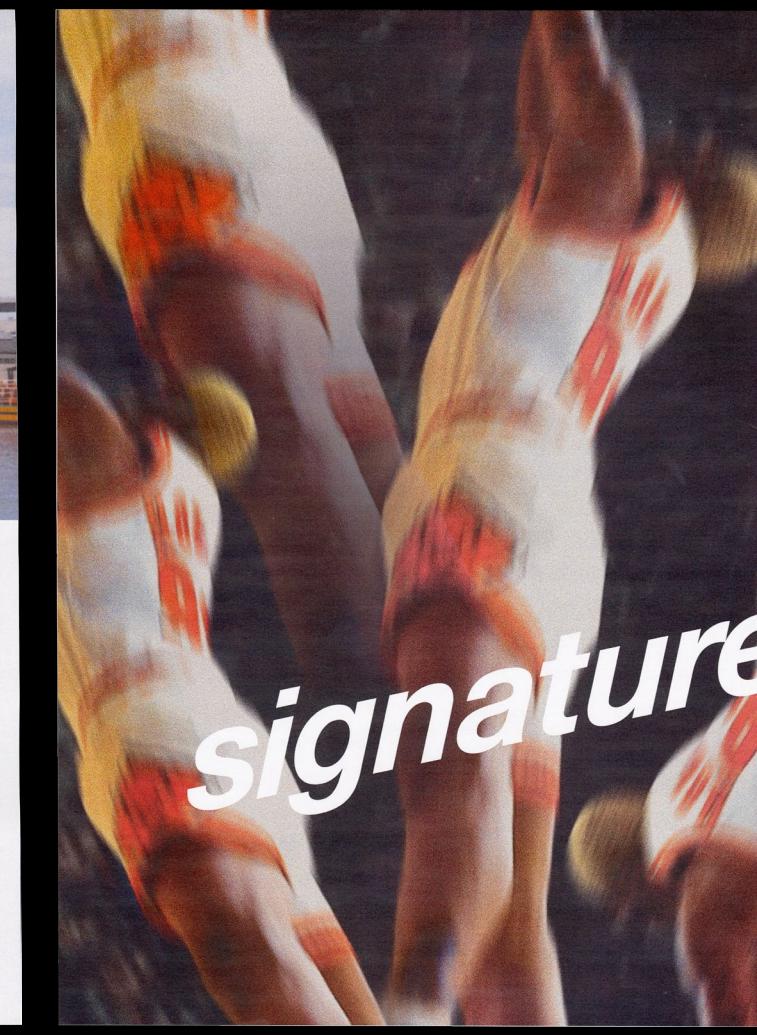
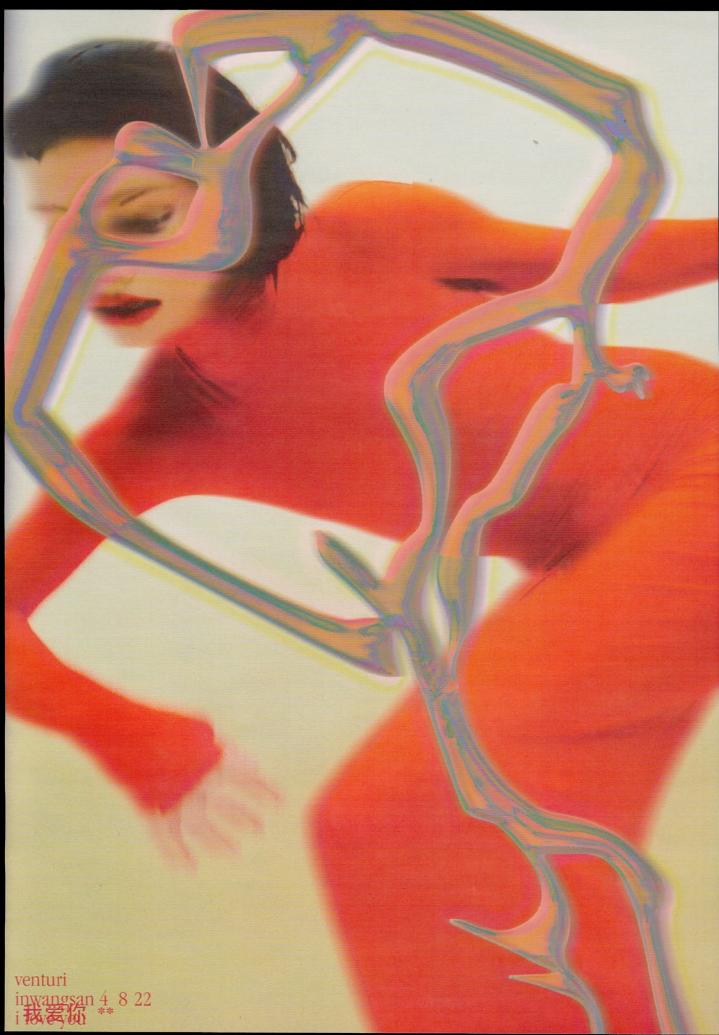
Since 2023 I started designing posters about my experiences, everyday things or just random objects. I also designed various posters in workshops at HfG Karlsruhe.





今天你回
娘家去？





woodland whispers

personal project

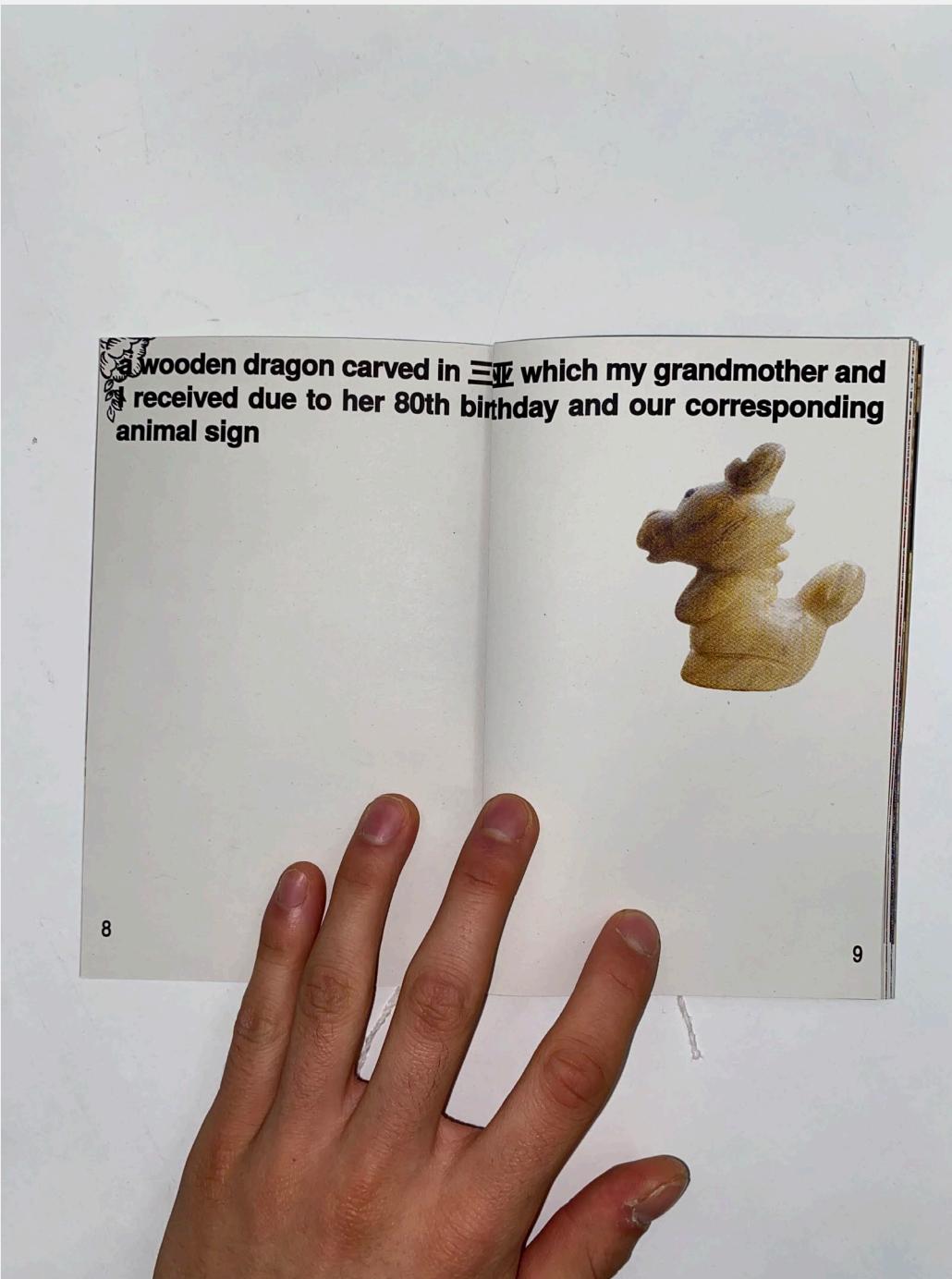
publication (12x19.5cm, 60 pages)

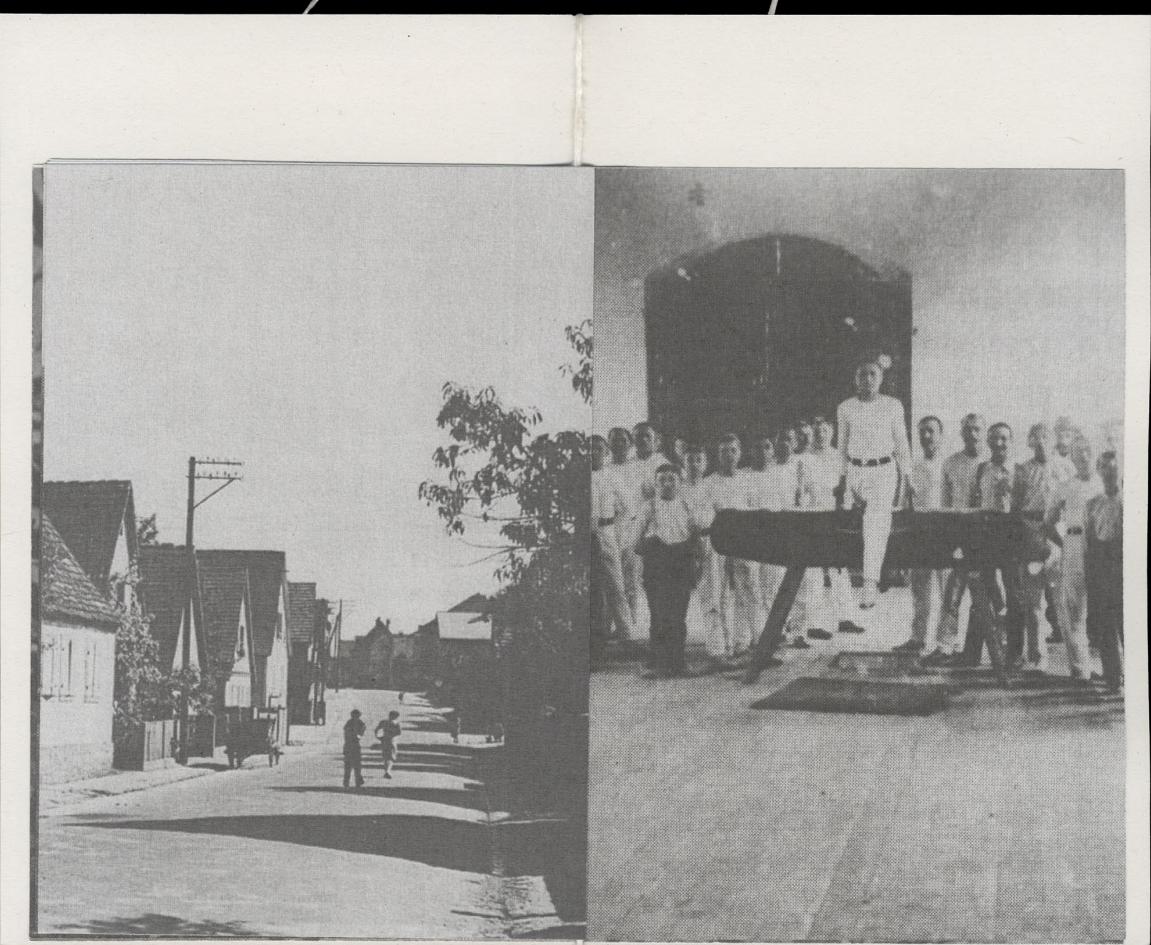
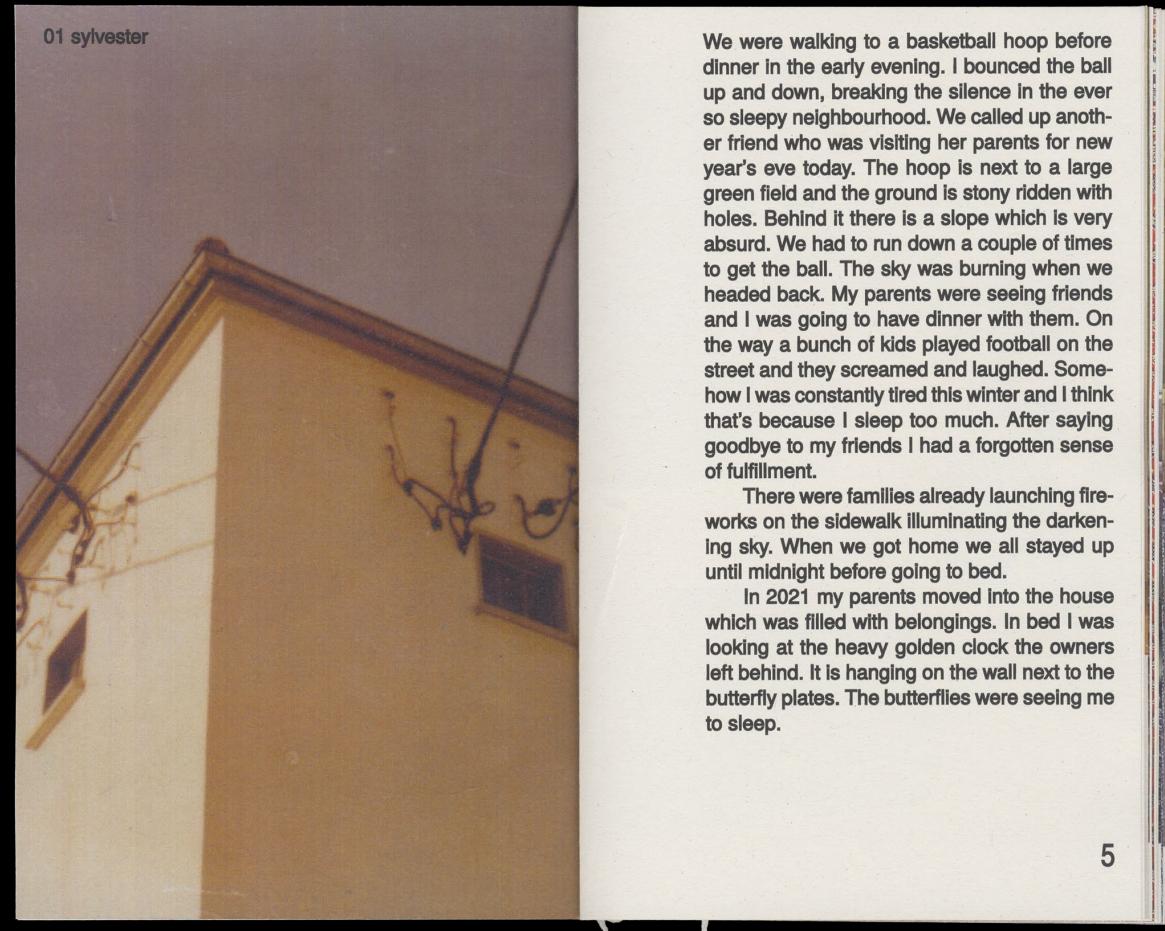
laser print

2024

woodland whispers is a photographic publication and a memoir.

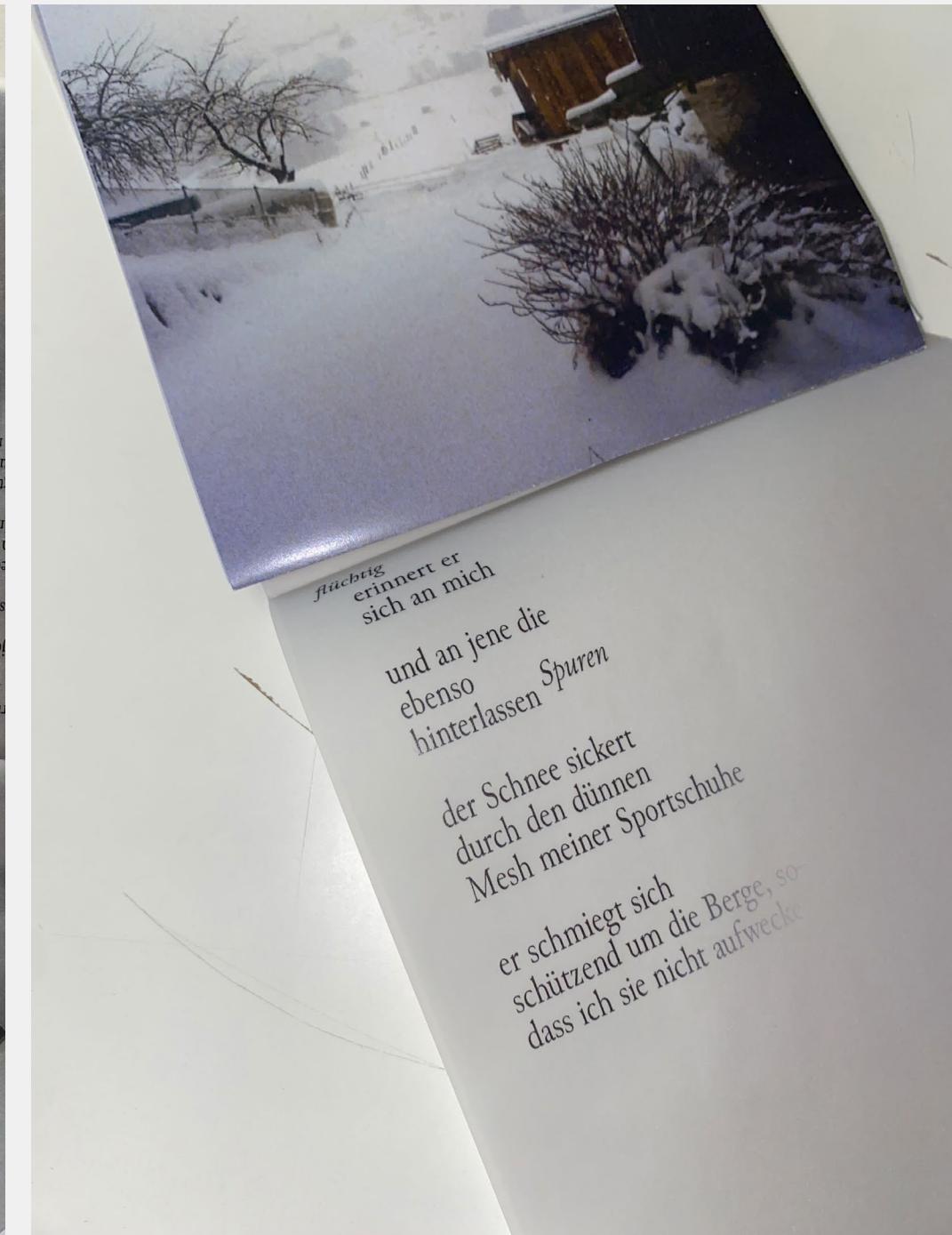
I documented objects at my parents' house and the surroundings as well as recollection of experiences I made there. The publication was also exhibited at the annual Bookbau Festival – an artbook fair – at HfG Karlsruhe.

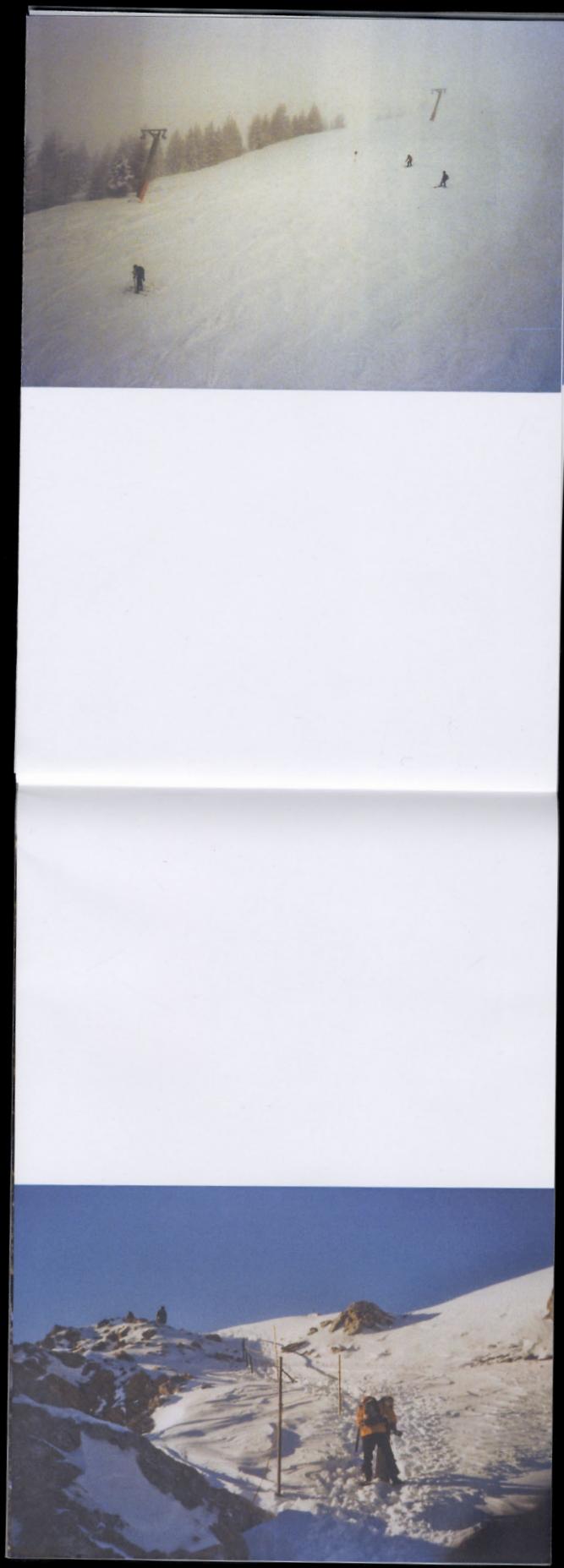




der Versuch, Berge zu erklimmen
personal project
publication (A5, 16 pages)
laser print
2025

I took photographs of the mountains around Oberperfuss in the winter of 2024 which can be found in *der Versuch, Berge zu erklimmen*. The format is vertical as to provoke a sense of progression as if climbing a mountain. The publication can be read both ways as the images flip after reaching the mid section to indicate ascend and descend. The layers, inside which are full-bleed photographs, are loosely stacked into each other without binding.

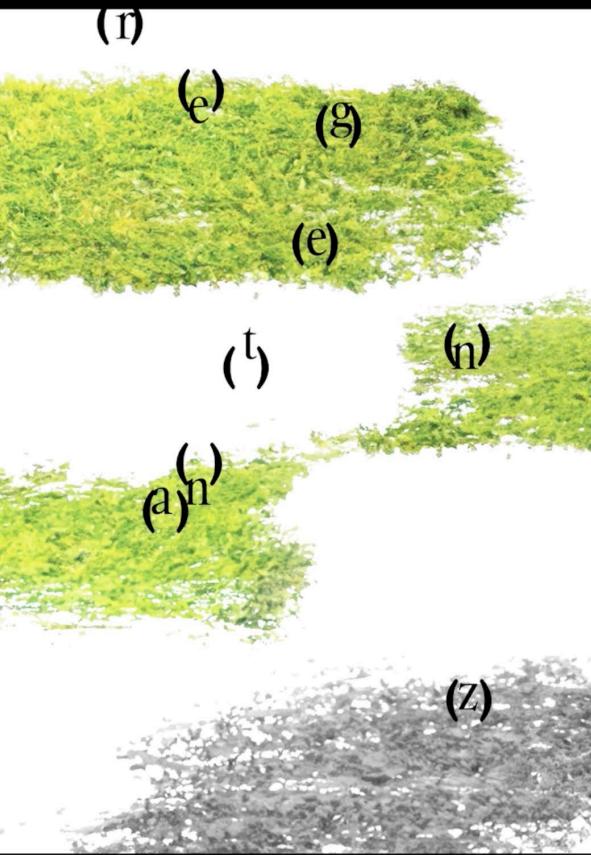




fractals
commission
video (02:06min)
2025

I created a video project for the exhibiton *xpan.ep.t [paris.25]* in Paris by the collective xpan.earth. The project portrays some of my animation work and short films.





regentanz (used to be an idea for a book cover)

2024

