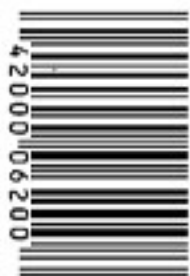


castro

illustrative magazine

XII



WELCOME.

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Hallo Fans und Freunde,

zum mittlerweile zwölften Mal laden wir euch herzlich ein, euch durch unser prallgefülltes Magazin zu klicken. Auch diesmal zeigen wir wieder das Beste aus der Welt der Illustration, sowie jede Menge großartiger Arbeiten aus der Kunst- und Designszene. Seid gespannt und freut euch auf über 100 Seiten inspirierendes Material.

WILLKOMMEN IM CASTLE!

Hello fans and friends,

by now for the 12th time we invite you once again to click through our fully-packed magazine. Even this time we show the best from the world of illustration plus a bunch of great stuff from the art- and designscene. Lay back and enjoy more than 100 pages of inspiring material.

WELCOME TO CASTLE!



START

We provide a nice beginning and introducing words.
Welcome to castlemagazine issue 12!

INTERVIEWS

We asked some interesting guys some interesting questions and got some answers that rock! Get informed.

FELIX SCHEINBERGER | ROD HUNT | JIM BRADSHAW

SHOWCASE

As usual we have some nice illustrators for you showing their finest selection of drawings, paintings and other arty stuff. enjoy it!

GLEN PICKERING | CENTERBLOCK | ALEXANDER ZÖBISCH | DANIEL SCHÜSSLER | PATRICK HARTL | MAREK HAIDUK
ZROK | SEBASTIAN BÜHLER | BETHAN ALGIERI | LUKAS FRESE | DANIELA RUDOLF | NYET3000 | LUKE FELDMAN - SKAFFS

SPECIALS

Our section for the special elements - experiments or slightly mad things. We say Yeah!

REDNOSE LOOKBOOK | ZEIXS DESIGN-BOOKS | ARTRMX KÖLN ANNOUNCEMENT | AIRBRUSH NOW
WARRIORS PROJECT - NYC ART PARADE | BLOOD, INK & TEARS EXHIBITION | KIAM EXHIBITION
DAVID SCHARF - BIGBROTHERSTATE | USE COMBIT | FONS SCHIEDON

BACKEND

If you have finished reading our magazine - may we invite
you to our blog? Bye.Bye.



Illustration // Yvonne Winkler // www.vierfarbraum.de



INTERVIEWS

FELIX SCHEINBERGER
ROD HUNT
JIM BRADSHAW

FELIX SCHEINBERGER

Felix Scheinberger gehört zu den innovativsten Zeichnern der jungen Generation. Er hat in Hamburg bei Erhard Göttlicher und Klaus Ensikat studiert. Bereits während seines Studiums beteiligte er sich an Ausstellungen und erhielt erste Illustrationsaufträge. Der 1969, in Frankfurt am Main geborene Scheinberger gelang nach dem Studium nahtlos der Anschluss in die Branche und hat in den letzten zehn Jahren über 30 Bücher illustriert. Außerdem veröffentlicht er regelmäßig in Zeitungen und Zeitschriften und arbeitete für verschiedene Theater. Scheinberger begleitet einen Lehrauftrag für Illustration in Freiburg/Breisgau. Seit Sommersemester 2007 ist Er Vertretungs Professor für Zeichnen an der FH Gestaltung in Mainz. Er lebt auf einem Hof im Schwarzwald.





Spitze Feder, kecker Pinsel

Die Zeichnungen von Felix Scheinberger
Illustration und Karikatur in neuen Dimensionen

Mit Thomas Manns hochbürgerlicher Sprache habe ich mich immer schwer getan. So geschliffen und ausdifferenziert, so wenig emotional, ja unheimlich schien sie mir, als versteckten sich des Autors Gefühle und Sehnsüchte hinter seinen perfekten Formulierungen. Insbesondere bei der Lektüre der Novelle „Tod in Venedig“, einer ihrem Wesen nach untergründig erotischen Geschichte, in der sich des Dichters Verlangen nur mit höchster Phantasie erspüren läßt, blieb mir dieser Eindruck haften - bis die Novelle 2005 von der Büchergilde Gutenberg mit Zeichnungen von Felix Scheinberger neu ediert wurde.



Wie Scheinberger da den Poeten (als Aschenbach) und dessen still - tiefe Leidenschaft für den eitlen Jüngling Tadzio aufspießt: Dann in Boxershorts mit Herzchenmuster auf seinem Bestseller „Buddenbrooks“ stehend, spürbar verzweifelt die Hand nach oben dem enteilenden Blondling im Matrosenanzug ausstreckend - das ist von so kraftvoller Sinnlichkeit, daß alle offenen Fragen des Textes zeichnerisch beantwortet werden. Der eben nicht leicht verständliche Klassiker erwacht zu neuem, keckem Leben !

Auch, wie Scheinberger Paul Austers apokalyptische Fabel „Im Land der letzten Dinge“ (ebenfalls Büchergilde Gutenberg, 2001) zeichnerisch verdichtet, wie er die archaischen Kräfte des Untergangs, die Menschen in ihrer Not und die urbanen Wüsten per Stahlfeder und schwarz - grau - brauner Sepia, China- und Acryltusche bannt , um sie anschließend mit Farbsprenkeln - als Symbol der Dekonstruktion - zu übersetzen: das ist Illustration als feinste Zeichenkunst. Und wenn er, um deutlich zu machen, daß der Großstadtdschungel auch jenseits solcher Moloche wie New York existiert, die Lübecker Stadtkulisse abbildet, in der Hoffnung, daß Städte mit großer Geschichte dem Untergang vielleicht trotzen könnten, gewinnt die Zeichnung eine poetisch - philosophische Dimension...

Was immer Scheinberger aufs Korn nimmt, Menschen und immer wieder Menschen, Städte, Landschaften, Begebenheiten und Begegnungen, Ereignisse: Er ist ein phantasievoller Dokumentarist, kein Illustrierer marktgängiger Pop - Ware. Und dokumentarisch arbeiten heißt für ihn, hinter die Kulissen schauen, glatte Oberflächen abkratzen, die Dinge hinter den Dingen aufdecken, die Tiefen, die Untiefen, die Wesensmerkmale, die Substanzen. Dazu dient ihm auch seine Fähigkeit, zu karikieren: nicht, um zu verletzen, sondern um aufzudecken, aufzuklären - eine Art künstlerischer Archäologie.

Und das hat, da immer seltener, Zukunft!

Björn Engholm
Ministerpräsident a.d. Schleswig Holstein

(Aus: „Graphische Kunst“ 1/2007,)
www.edition-curt-visel.de

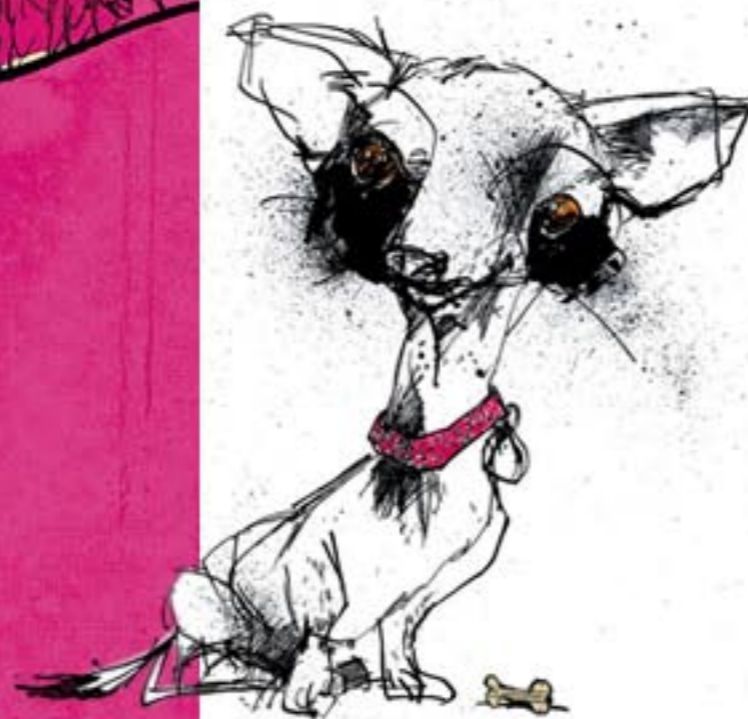


Auf Entdeckungstour: Felix Scheinberger

Im wahrsten Sinne des Wortes gezeichnete, mehr noch: vom Leben karikierte Gestalten, Städte, Häuser, Landschaften, vor allem aber Menschen, oder zumindest menschlich anmutende Wesen, gekritzelt, aber von ungeheurer Präzision, sind sein Markenzeichen. Herrlich verschmutzte Momentaufnahmen meist literarischer Stoffe, Interpretationen weltbekanntes Gedankenguts wie zum Beispiel Thomas Manns „Der Tod in Venedig“ oder Wilhelm Hauffs „Das kalte Herz“ laden zum Schmunzeln ein. So ist seine Herangehensweise niemals direkt oder einfach, sondern gleicht stattdessen viel mehr einer archäologischen Ausgrabung, einer Entdeckungstour, die einem eben solche weltbekannten Stoffe einmal ganz anders nahe zu bringen vermag - da wird schon einmal ein bisschen im psychoanalytischen Hinterzimmer gewühlt: wenn zum Beispiel Thomas Manns Aschenbach zufälligerweise ein bisschen mehr als nur annähernd seinem geistigen Schöpfer gleicht. Und nicht nur in den großen Werken der Weltliteratur wird Verborgenes ans Tageslicht befördert, auch bei der Gestaltung von Kalendern, Zeitschriften und Zeitungen, Theater- und Werbeprojekten wird der Hintergrund zunehmend offenbar: da kann es schon einmal passieren, dass der Weihnachtsmann in der neuesten Ausgabe der „Brigitte“ in skelettierter Form daherkommt oder die Geschenke unter dem Weihnachtsbaum mit giftigen Chemikalien locken. Nicht zuletzt aber sind es zahlreiche Veröffentlichungen im Bereich Kinder- und Jugendliteratur, die einmal mehr seine Souveränität im Umgang mit Feder und Pinsel, Tusche und Aquarellfarbe unter Beweis stellen.

Die Rede ist von Felix Scheinberger, einem der wohl innovativsten Vertreter der jungen deutschen Generation von Illustratoren. Scheinberger, der heute auf einem Schwarzwaldhof in der Nähe von Freiburg lebt und arbeitet, wurde 1969 in Frankfurt am Main geboren und schloss sein Studium an der HAW Hamburg bei Erhard Göttlicher und Klaus Ensikat mit Bestnote ab. Bereits während seines Studiums beteiligte er sich an Ausstellungen und erhielt erste Aufträge; seit 1995 ist er als selbstständiger Autor und Illustrator mit dem Schwerpunkt Buchillustration tätig. In den letzten zehn Jahren hat er über 30 Bücher unter anderem für solche namhafte Verlage wie Ravensburger oder Rowohlt und nicht zuletzt die Büchergilde Gutenberg illustriert und gewann Preise wie „Die besten Sieben“ für „Im Düsterwald“ und den „iParenting Media Award“ für „The Lucky Lot“. Zudem bekleidet Felix Scheinberger einen Lehrauftrag für Illustration an der Freien Hochschule für Grafik Design in Freiburg.

Text aus dem Magazin „Die Nacht“





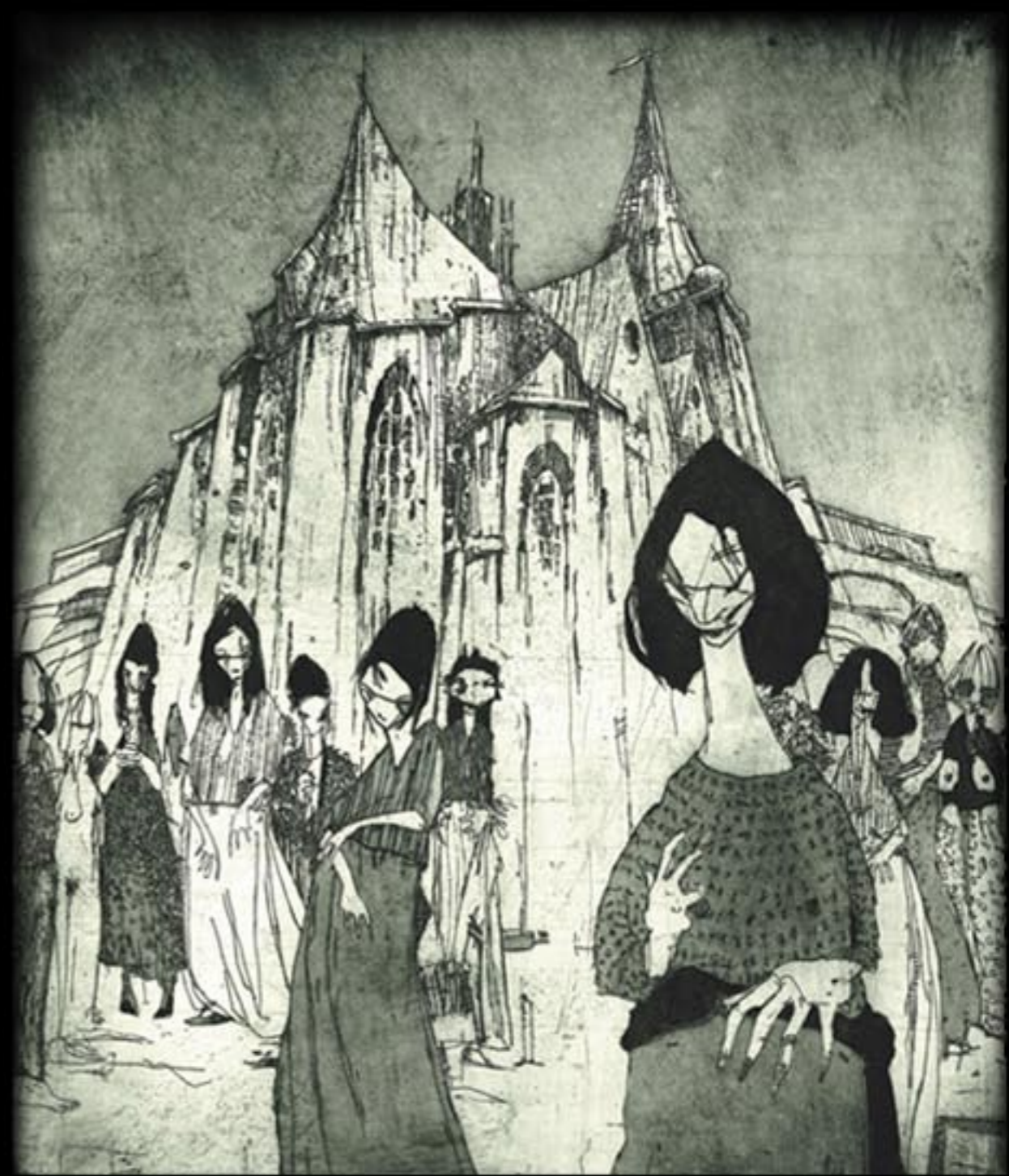
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МОСКВА

В ПОСЛУ... ЭТОМ... МИНУТУ... ПРЕС... ВЫ... СЫ... ФОТОКОНКУРС

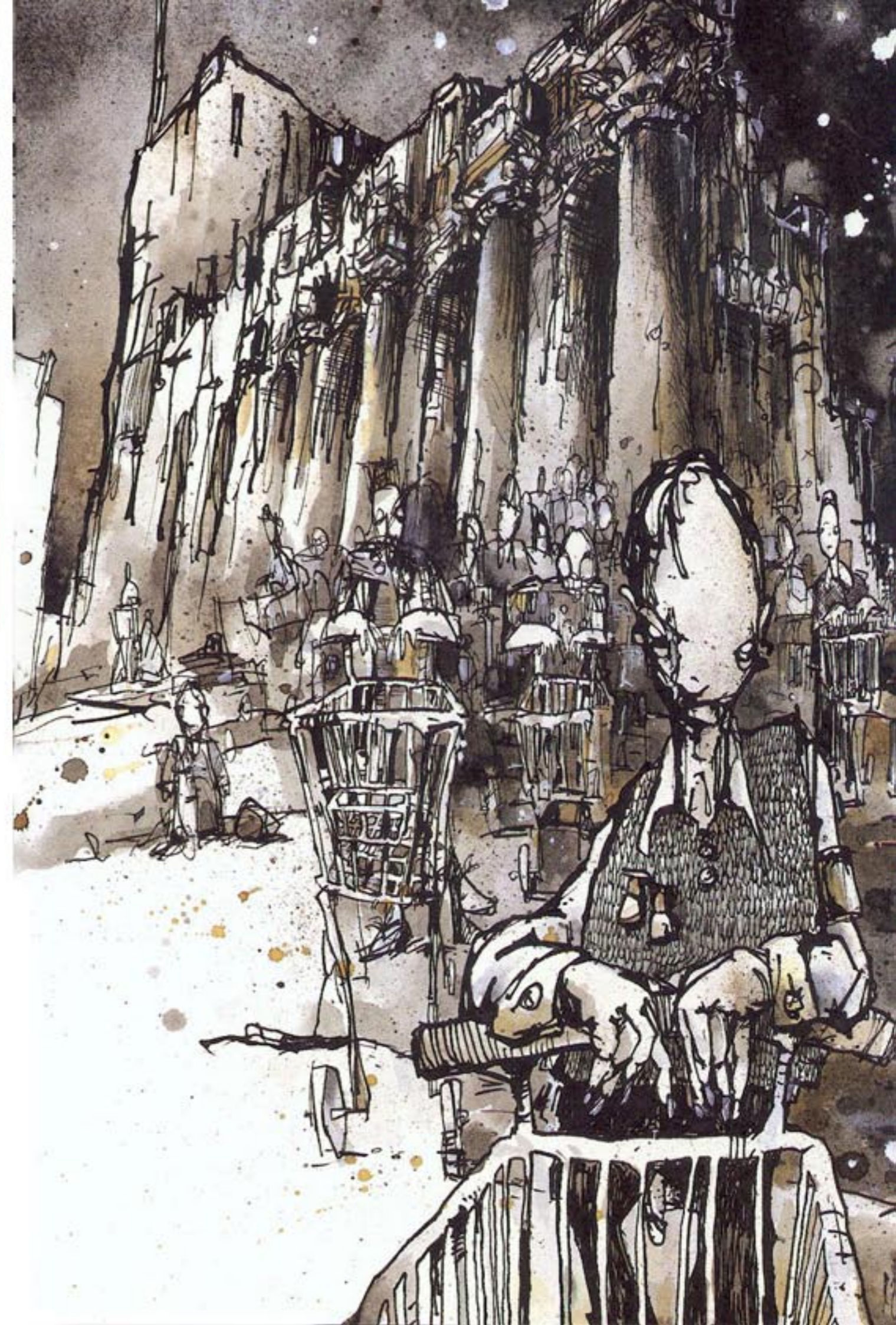
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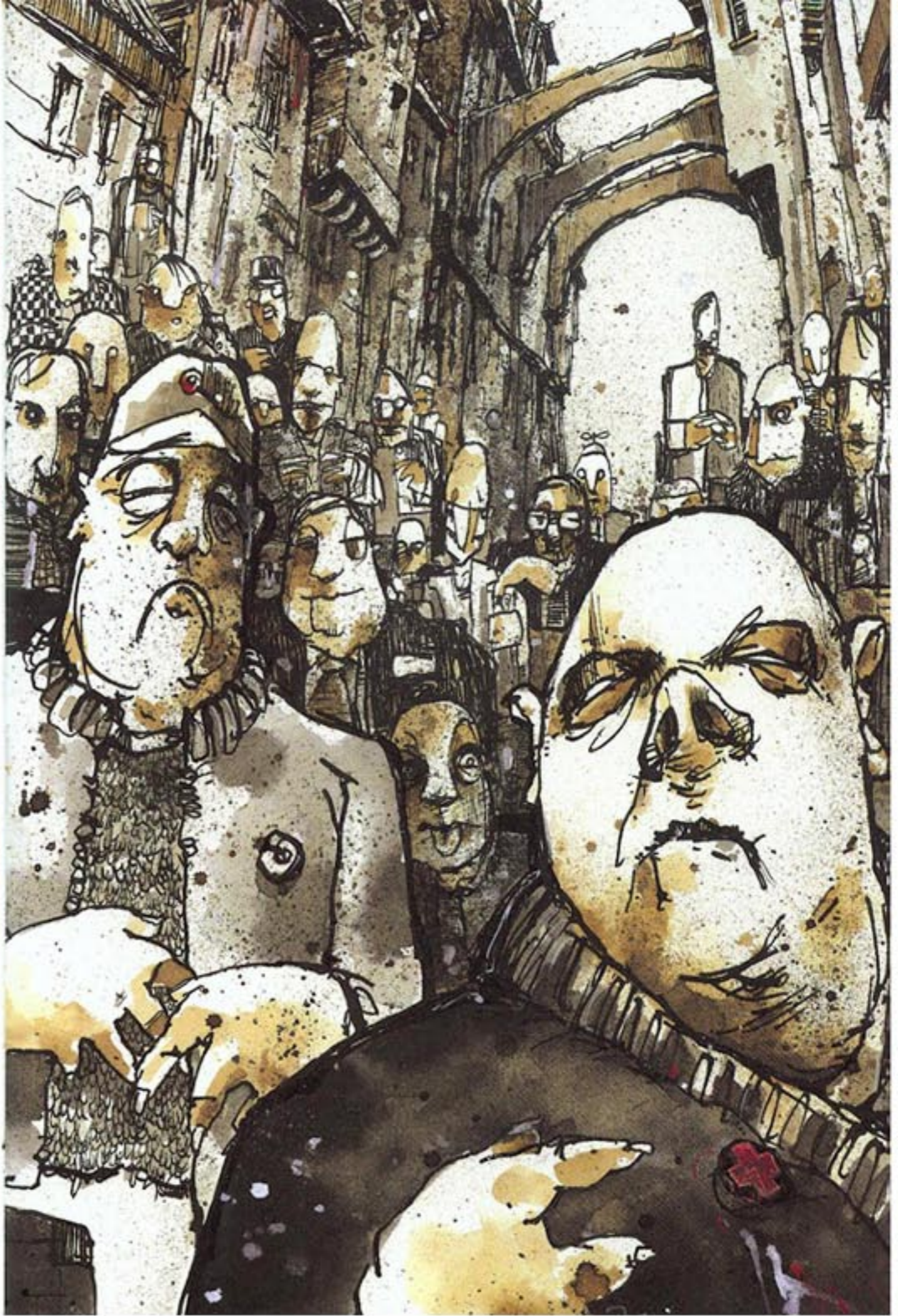


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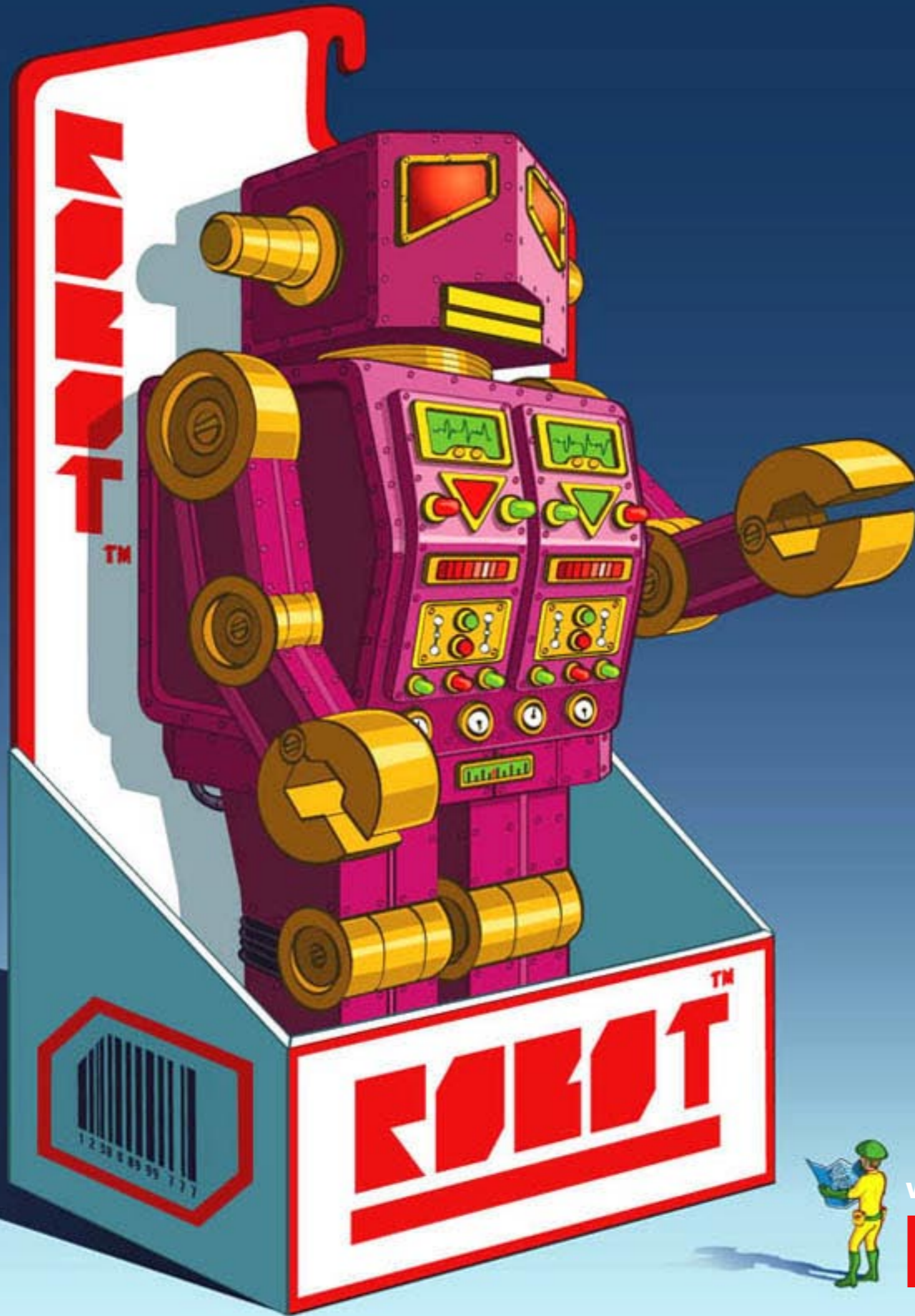


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castle



www.rodhunt.com

ROD HUNT LONDON / UK

castlemagazine:
First, what is Rod Hunt all about ?

Rod:
Rod Hunt is about being creative, and hopefully creating entertaining and original work.

castlemagazine:
How old are you and since when are you painting?

Rod:
I'm 35, and I've drawn for as long as I can remember. Comics fuelled my imagination as a kid, especially British comic 2000AD, that really got me into drawing.

castlemagazine:
Where do you live at the moment and is this environment influencing your art?

Rod:
I'm based in Greenwich, London for the last 11 years. It's a very relaxed & green area with lots of history, and helps me keep sane in the hustle & bustle of London.

castlemagazine:
How did you start doing creative career?

Rod:
I became a full time illustrator in 1996 when I decided to move to London to be closer to potential clients. This was the days before the internet was prevalent, so the only way to show clients work was to post out sample postcards or take your portfolio to them! Before that I spent the 2 years in Nottingham working on my portfolio & learning about the industry. My work today is very different to how it used to be then, as I used to paint my work in acrylics.



castlemagazine:
Do you get your ideas from everyday-live?

Rod:
There's quite a few contemporary cultural references in my work, so I'm always looking & taking things in.

castlemagazine:
We all know it's very very satisfying to see ones own creative vision becoming reality. Is there anything else for you, that compares to that?

Rod:
There's nothing like seeing a big project come to fruition & being able to look at it and say "Wow! I did that!". Recently I've worked on a huge 2m x 5m interactive installation for the new Lightbox museum & gallery in Woking, UK. It was quite a buzz seeing for the first time the final installed full sized piece on the opening night of the Lightbox.

castlemagazine:
Most of your works are digital. What's the workflow like? In which steps do you get to the final product? Sketches? What software do you use?

Rod:
Before I go anywhere near the computer, I start doodling ideas and compositions in an A5 sketchbook with a pencil or biro.

These are very quick and throwaway. Once I worked out the rough idea and composition, I work on a larger finished pencil drawing, which I then use as a guide for drawing the final artwork with a graphics tablet in Adobe Illustrator.

castlemagazine:
You have done a lot of commercial illustration work. What's the personal Rod Hunt favourite style? Do you have any preferences which you know you would never be able to do for clients? Any hidden personal artwork?

Rod:
I recently been working a lot of detailed pieces, like the Lightbox installation, Change the World 9 to 5, etc. The best projects are the ones that are original and challenging, especially if it's something I've not done before or uses my work in a completely new way.



I try to work regularly on non commissioned projects. Working on other projects outside of commissions keeps me fresh, whether that's self initiated projects, exhibitions, or just for fun. I've been contributing to various exhibitions and projects this year, including the InkThis "Dreams & Nightmares" exhibition.

<http://www.inkthis.co.uk>
My Brand Project
<http://www.my-brand.com>

Doing shows and projects gives me interesting briefs to work on with complete creative freedom!

castlemagazine:

Is there a kind of aim you want to achieve with your art?

Rod:

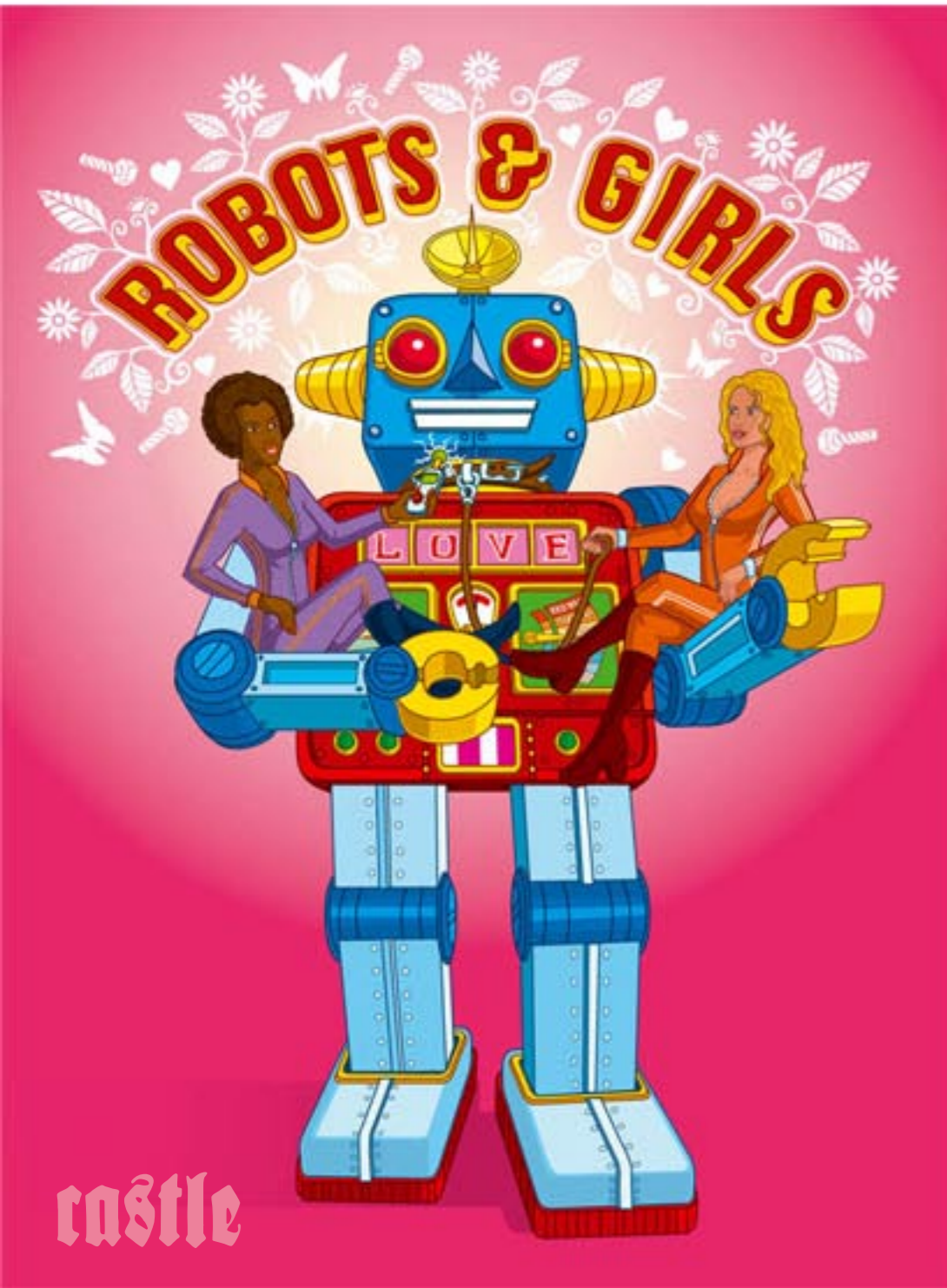
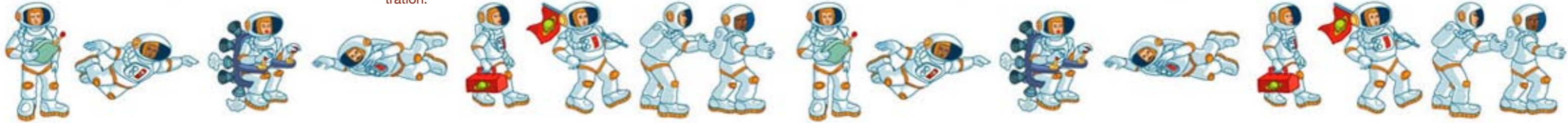
To make fresh & original work, and too see my work used outside of traditional contexts of illustration.

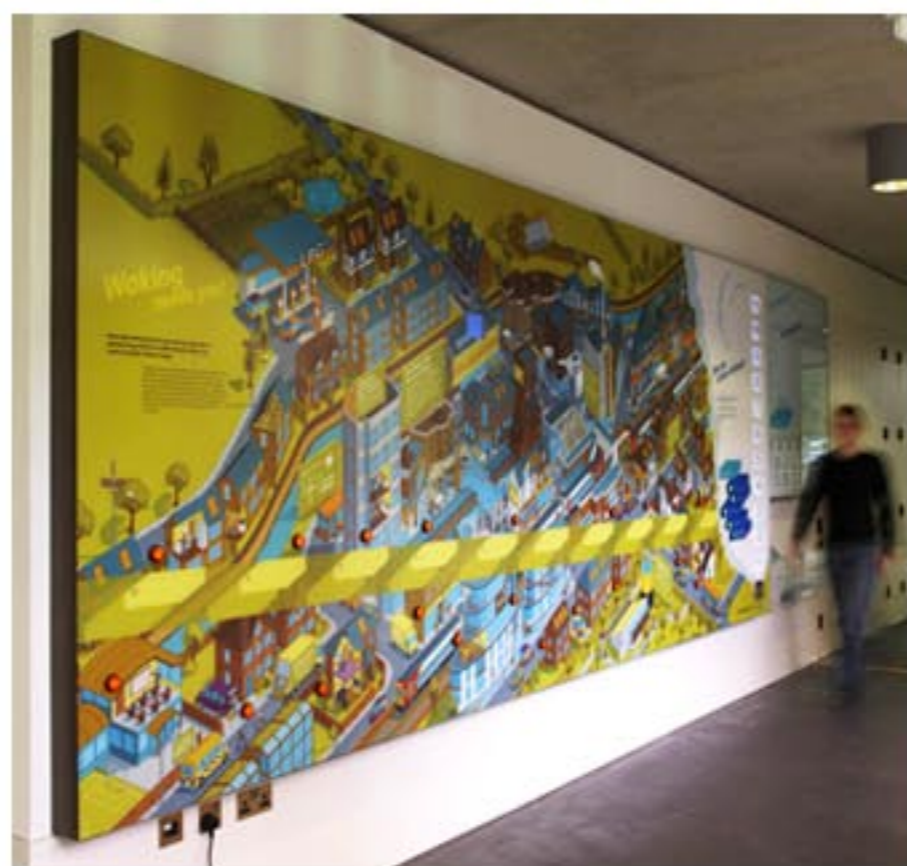
castlemagazine:

Got any advice for young Illustrators? What would you have done different in the past concerning your career as a professional Illustrator?

Rod:

Get out there and get your work seen by as many people as possible. You should never be afraid to show people your work. You maybe the best designer/illustrator in the world, but if no one sees your work, you won't get commissioned





Illustrator/designer Rod Hunt was commissioned by Real Studios
<http://www.realstudios.co.uk>

in February 2007 to illustrate a large scale permanent interactive display for the new Lightbox Museum & Gallery in Woking, designed by Marks Barfield, the creators of the London Eye.

<http://www.thelightbox.org.uk>

The project took over 3 months to complete, and was installed for the Lightbox building's official opening on Friday 14th September 2007

It's a graphic lightbox covering a final area of 5m x 2m.

The content is based on what Woking, already Britain's greenest borough, is doing to support environmental issues within the town. The visitor is given a selection of push buttons with facts/questions that light-up specific activities within the illustration. The illustration needed to closely convey the identity & flavour of Woking, including many of its key features and landmarks. So Rod spent a day photographing the town, supported by a guide provided by the Lightbox museum and gallery. There were many design issues to resolve, including how to represent the carbon saving scale. The final illustration was drawn at actual size in Adobe Illustrator.



Rod:
Perseverance. It can take quite some time to get really established.

I'd recommend joining the UK Association of Illustrators (AOI). <http://www.theaoi.com> (or a similar organisation elsewhere). They're constantly campaigning to protect all illustrators rights, and if you need advice on pricing commissions, contracts, promotion, etc, it really pays to get help from the experts.

Keep control of the copyright in your work. Your body of work is your livelihood, and you should be entitled to the financial benefits of your talent and hard work.

I'm not sure that I'd do anything from the past differently, as if I've made mistakes made along the way, they have fed into the mix & made me the artist I am today.

castlemagazine:
Do you see a difference between European and American Illustration?

Rod:
It's tricky to put your finger on the differences apart from obvious cultural ones.

castlemagazine:
Would you agree with the statement that Illustration in America is more established in the art market than in Europe?

Rod:
I'd say that there's potential for a greater blurring of the line between illustration and fine art in America. There's probably a bigger market for illustration to be seen and sold as "art". There's maybe more respect for illustration as "art" too.

"Think big, because many others think small"

castlemagazine:
Do you think that the Web influences Illustration nowadays?

Rod:
The web has had a huge impact on illustration and the way illustrators work. It's made it much easier to promote world wide, and also discover other artists all over the world.

There's also new opportunities to work on web/multi media projects, and if you work digitally, your works ideal for this environment.

castlemagazine:
Can you betray us the tendencies in Illustration in the future?

Rod:
More crossing over into different areas of design. Illustration has embraced the digital age, & it's opened up new opportunities. So now we have illustrators who do animation, design fonts, typography, multimedia, film, etc. Maybe the title "Illustrator" even seems a bit restrictive or old fashioned for some of the newer generation.

castlemagazine:
A last statement for our readers?

Rod:
Think big, because many others think small.







JIM BRADSHAW

NEW JERSEY / USA

castlemagazine:

First, what is Jim Bradshaw all about - can you introduce yourself to our readers?

Jim:

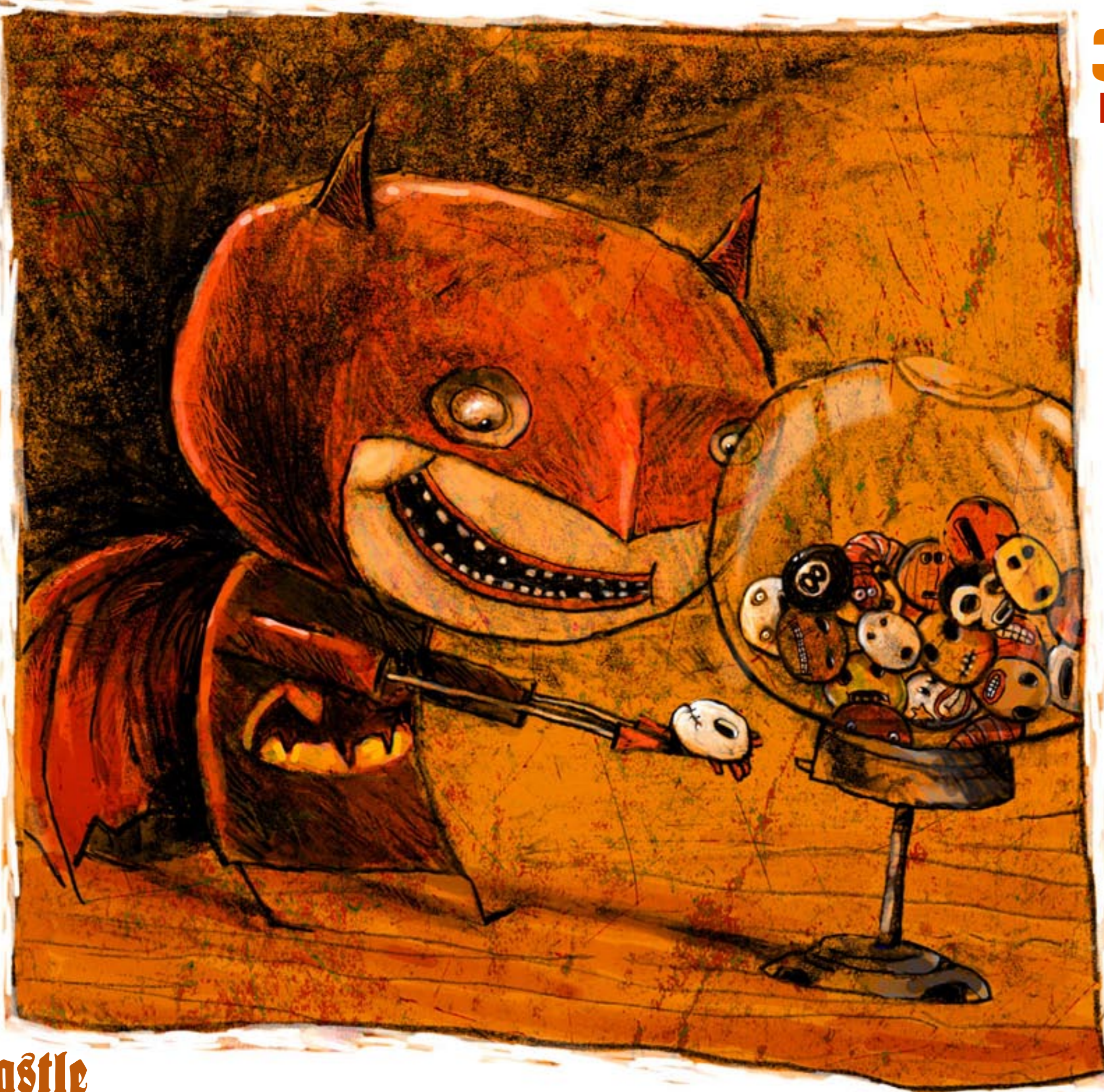
I love creative energy! For years, I have been working full-time as an art director and part-time as an illustrator. I art direct because of money and I hate that. I am not wired for the corporate box that life has shoved me in am intensely focused on changing that. This past year has been spent redefining my style, technique and business direction. It's been a blast because no one is telling me to make my stuff look like what I have already done. Lot's of experimentation. It feels like being in school again. The creative energy keeps feeding on itself and it's blowing me away!

castlemagazine:

Where do you live at the moment?

Jim:

Seven years ago, my wife, kids and I moved from central New Jersey to South Jersey. It's very rural down here. Much more spread out. I still like where I came from but we feel like we can breathe more here.



castlemagazine:

Is this environment influencing your art?

Jim:

Maybe indirectly because of the beauty I get to constantly see which always juices me up. I love nature. It's not like I'm painting landscapes and farm scenes. But some of it does make it into my stuff. Like when I ride past the fields, flocks of black birds will all spring into the air and it is beautiful. That made me get into black birds and you'll find them showing up in my work. My current blog header says it all.

castlemagazine:

Where do you generally get your inspiration from?

Jim:

Oh man. Where do I start? I feed on other artists. Children's art, photography, typography, music, film, books, nature, rain, light, dreams, other cultures (especially latin and asian), graphic design, industrial design, architecture, decay, patterns, touch, smell, cheeseburgers. How can you not be inspired by the invention of the cheeseburger? The list could go on and on. I am a sponge and anything and everything gets absorbed. I can't make it stop.

castlemagazine:

How did you start doing creative work/career?

Jim:

It started back when I laid on the floor with my dad as a child and watched him doodle with a sharp #2 pencil.

He took 2 overlapping crisply drawn squares and connected the corners to make a cube. Then he added shading. I was blown away! 3D shaded little doodles coming to life on a blank piece of paper! The smell of pencil shavings, the sound of the lead on the fine toothed paper. The crisp deliberate lines. His fun cartoons. I knew right then that there were whacked out Jim worlds ready to be created and this is what I must do.

I went to the Art Institute of Pittsburgh (go Steelers!) to study design and illustration and excelled at cartoon illustration. I was hired as a graphic designer right after school and have been designing and art directing full-time ever since. I broke into illustration by sending out mailers and advertising in directories.

I wish the directories pulled in as much work as they used to. I mainly have done magazine work, especially in the children's market. I also have illustrated two children's books.

castlemagazine:

How would you describe your painting style?

Jim:

Loose, sketchy, cartoon drawings and paintings, full of texture with a twist of bizarre .

castlemagazine:

What kind of equipment did you use for your art?



castle



I have a Mac G5 and a wacom drawing tablet. I don't have one method. Usually, I do drawings in pencil and then scan them into Photoshop adding layers of color and texture. Sometimes I draw straight on the computer in Painter and other times in Illustrator if I want to have a more vector graphic look. Then there are times when I draw and then add texture and color with acrylics or pastels. I have the kind of personality that would get bored if I always did the same thing the same way.

castlemagazine:

From which point is illustration art for you?

Jim:

When I decree it to be so. Just kidding. I've heard lots of talk on this. I know many think that art becomes illustration when it is sold commercially to illustrate an article or point of view or to sell a product, etc.. For me it's art from the second my pencil starts wandering around on the paper regardless of whether it's been commissioned for whatever purpose.

If Jeff Soto gets commissioned to do one of his paintings for a cd cover, but that same painting gets hung in a gallery, did it change back and forth from an illustration to a piece of art. I don't know man. It all feels like art and it all feels like illustration to me.

castlemagazine:

How do you think painting affects the artist in his own lifestyle? Can it be like a cure or even a therapy?

Jim:

I think it affects every part of me. Being an artist, I will get into doing weird things like hanging out at unlikely places because they inspire me. I like old beat up decaying things. So I get all excited about exploring broken down towns, amusement parks, buildings, etc. when most people would see those things a useless and a waste of time. My digital camera and moleskin are always with me. They are a big part of my lifestyle. Drawing and painting is total therapy. If too much time passes and I don't get to do something artistic, my brain almost explodes.

I get all tensed up if I keep trying to get to my art and life's demands get in the way. But when Jimmy produces something that he's proud of, and had an awesome time doing it, he's a happy boy.

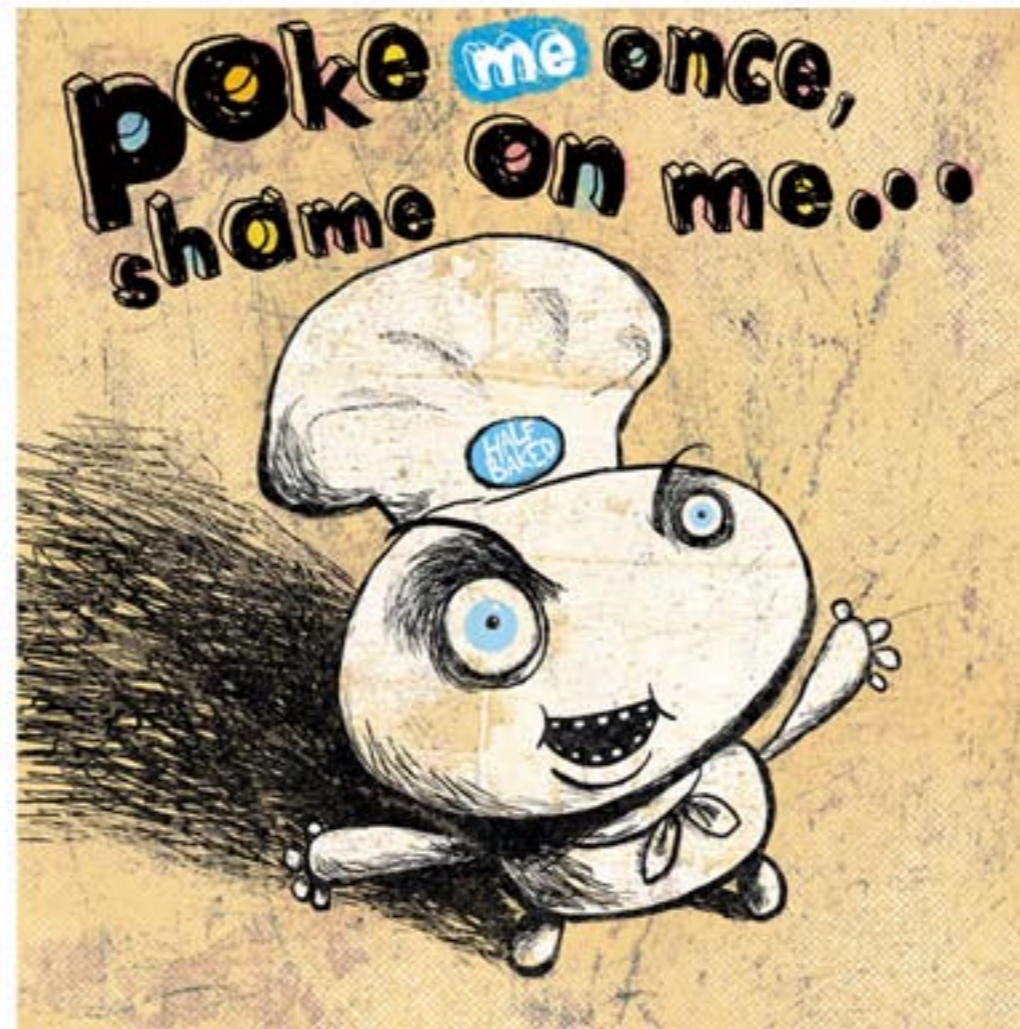
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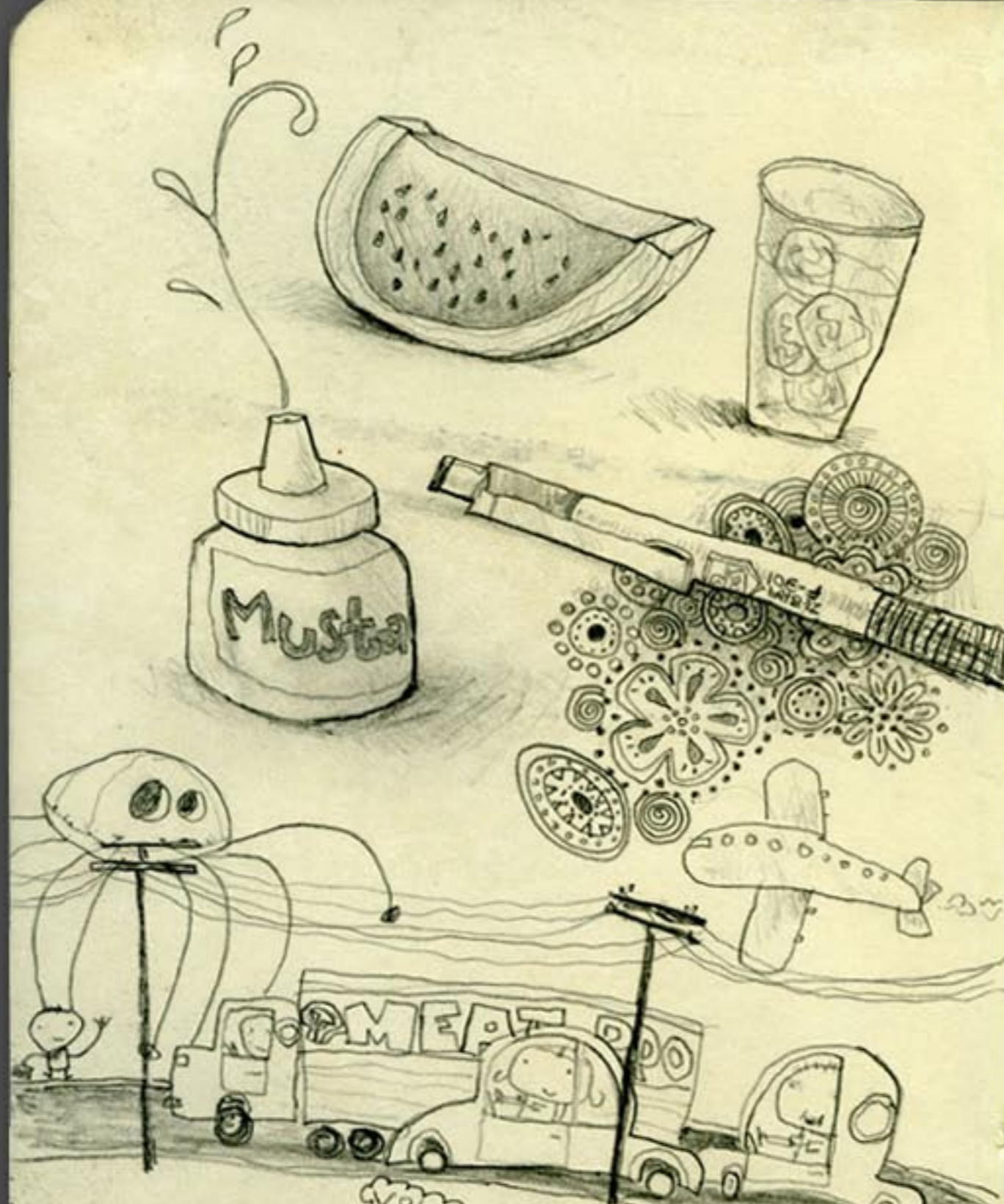
What makes the fascination of creativity for you?

Jim:

I have a pretty healthy dose of short term memory, but have an unusually long term memory. I can remember in detail, many things from as far back as two years old. Not only what was happening, but how it made me feel. Because of that, I will always have the same child like fascination with drawing and painting and the world around me that I had when watching my dad doodle. It never gets old for me. It always brings out the Jimmy in me. Sometimes, I'll wake up and head straight for a look at a recently finished moleskin page or illustration and just stand there with this sugar frosted glaze on my face and just suck it all in like an excited kid on Christmas morning.

castle





Debbie direct
room # 582-3049

Kennedy Hsp.
582-2500
Room 221A

main #

Confidentiality code: 7431

voice mail
on our Home phone

- 1 Dial our # without area code
- 2 enter pass word
- 3 follow prompts



scarlet letter
glasses
2 brushes
blow dryer
hair spray
shampoo
creamrinse
hair Gel

When doodling, I'll let my mind take my pencil anywhere it decides at that moment and it's like going on a ride and not knowing where you will end up. Anything can happen. It's like pure magic to me.

castlemagazine:
Any plans for the future?

Jim:
Yeah man! I think I need a few more lives to do all that is rolling around in my brain. First, I want to write and design a kick-butt mailing campaign as well as other marketing stuff to promote my updated look and website. I want to open an on-line store selling prints and tee shirts and more. Stuffed animals and toys might follow. The gallery scene is calling me in a big way. How cool would it be to do a Jim zine?

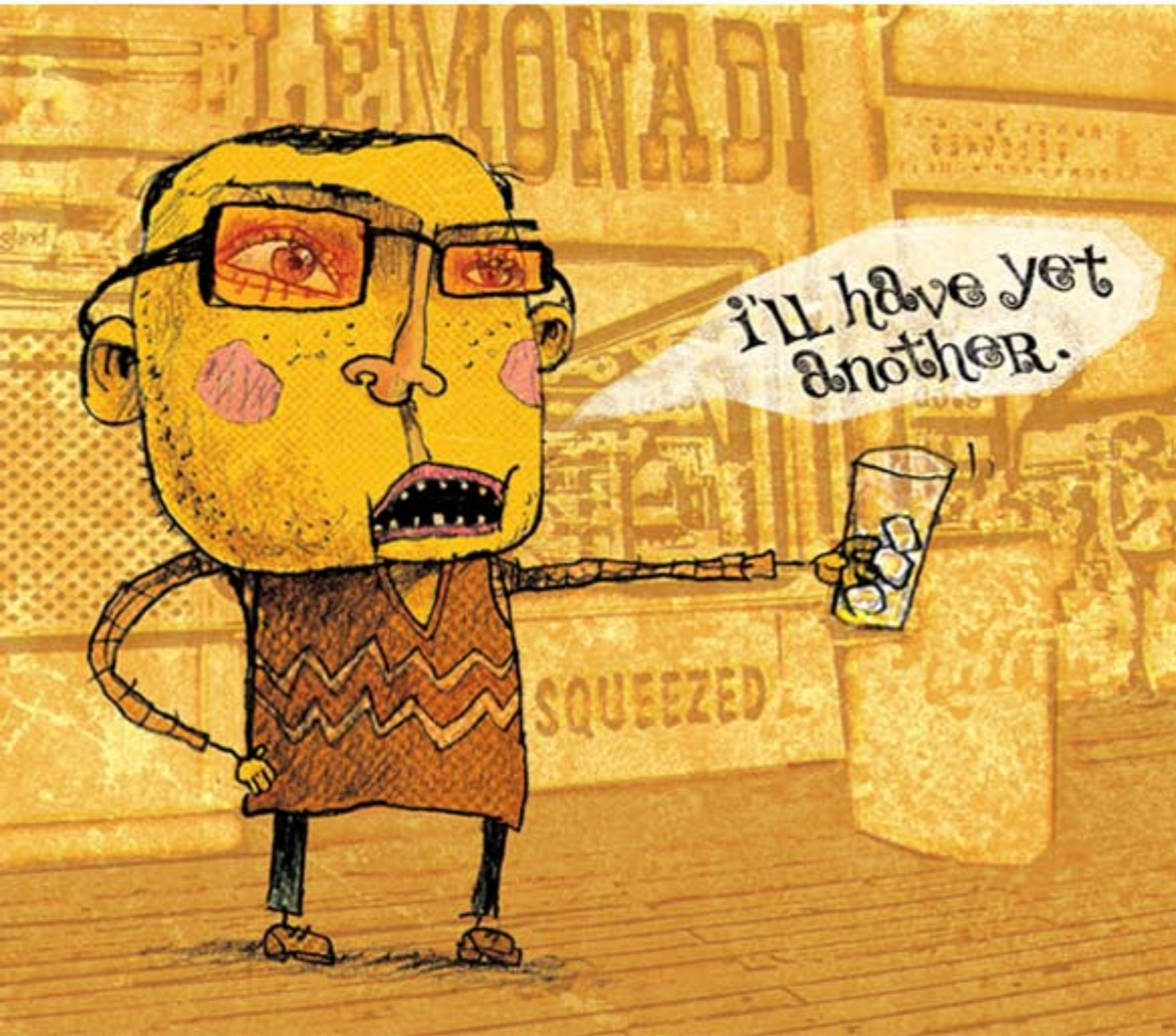
I would like to illustrate some more books with my own writing this time. I have some book ideas starting to take form. If time would allow, I would like to try animation. Sculpture and pottery would be a blast. Folk art, Jim style wood carvings. Maybe an online comic. The future is wide open and there are so many directions you can go and explore in the art realm. It's enough to make one's head spin. Life is moving fast and all this is moving slower than I want, but working full-time and doing this on the side along with family priorities simply makes it take a lot longer. The main thing I want is for full-time illustration to be in my future. That's the plan anyway.

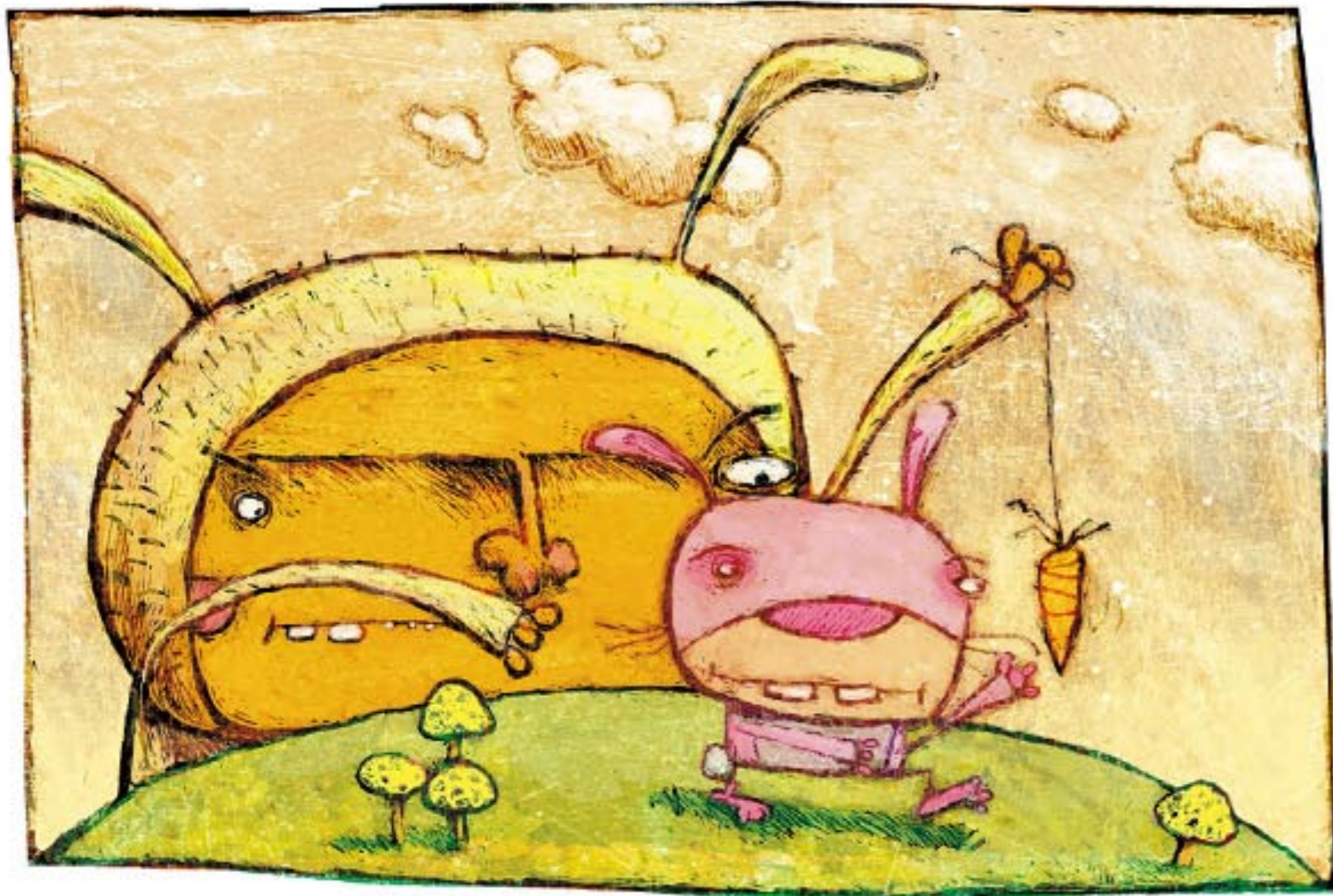
castlemagazine:
A last statement for our readers?

Jim:
Be passionate about what you do. Write, doodle, and sketch as much as you can. Dream big. Never forget to see the world through child like eyes. Absorb everything good and bad, ugly or pretty and make something beautiful out of it. I appreciate every detail of this world and have an intense love and appreciation to God for making it, and for making me creative. I get to taste in a small way what it feels like to create. It's all way too cool for words.

Hey you Castle people. I am honored to be in your cool magazine. Thanks so much!

castle





GLEN PICKERING
CENTERBLOCK
STARJUMP
DANIEL SCHÜSSLER
PATRICK HARTL
MAREK HAIDUK
ZROK
SEBASTIAN BÜHLER
BETHAN ALGIERI
LUKAS FRESE
DANIELA RUDOLF
NYET3000
SKAFFS



SHOWCASE

LONDON
TOWN



BY GLENN PICKERING

Paddington Basin

There are many amazing water-side walks I could recommend in London and most would take you along the Thames. Not many cities have a river dotted with so many places of interest, cafes, bars and restaurants. And it is because of this that the London canal network is often forgotten.

Paddington basin is an area that has recently undergone much modern development but at its heart runs a canal dotted with old narrow-boats and sailing vessels. On a sunny day a walk along the canal from Paddington, through relaxed Little Venice and beyond is time well spent. Many of the house boats you will see are emblazoned with flowers and the water is alive with birds. Classy Japanese restaurants and organic sandwich bars follow the snaking canal while workers, shoppers or day-trippers meander about enjoying the tranquility. All this is set amongst some of the capital's most sympathetic modern architecture - shining glass structures and marble-based towers off-set by sculptures, grass and trees. It's kind of what you might imagine the future will be like if we're not all wiped out by a third world war. Make sure you go to Paddington Basin just in case we are.



Set amidst tall white Georgian buildings only ten minutes walk from St. Paul's Cathedral, 'Postman's Park' is an ideal place to stop and relax. Filled with neatly manicured flower borders and lush greenery with only the gentle trickle of water from a small carp-filled pond to disturb, this is nirvana indeed. But its tranquility is not the reason I am recommending you to visit.

Sheltered underneath a long wood and brick construction in the centre of the park stands a collection of beautiful Victorian wall tiles, each with a story to tell. They document the heroic acts of an array of people who died in an attempt to save another, and a half hour's contemplation of these tales is sobering.

My illustration focuses on one particular tile which simply reads 'Edmund Emery; Leapt from a Thames steamboat to rescue a child and was drowned July 31st 1874'



Postman's
Park

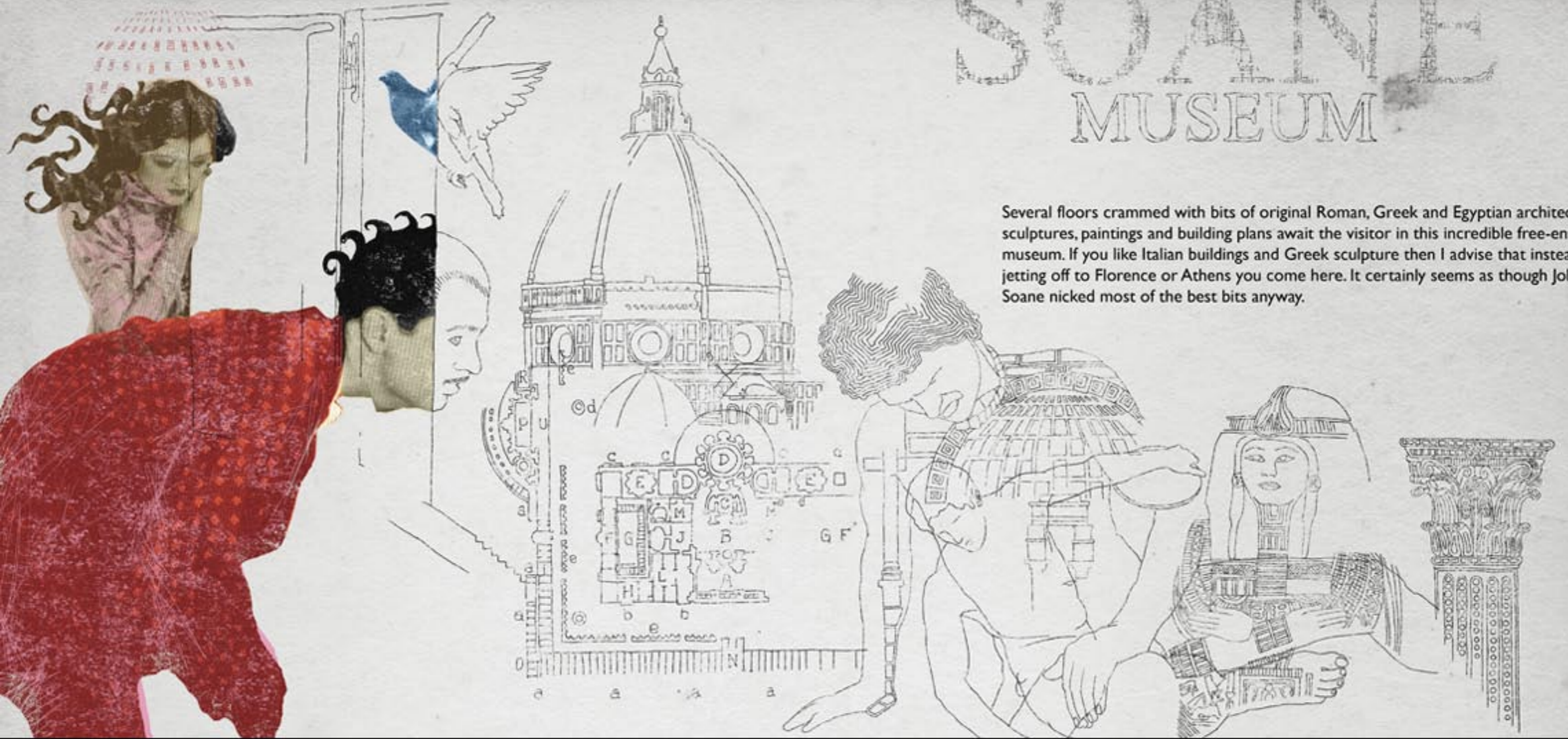
London is full of quirky pubs. From minute, dusty drinking dens to flamboyant bars where anything goes. But there is one drinking establishment 'The Seven Stars' in Carey Street which, for sheer oddness at least, stands head and shoulders above the rest.

To say that this small pub contains a collection of legal paraphernalia would probably not inspire many people to visit. Adding that it is run by a Landlady who owns a cat would doubtless not improve the matter. But further information such as the landlady's name being Roxy Beaujolais, that her cat patrols the bar sporting a chorister's ruff and that a barrable offence is 'being a bore' suddenly transforms this fantastic establishment into something all the more appealing.



SOANE MUSEUM

Several floors crammed with bits of original Roman, Greek and Egyptian architecture, sculptures, paintings and building plans await the visitor in this incredible free-entry museum. If you like Italian buildings and Greek sculpture then I advise that instead of jetting off to Florence or Athens you come here. It certainly seems as though John Soane nicked most of the best bits anyway.



Ye Olde Cheshire CHEESE

If you desire to visit an old-world tavern in London you won't find more old-world than the Cheshire Cheese just off The Strand. The Cheese has existed on this spot for many years but the current building can be traced back three hundred and fifty years and was frequented by Pepys, Dr Johnson, Oliver Goldsmith, Dickens and ... well, the list goes on.

It's not the friendliest of places I have to say, and their policies on opening different rooms at different times of the day are crazy. But aside from that the pub is a definite must-see if not for the displays of its rich history (Dr Johnson's chair and the famous Cheshire Cheese talking parrot) then for its excellent food. It would be a crime of incalculable proportions if you were to drop into the Cheese and not sample the world-renowned steak, kidney and game pudding. It's not vastly expensive but I guarantee it will be one of the best meals you've had, even though it no longer contains a historically famous ingredient – lark!



The King's Gallows



I recommend your case and mine to Almighty God
 that we may at last be
 friends in heaven,
 when all injuries
 shall be forgotten.

If ever you decide to steal a piglet from a farmer the worst you're likely to receive is a severe telling-off and a host of puzzled faces. You'll be escorted from the crime scene by a friendly policemen and driven back home in his comfortable car because petty crime in modern society is tackled with a limp-wrist.

Zoom back a few hundred years and things were rather different, the theft of livestock for instance, was a hangable offence. Terrible you might say. But in lieu of televisions, cinemas and cheap amateur dramatics it was one of the only forms of entertainment that the common man could enjoy.

Tyburn at the end of Oxford Street was England's most famous theatre of death for well-over a thousand years and home to the famous 'Tyburn Tree' - a set of gallows on which multiple people could be dispatched at any one time. Many kings sent traitors, thieves and heretics to their death here with Catholics getting a particularly rough time during the 17th century. It is for the Catholics that met their end at this dreadful place that Tyburn Convent now exists. The resident nuns are happy to show visitors around and regale them with stories of how many of their Martyrs died. Often they say, with great cheer, surrounded by fragrant flowers and herbs. It's hard to imagine what it would be like if these barbaric practices still went on but I highly recommend you take a walk around the area to appreciate that they no longer do.



CENTERBLOCK

MICHAEL MATTHIAS / EMA



JUNI 22 12 2010



1887



US ARMY REGIMENTAL HEADQUARTERS
HAMBURG

Reinigungszeichen: ...

Beifalt ...

Bar ...

Seite: ...

Cholera

Cholera

Typhus

Typhus

Typhus

21. 7. 15

21. 7. 15

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7, 10M Putze ...

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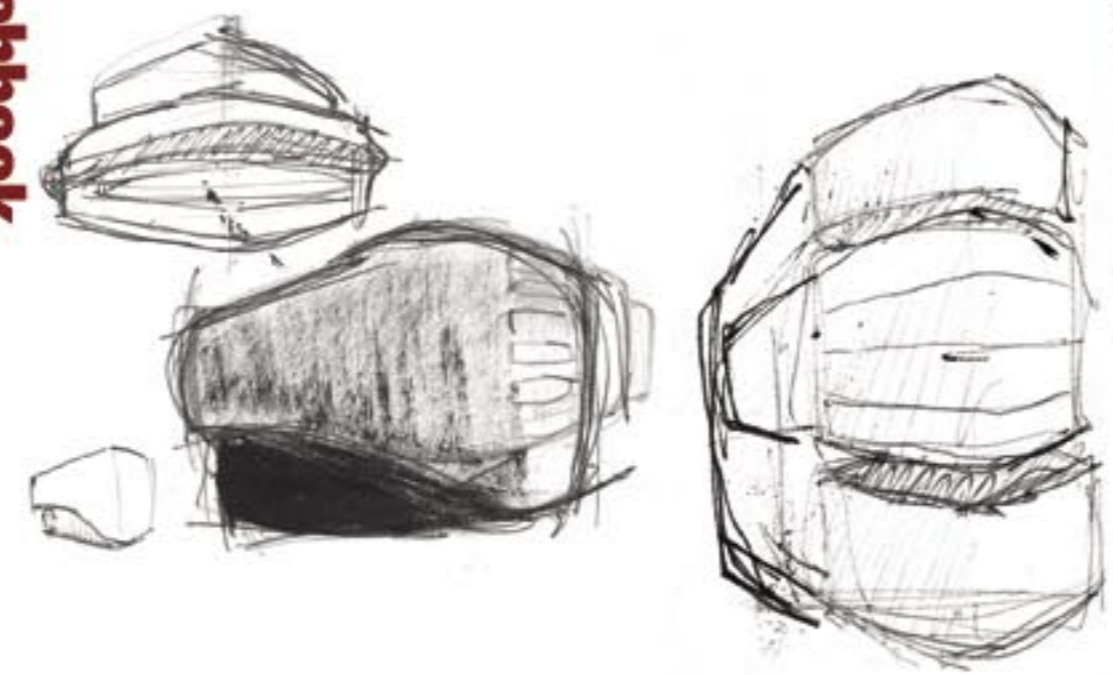
John ... 3,30

STAR
ALEXANDER ZOEIBISCH
JUMP





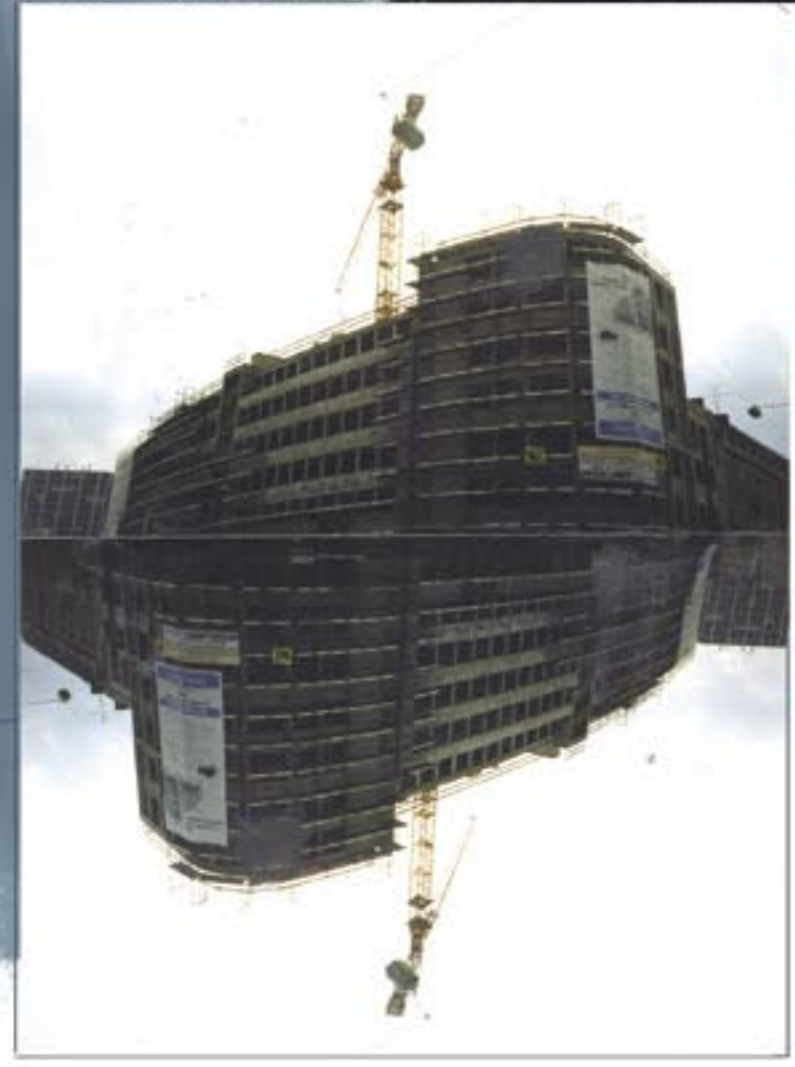
„justicia“ - watercolours on paper



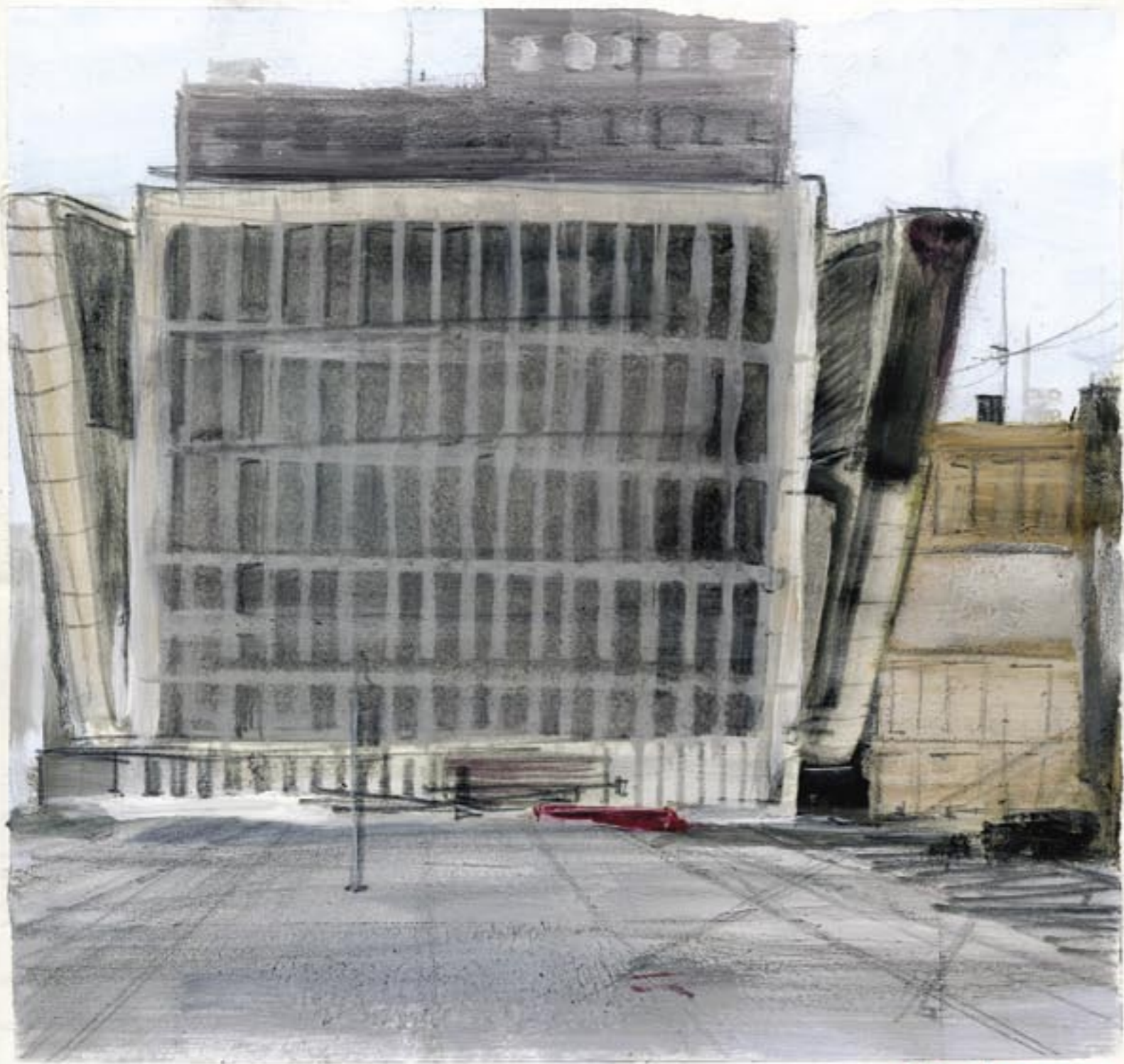
from the sketchbook

Daniel Schübler

Views ■



castle

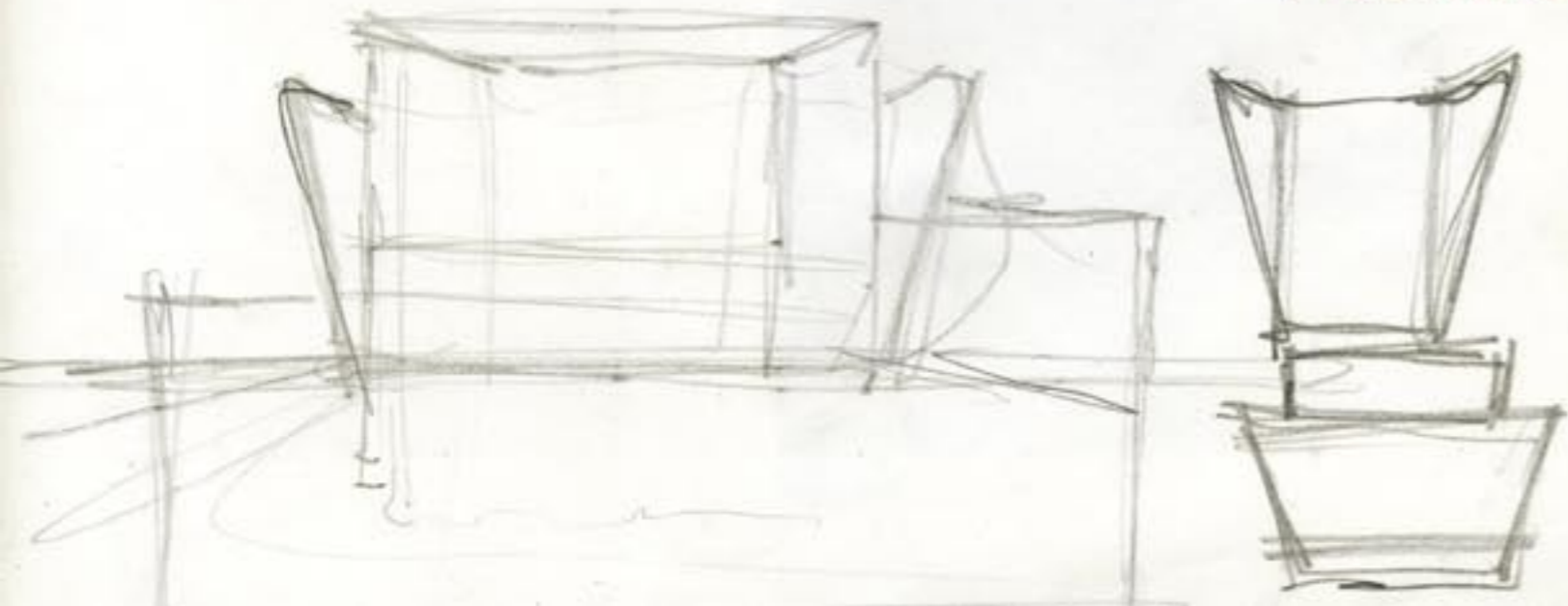


from the sketchbook

Views ■



daniel.schuessler@gmx.de



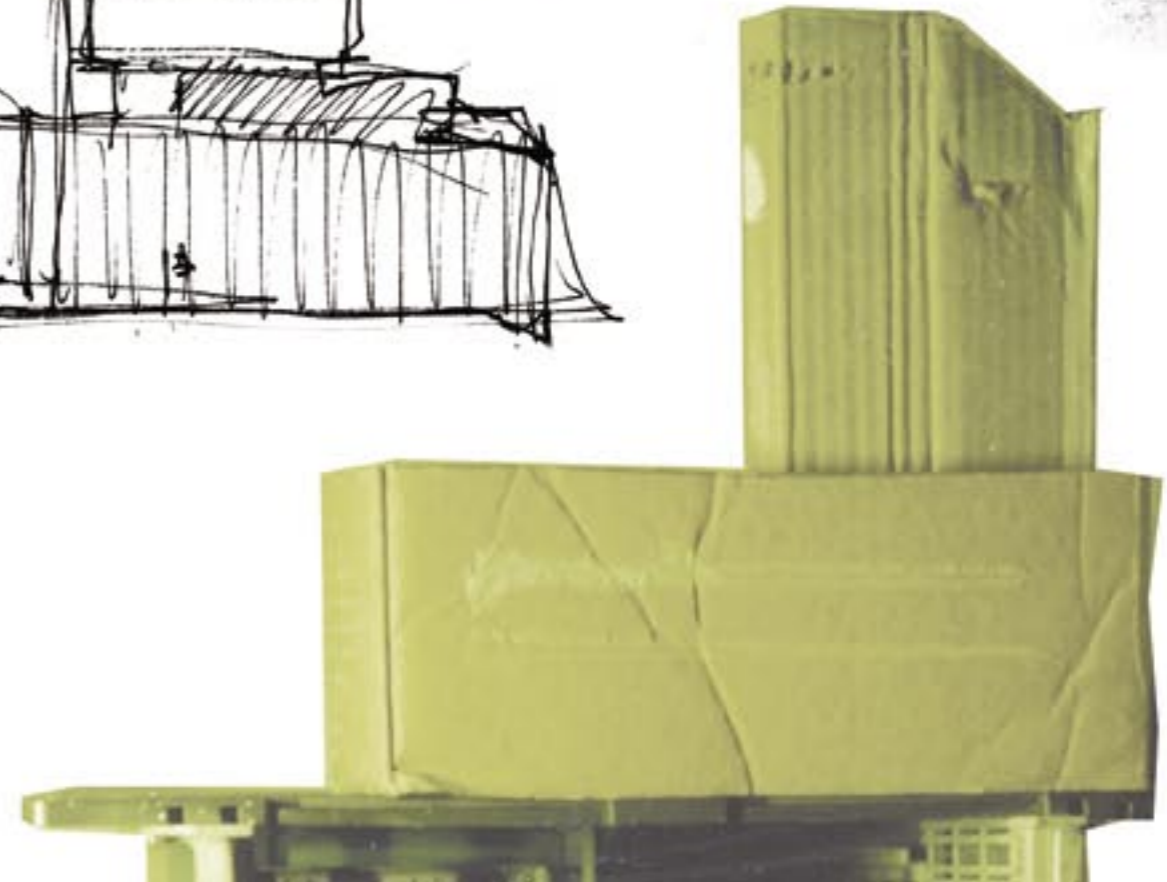
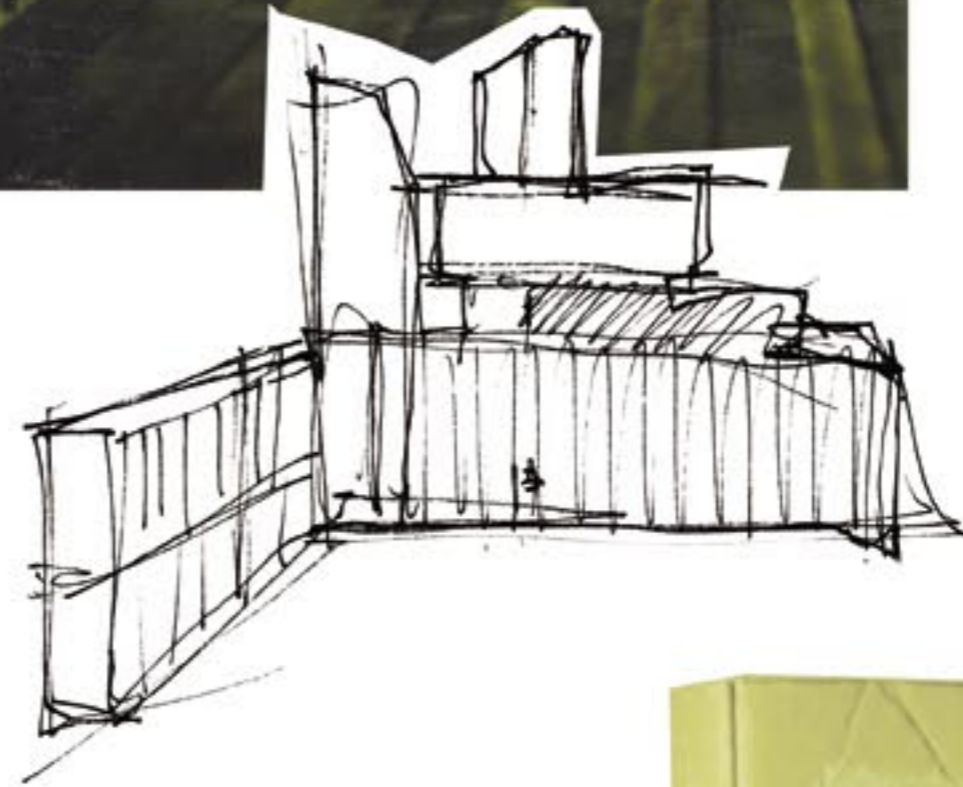
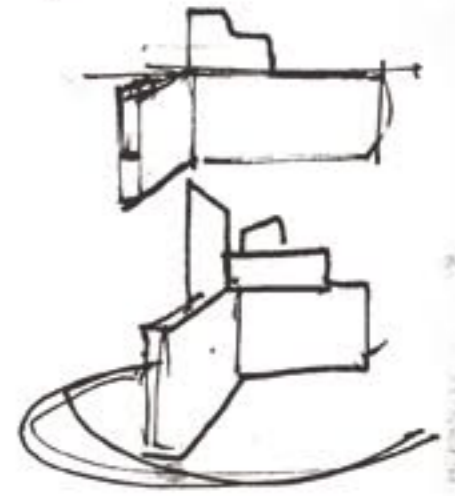
castle

Daniel Schübler

mit



Views from the sketchbook





PATRICK HARTL
www.stylefighting.de

castle



castle



WWW.STYLEFIGHTING.DE



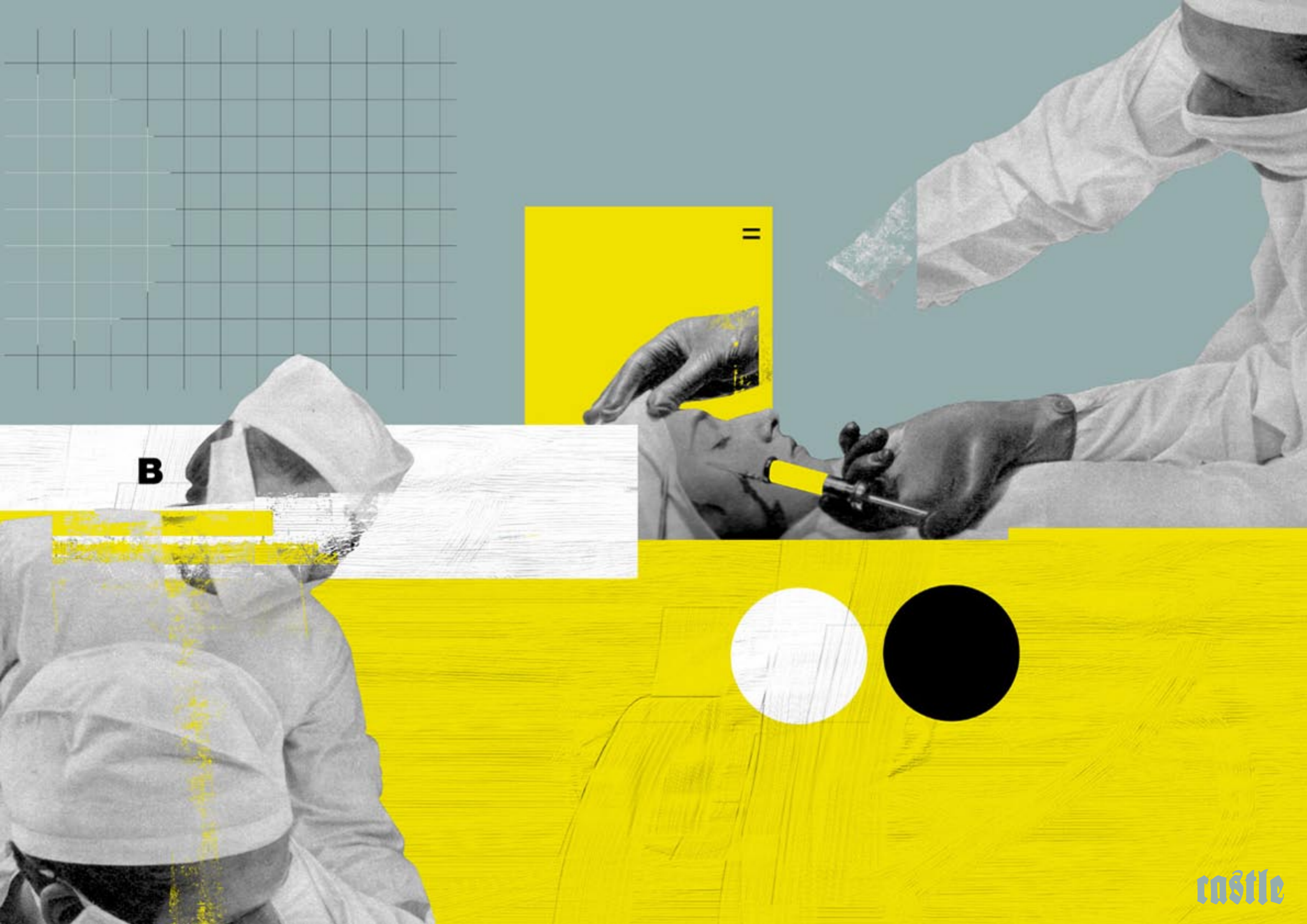
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castle



MAREK HAIDUK
TÜBINGEN / GERMANY

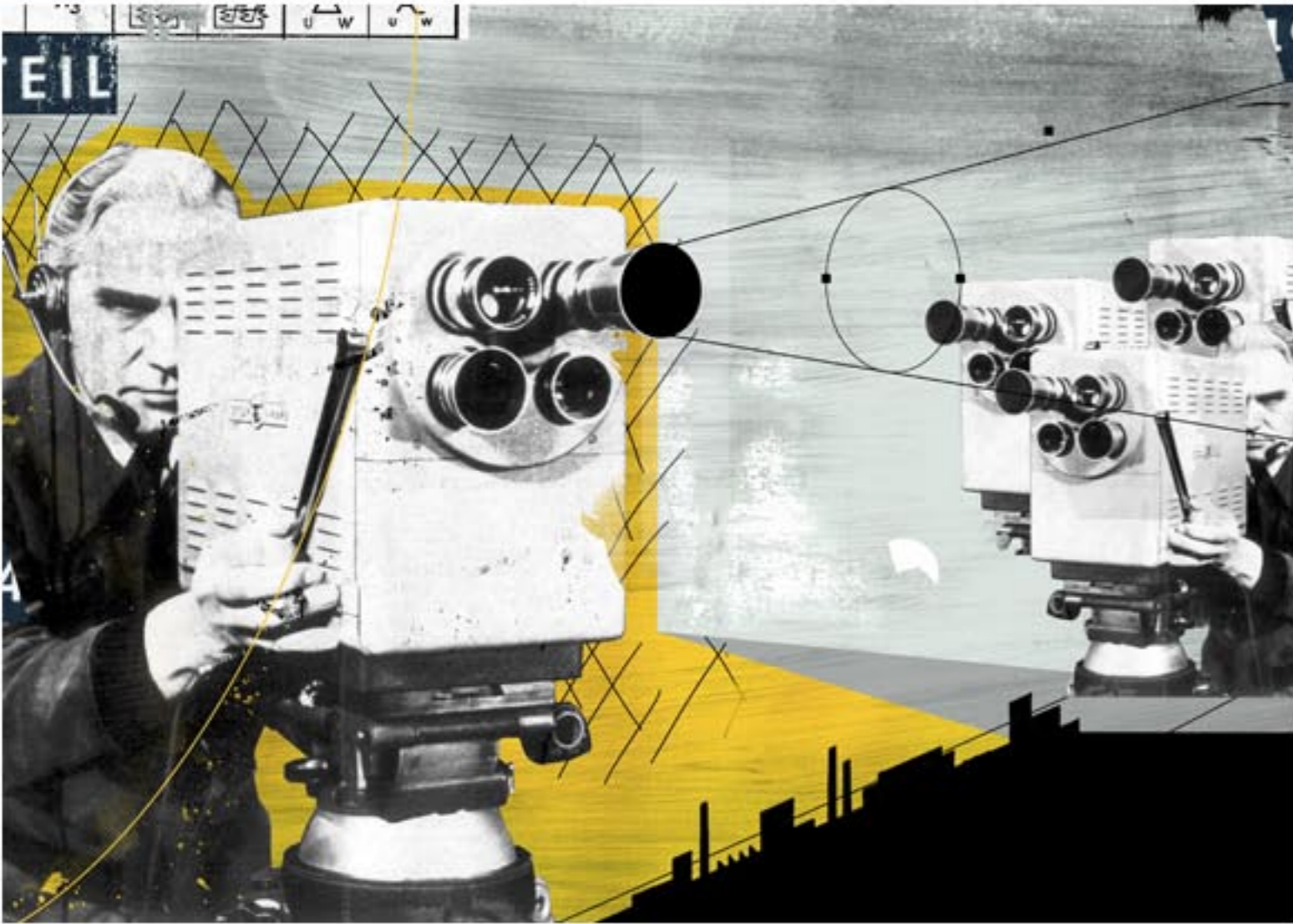


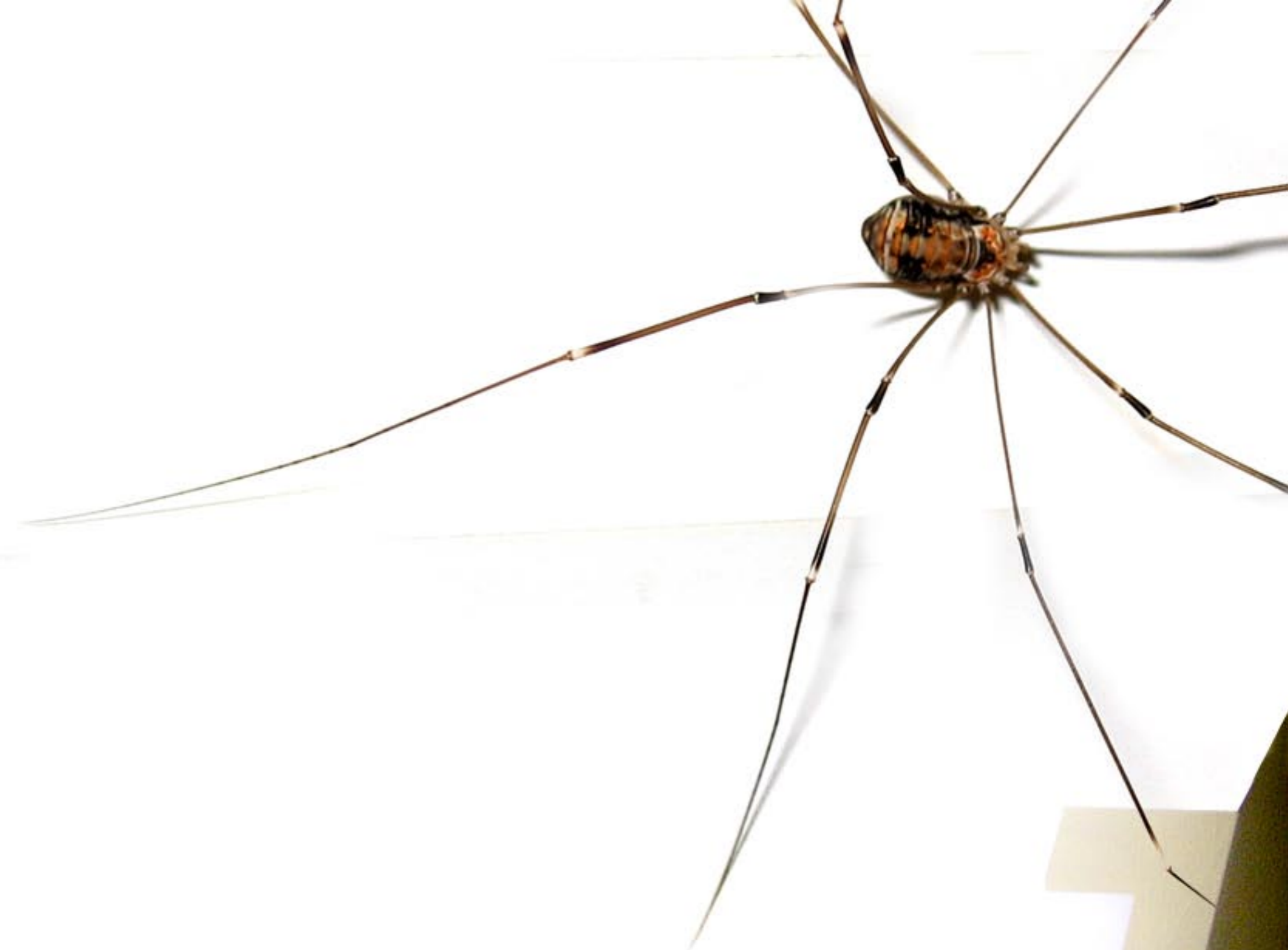


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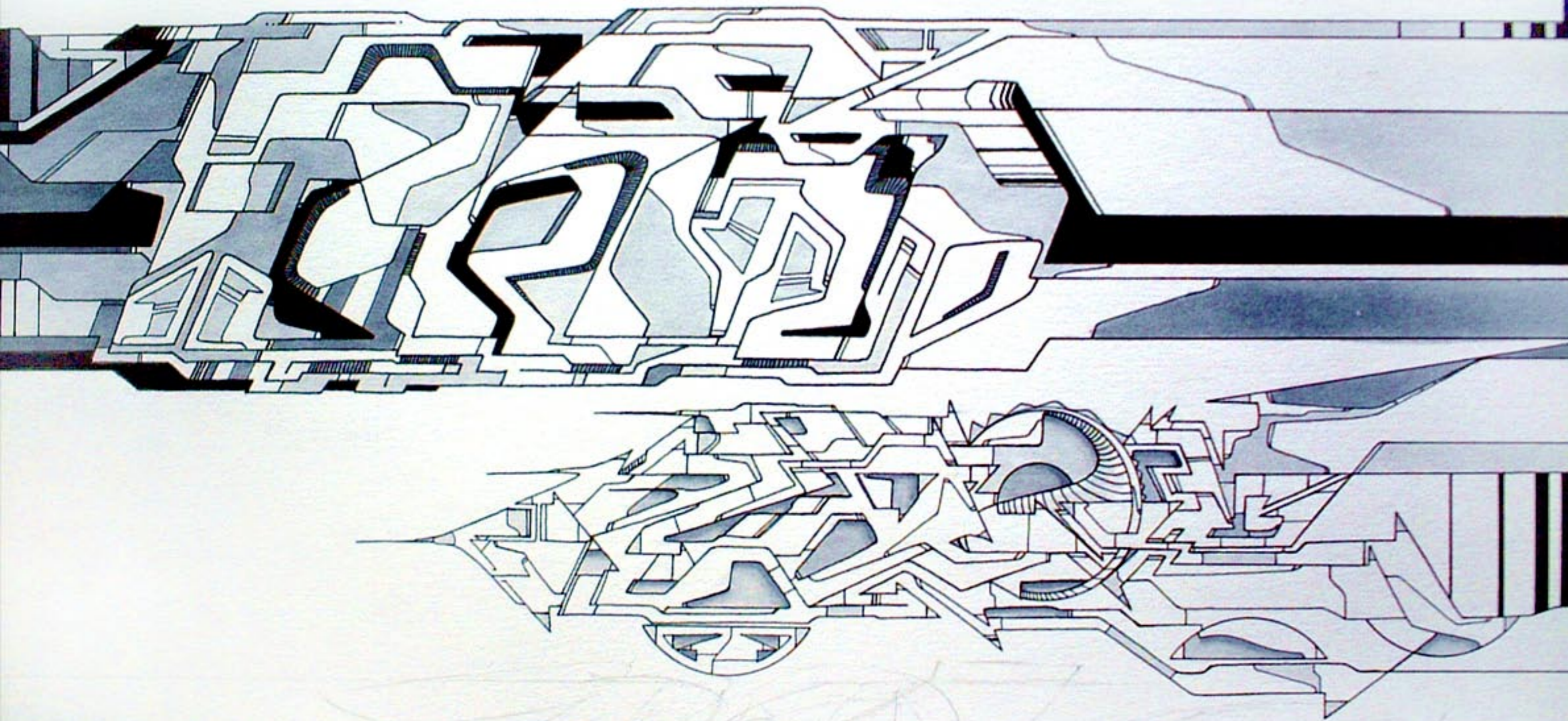


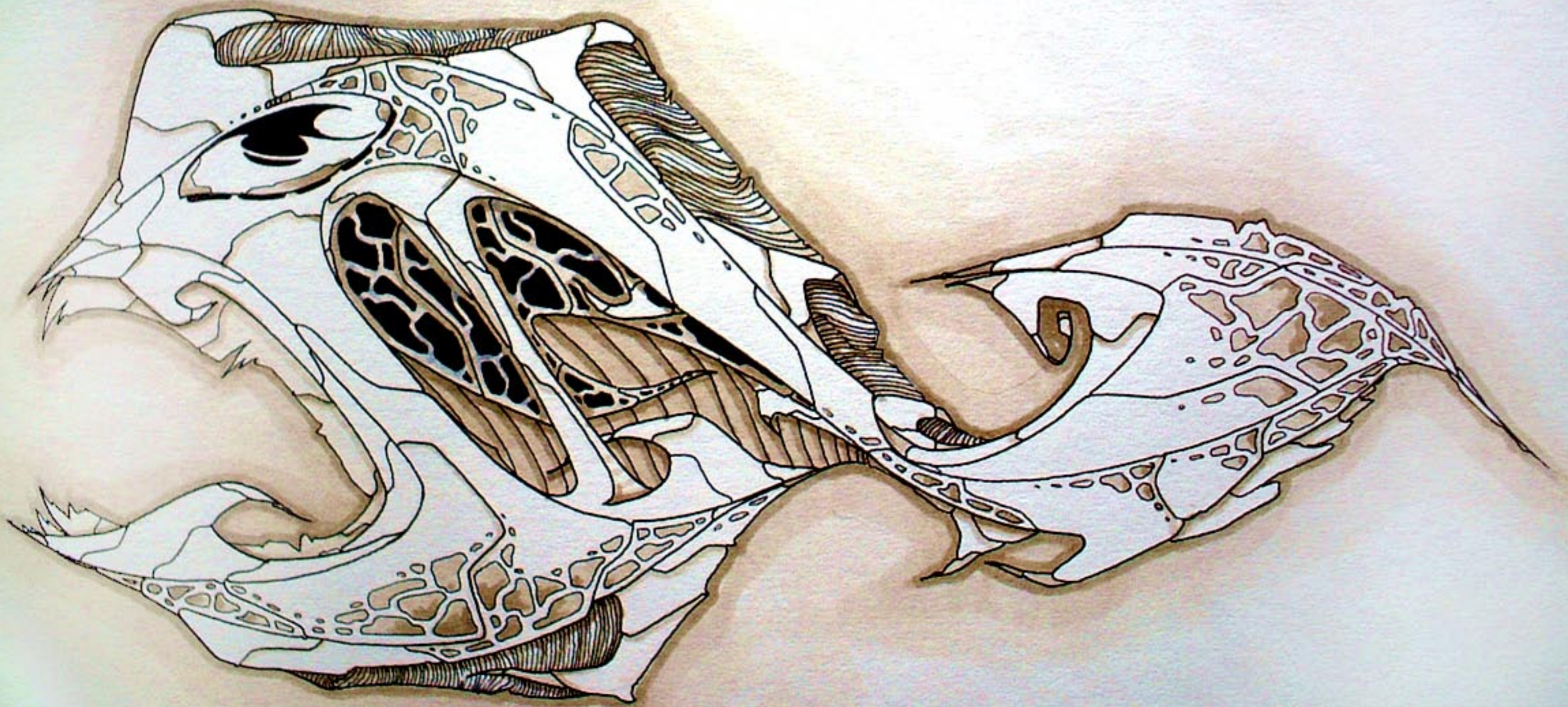


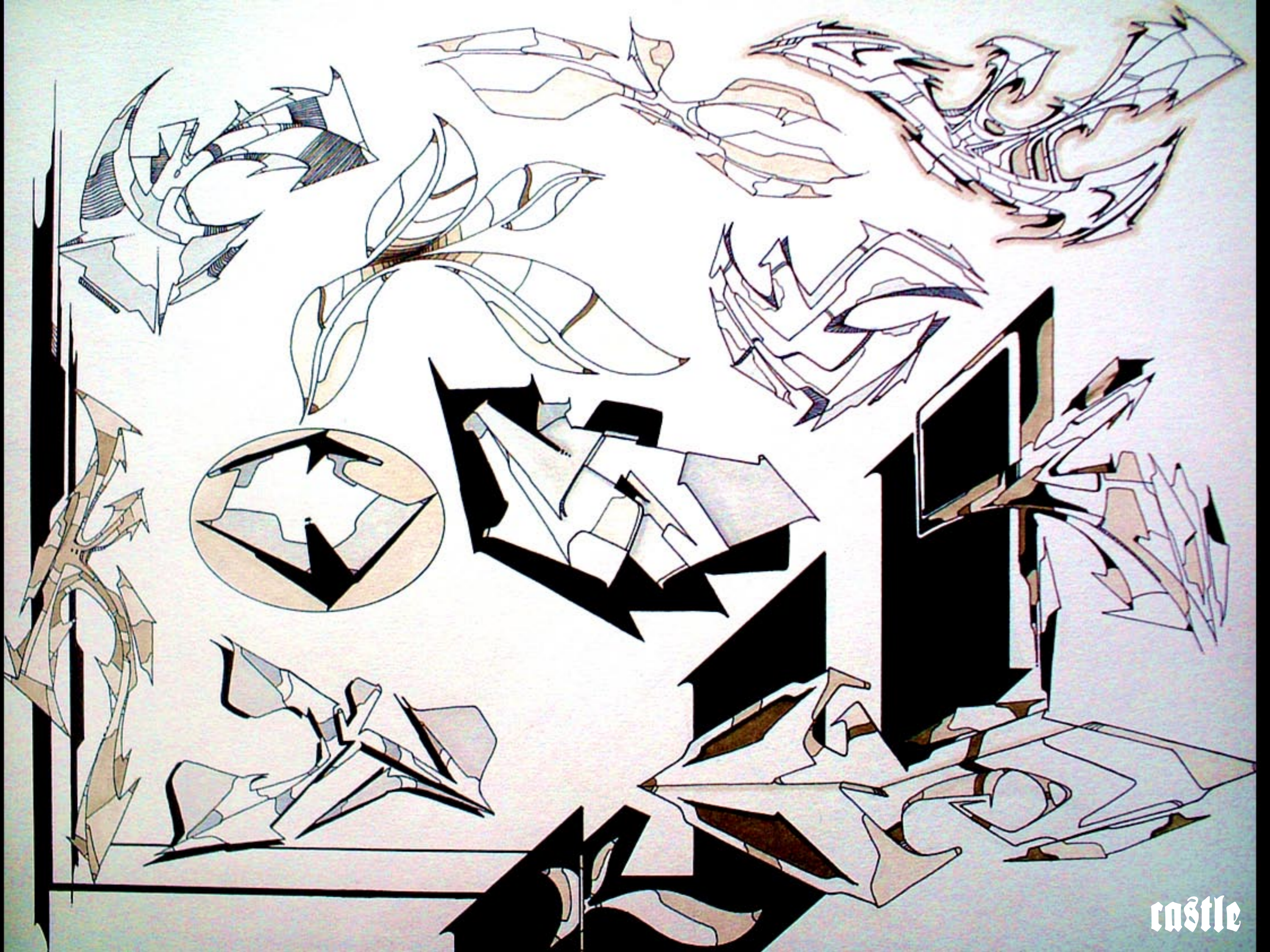
ZROK
MUNICH / GERMANY

<http://www.z-rok.de>

castle

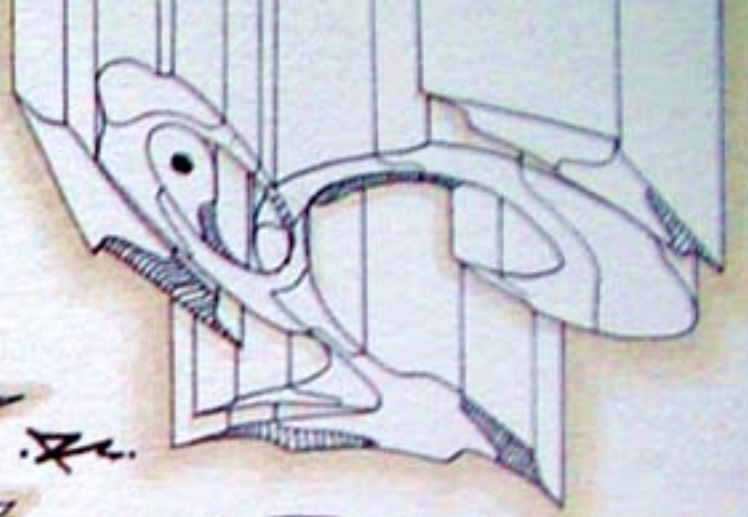






castle

Handwritten signature or mark in the top left corner.



Handwritten text or signature in the middle left area.





SEBASTIAN BÜHLER

sebas84@gmx.net



Der Augsburger Gaskessel diente früher der Speicherung des Stadtgases, da es nicht möglich war die genaue Verbrauchsmenge an Gas zu bestimmen, benötigte man einen Ort um das Gas zu puffern. Das Innenleben des Gaskessels fasziniert im Detail durch die präzise Anordnung der einzelnen Stahlträger. Die massiv wirkenden rostigen Stahlverstrebungen und die Atmosphäre welche durch Licht und Schattenverhältnisse des Kessels entstehen, geben einen Eindruck über das raue Zeitalter der Industrialisierung.



castle

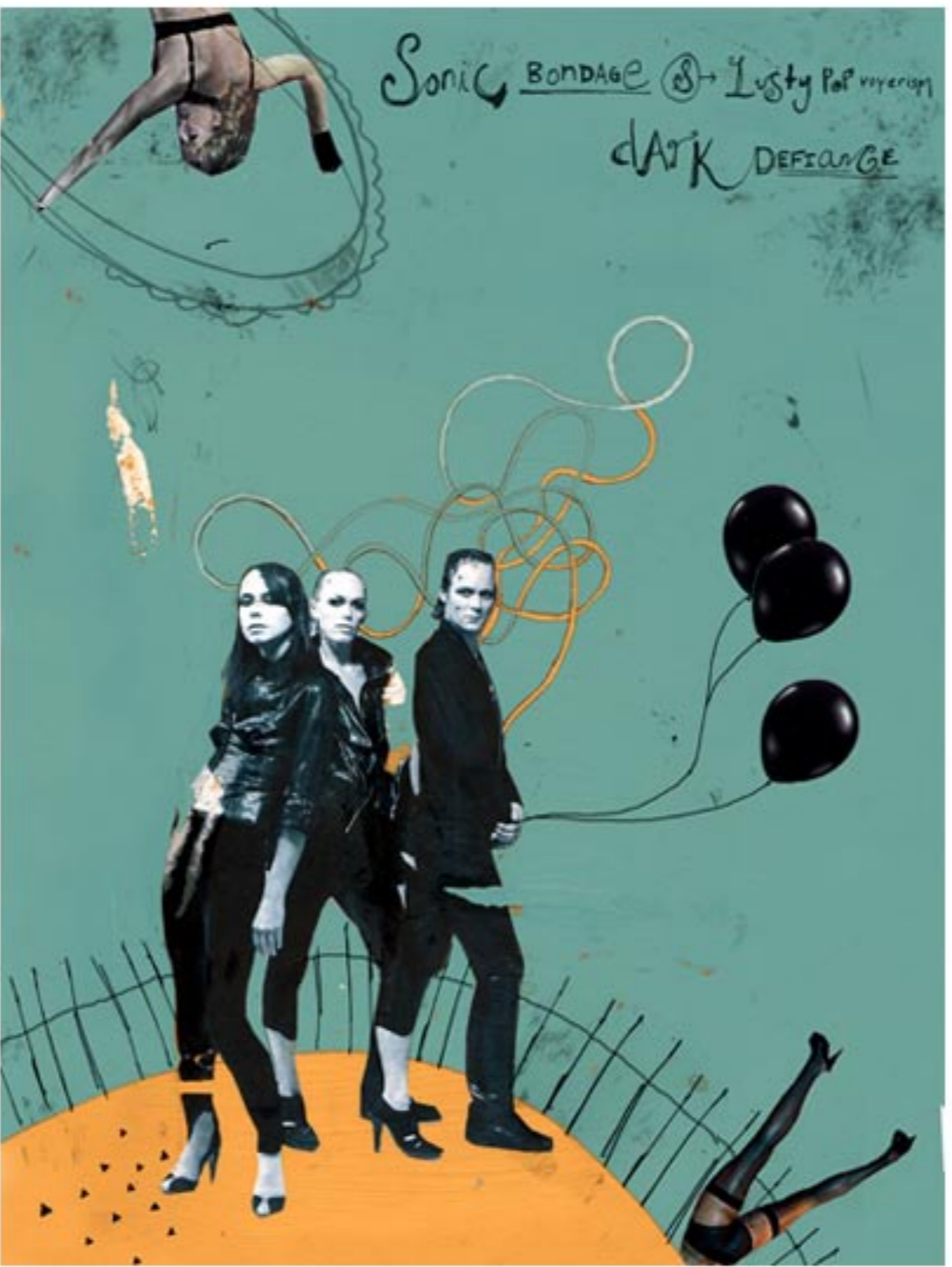
BETHAN ALGIERI



L O N D O N B A S E D I L L U S T R A T O R

castle

BETHAN ALGIERI



LONDON BASED ILLUSTRATOR



BETHAN **A**LGIERI

L O N D O N B A S E D I L L U S T R A T O R



castle

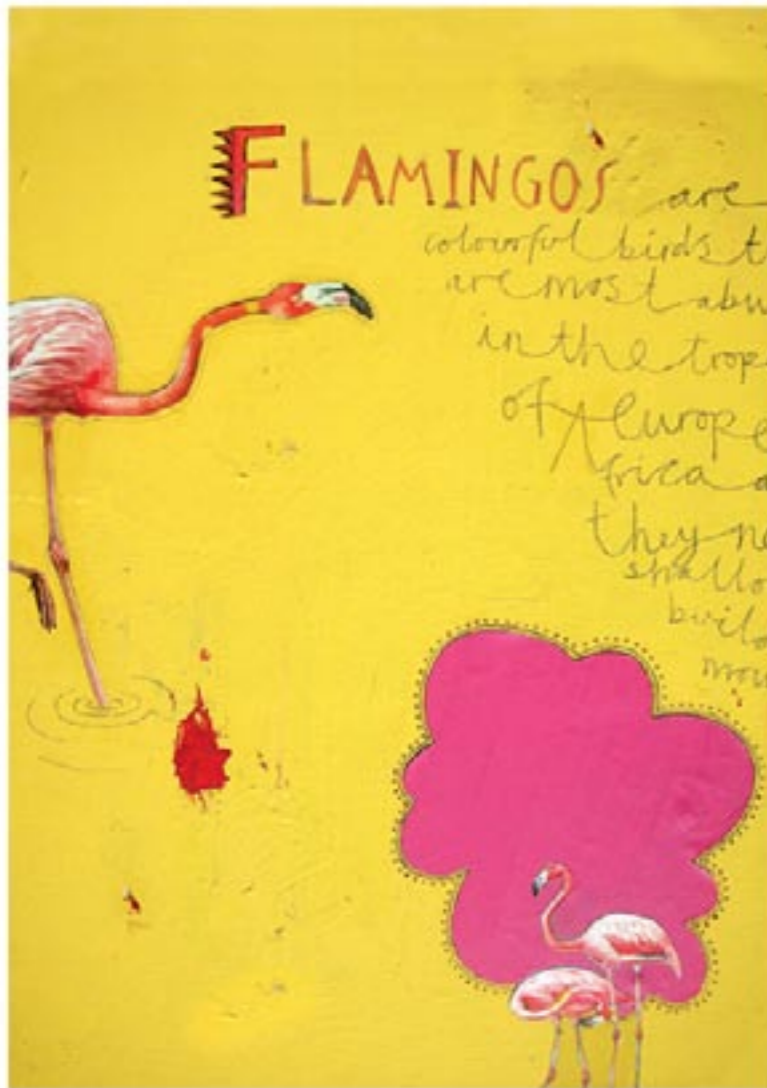
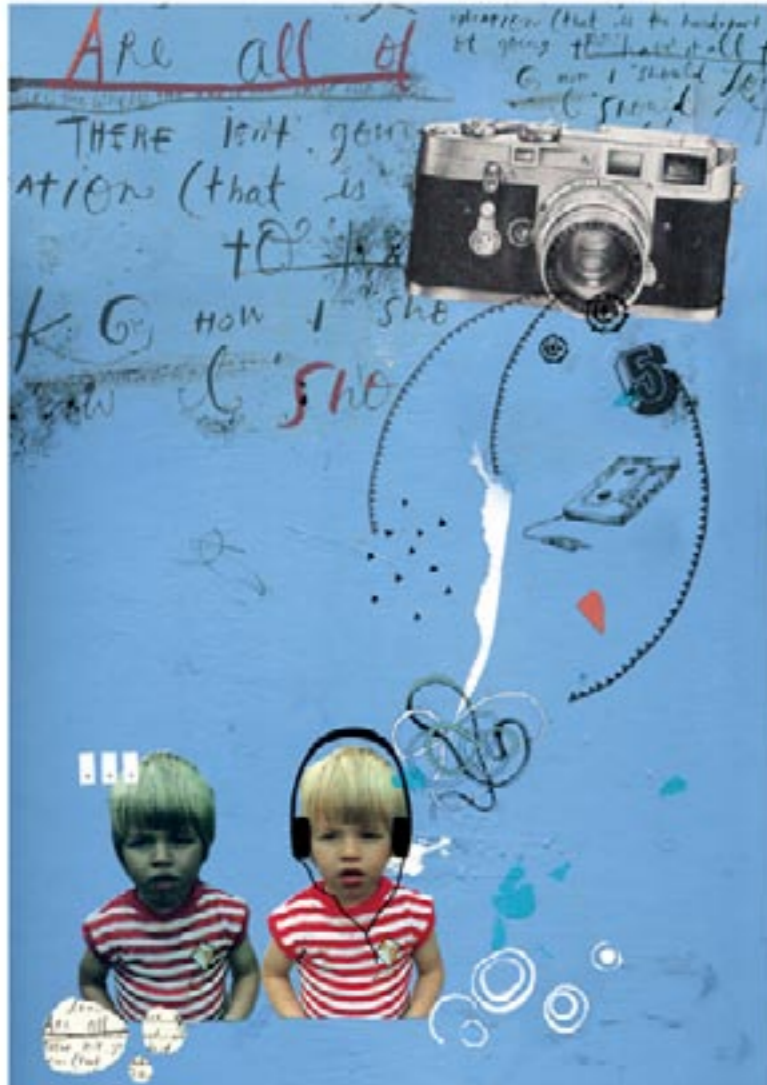


BETHAN **A**LGIERI

LONDON BASED ILLUSTRATOR



castle



BETHAN ALGIERI
LONDON BASED ILLUSTRATOR
<http://www.skewedreality.co.uk/>

castle



LUKAS FRESE

ILLUSTRATION / GERMANY



Dogs (pink floyd)

*And when you loose control
You'll reap the harvest
You have sown.
And as the fear grows
The bad blood slows
And turns to stone*



Hard rain's gonna fall (bob dylan)

*Where black is the colour
Where none is the number
And i'll tell it and
Think it and speak it
And breathe it*

LUKAS FRESSE



LUKAS FRESE

God says no (*monstermagnet*)

*A lot of dust slides
through my head
and scary thoughts
like i was someone else*



Hotel (*mark lanegan*)

*I don't speak the truth too much
Hear the roar and the hush
And the cold chill of time
And I'm happy murdering
my mind*

LUKAS FRESE



Black balloon
(montermagnet)

*Hey babe, I'm out of the cage
Behind some glass miles away
So sue me for being too cool
I'll hate myself
For wanting to play*



Anthem (leonard cohen)

*There is a crack
A crack in everything
That's how the light gets in*



We're in this together (nin)

*You and me
We're in this together now
None of them can stop us now
We will make it through somehow*

Mosquito song (queens of the stoneage)

*Swallow and chew
Eat you alive
All of us food
That hasn't died
And the light says ...*



LUKAS FRESE

LUKAS FRESE
GERMAN ILLUSTRATOR
CONTACT: azghoul@dungeon.de



daniela
rudolf

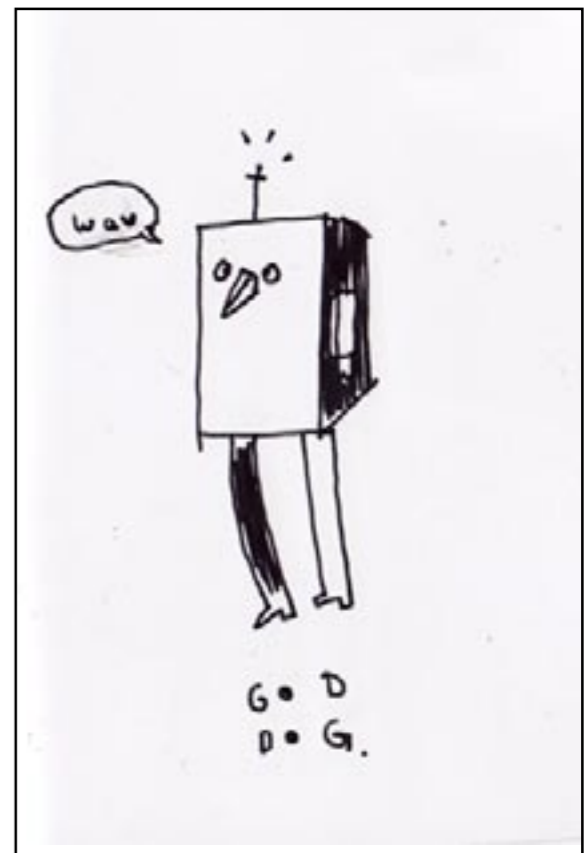
augsburg | germany

danirudolf@web.de

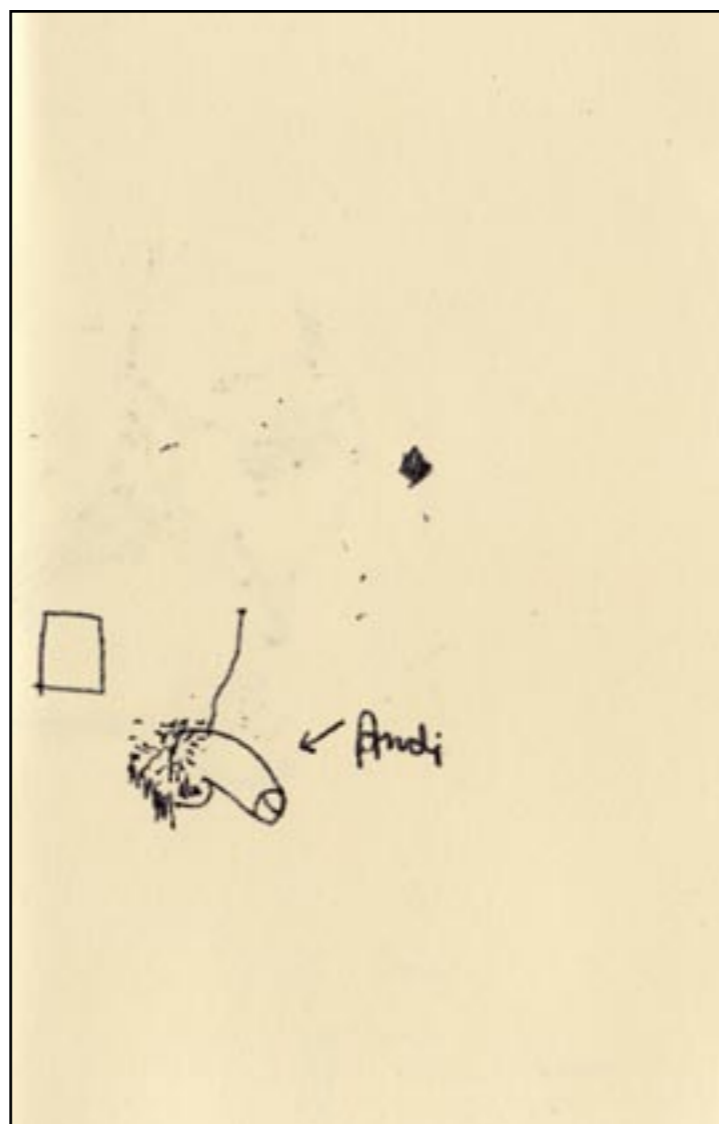
castle







NYET3000/FRANKFURT GERMANY



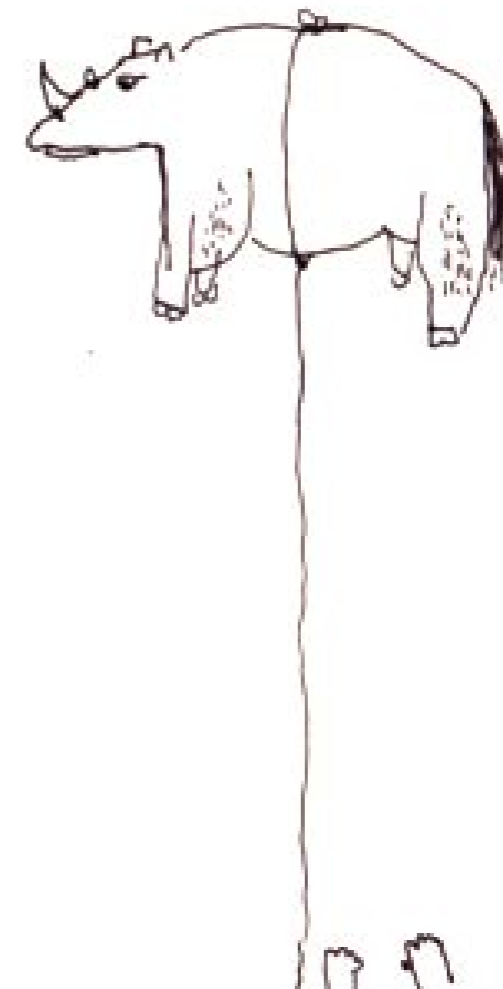
hello boys and girls.
i am anton turbine aka nyet3000
and i live in frankfurt/main (germany).
i like blackpencil and whitepaper.

i draw every day?
especialy on lousy sundays.

if you like my stuff,
check out my online sketchbook on:

welikenyet.blogspot.com

a big hello to my partners task and herbert.
hello monkey!!!



castle

LUKE FELDMAN SKAFFS

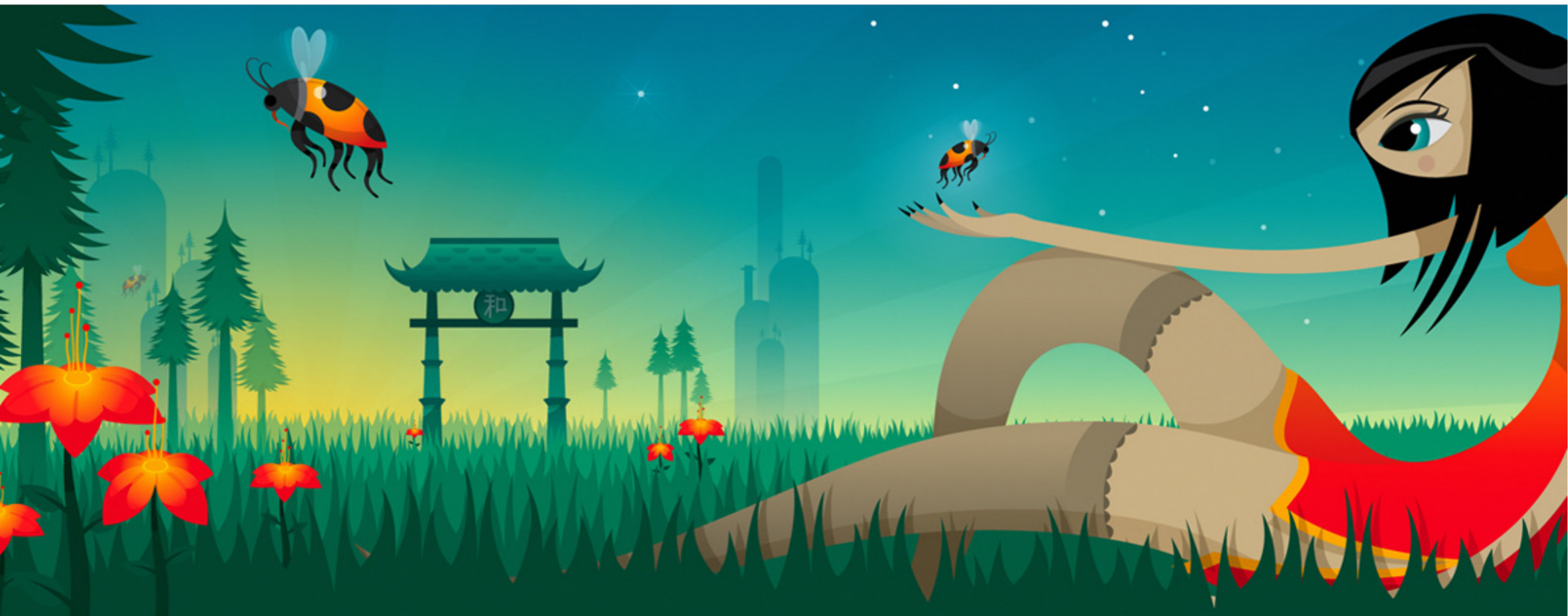
Luke Feldman, the creator of Skaffs, is an Australian artist that creates for a multitude of platforms. His illustrations and animations are minimalist, with defined lines, detailed characters, and vividly vibrant colours that give his work depth and movement. Sexy-girls: forms of stylised scantily dressed females reclining amongst surrealist backgrounds. The large, intense, eyes and fluid bodies are strangely erotic; yet maintain a distant, unattainable feeling. In these pieces, the female form has been reduced to its most basic points, without the need for vulgarity, yet these creatures are not quite human, transporting us into a fantasy.



WWW.SKAFFS.COM



castle

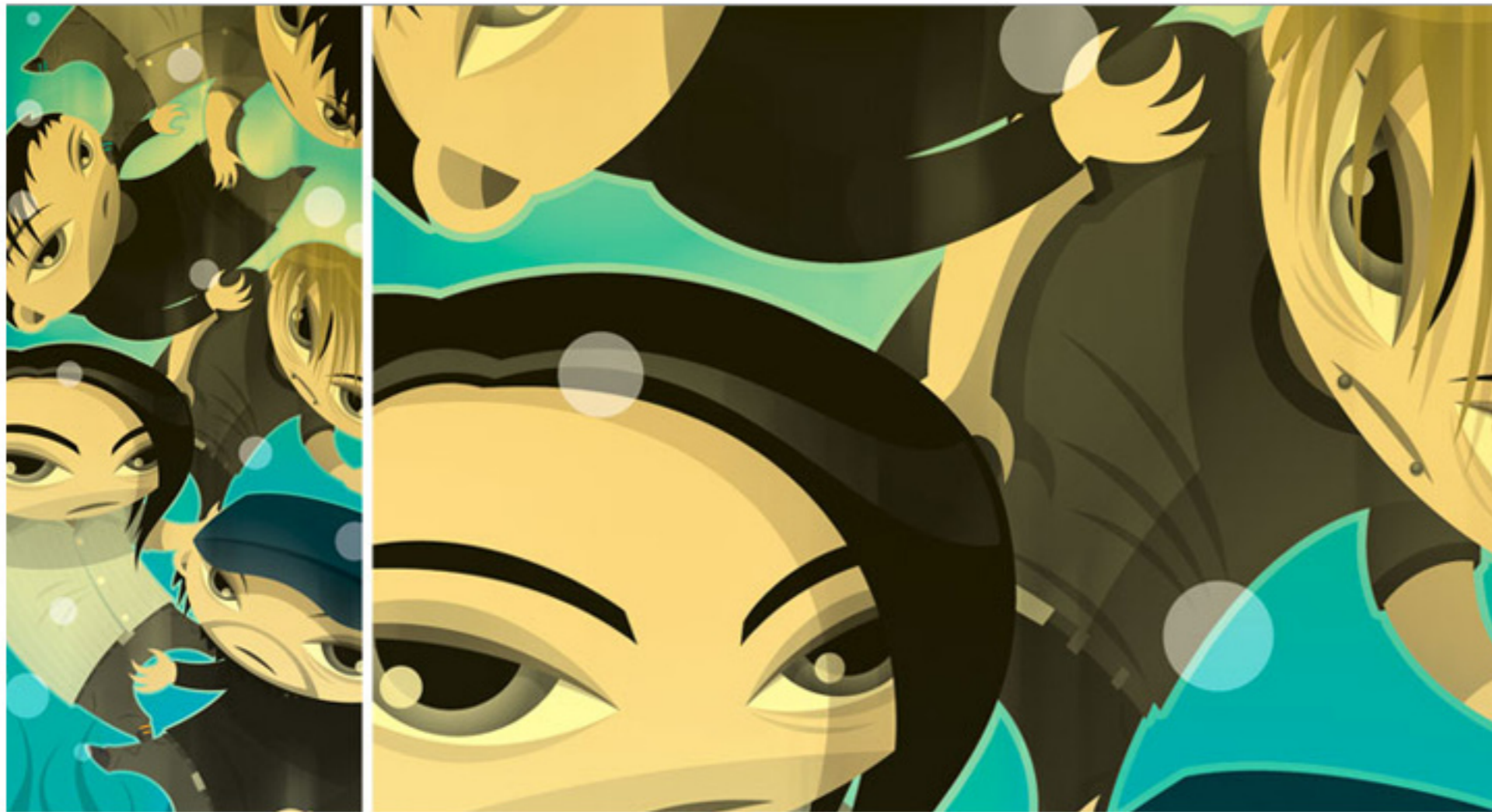


His distinctive style has led to a number of high profile illustration and animation projects. Some of the highlights include Flash animation and interactive content for Wallop, a Microsoft social-networking company, illustrations for Coca-Cola's 2007 advertising campaign, Semipermanent's 2007 publication, Desktop Magazine, Contagious Magazine, Staf Magazine, Playtimes Magazine, a Skaffs scoota customisation, and worldwide exhibitions. In 2006, Luke launched a skate deck line, a vinyl adhesive line, and was a finalist in the "Cut & Paste" digital design tournament. Already in 2007, his work has been featured for Coca-Cola, he was a finalist in the Erotic Art Prize.

WWW.SKAFFS.COM



castle



His animation (Flash animation and music created by Luke Feldman) featured at Comic-con's International Independent Film Festival and he recently launched his Skaffs vinyl toy prototype.

Further details with regard to his work and upcoming exhibitions can be found at www.skaffs.com



WWW.SKAFFS.COM





SPECIALS

REDNOSE LOOKBOOK
ZEIXS DESIGN-BOOKS
ARTRMX KÖLN
AIRBRUSH NOW
WARRIORS PROJECT
BLOOD, INK & TEARS
KIAM EXHIBITION
BIGBROTHERSTATE
USE COMBIT
FONS SCHIEDON



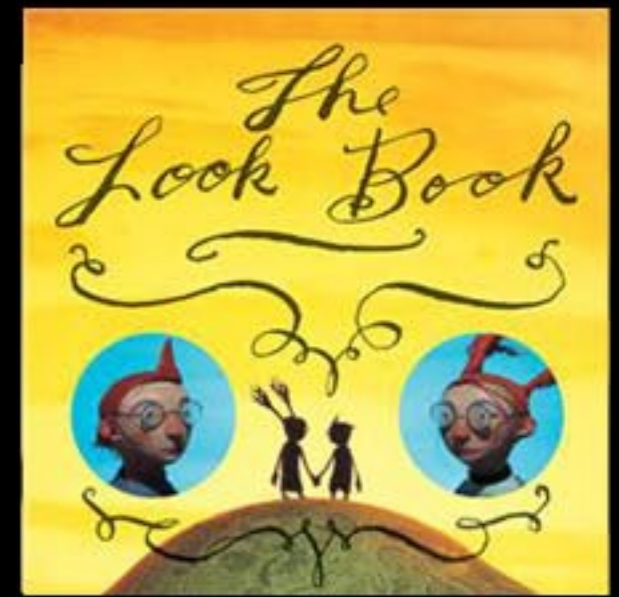
As siblings Ian and Ann try to keep themselves entertained during a long and boring summer day, they learn that the world around them is more exciting than it first appears. After they leave the house on a quest for amusement, they come across an unusual array of characters and scenarios that make them see the world in surprising new ways. From exercising priest to priests exorcising, and kitchen sinks to sinking kitchens, everything depends on how you look at it. Creative word plays grace every spread and teach the duo that there's plenty to see if you open your eyes to the world around you.

It is a solid 8"x8" book packed with with 64 color illustrations. The cover is die-cut so you can see through the spectacle 'lenses' to Ian and Ann inside.

\$17.99 (Can \$21.99)
ISBN 978-1-58180-940-4

The book is available at:
www.fwbookstore.com/product/1552/0#

"THE LOOK BOOK" BY REDNOSE STUDIOS





I an saw a
pie hole



Stan saw a man
who'd lost his sole

Ann saw a man
whod lost his soul





Ann saw someone
at peace

I can see a piece
of someone





zeixs - das Portal für das Designervolk - gegründet vom Feierabend Unique Books Verlag und der Agentur 12ender. Was ist zeixs? zeixs ist die Verschmelzung von Online- und Printmedien, die sich gegenseitig befruchten sollen. Die ersten vier anspruchsvollen Designbücher zu den Themen Graphic Design, Illustration, Logotype sowie Typography (mit jeweils 700 Seiten, 550 bis 650 Abbildungen der Arbeiten) sind dabei entstanden. Alles steht unter dem Motto: zeixs uns, wir zeigen´s allen.

zeixs - the portal for designer world - created by Feierabend Unique Books and 12ender agency. what is zeixs? zeixs is an inseminating confusion of differently media. Typography, Illustration, Graphic Design, Logotype just as much as Industrial Design and Photography constitute zeixs. Four Books with 700 pages each and between 550 and 650 images emerged from this project. The motto is: Show us your work - we'll show it to the world.

<http://www.zeixs.com>





Gestaltung im Dienste der Kommunikation, den Anforderungen moderner Gesellschaften entsprechend - so ungefähr könnte man die Aufgabenstellung von Grafik-Design beschreiben. Schwerpunkte sind Werbung und Öffentlichkeitsarbeit sowie die Kommunikationsaufgaben von Wissenschaft und Kultur.

Waren es zunächst vorwiegend die klassischen Printmedien wie Zeitschrift, Magazin, Buch und Plakat, so sind es im Zeitalter von Computer und Internet die elektronischen Medien, die ein ganz neues Anwendungsgebiet des Grafik-Designs bieten. Dabei kann praktisch alles eingesetzt werden, was sich zweidimensional reproduzieren lässt: Fotos, Schrift, Zeichen, Muster, Farben, Zeichnungen. Entscheidend ist in der Regel der optisch-ästhetische Gesamteindruck, der durch das Zusammenspiel der eingesetzten Mittel entsteht. Die Botschaften, die durch Grafik-Design kommuniziert werden sollen, können ganz unterschiedlich sein - Seriosität, Beständigkeit und Sicherheit oder Dynamik, Innovation und Nonkonformität, Zurückhaltung oder Vehemenz, Einfachheit oder Verspieltheit, Zeitlosigkeit oder Aktualität.

Für die vorliegende Auswahl wurden die verschiedensten Bereiche berücksichtigt: Plakatdesign, Geschäftsausstattungen, Corporate Identity, Geschäftsberichte, Editorialdesign, Coverdesign, Postkarten, Einladungskarten, Kataloge, Prospekte, Broschüren, Booklet, Flyer, Poster, Schilder, Displays usw. Ausgewählt wurde nach Kriterien wie Innovativität, Originalität, Aussagekraft.

Zeixs wurde von dem Feierabend Unique Books Verlag und der Agentur 12ender gegründet, um ein internationales Portal für Designer zu schaffen. Zeixs ist die Verschmelzung von Online- und Printmedien, die sich gegenseitig befruchten sollen. Zeixs ist offen für alle Bereiche, in denen Design zur Anwendung kommt: Typo, Kalligrafie, Grafik, Webdesign, Produktdesign, Werbung, Technik, Streetart, Mode, Gebrauchsdesign, Printdesign, etc. Das Online-Portal www.zeixs.de ermöglichte es, innerhalb kürzester Zeit eine Fülle von Entwürfen zu sammeln.

4.500 Arbeiten von 1024 Designern aus 23 Ländern kamen so zusammen. Etablierte Büros haben sich ebenso beteiligt wie junge, unabhängige Grafiker. Das Resultat, das Sie nun in Buchform in den Händen halten, ist eine Auswahl aus der Fülle von Beiträgen und vermittelt einen Überblick über kreative Strömungen weltweit.



Grundsätzlich ist Typographie das Medium, mit dem der Text eines Autors umgesetzt wird. Sie soll das Schriftstück visuell unterstützen, um dem Konsumenten die Lektüre zu erleichtern. Typografie ist sowohl die Gestaltung von reproduzierbaren Schrifttypen als auch die Gestaltung mittels Schrift. Die Grenzen der Typografie sind eng gesetzt, denn Funktionalität bzw. Lesbarkeit müssen gewährleistet sein. Das macht die Aufgabe, neue und markante Typen zu entwerfen zu einer wirklichen Herausforderung und hindert die Typographie in der Regel daran, eigenständig als unabhängiges Gestaltungsmerkmal wahrgenommen zu werden. Angesichts der Flut von neuen Schrifttypen verwundert denn auch nicht die anhaltende Dominanz der Klassiker – Helvetica, Frutiger, Univers, Times.

Dass es darüber hinaus mehr gibt, dass man auch begrenzten Gestaltungsspielraum kreativ und innovativ nutzen kann, dass es charakterstarke Alternativen zu den Klassikern gibt, das zeigen die Ergebnisse eines Wettbewerbs, den wir auf dem Portal www.zeixs.de ausgeschrieben haben. Zeixs wurde von dem Feierabend Unique Books Verlag und der Agentur 12ender gegründet, um ein internationales Portal für Designer zu schaffen. Zeixs ist die Verschmelzung von Online- und Printmedien, die sich gegenseitig befruchten sollen. Zeixs ist offen für alle Bereiche, in denen Design zur Anwendung kommt: Typo, Kalligrafie, Grafik, Webdesign, Produktdesign, Werbung, Technik, Streetart, Mode, Gebrauchsdesign, Printdesign, etc.

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„Typography“ gibt Impulse, zeigt neue Ansätze, schafft neue Klassiker, und präsentiert eigenwillige Alternativen.



Oft nur als Hintergrund oder bestenfalls Beiwerk betrachtet, ist Illustration doch ein ganz eigenständiges Feld. Illustrationen haben im Wesentlichen zwei Hauptfunktionen: die Bebilderung und/oder die atmosphärische Unterstützung eines Textes, sowie die Bebilderung einer Produktverpackung oder eines Produktes.

Die Möglichkeiten sind beinahe unbegrenzt. Von der klassischen illustrierenden Zeichnung über die assoziative Collage bis hin zur abstrakten Grafik ist alles möglich. Umso bedeutsamer ist der kreative Input: schafft es ein Designer/Grafiker, eine innovative Lösung zu finden, eine markante Handschrift, eine originelle Collage, kurzum: einen eigenständigen Entwurf zu produzieren?

„Illustration“ von Zeixs ist eine Auswahl der besten Entwürfe, die am Zeixs-Wettbewerb teilgenommen haben. www.zeixs.de wurde von der Agentur 12ender und dem Feierabend Unique Books Verlag gegründet, um ein internationales Portal für Designer zu schaffen. Zeixs ist die Verschmelzung von Online- und Printmedien, die sich gegenseitig befruchten sollen. Zeixs ist offen für alle Bereiche, in denen Design zur Anwendung kommt: Typo, Kalligrafie, Grafik, Webdesign, Produktdesign, Werbung, Technik, Streetart, Mode, Gebrauchsdesign, Printdesign, etc.

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Identität in einem leicht zu reproduzierenden Bild festhalten und vermitteln - nichts anderes soll ein Logo bewerkstelligen. Markant und unverwechselbar muss es sein, um seinen Zweck zu erfüllen. Meistens besteht ein Logo aus einer Bild- und einer Schriftkomponente. Schrift selbst kann auch zum Logo überformt werden, sodass Schrift gleichzeitig zum Bild wird, ohne die Schriftfunktion zu verlieren.

Viele Logos werden über Jahrzehnte genutzt und dabei nur geringfügig den jeweiligen Sehgewohnheiten angepasst; gleichzeitig gibt es Logos, die nur für eine kurze Lebensdauer gemacht werden. Häufig müssen Logos international funktionieren, während andere nur in einer überschaubaren Community zum Einsatz kommen. Inhaltlich kann ein Logo über den rein ästhetischen Eindruck funktionieren, indem es auffällig und prägnant ist. Es kann aber auch konkret auf die Identität des Trägers verweisen, etwa durch ein Bild aus dem Arbeitsfeld des Trägers. In jedem Fall soll es unverwechselbar und leicht zu erkennen sein.

Die hier ausgewählten Arbeiten stehen für Originalität und Unverwechselbarkeit. Insgesamt zeigen wir knapp 700 Kreationen internationaler Gestalter und Agenturen - unterteilt in die Bereiche Logo, Logotype, Letterhead, Kalligrafie, Typogramme und Streetart.

www.zeixs.de wurde von dem Verlag Feierabend Unique Books und der Agentur 12ender gegründet, um ein internationales Portal für Designer zu schaffen. Zeixs ist die Verschmelzung von Online- und Printmedien, die sich gegenseitig befruchten sollen. Zeixs ist offen für alle Bereiche, in denen Design zur Anwendung kommt: Typo, Kalligrafie, Grafik, Webdesign, Produktdesign, Werbung, Technik, Streetart, Mode, Gebrauchsdesign, Printdesign, etc.

Das online-Portal ermöglichte es, innerhalb kürzester Zeit eine Fülle von Entwürfen zu sammeln. 4.500 Arbeiten von 1024 Designern aus 23 Ländern kamen so zusammen. Etablierte Büros haben sich ebenso beteiligt wie junge, unabhängige Grafiker. Das Resultat, das Sie nun in Buchform in den Händen halten, ist eine Auswahl aus der Fülle von Beiträgen und vermittelt einen Überblick über kreative Strömungen weltweit.



art
r mx

ARTRMX COLOGNE VOL. 01

Internationale Ausschreibung zum Kunstwettbewerb [Dezember 2007 bis 15. April 2008]

WWW.ARTRMX.DE

KÖLNS OFF-SHOW FÜR JUNGE KUNST

Mit ARTRMX COLOGNE VOL.01 startet vom 22. bis zum 31. August 2008 ein internationales, themenbezogenes Kunstfestival, das im jährlichen Turnus zeitgenössische Fotografie, Videokunst, Malerei, Streetart und Grafik in einem außergewöhnlichen Rahmen in Köln präsentiert. Mehr als 50 Ausstellungen finden an verschiedenen Orten (in Ladenlokalen, Lofts, leer stehenden Gebäuden und anderen Off-Locations) in ganz Köln statt. Zur Beteiligung an den Ausstellungen lädt der artrmx e.V. junge Künstler ein, bis zum 15. April 2008 Arbeiten oder Serien zum Jahresthema „WHERE IS MY MIND?“ einzusenden. Der artrmx e.V. kuratiert die Arbeiten in Zusammenarbeit mit einem künstlerischen Beirat und verteilt sie auf die unterschiedlichen Ausstellungsorte. Zusätzlich stellt der artrmx e.V. ein Rahmenprogramm mit Vernissage- wie Finissage-Party und Symposien zusammen.

JAHRESTHEMA 2008: WHERE IS MY MIND?

„The mind of the artist is always the point of maximal sensitivity and resourcefulness in exposing altered realities in the common culture.“ Herbert Marshall McLuhan
Hochkonjunktur der Reize – auf dem Marktplatz der Werbeschreier, Digitalschausteller und Politgauler pendelt die kollektive Aufmerksamkeit zwischen unzähligen kommerziellen Möglichkeiten. Höchste Zeit für eine private Inventur: Wo stehe ich als Individuum? Welche Entdeckungen, Einsichten und Enthüllungen sind mir präsent? Wo trägt schöner Schein das wahre Sein? Und welche Illusion ist es dennoch wert, auf sie hereinzufallen? Der artrmx e.V. fordert junge Künstler auf: Seht, wo andere nichts sehen! Gesucht sind wache, unkonventionelle sowie originelle Positionen, die die Gegenwart dokumentarisch oder künstlerisch reflektieren.

TEILNAHME

Zur Teilnahme zugelassen sind Künstler, die auf professioneller Ebene und konzeptionell mit ihrem jeweiligen Medium arbeiten. Erwartet werden inhaltlich ungewöhnliche Sichtweisen, die in einer der fünf Disziplinen FOTOGRAFIE, VIDEOKUNST, MALEREI, STREETART (Stencils, Cut-Outs, Skulpturen, Kreidezeichnungen, Graffiti) oder GRAFIK (Illustration, Grafikdesign, Comic, Buchkunst, Animation) umgesetzt wurden. Eine Auseinandersetzung mit dem Jahresthema 2008 ist verpflichtend. Die Ausschreibung läuft von Dezember 2007 bis 15. April 2008. Bewerbungsunterlagen sind unter www.artrmx.de zu finden. LEISTUNGEN DES ARTRMX E.V. Der artrmx e.V. übernimmt die Konzeption, Organisation, Öffentlichkeitsarbeit und Durchführung des Programms sowie die Realisation eines Programmhefts und eines Katalogs zur Ausstellung.

AUSSTELLUNGSORTE

Der artrmx e.V. bettet die Exponate in außergewöhnliche Orte des öffentlichen oder privaten Lebens ein, die einen thematischen Rahmen für die ausgestellten Kunstwerke bieten und dem Betrachter eine ungezwungene Atmosphäre liefern – in der Privatwohnung, im Café, Ladenlokal, Schwimmbad, in leer stehenden Gebäuden etc. Durch den unkonventionellen Kontext soll die Isolation der Ausstellungsstücke zu Gunsten ihrer Authentizität und Aura aufgehoben werden. Die Exponate werden zu Bedeutungsträgern von Zusammenhängen. Ein Vorbild für dieses Ausstellungskonzept lautet: „Chambres d' amis“.

castle



AIRBRUSH NOW

The new millenium



AIRBRUSH NOW



AIRBRUSH NOW

a project by francesca rampinata

The
ART
Parade



THE WARRIORS

REVEALED

castle



The Warriors Revealed

a project by
Francesco Spampinato

*Art Parade 2007, Deitch Projects, New York
Saturday September 8, at 4PM on West Broadway,
Soho*

For the second year Italian artist Francesco Spampinato takes part in the Art Parade in New York, a happening at its third edition organized by Deitch Projects in collaboration with Creative Time and Paper Magazine. The parade will take place Saturday September 8 at 4PM on West Broadway in Soho featuring some of the most important contemporary artists from New York. Spampinato, who participated in 2006 with a fake Italian soccer team, this year presents the new performance *The Warriors Revealed*, inspired by American cult movie from 1979 *The Warriors*.

The Warriors is a movie on the phenomenon of street gangs in New York but it is also a movie about New York City. The Warriors, a gang from Coney Island, are unjustly accused of the murder of Cyrus, leader of the main city gang, during a meeting he organized up in the Bronx. From that moment all the city's gangs prey on *The Warriors*. From the Bronx to Coney Island, the eight Warriors joined by Mercy, a young prostitute, have to face several snares in the streets and subway stations they transit that night.

The Warriors Revealed is an investigation on the psychogeographical dimension emerging from the film. The map of New York City is redesigned according to the street gangs that infest it. Uniforms that every single member of a street gang wears are more than a recognition sign, they are symbols of territorial identification and of belonging to a group. For this reason, the Warriors chased do not give up their uniforms, a leather vest with a winged skull on the back they wear proudly, remaining then easily recognizable.

The Warriors Revealed is a performance project about the factor of recognizability of the Warriors lost in New York City. The leather vest is substituted by a dayglo yellow safety vest that makes who wear it recognizable even in the worst conditions of darkness. Besides, the eight Warriors will wear cardboard x-ray glasses that, instead of what people think, that these x-ray glasses allow to see through clothes, they allow to see backlight bones through the skin. *The Warriors Revealed* is built on the tension between to see and to be seen, between supervision and visibility. The Warriors wearing safety vests are even more visible and it is possible to detect their position easily: they reveal themselves. At the same time, through fake x-ray glasses, they can see further too, even further than what their enemies can imagine.

Contact:
fspampinato@gmail.com









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THE ART PARADE

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BLOOD INK TEARS



FEATURING PAINTINGS, SCREEN PRINTS AND ILLUSTRATIONS
FROM SKATEBOARD AND GRAPHIC ARTIST TODD BRATRUD.
ITS THE FIRST SOLO SHOW OF TODD BRATRUD IN EUROPE



Many of you may have seen Todd Bratruds work through the years on skateboard decks and shirts. He did several collaborations with Nike SB, Flip Skateboards, Volcom, Consolidated, The Skateboard Mag, Burlesque Design of North America, and his own projects with Teenage Runaway and Tickled Pink Magazine. You will see the true nature of skateboarding and art. Rough and bloody! So puke blood and get tears in your eyes. Bratruds work is a nice reminder of the silliness in life.

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**FauxAmi Interview with Todd Bartrud
by Daniel Schmid and Juergen Bluemlein March 2007**

Many of you may have seen Todd Bartruds work through the years on skateboard decks and shirts. He did several collaborations with Nike SB, Flip Skateboards, Volcom, Consolidated, The Skateboard Mag, Burlesque Design of North America, and his own projects with Teenage Runaway and Tickled Pink Magazine. You will see the true nature of skateboarding and art. Rough and bloody! So puke blood and get tears in your eyes. Bartruds work is a nice reminder of the silliness in life.

More about Todd: >>[SkateboardMag-Todd-Blog](#)

Schmid+Blümlein: Can you tell us a little bit about your parents and the way you grew up ?

Bartrud: I grew up in a little town in northern Minnesota which was a kind of farming community with nothing much around instead of farms and dirt roads. As far as skateboarding there wasn't much going on. My little brother had a skateboard and got into it and I kind of latched onto that and kept with it. I was probably the only one skating there for almost 4 years and I just tried to get all the magazines I could, which was pretty hard from there, but yeah like I said: small town !! My parents were pretty cool. They were supportive all along. I guess they didn't see much of a future in skateboard art or skateboarding at all but they never said to me not to do it. As I got older they just kind of gave me the hint to maybe quit at this point and find something normal. Because like I said in our town it was a really odd thing to do and I didn't see much of a future in it myself. At that point there were so few skateboard companies and so few artists doing their stuff that there was really no room to do it. I only knew I liked it so I just went for it. I guess until recently they were hoping I was doing something which was not skateboard related but they were always wishing that I could manage to make a living out of it. I mean obviously skateboarding is not some massive money maker. It is not the way of really getting rich. You can pay your bills but that's about it. But I am content with that. I only think they would like to see more for me in life.

Schmid+Blümlein: So was it skateboarding that got you into drawing or did this happen apart from that?

Bartrud: I guess I liked to draw before but I didn't really know what to do with it. It was just fun and I wasn't really good at it. But when I started seeing Thrasher magazine and seeing all the Pushead stuff, like that „Pushzone“ section he did, and Andy Jenkins with his „wrenchpilot“, that was the biggest part that got me into it for sure! I wanted to do that. I mean not to do the same style, but just to make this kind of graphics. So yeah it was totally skateboarding that brought me into art !

BART: kind of su... there was so... limitations, s... stuff which I... would you... chicken... up a lot of... graphics e...

SCHMID: Wh... who are wit... and graphic

BARTRUD: I th... collecti...

SCHMID: peop...

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Schmid+Blümlein: You grew up in a farm area. Was this the reason for doing all those graphics which show dead or punished animals ?

Bartrud: I don't even know where all of that comes from. I mean you see a lot of that stuff out there on the country roads, like dead animals and shit. When I saw something next to the road I always took photos of it. But I think I just like the shock value of those graphics. It is not too terrible but it is enough so that when you look at it you either like it or not but at least you will remember seeing it. I guess it does the trick!

Schmid+Blümlein: Have you been to an art-school after recognizing that you like drawing and wanted to keep on going with it ?

Bartrud: In that time skateboarding wasn't big (it was around 1992) and it didn't seem that there was a chance to make a living out of it. It just seemed to be cool you couldn't see much of a future in it. So I was just trying to figure out what to do and I went to art-school. This only lasted 3 months and then I dropped out. I hated it from the first day. It was awful because I knew how I wanted to do things and they were always telling me to do it in a different way. Especially in skateboarding I don't think that having an art-school diploma is gonna mean anything. So I just quit and started to freelance a little bit, doing a lot of odd art jobs that weren't cool at all.

Schmid+Blümlein: Did you do skateboard related works before you hooked up with Consolidated ?

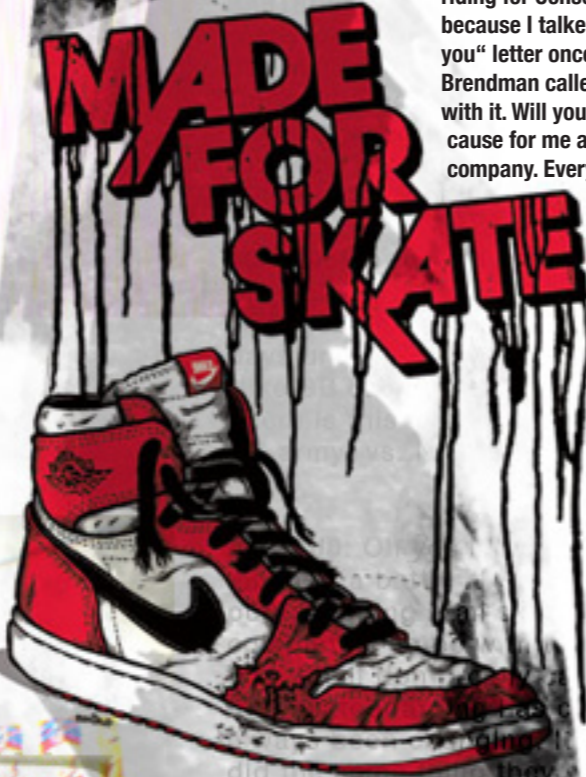
Bartrud: None that I got payed for. There was a skateshop in Minnesota called „Phobia“ which started in 1994 and me and some friends got into it and started to get a team together. I did a lot of shirt and sticker graphics. Also some board graphics and that was my kind of jumping board into it. My first taste of art that went on skateboard related stuff. But there was no money in that. It was strictly for helping the scene out and to do what I could to contribute to skateboarding in that area. It was a good starting point and made me realize that I definitely wanted to do something in skateboard art. I mean I always knew but it was that much more of a push to really make something happen.

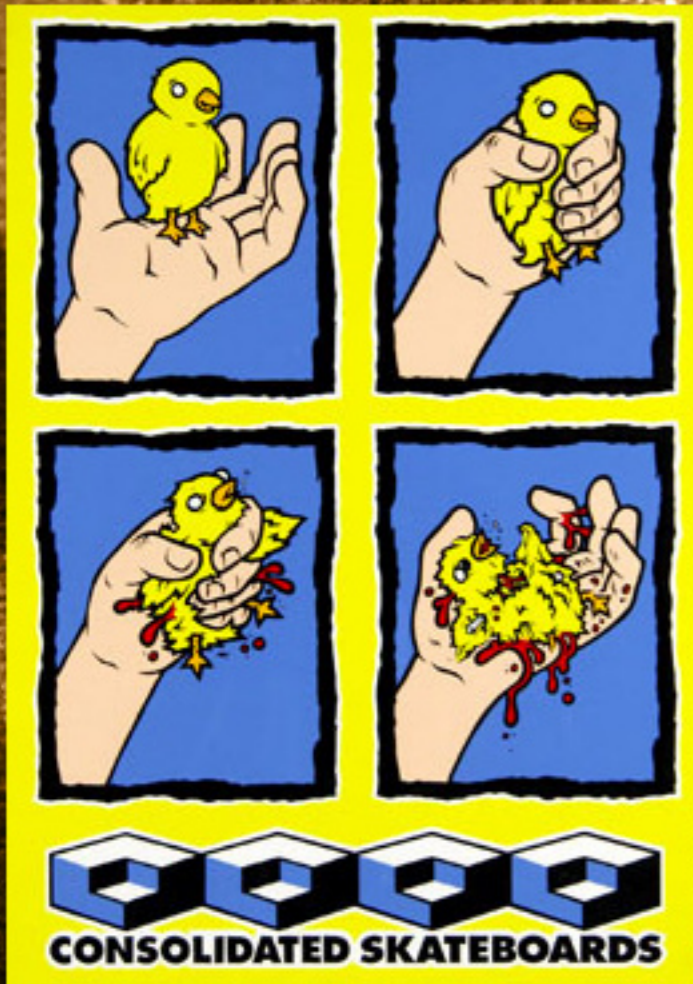
Schmid+Blümlein: So how did you get to work for Consolidated then?

Bartrud: That happened really randomly. My room mate at that time Billy Karm was riding for Consolidated and they sent me one or two boards in his boxes once in a while because I talked to them on the phone when they called for him. So I sent them a „thank you“ letter once with a drawing on the envelope and after a little while their artist Moish Brendman called me and said: „Hey that thing you sent, we wanna do a board graphic with it. Will you give us the permission to do it?“ And of course I said Yes because for me at that time (and still is) Consolidated was the raddest company. Everything they represented and what you saw visually on the boards. So that was top of the heap for me and I asked them if I could send them more stuff and then it kind of snowballed from there on. Randomly their artist who had been there for five or six years didn't want to do it anymore and I was at the point wanting to do as much as I could. So I just kept on sending them graphics everyday and they asked me if I wanted his job. I moved out in between two weeks and went down to Santa Cruz.

Schmid+Blümlein: Did the work there also change something in your way of doing art ?

Bartrud: Yeah definitely. I mean before that I can't even tell what kind of strange art jobs I was doing to pay the rent. And suddenly there was somebody liking my style and not giving me any limitations, saying do whatever you wanna do. So I got to do all this stuff which I couldn't have done before. Where else for example would you find a home for a drawing of someone squishing a little chicken..!? So it was a lot of a push in the good direction! It opened up a lot of new doors for me. I had tons of ideas for new board graphics every day.





MORE INFOS ABOUT TODD BRATRUD YOU WILL FIND HERE AT MYSPACE:
http://profile.myspace.com/Todd_Bratrud
 AND HIS BLOG AT THE SKATEBOARD MAGAZINE:
<http://theskateboardmag.com/blogs/author/todd/>
 AND PICTURES OF HIS FIRTS SHOW IN EUROPE / BERLIN YOU CAN SEE HERE:
http://www.fauxami.de/FA_Blood_Ink_Tears_Berlin.html

Schmid+Blümlein: What do you think about the hype of skateboard collectors who are willing to pay huge ammounts of money for certain boards and graphics ?

Bartrud: I think it's cool. They were never made and sold for collecting but to skate. The fact that there is still so many boards around which never have been skated is great. It is a tribute to the company and especially the artist. But the newer ones have partly been produced in very little ammounts. So you might have a favorite graphic which you see in a magazine but maybe never see it in real life because they're all sold out by the time. And if you then coincidentally do find it you naturally might be much willing to pay a lot of money for it. So if you want a special one you have to go and get it, otherwise they are gonna be all skated and gone.

Schmid+Blümlein: Which of your graphics do you think could be one that people will lick their fingers and pay a lot of money for in 10 years?

Bartrud: I don't know; artwise I can imagine that people won't really give that much about my stuff. But that „Giving tree“ series I did, a lot of people made a big thing over that. Because Consolidated got in trouble with the Sean Silverstein association (He was the writer of the book which the graphic made fun of) and had to Stopp making the boards. So everybody liked to have that series but couldn't get it anymore.

Schmid+Blümlein: We recently had a special exhibition called „MADE FOR SKATE“ -displaying the history of skate shoes. The shoes were arranged in a timeline - telling the story of the shoes back in the days until today. Well the timeline ended with the shoe you did for Nike SB called the „Todd“ Dunk next to the Consolidated BS Drunk. There is this kind of war/battle between the consolidated „don't do it „ army vs. Nike SB. So what's behind all that.

Bartrud: Oh yes I know the story behind it but I don't know how much of a battle it is. Consolidated is trying to keep skateboarding pure, keeping it all skateboarding only - which makes sense. I completely agree with that and it is a good thing. But at the same time I half don't really care - I mean not that I don't care, it is just that skateboarding has changed so much over the years; as it has always been changing. It changes everyday. And Consolidated just did the same thing they were always doing: they saw what they didn't like in skateboarding and try do what they can to change it. I don't think (I can be wrong) but I don't think it is anything personal against Nike necessarily. I think Nike is just getting their name used in Consolidateds' little campaign as an example for a big company doing business in skateboarding which with them is the most recognizable thing I guess.

Schmid+Blümlein: There are a lot of rumors around that consolidated got mad about you using the same colors as the Consolidated cube. Maybe you can clear the fog.

Bartrud: It started happening as a sales person at Nike called it or said something about Consolidated and Nike doing a project together - and that turned to this whole big thing - Consolidated got all upset about that.

Schmid+Blümlein: So were you choosing the color combination because of your all time favorite skate shoe, the Airwalk Prototype model „Bruiser“
 - (we know ,cause you did the „MADE FOR SKATE“ Artwork with that shoe) - Was that the idea behind the colors blue black and white?

Bartrud: Consolidated does not even know that. At that point I don't wanted getting Nike and Consolidated in any more trouble so I left the whole Bruiser thing out of it - but there is a bunch of reasons why I chose these colors. There is a comic book called „The MAX“ with a character, a burgular wearing a black blue and white scarf who is one of the first persons you see getting killed in the comic.(the shoes were originally supposed to come with a scarf) And I wanted so much to have this kind of scarf. Well, a stupid reason. And around that time I have often gone to hockey games to see the Sharks team play which has the same colors - so there were a bunch of reasons for me to choose those colors. Well obviously I'm not dumb and I knew it was Consolidates colors too - but I didn't gave it a whole lot of thought. At that time Seth McCallum and Emeric Pratt were riders for Consolidated and both rode for Nike as well. We all talked to Birdo and he said - I wish you did not ride for them but I don't really care. If they pay and take care of you it's ok. The „don't do it“ campaign was meant to educate people like „be aware what this is and what's happening If you care ,cool - if you don't - fine. He always said we did our part - and it is how it is and I feel good about what I did in the past. That people know what's up. And if they wanna like Nike its fine - if they don't, that's cool too. Someone said the wrong thing and it turned into a total mess.....
 Whatever - It was a completely dumb move on my part. You know I knew that this were the same colors as Consolidateds' but at that time they had a bunch of other meanings for me too. I just never saw it would turn into what it did.

Bartrud: I guess that was the failure and once I did it there was no turning back and therefore I never brought up the whole „Bruiser“ thing. So call out Nike for ripping off Airwalk and it was me doing the whole thing.. So I know Nike did not know about that. Well I just thought that shoe was the coolest. I had seen Mike Vallely was wearing the „Bruiser“ and he was my favorite skater of that time. And I never could never get the shoes, so I said I make the shoes look like them so I would finally have them.

So point plank - I really wanted to make a shoe that looked like the „Bruiser“. And I don't wanna say it was all for the best but in a way the whole thing had pushed Consolidated to do what they kind of had not been doing for a while. And I think skateboarding needs this kind of voice because there tons of kids out there who need someone to speak up for them. I'm sure there are allot of kids who hate Nike and hate sporting goods and so Consolidated can speak up for them.

And for me it has been good too. To do other and new things. I loved what I did there and it was one of my greatest times ever and I've done so much new stuff which I wouldn't have thought to do before. But now this new kid there at Consolidated who I helped learn to do that stuff as much as I could along the way gets the same chance I got before. So I guess at the end it all had made a good sence! The whole thing is definetly a bumner but I guess it happens.

castle





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MICHAEL GRUDZIECKI HATRICK

V8

Gescheiterte Visionen

Steil in den Himmel ragende Hochhäuser – eine abgerundete Hausecke, dahinter kantige Betonblöcke – Wohnsilos, deren monotone Fassaden sich nahtlos aneinander reihen und sich im Unendlichen zu verlieren scheinen. Im Zentrum der künstlerischen Arbeiten Michael Grudzieckis steht die Auseinandersetzung mit städtischen Landschaften und ihren sozialen Strukturen. Neben der ästhetischen Faszination, die von der urbanen Architektur ausgeht, thematisiert er in unterschiedlichen Werkgruppen vor allem sein Unbehagen über die Unwirtlichkeit moderner Städte. Geboren 1977 im polnischen Wroclaw (Breslau), emigrierte Michael Grudzieckis im Alter von 10 Jahren mit seiner Familie nach Deutschland. Früh entwickelte er sein Interesse für die soziale Dimension des architektonischen Raumes. Bereits während seines Studiums an der Kunstakademie in Karlsruhe entstanden Arbeiten, in denen er sich mit dem öffentlichen Raum, insbesondere den dort inzwischen zum Alltagsphänomen gewordenen Überwachungskameras auseinandersetzte (Victory, 2004). In seinen neueren Serien (Fort Europa, 2005 und New York, San Francisco, 2006) rücken Wohnquartiere, die im Zuge der sozialen Wohnbauprogramme in den 1960er- und 1970er-Jahren weltweit aus dem Boden schossen, in den Fokus seiner Betrachtungen.

Am Beginn seines Arbeitsprozesses stehen zumeist auf Reisen entstandene Architekturfotos, die zur Materialbasis seiner späteren malerischen Entwürfe dienen. Die erstmals in der gleichnamigen Ausstellung präsentierte Serie New York, San Francisco wurde angeregt durch Aufenthalte des Künstlers in verschiedenen New Yorker Stadtteilen sowie dem Stadtviertel San Francisco in Bilbao, einem in ganz Spanien bekannten Einwandererviertel, in dem der Künstler im Zuge eines Kunststipendiums mehrere Monate verbrachte. Collageartig verdichtet er die gesammelten Eindrücke und Bilder zu neuen, fiktiven Stadtansichten. Die Bildkompositionen entstehen entweder direkt während des Malprozesses oder mit Hilfe von digitalen Vorstudien. Durch die Kombination verschiedener Perspektiven in einem Bild wirken die sich übereinander auftürmenden urbanen Landschaften häufig eigentümlich fragil und gleichzeitig bedrohlich. Sie verweisen auf den gegenwärtigen Zustand dieser einst als besonders modern und zukunftsweisend geltenden Wohnquartiere, die heute jedoch meist als Inbegriff für soziale Brennpunkte gelten.

Gescheiterte Visionen

Mit breiten, die Fläche betonenden Pinselstrichen und einem schnellen, lasierenden Farbauftrag lässt Michael Grudziecki die Atmosphäre der rissigen und ausgebliebenen Hausfassaden spürbar werden. Die meist gedämpfte, monochrome Farbgebung sowie die Spuren heruntergelaufener Farbe unterstreichen die Tristesse der vernachlässigten Wohnanlagen. Noch immer oder vielleicht mehr denn je wirken sie massiv, unnahbar und anonym. Jedes Anzeichen individuellen Lebens scheint getilgt, die Szenerien menschenleer. Vergeblich sucht man nach Details, die einem spezifischen Ort zuzuordnen wären, doch die Ghettos der Trabantenstädte sind kein lokales Phänomen, sondern weltweit zu finden. Ihre Problematik ist universell. Eine der Visionen der Moderne war es, durch eine serielle Architektur der Gleichheit mit standardisierten Elementen und Einheiten soziale Gegensätze anzugleichen. Das Gegenteil ist eingetreten. Wer es sich leisten konnte, hat die Massenquartiere verlassen, ist in attraktivere Stadtteile gezogen oder ist dem neuen bürgerlichen Traum vom Eigenheim gefolgt. Zurück blieben die sozial und finanziell Abgehängten. Heute bedeuten die Wohnquartiere räumliche Ausgrenzung und sozialen Ausschluss. Die nüchternen Fassaden sind zu unsichtbaren Grenzen geworden, hinter denen die westlichen Verheissungen von Sicherheit und Wohlstand, für die viele Immigranten strapazöse und auch gefährliche Wege in Kauf genommen und ihre Heimat verlassen haben, für die meisten unerreicht bleiben. Wie ferne Glücksversprechungen lassen sich auch die Muster aus kleinen Kronen lesen, die in einigen Bildern wie eine Hintergrundtapete den sonst meist grauen, wolkenverhangenen Himmel ersetzen und die grosse Ähnlichkeit mit den Insignien der Designermarke Louis Vuitton aufweisen.

Die Häuserfassaden in den Bildern Michael Grudzieckis sind verlassene Kulissen, sie künden in doppelter Hinsicht vom Scheitern der Visionen und Wünsche. Während jedoch die Gesellschaft mit ihren Ideen und Visionen einfach weitergezogen ist, müssen sich die, die von ihren Verheissungen angezogen worden sind, in der bitteren Realität beider gescheiterter Visionen zurecht finden.

Ines Wiskemann, Kulturwissenschaftlerin



K I A M

castle

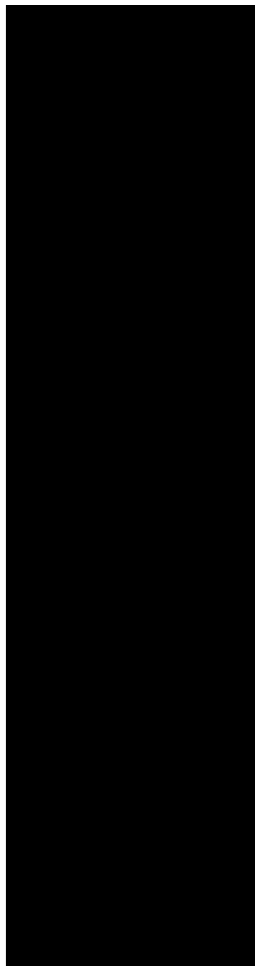
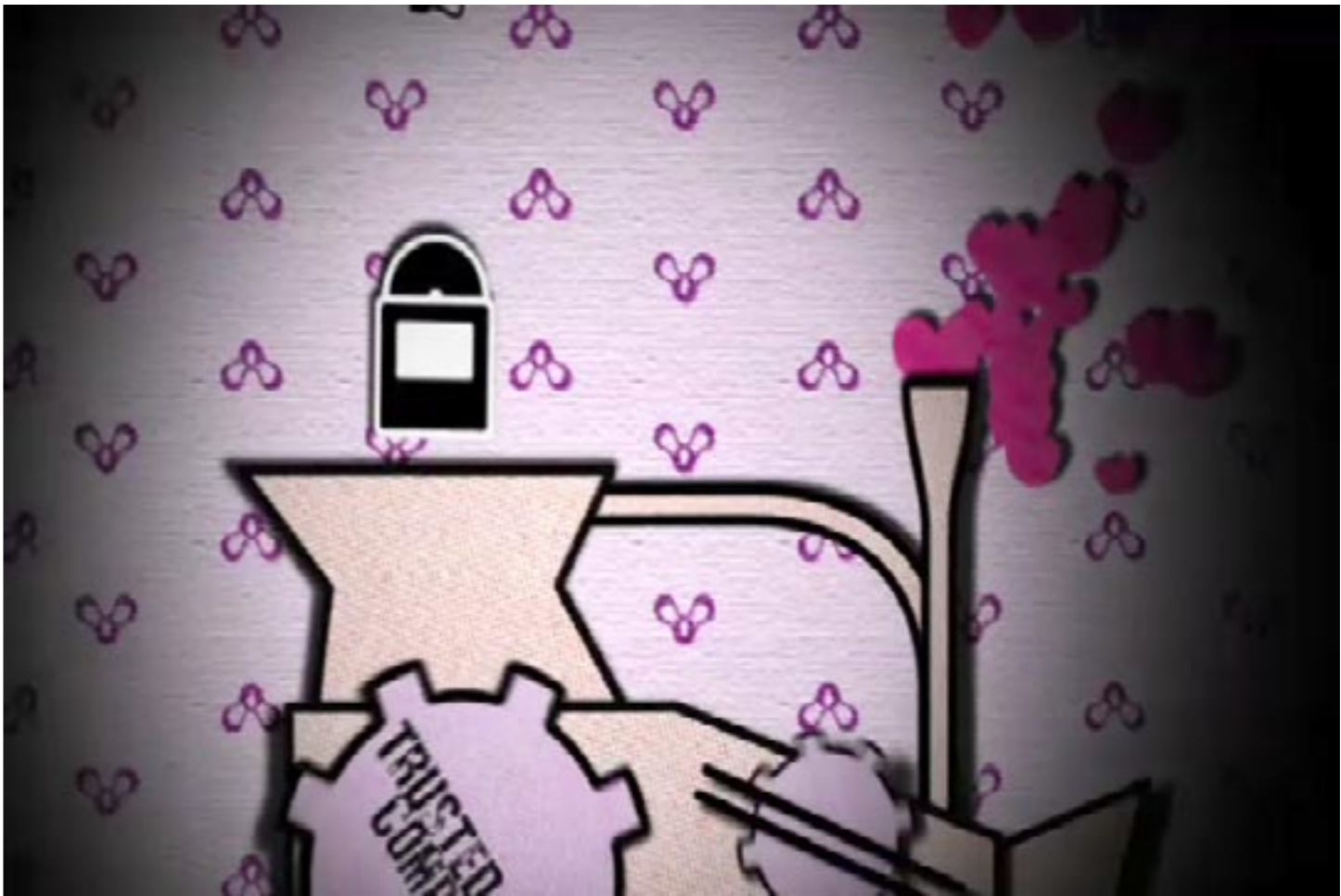
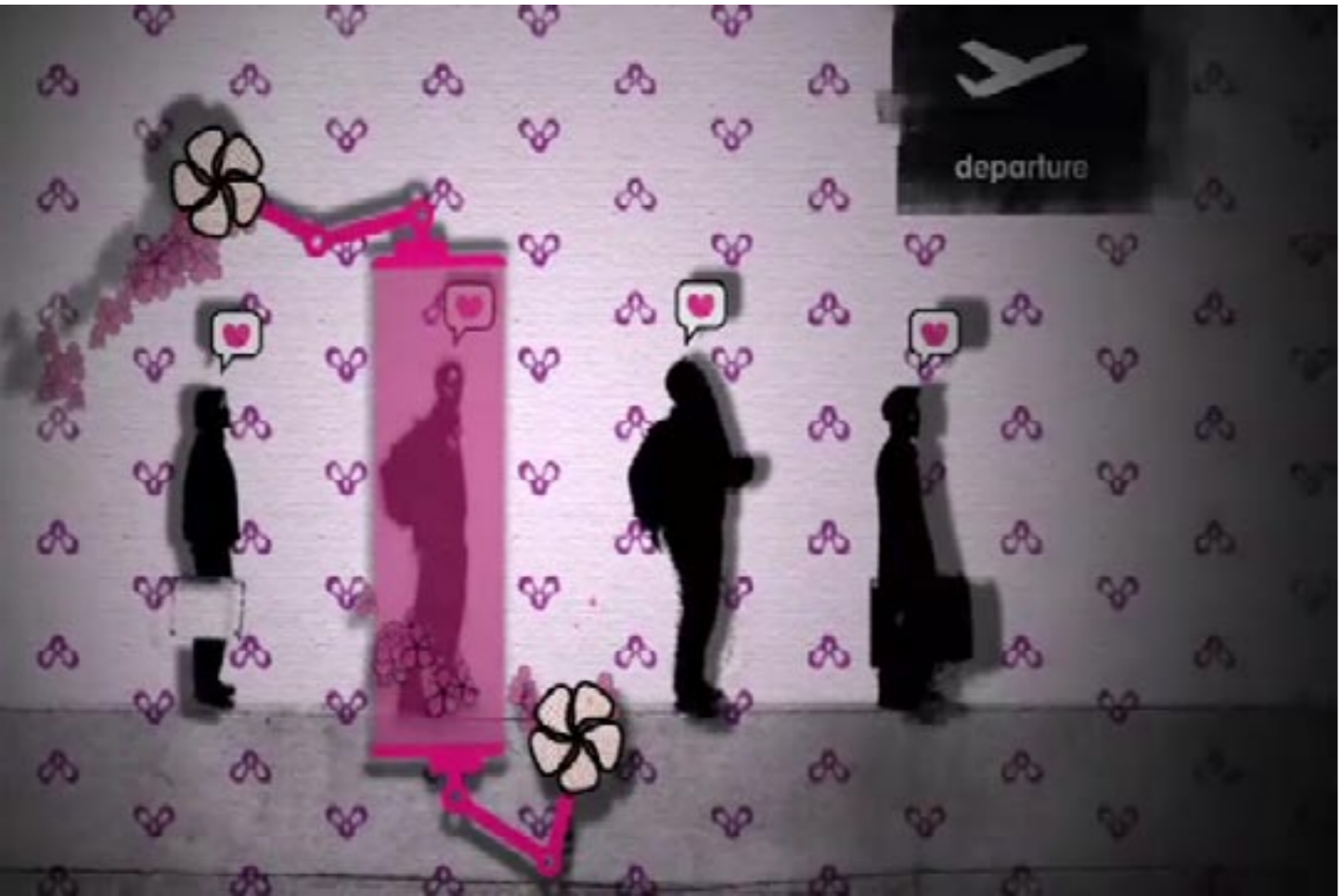


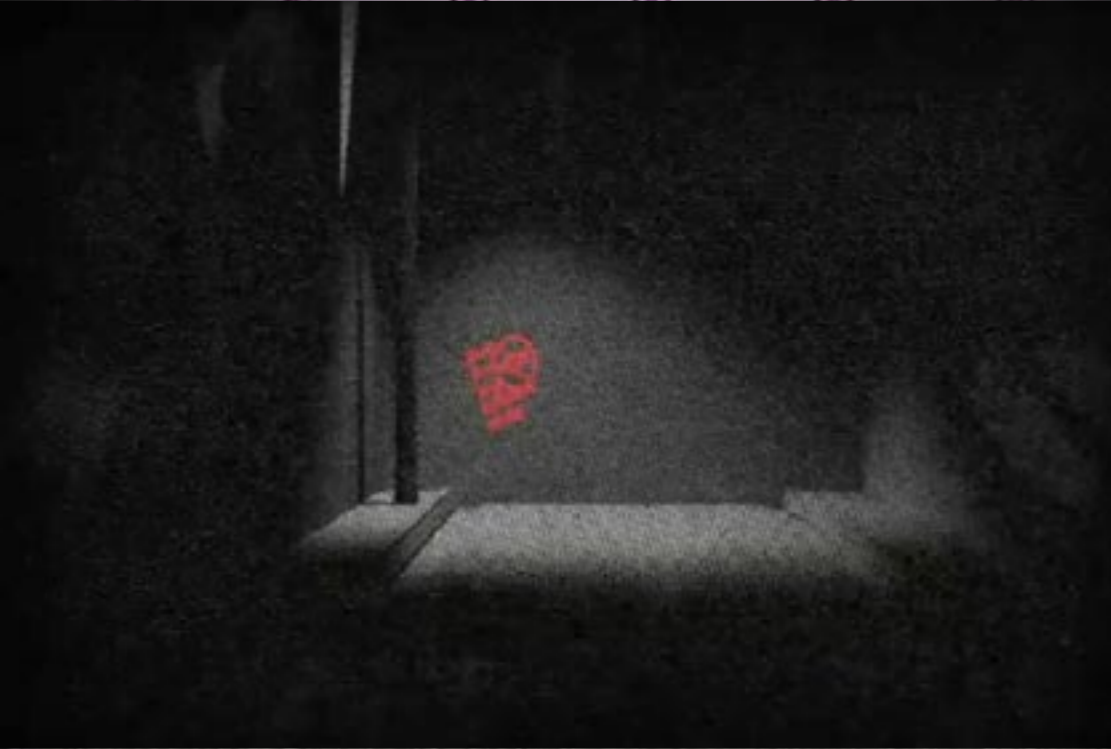
The Big Brother State

The Big Brother State ist ein ca. 4 minütiger Animationsfilm, bei dem in erzählerischer Weise der Zuschauer für die Gefahren durch staatliche Kontrolle in der Informationsgesellschaft sensibilisiert werden soll.

Die Erzählung ist nicht immer ganz Ernst gemeint, die Aussage schon. Während sich der Durchschnittsbürger völlig ungeschützt im Internet tummelt und über die Zunehmende Anzahl Überwachungskameras keine Gedanken verliert, sind die Konzerne und Regierungen dieser Welt schon gerüstet teils mit bekannte Techniken wie Telefonabhören oder eben Überwachungskameras, aber auch mit neuen Verfahren wie Biometrische Ausweise und Trusted Computing, ihre Bürger bzw. potentielle Kunden zu überwachen und auf Linie zu halten oder nötingenfalls zu bringen.

stop
the
big
brother
state





The Big Brother State

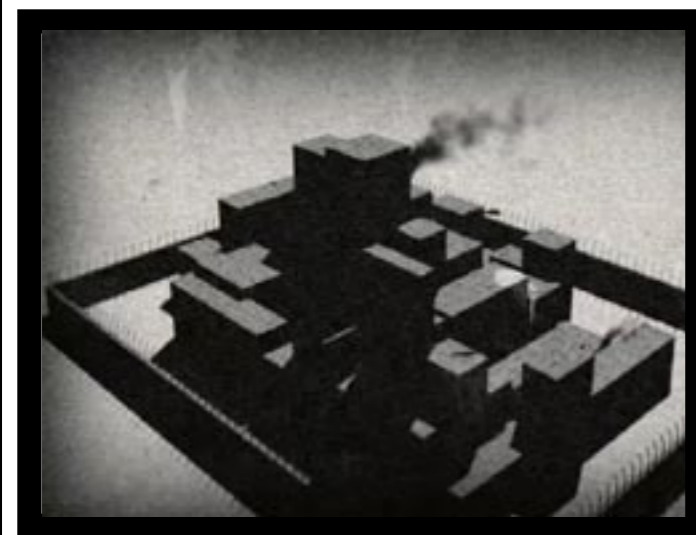
“While public cameras may actually help the police to find criminals, modern CCTV Systems, like the ones used in London, are even today able to lock on to any person the operators wish to track using automatic facial identification, thus enabling the police to create a detailed database of, say, all of YOUR movements.”

stop
the
big
brother
state

The Big Brother State

Den Betrachter für dieses sensible Thema zu interessieren und ihn zu bewegen die zahlreichen Überwachungstechniken selbst zu erkennen und das Tun der Überwacher zu hinterfragen ist das Ziel dieses Films. Inhaltlich werden zunächst die Vorzüge der angesprochenen Überwachungstechniken geschildert, danach kommen eher Argumente zum Tragen, die Überwachungsgegner hervorbringen würden. Um diese beiden Seiten klar zu unterscheiden, ist der Film in diesen beiden Teilen ästhetisch völlig unterschiedlich. Der erste Teil ist 2D und in kitschigen Farben gehalten.

Der 2D Charakter unterstreicht mit seinem hohen Abstraktionsgrad die Tatsache, dass sich der Film gegen die Argumente von Sicherheitspolitikern ausspricht. Im Gegensatz dazu ist der 2. Teil in vergleichsweise realistischerem 3D gehalten, farblich düster und etwas beklemmend, so wie sich der Überwachungsstaatskritiker die Zukunft ausmalt. Zusammengehalten werden die Filmteile durch das szenenweise Aufgreifen der inhaltlichen und formalen Motive des ersten Teils im zweiten Teil. Technisch ist der Film realisiert aus Animationen von Vektorgrafiken in Adobe After Effects, Animation in 3D Studio MAX sowie mit Kompositing von stilisierten Realfilm Elementen ebenfalls in After Effects.



Idea, script, animation, music, sound: David Scharf
Voice Over: Stephen Taylor

www.bigbrotherstate.com
www.huesforalice.com

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we believe, that people willing to
trade their freedom for temporary
security deserve neither and will
lose both

castle



Combit



«Combit» ist ein Schriftsystem, bestehend aus 30 Modulen, das auf der modernen Interpretation einer gebrochenen Schrift, der Schwabacher, basiert.

Combit

Diese Elemente können individuell kombiniert werden und ergeben dabei immer neue Glyphen-Variationen, die sowohl den Stil des Künstlers transportieren, als auch immer als Combit-Komposition erkennbar sein werden.

Ziel ist zum einen eine Bereicherung des Streetart durch ein Texttool, das in seiner Formensprache die überwiegend bildhafte Darstellungsweise der Streetart aufgreift und ergänzt.

Zum anderen soll die individuelle Anwendung, das Experiment und die Fortsetzung der Entwicklung des Schriftsystems und seiner Elemente durch die Streetartists selbst fortgeführt werden. Der städtische Lebensraum bietet hierfür die passende Umgebung, den Dingen ihren Lauf zu lassen. Darüber hinaus soll die Kommunikation im urbanen Raum gefördert werden.

Kernelement der Aktion ist die Website www.use-combit.com

Auf dieser findet man nicht nur die Module als Vektoren, sondern man kann auch seine Arbeit präsentieren und sehen, wie andere Künstler mit der Combit umgehen und wie der entsprechende Lebensraum und/oder Kulturkreis Einfluss auf die Gestaltung nimmt.

Hier gibt es auch weiterführende Informationen und eine Menge anderer features.

Combine it!



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CLICK TO SEE THE MOVIE



www.use-combit.com



Fons Schiedon



AB&SAL BROADCAST DESIGN



Fons Schiedon

is an Amsterdam based designer and director.

His output ranges from animated comedy, character development, museum exhibitions, interior related designs and political cartoons to corporate identities, broadcast design, art-direction and editorial illustration.

Since 2001 he has illustrated for a variety of magazines including Esquire and Park Avenue (GER). He worked on a wide range of projects including the corporate identity for Submarinechannel.com, several websites, principal designs for Peter Greenaway's online game Tulse Luper Journey and motion graphics for the 2004 documentary SNEAKERS. He has worked on a number of interior projects and designed a museum exhibition. In 2005 he made a weekly political cartoon for one of the major Dutch newspapers.

As a director Fons delivered music videos, commercials and animated shorts, as well as channel id's for Nickelodeon and MTV ASIA.

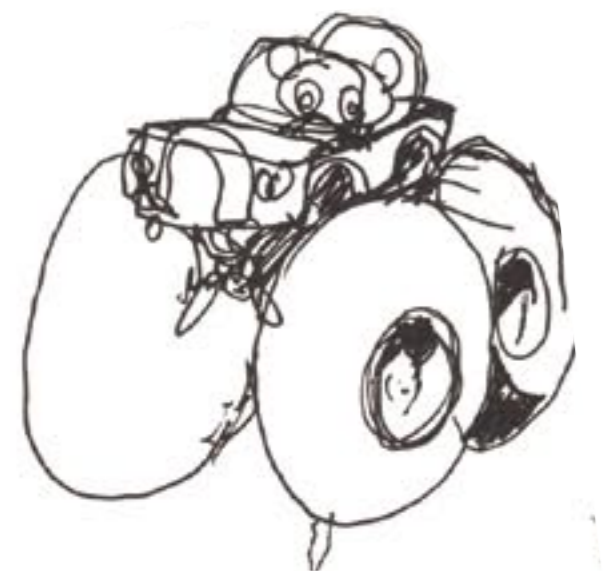
He created, wrote and directed MobSquad (2006), a biweekly animated series for MTV Asia/Australia. This short format mini series (45-80 sec) was distributed via TV broadcast, web and mobile phones. It features three friends celebrating their dysfunctional lives. 13 episodes were produced by his company.

Recently Fons worked as art-director of the 26 episode animated series 'Kika & Bob', following the success of the series' 2002 pilot episode where he was responsible for the original designs. The series will broadcast internationally from early 2008.



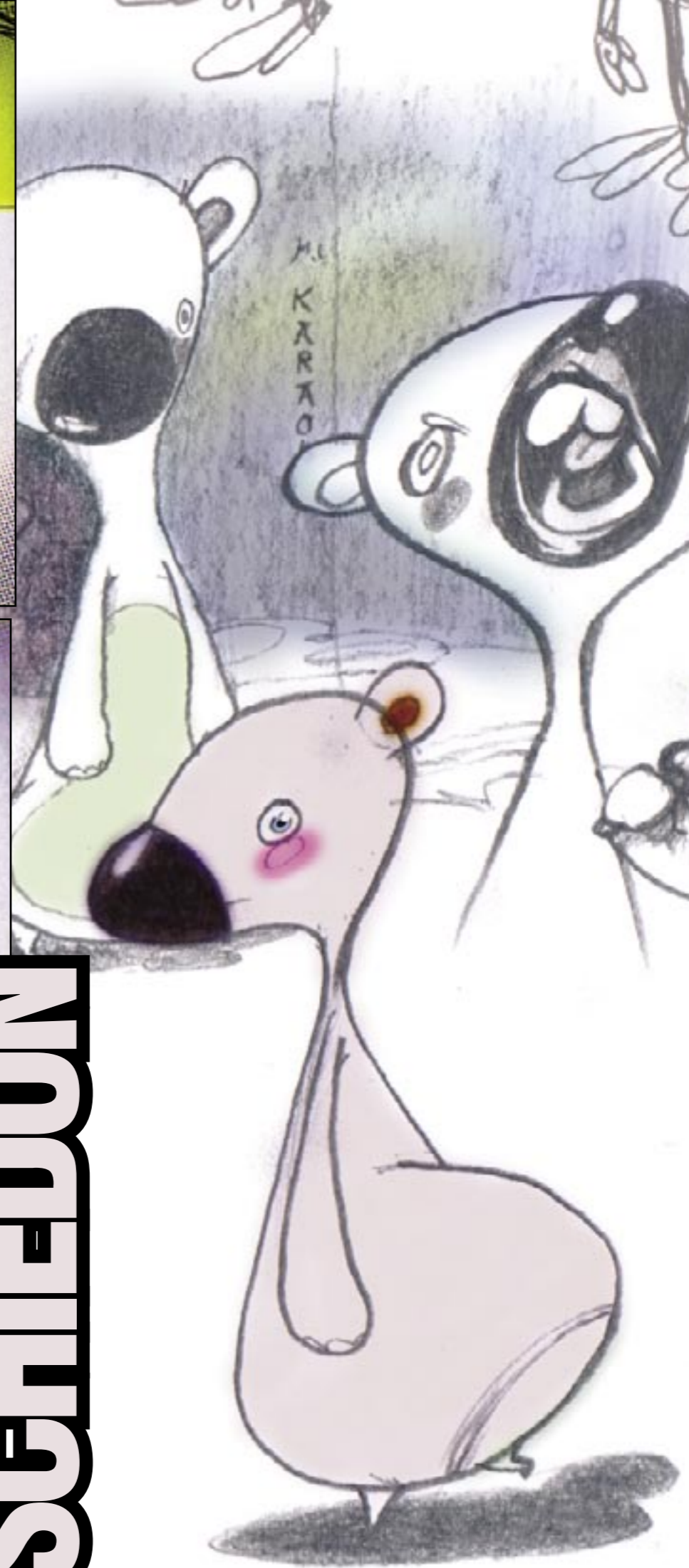
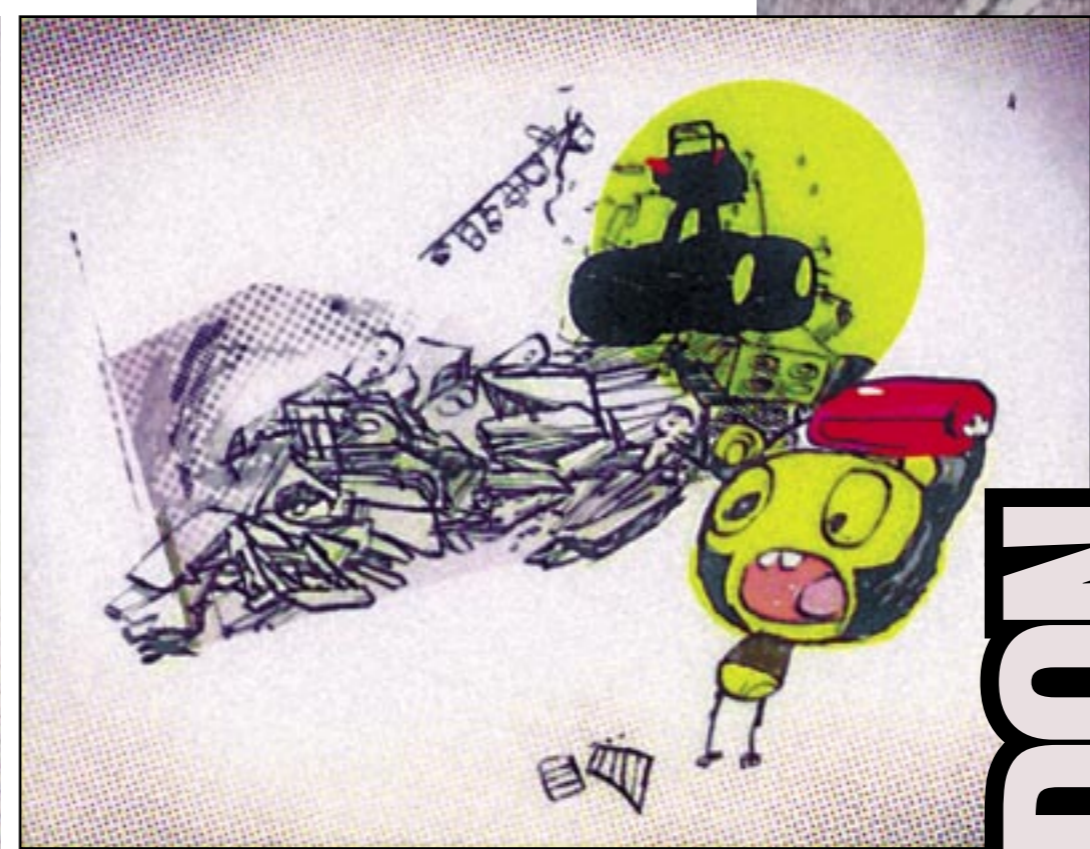
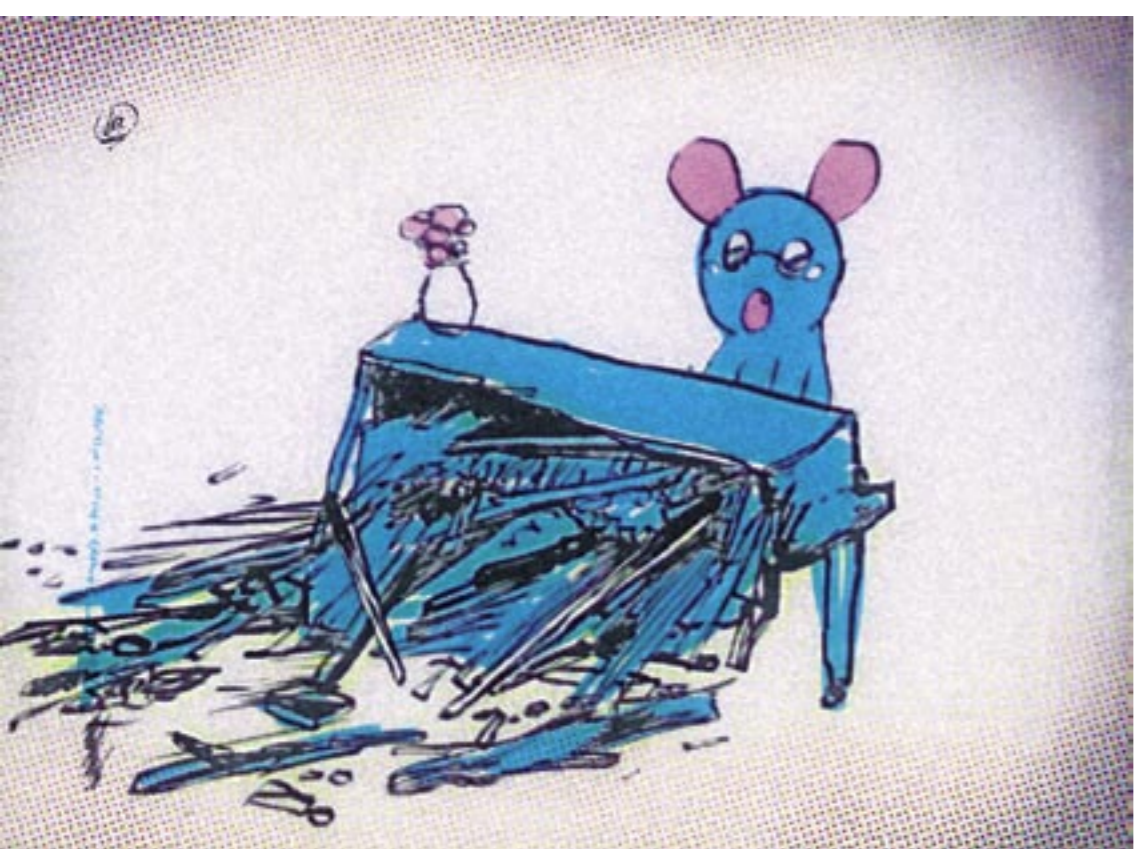
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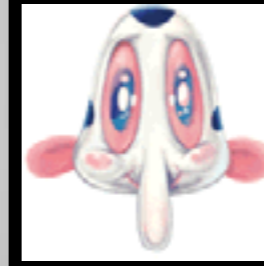


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These characters are from 5 idents made especially for mobile phone. It's the story of life on a small screen in a mere 2 minutes in total.

The bugs' appearances are stylized to its minimal properties. If a bug didn't need any arms, he wouldn't get them. Their faces are the most important tool for the acting, and most means of expression are laid out in their faces, rather than their poses. Some of the bugs were given a moustache, fancy hairdo, cap or Chuck Taylors for adding to their personalities and giving that "human touch".

The animation technique is an efficient combination of frame-by-frame animation and tweening. Emphasizing the simple design, the animation is kept basic but dynamic. The overall 'flow' of the idents being the most important, to achieve something that feels as a natural choreography.

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Illustration // Yvonne Winkler // www.vierfarbraum.de

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TIME FOR A SHORT BREAK!



THE CASTLEMAGAZINE-CREW TAKES A LITTLE TIMEOUT FOR PREPARING THE UPCOMING BOOKPROJECT - SO LOOK FORWARD TO THAT, BUT KEEP YOUR EYES ALSO ON OUR WEBSITE FOR THE LATEST NEWS AND INFORMATIONS ABOUT FURTHER ISSUES COMING UP LATER NEXT YEAR.

ALL THE BEST FOR 2008 AND SEE YOU SOON GUYS!
THE **castle**-BUNCH

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