

BACK ONCE AGAIN

HELLO AND WELCOME TO OUR SPECIAL FULLY-PACKED DOUBLE-ISSUE!

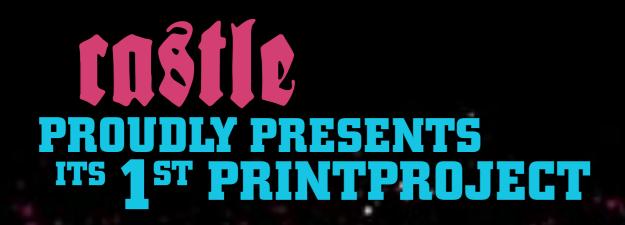
CASTLEMAGAZINE IS BACK AGAIN TO BRING YOU THE FINEST AND FRESHEST STUFF OF JAPANESE ART AND ILLUSTRATION! WE TRAVELLED ALL AROUND THE COUNTRY TO FIND THE BEST YOUNG ARTISTS - SO YOU'LL FIND A BUNCH OF MANGA, GRAFFITI, INSTALLATIONS AND CALLIGRAPHY ON THE FOLLOWING SITES.

BUT THAT'S NOT ENOUGH THERE'S ALSO A SECOND CATEGORY CALLED "ARCHITECTURE" WITH MORE THAN 70 SITES SHOWING ARTIST WHO ARE DEALING WITH ALL KIND OF URBAN ISSUES IN MANY DIFFERENT AND UNIQUE TECHNIQUES. AND OF COURSE EVEN THIS TIME WE HAVE A FAN-TASTIC SHOWCASE WHERE WE LIKE TO INTRODUCE SOME REALLY HOT AND MINDBLOWING ARTISTS.

SO HAVE FUN AND ENJOY! AND FOR ALL OF YOU WHO CAN'T JUST GET ENOUGH - THE BRAND NEW CASTLE BOOK CALLED "BEYOND ILLUSTRATION" IS AVAIABLE NOW! READ MORE ABOUT THAT ON THE FOLLOWING SITES.

GREETZ FROM THE CASTLE!









CONTENT

IS ILLUSTRATION ART? WHEN DO THE BOUNDS BETWEEN ILLUSTRATION AND ART BLUR? IS THERE EVEN A CLEAR BOUNDARY?

THE BOOK BEYOND ILLUSTRATION PUBLISHED BY PUBLIKAT IS ABOUT THIS DISCUSSION. THE QUESTION "WHAT IS ART ACTUALLY?" BOTHERS PEOPLE SINCE MORE THAN 2000 YEARS ALREADY, COUNTLESS PHILOSOPHERS AND ARTISTS HAVE DIS-CUSSED MULTIPLE OF DIFFERENT THEORIES AND ATTEMPTS. NOW EVEN ILLUSTRATORS ARE DEALING WITH THIS QUESTION. NOT TO LONG AGO THEY WERE ONLY CONSIDERED AS SERVICE PROVIDER, BUT MEANWHILE THEIR TRADE HAS DEVELOPED TO A SERIOUS ART FORM. 24 OF THE WORLDWIDE MOST RESPECTED ILLUSTRATORS ARE PRESENTED ON 200 COLOURED PAGES. BESIDES THE RESPECTIVE BACKGROUND INFORMATION, EVERY ARTIST GETS TO SPEAK HIS OWN PERSONAL RATING ABOUT THE SUBJECT.

THE BOOK BEYOND ILLUSTRATION TRIES TO DISCUSS THE PHENOMENON ILLUSTRATION AND GIVES A WIDE SUMMARY ABOUT THE TRENDSETTERS OF THE INTERNATIONAL SCENE.

IT'S A MUST-HAVE FOR ALL CREATIV AND VISUAL INTERESTED PEOPLE.



... so DON'T FORGET TO GRAP A COPY OF THE BOOK

EXCLUSIVELY FOR CASTLEMAGAZINE READERS







SHOWCASE

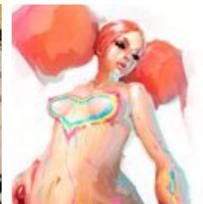
MISCELLANEOUS

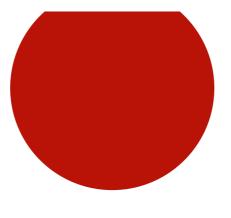
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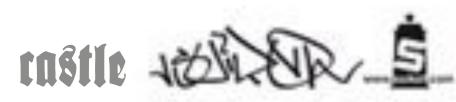




SUIKO ONE
RYOHEI YAMASHITA
ATSUSHI FUKUNAGA
AWAKE RED [Taiji Miura]
PINK BOX by Joan Sinclair
YOHEI FUJII
ANNA ROCKS [Tsubaki Anna]
SHOHEI
IMA ONE
HANATCH
NAO ART
SENJYA-FUDA [Japanese Templestickers]
URBAN GALLERIES Tokyo & Kyoto

MORNING FIGHT spraypaint 2008 hiroshima

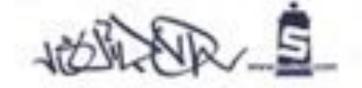






Morning Fight design

2008





SUIKO ONE

SUIKO was born in Oita located on the west part of Japan and grew up in Hiroshima where the first atomic bomb was dropped. This city became a base for all his activities.

He has traveled around Europe and Asia including entire Japan and has collaborated with various artists. From those experiences, dynamic and lively Chinese character designs are created as his original style.

Now, he has been widely known as one of Japanese graffiti writers. accumsan.

"Dynamic and lively Chinese character designs are created as his original style."

SKATEBOARD

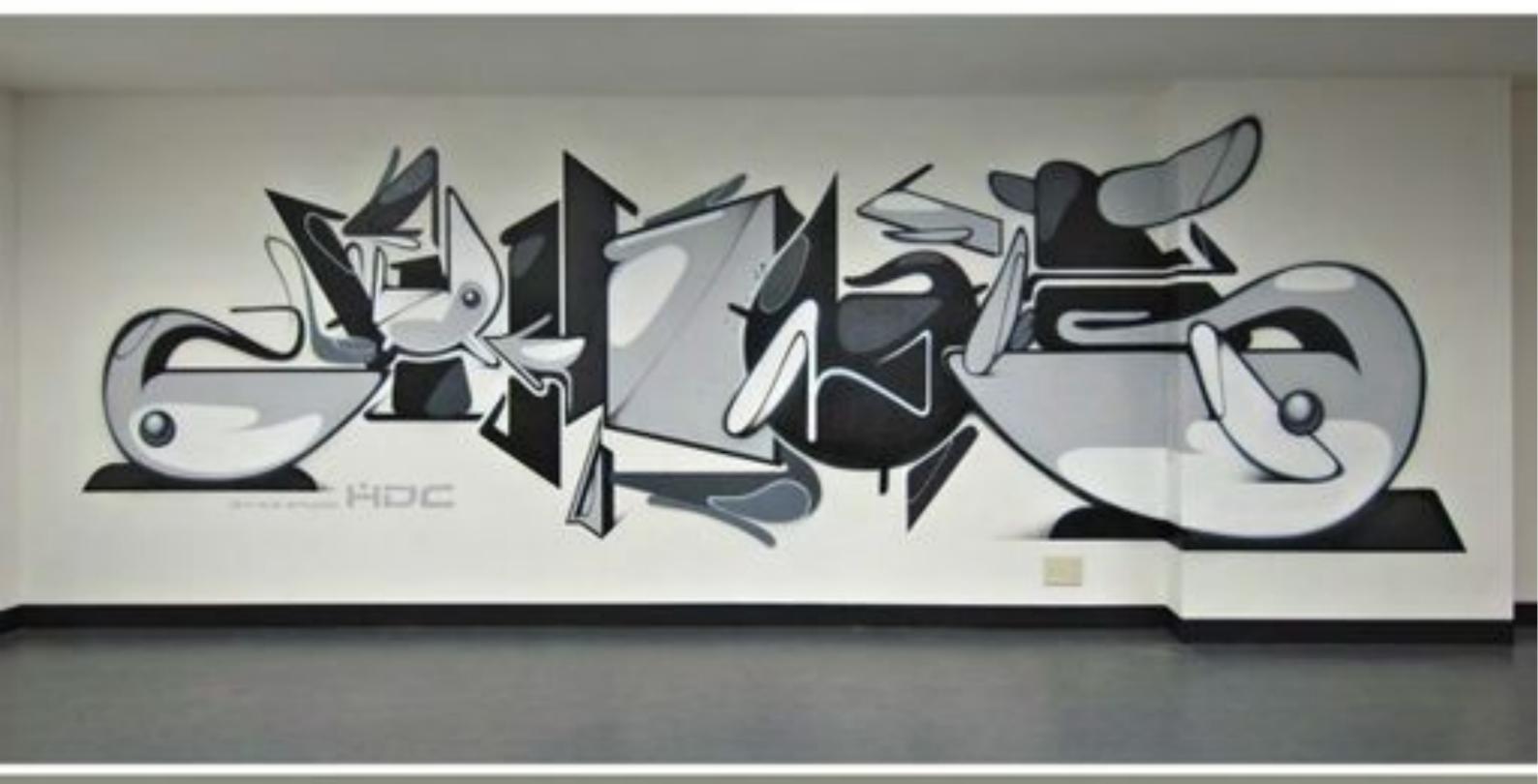
stencil paint on skateboad



FLYINGDICK spraypaint 2008 Miami







SUIKO

Suiko

spraypaint 2009



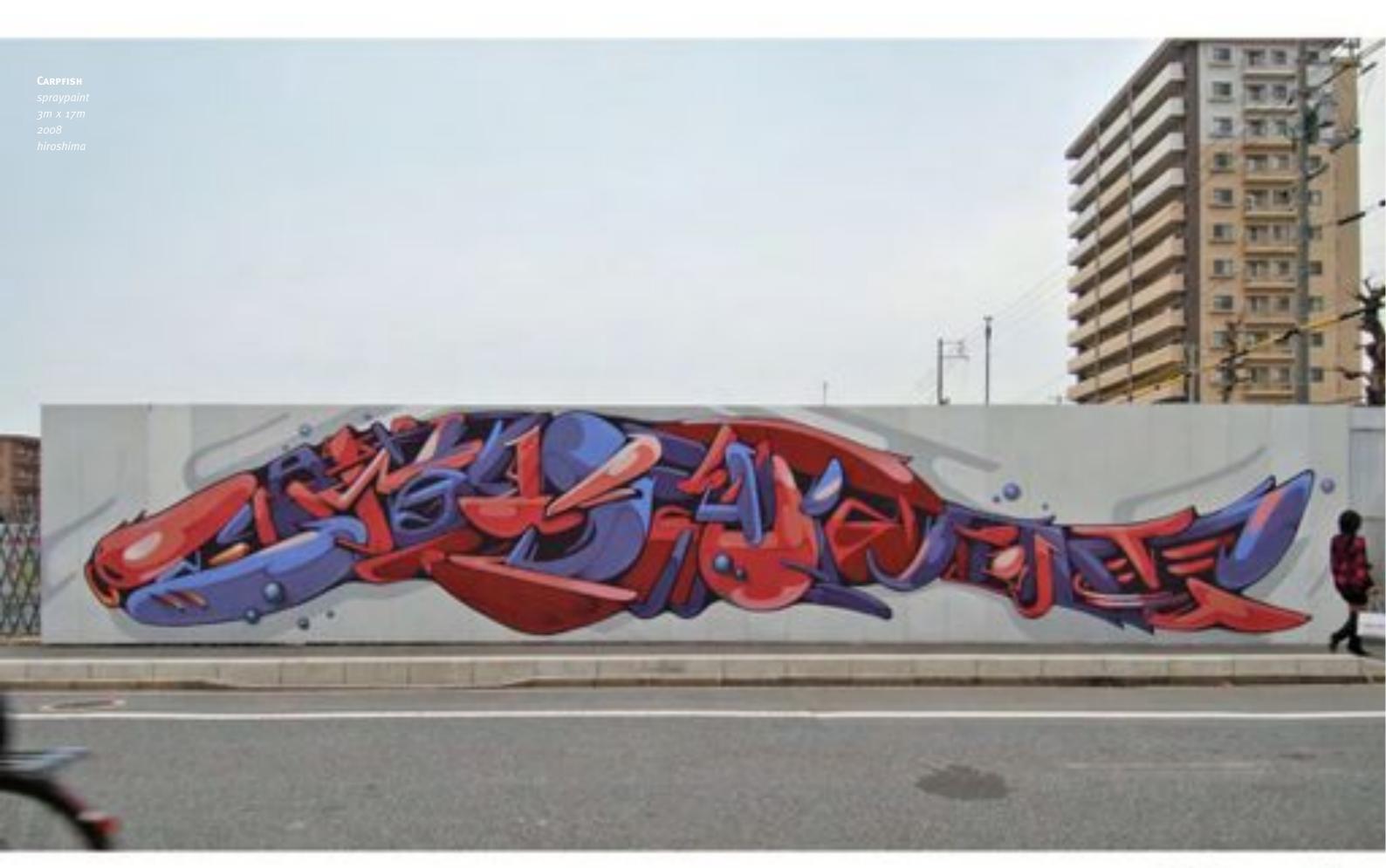




FLOATINGSUIKO spraypaint 2008 hiroshima



Suffering Japan spraypaint 2008 hiroshima

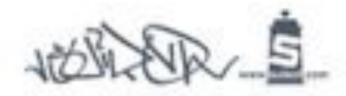


E-SPARON





UNGASSIC stencilpaint on wood panel 2008



















RYOHEI YAMASHITA

YOKOHAMA

He creates images with the theme of "energy". He used to perform street art in Fukuoka. Then moved to Yokohama and started working as a freelance illustrator. He illustrates for Tarzan magazine, a baseball page illustration for NIKEID.jp, and main visual image for Harley Davidson Japan's AWF 2008. And now he won the digmeout audition 2008 and will debut as a painter. He'll spread energetic work to the world.

ON "MOVEMENT"

He believes that beauty is radiated in a state of lively movement rather than in a state of rest. He has therefore tried to depict what he considers his genuine form of subject by capturing the shape of movements including the tracks such movements create. A gallery person describes such works of Yamashita with a single word-"movement".

info@illustmaster.com www.illustmaster.com





RYOHEI YAMASHITA

Left:

JAM

digital work

Right:

JAM 2

acrylic paint on canvas









Left:
RED
acrylic paint on canvas
Right:
WILD CAT
acrylic paint on canvas





Above:
SAMURAI
oil , acrylic paint on canvas
Down:
JUMPER
oil , acrylic paint on canvas







RAVE
oil & acrylic paint on
printed canvas

Above:
AQUA
digital work
Down:
RAVE 2
oil & Acrylic paint on
printed canvas







RYOHEI YAMASHITA

Above:

DANCING SKETCH

digital work

Down:

DANCING DIGITAL

digital work

DANCING acrylic paint on printed canvas







Above Left:

SHAKE THE BILLBOARD 2

digital work

Above Right:

LIKE A ROLLING STONE 2

digital work

Down Right:

LIKE A ROLLING STONE

digital work





RYOHEI YAMASHITA

Left:
HONEY G
digital work
Right:
ROCK STAR 3
digital work











ATSUSHI FUKUNAGA

I am interested in how to give forms to sounds that usually have no visible form, by replacing them with a language. In Japanese there are a lot of words to express sounds. I have been in several countries to share these interesting expressions, as well as to find different viewpoints of "the sound" in local languages used in daily life.

The form of formless sounds and the sense of sounds in many languages.

The sound from objects and situations that people can encounter in our daily life is interpret through my senses and visualized by using the local language so inhabitant can also share my sense of the sound. This is what I would like to achieve with my works.

THE SOUNDS OF AIRPLANE IN GERMANY galerie la-conditon-japonaise berlin 2008

We feel sounds with the sense of hearing because they cannot be perceived visually. It depends on each culture and individual how to feel and express them. Although there are many onomatopoeic words in my country Japan, it is difficult to translate them into other languages due to its uniqueness, character and variety. However, sounds can be perceived directly as a pure "sound" without being translated into a language. For these reasons, I came up to the idea that I can bring a new expression of a sound in a different country with my own (it could be Japanese) senses, replacing it with an alphabet for local people.

So to achieve my purposes, it is important to visit several countries to feel the climates, environments and information myself to discover different viewpoints of sounds and the relationship between the senses of sound in each local environment and linguistic expressions of sounds.



MALIN Why Miles Sun WEEL HARRING HHHAT SHOWS THE MANNERS OF THE PARTY OF THE Elikk-Property Town Buch State of agon schools files W SHAPARA SULLE





ATSUSHI FUKUNAGA

I CAME TO COPENHAGEN BY SCANDLINES
co-lab
copenhagen
2007





ATSUSHI FUKUNAGA

I CAME TO COPENHAGEN BY SCANDLINES
co-lab
copenhagen
2007







KURUMAGAAGAA AMEZAAZAA KIKIWASAWASA SEMIJIJIJIJI KAZEBYUUBYUU HITOZAWAZAWA 2006 Yebiden Gallery hiroshima



AWAKE RED TAIJI MIURA

TOKYO

Born in 1978. Illustrator, Graphic Designer. Now living and working in Tokyo. Studied graphic design and visual communication at an art school in Tokyo and graduated in 2001.

Now he's working in the commercial field, doing character- and mechanic-design for a TV-cartoon and a game company, he created also the whole corporate design for a toy company as well as editorial design for an AD company.

TRACES

"Hyottoko" masked ninja slipped into an enemy's room, but he found it completely empty. Then he realized the blood of a harmed enemy drips from the ceiling.





TAIJI MIURA

GOTHIC-LOLITA, ANGEL WINGS AND SUNSET

One of the works named "Gothic-Lolita" series. In this work, Taiji Miura tried to describe the vision of sci-fi world, so that he kept back main characters. This was a first work that he wanted to express his original vision that was constructed by outer space. He got received favorable reviews, because the wing made us symbolic images.

THE PLACE OF THE DIMENSIONAL FUSION

This is the first series work of "Gothic-Lolita". Taiji Miura is interested in watching the "Gothic-Lolita" fashioned girls, and sometimes their high fashion gave him an inspire of sci-fi images. In this work, he put his idea into draw of exchange between Gothic-Lolita tastes and sci-fi elements. By the way, the machine with the wing is referred from the gargoyle of the Gothic architecture.

SENCE REFRAIN

A sadly tale that she was immersed in a memento of her late beloved partner. One of the "Gothic-Lolita" series works.









Left:

UNDERNEATH THE WAVES

Based on the "Waka" as Japanese traditional short poem style, Taiji Miura tried to describe an ambiguous love-feeling. At this time, he was interested in drawing the Japanese carp. This is a first work to focus on the traditional Japanese painting style.

Right:

Love (In Japanese "Koi")

In Japanese word, "love" and "Carp" are homonym that pronounced by "Koi". Taiji Miura described a carp that had the secret emotion of "love".







TAIJI MIURA

left.

MASSIVE BIG SIS

The Japanese traditional hairstyle was replaced by "massive" images, Taiji Miura tried to describe this chaotic and cyberpunk world.

Above

THE GIRL WHOM HAIR GOT ENTANGLED IN Study work

SILKWORM PALACE

At first, this was described in a theme called "the pheromone" but an uncompleted. At that time, Taiji Miura couldn't catch any good idea, so that he started drawing with a fascinating word of "the pheromone of the silkworm." One of the "Gothic-Lolita" series.



tastle





SANTA CROSS JOE

The work that Taiji Miura drew for the exhibitions of the Christmas season. He had to imagine that Santa Claus was "out low". Santa will make a nightmare to the child merciless who didn't obey his parents. *Right*:

Taiji Miura assumed the legendary scene that a knight gave his name in front of battle-field. In this work, Taiji tried to describe a mechanical machine that could fly by high speed.

PINK BOX BY JOAN SINCLAIR

INSIDE JAPAN'S SEX CLUBS

Pink Box is the world's first look inside Japan's second largest industry.

While living near Tokyo, Joan Sinclair heard rumors referring to Japanese men's clubs with mirrored floors and fantasy decor, but never saw any photographs of these private clubs. With nothing more than a list of contacts, she returned to Japan to shoot Pink Box.

Slowly, with great patience and persistence, she gained entrance into this private world. For most, Joan's photographs will be the only glimpse they will ever have of some of Japan's most elaborate sex clubs: the fake train, the fake classroom, the almost extinct no-panty lounge.

Joan documented her subjects in their working environment, usually dark and cramped rooms. She often shot during business hours, ducking between customers waiting for their turn. She became familiar with the language and the unwritten rules behind Japan's most profitable business. If you look carefully at the images, you will see ubiquitous objects that hint at what happens inside these rooms: the prices posted on the walls, timing devices, clear bottles of lotion, towels strewn over futons.

Pink Box is the name of the private dance room hidden in the back confines of the famous Juso Music strip club in Osaka, Japan. Lit with pink lights, one must pay an extra fee to enter the Pink Box with a dancer. "Pink" is also the Japanese euphemism for the commercial sex industry.



Pink Box:Inside Japan's Sex Clubs

By Joan Sinclair

Abrams 155 full-color photographs 192 pages, 8 1/4x9 1/2" Paperback in a PVC case ISBN: 0-8109-9259-0





YOHEI KYOTO

JAPANESE CALLIGRAPHER YOHEI FUJII

1980: Born in Shimane, Japan1985: Begins to learn calligraphy

2007: Begins his activities as a street artist in Australia

2008: Begins his activities as a

street artist in Kyoto, Japan

2009: Renames into YOHEI FUJII

Exhibitions

2008: Bar Hanagumo

www.hanagumo.com

Style of calligraphy

The theme is "Movement" and "Image." "Movement" character gives the movement like alive. "Image" character gives shape like seeing to be imaginable of the scene. It aims at the one that the character is transmitted to person's mind by these two themes and I act.



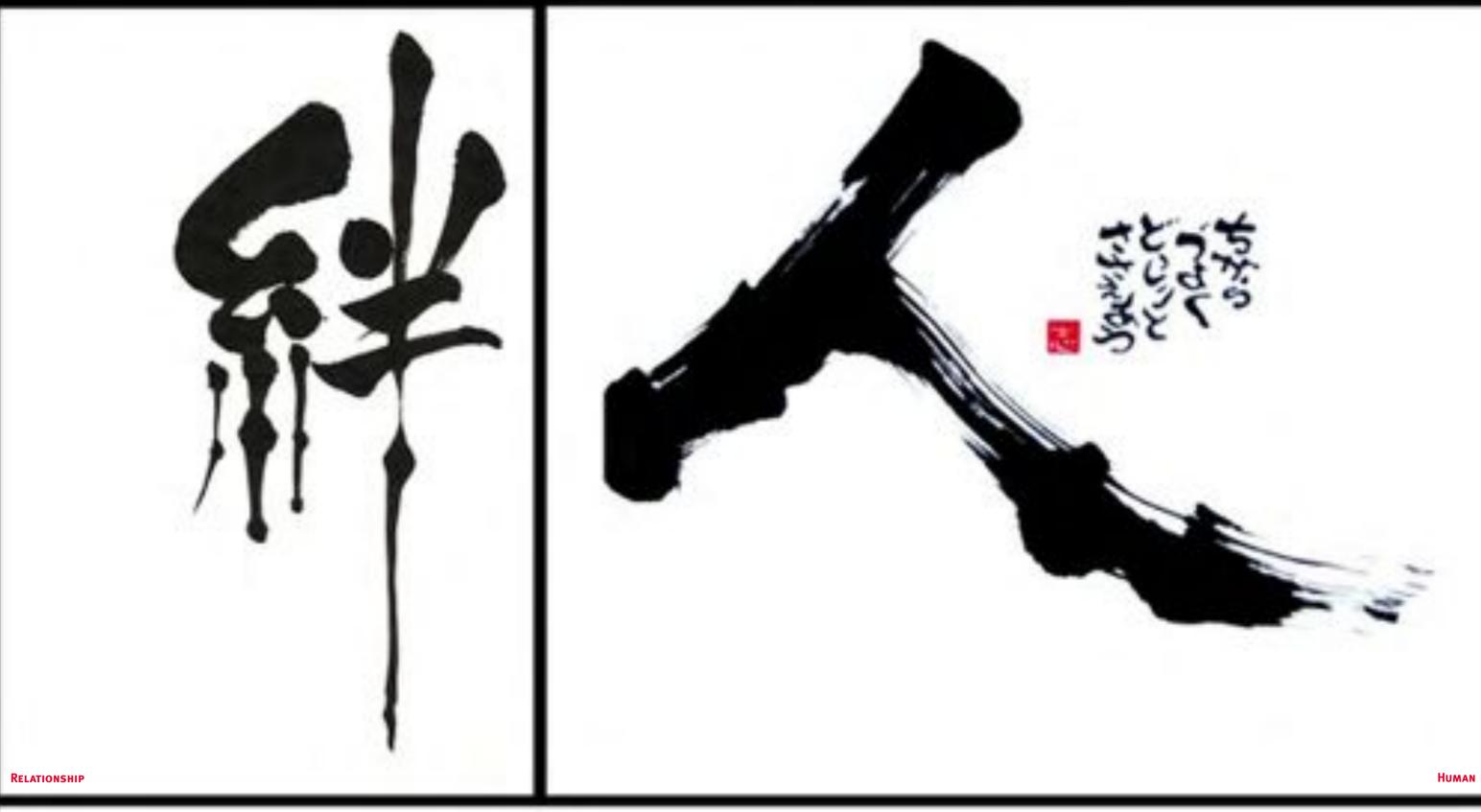




ROAD



YOHEI



YOHEI

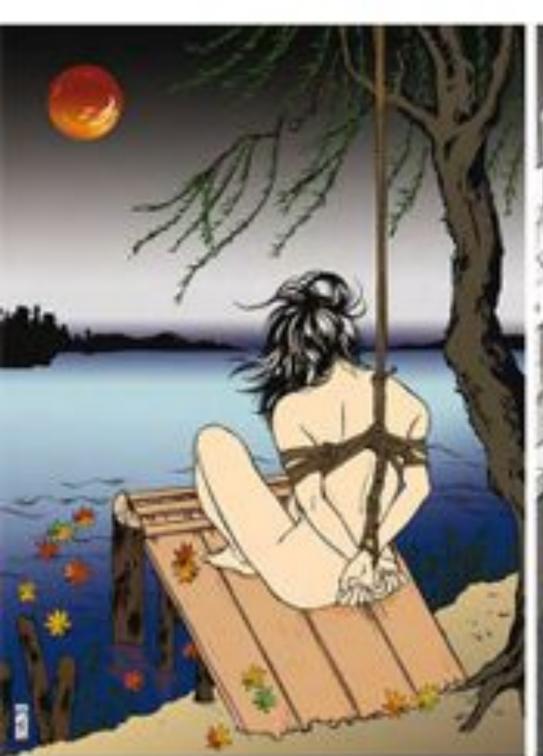




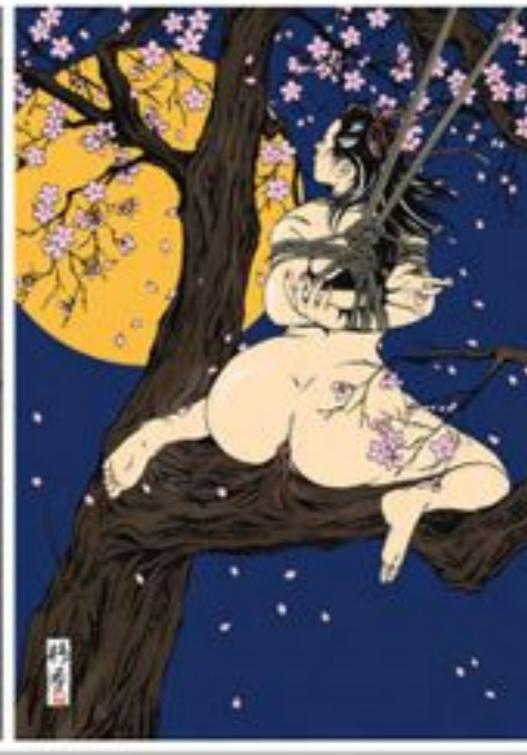


YOHEI









ANNA ROCKS

Left:
ONE FALL NIGHT
Middle:
MERRY CHRISTMAS
Right:
CHERRY BLOSSOM







ANNA ROCKS

Left:
SURUME
Right:
GEDOW





LOVE
Middle:
Cowboy
Right:
SHININADA KYUUZOU



ANNA ROCKS

Left:
INAZUMAN
Middle:
Ho Ichi
Right:
HAUNTED GUITAR





www.annarocks.jp



SHIKISO KUZEKUU
Right:
Moon



ISBN978-4-7572-1605-1 112 pages publisher : ASPECT

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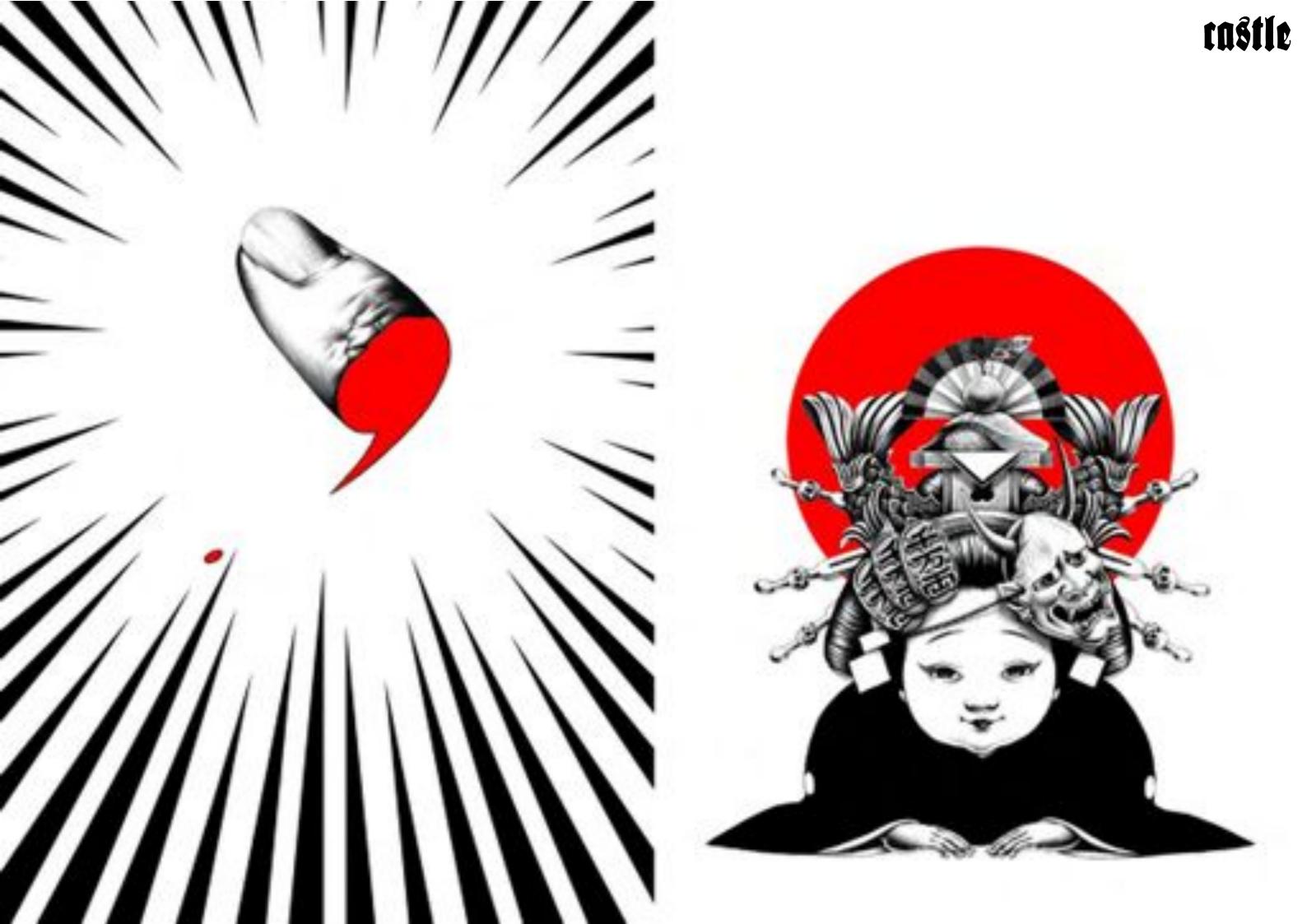
castle



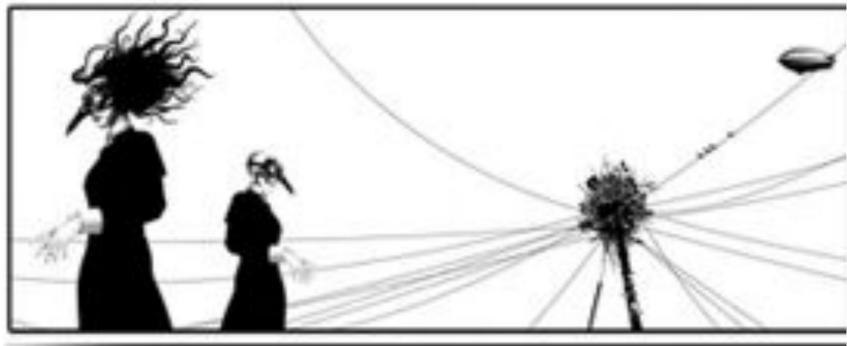












SHOHEI

















IN THE MARUNOUCHI LINE













HIROSHIMA







HANATCH

Hanatch is an illustrator, born in the city of Hiroshima (Japan) in 1979, and his activity base is still Hiroshima area.

His illustration was greatly influenced by Japanese videogame and comics, the animated cartoon.

mail@hgx.jp www.hgx.jp



HANATCH







HANATCH

castle

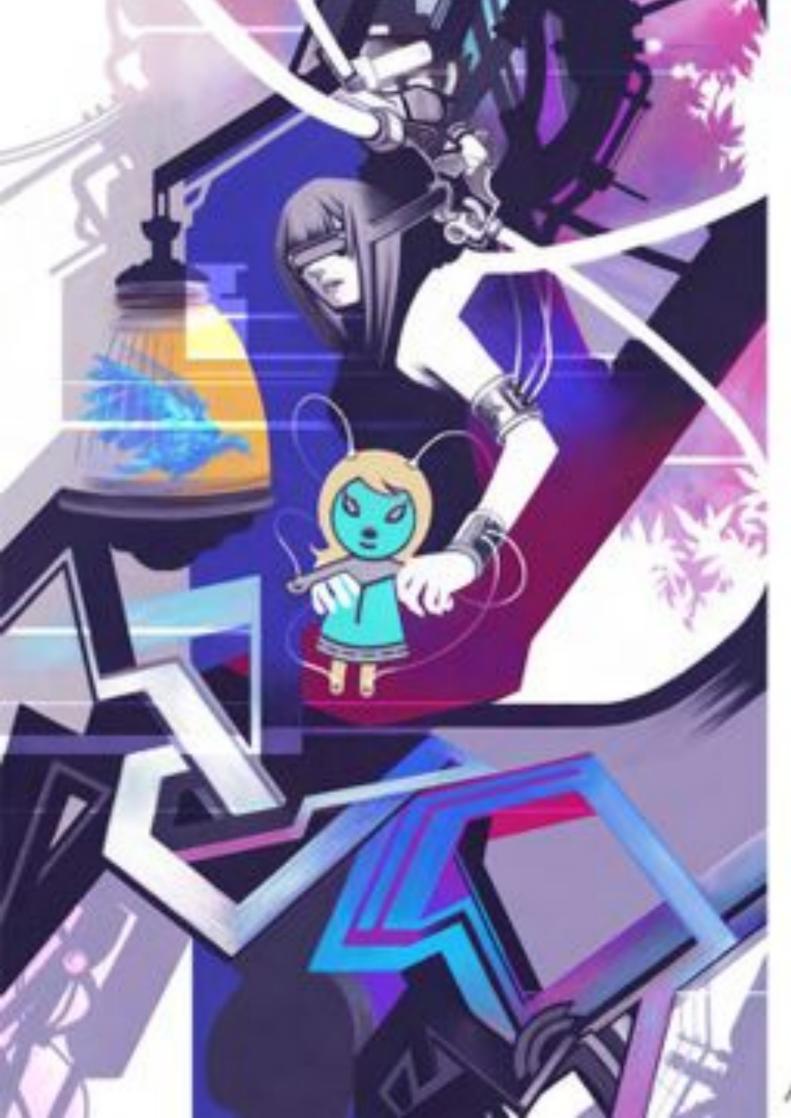






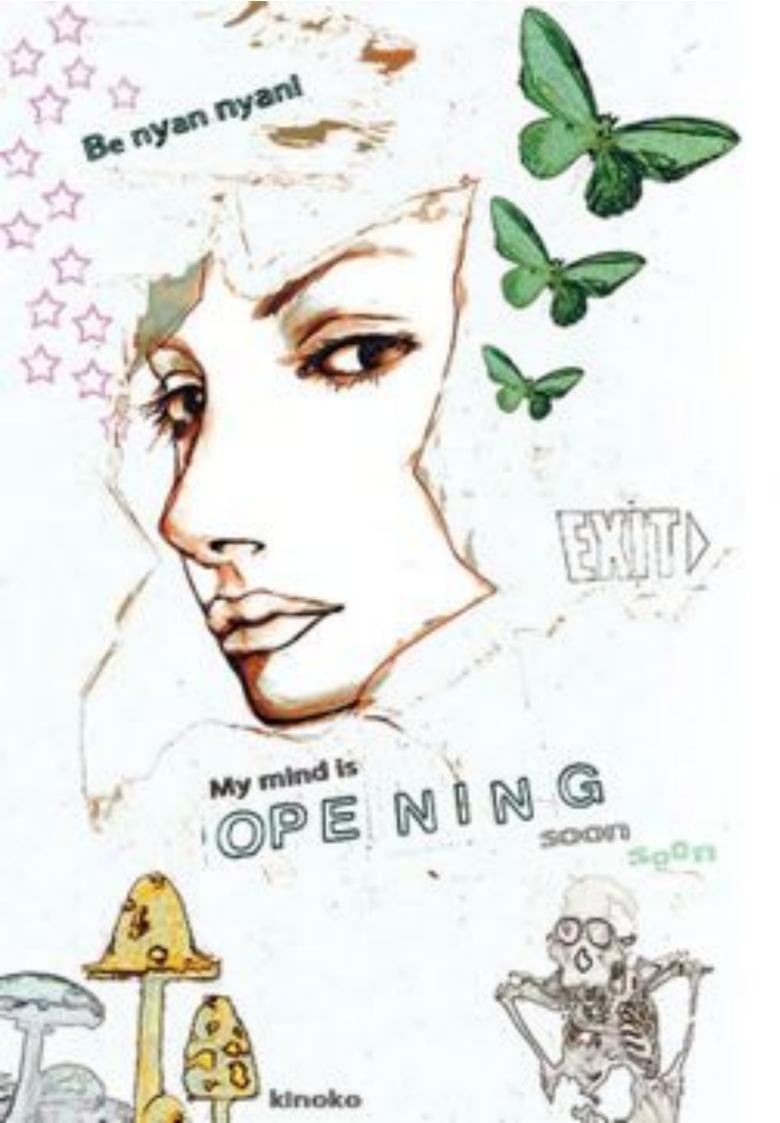


"His illustration was greatly influenced by Japanese video-game and comics, the animated cartoon."





hanatch

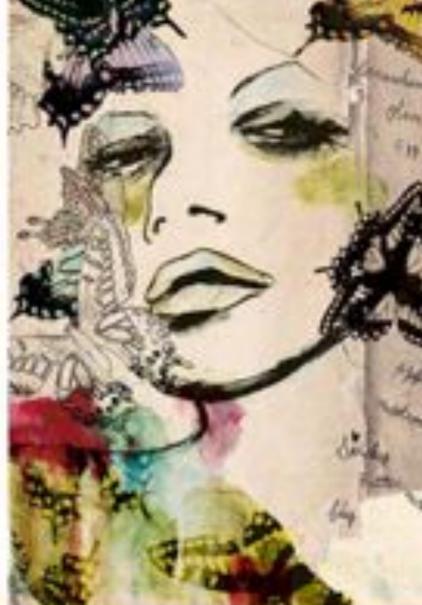


NAO ART YOKOHAMA & LONDON

Nao is an artist from Japan currently based in London. Nao graduated in Japan winning the first prize at the graduation exhibition, then she moved to London and worked with the magazine "Let them eat cake" and "Plan b", and "Squint" in Germany. Collaboration projects with "And A" will be released in June.







NAO ART

Left:
OHANA 2
Middle:
FUYU
Right:
BUTTERFLY 4



NAO ART

Left: DONT LEAVE ME GRIEVING

Middle: DONT 1

Right:





Left:
UNTITLED
Right:
UNTITLED



castle

Left:
WINTER
Right:
LUXURY 6







NAO AR

Left:
SMELL OF ORGASM
Right:
MUSIC FROM NOWHERE







SENJYA-FUDA





While walking through a temple-gate in Japan you will notice many stickers on the walls. These have been placed by followers who wish to be noticed by the gods. It is believed the higher your sticker is the easier it is for the gods to see it, therefore you are more likely to be noticed by them. To aid those who are vertically challenged, or for those who feel they need to be noticed by the gods there is an expandable stick that can be used to place your sticker.

Senjya-Fuda (name stickers) at Sugimoto-dera in KamakuraIn the old days, you needed a special long (telescope-like) pole to stick them really high up on the rafters and ceilings of the gates. The Senjya-Fuda tradition became popular during the Edo Pe-

riod (1603-1867). Some of those on the main temple could be that old, but the ones on the gate have to be 20th century. It was thought to bring some kind of good luck. In modern times, most pilgrimage sites no longer allow this, primarily as a means for protecting the aging temple/shrine structures.

Many commercial shops will make customized stickers just for you - i.e., with your family name, crest, and image of your choice. The Japanese paste these stickers just about anywhere, on their cars, on cell phones, post boxes, gifts, etc.







THEO JANSEN
HANS OP DE BEECK
CHLOE EARLY
AMY BENNETT
ZOARCHITECT
36RECYCLAB
DANIEL SCHÜSSLER





THEO JANSEN

I want to make everything out of plastic tubing. Just as nature as we know it consists largely of protein, I want to make my own life-forms from a single material. You can use protein to make skin, eyes, lungs. Protein is multi-purpose stuff. So is tubing. It's flexible, but exceedingly rigid when used in a triangular construction. You can run pistons through it, store air in it, all sorts. I only discovered the wide range of its uses after many peregrinations through being-able country. Given the restrictions of this material I was forced to seek out escape routes that were neither logical nor obvious. The strategy I followed to assemble the animals is in fact the complete opposite of that taken by an engineer.

Suppose that engineers at a university of technology were to be commissioned to make something that could move of its own volition along the beach. What would you expect them to do? You can bet your life they would be ready in three months and also that they would have assembled stainless steel robot-like devices armed with sensors, cameras and light cells. Devices that are first thought out and then assembled. That's how engineers work. They have ideas and then they make these ideas happen. First they pore over books, then they open all the drawers in their workplace and take out what they need. It's a working method that gives rapid and reliable results, no two ways about it.

Countermanding that is the fact that any such devices engineers at these universities would develop would all be much alike. This is because our brains are much alike. We think we have exceptional brains (and of course we do) but they are embarrassingly alike in many ways. Everything we think up can in principle be thought up by someone else. Now real ideas, as evolution shows us, occur by sheer chance. The idea for the beach animals was one such accident. It came about after I had been fooling around with plastic tubes for quite a time. It was the beach animals themselves that let me make them. And the plastic tubing showed me how.

Remarkably, chance is more likely to play a role when there are restrictions. Financial restrictions, for example, may mean that drawers in the workplace stay closed. This necessitates looking for other possibilities elsewhere. During this search new ideas automatically emerge, ideas that are often better than the ones you first had. Again, the restrictions of the plastic tubing oblige you to look for technical solutions that are less than obvious. All that searching and fooling around takes longer than the engineer's way of going about things. You might compare the engineer's method with a motorway. It takes you where you want to go, fast. However, everyone is travelling in the same direction. In the other approach, which I shall call the artist's method, your destination has yet to be decided. You park your car along the hard shoulder and scramble down the bank, machete in hand, hacking a path through the undergrowth. You'll probably never arrive at a destination in the accepted sense of the word, but you are very likely to call in at places no-one has ever been before.

I've described the situation pretty much in blackand-white terms. I know from practice that there are plenty of engineers who scramble down the bank at times and artists who join the onslaught of vehicles. What is handy about the artist's method is that you yourself don't have to devise or invent anything. The material does that for you. So it was the plastic tubes that put the idea of a new nature into my head. Not a nature of protein like the one we know, but a nature of yellow tubing. All this time, I tried to put the ,real' nature out of my mind. I really did try to start all over again, with a clean slate. It then transpires that animals don't always have to eat. Beach animals live on wind instead of food. They get their camouflage from sand clinging to the adhesive tape (see Animaris Sabulosa in the chapter on the Calidum period). Cannibalistic reproduction is another way of iconoclastically railing against existing nature (Animaris Geneticus in the Tepideem era).

Though I did my best to forget ,real' nature, I couldn't avoid resorting to its principles at times. One occasion was when I was developing the beach animal's leg. I could find no better, energy-efficient device for perambulating across sandy surfaces than the one already existing in old nature. I don't think there is anything that can beat good old legs. Now I'm working on muscles, nerves, brains. I wasn't looking for them but they happen to come in handy if you wish to survive on the beach.

I take comfort in the thought that these parallels have occurred in biological evolution (...). Consider the fish and the dolphin. They are unrelated. As you know, the dolphin is a mammal; the fish is a fish. And yet they still have more or less the same shape. Evidently nature couldn't come up with an aquadynamic form other than that of the fish: fattish at the front and gradually narrowing to a point at the tail.

I have come to empathize with the Creator. Not just in the tussle with stuff but also in the sheer pleasure of creating. You can't imagine the excitement that possesses me when something works, even though it may be a mere detail.

THE BENEFITS OF SPEED

Why should beach animals move about? Moving about is a property of animals. For example, it's a good thing sheep have legs, otherwise they'd be pathetic balls of wool lying around fields. The grass close by them would soon be eaten roots and all. The fact is, sheep simply have to move about. So it's a good thing they have legs.

It's different for a wolf. To a wolf, a sheep is something like a plant. A plant has to stand still, otherwise you can't eat it. Which is why a wolf has legs so fast that the sheep seems to be standing still. So wolves need not just legs but extremely fast-moving ones. A plant can't walk, let alone run. Plants have another tactic to move from one place to another. They use pollen which gets blown in the wind. Sometimes pips from berries hitch a ride in birds' stomachs to take root elsewhere when expelled as droppings. A sheep can move faster than a plant and a wolf moves faster than a sheep. But they all move. What I'm saying is, that getting about is a characteristic of, and a necessity for, life. If I see someone jogging, I know that he or she is rerunning an old programme. Running a marathon boils down to cultivated fugal behaviour. Skating and cycling too. Motoring events are called runs. We don't need to run, but we love doing it all the same. All hobbies can be traced back to old programmes. Music is a mating call that got out of hand, dancing an overthe-top courtship ritual. Fishing and hunting have lost their economic benefits, although rerunning these programmes makes a whole lot of men happy. Of course, one of humankind's special aptitudes is being able to think. You're happy if you think, especially if you think you're happy.



www.strandbeest.com







HANS OF DE BEECK BRUSSELS

ALL TOGETHER NOW...

video, colour, sound 6 minutes, 20 seconds (16:9)

courtesy Galleria Continua, San Gimignano – Beijing – Le Moulin; Galerie Krinzinger

castle

HANS OP DE BEECK

MASTER OF ILLUSION

Silent, sometimes meditative, sometimes ironic meetings of modern human beings with themselfs, the temporary neglect of our own identity that's the hand of Hans Op De Beeck. In his diction the contemporary artist likes the gamble with illusion. His hallmark is the variety of his works, including vast installations, sculptures, paintings, photos, videos, animated films and short stories.

Already as a young guy Hans Op De Beeck, born 1969 in Turnhout, Belgium, was crazy about comics. While the other teens were doing some sports and were celebrating parties, together with his twin brother, he was drawing hundreds of that colored booklets. He describes himself as a calm character. In various of his works, the viewer can also find a certain peace, a bland silence, that is however very communicative.

After his studies of painting at Sint-Lukas University College in Brussels only one artistic genre made him feel restrained in his style. "Up to one point, the painting technic was the only thing, that was important and not the content I actually wanted to tell", he recounted once. Of that impasse, Hans Op De Beeck relieved by turning towards other media. Today, he enjoys to feel free in using a wide spectrum of forms of expression. Not the unity of his work is essential for him, but the communication with his observers

This dictum he also teaches his art students in Ghent. The fact of beeing allowed to produce art for the public is an especial privilege for him. He advances the view, that it is his responsibility to open art to everybody, not only to an elite.

In the worldwide artistic scene the Belgian became famous for the installation "Location (1)", the first of a series of installations, made on scale or on a scale of 1:1. By using the real or decreased size of buildings, the viewer is roped in different kind of worlds, that seem on the one hand familiar, however they were also strange for him. Inspired by common experiences, "Location (1)" shows a deserted nightime crossroad, that is only living because of the traffic lights - a scenery of loneliness that is probably well known to everybody.

Hans Op De Beeck's intention is, that the observer identify with his worlds, because the identification leads to inner reflection. His hallmark is the gamble with illusion, a tightrope walk between reality and artefact, at which he hopes, that it will be acepted as real for a moment. You love to fall for his locations, although you see through it at the same time. The viewer can enter the installations and follow the invitation, to doff daily routine aside and to accept the nonentity.

EXTENSIONS (INSTALLATION VIEW)

2009

courtesy Galleria Continua, San Gimignano – Beijing – Le Moulin; Galerie Krinzinger, Vienna; Xavier Hufkens, Brussels; Galerie Ron Mandos, Rotterdam – Amsterdam. Like he says: "I think, one of the most important qualities of an artwork is to build a timeless zone, that makes you forget your own identity and contacts you to anything, that has no description.

"The event of nothingness" is the impulse of the forty years old artist. For his creations, he uses no masters and designs his artistic scenes mainly from his memory. On building his artworks, he acts like a meticulous craftsman.

Hans Op De Beeck's artistic producing contains a vaste variety of different kind of artworks. One of his latest creations, exhibited at GALLERIACONTINUA in Beijing this year, is "Location (6)", the prosecution of his series of monumental installations. Based on the historic panorama constructions, "Location (6)" is made up entirely of a sculpted trompe l'oeil landscape with artificial fog an light, to constitute the impression of a natural landscape.

EXTENSIONS (STILL)

2009 digital animated film on blu-ray disc, colour, sound 10 minutes, 58 seconds (16:9)

courtesy Galleria Continua, San Gimignano – Beijing – Le Moulin; Galerie Krinzinger, Vienna: Xavier Hufkens. Brussels: Galerie Ron Mandos. Rotterdam – Amsterdam. The spectator can view the landscape from a central observatory, that is reached via a long, narrow corridor. From a seated position, the visitor can contemplate an endless snowy expanse with bare trees. The landscape, the observatory and its interior are alle white - a real symphony in white!

A further new work of the Belgian is "Extensions", a film, with consists of animated black-and-white watercolors. The video treats of cultural rituals, science and technology as extensions of the human body. For the artist, this film symbolize the manifestation of an imperturbable belief in an ambivalent progress.

This article can only offer a short abstract of Hans Op De Beeck's "way of art". If you got curious visit his homepage

www.hansopdebeeck.com

There, you obtain all informations about upcoming exhibitions.

Text by Andrea Kantioler

SELECTION OF UPCOMING SOLO EXHIBITIONS AND PROJECTS:

Hans Op de Beeck: Paradigms
Solo presentation
(within the framework of 'curated by_vienna 09'),
Galerie Krinzinger, Vienna (AU)
6 May – 6 June 2009
On show: 'Extensions' (among others)

www.galerie-krinzinger.at www.curatedby.at

Hans Op de Beeck: The Room Series Solo presentation Art Amsterdam (Ron Mandos), Amsterdam (NL) 13-17 May 2009 On show: 'Room (1-5)' www.artamsterdam.nl

Hans Op de Beeck: In Silent Conversation with Correggio Solo presentation, Galleria Borghese, Rome (IT) May-September 2009 On show: several new water colors www.gnam.beniculturali.it

Hans Op de Beeck: Location (6)
Solo presentation,
Art Unlimited (Galleria Continua), Basel (CH)
8-14 June 2009
On show: 'Location (6)'
www.galleriacontinua.com
www.artbasel.com

SELECTION OF UPCOMING

Le sort probable de l'homme qui avait avalé le fantôme

Group show, La Conciergerie, **Paris** (FR)

Participating artists (selection): Maurizio Cattelan, Katharina Fritsch, Xavier Veilhan, Kiki Smith, Andy Warhol and Hans Op de Beeck

21 October 2009 – 13 December 2009 On show: 'Eric'

In-Finitum

Group show (curated by Axel Vervoordt),
Palazzo Fortuny, **Venice** (IT)
6 June – 15 November 2009
On show: 'Panoramic Construction (2-3-4)'
Opening: 2-5 June 2000

Opening: 3-5 June 2009 www.axel-vervoordt.com

Faux Raccord

Group show (organized by Rencontres Internationales),
Tabacalera - future National Centre for Visual Arts, **Madrid** (ES)
16 April - 16 May 2009
On show: 'Celebration'
www.art-action.org



Hans Op De Beeck will receive the "Catholic University of Leuven Culture Prize 2000-2010

The academic session will take place or Thursday 30 April 2009 at 8 p.m. in the Promotiezaal of the Universiteitshal

Further information at: www.kuleuven.be/cultuur/priis/cultuurpriis.htm







courtesy Galleria Continua, San Gimignano – Beijing – Le Moulin; Galerie Krinzingel Vienna: Xavier Hufkens. Brussels: Galerie Ron Mandos. Rotterdam – Amsterdam.









NOCTURNAL SEA

2008 Aquarelle on Arches paper in wooden frame 245,1 x 132,6 cm x 4,3 cm

Courtesy Galleria Continua, San Gimignano-Beijing-Le Moulin



TERMINAL

200 Aquarelle on Arches paper in wooden fram 190.1 x 132.55 x 4.3 c

rtesy Galleria Continua, San Gimignano-Beijing-Le Moulii





GHLOE GHLOE EARLY LONDON

castle





CHLOE EARLY

Born 1980, Chloe Early grew up in Cork, Ireland. Since graduating from NCAD Dublin in 2003 she has exhibited in Cork, Dublin, London and LA.

Early's current works are oil paintings on aluminium and canvas. Large scale painterly montages, she works with an abstracted urban landscape background placing interchangeable motifs: divers, balloons, stars, herds of animals, always hinting at the opposing themes of apocalypse and redemption.

In 2004 Early moved to London which is where she now lives and works. She is represented by Stolen Space gallery.

www.chloeearly.com www.stolenspace.com

Left: Goliath

100 cm x 140 cm oil on aluminium 2007 *Right:* **CHAMPION** 100 cm x 140 cm

oil on aluminium

2006

caŝtle





Left: HALCYON 100 cm x 140 cm oil on aluminium

Right:

BULLDOZER

100 cm x 140 cm oil on aluminium







CHLOE EARLY

Left:
PALACE

140 cm x 100 cm
oil on aluminium
2008
Right:
RAFT OF THE SEDUCER

RAFT OF THE SEDUCER
99 cm x 140 cm
oil and gloss on linen
2008







CHLOE EARLY

Left:
Boom,

90 cm x 120 cm oil on linen

2008 Right:

HONEYMOON TO MARS

152 cm x 107cm oil on aluminum 2008





CHLOE EARLY

Noah's Ark 183 cm x 122 cm

oil and spray paint on linen

PLAYGROUND OF THE WESTERN WORLD

152cm x 107 cm oil and gloss on linen





CHLOE EARLY

Left:
VACATION

140 cm x 100 cm
oil on linen
2007
Right:
VACATE

100 cm x 140 cm
oil on linen







Working with common themes such as transition, aging, isolation, and loss, I am interested in the fragility of relationships and the awkwardness of a group of people trying to coexist and relate to one another. To that end I create 3D models to serve as an evolving still life from which to paint detailed narrative paintings. Currently, I am working on a series from a lakefront diorama. The relentless fecundity of nature depicted against a painted sky backdrop acts a staging ground for evolving fictions. Peopling the lake's shores are plump vacationers, suspicious husbands, fearsome hunters, children synchronizing en masse, and tenacious tenters.

For my previous project I contsructed a model neighborhood, a fictitious cluster of eleven houses depicted through model railroading miniatures, styrofoam, cardboard, and plastic, complete with string telephone wires and working lights. The process of designing and assembling the setting over several months triggered my imagination to develop characters to populate the place along with a loose timeline of events that would culminate in the neighborhood's history. I considered who lived in each home, their family dramas, and the way their private lives might spill into view of their neighbors. The model became a stage on which to develop the psychological implications of belonging to a particular family, with all of its dramas, struggles and familiar routines. I thought: this tree will be taken down after an old man crashes into it; a father will transform this lawn into an ice skating rink; this house will be abandoned after its residents are scandalized on the evening news. As I transitioned my model into winter, snowbanks of increasing depth seemed to fortify a sense of isolation and quietness. The paintings portray both the magical and suffocating potential of snow, the wonder at its stark beauty and the hopelessness that spring might never come.

The paintings are glimpses of a scene or fragments of a narrative. Some of the images are conceived of sequentially. While the images don't necessarily need to be "read" in order, I am interested in storytelling over time through repeated depictions of the same house or car or person, seasonal changes, and shifting vantage points. Like the disturbing difficulty of trying to put rolls of film in order several years after the pictures have been taken, I hope the collective images suggest a known past that is just beyond reach. I intend for the tiny scale to enhance an urge for more information. Similar to a memory, they are fictional constructions of significant moments and distillations of experience. One of my challenges is to invite the viewer to form his or her own connection and narrative so that he may empathize with the occupants' seemingly mundane exis-

The first group of the lakefront series, "At the Lake" was exhibited in January 2009 at Richard Heller Gallery in LA. The final pieces will be shown in November 2009 at Tomio Koyama Gallery in Tokyo. Other exhibitions have included "Neighbors" (Richard Heller Gallery, LA, 2007), "Buried" (Galleri Magnus Karlsson, Stockholm, Sweden 2007), and "Size Matters: XS" (Hudson Valley Center for Contemporary Art, Peekskill, NY 2007). (I was born in Maine in 1977 and currently live and work in Brooklyn, New York.

"I am interested in the fragility of relationships and the awkwardness of a group of people trying to coexist and relate to one another."







Left:
COLD COMPRESS
Right:
COINCIDENCE





AMY BENNETT

Left:
Up To Our Necks
Right:
On Thin Ice







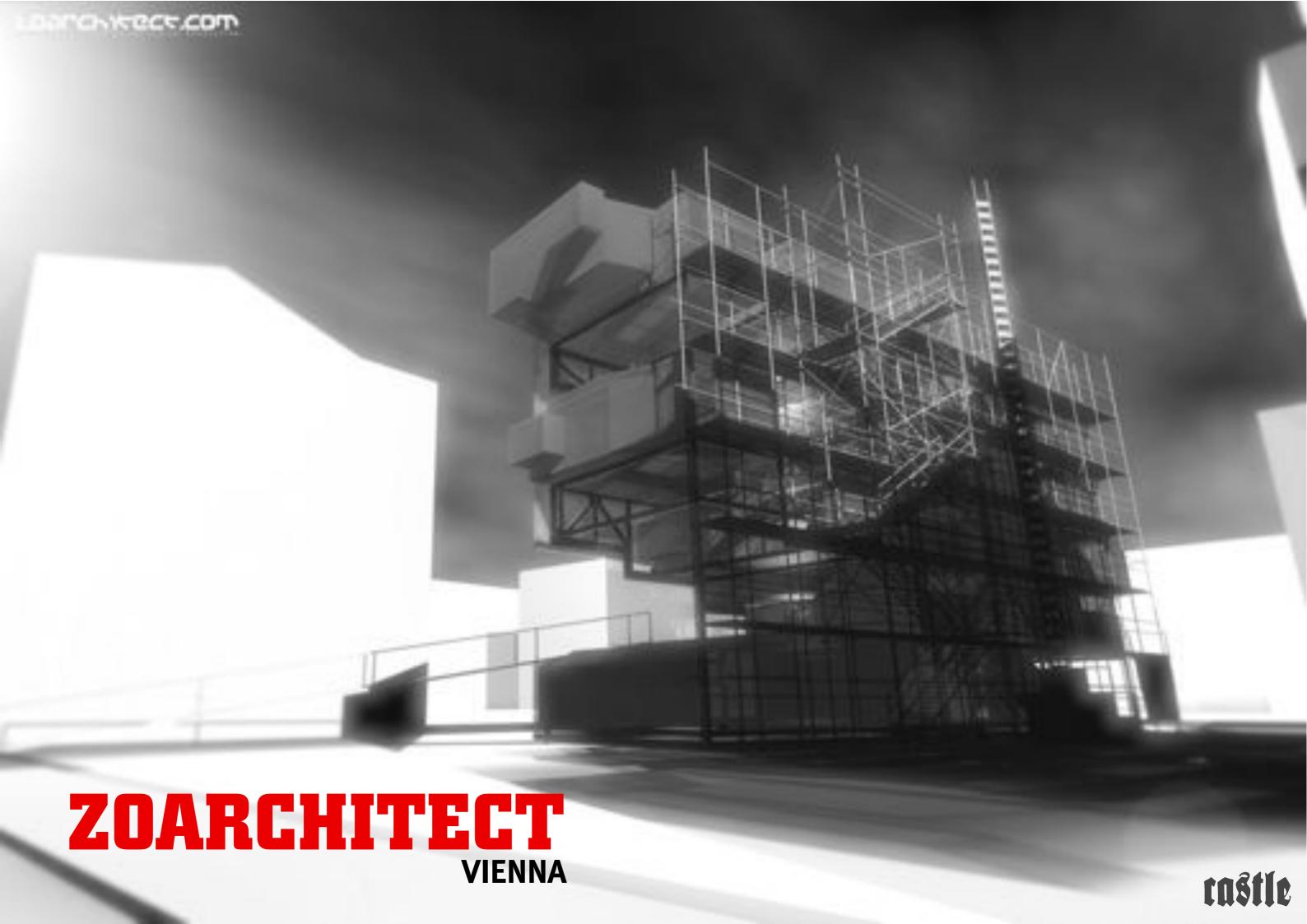
Left:
SEARCH PARTY
Right:
PAULA

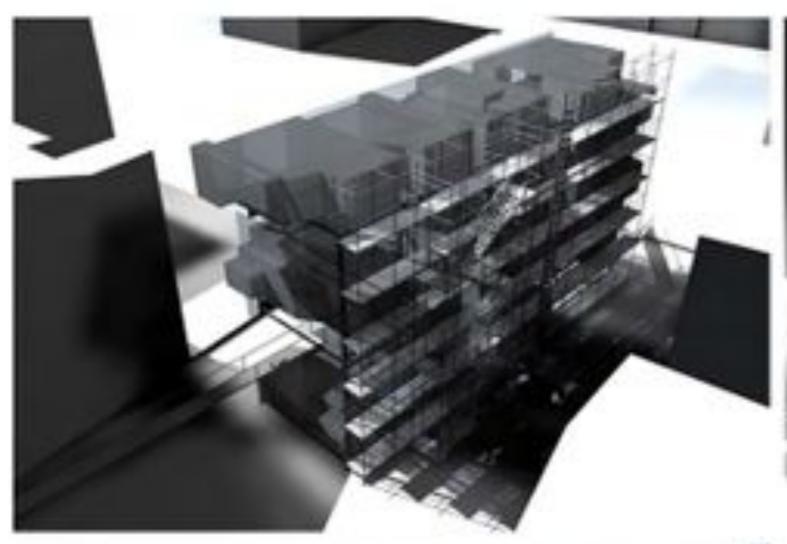




Left:
INTO THE WOODS
Right:
TAKING ARMS









とロシアとといたでとて、このか

zoarchitect is a laboratory and playground of 3 dimensional production.

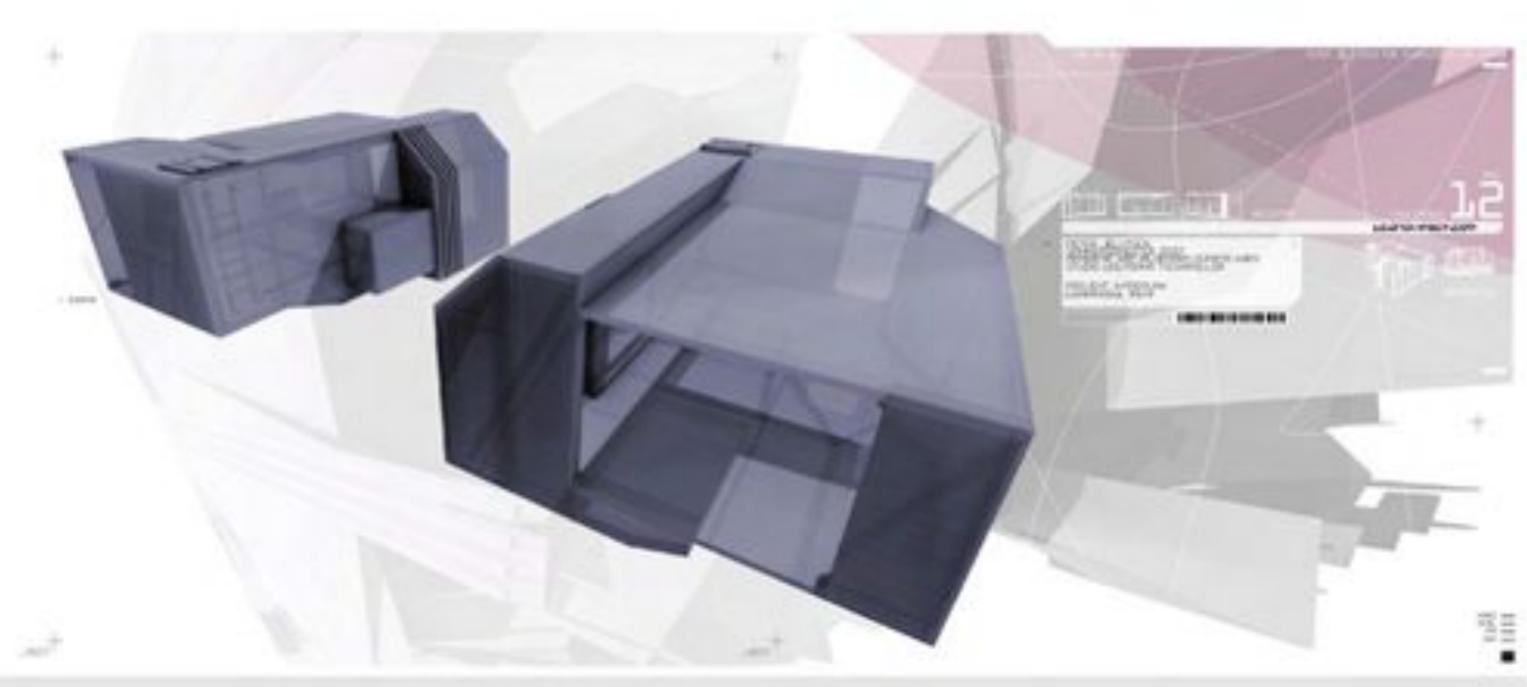
zoarchitect aka zoar aka peter jellitsch born in carinthia/Austria, living, working and studying in vienna.

Born in Carinthia / Austria in the early 80s, with a plastic toy dominated childhood he started in the year 2003 to name himself after a masters of the universe character "zoar". The name zoar transformed into a hybrid of zoar & architect.

The main aim is the transformation between digital and analog media. Inspired by art, architecture, the city and comics, zoarchitect is trying to find a balance between new digital production devices (rapid prototyping) and handcraft. The models, graphics and renderings are all based on a 3 dimensional information.

"It's neither streetart nor graffiti...etc., it's all"

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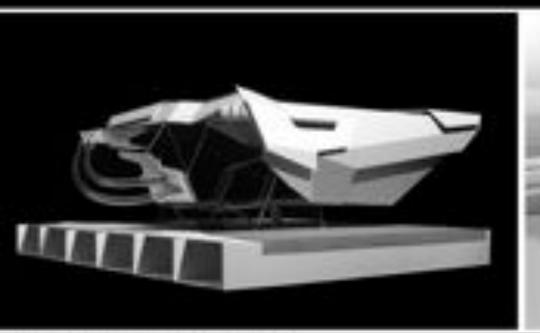


ZOARCHITEC

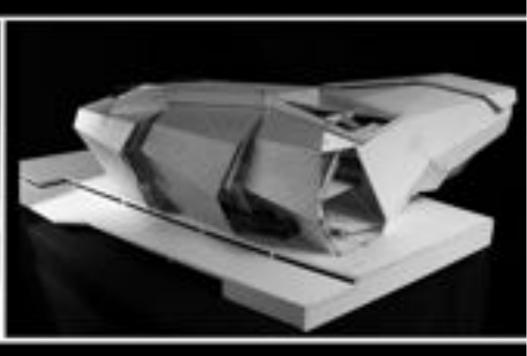


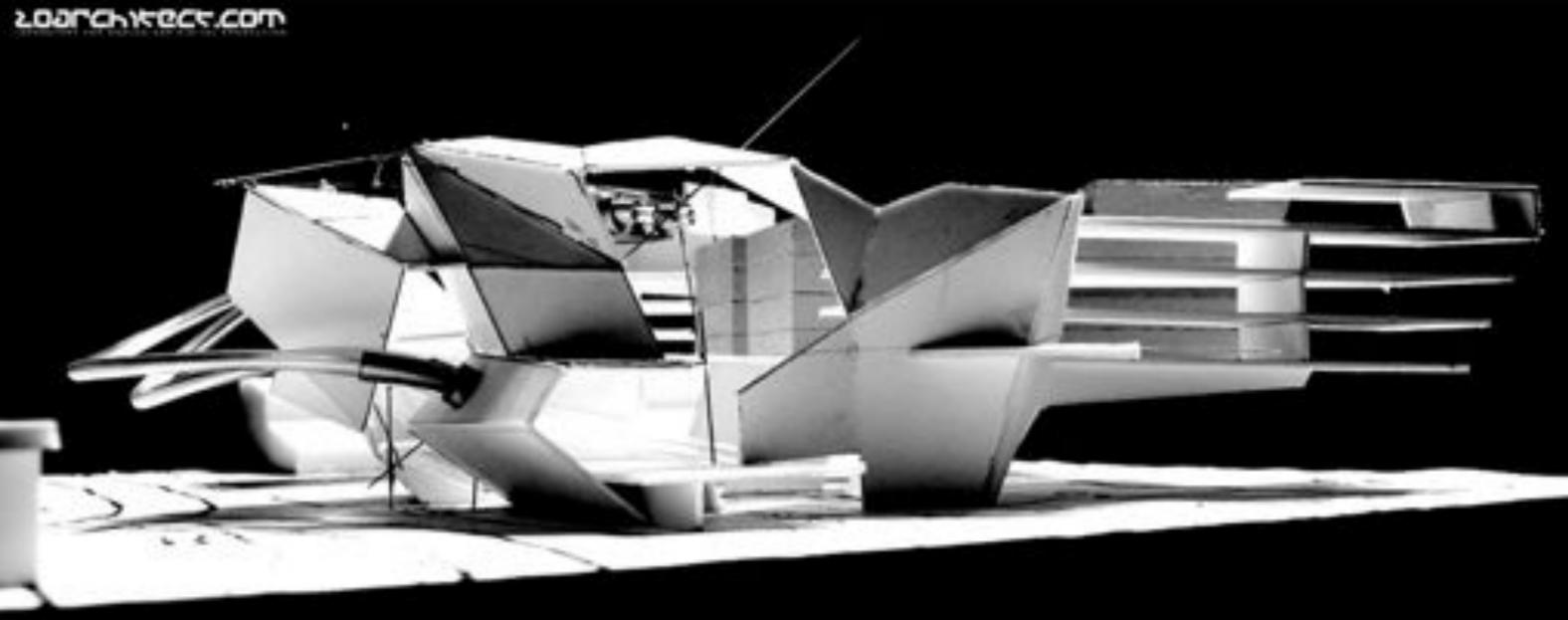
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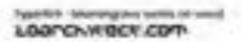


















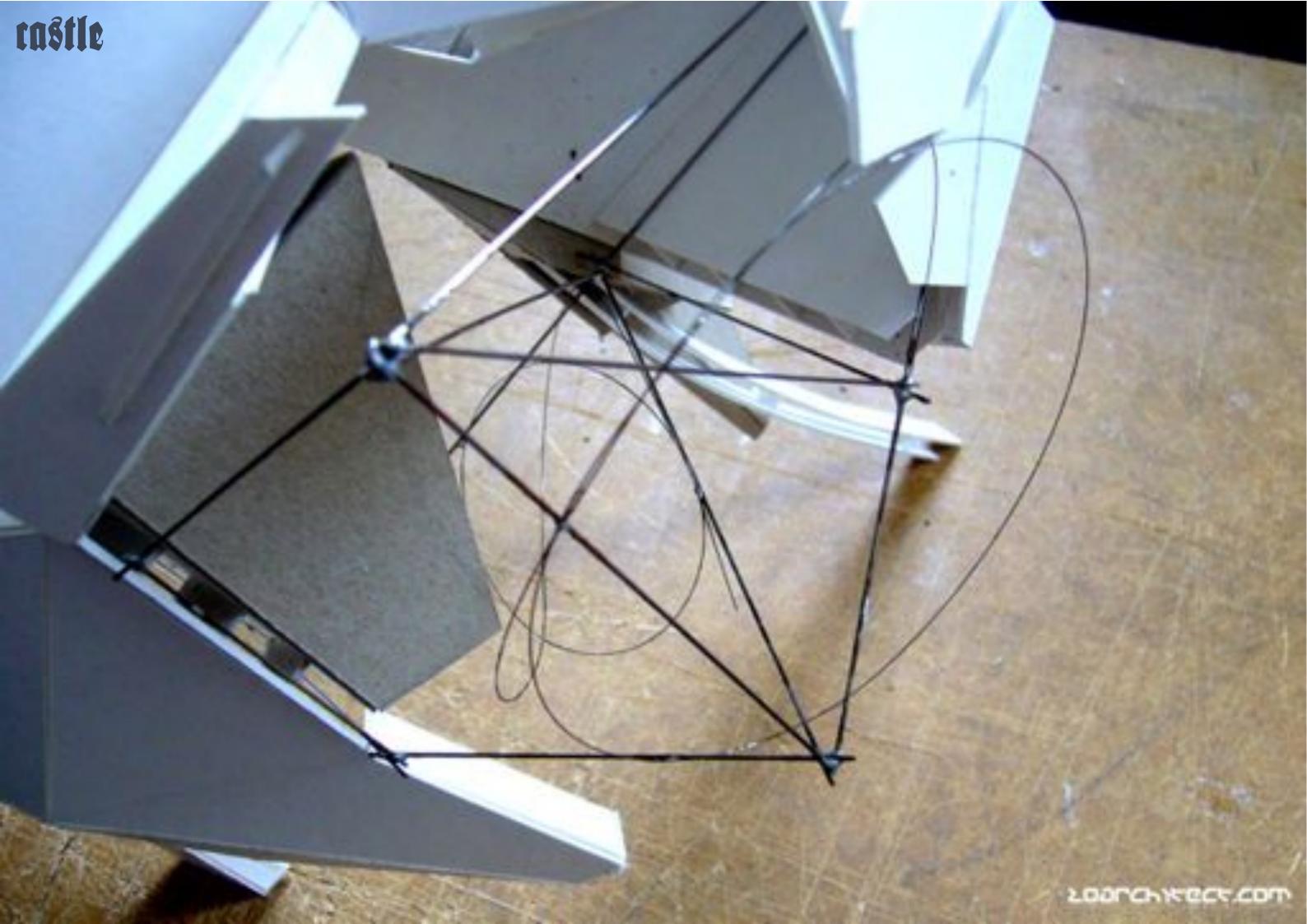
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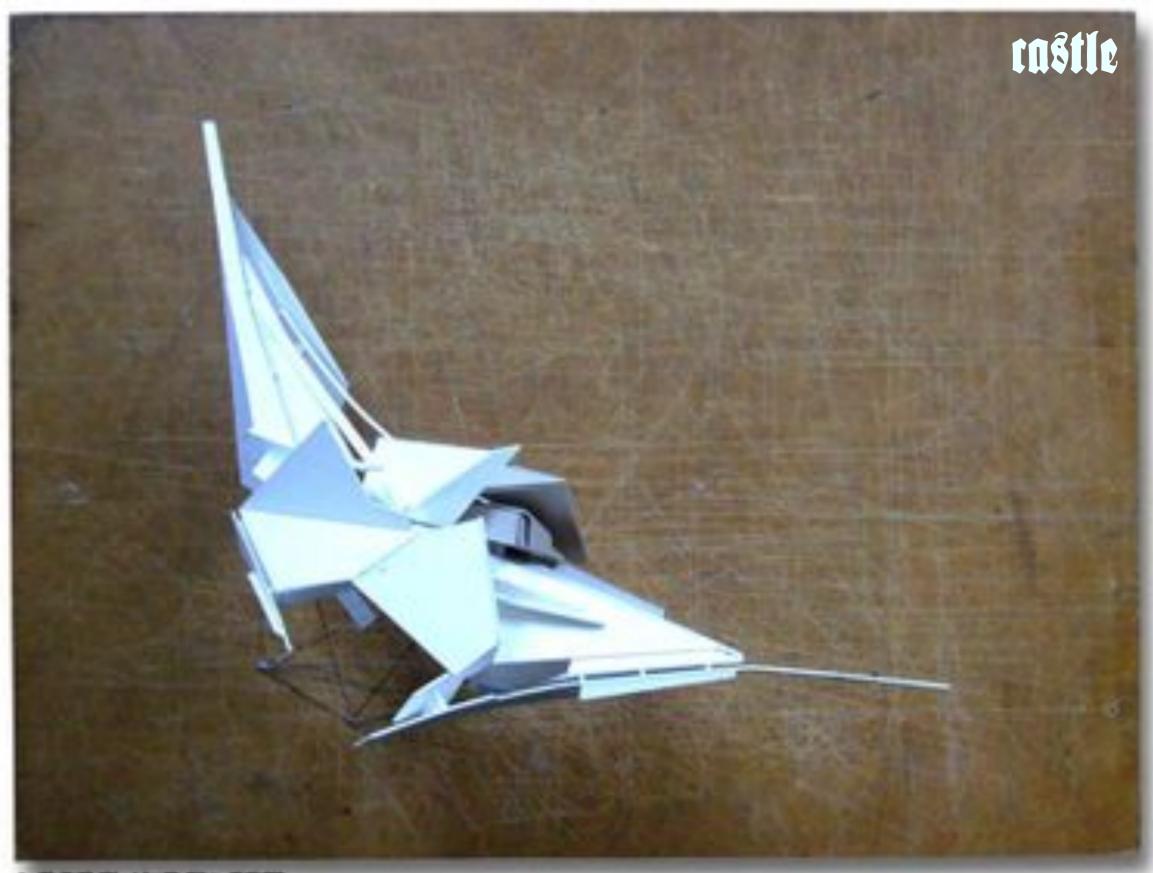
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ZOARCHITEC

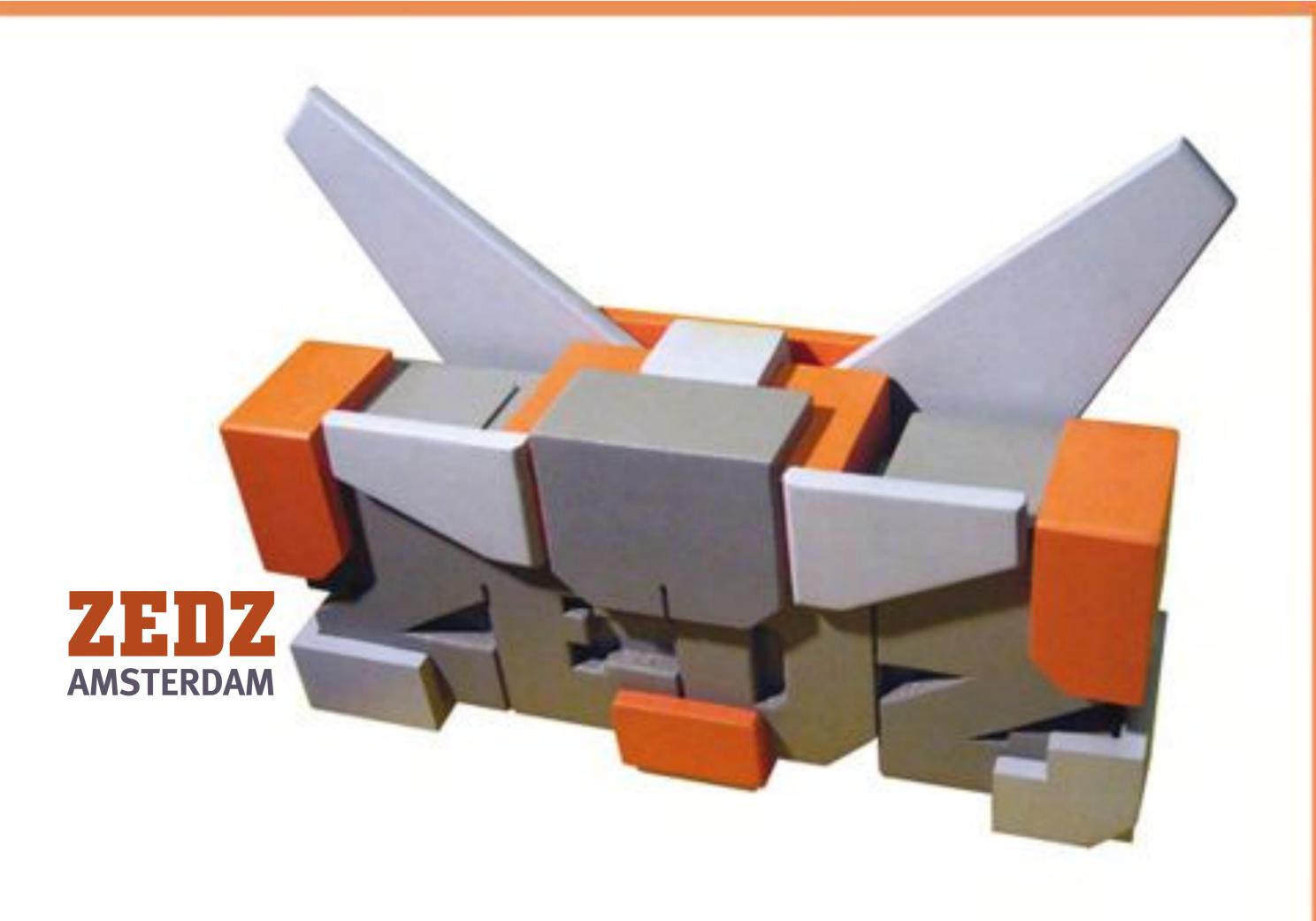




בסטרכה איפכיל.כסידי







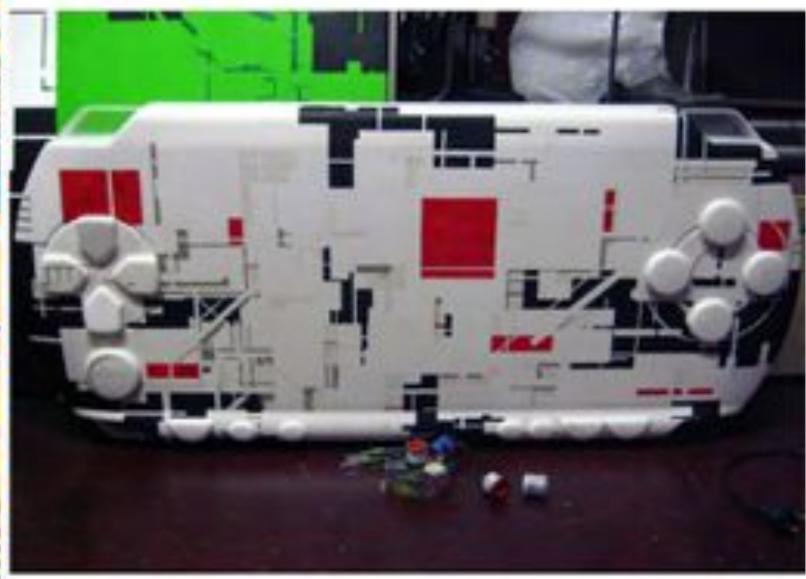




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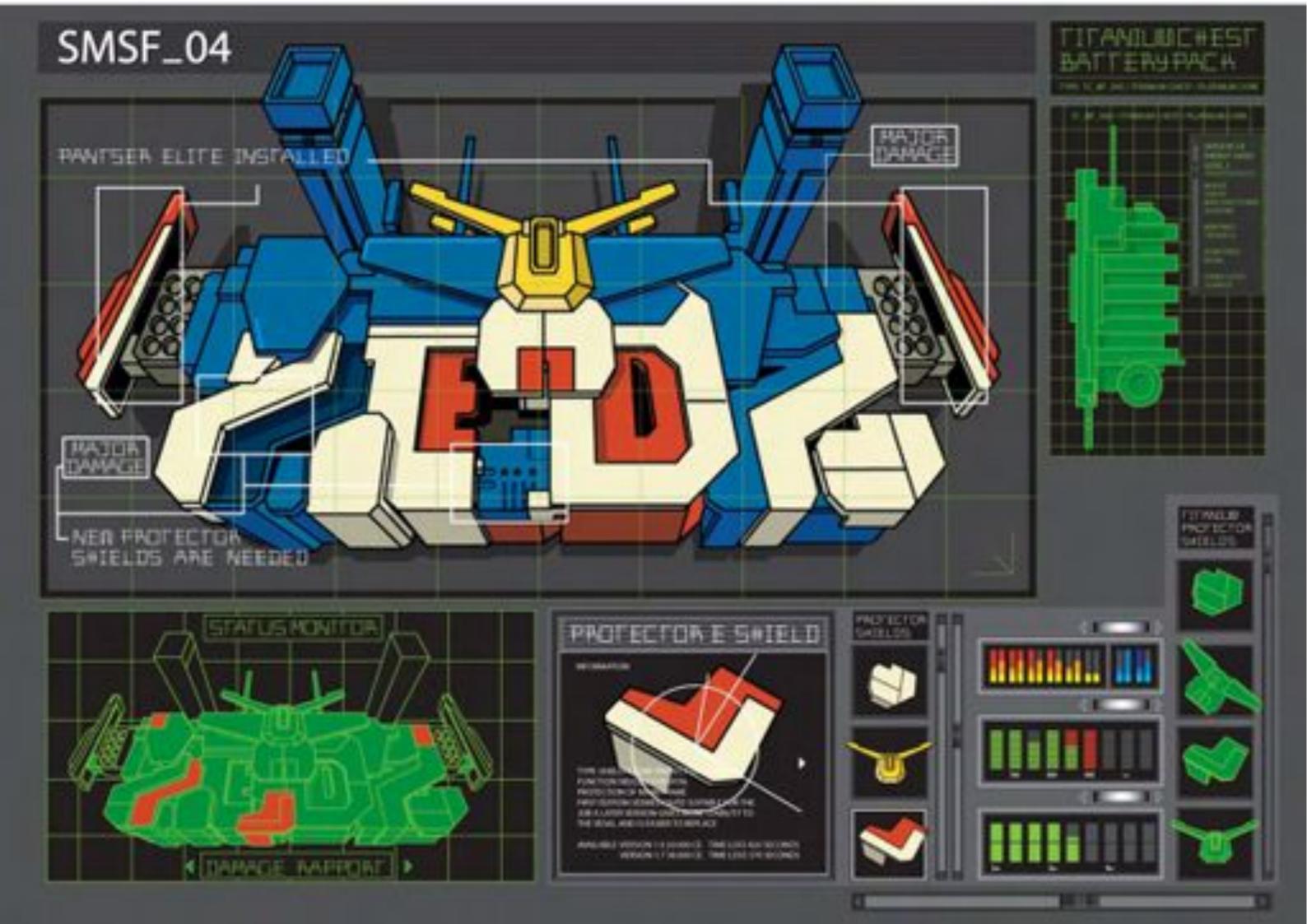
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Patring PSP assesse, game corner Reliefs. ZEDZ





castle

Zoon san Mary en Nicole Broer von Cutas

-LÈNARD-

UNIVERSAL DATA

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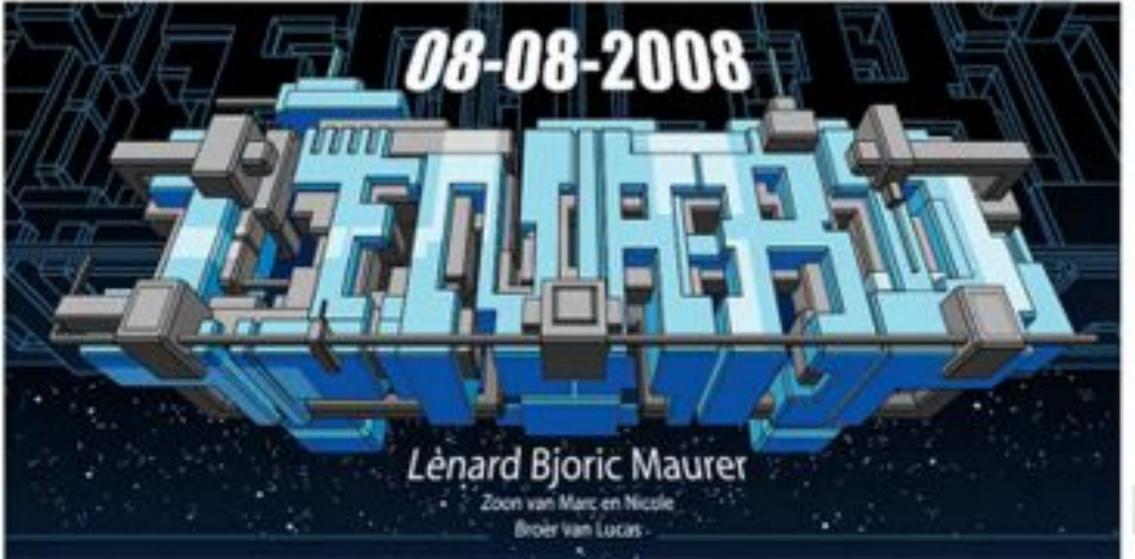
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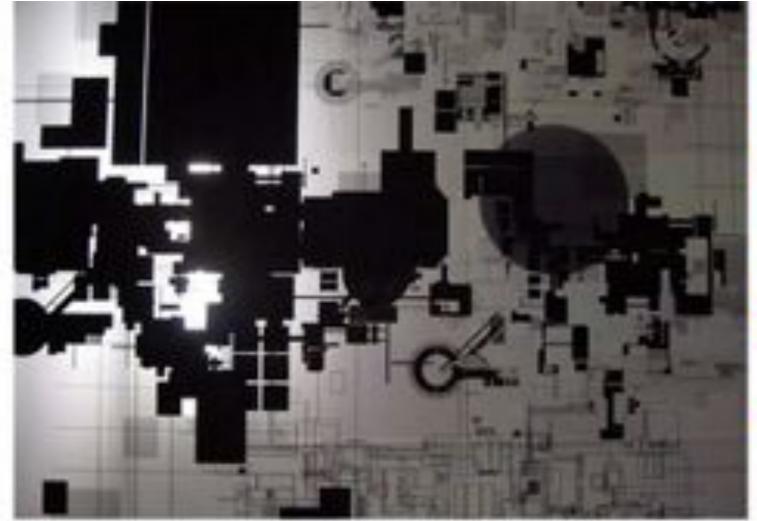
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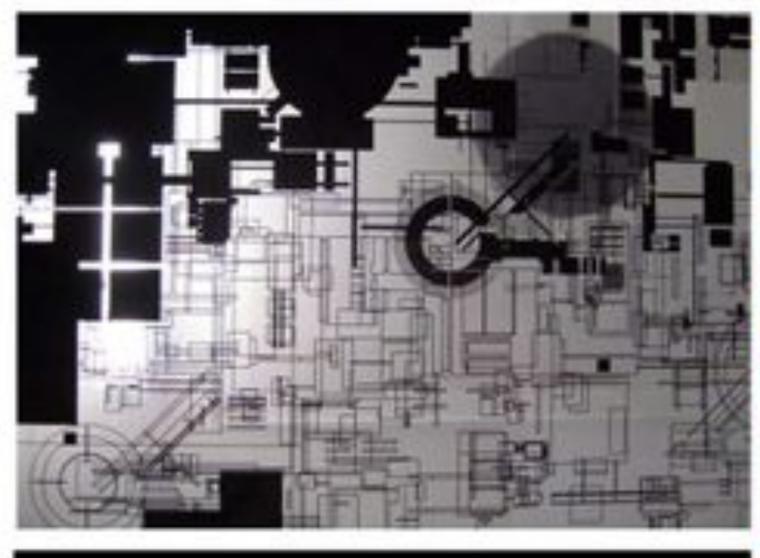
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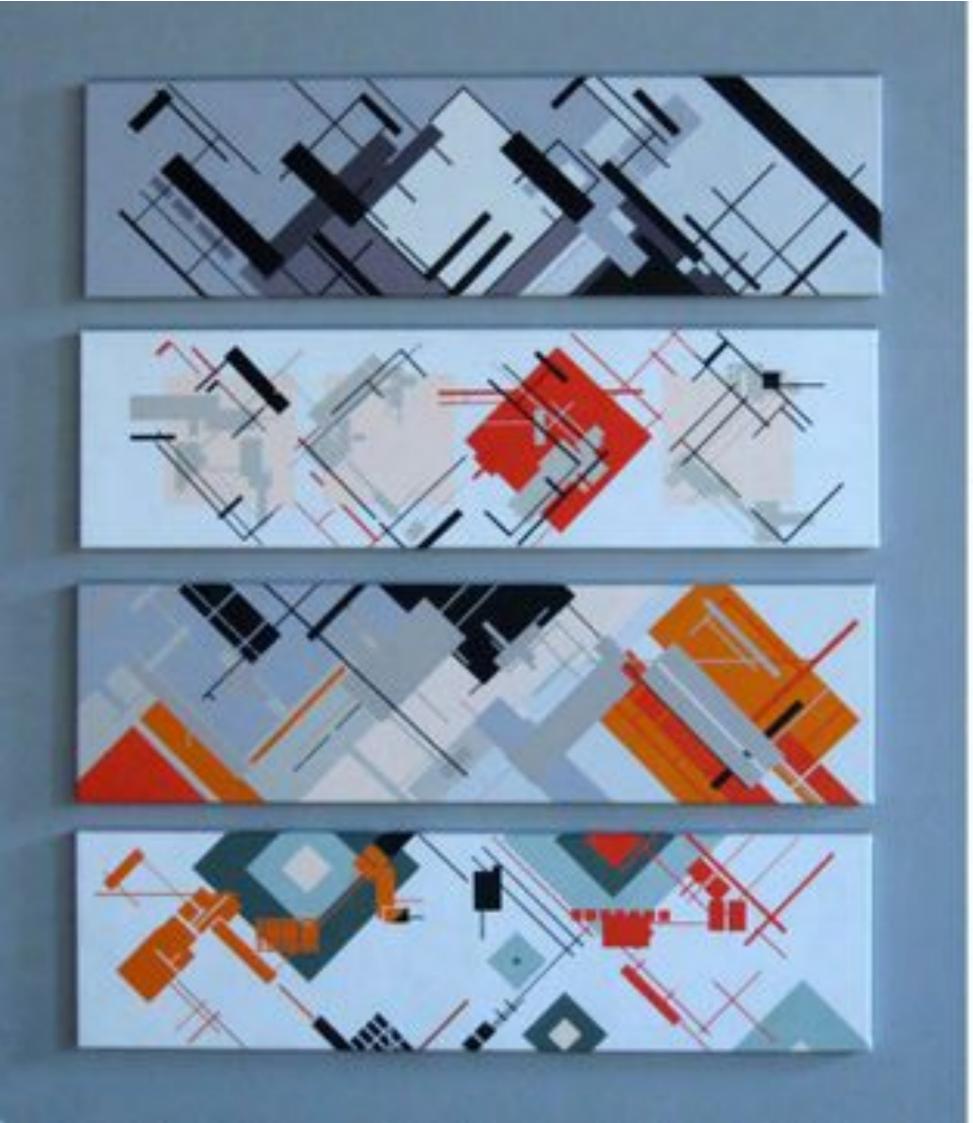


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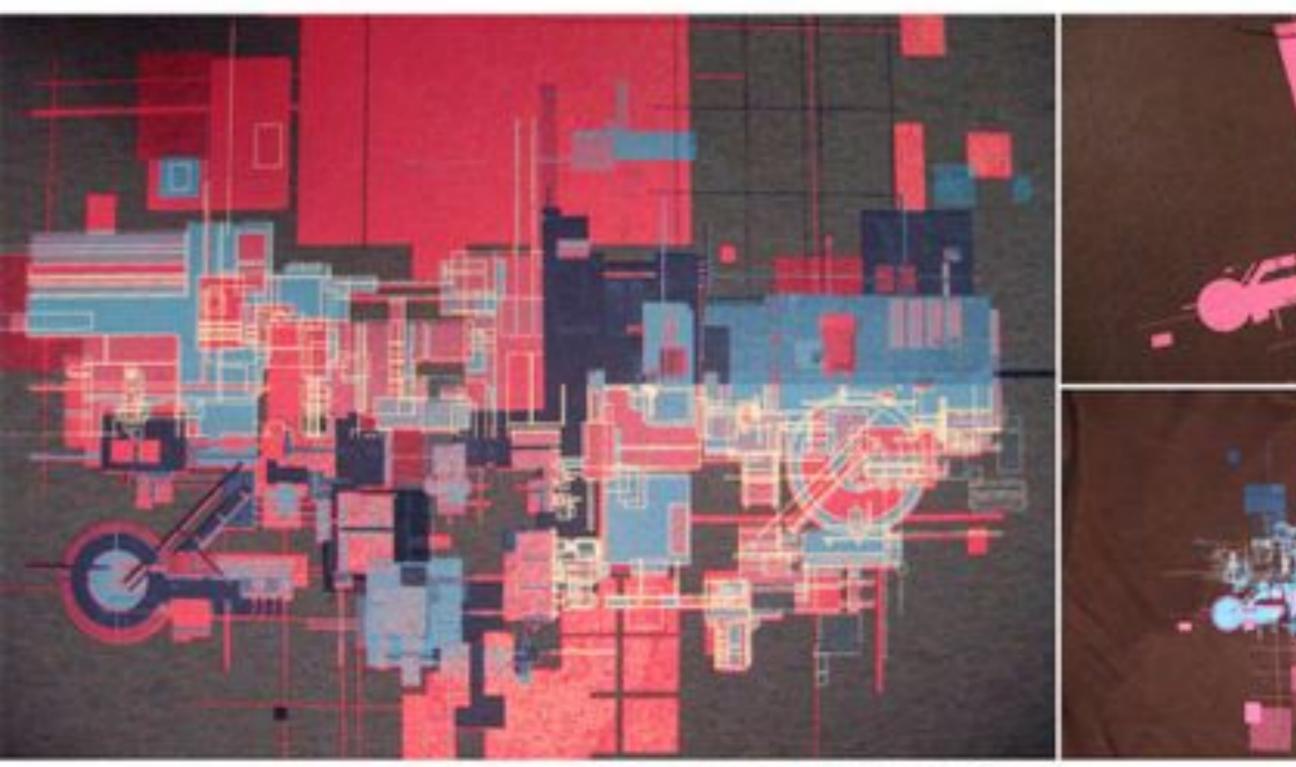








PAINTINGS
Acrylic on canvas

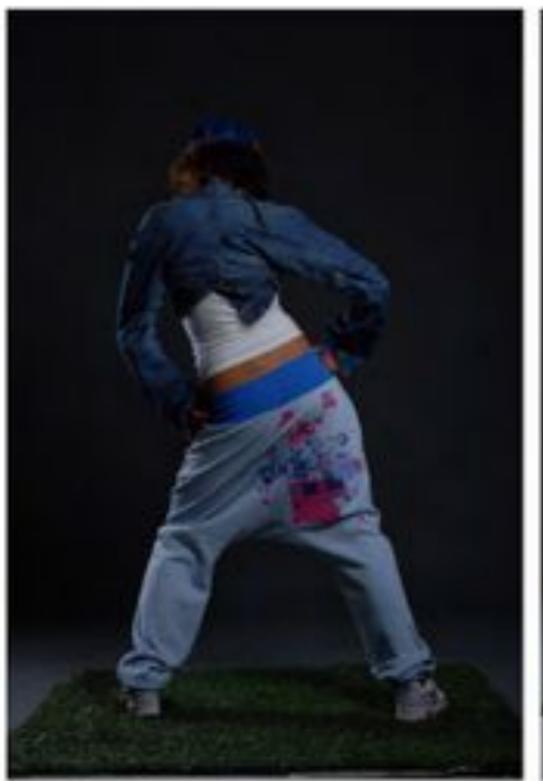






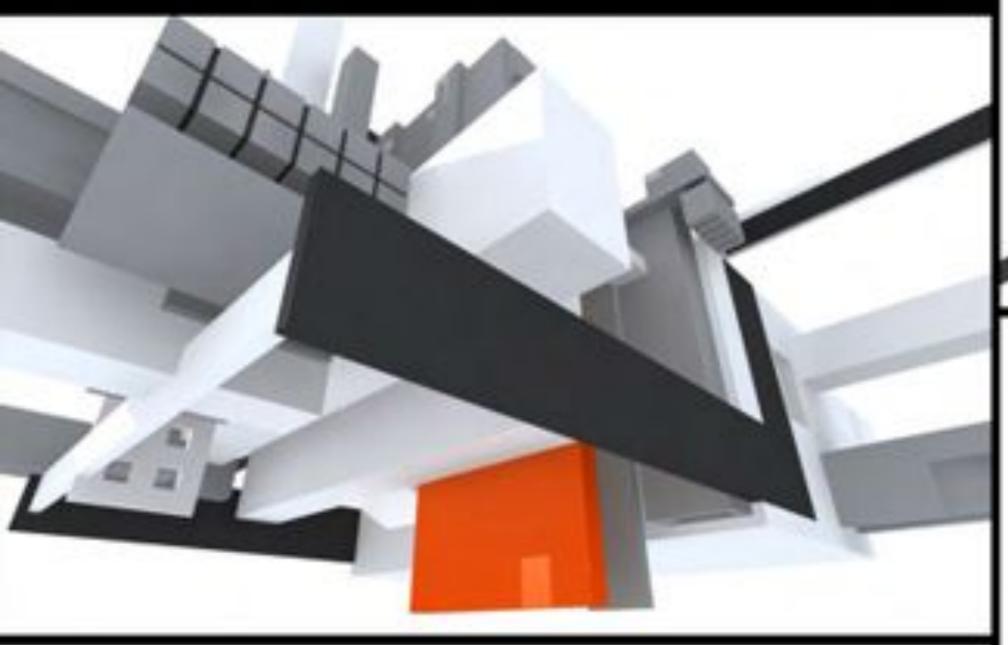
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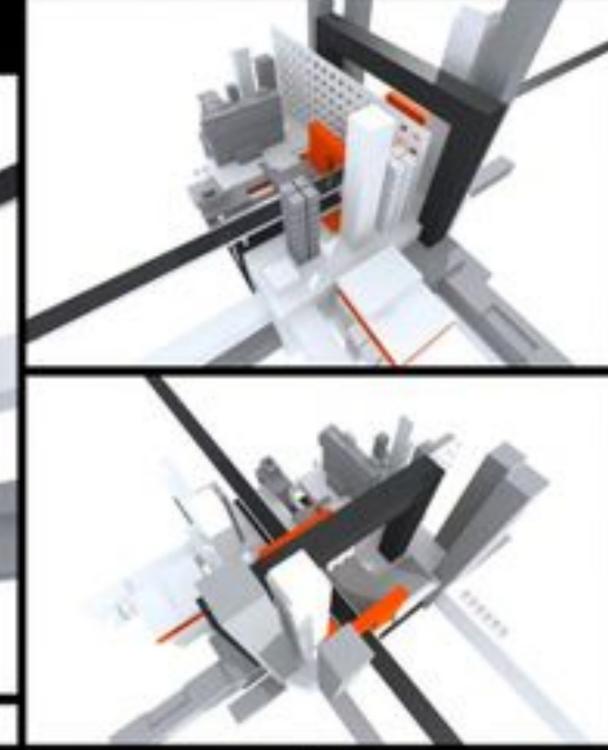






Experimental princing formulas Horalds and Onto-My 2007 Assembles ZEDZ





K-Swi

K-Swiss Ariake Commercial

Art Direction:

ZEDZ

3D Modelling & Animation:

www.visualdata.org

Editing:

www.stoav.be

Online-Campaign:

www.kswiss.co.uk/ariake



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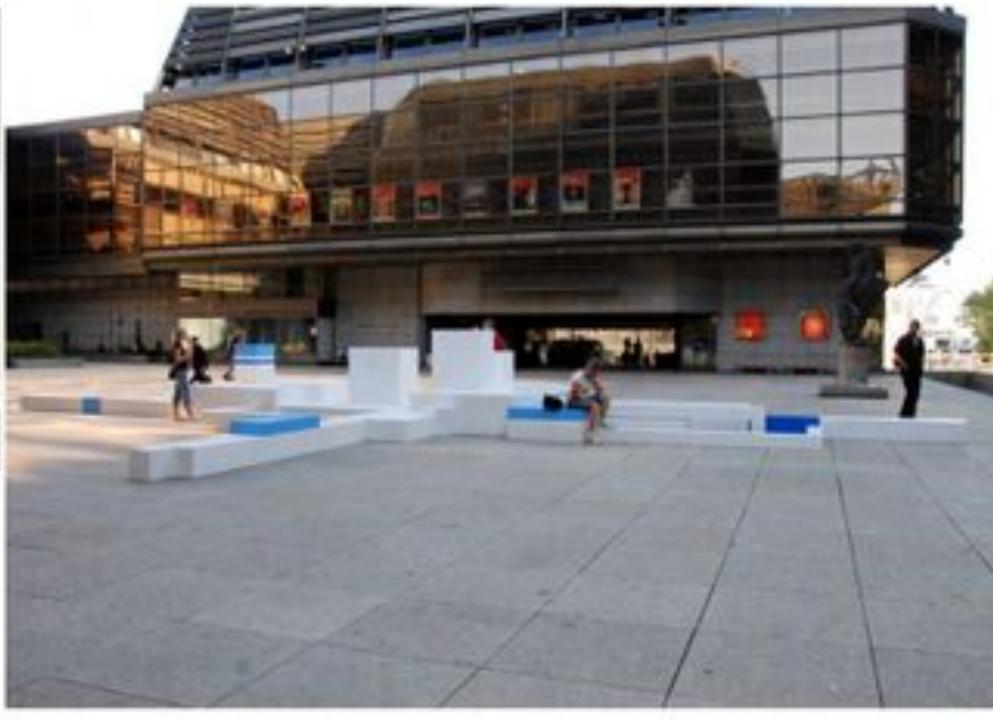
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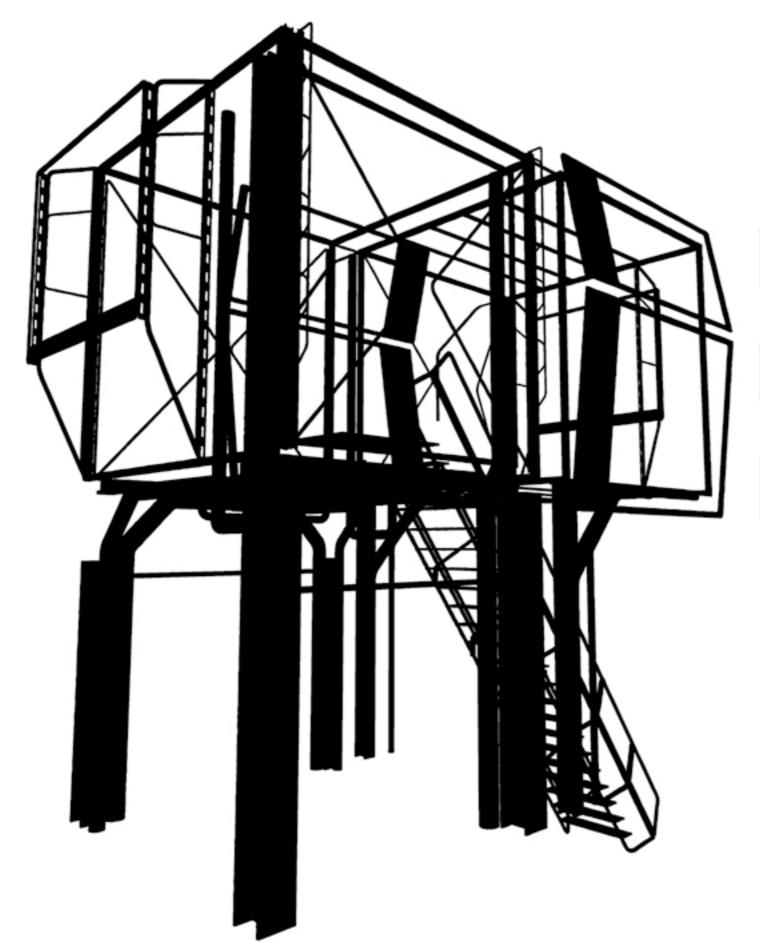




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36RECYCLAB PARIS











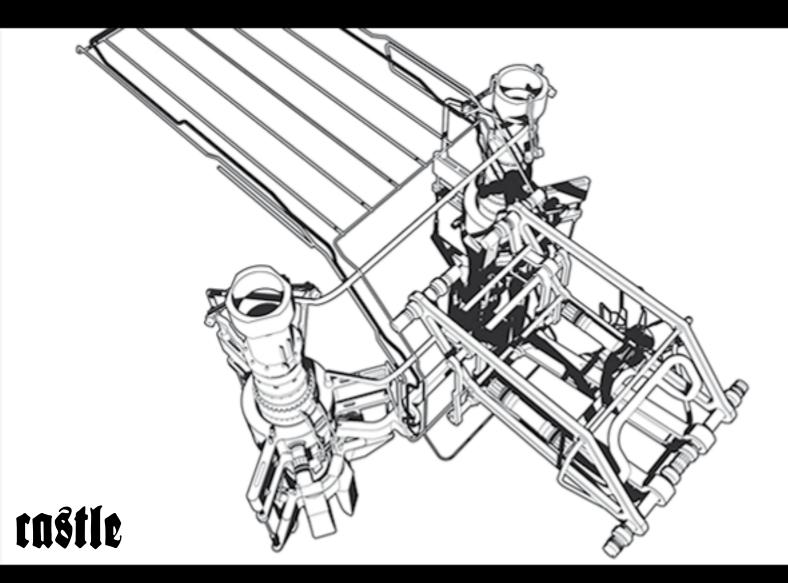
36RECYCLAB

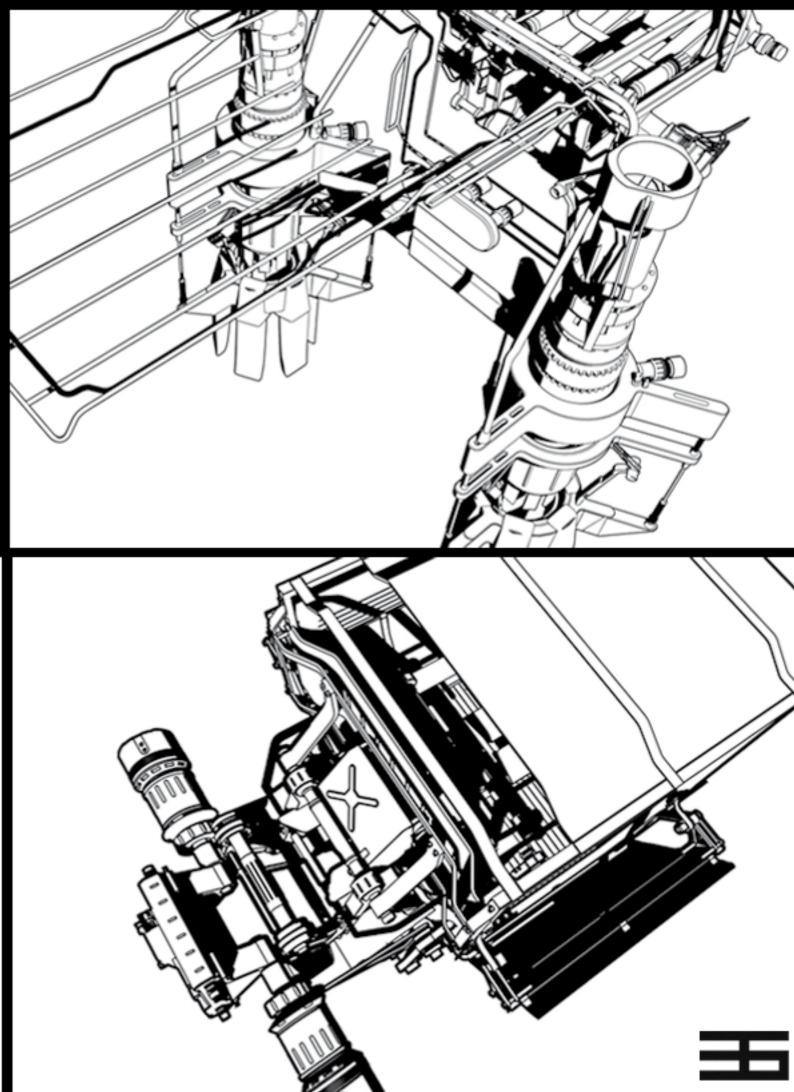
36's work is polymorphous and in constant evolution. His approach to the visual arts is transdisciplinary, incorporating architecture, design and engineering as well as sculpture, graphic arts and skateboard culture.

His enigmatic pseudonym, 36, refers to the number of 10° rotations required to trace a full revolution around a fixed point and thus obtain a global, panoramic vision that encompasses all detail.

In parallel to his role as art director and designer in an architectural firm, 36 pursues an intense activity of urban visual parasite, pasting walls with large black and white digital prints (or print outs) on paper cutouts. His hybrid images, notably inspired by the industrial esthetic and generated through diverse software combinations, represent difficult-to-identify structures that oscillate between high-tech abstractions and improbable machines whose potential functions are still unknown. Both mysterious and strangely familiar, these forms sometimes leave the bi-dimensional plane to spread over objects (light boxes, skate boards, etc.). They can also unfold spatially in the form of three-dimensional structures formed of metal rods welded together, or recuperated replacement parts on obsolete computer hardware, some enhanced by neon lights, which evoke a sort of stylized skeleton, as mechanical as it is organic.

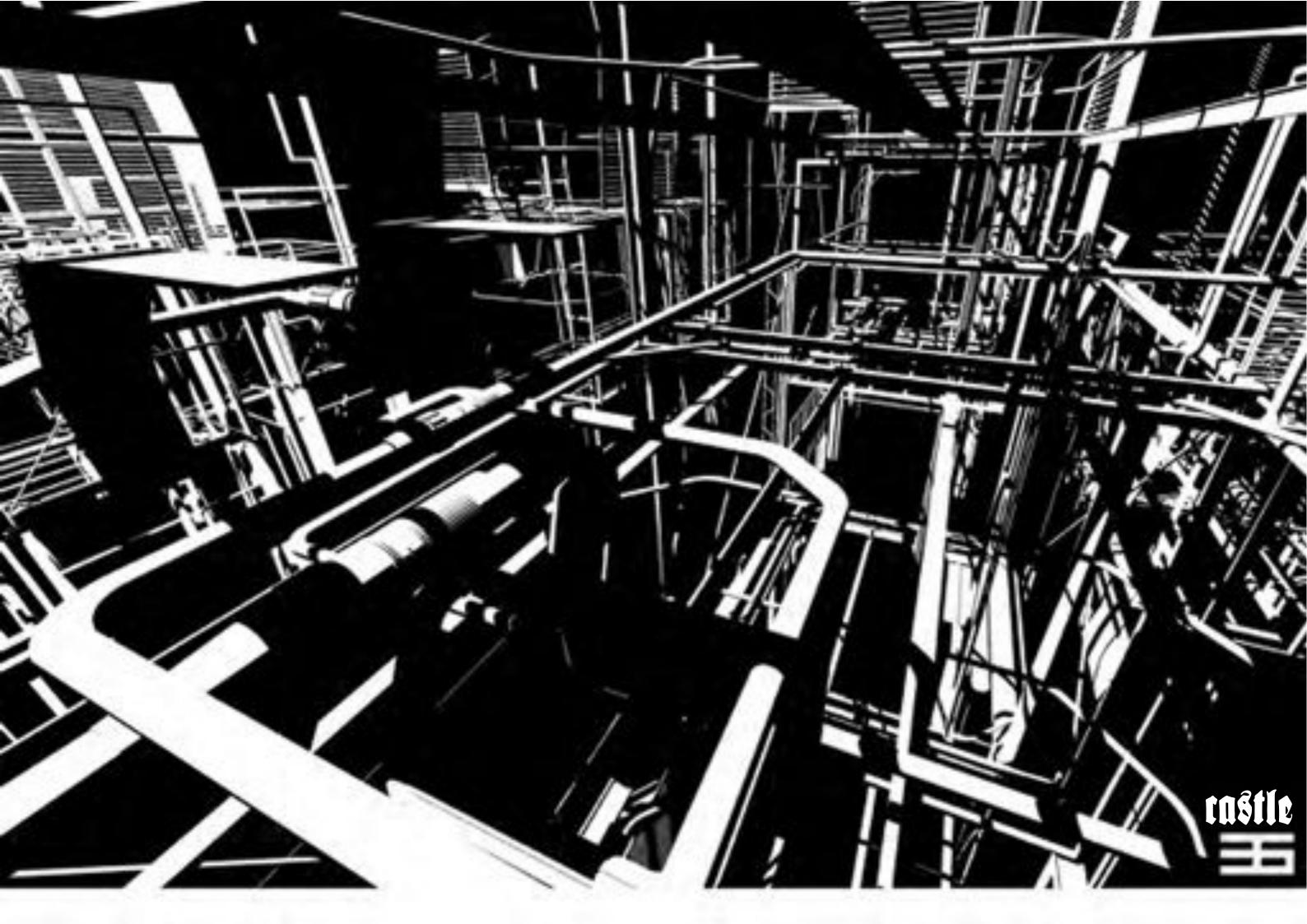
JF Sanz



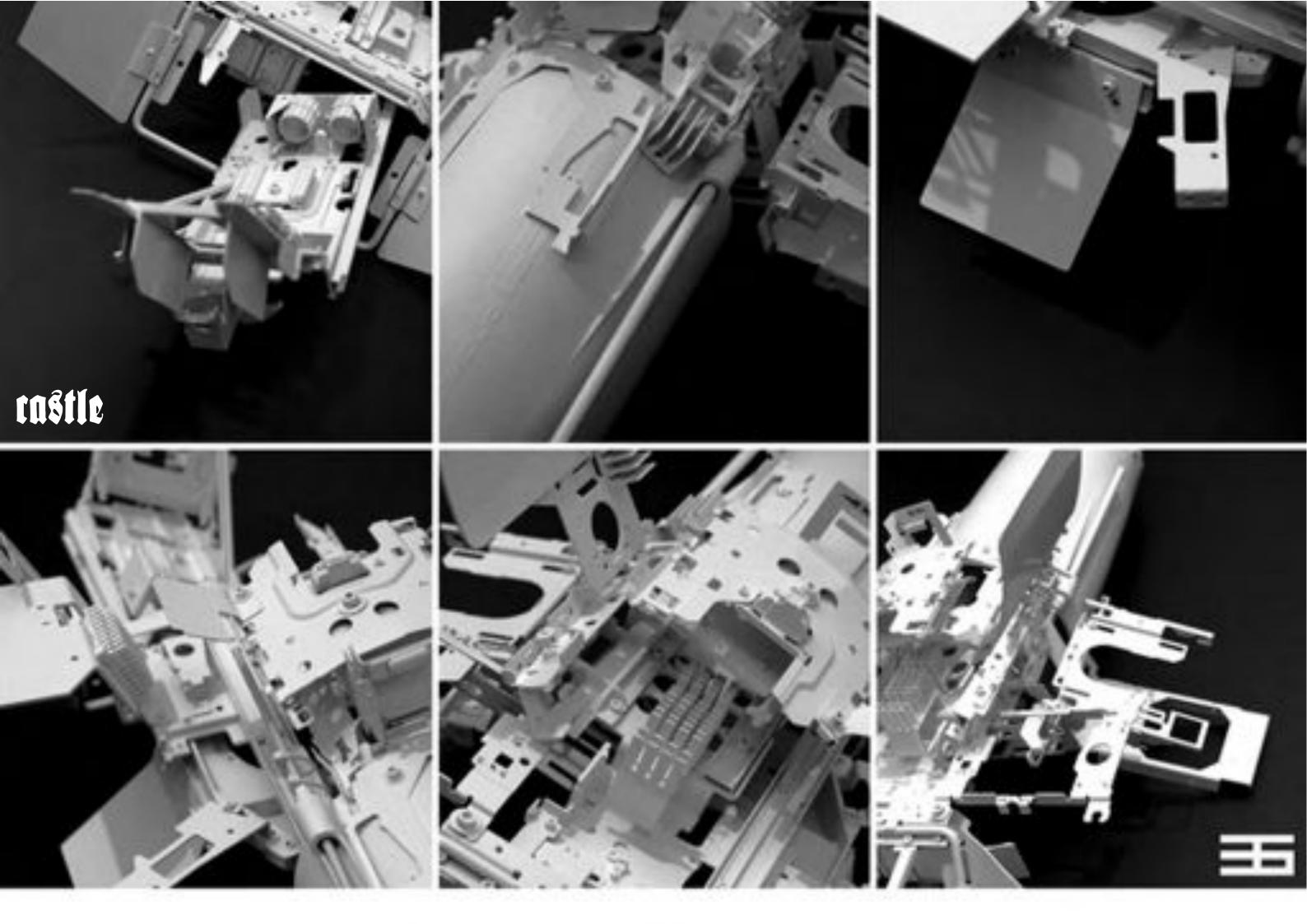


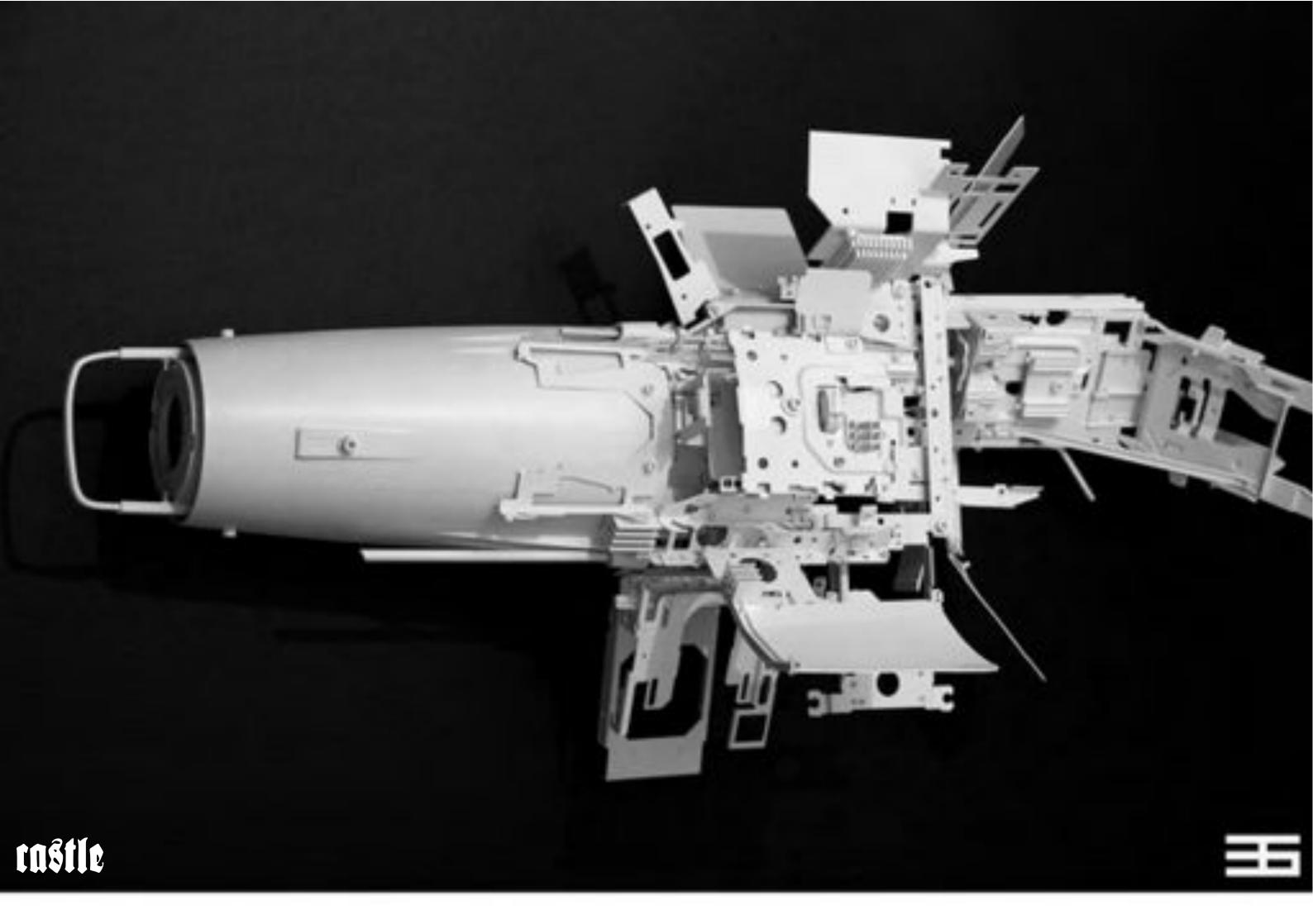


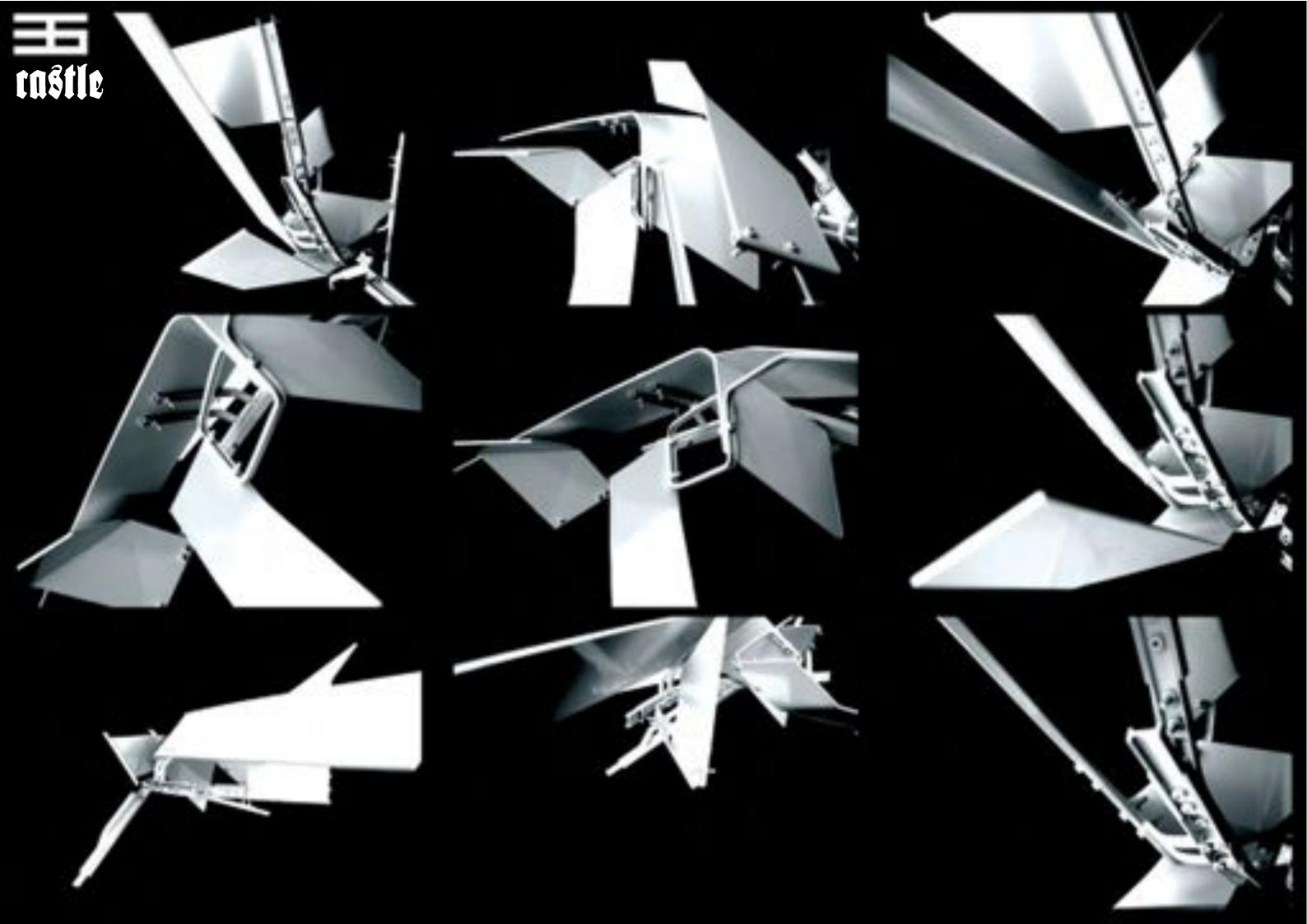


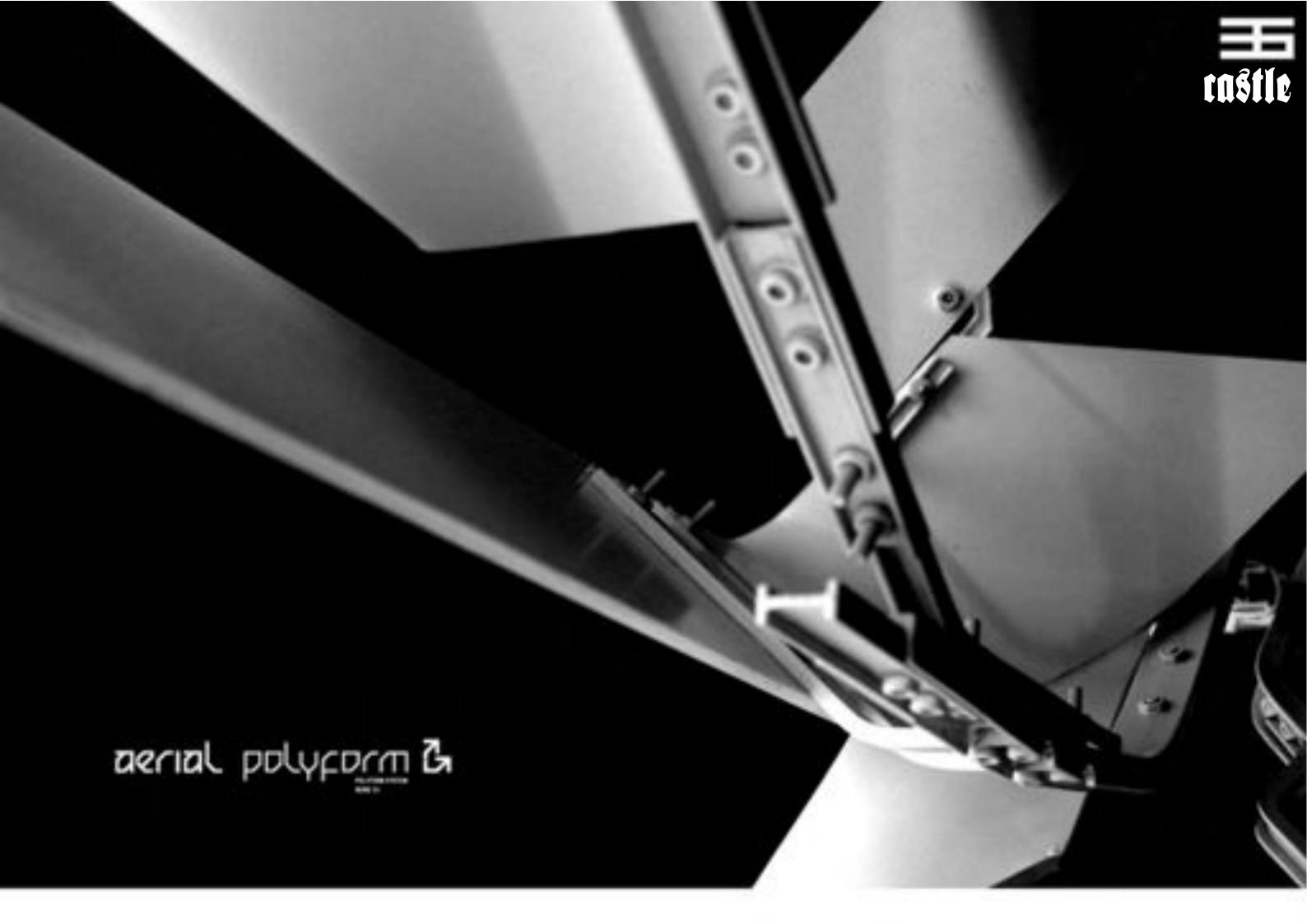


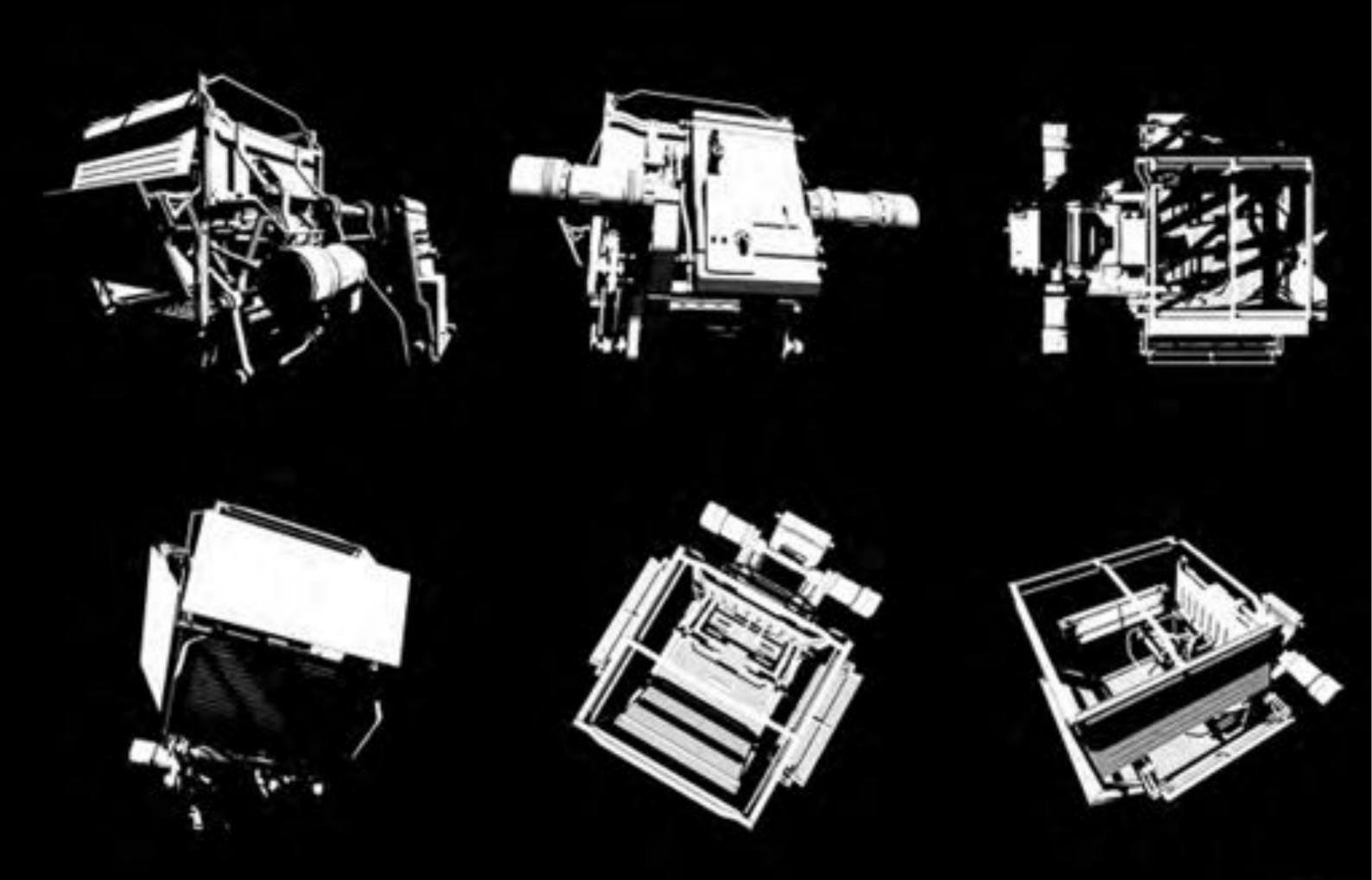






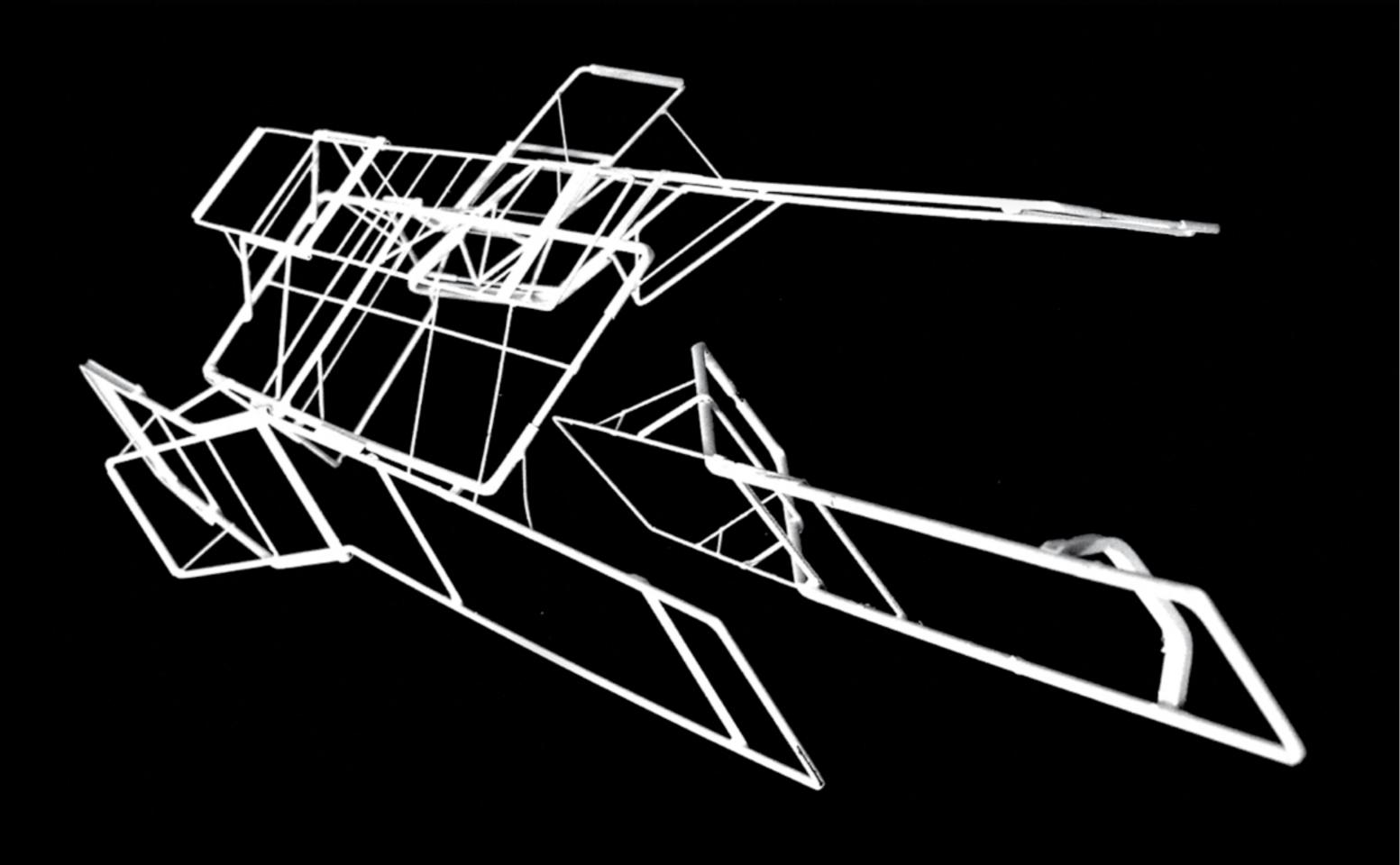






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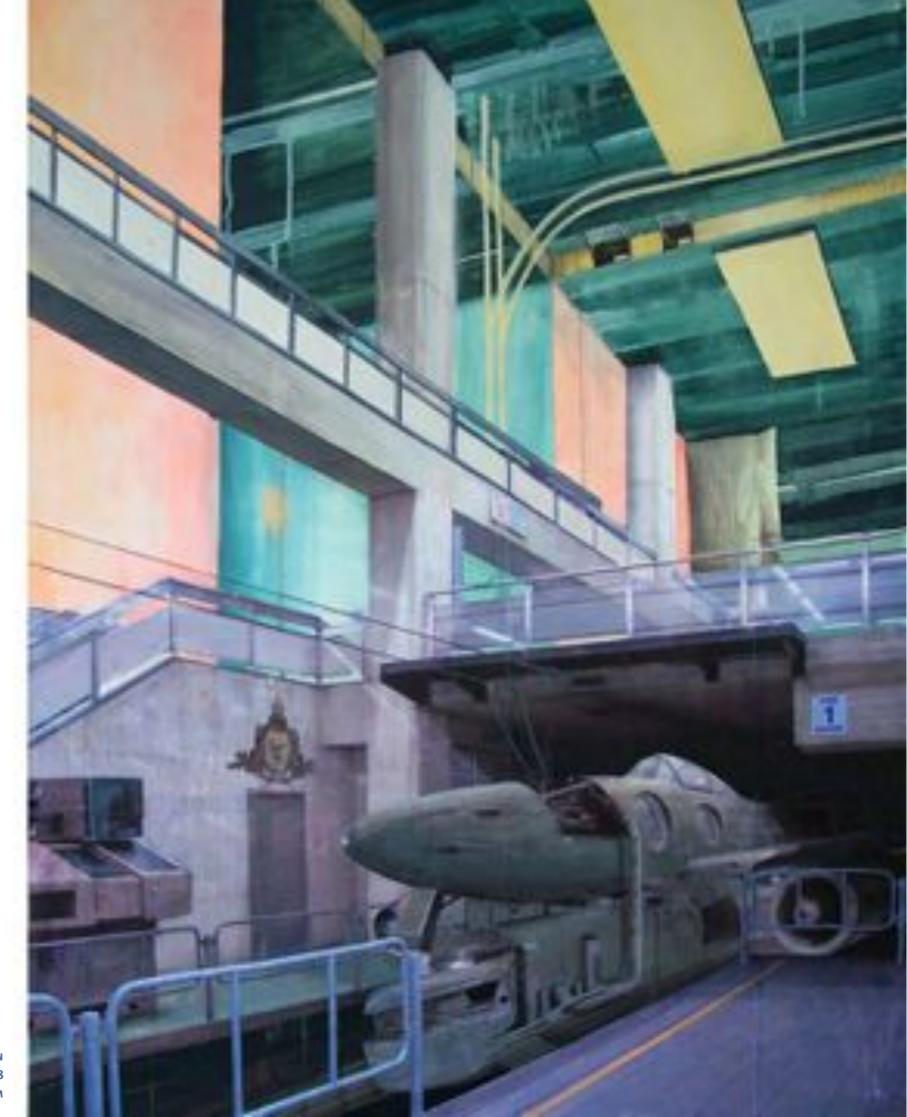
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DANIEL SCHÜSSLER

MUNICH

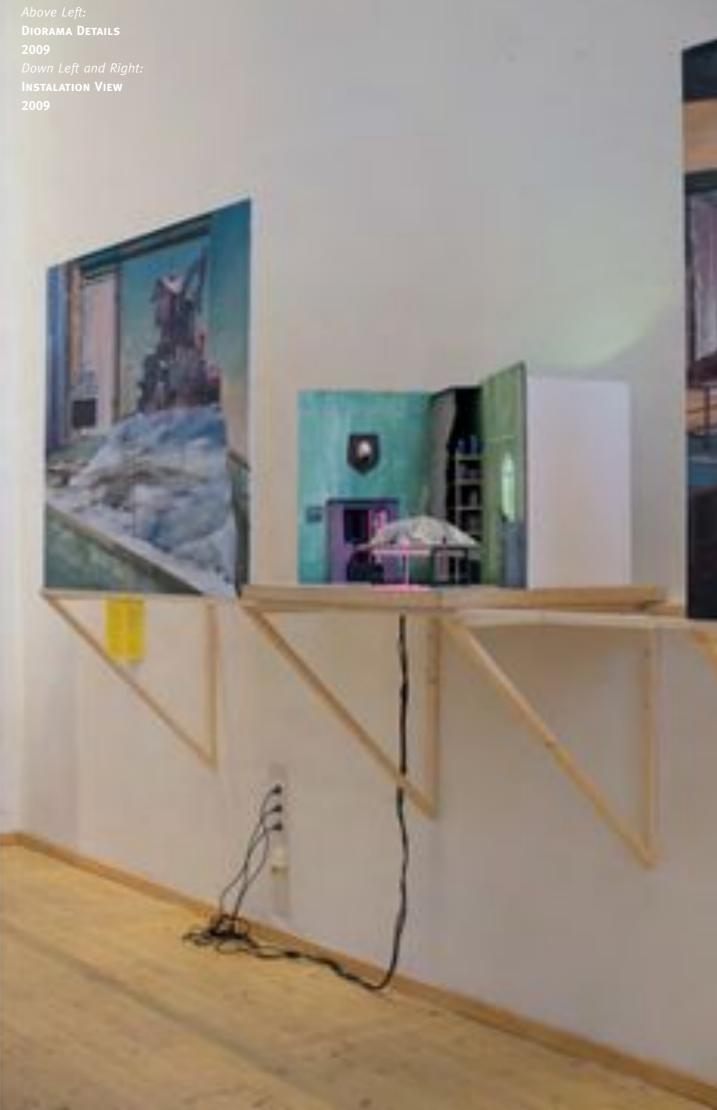


TRINITY STATION 2008 90x70cm









castle

DANIEL SCHÜSSLER | DIPLOMA WORK 2009 | ADBK MUNICH

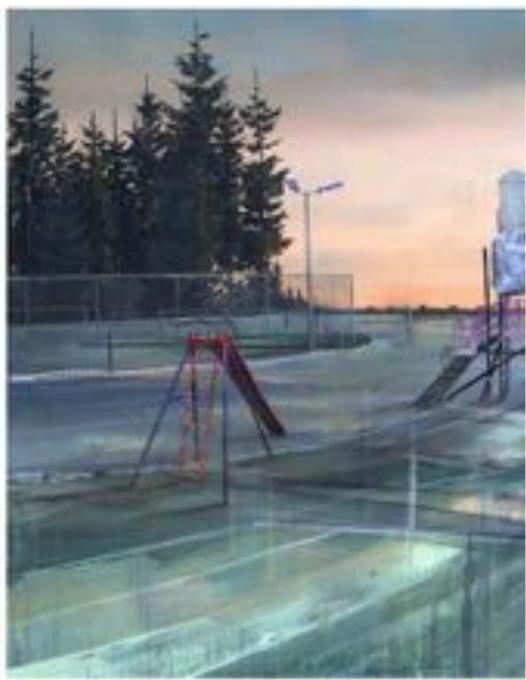




Left:
NEVADA LANDING
2009
125x155cm
Right:
SYNTAX ERROR
2009
125x155cm







Left:
WELTWECHSEL
2008
40x30cm
Middle:
ROLLFELD
2008
60x50cm
Right:

KOMM SPIELEN

2007 90х70см

castle





www.danielschuessler.blogspot.com

GRAUZONENURLAUB

2008

40x30cm

Right:

MEIN VERSTÄNDNIS VON WAHRHEIT

2008

125x155cm



SHOWICASE









Lobbee Aor

LOBKE VAN AARNETHERLANDS





Welcome to the world of illustrator Lobke van Aar (1982). As a young girl Lobke van Aar discovered that drawing is a good way to escape reality. She never went anywhere without her little suitcase filled with paper, pencils and markers.

Soon she learned that she could make a living out of drawing and started doing graphical work. But Lobke had more to say, so she enrolled in the bachelor of illustration at the Sint Joost Art academy. During her studies, she did an internship at highend Dutch newspaper NRC.NEXT. Many illustrations were published and the large public got to know her colorful characters. Her illustrations, often starring at the front page, added a rare poetry to the newspaper. She graduated in 2008 with a series of pencil drawings, where she expressed a fresh outlook on customer services. This project was selected for the Dutch Design week. Today, her illustrations appear

in several newspapers, magazines and books. Lobke's characters have left her little suitcase but they have only started their travels. We made a selection of her editorial work, more can be found at her website:

www.lobkevanaar.nl

"Lobke's characters have left her little suitcase but they have only started their travels."











LOBKE VAN AAR

castle







www.lobkevanaar.nl



MEULEN DIKS NETHERLANDS | MUSTIFICATIONS

Nanne Meulendijks is a Dutch illustrator and artist, who critisizes people, daily life and the present with a great sense of humour.

The illustrations from Nanne Meulendijks (August 30, 1985) are surprising, dynamic and humorous. She also makes a statement with her work! Form and content are equally important to each other.

Nanne comments her environment since she was born and able to talk, and the's sure she will never stop with that ;)

Her inspiration are people, daily life and the present. She combines this with firm dark humour. At first sight Nanne Meulendijks makes pretty pictures, but when you take a closer look, they confront you with yourself. Her message isn't always what you'd like to hear...!

As well as commisioned illustrations for national newspapers, magazines, childrens' books, and very nice free assignments for musea, rotary, and publishers, Nanne Meulendijks makes her own -and regularly exhibited (poster)projects- in which she gives her opinion about current issues. Her last (but not least) and very up-to-date own project about the problems in the care/homes for the elderly ("What to do with Granny?") has even been on the national television and in several newspapers.

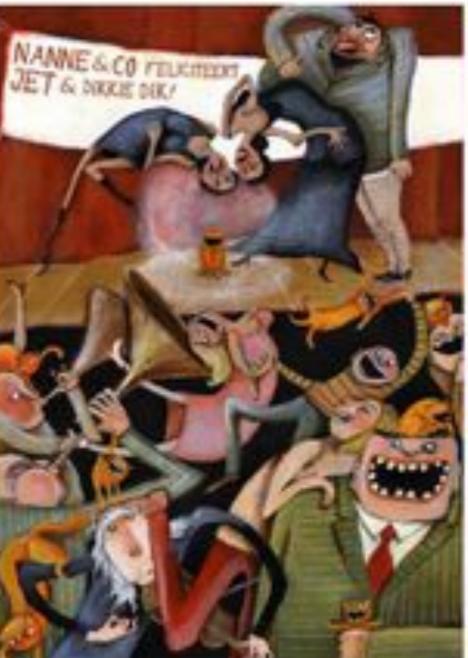
"and the present. She combines this with firm dark humour."





castle







NANNA MEULENDIJKS

Left:
THE DONE THING GOURMETTEN
Middle:

DIKKIE DIK *Right:*

THE DONE THING EIGHTY





NANNA MEULENDIJKS

ARM AND LACKING ARM WOODS
Right:
ARM AND LACKING ARM LEGS







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Suiko One www.suiko1.com Ryohei Yamashita www.illustmaster.com Atsushi Fukunaga www.atsushifukunaga.jpn.org Awake Red - Taiji Miura www.awake-red.com Ioan Sinclair www.pinkboxjapan.com Yohei Fujii www.shihoufujii.com Anna Rocks/Tsubaki Anna www.annarocks.jp Shohei www.hakuchi.jp Ima One www.imaone.com Hanatch www.hgx.jp

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