

# MIKADO

A CALLIGRAPHICAL CROSSOVER.



**CONTENTS, CONCEPT & LAYOUT.....:**

„MIKADO“, Leonhard Schöpflin  
Graphunique Berlin 2006

**PHOTOGRAPHIES.....:**

Leonhard Schöpflin

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ALL ARTWORK PRODUCED BY LEONHARD SCHÖPFLIN.

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# INTRODUCTION

## MIKADO

- Leonhard Schöpflin \*16.09.1981 in Weimar

## HISTORY

- Graduation in 2002
- studies Visual Communications at The University Of The Arts Berlin since 2002
- freelance work since 2001
- foundation of GRAPHUNIQUE, a agency for visual communication, in 2004
- currently works in his studio in Berlin Kreuzberg

## MEDIA

- acrylicpaint, spraypaint, everykind of paint
- spraycan, brush, stencil, screenprint, edging, and freehand !
- wood, gypsum, circular saw, srewdriver analog photography & digital photography
- personal computer (photoshop, indesign, illustrator..)

## JOBFOCUS

- wall & interiordesign
- layout, logo, typography & posterdesign
- prints & screenprints
- stageset design

## EXHIBITIONS

- Jazz n`bass (Berlin 2002)
- Monotöne (Waschhaus, Potsdam 2003)
- Calligraphical Remix (Magnet Club, Berlin 2004)
- Animal Farm (Casa Karmanoia, Berlin 2004)
- Urban Grassroots (Senatsspeicher, Berlin 2006)
- Hansepol (ExKarstadt , Hamburg 2006)
- Mikado (Senatsreservenspeicher, Berlin 2006)

## ABOUT

Berlin based artist MIKADO (formally known as Leo Schöpflin) started doing graffiti in 1995 and developed over the years a very unique style that you will always recognize. He started studiing Graphic Arts in 2002 at the University of the Arts Berlin, works as a graphic, wall and interiordesigner but does still or even though a lot of free work that is not depending on the request of a client or a clear structured information. His artwork combines tags, calligraphy, graphics, architectur and 3d-letters. Simple things like nametags transform to beautiful written words and develop complex graphical interpretations and structures with depth, hard shadows, several layers, linear elements and finally transform to objects, that might remember you in a famous game with coloured sticks or funkee architectural urban landscapes. Typical for his style are linear elements and stretched triangles that form unique landscapes and architectural drawings, while still remaining letters. The media he works with are ranging from spraycan to brush, from wall to canvas, from screenprint to edging & from wood to screwdriver. This portofolio shows you the process of his artwork produced in the past 4 years. It contains no commercial projects, if you are interested in his jobs, please check [www.graphunique.com](http://www.graphunique.com), this page shows you a wide range of projects for all different sorts of clients.

Enjoy looking through this book, it is full of my artwork in which i allways try not to be to narrowminded by seeking new forms, shapes, themes and media. From tagg to object. A calligraphical crossover.

Leo Schöpflin



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# WALL

SOME EXAMPLES OF WHERE IT STARTED, STILL IS AND WILL BE...GRAFFITI ON THE WALL...



# WALL

SOME EXAMPLES OF WHERE IT STARTED, STILL IS AND WILL BE...GRAFFITI ON THE WALL...2003-2006

**WHERE:**

Trashhouse at Mariannenplatz,  
Berlin Kreuzberg,

Located on the former boarder  
between East and West Berlin

**WHEN:**

Summer 2004

**MATERIAL:**

Acrylic-Paint, Spraypaint,  
Maskingtape

**WHAT:**

Besides the known theories about writing, intervention in urban space, tags- good or evil, the writer as a underground street poet, it was allways very important to me to change boring grey surfaces into something alternativ to look at, apart from concrete and commercial adds.

On the following pages you will see walls i painted in the past, some are done by myself, others are productions with friends, some were done in Berlin, others around the globe, but they all are important for the developement of my artwork. I put this chapter in the beginning of my portofolio because i started to express myself on walls, before i painted canvas, worked with the PC or built 3D letters. It is the first step of the long walk, and quite often it is necessary to return to this media to start again. Painting walls is doing art with the whole body, using the swing of your arm, not only the fingertips.

You feel what you are doing way more intense than while you are sitting in front of the computer and the feedback for your work of the people walking by is immediate. The work communicates directly with the public without hanging in a gallery space or being printed in a fancy magazine.



TRASHHOUSE AT MARIANNENPLATZ, BERLIN, PURE, 2004



TRASHHOUSE AT MARIANNENPLATZ, BERLIN; \*RADIO\* BY MIKADO & SIRIUSMO, JUNE 2004



EASTSIDE GALLERY, BERLIN; BY COMODO, ECO AND SIRIUSMO, APRIL 2003





FORMER KAUFHOF AT ALEXANDERPLATZ, BERLIN, BY MIKADO, SIRIUSMO, ECO, GIGOLO & DEAR, JUNE 2003

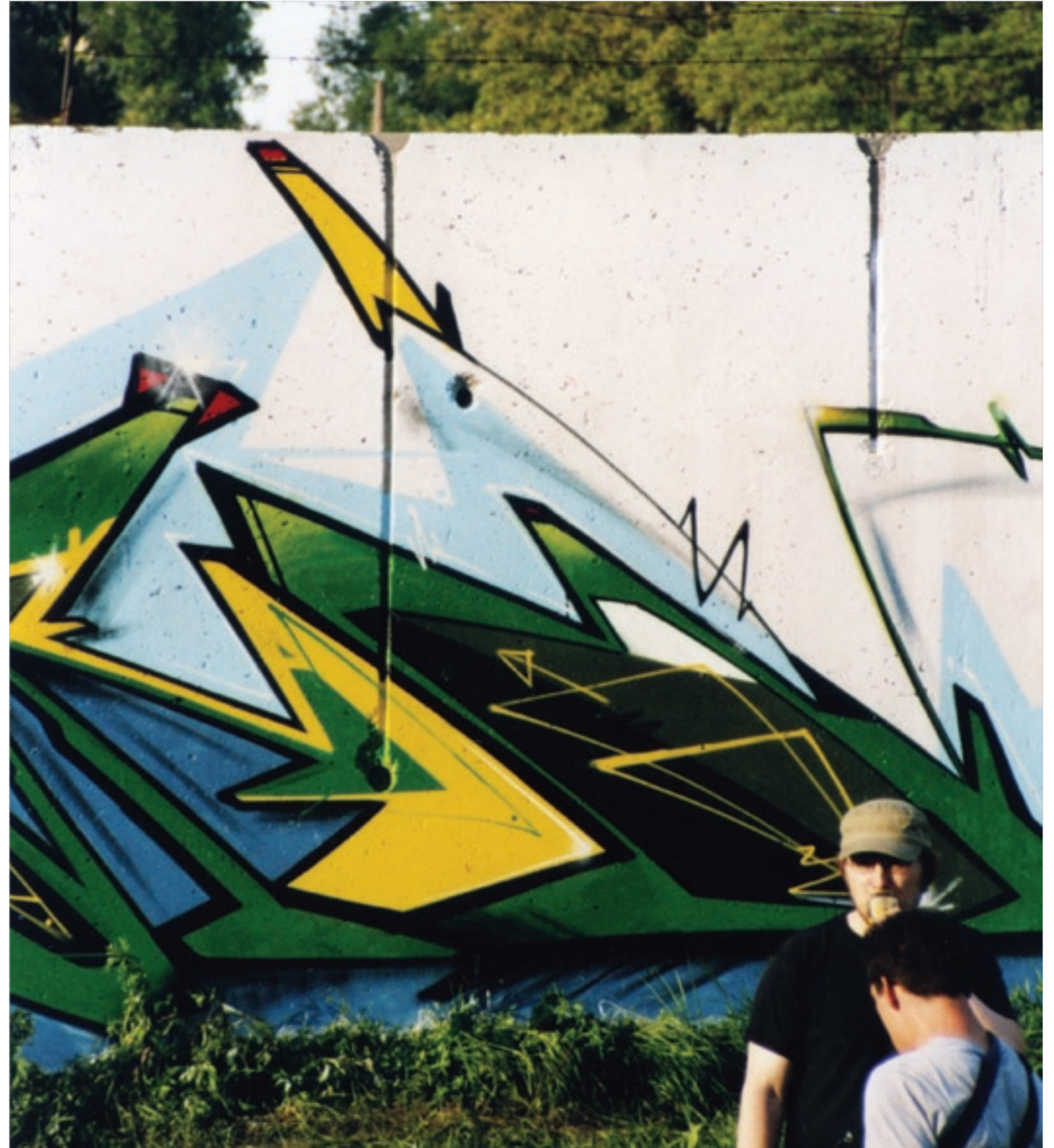




THE CANALS, SYDNEY, AUSTRALIA; BY MIKADO & CAKE, JULI 2005



CLEVELANDSTREET, SYDNEY, AUSTRALIA; BY MIKADO, JUNE 2005



LEMBERG UKRAINA; DETAIL: MIKADO, \*D\*



LEMBERG UKRAINA, DETAIL: FIRST OUTLINES, MIKADO



LEMBERG UKRAINA, DETAIL: FILL INS, MIKADO



LEMBERG UKRAINA, DETAIL: OUTLINES MIKADO



LEMBERG UKRAINA, DETAIL: MIKADO



LEMBERG UKRAINA; MIKADO, GIGOLO, SIRIUSMO, MAY 2006





# CANVAS

ABSTRACT CALLIGRAPHICS & ARCHITECTURAL LANDSCAPES





# ELECTRONIFIED LANDSCAPES SERIES 2004



# ELECTRONIFIED LANDSCAPES SERIES 2003

**WHERE:**

Painted and printed in Berlin

**WHEN:**

2003

**MATERIAL:**

Canvas, Tesa,  
Acrylic-Paint, Spraypaint,  
Stencils, Architecture Photography,  
Screens and finest electronic music

**WHAT:**

Influenced by the rise of electronic music in the beginning of this century, i did those paintings using stencils of old taperecorders, shapes of dancing people and of course a graphical language that is very significant and related to electronic (dance) music...i was triing to paint what i was feelling while listening or dancing to all this new and exciting stuff that came out in Berlin like drum n`bass, broken beats, minimal tekno etc. ....

And i succeeded! On the exhibition-opening Gernot, one of the two modeselektor's heads (Berlin electro-rockers) which i highly admire for their music, offered me 20 selected records as an exchange for one of the paintings..and so we did this artwork for artwork deal, which i really liked because the money that i would have spend on records anyways kept out of the game...



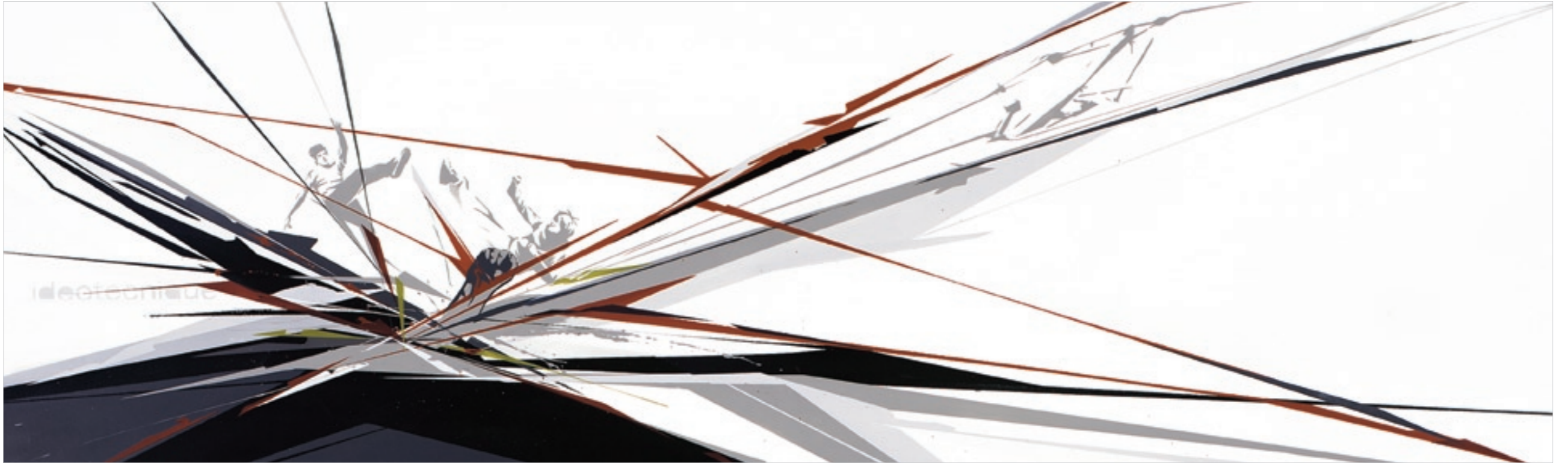
ELECTRONIFIED, ACRYL AND SPRAYPAINT ON CANVAS, 1M X 1M



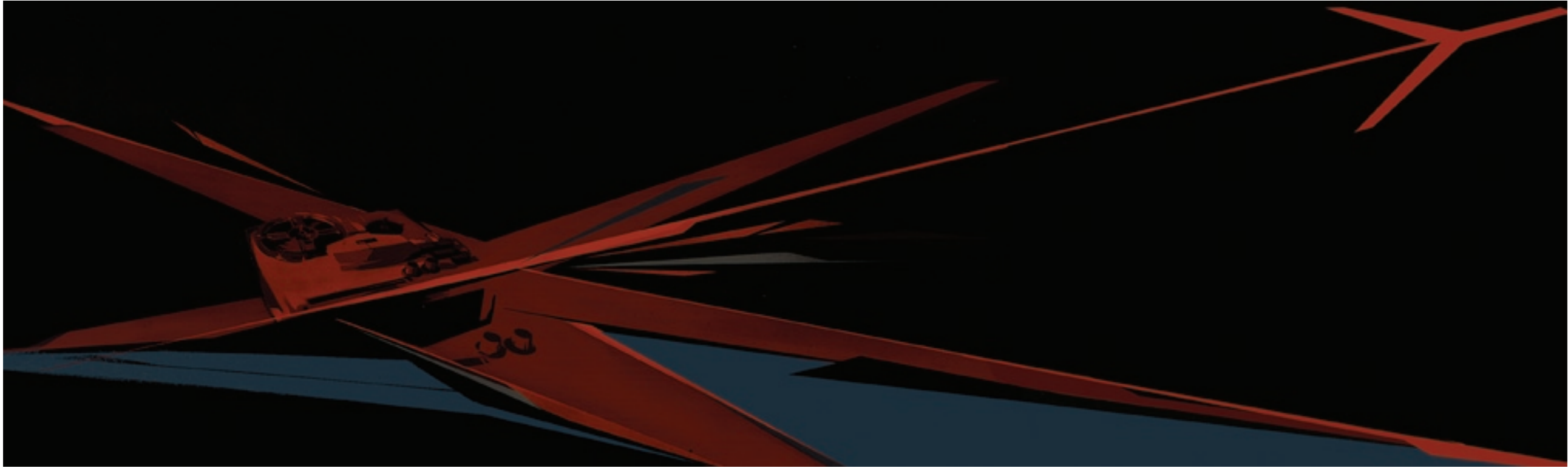
ELECTRONIFIED MONOCHROMATIC, ACRYL AND SPRAYPAINT ON CANVAS, 180 CM X 60 CM



ELECTRONIFIED MONOCHROMATIC 2, ACRYL AND SPRAYPAINT ON CANVAS, 180 CM X 60 CM



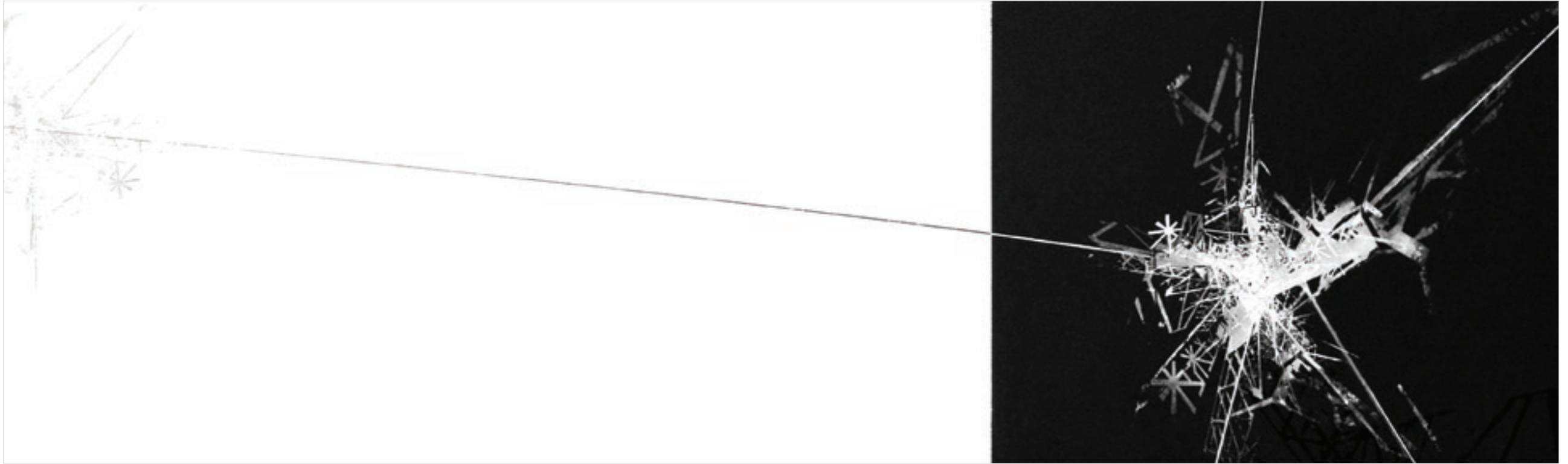
ELECTRONIFIED FUNKIE, ACRYL AND SPRAYPAINT ON CANVAS, 180 CM X 60 CM



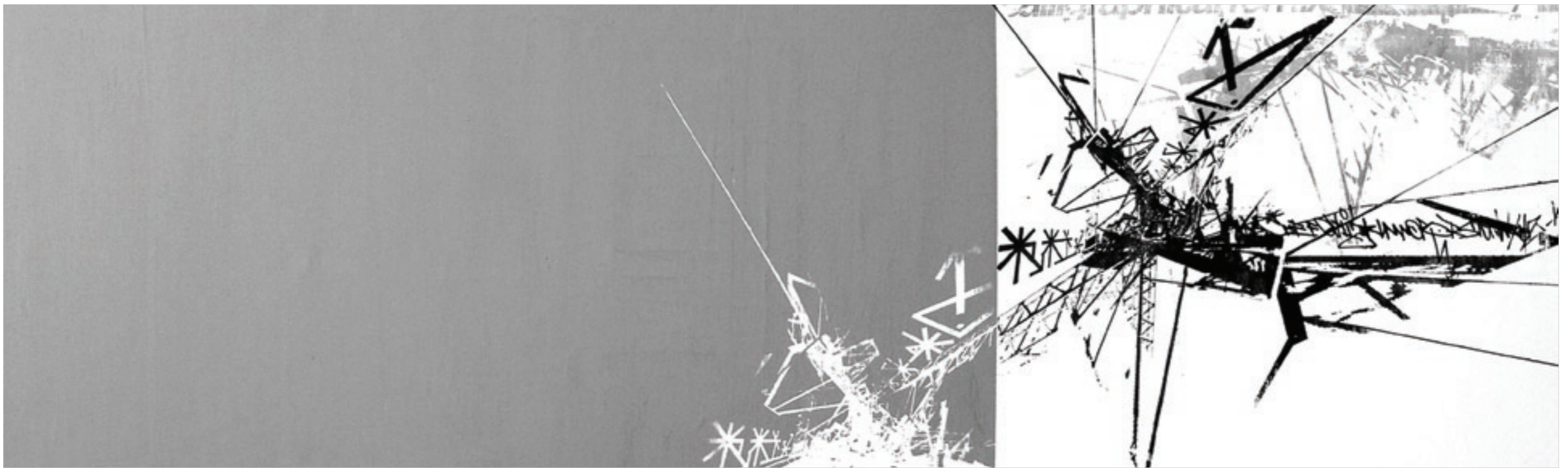
ORWOLUTION BLACKRED, ACRYL AND SPRAYPAINT ON CANVAS, 180 CM X 60 CM



JAZZALICIOUS, ACRYL AND SPRAYPAINT ON CANVAS, 180 CM X 60 CM



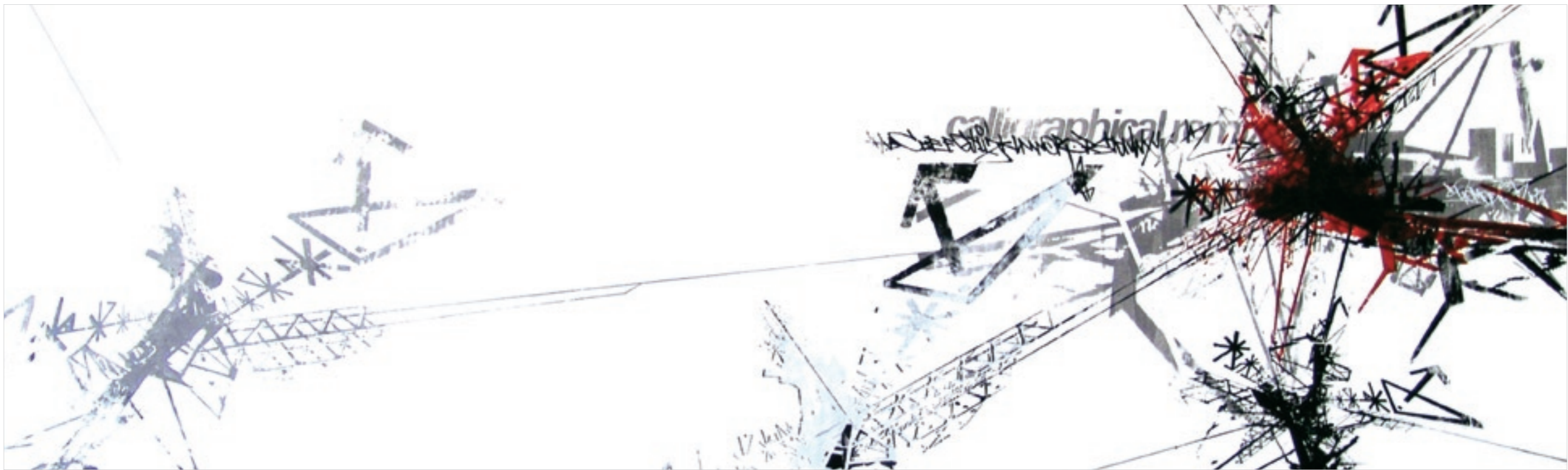
CALLIGRAPHICAL REMIX BLACKNWHITE 1, ACRYL AND SPRAYPAINT ON CANVAS, 180 CM X 60 CM



CALLIGRAPHICAL REMIX BLACKNWHITE 2, ACRYL AND SPRAYPAINT ON CANVAS, 180 CM X 60 CM



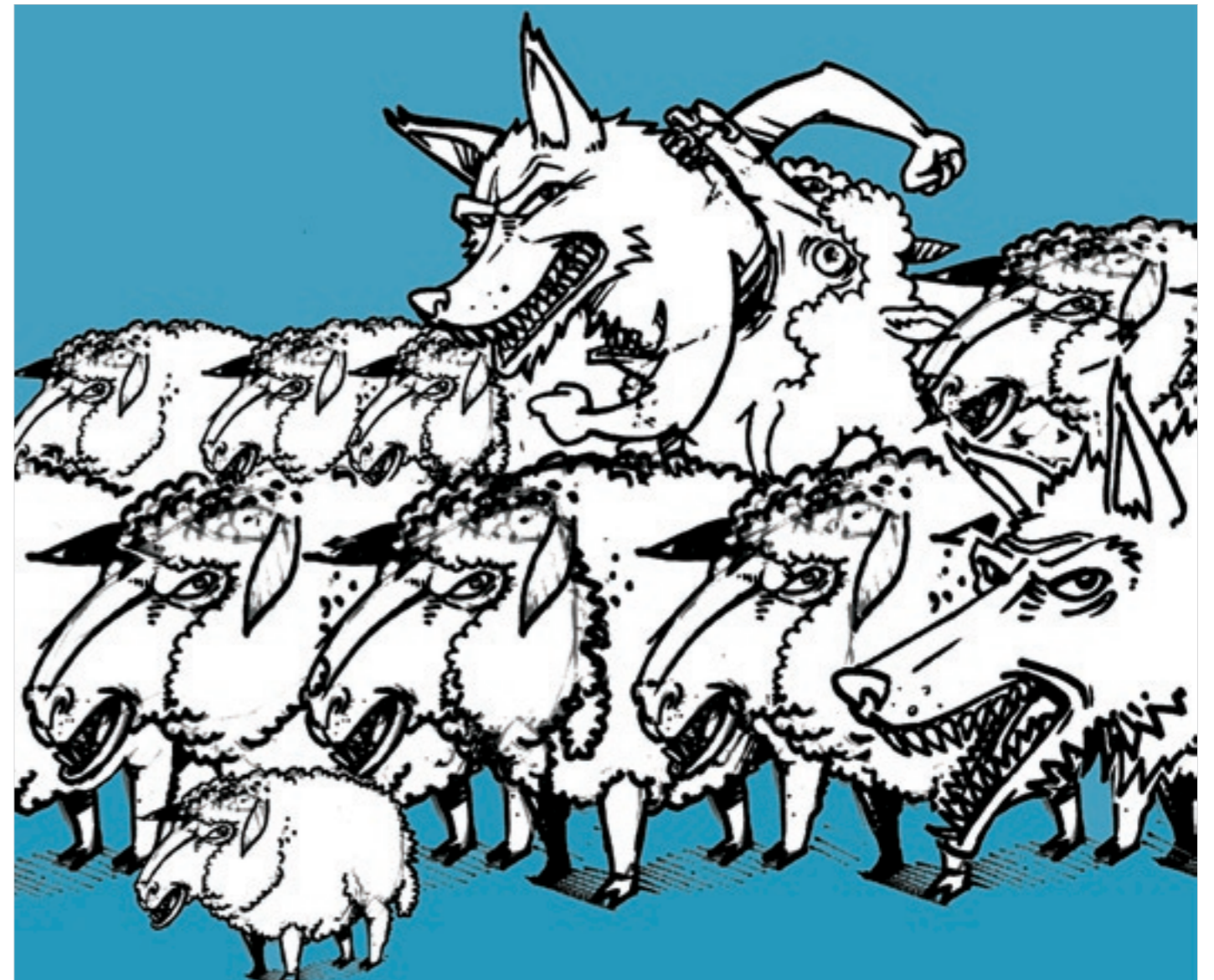
CALLIGRAPHICAL REMIX RED, ACRYL AND SCREENPRINT ON CANVAS, 180 CM X 60 CM



CALLIGRAPHICAL REMIX WHITE, ACRYL AND SCREENPRINT ON CANVAS, 180 CM X 60 CM



# ANIMAL FARM 2004



# ANIMAL FARM 2004

**WHERE:**

Created,printed and painted in Berlin

**WHEN:**

April 2004

**MATERIAL:**

Acrylic-Paint, Spraypaint,  
Photoshop, Screens, Photographs  
Wood and Maskingtape

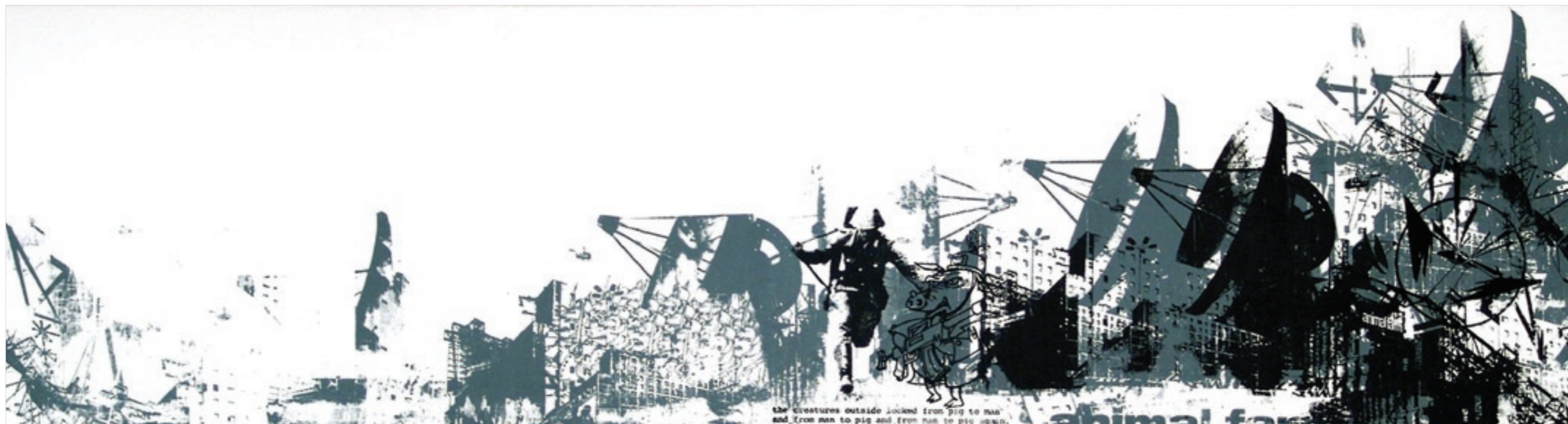
**WHAT:**

Animal Farm was a canvas and screenprinting project of Jenne Tümmel and me. Jenne is a very talented cartoon artist from Berlin and we decided to remix our two styles and Orwell's novel about the animals taking over and ruling the farm of the humans.

We didn't situate the animals in a farm, but in a deconstructed urban/architectural environment with typical signs of the modern age; satellites, helicopters, tall buildings etc., in which the animals were having their battle. Jenne was drawing the single animals and i was scanning them to built herds and crowds of animals on the computer. Later i was screenprinting them onto canvas, mixed and situated in an urban environment where big birds holding spraycans were battling against hundrets of pigs, where sheepes transformed into wolfes and where man was totaly disapeared...



ANIMAL FARM BLUE, ACRYL AND SCREENPRINT ON CANVAS,100 CM X 40 CM



ANIMAL FARM BLUENWHITE, ACRYL AND SCREENPRINT ON CANVAS,180 CM X 40 CM



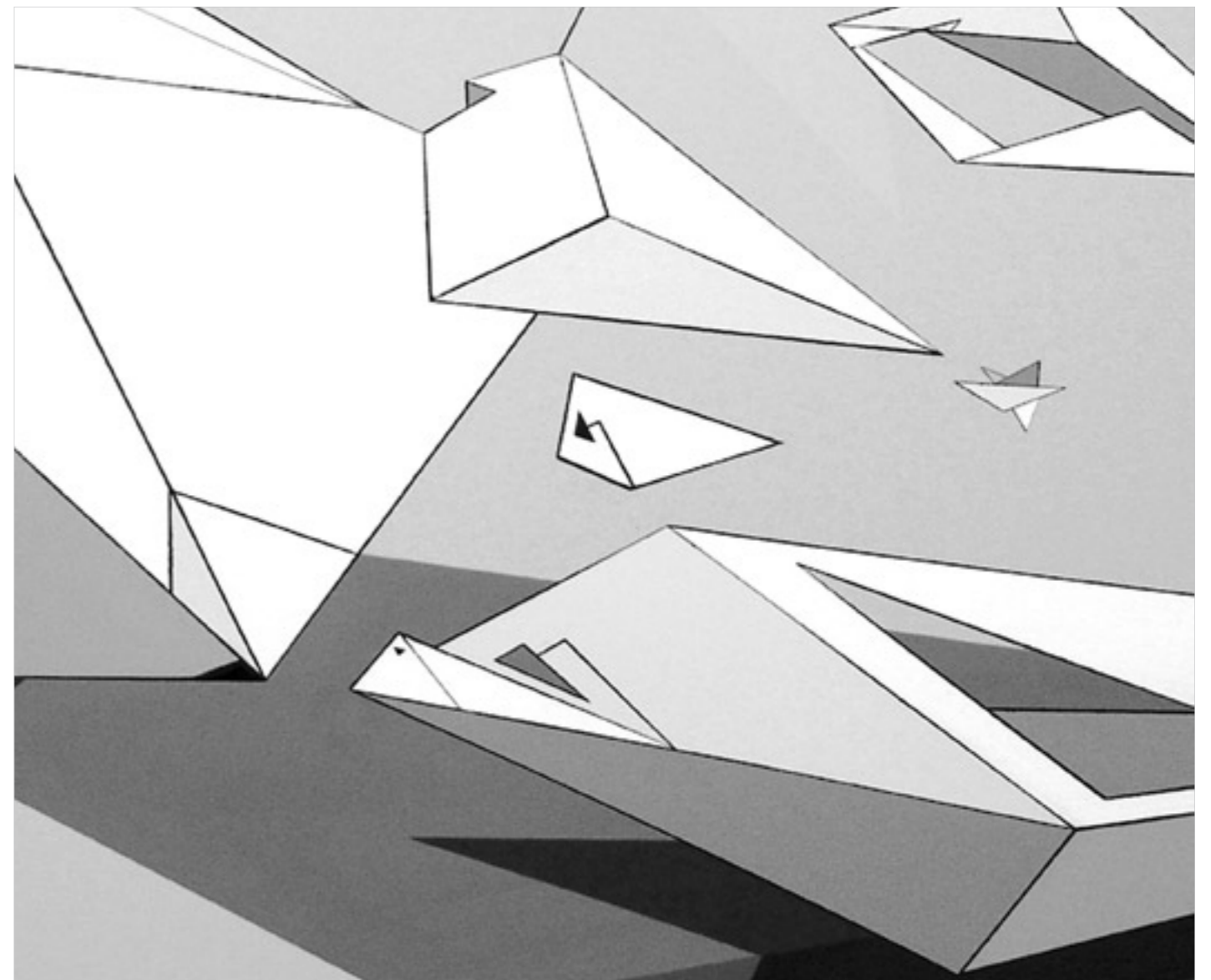
ANIMAL FARM BLACKWHITE, ACRYL AND SCREENPRINT ON CANVAS, 150 CM X 80 CM



ANIMAL FARM BLACKWHITE, ACRYL AND SCREENPRINT ON CANVAS, 150 CM X 80 CM



# CALLIGRAPHICAL LANDSCAPES SERIES 2006



# CALLIGRAPHICAL LANDSCAPES SERIES 2006

**WHERE:**

All painted in my studio at Senatsreservenspeicher in Berlin

**WHEN:**

Spring 2006

**MATERIAL:**

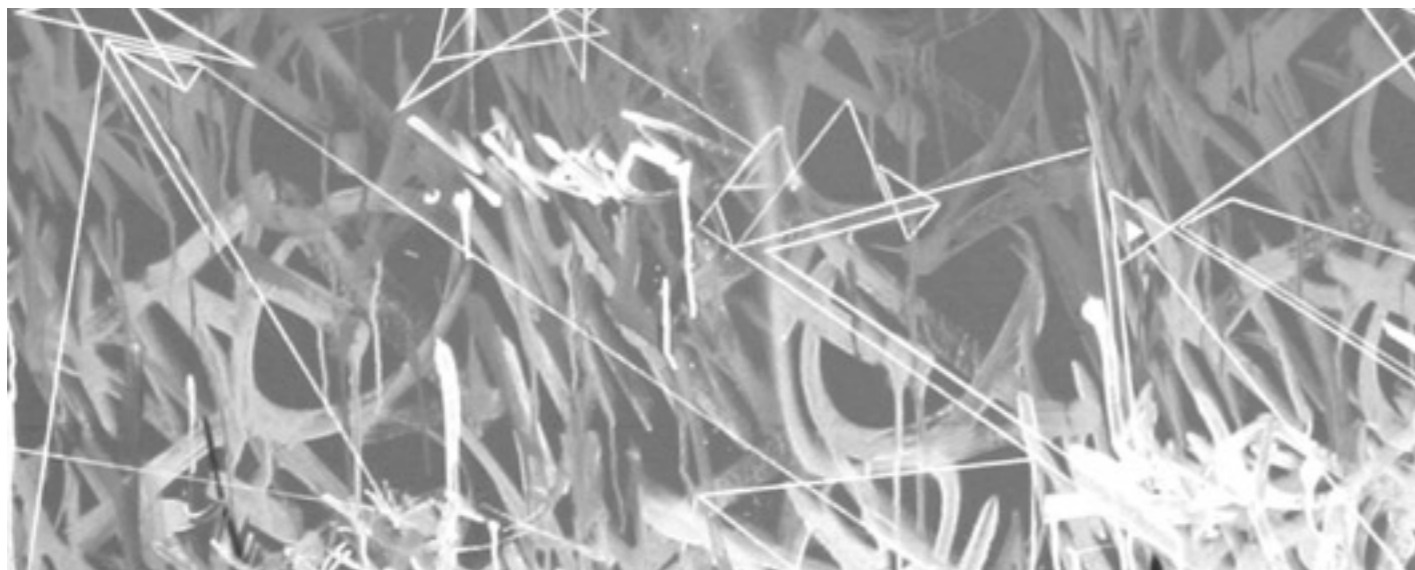
Canvas, Acrylic-Paint, Spraypaint, Brushes, Maskingtape and free Hands

**WHAT:**

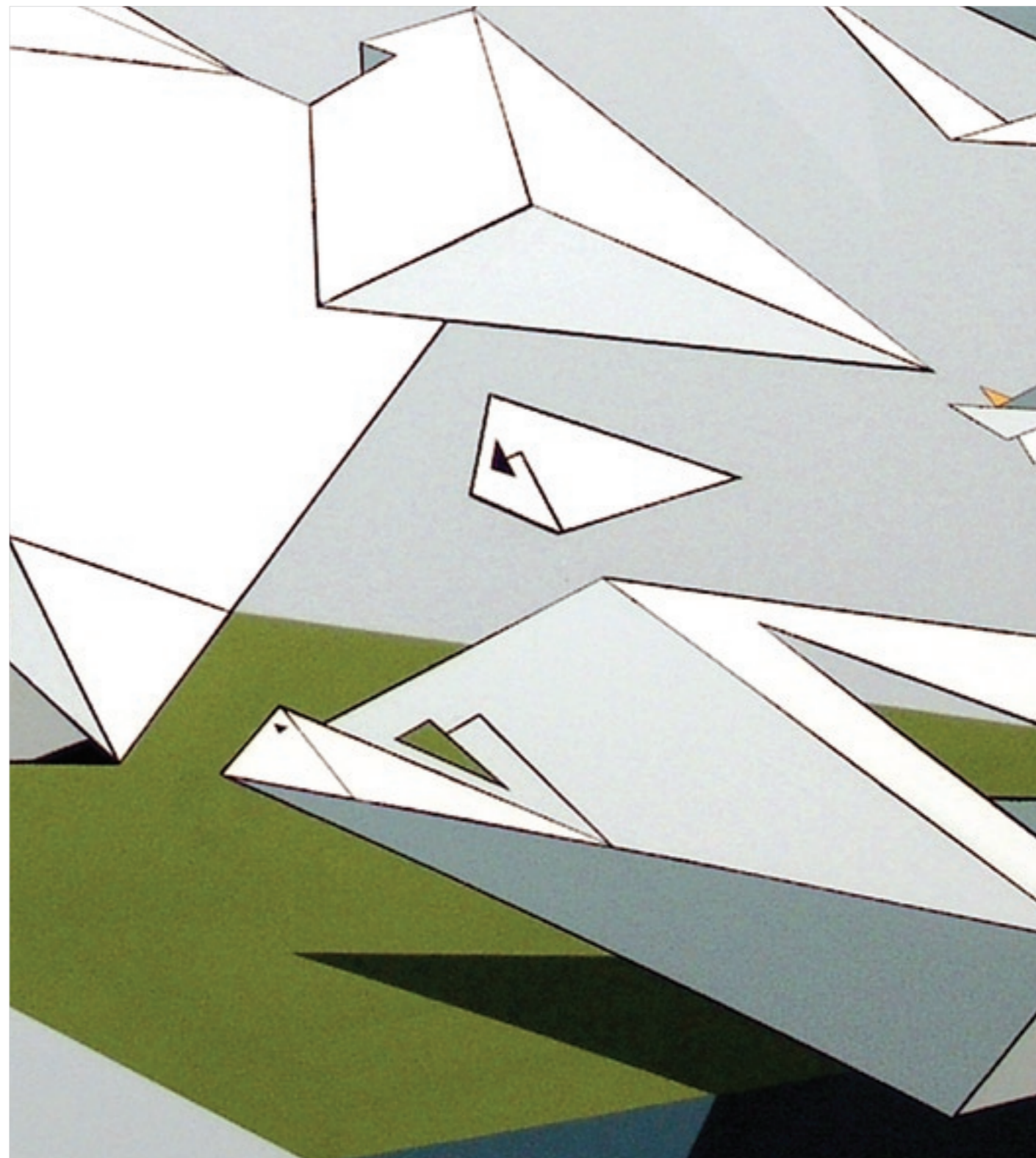
Calligraphical Landscapes is what i am working on at the moment. After i experimented with architecture, stencils and screenprints i wanted to return to the pure abstraction of calligraphy/writing. Graffitiwriters are often very narrowminded and stucked in their little world of rules, outlines and fillins - everything that doesn't fit in it is unreal, meaningless or commercial. (I didn't sell one canvas for over a year...).

I am allways searching for new ways to create letters and to express myself by using my name. I get bored by doing the same thing like dondi, taki 184, mode2 or whoever. I respect them, but that doesn't mean i have to do the same thing. Using my name Mikado as a starting point, i abstract from the written word first to simple then to complex graphical structures that transform into (sur)real, architectural landscapes. I was influencend partly by the origami artform, so i tried to create my letters and paintings very monochrom with thin black outlines to create a clean, comic/faltd look. If you look at other paintings without knowing that they consist of letters, you might see landscapes, birds, little flaggs or ships - i really like that because that shows me, that my abstraction goes so far that people see all different kinds of things in them, not only graffiti or writing. I like that my pictures entertain and pleasure people that don't have much in common with graffiti.

I like that kids look at my stuff and say, there's a sun, and there are mountains. That shows me that letters are more than just information or vandalism..they can be everything...for me and for others.



DETAIL: CANVAS CALLIGRAPHIC LINES



DETAIL: CANVAS ORIGAMI



MIKADO \*CALLIGRAPHICS\*, ACRYL ON CANVAS, 2 M X 1,5 M



MIKADO \*CALLIGRAPHIC OUTLINES\*, ACRYL ON CANVAS, 2 M X 1,5 M



MIKADO \*CALLICONSTRUCTIVISM\*, ACRYL ON CANVAS, 2 M X 1,5 M



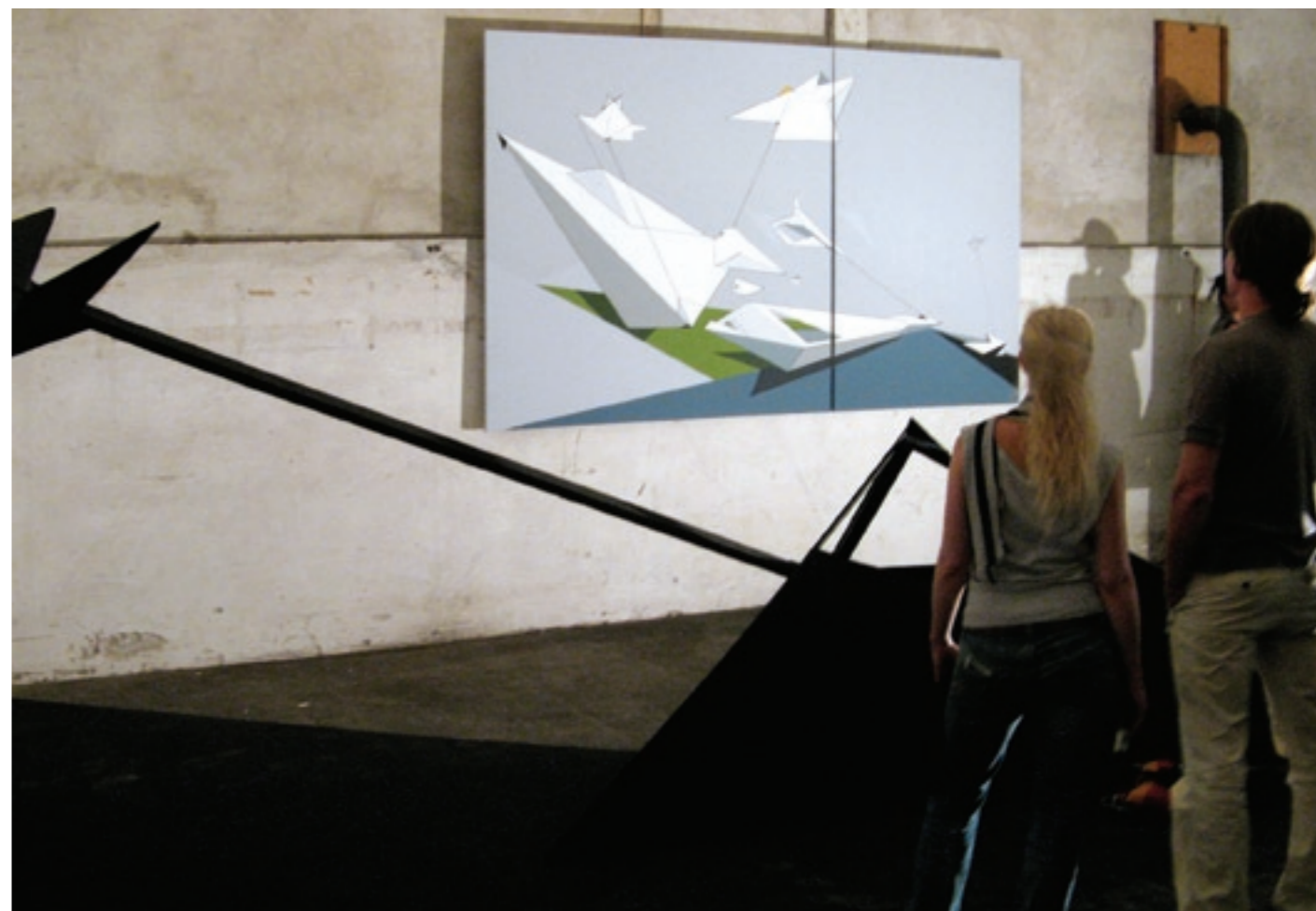
MIKADO \*CALLIGRAPHICS RED SIMPLE\*, ACRYL ON CANVAS, 2 M X 1,5 M



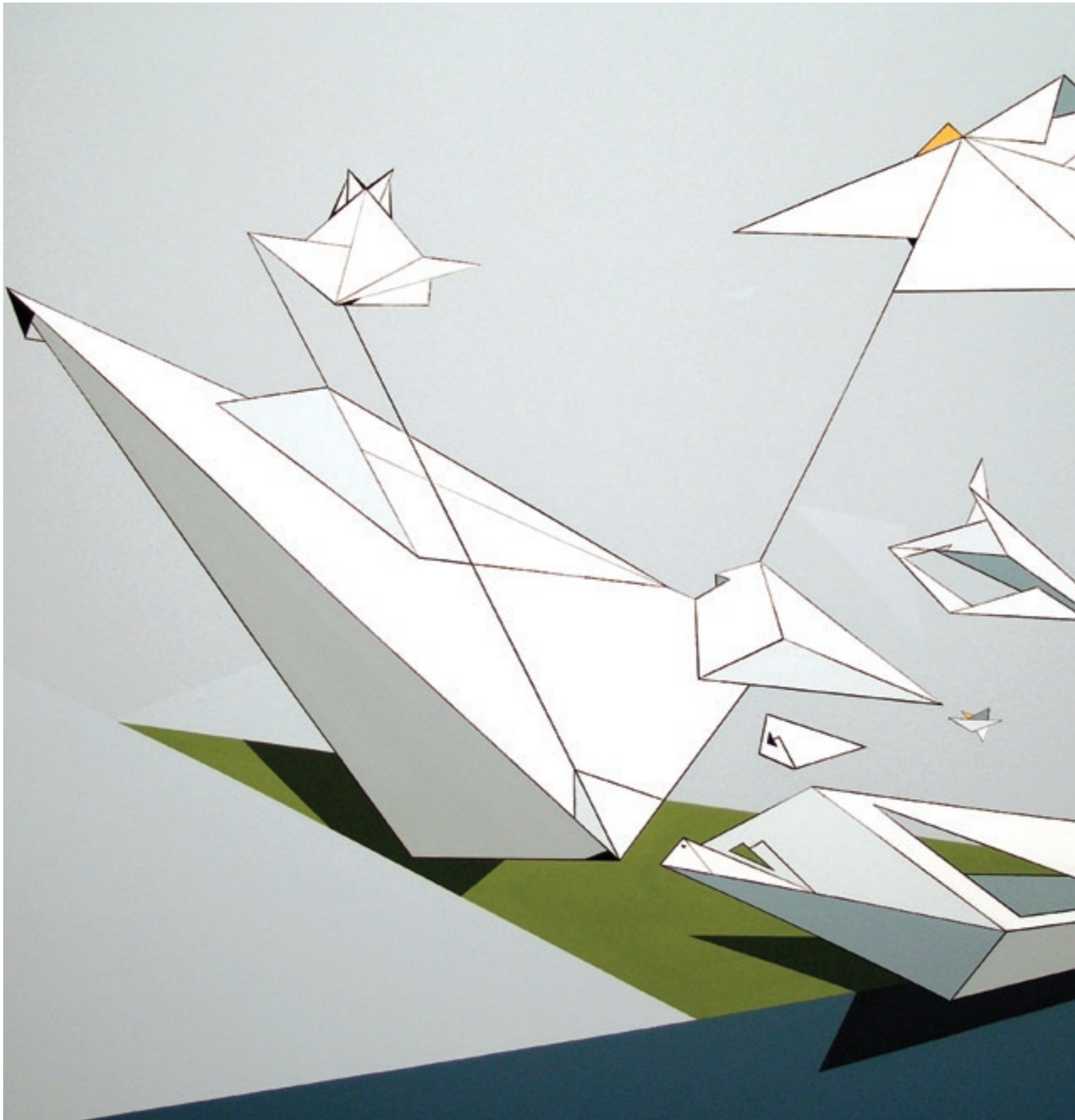
MIKADO \*BRAZILI!\*, ACRYL ON CANVAS, 2 M X 1,5 M



DETAIL: MIKADO AT WORK IN HIS STUDIO, BERLIN 2006



DETAIL: MIKADO VERNISSAGE, SENATSRESERVENSPEICHER BERLIN, JUNE 2006



MIKADO \*ORIGAMI\*, ACRYL ON CANVAS, 2 M X 3 M



DETAIL: MIKADO "LANDSCAPE UNDER THE RED SKY"

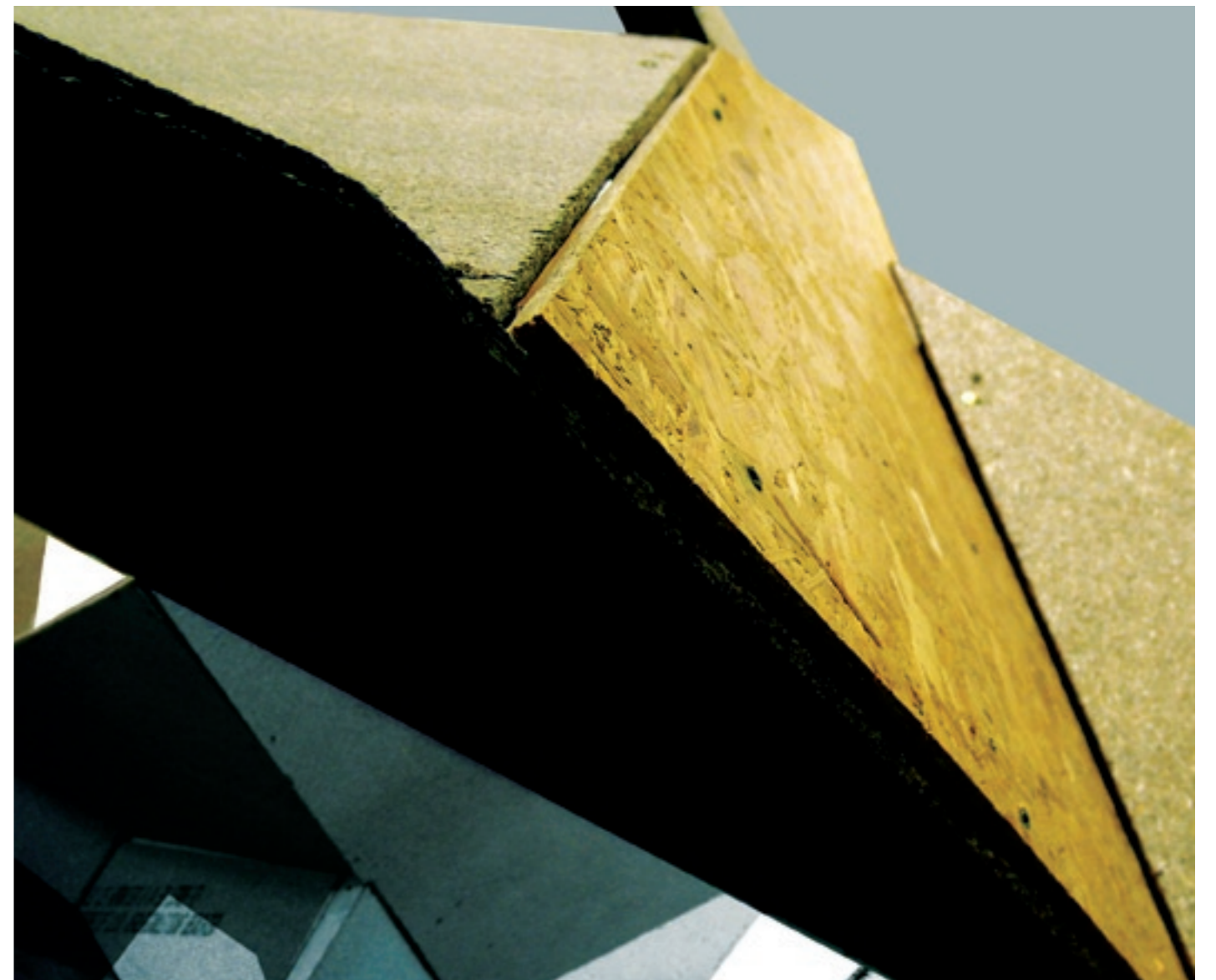


MIKADO "LANDSCAPE UNDER THE RED SKY", ACRYL ON CANVAS, 2 M X 1,5 M



# OBJECT

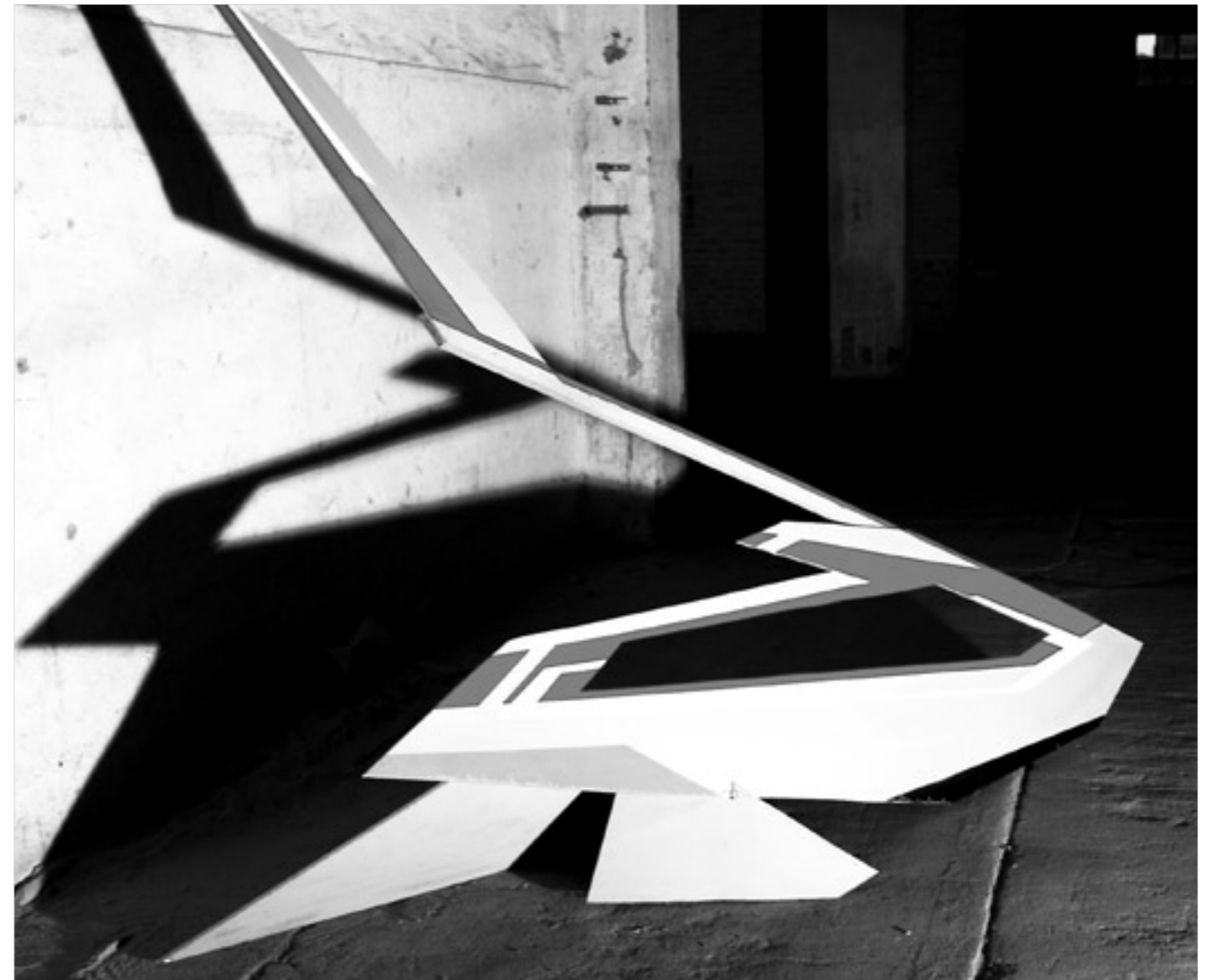
3D CALLIGRAPHY





**RADIO**

3D INSTALLATION IN BERLIN KREUZBERG, 2004



# RADIO

3D INSTALLATION, 2004

**WHERE:**

Kidsplayground  
Skalitzer Strasse,  
Berlin, Kreuzberg

**WHEN:**

June 2004

**MATERIAL:**

Wood, OSB, Tesa,  
Acrylic-Paint, Spraypaint,  
Thousand screws, Screwdriver,  
Circular saw and a truck for transport

**WHAT:**

The installation of the word „Radio“ was my first 3D letter project. I built them as part of my primary dissertation for the UDK Berlin.

I installed them at Skalitzer Strasse in Berlin Kreuzberg closed to the kids playground. You could see it from the metro, and people walking by gave me credits as "Hey, your things look like airplanes starting and crashing..". Unfortunately some dickhead destroyed them by the next day, so my first 3d intervention in urban space was pretty fast defended by some unknown bourgeois. Thanks to Stephan Sagmeister, my teacher at this time, who gave me a very good mark for this 3D graffiti project which i handed in for my pre-diploma.



DETAIL: RADIO INSTALLATION, \*R\*



DETAIL: RADIO INSTALLATION, \*I\*



RADIO INSTALLATION PERSPECTIV, SKALITZER STRASSE, BERLIN KREUZBERG, JUNE 2004



RADIO INSTALLATION, SKALITZER STRASSE, BERLIN KREUZBERG, JUNE 2004



**AQUA LUCIDA** WATER AND LIGHT, SYDNEY 2005



# AQUA LUCIDA

WATER AND LIGHT, 2005

**WHERE:**

A flooded floor of an old factory in the suburbs of Sydney, Australia

**WHEN:**

April 2005

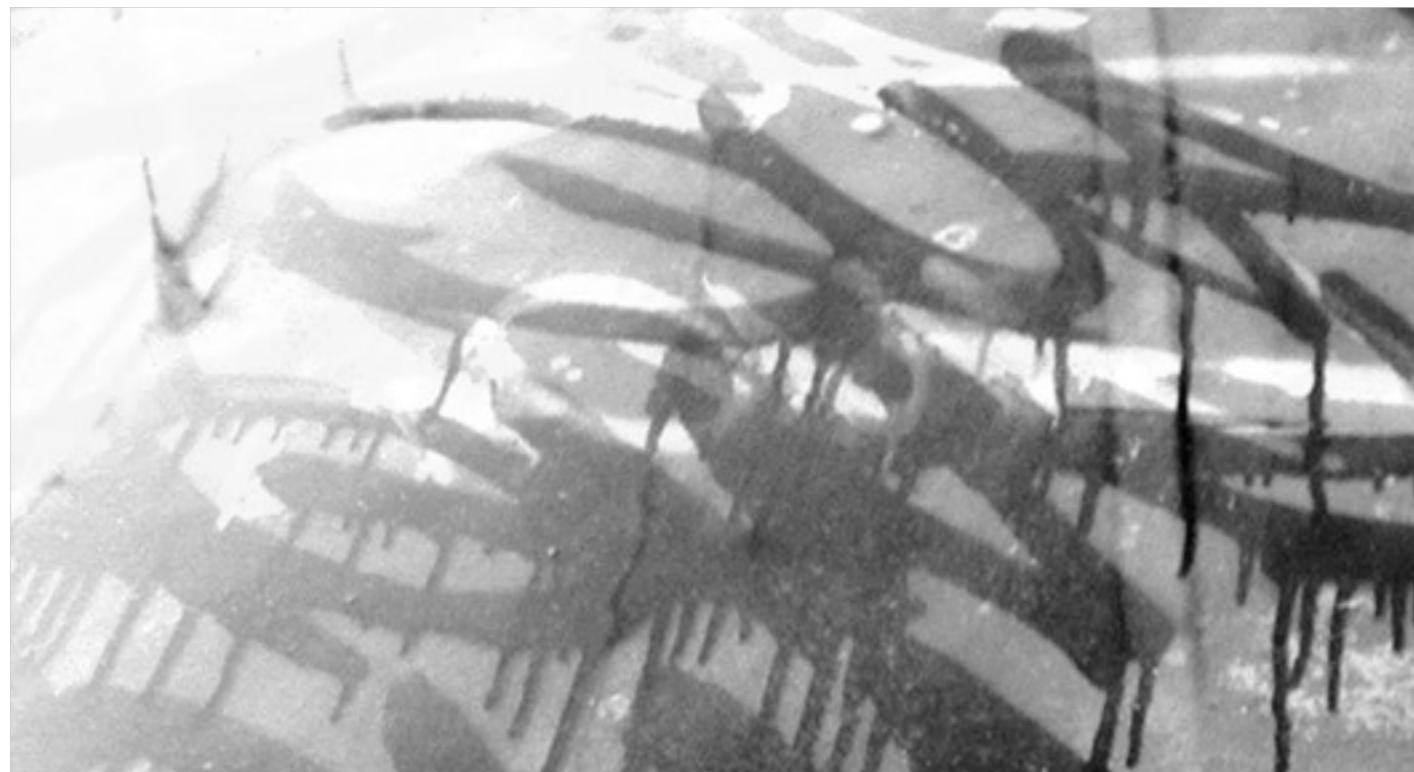
**MATERIAL:**

Glass, Spraypaint, Water, Light

**WHAT:**

Aqua Lucida is a photographic portrait documentation of an installation in Sydney. Aqua Lucida is latin and means water and light. The aim was to install the words inspired by their meaning as 3dimensional as possible. I arranged glasplates with the words aqua lucida written on their surfaces in a flooded factory floor, so you got the impression of words swimming under the watersurface. The reflections of light, the mirror-effect of the glas and the writing created a very interesting layer-structure. The borders of 2 and 3dimensionality are kind of blurred by using this mixery of calligraphy, glas, water and light.

Even though the work is to be seen in the graffiti/writing context it is aswell a structural work, because the photographical focus is on microaesthetics of the pure structures developed out of the media mix.



DETAIL: AQUA LUCIDA - MICROÄSTHETICS, INSTALLATION, SYDNEY 2005



DETAIL: AQUA LUCIDA, INSTALLATION, SYDNEY 2005



DETAIL: AQUA LUCIDA, INSTALLATION, SYDNEY 2005



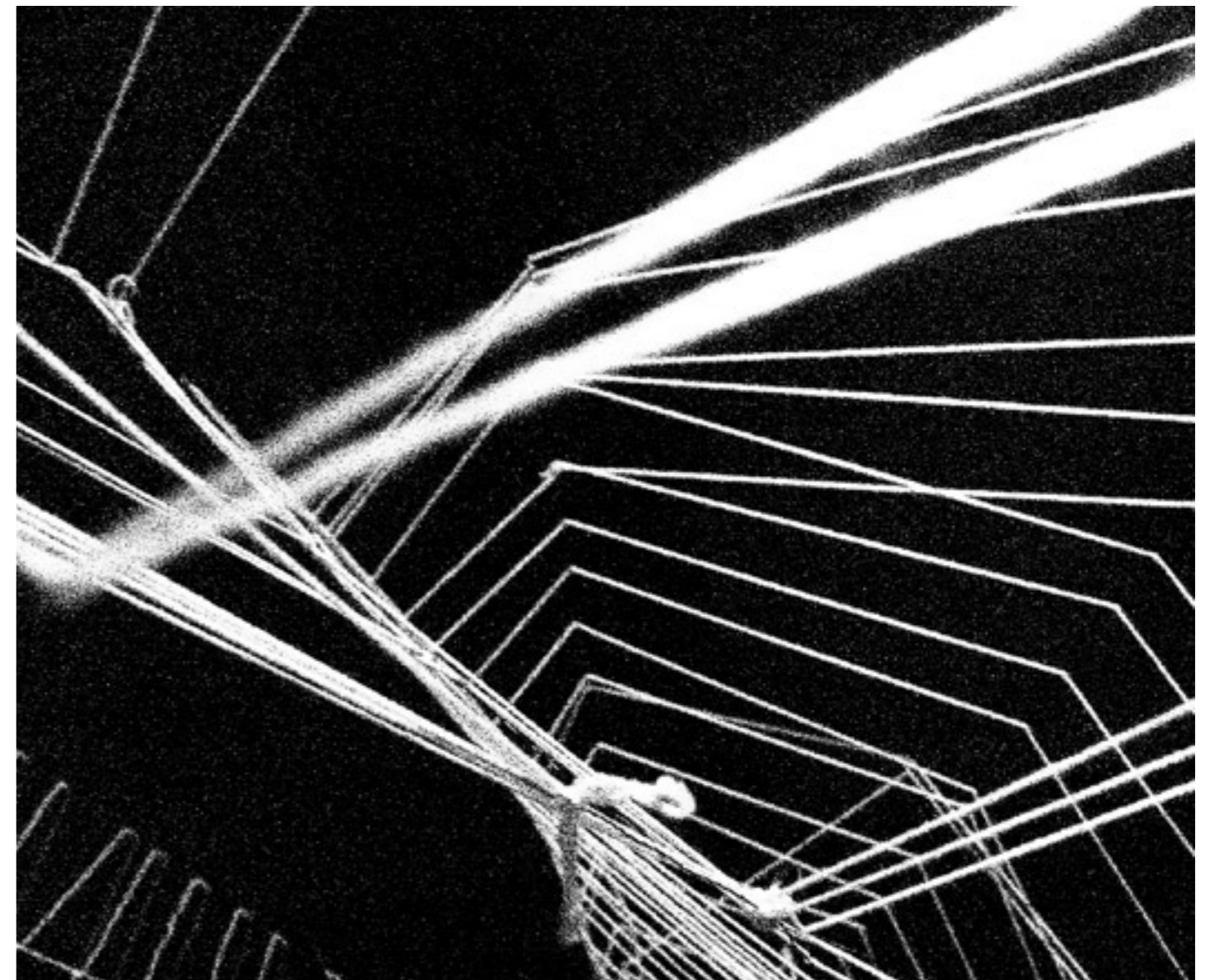
DETAIL: AQUA LUCIDA, INSTALLATION, SYDNEY 2005



DETAIL: AQUA LUCIDA, INSTALLATION, SYDNEY 2005



**TARANTULA** A NETWORK, 2004



# TARANTULA

A NETWORK, 2004

**WHERE:**

In the former „Palast der Republik“, Berlin

**WHAT:**

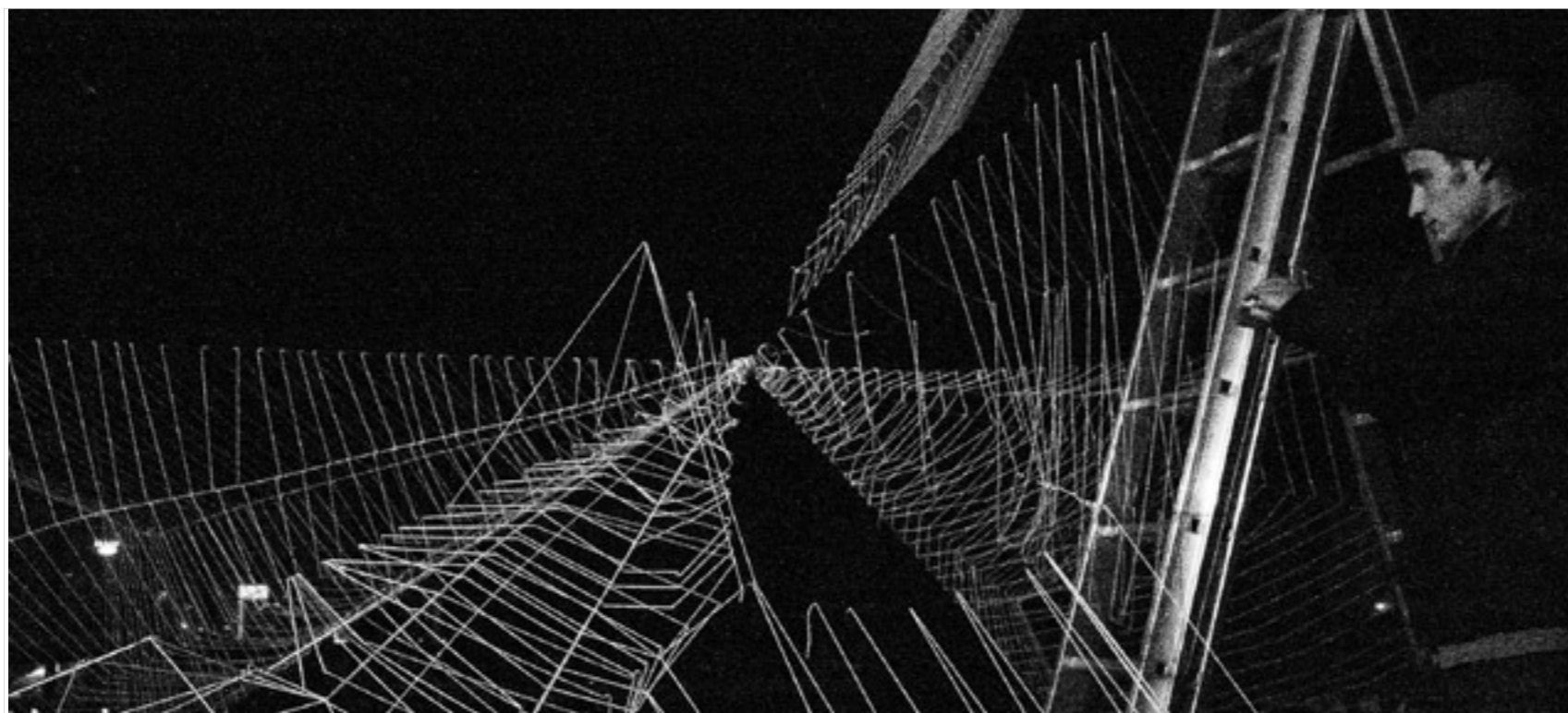
No comment. (It was a network. It was big. It was night. It's gone by now for sure.).

**WHEN:**

Autumn 2004, during the Volkspalast

**MATERIAL:**

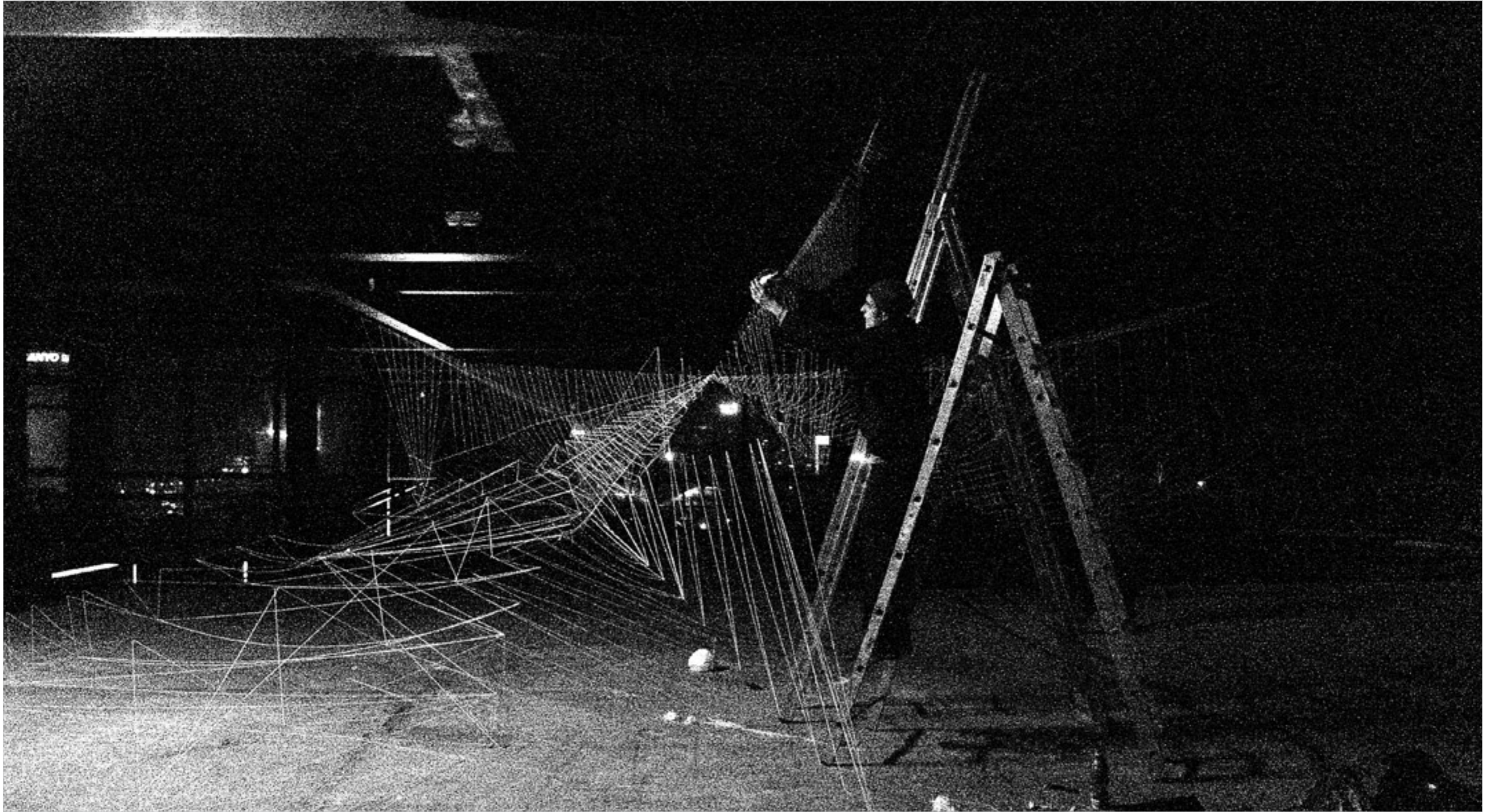
White wool and fence wire



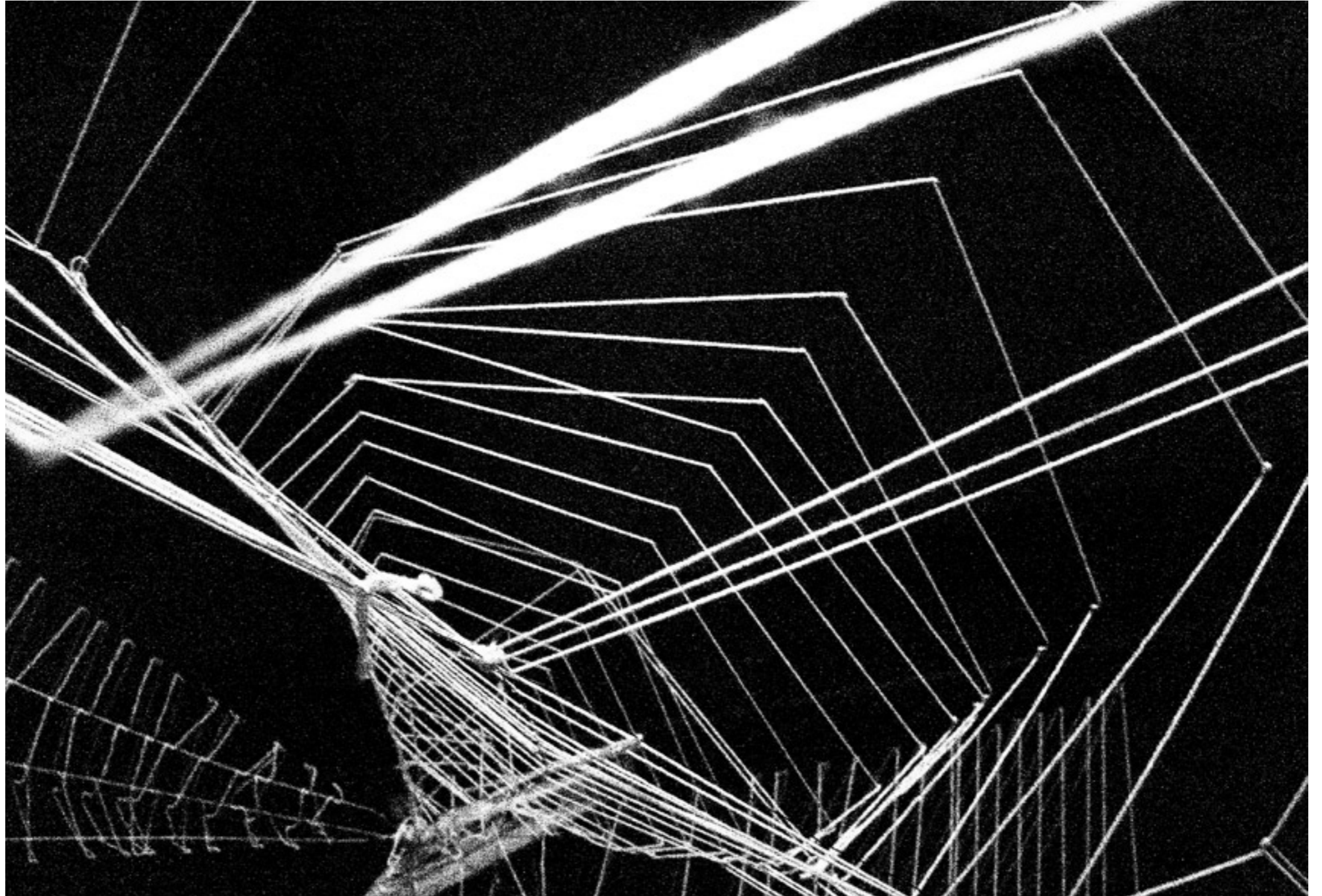
DETAIL: NETWORKING



DETAIL: SPIDERMAN



DETAIL: NETWORKING



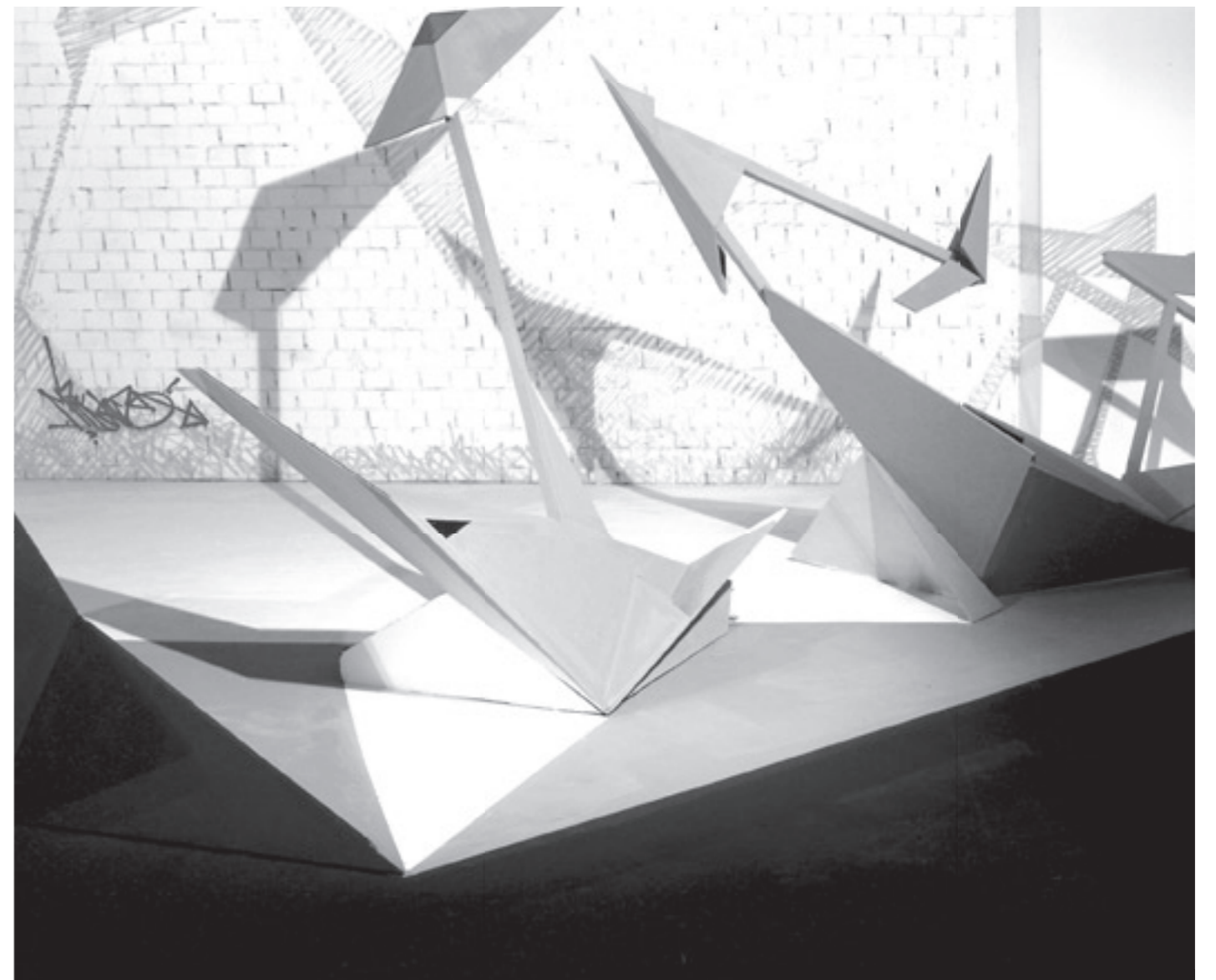
DETAIL: TARANTULA WEBSTRUCTURE



\*TARANTULA\* COMPLETED; FORMER \*PALAST DER REPUBLIK\*, BERLIN OCTOBER 2005



**MICADO** A CALLIGRAPHIC LANDSCAPE, 2006



# MICADO

A CALLIGRAPHIC LANDSCAPE, 2006

**WHERE:**

Hansepol Exhibition,  
former Karstadt building,  
Große Bergstrasse 172-178 in  
Hamburg-Altona, Germany.

**WHEN:**

03.06.2006-18.06.2006

**MATERIAL:**

Wood, OSB, Tesa,  
Acrylic-Paint, Spraypaint,  
Thousand screws, Screwdriver, Circular saw

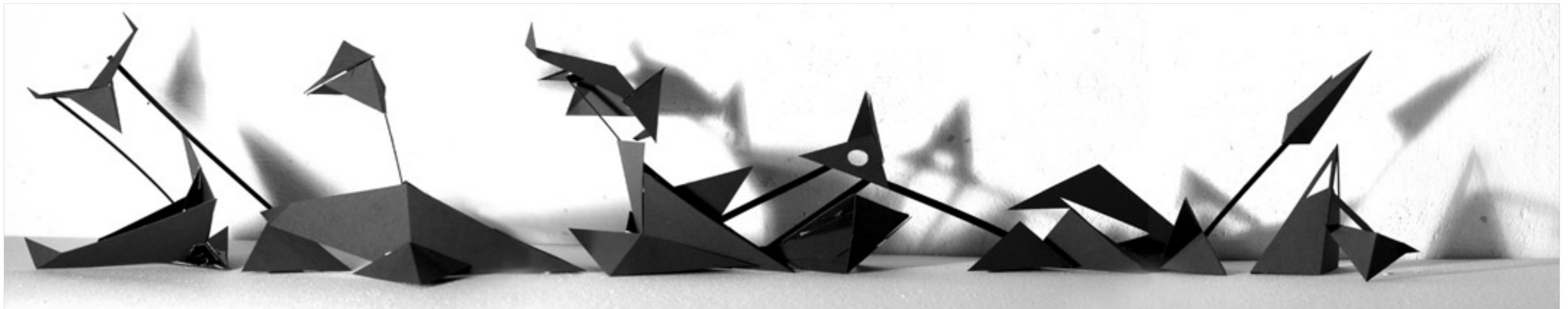
**WHAT:**

It ain't as abstract as you might think it is. What you see is only a three-dimensional interpretation of my artist name „Mikado“. Nothing else than my name, written and transformed into a calligraphic object. It's beautiful like an origami-flower making love to a game of mikado-sticks creating a deep funky landscape that might remember you in some sort of graffiti-related neokonstruktivism. The installation was built during the week before the opening. I lived in this Karstadt. I was building my object on the ground level, 50 meters far from the place i slept and ate and i came only out twice during this week. Once to get tobacco and the other time to eat something different from bred and salami.

The exhibition „Hansepol“ was an exhibition created and supported by the polish foundation agit polska and the german berlin based foundation artitude e.v., and was happening during the altonale festival in Hamburg.



DETAIL: CALLIGRAPHICAL RELATION TO THE OBJECT



DETAIL: MICADO MODEL, PAPER AND STICKYTAPE, 15 CM X 50 CM



DETAIL: \*MICADO\*, ROUGH



DETAIL: \*MICADO\*, DESIGNED



\*MICADO\* PERSPECTIVE, HANSEPOL EXHIBITION, HAMBURG, MAY 2006



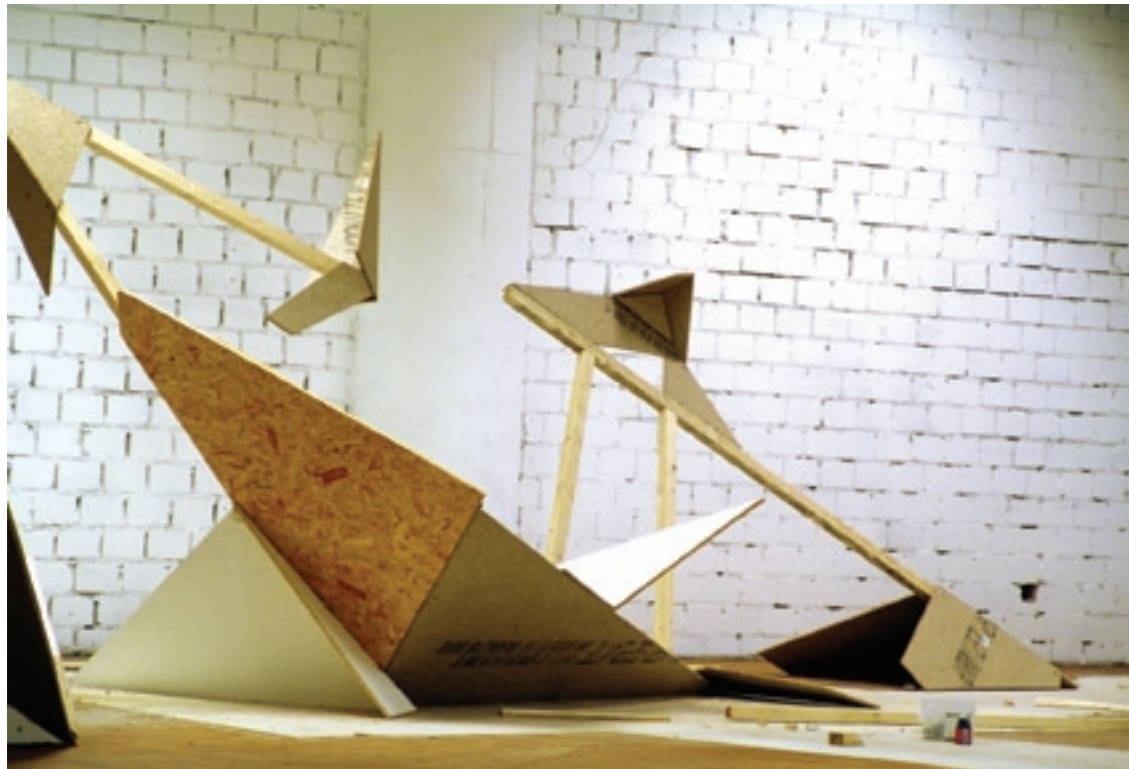
DETAIL: \*MIKADO\*, CONSTRUCTION PROCESS, \*M\*



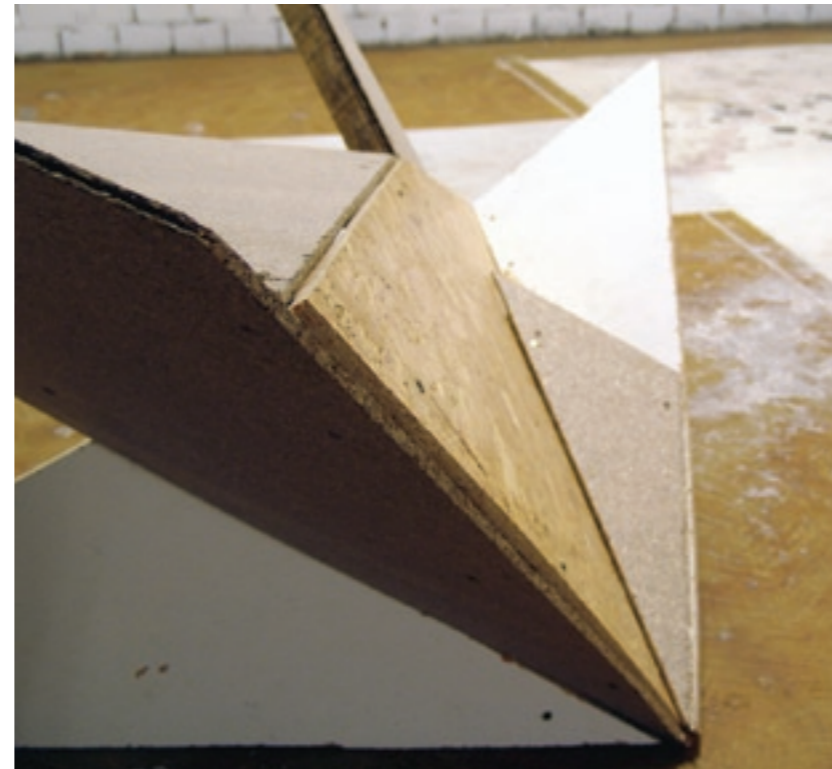
DETAIL: \*MIKADO\*, CONSTRUCTION PROCESS, \*MI\*



DETAIL: \*MIKADO\*, CONSTRUCTION PROCESS, \*MICA\*



DETAIL: \*MIKADO\*, CONSTRUCTION PROCESS, \*CA\*



DETAIL: \*MIKADO\*, CONSTRUCTION PROCESS, \*I-SERIFE\*



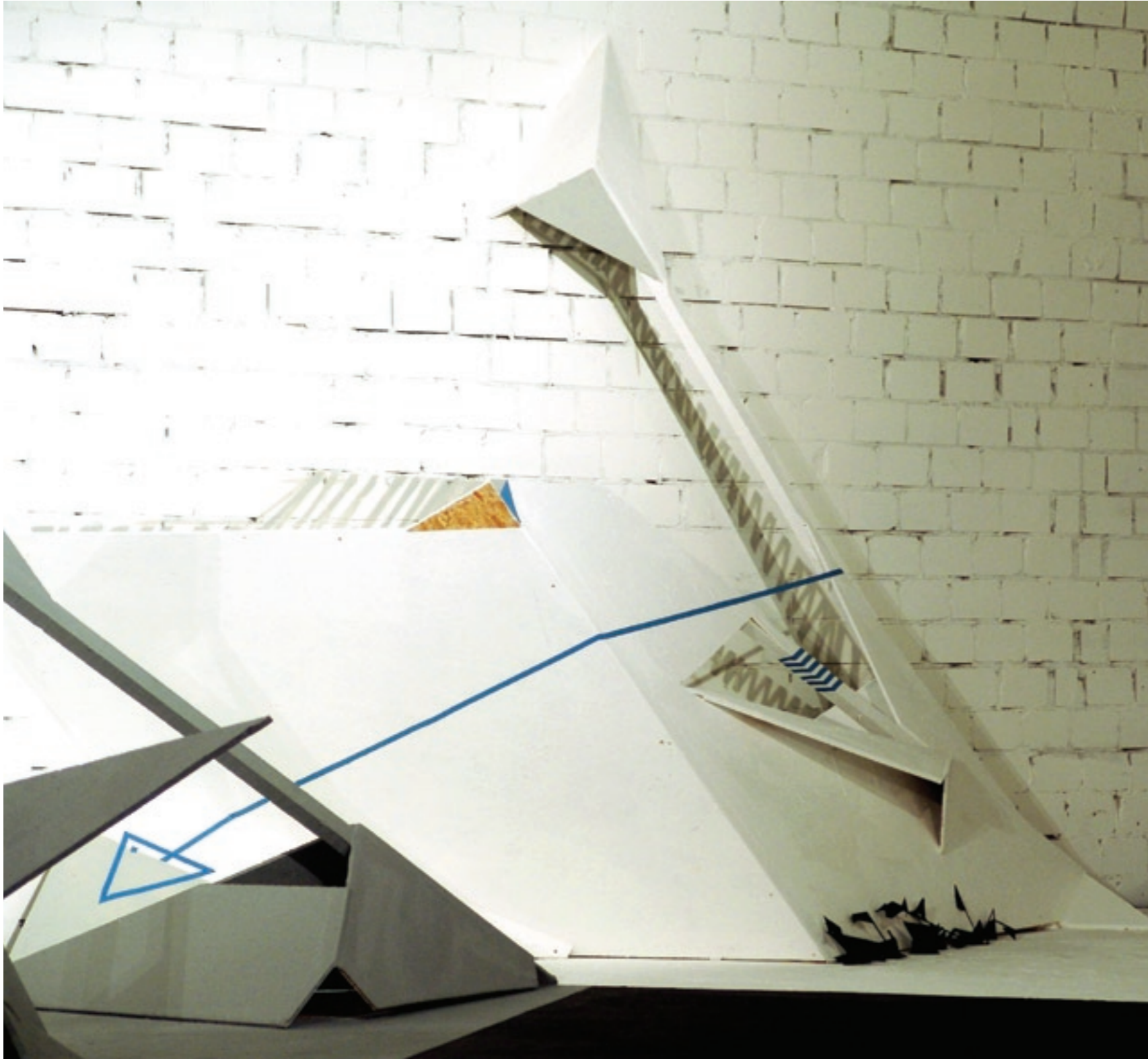
DETAIL: \*MIKADO\*, CONSTRUCTION PROCESS, \*AD\*



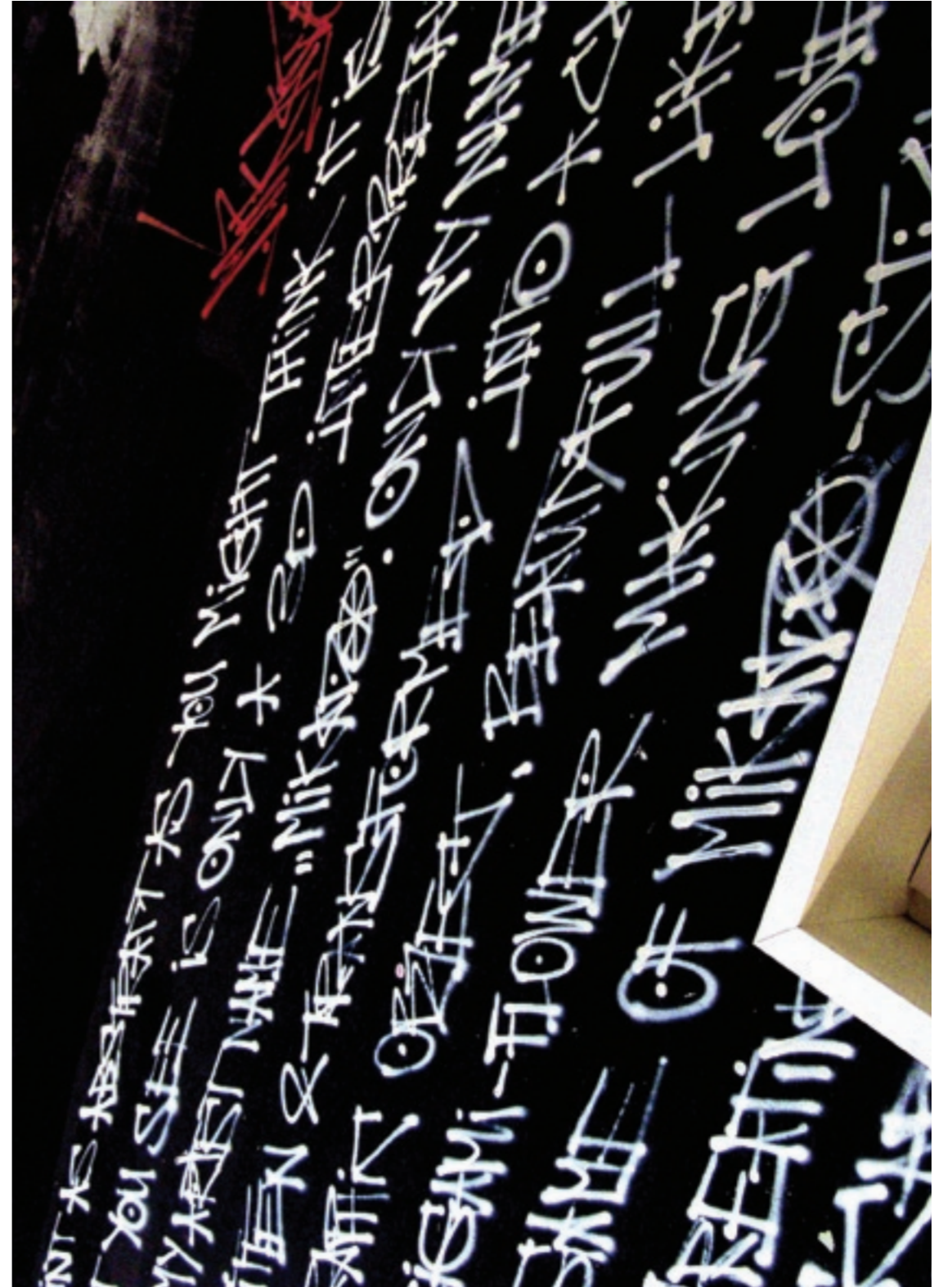
\*MICADO\* FRONTVIEW, HANSEPOL EXHIBITION, HAMBURG, MAY 2006



\*MICADO\* FRONTVIEW, VERNISSAGE OF THE HANSEPOL EXHIBITION



DETAIL: MICADO "D" WITH THE MODEL



DETAIL: ABOUT - WRITINGS ON THE FLOOR



**MIKADOMONOCROMATIC.** A MONOCHROMATIC CALLIGRAPHIC LANDSCAPE, 2006



# MIKADOMONOCROMATIC.

A MONOCHROMATIC CALLIGRAPHIC LANDSCAPE, 2006

**WHERE:**

Mikado Exhibition at  
„Senatsreservenspeicher“  
in Berlin-Kreuzberg.

**WHEN:**

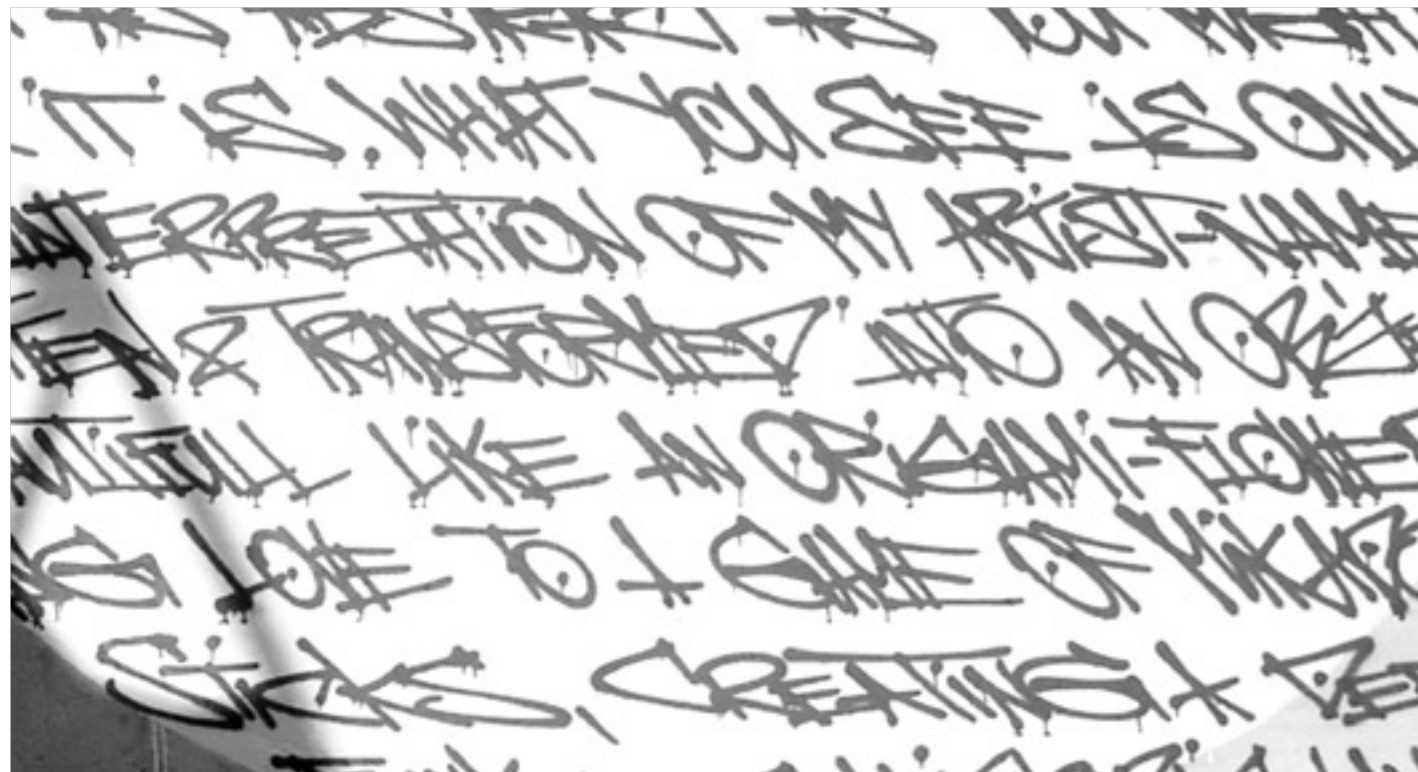
24.06.2006-18.07.2006

**MATERIAL:**

Wood, OSB, Tesa,  
Acrylic-Paint, Spraypaint,  
Thousand and one screw,  
Screwdriver, Circular saw

**WHAT:**

Micadomonochromatic was installed in the rooffloor of the Senatsreservenspeicher in Berlin. The room is probably six meters or higher and has a very strong appearance itself. It contains an old machine that was used to transport corn and a slide to the floors downstairs. I didn't want to destroy this strong industrial appearance with my installation, so i decided to paint a part of the floor and my Mikado-object in black with very single white designs, to integrate it into the room. Therefore the name monochromatic. Aswell, this installation is the 3D result of the painted calligraphical landscapes, and works from all perspectives. The letters are growing out of the black ground and are creating are symbiosys with it, becoming part of it. I used certain degrees and distances for my construction, u can see that for example by the vertical parts of the letters which are all parallel. The whole installation has its pespective towards the only round element in the whole room, a white painted circle on the wall, which i used as a background for the written explanation of the object. A special highlight was the letter "D". It was all in white and the visitor could get through its body to the floor "downstairs" by using the slide.



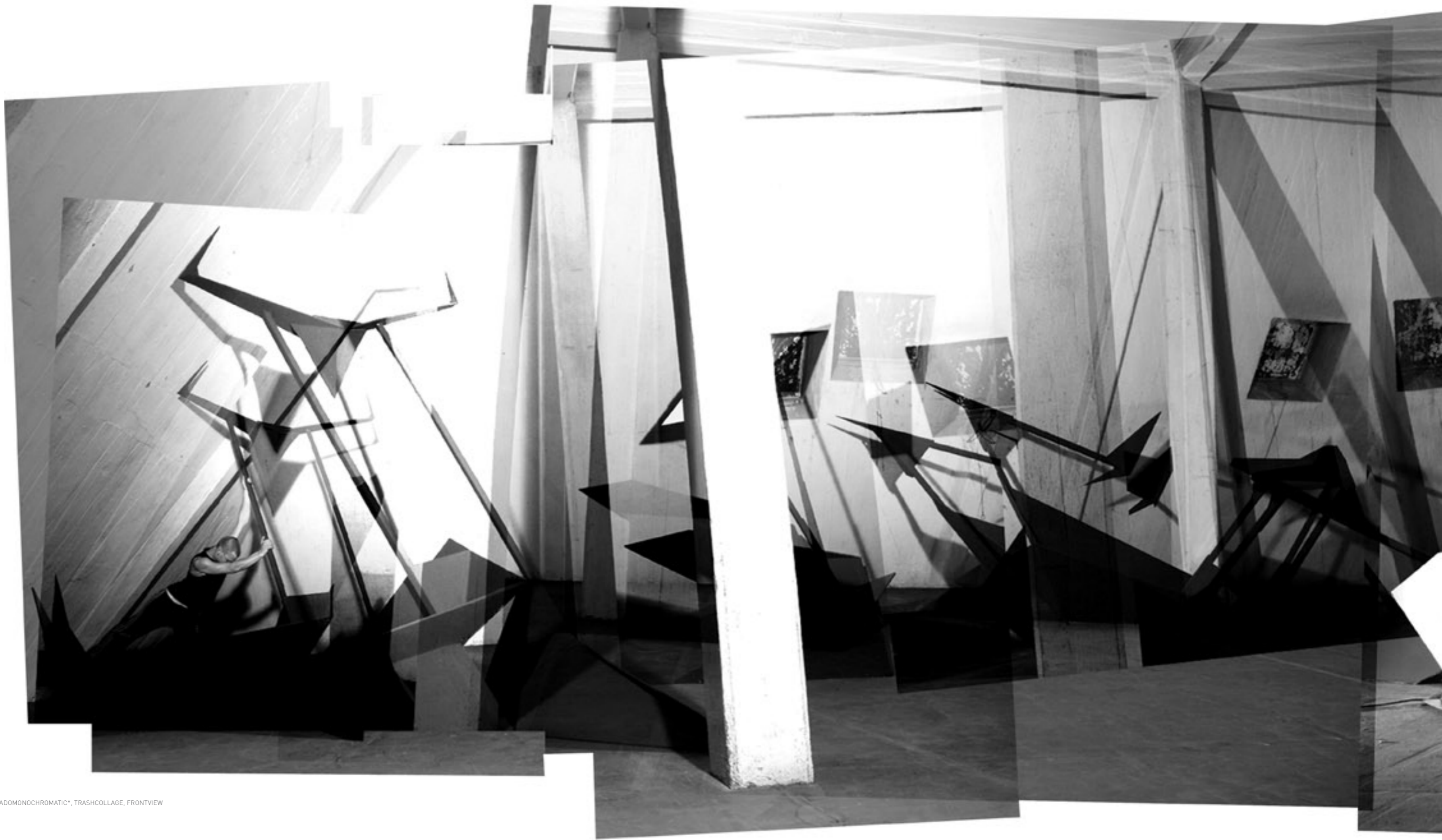
\*MIKADOMONOCROMATIC\*, DETAIL \*0\* & DESCRIPTION OF THE INSTALLATION



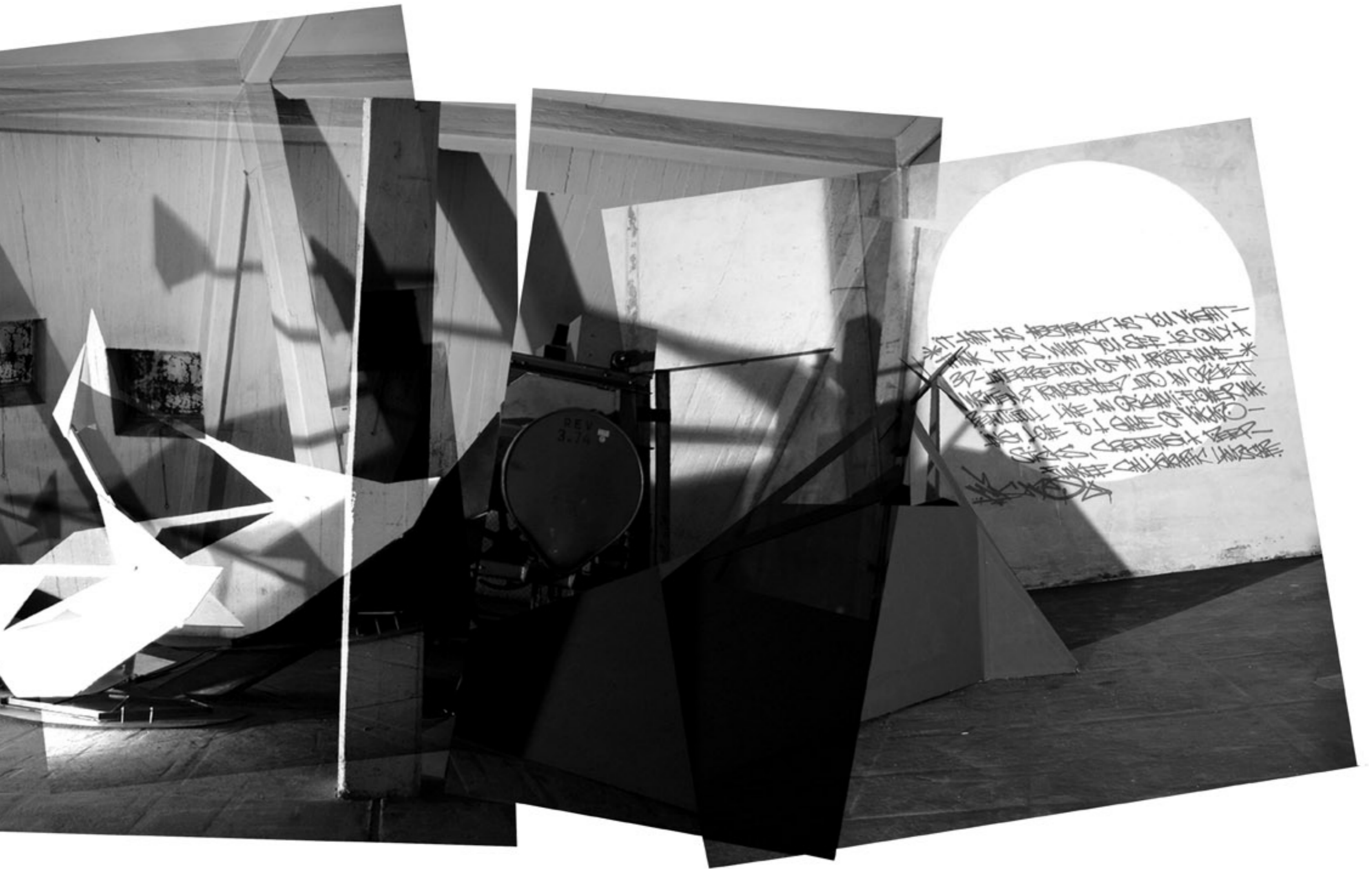
THE EMPTY ROOM WITH THE SLIDE ENTRY



\*MICADOMONOCROMATIC\*, PERSPECTIVE-VIEW

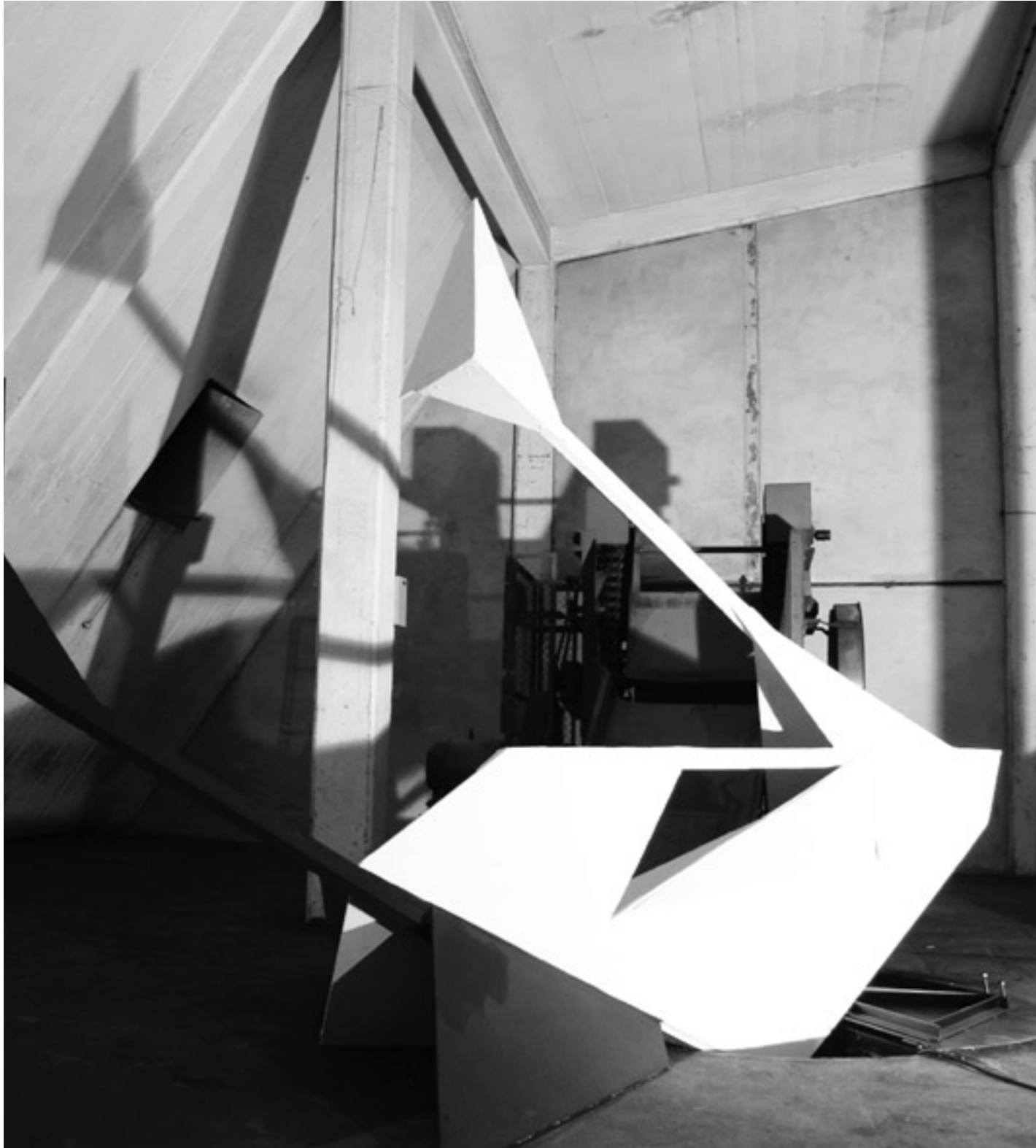


\*MICADOMONOCROMATIC\*, TRASHCOLLAGE, FRONTVIEW





\*MICADOMONOCROMATIC\*, TOPVIEW, VERNISSAGE AT SENATSRESERVENSPICHER 24.06.2006



DETAIL: "MICADOMONOCROMATIC", "D" & THE MACHINE



DETAIL: "MICADOMONOCROMATIC", MICADO TRIING TO PUSH IT HARD



#### **EPILOGUE**

This epilogue is dedicated to everyone with who i have painted with around the globe, everyone inspired me to do what i am doing today, some more, some less. It is dedicated to everyone who helped me constructing and carrying letters, it wouldn't be possible without you..! To everyone that helped organizing the exhibitions in the last years, there's allways way more work to do then you see...To everyone that helped us setting up and constructing the studio in Berlin Kreuzberg the place where we are working, painting, chilling and exhibiting.

To everyone that supported me in the last years with whatever....

Especially to Sirius Mo, Lutz, Paula and Alani, i hope my work makes sense for her life aswell.

