



REVOLUTIONART

ANIMAL EDITORIAL

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REVOLUTIONART

Imagine the Cambrian Period, when a greater variety of living things existed on the planet. Nature went through a time of extraordinary development, with the creation of gills, lungs, feet, eyes and other accessories that were modified through evolution as new organisms emerged. Thousands of species of animals disappeared. After a number of mega extinctions and several million years, only a few species remained on the planet, and to this day further extinctions continue to occur. We are just one of the species which inhabit the Earth; bipedal creatures with five senses, omnivorous and equipped with opposable thumbs, which kill their own kind and mate throughout the year.

In the future it seems certain that we will continue to multiply and exhaust the planet's resources, a tendency clearly indicated by all the available statistics on human population. Does another mass extinction await us? We will end up annihilating ourselves? Or will we end up inhabiting space in the form of robotic avatars fitted with artificial intelligence?

There is a reason for our having



achieved dominion over the rest of the animal kingdom, and perhaps that reason is the divine responsibility we have towards all other species. Let us strive to live in respectful harmony with the animal kingdom. After all, we all share the same spark of life.

We present Revolutionart 38: "Animal".



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HOW TO READ revolutionart

ESC

ESCAPE FROM FULL SCREEN MODE

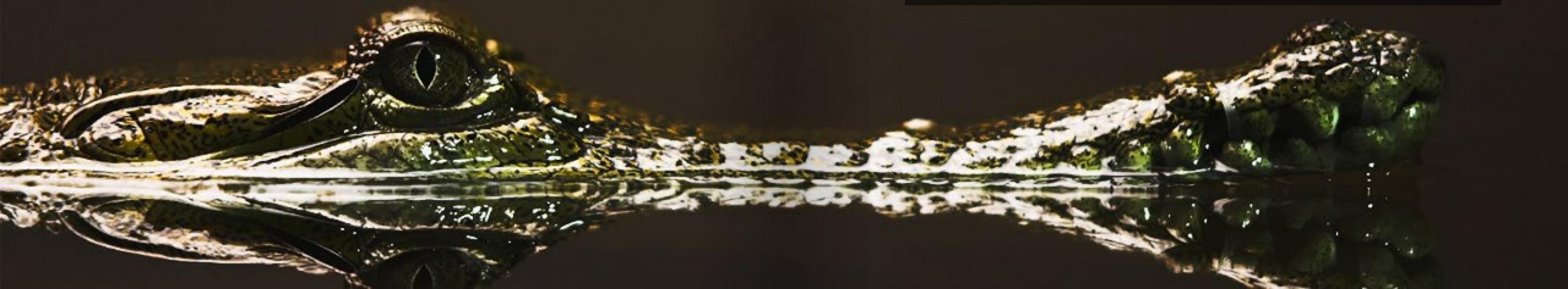


MOVE BETWEEN PAGES

CTRL + L

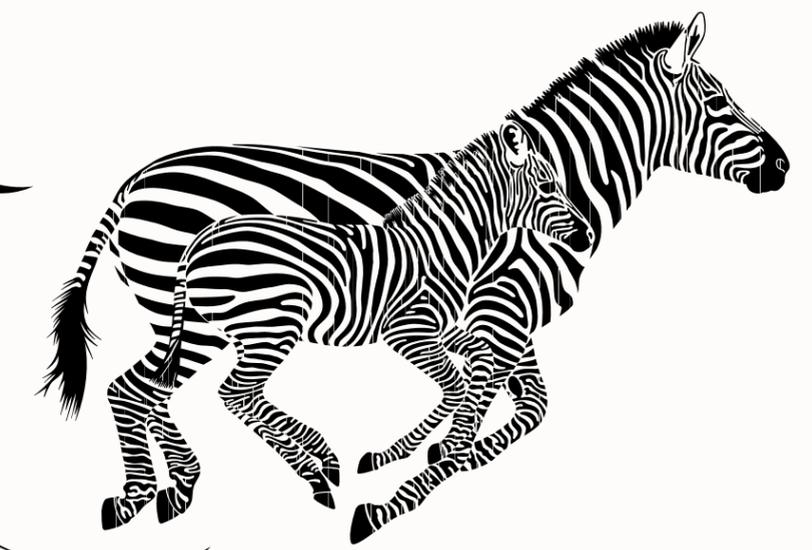
RETURN TO FULLSCREEN MODE

...AND DON'T FORGET TO CLICK THE LINKS





**REVOLUTIONART
ANIMAL**



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Issue 38 - Animal



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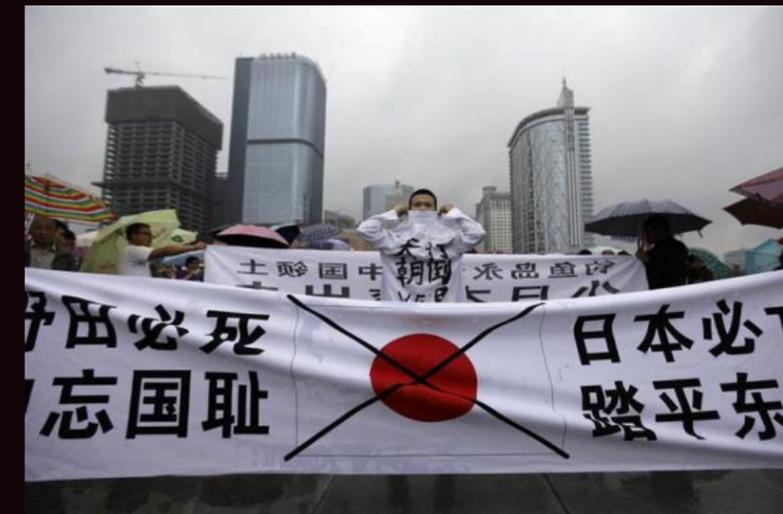
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REVOLUTION ART

ART FOR A CHANGE







THE
WALKING DEAD

RETURNS OCT 14 SUNDAYS 9/8C



INTERVIEW WITH CHRISTOPHER SOYER

THE SPELL BEHIND LORD VOLDEMORT

REVOLUTIONART

INTERVIEW WITH CHRISTOPHER SOYER

United States

www.tsunamifx.com

September 2012

By Nelson Medina

nelson@publicistas.org

© Images provided by Chris Soyer

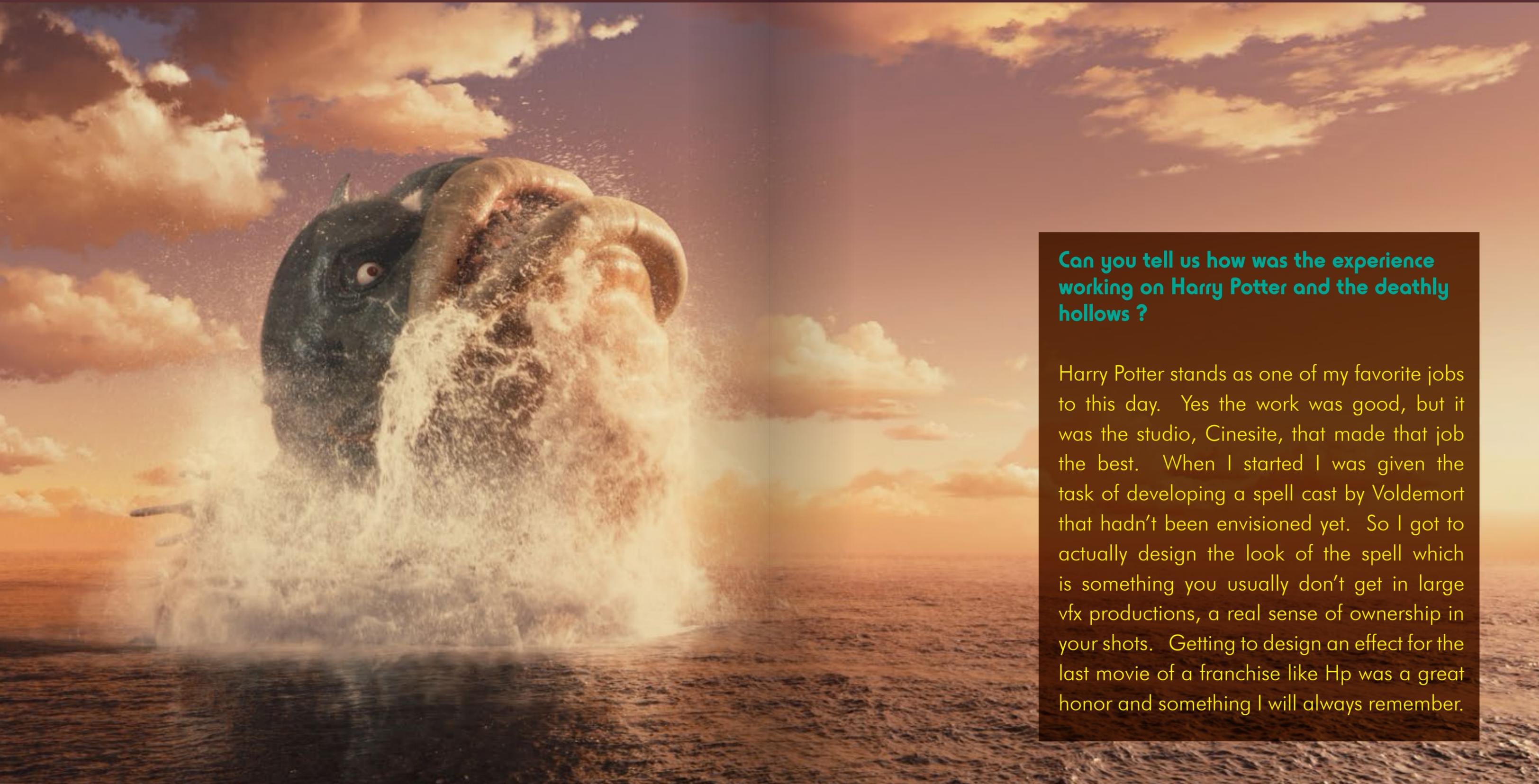
Hello Chris and thank you for your time to do this interview. I saw your amazing work on 3d. What's the path you followed to master special effects like you do?

Well I'm far from a master Nelson, I learn new techniques and time saving tips all the time. The growth of this industry in the past 10 years makes mastery almost impossible. From the addition of 64 bit processing to the invention of Hdri and new compositing techniques, if you fall asleep for a minute the industry will pass you by. With that said, a firm background in art and design will go a long way, along with a technical bone or two in your body. I went to an art school that was new to the field of 3d and Vfx so a lot was left up to the student at the time I attended. It was sink or swim really. You either had the passion and drive to self-motivate or you passed through never really learning enough to





ever be a viable candidate for an industry level job. That method of self-teaching and learning how to find the answers to my own questions led me to fluids and Effects animation. I love to problem solve, and for me being an Fx Td is the ultimate problem solving position. So I dove into it. Picked up maya particles and realflow. At the time realflow artists were very hard to find so it wasn't hard to show enough proficiency to land a gig (making slime at nickelodeon). And I just kept working and learning through each gig, until I find myself here. The best advice I could give anyone just starting in the business - Work, be patient and passionate, accept criticism, and most importantly remember... sleep is the enemy



Can you tell us how was the experience working on Harry Potter and the deathly hollows ?

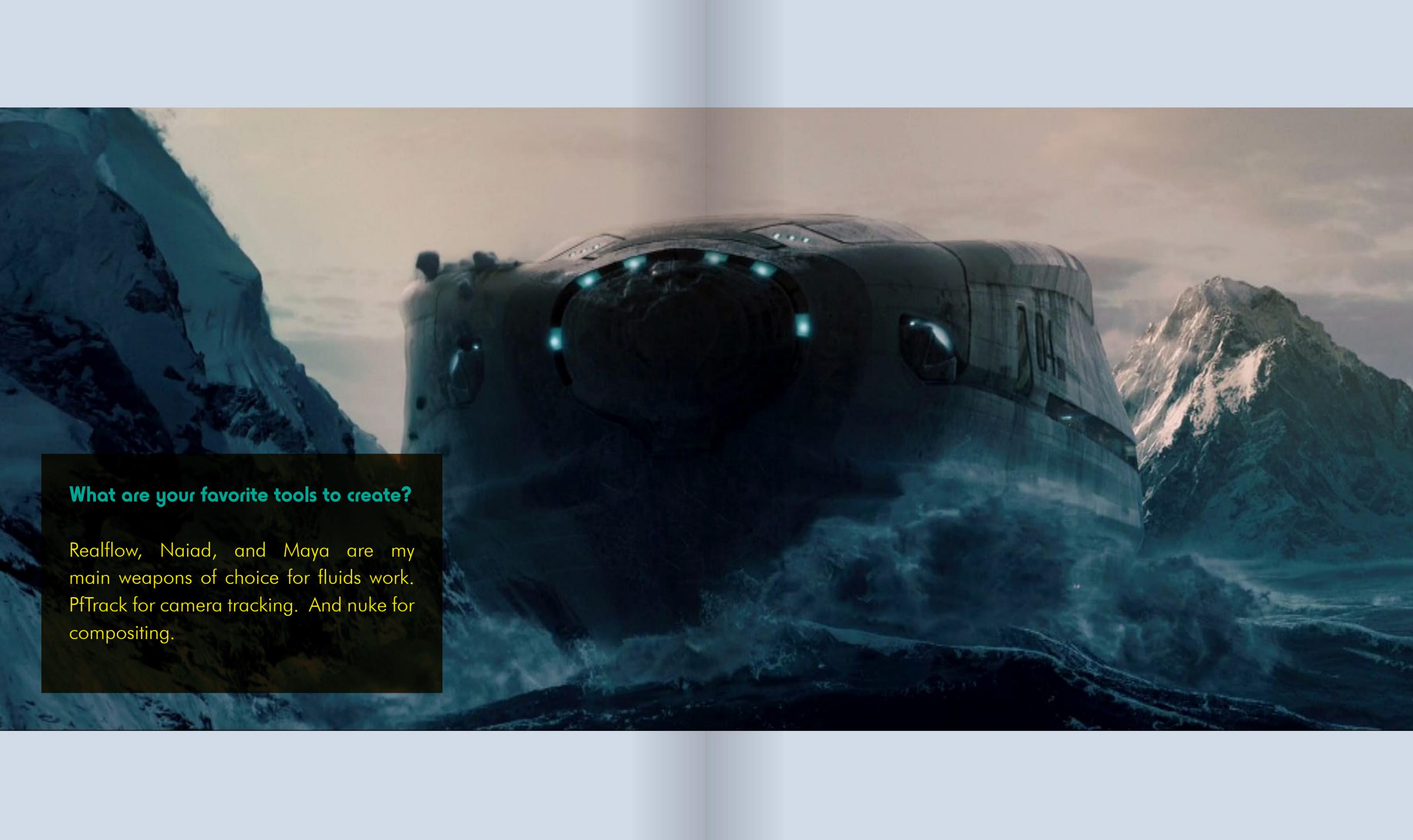
Harry Potter stands as one of my favorite jobs to this day. Yes the work was good, but it was the studio, Cinesite, that made that job the best. When I started I was given the task of developing a spell cast by Voldemort that hadn't been envisioned yet. So I got to actually design the look of the spell which is something you usually don't get in large vfx productions, a real sense of ownership in your shots. Getting to design an effect for the last movie of a franchise like Hp was a great honor and something I will always remember.



I read that you're a famous expert on fluid effects. Can you tell us more about that skill? How do you become fluids consultant/artist?

Fluid effects work is a constant challenge for me. It drives me out of bed at 3am and keeps me moving forward in my career. It's a great mix of science and art. Realflow, the main fluid program I use, is made to work realistically. It's based on creating realistic environmental forces, like gravity, wind, and air resistance - but then tweaking that natural environment to serve whatever purpose the production needs. It's really a game of happy accidents and knowing how to best set up the next happy accident while avoiding things that cause instability in the inner workings of the program.





What are your favorite tools to create?

Realflow, Naiad, and Maya are my main weapons of choice for fluids work. PfTrack for camera tracking. And nuke for compositing.

Of all the work you have produced, which one has had the greatest impact on your life and which project excited you most?

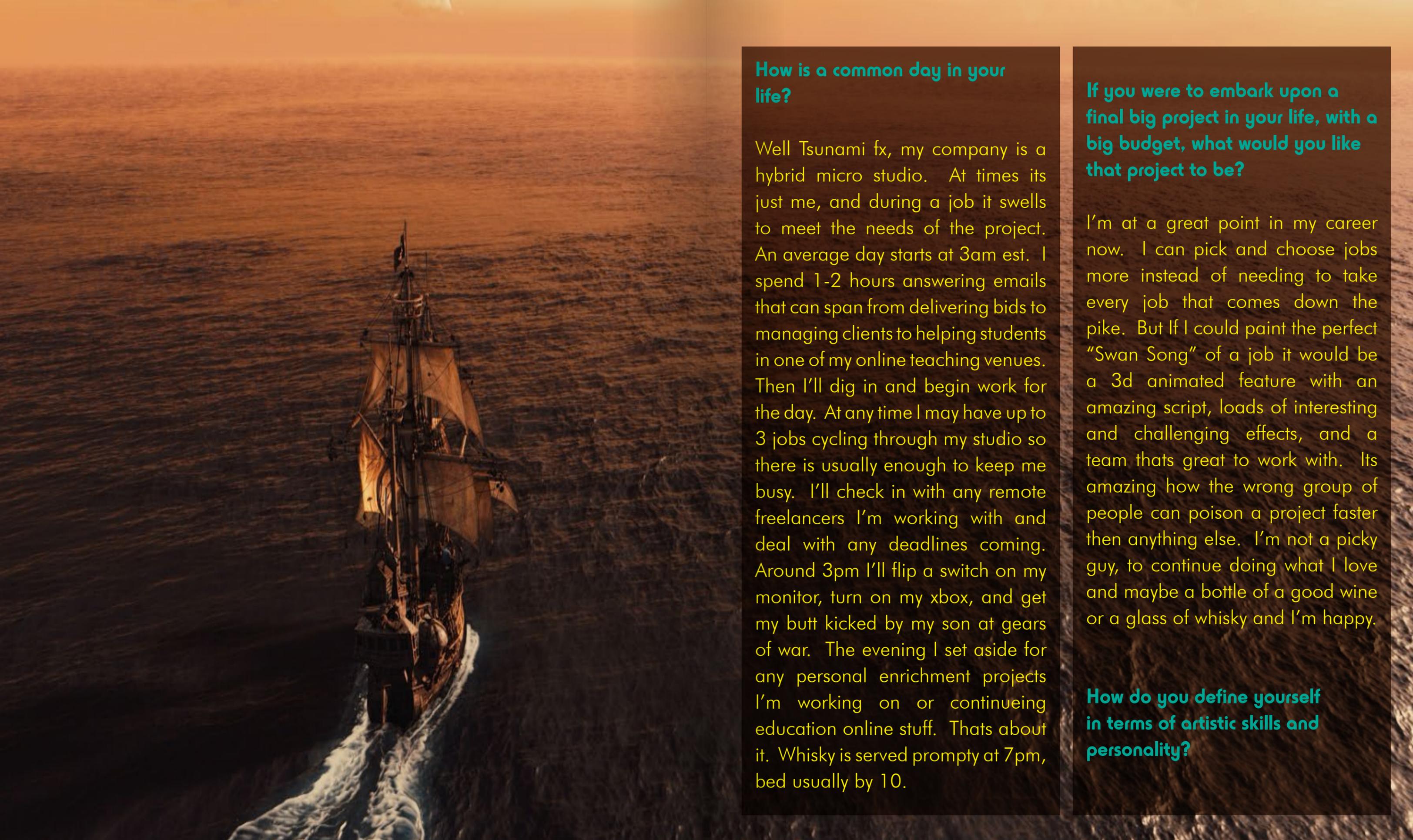
Back in 2010 I worked on a project for an environmentally friendly motor oil called Goil.

The first 4 seconds of the spot shows a drop of oil building out an entire running car engine, then proceeding to finish the creation of an "oil muscle car". The speed of the animation and the total amount of particles needed to pull that effect off nicely was quite a challenge. I usually point to this project as one that truly put me on the map as a fluids expert.

The most personally exciting project I've ever worked on was Pirates band of Misfits at Aardman Animation last year. 99.9% of that movie was made in one building in Bristol, Uk. Getting to walk through the sets and see the stop motion

animators work was a treat. The director Peter Lord was great to work with and he always drew the best out of all of us. It was very challenging. With 3 months left in production I was given the "Sea Monster" Shot. A 45 second long fluid simulation shot of a sea monster devouring a boat and spitting it back out again. It took every second of the those 3 months but I finished all the fluid simulation work just in time to take the final cut and with the help of my good friend Grant Hewlett the scene got lit and rendered beautifully.





How is a common day in your life?

Well Tsunami fx, my company is a hybrid micro studio. At times its just me, and during a job it swells to meet the needs of the project. An average day starts at 3am est. I spend 1-2 hours answering emails that can span from delivering bids to managing clients to helping students in one of my online teaching venues. Then I'll dig in and begin work for the day. At any time I may have up to 3 jobs cycling through my studio so there is usually enough to keep me busy. I'll check in with any remote freelancers I'm working with and deal with any deadlines coming. Around 3pm I'll flip a switch on my monitor, turn on my xbox, and get my butt kicked by my son at gears of war. The evening I set aside for any personal enrichment projects I'm working on or continueing education online stuff. Thats about it. Whisky is served promptly at 7pm, bed usually by 10.

If you were to embark upon a final big project in your life, with a big budget, what would you like that project to be?

I'm at a great point in my career now. I can pick and choose jobs more instead of needing to take every job that comes down the pike. But If I could paint the perfect "Swan Song" of a job it would be a 3d animated feature with an amazing script, loads of interesting and challenging effects, and a team thats great to work with. Its amazing how the wrong group of people can poison a project faster then anything else. I'm not a picky guy, to continue doing what I love and maybe a bottle of a good wine or a glass of whisky and I'm happy.

How do you define yourself in terms of artistic skills and personality?



My art is extremely technical, more so than most other jobs in cg. When I'm evaluating a shot I always look at it from the technical side first, just running through the shot in my mind and figuring out where the technical challenges will be. Once that's out the way I'm free to consider the artistic potential of the shot. So I guess that makes me a technical artist first. My first passion and the thing that drove me to this business was photography, so once the broad strokes are laid out

and I have a plan of attack where I begin tweaking the variables for the sake of the composition. Both in terms of the overall aesthetics of the shot and for my piece of it. I feel like my personality has really made my career possible as well. If there's one thing I love it's a good challenge. Sometimes the things I'm asked to do directly oppose nature and physics and I need to do that while still making the outcome have the randomness of nature.





What can we find around your workplace?

In my office I have the computers I built and the accessories to run them, a wine fridge for after work, and a nespreso machine. My Gibson les Paul sits the corner for moments when simming leaves me with idle hands. Hung on the walls are posters of some of the movies I've worked on. A book case of art books to inspire me when I'm feeling like the well is running dry. And various trinkets from past gigs and things that have special meaning. I love star wars, the original movies especially so a boba fett action figure and a vader bobblehead round things off.

What plans do you have for your career and future life?

When I think about the career I was lucky enough to find I think of it as a wave that can be surfed but never actually reaches the beach. So what are my plans? To ride this wave everyday for the rest of my life. If a day comes when I no longer want to be a vfx artist I would probably move into something that keeps me outside more. Scuba dive instructor or even a fisherman, I love the water and I could see myself retiring and doing anything that will keep me close to it.



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REVOLUTION + ART



CURRENT THEME:

ANIMAL



REVOLUTION+ART

Animal



REVOLUTIONART



Lothar Bauer - Germany



REVOLUTIONART 38 - Animal

Lothar Bauer - Germany

EAGLE
SPEED





Neiko Mostpato



CHEETAH
SPEED



HORSE
SPEED



Tropical Fish

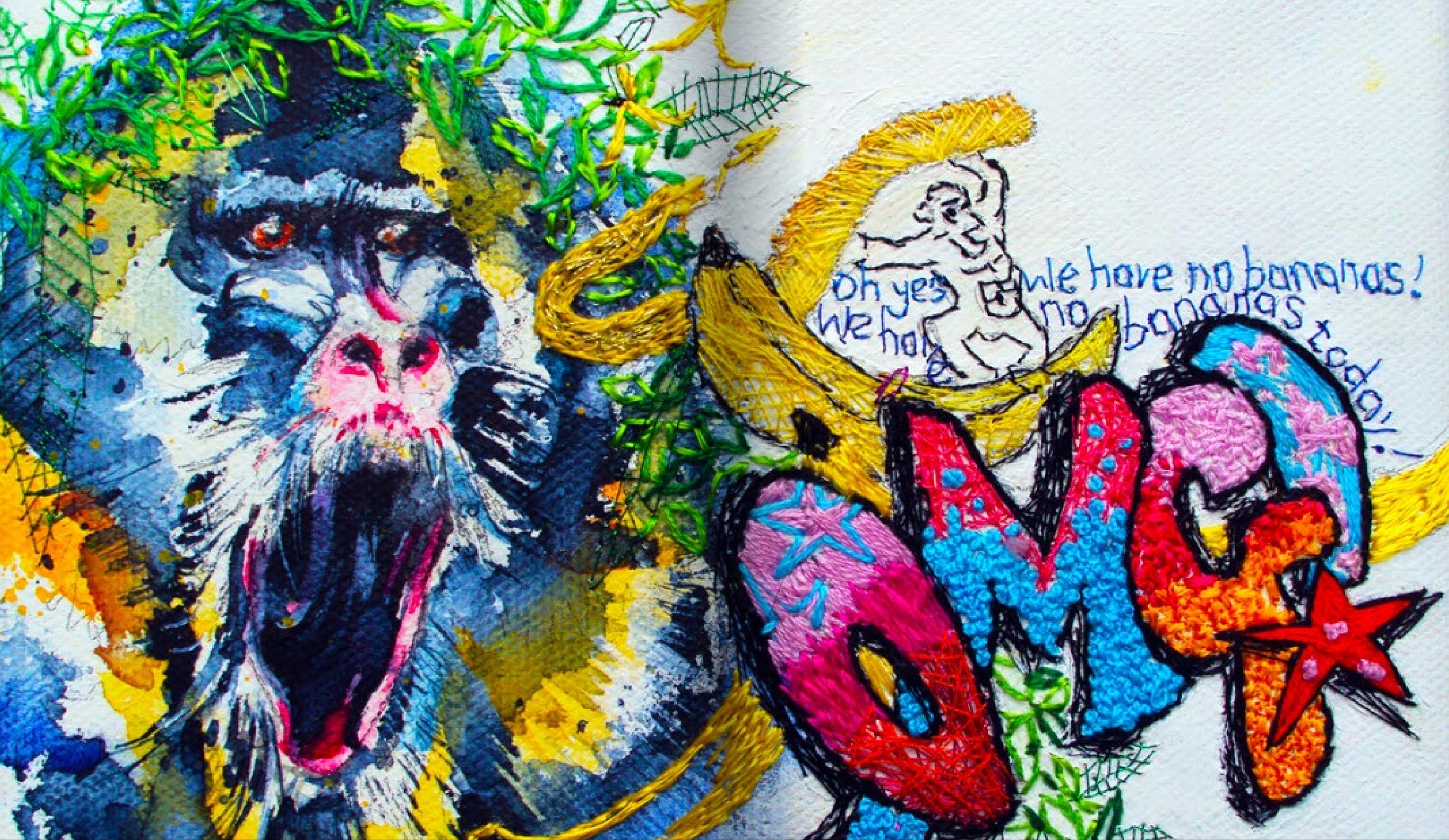
ANIMAL

A vibrant red and green parrot is perched on a wooden branch. The parrot has a white face with a red stripe through its eye, a large black beak, and a purple beaded necklace around its neck. The background is a lush green forest with sunlight filtering through the trees.

**IN THE
MIDDLE
OF A WAR
THAT NOT WAS
STARTED BY ME**

REVOLUTION+ART 







No TAIL
Mimi Rules!



Mimi Rules!

Here I sit broken



Don't make me
you wouldn't like me when I'm ANGRY!







You dont have to be rich
to be my girl
You dont have to be cool
to rule my world
Aint no particular
I'm more compatible
I just want you with
extra time and your
sign
and your...





Will you wait
for me
I will be
waiting
for you
I will be
waiting
for you

INTO MY FOLLOU
I will be
waiting
for you
I will be
waiting
for you

THE CROWD
WAS
CROWDING
AROUND
THE
MOUNTAIN
SIDE
AND
THE
CROWD
WAS
CROWDING
AROUND
THE
MOUNTAIN
SIDE

YOU
EVERY
DAY



MAKES ME FLYING HIGH
SKIN THEY
A ROCKET

SONIC
BOOM BOY!
HA! SONIC
BOOM
BOOM
BOOM BOY!

HOUSE OF THE RISING SUN







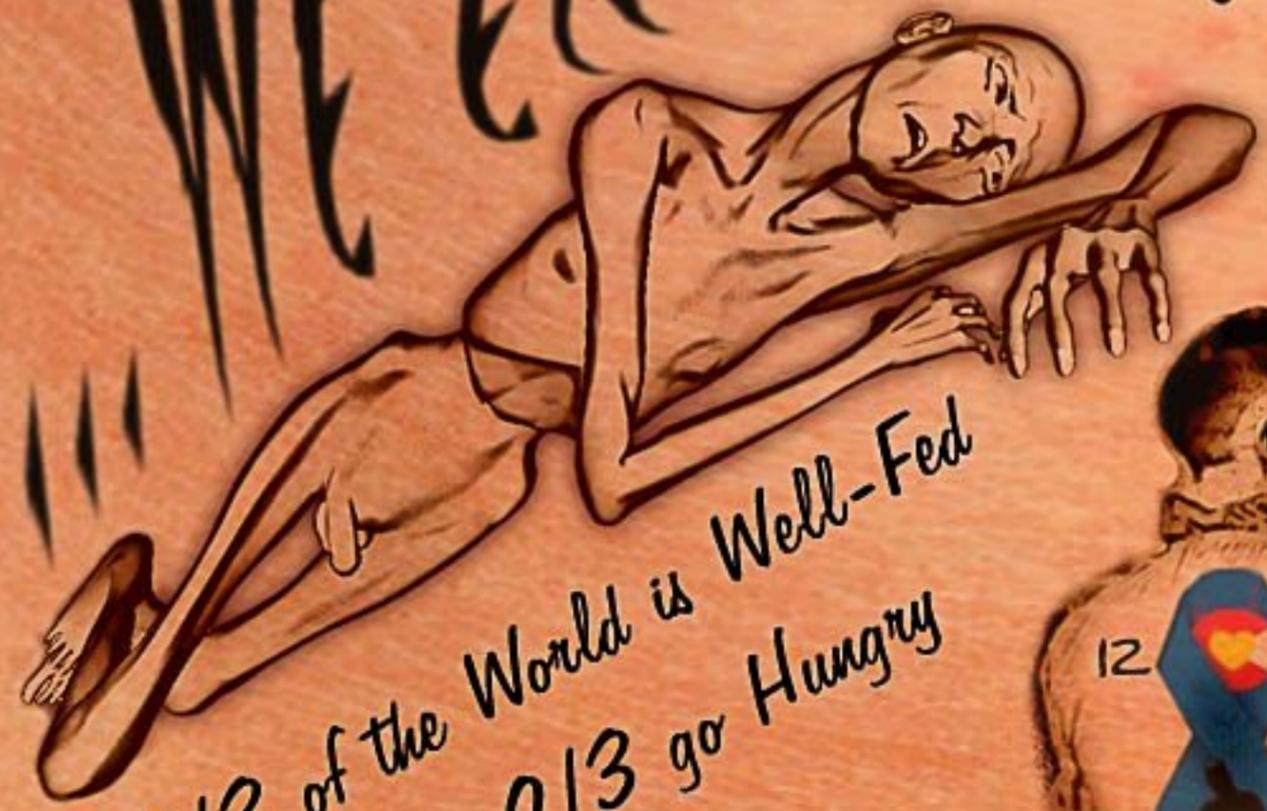


HUMANS

WE EAT

... WE KILL

... WE MATE



1/3 of the World is Well-Fed
while 2/3 go Hungry



End Sex Trafficking

Stop Child Porn



... NOTHING MORE THAN AN ANIMAL

MEET OUR MEAT





FROM BIRTH UNTIL DEATH



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ATROPHIED
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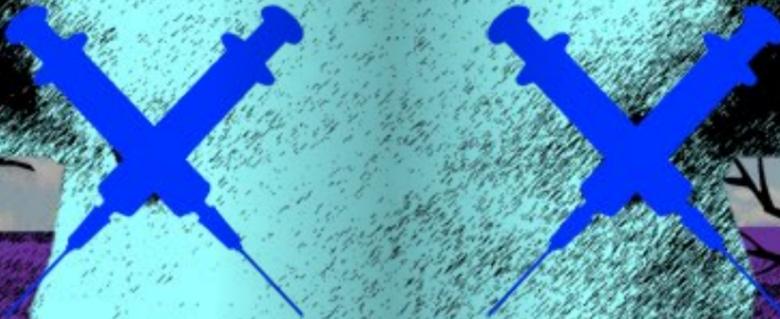


Only 99¢



**GOOD
NUTRITION
WILL GIVE YOU
SOME LENGTH
OF BONE**

**HAVE
THE LAMBS
STOPPED
SCREAMING?
YES!**



**SILENCE
IS
HOLY**



THE SILENCE OF THE LAMB

animal

REVOLUTIONART

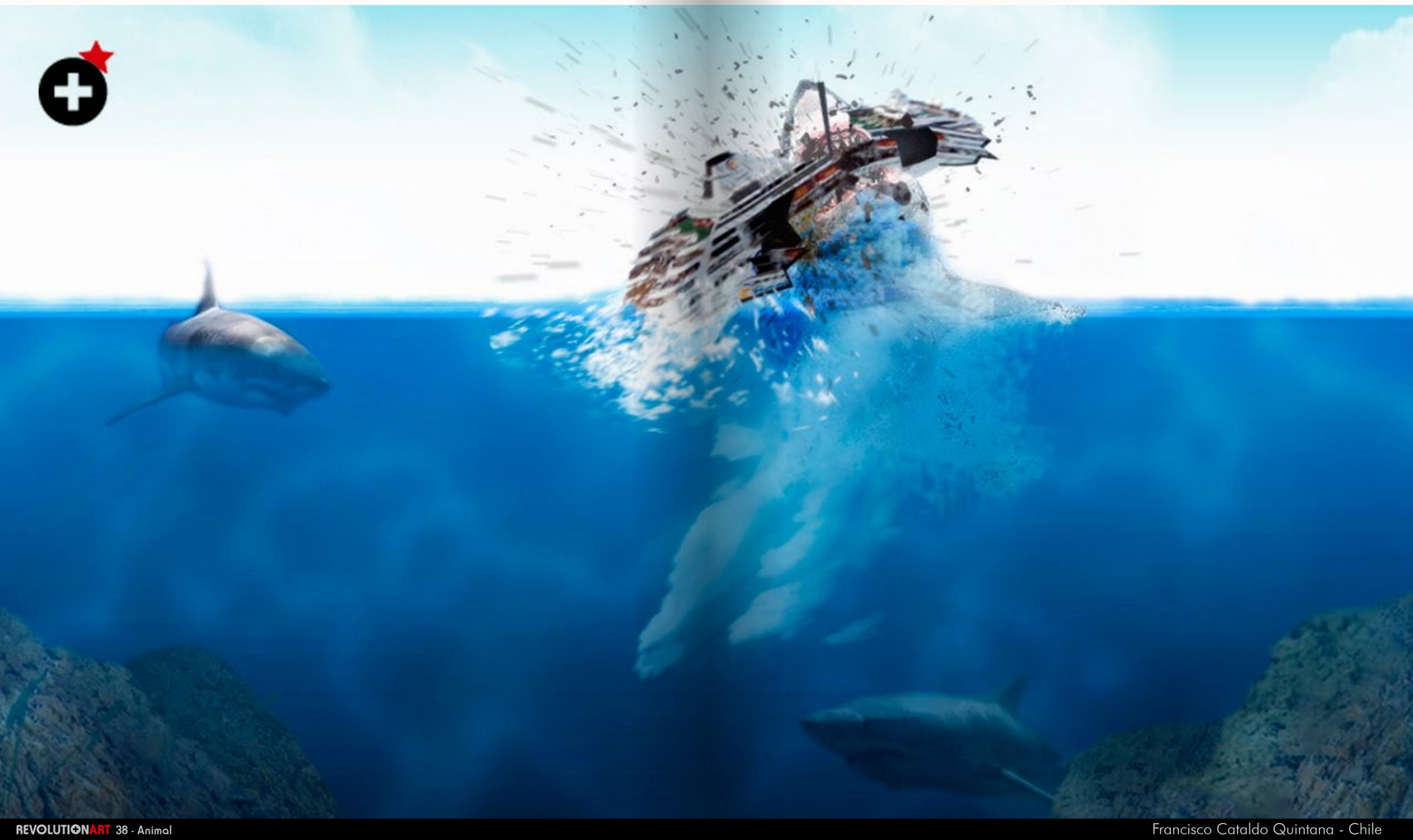


There'll be no shelter here!

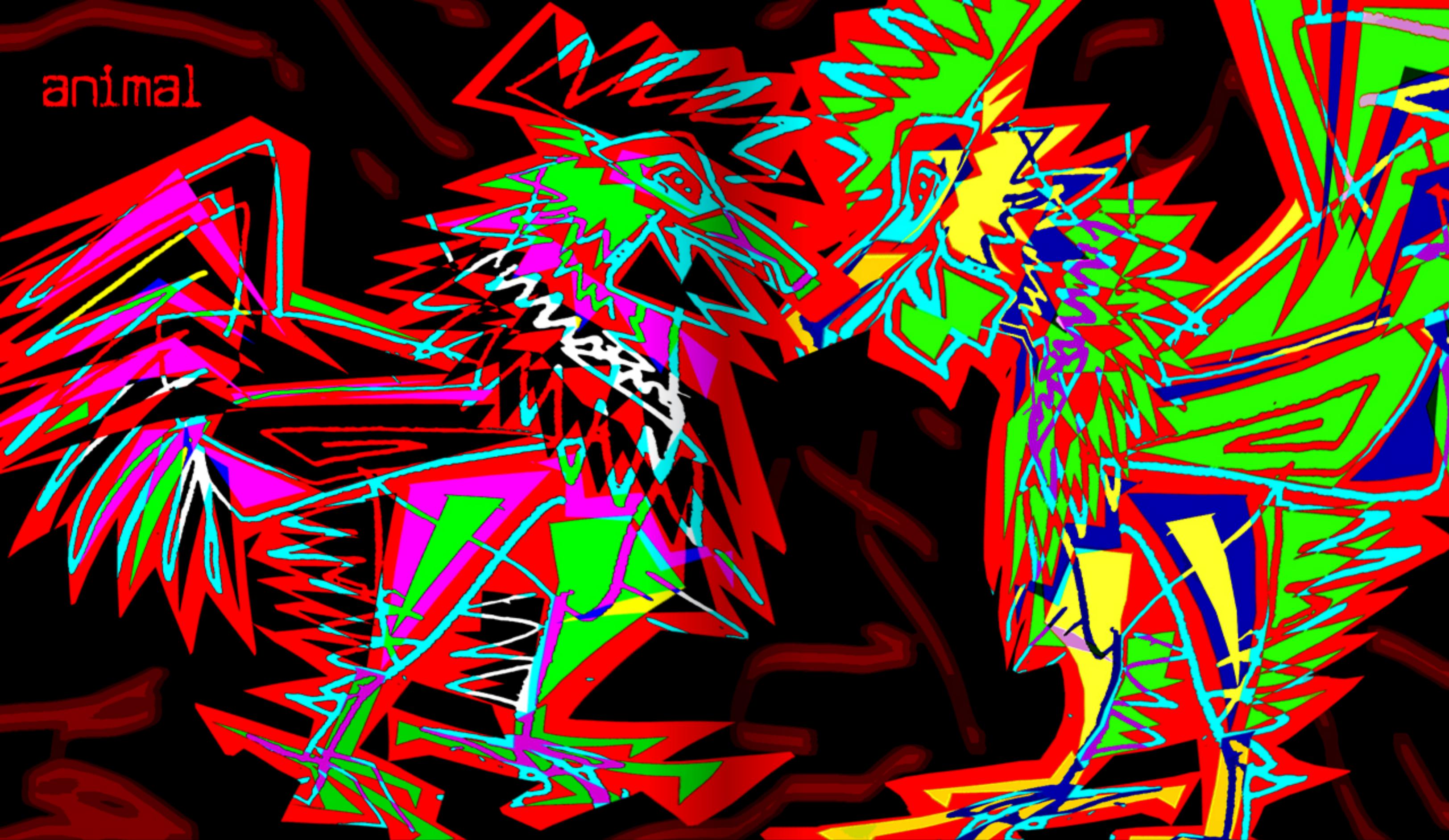




REVOLUTION+ART 



animal





animal



© TAGLIAVINI

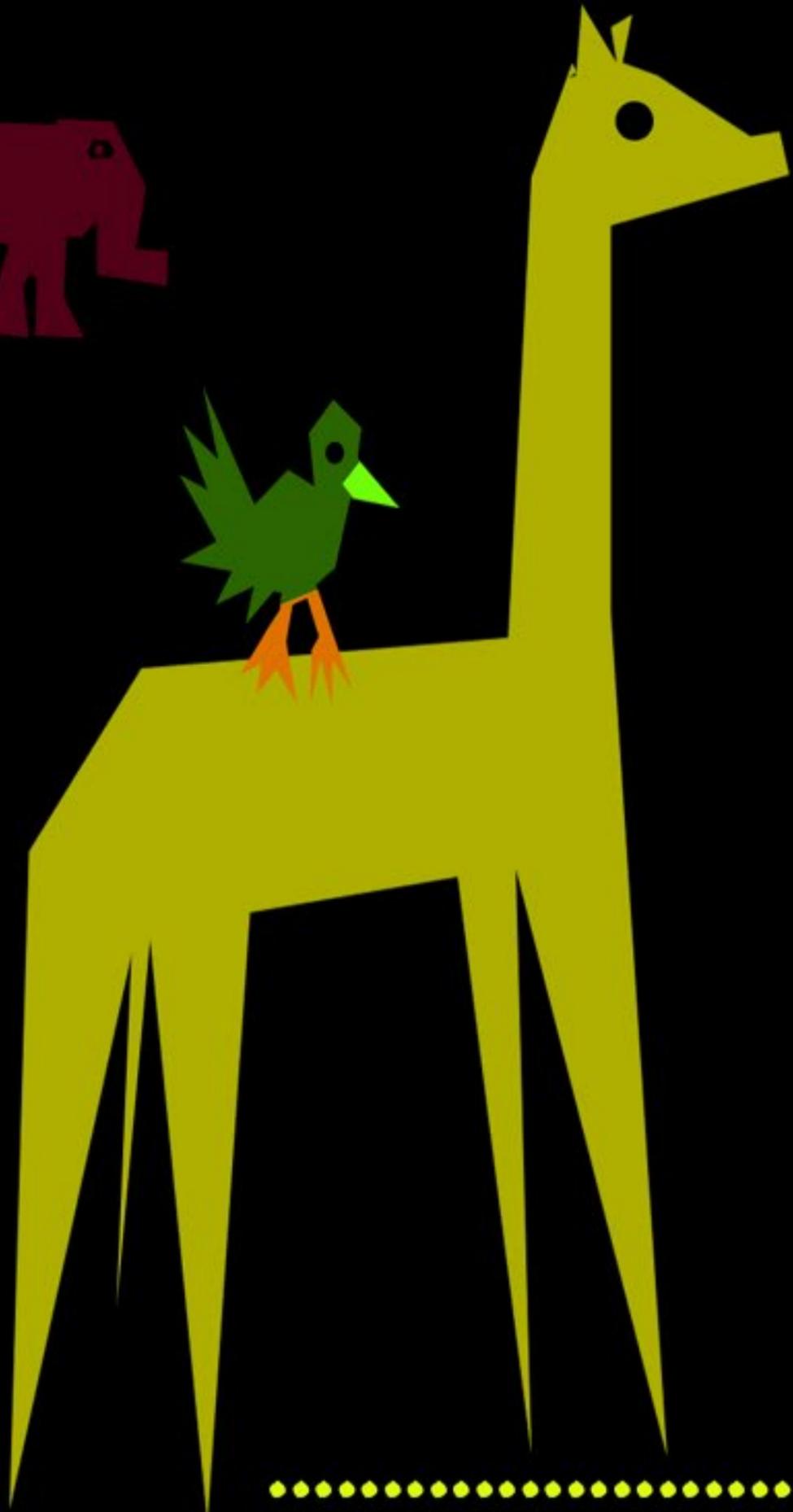


animal





animal





animal



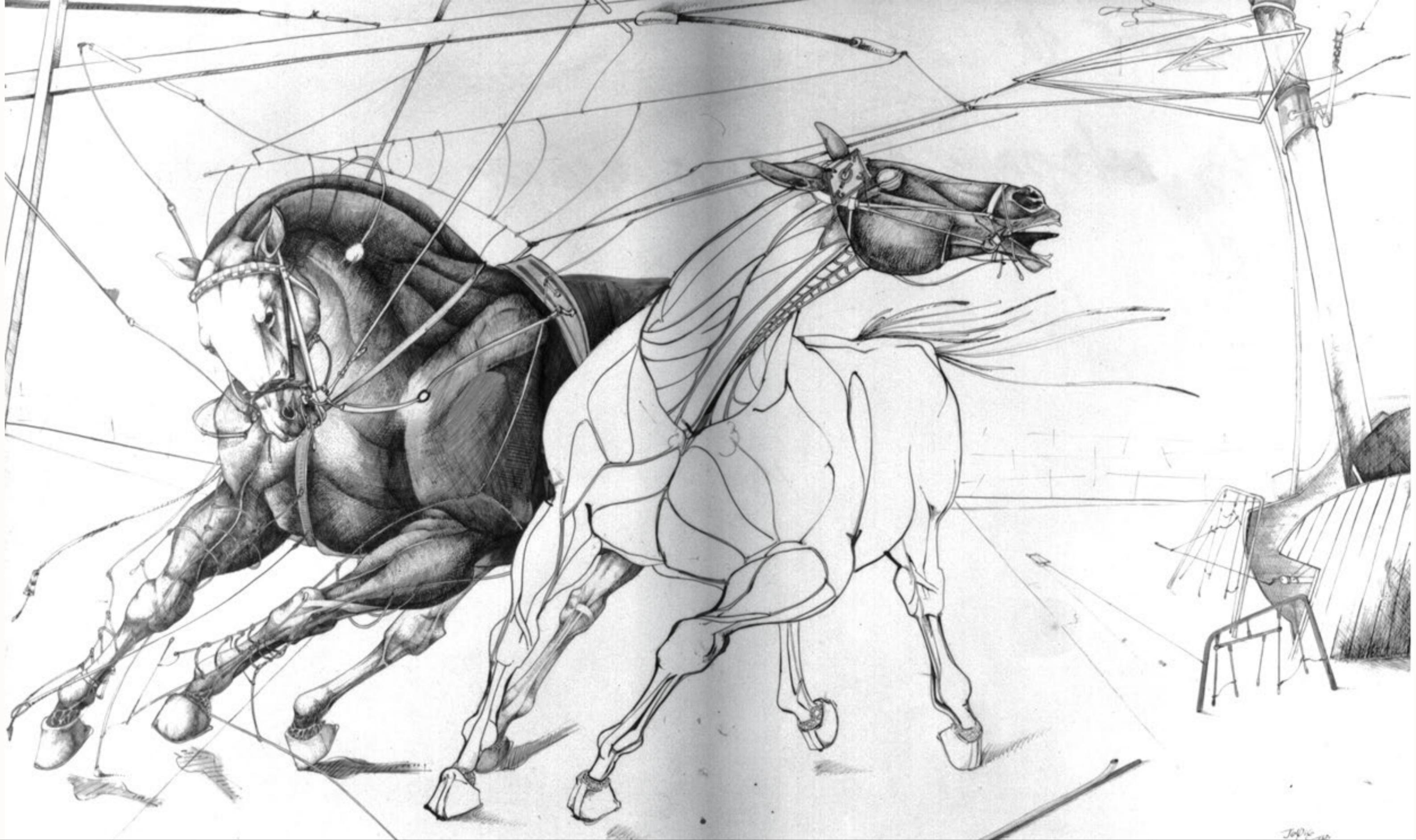


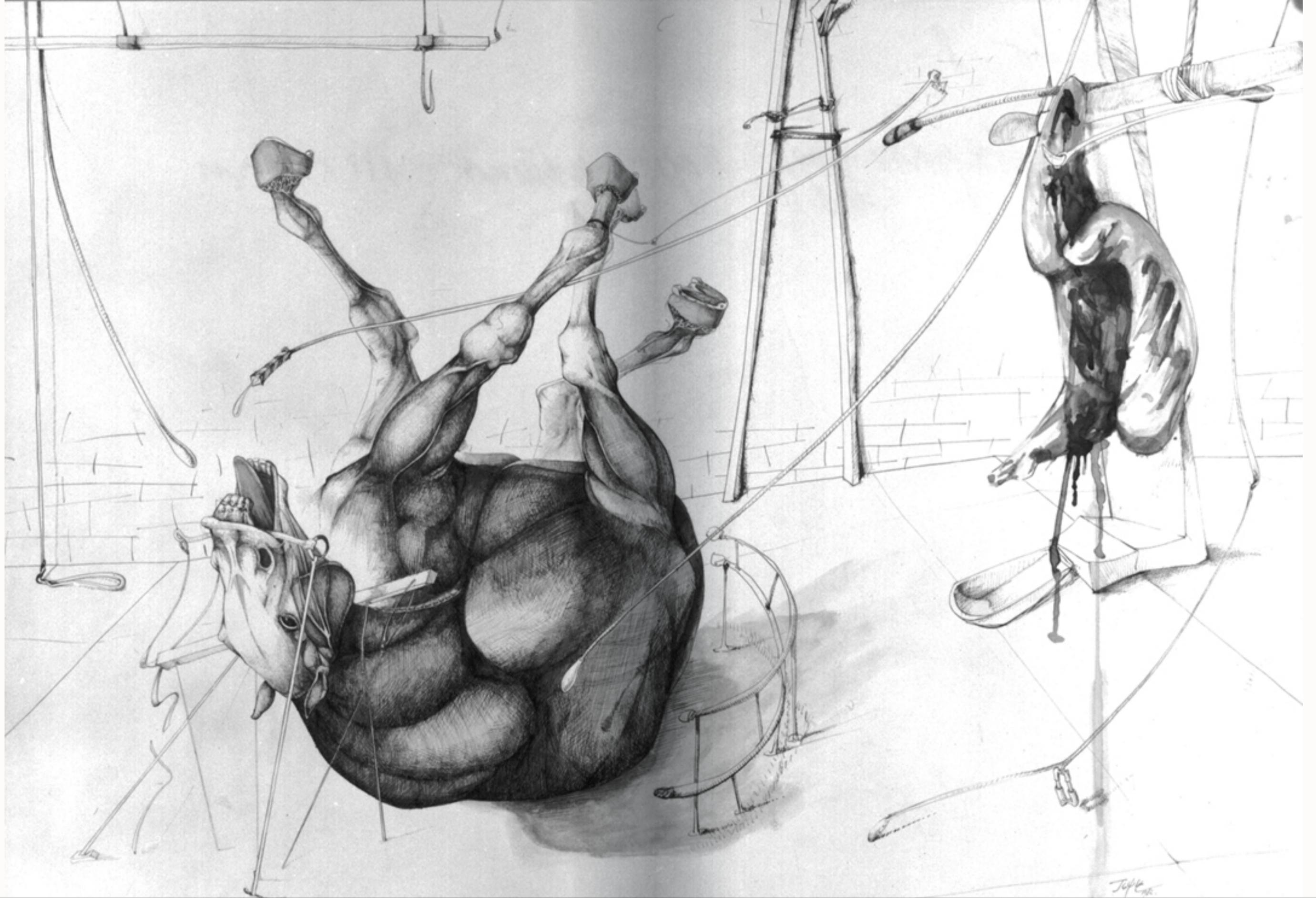
animal de amor

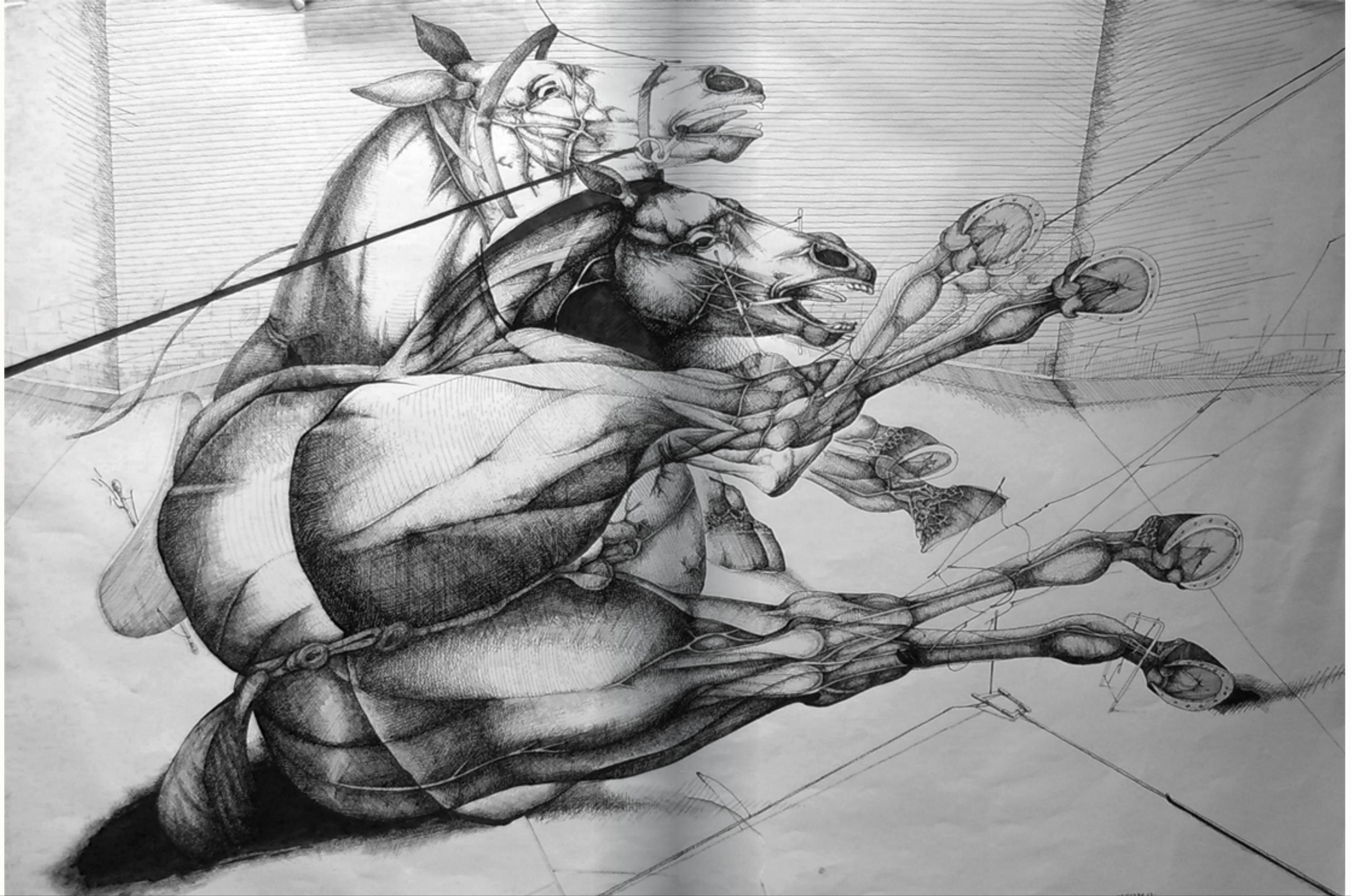




Controla tu animal interior+







Macrus zeylanicus J. J. J.
1877





Macropus giganteus - Strub.
1851.

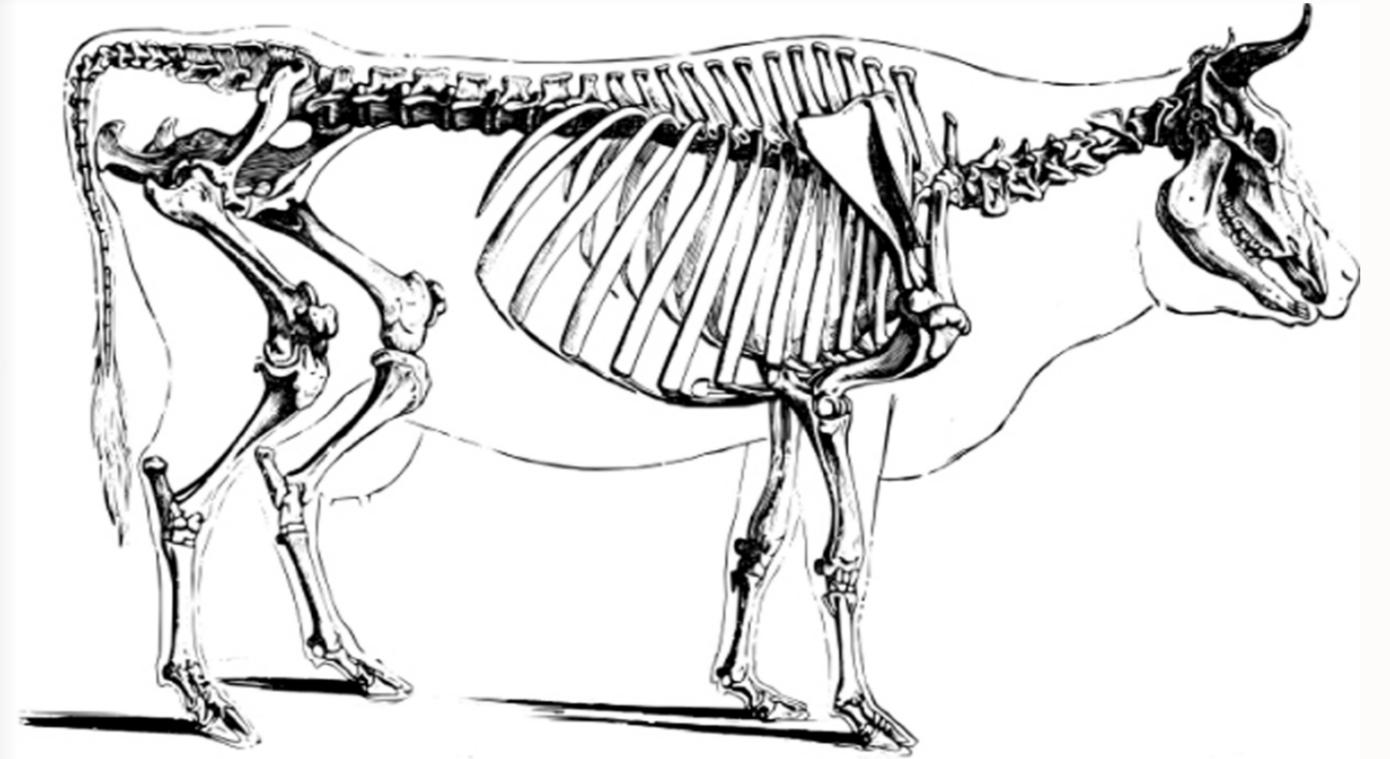
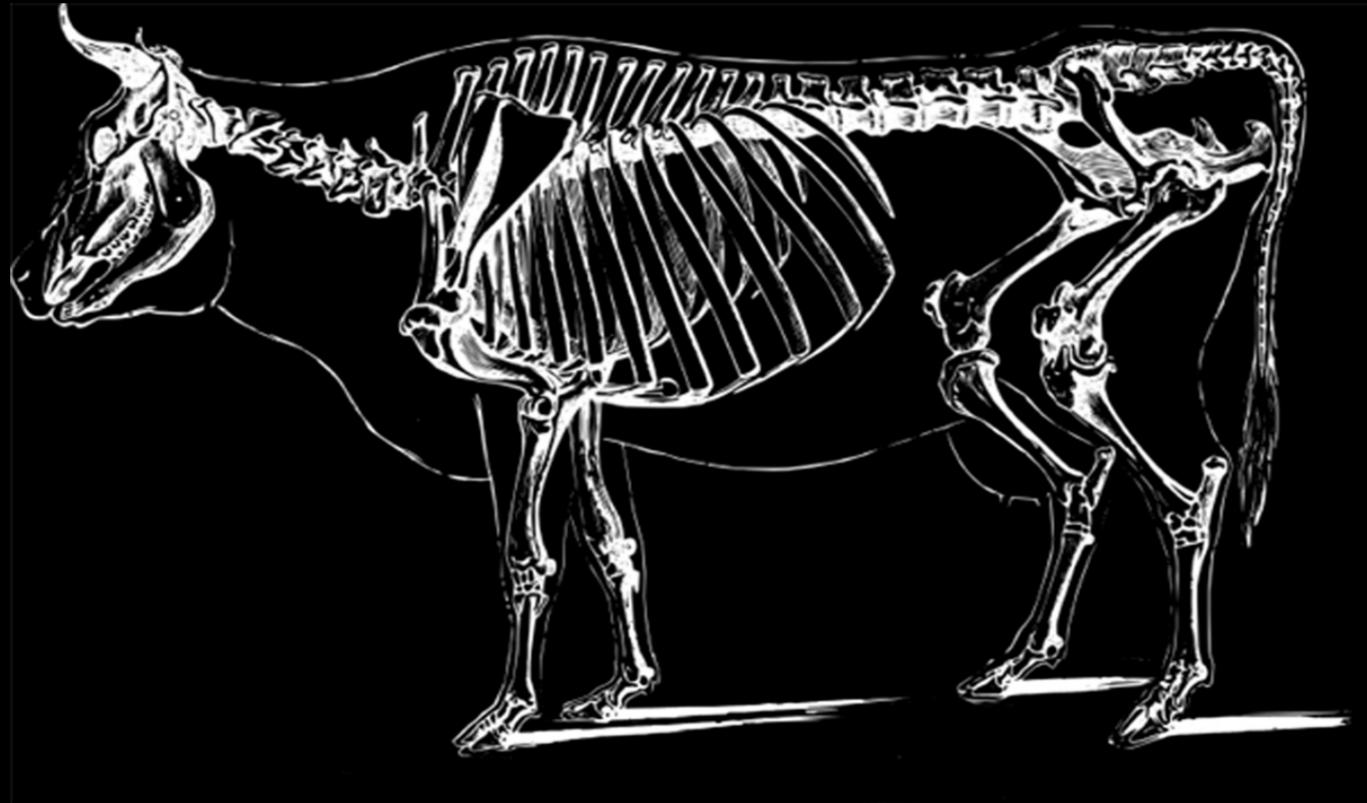


Galapagos

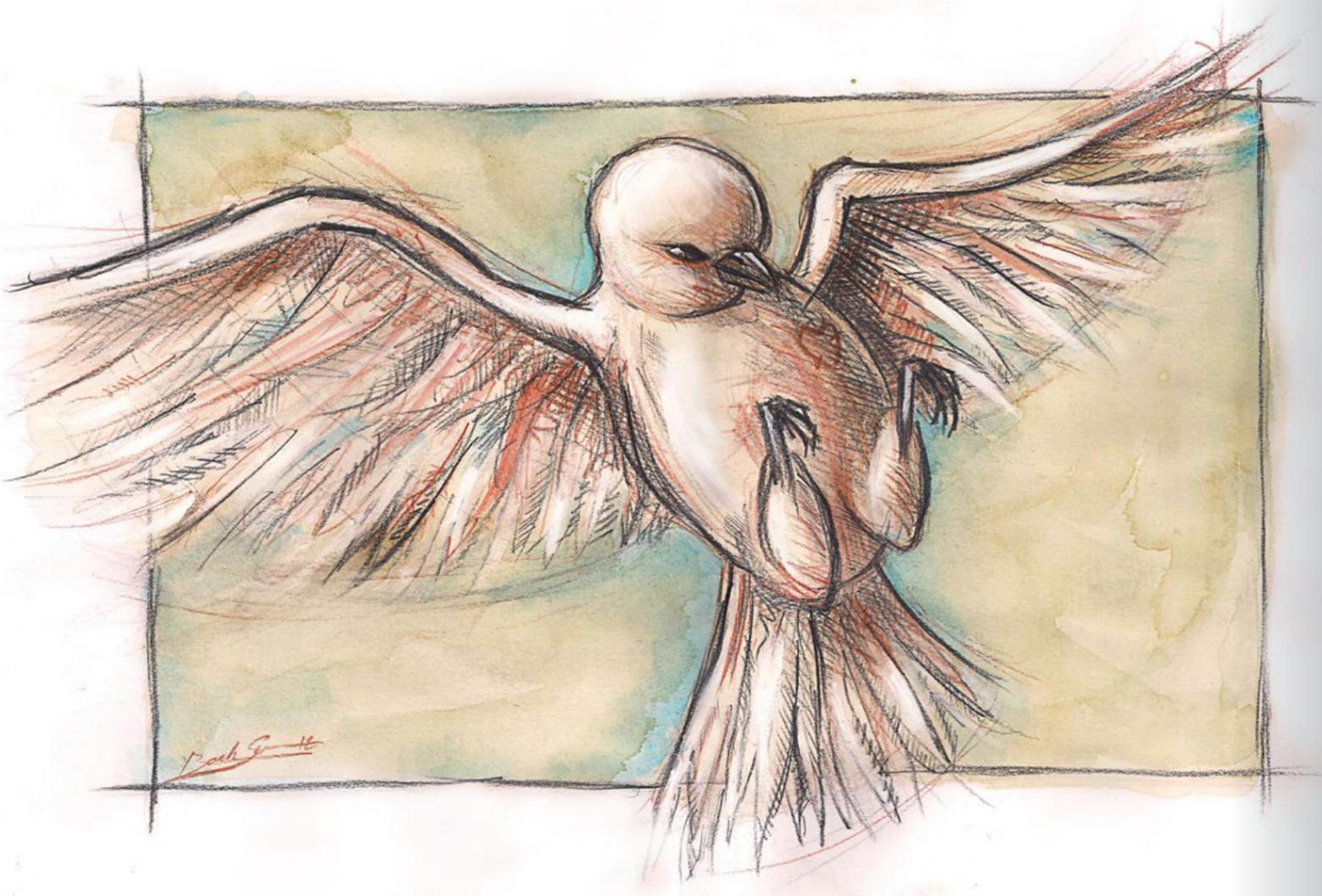
ECUADOR



Animals







Kinglizard (Back Simon) - France



**STOP THINKING
HELP ANIMALS
JUST DO IT**

REVOLUTIONART 38 - Animal

María Fernanda - Argentina











Patricia van Dokkum - Germany



Patricia van Dokkum - Germany



Patricia van Dokkum - Germany



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Fruit FMilk

A cow with a lot of tastes

























Richard Michaud - United States



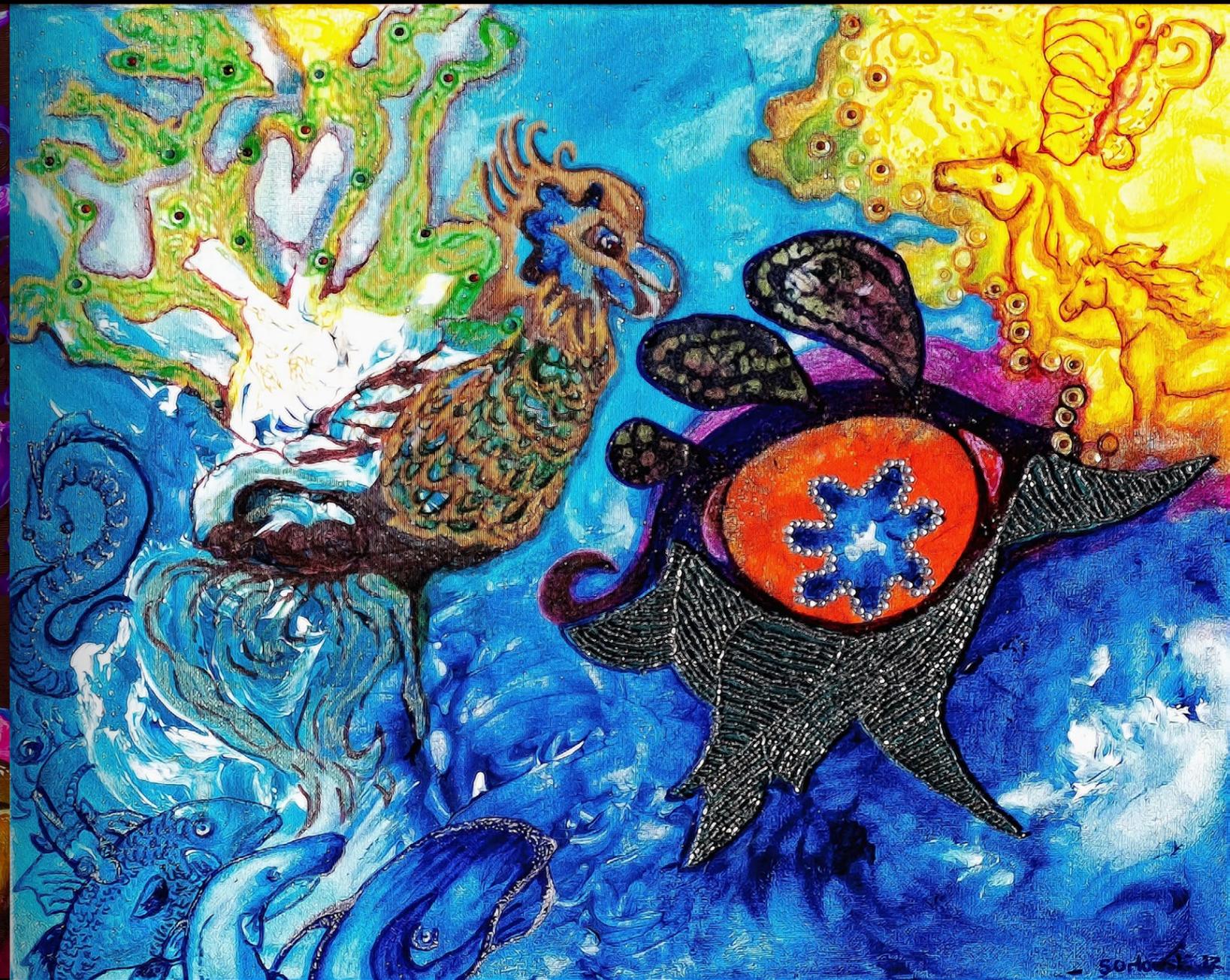
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Vealabea - Guatemala





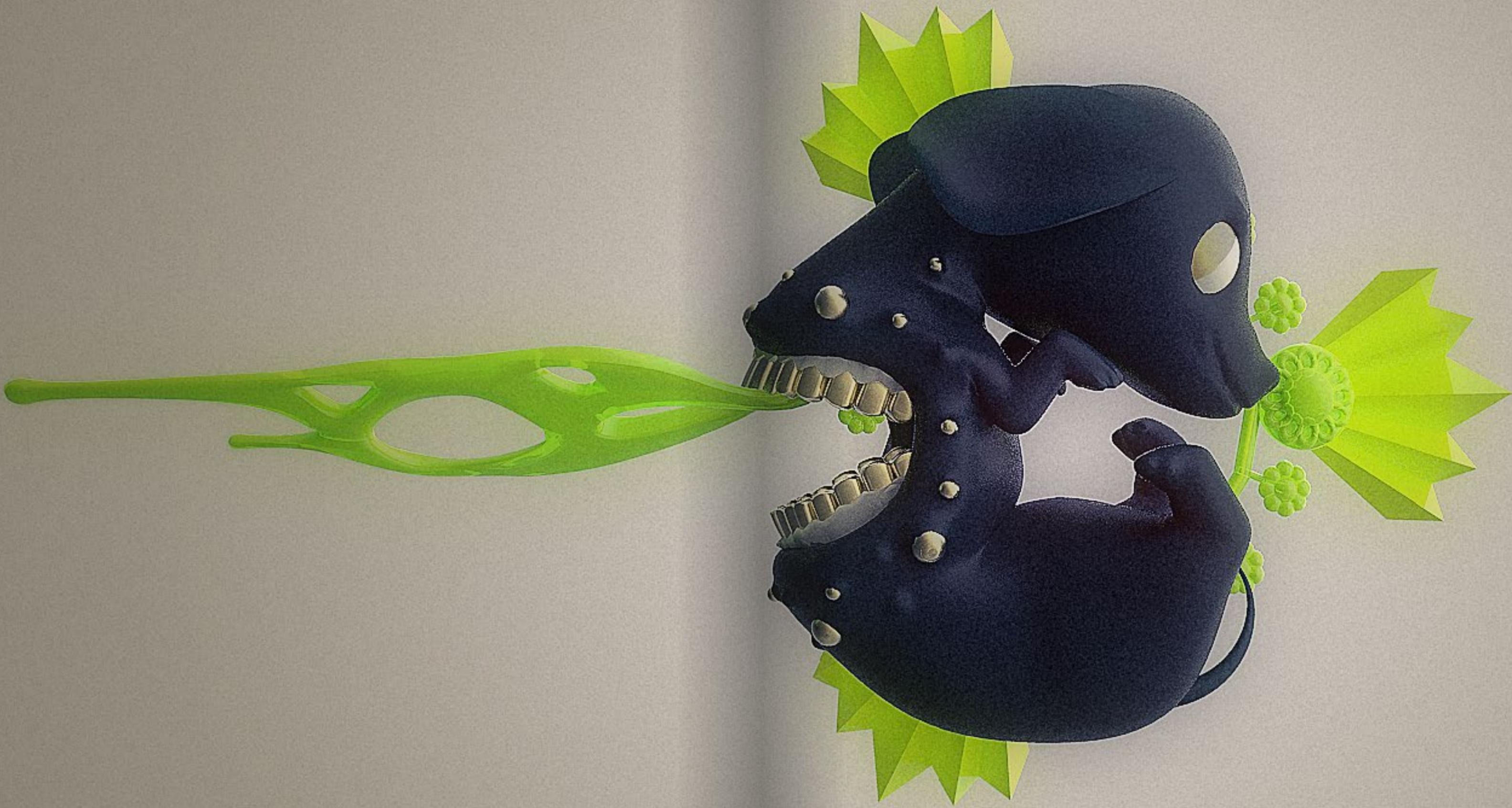
Sarabeth Orlowski - United States



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Sarabeth Orlowski - United States





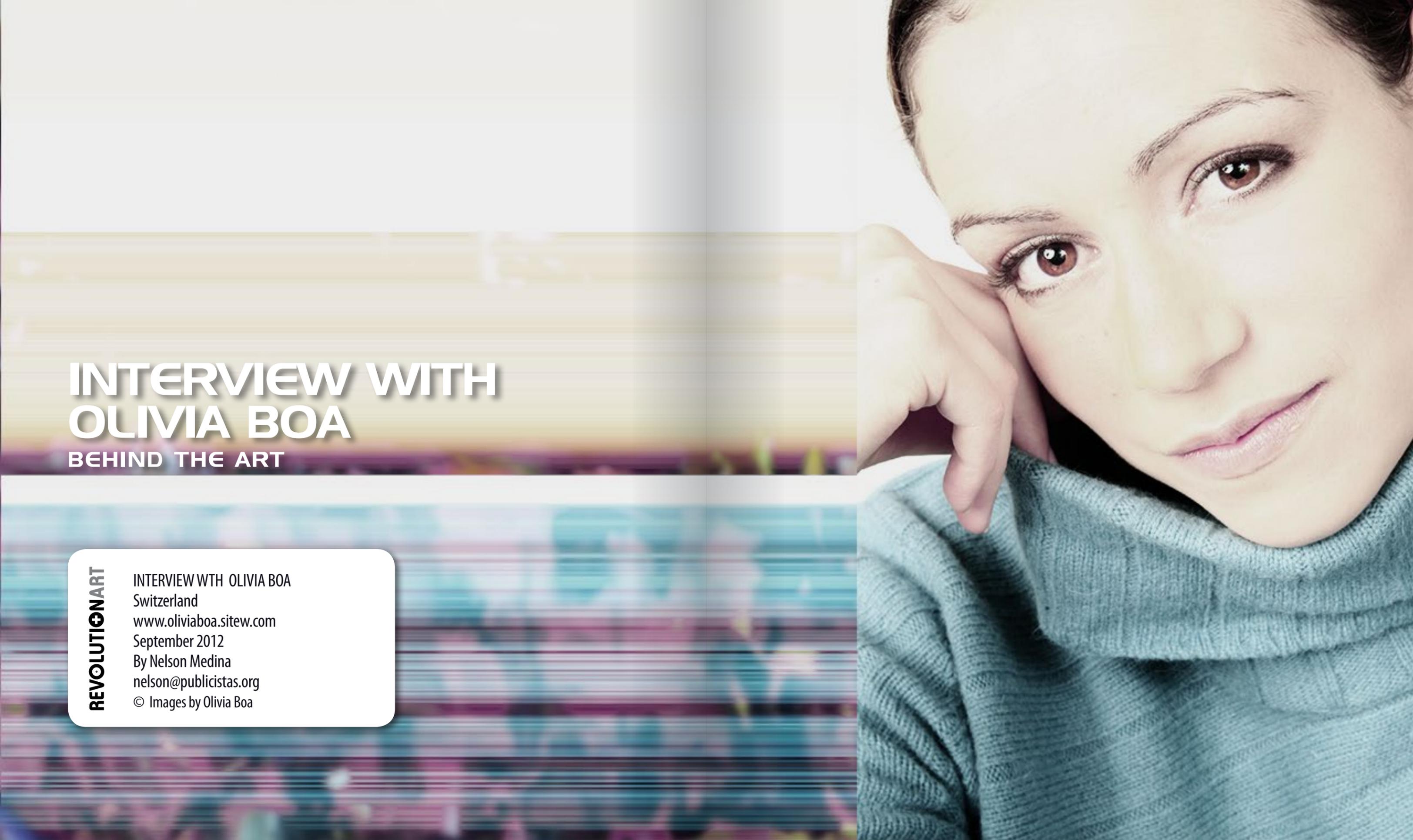




REVOLUTION+ART



How to join the next edition? :
Just follow the guidelines at the final pages.



INTERVIEW WITH OLIVIA BOA

BEHIND THE ART

REVOLUTIONART

INTERVIEW WITH OLIVIA BOA
Switzerland
www.oliviaboa.sitew.com
September 2012
By Nelson Medina
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© Images by Olivia Boa



The Eye of The Observer

Professional boxer, model, painter, therapist, that's so many facets in your life.

Can you tell us a little about yourself to help people who aren't familiar with you?



I love Life, and I love all the facets we can use! At first, like every child in the world, I started to paint. I was always fascinated by the light and also the colors... when I was 3-4 years old I was very fussy about tidying up my colored pencils, it was always

necessary that they were in the chromatic order: yellow, orange, red, magenta... I did not understand why my companions did would not tidy up them up that way!

I really started to learn how to paint with a very good teacher in France: MR Armani Yves when I was 10 years old. Later, when I was 16 years old, a manager offered me to be a model and to travel around the world, I accepted it and I started a model's life. But my secret desire when I was younger was to be a boxer! I always had a lot of energy and this sport fascinated me. But my mother did not want to...

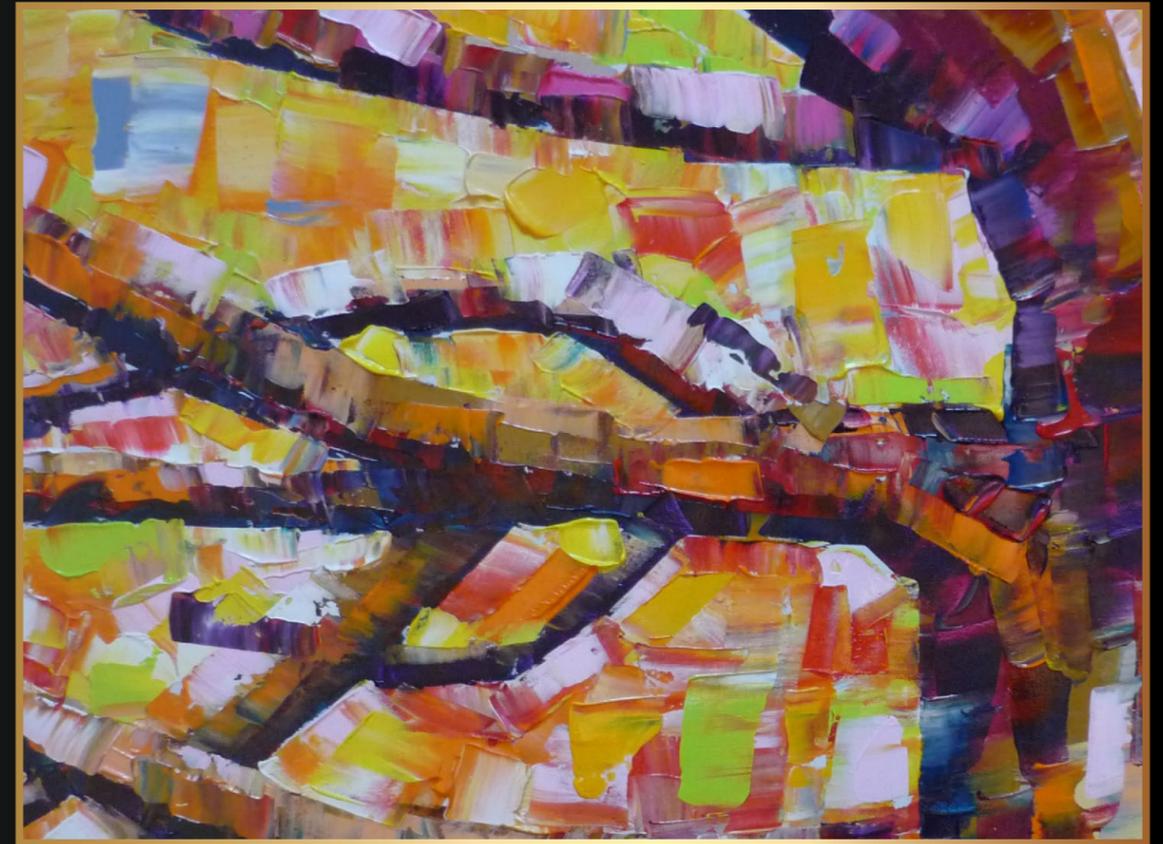
I was 9 years old when I asked her to allow me to boxe for the first time. Then I waited for my 19th birthday to start this sport that taught a lot me about myself and the rigor...

And I became a professional boxer with a lot of work and trainings! And since I love people and their complexities I became a therapist too. I found my balance in the Arts, the therapies and in the sports. It's a whole. that way, I can use various parts of my brain.

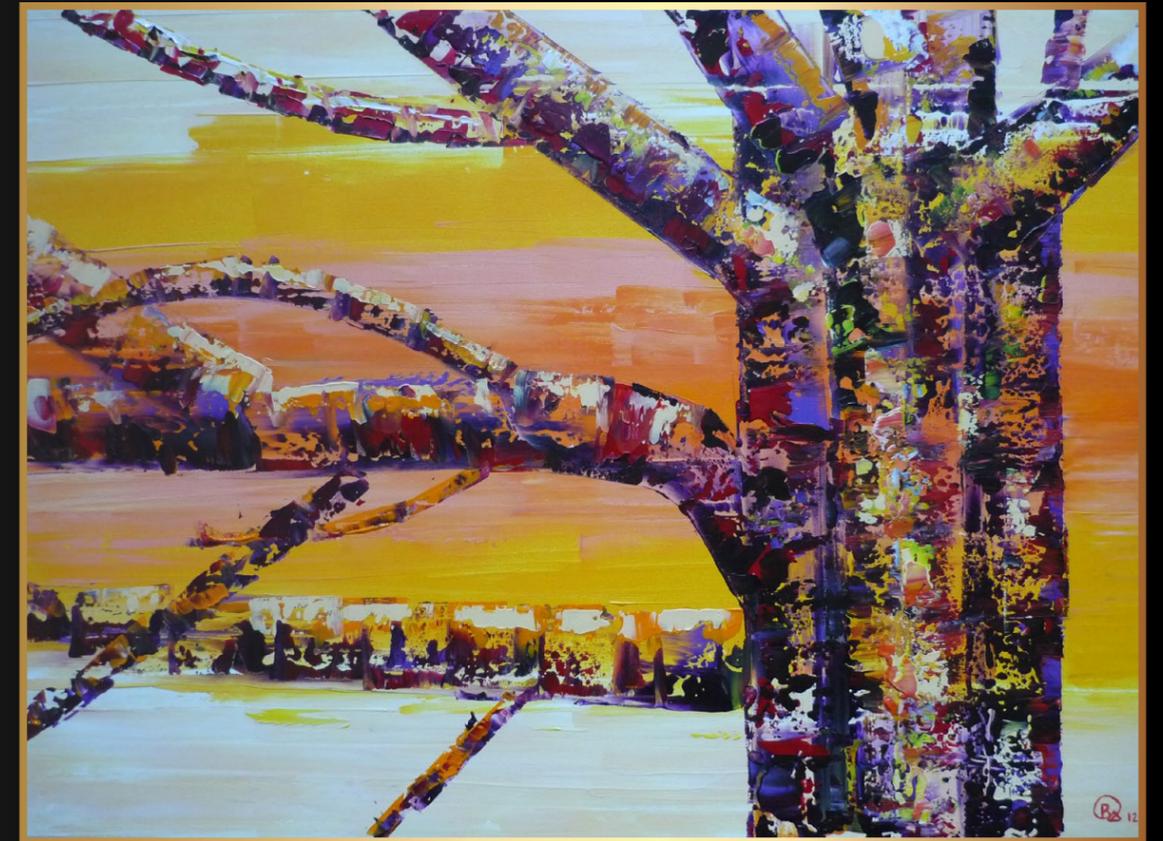
Autumn Abstract



I



II



III

What kind of art training have you had?

I had a personal teacher who taught me all the basics in drawing and paintings between 10 and 14 years old. Later I continued in self-taught. I'm a big observer and I learn a lot when I travelled as a model. I learn about people, countries, and also various personalities and customs. The More observer you are, the more you can translate emotion on canvas.

How your work as Therapist and Painter found a communion in your work?

It's easy... "one picture is worth 1000 words", sometimes we want to say something but we miss the words... with a picture, a drawing you can pass some emotions that we are unable to translate with words. I really use Arts in therapy and not only with children... but with everyone. If you can be free yourself while doing a painting, that's our unconscious that paints and translates our feelings of moment.



Release of fear and suffering



The couple of Poppies



Can you sum up your creative process in three steps?

First of all I meditate, I focus on myself, or on an emotion I would like to translate. secondly, I gather all colors that attracts me. And thirdly, I let myself free to do what I want on the canvas.

The deeper my meditation was, the more fluid my painting is. Sometimes it's close to a trance.

What's the most important for you in life?

For me, to be happy and, no matter the way we take. And for it, it's always necessary to be in agreement with ourselves.

How do you define the character of color to different emotions? Is a personal interpretation or something based on the collective unconscious?

Colors are a language! A secret language... an unconscious language. In the past (medieval in Europe) Men scholars knew the meaning and the role of all the colors. Why we wear black in funerals, why we put wear white to get married?

I made a bilingual catalog in French/English to descript 12 of my paintings (with

Chessboard of Good and Evil



Game of Rules



Gap

colors significations and over). I called it: "Psychological works" and it's always available. You can write to me and for 20\$ I will be happy to send you one with pleasure along with a personal dedication.

Please tell us about the 7 sins project you're working on.

After my "psychological works", I've worked on 7 deadly sins... which led me to be nominated for the first Art Nobel prize in Monaco on October 20th 2012.

I translated the 7 deadly sins on abstract art, also with significations, on particular with geometric abstract art.

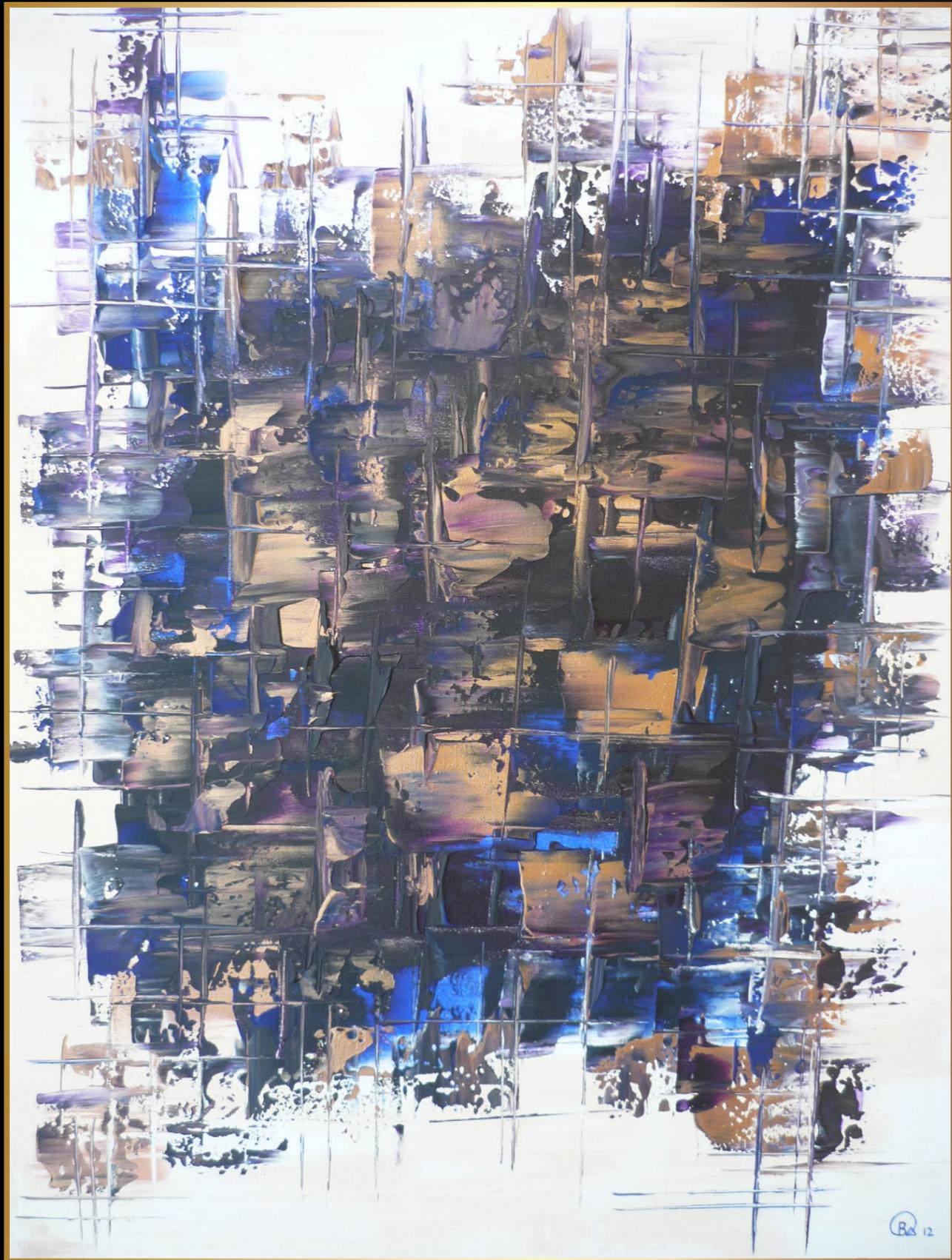




Joys of living

Melancholy





Transmuting sorrow



Poppies

Which project excited you most?

Every project! I am fascinated and I give 200% in everything I do in my life.

Can you name a direct influence on your work?

People in general, I love people and I find we have an immense potential in us to create or to destroy. It belongs to us to choose.

What are your plans now, for this stage in your life?

Now I'm waiting my third child (august 16th) I'm also a mother, and I love learning from my children it's different every time! I also have my book in quantum physics which goes out to Canada in September and a translation in English maybe for 2013. I am also fascinated by the subject and the quantum physics. I bring it another scientific approach and new theoretical conceptions. And I would definitely keep on painting and putting all this in my paintings.



REVOLUTION+ART
MODELS





Last of the Shamans

REVOLUTIONART

BERK

Photographer: Berk Duygun

Age: 24

Occupation: Photographer and Musician

Country: Turkey / Germany

Website: www.berkduygun.com



Model Lotte Groeneweg,
MUA and Hair Wilma Bonninga



Last of the Shamans



Models Julia Derksen, Melissa Ditewig



Model Lotte Groeneweg,
MUA and Hair Wilma Bonninga



Model Lotte Groeneweg



Model Lizanne Gille, Assistants Julia and Willem Derksen



Inna Koval



Diana Krisan



Julia Derksen



REVOLUTIONART

VERITY

Model: Verity Vian

Occupation: Photographer, model, makeup artist

Country: Germany

Websites: www.facebook.com/verity.vian

www.facebook.com/verity.vian.photography

www.facebook.com/verity.vian.fanpage

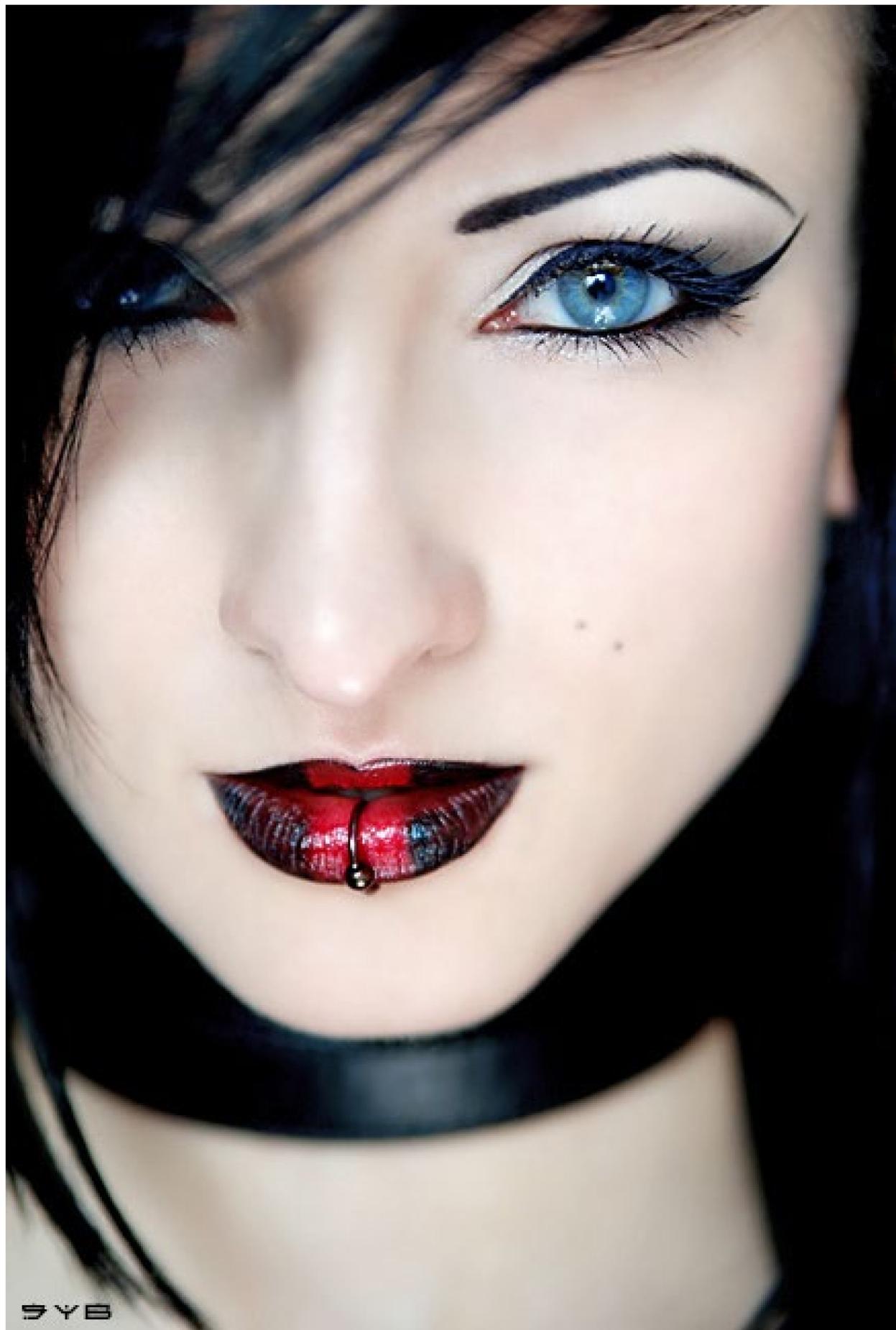
www.verityvian.deviantart.com















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DAMAGED DOLL

Name : Damaged Doll

Occupation:

Fashion and Latex model, Playmate for Playboy Italy

Country: Italy

Website: www.modelmayhem.com/damageddoll

Credits:

Photographers: Guido Ricci, Massimo Palmieri, Paolo del Frate,

Octavian Boca, Marta Baroni for Playboy Italia, ImperfectFleur

Outfits: Venus Prototype Latex, Atsuko Kudo Latex, Lady Lucie Latex













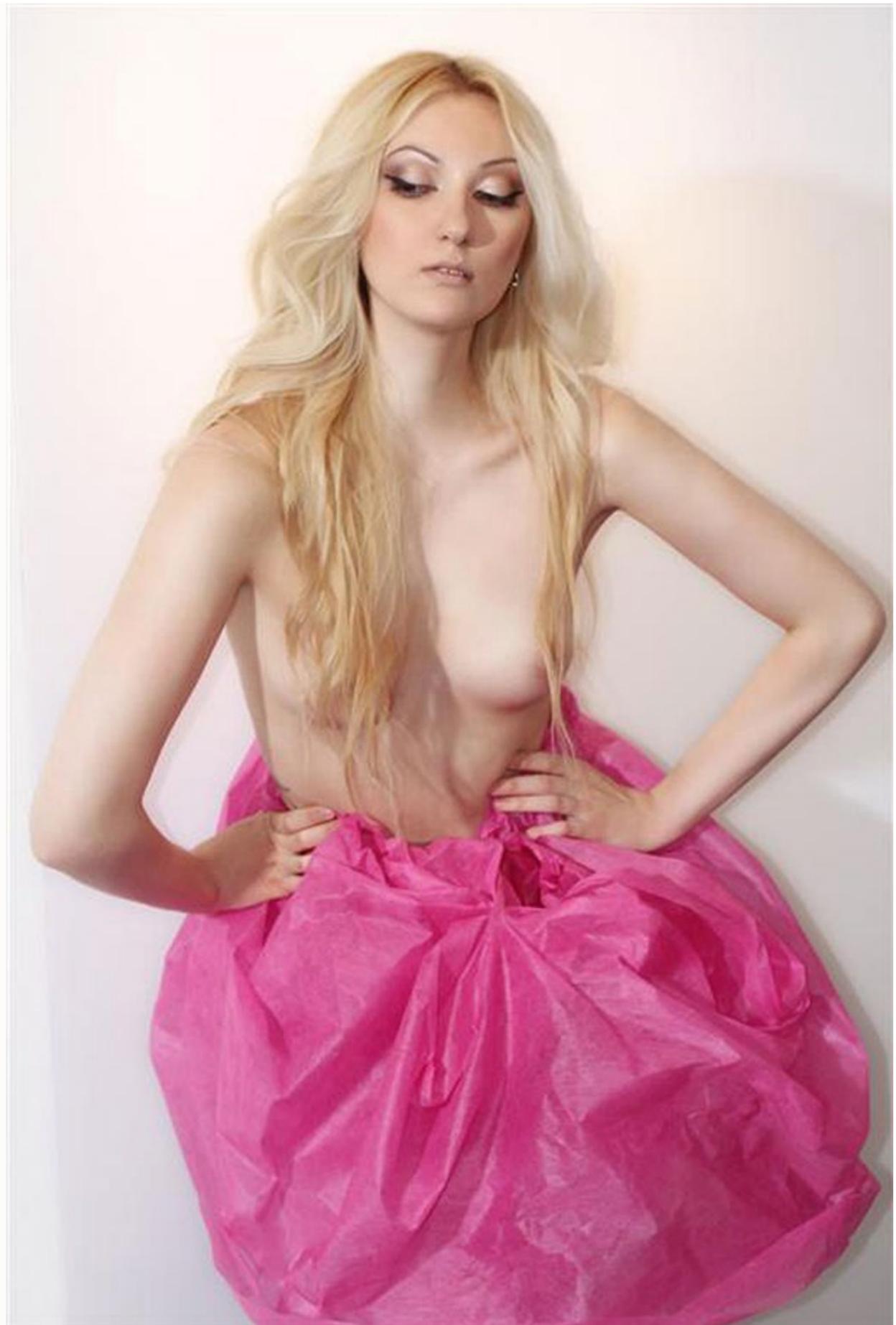




Photo by DJRitchiePhoto

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HANNAH

Model: Hannah Ray

Country: United States, California

Website: www.facebook.com/HannahRayModel



Photo by AJ Garcia



Photo by Pierce Harrison



Photo by Darshelle Stevens



Photo by Pierce Harrison

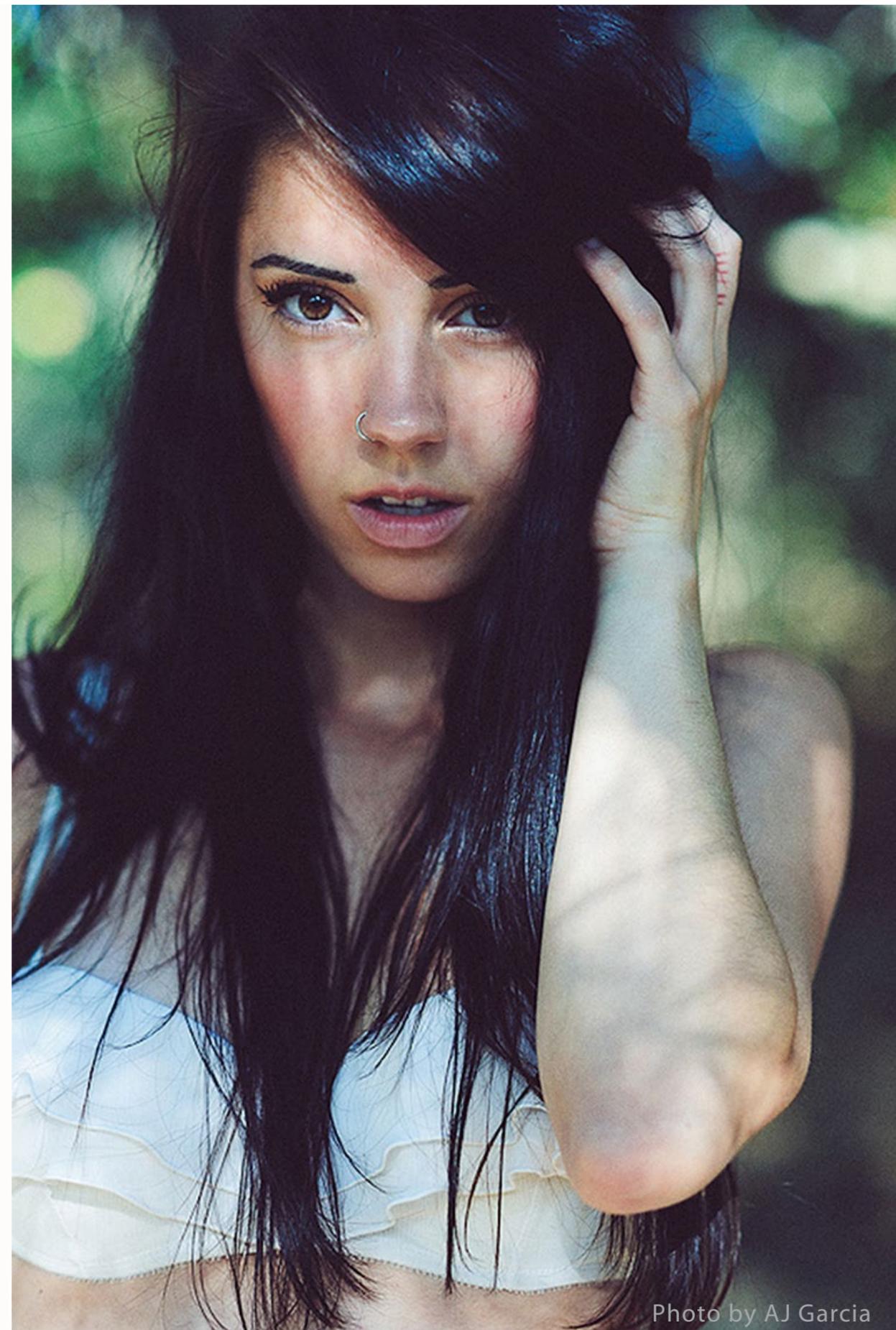


Photo by AJ Garcia



Annyone

REVOLUTIONART

MICHAEL

Photographer: Michael Schauer

Occupation: Photographer / retoucher

Country: Germany

Website: www.ms-photography.eu

www.facebook.com/MSPhotographyBerlin



Model: Annyone



Model: Roswell Ivory



Model: Betty Holzmietz



Model: Annyone



Model: Tattoomodel Rose



Models: Betty+Cyra



Model: Kinkat



Model: Viktoria Nguyen



Model: Katja



Model: Lou Locust



Model: Roswell Ivory

REVOLUTIONART

MODELS

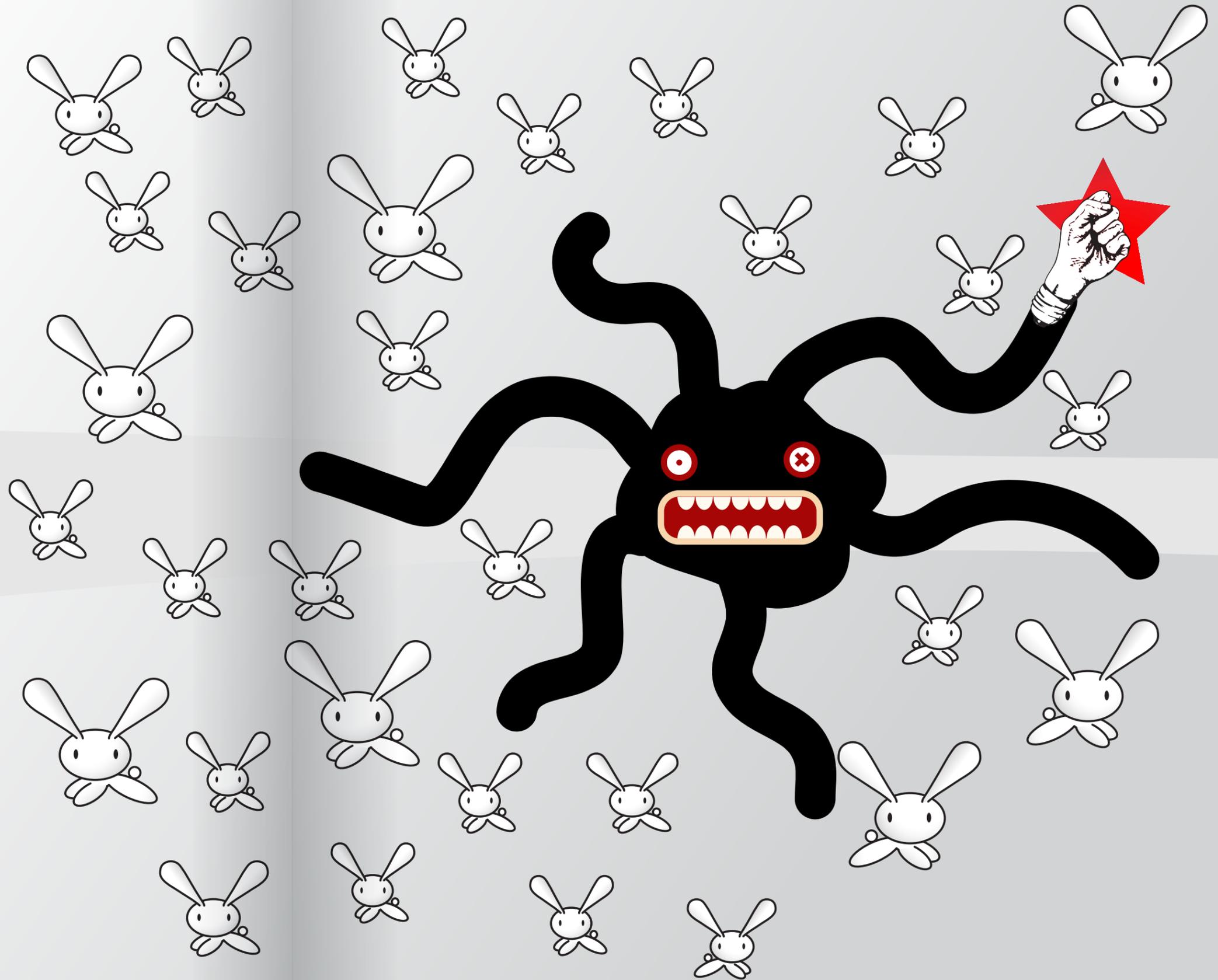
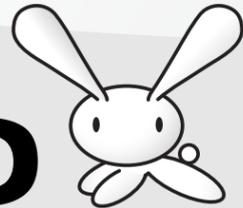
A decorative graphic featuring the word 'MODELS' in large, 3D, metallic-style letters. The letters are arranged in a slightly overlapping, perspective view. To the right of the text, there are intricate, light gray floral and vine-like flourishes that swirl and curve across the page. The background is a light gray gradient with a vertical shadow line.

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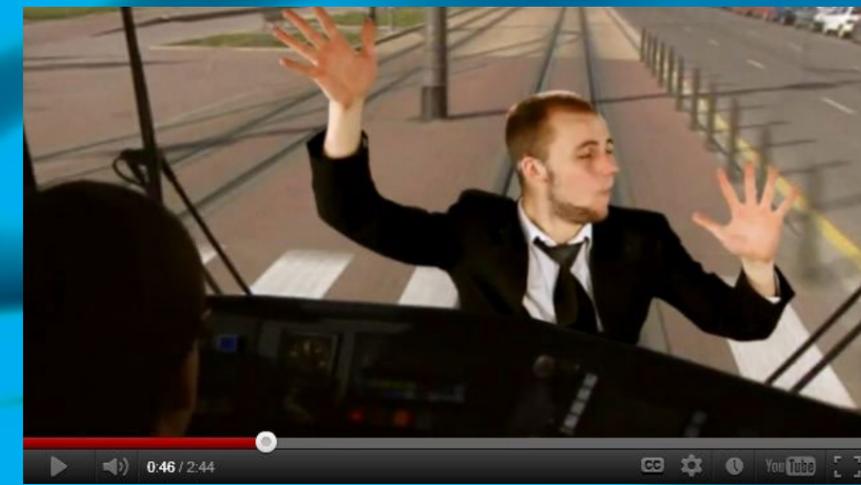
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Andrew plugs his computer on the floor and loads an imaginary 3d world with the Roller Coaster Tycoon. Check the amazing effects on this video.
Director: Andrew M

SOME OF MY DREAMS



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Writer and director: Tadas Vidmantas
The Dreamer: Vidas Bareikis

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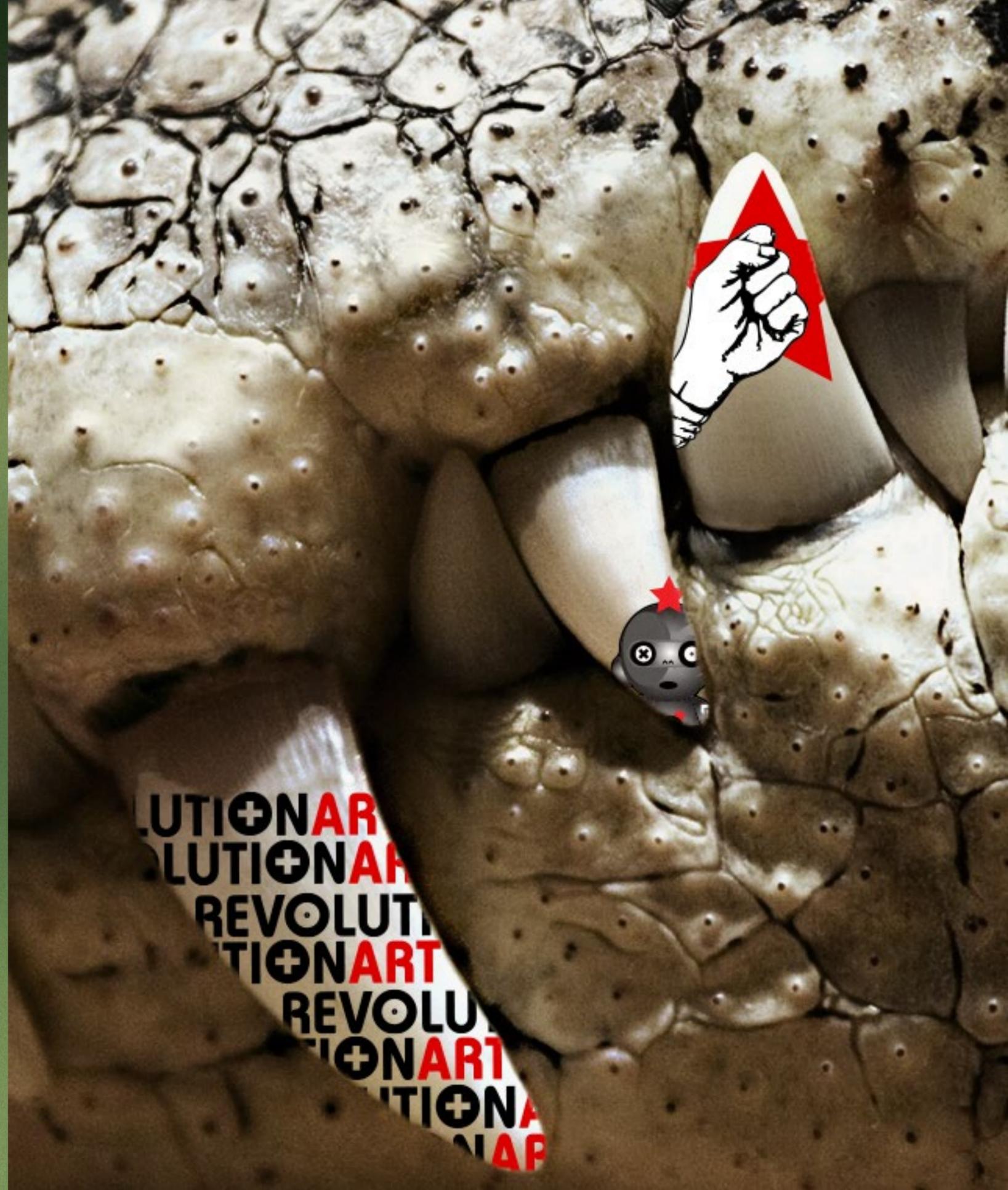


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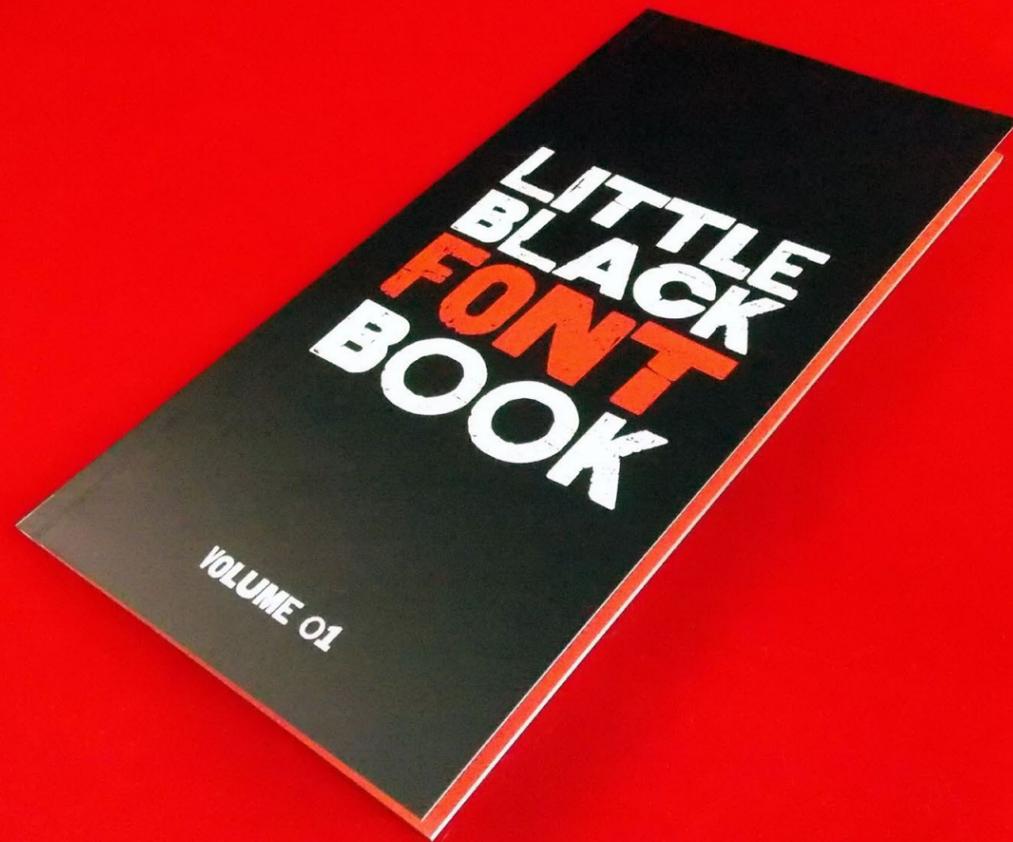


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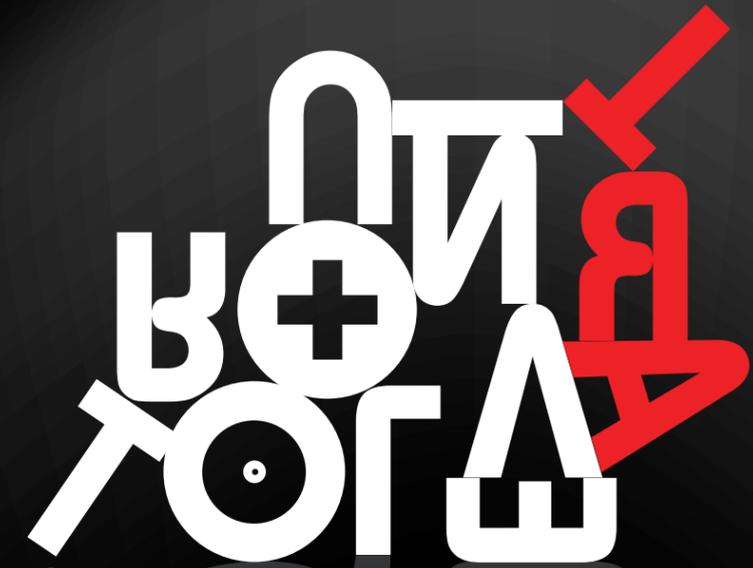


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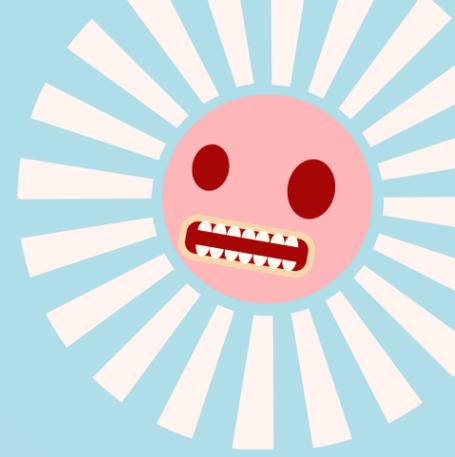
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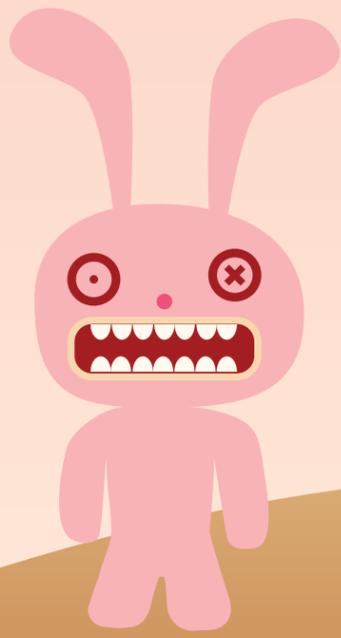
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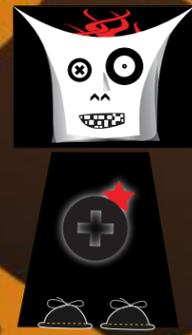
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