

REVOLUTION+ART



EXPEDITION

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Contact Revolutionart:
hola@publicistas.org

Created by:
Nelson Medina
www.nelson-medina.com
nelson@publicistas.org



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EXPEDITION EDITORIAL

Who has never, at some time, expressed their wish to "travel the world"?

Travel is one of the greatest pleasures that we can allow ourselves on this planet. Together with that desire to discover new places comes exposure to new possibilities. We are amazed by other cultures that are new to us, we wander tirelessly over new lands, meeting people and understanding new ways of thinking.

When we travel something is awakened within us, our perceptions are heightened and our senses become alert to new stimuli, adapting themselves more readily. Traveling enables us to rediscover ourselves, to learn things and go through new experiences beyond the routine of our everyday lives. This is then translated into pure information, into awareness of ourselves and of those around us... and this leads finally to inspiration.

Explorers like Charles Darwin, Christopher Columbus, Ferdinand Magellan, Amerigo Vespucci, Hiram Bingham and so many others blazed a trail for others to follow. The discovery



of unexplored territories is a great passion motivated by curiosity, and in this edition entitled EXPEDITION we extend an invitation to make use of that passion for travel in order to see the world with fresh eyes.

As with all expeditions, the aim of this edition is that of opening up new routes. I hope you will all enjoy Revolutionart.



Nelson Medina
Creative Director
Publicistas.org
nelson@publicistas.org



HOW TO READ

REVOLUTIONART
EXPEDITION



ESC

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Alé Silva
Spain
alejandrasilvagmez@gmail.com
www.facebook/alesilvaphoto

Andy Green
Italy
andyvarlaro@gmail.com
www.andygreendesign.tumblr.com

Ann Morgan
United States
a5m5morgan@yahoo.com

Ariadna Berenguer Caminos
Spain
artnanufart@gmail.com
www.cargocollective.com/nanufart

Christopher Northern
United States
cjenorthern_spec@yahoo.com

Dave Bear Atienza
Philippines
paxmundi63@yahoo.com
http://tinyurl.com/a22ux8n



Diego Pelaia
Argentina
diegopelaia@gmail.com
www.flickr.com/photos/diegopelaia

Esperanza Conejero Barbero
Spain
esperanzaconejero@gmail.com
www.esperanzaconejero.blogspot.com

Francisco Bocaccio
Argentina.
bocacciof@hotmail.com
www.purcua.com.ar

Francisco Cataldo
Chile
Franciscolork@hotmail.com
www.franciscocataldo.tk

Franklin Guerrero
Colombia
frank_ge713@yahoo.es

Giovanni Tagliavini
Italy
gtagliavini@tiscalinet.it
www.arsvisiva.com/giovanntagliavini

REVOLUTIONART CONTRIBUTORS

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Hamid Atman
Algeria
mollengo.1980@gmail.com

James Cattlett
United States
jcattlett@gmail.com

Javier Albuissech
Spain
javieralbuissech@hotmail.com
www.javieralbuissech.com

Joffre Ernesto Bazán Mera
Ecuador
bnzrepublik@gmail.com

José Antonio Sosa
México
graphikdisegnz@gmail.com
www.behance.net/asosa

Leah Coghlan
Canada
littleleah78@gmail.com

Miguel J. Jordá
Spain
emejota13@gmail.com

Peyman Tajik
Iran
peyman.tajik@gmail.com

Quebrantahuesos
Uruguay
mapeedu@hotmail.com

Ralf Schoofs
Germany
space-art@ralf-schoofs.de
www.ralf-schoofs.de

Sajad Safajooee
Iran
sajadsafajooee@gmail.com

Shiva Dadehbeigi
Iran
bshiwa@gmail.com
www.shivabeigi.com

Ugo Vantini
Italy
ugovantini@alice.it
www.facebook.com/ugovantini



THE SEDLEC OSSUARY

AND THE CHAPEL OF THE DEAD

IN THE DEPTHS OF KUTNA HORA
THERE EXISTS A CHAPEL, UNDER
WHICH THERE IS A CELLAR HOUSING A
MACABRE EXHIBITION: THOUSANDS OF
SKELETONS OF VICTIMS OF THE "BLACK
DEATH", THE BONES OF WHICH WERE
USED TO CREATE THIS INCREDIBLE
DECORATION. WITNESS FOR YOURSELF
KUTNA HORA AND THE SEDLEC
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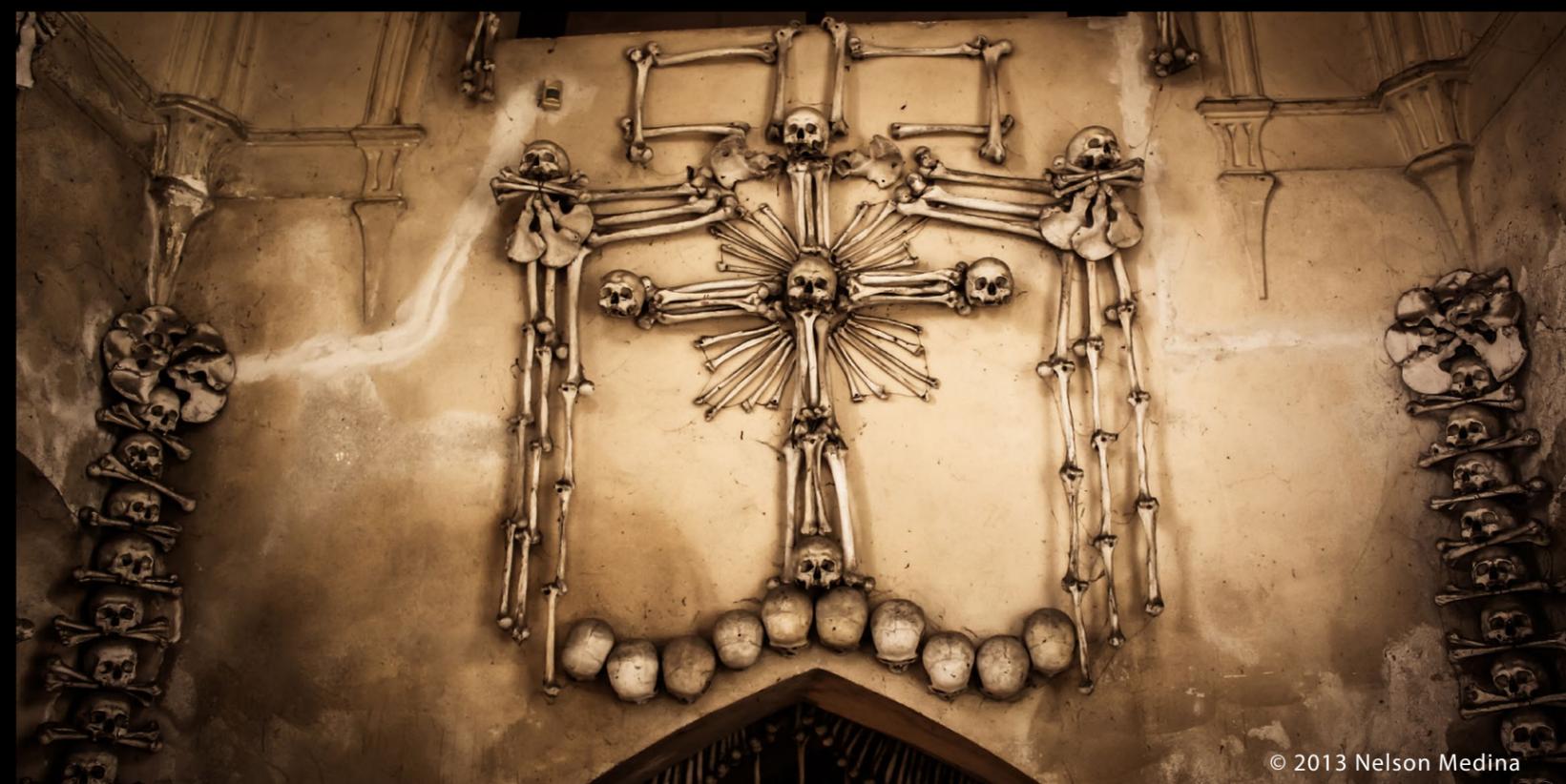
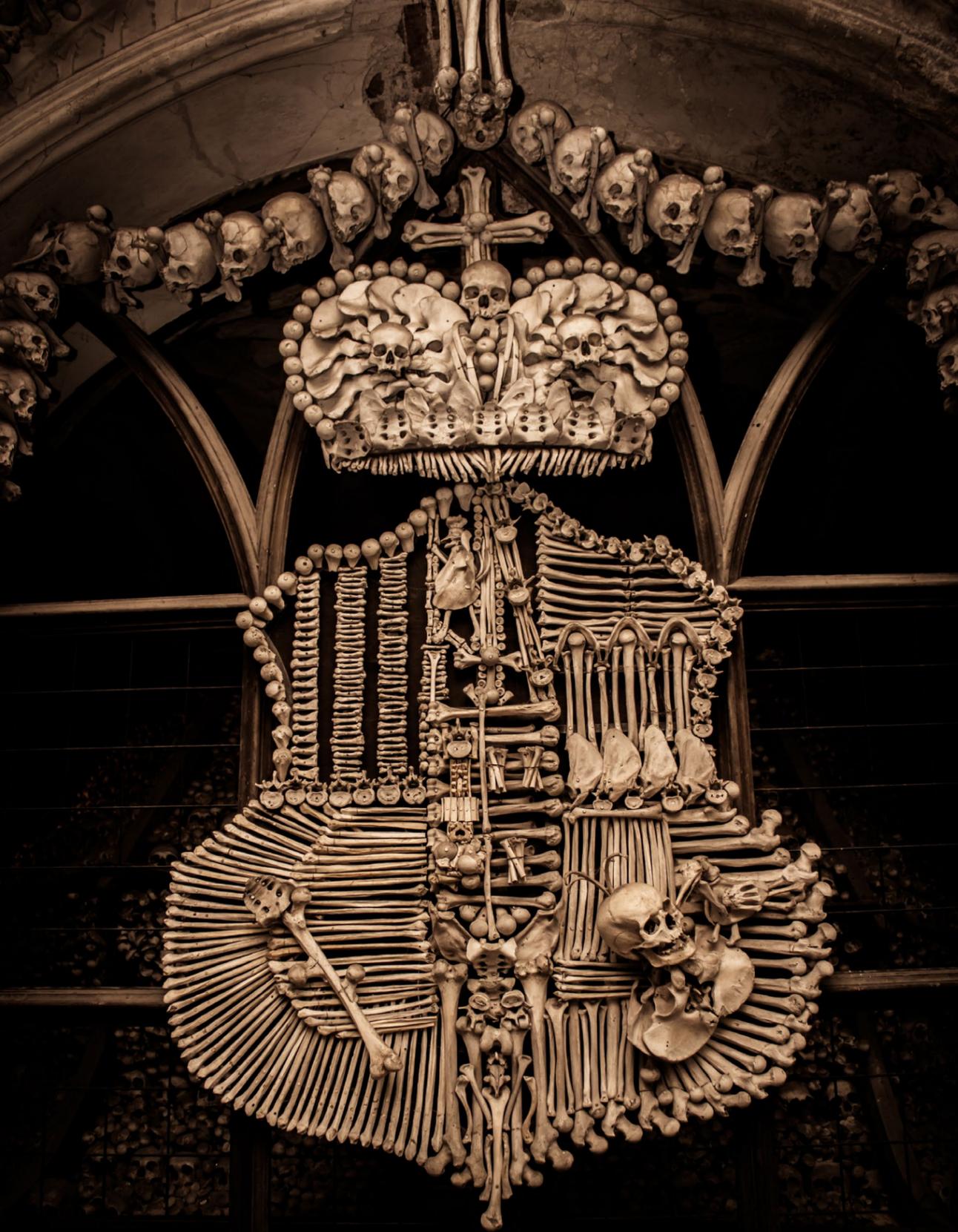
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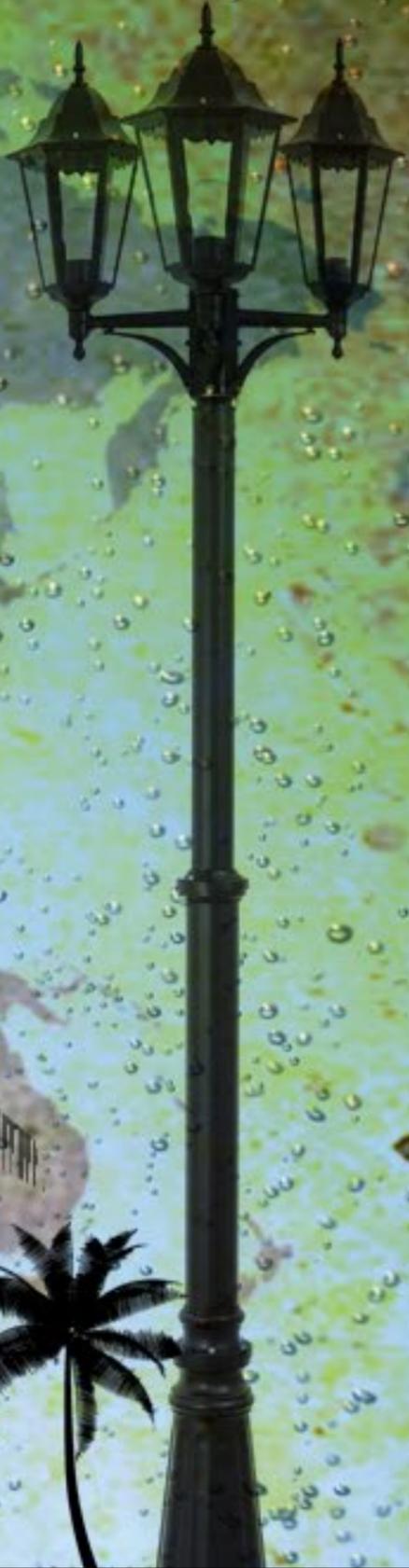
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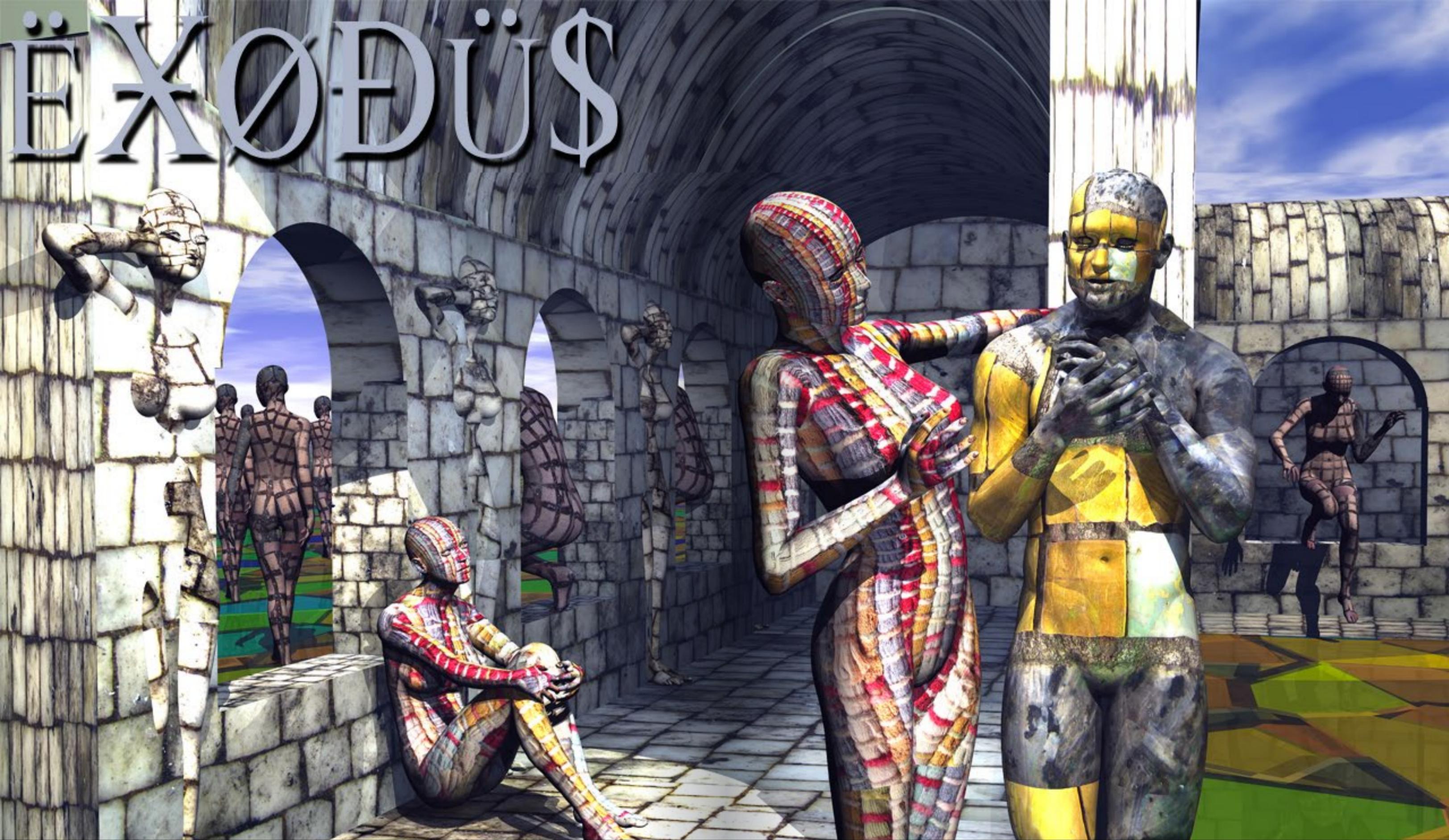








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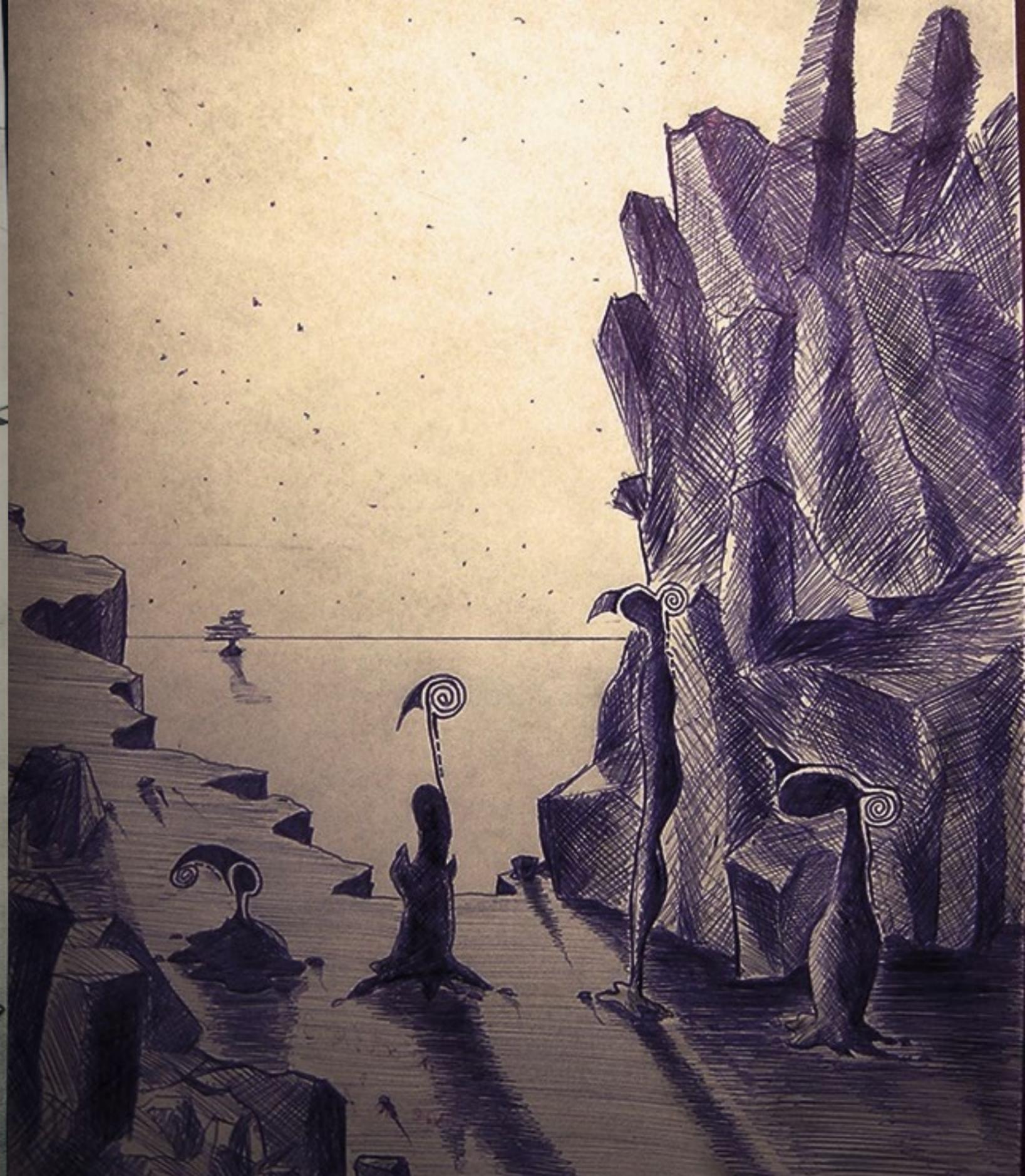


ANDY GREEN
2012





Diego Pelaia - Argentina



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Diego Pelaia - Argentina





Francisco Bocaccio - Argentina

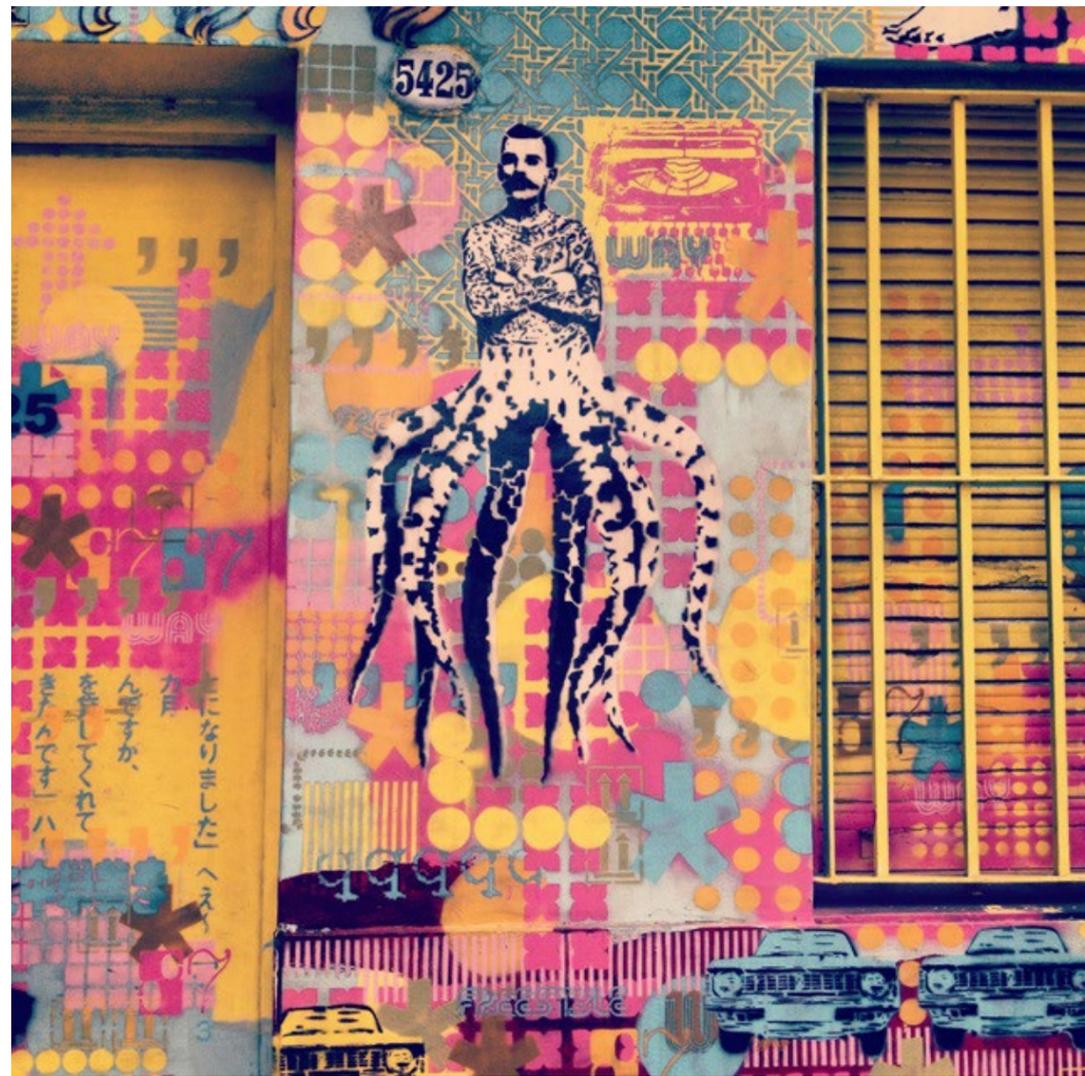


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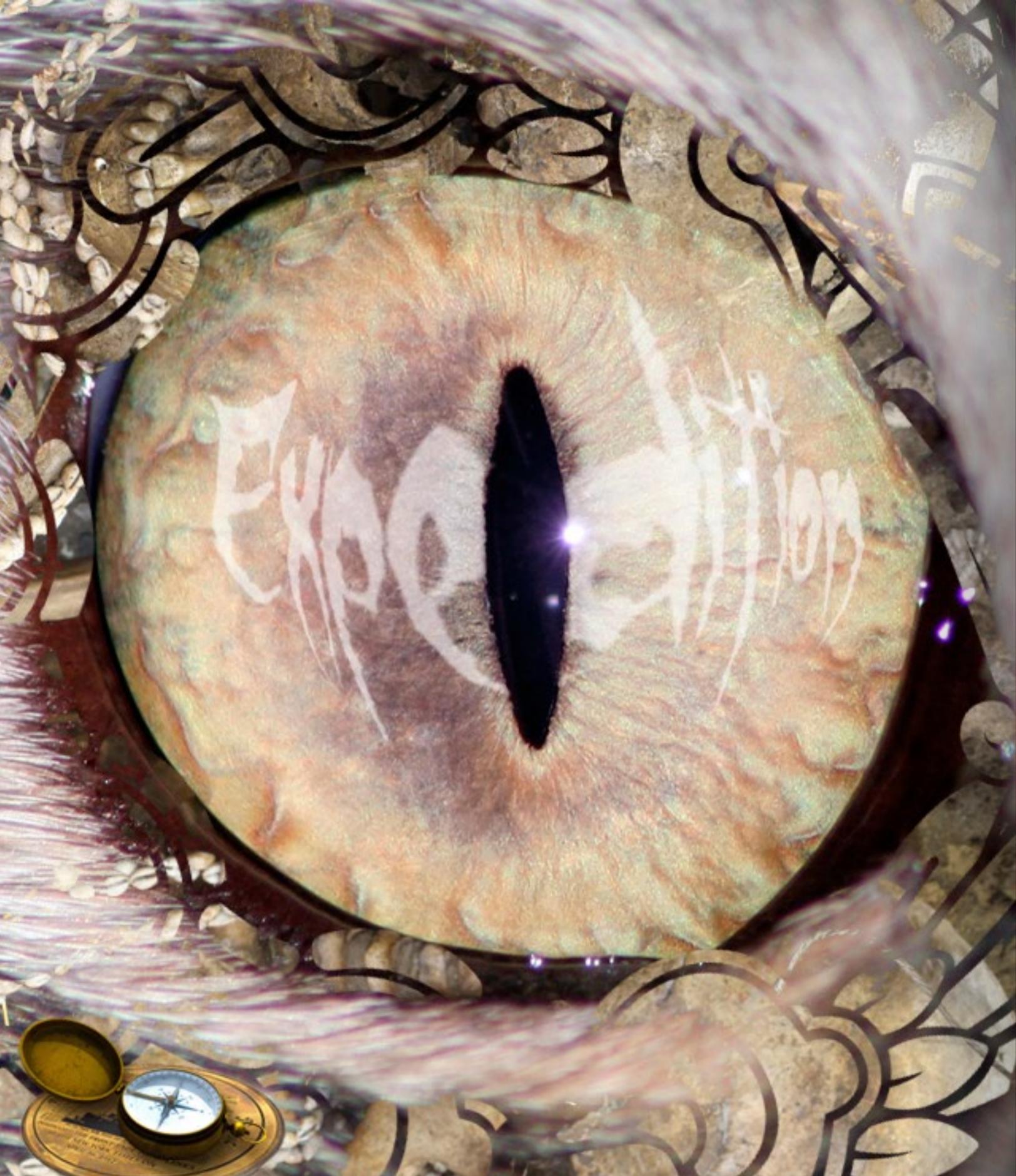
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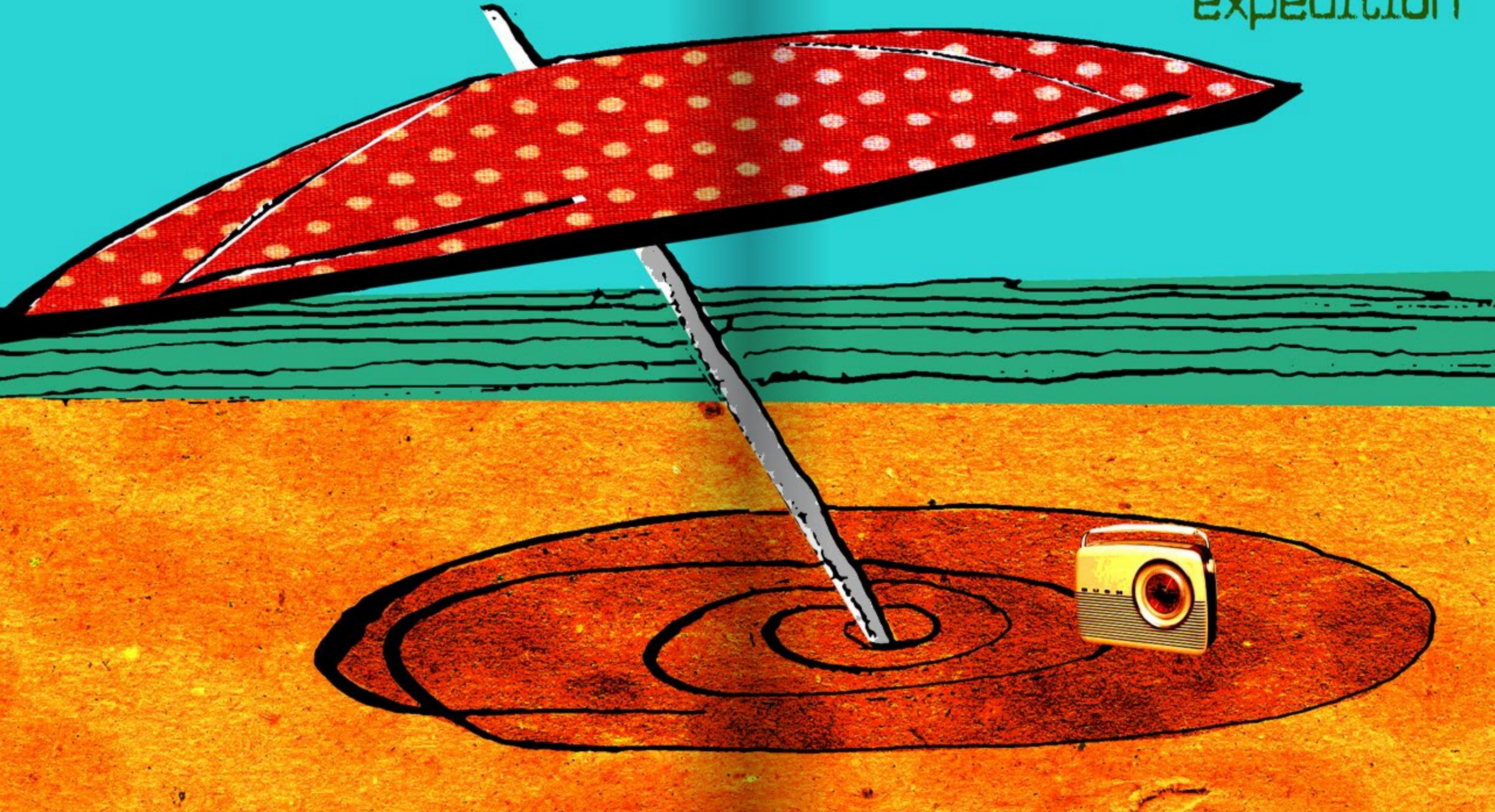
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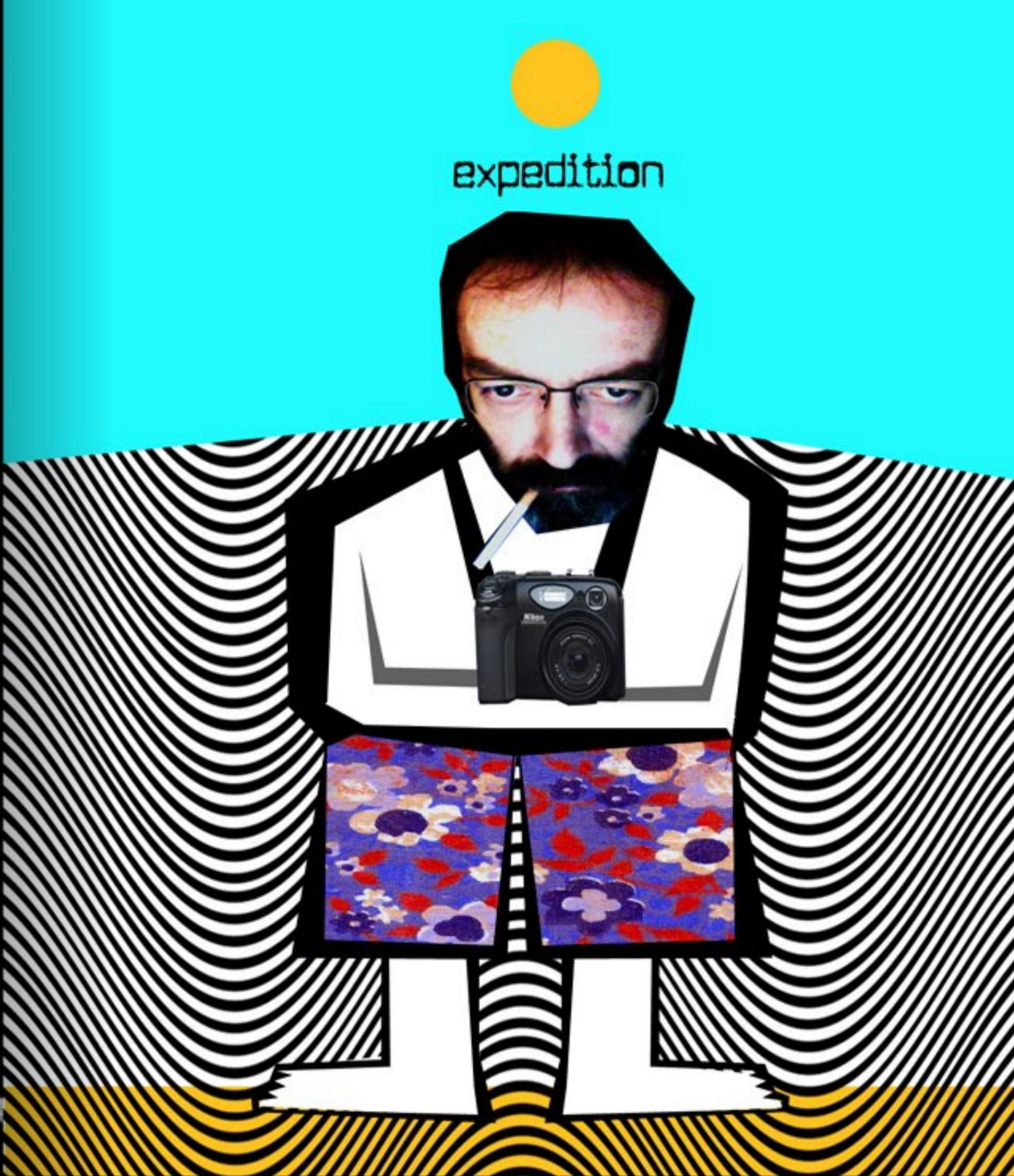
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greetings from Milan



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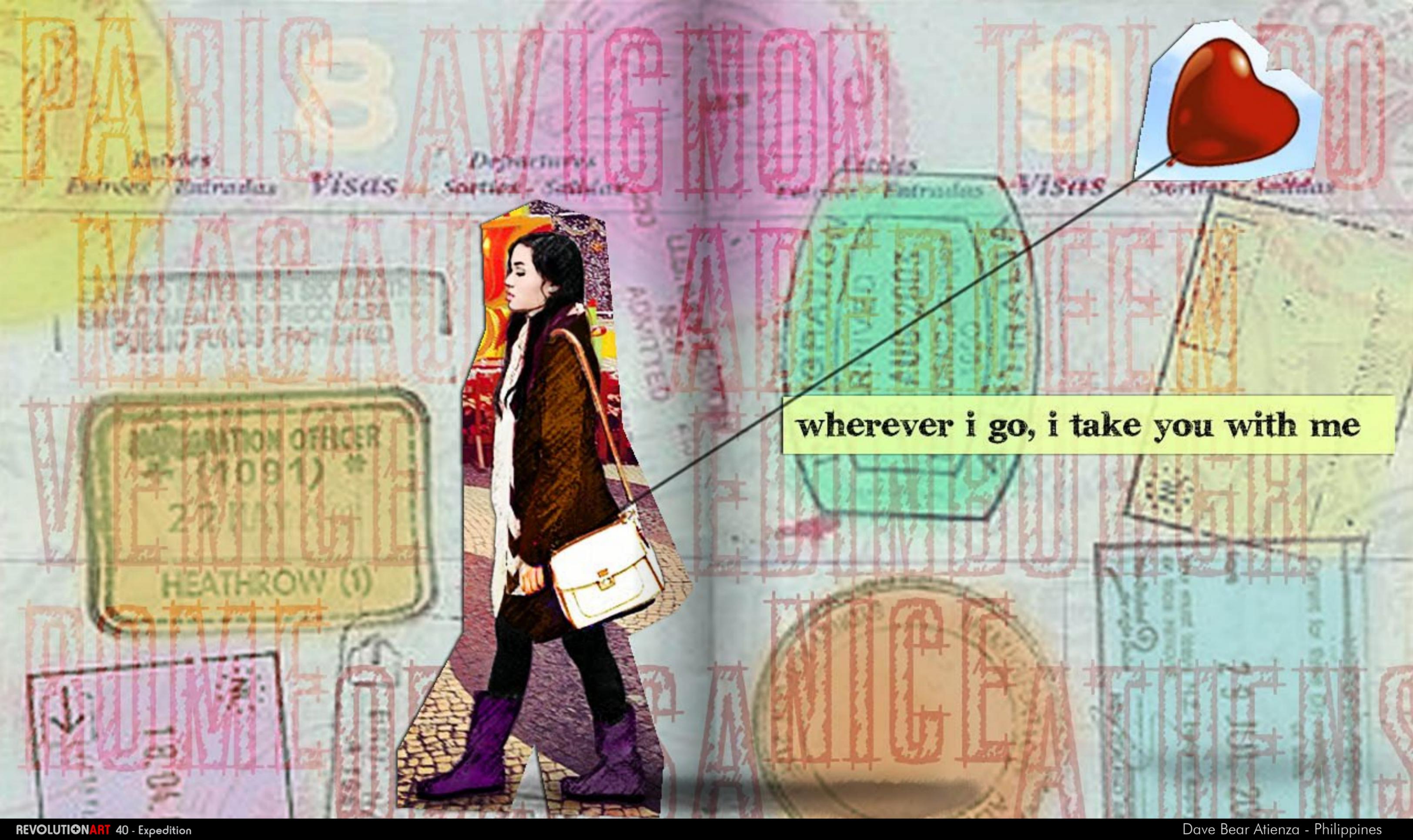
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Puebla, México
Ista del Volcan Popocatepe





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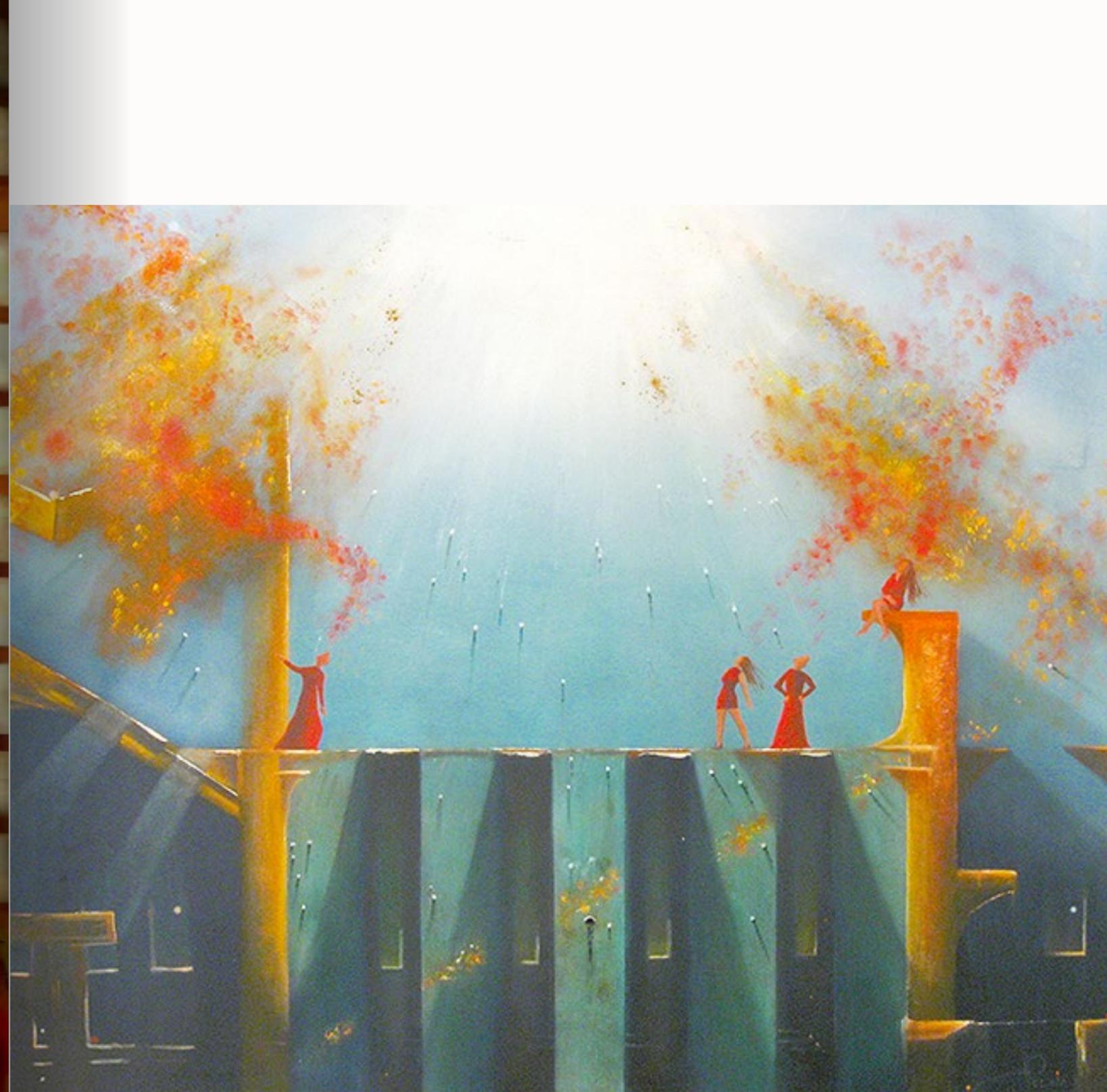




wherever i go, i take you with me



Someday, Paris



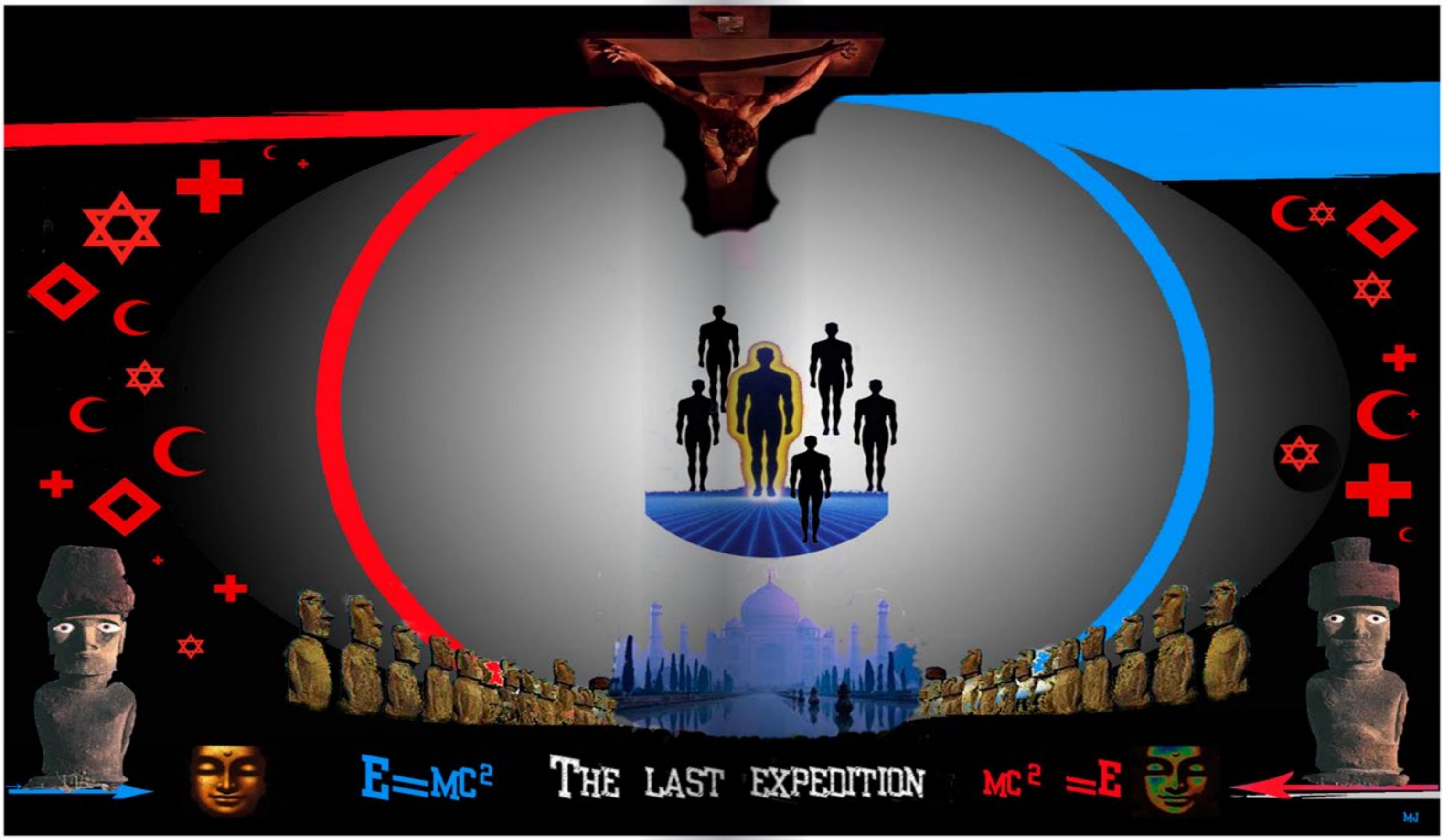
NOVA ORBIS TABVLA. IN LVCEM EDITA. A.F. DE WIT



EXPEDICIÓN: "PLUS ULTRA"

¿ Descubrimiento... Evangelización... o SAQUEO...???

















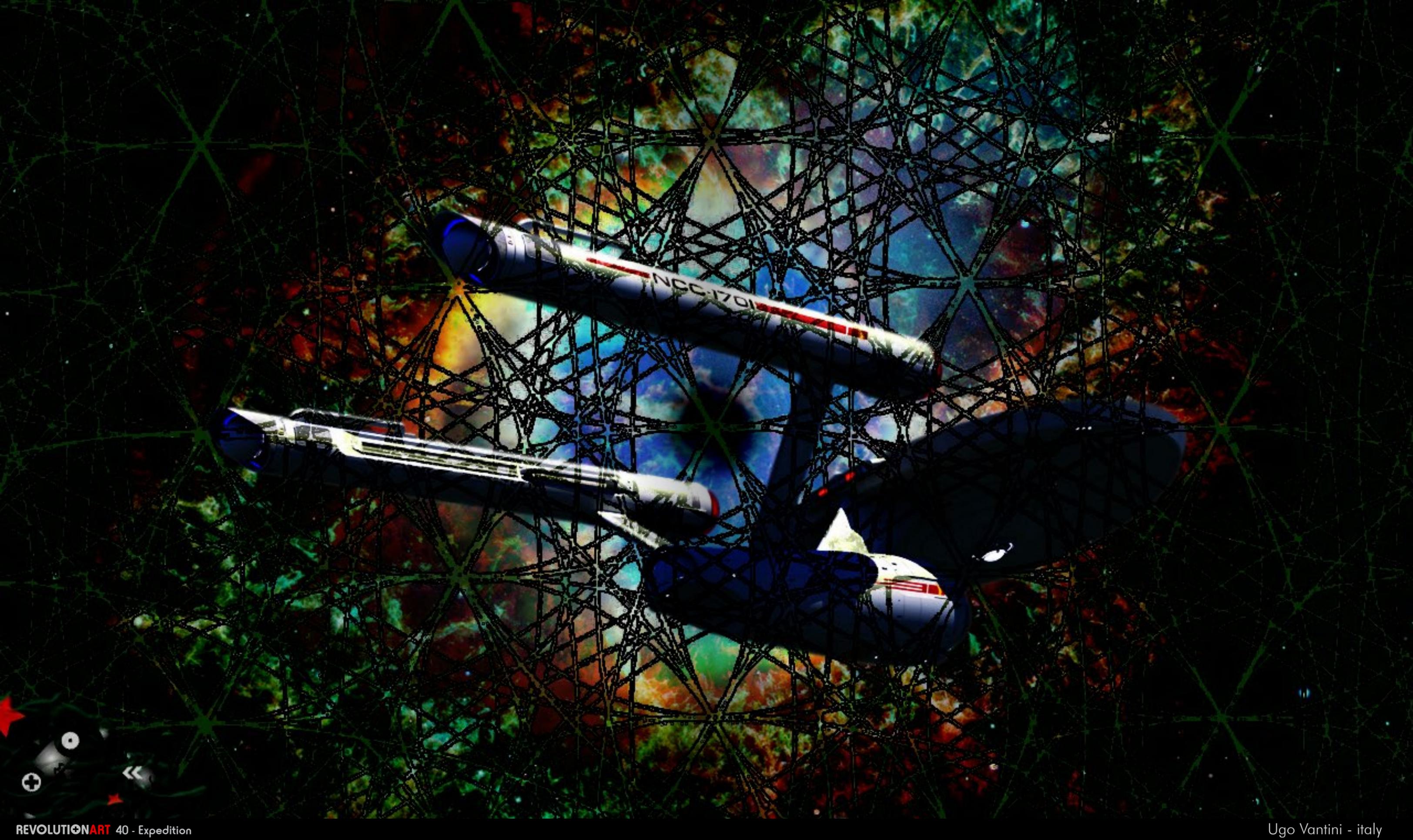
SANTA LUCIA



Life goes on , wherever you travel









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03·31·13

GAME OF THRONES

Mear One: Artistic Warrior



Mear One: Artistic Warrior, is a 3-minute documentary highlighting the life work of Mear One (Kalen Ockerman), the revolutionary visionary artist from Los Angeles known as "The Michelangelo of Graffiti" and "The Salvador Dali of Hip-Hop". In the documentary, Mear One explores reflections of life, society, and the consciousness revolution in order to inspire conversations, raise collective awareness, and empower the individual.

Geoffrey S. McNeil
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INTERVIEW WITH MEAR ONE

TAKING ART TO THE STREETS

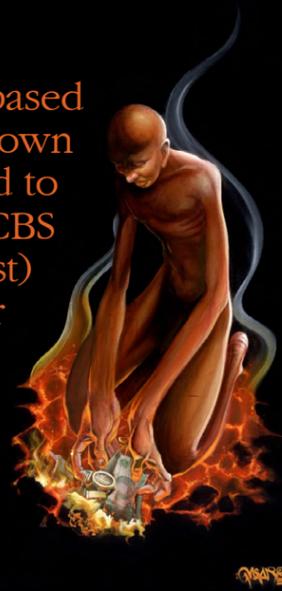


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INTERVIEW WITH MEAR ONE
United States
www.mearone.com
January 2013
By Nelson Medina
nelson@publicistas.org
© Images provided by Mear One



MEAR ONE (né Kalen Ockerman) is a Los Angeles-based contemporary fine artist and public muralist, famously known for his often-political street graffiti art. Commonly referred to as the 'Michelangelo' of graffiti. MEAR ONE is associated with CBS (Can't Be Stopped - City Bomb Squad) and WCA (West Coast Artist) crews. As a graphic designer, MEAR ONE has designed apparel for Conart, as well as countless album covers for artists like Freestyle Fellowship, Non Phixion, Limp Bizkit, Busdriver and DJ Hive. For the past decade, the artist has spent considerable time in studio developing his craft, culminating in his latest body of works on canvas to debut later this year.



Why graffiti and street art as your favorite media?

When I first learned about graffiti art I was fascinated and wanted to learn how to get away with vandalism. I was angry and perplexed at our society and how we were being treated. Radical behavior and resistance through graffiti was a way to exercise the troubles that life was inflicting and that I was enduring. I disagreed with society's treatment of the homeless, poor, and misunderstood. I resented the elite powers that seemed to be having a negative influence upon humanity. It seemed that there was a huge lie we were all subscribing to like a mass hallucination under which we suffered. Graffiti Art was a powerful force that helped me to release this teenage angst and frustration, allowing me to express my disapproval and disillusionment with existing social norms through direct response and action. Writing my name became a cathartic process of unlearning who I was and redefining who I was becoming.



How did you get interested in illustration?

I became interested in illustration as a young child, having been being inspired by Marvel and DC Comics. I learned how to draw people through studying these comics and moreover the stories were exciting for me to read. I always dreamed of drawing and inking powerful images that would sum-up an entire story in one drawing. I would use ripideograph pens to define my black thick bold and thin line work and this lead me into my first silk screen shop class during Junior High in 1984. I found I could explain a lot of visual information through graphic art. In the late 80's I began my journey into graphics on a more public level with Conart clothing company. I went onto work throughout the 90's with Conart and developed Kaotic and Re-Form. I used these creations as a form of resistance to the system and to relay my personal philosophy as an artist about the oppressive human condition under the New World Order. Graphics has always been a way for me to communicate what I feel is important and unspoken.



Are political and social issues your principal themes of interest?

Political and social issues have been a crucial element in my work, providing me an important lens through which to critique life's most complicated subject matters, but are by no means my only source of inspiration. Rather, it is the powerful philosophies underlying the issues that concern me, my love of thought and for the history of ideas, critical thinking and consciousness that have helped to inform the narrative in my work for the past 20 years. This is a method of communication that I enjoy immensely, pure art in its finest form, intelligent art for intelligent people. The ancient writings of Plato, Socratic philosophy, the histories of ancient Egypt and the Central and South American pre-historic societies offer important insights into how human beings have the potential to lead more fulfilling, less toxic lives by experiencing a healthier relationship to nature.



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

I consider myself a conscious objector and my art is a form of rebellion toward social norms and systems designed by authority. As a child growing up in the Hollywood back lots, I learned that Graffiti is the voice of the dissatisfied soul and there was a lot to be dissatisfied with. We were in need of something to destroy the shimmery surface, we were in need to do something to deepen and change our reality and a culture that was lacking a sense of purpose. We were, and still are, defined by what we possess instead of what we do. What we do is only a limited portion of who we could be so graffiti was and always will for me be a way to set one's self free through creativity.

Can you name a direct influence on your work?

I find myself drawn to a long chain of fearless fringe artists. One of my favorite painters is Robert Williams. His style of storytelling through his paintings was so amazing to me as a youth, it reminded me of comic books but an extremely more refined version. From a young age I was also interested in the deep narrative complexity of Hieronymus Bosch. These works have a psychedelic edge to them and I find that rather transformative in the sense that it helps one see the world in a different perspective. M.C. Escher is another major influence in my work as well as Diego Rivera whose political expression through art, along with Goya's powerful visual depictions of the real world, helped me to find my own voice as an artist.





THE NEW
WORLD
ORDER
THE
ENEMY OF
HUMANITY



QVIRIB
ND
FROM LA TO LONDON
FREEDOM FOR
HUMANITY



Leonardo Da Vinci inspired my study of a diverse range of philosophies such as works by Plato, the Upanishads of the Vedic Tradition in ancient India, other ancient cultures and the beginnings of human consciousness. This is the crux of my fascination in art as a form of communication, about who we are, why we are here and what is going on.

Beyond work and projects, what other things take up your time and what are you passionate about?

In combination with my interests in science, politics, philosophy, theology, archeology, psychology, I am inspired mostly by nature. I have been climbing mountains and trudging through forests since I was

very young. I was born in Boulder Creek, Santa Cruz, California, nestled deep in the redwoods of the Pacific forest. Growing up in Los Angeles I have spent much time exploring the beauty of the surrounding mountains and deserts. I always experience great joy in nature, our sky (breathing), day (turns into) night, the moon, the ocean, rivers, rain, clouds, animals and plants, trees and rocks, and all the stars above - magic, to say the least.

Have you ever been involved in troubles because your opposition to the establishment?

I have always taken part in protesting when it is for peace rallies as an adult and with my mother



when I was young. I have marched in opposition to oppressive laws and repressive action that the current lawmakers have dealt us during Occupy, which has gotten me in a minimal amount of trouble. I have been shot with rock salt and clubbed a few times but that is all part of the game when you confront the system. Murals I have painted have received a great deal more trouble. In October 2012 I painted a mural in East London entitled "Freedom For Humanity" that depicted a group of greedy, old business men (inspired by the robber barons of the 30's) playing a game of Monopoly on the backs of the working poor. Some locals in the community claimed that the mural was anti-semitic in its depiction of elite bankers, while others clearly understood and appreciated its message. I received a huge amount of support from all

the street art lovers and local people who did not feel any anti-semitism about the work and could see the Rothschild who was Jewish alongside the Rockefeller who was Anglican. It was a huge controversy where I was exposing some truths about the New World Order and how they continue to oppress all people. My mural was not about race but was about class and growing up in LA has taught me a deep sense of humanity with its diverse community.





Can you describe the creative process through which you develop an illustration from the beginning to the end?

My process of creating comes from research of deep philosophical or historical, sometimes scientific study. Drawing and painting comes rather intuitively to me so it has always been the narrative that mattered and challenged me.

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The current theme of Revolution art is "Expedition". Do you feel inspired by traveling? Does travel affect your creativity and the mixture of ideas in your mind?

2012 has been a year of travel for me and the one thing I realized is that travel teaches you more about yourself and where you come from than where your traveling to. Learning about other cultures or systems is a constant reminder to challenge everything one has already been programmed to believe. Travel brings you home as a new person with new perspectives. I come home each time with a new idea where I can better my life, seeing the world in a completely different way. I have defiantly changed ideas I previously had while re-affirming some of my original assumptions. Governments are in need of a major overhaul especially this one, the USA. So it is through good art that I hope to continue in my quest for the essential meaning of our existence as sentient beings.

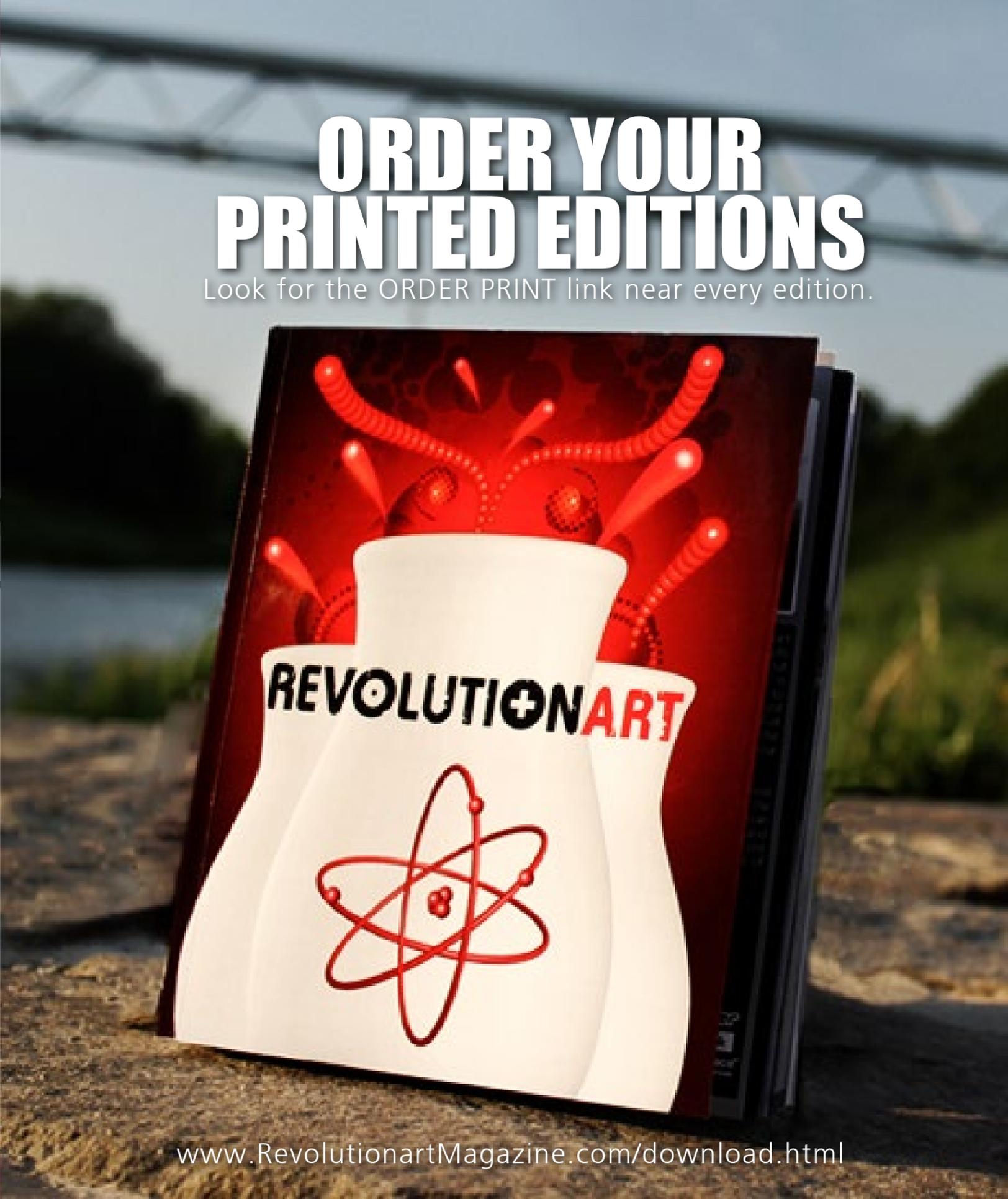


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MODELS



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MISS KATHLEEN

Name: Miss Kathleen Raye

Age: 25

Occupation: Official Spokesmodel of the
London Bridge Raceway Park

Country: United States

Website: www.KathleenRaye.com







Saaty Photography



Saaty Photography



Phillipa Wright Photography



Jillian Danielson Photography



Saaty Photography



CJN Photography





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MARIA

Model: Maria Novikova
Occupation: Model, Student
Country: Czech Republic
Website: <http://tinyurl.com/marianovikova>









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INNA

Name: Inna Koval
Occupation: Model
Country: Ukraine















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LAUREN

Name: Lauren Nicole

Occupation: Pin-up/Glamour Mode

Country: United States

Website: www.facebook.com/LaurenNicolee10



Photo: Edwin of Evolve Photography



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Photo: Edwin of Evolve
MUA: Erika Kawai



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MUA: Erika Kawai



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MUA:Erika Kawai



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Wardrobe: Fashionatrix by Jon Strange
MUA:Lauren Nicole

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MODELS

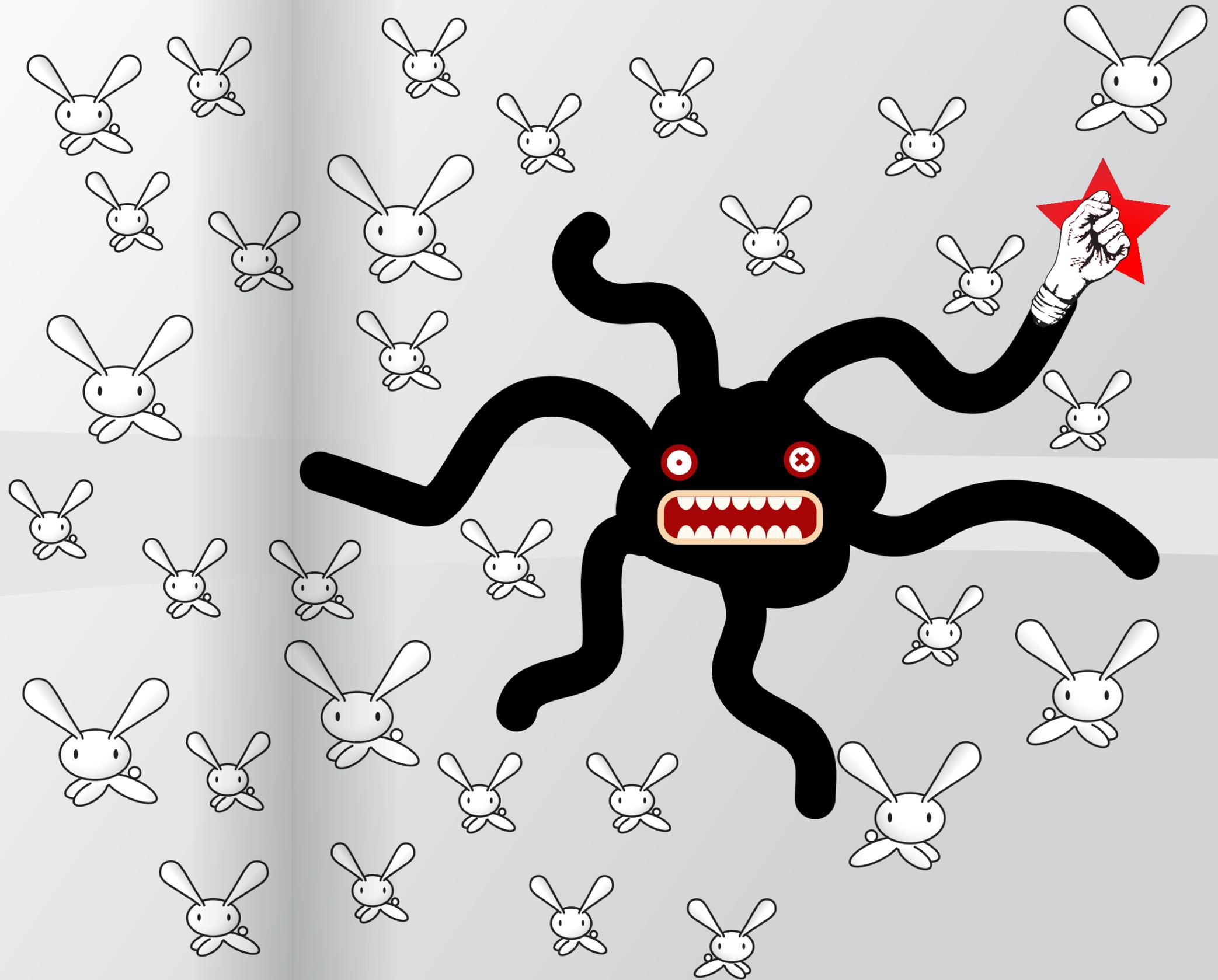
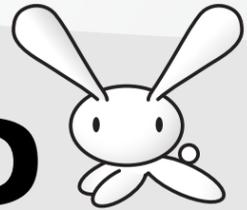


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**SPREAD
THE WORLD**



REVOLUTION+ART motion

TEAM FARANG TOUR THE TEMPLE



Farang: the bastardization of the English word "Foreign"; the generic Thai word for Westerner. The World Freerunners take the second leg of the tour from Thailand to the heart of Cambodia, to explore the ruins of Angkor.

WHERE THE TRAIL ENDS



Best moments from "Where The Trail Ends", A great short film of an expedition looking for the amazing trails for bike adventures.



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INTERVIEW WITH MARCIN OWCZAREK

SURREALISM FROM THE DARK

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INTERVIEW WITH MARCIN OWCZAREK
Belgium
www.marcinowczarek.wix.com/photography
January 2013
By Nelson Medina
nelson@publicistas.org
© Images provided by Marcin Owczarek





Do you have some formal training or are you self-taught person?

At the age of twenty, I began studying photography at The College of Photography in Wroclaw which I graduated from in 2008 with the cycle 'Brave New World'. Afterwards, I used to study at the University of Anthropology also in Wroclaw. Anthropology gave me erudite knowledge of other cultures what includes for instance: mitologies, beliefs, rituals of ethnic groups, ethnic art, from the 'primitive' tribes to western societies. Now, I'm able to compare the various and unusual activities of human beings and flourish my imagination. I can honestly say that my formal training is the union of college of photography and department of anthropology.



Where are you located? Where do you do the majority of your artwork?

I come from Poland and was born in the city of Wrocław. I left Poland few years ago and now I live in Belgium in the city of Lier. It is just few kilometres from the heart of Europe – Brussels. As a matter of fact, there is no one place, where I create the majority of my artwork. I create usually in the place I stay at that particular moment. My computer usually travels with me and if only I have any serious reflection in any place I stay, I immediately start first sketches. Sometimes I am even able to finish new artwork while living in a hostel or when visiting my friend(s) place.

Your line work sets your creations apart and adds a lot of character to your works. How did you start into this style? How has it evolved?

There is only one answer to that question – it depends on how advanced you are and what kind of skills you already possess. At the very beginning when I used to start learning photoshop, I created very simple collages (few characters, simple perspective, small format). That time, I used to have very complicated reflections in my mind, but my skills were not enough to give birth to what I wanted to say. In the technical aspect, my knowledge was very narrow. Later, with the time being, I used to spend many hours per day in the photoshops and after few years I finally learnt many new aspects. Right now, I am able to build such complex compositions with many characters, because my knowledge, experience and skills let me to do that.

In summarizing, my style evolved because I gained all three aspects already mentioned (knowledge, experience, skills) and I simply got older – which means I observe the surrounding world in more mature way than for example few years ago.





Since when have you been working in your current portfolio ?

My current portfolio is called “Dystopy Land” and I started working on it at the beginning of 2011. This is an open-ended project, which I constantly develop. This project mainly focuses on all modern cities as well as condition of people living inside these cities. Dystopian societies deal with repressive social control systems, are imagined as police states, with unlimited power over the citizens. They are not able to properly cope with technology because the technological progress is far more rapidly than humanity’s spiritual evolution. Another assumption is to describe and stress the process of destruction of human mankind and this planet in the 21 century. “Dystopy Land” refers also to: hiperconsumption (addiction to consumerism way of life), mass-media, global interests, financial interdependency, corporativism, overpopulation, deforestation, universal famine, intellectual conformity, All these aspects lead in my opinion to the dehumanization of mankind, which I decided to indicate and describe.



What commission have you done you would be most proud of?

In my case, I have never done commissioned works so far. Firstly, I have never been asked to do such a project, secondly I have never searched on my own someone who might be interested in my skills to prepare any commissioned works. It doesn't mean that I am not interested in such activity, because I am. If there will be any serious proposition in the future, of course I will take it into consideration and I am ready for prospective cooperation.

What materials do you use in your creative process?

Thousands of single photographs taken in innumerable cities, thousands of kilometers driven by my car, thousands of hours spending in photoshop...



What equipment do you use?

It depends on what kind of medium I work with and what kind of final shape I want to achieve. If I work with digital manipulation (digital collages), for my work I use Nikon D70 camera and computer (photoshop). When working with classical collage, I use scissors, glue and paper. And finally, when I create mixed media art I use both methods. The background is usually made by using elements from classical collage, then I take photography of them, and transform all elements altogether in photoshop.





Can you describe the creative process through which you develop a new artwork from the beginning to the end?

In my case, to create final picture (finished artwork), I need to set off for the trip and take thousands of single photographs. At the beginning I create a sketch of picture I want to generate. I take piece of paper and draw - this process is simply conceptual part. Next I work with computer to give birth to what I wanted achieve in my sketch. At this rate I use all photographs taken while travelling. The final result is digital collage. With triptychs it takes me approximately one month to finish, with single picture one-two weeks. I usually work 12-14 hours per day with my artworks. Traveling is essential part of my work in order to get new material and inspirations from observation of the present, rapidly changing world.



“Dystopian ... is to describe and stress the process of destruction of human mankind and this planet in the 21 century”.



The current theme of Revolution art is EXPEDITION. How do you think that traveling can influence the vision of an artist?

In my case, the initial moment of creation is voyage (expedition), because I use and need thousands of single photographs from many places and from many roads all over the world. To create my art, I need to travel, I need to be on the road all the time. For that reason I call myself Nomad or Traveller and Belgium is another land of this voyage. Beside I change the countries I live in, because as an anthropologist I love to experience other lands, other cultures, and every single manifestation and variety of mankind.

What is more and agrees with my philosophy of being on the road: In tibetan buddhism it is said that here on Earth (as well as after Death) we live in the state called 'Bardo' and what we can translate as "in-between state". From ancient mythology we know hero Ulysses (Odysseus). In Middle Ages people believed that here on Earth we are only pilgrims heading towards Heaven (Absolute, Light).

In my opinion the human life is permanent expedition, continual voyage and even after death we are still on the road, changing one shape into another.





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Country: The SEA

Style: Songwriter

Listen: www.tvnoir.de/tag/heather-nova/



JONAS DAVID

Country: Germany

Style: Songwriter

Listen: <http://youtu.be/s2iOZN7zQD0>



NADA VUKOVIC DJOKIC

Country: Serbia

Style: Gospel

Listen: www.reverbnation.com/nadavukovicdjokic



DIABLO SWING ORCHESTRA

Country: Sweden

Style: Jazz/Rock

Listen: www.reverbnation.com/diabloswingorchestra



MANGA

Country: Turkey
Style: Rock
Listen: www.reverbnation.com/mangaofficial



N.O.H.A.

Country: Cosmopolitan
Style: Drum & Bass/World
Listen: www.reverbnation.com/NOHA



CARTONNAGE

Country: Czech Republic
Style: Electronic
Listen: www.reverbnation.com/cartonnage



STATIC PULSE

Country: USA
Style: Rock-Hop
Listen: www.reverbnation.com/staticpulsemusic



ALSADAIR BOUCH

Country: UK
Style: Singer-Songwriter
Listen: www.reverbnation.com/alsadairbouch



EMBLEM3

Country: USA
Style: Reaggae pop
Listen: www.reverbnation.com/Emblem3



VLADIMIRA KRCKOVA

Country: Czech Republic
Style: Jazz/Classical/Poetry
Listen: www.reverbnation.com/vladimirakrckova



REVOLUTION+AD

CRATIVE WORLDWIDE ADVERTISEMENT



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别让细菌蛀下来 

Advertising Agency: JWT, Shanghai, China
Creative Directors: Yang Yeo, Elvis Chau, Hattie Cheng
Copywriter: Chanfron Zhao
Art Directors: Danny Li, Haoxi Lv
Photographers: Surachai Puthikulangkura, Kingkong
Illustrators: Surachai Puthikulangkura, Supachai U-Rairat
Production House: Illusion



Sears optical

Advertising Agency: Lg2, Quebec City, Canada
Creative Director / Copywriter: Luc Du Sault
Art Director: Vincent Bernard
Accountants: Sandie Lafleur
Illustrator: Marc Rivest
Photograph: Marc Couture



Advertising Agency: DDB&Co., Istanbul, Turkey
Creative Director: Karpal Polat
Art Director: Cunevt Ozalp

16TH OCTOBER 2012
WORLD FOOD DAY

Hunger kills 2.5 million children every year.
Your donation nourishes: www.unicef.ch



Advertising Agency: Saatchi & Saatchi,
Zurich, Switzerland

Creative Director: Juerg Aemmer

Art Director: Frédéric Nogier

Copywriter: Felix Freese

Photographer: Thomas De Monaco

Retoucher: Bildwerk

Published: October 2012



STOP THE
VIOLENCE
DON'T TEXT
AND DRIVE.



Advertising Agency: Terremoto Propaganda,
Curitiba, Brazil
Creative Director: Ricardo Gandolfi
Art Director: Guilherme Rubini
Copywriter: Fabian Oliveira
Illustrator: Cintia Suzuki
Photographer: Ernst Photography
Published: December 2012



For difficult little people.

Advertising Agency: Grey Healthy People, USA
Creative Director: Chee Guan Yue
Art Director: Ning Li
Product Manager: Kevin Bi
Account Director: Amanda Zolten
Planning Director: Maya Kincaid
Global Account Director: Jason Kahner



DON'T INHALE YOUR FOOD.

Flavor isn't all that secondhand smoke takes away from you. More than 4,300 nonsmoking Texans die each year due to exposure to secondhand smoke. Learn more at ShareAir.org.

shareair
We all have the right to breathe clean air.

Advertising Agency: EnviroMedia Social Marketing, Austin, USA
Creative Director: Doug Irving
Senior Art Director: Sean-Paul Westfall
Copywriter: Todd Van Horne
Props: Michael Bayer, Sean-Paul Westfall
Photographer: Andrew Yates
Additional credits: Heather Miller, Summer Latham, Dana Reinart
Published: December 2012



REVOLUTION+ART

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DESIGN CORNER



THE WALKING DEAD
CONVERSE ALL STAR

Themed Walking dead sneakers.

<http://tinyurl.com/cnnltaz>



DALI CLOCK

Melted clock with the surrealist style
of Salvador Dali.

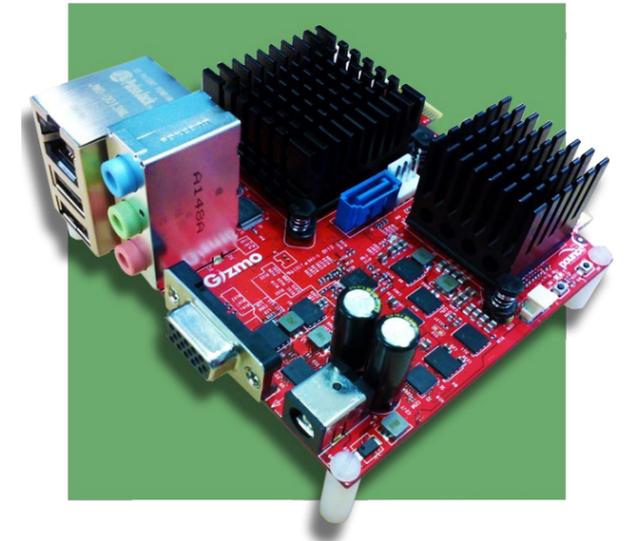
<http://tinyurl.com/ad6kf92>



CORKERS ROBOTS

Pin you corks to life.
Bring your dinner party and
your bottle corks to life
with these cute, collectable
Robot parts.
An original addition to the Wine
Bottle you bring to
dinner.

<http://tinyurl.com/a3a5by3>



GIZMO BOARD MICRO
MOTHERBOARD

A four-inch square powered
by a dual-core 1GHz. The x86
CPU and Radeon 6250 GPU put
a lot of power and flexibility in
your hands, though, the 1GB of
soldered on RAM does limit it
somewhat.

<http://www.gizmosphere.org>

REVOLUTIONART

DESIGN CORNER



DHYANA ARMCHAIR

Armchair intended as an everyday meditation pod, with seating option inspired to yoga practice. The conch-shell shape inspired design, the 8-shape figure symbolism should convey and inspire mind response of profound stillness and concentration

<http://tinyurl.com/axyt6l8>



CLAIRE DE LUNE CHANDELIER

Decorative, lighting, sold flat-pack, packaged in a reusable carrier bag. It is romantic, reminiscent of something from fairy tales, Eastern religion/philosophy all in one product.

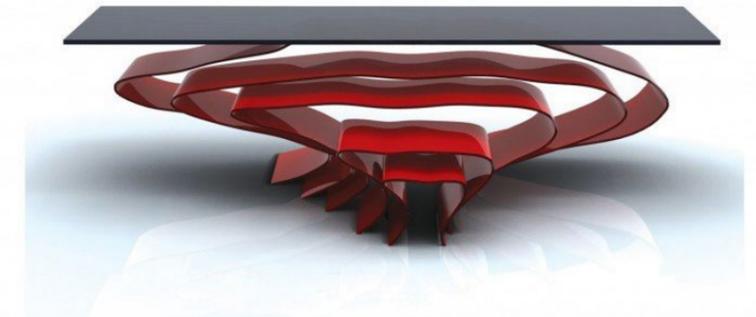
<http://tinyurl.com/b5py86j>



EAR BITING CHOMPS

A must have for any Super Mario fan out there. Show off these awesome earrings to all your friends! Any gamer would love to have these.

<http://tinyurl.com/7xg8omd>



FLOW COFFEE TABLE & STOOLS
BY OLENA SYDORUK

“Flow” effortlessly fuses the worlds of sculptural art with product design, and makes a huge visual impact within many interior styles.

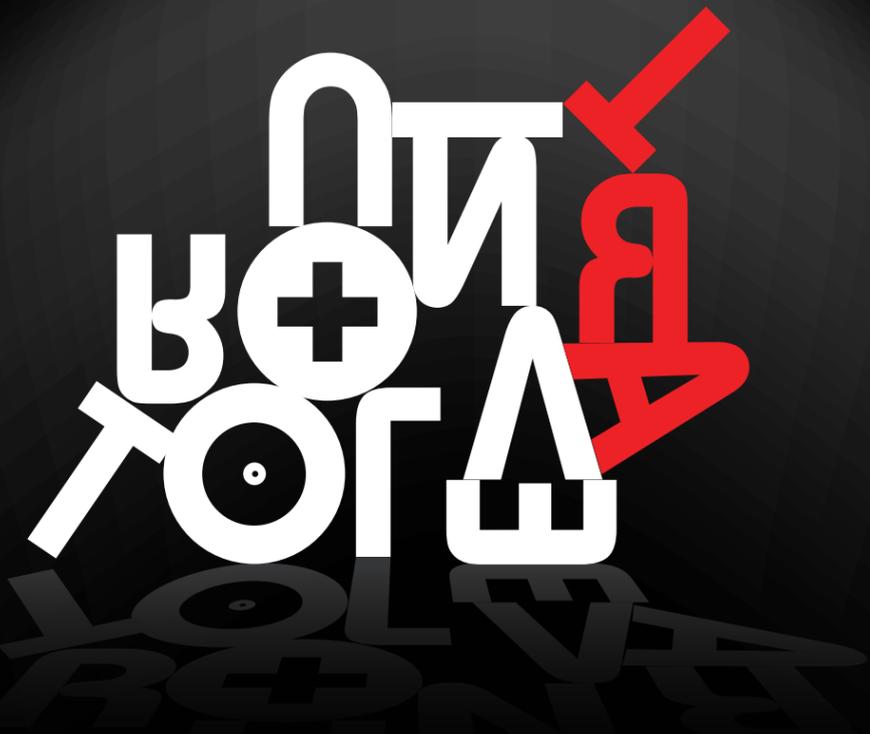
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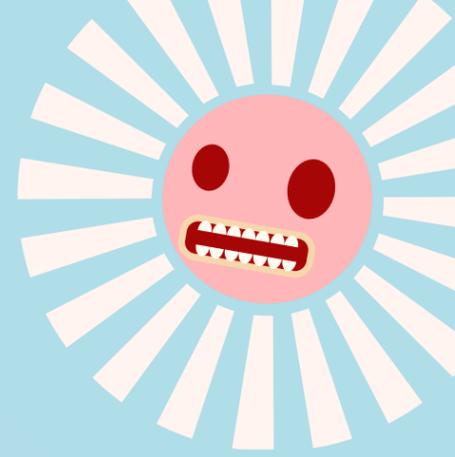
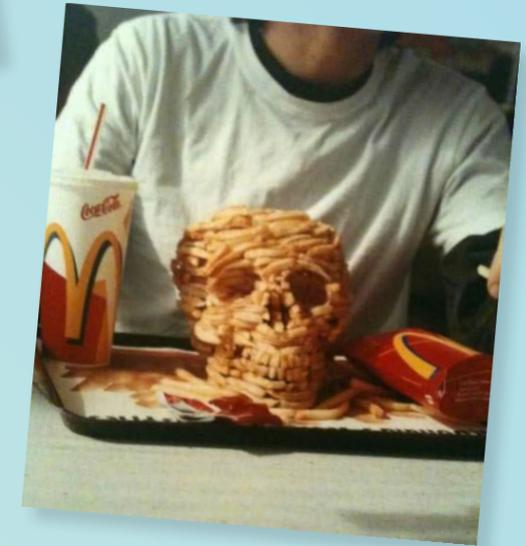
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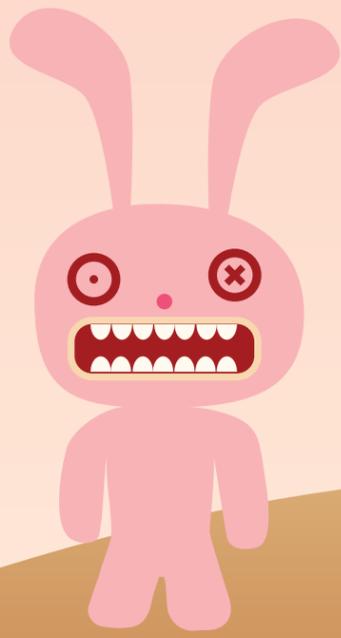
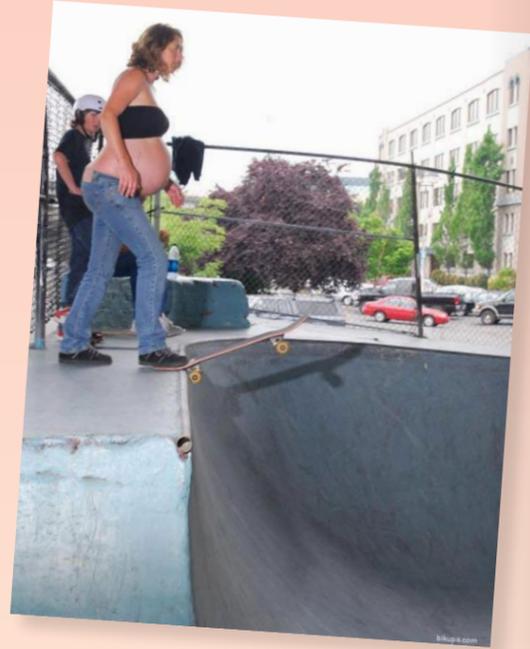
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a fine selection of humour
presented by Chisen



REVOLUTIONART W.T.F.



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NEW TALENTS**



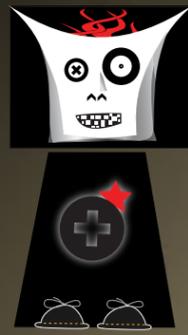
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**we don't know why
this ad is pink**

**MAYBE BECAUSE IS
A BEAUTY COLOR**

...or maybe not

**BUT THE IMPORTANT
THING IS TO KEEP YOU
READING THE LITTLE
CHARACTERS**



YOUR REVOLUTIONART MAGAZINE
COMES WITH

THIS POSTER



HELP OUR MOVEMENT
BY SHARING IT WITH YOUR FRIENDS

REVOLUTIONART



www.RevolutionartMagazine.com

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// Size:

Horizontal art: 1280 x 765 pixels

Vertical art : 640 x 765 pixels

// It could be computer generated, photo, hand made draw, photomanipulation, vector, raster, scanned or any image from your creativity related to the next theme.

OTHERS: Revolutionart Models, Music, and RevolutionAd works not necessarily have to be related.

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DEADLINE: MARCH 15, 2013

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