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# REVOLUTIONART

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# INDUSTRIAL

REVOLUTIONART

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REVOLUTIONART
INTERNATIONAL MAGAZINE
ISSUE # 9
November - December 2007

Published by:
PUBLICISTAS.ORG

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We need enthusiasts journalists to covers events around the world. Funny people for humour section, send your stuff now!. Fetish models and freaky girls for fashion events, join us!. Some headbangers for music contents, keep it real!. Artists, send your design reviews, art news, and books to the boyz of the Revolution.

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REVOLUTIONART

# INDUSTRIAL EDITORIAL

Welcome to the ninth edition of Revolutionart and the last of the year. It was a pleasant surprise to exceed the expectations we had in terms of talent and the number of readers around the world.

REVOLUTIONART counts with the brilliant contribution of the most talented communicators on the planet: Artists and visionaries who fill many people with inspiration ... we have no doubt about it.

It is time once again to use this mountain of talent in a move that help to change the world and improve the planet: Advertising often is at the service of those who can afford it, however important things like scientific research, nature reserves, vegetable foods, minorities groups as refugees or exiles do not have the budget to get publicity for themselves.

Let's give a hand to all those needs our talented artists to make a better world.
For the next edition choose your MESSAGE TO THE WORLD and send it. We spread it!

I want to thank the current participants for their collaboration,

the beauty models and their photographers. Don't miss the next edition with really hot personalities coming from Playboy and greatest talents revealing his artistic secrets.

A new REVOLUTIONART section is coming with focus in motion graphics and animation and we're looking for some great portfolios. Play with the Revolutionart Logo and shock us !

Nice vibes to all comrades.

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Issue 9

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**YOU CAN PARTICIPATE IN THE NEXT ISSUE !**

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**2.- Write us :** We love to hear about your projects, upcoming events, collective ideas to change the world. Any suggestion is welcome.

**3.- Be part of the Revolution :** Don't be fool, don't be shy. Check our website and follow the guidelines to participate in the next edition as a contributor, model, or musician. We like you to be part of this.

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# El Ojo de Iberoamérica: a decade of Latin talent meetings

**This year, "El Ojo de Iberoamérica" celebrates a decade of empowering and working close to the advertising development of the region. The history and trajectory of a Festival that made a difference.**

The International Festival *El Ojo de Iberoamérica* was born ten years ago with the aim of recognizing the works and achievements of the best professionals and companies, who contribute to expand the industry of the countries and the region, positioning Iberoamérica among the advertising powers of the world.

Since the beginning, the Festival outstands from the others, by offering a fresh look on advertising, communication and entertainment, and presenting numerous works that stimulate the inspiration; by proposing a space for professional debate about industry; and by increasing the training, though out of the Cycle of International Conferences and other cultural activities that completes the unique meeting of advertisers.

*El Ojo* grew and gained every time more support from the industry until it turned into an essential event for the advertising agenda of the region, which receives delegates from Latin-American region, North America and Europe. Today the Festival is considered the meeting point of the Latin Advertising, a forum to debate the industry issues, and a prestigious award that looks beyond.

## THE AWARD

El Ojo de Iberoamérica is a recognition that goes along with to the industry changes, in order to select the best and most original Latin Advertising works of every year. The awards, on one hand, recognize the Best Spots of the Region with "El Ojo Classic" (Film/TV, Press Advertising, Radio, and Outdoor), "El Ojo Innovador" (Creativity in Media), "El Ojo Interactivo" (Interactive Works), "El Ojo Promo" (Promotions), "El Ojo Directo" (Direct Marketing), "El Ojo Contenido" (Contents) y "El Tercer Ojo". On the other hand, it recognizes the Best Agency, Best Creative Director, Best Advertiser, best Production Company, Best Advertising Film Director and Media Network of Iberoamérica, with the award "**A Year-time achievement of Ibero America".**

Moreover, by distinguishing the diverse development of advertising in the different countries, and in order to stimulate each market's evolution, *El Ojo* recognizes with "El Ojo Local" the Best works and professionals in each Country or region.

Another aspect that highlights the difference of "El Ojo de Iberoamérica" is the voting system and the prestigious judges, who select the awards: these are delivered by a group of professionals from different areas of the advertising industry, that vote through a DVD Rom, and in complete privacy in their offices. This eliminates any possibility of political or lobby conflicts, and allows professionals to enjoy the process. One of the advantages of this system is that each spot can receive the attention that deserves according to their own times for judging.

## TRAINING

Throughout these ten years, *El Ojo de Iberoamérica* has made a distinction by giving a privilege space to the training. The Festival presents itself not only as an award, but as a meeting point for debate as well. It offers discussions about the actual situation and future of communication, the Latin advertising; its characteristics and special aspects, and new trends.

At the 2007 edition, the people already confirmed include **Tham Khai Meng**, Ogilvy; Guy Murphy, JWT; **Esther Lee**, Euro RSCG; **Mark Tutssel**, Leo Burnett; **Joakim Borgström**, W+K Amsterdam; **Howard Draft**, Draftfcb; **John Gerzema**, Young & Rubicam Brands; **Sebastián Wilhelm and Maximiliano Anselmo**, Santo Buenos Aires; **Raúl Cardós**, DDB and **Andrew Saunders**, Getty Images.

Each year, the celebration of the best works of the region, the attendance of the industry's more outstanding professionals, the conferences of the figures that are revolutionizing the

communication and the different parallel cultural activities turn *El Ojo* into a unique space of meeting and exchange. This year, the appointment is on November 19th, 20th and 21st.

## EXHIBITS FOR INSPIRATION

The International Festival *El Ojo de Iberoamérica* has another advantage: it offers numerous exhibitions and activities that emphasize the meeting. The awards to the best Ibero American advertising and the conferences of the most relevant leaders in the industry aren't the only things *El Ojo* offers to the assistants.

Last year, the festival presented eight exhibitions that covered every communication area: Press Advertising, Outdoor, Media Creativity, Direct Marketing, Promotions, Brand Contents, "Tercer Ojo" (ideas that go beyond) and postcards.

In addition, there were 23:35 hours of TV commercial broadcasting of finalists and special cases of creativity in different media, during the three days of the festival.

Furthermore, the complete material entered to El Ojo Classic (Film/TV, Press advertising, Radio and Outdoor) was able to be seen in six consulting stands placed in the festival's halls. But also, it should be taken into account that the Festival was the first one to consider the cultural offer, as an essential part of their proposal, presenting shows and evolving artists in the closure ceremony of every day.

So, last year the activities included comic shows, plays, and rock bands, among others. This year it won't be the exception, for the organizers are already preparing the numerous activities that will fill the rooms, the projections, and cultural activities that will turn the festival´s10th anniversary, into a unique party

## THE INDUSTRY LEADERS, NEXT TO *EL OJO*

In the X Edition, *El Ojo de Iberoamérica* will have, as every year, the support of the most important representatives of the advertising industry. They are already nine; the companies are sponsoring the tenth anniversary of *El Ojo de Iberoamérica*, which will be celebrated on November 19th, 20th and 21st.

For the 7th and 6th year, respectively, **JWT Latinoamérica** and the media group **Cie Argentina** are sponsors at the Festival. Then **Ogilvy Latino America** and **Young & Rubicam** are patronizing the event for the 4th year each, and **Leo Burnett** and **Getty Images** for the 3rd one.

The sponsors that joined this year edition are: **Euro RSCG** and **Draftfcb**, two important networks that are betting big on creativity in the region. Also **SPE Networks,** the net that manages the channels AXN, Sony entertainment Television and Animax. Besides, there will be accompanying the event in different ways, **Cinecolor,** the Post- Production Company, for the 8th year consecutive, and **Beam TV** for the 3rd year.

Then, the global bank of ideas, **OpenAd.net**, is sponsoring the award category *New Talents.*

Assistants, speakers, and professionals that have attended to El Ojo de Iberoamérica, they all agree that the Festival can't be described it, must be experienced, lived.

The tickets that can be acquired are: **El Ojo Full**, which includes the three conference days, the award ceremony, and access to the exhibitions; **El Ojo Conferencias**, which contains the three days that last the Cycle of Conferences, plus the access to the exhibitions; and **El Ojo Premiaciones**, that allows to go to the three awards ceremonies and the gallery.

There are special benefits for the clients and sponsors of the video/magazine *LatinSpots,* and of the award *El Ojo de Iberoamérica*.

For further information, visit **www.elojodeiberoamerica.com.**

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INDUSTRIAL

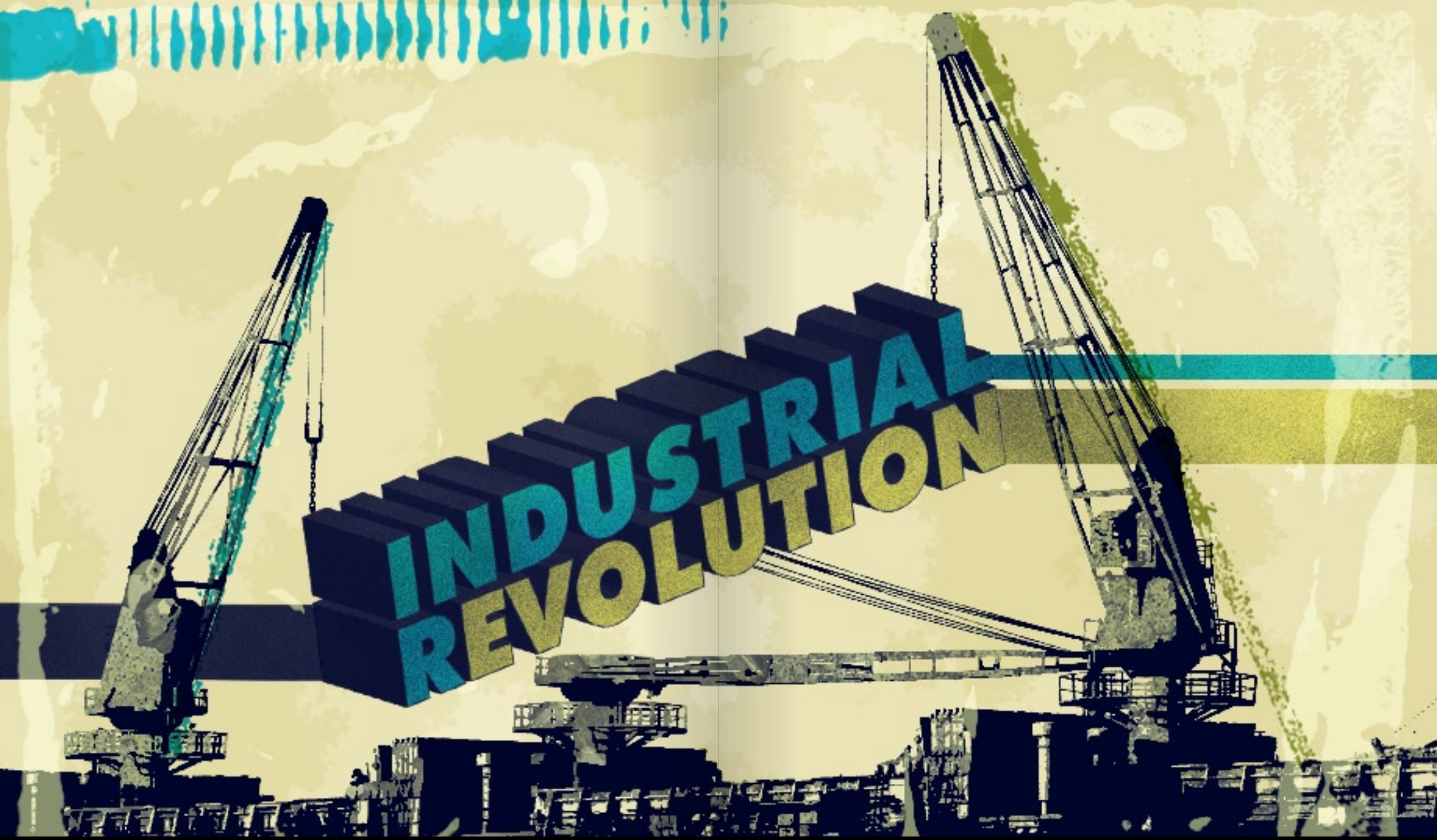
# EVOLUCION INDUSTRIAL

Abner Recinos – Guatemala

# MASS DESTRUCTION
# MASS PRODUCTION



Romina Chamorro – Argentina



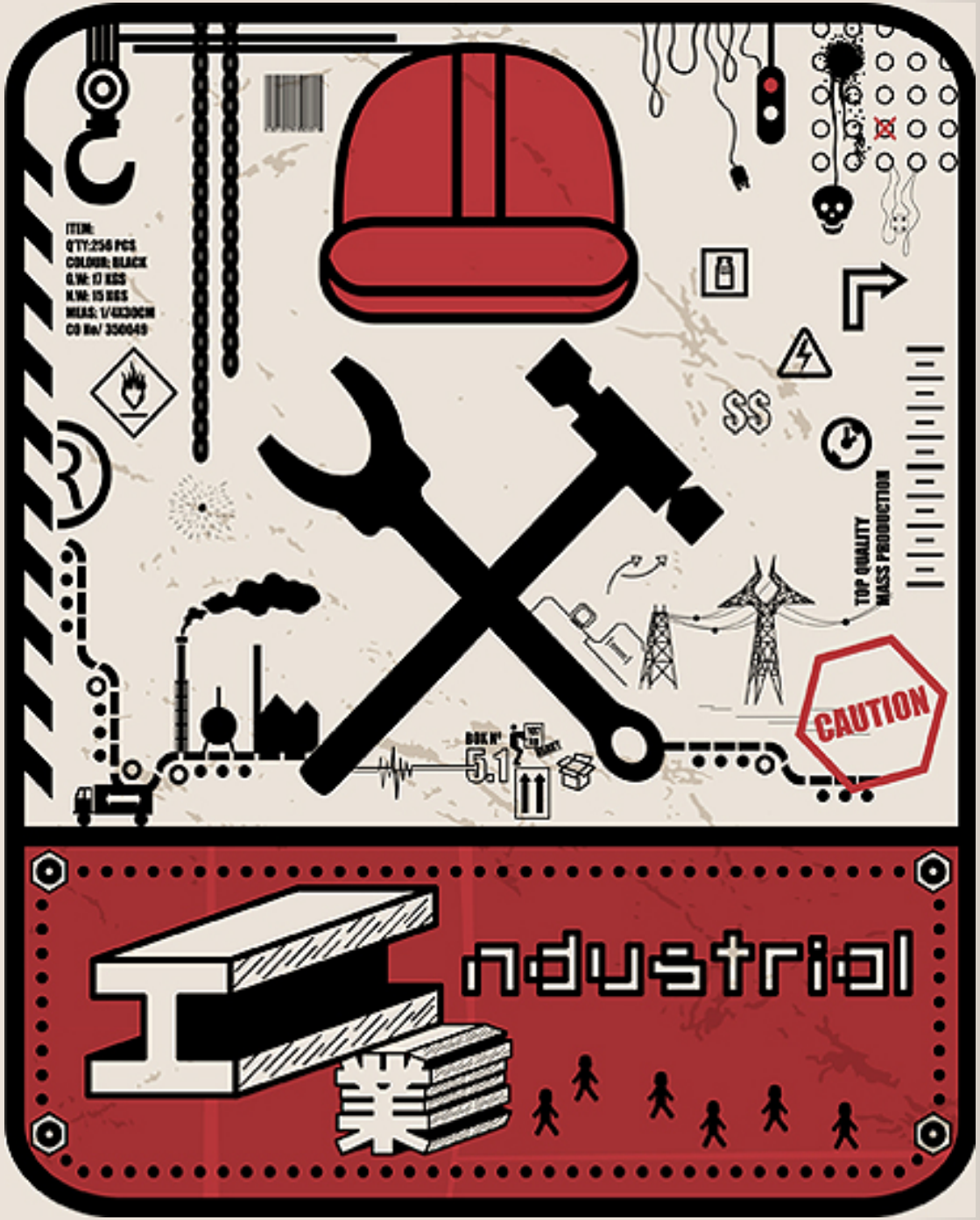



Romina Chamorro – Argentina

# IF ONLY

Gary Robinson – England

Gustavo Guerra – Colombia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Adrián Severino – Argentina

# SAENZ INDUSTRIA

www.myspace.com/saenzpop

12/20/07

رمضان كريم

Andika N W –Indonesia

ruination.deception.falseness.falsehood.discourtesy.blandness

chaos of industrial causing riot

Andika N W –Indonesia

Andika N W –Indonesia

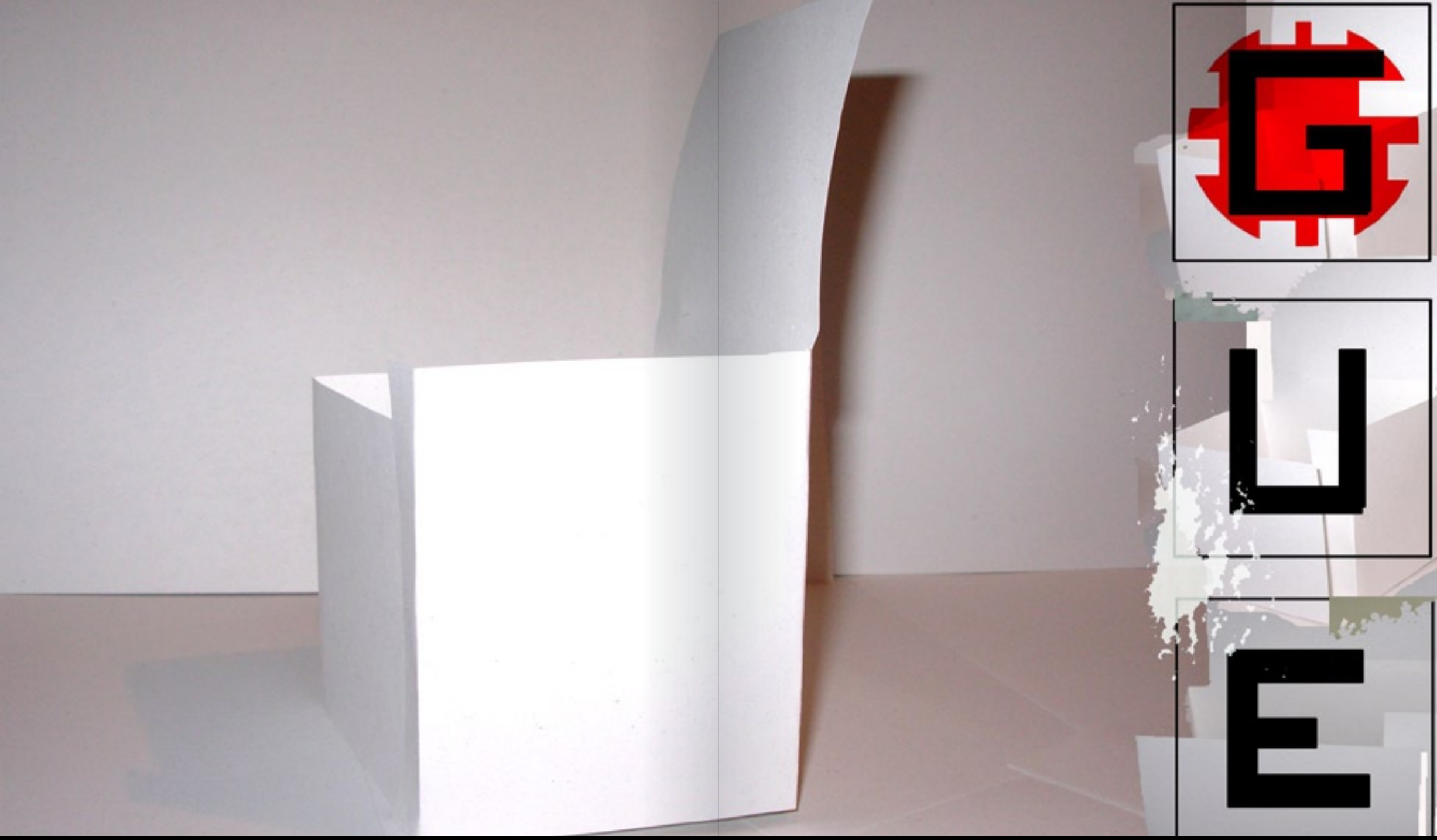
Revolution
Art

laindustria me da lo q necesito, me viste,me alimenta, me cura, me aloja, me enseña, me comunica, me da trabajo, me enferma, me deprime, me golpea, me kita el trabajo, me envenena, dependo de ella, pero ella no depende de mi, soy prescindible para la industria, la industria crea paisajes, crea necesidades, crea satisfacciones, crea ilusiones, crea pesadillas, crea ricos y pobres, mueve al mundo y lo consume..asi q..estoy mejor con industria??



Dante Brito – Perú

Francisco Pozo – Ecuador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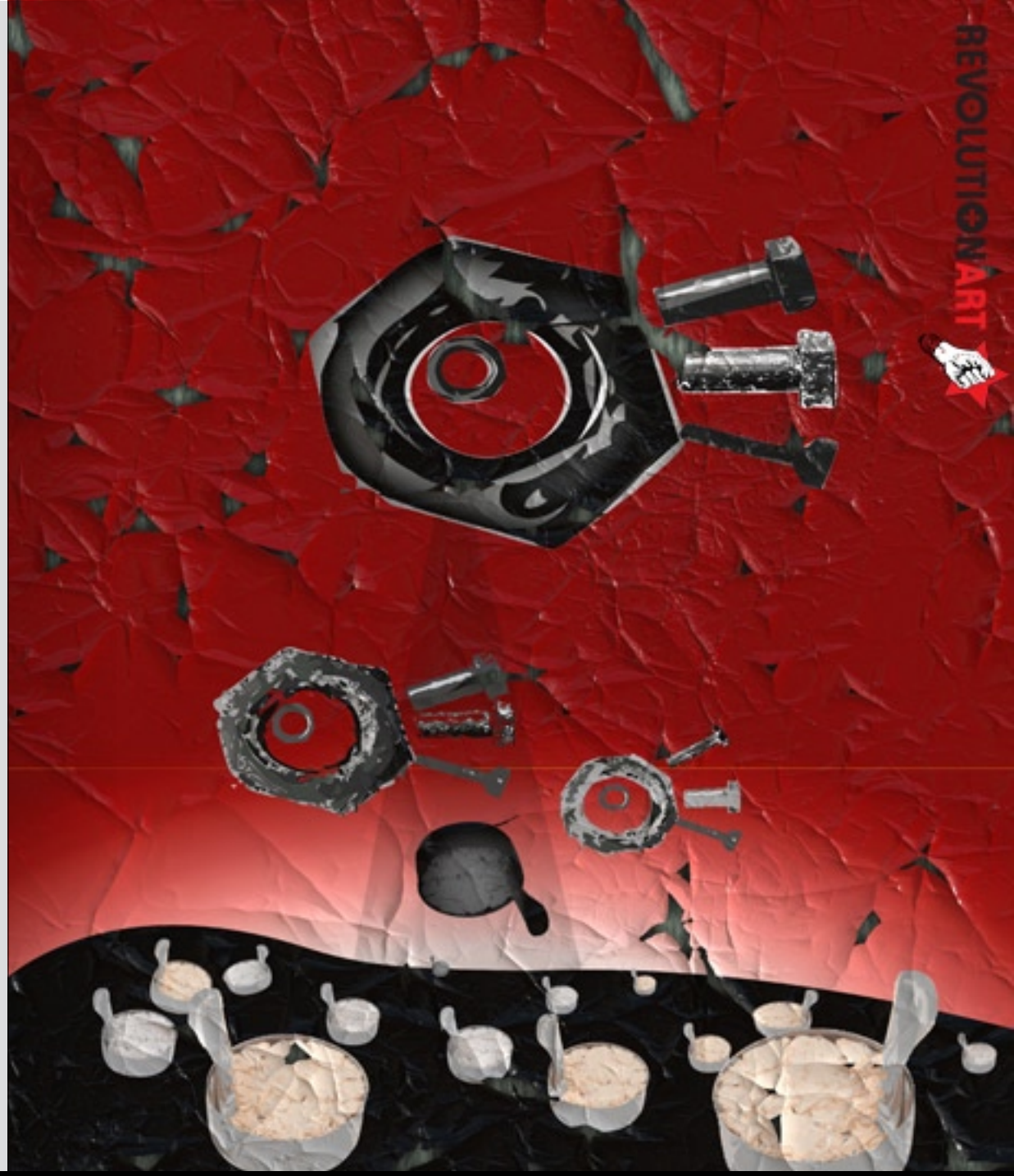
REVOLUTIONART - issue 9 Guido Gaudioso – Italy






Guido Gaudioso – Italy



Johan Carrasco – Perú

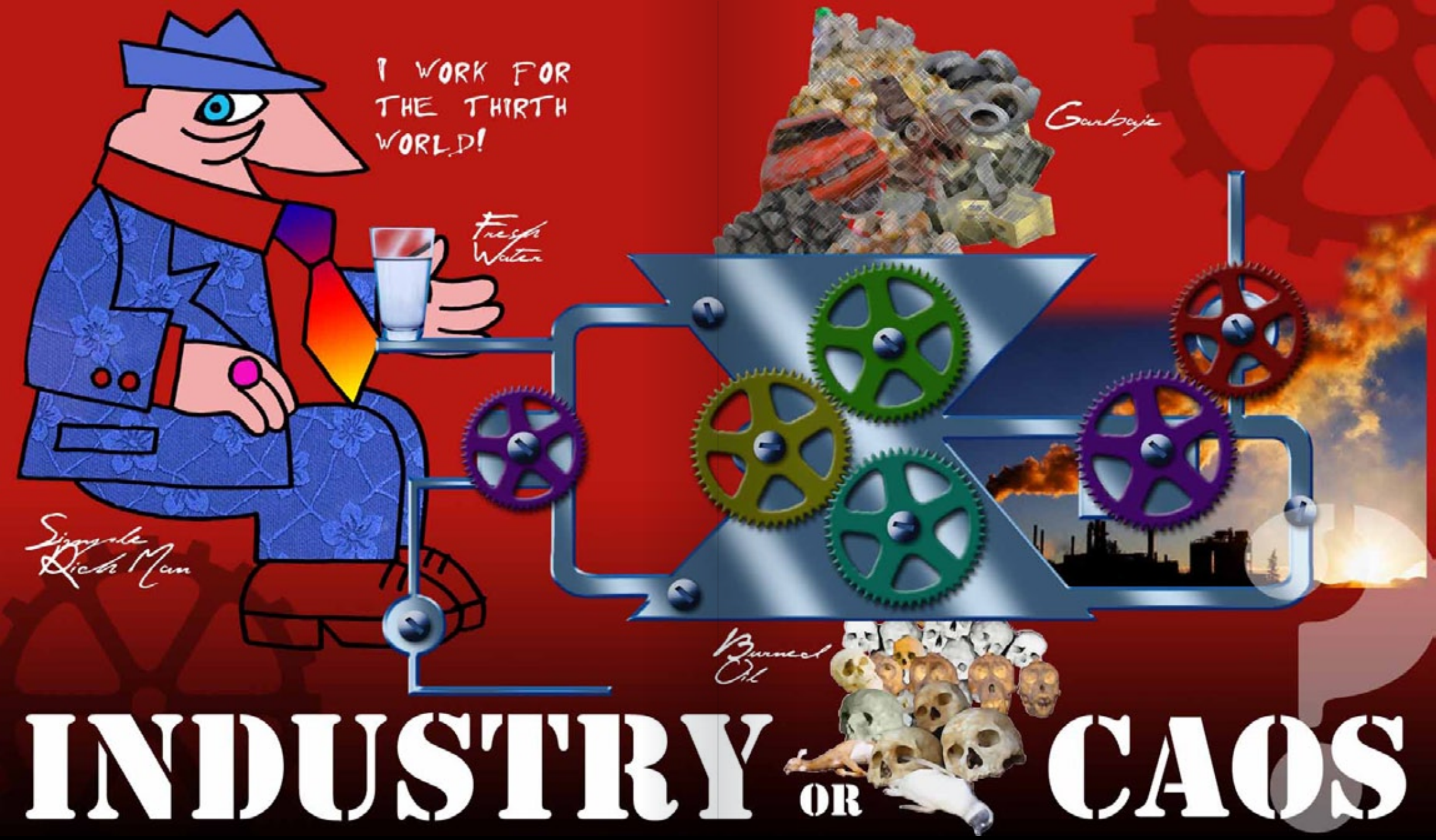
Hugo Gallipoli – Venezuela

# ELECTRIFYING

Hugo Gallipoli – Venezuela

Hugo Gallipoli – Venezuela

Sr. Calavera Colective - México




# INDUSTRY OR CAOS



Iván Calbaceta – Costa Rica

Ivan Kap – Italy

Ivan Kap – Italy

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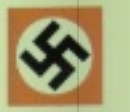
Ivan Kap – Italy

Laura González – Paraguay

Juan Ignacio Siwak – Argentina



POR SI HAY ALGÚN DESORIENTADO ACLARO QUE ESTA PÁGINA SIMULA UNA ENCICLOPEDIA QUE IRONIZA UN PERSONAJE AL QUE DEPLORAMOS AL IGUAL QUE AL NAZISMO Y QUE LOS DATOS PUESTOS SON VERÍDICOS.



PRÓCERES DE LA INDUSTRIA

# HENRY FORD

## "Cómo es que cuando quiero un par de manos también me traen un ser humano."

Hitler colgó el dibujo de Ford en la pared, y basó varias secciones de Mein Kampf en sus escritos

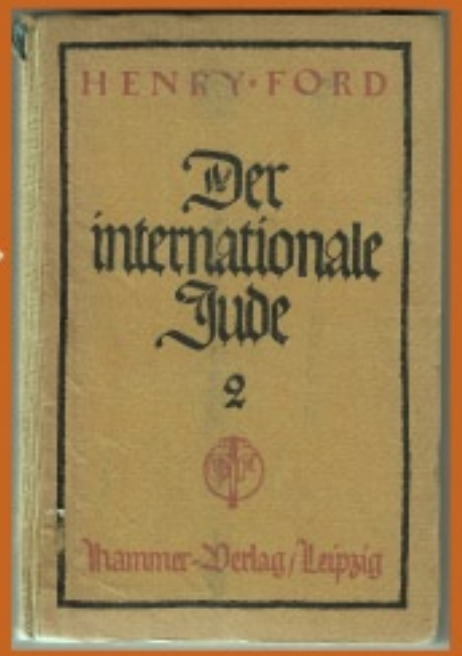
Mientras que la depresión golpeaba la economía, Henry Ford aceleró el ritmo de producción a un ritmo insoportable. Los hombres tenían úlceras y temblores. Se volvían sordos. Se decía entonces que 5 años de trabajo en la casa Ford transformaban un trabajador en un anciano. Henry Ford admitía públicamente que reinaba por el terror. Decía que "las organizaciones sindicales eran lo peor que se había inventado en la tierra". Utilizó 3.500 de sus esbirros para impedir que los sindicatos entraran en la fábrica.

EL SECRETO DE LA FORTUNA DE HENRY FORD
M. B. (LA RIPOSTE)

Ford estaba completamente en contra de los sindicatos en sus fábricas. Para parar este tipo de actividad promocionó a Harry Bennett, un antiguo boxeador de la marina, para que fuese la cabeza del Departamento de Servicio. Bennet utilizó varias tácticas de intimidación para acabar con la organización de sindicatos. El incidente más famoso, en 1937, fue una sangrienta pelea entre el cuerpo de seguridad y los sindicalistas en frente de los medios de comunicación.

EL CLASISMO Y LOS OBREROS. EL CONTEXTO FABRIL DEL "SINDICALISMO DE LIBERACION" EN LA INDUSTRIA AUTOMOTRIZ CORDOBESA, 1970-75
JAMES P. BRENNAN- DESARROLLO ECONÓMICO, VOL. 32, NO. 125 (APR. - JUN., 1992), PP. 3-22
DOI:10.2307/3467041

## Portada del libro de Henry Ford "El Judío Internacional, el Mayor Problema Mundial (parte II Edición alemana)




HENRY FORD RECIEVED THE GRAND CROSS OF THE GERMAN EAGLE FROM ADOLF HITLER'S THIRD REICH, PRESENTED BY KARL KAPP, GERMAN CONSUL-GENERAL OF CLEVELAND (LEFT), AND FRITZ HAILER, GERMAN CONSUL OF DETROIT (RIGHT).

# SMOKE WEED *Everyday*

REVOLUTIONART

industry

side effects may include heightened appetite, laid back attitude, exceptional friendliness and enthusiasm for napping. Consult your dealer before self medicating.



Leah Coghlan – Canada

# THE WORLD OF NIK AINLEY

REVOLUTIONART

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United Kingdom
www.shinybinary.com
October 2007
By Nelson Medina
nelson@publicistas.org
© all images by Nik Ainley

## Can you tell us a little about yourself ?

I'm Nik Ainley, I'm a 25 year old designer from Oxford in the UK. I've worked as a professional web designer for the last few years but have recently taken a break to concentrate on my graphics work. I do everything from straight forward design, through illustration to art itself. I don't really care what I'm doing as long as it looks good at the end.

## Where do you look for inspiration?

I normally just sit back and let my subconscious do the work for me. I find ideas have a habit of popping up from the back of your mind and being weirder and more interesting that anything you could come up with if you think too hard about it. I guess most of the ideas that come out will be influenced by events in your life, but by the time they've been filtered through the brain it's hard to tell...

## Can you name a direct influence on your work?

That's difficult, I'm not sure I can really. I would have to say the only thing which consistently affects my work is the art/design community. I love looking at other people's work and am constantly amazed by some of the stuff out there. It inspires me to do better, push myself a bit more and in the end I'm sure my work improves because of it. You can't design living in a box. I think that's true of all art forms.

## What are your weapons of choice, so to speak, in designing?

Well I'm an all digital guy. There's a huge amount of emphasis these days on maintaining traditional skills, but I've sort of ignored all that (for better or worse) and work entirely on computer. Photoshop is the daddy as far as I'm concerned. I probably do 90% of my work in it.

Apart from that I use various other packages depending on what I need to do. Illustrator, 3D studio max, Poser, Bryce, Xara 3D, Rhino etc.

## What do you like/dislike about the digital art community?

What I like about it is that's it's quite so large and active. If you consider that when most people get into digital art there is no (or very little) money to be made from it at first. The fact that so many people are willing to spend time making art and helping build the community in their spare time is great. If it didn't exist I doubt I'd be doing what I do today.

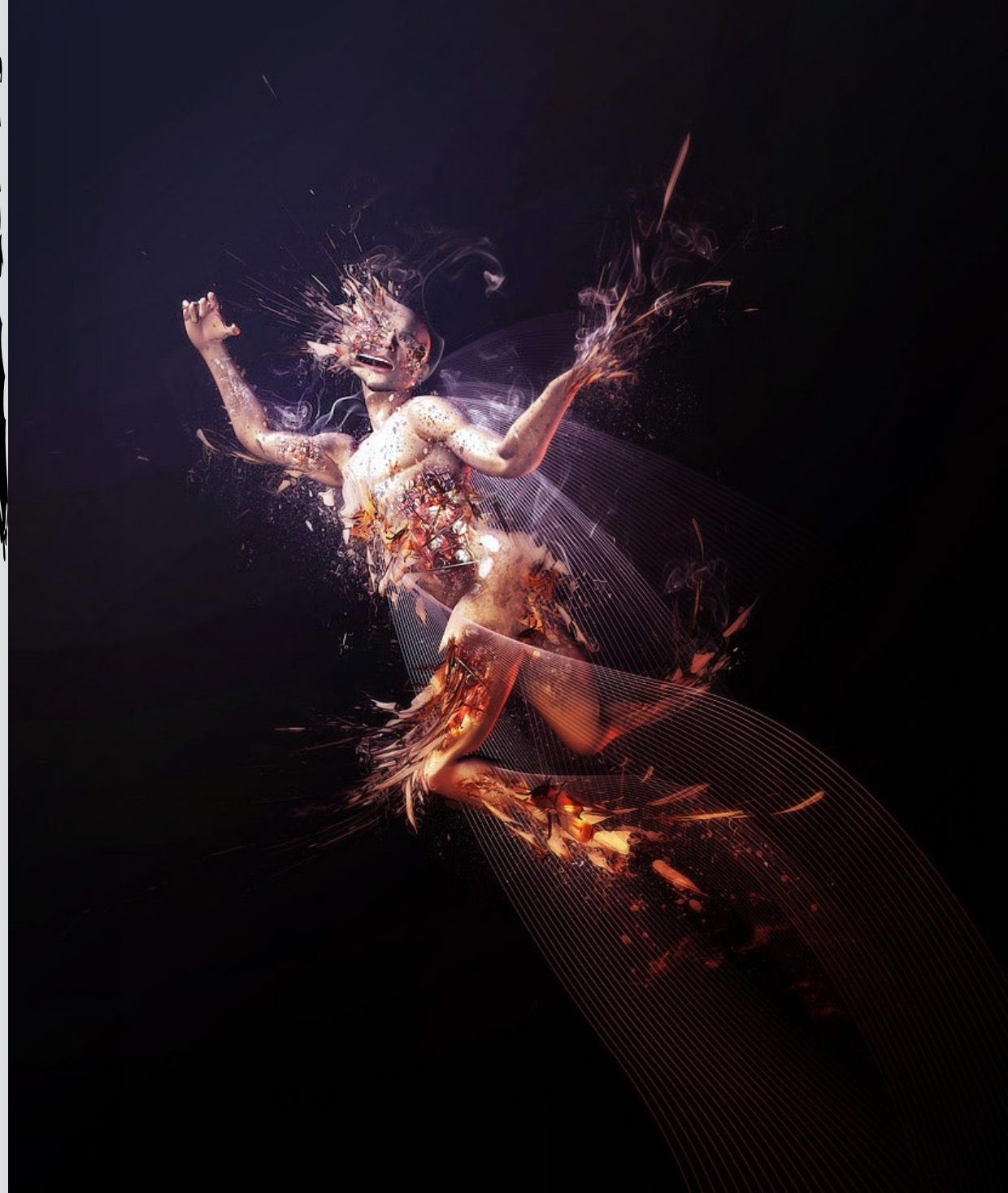
> I normally just sit back and let my subconscious do the work for me.

There really aren't too many things I dislike about it. Of course there are the small minority of people who think it's ok to use other people's artwork and pretend it's their own, but you get that in any part of life. I really can't complain too much... not enough girls? Yeah there could be a few more girls in digital art, it's a bit of a sausagefest at the moment.

## How did you get interested in illustration?

When I started I never really differentiated between design, art or illustration. All I thought of it was 'graphics'. I first started getting interested and producing my own during university when I got hold of a copy of Photoshop.

I was studying physics at the time so it had nothing to do with my degree, but I really enjoyed doing it in my spare time and I was hooked very quickly... As I've learned more and more about the industry/community I like it as much as ever and am excited about what the future holds.



## What is a typical day in your life like?

Hmmm well at the moment I'm basically on a sort of working holiday, having stopped the 9-5 web design job I had. So I often start off at about lunch time with a cup of coffee and a sit in the garden. I drink a lot of coffee at the moment, I'm giving up smoking after 10 years or so and still feeling the burn! Anyway at some point I'll check my email, reply to any urgent ones and see the latest status on any projects I'm working on. Then I'll probably do some work for a bit either on a freelance job or just for personal art.

In the evening I'll either be sitting around chatting with my housemates or down the pub playing some football. I've become disturbingly nocturnal too, going to bed around 5 or 6 when it's becoming light.

**Any advice for other artists, beginners and experienced alike?**

I'm not so sure I'm in a position to be giving too many people advice! I would just say do what you love, if it seems like work then you're probably not doing the right thing.

**When creating an illustration, how do you get from that initial stab in the dark of a concept to the finished work?**

Now that's a very good question, I'd really like to know the answer to that one myself. To put it succinctly, it takes a lot of experimentation. It's very rare that I have such a perfectly formed idea that I know exactly where I'm going and what needs to be done. It's far more likely that I've just got a vague notion about what I want the picture to be like and need to feel my way there, and make all the mistakes along the way that need to be made before I find the right idea.

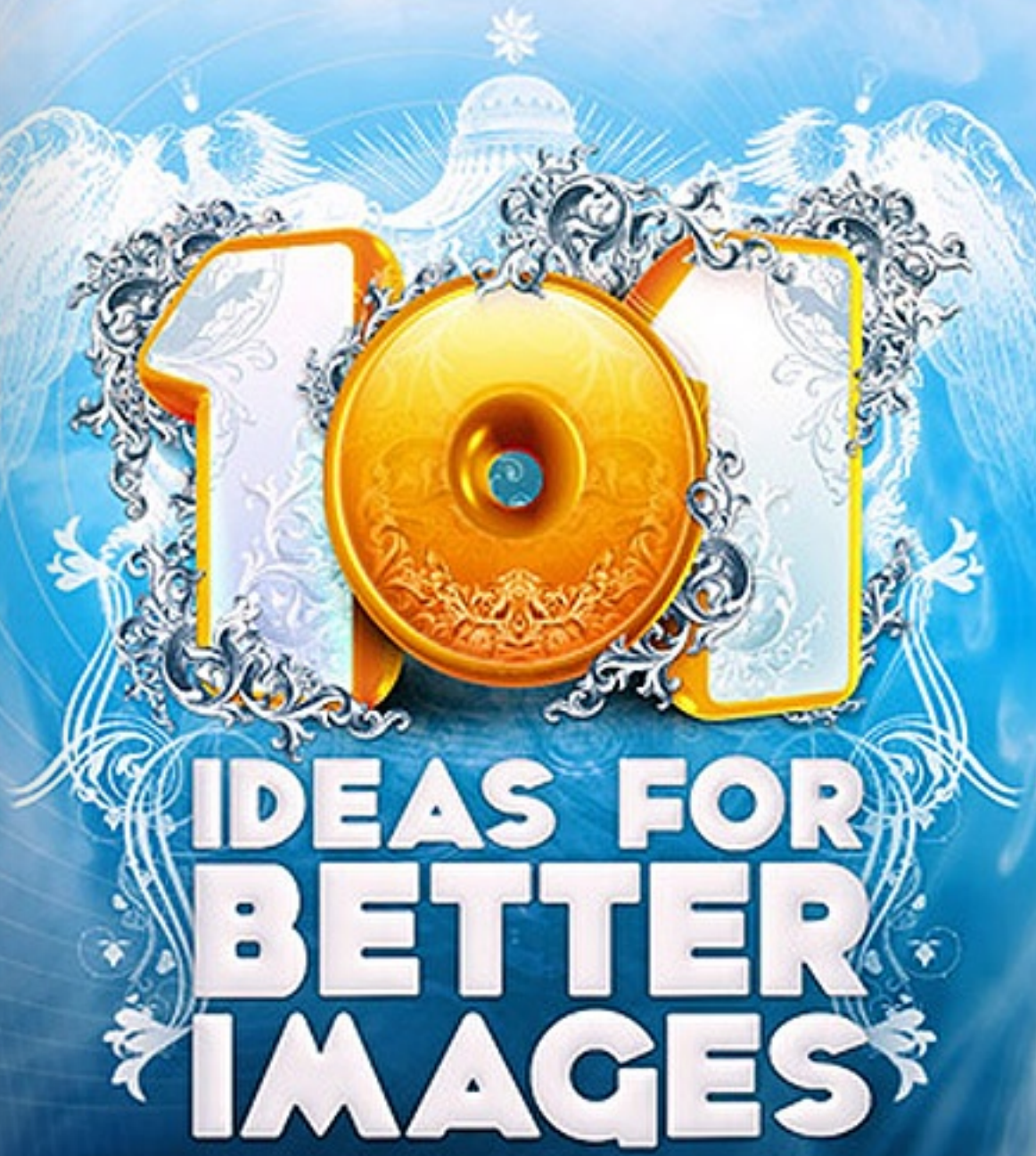
**If you could be someone else for one day (dead or alive), who would you be, and why?**

Neil Armstrong for the day he walked on the moon, but I wouldn't get the line wrong! In fact I'd probably say something else entirely, something about cheese or fish or something...

**Do you like to share some proejct with REVOLUTIONART or say something to our readers?**

Err, keep revolving?

**Thank you Nik !**



shinybinary
OH
MY
WORD

Luis Jordán – Perú



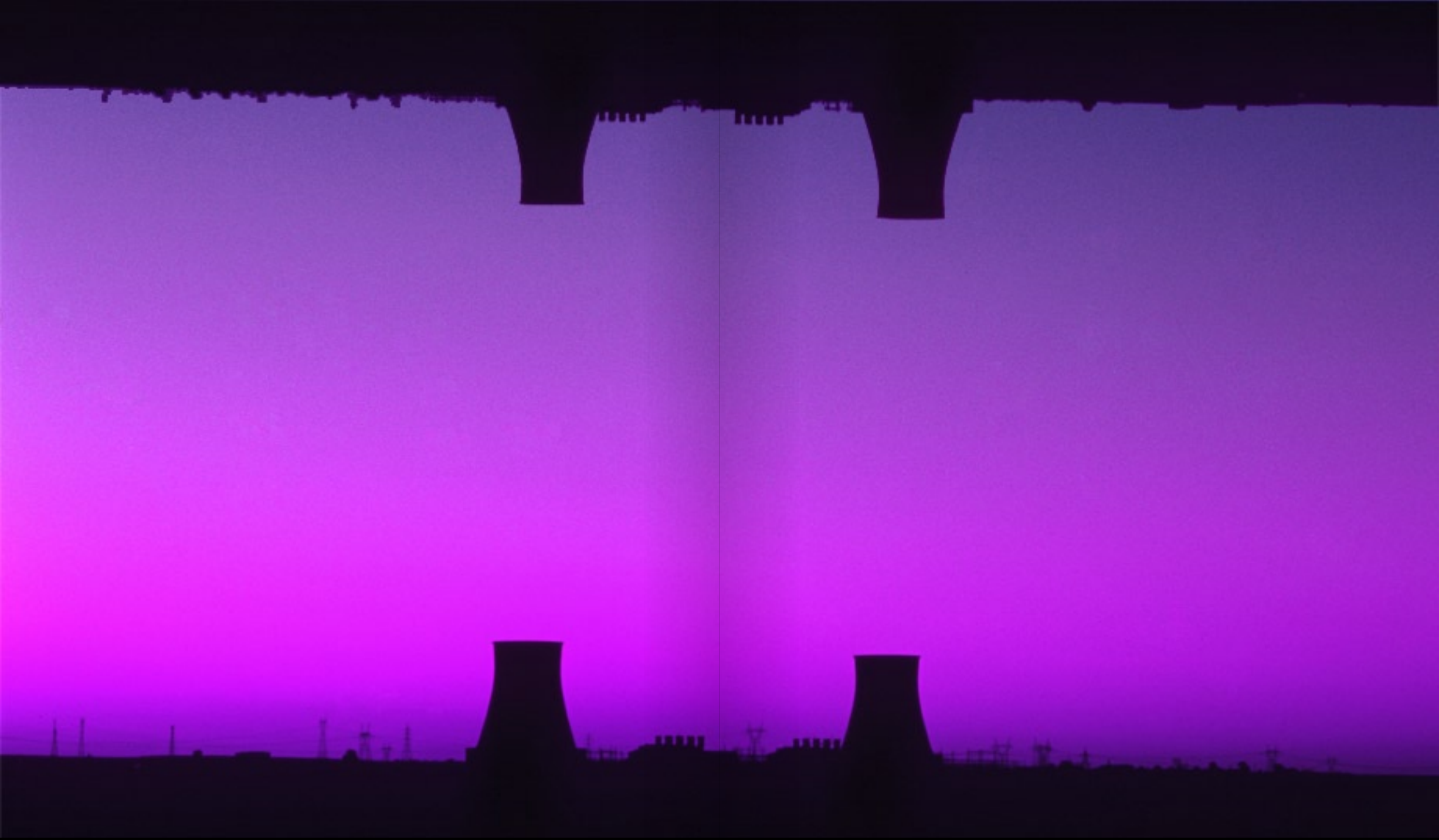
Leah Coghlan – Canada

# Natural

## industrialmente

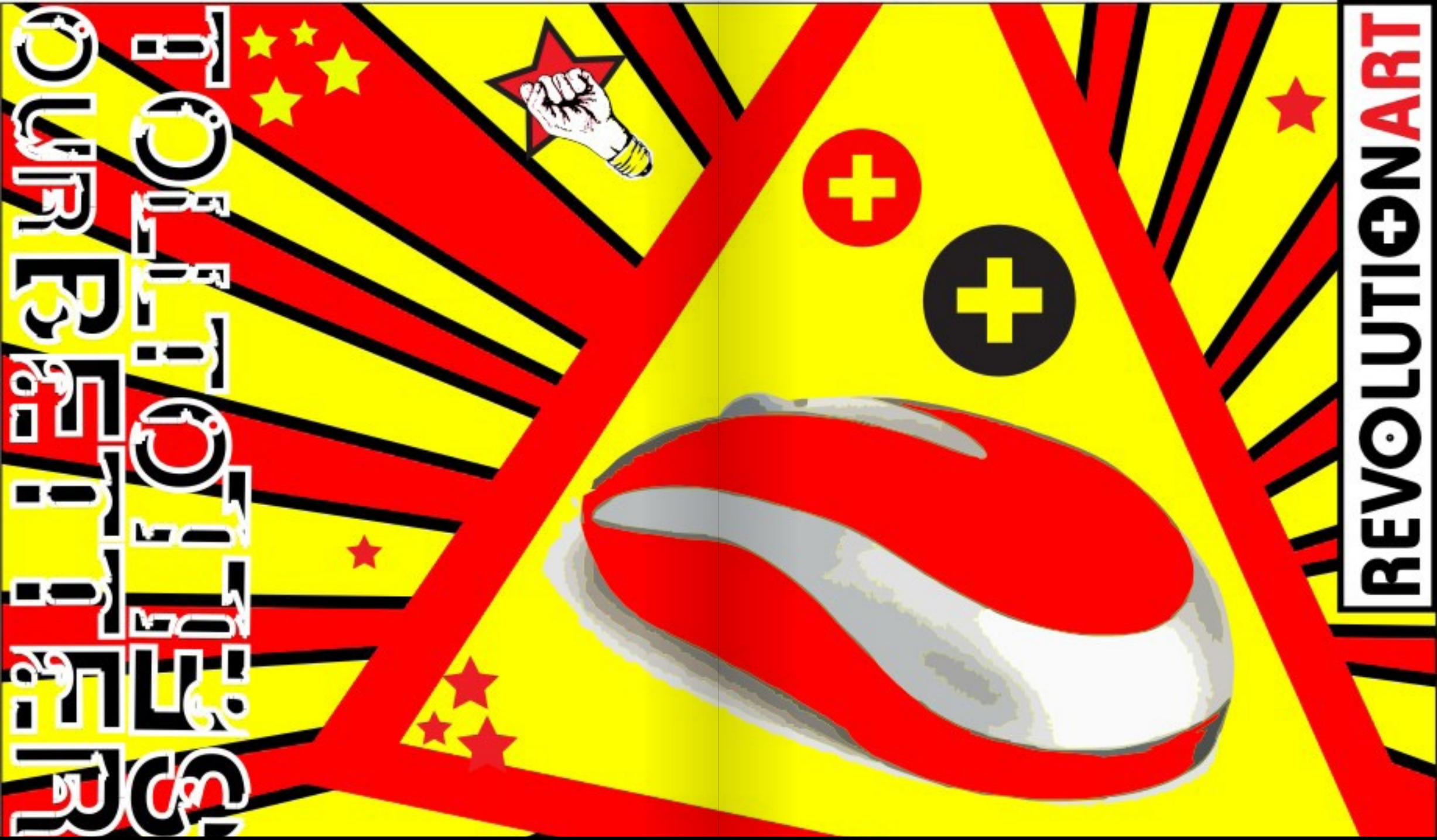
Luis Carlos Rodríguez – Colombia

CC13





Mehmet Can Koçak - Turkey






Melissa Gaviria – Colombia

PLAY
REST
WORK
ESSO

Nelson Medina – Wonderland

INDUSTRIAL

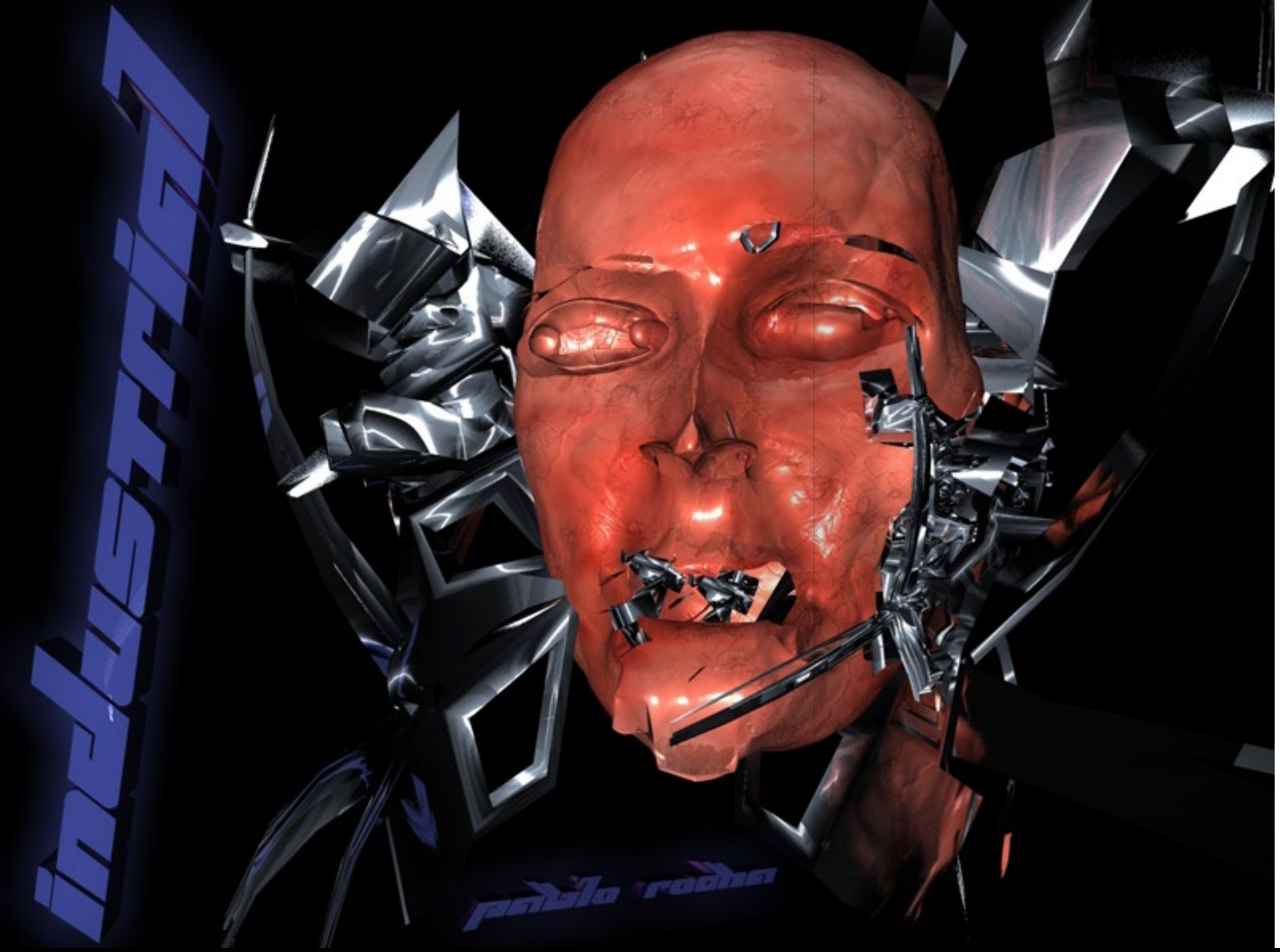
REVOLUTIONART
INDUSTRIAL
81

# industrialrevolution



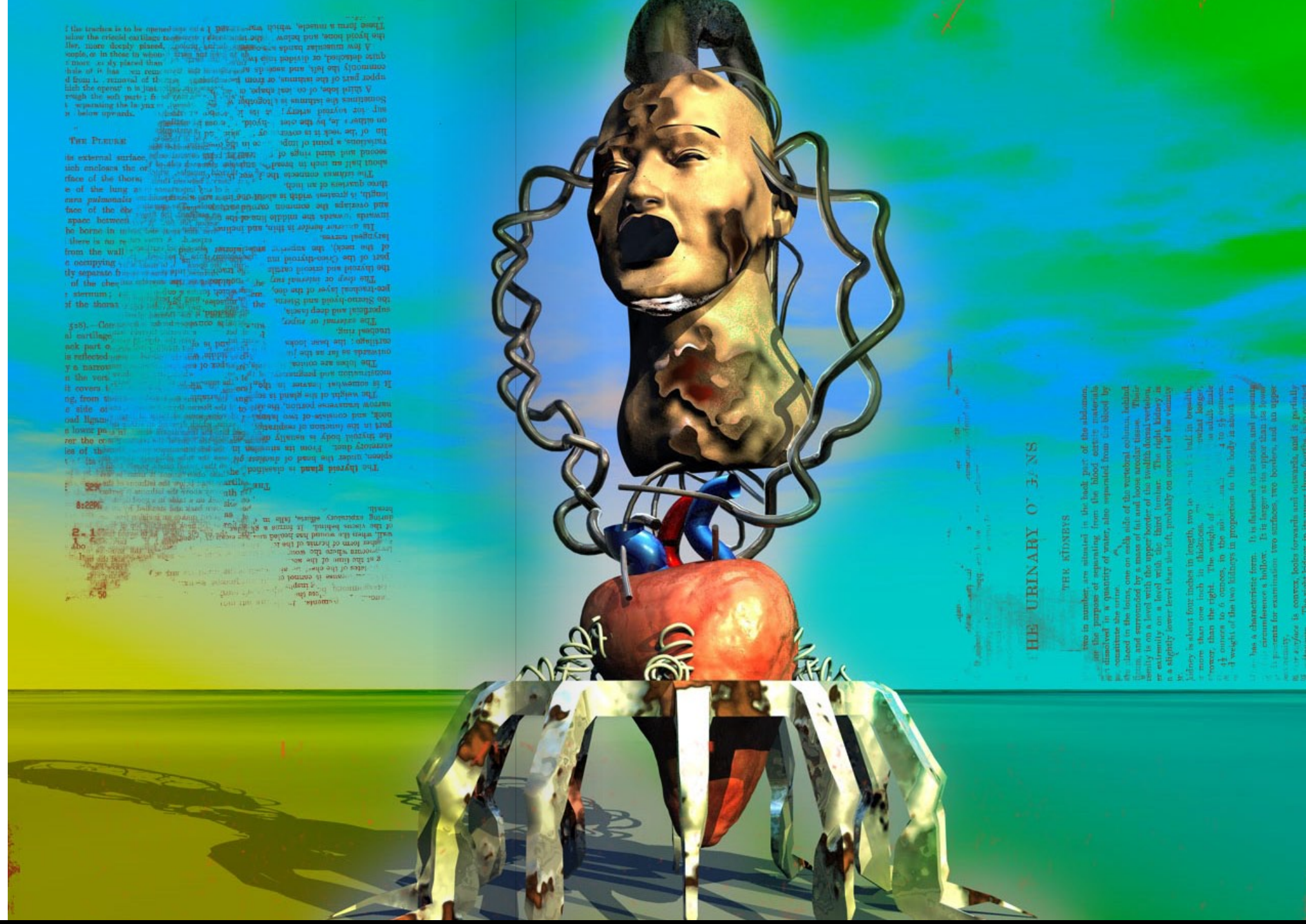
Silver Surfer – Yugoslavia

Pablo Ismael – México






Pablo Ismael – México

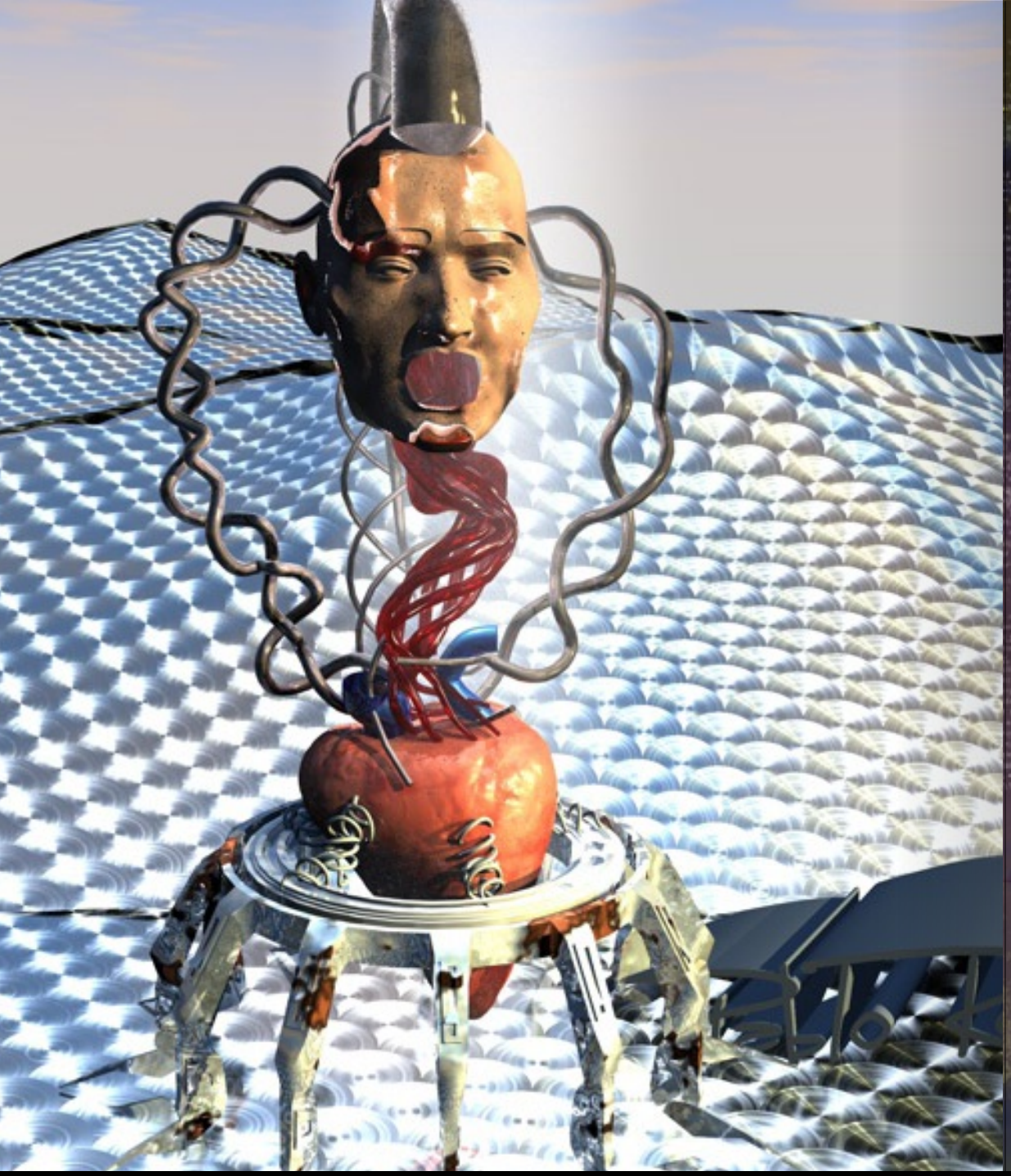





Pablo Ismael – México

Pablo Ismael – México

Pablo Ismael – México



REVOLUTIONART - issue 9 Pablo Ismael – México

Nicolás Borda – Perú

Ricardo Pereira – Portugal

Ramón GR – España

# INDUSTRIAL WAR



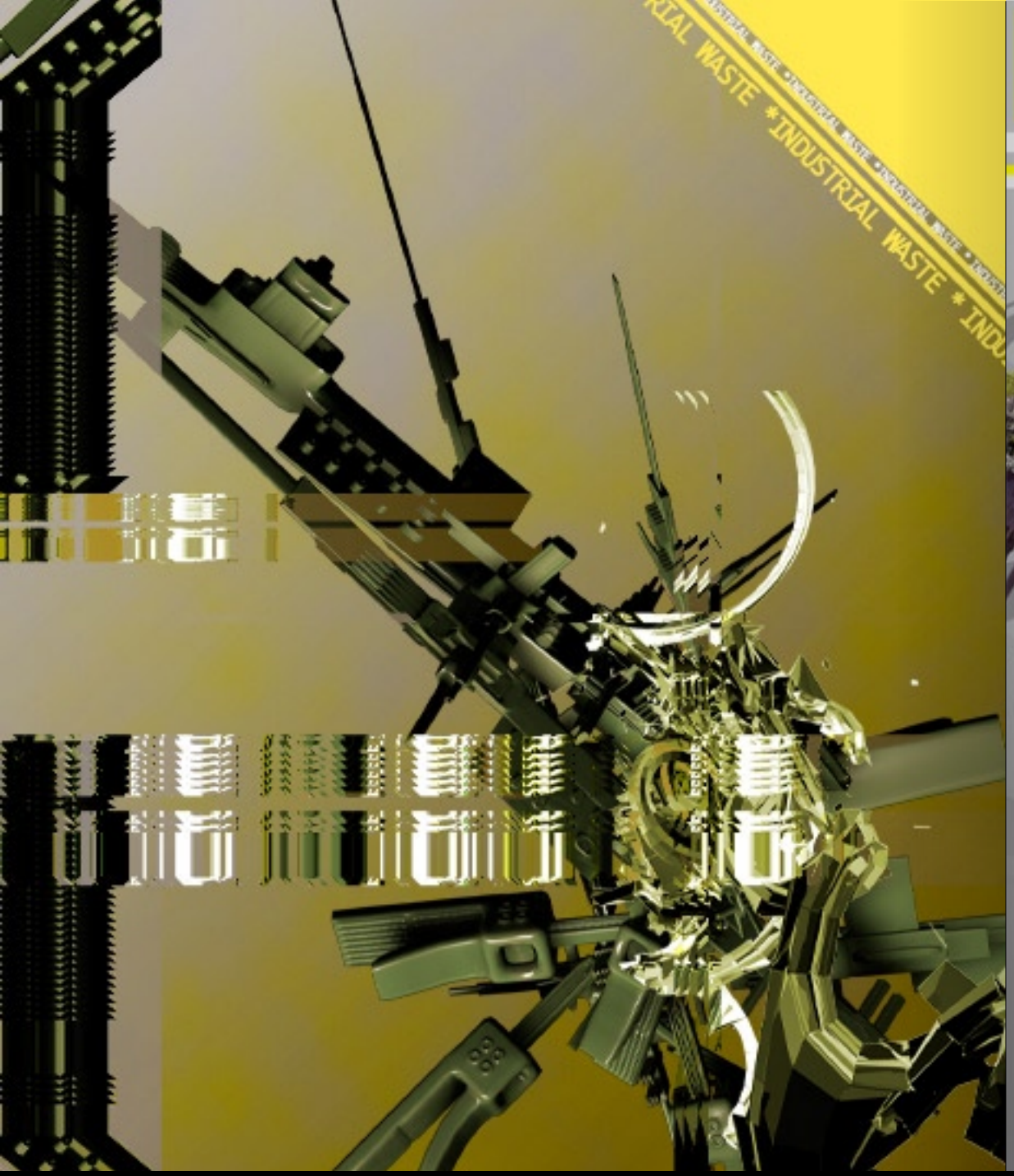
Roman Rodriguez – Colombia

Sara Gancho – Portugal

# REVOLUTIONART

This not an industries...
It's just a factory design.....
and nothing special in it.....

RevolutionArt



REVOLUTIONART - issue 9 Silver Surfer – Yugoslavia

Vinicio Trugli – Italy

Vinicio Trugli – Italy

Vinicio Trugli – Italy

URBANINDUSTRIAL
.works urbanindustrial vol. 1.0 | Produced by visual.works.chaos.organisation (germany) | free artwork 2007

William Velásquez – Colombia

# ¿Consumimos?

INDUSTRIAL

William Velásquez - Colombia

# REVOLUTIONART

## MODELS

Photo by Glen Hertz

# REVOLUTIONART

## MANDY K

Name: MandyK
Occupation: Model
Country: United States - Cleveland, OH
Website: www.mandyfiguremodel.com
www.mandjohio.deviantart.com

Photo by AJ Jahn

Photo by Todd Kaminski

Photo by Glen Hertz

Photo by Glen Hertz

Photo by Glen Hertz

Photo by  Todd Kaminski

Photo by  Glen Hertz

# REVOLUTIONART

## SAM KING

Name: Sam King
Age: 20
Occupation: Model
Country: England
Website: www.mcknbird.myphotoalbum.com

Photo by Tim

Photo by Nic Marchant

Photo by Mike Crawley

Photo by Michael Helms

# REVOLUTIONART

## SHYE

Name: Shye
Country : United States
Website: www.shy-too-shy.deviantart.com

Photo by Michael Helms

Photo by Michael Helms

Photo by Shye

Photo by Michael Helms

Photo by Perry Gallagher

Photo by Michael Helms

Photo by Michael Helms

Photo by Perry Gallagher

# REVOLUTIONART

## DENISE BIRDSONG

Name: Denise Birdsong
Country: United States
Website: www.anaisb.deviantart.com

Photo by Perry Gallagher

Photo by Perry Gallagher

Photo by Perry Gallagher

Photo by Michael Helms

Photo by Michael Helms

Photo by Michael Helms

Photo by Perry Gallagher

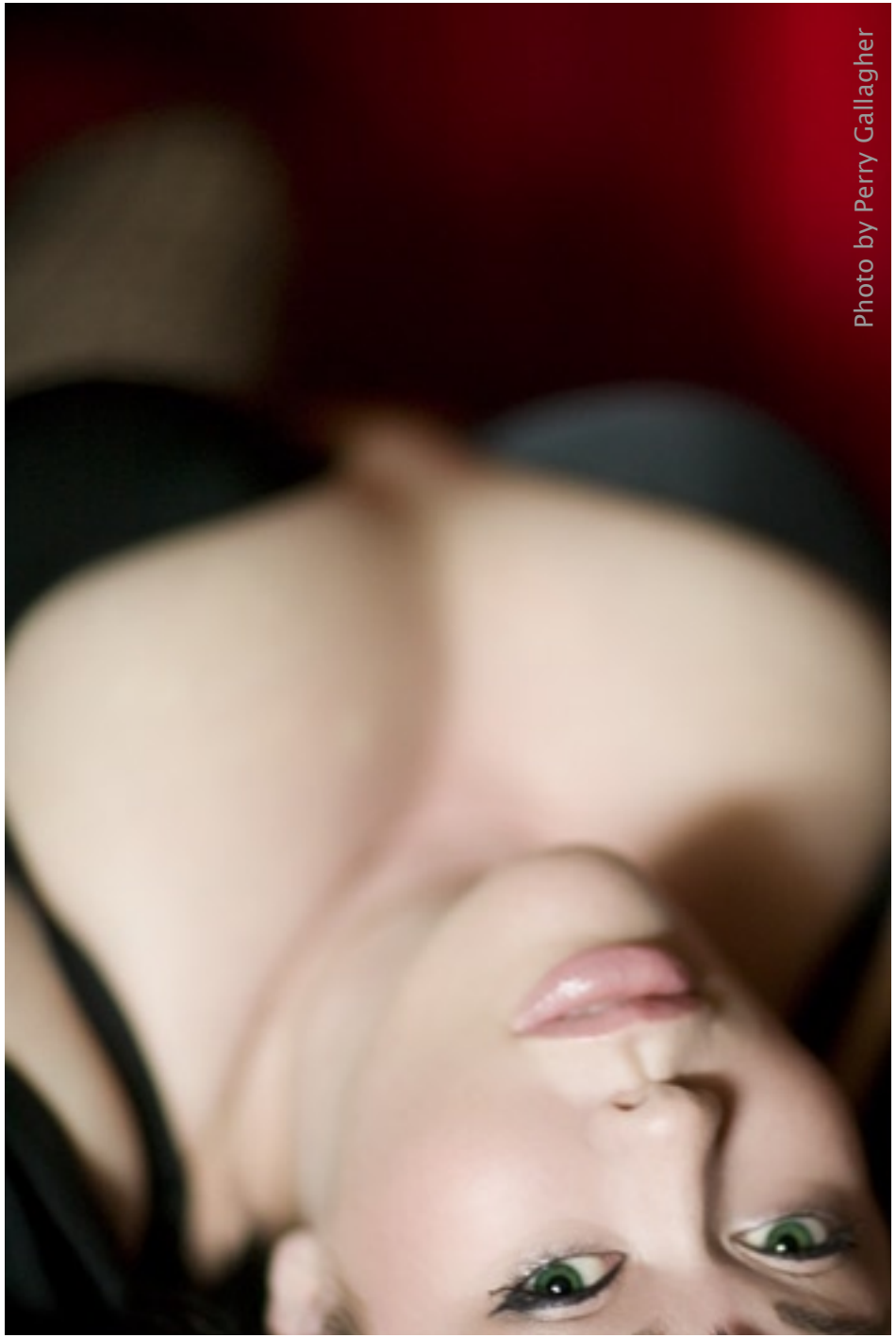


Photo by Perry Gallagher

Photo by Michael Helms

Photo by Michael Helms

# REVOLUTIONART

VICTORIA LEE

Name: Victoria Lee Andrade
Country : United States - Los Angeles
Website: www.myspace.com/victorialee424

Photo by Michael Vincent

Photo by Michael Vincent

Photos by Michael Vincent

Photo by Michael Vincent

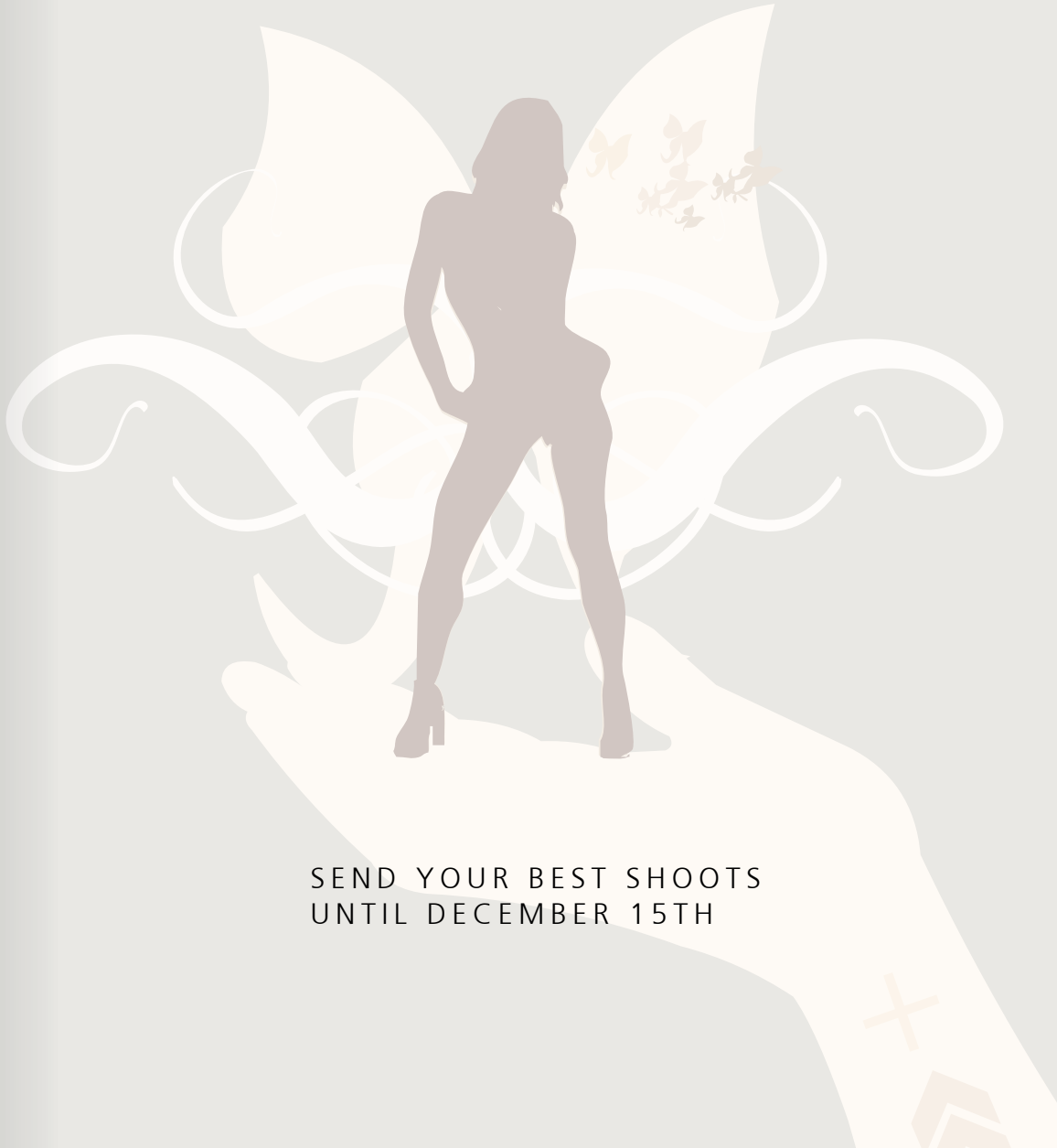
BE A **REAL** MODEL FOR A **REAL** MAGAZINE

# REVOLUTIONART

// You don't have to be an experienced model or have a perfect body to be a Revolutionart Model. Even if you're amateur it's fine. Just send your own beauty in revolutionary ways.

// Send the your images with subject: "MODEL" to hola@publicistas.org

// Include credits from model and the photographer. Full names, country, email and website.



SEND YOUR BEST SHOOTS
UNTIL DECEMBER 15TH

# David Quin, créateur

Showroom :
29 rue Jean Jacques Rousseau
75001 Paris
tel: +33 1 44 88 28 44
fax: +33 1 44 88 28 45
presse: press@davidquin-paris.com

For this season, David Quin leafed through the famous fashion journals, picking over the course of his creative imagination in our collective memories.

He receives and creates his design forms from images of the Swinging London trend, the glamorous Rock and the 90's purity to express his own visions of elegance.

His inspiration is guided by the dazzling light of summer as it reflects through bamboo knits, of blond and pastel colors saline grey and peroxide yellows.

Even black fabrics of lacquered silk and cottons shine like the reflections through a looking glass.

Although the young designer knows the real sparkle of his creation comes to life only through those that wear his fashions, he shares the secret with her that radiates like a gemstone.

DIESEL

# WE NEED YOUR HAND HERE

The essence of ONEXONE is the power to make a difference in the lives of millions of children living in poverty and without clean drinking water.

Together we can change the world. Your donation to ONEXONE is the beginning of a better world for children everywhere. When you give you also get a ONEXONE bracelet to wear as a symbol of change and hope.

www.onexone.org

ONEXONE

LIFE BELONGS TO EVERYONE

REVOLUTIONART
music

# REVOLUTIONART music

Do you have a music project? Send your name project, city, style, a picture and a direct link to hear you music to hola@publicistas.org with the subject "MUSIC".
Click on the images to hear the music :

## CALAVERA SOUNDS

City : México
Style : Electronica
Hear: myspace.com/calaverasounds

## MAXIMILANO MANZUR

City : Argentina
Style : Electronica / Alternative
Hear: www.myspace.com/cellboymax

## SMIF N WESSUN

City : US
Style : Hip Hop
Hear: http://myspace.com/smifnwessun

## TOQUIO

Country : Spain
Style : Alternative Rock
Hear: www.myspace.com/toquio

## AMR DIAB

Country : Egypt
Style : Alternative / Pop
Hear: www.myspace.com/amrdiab

## SAENZ

City : US
Style : Industrial
Hear: www.myspace.com/saenzpop

# REVOLUTIONART W.T.F.

This space is available for comic illustrators, comediants and everyone who like to share some funny. Send your stuff with name and country to hola@publicistas.org with the subject “HUMOUR”.

STONE TEMPLE PILOTS WOULD BE PROUD ! WOHOOO - SOUR GIRL

**CLICK THE VIDEO**

Matt Mignanelli - United States

WHEN I WAS KID I LIKED THE
PUDDLES OF WATER.
... BUT SOMEDAY,
I STARTED TO HATE THEM

**< CLICK THE VIDEO**

IF YOU LAUGH WITH THIS
YOU ARE A BAD PERSON

**DON'T**
**CLICK THE VIDEO >**

Matt Mignanelli – United States

REVOLUTIONART

MAKE YOUR OWN

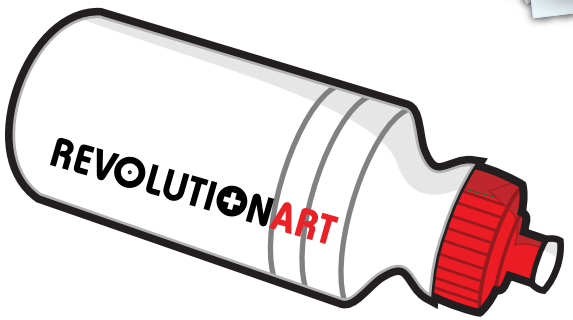
# FREE MERCHANDISE

1.-
GO TO OUR WEBSITE AND DOWNLOAD OUR ORIGINAL LOGO IN VECTOR FORMAT.

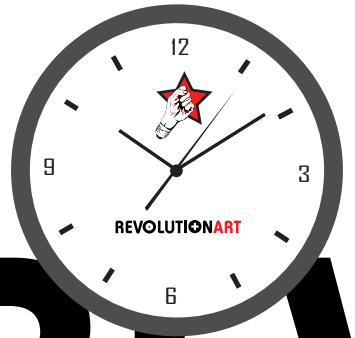
2.-
USE YOUR POWERFUL MIND AND CREATE YOUR OWN REVOLUTIONART STUFF.

3.-
SEND SOME PICTURES OF YOUR STUFF BEING USED AND WE WILL PUBLISH THEM IN THE NEXT ISSUE !

WOHOOO




HTTP://REVOLUTIONART.PUBLICISTAS.ORG



REVOLUTIONART

# YOUR TARGET IS OURS

WHY DO BUSINESS IN OTHER WAY?

## REVOLUTIONART INTERNATIONAL MAGAZINE

Frequency: Every two months
Price: FREE $ 0
Estimated downloads per issue: 10,000
Estimated viral readers per issue: 34,000
Distribution: All the web

Readers origin :
1.Europe 30.4 %
2.South America 22.5%
3.Asia 12.2 %
4.USA and Canada 13.1 %
5.Centroamérica 9.1 %
6.Australia 3.4 %
7.Africa 2.5 %
others 3.7 %

REVOLUTIONART

(stats pounded from past Issues)
Promoted in AD festivals, magazines, blogs, podcasts and lot of alliances on Internet

PLACE YOUR AD HERE
hola@publicistas.org

# (shock)

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# REVOLUTIONART

**needs your help to still being FREE**

. PUT A LINK TO US IN YOUR WEBSITE

. TALK ABOUT US IN ALL FORUMS.

. SHARE THE MAGAINE WITH ALL YOUR FRIENDS.

. POST SOMETHING COOL ABOUT US IN YOUR BLOG, MYPACE, YOUTUBE, HIS, ETC.

. IF YOU LIKE TO MAKE AN ARTICLE OR DO AN INTERVIEW YOU'RE WELCOME !

.BECOME A MEDIA PARTNER

HOLA@PUBLICISTAS.ORG

REVOLUTIONART

IS NOW ON

deviantART

**+ JOIN US**

**http://publicistas.devianart.com**

# HOW TO SEND YOUR ARTWORK FOR THE NEXT EDITION OF REVOLUTIONART

// Send your artwork in high quality jpg with name, country, e-mail, and website to hola@publicistas.org

// Size:

920 x 550 pixels (if artwork is horizontal)

460 x 550 pixels (if artwork is vertical)

// It could be computer generated, photo, hand made draw, photomanipulation, vector, raster, scanned or any image from your creativity related to the **next issue's theme.**
(See the website)

DEADLINE:
DEC 15TH
2007

NEXT THEME

# Message to the World

COMING UP...

# REVOLUTIONART #10

## "Message to the World"

Advertising often is at the service of those who can afford it, however important things like scientific research, nature reserves, vegetable foods, minorities groups as refugees or exiles do not have the budget to get publicity for themselves.

Be their voice! Speak for them and let your message spread the world.

**Send your work until:**
**December 15th 2007**

REVOLUTIONART

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http://revolutionart.publicistas.org

# GET DRUNK

THERE'S MORE REVOLUTIONART

REVOLUTIONART

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Write us: hola@publicistas.org