



PRESENTS :



REVOLUTIONART

BIOHAZARD ALERT

REVOLUTIONART

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REVOLUTIONART

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.Leah Coghlan

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REVOLUTIONART



BIOHAZARD EDITORIAL

As artists we seek inspiration from everywhere. In the world of fiction, we have seen many times the threat of contagious diseases that leave cities infested with zombies. In such cases, the solution employed is isolation and mass extermination.

Today we are facing a real threat. A real pandemic is sweeping the world as a mutant influenza spreads. This is affecting the whole of mankind and is leaving thousands of people dead or ill throughout the world. News media have covered the health crisis endlessly, and some have even presented conspiracy theories.

And yet there are more serious problems that afflict humanity to which attention has not been paid. But now that is happening something that can affect anyone of us panic spreads the world.

Many important issues (war, poverty and deadly diseases such as AH1N1) have been ignored or trivialized. Every day people are dying in great numbers and for reasons other than swine flu. Let's face it; the planet's immediate reaction was panic. Perhaps is not yet ready to tackle a problem like this.

Despite this, we can be aware and take action. We can protect ourselves and help spread messages of prevention.



This edition gathers the opinions of international artists, who present their views on the current health crisis. Biohazard Alert is a unique art exhibit centered on the current pandemic.

As a special guest, we have the fetish photographer Mark Page showing us his work with beauty models and gas masks. We have also invited Juan Siwak, telling us the details of the creation of his new font "Imperio".

I hope you enjoy this edition.

Feel free to distribute this magazine among all your contacts.

Best,



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 facebook

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a place for friends

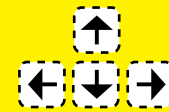
HOW TO READ REVOLUTIONART

For

DUMMIES



ESCAPE FROM FULL SCREEN MODE



MOVE BETWEEN PAGES



RETURN TO FULLSCREEN MODE



PRINT

AND DON'T FORGET TO CLICK THE LINKS !

REVOLUTIONART MAGAZINE



FIGHTING AGAINST
THE ARTISTIC FASCISM

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Issue 19 - Biohazard Alert



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Issue 19 - Biohazard Alert



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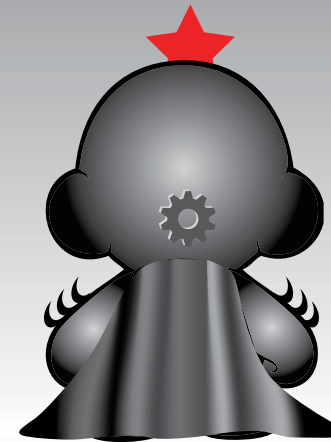




MIND THE GAP

JULY 15

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chat with artists from all around the world





MICHAEL JACKSON

August 29, 1958 – June 25, 2009



REVOLUTIONART



CURRENT THEME:

BIOHAZARD ALERT



AH1N1 PRESENTS:



TEDDY PIG

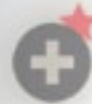


DON'T BACK HOME WITHOUT HIM!

AVAILABLE AROUND THE WORLD



**NO VACCINE INCLUDED
PROBLEMS? GO TO YOUR HOSPITAL RIGHT NOW!**



My new best friend.



Thanks, biohazard...





\$1.25 July 1, 2009
BIOHAZARD ALERT SWEEPS GLOBE
No one is safe anywhere! The States, Canada, Europe, Japan, it's a zombie infestation with no cure in sight.

May 2nd, 2009 \$1.25
THE WALKING DEAD!!!
Just like out of a horror movie, the dead have risen! No one is safe from this Biohazard alert.

May 1, 2009 Breaking News
HUNDREDS OF THOUSANDS DEAD
The Biohazard Alert is sweeping the nation, as friends, neighbors and family eat each other for the sake of survival. New York City is in a state of panic as the dead rise again this week.

REVOLUTIONART



MEXICAN MADNESS

CHINGADA GRIPE PORCINA



**AH1N1:
11-JUNIO-2009
DECLARADA
PANDEMIAM
EN CHILE
+ DE 1694 CASOS...**

June 11, 2009: Chilean government declares pandemic status by the
AH1N1 influenza with more of 1694 contagied people



BYG



A BRAVE NEW WORLD









BIOHAZARD ALERT

CONTAMINATION

CHEMICALS

TOXIC GASES

WASTES

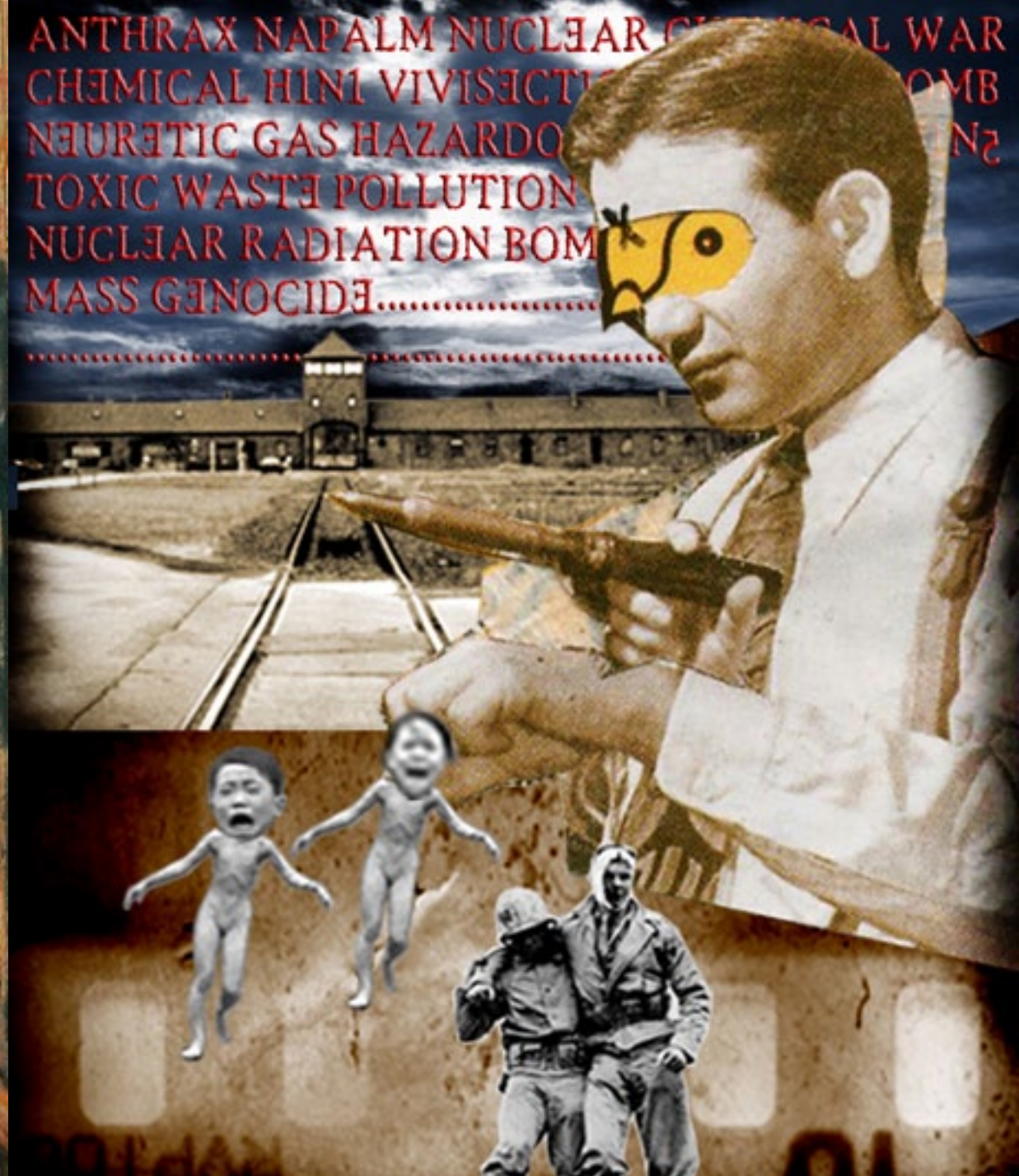
GLOBAL WARMING

ILLNESS

we need a change 



Cesar Coronel – Argentina



REVOLUTIONART - issue 19

Billyanjing – Indonesia

ANTHRAX NAPALM NUCLEAR CHEMICAL WAR
CHEMICAL HINI VIVISECTION BOMB
NEURETIC GAS HAZARDOUS
TOXIC WASTE POLLUTION
NUCLEAR RADIATION BOMB
MASS GENOCIDE.....



This is a public service announcement



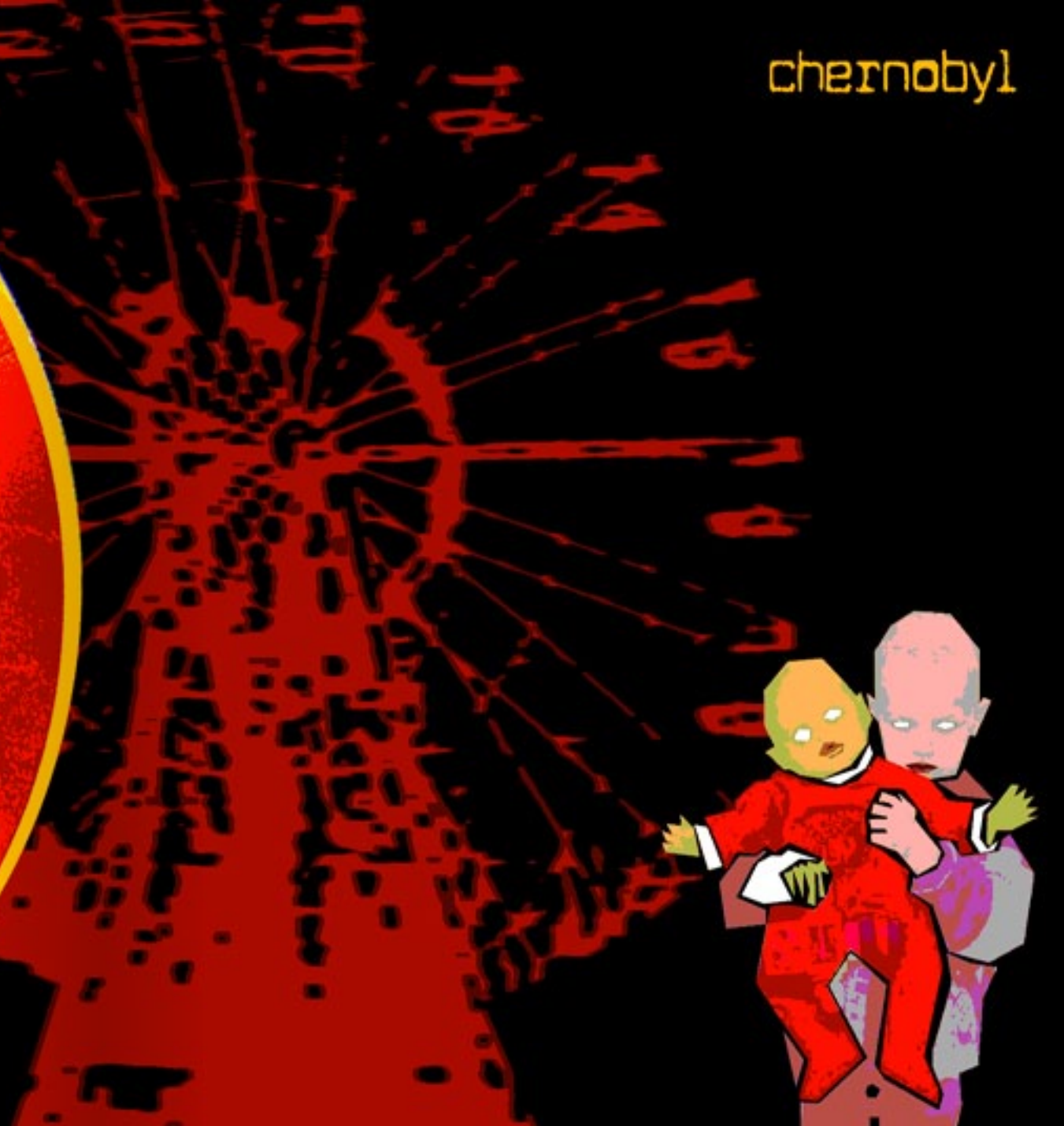




biohazard
alert

G. TAGLIAVINI





influenza





biohazard alert





pandemia



AFTER PAY YOUR **WINDOWS** AND GATES
BILL YOUR **HAZARD**











REVOLUTION+ART







REVOLUTIONART 

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REVOLUTIONART - issue 19

James Cattlett - United States

REVOLUTIONART - issue 19

James Cattlett - United States





BIOHAZARD
GENERATION



BUILDING AN EMPIRE

THE CREATION OF A FONT

By Juan Siwak



The process to create a typeface is long and arduous, and even though there are tools now that Claude Garamond would envy, it still remains painstaking. Besides having to draw a number of signs (lowercase, uppercase, numbers, punctuation, diacritics, ligatures etc.), what is important is to have a specific style and functionality. While there are typographers fully dedicated to their work, only they can generate a font family with 24 variants that looks perfect.

Other designers of typefaces come from elsewhere and seek other goals. The demand for typefaces is increasing and designers create innovative styles that may look like a brand.

Here's the story told by Juan Ignacio Siwak, a Graphic Designer who has just launched Imperio, a font which received acknowledgment at the Biennial Letras Latinas 2006.

JUANI I. SIWAK

“My participation in the typographical world is from the sidelines. I was fortunate to study at the University of Buenos Aires with Rubén Fontana, who is the most prestigious argentinian typographer and an important international reference. He also created the Tipográfica magazine tpg (<http://www.tipografica.com>), which was published for a long time, in addition to his wonderful work in typography and identity. (http://new.myfonts.com/person/Ruben_Fontana/) In college as in life, I was untidy and chaotic, but the professors took fond of me and considered me a good student. Computers give me a sense of order that I can't achieve in other aspects of my life. My calligraphy is a disaster.

My first inclination for illustration and graphics was, I believe, when I was about 9 years old. I took one of my father's LP records, “Tarkus” from Emerson Lake & Palmer. I liked it so much that I began to look at all the covers of albums and started to draw them.

I am a musician and I think in terms of



music and especially rock. The impact, creativity and originality of it. The “do-it-yourself.”

While I was in college I did my first experiments in Fontographer. I took a Bodoni and made it look more “heavy metal” or more “a go-go”, so to speak.

One day I participated in an competition of extreme fonts of typography organized by Longinotti's professorship at the University of Buenos Aires (<http://www.hyperfuente.com.ar>). I started with a concept that was taking hold. There, I received a mention for my work. The font was “Nomine” a gothic geometric and abstract concept that tries to unite the labyrinth Borges concept (see “The Immortals” by JL Borges) with “The concave and convex” of Escher, together at the library of “The Name of the Rose” where a “Jorge de Burgos” does nothing other than mimic the image of Borges. Perhaps all this may seem too pretentious for a simple font, but this was what motivated me to do so. This font is not yet for sale because I'm working on the capital letters, with which I'm still not satisfied.

The fact that I performed well in this

imperio

Delirios de un gran DICTADOR



first completed work led me to review other projects or ideas, and to start working on them.

I submitted Nomine at the Biennial Letras Latinas 2004, which went mostly unnoticed largely due to a mistake I made. I submitted this as a “font of text” as a sort of joke. instead of “experimental typefaces.” Within that category, this typeface did not make any sense. In spite of that, I continued to work and then began to participate in the forum “T-convoca” (<http://www.t-convoca.com.ar>) where highly trained and friendly people like Pablo Cosgaya, Marcela Romero (great teachers) and Patricio Gatti (bibliophile of print) made room for me.

There I met very talented people, who at present roam the world with their fonts and knowledge. We could talk about a second generation of argentinian typographers: Jose Scaglione, Dario Muhafara, Alejandro Paul, to name a few.

In fact, my job is headed somewhere else, and my intention

is not to do what they do, which is beyond my possibilities.

I am a graphic designer and I believe that the poster is the essence of the designer.

That is why I make new geometric typographies.

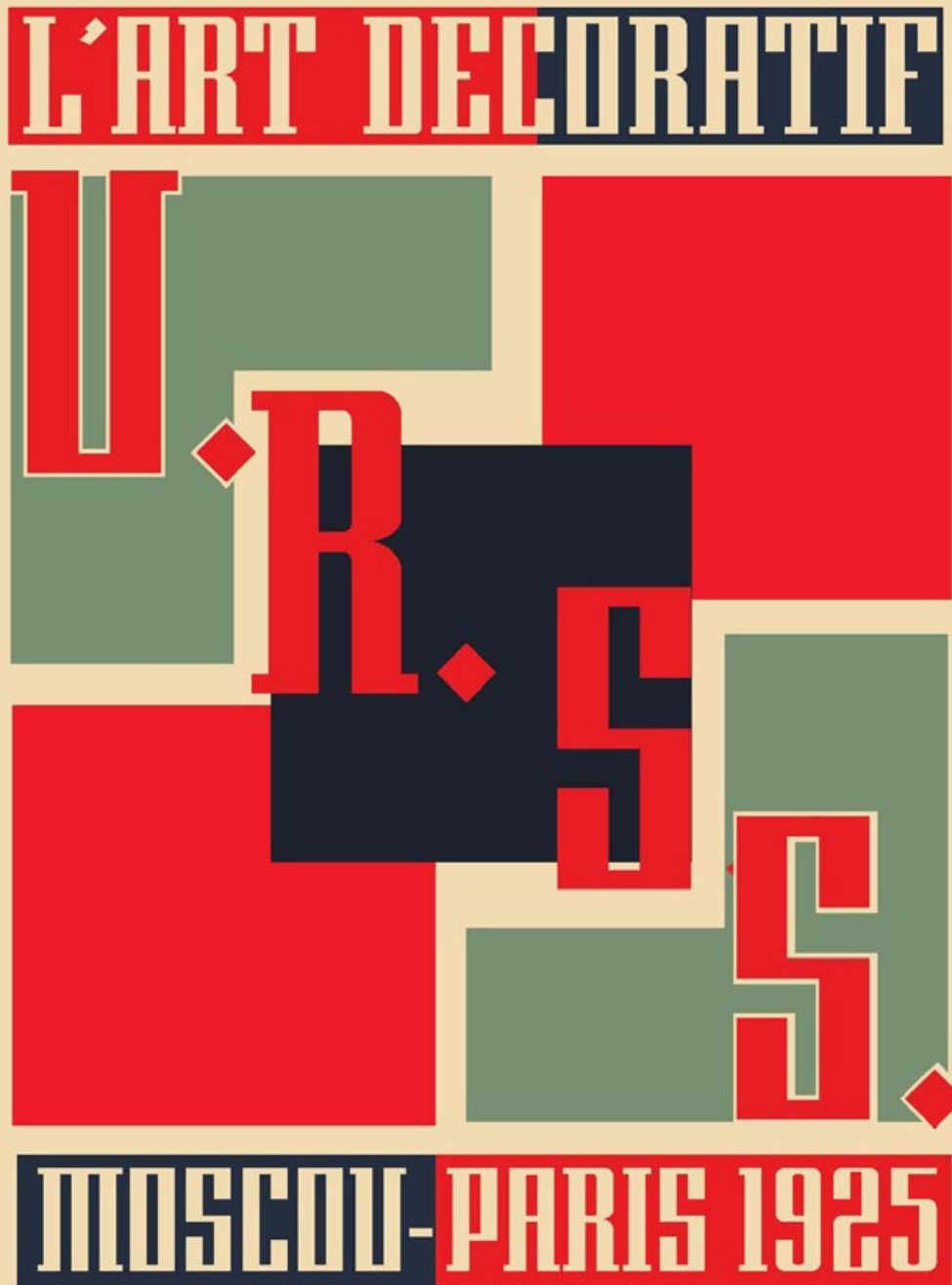
In the case of Imperio (Empire), I based my work on the golden age of posters, especially the political and social ads. It was an era of masses, major changes, major conflicts and the claim of some states to become empires. The one-party systems had strong slogans and the poster was one of the main means of communication. At that time rationalism and abstraction had influenced art and graphics. With the Bauhaus, futurism and the constructivism, geometry ruled modernity and the hundreds of posters that were printed as means for ideological campaigns, gathered inspired artists, in spite of the fact that the message of the poster was atrocious.

As a child, I liked to model airplanes from World War II. Over time, I still enjoyed those planes,

but this was in conflict with my views against war and totalitarianism. Likewise, when I studied design, I realized that some graphics which I considered attractive, often had no politically correct basis.

Reading about the posters of the time, I learned that the Nazi regime took a series of absurd and contradictory decisions regarding the use of typography. It used initially the traditional fraktur (gothic) and ruled out "Futura" by Paul Renner, because it was considered Soviet, Jewish or both. Then Goebbels and company found out that the major fraktur designs were made by Jews, so therefore decided to ban the classic fraktur from their posters.

This shows the strong paranoia that these people suffered, but there are also other opinions that say that they changed the Gothic because of its readability difficult, especially for the conquered territories that were not acquainted with these fonts. Finally the Germans used the Futura because it was more practical. It is worth mentioning that Paul Renner was arrested by the National Socialist regime for being a member of the opposition, or perhaps for being an artist.

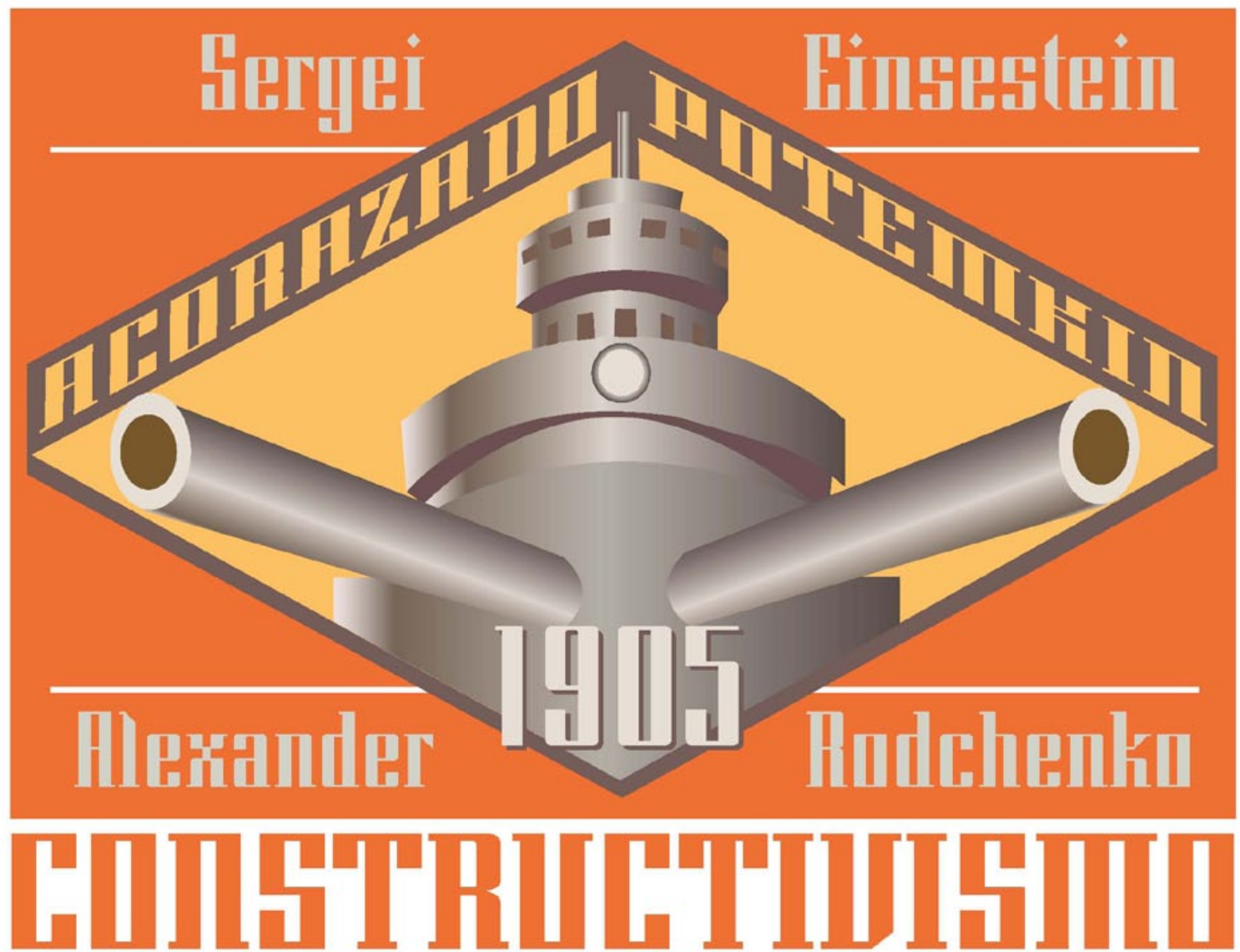


I then understood that art does not work the same way as political ideas and practices, and therefore can not be judged along with an intolerant ideology.

It is curious but, over time, the political and military power left aside this kind of graphics and presently they transmit glamorous images with nice looking leaders, while the economic powers, such as banks, businesses and media, took the harder images.

Other symbols, more harsh or aggressive, are taken by youngsters who want to draw attention or seek for a more dreamlike world. It sounds rather contradictory.

So, going back to Imperio, I looked for ways according to these styles, but trying to avoid geometric from becoming a bundle. In the first stage, I worked a lot on the proportions, middle point, etc. Then I looked for basis in the complex traits, so that these could add instead of subtract. Finally, some original features in the "r" and "t" gave me a hint to solve some original traits with diagonals that add dynamism and lighten up some weight.



When I found out about the 2006 Biennial, I rushed to resolve weak points and still without the tracking ready, I prepared the poster with reference to Alexander Rodchenko, one of my favorite poster-makers, and particularly the poster he made for the brilliant film "Battleship Potemkin", of the great Eisestein. The tracking was adjusted manually, and with some doubts, while I made the poster. This time I clearly registered the font as "fonts for titles." The Biennial selected 70 works among 427 and recommended them. (<http://www.letraslatinas.com/bienal2006.shtml>) I had the joy of being chosen.

For making fonts I use Adobe Illustrator to design the first phase. Once I have designed the main characters (uppercase, lowercase and numbers), I go to FontLab and start a new, slower and much more careful process.

As I went along with my work, I also learned and reelaborated my works. Over time, Imperio seemed insufficient to me because it can only be used in very large sizes. Then I started making a version with thicker details, which led to

Imperio Ultra Black.

At one point I was so actively inspired, that I started making one sketch each day, which is useless because each family takes a lot of time to develop. What I finally decided to do was to have a sort of “toolbox” where there were many “Bezier curves” (.ai) files, and in each one of them, one or two designs which I could take when I needed them. I would define the characters needed at that moment, finishing it if I used it over and over.

This is what happened with ImperioGigaBlack and Imperio West. These typefaces took less time because they were a remaking of the above.

I think people use few fonts of text, and seek new fonts when it comes to titles or trademarks. My intention was to use my own fonts for my work, but those that I think that are ready can be marketed.”



IMPERIO

Siwak
by Juan

Una
fuente para
afiches

About the designer:

Juan Ignacio Siwak is a graphic designer, and started working before he finished (never completed) his studies. He has a comprehensive and eclectic formation in music, philosophy, psychology and graphic design. His interest and love of typography come from his childhood growing with his father, who is a journalist, and from the covers of rock albums. After receiving some awards in this field, he decided to complete some of his work and start new ones.

He works independently as a designer and specializes in editorial design, identity, and also in computer graphics and medical illustrations.

He also has a blog of hard rock
www.rocksalvaje.com.ar

Imperio can be found in
<http://new.myfonts.com/fonts/juan-ignacio-siwak/imperio/>



INFECTED CITY  DO NOT CROSS INFECTED CITY  DO NOT CROSS



SO YOU THINK ITS NOT YOU!

REVOLUTIONART 



I'M NOT INFECTED!

REVOLUTIONART 

OUR FICTION OR OUR FUTURE?



Johnny Livigni – United States



Juan Camilo Beltrán – Colombia

SCORE

1,025,785

HUMANS



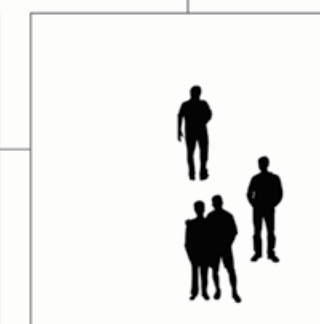
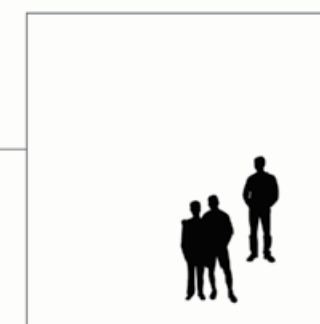
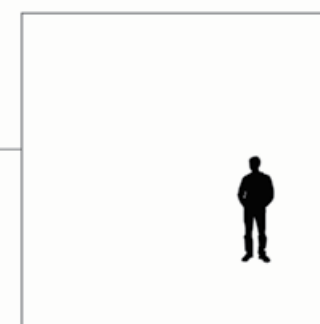
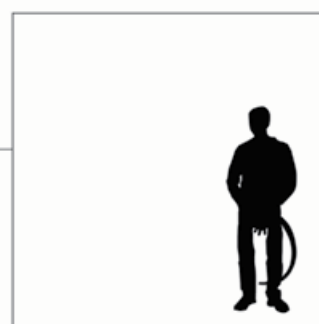
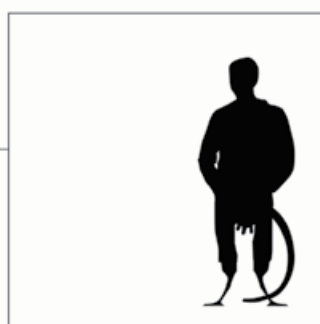
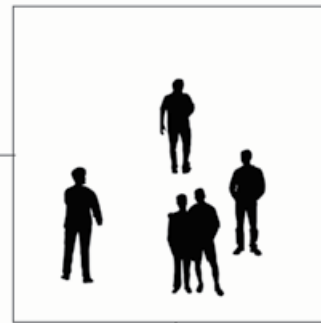
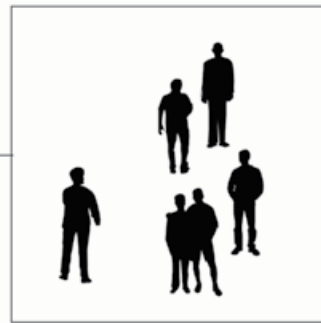
INFLUENZA INVADERS





e v o l u t i







ALERT HAZARD

ALERT

HAZARD





PELIGRO
GAS COMBUSTIBLE
NO FUMAR

ABSOLUTAMENTE
COMPLETAMENTE
Renoir
Cámara de f...
WiFi

4

17

9





inflience

2 9 1 5 8 1 2 6 1 1 8 4



THANKS
FOR DESTROYING





NOBODY NEEDS NUCLEAR WEAPONS

in a world where a virus is able to kill whole nations without destroying their affluences

lovely new world, isn't it?



IN THE EVENT THAT I AM REINCARNATED,
I WOULD LIKE TO RETURN AS A DEADLY VIRUS,
IN ORDER TO CONTRIBUTE SOMETHING
TO SOLVE OVERPOPULATION.

PRINCE PHILIP
REPORTED BY DEUTSCHE PRESS AGENTUR (DPA)
AUGUST 1988

DEPOPULATION SHOULD BE THE HIGHEST PRIORITY
OF FOREIGN POLICY TOWARDS THE THIRD WORLD
HENRY KISSINGER, 1974

DOOMSDAY

UT professor says death is imminent for most humans

By JAMIE NOBLEY

Disease
will control
the scourge

GUILTY?



will we ever learn? hmmm...



We'll miss you

HERE LIES
THE MANKIND



B.C.D. biohazard-contention-device



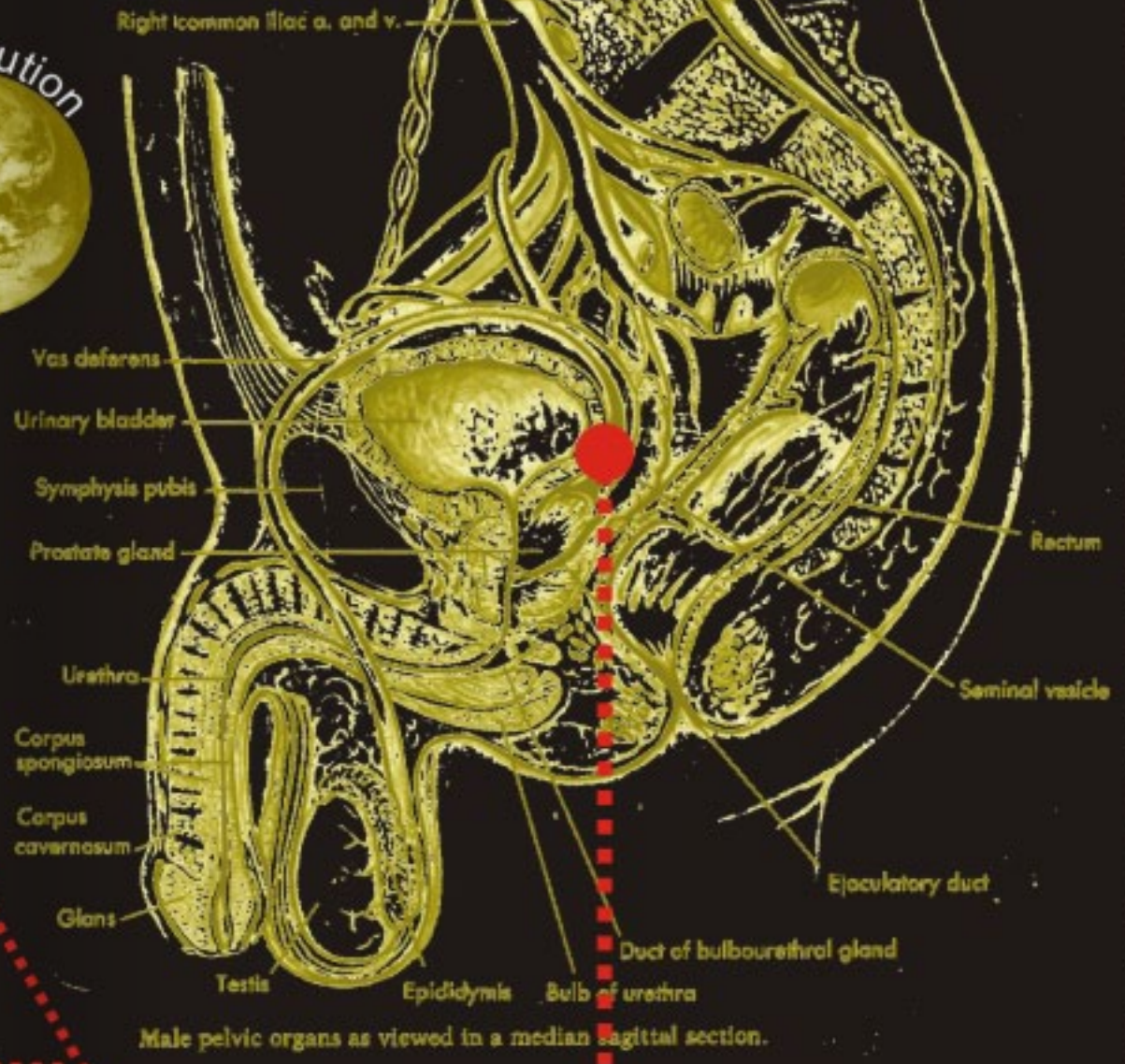
size Does Matter

(* Technical Features



!!!???

(* [see manual for additional info]



PLAGUE BEARER SUBJECT SCHEME



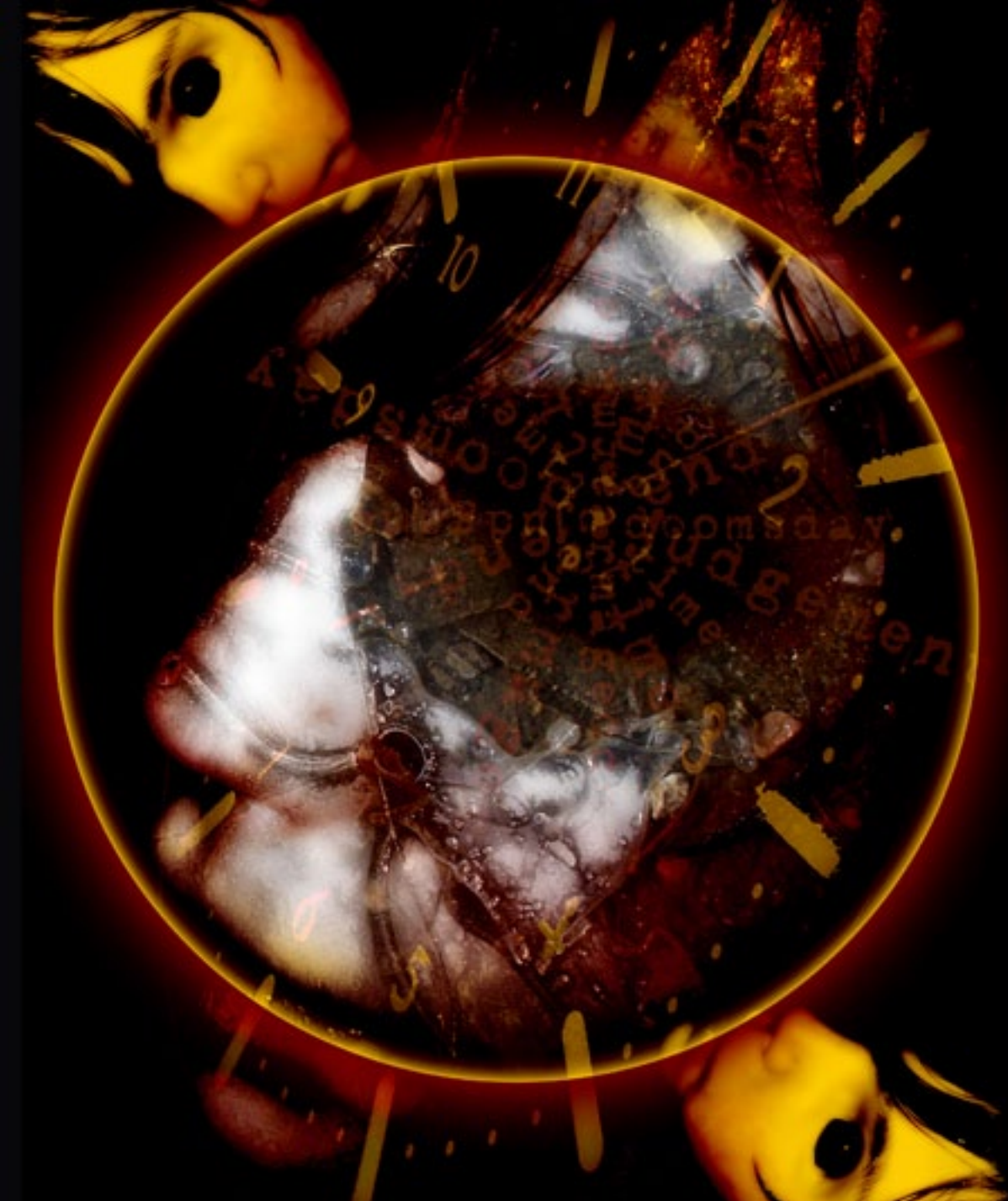


AVG

VACUNA

Secure your body



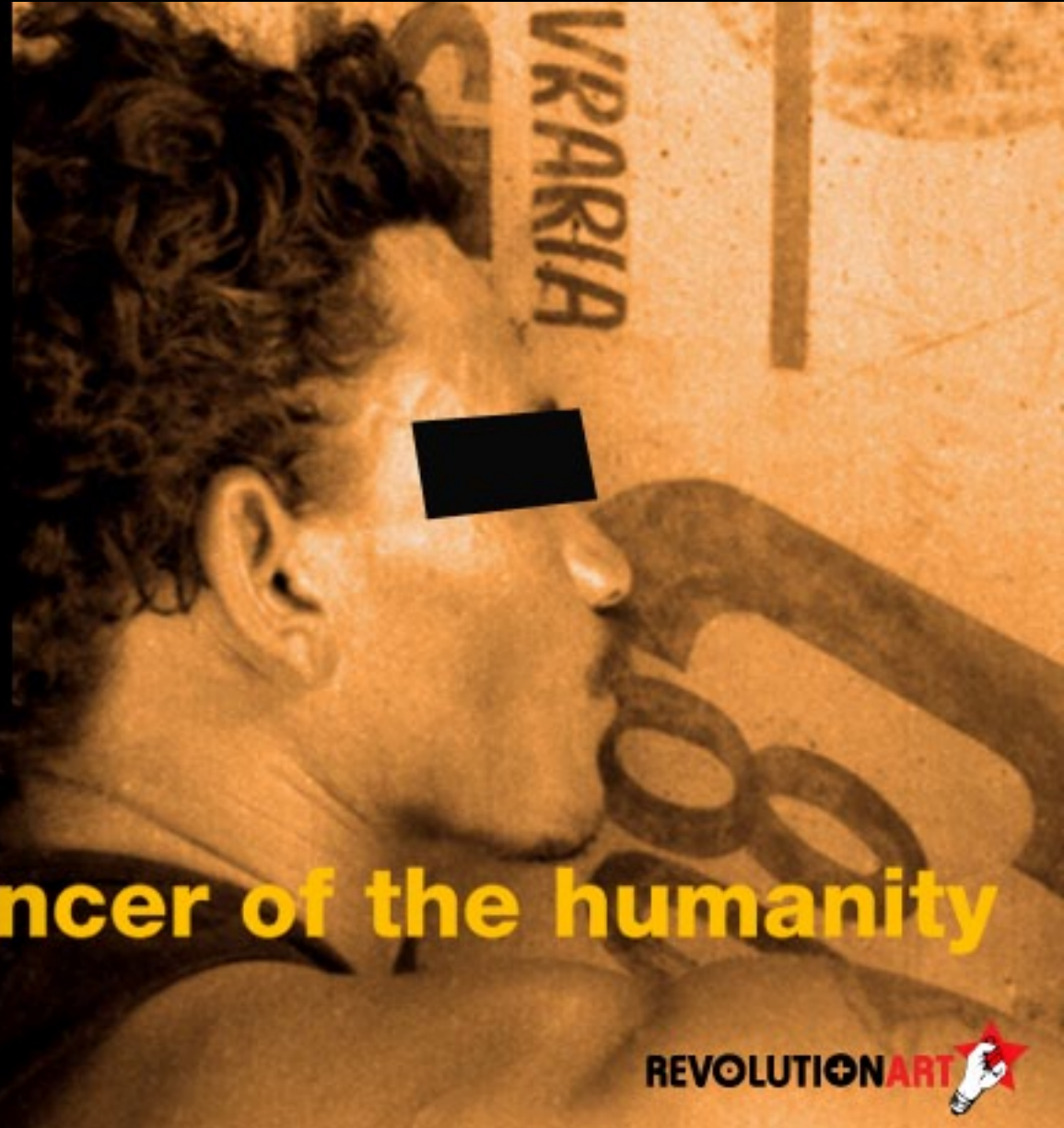












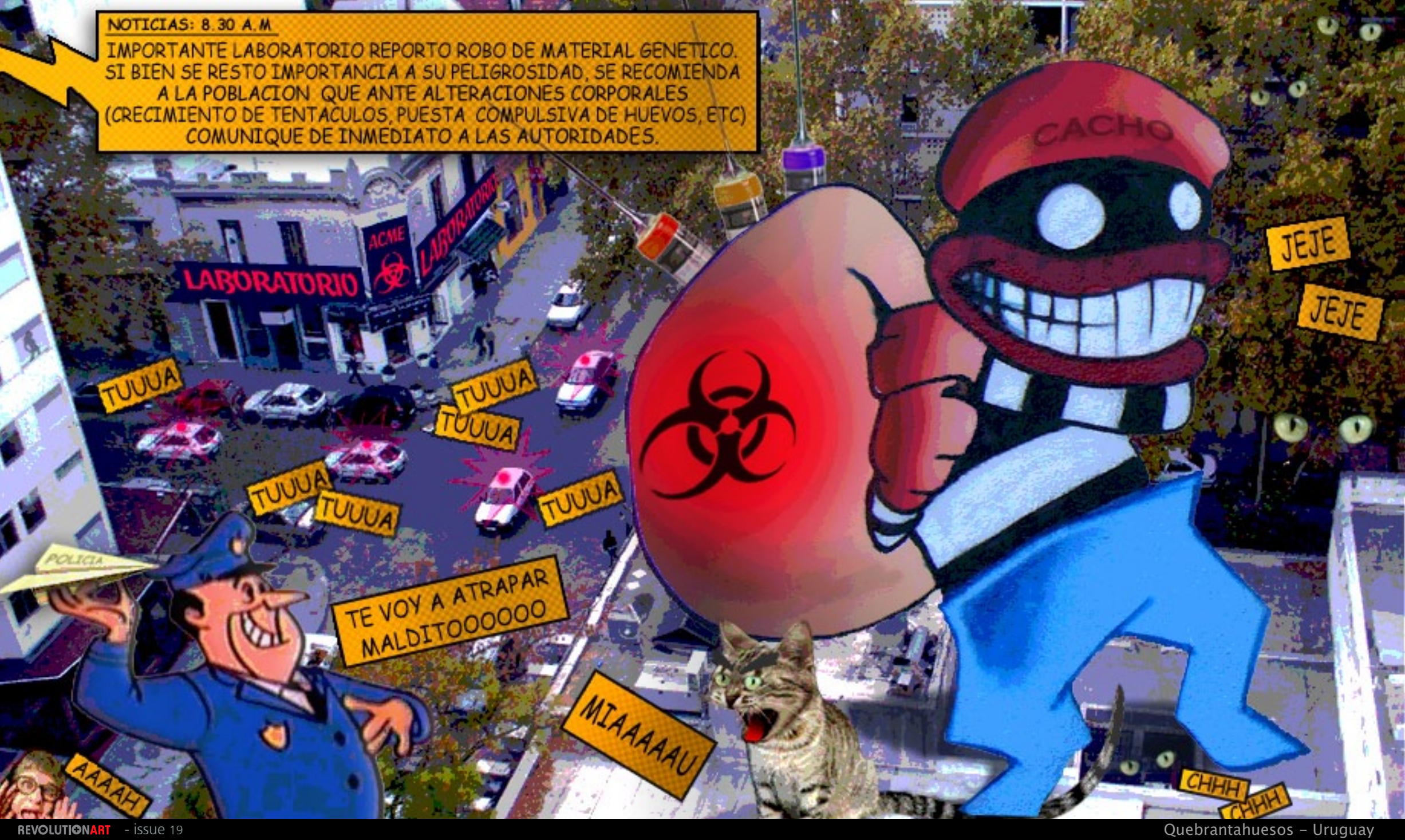
biohazard social, the cancer of the humanity





NOTICIAS: 8.30 A.M.

IMPORTANTE LABORATORIO REPORTO ROBO DE MATERIAL GENETICO. SI BIEN SE RESTO IMPORTANCIA A SU PELIGROSIDAD, SE RECOMIENDA A LA POBLACION QUE ANTE ALTERACIONES CORPORALES (CRECIMIENTO DE TENTACULOS, PUESTA COMPULSIVA DE HUEVOS, ETC) COMUNIQUE DE INMEDIATO A LAS AUTORIDADES.



NOTICIAS 7.00 PM.
CONTINUA DESAPARECIDO
MATERIAL BIOLÓGICO.
SE TEME HAYAN ECLOSIONADO
CAPULLOS EXPERIMENTALES.
SE RUEGA MANTENERSE ALERTA. !!!!





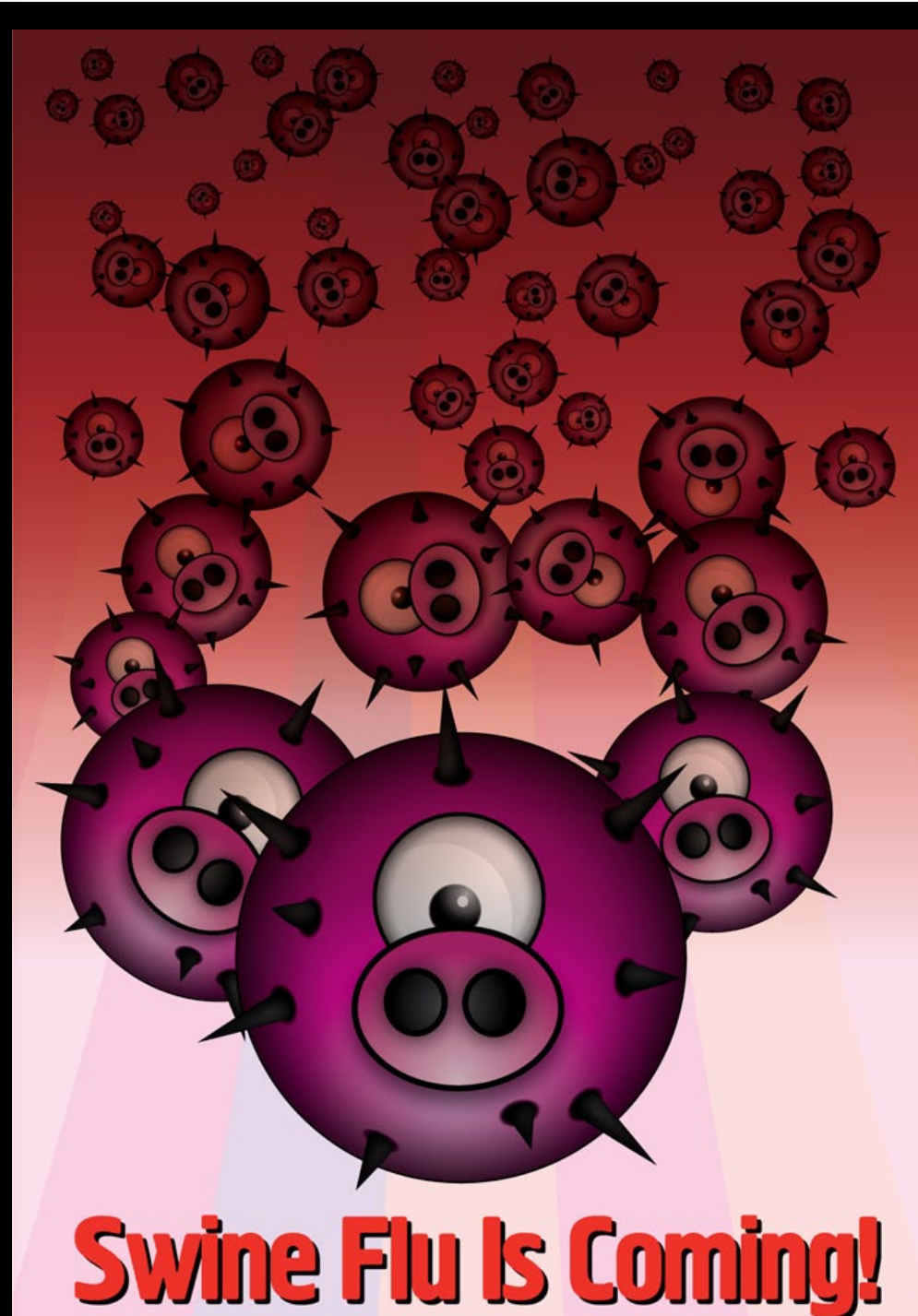












Swine Flu Is Coming!





BIOHAZARD







Infiziertes Land*



MAINTAIN THE QUARANTINE

DEADLY GAS WILL BE USED FOR PROTECT THIS EARTH





BIOHAZARD



WARNING



Yes, it's a serious message. The people that is not in our list can feel depression, headaches, heart pain, and maybe...die.

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MODELS



REVOLUTIONART

IAN X

Photographer: Ian X.
Country: United States
Email: ian@ian-x.com
Website: www.ian-x.com



Model : Caracal

Model : Lydia





Model : Lydia



Model : Suspended Doll









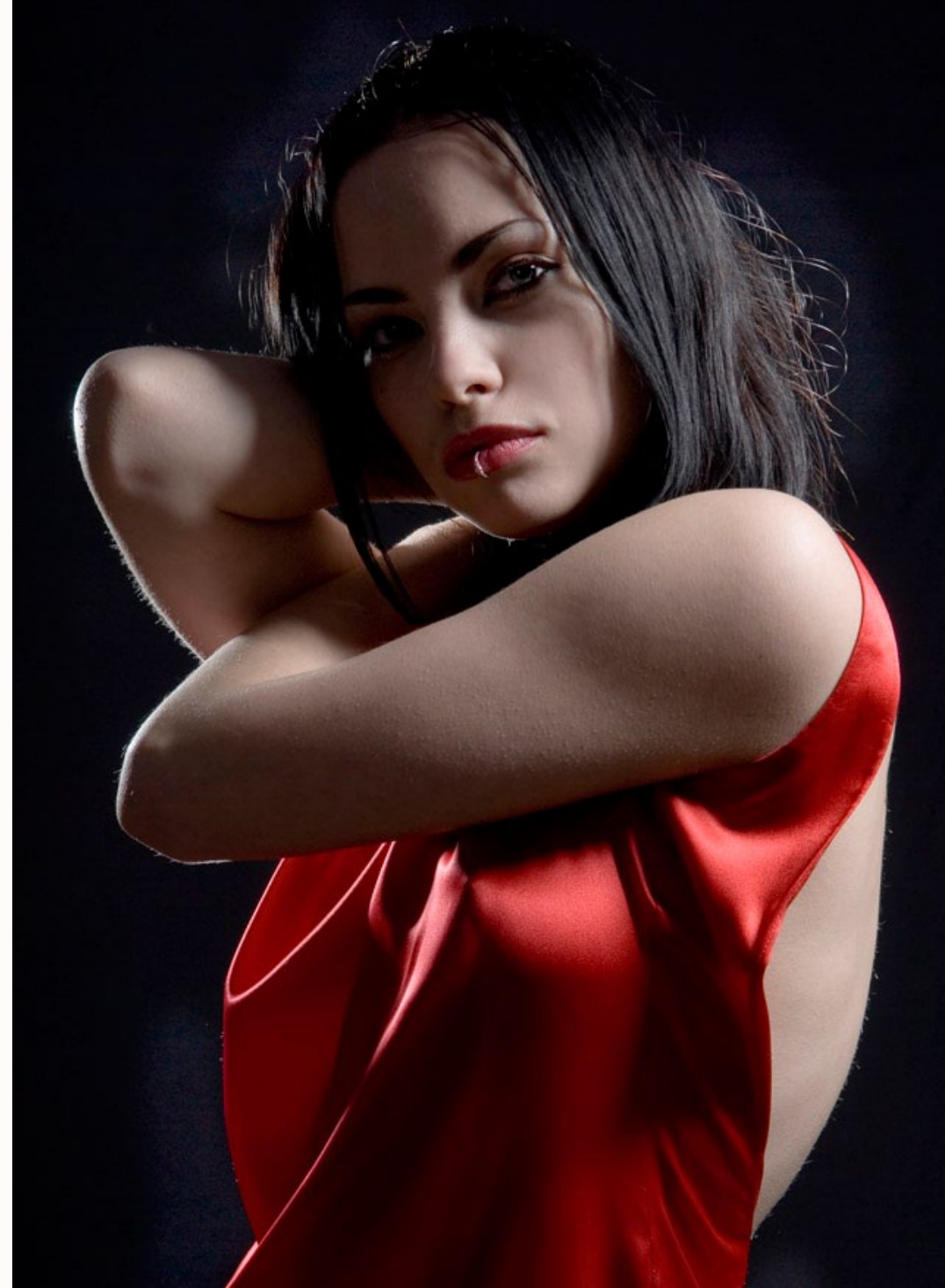




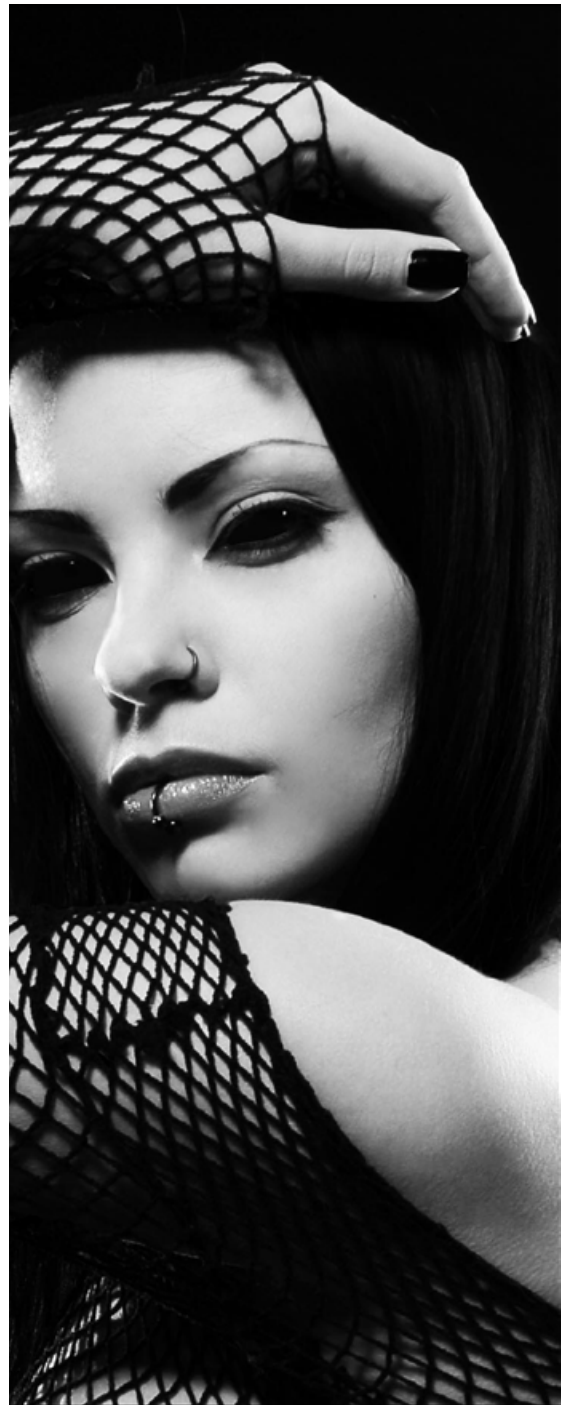
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KOSHKKA

Model: Koshka
Occupation: Designer-stylist, Photomodel
Country: Ukraine
Website: virgin-black.deviantart.com













REVOLUTIONART

TESTSHOOT

Photographer: Testshoot
Country: United States
Email: Talentextras@aol.com
Website: www.testshoot.com







Model : Elizabeth



Model : Miahna



Model : Erin



Model : Monique



Model : Erin



INTERVIEW WITH MARK PAGE

FETISH PHOTOGRAPHER

REVOLUTIONART

INTERVIEW WITH MARK PAGE
United Kingdom
www.photoswithattitude.net
June 2009
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WHICH THINGS HAVE INSPIRED AND AFFECTED YOU FOR BEING A PHOTOGRAPHER?

I have only been photographing alternative models for 3 years. I got into it by accident. My brother is in a band and I took some photos of them playing at a gig in Camden, London. One of the photos I took was spotted and used as a cover for an Alt/Fashion/Music magazine called Devolution. The editor of the magazine loved the shot and asked if I could photograph one of her friends who was pierced and tattooed.... I said yes! -- the photos were published and photoswithattitude was born! The flood gates then opened for people requesting to work with me.

CAN YOU DESCRIBE YOUR WORKPLACE? WHAT CAN WE FIND AROUND IN YOUR STUDIO?

haha -- my "Studio" is actually my kitchen! 99% of all my work is done in a space no larger than 8ft x 12ft (2.5m x 4m) - I use canvas or vinyl backdrops to get the effect..Otherwise I work in the models own home.

I always play music when doing a shoot, and always have a "props" bag available for models to choose from masks, cuffs, chains, latex or leather etc...





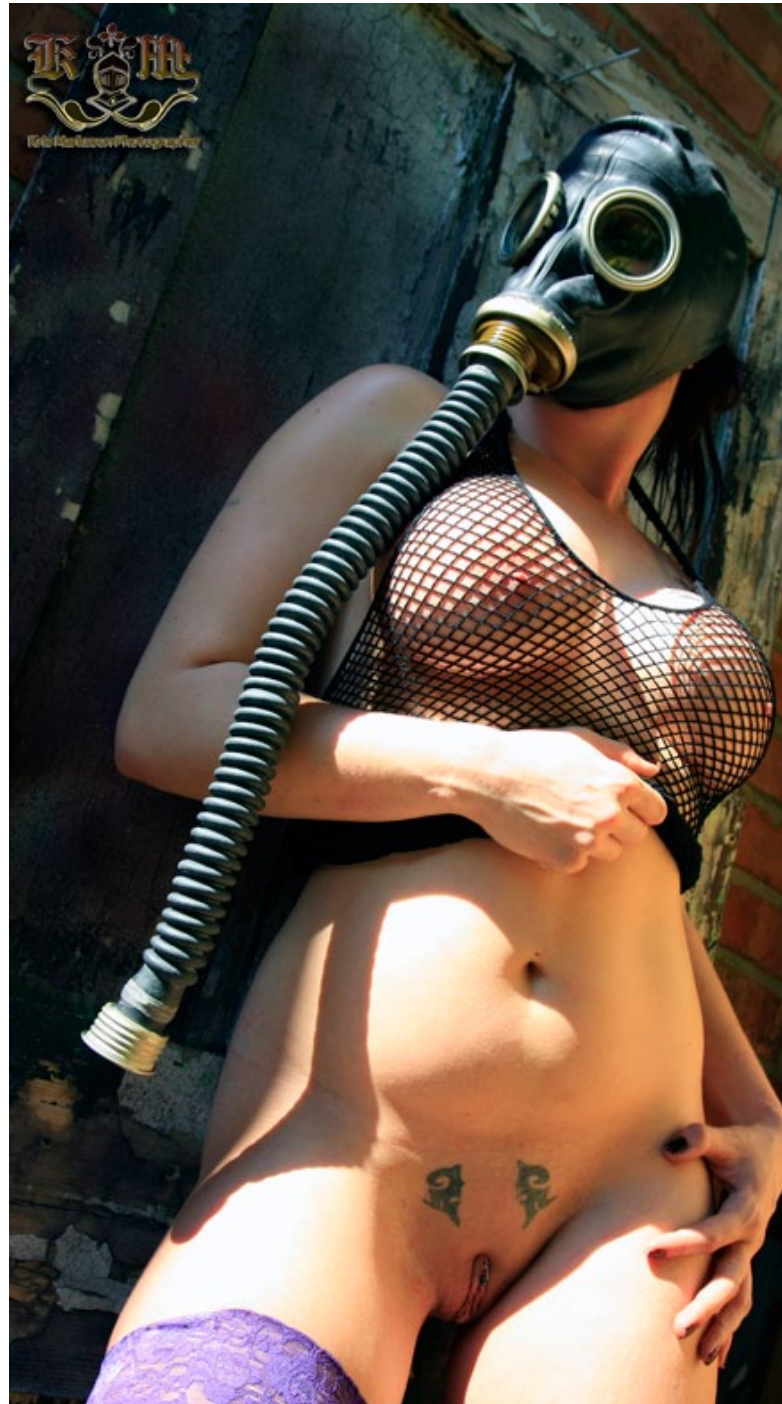
WHERE DO YOU LOOK FOR INSPIRATION?

I use Deviant Art community for a lot of my inspiration, otherwise I look to artists such as Jean-Paul Four, Dave Hare, John Tisbury or the late Bob Carlos Clarke.

WHICH CAMERA AND MATERIALS DO YOU USE FOR YOUR CREATIVE PROCESS?

I use a Canon EOS 5D digital camera with either an Canon EF 85mm f1.2 L II USM, or Canon 24-105mm F4L IS USM





***HOW DO YOU DEFINE “FETISH” AND WHAT’S YOURS?**

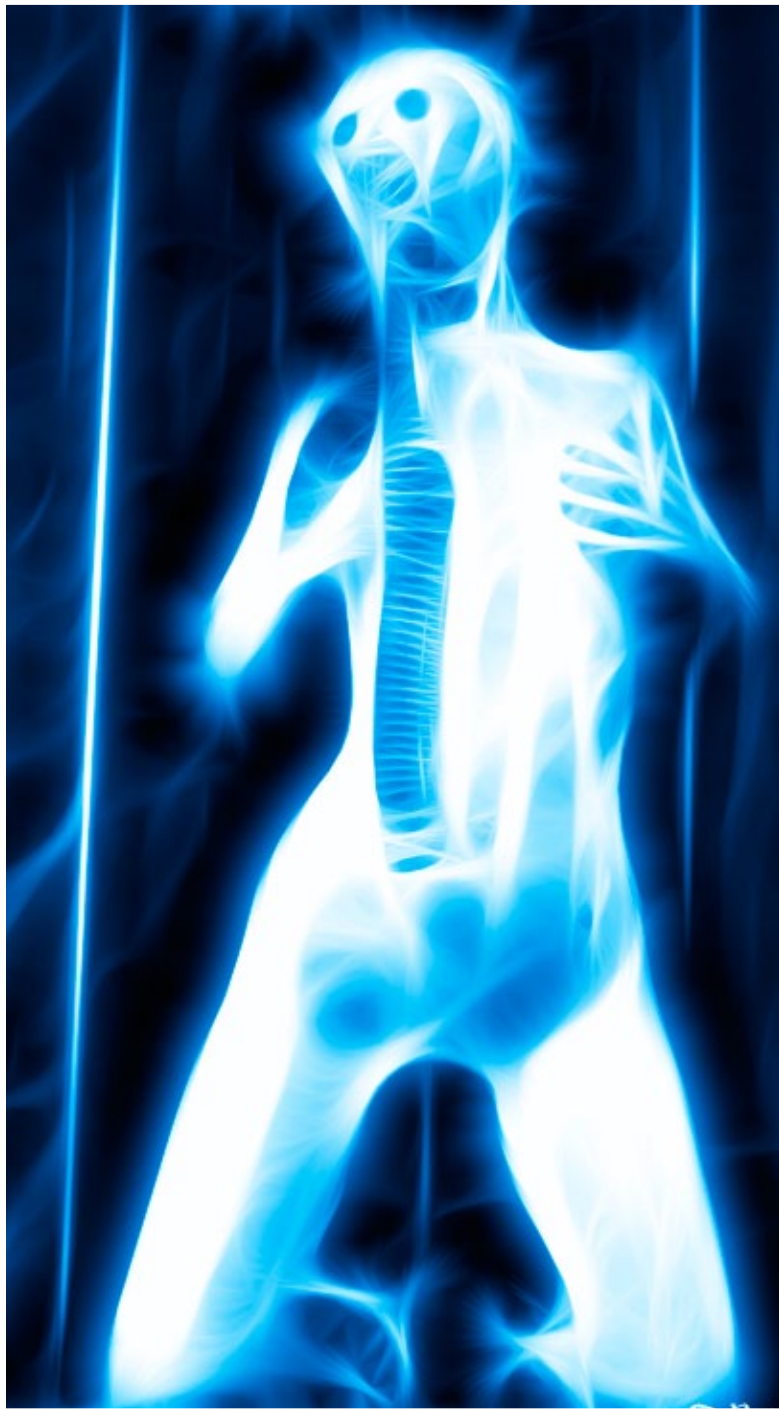
Thats a hard question! -- But to me the best fetish images include naked or semi naked masked girls - with latex, lace or rubber!

WHICH MODELS OR CELEBRITIES WOULD YOU LIKE TO WORK SOMEDAY?

Dita Von Teese, Cat Von Dee or Slipknot! lol

HOW DO YOU EVALUATE THE FUTURE OF THE WORLD WHEN YOU CONSIDER THE POLITICS, THE TERROR AND THE GLOBAL WARMING?

The World is no longer a happy, safe place. I do not like my kids walking the streets at night and I always feel I'm looking over my shoulder when travelling on the tube in London.





IF YOU HAD A LIMITLESS BUDGET, WHAT KIND OF PERSONAL PHOTOGRAPHY PROJECT WOULD YOU CREATE?

One day I will own my own studio, create some amazing art then have my work exhibited in a top art gallery -- That is my goal and my dream

WHAT ADVICE DO YOU HAVE FOR ASPIRING ARTISTS LOOKING TO "GET NOTICED"?

Study work of others - dont be scared to copy their style to learn how they created the image. Learn all the functions of your camera gear inside out then try to add your own unique style to each shot. Remember that each shot should be considered a piece of art! - If its not perfect then dont publish it... your reputation is at stake. Work TFP with models to create your portfolio then, and only then approach professional models to arrange a proper shoot.





***WHAT PLANS DO YOU HAVE FOR YOUR CAREER AND FUTURE LIFE?**

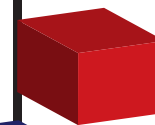
I have a full time job at the moment and only do photography at weekends -- hopefully one day that will change and I will be able to do what I love best full time!

***THE ACTUAL THEME IS BIOHAZARD ALERT: HOW DO YOU SEE IT FROM YOUR SIDE OF THE WORLD?**

Biohazrd Alert is a real threat to the World today -- who knows what chemical weapons are being created? - It only needs one small accident and the threat could be disastorous --- Good job I have a collection of around 8 gas masks in my house! lol



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Country: España

Hear: www.myspace.com/boikotofficialsite



THE BIRTHDAY MASSACRE

Style: Alternative / Electronica / Industrial
Country: Canada

Hear: www.myspace.com/thebirthdaymassacre



KONTRASOSIAL

Style: Punk / Hardcore
Country: Indonesia

Hear: www.myspace.com/skitpunks



CHEMICAL CRASH

Style: Electro / Industrial
Country: Argentina

Hear: <http://utsupra.com/virtual/chemicalcrash.mp3>



THE B.A. SISTERS

Style: Electro / Rock / Metal
Country: Argentina

Hear: www.myspace.com/thebasisters



GIN

Style: Folk Rock / Pop / Alternative
Country: Australia

Hear: www.myspace.com/ginwigmore



JELENA KARLEUŠA

Style: Electro / Pop / Folk
Country: Serbia

Hear: www.myspace.com/jkarleusa



THE ROCKERS

Style: Blues / Classic Rock / Funk
Country: Paraguay

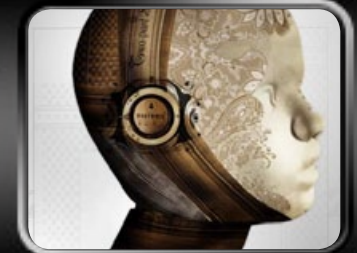
Hear: www.myspace.com/losrockerspy



EZ3KIEL

Style: Electro / Ambient / Visual
Country: France

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RIVERDALE

Style: Pop Punk / Indie
Country: Uruguay

Hear: www.myspace.com/riverdalemusic



SOYGUN

Style: Rock
Country: Turkey

Hear: www.myspace.com/soyguntr



WAWESH

Style: Hip Hop / Afro-beat / Experimental
Country: Kenya

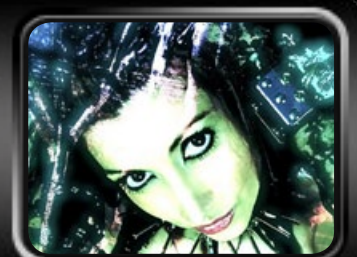
Hear: www.myspace.com/wawesh



KRYSTAL BLUE'S AFFLICTION

Style : Rock / Metal
Country : Costa Rica

Hear : www.myspace.com/krystalblue



SEBASTIAN'S VODOO



press to play

How far would you go to save your friends? In "Sebastian's Voodoo," a small doll must find the courage within himself to answer that very question. Featuring a musical score by Nick Fevola, the film is writer/director Joaquin Baldwin's follow-up effort to his YouTube hit, "Papiroflexia."

REACH



press to play

In this moving animation, a tiny robot is given the gift of life with only one limitation: the length of his power cable. Directed by Luke Randall, the film was recently featured at the Cannes Short Film Corner.

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A black silhouette of a crowd of people with their arms raised in a fist, set against a red background.

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A grey silhouette of an eagle with its wings spread, positioned below the 'CLICK HERE' text.

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A white fist with a black outline, positioned inside a dark grey star shape, set against a background of brown and tan diagonal stripes.

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W.T.F.!!!?

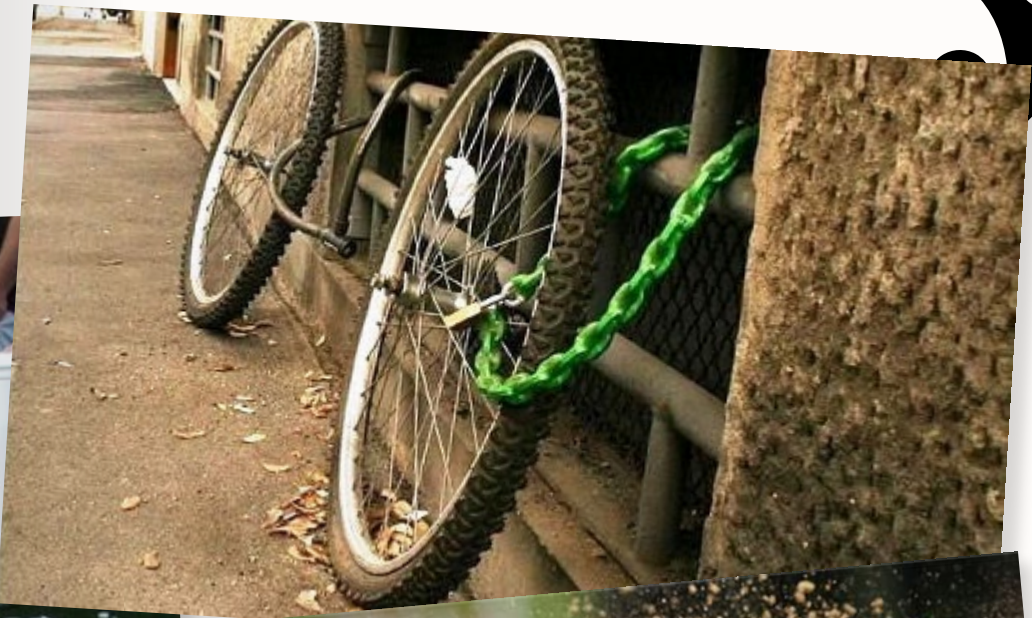


PRESENTED BY: CHISEN

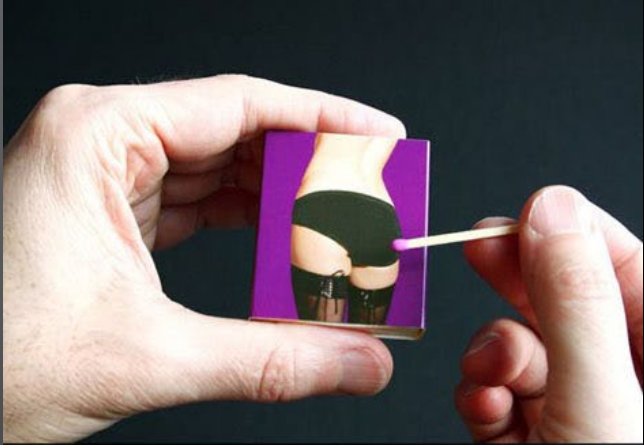


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W.T.F.



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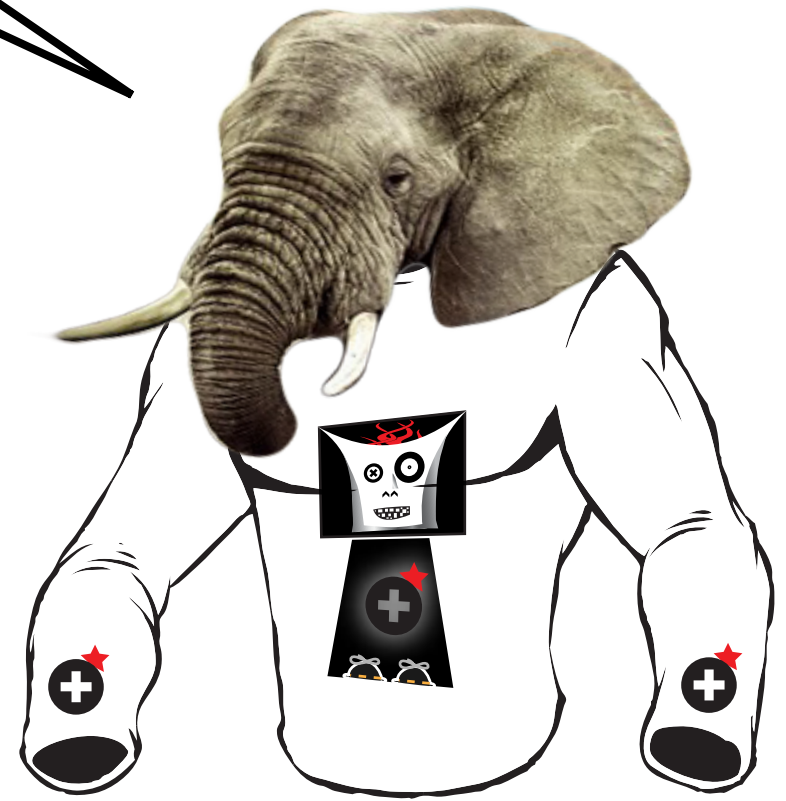
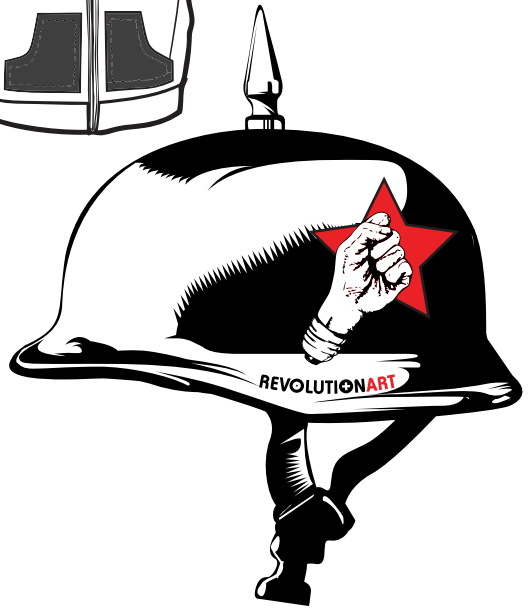


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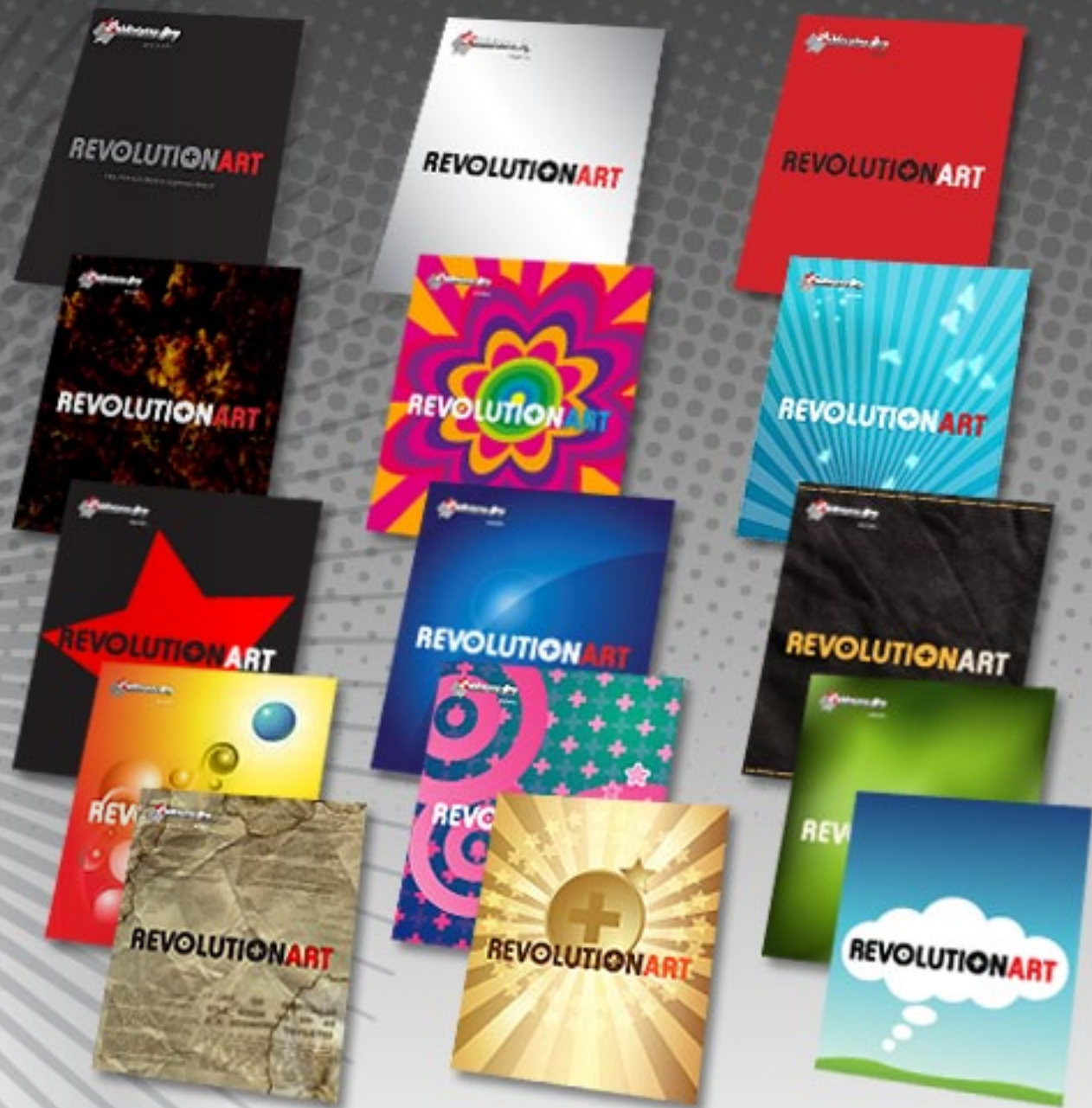
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920 x 550 pixels (if artwork is horizontal)

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August
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