



REVOLUTION+ART



I demand

REVOLUTIONART

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REVOLUTIONART



I DEMAND EDITORIAL

Every day we see how thousands of voices are raised in protest, voices that demand change and improvements, voices that call for better treatment, equal rights, liberty and justice.

Very often those voices are silenced. They face repression and human rights abuses. And it is then that the natural human right to demand a decent life finds itself outside the law and ordinary people are transformed into criminals.

But if we look back at history we find that many of the greatest achievements in the struggle for mankind's freedom have been attained "outside the law". The fall of great oppressive empires, revolutions, emancipations... All were once "illegal".

And that is when ethical conflict is resolved through



the use of reason. Sometimes, it can seem as if democracy gives the individual the right to cast their vote, but not to have an opinion. It is time for such opinions to shine beneath the light of justice, reason and equality.

This edition has been created to ensure that no voice is silenced and everyone can make themselves heard.

Welcome back !

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a place for friends

TIPS TO ENJOY

REVOLUTIONART



ESCAPE FROM FULL SCREEN MODE



MOVE BETWEEN PAGES



RETURN TO FULLSCREEN MODE



PRINT

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

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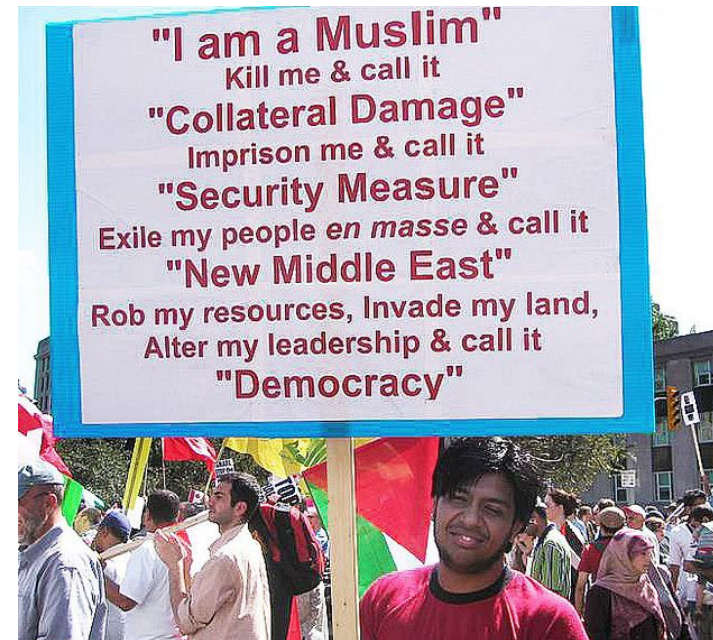
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REVOLUTIONART





REVOLUTION + ART



CURRENT THEME:

I DEMAND



POLICIA

PDVSA

PROHIBIDO OLVIDAR
11 ABRIL









CON MIS
HIJOS
NOTE
METAS



¡FUERA CHAVEZ!

FIDEL LLEVATE TU MUJER

PRIMERO JUSTICIA



PROHIBIDO OLVIDAR!

PROHIBIDO OLVIDAR!

11 ABRIL



I demand a more fair god



I demand a pretty face

i demand
for decent housing



i demand

food for my people

A LOS PESCADORES DEL PLUM



i demand, work for my people

REVOLUTIONART

I DEMAND

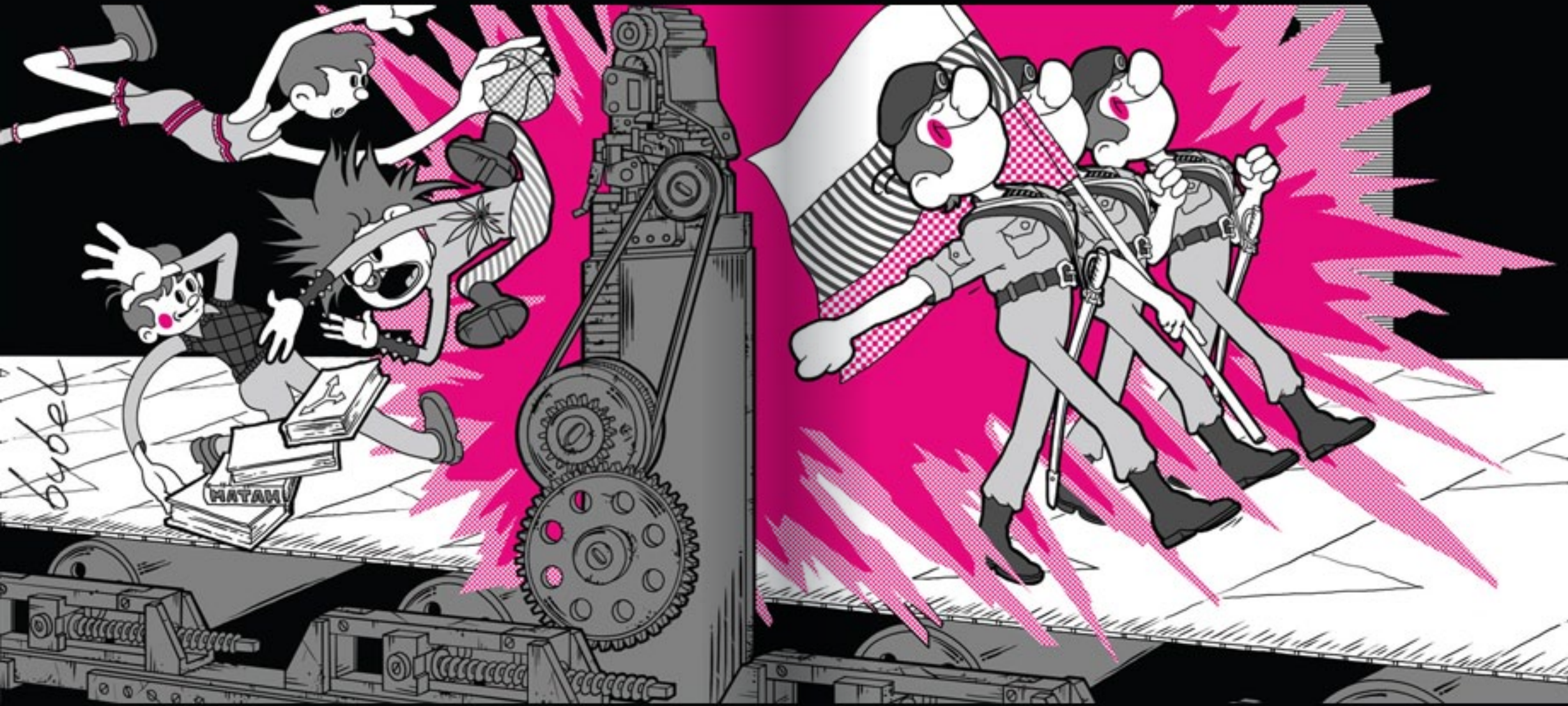


EQUALITY NOW

We are ONE

not a number

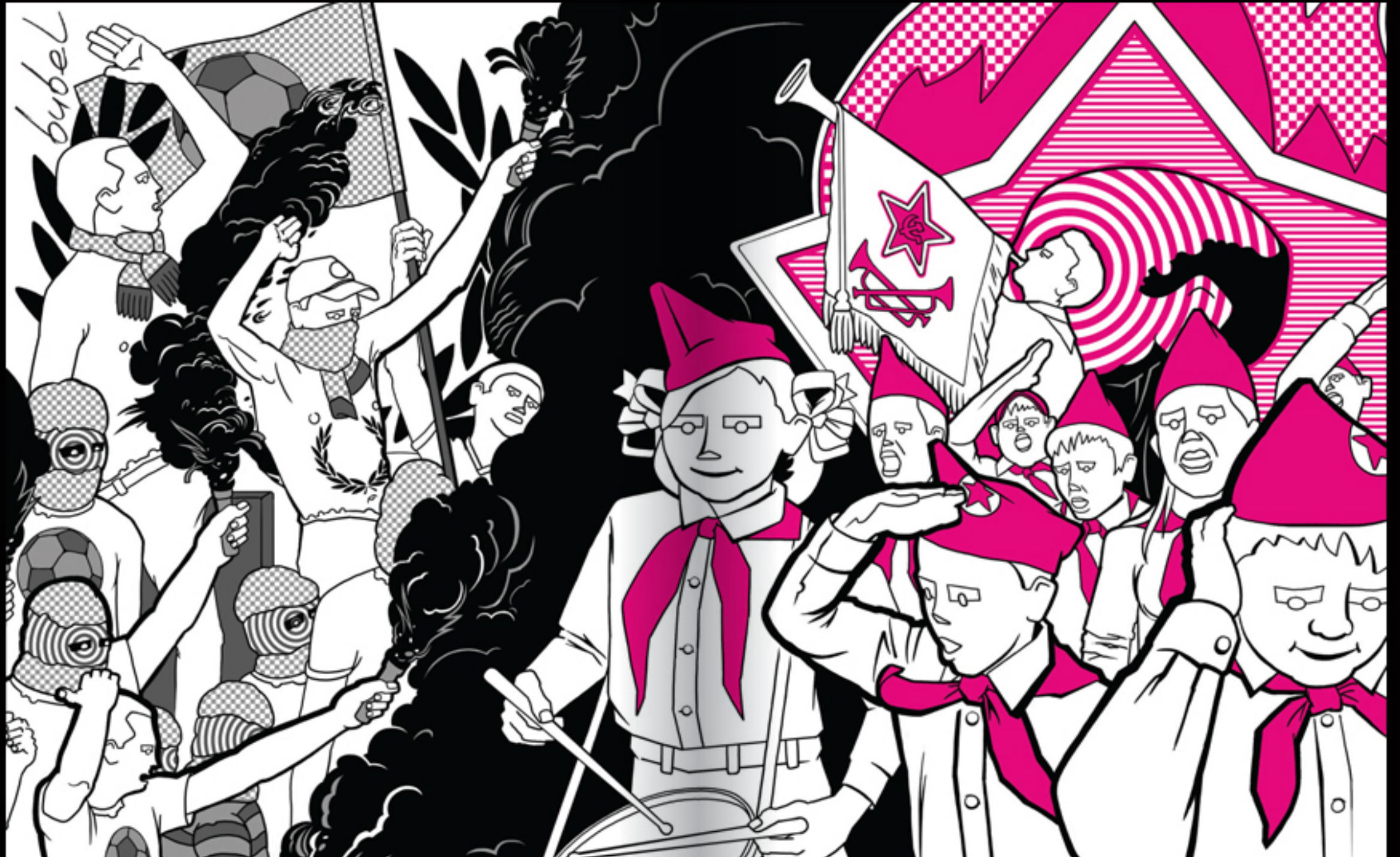
stop hate



**We preach
the «humanitarian»
bombardments!**



bubel







I DEMAND ALL WORLD LEADERS,
ALL THE GLOBAL
ELITE AND GLOBAL
POLITICIANS STEP
DOWN, SINCE WE
KNOW THEY CANT BE
TRUSTED I SUGGEST
THEY GO INHABIT SOME OTHER
PLANET. BE SURE TO PUT THE
APPROPRIATE WARNING SYMBOLS
ON THE ROCKETS AND THIS IS A

ONE WAY RIDE, BYE BYE



Anibal Vallejo - Colombia



Anibal Vallejo - Colombia



I DEMAND

NO MORE ABANDONED CHILDREN !
Universal Declaration of Human Rights Art. 25

2. Motherhood and childhood are entitled to special care and assistance.
All children, whether born in or out of wedlock, shall enjoy the same social protection.

REVOLUTIONART

antonella antonioni

I DEMAND TO FLY

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REVOLUTION

All this
warmth
Helicopters
city





I demand you
GOD



I DEMAND!



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highway
to
nowhere



YOU have spread fear.
YOU have misled the public.
YOU have manufactured a crisis.
YOU have dragged us into a false war.
YOU have given yourself special powers.
YOU have taken away rights of the people.
This is a republic, not an empire.

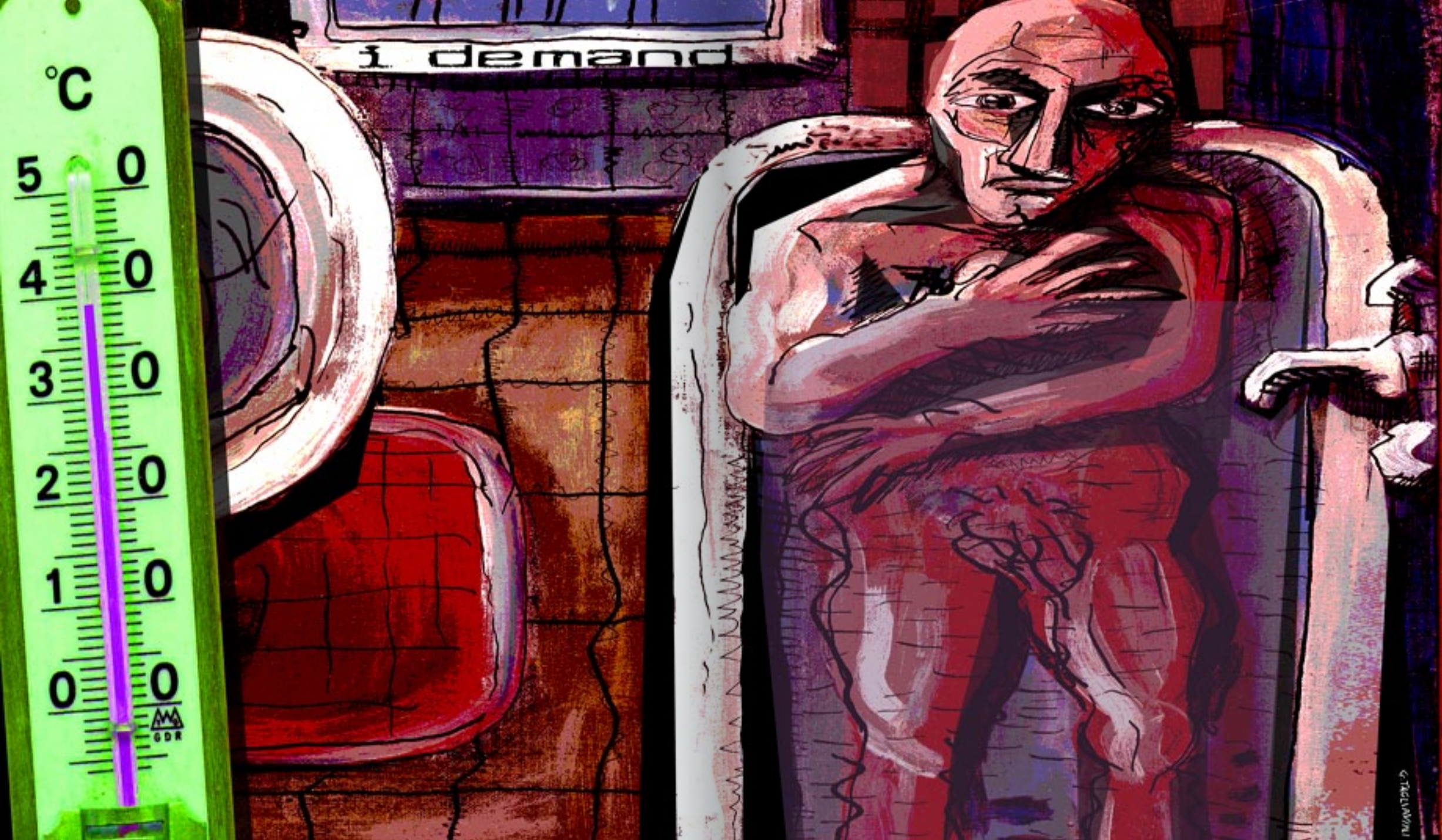
I DEMAND
you return what you have taken!



Quienes son nuestros lideres?



i demand



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i demand





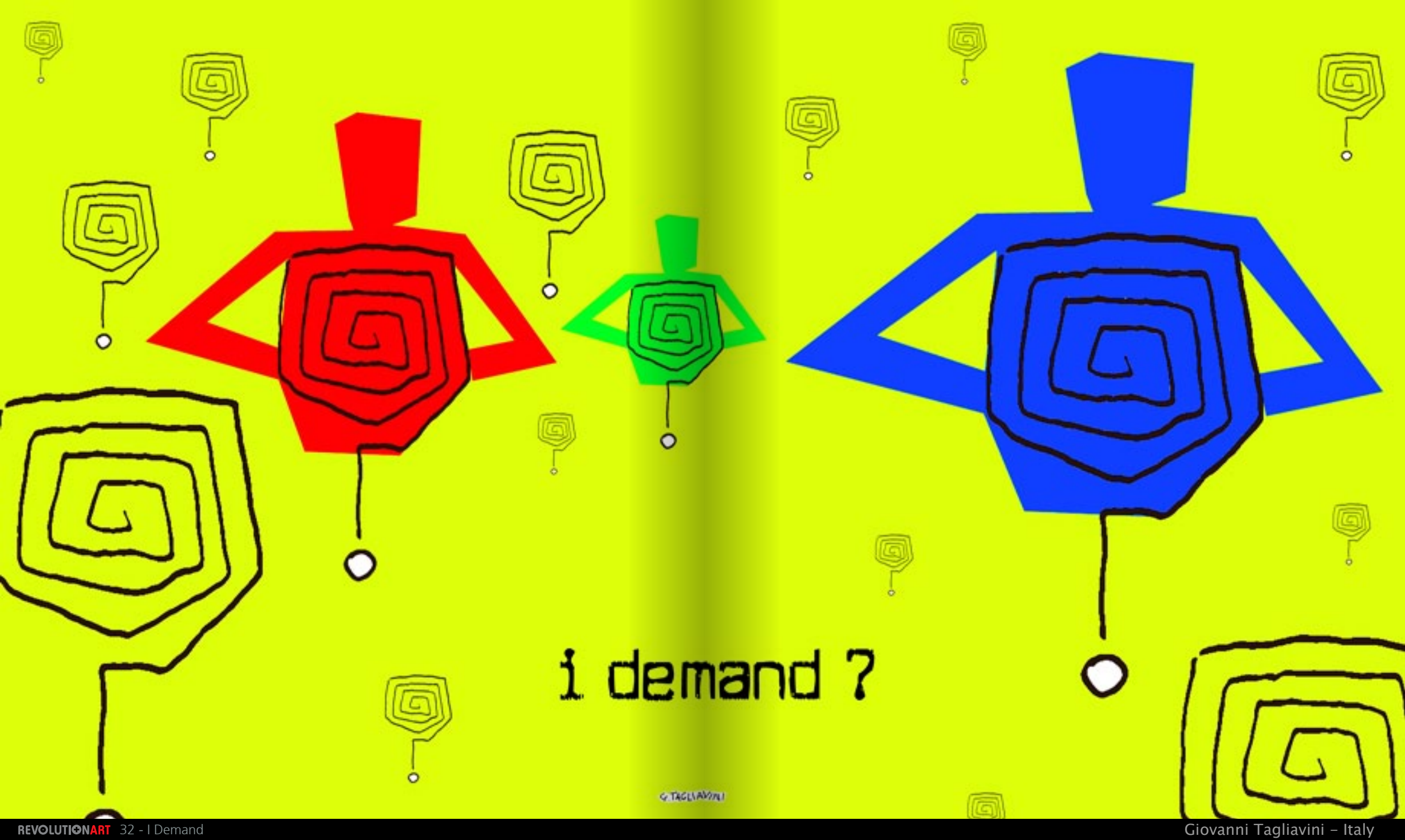
i demand

G. TAGLIAVINI

Giovanni Tagliavini - Italy



ROUSSEAU
G. TAGLIAVINI



i demand ?

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i demand



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i demand ?







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GOD

save

THE

QUEEN



© 2011

JAVIER ALBUISECH

I AM THE DREAM



YOU ARE THE DREAMER



We Demand Green World



sionally, he said, they would meet on the roof, share a bottle of wine and make love.

That night he reached the roof earlier than his lady friend. While he waited for her there in a tangle of transoms, antennas and chimney pots, he thought he'd have a cigarette. As he struck his match he became aware out of the corner of his eye that he was not alone. About a hundred feet away at the ledge he spied a man, or what he assumed to be a man. It was a dark night, moonless, overcast, and what he saw in the distance was merely a shape, a silhouette.

At the moment in which his match burst into flame, casting its maximum illumination, the two men on the roof became acutely aware of each other. The man at the ledge started at once for the stairway door. But instead of continuing in that direction, he appeared to change his mind and veered sharply right, across the roof, then climbed over the side, down the fire escape.

For a moment the young construction worker stood frozen to the spot. A strapping big fellow, he admitted to a spasm of terror.

At last he summoned the courage to go over to the spot where the figure had disappeared. In that dim illumination he could see nothing but the spidery tangle of grillwork and the fire escapes nearest the upper stories. Below, however, he could hear the clatter of footsteps rattling down the iron rungs of the cinder ladders. There was a moment of silence, followed shortly by a sharp grating thud, as of heels impacting on the cement of the alleyway below. A short groan ensued, followed by footsteps running, then silence.

In the next moment, a girl arrived. He told her what had happened. Instead of remaining on the roof, they concluded that it might be prudent to go downstairs. That's when they discovered from neighbors in the halls that a man lay dead on the sidewalk in front of the building, a forty-pound cinder block having cleft his skull.

The last card in Mooney's file was that of a retired postal worker, a widower, and resident of the same building, who'd been watching Johnny Carson and claimed to have glanced up just in time to see a fleeting shape on his fire escape. He happened to have the apartment on the first floor, and his fire escape, about twelve feet off the ground, fronted on the alleyway.

As he stood up to confront the intruder, the figure simply vanished over the side, making the drop between the last rung of the ladder

ladder and in the light cast from his own windows he could see a bright splash of red.

"Any word from the ME on those blood samples?" Mooney glanced up from the cards into the tired, peevish features before him. "Hey, Defasio," he snapped his fingers. "Do you know? Wake up."

"They're typing them now. We oughta have 'em first thing in the morning."

"And that patch of stuff they found on the ladder?"

"It's a piece of raincoat fabric. Probably from a pocket. They got it out now with a fiber expert. That's gonna be a lot of nothing."

"Oh?" Mooney snapped rubber bands round his packet of cards.

"Get it for me."

"Sure—First thing in the morning."

"Right now."

"Come on, Mooney. Don't break my chops."

"I said, go get it for me."

"How special can raincoat fiber be? They'll tell you it's Egyptian cotton and rayon. So, big deal. What the hell's it gonna get you?"

"Get it for me now."

Defasio's expression appeared strained. "It's nearly eight o'clock. There's no one down there this hour. Gimme a break, for God's sake, will ya?"

"Now," Mooney snarled. "I don't go to bed. You don't go to bed."

Sergeant Defasio ground his teeth. There was a strong undercurrent of dislike between the two men. From a career point of view, to have been partnered with Mooney was tantamount to a demotion and the younger man knew it. "I told you, it's with an expert. Probably in some laboratory. I'll get it for you first thing in the morning. Lemme go, will ya, Mooney? I ain't seen my kids in three days. My wife's ready to run off with the circus."

"You'd both be better off. All right, go home. Get out of my face. Just be down here nine A.M. tomorrow. You hear me, nine A.M. Wear soft shoes. We got a lot of walkin' to do. Get me that swatch first thing. Then we're goin' over and see us some people at 310 West Forty ninth."

Defasio rose and grabbed his jacket. "Aren't you goin'?"



Mafalda Sofia – Portugal



**SIGO DE PIE
SEGUIMOS DE PIE
SEGUIREMOS POR SIEMPRE DE PIE
POR AMOR,
SEGUIREMOS...
NEKRO**

**1920-2011
BOLIVIA ANARQUISTA**

RaymiRuna – Bolivia



Maria Calanni – United States

REVOLUTION NOW



REVOLUTIONART 32 - I Demand

Zafar Nabiev – Uzbekistan



by Nabiev Zafar



POLICE

POLICE

POLICE

POLICE

POLICE

STOP VIOLENCE







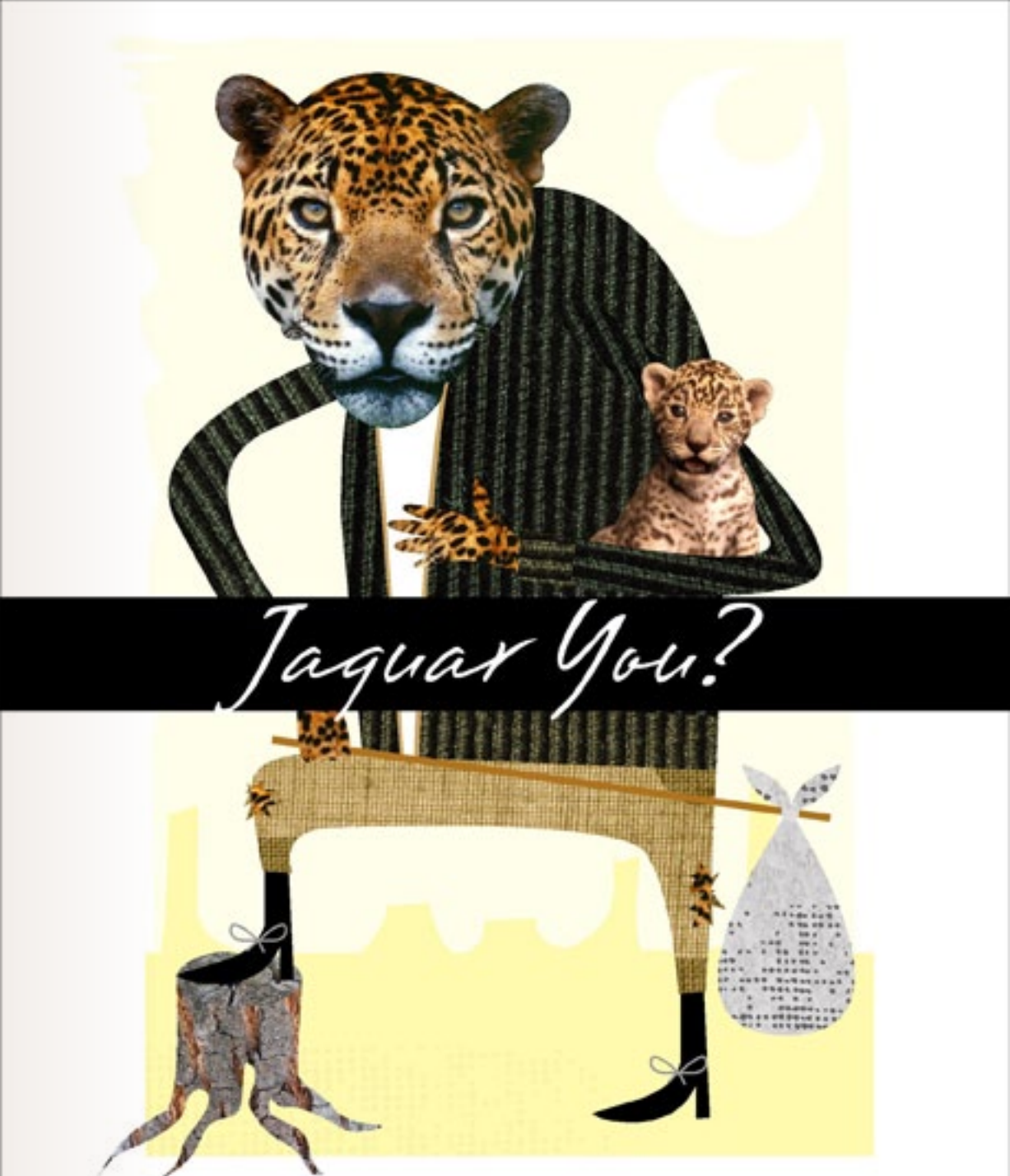
SOUTH AMERICA!







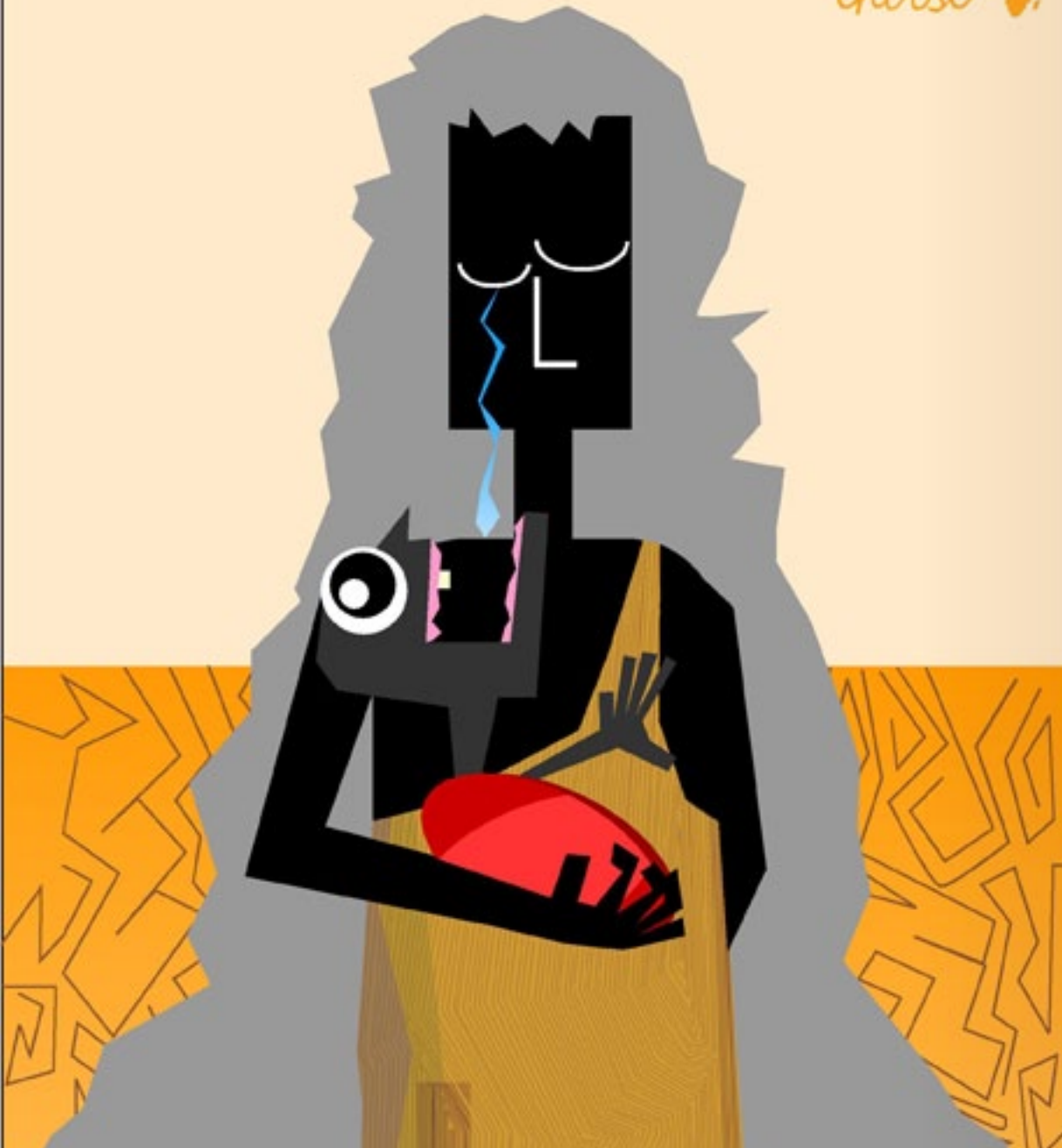
Ricardo Cabezas López - Colombia



REVOLUTIONART 32 - I Demand

Ricardo Cabezas López - Colombia

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Ricardo Cabezas López - Colombia



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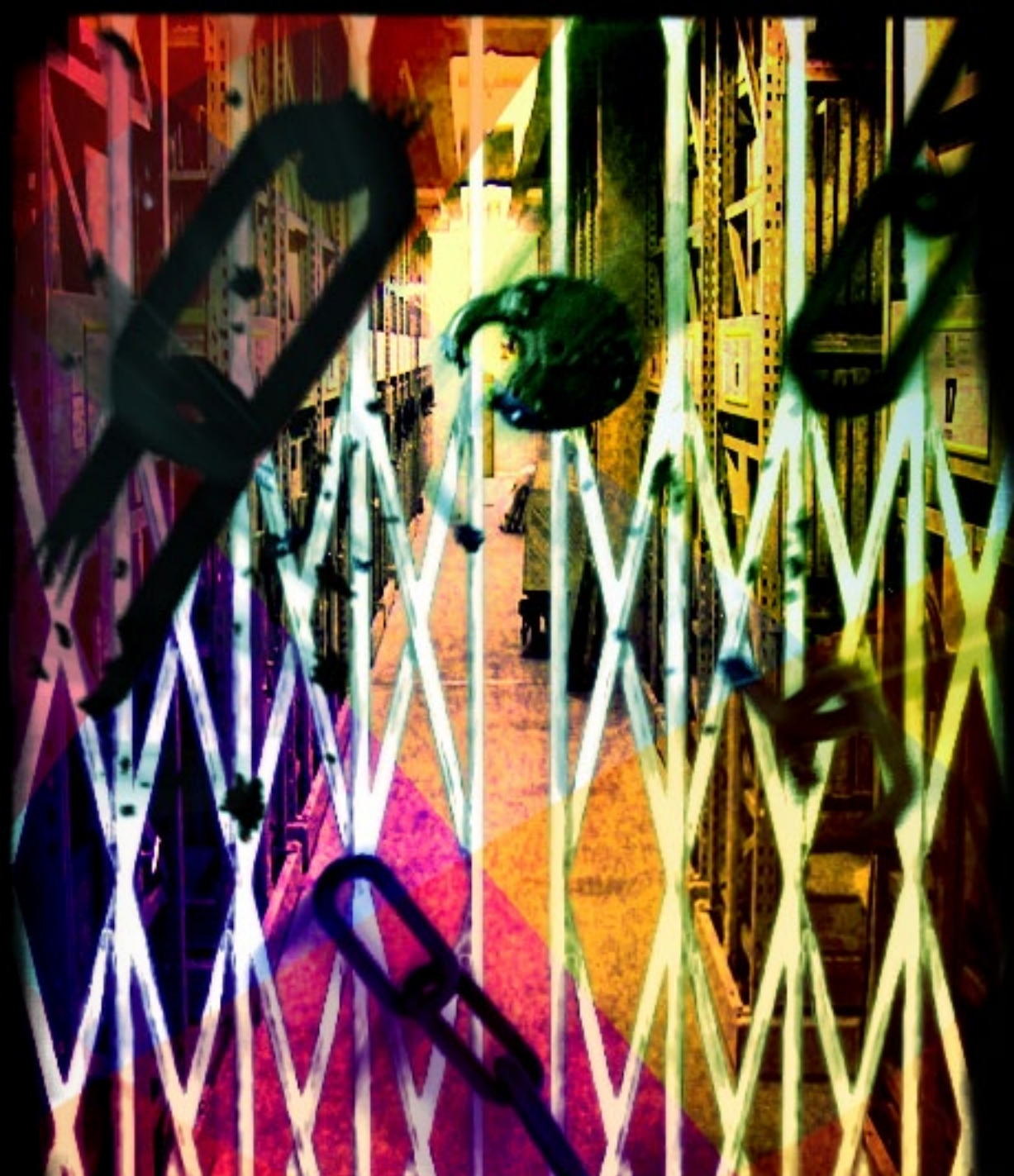






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Ruben Alfonso Rubiano – Colombia



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Rubén López Parralejo – Spain



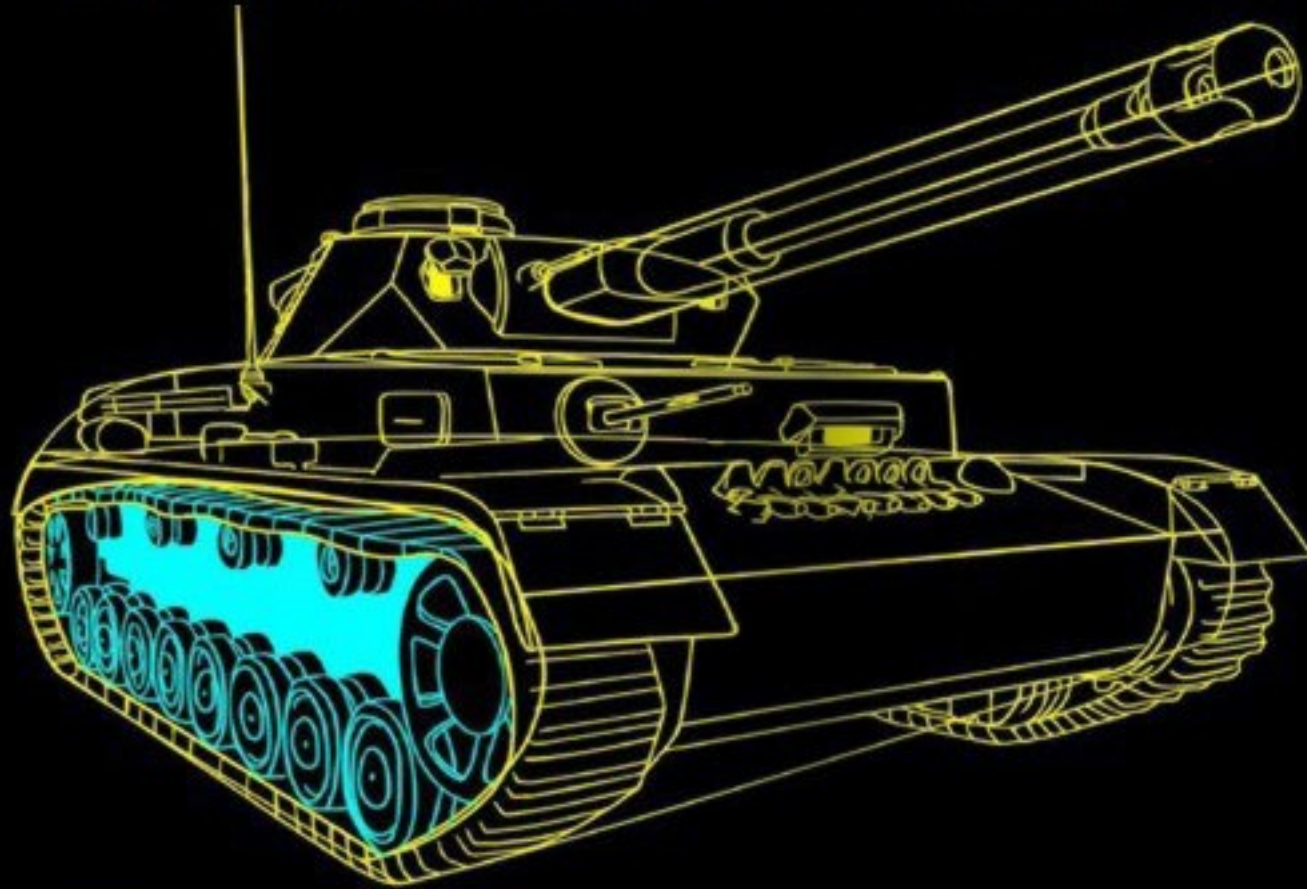


NUNCA

**SE HA PEDIDO PERMISO
PARA CAMBIAR LA HISTORIA**

QUE EL PUEBLO MANDE

STOP THE WAR IN LIBYA




DONT WAIT FOR GOVERNMENT



Ask yourself: What can I do to help the planet ?



I demand...
SAVE IT FROM
EXTINCTION 

REVOLUTION+ART

How to join the next edition?

http://revolutionartmagazine.com/how_to_participate.html

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...wants to remain **FREE**



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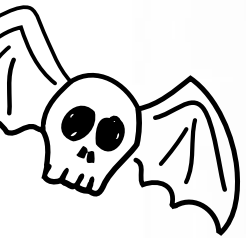
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. CONTACT US FOR INTERVIEWS ARTICLES OR ART EVENTS.

WWW.REVOLUTIONARTMAGAZINE.COM

...IT'S HAPPENING!



REVOLUTIONART
MODELS





Photo by Clayton Addison, dress by Scarlet Bliss

REVOLUTIONART

MEGAN

Model: Megan Renee

Age: 21

Occupation: Model

Country: United States

Website: www.modelmayhem.com/MeganReneeL

www.megandreel.tumblr.com



Photo by Corwin Prescott



Photo by Artforms



Photo by Ray Gutierrez, Make up by Morgan Panter



Photo by R Kontrol



Photo by DONSIR



Photo by ATP



Photo by Andy Wanderlust, Top by Mother of London



Photo by Michael Magers, swimsuit by Bonsoir Bella



INTERVIEW WITH KAROL LIVER

THROUGH SHAPES AND COLORS

REVOLUTIONART

INTERVIEW WITH KAROL LIVER
Poland
www.karol-liver.com
September 2011
By Nelson Medina
nelson@publicistas.org
Images by © Karol Liver

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

My name is Karol Liver, I was born in Poland in 1981, I am a professional photographer currently living in Dublin, Ireland. I am mainly dedicated to studio work. My work can be described as a bridge between portraiture, fine art nude and conceptual, even theatrical photography and is mainly focused on a person. The emotional aspect attached to each image is what matter most to me and it's usually achieved on a mutual, conscious agreement of confidence between a photographer and a person photographed. I have no bigger interest in pure fashion, beauty of glamour work, although I do that kind of photography from time to time on commission. I've recently launched prism Photo Magazine which is strictly dedicated to contemporary photography and is available online to view.





How did you start shooting professionally?

I've been keen on photography since I was given my first camera as a gift from my father when I was 15 and have always photographed since after, but only recently, for the past five or six years, photography has become my source of income and my yellow brick road I still follow. I've decided to leave everything else behind, quit my Monday-Friday jobs, never look back and give all my free time, enthusiasm, commitment and devotion to photography. I've also realised that camera can be a tool of trade and a tool of expression at the same time. I am currently actively focusing on three areas under the same flagship: studio photography, prism magazine and photography related event management. I don't think I would ever be able to function without this trinity anymore.

How do you keep motivated and interested?

I am surrounded by inspirational arts, events and talented artists. I am collaborating with photographic studios and galleries. I am currently connected to a prosperous Dublin art gallery in which I do photography workshops and organise photo exhibitions. I am constantly in search of new inspirations, meeting artist of all kind and doing a lot of research by myself - for both my photo shoots and prism magazine. The word 'boredom' has been successfully erased from my dictionary.





The girl who desperately wanted to be on all the covers
© 2010 Karol Liver | model: Juchi

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

I never considered myself to fully be a commercial photographer, more of an artist and I am not a big fan of commissioned work in which you are usually being told what to do and how the final 'product' should look like. The bigger the commission is, the less freedom of choice and own interpretation is being given to the craftsman, so I prefer smaller assignments. A year ago I've been asked to contribute one image to a charity calendar to raise money for animal shelter in Ireland and I was given a free hand to do whatever I want. My image, a portrait of a lady breastfeeding a small puppy, was instantly labelled as scandalous and provocative by Irish press and soon raised an international rumpus, but also raised some discussions about animal's rights, exposed the calendar globally and helped publishers to achieve their initial goal – to help raise money for animal rescue centre. It was such a noble cause and I'm particularly proud of this image.

Could you reveal some of your favourite photograph techniques?

I've grown up with film cameras, my heart will always be given to 35mm B&W and medium format, but I hardly ever do film these days. I do mainly digital due to its instant nature and accessible, wide field of post-processing techniques. I am an advanced Photoshop user, but not a crazy photo-manipulator. I use my own textures and tend to limit the palette down to few colours to emphasise nuances of the whole picture. Most of my recent work has been done in a studio space. I use artificial light. I sometimes do a bit of digital art too if in a mood.





What can we find around your workplace and how is your bedroom?

As said, I do most of my work in a studio space. I am not a technical freak, all I need in my studio workplace is a set of lights (I usually use a set of two, a beauty dish and a soft box), a wall (the one you can see on most pictures), a person to work with and a big dose of understanding of what has to be achieved. I hail to simplicity and tend to limit all factors down to one - so only pure expression is left. As for the second part of the question - my bedroom is a big mess at the moment, I've just moved into a new apartment, still trying to unpack my stuff. There's a big chimney in here, so fingers crossed for some nice Christmas gifts this year.

What other artistic genres influence you?

I am inspired a lot by non-visual art, music in particular. Listening to music creates a wave of subliminal images that can be transferred to a photographic medium. This is truly an amazing experience to feel and transfer music of your own, inner visual language to a defined visual form. While editing I always listen to my favourite artists and seek out for inspirations in between their lines and tones. As an emotional being I like to be exposed to extremes and music can get you there in a blink of an eye. Music can also influence the way you concentrate on editing the final picture. I am a big fan of Nine Inch Nails, Tool, Chris Vrenna's "American McGee's Alice" and movie soundtracks in general. I've recently discovered Soap'n'Skin- this girl is a gem in the sea of commercial, plastic kitsch. I am also inspired by books a lot.





Is there any emotional connection between you and your work?

Emotional factor is a crucial part of my personal work. Emotion is to be engraved on the surface of an image. It will last as a reproduction of someone's feelings. No artist can say to be emotionally disconnected to his or her own work - art is, after all, about expressing yourself through various mediums and finding a way for that expression, sometimes even exhibitionism to be seen and, if lucky, accepted by other. If any particular part of oneself is to be seen on the picture it has to be truly felt, shown, captured and explored. When depression is to be shown a model has to feel depressed, her body has to be wrapped in that state. When it comes to editing I will also do anything it takes to experience that emotion further and feel that tension too. One girl started to cry and was not able stop the teardrops for an hour. I don't know what the pain was all about, but I know it was real.

Which artists and what art movements inspired you most?

I am inspired by Jan Saudek's work. I feel heavily attracted to his visions and admire his talent. I love H.R.Giger's sculptural fantasies, the rawness of Francis Bacon's imagery, Salvador Dali's surrealistic landscapes and emotionally disturbing aspects of Edvard Munch's paintings. There is no particular art movement that inspired me most and I feel like I'm discovering something new every day to keep myself constantly inspired. It can be a theatre play, an old daguerreotype photograph, a video on youtube, a quote from a movie or a video game soundtrack – there are limitless inspirational sources around us. I steal a little bit from here and there.





Any advice for other artists,
beginners and experienced
alike?

Let your instincts guide your behaviour,
keep pursuing white rabbits, it's all about
the chase after all, isn't it?



REVOLUTIONART

MODELS



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

This is the best place to expose your talent. A showcase for photographers, models, make up artists and fashion designers. Send your best shoots to Revolutionart Magazine until the deadline.

http://www.revolutionartmagazine.com/how_to_participate.html



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MUSIC

REVOLUTIONART music

Do you have a music project? Send your project's name, country, style, a picture and a direct link to hear you music to hola@publicistas.org with the subject "MUSIC".

Click on the links to hear some cool music from around the world :

7 MANSIONS

Style: Funky Salsa

Country: United States

Listen: www.soundcloud.com/7-mansions

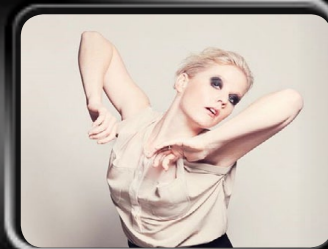


VANBOT

Style: Electropop

Country: Sweden

Listen: www.last.fm/music/Vanbot

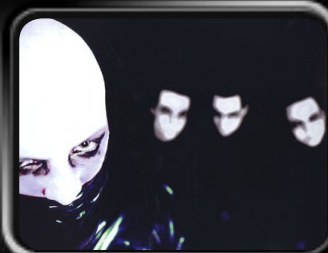


KHOLD

Style: Black Metal

Country: Norway

Listen: www.last.fm/music/Khold



SOTAJUMALA

Style: Death Metal

Country: Finland

Listen: www.last.fm/music/Sotajumala

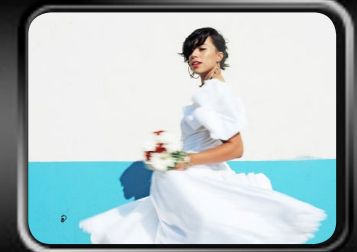


NIKKO GRAY

Style: Neo-soul

Country: United Kingdom

Listen: www.last.fm/music/Nikko+Gray

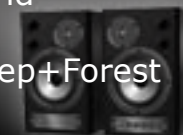


DEEP FOREST

Style: New Age/ Ambient/ World

Country: France

Listen: www.last.fm/music/Deep+Forest



NIYAZ

Style: Persian Folk/ World

Country: Iran

Listen: www.last.fm/music/Niyaz



TONY ALLEN

Style: Afrobeat/ Funk
Country: Nigeria
Listen: www.last.fm/music/Tony+Allen



DOMINANT LEGS

Style: Indie/ Folk
Country: United States
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RIE TOMOSAKA

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THE WEBB SISTERS

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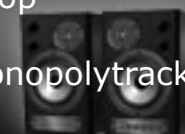
BIRCHVILLE CAT MOTEL

Style: Experimental/Ambient
Country: New Zealand
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MONOPOLY

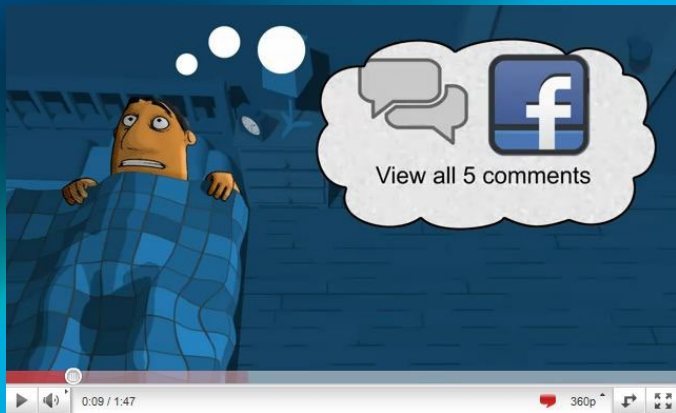
Style: Electronic/ Beats/ Hip hop
Country: United States
Listen: www.myspace.com/monopolytracks



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motion

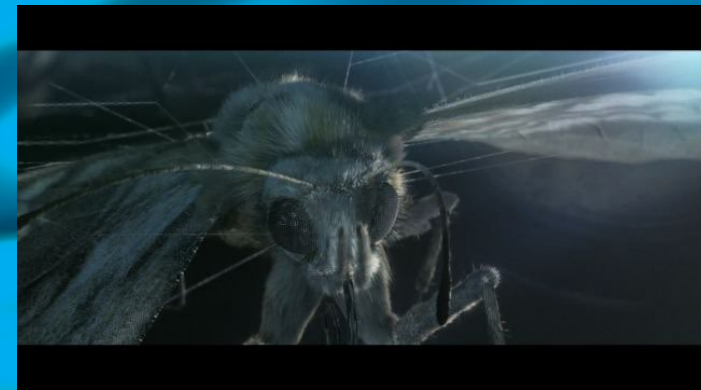
SMIGLY: NOISE



[Click to watch the film](#)

A short history about obsession.
The Power of Noise vs The Power of Now.
Poor Smigly

LOOM



[Click to watch the film](#)

Loom tells the story of a successful catch.

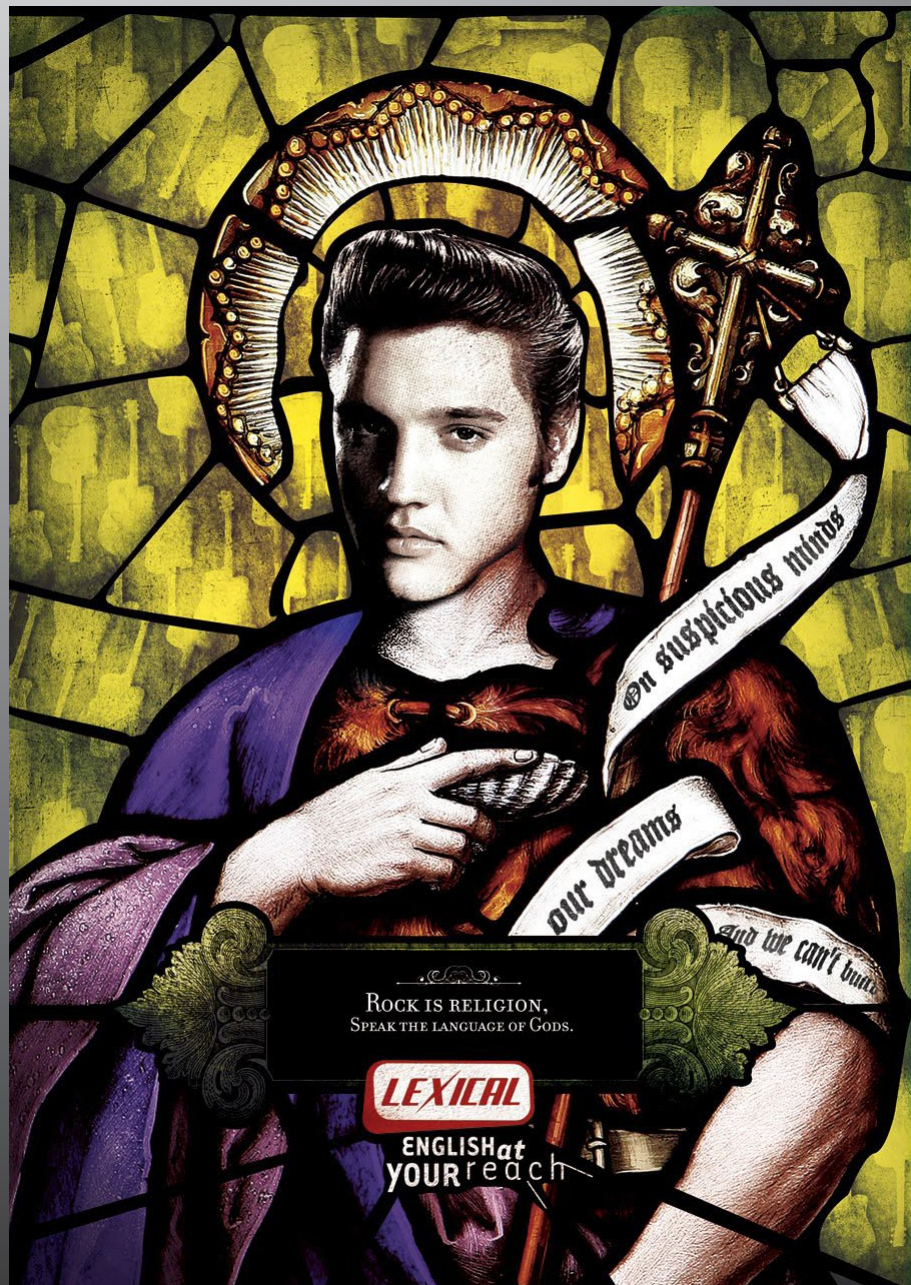
Directors: Jan Bitzer, Ilija Brunck, Csaba Letay

Technical director: Fabian Pross

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Dirty Hands

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Experiments in
Hyper realistic mannequins





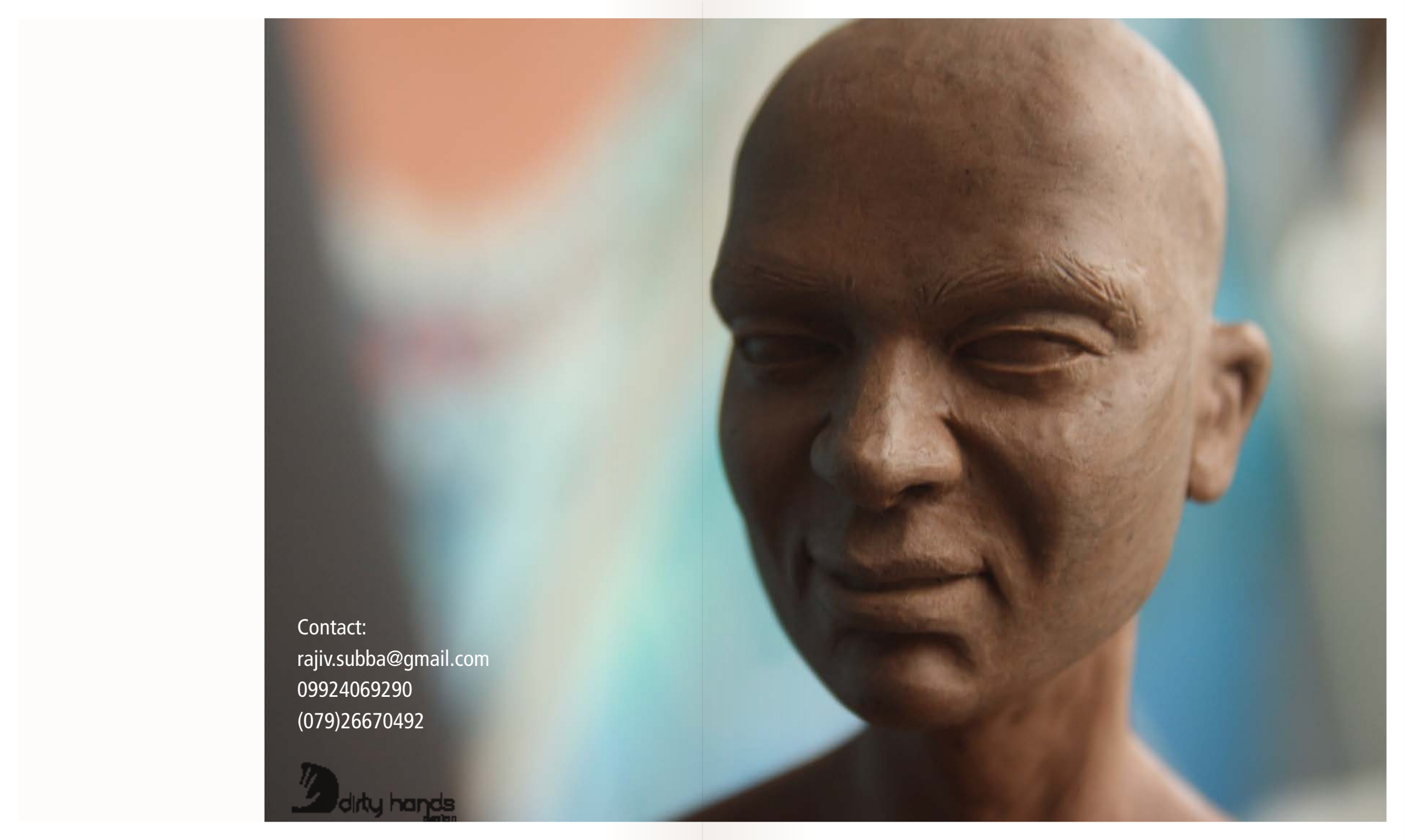
Realistic props





Specialized hair grafting



A close-up, high-resolution photograph of a man's face, focusing on his eyes and forehead. The man has a serious expression and is looking slightly downwards. The background is blurred, showing hints of a colorful environment. The image is split vertically down the middle.

Contact:

rajiv.subba@gmail.com

09924069290

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PITSTOP PUFF

The Pit Stop is a beanbag chair that looks like a tire. So when you're sitting on it, you look like you're lounging on a spare tire you pulled out of the trunk.

www.richard-lampert.de



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From little big planet.

<http://tinyurl.com/3q3s9mx>



FINGER TENTACLES

Feel a little closer to octopi (or Cthulhu) by adding tentacles to your fingers

<http://tinyurl.com/6cguw8u>



BORAT'S MANKINI

Borat's original and inimitable Mankini, the garment so insolently and courageously worn by the one and only Sacha Baron Cohen.

<http://tinyurl.com/5mycwj>

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PIXEL GLASSES

If you're into rocking geeky or quirky accessories, the 5dpi and 6dpi pixel sunglasses should make for a cool addition to your stash.

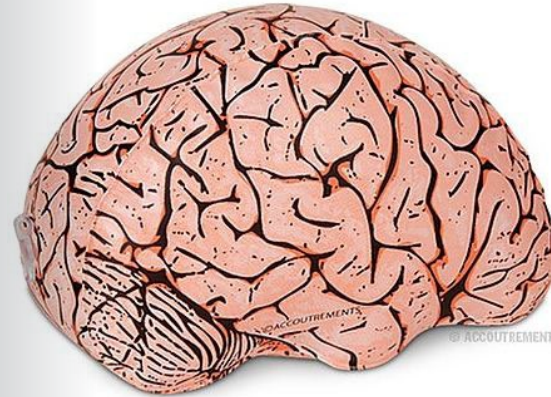
<http://www.dzmitrysamal.com/collection.html>



KURT

This plastic resin figurine is modeled after Kurt Cobain in "Smells Like Teen Spirit"

<http://tinyurl.com/6bthq5t>



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THE ART OF SAUL SANOLARI

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Dark,

disturbing, and intriguing are the adjectives that define the work of Saul Zanolari.

When viewing his artworks you could easily say “The Emperor is naked.” Discover the world of Swiss born artist Saul Zanolari, a world where fake identities are stripped away and the subjects are left raw and naked.

Among his characters are dolls, European royalty, rock stars, elite socialites, and old and new celebrities.

For many people in the public eye, plastic surgery is the Emperor’s new clothes. It is used to add a new veneer of skin to a PR personality.

We are always unsure how many layers of plastic public figures use to create their PC persona.

In his artwork, Zanolari sucks out the botox, unpicks the stitches and removes the fake public face from his subjects.





He shows us the vulnerable person behind the mask.

His collection of images contains a surreal 2D wax museum, made of a mixture of fantasy and reality, thoughts, concepts and images.

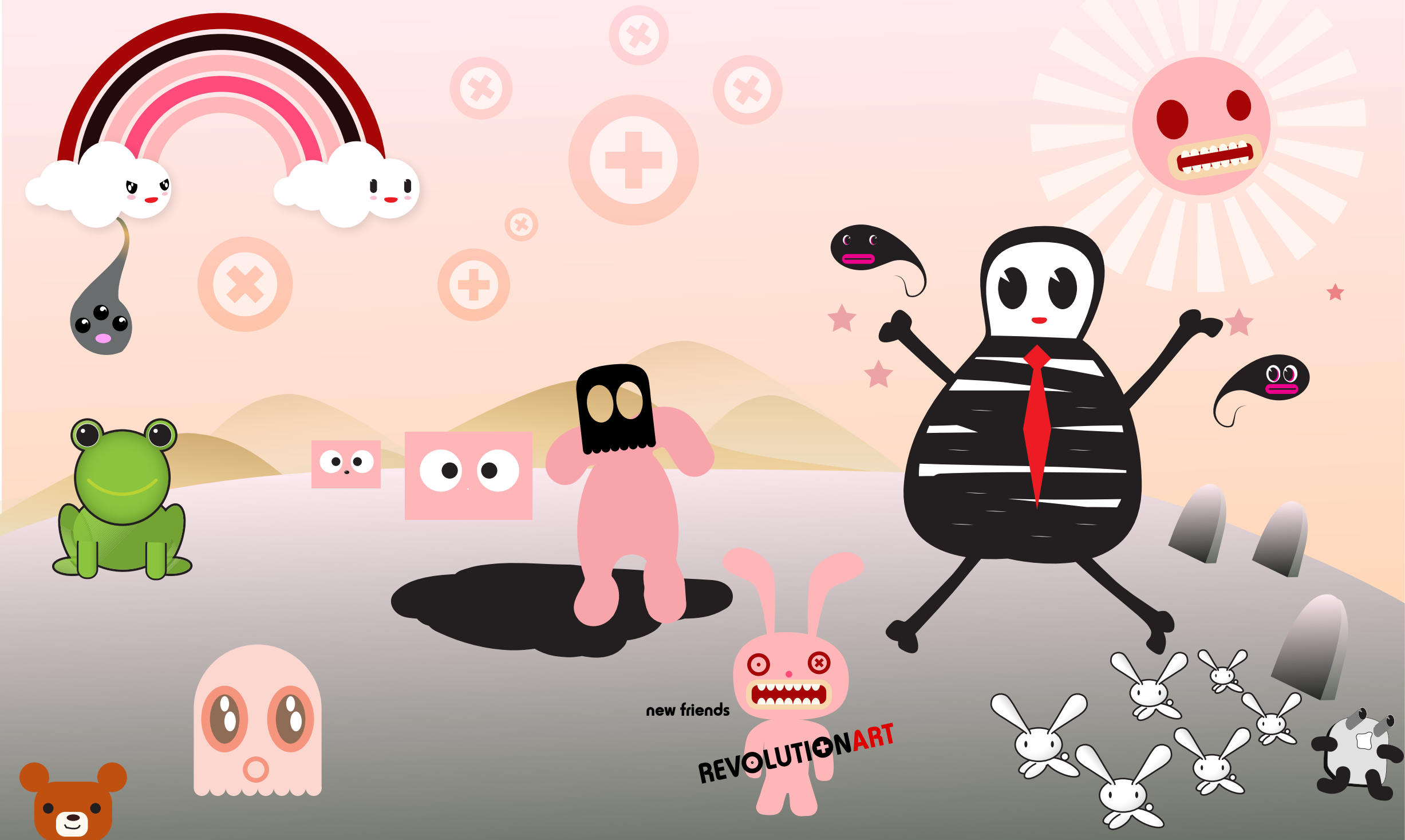
The digitally remastered psyche is embalmed forever in its frozen world. Zanolari creates a new artistic amalgam -- not photography, not digital imagery, not painting, but a complex fusion of all three.

Saul Zanolari first exhibited in 2005 in a gallery in Milan.

His works are now featured in permanent collections in New York, London, Paris, Milan, Basel, Beijing, Shanghai and Tokyo.

The artist lives in Morbio Inferiore, by Lake Como, and shares his time between Shanghai and Switzerland.





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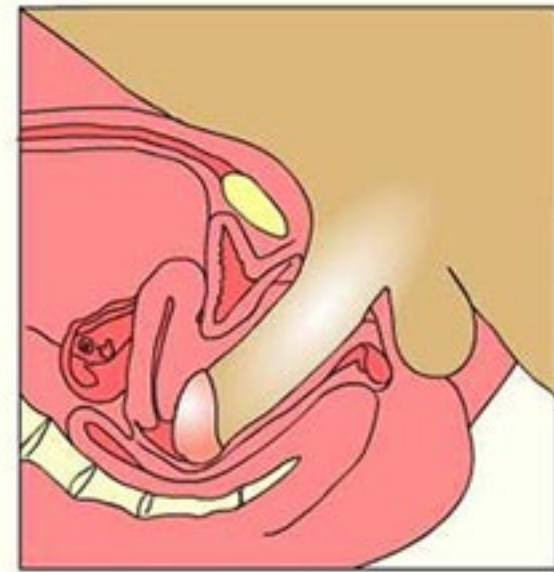
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MoonAir? What's this??

Coming soon... v. 2.0!

MOONAIR



MoonAir is many things, but first of all is ART and CULTURE!

The aim of MoonAir is to encourage the diffusion and the knowledge of all world's cultures through art in all its forms. Artists are encouraged to describe their artworks specifying their cultural context.

MoonAir is ENTERTAINMENT and FUN!

By registering on www.moonair.net you can gather, publish and diffuse your artworks and make yourself known...

But you may also report events and promote your own exhibitions.

Finally MoonAir is a TALENT SHOW!

Each artwork takes part in seasonal contests: to calculate its real popularity not only users votes are considered, but also users social behavior.

Are you interested?

Visit us at www.moonair.net and join artists already registered!

Would you like to have some more details?

You can have all the information you need visiting section "Tour" and "The idea"

In March 2011 we started MoonAir 2.0 development to add many new features and improve website performances!

Here's a preview of what you'll find in the new version...

GROUPS and ATTRIBUTES

To define artworks cultural context, artists will use a simpler and more efficient list of attributes.

Using these attributes users can create groups to gather artworks by theme or by culture.

A POWERFUL CONTEST PLATFORM

Seasonal contests will be based on groups and attributes system, so that can be defined almost any type of competition!

A BRAND NEW DESIGN!

A new logo, new colours and completely redesigned pages!

The new layout is designed to be more intuitive and easy to use... You'll have all you need at your fingertips!

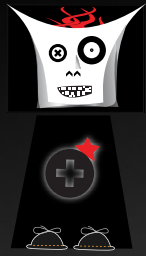
Keep in touch: visit us at www.moonair.net!



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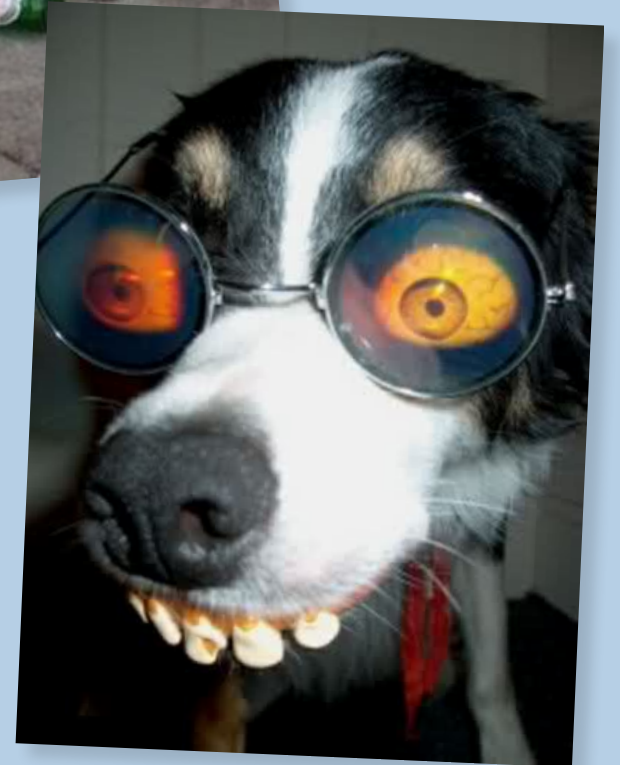
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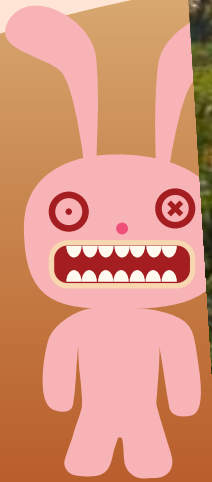
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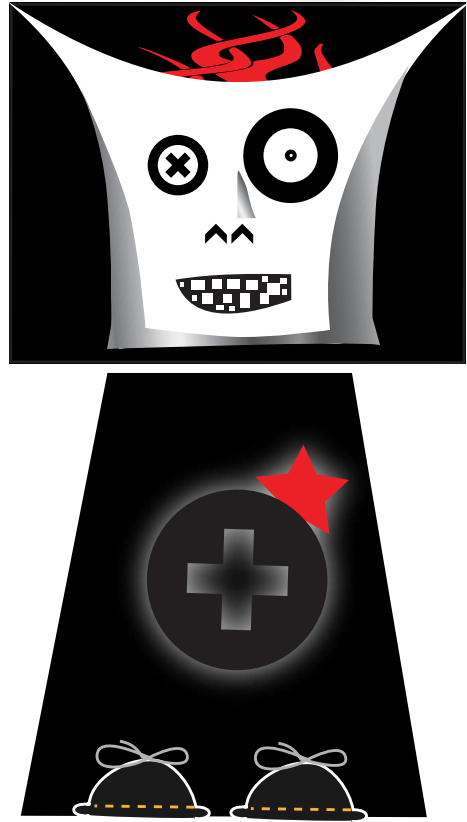
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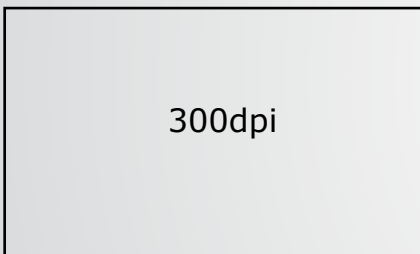
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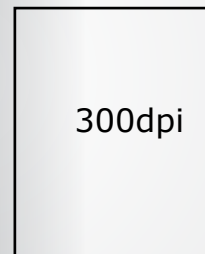
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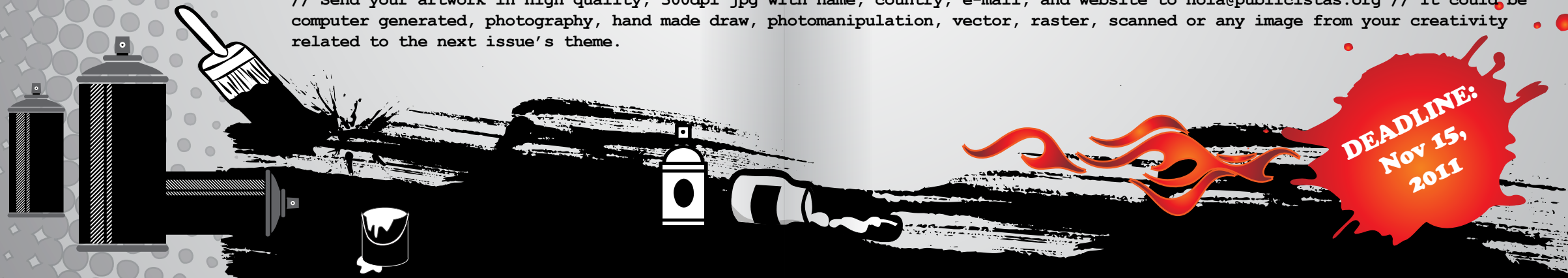
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