



REVOLUTIONART



MYTHS AND LEGENDS

REVOLUTIONART

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REVOLUTIONART

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· and our beloved contributors

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REVOLUTIONART

myths and legends



Welcome to the first edition of 2011.

This time we decided to avoid the end of year festivities and begin in February with the first of our bimonthly editions. After a well-deserved rest, Revolutionart 28 arrives bursting with talented people, artists and creative content. New music, short films, gadgets, humor, trends, interviews and dozens of contributors make this one of the finest editions we have presented.

Revolutionart has been characterized since its earliest days for addressing issues that affect humanity and are of global concern. In this context, "Myths and Legends" is a subject that pays homage to stories of the imagination and fantasies which at one time were believed to be real; legends that have been created to frighten, dominate or inspire people.

We have transformed all this into a magazine that investigates the visions of

different parts of the world. Adventures, stories, fantasies, heroes and symbols of unknown origin are presented on the following pages, reflecting important aspects of our shared history.

As always, we leave you with the incredible special guests you will find inside, while we begin work on an explosive new edition filed with energy that will be released in April: REVOLUTIONART - NUCLEAR. Have fun as you search for inspiration.



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HOW TO READ REVOLUTIONART



ESCAPE FROM FULL SCREEN MODE



MOVE BETWEEN PAGES



+ L RETURN TO FULLSCREEN MODE



+ P PRINT

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



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BRIAN OLSEN
ART IN ACTION®

REVOLUTION+ART 

Everyone who sees Brian Olsen's Art in Action is affected by the show. Not just because he has a talent no one else on the planet has. But to see his show is to be a part of it — a part of something truly creative.

BRIAN OLSEN'S 'ART IN ACTION' BRINGS CREATIVE PROCESS LIVE ON STAGE

With classic rock pounding, Brian Olsen stands before a wall-size canvas clutching up to six brushes at once, wielding them like a rock 'n' roll drummer. As furiously wrought images of icons like Mick Jagger and Marilyn Monroe emerge, Olsen swivels and jumps, attacking the portrait with fistfuls of paint. The crowd goes wild. Welcome to Brian Olsen's Art in Action.

Olsen is like no other painter today. Contrary to the stereotype of the solitary artist holed up in a studio, Olsen makes art a shared experience. During an "Art in Action" performance, Olsen seeks an exchange of creative energy

between painter and audience. And he never fails.

"The reason I take art out of the studio and put it on stage is to get people to step back and capture a moment in time," says the Colorado based artist. "What I try to do is ignite a spark in the audience, to give them a moment of creativity in its purest form."

The subjects of Olsen's portraits include famous musicians, movie stars, sports heroes and legendary leaders, painted on stage in a matter of minutes. His creations are choreographed, set to music, and executed with brash showmanship. Through the experience of color, music and movement, Olsen brings audiences closer to a shared world of art and imagination.





Olsen has taken "Art in Action" to art festivals, as well as charity and corporate events across North America and beyond, from Spain to China to the Middle East and Australia. His appeal spans cultural boundaries because, as he says, "There are no special effects. It's just paint on canvas. I have a diverse repertoire of over 50 subjects that relate to any audience."

Olsen began his career in 1998 as an assistant to the late Denny Dent, the renowned painter who pioneered the form. For six years, he studied under Dent as a tour and studio manager, during which time Olsen perfected the techniques of performance painting. "This is painting with both hands at the same time" Olsen says. "I had to learn how to develop my left hand. Before I picked up the brushes, Denny had me do exercises. I would put my right hand in my pocket and go through the day and only use my left hand."



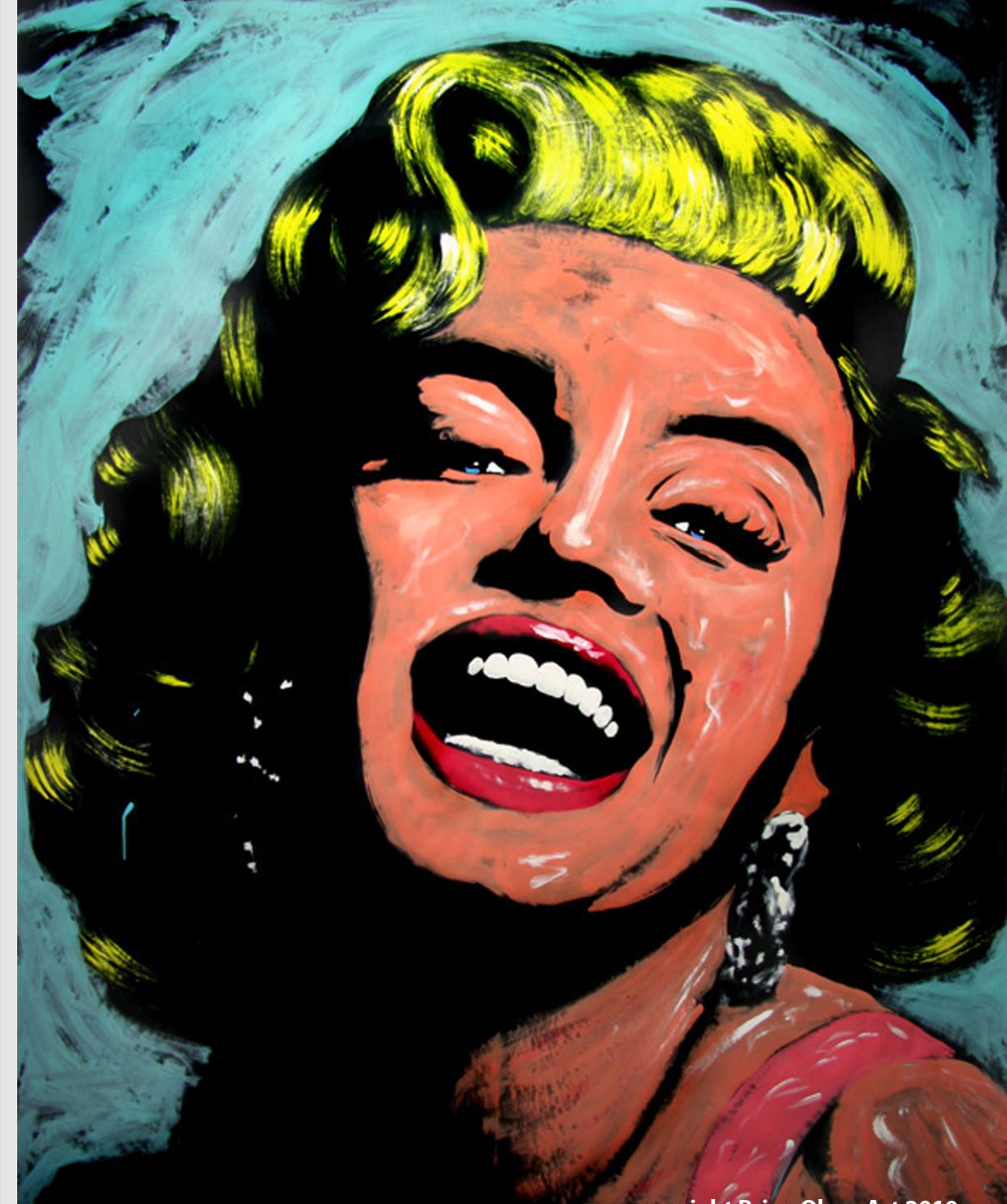
Olsen says his art is merely a set up for his big takeaway: that everyone possesses the same creative spark he draws on with every performance.

"The magic happens on stage," he says. "It's just me, and it's just one shot. There's a lot of energy and a lot of bounce-back between the audience and me. But in the end it's all about art in action!"



copyright Brian Olsen Art 2010





ARTIST BIO:

Brian Olsen's Art In Action is an explosion

A colorful display of paint, energy, music and passion.

Using fingertips, palms, elbows and up to three brushes in each hand, Brian paints portraits of famous people including musicians, sports figures, and top corporate heads on a four and a half by six foot canvas in just a matter of minutes. His creations are choreographed to music that is powerful and stimulates the senses. Brian's Art in Action is described as "an emotional experience" taking his audience through an amazing journey of excitement, suspense, cheer, and surprise. His ability to captivate his audience and share the experience of color, music, and action is a way to bring people into the world of art and creativity. It is a new artform that brings people together to share the explosion of art and stir up the personal creativity we all have within.

Brian began his performance art career in 1998 as the assistant to renowned artist Denny Dent. He studied under Denny as his Tour/Studio Manager and Art Representative for over six years. During this period, Brian learned/practiced the painting techniques and performance style that Denny thrilled audiences with worldwide. Brian Olsen is the one and only protégé of Denny and his art form. "I have always been passionate about art and the energy it can release. My passion for painting, especially the challenge of portraits, grew from varied roots: photography in Hawaii to landscape design in college (of all things). But it was Denny Dent who put it all together for me. He showed me how he used the SHOW part of the performance to drive home the real message of personal creativity, and how to let the music and audience drive the process to the dramatic conclusion." With Denny's

encouragement and guidance, Brian Olsen launched his own performance career. Brian's Art in Action is modeled after Denny's, but the repertoire is more diverse. Brian's recent work of Jerry Garcia, John Lennon, Marilyn Monroe and John Wayne had audiences "blown away".

There is a simple message in Brian's show: Be yourself, be creative, and take chances. You never know what you might discover. But, whatever it is, do it with all your heart.

Recent Testimonials

"People are still talking about Brian's performance at our January AT&T Sales Kick-off in Atlanta, he was quite a hit! In fact, I was meeting with our Sales President, who has the Morrison portrait hanging in his office and mentioned he wanted to send Brian a personal note." AT&T

"The show was fabulous and feedback was 100% positive. Given that we hadn't announced what the entertainment was, it was not only a huge surprise; the shock value of Brian's performance was wonderful. The execution and timing were flawless." Motorola

PLAY THE VIDEO !



BRIAN OLSEN
art in action
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FOR THE FRIENDS OF
REVOLUTIONARY MAGAZINE!

CREATIVELY

BR



REVOLUTIONART MAGAZINE



FIGHTING AGAINST
THE ARTISTIC FASCISM

REVOLUTION+ART

CURRENT THEME:

MYTHS AND LEGENDS





REVOLUTIONART 



REVOLUTIONART 

James Cattlett - United States



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REVOLUTIONART - issue 28

James Cattlett - United States

REVOLUTIONART - issue 28



REVOLUTIONART 









INTERVIEW WITH JEAN JACQUES ANDRÉ

THE MYTHICAL ARTIST

REVOLUTIONART

INTERVIEW WITH JEAN JACQUES ANDRÉ
Canada
www.jjandre-ca.com
January 2011
By Nelson Medina
nelson@publicistas.org
© Artworks by Jean Jacques André

1955



IS THERE AN
EMOTIONAL
CONNECTION
BETWEEN YOU AND
YOUR WORK?

I strongly believe there is an emotional connection to my work otherwise I would be painting or photographing apples and oranges.

IN YOUR MOST RECENT
WORKS ONE CAN SEE
A LOVELY EVOLUTION
IN TERMS OF BOTH
STYLE AND DIRECTION.
WHAT KINDS OF
EXPERIENCES HAVE
LED YOU TO FORGE
THE PERSONAL STYLE
WITH WHICH YOU ARE
IDENTIFIED?

I think there is more than one thing involved beside experiences. The first which has contributed to the greatest freedom of dark room manipulation is of



has provided the means to a major growth in style. As for the experiences they grow from three fundamental factors: First is the idea, the concept I wish to develop into a photograph or a painting. Second is the hunt for the right prop, location, background etc., and the third of course is the model, the right person to fit the intended mood.

What is interesting to note is that these factors do not necessarily follow in the same sequence. Often the setting will trigger the idea and at times it will be the model herself. I find with the aging process advancing that I enjoy implanting touches of humour here and there. One can get too serious for too long, so even myths and legends have fallen at times to the freedom of my own interpretation (i.e. Little Red Riding Hood).



TELL ME ABOUT THE
PROCESS THROUGH
WHICH YOU PRODUCE
THE MOST COMPLEX
SCENES IN YOUR
WORK?

The process is in the planning, which I consider the most fun and creative part of the entire sequence of the work. It usually begins with a series of quick sketches to formulate the idea followed by the search for the background elements, which can be numerous, sky objects, buildings, textures, etc.... and then the model to fit the intended mood. Most montages are done in several versions until I am temporarily satisfied. I say "temporarily" because only a few montages survive the test of time.





HOW ARE THE MODELS INTEGRATED INTO YOUR WORK? DO THEY IDENTIFY WITH WHAT YOU DO, OR DO THEY SIMPLY POSE FOLLOWING YOUR INSTRUCTIONS?

Models are the soul of the image. They are the eternal cliché muse which can adapt or be adapted to a particular situation. Virtually all my models are, or have been amateurs, but the ones with stage experience, dancing, or yoga, outperform the others because a sitting becomes an acting role, a stage play which they enjoy.

Before a sitting the model and I go carefully through the notes and sketches I have prepared well ahead of time. This establishes mood, poses, and lighting as the guidelines

to follow with encouragement to add input and spontaneity to the basic concept. What this accomplishes is that if there is a blank, as "what do you want me to do next?" as it happened only once long ago, we fall back on the "work plan". What that does also, is that it eliminates surprises or possible difficult poses the model would be reluctant to do if directed to do so without previous warning or consent. (Not all models are gymnasts!)







I NOTICE THE RELIGIOUS, DIVINE AND RITUAL ELEMENTS YOU HAVE INCLUDED IN MANY OF YOUR PHOTOMONTAGES. DO YOU HAVE SOME KIND OF CONNECTION WITH THESE SOURCES OF INSPIRATION?

I have no religious connections except a “normal” very liberal upbringing as a young Catholic in France, which was shattered upon my arrival in Canada as an immigrant. I respect and admire all religions but abhor fanaticism or intolerance. So to answer your question I have a great admiration for what has been created in the name of

religion or belief, or even superstition, including from Egypt to the gods of Greece and Rome, Eve, the Garden of Eden, purgatory or hell....

WITH WHAT TYPE OF LIGHT DO YOU CURRENTLY PHOTOGRAPH THE MODELS?

The simplest, the best — daylight, window or skylight, or outdoors. Sometimes a tungsten kick spot, but never, ever the flash on camera!! So many photos of potentially superb models have been spoiled by the indiscriminate use of the “flash fill-in!”



IF YOU HAD TO PHOTOGRAPH WITH THE MINIMUM AMOUNT OF EQUIPMENT, WHAT WOULD YOU CHOOSE?

One hand held SLR (digital now), an enthusiastic model, and daylight. If at night, ordinary incandescent light sources.

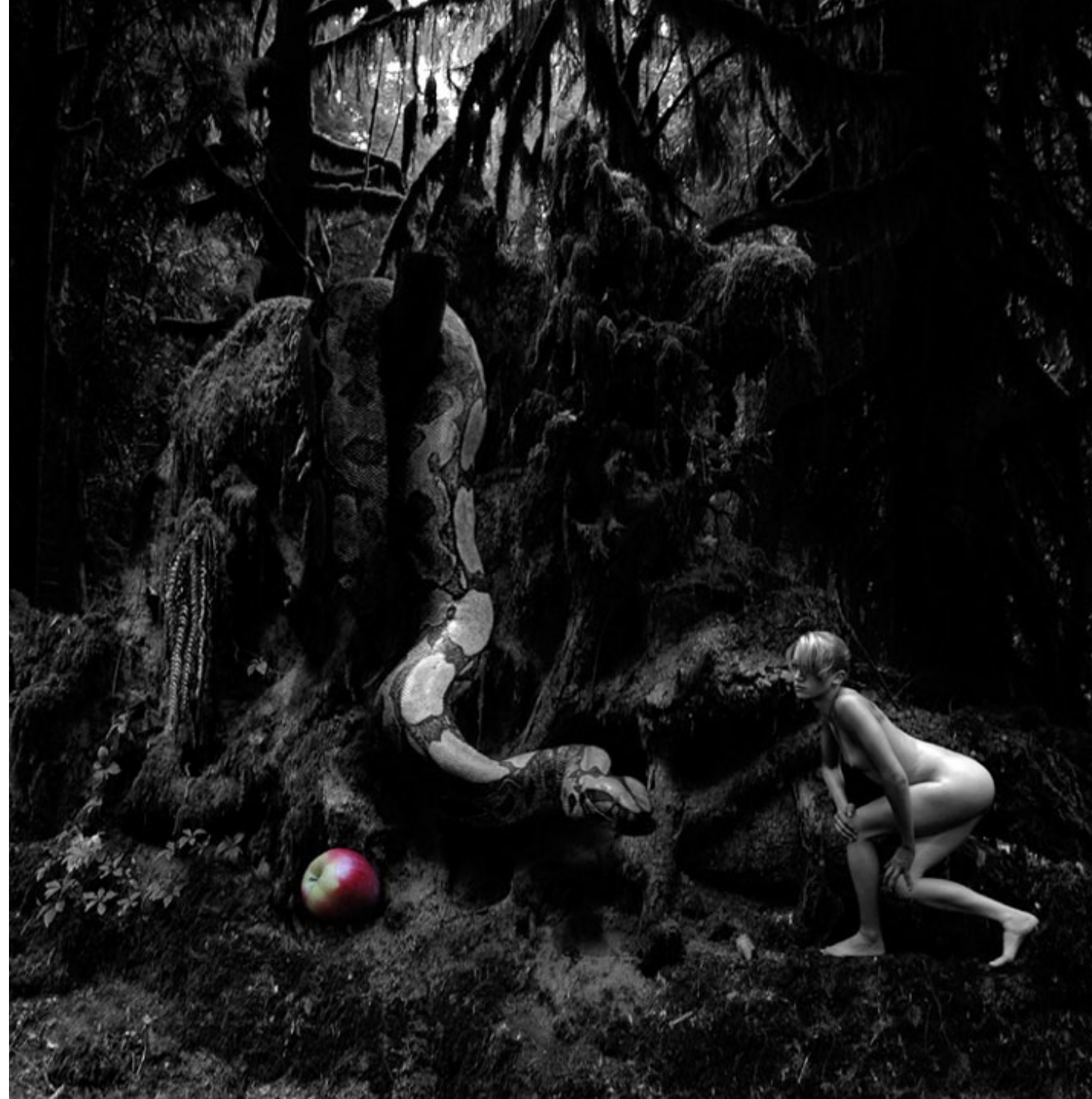
WHAT DO YOU THINK OF THE CHANGING AESTHETIC SURROUNDING THE ARTISTIC NUDE IN RECENT TIMES?

In my view, it is disappointing, shocking to see a spiral dive into pornography where "artistic" nudity is not even present. Fortunately there are some outstanding new photographers, in particular from Russia

and Eastern Europe, who bring sensitivity, humour, and often technical perfection into their work. Also disappointing is the “mutilation” of the body, tattoos, body piercing, nose rings, shaved pubic area. What next? Where are you beautiful creatures in your true selves?

THE CURRENT THEME OF REVOLUTIONART IS “MYTHS AND LEGENDS”. IN WHAT WAY HAVE THESE ELEMENTS BEEN INTEGRATED INTO YOUR CREATIVITY?

Coincidentally myths and legends have been the first and foremost gallery on my web site. To go back to roots, my father was a





symbolist painter and I grew up surrounded by “myths” and “legends” from Siegfried, Tristan and Isolde, Prometheus, etc.... The Opera was another forced source of inspiration that I was to attend from age seven to twelve. I hated it, but it did leave its mark in a beneficial way. Caving, diving, exploring castles, canyons, and ruins all added fuel to my imagination, and the challenge of their interpretation.

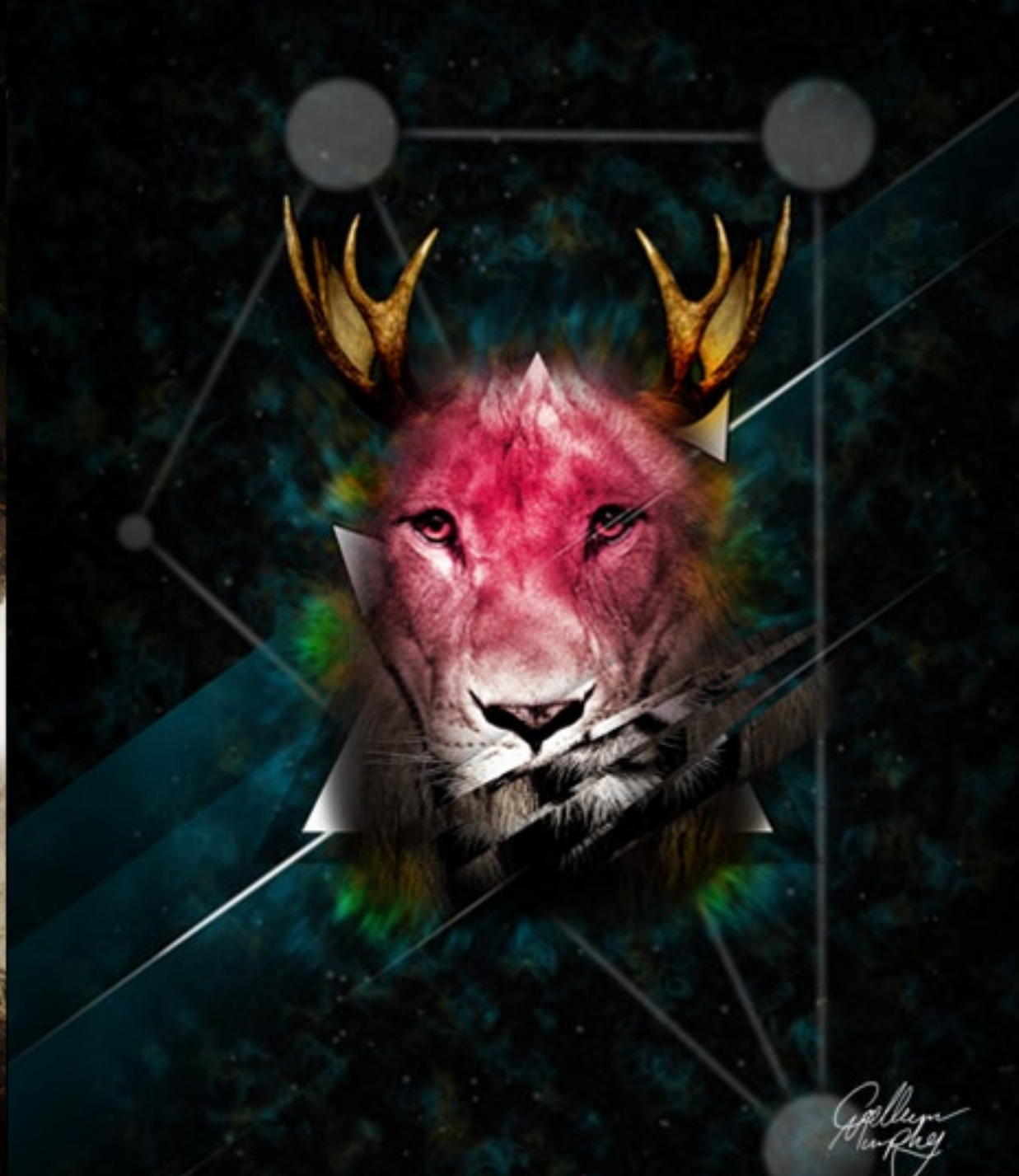
THANK YOU JJ !



turn off your tv.
**BELIEVE
IN
LEGENDS**



start the revolution











Giorgio Pastafiglia - Italy



REVOLUTIONART - issue 28

Giorgio Pastafiglia - Italy





ENKIDU



IN THE WILDNESS
ENKIDU WAS CREATED
HIS WHOLE BODY
WAS SHAGGY WITH HAIR,
HE ATE GRASSES
WITH THE GAZELLES



SHAMHAT SAW HIM
A PRIMITIVE
YOU ARE
BEAUTIFUL
ENKIDU YOU ARE
BECOME LIKE A GOD



COME
SHAMHAT,
TAKE ME AWAY WITH YOU
TO THE PLACE OF CHLOAMESH,
I WILL CHALLENGE HIM

GILGAMESH

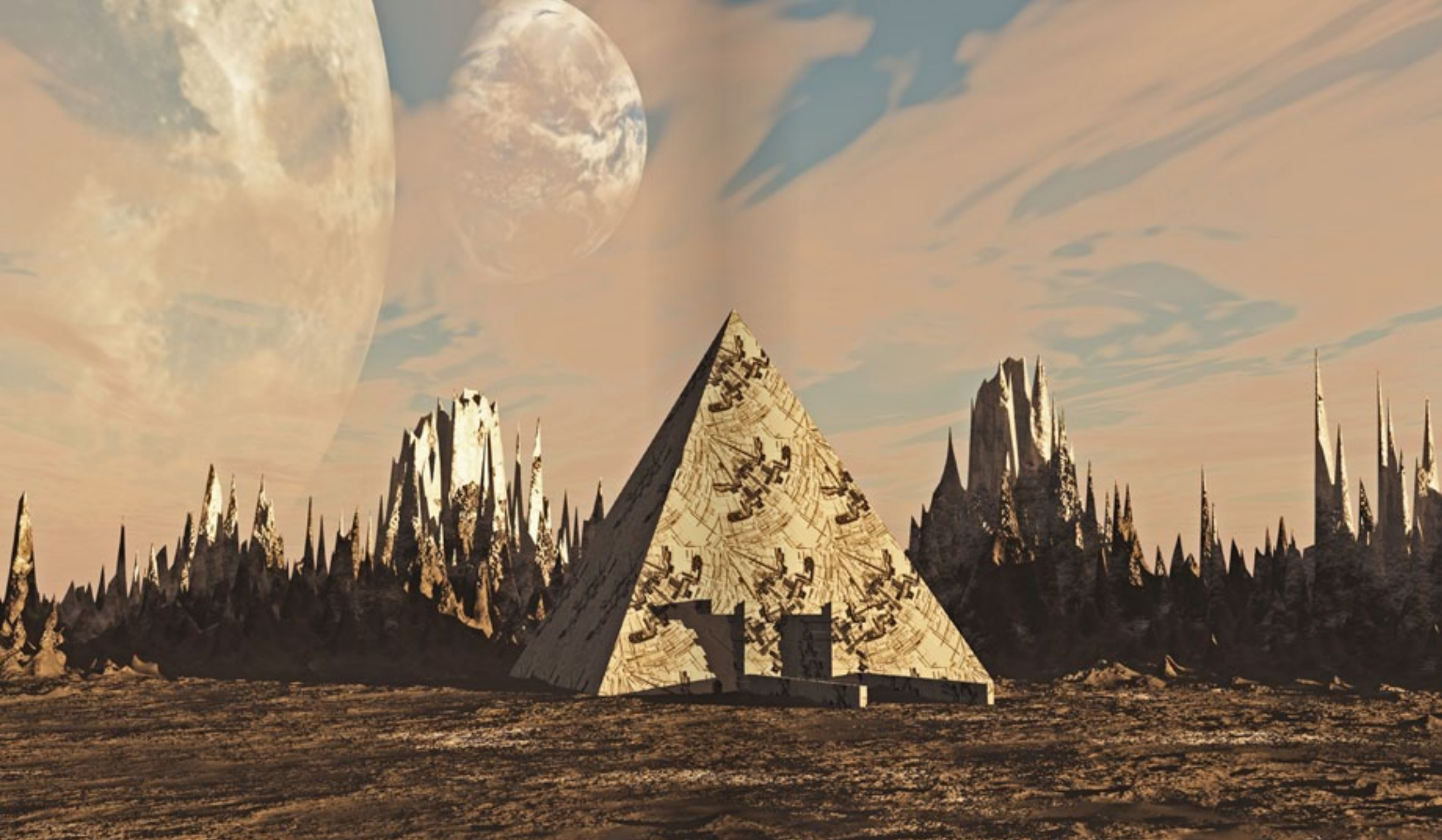


THE
ONE
WHO
SAW
ALL

Antonella Antonioni

















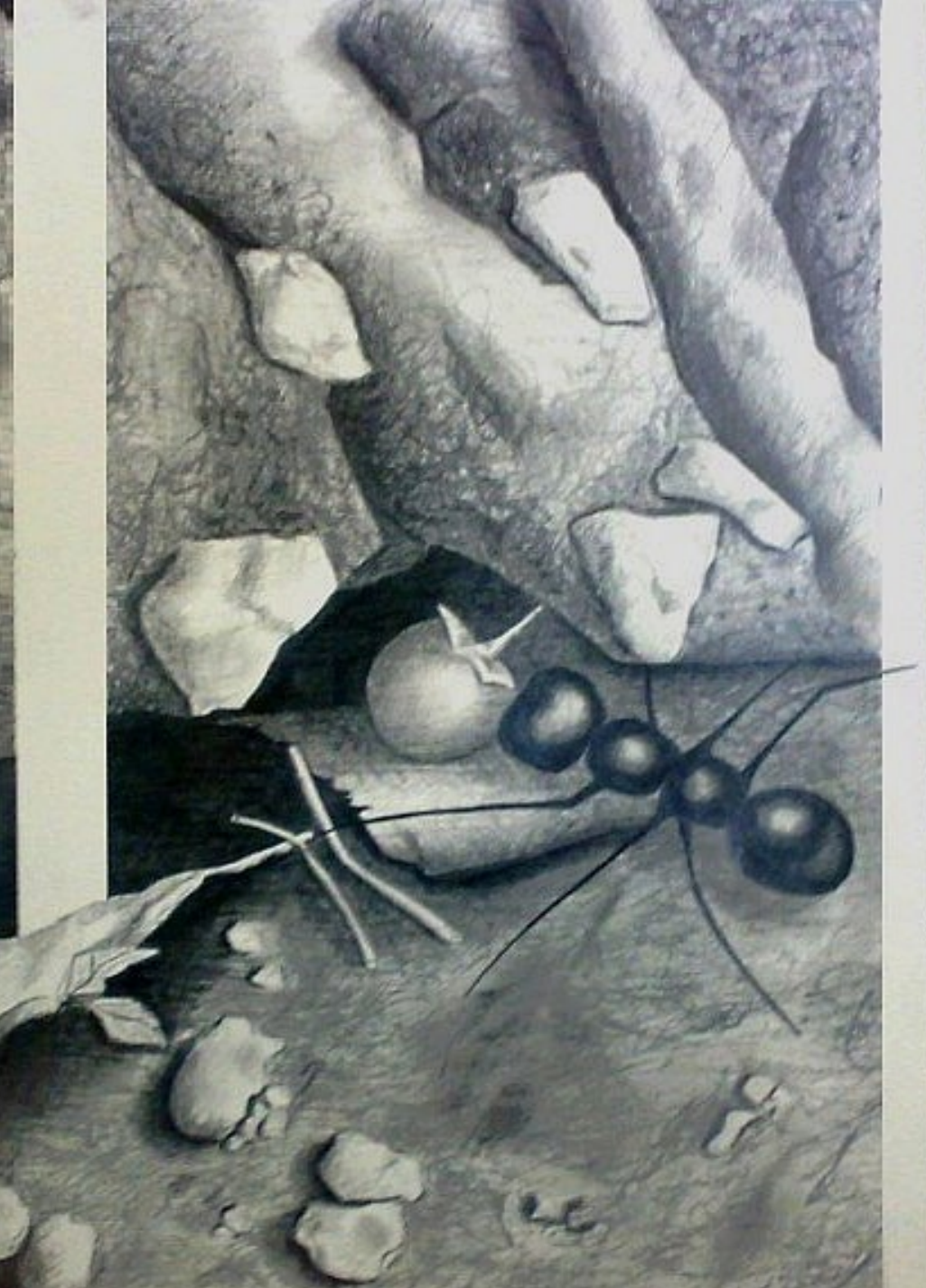


Carlos Alberto Castro - Colombia



REVOLUTIONART - issue 28

Carlos Alberto Castro - Colombia



Ahmed - Tunisia



REVOLUTIONART - issue 28

Alejandra Coirini - Argentina



G. TAGLIAVINI



G. TAGLIAVINI



the phoenix

G. TAGLIAVINI

Giovanni Tagliavini - Italy



CENTAURUS

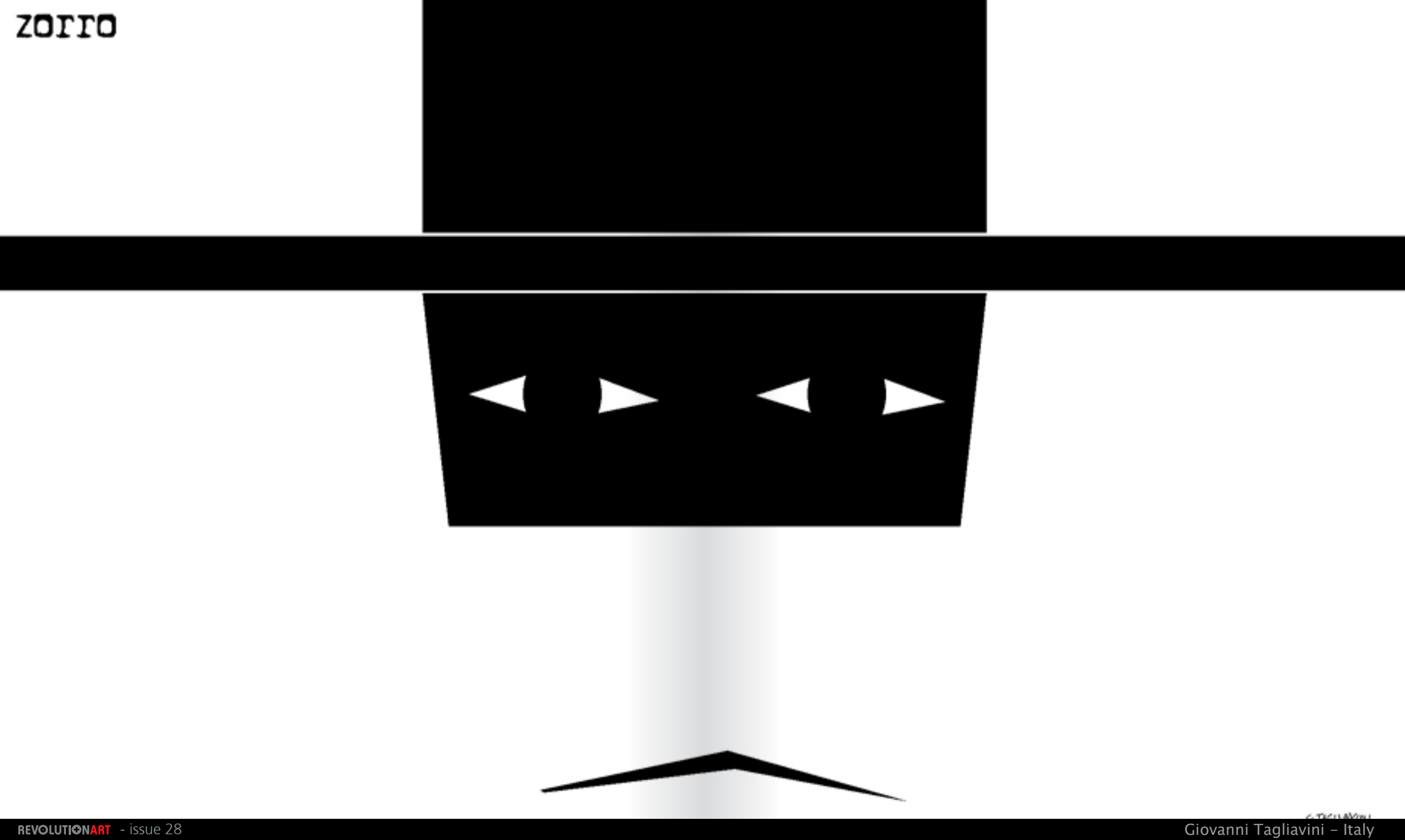


minotaur

G. TAGLIAVINI

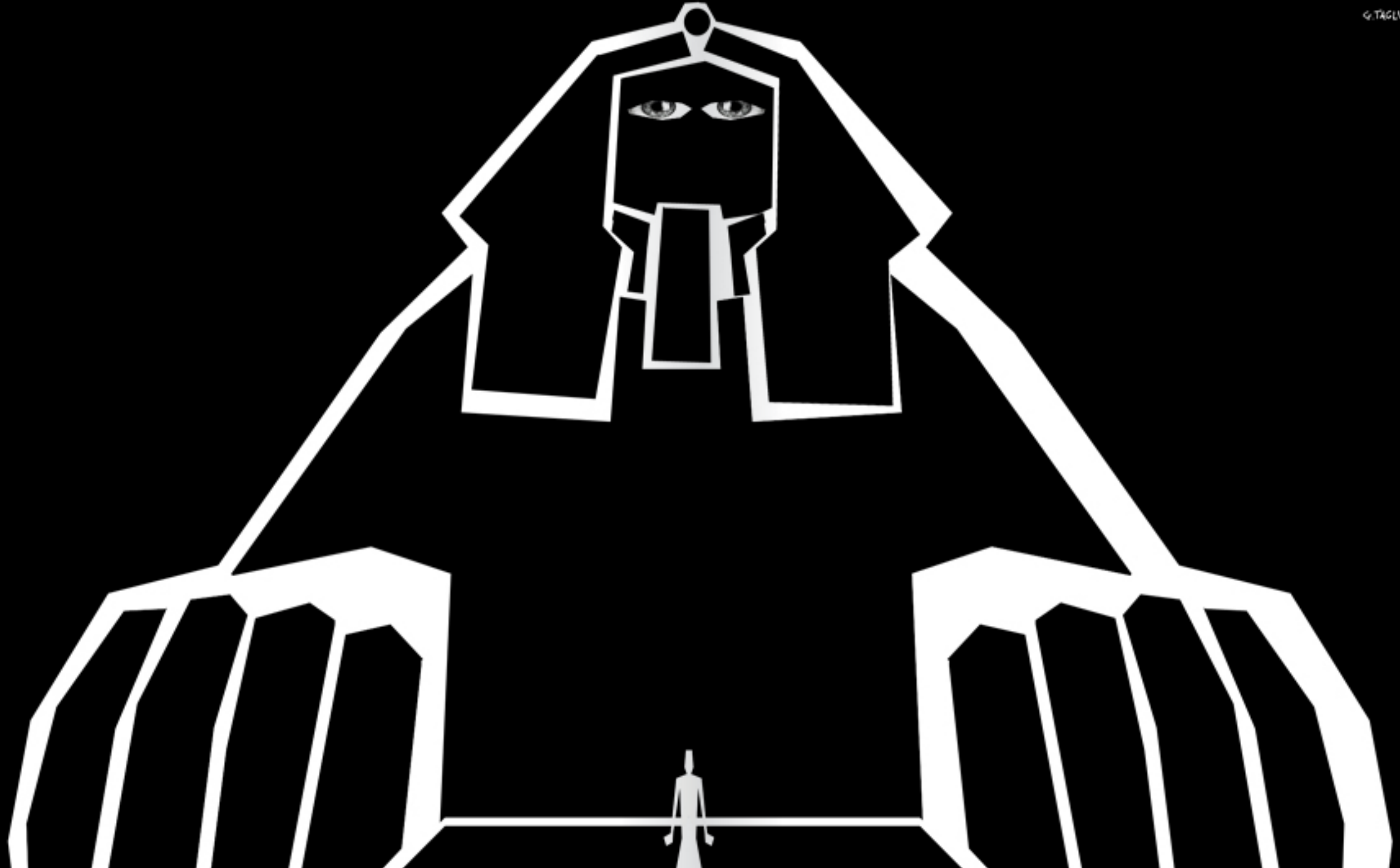


G. TAGLIAVINI





G. TAGLIAVINI

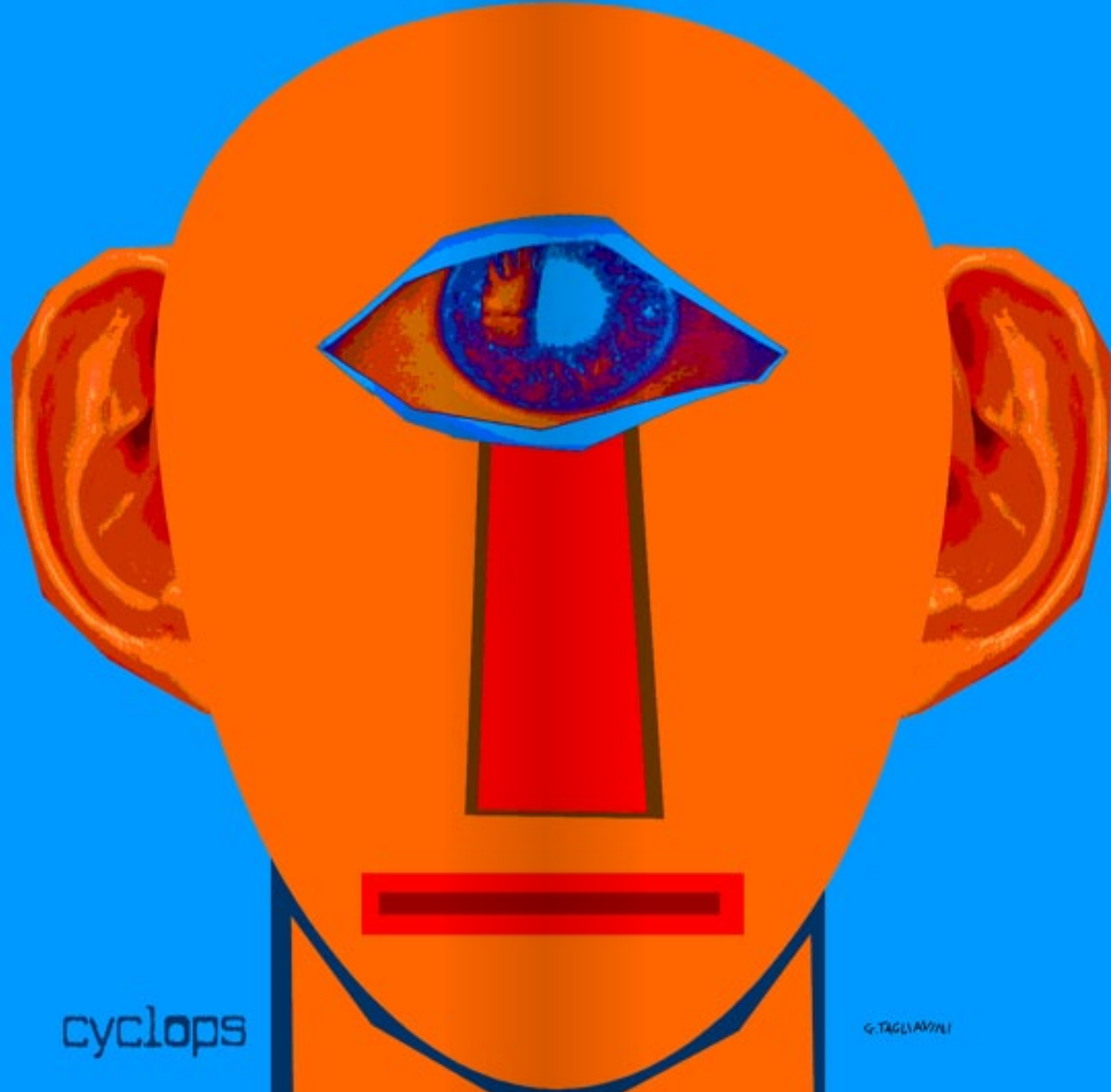






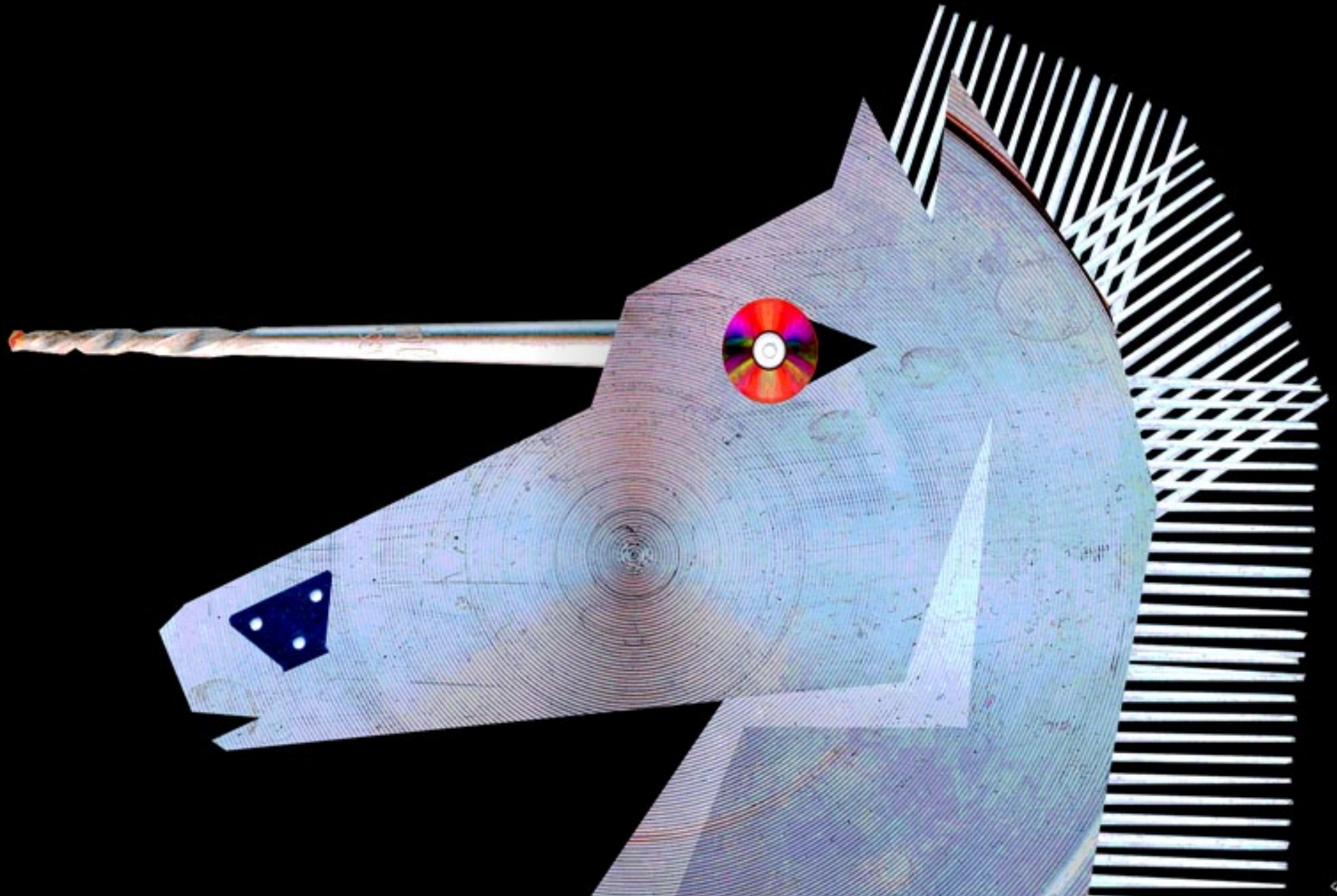
robin hood

G. TAGLIAVINI



cyclops

G. TAGLIAVINI



G. TAGLIAVINI

Giovanni Tagliavini - Italy

JOSIP BROZ TITO

YUGOSLAVIAN



1892-1980

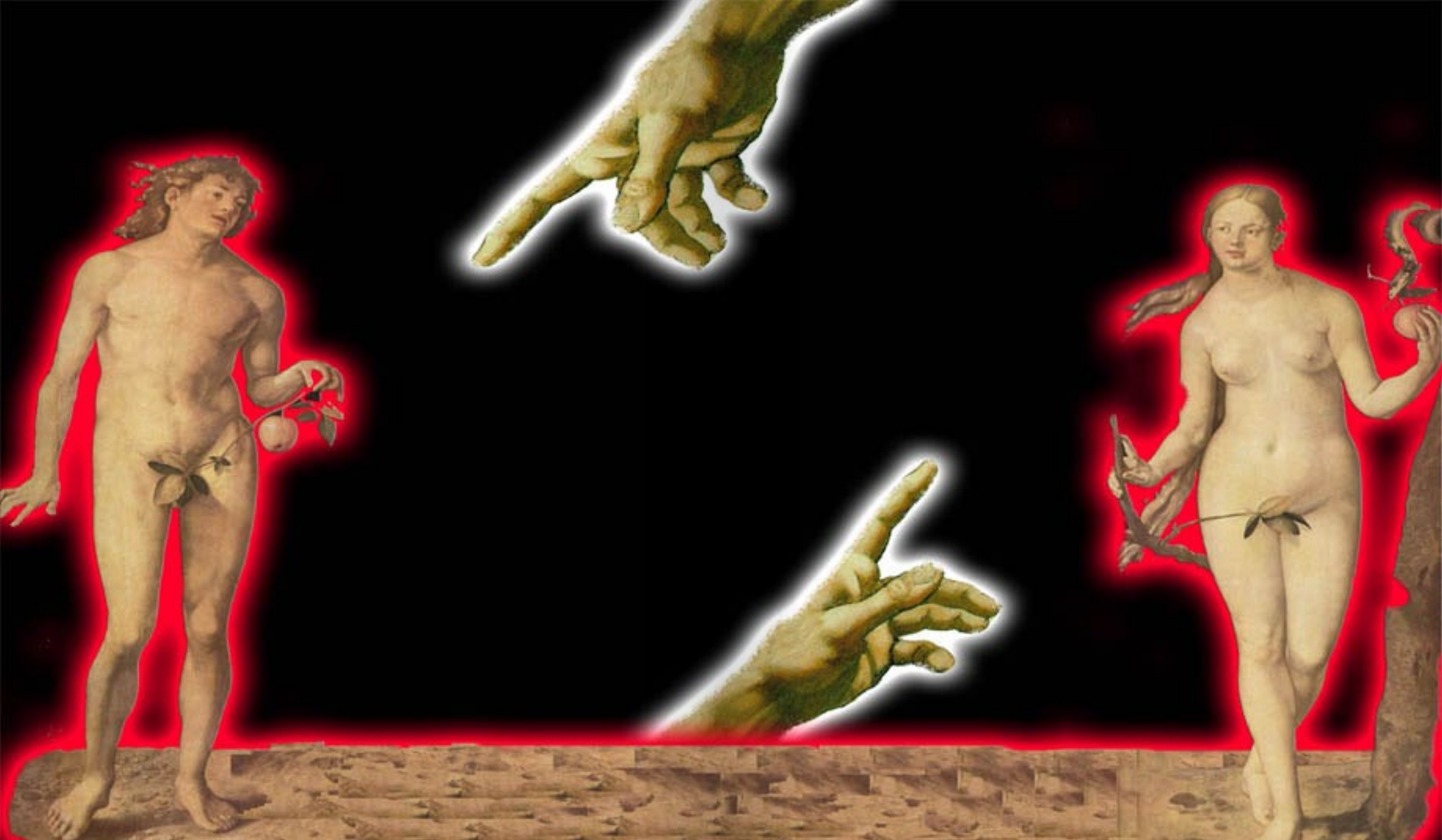


REVOLUTIONART

Igor Maric - Serbia



Miguel Villafuerte - Ecuador





Aluette Vega Ruiz – Cuba



DrFranken – Spain

MARCISSUS





Giannis Tsaganos - Greece



REVOLUTIONART - issue 28

Filipe Chagas - Brazil







La Conquista del Desierto
¿Civilización?
Generación del 80
¿Progreso?









MEANS R DIFFERENT,



AIM IS



ONE



faith





Niteesh Yadav – India



REVOLUTIONART - issue 28

Giannis Tsaganos – Greece



legenda
la llorona







Artemis

Greek Goddess of the moon
Artemis of the wildland,

Mistress of Animals
goddess of wilderness

the hunt

childbirth,

virginity and young girls,

Bringing and relieving

disease in women





REVOLUTIONART 

bopantone



golden apple and nine peahens



golden apple and nine peanens





REVOLUTIONART - issue 28

Rhama Wahyu Adi Brata - Indonesia



REVOLUTIONART - issue 28

Scott Cooper - United States



il mio nome é dracula

il confine dell'amore





ETNIA INCA

CUSCO PERU

DE LA PUTREFACTA

MITOLOGIA LATINOAMERICANA

"EL TIRANO"



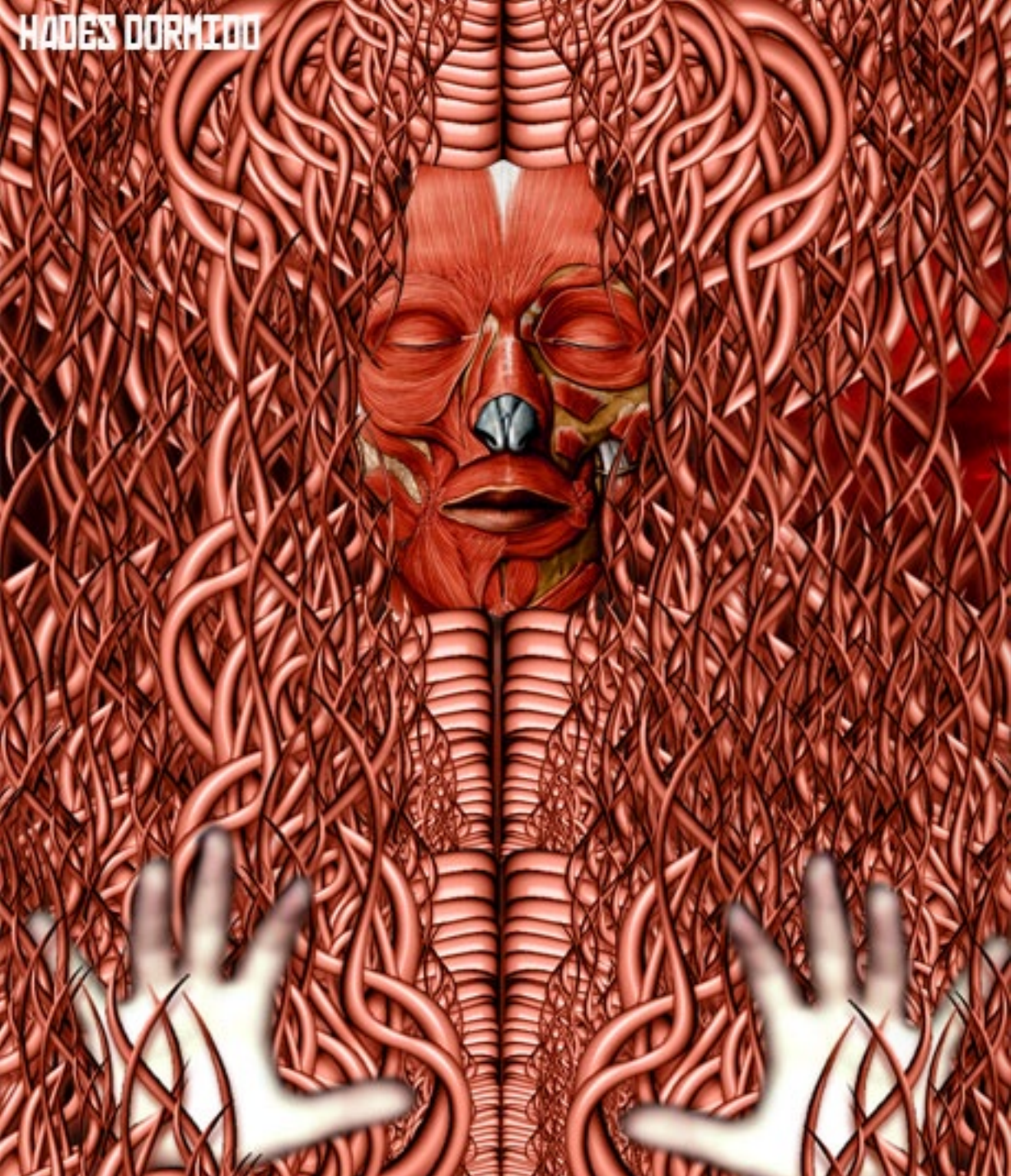
"EL CHIVO"



"LA BESTIA"



HADES DORMIDO



POSSEIDON
THOR



las
musas
(del averno)



Antentando
Escape de hades





*"I decided to start anew,
to strip away what
I had been taught."
- Georgia O'Keefe*















legend of war
old time ago



END OF CONTRIBUTIONS

READ THE LAST PAGE TO SEE HOW TO PARTICIPATE IN THE NEXT EXITION





With a remarkable portfolio of work, our guest has worked on series such as House, Six Feet Under, Nip/Tuck, Dexter and True Blood. His creative output has garnered 11 Emmy nominations. Festivals like One Show, Clio, New York Festivals and dozens of other awards form part of the career of the talented creative individual who joins us for this edition of Revolutionart Magazine. We present Paul Matthaeus...



INTERVIEW WITH PAUL MATTHAEUS

AS SEEN ON TV

REVOLUTIONART

INTERVIEW WITH PAUL MATTHAEUS

United States

www.paulmatthaeus.com


January 2011

By Nelson Medina

nelson@publicistas.org

© Images used under permission



A photograph of two hands reaching towards each other in a field. The hands are positioned on the left and right sides of the frame, with fingers slightly curled as if about to grasp each other. The background is a soft-focus landscape of green grass and a clear blue sky. A single tree is visible in the distance. The lighting is natural, suggesting an outdoor setting during the day.

Hello Paul and thank you for taking the time to do this interview. Of all the work you have produced, which one has had the greatest impact on your life?

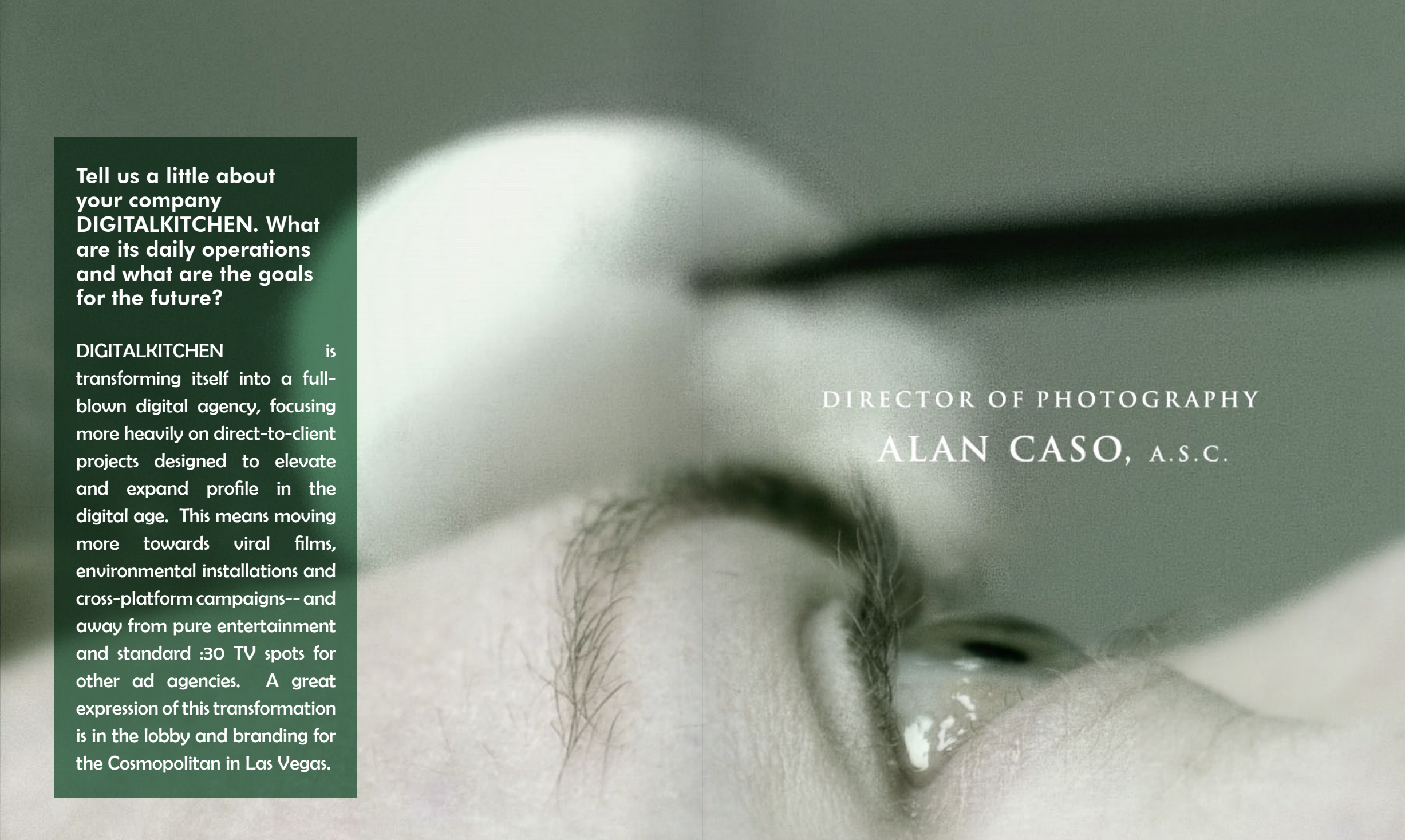
The main titles to *Six Feet Under*. This marked my shift into pure visual narratives, rather than filmmaking for general advertising. It also marked a shift for the TV industry away from star-driven “turn-and-look” main titles. Suddenly broadcast execs saw the potential in expanding the meaning of their franchise brands. The main titles for *Six Feet Under* forced viewers to enter each episode from a more reflective, existential point-of-view, rather than a literal replay of the series.



EXECUTIVE PRODUCER
JOHN GOLDWYN

When you were starting out, what were your greatest sources of training and inspiration?

Fine art photographers. Albeit, many represented a very staid approach to the art form like Group f/64-- treating photography more as a discipline of craft rather than expressionist art form. I identified most with photographers that were manipulating imagery, like Jerry Uelsmann and Todd Walker. In fact, I collaborated with Uelsmann on Steven King's Kingdom Hospital main titles, and his wife on Ghost Whisperer.



Tell us a little about your company DIGITALKITCHEN. What are its daily operations and what are the goals for the future?

DIGITALKITCHEN is transforming itself into a full-blown digital agency, focusing more heavily on direct-to-client projects designed to elevate and expand profile in the digital age. This means moving more towards viral films, environmental installations and cross-platform campaigns-- and away from pure entertainment and standard :30 TV spots for other ad agencies. A great expression of this transformation is in the lobby and branding for the Cosmopolitan in Las Vegas.

DIRECTOR OF PHOTOGRAPHY
ALAN CASO, A.S.C.



What is a day in the life of Paul Matthaeus like?

I've stepped out of the day-to-day management of DK's creative product, and am focusing once again, on breaking some new ground-- this time in transmedia storytelling for entertainment. It requires a lot of patience: a tidal shift in the way we tell our stories means a lot of small steps at the pace of tectonic plates. If it can be cracked, it will mean a lot for the industry.





TRUIE

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

My family of course. I'd like my kids to pursue whatever energizes them. It's the hardest thing to accomplish in life. We make a lot of compromises in an effort to live a 21st century lifestyle. Sometime I'd like to explore the Pacific Northwest's inside passage-- the largest archipelago in North America-- and my backyard.



EXECUTIVE
PRODUCER **ALAN BALL**

With the ever-growing importance of the internet in our lives, how do you see the future of interactive publicity?

It's all about engagement across platforms (TV, mobile, internet, environmental). Convergence is a huge shift, and we've just begun to shift the way we produce content to adapt to this new landscape. There's so much more to discover.



AND JAMES REMAR

Do you see yourself more
as a publicist or a film
maker?

Filmmaker, who can think like a
publicist.

You have had a long career filled with projects and achievements. Do you think you might stop at some point and devote yourself to something else, or are you chasing some kind of goal as an audiovisual communicator?

I do enjoy mentoring the next wave of professionals. I have yet to find the perfect outlet for that.



During the first season of House, the musical introduction included a flute that lent it a very human touch. Then the music was altered for the following seasons. What lies behind these kinds of changes and what are creative negotiations with clients usually like?

Regarding the music for House-- I have no clue, I wasn't part of it. Bryan Singer came to me with the music initially, and frankly I loved it. It could lie in the personal taste of a creator or showrunner, or be a rights and permissions issue with the composer. I believe the original piece was a Massive Attack composition, so the artists might have played a role.



KETT TURTON

WILLIAM WISE





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

I'd like to contribute to another fundamental shift in filmmaking for entertainment. The desktop digital revolution change the fundamental center of gravity of filmmaking for short form content. DK was like a rock band in the early days with a huge sense of cross-disciplined invention-- focusing on how and where picture, graphics, editorial and music coalesce. I'd like to be a part of this sensibility permeating serial TV and feature work.

Thank you Paul !



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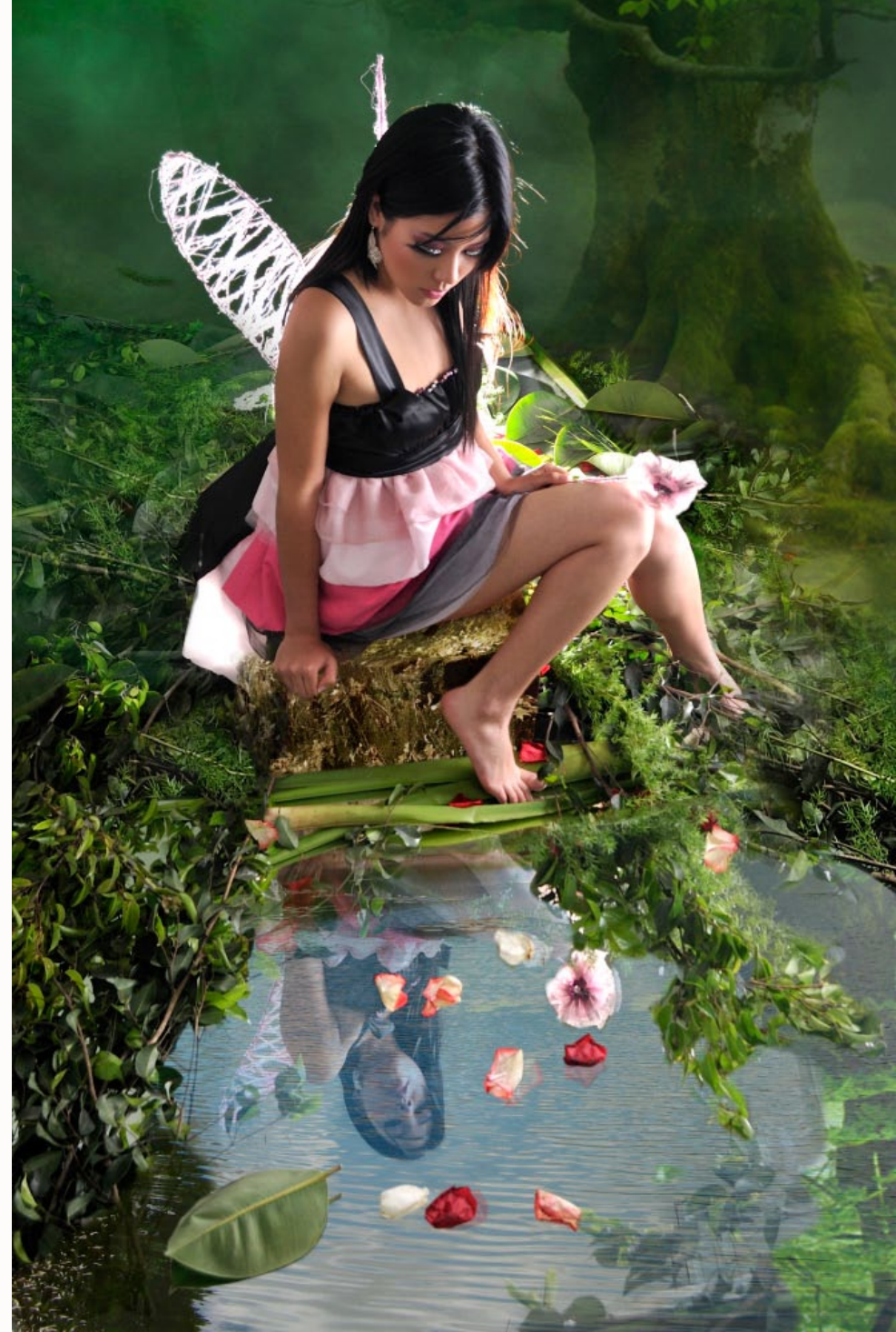


REVOLUTIONART

VICTOR

Photographer: Víctor Arteaga
Country: Perú
Website: www.p4t.com.pe
www.cincouno.com/victor-arteaga

Lighting: Carlos Quiroz
Make-up and hair styling: Osly Pinedo
Costume design: Brenda Vizarrreta, Yoselin Morote,
Miluska Guerrero, Any Guibert
Production: P4T













REVOLUTIONART

LAURA

Photographer : Laura Rios Prada

Country : Perú

Models : Adriana Benito / Areliz Benel / Lady Salva /
Jasmin Ruiz Castañón

Website : www.laurarip.com











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What is Art?

by John Szabo

What is Art is as Relevant a Question in 2011 as it was in 1896 when Tolstoy Published “What is Art?”

In 2011 the question of what is art remains as relevant as it did in 1896 when Leo Tolstoy published his seminal 132 page essay “What is Art?” on the aesthetics of art in which he wrote: “Art consists in one human consciously conveying to others, by certain external signs, the feelings he has experienced, and in others being affected by those

feelings and also experiencing them.” What would Tolstoy think of artists selling perishable recreations of stocked medicine cabinets for 19.2 million or giant balloon sculptures made of stainless steel finished in mirror-like colors for 25.7 million; all backed by international PR, marketing and sales campaigns?

I traveled from Laguna Beach, California recently to the Frieze Art Fair in London, to view what many art critics and scholars consider the finest contemporary art in the world, by living artists, represented by over 150 prestigious art galleries. Soon after entering the fair, I literally stumbled upon an installation piece consisting of a pile of dirty socks, to which I returned and discreetly added my dirty left sock. My addition to the piece was still there the next day when I returned to give the show another chance this time discovering a real gem; seven canvases splattered with bird shit. I was corrected by a woman, from the gallery that had brought this masterpiece to Frieze, who barely glanced up from her ipad when I asked the meaning of the work, and was corrected that

it was not bird shit but “pigeon droppings.” She told me to read the statement of purpose on the wall before asking more questions. I asked 50 people leaving the Frieze Art Show, attended by more than 60,000 over four days: “How would you rate your overall experience of the show as far your relating to, being engaged by and enjoyment of the art you viewed on a scale of 1-10; 10 representing the highest level of enjoyment?” The average was 4.5. I estimate, based on conversations with attendees of other respected art shows, this number would be lower at these other art venues, as many art aficionados and even art insiders, simply can’t relate to and are not emotionally or intellectually engaged by the art. Leading art critics and historians continue to question the value of defining what is art.

“More or less anything can be designated as art” according to art historian Thomas McEvelley and Arthur Danto, professor of philosophy at Columbia University believes, “You can’t say something’s art or not art anymore. “ I left London convinced that to ponder what is art is the wrong question. It seems almost anything and everything is considered art today and that the more germane question is what constitutes great or even good art. Tolstoy concluded in his “What is Art?” essay: “In order to define art, it is necessary, first of all, to cease to consider it as a means to pleasure and to consider it as one of the conditions of human life. “ He expanded, “... the activity of art is based on the fact that a man, receiving through his sense of hearing or sight another man’s expression of feeling, is capable

of experiencing the emotion which moved the man who expressed it.” The attitude from much of the art establishment, including top art galleries, is that if you don’t appreciate the art, you don’t understand it, and you best go home and educate yourself because they are too busy to explain to you the obvious. Great business plan to build your customer base at a time when art is viewed as the ultimate unnecessary indulgence. At an art opening a few years ago I overheard a conversation between a couple from New York City convinced one of my paintings “Windows II” was an abstract of a particularly colorful intersection of buildings in Harlem. Instantly the gallery saleswoman interrupted and began lecturing about the correct back-story, denying them to experience and inter-

pret my art in terms of their unique life experiences. Later that evening, in a moment of Déjà vu, I returned to a previously forgotten visit of Harlem, many years earlier, and the real motivation behind “Windows II” thanks to a couple from New York City.



About the author:

John Szabo is a painter and writer living in Southern California. He has had feature length pieces published in The Los Angeles Times and The San Francisco Chronicle among other publications. He has had art shows at leading galleries including Marion Meyer Contemporary Art in Laguna Beach, CA, The Santa Monica Art Studios, at The Santa Monica Airport, CA and Bergamot Station in Santa Monica. His art has been reviewed in ArtNews, The Art Scene and The Los Angeles Times. His paintings are included in the permanent collections of: The Los Angeles County Museum of Modern Art and The Museum of Contemporary Art, Los Angeles along with The Ritz Carlton Hotel, Dana Point, CA. Szabo earned his MA in Journalism, with a concentration in Reporting The Arts, at The Ernie Pyle School of Journalism at Indiana University.



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MUSIC

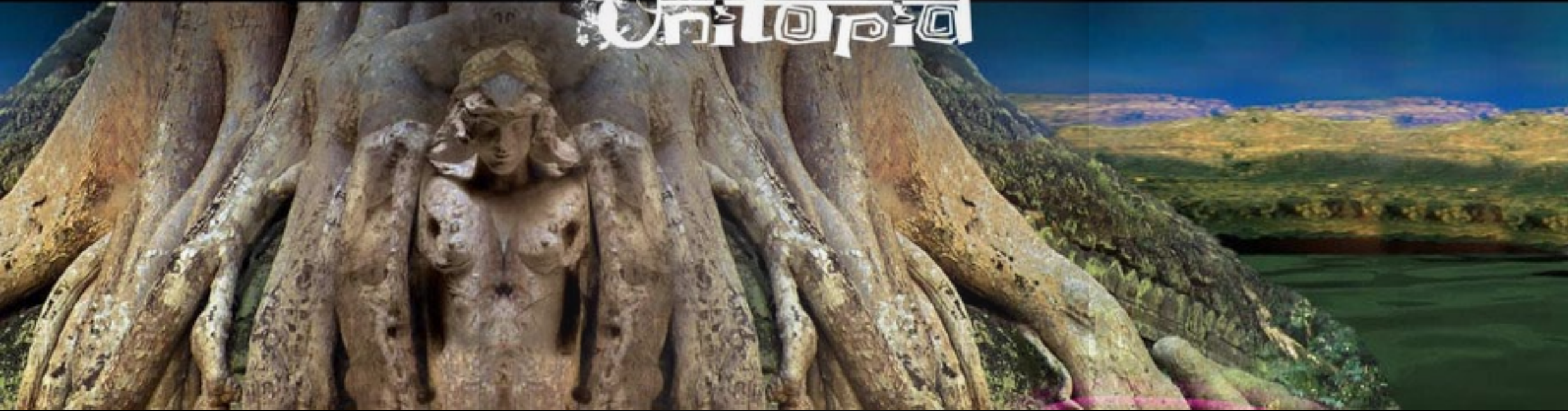


INTERVIEW WITH UNITOPIA

REVOLUTIONART

INTERVIEW WITH UNITOPIA
Australia
www.unitopiamusic.com
December 2010
By Eduardo Mazzeo
hola@publicistas.org
© Artworks by Ed Unitsky

Utopia



Mark Trueack
(Lead and backing
vocals)



Sean Timms
(Keyboards, lap
steel & acoustic
guitars, backing
vocals, mandolin)



Matt Williams
(Electric and
acoustic guitars,
backing vocals)



David Hopgood
(Drums)



Tim Irrgang
(Tuned and
untuned
percussion)



Craig Kelly
(bass)

Unitopia



What the band decided to write about Tesla and such was the challenge of representing a life so full of studies and summarize it in a song?

As part of the Artificial concept we wanted to write about some of the great inventors of the world, and to us Tesla was the one that needed more attention, we wanted to show the romance of the man and his work. I think the music certainly brings a new meaning to what the man was about.

“Tesla”, in a little over 13 minutes, the band shows its full potential. How is the composition and arrangement a piece of music so complex, with notorious changes in rhythm and instrumental multiplicity?

Sean and I wanted to have complex arrangements that would complement the mans work, the instrumental arrangements have many different aspects to them by way of time

signatures and various styles this is what we like to do when we are telling stories.

How would you define musically this song?

Composed of various musical genres (rock, prog, jazz, rhythmic influences from various countries), but that at the same time form a whole and not a summation of different things. Most of what Unitopia does is based on various musical genres, we don't really see ourselves as progressive rock

more like Progressive Fusion, as you will hear in future projects, we are still evolving and want to continue to do so!

You can hear several additional instruments, orchestral, extra band, right? Who else involved in this execution?

Yes we have access to many musicians, including the Adelaide Arts Orchestra (featured on More than a Dream album) however with the Garden and



Artificial we used the string section from the Adelaide Symphony Orchestra lead by Carolyn Lamb and sometimes we add several other musicians who are masters of the instruments, like French horns, or Harpists depending on the song and arrangement .

The band excels in music, and also has a graphic art class, by Ed Unitsky, who also does the intro to the story of Tesla. How is the feedback between the Band and

Ed, between music and graphic art?

Well Ed and I do most of the negotiation, and we do it well considering he does not speak english very well. Getting him to do the narration of tesla was easy, (it was meant to be) Everyone who makes contact with Ed's work falls in love, he is a genius !

What is the opinion of Ed, about their jobs?

Our Opinion of Ed is quite obvious, he understands the music and he enjoys what we do, so it makes his job a lot easier, We have several projects coming up in 2011 and we look forward to his great input

Would you anticipate coming projects or work, musically, as a graphic art?

I think Visions of Eds work complement the music, in a similar way to Roger Dean and Yes

Anything you want to add?

I would like to thank you and your team for this interview, and look forward to meeting you someday, in the meantime watch out for 3 new projects next year More than a Dream Double Deluxe version, Covered Mirror (Concept album) and More than a Garden of Songs Tour 4 disc pack Bluray/DVD
Cheers Truey (Mark Trueack)

Unitopia



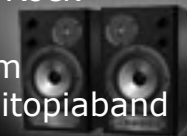
UNITOPIA

Style: Classic / Progressive / Rock

Country: Australia

Hear: www.unitopiamusic.com

www.myspace.com/unitopiaband



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Style: electroacoustic/experimental

Country: Italy

Hear: www.myspace.com/milanitiziano



BASSIDA

Style: Funk / Soul / Hip Hop

Country : Denmark

Hear: www.myspace.com/girlonbass

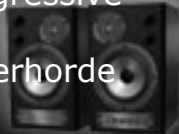


WINTERHORDE

Style: BlackMetal / Metal / Progressive

Country: Israel

Hear: www.myspace.com/winterhorde

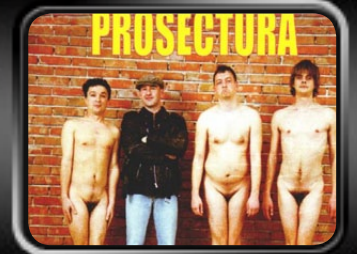


PROSECTURA

Style: Punk

Country: Hungary

Hear: www.myspace.com/prosectura1



EFTEKASAT

Style: Jazz fusion / World music

Country: Egypt

Hear: www.myspace.com/eftekasat



JORGE RANGEL

Style: Electronic / Experimental

Country : México

Hear: www.music.jrangel.net



JAWAIKA

Style: Reggae

Country: Indonesia

Hear: www.jawaika.co.nr



RAVEN TIDE

Style: Gothic / Metal / Electronica
Country: Italy
Hear: www.myspace.com/raventide



MOONLYN

Style: Alternative / Electronica / Powerpop
Country : Canada
Hear: www.myspace.com/moonlynmusic



GOV'T MULE

Style: Blues / Jam Band / Rock
Country: United States
Hear: www.myspace.com/govtmule



RASTRELLI CELLO QUARTET

Style: Classical / Jazz / Rock
Country: Germany
Hear: www.myspace.com/rastrelli



THE RABBLE

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SEATTLE'S ALICE IN CHAINS TAP MATTHAEUS AND BLANK DESIGN TO LAUNCH GRUNGE ICON'S FIRST-EVER ARENA TOUR WITH VIDEO.



Emmy-winning Director and Seattle motion design studio team to produce provocative stop-motion music video for stage, web and broadcast.

Shot entirely with digital SLR cameras in an abandoned Seattle factory, Alice in Chains' new video is over 6,000 separate still pictures stitched together, forging a decidedly intense visual language for the Seattle grunge icons. Lesson Learned is the eighth cut on Black Gives Way to Blue, the first album release since the tragic death of vocalist Layne Staley. The new Alice in Chains album was released by Virgin/EMI, making it the band's first label change in its 20-plus year career.

The visual treatment was conceived and directed by Paul Matthaeus, and produced with Bobby Hougham and Sevrin Daniels of

Blank Design. Using physical lacerations as a metaphor for lessons learned, a young man and woman plummet through a derelict industrial building. Tattered clothes dissolve off, revealing wounds that symbolize emotional learning. The video was shot entirely as a stop-frame animation, but with live actors on-set using Canon 5D digital SLRs.

"The band wanted something volatile to launch their first arena tour—something that reflects the raw texture unique to the Alice sound," commented Matthaeus. Some of the band members knew of Matthaeus' filmmaking from his groundbreaking main titles for

Six Feet Under and True Blood, and thought he might be a good fit for the project.

Matthaeus had worked with Blank's Hougham and Daniels on and off for the last 15 years, at Digital Kitchen, the company he founded. Daniels was a staff Creative Director at DK, and Hougham, a freelancer with a 10+ year history with the company.

"Needless to say, we were familiar with how Matthaeus runs his projects," remarked Blank's Bobby Hougham. "The great thing about Paul is his ability to collaborate like none other," commented Sevrin Daniels. "Bobby and I had a lot of latitude to contribute to the direction of the piece, which was refreshing." According to Matthaeus, both Daniels and Hougham help shoulder directorial duties. "I firmly believe in a shared auteurship, and this project was no exception," said Matthaeus.

The project required five days of shooting, meticulously animating dirt and prosthetic scars in-camera as the foundation for visual effects. Then Hougham and Daniels finished the piece with animation, compositing and digital effects, produced entirely in their Pike Place studio.

The band has integrated a significant portion of the work into their stage show, which has been met

with rave reviews. Of their first show, Spin magazine comments, "... the reconfigured Alice in Chains have proven shockingly vital."

About.com described Alice as, "... one of the few instances when a band picks up where it left off and manages to produce an intensity and focus that rivals its heyday." Alice in Chains started their 19-city arena tour on September 16 at the Charter One Pavilion in Chicago.

Preview uncensored video here:



Credits:

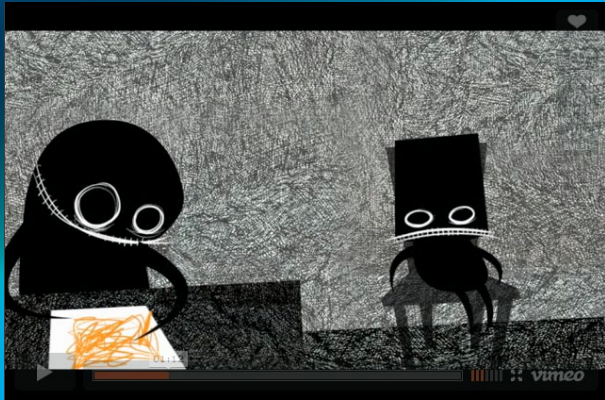
Paul Matthaeus, concept / director
Sevrin Daniels (Blank Design), co-director, design, visual effects and animation
Bobby Hougham (Blank Design), co-director, design, visual effects and animation

Randy LaFollette, Producer
Blank, Production Company
Doug Hostetter, Director of Photography

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motion

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Two friends are disturbed when a shadow appears in front of their home. Paranoia and nightmares begins.

CRASH! BANG! WALLOW?



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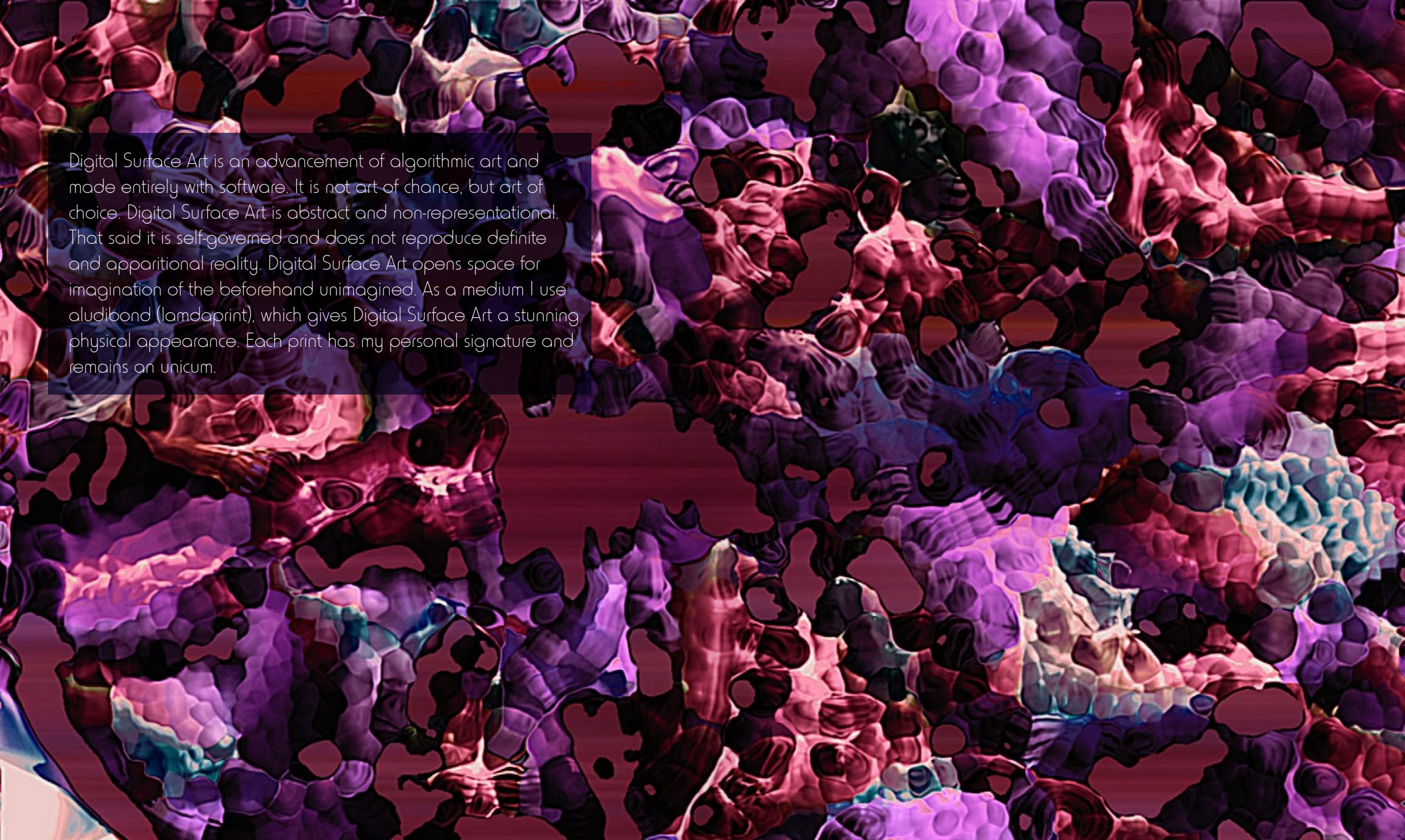
Lost myself in Nikon



DIGITAL SURFACE ART

Benjamin Soehnel - Germany

I disassemble, layer, and partial-multiply algorithmic patterns. Thereby emerges a complex structural, which I superpose with artificial or natural textures and turn this into a sophisticated surface by means of distortion and exposure to light. The entire process is driven by inner voice, which leads me through. I call it Digital Surface Art.



Digital Surface Art is an advancement of algorithmic art and made entirely with software. It is not art of chance, but art of choice. Digital Surface Art is abstract and non-representational. That said it is self-governed and does not reproduce definite and apparitional reality. Digital Surface Art opens space for imagination of the beforehand unimagined. As a medium I use aludibond (lamdoprint), which gives Digital Surface Art a stunning physical appearance. Each print has my personal signature and remains an unicum.



A composition of mine is not pre-determined, but is developed during the process. I use the tools at my disposal and just do it. When you paint a woman sitting on a chair, the painting is then a representation of the woman sitting on that chair. Digital Surface Art has no such connection to the real world. It creates another reality, which does not exist beforehand, though Digital Surface Art can sometimes be compared with microscopic recordings of some material. Still it is non-representational as this matter does not really exist. I prefer the non-representational worlds, because in them much more is possible than in the representational.

I am born in Munich in 1980, Germany. I am Bachelor of Cognitive Science and am becoming Master in Advanced Management. Art was always my passion. When I was young I used to paint black structurals on white varnished wood. Then I discovered Video Feedback Art for myself. A video camera is pointed at its own monitor, so that the monitor virtually shows itself. This loop causes abstract patterns in motion, which can be enhanced by mirroring, inversion and additional interferences. In 1997 I first started with Digital Surface Art, which I am the originator of. It's a long time ago, to be sure, and I have learned a lot since, but I am still learning. That said my style is still in development and search for a perfect Surface.

More info about Benjamin Soehnel at
<http://digitalsurfaceart.blogspot.com>



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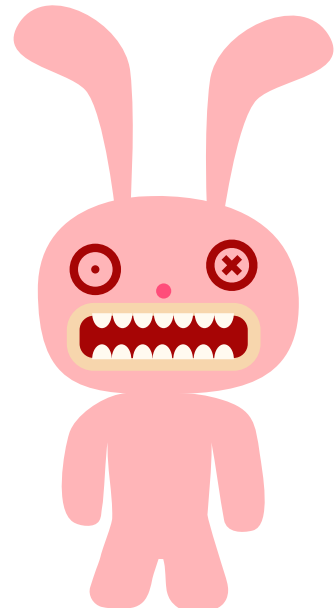
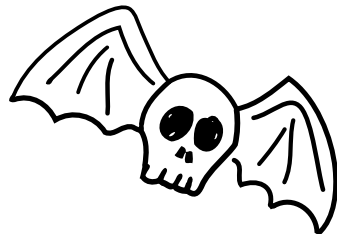


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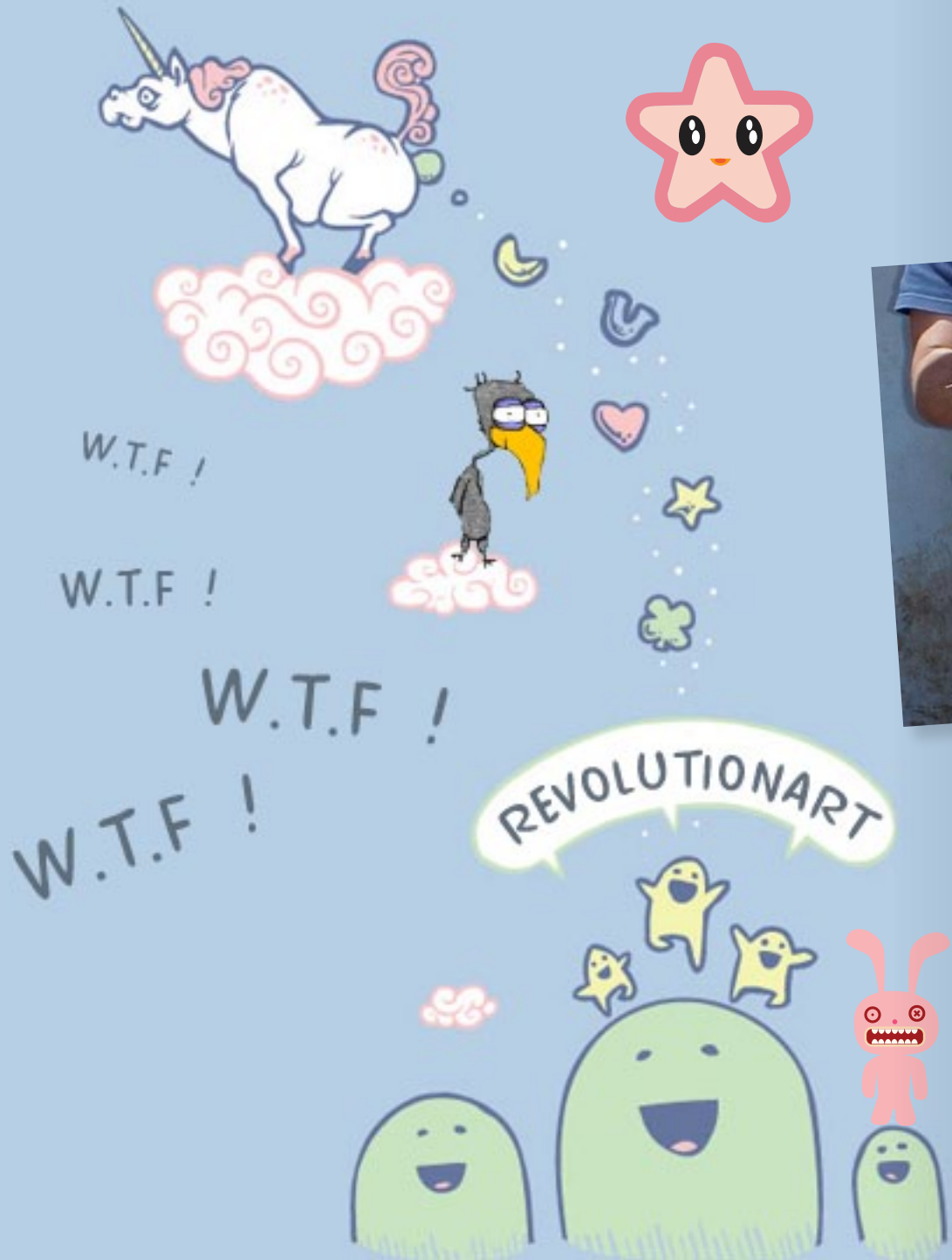
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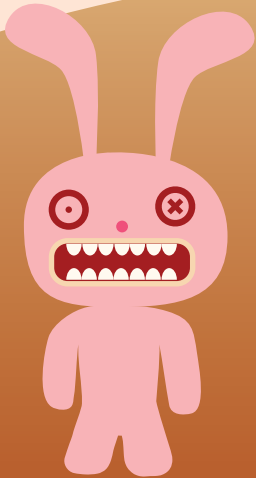
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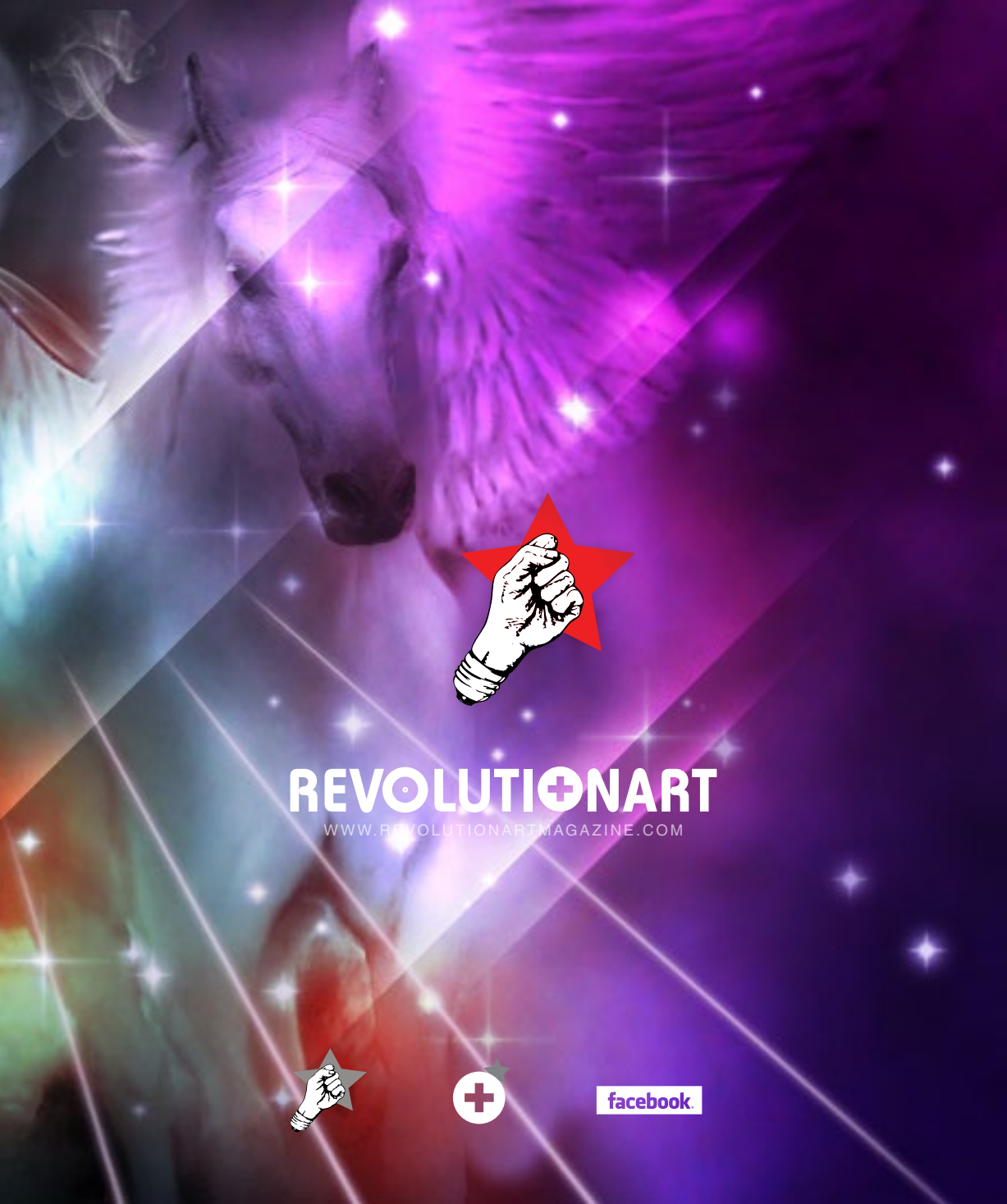
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