



PRESENTS :

REVOLUTIONART

Music, Peace and Love

REVOLUTION+ART

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REVOLUTION+ART

INTERNATIONAL MAGAZINE

ISSUE # 5

March - April 2007

Published by:
PUBLICISTAS.ORG

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Do you like to work with us?

We need enthusiasts journalists to cover events around the world. Some funny guy for cartoons section. Some freaky chic for fashion events. Some headbangers for the music comments. And some geeks for the tech news and gadgets. Join us!

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Don't go faster! Take it easy... Enjoy your new issue of REVOLUTIONART like a sweet orgasm and feel the textures, inhale the colors, touch the shapes with your eyes...

Page by page our master designers have delivered the most finest art from Tibet to India, from Peru to Malaysia, in the mountains of Iran, in the argentinian Patagonia. This is a lovely melody of art converted into a magazine. This is the "MUSIC, PEACE AND LOVE" issue.

In this relaxed edition we have an exclusive interview with Kristal Blanco from Italy, cazzo! Take a look of what can we learn of this brilliant artist.

Do you like videogames? Do you like music? That's great because Justin Lassen is in da house. This incredible guest is a sound designer. Justin is part of the developer team of the new videogame "Out Of Hell" and will share with us some of his new projects.

Dear comrades: this is a revolutionary platform, a massive propaganda to communicate messages and make the people think about them. Our mission is to deliver your message to the world.



Now think about the people opressed living in a monotone life; working, eating, sleeping and starting a new day without any change. Think about the conformism of our society. Think about what are you doing to make something trascendent with your life.

Let the people hear a strong message from you: The theme for the next edition is: Wake Up! Blessed you all.

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Issue 5



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// 950 x 550 pixels (if horizontal)
460 x 550 pixels (if vertical)

// Name, country, e-mail, and website.

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WHY DO BUSINESS IN OTHER WAY?

REVOLUTIONART INTERNATIONAL MAGAZINE

Frequency: Every two months

Price: Free

Estimated downloads per issue: 9,000

Estimated readers per issue: 34,000

Readers origin

- 1.Europe 33.4 %
- 2.South America 28.5%
- 3.Asia 12.2 %
- 4.USA and Canada 11.1 %
- 5.Centroamérica 9.1 %
- 6.Australia 1.4 %
- 7.Africa 0.5 %
- others 3.7 %



(stats pounded from past Issues)

Promoted in AD festivals, magazines, blogs, podcasts and lot of alliances on Internet.

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HERE WE GO  . . .

Love
Music
Peace

Love
Music
Peace

Love
Music
Peace



Messa

Peace

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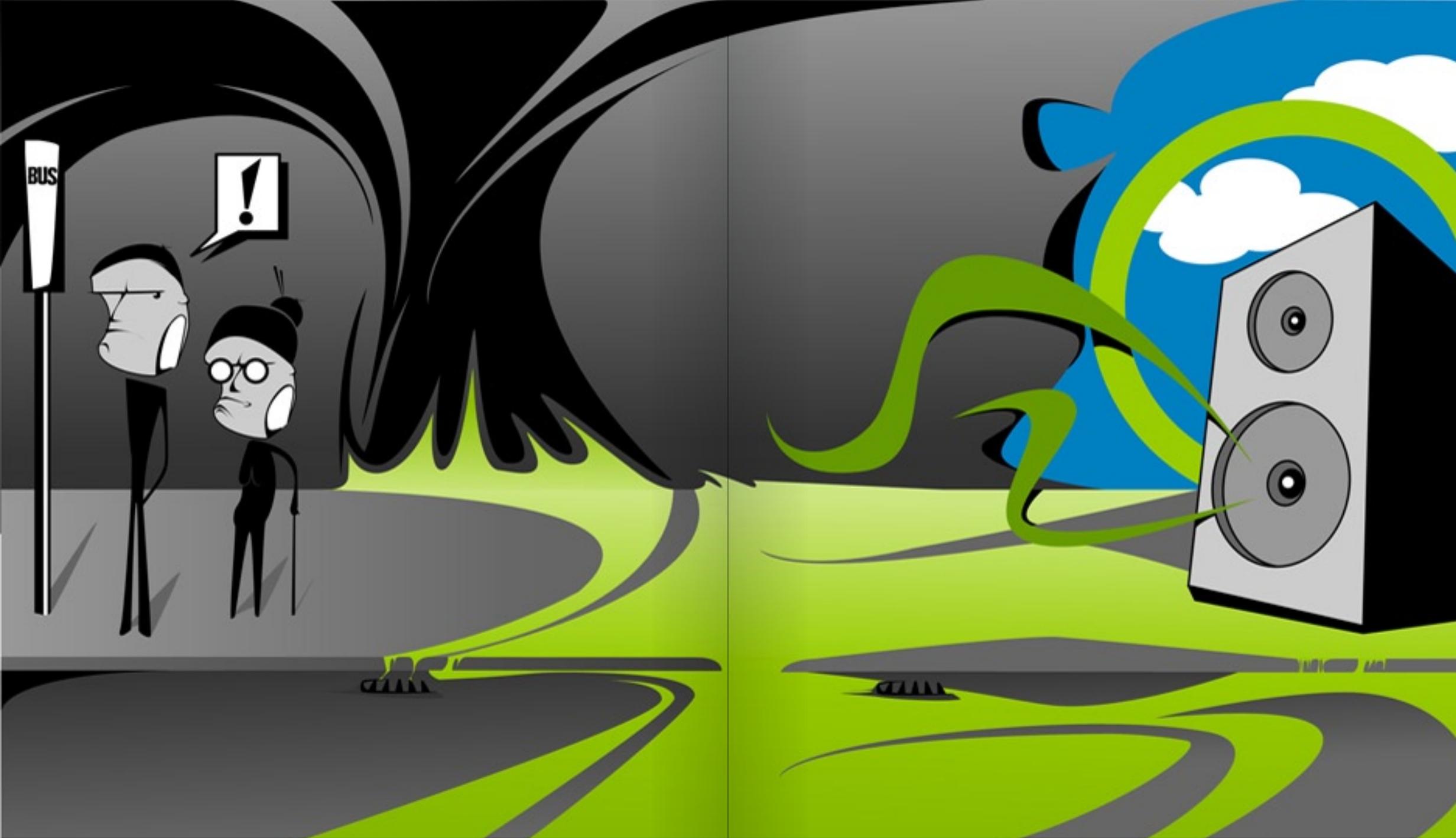
**music
peace &
love**

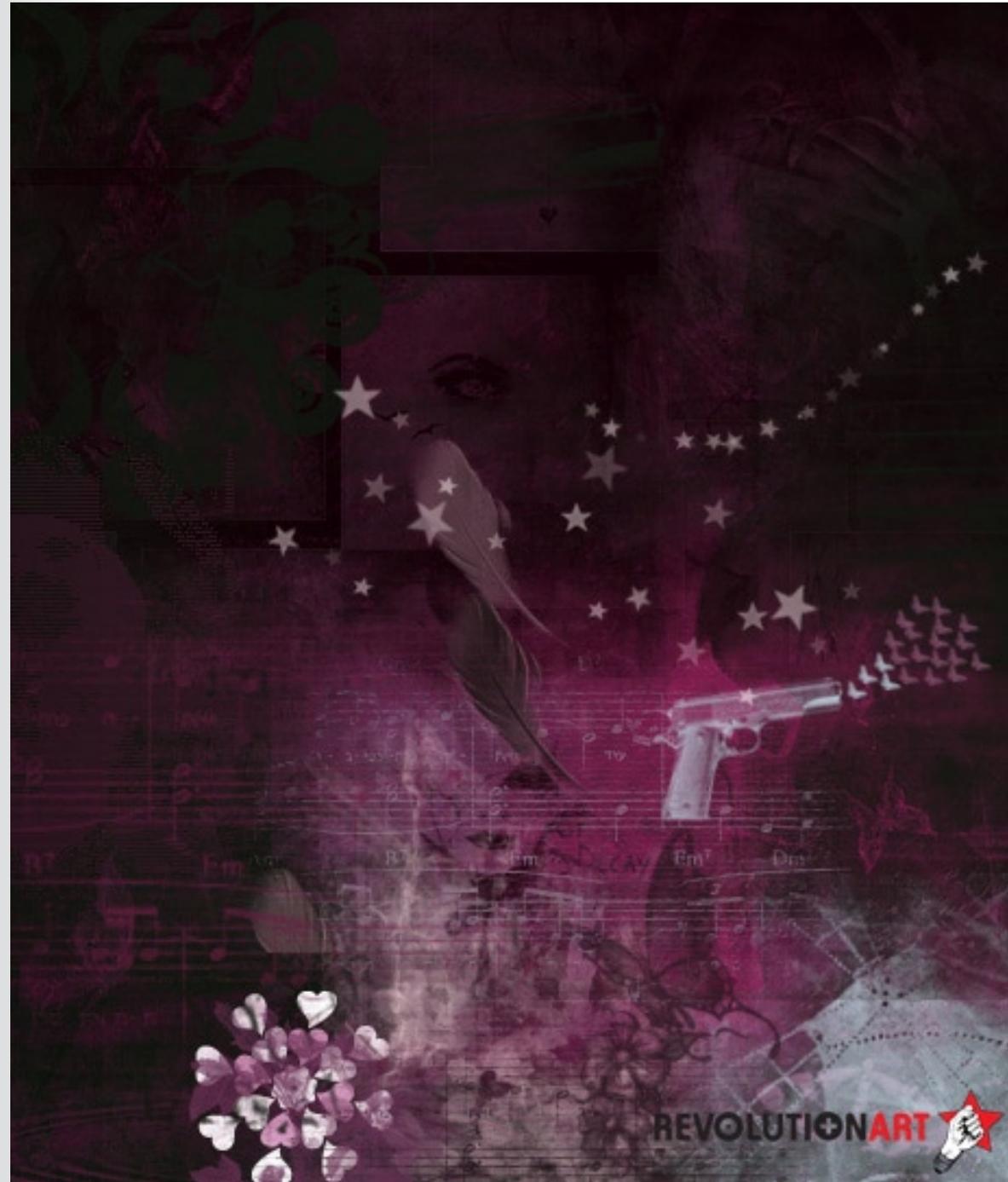






PUBLIC PEACE AND LOVE





REVOLUTIONART

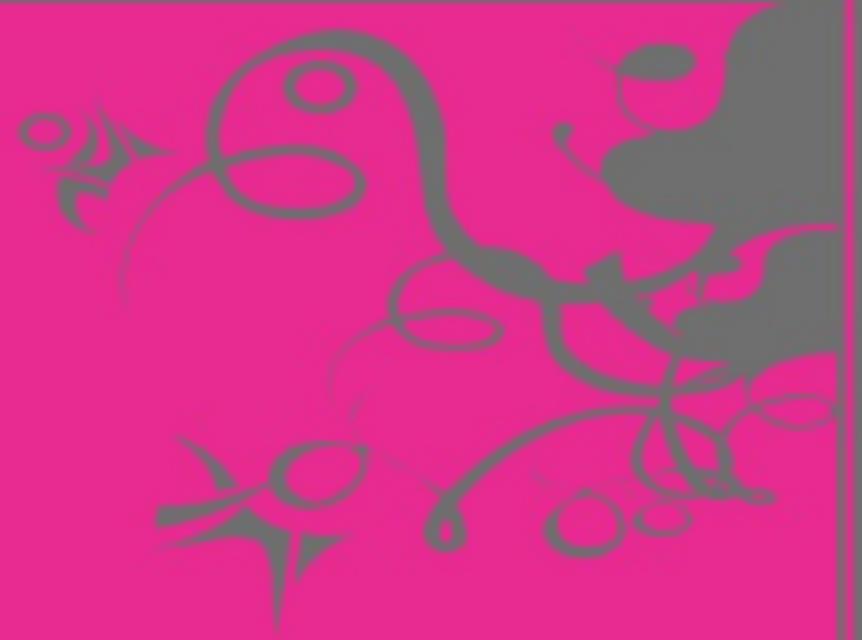






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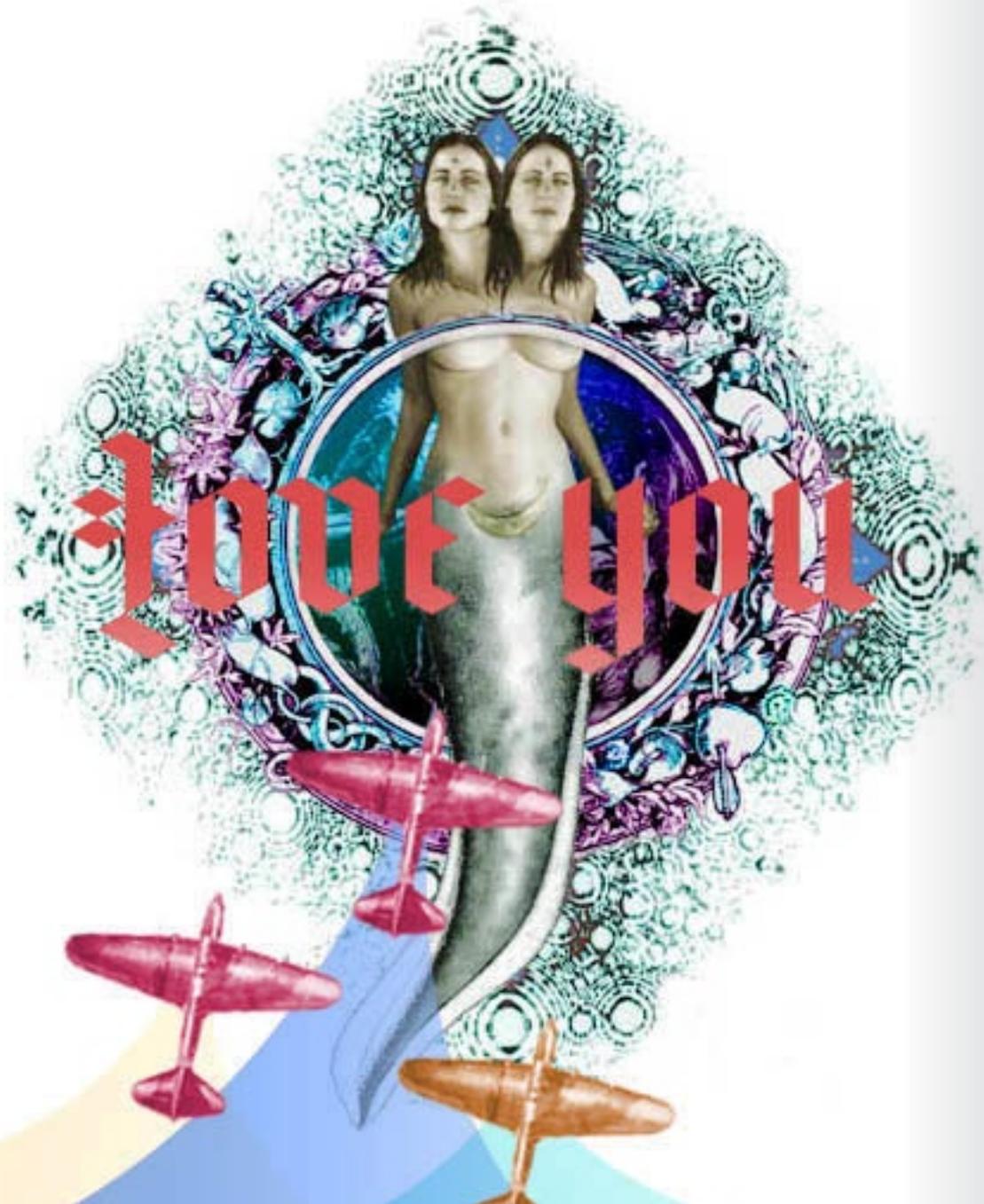
peace

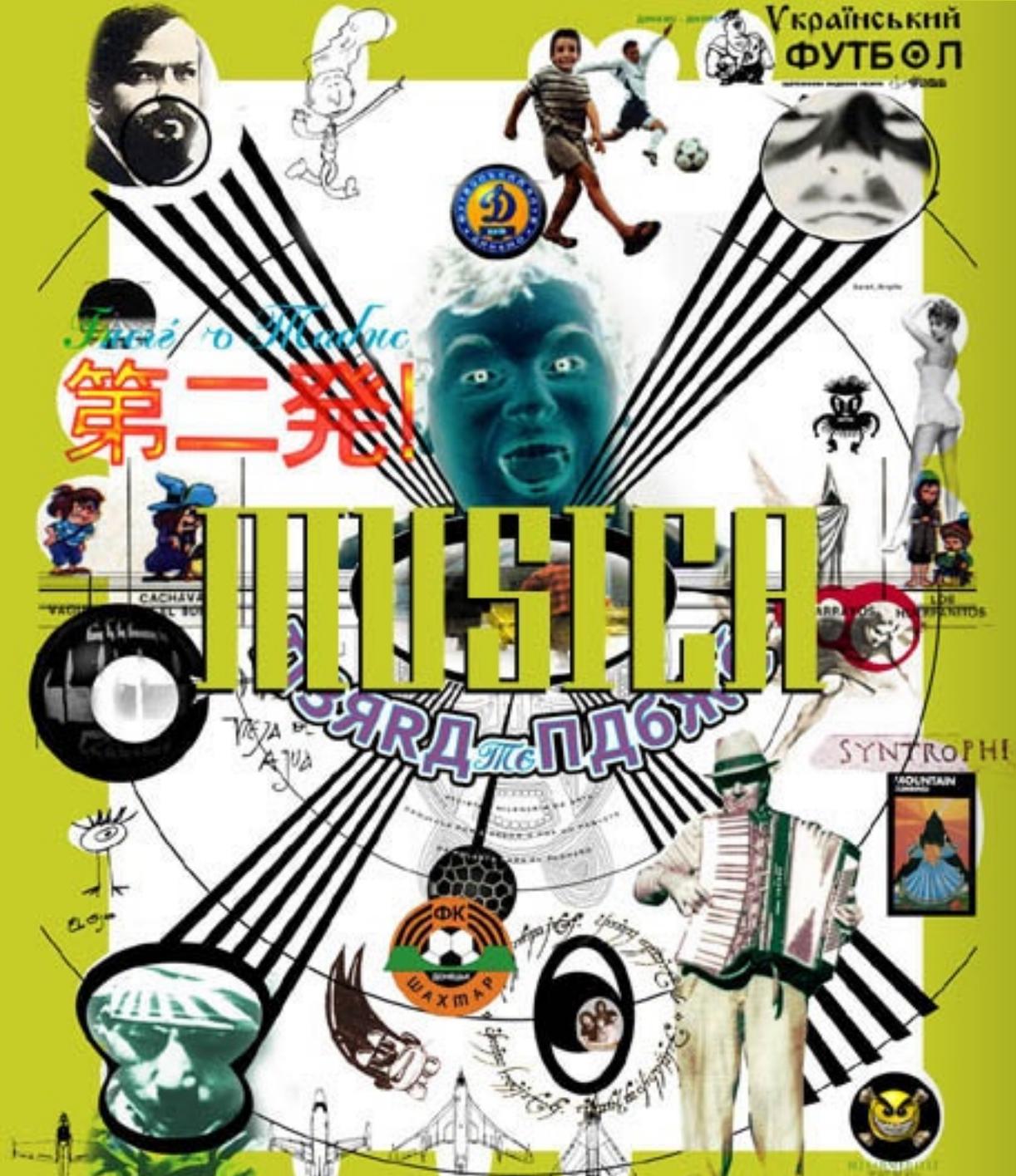


rock



LOVE









music
love
peace and

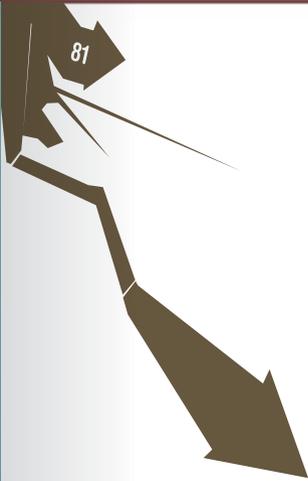


Emotions from Italy:

KRISTAL BLANCO



Interview with Kristal Blanco
by Nelson Medina
Italy - 2007



Hi, define me the style of Kristal Blanco in some words.

Ok, let me tell you 3 letters that means 3 words: DSM as Digital Stuff Modeller. That's how I like to work. In fact, when I started to try to express my feelings and my emotions some years ago (it was 1999) I began to use all kind of digital software unable to decide if one could be better than the other, but find that everyone could be "right" for my kind of works. I am a self-taught artist and I still actually like to experiment different medium, So I can start with Adobe Illustrator and finish a work in Painter or Flash! I jump easily between vectors, fonts, shapes and pics! So it's hard to foresee the final results of all my efforts, but, at the same time,

I can tell you what kind of style you could find in my works: a mixed of vitriolic sign and angry look for all the world habits!

What are your tastes in food, music and movies?

Italian food, of course! But music and cinema are my topics....
films: old boy, snake of June and 80000v electric dragon, infernal affairs



(the trilogy) and spider forest.
music: i like every kind of music from rock to electronic, but I can say that I love to work on my projects listening music with my mp3 player. It gives to me a real surplus of creative energy.

What is your philosophy about what graphic design must be?

Be absolutely yourself! The artist must take a long and deep trip inside his emotions and his dreams and try to contaminate the surrounding people with the same dreams and emotions between the images. So my images are the tool of my inner emotions and





deep and dark dreams.

The situation in Italy is not so good for digital artists. It's hard to find art galleries where admire artworks of the most interesting graphic Italian designers, but there are some very interesting online magazine like ANTI mag and Fresh Cut magazine. These magazines would like to showcase great selections of any kind of visual media, so I hope that graphic design could find new energy to become really esteemed here like other visual arts.

What do you do when you're not working?

I always think about my next works...I wake up early in the morning and, while I'm drinking my first coffee, I remind myself the illusions that my night thoughts have give to me. I'm a hunter of news or maybe I love to draw on what my curiosity could spot in everyday life. I like to view what kind of habits people believe it's important for happiness and I always realize that people



get mad only for material assets! Recently I was in a meeting with the famous "360 degrees artist" Alejandro Jodorowsky, and he tell loud and clear straight to the crow, that a lot of persons today fight against anxiety disorders. So my main effort is to keep myself away from stress. And I like too to take long walk downtown or to travel or to read or to watch cool Japanese and Korean films. And of course I like

“ I can tell you what kind of style you could find in my works: a mixed of vitriolic sign and angry look for all the world habits!

to share with my friends about art or music or, why not, about fashion.

Tell us a bit about your career and professional skills.

I'm an Italian designer who like to work with digital art. I started as Flashmaster some years ago. I loved to work with Flash and I realized a lot of fine Flash intros for Italian and other European country sites. I'm a honest Webmaster too but I can't address my skills in only a single

field. So I 'd prefer to change my occupation sector frequently cause I like to commit myself in always new projects and I don't like to work on ads because my creative taste must be preserved from boring commercial companies and not submitted to their marketing strategies. I'm a free one!





Where are you getting the inspiration for your works?

A creative mind is a inspiration tank. I'm a sort of strange woman that cross between history and culture and music and art and I recognize in me that there is a special artistic skill that help me to find inspiration. I'm very instinctive and my mood is near the natural flow of earth. However I'm not so raw, I know the work of a lot of impressive digital artists! I like a lot illustration, graphic design, photography and fine art. On top of my fav there is the young guatemalan designer Alvaro Sanchez, we worked together in some common projects

and I can really appreciate his unique skill a mix of bizarre, retro and cinematic point of view. My preferred artists are: David Choe and Jeff Soto, Aj Fosik, Scott Saw and Glenn Barr. I love Dopepope and Fatso! A great photographer is Eric Kroll.

My favorite italian illustrators are Lorenzo Mattotti, Gianluca Costantini and Andrea Pazienza.

Between the female artists I really like the very young Sylvia Ji, Liz McGrath and Natalia Fabia.

I like tattoos and I like the works of Three Tides Tatro!



What do you think about Revolutionart.

I think that made a magazine on the web is very easy but made a very good magazine like Rev is very hard! It's a question to have a high standard quality in choose the stuff good to be published and not all people have it. For me Rev is one of the best, honestly. So I hope to remain always at a level so high to be present there!

In what projects are you actually involved?

I'm proud that a new English label, House Music Records, based in London asked to me to collaborate projecting and supervising their full Graphic Project. I'm not still a rich employee or better not still a real employee, but that's a nice situation, and I think that could become a great situation! Maybe go to rest with hunger could help me to avoid to become a rich and lazy designer and to wake up just a simple outsider..





BLUES

29852346661294009

BLUES

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...tell the best one
...have this
...I never
...you can
...don't

...I
...I
...I

...I
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...I







Milne

nerosunero







Love & Friendship



Matteo Vallet Bondine - Italy

Love



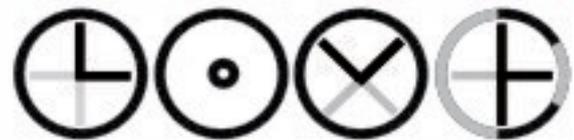
Infernal
Bigband



something red!



LOVE REVOLUTION





this is what we share with each other

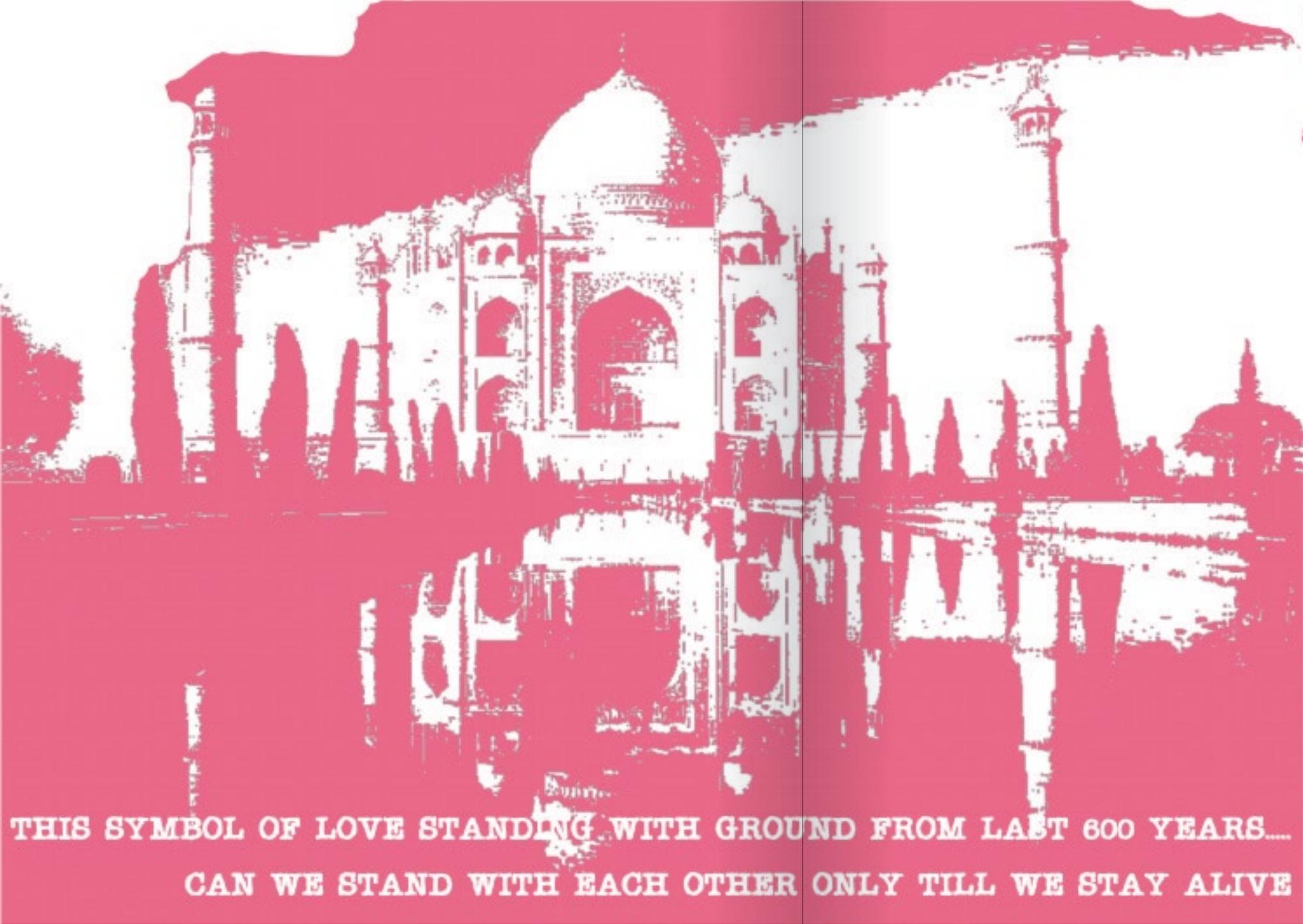


but this is what we love to share with each other... why not ?.....music & love!



this time REVOLUTION will make it.





TAJ

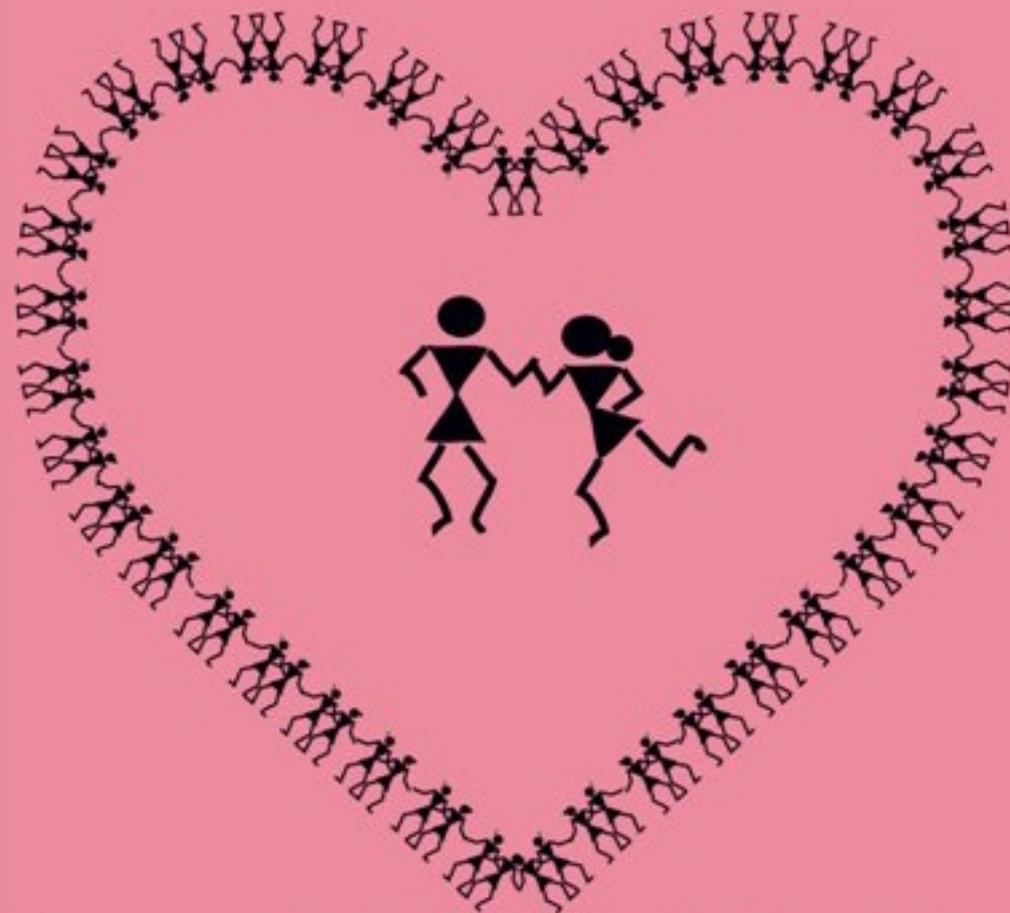
a language of LOVE

a feeling of music

a color of peace

THIS SYMBOL OF LOVE STANDING WITH GROUND FROM LAST 600 YEARS....
CAN WE STAND WITH EACH OTHER ONLY TILL WE STAY ALIVE





love with indian tribal art 'vārli'

o vārli revolution





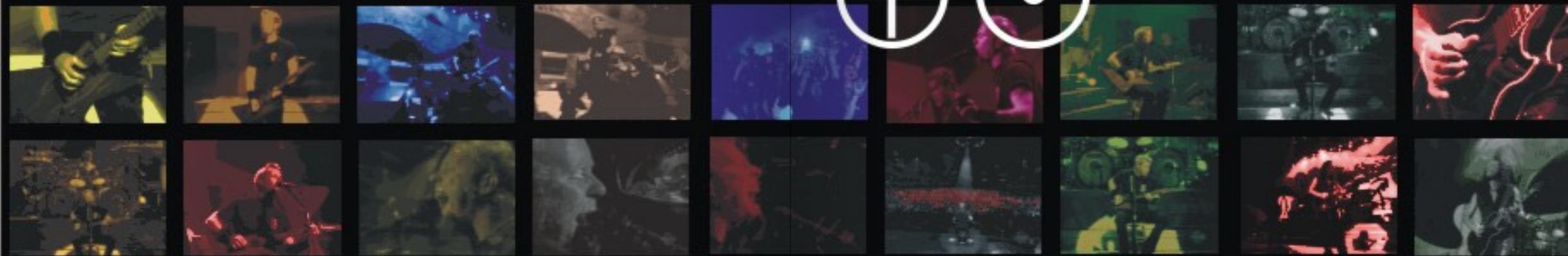
portion dedicated to love



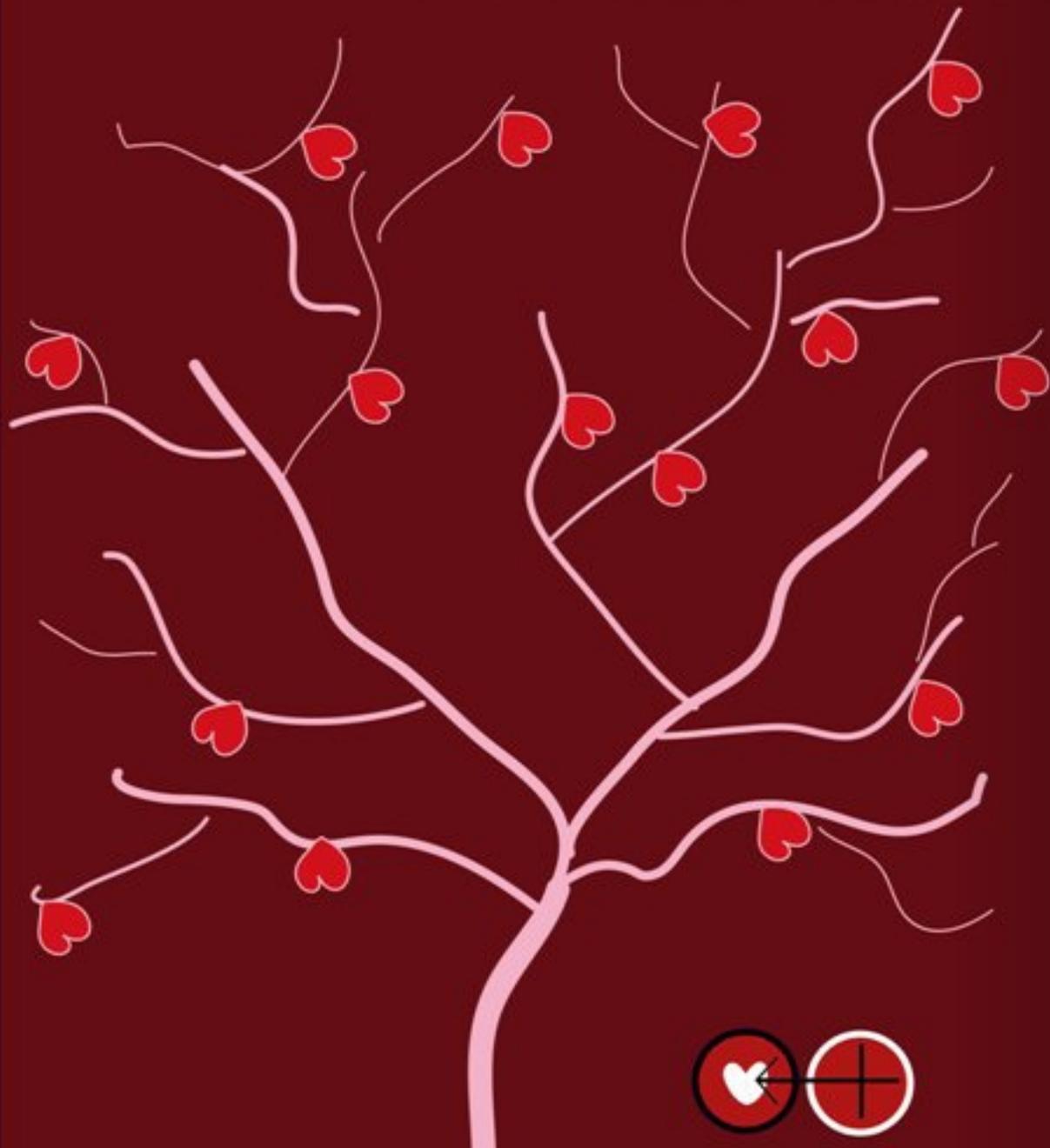
and it's the music



it's the part of peace



love revolution



MUSIC
PEACE
AND
LOVE
AND
PEACE
LOVE
AND
MUSIC

make fonts not war



→ it's all about music, peace, love and typography



REVOLUTION+ART





SAMEER JALAN

REVOLUTIONART 

MUSIC LOVE

P
E
A

*see what u believe
.... and believe what u see*

*thank you for giving
me a platform to
revolutionise love peace and MUSIC*

E



for **REVOLUTIONART** 



MUSICPEACELOVE









Venezuela



“THE MAN WHO REVEALS THE
SOUND BEHIND THE IMAGE”

justin lassen

Interview by Nelson Medina

USA, February 2007

Revolutionart

HI JUSTIN, TELL US A BIT ABOUT YOUR PROFILE.

I'm an independent producer, game designer, art director, composer, remixer, writer, and I occasionally do things that actually pay the bills. I've done a lot, and I'm usually beating myself up for not having done anything much. One of my favorite things I've done is meet and/or befriend most of the people that I've had a chance to work with, absolutely fascinating people in radio, film, video games, print, business, art, music, CG and other industries, literally all over the world. I guess I'm known for some scores and remixes of big artists, as well as my first symphony 'And Now We See But Through A Glass Darkly' which got about 4.5M downloads of all 17 tracks, thanks to the fans. I've been living a bit like Indiana Jones in some places and a dark far away prince in other places. It's never dull.

IN WHAT PROJECTS ARE YOU ACTUALLY INVOLVED RIGHT NOW?

Let me preface this by saying that I am slowly learning a dire and terrible lesson from the story of the tragic fall of Ion Storm: STFU. It pains me, because I want nothing more than to talk about what I am working on, but I've tried it both ways in the press, and I find that STFU is the

better approach. I would prefer to just do it. Then talk about what I did. I've learned this at some great cost, and I need to occasionally re-open these wounds and rub some salt in them by saying something stupid in the press that predicts something that isn't going to happen in order to re-learn it. Fortunately for me, unfortunately for you, you've caught me at a time when I've been freshly reminded to STFU, so I'm going to STFU.

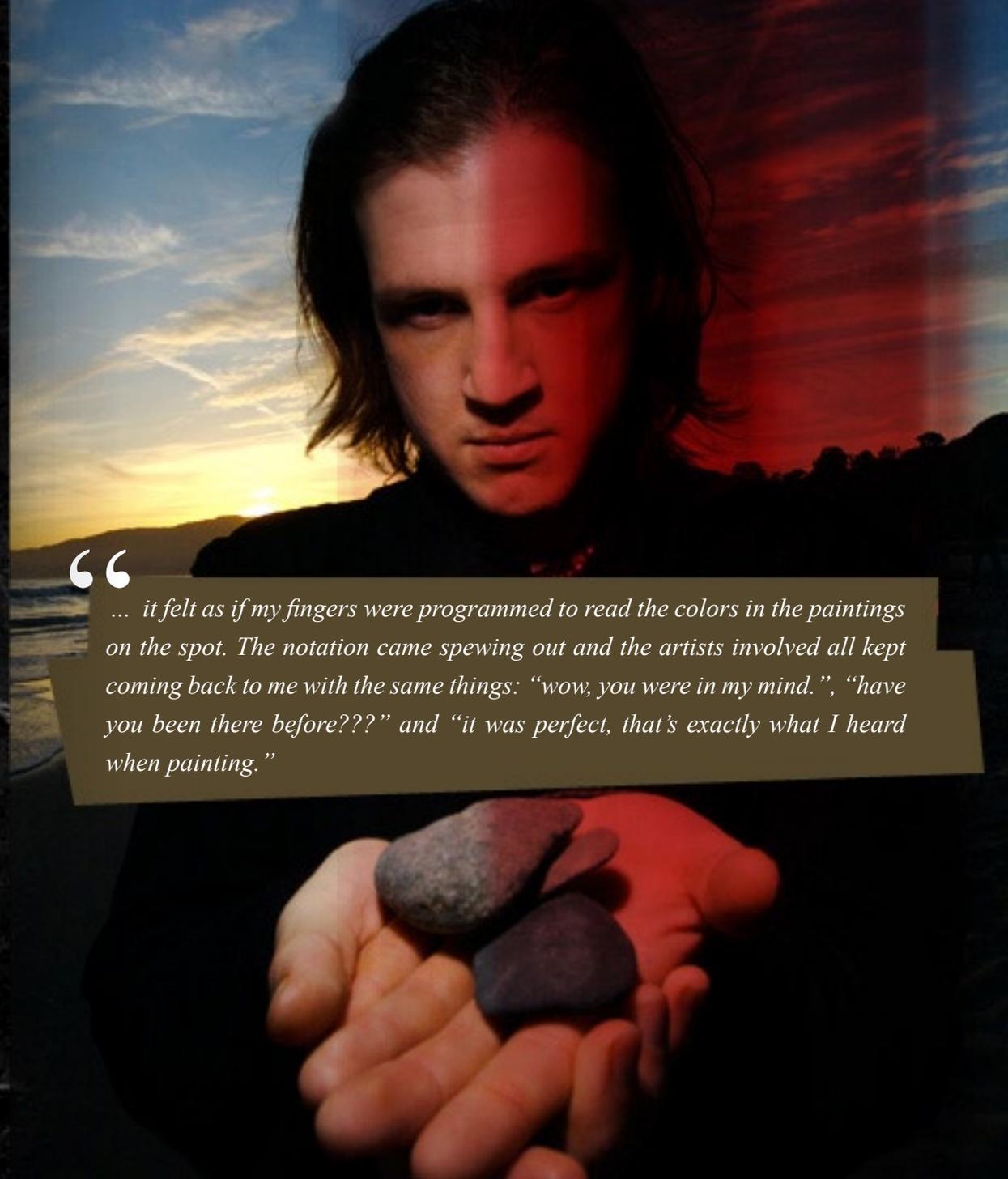
So.

I'm working on a dark symphony, a score for the wicked mod "Out of Hell", and producing a few deviant projects. I really want to talk about these new deviants, as you can plainly see, but I have to STFU and keep them chained in the cellar for now. I promise when they are closer to fully grown, I will reveal their dark purpose with *Revolution's* readers.

HOW DID YOU BEGIN IN THE WORLD OF MUSIC/ DESIGN?

The truth of my carefully manicured image as gothic composer is that writhing just beneath the surface of my deathly pale skin is the heavily caffeinated blood of a sanguine geek.

I was a computer programmer from the 80's to mid 90's, from Apple II's, Atari's to 486's and onward. However, I noticed that I was more focused on making the code really tight and making sure the toolbar was designed to the exacting standards of my aesthetic, rather than focusing on



“

... it felt as if my fingers were programmed to read the colors in the paintings on the spot. The notation came spewing out and the artists involved all kept coming back to me with the same things: "wow, you were in my mind.", "have you been there before???" and "it was perfect, that's exactly what I heard when painting."

the actual functionality of the code itself. I knew it was a sign, but it was hard to say no to the money and promise of more.

As the web emerged, I decided to succumb to my design urges. I became an early adopter of “new” website design languages as they were introduced in white papers, HTML, JavaScript, etc.

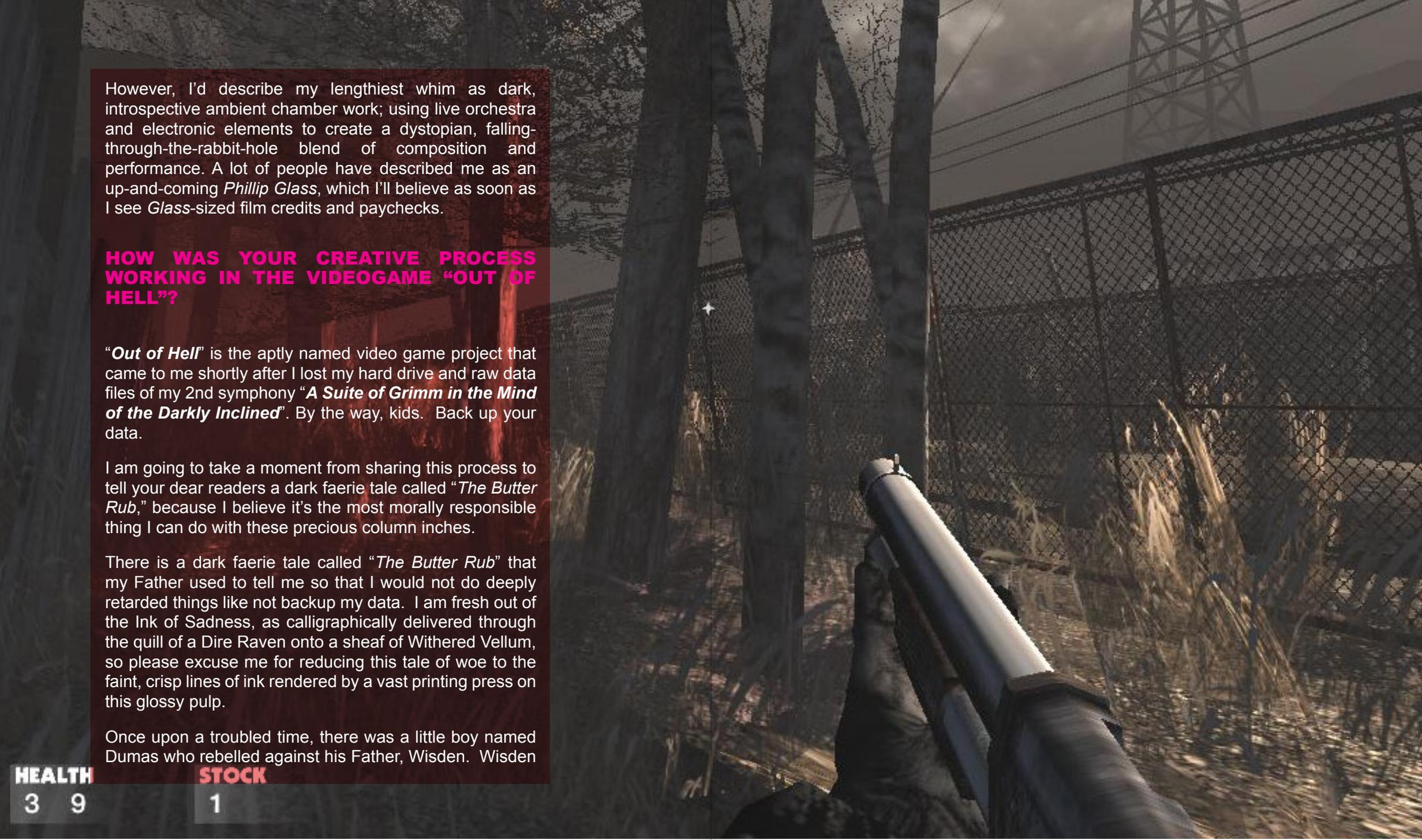
In fact, I got into music quite by accident. It was purely the geek in me that got me infatuated with guitars, and then synthesizers, which were a gateway drug to orchestral music. One of the composers that really inspired me and got me motivated to become a composer myself is the unfairly talented multi-instrumentalist *Michael Whalen*. When I heard his ‘*Great African Moments*’, I knew I wanted to work on scores. I must have listened to that CD 20,000 times in a row.

I became totally obsessed with MIDI technology after listening to Michael Walthius, and I don’t know whether to thank him for that or to put in a reservation at a special place in hell for him.

HOW WOULD YOU DESCRIBE YOUR STYLE?

It depends on what I’m working on. Because some of us who shall go unnamed have trouble believing a single person is capable of radically different styles and genres, I normally brand myself differently depending on which I’ve been commissioned to write, but I think I am safe in assuming that the suits aren’t reading this cleverly positioned zine, so I’ll spare your readers of this nonsense.





However, I'd describe my lengthiest whim as dark, introspective ambient chamber work; using live orchestra and electronic elements to create a dystopian, falling-through-the-rabbit-hole blend of composition and performance. A lot of people have described me as an up-and-coming *Phillip Glass*, which I'll believe as soon as I see *Glass*-sized film credits and paychecks.

HOW WAS YOUR CREATIVE PROCESS WORKING IN THE VIDEOGAME "OUT OF HELL"?

"*Out of Hell*" is the aptly named video game project that came to me shortly after I lost my hard drive and raw data files of my 2nd symphony "*A Suite of Grimm in the Mind of the Darkly Inclined*". By the way, kids. Back up your data.

I am going to take a moment from sharing this process to tell your dear readers a dark faerie tale called "*The Butter Rub*," because I believe it's the most morally responsible thing I can do with these precious column inches.

There is a dark faerie tale called "*The Butter Rub*" that my Father used to tell me so that I would not do deeply retarded things like not backup my data. I am fresh out of the Ink of Sadness, as calligraphically delivered through the quill of a Dire Raven onto a sheaf of Withered Vellum, so please excuse me for reducing this tale of woe to the faint, crisp lines of ink rendered by a vast printing press on this glossy pulp.

Once upon a troubled time, there was a little boy named Dumas who rebelled against his Father, Wisden. Wisden

HEALTH

3 9

STOCK

1



JUSTIN LASSEN'S "OUT OF HELL" ORIGINAL SOUNDTRACK COVER



"OUT OF HELL" SCREENSHOTS

filled Dumas with many cautionary tales, but prime amongst them was to backup his data. Dumas thought this a silly idea. Dumas instead kept his hard drive close to his breast, knowing that his breast being of flesh and blood was not at all the terrifyingly magnetized sort of substance that makes gravy of gigabytes. So he never backed anything up, believing that this only wasted time, that he could put it off, and that his intense belief in the integrity of the brand and modernity of his special hard drive would win out.

But one day, the boy met a dark and sinister old man named Slacken. Slacken claimed he was mostly dark and sinister because he was from the Bushland, and made darker still because he was horribly maligned by disloyal curs. He asked if Dumas would offer his old bones some comfort by allowing him to treat Dumas to dinner. Dumas felt pity for the poor wretch and so accepted his offer.

Slacken treated Dumas to chateau briand featuring a succulent rub of foie gras butter. It was the finest steak Dumas ever had, and he quickly became friends with Slacken, who but for his deep-seated evil was a very charming and mellow sort of man.

But after eating many, many meals of this brilliant steak with his newfound friend

in Slacken, Dumas was quite fat, his heart flirting with failure, and his blood ran foul with precisely 3,735,928,559 particles of the rare earth magnet dust that Slacken had used to season the fois gras butter rub. Poor Dumas' data, which he kept protectively close to his breast, fell victim to the slowly growing magnetic field, which he had failed to notice, because he thought his lust for the steak was what was preventing him from putting down his fork.

And so one day, he plugged his drive into his computer, and the data was gone. All gone. With his data erased, it was as if he lost his happiness and soul, which Slacken greedily devoured to feed the infernal machine inside him to fool another careless mortal into following suit.

Dumas was so ashamed, and he no longer knew who he was or whether his father would accept him into his arms or even recognize him, but Wisden, who Dumas thought would be upset, had a proud smile as he wiped his son's tears away, and he gave his son a big hug.

"I have a secret to share with you, my boy." His father took a deep pull on his pipe and exhaled playfully into his son's face. "My real name is also Dumas, and Slacken also fed me. Like you, I lost my data, my identity, and cried to my father, and I was ever so upset. So

he gave me a new identity. My father called me Wisden, and I've been called that ever since, and now, I am passing the name onto you, my boy."

"But Father," said the newly christened boy, "I have lost so much wonderful data! I will be in mourning for years! I will never forget my data's preciousness!"

"Nor will you forget that delicious steak, my boy, and it's cruel butter rub," said his Father. He put a comforting arm around his son and considered to put down his pipe but thought better of it.

So don't be a Dumas. Back up your data.

OK, to process.

Having just lived the story of Dumas, I was one seriously miserable fuck. So I became fascinated with the many meanings of Hell. While there were many, many more words for it, the 27 I chose to name my tracks were: *Gehenna, Sheol, Jahannam, Diyu, Nark, Naraka, Purgatorio, Inferno, Cocytus, Acheron, Limbo, Hades, Mictlan, Annwn, Amenthes, Tuonela, UkuPacha, Adlivun, Yomi, Aizsaule,*

Metnal, Xibalba, Guinee, Avernus, Hell, Murimuria and Pulotu.

These 27 tracks were narrowed down from about 50 different sketches. Every day I did these, I told myself I had to write at least 3 sketches a day, no matter how I was feeling. It's a tribute to my bleak mood that so many of the sketches qualified as sufficiently foul.

As for the inspiration for the game, *Long Nguyen* would send me countless unreleased videos of the gameplay, screenshots, story and design documents, which helped me to get into a mood less about my personal misery and more specific to the game. I'd make sure that various scenes in the game were the desktop wallpaper on my system, as well as composing along with the videos in some cases. The entire process was natural and quicker than usual; I think very much to do with my darkened state of mind.

WHAT KIND OF MUSIC DO YOU LIKE?

I love everything from *Enya* to *Philip Glass*, *Rachmaninov* to *Blue Man Group*. I love rock music, pop music, trip hop, experimental music, noise composition and other avant-garde stuff. Lately I've been listening to *KMFDM*, *Tokio Hotel*, *Philip Glass*, *M83*, *Second Coming*, and random stuff on KCRW. In Budapest I was turned onto several Hungarian composers that seem to be stuck in my favorites as well, *Bela Bartok* and *Franz Liszt*. One of my favorite quotes from Liszt is "As a pianist, I was always lucky. You cannot realize what it means to me to leave the piano. It is like a day of sorrow." What a truly beautiful way to see that instrument, and I can see why he was so attached to it, you can hear it in the way he writes and plays. And to me this just explains my feelings exactly.



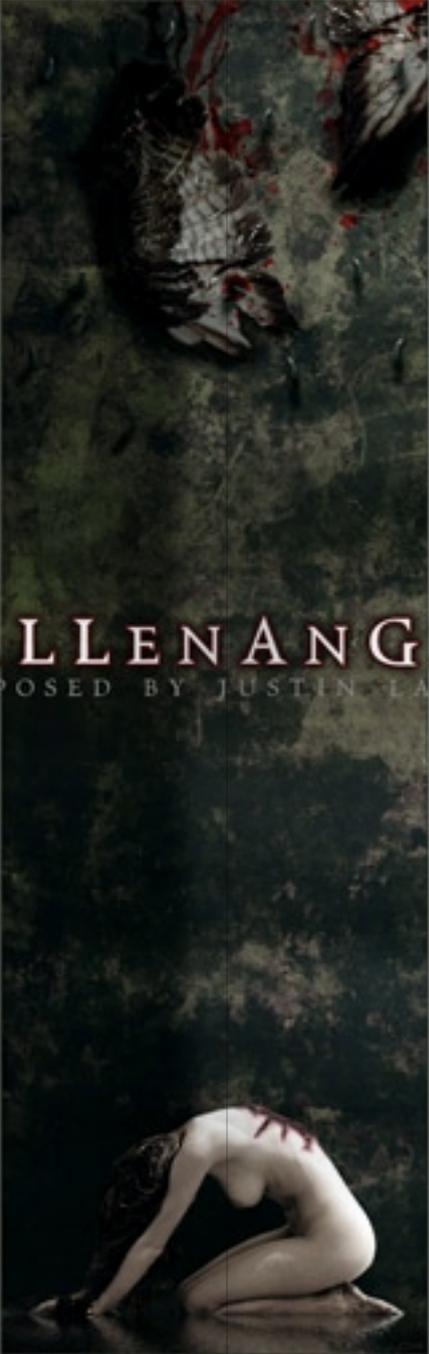
TELL US THE HISTORY BEHIND SYNAESTHESIA.

When I first came up with the concept of doing the series, it was at a time when I was having a hard time finding new emotional inspiration in music. So I looked to the art community and found that we had a synergy that just worked. I felt right at home in a fairy tale castle, or in a darkened valley of death and nightmares in some of the pieces. These great paintings were giving me epic musical visions.

The music started to flow out of my fingers at a quick pace, and so naturally that at times it didn't feel thought out at all, rather, it felt as if my fingers were programmed to read the colors in the paintings on the spot. The notation came spewing out and the artists involved all kept coming back to me with the same things: "wow, you were in my mind.", "have you been there before???" and "it was perfect, that's exactly what I heard when painting."

This was awesome encouragement. The 2nd set of Synaesthesia compositions in *3D Creative Magazine* last October (2006) was another set of compositions that survived the hard drive crash, thankfully.

I am super grateful to have found and befriended the amazing artists involved in the visual side of the project. Getting a chance to collaborate and bring something new to the table in the form of audio, to work cohesively with their already jaw dropping work, is an honor and privilege.



FALLEN ANGEL

COMPOSED BY JUSTIN LASSEN

WHAT INSPIRES YOUR VISUAL STYLE?

I prefer the fantastic, the surreal and the otherworldly. I always dreamed my recording studio would be set on top of the cliffs in *Philip Straub's* paintings or deep in the forests of *Linda Bergkvist's 'Furiae'* world. Though I sometimes wonder how they would get electricity and plumbing up there, without resulting to magic and spells. Regardless, when I'm working on a Synaesthesia composition, I'm looking for that special scene that speaks to me without question, without doubt and doesn't hide from me in puzzles and riddles emotionally or symbolically. If it comes naturally through my fingers and my heart can see it clearly, it was meant to be. I don't like to force inspiration visually or sonically.

WHAT APPLICATIONS AND TOOLS DO YOU USE IN YOUR AUDIO WORKS?

I use a bunch of different applications for various things. The centerpiece of my studio is **Cakewalk Sonar 6.2 Producer Edition**, which gives me a bunch of amazing plugins, editing tools and production processes in which to complete my tasks. Though, for "Out of Hell" I've exclusively used **Sony ACID Pro 6.0**, which is one of my other favorite composition tools. I was able to complete the entire score to "Out of Hell" entirely in **ACID** this time around, from conceptualization to mix and orchestration,



from Synaesthesia, "Bibliothèque" by Laurent Ménabé

and finally EQ and Mastering. No surprise, as I've been an avid fan of **ACID** since *beta*, I was quite impressed. I used my trusty **Roland XP-30** almost exclusively on the score, as well as **Sony's Kompact soft-synth**. Due to the purposely unrefined and subtle-horror personality of the game itself, the most pristine 196khz resolution

audio was unnecessary, and although the software and hardware had the ability to create at those levels; instead, I opted for a more raw and seemingly decadent feel, utilizing the noise and natural static in the cables as an additional color in the palette from which to paint with, which also gave me a chance to play with Sony's verbs

and plug-ins in a sophisticated way. The entire score was written and produced on a **Toshiba Satellite P105** that **Intel** gave me last year at **E3**. My other laptop was out of commission and I've been away from my HQ for some time, so I pulled this one out of the box and gave it a spin.

WHAT APPLICATIONS AND TOOLS DO YOU USE IN DESIGN WORKS?

When I'm designing websites, layouts, typography, logos and other creative art pieces and design, I use things like



from Synaesthesia, "Something Was Left Behind" by Kirsi Salonen

Microsoft Expression Web (which seems to be the new revamped version of **FrontPage**). It's a powerful tool and it's been fun to be one of the first to start using it since the beta. For other things, like album covers and darker introspective pieces, I use **GIMP** and **Photoshop CS2**. I'm a big fan of scanners, and taking photos of textures and oddities. My general vacation photos have more close-ups on rust, dirt, cracks

and moss, than on buildings and people. I find these are more interesting to work with. I must admit I have an obsession of taking pictures of **spiders**, and sticking the camera as close to the web and spider, no matter how dangerous... without actually touching it or having it jump on me...

DO YOU HAVE ANY NEW PROJECTS COMING UP SOON THAT YOU CAN TELL US ABOUT?

Do not tempt the foul creatures in my cellar. See 'Out of Hell', which comes out this spring. <http://www.outofhell.net/>.

WHAT ARE YOUR FAVORITE WORKING CONDITIONS?

I love dark cloudy days that are almost rainy, but not. I love cooler weather, but not too cold. If the day is like this, I know it's going to be a super productive day. It reminds me of 'half-days' in my childhood years. These are the grey days that inspired me the most and made me look forward to everything that would happen.

In the studio, I prefer to be in a cave like structure, or at least, with the door closed, locked, so that I can make as much horrible noise as I want, before the good stuff comes out. Seclusion is the best for me in conceptual stages of creation. I like to keep everything a secret, even from the clients I am working with, until I absolutely have to bring on the complete presentation. I'll usually sketch up a few 30 second sketches to get someone hooked, and then deliver something even better. I love to see the smiles on their faces light up after hearing a completed piece. That's my favorite part.

from Synaesthesia, "Sylphide" by Nikolai Alexander



My absolute favorite is when I'm given 100% creative freedom, and can mesh with the writer and artists during the process; this is much like being on the set for a film. I've heard over and over again that when a visual artist gets to hear the music while they work, from the very beginning, that the project ends much more cohesive than the usual after-thought soundtracks that are thrown together within 3 weeks of release date.

As for other interesting conditions, if I'm working on sci-fi soundtracks, lava lamps work best for me, and I have like six, all different colors for the various parts of the room. If I'm working on darker scores, candle light is my timeless favorite. I like to have gorgeous artwork and decorations on my walls.

WHAT DO YOU THINK ABOUT REVOLUTIONART?

RevolutionArt caught my eye as deliciously fashionable. I've always been into sub cultures, mod communities, forum culture and definitely the CG and art worlds. While most composers are inspired by other composers and perhaps written words and story; I am inspired heavily by visual art and visual emotions. I'm so inspired that if the piece hits me just right, I can actually hear the music in it, as if it was sheet music. I'm always surfing the web for interesting art communities, clubs and magazines. I found *RevolutionArt* and was very impressed with the way it was put together. The direction, layout, the community submission-based inclusion was very ingenious. It's quite an honor to be in one of the issues.



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Synaesthesia

REVOLUTIONART

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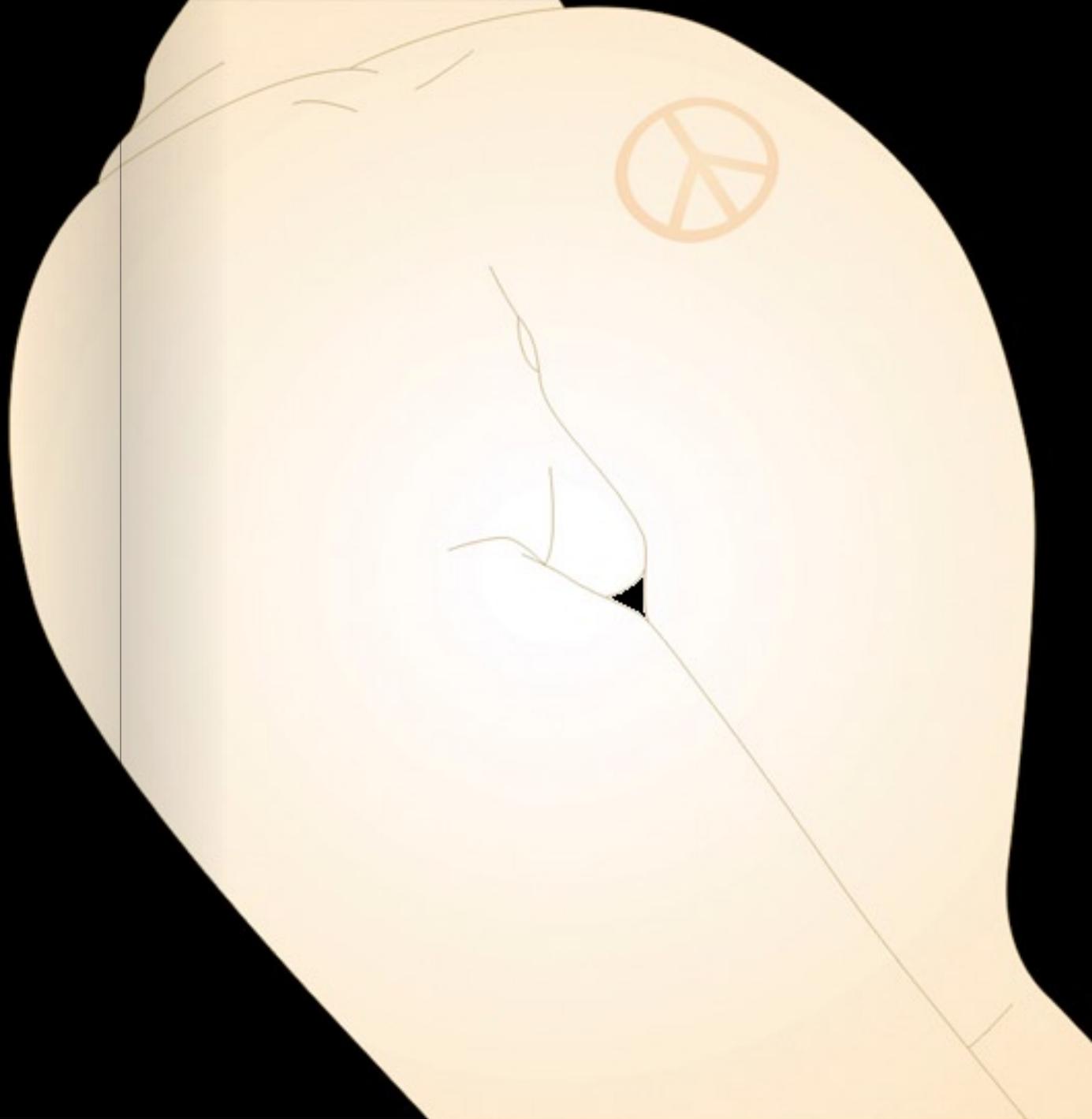




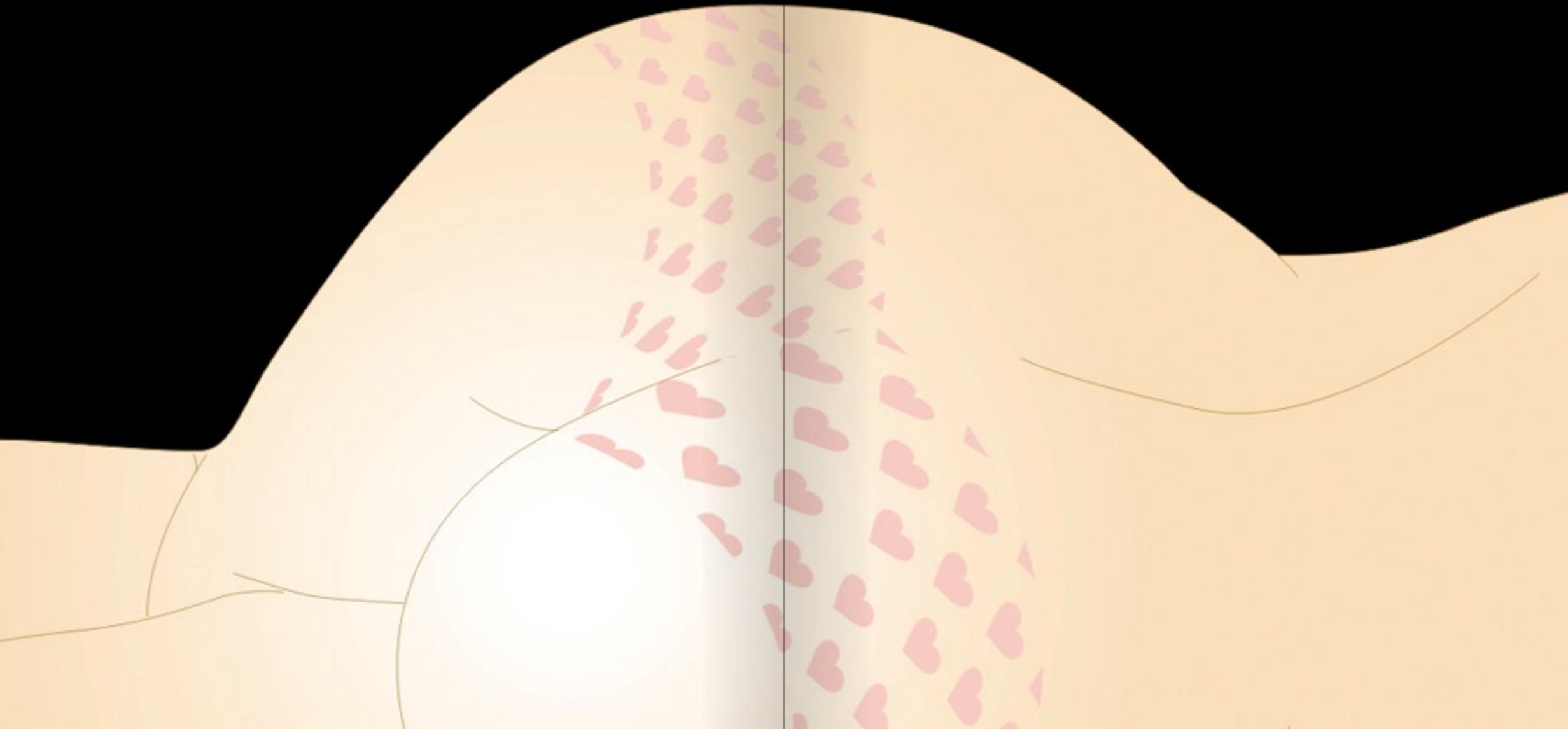


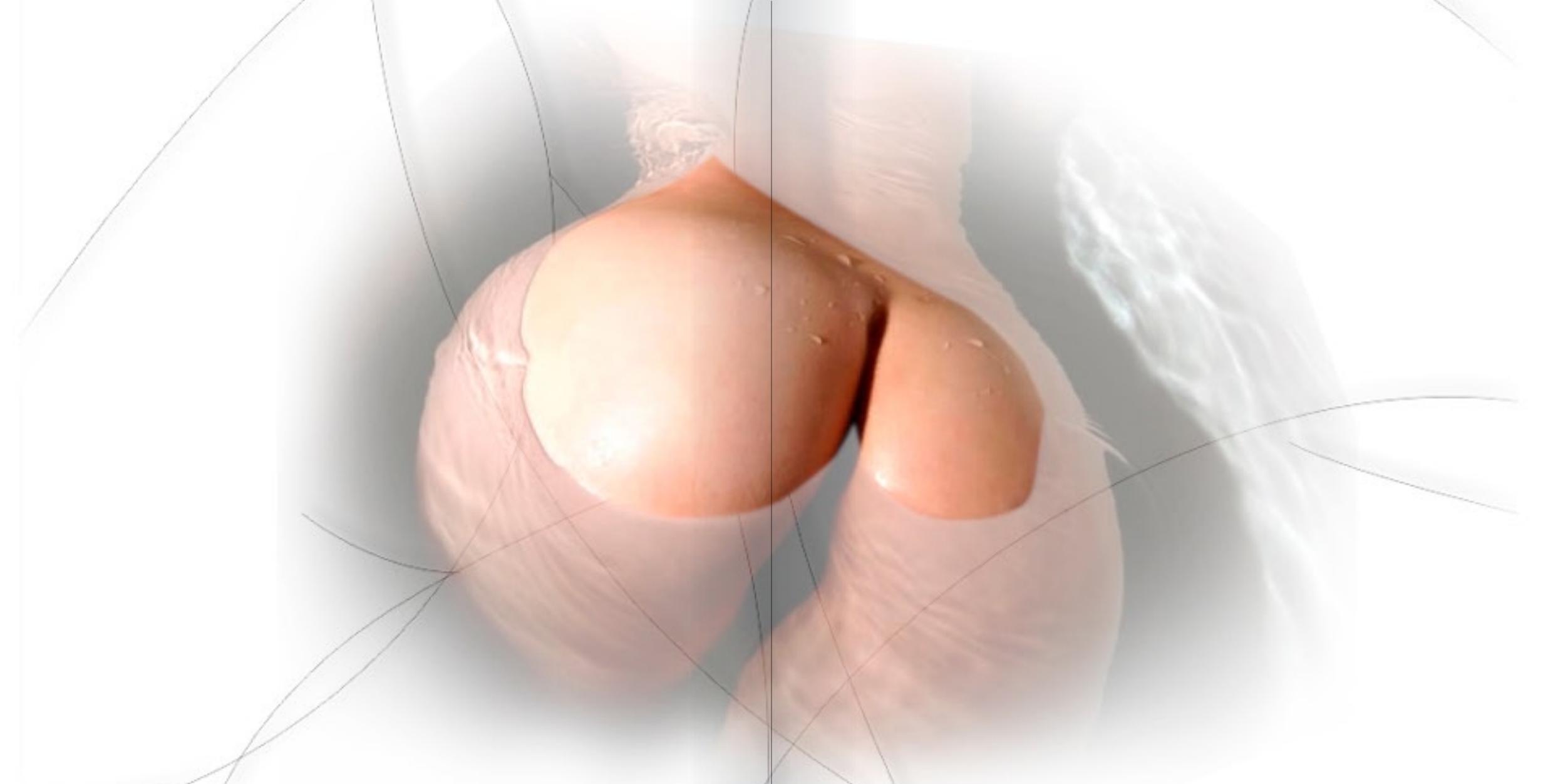
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LOVE





MUSIC ... PEACE ... LOVE ... ALL IN A GREAT PIECE OF ASS

REVOLUTIONART

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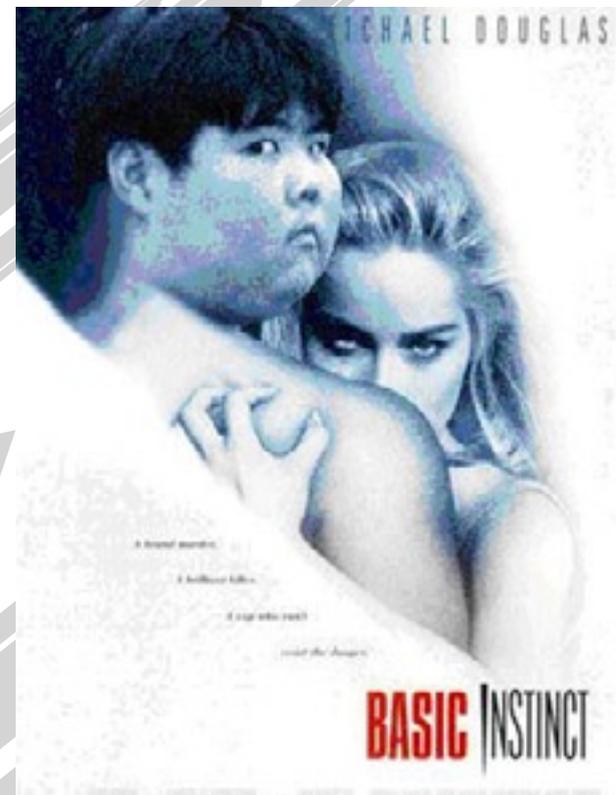


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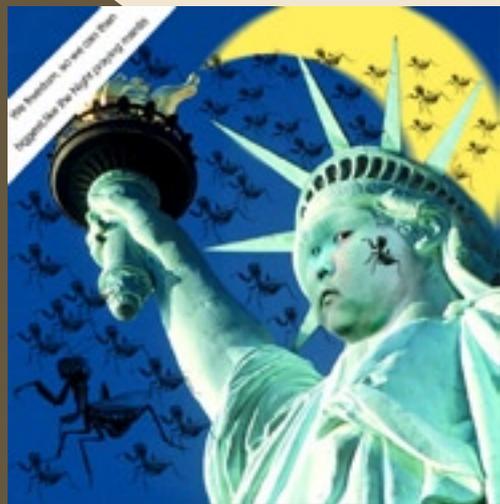


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UP!**



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

The End

REVOLUTIONART

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