iJUNGLE
ILLUSTRATION AWARDS 2018

INTERVIEWS WITH THE WINNERS

BOOKS
COMICS
COMMERCIAL
EDITORIAL
NEW TALENT STUDENT
SELF-PROMOTION
VIDEO GAMES ART

ALL THE GOLD MEDALISTS AND MERIT AWARDS

AN OVERVIEW OF CONTEMPORARY ILLUSTRATION
WELCOME to our iJUNGLE ILLUSTRATION AWARDS 2018! Since we created these awards we have been guided by one goal: to publicize the work of some of the best contemporary illustrators from a competition with affordable costs. It has been an extraordinary journey and for this we counted with almost 800 illustrations of 39 countries. We thank you all for your participation! Now is the time to show the public all the choices of our jurí, with particular emphasis on the gold medals of this competition. We hope you enjoy this great quality exhibition as much as we enjoyed it here on the team. We hope to see you again next year!

Kind regards,
iJungle Team

ijungleawards@gmail.com

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Erick A. Fletes is an award-winning art director and designer based in Brooklyn, New York. He was born in Guadalajara, Mexico, but grew up in San Francisco, where he studied graphic design. Erick went on to work in the design departments at Wired and Newsweek, and was brought on to help facilitate a design overhaul of The New Republic before its 2013 relaunch. He also worked alongside the talented team at Medium overseeing the art direction of Backchannel, Bright, and The Development publications.

Esteban Millán grew up in Bogotá, Colombia. At The University he became known for his drawings and illustrations being able to participate in several group exhibitions and working as a freelance illustrator. He graduated from the Pontificia Universidad Javeriana in Visual Arts, and currently works as an artist and a drawing teacher in Bogotá. He is working on a graphic novel with the independent publishers Rey Naranjo Editores from Bogotá. With the project The Eternal Walker, his work has been recognized nationally and internationally, having the opportunity to be in Infected by Art Volume 6, The World Illustration Awards 2018 and iJungle Illustration Awards 2017. In iJungle illustration Awards He won the Best of The Best Award and the Gold medal in Self- promotion category.

Tang Yau Hoong is an artist, illustrator, graphic designer living in Kuala Lumpur, Malaysia. With a passion for creative thinking, he creates art that is conceptual, surreal and fun in a simplistic and unique way. He works with various clients for advertising, editorial, and many other design projects. When he is not doing commercial work he enjoys making art and immerses himself in his personal projects.
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1. Can you tell us a little about yourself, where you’re from, where you studied, and where you are at now?

I was born in Kaunas, Lithuania. At the age of 11 I started at art school where I learned all the basic artistic skills and techniques. I then joined Vilnius Art academy in Lithuania where I studied fashion and textile design and afterwards continued the same soon after that I got my first job to illustrate a book. And from then on, illustration and the International Fashion Institute in became a side activity that has now turned into one of the main passions in my life. In 2001 after my studies in Paris, France. In 2001 after my studies in Holland, Belgium, where I started my artistic journey at FoAM vzw, a interdisciplinar organization with focus on sustainable practices within the cross cultural, social and and I grew up surrounded by forests and fields, scientific sectors. After 10 years of collective partnership at Foam vzw, I started creating my own projects in the fields of illustration, creativity and culture, eco-artistic still are, one of my biggest inspirations – education systems, individual and small group teaching me about the diversity of forms, coaching on personal development. At the colours, patterns and how everything simply works. To me, nature is the greatest moment for a restaurant in Den Hague, Holland, designer and artist. When we were little, creating herbal cards with local cultural recipes, working on a gardening game prototype, and continuing to create the eco-art education system for schools.

2. Why did you become an illustrator?

From when I was very small, I always loved to draw and look at pictures in books. At that time I was not aware of. As for artists, I guess I was drawing all my life without I love illustrations by James Jean, Junaida, thinking that one day I would become Whooli Chen, Lars Henkel and my biggest inspiration for the “Terrence And The Toilet Fairy” - was illustrator Lisbeth Zwerger. Classical drawing was one of inspiration for the “Terrence And The Toilet Fairy” - was illustrator Lisbeth Zwerger. my art studies and I always wished that drawing could be my speciality. In my late 20’s, when I was working in the cultural organisation, people started encouraging me to show my drawings to different agents and publishers. I was very shy and never thought that I was good enough to show my work to other people. But with help and persistence from my friends and colleagues, I sent my works to different publishers and design and afterwards continued the same soon after that I got my first job to illustrate a book. And from then on, illustration became a side activity that has now turned into one of the main passions in my life.

3. What artists/things do you most admire and how did they influence your work?

Nature and fairytales inspire me the most. Nature and fairytales inspire me the most. Nature and fairytales inspire me the most. Nature and fairytales inspire me the most. Nature and fairytales inspire me the most. Nature and fairytales inspire me the most. Nature and fairytales inspire me the most. Nature and fairytales inspire me the most. When we were little, creating herbal cards with local cultural recipes, working on a gardening game prototype, and continuing to create the eco-art education system for schools.

- Terrence And The Toilet Fairy
It is a children book about a 9 years old boy, Terrence and his adventures during school summer vacation, where he discovers a new, very unusual friend - the Toilet Fairy called Vib. It is a book about friendship, adventures and magic. This book is collaboration with a writer – Russell Scott Anderson.
4. How did you find your style? Has it changed since you started?
I love working in different styles. Every time I get new text to illustrate, I read it and let the text guide me and show me what type of style to choose. There is also always something of mine that comes up every time I create an illustration. I guess the use of techniques like pencil and watercolor brings out my style in my drawings. It amazes me how every story and every person I work with have an impact and influence and have their own style for the images I choose to create. It is almost like I am a messenger through which the ideas and emotions are being filtered. It is both challenging and inspiring. I always manage to explore and express different styles and keep discovering new things for myself while working with others.

5. Can you briefly describe your creative process?
When I get a project proposal, I firstly read through the text, feel into my intuition and check if the story touches my heart. If the project strongly resonates, I always ask to meet with the client. The best result comes from having a strong concept of the project, alignment with the client and full freedom to create. I read the text, listen to the client, ask all kind of questions until I am filled with different information. Then I take my time - I let it ferment. And when the time is right, the images, ideas, and techniques appear and then I start drawing. My main techniques are pencil, watercolors and a bit of Photoshopping and I have used this combination for a very long time. It feels comfortable and strong and yet, I am beginning to crave for something new.

6. Best and worst part of your job:
There are several best parts that I love. The first is when I get the opportunity to work with openminded clients, a very inspiring story that is alined with my ideology/philosophy and with a good budget. The second is searching for a style and looking for different inspirations and starting to draw. The worst parts. Keeping the same style through all of the book is a real challenge for me. And for one or another reason, I always struggle to finish a project. The closer I get to the end of a project, the more I find myself in resistance to keep drawing. Somehow, finishing the project, especially a book illustration, is like ending some kind of a relationship.

7. Quick answers:
Favorite movies: “Isle of dogs”, “Sunshine”, “Shame”, “Never let me go”, most of Hayao Miyazaki animations (particularly “Nausica of the Valley of the Wind”, “Castle in the Sky” and “My Neighbor Totoro”), and “Tale of Tales” and “Hedgehog in the Mist” by Yuri Norstein.
Favorite music to work to:
At the moment I am listening to Ezio Bosso music. Often I love to work while listening to music from the film "Human" by Armand Amar. I also love most of the compositions by Philip Glass.
Favorite Hobbies: my work is my hobby :)
Magic wish: I wish for us humans to see ourselves as part of a wilderness, and to cherish it and care about it as we do for ourselves.

8. What is the best piece advice you've had in regards to illustration or otherwise?
Whatever you do, whatever you choose, make sure it comes from your heart and always trust your intuition. :}
Modern kids are traveling more than ever so we decided to create a series of books that will help children to know a little bit about different countries before visiting them. The main hero is Mr. Toucan, who ran away from the zoo and went traveling around the world. The first country on his list was France. The whole story is built on postcards about his journey that he’s sending to a Ukrainian publisher. All illustrations were made out of paper.
Forgotten Prophets of Tibet.
Description: The Forgotten Priests of Tibet is a series of "imaginative realism" illustrations inspired by the natural Tibetan landscape and the indigenous pre-Buddhist Bon, an ancient Tibetan folk religion whose heritage can still be seen in Tibetan Buddhism and traditions today. I aim to paint realistic pictures of my imagination about spiritual rituals, ceremonies and miracles practiced by Bon priests.
Paulina Wyrt (POL)

wyrt@paulina@gmail.com

A graphic novel for children about dogs. The book is about a girl who adopts a dog from a shelter. On the following pages, we follow the adventures, difficulties and little joys associated with it. The book also contains information on the proper care of the dog, talks about dog behavior and shows the variety of dog behavior, types, appearance and different work that dogs can do.
The Fairy Tale Island is a place where children's well-known protagonists of children's books live. One day they must embark on a journey to restore order and restore fairy tales and the correct story.
During the horrors of the 2nd world war, when Yana’s grandfather was a child, he had to flee his home, wandering through fields and forests all by himself. Fortunately, he was given shelter by an elderly Polish couple, who let him work on their farm. He survived because of his dream to establish his own theater when he grew up. Yana’s grandfather will never forget the days when he had nothing but his dream.
I Miss You. The artwork is from a 32 paged picture book, illustrating the bustling streets and jolly people in Taiwan. The story begins with a lost black kitten curiously explores the local Taiwanese alleys and markets, meets friendly people and enjoys some playful moments, gets distracted by fresh groceries and finally, finds its mother in the end of the adventure. The inspiration is mainly from my childhood memories, and I aim to create the warm and nostalgic atmosphere.
Can you tell us a little about yourself, where you're from, where you studied, and where you are at now?

I am in my final year studying BA Illustration in Falmouth University. This marks my seventh year living and studying in the UK. Coming from Taiwan, there have been cultural differences which provide me with a unique outlook in my creative process. This sparks a large variety of ideas and desires to integrate my experiences into my work.

My illustrations are surreal and dreamlike, and I play with absurdities that come from my imagination.

Why did you become a comic artist/illustrator?

I've always had an affinity for storytelling, films, and unusual narratives. Some of the animations/comics I read as a kid still influence me hugely up to this point. I chose to explore the ambiguity of ‘reality,’ as it is to become an illustrator because of its versatility which fits the nature of my work, I pectatives. What is absent in a narrative can
often be the most intriguing part of a story. I, as a reader, fill the gaps in a story with my own experiences which create a personal and tailored narrative. I want my work to be a vessel for the audience’s imagination, the stories to become a collaboration between me and the readers.

4. How did you find your style? Has it changed since you started?
I always just do what I want really, I don’t necessarily think that I have a ‘fixed’ style. As at this stage of my journey I’m still very keen on exploring, so it is more that I come up with a visual solution that’s best suited to the subject matter that I’m dealing with, instead of having a formula, I kind of just explore and try to do different things each time I tackle a subject, as I don’t necessarily like the idea of aiming for a certain aesthetic consciously. Sometimes my work can look very different, but I think as long as the ideas are all coming from me, the styles and aesthetics both come as a secondary concern of mine.
5. Can you briefly describe your creative process?

For my book 'The Boy' specifically, I drew inspiration from my time served in the military. I would stand on watch and my mind would wander off, into an alternate universe where I felt trapped too. In a different time of my life. I then started coming up with visuals which I recorded in my sketchbook, which I edited later on, and did a few dummy books to try and get the pace right. The final artwork grew from this basis.

6. Best and worst part of your job:

For the main storyline, I altered the original story (a boy serving in the military) into the current storyline (a boy who lives in a small town), since I want the story to be as universal and applicable as possible, as I believe everybody has the feeling of being trapped if not constantly, then at some point in their lives.
7. Quick answers:
Favorite movies: Cloud Atlas, Spirited Away, Another Earth
Favorite musics to work: Bjork
Favorite Hobbies: Films, travel
Magic wish: to be able to fly

8. What is the best piece advice you’ve had, in regards to comics/illustration or otherwise?
Stay true to yourself, don’t try to be something you’re not, the best piece of work comes with a sincerity, if you believe in what you have to say, the heart comes through when people read it, it doesn’t matter how skilled you are, how amazingly you can draw, the most important thing is that you really insert your own voice into whatever you do.
Bestiario (Bestiary). Our compendium has been so named in recognition of the persistent and diverse appearance of animals in the narrative work of Ecuadorian writer César Dávila Andrade (1918-1967). Our work consists in adapting a number of this author's short stories to a graphic narrative format with an emphasis placed in the visual impact of beasts, we believe this element enables contemporary audiences to connect with the rich content of Dávila Andrade's literature.

Aspiraba como un toro apasionado el olor de la sangre de la hembra.

Se irguió súbitamente, como si esguinara un golpe. Acezaba. Sin volverse, echó a caminar hacia la calle que se anunciaba con móviles luces a través de los árboles.
A short comic about a corgi in animal shelter who is going to be euthanized.

HE BARKS ALL DAY.

HE CAN DESTROY ANYTHING IN THE HOUSE.

YOU HAVE TO SPEND A LOT OF TIME WITH HIM.

YOU HAVE TO TAKE CARE OF HIM WHEN HE BECOMES OLD AND SICK.

I STILL WANT TO KEEP HIM. I WILL BE A GOOD OWNER.

SOMETIMES LIFE CAN BE HARD

GOOD, AMY. BRING HIM IN AND MAKE SOME FOOD FOR HIM.

YEAH! WE ARE FAMILY FROM NOW ON!

BUT I AM HAPPY TO BE ALIVE.
Comic answers the question «Why doesn't dog go to museums?»
1. Can you tell us a little about yourself, where you’re from, where you studied, and where you are at now?

I was born in Kiev, Ukraine and was into drawing since I was a child. In school years I don’t like all the management aspects. I attended art school, that at some point became unbelievably boring to me. So I quit art for some time and got a degree in social science and technology. However, at the age of 24, I went to study design and found my passion for illustration. I never looked back since then.

2. Why did you become an illustrator?

I feel like it’s the most fascinating thing I can actually do for life.

3. What artists/things do you most admire and how did they influence your work?

I’m a big fan of the avant-garde movement of the 20th century. Everything from expressionism and Bauhaus to symbolism and futurism inspires me a lot. I also love science fiction literature, science, and cosmology documentary. I feel those things very arousing to the imagination.

4. How did you find your style? Has it changed since you started?

I guess I just follow what I like most and what I do best.

5. Can you briefly describe your creative process?

I start with research, mostly. After that, I go to ideas (usually just words and thumbnails), then sketches. At this point, it’s important to have spare time to give brain to work on itself. When I’m ready I do a re-

6. The best and worst part of your job:

The best part is the process of creating illustration itself and to see work done and go live. The worst part is the process of managing and calls.

7. Quick answers:

Favorite movies: Twin Peaks, Friends, Space Odyssey 2001, All Miyazaki, All Wes Anderson
Favorite music to work: Silence
Favorite Hobbies: Traveling, reading, dog walking, couch lying
Magic wish: Travel in time and dimensions.

8. What is the best piece of advice you’ve had, in regards to illustration or otherwise?

Don’t take it to serious.
Eyekon Comic Con. Poster created for the 1st Eyekon Comic Con in Cyprus.
Axana Zasorina (RUS)

axana.design@gmail.com

- Pin-up advertising poster. A series of illustrations for a telecommunications company that has offices in various cities of the country.
Pan.

This work was invited to participate in an illustrator collective exhibition “Les beaux jours” (The good days), held by Quintal Editions in Paris. Inspired by the “Pan” in ancient Greek religion and mythology, which presented the “wild” and “spring”.
World of Kiss Illu18 was an illustration exhibition in Cologne. All chosen artists made a special piece with the same theme "Kiss" for the exhibition. This was my illustration "World of Kiss", it shows that all love is equal and beautiful.
Shaowen Zhang (US)

ivanka.khomyak@gmail.com

50TH Anniversary Edition of the movie 2001: A Space Odyssey
Xavier Mula (SPA)
grafixmula@gmail.com

- Poster for La Mostra d’Igualada – Children and youth theatre fair of Catalonia 2016 - April 2016.
1. Can you tell us a little about yourself, where you’re from, where you studied, and where you are at now?

My name is Ryan Garcia and I’m an editorial illustrator working in Toronto, Canada. I studied illustration at Toronto’s Seneca College, and I’ve been happily freelancing full time for the past two and half years. I’ve been lucky enough with some wonderful clients including The New York Times, Scientific American, WIRED, and The Wall Street Journal — it’s been a great couple of years!

2. Why did you become an illustrator?

Before deciding to study illustration, I actually studied architecture and was well on my way to becoming an architect. Like many people, I really didn’t know what I wanted to do after high school, and so I decided to copycat what my brother was doing and enroll in an architecture program. During that time, however, I was also playing bass in a rock band (and taking it much more seriously than my studies). To my teachers’ annoyance, during most lectures, I’d be doodling band logos, rock posters, stage designs, all that stuff. Even though I didn’t know it at the time, a lot of what I was doing was illustration. So I had to make a decision after graduation. I had to make a decision whether to jump feet-first into the world of architecture —  a.k.a. drawing doors and windows — or go back to school for something else. This was around the time Instagram was exploding and I stumbled on the world of art and illustration. Luckily for me, by sheer happenstance, I discovered some amazing artists on there (David Choe, James Jean, Jeff Soto were my favs) and decided to shift gears into the art world. Whew, close call.

3. What artists/things do you most admire and how did they influence your work?

In terms of illustrators, I really admire those who focus on clarity of thought and though I didn’t know it at the time, a lot of what I was doing was illustration. So it always looks like a profound concept into a very simple, even minimalist, drawing. Christoph Niemann of architecture — a.k.a. drawing doors and Istvan Banyai are great examples and windows — or go back to school for of this — and it’s probably very obvious

— Can a Murder Verdict Help Reform Chicago Police?
— An officer’s shooting of a teenager shocked the city. His conviction should force the city
that I’ve borrowed much of their visual language. Especially in the world of Filmmakers have also been particularly inspirational to me lately. I recently read Michael Benson’s “Space Odyssey”, a book which outlines how Stanley Kubrick created his masterpiece 2001: A Space Odyssey, in developing “style”. Tight deadlines are and I found so many parallels between filmmaking and illustration. It’s clear that draw the way you’ve conditioned yourself the fundamentals of art (form, space, to draw. There’s a famous quote that I love colour, light, etc.) apply just as strongly by the Greek poet Archilochus, “We don’t to a major motion picture as they would rise to the level of our expectations, we fall to what I do in editorial illustration. Also to the level of our training”. I think it very the filmmaker Yorgos Lanthimos (director of The Favourite). If you haven’t yet seen any of his films, I’d definitely recommend starting with Dogtooth, the visuals alone blow your mind. 

4. How did you find your style? Has it changed since you started?

I think something like style should develop naturally over time, and one shouldn’t think too much about it. Especially in the world of editorial illustration, your style will develop whether you like it or not. My advice in this regard is to draw as much as you can from life, really training yourself to see will aid in developing “style”. Tight deadlines are also unforgiving when it comes to style, you draw the way you’ve conditioned yourself the most extreme of the filmmaker Yorgos Lanthimos (director of The Favourite). If you haven’t yet seen any of his films, I’d definitely recommend After I’m finished an illustration, I’ll often starting with Dogtooth, the visuals alone go back and try to pinpoint what’s working and what’s not. “What do I like about this piece? What do I hate?” Lately I’ve been absolutely obsessed with brevity of linework and minimal colour pallets, so I try to make sure at least those 2 elements
5. Can you briefly describe your creative process?

My process is pretty standard as far as editorial illustrators go. First, the art director will send me a brief of the article — it could be the full article or sometimes even as small as just a few words — and I'll begin brainstorming ideas. Two books I'd recommend for developing solid brainstorming techniques are "Lateral Thinking" by Edward De Bono and "Art Synectics" by Nicholas Roukes. From that point I'll do some tightened sketches of the strongest ideas (obviously this is subjective) and email them back to the art director. I'll usually send around 4 to 6 ideas. Once they've approved one of the ideas, I'll go ahead to final. 3) Linework, either done digitally or with a brush. And finally, 4) Colour, textures, and effects.

6. Best and worst part of your job:

Honestly, the best part is I get to be my own boss. Not having to wake up early to commute to work is a beautiful thing. To pay for my school tuition, I worked in a car factory where I'd have to wake up at 5am everyday to get there on time. I'm so grateful that I can set my own hours and work in my pajamas. I'll never get over that. The worst part of the job is the social isolation. Naturally I'm a pretty introverted person...
guy, so working from home is great most of the time, but usually by the end of the week I’m really craving social interaction.

7. Quick answers:
Favorite music to work: I mainly listen to podcasts when I work, but sometimes I’ll throw on some classical music or hip hop beats.
Favorite Hobbies: Yoga, drinking coffee, usually not as the same time.
Magic wish: A spray painting lesson with David Choe would be awesome.

8. What is the best piece advice you’ve had, in regards to illustration or otherwise?
“Those who promote the most, get the most work.” This is a piece of advice I picked up from a Mark Matcho lecture on youtube. If you don’t know Mark’s work, definitely look him up, his work is awesome. Mark says to “promote early, and often”, and I completely agree. Frequently young illustrators get a little delusion and think that as long as they’re making great art, jobs will just magically come to them. Sure, passive platforms like social media can really help getting your work out there, but don’t overestimate the power of actively promoting your beautiful illustrations as well. Many art directors I know absolutely love seeing your new work and what you’ve been up to, so make it easy for them. Send emails, mail out postcards, go to meetups, and connect with potential clients in person! It can’t be overstated, don’t be afraid to get out there and promote your work.
Angel Chang (R.O.C)

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Illustrations for an article about child’s back-to-school jitters and how to ease them on The Washington Post.
Why Being a Foster Child Made Me a Conservative

Illustration for The New York Times op-ed ‘On Campus’ section about a Yale student who experienced growing up in the foster care program and how, in his opinion, growing up in a two-parent household is incredibly important for a child’s sense of individual agency as they mature.
Pioneers. Inspired by an education book about universal secret. Everything is formed from Geometric Shape, as time goes by all the creation. Moon, trees will have their own organic evolution.
My work is based on Archetypes: shadow and double. My attention was focused above all on the representation of the different but that is part of the human being. In the double, the rational part and the irrational part. In the shadows the acceptance of what is part of us and from which we often run away. Diversity often frightens, but by representing it and giving it a face (almost ironic) it is as if it were demystified.
Elizaveta Vylegzhanina (EST)
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Love my job. Editorial illustration for PLUG magazine, Estonia. Article by a psychologist Jelizaveta Dulev. The article author speaks about the topical issue of getting a steady income by doing what you love, where to start, how not to stop, and how to help yourself along the way. Media: vector.
The new American cuisine is a melting pot of flavours and cultures. It embodies innovation and revolution. In order to stress these two aspects, I've decided to convey the concept of union and combine it with an element from the "March for our lives" demonstration, which took place on March 24th 2018. The foods hugging each other and literally jumping off the plate are something intensely alive, just like culture.
ROOFTOP ISLAND
Swimming every day in the hustle and bustle of the city, we occasionally have to come up to take a breath at the rooftops—the islands in the ocean.
With Alice. Inspired by an article from the British Library Chinese website describes how the English children's literature Alice in Wonderland be translated into Chinese and its influence in China.
1. Can you tell us a little about yourself, where you’re from, where you study...
My name is Kacper Swat, I come from Poland and currently I study graphic design at Art University in Poznan, Poland.

2. What was the most important thing you learned in school? Was there a teacher that was decisive for your growth?
The most important thing was probably trying different traditional graphic techniques. I think thanks to that I started applying traditional-like elements to my digital artworks. Any kind of growth is influenced by huge amount of elements. I would not say there was one decisive person who helped me to grow.

3. When did you know you wanted to be an illustrator?
Since only I knew that being illustrator is actual career path (so since I was 12 I guess).

4. What artists/things do you most admire and how did they influence your work?
There’s a lot artists I admire, mainly because of their unique approach and distinguish style. Just to show the variety: Jacek Malczewski, Gustav Klimt, Aryz, Piotr Jablonski, Benjamin Bjorklund, Sergio Toppi, Ilya Repin. Their art is simply an inspiration to find my own visual voice. When it come to things - books, movies and games are probably the biggest source of inspiration.

5. How did you find your style? Has it changed since you started?
I honestly would not say that I found anything yet.

6. How much attention do you pay to the feedback of others on your work?
A lot. Almost always before finishing a new piece I’m asking my people if they could give me some feedback/critique on it. I’m paying attention to what other people think about my artworks but I always keep in mind that it’s my own piece.

7. Where do you see yourself in ten years?
At work - learning something new, doing something completely different than I do now. Working with team of creative people would be awesome.

8. Quick answers:
Favorite movies: Whiplash, Reservoir Dogs.
Favorite musics to work: Ambients/Electronics/Rap music - Depends on mood and time of day.
Favorite Hobbies: Music/Books/Coffee.
Magic wish: I would like to not need sleep :)
These pieces included are illustrations of the modern Seven Wonders of the world.
Anastasia
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Questionnaire
Each illustration acts as a “visual answer” to a question from the questionnaire French TV host Bernard Pivot used in his talk show “Bouillon de culture”, later used by James Lipton in his show “Inside The Actors Studio”.

What is your favorite sound?
(Pouring Rain)
A series of three posters promoting the 'Music for the Hungry' event organized by the Foodbank of Southeastern Virginia and the Eastern Shore. The music for the hungry is a festival-like event that encourages people to help raise funds for meals while letting them have a great time. The combination of instruments and objects related to Foodbank in illustration communicates their movement to alleviate hunger in the community by bringing people together through music.
Those four illustrations are based on one Chinese traditional Idiom story called: Endure present hardships to revive. Which kind like the oriental version of The Count of Monte Cristo. This basically about one king living in ancient China who lost his kingdom in war, he slept on firewood and ate a gall-bladder before having dinner and going to bed every night in order to remember his humiliation. I created four pieces to illustrate the whole story.
Games That Changed The Game.

These illustrations are part of a series of limited color large-scale posters that celebrate a few of the most influential interactive experiences of the last 25 years. The video game industry has matured tremendously ever since it switched to a 3D medium, thanks to the creativity and innovation that each artist and engineer has poured into these games, and my goal is to depict the wonder and ingenuity behind them.
Elin Brokenshaw (UK)
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1. Lost in Solitude. An Editorial piece for an article on outdoor swimming, showing how someone can lose themselves in an activity.
2. Losing your Way. Short comic based on a growing detachment from surroundings that leads a character to step out of their own story.
4. Under Stars. Reportage piece showing a quiet moment under stars.
5. A Growing Hole. A personal piece visualizing a growing feeling of emptiness.
Felipe Pellisser Albergard (BRAS)

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A mix of 3d render, 2d skills and a little bit of colour. All working together to produce all kind of illustrations.
Domino of desire.

I used to enjoy watching the moon at the window every night. When I was 9 years old, I made a wish to the moon for a Domino. After a few days, my parents bought Domino back, even it's for my brother, but I still feel very happy. Then, I made a lot of wish to the moon and more or less they were realized. In this picture, every Domino has a wish that I have made. These wishes changed from the candy at the beginning to no class and gradually became dangerous.
The pieces I'm including were created during the pursuit of my Masters' Degree at the Academy of Art University. Alter-ego. We are all in the gutter, but some of us are looking at the stars.
Jack Tongeman
(UK)

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1. Lost in Comfort: Short Comic about the comfort and relief of falling into your bed after a long day.
2. Baggy: Figurative illustration which captures the idea that clothes define our surface identity.
3. Submerged: An experimental scene which illustrates a sense of calm found floating in water.
4. The Giant in the rain: A single panel from a short comic about a giant which grows in water.
5. Textured Figure: Monoprint experiment overlayed with a character to give it meaning.
Marie Antoinette. My approach to Marie Antoinette’s biography is to juxtapose cause and consequence in mirrored, balanced compositions. Last Year at Marienbad The depiction of the fragile mind. Inspiration. The way that I was formed and guided as who I am today.
Fruit of the Earth patterns. Aloe Vera, Sun care, and Juice patterns encompass the ingredients within the product with other rainforest and beach elements intertwined.
1. Illustration based on the problem where many schools in Japan still do not have air conditioners in their classrooms despite the major heatwave.

2. Editorial illustration about online algorithms and their intransparency.
I think that people think my graduation project from the visual communication department in Bezalel, a collection book of thoughts about first impression, what do I think of myself? what do I think others are thinking about me? this is my illustrated interruptions made into patterned shirts.
Super Rich Kids
Frank Ocean
feat. Earl Sweatshirt

Super Rich Kids
A cover I made for a song by Frank Ocean.
The illustration shows the aftermath of a rich kids party in Los Angeles area, and the people who clean up after them.
My Cells and I is an interactive children's book which combines a mobile phone and takes the reader on a journey into the human body and the cells of which it's composed. The journey starts at the human body and dives into the body tissue, the cells, the organelles inside of the cells and the DNA. It allows children to interact, touch, get curious and ask question about the building blocks of the body and what is inside of them.
As part of an illustration course, I had to choose a unique individual, with a distinctive and rather grotesque face features, preferably, well known. After I extracted Iggy DNA, I applied it to other 10 family members, which carry the same genetic properties. The second part of the project was to collect the whole ensemble and relocate it into a scene.
Save Yourself!
An bleak imagining of an alternate reality China where the air pollution remains unsolved, and people have to resort to artificial means of breathing better air by replacing their lungs with mechanical ones. These lungs are advertised to the people and sold at high prices, a means of survival to the ones able to afford it while others perish. In many ways it was a commentary on the real state of Chinese society on governmental control, socio-economic class and consumerism.
Dreams
The series of illustrations is about my dreams. Everyone may dream every night, dreams are a part of our life. What is more, there are also have some values about our dreams, which can influence people’s mood, and there is the connection between the mental health and dreams. So I would like to illustrate my dreams, I think it is quite interesting.
My work is a school illustration, the theme was A Book and it is supposed to show the atmosphere of the book and the feelings of the reader.
The relationship between a man and a woman is often never as it appears...
Alberto Ribè (ITA)
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1. Doride, the woman of the seas
2. Bubbles
3. The beach
ART OF THE AGES.
This illustration explores the relationship between human artists and art of advancing technology in culture. While it may seem a futuristic concept, the idea of man and art being unreplicable by technology has always been prevalent, until the new digital age. This perspective and shift in medium is the subject of my comments.
This series of illustration is dedicated to my mother. It's about her always keeping her eyes on me, day and night, making sure I don't get out of her sight or get in any trouble. It's also about her watching me from a certain distance that I make it through this jungle-like world. The monkey represents me, a little curious Georgie and the tiger represents my mother, who has always been a tiger mom.
Lovely Afternoon. This illustration inspired by Papa and little nephew hanging out in the backyard in the afternoon. They were so lovely, together collecting fruits from neighbor's tree.
Erika Park (US)
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SAUDADE (2018)
Saudade is a Portuguese word for a feeling of nostalgic longing for something that one was fond of and which has been lost. It is described as "the love that remains" or "the love that stays" (Adobe Photoshop).
Humans and animals have always lived in harmony, and we have gained a lot of inspiration from them. This series of illustrations depict people playing with artifacts based on creatures in our daily lives.
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The Moth
Kesha Astafyev (RUS)

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→ Bicycle;
→ Stone;
→ Grand;
→ Home.

www.ijungleawards.com
This short story reveals our uniqueness when somewhere, somehow by someone we are chosen. Only we have to do - to wait the time will come. So that tries our patience and hardens us, also teaches us a lot.

Action is taking place in a magical alive forest, where everything reminds us and our behavior. It shows the beauty of simplicity, a joy of sharing and being a part of something. This story is dedicated for everyone who is not indifferent for his surrounding.
The whale.
Digital illustration based on a
tale about a whale who helps a
little fish to free his friends.
Liv Wan (UK)
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Be Kind To Yourself!
My family has a history of bad health. Several years ago my dad passed away from a heart attack and my grandfather died of liver cancer. So I hope use this project to pushing everyone to be a bit healthier. I created this project for help viewers (especially the younger viewers) to look after their health. I wanted to make it a little fun and cute so hopefully younger viewers will pick these up more.
Lost in Space is an iconographic journey of a female astronaut, who is travelling through alien worlds to find God. The basic idea was to combine aesthetics of retro science fiction with motives of traditional orthodox icon paintings. Although digitally painted, almost all of the dots were done by hand, to create an analoge feeling. The pictures were exhibited as black and white prints at the Festival of animation Berlin.
There was a parade in my street.
Ocean Woman
She loves to dive into the ocean and she loves to hear the sound of waves.
Ocean is her best mentor of life that teaches her tolerance and fearless.
Nicole Lim
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- A Secret Forest, Titoy's Magic Chair, Safe and Sound, Origami Cranes, A Little Duet.
I draw most of my inspiration from nature, fantasy, whimsical themes and quiet moments.

A Secret Forest, Titoy's Magic Chair, Safe and Sound, Origami Cranes, A Little Duet.
I draw most of my inspiration from nature, fantasy, whimsical themes and quiet moments.
Mañana.
Pencil on paper, digital coloring.
A4 format.
I hear about a guy who used an abandoned garden as his "quiet place" away from the city noise and daily headaches. I imagined what that would be. A peaceful moment that would seem endless. I wanted to put emphasis on the pleasure of simplicity. The dog and his owner are in the same state of bliss, relaxing in a red sofa, surrounded by the calmness and the warmth of nature. Anything else can wait until tomorrow (mañana).
Qianjiao Ma (US)

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Can't Say No.
Can't Say No is an illustration done for food magazine "Compound Butter".
I love illustrating anything to do with Stars, Space, maps and people. All of which regularly appear in my self-led illustrations. The Californian Map Illustration is the route we are taking for our honeymoon! A couple stargazing. Cozy Autumnal Lady.
Once upon a time... animals

This series is about animals who appear in some fairy tales, but showing them from another point of view. It’s a more intimate look of the animals, more carefree and spontaneous: Alice’s white non-stressed rabbit, the cat with shoes, king toad in love, a melancholic fox.
We are many.
Illustration for the Chilean Collective Show “We are many”, about respect and diversity. The flowers are all different, and in turn they are all the same. Like us. They have different color, size, shapes. Like us. And even when they are so varied among themselves, that is precisely what we like most about them. How beautiful each one is in its own shape, size and color. I wish it was the same with us.
Meanwhile on PROXIMA-B, a new project. An unpublished wordless book. The story is about a voyage through landscapes, forests, plants, and animals which are moving towards a landing site of a human spaceship. The story rises questions about our human influences on nature on our planet and beyond.
Some are my personal works. The atmosphere was inspired by the famous Chinese novel collection Taiping Era.
Because of the climate changes, the riverbank of Taipei is rebuilt to over 30 meters high. Imagine what will be looked like of Taipei city after this infrastructure changes? Skyscrapers with old street houses, Boulevards with Alleys, All things are mixed together. Tubes and trusses pop up everywhere. Is it the future that we are looking forward to, or the disaster that we are not able to avoid?
Berliners.
Travel poster, personal work.
Created after my journey to Berlin in 2018 and inspired by diversity, unique communities, and history of this city.
Valery Kablikhina (RUS)

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Enlightenment

A peaceful warrior who is awakened and gained insight into the workings of the mind which keeps us imprisoned in craving, suffering and rebirth, and has also gained insight into the way that leads to liberation of oneself from this imprisonment. Represents the essential basic-consciousness beyond the stream of experience, free of emotions and doubts. A step leading to a full awakening of the spirit itself.
Wei Fu
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Fantastic Garden
This is a self-initiated project based on my favourite theme to draw while staying in London - the beautiful and peaceful gardens that become soothing hideouts in the busy city. As I wandered through the city, I imagined happy and smiling little people that secretly lives somewhere along the winding paths and colourful foliage. The main techniques used in creating the artwork is gouache and colour pencils.
The Three Sisters.

Drawing influences from the "three sisters" of agriculture, my illustration depicts a whimsical narrative of companionship, love and rivalry between three siblings in a matriarchal world.
True Love is a series of illustration to present the concept of love. The concept is inspired by the Chinese philosophy, “yin and yang” describes two seemingly opposite or contrary forces may be interconnected, interdependent and complementary. The illustrations used black and white colors represent complementary, balance and harmony of love and how two opposites make one whole.
This is a poster project I did in illustration markets class. I chose to do a travel poster for Tibet. About the content, I used the image of putting the palms together to symbolize mountain. And buddhists circumambulate around holy mountain.
The baby mole wanted to figure out the weird sound in the midsummer night. On the way to his chasing, he got a lot of help from his new friends. However, their adventure had much unpredictable threat waiting for them. Can the baby mole and his friends find out the truth of the sound?
This is the concept art for my indie game’s main menu. It is a very crowded city inspired by the Kowloon Walled City in Hongkong. I add some steampunk element inside make it more energetic but also peaceful. Each room is interactive UI, the player can choose the different room to get a mission and challenge different map.