iJUNGLE
ILLUSTRATION AWARDS 2019

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
ANDREA D’AQUINO (US)
Andrea D’Aquino started her career as an art director in ad agencies.
She is now an illustrator for clients like The New York Times, The Financial Times of London, Vox media, NPR, Tate Publishing and many others. She is the illustrator and author of 3 books, the latest is “A Life Made by Hand, The Story of Ruth Asawa.” She has lectured and given workshops at many universities in the US and UK.

BOOKS
Gold Medalist and Best of the Best winner
Olga Ptashnik (RUS) 8

COMICS
CiCi Suen (UK) 28

COMMERCIAL
Tania Yakunova (UKR) 38

EDITORIAL
Dani Hernández (CAN) 52

NEW TALENT STUDENT
Jiali Wu (CHI) and Yunong Xie (UK) 68/70

SELF-PROMOTION
Manuel Šumberac (CROA) 108

VIDEO GAMES ART
154

ANDREA SERIO (ITA)
Andrea Serio was born in 1973 in Carrara, Italy. He attended the public school of art of his hometown, afterwards the Istituto Europeo di Design of Turin, where after a three-years course he graduated in illustration. Fluctuating illustrator, cartoonist, painter if necessary, since twenty years devoted to pastels and coloured pencils, his drawings have been exposed during main national and international events.
In 2011 has been published in Italy and France his first graphic novel, Nausicaa – L’altra Odissea (Nausicaa – The Other Odyssey), a collaboration with the famous Italian scriptwriter Bepi Vigna.
In 2017, he realized En plein air, his first children’s book, for Topipittori editions.
In the same year, Galerie Glénat in Paris organized a solo exhibition of his drawings and illustrations.
In 2018, the artbook Seriously, a compendium of almost twenty years of artworks, has been published by Spaceeman Project editions.
He’s currently working on his new graphic novel, with Oblomov Editions.
Since 2012 he is professor of the International School of Comics, at the offices of Turin and Florence.

RYAN GARCIA (CAN)
<table>
<thead>
<tr>
<th>INDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOOKS</td>
</tr>
<tr>
<td>Olga Ptashnik (RUS)</td>
</tr>
<tr>
<td>Frank Daenen (BL)</td>
</tr>
<tr>
<td>Hanping Wang (CHI)</td>
</tr>
<tr>
<td>Hitomi Sakabe (R.KOR)</td>
</tr>
<tr>
<td>Kuri Huang (US)</td>
</tr>
<tr>
<td>Jessie Lin (US)</td>
</tr>
<tr>
<td>Laimute Varkalaitė (KAS)</td>
</tr>
<tr>
<td>Liona Partanen (FIL)</td>
</tr>
<tr>
<td>Manasawee Rojanaphan (UK)</td>
</tr>
<tr>
<td>Paula Wyrt (POL)</td>
</tr>
<tr>
<td>Tania Rex (LIT)</td>
</tr>
<tr>
<td>Taoyu Li (CHI)</td>
</tr>
<tr>
<td>Xiyuan Wang (US)</td>
</tr>
<tr>
<td>Yiyi Wang (CHI)</td>
</tr>
<tr>
<td>Yunyun Ai (US)</td>
</tr>
<tr>
<td>Xiaojie Liu (US)</td>
</tr>
<tr>
<td>Feng-Hsuan Lee (US)</td>
</tr>
<tr>
<td>CI-CI Suen (UK)</td>
</tr>
<tr>
<td>Florian Biermeier (GER)</td>
</tr>
<tr>
<td>Hao Hao (CHI)</td>
</tr>
<tr>
<td>Jelena Sencic (SER)</td>
</tr>
<tr>
<td>Yimin Qiao (UK)</td>
</tr>
<tr>
<td>Cresta Jane Atonna (US)</td>
</tr>
<tr>
<td>COMMERCIAL</td>
</tr>
<tr>
<td>David Reyes (US)</td>
</tr>
<tr>
<td>Tania Yakunova (UKR)</td>
</tr>
<tr>
<td>Andrey Kokorin (RUS)</td>
</tr>
<tr>
<td>Anna Xenz (RUS)</td>
</tr>
<tr>
<td>Franklin Guevara (C.RIC)</td>
</tr>
<tr>
<td>Giulia Crivellaro (ITA)</td>
</tr>
<tr>
<td>Jiäi Zhang (CHI)</td>
</tr>
<tr>
<td>Kuri Huang (US)</td>
</tr>
<tr>
<td>Laimuté Varkalaitė (KAS)</td>
</tr>
<tr>
<td>Hyunsoo Kim (US)</td>
</tr>
<tr>
<td>COMICS</td>
</tr>
<tr>
<td>CiCi Suen (UK)</td>
</tr>
<tr>
<td>Florian Biermeier (GER)</td>
</tr>
<tr>
<td>Hao Hao (CHI)</td>
</tr>
<tr>
<td>Jelena Sencic (SER)</td>
</tr>
<tr>
<td>Yimin Qiao (UK)</td>
</tr>
<tr>
<td>Cresta Jane Atonna (US)</td>
</tr>
<tr>
<td>COMMERCIAL</td>
</tr>
<tr>
<td>David Reyes (US)</td>
</tr>
<tr>
<td>Tania Yakunova (UKR)</td>
</tr>
<tr>
<td>Andrey Kokorin (RUS)</td>
</tr>
<tr>
<td>Anna Xenz (RUS)</td>
</tr>
<tr>
<td>Franklin Guevara (C.RIC)</td>
</tr>
<tr>
<td>Giulia Crivellaro (ITA)</td>
</tr>
<tr>
<td>Jiäi Zhang (CHI)</td>
</tr>
<tr>
<td>Kuri Huang (US)</td>
</tr>
<tr>
<td>Laimuté Varkalaitė (KAS)</td>
</tr>
<tr>
<td>Hyunsoo Kim (US)</td>
</tr>
<tr>
<td>BOOKS</td>
</tr>
<tr>
<td>Olga Ptashnik (RUS)</td>
</tr>
<tr>
<td>Frank Daenen (BL)</td>
</tr>
<tr>
<td>Hanping Wang (CHI)</td>
</tr>
<tr>
<td>Hitomi Sakabe (R.KOR)</td>
</tr>
<tr>
<td>Kuri Huang (US)</td>
</tr>
<tr>
<td>Jessie Lin (US)</td>
</tr>
<tr>
<td>Laimute Varkalaitė (KAS)</td>
</tr>
<tr>
<td>Liona Partanen (FIL)</td>
</tr>
<tr>
<td>Manasawee Rojanaphan (UK)</td>
</tr>
<tr>
<td>Paula Wyrt (POL)</td>
</tr>
<tr>
<td>Tania Rex (LIT)</td>
</tr>
<tr>
<td>Taoyu Li (CHI)</td>
</tr>
<tr>
<td>Xiyuan Wang (US)</td>
</tr>
<tr>
<td>Yiyi Wang (CHI)</td>
</tr>
<tr>
<td>Yunyun Ai (US)</td>
</tr>
<tr>
<td>Xiaojie Liu (US)</td>
</tr>
<tr>
<td>Feng-Hsuan Lee (US)</td>
</tr>
<tr>
<td>CI-CI Suen (UK)</td>
</tr>
<tr>
<td>Florian Biermeier (GER)</td>
</tr>
<tr>
<td>Hao Hao (CHI)</td>
</tr>
<tr>
<td>Jelena Sencic (SER)</td>
</tr>
<tr>
<td>Yimin Qiao (UK)</td>
</tr>
<tr>
<td>Cresta Jane Atonna (US)</td>
</tr>
</tbody>
</table>
1. Can you tell us a little about yourself, where you’re from, where you studied, and where you are at now?

I am an illustrator from Moscow, Russia. I grew up in a scientist’s family and thought I would become a neuroscientist. But there was always something else.

So now I have an MD in biophysics and do illustration full-time.

2. Why did you become an illustrator?

As I was saying, I always had this feeling that maybe I like to draw nice dresses more than doing homework. I spent few years trying to understand what I am, I wanted to draw, to create and make use of my MD in my job. I’ve tried different jobs, but at the end, I’ve realised that I should let the degree go and enjoy drawing and creating. That was a good decision for me.

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

I try to accept all artists and see their point, though of course I have some favourite. But one thing that is an inspiration in my life is nature. I think it is an undoubted good in our lives. It obviously influenced the work I am here for as it is a nonfiction book about the journey of the bird.

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

Draw a lot. And had great people around.
5. Can you briefly describe your creative process?
I think, struggle a lot, then hesitating a lot, then struggle a little bit more, and here the main idea is born. And then I draw, redraw and redraw again. And there is nothing better.

6. Best and worst part of your job:
It is the best job ever.
It is lonely sometimes. I work at home, so I talk to my cat a lot.

7. Quick answers:
Favorite music to work:
No music when I think, folk when I draw.
Favorite Hobbies:
Trail running, cycling, travelling.

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

Magic wish:
"World peace, no more hunger, good things for the rainforest".
Bitter Teachers, Joyful Teachers.

Sometimes, at the start of a new school year, disaster strikes. Among tons of happy teachers, sometimes there is a bitter teacher. Bitter teachers aren’t patient, happy, or kind. Oftentimes, they are unappealing and are often emotionally insensitive. Fortunately, you have to survive a bitter teacher for only one year. When the year is over, it’s time for a happy teacher again!
Kuri Huang (US)

kurihuang3344@gmail.com

I was responsible for illustrations throughout the book, including over 80 illustrations in all sizes that appear on both the inner pages and cover. These 5 pictures are my favorite pieces. I kept trying and communicating with the editor about new drawing approaches and printing techniques in this drawing process of 7 months. All I wanted was to be exquisite from words to pictures, bringing readers the enjoyment of beauty.

Hitomi Sakabe (R.KOR)

sakabe.hitomi@gmail.com

The word Grandparents house contains longing and the affection of the grandmother. Nowadays, children have no house in the country to visit during vacation. Still, the warmth of the grandparents in curiously and excitement toward somewhere other than here This is an appearance book made with gratitude for:

1. Early Morning Walk on the Beach.
2. Breakfast Toast.
3. The Large Soft Blanket.
4. A Nap on Tatami.
5. Backyard Pool.
The book “Tales of the sun yellow”.

These illustrations were especially prepared for two parts book (160 p. of each part) which is richly illustrated and braided by words dedicated for children and whole family. The aim of this book is to reveal visually the beauty of the Lithuanian language, revive its rich dictionary, remind, how our previous generations used it, cherish and be proud of the native language. The color was chosen as the main axis of selecting words. This time A YELLOW color.
LOST is a story of a journey of self discovery. The protagonist falls into the parallel universe where she discovers an underwater world. She meets many people from that world who reflect her personality in different ways. Finally, she returns to her own world with a new perspective, growing more confident in herself for who she really is.

Little Sykkyrmyyr sits by the creek and is undergoing a minor existential crisis. There is no time to dwell in thoughts though, because his shoes get stolen! The lost shoes start an adventure which takes the reader to meet Tirulirus and a giant Caterpillar. The story is about the small ones, finding yourself and friendship.
Paulina Wyrt (POL)

wyrtpaulina@gmail.com

Illustrations for the children’s book “Male Licho”, Wilga Publishing House. Story about an extraordinary family that is visited by an unexpected guest on a winter morning. Illustrations for the children’s book about different ways of living around the world. The illustration of “Tokio” shows various subcultures in Japan as a form of youth rebellion. Illustration “Wietnam” presents life on the water.

Tania Rex (LIT)

tatjana.rex@gmail.com

Benjamin doesn’t quite understand why he and his parents have to move out of a small and old, but cozy apartment, which he calls home. But everything falls into place when a recklessly drawn face on the wall comes to life and tells the boy a story about how his mom and dad met each other in an artistic way when they were kids, because one liked drawing and the other enjoyed colouring. This sweet picture book explores a little bit of family roots and relationships and is full of love and colors.

www.ijungleawards.com
Memories of Asher

The book tells the lifetime of Asher, who suffered from BPD. His mom hated him. His body was covered with pustules and everyone disgusted him. So, he determined to find friendship and love to fill the void. He became friends with Gabriel, the garbageman. However, Gabriel cannot bear Asher’s heavy friendship and was eaten by angry Asher as he tried to escape. Then Asher met Angela but he finally found that Angela wanted to take advantage of him. Therefore he exploded.

Illustrator_Taoyu@hotmail.com

They are created for a picture book called the book is used little marks or details to convey the emotion and imaginativ.
Yunyun Ai (US)
yunyunaiart@gmail.com

This book project is called Journey. It’s a story between a little girl who lost her most important thing and try to find it around the world with her friend fox together. I always believe that time and love are good things for cure ourselves.

Yiyi Wang (CHI)
ruslai@foxmail.com

The picture book tells a story about a people who do not know how to reject others. The protagonist’s living space is squeezed by the needs of others, and has experienced the emotional abduction of family, friends, and partners. After telling God, the protagonist understands that even the closest people are not a complete victim. People always hurt each other and also depend on each other in this emotional bond.

www.ijungleawards.com

www.ijungleawards.com
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 and grew up in Beijing, graduated from Camberwell College of Arts, University of Arts London in 2017. I'm living in London now.

2. Why did you become a comic artist/illustrator?

I found my passion since I was a kid and my mom supported me a lot, so I went to art-focused middle school and then studied illustration in London. During the course in Camberwell, I discovered my own illustration style and started to draw comics.

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

I really admire Lorenzo Mattotti who is an artist from Italy. His powerful and emotional work influenced me a lot.

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

My style keeps changing and every time when I stuck I'll try different materials to find a new world.

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

I really admire Lorenzo Mattotti who is an artist from Italy. His powerful and emotional work influenced me a lot.

5. Can you briefly describe your creative process?

When I work on a graphic novel, I'll read the whole novel and find a suitable style for it. I transfer the novel to storyboard sentence by sentence, make them connect very well then start to draw.

6. Best and worst part of your job:

Best: I enjoy every step of creating comic and illustration.
Worst: I have to draw scary things sometimes. Once my project was about dissecting lab mice, but it was a good challenge.

7. Quick answers:

Favorite movies: I Lost My Body
Favorite musics to work: Film soundtrack
Favorite Hobbies: Following squirrel
Magic wish: Give me three more right hands please

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

Observe life and nature.
The Wind.

Short comic cooperate with Chinese writer Jiang Yitan. The story is about a girl want to jump form the top floor and saved by wind.
This is my graduation work for visual communications at Kunsthochschule Kassel. A 120 pages graphic novel loosely based on the famous director Werner Herzog. It is a sort of "what if" scenario: What if an existentialist wisecracker that wants to know it all was all by himself, working at a space station, with plenty of time for philosophy – but has no one to acknowledge his thoughts? In the end it’s a surreal intimate play about the subjective nature of making sense.
Jelena Senicic (SER)

Jelena.senicic@gmail.com

Little Girl & Moonlight.

This is the story about Moonlight that took a little Girl for a walk through the night but to succeed a full Moon, Moonlight needs to take some innocent souls.

Yimin Qiao (UK)

qiaoyiminmin@gmail.com

When the eyes are exposed under a bright object, they can still see it even when they are closed. This phenomenon is called persistence of vision. Shiny things are attractive, and people are following after acquiring and possessing them, so am I. It is believed that you will be loved if you have more. But, is it real happiness or merely a blemish in the eyes that what we have in the end? Are dependence and love some reality or the illusion of ours?
COMMERCIAL GOLD MEDAL

Tania Yakunova (UKR)

I was commissioned by Coca-Cola Ukraine to create 12 illustrations for summer Coca-Cola sleek cans collection. Exclusively designed for the Coca-Cola Ukraine summer edition bottles, six illustrations were dedicated to music and another six to summer activities. 12 summer edition bottles was available during summer 2019 in Ukraine and Moldova and illustrations were also used on indoor and outdoor advertising and during several summer music festivals.

1. Congratulations for winning two years in a row! That is fantastic! Can you tell us a little about your last year after winning the gold medal and what’s next for you?

Thank you! Last year was pretty busy and adventures for me. The year begins with few great achievements and I finally did what I dreamed for years - went full-time freelance! I used to work as an in-house illustrator + freelancer for 4 years and that was an exhausting experience. I got many great projects but also a lot of stress that causes mental health problems, so now my next big goals are life-work balance, non-illustration activities, and personal work.

2. About this year’s award, how did you get this job for Coca-Cola?

I got contacted by the art-director of Coca-Cola Ukraine, he had an idea of this series and wanted something minimal but with a special fun spirit. We immediately got full understanding!

3. Can you tell us a little about this work? How was the development process? What were the steps you took, from the moment you got the brief, until it’s ready to be delivered?

The brief was to create characters for the summer collection, so the main task was to bring a mood of summer ease and a fan. We wanted the characters to be unusual, convey a brand vice and make people collect all illustrations. There was also a size restriction - a vertical, relatively narrow area.

I, as usual, started with research to get a better understanding of a brand personality and how it can be shown through illustrated characters. Then goes to sketches trying to figure out the right mood. After approval of the sketches, I did vector finals and delivered them. Then I just wait till the project goes live!

4. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

5. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop. In the sketchbook, I prefer ink, pencils, and markers.

6. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

7. What’s your favorite thing in the world to illustrate?

You won’t believe - weird characters!

8. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop.

9. What tools do you use to draw?

In the sketchbook, I prefer ink, pencils, and markers.

10. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

11. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop.

12. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

13. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop.

14. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

15. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop.

16. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

17. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop.

18. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

19. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop.

20. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

21. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop.

22. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

23. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop.

24. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

25. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop.

26. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

27. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop.

28. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!

29. What tools do you use to draw?

For most commercial works I use Procreate, Adobe Illustrator and Adobe Photoshop.

30. What do you think people enjoy the most about your work?

I can guess it’s something with mood and emotions, but I’m not sure!
Anna Xenz (RUS)
Anna xenza@mail.ru
Illustration for advertising posters for Literary-theatrical project of Russia ‘UnprinTSYpled Readings’, a literary-theatrical project where Russia best actors perform contemporary Russian prose on stage. Posters and illustrations tell the audience what exactly they heard at the performance - love, humor, stories about childhood and growing up, relationships, sex and politics.

Andrey Kokorin (RUS)
Andrey@akok.ru
Towards new height!
This illustration was used in the promotion of the Stalker advertising agency. The versatility of an advertising agency, as it will take your business to new height!
Giulia Crivellaro  
(ITA)

Giulia.ann.c@gmail.com

Waste Management Solutions, for Viasat, is a project produced by IperDesign Studio. I worked on the design, the storyboard, and the final animation, for WMS exhibition stand during the “Ecomondo 2018”, the green technologies expo, which takes place every year in Rimini, Italy. The final video for the stand had to be in a vertical format, and it had to be looped during the event. (https://www.behance.net/gallery/73508051/Waste-Management-Solutions)

Franklin Guevara  
(C.RIC)

franklinguevarabonilla@gmail.com

The Tropical-Chic Vibe. Poster OLD NAVY Costa Rica Opening.

This is an illustration that celebrates the opening of the first OLD NAVY store in Costa Rica. It was a commission from the office in the United States and the brief consisted of converting elements of Costa Rican folklore into a modern proposal full of ornaments, textures and fashion. (https://www.behance.net/gallery/73508051/Waste-Management-Solutions)
Kuri Huang (US)

I create the hull art of Dream Cruises' new ship, Explorer Dream. The artwork depicts the tale of a mermaid who yearns to travel beyond the ocean and seeks the help from a sea god (in the form of a unicorn) to discover new lands onshore while retaining an indelible link to the sea. In my artwork, I want to symbolize the intrepid, pathfinding spirit of the new ship by bringing in the new character, the unicorn, to represent the spirit of discovery in Explorer Dream.
Arianee is a protocol based on blockchain technology and is used to manage digital ownership and authenticity certificates for valuable objects. Targeting the luxury industry, I decided to pursue a realistic and modern style of illustration. I created a wider range of color tones under the Arianee brand colors to end up with visuals with more depth and layers. Since this is a very technical subject, we included more real-life inspired scenes to foster a smooth and easier understanding.

Veggo brand was established in 2018. Its aim is to create a tradition of vegan products in Lithuania, motivate people to be interested in this type of food, introduce and expand a range of vegan goods.

Veggo products which are offered now: four-flavored tofu desserts, three-flavored soy burgers, veggie cheese, four-flavored vegan cheeses, organic almond and soy drinks, vegan figs cake.

An illustration was chosen the main graphic element of visual identity.
Te Hu (US)

huteford@gmail.com

Story is based on the myth and legend of the Buddhism using cartoon to show their different personality and what virtue they represented.

Ya-Chu Chang (TAIW)

sun20070804@gmail.com

Living Landscapes of Mt.Chanchu, Taipei describing a lifestyle in a practical way, which is talking about the local history and the miracle legend stories. Following this picture could bring you into a life journey to explore the history you have known again!
BEST OF THE BEST AND EDITORIAL GOLD MEDAL

Dani Hernández (CA)

danihache@gmail.com

1. Can you tell us a little about yourself, where you’re from, where you studied, and where you are at now?
I’m from Arucas, a small town on the island of Gran Canaria, in the Canary Islands, Spain. I first completed Design studies and then the Illustration at the School of Art and Design Superior of Las Palmas de Gran Canaria. I then specialized in Animation and Cartoon Animation at the Superior School of Professional Drawing in Madrid. I continue to undertake professional development trainings, attend workshops and courses by illustrators and artists that I admire, such as Javier Saéz Castán or Btoy among others. After several years of living in Madrid, I have returned to my hometown of Arucas.

2. Why did you become an illustrator?
I didn’t really become an illustrator for a specific reason, rather, I think it has been an accumulation of situations that have happened throughout my life. Since I was a child, I liked to draw (like most children). At the age of 8 or 9 years old, my parents gave me a Tintin comic collection. I think this was one of the first real reasons. I could spend days and days reading the comics over and over. When I finished my compulsory studies, I have always been drawn to Egon Schiele’s drawings and expressionism as an artistic trend. I admire many contemporary artists, graffiti artists and muralists such as Sebas Velasco, Axel Void, Arkane, Lou Ros, Artez or Nicolás Uribe.

3. What artists/things do you most admire and how did they influence your work?
I think that the influences are inevitable and necessary for the development of an illustrator and in my case, they were very influential.

The Cat.
This illustration attempts to raise a reflection on companion animals and the relationship we have with them. It is a stimulus to consider certain attitudes or behavior of our pets as almost human.

This illustration is done in digital painting. Published in Brightness Magazine.
There are many more artists of whom I could quote, each influencing me to a different extent. In my case, the famous phrase “You are what you eat” should read “you are what you see, hear and read”.

4. How did you find your style? Has it changed since you started?
The style in which I do my work today is an evolution of myself over time. I now feel comfortable with what I do, but for a long time it was illusive to me. When I started, just after finishing my studies, my style was very different; I worked almost exclusively with lines and very little color, now I always work from a central spot of color and with a very wide color palette.

I developed this style through a process of experimentation and practice. One that appear to me related to this and day I set out as a personal challenge to associating them with ideas or actions that change the way in which my illustrations also remind me of this concept. Usually began. I began to build from the I try to ignore the obvious things and give first blob of paint and strangely, I felt very it another try. Afterwards, I make a series comfortable doing this as I found it a much of miniature sketches no larger than a A6, more fluid and intuitive way to work. I of which I usually do a few. When I have one that I like I try to give it one go. I try worst thing about the job are the ideas that different compositions, frames, points of remain in the inkwell, which for one reason view, all of this is whilst it is still a sketch, or another do not end up being illustrations just pencil and paper in a very fast, casual and remain only in sketches. Delivery times way, without any details. When I already which are extremely short, and the legal have a clear idea in my head I start working side are can also be major down points of on the computer with a blank canvas. I the job, then create a palette of colors that work 7. Quick Answers:

with the idea in order to develop and I build Favourite films: “Blade Runner” (Ridley everything starting with very general point, Scott), “Night on Earth” (Jim Jarmusch), until I reach the finishing point which I was “The illusionist” (sylvain chomet), “Isle aiming for. Normally, I only finish, or detail of dogs” (Wes Anderson), “Children of the parts that most interest me and those Men” (Alfonso Cuaron), “The Revenant” that I do not leave at a more basic level. This (Alejandro González Iñárritu), Vals 1m process allows me to get my illustrations to have best outcome.

6. Best and worst part of your job:
The best part of my job is being able to manage my time without the restrictions of a fixed schedule, although it can also be the worst. Also, another great thing is doing something that you really like, which is also really challenging as it's never the same thing twice is very stimulating. The worst thing about the job are the ideas that remain in the inkwell, which for one reason or another do not end up being illustrations and remain only in sketches. Delivery times which are extremely short, and the legal side can also be major down points of the job.

7. Quick Answers:

Favourite films: “Blade Runner” (Ridley Scott), “Night on Earth” (Jim Jarmusch), “The illusionist” (sylvain chomet), “Isle of dogs” (Wes Anderson), “Children of the parts that most interest me and those Men” (Alfonso Cuaron), “The Revenant” (Alejandro González Iñárritu), Vals 1m. Favourite music for work: I always try to find new music; I like many musical styles of a fixed schedule, although it can also and I try to adapt the music depending on be the worst. Also, another great thing is what I’m working on. However, the groups doing something that you really like, which which I frequently listen to include Jack White, Amy Winehouse, Fantastic Negrito, Residente, Radiohead, Rival Sons, Frank Zappa and Led Zeppelin.

8. What is the best piece advice you’ve had, regarding illustration or otherwise?
I don’t know, maybe enjoy what you do, be yourself, keep self-criticism high and dare.
Ceri Nickson (UK)
ceri.nicksonillustration@gmail.com

A speculative editorial illustration for an article about near-death experiences.

Daren Lin (US)
DL@darenlin.art

This is an illustration for New York Times Art section. The article talks about an intern at New York Times falling in love with Broadway musicals. Art Direction by Audrey Razgaitis.

www.ijungleawards.com
Derik Hobbs (US)

dhobbdesign@gmail.com


3 page spread illustrated map for Airbnb Magazine August 2019. A part of 15 illustrations done for the Smoky Mountains feature/package in the project. The direction of the map was to illustrate various wildlife and landmarks throughout the national park in a way that would allow a user to enjoy the map as an artwork. The illustration is done in pen and oil. All lettering except for the manuscript is hand lettered.

Fabio Buonocore (ITA)
fabio.illustratore@gmail.com

- Plastic Icons.

This cover for StyleUP! magazine was about the best icon of the plastic design made in Italy.
Mystery Garden.

Artwork done for the summer 2019 Flipside Zine published by Society6. The theme of this edition was Mystery Garden, for which 20 artists were selected worldwide. In this piece, I decided to explore the idea of a garden as a person’s mind, with all of its intricacies and secrets.
Natalia Savinova (RUS)

Each illustration refers to different articles which dedicated to such themes as education, science, and peoples life experience. The topics are diverse and tell us about specifics of renting or selling an apartment, about invasive species of bugs & plants, or sailors dreaming about their home.

Narjes Mohammadi (GER)

I was invited by New Yorker magazine to join in international project to celebrate the international mother’s day. I was asked to present an illustration base on the traditional portrait of female. To do this project, I searched a lot of Iranian photos, and I painted base on their dress and hair styles. Then I used these photos as a basis for my painting, named Gol O Morgh. I should add that the project was canceled at the last moment and replaced with news.
The painter devouring his women.

Two cycle tourists caught in the rain. They got rejected for asking for a lodging. Backpacker often encounter countless dilemmas. However, they still stay optimistic about their future with perseverance.
NEW TALENT
(STUDENT)
GOLD MEDAL

Jiali Wu (CHI)
365279329@qq.com

For the convenience of taking me to school, my grandparents had bought me a second-hand apartment near my school. However, as I grew up, I went to the little house less often. When I was in the second year of high school, the little house was demolished by the government along with my memories. Thus I decided to create a picture book in memory of it.

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 a small city in China in late 1996. In 2015, I entered the China Academy of Art and chose illustration and comics as my programme. After graduating in 2019, I went to the Royal College of Art to continue studying illustration in the UK.

2. Why did you become an illustrator?
I think illustration is a superb method to convey ideas to the outside world since I am a person who isn't good at expressing in words. While creating stories, I am not only a director but also an actress, which allows me to create a new world.

3. What artists/things do you most admire and how did they influence your work?
Paul Gauguin and Diego Rivera are my favorite artists. There are many delicate and emotional things hidden in the rich colors of their works, which fascinates me a lot.

4. How did you find your style? Has it changed since you started?
I have explored a lot of styles and drawing methods and thought deeply about what I want in fact. It is not until now that the style which belongs to me is gradually revealed.

5. Can you briefly describe your creative process?
My works are often based on my past experiences. I often use some objects to help me recall the past, and at the same time, build a suitable atmosphere and environment for the work.

6. Best and worst part of your job:
Best: Using lots of materials to make images
Worst: Relatively straightforward narrative

7. Favorite movies: Long Day's Journey Into Night
Favorite music to work: Mitsuyoshi Matsuda's songs
Favorite Hobbies: Take a walk in the evening, Magic wish: Teach my dogs to speak

8. What is the best piece advice you’ve had, in regards to illustration or otherwise?
Exploring the origin of self and picking up inspiration from lives.
1. Can you tell us a little about yourself, where you’re from, where you studied, and where you are at now?
I am a London based illustrator and toy designer, originally from China. I earned my master degree in Illustration and Visual Media from University of the Arts. I am always exploring new tools, techniques and media approaches. My practice ranges from illustration, animation, poster, books, package design and fashion print design to create an eclectic yet coherent body of work.

2. Why did you become an illustrator?
I have been fond of drawing since I was a child. To me, illustration has always been the perfect way for self-expression. My works convey all the feelings and emotions. It is quite a magical feeling that sometimes I don’t have to speak, but instead, let my works speak for me.

3. What artists/things do you most admire and how did they influence your work?
My inspiration for my work lies in my significant interest in mysterious things and subjects, which also served as a catalyst for the launch of my own toy brand MINONO in 2019. In addition, my fashion print design projects also often appear occult elements as you could notice. Also, Michelangelo has the greatest influence on me, he is the mysticism himself.

4. How did you find your style? Has it changed since you started?
Back to old days at school, I was desperate to get my hands on all different kinds of painting methods, and have conducted various experiments trying to find the so called “my style”. As time goes by, I gradually realized that it is not something to be found - it is a process that takes time to develop and grow. As I keep drawing every day for years and years, it comes to me naturally and spontaneously, then becomes part of me and my works.

5. Can you briefly describe your creative process?
I always like to experiment with new techniques and to adopt new methods for my art practice. As mentioned before, the inspiration for my works lies heavily in mysterious creatures and subjects, which can always be found in books and movies. I always keep a sketchbook with me while reading or watching movies. Those visual elements and random story ideas in my notes can later be applied to my works, from an inspirational perspective. I don’t normally fall back on those sketches directly. For most of the cases, I would quickly sketch out some basic frames and shapes based on those inspirations and then go from there - adding details and iterate on top of them little by little until I finish the whole work.

6. Best and worst part of your job:
Compared to other jobs, as an illustrator, there’s much more chances for me to express myself while doing my work. Also it is much flexible regarding working hours and location - there’s no more being clocked in and out of the office, like I am the master of my own ship, and that’s a great way to feel.

7. Quick answers:
Favorite movies: The Legend of 1900
All of Wes Anderson’s movies.
Favorite music to work: Ryuichi Sakamoto
Favorite Hobbies: Puzzle.
Magic wish: Solve the mystery of the Bermuda Triangle.

8. What is the best piece advice you’ve had, in regards to illustration or otherwise?
Always be yourself and follow your heart.
It is a series of book covers design for some novels written by John Le Carre. Inspired by related movies, abstract body shapes are applied to illustrate the uncertainty external features of this occupation. Digital collage media and traditional monotype methods are combined together to strengthen the atmosphere of the images. References includes documentaries about London and streets, Anine Hansen’s works and Suzanne Dean’s book cover design approach.
Cresta Jane
Atonna
(US)

crestajay@gmail.com
Snake, Mouse, Grub.
Contrast in all forms interest me. It is what led me to tackle the contrast between what is conventionally disgusting and what is conventionally beautiful. Does pairing a mouse, snake, or grub with flowers make them any more tolerable? Perhaps not. No matter how glorious I portray these animals, their essence will likely keep their opinions unaltered. From a mouse's pink nose to a grub's unique form, I believe that these animals have a beauty to share.

David Reyes
(US)

davidreyes@cca.edu
Olive Tree.
In the Solitary Forest.
Doina Axenti (ROM)
doinaaxenti@yahoo.com
The tea party in the wood.

Dora Wang (US)
info@dorawang.net
The Museum.
The project is Pictorial Map of Hiking Trails in the Logar Valley. It consists of 2 sides: panorama of Logar valley on one side and trail on peaks Skuta and Turska Gora on the other, which includes my diary and illustrations from the trail.
Fann Chen (US)
fannillustration@163.com
Best places to do watersports in Florida.
What is the most bizarre dream you have had? Spring awakened your pet lonely and bored. Hard lesson in sleep for teenagers.

Fu Xing (CHI)
m15271099993@163.com
Things We Concern.

Q&A
Dear fish
Why do you have such a long tail?
To make you look gorgeous?
But why there is no light in your eyes?

80cm*20cm
Oil Colour/ Colour Pencil/ Pastel
Grace Lanksbury (UK)

A silent, illustrated narrative that is based on and inspired by the stories of the elderly. The book consists of four different stories from real people, collected from interviews, photographs, radio interviews and family history. The aim of this project was to shed a better light on the lives of our senior citizens, and the incredible stories they have to share with us. With a rise in loneliness and mental health these people and stories should not be forgotten but celebrated.

Haijingchao Su (US)

Being alive is to endure the repetitive ordinary life.
1. Adamastor is a giant mythical of Greco-Roman mythology. It is depicted as the giant of the Cape of Storms, which sank the ships.

2. Based on the book "Os Bichos" by writer Miguel Torga. The book presents several fables, and each of these tales illustrate the story of an animal’s life as the main character.

3. Illustration of two closed and captured mermaids represents the anguish of wronged detention and slavery.

4. The story of the sun and the moon, in love and living a forbidden love.
Lea Berndorfer (GER)

Mobile home park “Zomia”.
Since 2012 the mobile home park “Zomia” resides on the Brammerfläche in Hamburg. The residents will be forced to move in 2020 due to bridge construction works.

The illustrations (editorial) are part of a report that gives an overview of the residents and their homes.

Katarzyna Olejarczyk (POL)

The Picture Book is a student unpublished project created in Illustration Department in Academy of Fine Arts in Katowice. The story of the book is based on Le Corbusier’s life - from his early years to the old age. The aim of the book is to encourage children and their parents to get interested in architecture and to show Le Corbusier’s buildings in a vivid, gay and humorous way. Le Corbusier had a huge impact on our everyday life all over the world.

Le Corbusier’s influence on modern architecture is still visible in many places around the world.
Liming Zeng (CHI)
837887803@qq.com

The world of the square girl.
The square girl create a lot of worlds she travel through these worlds.

www.ijungleawards.com

Lingfei Cao (CHI)
1417994062@qq.com

Airy Floating.
I was inspired by Useless Words by GAI, a rapper. It describes the inner conflicts and struggles of a teenager. During the process of growing up, a teenager suffers the pain arising from conflicts from ideals and reality, and from self-evaluation and social evaluation. A teenager can still turn into the nutrient for growing.
This series of illustration are selected illustration from my unpublished book Lullaby, which is composed of a series of illustrations depicting what people think about before falling asleep. To begin the project, I collected people’s bedtime stories through online survey and personal interviews. By reconciling my own visual voices with those of others, I want to visualize the distinctive worlds people are building up in their minds after a long day.

This illustration was an emotional statement while I was making my graduation work at RCA. The whole project was about introspection. Based on the narrative therapy theory, I wanted to develop a journey of confronting my personality. It was very painful to dig so deep into inner self and feel ripped at every edge and becoming inwardly translucent.
Phoebe Rothfeld (CA)

Phoeberothfeld39@gmail.com

An array of class work within the markets of publishing and poster design. All of these pieces were created with traditional ink and digital color. I am forever striving to enhance and celebrate the power of imagination within fantastical narratives.

Sang Lam (US)

slam1@c.ringling.edu

As part of a historical figure assignment, I focused the remarks that they left behind in the fairy tale world and children literature world.
This series illustration depicts the late summer melancholy aura in places that I have a deep connection with, such as Baltimore, Dalian, Seoul, Los Angeles and Beijing.

Tung Ning Huang (US)

huangtongning@hotmail.com

The Brothers Grimm. This piece is for the book Aladdin.
Waikwok Choi (UK)

Blue Onion.
A description of 5 annular areas of city Beijing. When I walked in the city, city slices reflected life situations. Something obvious but unexplainable exists in these city slices. Consciousness, behavior, and recognition in their daily life. A daily food, onion, can be seen as the symbol of this city. When it gets the imaging city sky color, 5 illustrations are linked by onion veins-like pipes.

Wenpei Li (US)

A series of posters designed for an immersive theatre show presented by "The Secret Cinema." The theme of this show is "Casino Royale." Each audience member will be given a role and interact closely with the actors.
You Can Only Fall Asleep on Your Own. You Can Only Fall Asleep on Your Own explores the author/artist’s long-term suffering from insomnia. As sleeplessness, as well as frustration, took over the narrator’s night, she examines her sleep-related and death-related personal history. From childhood associations between sleep and death to more recent conclusions on the passivity of sleep, all the thought experiments only made her feel more alone, as “you can only fall asleep on your own.”
Yanyin Xu (UK)

One by one.

This project aimed to show the survival difficulties that people in modern cities face, especially in London. I created each character by making pieces of paper to show their numb yet soulless living conditions. The ghostly characters in the book swam through mazes and portrayed soulless existence. The illustrations show the challenging living conditions experienced in many modern cities such as inadequate housing, uncertainty, and overcrowding.

Youna Kim (US)

Me, Natasha and the White Donkey.

One of my thesis work. This is a poetic illustration inspired by a Korean poem, Me, Natasha and the White.
YunYi Dai
(US)
ydai@mica.edu

Treasure Hunt.
Can you tell us a little about yourself, where you’re from, where you studied, and where you are at now?

My name is Manuel Šumberac, I was born 32 years ago in Pula, a small town in Croatia. I've studied at the Academy of Fine Arts in Zagreb where I obtained a Masters in Animation and New Media. In high school I studied applied arts and design, but from the moment I’ve heard that you can study animation and animated film the path was clear to me. From there it all unfolded naturally. During the studies I’ve started to work more intensively in animation and explored the world of illustration, and those are the fields in which I’ve been working since then. Currently, I live and work in Zagreb, Croatia.

Why did you become an illustrator?

It all feels to me like a big happy accident. During the study at the Academy of fine arts I became very interested in illustration, in telling the story through one image or a series of images. At that time I worked mostly in creating animated films and the preproduction phase of creating a film required images that will, at the same time, represent, the design of the film, but images that will reveal and explain a part of the story as well. So, the natural need of creating images that will present my project without me explaining them was needed. That was a starting point of the illustration journey. After that, I dug more deeply in other form of illustration, in book illustration, editorial illustration and all other types of illustration, but I think this idea of telling a story, of creating a jigsaw puzzle through images is the real reason for becoming an illustrator.

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

Every day I find new artist and illustrators that inspire me and influence my work. Through all the social media posts, different art portfolio platforms, video games, animated films etc. I find new artist, new styles and creative ideas that stick to my mind, and influence my work, my process and my way of thinking through illustration. Eventually the process becomes defined. It is so hard for me to pick just one author or one piece. I always felt that picking just one isn’t fair, as there are so many things that shaped me as an author and as an illustrator, pieces that influences me on a daily basis that picking one single piece simply won’t be fair.

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

My style, or rather my voice or visual language, is changing with every piece, at least from my point of view. I always try to add something new to my process, to find new ways of telling a story, sometimes I even do a complete turnaround and explore new styles that aren’t familiar to me. This feeling of evolving, struggling, finding a way it always seemed logical and very beneficial to me and my way of working. However, at the same time, I cannot escape from myself, from my way of thinking and defining this world around me, my attitude and my way of observing the world is always there, and I guess it shapes my “style”. Finding your own voice isn’t an easy thing to
defining the idea, the story, the language, shapes and elements in my head through just a thinking process. After that I usually do roughs, small pencil sketches that will represent my ideas. These sketches are sort of a secret language, readable only by me, as they are small, not representing the final shape of the illustration, but are a good starting point of extracting ideas from my head. These rough shapes eventually develop in a more detailed defined sketch that is a basis for my final illustration. After that it is kind of straightforward, rendering and finishing the image, and trying to represent as good as I can that initial, distant, blurry idea from the start of the process. While working on personal project I like to give myself enough freedom to change things at any point which I often do. So, rather than a straight road, it feels more like a road with tortuous paths that I consciously chose to get to my finish line. The worst part, or at least the downside part of this job, is that it is an actual job, with some rules, with a business model and all the parts that a business needs to be a successful one, so there is no complete creative freedom. That free idea when you draw as a kid without any specific reason, without thinking, without deadlines, you just draw because for some reason you love to draw things.

6. Best and worst part of your job:
The best part of the job is this liberating idea of creativity, of creating a story, drawing and creating images. It feels good to be a part of variety of project, different stories and to have a creative input in them. I always liked the start (conceptualisation) and the end (literally the end) part of every project. Everything in between those two points is a necessary straight forward, rendering and finishing torture, a path I consciously chose to get to the image, and trying to represent as my finish line. The worst part, or at least good as I can that initial, distant, blurry downside part of this job, is that it is an idea from the start of the process. While actual job, with some rules, with a business working on personal project I like to give model and all the parts that a business myself enough freedom to change things at needs to be a successful one, so there is no

7. Quick answers:
Favorite movies: Hard to form a list, but I like animated films (obviously), I like psychological movies, documentaries and TV series. Favorite musics to work: It depends on the day, on the mood I’m in and on the project I am working on. Some days are just a radio turned on, sometimes are some playlist, music soundtracks, sometimes a classical music. Lately though I usually listen some podcasts or lectures (not necessarily directly connected with art or illustration, but rather psychology or astronomy, sociology etc.).

8. What is the best piece advice you’ve had, in regard to illustration or otherwise?
Not sure where I heard it and who’s the mastermind behind it, but the sentence that stuck with me from the moment I’ve heard it goes something like this: “Always remember why you started this (anything in any field). You didn’t start it because you wanted to become rich, or because you wanted to impress others, or because it was a safe, well paid job. You’ve chosen this path because you loved to do it, simple as that.”
Amelie Wang
(US)

ameliewang1996@gmail.com

This series of illustrations is created based on my life experiences, which includes the place I grew up, my traveling experiences in Tibet and my internship. My goal in creating these pieces is to create a precious memory to convey the happiness in my life to my audience and for audiences here and there to resonate with my experiences.

Andrea Alemanno
(ITA)

alemanno.a@gmail.com

Self promotional illustrations.

www.ijungleawards.com
Cheng Nga Sio
(CHI)

herenaelao@gmail.com

To me, dream is beautiful. It is interesting, no matter how beautiful the dream is, it is hard to remember those faces that appear in my dream. Cloud is the main element in my art. Cloud is changeable. People can imagine anyone and anything in my art. Same scenes but different faces. That’s how my art comes out.

Cathrin Peterslund
(DIN)

cathrinpeterslund@gmail.com

→ The Jungle Book by Rudyard Kipling – Cover art

The Jungle Book by Rudyard Kipling - Cover art.

This is one of the classic stories I would love to illustrate. I like working with simple color palettes and mix them with areas of black. The atmosphere in this I wanted to be pleasant and inviting.
Cindy Kang (R.KOR)
cindyjung@gmail.com

I illustrated the morning after the long night work, when you find yourself lying down on the floor, not knowing that you have fallen asleep at a very unusual spot. It portrays the caring moment between the two loving people, who encourage and support the passion of the other in the journey, whether it is a simple gesture of "bringing the blanket for her.

Daren Lin (US)
jl@jianronglin.com

This is an uncommissioned illustration based on the love story of Black Orpheus. Young lovers Orfeu and Eurydice run through the favelas of Rio during Carnaval, on the lam from a hitman dressed like Death and Orfeu's vengeful fiancée Mira and passing between moments of fantasy and stark reality.
Ellen Walker (UK)

ellenwalker97@yahoo.com

This illustration satirises the Trump Administration, using symbolism and metaphor. I had become interested in the use of symbolism in Renaissance-era artworks, particularly the works of Hans Holbein and Jan Van Eyck, and wanted to create my own, humorous version that makes reference to Trump’s former business career, presidency, and colleagues.

Elena Galofaro (ITA)

galofaro.elena@gmail.com

Playground. This work talks about ocean pollution and its consequences. Here the fish play with garbage as in a playground while a child looks at them. Some of the fish are dying or are already dead, but the one who survived are still playing and interacting with the environment which is natural for them, as life newly born. The work was draw with ink pen and then colored digitally.
Fabio Buonocore (ITA)

The illustration was themed Monkey and it referred to the Hartlepool legend, England.

Franklin Guevara (C.RIC)


This is a series of experimental illustrations that ask for a space in a world that risks very little. I chose to fill them with colour with pencil strokes and border them with thick lines that symbolise the value towards the search for originality and the urban environment.
Greer Stothers (CA)

This is a paleoillustration, a reconstruction of an extinct animal in its environment. Minmi was an ankylosaur that lived roughly 115 million years in the past. I chose to reconstruct it with a non-traditional appearance: brightly colored with loose skin at the neck like a Brahman cow. In the foreground a pterosaur soars, with pterosaurs sour in the distance.
Hala Swearingen (US)

I created this image for the Society of Illustrators New York 2019 Members' Show entitled “Unleashed,” an exhibition celebrating animals, wild or domesticated.

Heejung Lim (CA)

Dragon lady.
Explorer.
Mushroom hunt.
Aquariums / Many aquariums build a wall.
People always like to see what happened inside the wall.

Julia Veits (GER)

mail@juliaveits.de

The Mitten.
In winter, five animals find a new home in a lost mitten: a mouse, a rabbit, a fox, a wolf and a bear. There is very little space but they all move over and welcome the newcomers. Every animal has its own way of contributing something to the community!

The picture book The Mitten is based on an Ukrainian folk tale. The text was revised and partially retold by Julia Veits.

The illustrations were done in Adobe Illustrator using handmade textures.
Lisa Winstanley (SIN)
lwinstanley@ntu.edu.sg

Things I Love.

Li Zhang (US)
lizhangart@gmail.com

The voyage of blooming.
Three years ago, I chose to quit my previous job and came to New York to pursue my art dream. During the journey from an engineer to an artist is not an easy road which is less traveled. I have suffered a lot but also gained a lot from the journey. I use my pen to record all the painful and memories in my brain. The mood I had before, the happiness when I was drawing, and even the depress I felt. Those experiences are so important that I will cherish forever in my life.
Matthew Broerman (US)
contact@inkandcraft.com
Art Deco style digital illustration inspired by the Cincinnati Reds 150th season.

Natalie Pudalov (ISR)
pudalov@yahoo.com
Walking with animals.
Rabbit Hole is a series of paintings I created around two bunny girls who entered a world full of surreal landscapes and mysterious creatures. The paintings portray the different experiences they encountered while wandering in this strange dreamscape, their subtle emotions of each other through little interactions, and their peace of mind.

Peiyin Shih (TAIW)

corinna.shih@gmail.com

Little Daisy is curious about the world and her optimistic attitude will help her embark on a journey! During her journey, Little Daisy found out that she actually has other companions, but they are scattered around different corners of the world. She started looking for her companions, while she encountered obstacles on the way, she also received help from many people as if they are helping her crossing a river like a fish swarm or birds. Little Daisy finally found her companions!
Pierre-Paul Pariseau (CA)

pierrepaulpariseau@videotron.ca

- Natural fits: The rookie
- Talented primitive: In stride
- Current disruption:

Evolving currents of surrealism and pop art, the creative work of Pariseau invites us into a world of images where everything is possible. From his fusion of collage and digital medium...

Polina Kuzmina (BEL)

polina@gmail.com

- This work I’ve made like an autumn challenge.
- This is about October’s colours, people, animals, food. Actually, this is about autumn mood.
Po-Shu Wang (TAIW)

Cheetah’s tangled journey.

When Cheetah was in Paris?
He believed that he is a better artist than who prints "Guernica"?
But he was tangled again because he can’t choose which style is right?
Fauvism or Cubism?
That is the question.

When Cheetah was in New York?
He assumed: "I am the best HomeRun king, as good as Babe Ruth!" But he got into a tangle over the movement of the baseball!
One-base hit or two-base hit?
That is the question.

Rachael Presky (UK)

Developed for an exhibition, this series of images depicts small changes each of us can make to our day to day lifestyles which have an impact on the environment. Generally relating to reducing plastic use, I have also touched upon walking and public transport as simple solutions to reduce your carbon footprint day to day. I have also implemented these simple solutions in my day to day life and I hope others do too!
Ruan Fengya (CHI)

It’s a very small Chinese local restaurant in Shanghai. I love the vibe in it: so crowded and full of joy, not tidy at all and almost no service at all, but you just enjoy it.

Ruan Fengya (CHI)

Which slogan should I wear today? Hmmm, I think I prefer being naked to show you my true color!
CONTROVERSO means controversial. CONTROVERSO is an illustrated dictionary, a collection of words expressed as a personal metaphor to reflect on the importance of our language and its use. I publish 2 words a week.

Moon Festival.

The project, Moon Festiva, started as a commercial assignment. The purpose was to create a Nagasaki (long painting scroll) for next-year Chinese Autumn Festival as a package illustration for mooncakes (the product has not yet been released).

As the scroll slowly unfolds, the reader enables to see a complete story starting with the beginning of nightfall, the dance, gathering dinner, leaving the party after midnight.
Blindness - This is a personal artwork inspired by my anxiety of being overwhelmed by the flood of information and substance dumped onto us in the modern age we are living in. We are getting access to more information, technology, products, opinions than ever, yet we also seem to be more lost than ever and cannot see our way clearly.

ROMA - This is a fan art poster I created for Alfonso’s 2018 film ROMA. This contemporary black and white film based on the director's personal childhood story delivers a truly immersive, rich and intimate experience for me as an audience. I was deeply in love with the tasteful details and the breathtaking atmosphere throughout the film and decided to do a poster inspired by one of the scenes in the film.

This illustration collection is for the original version of 'The Adventures of Pinocchio' written by an Italian writer Carlo Collodi in 1883.
**Tsai-Yi Huang (US)**

cuteee11@gmail.com

- Adventure in Grand Canyon.
- Bay area dumpling festival, poster design (not official).
- Berkeley kite festival poster, design (not official).

---

**Wenqi Feng (US)**

fengwenqiFRJ@163.com

- Moon Pool.

This is an ancient oriental legend. People like to dig a half-round moor pool in front of their houses to serve as a holy pool. It has the function of keeping people alive, increasing wealth and protecting the land. It is said that a celestial being named Liaobing came here. He sat on a wooden chair with an arc-shaped backrest, and clearly told people it would be prosperous both in family and purse if the village was constructed in such shape.
Xinmei Liu
(US)

brownielxm@gmail.com

Memory of Grandpa’s lotus garden from childhood, and a big dog that roamed around in it.

Yaning Wang
(CHI)

33280702@gmail.com

Chimneys and wells, large chimneys standing in the center of the town, do not know when they were built, it became the symbol of the town, and occupied the most important position in the hearts of the residents of the town. Later, the chimney collapsed inexplicably, but the stones for building the chimney were removed and reused, and the foundation of the chimney was hollowed out. There appeared a well, and a stone was kicked into the well. As a result, a mysterious echo came out.
Yeonjee Yeo (US)

When I was young all my family members were so busy that we did not get together for a long time. After my sister and I grew up, we finally had time to take a family trip to NYC. However, there, my dad looked as if he was being chased by the schedule he set. I felt sad because that was how my whole family has lived.
YuanChi Chang  
(TAIW)

yuahchicc@gmail.com

Girls and big cats.  
Cat, a mysterious and charming animal, they can be elegant and cute, they are sometimes tame and sometimes fiercely. Just like girls, with different style and personality, every girl has their unique charm. There's not only one kind of beauty, and that's the reason why the world is so wonderful.

Yu-Ting Cheng  
(US)

yutingcheng.art@gmail.com

Neighbors.  
I have moved to a new apartment earlier this year. The building is very old and crowded. Since I moved here, I have met a lot of very weird neighbors. This is a piece about what I imagined my weird neighbors doing at home.
Tomohiro Yatsubo (JAP)

t-yatsubo@walnuts-studio.com

Terra Wars is a social game. All the characters and dioramas within the game are got handmade clay art and all the movements are done by claymation using photographs of each individual movements. I create every character, object, dioramas, and weapons by hand and all of the individual items as well as the claymation production (https://www.terrawars.com/)