

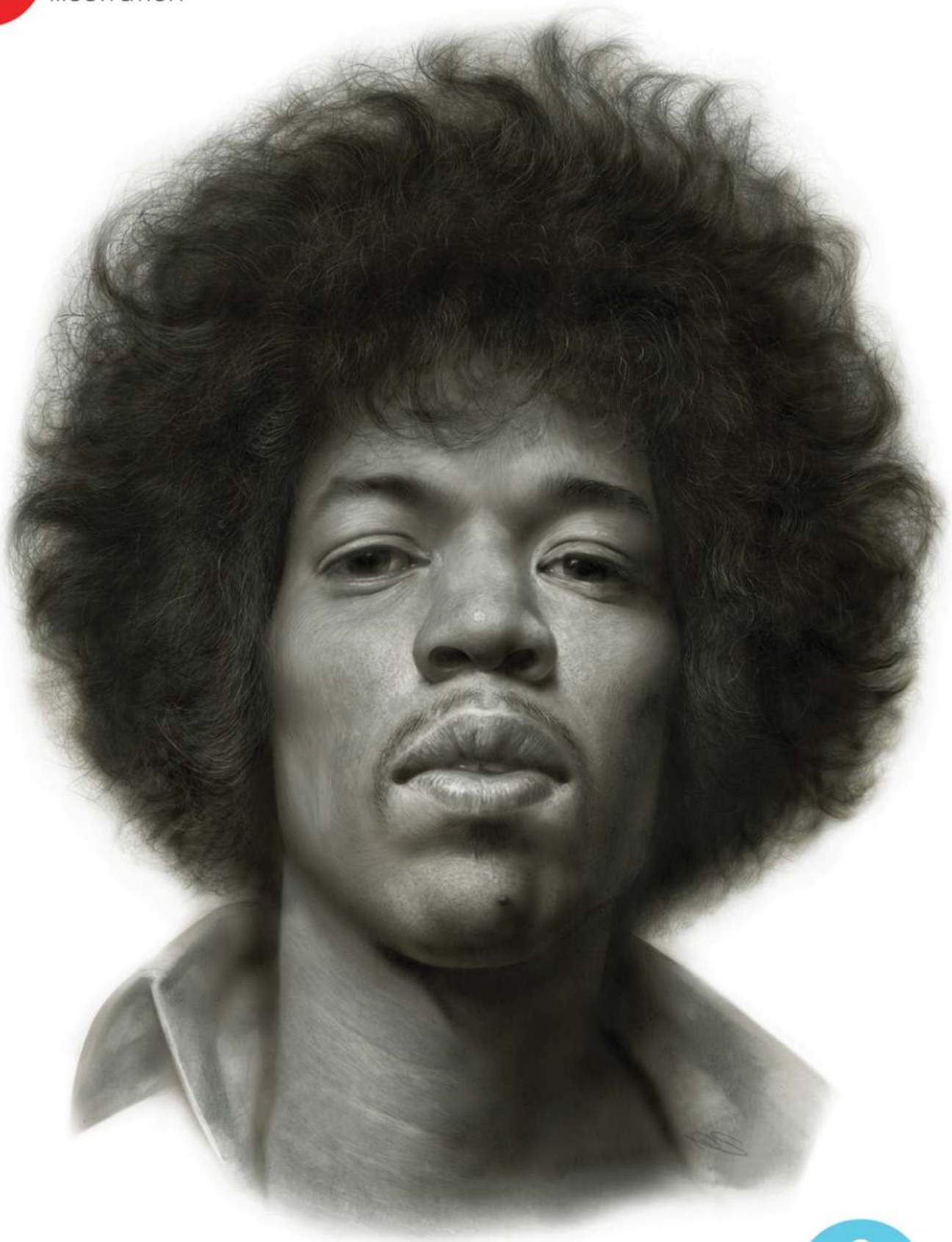
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## COMMUNICATION ARTS ILLUSTRATION ANNUAL 64

Tim Tadder Fieldwork Facility  
Fresh Exhibit



May/June 2023  
Twenty-Four Dollars  
[commarts.com](http://commarts.com)







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fieldworkfacility.com

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timtadder.com

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tatjanajunker.com

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**Monga**  
monga.design

**Kris Andrew Small**  
krisandrewsmall.com

**Exhibit**  
**Blanco**  
blanco-adv.co.il

**CF Napa**  
cfnapa.com

**FCB Canada**  
fcbtoronto.com

**Future Days**  
futuredays.com.au

**LOVE.**  
lovecreative.com

**McGarrah Jessee**  
mcj.co

**Play**  
play.studio

**Publicis Conseil**  
publicisconseil.fr

**Rare Volume**  
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### Features

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## ERRATA

On page 83 of our 2023 January/February issue, the credits for 100 Mistérios's packaging should have been Luis Mendonça, designer; 100 Ferrugem, Porto, client.

On page 102 of our 2023 January/February issue, web developer Ashwin Chandran's surname was submitted incorrectly as Chandra.

On page 68 of our 2023 March/April issue, 3-D designer and animator Kurt Drubbel's surname was submitted incorrectly as Drubble.

On page 138 of our 2023 March/April issue, the program Figma's name was misspelled as Sigma. We apologize for the error.

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# EDITOR'S COLUMN

Patrick Coyne



For this year's Illustration competition, we received 3,821 entries representing work from 67 countries. One most notable trend was the increase in entries from Asian countries. While we expected a decline of entries in the Editorial category due to declining magazine readership, the Self-Promotion and Student categories had strong showings this year.

"The volume of images was amazing," says juror Jeremy Dimmock. "When you consider that the almost 4,000 entries represent maybe 5 percent of the illustration work created in the past year, then the field of illustration, like print itself, is doing just fine in our digital world."

"My overall impressions of the illustration entries were very positive," juror Michele Lovison says. "I saw many creative and original works, and I particularly appreciated the use of innovative techniques and attention to detail."

"Going over such a concentrated mass of illustrations was an overwhelming and humbling experience to me," says juror Merav Salomon. "So much talent!"

"I was surprised by the consistent quality of the entries," juror André

"The main drive [must] be our inherent curiosity and the creative path to some kind of self knowledge. Doubt and pain and constant search are as important as the just rewards for a job well done."

—André Carrilho

Carrilho says. "Other competitions have a bigger difference in quality from the best to the worst entry."

Several jurors commented on the diversity of stylistic approaches in the entries.

"One thing that surprised me was the variety of styles and themes present in the illustrations, from minimalism to hyperrealism, from humor to drama," says Lovison.

"I was struck by the variety of styles represented by this year's entries," juror Greg Breeding says. "There seemed to be less strands of derivative work than [I'd expected], and I was especially impressed by the inventiveness

"A wonderful display of styles, categories and so much talent!"

—Nicole Caputo

illustration is and will be coming out of Asia."

Other observations about this year's entries encompassed both form and usage.

"The standard of draftsmanship in the student entries was very high and also among the digitally enhanced work," says McCannon.

"I found a few of the digital entries [transcended] their medium genre to become wonderful works of fine art, which were very impressive," juror Kadir Nelson says.

"I saw many new and interesting things, particularly advanced digital techniques and experimentation with unusual forms and colors," says Lovison.

"There are a few modern trends in illustration that I really like, especially color palettes that are bright and a little off, [and] drawings that are not so 'well crafted' and incorporate a certain punk, handmade and chaotic quality," Carrilho says.

"Difficult concepts, like optical challenges or being an immigrant or an only child, were approached imaginatively with a great use of visual shorthand to create extended metaphors that worked as micronarratives unpacking ideas," says McCannon.

"I took notice of the different mood of some of the marketing pieces related to the pandemic and the ways in which this translated to cultural changes," says juror Nicole Caputo.

"I was surprised that there was not more reportage or political work," McCannon says. "I found it interesting that illustration is not reflecting 'reality' but perhaps offering an escape from it."

In addition to my questions about their impressions of the work, I also asked the jurors to share their biggest disappointments.

"I would have liked to have seen more works that dealt with important social and political themes," says Lovison.

of the international entries."

"A lot more Chinese cultural references [came] through," says juror Desdemona McCannon.

"The amount of entries from Asia and the Far East was wonderful," Dimmock says. "It seemed the most interesting work in





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## EDITOR'S COLUMN

"It felt like 10 percent of the images were about the Ukraine war," Dimmock says. "It's hard to be original when 200 other images are dealing with the same subject, no matter how impactful."

"Although I appreciated the entries very much, my biggest disappointment was [not seeing] more work that was witty and clever," says Breeding. "There were some, to be sure, but I expected more pieces with compelling visual metaphors."

"Too many of the same themes, topics and overall lack of originality in many of the subjects," Dimmock says. "Not enough risk taking was on display."

"I find the lack of traditional painting in illustration to be a bit disappointing, but I do understand that it has to do with accessibility and efficiency," says Nelson. "If history is our greatest teacher, I have little doubt, regrettably, that digital painting is the future of illustration."

"Where did the eyes go?" asks Salomon. "I felt a bit uncomfortable with the stylistic trend of the universal digital depiction of humans that went too far in erasing individuality. So many illustrations from completely different places around the world [looked] similar and mostly depicted people without any facial features—especially without eyes."

Lastly, I asked the jurors for their perspective on what may be in store for the field of illustration.

"I believe that illustration is becoming increasingly important as a form of art and communication, thanks to its ability to capture attention and express complex ideas visually," Lovison says.

"I think that most illustrations will become digital and likely animated," says Nelson. "Given its current trajectory, as well as the fact that mobile platforms are making it easier to support, digital painting will become even more commonplace."

"I hope that we'll see more and more creators focusing on ways to tell personal stories, rediscovering the joys of hand-drawn work, and embracing the randomness of putting paper, ink and a human mind together," Carrilho says. "Illustration won't go away, but we all may need to figure out our place in this new world we're creating."



**GREG BREEDING**

is cofounder and president of Charlottesville, Virginia-based design company

Journey Group. Serving

clients and causes since 1992, Journey Group collaborates with cultural institutions, humanitarian groups and educational organizations. Having studied design and typography at VCU Arts in Richmond, Virginia, Breeding also brings his decidedly Swiss perspective on design for the United States Postal Service. Since 2012, Breeding has served as art director for postage stamp design with some 100 stamps issued to date. He and his wife live in Charlottesville, Virginia, where they passionately scheme for time with their grandchildren.



**MICHELE LOVISON**

is a Milan-based art director at *Corriere della Sera*, the bestselling Italian daily newspaper.

A professional journalist

with international editorial experience and skilled in newspaper, magazine, book and digital design, Lovison makes illustrations an integral part of his projects. He collaborates with some of the best artists in publishing on the editorial projects he manages, whether for newspapers, magazines, websites or podcasts. Lovison also directs photoshoots and photographers, is passionate about typography and loves working in the newsroom. He has a master's degree in design, graphic and visual communication from Politecnico di Milano.



**NICOLE CAPUTO**

is the vice president, creative director of publishing companies Catapult, Counterpoint Press and Skull

Press. Formerly vice president, creative director at Hachette Book Group, she also cofounded She Designs Books, an organization that celebrates women in book design. Caputo has received awards from AIGA New York, Art Director's Club, *Communication Arts*, *HOW*, London International Creative Competition, the National Gold Ink Awards, the New York Book Show, *PRINT*, the Publishing Professionals Network and Type Director's Club. She lives and works in the Catskills, with her husband and two dogs.



**DESDEMONA MCCANNON**

is a writer, curator, creative practitioner and academic interested

in the cultural and

historical significance of illustration. Her illustration work has been published in many different design and publishing contexts, including children's books, poetry and music publishing. She is principal lecturer in illustration at the University of Worcester and the principal editor of the peer-reviewed *Journal of Illustration*. She sits on the steering committee for the Illustration Research Network and helps organize its yearly international symposia, which will be hosted by Washington University in St. Louis in 2023.

"AI will seriously challenge the profession, especially editorial," McCannon says.

"I think it's easy to be pessimistic with the recent advances of AI," says Jeremy Dimmock. "And with AI, the craft aspect of illustration feels like it's at a tipping point. I think illustrators [will] take the skills they've acquired in visual communication and move beyond communicating requests from art directors and take on the art director role themselves. They will need to explore subjects and areas where they own the IP and are marketing their own products."

"Illustration is the most resilient, stable and agile branch of visual



**ANDRÉ CARRILHO**

has worked as a professional illustrator, editorial cartoonist, animator and caricature artist

for more than 30 years, collaborating with a wide list of publications that include the *Los Angeles* magazine, *New Statesman*, *New York* magazine, *New York Times*, *The New Yorker*, *Vanity Fair* and *Wall Street Journal*. In 2002, the Society for News Design awarded him the Gold Award for Illustrator's Portfolio, one of the more than 100 honors and awards he has received. Carrilho's first book, *The Girl with the Occupied Eyes*, won the Gold Medal at the Society of Illustrators, the National Prize in Illustration (Portugal) and the Grand Prix at Hiii Illustration (China).

**JEREMY DIMMOCK**

is cofounder and creative director of Toronto-based animation studio Polyester Studio,

developing animated campaigns that help meaningful brands share their personality with the world. He also loves working with leading entertainment properties like Dreamworks, Fuel tv, Nickelodeon and Paramount—and still dreams of one day working on *Sesame Street*. Over the years, he has received a variety of lovely, oversized paperweights from Advertising & Design Club of Canada, *Applied Arts*, Art Director's Club, *Communication Arts* and D&AD. Among his first achievements was a drawing he made on a parking ticket, which his mom proudly hung on the refrigerator.

**MARIA KEEHAN**

began her design career as a type-setter for the glamorous plastic license plate-frame business. She upgraded

her endeavors to design a trade magazine about the equally glamorous telemarketing industry. Luckily, an art director named Margery Peters saw something besides desperation in Keehan's attempts to get a job at Time Inc.'s magazines. Keehan designed at *Fortune* magazine for many years before leaving New York to become creative director of *Smithsonian* magazine, in Washington, DC, where she has been ever since. She has a college-aged daughter whose face she cropped out of the image she submitted as her headshot.

**KADIR NELSON**

is an artist, illustrator and author based in Los Angeles, California. His paintings reside

in the permanent collections of several notable institutions and museums. Nelson's striking artwork also frequently graces the covers of *The New Yorker* magazine, paying tribute to historical figures, New York City and popular American life. In 2020, he was awarded the Caldecott Medal and the Coretta Scott King Illustrator Award for the book, *The Undeclared*, written by Kwame Alexander. Currently, he has more than 30 children's titles in print with a global circulation in the millions and in multiple languages.

**JANE PIAMPIANO**

has been the manager of art production and member of the creative and production communities

at ad agency DBB NY for most of her career. Working alongside very passionate and talented creatives has nurtured her deep appreciation of illustration and provided the opportunity to collaborate with many gifted, inspiring artists on countless ad campaigns. Piampiano always gets excited by the challenge to facilitate a happy marriage between artist and assignment. Her favorite campaigns were for Cotton Inc., Hertz, New York Lottery and Tribeca Film Festival. A lifelong New Yorker, Piampiano lives in Brooklyn with her husband and daughter.

**MERAV SALOMON**

is an illustrator, author and book artist based in Tel Aviv, Israel. She is a graduate of and a professor of illus-

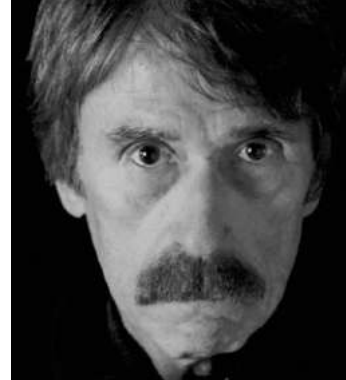
tration at the Bezalel Academy for Art & Design in Jerusalem. In 2016, she founded Salomon & Daughters, an independent publishing house promoting picture books for grownups. Her work has been exhibited worldwide in museums, galleries and festivals, such as the German Illustration Museum in Troisdorf, Graphixx, Leipzig International Book Fair and mocca Fest, and has won several international awards from the Association of Illustrators, *Communication Arts* and the Society of Illustrators.

communications," Salomon says. "All throughout history, it [adapts] to changes and maintains its relevance and agency. This goes also for the digital revolution [with] new image-making tools, the accessibility of animation tools and, now, AI image generators."

"Illustrators who are brave enough to jump into new technology and take on learning how to create art in AR and VR worlds, who look at change as an opportunity, who embrace the uncertainty with an entrepreneurial mindset will be more successful and have a chance at making a greater impact than at any other point in history," says Dimmock.

"The ways to imagine, create, produce and distribute are in constant change, but the human sentiment for stories and comprehensive interpretation of reality, whether external or internal, hasn't changed at all," Salomon says. "The need for illustration as a communication medium will remain desirable and on demand."

A minimum of seven out of ten votes was required for a project to be awarded in this year's competition. Judges were not permitted to vote on projects with which they were directly involved; I voted in their stead. I would like to extend our grateful appreciation to our jurors for their conscientious efforts in selecting our 64th Illustration Annual. [ca](#)



## On Carl Sagan, Awe and Whether or Not You're Going to Cannes Next Year

On February 14, 1990, Voyager 1 was on the verge of leaving our solar system, never to return. At that moment, it turned around to take one last look at Earth, snapped a picture and turned back to face eternity.

At the time, the little spacecraft was already four billion miles away. Caught in the fractured rays of light from the Sun, our vulnerable little planet was nothing but a blur, a meaningless cosmic smudge, barely a tenth of a pixel.

Lately, I've been fascinated by the power of awe. I had never thought about it much, if at all. But in my research for a post in my newsletter Strange Alchemy ([strangealchemy1.substack.com](http://strangealchemy1.substack.com)), Dr. Dacher Keltner changed all that.

A psychology professor and the author of the book *Awe: The New Science of Everyday Wonder and How It Can Transform Your Life*, Keltner believes that when we experience awe, it completely changes our perspectives, recalibrating what's important and what isn't. We suddenly understand that our personal thoughts, either overly positive or overly negative, are as trivial as that speck of dust Voyager 1 saw more than 30 years ago. And once we understand that, we're suddenly able to push our ideas into places they might never have gone otherwise.

In that fuzzy, innocuous photograph, there had been no awe. And then, Carl Sagan wrote that and left me speechless.

And yet, when I first saw the Voyager 1 photograph, I have to admit awe wasn't exactly what I felt—if I felt anything at all. Little did I know it would take an astrophysicist to open my eyes to something I was failing to see on my own. A scientist, for God's sake, with the heart of a poet: Carl Sagan.

"Look again at that dot. That's here. That's home. That's us. On it everyone you love, everyone you know, everyone you ever heard of, every human being who ever was, lived out their lives. The aggregate of our joy and suffering, thousands of confident religions, ideologies, and economic doctrines, every hunter and forager, every hero and coward, every creator and destroyer of civilization, every king and peasant, every young couple in love, every mother and father, hopeful child, inventor and explorer, every teacher of morals, every corrupt politician, every superstar, every supreme leader, every saint and sinner in the history of our species lived there—on a mote of dust suspended in a sunbeam."

It was as if someone had blown away an invisible cloud that had prevented me from seeing what was really there hiding inside that grainy nothing of a photograph. Sagan did that.

"The Earth is a very small stage in a vast cosmic arena. Think of the rivers of blood spilled by all those generals and emperors so that, in glory and triumph, they could become the momentary masters of a fraction of a dot. Think of the endless cruelties visited by the inhabitants of one corner of this pixel on the scarcely distinguishable inhabitants of some other corner, how frequent their misunderstandings, how eager they are to kill one another, how fervent their hatreds.

"Our posturings, our imagined self-importance, the delusion that we have some privileged position in the Universe, are challenged by this point of pale light. Our planet is a lonely speck in the great enveloping cosmic dark. In our obscurity, in all this vastness, there is no hint that help will come from elsewhere to save us from ourselves.

"The Earth is the only world known so far to harbor life. There is nowhere else, at least in the near future, to which our species could migrate. Visit, yes. Settle, not yet. Like it or not, for the moment the Earth is where we make our stand.

"It has been said that astronomy is a humbling and character-building experience. There is perhaps no better demonstration of the folly of human conceits than this distant image of our tiny world. To me, it

underscores our responsibility to deal more kindly with one another, and to preserve and cherish the pale blue dot, the only home we've ever known."

In that fuzzy, innocuous photograph, there had been no awe. And then, Carl Sagan wrote that and left me speechless. Suddenly, awe was everywhere. Blindingly so. It hadn't been there before, but now that blue smudge was bordering on the divine. Because a scientist had committed an act of creativity and, in so doing, reshaped my perception of the world.

It seems impossible on most projects but there is every chance that awe might lie hidden somewhere beneath the data, the analytics, what the planners say, what the clients say, what the creative directors say. To you, it might seem like just another assignment. Just another pale blue dot. But put on your Carl Sagan glasses and you might be amazed by what you see. Perhaps even awestruck.





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## Lindsay Stripling

*Painting the Emotional Landscape*

Having graduated with a post-baccalaureate degree in painting from the San Francisco Art Institute, San Francisco-based artist Lindsay Stripling had never considered a career in illustration, but while taking commissions for murals and other work in between late nights in the service industry and internships with fine artists, she realized that illustration afforded her the opportunity to support herself with art. Now, represented by the agency Closer&Closer, Stripling creates work for clients like Adobe, CW Hemp, Nike, *Spirituality & Health* magazine and Target, exploring the connection between our external and internal worlds in her magical realist style. With her unconventional approach to the visual communications industry, she also leads workshops and classes at the California College of the Arts, imparting her love of creating an individual style and approaching art with patience to her students. —Michael Coyne



**What personal experiences or circumstances have most influenced your style?**

Two recurrent influences inform how I explore the world in my work. The first is studying black-and-white photography and hyperrealist paintings. Both these have affected my ability to see and invent light within my work and play with composition. It took me

a long time to let go of some of the constraints of hyperrealism and being “correct”—I still struggle with that—

but I am rewarded more than held back by the lessons of realism. Having studied anatomy, I can be playful with form but still understand where or how an arm would move or how a hand might hold something.

The second influence was stopping at the Virginia Museum of Contemporary Art in Virginia Beach, Virginia, on a cross-country road trip with my partner David to see artist Amy Cutler’s work in person. I went back to the show twice and left that trip with a desire to build my own world and create a language for storytelling. Until then, I had been working on large hyperrealist drawings of myself and exploring memories and storytelling through abstracting old family photos with watercolor. Seeing Cutler’s work, I realized I wanted to do what felt scary to me: storytelling in a new way. I wanted to step away from

the anchors of being literal to explore invention a bit. Now, I can see that reality informs fantasy, but it felt like a really big deal at the time!

**In your work, you commonly explore natural and psychological themes. What inspired you to incorporate these in your work, and how do you address them?**

Nature and psychology are infinitely fascinating to me, and I find they work well hand in hand. A pivotal moment for me and my curiosity in psychology was when I was in my teens, and my grandmother Evelyn—my dad’s mom—suffered from Alzheimer’s at the end of her life. Shortly after she passed, my grandmother Mable—my mom’s mom—started developing dementia and struggled with that for quite a while before her passing. It was hard to witness two of the people I loved going through that, but it also opened up a lot of new curiosities. There is much more complexity in how we perceive our reality and how our brains and memories work. It set me on a course of diving deeper into my own psychology and memories, using art as a tool to express those feelings. I focused on my dreams, writing them down as soon as I had them and turning them into drawings. I read a lot of Oliver Sacks and magical realist authors like Haruki Murakami and Helen Oyeyemi, and I spent a lot of time exploring surrealism.

Using themes of nature as a tool to explore psychological tropes is something I return to repeatedly because of my personal connection to



nature and its ability to make us feel small and connected to something much bigger than ourselves. I live in San Francisco, but so much of the city is surrounded by nature; there are many excellent hikes and camping spots within just an hour or two. I walk my dogs in Golden Gate Park or on Ocean Beach, where we see coyotes, red-tailed hawks and blue herons regularly, and I swim and kayak in the Bay. A friend once described my work as “emotional landscapes”—I had never thought of that before and am still unpacking what that means, but I find something in that phrase interesting.

**Tell us about your *Mystery Paintings* series. What inspired you to paint from people’s dreams or meaningful symbols?** Back in 2016, my friend Brooke, a pastry chef, would talk to me about my painting projects while we worked together at a restaurant. She told me about an artist she liked who had a strong following back in the day and would make custom works for people while doing it in a way where customers didn’t have a say in what they would get. Learning about this was a real breakthrough moment for me, and I decided to try the idea of “surprise” paintings. I made a write-up for *Mystery Paintings* that was way more direct about my boundaries in its description than I had ever been before; I think it even said something like “Not for the faint of heart.” I was concerned that this level of boundary setting would turn people off, but it attracted just the right people: those who love to be surprised by a mystery and weird work.

The formatting of *Mystery Paintings* has always centered on making something custom for clients based on their memories and dreams. I wanted to keep it a surprise to protect my ability to try new things

and be playful, but I also wanted the final product to feel unique and personal. Over the years, I have refined it more and more, and each rendition reflects my own current interests: the most recent edition of *Mystery Paintings* was based on special interior spaces for the client. I asked many questions about the space they shared, what memories are tied to it, how it smells, what the weather is like and how it feels at night. Many of them ended up being a hybrid interior/exterior painting since so much of the spaces centered around not just what was inside the walls but the natural spaces outside as well. Some sent over photos, some didn’t, and I got to read a lot of beautifully intimate information that commissioners gave me and made something I thought they would love.

I love that this project has spanned almost six years, and I love that people trust me to make them paintings. It feels like a special exchange.

**Do you have any advice for illustrators just beginning their careers?**

Think beyond the internet. The internet and social media are just a few tools in a giant garage: you can use them, but don’t let them be the only tools you grab. The strongest one at your disposal is your immediate community. Who has a wall you can paint? Who needs fun drawings on their chalkboard? Is there a way to reciprocally engage with the world around you, and what does that look like? It’s easy to get lost playing the game of catch-up and making it big on the internet, but if you focus on making work that you love and connecting with people in the real world, you might surprise yourself with what is possible. [ca](#)

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## Pictured Worlds

*Masterpieces of Children's Book Art by 101 Essential Illustrators from Around the World*

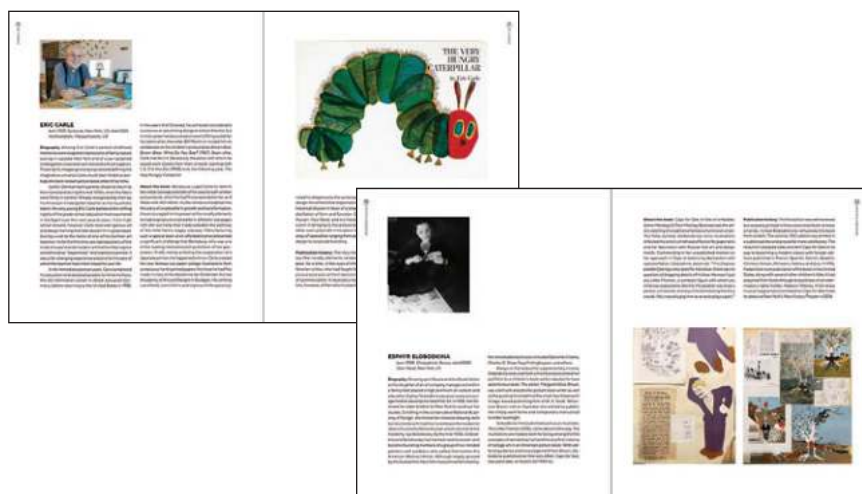
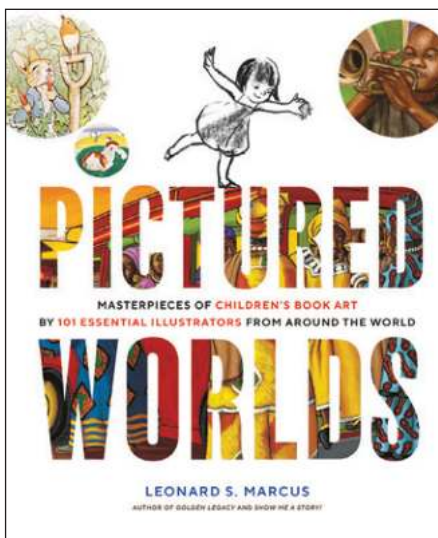
By Leonard S. Marcus  
432 pages, hardcover, \$75  
Published by Abrams Books  
abramsbooks.com

Though typically designed at 32 pages, children's books contain and represent vast worlds in themselves. Each participates in a global exchange of ideas, innovation and imagination. In *Pictured*

*Worlds*, renowned historian and curator Leonard S. Marcus highlights 101 of the most influential children's book illustrators across two centuries—a list including household names like Beatrix Potter, Richard Scarry and Dr. Seuss, as well as lesser-known artists around the world.

But *Pictured Worlds* does far more than present noteworthy children's book illustrators and their various styles. It also celebrates the deeply rooted cultural histories reflected in picture books. Every illustrator is featured in a meticulously researched profile that showcases their biography, spotlights a significant book, and examines the contexts of the book's design, publication and reception. In exploring these details, Marcus reveals how children's picture books intertwine with a much broader cultural discourse. He includes commentary from other artists and critics throughout and takes care to mention when the featured illustrators were impacted by political unrest, faced backlash, inspired social change and worked in other industries that may have shaped their creative perspective—corporate branding, sculpture and advertising being three among many.

With more than 400 pages containing more than 500 images (including many previously unpublished preliminary artworks), *Pictured Worlds* unveils the stories behind the stories that have entertained and educated generations around the world. It is an engaging, illuminating reference brimming with surprises: a must-read for illustrators, art historians and all who are passionate about the power of children's books. —Maya P. Lim



## How I Draw

Scott McKowen  
*Sketchbooks*

By Scott McKowen

Looking for ways to

push your sketching practices? Illustrator Scott McKowen's latest publication offers an unfiltered view into his creative process by way of his sketchbooks. He peppers the book with insights on how he illustrates his subjects, from portraits to scenes to still lifes of animals, vegetables and minerals. 232 pages, \$29.95, hardcover, Firefly Books.



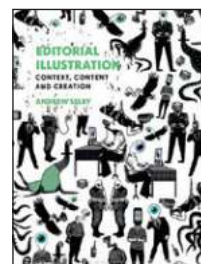
## The Story of NFTs

Artists, Technology, and Democracy

By Amy Whitaker and Nora Burnett Abrams

Despite NFTs' prevalence, many still don't know what

they actually are. Authors Nora Burnett Abrams and Amy Whitaker fight the vague misinformation on NFTs proliferating the internet with this book that clearly explains how artists and collectors engage with them and how they may democratize art in the future. 144 pages, \$32.50, paperback, Rizzoli Electa.



## Editorial Illustration

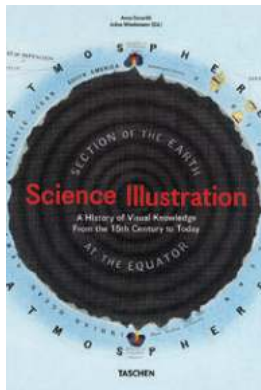
Context, Content and Creation

By Andrew Selby

For those looking to delve further into the process,

power and objectives of editorial illustration, illustrator and professor Andrew Selby created this in-depth reference on the practice. Presented within are the discipline's history, use of symbolism and research, and ethical discussions on representation. 224 pages, \$37.95, paperback, Bloomsbury Visual Arts.





## Science Illustration

### *A History of Visual Knowledge from the 15th Century to Today*

By Anna Escardó  
436 pages, hardcover, \$80  
Published by Taschen  
taschen.com

Illustration has long been the art-form most entwined with scientific discovery and study. This weighty tome—over eight pounds—offers

visual milestones “from the 15th century to today,” demonstrating how science illustration has given us an understanding of our place in the universe and helped demystify complex scientific theories over the ages. From mycology to the speed of light, science illustrations help us make sense of the natural world, and medical illustrations let us see the inner workings of the human body.

This title is timely as the world’s collective experience of COVID-19 has demonstrated the importance of science in our lives and reintroduced the topic into general discussion. The book’s design is clean and elegant. Author Anna Escardó’s insightful descriptions of individual illustrations are succinct and informative, and her poetic

introduction makes a compelling argument for the importance of science in our lives—in fact, we *are* science, as she claims.

Beginning in the 15th century when the Renaissance led to a series of discoveries in the sciences that eventually changed our perception of everything, the book offers 250 examples from the intervening centuries of scientific achievement. From beautiful botanical drawings to extraordinarily detailed cartography, from heliocentrism to space exploration and everything in between, the book presents the amazing output of scientists, engineers and mathematicians, among others, in a logical, attractive form. Designers and illustrators alike will find endless inspiration in this valuable book, which, in true Taschen style, has printings in English, French and German.

—Anne Telford



## Drawing for Illustration

By Martin Salisbury  
224 pages, hardcover, \$45  
Published by Thames & Hudson  
thamesandhudsonusa.com

To illustrate means to have developed a proficiency in storytelling and conveying meaning through drawing, but to be an illustrator, an artist must develop their own personal style.

This means they must not only learn how *to* illustrate but how *they* illustrate. Martin Salisbury, a professor of illustration at the Cambridge School of Art in the United Kingdom, distills his experience in instructing students into this modest but informative guide that brings readers and hopeful illustrators through the process of evolving their style.

Beginning with the fundamentals, Salisbury discusses how media dictates style; how to develop techniques like line and tone; and how to bolster practices through different approaches, such as keeping a sketchbook or drawing from photographs or memory. His succinct explanations for the reasoning behind each subject cement the *why* in readers’ minds, but to convey more information, he accompanies his text with pertinent information from contemporary and historical illustrators. For example, there’s an interview with Alexis Deacon on sketchbooks and the feeling of “finished work”, and Salisbury includes a small feature on Evelyn Dunbar, a World War II-era war artist known for her flowing book illustrations. The book also explores the many

applications for commercial illustrators, from books and graphic novels to editorials to advertising to caricature, discussing the medium’s place within each.

*Drawing for Illustration* may not necessarily be for established illustrators, but for those beginning their career journeys or just searching for new perspectives on the discipline, Salisbury wrote this for you.

—Michael Coyne





BY CLAIRE SYKES

# TIM TADDER:

## HEART AND SOUL

It all began in Baltimore. Growing up there in the '70s, Tim Tadder learned how to develop and print film from his father, who photographed the Baltimore Orioles team for 44 years. Decades later, he couldn't have been prouder of his son.

Since 2004, the award-winning international artist, photographer and director based in Encinitas, California, has elevated the brands and advertising campaigns of major corporations in sports and fitness, tech and gaming, and editorial and other industries. Names like Amazon, Nike, Peloton and Verizon have turned to him for action shots, portraits, television commercials and video promotions.

Another is Hyperice, a wearable technology for muscle and joint recovery. "A lot of artists can either come up with high-level conceptual ideas or they can execute them. Tim does both, which is rare," says Anthony Katz, founder and president of Hyperice, who hired him in 2020 to reestablish his company's brand identity through photography. "But Tim doesn't force his vision on you. He tries to understand where you want to go and how best to arrive there."

*Lürzer's Archive* magazine has voted Tadder among the World's Top 200 Photographers every year since 2008, and *Communication Arts* featured his work in the 2012, 2018, 2019, 2020 and 2021 Photography Annuals.

"Tim serves his craft well," says Robyn Selman, photo director at *Forbes* magazine. "His visual vocabulary is very wide and deep; and he knows his technology and pushes the edges. When you look at his portfolio, there's a lot going on there."

Along with portraits for *Forbes*'s 30 Under 30 North America 2022, Tadder's camera has caught Denver Nuggets basketball player Aaron Gordon in mid-leap and sculpted the muscles of National Senior Games champions. The pulse and punch of his 2018 video for NFL New Era sideline caps match the strength and agility of the football players wearing them, with showers of light and plumes of smoke adding to the drama.

He was commissioned by the Gates Foundation to take personal portraits of Bill Gates and George W. Bush, among others, and he has done campaigns featuring Ice Cube and Michael Phelps.

While Tadder puts plenty of heart into his advertising work, his fine art feeds his soul.

Who else would think to pour thick (nontoxic) paint in marbled hues over bald heads and let it drip down to the shoulders, like in Tadder's *Black is a Color* (2020)? Since 2020, he has exhibited exclusively at New York's Avant Gallery. This year at Art Wynwood, Miami's winter art fair, the gallery previewed his most recent art: AI-generated.

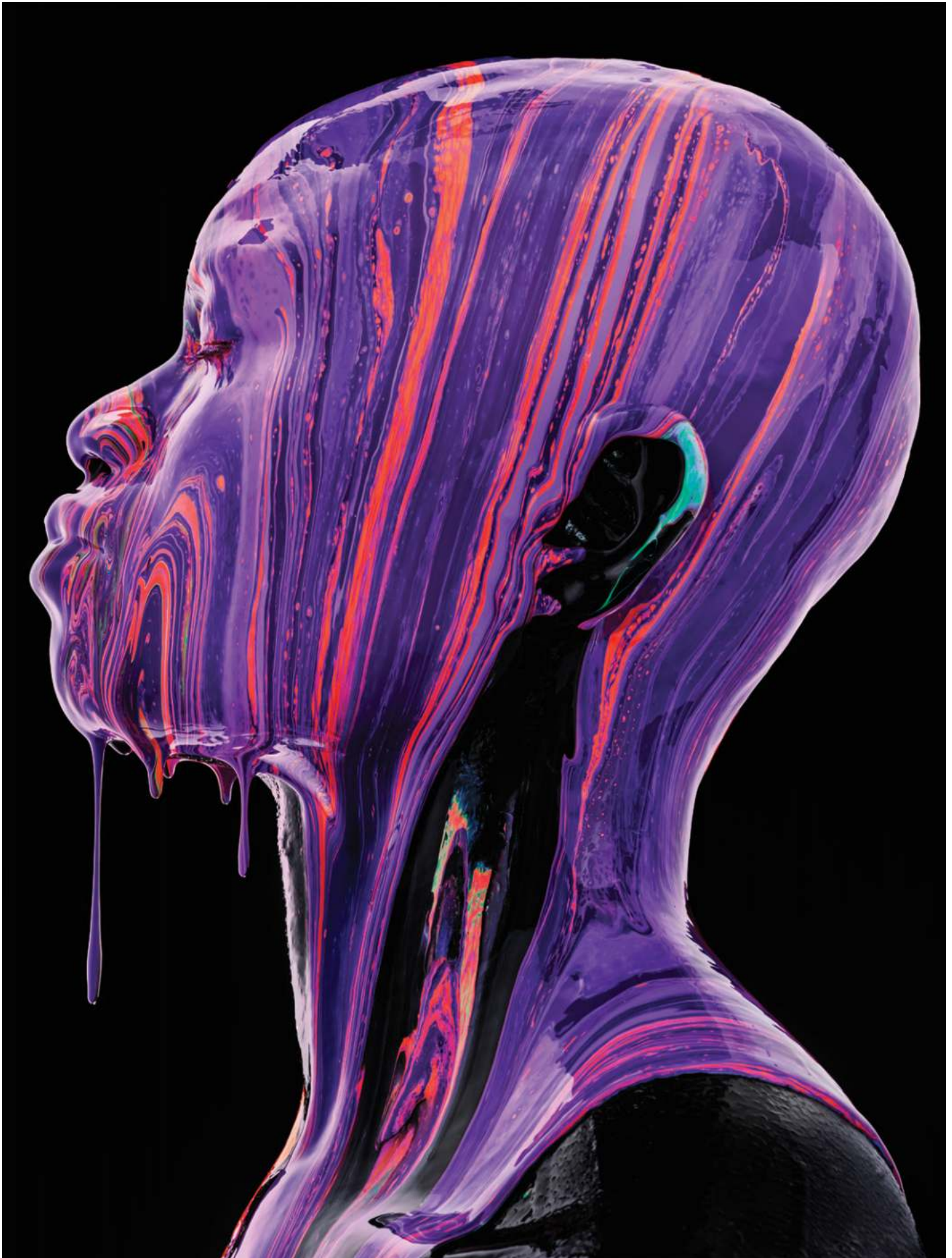
"I've always been known as a pioneer, innovator and disrupter with my work and imagery in trying to be distinct," says Tadder, a self-taught early adopter also of Photoshop and computer-generated imagery (cgi). And he's always been an artist.

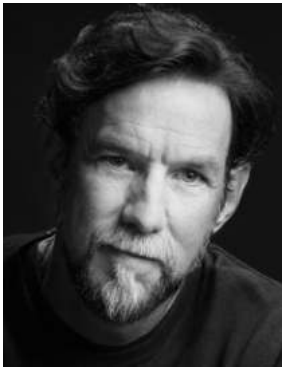
As a kid, Tadder relished his art classes and making art was the only thing he enjoyed doing every day. But because art was never presented to him as a profession or career, he got his BA in math instead. During a year of study at the University of Adelaide in Australia, he fell in love with the outdoors and motorcycled around the continent; and once back in the United States, those California mountains called to him. He taught high school math for three years at the Army and Navy Academy in Carlsbad, California, then left for Quito, Ecuador, to teach computers. On weekends, he climbed the Andes with his camera and held slideshows for friends. Two years later, "I found I wasn't a great teacher but that I really loved photography," Tadder admits.

So, he returned to his hometown of Baltimore in 2002 and shot for the local paper, working out of his father's studio. Next came an MA in photojournalism from Ohio University's School of Visual Communication and freelancing for several

Captions provided by Tim Tadder.

Right: Personal work. *Aretha* from *Black is a Color*. "When primary colors are mixed at equal parts, black is ultimately the precipitating color. During the process, an imperial display of tones appears in the swirling paint, mirroring the powerful structure and emotion from the subjects. *Black is a Color* challenges one to see past profiling and foresee the beauty capable of elevating the human experience. At a crucial time in the United States, I hope this collection encourages empathy, unity and a nonbinary view of race."





© Andrea Pritchard

San Diego newspapers—and also, a pregnant wife. “I wasn’t making enough money to support a family and have the lifestyle we wanted, and it was either leave photography or make it work,” says Tadder.

He researched the most lucrative kind of photography, bought and set up lights, created a body of work, got

an agent, and promoted his portfolio on creative database Workbook. In 2007, he got his first big break, a global campaign for Gatorade photographing ten star athletes. He hired a studio manager, full-time assistant, lead retoucher and producers, and his business took off.

By 2017, Tadder was the busiest he’d ever been in his career. Also that year, he’d broken into the fine-art world at Art Basel and showed in galleries in Amsterdam, Brussels, Miami, Montréal and New York.

His fine-art series *Nothing to See* (2017–18) was the first in his “unintentional trilogy,” as he calls it. In these photos, brightly colored hands wrap across the eyes, mouth and throat of fashion model Jeana Turner, who is bald from alopecia. The series challenges the false narratives that divide our country and asks viewers whether they choose to see them or not. In *United States of Purple* (2018), powdered pigments cover Turner’s and others’ similarly bald heads representing Tadder’s hope for finding common ground amid the United States’s political divisions. George Floyd’s murder spurred him to create *Black is a Color* (2020). It took several days and 40-plus gallons of paint to get the right viscosity and marbled mix of primary colors. “In this work,” he explains, “I remind people to look past the predisposed racial stereotypes that are allowed as nomenclature by our politicians and the media and instead see the beauty of the individual.”

When COVID hit and his father died of Alzheimer’s disease, Tadder took a good look at his business and, by 2022, had let the last of his team go. “Maintaining my overhead had become a distraction and took me further away from why I fell in love with photography in the first place—to communicate how I see the world through the lens. I wanted to find who I was again as a creative,” he says. “And now I can afford to be choosy about who I work with. I’m not for everybody, and that’s ok. I’m not trying to be everybody’s everything. But I guarantee you, if you put forth the effort, I’m going to go all in.”

He was glad to hear from James Sablan, art producer at the ad agency Butler Shine Stern and Partners in Sausalito, California, who hired him (again) for its 2022 Amazon Business campaign titled Buy smarter. Dream bigger. It called for ten single-image portraits showing a diversity of people who could be anyone with small-business-owner goals to appear in several airports, on New York City taxicabs and billboards.

“Originally the client thought about including objects like a laptop or a bakery mixer, but Tim sold them on the subjects being the focal point,” says Sablan. “He fine-tuned Amazon’s ideas and made them better than they envisioned. Tim has the skill to not only execute what the agency and client have in mind, but also to deliver more than they expect. The day of the shoot, he was a magician the way he connected with the talent, helping them open up, move and interact, and feel more comfortable. He got the best out of them.”

And *Forbes* got the best out of Tadder. For the November 2022 issue’s 30 Under 30 portraits, the magazine’s creative director Alicia Hallett Chan wanted vivid color. “But we didn’t want it to effect the natural skin tones,” says Selman.

Tadder showed them 27 different CGI options, using the lighting software set.a.light 3D. “If you mix red, green and blue light equally, the precipitating color is white light,” he explains. “I let that appear on the faces and in the shadows then added more colored lighting to the latter for a rainbow effect. The colored shadows and the natural skin tones make the image. No one had done that before. Robyn allowed me to create something that’s visually striking and inspires people to engage in the content.”

So did Tim Hinson, creative director at Logitech G. Its Astro A30 gaming headset is “a breakthrough product that needed a breakout campaign,” as he says. For its 60-second launch video and 24 stills released in September 2022, “we had a concept around a sense of wonder and magic, pristine and perfect with a culture code of mastery, like gamers want to see, but grounded in a contemporary urban-street, swag look and feel that’s modern and ‘now,’” Hinson explains. “As director, Tim really met the brief, respecting our vision—and enhancing it.”

In Logitech G’s video, scenes bathed in white with glints of color toggle with those saturated in fog-induced hues, while “gods from four archetypes”—gaming, music, sports and fashion—rule it cool to a hyperpop hip-hop groove.

“Tim nailed the color treatment, celebrating the product’s color, material and finish, and his style was perfect for the campaign,” says Verity Peets, Logitech G’s associate creative

Right: “From left to right, top to bottom, model Hailey Bieber, comedian, writer, producer and actress Ayo Edebiri, and singer-songwriter Blu DeTiger for *Forbes* magazine’s 30 Under 30 list.” Alicia Hallett-Chan, design director; Robyn Selman, director of photography; *Forbes*, client.











## TIM TADDER

director. Hinson adds, “He’s a master at color story, and we trusted him 100 percent on that and his strong opinion around casting. He also has an incredible drive and energy, and his attention to detail is insane. We felt really taken care of.”

That’s because Tadder always brings his passion to the profession. “If you want to be successful, you have to have that, and offer what no one else can,” he says. “You also have to remain relevant.”

For him, that means producing more content, and AI is the tool for that; he uses Midjourney to produce photorealistic images. “AI allows me to explore and exercise my creative mind more quickly,” Tadder says. “As an artist, I’m pushing myself past my limits to find my next voice. What am I drawn to? What am I going to say? I want to stay within my genre and my brand, but I want to communicate more and connect my art to more people and touch more lives. According to Instagram, in the last 30 days, I’ve reached 619,000 non-followers who weren’t aware of my work before.” (See [instagram.com/timtadder](https://www.instagram.com/timtadder).)



Left: Personal work. “Two **AI-generated images**. Technology is amazing and a powerful tool, and these images truly point to fantastic creative possibilities. The playing field is constantly evolving, and I’m all about embracing change.”

Personal work. “**Nothing to See** is a moment of resistance against a ‘new normal’ in which dishonesty functions as the currency of political success. With powerful imagery and a striking utilization of color, these works compel viewers to break free from the ever-present narratives.”

“We had the pleasure of shooting stills and directing motion projects over five engagements for the **Peloton** brand. With a wide range of content from social videos to global print campaigns shot in Los Angeles and Toronto, we helped launch Peloton’s treadmill and bootcamp programs.” Stephanie Gomez, art director; Katrina Mustakas, senior art director; Ian Kovalik, executive creative director; Jeannine Giordan, senior producer; Frank Lewis, executive producer; Mekanism, ad agency; Peloton, client.

This page: “If you have ever seen images of **indoor skydiving**, it is very difficult to capture the essence, excitement and joy. We shot these flyers in a studio with a suspension flying system, where subjects could move three dimensionally through the space. We wanted the images to have a sense of movement, so we shot with one-second exposures. All trails and blurs were shot in camera, and those images were dropped into CGI backgrounds.” BJ Heinley, art director; John Trahar, executive creative director; Cassie Collin, producer; Greatest Common Factory, ad agency; iRLV, client.



## TIM TADDER

The challenges posed by AI, namely concerns of artistic appropriation and copyright violation, aren't lost on Tadder. "Just as important, the people who live and breathe AI are going to create at such a high level and quantity and will get the attention. Average creatives won't be able to compete if they don't use it," he explains. "The next ten years will be all about AI. And the reality of it is that if you're not thinking about what's next, by the time 'next' comes, you'll be behind. We live in a world where attention is all that matters; that's what advertising and communication arts are all about. If no one hears you talking, are you saying anything?" [ca](#)



This page: "Hyperice's innovative products are recognized and used by the most influential athletes, professionals and corporations worldwide. Our team helped create the visual feel for its 2020 product catalog and redefine its brand imagery. The work had to be as clean, innovative and just as powerful as its smartly designed products." Hyperice, client.

Right: "From a campaign for the launch of technology company **Logitech G's Astro A30** gaming headphones." Verity Peets, art director; Timothy Hinson, creative director; Logitech G, client.

"**Amazon Business** collaborated with ad agency Butler, Shine, Stern & Partners to showcase its role as a trusted partner for companies of all sizes, from neighborhood restaurants to global tech companies. This striking set of images appeared in high-profile oOH placements around Chicago, Los Angeles and New York City with strategic installations at airports to reach business travelers." Ricardo Gurgel, associate creative director; Nicole McDonagh, group creative director; Shelby Deffterios, associate producer; James Sablen, executive producer; Butler, Shine, Stern & Partners, ad agency; Amazon, client.





BY MICHAEL COYNE

# FIELDWORK FACILITY

One day, Londoners emerged from the Brent Cross tube station—a weathered concrete-and-stone facade in a mixed residential-commercial neighborhood in London’s Barnet borough—to discover, wrapped around a bike lane sign, a canary yellow sign making a series of left and right turns in a zig-zag shape. Or perhaps they walked down the street and saw a long sign in the same bright color emerging straight from the ground and hooking left. Or they looked up and saw, attached to a streetlight, another serpentine sign wrapping in a loop-the-loop.

But these attention-grabbing signs are whimsical for a reason: the shapes mirror the turns and twists the pedestrians would have to follow to get to Brent Cross Station, a new mixed-use commerce, sports and recreational development by the Barnet Council and real estate company Related Argent. And this wayfinding system that has transformed the Brent Cross neighborhood—and many neighborhood-revitalization projects to come, like commissioning public art and creating “design interventions” for storefronts all throughout the area—come from the imaginations at Fieldwork Facility, a small design studio with a predilection for tackling big design challenges.

Nestled in London’s Hackney borough in a shared creative space, the studio comprises founder and creative director Robin Howie and a growing team of freelancers. “I describe Fieldwork Facility as a design studio for uncharted territories,” Howie says. “Really, this is a fancy way of saying that we enjoy working on unusual design challenges.”

Established in 2010, Fieldwork Facility began right as Howie graduated from the Royal College of Art—the day after he

had his degree show. “Starting the studio right out of college was a naive move, but perhaps naive in a wonderful sense,” Howie says. During his degree course, he worked on two briefs: one for artist and curator Jean Matthee, and another for the R&D department of UK Sport, the government agency promoting excellence in sport—including at the Olympic and Paralympic Games. Titled *Monuments*, the project involved designing graphics for Team GB’s skeleton sled squad at the 2010 Olympic Winter Games in Vancouver. Howie created portraits with 3-D-mapping scanners of every athlete on the team and had these graphics printed on their individual sleds.

“Both [*Monuments* and my work for Matthee] went really well, and it was mentioned that, at some time in the following year after I graduated, there could be a couple more projects I could also work on,” Howie recalls. “I just thought if I had those projects coming up and could fill in the gaps [with other work], then I had a studio. Like I say, [establishing Fieldwork Facility] was wonderfully naive but still enough to carry me forward on the journey I had set out on.”

Both clients returned to work with Howie again: this time, Matthee invited him to work with her on a series of keynote lectures at the Tate Gallery with the theme of topology, with speakers like Olafur Eliasson and Ernesto Neto, and UK Sport commissioned him to design the gear for Team GB’s cycling team—cycling being Howie’s favorite sport—at the 2012 Olympic Summer Games in London. Unfortunately, both projects didn’t turn out as he’d hoped.

“A couple of months before the games, Team GB’s main kit sponsor got wind of our project, and let’s just say they weren’t too enamored that an unknown designer was working

Captions provided by Fieldwork Facility.

Right: “Fieldwork Facility worked with ten locally oriented businesses in **Walthamstow**, United Kingdom’s Hoe Street to improve their retail frontage. Our brief was to work closely with them; understand their needs; and see how low-budget, high-impact improvements to shop fronts could increase opportunities for business. Throughout all the shops, we strove to smarten appearances and celebrate independent businesses for their idiosyncrasies. We helped reestablish each shop’s purpose through clearer communication and finally uncluttered years of redundant signage, giving the streetscape room to breathe.” Waltham Forest Borough Council, client.







© Megan Barclay

on highly visible elements of [the] kit,” Howie explains. “After a fantastic experience of meeting Olympians, following World Cup race meets and hanging out with secret squirrels in wind tunnels, the project was canceled.

“The Tate project did happen, however, though with a much smaller scope,” Howie continues. Initially, he’d hoped to be responsible for the design collateral and participate in the experiential design of the Tate lectures with the added challenge of interactivity. “Still a lovely opportunity, but a good-sense check for [my] wonderful naivety,” he says.

Despite these disappointments, Howie credits these projects for setting his studio in motion. “I was working incredibly hard to seek out other brave clients that might take a punt on me,” he recalls, “and it certainly helped being a resourceful designer while we emerged from a huge recession. I managed to find other work between the gaps in those projects and just carried on.”

The only setback facing Howie then was deciding on a name for his studio. “It had definitely been an ongoing anxiety that I had an unnamed design studio,” he admits, “but a new project required me to have a proper business bank account, and you can’t open a business bank account without a business name, so I needed one pretty quick.” Luckily for him, the studio’s ethos had already taken root, and he knew he wanted a name that would reference it. “I wanted a name that felt authoritative and empowering, but also a bit ‘off-balance’ and independently minded—not an easy brief!” Howie says. “*Fieldwork* was on the table for a long time, but as lovely and direct as it was, other Fieldworks exist across the globe. Adding *Facility* seemed to activate the name in a way that resonated with how we work.”

The same design ethos has carried throughout Fieldwork Facility’s work: the idea of “design as a role of citizenship.” When I ask about what this means to Howie, he explains that before designers are designers, they are citizens. “To be

a citizen doesn’t require anything from you: all you have to do to be a citizen is to live somewhere,” he says. “Citizenship, for me, is a much more interesting concept because it implies [you are] proactive and participate in the multiple communities you reside in. ‘Design is a role of citizenship’ is all about the responsibility to add civic value [to your projects] and aim to do good.”

As an example, Howie points to Rewilding Raves, a 2022 project for the climate emergency department of the London Borough of Hammersmith & Fulham Council. “[The client’s] brief to us was, really: Can you make a campaign to encourage people to do more gardening?” Howie recalls. “But we read between the lines and reframed it as a design challenge: How might we foster more nature and biodiversity in our private and shared spaces?” Leveraging the knowledge that younger generations were taking up gardening during the pandemic and that music fans are more likely to make ecofriendly lifestyle changes, Fieldwork Facility created a combination print-and-experiential campaign involving ooh ads and signage in natural spaces—some featuring holes in their stands that doubled as bee hotels for solitary bees. Both featured QR codes linking to the council’s webpage, where people could find tips on how to encourage biodiversity around their homes.

“At first sight, the Rewilding Raves campaign appears to be for a music festival or a club night,” Howie explains. “It invites the borough to make pool parties for dragonflies and frogs or wildflower habitats where butterflies and bees can lose their inhibitions. We wanted to avoid the typical doom-laden messaging around the climate emergency and instead encourage people to feel great about participating in their neighborhoods becoming greener, wilder places.”

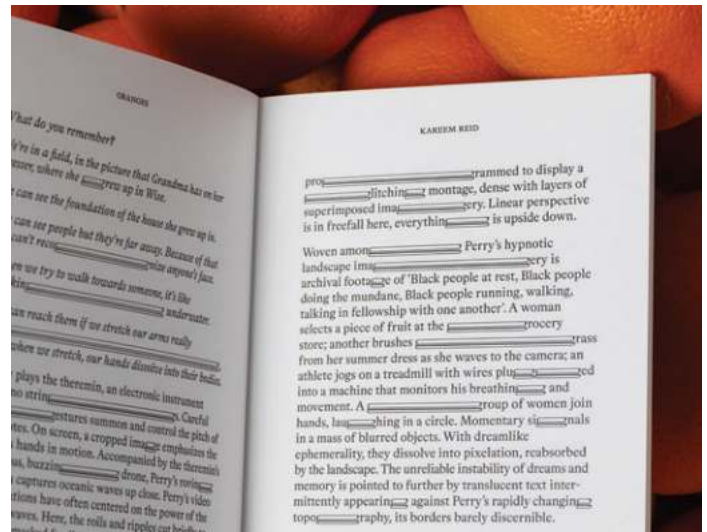
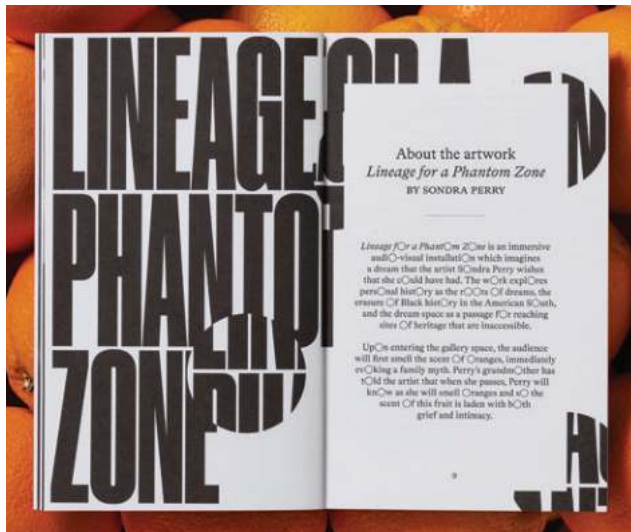
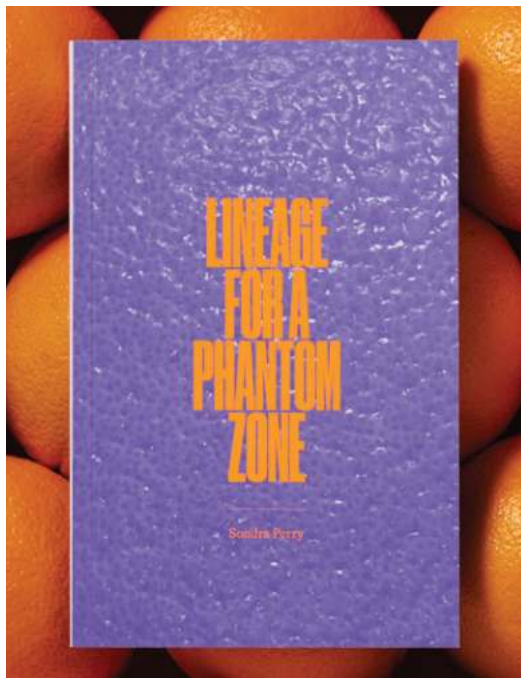
Additionally, Fieldwork Facility ran a social media campaign with hyperlocal context to suggest specific ways communities could help restore nature. “For example, the borough doesn’t have enough naturally occurring wet spaces,” Howie says, “but the ponds it does have are really thriving. So, to create more of a network of wet spaces, we triangulated the main ponds and targeted nearby garden owners, encouraging them to add a mini pool party for frogs, dragonflies and newts.”

Above: Robin Howie, creative director and founder of Fieldwork Facility.

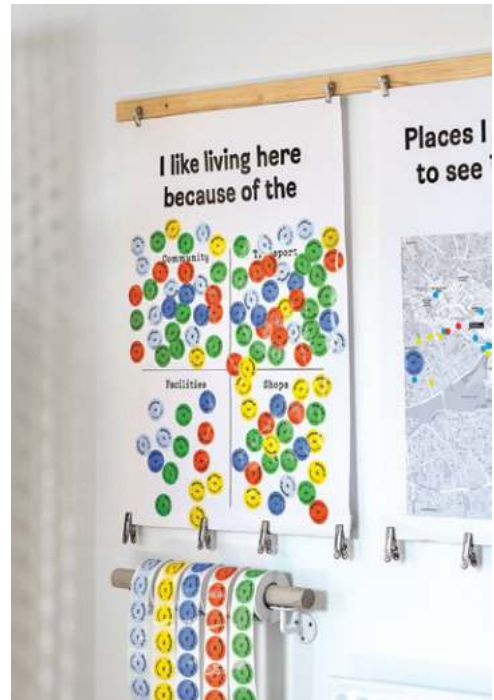
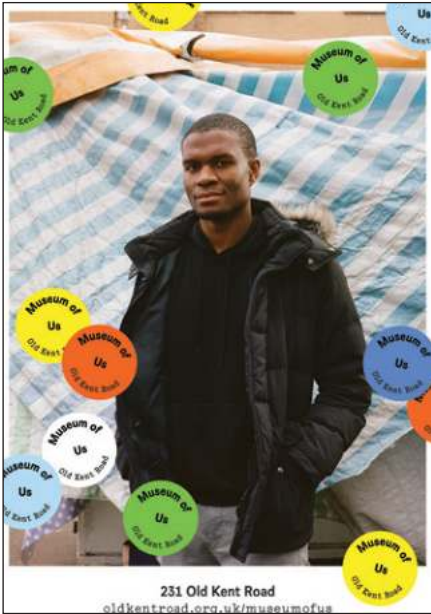
Right: “To accompany artist Sondra Perry’s immersive audiovisual installation *Lineage for a Phantom Zone*, in which Perry envisions a dream she wished she could have had, we designed a book with editorial content developed by London-based creative agency A Vibe Called Tech. We approached the book as a dream sequence where each of the book’s essays, stories and conversations was affected by different dream phenomena. Each text has a single letter altered; as a whole, the seven texts’ interventions spell out the word *oranges*, which relates to the artwork.” Lewis Dalton Gilbert, editor; A Vibe Called Tech, editor in chief; Ed Park, photographer; Chloe Hodge, producer; Sondra Perry, client.

“For the Hammersmith flyover, an elevated roadway with more than 75,000 vehicles on it a day and tens of thousands more driving by it, the local council invited us to design a mural to brighten the area. In our research, we discovered that air pollution degenerates our cognitive ability. **Brainteasers** counteracts the effects of air pollution by keeping local minds stimulated. Each maze and riddle was designed and tested so that it couldn’t be solved in the time it takes to pass by.” London Borough of Hammersmith & Fulham, client.

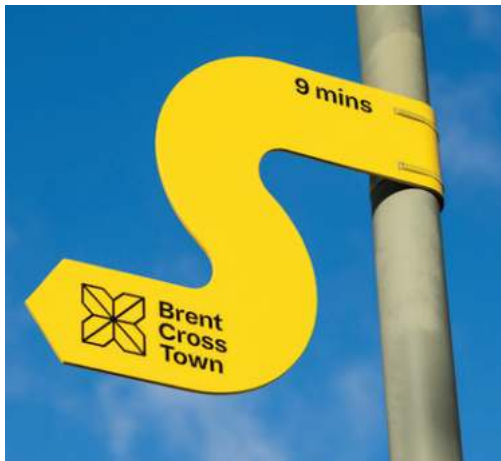








## FIELDWORK FACILITY



These multimedia design projects with multifaceted elements seem to be the trend in Fieldwork Facility's output. On how he arrives at these executions, Howie divulges two key points. The first: Fieldwork Facility is a design firm that defies specialization. "I absolutely love the breadth of our output," Howie says. "Sure, it does make clear business sense to specialize, but I think by sticking to our guns, I've carved out this lovely position to be specialists in not specializing. I thrive on this diversity of output; I love that, within a year, we will be working on campaigns, brands, exhibitions, experiences, film titles or furniture, among other things."

The other key point is a creative equation: idealism  $\times$  pragmatism + poetry = relentless optimism. "This is a little theory I've been testing out lately," Howie says. "To approach the world's most pressing challenges, we need relentless optimism that change can happen. We start with an idealistic point of view, a vision for the change our clients want to see in the world. But idealism isn't enough; things like climate change don't course correct just because we want them to. So, we multiply our idealism with pragmatism, which is essentially using strategy for how to bring that idealistic vision to life. Being pragmatic doesn't win hearts and minds, which is why we need poetry—the creative execution—to make that initial vision sticky and actionable."

In another actionable project, Fieldwork Facility created the Museum of Us, a platform for residents of London's Old Kent Road area commissioned by the Southwark London Borough Council. The platform addressed community consultation, a legally required period for new UK architectural developments where the real estate companies must ensure their work responds to the needs of the community. In collaboration with London-based architectural and real estate-planning forum New London Architecture, Fieldwork Facility developed a campaign, exhibition, project space and program of events to convey that the Museum of Us was for local residents to add their opinions on recent developments and join events and workshops.

Fieldwork Facility's posters, featuring photographs of locals by photographer Suki Dhanda and vibrant sticker-like dots, invited residents to a refurbished shop where they could engage in conversations and share their opinions on the future of their neighborhood. "Our design language for the Museum of Us stemmed from this idea that one of the easiest ways to participate is by voting with a sticker, so we designed the program's branding to feel like a celebration of stickers," Howie says. "Elsewhere, this sticker idea carried over from the brand and communica-


Left: "We collaborated with New London Architecture to reimagine community consultation. Together, we created the **Museum of Us**, a campaign, exhibition, project space and program of events designed to bring together members of the local community: residents, industry, community groups and local action groups." Robin Howie/Katy Needham, designers; Suki Dhanda, photographer; Amy Till, project director; New London Architecture, curator; Southwark Council, client.

This page: "We designed the pedestrian wayfinding for **Brent Cross Town**. Billed as a park town for future London, Brent Cross Town is a multibillion-pound development with the aim of becoming the place in London to participate in sport and play." Luca Bresolin/Robin Howie, designers; Related Argent, client.



## FIELDWORK FACILITY

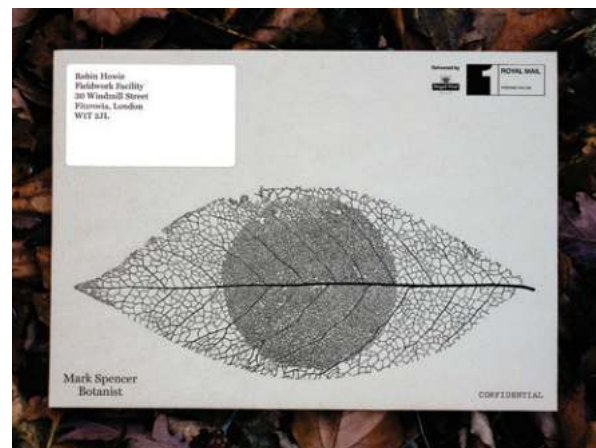
tions into the exhibition design, too. We made display panels that felt like big sticker sheets had been made up, powder-coated to match real stickers used in the exhibition that people [could] vote with.”

It should come as no surprise that, with the three projects I’ve mentioned, Howie’s favorite projects with Fieldwork Facility are the ones that outright engage the public. While he might eschew specialization with his design firm, he does offer these three statements to categorize its work: “We reimagine and rewire places to create a public good. We create brands that are ready to thrive in tomorrow’s world. We invent and define platforms that invite a brighter future closer.” That relentless optimism Howie strives for ensures that Fieldwork Facility will keep transforming communities through design and bring them into that exceptional future. 



This page: “Branding for **Mark Spencer**, a forensic botanist who literally consults with police departments and forensic services on cases where plant-based evidence can unlock crimes. We created an identity for Mark that was intelligent, simple and memorably executed. As Mark’s main tools are his observational skills and his vast botanical knowledge, the logo of a skeletonized leaf appropriately resembles an observant eye.” Robin Friend, photographer; Mark Spencer, client.

Right: “A campaign to increase nature and biodiversity across an entire London borough, **Rewilding Rave** appears to be for a music festival or a club night at first glance, but the campaign invites the borough to make pool parties for dragonflies and frogs or wildflower habitats where butterflies and bees can lose their inhibitions. This campaign stretched the length and breadth of the London Borough of Hammersmith and Fulham.” Jack Halten Fahnestock, Velvetyne Type, type designer; London Borough of Hammersmith & Fulham, client.



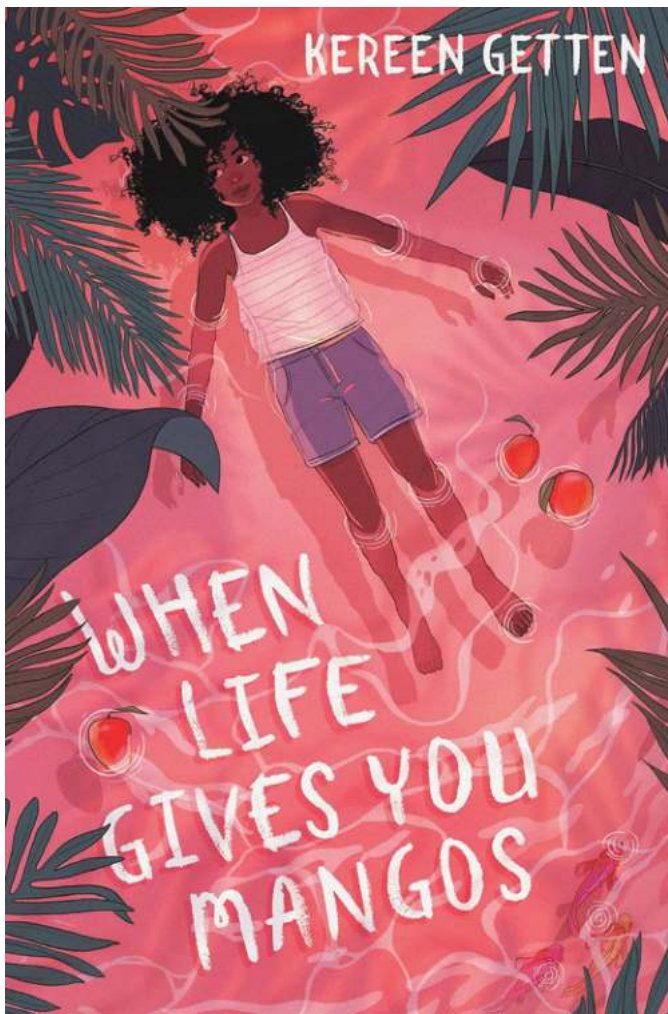
“We worked with Oxfordshire-based social venture **Low Carbon Hub** on its mission to create a massive change in the energy system. For the social venture’s manifesto, publications and campaigns, we photographed Oxfordshire communities at night. Typographic light painting communicates the organization’s values in situ across Oxfordshire towns and villages.” Low Carbon Hub, client.







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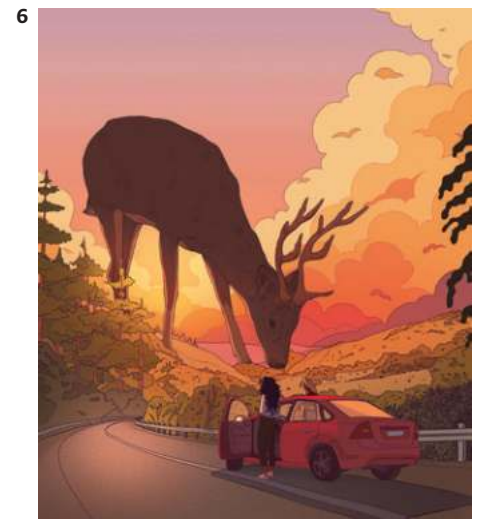


## FRESH BEX GLENDINING



In the work of Ramsgate, United Kingdom–based illustrator Bex Glendining, dramatic shadows and theatrical compositions draw the eye around what almost feels like an illustrated still from a movie. “I’ve always been drawn to [creating] quiet moments, imagining a real lived-in place or space even if there are no people in the illustration,” Glendining explains. Initially a student of graphic design at Canterbury Christ Church University in Canterbury, United Kingdom, specializing in printed media, they began posting their illustrations on Tumblr and opened a small print shop before completing a master’s in research on racism, sexism and white feminism within British tattoo culture. “During the time I immersed myself in the world of tattoos, my love for illustration only grew,” Glendining says. “Toward the end of my education, I received my first industry job illustrating a cover for [Dungeons & Dragons campaign anthology] *Rolled & Told*, thanks to my fellow illustrator Steenz, which really solidified my move from graphic design to a career in illustration.”

[lgions.com](https://lgions.com)



1. "For Kereen Getten's novel *When Life Gives You Mangoes*." Katrina Damkoehler, art director; Penguin Random House, client. 2. "For Louisa Onomé's novel *Like Home*." Regina Flath, art director; Penguin Random House, client. 3. Personal work. *Modern Medusa*. 4. "For *Entertainment Weekly*'s 'The Must List' and the podcast *Black Girl Songbook*." Faith Stafford, art director; Entertainment Weekly, client. 5. "For a *Dance Gazette* article by Sanjoy Roy." David Jays, art director; Royal Academy of Dance, client. 6. "For *The Believer* magazine." Kristen Radtke, art director; The Believer, client. 7. "For the second season premiere of *The Umbrella Academy*." Complex Networks/Netflix, clients. 8. "For YouTube channel Lofi Girl and musical artist Eugenio Izzì's EP 'Feel Free To Imagine.'" Lofi Girl, client.





## FRESH MEGHAN MARIN



© Mateo Ruiz Gonzalez

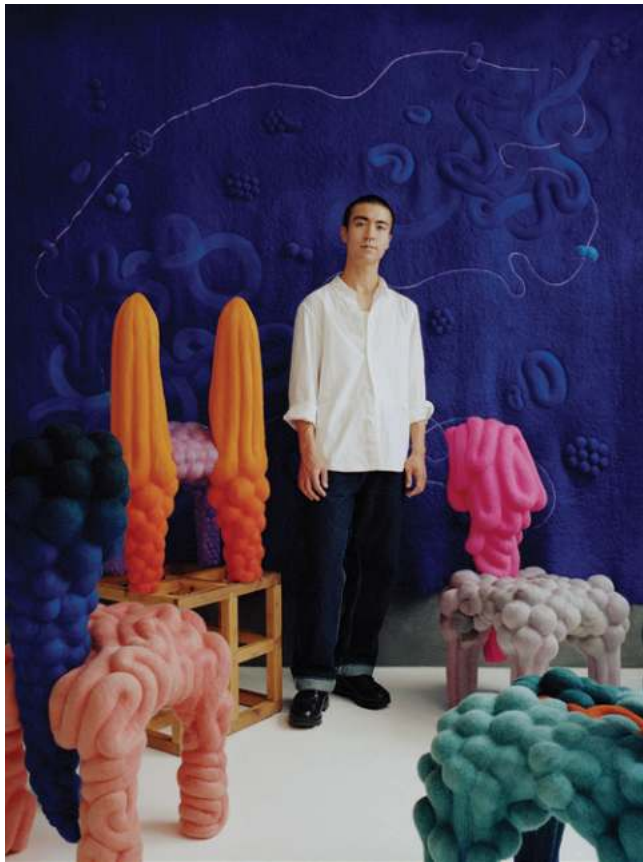
The familiar and the strange both hold court in the work of Brooklyn-based photographer Meghan Marin, who captures exquisite moments through her film camera. “I feel like the warmth and earnestness in my work speaks to a lot of people’s experiences,” she says. “I can’t pretend that shooting with film is unique, but I do think the way it forces me to shoot makes every image precious, assuring that I choose my moments more thoughtfully.” Having studied advertising photography at the Rochester Institute of Technology, Marin finds that her favorite subjects tend to be fashion shoots; people in their own spaces; and themes of familial relationships, the search for home and loss. “I want to center the stories of others in my work,” she explains on her work philosophy. “It’s important for me to work with others who are kind and compassionate and to work with brands that focus on the environment, BIPOC and creatives, and socialist ideas.”

[meghanmarin.com](http://meghanmarin.com)

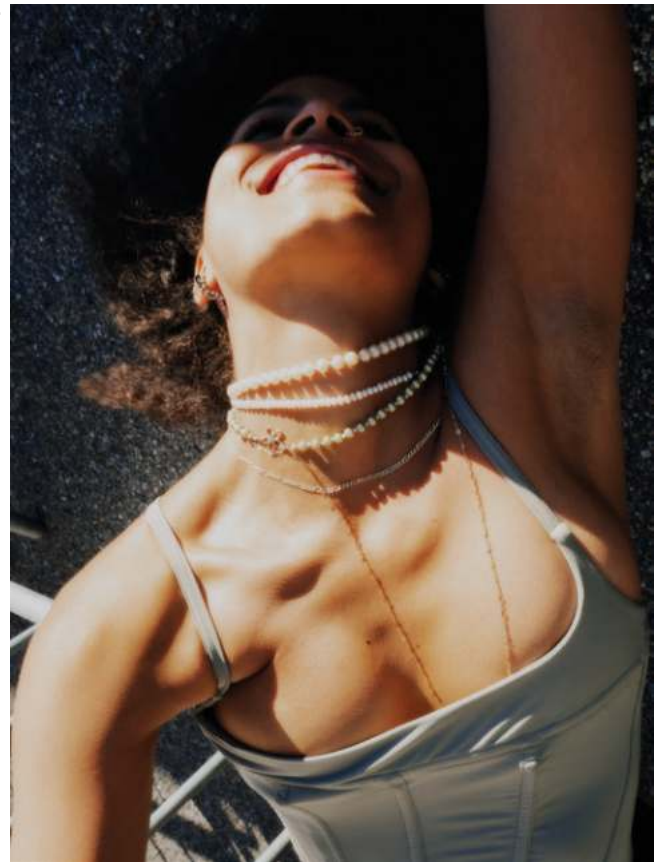
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1. "For *Wonderland* magazine, photographed in New York City's Tompkins Square Park." Olivia Woodgate, art director; Wonderland, client. 2. "For online blog *Bed Threads*'s article on photographer, florist and set stylist Victoria Jane's Brooklyn home." Stephanie Squadrito, art director; Laura Woolfe, stylist; Victoria Jane, set designer; Bed Threads, client. 3. "Fiber artist Liam Lee photographed at his studio in Brooklyn for *Architectural Digest* magazine." Lizzie Soufleris, art director; Architectural Digest, client. 4. "Actress Zazie Beetz photographed for *Gossamer* magazine in Manhattan." Verena Von Pfetten, creative director; Gossamer, client.





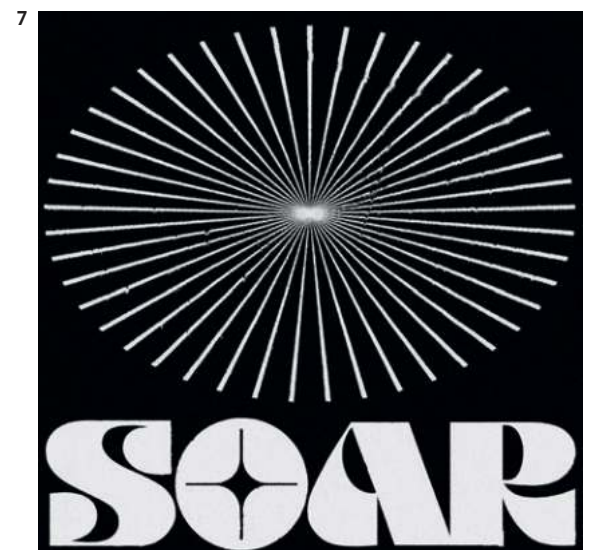
## FRESH MONGA



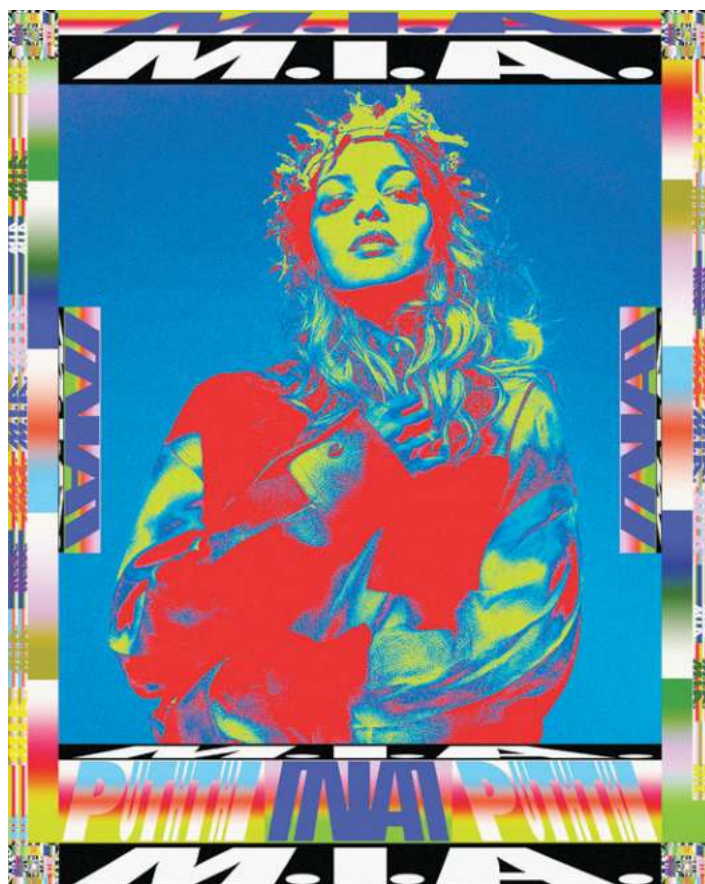
Mateus Yuzo and Michel Refatti, the two creatives behind Florianópolis, Brazil-based design firm Monga, met in a truly pandemic-era setting: on an Instagram post about the anime and manga series *Naruto*. “We [have both been] admirers of Japanese culture and fans of anime since childhood,” the pair says, “and the openings, endings and lettering in anime inspired us to be designers.” Through Monga, Refatti and Yuzo have crafted a distinctive visual vocabulary in which they play with balances and mixing aesthetics. “This started naturally as a characteristic of ours—probably because we are both Libras,” they explain. “We realized that this mix of styles and graphic resources is what made many clients want to hire us.” As a studio, Monga reflects Refatti and Yuzo’s desire for creative independence and shows designers that “not everything has to be as it always was,” as they say. “Our philosophy is to believe that it is possible to do things our way and, with a little luck and a lot of effort, it is possible to make our dreams come true.”

**monga.design**





1. "For Odara, a Brazilian creative agency focused on branding and content for social media." Daniela Flores/Ana Hoffmann, Odara, clients. 2. "Jet Flamingo comprises three villas on Bondi Beach in New South Wales, Australia, which have been converted into holiday accommodation properties." William Matthews, Jet Flamingo, client. 3. "Home goods and fashion accessory brand Brownie Points, from Los Angeles, California, creates identity-reflective art through retro advertising to give a voice to those who feel unheard." Mariana Cordeiro/Marina Guaragna/Charley Moraes/Michel Refatti/Mateus Yuzo, design; Rinny Perkins, client. 4. "For personal trainer Gabriel Brasil. Ambitious and focused, he seeks the best in his area of expertise." Gabriel Brasil, client. 5. "Indie musical artist Mansim's goal is to provide an experience of refuge and warmth, inviting people to immerse in sensations, feelings, thoughts and reflections—with the weight of their song's lyrics coming as a surprise." Mansim, client. 6. "Balneário Camboriú, Brazil-based O Bar do Dragão is a bar designed with an intimate atmosphere, respecting traditions and time but breaking rules so innovation is not lost." Gabriel Foltz, illustration; O Bar do Dragão, client. 7. "Visual identity for Soar, a multifaceted platform for the democratization of music." Mateus Genro, Soar, client.



## FRESH KRIS ANDREW SMALL



© Darren Luk

For Sydney-based designer and artist Kris Andrew Small, art and activism go hand in hand. “I take a lot of my inspiration from the ’80s New York art scene,” Small says. “I love all those artists like Jean-Paul Goude and Keith Haring aesthetically, but more importantly, I love the activism they put in their work.” After getting a graphic design degree from TAFE Queensland South Bank in Brisbane, Small began working in advertising as he thought “that was what you were supposed to do when you studied graphic design,” as he says. “It wasn’t for me, but I learned how to make work that was accessible to people and to convey messages simply.” Once he held his first exhibition, he moved into practicing art and design full time. Employing vibrant colorways and bold, positive messaging, Small addresses issues facing the LGBTQ+ community through his work. “I’m fortunate that I grew up with a supportive family and group of friends who never had any problems with [my sexuality],” he says, “but I had it easy compared to so many other people. Because of this, I use my work to push equality forward and support the people who struggle with their gender identity or sexuality.”

[krisandrewsmall.com](http://krisandrewsmall.com)



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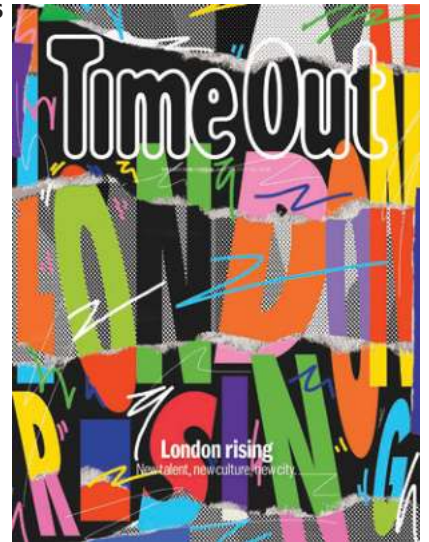
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1. "Poster for musical artist M.I.A.'s 2022 set at the London-based venue Boiler Room." Boiler Room, client. 2. "For cycling apparel brand Attaquer. The KRIS x ATTAQUER collection exists at the intersection between movement and color." Koen Arbouw, creative director; Attaquer, client. 3. "Installation for the Gay Times Honour Awards at London-based hybrid event space Magazine, 2021." Gay Times, client. 4. "Poster for Fresh Fruits Jam, a hip hop and rap battle workshop at the Künstlerhaus Mousonturm theater in Frankfurt." Künstlerhaus Mousonturm, client. 5. "Painting commissioned by Melbourne-based gay bar POOF DOOF." POOF DOOF, client. 6. "Cover for the final-ever printed issue of *Time Out London* magazine." Time Out London, client. 7. "Identity for music news outlet The Point's Caloundra Music Festival in Caloundra, Queensland, Australia, 2019." The Point, client. 8. "For *Courier* magazine." Courier, client.



## FRESH TATJANA JUNKER



© Philipp Hoffman

Berlin-based illustrator Tatjana Junker had always been creative from an early age, encouraged by her fashion and graphic designer mother to explore all kinds of modes. “I went through phases, wanting to be a singer-songwriter, a costume designer, a wood sculptor, a photographer and a writer of fantasy novels,” she recalls. “I also created a school paper to become a journalist and lived out my graphic designer fantasies with my mom’s old computer and Microsoft Publisher.” The bold minimalism of fashion illustration caught Junker’s eye, especially when looking at her mother’s illustrations and the work of artists like Cornelia Funke, René Gruau and Antonio Lopez. Combined with her love of many different forms of creativity and storytelling, she brings a light, playful touch to digital illustration that both preserves the human touch and makes topics accessible for globally based magazines or design agencies. “I love to work with contrasts: placing bold colors next to softer tones; mixing geometric digital shapes with rough, detailed pencil sketches; and incorporating humor into more serious subject matter,” Junker explains. “There is a narrative perspective in my work—a snapshot in time.”

[tatjanajunker.com](http://tatjanajunker.com)



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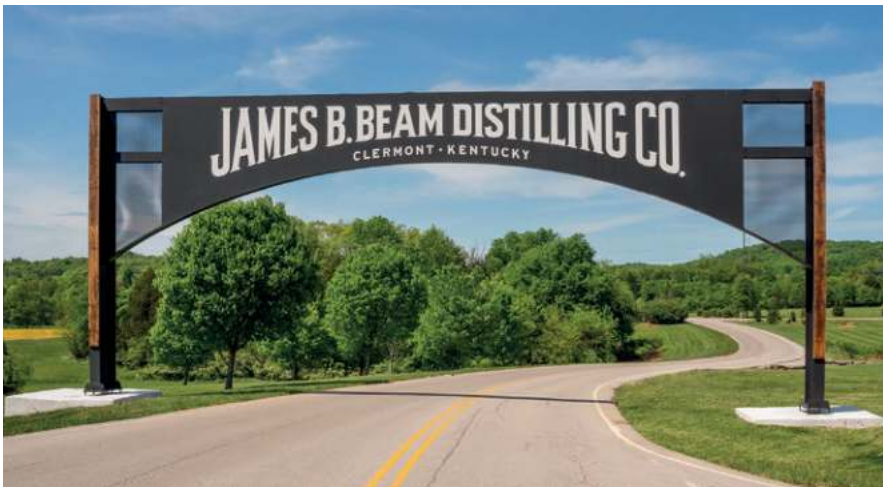


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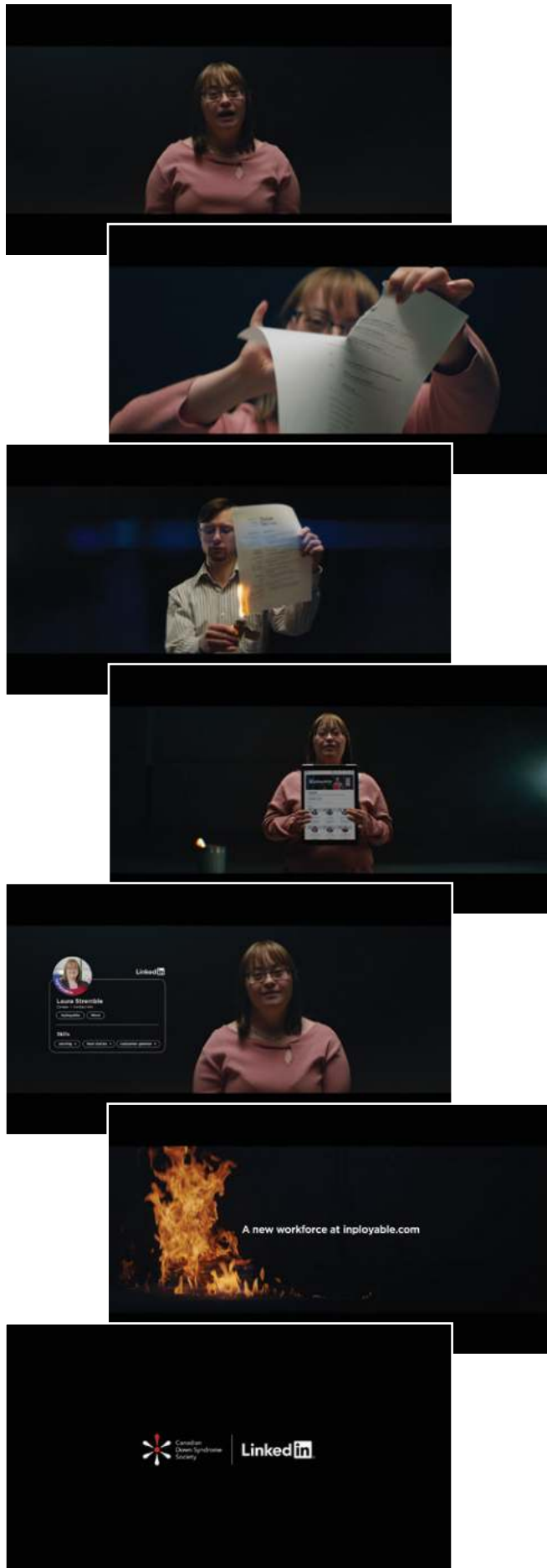


1. "Fair-fashion company UNIQLO created AIRISM, a new breathable fabric for its summer collection. This illustration was featured in the German online magazine *femstastics*'s article on UNIQLO's innovation." Anna Weilberg, creative director; femstastics/UNIQLO, clients. 2. "Postcard design for the adidas Step Into You campaign by creative agency LÅ BOOM." Jamina Stärke, creative director; LÅ boom, ad agency; Nici Ochmann, adidas, client. 3. Personal work. "A celebration of physical activities such as rollerskating." 4. Personal work. "About friendship." 5. Personal work. "On how connecting with nature can make us feel more connected to ourselves." 6. "For a *usc Dornsife* magazine article on taste." Letty Avila, art director; usc Dornsife, client. 7. "Christmas card design for an Instagram reel. Part of the 2022 Adobe Advent Calendar." Alfio Petralia, art director; Faktor 3 AG, ad agency; Adobe, client. 8. "Postcard design for a workshop at adidas's flagship store in Berlin for International Women's Day, 2022." Jamina Stärke, creative director; LÅ boom, ad agency; adidas, client.









## EXHIBIT

### 1 James B. Beam Distilling environmental graphics

The James B. Beam Distilling Co., responsible for bourbons like Jim Beam, Knob Creek and Basil Hayden, wanted to transform from a small logo on the side of its bottles to a consumer-facing brand. Manchester, United Kingdom-based creative agency LOVE. saw an opportunity to reinvent the distillery's Clermont, Kentucky, location into an experience for a broad audience to enjoy bourbon, food and culture. LOVE. created a visual system that reflected the distillery's history with contemporary twists. "It would have been easy to go down bourbon clichés," says Chris Myers, senior creative director at LOVE., "but many people who have visited the site have said that this feels like a modern interpretation."

Hartnraft Lighting Design, lighting design; Bergmeyer/OJB Landscape Architects, architects; LOVE. (Manchester, United Kingdom), design firm; James B. Beam Distilling, client

### 2 Canadian Down Syndrome Society tv spot

"Inployable" :60

Prejudice has have locked people with Down syndrome out of employment, but with Canada facing an employee shortage, the Canadian Down Syndrome Society and Toronto-based ad agency fcb Canada partnered with LinkedIn to create Inployable, a campaign and platform that conveys both the strengths of people with Down syndrome and the opportunities that their meaningful employment can offer businesses. "[The campaign] focuses on those in the Down syndrome community who are ready to work," says Andrew MacPhee, executive creative director at fcb Canada. "We [needed to push] the visuals to a place [where people would] stop in their tracks and pay attention. A lot of [our] inspiration came from action movies and how action-packed blockbusters make their characters look unstoppable."

Sally Fung/Sara Radovanovich, associate creative directors; Sam Cote/Ryan Dzur, creative directors; Andrew MacPhee, executive creative director; Nancy Crimi-Lamanna, chief creative officer; Stuart Cameron, director of photography; Carly Bright/Marcelle Faucher, retouchers; Liam Crawford, Married to Giants, editor; Grayson Music, music company; Brian Bernard, Grayson Music, sound engineer; Sharon Yokoyama, Grayson Music, sound production; Jason Van Bruggen, director; Jonny Ames, Wingman, visual effects artist; Conor Fisher, 456 Studios, colorist; Shelley Brown/Audrey Zink, strategists; Joey Bilewicz, line producer; Joey Ng/Mark Parenteau, production designers; Jennifer Cachola, production supervisor; Dan Rankin, agency producer; Mark Domitric/Rich Hamilton, Grayson Music, music producers; Geoff Cornish, Suneeva/Emily Goldberg, Wingman/ Amanda Henry, Married to Giants, executive producers; Hani Adam, project manager; Elise Beauvais, post-production producer; Suneeva, production company; Married to Giants, post-production company; Wingman, visual effects company; fcb Canada (Toronto, Canada), ad agency; Ed Casagrande/ Courtney Cassel/Kristen Halpen/Laura LaChance/Pamela Massaro/Ben Tarr, Canadian Down Syndrome Society, clients.

We're looking for new, outstanding collateral, packaging, print ads, television commercials, direct mail, books and exhibits. For submission details, visit [commarts.com/submissions](http://commarts.com/submissions).

## 1 Lumafield identity

For Lumafield, a desktop CT scanner that lets engineers peer inside products with three-dimensional analyses, San Francisco-based design firm Play created an identity that draws inspiration from the colorful world of 3-D imaging. “We wanted to brand Lumafield as a pioneering disruptor but one that’s still expressive, approachable and trustworthy,” says Casey Martin, founder and executive creative director of Play. “To get there, we did exactly what the scanner does: looked within ourselves for inspiration. The logo is supported by both the wordmark and a type family called Monument Grotesk that invokes technical knowledge and trust.”

Ali Berk/Dylan Wells, designers; Simon Blanckensee/Ellis Latham-Brown/Rosie Manning/Kelly Scheurich/Claire Whitman, senior designers; Marcio Flausino/Jeffrey Grustern, 3-D designers; Kyle L. Beck, design director; Mathew Foster/Jason Frohlichstein, creative directors; Casey Martin, executive creative director; Rob Chron/Stian Rasmussen, photographers; Lauren König, animator; Emerson Ward, interface designer; Lindsay McMenamin, producer; Play (San Francisco, CA), design firm; Lumafield, client.

## 2 Petaluma wine packaging

Victoria, Tasmania-based design firm Future Days developed a generative wine label system for Second Blooming, Australian winery Petaluma’s line of minimal-preservative, vegan wines. “Our original solution was to show stages of [South Australian] flowers from bud to blooming—in keeping with the brand name, so that every six bottles would show a full cycle,” says Di Elderton, creative director at Future Days. “To capture this, we believed that creating digital flowers would [display] motion in tandem with the static forms. We had seen artist Garth Henderson’s digital flower sculptures and knew he would be the perfect collaborator.”

Robert Elderton, designer; Di Elderton/Robert Elderton, creative directors; Garth Henderson, artist; Future Days (Victoria, Tasmania), design firm; Petaluma, client.

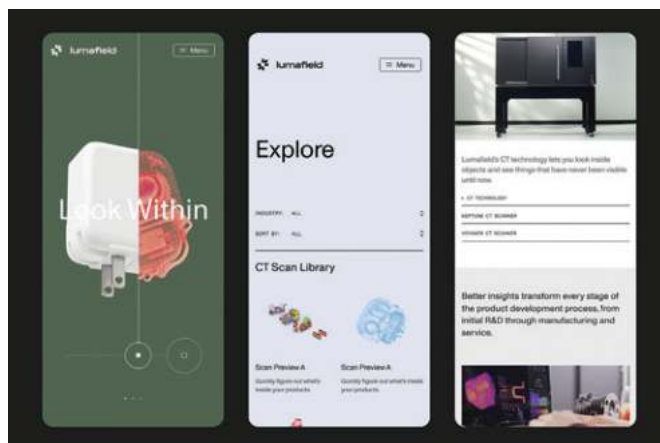
## 3 Renault TV spot

“The Store” 2:00

Following an entrepreneurial family and their storefront from the 1910s to the present day, “The Store,” a spot by Paris-based ad agency Publicis Conseil and production company Soldats, shows how automotive company Renault supports evolving businesses with its latest electric vehicle. “This van is for professionals who create each day with their own hands,” says Marcelo Vergara, executive creative director at Publicis Conseil. “We wanted the film to have an actual craft aspect, avoiding using too many visual tricks and CGI—outside of backgrounds—to be as realistic as possible.”

Clément Palouzier, art director; Antoine Querolle, writer; Marcelo Vergara, executive creative director; Marco Venturelli, chief creative officer; Pierre De Kerchove, director of photography; Paul Laurent/Carla Luffe, Cabin Editing, editors; Start Rec, music company/sound production; Rodrigo Saavedra, director; Steven Ada, visual effects supervisor; Julien Alary, colorist; Elise Bouquet/Reem Kuzayli, stylists; Ivan Ivanov, B2V/Thomas Le Peutrec, line producers; Gisela Arroyo/Ivan Triviño, production designers; Lisa Monnet, production coordinator; Yann Dubois/Caroline Petrucci, agency producers; Pierre Cazenave-Kaufman/Perrine Schwartz, Soldats, executive producers; Xavier Boutin, Soldats/Lalia Legan, Prodigious, post-production producers; Soldats, production company; Firm/Prodigious, post-production companies; B2V, production service company; Publicis Conseil (Paris, France), ad agency; Laurent Aliphat/Arnaud Belloni/Aurélien Estrabaud/Sophie Jaquelin, Renault, clients.

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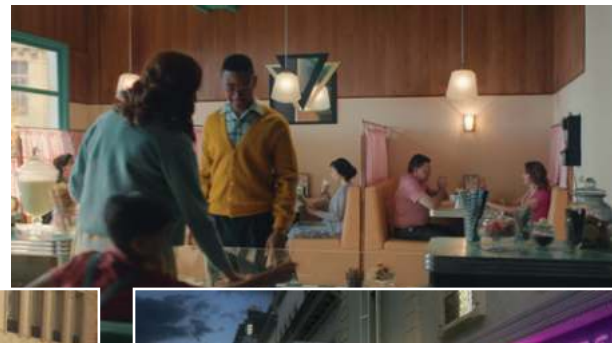




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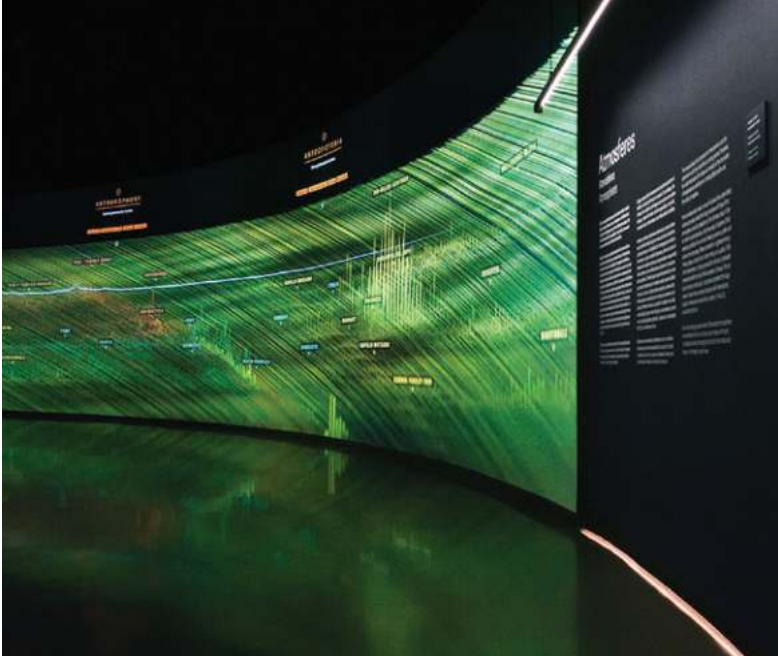
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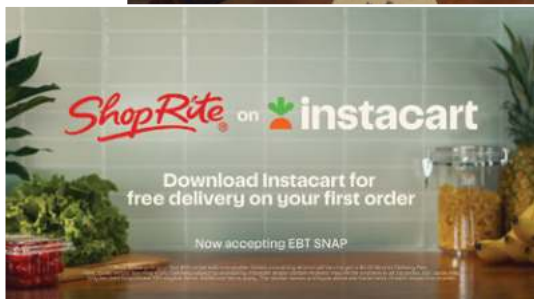
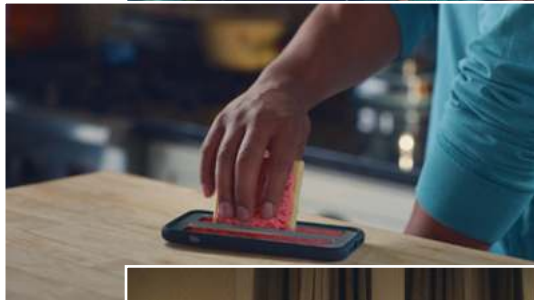
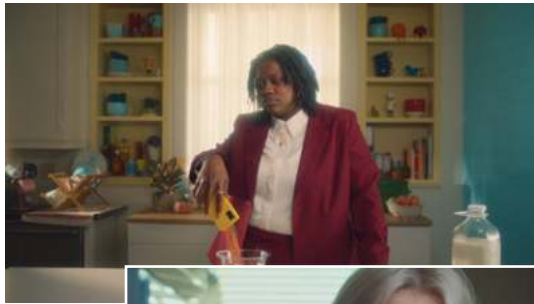
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## EXHIBIT

### 1 Azul typeface

Honoring the life and work of Rubén Darío, a Nicaraguan poet who spearheaded the Spanish-language literary movement *modernismo* (“modernism” in Spanish), Managua-based designer Dainin Solis created Azul, a typeface named for Darío’s collection of short stories and poetry and inspired by the poet’s uniform when he met Alfonso XIII, King of Spain, in 1908. “During [my] research, I found, in the embroidery of Darío’s iconic ambassador suit, visually interesting ornaments that became the basis of ... construction of the letters’ shapes through a process of abstraction,” says Solis. “The final result is a typeface with a classic base and a contemporary feel. The contrast between its lines, terminations and curves gives [Azul] a stately appearance.”

Dainin Solis (Managua, Nicaragua), typeface designer.

### 2 Mirador Torre Glòries installation

As part of *Hyperview Barcelona*, an exhibition at the Barcelona-based skyscraper Mirador Torre Glòries on the city’s ecosystems, New York-based creative technology studio Rare Volume created *Atmospheres*, a multipart installation that envisions Barcelona’s natural and human phenomena through generative art based on data. “We created eight pieces visualizing wind, sea, sound and astronomical data,” the studio explains. “Conceptually, we were influenced by large-scale panoramic visual metaphors that would surface the unseen in nature, from sound waves to flight paths to fabric and water simulations. We sought to balance artful representations of those elemental sources with easy-to-read, motion-driven data overlays to provide an opportunity for visitors to experience a clear interpretation of the abstractions.”

Alvin Groen/Robert Hodgkin/Jonathan Kim/Rick Kuan/John Lee/Luka Schulz/Evan Stalker/Hanbi Sung, designers/animators; Alvin Groen, associate creative director; Jonathan Kim/Mediapro Exhibitions, creative directors; Simon Geilfus/Paul Houx/Greg Kepler, developers; Andrew Bell, technology director; Robert Hodgkin, researcher; Grace Park, producer; Jillian Stevens, executive producer; Allison Keiley, production manager; José Luis de Vicente, Mirador Torre Glòries, curator; Mediapro Exhibitions, fabricator; Rare Volume (New York, NY), project design and development; MERLIN Properties/Mirador Torre Glòries, clients.

### 3 Instacart TV spot

“It’s All In the Phone” :30

To show customers of ShopRite Supermarkets how easy the Instacart app makes buying groceries, Austin, Texas-based ad agency McGarrah Jessee created this spot in which phones magically produce food and home goods. “People aren’t amazed by CG anymore,” says Tim Roan, chief creative officer at McGarrah Jessee. “The challenge was to pull this off in camera with old-timey prop-master approaches. So much of the credit goes to director Mike Long, [who] even suggested casting magicians who were great at sleight of hand. He also stressed the importance of getting amazing prop master Matt Dayton and starting [test shooting] weeks in advance.”

Adrien Bindi/Page Kastner, art directors; Bryson Schmidt, writer; Brian Button, Instacart, creative director; Tim Roan, chief creative officer; Nick Schulte, strategist; Jon Buss, producer; Abby Hinojosa, executive producer; Hannah Wheelless, project manager; McGarrah Jessee (Austin, TX), ad agency; Erin Sloan, Instacart, client.

## 1 Solenopsis Distilling packaging

Solenopsis Distilling, a distillery local to Austin, Texas, approached Napa, California-based design firm cf Napa to imbue its expertise in drinks packaging and branding for Local Anesthetic, the distillery's new spirits brand for its wedding and event catering business. Courting super-clean graphics while eschewing generic minimalism, cf Napa drew inspiration from apothecary packaging of classic tinctures. "The label design utilizes clean sans serif typography, and a color palette of subtle pastels provides a system for differentiation between the products," says David Schuemann, owner and creative principal of cf Napa. "We developed a monogram seal logo for Solenopsis Distilling as the final touch to unify the various products as a brand family."

cf Napa (Napa, CA), design firm; Shane Chambers, Solenopsis Distilling, client.

1



## 2 Women's International Zionist Organization ad

Aptly titled The World is Moving Forward Leaving Women Behind, Tel Aviv-based ad agency blanco leveraged emergent AI-generated art technology to prove a point for the Women's International Zionist Organization (wizo): our societies, especially professionally, are still sexist. "Even little girls use terms like *chief executive officer*, *president* and *doctor* and think of only men in these professions, which is absurd to us," says Daniel Bnaya, chief creative officer at blanco. With an extensive list of keywords and styles, blanco's creative team generated thousands of images using the platform Midjourney and laid them out on poster-sized ads to prove that AI's—and, by extension, humanity's—perception of women's professional capabilities has a long way to go. "Although the creation process was amazing in terms of technology, art and design, it was also very sad," says Bnaya. "We tried more than 1,000 different wordings and styles and saw how the AI generated images of men time after time."

Gefen Fertig/Anastasia Weizmann, writers; Daniel Bnaya, chief creative officer; Etay Afriat, designer; Ortal Assis, project manager; Eviatar Sadon, chief executive officer; blanco (Tel Aviv, Israel), ad agency; Shiraz Portal, Women's International Zionist Organization, client.

2







“

I applaud all of the artists who took the time to hone their craft, develop their ideas, execute them to the best of their abilities and share them with the world.”

—Kadir Nelson

# ILLUSTRATION ANNUAL 2023

“

I was excited and inspired to find such a high caliber of work across all categories. Very impressive!”

—Jane Piampiano



# No Photos Please

Cover illustration for an issue of *The New Yorker* that dealt with the history of celebrity. Art director Françoise Mouly requested an idea that encapsulated the concept of endless celebrity, an idea that would be timeless but also about the downside of being in the public eye.

Comments by Anita Kunz:

**How long have you been working as an illustrator?** Almost 45 years! It doesn't seem that long, but I started right out of art college. I always wanted to be an artist and knew I needed to make a living, so I went into commercial art.

**Have you worked with *The New Yorker* and art director Françoise Mouly before?** I have worked on covers with Françoise since 1995, and there's really no one I'd rather work with. She is the type of art director everyone loves because she respects artists so much and gives us a ton of creative freedom. She's interested in topics that have cultural depth.

I'm always thrilled when I do a cover that actually makes it to print! It's highly competitive, so ideas don't always wind up on the covers.

**Tell us about the topic behind the cover's themes. How did you interpret these in the final illustration?** The brief had to do with the history of celebrity, so I thought of the *Mona Lisa* because she

is the most celebrated woman in art—certainly in recent history—and I thought of how she might have felt about all the fame and notoriety. The cover is called *No Photos Please*, so there's a modern twist to it. I did send a sketch with the same idea but using the Statue of Liberty instead, but the *Mona Lisa* was a better choice, I think.

“When I first saw this piece it was an immediate yes for me! It so clearly and brilliantly answers the brief. It's perfect!”

—Jane Piampiano

**What medium did you choose to make this piece, and what do you like about working in it?** Watercolor and acrylic, which I always work with. I've just used it for decades and I'm used to it. The medium doesn't fight with me, and the paint dries quickly, which is good for tight deadlines. Also, it's not toxic, so it doesn't have any accompanying health dangers.

**What are your favorite illustration assignments to take on?** I love tackling anything to do with social and political issues, and I love it when art directors give me a lot of creative freedom. I'm quite concerned with the current state of the planet and how we are deliberately destroying our habitat and everything we know. I'm interested in politics, science and anthropology as well, and I love to try and visually analyze and describe human behavior to understand why we behave the way we do.

**How would you describe your approach to illustration?** Well, I think it's very personal. I want to make pictures about my

opinions and worldview in response to my place in the world. I try to impress upon my students that I think the best art is authentic art that has depth, emotion and originality.

**Has anything changed your view on illustration recently?** Over the past few years, I have embarked on personal projects: I've had two books published, and a third is being released this fall. One book is called *Another History of*

“I felt Anita's painting was very timely and well executed, especially given recent events around the world regarding climate change activism and the defacement of canonical museum original paintings. Anita's painting is exceptional.” —Kadir Nelson

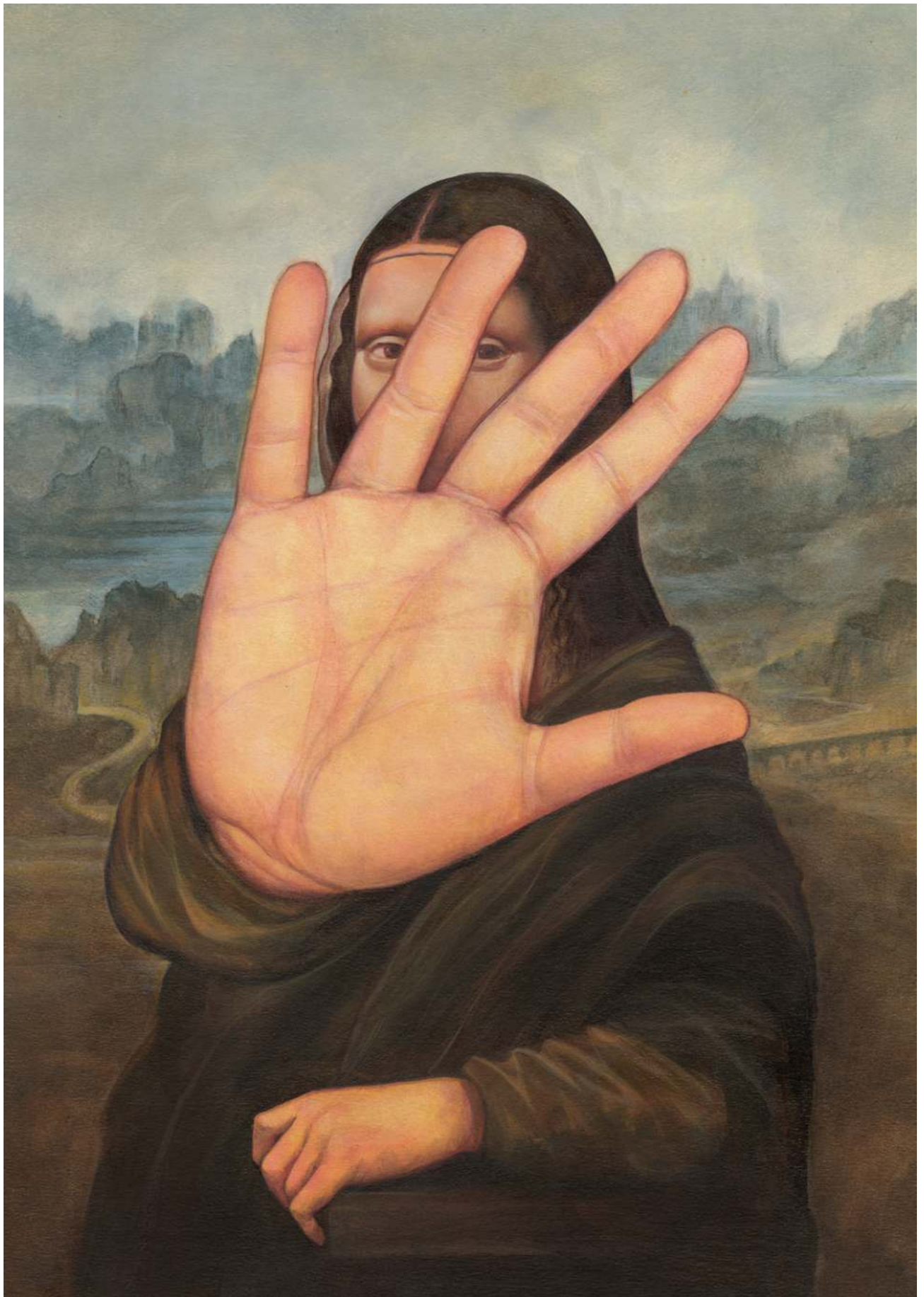
*Art*, a satirical view of the history of art and was published by Fantagraphics. Another book, *Original Sisters: Portraits of Tenacity and Courage*, is a book of painted portraits of extraordinary women, many of whom have been marginalized or forgotten entirely, which is published by Pantheon and designed by Chip Kidd. It was a step outside my comfort zone, especially because I wrote the text too. Also, from February to March, I showed an exhibition called *Wit and Wisdom* at the Philippe Labaune Gallery in Chelsea, New York, a great gallery that appreciates and elevates the field of narrative art, so I love its aesthetic and viewpoint. It recently showed the original *No Photos Please* painting. I'm really branching out from editorial illustration, which is primarily what I did for many years.

10 × 13, acrylic and watercolor.



Anita Kunz, illustrator  
Françoise Mouly, art director  
The New Yorker, client

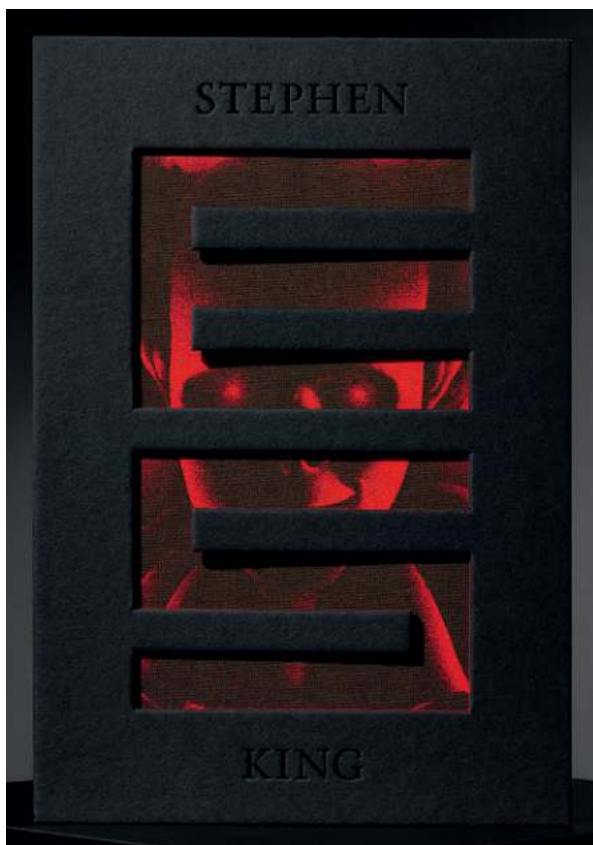




## Es illustrations

“I was immediately drawn to Max’s series by the limited use of red and black for the color palette. Each image is both beautiful and eerie and tells its own story. I appreciated how the paper boat nods to the children in the *IT* films without exploiting them in any way.”

—Greg Breeding



Max Löffler, illustrator  
Dominik Langegger/Sergej Ritter-Höntzsch, art directors  
solid&bold, design firm  
Penguin Random House, Heyne, client



Illustrator Max Löffler reinterpreted pivotal scenes of Stephen King’s *Es* (*IT* in German) as full-page illustrations in this publication by Penguin Random House’s imprint Heyne.

*Comments by Max Löffler:*

**How long have you been working as an illustrator?** I started working on occasional commissions during my graphic design studies at Hochschule Darmstadt in Darmstadt, Germany, and began freelancing one year after my graduation by the end of 2018.

**Have you worked on book illustrations before?** I won the Folio Society Book Illustration award back in 2018 and had the honor of working on *The Selected Adventures and Memories of Sherlock Holmes* together with publishing house The Folio Society’s art director Sheri Gee. Since then, [I hadn’t worked on another], so I was psyched when I received the opportunity to work on *Es*. In my work, I always try to look below the surface of one-to-one visual translations and add room for reasoning. With book illustrations, it feels more natural to come up with these concepts, as there’s an entire world to pick elements and motifs from.



“With his dramatic use of grainy monochrome suffused with night-vision red light, Löffler’s tonal compositions build into a set of images soaked with dread. The repeated motif of eyes gazing directly at the viewer illustrate the idea of a shapeshifter with great economy.”

—Desdemona McCannon



**Have you worked with Penguin Random House and art director Dominik Langer at design firm solid&bold before?** This was my first time I worked

with both. I’ve worked with quite a lot of art directors over time, but the collaboration with Dominik was easily one of my top experiences. As we are both great King fans, we shared the same enthusiasm about having the chance to work on a book by him. Ping-ponging concepts was super fun, and the whole process was very smooth and harmonic.

**How did you interpret the events of *ES* into your illustrations?**

It was clear from the beginning that each of the book’s five parts needed its own illustration. The ideation process was quite intuitive: While we were reading the parts, we scanned for certain motifs and scenes that created some kind of immediate screenshot in our heads. Dominik and I then selected a concept that was about a crucial scene for the story.

**What medium did you choose to make this piece?** I create all my work digitally in Photoshop using different brushes and an old, tiny Wacom graphic tablet.

**What are your favorite kinds of illustration assignments to take on?** At the moment, my favorite assignments are creating artwork for gig posters, which is a long-held dream come true. For quite a while, I was frustrated with my work; it felt like I was creating more colorful images for the huge flood of colorful images we consume each day, otherwise known as social media. This completely changed when I got more gig poster inquiries. As I always wanted to play in a band myself but never learned an instrument, creating gig posters—sometimes for my favorite bands—is like



my own little back door to play a tiny part in a band’s visual history. Apart from creating illustrations for the digital world, gig posters are physical objects in the real world that get screen-printed, collected by fans and hang on people’s walls. This feels so much closer to the core of artistic practice.

**Has anything changed your view on illustration recently?** What’s omnipresent to me right now is the uprising of AI-generated images that look like art but are based on the mass theft of work by real human artists. What frustrates me most is not the algorithm itself but the unquestioning mentality of AI users, who basically prompt ideas to a machine that performs the majority of the creative actions and decisions, and the reckless big tech companies behind it all. AI-generated images are not only a shortcut to expert-level result without the blood, sweat and tears to become an expert yourself, but also the shuttle bus to the perfect replacement with no human involved at all. Long story short, I’ve recently appreciated handmade illustrations a lot more.

8 × 12, digital.

## Yesterday Once More

“[Chen’s] use of color and composition creates a vivid, immersive world that draws in viewers of all ages. Beyond capturing personal moments, the work resonates with universal experiences of childhood and family, making it relatable to audiences around the world.”

—Michele Lovison



**A series of self-promotional illustrations, *Yesterday Once More* captures the warmth and comfort of illustrator Sheya Chen’s childhood memories and conveys them to audiences of different generations.**

*Comments by Sheya Chen:*

**How long have you been working as an illustrator?** It’s been four years. I started posting my illustrations on social media when I was a freshman undergrad. After a short time, I got a steady commercial job as a freelance illustrator while finishing my studies.

**Tell us about the context of your series *Yesterday Once More*. What inspired you to undertake this project, and how long did it take you to complete?** *Yesterday Once More* is a series of digital illustrations based on my childhood memories. At the time, I was just in the stage of graduating from Tsinghua University in Beijing and planning to go to graduate school at the School of Visual Arts in New York. Moving to another country, I felt nostalgic and sad

about many things in my hometown, so I thought of commemorating them in the form of illustrations. This series of ten drawings took six months to complete. It took two months to conceptualize and research, two months to color the draft, and another two months to refine and perfect the whole series.

**I love the dreaminess and surreal elements of *Yesterday Once More* that heighten the childlike wonder of your memories. How did you choose to interpret your memories into drawings, and why?** I’ve always loved artwork that moves people. I also know that if I want my work to impress others, I need to impress myself first. So, I gave priority to some of my fondest childhood memories, and every object can be found in my old photos as archetypes. At the same time, I think children’s memories should be wild and full of imagination, so I used vivid colors and impactful compositions.

Sheya Chen (New York, NY), illustrator



“The illustrations have a very cinematic quality that speaks to me, along with an evocative color palette that takes us into another time, deep in someone’s memories.” —André Carrilho



**What was the response to the series like on social media?** I shared *Yesterday Once More* on Instagram, Twitter and Weibo. Chinese users have commented that these are scenes they have personally experienced. To my surprise, people in other countries also expressed that they were moved by the emotions in my illustrations. I was astonished that people from different cultures and backgrounds could connect with the images.

**What medium did you choose to make this piece, and why?**

**What do you like about it?** I choose to paint digitally. I have been drawing on the computer with a mouse since I was in elementary school, so I am more accustomed to digital painting than traditional hand painting. The composition and color adjustment in digital painting is very convenient—I think that’s why I’m hooked on it.

**Besides personal work, what kinds of projects do you enjoy doing?** I do take commercial commissions related to illustration, but I’m particularly interested in doing animation and game



projects. This year, I made an indie game *Pages of Time* with my friends, which is available on the digital distribution platform Steam. It’s exciting to see how my static images can be combined with motion and even player interaction.

**How would you describe your approach to illustration?** My style is influenced by anime, and my colors are inspired by impressionism. It is not often that an illustrator blends these two influences. I also have a clear point of view in terms of my content: I always love to draw things that are lifelike and make people happy. This obvious emotional element may also impress people right away.

23 × 8, digital.

## Silver Lining Cloud

“I love that the artist took an overused metaphor for ‘every cloud has a silver lining’ and reinterpreted it into a thoughtful piece of art. It makes the viewer examine the roots of metaphor while delivering a visual experience that isn’t overwhelmingly optimistic but more nuanced.” —Jeremy Dimmock

**An unpublished illustration by Tim O’Brien created after a stressful period. Upon daily running and meditation, he found himself recovering from his anxiety with a more centered, empathetic and healthier lifestyle, so he chose to visualize the idiom “every cloud has a silver lining.”**

*Comments by Tim O’Brien:*

**How long have you been working as an illustrator?** I started working during my time in college in 1986, so just a few years ago.

**Tell us about the context of *Silver Lining Cloud*. What’s the backstory behind the illustration, and how long did it take you**

**to complete it?** *Silver Lining Cloud* came from a sketch that lingered in my sketchbook since the summer of 2022. Sketches age like that, and looking back through my sketchbooks, I can see that an idea I had is suddenly ripe or aligns with how I feel in the present. I did have a lousy midsummer in ’22: some annoying issues had mounted and left me feeling quite rattled. All I could do was run every day to exhaust myself

enough to sleep soundly every night. It worked, and my anxiety passed. The silver lining was how I had become different afterwards—I was healthy in body and also in mind. So, the trauma passed, and I came out better, which inspired me to paint.

**The way you interpreted the idiom “Every cloud has a silver lining” feels incredibly fresh and distinctive. Did you go through any other iterations of the idea before coming up with the final image?** This was my main idea. My final design strayed little from the sketch.

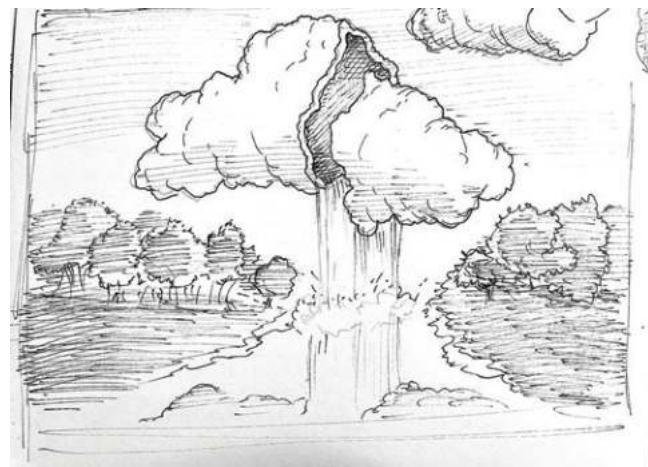
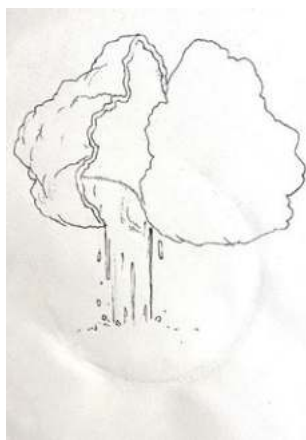
**What was the response to the image like on social media?** The image was popular. I think other people appreciated the humanity behind the illustration.

**What medium did you choose to make this piece, and what do you like about it?** I am, and always have been, an oil painter. What I like most about painting in oils is that it’s my piano. I know how to do it, and once an image is designed and worked out, making the painting is fun and pleasurable. It is a performance that I can do. The prep work is more difficult when deciding what to paint—that is writing the song.

**Besides personal work, what kinds of projects do you enjoy doing?** I love editorial and book covers. Editorial is fast paced, and I like getting quick decisions from art directors and editors—the mutual appreciation of what we bring to the job. I also enjoy creating images about what is going on right now. Books have resonance and allow for a different kind of visual approach. Postage stamps are also always a thrill. They’re a part of American history, and it is a chance for me to be part of a visual legacy.

**How would you describe your approach to illustration?** I’m not sure that being a realist is so distinctive, but I’m told that others can identify my work. I play with light and subvert normal ideas. I love the trick of realism—I studied trompe l’œil painting in college and found that if you get the viewer to believe what they are seeing, you can do unexpected things that are missed at first glance. That delay is the moment of a trick. This method has always worked for me when creating covers and personal work.

15 × 15, oil.



Tim O’Brien, illustrator

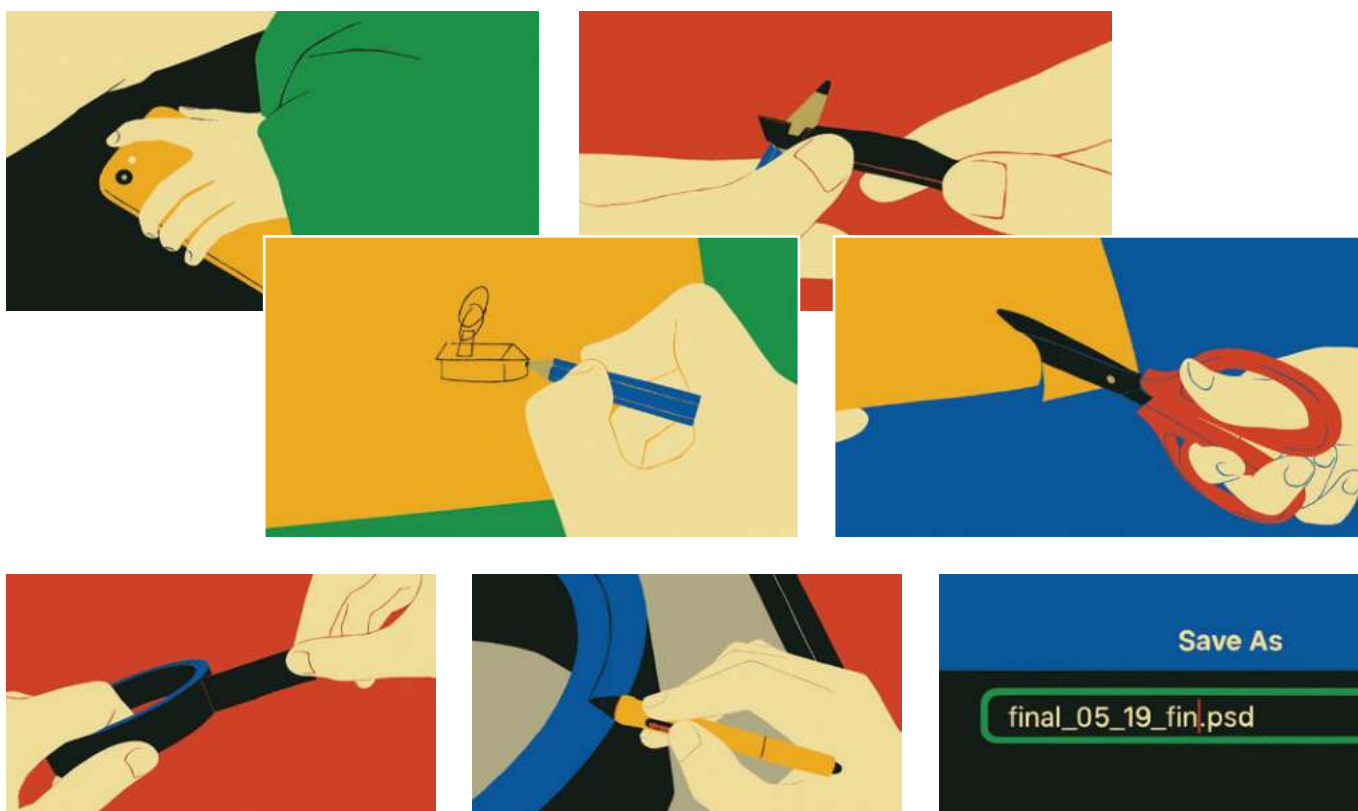


“I felt *Silver Lining Cloud* [deserved] special recognition due to the striking composition and masterful merging and execution of classical and modern illustration styles into a dimensional, gorgeous, conceptual piece of art that inspires the viewer to question what the piece and title means to them.” —**Nicole Caputo**



# School of Visual Arts Motion Screening Invitation 2022

“In the [School of Visual Arts’s] motion graphics screening animated invitation, Nan created a brilliant container for a challenging brief: packing diverse styles and rhythms in a fluent and cohesive storyline, creating a funky dynamic and seemingly effortless invitation.” —Merav Salomon



## “School of Visual Arts Motion Screening Invitation 2022” :30

By motion graphics designer Yiting Nan, this short animation invites viewers to the screening of School of Visual Arts (sva) motion graphics students’ portfolios from the class of 2022. Inspired by process of creating animations, Nan used this animated invitation as a tribute to the students’ blood, sweat and tears that have gone into their work.

*Comments by Yiting Nan:*

**How long have you been working in animation?** I’ve been working as an animator for two years. My introduction to motion graphics occurred during my study at the School of Visual Arts in New York. Prior to this, I had aspired to become a graphic designer, but upon discovering motion graphics, I realized that my abilities in design, illustration and animation could be combined in this unique field.

Yiting Nan (New York, NY), illustrator/animator  
Justin Zhenghao Zhang, designer  
Hye Sung Park, director  
Dmitry Antonenko, music  
School of Visual Arts, client



“Virtuosically integrated with the message, the invitation’s minimalist visual style of large shapes and a few elegant lines in primary bright colors evolves with the storyline and movement. In 37 seconds of right-on-point editing and compositions, Nan’s outstanding animated invitation won my heart.” —**Merav Salomon**

**Have you worked on any projects for sva before?** This animation was the third project I created for sva. These promotional projects always allow me to go wild and do potentially anything I want. I aim to create pieces that are not only visually appealing but also serve as a memoir for that year. For instance, for the sva Design Portfolio App 2021 promotional animation, I incorporated the theme of “containers” as a representation of the social isolation we experienced during the covid-19 pandemic, just like items enclosed in containers. This approach lets each annual project be distinctive.

**Tell us about the context for the sva Motion Screening Invitation. What is the portfolio screening like? How did you land on portraying the subjects you animated?** Each year, sva hosts a celebratory screening to showcase the motion graphics portfolios of its graduating class. Typically, around 30 students who have selected motion graphics as their senior-year portfolio class will have their work presented at the sva Theatre in New York’s Chelsea neighborhood. Professionals from the design and animation industries are invited to attend this event.



Following the typical format, the animation consists of a montage of the students’ pieces that will be showcased at that year’s screening. With a humble tribute, we honor every paper cut, every lost file, every sleepless night and every innovative decision made by the students over the four challenging yet exciting years.

**What medium did you choose to make the motion graphics, and why did you choose it? Do you primarily work with these?** The animation’s production was entirely digital and involved the use of Adobe After Effects, Photoshop and Procreate. For the most part, I followed my usual workflow, beginning with sketches in Procreate, followed by executing the frame-by-frame shots in Procreate and Photoshop, and finally, refining and completing the remaining work in After Effects.

**How would you describe your approach to animation?** Since I originally started as a graphic design student, my background lets me approach things from a graphical standpoint, which sets me apart from traditional animations and illustrators. With that being said, I enjoy the process of adapting various styles to best fit the concept of each project. In general, my work can be described as bold, graphical and vibrant. Despite primarily working in digital media now, my fondness for printmaking has led me to incorporate some of its unique features into my work when appropriate.

**What are your favorite things to animate?** Plants! As a person who loves plants, I’ve always been captivated by their physical forms and the intricacies of their life cycles, which often seem almost mystical to me. Plants will always be my source of inspiration.

**Has anything changed your view of animation lately?** I have recently been watching many old Chinese animations like the 1964 film *Havoc in Heaven*. I’m amazed by the unique Chinese animation style and beautiful visual language present in these films. There is a certain charm that can only be achieved with the passage of time. As a young Chinese animator with a background in Western design education, I’m determined to continue working toward finding an Eastern voice that blends the old Chinese animation style with modern Western techniques.

## ADVERTISING

- 1 Bob Delevante, illustrator/art director/designer  
Bob Delevante Studios, design firm  
Nitty Gritty Dirt Band, client

"Grammy Award-winning musicians Nitty Gritty Dirt Band released an album of their favorite Bob Dylan songs. I created an illustrated cover and packaging for the record that told the story of the band covering these amazing songs." 12 × 12, digital.

- 2 Sol Cotti, illustrator  
Crystal Cozart/Janet Kim, art directors  
Sephora, client

"I was commissioned by Sephora to create an illustration for the Latinx Heritage Month. Used for digital, social, in-store, print and industrial." 37½ × 46½, digital.

- 3 Martin French, illustrator  
Michael Ambrosino, art director  
33third.org, client

"A poster commemorating the centennial of jazz bassist, composer and innovator Charles Mingus for online jazz platform 33third.org." 20 × 30, mixed media.

- 4 Edward Kinsella, illustrator  
Emily Kimbro/Victoria Millner, art directors  
Texas Monthly, client

"For *Texas Monthly*'s podcast on the true story of the Texas Rangers. For some, the Rangers's white hats mean justice and protection. Other Texans grew up with haunting memories of the rangers and the violence they visited upon Mexicans and Mexican-Americans. On the eve of the Rangers's 200th anniversary, host Jack Herrera explores their true legacy." 8½ × 8½, ink, gouache, colored pencil, liquid charcoal.

- 5 Garrett Morlan, illustrator  
Goose/The Merch Collective, clients

"A diptych poster for musical artist Goose's two-night run at concert venue Legend Valley in Thornville, Ohio. Created for advertising and for sale at the merch booth." 36 × 24, mixed media, pencil, ink, digital.

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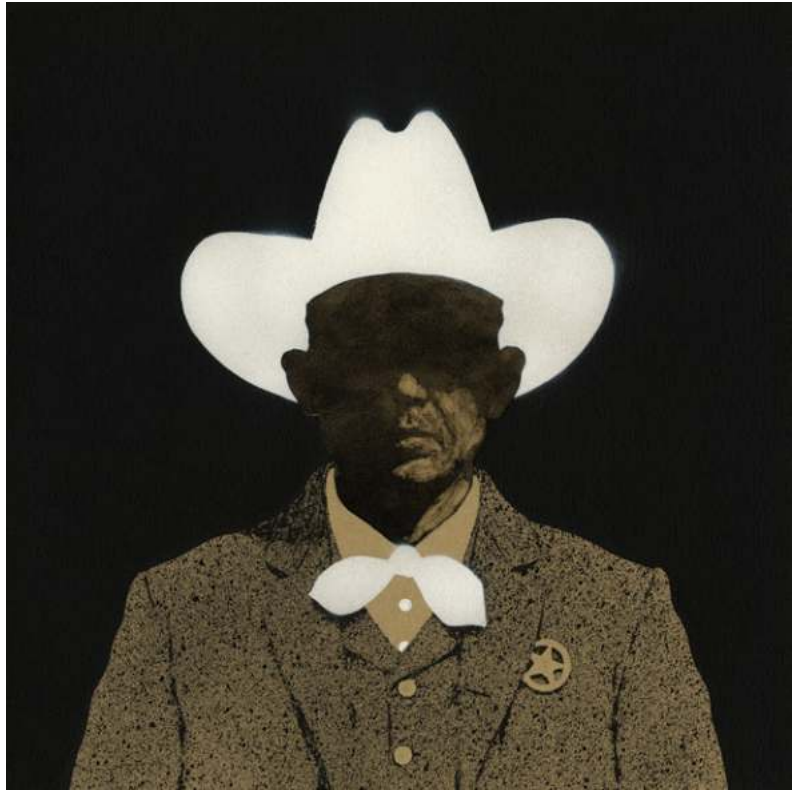




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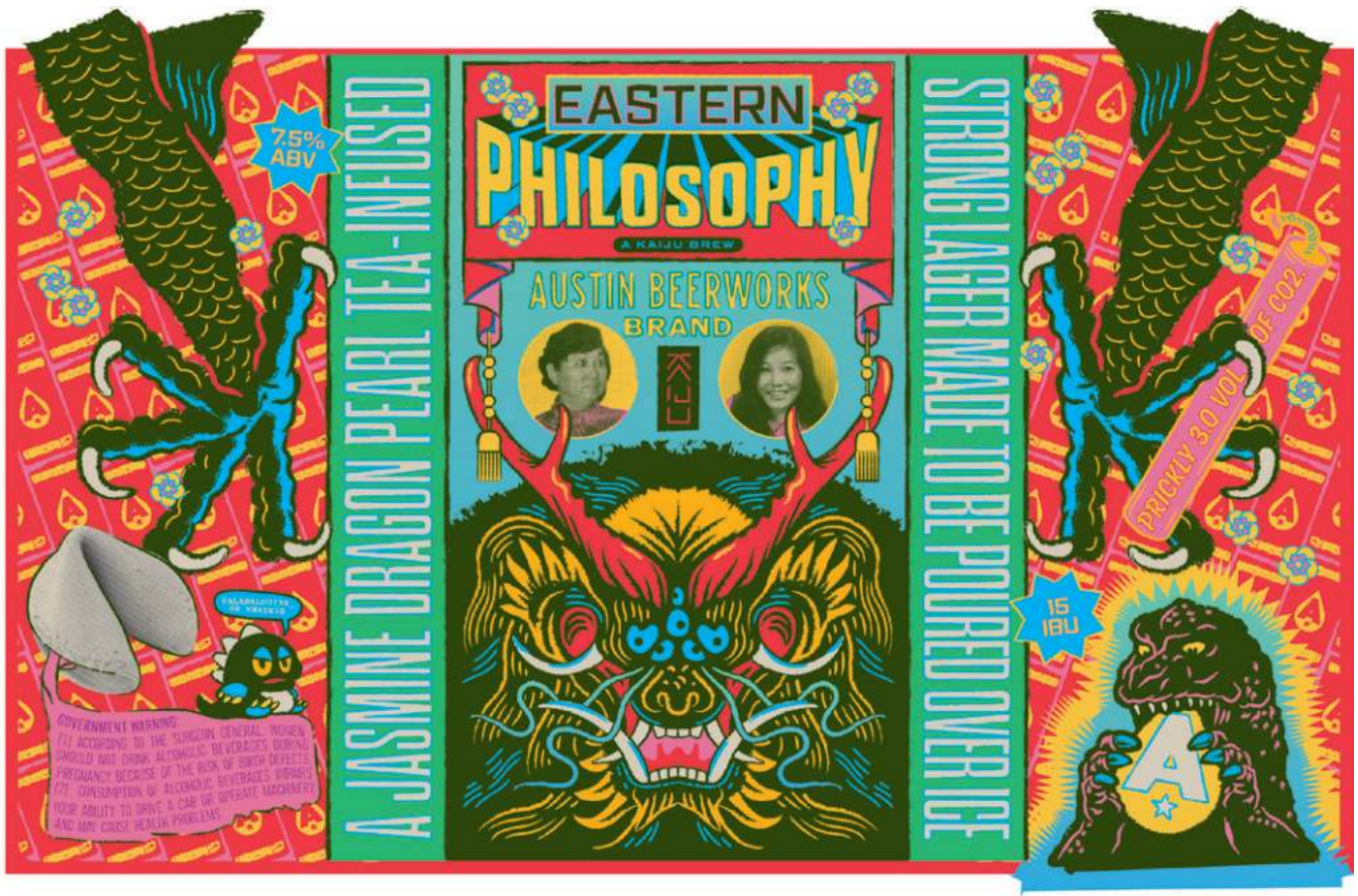


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## ADVERTISING

- 1 Alana Lyons, illustrator/designer  
Will Golden, art director  
Austin Beerworks, client

"This beer from Austin-based brewery Austin Beerworks celebrates the Lunar New Year with proceeds going to AAPI causes. It features ancestral symbols of collaborative partners and honors first-generation immigrant matriarchs from their respective families at the center." 8¼ × 5, digital.

- 2 (series)  
Brian Stauffer, illustrator  
Kathryn Appleton/Adam Snellings, art directors  
Michael Shilvock, San Francisco Opera, client

"Posters for the productions of the San Francisco Opera's 100-year anniversary season, including *Madame Butterfly*, *Opera in the Park*, *Die Frau ohne Schatten*, *Dialogue des Carmelites* and a 1930s-era set *Antony and Cleopatra*." 24 × 36, mixed media, digital.



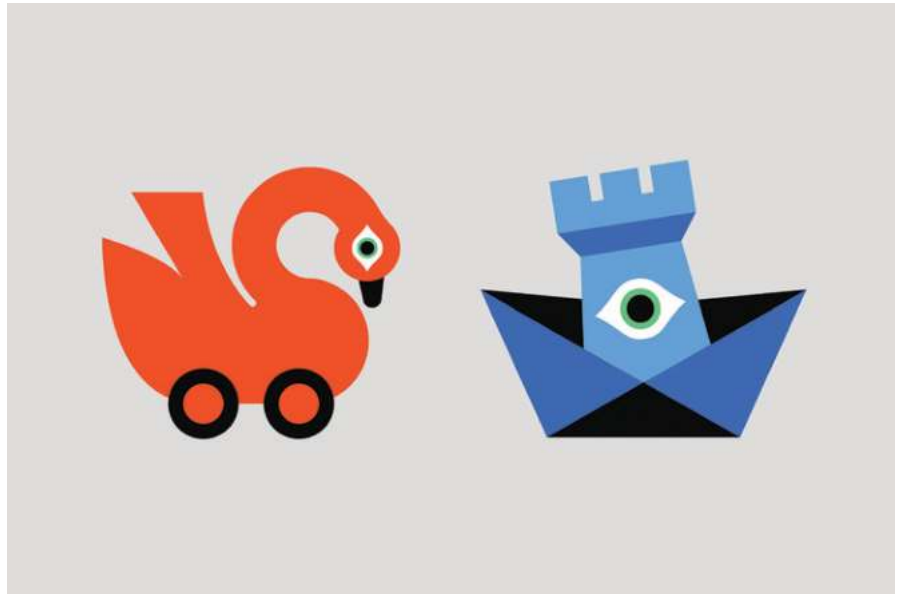
## ADVERTISING

### 1 (series)

Nicolas Poulin, illustrator  
David Boivin/Nicolas Poulin, art directors  
Béatrice Lachance, writer  
Jacques de Varennes, creative director  
Julie Pichette, producer  
LG2, ad agency  
Carnaval de Québec, client

"Surprising and playful characters created for Fiestra, a new festival in Québec City, offer unexpected encounters between different art styles and disciplines. Appearing in animations for social media, in 3-D street sculptures, on posters and merchandise, the illustrations present a circus-like world bursting with bright, bold colors." Digital.

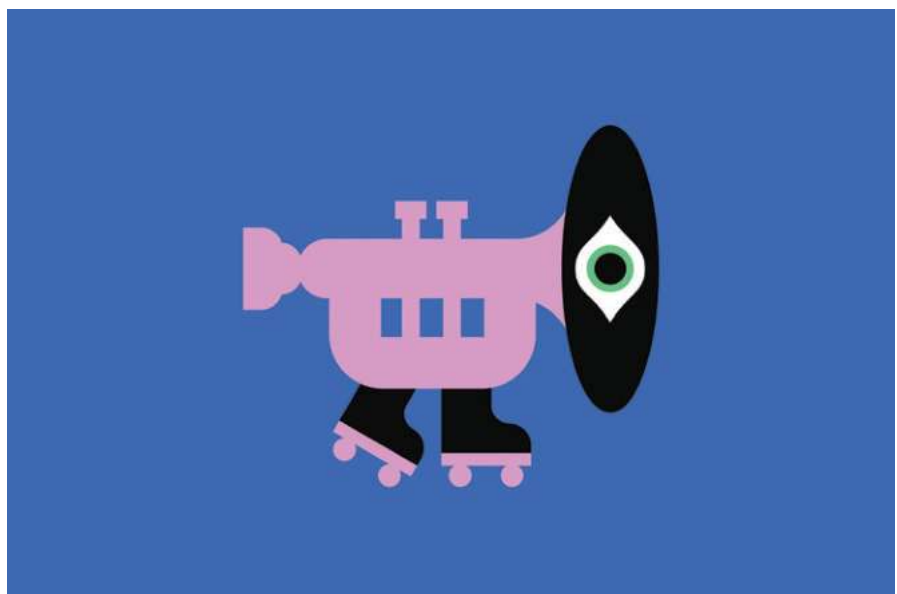
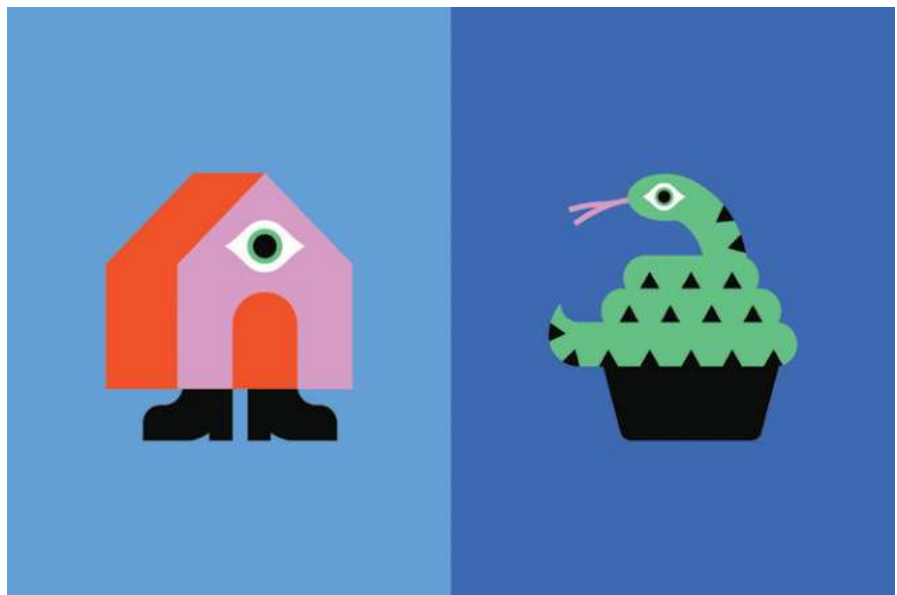
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### 2 (series)

Roberto Junaka, illustrator  
Joao Jäckel/Fabio Ozorio, art directors  
VMLY&R, ad agency  
Valéria Lemos Palazzo, GATDA, client

"Diabetes, a frequent counterpart to obesity, is a growing health concern globally. More than half of adults in Brazil are overweight, and the country ranks first in the world for the number of people with diabetes. These illustrations were used in a print campaign in newspapers and ooh." Digital.





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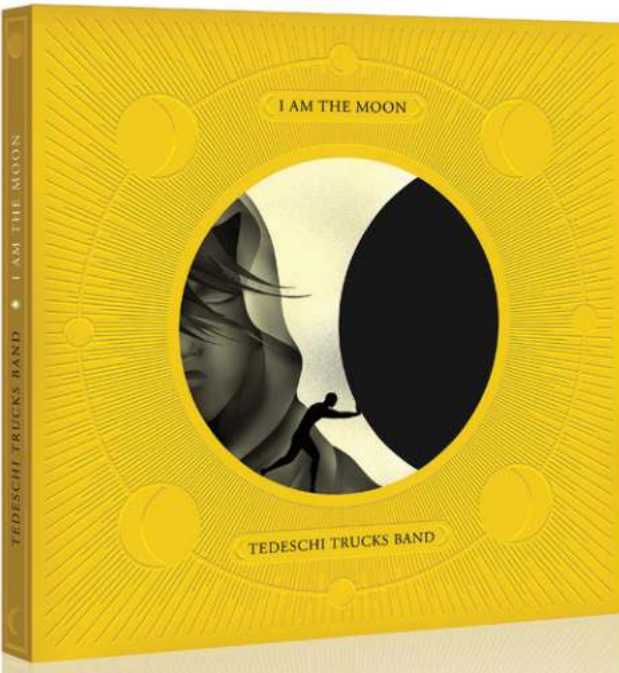




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## ADVERTISING

- 1 Tiffany Chin, illustrator  
Julia Mordaunt, art director  
Phish, client

"Gig poster for musical artist Phish's Alpine Valley concert in the summer of 2022 that explores the interconnection between music and fantasy."  
24 × 18, digital.

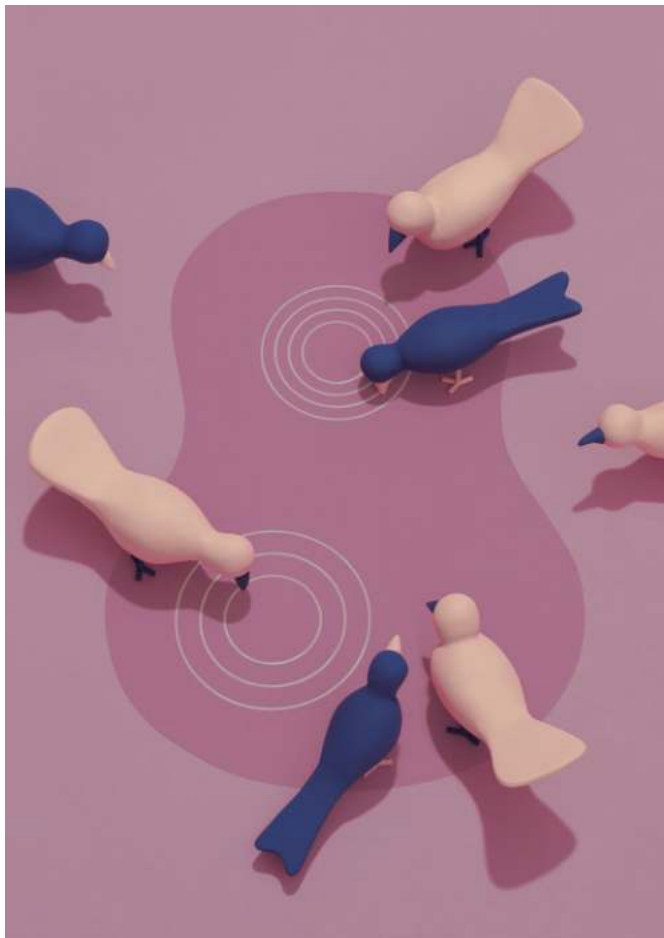
- 2 (series)  
Brian Stauffer, illustrator  
Carrie Smith/Tommy Steele, art directors  
Susan Tedeschi/Derek Trucks, clients

"For *I Am The Moon*, a limited edition box set of four albums, T-shirts and posters for The Tedeschi Trucks Band. I created each album cover so the image would be framed by the die-cut embossed box. Artwork also appeared on posters and various merch." 12 × 12, mixed media, digital.

- 3 Miguel Porlan, illustrator  
Marc Bordons, designer  
Festival Bal y Gay, client

"Poster for VIII Festival Bal y Gay, a classical music festival in Foz, Spain. The birds were made from modeling clay and small wooden bars, then painted with acrylic matte paint. The guitar was cut out from colored paper with circular lines drawn in white marker over it. Once we had set up the birds over the paper guitar and a color background, designer Marc Bordons took a couple of photos and I made the type composition and edited the photo myself. Aside from being posted online, there were two printed versions of the poster: one hanging on the streets of Foz and a much bigger one behind the musicians at the festival's different stages." Mixed media.

3



## ADVERTISING

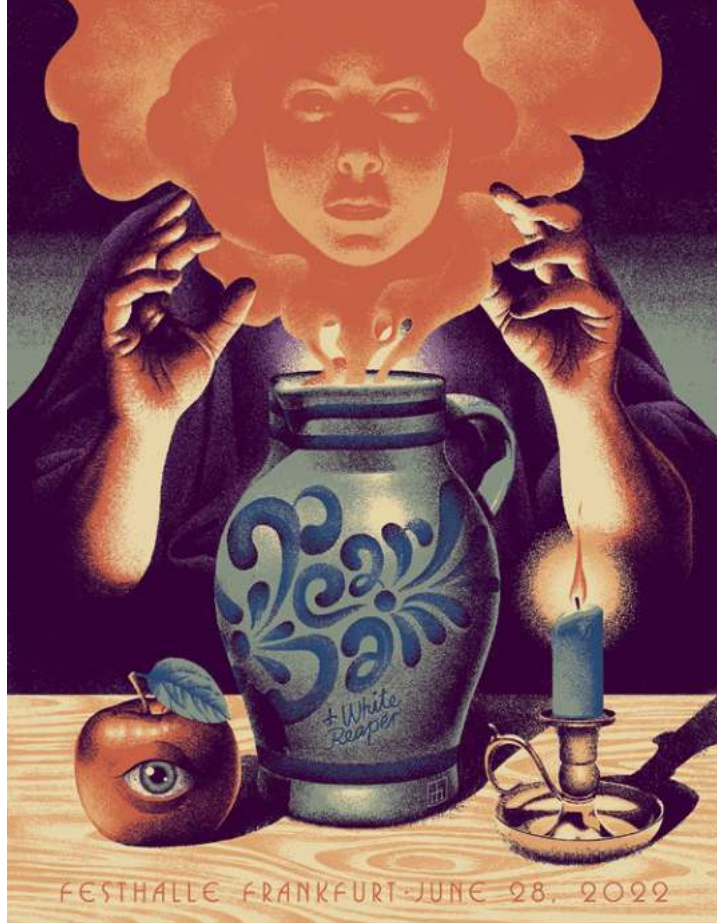
- 1 Max Löffler, illustrator  
Chris Siglin, TSURT, art director  
Pearl Jam, client

"The official limited screen-printed gig poster sold at the Pearl Jam concert in Frankfurt, Germany, last year. Frankfurt has a deep-seated cider tavern tradition. The prominent stoneware cider mug features the band name formed by traditional blue ornaments. At the same time, it serves oracular vapors to a clairvoyant, referring to the Pearl Jam song 'The Clairvoyant.'" 18 × 24, digital.

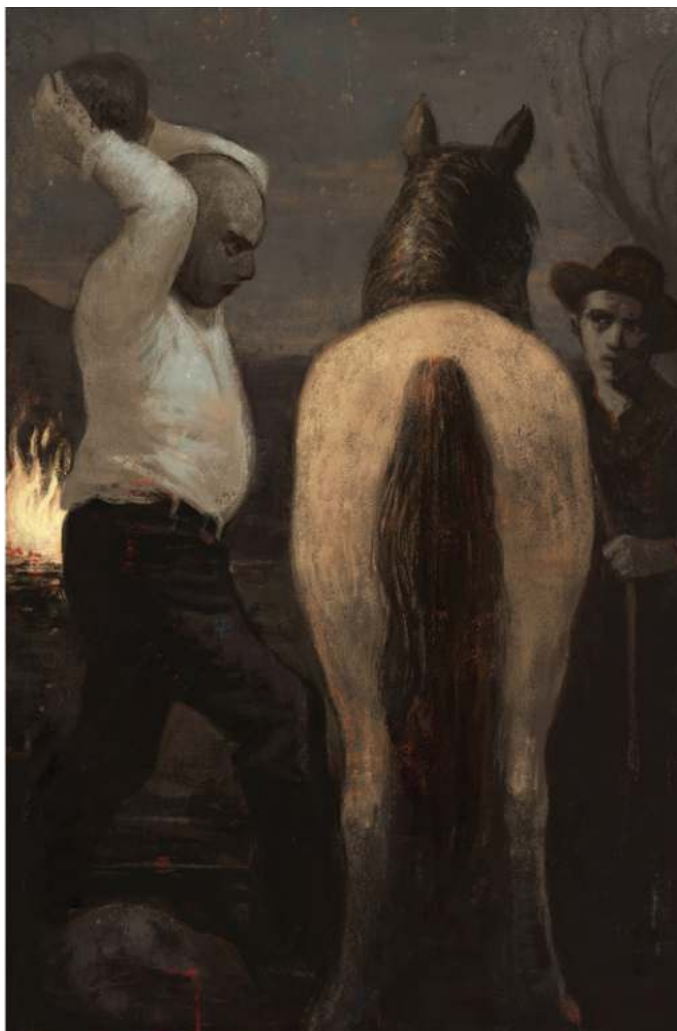
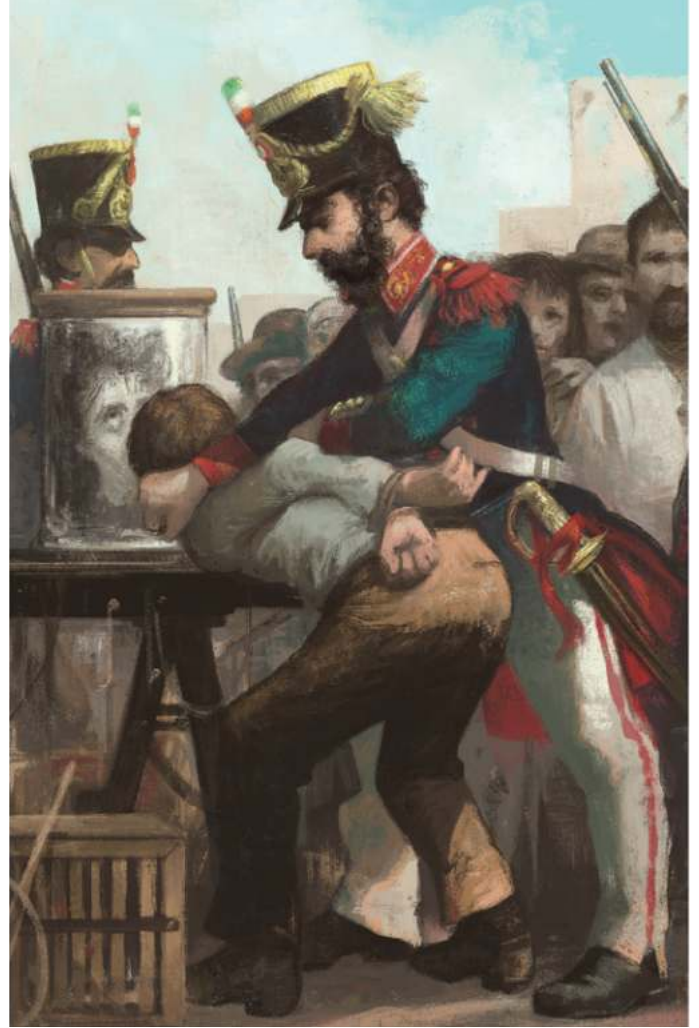
## BOOKS

- 2 (series)  
Gérard DuBois, illustrator  
Raquel Leis Allion, art director  
The Folio Society, client

"*Blood Meridian*, an epic Western novel by Cormac McCarthy, explores the spiraling violence suffered by Native and White Americans along the Texas-Mexico border in the mid-19th century." 7 × 10½, digital.















## BOOKS

### 1 (series)

Anna Balbusso/Elena Balbusso, illustrators  
 Sarah Hokanson, art director  
 Linda Elovitz Marshall, writer  
 Karen Smith, editor  
 Jennifer Moreno, producer  
 Penguin Random House, Alfred A. Knopf, client

"For the children's picture book *Sisters in Science: Marie Curie, Bronia Dłuska and the Atomic Power of Sisterhood* by Linda Elovitz Marshall. A compelling biography of Nobel Prize winner Marie Curie and her sister Bronia, two trailblazing women who worked together and made a legendary impact on chemistry and health-care as we know it." 18¾ × 11, watercolor, pencil, collage, pen, digital.

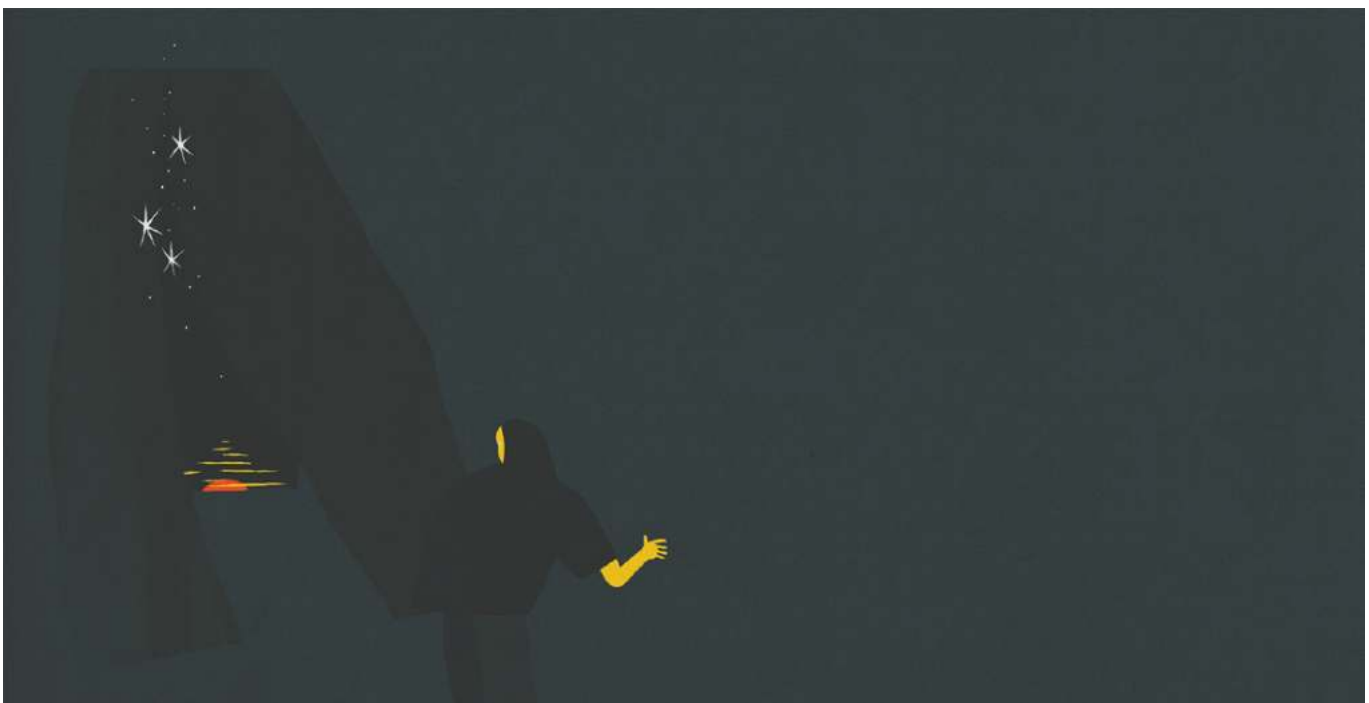




## BOOKS

**1** (series)  
 Simon Væth, illustrator  
 Inge Duelund Nielsen, writer  
 Jensen & Dalgaard, publisher

*"Hvis det bliver mørkt" ('If it gets dark')* by Inge Duelund Nielsen is a life-poetic children's book about the past, present and future of a young girl's view of life, growing old and what lies beyond. Meant to be read aloud, the book acts as a conversation starter between generations about generations." Various sizes, watercolor, digital.









1



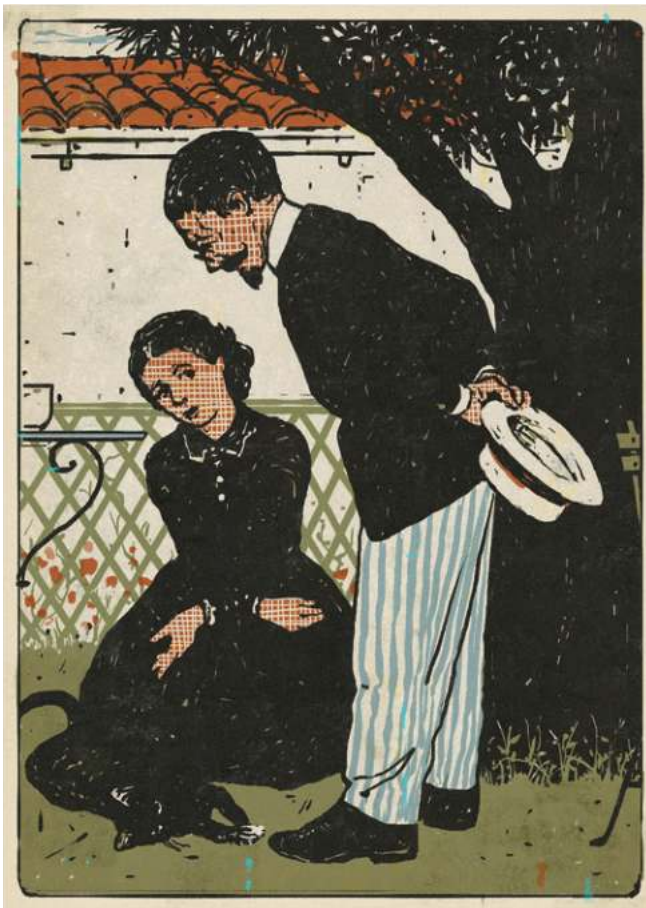




## BOOKS

- 1 (series)  
 Gérard DuBois, illustrator  
 Félix Demargne, art director  
 Éditions La Table Ronde, client

"*Rroû*, a 1931 novel by Maurice Genevoix, follows a young city cat as he runs away to the countryside and discovers its freedom and terrible wilderness at the same time." 8 × 11, digital.





## BOOKS

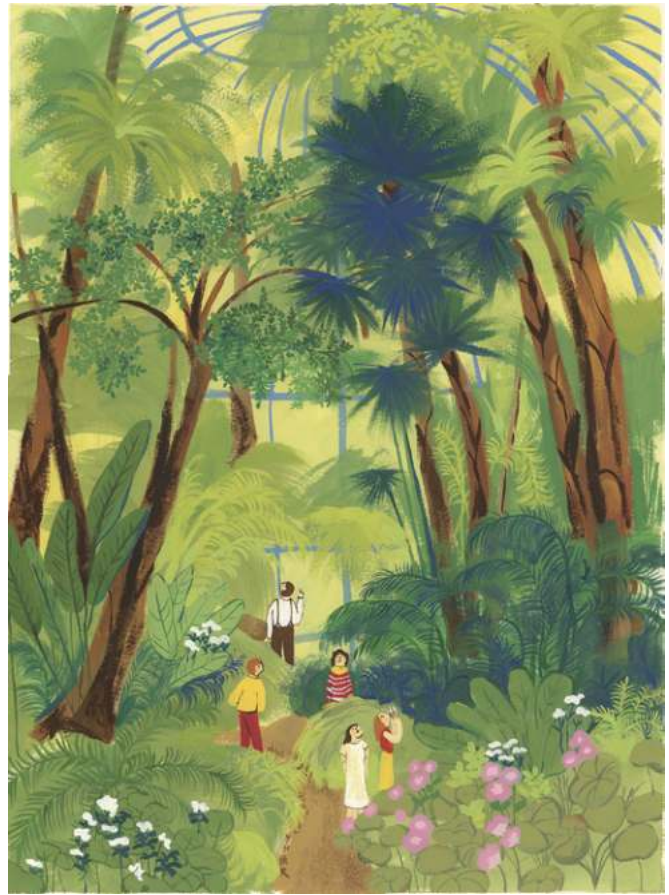
### 1 (series)

Yu Xu, illustrator

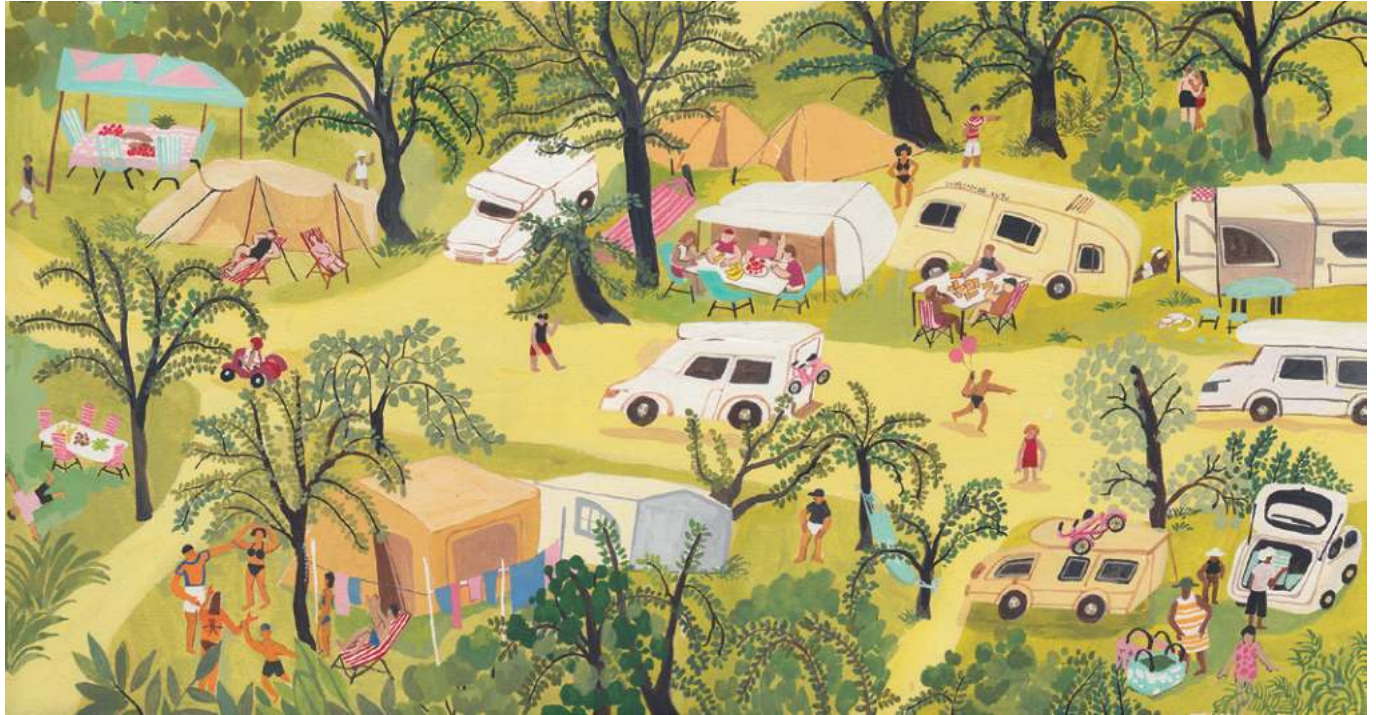
Zhongbo Liu, designer

China Light Industry Press, publisher

"From my published book *Hello from Italy*, which chronicles my summer vacation in Italy. We rented a car with two tents and had a good time at campsites, the beaches of the Mediterranean and a botanic garden. The book features my experience in Italy and relates it to the beauties of life, love from partners, exciting trips and sad farewells, among other subjects." Various sizes, gouache.



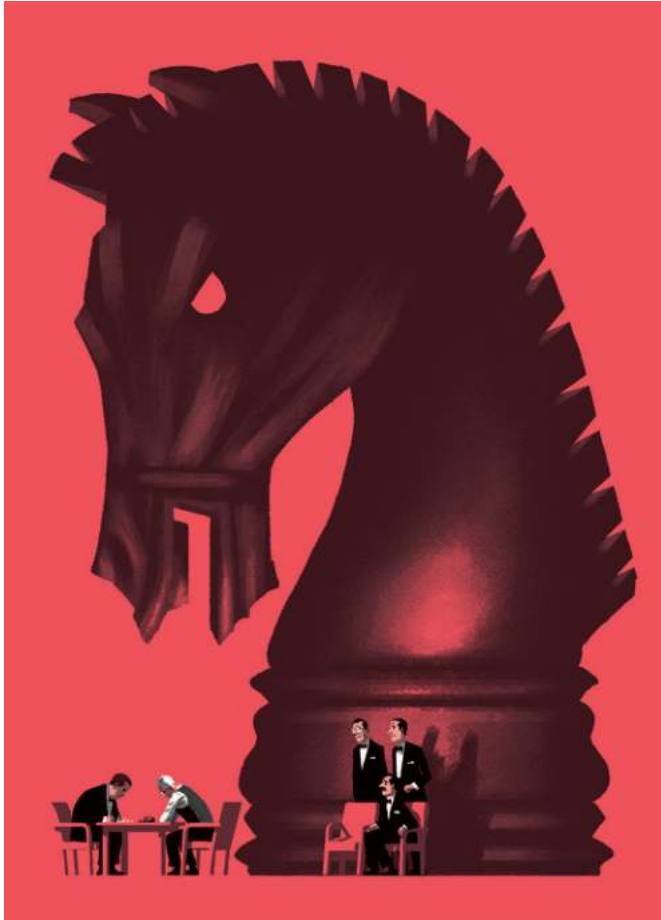












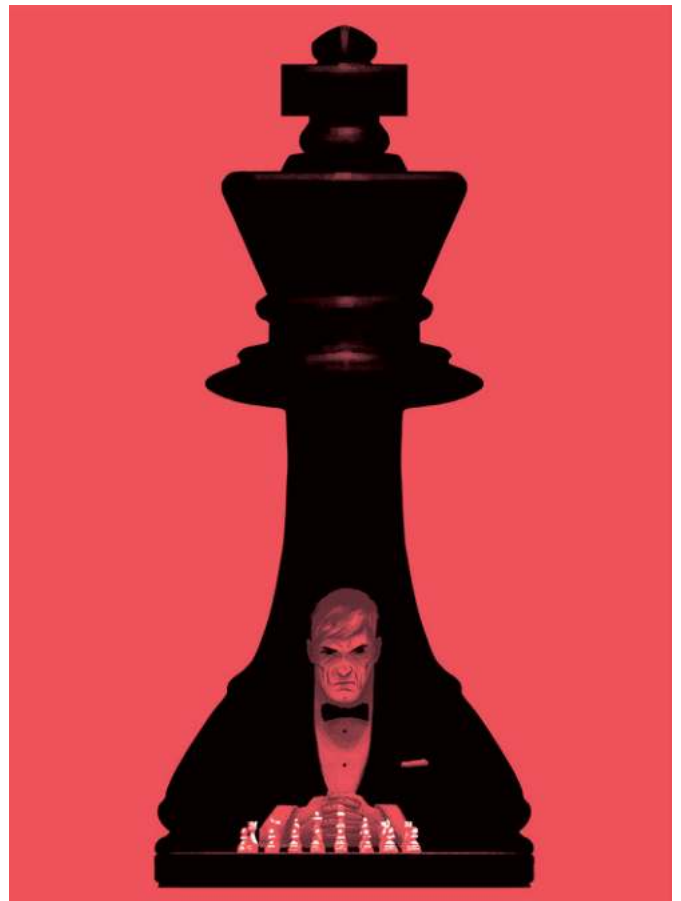
## BOOKS

- 1 (series)  
 Olaf Hajek, illustrator  
 Doris Kutschbach, art director  
 Random House, Prestel Publishing, client

"From the book *Olaf Hajek's Fantastic Fruits*. Inspired by a variety of artistic traditions, Hajek's whimsical paintings situate each fruit in its fascinating cultural context. Engaging texts by Annette Roeder accompany each fruit and explain how the fruits are grown and consumed. The texts offer illuminating and surprising facts from throughout history and contemporary life." 11¼ × 15¾, acrylic on board.

- 2 (series)  
 Paul Blow, illustrator  
 Ilse Font, art director  
 Anders Producciones, client

"Cover and inside illustrations for Stefan Zweig's 1941 novella *The Royal Game* in which an unknown Austrian man takes on the reigning Russian world chess champion. The horror of the Austrian's dark and damaged past emerges as the game unfolds." 6 × 6¾, digital.



## BOOKS

### 1 (series)

Audrey Benjaminsen, illustrator  
Sheri Gee, art director  
The Folio Society, client

"The Folio Society commissioned Audrey Benjaminsen to illustrate one of the most celebrated ghost stories of all time, Henry James's novella *The Turn of the Screw*. Benjaminsen lent her dream-inspired genius to six paintings using a new technique especially for this book, bringing in a colored pencil and acrylic wash to her mixed-media style." 4 × 6½.

### 2 Melinda Beck, illustrator Kellie Overbey, art director A is For, client

"Comic book for *Buckle Up: Abortion Stories from the Road*. Edited by Emily Flake, this book tells the stories of people who have had to travel long distances or over state lines for abortion care. All proceeds from the book sales benefit The Brigid Alliance, a referral-based service that provides travel, food, lodging, childcare and other logistical support for people seeking abortions." 14 × 11, marker, digital.







2





## BOOKS

### 1 (series)

Anna Balbusso/Elena Balbusso, illustrators

Rita Marshall, art director

Alexandria Giardino, writer

Plume de Carotte/The Creative Company, publishers

"For the French edition of children's picture book *Me + Tree* (*L'Arbre et moi*) by Alexandria Giardino. A tree stump on an urban playground and a girl new to the neighborhood forge a bond with their life stories."

17¾ × 12¾, watercolor, pencil, collage, pen, digital.

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## BOOKS

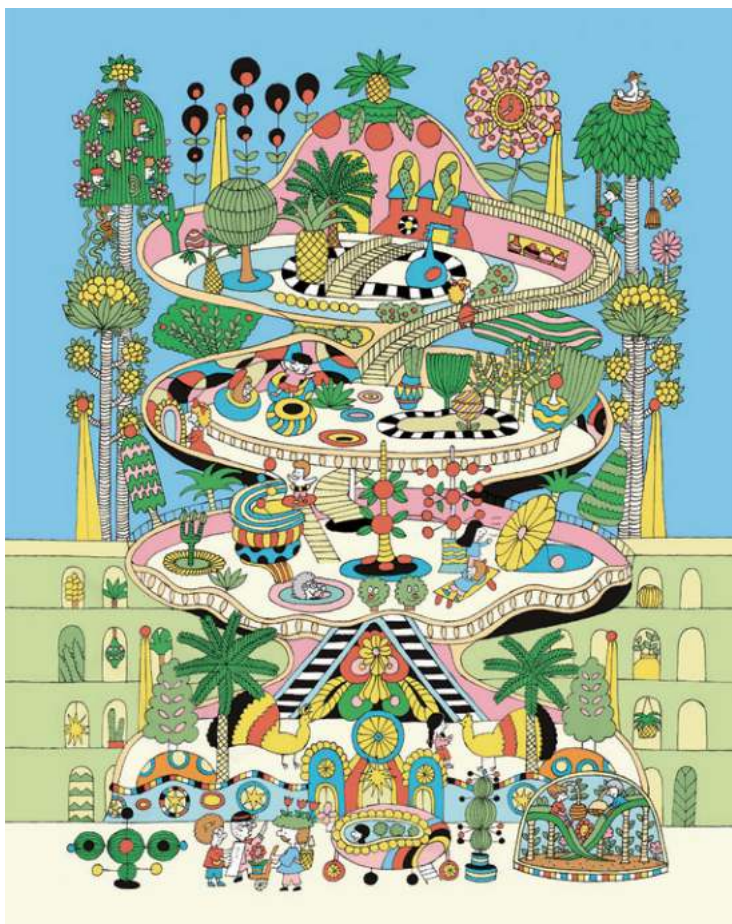
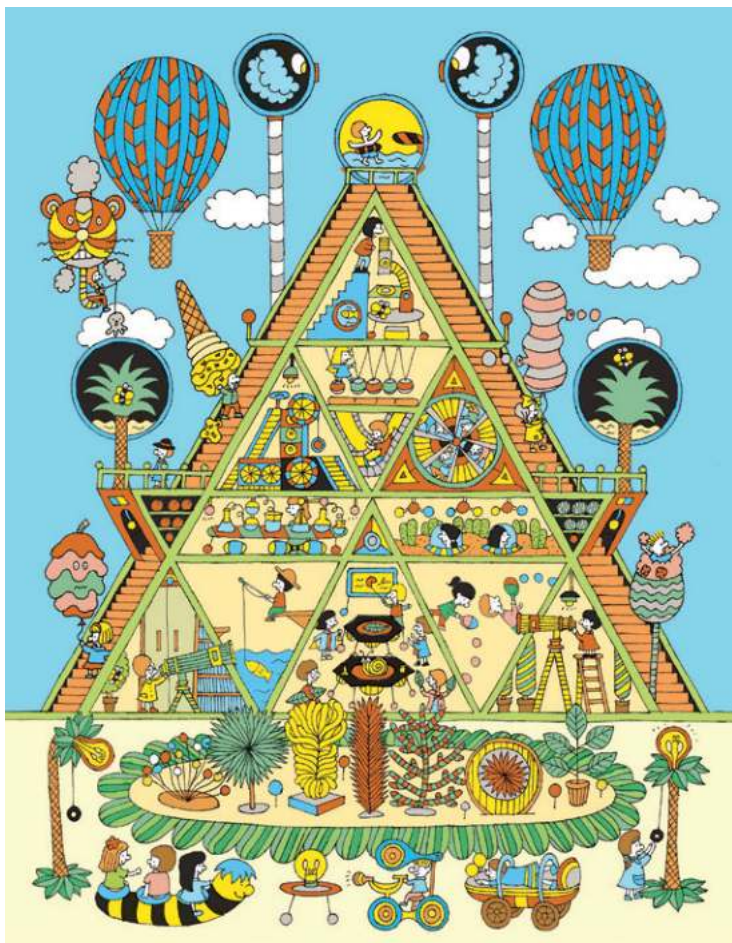
1 (series)

Ami Shin, illustrator

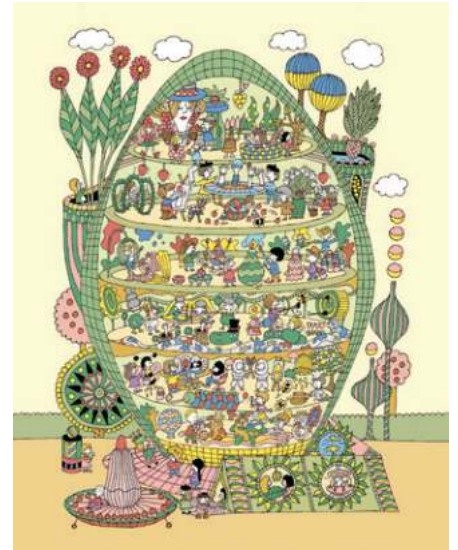
So Yeon Yun, art director/designer

Kids' SCHOLE, publisher

"In my book *Ian's imaginary house*, Ian, an architect, is asked to build houses for his three friends: a scientist, an artist and a gardener. The friends argue with each other over whose house is best, but then they learn that each of the homes has its unique characteristics." 10⅞ × 12¾, digital, pen and ink.















## BOOKS

### 1 (series)

Dinara Mirtalipova, illustrator  
 Claire Fletcher/Lucy Medrich/Ariel Richardson, editors  
 Amelia Mack/Jill Turney, designers  
 Jennifer Tolo Pierce, design director  
 Ashley Despain/Aki Neumann, producers  
 Chronicle Books, client

"A warm, poetic picture book, *Woven of the World* by Katey Howes follows a young girl learning the ancient art of weaving. The pages offer glimpses of historic weaving traditions from a cross-section of world cultures and present a metaphor for global interconnectedness." 16 × 12, gouache and colored pencil on paper.





## BOOKS

1 (series)

Slavomir Chrystov, illustrator

Urszula Kurtiak-Ley, art director

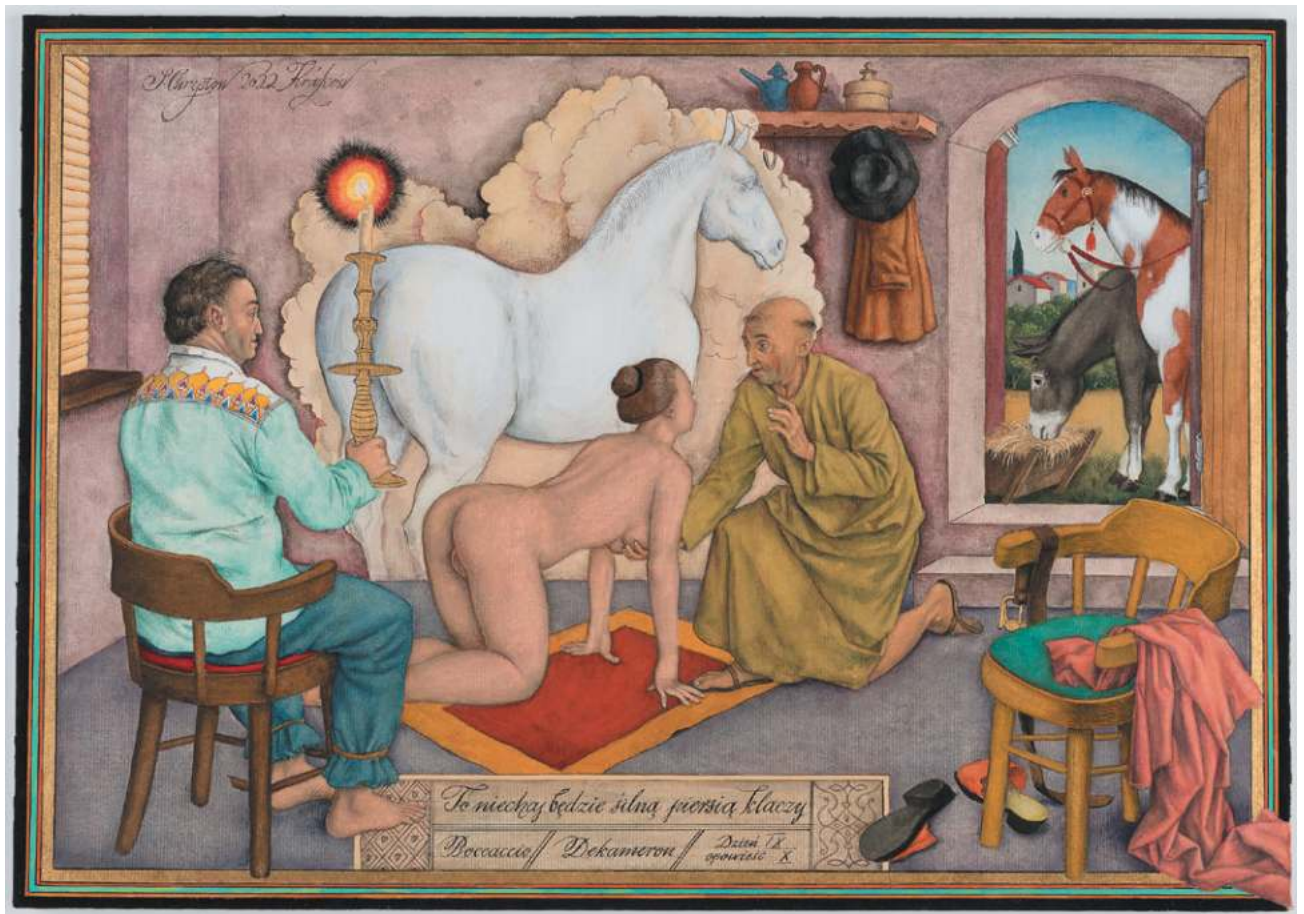
Edward Ley, designer

Kurtiak & Ley Artistic Publishing House, client

"In Giovanni Boccaccio's *Decameron*, seven young women and three young men flee a plague-stricken Florence to an abandoned villa in the countryside for two weeks. Every night they tell stories that mock the lust and greed of the clergy and of feminine lust and ambition on par with that of men. This limited edition, published by Kurtiak & Ley, features gilded illustrations by Slavomir Chrystov on cotton paper with unique handmade leather bindings." 20 × 14, watercolor.













2



## BOOKS

### 1 (series)

Jed Alexander, illustrator  
Simon Stahl, art director  
Creston Books, client

"*Gold* by Jed Alexander. What do we think of as we turn the pages, and how is the ending not at all what we expected? This fractured retelling of the fairy tale 'Goldilocks and The Three Bears' provides a perfect format for thinking about storytelling and how families can be different—and how they are the same." 20 × 7, brush, pen and ink, digital.

## EDITORIAL

### 2 Melinda Beck, illustrator

Catherine Gontarek, art director  
Pennsylvania Gazette, client

"For the *Pennsylvania Gazette*'s article entitled 'Covid's Long Shadow,' covering the pandemic's psychological, economic and social impacts in areas from childcare to collective memory." 8½ × 11, monoprint, collage, string, watercolor, digital.

### 3 Jon Krause, illustrator

Christian Font, art director  
The Washington Post Magazine, client

"*Stay*, a standalone illustration for *The Washington Post Magazine*'s table of contents page. The pandemic has been good for dogs with their owners working from home, but that's changing as people migrate back to the office. I wanted to simultaneously show the dog's loneliness and steadfast patience while waiting for her owner to return." 11 × 14, mixed media.

3



## EDITORIAL

- 1 David Plunkert, illustrator  
Françoise Mouly, art director  
The New Yorker, client

*Putin's Tracks.* "Cover for *The New Yorker* created as Russia began its invasion of Ukraine." 8¼ × 11, digital.

- 2 Marco Melgrati, illustrator  
Audrey Delaporte, art buyer  
Le Monde, client

"A personal work in support of Iranian women. After I posted the piece on my social media, newspaper *Le Monde* requested to publish this with an article related to the protest in Iran." 11¼ × 11¼, digital.

- 3 Beth Goody, illustrator  
Siung Tjia, art director  
Wall Street Journal, client

"For the *Wall Street Journal*'s cybersecurity report cover titled 'When to Use a VPN—and When It Won't Protect Your Data.' The article explores how effective VPNs are at keeping your data secure." 10½ × 7¾, digital.

- 4 Daniel Goldfarb, illustrator/art director  
Yehuda Shohat, editor in chief  
Shira Elk, designer  
Liberal Magazine, client

"For *Liberal Magazine*. A multilayered look into the state of our harsh, unforgiving modern educational system. In a period of children's lives where dreams are formed, the system also sets glass ceilings. Children from trouble backgrounds and broken families are branded as problems and treated as such. If the system can adapt and see them, it could save lives." 8 × 11, digital.

- 5 London Ladd, illustrator  
Matt Dorfman/Catherine Gilmore-Barnes, art directors  
New York Times, client

"For a *New York Times* book review of LaToya Watkins's novel *Perish*. The death of a matriarch prompts the characters to reflect." 8 × 10, mixed media.

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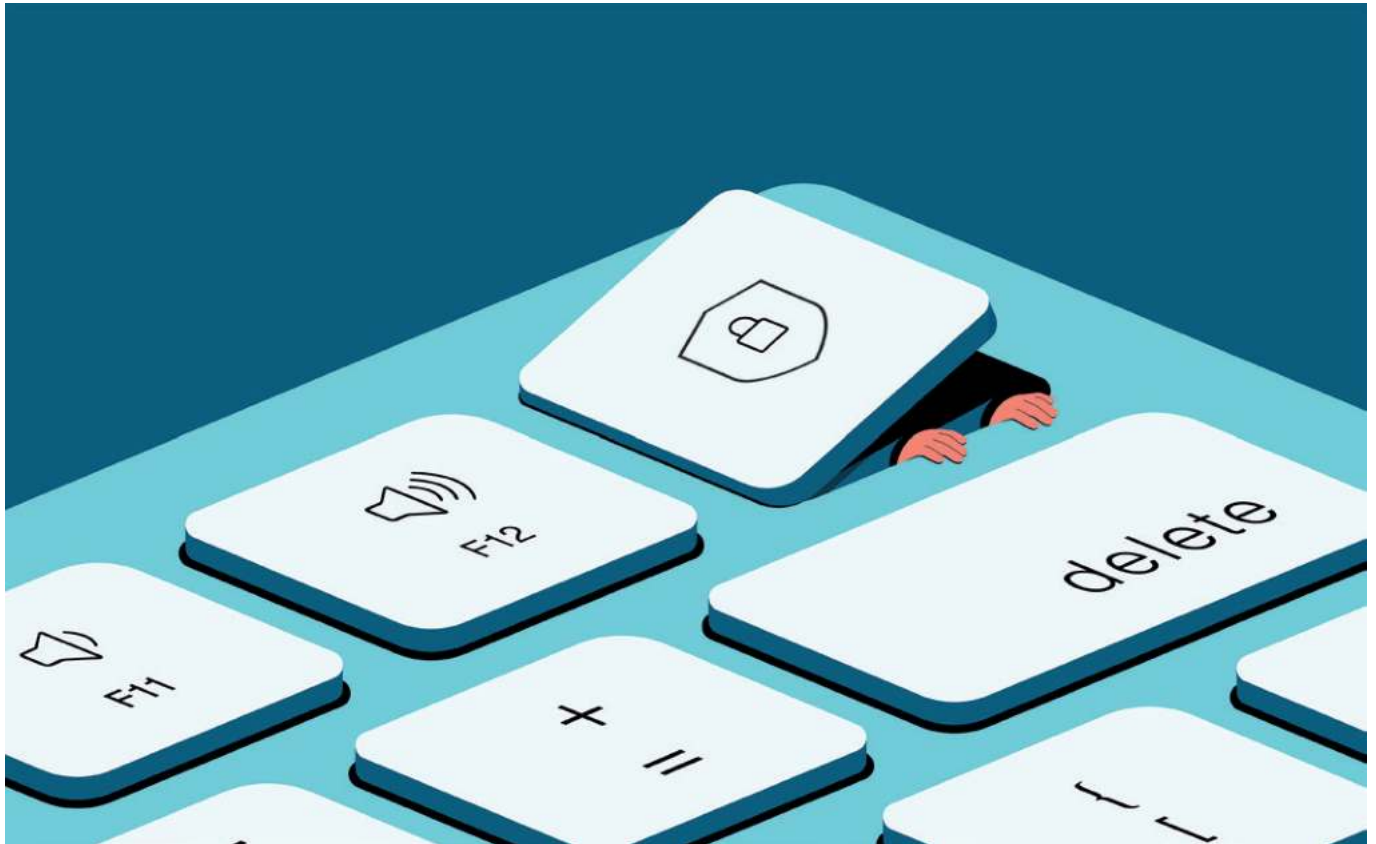


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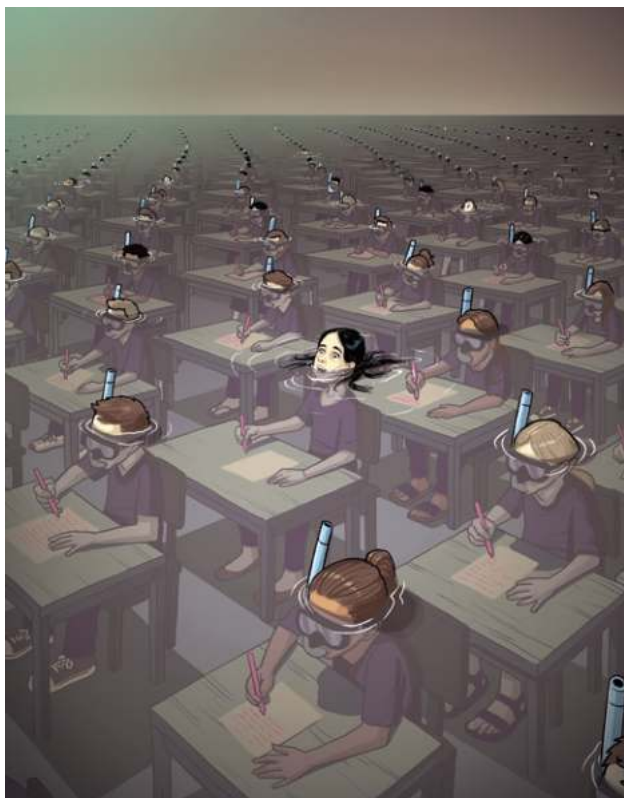




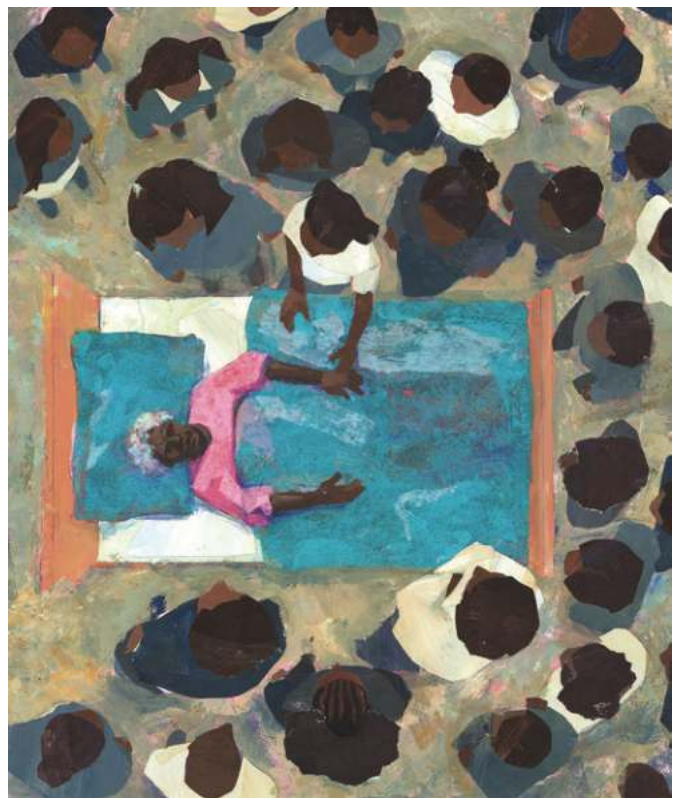
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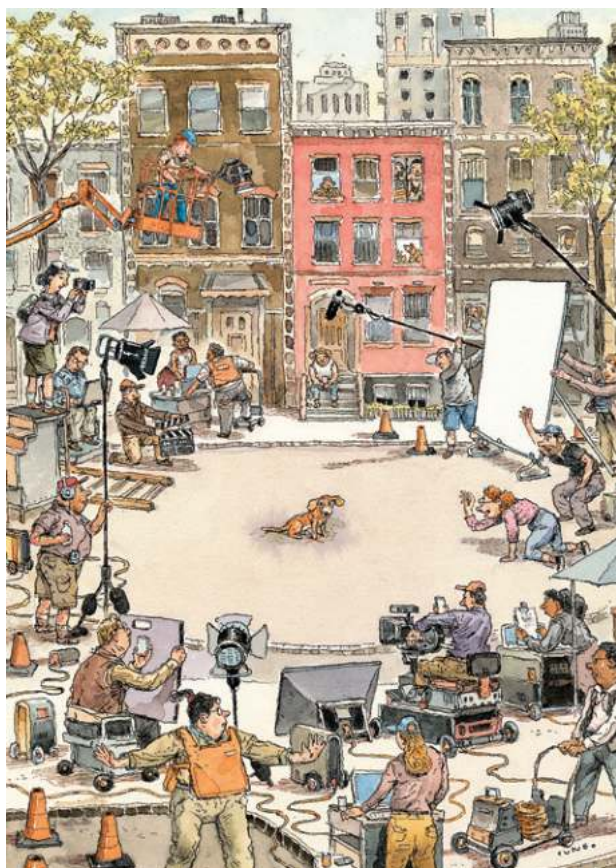
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3



## EDITORIAL

- 1** Chloe Cushman, illustrator  
Aurora Colón/Aviva Michaelov, art directors  
The New Yorker, client

"For *The New Yorker's* article 'We're Not Going Back to the Time Before Roe. We're Going Somewhere Worse,' by Jia Tolentino." 9 × 5, gouache.

- 2** Jon Krause, illustrator  
Jim Cooke, art director  
Los Angeles Times, client

"For the *Los Angeles Times* article 'Think climate change is scary? Try talking to your kids about it,' on describing the best way to talk to your kids about climate change." 15 × 12, mixed media.

- 3** John Cuneo, illustrator  
Françoise Mouly, design director  
The New Yorker, client

"Cover for *The New Yorker*. A humorous take on a familiar scene from the streets of New York City, where TV and movie shoots are not uncommon." 8 × 11, ink on watercolor paper.

- 4** Bill Mayer, illustrator  
Rose Lyall, art director  
Chaos 69, client

"For *Chaos 69*, a French poster book-style magazine on fashion." 5½ × 7, gouache on watercolor paper.

4



## EDITORIAL

1 (series)

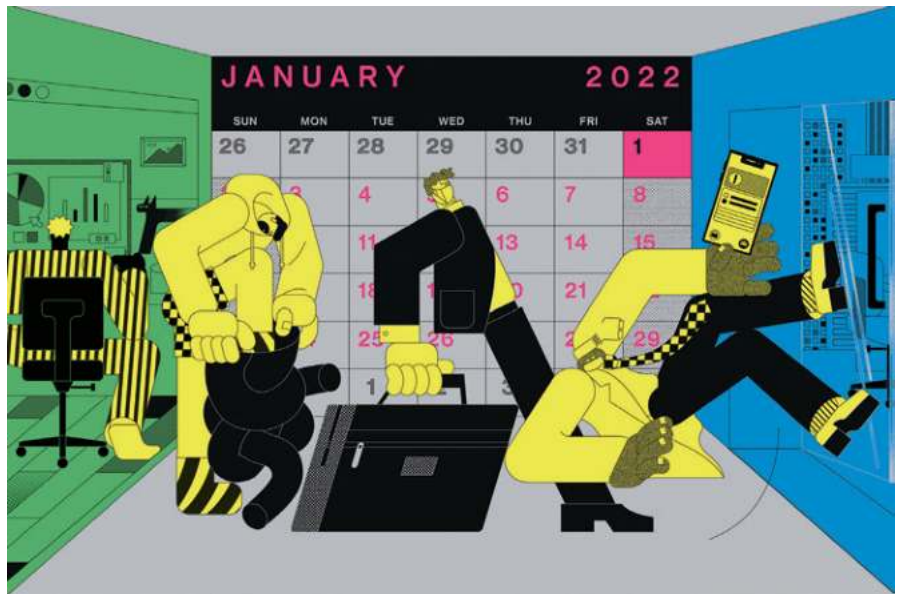
Inkee Wang, illustrator

Chris Nosenzo, art director

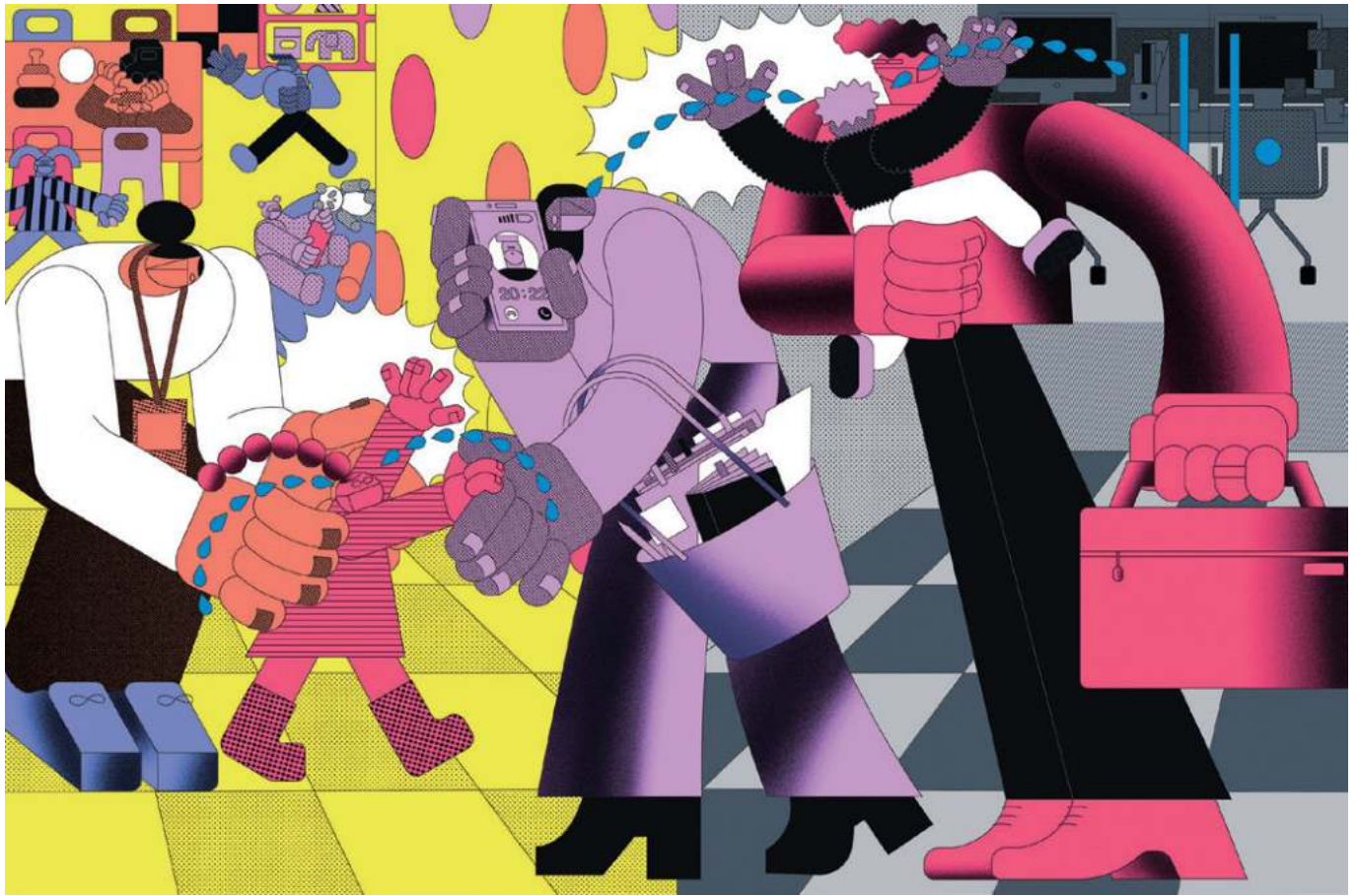
Bloomberg Businessweek, client

"For a *Bloomberg Businessweek* article collecting stories on people returning to offices after the pandemic." Digital.

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## EDITORIAL

- 1 Bill Mayer, illustrator  
Debra Bishop/Fernanda Didini, art directors  
New York Times, client

"Spread illustration detailing the process of decay for the *New York Times For Kids's* Rotten Issue, October 2022." 7½ × 5, gouache on watercolor paper.

- 2 Ana Miminoshvili, illustrator  
Rose Lyall, art director  
Chaos × Chanel, client

"*Chaos 69* is a poster book-style magazine celebrating fashion and creators, and every page can be removed to create a poster. I illustrated a two-page spread on luxury fashion house Chanel's fragrance *Coco Noir's* ingredients, accompanying the article 'The Alchemy of Love' written by Harriet Quick." 23⅝ × 16½, digital.

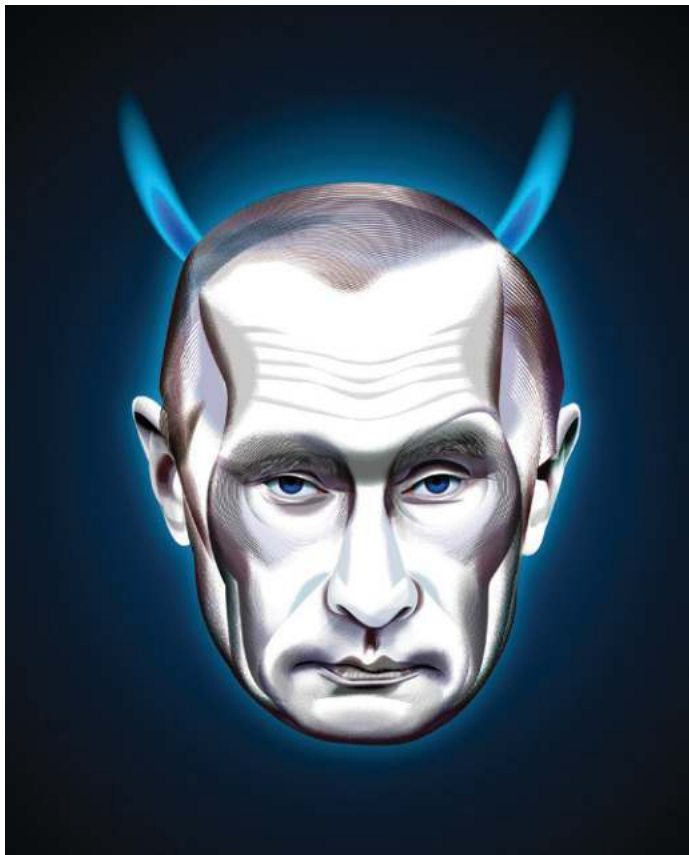
- 3 Edel Rodriguez, illustrator  
Alexandra Zsigmond, art director  
David Remnick, editor in chief  
The New Yorker, client

"Portrait of Los Angeles sheriff Alex Villanueva for a profile in *The New Yorker*." 8 × 11, mixed media.

- 4 Nigel Buchanan, illustrator  
Johannes Unselt, art director  
Der Spiegel, client

"Cover illustration for *Der Spiegel* magazine of Putin on Russia restricting gas supplies to Europe just before winter to put pressure on the West to limit sanctions." 8¼ × 9¾, digital.

4



## EDITORIAL

### 1 (series)

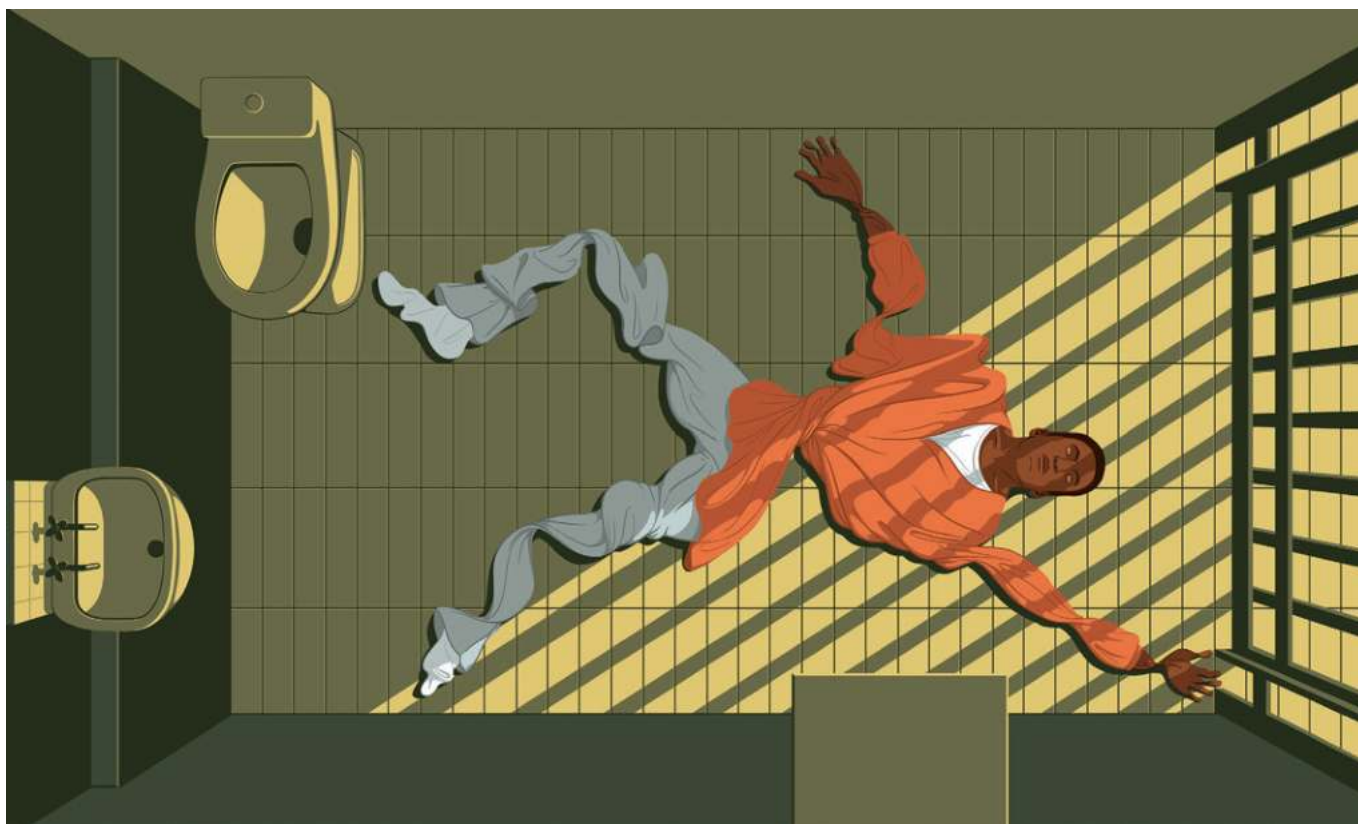
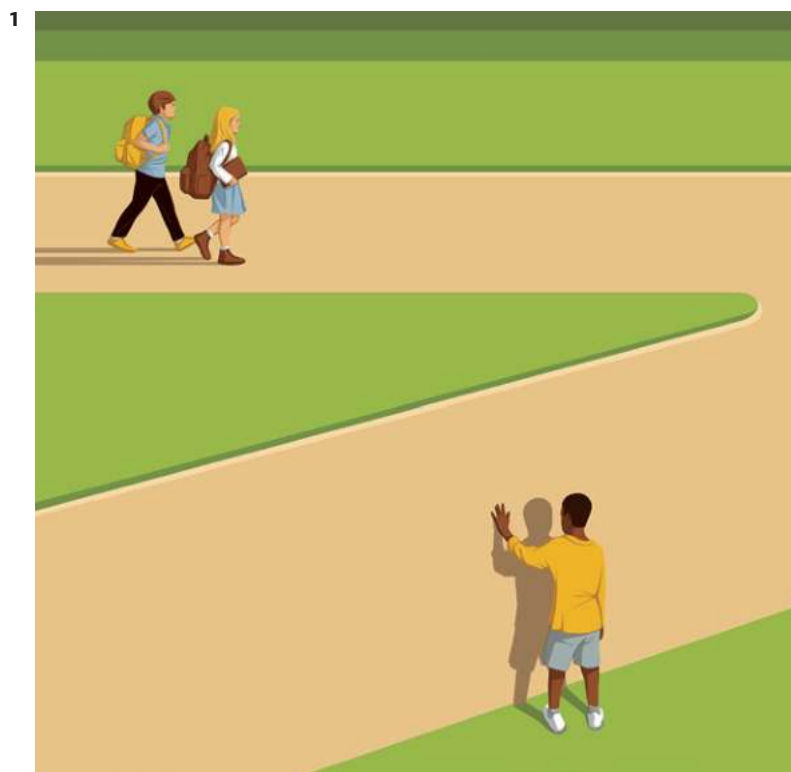
Stephan Schmitz, illustrator  
Florian Bachmann, art director  
woz Die Wochenzeitung, client

"For Swiss newspaper *woz Die Wochenzeitung*. A well-known figure in Swiss media, Brian, an immigrant child, was imprisoned for the first time at the age of eleven and put in solitary for the first time at thirteen. He has been in and out of prison ever since. The article shows how systemic racism played a role in how the Swiss judicial system handled his case." Various sizes, digital.

### 2 (series)

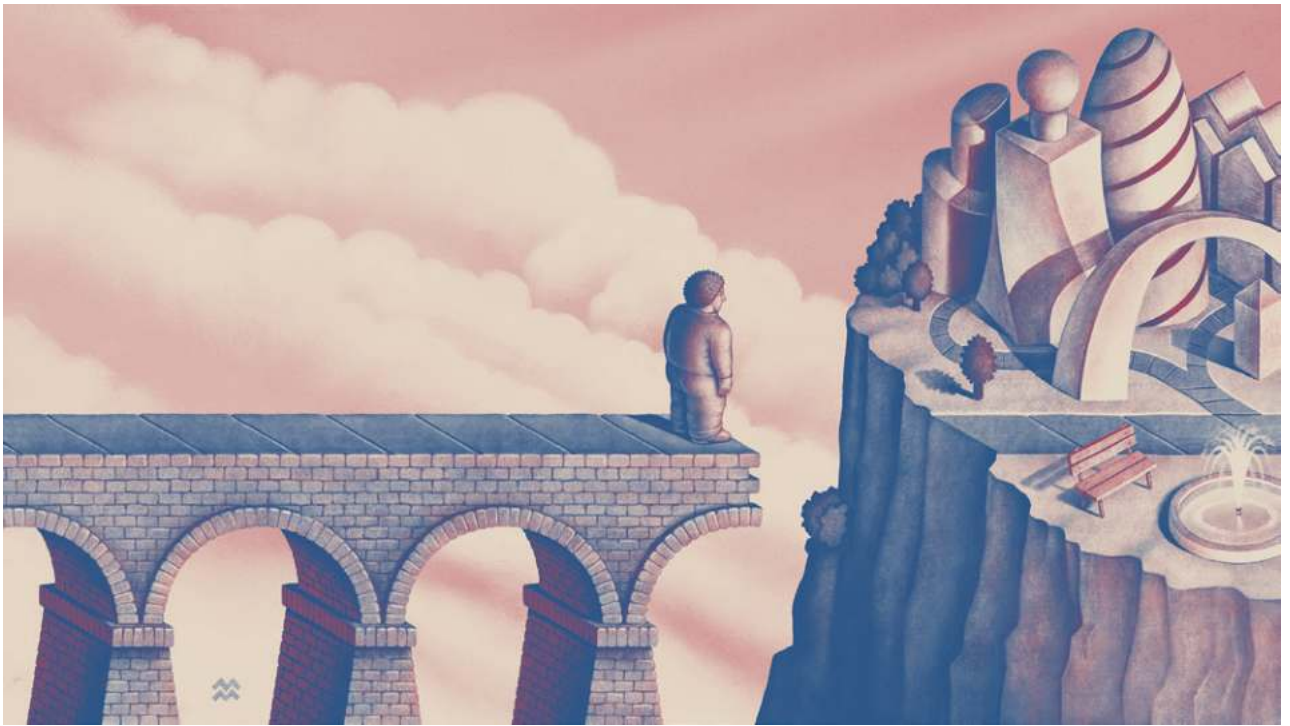
Miriam Martincic, illustrator  
Soojin Buzelli, art director  
PLANADVISER, client

"For *PLANADVISER*'s series of articles on the psychology of retirement income." 8½ × 4½, digital.

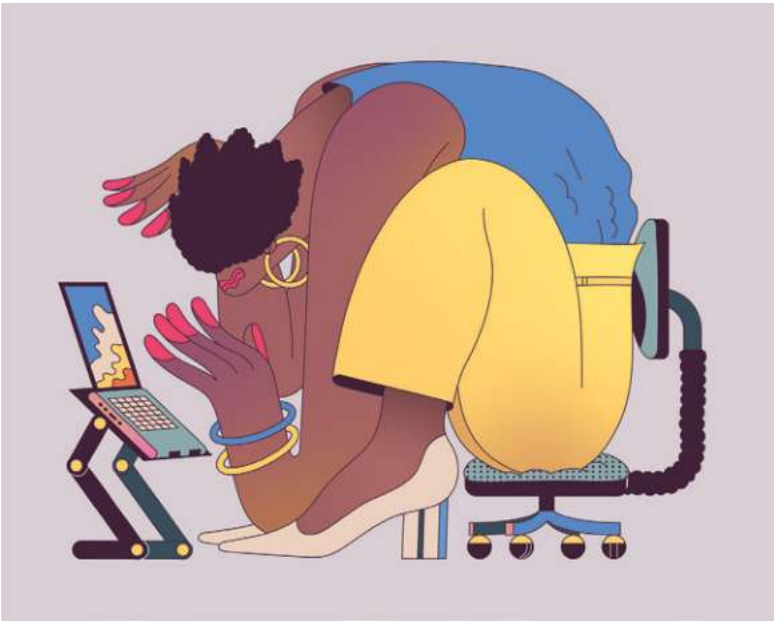




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## EDITORIAL

- 1** Fabio Buonocore, illustrator  
Jessica Webb, art director  
Cosmopolitan, client

"For *Cosmopolitan's* article 'Hi, Hello. Is My Posture F\*cked?' about adopting good habits for bad posture." 5½ × 4½, digital.

- 2** Melinda Beck, illustrator  
Matt Hageman, art director  
Dotdash Meredith, Foundry 360, design firm  
Proto, client

"For *Proto* magazine's article titled 'The Tender Years.' This article discusses adversity in early childhood, its impact on poor health later in life and the ways in which researchers are trying to change the equation." 8½ × 11, monoprint, collage, string, watercolor, digital.

- 3** Josie Norton, illustrator  
Matt Dorfman, art director  
New York Times, client

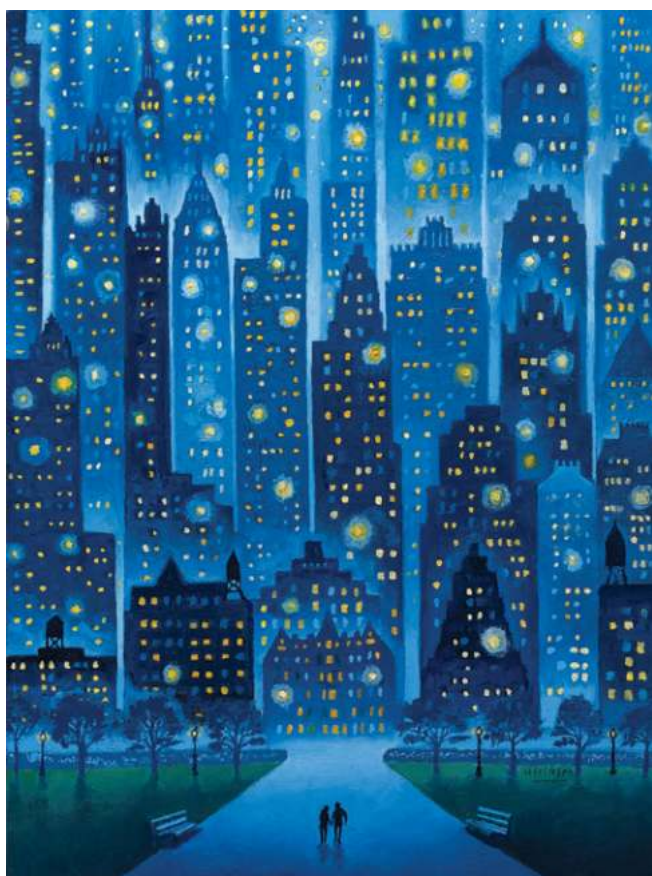
"For the *New York Times's* book review of *True Biz*, a novel by Sara Novic about a hearing-impaired girl who discovers her sense of belonging after transferring to a deaf high school." Digital.

- 4** Patrick Leger, illustrator  
Jordan Awan, art director  
New York Times, client

"For a *New York Times* article published right after the invasion of Ukraine began. Journalists reflect on the military violence that has broken out across the globe in recent months." 12 × 22, digital.

- 5** Mark Ulriksen, illustrator  
Francoise Mouly, art director  
The New Yorker, client

*Stellar Night*. "A 'run-anytime' cover image for *The New Yorker* of a big city's romantic lights, aglow like a Van Gogh painting." 12 × 15, oil on wood.



## EDITORIAL

- 1 Anna Balbusso/Elena Balbusso, illustrators  
Alexandra Zsigmond, art director  
The New Yorker, client

"For *The New Yorker's* article on the new Casanova biography titled *Why Casanova Continues to Seduce Us* by Judith Thurman. Giacomo Girolamo Casanova was an Italian adventurer and author from the Republic of Venice." 8 × 9, watercolor, pencil, collage, pen, digital.

- 2 Ryo Takemasa, illustrator  
Françoise Mouly, art director  
The New Yorker, client

"Cover illustration for *The New Yorker's* January 2 and 9, 2023 issue." 7¼ × 10½, digital.

- 3 (series)  
Paul Blow, illustrator  
Maggie Murphy, art director  
Guardian, Saturday, client

"For an article in the *Guardian's Saturday* magazine. A writer comes to terms with the loss of her father, culminating in an award-winning podcast called *Griefcast* in which she shares the lessons she and others have learned." Various sizes, digital.

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2







## FOR SALE

### 1 Sebastião Peixoto, illustrator

Carpe Librum/M Creative Corp/O Bichinho do Conto, production companies  
Mafalda Milhões, curator

"For the *PIM! VII* illustration exhibition at the Óbidos International Literary Festival in Óbidos, Portugal. We were asked to finish the phrase 'If it were up to me...' to which I answered '... we could steal clouds from the sky.'" 11½ × 16½, digital.

### 2 Brian Stauffer, illustrator

"Poster illustration highlighting the number of children killed in US schools by semiautomatic assault rifles, created after the Uvalde, Texas, mass shooting." 10 × 14½, mixed media, digital.

### 3 Owen Smith, illustrator

"For a solo exhibition. *Tytonidae* is from a series of dream images made in reaction to anxiety about climate change and social disorder." 18 × 18, oil on board.

### 4 Bill Mayer, illustrator wow × wow, client

*Le Dauphin de Rana*. "A gouache painting of a lordly amphibian featured in online contemporary art gallery wow × wow's group show *Fiends of the Dark III* in March 2022." 6¼ × 6¼, gouache on watercolor paper.

### 5 Margherita Caspani, illustrator

"In my works, I like to overturn roles and portray unexpected situations that may surprise the observer with a touch of irony, exploring idioms in humorous ways. For example, 'counting sheep' may not be the best solution for a wolf with insomnia." 15½ × 13, digital.

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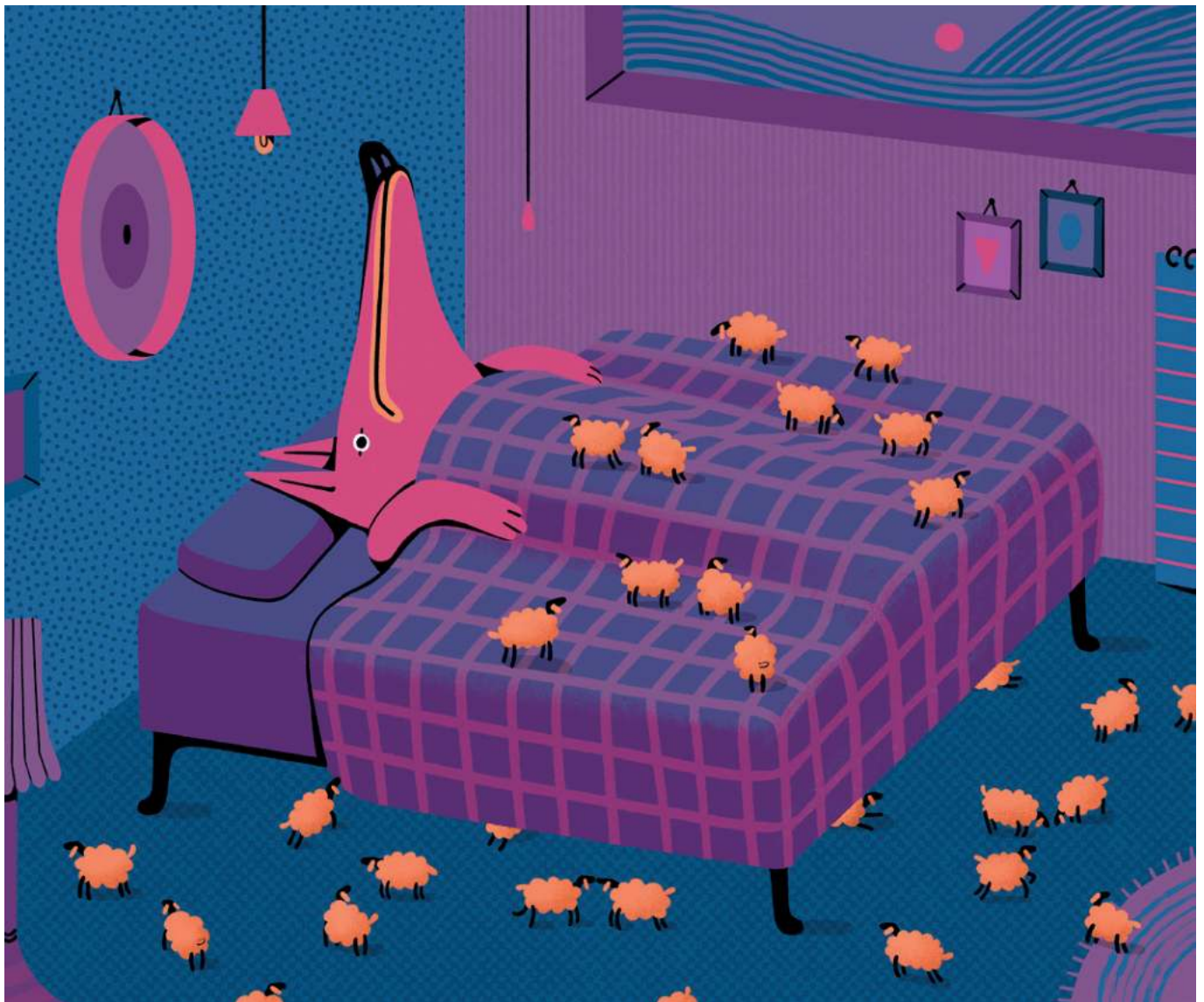
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## FOR SALE

### 1 (series)

Amanda Shaffer, illustrator

Catherine Phelan, art director

Open Road Integrated Media, client

"For gift subscription service Creepy Crate's witch trials-themed calendar, featuring real stories of both accused witches and their accusers from Europe and North America. The images feature Matthew Hopkins, Tituba, Janet Horne, Else Young and Urbain Grandier." 11 × 8½, pencil, digital.



### 2 Lisa Falkenstern, illustrator

"A portrait of an Edwardian fox for inclusion in the 2023 IlluXcon symposium." 12 × 16, oil.

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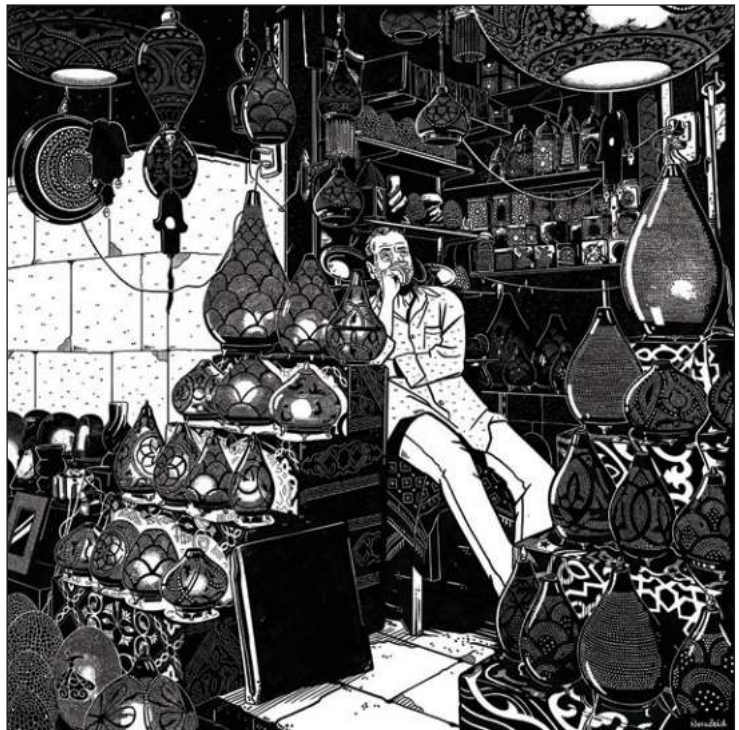
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## FOR SALE

- 1 Marc Burckhardt, illustrator  
Affenfaust Galerie, client

"For *Die Bruchstücke* ('The Broken Pieces'), a solo show at the Affenfaust Galerie in Hamburg, Germany." 65 × 38, acrylic and oil on paper mounted on panel.

- 2 Brad Holland, illustrator  
Cristina Taverna, art director  
Nuages Gallery, client

"One of several paintings based on quotations from Shakespeare's plays—this one from *Othello*—for a book and gallery exhibition." 9¾ × 12½, acrylic.

- 3 (series)  
Nora Zeid, illustrator

"A series celebrating Cairo's urban landscape from Old Cairo to the modern neighborhood of Heliopolis. The use of black and white simplifies, while the details maintain each moment's intricacies. Exhibited at my solo showing *Cairo Illustrated*." Various sizes, digital.



## FOR SALE

1 (series)  
Erik Mark Sandberg, illustrator  
Thinkspace Projects, curator

"For an invited solo exhibition titled *Golden Pacific* that took place at Los Angeles-based art gallery Thinkspace Projects." Various sizes, mixed media.

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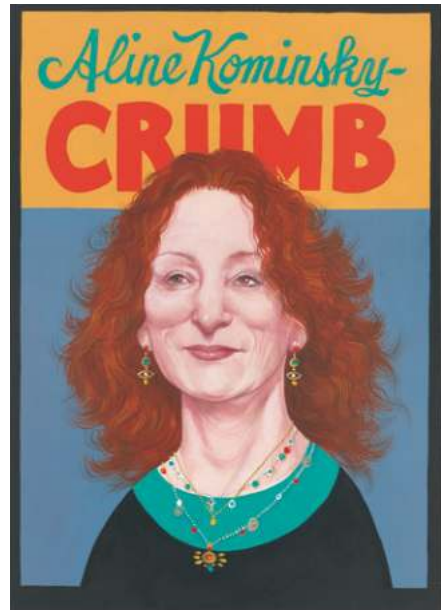




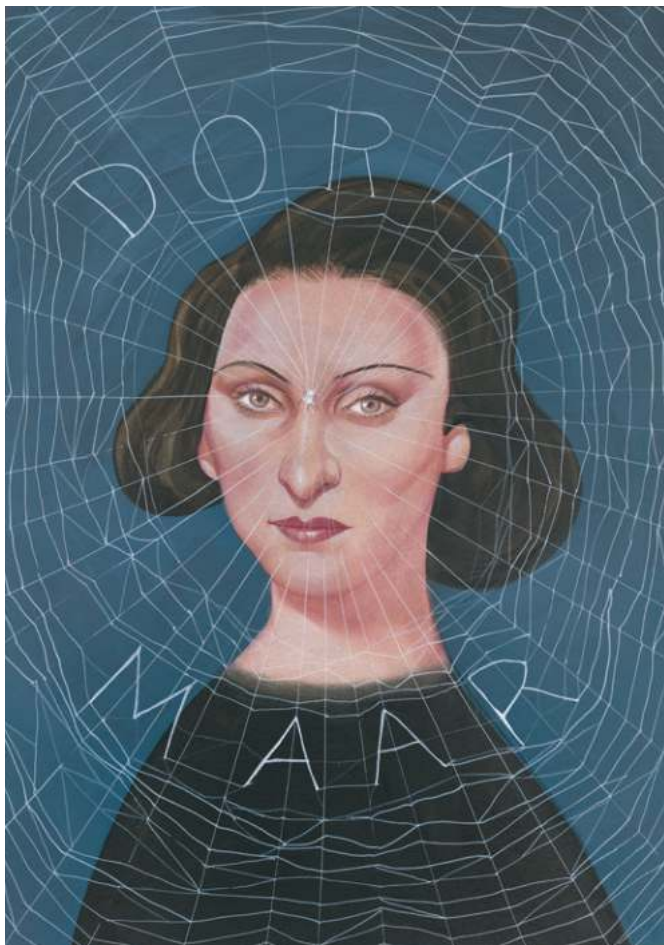
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## FOR SALE

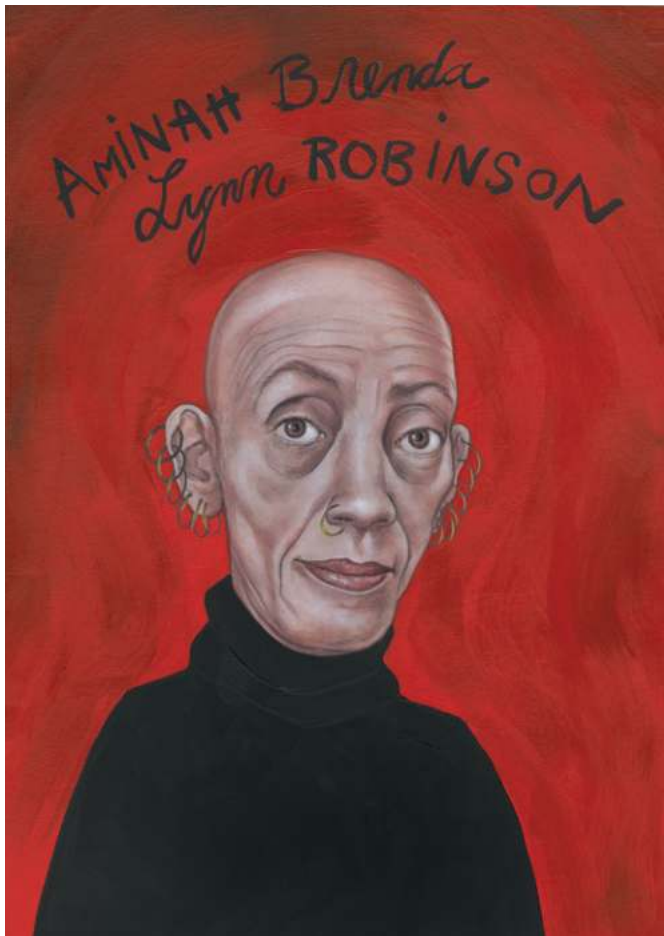
### 1 Hannah Cunningham, illustrator

"Large-scale repeat textile for upholstery fabric and wallpaper." 24 × 18, pen and ink, digital.

### 2 (series)

Anita Kunz, illustrator  
Sarah Legault, curator

"So many women artists through history have been marginalized or forgotten entirely. These paintings are part of a larger series of artworks celebrating extraordinary women, many of whom have been overlooked. The gallery show was curated by Sarah Legault and held at the TAP Centre for Creativity in London, Ontario, as part of a traveling exhibition." 12 × 16, acrylic on board.



## INSTITUTIONAL

- 1 Edel Rodriguez, illustrator  
David Eliason, art director  
BYU Advocate, client

"For a *BYU Advocate* story on achieving peace through strength in relation to the war in Ukraine." 7 × 8, mixed media.

- 2 (series)  
Andrea Mongia, illustrator  
Francesca Papais/Anna Talami, art directors  
Doctors with Africa CUAMM, client

"For nongovernmental organization Doctors with Africa CUAMM's 2023 wall and desk calendar. The faces and works of authors from various African countries remind us, day after day, of the bold beauty of the literature that flourished on the continent with the decline and end of colonization." 9 × 12¼, acrylic on paper, digital.

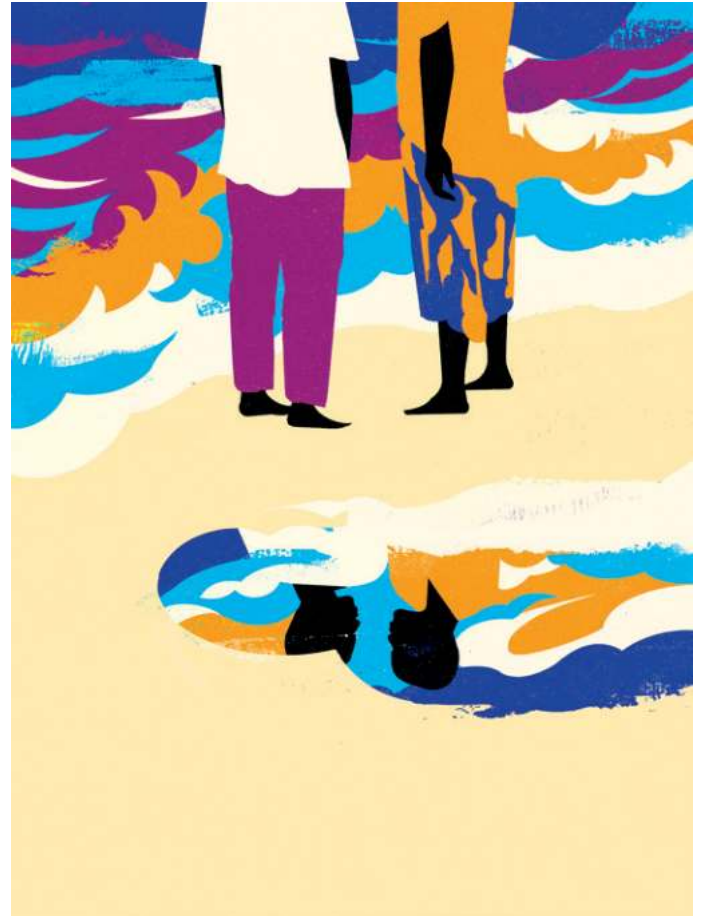
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## INSTITUTIONAL

### 1 (series)

Alicia Pangman, illustrator

Steph Shotorbani, art director

Declarative, design firm

National Trust for Local News, client

"The National Trust for Local News is a women-led nonprofit dedicated to preserving community newspapers. This web and print series highlights local news stories by bringing everyday moments, events and routines to life." 22 x 16, digital.



# INSTITUTIONAL

## 1 (series)

Xoana Herrera, illustrator  
Lee Jakobs/Eric Peckham, art directors  
Manual Creative, ad agency  
Schwinn Inc, client

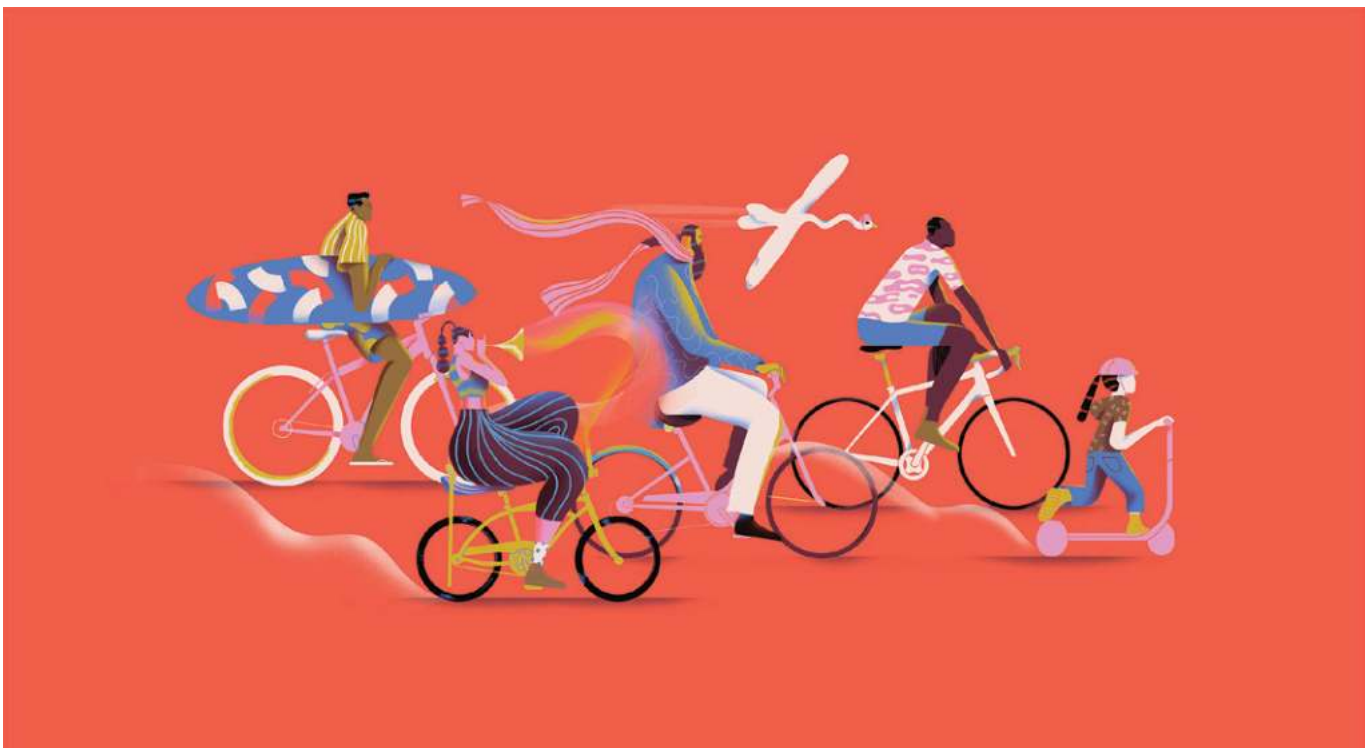
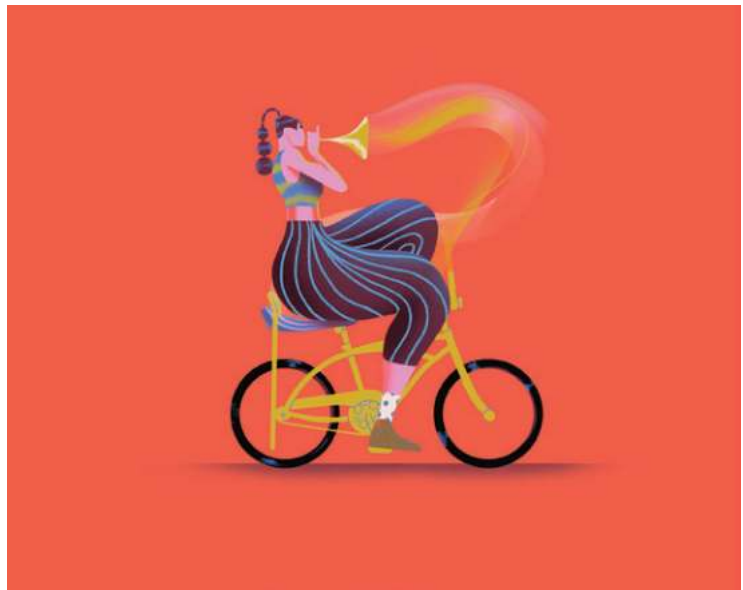
"In a unique approach for an identity, Manual introduced illustration as an addition to its brand that could adapt over time. The idea behind these illustrations was to welcome all riders. Used as part of Manual's rebrand, the pieces were used on digital platforms such as the client's website and social media counts." Various sizes, digital.

## 2 (series)

Rob Wilson, illustrator  
Marco Braga, art director  
Beyond the Line, ad agency  
Valentino, client

"For a series of limited edition summer escape guides for fashion company Valentino's pop-up installations in Capri, Forte dei Mari, the Hamptons, Mykonos and Saint-Tropez. The more-than 25 images referenced Valentino collections from the '60s and '70s and the party locales." 5 x 7½, pen and ink, digital.

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## INSTITUTIONAL

### 1 (series)

Francesco Zorzi, illustrator  
 Laura Viviani, art buyer  
 Autolinee Toscane, client

"From a series of twelve for the 2023 calendar of Autolinee Toscane, the regional bus service of Italy's Tuscany region. Each illustration relates to a bus, from realistic to more abstracted points of view." 11½ × 16½, digital.



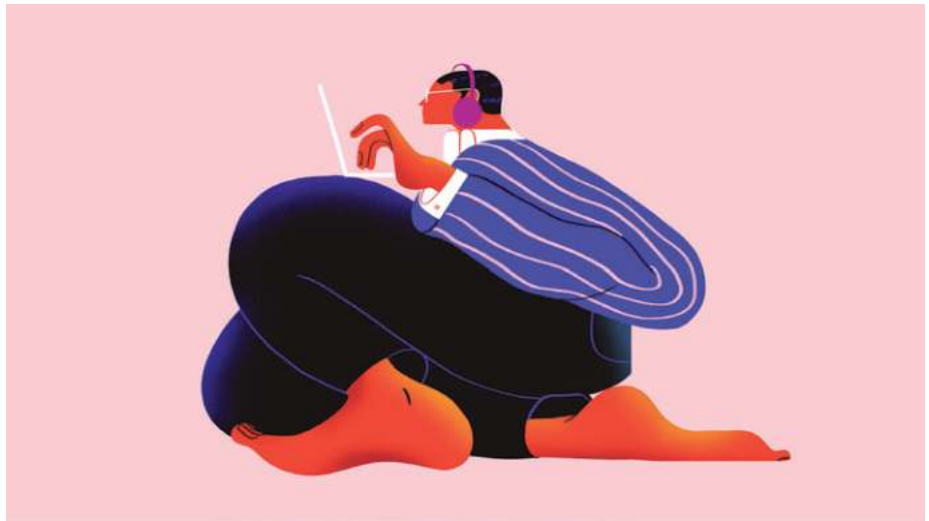
## INSTITUTIONAL

### 1 (series)

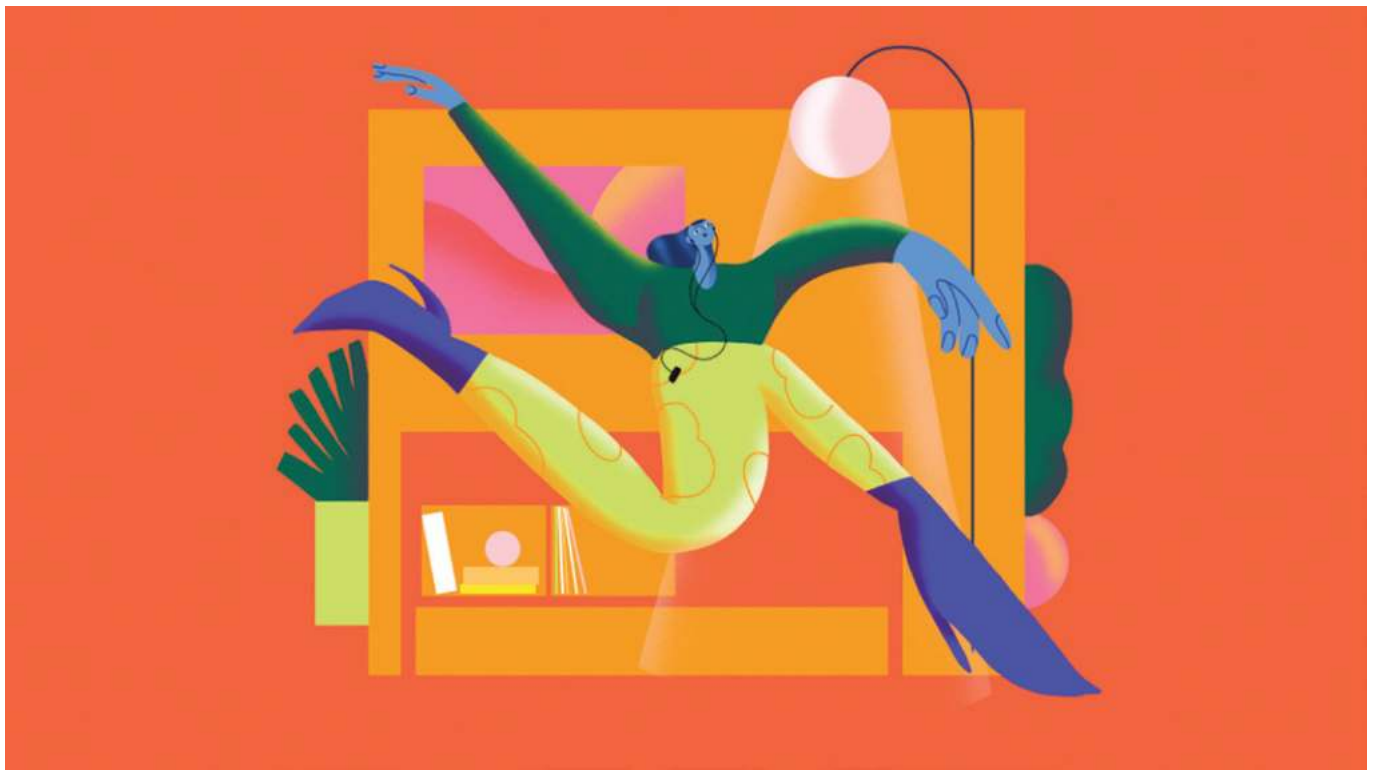
Xoana Herrera, illustrator  
Pedro Lavin, art director  
Hornet, ad agency  
Spotify, client

"Spotify and ad agency Hornet commissioned me to create a database of illustrations and icons for a global illustration library that would be used across a range of marketing and communications both internally and externally." 12¾ × 7¾, digital.

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## INSTITUTIONAL

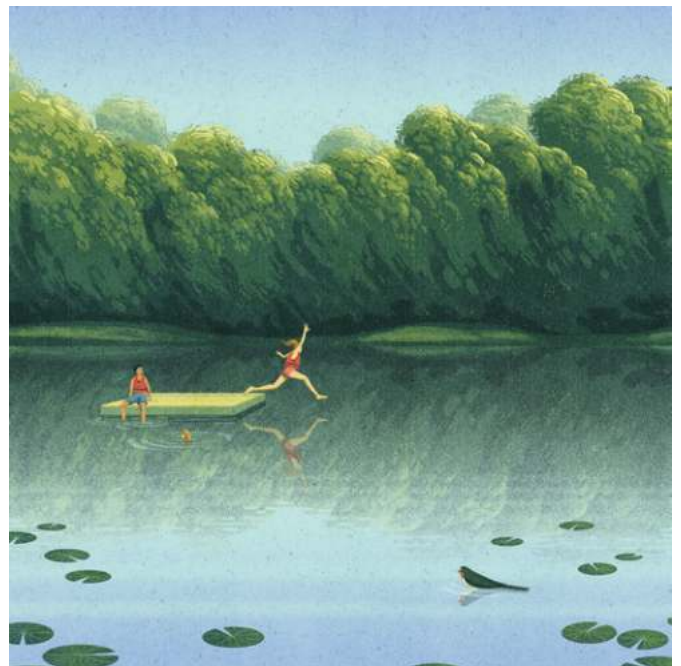
### 1 (series)

Myriam Wares, illustrator

Dominique Moncalis, art director

Association des Scouts du Canada, client

"For Association des Scouts du Canada's ('the Canadian Scouts') 2023 calendar for which I made a total of twelve pieces accompanying each month of the year. Each artwork captures the mundane joys and freedoms of childhood." 10 × 10, digital.



## INSTITUTIONAL

### 1 (series)

Ryo Takemasa, illustrator

Takahisa Aota, art director

Tokyo Medical and Dental Cooperative, client

"Cover illustration for *Ishikyō Mate* magazine, a bimonthly publication by the Tokyo Medical and Dental Cooperative. The cover of each issue shows the seasons of Japan." 8½ × 11½, digital.

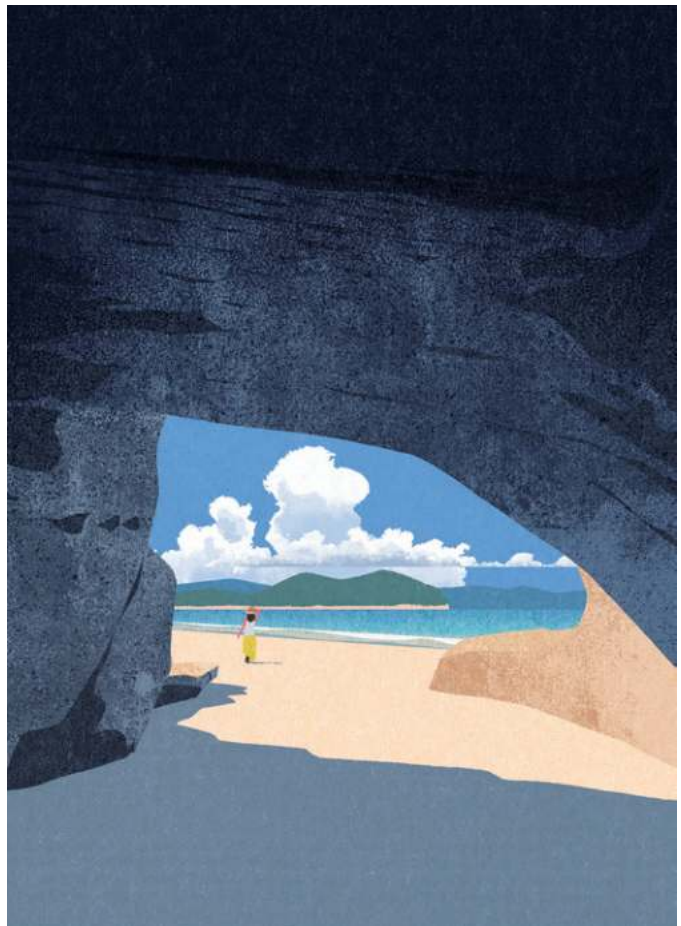
### 2 Edel Rodriguez, illustrator

Suzanne Tromp, art director

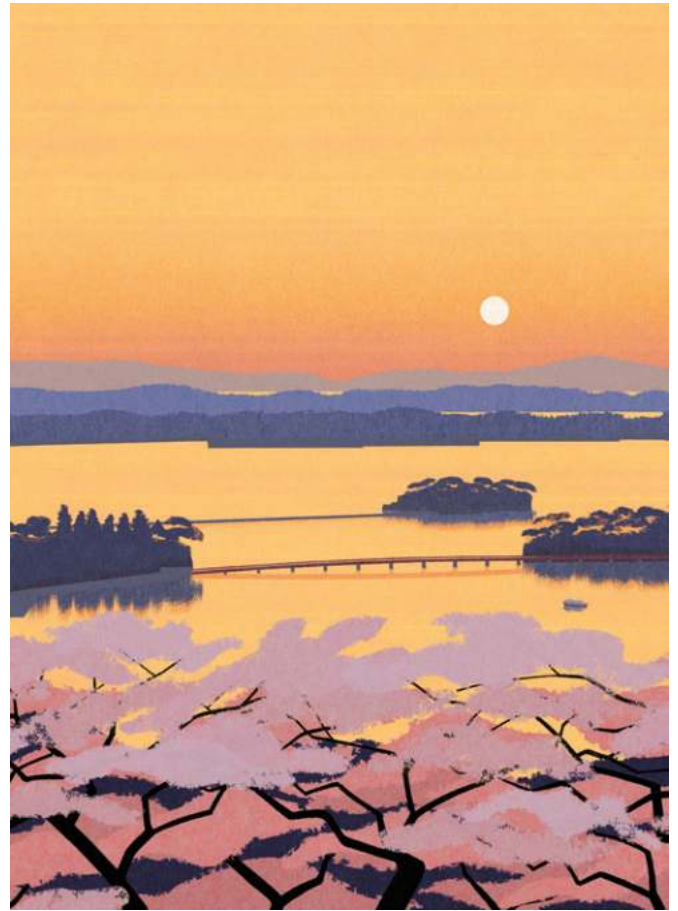
WeTransfer, client

"A painting of my childhood backyard in Havana for WeTransfer's Manhattan headquarters." 60 × 40, acrylic on canvas.

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# ANIMATION

- 1 Michael Riley, illustrator  
Penelope Nederlander, animator  
Bob Swensen, producer  
Shine, production company  
Disney+, client

"The Mysterious Benedict Society" :60

"This sequence was designed and illustrated with visuals from season two of *The Mysterious Benedict Society*, an adventure-mystery TV show that takes place in Lisbon, Portugal. The piece introduces viewers to the show's world and characters."

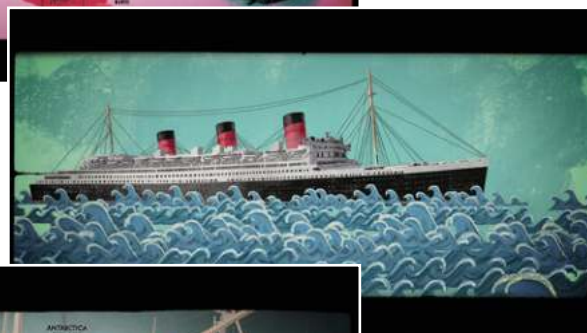
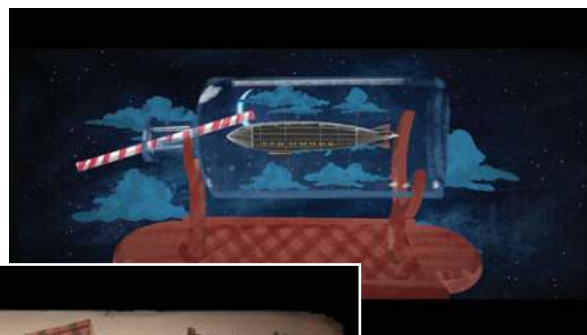


- 2 (series)  
Matheus Costa/Joy Li/Michael Pitropov, illustrators  
Antony Araya/Jose Neto/Natalia Solis/Kavindu Weerasekara, animation

Michael Pitropov, lead animator  
Eric Walters, art director  
Richard Kluver, creative director  
Andrei Mallmann, contributing artist  
Roman Arabia, storyboard artist  
Mippi, animation company  
Confidant, ad agency  
Sony, client

"Awaken Joy" :30, :30, :30

"Under the creative direction of ad agency Confidant, the team at Mippi.tv had the incredible opportunity to bring to life a series of animations for Sony's holiday campaign Awaken Joy. Sony asked for a holiday campaign to promote key tv, headphone and camera gifts. Awaken Joy captures the feeling of waking up to a gift that will awaken new joy and inspiration."





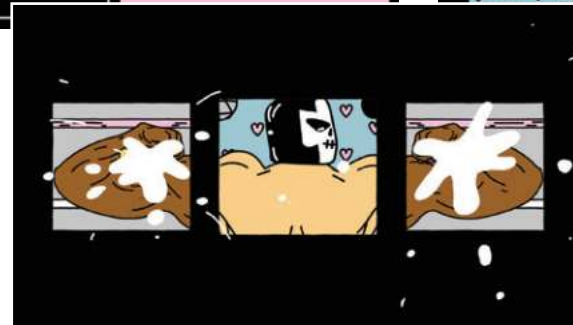
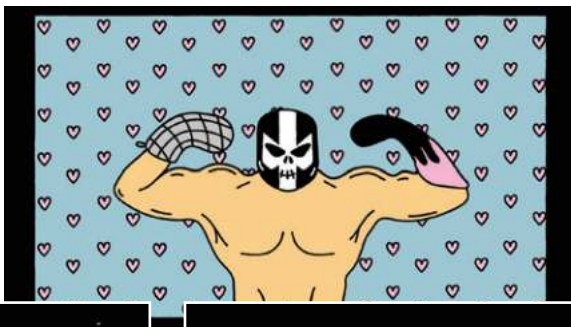
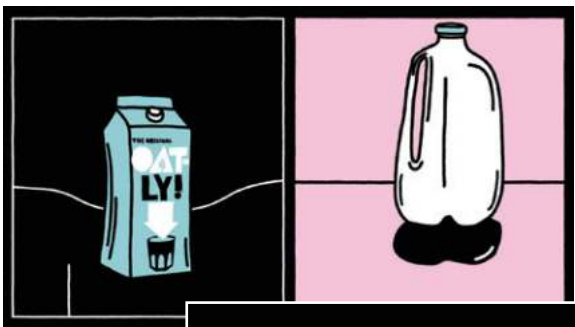
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## ANIMATION

- 1 Diego Abad, BUCK, illustrator  
Justin Cassano, BUCK, art director  
Bruna Gonzales, Kin, creative director  
Carmen Love, Kin, executive creative director  
Sophie Ozoux/Kwame Taylor-Hayford, Kin, chief creative officers  
Jose Flores/Rémi Sorbet, BUCK, design  
BUCK, production company  
Kin, ad agency  
Lain Shakespeare, Mailchimp, client

"Give Where You Live" :60

"Mailchimp's initiative Give Where You Live drums up visibility and donations for local nonprofits. With an integrated campaign including an animated anthem film, a website that doubled as a recommendation engine and a partnership with the National Football League, we drove generosity, donations and community pride."

- 2 Rinee Shah, illustrator/creative director  
Tom Le Bon, animator  
Ken Kaufman, music  
Tom Bodga, post-production supervisor  
Oatly, client

"Will It Swap? intro sequence" :12

"Designed for the debut season of oat-based milk alternative Oatly's cooking show *Will It Swap?*, this animated intro sequence showcases the characters and dishes in Oatly's limited color palette and hand-drawn illustration style. By emphasizing the central concept of swapping dairy for oat milk, the illustrated animation conveys the show's central message while also setting the tone for the series's unconventional, idiosyncratic style."

- 3 Lily Chiao/SJ Lee/Jinke Wang, illustrators  
Lily Chiao/Joan Chung/Oliver Dead/Inés Fragueiro/Christine Le/SJ Lee/Michael Rillo/Camille Vincent, animators  
Jeff Moberg, music  
Alyssa Molfetta, production company producer  
Polyester Studio, animation company  
Zulu Alpha Kilo, client

"Interac Transit" :45

"We crafted an animated spot to help Canadian debit card system Interac introduce its ability to handle transit payments with your debit card. As public transportation ridership has declined during the COVID pandemic, we wanted to help a company that makes it easier to use public transportation and let people know riding is safer and easier than ever."

## ANIMATION

- 1 Kun-I Chang, illustrator/director  
Andrew Jenson, creative director  
Shih-Wen Lin, producer  
Space Rabbit, production company  
Speak to the Driver, client

"More Human" :60

"We created this music video teaser for musical artist Speak to the Driver's song 'More Human.' Our character Space Rabbit is an explorer and bystander who walks among our society and observes various social phenomena. He does not intervene, but through his innocent extraterrestrial eye, we see a very stylized and surreal environment that we used to know as Earth."

- 2 Lily Chiao/SJ Lee/Jinke Wang, illustrators  
Sasha Bogolyubova/Bruno Brasil/Joan Chung/Oliver Dead/Inés Fragueiro/  
Marylou Mao/Michael Rillo/Dan Siddiqui/Camille Vincent/Alex Zhang,  
animators  
Jeremy Dimmock, creative director  
Sam Dubeau, calligraphy  
Luis Campos, 3-D modeling  
Jeff Moberg, sound designer  
Alyssa Molfetta/Robyn Smale, producers  
Polyester Studio, animation company

"Passage" 5:45

"Our short film is based on the moment between the body dying and the brain dying when a person creates a dreamlike world from their existence and journeys to find peace with their death. In homage to a team member who passed recently."

- 3 Hana Eunjin Yean, Scholar, illustrator  
Jayden Harmse/Jonatan Maldonado, Buntin/Hana Eunjin Yean, Scholar,  
art directors  
Aron Cleary/Jared Owenby, Buntin, writers  
Aron Cleary/Jonatan Maldonado, Buntin, executive creative directors  
Dave Damman, Buntin, chief creative officer  
Will Campbell, director  
Damian Minckas, Papamusic/Loli Molina, music composers  
Erin Thiele, Buntin, producer  
Ryan McLaughlin, Scholar, executive producer  
Danielle Keenan, Buntin, executive agency producer  
Adriane Scott-Kemp, Scholar, senior broadcast producer  
Papamusic, music company  
Scholar, production company  
Buntin, ad agency  
CITGO, client

"Let's Go Together" :30

"After two years of the covid pandemic, we were all ready to hit the road and get back together with the people we've missed. This charming film captured that spirit of adventure with a whimsical, fun animation style. Through artistic expression, the spot features a fully illustrated world where moments feel larger than life with hand-drawn characters and landscapes. We partnered with Argentinian singer-songwriter Loli Molina to create a heartwarming, inspiring original song."

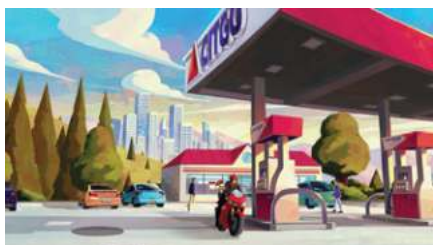
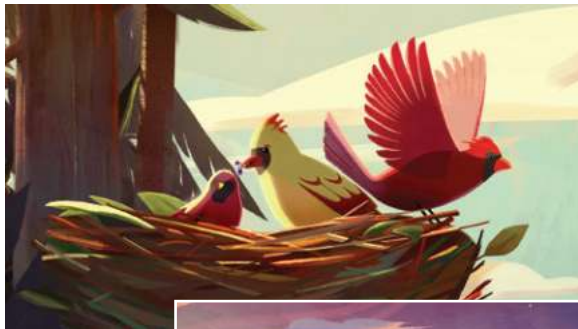




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## ANIMATION

- 1 Brian Britigan, illustrator/ animator/storyboard artist  
Ron Stodghill, writer/director/voice talent  
Gary V. Brown, music composer/music producer  
Kristofor Husted, audio mixer  
DETOUR/Missouri School of Journalism, clients

"The Whitewashing of Missouri" 5:52

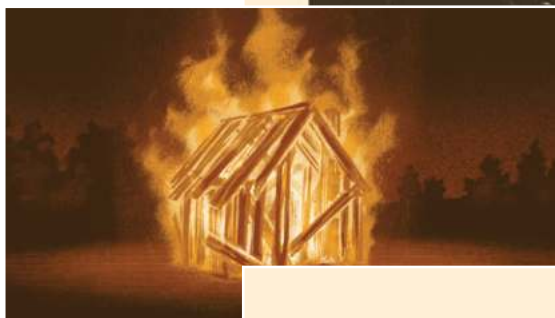
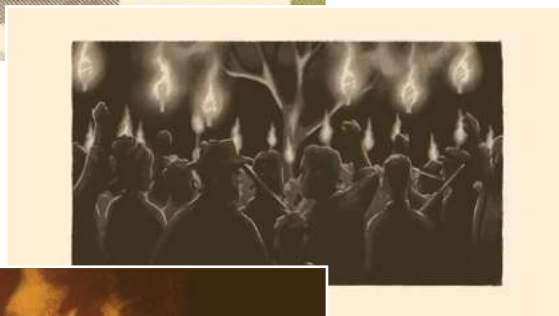
"This animated documentary short tells the story of Pierce City, Missouri, and the racial violence that drove many Black families from the area during the early 1900s. Decades after her ancestors fled the city, Rochelle Fritsch discovered the ugly history that displaced an entire generation of her family and returned to the town to honor their memory."

- 2 Yuval Haker, illustrator/director  
Elena Chudoba/James Dybvig, illustration  
Mark Abbott/Hozen Britto/Zohar Dvir/James Dybvig/  
Arthur Guttilla/Pavelas Laptevas/Hao Li/Alex Potts/  
Lily Shaul/Alon Sivan/Joe Sparkes/Jean Yu, animators  
Dana Roth, sound designer  
Jennifer Vance, producer  
Vox Media, ad agency  
Zelle, client

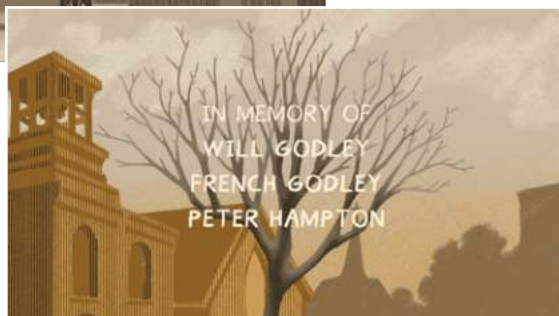
"The Science Behind Scams" 6:00

"Vox Media invited me to illustrate and direct a series of four animated tales for digital payments network Zelle about scamming and fraud. We wanted to show that anybody can fall for scams—not just old folks—so I designed the characters to be highly expressive, kindhearted and quirky. I worked in a loose-ish, exaggerated, rough illustration aesthetic to bring a lighter touch to this serious subject. The stories are fueled by anxiety, so my team of twelve animators animated the sequence of events in a psychedelic way, morphing between scenes and getting the viewer into the characters' disoriented subjective worlds."

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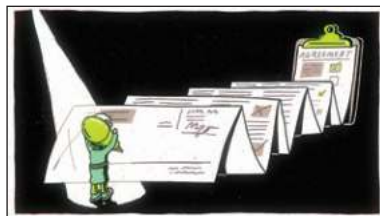


## THE WHITEWASHING OF MISSOURI FINDING THE GODLEYS





2





## SELF-PROMOTION

- 1 Luca D'Urbino, illustrator  
Tulio Dek, art director

"A self-promotional NFT project about the dangers of haters and online communities in general."  
8¼ × 8¼, digital.

- 2 Yiran Jia, illustrator

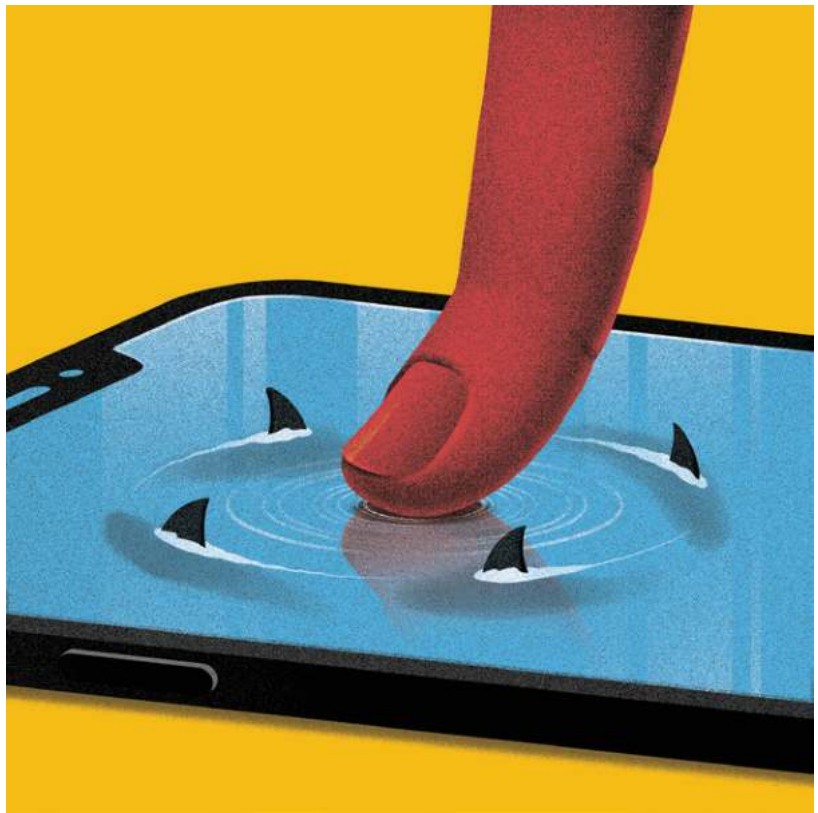
"I created this piece in early 2022 for my editorial portfolio based on the war in Ukraine and its environmental impact." 13 × 16, digital.

- 3 (series)

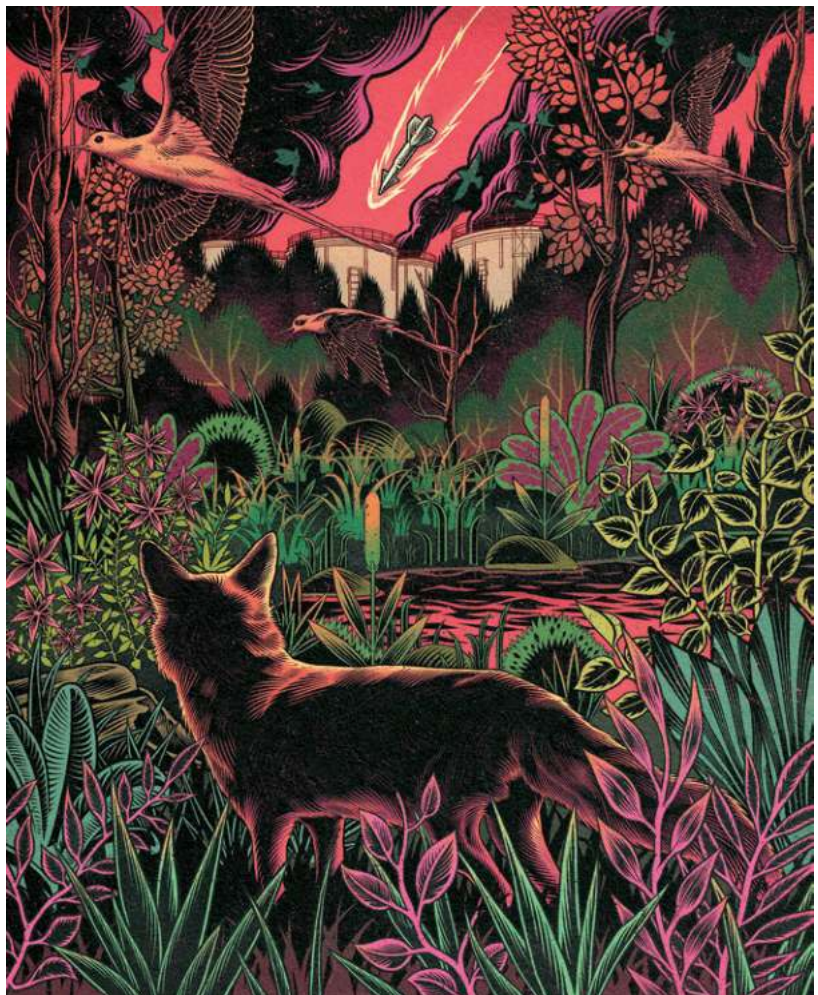
Nan Cao, illustrator  
Nan Cao/Daniel Frumhoff, art directors/creative directors  
Daniel Frumhoff, designer

"Chinese Zodiac animals have lucky meanings. It's believed in Chinese culture that people born in a given year have the personality of that year's animal. This series introduces each animal and its unique characteristics." 20 × 10, ink, mixed media.

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## SELF-PROMOTION

1 (series)  
Farshid Shafey, illustrator

"Martin Luther King Jr is an iconic figure and a symbol of justice and equality. If he were alive today, he and I would be close friends and bond over our shared values and beliefs. Through this series of paintings, I share my unique vision of this legendary figure with the world. Used on social media." Various sizes, acrylic on cardboard, digital.



## SELF-PROMOTION

1 Metin Sozen, illustrator

"This self-promotional piece questions whether we are the same person as who we were as a kid. Used on my social channels and personal website." 8 × 10, digital.

2 Qinyi Yang, illustrator

"After I was laid off, I first covered my eyes and didn't want to deal with the world, but eventually I reluctantly accepted it and began to seek new opportunities. The girl in the painting feels desperation for the first time. Used for social posts." 11¼ × 16½, colored pencil.

3 (series)

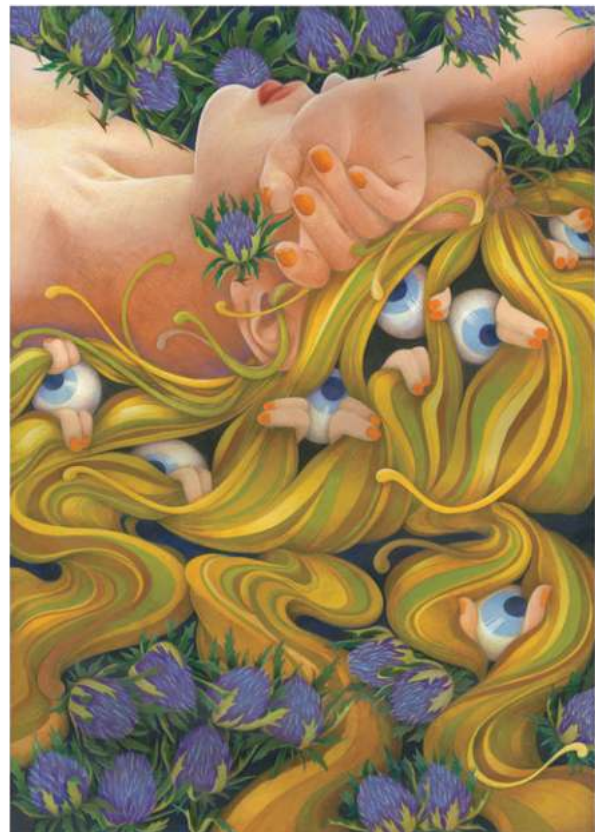
Yunyi Dai, illustrator

"My series *Yes, Mother* depicts the traumas of growing up. In a seemingly sinister house, a young child tells an unsettling story of his everyday life. But it is not the house that is haunted—it is something much closer." 20 × 25, digital.

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## SELF-PROMOTION

### 1 (series)

Zhaowen Xie, illustrator

*Pass Thru Fire.* "This set of four pieces documents a harsh experience in 2022 when my cat's kidney failed. Thanks to God and modern veterinary medicine, he survived safe and sound, little but strong. I gave this as a present to the veterinarians for their efforts to save my cat's life." 11¼ × 15½, digital.

### 2 Tianqi Chen, illustrator

"One of my hobbies is sitting on a bench with a cup of coffee and drawing passersby. You can see all kinds of people in New York City pushing for the promise of tomorrow. Used on prints and postcards." 24 × 9, pen and ink, digital.

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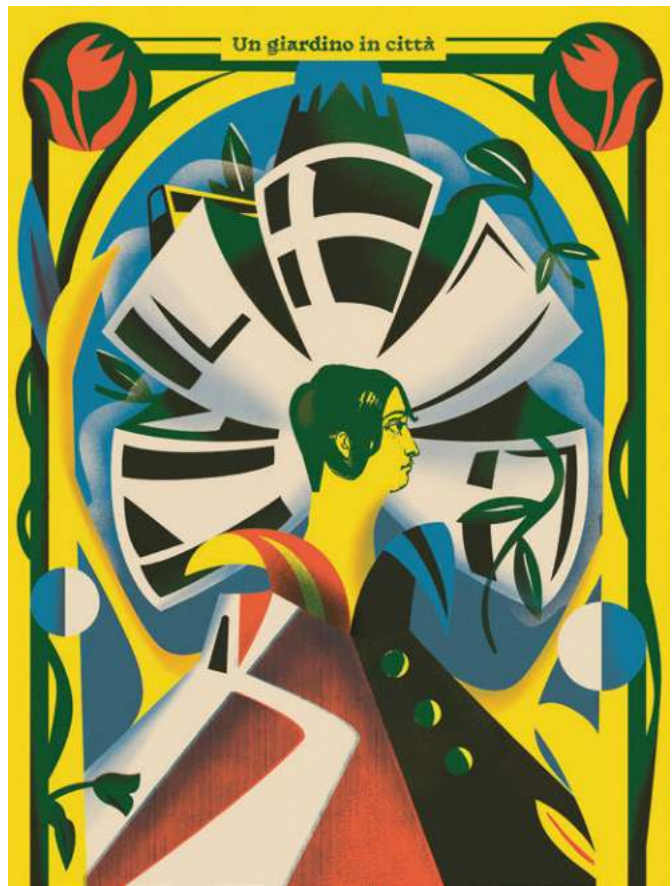




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## SELF-PROMOTION

### 1 (series)

Alberto Casagrande, illustrator

*Un Giardino in Città*. "When I was asked to prepare some personal artwork for a spring exhibition at Cascina Nascota, a restaurant in a cozy and surprisingly bucolic corner at the center of Milan, I immediately thought of the concept of the garden in the city." Digital.

### 2 Jiatong Liu, illustrator

"People are stepping out into the new normal of post-covid life, and many of us have removed our face masks. But the uneasy feeling and mental problems from long covid keeps haunting many people, which needs to be unveiled and treated." 8 × 11, digital, ink, color pencil.

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## SELF-PROMOTION

1 (series)

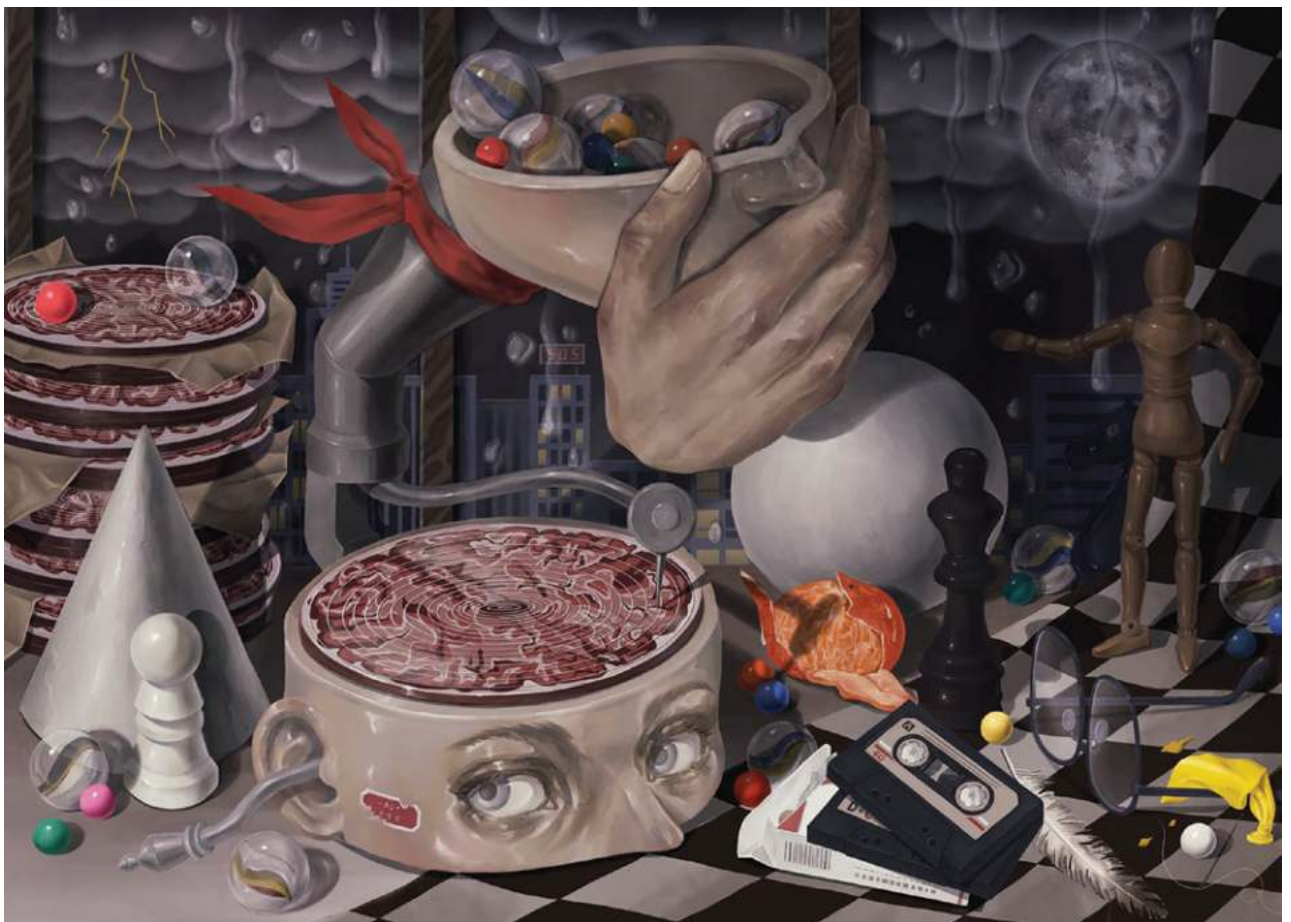
Fangyu Ma, illustrator

*The Room.* "I based this composition on the trauma and experience of being sexually harassed by a teacher in my childhood. I wanted to communicate with viewers who have similar experiences to trigger empathy, to achieve self-healing and to help others." 20 × 14, digital.

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## SELF-PROMOTION

- 1** (series)  
Chiara Vercesi, illustrator  
Domestika, client

"I prepared an illustration course for Domestika based on my experience working for nature-conservation associations and nongovernmental organizations. In the course, I guide my students to create a series of postcards, each representing one endangered animal per continent."  
5% × 8, digital.

## UNPUBLISHED

- 2** (series)  
Ken Camellia, illustrator

*Three Heads of Culture Couture.* "Throughout my journey in creation and design, I've always looked up to the three artists Virgil Abloh, Rei Kawakubo and Pharrell Williams. Their unwavering dedication to their craft is why I decided to highlight them in this series."

© Ken Camellia



## UNPUBLISHED

### 1 Zack Rock, illustrator

*Not everyone is happy it's fall.* "Personal piece on the theme of autumn." 8 × 10, watercolor.

© Zack Rock

### 2 Lennart Gäbel, illustrator

"Right after Russia started its 'special military operation' in February 2022, Ukrainian flags started showing up everywhere. I immediately wanted to show my support but use the flag in a creative way. So, I came up with Putin in the cornfield." 12½ × 15¾, digital.

© Lennart Gäbel

### 3 Hanna Barczyk, illustrator

"During the Iranian protests against the morality police following the death of Mahsa Amini, I wanted to support the women of Iran and illustrate that we fight in unity." 9 × 9, pen and ink, digital.

© Hanna Barczyk

### 4 Jennifer Bruce, illustrator

"This painting represents the struggle to ask for help when it feels safer to hide away. Unfortunately, what feels like protection can often be harmful. Many people who would really benefit from therapy give in to fear and cultural stigma." 10⅞ × 12, digital.

© Jennifer Bruce

### 5 Maki Yamaguchi, illustrator

*Cityscape.* 15 × 11½, mixed media on watercolor paper.

© Maki Yamaguchi

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## UNPUBLISHED

### 1 Zhijun He, illustrator

"Chinese girls often feel embarrassed because they bleed during periods, which is known as menstrual shame. In this piece, menstrual blood forms red flowers that bloom from the womb, equating the time that period blood is produced to a flowering season." Digital.

© Zhijun He

### 2 Kim Lin, illustrator

"Celebrating the Lunar New Year of 2023, three rabbits hop up through a bunch of traditional Lunar New Year elements. The composition indicates the New Year blessing of moving up step by step." Digital.

© Kim Lin

### 3 Miriam Martincic, illustrator

"For Edgar Allan Poe's short story 'The Masque of the Red Death.' The image depicts the following text: 'And one by one dropped the revelers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall.'" 6¼ × 9½, digital.

© Miriam Martincic

### 4 (series)

Yuki Murayama, illustrator

"Personal work I did for fun!" Various sizes, mixed media.

© Yuki Murayama

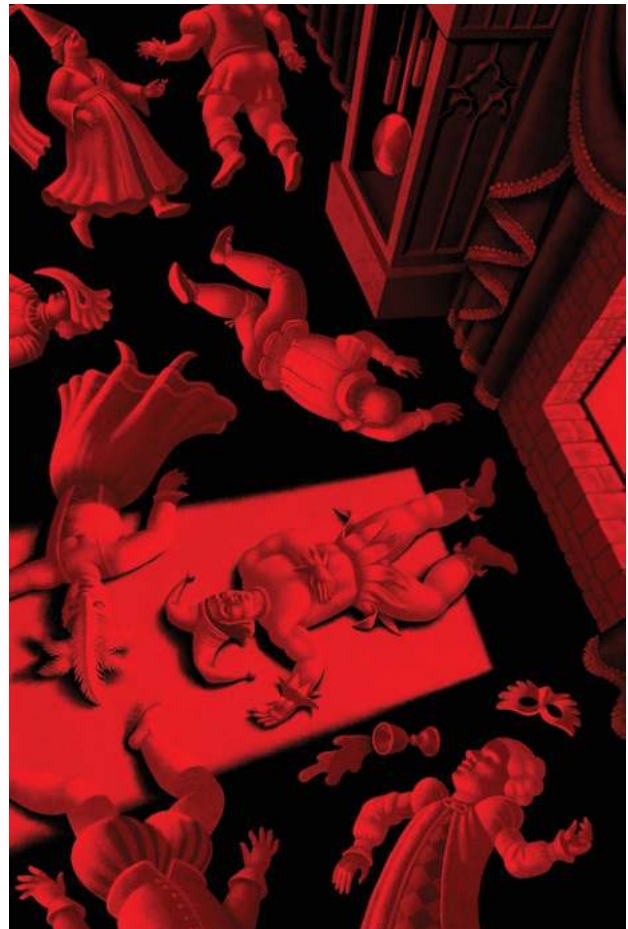
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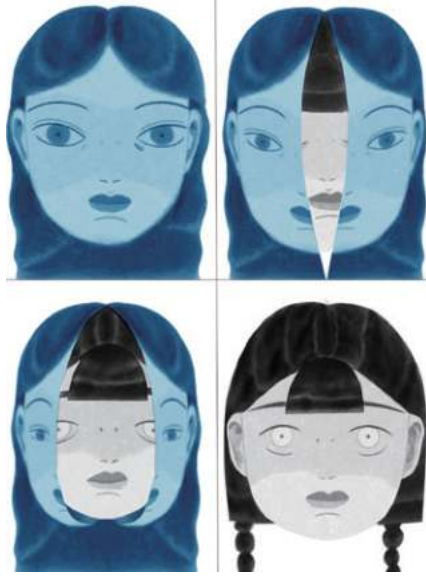








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## STUDENT WORK

### 1 (series)

Yanjun Chen, illustrator

Chris Ratcliffe, instructor

University of the Arts London (London, United Kingdom), school

"Do you occasionally feel like there is another person living inside of you? My series *Shadow Self* is a visual poem about me and my inner shadow friend, as well as a journey of self-discovery and facing the truth." Various sizes, digital.

© Yanjun Chen

### 2

Tianqi Chen, illustrator

Steve Brodner, instructor

School of Visual Arts (New York, NY), school

*Subway Creatures*. 54 × 24, ink, digital.

© Tianqi Chen

### 3 (series)

Yazhi Zheng, illustrator

Lisk Feng, instructor

School of Visual Arts (New York, NY), school

"An astronaut girl explores a fantastical new world, traversing with fish in the ocean at night, crossing pink forests in the light and communicating with the snake-like creature that lives there, and having adventures across the land." 11 × 17, digital.

© Yazhi Zheng





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## STUDENT WORK

### 1 (series)

Drishti Khokhar, designer/illustrator  
Shiva Nallaperumal/Jennifer Cole Phillips, instructors  
Maryland Institute College of Art (Baltimore, MA), school

"For an imaginary festival celebrating slow movement, close observation, and connection with flora and fauna. People come together to listen to nature's operating instructions, see the architecture they're built on and feel their own structural integrity." Digital.

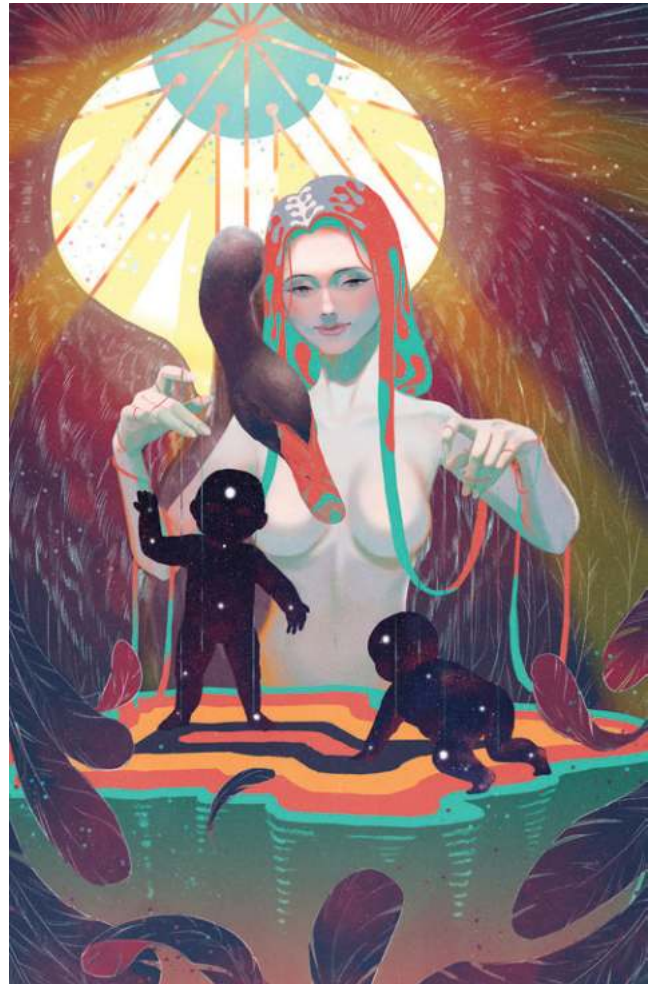
© Drishti Khokhar

### 2 (series)

Zia Zhu, illustrator  
Thomas Burns, instructor  
Savannah College of Art and Design (Atlanta, GA), school

"Inspired by the Zodiac signs." 10 × 15½, digital.

© Zia Zhu





## STUDENT WORK

### 1 (series)

Ziyue Gao, illustrator

Yawei Hao, instructor

Beijing Institute of Technology (Beijing, China), school

"When I have a panic attack, every second I suffer is unknown, so I often suffer further from the misunderstanding of the people around me." 8¼ × 11½, digital.

© Ziyue Gao

### 2 (series)

Xinlu Chen, illustrator

Vesper Stamper, instructor

School of Visual Arts (New York, NY), school

*Monstre Charmont*. 9½ × 17¼, digital.

© Xinlu Chen

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## STUDENT WORK

- 1 Chad Hu, illustrator  
Jason Kernevich/Sean McCabe, instructors  
Temple University (Philadelphia, PA), school

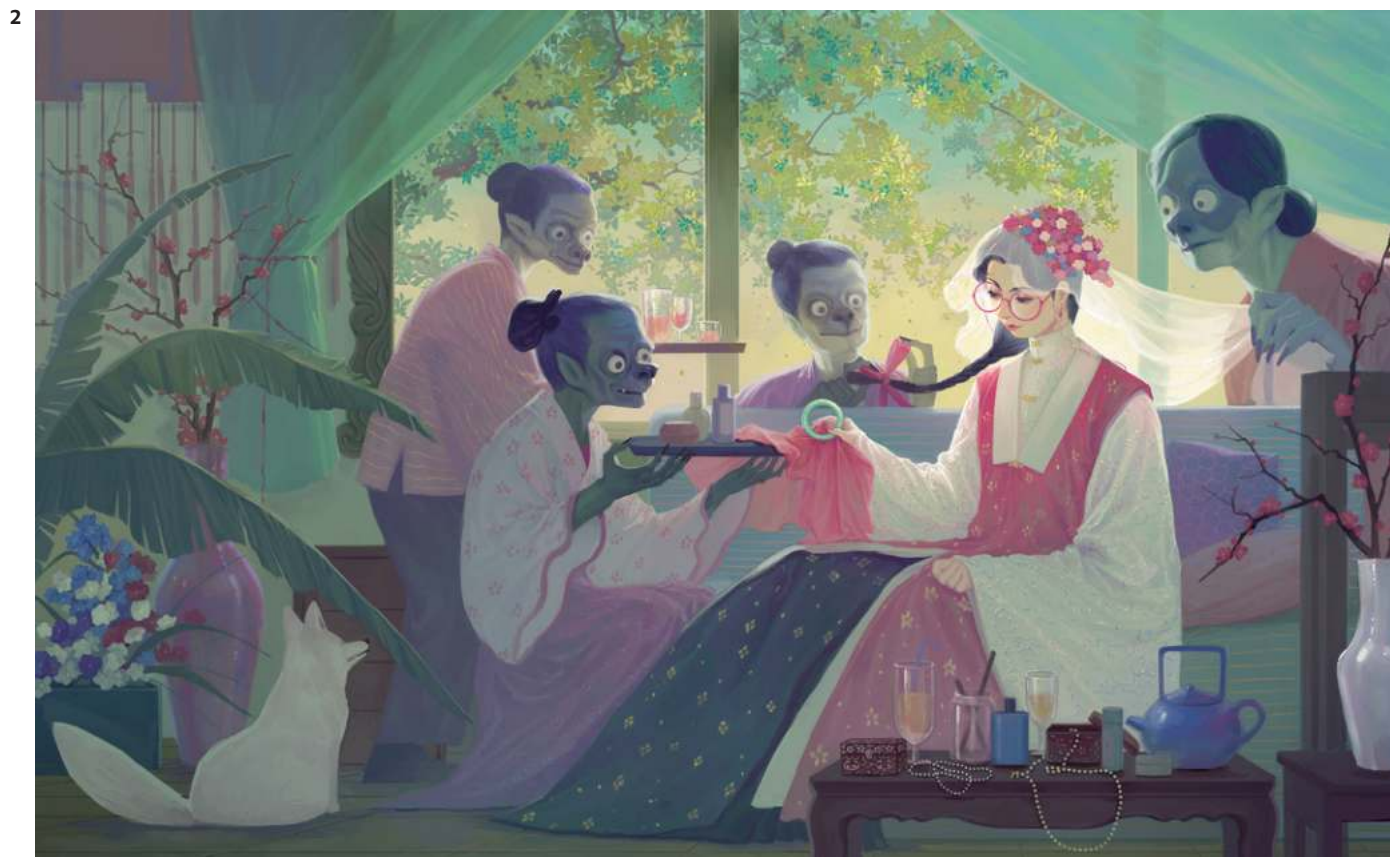
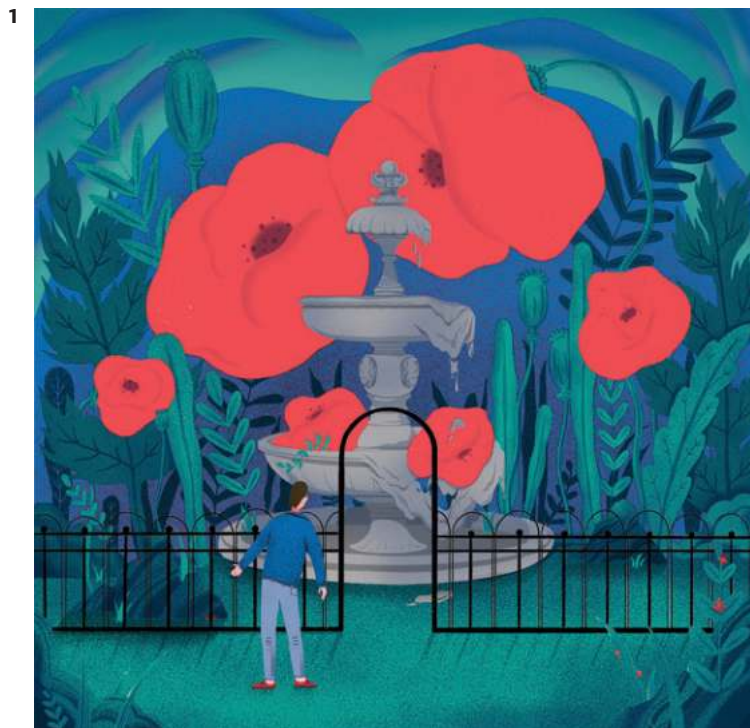
"Based on the *New York Times*'s article 'Michael Pollan Explores the Mind-Altering Plants in His Garden.' I chose to depict a crumbling garden filled with exotic plants and a melting concrete fountain." 12 × 12, digital.

© Chad Hu

- 2 (series)  
Zhongai Qiu, illustrator  
Julie Lieberman, instructor  
Savannah College of Art and Design (Savannah, GA), school

"A modern way to express traditional elements." Various sizes, digital.

© Zhongai Qiu









## STUDENT WORK

- 1 Andrea Luper, illustrator  
TM Davy, instructor  
School of Visual Arts (New York, NY), school  
*Pink*. 19¼ × 25¾, acrylic on canvas.  
© Andrea Luper

- 2 (series)  
Justin Worsley, illustrator  
Katherina Manolessou, instructor  
Cambridge School of Art (Cambridge, United Kingdom), school  
“Five double-page-spread illustrations from my picture book project *One Fine Day*, a story about friendship, forgiveness and laughter.” 19 × 9½, watercolor, water-soluble pencil.  
© Justin Worsley







## STUDENT WORK

- 1** Siyin Chen, illustrator  
Chris Ratcliffe, instructor  
University of the Arts London (London, United Kingdom), school
- "Intimate Space" 1:09
- "Intimacy is the bridge to the soul. Each person has a strong need to have an ongoing, intimate relationship with the world. Intimacy requires a private space where people can feel protected enough to share their innermost selves." Digital.

© Siyin Chen

- 2** Katy Freeman, illustrator  
Marshall Arisman/Anna Raff, instructors  
School of Visual Arts (New York, NY), school
- "There, in the center was a giant, old bear that stared straight back at him.' A spread from my graphic novel *Callisto*, inspired by the story of Jove, Callisto and Arcas in Ovid's *Metamorphoses*." 15 x 10, graphite on paper, digital.

© Katy Freeman

- 3** (series)  
Tinglin Liu, illustrator  
Stephanie Black, instructor  
Kingston University (London, United Kingdom), school
- "Amid the global warming crisis, our surroundings constantly remind us in extreme ways of the range of problems that climate change brings. I hope these illustrations send an important and urgent message to people living on the planet." Various sizes, digital.

© Tinglin Liu

1

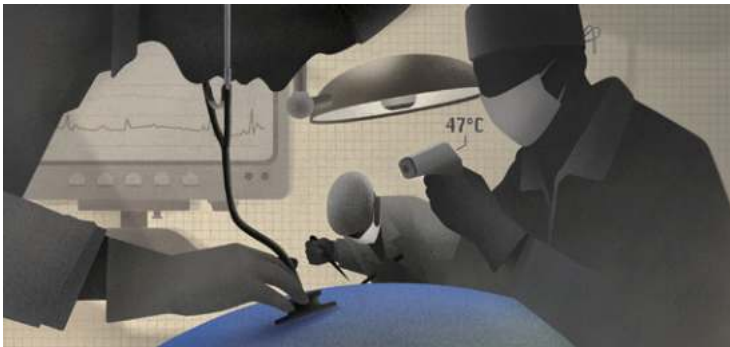




2



3











## STUDENT WORK

### 1 (series)

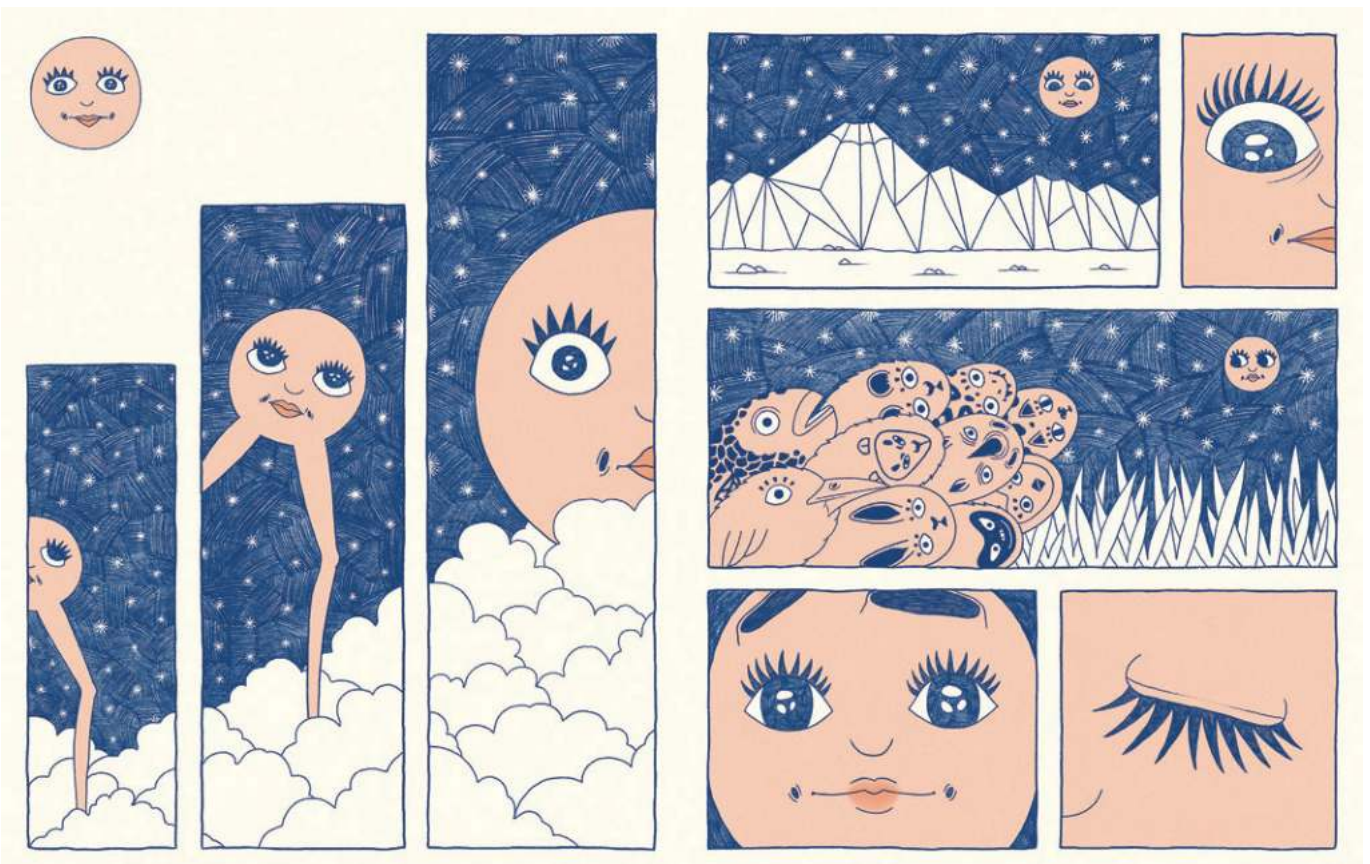
JiYun Choi, illustrator

Eric Nyquist, instructor

ArtCenter College of Design (Pasadena, CA), school

*Out of Orbit.* "A short graphic novel based on a story that I created. The Moon comes down to Earth to find its perfect body." 22 × 14, digital.

© JiYun Choi











## STUDENT WORK

### 1 (series)

Lexi K. Nilson, designer/illustrator

Robyn Phillips-Pendleton/Whitney Sherman, instructors  
Maryland Institute College of Art (Baltimore, MD), school

*Dogs I Met in the Elevator.* "A story of reconnecting to the world outside my apartment during the COVID-19 pandemic. In this 24-page zine, I reflect on my time growing into myself and the spaces I share with others by recording interactions with dogs I met during quarantine." 8½ × 5½, digital.

© Lexi K. Nilson

### 2 Yazhi Zheng, illustrator

Lisk Feng, instructor

School of Visual Arts (New York, NY), school

"During the COVID pandemic, the incidence of insomnia has gradually increased. Every inch of anxiety creates a night of tossing and turning. In the blue night of the struggle to sleep, loneliness climbed into our hearts." 8½ × 11, digital.

© Yazhi Zheng

2



## STUDENT WORK

### 1 (series)

Cecilia Giglio, illustrator  
David Acevedo/Anna Miracle, DAQ Studio, instructors  
LABASAD (Barcelona, Spain), school

"An editorial project based on a menstrual health report. I aimed to represent different situations women experience: excessive medication without investigation, menstrual poverty and the community's positive impact on overcoming these issues."

Various sizes, digital.

© Cecilia Giglio

### 2 Kaitlin Brito, illustrator

Lisk Feng, instructor  
School of Visual Arts (New York, NY), school

*The New Barker*. 8½ × 11, ink, digital.

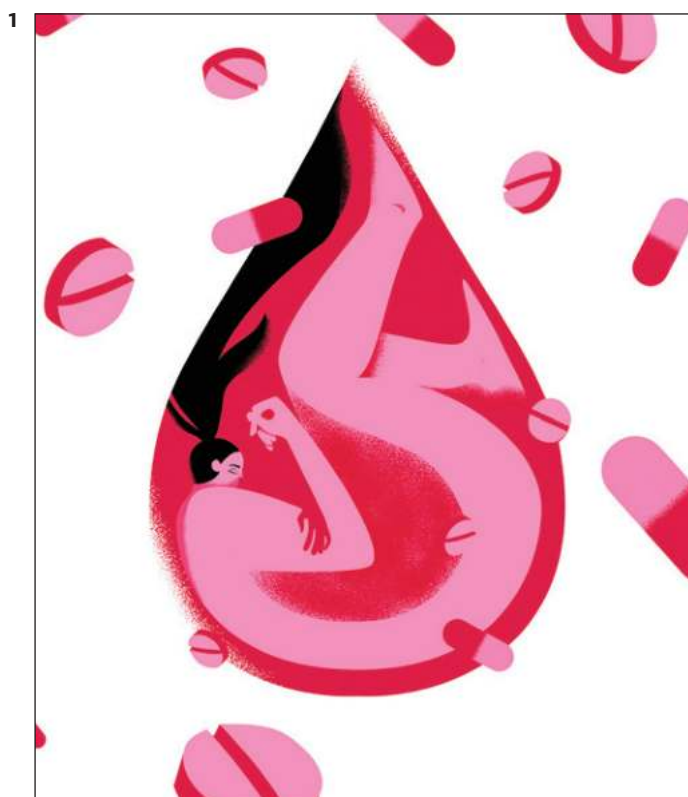
© Kaitlin Brito

### 3 Ciel Chen, illustrator

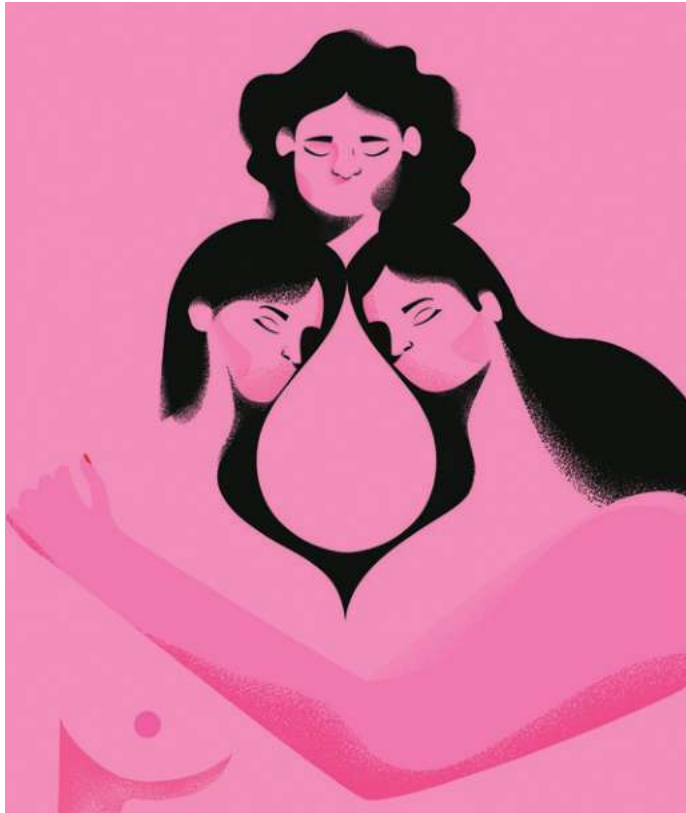
Peter McCarty, instructor  
School of Visual Arts (New York, NY), school

"An illustration from my children's book class project, a story about the dreams of butterflies." 20 × 10, digital.

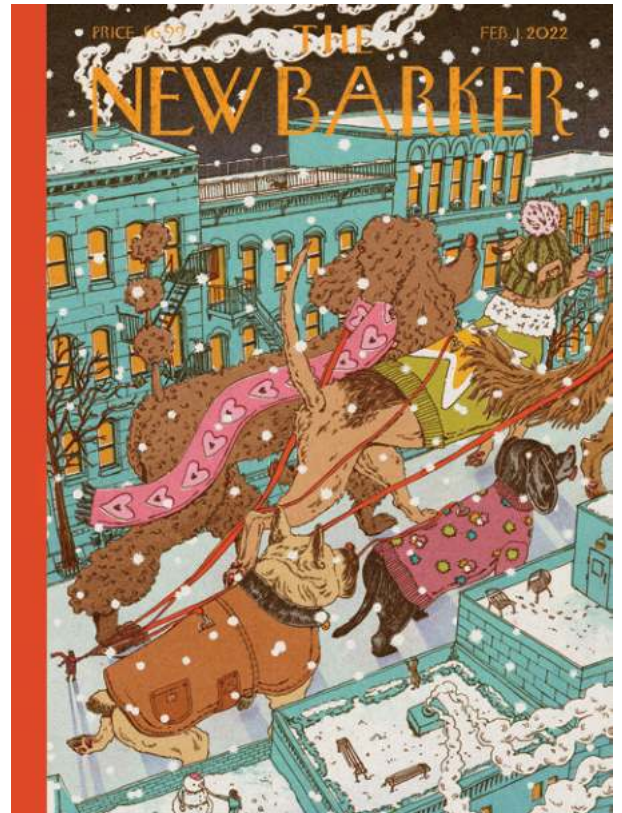
© Ciel Chen







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“It’s ... infuriatingly ironic to be constantly illustrating articles about inflation/cost of living and that not be reflected in payment from those publishing them. What’s the solution!?”

Eleanor Shakespeare, via Twitter

**“For me, there’s already a negative bias towards the creative industry. [AI-generated art] reinforces an argument that what we do is easy and we shouldn’t be able to earn the money we command.”**

Dapo Adeola, via the *Guardian*

**“Sometimes I’m convinced publishing wants a cover designer who is both good at design AND illustration like a 2-in-1 deal so they don’t have to pay an illustrator separately for custom work”**

Amanda Weiss, via Twitter

**“What really bugs me with all the talk about AI that’s been happening is that the pro-AI position, ‘now anyone can make art’, is a lie, because anyone could make art before. ... You can right now, and you’ll have a lot of fun with it.”**

Rory Blank, via Twitter

**“When you give the illustrator a template and the artwork they send fits the template perfectly... \*chef’s kiss\*”**

Mallory Grigg, via Twitter

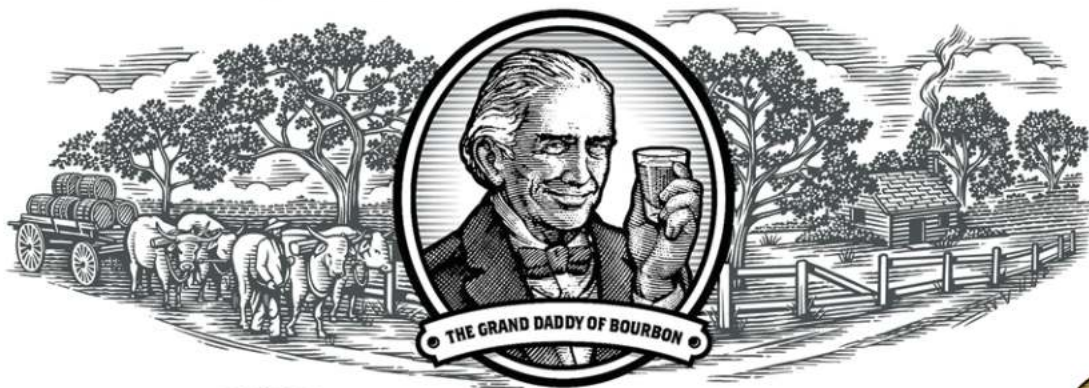
“Not really into drawing these days but I am really into picturing what I would draw, then mentally adding it to my imaginary portfolio of all my other new amazing imaginary drawings”

Sara Wong, via Twitter

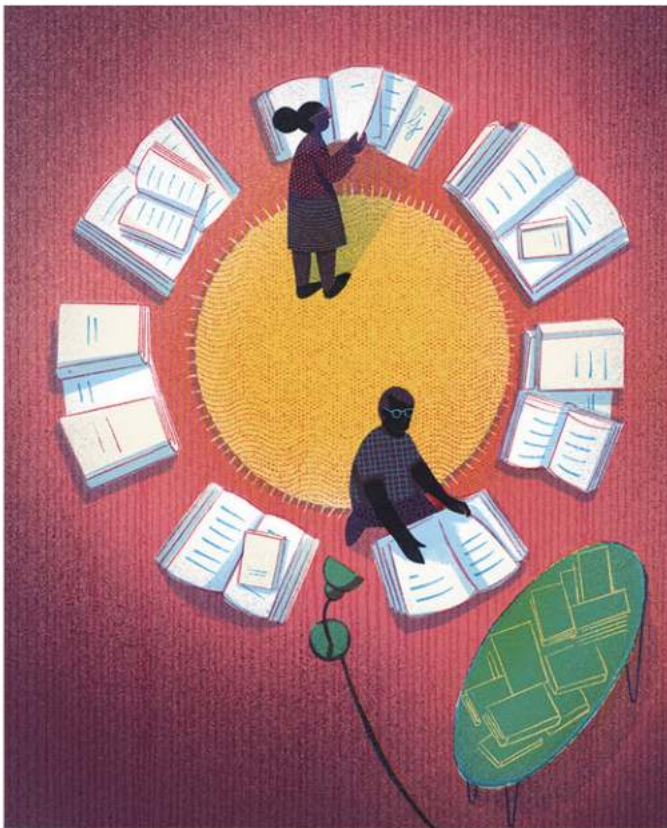
**“Illustrators, you don’t need a huge social following. I hire illustrators who don’t have huge followings all the time. ... If you’re trying to decide between spending time practicing or posting, I’d recommend practicing.”**

Brian LaRossa, via Twitter









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