

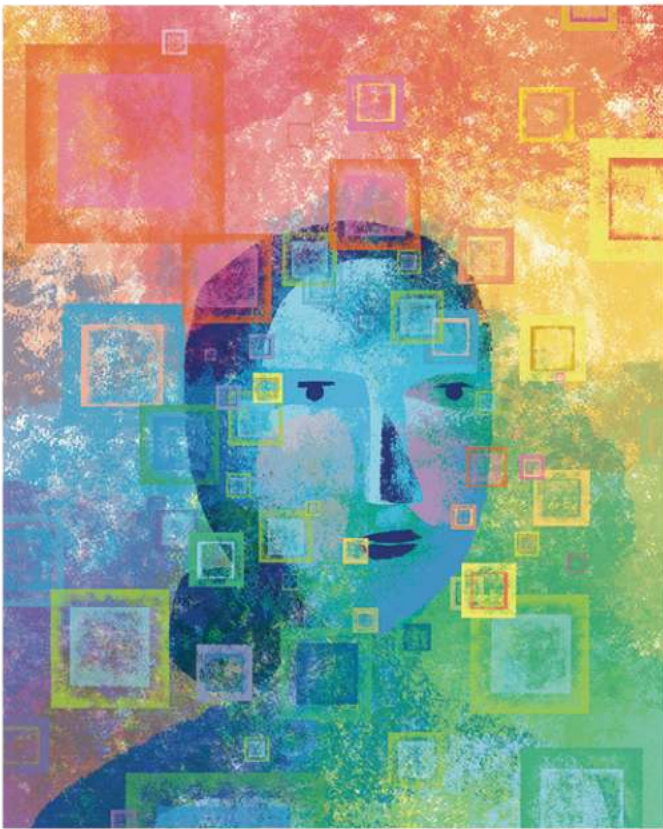
CA

COMMUNICATION ARTS ILLUSTRATION ANNUAL 65

Reesaw Zen Sekizawa Fresh Exhibit



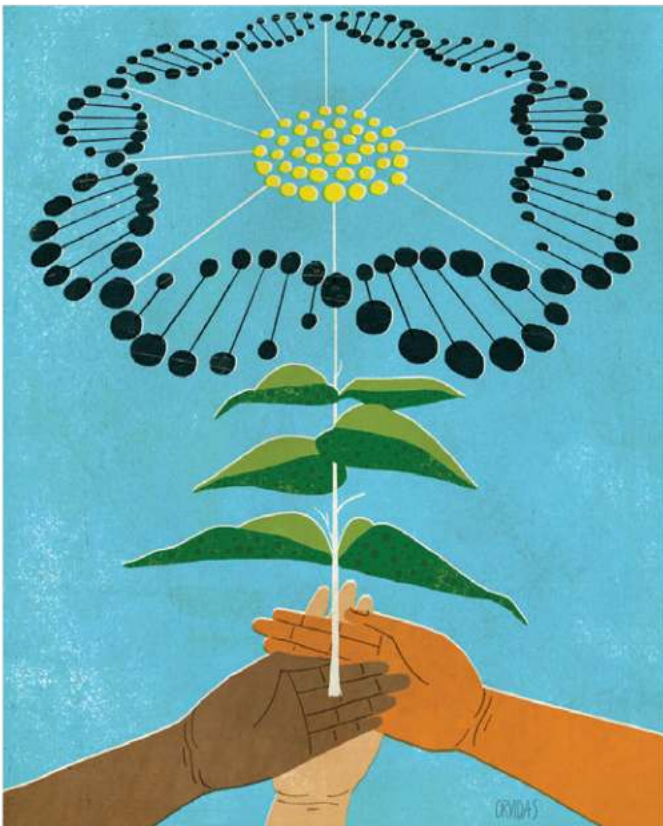
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Featured in this issue

Reesaw
reesaw.com

Zen Sekizawa
zensekizawa.com

Fresh
Violeta Encarnación
violetaencarnacion.com

Danaé Gosset
danaegosset.com

Eugen Merher
eugen-merher.com

Monumento
monumento.co

Nate Sweitzer
natesweitzer.com

Exhibit
Cansu Dağbağlı Ferreira
cansudagbagli.com

Droga5
droga5.com

Edelman
edelman.com

FRED & FARID
fredfarid.com

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gallagherdesign.com

ISD Group
isd-group.com

LG2
lg2.com

SoyJairoGuerrero
soyjairoguerrero.com

Tombras
tombras.com

Underline Studio
underlinestudio.com

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Features

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Columns

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In 2008, **Amy Ng** founded Pikaland (pikaland.com), an online resource for freelance illustrators. Based in Singapore, she guest lectures at the One Academy of Communication Design.

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SUBMITTING WORK

commarts.com/submissions

ERRATA

On page 59 of our March/April 2024 issue, we mistakenly attributed photographer Jenna Morelli's headshot, a self-portrait, to a photographer named Andy Pham. We apologize for our error.

MASTHEAD

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Creative Hotlist 13
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CALL FOR ENTRIES






Advertising 2024 7

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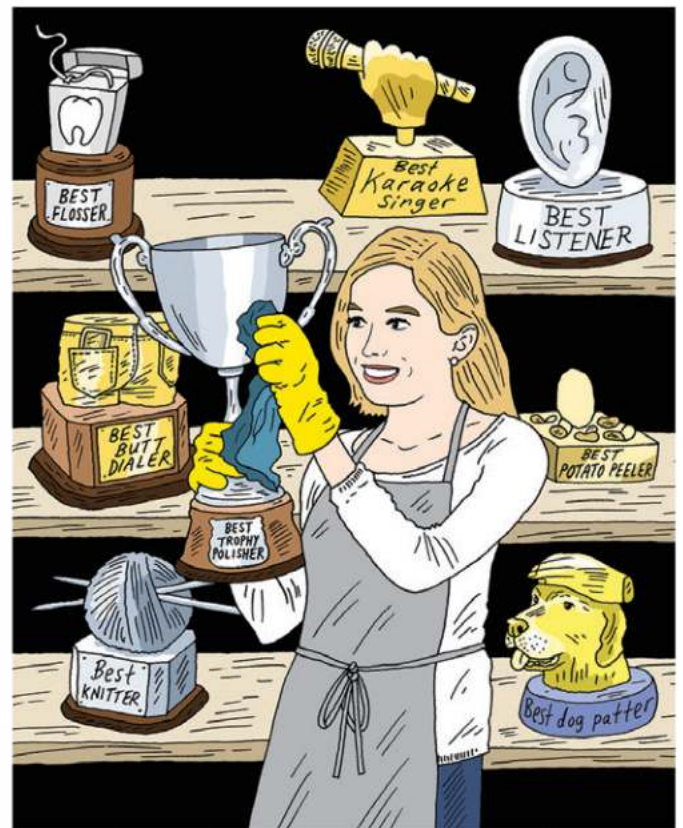
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the search for illustration begins with



EDITOR'S COLUMN

Patrick Coyne



While the 3,639 entries submitted to this year's Illustration competition were a slight drop from the previous year, they do reflect its growing international scope. A full 40 percent of the submissions came from outside the United States—the highest percentage we've ever recorded for this competition.

"It was very interesting to notice how illustrators from around the world think and how distinct composition and density are used to tell stories," says juror Kako. "Western artists tend to be more conceptual, searching for minimalism, while Eastern artists give us a plethora of ideas on every inch of the paper. I love it."

"I found the strong Asian cultural identity interesting," juror Laura Varsky says. "Unfortunately, I don't have much contact with what is happening in the field of illustration on the Asian continent, and I was surprised by the quantity of work presented from there."

"This is the first time I've judged an illustration competition for CA, but I've noticed quite a few entries that were clearly from China and Taiwan and, in the illustration themselves, had lettering in Mandarin," says juror Amy Ng. "The inclusion of a foreign language is not something that I notice from illustrators from other parts of the world."

I asked the jurors what most surprised them about the entries.

"I was surprised to see so many quality images in students' work," juror Laurent Pinabel says. "A very fine maturity in general."

"I was surprised by something I always sensed but now see very clearly: serialized work, the kind that enables you to move beyond

"What are the implications of the growth of AI-generated art? Will new generations change their understanding of the notion of 'being creative'?"

—Kako

a single illustration and work on a narrative series, is always much more powerful and interesting," says Varsky.

"The dominance of fantastical subjects and worldbuilding—from anthropomorphic animals to mermaids to everything in between," juror Rinee Shah says.

"Colors," says Kako. "Some illustrations had really bold color choices. So bright! So acidic!"

"I saw a lot of influences from the '60s and '70s," juror Fernando Ambrosi says. "Maybe the new is the old."

"The illustrations offer a great panorama of quality, but also of stylistic conformity. We can see some trends but nothing disruptive."

—Fernando Ambrosi

many illustrations were still technically stunning—but there is something there that, to me, felt lacking."

"In the category of personal projects, I felt there was a lack of communicative substance," says Varsky. "Of course, there were very interesting exceptions, but overall, I would have expected more content waiting to be conveyed through the images."

"I judge an entry based on the combination of both the description and the image submitted because I feel that context is very important in the field of illustration," Ng says. "So, conflict arose when some pieces were beautiful but didn't let on to what the piece was about or what the impetus behind it was. I feel that the inclusion of a short, pertinent description is important as it helps us understand why illustrators made the choices they did. Even if a piece was not technically proficient, I would be able to understand them better and why they've arrived at the piece they've made."

"I have a sensibility that leads me more toward images that have content, a concept or a double meaning," says Pinabel. "As a result, I found it harder to judge certain images that reflected nothing more than dexterity. For some, I was so impressed—also by the emotion that came out of them—that I couldn't help but select them, but sometimes, I felt that skill shouldn't be an end in itself."

"Sometimes, the need to make something beautiful hurts the need to make something interesting, and I saw that in quite a few entries," Shah says.

When talking about the illustration industry, I asked the jurors what should illustrators explore beyond commissioned work.

I also asked the jurors what most disappointed them about the entries.

"In many illustrations, there were the use of texture and duplicated elements to occupy the space rather than drawing something more," says Ambrosi.

"This is the first time I've felt a huge number of artists are working in the same style—I mean, a number so big that really got my attention," Kako says. "It is not about quality—many artists spiced up [this style] to call it their own, and

A dynamic splash of water in shades of green and blue, with droplets and bubbles, creating a sense of movement and freshness. The splash is centered behind the main title.

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EDITOR'S COLUMN

"In this globalized world, the 'grassroots' arts are missing—like the underground scene, fanzines and low-budget projects," says Ambrosi. "Get out from the 'tame' illustrations that social media offers us."

"As an animation producer, I know there is a huge need for talented illustrators that can create work for animation," juror Mike Holm says. "I know many great freelance illustrators who are constantly booked with animation projects and keep a steady flow of work coming in to supplement commissioned work. It requires quick turnaround and files prepared specifically for animators, but there is no shortage of work there for illustrators."

"There is a beautiful world coming from spatial computing," says Kako. "We will rethink the interior design of our houses, our communication systems, how we play games, and how we make and collect art, among other things. I think artists should give it a try, both individually and collectively."

"I'm a big proponent of art entrepreneurship," Ng says. "I think that illustrators should try their hand at finding their own niche and audiences through the creation of art products. In this day and age, everything may seem to live online, but I feel that we shouldn't discount the beauty of in-person connections. Having a booth at an art market, for example, can showcase your work among a community of other like-minded artists while exposing you to ways in which your audience can reach you directly and experience your work—and you—close up."

"I believe illustrators should always have a personal line activated and understand their personal interests, the topics that they are passionate about and the ways of storytelling that resonate with them," says Varsky. "Always have material emerging from a personal interest to showcase. It helps build a personal imprint as a professional and attracts the best commissions."

"For an illustrator, it's not always easy to have the time to explore new media or new approaches outside of commissions," Pinabel says. "Through the competition, I've been able to see many explorations that reduce the boundary between the visual arts and illustration. What matters most is honesty about

oneself and one's work. Remain as authentic as possible in your essays and commissions."

Lastly, I asked the jurors where they think the field of illustration is going.

"The proliferation of social media enables illustrators to explore and be privy to a lot more variety of artists' styles and execution internationally," says Ng. "What I'm hoping will happen is a cross-pollination of these ideas and techniques to create new,



FERNANDO AMBROSI

is the art director of Mondadori Children's Books, an imprint of the

Mondadori Group, Italy's

leading publishing group that includes imprints Battello a Vapore and Geronimo Stilton. With more than 30 years of experience, Ambrosi has worked with a generation of Italian illustrators and watched them grow and become well known in Italy and abroad. He has designed several historic children's book series (including *Oscar Junior*), served on the juries of several international competitions and has received three Awards of Excellence from *Communication Arts*. He currently lives in Romeo and Juliet's city of Verona, Italy.



DEANNA DONEGAN

is an award-winning art director, illustrator and designer at the *New York Times*. She

currently directs visuals

for the Well section. Donegan established the *New York Times*'s annual illustration portfolio reviews—now in its second year—that take place in the fall. Prior to joining the *New York Times*, she spent six years at *The New Yorker* magazine where she commissioned countless illustrations and designed the magazine's popular tote bag. She received a bachelor's degree from the School of Visual Arts in graphic design and illustration and is based in Queens, New York, where she lives with her husband and cat.



MIKE HOLM

grew up admiring his grandfather's cartoon strip and his dad's career in advertising. After

design school, Holm

spent a year as an agency art director in Seattle before joining a start-up production studio that ignited his passion for production and animation. Over the years, he has worked with many talented creatives across illustration, live action film, stop-motion, 2-D and 3-D animation. In 2015, Holm founded Anchor Point, a full-service animation production house partnering with dozens of talented directors and studios worldwide. Outside of work, he is building an eclectic art collection, and he enjoys illustrating and painting.



KAKO

is an illustrator with an extensive portfolio ranging from editorials to advertisements to comics and book covers.

His distinguishable style has brought him clients from all over the world, and he has been recognized in annuals and award shows such as Cannes Advertising Festival, *Communication Arts* and the Society of Illustrators, among others. He was recently selected to be included in the book *100 Illustrators*, written by Steven Heller and Julius Wiedemann and published by Taschen. Kako currently lives in São Paulo, Brazil, and works as a production designer and creative director of virtual reality games at Arvore Immersive Experiences.

exciting forms of imagemaking that can come alive in different contexts, further blurring the line between art and illustration.”

“I’ve been noticing a resurgence of handmade illustration and art,” Holm says. “I think a lot of artists, especially illustrators, were seduced by the ease and convenience of an iPad, Procreate and an Apple Pencil. These are absolutely incredible tools for personal and commercial work alike—they make producing and revising work, preparing deliverables and scaling art so easy—but there is no

comparison to the satisfaction of picking up a pencil, a marker, a pen or a brush, with some good quality paper or canvas. A lot of artists are suffering digital burnout and turning back to traditional mediums, and the industry may follow suit—at least, to a certain extent.”


“I see opposing trends,” says Ambrosi. “On the one hand, a simplification of forms and concepts, and on the other, a lot of complexity. Also, in coloring—black with a few colors, or

illustration with many colors and psychedelic effects. It’s also yet to be understood what the influence of AI software will be. We’ll see if illustrators will have to draw hands with six fingers.”

“AI is changing illustration way quicker than we expected, and I’m still on the fence regarding if it will be good or bad,” Kako says. “But we, as creators and as a community, will have to deal with it and learn how to accept it because it is not going away. There is a lot to be done, especially regarding the legal aspect of the use of AI.”

“With the emergence of AI-generated imagery, we’re going to start seeing illustrators’ personalities and quirks coming out more in their work to help them stand out and feel authentically unique,” says Shah.

“I think two lines will begin to be more strongly defined,” Varsky says. “Today, there is personal work struggling to become visible alongside works that overuse certain technological tools. The novelty lies in the hyperrealistic and aestheticized image of AI. I believe the industry will split between cheap, hegemonic AI versus illustrators and their gestures representing cultural diversity. I hope the emergence of the artificial provides an opportunity to revalue diversity.”

A minimum of five out of eight 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 65th Illustration Annual. 



AMY NG is an arts educator specializing in the intersection between illustration, creativity and arts entrepreneurship.

Since 2009, her website Pikaland has become a resource for students and artists interested in learning how to create meaning, purpose and a sustainable career through art. As a self-educated illustrator and writer, she is passionate and curious about the process and psychology of learning in visual-based curriculums. She recently completed her masters in arts pedagogy and practice, focusing on opportunity creation for visual artists through self-directed projects and its effects on student confidence and motivation.



LAURENT PINABEL has designed and produced numerous visuals for the French and Québec cultural communities.

After studying fine and applied arts in Paris, he began working in 1994 as a graphic designer and then an art director for various agencies in the cultural and music industries. Based in Montréal since 2001, he has since become freelance and continued his exploration of images and illustration, always favoring an artistic and human approach. His illustrations now appear on books, murals, packaging, editorial, theater, TV, animation and skateboards. He is also an author, published by Éditions les 400 Coups, and his work regularly wins national and international awards.



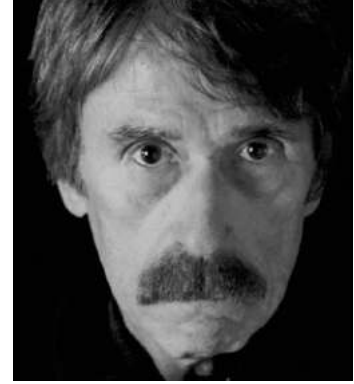
RINEE SHAH is an award-winning illustrator and advertising creative director at Oatly, based in northern California. Her illustration

has focused on books and editorial commissions. She is the author and illustrator of *LOL 101: A Kid’s Guide to Writing Jokes* and *The Made-Up Words Project* and illustrator of *Off: The Day The Internet Died*. Additionally, she is the resident illustrator for the *Los Angeles Times*’s relationship column. Her illustration clients include Apple, Inside Hook, the *Los Angeles Times*, the *New York Times* and Simon & Schuster, and she is a 2023 *Ad Age* 40 Under 40 honoree. She’s also a former writer for San Francisco’s legendary sketch comedy group Killing My Lobster.



LAURA VARSKY is a graphic designer in Buenos Aires, Argentina. Specializing in album and book design, she won the Latin

Grammy Award for art direction in 2006, the Award of Excellence from *Communication Arts* in 2015 and the second national design prize from the National Fund for the Arts in 2018. As an illustrator, she has published books and earned distinctions including the Chilean Amster Coré award. Codirector of the postgraduate program for professional illustration at the University of Buenos Aires, she has been involved in undergraduate teaching for more than ten years and has delivered lectures and workshops internationally.



Creativity is a Blood and Guts Business. AI Has Neither Blood Nor Guts.

A fan asked ChatGPT to write a song in the style of Australian musical artist Nick Cave. Naively, he sent it to Cave, no doubt thinking that Cave would marvel at how wonderful it was. Suddenly, I'm a fan of Nick Cave, too. How could I not be after reading his response:

"Dear Mark,

Since its launch in November last year many people, most buzzing with a kind of algorithmic awe, have sent me songs 'in the style of Nick Cave' created by ChatGPT. There have been dozens of them. Suffice to say, I do not feel the same enthusiasm around this technology.

I understand that ChatGPT is in its infancy but perhaps that is the emerging horror of AI—that it will forever be in its infancy, as it will always have further to go, and the direction is always forward, always faster.

It can never be rolled back, or slowed down, as it moves us toward a utopian future, maybe, or our total destruction. Who can possibly say which? Judging by this song 'in the style of Nick Cave' though, it doesn't look good, Mark. The apocalypse is well on its way. This song sucks.

What ChatGPT is, in this instance, is replication as travesty. ChatGPT may be able to write a speech or an essay or a sermon or an obituary but it cannot create a genuine song. It could perhaps in time create a song that is, on the surface, indistinguishable from an original, but it will always be a replication, a kind of burlesque.

Songs arise out of suffering, by which I mean they are predicated upon the complex, internal human struggle of creation and, well, as far as I know, algorithms don't feel.

Data doesn't suffer. ChatGPT has no inner being, it has been nowhere, it has endured nothing, it has not had the audacity to reach beyond its limitations, and hence it doesn't have the capacity for a shared transcendent experience, as it has no limitations from which to transcend.

ChatGPT's melancholy role is that it is destined to imitate and can never have an authentic human experience, no matter how devalued and inconsequential the human experience may in time become.

What makes a great song great is not its close resemblance to a recognizable work. Writing a good song is not mimicry, or replication, or pastiche, it is the opposite. It is an act of self-murder that destroys all one has strived to produce in the past.

It is those dangerous, heart-stopping departures that catapult the artist beyond the limits of what he or she recognizes as their known self.

This is part of the authentic creative struggle that precedes the invention of a unique lyric of actual value.

It is the breathless confrontation with one's vulnerability, one's perilousness, one's smallness, pitted against a sense of sudden shocking discovery.

It is the redemptive artistic act that stirs the heart of the listener, where the listener recognizes in the inner workings of the song their own blood, their own struggle, their own suffering.

This is what we humble humans can offer, that AI can only mimic, the transcendent journey of the artist that forever grapples with his or her own shortcomings. This is where human genius resides, deeply embedded within, yet reaching beyond, those limitations.

It may sound like I'm taking all this a little too personally, but I'm a songwriter who is engaged, at this very moment, in the process of songwriting.

It's a blood and guts business, here at my desk, that requires something of me to initiate the new and fresh idea. It requires my humanness. What that new idea is, I don't know, but it is out there somewhere, searching for me. In time, we will find each other.

Mark, thanks for the song, but with all the love and respect in the world, this song is bullshit, a grotesque mockery of what it is to be human, and, well, I don't much like it—although, hang on! Rereading it, there is a line in there that speaks to me—

'I've got the fire of hell in my eyes'

—says the song 'in the style of Nick Cave,' and that's kind of true. I have got the fire of hell in my eyes—and it's ChatGPT.

Love, Nick"

My friends, none of us can say for certain where AI is taking us. Maybe it will be utopia. Maybe it will be our worst nightmare. But this is what I believe: no machine can or ever will comprehend the infinitely complex, often paradoxical, utter irrationality of the human heart.

AI can learn so much. But what makes us emotional, what makes us so uniquely creative, all the large language models in the world can never begin to understand that—let alone rival it.

In the words of Margo Madison, the disgraced former NASA administrator at the end of the final episode of season four of the TV show *For All Mankind*: "The truth is, the world is not as simple as we want it to be. It can't just be boiled down into an equation. Especially when it comes to human beings. We are flawed. Unpredictable. And full of contradictions. It's taken me most of my life to recognize that it's exactly these traits that make us so resilient, that give credence to the idea that anything is possible." **ca**



Communication Arts Daily
OUR DAILY EMAIL NEWSLETTER

WHAT YOU NEED TO STAY INSPIRED



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Designed to keep you up-to-date on the hottest design, advertising and web projects, our newsletter also links to the most thought-provoking articles we've found on the web.

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Features

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The San Francisco-based experiential studio brings dreams to life through digital interactions.

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Type Hike series

This series supports the National Park Service with a showcase of beautiful type from 60 designers.

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Webpicks

Concord Music Hall

Mark Goldstein's site design for this Chicago-based performance venue shows off its true colors.

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Sam Onche

Strength Through Illustration

A painting of an African mask adorned with transistors and diodes. A profile of a man with electrical wires climbing up the side of his neck to connect with his brain. Rubik's cubes flying from all corners of a composition toward a person whose face is mostly obscured by a beak-like mask. In the work of Sam Onche—an illustrator born in Benue, Nigeria, and now based in Chicago—the afrofuturist aesthetics he explores represent his inspiration from sci-fi and comic books and his desire to see a positive future for Black people portrayed in art. Having studied studio art with a focus on oil painting at the Colby College in Waterville, Maine, Onche has created paintings and illustrations for posters, prints, book covers and music albums, working for clients such as HarperCollins, Netflix and Saatchi Art. With his talent, he honors Black people through representing them authentically in illustration. —Michael Coyne



How did you discover your passion for art? I've had a passion for art since I was a kid back home in Nigeria. I remember watching cartoons and action movies and reading comics all the time, which motivated me to make my own creations and design my characters based on the world around me and my imagination. My decision to become an illustrator came from my hunger to tell stories and create beautiful work. There is something special about bringing an idea to life and watching how much impact that idea or creation has on people.

What media do you like to work in, and why? Honestly, it depends on what I'm trying to achieve. Overall, I love working traditionally on canvas, paper or panel. It's nice to see and feel the textures, marks and even flaws that exist when using traditional media. On the other hand, working digitally is also nice. I use Procreate for my digital work, which is so convenient to draw and paint on—especially because I love to make a lot of adjustments as I work.

One influence you incorporate in your work is afrofuturism, an art style that combines Black identity and freedom with sci-fi aesthetics. What sparked your interest in this genre, and what

does it represent for you? I would say my early introduction into afrofuturism came from my love of sci-fi movies, action figures and comics. Later on, after taking the time to study and really understand what the concept stands for and looks to achieve, I got immersed. It's so cool creating characters that look like me and command a strong presence. The most important thing for me is to create an image that brings hope for the future for people of color in our ever-changing world.

Having moved to the United States from Nigeria, how does your background influence your art? I always say that growing up in Nigeria and then moving to the United States was the best thing that happened to help my art grow. At first, I struggled with finding a way to mesh my experiences from both worlds but later on found a way to make it work. My use of color and the way I sometimes exaggerate forms or shape language comes from my experience with Nigerian art. I would say the swagger in my style comes from being in the United States, which can be found in music, fashion and everyday life.

What have some of your favorite client-focused projects been like, and what have you learned from them? My favorite client-focused projects have been mostly illustrating covers and design. It could be an album, book or magazine cover. I enjoy listening to people's stories, visions and dreams and then bringing those to life.

For instance, when music artists send me songs for an upcoming album, listening to them helps me get in the flow when designing a cover. I just love being a part of the journey.

I would say I've learned a great deal from working with different clients, from being able to deliver work before deadlines to making quick turnarounds if need be. I've also learned how to listen, which helps to understand expectations and give constructive criticisms and well-thought-out ideas.

Tell us about your book *sogo: The Art of Sam Onche* and your upcoming title *The Art of Black*. What inspired you to put these books together? *sogo: The Art of Sam Onche* is my first art book. My goal was to introduce the world to my work and thought process and put together selected works inspired by a variety of things to show my diversity and reach.

The Art of Black is my upcoming book that I've been working on for four years now. I want to create a new visual experience with this book, which I hope will inspire many people visually and emotionally.

You've also illustrated the children's book *The Beat in My Head* by authors Ariel and Brandon Blackwell. What are some of the unique opportunities and challenges of illustrating children's books?

Illustrating children's books opened my eyes to a different world. Working with children brings a certain kind of joy and purpose. Watching kids listen and look at imagery I created for the book makes me emotional. The greatest challenge for me when I worked on the

book was to make sure my illustrations were relatable and visually stimulating to grab the kids' attention.

Additionally, you also show your work in galleries, having participated in *The Great State of Illustration in Maine* exhibition in early 2023. What do you like about participating in exhibitions? Being able to show work in galleries is a dream come true for me. Showing work alongside legends and greats in the illustration world in *The Great State of Illustration in Maine* exhibition was a blessing. I loved everything about participating in the exhibit. Most of all, I saw it as my way of giving back to the state of Maine for all the opportunities it has provided me.

What is your dream assignment? Illustrating a cover for *The New Yorker* or *Vogue*. When the opportunity comes, I know I'll design a cover that would stand the test of time.

What excites you about illustration right now, and where do you think the field is going? I'm excited about creating illustrations that are thought-provoking and fresh. My use of the word *fresh* is my best attempt at describing the creation of a new experience. I think the illustration field is going to greater heights. Looking back at covers designed by J. C. Leyendecker and covers now, I would say that the field is in safe hands.

Do you have any advice for illustrators just entering the profession today? Pull inspiration from your experiences rather than copying from someone else. Listen to your voice even when others might not seem to understand your vision. [ca](#)

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Mind the Gap

The Narrative Power of Illustrations and Drawings

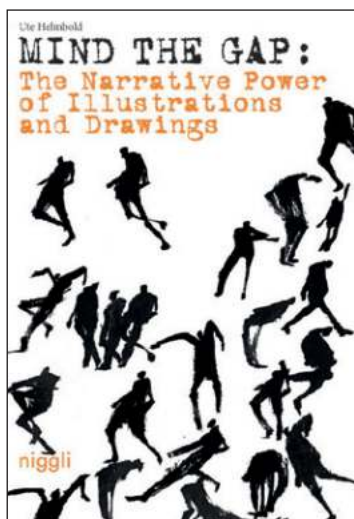
by Ute Helmbold
640 pages, hardcover, €49.90
Published by Niggli Verlag
niggli.ch

Process, inspiration, seeing and understanding are all major components of creating powerful drawings and illustrations that tell a compelling narrative. Freelance illustrator and educator Ute Helmbold has gathered a compendium of advice, tips, tricks and philosophy from her nearly 30

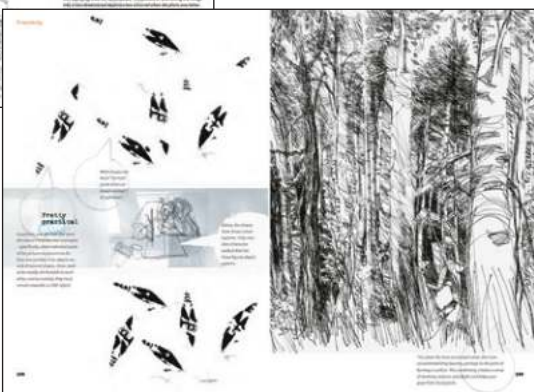
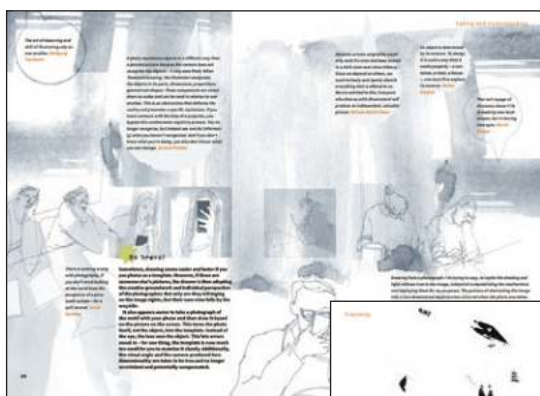
years of teaching at the Braunschweig University of Art in Braunschweig, Germany, to inspire and guide anyone wishing to immerse themselves in a thoughtful exercise.

Using sample images from her students to illustrate her points, Helmbold offers drawing advice and techniques in the first of ten sections that cover the gamut of topics surrounding illustrative works. The book's title, *Mind the Gap*, refers to the author's assessment that there are always two sides to an image: "...authors and viewers, creating and observing, knowing and showing, making rules and breaking rules, pragmatism and individualism, passion and purpose, head and gut, feeling and understanding." The biggest challenge lies in creating images that unite the two sides in a tangible, meaningful way that engages the viewer—head and hand come together in the process of telling a story.

There is a wealth of practical advice at the foundation of Helmbold's book, useful for both students and professionals. The dynamic design draws in the reader and enables quick takeaways as well as deeper study. Peppered throughout are quotes from notable illustrators and exercises designed to make you think about how you see and draw objects. *Mind the*



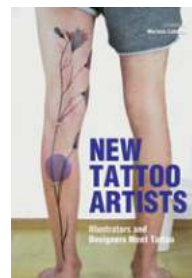
Gap is highly likely to inspire the reader to grab a sketch pad, sharpen their pencils and find something or someone to draw. —Anne Telford



New Tattoo Artists

Illustrators and Designers Meet Tattoo

by Mariona Cabassa Cortés



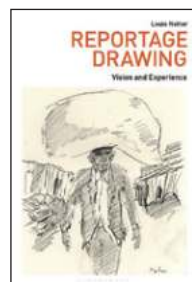
As artists from other disciplines enter

the world of tattooing, the techniques and styles of this body art method become more diverse and unique. Author Mariona Cabassa Cortés collects and displays the work of 25 such multidisciplinary artists, whose work reinvigorates the possibilities of tattoo. 240 pages, softcover, \$29.95, Hoaki.

Reportage Drawing

Vision and Experience

by Louis Netter



With a deep dive into contemporary reportage illustration, author Louis Netter examines how

illustrators inject subjectivity into news and recent events by including political symbols and emphasizing the importance of place. Netter also underlines the aesthetic importance of the sketch and how it has precipitated new understandings of our experiences. 216 pages, softcover, \$26.95, Bloomsbury.

The Illustrator's Guide

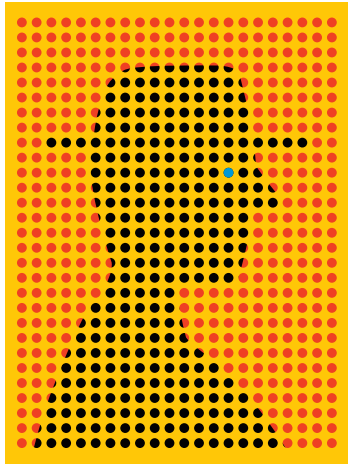
How to create an exceptional freelance illustration career

by James Hughes



Pulling from his experience as an illustration rep at

Folio Agency, author James Hughes offers his observations in his book *The Illustrator's Guide* on many scenarios that freelance illustrators encounter in their careers, from just starting out to dealing with copycats to securing an agent. 227 pages, softcover, \$18.99, theillustratorsguide.com.



Drawn

by Craig Frazier
276 pages, hardcover, \$50
Published by Goff Books
goffbooks.com

As soon as exuberant colors welcome readers to this collection, Mr. Human commands attention. A character by illustrator Craig Frazier, Mr. Human has an oversized body, a tiny head, no face and no emotion. Yet through his posture or the tilt of his hat,

he's an expressive everyman telling stories and navigating Frazier's metaphorical world.

Known as a conceptual illustrator whose work expresses simplicity, elegance and wit, Frazier designed *Drawn* to showcase more than 400 of his illustrations and sketches created during more than four decades working in the San Francisco Bay Area. As a graphic designer who could draw, he offered both skills to clients until the mid-1990s when he switched to illustration full time. Frazier's visual journey includes a brief biography and upbeat insights on his career of putting pen to paper.

At the heart of *Drawn* is his tribute to the call that has rewarded him at pivotal moments in his life. Armed with his sketchbook that offers a bottomless bag of thumbnails to develop, Frazier creates illustrations of complex topics that inform and entertain. For example, asset management: Frazier draws Mr. Human standing in front of sailboats on the distant ocean. He cradles a miniature version of the boats and sea in his arms as his head tilts down to gaze at his treasure.

The image needs no words. It's direct, imaginative, memorable. "Explore the obvious. Then dig deeper," writes Frazier. Don't accept your first ideas. An illustrator's earliest solutions may already be imagined by viewers.

What's fun about drawing that?

—Ruth Hagopian



Illustrators' Sketchbooks

Inside the Creative Processes of 60 Iconic and Emerging Artists

by Martin Salisbury
304 pages, hardcover, \$40
Published by Chronicle Books
chroniclebooks.com

While we often see an artist's finished artwork, one can't help but wonder: What really happens in the making of an image? Where do artists and illustrators get their ideas from? And more importantly, how do they translate an idea into art? In Martin Salisbury's book *Illustrator's Sketchbook: Inside the Creative Processes of 60 Iconic and Emerging Artists*, we're offered a glimpse into the inner workings of 60 artists past and present through a journey into their sketchbooks.

The humble sketchbook is more than just bound paper. For some artists, it is a playground for experimentation, an instrument for recording and remembering. For others, it's a safe, secret place where they work out their thoughts in private. Leafing through pages of quick lines, rough shapes and first drafts of storyboards, what stood out to me was the myriad ways in which each artist weaves meaning and experience into their work.

Many, too, have shared the importance of using their sketchbook as a creative tool, one that can trigger a cascading spark of responses to the stimulus of mark-making. From formal exercises of observational drawings as a way of training the eye, to getting back to one's style

and roots to free themselves of the limits of art direction, the book offers up ways in which sketching enriches an illustrator's routine and illuminates how an idea is made tangible through practice. In seeing the act of making unfold, we're exposed to new dimensions of an artist's work, as well as a newfound appreciation for the creative process itself. —Amy Ng



By Kala Barba-Court

REESAW

How does one describe China's consumer market? Let me take a jab at it: The Chinese customer is young, impatient and insatiable. They're chic and adventurous. They clamor toward the Next New Thing. Since arriving in Shanghai in 2019, I've witnessed the comings and goings of intense marketing strategies. This includes—and does not stop at—the frenzied hoarding of “blind box” toy collectables; a local wet market using Prada-patterned grocery bags in a surprising collaboration with said luxury brand; and a slew of coffee bars or craft beer stalls, opening one after the other on the same street and pummeling you with so many options you couldn't bear to order another cup of coffee ever again. So yes, it doesn't take much to capture a Chinese consumer's attention; what's hard is being able to hold it steady. It's no wonder other brands rely on a fanfare of pop-up booths, gimmicky giveaways and an endless parade of marketing tricks.

Chinese design studio Reesaw isn't one to succumb to trends or sensationalist hype. Instead, it makes up its own rules. It is, in its own words, an “independent design institution in its rebellious period”—a description tinged with edginess, danger and defiance. Featuring large typefaces, block colors, punchy graphics and minimalist undertones, the young studio's body of work stems from opposing ideas and concepts: tradition and modernity, order and chaos, sentiment and rebellion. Its very name is a play on cultural convergence: “ree” for reshaping and overturning, and “saw” for the aesthetics of the past. Yet behind the boldness is deference to Chinese culture and upbringing, which aligns with its goal to connect and resonate with the younger Chinese consumer.

Reesaw was formed in 2015, a passion project launched by its two founders, Xin Zhou and Songhua Yin, who bonded over their similar design ethos and a growing disillusionment

toward the conformist restraints of large commercial projects. Two years later, in 2017, their roles became more defined with Zhou taking on project management and Yin handling the art direction. Their first official employee and third partner Fapan Guo joined in 2019 as design director. Since then, Reesaw has welcomed a handful of like-minded designers who work across its offices in Hangzhou, Ningbo and Shanghai.

As it was during the early days when Zhou and Yin operated as a duo, Reesaw's team members get to experience multiple roles as copywriters, designers and business managers—a multitasking feat that encourages them to proactively engage with clients, understand the inner workings of the industry and delve into the business side of their field.

Reesaw's jumping point is a design philosophy of “forging new concepts by transforming universally recognizable elements into something unfamiliar.” For the design studio, the first step toward construction is deconstruction. Yin stresses the need to “deconstruct each project in an attempt to understand it through a fresh perspective.”

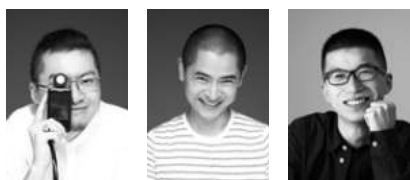
Perusing its body of work, it's evident that food branding makes up a sizeable chunk of Reesaw's portfolio. Food, after all, is a theme that dominates Chinese culture, making it extremely relatable to both audience and client—and an exciting challenge for the studio. “Many of our team members are real foodies, which helps us perceive and experience each brand and product more deeply,” shares Yin.

Case in point: a brand revitalization for G.L.Z, a local Shanghai-based supermarket that had lost its touch with the younger generation. The team drew inspiration from the city's rich local marketplace culture for this project. “Our strategy was to use elements of everyday Shanghai as our starting block, making new attempts at old scenes to connect the audience to the

Captions provided by Reesaw.

Right: “For supermarket Guanglianshen (**G.L.Z**). With this brand rejuvenation, we wanted G.L.Z to catch the eye of young people without losing its established customer base. Our strategy was to use lively scenes from around Shanghai as a breakthrough point so that it would not only connect Shanghai culture and regional product characteristics of the supermarket, but also make bold breakthroughs through new interpretations of the city's scenery. The packaging, leaflets and apparel drew inspiration from Shanghai's food and market scene, and G.L.Z's bold colors and typefaces shape its own cultural content.” Guanglianshen, client.





brand's regional products and Shanghai culture in general," explains Yin. Cultural symbols, patterns and colors were mani-

culated into contemporary visuals that graced the brand's new packaging, merchandise and food products. The campaign also included a bonus treat for hardcore foodies: the nifty Shanghai Wild Guide, a foldable leaflet listing the locations and culinary specialties of the neighborhood's best longstanding food stalls and restaurants, ranging from pot stickers to noodles to roast duck to egg pancakes.

The campaign was a rousing success. It was current enough to connect with young consumers and carried just the right amount of nostalgia to shape G.L.Z's own "cultural content" in the process. Sure enough, iterations of its successful visual branding were applied to other G.L.Z pursuits, such as its exclusive line of bakery products and convenience store snacks. The studio also produced a limited edition of G.L.Z food boxes that went into distribution during the height of the pandemic.

G.L.Z is not the only long-established brand that sought Reesaw out for reinvention. Cheering & Co, a baked goods store based in the coastal province of Guangdong in southern China, has been around since 1979. Ready for a new look, it approached the studio with a brief to refresh its aging visuals in a manner that wouldn't isolate longtime patrons. Reesaw conceptualized a brick-and-mortar store that channeled the aesthetics of a warehouse, where raw concrete walls and exposed-beam ceilings mingled with bright pink self-serve pastry shelves and casework. The rest of the merchandising, from flyers to shopping bags to food packets, features charming 2-D food illustrations accompanied by bold fonts. The result was a campaign confident in its simplicity, striking enough to be remembered, and playfully appealing to both old and new customers.

Meanwhile, for the Shanghai-based stewed seafood restaurant Sea Bar, Reesaw built a visual identity around its owner's childhood experience of growing up in a small fishing village in the '80s. The studio centered the campaign on charming seafood illustrations, complementing them with retro-style typefaces and a soothing pastel palette.

And what better testament is there to one's effectiveness than a returning client? Colin Coffee, for example, has been

a staunch Reesaw client since its beginning. Given the studio's penchant for reinvention, the brand has undergone a Bowie-esque number of new and exciting identities. (And if you were wondering, yes—that's a good thing!) Despite the wild costume changes, the Reesaw roots hold firm: Colin Coffee's campaigns, ranging from coffee cups to specially designed Mid-Autumn Festival gift boxes, bear the studio's signature use of large lettering and strong graphics, patterns and illustrations.

The team are also behind the revitalized packaging of Gan Zhi Zhai, a Suzhou-based company selling souvenir tea cakes and snacks; the freshly-squeezed juice brand O2; and the limited edition mooncake gift boxes of Sixiang, a large domestic packaging company.

Hitting the sweet spot between an established brand's identity and a total design rehaul can be a designer's Mount Everest. "The visual update of old brands has its pros and cons. Taking too big a step can lead to customer-acceptance issues, and too small a step may just not make much of an impact," the studio explains. "If a client's products or management operations are excellent, then rebranding can truly be empowering. On the contrary, it could end up being a temporary solution. In such projects, one needs a sufficient understanding of the industry and the client's competitors, as well as a comprehensive judgment of the target audience."

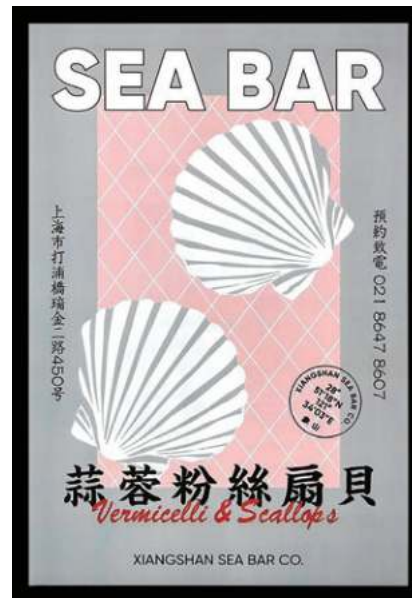
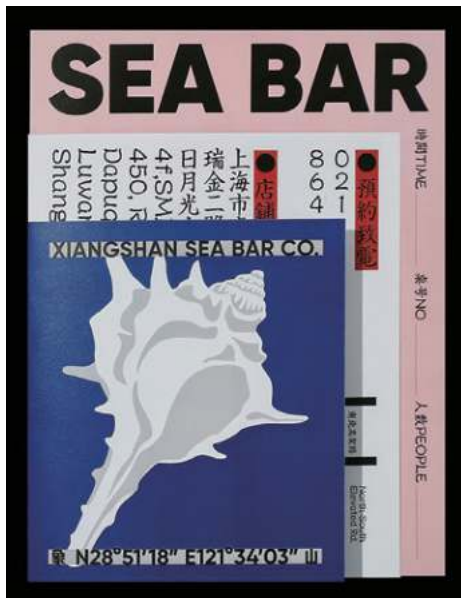
So what makes up a Reesaw campaign? "The basic process for each of our projects is generally the same: initial contact with the client, brainstorming for concepts, clarification of visual directions, core visual output and, finally, producing the final materials," says the studio. The client's trust in the Reesaw team's abilities is crucial—this gives them enough space to express their creativity, both conceptually and visually. They also stress the importance of choosing the best domestic suppliers, printers and partners for the final production stage of their projects. Beyond creativity, client relationships, mutual understanding and professionalism are significant factors that contribute to their success.

That said, the studio isn't just about work. A new week at Reesaw starts with a Monday meeting that maps out the studio's workload, after which the designers carry on with their tasks at their own pace. To keep the creative juices flowing and their instincts sharp, the team indulges in a weekly tradition dubbed Reeshare: informal get-together sessions where they shoot the breeze about art, movies, design, music, exhibitions and anything else that has inspired

Above: from left to right, Xin Zhou, founder and project manager; Songhua Yin, founder and art director; and Fapan Guo, design director.

Right: "For **Sea Bar**, a stewed seafood restaurant in Shanghai. The client's childhood experience of growing up in a small fishing village was our jump-off point for this identity. Charming food illustrations, pastel hues and retro-style typefaces inform the project's tone." Sea Bar, client.

"The 2022 Mid-Autumn Festival packaging for **Colin Coffee**, one of our regular clients. We continued the brand's design tradition of keeping the visuals minimal while enhancing the tactile experience for customers by using special paper and paying extra attention to craftsmanship." Colin Coffee, client.







them recently. Occasionally, team members get together for a weekend frisbee or badminton game. “The work atmosphere is relatively relaxed,” says Yin. “We’re a bunch of young people who get along well, so there’s basically no topic we can’t chat about.” Concerning creative influences, the Reesaw team expresses their admiration for the South Korean independent studio ORKR, which they describe as: “Free and unique. Avant-garde, yet organized.”

When asked how they perceive Shanghai’s creative scene, without hesitation, the team answers: “inclusive, open, and diverse.” Compared to a few years ago, independent design studios in China are gaining popularity and acceptance. “There’s a noticeable change in the industry and its way of thinking: it’s becoming younger,” observes Yin. The fact that the design field is ever evolving is a good thing; it keeps Reesaw on its toes. The design studio’s team believes that staying true to their aesthetic, exploring potential collaborations, continuously nurturing valuable relationships, and using unique visual languages and expressions are the keys to having a lasting presence in the field—that, and the friendships forged by a shared passion for what they do. “Having worked together for nearly seven years, sharing and supporting each other has brought a stronger driving force and sustainability to our studio,” says Yin. When it comes to reinvention, Reesaw is in it for the long run. [ca](#)

Left: “A visual update for Suzhou-based souvenir brand **Gan Zhi Zhai**. At the same time, we also did an overall visual update of the packaging for its super cumbersome product skus.” Gan Zhi Zhai, client.

“This is our third brand update for the fresh juice brand **O2**. We retained the brand’s green color, a key gene in its visual DNA, but broke away from its original minimalist style to emphasize the development and visual application of our new, relatively full elements. By identifying genes, we created a new way of speaking to young customers.” O2, client.

This page: “A campaign for the Maoming, Guangdong-based baked goods store **Cheering & Co**, an established brand for more than 30 years. The founder wanted us to give an overall refresh to Cheering & Co’s aging visuals while, at the same time, not disappointing regular customers after the update. We began from the concept of department stores, a product of the ’80s and ’90s, and their dazzling array of products with an appropriate quality-to-price ratio. They are suitable for all ages and can be entered by anyone. This matches Cheering & Co’s brand positioning, a new identity for a veteran that now expresses itself.” Chunyi, client.

This page: “For **Yinhai Yufunan**, the third alleyway store in Beijing’s Houhai neighborhood from Beijing-based restaurant Yufunan. We chose a subdued color palette of blues and grays to represent the shop’s gourmet Hunan cuisine products.” Yinhai Yufunan, client.

Right: “For coffee brand **David Choice**, we used vibrant color palettes, straightforward graphics and an ever-present V logo throughout the brand design. The V symbol became the main identification gene of the brand.” David Choice, client.

“We customized a visual system for Guanglianshen (G.L.Z) **Super Park** with the motif of a theme park using bright lime green hues, hoping to bring G.L.Z Super Park into customers’ daily lives through mimicking scenes from their daily lives.” Guanglianshen, client.



Zen Sekizawa

By Isis Davis-Marks

When you're under the influence, time lapses languorously: Your senses thicken. Sweets taste more sumptuous. A heart-shaped patch of light shining through a window seems like the most wonderful thing you've ever witnessed. The world abides by the logic of an incoherent dream. It's difficult to depict these feelings in a single image, but the Los Angeles-based artist Zen Sekizawa managed to capture these sensations in her campaign photographs for the marijuana company Miss Grass. For example, in one picture, a crab claw holds a hibiscus flower engulfed in flames up to a half-burned joint. And in another photo, a peony fondles a lit spliff, the smoke curling seductively above the flower's petals.

Maren Levinson—Sekizawa's long-time agent who has coordinated with the artist on many projects like this one—says that “[Sekizawa] worked in a flower shop in high school and studied theater, so she just loves working with flowers. She makes great compositions, and there's always something a little surprising and disturbing in her work.”

In the Miss Grass campaign and many of her others, Sekizawa upends the everyday, using film and photography to transform ordinary objects—like colorful makeup sponges and satin hair scrunchies—into dream-like tableaux that tell tales about these items' histories.

“If I had to describe it in one sentence, I would say that Zen's work communicates artful composition and technical lighting with an underlying punk rock aesthetic,” Levinson says.

Sekizawa had similar ruminations about her own visual style, describing it as, “a little unsettling, beautiful and striking, but also kind of weird. It's not your typical beauty product shot, and it's nice to know that people appreciate that sort of aesthetic.”

Learning how to weave such uncanny visual narratives took time. Sekizawa has been working as a professional photographer, filmmaker, director and fine artist for more than two decades, eventually amassing an impressive roster of clients, including Apple, Google, Netflix and Sephora. But her advertising portfolio only encapsulates a sliver of her inventiveness. The multidisciplinary creator has a dynamic practice that incorporates everything from a furniture and design collective

called Mano Ya (mano-ya.com)—which she cofounded with her partner, the painter Mario Correa—to community organizing with local groups like J Town Action and Solidarity to her fine art photography, some of which was published in a book called *You and I See Why*, released by Hesse Press in 2014.

“It's hard to pigeonhole her because there are a lot of things she's very good at,” Levinson says. “She started in music and fashion. She has a pretty punk rock aesthetic because she grew up in that environment in Los Angeles in the 1980s, so it comes to her naturally.”

Indeed, Sekizawa's upbringing in Los Angeles is a central aspect of her biography; the artist is a fourth-generation Japanese American and a second-generation Angeleno, so her ties to California run deep. Now, Sekizawa goes to great lengths to protect the community that she grew up in, and in the past, Sekizawa has done work with organizations like We the Unhoused, which helps Angelenos without homes, and Chinatown Community for Equitable Development, which ensures that affordable housing and community-focused businesses have a place in the historic neighborhood.

“Unfortunately, gentrification, hyperdevelopment and displacement are quickly erasing the diverse culture I love so much about Los Angeles, and I feel an urgent responsibility to try to preserve it,” Sekizawa says in an interview with Osei-Duro, a fashion company based in Ghana. “I miss the days when people from San Francisco and New York didn't like coming here.”

Back in those days—the 1980s and the 1990s—Sekizawa was just a child. The environment of her youth permeated her early work when the photographer began to create images of her surroundings. “I definitely didn't start with sketching—I can't draw,” she says. “When I was five, my grandfather gave me a demo with a Polaroid camera. We would go on fishing trips, and I would blow through a bunch of Polaroid film.”

Sekizawa's inclination toward imagination runs in her blood—her family is filled with people who have ties to music, food and visual media. As an adolescent, Sekizawa was surrounded by these relatives, many of whom encouraged her to explore her creative pursuits. And Sekizawa's mother, Nancy Sekizawa, is one testament to her aesthetic lineage:

Captions supplied by Zen Sekizawa.

Right: “From a photography campaign for **Miss Grass**, a women-owned cannabis shop. This specific campaign highlighted its Hemp + Herb blend. It was such a great opportunity to both create something beautiful and also get really weird. The creative team was open to experimentation and, naturally, had a great sense of humor. I was so excited that they were into the idea of the crab claw being used as a roach clip—dream client!” Christina Perez, creative director; Miss Grass, client.





Nancy is a musician who performs with a noted Asian American jazz band called Hiroshima. On the other hand, Zen Sekizawa's maternal grandparents were more inclined toward the culinary arts. In 1946, they started a Japanese American restaurant in the Little Tokyo neighborhood of Los Angeles and served dishes like chashu ramen—ramen

with pork—and fried rice to local residents. Eventually, Nancy took over the establishment and rechristened it as the “Atomic Cafe”, turning it into “a punk haven frequented by the likes of Devo, Blondie, Sid Vicious, X and David Bowie,” as Mark McNeill wrote for public radio station KPCC’s culture show *Off-Ramp* in 2016.

“You know, I didn’t really want [Zen] to be with a babysitter all the time,” Nancy Sekizawa said in an interview with the Japanese American National Museum in Los Angeles. “She stayed with me, and we made like this little bed in the back of the restaurant on top of the dish towels. We made a little cot for [her] that was next to the cigarette machine.”

Sekizawa absorbed this free-spirited energy, gravitating toward the rebellious artists and musicians who frequented the eatery. (According to the *Off-Ramp* article, Nancy once kicked Andy Warhol out of the cafe and got into food fights with Sid Vicious.) None of this was lost on her, and she began to build her own creative social circles as an adolescent. In the Osei-Duro interview, Sekizawa says that she “just wanted to listen to gangster rap and hang out with skaters at the Beverly Center” when she was a teenager. During this time, she continued to explore the different worlds she inhabited by using her camera lens, snapping pictures of her everyday life. Although her photography started out as a mere pastime, it began to blossom into something bigger.

“I’ve always loved photography, but I only thought of it as a hobby in high school,” Sekizawa says. “I would ditch all my classes and hang out in the dark room.”

Eventually, Sekizawa decided that she wanted to attend art school, and in college, she further honed her craft by taking

classes in photography and advertising. As she continued to make pictures and videos, Sekizawa looked to music videos for inspiration. “I think they were a big influence on me,” she says, “growing up in the ’80s and ’90s in such a musical environment around the time of the birth of music videos.”

After earning her BFA in photography from ArtCenter College of Design in 1999, Sekizawa carved out a multifaceted career for herself. Once she graduated, she began working as a photographer for a production company and developed an interest in motion theory, which ultimately led her to take night classes in filmmaking. As she sharpened her skills in photography and video, Sekizawa was able to cultivate a career in both fine art and advertising. In the latter, she has partnered with clients such as Corona, eBay, shoe brand Jimmy Choo, Modelo, Playboy, Sony, *The New Yorker*, T-Mobile and *WIRED*.

“I think my whole career has been trying to find a really good balance between advertising work and artistic work,” Sekizawa says. “I want to see how far I can blend those two worlds.”

Some pieces from her oeuvre speak to the creator’s dynamic nature and bridge the gap between commercial and fine art. For example, in 2010, Sekizawa shot a series of short films for the shoe designer LD Tuttle. One of the videos shows Emilie Livingstone, a former Olympic rhythmic gymnast, wearing black shoes outfitted with wedge heels. Livingstone moves her body sinuously, going through a series of handstands, crouched positions and back arches while wearing the footwear. There’s something uncanny about this piece—the lighting is dim, ambient music by Aaron Hemphill punctuates Livingstone’s movements and the gymnast wears a mask that completely obscures her face, all making the video feel more like a slow-moving fine art film than a brightly lit advertising campaign.

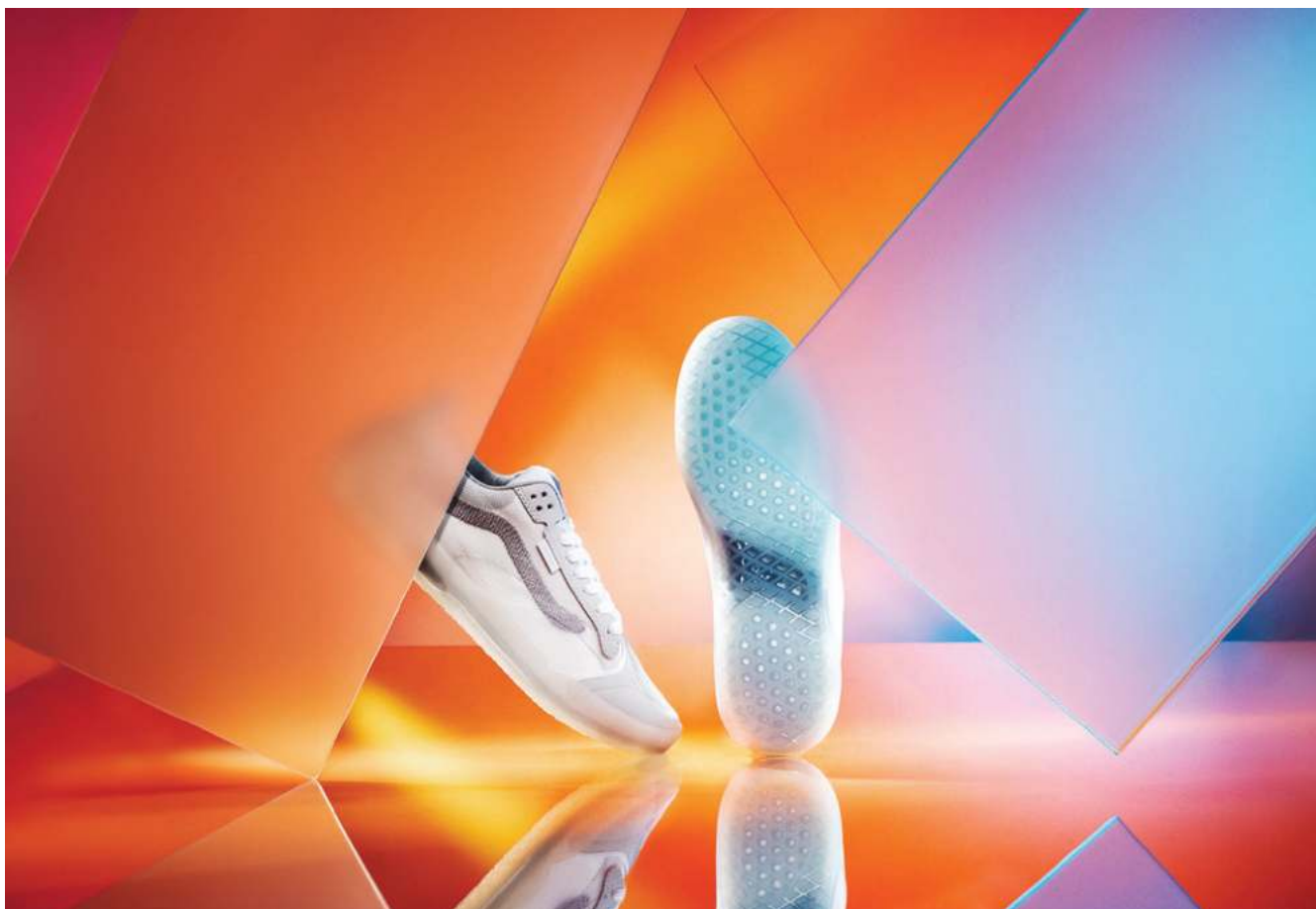
“I think that sort of work aligns with my still life work right now because it feels a little bit surreal and strange,” Sekizawa says.

These lively outlays do, in fact, feel surreal. When you look at one of Sekizawa’s still lifes, it feels like you’re taking a trip through the northern lights—these photos are awash with electric hues of fluorescent fuchsia, Pyrrole orange and pungent pink. This certainly rings true in Sekizawa’s campaign

Above: photographer Zen Sekizawa.

Right: “From a photography and 30-second commercial campaign for **Play! by Sephora**, a monthly beauty subscription box by cosmetics retailer Sephora. These types of projects are fun for me because I get to be both director and photographer. My team is very experienced on how to make it both happen at the same time, so we don’t have to do things twice. For this project, we mounted the stills camera on the same axis as the motion camera and were able to take pictures as we were rolling for live action. We even got to make original music.” Philippe-André Boujnah, creative director; Clara Goldfarb, executive producer; Moving Image & Content, agency; Sephora, client.

“From a photo campaign for **slip**, an Australian luxury beauty company that specializes in pillowcases and sleep accessories. The brand approached me for its Moonflower Nights line, and I got to incorporate beautiful florals with its gorgeous silk products. I worked with the very talented prop stylist Gabriela Cobar, who helped create stunning sculptures for the series. We decided to accentuate the sheen of the silk by shooting on plexi. I really enjoy working with flowers: in high school and college, I worked at a flower shop, and recently, I started taking ikebana classes.” Gabriela Cobar, stylist; Wet Noodles, retoucher; Goldie Productions, production company; Brooke Kenrick, slip, client.



ZEN SEKIZAWA



for the cosmetic company Beauty Blender: one of the pictures shows a makeup sponge set against a backdrop of electric-blue circles, glowing palm leaves and open orchids. The vibrant combinations of colors and lighting are a testament to Sekizawa's attention to detail.

"People don't know how technical she really is," Levinson states when describing Sekizawa's process. "Her lighting setup looks like a madman's science project—there are a million clamps and riggings and crazy things. It's because she started out as a lifestyle photographer where people just naturally light everything. Some people don't really know how to light, but Zen does."

Many of Sekizawa's other campaigns, like her videos for Play! by Sephora and her photographs for Jimmy Choo, also speak to this meticulousness. Her shots are carefully composed; when you look at her flat lays of makeup brushes or high-heeled shoes, it seems like every object belongs in the frame. In a world where many photographers rise to prominence on social media by snapping artful iPhone shots, Sekizawa's technical virtuosity sets her images apart from the others.

"She thinks about all the details," Levinson says. "The lighting is really tight, and she has great taste—as most artists do. She's always looking for ways to make it interesting to her, which, of course, makes it interesting [in the] commercial landscape. But when she follows her taste and what she's attracted to, it lends itself to great imagery." **ca**



Left: "From a holiday advertorial campaign for **Playboy**, a US men's lifestyle and entertainment magazine. I was asked to artfully photograph sex toys and was given a lot of creative freedom. The shell picture is actually one of my favorite pictures I've taken." Jillian Newman, project manager; Playboy, client.

"From a photo and video campaign for shoe brand **Vans's EVBNT Ultimate-Waffle shoe**. This style of shoe had a clear sole that we could shine light through, so we used giant plates of frosted glass as props to emulate the shoe's sole and brought both cool and warm colors into the background." Ako Jefferson, creative director; Vans, client.

This page: "For *The New Yorker*. A photo of the **Bivacor artificial heart**, which contains a single titanium chamber with a rotor that spins at its center, sending blood out to the body. The background colors were chosen to represent red and blue blood cells." Elizabeth Renstrom, photo editor; Joanna Milter, photography director; The New Yorker, client.

"For *WIRED* magazine's article exposing the obsessive, problematic world of **Nepenthes pitcher plant** care and collection. Many varieties are illegal to obtain, poachers are often killed foraging these demanding carnivorous plants, and many collectors isolate themselves from friends and family—sometimes risking jail—for this expensive, time-consuming hobby. We thought the grim reaper scythe was a great way to represent the death and destruction tied to the obsession of collecting these plants." Samantha Cooper, photo editor; Anna Alexander, photography director; WIRED, client.

ZEN SEKIZAWA

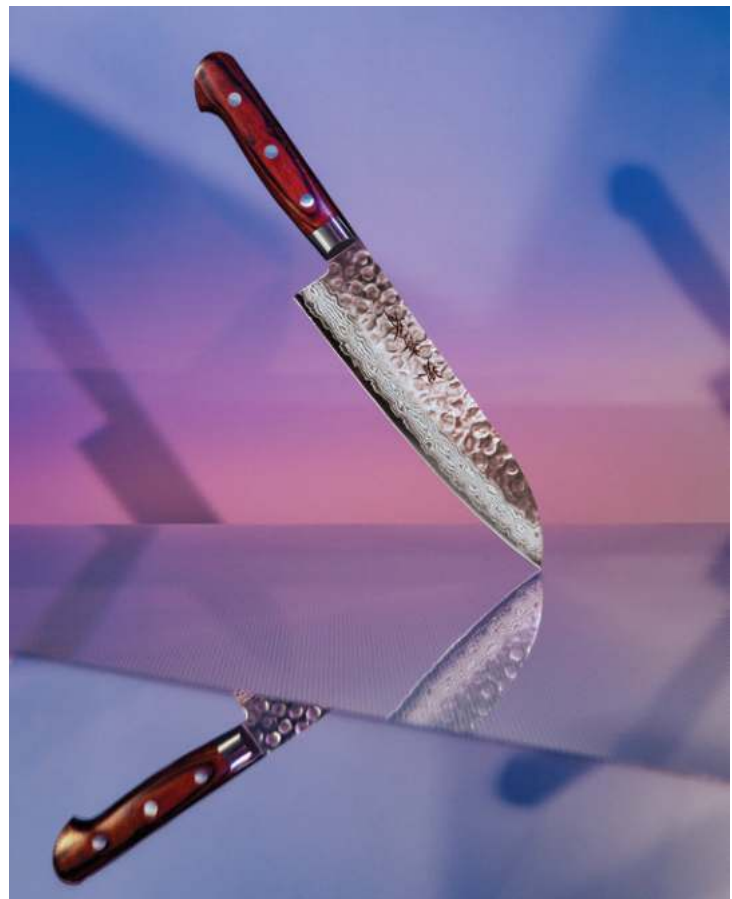
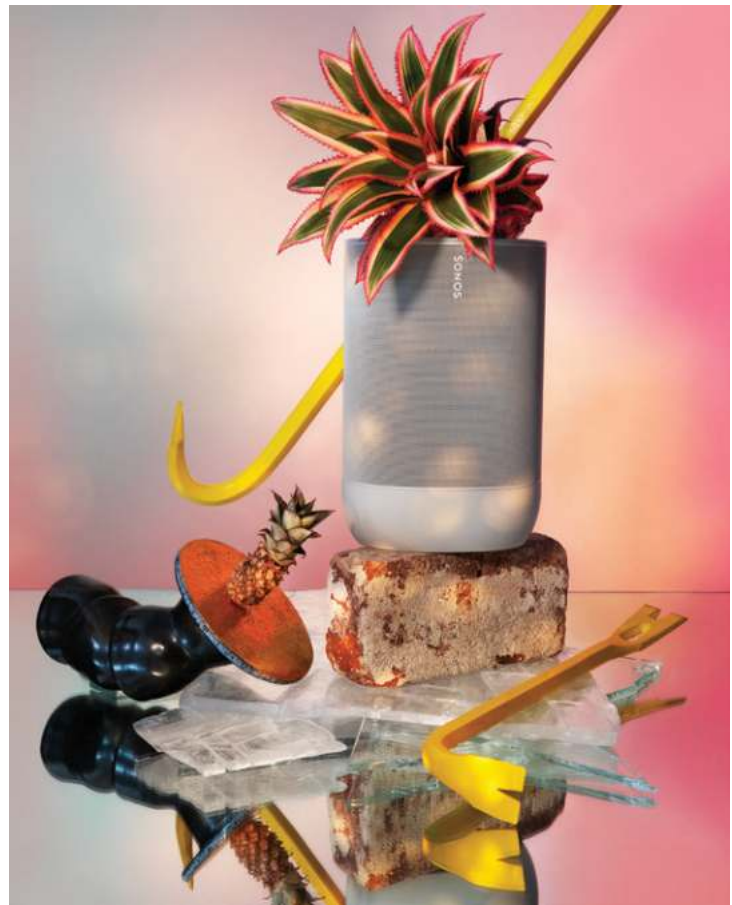
This page: “Produced during the COVID-19 lockdown, audio equipment manufacturer Sonos created a digital campaign asking artists to create **still lifes** using items in their studio. The crowbars are from an art piece I made for Art Auction Fundraiser for Queer and Trans Black Womxn in LA. The brick is from the Atomic Cafe building when it was demolished for a metro station in Little Tokyo. The selenite slabs provide clarity of the mind, expanding one’s awareness and surroundings and aiding in seeing the deeper picture. I found the pink ornamental pineapples at a flower market downtown a few days prior to the shoot.” Mary Fagot, creative director; Imprint Projects, agency; Sonos, client.

“From a holiday photography campaign for **Anzen Hardware** in Little Tokyo. In early 1946, Tsutomu Maehara returned from being incarcerated during World War II at Tule Lake to open Anzen Hardware. Seventy-five years later, Anzen still serves Little Tokyo with both basic hardware and rare items from Japan. I helped with its holiday promotion as I felt this project was a way for me to help preserve a part of my community being destroyed by gentrification.” Philip Hirose, producer; Anzen Hardware, client.

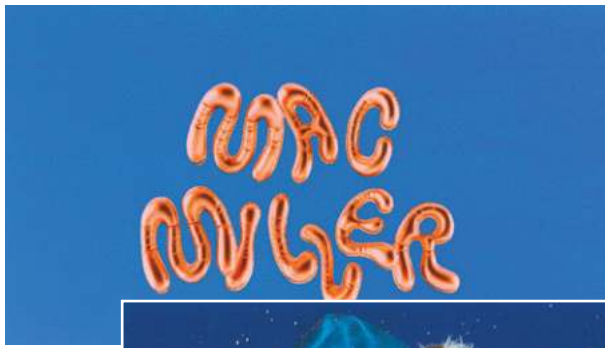
Right: “From a photo and video campaign for the debut of Super You by **Moon Juice**, a natural supplement to help with stress, energy, mood and focus. This was such a great challenge to create photographs of pills that were crisp, clear and playful.” Lauren Machen, prop stylist; Connect the Dots, production company; Moon Juice, client.

“From a photography campaign for Natural History Museums of Los Angeles County. I grew up going to these museums, especially the **La Brea Tar Pits**. It’s always extra special when I get to work on projects that I have personal ties to. I learned a lot about the elusive nature of tar bubbles, where taxidermied animals come from and how to handle different personalities of newts. It also felt creepy cool to be in the museum after hours.” Michelle Cho, senior designer; Alicia Patel, creative director; Wet Noodles, retoucher; Philip Hirose, producer; Justin Edwards, manager of media services; Natural History Museums of Los Angeles County, client.

“An image of a *shamoji* (‘rice paddle’) for Mano Ya, a collaboration between artist and partner Mario Correa and myself. We make custom furniture and objects informed by legacies of Mexican and Japanese design, woodworking techniques, and art histories. This hand-carved shamoji with Daruma- and tecpatl-inspired eye markings was made and photographed in our shared studio space in Chinatown.” Mano Ya, client.







FRESH DANAÉ GOSSET



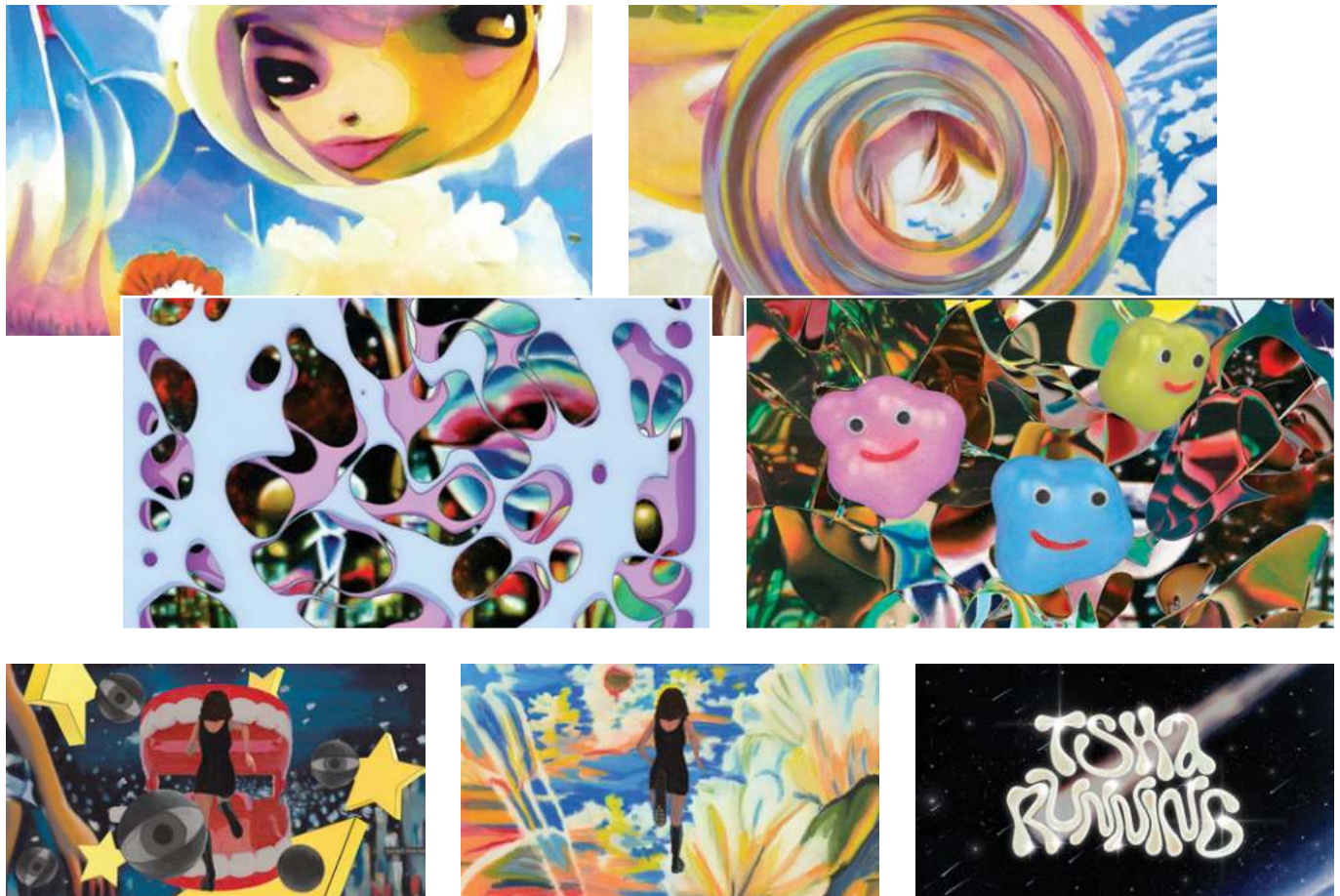
As you watch the mixed-media animations of New York-based animation director, art director and designer Danaé Gosset, you're transported to vividly colored worlds that feel like places you've visited in dreams. "I believe some key characteristics of my work are tied to a dreamlike aesthetic and narratives that exude a sense of reverie," she says. Dreams and their timelessness inspired Gosset to enter the field of animation; she studied at the School of Visual Arts and, during a senior-level independent study class under Pablo Delcan, Gosset undertook a daily assignment to animate her dreams. "Every day, I would try something new, and this ultimately sparked my interest in combining digital and analog tools," she explains. "I started blending 3-D with traditional frame-by-frame techniques, scratching film mixed with After Effects animation and incorporating film with 3-D." These experiments had a lasting impact on Gosset, who, now at her own production company Pencil TV, creates animations for clients like Apple, Nike and Spotify. "I hope people can get the poetic feeling embedded within my work," she explains. "I would love to touch their hearts and continue to evolve my style to unique, unseen places."

danaegosset.com

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1. "The Star Room (og Version)" 4:27 "This music video for rapper Mac Miller depicts an open-minded character navigating a surreal world." Jessica Alemdjrodo/David Carrasco/Alienor Delaporte/Youjeong Lee/Zoe Partouche/Dana Roth/Gabby Sibilska/Madelene Wikskär, animators; Luca Martinelli/Victor Roussel/Tijmen Snelderwaard, 3-D animators; Vasco Gross/Merce Iserte, typography; Sam Mason, artist; Vasco Gross, 3-D designer; Rostrum Records, client.
2. "SK-II - PITERA Miracles" :15 "For cosmetic brand SK-II's PITERA line, we melded 3-D and 2-D animation techniques and drew inspiration from Georgia O'Keefe's iconic style to resonate with the audience's appreciation for beauty." Lea Becquet/Alienor Delaporte, animators; Danica Tan/Olive Welsh, 3-D animators; Sanchit Sawaria, typography; John D'Errico/HouHou, 3-D designers; SK-II, client.
3. "TSHA - Running" 3:54 "For musical artist TSHA, this animated music video tells a story of escape and surrendering to the human experience's mystical aspects." Amy Cho/Gabby Sibilska/Isabel Stub/Emma Zwickert, animators; Vasco Gross, 3-D animator; Britton Korbel, animation; David Bonilla, 3-D designer; Ninja Tunes, client.

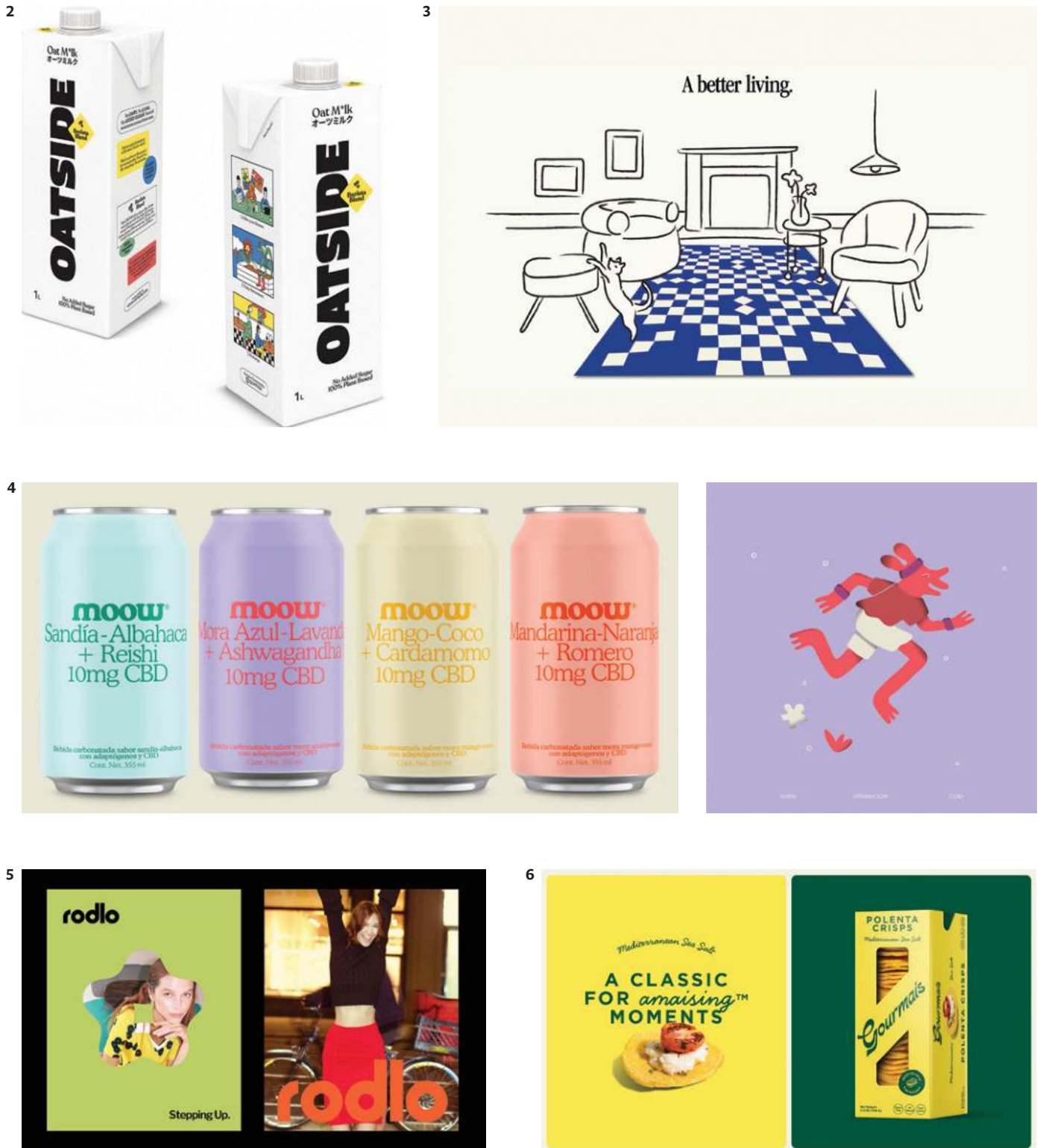


FRESH MONUMENTO



The city of Monterrey in the northeast of Mexico, well known for its participation in global industry, provides the cultural backdrop for the beautiful, functional design of Monumento. “Every project comes with their own world we love to explore, and we like finding new, authentic design elements that we can incorporate in a natural, smart way,” the design firm says. Founded by art director Eduardo Hernández and chief creative officer Raúl Salazar, and now equally helmed by project manager Cindy Fernández and business development manager Grace Martínez, the design firm plunges directly to the heart of its clients’ businesses with the goal of creating work that has a lasting impact on both the audience and the brand, always leaving room for growth in future iterations. Monumento’s key creatives also see design as their way of uplifting the local culture of Monterrey and bringing art into its forefront. “We love our in-house projects, like FERIA de Arte Mexicano Accesible, an annual art fair connecting new talent to a local audience,” the design firm says. “These projects support artists in the very industrial, art-forgotten city of Monterrey, as well as break the mold on local design. These projects are challenges that excite us.”

monumento.co



1. “Riinse is an all-natural, all-good multipurpose cleaner that makes the world look pristine and clean one day at a time.” Eduardo Hernández, art director; Eduardo Hernández/Raúl Salazar, creative directors; Janny Gallegos, illustrator; Sharmaine Lau/Phoebe Yew, Riinse, clients. 2. “For plant-based milk brand Oatside, a peculiar and adventurous bear shows you the other side of life—the Oatside.” Eduardo Hernández, art director; Eduardo Hernández/Raúl Salazar, creative directors; Sofia Martinez, illustrator; Benedict Lim, Oatside, client. 3. “Double is Australia’s first washable rug brand, distinguished by its relatable, welcoming fabric expressions.” Eduardo Hernández, art director; Eduardo Hernández/Raúl Salazar, creative directors; Sofia Martinez, illustrator; Double, client. 4. “Introducing Moow, the chilliest seltzer in Mexico with its fresh, sparkling and soft flavor that evokes a natural, universal feeling of joy.” Eduardo Hernández, art director; Eduardo Hernández/Raúl Salazar, creative directors; Sofia Martinez, illustrator; Genaro Barbosa, Moow, client. 5. “Design house Rodlo develops garments that offer multipurpose wearability, high craftsmanship and long-lasting fabrics, made for the contemporary person.” Eduardo Hernández, art director; Mariana Solis, design director; Eduardo Hernández/Raúl Salazar, creative directors; Mariana Lopez/Andres Torres, photographers; Carolina Rodriguez, Rodlo, client. 6. “For the delicious natural cracker brand Gourmais.” Eduardo Hernández, art director; Janny Gallegos, designer/illustrator; Eduardo Hernández/Raúl Salazar, creative directors; Stephanie Chui/Moritz Mayer, Gourmais, clients.



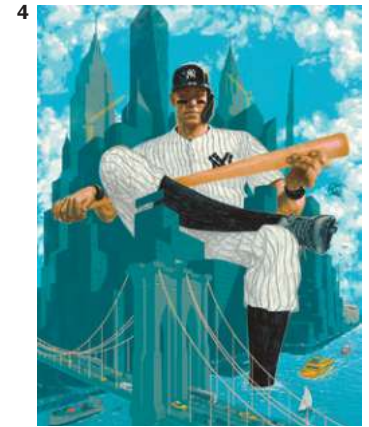
FRESH NATE SWEITZER



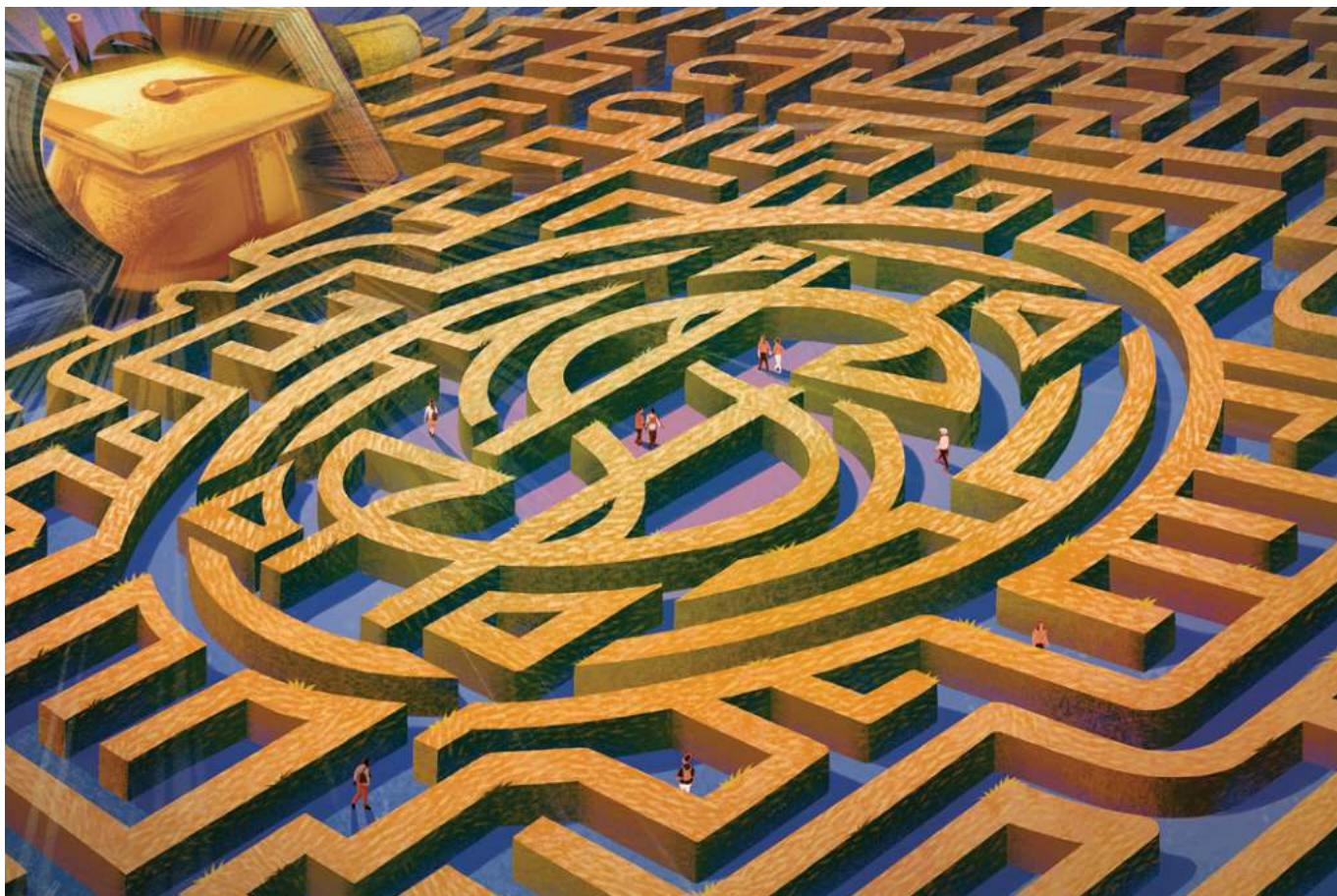
© Luke Nelson

Detroit-based illustrator Nate Sweitzer blends the best of artistic sensibilities from past and contemporary movements to create illustrations that feel timeless. “My approach to creating a compelling image is a part of a larger conversation with every artist whose work has impacted me,” he explains, “and I feel like my creative output often reflects that conversation more than it does an uncompromising artistic vision.” Encouraged to explore a career in the arts by his creative family, Sweitzer graduated from the College for Creative Studies in Detroit and studied at the online program Visual Arts Passage. “I was fortunate enough to study with Sterling Hundley, Edward Kinsella and Francis Vallejo, among other artists, who gave me the tools to find my own voice as an illustrator,” he says. His style combines features from impressionistic and midcentury illustrations with contemporary sensibilities. “At the core of my work, there’s a desire to bridge the gap between historical and contemporary modes of imagemaking,” Sweitzer says. “When working on a piece, I regularly bounce between traditional and digital mixed media, marrying traditional textures and rendering with fresh perspectives to keep my work from feeling confined to any particular time or place.”

natesweitzer.com



1. "Investigative online news source ProPublica's article takes a look behind the curtain at each Supreme Court justice's financial ties, including reimbursements and gifts from organizations." Lisa Larson-Walker, art director; ProPublica, client. 2. "For *Sports Illustrated Kids*'s exploration of an alternate reality where a time-traveling kid with a sports almanac from the future intervenes to prevent his team from passing on Michael Jordan in the draft." Drew Dzwonkowski, art director; Sports Illustrated Kids, client. 3. "For a *Deseret News* article exploring big money's effect on the rapidly shifting landscape of college football." Eric Gillett, art director; Deseret News, client. 4. "Cover illustration for the March/April 2023 issue of *Sports Illustrated Kids*, depicting Aaron Judge, the New York Yankees's magisterial slugger, reigning over New York." Drew Dzwonkowski, art director; Sports Illustrated Kids, client. 5. "For ProPublica's investigation of the man who spearheaded the conservative takeover of US courts and the decision to overturn *Roe v. Wade*. Podcast artwork for National Public Radio's show *On the Media*." Alex Bandoni/Lisa Larson-Walker/Zisiga Mukulu, art directors; ProPublica, client. 6. "For *Forbes* magazine's article on the top deceased earners of the year." Angelica Alzona, art director; Forbes, client. 7. "For online news hub The Ringer, documenting musician Bob Weir's legacy." Jonathan Bartlett, art director; The Ringer, client. 8. "For *Rolling Stone* magazine's investigation of Dr. Luke, a pop music producer, and his return to relevancy after his scandal and legal battle with singer Ke\$ha." Toby Fox, art director; Rolling Stone, client.



FRESH VIOLETA ENCARNACIÓN



Inspired by the chaotic yet harmonic visuals of the world, New York-based illustrator Violeta Encarnación embraces the idea of organic disorder to express her love for detail. “When structuring a new image, I strive to use texture and color in an interesting way while keeping the composition dynamic and fresh, despite all its juxtaposing elements,” she explains. “Because I am so drawn to clutter and love to fixate on little areas that are interesting to me, I reel myself in while packing in a lot of detail and balance out the piece with graphic shapes that bring you into the image.” Having grown up in Cuba, Encarnación credits her childhood with informing her approach to creating visuals, noting Cuba’s lively culture against a backdrop of colonial and contemporary architecture. With the support of her parents—her father being an artist as well—and a BFA in illustration from the School of Visual Arts, Encarnación strives to have each of her projects convey aspects of the human experience. “It feels meaningful to help people connect to themselves and others through art,” she says. “Being able to awaken a feeling in seconds with a powerful image is, to me, the coolest job in the world, and I hope to do it for a long time.”

violetaencarnacion.com

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1. "For *The Washington Post*'s article by John Brooks, Brian Galle and Adam Levitin about the options borrowers will have moving forward after loan forgiveness was blocked by the Supreme Court." Michelle Kondrich, art director; The Washington Post, client. 2. "To accompany an essay by Nataly Delcid for *The Washington Post* showing financial diversity as the biggest obstacle to higher education for many rather than race or ethnicity alone." Michelle Kondrich, art director; The Washington Post, client. 3. Personal work. "Many New Yorkers own large dogs despite living in small spaces. This piece celebrates their courage and patience." 4. Personal work. "In honor of women's graceful tenderness and fierce strength." 5. "For a *Bay Nature* magazine story by Kim Todd about the study of Pacific chorus frogs, specifically looking at the science behind their mating behavior through song." Susan Scandrett, art director; Bay Nature, client. 6. "To honor the planet's milestone of 8 billion people born for Vox magazine." Dion Lee, art director; Bryan Walsh, writer; Elbert Ventura, editor; Apple News+/Vox, clients. 7. "To accompany a Vox magazine article by Kevin Carey about the existential threat that America's higher education currently faces." Dion Lee, art director; Apple News+/Vox, clients.



FRESH EUGEN MERHER



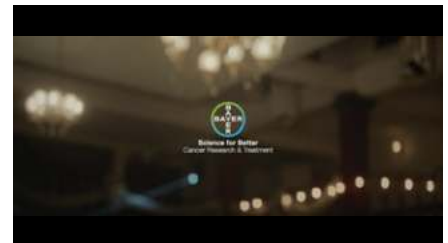
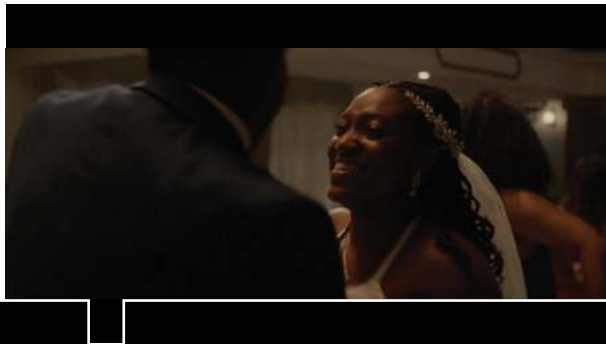
"I do everything I can to find an aspect of a project that touches my heart," says Berlin-based director and filmmaker Eugen Merher, whose charming spots with ad agencies like Jung von Matt/Spree have gripped the hearts of his audience as well. Film fascinated Merher growing up, and he and a childhood friend often made short action films with a camera. "We tried to imitate the action movies we both saw and loved," he recalls. "Then, one night, my friend showed me the film *Léon, The Professional*, and that movie blew my mind. It tapped into my love for amazing action scenes, but for the first time, I saw an action movie with an honest, beautiful soul." To Merher, who studied at Filmakademie Baden-Württemberg's commercial-directing program, emotional storytelling in filmmaking takes precedence; he notes that he gets most excited for projects that feel immersive and tell the stories of underdogs fighting to overcome obstacles. "I want to create work where you can truly forget about everything happening around you and just be absorbed into the world of the story," he says, "work that feels more like an emotional, visceral experience rather than an intellectual exchange of ideas."

eugen-merher.com

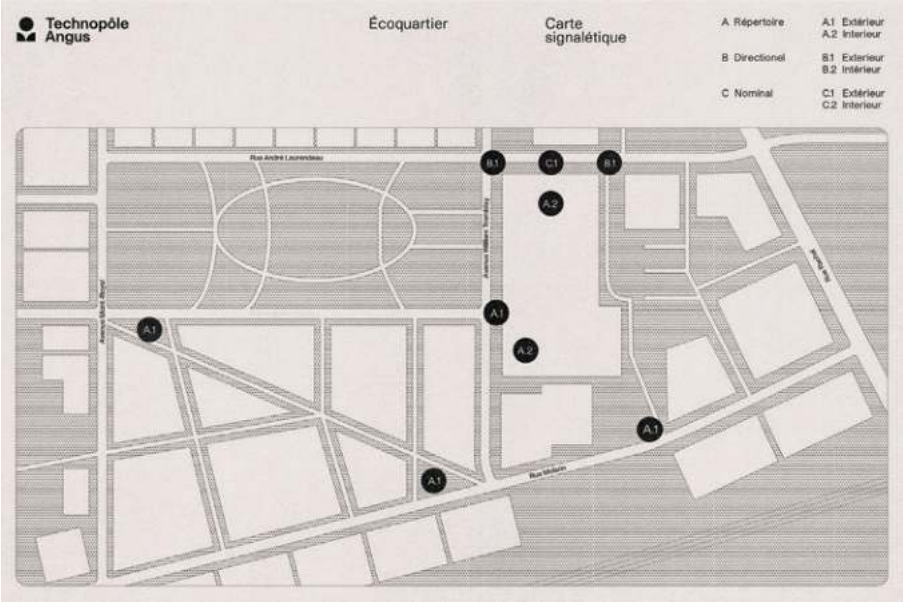
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1. "Motociclista" 3:45 "A young girl's dreams to ride motorcycles some day is at odds with her upbringing." Raquel Caro Nuñez, editor; Diego Rosenblatt, director of photography; Juan Protto, production designer; Enrique Gruber, executive producer; Sterntag Film/Metropolis Films, production companies. 2. "UNIQA - In The Eye of the Storm" :60 "For insurance company Uniq. When two people are caught in the eye of a storm, there is only one way out." Paul Holcman, creative director; Ernst Lattik, editor; Albert Salas, director of photography; Adrian Cristea, production designer; Lilian Tietjen, producer; Hermann Krug, agency producer; Vera Portz/Timm Reinfahrt/Uli Jason Ulbrich, executive producers; Tempomedia Filmproduktion, production company; Springer & Jacobi, ad agency; Uniq, client. 3. "Bayer - Wedding" 1:12 "An emotional commercial for Bayer Global's cancer research and treatment." Mark Roalfe, chief creative officer; Ollie Jarrott, writer; Quin Williams, editor; Mortimer Hochberg, director of photography; Jason Wallis, digital imaging; Tom Cartwright, producer; Fiona Plumstead, agency producer; Simon Cooper, executive producer; Academy Films, production company; vmlv&r, ad agency; Bayer Global, client.





EXHIBIT

1 Technôpole Angus wayfinding system

A revitalization of the industrial Angus Shops area in Montréal's Rosemont-La-Petite-Patrie borough, Technôpole Angus—with an identity and wayfinding system by creative agency LG2—seeks to foster community while serving as an innovation incubator.

“The logo evokes these twin ideas with the image of a flower that can also be interpreted as people conversing,” says LG2. “This main symbol, consisting of a circle and two quarter shapes, can be versioned into an array of icons with endless possibilities. The complementary soft-pastel palette catches the eye, and the clean, easy-to-read typography ensures people can easily find their way around the site.”

David Beauchemin, designer; David Kessous, executive creative director; Samuel Thibodeau, motion graphic designer; Hélène Fortin, architect; Marilyn Beaudin, project manager; Lily Barrière-Groppi, strategy; Enseignes Dominion, producer; LG2 (Montréal, Canada), ad agency; Société de développement Angus, client.

2 Club 4 Paws TV spot

“Pet is Not a Gift” :60

Ahead of the holiday season, London-based ad agency isd Group and animation company Panic Studio created this spot to discuss the practice of irresponsible people gifting pets and then summarily abandoning them. “We imagined what an animal goes through, from the warm moments of devotion, love and unity in a new family to the sudden crash into a cruel reality and the consequences of human irresponsibility,” say Serhii Prońkin, project team lead at isd Group, and Rita Šteimane, director at Panic Studio. “We decided to use frame-by-frame animation to capture the full range of emotions and show the dramatic contrast between them.”

Gints Gutmanis, Panic Studio/Ira Lipavska/Agatha Yegoshina, isd Group, art directors; Oleksandra Dyvnych/Yulia Ivakina/Ulyana Koinichenko/Viktor Shkurba, creative directors; Oksana Gonchar, executive creative director; Matīss Zvaigzne, graphic designer; Gosia Jeniec, illustrator; Gints Gutmanis/Francois Schonken, letterers; Arturs Bunts, storyboard artist; Vladimirs Karsecjans/Kyrylo Novikov/Francois Schonken/Milena Tipaldo/Anastasia Titarenko, animators; Vladimirs Karsecjans, editor; Valeriya Buryak, voice talent; Arturs Liepins, music composer/sound designer; Denys Khrenov, Baker Street Sound, sound engineer; Roberts Kulenko, director; Maxim Kotlyar/Kyrylo Novikov/Ke Ren/Francois Schonken/David Stumpf/Anastasia Titarenko, colorists; Serhii Prońkin, project director; Elina Alaine, Panic Studio/Anna Kulishenko, Electric Sheep Film/Rita Šteimane/Helena Zakare-Semjonova/Laura Zavodska, Panic Studio, executive producers; Gints Gutmanis/Vladimirs Karsecjans, post-production producers; Panic Studio, production company; isd Group (London, United Kingdom), ad agency; Ihor Blystiv/Zinovii Duda/Yurii Kovalyuk/Anastasiia Sembai/Halyna Tsehelyk/Rostyslav Vovk, Club 4 Paws, 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.

1 Guinness tv spot

"A Whole Universe" 2:00

To position Guinness as a premium brand for sophisticated consumers in China, ad agency FRED & FARID Shanghai drew inspiration from the knowledge that each pint of Guinness contains more than 200 million nitrogen bubbles for an outer space-inspired campaign. "We saw an opportunity to use the beer's visual appeal," says the ad agency. "Thus, A Whole Universe was born: a campaign capturing the iconic surging of Guinness, reminiscent of astronomical phenomena, and presenting the richness and complexity in every beer."

Erik Zeng, art director; Alex Zhang, group creative director; Feng Huang, executive creative director; Kain Xiao, photographer; Kevin Chan, director of photography; Karma Cui/Karen Ge/Karas Huang, strategists; Man Lin, editor; Lifeng Zhao, online editor; CODA/ECS, audio mixers; Lulu Lolo, director; Dengke Ding/Nicola Gasparri, The Mill, colorists; Tammy/Xiao Zhuang, producers; Charles Renard, agency producer; Reason & Annie, executive producer; DR Film, production company; FRED & FARID (Shanghai, China), ad agency; Antoine Bolly/Jessie Jiang/Sarah Lu/Graham Villiers-Tuthill/Vila Yan/Alice Zhang, Guinness, clients.

2 Dove Code My Crown campaign

While 91 percent of Black gamers want to feel represented in the video games they play, 85 percent of them feel that natural hairstyles are badly rendered. To address this, global ad agency Edelman connected beauty care brand Dove with the Open Source Afro Hair Library and a team of Black 3-D artists, academics, animators and programmers to create *Code My Crown*, a 230-page guide on creating authentic representation, and fifteen different hair sculptures to help demonstrate the guide's possibilities.

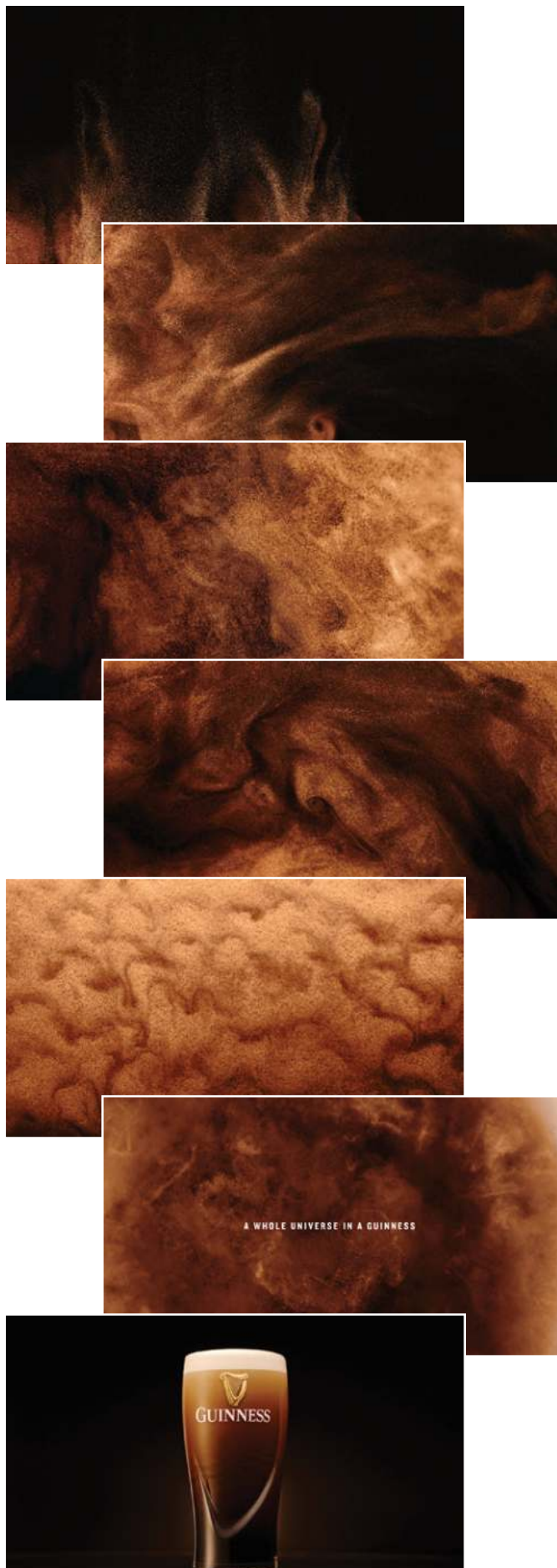
Albert Botelho/Thiago Campos, art directors; Shareina Chandler/Olivia Thomas/John Wilds, writers; Thiago Campos/John Wilds, associate creative directors; Jamie Cordwell/Andrew Simon, executive creative directors; Melle Hock, co-chief creative officer; Judy John, chief creative officer; Albert Botelho/Izzi Mordini, designers; Adam Jenkins/Alex Sullivan, storyboard artists; Cynthia Corbett, production coordinator; Sarah Brooks, project director; Byron Clear, senior integrated producer; Jenny Read, executive producer; Lucie Hackman, head of production; Edelman, ad agency; Dove, client.

3 National WWII Museum installation

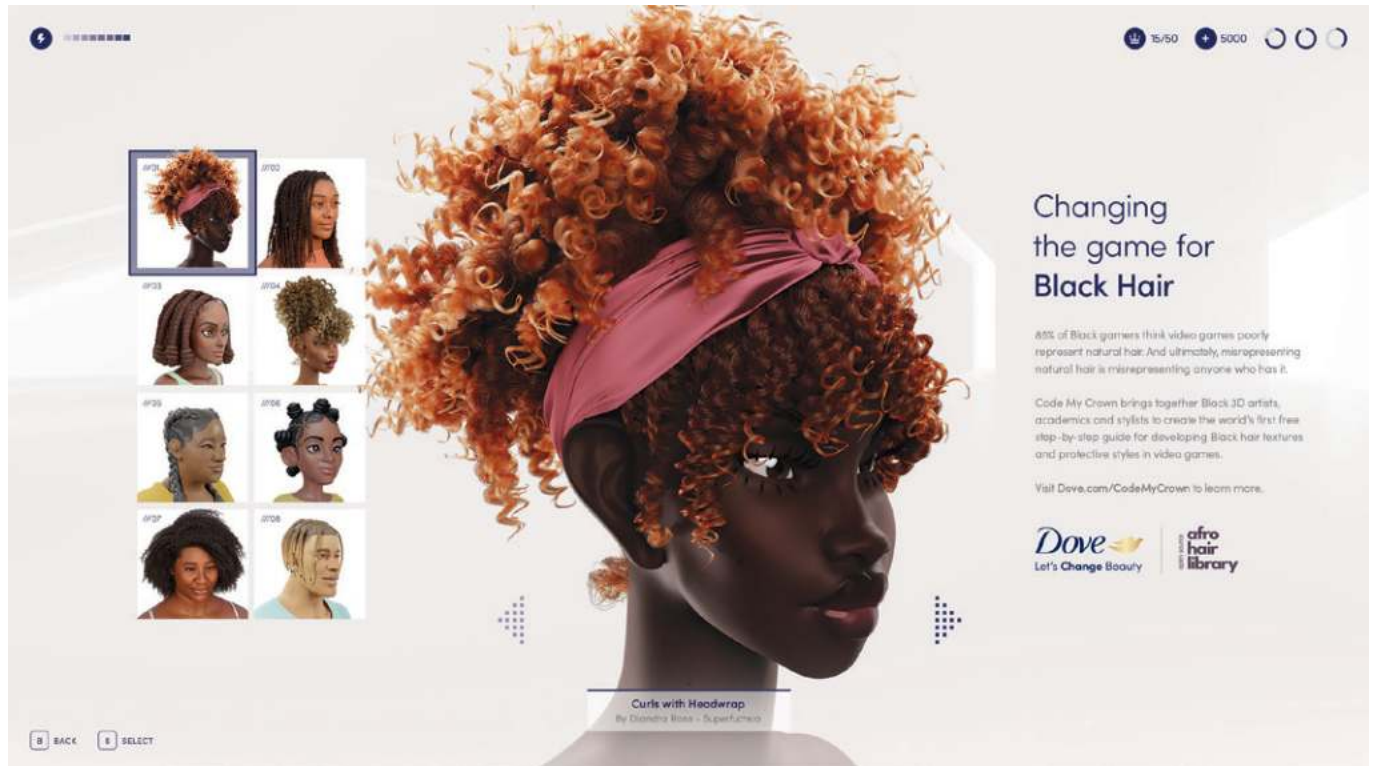
As part of the New Orleans-based National WWII Museum's Liberation Pavilion, which focuses on the war's aftermath, this installation by New York-based experiential design firm G&A honors the efforts of the Monuments Men and Women to recover art stolen by the Nazis and return it to its rightful owners. Inspired by the mines where Nazis would cache stolen artworks, this three-part experience brings visitors through a historic journey of saving humanity's culture with faithfully re-created replicas.

Carrie Bruns, graphic designer; Viniyata Pany, user experience designer; Carl Rhodes, lead designer; Santosh Dhamat/Eileen Dolan/Laurie Waxman, senior designers; Rob Malootian/Carl Rhodes, design directors; James Lide, creative director; Michael G Lewis, executive creative director; Kubi Ackerman/Val Till, developers; David Rome, hardware developer; Stacey Peralta/Natalie Tschechaniuk, integrated production directors; Jon Cohen, technology director; Sydney Rhodes, production coordinator; Donna Lawrence Productions, sound designer; Available Light, lighting designer; G&A (New York, NY), project design and development; National WWII Museum, client.

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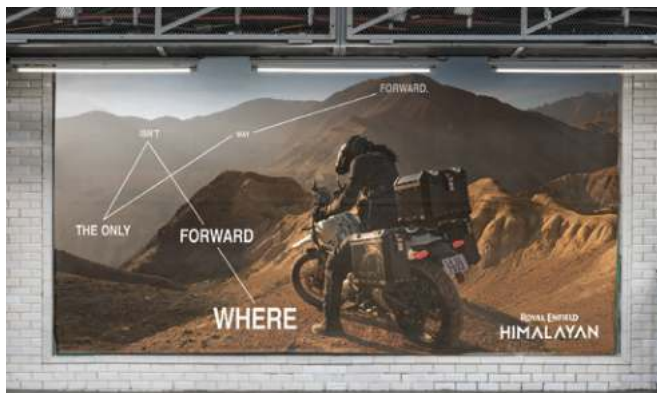
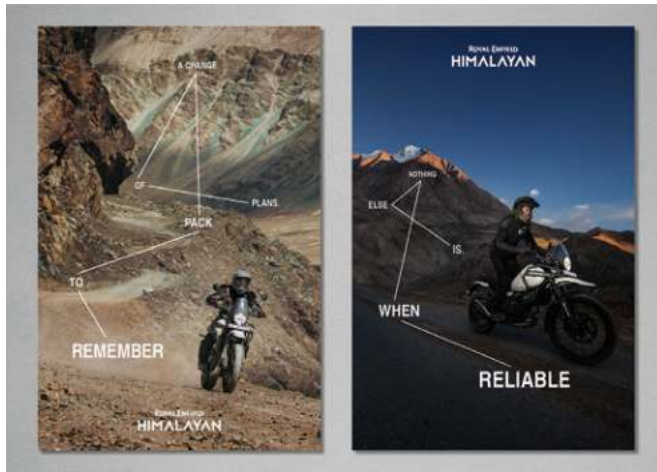


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EXHIBIT

1 Days Without End print ad

For Days Without End, an independent music label that publishes music and sound art conceived with high concepts, Mexico City-based art director and designer Jairo Guerrero at his agency SoyJairoGuerrero conceived of a visual language that would express the perpetuity of the label's musical artists. "These sounds invite repeated listening, creating an endless experience that transforms moments and days into what we call 'timeless'—space and time without end," Guerrero says. "With that in mind, we sought to create a series of graphics that, through the use of collage and geometric repetition, convey the notion of an idyllic moment stretching into eternity."

Jairo Guerrero, art director/writer; Envato/Pexels, photographers; InHouse Mx, production company; SoyJairoGuerrero (Mexico City, Mexico), ad agency; Days Without End, client.

2 Canada Post stamp

The first Black person to play for the National Hockey League (NHL), Willie O'Ree has spent his post-retirement career as the NHL's diversity ambassador to make the sport more inclusive. Commissioned by the Canada Post, Toronto-based design firm Underline Studio honors his barrier-breaking career with this stamp. "The collage work of Mike McQuade let us combine present-day photos alongside historical shots of O'Ree on the ice," explains Claire Dawson, cofounder and creative director of Underline Studio. "The typography and layout were meant to evoke a sports style, and the color palette drew from the Boston Bruins—the team O'Ree began his career with."

Claire Dawson/Yasaman Fakhr/Ritu Kanak/Laura Rojas, designers; Claire Dawson/Fidel Peña, creative directors; Philip Cheung, photographer; Mike McQuade, illustrator; Wali Mahmud, production manager; Colour Innovations, production company; Underline Studio (Toronto, Canada), design firm; Canada Post, client.

3 Royal Enfield campaign

While the world of motorcycle advertising is dominated by bikes tearing down dunes, ad agency Droga5 London wanted to show how riders of Chennai-based motorcycle brand Royal Enfield are prepared for the breathtaking yet mercurial climate of the Himalayas. "We wanted to show a more authentic perspective on the adventure category by focusing on the flow state that riders get into when they're in tune with the machine and the mountain," says Matteo Alabiso, design director at Droga5 London. "A key device in the identity—the line—takes viewers on a visual journey that is as unpredictable as the one that they would navigate themselves."

Oscar Gierup/Conor Hamill/Cameron Turner-Lowe, writers; Mike O'Brien/Rob Wicksteed, motion graphic designers; Kateryna Kotikhina/Julia Kuisma/Any Landolt, designers; Stephanie McArdle, lead designer; Matteo Alabiso, design director; Pete Giblin, co-creative director; Ed Redgrave, creative director; Matt Hubbard, group creative director; Shelley Smoler, chief creative officer; Justin Stokes, editor; Achille Mauri, Puro Management, photographer; Tom Falck/James Plaxton, senior producers; Peter Montgomery, production manager; Droga5 (London, United Kingdom), ad agency; Mohit Dhar Jayal/Naomi Mitchell/Aiyappa Ponnappa/Adarsh Saxena, Royal Enfield, clients.

1 Zona packaging

Creating the packaging for Zona, Angola's first hard seltzer brand, presented Paris-based designer Cansu Dağbağlı Ferreira with the opportunity to learn more about working with an emerging market while targeting young, contemporary Angolans and exploring elements of their culture. Inspired by the rivers of Huambo and Okavango, two major rivers in the region, Dağbağlı Ferreira developed a graphic language that combines distinctly Angolese symbols with angular forms that convey modernity and hint at the drinks' fruit flavors. "The monochromatic palettes and geometric icons draw the eye to the center of the packaging, symbolizing the convergence of diverse influences," she explains. "The clean, trendy color scheme, combined with the logo's friendly serif typeface, creates a visually appealing and approachable aesthetic. A hidden water symbol in the logotype reinforces Zona's commitment to the river concept and the brand's slogan: 'Embrace the Flow of Life.'"

Cansu Dağbağlı Ferreira (Paris, France), designer; Zona, client

1



2 MoonPie oOH campaign

It's not often that an ad campaign seeks a never-before-reached target audience, but in this one by Knoxville, Tennessee-based ad agency Tombras for MoonPie, the July 23, 2023 congressional hearings on the existence of UFOs and unidentified anomalous phenomena (UAP) provided the impetus to break into an entirely new market: extraterrestrials here on Earth. "Like we would with any campaign, we dove into market research to try and understand the extraterrestrial demographic and learn how to reach them," says Dooley Tombras, president at Tombras. "We employed the help of Sean Cahill, a retired naval officer and alien expert; Daniel Oberhaus, alien linguist and author of the book *Extraterrestrial Languages*; and Holly Anne Wood, global UAP researcher and firsthand experimenter. They told us where to find aliens, how to get their attention and how to speak in their language—which is how we got to the ads you see in the campaign. That's also how we guessed that aliens like chocolate more than banana."

Derek Brown/Eric Cheek/Tucker Lund, art directors; Harrison McNeill, writer; Kelly Cabaniss/Maddie Lane, associate creative directors; Brian Potter/Patrick Tice, creative directors; Juan Tubert, chief technology officer; Avinash Baliga, executive creative director; Jeff Benjamin, chief creative officer; Walker Reed, design director; Chad Hopenwasser, chief production officer; Alan Borman, producer; Scott McIntosh, senior producer; Andrew Fitzgerald, editor; Antonio Guadagno, developer; Tombras (Knoxville, TN), ad agency; Tory Johnston, Chattanooga Bakery, client.

2





“

There were many, many high-quality illustrations. At times, there was a very, very fine line between the shortlist and a winning entry.”

—Laurent Pinabel

ILLUSTRATION ANNUAL 2024

“

How wonderful the student work entries were! It’s inspiring to see up-and-coming talent and just how strong their work is already.” —Rinee Shah



Reinventing Yourself

“I think everyone can relate to the sentiment of personal reinvention, and this illustration captures both the beauty and pain of it.” —Rinee Shah

Commissioned for an article for *MORE* magazine on self-reinvention, Eddie Guy explores this theme through a photo collage of nature prints.

Comments by Eddie Guy:

How long have you been working as an illustrator, and where did you develop the skills necessary to work in the field? I am Canadian and received my early art education at the Alberta University of the Arts in Calgary. The visual communications program there was fairly general, covering design, illustration, photography and advertising—a little of everything. In 1984, I moved to New York to attend graduate school at the School of Visual Arts. This new program, entitled “Illustration as Visual Journalism,” had an esteemed faculty, with members like Marshall Arisman, Steve Heller, James McMullan, Arthur Pincus and Robert Weaver. It was the first time I focused solely on illustration in my education, and I’m grateful to have had the opportunity to learn from such accomplished professionals. Finally, I took a transformative five-year apprenticeship under McMullan’s mentorship.

“Sometimes simple solutions result in the most effective way to express an idea. Guy’s illustration is an example: so weird, yet so intriguing. This clean collage of a twisted bird trying to fit in a brighter world—contrast and composition at its best.” —Kako

What article in *MORE* magazine did this illustration accompany? Was this your first time working for the magazine or with art director Debra Bishop? The illustration was for an article titled “Reinvent your life at 30, 40, 50, 60.” It followed a recurring theme for the magazine. Bishop was looking for an unexpected solution without being overly literal or cliché.

How did you interpret the brief Bishop gave you in the illustration? Did you go through any other iterations of the work before landing on the final idea? The brief was simply to conceptualize the word *reinvention*, but we didn’t want to use figurative work. In this case, nature provided a useful metaphor in the form of a bird. The split-image design, color shift and opposite positioning evoked transformation. Although I did create additional versions and edited them down, each iteration was rooted in the idea of a split image—initiating something on one side and altering it on the other.

What medium did you choose to make this piece, and what do you like about it? In my work, I specialize in digital collage. One aspect I particularly enjoy about collage is its immediacy: you can instantly observe the evolution of the piece, and the visual feedback often introduces unexpected and exciting possibilities.

What are your favorite assignments to take on? My favorite assignments are multipage projects featuring a distinct theme and ample room for interpretation. This lets me explore various approaches and consider multiple plans of attack. The synergy of illustrations interacting with each other is powerful, fostering experimentation and artistic growth.

How would you describe your personal style, and what makes your approach to illustration distinct? I feel like I’ve abandoned more styles than I’ve established. Prior to delving into the realm of collage, I honed my skills in technical pen-and-ink renderings, black-and-white pencil illustrations, airbrushing, and watercolor.

Transitioning into cut-and-paste collage marked a significant turning point for me, eventually leading me to explore the digital world through software like Photoshop. More recently, I have moved toward 3-D rendering and animation. I try to focus on what I think is a good solution, whether it’s part of my

repertoire or not. I often guide my clients toward projects aligned with my current personal interests.

Has anything changed your view on illustration recently, whether as an art form or an industry? Although I don’t foresee the complete disappearance of print, I anticipate a shift toward predominantly digital platforms. Regardless, I’m optimistic about the possibilities for technology to usher in new opportunities for large-format digital projects that incorporate motion and audio and offer a new landscape of creative expression in illustration.

9 × 10%, photo collage using vintage naturalist prints.

Eddie Guy, illustrator
Debra Bishop, art director
MORE, client



“GrownUp”

“‘GrownUp’ deserves special attention. It stands out for its graphic quality, simplicity, choice of color and mood, rhythm, gentleness—but above all for its poetic approach. Very moving and delicate.” —Laurent Pinabel



“GrownUp” 4:45

A precocious young boy with an adult’s life finds it turned upside down when the father who abandoned him attempts to establish contact again.

Comments by Jee Kim:

What got you started in illustration and animation, and where are you currently studying? Like every artist’s origin story, I drew a *lot* growing up. It became more like a way of life through which I think and process the world. In particular, I almost exclusively illustrated characters. Looking back, this was the earliest sign of my love for storytelling. My young mind subconsciously recognized that characters are walking stories—even the way they dress or sit tells stories about who they are.

In that same vein, I arrived at animation because I wanted to tell stories, not necessarily because I wanted to animate. If I was camera-savvy or if filmmaking wasn’t expensive, I might as well

have become a live-action filmmaker. My passion lies in visual storytelling, and illustration and animation happen to be the media I execute my visual stories through.

I recently finished the master’s program in computer arts at the School of Visual Arts.

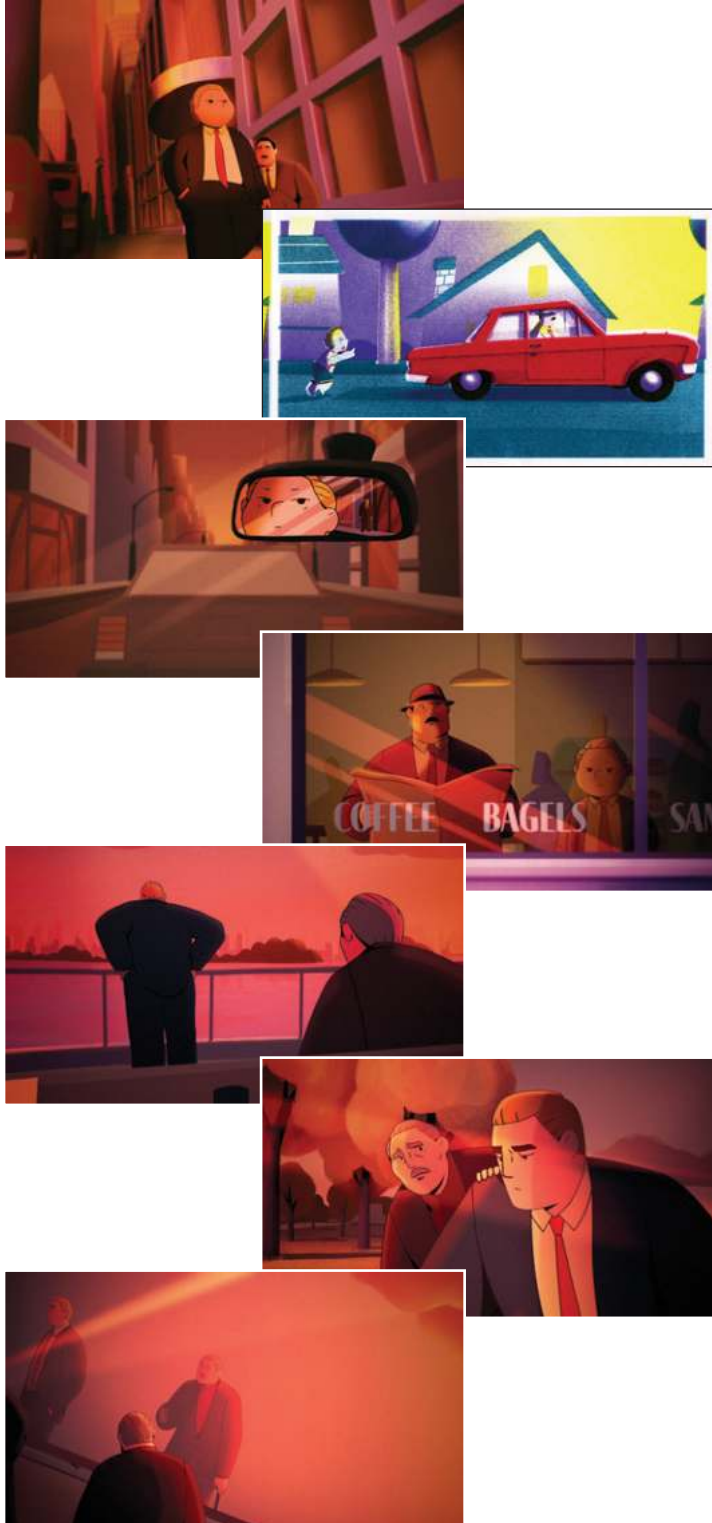
Tell us about your short film “GrownUp.” What was the assignment you created this in response to? “GrownUp” examines how being a grownup is not necessarily synonymous with being mature. For one to be truly mature, one should have the agency to move on emotionally and mentally from the past. This was a thesis film where I had free rein to tell whatever story however I wanted.

Jee Kim, animator/illustrator
Rob Kohr, instructor
School of Visual Arts (New York, NY), school

© Jee Kim

“Visual decisions give meaning to each scene. The use of narrative resources in flashbacks is wonderful. This story could not have been told outside the language proposed by illustration.”

—Laura Varsky



How did you come up with the idea for the short film's themes? What interested you about exploring parental abandonment and maturity in animation? The film was inspired by a moment in 2020 when I was living with my parents again, which forced me to revisit emotional baggage from childhood I thought I had resolved just by virtue of becoming an adult. Once I developed a hypothesis that unresolved trauma has a way of instantly transporting you back to who you were when you experienced it, I started seeing that everywhere. I saw it in my dad with his own father. My friends' families. Movies. TV shows. Seeing this phenomenon wasn't uncommon, I wanted anyone who felt tormented by the broken record of their trauma replaying in their mind to feel seen.

What medium and software did you choose to make this piece, and what do you like about using it to animate?

Because the film deals with complex emotions, it was important that the characters move and emote like real people. The final workflow involved cel-animating the characters in ToonBoom, painting the backgrounds in Photoshop, using Cinema 4D to block camera movements for some shots and, finally, compositing everything in Adobe After Effects. For the flashback scene, I printed the animated frames using a Risograph printer and scanned them back in to create a Riso animation of the sequence. ToonBoom is my go-to software for animation, but After Effects is always my final destination in the workflow.

How would you describe your personal style, and what makes your approach to animation distinct? I'm not sure if I have a personal style: I just get obsessed with chasing after an emotion or mood I want to capture through a visual story. From there, it's just creative problem solving to find ways to execute that story within my capabilities. I do see a pattern in my projects as I seem to gravitate toward elevating a mundane experience into an emotional story and exploring some sort of mixed-media process. For me, “art for art's sake” is a good enough reason to incorporate any hands-on mixed media into my animations. But also, mixed-media work has a way of inviting happy accidents you don't encounter as often in the digital space. So, I try to be intentional about including a mixed-media workflow in my projects in the hopes that the extra seasoning enhances the animation.

What is a dream animation project of yours? The 2023 Oscar-nominated animated short “Ice Merchants” is the kind of project I want to see in my filmography. To me, it was perfect. But I also love animation in the commercial space. There are select studios that are always churning out fresh, sophisticated animations, which I would also love to work on.

Has anything changed your view on illustration recently, whether as an art form or an industry? Whether you're on the commercial side or the narrative side, animation is powered by people who are passionate about their craft. I know there's a lot of fear about AI replacing artist craftsmanship in the future. While I'm neither qualified nor experienced enough to offer opinions on this subject, I feel optimistic that there's a world where artists can embrace AI to strengthen their crafts and expedite their workflows to make more meaningful animations that only come out of human hearts and minds.

Putin's Targets

"The illustration has a strong graphic impact that immediately catches the eye and invites you to enter the image. The 'dance of souls' is equally strong and makes us think of all the civilian victims of war." —**Fernando Ambrosi**

Created to generate donations for nonprofit organization Save the Children, Brian Stauffer's illustration depicts the gravity of civilian deaths during the Russian invasion of Ukraine.

Comments by Brian Stauffer:

How long have you been working as an illustrator? I got my start in illustration unconventionally: I graduated from the University of Arizona in Tucson, having studied graphic design and not illustration. After a few years working as an art director for an alternative weekly newspaper in Phoenix and then Miami, I started doing the occasional illustration for the paper. Within a few months, I had gotten my first assignment from *Rolling Stone* magazine. This was in 1995. Very quickly, I realized that the streamlined processes and speed of illustration assignments were much more suited to my appreciation for strong ideas and my fast working pace.

"I found the image to be very poetic. The heaviness of the missile and the destroyed city works in contrast to the playful circle of children, speaking volumes about a current global topic." —**Rinee Shah**

How was this illustration used? This piece was created to drive online donations for Save the Children's specific efforts in war-torn regions of Ukraine. Eyewitnesses and survivors have reported the systematic and deliberate targeting of children by Russian forces and leadership. I posted the image on my social media feeds, and it was then picked up by several other accounts via hashtag and put on Save the Children's Instagram.

Tell us about the topic behind the illustration's themes. How did you interpret these? Very early on in Russia's invasion of Ukraine, they began a steady stream of bombings that targeted civilian populations, particularly children and hospital maternity wards. I was overtaken by the realization that, as adults of all nations, we ignore our moral duty to protect the young and innocent when we watch these war crimes from afar without taking any action. The image itself started from a notion of a famous photo of Stalingrad—now known as Volgograd, Russia—after the Nazi bombings in World War II. The photo shows a surviving sculpture of children holding hands and dancing in a circle. I was struck by the tragic irony.

What medium did you choose to make this piece? I work digitally, mostly in Photoshop, but I use the technology in a very basic way. In this case, I sketched the figures traditionally and then scanned

them into Photoshop to work on. The buildings and bomb were made of abstract scanned textures from a 1950s-era magazine. I love the textures and artifacts that come from scanning printed materials.

What are your favorite assignments to take on? I do my best work when I'm challenged by and interested in the subject. I like the experience and privilege of being brought closer to the reality of the events and people that shape our times. I can't imagine what other career would offer so much access to a shy, awkward kid from a tiny Arizona town.

How would you describe your personal style? I think it may be the result of being a designer first, but I resist defining my work stylistically. If anything, I would say that I'm open to anything

that is needed to get the concept across. Ideas are first and rendering second. I also try, especially with assignments on social issues, to remove myself as much as possible. I don't want to project my own biases or preconceptions onto someone else's story. Especially when the illustration process tends to be at the end of

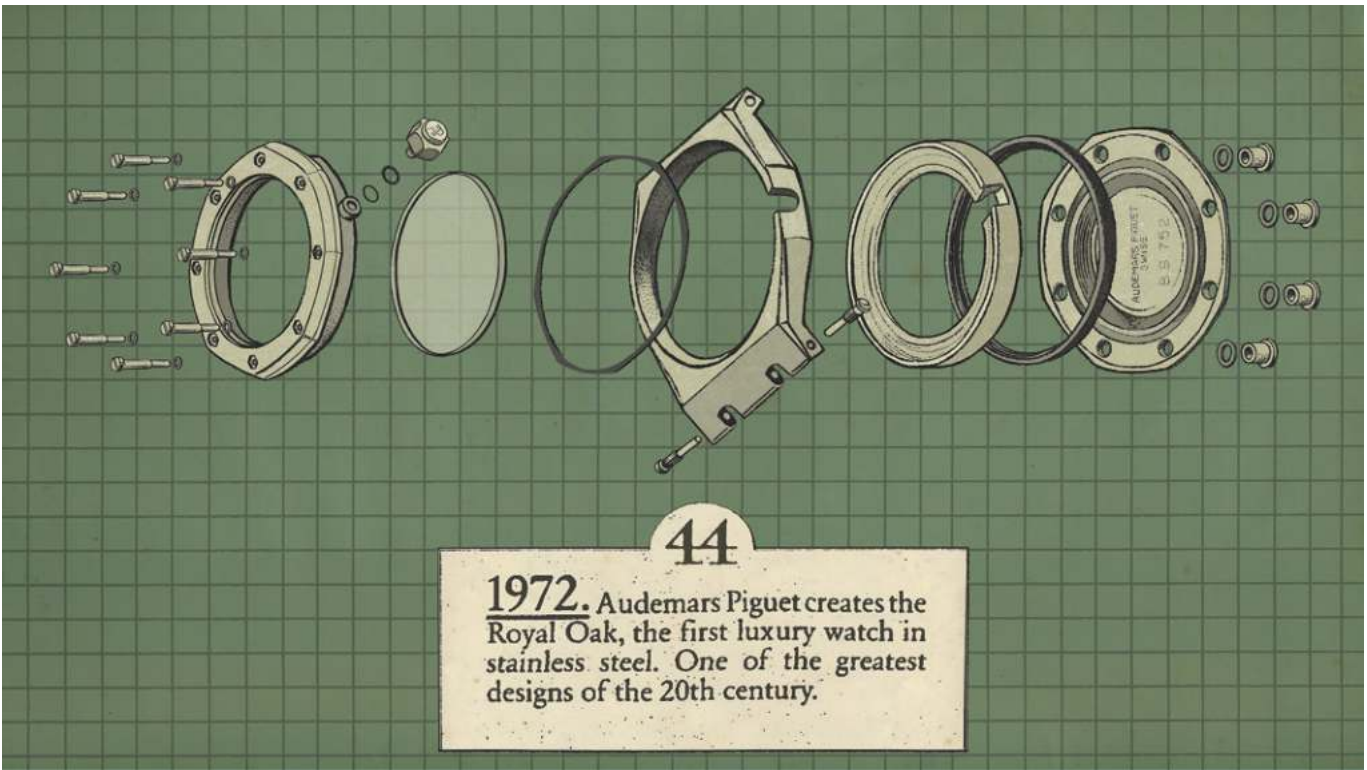
a very long editorial pipeline, it's critical to not derail all that came before by trivializing or misrepresenting the story. I think it's because of this approach that I get a lot of assignments that are very emotionally and politically charged.

Has anything changed your view on illustration recently? I think a lot about technology and illustration and how it affects what we gain and lose as creators. I could not do the work I do without the combining power of Photoshop, but my use of Photoshop hasn't diminished my appreciation for those who work traditionally. If anything, I am more in awe of those who work without the aid of Command + Z. I do think that the advent of AI is unleashing the opposite: when I hear people describing an artist who has devoted thousands of hours to their art as a "gatekeeper," I see a technology offering an immediate mash-up of intellectual property as a workaround and the loss of a new generation to understand and value the difference of artistry.

10 × 14, mixed media, digital.

Brian Stauffer, illustrator
Save the Children, client







ADVERTISING

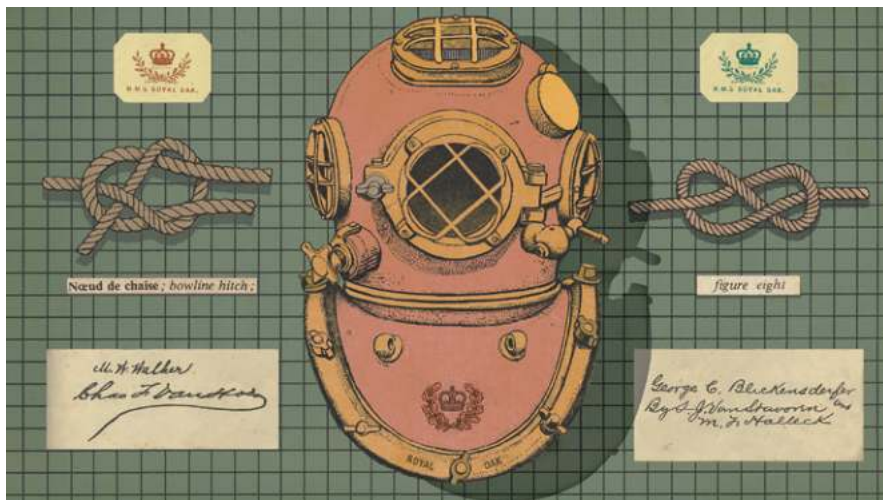
1 (series)

Page Tsou, illustrator

Chun Sheng Tsou, art director

Elle Taiwan, client

“Created to celebrate the 50th anniversary of watchmaker Audemars Piguet’s Royal Oak watch, this series of illustrations was turned into two short animations. The main content conveys the legendary story of Audemars Piguet’s superb watchmaking technology and the Royal Oak. Vintage tones, hand-drawn lines and details reflect the craftsmanship of traditional watchmaking.” 12¼ × 7, mixed media, digital.



ADVERTISING

- 1 Tatyana Alanis, illustrator
Michelle Bashaw, designer
Eric Paul, creative director
Chin Wang, chief creative officer
ESPN, client

"Key art for ESPN's short documentary 'Black Girls Play,' which journeys through the origin of hand games over generations of young Black girls and the influence those games have on music, dance and community. Used online as the film poster and for use on the platform ESPN+ as the browsing preview." Digital.

- 2 Paul Kreizenbeck, illustrator
Julia Mordaunt, art director
Phish, client

"An 18-by-24-inch silkscreened poster used as a limited edition merchandise item to commemorate jam band Phish's two-night run at the Hollywood Bowl in Los Angeles, April 2023. The direction was to include the iconic venue and cosmic elements in a retro, mid-century style."

- 3 (series)
David Plunkert, illustrator/designer
Spur Design, design firm
Nicoleen Willson, Hopkins Symphony Orchestra, client

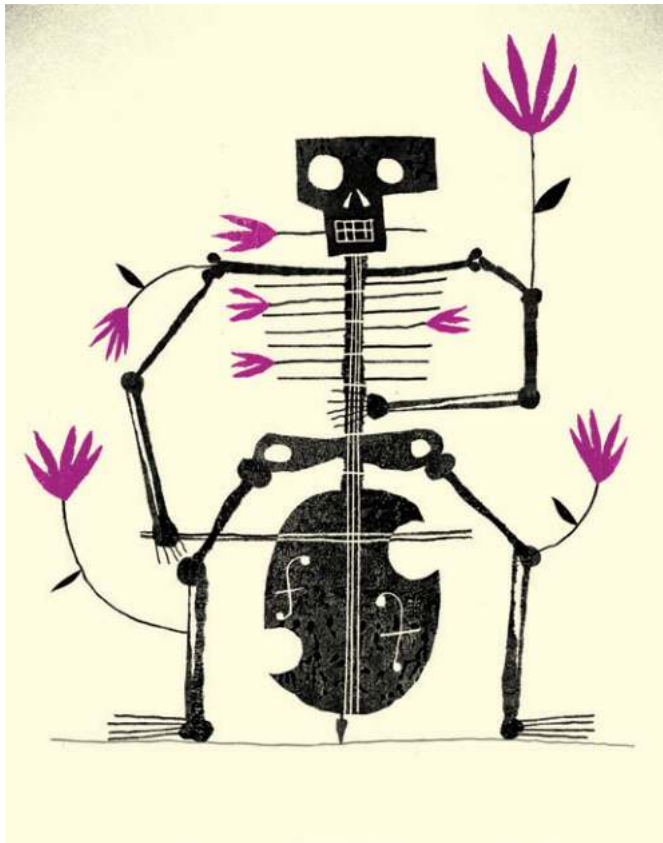
"Set of four poster illustrations for the 2023-2024 series of performances by the Hopkins Symphony Orchestra." 12 x 18, mixed media, monoprint, digital.

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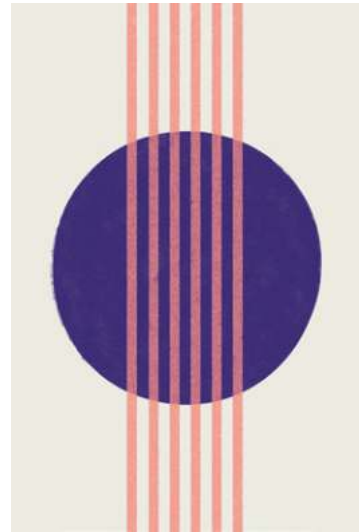
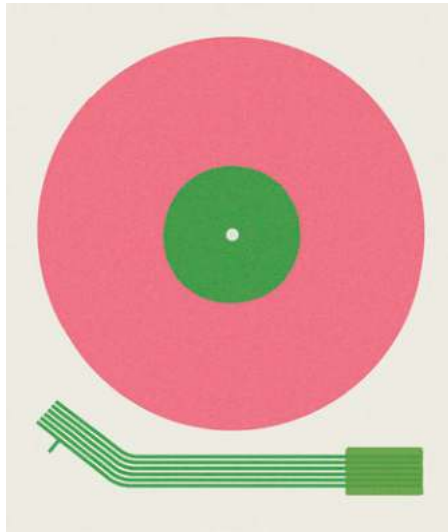


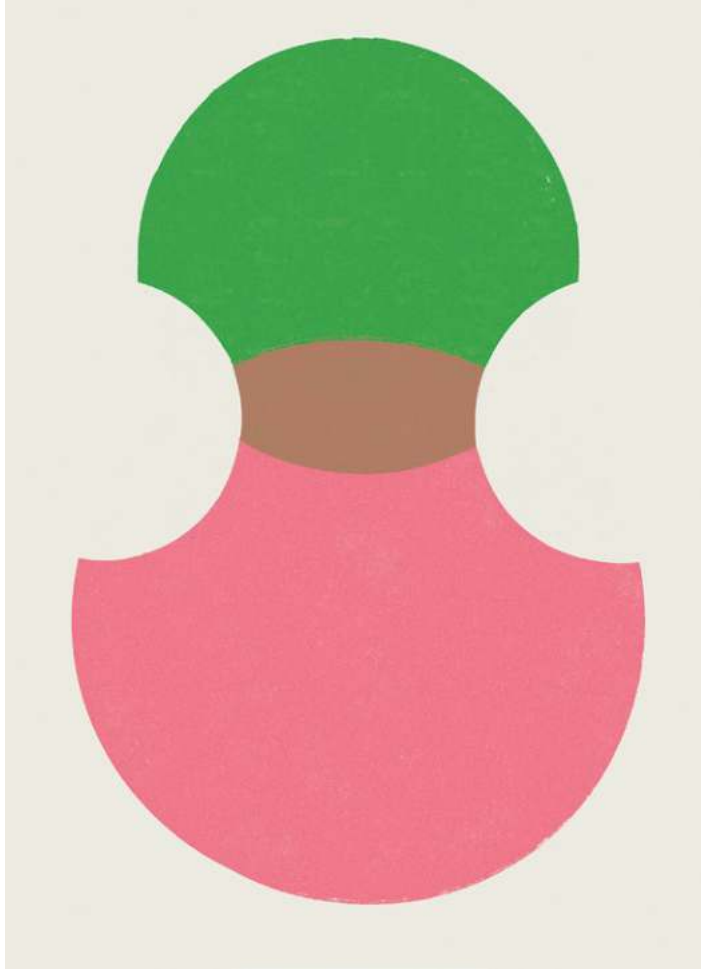
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ADVERTISING

1 (series)

Murilo Maciel, illustrator/designer

Rana Chatterjee/Jeff Cheung, creative directors

Ryan Crouchman, executive creative director

LG2, design firm

Community Music Schools of Toronto/Kingsway Music, clients

"A poster series promoting *Parkscapes Vol. 3*, an album of samples recorded by music students in Toronto for producers to use in remixes. Similarly, these posters use a series of simple shapes meant to be remixed to create different illustrations. The posters were exhibited throughout the Community Music Schools of Toronto to publicize and celebrate the album launch." 18 × 24, ink on paper.

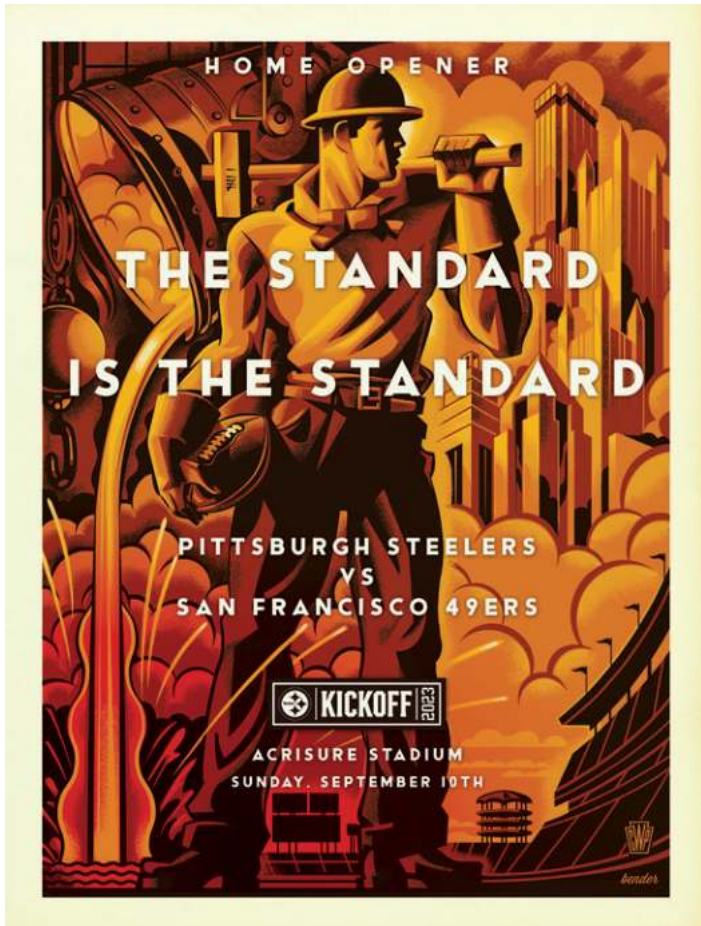
2 Mark Bender, illustrator

Kim Fox/Dan Rugh, art directors

Pittsburgh Steelers, client

"A poster to promote the Pittsburgh Steelers Home Opener Game Day. The title is a quote from coach Mike Tomlin that reflects the blue-collar work ethic of the team and the city." 18 × 24, digital.

2



ADVERTISING

1 (series)

Jialiang Chen/Xiaoling Wang, illustrators
Xiongbo Deng, art director
Lingyun Creative, design firm
Jinmailang Food Co., client

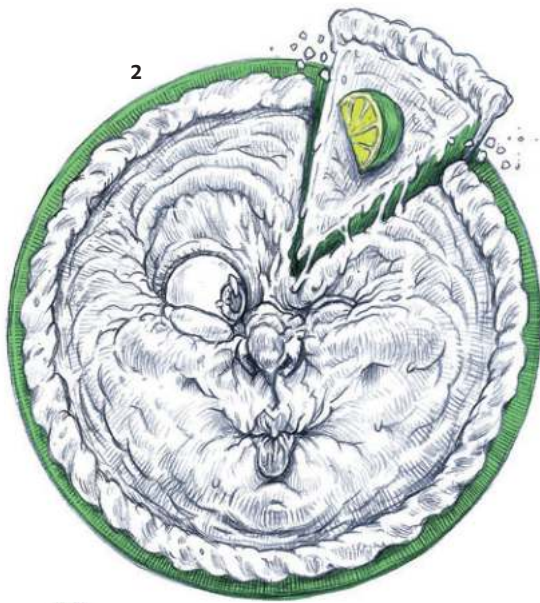
"Created for a series of noodle packaging called Jinmailang Handmade Noodles. We designed the packaging box to look like a ramen noodle house, and behind the curtain, you can see chefs processing noodles." 8% × 13%, mixed media, digital.

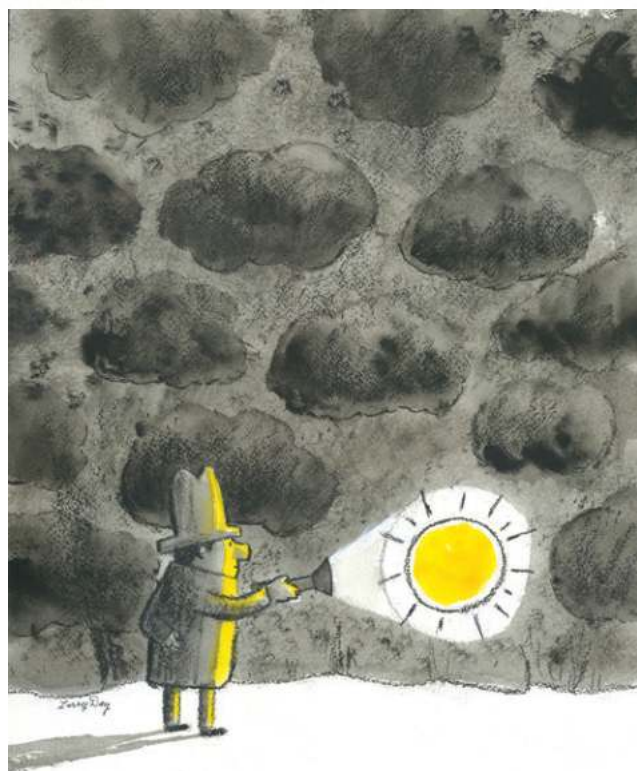
2 (series)

Garrett Morlan, illustrator/designer
Stephen Baxter/Barry Kinter, Project 9 Brewing, clients

"Project 9 Brewing Company, a new Seattle brewery, asked me to create illustrations that would establish its brand and packaging for its beers. These are just five of more than 70 different beers and drawings completed in the last eleven months. Featured predominantly on the front of the cans, each piece is an original pencil drawing—approximately nine-by-twelve inches—embellished with minimal digital color."







2



ADVERTISING

1 (series)

Larry Day, illustrator/art director

Alyssa Ohnmacht, designer

Sopris Sun, client

"For a 2023 in-house fundraising ad campaign for the *Sopris Sun*, a locally focused nonprofit newspaper in Carbondale, Colorado. Once I thought of the tagline—A Beacon of Light—I began illustrating this series, which was published in the newspaper over the course of six weeks." Various sizes, pencil, watercolor.

2 Gérard DuBois, illustrator

Geneviève Roy, designer

Festival de cinéma international en Abitibi-Témiscamingue, client

"Poster for the 42nd Festival du cinéma international en Abitibi-Témiscamingue ('International Festival of Cinema in Abitibi-Témiscamingue') in Rouyn-Noranda, Québec." 27 × 40, digital.

3 Paul Blow, illustrator

Cosmo Jameson, art director

The National Archives, client

"Poster for the exhibition *Great Escapes: Remarkable Second World War Captives* held at The National Archives in Richmond, United Kingdom." 28 × 40, digital.

3



ADVERTISING

- 1 Daniel Liévano, illustrator
Diana Arias/José Rosero, art directors
Ilustropía, client

"I was invited to illustrate the poster for the second anniversary of international illustration festival Ilustropía, held in Bogotá. In principle, the image had to evoke the vibrant and interdisciplinary nature of the festival, as it combines other arts such as theater, poetry and music."

19½ × 27½, mixed media, pastel colors for texture, pencil, digital.

- 2 Michael Koelsch, illustrator
ARSONAL, design firm
Nancy Hennings/Ed Sherman/Kevin Vitale, AMC, clients

"Key art used in oOH, print and social media advertising to promote the series launch of streaming show *Monsieur Spade*." 8 × 11½, acrylic on canvas.

- 3 (series)
Scott McKowen, illustrator
Mark Wiegard, art director
Gauge Branding, design firm
Tench Vineyards, client

"Wine labels for Napa-based Tench Vineyards featuring views of its estate through spring (2021 Red Blend), summer (2022 Sauvignon Blanc), autumn (2021 Cabernet Sauvignon) and winter (2021 Cabernet Franc)." 6½ × 4½, scratchboard with digital color.

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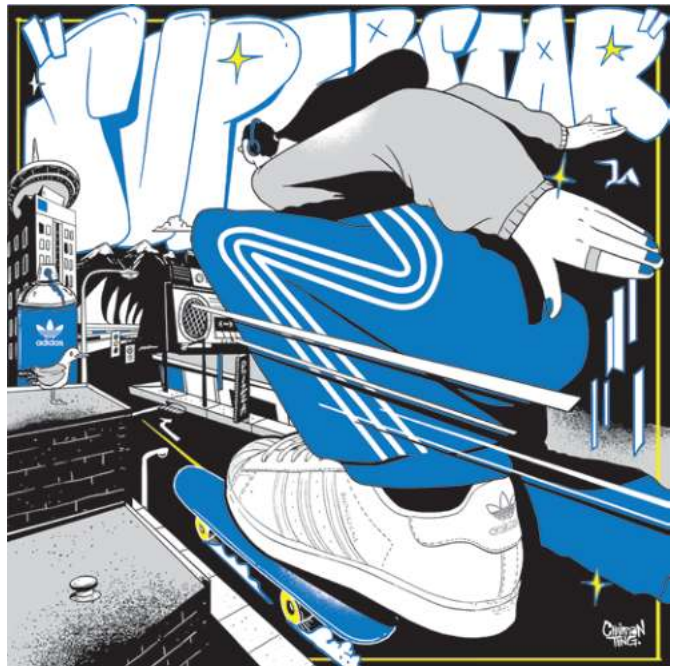


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ADVERTISING

1 (series)

Carson Ting, illustrator/art director

Lynol Lui, designer

Derek Mallen/Knickoy Robinson, creative directors

Ten K Co., ad agency

Chairman Ting, design firm

adidas Canada, client

"This art was used to relaunch the newly renovated adidas Originals store in downtown Vancouver. We created this series of five illustrations to pair with five distinct Vancouver neighborhoods. Each illustration was also used as posters, merchandise—such as tote bags—and T-shirts as giveaways." Digital.

2 Fengyi Ye, illustrator

Joseph Tean, art director

vox Puzzle, client

"Continuing my internationally acclaimed zodiac series, this piece *Dragon 2024* follows after last year's *Rabbit 2023*, intertwining Spring Festival icons such as family reunions and red packets into a dragon head. I collaborated with vox Puzzle to transform this illustration into a puzzle." Digital.

2



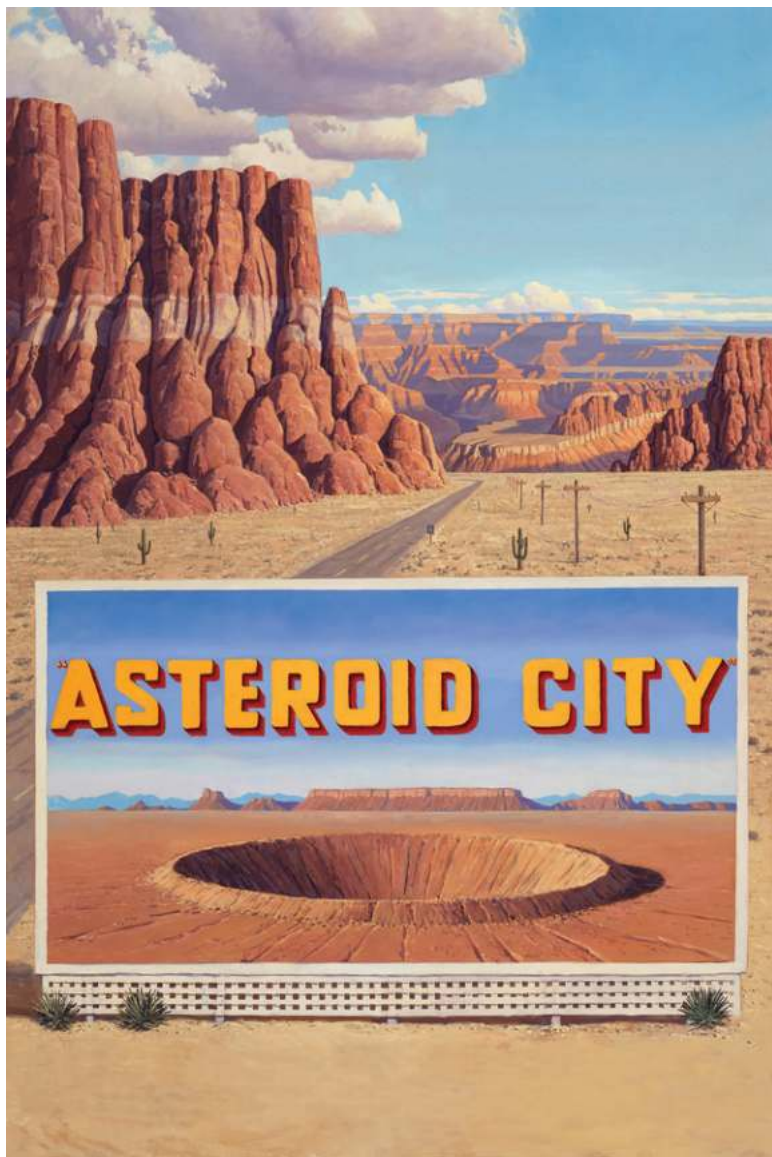
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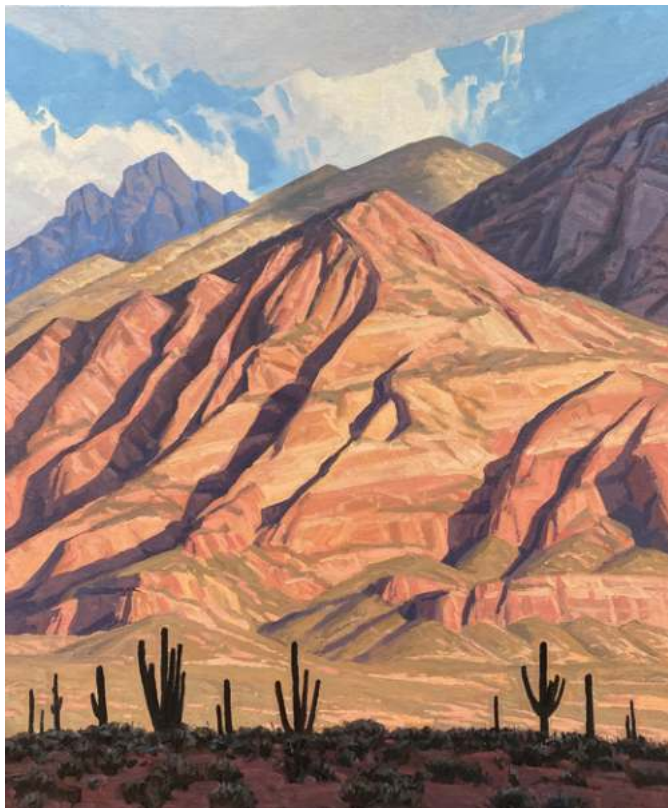
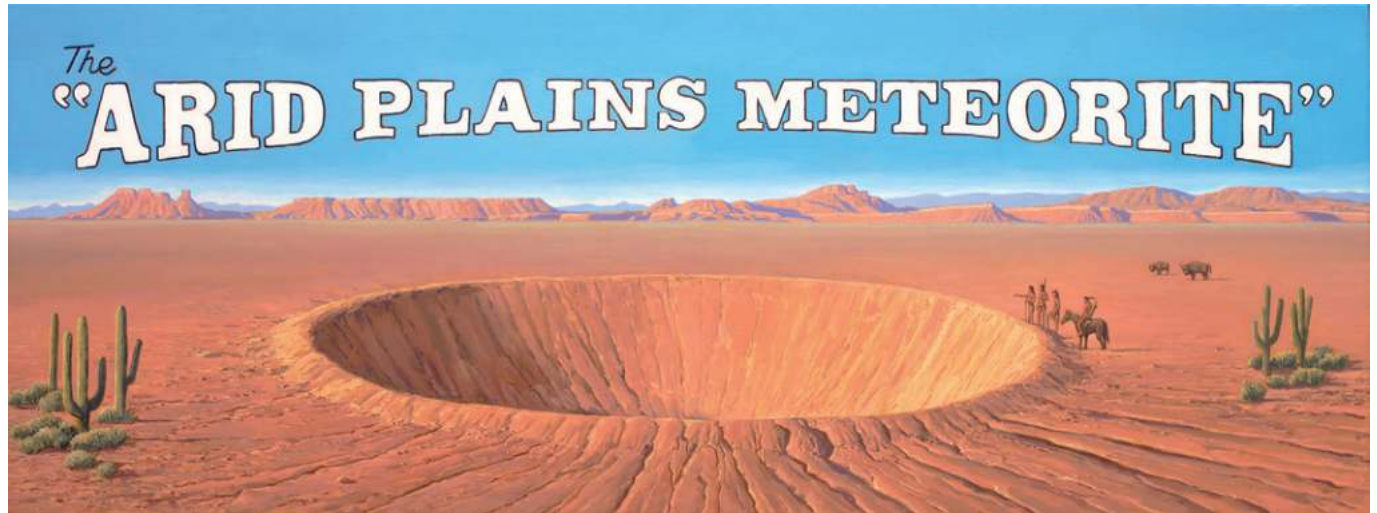
1 (series)

David Meikle, illustrator

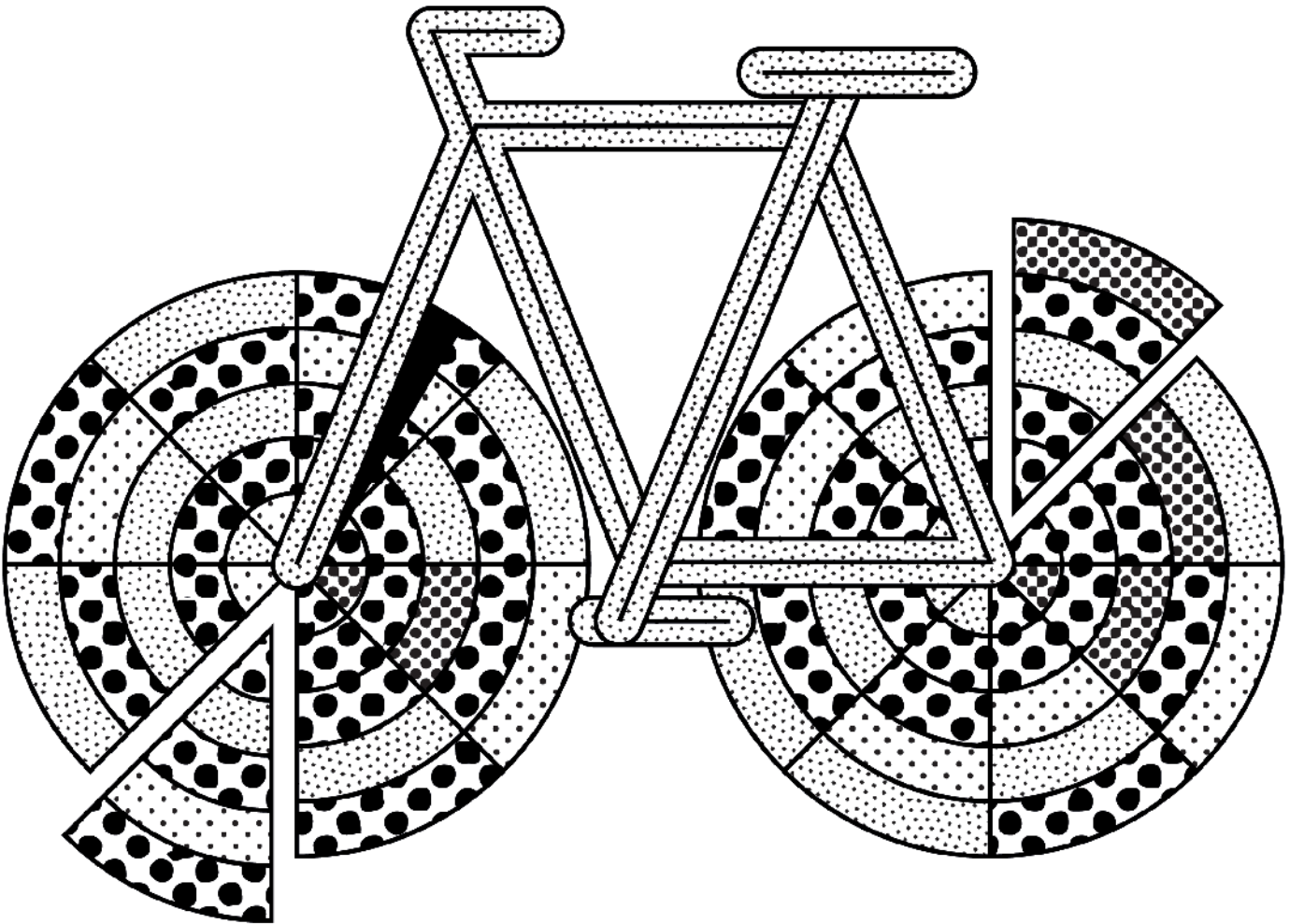
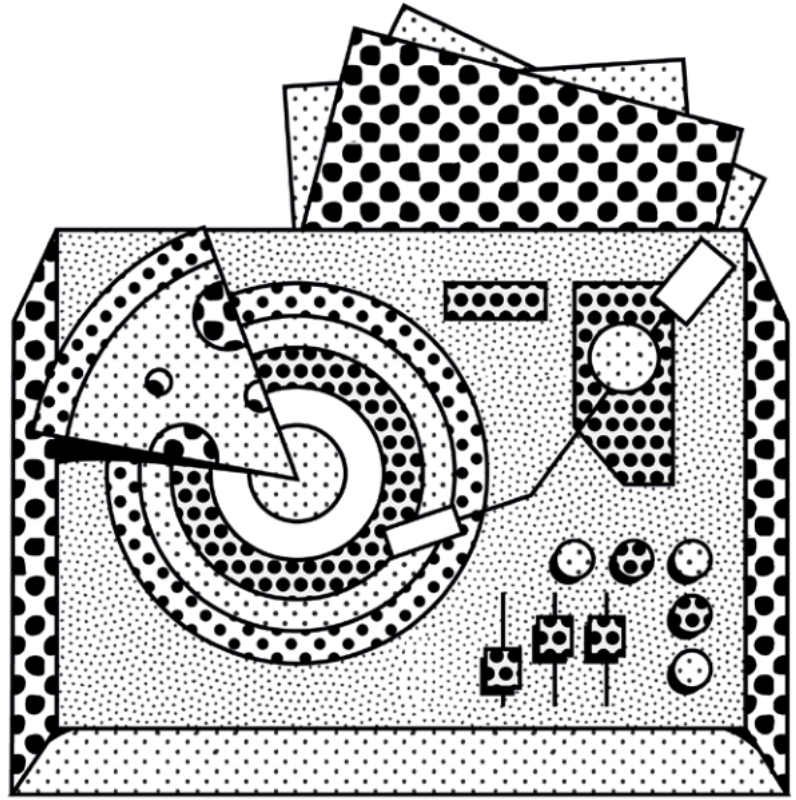
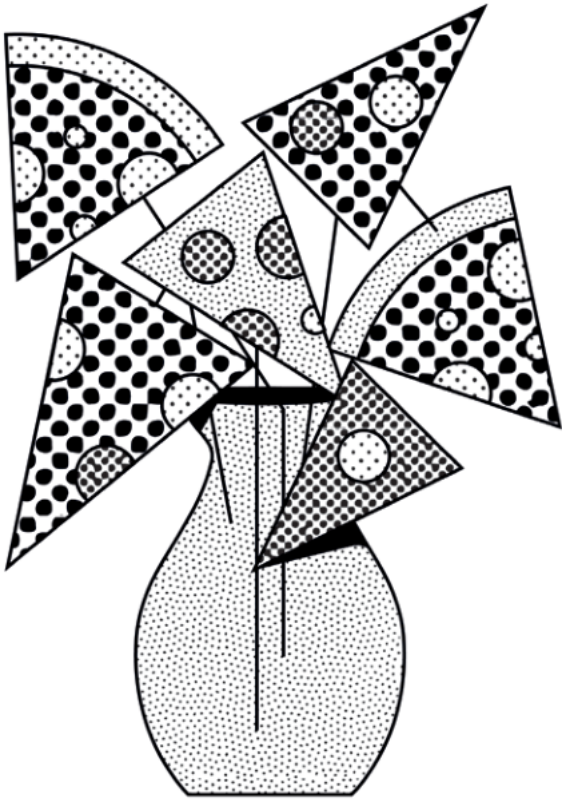
Wes Anderson, art director/client

“Created for director Wes Anderson’s film *Asteroid City*. One painting was created for the teaser poster. Another appeared as a billboard on the movie set. The other paintings were created as set decorations that appear in the movie.” Various sizes, oil on canvas.





1



2



ADVERTISING

- 1 (series)
Nubia Navarro, illustrator
Nubikini Studio & Co., design firm
Mauricio Peña, Familia Pizzería, client

"For Familia, a Bogotá-based pizzeria. The underlying idea for its new packaging comes from the notion that anything good turns incredible when we add pizza. The illustrations were inspired by interests that unify Familia's customers: art, music and sports." Various sizes, digital.

BOOKS

- 2 Changyu Zou, illustrator
Irene Gallo, art director
tor.com, client

"For the book *The River and the World Remade* by E. Lily Yu. When the waters rose, the people who stayed on the river learned they weathered the storms best together, but what happens when one becomes curious about the land?" 8 × 11, collage, gouache, digital.

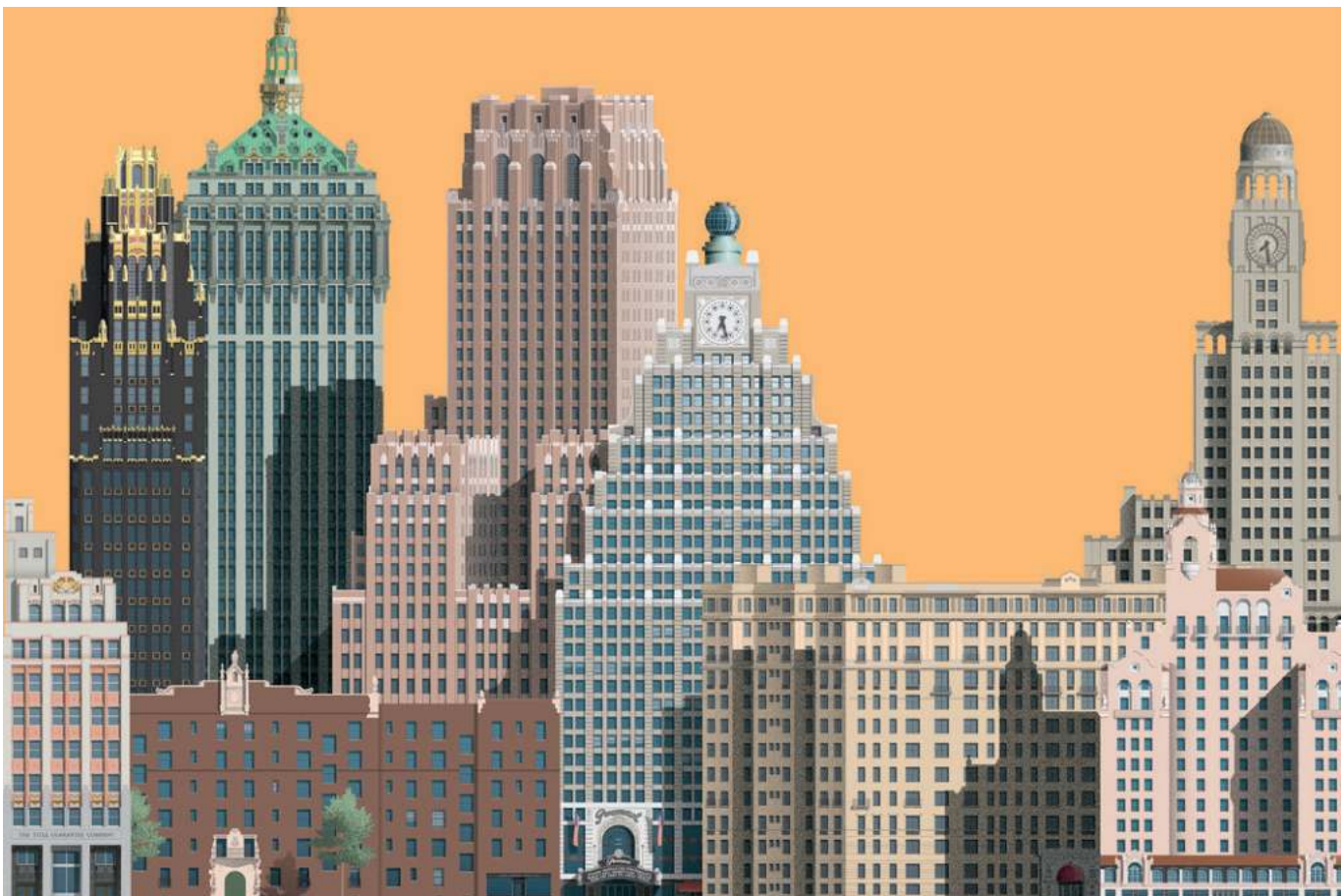
- 3 Braden Maxwell, illustrator
Matt Beynon, art director
Stag Beetle Books, client

"Cover for L. Blaise Hues's novel *Victor-27: Fate's Inmate*. The story follows a young man born in a prison who longs for the freedom of the surrounding woods." 10 × 13, acrylic, digital.

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BOOKS

- 1 (series)
 Lukas Novotny, illustrator/writer
 Lilly Marques, designer
 Rizzoli, publisher

"Modern New York: The Illustrated Story of Architecture in the Five Boroughs from 1920 to Today, written and illustrated by Lukas Novotny. Famous and long-forgotten buildings alike from across all five boroughs are illustrated with the smallest details. In addition, there are dozens of taxis, trains and other New York-related stuff. With about 160 illustrations, the book took about four years to make." Various sizes, pencil, digital.



BOOKS

- 1 Brad Holland, illustrator
Rita Marshall, art director/designer
Creative Editions, client

"For the book *It Happened in Salem* by author Jonah Winter. An account of the witchcraft hysteria spread by gossip in colonial-era Salem." 14 × 15, acrylic.

- 2 Leonardo Stanzial, illustrator
Fernando Ambrosi, art director
Anna Iacaccia, designer
Mondadori Libri, client

"Cover for *Il giorno in cui la guerra finì* ('The Day the War Ended'), a young adult novel by Christian Antonini. The story portrays the dangerous mission of the brave Arturo, who is determined to bring a girl and her grandfather to safety from the Nazis and fascists during WWII." 5½ × 8¼, digital.

- 3 (series)
Laura Hope, illustrator
Sheri Gee, art director
Folio Society, client

"I was commissioned by the Folio Society to create eight illustrations for the new edition of Agatha Christie's novel *Ordeal by Innocence*. Focusing on one glamorous family, this classic murder mystery drips with intrigue and suspicion from the outset." 13½ × 21, colored pencil, wax crayon, oil pastels on board.

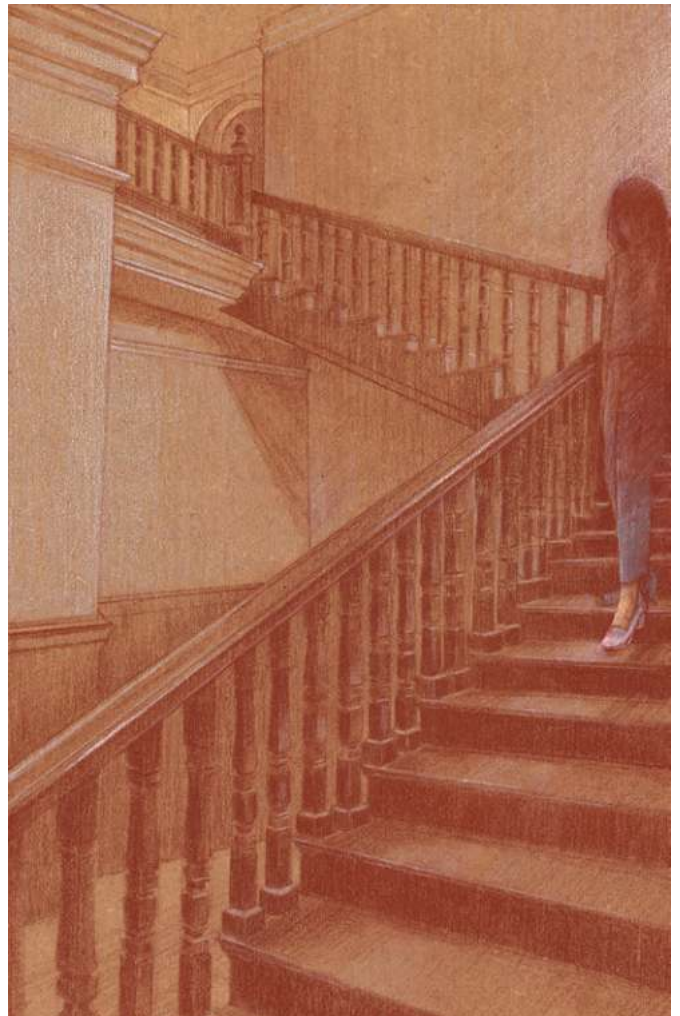
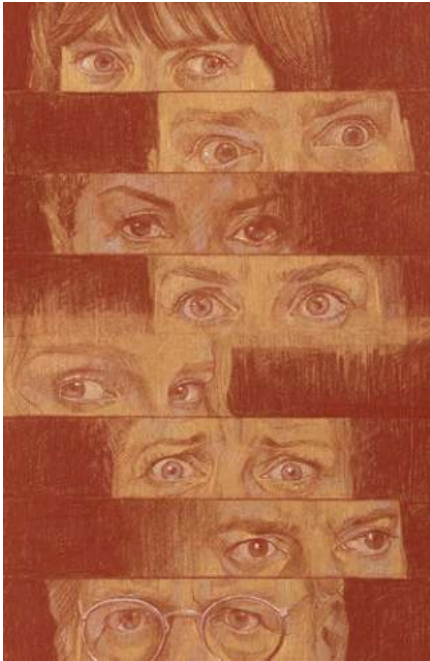
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BOOKS

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

"For Cormac McCarthy's novel *No Country For Old Men*. Set in West Texas, the novel unfurls from the bloody aftermath of a clash of cartels; a deal gone wrong; and a very, very bad decision." Various sizes, digital.



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BOOKS

- 1 Laurent Pinabel, illustrator
François David, art director
éditions mœtus, client

"For a children's poetry book titled *Sur la pointe des pieds* ('Walking On Tiptoe'). The idea is to show the humor of the poems and provide a twist on the title. The word *pointe* means 'nail' and 'tiptoe' in French; the trumpet's valves look like nails we step on to play music." 10 × 14, digital.

- 2 Tim O'Brien, illustrator
Chris Stengel, art director
Scholastic, client

"Cover of *Uprising* by Jennifer Nielson. The remarkable true story of a young Polish girl who bravely fought back against the Nazi occupation, participated in the Warsaw city uprising and took a stand in the name of freedom." 10 × 14, oil on panel.

- 3 Isaac Spellman, illustrator
Eddie Leong, art director
Macauec, client

"Grand Prix Macau, a prestigious motorsport event held annually in Macau, is widely regarded as one of the most challenging street circuit races in the world. For its 70th anniversary, I was invited to create this piece *Vroom!*. I drew the scene of a racing car on a narrow Macau street with old residences, colorful casinos and bright cultural relics to depict the thrilling speed of the race." Digital.

6



- 4 Edward Kinsella, illustrator
Sheri Gee, art director
The Folio Society, client

"For The Folio Society's special collector's edition of Stephen King's novel *Pet Sematary*." 7¼ × 10¼, ink, gouache, watercolor, colored pencil on paper.

- 5 Tran Nguyen, illustrator
Hana Nakamura, art director
Abrams Books, client

"Book cover for Marianna Baer's young adult novel *Wolfwood*." 10 × 14, acrylic and colored pencil on watercolor paper.

- 6 Brad Holland, illustrator/designer
Cristina Taverna, art director
Nuages Editions, client

"Painting of Bottom the Weaver from Shakespeare's play *A Midsummer Night's Dream*. For an exhibition and book to be published by the Nuages Gallery of Milan." 14½ × 17, acrylic.

BOOKS

1 (series)

Hilary Clarcq, illustrator

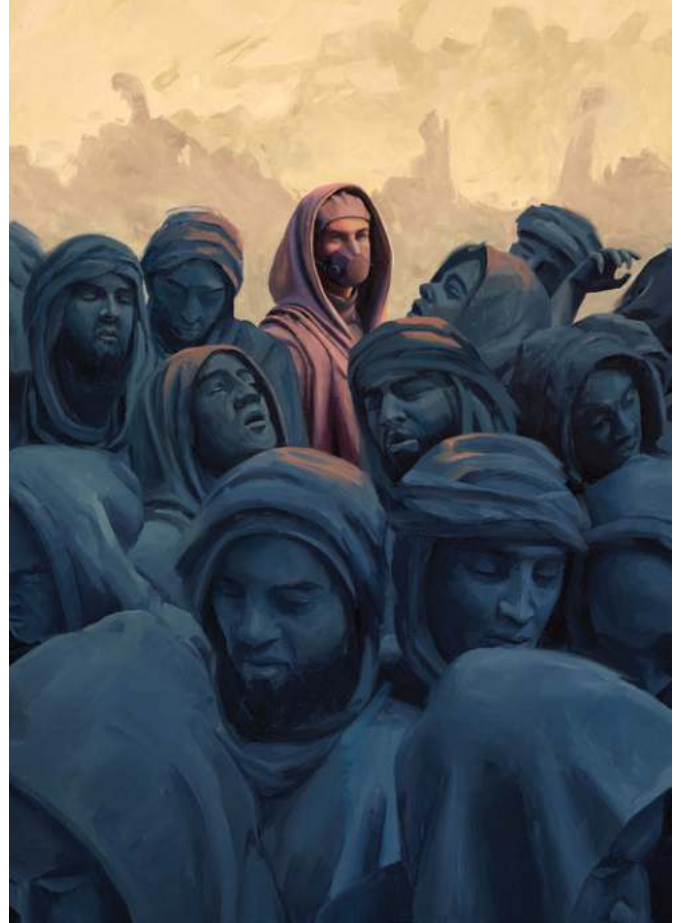
Sheri Gee, art director

The Folio Society, client

"Dune: Messiah, the second book in the epic sci-fi series by Frank Herbert, continues the story of Paul Atreides, now Emperor of the Known Universe, as he struggles to guide humanity toward the spiritual awakening that could save them from extinction. For The Folio Society's edition published in October 2023."

Various sizes, oil on panel, digital.





BOOKS

- 1 Warren Chang, illustrator
Robin Aufses, art director
BFW Publishers, client

"Published in the college textbook *The Language of Composition*. Students are prompted to analyze this painting, titled *Invisible People*, and write an essay." 29 × 35, oil on canvas.

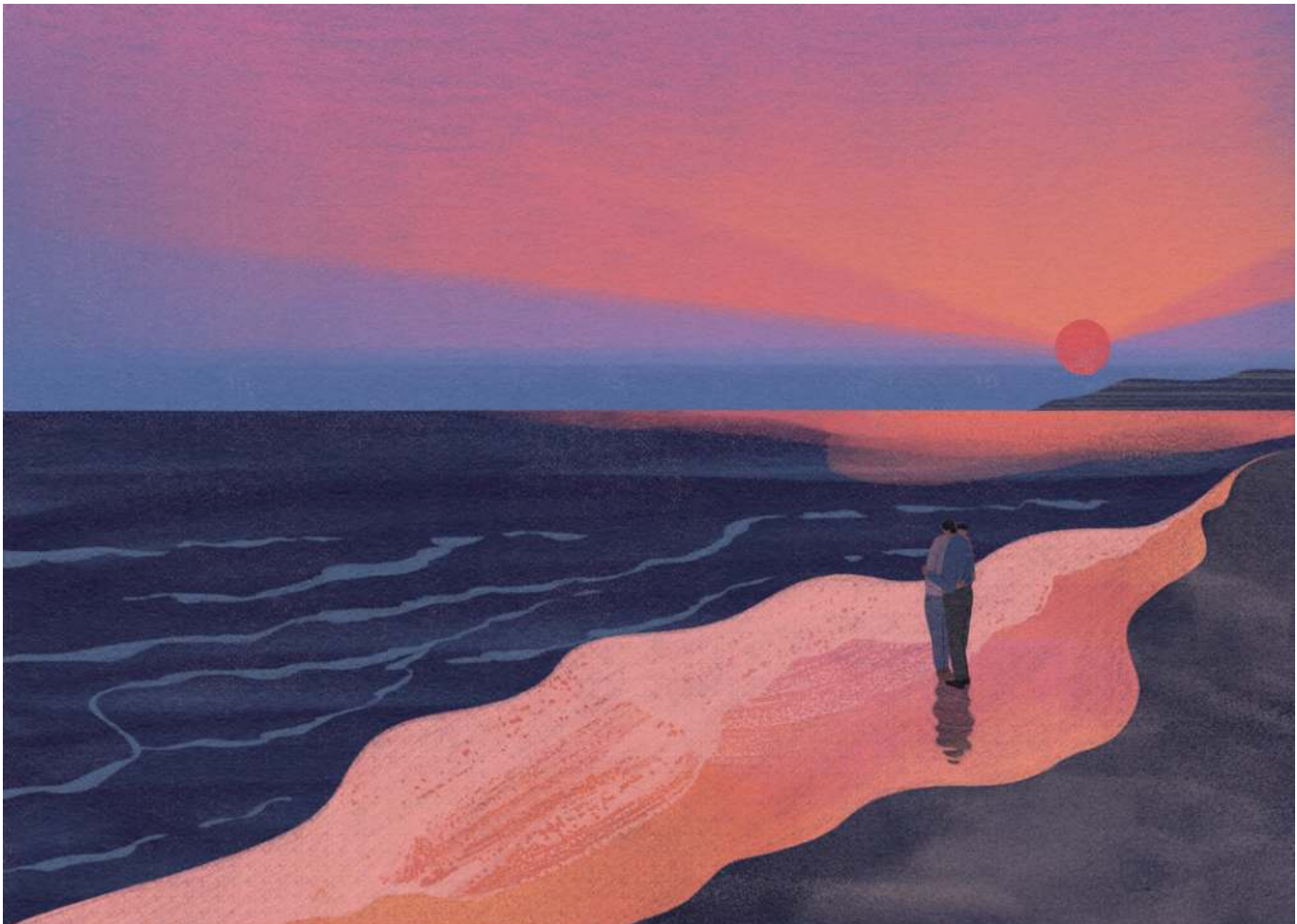
- 2 (series)
Jiatong Liu, illustrator
Katherine Wong, art director
Victionary, client

"A series for an illustrated book project named *Life Stills* produced by publishing company Victionary. The book captures joyful snapshots of daily life and takes readers on a calming visual journey. I used digital media combined with colored pencils to draw this series." Various sizes.

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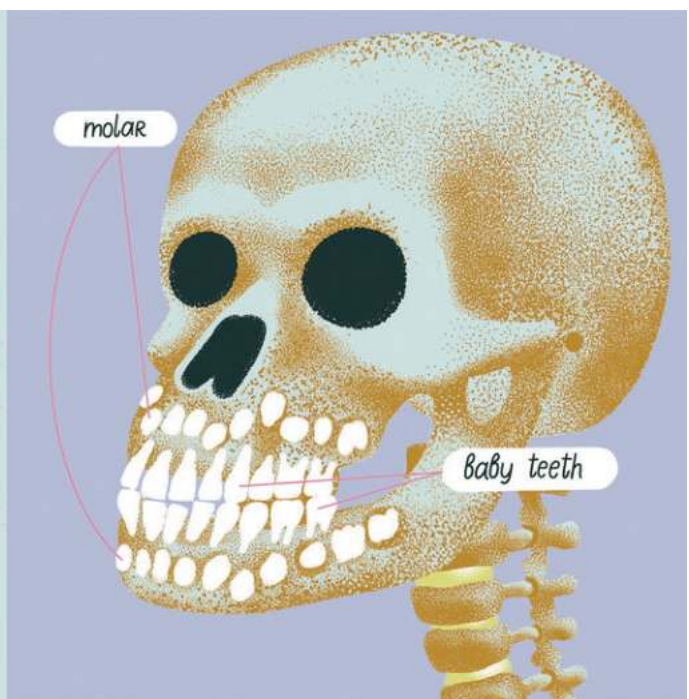
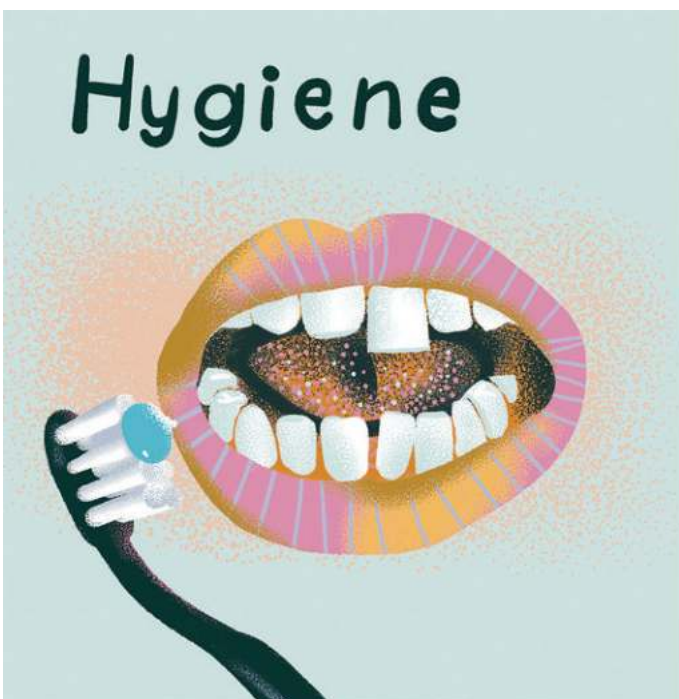
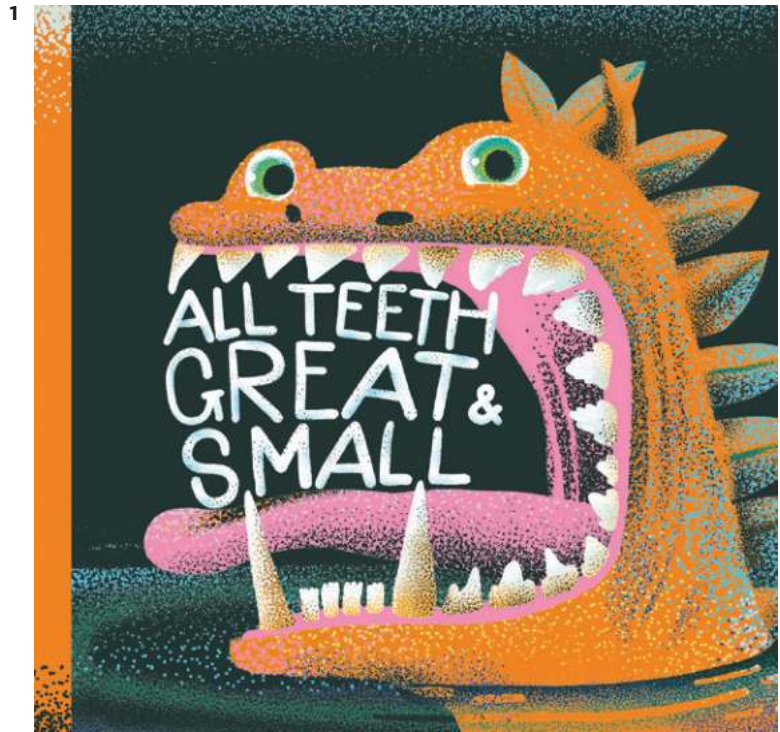


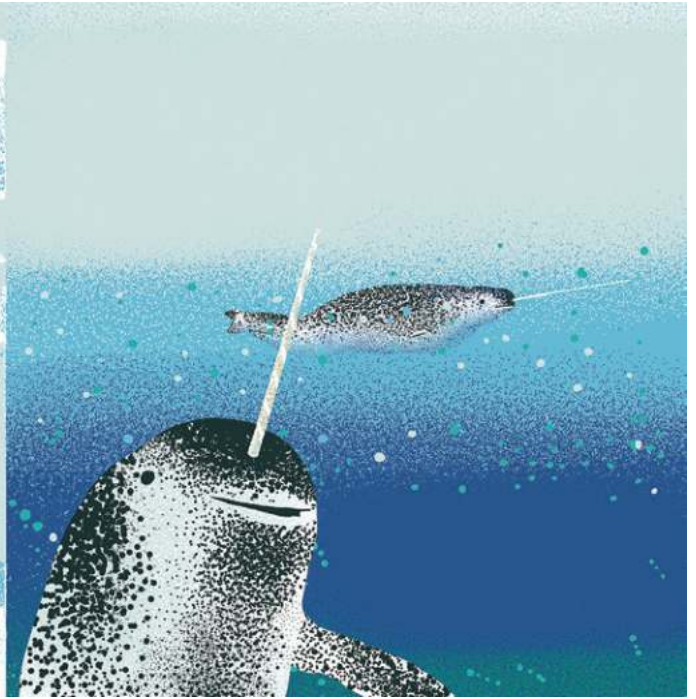
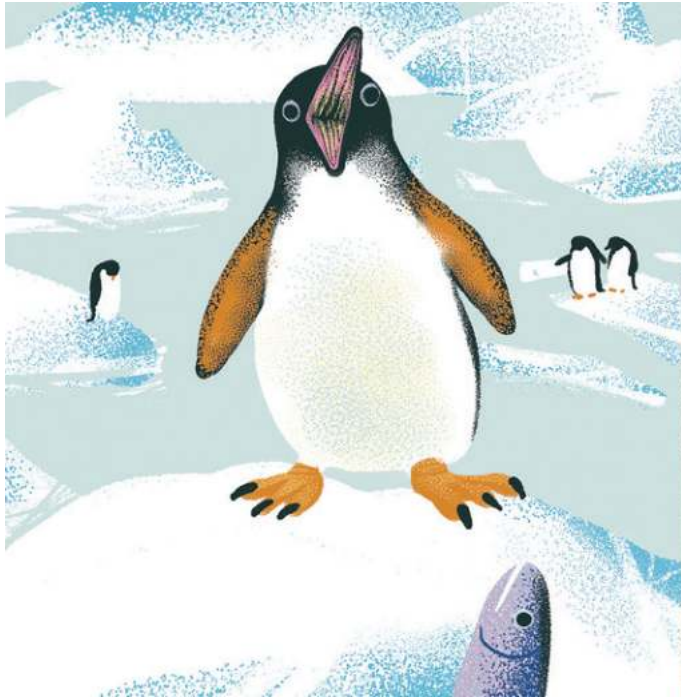


BOOKS

- 1 (series)
Olesya Gonserovskaya, illustrator
Ksenia Kolovershina, art director
A Walk Through History, publisher

"For *All Teeth Great and Small*, a book about teeth of all kinds—the teeth of animals, dinosaurs, snails and humans." Various sizes, digital.





BOOKS

1 (series)

Edel Rodriguez, illustrator/writer

Riva Hocherman, editor

Kelly S. Too, designer

Christopher Sergio, creative director

Henry Holt and Company, Metropolitan, publisher

"*Worm*, my graphic novel memoir published in 2023, tells a story of a boyhood in the midst of the Cold War, a family's displacement in exile and their tenacious longing for those they left behind. It also recounts the coming of age of an artist and activist, who, witnessing the United States turn from democracy to extremism, struggles to differentiate his adoptive country from the dictatorship he fled." Various sizes, ink, mixed media.

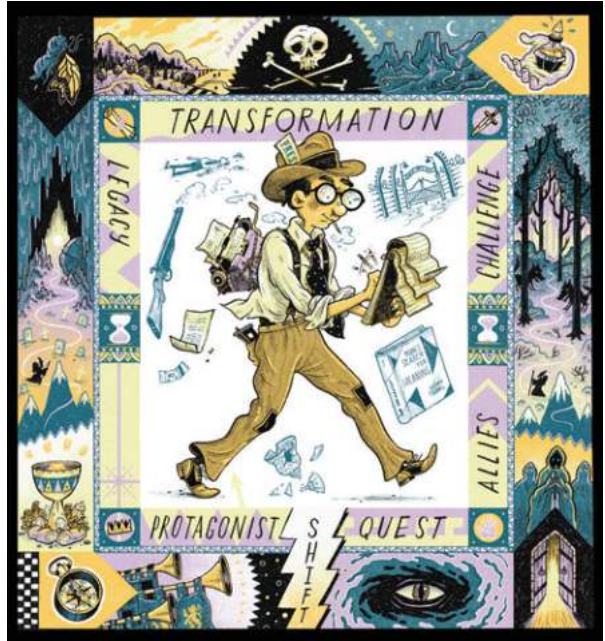




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EDITORIAL

- 1 Richard Borge, illustrator
Maria Amador, art director
Wall Street Journal, client

"For a *Wall Street Journal* article reviewing some of the fancy new pour-over coffee devices." 8 × 7, mixed media, digital.

- 2 John Hendrix, illustrator
Kevin Berger, art director
Nautilus, client

"Cover for *Nautilus*. New research shows a positive impact when people frame their own personal narrative as part of Joseph Campbell's 'The Hero's Journey' monomyth. When we write our own story like reporters, we find a true sense of meaning." 14 × 14, pen and ink, digital.

- 3 Edel Rodriguez, illustrator
Jeanine Dunn, art director
Yale Alumni Magazine, client

"Opener for a *Yale Alumni Magazine* story called 'Wanderer' about a man's migration from Syria, his time in a camp in Greece and his life as a refugee in Spain." 24 × 18, ink, mixed media.

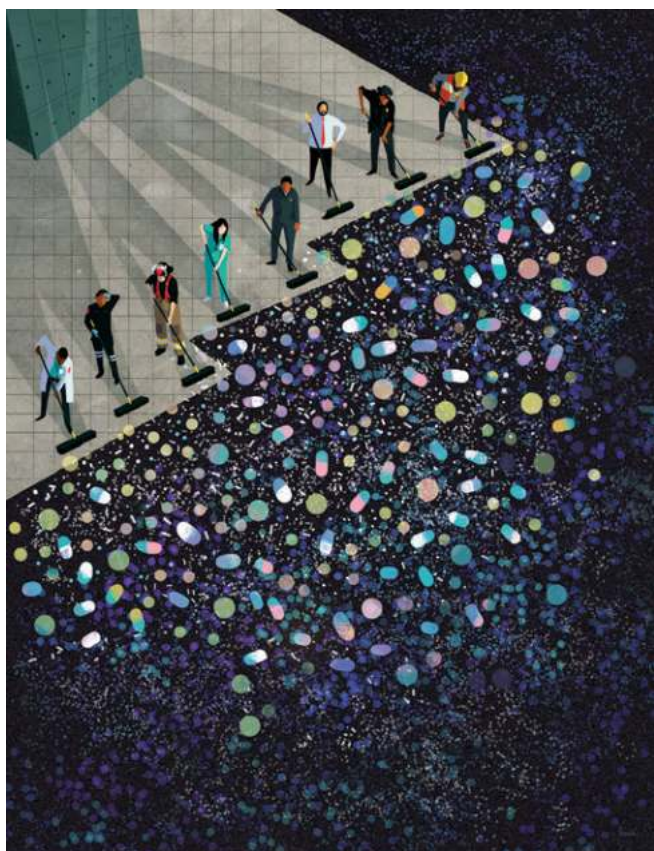
- 4 Alex Nabaum, illustrator
Ed Johnson, art director
Foreign Affairs, client

"For a *Foreign Affairs* magazine article titled 'The Crisis of African Democracy' about how coups are a symptom—not a cause—of political dysfunction in Africa." 5½ × 8½, digital, gouache.

- 5 Jess Lemon, illustrator
Laura Goode, art director
Arlington Magazine, client

"For the *Arlington Magazine* article 'Deadliest Dose' by Helen Partridge on the dangers of fentanyl and how local officials are battling the opioid epidemic, particularly in schools." 8 × 10½, digital.

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EDITORIAL

1 (series)

Mark Smith, illustrator
John Goecke, art director
Alta Journal, client

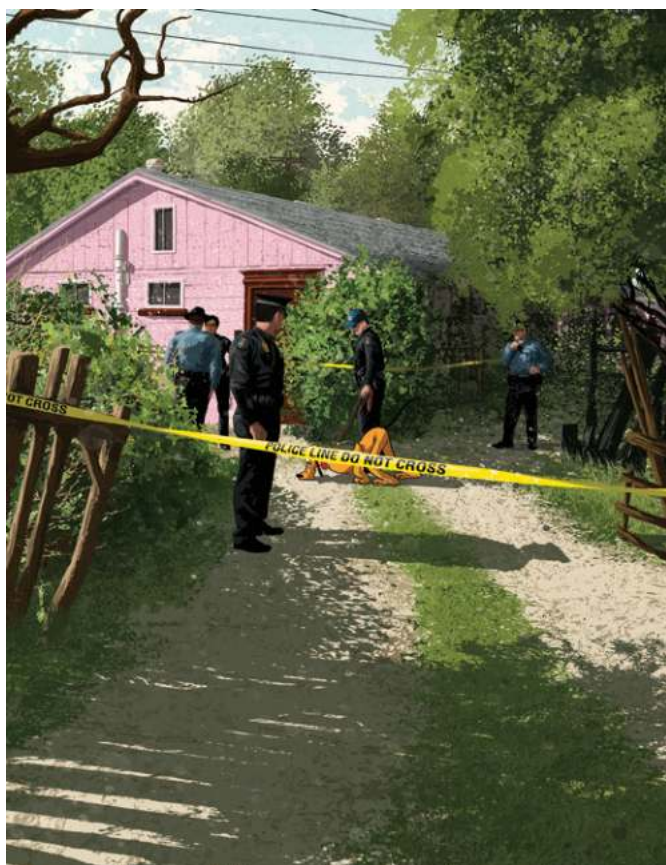
"For an *Alta Journal* article covering the sad case of Dennis Day, one of Walt Disney's original Mousketeers. He had gone missing only to be found months later, murdered in his own home." 10¼ × 13¼, ink, digital.

2 Melinda Beck, illustrator

Michael Mrak, art director
Scientific American, client

"For a *Scientific American* article titled 'Misdiagnosing Dyslexia: How a flawed formula deprives children of help with reading.' I am dyslexic and wanted to create an image that visually represents how I experience the simple act of reading a book." 16½ × 11, collage, monoprints, digital.

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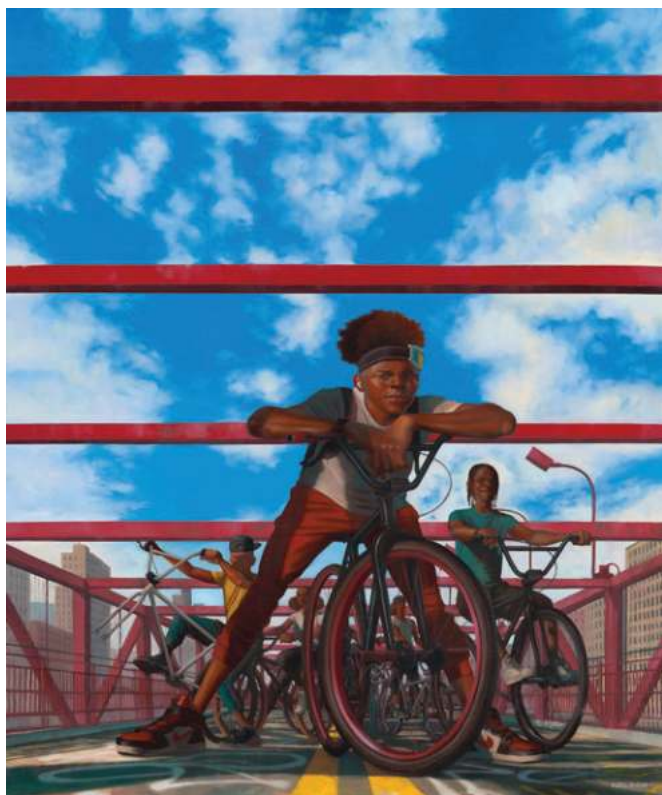
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EDITORIAL

- 1 Ryan Johnson, illustrator
Christopher Roe, art director
Nike, client

"For a Nike story about swimming and working out with osteoarthritis."
10 × 12½, digital.

- 2 Juan Bernabeu, illustrator
Catherine Gilmore-Barnes, art director
New York Times, client

"Cover for *The New York Times Book Review* on the novel *The Heaven & Earth Grocery Store*. The book opens with the discovery of a skeleton in a well and then flashes back to explore its connection to a town's Black, Jewish and immigrant history." 7½ × 8½, digital.

- 3 Holly Stapleton, illustrator
Ben Kothe, art director
The Atlantic, client

"For an essay by Miranda Featherstone about a mother's cancer diagnosis affecting her ability to take care of her children and the painful adjustment of placing her own needs before theirs while she looks toward a year of treatment." 10 × 5½, gouache on paper, digital.

- 4 Kadir Nelson, illustrator
Françoise Mouly, art director
The New Yorker, client

"*RIDEOUT* appeared on the August 14, 2023 cover of *The New Yorker* magazine as a tribute to young bike riders around New York City. Youngsters pose for a portrait atop the graffiti-speckled Williamsburg Bridge bike path, popping wheelies, gliding and balancing on pegs, and rocking classic kicks." 36 × 48, oil on linen.

- 5 Nate Sweitzer, illustrator
Eric Gillett, art director
Deseret News, client

"For a *Deseret News* article where the author confronts his fear of the dark by spending a night in Utah's isolated west desert, near the site where a botched weapons test killed thousands of sheep in the 1960s." 8 × 10, graphite, digital.

5



EDITORIAL

1 (series)

Sean Dong, illustrator
Wayne Kamidoi, art director
New York Times, client

"A series for the *New York Times* that guides young adults as they prepare for college. Bursting with practical tips, it covers essential information, financial suggestions and advice on selecting colleges." Various sizes, digital.





EDITORIAL

- 1 Josie Norton, illustrator
Nicholas Konrad, art director
The New Yorker, client

"For *The New Yorker's* summer flash fiction series. 'Battle' by Weike Wang is a delightful story about a couple debating and relating over word games—among other things, the narrator feels constrained by crosswords." Digital.

- 2 Jon Krause, illustrator
Siung Tjia, art director
Wall Street Journal, client

"For the *Wall Street Journal's* article 'How to Tell if Your Passwords Were Hacked—and What to Do if They Were.' Discovering that even one password has possibly been stolen can be unsettling, but what's the game plan if you've used that password on dozens of sites?" 12 × 15, digital.

- 3 Sebastião Peixoto, illustrator
Marta Anjos/Jorge Silva, art directors
Público, client

"For the cover of *Público*, a main newspaper in Portugal, with a special illustrated edition to mark the opening of the fourth biennial held in Guimarães, Portugal. The general theme of the cover was 'war.' The illustration represents the Israeli defense minister announcing a three-phase war on Hamas." 10¼ × 7½, digital.

- 4 Islenia Mil, illustrator
Dian Holton, art director
Sisters from AARP, client

"For Sisters from AARP, a free digital weekly newsletter that welcomes all to relate with, elevate and celebrate Black women and Black culture. Sisters is produced by diverse storytellers and creatives working alongside diversity, equity and inclusion partners. The art ran with an article by Ziba Kashef titled '6+ Depression Signs Doctors May Miss.'" 17¼ × 9¾, digital.



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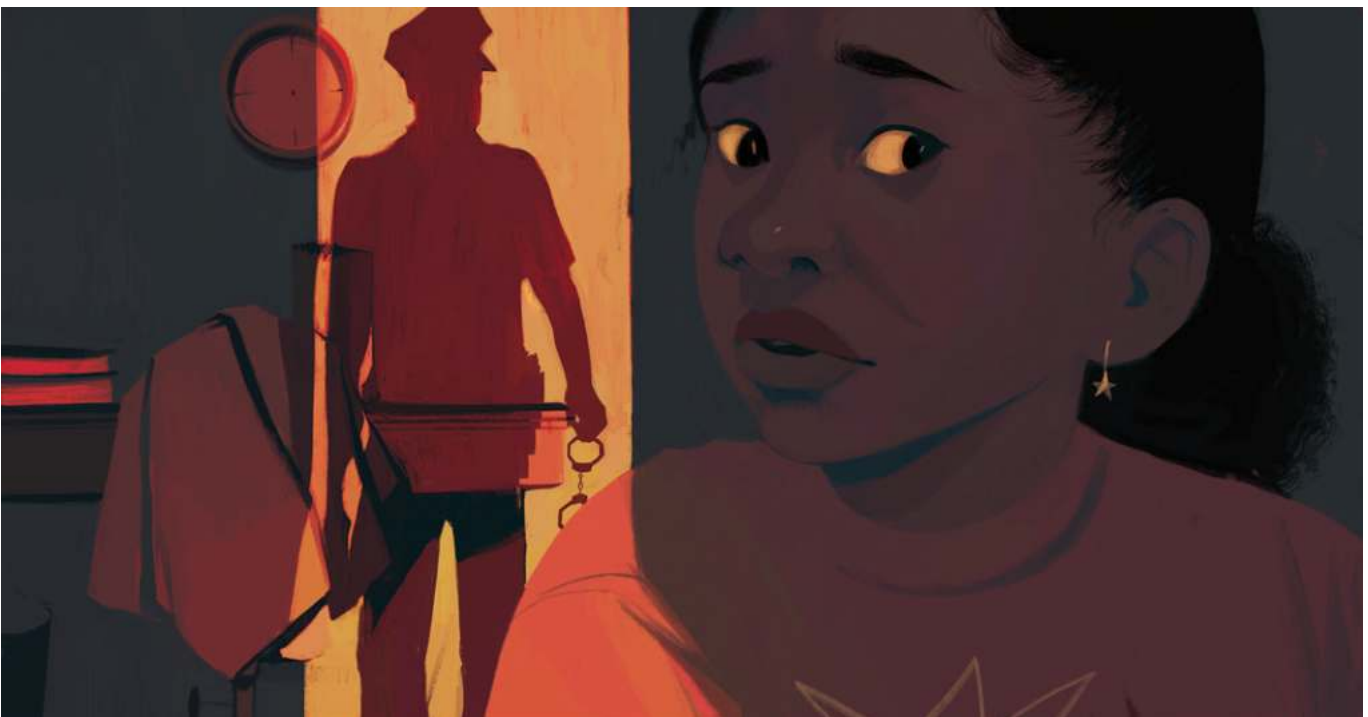
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EDITORIAL

1 (series)

Paul Blow, illustrator
Jo Cochrane, art director
The Observer Magazine, client

"For *The Observer Magazine*'s article 'How to Live in a Crime Scene.' The author tours the United Kingdom's 'murder houses' and meets some of their new tenants to hear how they deal with the traumatic memory of what these buildings once concealed." Various sizes, digital.

2 Tara Anand, illustrator

Celina Fang/Jovelle Tamayo, art directors
The Marshall Project, client

"For The Marshall Project's article on the Cleveland police force's treatment of children. Body-cam footage reveals that officers sometimes handcuff children ten and under. Tara Anand's art shows the visceral fear that children can experience while interacting with the police." 16 × 8½, digital.

3 Davide Bonazzi, illustrator

Giovanni De Mauro/Alberto Notarbartolo, art directors
Internazionale, client

"For an essay in the news magazine *Internazionale* by Arundhati Roy about how our democracies are being threatened by hate speech, populism and rage, often fueled by social media. From a speech given by the author at the Swedish Academy on March 22, 2023." Digital.

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4 Brian Stauffer, illustrator

Karen Blackwood, art director
Journal of Family Practice, client

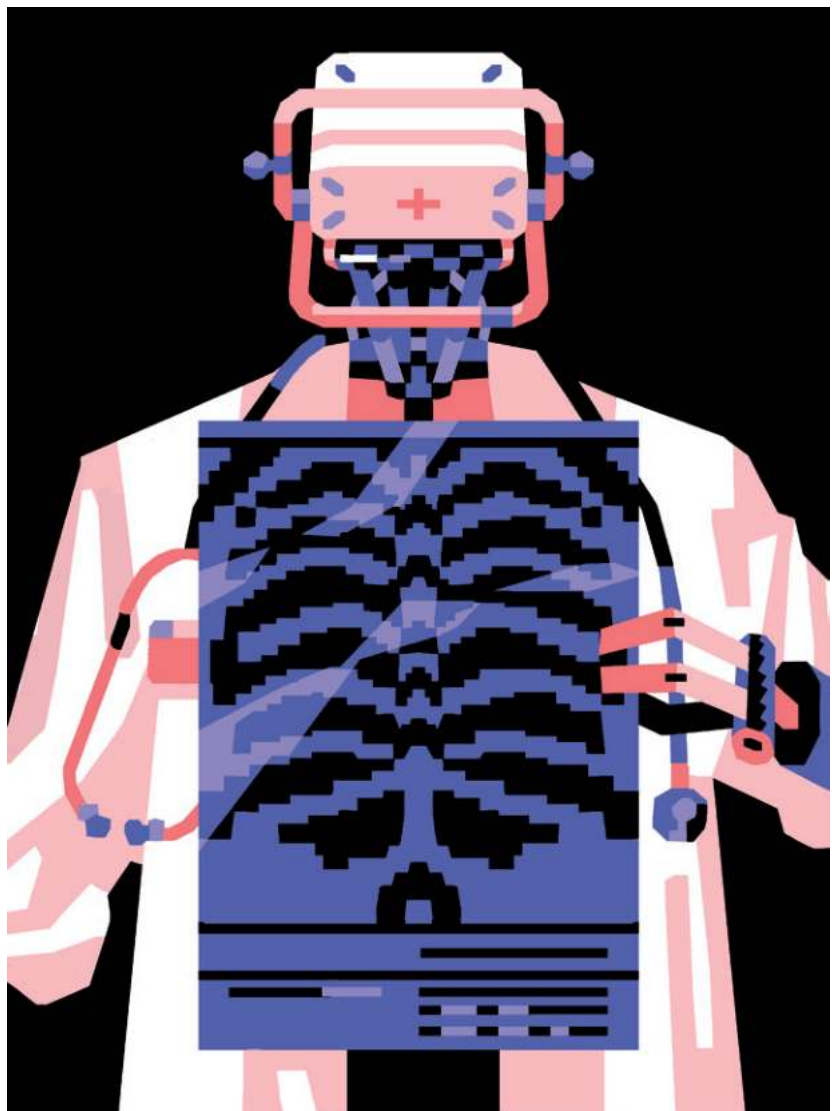
"For an article in the *Journal of Family Practice* about how insomnia contributes to obesity and late-night eating." 8½ × 11, mixed digital.

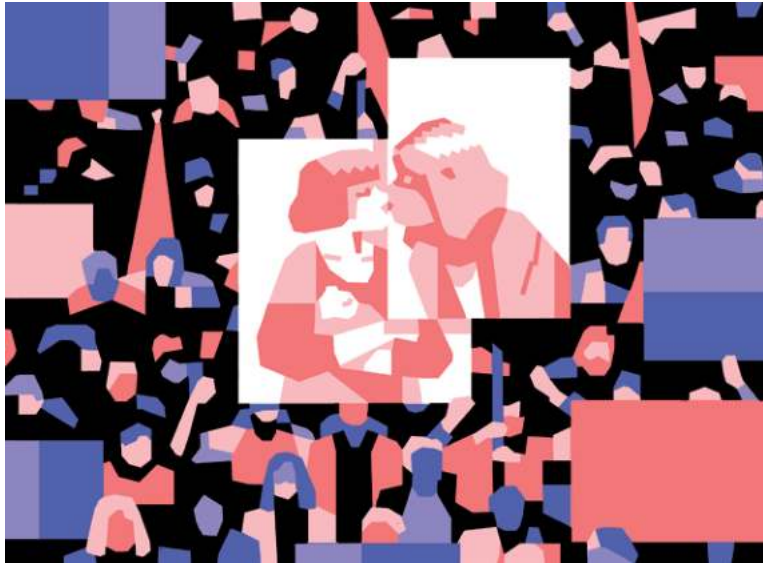
EDITORIAL

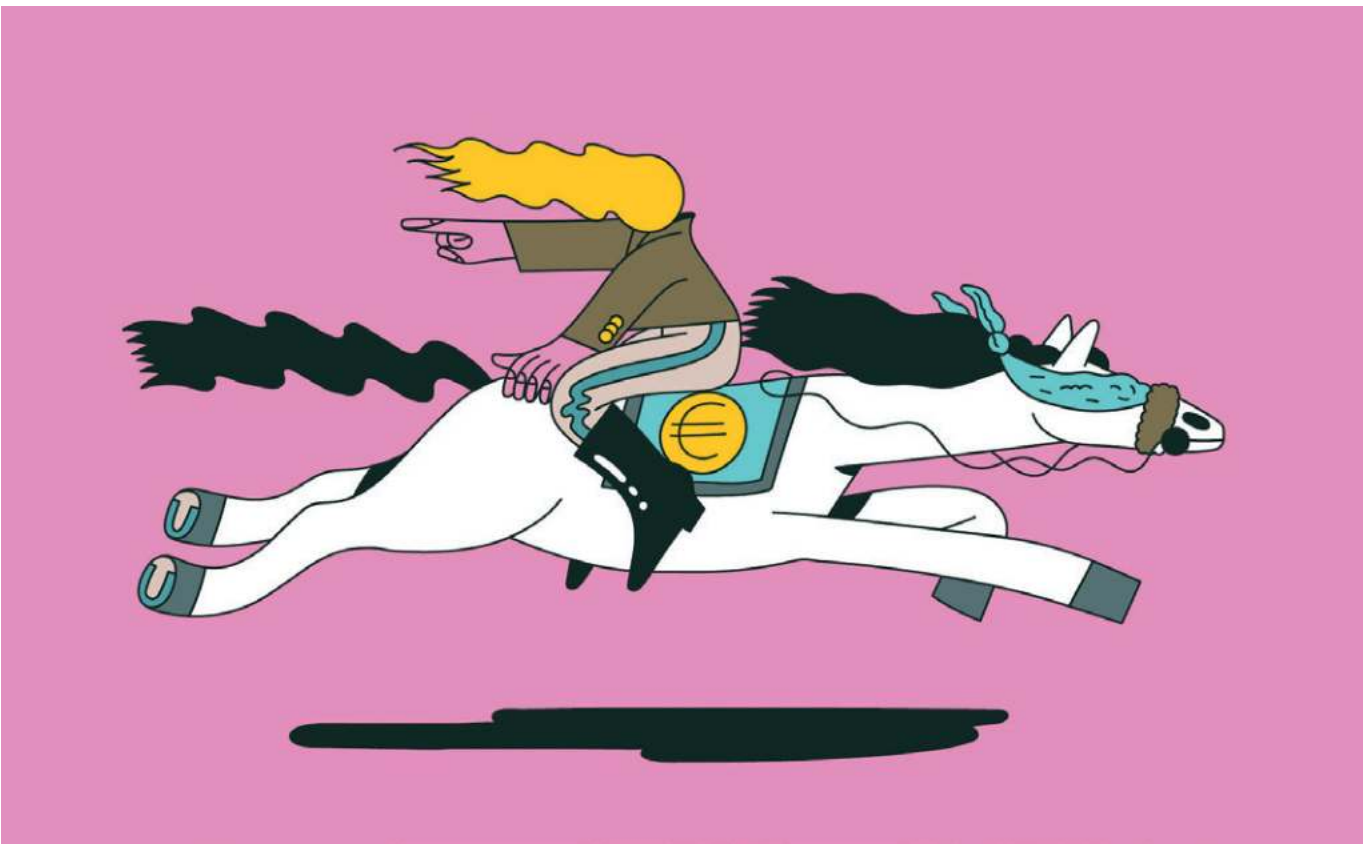
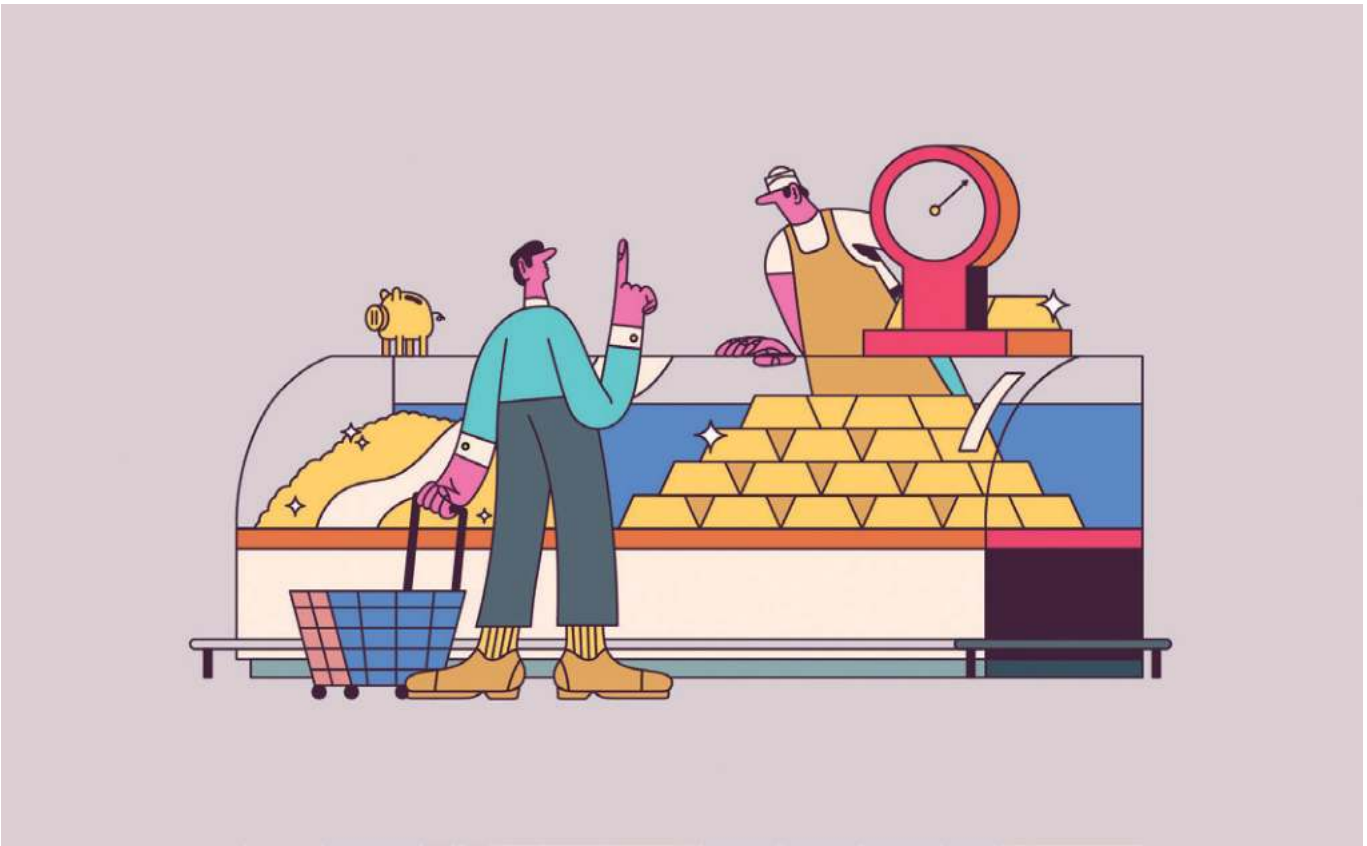
1 (series)

Matteo Berton, illustrator
Francesco Franchi/Angelo Rinaldi, art directors
La Repubblica, client

“L’anno che verrà” (‘The Coming Year’) is an annual insert of Italian newspaper *La Repubblica* published on New Year’s Eve and containing opinions and views on the upcoming year. For 2024’s edition, my illustrations reflect current global issues, including war, feminism, femicide, climate change denial and AI.” Various sizes, digital.









EDITORIAL

1 (series)

Fabio Buonocore, illustrator

Adriano Attus/Antonio Missieri, art directors

Il Sole 24 Ore, Plus24, client

"I create a weekly illustration for *Plus 24*, the magazine from Italian financial newspaper newspaper *Il Sole 24 Ore*. The themes are diverse but all centered around the economy, finance, saving money and investments."

6 × 3½, digital.



EDITORIAL

- 1 Mark Smith, illustrator
Michael Mrak, art director
Scientific American, client

"For *Scientific American's* article on how the judicial system deals with people who have dementia, outlining its failings and discussing why special considerations should be made for sufferers of this degenerative cognitive disease." 8% × 11, ink, digital.

- 2 Nate Sweitzer, illustrator
Eric Gillett, art director
Deseret News, client

"For a *Deseret News* article detailing the history of Bing Crosby's holiday classic 'I'll Be Home For Christmas.' The article recounts his overseas performances with the USO in World War II." 8 × 10, digital.

- 3 (series)
Darya Shnykina, illustrator
Eric Gillett, art director
Deseret News, client

"For *Deseret News's* article on sexual harassment and violence in women's prisons." 10% × 13¼, digital.

- 4 Luisa Jung, illustrator
Erin Aulov, art director
Politico, client

"For *Politico*. One year after *Dobbs v. Jackson Women's Health Organization*, which overturned *Roe v. Wade*, the Supreme Court has become increasingly locked down, shielding itself from public scrutiny. The concept echoes Steinbeck's novel *East of Eden*, where a character metaphorically draws a curtain around himself for self-protection." Digital.

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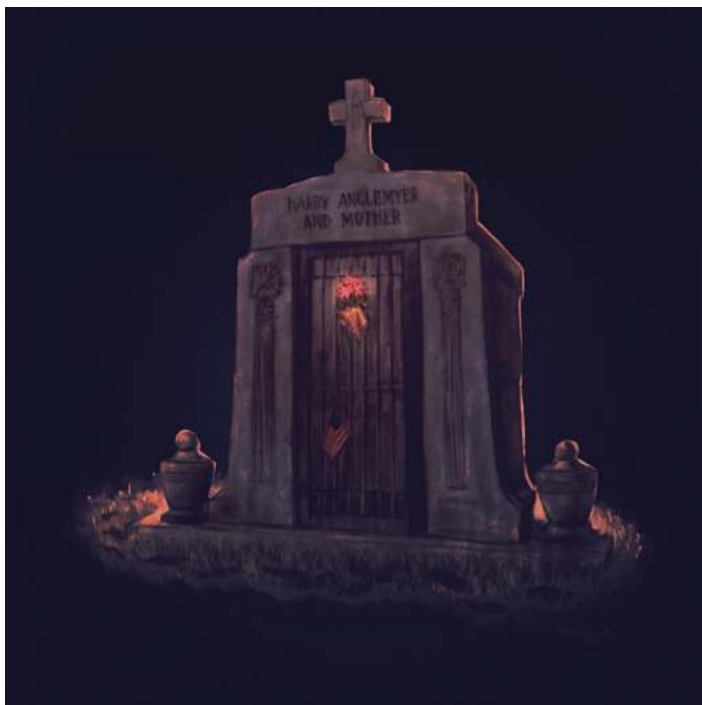
EDITORIAL

- 1** John Lee, illustrator
Yao Xiao, art director
JoySauce, client

“For media platform JoySauce. Writer Yao Xiao investigated a Yuan-dynasty mural at the Metropolitan Museum of Art—first through its provenance and then by visiting the site from which it was removed in Shanxi Province, China. What she learned helped her contextualize her own journey as an immigrant artist in America.” 20 × 11¼, digital.

- 2** (series)
Nate Sweitzer, illustrator
Ed Johnson, art director
The Atavist Magazine, client

“For *The Atavist Magazine*. A series of illustrations following the author’s effort to solve a decades-old cold case: the murder of Harry Anglemeyer, the openly gay man who ran Ocean City’s largest fudge empire.” Various sizes, graphite, digital.



EDITORIAL

- 1 Miriam Martincic, illustrator
Minh Uong, art director
New York Times, client

"For a *New York Times* article about caregivers and the challenges they face in balancing multiple responsibilities." 7 × 7, digital.

- 2 Paul Blow, illustrator
Nick Goldsmith, art director
Spike Golding, designer
The Bank of Dreams and Nightmares, What's Going On?, client

"Cover for *What's Going On?* magazine, a publication by children's creative writing workshop The Bank of Dreams and Nightmares. This issue explores the idea of rewilding urban spaces." 11 × 12, digital.

- 3 Luca D'Urbino, illustrator
Sara Loane, art director
Al Majalla, client

"For *Al Majalla* magazine. February 23, 2023 marks one year since the beginning of the Russian invasion of Ukraine—a grim anniversary with no end in sight." Digital.



FOR SALE

- 4 Lisa Falkenstern, illustrator

"A painting for inclusion in the fantasy art exhibition *ix* 2023." 12 × 16, oil on wood.

- 5 Jorge Mascarenhas, illustrator

To The Sabbath. "Used as a limited edition print celebrating All Hallow's Eve." 17 × 11, mixed media, digital.



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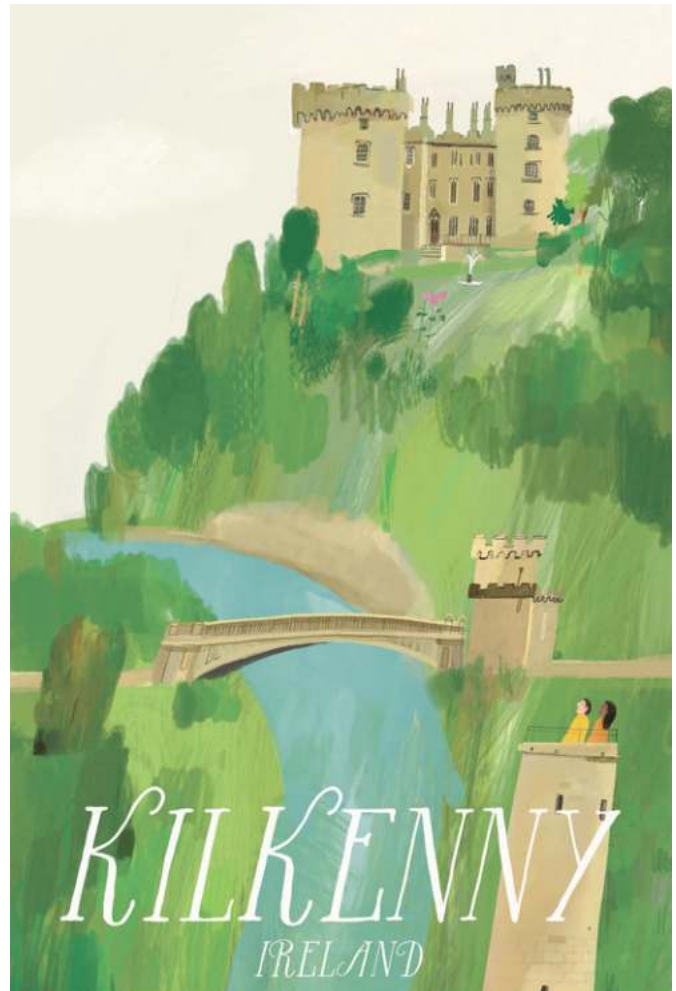
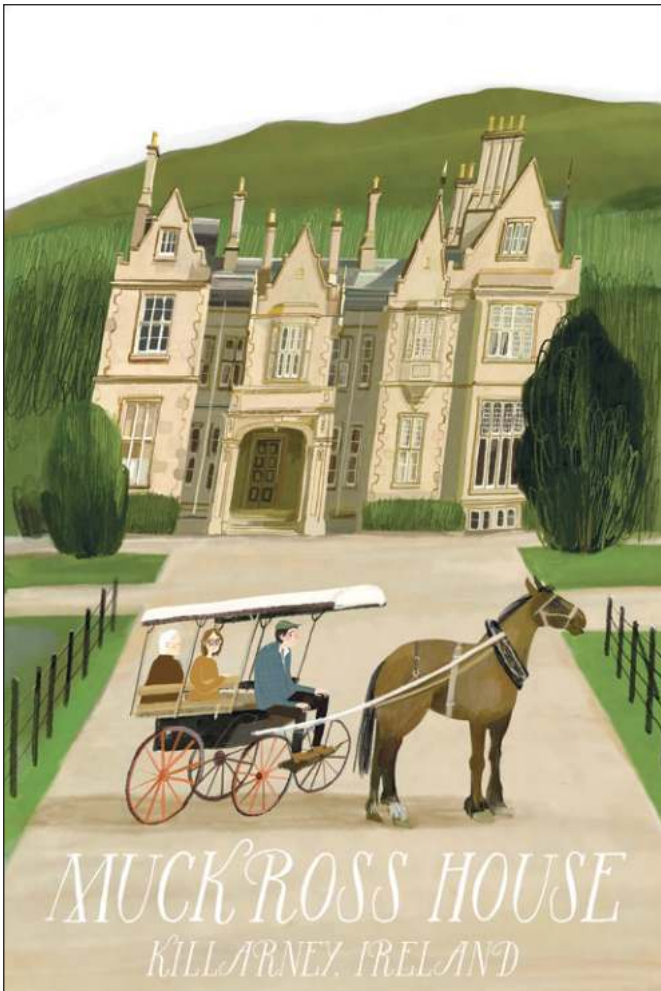
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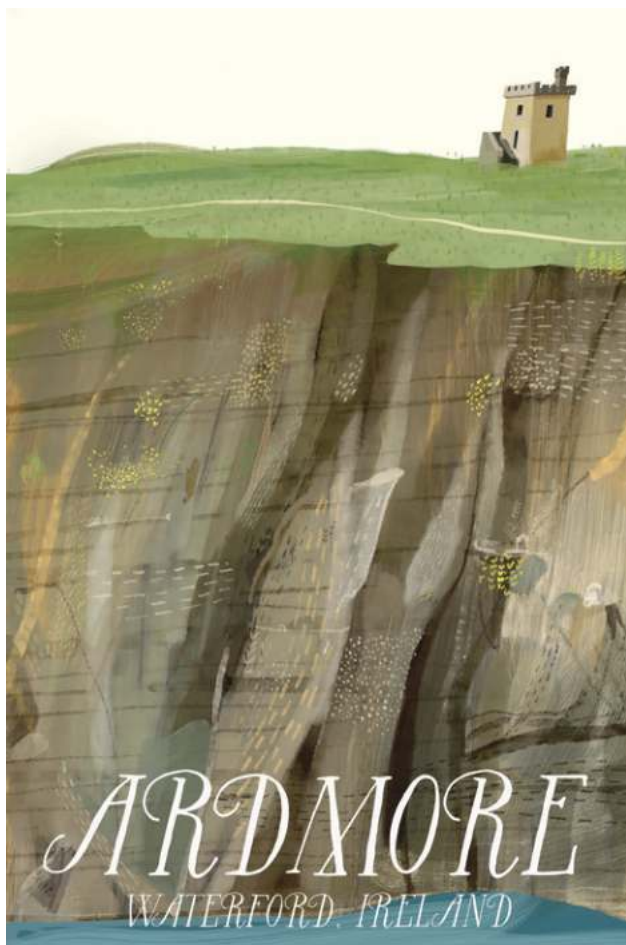


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FOR SALE

- 1 Noah MacMillan, illustrator
Antonio Alcalá, art director
Studio A, design firm
United States Postal Service, client

"This new Forever® stamp celebrates women's soccer in the United States. Whether in youth leagues or the elite world champion US national team, millions of girls and women throughout the country participate in the fast-paced, competitive sport of soccer." 12 × 7, digital.

- 2 (series)
Conor Langton, illustrator

"Part of an ongoing series of Irish travel posters available from my website." 11¼ × 16½, digital.



FOR SALE

1 Lisa Falkenstern, illustrator

"Used for inclusion in the original art display at Indianapolis-based gaming convention Gen Con in 2023." 12 × 16, oils on wood.

2 Chris Koehler, illustrator

Adam Smasher, art director
Compass International Pictures/Hero Complex Gallery, clients

"A collectible movie poster celebrating the 45th anniversary of filmmaker John Carpenter's classic film *Halloween*. This print was released in a 16-by-24-inch fine art giclée edition of 175." Digital.

3 Bill Mayer, illustrator

Monte Beauchamp, art director
BLAB!, client

"Painted in 2023 for Monte Beauchamp's 18th annual *BLAB!* Show." 6¼ × 6¼, gouache on hot press watercolor paper.

INSTITUTIONAL

4 Brian Stauffer, illustrator

Jessica Meskus, art director
Sierra, client

"For a *Sierra* magazine feature about how historically coal-dependent states cling to a dying, deadly and more expensive form of energy." 9 × 11, mixed digital.

5 Sonia Alins, illustrator

Manel Simon i Barbero, art director
Juanjo Barco, contributing artist
Association of Fruit Businesses of Catalonia, client

"Corporate image of the Association of Fruit Businesses of Catalonia (Afrucat), used mainly to decorate its eight-by-four meter (~344 sq. ft.) fair stand. The image represents the association's essential values and portrays the pleasure of being part of a community that respects nature and enjoys the fruits of its work. Additionally, a calendar, planner and limited edition of prints were given to all Afrucat associates as a gift during its annual corporate meeting." 39½ × 20, oil and acrylic on paper, digital.

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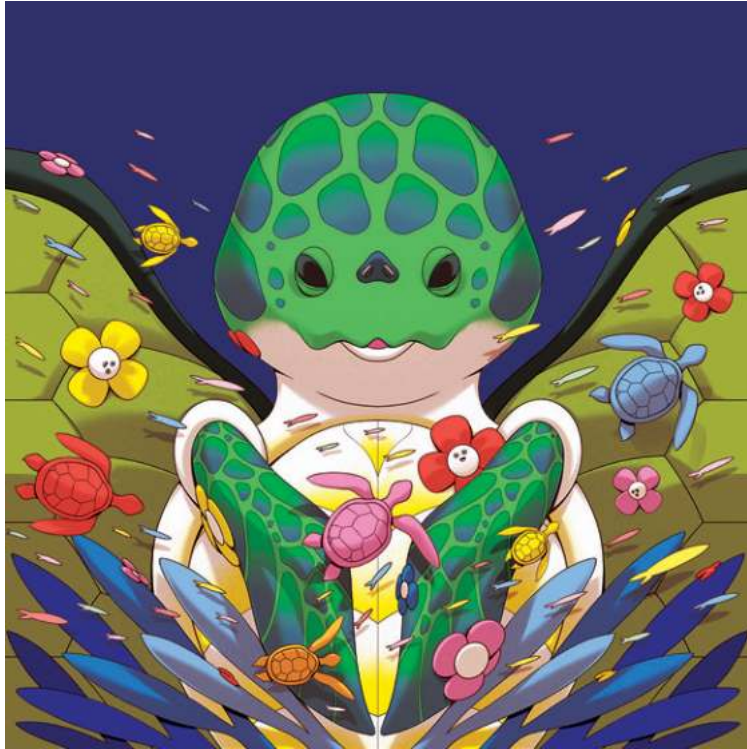
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INSTITUTIONAL

1 (series)

Mojo Wang, illustrator

Morgane Alexandre/Sébastien Skrzypczak, art directors

TBWA Paris, ad agency

wwf France, client

"For nonprofit organization wwf France's online campaign The Umbrella Species, Dugong Family, which includes six nesting dolls that can be found in the virtual gallery on the organization's website and social media. It's an educational gallery for young and old alike to find out more about these species and learn about wwf's actions." 11¼ × 11¼, digital.



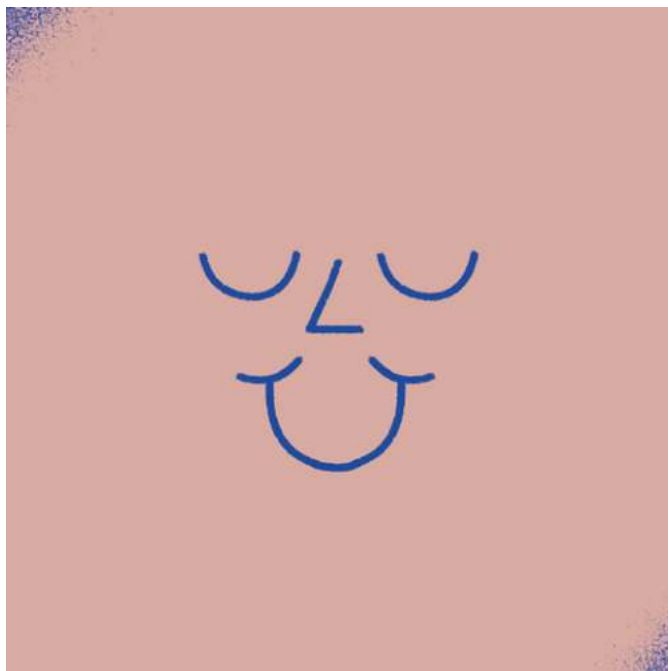
INSTITUTIONAL

1 (series)

Valérie Desjardins, illustrator
Marie-Ève Dubois, designer
maubau, design firm
HocheLab, client

"This set of quirky characters was created using the shapes found in the signature of Allô Viau!, a family-friendly event celebrating the 125th anniversary of Montréal neighborhood Viauville. Inspired by the diverse and eclectic population of the neighborhood, these illustrations have been used on posters, on social media visuals and as decorations on site for the event." Various sizes, digital.

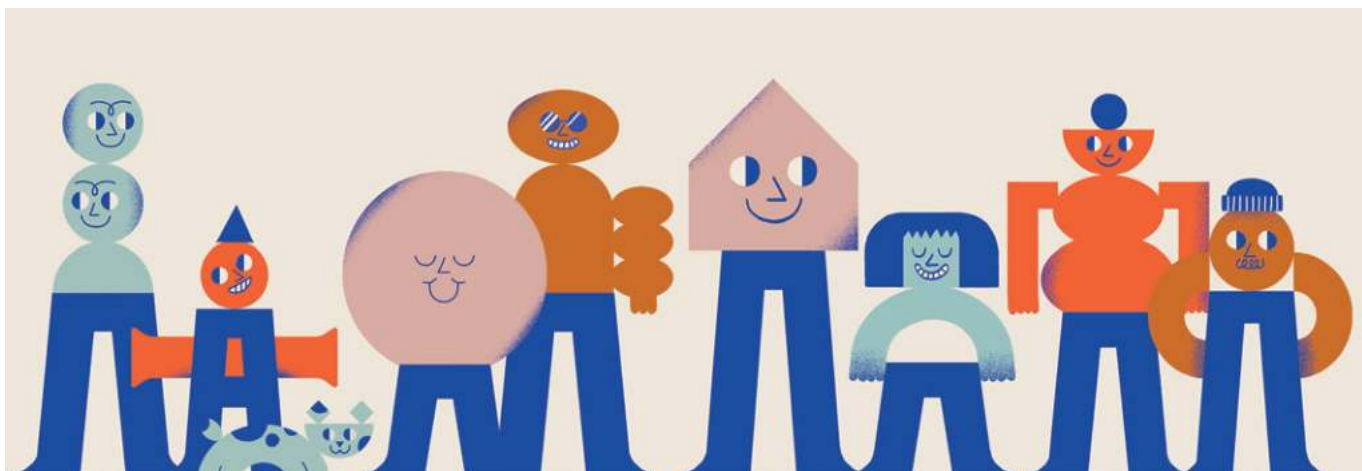
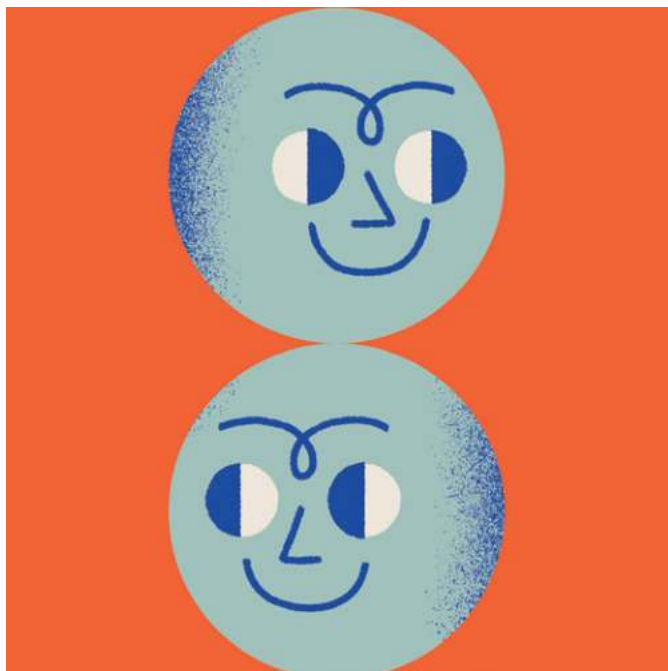
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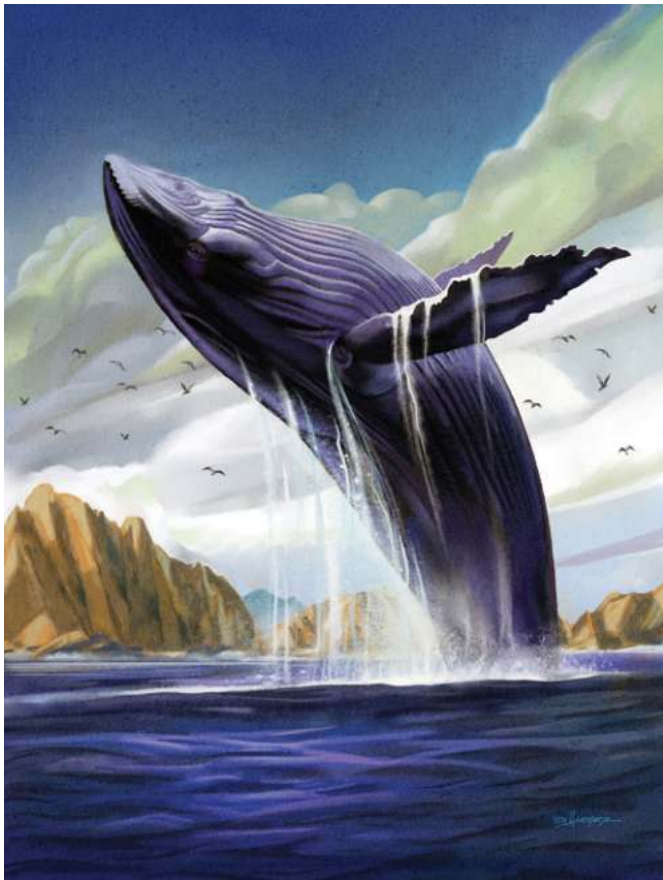
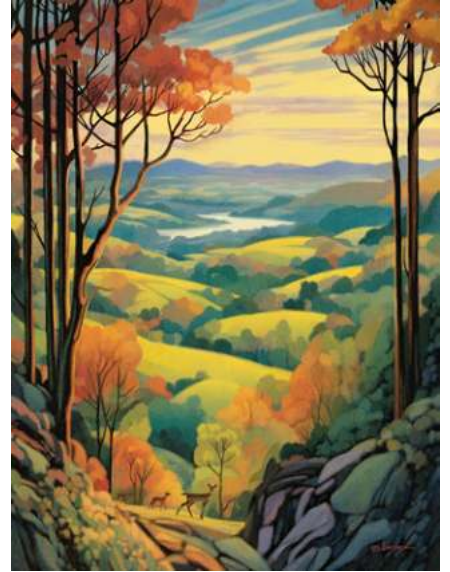
2 (series)

Arden von Haeger, illustrator
Joel Anderson, art director
Anderson Design Group/National Park Service, clients

"A series of vintage travel posters for the National Park Service, aiming to elevate awareness and appreciation for our national treasures. Measuring 18 by 24 inches, these posters seamlessly blend traditional pencil, dissolved with solvent to create grayscale, with digital painting to capture the essence of our cherished parks, engaging viewers in their conservation and beauty."



2



INSTITUTIONAL

- 1 Sveta Dorosheva, illustrator
Katy Baker, art director
The Storycatchers, ad agency
The British Library, client

"For *Fantasy: Realms of Imagination*, an exhibition at the British Library. The brief was to create an image of an impossible world that would seamlessly weave together the exhibition's four realms: fairy tales, portals, quests and the weird. Used on posters, book covers, an ooh ad campaign, wall art in the library and the exhibition, on tickets and guides, in merchandise, and an atrium projection during opening night." 23½ × 33½, ink, hand-drawn with ink nib on 300gsm Arches hot pressed paper.

- 2 (series)
Tania Yakunova, illustrator
Alessandro Fainello, Fondazione San Zeno, client

"For the annual calendar by educational and professional training foundation Fondazione San Zeno." 12 × 12, mixed media, graphite on paper, digital.



2







2



INSTITUTIONAL

- 1 (series)
David Plunkert, illustrator
Andrew Becher, Armoriga Grande Brasserie, client

"A pair of large bull-themed murals for the dining room of the newly renovated upscale eatery Armoriga Grande Brasserie in Sydney."
Various sizes, mixed media, acrylic, digital.

ANIMATION

- 2 Lily Chiao/Oliver Dead/SJ Lee/Jinke Wang, illustrators
Oliver Dead/Jacqueline Lai/Jakub Szczesniak, animation
Jeremy Dimmock, creative director
Sam Dubeau, designer
Jeff Moberg, music
Polyester Studio, animation company

"Breathe" :75

"In times of stress and uncertainty, artists often feel a lack of control that subconsciously causes them to breathe more rapidly, further elevating cortisol levels. Breathing exercises help us find focus by ridding the lungs of accumulated stale air, increasing oxygen levels and getting the diaphragm to return to its job of helping you breathe. To help share breathing techniques, we used four different art styles to remind the audience to take time, pause and breathe."

ANIMATION

- 1** Larissa Ribeiro, Estúdio Rebimboca, illustrator/creative director
Nat Okimoto, animator
Luisa Puterman, sound designer
Tom McMillen, line producer
MTV International, client

"Transcendental" :15

"MTV ident for International Women's Day 2023. We created a piece called 'Transcendental,' a play on the words *transcending* and *transgender*. The ident was made with fragments of images generated by AI as a way to investigate and attempt to understand the tool and as well as why it has been so controversial in the world of art."

- 2** Jeremyville, illustrator/animator
Azalia Felipe/Greg Trotter, art directors
Mike Rushing, writer/creative director
Peter Buck, chief creative officer
Aron Orosz, music composer
Sam Esparza, audio mixer
Bill Robbins, art buyer
Robert Farthing, agency producer
Big U, post-production company
RIESTER, ad agency
The California Alternative Energy and Advanced Transportation Financing Authority, client

"Green Means Go" :60

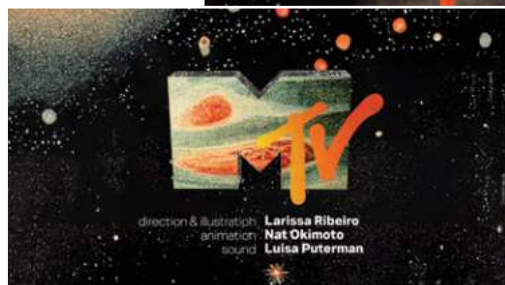
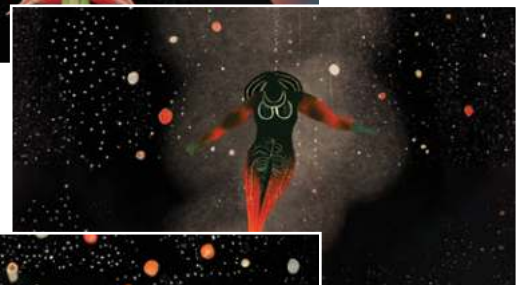
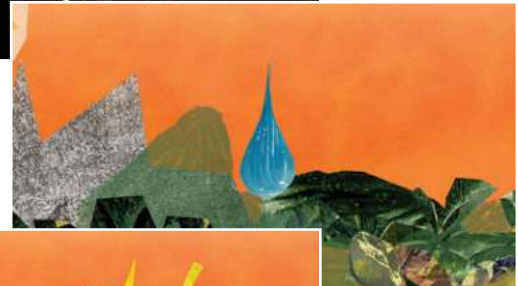
"In this 60-second slice-of-life animation, Californians discover great lending rates for energy-efficient appliances and remodels, whether they rent, own or run a small business. By rendering America's largest, most diverse state in a fun, funky miniature, we helped Californians feel great about taking advantage of a financing opportunity that lets them push back against climate change while upgrading their homes and businesses."

- 3** Hania Oloś, illustrator/storyboard artist
Matteo Ciompallini, animator
Dominika Dmochowska, writer
Agnieszka Gzylewska, editor
Marek Ciunel, voice talent
Ewelina Baran, production manager
Nowa Era, client

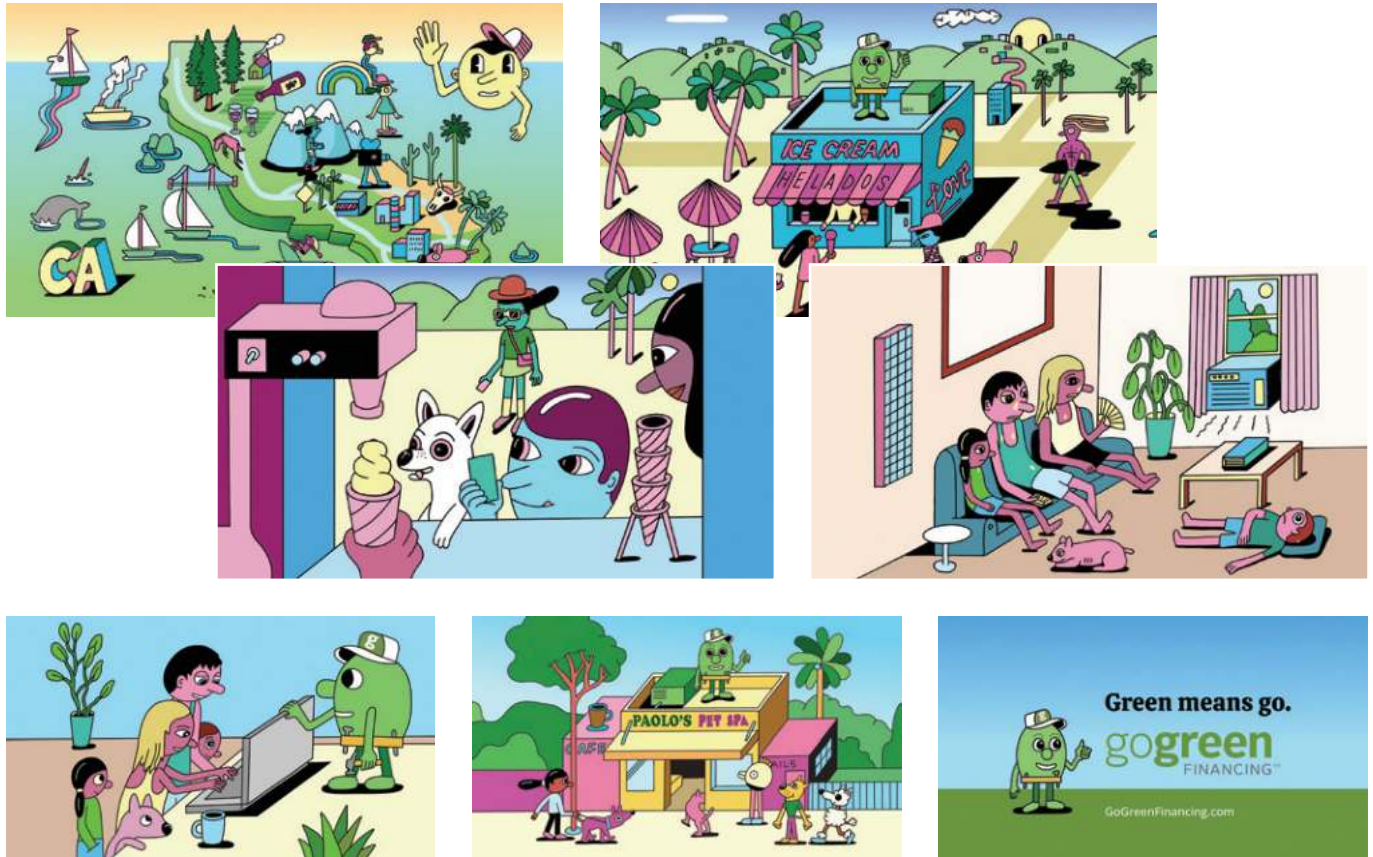
"Dżuma / The Plague" 9:25

"A series of illustrations for the animated reading of *The Plague* by Albert Camus. An animated summary of the reading was prepared for the publishing house Nowa Era's e-learning platform as an additional learning aid for high school students."

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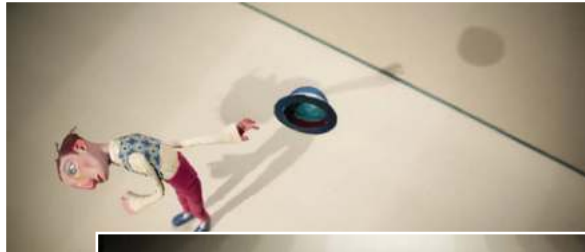


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ANIMATION

- 1 Jacqueline Lai/SJ Lee, illustrators
Lily Chiao/Inés Fragueiro/Michael Rillo/Jakub Szczesniak, animators
Rocio Ugarte, art director
Vanessa Moeller, writer
Jim Mackey, creative director
Damian Bonse, executive creative director
Jeremy Dimmock, production company producer
Polyester Studio, animation company
M5, ad agency
University of Regina, client

"Imagineur" :30

"Working with marketing agency M5, we crafted a 30-second animation introducing a new business program at the University of Regina. The agency's direction was to follow the journey of a bottle cap and show how a simple item can have unlimited potential in the right hands."

- 2 Qingruo Zhao, illustrator
Xiaoqiong Zhang/Qingruo Zhao, art directors
Yinan Liang, creative director/director

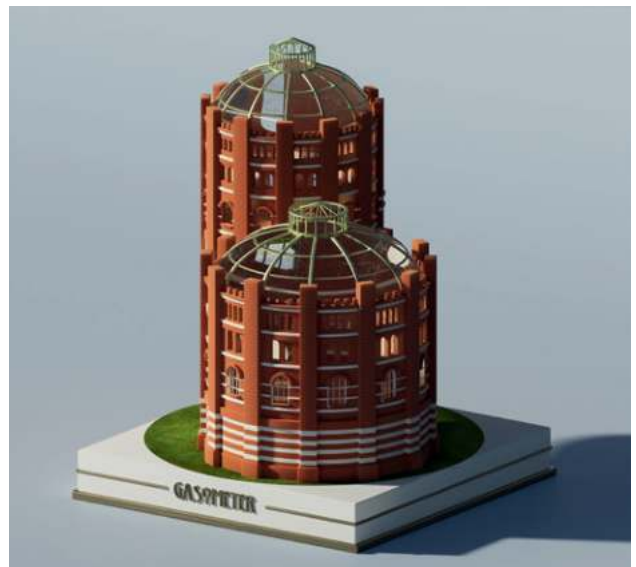
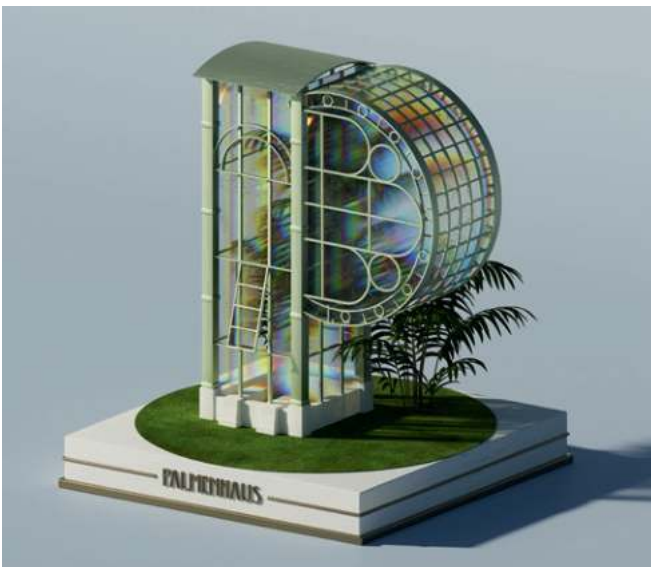
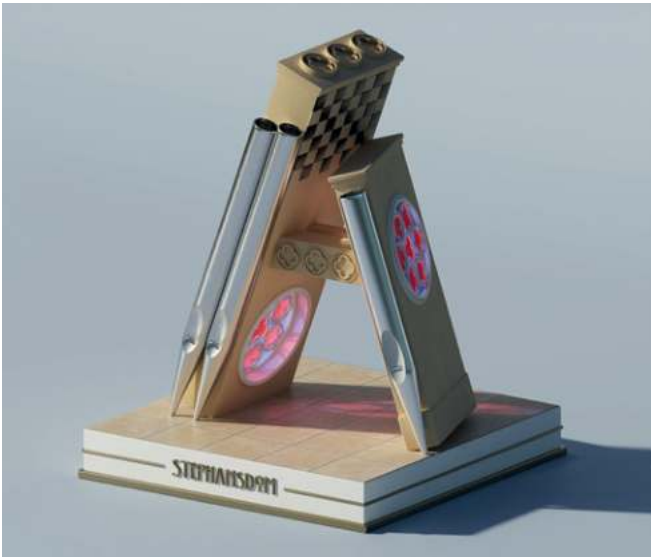
"PILIPALA" :70

"A vibrant animated short, 'PILIPALA' joyously embraces the ancient Chinese Spring Festival and immerses the audience in pure happiness. The animation comprises a blend of techniques: I decided upon a hand-drawn pastel approach to emphasize the theme of innocence. To imbue a dynamic feel throughout the animation, I maintained a fast-paced rhythm and employed smooth transitions as much as possible. Additionally, I utilized a significant amount of 3-D previsualization to enhance the dynamism and tension of camera movements."

- 3 Red Nose Studio, illustrator/ animator
Yaling Chen, art director
Bridget Donlon, project manager
Metro Transportation Authority, client

"Hat Trick" 2:00

"Inspired by the magical feeling of traveling New York City's vast transportation system, this two-minute stop-motion animation depicts a man and his bowler hat in a playful cat-and-mouse chase. Portals whisk them from place to place with comic timing and surprise, doubling as a metaphor for moving through daily life. Commissioned to celebrate the opening of the Grand Central Madison station and the inauguration of five extra-large, multichannel LED screens that present commuters and other passersby with immersive, interactive visual experiences."





SELF-PROMOTION

1 (series)

Ricardo Gantschnigg, illustrator

"Vienna Typeface captures the core essence of the city of Vienna in a 3-D portrait across 26 letters. Each illustration takes one aspect of the living culture, a detail or a sight worth seeing. I posted the letters on Instagram and Facebook to showcase each individually." Digital.

2 (series)

Maria Fedoseeva, illustrator

All My Sons. "Posters used on social media and printed in small editions. Each illustration depicts a key scene from Arthur Miller's play *All My Sons* but doesn't follow the plot literally. Instead, they reveal the psychological state of the characters and the circumstances in which they find themselves." Digital.



SELF-PROMOTION

1 Yifan Wu, illustrator

"My *Close Enough* series draws inspiration from English words that sound similar and, therefore, get mispronounced by me. I view this creation as my way of owning a foreign language, speaking with an accent unapologetically yet remaining open to improvement. Used on social posts, posters and postcards." 10 × 15, digital.

2 (series)

Akesi Martinez, illustrator
Helen Tremaine, Barbican Centre, curator

"This exhibition with more than 30 illustrations—first displayed at Barbican Centre in London, March 2024—explores representative spaces in London through on-site digital life drawings that capture the uniqueness of the moment they were drawn." 23½ × 16½, pencil, acrylic, digital.









SELF-PROMOTION

- 1 (series)
Heng Liu, illustrator

"Preliminary designs for a picture book about the ocean. The beach offers endless possibilities for children: it's even more enjoyable than an amusement park. For adults, it's a chance to leave behind the burdens of work and daily chores. Here, parents can be the best playmates for their own kids." Various sizes, gouache, colored pencil, watercolor paper.

- 2 Keith Alexander Lee, illustrator

Monday Blues. "Illustration for a self-promotional digital mailer."
7½ × 7½, digital.



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SELF-PROMOTION

1 (series)

Ying Fan, illustrator

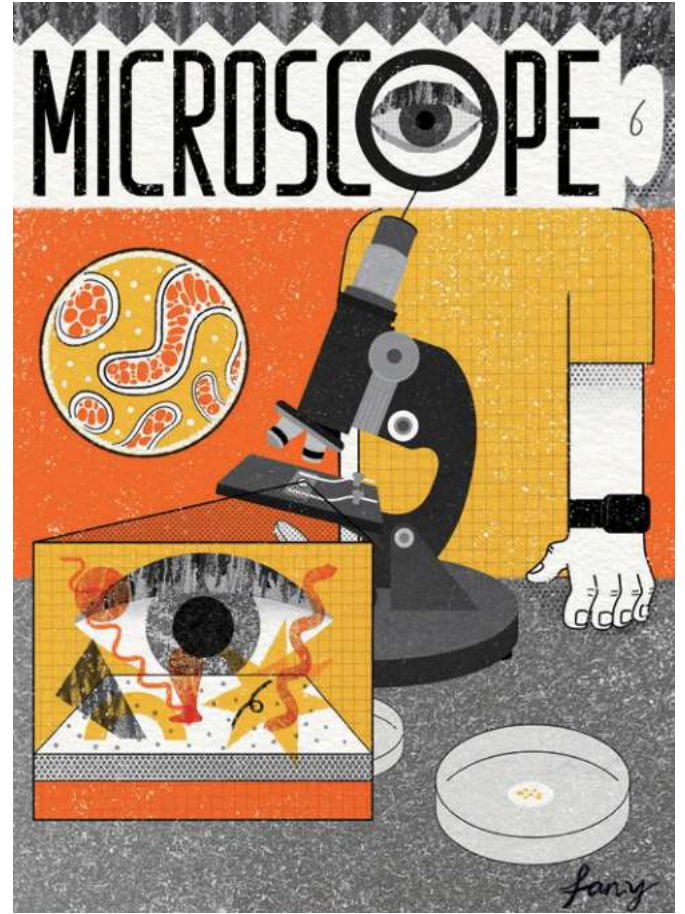
Daily Life in the Brain. “Used in a social post. I recorded novel thoughts from a child’s perspective that occur during ordinary daily life.”

I combined my illustrations with graphic design, using a concise visual language to express interesting ideas." 12 x 17, mixed media, digital.

2 Zhenying Jiang, illustrator

Four Arts of Song Dynasty Life. “Ordering tea, burning incense, arranging flowers and hanging pictures were collectively called the Four Arts of Life—or the Four Things—by people in the Song dynasty. They were part of the pursuit of an elegant lifestyle by the literati at the time.”
26% × 13%, digital.





2



SELF-PROMOTION

1 Joey Guidone, illustrator

An Unexpected Encounter. “Featured in an exhibition in Cremona, Italy, this illustration metaphorically symbolizes life’s experiences with the man collecting dogs representing life’s journey. The encounter with a cat adds a twist, raising questions about embracing new, conflicting experiences.” 16 × 16, digital.

2 (series)

Pingnan Lu, illustrator

“A little world I created where humans are born blind, and seemingly docile elves are raised in captivity on ‘eyeball plantations’ to provide eyeballs and eyeball-repair services to humans. Used for social posts and exhibitions, these illustrations depict the daily life of these elves.” 17 × 11, digital.





SELF-PROMOTION

1 (series)

Maria Fedoseeva, illustrator

"To portray the insanity of war, I turned to the lyrics of the best anti-war songs from different times. Used on social media and printed in small editions, these posters encourage you to think about the fact that wars are repeated despite bringing only death and grief." Digital.

2 Pierre Kleinhouse, illustrator

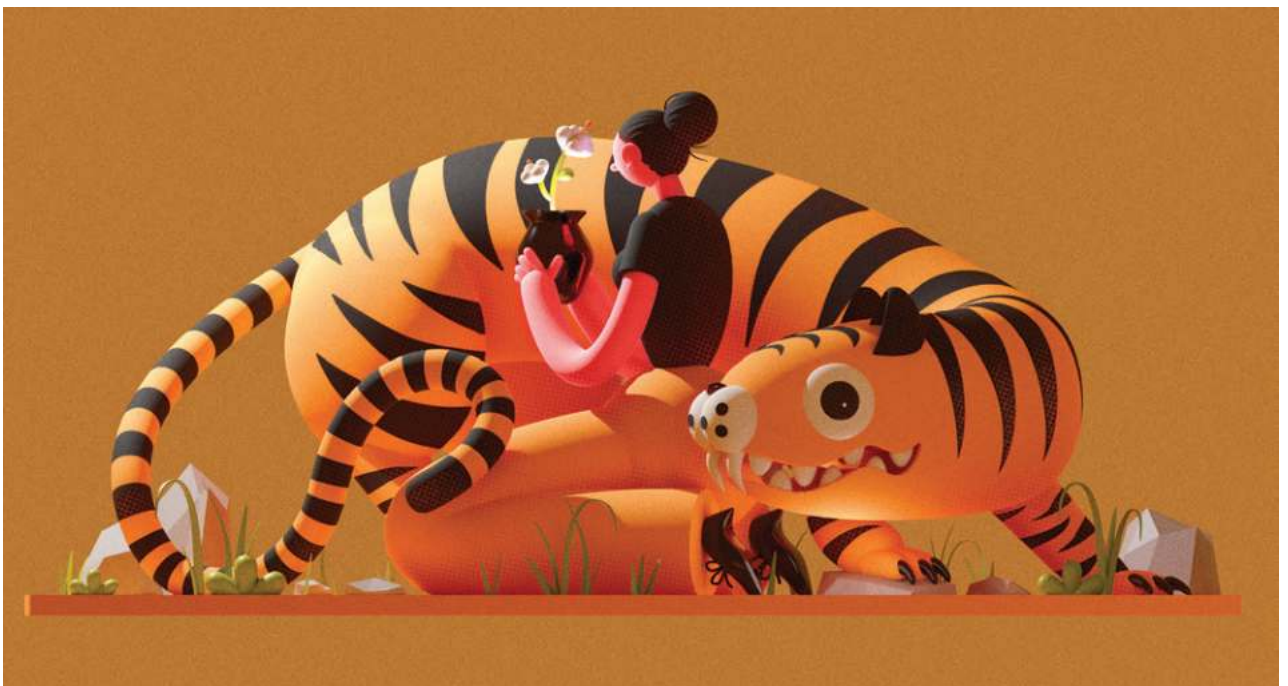
"A personal piece that mirrors my journey into familyhood amid the uncertainties of our times. Used in social media." Digital.

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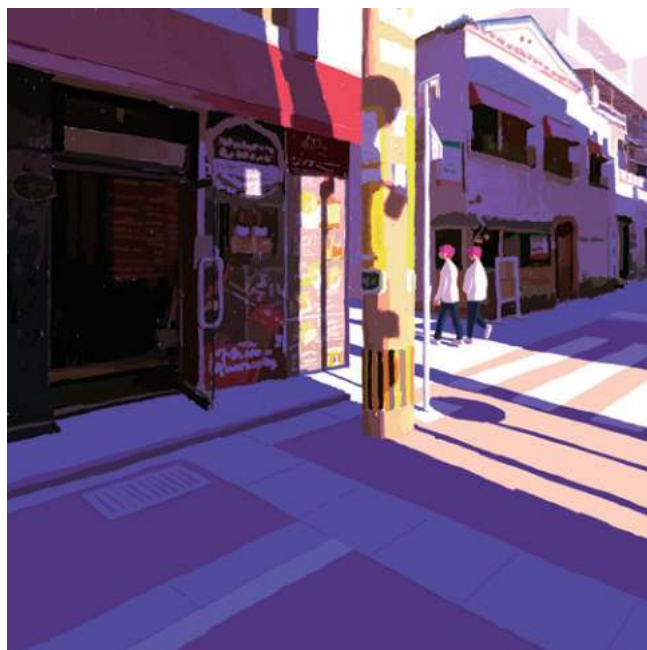
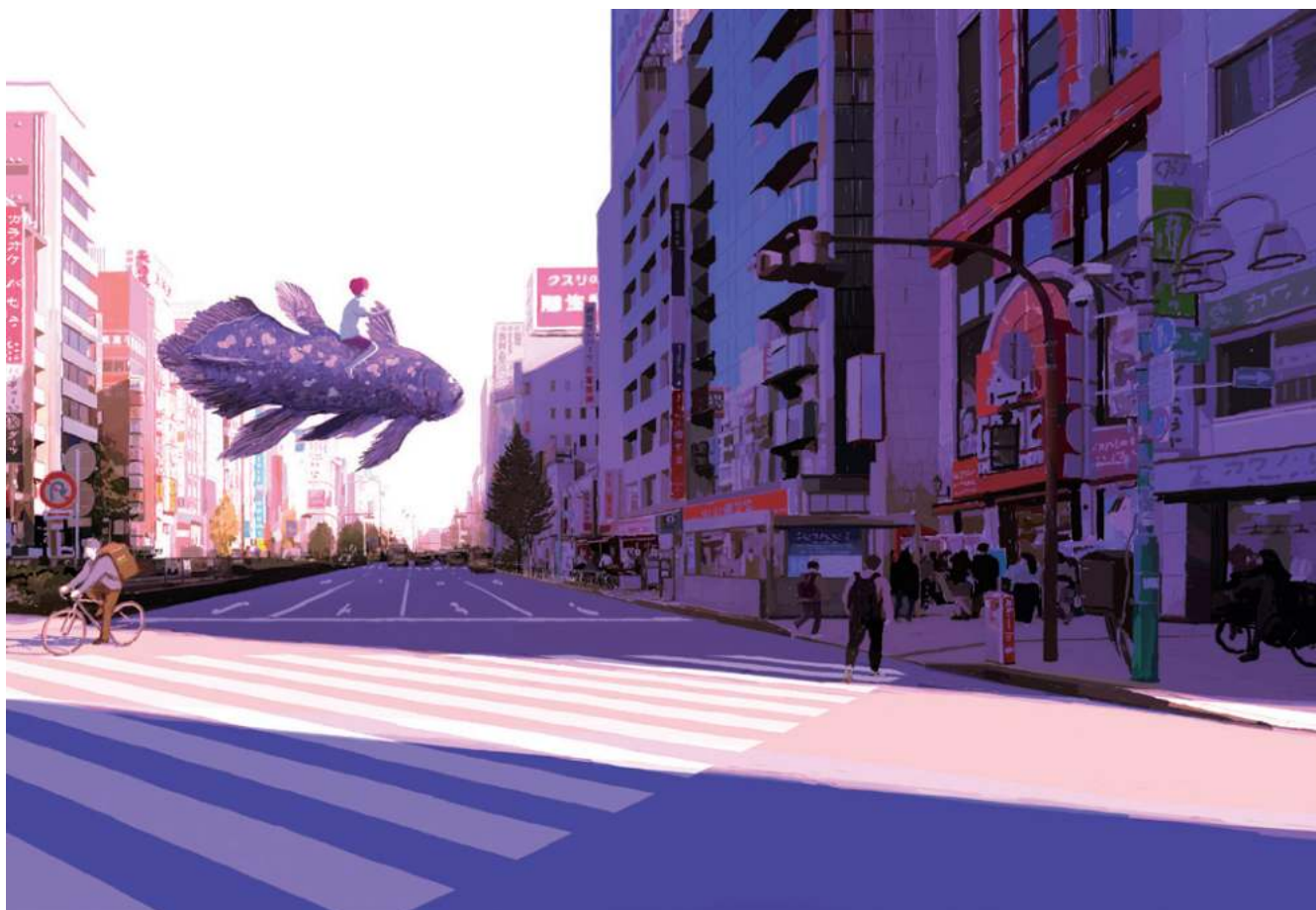




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SELF-PROMOTION

1 (series)

Kazuhisa Uragami, illustrator

Daydream. "Drawn for self-promotion on my social media and website." Various sizes, digital.

2 Zhiwen (Esther) Tang, illustrator

"This illustration shows a violent protest in Washington, DC, and how its chaos has influenced citizens' lives. The city is in the midst of social division, and citizens live in the anxiety of persecution and the threat of losing their stable living environment. Used for self-promotion and in exhibitions." 13 × 24¼, digital.

2



UNPUBLISHED

1 An Ping, illustrator

Hide and Seek. "This piece is from my personal project *Welcome to the Story Museum*. A young artist hides parts of himself inside every frame on the wall, even one displaying a blank canvas."

11½ × 11½, digital.

© An Ping

2 Zack Rock, illustrator

"Cover for Franz Kafka's *The Metamorphosis*." 8 × 11½, digital.

© Zack Rock

3 (series)

Weston Wei, illustrator

"From a series inspired by the novel *The Museum of Extraordinary Things* by Alice Hoffman. Little girl Coralie tries to pretend she is a mermaid under her father's training for his freak show and gradually blurs the boundaries between reality and fantasy."

10 × 6½, digital

© Weston Wei

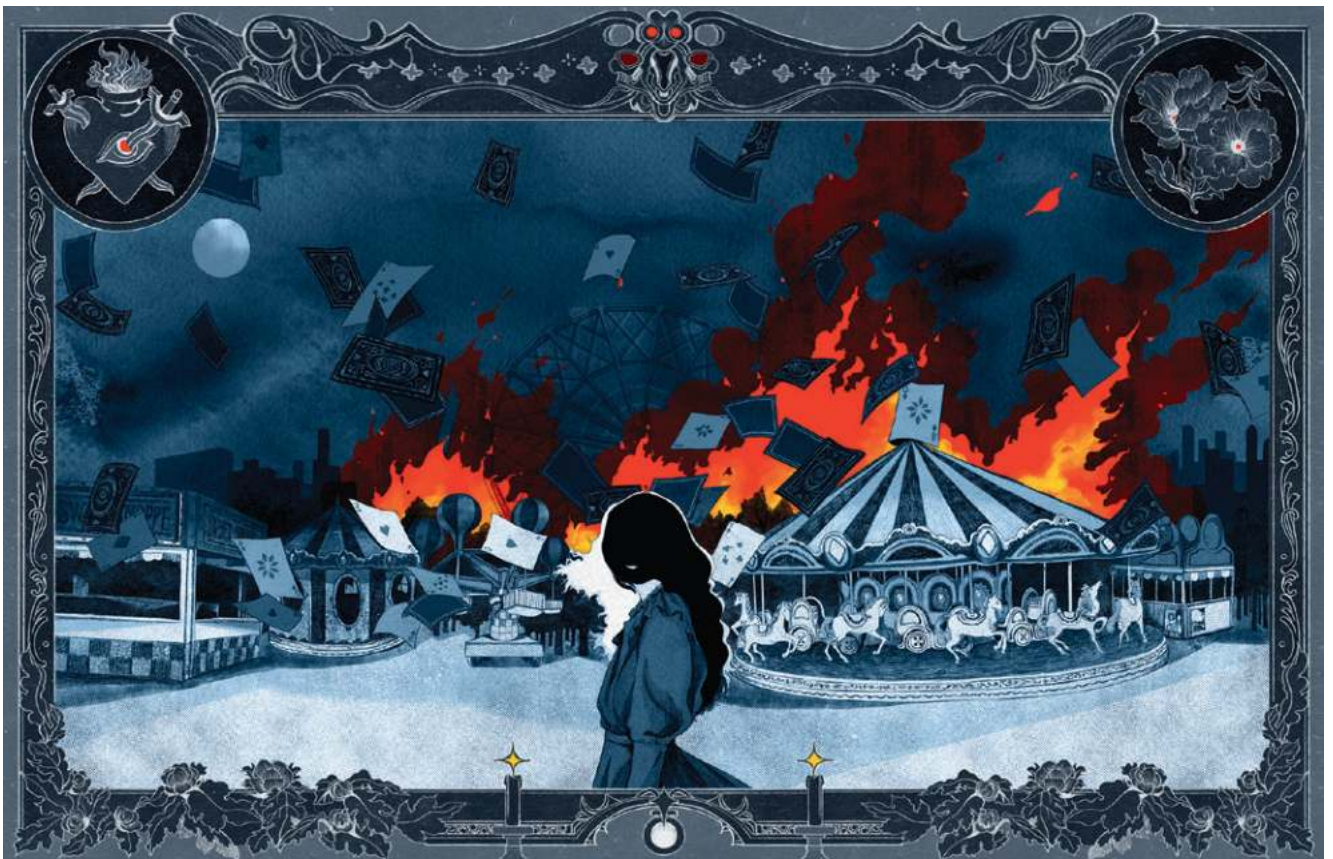
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UNPUBLISHED

1 (series)
Yu Ren, illustrator

Stone Man Heals Diseases. "Using the style of Chinese painting from the Song Dynasty, I told the story of a stone man rumored to heal diseases. It warns us to maintain a skeptical, critical attitude toward information." Various sizes, Chinese ink, digital.

© Yu Ren







UNPUBLISHED

1 (series)

John Beck McConnico, illustrator

Wishful Structures. "An amalgam of my commercial and personal art into an ongoing body of work, this series evolved from representational landscapes into a more otherworldly state infused with a surreal quality. Perhaps these industrial characters are fueled by their own dreams?" 24 × 36, mixed media on panel.

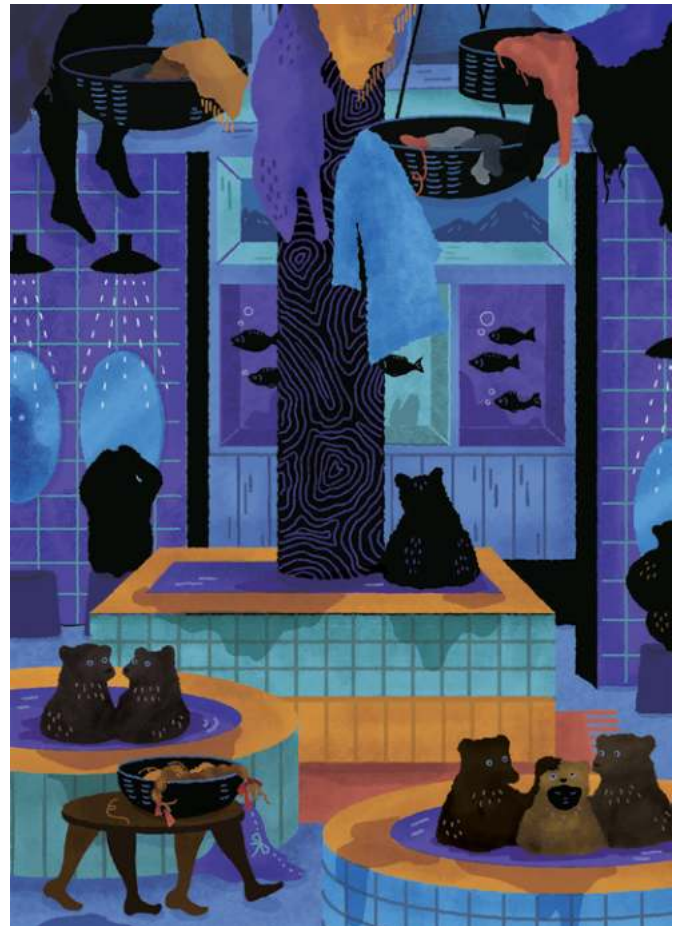
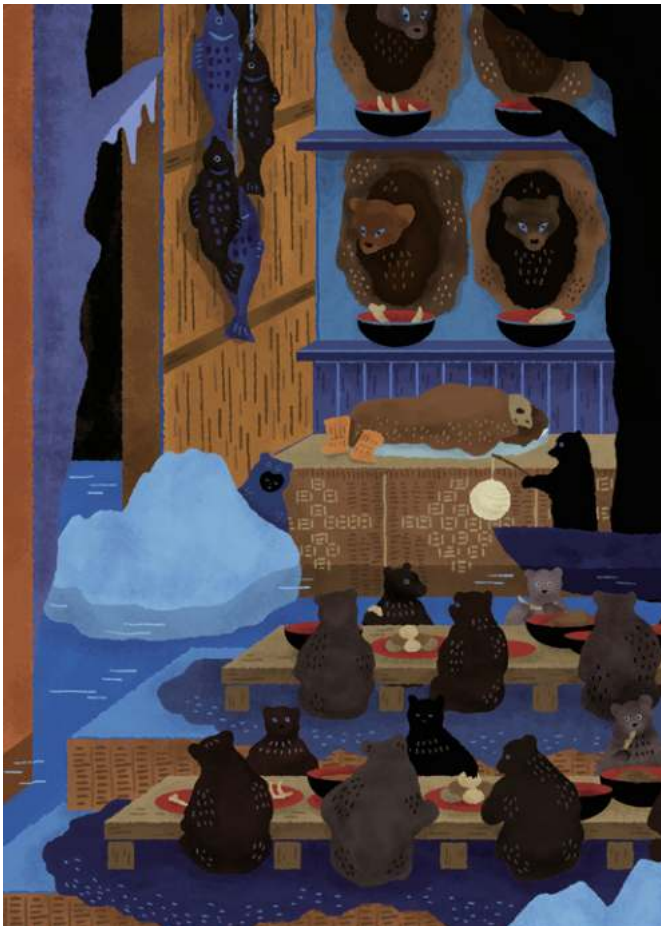
© John Beck McConnico

2 (series)

Itsumi Tozawa, illustrator

"In my area, increased bear sightings pose a significant problem. Wondering about the world of bears, I created a trilogy of illustrations where a girl wears a dead cub's fur, pretending to be a bear and exploring their world." 8 × 11, digital.

© Itsumi Tozawa



UNPUBLISHED

1 Jiali Wu, illustrator

"There are many criteria for judging 'success.' It's hard for us to find the best answer to the question: Who should we be? This illustration shows the anxiety and confusion of contemporary young people." 8 × 11¼, digital.

© Jiali Wu

2 (series)

Dan Yao, illustrator

The Marvellous Funeral. "Death is always a heavy topic, but a funeral can be a celebration of life. It can be beautiful colors, beautiful laughter, music and dance, or it can be an exhibition of paintings." 20 × 10, watercolor, acrylic, pencil, collage.

© Dan Yao









UNPUBLISHED

1 (series)

Olesia Sekeresh, illustrator

Oksana Karpiuk, art director

Yaroslav Kopanytsia, designer

Discursus Publishing House, publisher

"For a book that went unpublished by Discursus Publishing House because of the Russian invasion of Ukraine. Using hand-drawn techniques, I aimed to portray the traditions of the Hutsul people and create emotional characters." Various sizes, pencil.

© Olesia Sekeresh

2 Charlie Padgett, illustrator

Anger Management. "While watching a person lose their cool on a flight and transform into a screaming banshee, I imagined a meek man who would instantly turn into a monster when crossed. He secretly enjoys the 'respect' he gains from people's fear of his rage." 8½ × 11¼, mixed media, collage, digital.

© Charlie Padgett

2



UNPUBLISHED

1 Jody Hewgill, illustrator

Mutt: The Dog Who Wouldn't Be. "Inspired by Farley Mowat's novel *The Dog Who Wouldn't Be*, Mutt is the embodiment of a dog who cannot be restrained by rules. Created for my solo show *Novel Companions*, a series celebrating our enduring bond with dogs through fresh portrayals of literary canine characters, held at the Lyceum Gallery in Toronto." 20 × 20, acrylic on birch cradle.

© Jody Hewgill

2 Shenho Hshieh, illustrator

"Mother is a personal, psychological narrative painting re-creating an emotional experience from my childhood. The piece embodies the themes of love and familial expectations growing up in an Asian American household." 18 × 24, acrylic, watercolor, gouache.

© Shenho Hshieh

3 (series)

Junjun Chen, illustrator

Tea For Three. "This 56-page wordless picture book follows a girl pursued by a growing monster fueled by her escalating fears. In a surprising twist, they discover the monster chasing them all along simply seeks to share a cup of tea with them. All the line work is done with charcoal pencil on paper, and the color was completed digitally and combined with watercolor textures." 17 × 11¼.

© Junjun Chen

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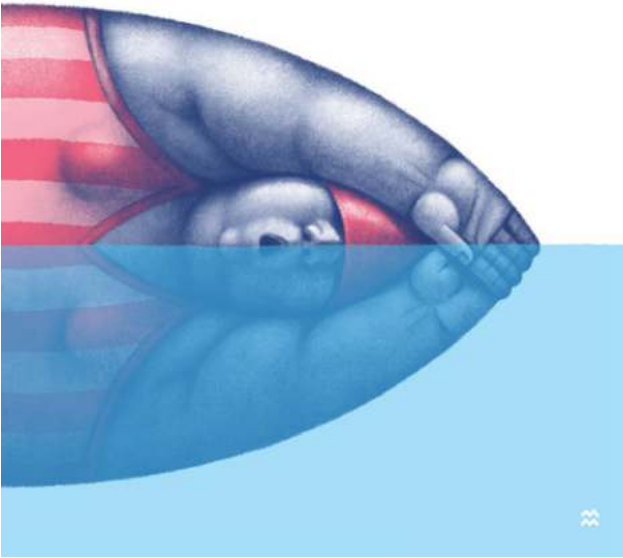


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UNPUBLISHED

1 Miriam Martincic, illustrator

Streamline. "Swimming meets body positivity meets design."
10 × 10, digital.

© Miriam Martincic

2 Dana Smith, illustrator

Sylvie. "Personal work created for my website and eventually self-promotion." 12 × 10, digital collage mixed with photographs.

© Dana Smith

3 Dominique Ramsey, illustrator

Pitter Patter. "A Dalmatian dog is overwhelmed by a storm where the damage is all perceived and not real. I took inspiration from the song 'Rhythm of the Rain' by vocal group The Cascades."
10 × 8½, digital.

© Dominique Ramsey

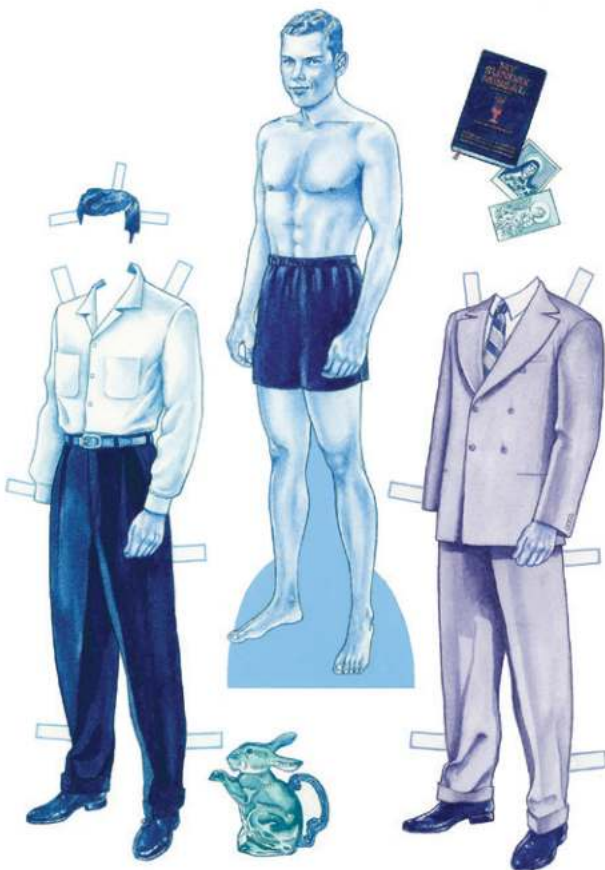
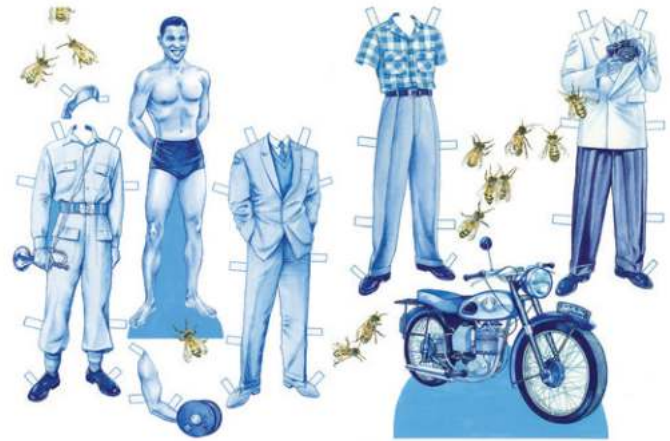
4 (series)

Olga Dugina, illustrator

"A personal work based on the book *The Golden Pot* by E. T. A. Hoffmann." 10¼ × 14¼, watercolor, pencil on paper.

© Olga Dugina







UNPUBLISHED

1 (series)

Bruce Patrick Jones, illustrator

Tracy John, Amplify Marketing & Communications Canada, art director

Faraz Ahmad, Amplify Marketing & Communications Canada, designer

Steven Sheffield, Amplify Marketing & Communications Canada, retoucher

Imageworks Print & Prepress, production company

Clarke with an e - a love letter to family. "A family history told through paper dolls, inspired by old photographs and expressed through watercolor illustrations." Various sizes, watercolor.

© Bruce Patrick Jones

2 Francesco Bongiorno, illustrator

Minh Uong, art director

New York Times, client

"Originally created for the *New York Times* but not published. For an article about companies encouraging employees to totally unplug when going on vacation." 9 × 6, digital.

© Francesco Bongiorno



3 Britt Spencer, illustrator

The Hunt. 96 × 48, acrylic on panel.

© Britt Spencer



UNPUBLISHED

1 Jason Raish, illustrator

"A South Korean travel poster inspired by my many travels to the country. I was born there, studied abroad at Seoul-based Yonsei University in 2001 and have been back many times." 24 × 36, mixed media.

© Jason Raish

2 Stephan Schmitz, illustrator

Ann-Kathrin Eckardt, art director
Süddeutsche Zeitung, client

"Unpublished illustration commissioned by the newspaper *Süddeutsche Zeitung*. A couples therapist tells the story of a couple trying to make an open relationship work. It turns out it's more complicated than they thought." 7¼ × 10, digital.

© Stephan Schmitz

3 (series)

Iker Ayestaran, illustrator

"A series of spot-style illustrations about means of transportation." 5½ × 5½, digital.

© Iker Ayestaran



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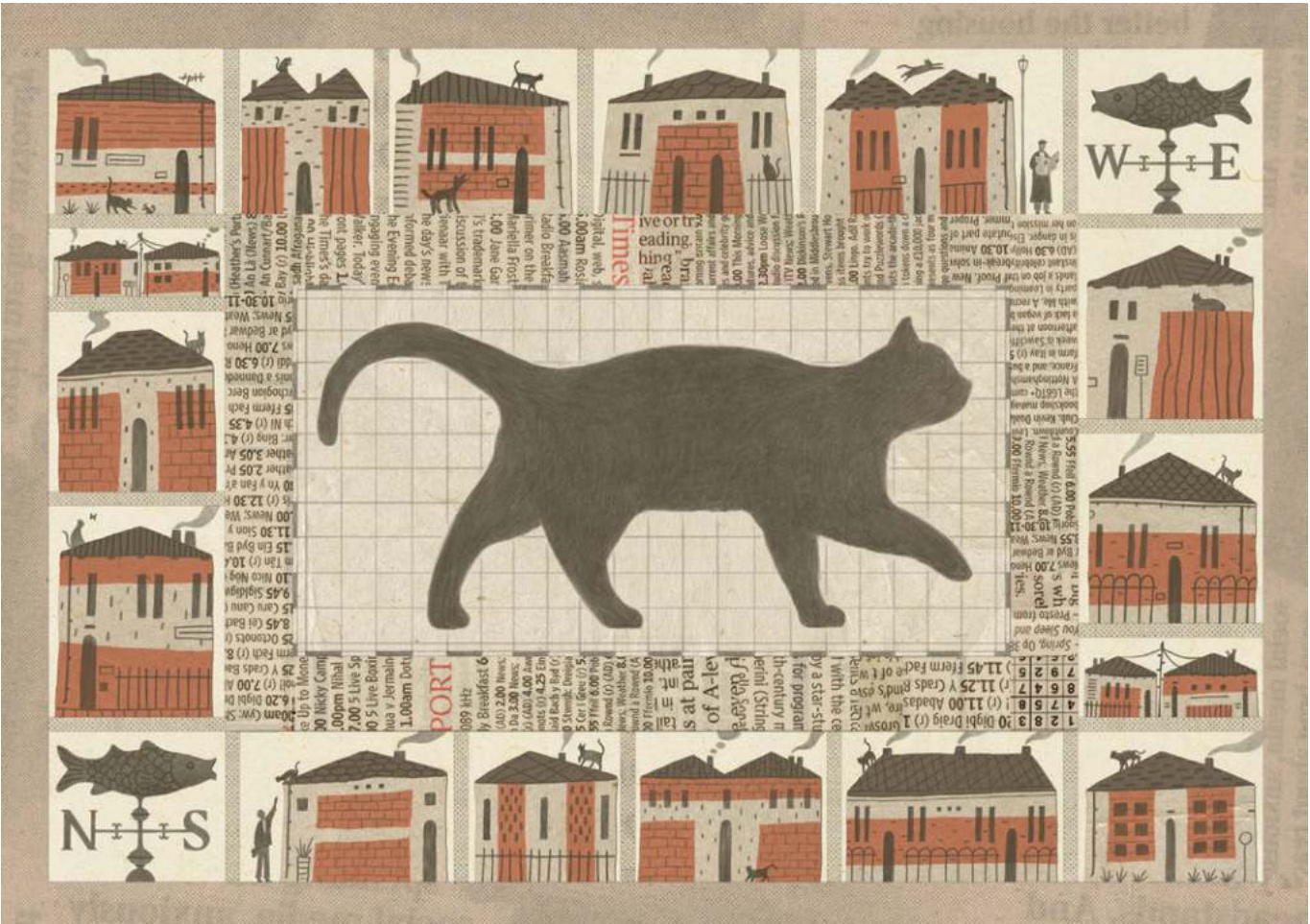
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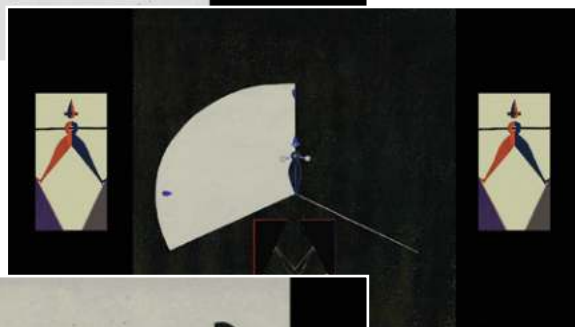
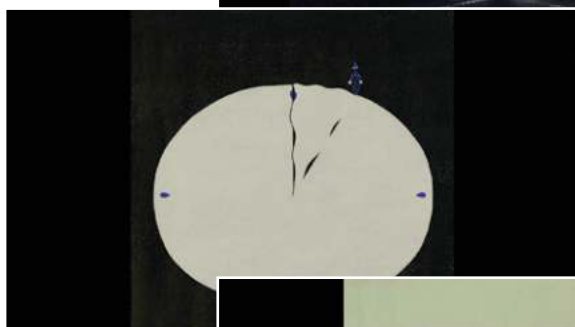
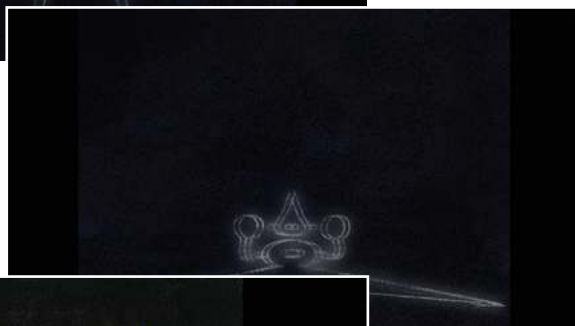
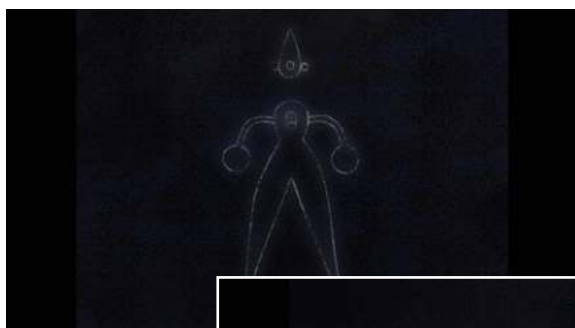


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STUDENT WORK

- 1** Dale Stephanos, illustrator
 Carol Schwartz, instructor
 University of Hartford (Hartford, CT), school

"Portrait of film director David Lynch." 24 × 30, graphite on paper.

© Dale Stephanos
- 2** Jazmine S. Garcia, illustrator
 Stephen Zhang, instructor
 University of North Texas (Denton, TX), school

"A magazine title cover illustration based on the *Guardian's* article 'Wolves and brown bears among wildlife making "exciting" comeback in Europe' by Phoebe Weston." 8 × 10½, digital.

© Jazmine S. Garcia
- 3** Haru Oh, illustrator
 Shelly Jackson, instructor
 Cambridge School of Art (Cambridge, United Kingdom), school

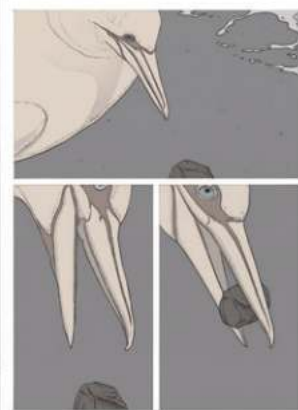
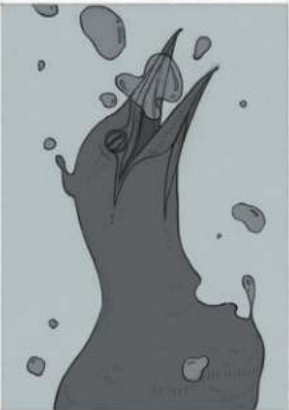
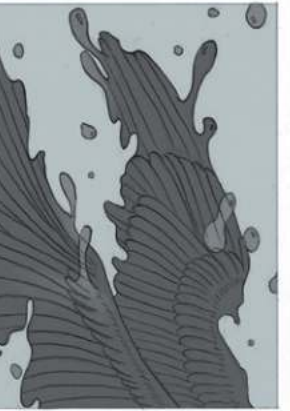
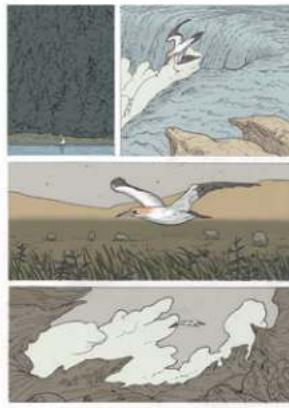
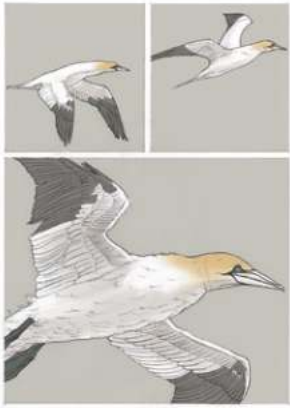
"A *Stray Cat in Cambridge* is one of the illustrations from my masters' coursework. It depicts the journey of a whimsical stray cat tracking the smell of grilled fish through the houses of Cambridge." 16½ × 11¾, mixed media.

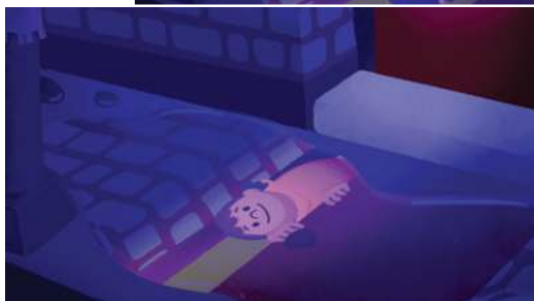
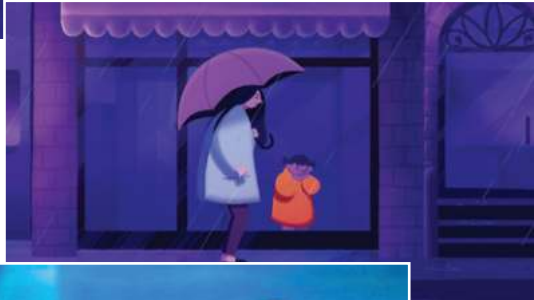
© Haru Oh
- 4** Di Liang, illustrator
 Ismael Sanz-Pena/Whitney Sherman, instructors
 Maryland Institute College of Art (Baltimore, MD), school

"Cut &" 1:47

"Cut &' is a 2-D, frame-by-frame computer animation that explores scissors as a metaphor for personal feelings of disconnection and doubt. The scissor, an instrument of detachment, also sparks the flame of transformation."

© Di Liang





STUDENT WORK

1 (series)

Mia Hu, illustrator

Sam Chester, instructor

Royal College of Art (London, United Kingdom), school

Black Rainbow. "Does AI possess a spirit? My graphic novel based on this question reinterprets a Chinese traditional myth. Through portraying the journey of an artificial bird, it invites people to reconsider our relationship with technology." 8½ × 5¼, pencil, digital.

© Mia Hu

2 Jee Kim, illustrator

Kun-i Chang, instructor

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

"Rainy Day" :42

"'Rainy Day' is a mixed-media animation that implements various animation techniques including 2-D animation, stop motion and 3-D animation."

© Jee Kim

STUDENT WORK

1 (series)

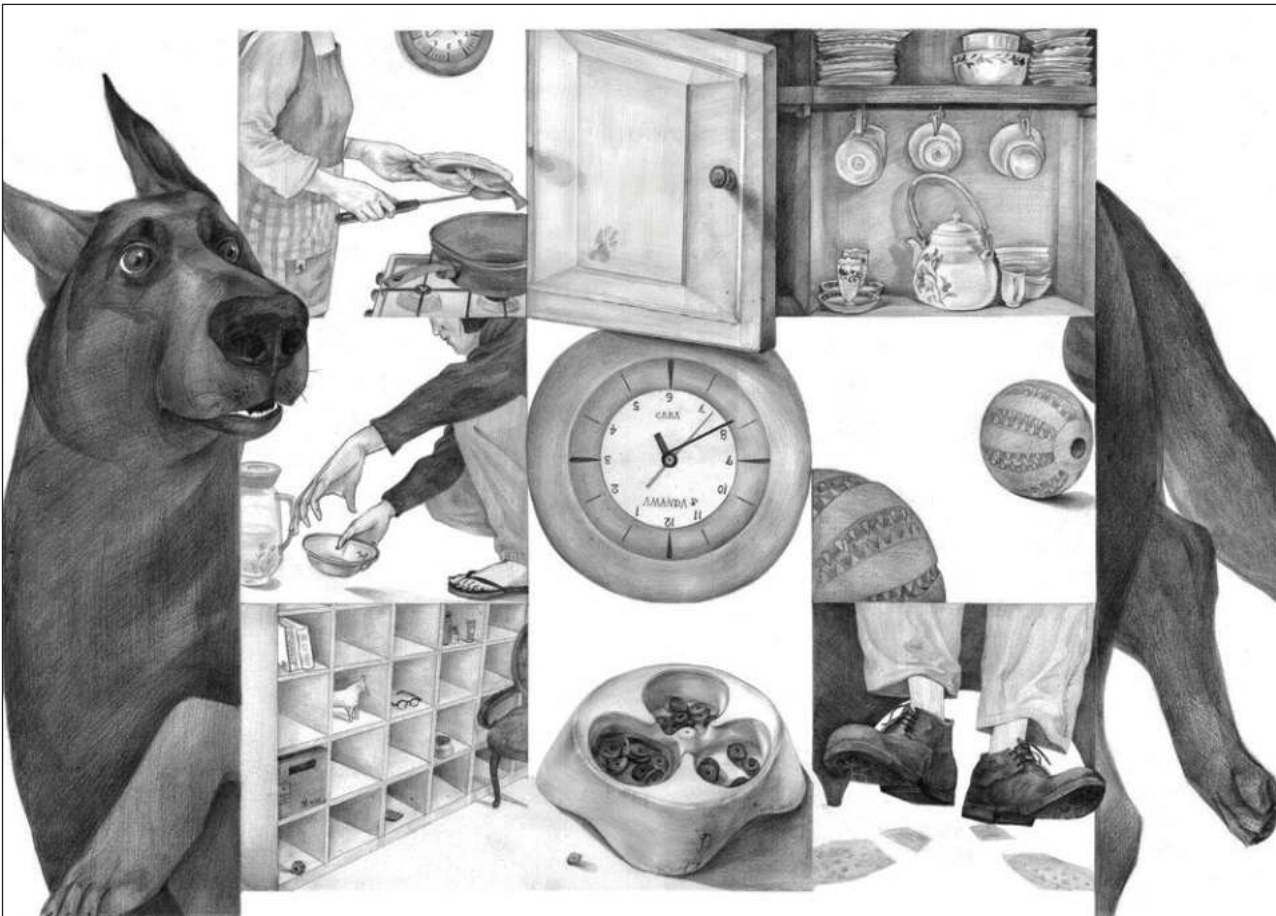
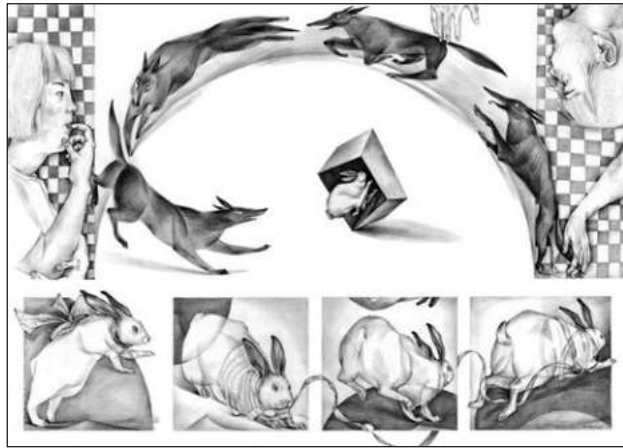
Zhiqian Lin, illustrator
Martin Salisbury, instructor
Cambridge School of Art (Cambridge, United Kingdom),
school

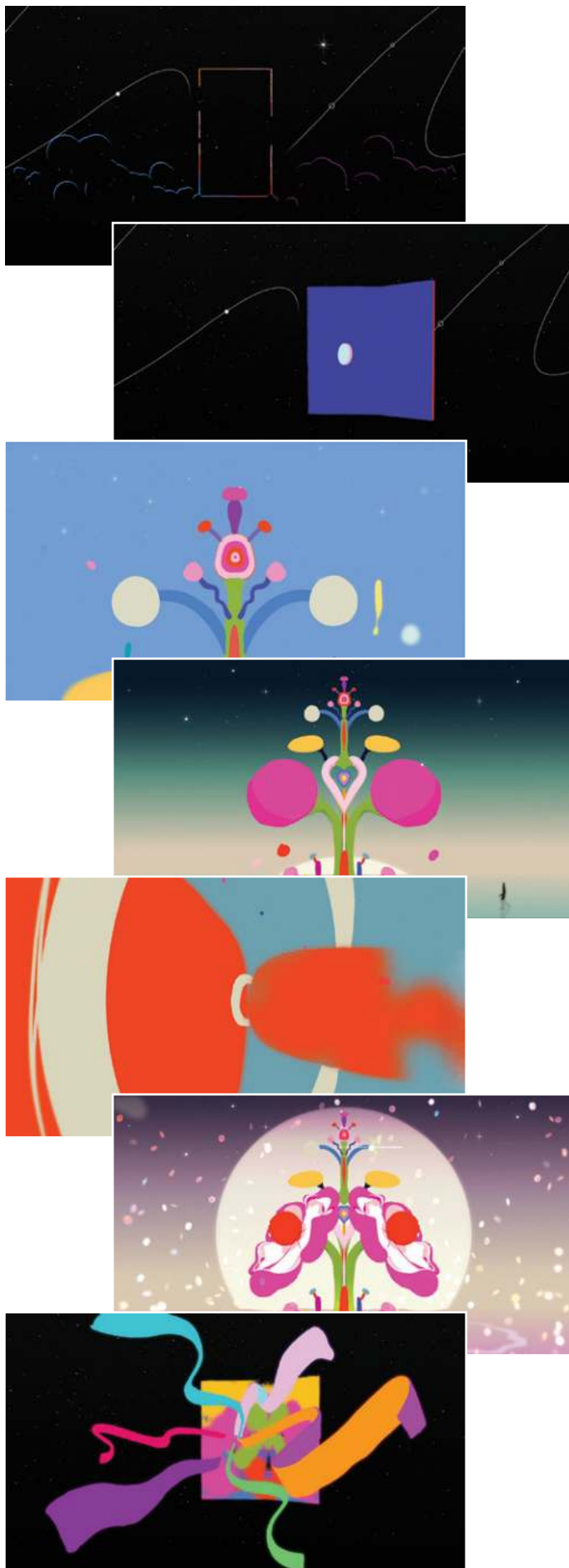
Fantasy Museum. "A series of illustrations inspired by museums. I portrayed a space that combines insects and art with more fantasy and innovation, where you can follow kittens and experience the fun of searching for insects." Various sizes, oil, gouache, oil pastels, marker, paper cutting.

© Zhiqian Lin









STUDENT WORK

1 (series)

Yimin Wang, illustrator

Gianluca Murasecchi, instructor

Accademia di Belle Arte di Roma (Rome, Italy), school

Cara Amanda. "It's been five years since my beloved dog Amanda left. That night, I dreamed of her: we played games like we had so many times before until she disappeared from my vision, blurred by tears. The dream felt more real than reality, as if she had never left me. The series includes seven illustrations of equal size." 27½ × 19½, graphite.

© Yimin Wang

2 Kyuri Kim, art director/designer/illustrator

Kelly Warner, sound designer

Jill Taffet, instructor

Ringling College of Art and Design (Sarasota, FL), school

"The Door: New Chapter" 1:15

"As we go through life, we are faced with numerous choices, each of which offers a unique experience. Recently, I attempted to depict a particular chapter of my life in a visual form through digital animation. What kind of world awaits beyond this door?"

© Kyuri Kim

STUDENT WORK

1 (series)

Audrey Day, illustrator
Katherina Manolessou, instructor
Cambridge School of Art (Cambridge, United Kingdom), school

"I Am a Horse", a conceptual children's book exploring the relationship between humans and horses. Horses have been by our side for a long time—they've taken us into war, they've helped us develop agriculture, and they've served as companions and friends." 32 × 24, gouache, colored pencils, collage.

© Audrey Day



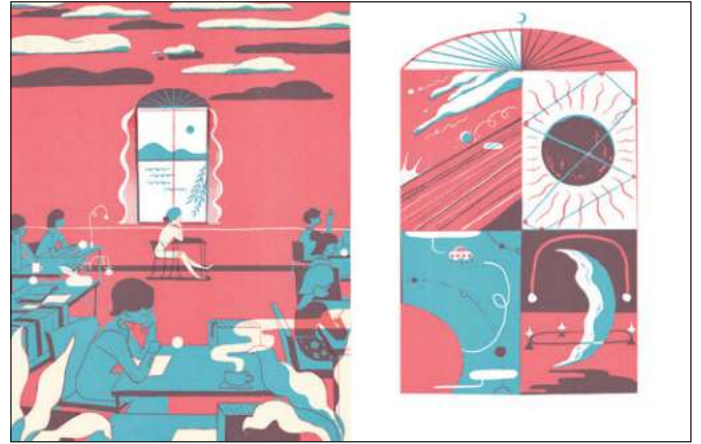
2 (series)

Yawen Hu, illustrator
Viktor Koen, instructor
School of Visual Arts (New York, NY), school

Life Is Like Summer Flowers. "This series of illustrations borrows images and metaphors from poems to express stories and feelings using geometric shapes and a similar color palette. The poems I chose or wrote are about the hippie spirit, peace and love." Digital.

© Yawen Hu



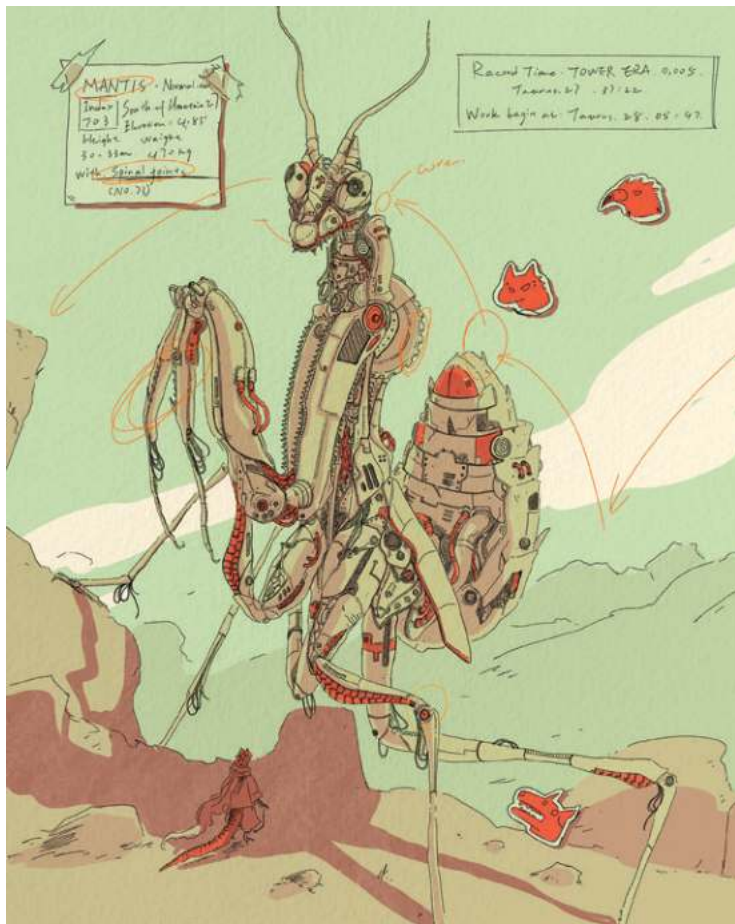


1



2





STUDENT WORK

1 Anran Xu, illustrator

Hugo Zheng, instructor

Zhejiang Sci-Tech University (Hangzhou, China), school

Sonnenorden. "The German title means 'coconut sect.' I drew my inspiration from a real news story about a German who insisted on eating only coconuts and used it as a metaphor for fad diets, and I used *The Last Supper* as a base to highlight the mad piety." 21½ × 14, oil pastel, pencil, watercolor, acrylic.

© Anran Xu

2 (series)

Yuzhan Zhou, illustrator

Viktor Koen, instructor

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

Consciousness. "After the end of humanity, animals inherit the knowledge to engineer machines and learn to transform their bodies to make themselves more human-like. However, they cannot understand the human brain." 8 × 10, digital.

© Yuzhan Zhou



STUDENT WORK

- 1 Shubo Yu, illustrator
Danlin Zhang, instructor
Maryland Institute College of Art (Baltimore, MD),
school

"The cover created for the novella *Letter from an Unknown Woman* highlights a scene in which a character searches for the girl who wrote him a letter in his memories." 5 × 8, digital.

© Shubo Yu

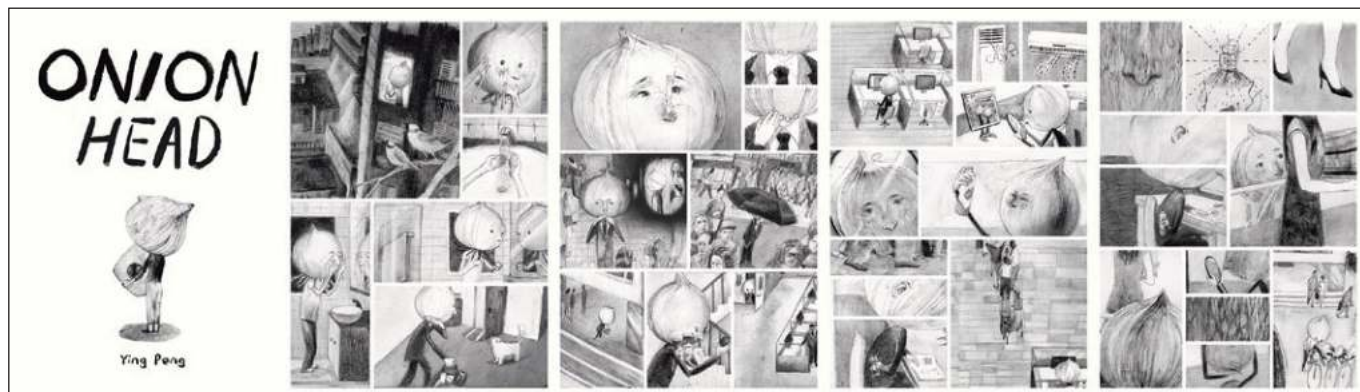
- 2 (series)
Ying Peng, illustrator
YiMiao Shih, instructor
University of the Arts London (London, United
Kingdom), school

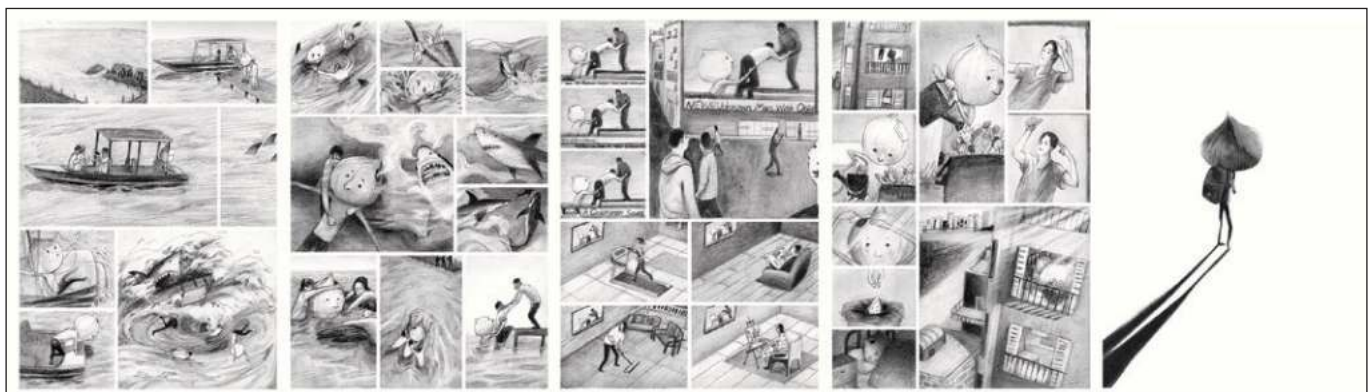
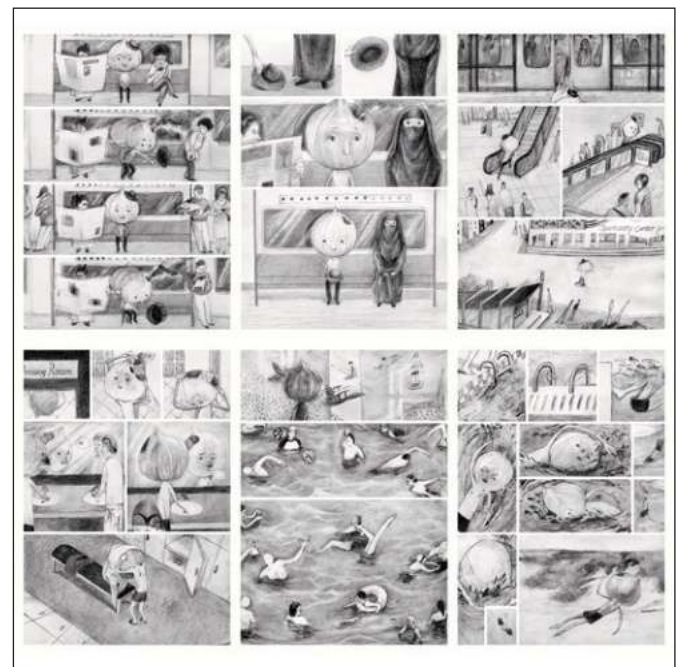
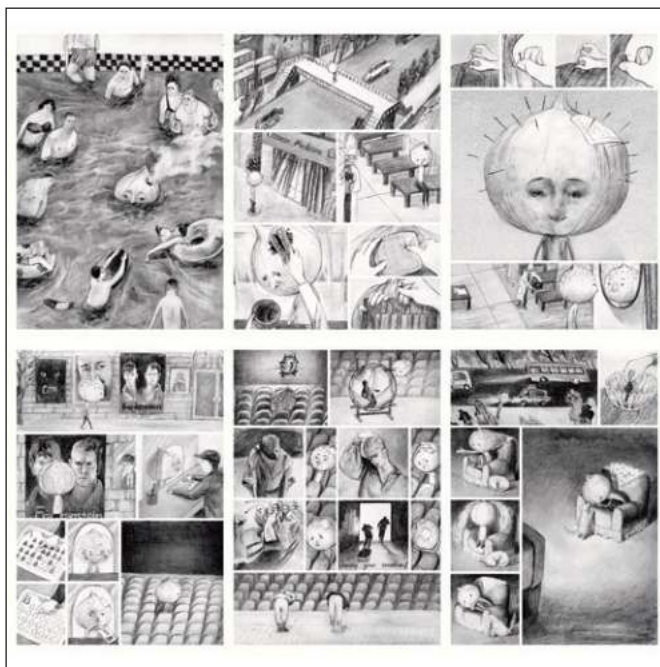
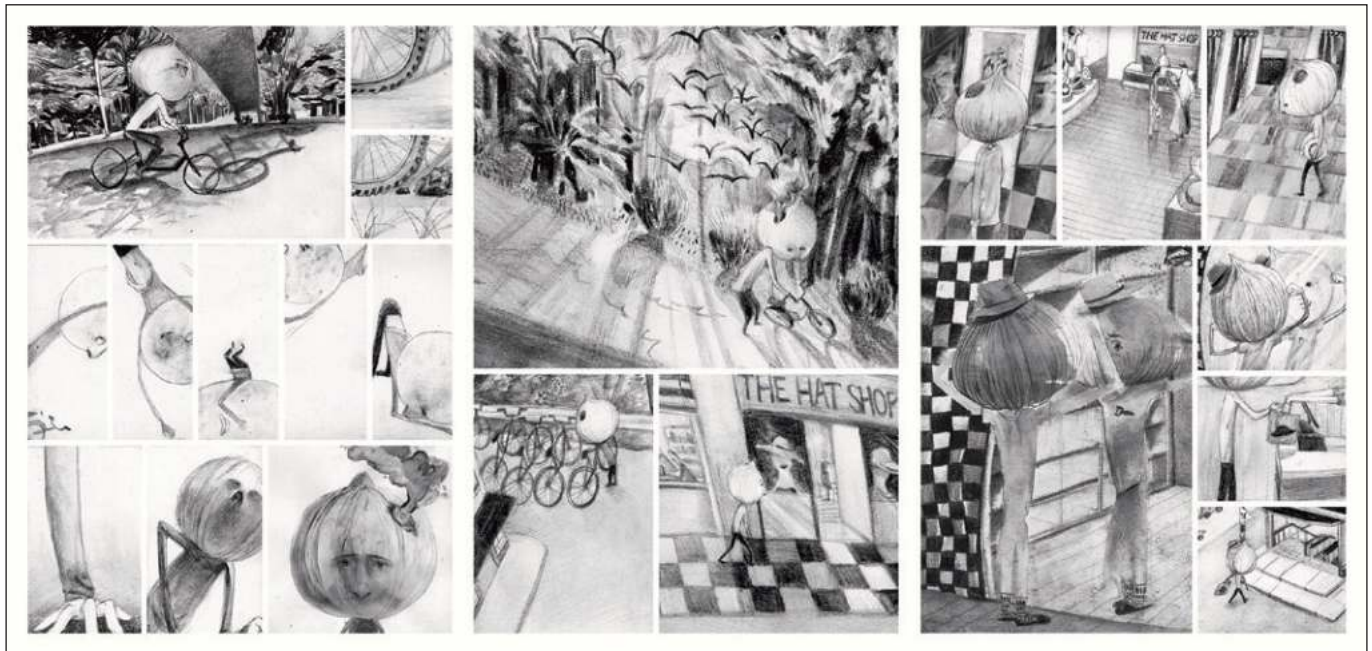
"Based on my childhood experience of low self-esteem with my appearance, I created the story of an onion head overcoming low self-esteem. I hope the story will make readers realize that every existence has meaning." Various sizes, pencil, watercolor, charcoal.

© Ying Peng



2





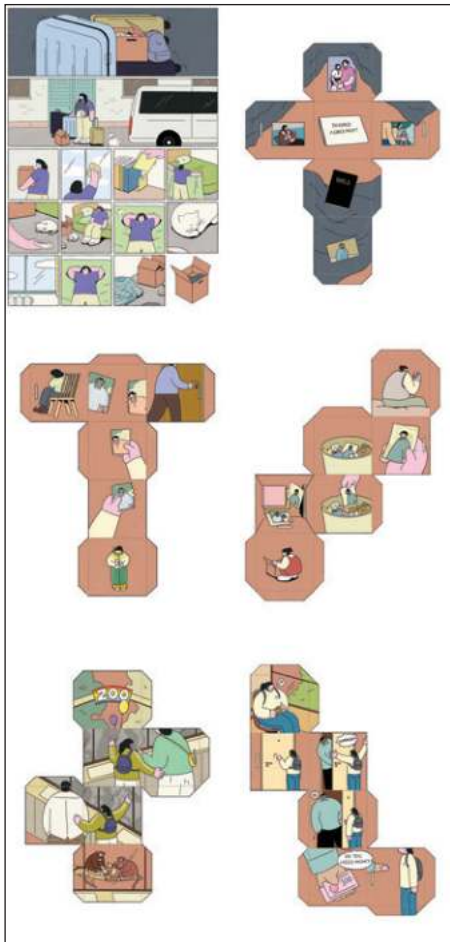
STUDENT WORK

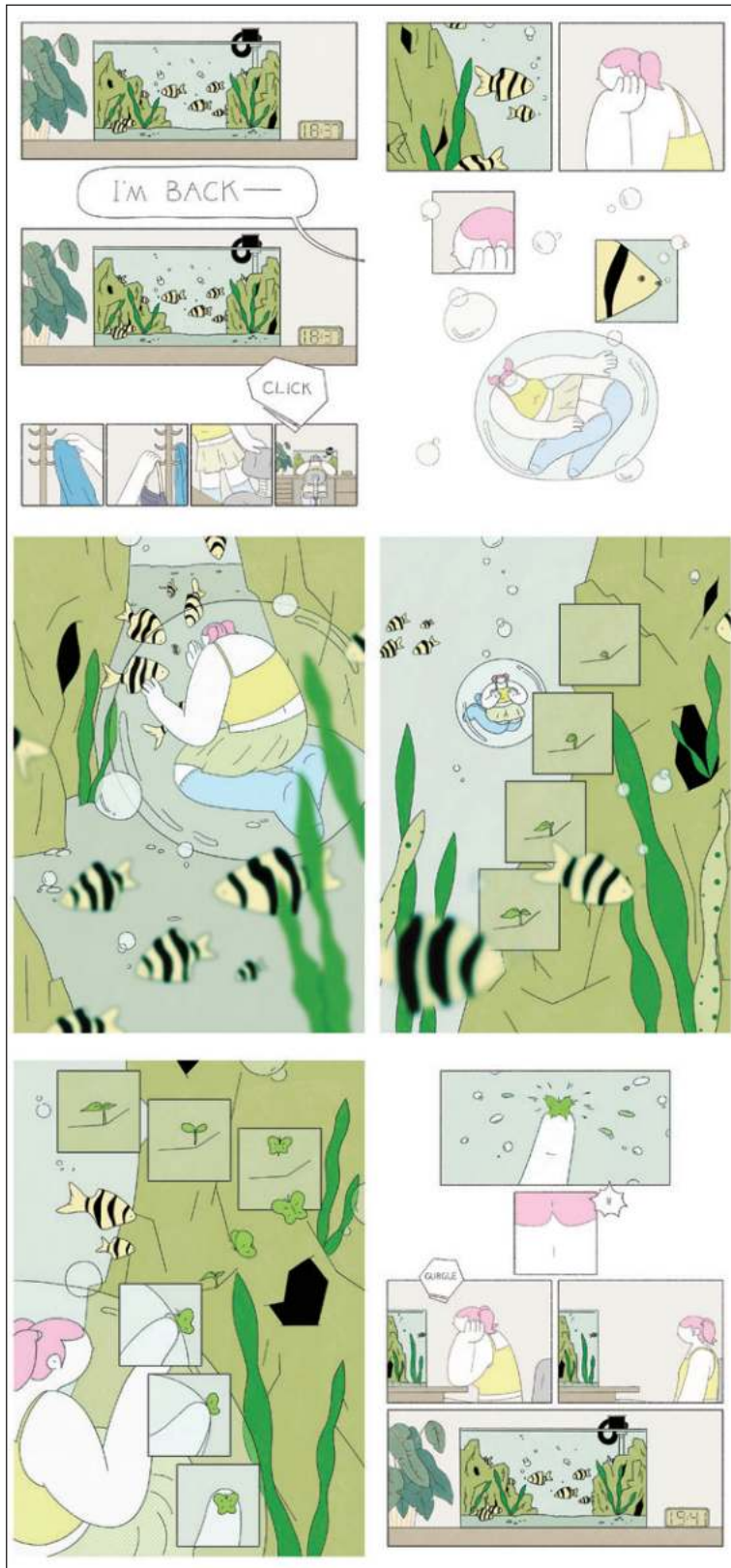
1 (series)

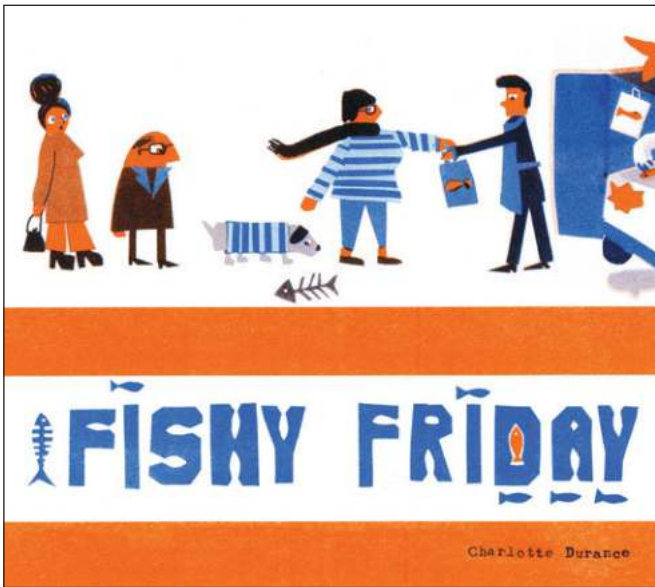
Xiaoyun Zhai, designer/illustrator
Sinead Evans/Daniel David Freeman, instructors
University of the Arts London (London, United Kingdom), school

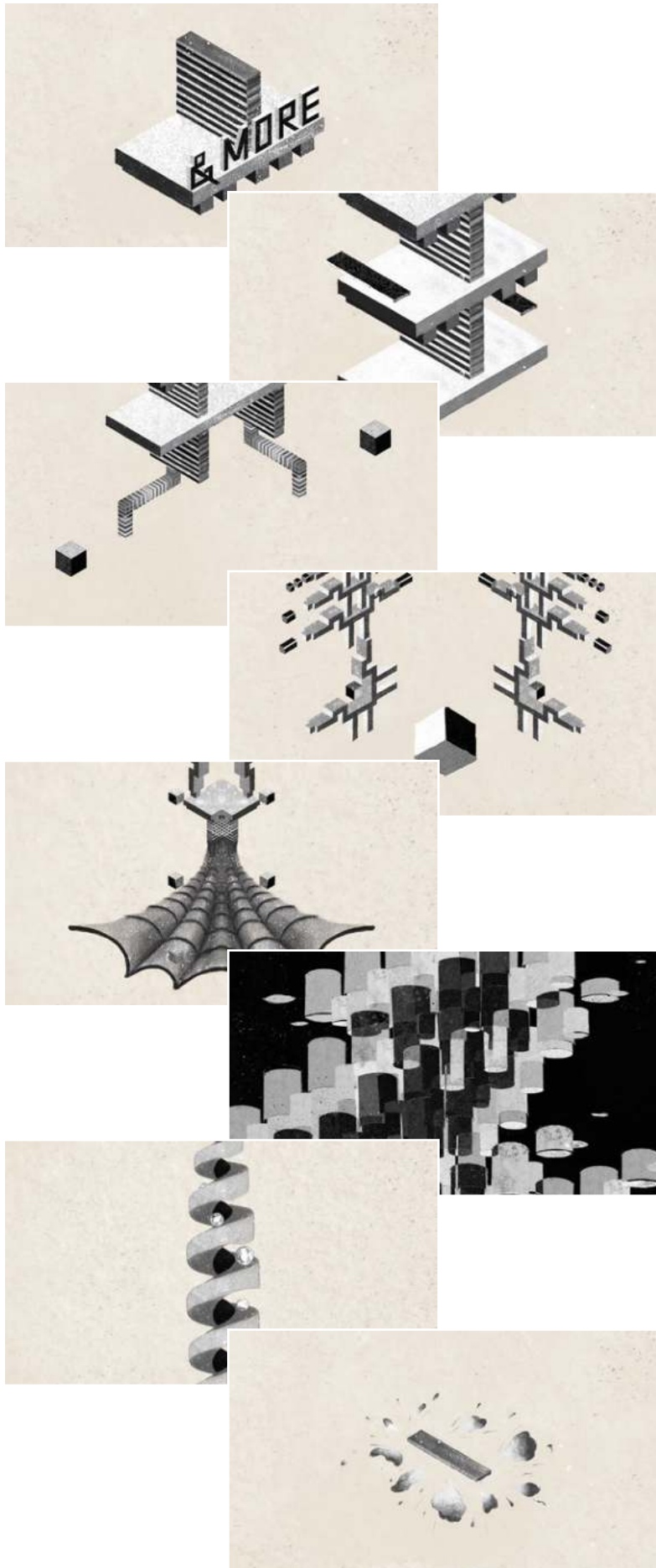
Belongingness. "When I am in the midst of environmental change, I find comfort and safety in a thing, process or space that keeps me at peace and at home inside. I would like to call this feeling a sense of belonging." Various sizes, digital.

© Xiaoyun Zhai









STUDENT WORK

1 (series)

Charlotte Durance, illustrator
Elys Dolan, instructor
Cambridge School of Art (Cambridge, United Kingdom),
school

"*Fishy Friday* is a farce that depicts a big drama in a small community. A large group of penguins cause a mess in a village and are discovered in the back of a mobile fish van. I made this in Risograph using blue and orange ink." Various sizes.

© Charlotte Durance

2 Tsz-wing Ho/Tsz-wai Pun, animators

Tsz-wing Ho, director/illustrator
Long-man Luk, sound designer
Max Hattler, instructor
City University of Hong Kong, School of Creative Media
(Hong Kong), school

"& MORE" 3:13

"The digital animation '& MORE' draws from the architecture of the Hong Kong-based visual culture museum M+. Through a geometric play of shapes and forms in the M+ building, we explore what underpins our material world."

© Tsz-wing Ho

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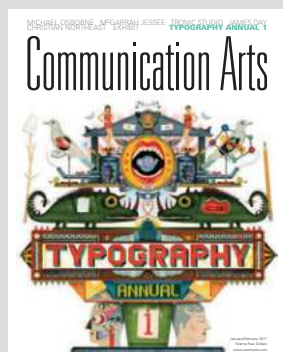
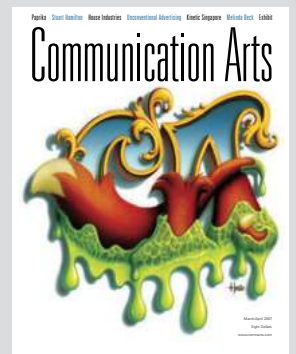
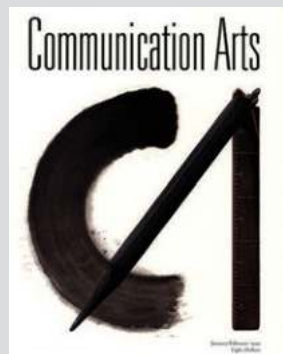
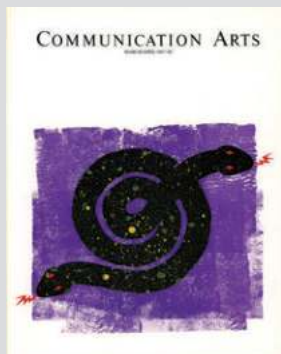
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OVERHEARD

**“After long consideration
I decided that I will be going
all in with AI ...
... Authentic Illustration.
Thank you.”**

Steve Brodner, via X

**“Sometimes defining
the difference between
illustration, motion
and design starts to
feel irrelevant. To me
the free overlap of ...
these areas is the most
gratifying place to be.”**

Maria Chimishkyan, via *Creative Review*

**“If there’s any possibility of something good coming
from [GenAI], it would be the poisoning of the well
of stock imagery, which has been a blight on the
illustration industry for a generation.”**

Tristan Elwell, via X

**“Tbh if illustrators
struggle, it’s not
because of AI.**

**It’s the same
reason they’ve
always struggled:
they don’t under-
stand the utility
of illustration in
the market.”**

Joshua Ariza, via X

**“would that the publishing industry
had the balls to fund another golden
age of illustration. theres so many
artists that would crush it”**

Jamie Dodger, via X

**“As an artist, can I just say: please
give us more time. We want to
work on your projects, ... but not
giving us enough time means
rushed art, shortcuts and burnt
out artists”**

Abeeha Tariq, via X

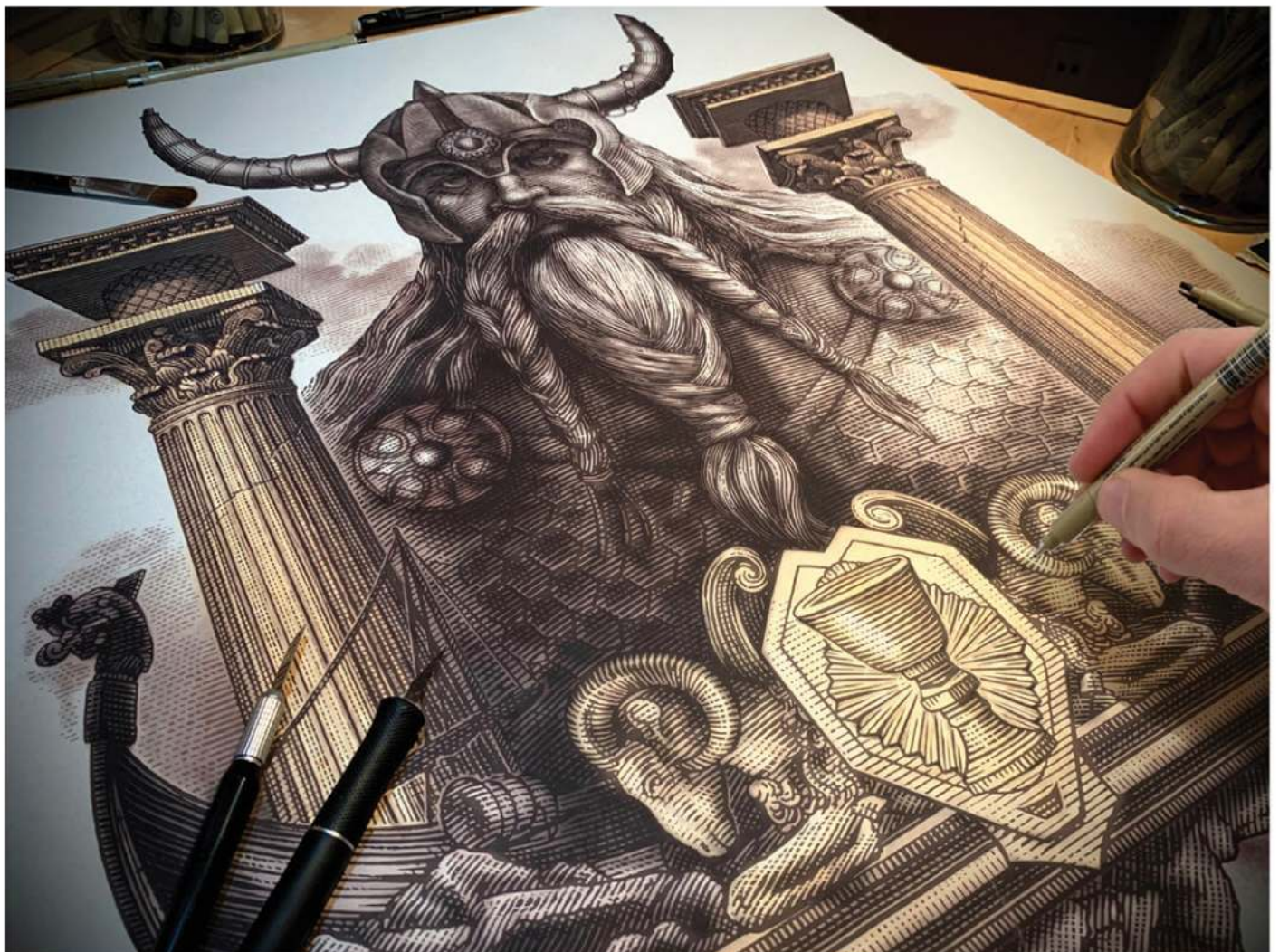
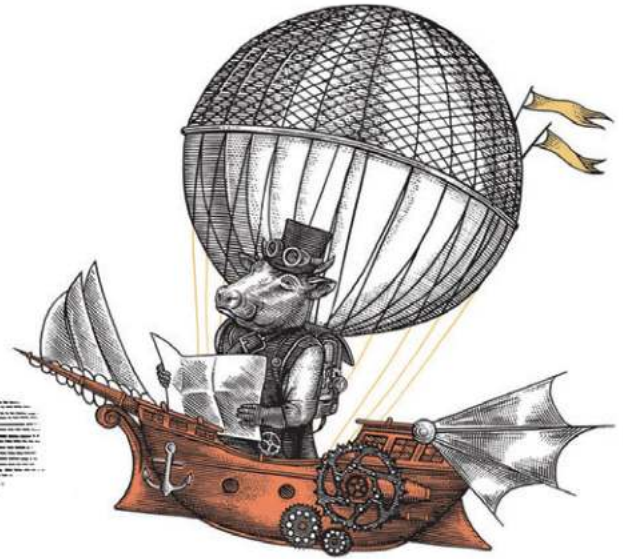
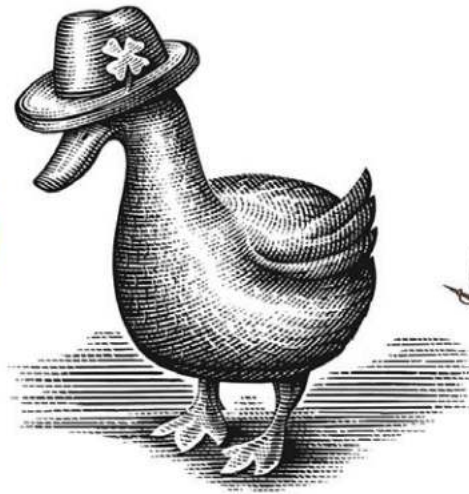
**“Since becoming a parent,
I have ... simplified a lot of my
illustrations and my use of
colors. While helping me solve
problems, it pushes me out
of my comfort zone in making
my work effective.”**

Navina Chhabria, via LinkedIn newsletter EmpowerInk

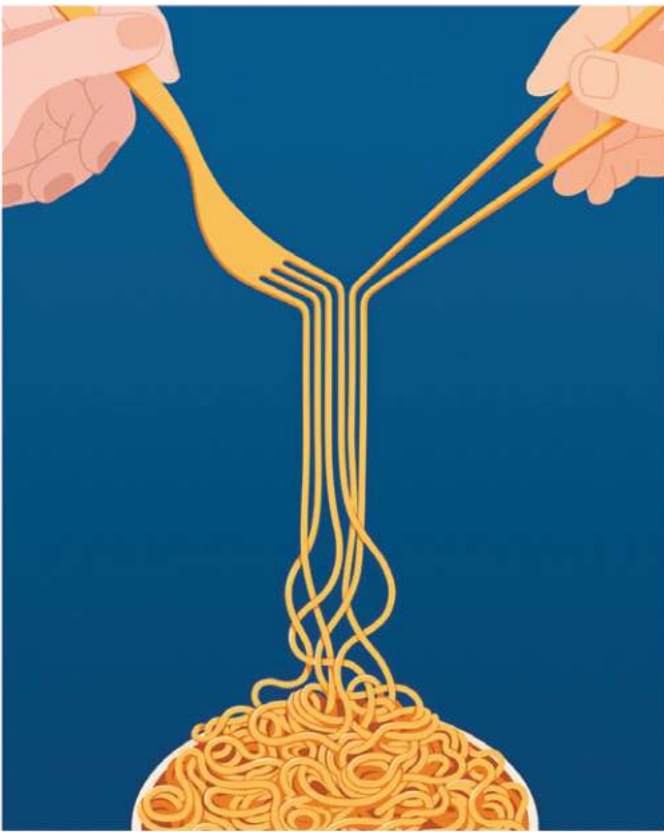
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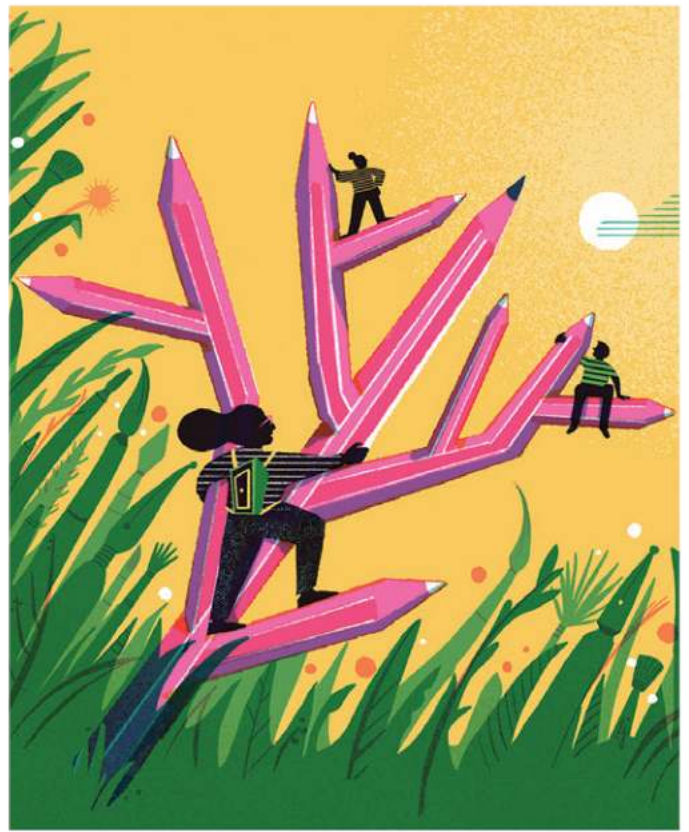
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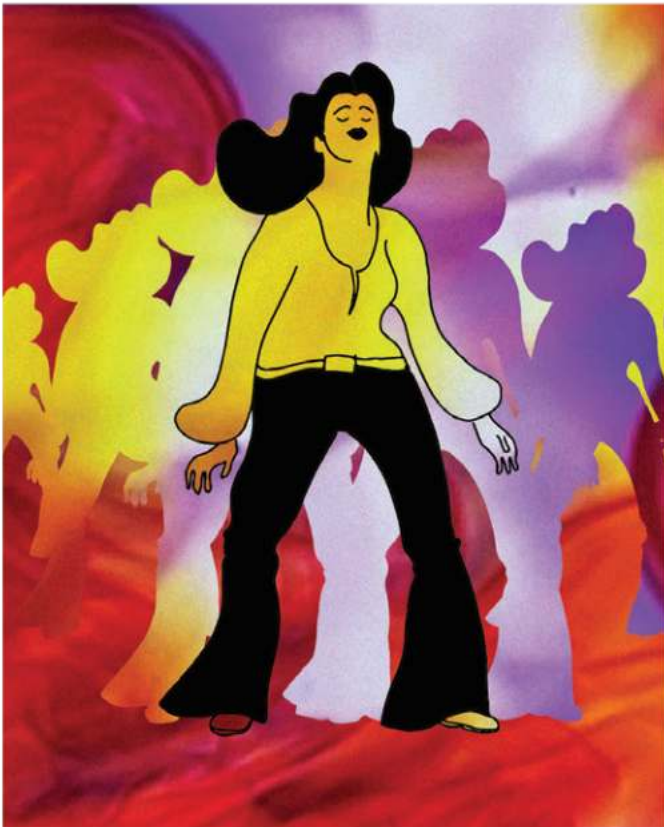
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