

iJUNGLE ILLUSTRATION AWARDS 2018

INTERVIEWS WITH THE WINNERS

BOOKS

COMICS

COMMERCIAL

EDITORIAL

NEW TALENT STUDENT

SELF-PROMOTION

VIDEO GAMES ART

**ALL THE GOLD MEDALISTS
AND MERIT AWARDS**

**AN OVERVIEW OF
CONTEMPORARY ILLUSTRATION**

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

Kind regards,
iJungle Team

ijungleawards@gmail.com

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

ERICK FLETES (US)



ESTEBAN MILLÁN PINZON (COL)



Esteban Millán grew up in Bogotá, Colombia. At The University he became known for his drawings and illustrations being able to participate in several group exhibitions and working as a freelance illustrator.

He graduated from the Pontificia Universidad Javeriana in Visual Arts, and currently works as an artist and a drawing teacher in Bogotá. He is working on a graphic novel with the independent publishers Rey Naranjo Editores from Bogotá. With the project The Eternal Walker, his work has been recognized nationally and internationally, having the opportunity to be in Infected by Art Volume 6, The World Illustration Awards 2018 and iJungle Illustration Awards 2017. In iJungle illustration Awards He won the Best of The Best Award and the Gold medal in Self- promotion category.



TANG YAU HOONG (MAL)

Tang Yau Hoong is an artist, illustrator, graphic designer living in Kuala Lumpur, Malaysia. With a passion for creative thinking, he creates art that is conceptual, surreal and fun in a simplistic and unique way. He works with various clients for advertising, editorial, and many other design projects. When he is not doing commercial work he enjoys making art and immerses himself in his personal projects.

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BOOK CATEGORY

2018

BOOK GOLD MEDAL

Lina Kusaite (BEL)

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→ Terrence And The Toilet Fairy
It is a children book about a 9
years old boy, Terrence and his
adventures during school sum-
mer vacation, where he discovers
a new, very unusual friend - the
Toilet Fairy called Vib. It is a book
about friendship, adventures and
magic. This book is collaboration
with a writer - Russell Scott
Anderson.

1. Can you tell us a little about yourself, where you're from, where you studied, and where you are at now?

I was born in Kaunas, Lithuania. At the age of 11 I started at art school where I learned all the basic artistic skills and techniques. I then joined Vilnius Art academy in Lithuania where I studied fashion and textile design and afterwards continued the same studies in Art school in Utrecht, Holland and the International Fashion Institute in Paris, France. In 2001 after my studies in Holland and France, I moved to Brussels, Belgium, where I started my artistic journey at FoAM vzw, a interdisciplinary organization with focus on sustainable practices within the cross cultural, social and scientific sectors. After 10 years of collective partnership at Foam vzw, I started creating my own projects in the fields of illustration, creativity and culture, eco-artistic education systems, individual and group coaching on personal development. At the moment I am working on big wall illustration for a restaurant in Den Hague, Holland, creating herbal cards with local/ cultural recipes, working on a gardening game prototype, and continuing to create the eco-art education system for schools.

2. Why did you become an illustrator?

From when I was very small, I always loved to draw and look at pictures in books. I guess I was drawing all my life without thinking that one day I would become an illustrator. Classical drawing was one of the mandatory subjects throughout all of my art studies and I always wished that drawing could be my speciality. In my late

20's, when I was working in the cultural organisation, people started encouraging me to show my drawings to different agents and publishers. I was very shy and never thought that I was good enough to show my work to other people. But with help and persistence from my friends and colleagues, I sent my works to different publishers and soon after that I got my first job to illustrate a book. And from then on, illustration became a side activity that has now turned into one of the main passions in my life.

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

Nature and fairytales inspire me the most. I grew up surrounded by forests and fields, and a big garden full of flowers, fruit trees and vegetables. I spent all my time playing outside. Nature and its systems were, and still are, one of my biggest inspirations – teaching me about the diversity of forms, colours, patterns and how everything simply works. To me, nature is the greatest designer and artist. When we were little, my Mom read us bedtime stories – fairytales by Nikolai Gogol, Brothers Grimm or Wilhelm Houff. The mystery, the magic and unreal worlds always fascinated me. I love the world of the unknown and the invisible. At the same time, they were a kind of escape place from reality for me that at that time I was not aware of. As for artists, I love illustrations by James Jean, Junaida, Whooli Chen, Lars Henkel and my biggest inspiration for the "Terrence And The Toilet Fairy" - was illustrator Lisbeth Zwerger.



BOOK GOLD MEDAL

**Lina
Kusaite
(BEL)**

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→ Terrence And The Toilet Fairy
.It is a children book about a 9
years old boy, Terrence and his
adventures during school sum-
mer vacation, where he discovers
a new, very unusual friend - the
Toilet Fairy called Vib. It is a book
about friendship, adventures and
magic. This book is collaboration
with a writer - Russell Scott
Anderson.

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

I love working in different styles. Every time I get new text to illustrate, I read it and let the text guide me and show me what type of style to choose. There is also always something of mine that comes up every time I create an illustration. I guess the use of techniques like pencil and watercolor brings out my style in my drawings. It amazes me how every story and every person I work with have an impact and influence and have their own style for the images I choose to create. It is almost like I am a messenger through which the ideas and emotions are being filtered. It is both challenging and inspiring. I always manage to explore and express different styles and keep discovering new things for myself while working with others.

5. Can you briefly describe your creative process?

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



comfortable and strong and yet, I am beginning to crave for something new.

6. Best and worst part of your job:

There are several best parts that I love. The first is when I get the opportunity to work with openminded clients, a very inspiring story that is alined with my ideology/philosophy and with a good budget. The second is searching for a style and looking for different inspirations and starting to draw.

The worst parts. Keeping the same style through all of the book is a real challenge for me. And for one or another reason, I always struggle to finish a project. The closer I get to the end of a project, the more I find myself in resistance to keep drawing. Somehow, finishing the project, especially a book illustration, is like ending some kind of a relationship.

7. Quick answers:

Favorite movies:

"Isle of dogs", "Sunshine", "Shame", "Never let me go", most of Hayao Miyazaki animations (particularly "Nausica of the Valley of the Wind", "Castle in the Sky" and "My Neighbor Totoro"), and "Tale of Tales" and "Hedgehog in the Mist" by Yuri Norstein.



Favorite music to work to:

At the moment I am listening to Ezio Bosso music. Often I love to work while listening to music from the film "Human" by Armand Amar. I also love most of the compositions by Philip Glass.

Favorite Hobbies: my work is my hobby :)

Magic wish: I wish for us humans to see ourselves as part of a wilderness, and to cherish it and care about it as we do for ourselves.

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

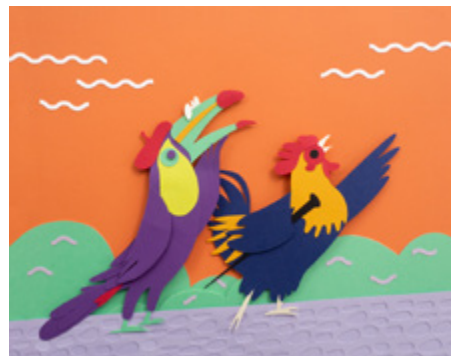
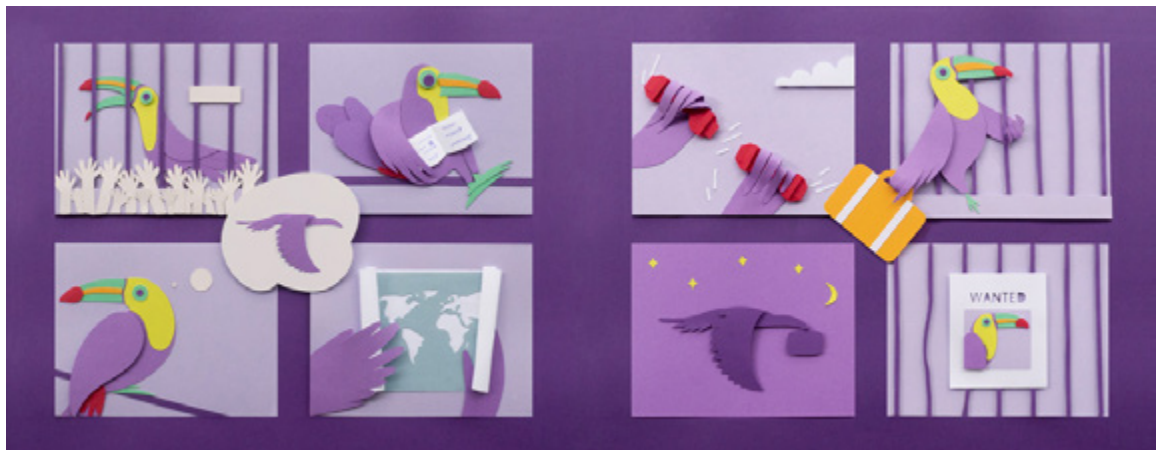
Whatever you do, whatever you choose, make sure it comes from your heart and always trust your intuition. :)



Iryna Donska (UKR)

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→ Modern kids are traveling more than ever so we decided to create a series of books that will help children to know a little bit about different countries before visiting them. The main hero is Mr. Toucan, who ran away from the zoo and went traveling around the world. The first country on his list was France. The whole story is built on postcards about his journey that he's sending to a Ukrainian publisher. All illustrations were made out of paper.



Lora (Boya) Li (US)

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← Forgotten Prophets of Tibet.
Description: The Forgotten Priests of Tibet is a series of "imaginative realism" illustrations inspired by the natural Tibetan landscape and the indigenous pre-Buddhist Bon, an ancient Tibetan folk religion whose heritage can still be seen in Tibetan Buddhism and traditions today. I aim to paint realistic pictures of my imagination about spiritual rituals, ceremonies and miracles practiced by Bon priests.



Paulina Wyrz (POL)

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→ Graphic novel for children about dogs. The book is about a girl who adopts a dog from a shelter. On the following pages, we follow the adventures, difficulties and little joys associated with it. The book also contains information on the proper care of the dog, talks about dog behavior and shows the variety of dog behavior, types, appearance and different work that dogs can do.



Paulina Wyrz (POL)

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← The Fairy Tale Island is a place where children's well-known protagonists of children's books live. One day they must embark on a journey to restore order and restore fairy tales and the correct story.



Yana Bukler (ISR)

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→ The girl with the red hat.
During the horrors of the 2nd world war, when Yana's grandfather was a child, he had to flee his home, wandering through fields and forests all by himself. Fortunately, he was given shelter by an elderly Polish couple, who let him work on their farm. He survived because of his dream to establish his own theater when he grew up. Yana's grandfather will never forget the days when he had nothing but his dream.





Wei Fu (US)

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← I Miss You. The artwork is from a 32 page picture book, illustrating the bustling streets and jolly people in Taiwan. The story begins with a lost black kitten curiously explores the local Taiwanese alleys and markets, meets friendly people and enjoys some playful moments, gets distracted by fresh groceries and finally, finds its mother in the end of the adventure. The inspiration is mainly from my childhood memories, and I aim to create the warm and nostalgic atmosphere.



COMICS CATEGORY

2018

COMICS GOLD MEDAL

Jason Chuang (UK)

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→ 'The Boy'. This graphic novel is completely created with pencil. It tells a story of a boy with a lively imagination but feels trapped in life, and how eventually his imagination takes over, for better or for worse. The ending of this book is left open, however, hidden clues to what happens to him are scattered throughout. It is ultimately up to the audience to unpick and interpret the story to obtain their own version of the fate of the boy.

1. Can you tell us a little about yourself, where you're from, where you studied, and where you are at now?

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

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

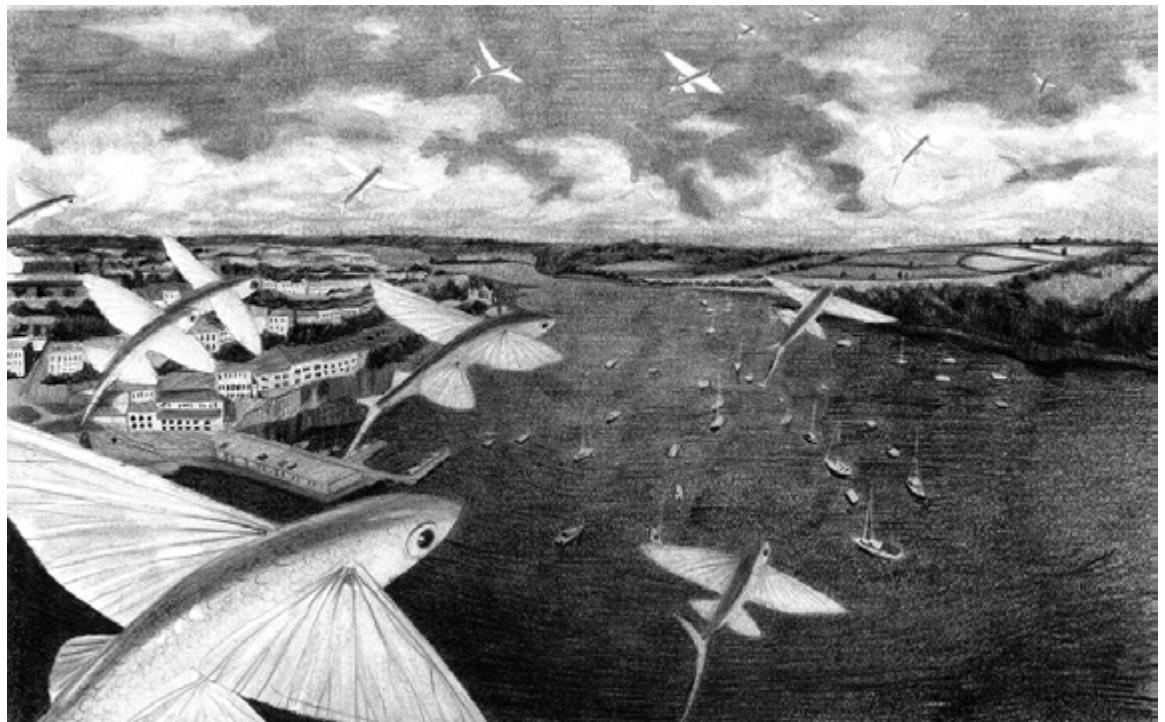
2. Why did you become a comic artist/illustrator?

I've always had an affinity for storytelling, films, and unusual narratives. Some of the animations/ comics I read as a kid still influence me hugely up to this point. I chose to become an illustrator because of its versatility which fits the nature of my work, I

recognise the impact a good narrative can have on its audience, I thought I write stories and I draw, why not do both? When I self-published my first graphic novel I realised that I have been telling stories all my life. Through paintings, doodles and bedtime stories I came up with to read to my sister, I realised this is where my passion lies and it is what I want to pursue as a professional.

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

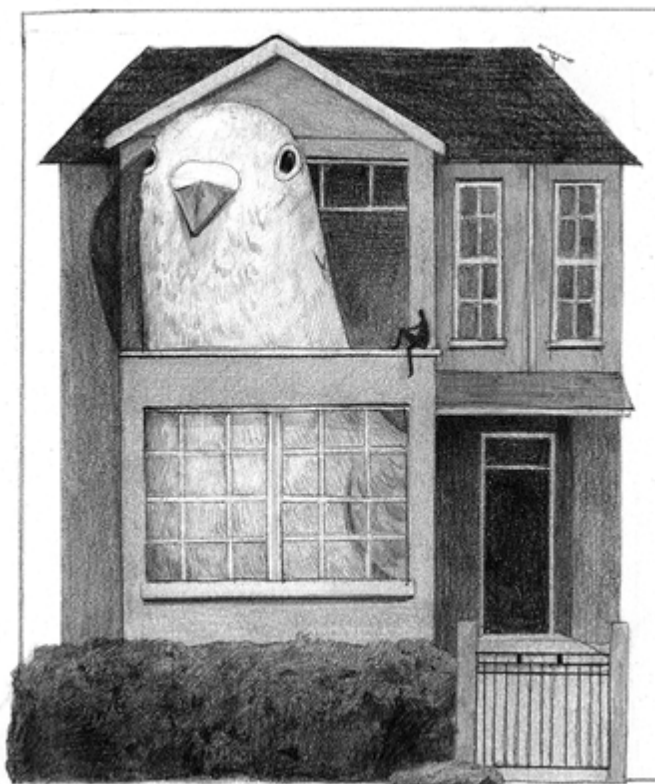
Some of my biggest influences including; Rene Magritte, director Satoshi Kon, Brit Marling and Zal Batmanglij. In their work, the marriage between imagination and reality resonated strongly with me as it is what I love about storytelling. I love narratives that contain multiple layers, as I like to explore the ambiguity of 'reality', as it is a concept that varies with different perspectives. What is absent in a narrative can



often be the most intriguing part of a story. I, as a reader, fill the gaps in a story with my own experiences which create a personal and tailored narrative. I want my work to be a vessel for the audience's imagination, the stories to become a collaboration between me and the readers.

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

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



COMICS GOLD MEDAL

Jason Chuang (UK)

chuangyichen170@gmail.com

→ 'The Boy'. This graphic novel is completely created with pencil. It tells a story of a boy with a lively imagination but feels trapped in life, and how eventually his imagination takes over, for better or for worse. The ending of this book is left open, however, hidden clues to what happens to him are scattered through out. It is ultimately up to the audience to unpick and interpret the story to obtain their own version of the fate of the boy.

5. Can you briefly describe your creative process?

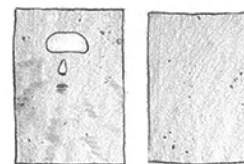
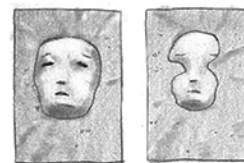
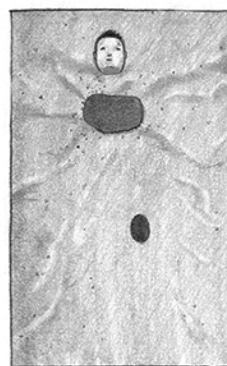
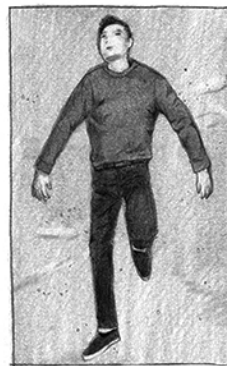
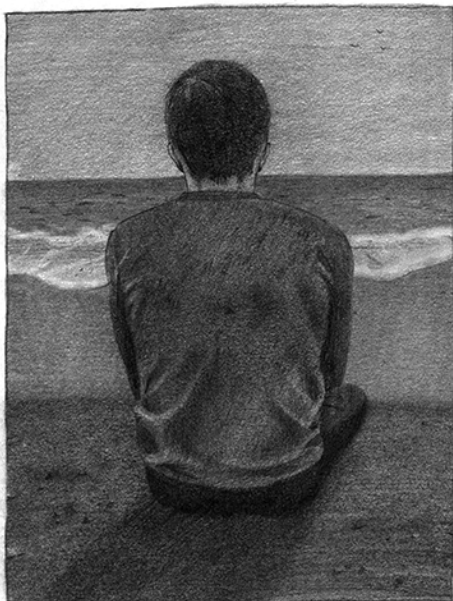
For my book 'The Boy' specifically, I drew inspiration from my time served in the military. I would stand on watch and my mind would wander off, into an alternate universe where I felt trapped too, in a different time of my life. I then started coming up with visuals which I recorded in my sketchbook,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

For the main storyline, I altered the original story (a boy serving in the military) into the current storyline (a boy who lives in a small town), since I want the story to be as universal and applicable as possible, as I believe everybody has the feeling of being

trapped if not constantly, then at some point in their lives.

6. Best and worst part of your job:

I get to be as free as I can when creating my own stories, as I write them myself, I don't need to compromise the content with a writer. I can present the visuals however I have them in my mind without worrying whether they complement the text enough. The thing I find the most challenging is my own mind. I get lost in my own imagination, and sometimes forget that other people can't see, and may not understand my artistic vision. Translating my vision onto paper can be a barrier when I'm trying to tell a coherent and in depth story, that the audience would understand and enjoy.



7. Quick answers:

Favorite movies: Cloud Atlas, Spirited Away, Another Earth

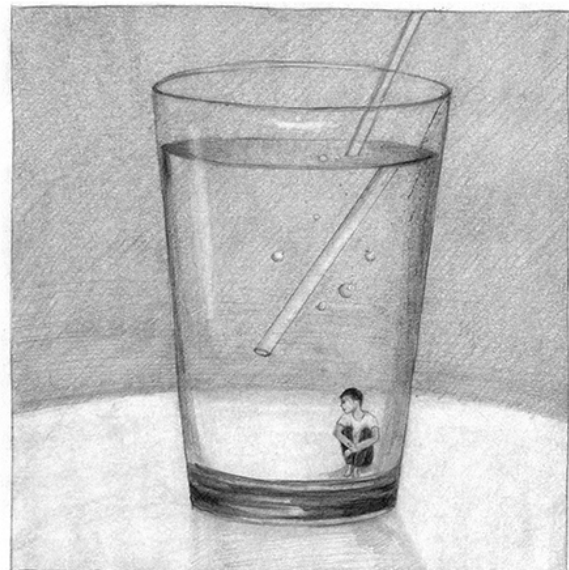
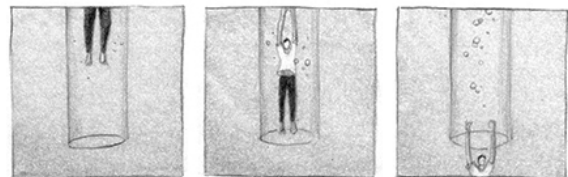
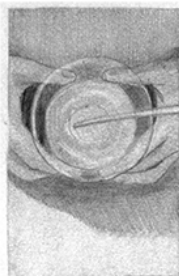
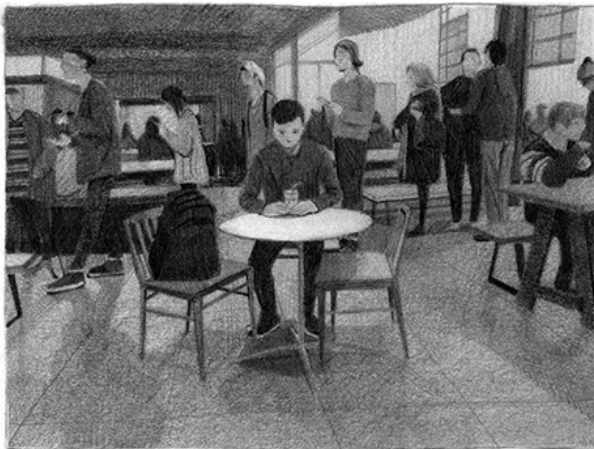
Favorite musics to work: Bjork

Favorite Hobbies: Films, travel

Magic wish: to be able to fly

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

Stay true to yourself, don't try to be something you're not, the best piece of work comes with a sincerity, if you believe in what you have to say, the heart comes through when people read it, it doesn't matter how skilled you are, how amazingly you can draw, the most important thing is that you really insert your own voice into whatever you do.



Carlos Villarreal Kwasek (ECU)

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→ Bestiario (Bestiary). Our compendium has been so named in recognition of the persistent and diverse appearance of animals in the narrative work of Ecuadorian writer César Dávila Andrade (1918-1967). Our work consists in adapting a number of this author's short stories to a graphic narrative format with an emphasis placed in the visual impact of beasts, we believe this element enables contemporary audiences to connect with the rich content of Dávila Andrade's literature.



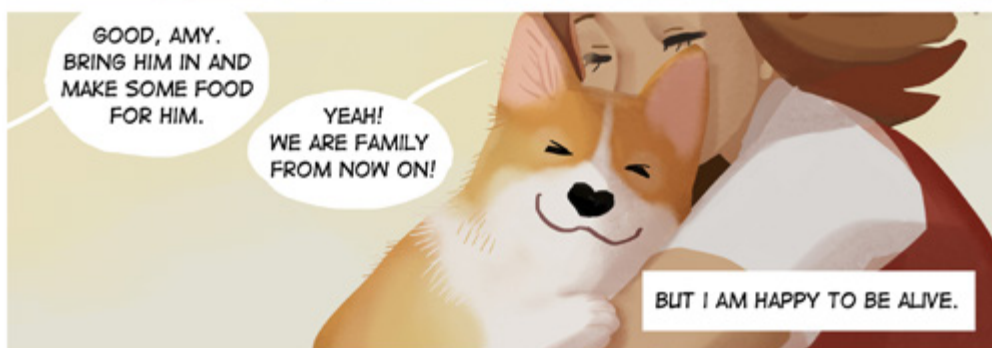
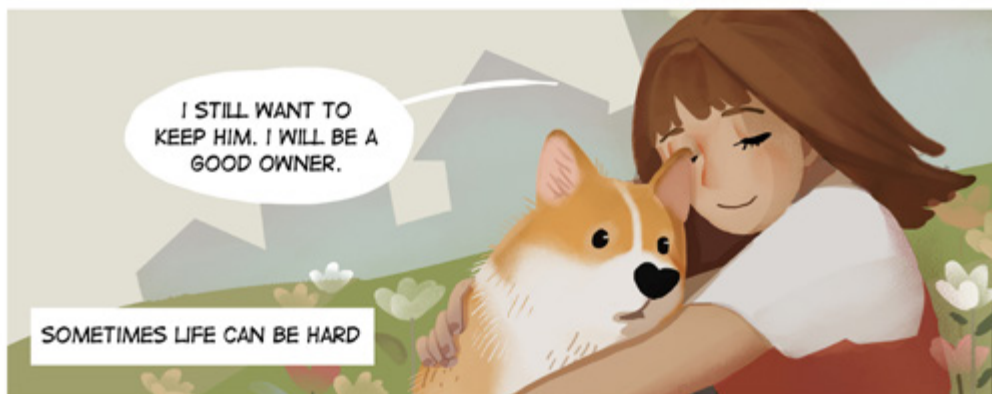
ASPIRABA COMO UN TORO APASIONADO EL OLOR DE LA SANGRE DE LA HEMBRA.

SE IRGUIÓ SÚBITAMENTE, COMO SI ESQUIVARA UN GOLPE. ACEZABA. SIN VOLVERSE, ECHÓ A CAMINAR HACIA LA CALLE QUE SE ANUNCIABA CON MÓVILES LUCES A TRAVÉS DE LOS ÁRBOLES.

Lidan Chen (US)

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← A short comic about a corgi in animal shelter who is going to be euthanized.



Tatiana Komarova (RUS)

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→ Comic answers the question «Why doesn't dog go to museums?»



COMMERCIAL CATEGORY

2018

COMMERCIAL GOLD MEDAL

Tania Yakunova (UKR)

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→ Series of posters for Mixmax. Each poster tells about one major company values regarding teamwork and client service. Posters are meant to be used in internal and external communication as well as on the website.

1. Can you tell us a little about yourself, where you're from, where you studied, and where you are at now?

I was born in Kiev, Ukraine and was into drawing since I was a child. In school years I attended art school, that at some point became unbelievably boring to me. So I quit art for some time and got a degree in social science and technology. However, at the age of 24, I went to study design and found my passion for illustration. I never looked back since then.

2. Why did you become an illustrator?

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

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

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

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

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

5. Can you briefly describe your creative process?

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

vision of the sketches and go to actually draw final illustrations, do color tests and fine-tune details.

6. The best and worst part of your job:

I don't like all the management aspects. I also hate calls.

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

7. Quick answers:

Favorite movies: Twin Peaks, Friends, Space Odyssey 2001, All Miyazaki, All Wes Anderson

Favorite music to work: Silence

Favorite Hobbies: Traveling, reading, dog walking, couch lying

Magic wish: Travel in time and dimensions.

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

Don't take it to serious.





Andreas Pitsillides (CYP)

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→ Eyekon Comic Con. Poster created for the 1st Eyekon Comic Con in Cyprus.



Axana Zasorina (RUS)

axana.design@gmail.com

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



Hu Yu (R.O.C.)

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→ Pan.
This work was invited to participate in an illustrator collective exhibition "Les beaux jours" (The good days), held by Quintal Editions in Paris. Inspired by the "Pan" in ancient Greek religion and mythology, which presented the "wild" and "spring".



Jaye Kang (GER)

jayekang@outlook.com

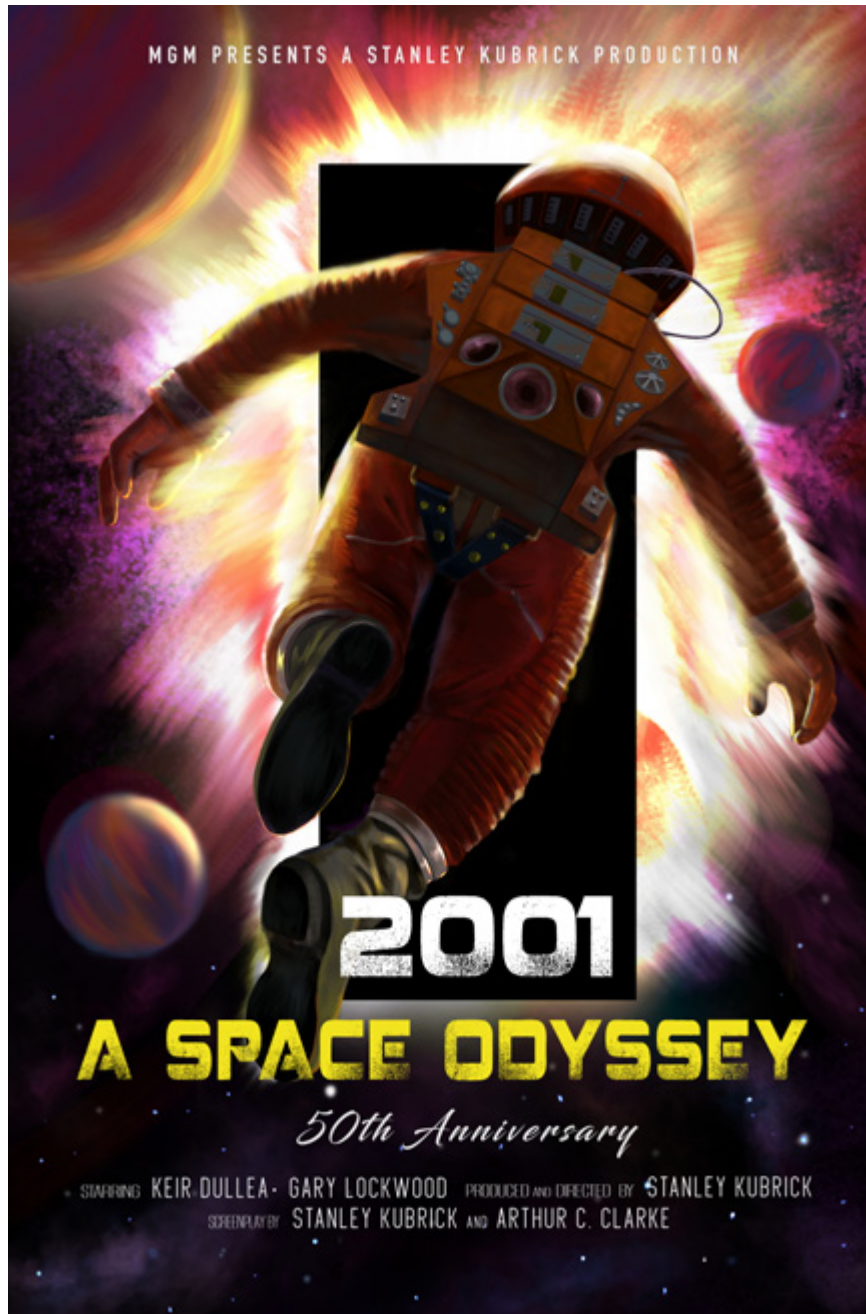
← World of Kiss.Illu18 was an illustration exhibition in Cologne. All chosen artists made a special piece with the same theme "Kiss" for the exhibition. This was my illustration "World of Kiss". It shows that all love is equal and beautiful.



Shaowen Zhang (US)

ivanka.khomyak@gmail.com

→ 50TH Anniversary Edition
of the movie: 2001 - A Space
Odyssey



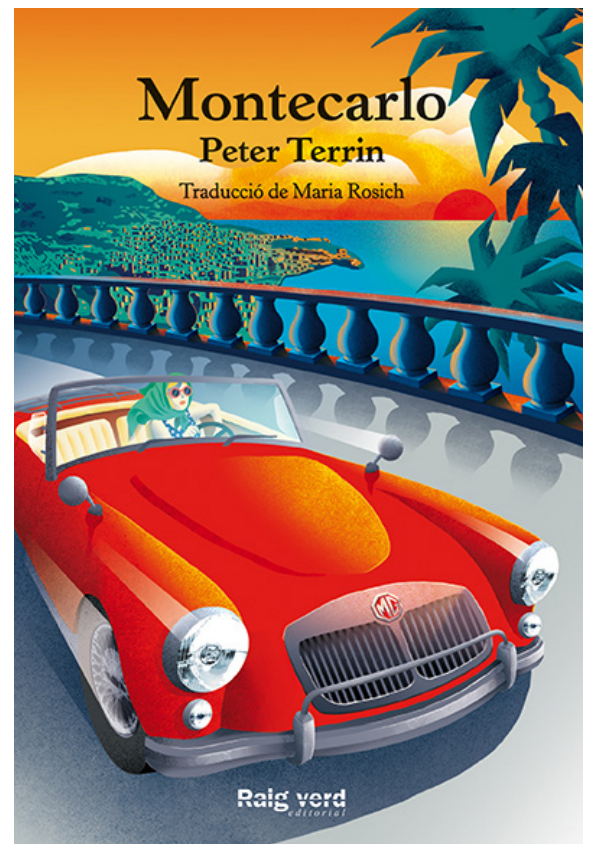


Xavier Mula (SPA)

grafixmula@gmail.com

← Poster for La Mostra d'Igualada – Children and youth theatre fair of Catalonia 2016 - April 2016.

← Cover book: Montecarlo, by Peter Terrin - Rayo Verde publisher / Catalan version - February 2018.



EDITORIAL CATEGORY

2018

BEST OF THE BEST AND EDITORIAL GOLD MEDAL

Ryan Garcia (CAN)

bmb.ryangarcia@gmail.com

→ Can a Murder Verdict Help Reform Chicago Police? for the New York Times

→ An officer's shooting of a teenager shocked the city His conviction should force the city

1. Can you tell us a little about yourself, where you're from, where you studied, and where you are at now?

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

2. Why did you become an illustrator?

Before deciding to study illustration, I actually studied architecture and was well on my way to becoming an architect. Like many people, I really didn't know what I wanted to do after high school, and so I decided to copycat what my brother was doing and enroll in an architecture program. During that time, however, I was also playing bass in a rock band (and taking it much more seriously than my studies). To my teachers' annoyance, during most lectures, I'd be doodling band logos, rock posters, stage designs, all that stuff. Even though I didn't know it at the time, a lot of what I was doing was illustration. So after graduation, I had to make a decision whether to jump feet-first into the world of architecture — a.k.a. drawing doors and windows — or go back to school for



something else. This was around the time Instagram was exploding and I stumbled on the world of art and illustration. Luckily for me, by sheer happenstance, I discovered some amazing artists on there (David Choe, James Jean, Jeff Soto were my favs) and decided to shift gears into the art world. Whew, close call.

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

In terms of illustrators, I really admire those who focus on clarity of thought and clarity of execution. It always looks like magic when someone is able to distill a profound concept into a very simple, even minimalist, drawing. Christoph Niemann of architecture — and Istvan Banyai are great examples of this — and it's probably very obvious

that I've borrowed much of their visual language. Filmmakers have also been inspirational to me lately. I recently read Michael Benson's "Space Odyssey", a book which outlines how Stanley Kubrick created his masterpiece 2001: A Space Odyssey, and I found so many parallels between filmmaking and illustration. It's clear that the fundamentals of art (form, space, colour, light, etc.) apply just as strongly to a major motion picture as they would to what I do in editorial illustration. Also in the same vein, I've been obsessed with the filmmaker Yorgos Lanthimos (director of The Favourite). If you haven't yet seen any of his films, I'd definitely recommend starting with Dogtooth, the visuals alone blow your mind.

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

naturally over time, and one shouldn't think too much about it. Especially in the world of editorial illustration, your style will develop whether you like it or not. My advice in this regard is to draw as much as you can from life, really training yourself to see will aid in developing "style". Tight deadlines are also unforgiving when it comes to style, you draw the way you've conditioned yourself to draw. There's a famous quote that I love by the Greek poet Archilochus, "We don't rise to the level of our expectations, we fall to the level of our training". I think it very much applies; your style is going to be the way you draw under the most extreme of constrictions and conditions. After I'm finished an illustration, I'll often go back and try to pinpoint what's working and what's not. "What do I like about this piece? What do I hate?" Lately I've been absolutely obsessed with brevity of linework and minimal colour pallets, so I try to make sure at least those 2 elements



BEST OF THE BEST AND EDITORIAL GOLD MEDAL

Ryan Garcia (CAN)

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are in every piece. Is that style? I don't know, but it's what I like. So I'll keep trying to figure it out.

5. Can you briefly describe your creative process?

My process is pretty standard as far as editorial illustrators go. First, the art director will send me a brief of the article — it could be the full article or sometimes even as small as just a few words — and I'll begin to brainstorm out ideas. Two

books I'd recommend for developing solid

brainstorming techniques are "Lateral Thinking" by Edward De Bono and "Art Synectics" by Nicholas Roukes. From that point I'll do some tightened sketches of the strongest ideas (obviously this is subjective) and email them back to the art director. I'll usually send around 4 to 6 ideas. Once they've approved one of the concepts, I'll go ahead to final.

Creating the final artwork usually goes in 4 stages. 1) Tightening the

taking the initial concept and refining it. Then 2) Value studies: making sure there's

a strong tonal hierarchy in the image. In my opinion, this stage makes or breaks an

image — I've f**ed up MANY illustrations by jumping too quickly to colour when I

should've spent more time with values. I recommend "Picture This" by Molly Bang

for more on composition and values. 3) Linework, either done digitally or with a

brush. And finally, 4) Colour, textures, and effects.

6. Best and worst part of your job:

Honestly, the best part is I get to be my own boss. Not having to wake up early

and commute to work is a beautiful thing. To pay for my school tuition, I worked in a

car factory where I'd have to wake up at 5am everyday to get there on time. I'm so

grateful that I can set my own hours and work in my pajamas. I'll never get over that.

The worst part of the job is the social isolation. Naturally I'm a pretty introverted

guy, so working from home is great most of the time, but usually by the end of the week I'm really craving social interaction.

7. Quick answers:

Favorite music to work: I mainly listen to podcasts when I work, but sometimes I'll throw on some classical music or hip hop beats.

Favorite Hobbies: Yoga, drinking coffee, usually not at the same time.

Magic wish: A spray painting lesson with David Choe would be awesome.



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

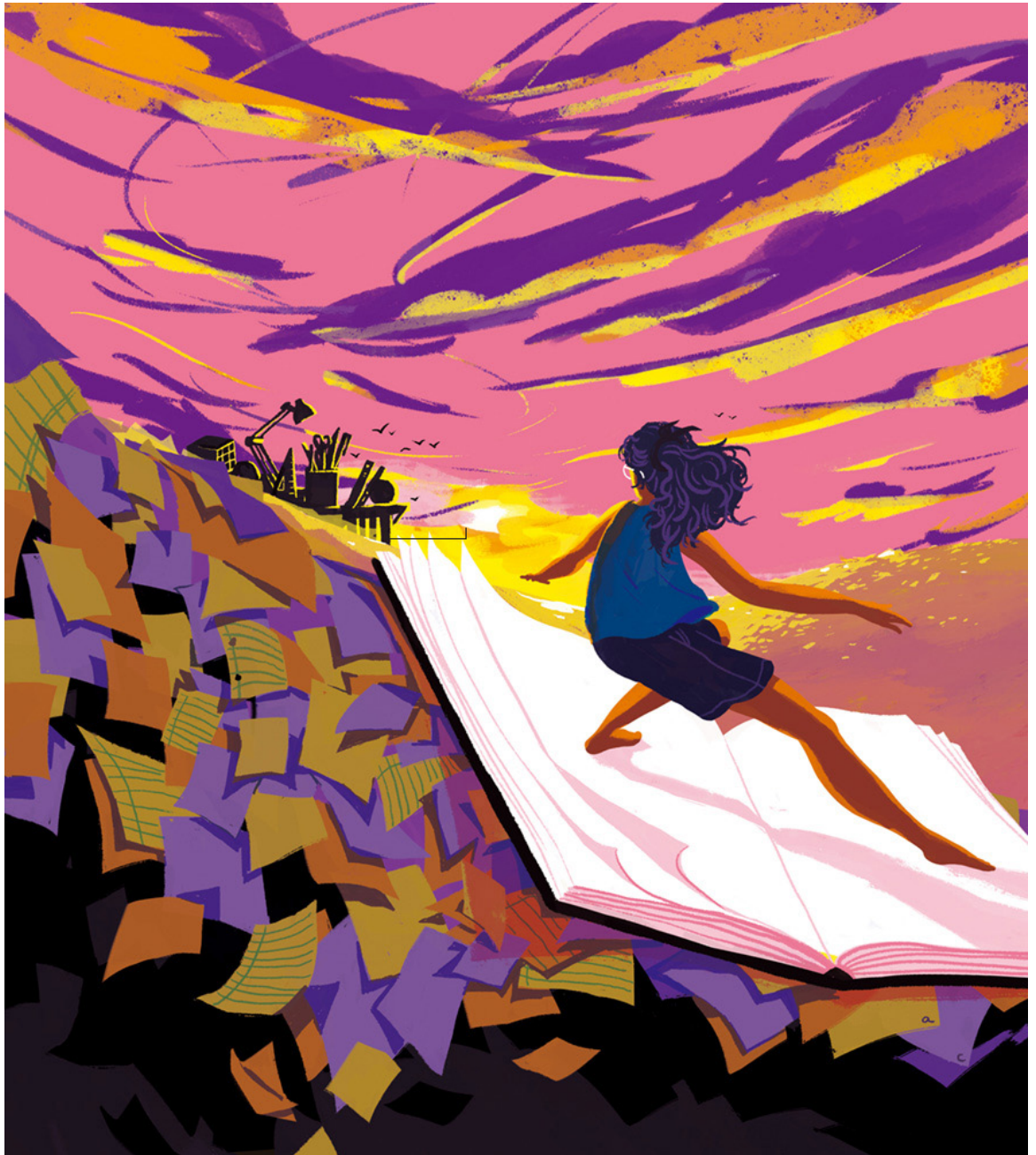
"Those who promote the most, get the most work." This is a piece of advice I picked up from a Mark Matcho lecture on youtube. If you don't know Mark's work, definitely look him up, his work is awesome. Mark says to "promote early, and often", and I completely agree. Frequently young illustrators get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



Angel Chang (R.O.C)

angelchangart@gmail.com

→ Illustrations for an article about child's back-to-school jitters and how to ease them on The Washington Post.



Arad Golan Coll (SWE)

aradgolan@gmail.com

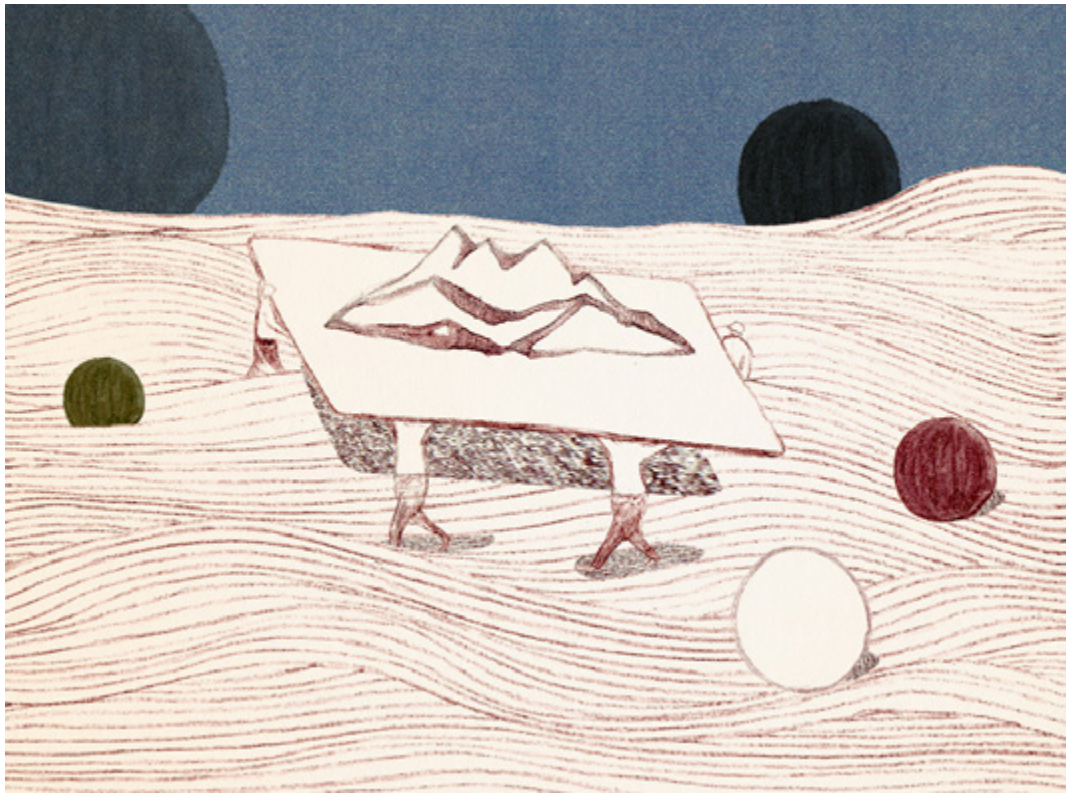
← 'Why Being a Foster Child Made Me a Conservative'.
Illustration for 'The New York Times op-ed 'On Campus' section about a Yale student who experienced growing up in the foster care program and how, in his opinion, growing in a two-parent household is incredibly important for a child's sense of individual agency as they mature.



Chia Ying Lee (CHI)

thecreepgotfever@gmail.com

→ Pioneers. Inspired by an education book about universal secret. Everything is formed from Geometric Shape, as time goes by all the creatio. Moon,trees will have their own organic evolution.



Eleonora Simeoni (ITA)

eleo.simeoni@gmail.com

← My work is based on Archetypes: shadow and double. my attention was focused above all on the representation of the different but that is part of the human being. In the double, the rational part and the irrational part. In the shadows the acceptance of what is part of us and from which we often run away, diversity often frightens, but by representing it and giving it a face (almost ironic) it is as if it were demystified.



Elizaveta Vylegzhanina (EST)

elizavyle@gmail.com

→ Love my job. Editorial illustration for PLUG magazine, Estonia. Article by a psychologist Jelizaveta Dulberg. The article author speaks about the topical issue of getting a steady income by doing what you love, where to start, how not to stop, and how to help yourself along the way. Media: vector.





Fabio Buonocore (ITA)

fabulo.illustratore@gmail.com

→ The new American cuisine is a melting pot of flavours and cultures. It embodies innovation and revolution. In order to stress these two aspects, I've decided to convey the concept of union and combine it with an element from the "March for our lives" demonstration, which took place on March 24th 2018. The foods hugging each other and literally jumping off the plate are something intensely alive, just like culture.



JIN-YI CAI (CHI)

caijinyee@gmail.com

→ ROOFTOP ISLAND.
Swimming every day in the
hustle and bustle of the city, we
occasionally have to come up to
take a breath at the rooftops-the
islands in the ocean.



Yiwei Xu (UK)

xyw1216@hotmail.com

← With Alice. Inspired by an article from the British Library Chinese website describes how the English children's literature Alice in Wonderland be translated into Chinese and its influence in China.



NEW TALENT (STUDENT) CATEGORY

2018

NEW TALENT (STUDENT) GOLD MEDAL

Kacper Swat (POL)

tawspier@gmail.com

→ Making illustrations was always a big part of my life and now I seeking for opportunities to share my art and collaborate with editors and magazines. I am aiming for strong and simple compositions that will catch attention and also share some message.

1. Can you tell us a little about yourself, where you're from, where you study...

My name is Kacper Swat, I come from Poland and currently I study graphic design at Art University in Poznan, Poland

2. What was the most important thing you learned in school? Was there a teacher that was decisive for your growth?

The most important thing was probably trying different traditional graphic techniques. I think thanks to that I started applying traditional-like elements to my digital artworks. Any kind of growth is influenced by huge amount of elements. I would not say there was one decisive person who helped me to growth.

3. When did you know you wanted to be an illustrator?

Since only I knew that being illustrator is actual career path (so since I was 12 I guess).

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

There's a lot artists I admire, mainly because of their unique approach and distinguish style. Just to show the variety: Jacek Malczewski, Gustav Klimt, Arys, Piotr Jablonski, Benjamin Bjorklund, Sergio Toppi, Ilya Repin. Their art is simply an inspiration to find my own visual voice. When it come to things - books, movies and games are probably the biggest source of inspiration.



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

I honestly would not say that I found anything yet.

6. How much attention do you pay to the feedback of others on your work?

A lot. Almost always before finishing a new piece I'm asking my people if they could give me some feedback/critique on it. I'm paying attention to what other people think about my artworks but I always keep in mind that it's my own piece.

7. Where do you see yourself in ten years?

At work - learning something new, doing something completely different than I do now. Working with team of creative people would be awesome.

8. Quick answers:

Favorite movies: Whiplash, Reservoir Dogs.
Favorite musics to work: Ambients/Electronics/Rap music - Depends on mood and time of day.
Favorite Hobbies: Music/Books/Coffee.
Magic wish: I would like to not need sleep :)



Alyssa Dosmann (US)

alyssa.dosmann@tcu.edu

→ These pieces included are illustrations of the modern Seven Wonders of the world.



Anastasia Suvorova (RUS)

anastasia@chaosego.com



Ben Bueno (ISR)

rafiland@gmail.com

→ Questionnaire
Each illustration acts as a
"visual answer" to a question
from the questionnaire french
TV host Bernard Pivot used
in his talk show "Bouillon de
culture", later used by James
Lipton in his show "Inside The
Actors Studio".

What is your favorite sound?
(Pouring Rain)



Cherlyn Rebutan (US)

crebu001@odu.edu

← A series of three posters promoting the "Music for the hungry" event organized by the Foodbank of Southeastern Virginia and the Eastern Shore. The music for the hungry is a festival-like event that encourages people to help raise funds for meals while letting them have a great time. The combination of instruments and objects related to Foodbank in illustration communicates their movement to alleviate hunger in the community by bringing people together through music.



Daihonghan Wang (US)

ameliewang1996@gmail.com

→ Those four illustrations are based on one Chinese traditional Idiom story called: Endure present hardships to revive, Which kind like the oriental version of The Count of Monte Cristo. This basically about one king living in ancient China who lost his kingdom in war, he slept on firewood and ate a gall-bladder before having dinner and going to bed every night in order to remember his humiliation. I created four pieces to illustrate the whole story.



Daniel Castro Maia (US)

dcmaia.art@gmail.com

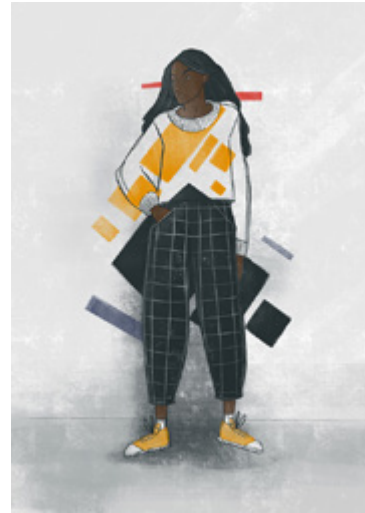
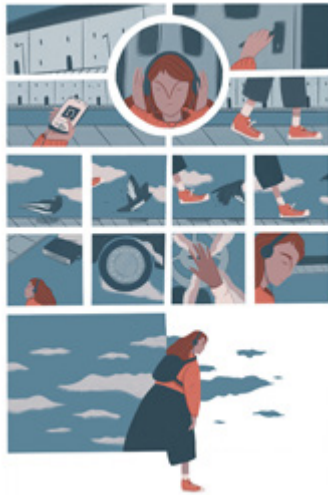
← Games That Changed The Game.
These illustrations are part of a series of limited color large-scale posters that celebrate a few of the most influential interactive experiences of the last 25 years. The video game industry has matured tremendously ever since it switched to a 3D medium, thanks to the creativity and innovation that each artist and engineer has poured into these games, and my goal is to depict the wonder and ingenuity behind them.



Elin Brokenshaw (UK)

elinbrokenshaw@gmail.com

- 1. Lost in Solitude. An Editorial piece for an article on outdoor swimming, showing how someone can lose themselves in an activity.
- 2. Losing your Way. Short comic based on a growing detachment from surroundings that leads a character to step out of their own story.
- 3. Blending In. Inspired by Kazimir Malevich, combining with modern fashion.
- 4. Under Stars. Reportage piece showing a quiet moment under stars.
- 5. A Growing Hole. A personal piece visualizing a growing feeling of emptiness.





Felipe Pellisser Albergard (BRAS)

felipe@bozobozoca.com

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



Fran Hu (US)

franhuillustration@gmail.com

→ Domino of desire.
I used to enjoy watching the moon at the window every night. When I was 9 years old, I made a wish to the moon for a Domino. After a few days, my parents bought Domino back, even it's for my brother, but I still feel very happy. Then, I made a lot of wish to the moon and more or less they were realized. In this picture, every Domino has a wish that I have made. These wishes changed from the candy at the beginning to no class and gradually became dangerous.





Haijing- chao Su (US)

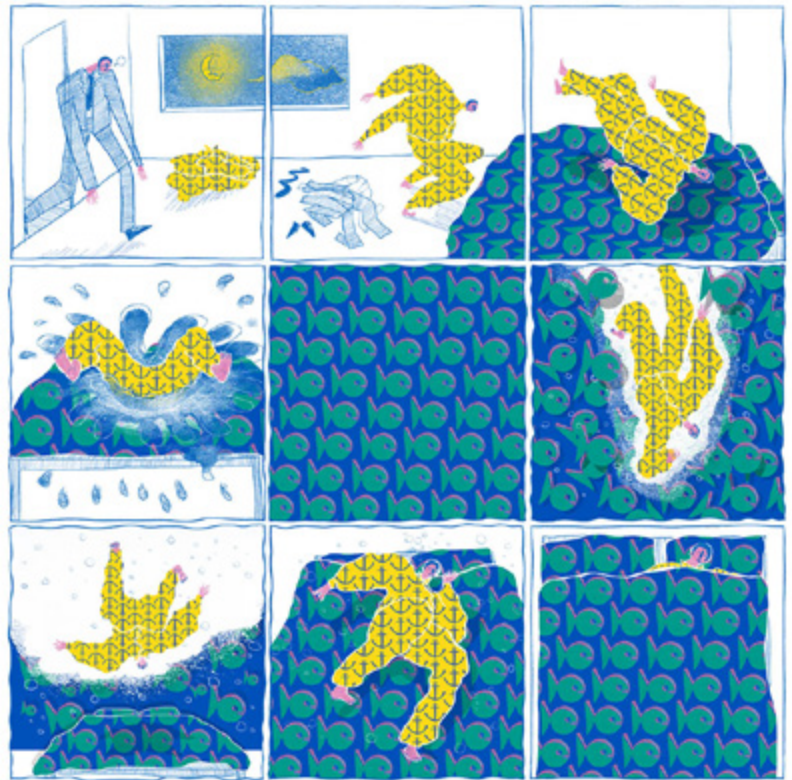
haijingchaosu@gmail.com

← The pieces I'm including were created during the pursuit of my Masters' Degree at the Academy of Art University. Alter-ego. We are all in the gutter, but some of us are looking at the stars.

Jack Tongeman (UK)

jktongeman@gmail.com

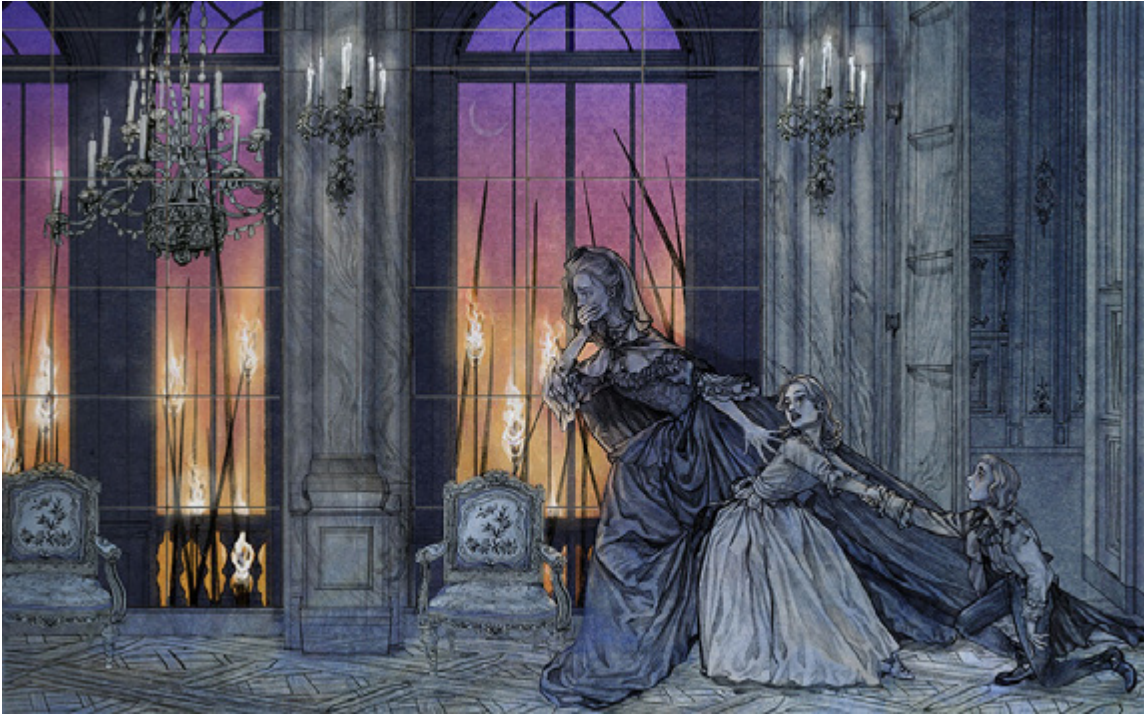
- 1. Lost in Comfort: Short Comic about the comfort and relief of falling into your bed after a long day.
- 2. Baggy: Figurative illustration which captures the idea that clothes define our surface identity.
- 3. Submerged: An experimental scene which illustrates a sense of calm found floating in water.
- 4. The Giant in the rain: A single panel from a short comic about a giant which grows in the rain.
- 5. Textured Figure: Monoprint experiment overlaid with a character to give it meaning.



Jeongin Yoon (US)

jyoon39@sva.edu

← Marie Antoinette.
My approach to Marie Antoinette's biography is to juxtapose cause and consequence in mirrored, balanced compositions. Last Year at Marienbad The depiction of the fragile mind. Inspiration. The way that I was formed and guided as who I am today.



Kahla Watkins (US)

k.watkins15@tcu.edu

→ Fruit of the Earth patterns. Aloe Vera, Sun care, and Juice patterns encompass the ingredients within the product with other rainforest and beach elements intertwined.



Natsumi Chikayasu (UK)

natsumichikayasu@gmail.com

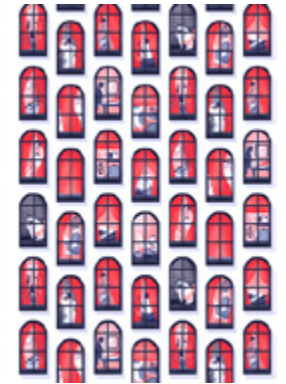
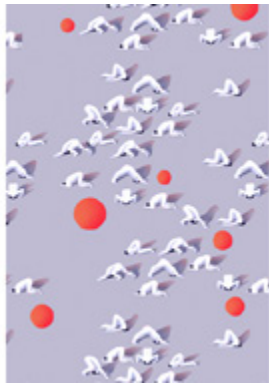
- ← 1. Illustration based on the problem where many schools in Japan still do not have air conditioners in their classrooms despite the major heatwave.
- 2. Editorial illustration about online algorithms and its intransparency



Noam Berger (ISR)

noamberger93@gmail.com

→ I THINK THAT PEOPLE THINK
my graduation project from the
visual communication depart-
ment in Bezalel, a collection
book of thoughts about first
impression, what do I think of
myself? what do I think others
are thinking about me?
this is my illustrated interrup-
tions made into patterned shirts.



Omer Porat (ISR)

omerp2191@gmail.com

← Super Rich Kids.
A cover I made for a song by Frank Ocean.
The illustration shows the aftermath of a rich kids party in Los Angeles area, and the people who clean up after them.



Omer Viner (ISR)

mr.omer.viner@gmail.com

→ My Cells and I is an interactive children's book which combines a mobile phone and takes the reader on a journey into the human body and the cells of which it's composed. The journey starts at the human body and dives into the body tissue, the cells, the organelles inside of the cells and the DNA. It allows children to interact, touch, get curious and ask question about the building blocks of the body and what is inside of them.



Shacham Rubin (IRS)

mr.omer.viner@gmail.com

← As part of an illustration course, I had to choose a unique individual, with a distinctive and rather grotesque face features, preferably, well known. After I extracted Iggy DNA, I applied it to other 10 family members, which carry the same genetic properties. The second part of the project was to collect the whole ensemble and relocate it into a scene.



Skye Liu (UK)

nuk0rate@hotmail.com

→ Save Yourself!
An bleak imagining of an alternate reality China where the air pollution remains unsolved, and people have to resort to artificial means of breathing better air by replacing their lungs with mechanical ones. These lungs are advertised to the people and sold at high prices, a means of survival to the ones able to afford it while others perish. In many ways it was a commentary on the real state of Chinese society on governmental control, socio-economic class and consumerism.



Zhuoyan Dai (UK)

zhuoyand@outlook.com

← Dreams

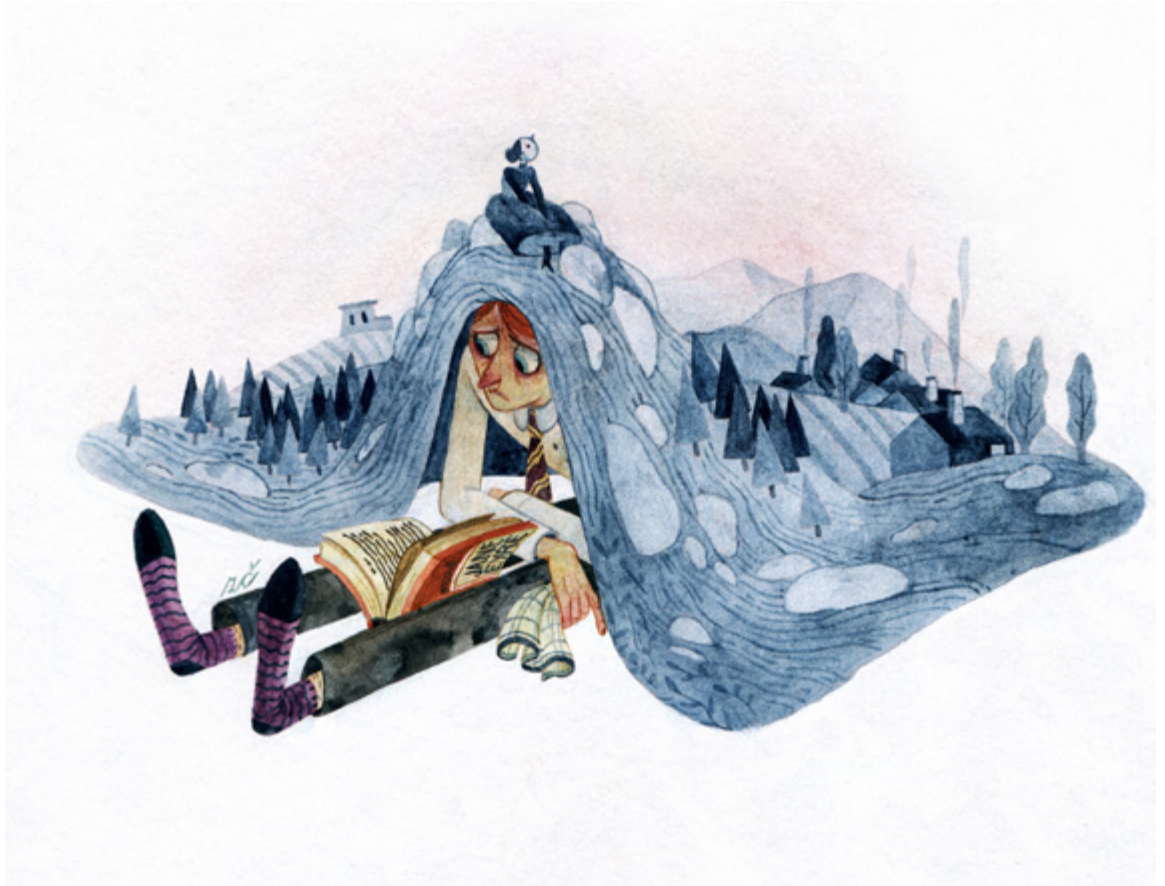
The series of illustrations is about my dreams. Everyone may has dream every night, dreams are a part of our life. What is more, there are also have some values about our dreams, which can influence people's mood, and there is the connection between the mental health and dreams. So i would like to illustrate my dreams, I think it is quite interesting.



Zuzana Čupová (Cz. Rep.)

z.cupova@seznam.cz

→ My work is a school illustration, the theme was A Book and it is supposed to show the atmosphere of the book and the feelings of the reader.



SELF-PROMOTION CATEGORY

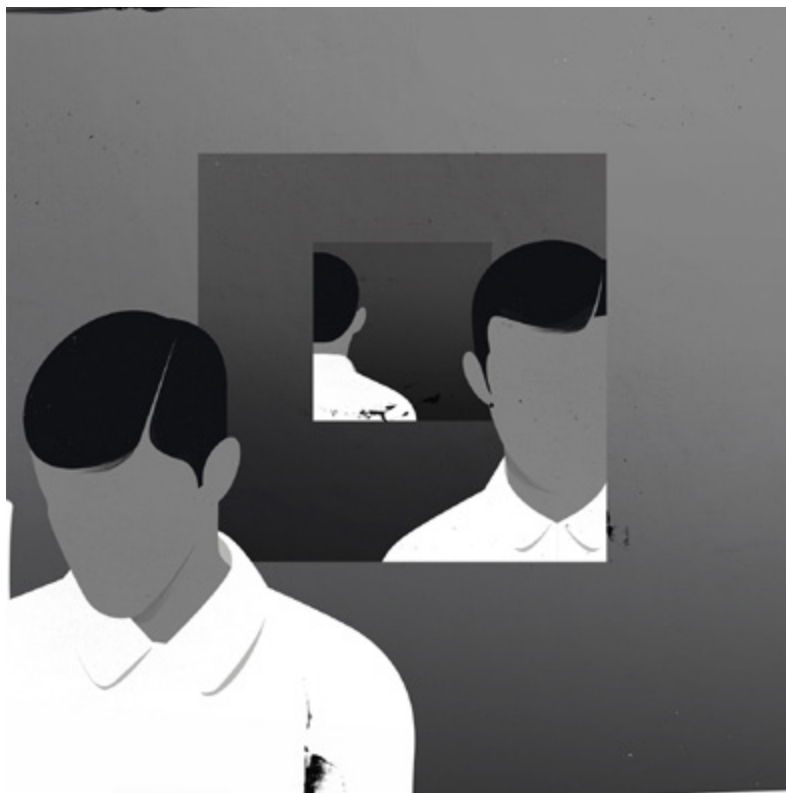
2018

SELF- PROMOTION GOLD MEDAL

DAVIDE BARONI (ITA)

davidebaronistudio@gmail.com

→ The relationship between a man and a woman is often never as it appears...

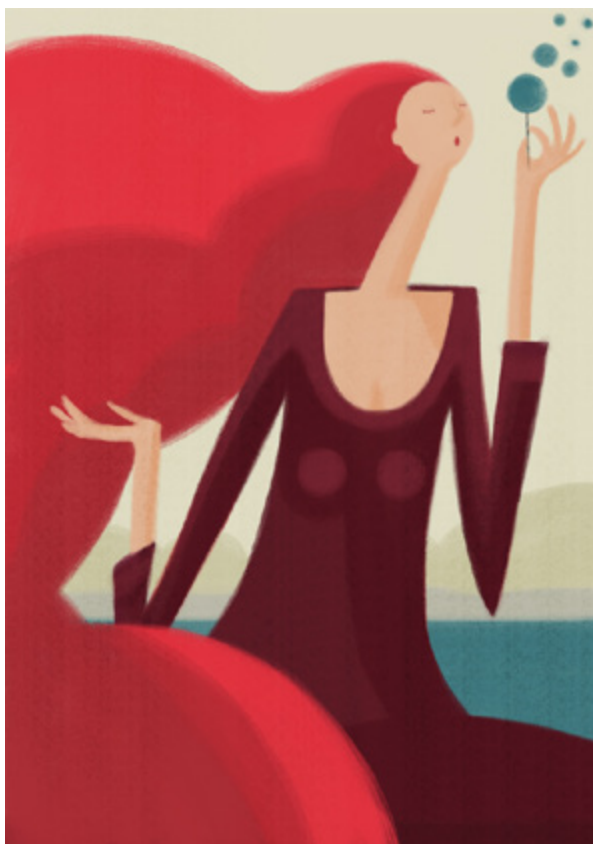




Alberto Ribè (ITA)

rialb@libero.it

- 1-Doride, the woman of the seas
- 2-Bubbles
- 3-The beach



Alice Wang (US)

aliceyuwang@gmail.com

← ART OF THE AGES.
This illustration explores the relationship between human artists and art of advancing technology in culture. While it may seem a futuristic concept, the idea of man and art being unreplicable by technology has always been prevalent, until the new digital age. This perspective and shift in medium is the subject of my comments.



Artsy Kiddo (KOREA)

pickitupak@gmail.com

→ This series of illustration is dedicated to my mother. It's about her always keeping her eyes on me, day and night, making sure I don't get out of her sight or get in any trouble. It's also about her watching me from a certain distance that I make it through this jungle-like world. The monkey represents me, a little curious Georgie and the tiger represents my mother, who has always been a tiger mom.



CADIE CAN LONG (US)

cadielong@foxmail.com

← Lovely Afternoon. This illustration inspired by Papa and little nephew hanging out in the backyard in the afternoon. They were so lovely, together collecting fruits from neighbor's tree.



Erika Park (US)

erikadpark@gmail.com

→ SAUDADE (2018)
Saudade is a Portuguese word for a feeling of nostalgic longing for something that one was fond of and which has been lost. It is described as "the love that remains" or "the love that stays". (Adobe Photoshop).

SAUDADE

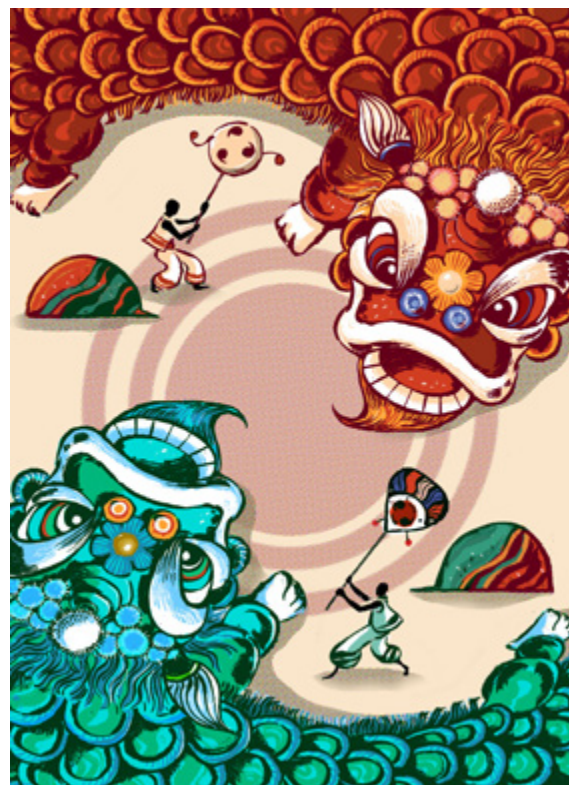




Haoran Hu (US)

lainko@outlook.com

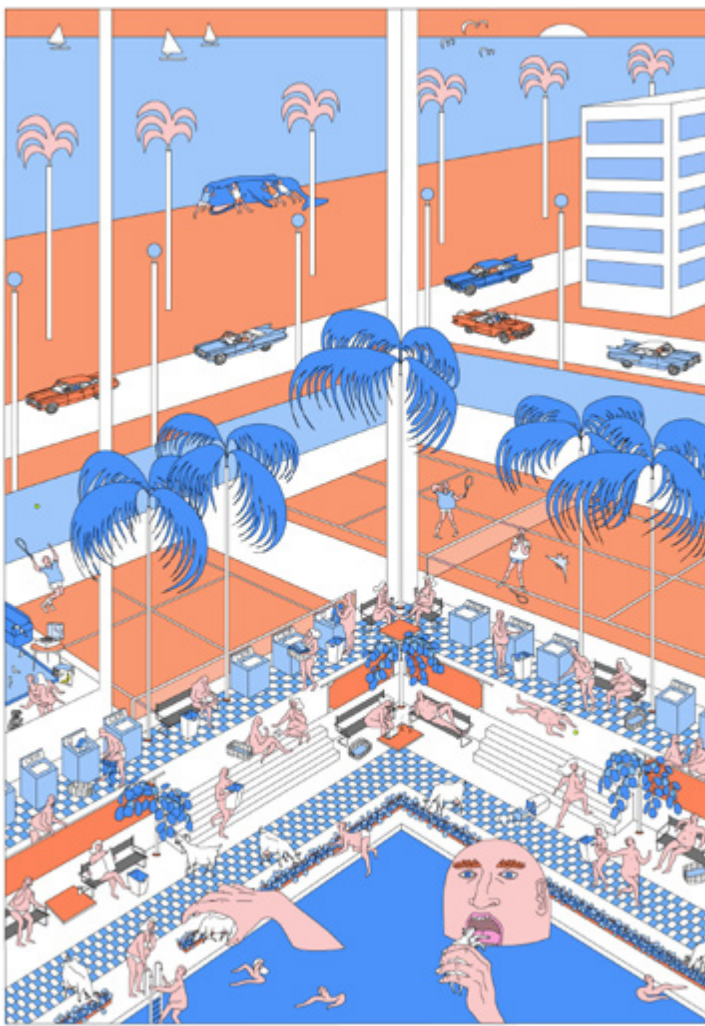
← Humans and animals have always lived in harmony, and we have gained a lot of inspiration from them. This series of illustrations depict that people playing with artifacts based on creatures in our daily lives which.



Johanna Walderdorff (GER)

hi@johannawalderdorff.com

→ The Goat Eater,





Kejun Zhao (US)

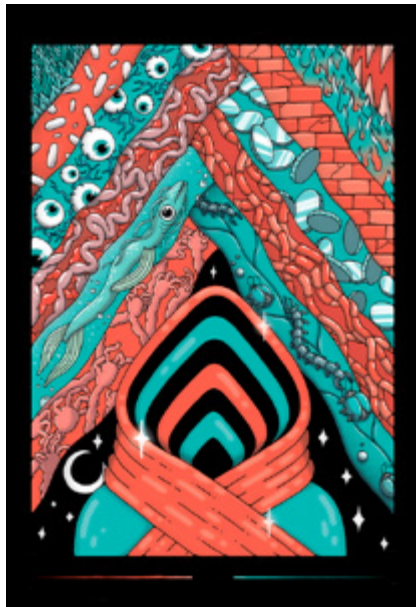
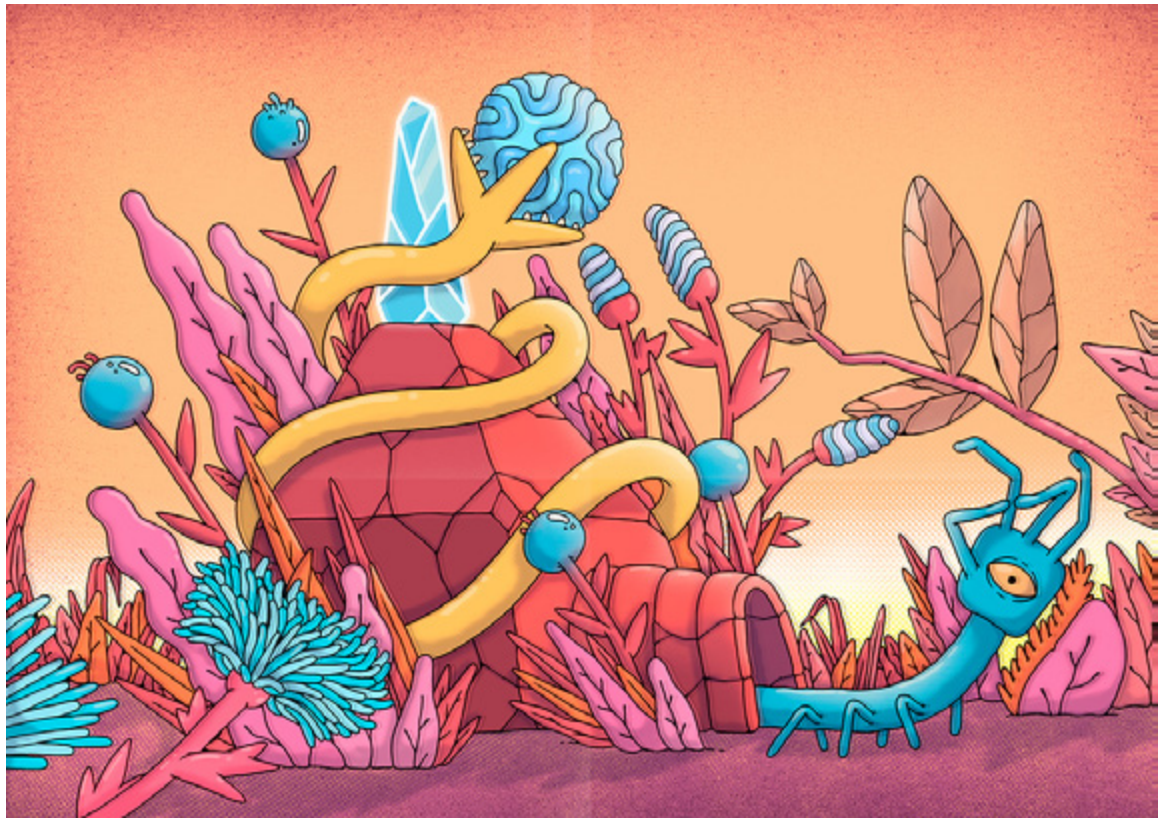
kejunzhao.106@gmail.com

← The Moth.

Kesha Astafyev (RUS)

spontaria@gmail.com

→ Bicycle;
Stone;
Grand;
Home.





Laimutė Varkalaitė (LIET)

varkalaite.laimute@gmail.com

← ALIVE FOREST. CHOSEN

This short story reveals our uniqueness when somewhere, somehow by someone we are chosen.

Only we have to do - to wait the time will come. So that tries our patience and hardens us, also teaches us a lot.

Action is taking place in a magical alive forest, where everything reminds us and our behavior. It shows the beauty of simplicity, a joy of sharing and being a part of something. This story is dedicated for everyone who is not indifferent for his surrounding.

Laura Addari (ITA)

laura.addari@gmail.com

→ The whale.
Digital illustration based on a
tale about a whale who helps a
little fish to free his friends.



Liv Wan (UK)

liv@livwanillustration.com

← Be Kind To Yourself
My family has a history of bad health. Several years ago my dad passed away from a heart attack and my grandfather died of liver cancer. So I hope use this project to pushing everyone to be a bit healthier. I created this project for help viewers (especially the younger viewers) to look after their health. I wanted to make it a little fun and cute so hopefully younger viewers will pick these up more.

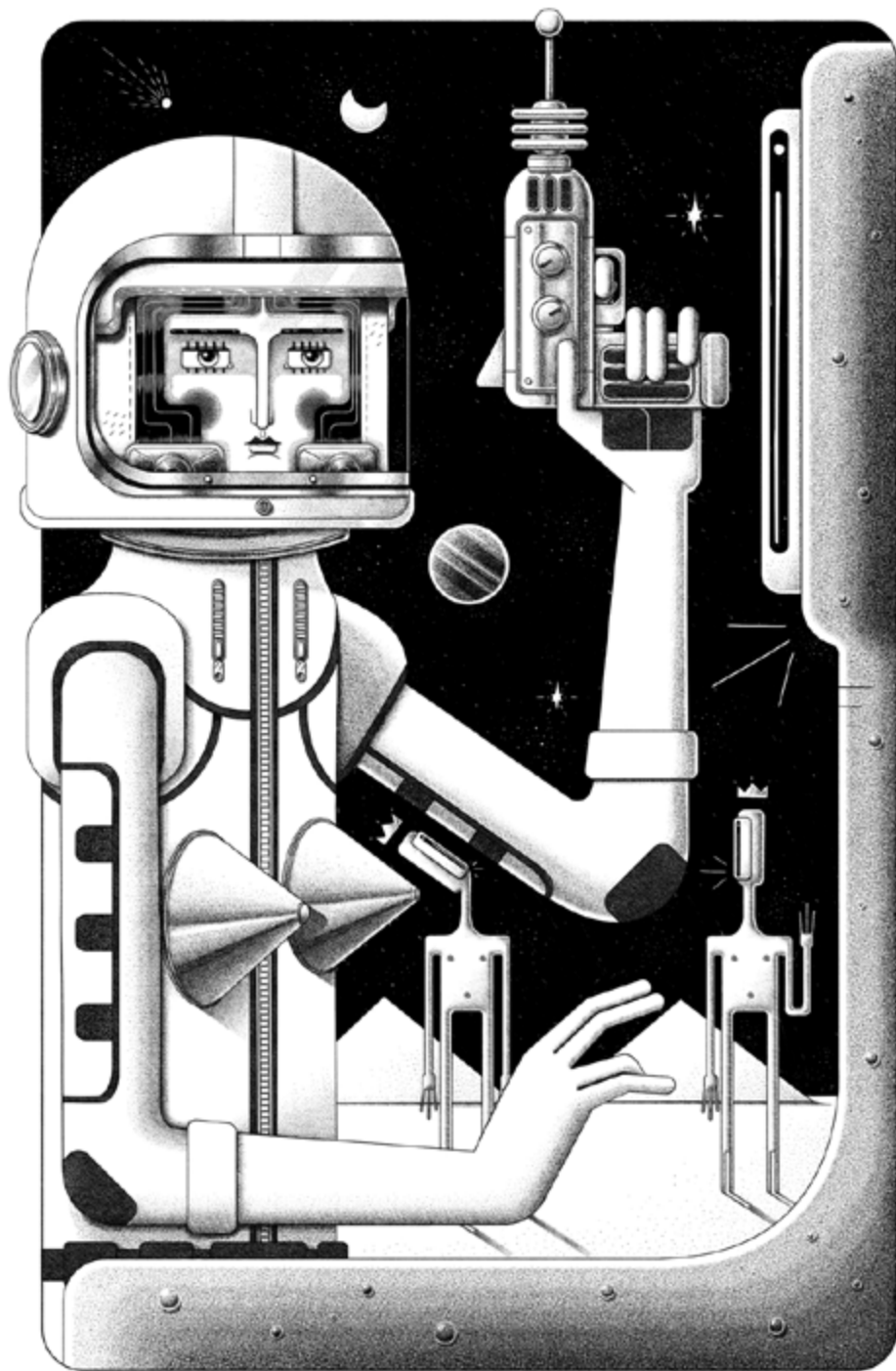


Ljubisa Djukic (GER)

ljubisa@dyrdee.com

→ Lost in Space.

Is an iconographic journey of a female astronaut, who is travelling through worlds to find god. The basic idea is to combine aesthetics of retro science fiction with motives of traditional orthodox icon paintings. Although digitally painted, almost all of the details were done by hand, to create an air of feeling. The pictures were exhibited in black and white prints at the Festival of Animation in Berlin.





Manuel Šumberac (CROA)

manuel.sumberac@gmail.com

← PARADE
There was a parade in my street.

Ming-Hsu- an Lee (US)

ming1201.lee@gmail.com

→ Ocean Woman
She loves to dive into the ocean
and she loves to hear the sound
of waves.
Ocean is hers best mentor of life
that teaches her tolerance and
fearless.





Nicole Lim (CA)

niclim@rinianart.com

← A Secret Forest, Titoy's Magic Chair, Safe and Sound, Origami Cranes, A Little Duet. I draw most of my inspiration from nature, fantasy, whimsical themes and quiet moments.



Olivia Jorgensen (FRA)

info@o-jorgensen.com

→ Mañana
Pencil on paper, digital coloring.
A4 format.
I hear about a guy who used an abandoned garden as his "quiet place" away from the city noise and daily headaches. I imagined what that would be. A peaceful moment that would seem endless. I wanted to put emphasis on the pleasure of simplicity. The dog and his owner are in the same state of bliss, relaxing in a red sofa, surrounded by the calmness and the warmth of nature. Anything else can wait until tomorrow (mañana).



Qianjiao Ma (US)

qianjioma@gmail.com

← Can't Say No.
Can't Say No is an illustration
done for food magazine "Com-
pound Butter".



Rachael Walsh (UK)

info@rachaelwalsh.co.uk

→ I love illustrating anything to do with Stars, Space, maps and people. All of which regularly appear in my self-led illustrations. The Californian Map Illustration is the route we are taking for our honeymoon! A couple stargazing. Cozy Autumnal Lady!





Sandra Conejeros Fuentes (CHIL)

sandra.conejeros@gmail.com

← Once upon a time... animals
This serie it's about animals who appear in some fairy tales, but showing them from another point of view. It's a more intimate look of the animals, more carefree and spontaneous: Alice's white non stressed rabbit, the cat with shoes, king toad in love, a melancholic fox.



Sandra Conejeros Fuentes (CHILE)

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→ We are many. Illustration for the Chilean Collective Show "We are many", about respect and diversity. The flowers are all different, and in turn they are all the same. Like us. They have different color, size, shapes. Like us. And even when they are so varied among themselves, that is precisely what we like most about them. How beautiful each one is in its own shape, size and color. I wish it was the same with us.





Sigal Caspin Segal (ISR)

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← Meanwhile on PROXIMA-B, a new project. An unpublished wordless book. The story is about a voyage through landscapes, forests, plants, and animals which are moving towards a landing site of a human spaceship. The story raises questions about our human influences on nature, on our planet and beyond.



Sija Hong (US)

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→ Some are my personal works. The atmosphere was inspired by the famous Chinese novel collection Taiping Era.



Szuchun Lin (CHI)

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← "Rhapsody in Riverbank of Taipei"
Because of the climate changes, the riverbank of Taipei is rebuilt to over 30 meters high. Imagine what will be looked like of Taipei city after this infrastructure changes? Skyscrapers with old street houses, Boulevards with Alleys, All things are mixed together. Tubes and trusses pop up everywhere. Is it the future that we are looking forward to, or the disaster that we are not able to avoid?



Tania Yakunova (UKR)

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→ Berliners.
Travel poster, personal work.
Created after my journey to
Berlin in 2018 and inspired by
diversity, unique communities,
and history of this city.





Valery Kablikhina (RUS)

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← Enlightenment

A peaceful warrior who is awakened and gained insight into the workings of the mind which keeps us imprisoned in craving, suffering and rebirth, and has also gained insight into the way that leads to liberation of oneself from this imprisonment. Represents the essential basic-consciousness beyond the stream of experience, free of emotions and doubts. A step leading to a full awakening of the spirit itself.

Wei Fu (UK)

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→ Fantastic Garden.
This is a self initiated project based on my favourite theme to draw while staying in London - the beautiful and peaceful gardens that become soothing hideouts in the busy city. As I wandered through the city, I imagined happy and smiling little people that secretly lives somewhere along the winding paths and colourful foliage. The main techniques used in creating the artwork is gouache and colour pencils.





Weijia Feng (CAN)

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← The Three Sisters. Drawing influences from the "three sisters" of agriculture, my illustration depicts a whimsical narrative of companionship, love and rivalry between three siblings in a matriarchal world.

Wing Yan Cheung (CHI)

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→ "True Love" is a series of illustration to present the concept of love. The concept is inspired by the Chinese philosophy, "yin and yang" describes two seemingly opposite or contrary forces may be interconnected, interdependent and complementary. The illustrations used black and white colors represent complementary, balance and harmony of love and how two opposites make one whole.



Vicki Cheung



Vicki Cheung



Vicki Cheung



Vicki Cheung



Xuni Gong (CHI)

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← Tibet.
This is a poster project I did in illustration markets class. I chose to do a travel poster for Tibet. About the content, I used the image of putting the palms together to symbolize mountain. And buddhists circumambulate around holy mountain.

Yu-Ching Chuang (TAIWAN)

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→ The Concert of the Midsummer Night.
The baby mole wanted to figure out the weird sound in the midsummer night. On the way to his chasing, he got a lot of help from his new friends. However, their adventure had much unpredictable threat waiting for them. Can the baby mole and his friends found out the truth of the sound?





**Ziqi
Xu
(US)**

oraxu96@gmail.com

← Undersea

VIDEO GAMES ART

2018

Yinghui Meng (US)

yinghui@gmail.com

→ This is the concept art for my indie game's main menu. It is a very crowded city inspired by the Kowloon Walled City in Hongkong. I add some steampunk element inside make it more energetic but also peaceful. Each room is interactive UI, the player can choose the different room to get a mission and challenge different map.



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