

ilustrarMAGAZINE

ILLUSTRATION • ART • DESIGN

43 / 2023

www.ilustrarmagazine.com



Lalan Bessoni • Rafael Sarmento • Ricardo Actus
Victoria Semykina • Anthony Freda

Editorial

Stories...

Over the years, after so many incredible interviews with even more incredible artists, one thing has become very clear in Ilustrar Magazine: it's the countless stories that each artist has to tell. These are professional experiences, life experiences that often go beyond being an artist.

And this is undoubtedly a great pride of Ilustrar Magazine, to bring the best stories from the best artists. In this issue we delve into some of these stories of artists, so different but all so incredible, from places as far apart as the USA, Russia, Italy and Brazil.

Artists who have experienced the worries of the war, the longing for childhood, personal battles and struggles, and the big changes that sometimes happen in life that end up taking us to unexpected places.

In the next editions more incredible stories are to come...



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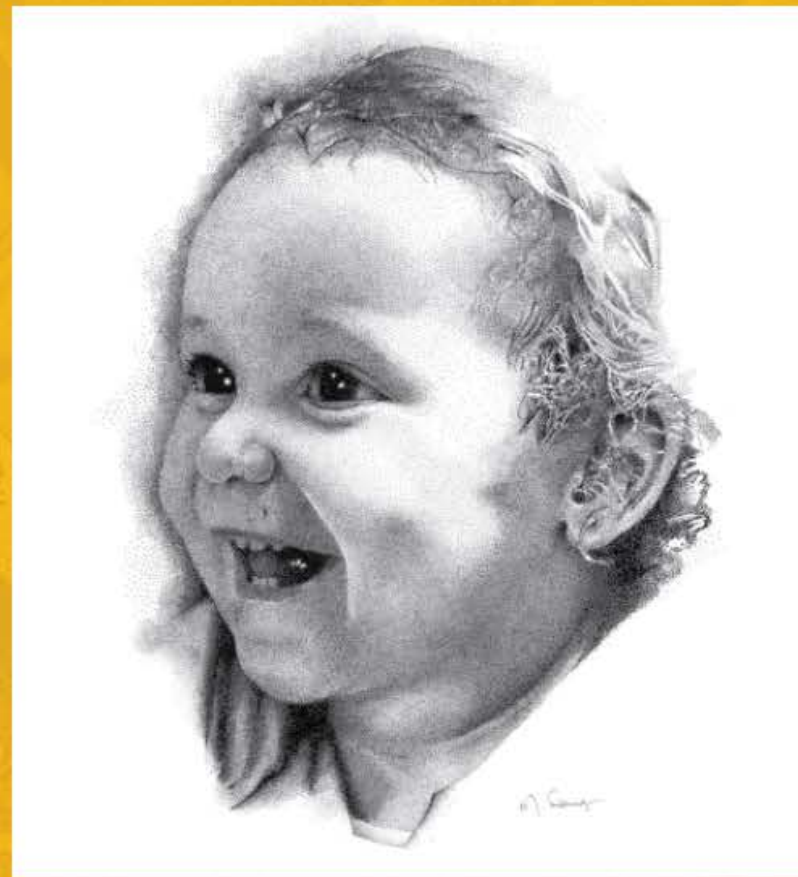
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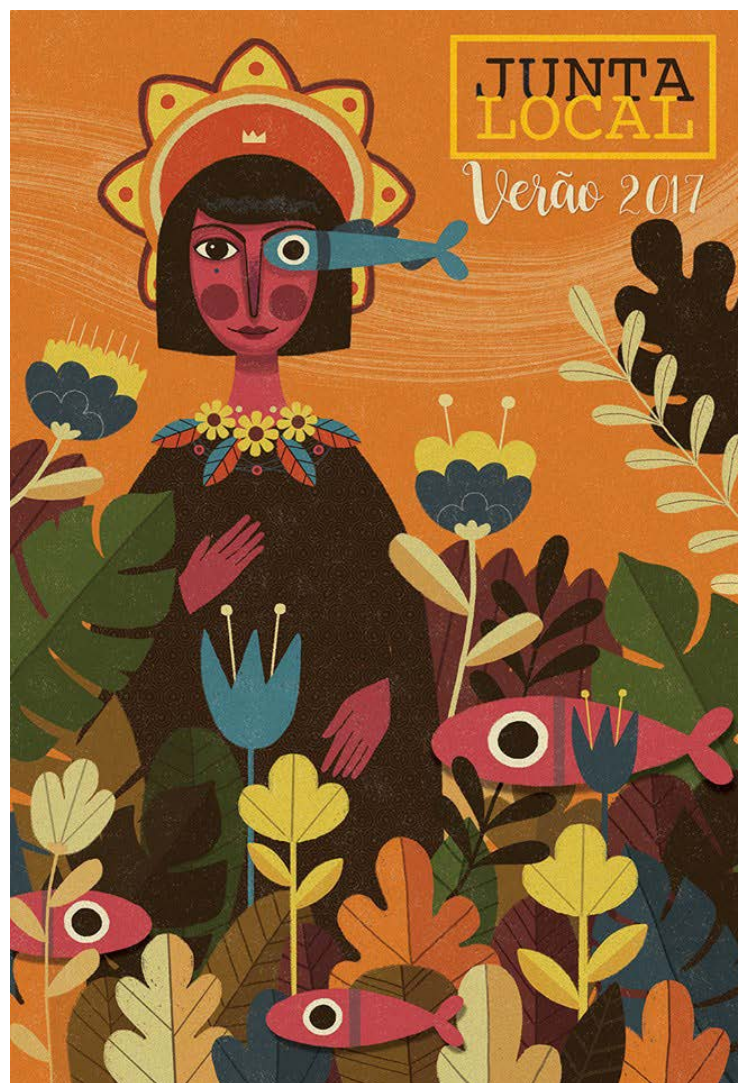
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LALAN BESSONI



Douglas Bessoni de Melo, better known as Lalan Bessoni, is an illustrator, graphic designer and graffiti artist.

He comes from Foz do Iguaçu (South of Brazil), where his work is all over the city in works made for advertising, magazines, children's books, but mainly the beautiful posters for bars, cafes, theatres, besides graffiti on murals.

Years ago he decided to move to São Paulo, achieving a deserved place among the great designers and illustrators.



Lalan Bessoni

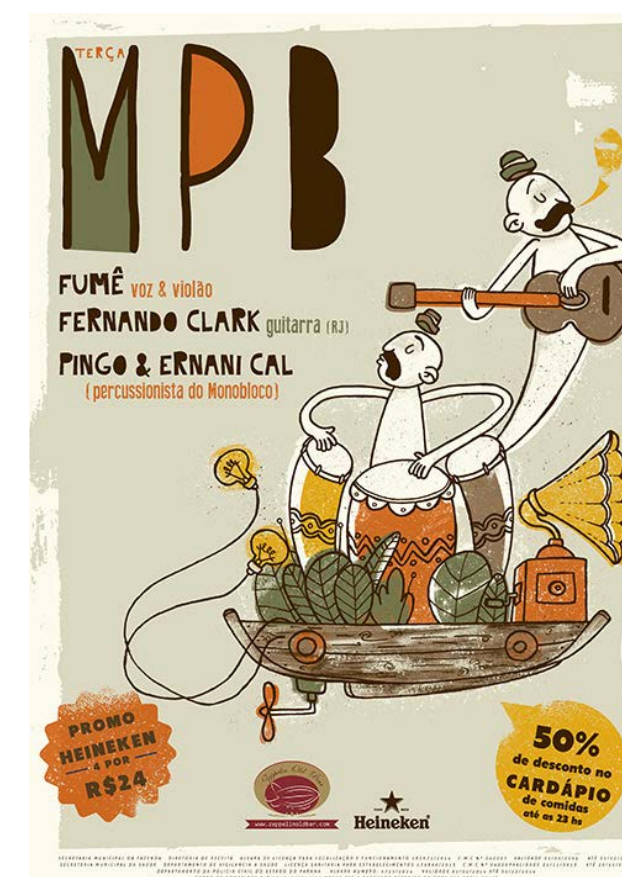
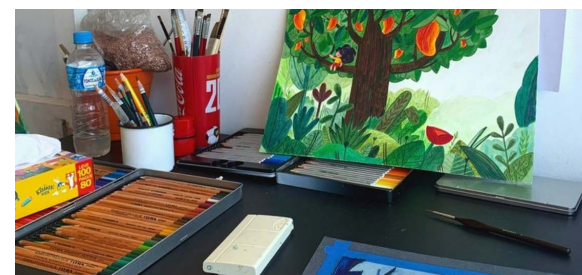
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Many people imagine an easy life when they look at artists. What kind of jobs did you have before you became an artist?

Over time, this romanticisation of those who work with art has been deconstructed. I have worked in many things, I come from a simple family, so

I had to work from a very young age to help out at home. I've worked in supermarkets, bakeries, T-shirt printers, as an art teacher and in advertising agencies. Professionally, I only started working exclusively with art in 2009, when I opened an illustration and design studio. It's a fun job, but hard and for life!



You started as an artist thanks to a course at the Casa do Teatro project in Foz do Iguaçu. What was that like?

I was introduced to Casa do Teatro by a friend who mentioned a drawing course for beginners that was taking place there. After the course, the teacher invited me to continue studying at another school where he was also teaching. I am very proud to have this background in social movements and projects.

Later, at the same Casa do Teatro where I started my career as an artist, I worked as an art teacher, giving drawing workshops to children and teenagers. The Casa do Teatro was a multicultural space linked to the arts in the border region.

Many people passed through it, and it still resonates today and is very important in the history of local culture.



Rather than being self-taught, as many artists are, you took several other courses. How do you see the importance of studying?

I think it's extremely important to do courses in our field, it gives a new impetus to the work routine. In 2009, I won a scholarship to study illustration at the IED (Istituto Europeo di Design) in São Paulo, and it changed my life forever! For example, it was during this course that I was sure I wanted to be an illustrator, when I had classes with amazing people who left a deep

impression on me, like Edith Derdyk and Eloar Guazzelli. I also took other courses, such as colour theory, with Davi Calil and with the wonderful Rebeca Luciani.

Besides the courses, reading helps a lot to structure new concepts and repertoires, not only aesthetically, but also in the creation of our production.

Studying with people who have so much to teach, we never leave the same!

You began to take care of the image of the Casa do Teatro and other places, creating, among other things, various posters, illustrations and designs. How do you see the possibility of producing a complete design project?

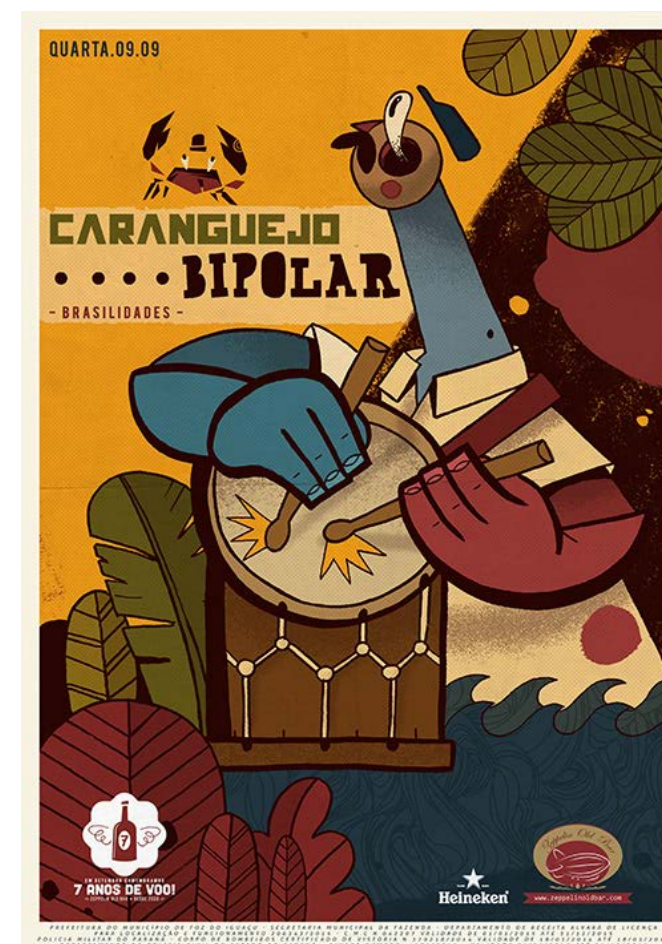
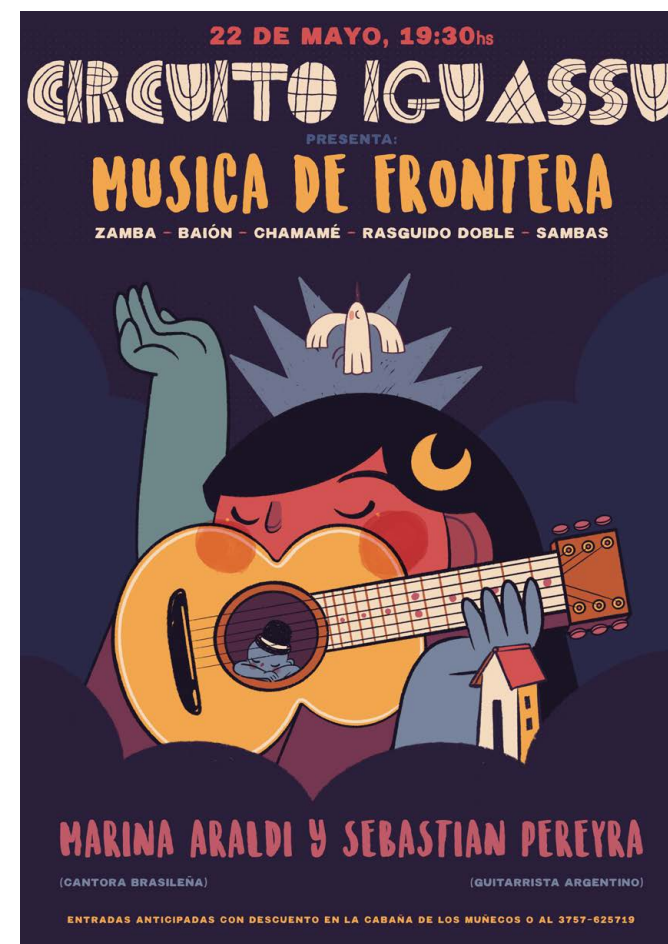
When I returned to my city after studying at the IED, I worked for a while in some local advertising agencies, but soon decided to work exclusively as a freelancer.

At that time, I did all the identity and graphic materials for Casa do Teatro, all the communication for Zeppelin Old Bar, and I also started making posters, both for the bar and for festivals, events and bands from Brazil, Argentina and Paraguay. I've always had a very close relationship with the Hermano countries.

When you manage to work with design for a field you like, where you can explore creativity and provide a service to people who respect and believe in what you're proposing, it's very gratifying. Ideas tend to blossom much more with freedom.

In addition to your work as an illustrator, you have also created a project with a group of street artists called Ya Basta. What is this project about?

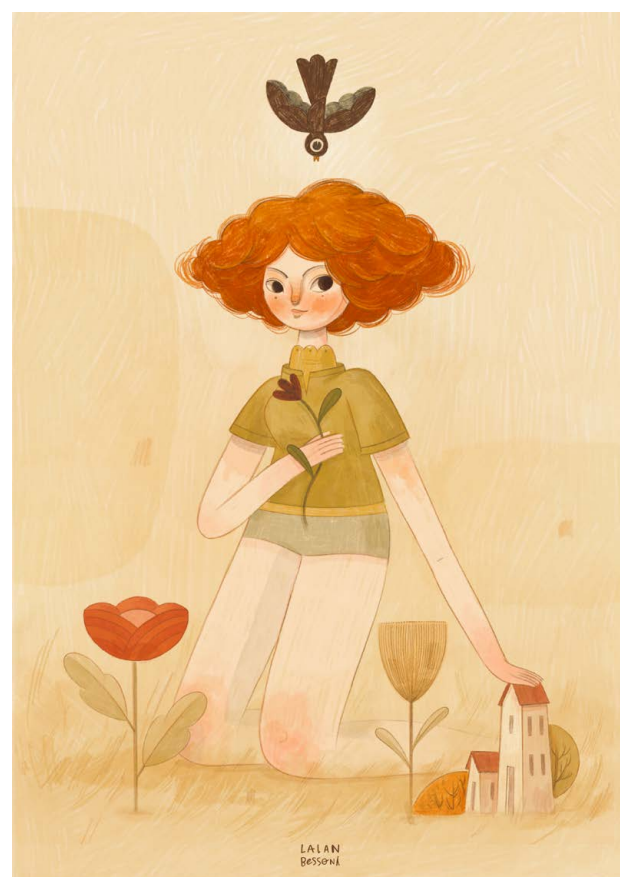
At that time, me, Felipe Cachopa and Michel Dal Pizzol, tattoo artists, we had a street art collective called "Ya Basta!" and we painted some places in the city. The idea was always to be a collective stop and a mutual partnership, we didn't sign the works individually, always as a collective. It was a short time, but cool.

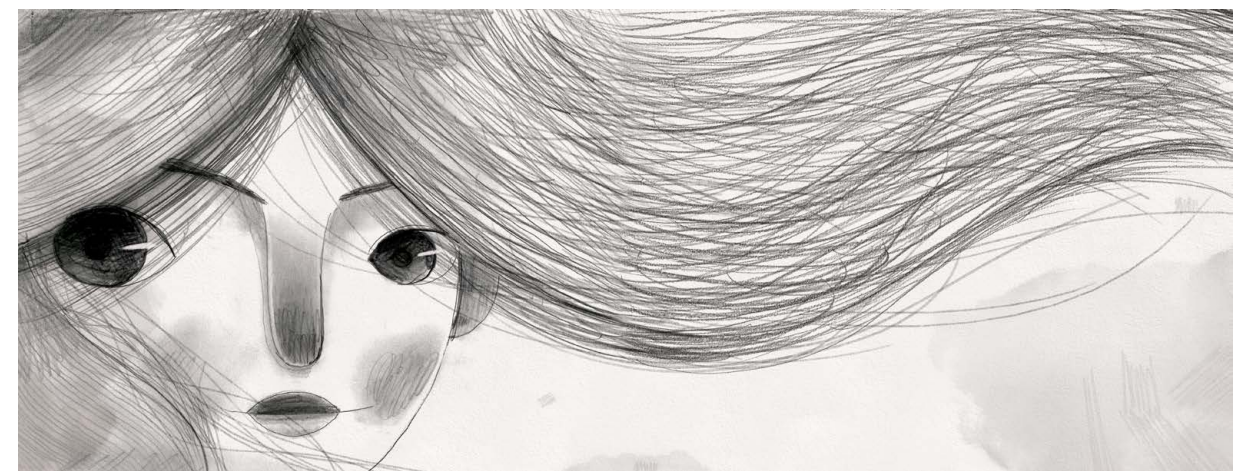


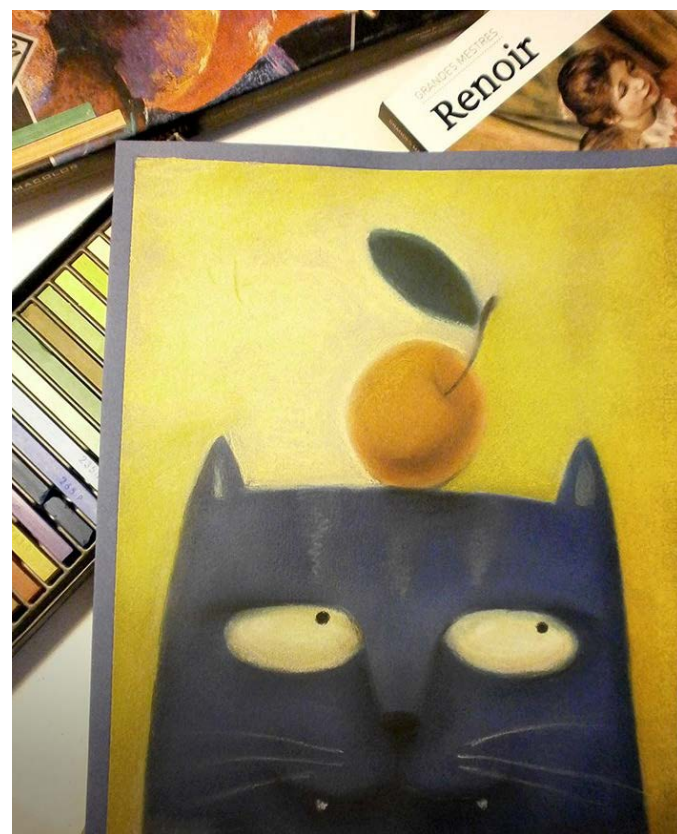
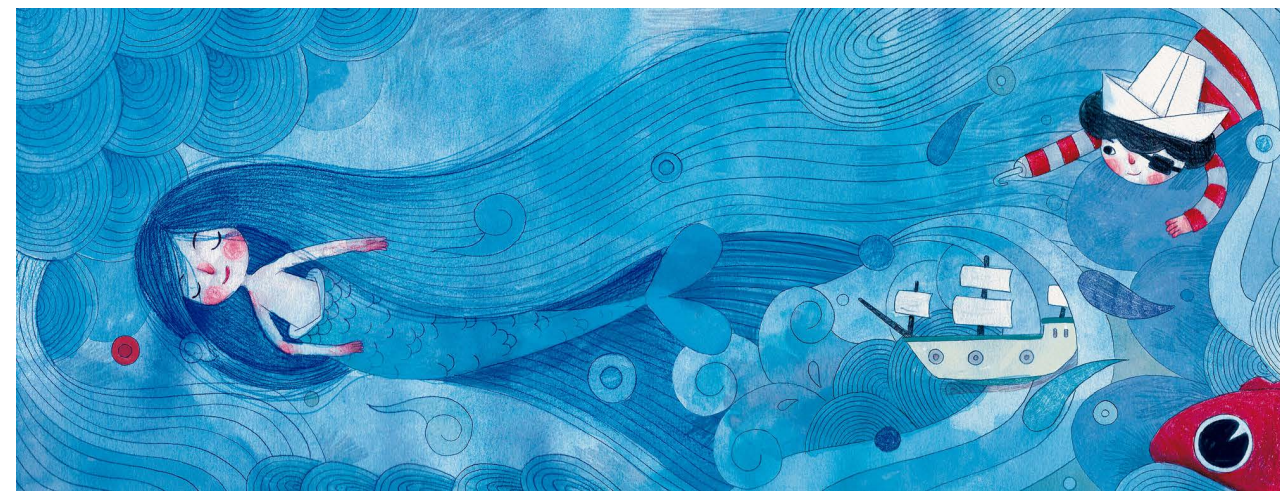
From advertising and poster design for an adult audience, you have made the leap to illustrating children's books. As an artist, how do you see these two different universes?

My work has always had an identity, this characteristic that is more playful and that speaks very well with the two themes that I love, both music and the illustrated book.

Since 2018, it has been almost entirely directed towards children's illustration, in the production of books. It's a question of adaptation, of storytelling, and always trying to preserve and respect each universe. In the end, it's all about communication!

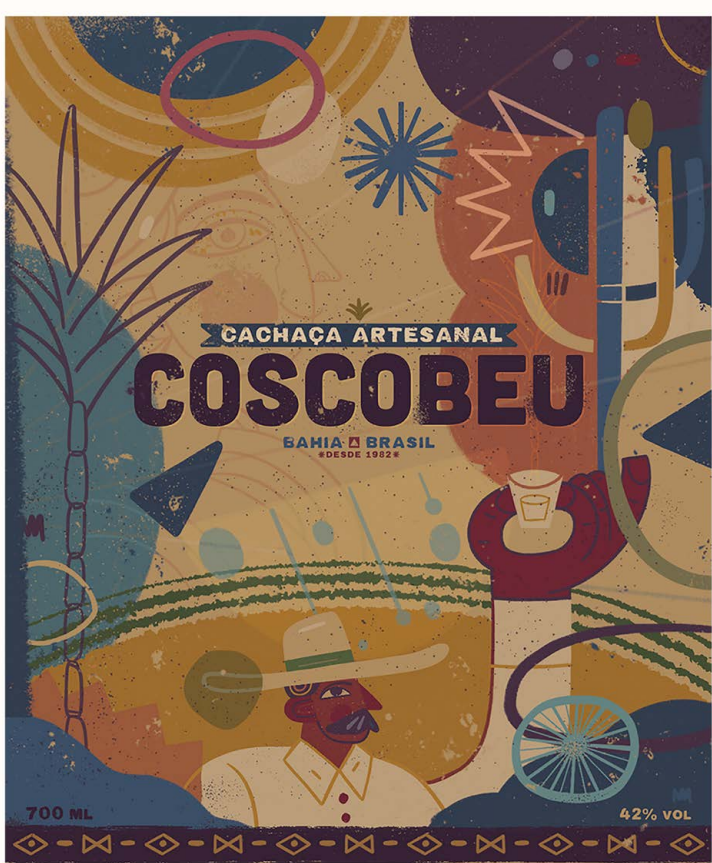








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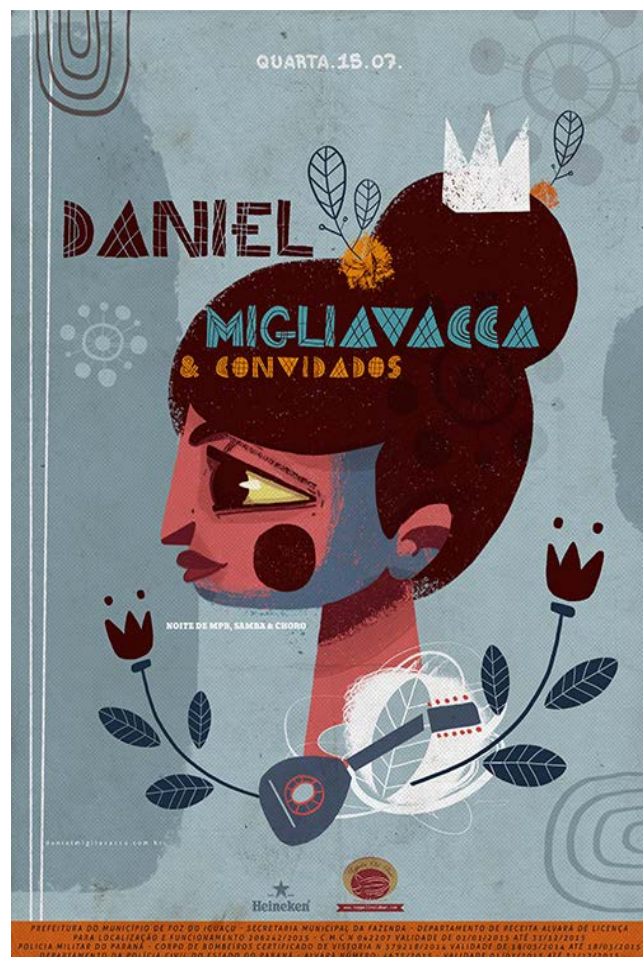
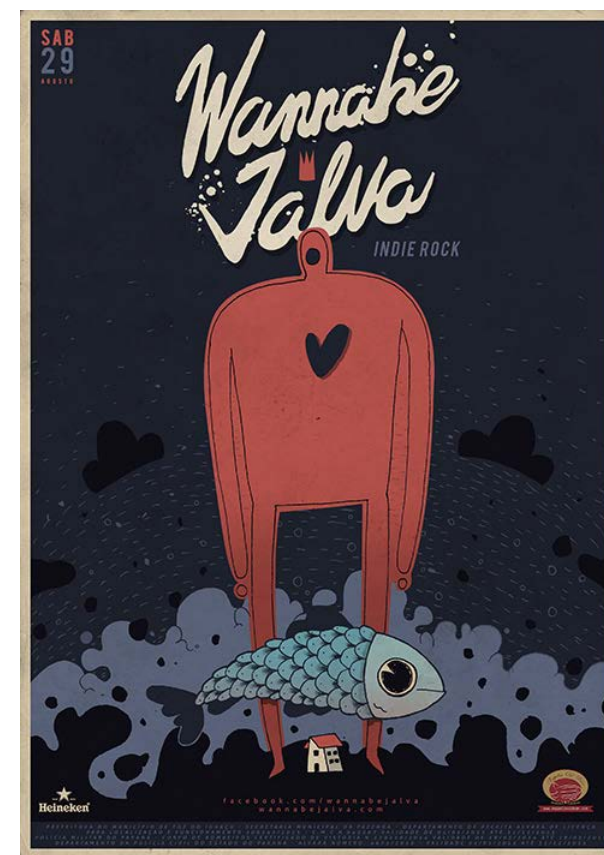
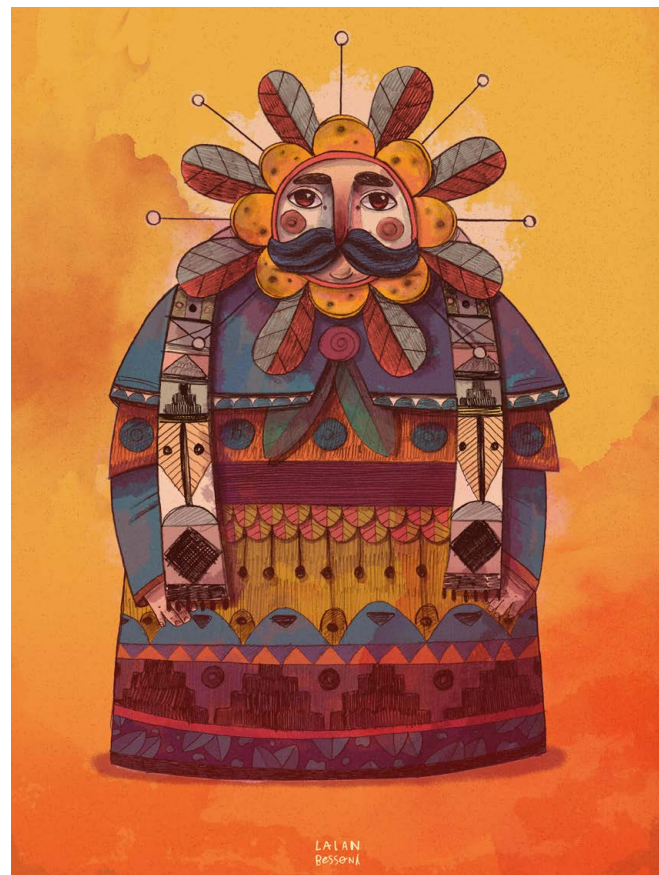
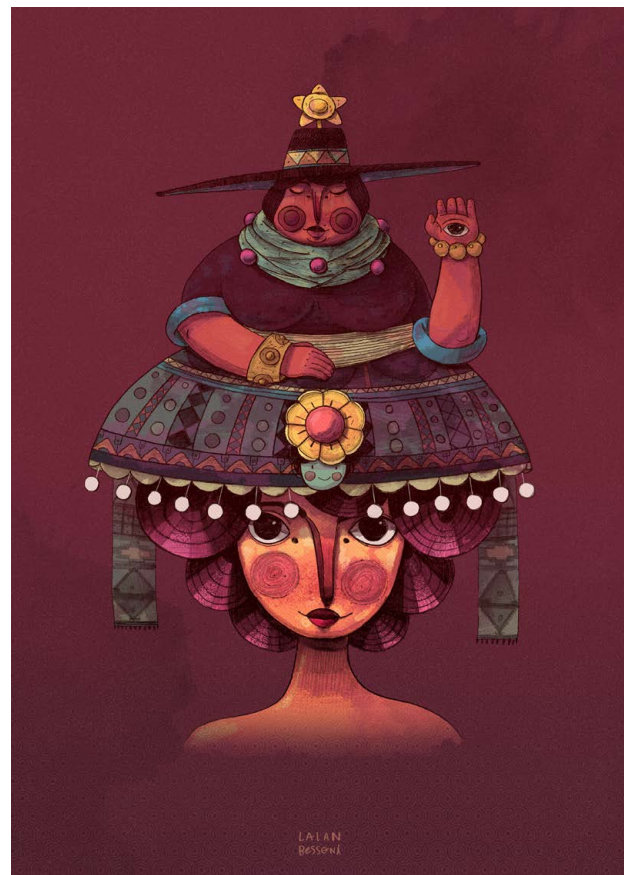
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À Revista
ILUSTRAR
 VIDA LONGA
 e um GRANDE ABRACÇO!

LALAN
 BESSONI

* To Ilustrar Magazine, long life and a big hug!



RICARDO ACTUS



The visual artist and teacher Ricardo Actus has had a long career as an artist, with an incredible mastery of drawing.

His elaborate and intricate sketches are notes of ideas and thoughts, made without rules or chronological order, with overlapping information that makes everything more interesting.

Ricardo is a teacher at the Atelier Revoada and the Guará Studio (both in São Paulo), with much sought-after courses.



Ricardo Actus

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13a



"For me, the notebook is a place of freedom, I don't worry about technique, if the drawing is good or not, my only intention is to write it down, so I let everything happen naturally.

The notes do not follow a chronological order of completion, I go back and forth in the notebook all the time, so I can have notes from months or even different years coexisting on the same sheet. This juxtaposition of different information and different times is the most important thing

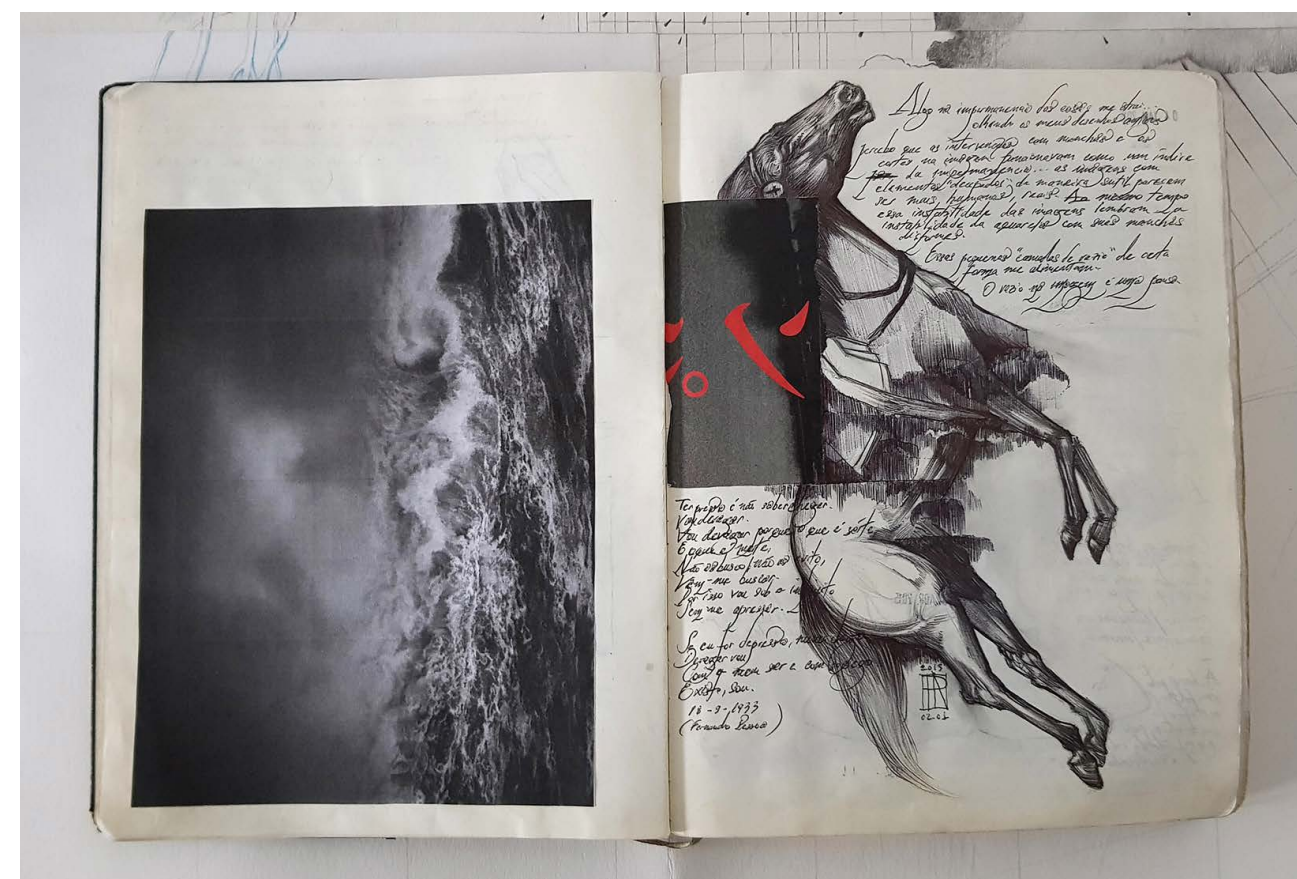
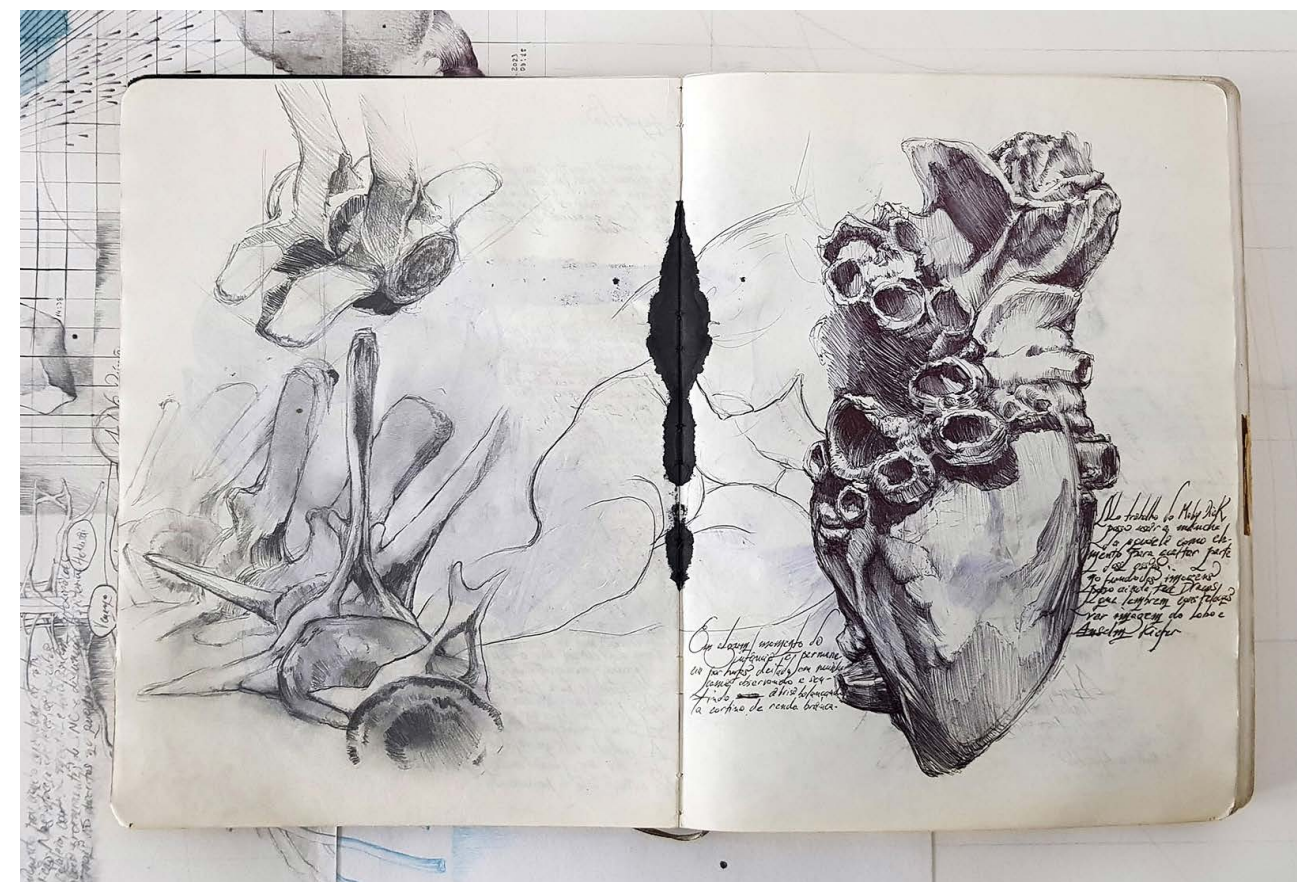
for me, because with each new reading, with each new notebook, it is updated and given new meanings, new combinations. The notebook is a living thing that helps me to think and "understand" my personal universe.

I don't have a specific theme, I'm looking for something I don't really know what it is, I follow my intuition: when I draw a bird or a plant or any other element, I create a collection of clues to reach this unknown".

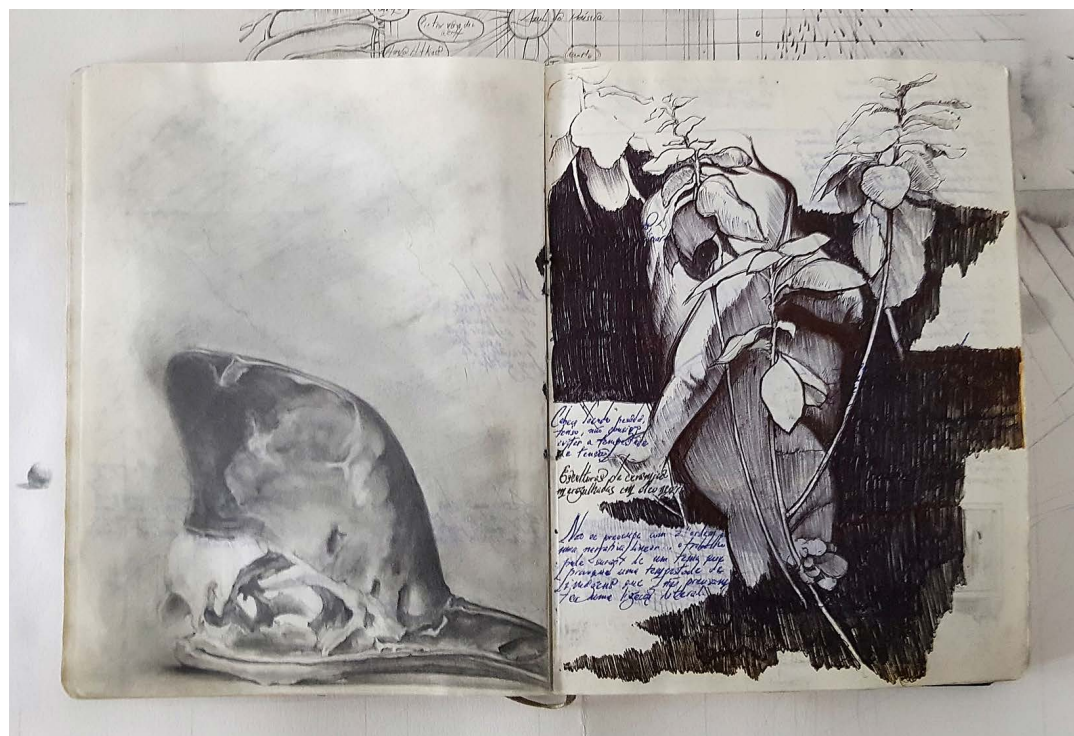
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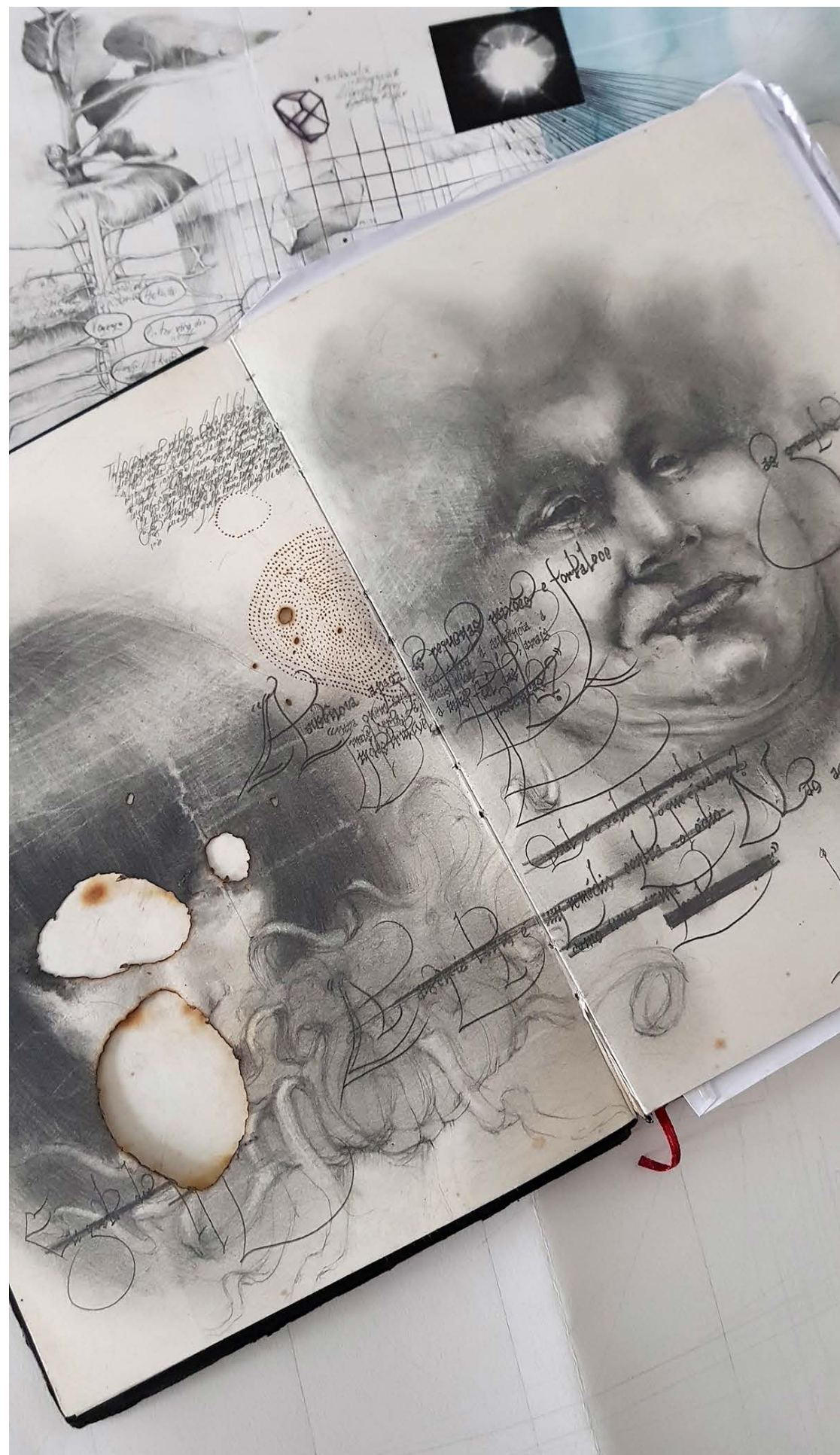


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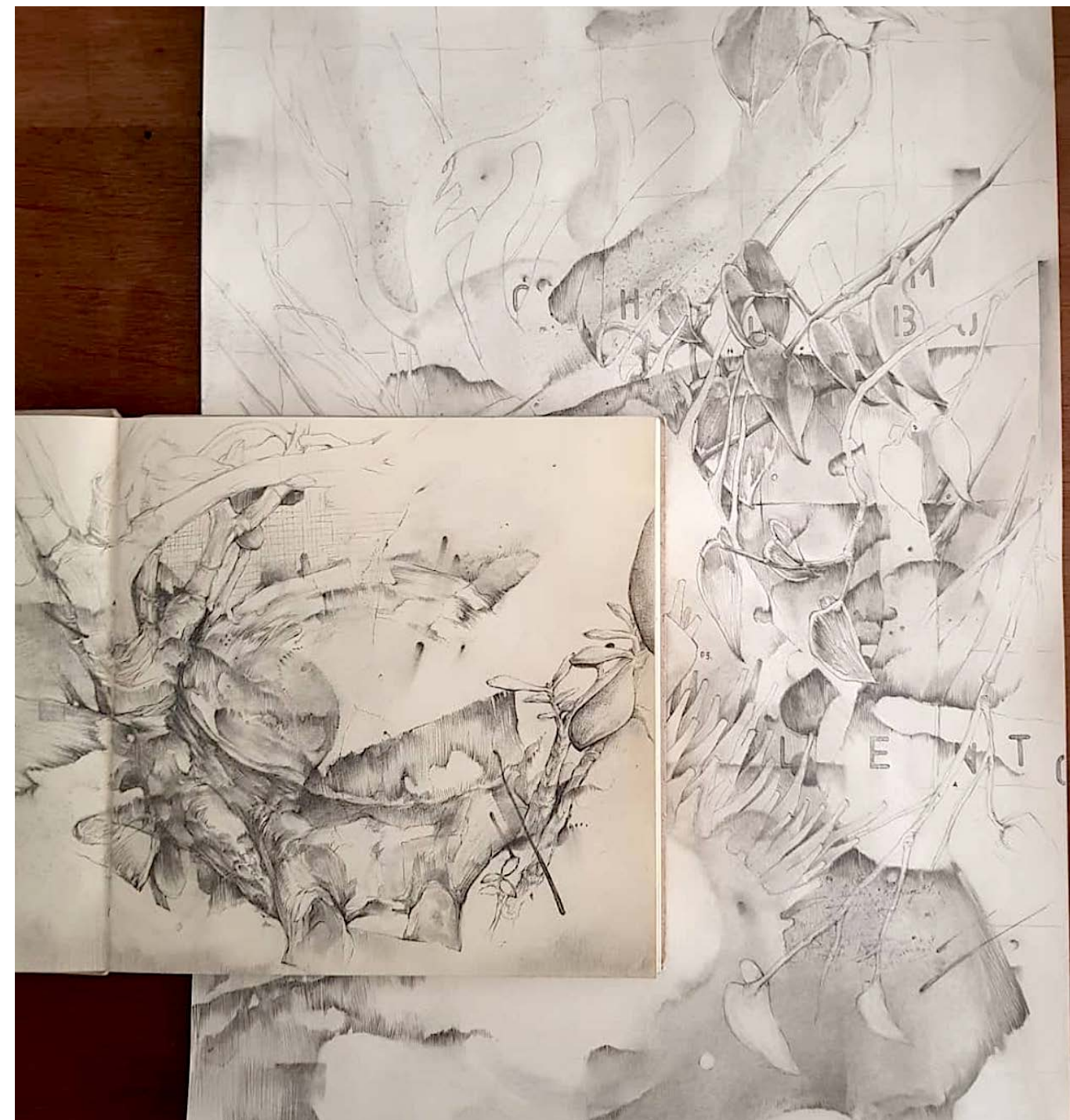
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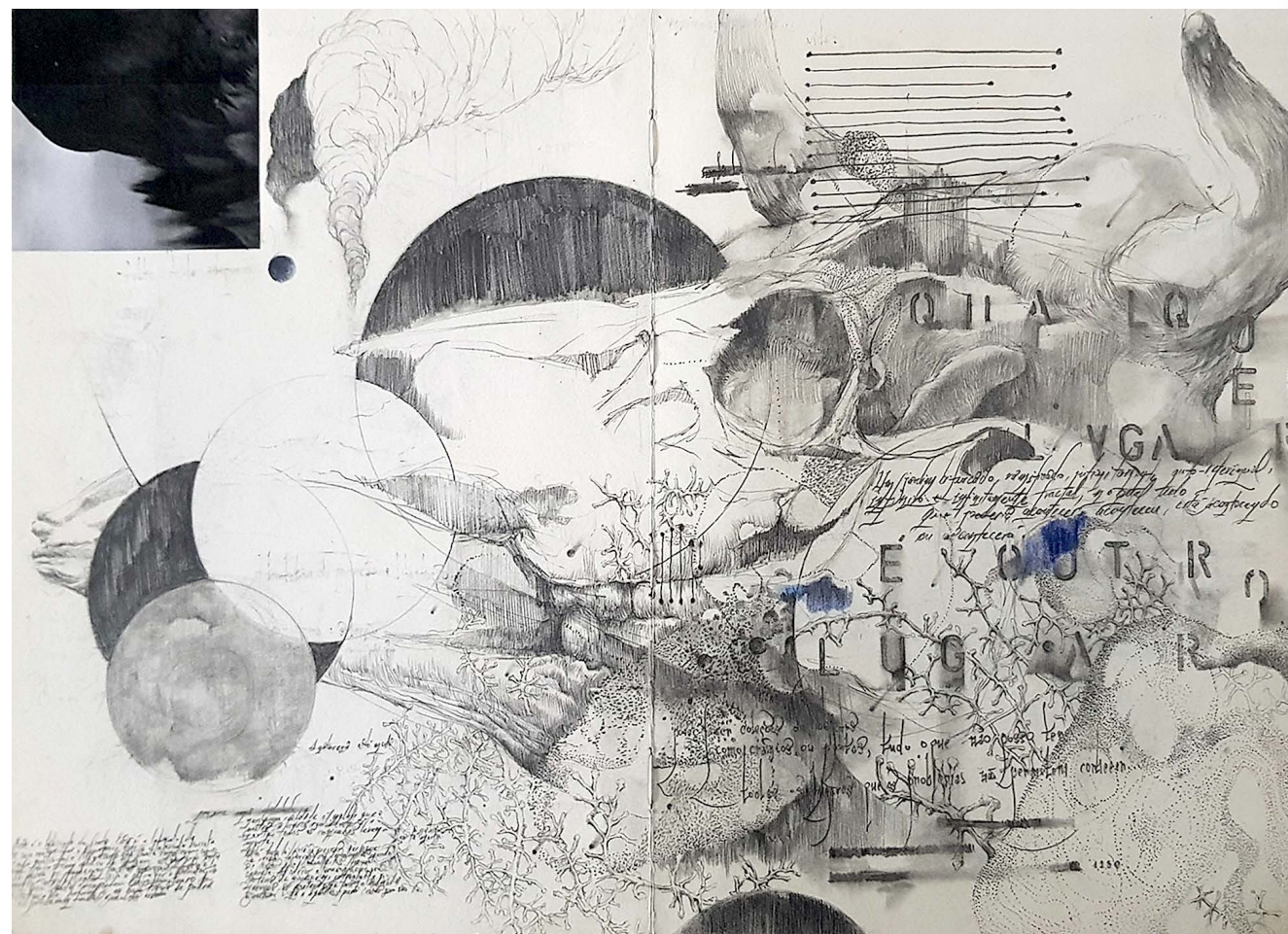
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Atelier Revoada é uma escola de artes com cursos regulares de **Desenho, Pintura, Ilustração Botânica e Processo Criativo**, além de outros cursos e oficinas que divulgamos sempre em nosso instagram [@atelier.revoada](https://www.instagram.com/atelier.revoada). Agende uma visita ou aula experimental gratuita pelo email: revoada.atelier@gmail.com

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* For friends that will be in São Paulo/Brazil, Ricardo Actus is one of the teachers at Atelier Revoada, just get in touch to visit and check out the unmissable classes! Also visit them on Instagram: [@atelier.revoada](https://www.instagram.com/atelier.revoada)



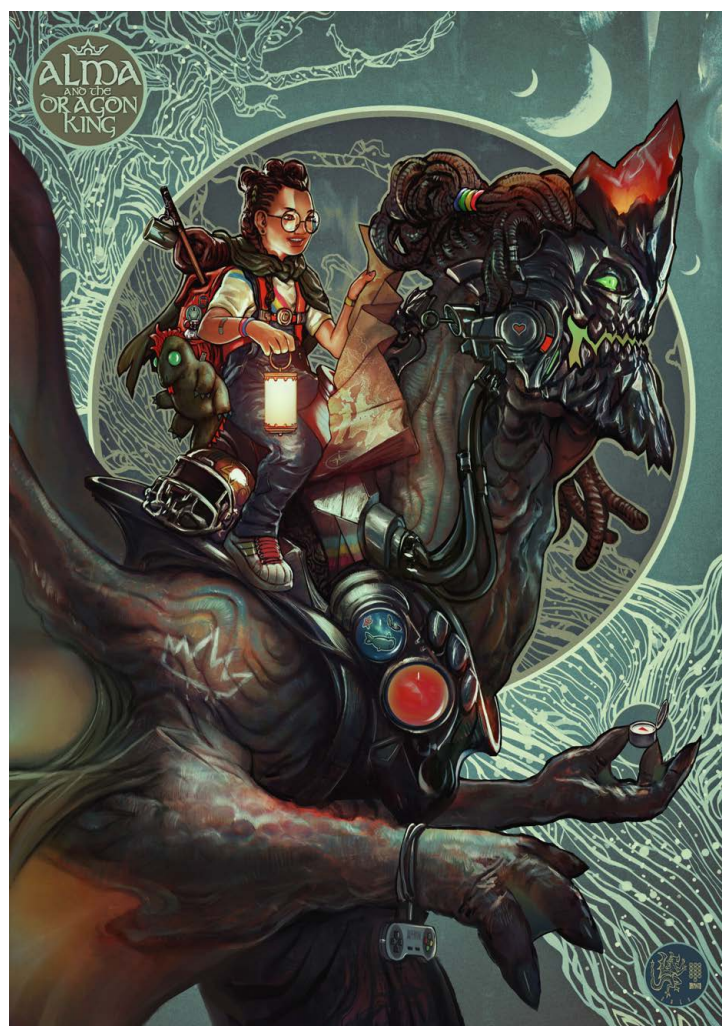
* To the friends of Ilustrar, a strong hug!

Ricardo Actus

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RAFAEL SARMENTO



In his second participation at Ilustrar, Rafael Sarmento is an award-winning illustrator and character designer from southern Brazil, where he has been working in the international illustration market for over 10 years.

With a work that inhabits the space between the baroque and the urban, the fantasy and the sci-fi, Rafael creates storytelling driven paintings for clients from all over the world.

Some of his clients are Dark Horse Comics, DC Comics, Procreate, Universal Pictures, Hasbro/Marvel, Riot Games, Wizards of the Coast, ImagineFX, BMW, Digital Artist (UK), and much more.



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INTRODUCTION

Hello friends of Ilustrar! Today I'm pleased to share with you the creative process behind one of my favourite works, "Aura and the Dragon King".

Part of the process begins before I ever put pencil to paper; I carry around a selection of stories, many of which I intend to bring to our world in the form of books or comics. Sometimes I let some of these ideas 'slip out' as images with an inherent narrative, creating illustrations loaded with symbols and hidden meanings that help fill the scene with a taste of fable.

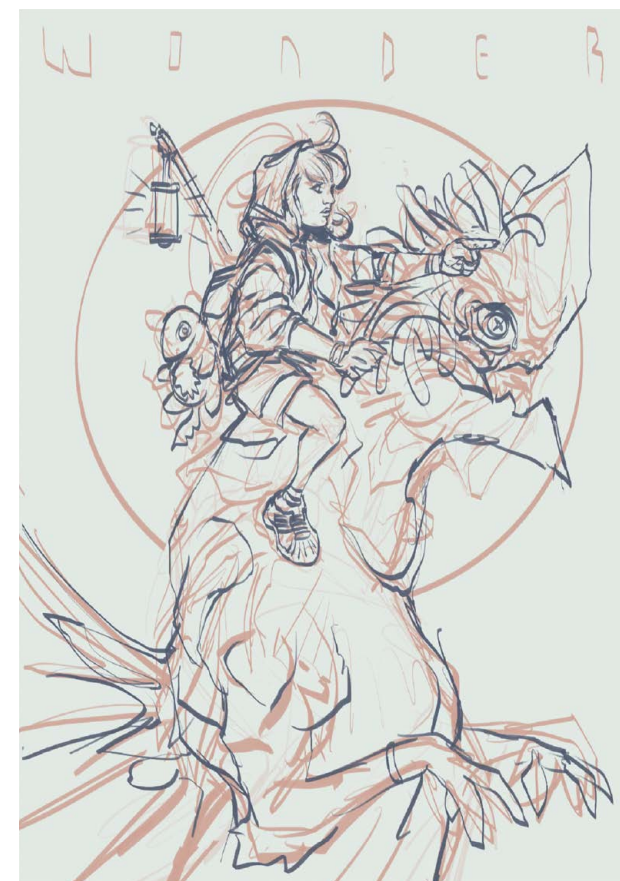
This work is no different - it carries a small universe within it. Alma is an adventurous

girl who, through a secret she discovers, is transported to this other world where magic and technology are almost indistinguishable.

The basic premise is that she meets the Dragon King, a sentient and powerful creature who has been lonely in his search for his lost kingdom, and then this alliance is formed in which the two join forces to return to their home.

This is just the spark of this story, so my challenge was to try and capture some of the atmosphere of this story in a single image; a "vertical slice" of what this journey might be, illustrated in a single frame.

PROCESS



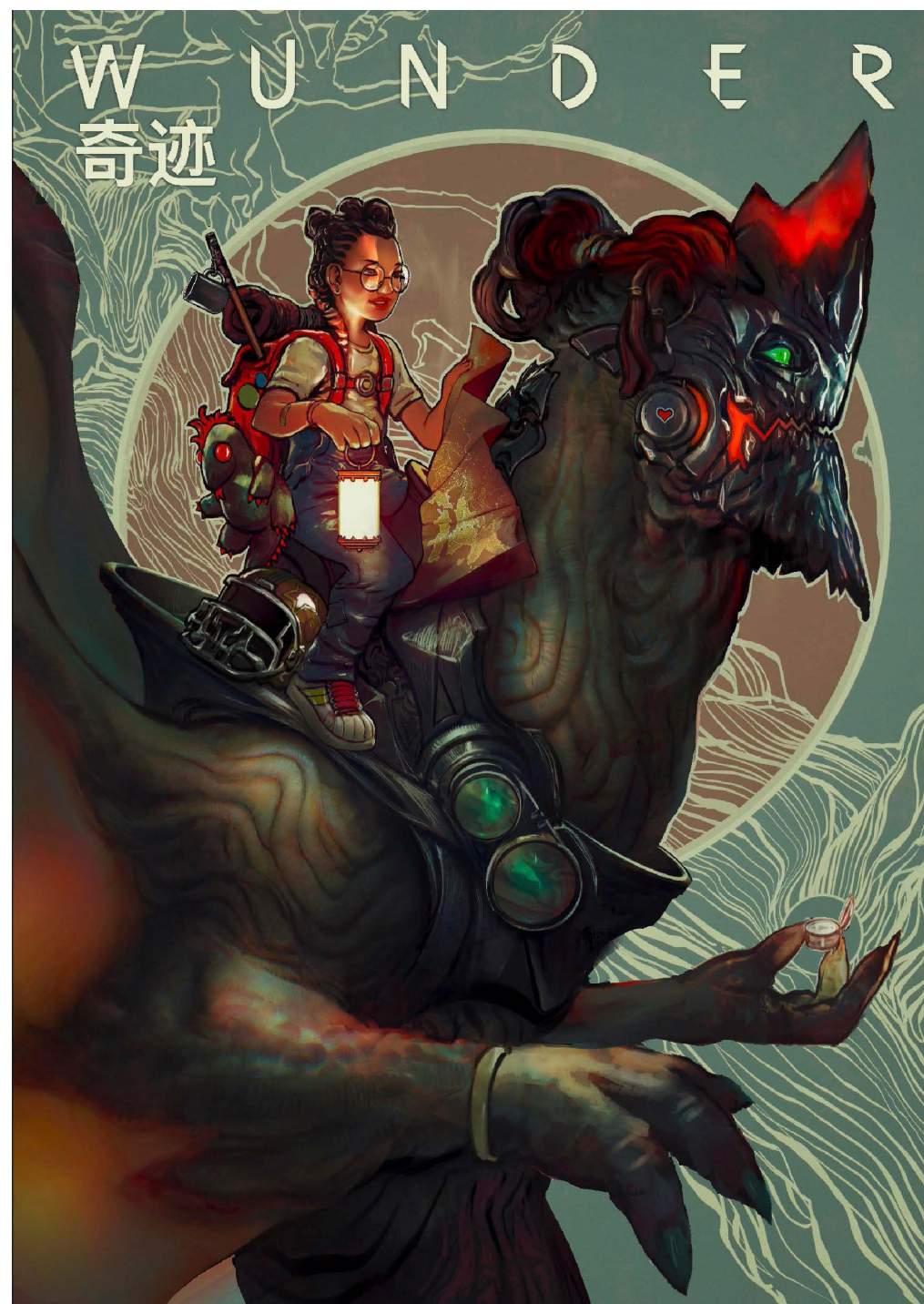
- 1 The first step is always to doodle freely, to find the way between the place where the idea of the illustration exists in my head and the screen of my iPad. It is a very personal, intuitive process that allows me to find the beginnings of the composition in that first moment.



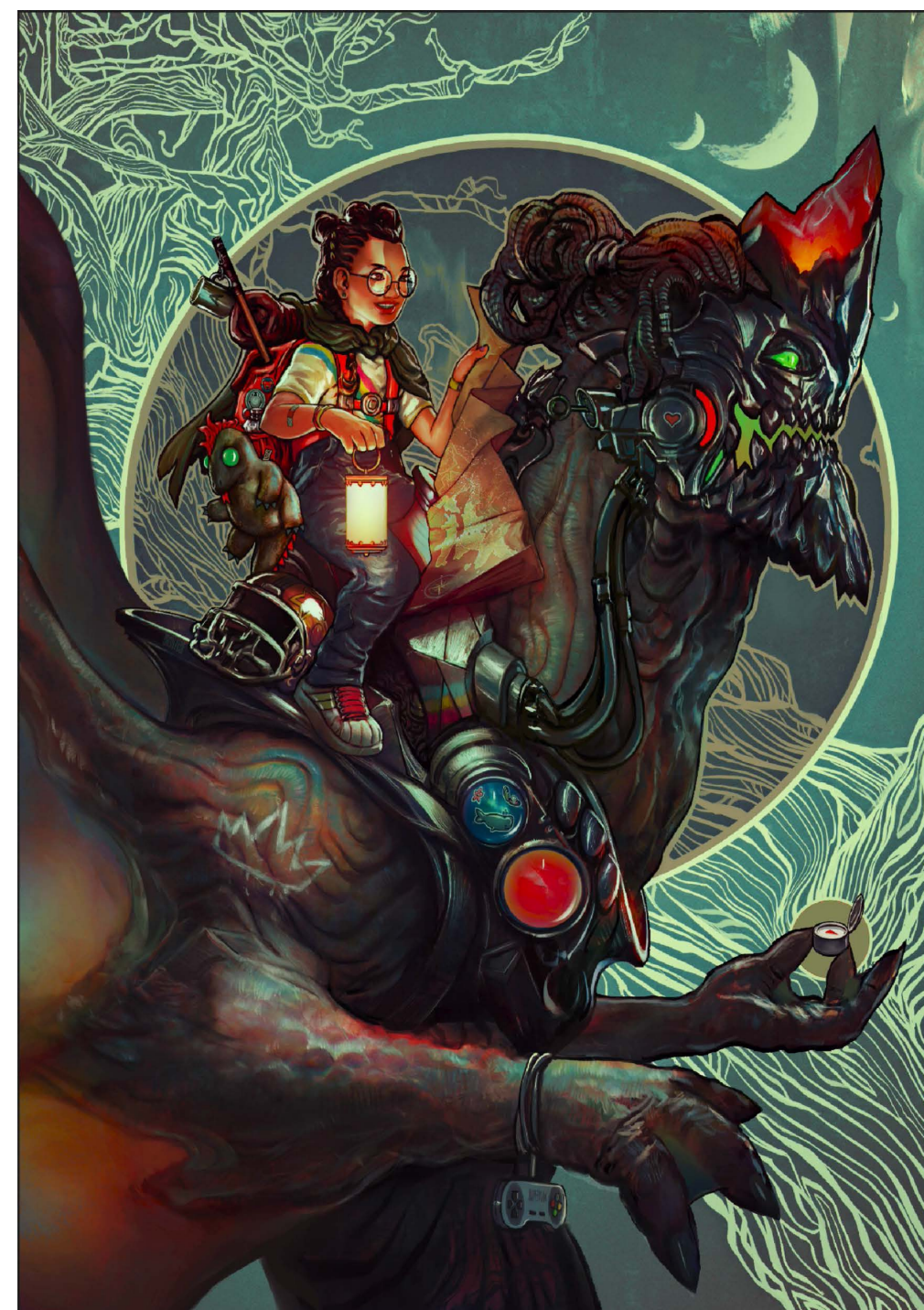
- 2 Since I never establish the image rigidly at first, I allow myself to “listen” to what the composition asks of me, so that I find the best ways to communicate what I want, organizing these elements in the most balanced way. Here, I start to define the characters a little better, as well as a first wave of colours.



- 3 Projecting a vision for the result I want, I start now to define better the contrasts and values of the shapes that compose our characters, so they are easy to read in the composition, building a hierarchical flow that carries the eye to the main focal points.



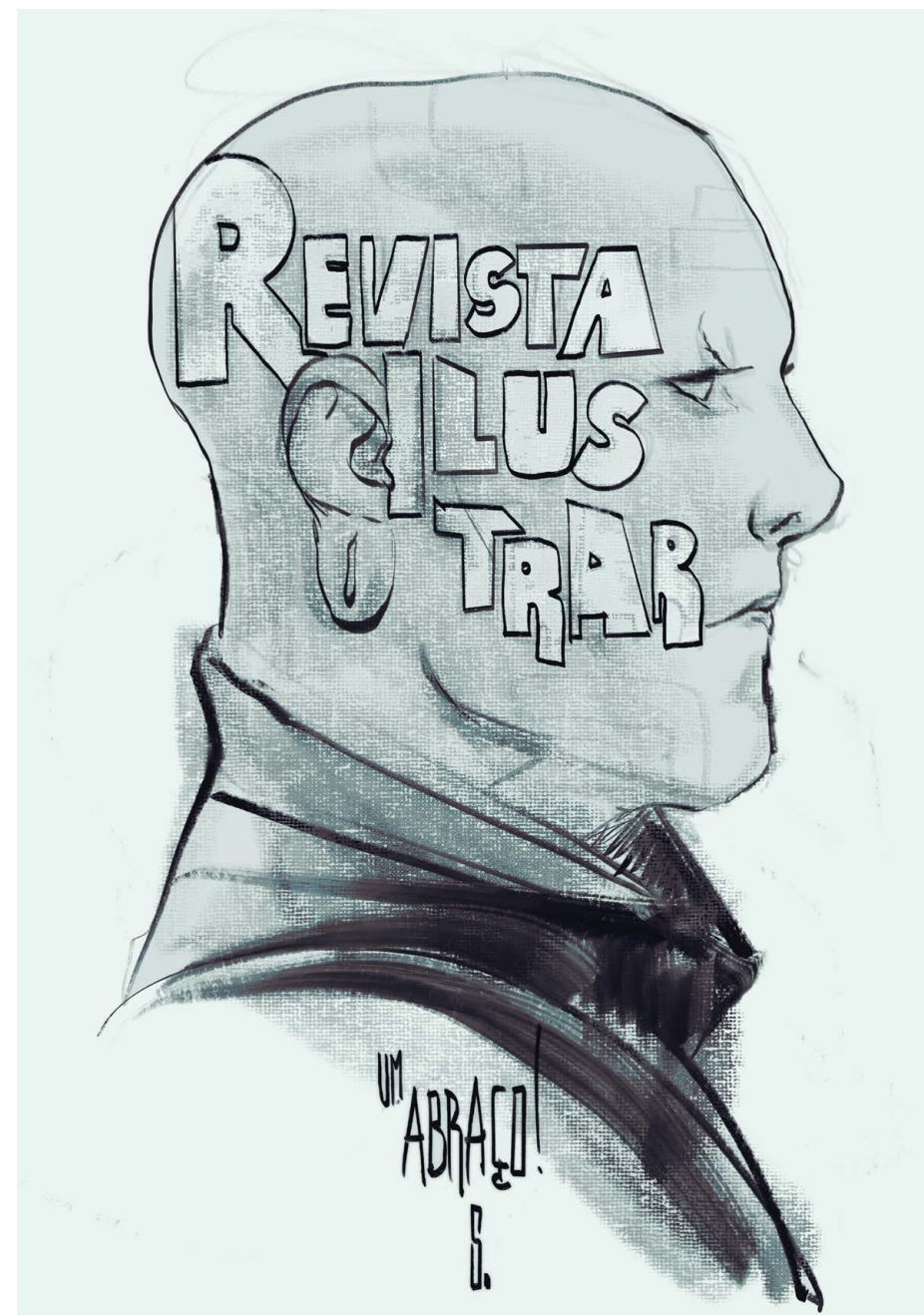
- 4 After a lot of experimenting with colours, I have the base of the illustration well established by this point. I add various details throughout the picture, fragments that suggest a bit about the Soul's background, as well as the caring and trusting relationship with the creature - such as the drawings and patches on the armour.



- 5 After setting the graphic background well (which I decided to do this way to create an interesting contrast with the characters), I start detailing the main focal points of the illustration, such as all of Aura's props and the cybernetic portions of our dragon.



- 6 Eventually I get to the point where I feel the image and the implied story are satisfactorily balanced. In the end, I created a different form of small title in the top left corner and signed the illustration in a similar way, with the 'stamp'. I hope I've managed to summarise the basic process of how I created this illustration. Hope you enjoyed it!



* Ilustrar Magazine. Hugs!

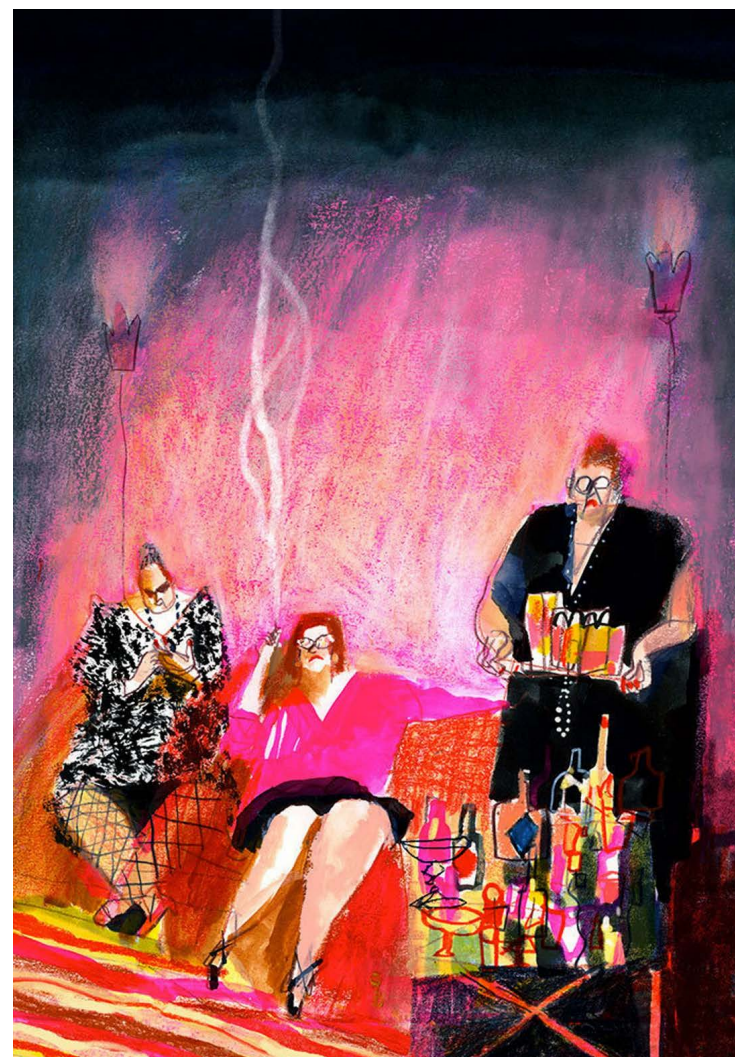
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VICTORIA SEMYKINA



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Artist and illustrator Victoria Semykina was born in Moscow, but has lived for years in Bologna, Italy. She studied painting and holds degrees from the Russian Academy of Art and the Academy of Fine Arts in Bologna, and now works with the publishing and advertising market.

Her clients include Starbucks, GQ, AD, Forbes, The New Yorker, Google, Airbnb, Tate Modern, Penguin, Andersen Press, Oxford Press, De Morgen, and many others.

She received the top prize in the prestigious international illustration competition Nami Concours 2021 for her illustrations for the book "Francois Truffaut: The child Who Loved Cinema".



You studied at a time when there was no internet yet, and the changes happened just when you went to Italy. How did this transition happen?

I really envy the guys who are studying now, because they have access to all the great artists and sketchers nowadays, thanks to the internet.

When I was studying, we didn't have this information at all, because I was a student at the art school in the 90s, my parents aren't artists and I didn't know how to see all these magical artists that I discovered later.

When I graduated from the Russian Academy of Art, I moved to Italy and discovered that on the Internet there were thousands of blogs and profiles that I could follow, and I discovered a whole universe. I was so overwhelmed by this universe that I just started to dive deeper and deeper and maybe that's why my style and my approach are so involved.

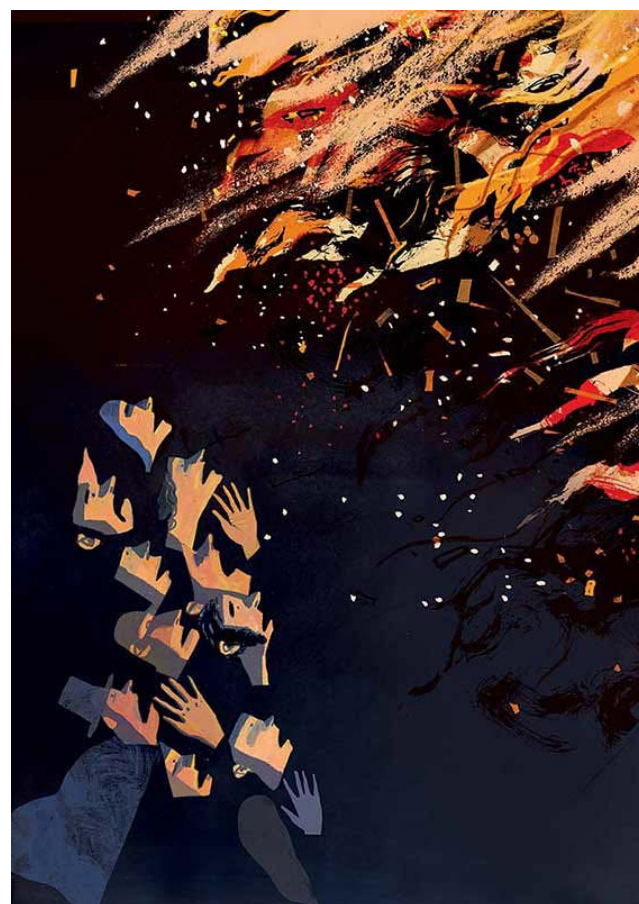
So I just would like to emphasise again that all the students who are studying now are so extremely lucky that they can get find any artist they want on the internet.



You studied for 6 years at the Russian Academy of Art, where the teaching is quite rigid. From the rigidity of the teaching did you allow yourself to fail more?

My favourite teacher once told me that to create is to go from one failure to another, and I love that idea so much because it's super funny and at the same time it's actually true and it helps you to embrace failure and the idea that you'll never achieve anything if you're happy with what you're doing.

Actually every new project I do, every book I finish, I feel so frustrated and I always feel like it was a failure. Years later I can appreciate better and see that there was actually something good in that project, but I understand that this is the only thing that moves me forward. I am actually very happy that I can work this way, so I can accept the failure.



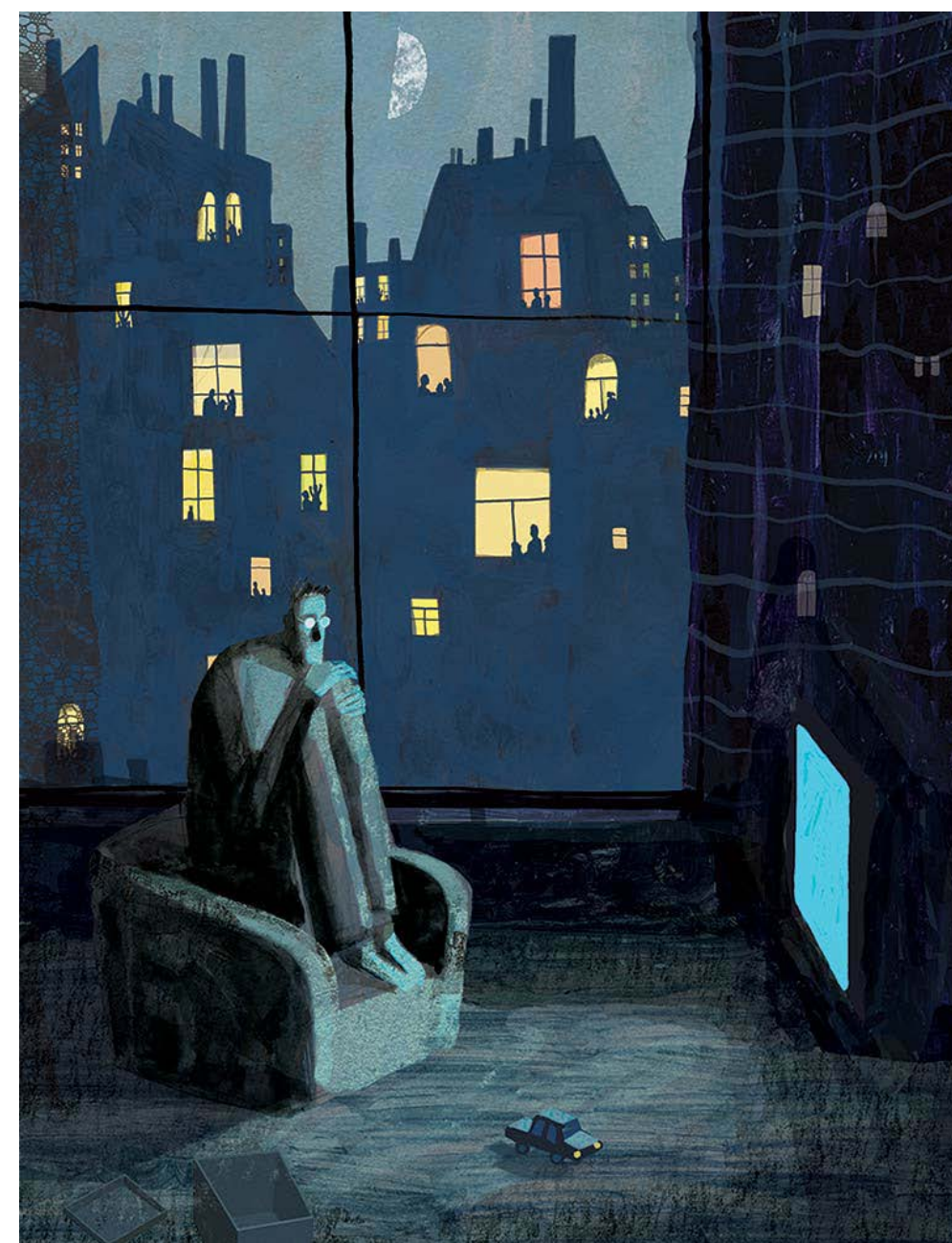
You were born in Moscow, Russia and moved to Bologna, Italy. How has this change and the cultural difference affected your work?

Well, I dreamed of going to Italy and seeing all the artists I was crazy about, from the Renaissance to Giorgio Morandi, to contemporary art and illustration, and I dreamed of going to the Bologna Book Fair. So when I moved to Bologna, I really felt here is my second home.

But the funny thing is that Italians always insist that there's something

Russian in my art, that I'm different, that I'm not European... while Russians always insist that there's something Italian, something European in my art.

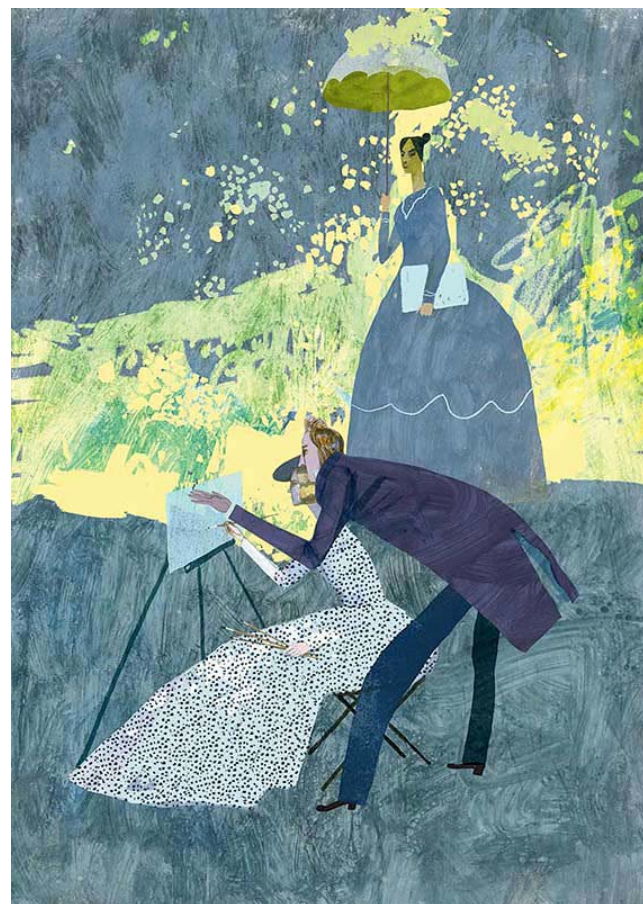
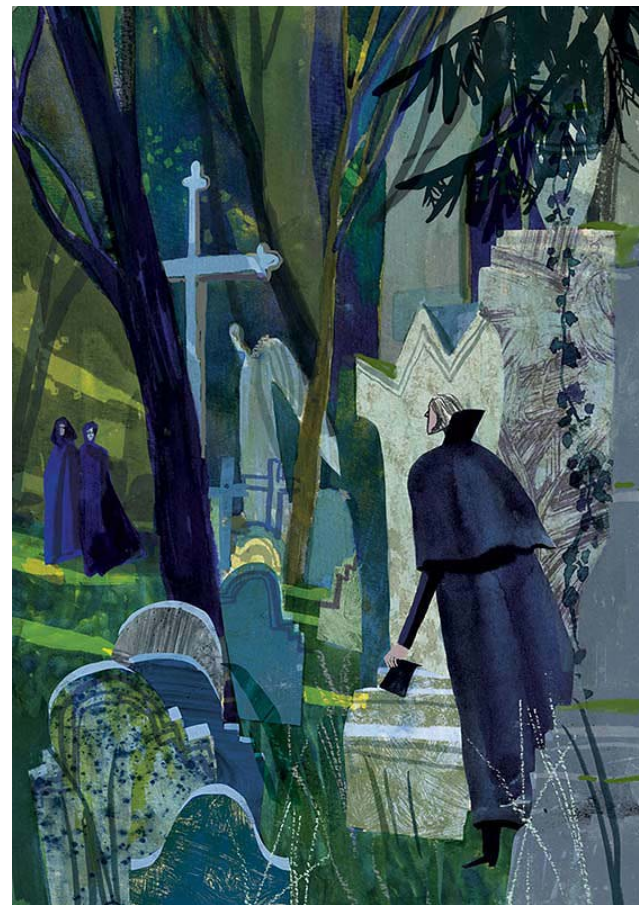
And I have no idea if I have that influence because it's very difficult for me to see if I've changed. Of course I've changed but I really don't know how my style or my work would look if I hadn't gone to Italy. It's a very subjective question! Please tell me if I have something Italian in my work, I'm super curious! lol



Bologna has the biggest children's book fair in the world. What is the advantage of living in the same city as this big fair?

The best thing about the Bologna Book Fair is that you can see projects or publishers that you would never see in your local bookshop or even in a library. For example, if I were to go to Japan, I'm not sure I'd be able to see the Japanese books that I can find at the fair. Usually you can find the best, riskiest, freshest new project that can possibly be published.

The only problem is that every year I spend more money than the last time I went! lol... I have so many books at home that I'm afraid I won't have room for them in my flat, so that's the way I live... lol



You have several works of art, including sculptures, in which the main theme is boats. What do they mean to you?

In Italy, Italians usually divide people into 2 types: the first type prefers to stay in the mountains and the second type prefers to go to the sea, and I'm definitely the second type.

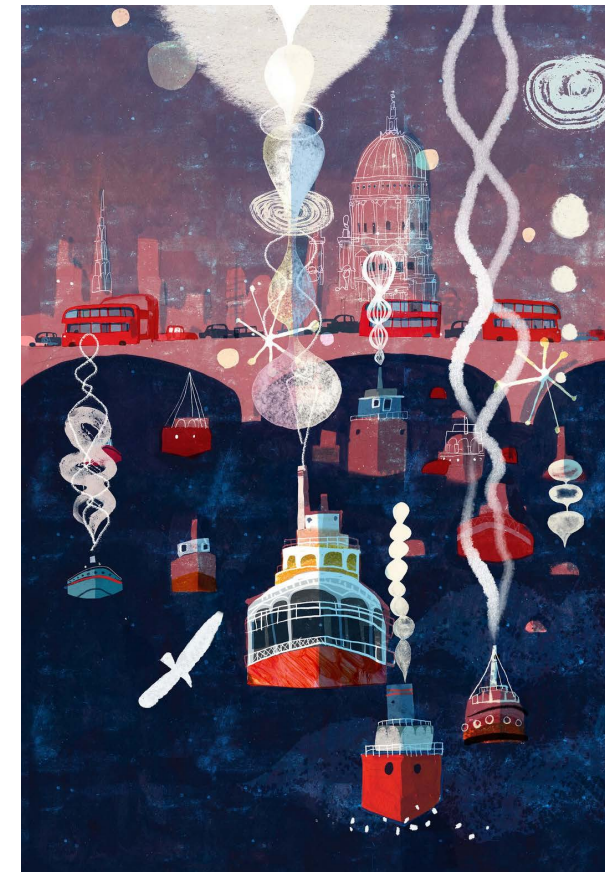
There's something mysterious about the sea for me. I can go to the sea even in winter and just watch the

waves and think about my life, and that's probably why I'm so fascinated by everything aquatic... ships, seagulls, sailors... It takes me back to my childhood, when I went to the sea with my parents and I felt very, very happy.

So that feeling of happiness that you feel when you're a child, I feel every time I draw or make a sculpture of boats or anything aquatic, I try to get that first feeling of pure happiness that you feel when you're a child.



29a



29b



Besides boats, you also have a very close relationship between drawing and cinema, and you founded the Film Sketch Club. What's that about?

The Film Sketch Club was born during the coronavirus, because we were all locked in our houses and didn't have the chance to go out.

I remember waking up one day and realising that we were all at home watching films and series, so why not draw these films together and guess what we were watching?

It was so popular because we were watching not only contemporary films but classic films from the 20s, 40s, 60s

and a lot of people told me that they had discovered so many films.

I think cinema is a huge source of inspiration and whenever I have the chance to go to the cinema or watch a film, I definitely do it because I just adore them, especially when I review my favourite films. Sometimes I review a film 10 or 20 times and every time you discover something new.

I think it's the same with painting, if you just go deeper and deeper and deeper you find something new and you discover yourself through the films, through the work of other artists... I think it's amazing.





You've even illustrated a children's book about the life of François Truffaut. Being a children's book, was the subject difficult?

The book on François Truffaut was the most difficult project for me. I worked on it for 3 years! I think this book taught me a lot because I had to see so many films, not only Truffaut's films, but also the films he admired, I had to read so many books and I had to immerse myself in the French culture of his time, it was extremely interesting. The subject was very unusual for a children's picture book!

I tried to do it on different levels, so the first level was for children, the second

level was for cinema lovers, and the third level was for people who not only love films, but who know cinema in general very, very well and can recognise all the situations that I quote and that I have drawn in this book.

I'm just very happy that I had the opportunity to work on this book and very happy that my publisher, Kite Edizioni, had the courage to publish this book because, I repeat, it was very unusual for a picture book.

So yes, God bless the publishers who take all the risks and have enough courage to believe in such projects.





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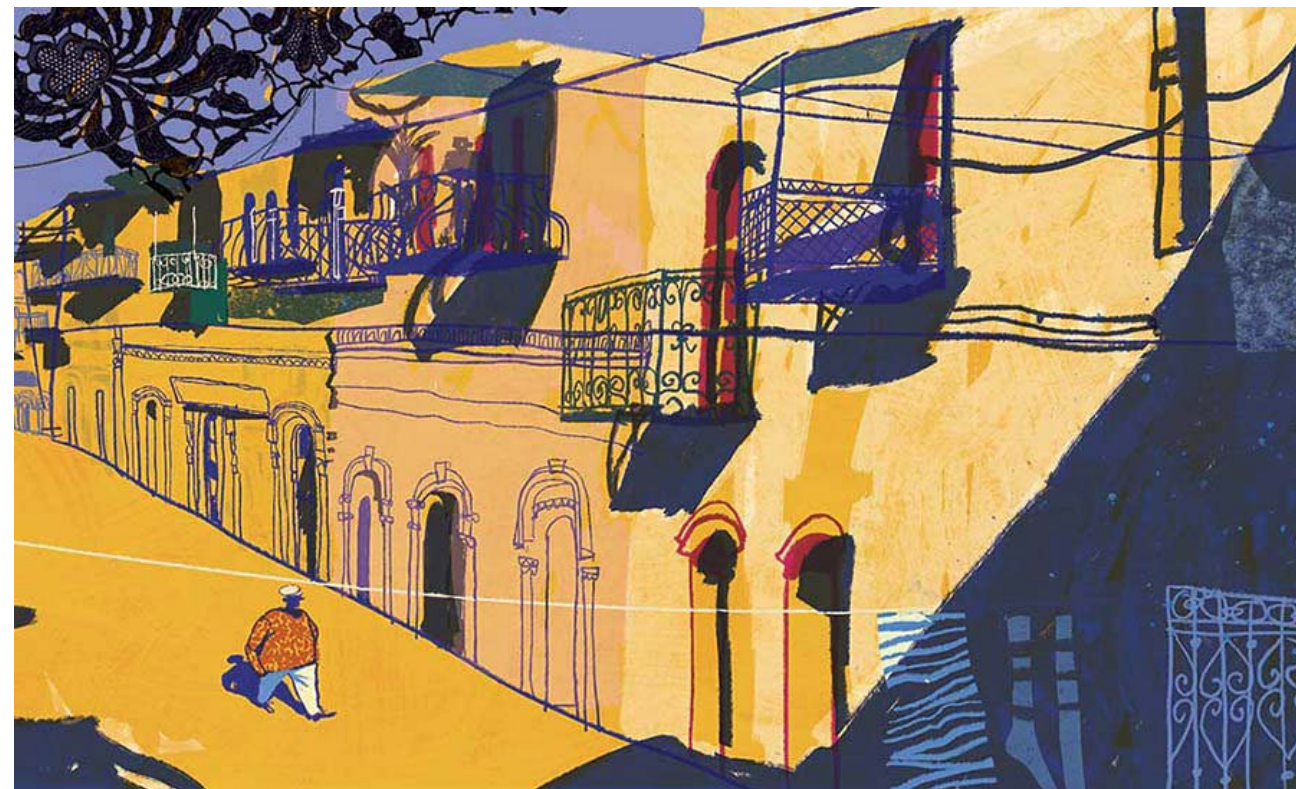
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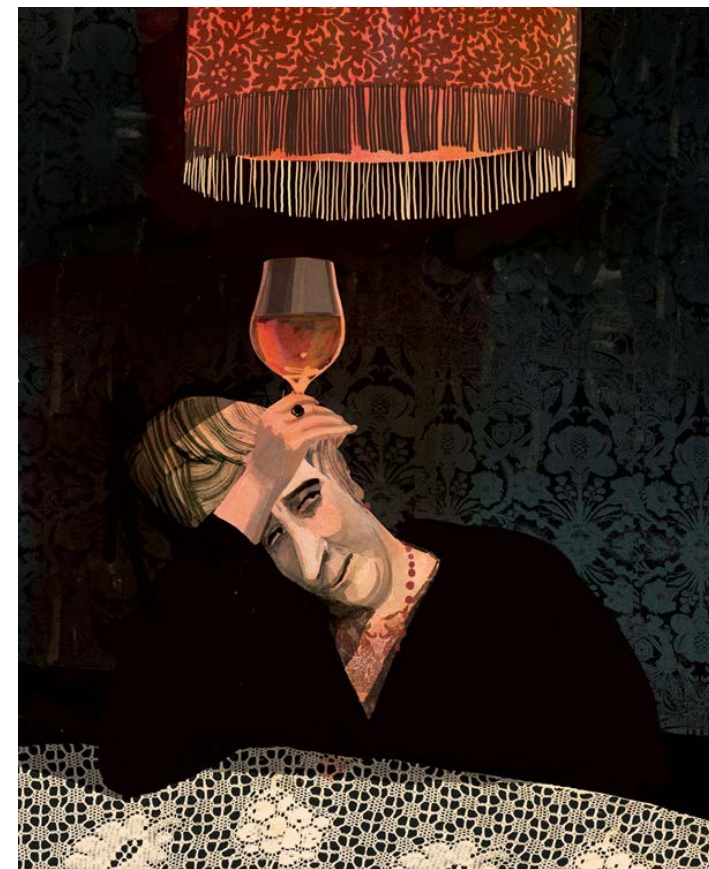
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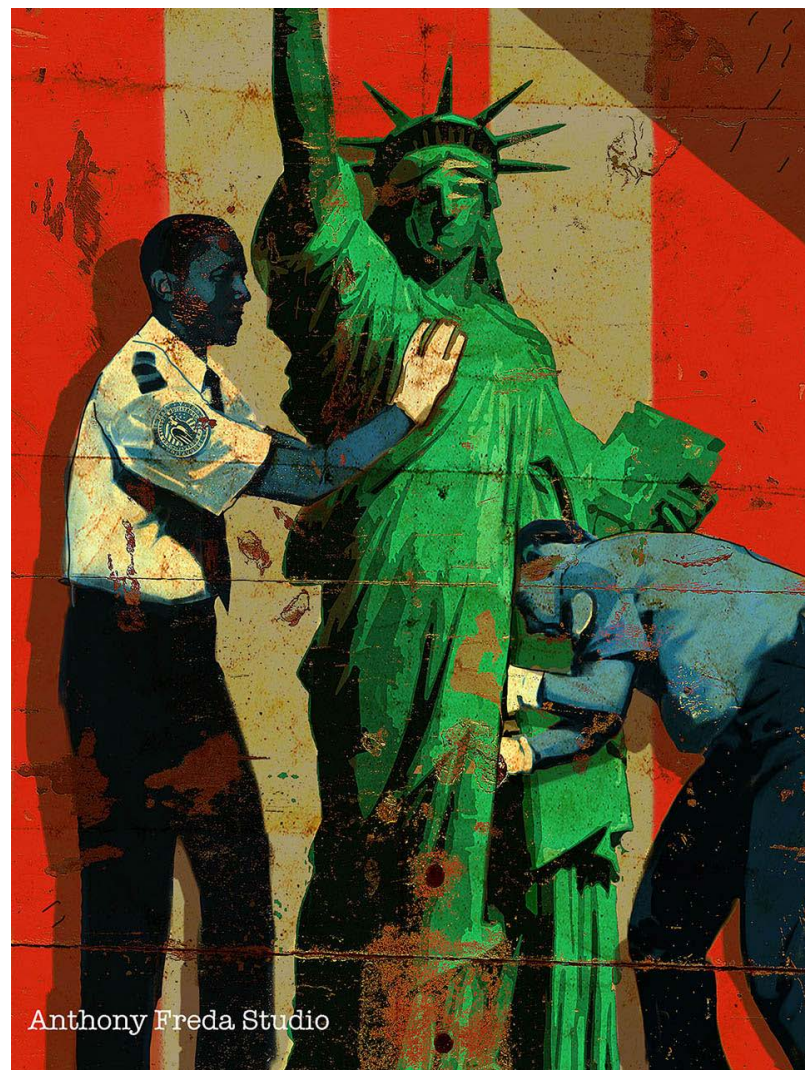
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ANTHONY FREDA



Anthony Freda Studio

Anthony Freda

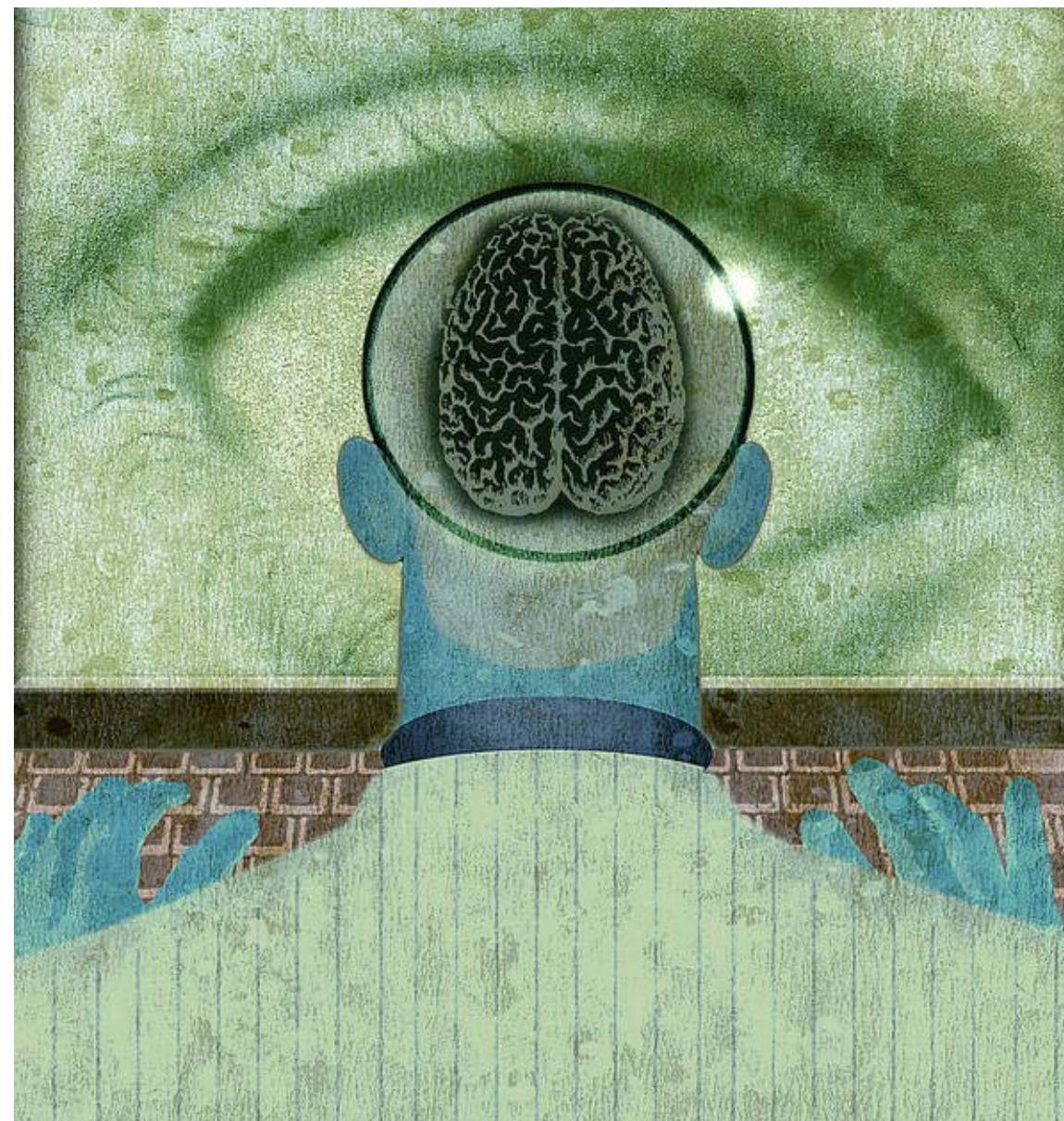
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<https://anthonyfreda.com>

With a highly political and intelligent artwork, illustrator, sculptor and political activist Anthony Freda left advertising and illustrations for Camel cigarettes to devote himself to something more meaningful in his life and with much nobler aims: using his illustrations to fight wars and promote peace. And for this he has already received death threats.

In addition to his many clients including Time, The New Yorker, Rolling Stone and The New York Times, Anthony is an adjunct professor at the Fashion Institute of Technology in New York.



Before you became an artist, you started in advertising, a very commercial job. How did the practical experience in advertising help you to make the leap to becoming a conceptual artist?

Advertising is like bootcamp for artists. The deadlines are tight and the pressure to deliver quality work on time is intense.

You need to be able to draw anything the creative teams dream up. I also learned about the art of influencing and marketing.



Early in your career, a transformative moment in your life was being one of the illustrators who created the famous cigarette brand character Joe Camel. How did this experience shape you as an artist and how did it change the way you view your work?

When the Joe Camel campaign was deemed illegal by the U.S. government for marketing cigarettes to children, I started to question my life choices.

I was seduced by the financial rewards the advertising industry provides to artists, but did not think of the moral implications involved. I decided to pursue my original artistic dream, which was to illustrate for prominent magazines and newspapers.

You said once that you learned about the work of Edward Bernays, Sigmund Freud's nephew, on the techniques used by companies to influence people. How has this knowledge influenced the development of your work?

Bernays was enlisted by the Committee on Public Information to sell U.S. participation in World War I. He used sophisticated psychological warfare to sell actual warfare. The Committee's Division of Pictorial Publicity hired Charles Dana Gibson and other elite illustrators to create romantic and mythopoetic visions of war.

Illustrators were the greatest influencers of the time. Bernays and the illustrators were a powerful team and successfully sold a war to the public by creating a fictitious and glorious battlefield of dreams when the reality was a horrifying nightmare. This was a dark period for the soul of American illustration in my view.

Bernay's wrote the book "Propaganda" in 1928. The techniques he outlined of mass psychology were used to sell wars and cigarettes.

With the concept of "Manufactured Consent" or "Consent Engineering"?

Yes, that's right. The concept of "Manufactured Consent" always struck me. If consent to war could be engineered, then consent to peace could be as well.

Today you are an artist whose work is highly political, especially anti-war. How did this happen and what led you to this position?

War is the ultimate expression of negative human emotion and action.

There is nothing more extreme we can engage in as humans than war. Modern weapons also have the power to literally destroy civilization.

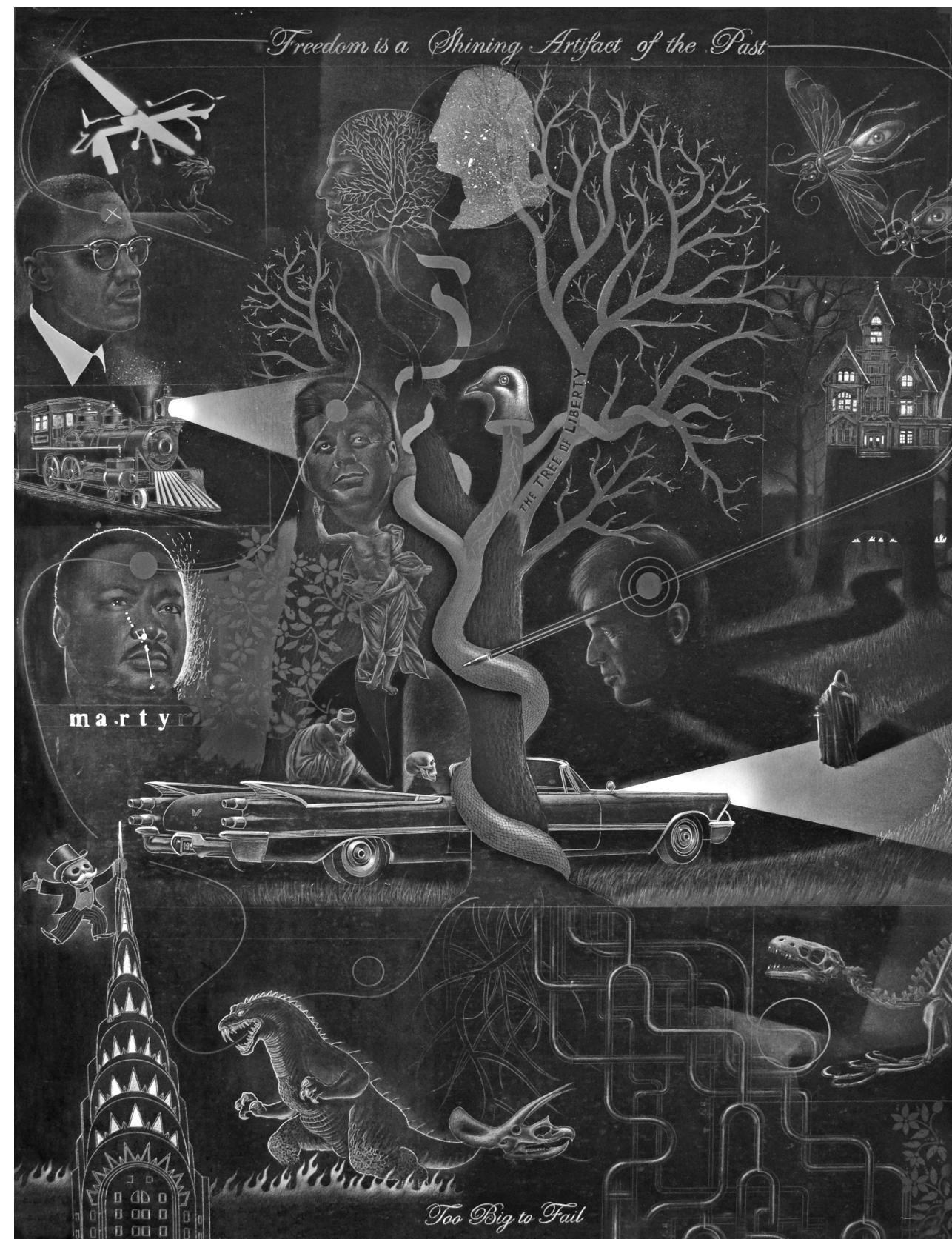
Artists were commissioned by every nation in the 20th century to be propagandists. These governments understood the persuasive power of an image. I want my work to act as anti-propaganda. I want to sell peace and liberty with my work.



Illustrar Magazine recommends!

To learn more about Edward Bernays, the engineering of consent and the manipulation of the masses:

https://en.wikipedia.org/wiki/Edward_Bernays
https://en.wikipedia.org/wiki/The_Engineering_of_Consent



Because you are against the war, you have been accused of making art that is somehow anti-American. How can art contribute to current political radicalism?

Yes, I do have a way of angering many people who always see those of us working for peace as unpatriotic (I've had more than one death threat... lol). My artwork is provocative by design. We are talking about war, after all.

The only thing worse than milquetoast political art is the political cartoons that you see in mainstream publications. A majority of the work is used to reinforce false establishment narratives.

Illustrators are again being used by the war machine, or they are complicit in the propaganda. The image has power and that power should be used to promote peace and freedom and justice.

In what way?

Speaking truth to power is the artist's imperative. Speaking lies for the powerful is a sin. Street art and even meme art give me hope. These are the people's art.

Ignore the artists who sold their souls and challenge every official narrative with your work.



As an artist who prioritises the idea, how do you see the current fever of AI programs, especially AI programs for "painting", and how can they affect the job market?

I have enough people who hate my anti-war stance! AI is a very emotional subject for artists because it does pose an existential threat to many creatives.

I'm sorry, I know It's distressing to think that we can be replaced by robots, but we are at the threshold of the post-human future. I've been fighting for the soul of humanity for 25 years and warning of the encroaching technocracy.

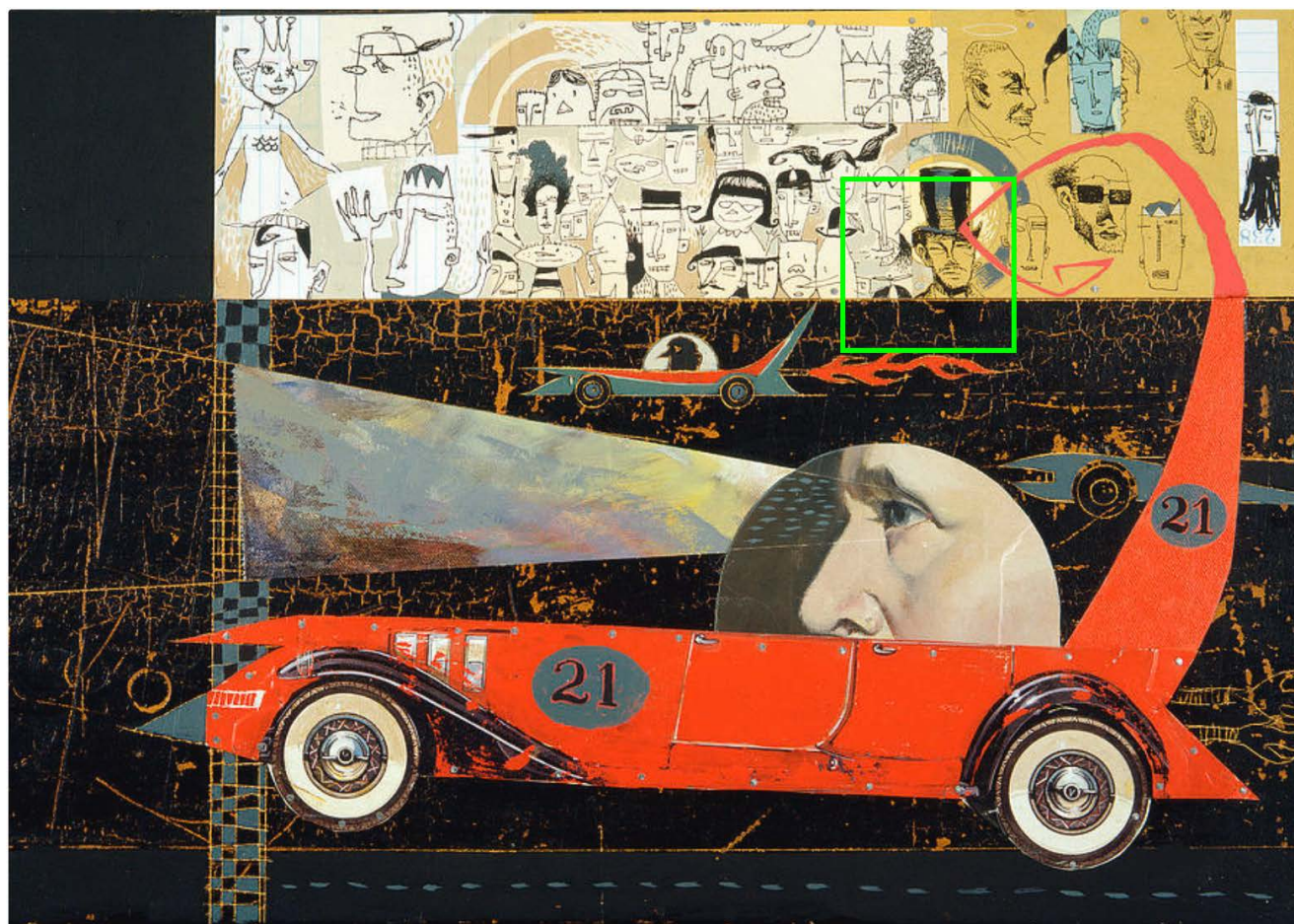
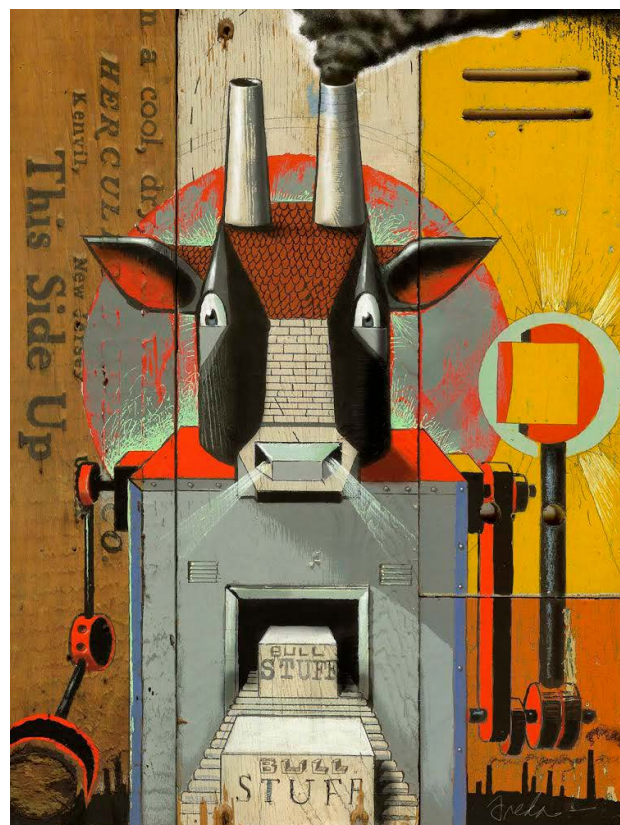
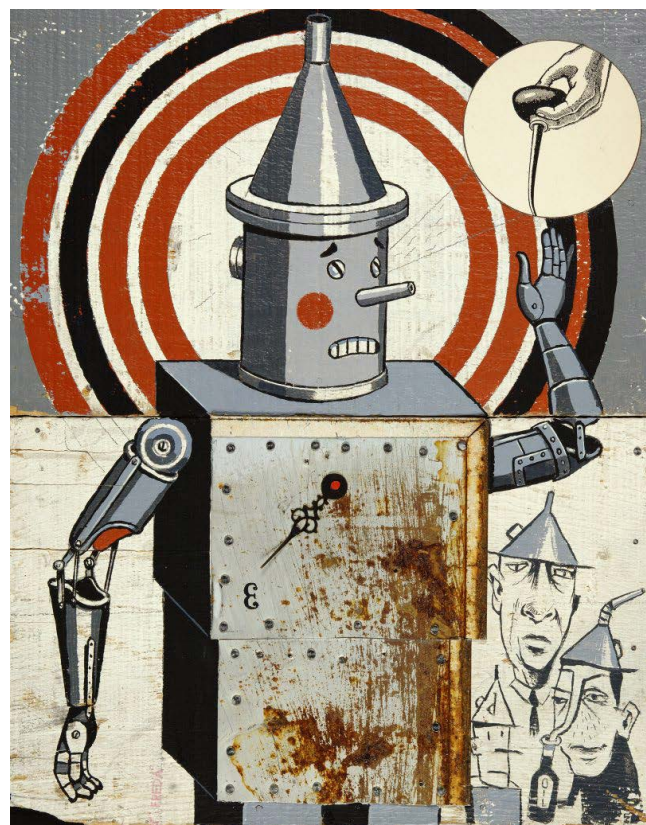
I think there will be a golden period of collaboration where the merger of organic and inorganic intelligence will push the applied arts into exciting places it has never gone.

After that honeymoon, our puny human brains will become no match for the exponential rise in the capacity of AI.

You are an adjunct professor at the Fashion Institute of Technology in New York. How does your work as a conceptual artist inform your teaching?

Teaching has forced me to codify my process. I used to just do it organically using my subconscious mind, but now I consciously describe my method so students can replicate it. My contribution to the faculty is my conceptual process.

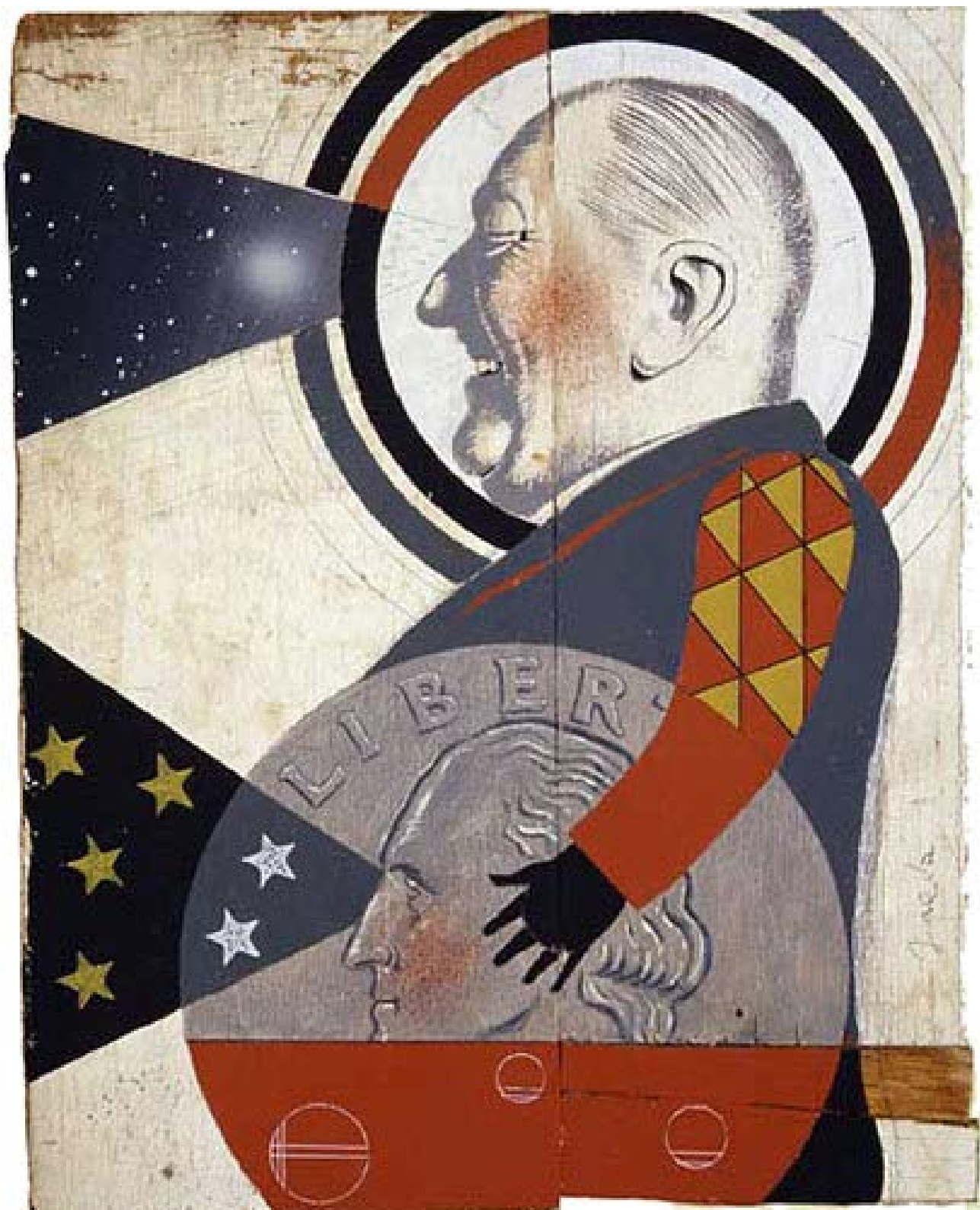
There are many wonderful professors who can paint and draw much better than I. I stay in my lane.



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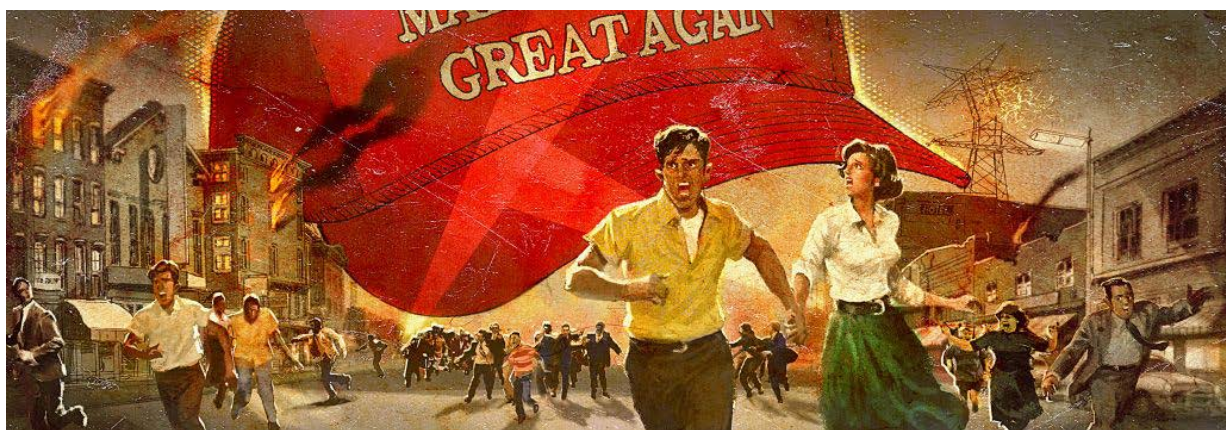
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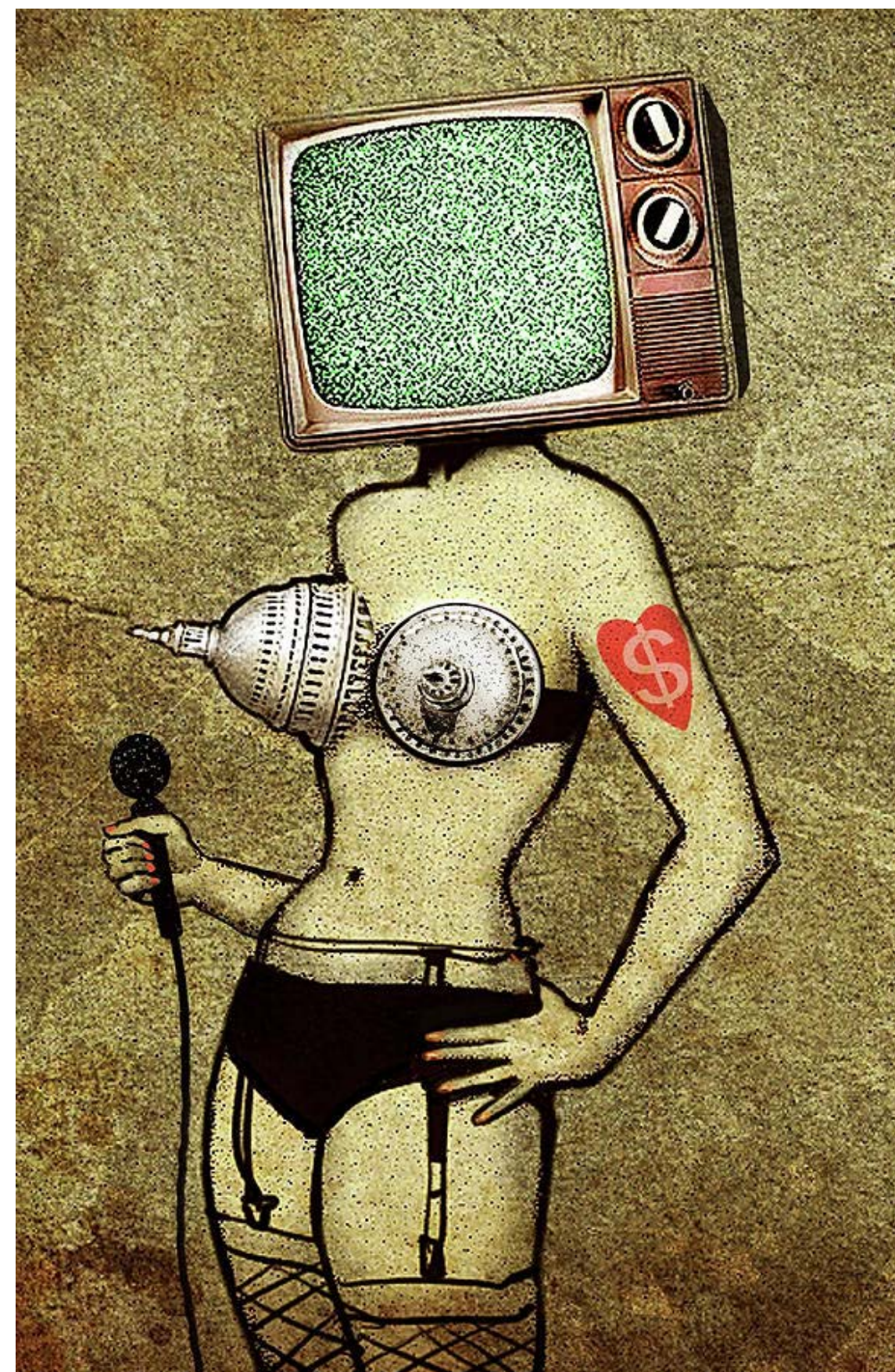
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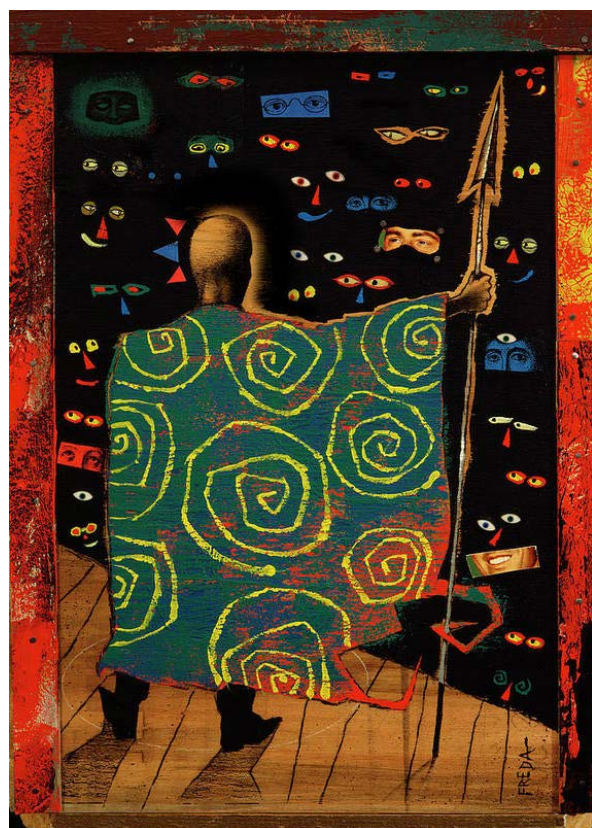
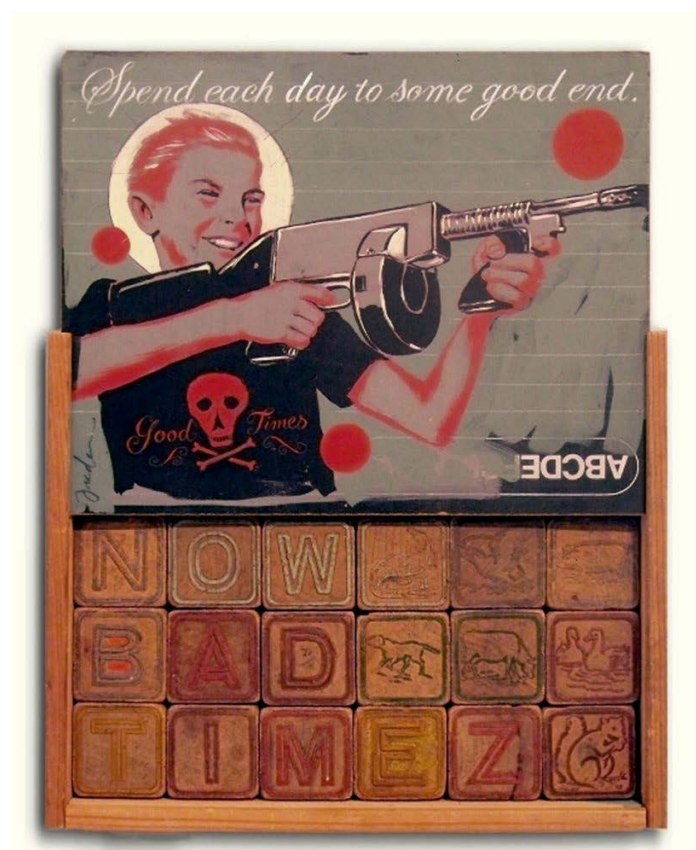
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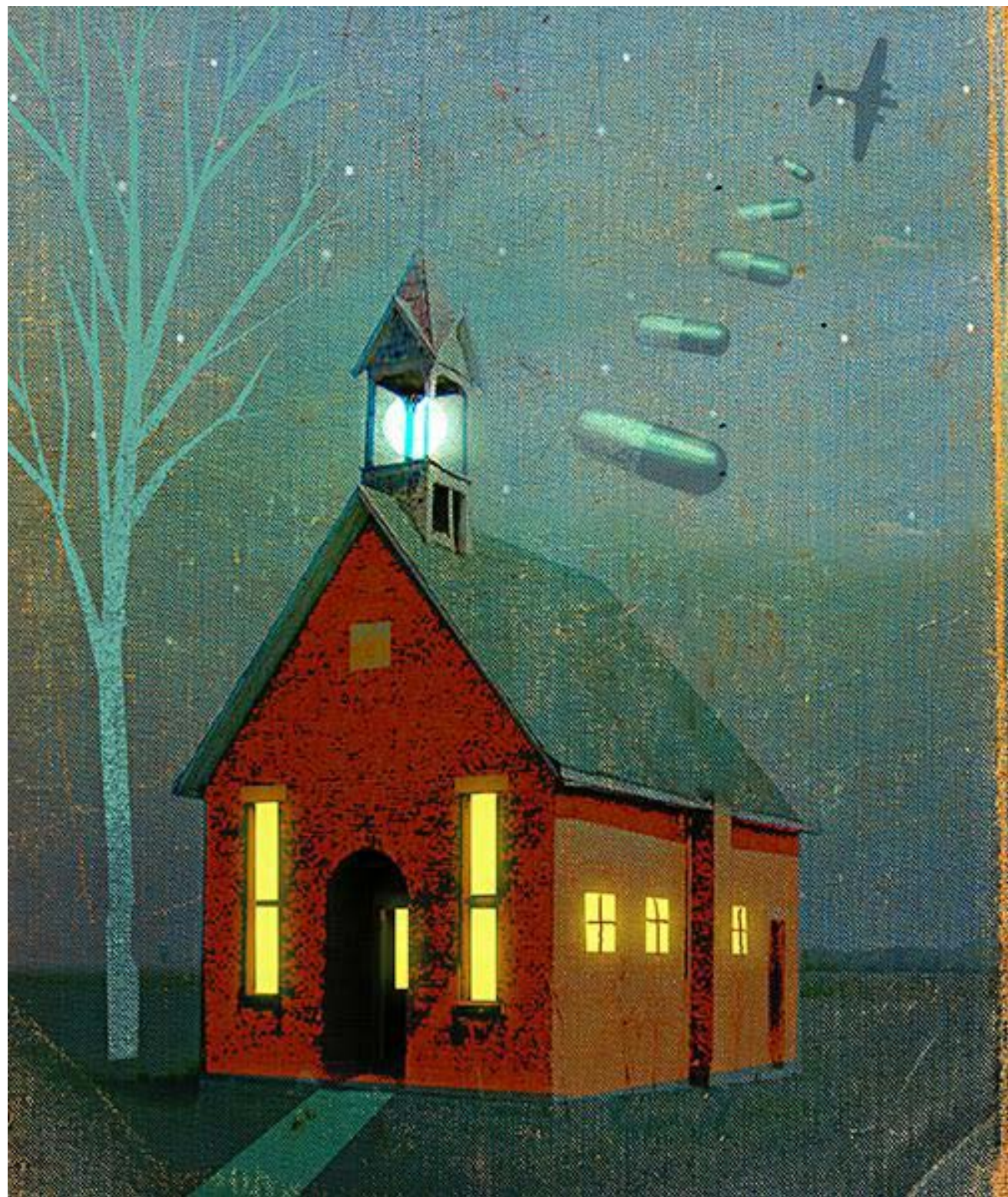
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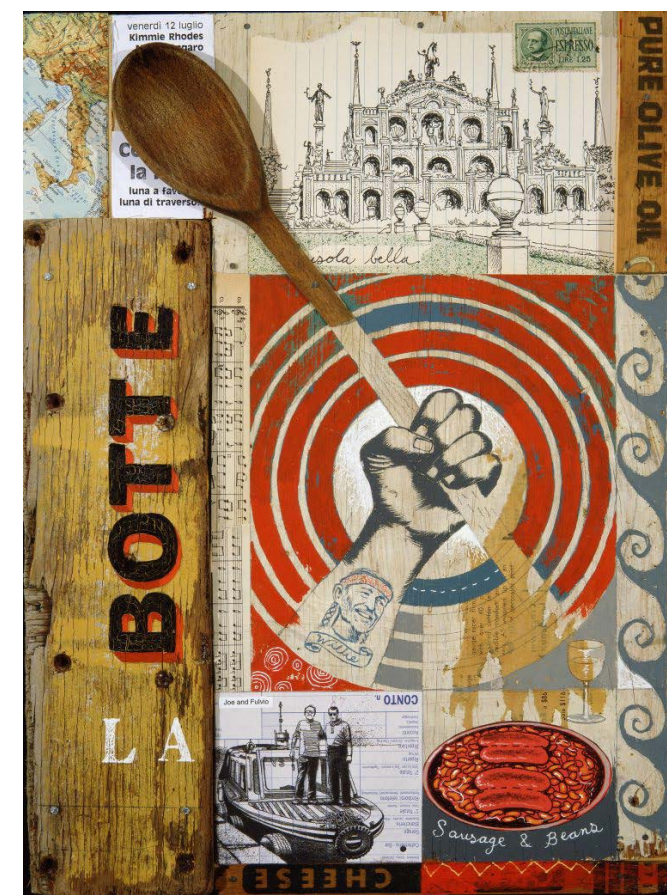
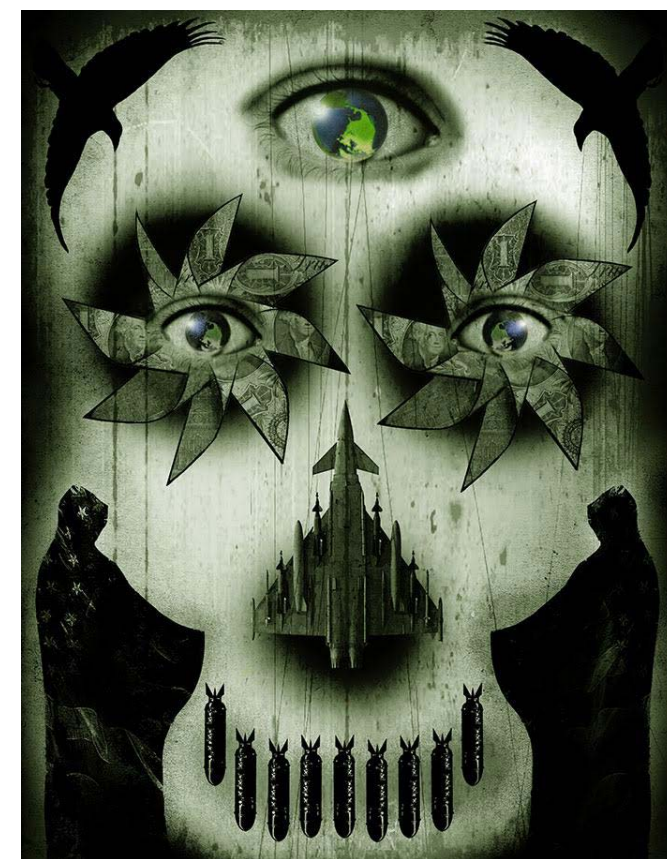
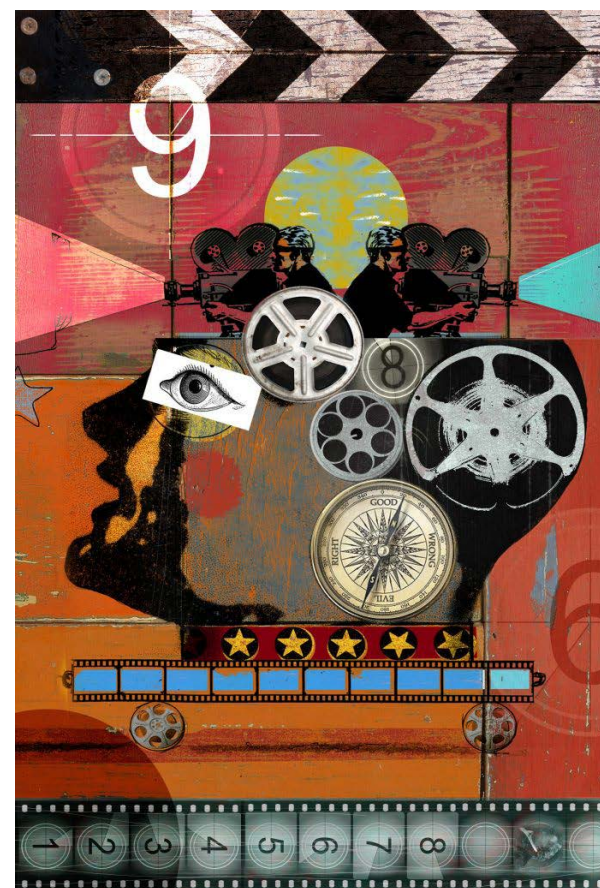
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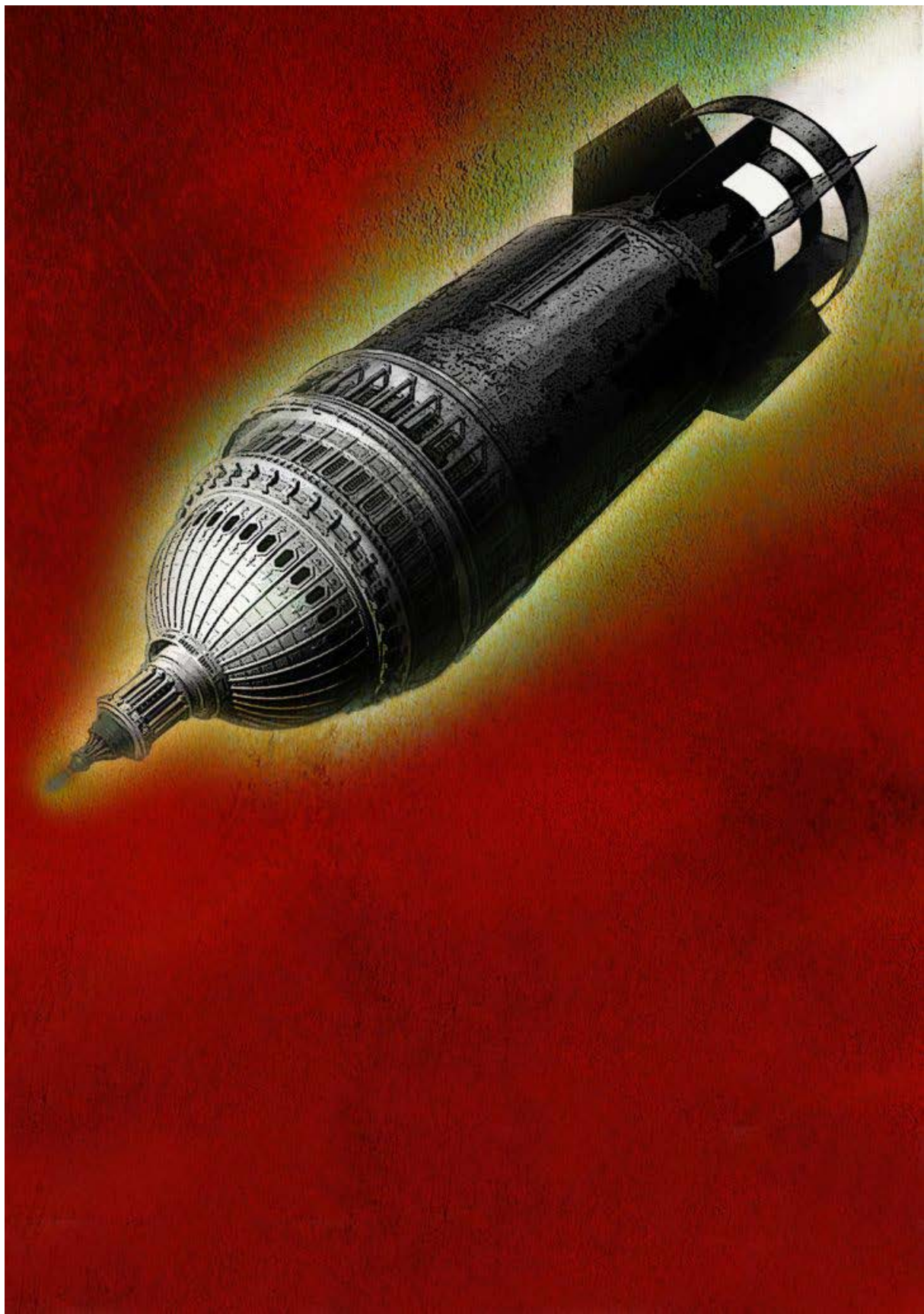
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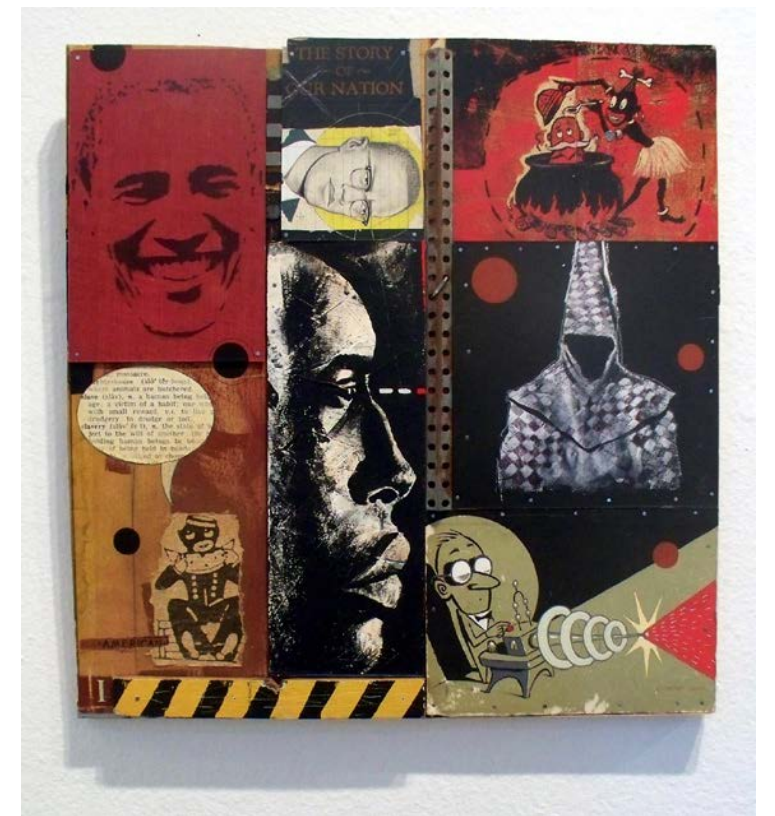
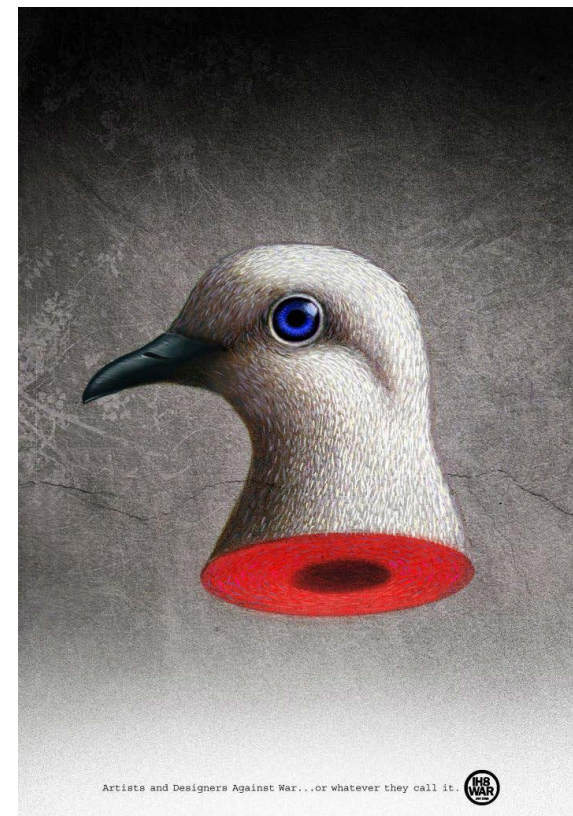
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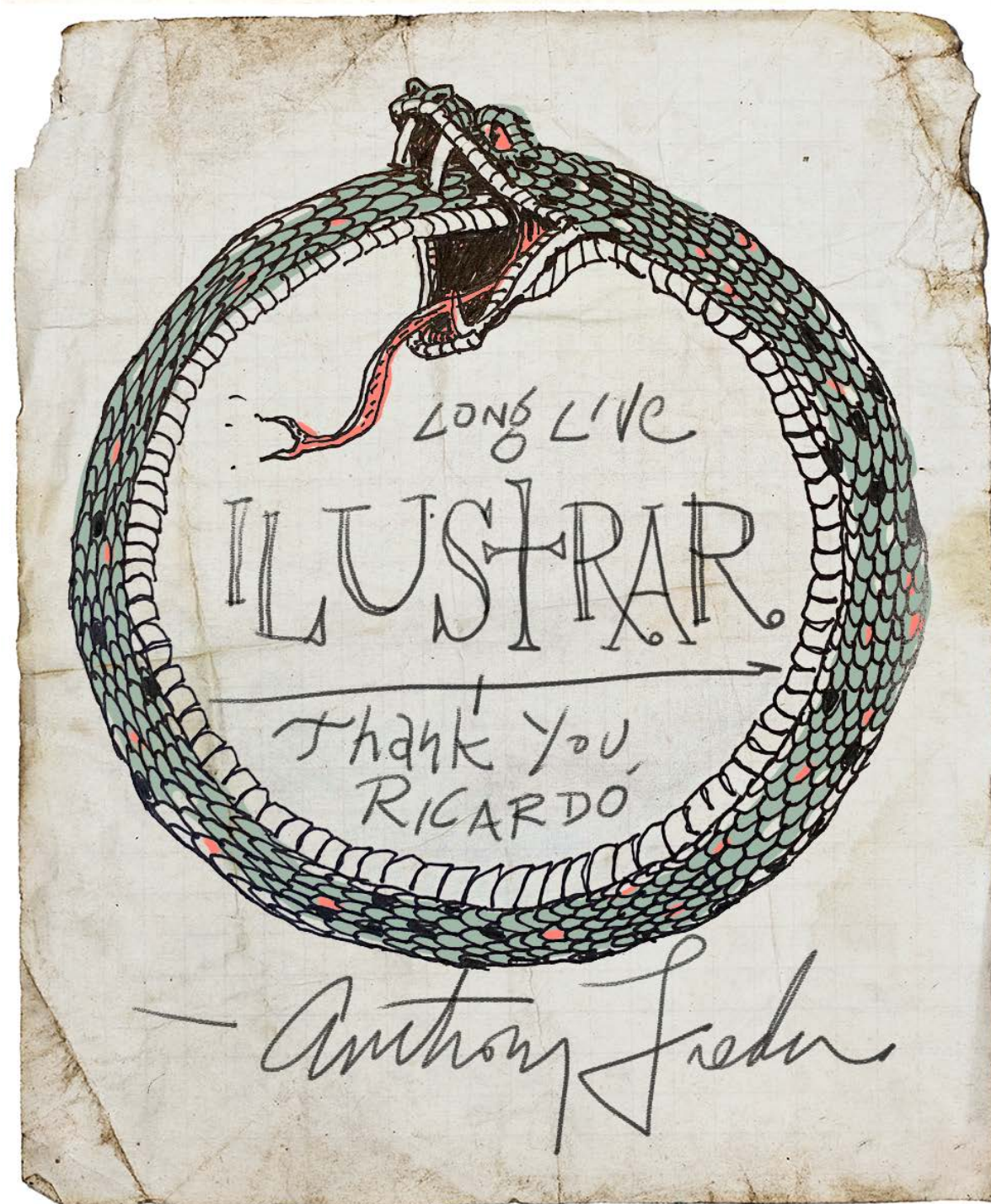
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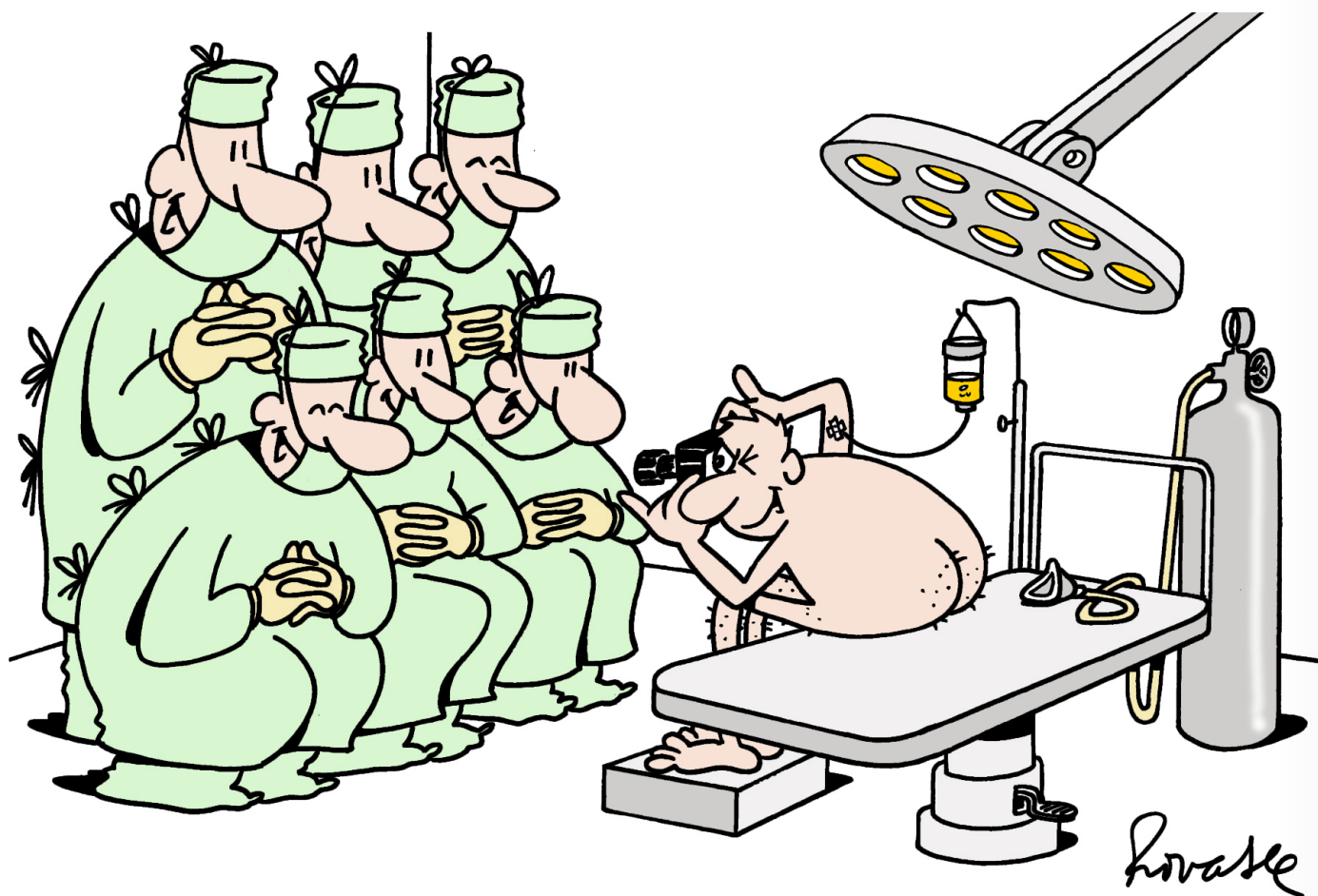
"I want to thank Ricardo for giving me this opportunity and for his tireless labors of love in producing this magazine single-handedly! The magazine is beautifully produced and is a potent tool for any illustration instructor. I have also learned about many exciting and talented illustrators by reading Illustrar. Thank you Ricardo!"

Anthony Freda



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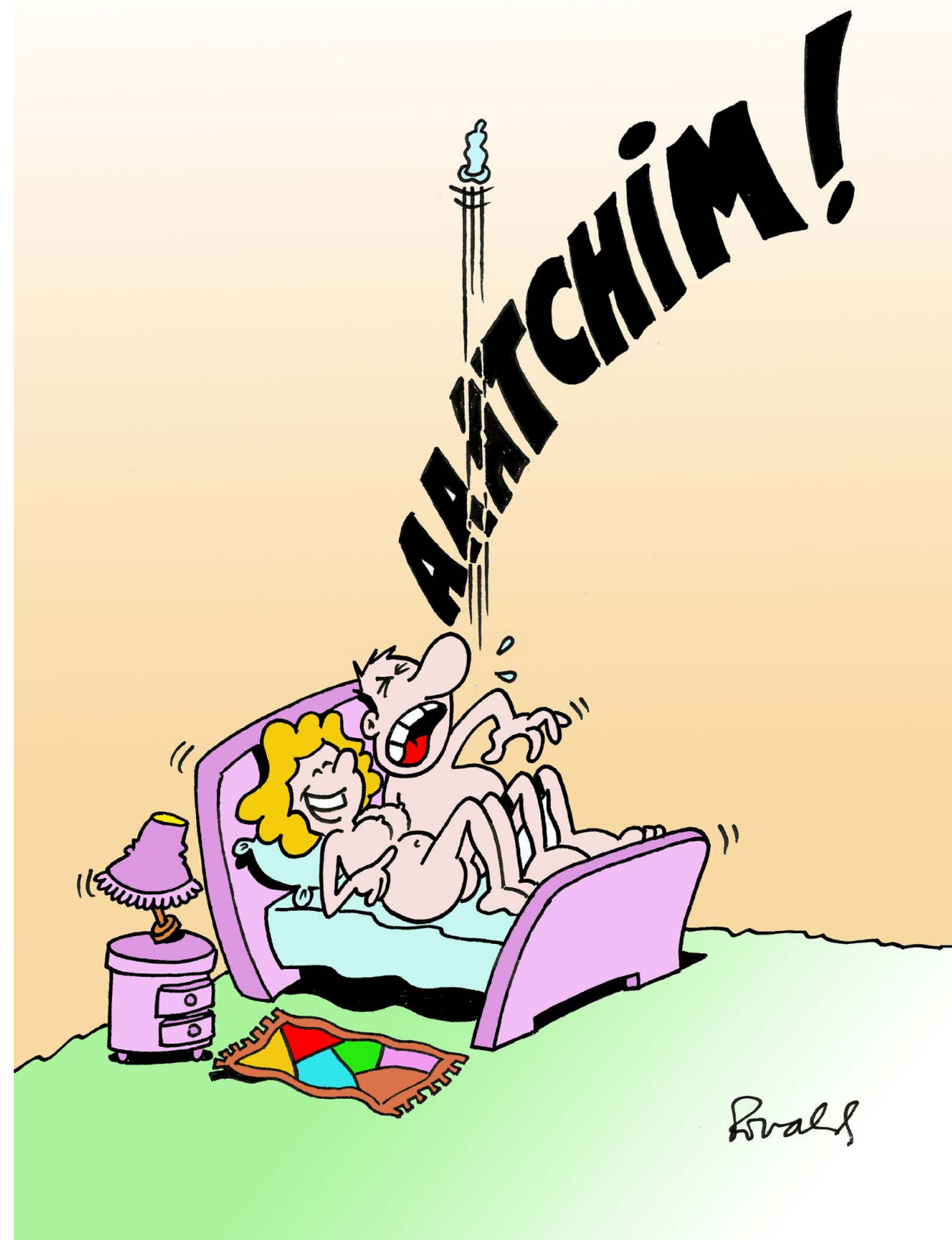


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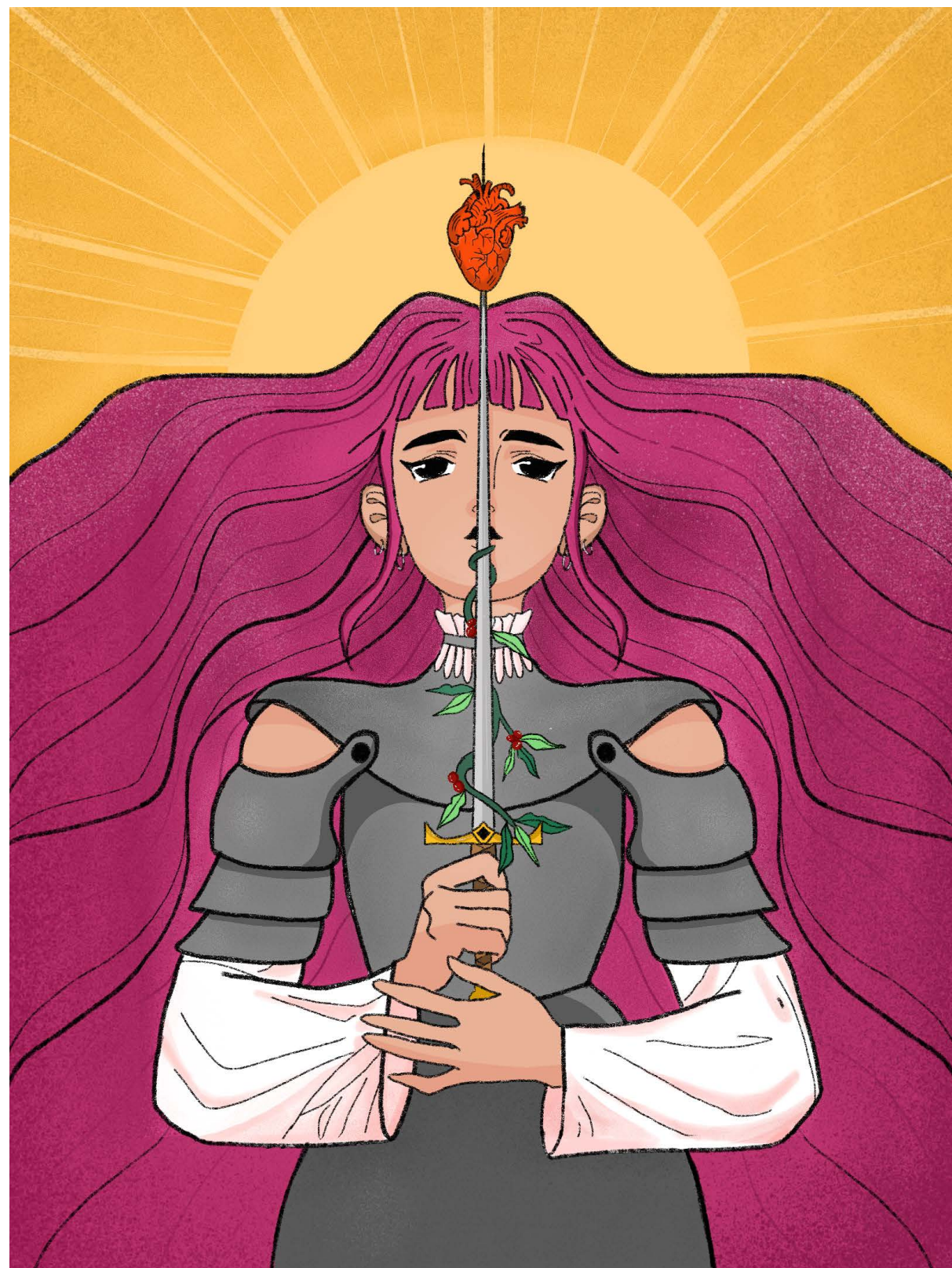
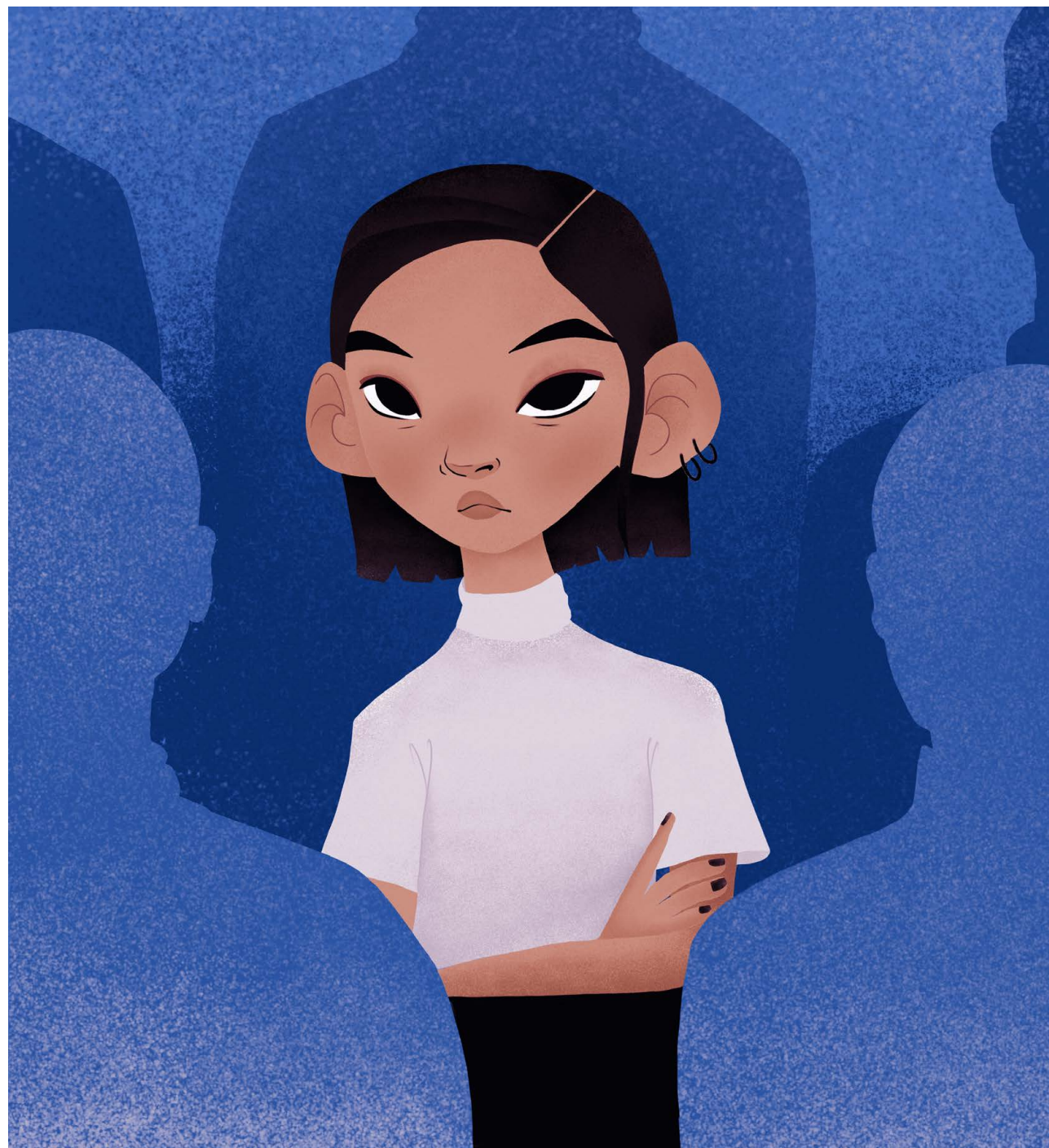
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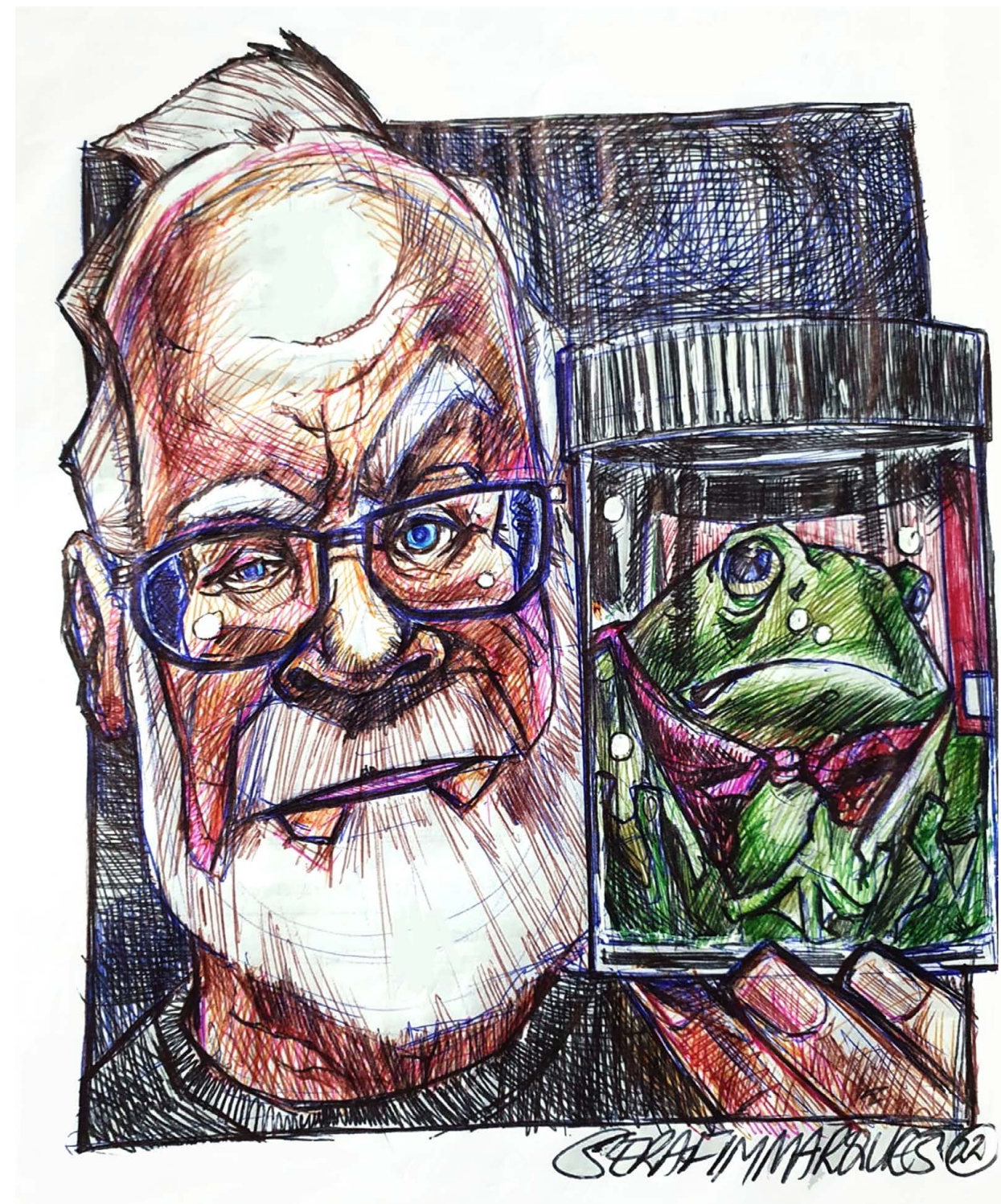
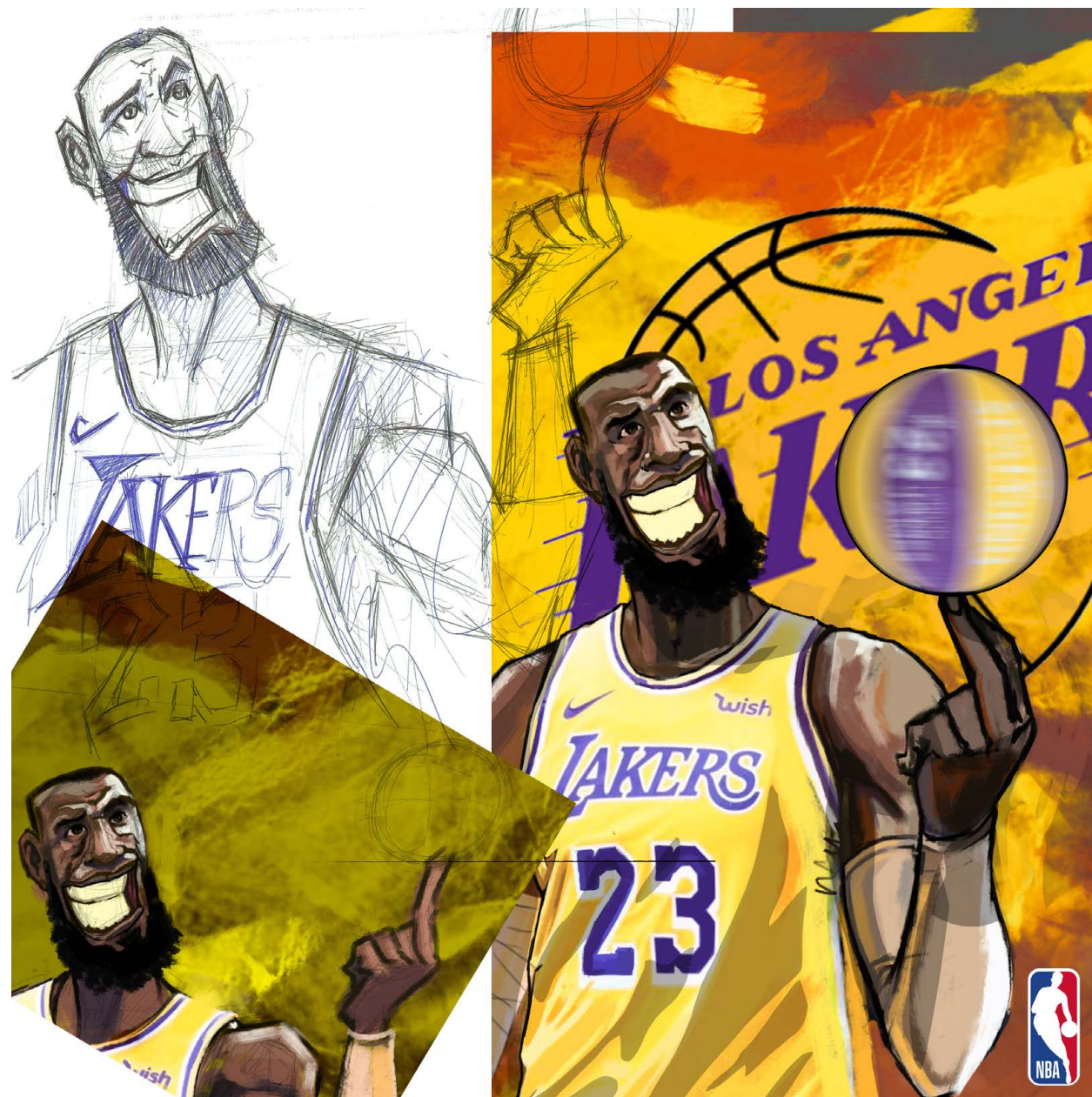
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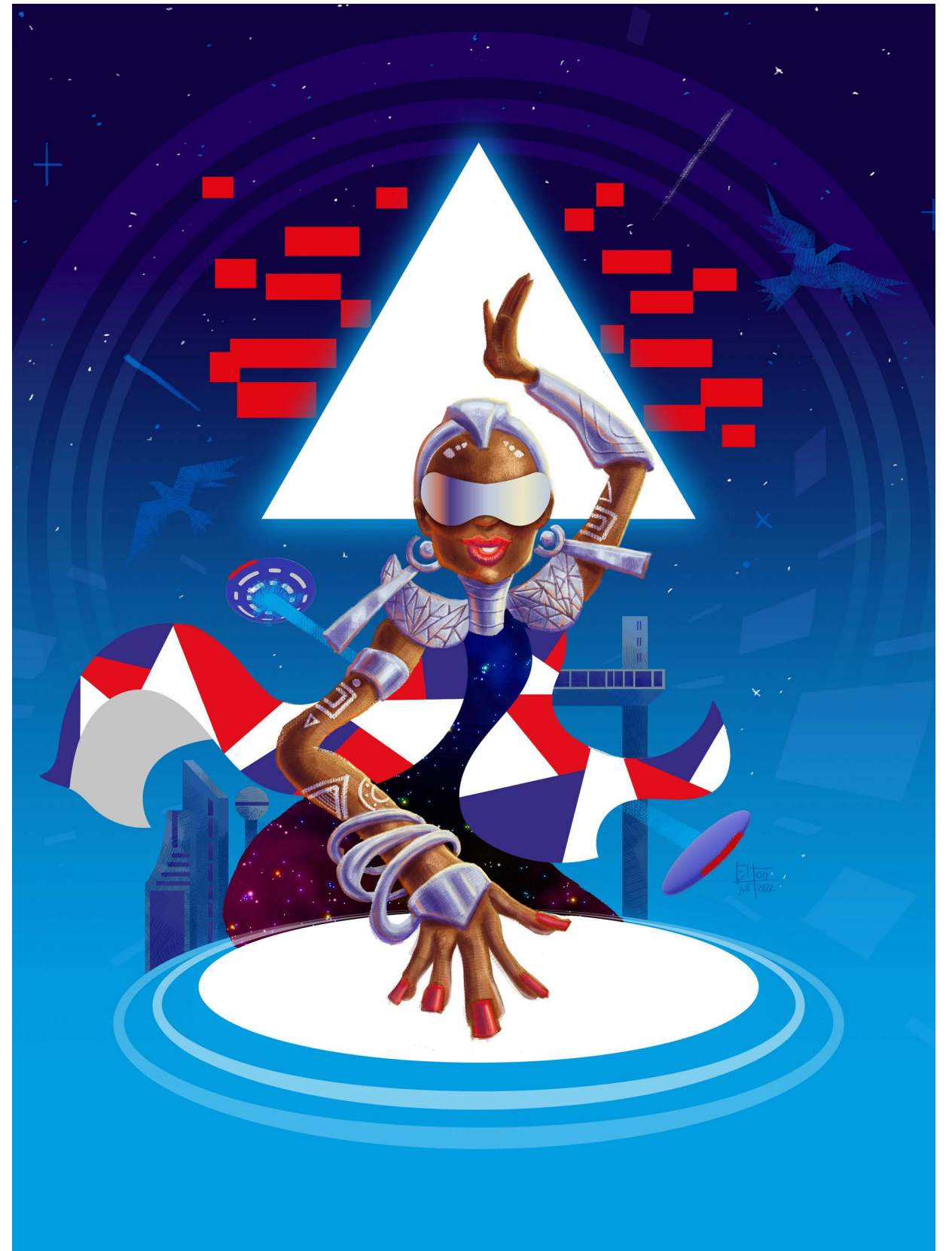
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Nei Lima

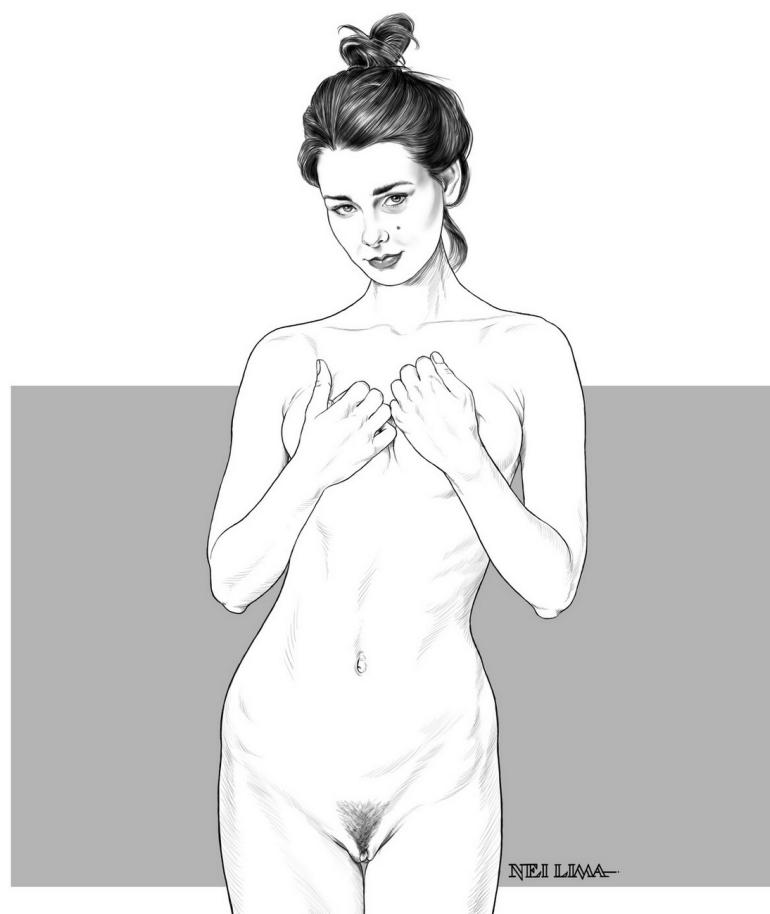
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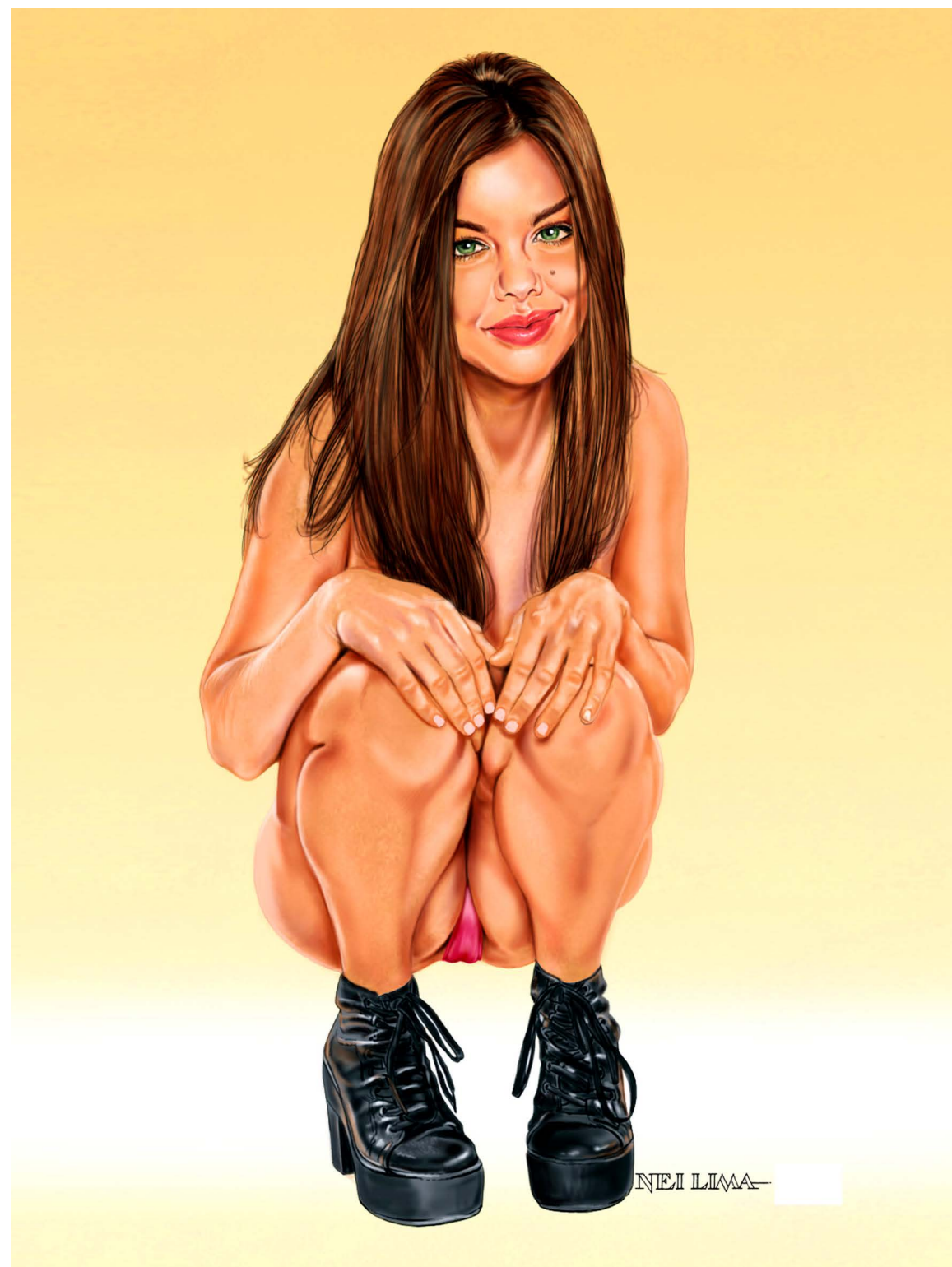
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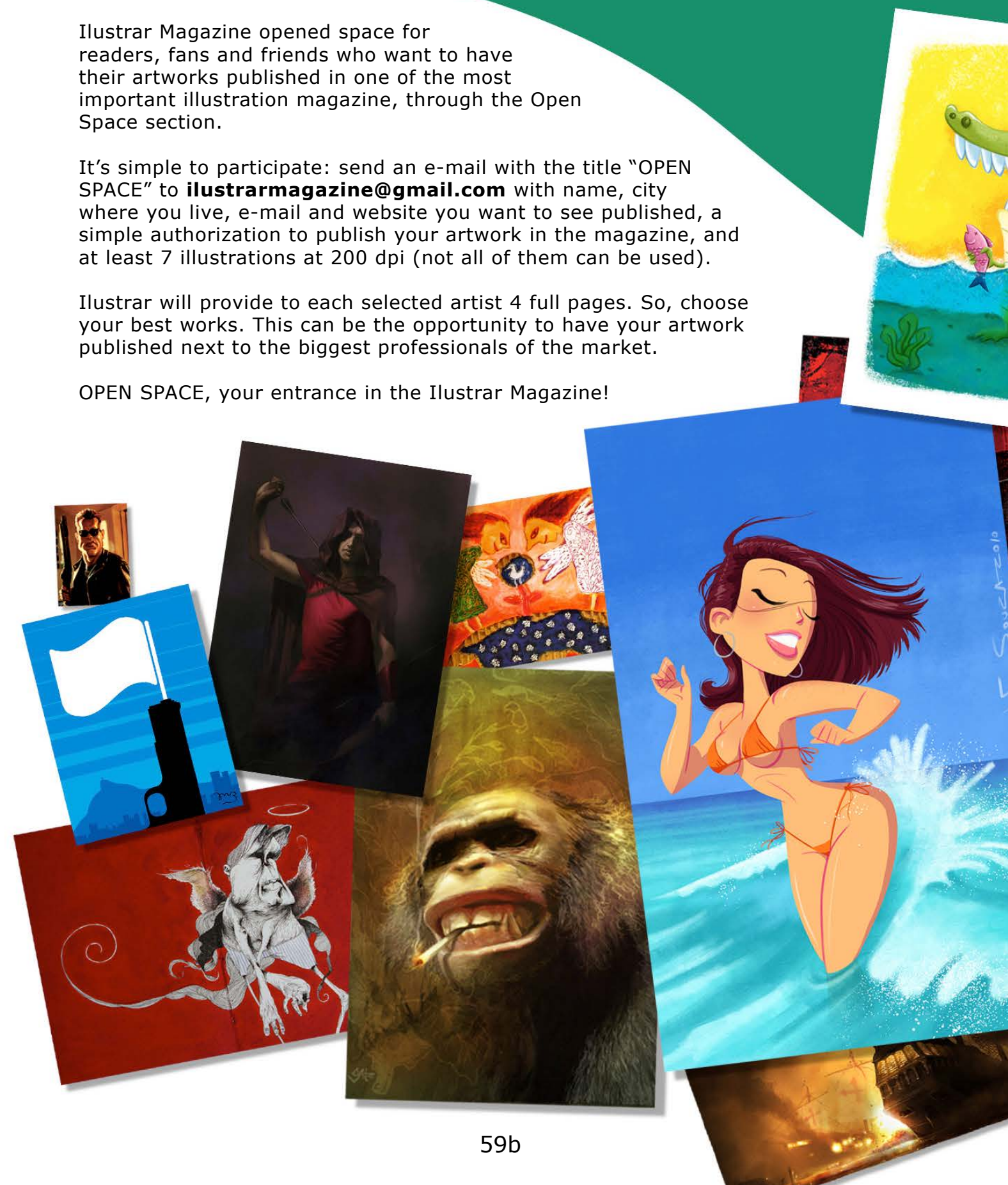
How to participate

Ilustrar Magazine opened space for readers, fans and friends who want to have their artworks published in one of the most important illustration magazine, through the Open Space section.

It's simple to participate: send an e-mail with the title "OPEN SPACE" to **ilustrarmagazine@gmail.com** with name, city where you live, e-mail and website you want to see published, a simple authorization to publish your artwork in the magazine, and at least 7 illustrations at 200 dpi (not all of them can be used).

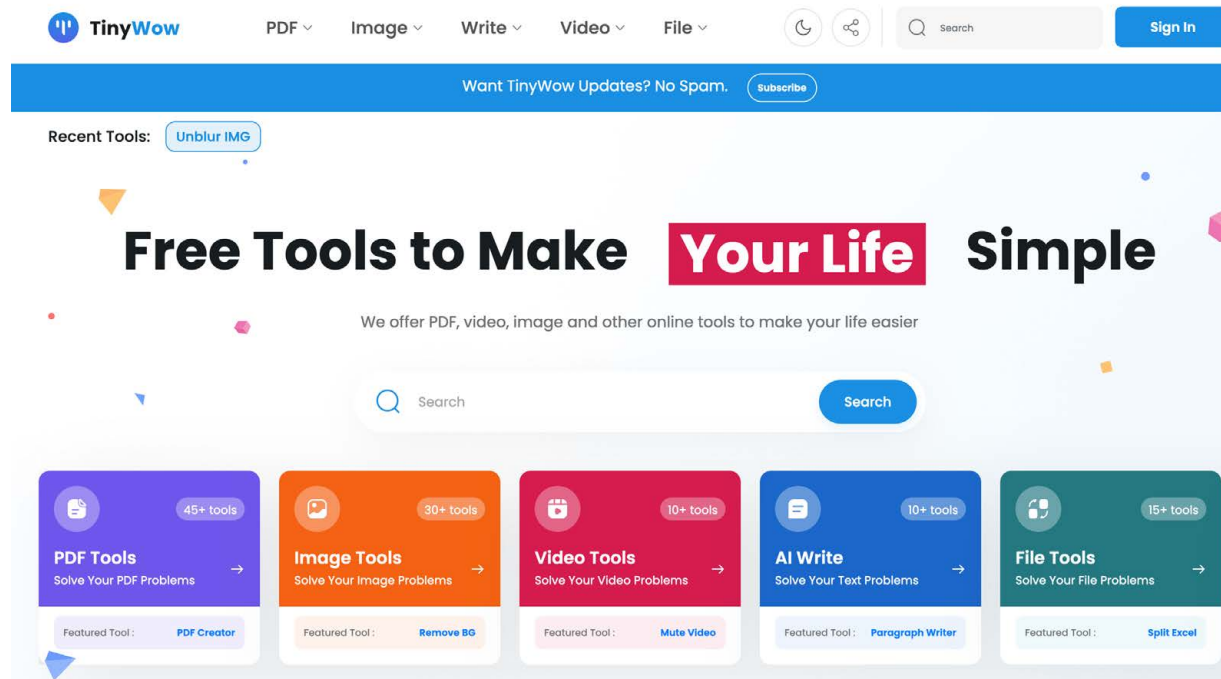
Ilustrar will provide to each selected artist 4 full pages. So, choose your best works. This can be the opportunity to have your artwork published next to the biggest professionals of the market.

OPEN SPACE, your entrance in the Ilustrar Magazine!



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USEFUL TOOLS FOR FREE



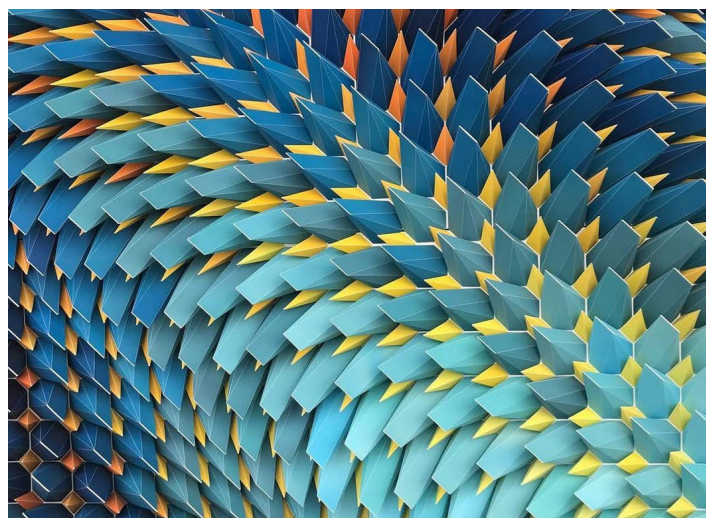
We had already talked here before about the IlovePDF site, about several help tools for PDF file.

Now imagine a site that is a gigantic toolbox to **help and/or fix PDF**

files, images, videos, texts or documents, and all for free.

This is the service that TinyWow offers, and it is very easy to use: <https://tinywow.com>

PAPER SCULPTURES



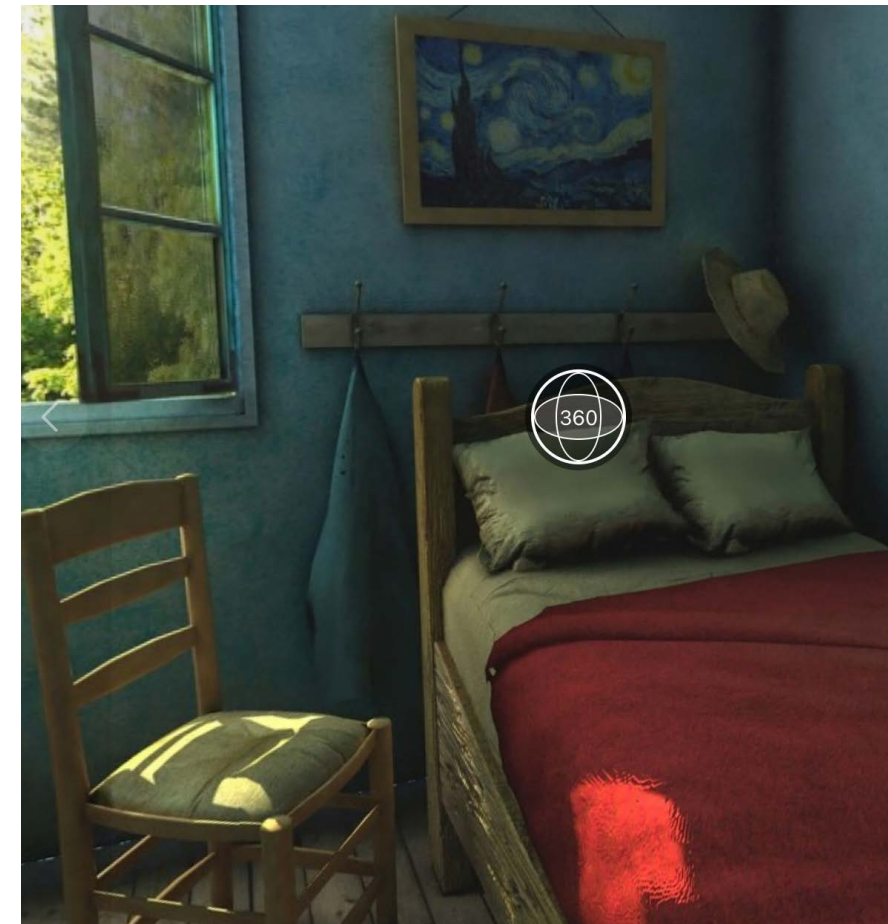
American artist and paper engineer **Matthew Shlian** can create intricate and complex geometric sculptures, creating extraordinary visual patterns, just using paper and folding. All of his work is worth checking out, here on his official website:

<https://www.mattshlian.com>

Or in his instagram:

<https://www.instagram.com/matthewshlian>

VAN GOGH'S BEDROOM EM 3D



The Van Gogh Museum has published on its facebook page the work of Sokolovsky Ruslan, who lives in Israel.

3D artist, Sokolovsky recreated in 3D the famous painting "**Bedroom in Arles**", by the painter **Van Gogh**.

In this way it is possible to take a curious tour of the room, in a 360 degree view, and get a glimpse of what the painter's quarters would have been like.

The short tour can be seen here:

[IMAGEM](#)

SKETCH TOUR PORTUGAL

In Portugal, a great project was created to promote tourism: the **Sketch Tour Portugal**, a project supported by the Ministry of Tourism, where 24 artists were invited to travel to Portugal to draw and paint various regions of the country. The result (in images and videos) is here (in the example on the side, a drawing by Brazilian Eduardo Bajzek):

<https://www.visitportugal.com/pt-pt/content/sketch-tour-portugal>



Did you like Ilustrar? What about
TO BUY A COFFEE?

Illustrar Magazine is a magazine without advertising, without any kind of support, help or subsidy, but made by a group of illustrators with the greatest affection and immense dedication.

However, producing the magazine consumes time and money, and that is why we would like to invite all of Ilustrar's friends to **buy a simple coffee**. Yes, with the equivalent of a cup of coffee, it would help to maintain the magazine and it will contribute to the development of new projects (if you want to help with a higher value, even better!).

To collaborate there are 2 alternatives:

- BUY ME A COFFE

Through the website “**Buy me a coffee**” you can choose to buy a coffee, or as many as you like:

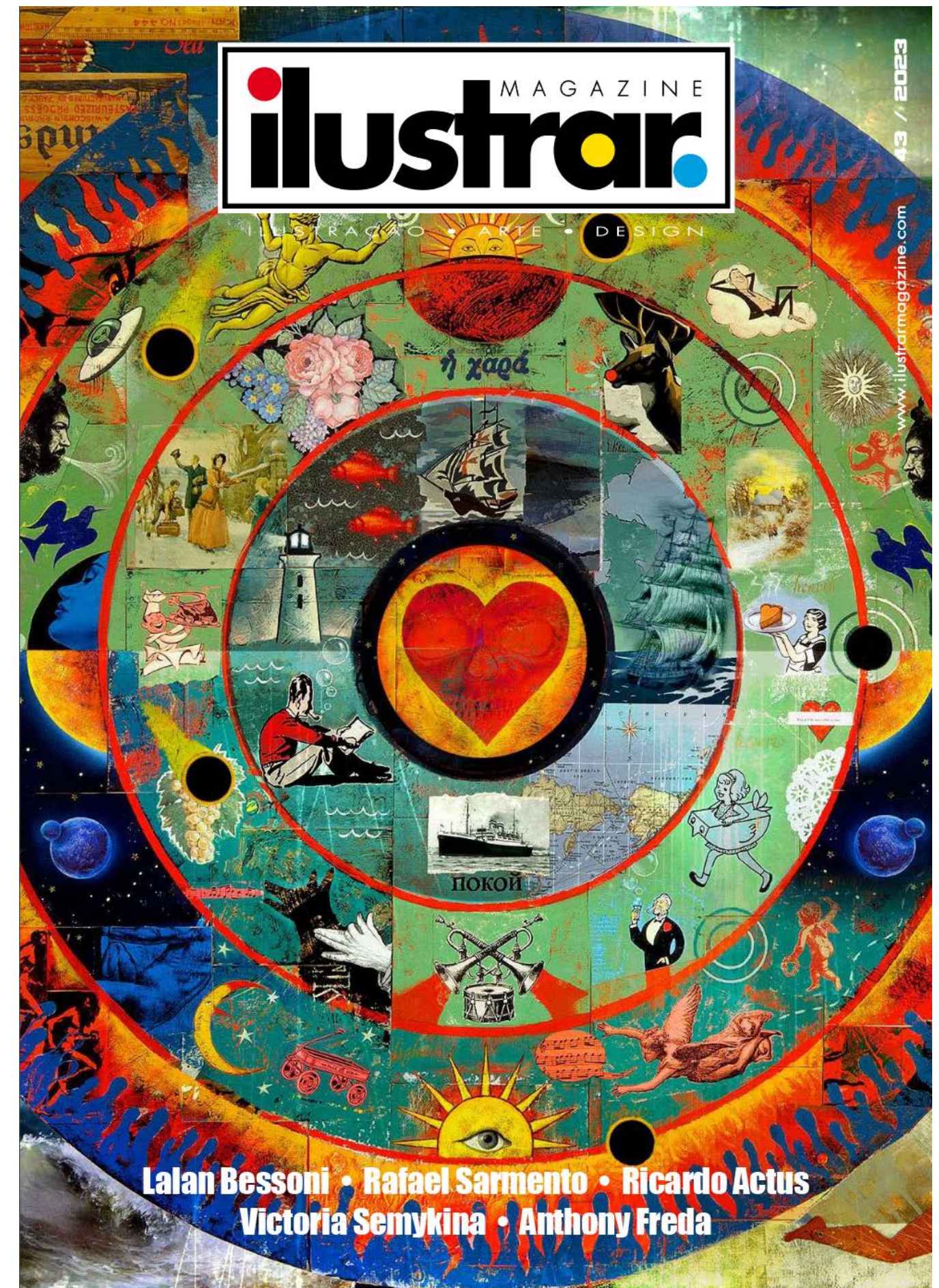
<https://www.buymeacoffee.com/ilustrar>

- PAYPAL

Other way to buy a coffee or to make a donation in any amount through Paypal, simply indicate the email:

ilustrarmagazine@gmail.com

Thanks a lot! :o)



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3 months there is a new
magazine.**

There's more on 1st June...

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