

# Photo: archive Ricardo Antunes

## **Editorial**

### In times of artificial intelligence...

owadays, where algorithms can create realistic images, create graphic solutions and even imitate artistic styles, a question arises among illustrators: what are the challenges faced by artists in this scenario? Amidst amazing technological advances, the discussion about the relationship between the illustration produced so far and artificial intelligence comes to the fore.

One of the main challenges faced by illustrators is to maintain the authenticity and uniqueness of their work in an age when a program is able to create illustrations automatically. The true essence of illustration lies in the ability to convey emotions, tell stories, and express an artist's unique vision. Therefore, the challenges are focused on how to preserve this artistic identity in the face of technological advancement.

This advance is not bad, artificial intelligence can be a powerful tool for illustrators, offering new possibilities and innovative features, but one must be aware of the impact of artificial intelligence on the illustration market as a whole, not least because illustrators are not mere suppliers or simple spectators, but creators. That's why discussions about ethics, originality and the impact of artificial intelligence in the illustration world are important.

The role of Ilustrar Magazine has always been, above all, to praise and value the artist, the person behind the tool, the mind that creates, that dreams and that builds. And we hope that artificial intelligence will never replace it.

Survey

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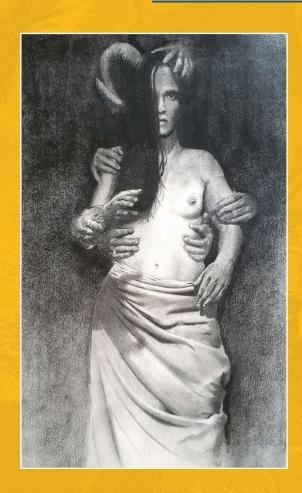
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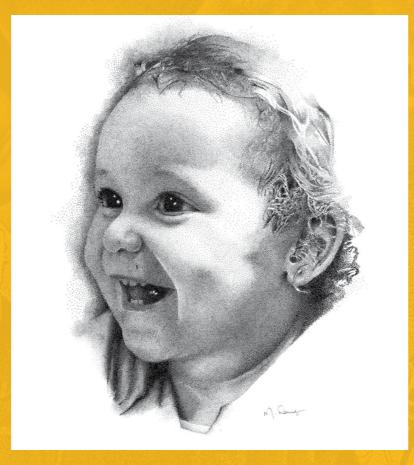
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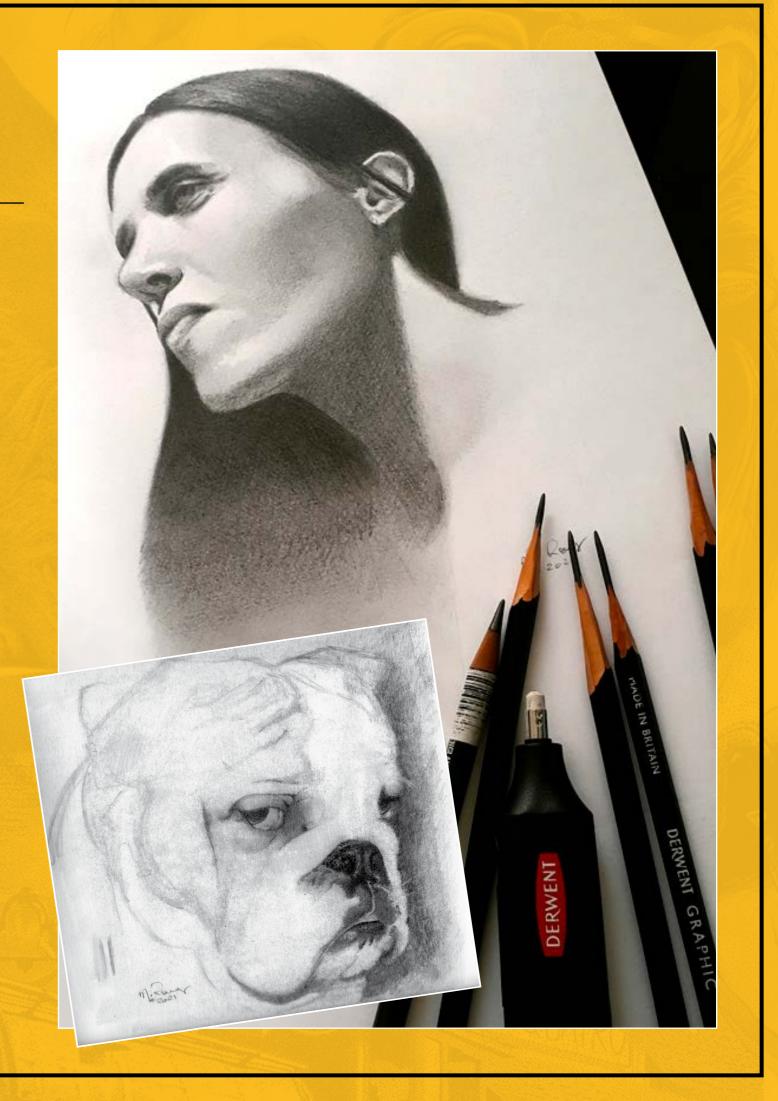
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# ALEXANDRA **FASTOVETS**



riginally from Kiev but living in Paris, Ukrainian artist Alexandra Fastovets has worked for Dark Horse Publishing and Disney Publishing Worldwide and currently works at the animation production company Fortiche Production as concept artist and 2D artist.

With an amazingly creative use of color and a keen interest in anatomy, Alexandra lives through an extremely difficult time: the Ukrainian War. And because of the war she was forced into exile in Paris. The following is a very short, but worthwhile interview.



### Alexandra Fastovets

Kiev - Ukraine / Paris - France hanukafast@gmail.com https://www.artstation.com/alexhanukafast



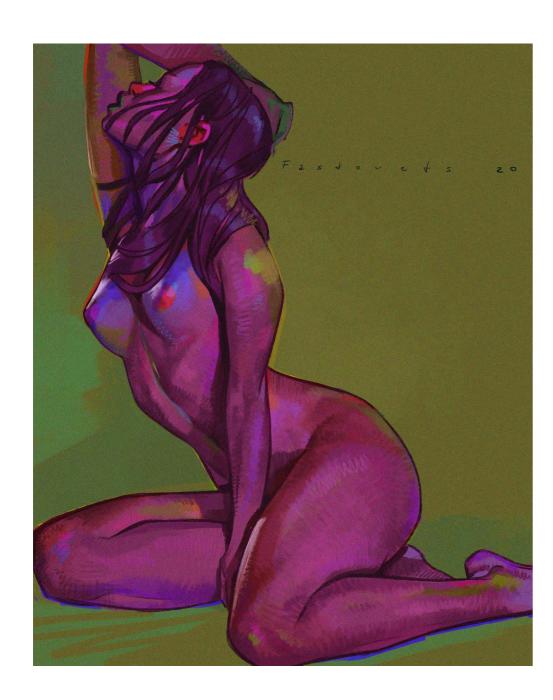
### What is most striking about your work is the creative use of colors. How important are colors to you?

To be honest, when I was at school and university I was always more interested in pencil drawing than working with color. But at some point, color became a game for me and, in some sense, an avoidance of reality.

I like the idea that we can make the color, and shape, more exaggerated or different than in real life. It's funny that I still love line and graphics more, but I can't live without playing with color because it kind of wakes me up.

#### Another thing that is part of your work is the constant interest in human anatomy. Why this interest?

I have always been interested in body shapes and faces, something tangible that has a clearly defined shape but at the same time can change in different ways. I was always surprised by how varied and complex they can be with the same set of components.



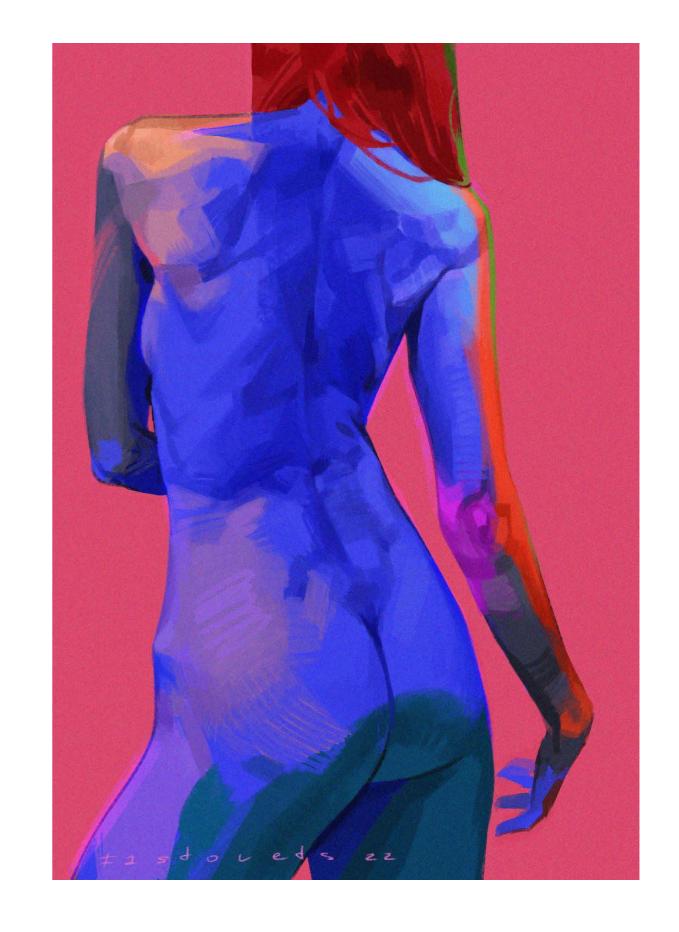
You live in Ukraine, which at the moment is in conflict with Russia. As an artist and as a person, what changes have happened in your life during this period?

Let's call everything by its proper name. This is not a conflict between countries, this is a war that Russia started and we are trying to defend ourselves against its attack.

My situation has changed quite radically. I happened to be in Berlin when the war started. I arrived there for only four days, and on the day when I was supposed to go back

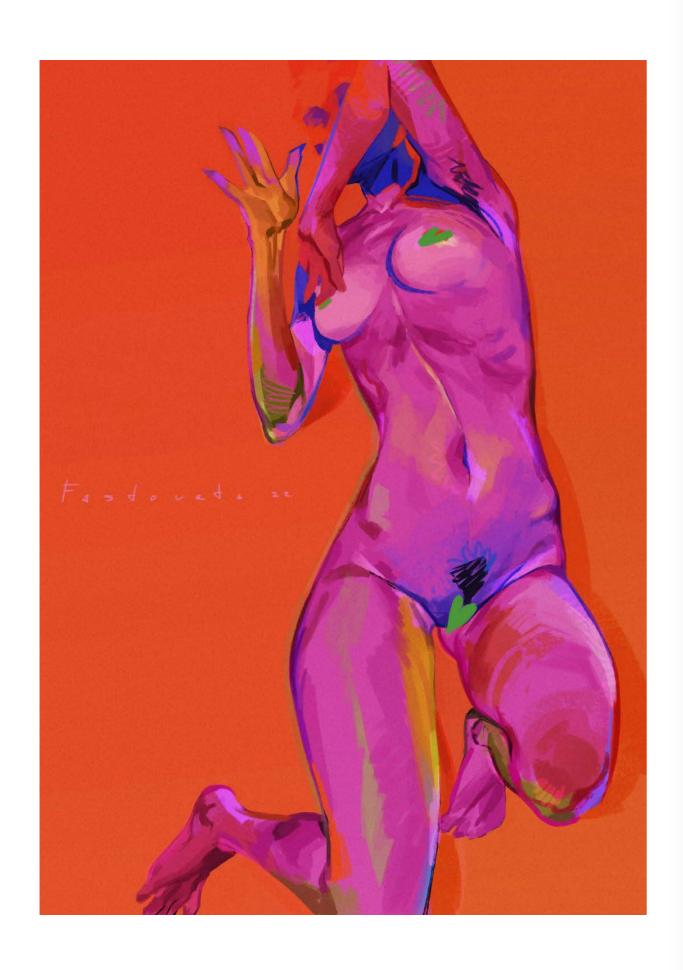
home, at 5 in the morning I received messages from all my relatives that rockets were flying to Kyiv. So I had to stay in Berlin.

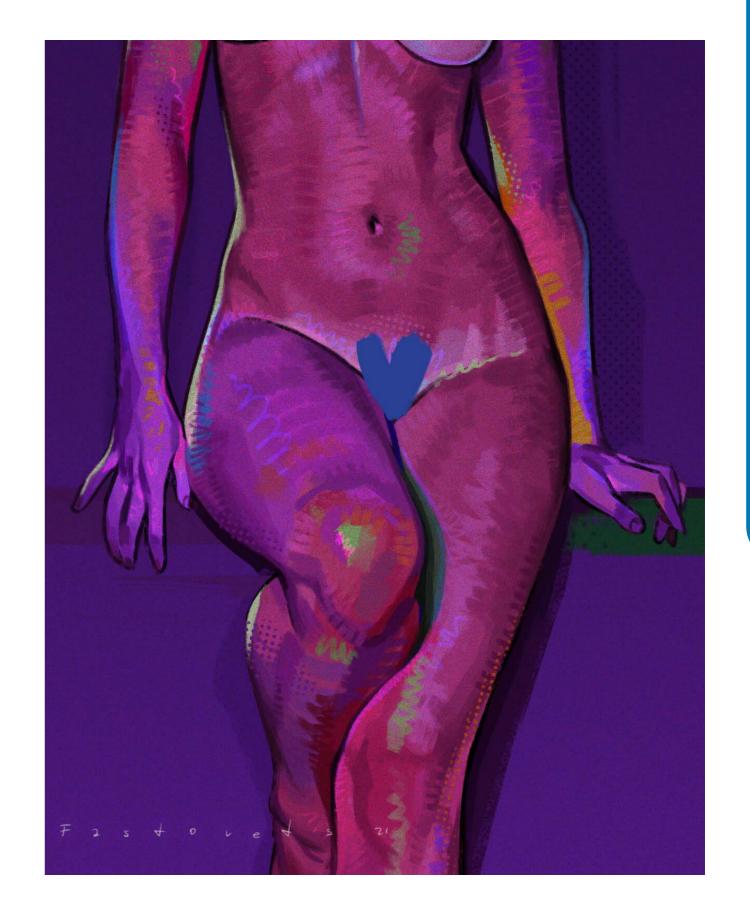
I had no money, no clothes, I hardly spoke English, and I had never lived abroad. I was pulled out of this situation by my followers who helped me with money and support and to whom I am very grateful. I found a job in Paris and now I'm working in the animation studio Fortish Production. I never planned to live in Paris, but the situation brought me here.



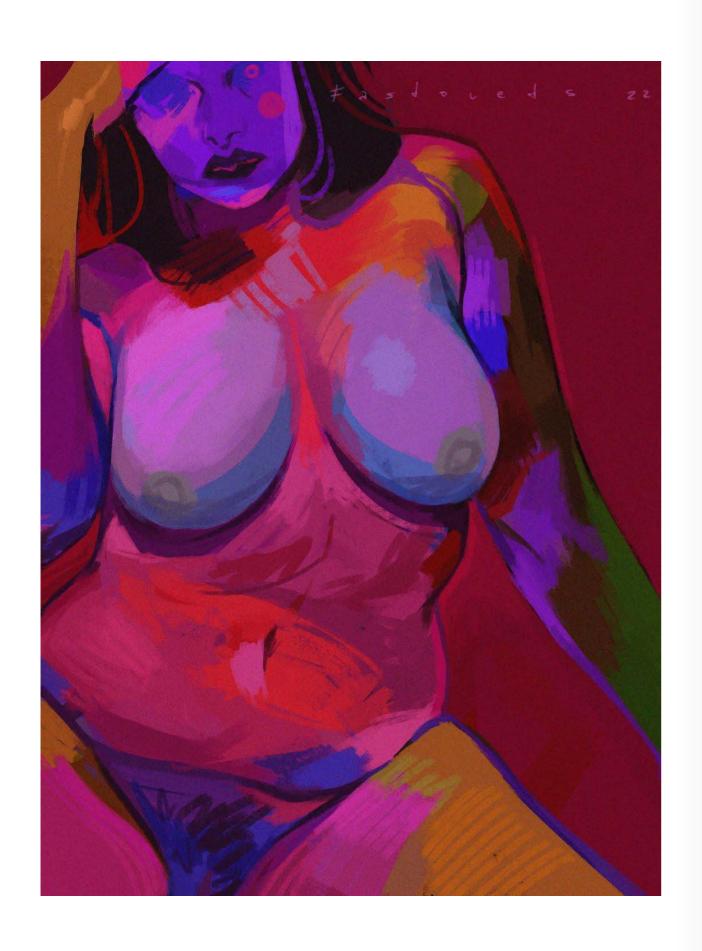
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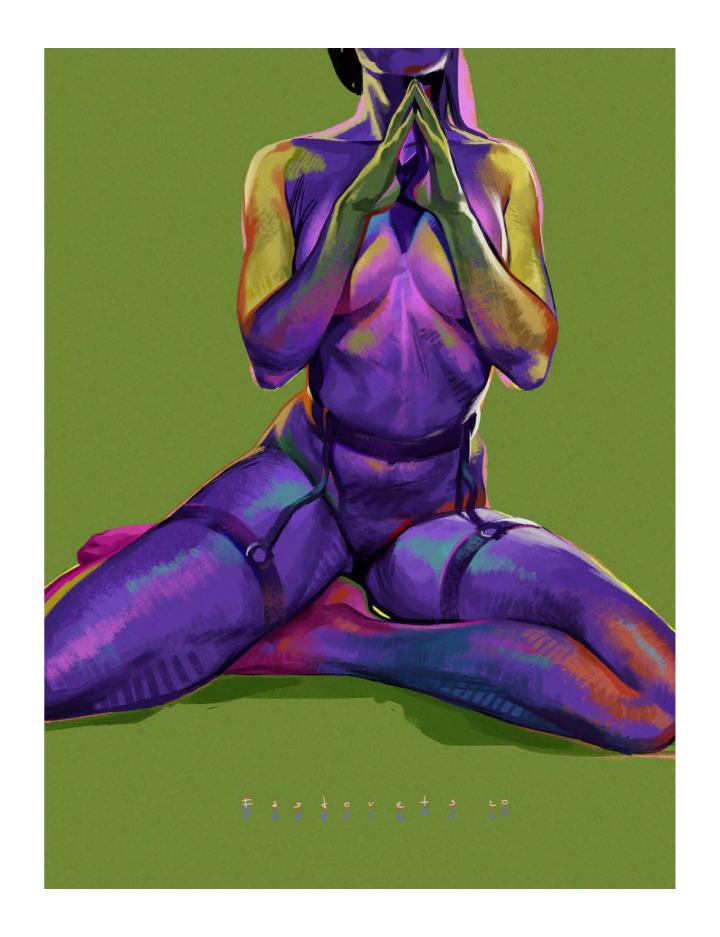




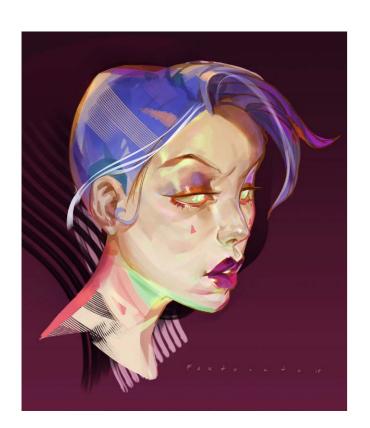


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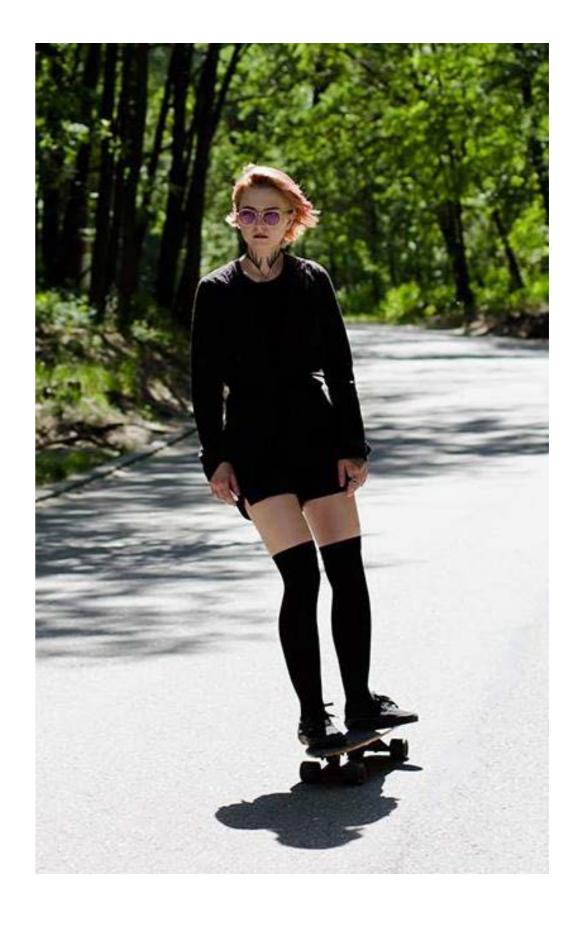
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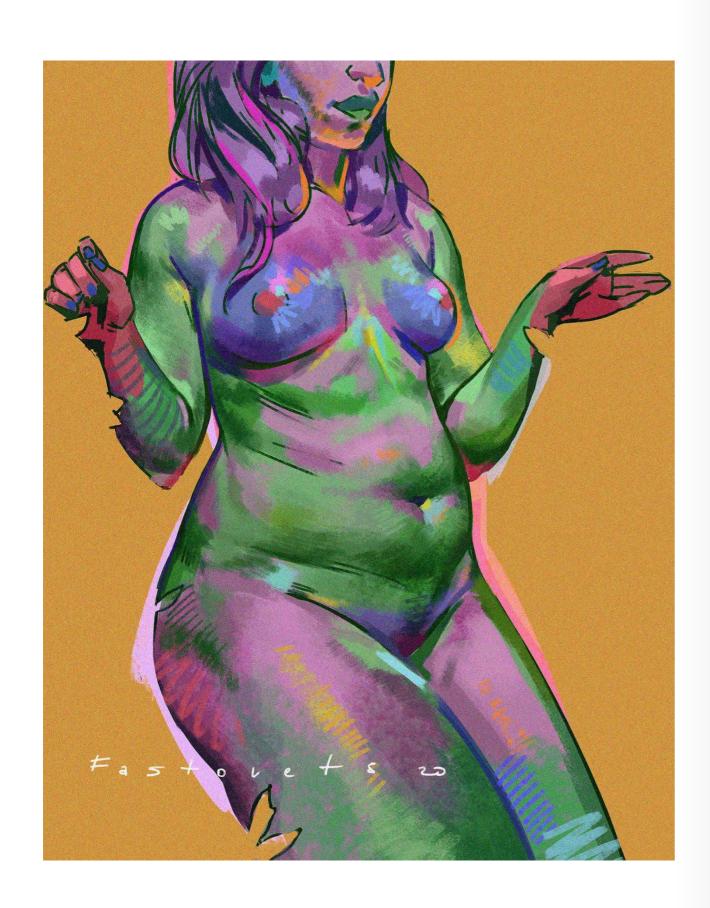


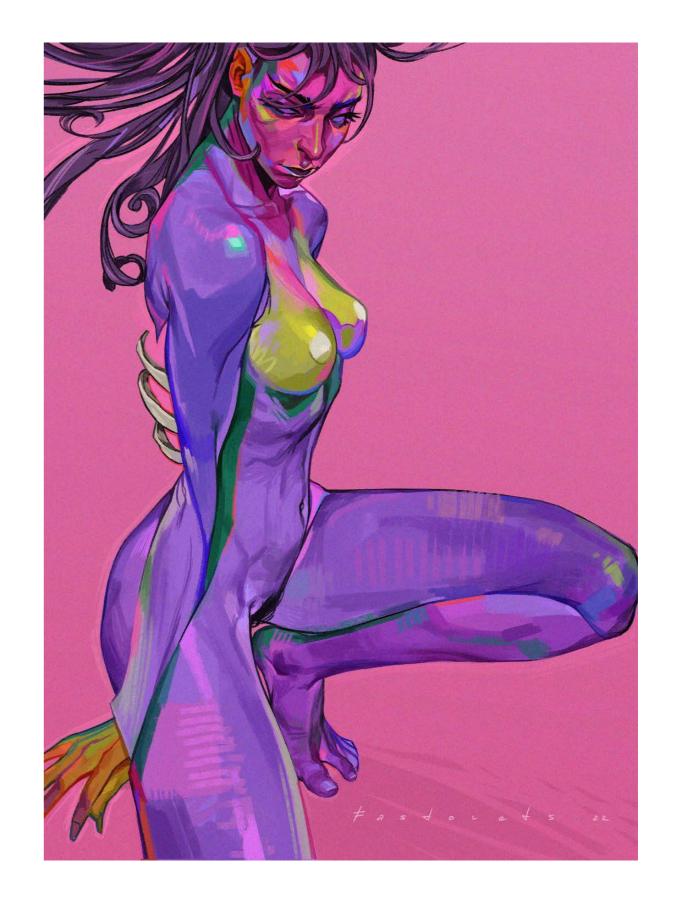




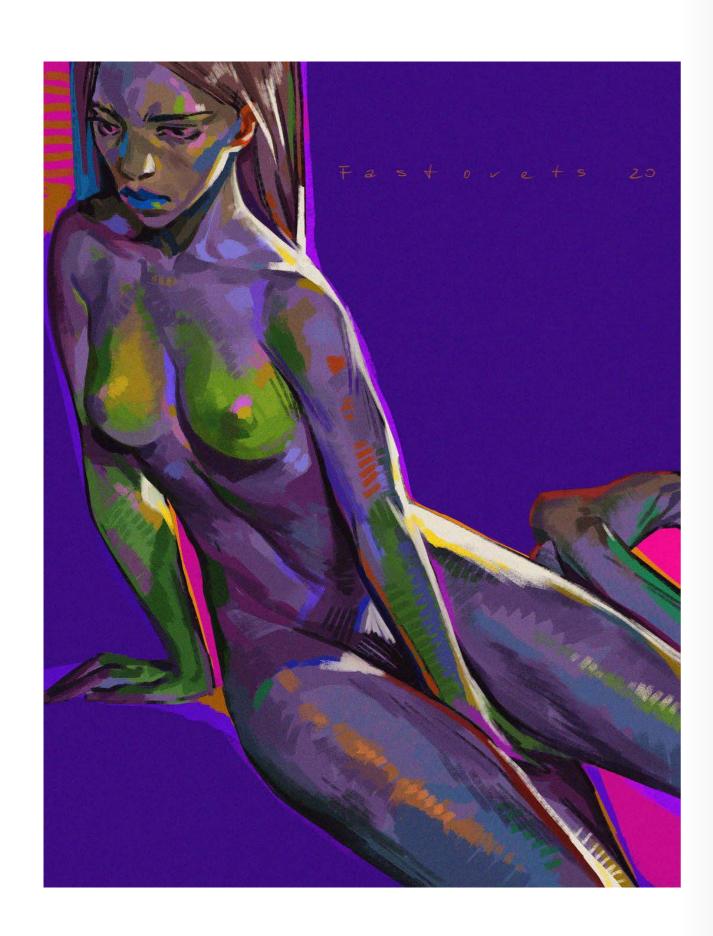


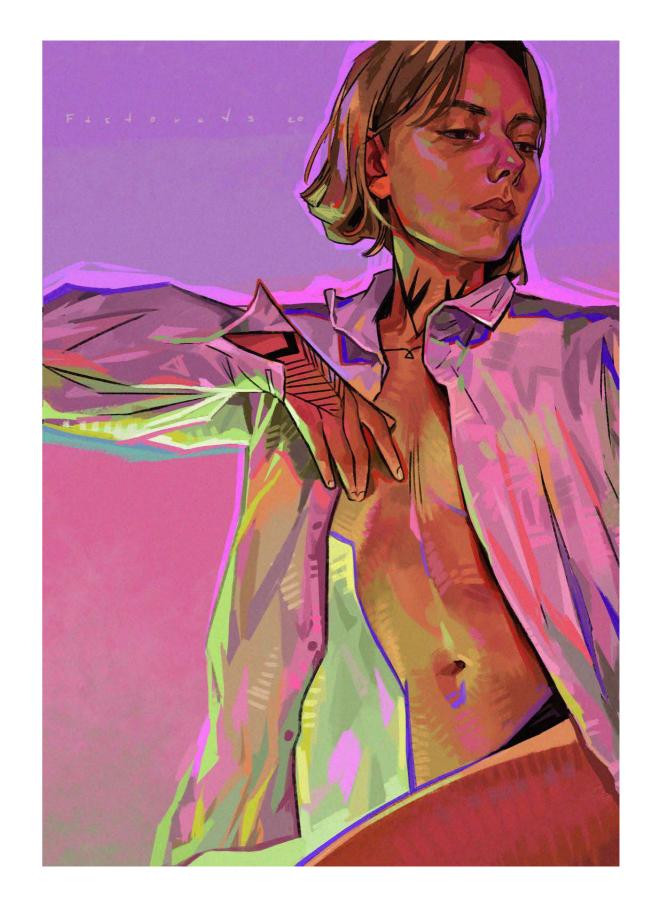
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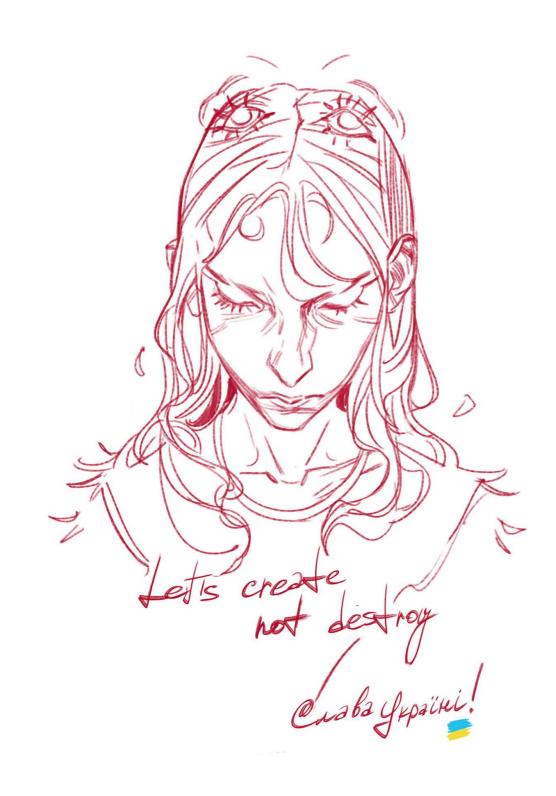


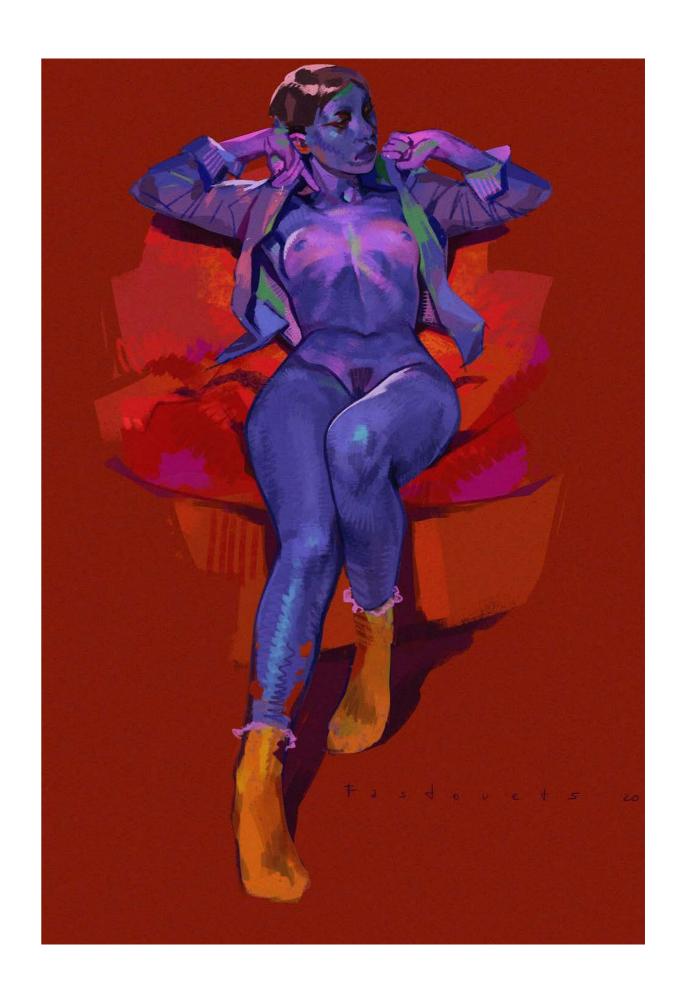
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Photo: Tainan Rocha

## Sketchbook

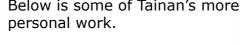
# TAINAN ROCHA



■ Ilustrator, comic artist and art teacher Tainan Rocha works mainly in the editorial area, having worked for large companies such as Sesc, Sesi, Moderna Publisher, Abril Publisher, Devir, Piauí Magazine, Mundo Estranho, Vogue, and many others, besides currently being a character designer at Studio

He has illustrated and written several books, and was a finalist in the prestigious Jabuti Award and winner of the AEILIJ 2020 Award.

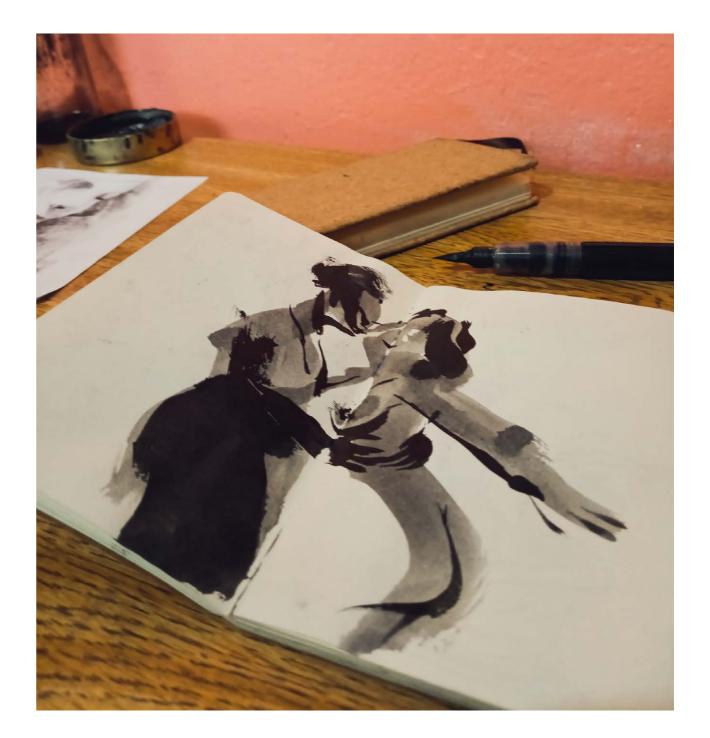
Below is some of Tainan's more personal work.





#### Tainan Rocha

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"I have a somewhat different relationship with the sketchbook these days. As my working process is usually freer and even a bit chaotic, the format of the notebooks bothers me. So I end up preferring to draw on napkins, paper verses, loose sheets, etc. Then I sort of curate and collect some of these drawings/studies pasted into notebooks for archiving and recording purposes.

When I was a student of drawing and comics at Quanta, I used to use it in a more traditional way; as I lived far away from school, I used to take advantage of train travel time to draw people who were almost asleep or distracted. So it became almost a personal challenge; to be able to resolve the silhouettes, the gesture, before people realized they were being drawn.

12a 12b In general, people or thumbnails of illustration ideas and pages. But since my son was born, when I open the sketch is usually to draw him in various situations; playing, painting, eating..."







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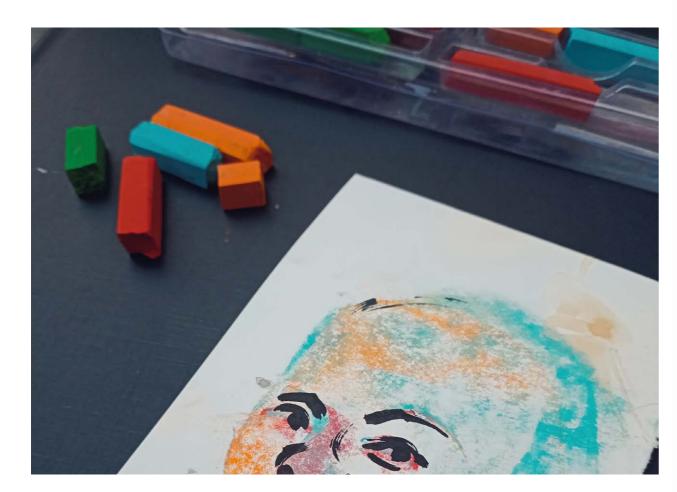








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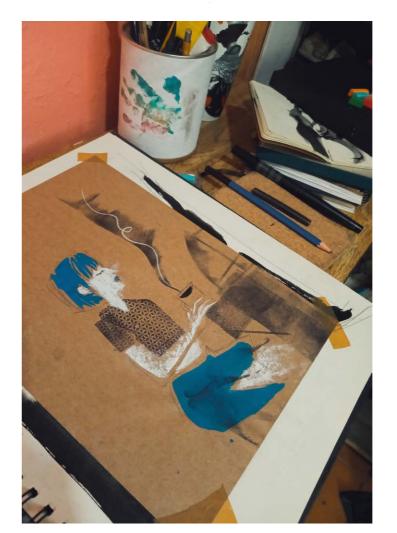














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\* With affection for the friends of Ilustrar Magazine!

16a 16b

Photo: archive Alexandre Santos

# Alexandre Santos

# ALEXANDRE SANTOS



ulti-talented, Alexandre Santos is an illustrator, comic book artist, cartoonist, graphic designer, editor, art director, tattoo artist and teacher, and in his spare time plays bass guitar. He works mainly for the editorial and advertising market, illustrating books, creating visual identities, storyboards, animations, and comics.

He has been teaching visual communication, illustration, animation, and game design courses in several art schools in São Paulo since 1991.

Below, the step by step of a personal project.



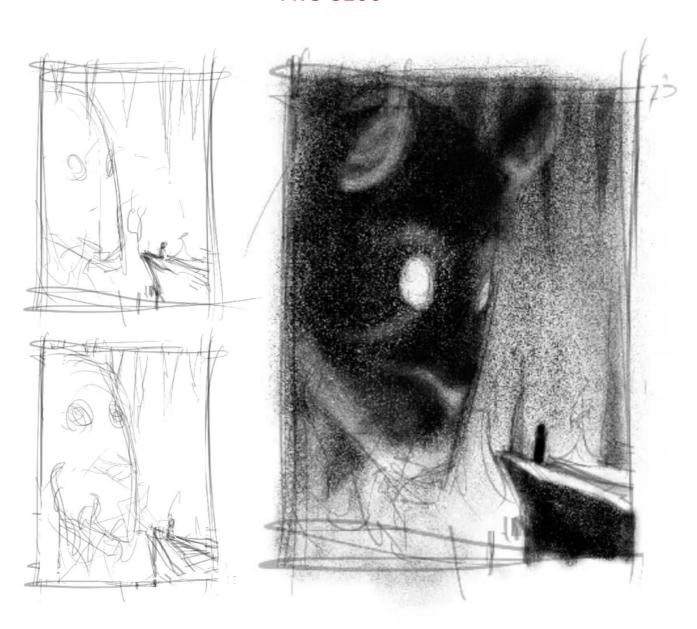
### Alexandre Santos

São Paulo / Brazil emaildoalesantos@gmail.com https://www.behance.net/alesantos

### INTRODUCTION ———

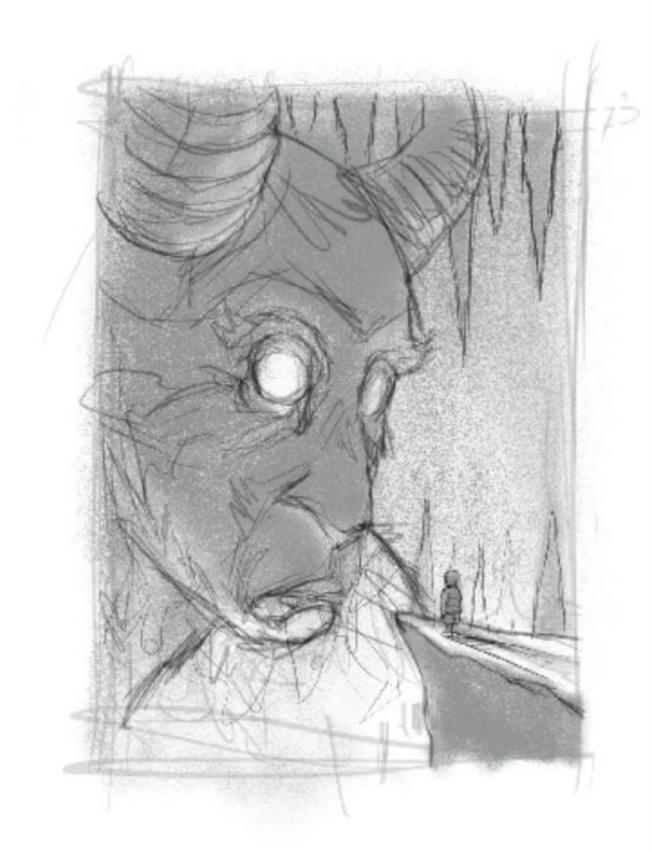
I made this illustration as both a technical and aesthetic experiment, going for a more gothic and dark style. All this illustration was made using ProCreate, with a basic brush for drawing, a textured brush for painting and some effects brushes for finishing. Just in case, each step was done on a different layer to make retouching and adjustments easier.

### **PROCESS**

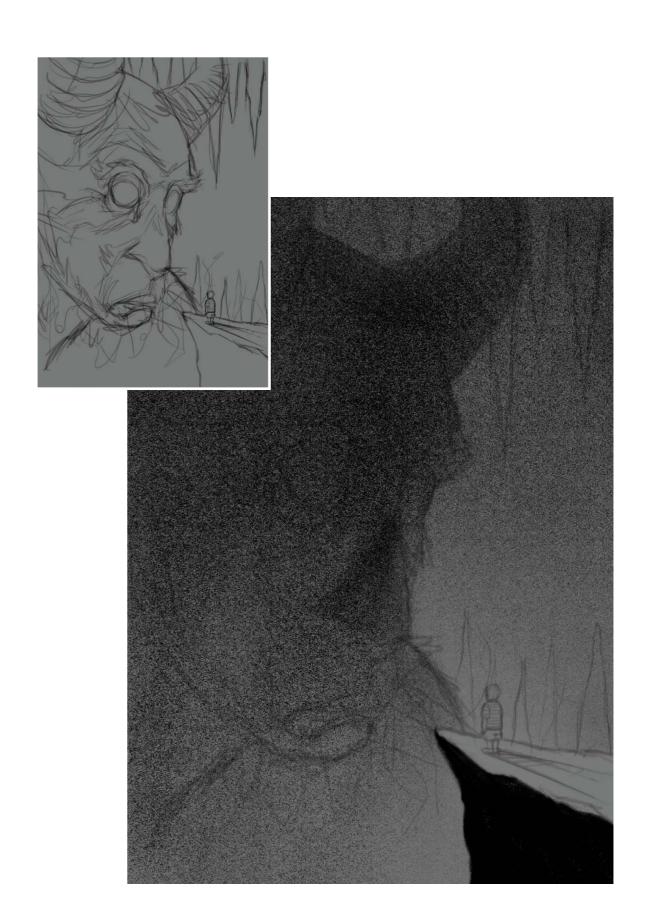


First I make a small sketch to study the positioning of the elements and the distribution of the shades of gray in the illustration.

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When I am satisfied, I move on to a more detailed sketch, trying to define the details and the clippings of light and shadow.

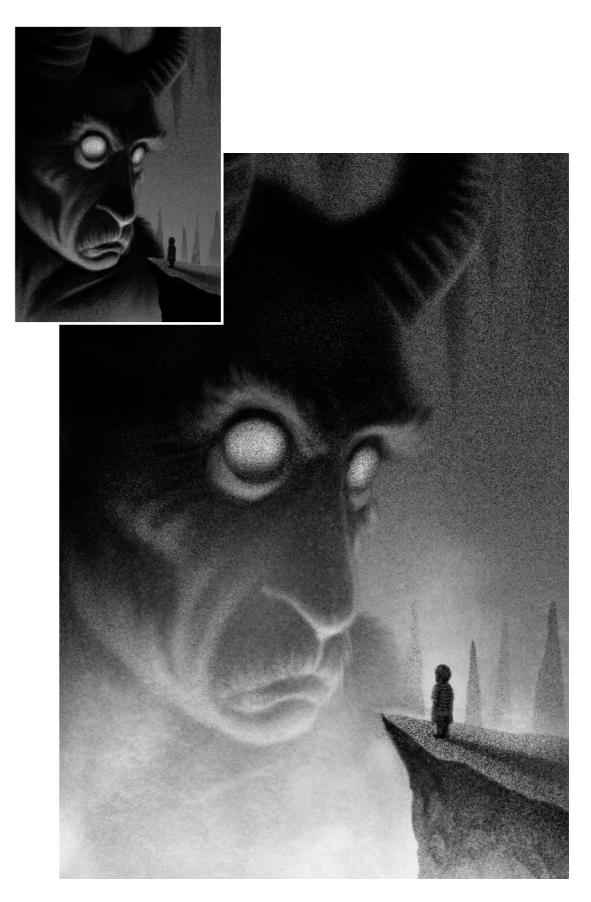


To start the painting, I create a medium gray background that helps me see the tonal distance from this gray to both black and white. I make an overlapping gradient to help define where the light is coming from.

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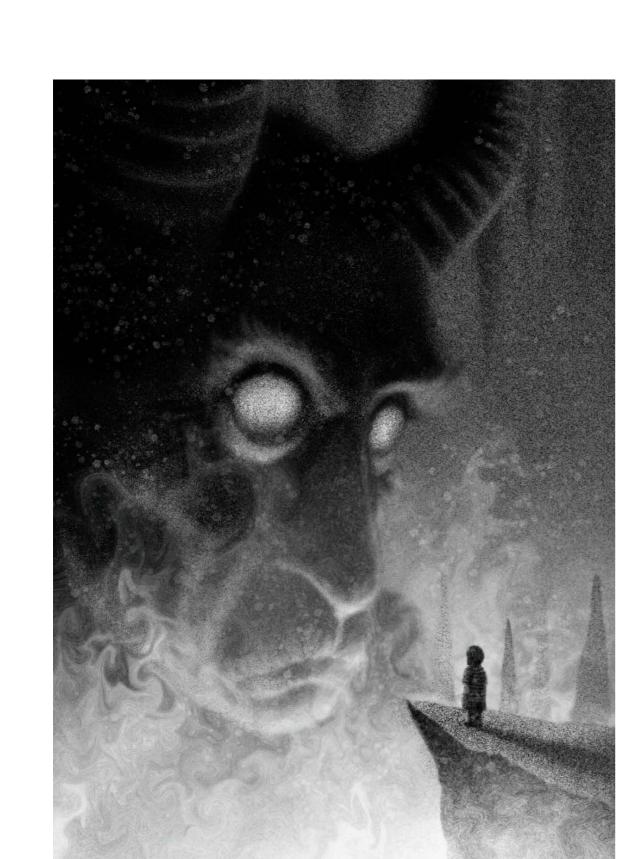


I start by defining the black areas to define the contrasts and then apply the grays until I reach the background tone. At this stage I try to respect the shades of gray that I determined in the sketch. I used the same brush for all this stage of the illustration, only varying the size to apply the details.



The next step is to place the highlights with the white using the same logic as in the previous step, starting with the highest highlights and bringing the gradients to the midtone, all with the same brush.

19a 19b



6 Here I use some "splatter" and "bristle" effects brushes for the ash and ember particles. I also used a water effects brush, distorted with liquify to create the flames.

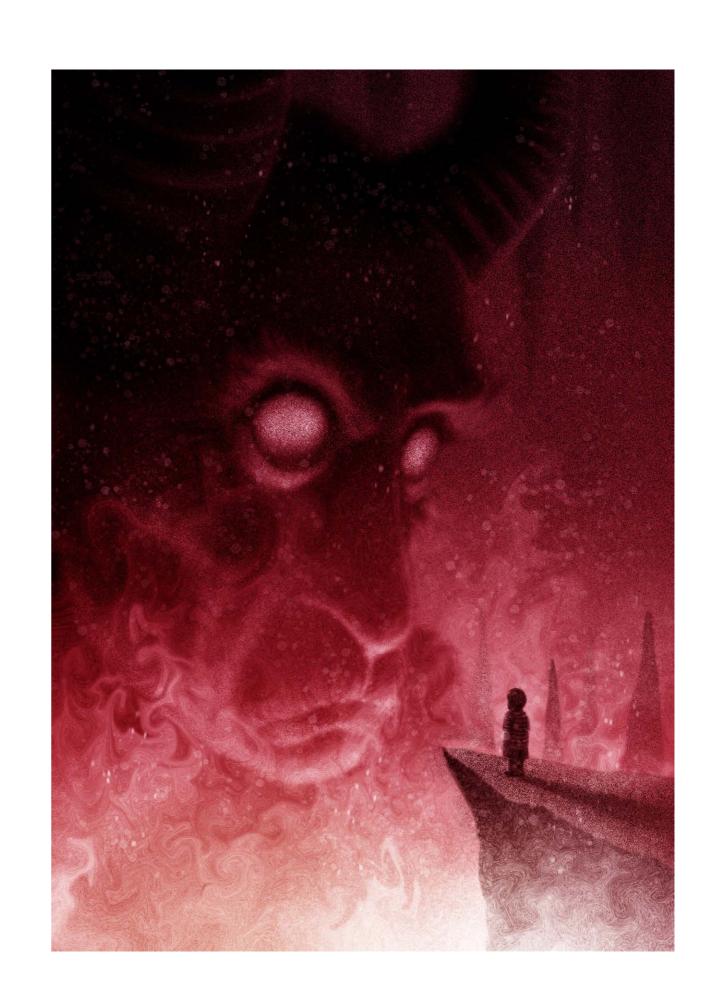


7 In the last layer I apply the colors in a very simple and economical way to create the final effect.

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\* To the friends of Ilustrar Magazine, a big kiss from Ale Santos

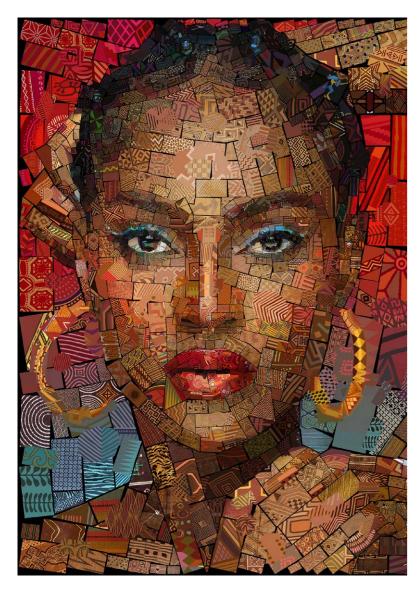


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Photo: archive Charis Tsevis

# Interview

# CHARIS **TSEVIS**

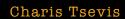


Orn in Greece but living on the island of Cyprus, Charis Tsevis is an internationally acclaimed visual designer, with works present in the most prestigious design books, and awarded by Epica, ED Awards in Europe, NPSA in the USA, EBGE in Greece and others.

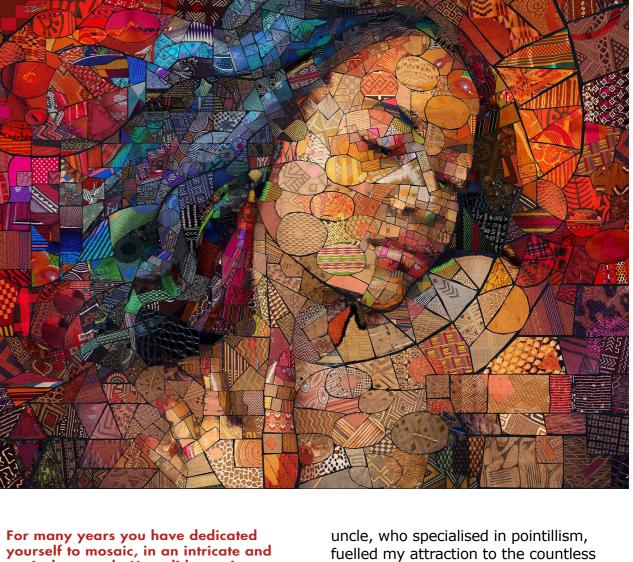
With a solid academic background, Charis was greatly influenced by Italian futurism and the Gestalt school of psychology.

Throughout his career, Charis found in mosaic the ideal vehicle to express his work, and it was in an Apple ad for Fortune Magazine that his recognition happened.





Paphos / Cyprus tsevis@mac.com https://tsevis.com



meticulous work. How did your interest in this particular technique come about?

Since my teenage years, I have been captivated by complex images and mosaics. I can't quite recall the exact moment it all began, but I was irresistibly drawn to these types of visuals and attempted to create my own.

There were a couple of reasons behind this fascination. Firstly, my severe myopia heightened my appreciation for highly detailed images when observed through lenses or glasses. Secondly, growing up in a house adorned with paintings by my exceptionally talented

dots that formed captivating artworks, mostly depicting women.

As I matured, my love for technology blossomed. Initially, it was photography, particularly experimenting with darkroom techniques, exploring grain and noise.

Then, with the advent of Mac computers, I immersed myself in computer graphics. I delved into the study of computer art from the 1950s and 1960s, as well as earlier forms of machine art, such as ASCII Art or Typewriter Art.

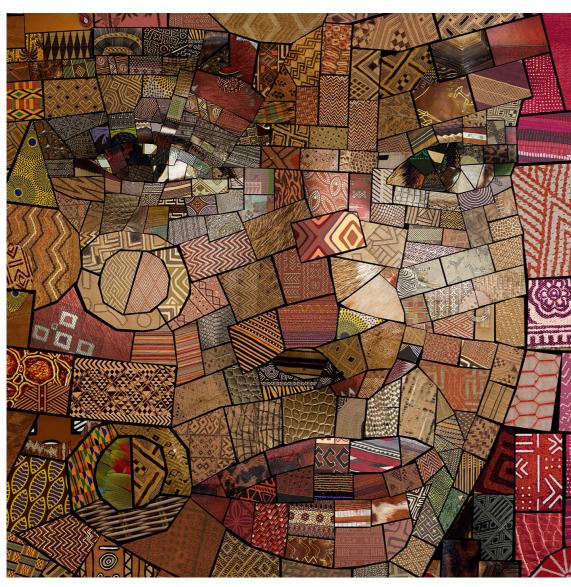
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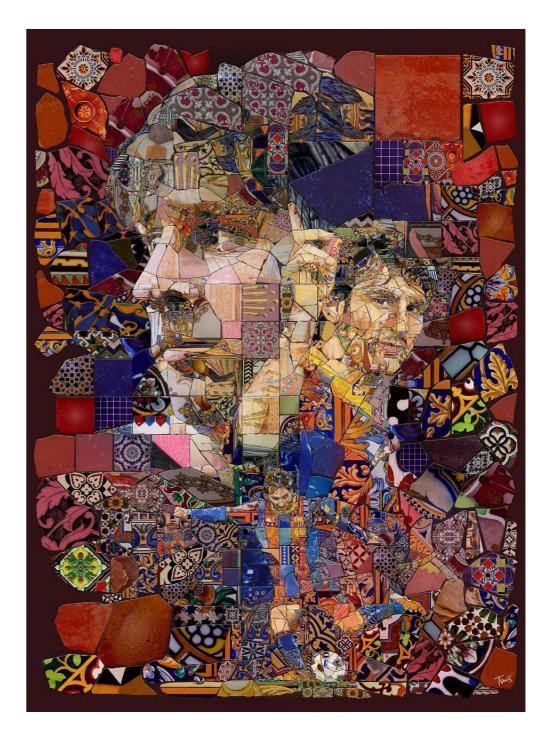
### How does the mosaic help to express your ideas?

I've come to realize that every image, in its essence, is a mosaic. In fact, one could argue that everything in existence can be viewed as a mosaic.

Each object comprises smaller elements, and every idea is composed of interconnected concepts. Once I grasped this concept, I became deeply intrigued by the interplay between the parts and the whole, leading me to experiment with this relationship.







### You created a work where you mix traditional and digital techniques. What are the advantages of this mixture?

Computers offer artists the ability to visualise concepts that would be challenging to create through other means. However, confining everything to the digital realm can sometimes limit our expressive potential.

As artists, we possess five senses, and

while computers excel at capturing sight and sound, the analog world provides opportunities to engage with touch, smell, and even taste.

Exploring various materials and colours that cannot be faithfully reproduced on a screen — such as fluorescent or metallic elements — allows artists to communicate their messages in diverse ways.

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Your career gained worldwide recognition from the famous portrait you did of Steve Jobs for Fortune magazine. What does this work represent for you?

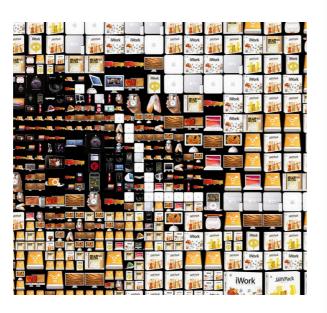
That particular artwork holds immense personal value for me. I had been following Steve Jobs since the mid-80s, even during a time when he was not as prominent as during his second tenure at Apple. I admired his ideas, particularly his thoughts on the role of technology.

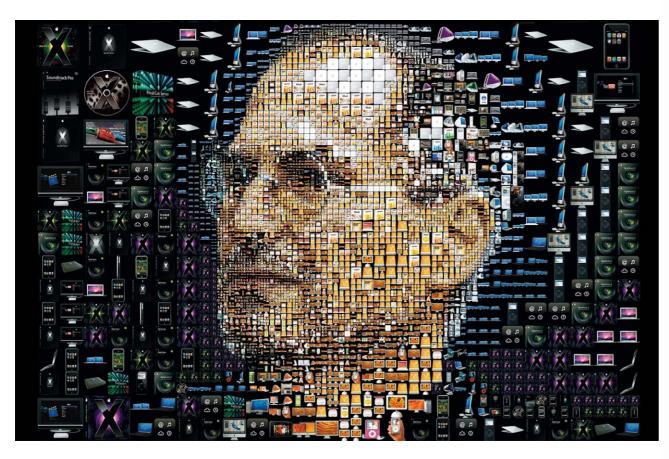
Consequently, I had been incorporating his image into my mosaic experiments for years, not with the intention of securing a job, but simply due to my genuine interest in him.

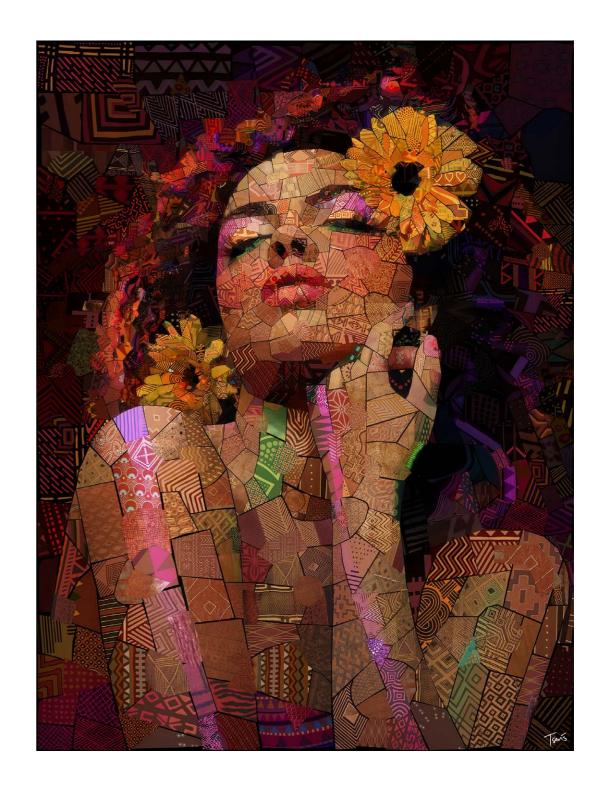
In 2007, when he fell ill, media outlets, including Fortune magazine, struggled to find fresh, unused photos of him. They resorted to commissioning illustrations for their articles. Fortunately, some of my Steve Jobs portraits had gained viral attention around the same period,

catching the eye of Fortune's Art Director. This marked the beginning of that significant collaboration.

It saddens me greatly that Steve passed away four years later. Often, I find myself contemplating what his thoughts would be on present-day events and the state of technology in 2023.







There is an important fact in your work process, which is the "singularis", which involves your wife Vira. What is that about?

Above all, the "singularis" represents a beautiful love story. Seven years ago, I met Vira, and our connection was immediate. We decided to embark on this journey together, sharing our lives and creative endeavors.

While we both have a background

in visual design, Vira possesses a range of artistic skills that complement mine. She has a passion for paper sculpture, floral arrangements, embroidery, tapestry, and other related arts.

It was only natural for us to explore how she could take my mosaic artworks and transform them into tangible, concrete forms.

24a 24b



You have already stated that your great influences were Italian futurism and Gestalt psychology. How did these two currents affect your work?

During my studies in Milan, Italy, at the Scuola Politecnica di Design, I was immersed in the teachings of Gestalt psychology.

My professors, who were part of the meta-futurist movement known as M.A.C (Movimento Arte Concreta), emphasized not only how to design but also how to see and comprehend what we see.

I owe them a great deal because understanding how humans perceive the world allows us to design with perception in mind. This all took place in Milan, the birthplace of Futurism.

What fascinated me about Futurism was not just its connection to the city I was studying in; it was also the first politically driven artistic movement, advocating for the machine and the progress of technology.

You produced one of the largest mosaics in the world, a gigantic panel measuring 20 meters high and 200 meters long, for Unilever in Dubai. What are the difficulties in producing something so big?

Firstly, I must commend you on your thorough knowledge of my work. Thank you!

The creation of that particular artwork was done digitally. Interestingly, producing something on such a grand scale is not as difficult as one might expect.

While there were challenges related to resolution and sizing, the actual billboard is situated along a highway. This means that viewers will observe it from a distance, allowing for a slightly lower level of precision compared to an artwork viewed up close in a magazine or on a screen.

When faced with any creative challenge, including this monumental project, I firmly believe in starting with the viewer in mind. The goal is to find the most effective way to communicate your message.

Our work is both beautiful and joyful because it engages in an ongoing dialogue with our audience. Although we may not meet all the viewers, we are aware of their presence and strive to create an impactful experience for them.

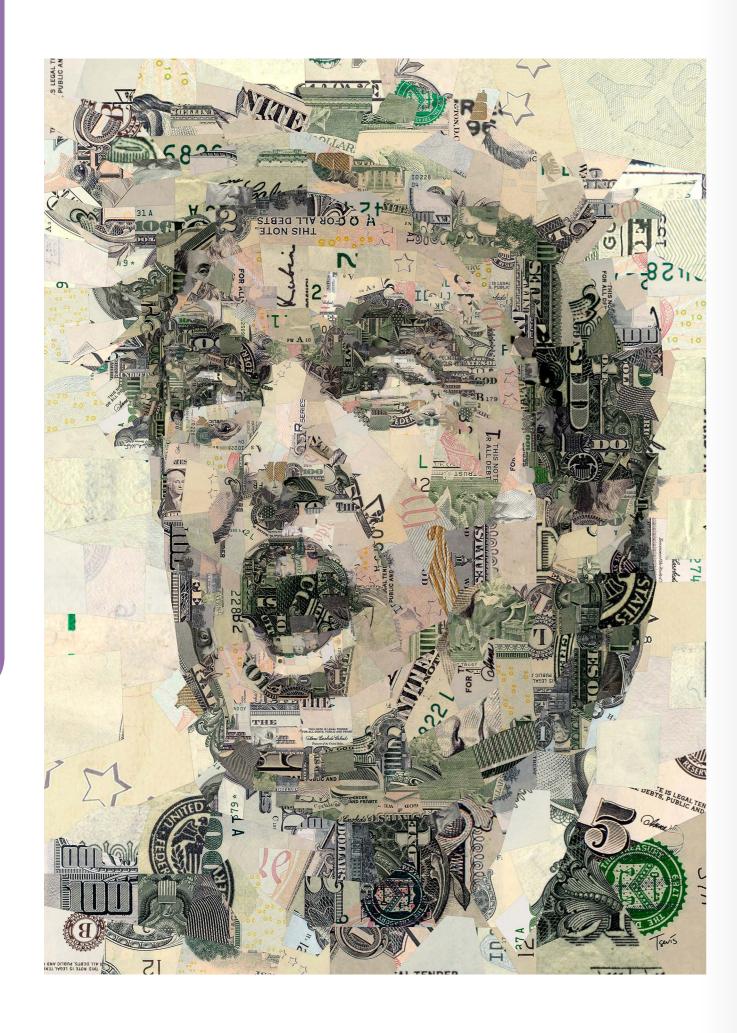






\* The panel in Dubai.

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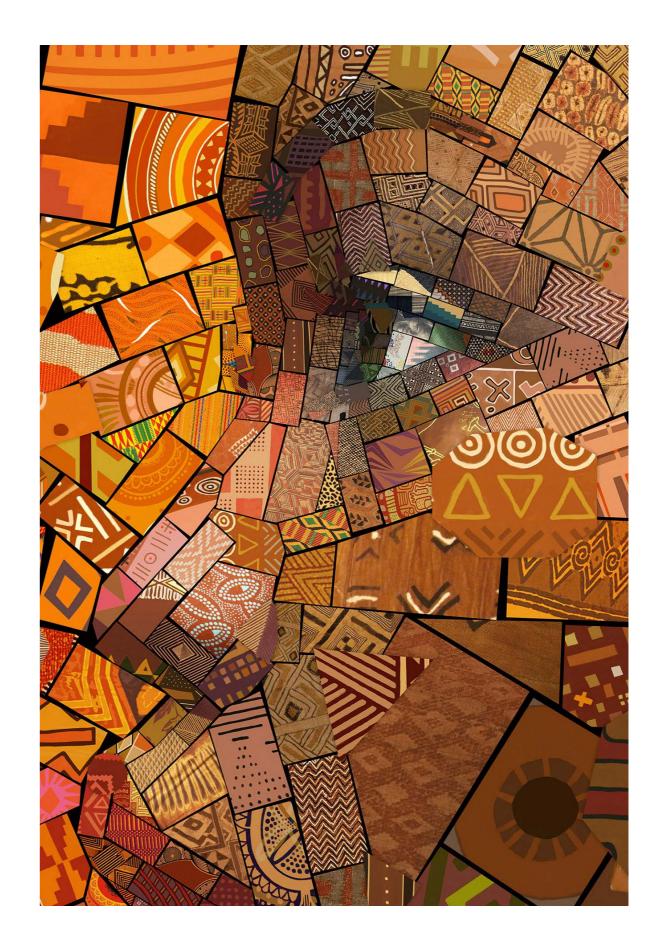






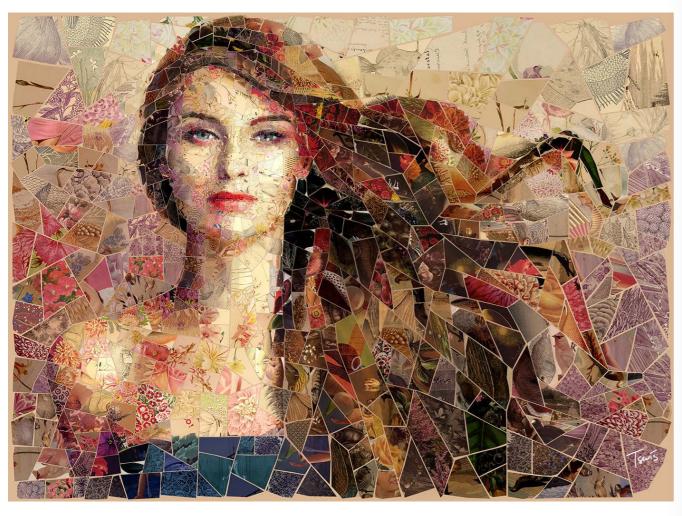
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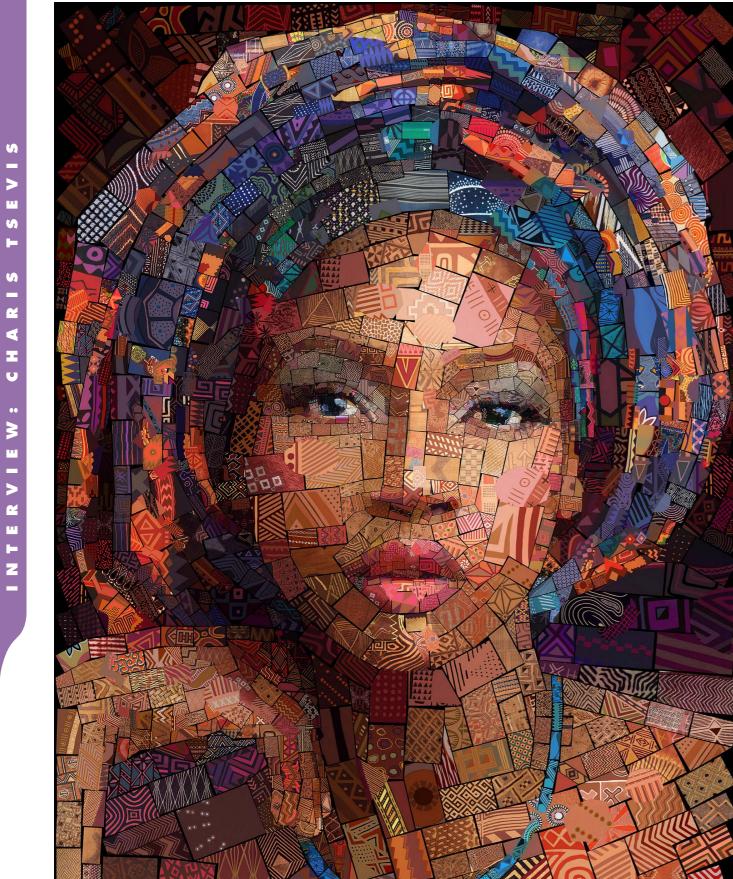
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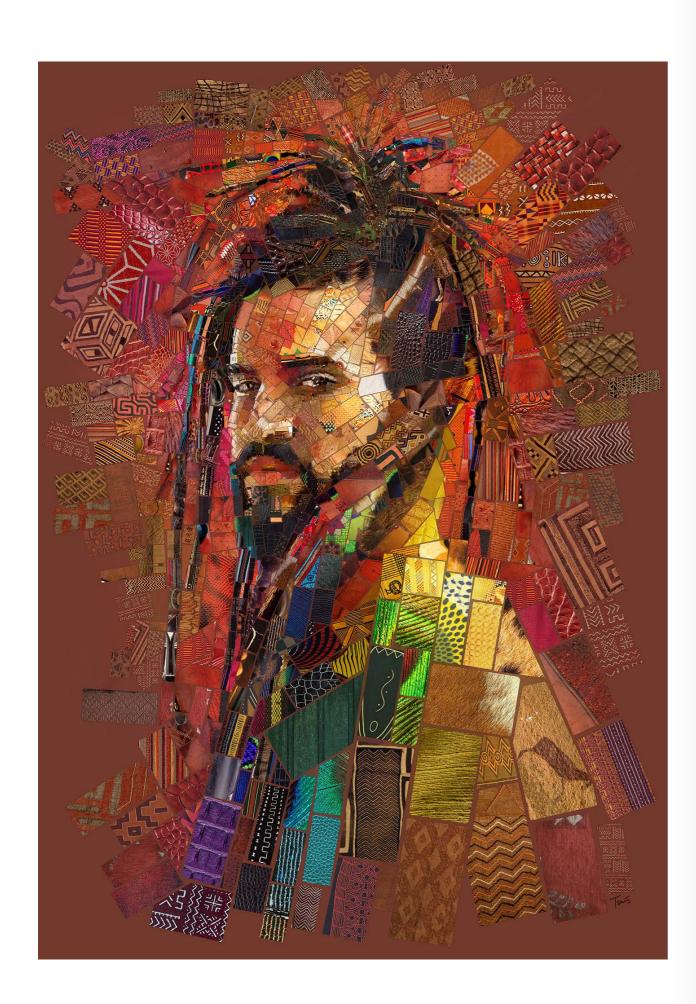
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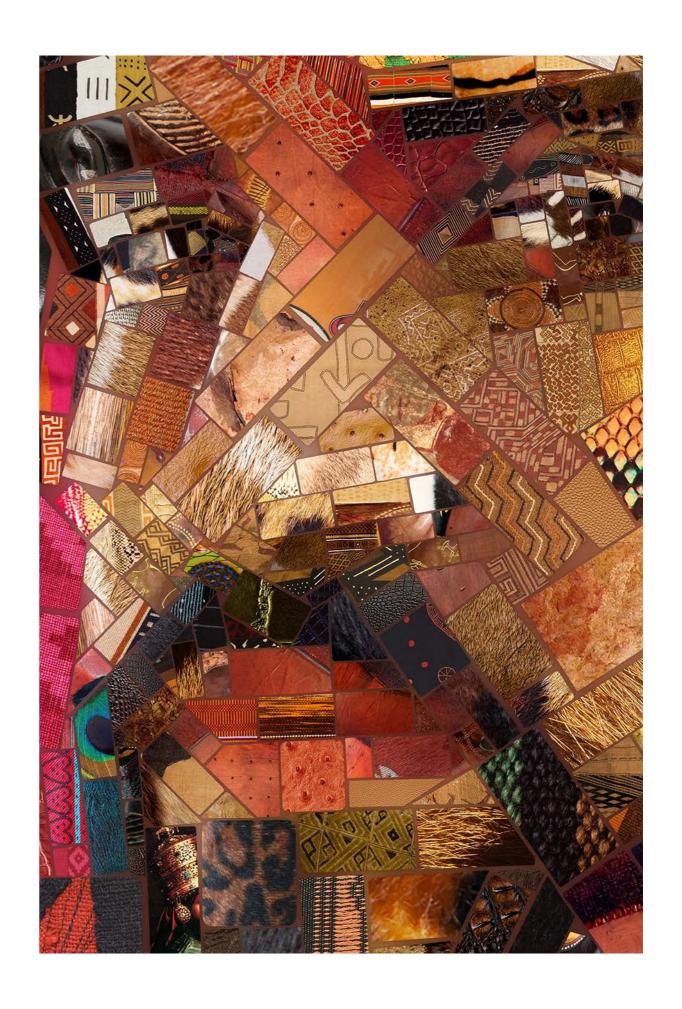




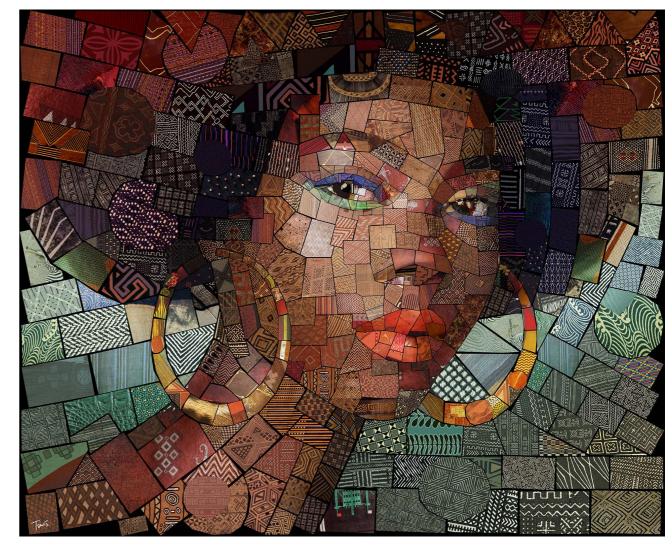


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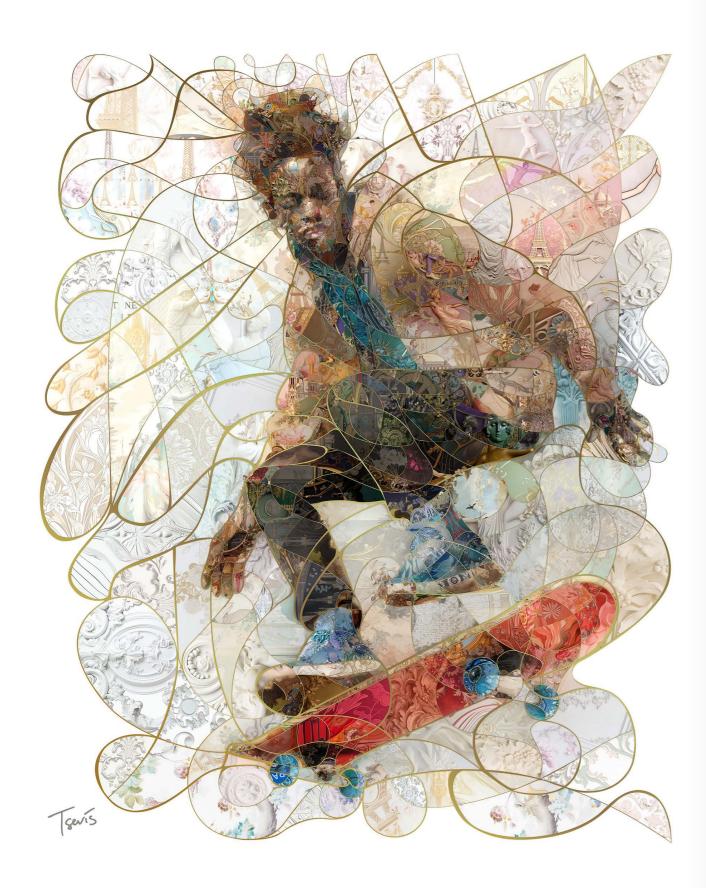
**Exclusive**: Some images created by Charis for the Paris 2024 Olympics.







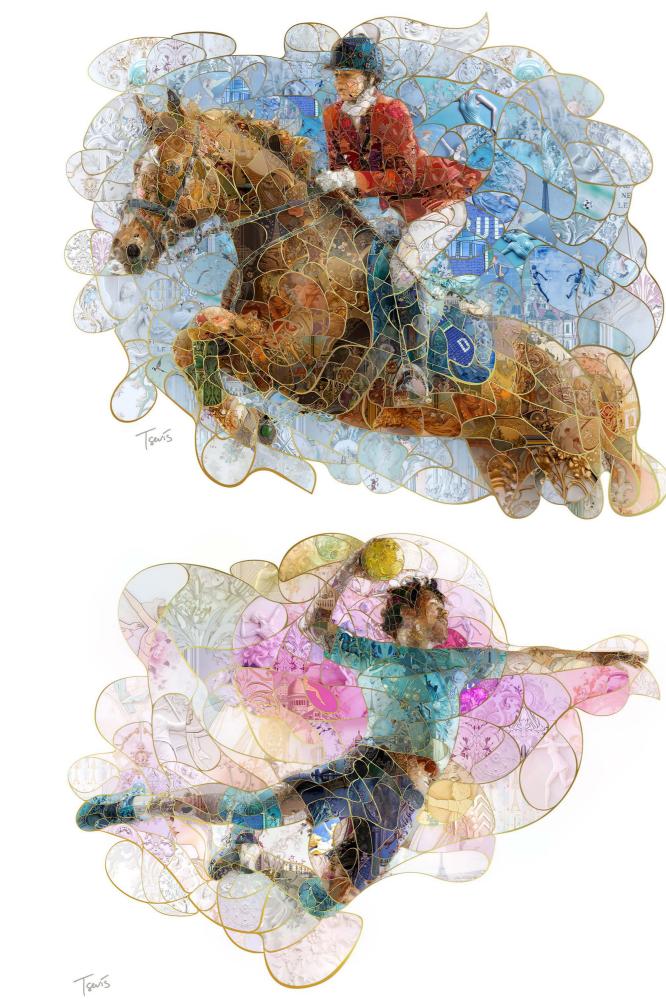
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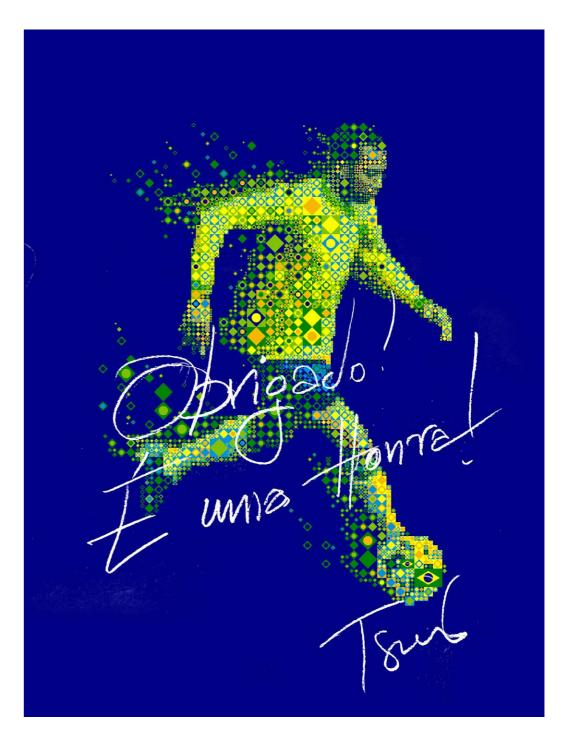






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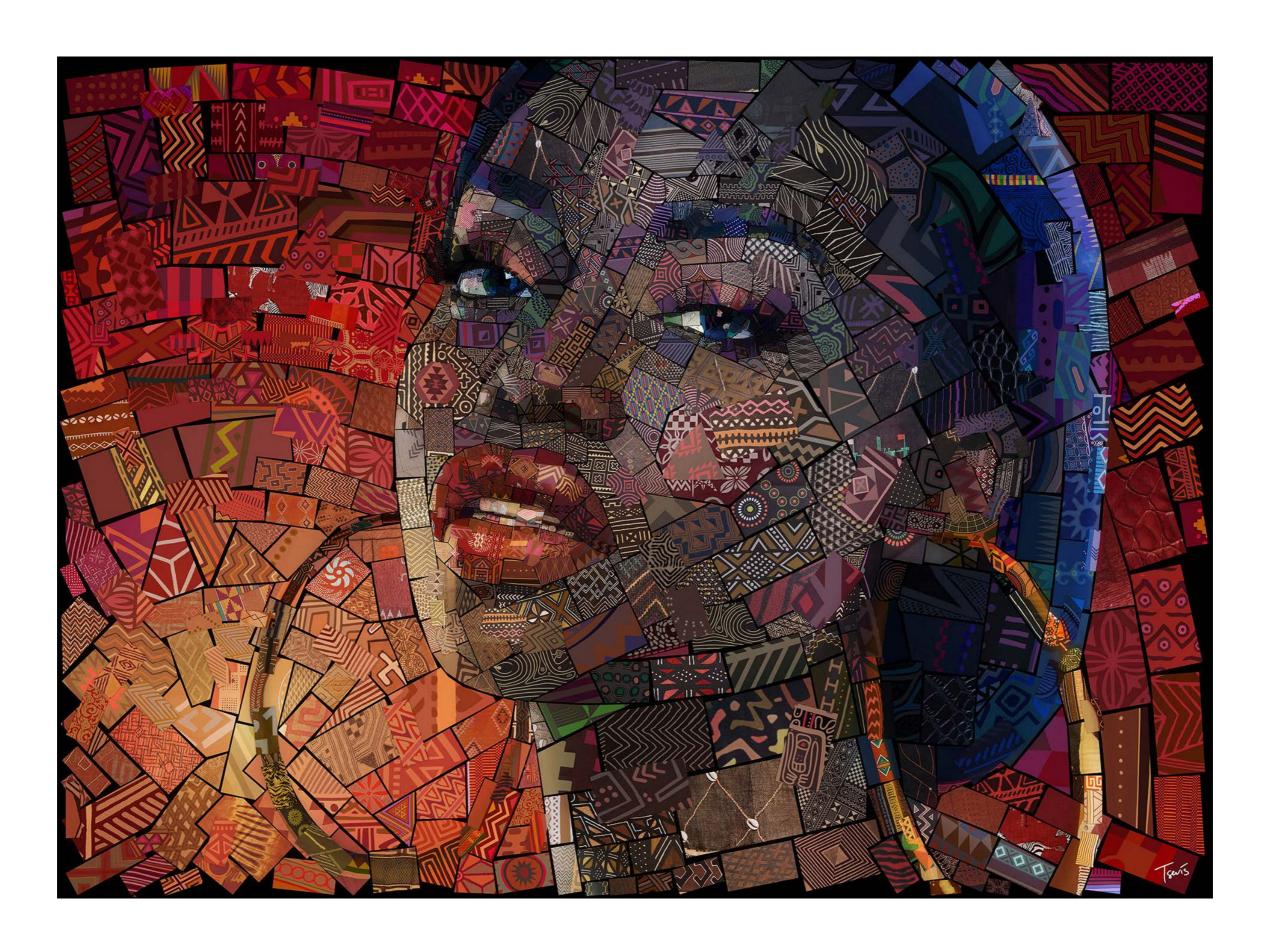




\* Thank you! It is an honor!

(yes, Charis wrote in Portuguese!)

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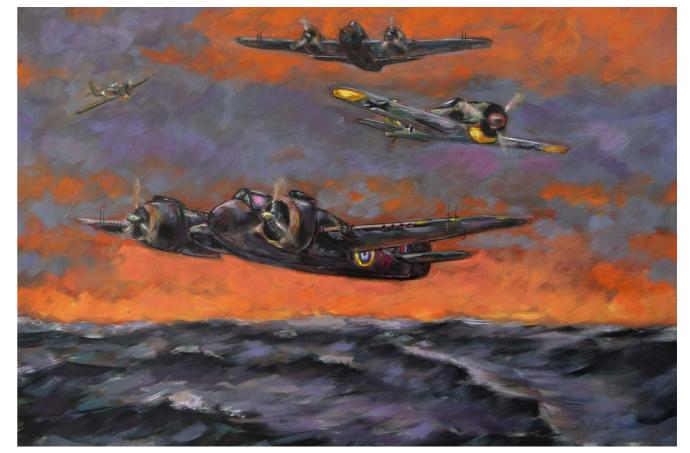


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# EN SPACE: EMERSON COE

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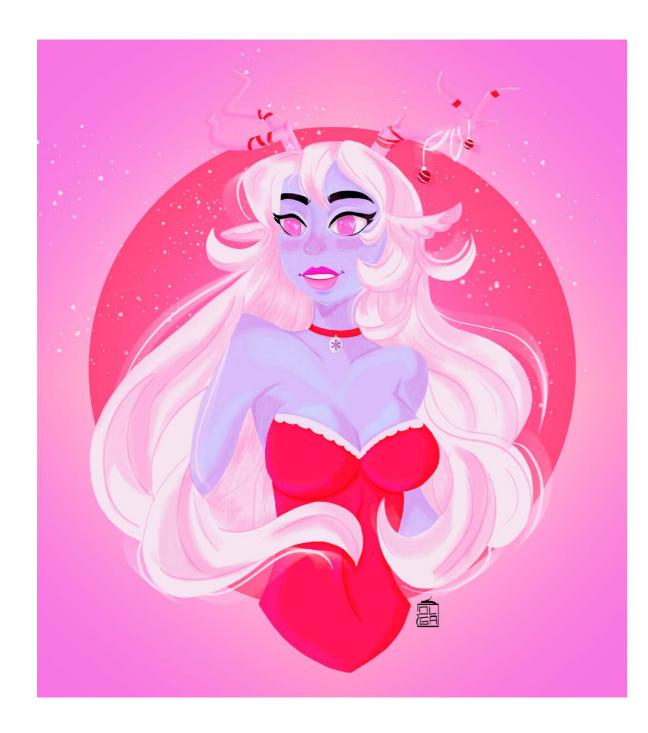




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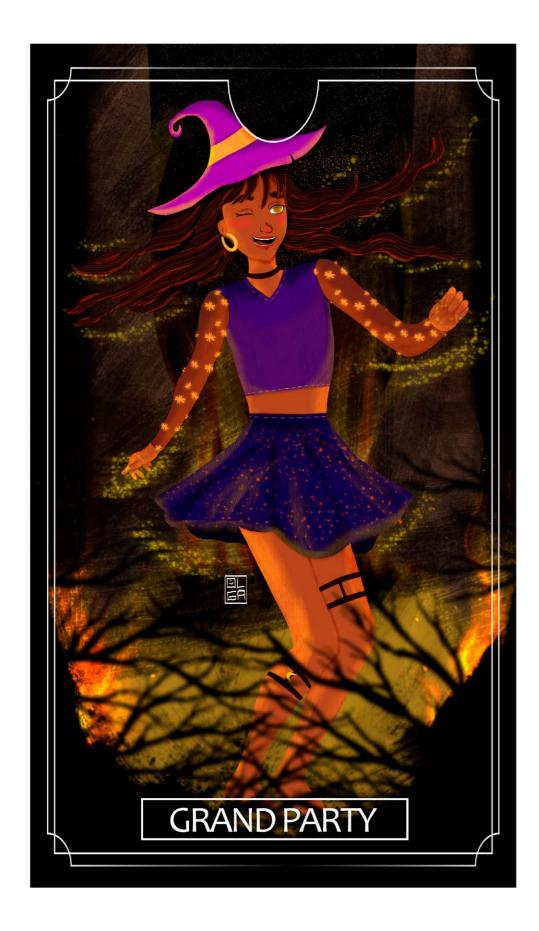


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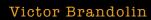


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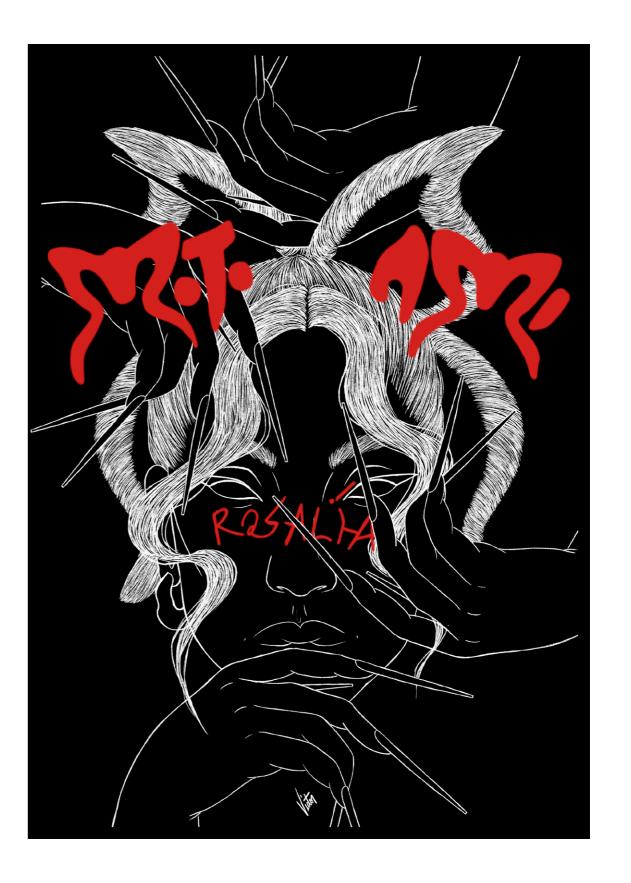
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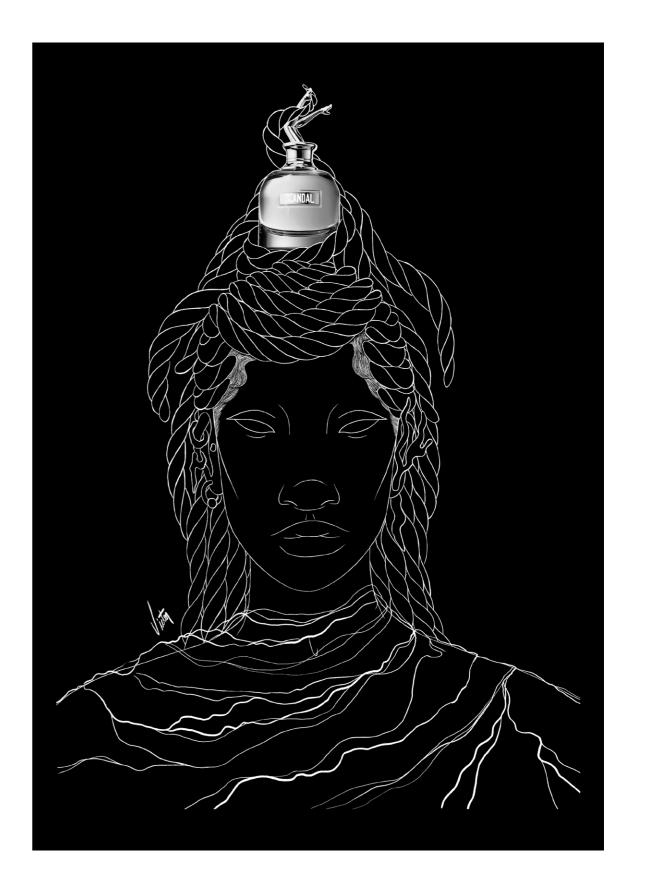
São Paulo / Brazil victorbrandolin@gmail.com https://www.behance.net/victorbrandolin



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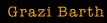
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# PEN SPACE: GRAZI BARTH

# Open Space

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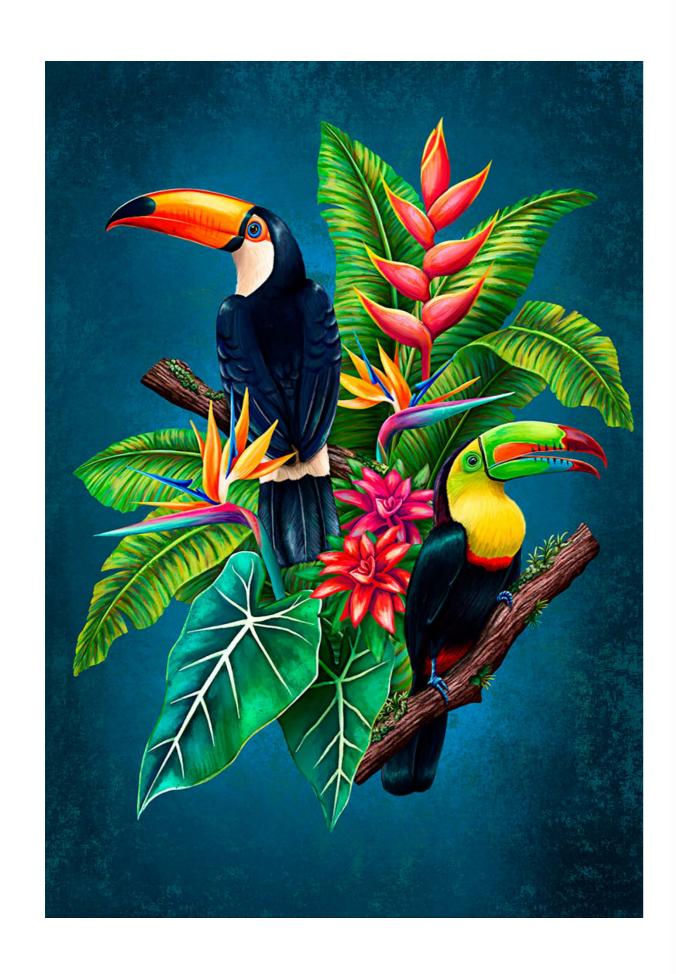
Campinas / Brazil grazib.studio@gmail.con www.grazibarth.com.br





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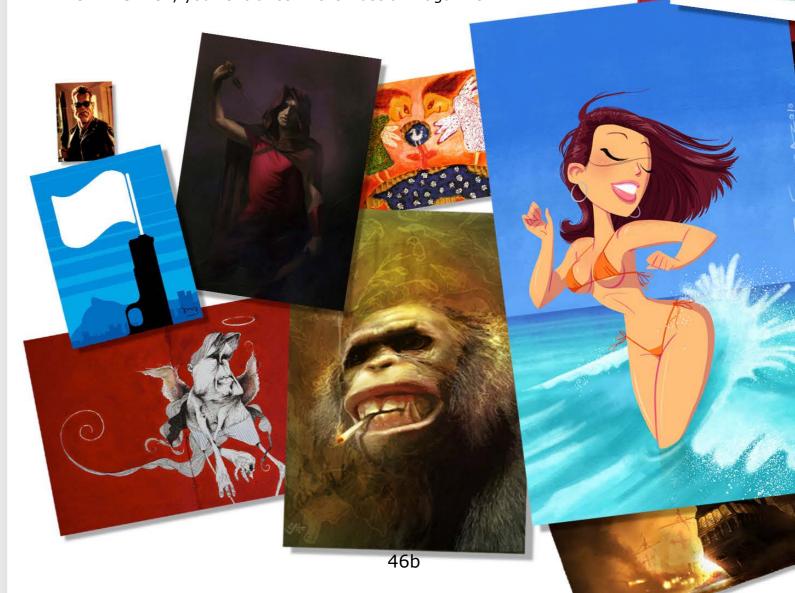
# Open Space How to participate

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!



### **Short News**

#### CHILDREN'S DESIGN ON JEWELRY





**Tasarım Takarım** ("I Wear Design" in Turkish) is a small but talented Turkish jewelry store that converts drawings made by children into silver and gold jewelry. The project was started by artists (and mothers) Yasemin Erdin

Tavukçu and Özgür Karavit, who saw the opportunity to eternalize their children's drawings in extremely tasteful jewelry, creating unique pieces.

https://tasarimtakarim.com/en

#### **AMAZING CAKES WITH ART**



Several times we indicate here in the magazine artists who work in unusual ways, mixing food with art. This time we recommend the spectacular **Tortik Annushka**, a Russian confectioner who creates true works of art in the form of cakes. Founded in 2009 in Moscow, the care with the ingredients is enormous, and all the cakes are unique and handmade, and demonstrate such a high degree of refinement that it is even a pity to eat.

https://www.instagram.com/ tortikannuchka

#### 1,200 MUSEUMS AND GALLERIES



During the pandemic there was a huge movement to make museums and art galleries accessible to everyone, without leaving home.

It started with an isolated museum effort, but soon grew into the amazing **Google Arts and Culture** page, where you can virtually visit over 1,200 museums and galleries, including the Louvre, MoMa, Vatican Museum, Uffizi Gallery, NASA, Eiffel Tower, Bauhaus in Germany, the graffiti of Buenos Aires, London's Science Museum, Anne Frank's House, MASP, Pinacoteca in São Paulo, and much, much more.

You can also search by artist, by style, by artistic movement, by materials. Unmissable!

https://artsandculture.google.com/partner

#### MOSAICS AROUND THE CITY

**Ememem** is an anonymous French artist from the city of Lyon who makes interesting urban interventions, filling potholes in sidewalks and cracks in walls with colorful tiles, bringing a bit more color and life to cities in the various countries where he has been present.

Ememem describes his art as "flacking," a neologism he created from the French flaque, meaning "puddle" or "pool.

https://www.instagram.com/ ememem.flacking



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## 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:

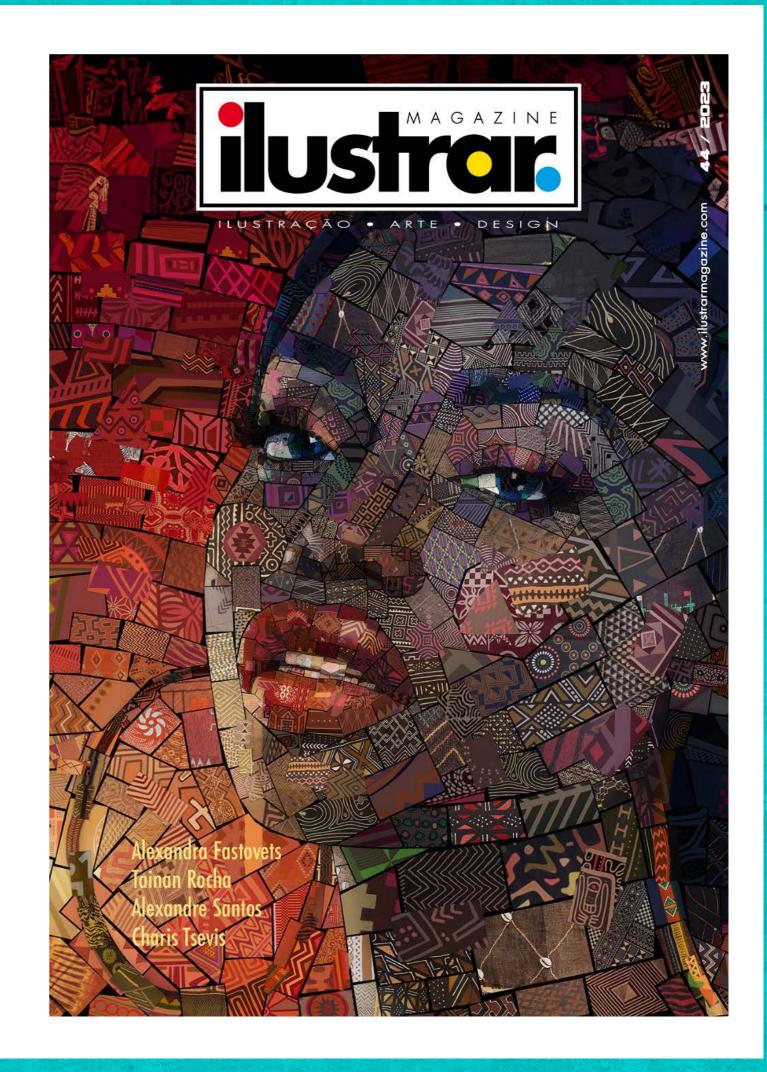
https://www.buymeacoffee.com/ilustrar

### 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)







www.ilustrarmagazine.com

http://referencepress.blogspot.com



Ilustrar Magazine HQMix Prize