

MAGAZINE
ilustrar

ILLUSTRATION • ART • DESIGN



Daniel Garcia
Lalan Bessoni
Renato Cassaro
Attilio de Oliveira
Jean-Manuel Duvivier

Editorial

Art as critique and exaltation...

Art has always played a role that goes far beyond aesthetics. It provokes, questions, and nudges. It is through art that many artists find a way to speak about what is wrong in the world—politics, inequality, the environment. When words fail, there is the line, the color, the scene, the sound. Art disturbs because it makes you think, and that is precisely where its strength lies: transforming criticism into creation.

But art is also a space for celebration. It is where all colors, all voices, all stories fit. It values what is diverse and shows that difference is richness, not an obstacle. And it is also a celebration when, through delicate strokes, it takes us back to childhood or to dreams projected in cinema.

And that is what we want to exalt in this edition of Ilustrar: art that speaks, protests, and embraces. The artists who make their worldview a mirror for our time. People who create with courage, who transform pain into beauty, and beauty into art. And each work reminds us that the true power of art lies in making us see - and feel - the world in a different way.

Best,



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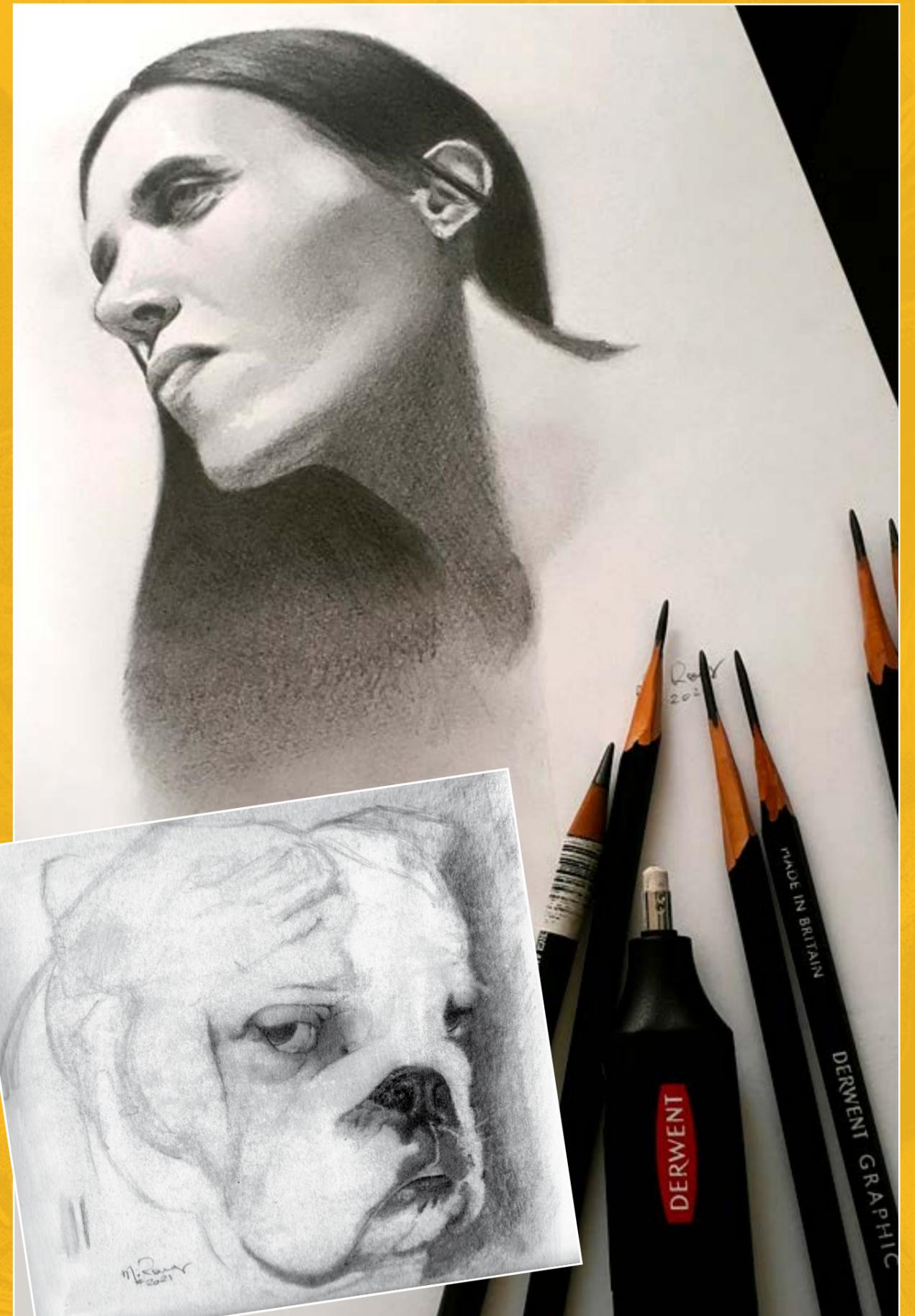
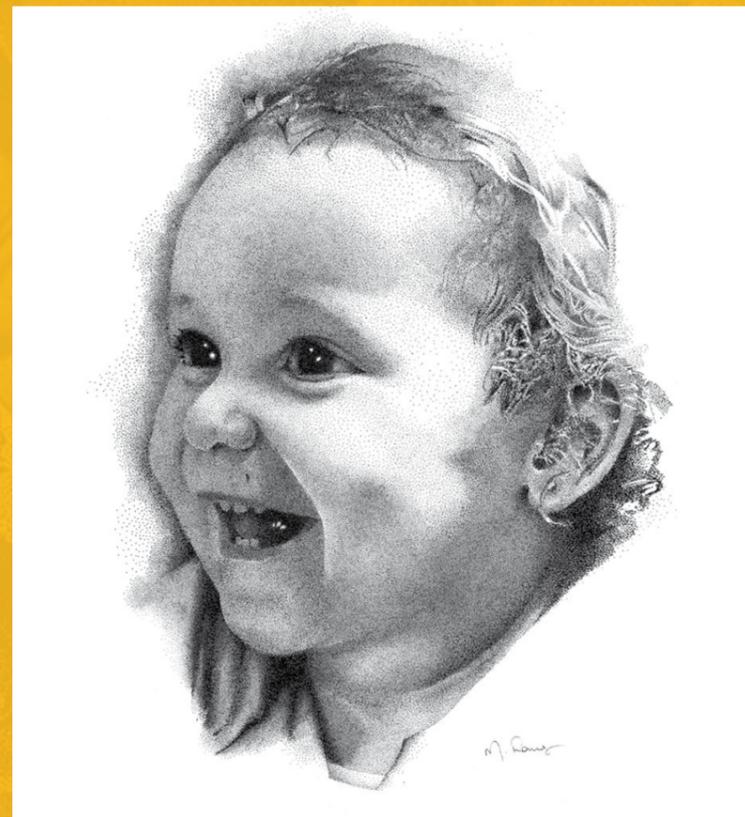
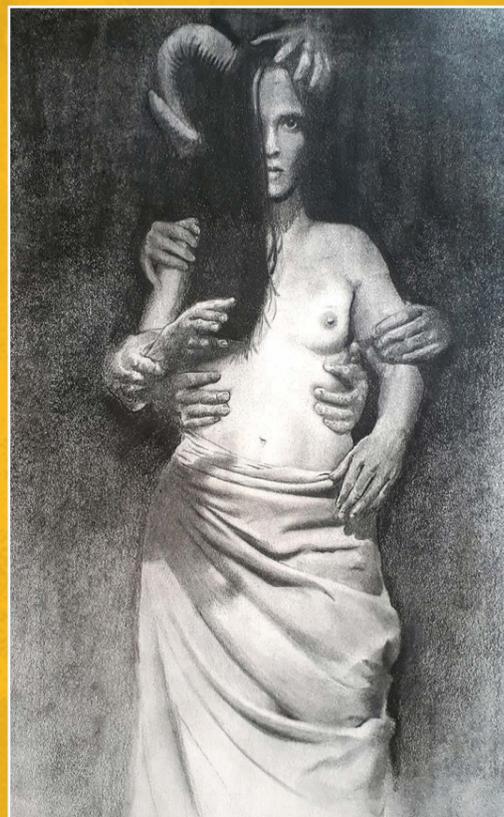
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DANIEL GARCIA



One of the most prolific and sought-after illustrators working in the publishing market, especially in Europe, the Portuguese artist Daniel Garcia is a constant presence in over 100 magazines from 24 different countries.

With a strong concern for social, political, and environmental issues, Daniel seeks to express these concerns through highly critical and incisive work, while still employing a technique that perfectly suits the publishing market.



Daniel Garcia

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You work primarily for the publishing industry, illustrating for over a hundred magazines in 24 countries. What are the biggest challenges you face working for diverse countries with different cultures and languages?

Nowadays, with email and social media, it's not very difficult to work for clients from different countries. Globalization and technology have blurred cultural differences, making it much easier and faster not only to showcase your art but also to communicate and carry out various projects.

Even so, it's necessary to invest considerable time in contacting the right people and regularly showcasing your work online for things to happen.

I speak several languages, but I mostly communicate in English. The various online translation tools are also very helpful.

One of the problems I sometimes have to deal with is the time difference, especially in the publishing world where deadlines are sometimes very tight..



Your work critiques various global issues, especially politics, social problems, and the environment. How did your interest in social criticism arise?

It's a complicated question: honestly, I don't know. I've always liked art and drawing, especially people, and I believe that naturally evolved as I grew up into an interest in what motivates them and their problems.

The world is very big and everyone is different, but if we analyze it closely, we are not so different after all.

For example, social problems may seem different in each country, but if we analyze them in detail, they always stem from situations of imbalance between those who have power in society and those who do

not. This power can be political, economic, class-based, gender-based, or other.

These differences exist and have real consequences, even if they make us believe that we all have the same opportunities.

You were born in Portugal and have lived in Spain and Poland. Did living abroad help you develop a more global perspective on social criticism?

Absolutely. There are many people who don't have the opportunity to travel or live in another country. But for those who can, I highly recommend trying it at least once: it greatly broadens our horizons and makes us see that our culture and way of seeing the world is not the only one, or the best, it's just one among many.



Do you think illustration can be used as a tool for raising political awareness?

Many people think that art shouldn't be political, but that's not true; art is a reflection of life and can be whatever we want it to be.

Illustration and cartoons, much like journalism, are powerful tools in combating the inequality I mentioned earlier.

People in power spend a lot of time and money ensuring they have an image of authority and reason, and illustration

serves to bring these people down from the pedestal they sometimes find themselves on, exposing not only their flaws but also the flaws of society.

Is that why cartoonists bother people so much?

Exactly. It's no coincidence that so many cartoonists are persecuted and imprisoned in authoritarian countries. Even in countries like the USA, cartoonists are fired or censored for being too disruptive.



6a



6b



Among your criticisms are the excesses of technology and social media. How do you see the effects of social networks and the massive presence of AI today, especially in the arts?

As many people have already said, technology isn't necessarily a bad thing: social media has helped many people connect with others, create projects, and showcase their art.

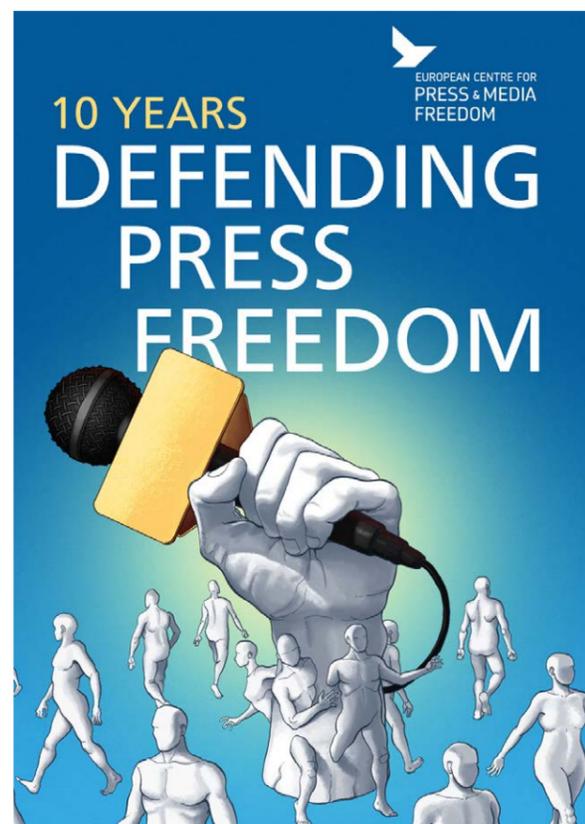
The problem arises when technology becomes addictive and a substitute for our human connections. This doesn't happen by chance; algorithms are designed to keep us in front of screens. Sooner or later, we begin to associate our self-esteem with this virtual world, and when the results

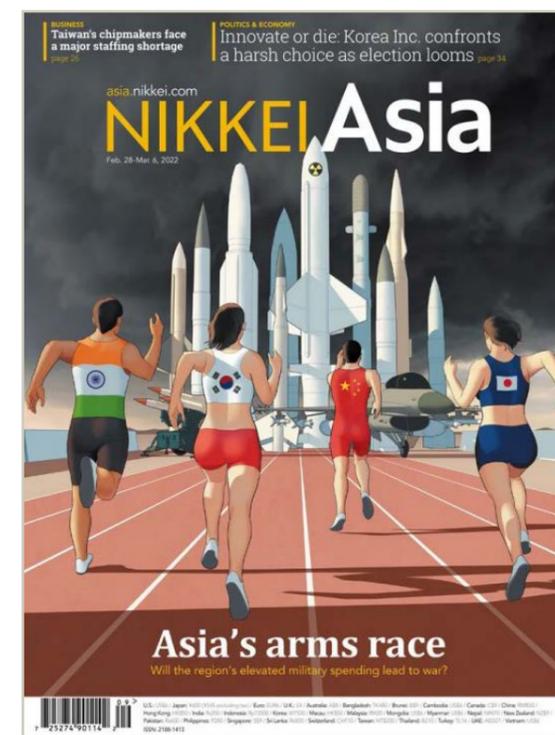


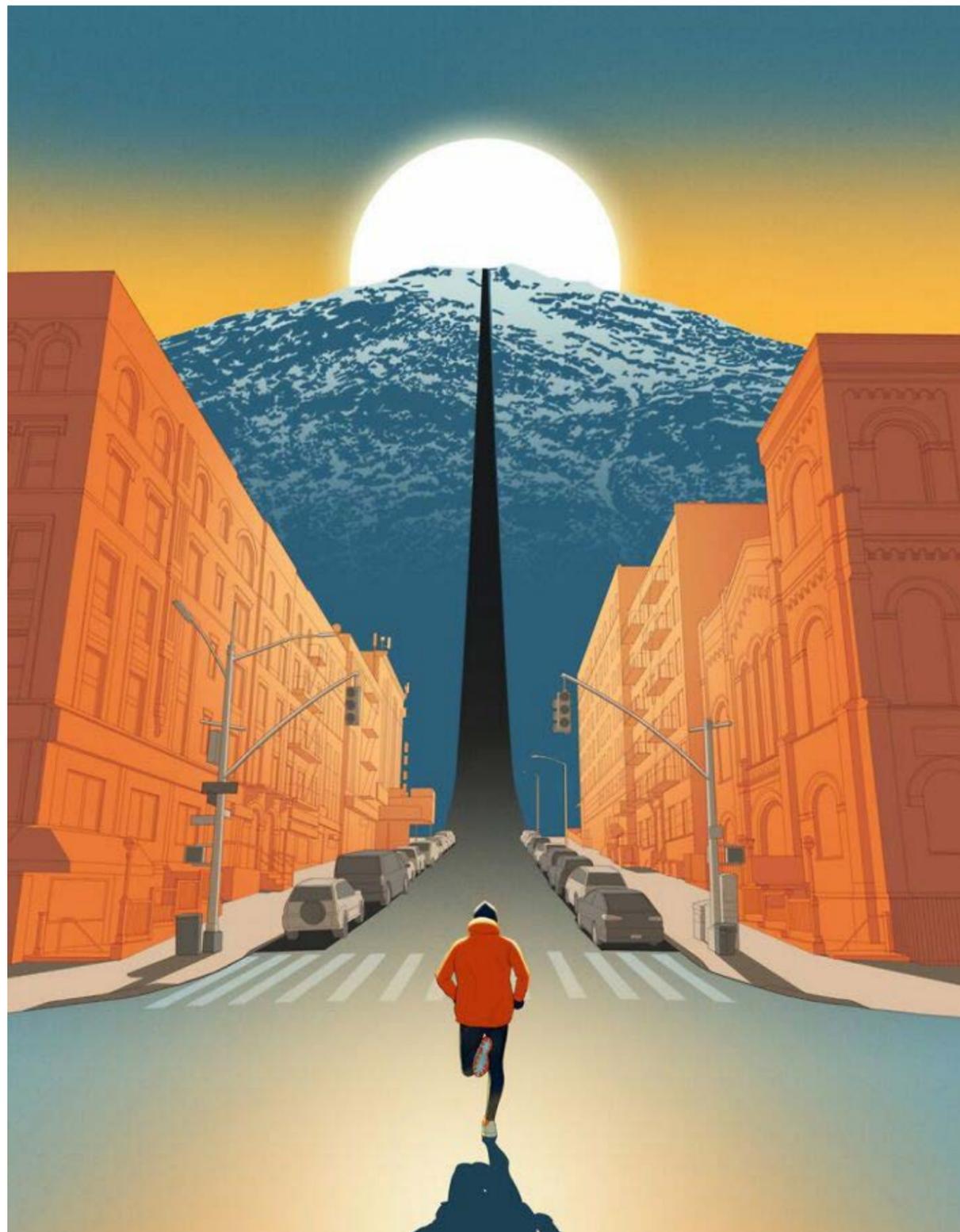
don't meet our expectations, mental health problems emerge.

Regarding AI, I have a much stronger opinion: AI can be a powerful tool for an artist, but as it is now, it's simply an indiscriminate theft of other people's art. This should be illegal and punishable, and there are already some legal processes underway to counteract this, but in the meantime, many creatives are already suffering the consequences (layoffs, reduced budgets, etc.).

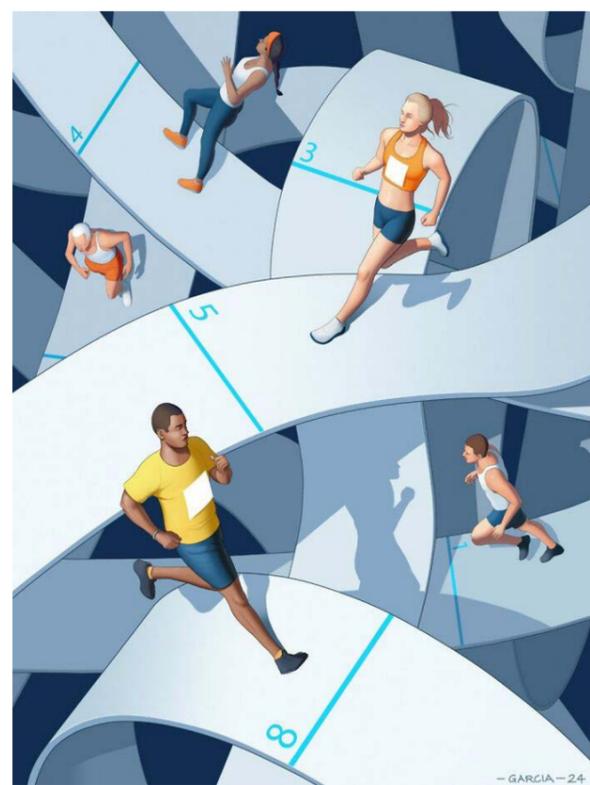
In both cases, these technologies should be strongly regulated by states, but as we know, there are significant economic interests at play in preventing this from happening.





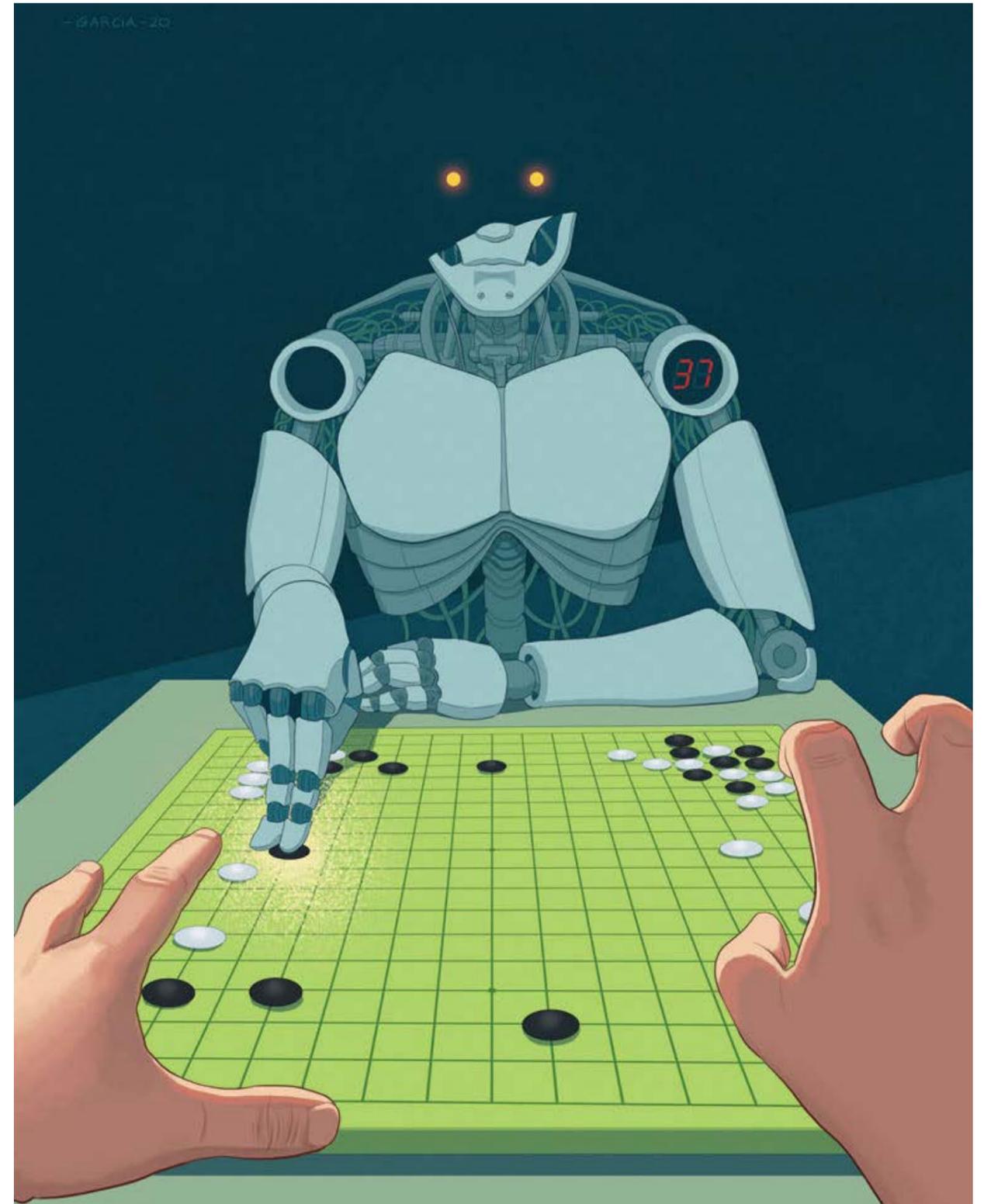
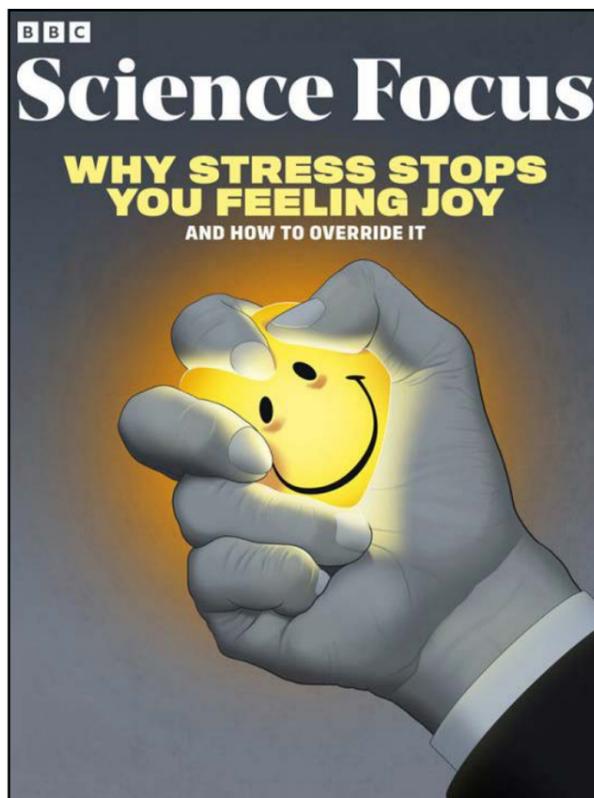
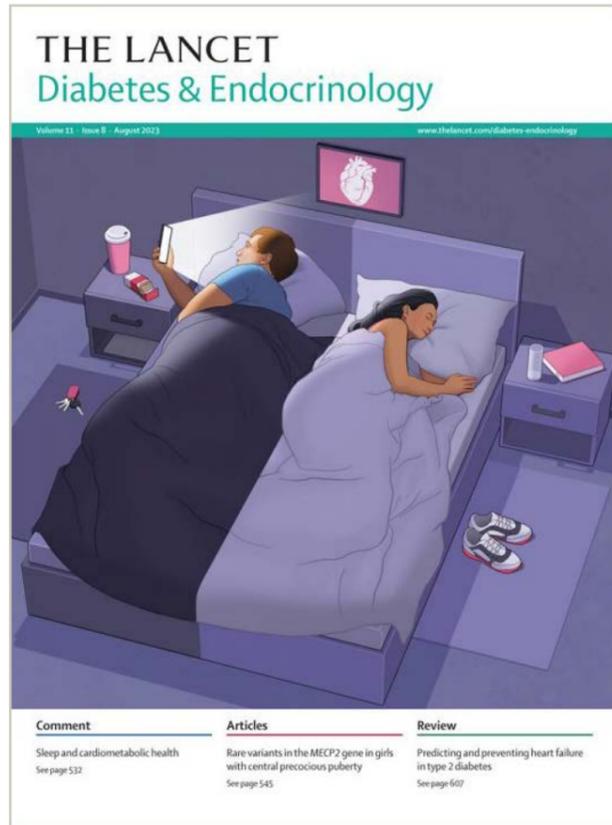


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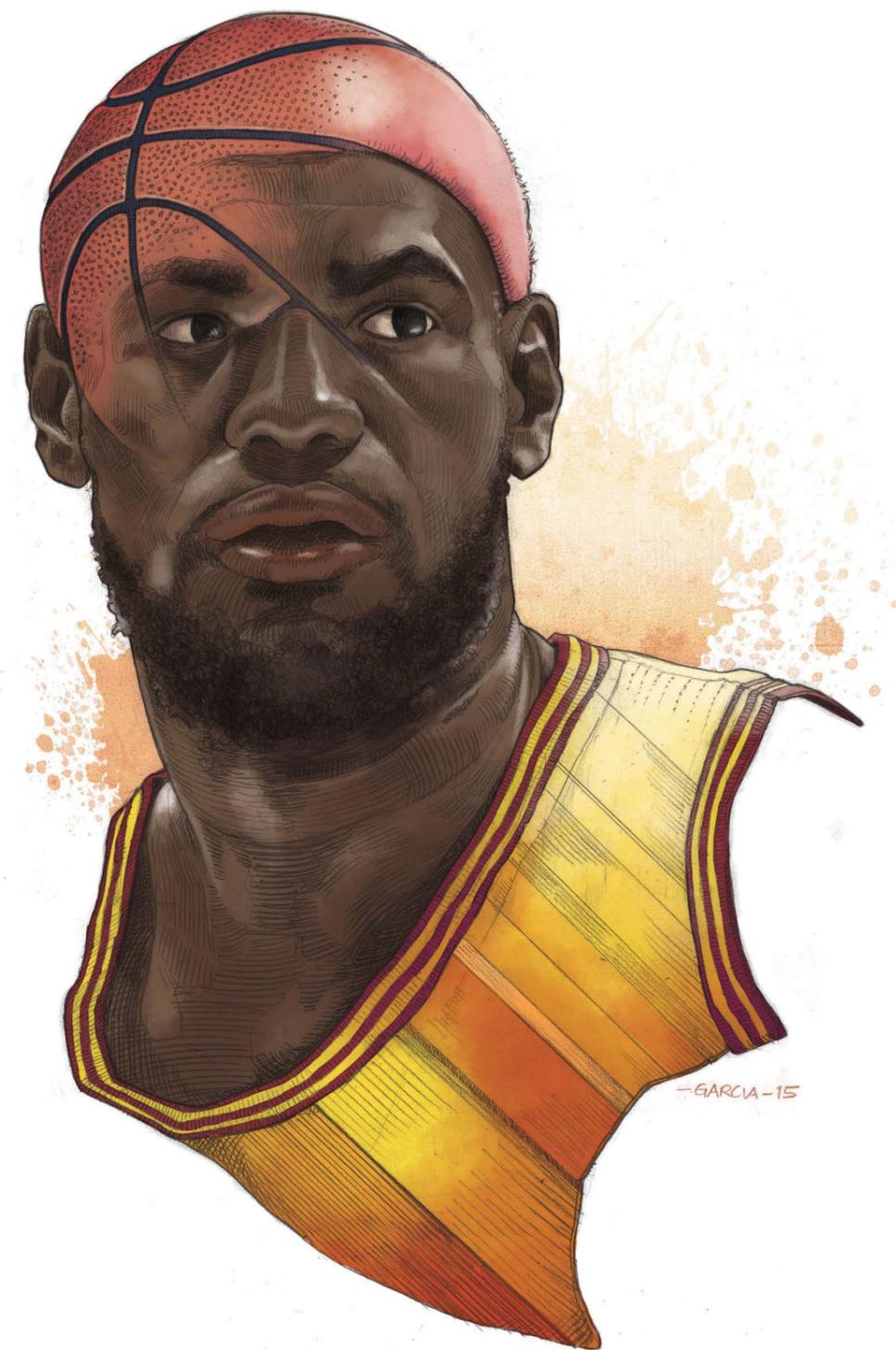
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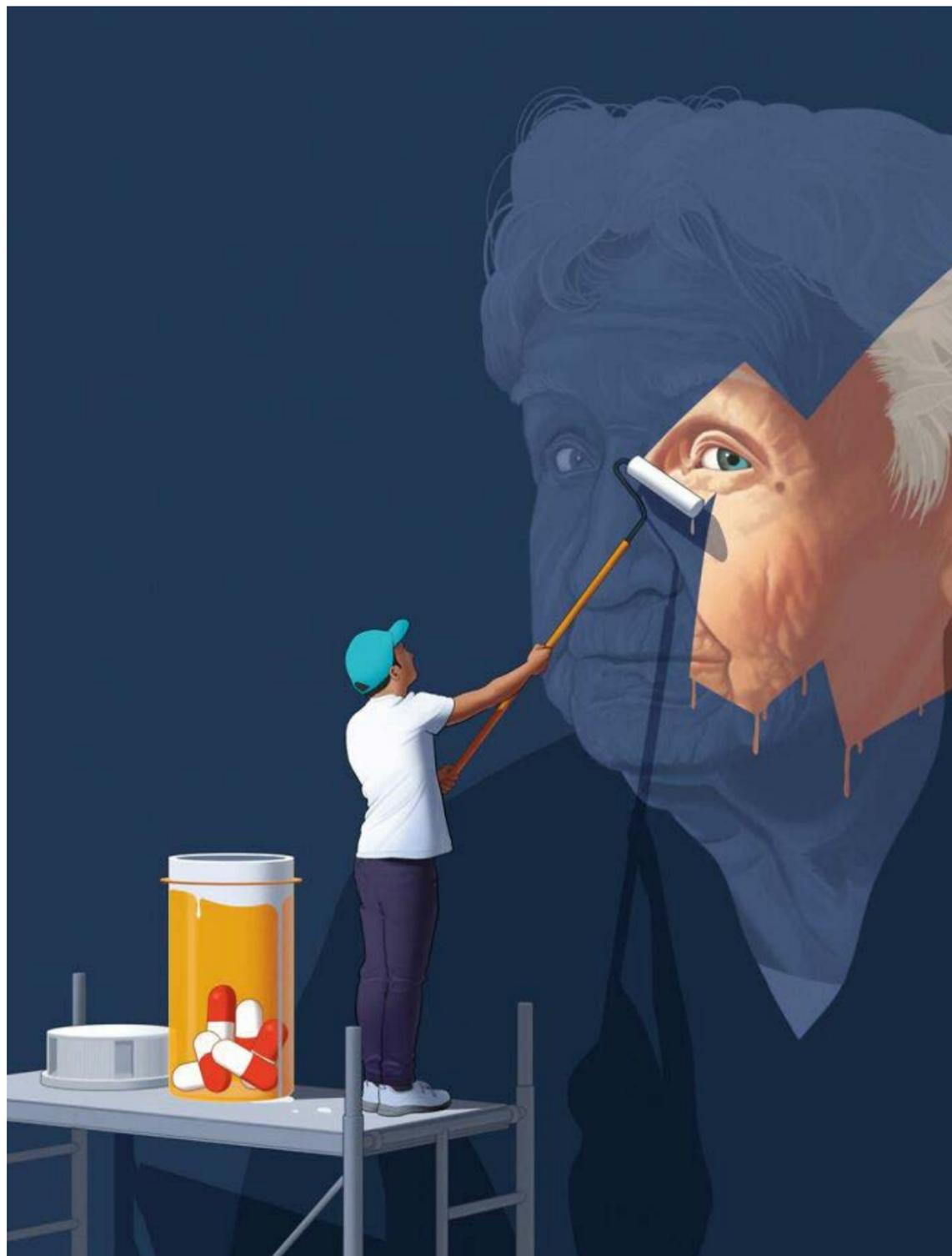
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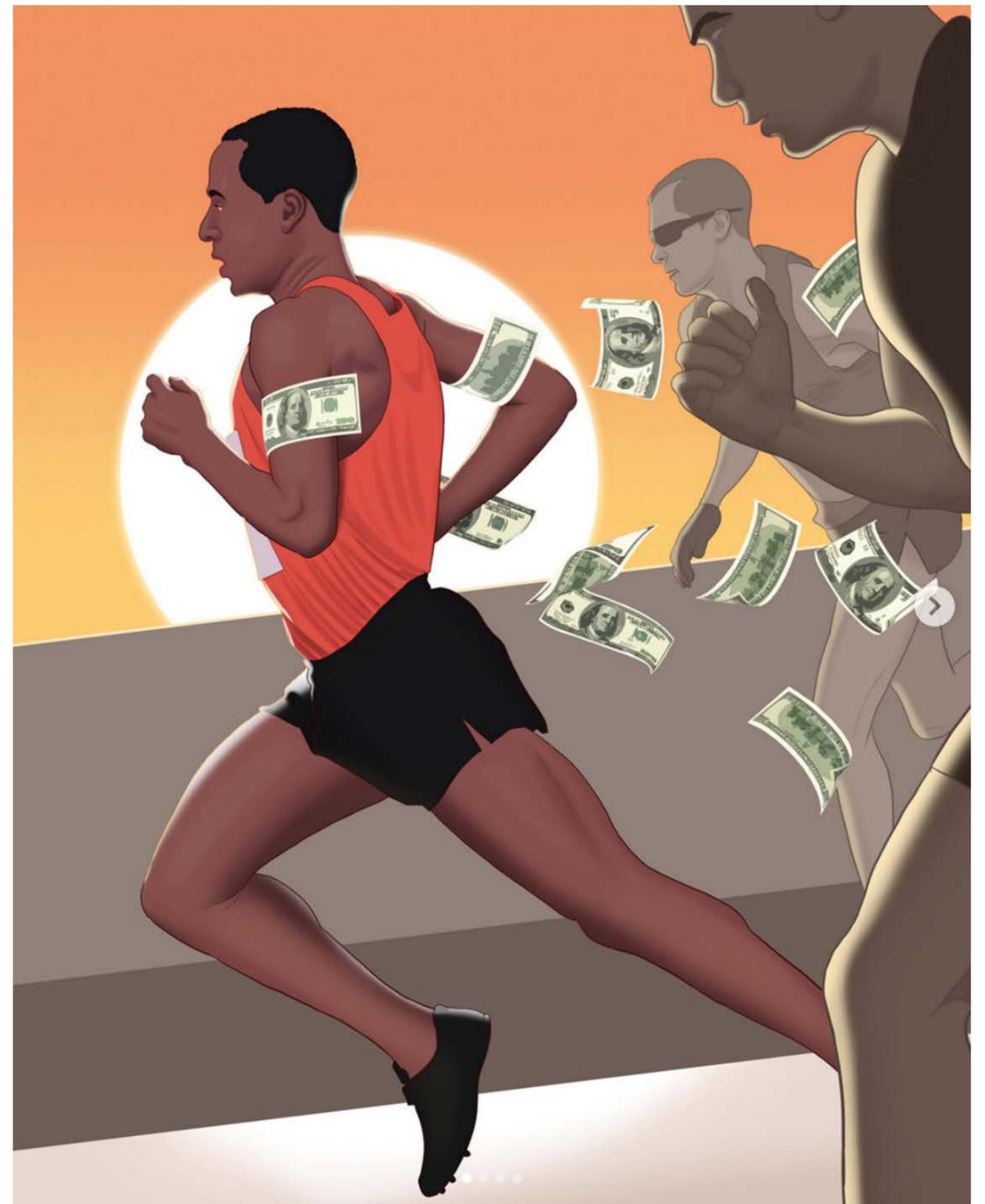


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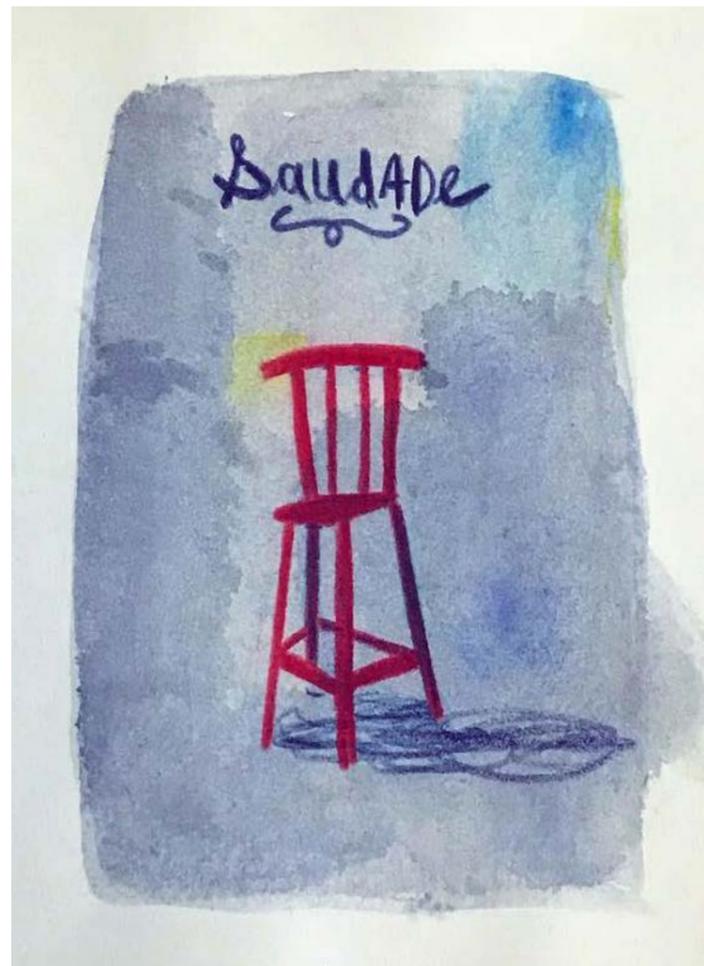


PARA A REVISTA
ILUSTRAR!
-GARCIA-2025

* To Ilustrar Magazine!



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, where his work is scattered throughout the city in projects created for numerous clients. Years ago, he decided to move to São Paulo, achieving a well-deserved place of prominence among the great designers and illustrators.

Lalan makes extensive use of sketchbooks, creating an entire universe of characters and scenarios, many of which end up serving as the basis for his illustrations.

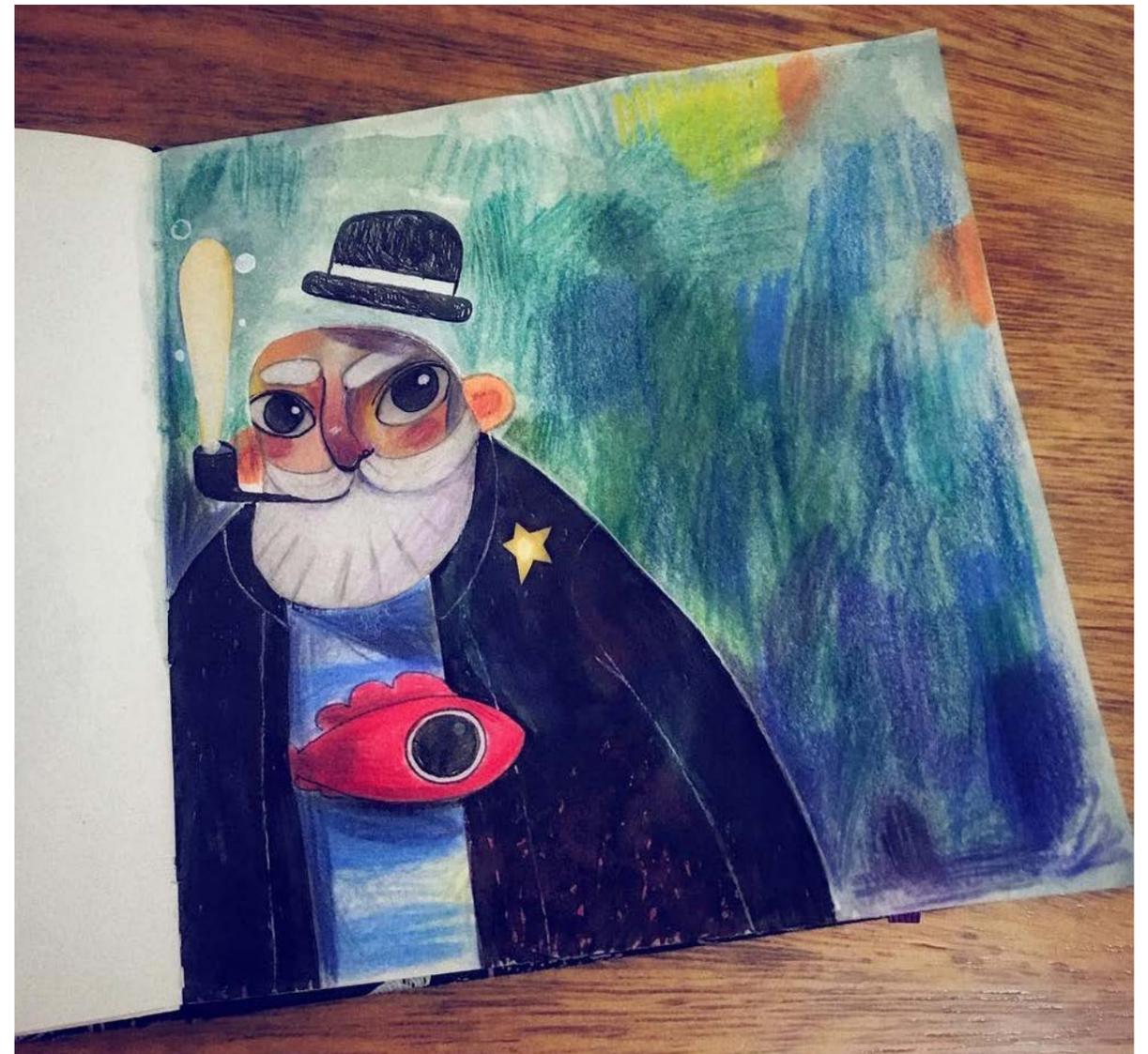


Lalan Bessoni

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“Before being an illustrator, I am a person who likes to draw. I work with illustration and, to rest or relax, I really enjoy drawing unpretentiously. Drawing for myself.

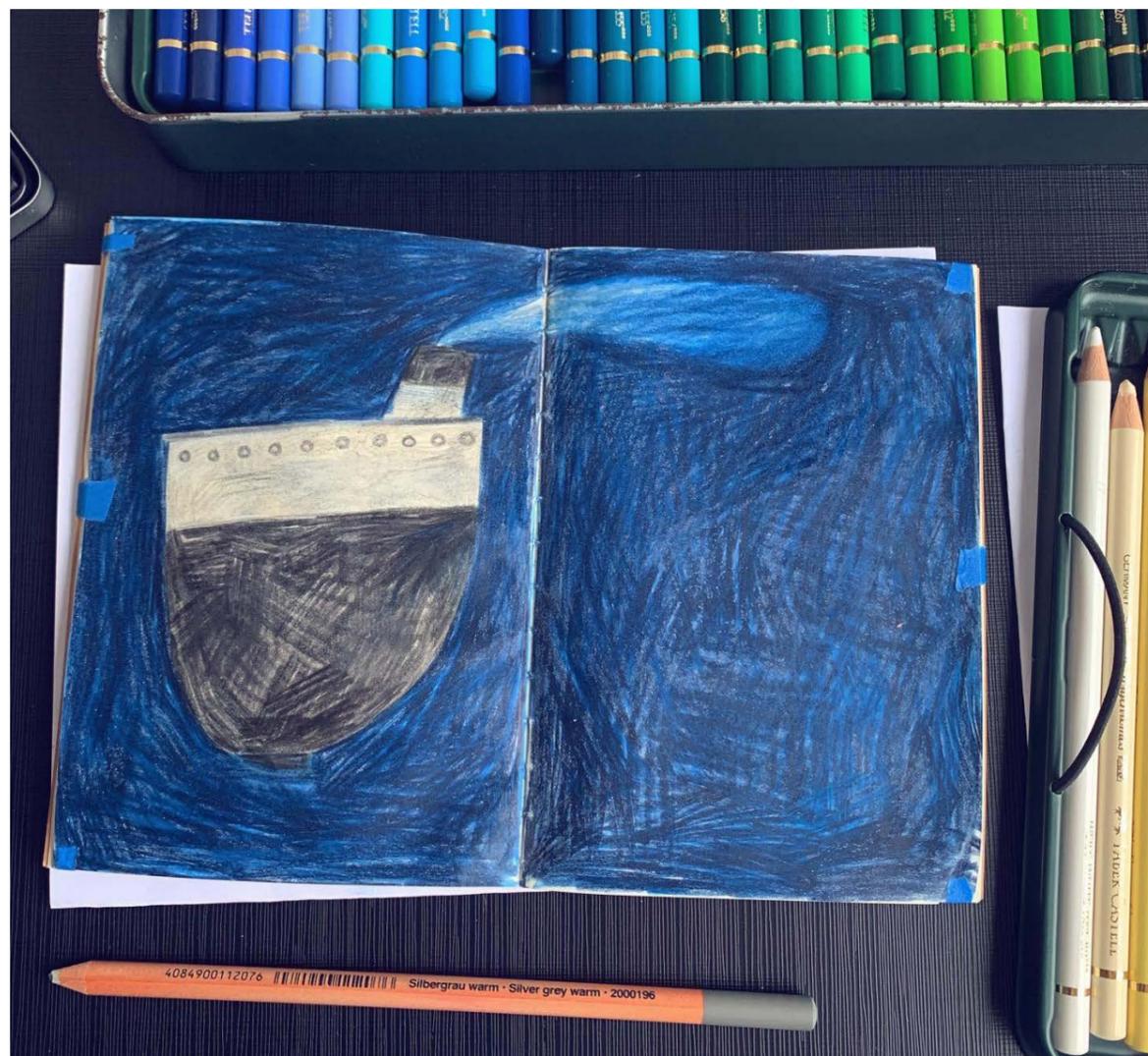
Sketchbooks are important in this sense of freedom, experimentation, studies, note-taking, and also research.

They work almost as a visual document of that period - an intimate archiving of our own personal work. It's in the sketchbooks that we record our time; it is in them that

the beauty of error resides. :)

The sketchbook is my space for studying small things - the place to record ideas, mix materials, pursue shapes, stains, and textures. It is there that I refine my line and feel more confident to follow certain paths.

But it is also the opposite: a safe place, for relaxation. The space where, with just a pencil, I scribble freely or make loose notes. Anything goes - it's a world of possibilities!”



“There are things that have always accompanied my drawings, such as fish, foliage, red chairs, bottles, and hats. These are elements that always appear in my sketchbooks.

Beyond the themes, there are also periods marked by the constant use of certain materials: times of a lot of India ink, India ink with watercolor, phases of gouache, others of graphite pencil, and many others with colored pencils and watercolor.”

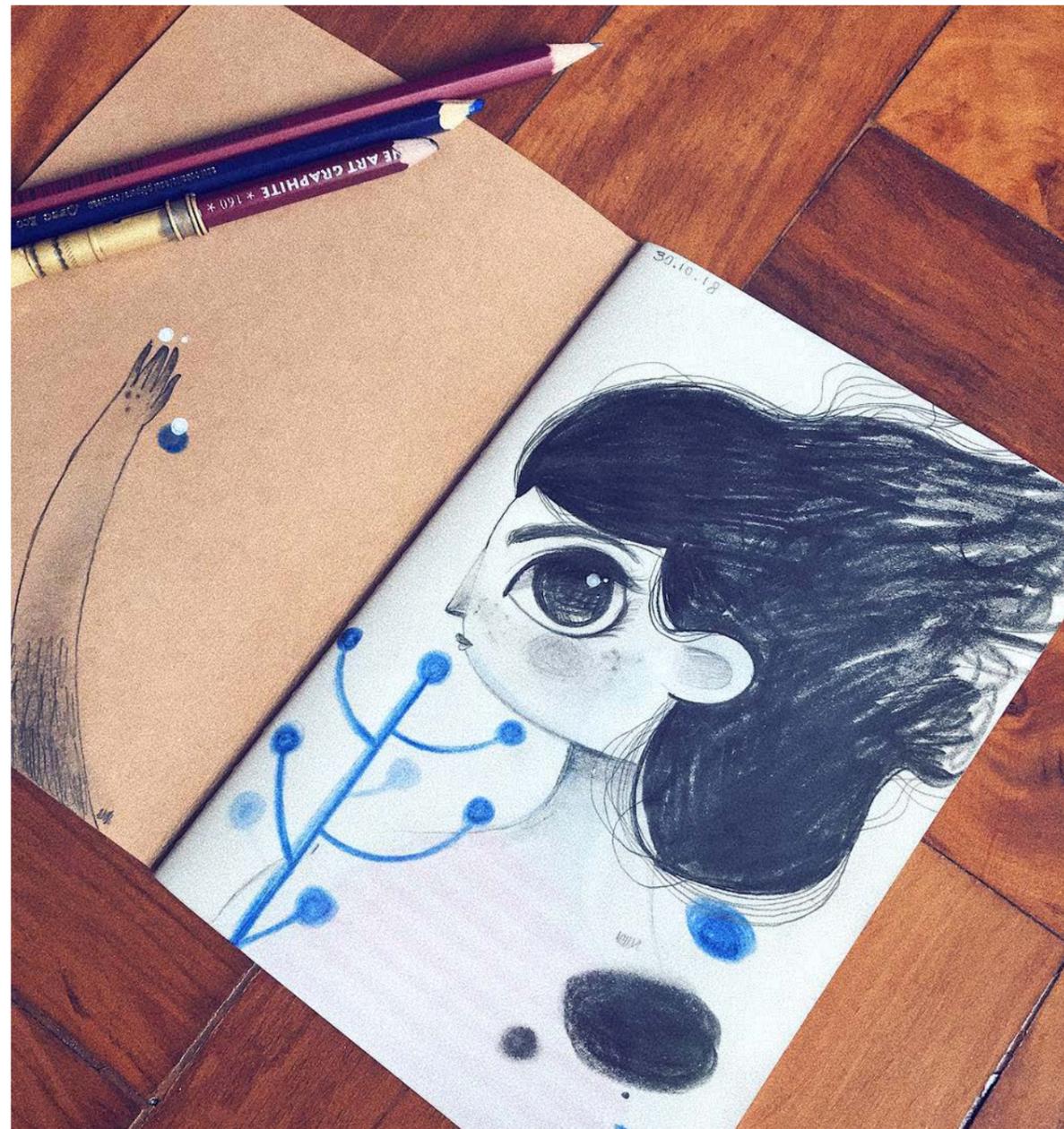


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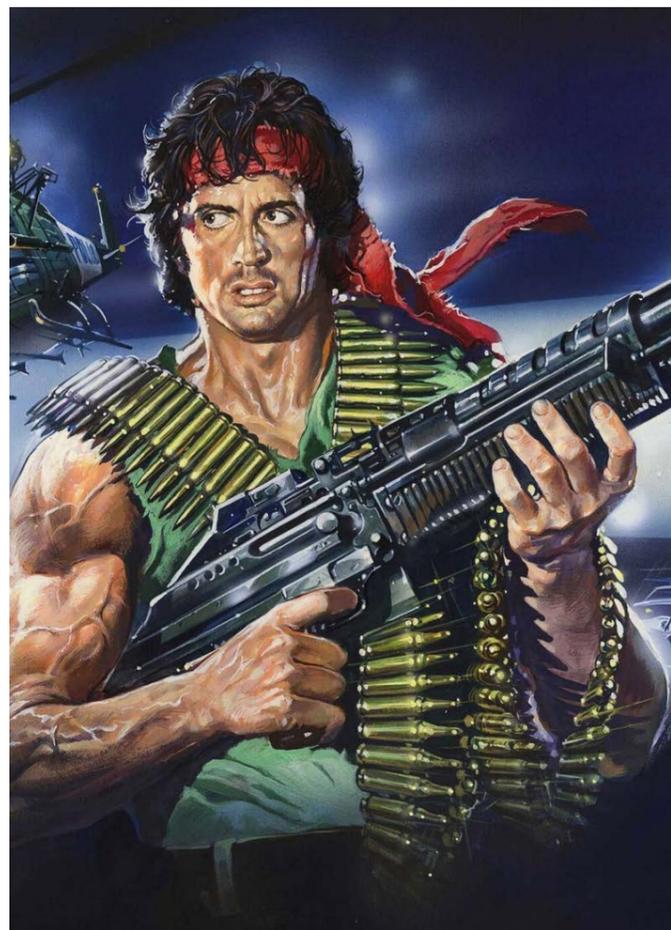
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* A hug to the friends of Ilustrar



RENATO CASARO



Renato Casaro

Treviso / Italia



25a

Recently, two great names in world illustration passed away, both working on movie posters: **Drew Struzan** (who participated in the distant issue #5 of *Illustrar Magazine*, where he left an incredible exclusive sketch), and the Italian **Renato Casaro**.

Nicknamed the “Michelangelo of movie posters,” Renato Casaro was born on October 26, 1935, in the city of Treviso, in northern Italy.

From childhood, he demonstrated a natural talent for drawing. His deep passion for cinema began when, as a teenager, he would go to the cinemas every day waiting for them to change



the posters, and when they did, he would ask for the posters to take home and try to reproduce them.

At 18, Casaro moved to Rome, where he worked at the renowned Studio Favalli, specializing in film posters. At only 21 years old, he founded his own studio, becoming one of the youngest artists to work independently in Italy.

His consecration came in 1965 when he created the poster for the film “The Bible: In the Beginning...”, produced by Dino De Laurentiis, which gained prominence even in Hollywood. From then on, Casaro collaborated on several other films by De Laurentiis and also with other renowned directors such as Sergio Leone, Bernardo Bertolucci, Francis Ford Coppola, Franco Zeffirelli, Rainer Werner Fassbinder, and Luc Besson.

He produced iconic posters for films such as “Conan the Barbarian”, “The Neverending

Story”, “Dune”, “Misery”, “Flash Gordon”, and “Rambo”. Throughout his life, Casaro produced more than 2,000 film posters, and his style, characterized by detailed and expressive painting, conveyed not only the image of the characters but also the atmosphere and feeling of the cinematic works.

With the advancement of digital techniques, in 1998 Casaro decided to stop producing posters, but his art continued to be celebrated in exhibitions and retrospectives. In 2019, Quentin Tarantino invited him to create retro posters for “Once Upon a Time in Hollywood,” honoring his legacy by requesting two posters that simulated the films of the character Rick Dalton, played by Leonardo DiCaprio.

Renato Casaro passed away on September 30, 2025, in Treviso, at the age of 89. Today, his works are preserved in museums and private collections, and he is recognized as one of the last great masters of film poster painting, whose art combined pictorial realism with the magic of the seventh art.

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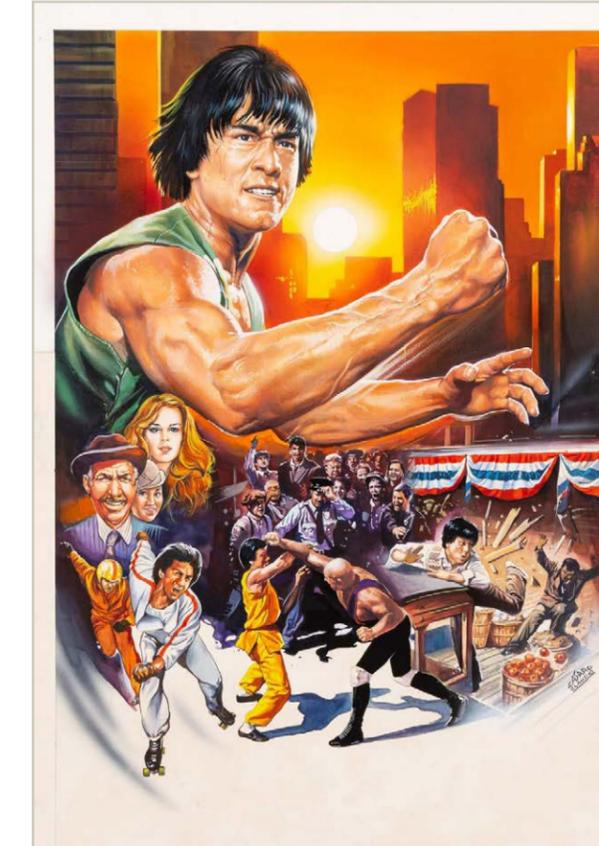
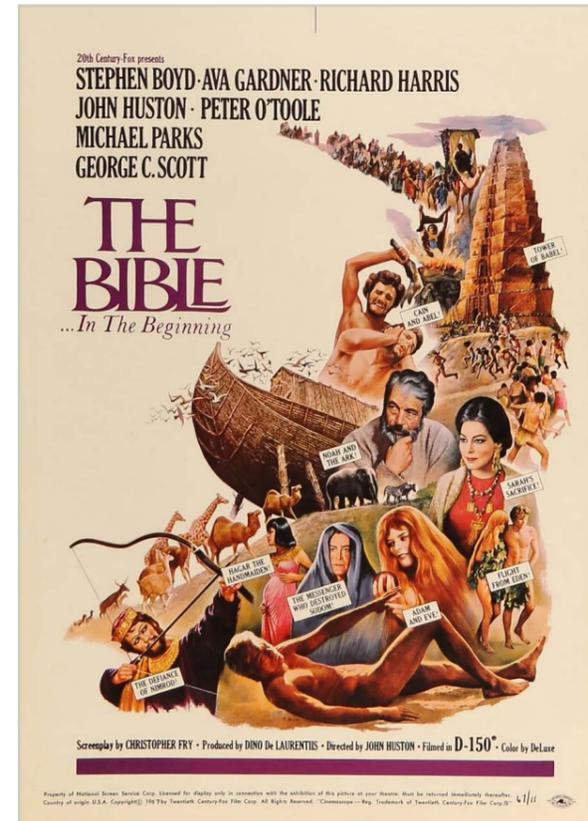
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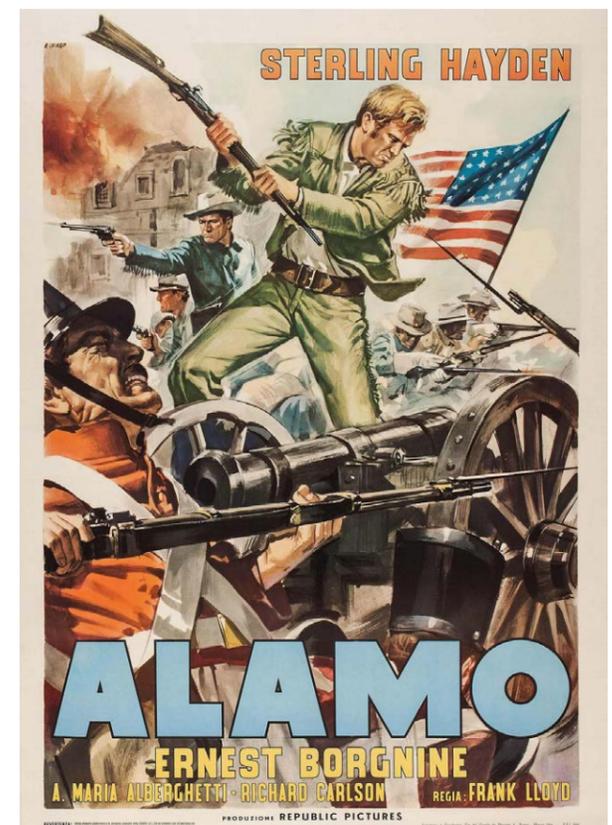
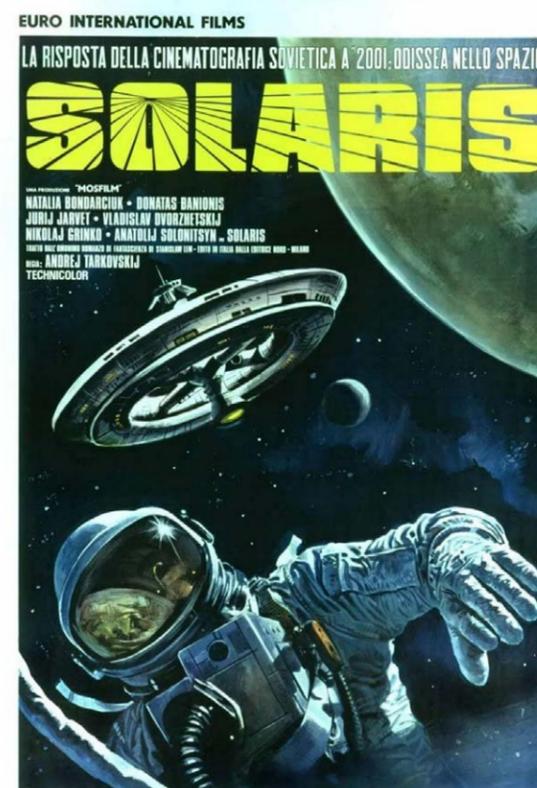
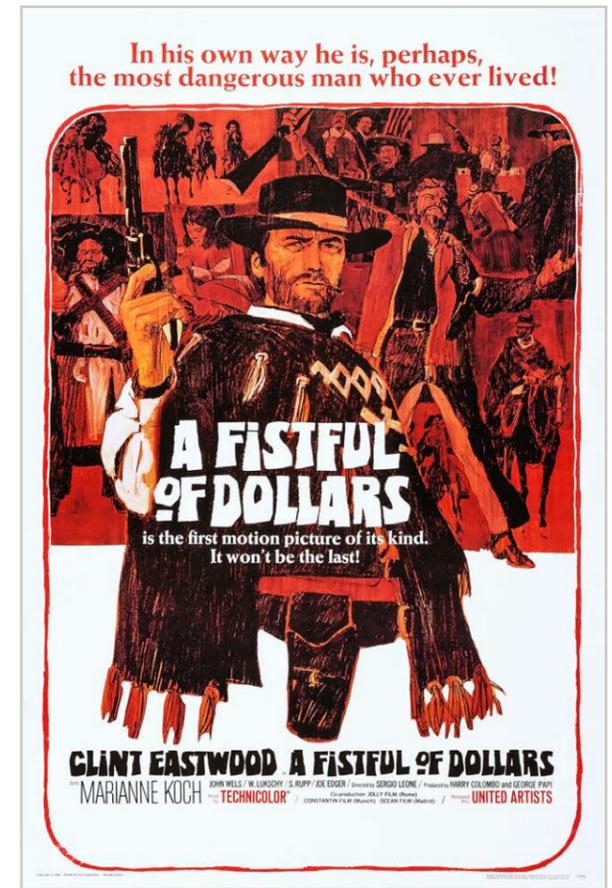
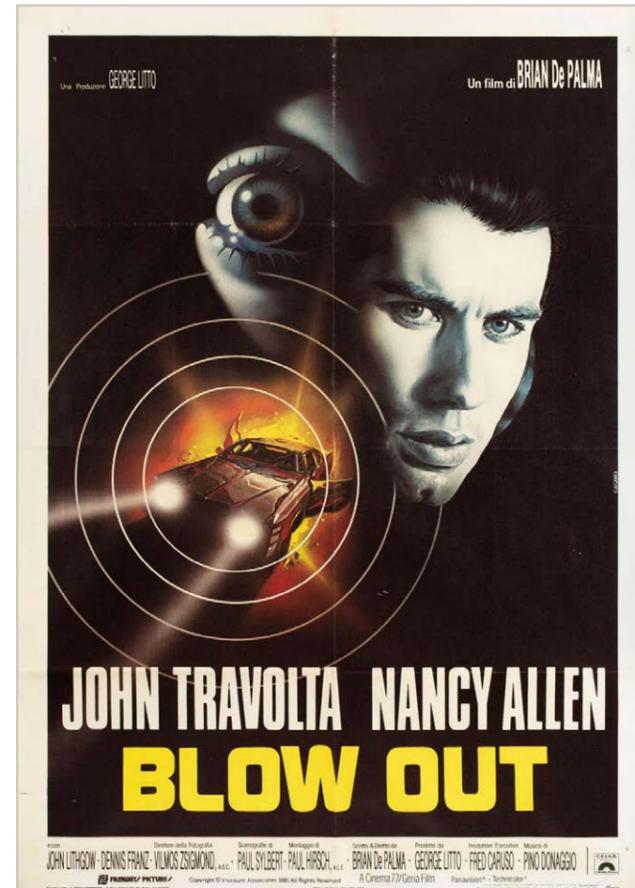
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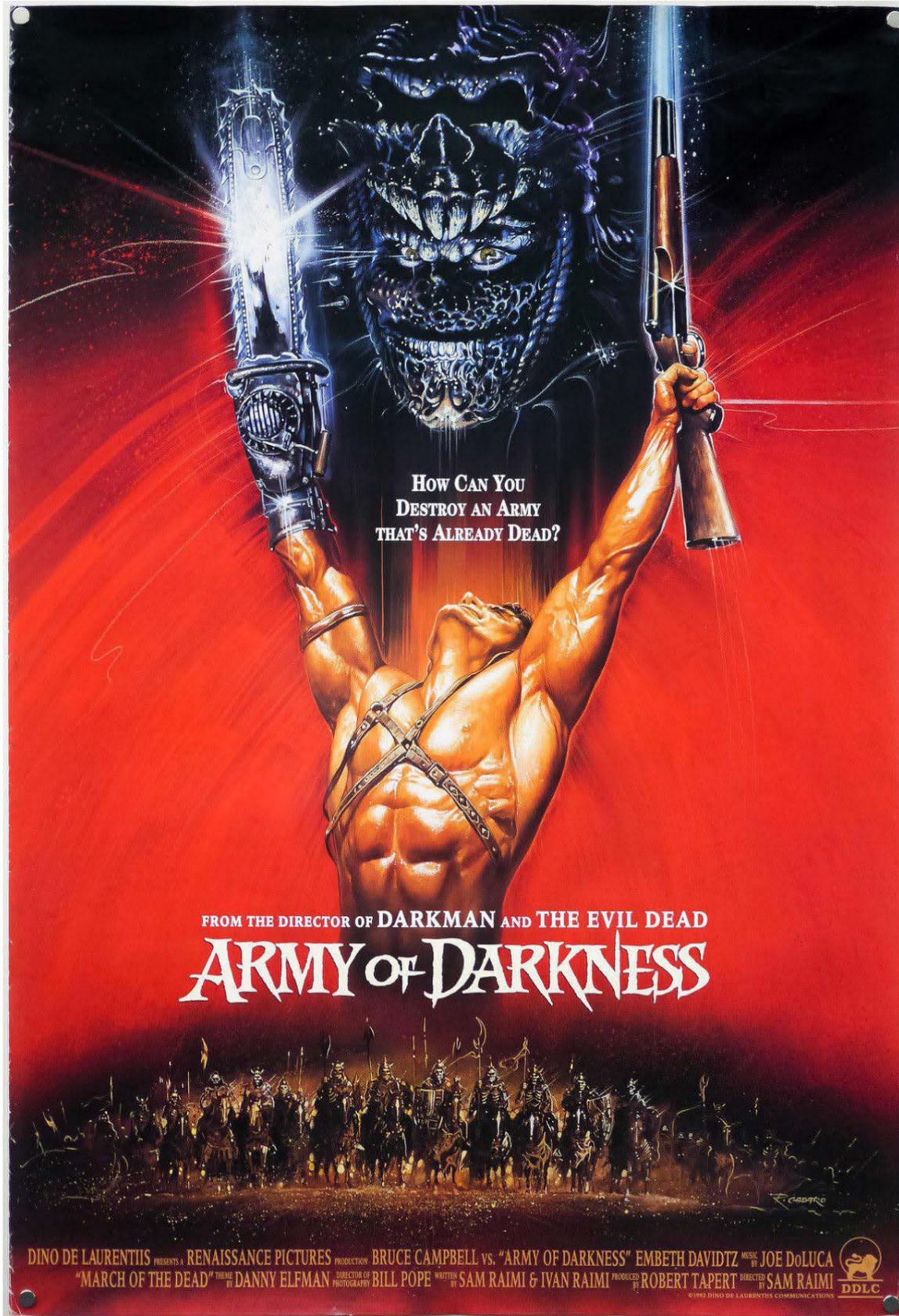


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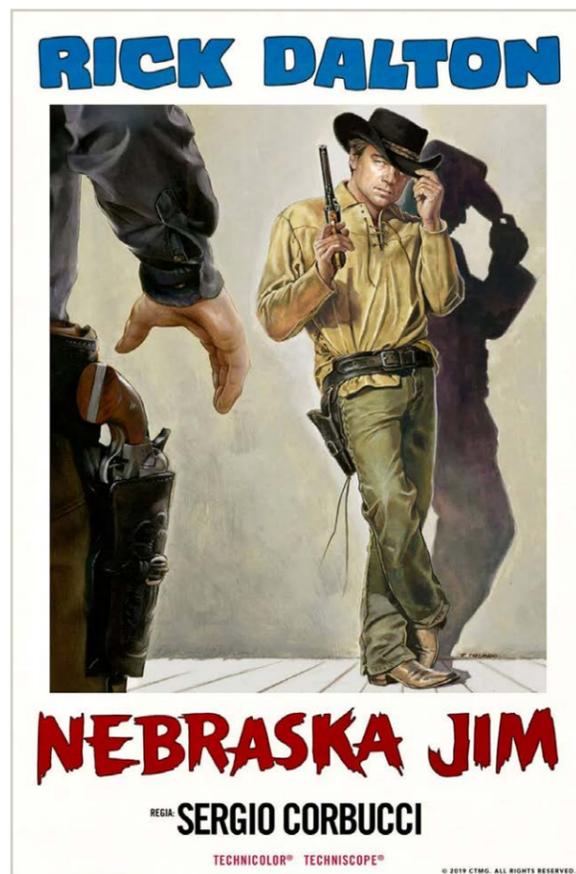
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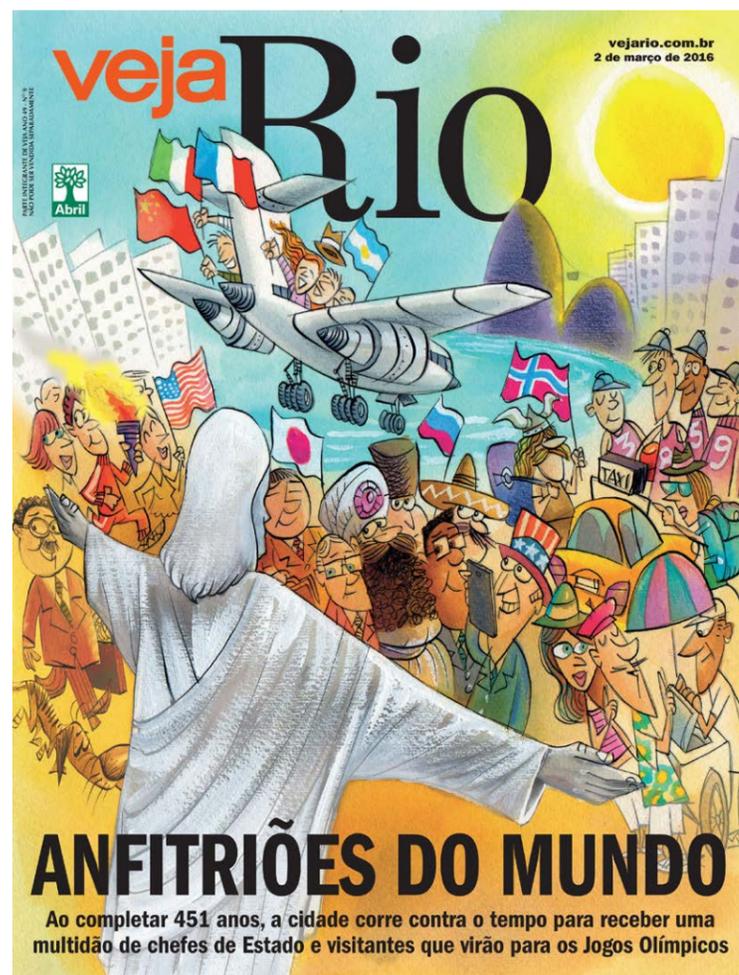
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ATTILIO DE OLIVEIRA



One of the best-known cartoonists in the Brazilian market, Attilio de Oliveira has been working in the publishing industry for over 45 years, with works that always spread good humor and lots of color.

Trained in Fine Arts, Attilio even tried working in a bank when he was young, but his love for drawing prevailed.

In this step-by-step tutorial, Attilio shows an illustration he created for the cover of Brazilian magazine *Veja/Rio* during the Olympic Games.



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INTRODUCTION

This illustration was commissioned for use on the cover of an edition of *Veja Rio* magazine, published by Editora Abril.

The idea was to capture the joy and welcoming atmosphere of Rio during the Olympic Games.

PROCESS



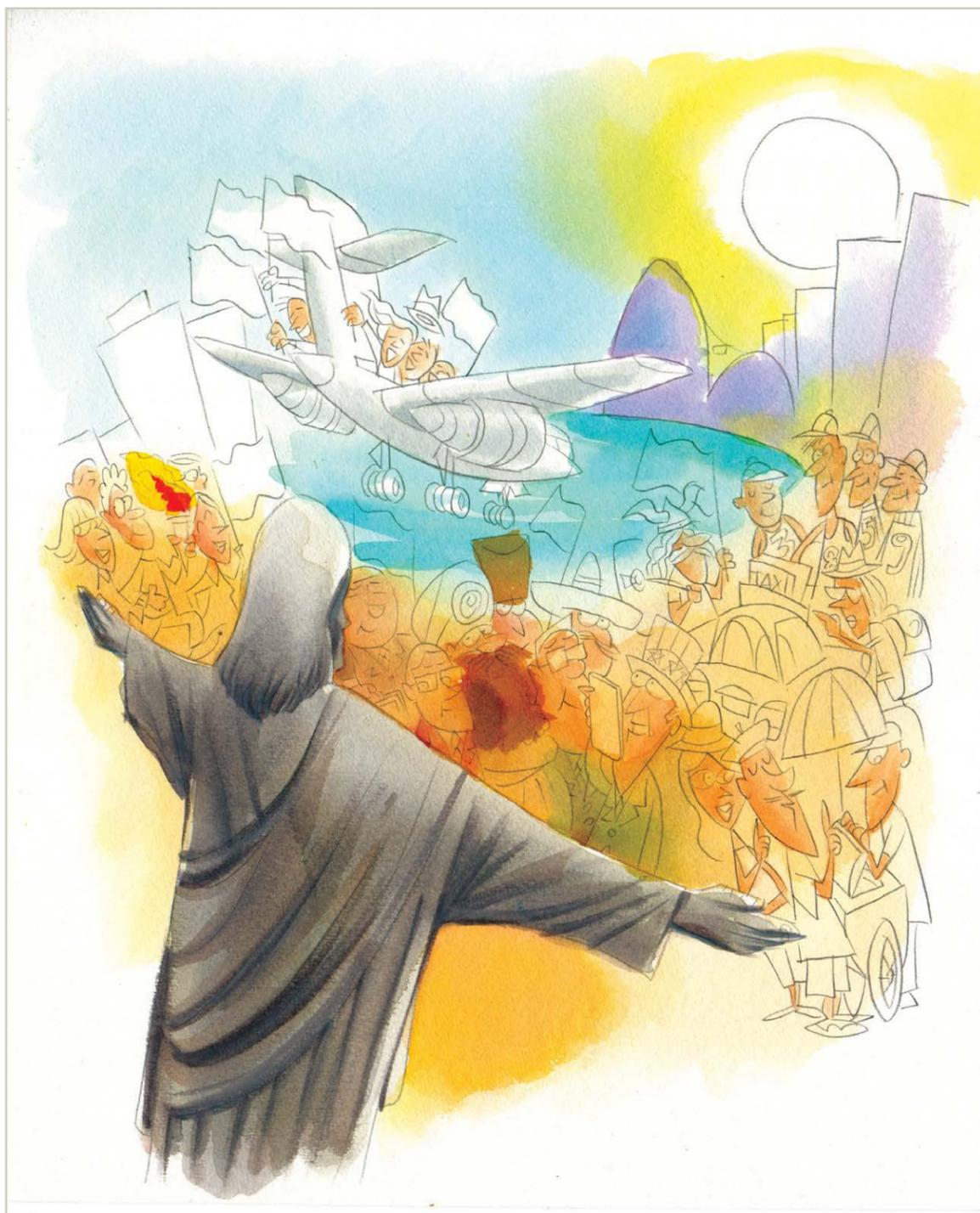
- 1 I received a briefing via WhatsApp, and in it, the magazine's art director listed everything that should be included in the image. With that information, I made a first rough sketch in pencil on regular paper, already more or less defined.



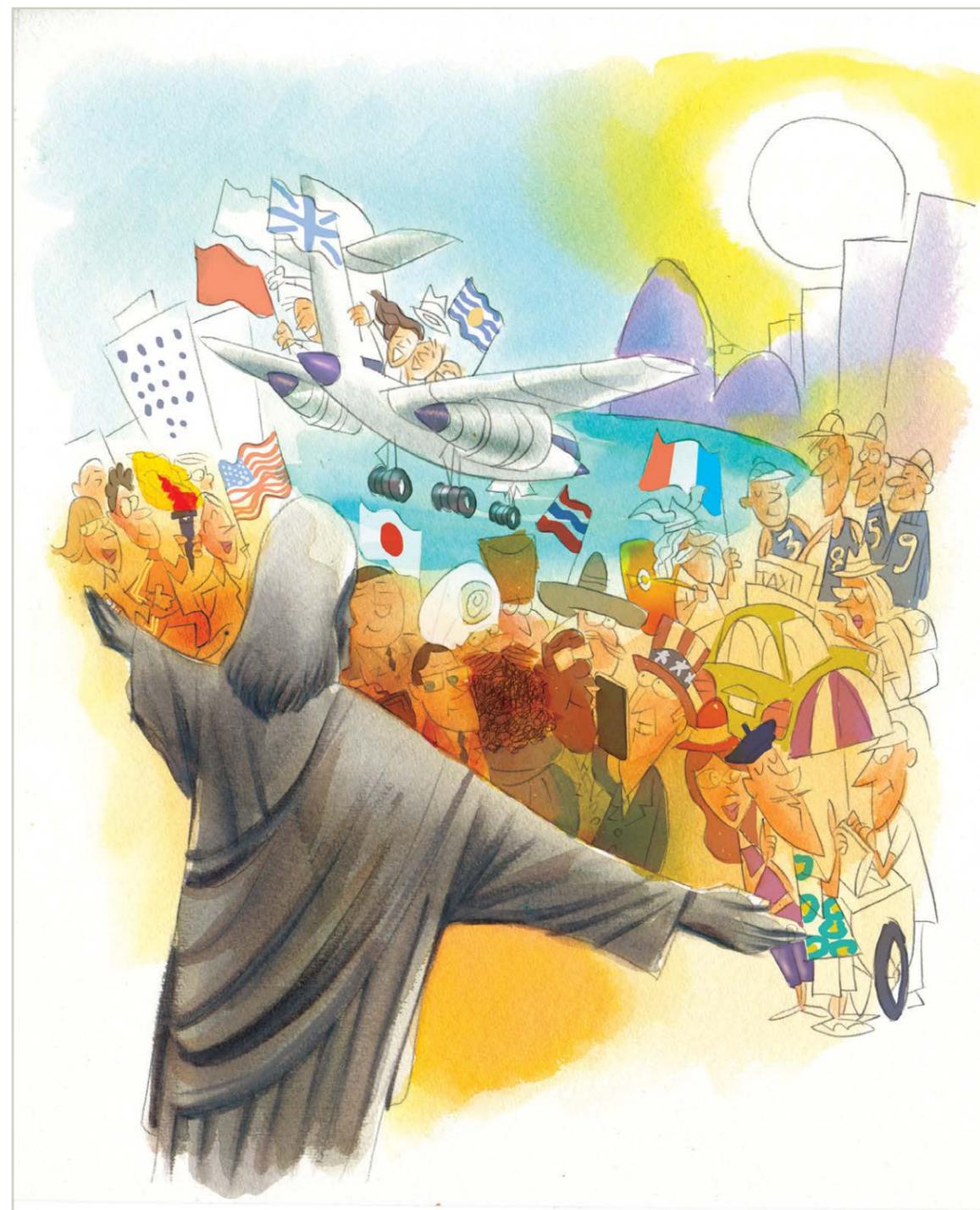
- 2 I sent the sketch and they replied, highlighting some points for correction or additions to the drawing, as pointed out by the art director.



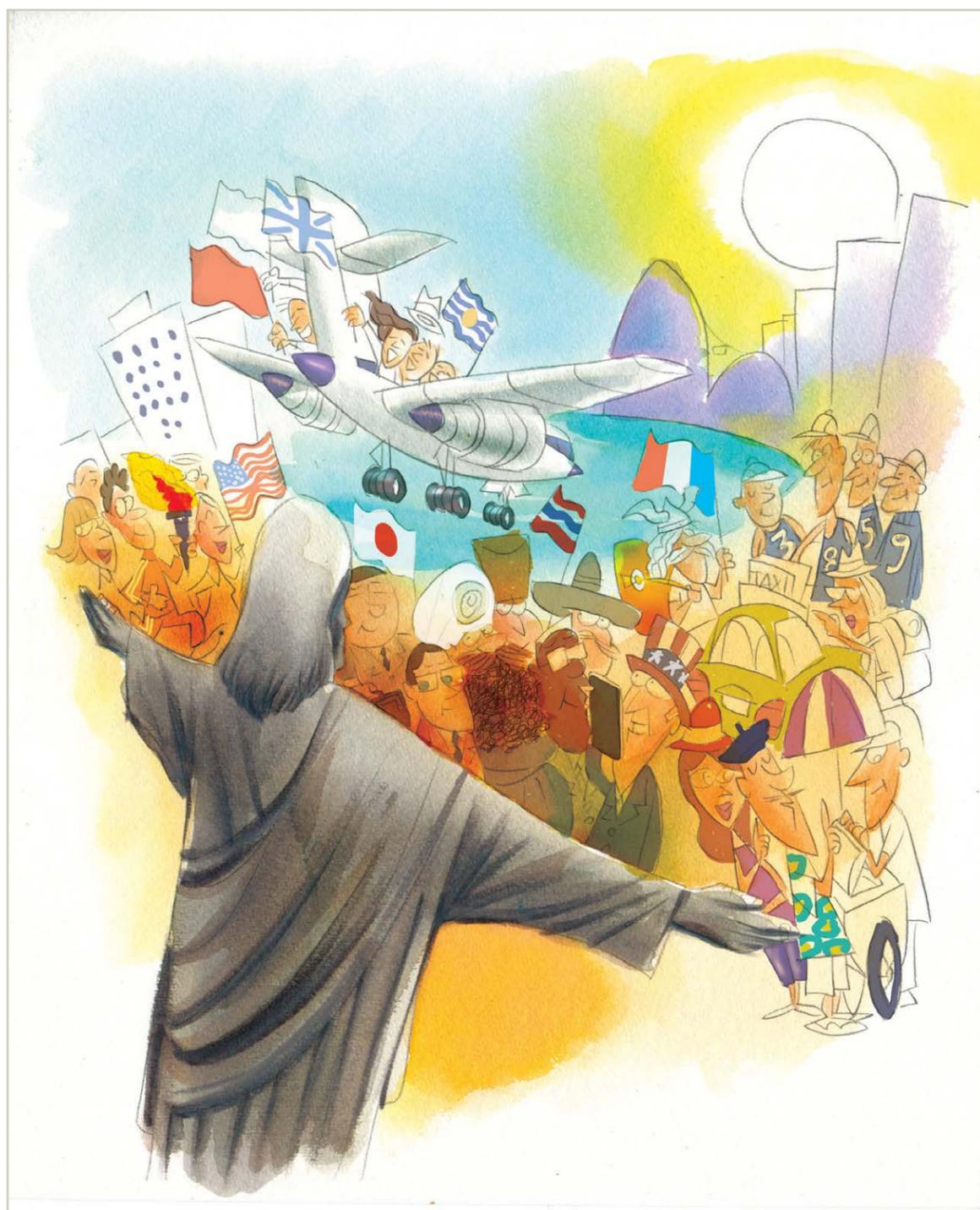
- 3 Next, I sent another rough draft, this time with the corrections made. With everything approved, I moved on to the next stage: the final artwork itself.



- 4 The method used to finish this work was the traditional one: paper, pencil, and ink. I used a 300g Fabriano 100% Cotton paper, and on it I redrew the approved drawing from the light table. Once drawn, I began applying the colors with watercolor and brush, starting with the lightest colors. At this point, the various elements blend together, and the same color is applied over all of them.



- 5 Next, by adding stronger colors over what appeared to be just a background, the elements begin to take shape according to the chosen color.



- 6 After defining all the elements, I move on to working on some specific details. Some elements that were previously colored are now filled in with white gouache. I hadn't reserved any light areas during the watercolor process, and this was resolved with the gouache. In addition, some details and textures were added using colored pencils. Finally, to finish it off, comes the black line work.



- 7 Using India ink and a pen nib, I redid the entire drawing and thus finished the work.



AOS
AMIGOS
DA
ILUSTRAR,
UM
FORTE
ABRAÇO
DO
Attilio
31/10/25

* To the friends of Ilustrar, a strong hug from Attilio



ANFITRIÕES DO MUNDO

Ao completar 451 anos, a cidade corre contra o tempo para receber uma multidão de chefes de Estado e visitantes que virão para os Jogos Olímpicos

JEAN-MANUEL DUVIVIER



Photo: Jean-Manuel Duvivier

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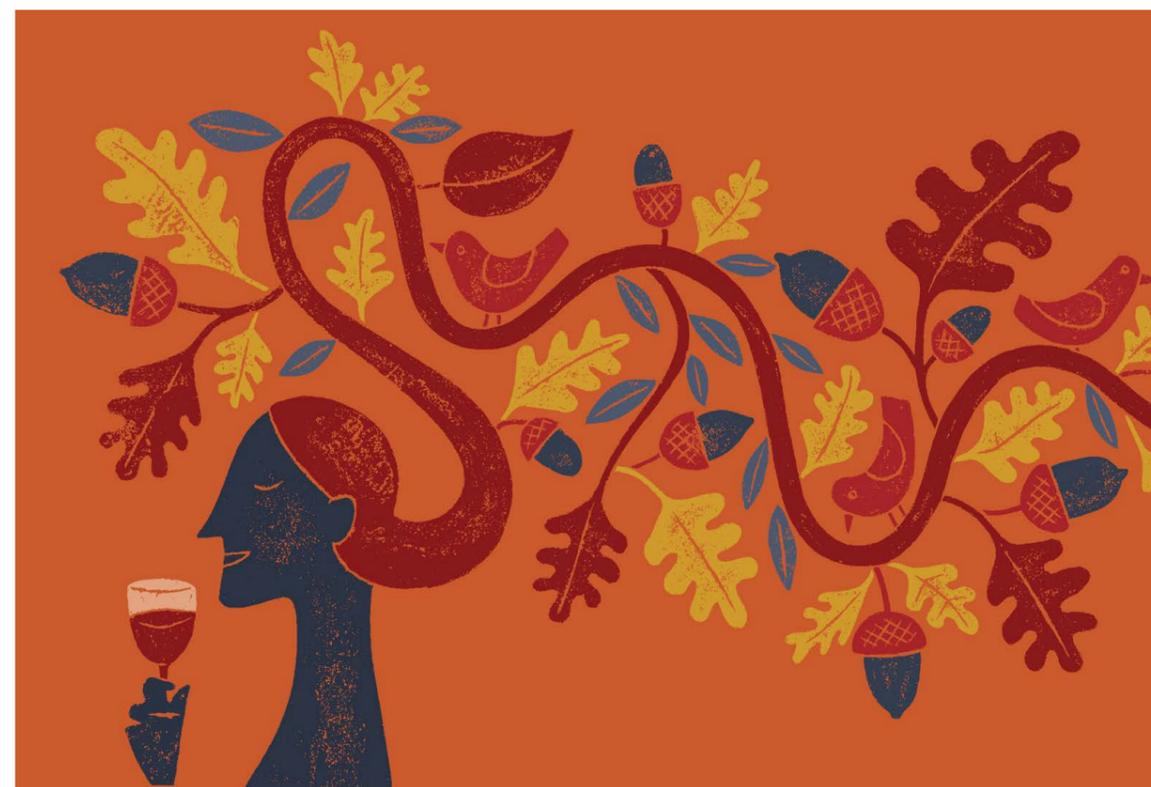
<https://www.jmduvivier.com>

40a



Living in Nice, France, illustrator Jean-Manuel Duvivier served for nearly thirty years as head of the Visual Communications department at the La Cambre School of Visual Arts in Brussels, Belgium, teaching and coordinating the undergraduate and master's teams, comprised of a dozen professors, assistants, and lecturers.

French by birth, Jean-Manuel Duvivier has a special interest in themes related to Africa and Asia, which is quite evident in his work, as seen below.



You were born in France, lived for years in Brussels (Belgium), and then returned to France, currently living in Nice. Even though the two countries share many cultural similarities, have the changes in country and culture influenced your artwork in any way?

I don't think there are cultural differences between Paris and Brussels, but there are differences in lifestyle. Brussels is a cosmopolitan city, a crossroads where all cultures meet. People are warm and friendly, and there is a lot of cultural activity. Humor and self-deprecation are very common. It's a more horizontal approach where anything is possible for an artist, whereas Paris has a more vertical approach!

My inspirations come from every continent and every era. What matters are the connections. How references complement each other, respond to each other, confront each other. You have to choose your family of images, the ones that speak to you,

the ones that seem to be part of your innermost self.

For me (today): Paul Klee, Milton Glaser, J.S. Bach, Pina Bausch, Victor Brauner, Saul Steinberg, Federico Fellini, Picasso, Henri Cartier-Bresson, João Gilberto, Hergé, Joan Miró, Bill Traylor, Maurice BÉjart, Evermeulen, Sasek, Avedon... and Julien Duvivier, my grandfather!

Technically, your work is heavily influenced by woodcut and screen printing. Where does this influence come from?

The way I create my images is based on screen printing: color separation, composition, schematization, searching for imperfections and accidents.

For a long time, I used black monotype ink applied to a glass plate. I scraped off the excess ink with a drypoint needle. Then I scanned the glass to work on the color in Photoshop.

40b



In many of your works, there is a strong presence of Black culture as a theme, especially your more personal works, as well as themes related to the East. What is your connection to these themes?

At a very young age, I was deeply impressed by the civil rights movement in the US, by portraits of Angela Davis, and by the slogan “Black is beautiful” (which is so true). I remain very concerned about all emancipation movements (particularly

those involving peoples and women).

My attraction to Black culture also stems from a simple fascination with beauty. I am less fascinated by the beauty of Western faces and bodies than by those from Africa or Asia.

I must also confess to a total obsession with India, its culture, its art, its craftsmanship, its spirituality and the smiles of its people.

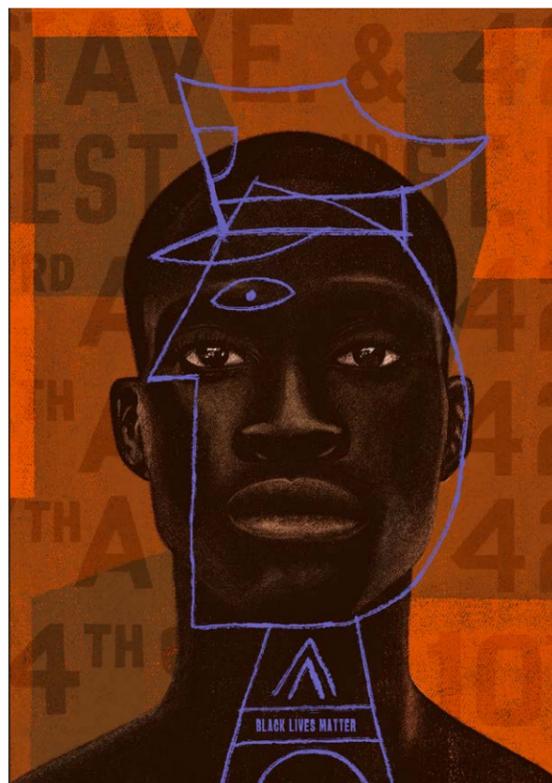




For many years, you were head of the Visual Communication Department at the La Cambre School of Visual Arts in Brussels. How do you see the new generation of artists coming out of the schools?

Leading La Cambre's Bachelor's and Master's programs in Graphic and Visual Communication for nearly thirty years has been a source of pleasure and wonder, allowing me to stay in touch with younger generations. I have learned a great deal from my students.

I tried to be a link in the history of visual communication and illustration by showing them the work of the great figures of the past and opening their eyes (through practice) to their own potential. You need strong roots to invent the images of tomorrow.

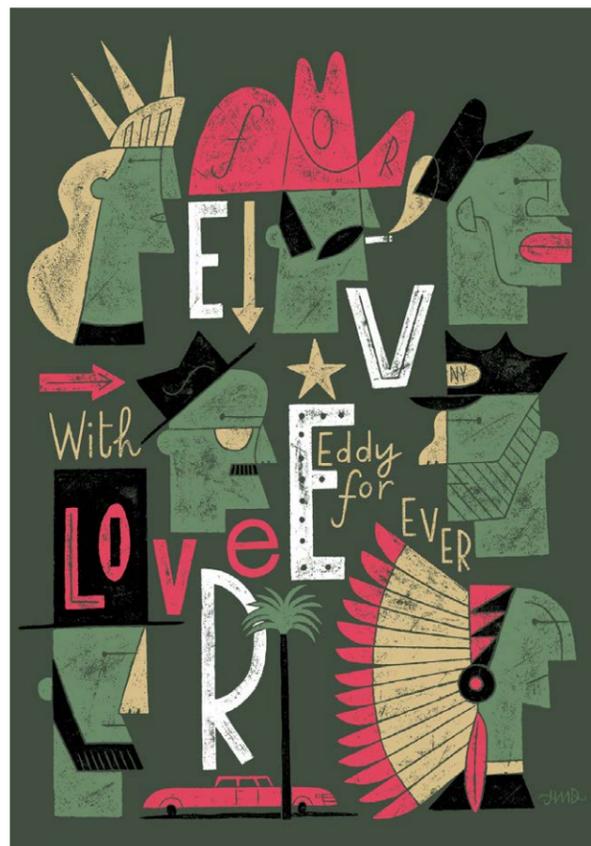


You also work in various fields, such as editorial, newspapers, magazines, advertising, murals, and children's books. Despite the diverse fields, is there one in particular that you enjoy working in the most?

I love challenges. I love being given a framework for my creativity. A text, a theme, a pretext. Each commission is a challenge and an encounter. Illustrating is certainly not about drawing what appears in the text.

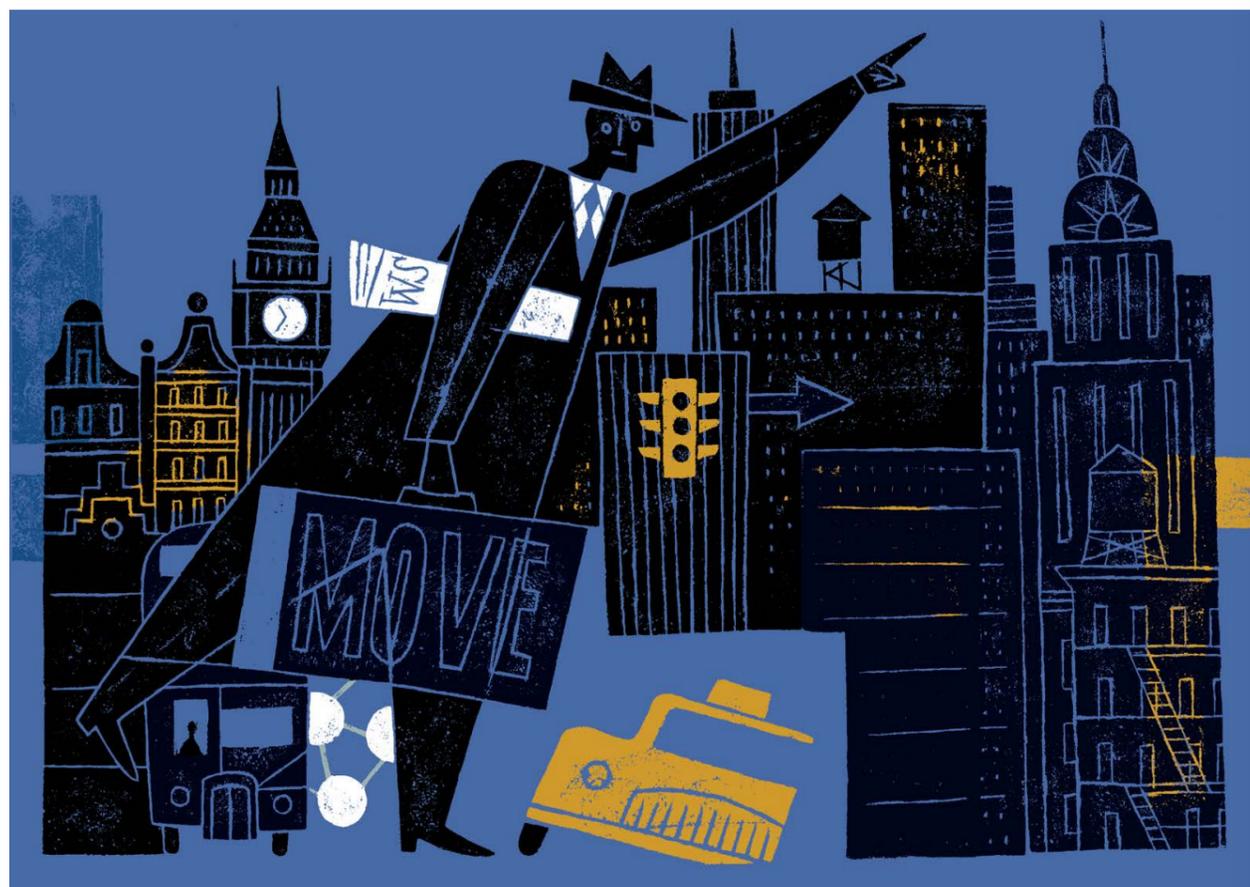
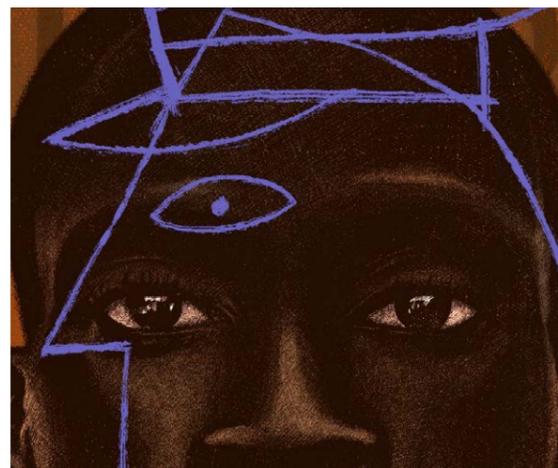
It's about confronting the text with an image, an idea. Drawing is about aligning the eye, the heart, and the hand. I really enjoyed the regularity of the weekly commissions from the Wall Street Journal thanks to the trust their art director placed in me.





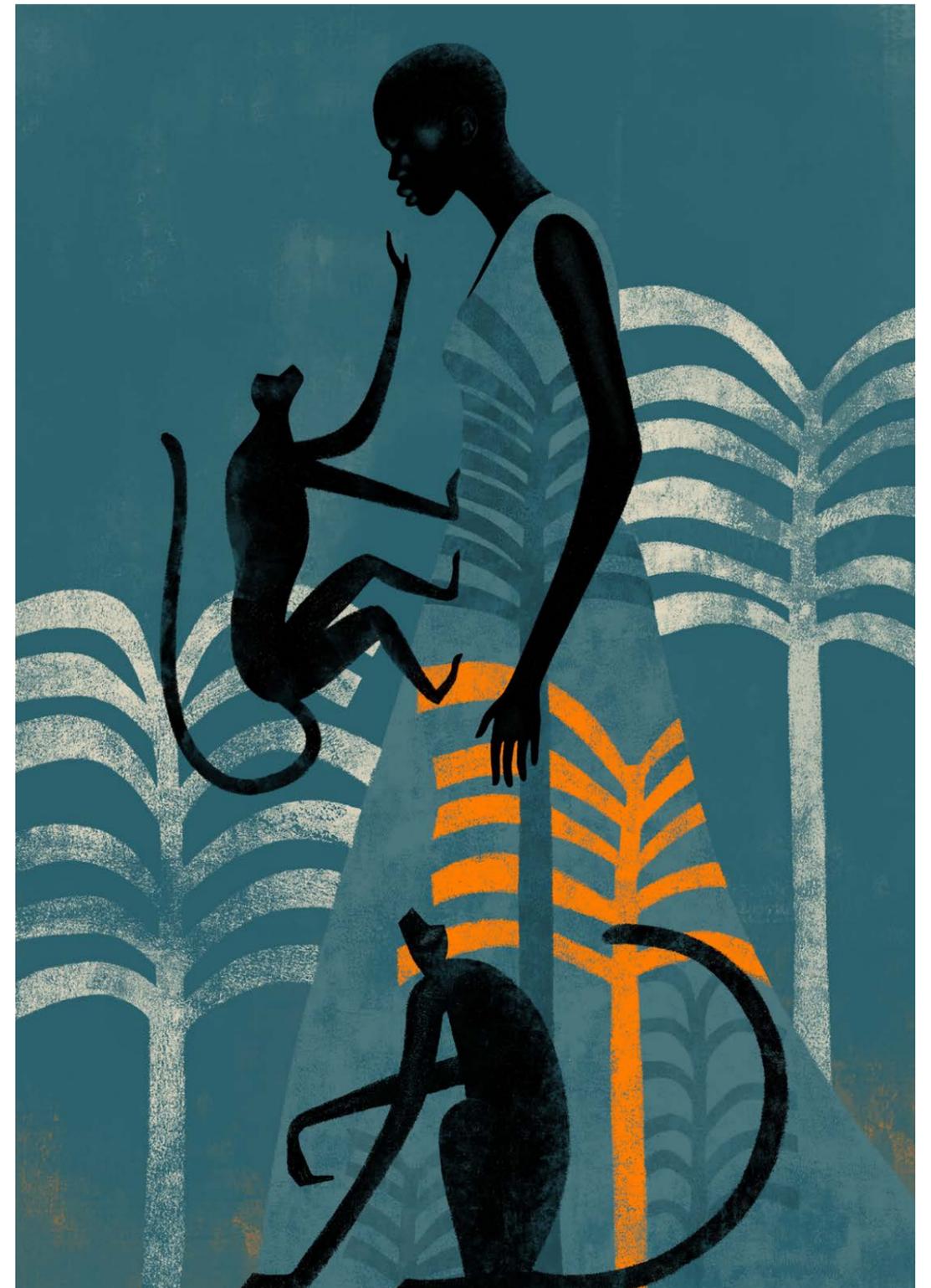
You have a funny saying that you “specialize in not specializing.” What does that mean?

It means that I don’t want to condemn myself to always creating the same type of images. I want to surprise myself. Push my limits. I want to keep searching, playing around — it’s fundamental !

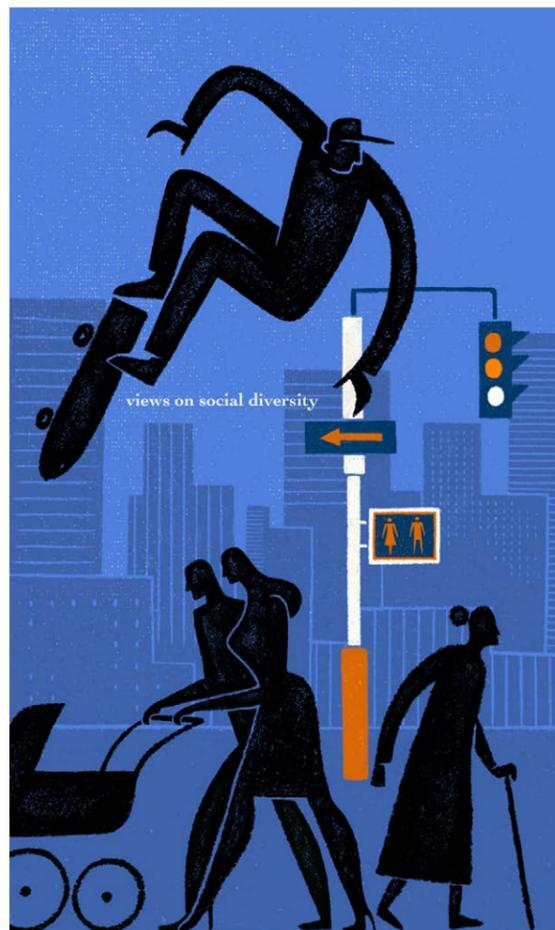
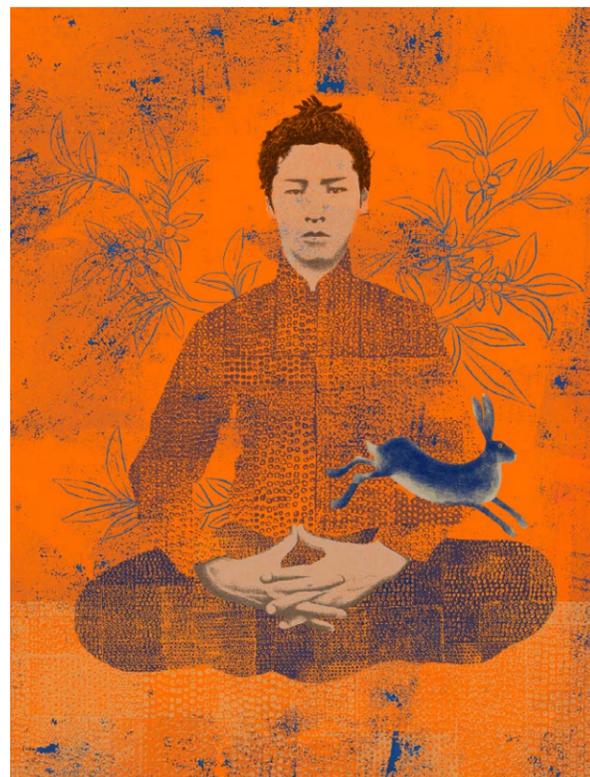
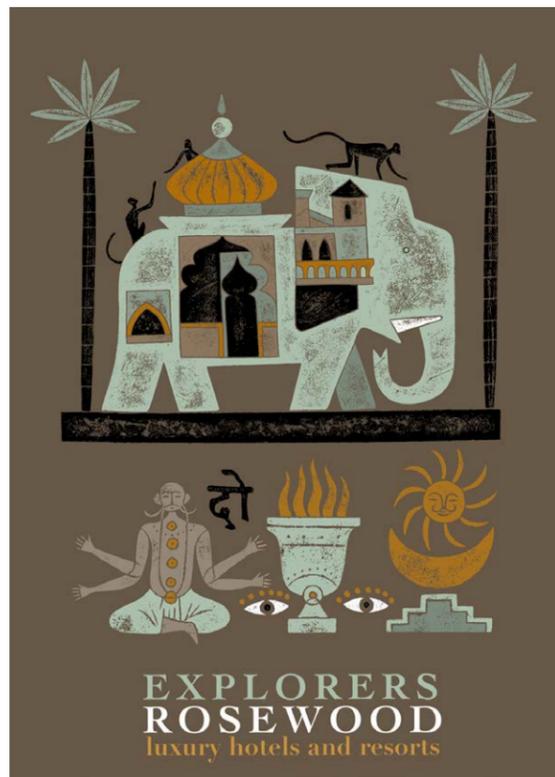




44a



44b



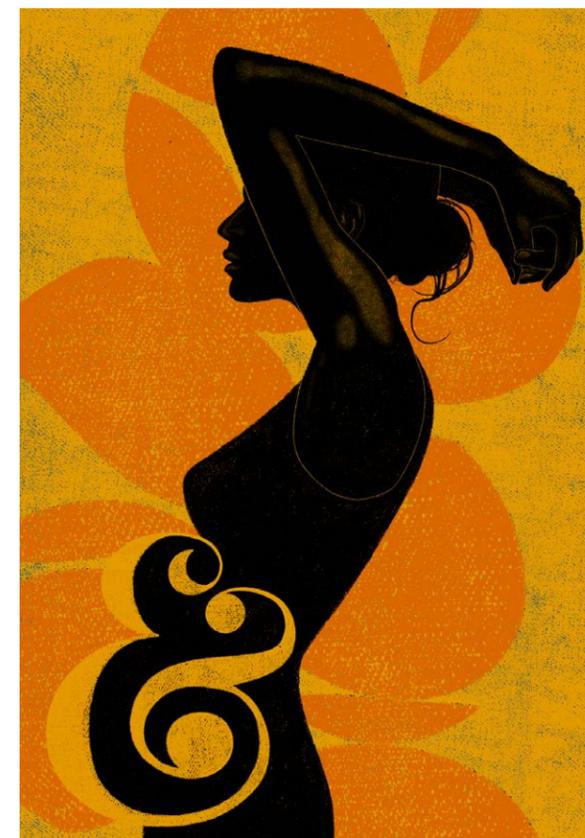
45a



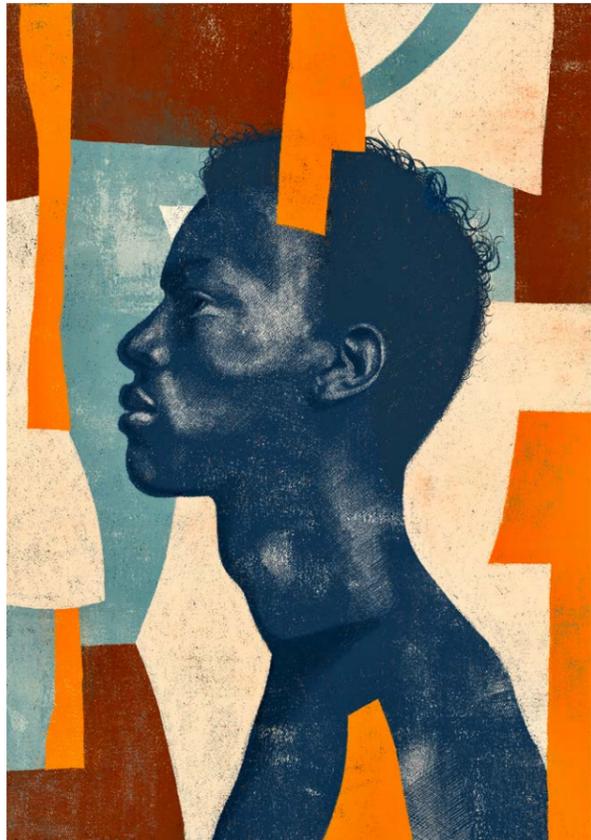
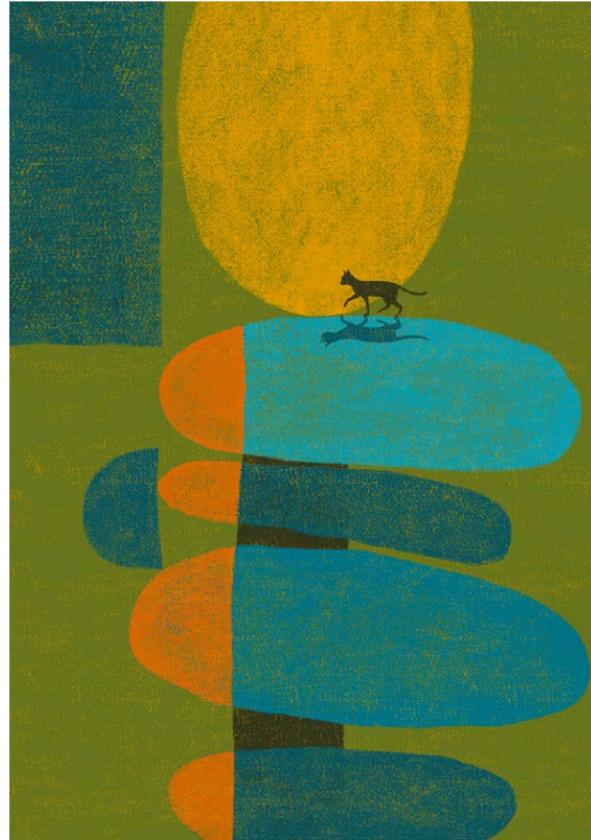
45b



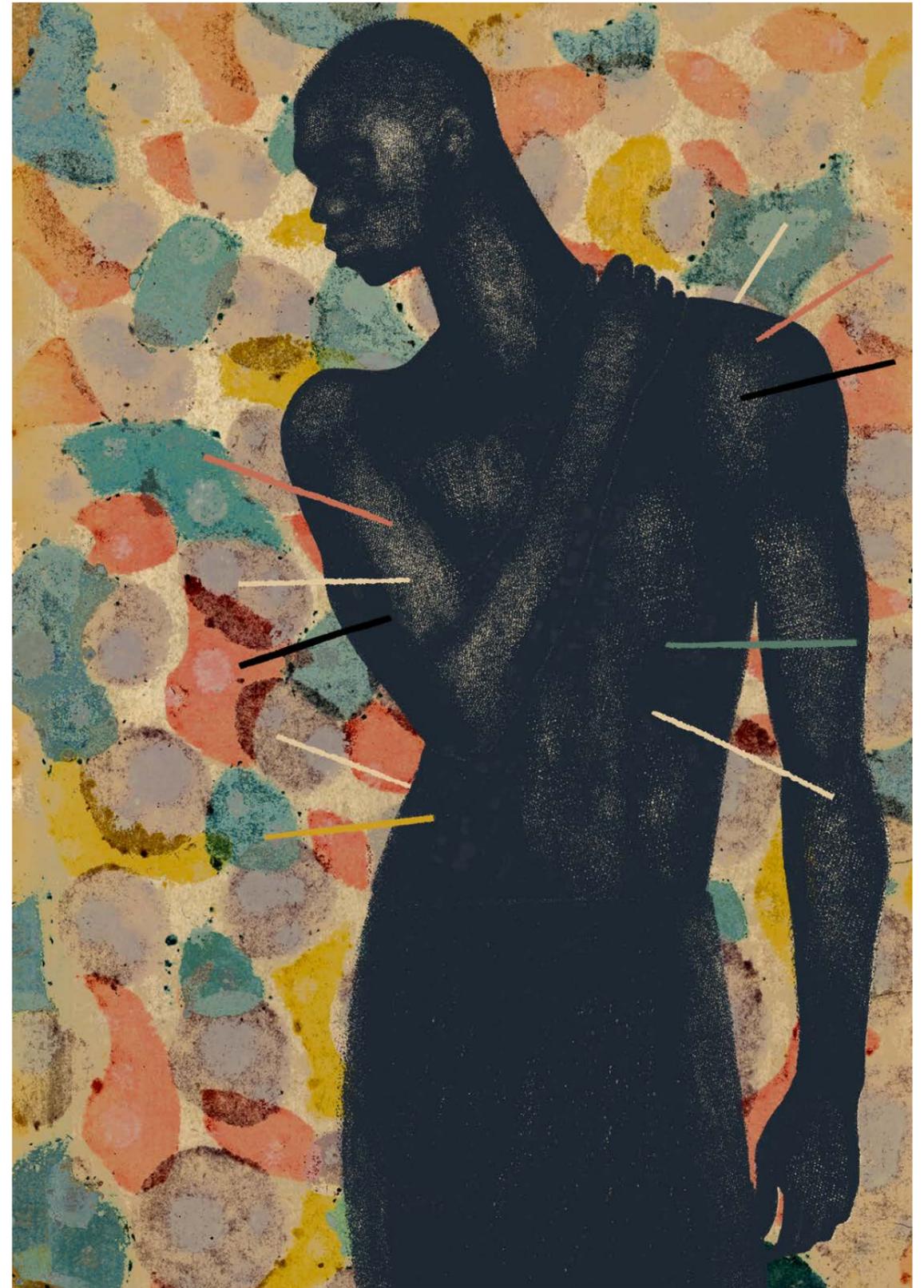
46a



46b



47a



47b



48a



48b



* To the friends of Ilustrar, a big hug!



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52a



52b



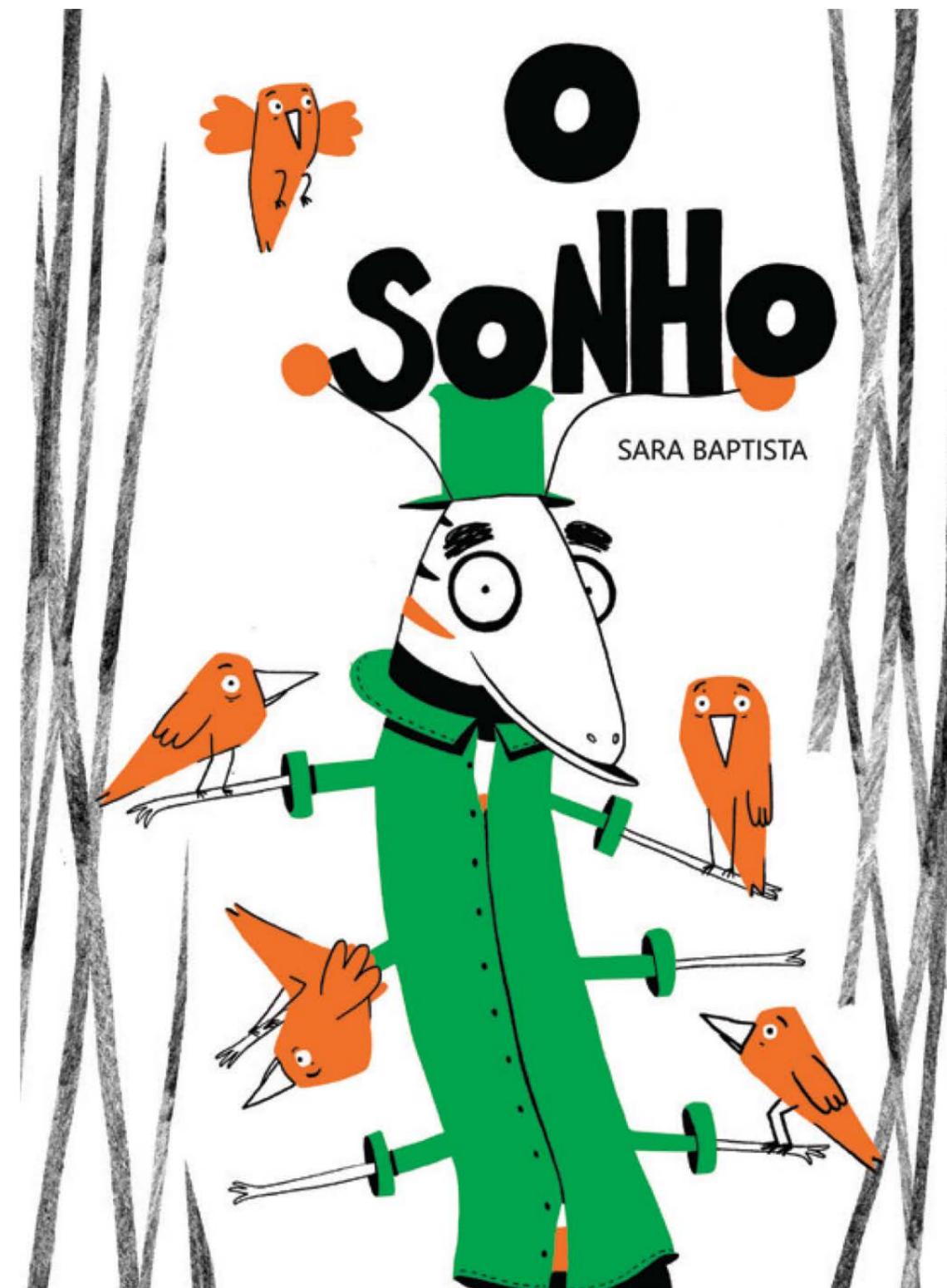
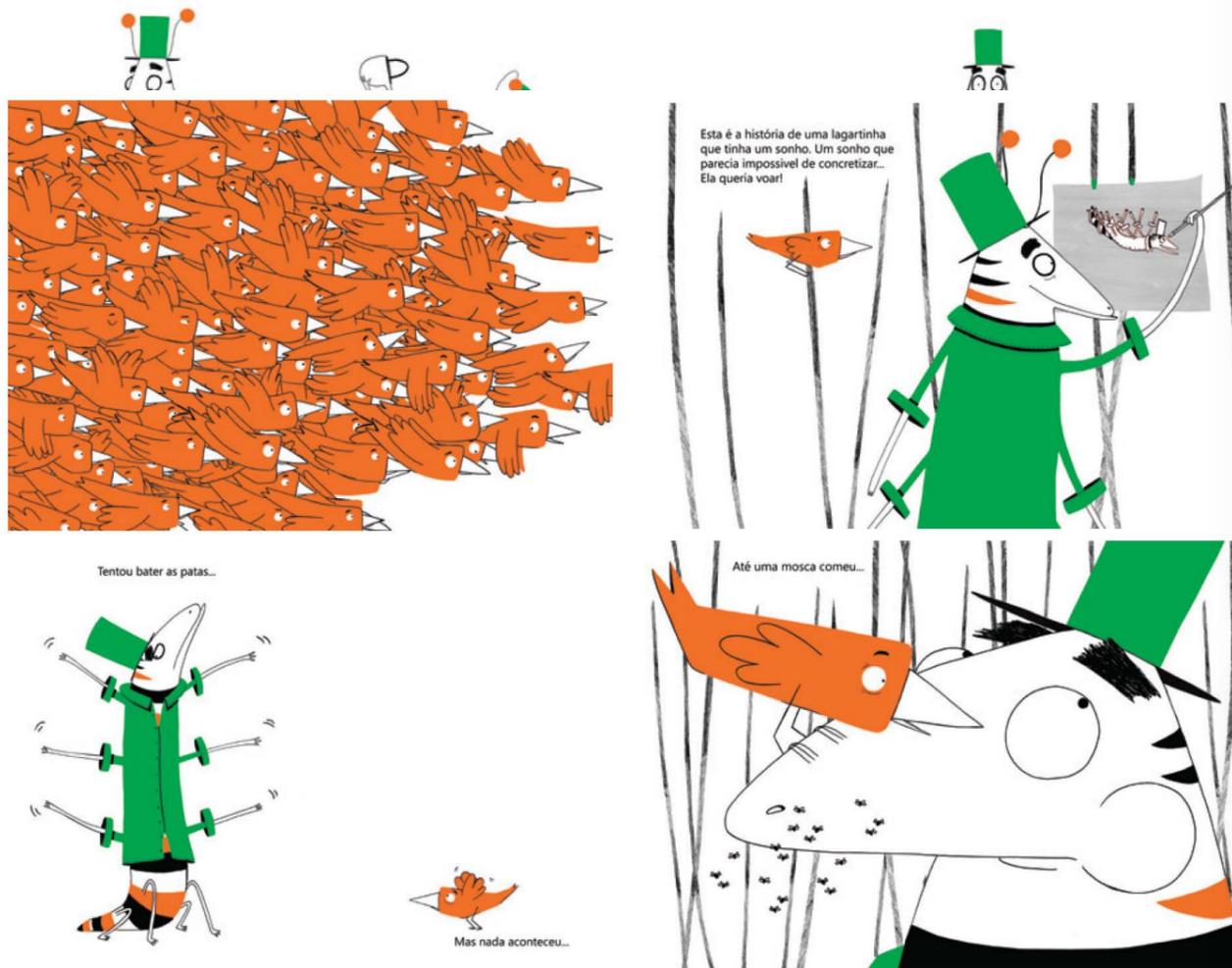
53a



53b

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O MEU IRMÃO



sara baptista

Uma caixa.
Uma caixa misteriosa.
O que tem dentro?
O que esconde?
Ninguém sabe ou... será que sabe?



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Ter um irmão é estranho...



às vezes.



O meu irmão anda sempre a ver o que
estou a fazer.

Sem eu querer...



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56a



56b

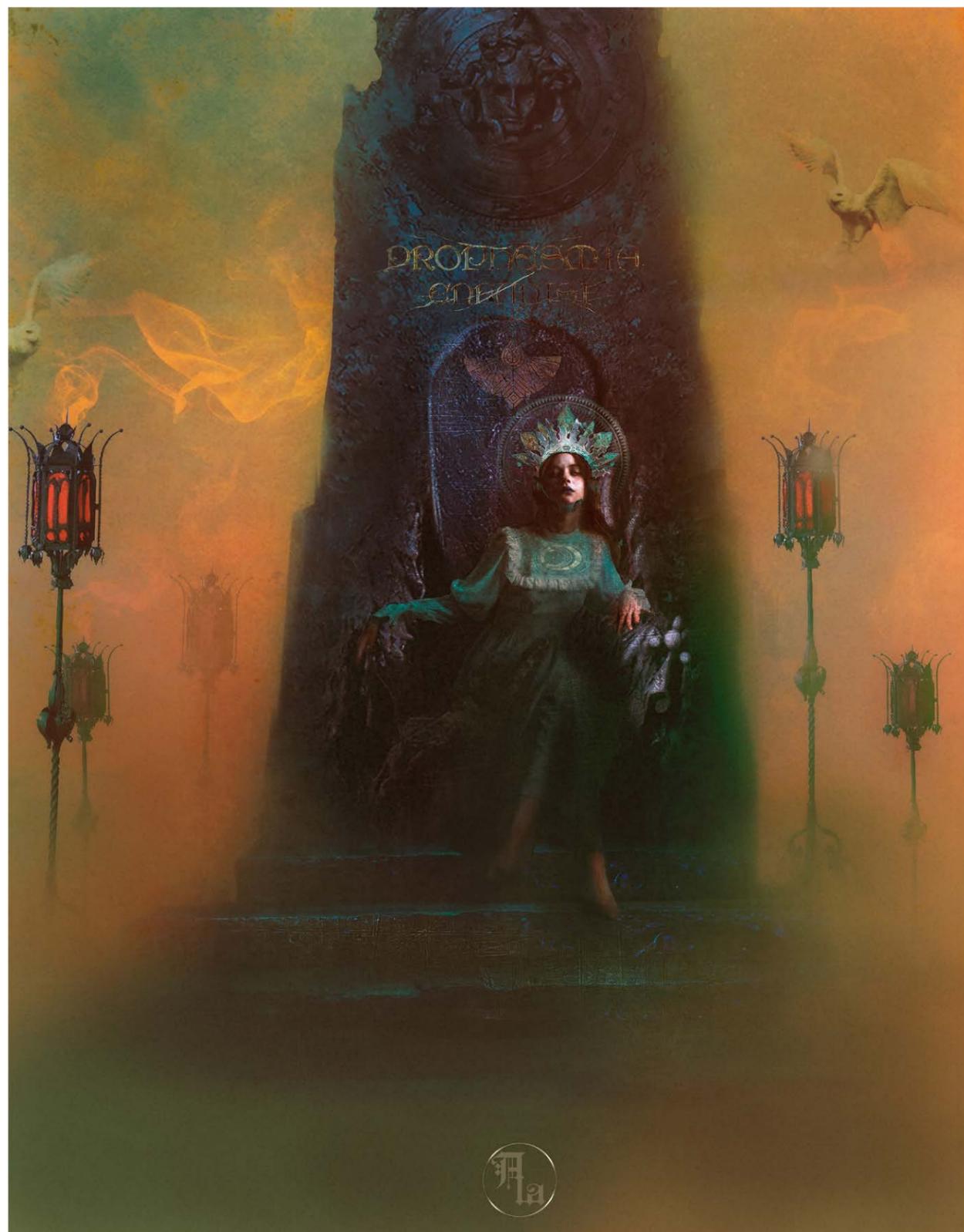


57a



Antoine L.

57b



Open Space

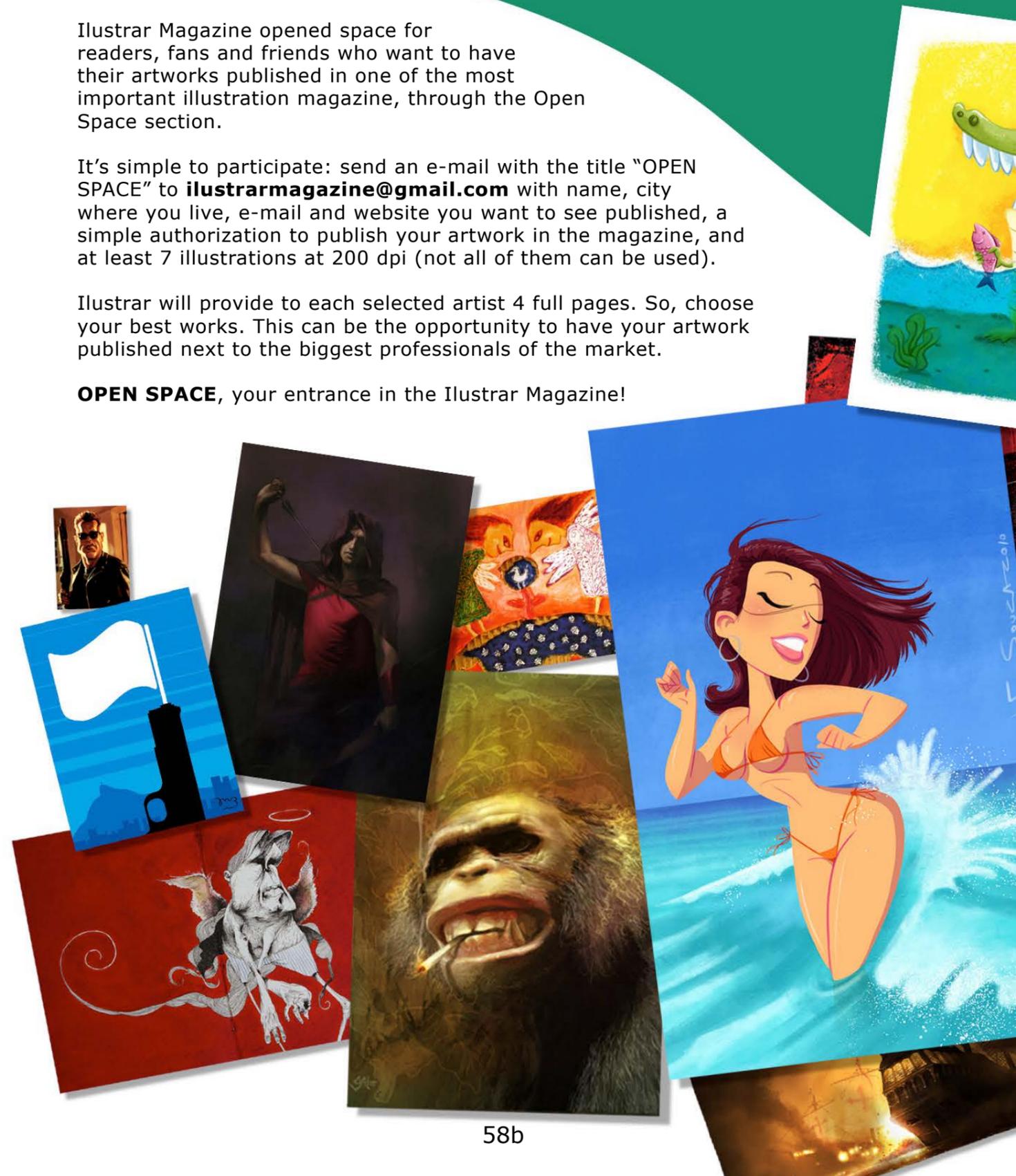
How to participate

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.

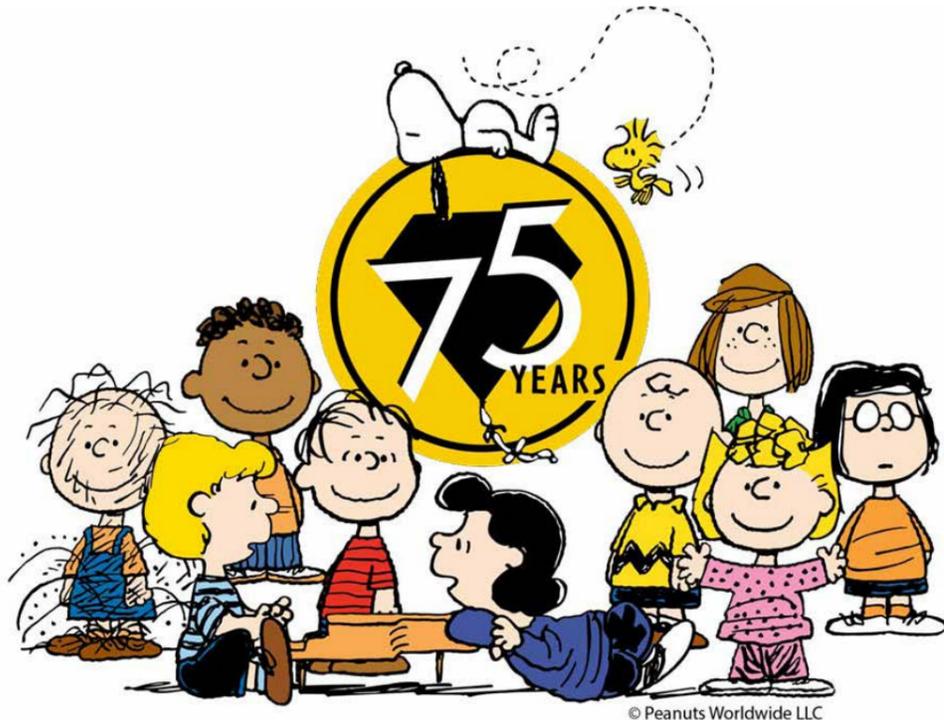
It's simple to participate: send an e-mail with the title "OPEN SPACE" to ilustrarmagazine@gmail.com with name, city where you live, e-mail and website you want to see published, a simple authorization to publish your artwork in the magazine, and at least 7 illustrations at 200 dpi (not all of them can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



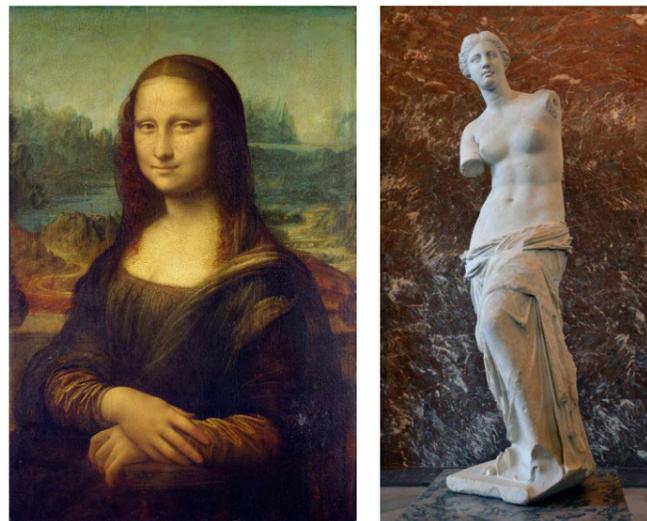
PEANUTS 75 YEARS



This is amazing, one of the most beloved comic strips on the planet is turning 75 this year! Created in 1950, **Peanuts** is the brilliant creation of **Charles M. Schulz**, telling the stories of Charlie Brown and his friends, including his

dog Snoopy. At its peak, Peanuts appeared in more than 2,600 newspapers, with an estimated readership of 355 million in 75 countries, and was translated into 40 languages. And after 75 years, it continues to captivate everyone!

LOUVRE COLLECTION AVAILABLE



The **Louvre Museum** is the largest and one of the most famous museums in the world, and it has recently made headlines again because of the audacious theft of part of its collection.

For those who want to visit the museum without having to travel to Paris, the Louvre itself makes its collection available online for research:

<https://collections.louvre.fr/en>

INVISIBLE SCULPTURE



In 2021, Italian artist **Salvatore Garau** sold the first **invisible sculpture** for approximately US\$18,000.00.

The work, titled "I Am," exists as "air and spirit," and the buyer received a certificate of authenticity instead of a physical object.

Garau argues that "nothingness" is also art, and that the sculpture exists because the vacuum is full of energy, according to Heisenberg's uncertainty principle.

In addition to the certificate, the buyer also received recommendations on how to accommodate the sculpture, including lighting. :o)

VISIBLE SCULPTURE

Spanish sculptor **Kiko Miyares** has a series of very interesting sculptures. Among them are sculptures of simple cars carved in wood with their headlights lit, which are part of the sculpture.

The artworks are part of a series in which the artist explores how form can influence perception, combining aesthetics with utility.

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



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Ilustrar 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!).

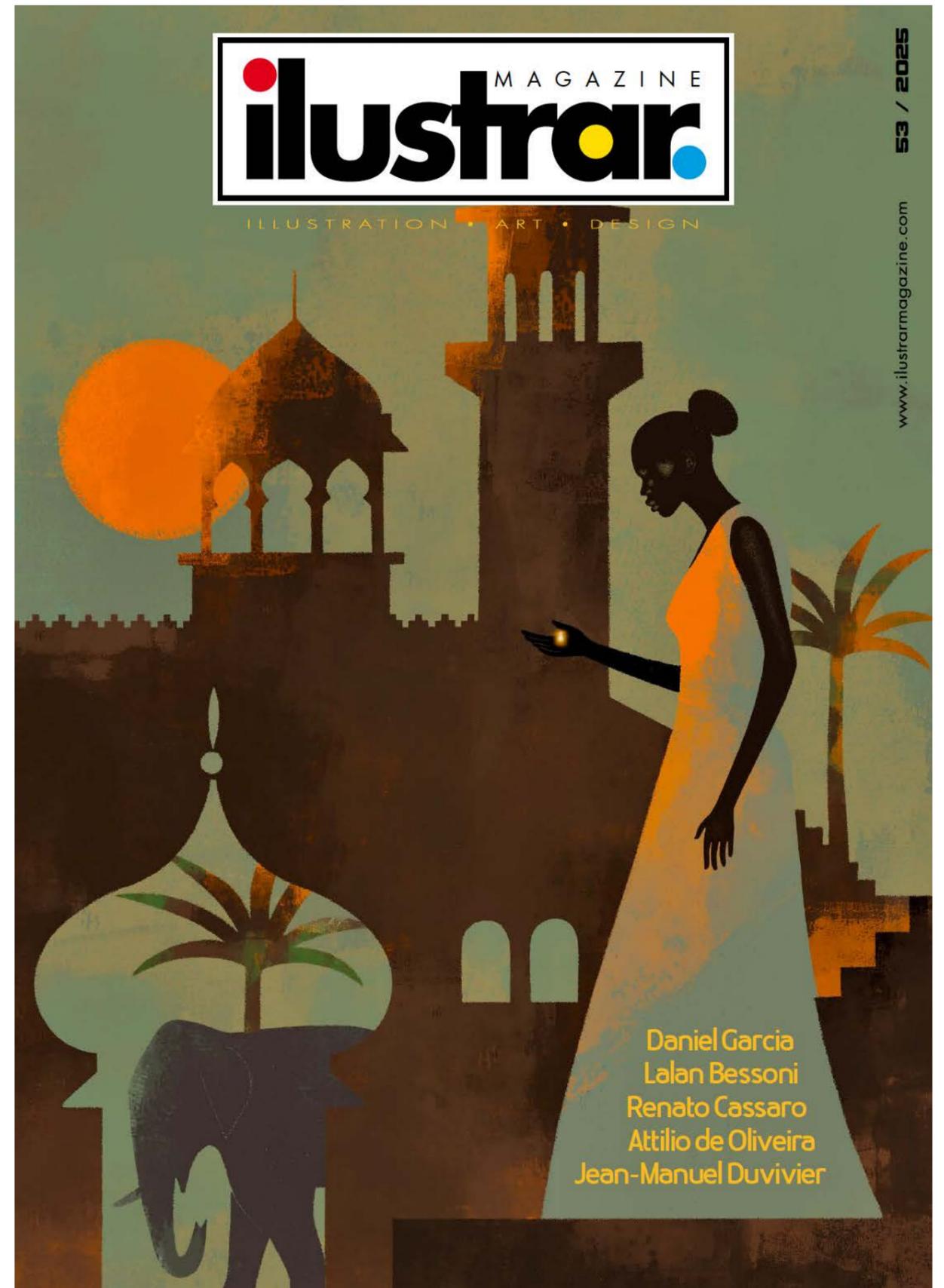
To collaborate there is now only this alternative:

• **PAYPAL**

To make a donation in any amount through Paypal, simply indicate the email:

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Thanks a lot! :o)





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