



Brightness

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PICTURE
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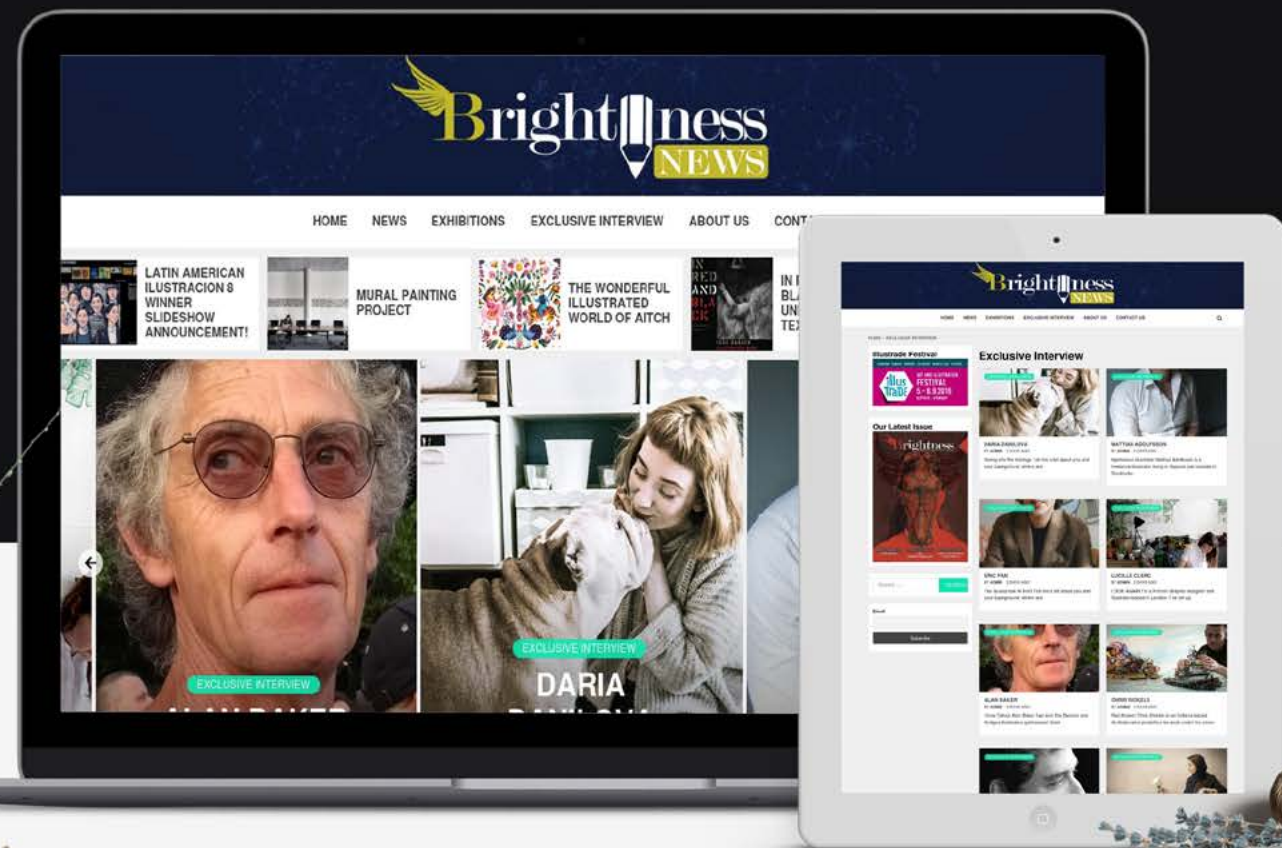
FRANCESCA DELL'ORTO
THE ATRICAL
ILLUSTRATIONS CREATOR

EVA SÁNCHEZ GÓMEZ
BE PATIENT &
NEVER GIVE UP!

PO-SHU WANG
CHEETAH IN
SPACE



Illustration News | Exhibitions | Exclusive Interviews



In 2019, The Brightness-illustration-news-Agency was founded by Sadegh Amiri and Narjes Mohammadi to cover any news and events related to illustration. This agency is a part of Brightness company which publish an illustration magazine monthly. Brightness news and magazine, has published lots of professional news and interviews in English by covering more than 5000 illustrators around the world. Please, don't hesitate to contact us, if you like to collaborate with us.

BRIGHTNESSNEWS focuses on spreading the latest news related to illustration. Announcements for ongoing galleries, exhibitions, and competitions are posted, as well as exclusive interviews with artists of all levels of mastery. The latest publications of illustrated books are posted under Brightness Library.

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Subject: **HAPPINESS**



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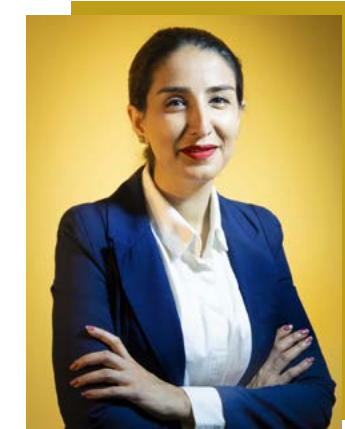
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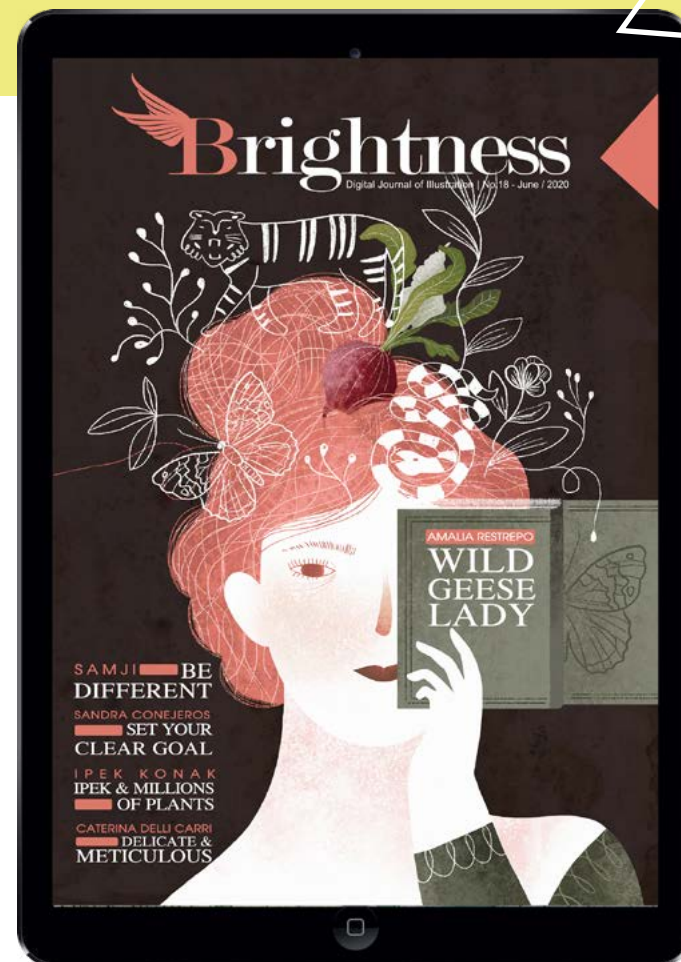


NARJES MOHAMMADI HASMIK
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ILLUSTRATOR

ABOUT BRIGHTNESS

Brightness magazine was founded by Narjes Mohammadi (Hasmik) and Sadeqh Amiri in 2016 as a digital magazine to present exclusive interviews with experienced illustrators, whose wisdom and knowledge are treasure troves for young artists. We aim to promote the current works of popular as well as up and coming artists, so that people can be inspired by the beauty and effectiveness of illustration in expressing powerful ideas. For those who want to dive deeper into the wonderful world of illustration we present articles that give valuable insights into the creative minds of the world. We hope you enjoy reading our publications as much as we enjoy publishing them.



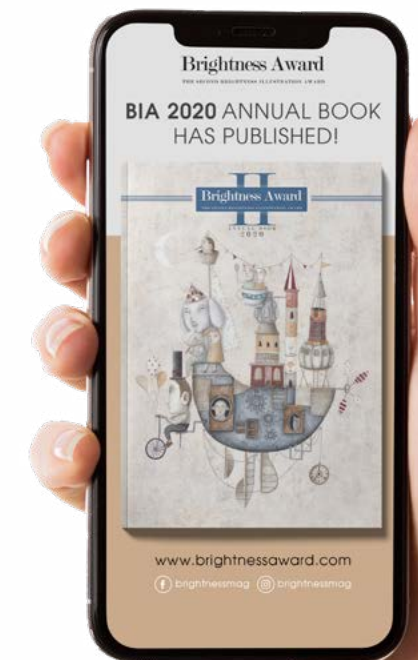
Are you interested in submitting to Brightness?

If you'd like the chance of being published in one of issue, get in touch via this page. Please note that we receive many submissions each day and have limited space in each publication. So please show us the work you're most proud of or the work you especially enjoy creating.

Submission Info

Email your submission to sub@brightnessmag.com with "ART SUBMISSION" in the subject line.

- Submit images as JPEGs or GIFs
- Submit up to 5 images
- Image sizes should be at least 600px wide and no more than 1000px wide



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Picture Writer

Exclusive Interview With Mahsa Hedayati

Mahsa Hedayati was born in 1983 in Shiraz, Iran. She is a Tehran-based illustrator and author of children's books. Mahsa works predominantly in the medium of drawing and illustrating. She values her first drawings from the simple pages of her childhood drawing book.

Her works have been displayed in various international exhibitions in different countries such as France, Estonia, Ukraine, Serbia, China, Italy as well as Iran. Her works have also been selected in some international festivals like the Cow Design Festival in the Ukraine, the Golden Pinwheel Young Illustrators Competition in China, and the Children-Spectators Contest in Bologna, Italy. She has received first place in the Brightness Illustration Award 2020 and second place in the 3rd Dastan Picture Book Contest 2017 in Tehran, Iran.

Her art focuses on developmental psychology, and mental health of early childhood. She has also illustrated books by combining imagination and realism. She conveys her emotions to her audience through her works. The themes of her works draw inspiration from her familial relationships and from different sources like people, nature and animals. As an artist, she hopes that through her artworks she will be able to promote peace and friendship to all the children of the world through a significant cultural approach for mix age audiences. Some of her completed artworks will soon be published for the first time by an international publication firm. She holds an M.A. in Illustration and B.A. in Graphic Design both of which are from University of Tehran. She has been working professionally as an independent illustrator and as well as an art-director in a children's mental health center.





Picture writer, This an appropriate way to explain my work, The way I narrate is the outcome of my drawing in sketchbooks which I called the "Idea Box."

written details in the story followed by a quick characterization, composition of my perspective of the story, adjustments and placement of the text layout and finally choosing the technique I'm going to use to sketch. This method is like making a puzzle, in the sense, that when correctly put together they make a beautiful frame of my illustration. That is a trick I have learned by practising.

3-How do you define your illustrations?

Conveying feelings to the masses despite the language barrier is one of my strong points. My illustration works tend to arouse emotions and convey a sense of imagination to the audience, even if they are illustrated realistically. Free colors and forms have helped me create such atmospheres.

4-How does it feel when you're drawing?

To battle the long period of frustration when completing a project, I would splash some paint around which makes me feel free and gives me satisfaction. It is a challenge for me to draw, materialize the frames that are in my head, write narratives, and brainstorm, but the sense of satisfaction is the fruit of my labor of writing a book which destroys my frustration and pushes me to work on my next art piece.

5-What can you tell me about your publications or books? What is the latest?

I have over 10 titles of published books as an illustrator, 4 picture books as an author-illustrator and 5 books that I have written. I have more than 15 printed books in total.

Among these works, there are some unpublished picture books that are available in the form of replicas that are to be negotiated with different publishers. I am currently in negotiation with a German publisher. My last published book illustration is called, "My annoying brother" written by Babak Saberi. Some of its frames have been submitted in the Brightness Illustration Award 2020 contest which had received first place. In a competition for children's books taking place in Iran, it was selected as the final 5 candidates in the category of "Best Book of the Year" beating thousands of other submissions. This book was selected in Shahid Ghanipour Literary Event among the final 6 candidates and was well acknowledged for its idea and deep philosophy. The book has been published in Tooti Publication. I have written and illustrated a book called, "A Magical Sleep" will be published in the near future.

6-What do you hope children take away from your drawings?

I hope they will find pictures and the dialogues of my books both captivating. I hope that even an illiterate child would follow the story by looking at the illustrations and immerse them in the story by imagining what is happening. I wish all children would discover the joy of books whether they are educated or not.

7-How do you develop the story and structure?

To create the plot of a picture book, I use both my writing and illustrating skills, because they complement each other in a spectacular way in building the structure of the story in picture books. I frequently make a rough draft of the storyline and illustrations first. When making a rough draft, I develop the



1-Have you always wanted to be an illustrator? When did you start working professionally?

The visualization of my surrounding world was always like the one who would like to trace her interest, art. I have always been interested in creativity, so creation has always played an important role for me through different mediums of pencil, paint, clay, bulk and by using different materials. Through different experiences, my ideas took shape in the frame of paper and my creative growth in illustrating began. After graduating in the field of illustration and experiencing academic levels in this field I became a member of the Iranian Association of Illustrators. After becoming a member of the Iran Children's Book Group, I pursued my professional path as an author-illustrator. I understood that illustrating did not make the impact I had hoped for, so I decided to give writing a try as well, which led me to have some works in the form of picture books.

2-You, do many illustrations for magazines. When you get this type of commission, what is your process? What are the steps you take from the moment you receive the request till sending your finished work?

As an artist, I always want to add a new perspective to a story whether it's through words or pictures. I prefer to add my own story to the author's text. Taking this into account, I spend my time processing the text and another half on the illustration itself. First, an idea comes to my mind and sparks my imagination. I then match it to the



dialogue and the sketches simultaneously. After that I focus on either improving the wording or on the portrayals of such words. Again, by preserving the coherence of text and illustration in various picture books, I choose an exposition, a problem and then a denouement and I choose a climax and a suspension spot whether this story is a complement or continuation of another story (wordless or with a description). In everything, I consider the classic structure pattern and the style of storytelling as a foundation for a picture book.

8-What are some of the techniques or processes that you used in creating the artwork for the book?

When I realized I could be the narrator of the images in my head, I started to collect a notebook of my ideas which I named the 'Idea Box'. These ideas are sometimes related to my private life, emotions, surrounding atmosphere, experiences, dreams, interesting subjects and what I have seen and heard. By sketching the basic plans on an ordinary piece of paper, I develop and expand my ideas. These ideas can start, for instance, from a character and then I draw them in different positions and I challenge myself so as to find my favorite story and concept. After that, I draw the storyline in the form of a storyboard and general frame simultaneously and I detail the text, picture and layout as well. The next important points are choosing the book format, designing the book cover and the book title. Acting as the portal of the world of the story, the book cover holds great importance and not to mention that designing endpapers is the most interesting part for me. In this process, I prepare a dummy book so that I have a preview of the chief replica of the book. By preparing some or all parts of the book replica, I submit it to the publisher.

9-What inspires your work? Name three artists that influenced your work.

The source of my inspiration is my family. I pay attention to children's mental health and development psychology in my published books and the beauty found in people, nature, and animals. My favorite artists are Eric Carle for his detailed portrayal of a fascinating story without the use of many words, Anthony Browne for there is always something new to learn from his books and David Hockney for his nonstop perseverance and his various works. A sentence taken from one of Eric Carle's interviews has had a huge impact on me. He said, "Once a child called me a 'picture writer' and this is a good method to describe my work." From then on, I called myself a "picture writer" because I'm narrating my mind via illustration.

10-If you could travel back in time, would you choose this major again?

My mind has always been time-travelling to the past, present and also future made possible through drawing. I explore my ideas and illustrations among my life experiences in this path. How would I not pick such a field of the profession?

11-What do you have planned for the future?

The prize of receiving first place in a workshop named "Dastan" in Iran was a trip to Frankfurt in 2019. On that trip, I learned some new things in the field of exchanging book rights, business, and publication industry by taking part in various panels and conversing with other publishers from other countries such as Germany, Switzerland and the Netherlands. Gaining those experiences was of great importance in my way to progress. Traveling to different international exhibitions to submit my books to other publishers is one of my future plans. Also participating in various events and panels is essential among authors, illustrators and publishers so that they could receive new information and news of the global publication industry better and more consciously.

12-Do you have any advice for someone looking to work as an illustrator?

Illustrating is an art full of creativity, passion, beauty and inspiration. This art has been mixed by a world of colors, thought and intuition which can convey the living essence of words and stories to the audience and be a narrator. If you own an intrinsic passion and talent and have conscious creativity, you can enter the world of creating picture books by brainstorming and narrating and create picture books by practicing and perseverance in writing and drawing. Even if you are not an author, and you just have visual ideas, in addition to the author's story, try to add your own story illustratively and by practicing this way you train your mind in narration.



Spotlight

I was born in Turkey in 1987. Some of the books I have illustrated, including the Lonely Panda, I wrote and illustrated, were translated into English, French, Chinese and Arabic and published in the countries such as USA, China, Canada, Switzerland, France, Belgium, Lebanon and Egypt. I received the 2019 Aydın Doğan Foundation National Children's Book Illustration Achievement Award. In my works, I aim to bring together the specific issues that children encounter while participating in their social life, with the reader through their eyes. I maintain my illustration works, which I recently produce with traditional techniques, in Istanbul.



CAGRI ODABASI
Illustrator

www.behance.net/CagriOdabasi







THEATRICAL ILLUSTRATIONS CREATOR

Exclusive Interview with
Francesca Dell'Orto

1. What are your top tools to work?

I work digitally, with photoshop, but I use traditional techniques to create textures and brushstrokes which I later rework digitally.

2. Do you have a childhood memory related to art?

I've got a lot of them. My dad loved drawing, when my brothers and I were little and it was raining outside, he used to paint animals on the walls of the house. So drawing, painting or doing creative things was also very common for me, since I was a child. Other particularly happy memories related to art were family visits to museums, I was immersed in wonderful worlds and I was deeply fascinated by them.

3. How would you describe your illustration style? Does your work represent your personality?

Talking about the style of an illustration is always very complex for me. My illustrations are figurative, but I don't try to draw in a strictly realistic/hyper-realistic way. I like to work a lot on colors, in an evocative and expressive way. I studied and worked as a set and costume designer, and it has been 6 years since I began working as a textile designer, so I think my love for theatre, objects, clothes, textiles and decorations can be seen in my works. I also think that every story needs a different approach, so the style I use is always a compromise between my personality and what a story requires and expresses. There is one aspect in particular of my work that I think reflects my personality: the continuous search for a balance between delicacy and refinement (which I express above all in the stylization and details of the design) and expressiveness and strength (which I express above all in my chromatic work).

4. How do you come up with new ideas? Do you have a process?

To create a book I use a process similar to that of theatrical staging. I read and analyze the text, the scenes, the structure of the story and its themes. Then I focus on the characters, I try to understand them, identify with them, so as to immerse myself in their personality. Regarding the setting of the story, I try to understand what each place represents. Once I have found the concepts of the story, I have a guide. So I start working on finding the aesthetic: colors, objects, architectures, natural elements, clothes, accessories that reflect the different concepts and themes of each part of a story. I design the characters one by one, and each setting and object, all separately. Then slowly I build each scene by placing and moving the elements as in a theatre. In the end, I adjust the colors and the



light to create the mood of each page.

5. Do you have a favorite photograph or painting that inspires you?

I like Friedrich's "Wanderer above the Sea of Fog" to remember that my work is a continuous and tiring search: an endless attempt to look inside oneself, in the story that we have to draw and in the world, to know something more deeply and capture a small part of it on a white sheet.

6. What types of illustration projects do you enjoy working on?

I really like working on classic tales and books; they are very deep and dense in concepts, with multiple levels of reading.

7. Which of your projects has been most important to developing your personal style?

Working on "Mulan's ballad" helped me a lot. In this book, there were a lot of elements to work on: nature used in a metaphorical way and as a mirror of the character, clothes intended as "habitus", I was able to work a lot on colors in an expressive way, and it was essential to be able to balance delicacy and strength and to create a poetic world.

8. What are some of the most important considerations in creating an illustration today?

That every story speaks of us, of man, of the world. Some factors change over time, but others, the essence of things, of humanity, with its fears, its desires and all the nuances of its soul, do not change. Taking the time to understand ourselves and to stay close to others, to know them, always helps us, at every age.

9. Why is illustration such a powerful medium?

The image is a medium that first touches our skin and our soul, and then, in a second step our brain. It needs nothing, but its presence and knows no boundaries. When we open a book, even before reading the written words, it is the image that opens the doors of that world to us.

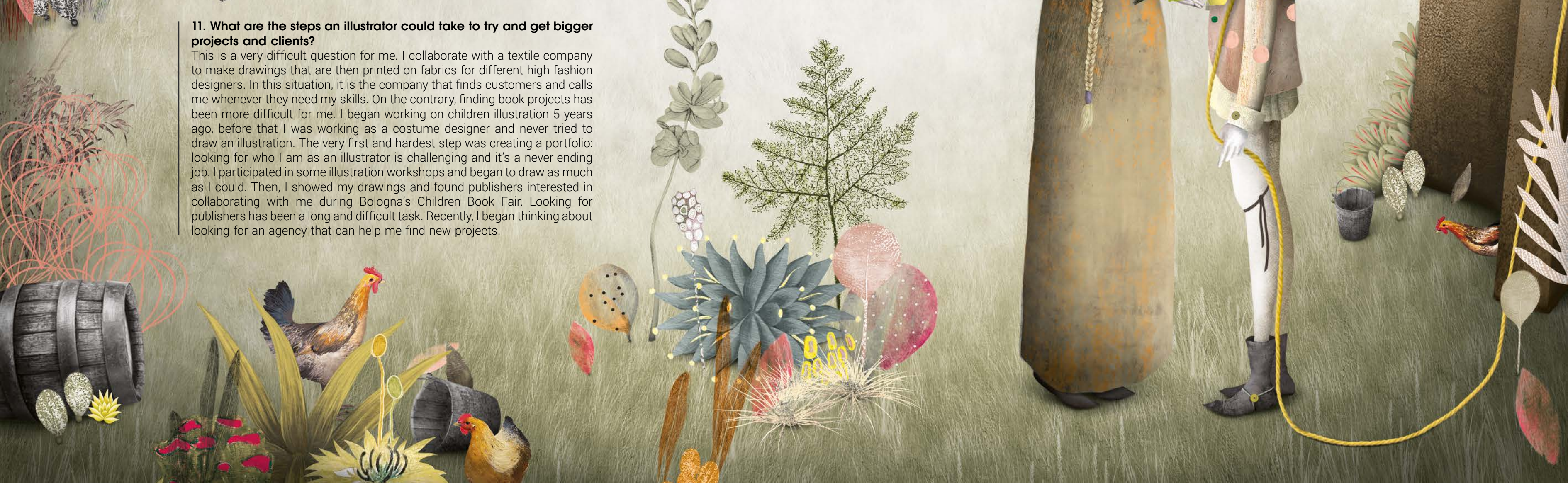
10. Has anything you have seen recently changed your views on art or design?

Everything we see, what we experience, what surrounds us and what we encounter, whether we are aware of it or not, influences who we are and also our work. But I believe that what recently has influenced me most have been the books of Marguerite Duras, as an unattainable stimulus to immerse oneself ever deeper and deeper in the soul of man.



11. What are the steps an illustrator could take to try and get bigger projects and clients?

This is a very difficult question for me. I collaborate with a textile company to make drawings that are then printed on fabrics for different high fashion designers. In this situation, it is the company that finds customers and calls me whenever they need my skills. On the contrary, finding book projects has been more difficult for me. I began working on children illustration 5 years ago, before that I was working as a costume designer and never tried to draw an illustration. The very first and hardest step was creating a portfolio: looking for who I am as an illustrator is challenging and it's a never-ending job. I participated in some illustration workshops and began to draw as much as I could. Then, I showed my drawings and found publishers interested in collaborating with me during Bologna's Children Book Fair. Looking for publishers has been a long and difficult task. Recently, I began thinking about looking for an agency that can help me find new projects.



12. Do you have a favourite place outside of your workspace that you like to go to sketch?

Honestly, I hardly ever do sketches, but I spend a lot of time trying to imagine, mentally visualize and construct/ solve images while looking from my studio window at a beautiful centenary cedar and other plants and trees.

13. What is your dream project?

I don't really have a dream project. But I would like to collaborate on a film, someday, in terms of art direction, sets and costumes.

www.francescadellorto.com





WATER ELEMENT

MYTHOLOGICAL DEITIES OF WATER

Author: Gloria Ruiz Blanco
Illustrator: Ana Salguero

Water is the essential element for life and a key pillar of all human cultures. In almost all cultures, water is perceived as a female element and this gender key is shared with our planet Earth, the only known one covered mostly with water.

In most of the world's creation myths, water represents the source of life, energy and divine fertility of the earth and living beings.

It also charges water with great significance within the various religions as they use it in initiation or baptismal rites. Within this context, it encompasses the meanings of purification, renewal, fertility, liberation and abundance.

The human being projects into the water the realization of his fears, but also of his hopes, the promise of life and the threat of death.

We are going to undertake a journey through the continents and their seven seas to get to know the different deities and myths that arise around water.





America

We start with the Caribbean Sea and its goddess of the sea, the moon and fertility called Atabey. The Tainos, an extinct people of Arawak origin who lived in the Antilles, worshipped Atabey. It represented the goddess as a frog. From the Caribbean Sea we travelled to the Pacific Ocean to meet Yacuruna, the spirit of the Amazon. This deity can control all the animals in the water. Shamans and healers invoke him to do good and evil. Legend has it he travels at night along the Amazon River riding a black crocodile. He wears a coiled boa as a necklace and can become an attractive man for kidnapping maidens. In Peru, Amaru is an enormous snake and a Quechua deity. It represents him as a hybrid of a snake body, eagle wings and llama head. They link it to the waters that irrigated the lands of the ancient Peruvian crops. Mamacocho in Quechua is the mother of the waters. This Inca deity represents everything feminine and gives balance to the world. Adored in Peru, Ecuador, South Colombia, North Chile. In the Aztec mythology the goddess Chalchiuhtlicue is

the one who protects the seas, the lakes, the rivers, the storms and the baptisms. Next to her is the salt goddess Huixtocihuatl. To these two female deities, it adds two male gods. On one side there is Opochtli, the god of fishing and on the other Tlaloc, god of storms, rain and earthquakes.

The aborigines in North America venerated the goddess Sedna, who was to protect the sea and every living being that inhabited it.

Hawaiian mythology has Kanaloa or Tangaroa, the god of the sea and the underworld. They shape it like a cephalopod.

Kamohoalii is the shark god. Finally, there is Namaka, goddess of the sea.

Europe

From the Pacific Ocean, we slide through the marine currents, and we arrive at the Atlantic Ocean.

Airon is the god of the ancient Hispania and was related

to the underground waters, wells and lagoons. It also considered him a god of the underworld who has an ambivalent character. By controlling the water he created life, but he also represented death because it trapped the souls of the dead in the depths.

In Spain in the Cantabrian Sea in the Basque Country you can find the Arrainandere, the mermaids that with the body of a fish and the feet of a duck attracted the sailors.

In Asturias, the myth of Serena tells how a young girl who ate a lot of fish one day while bathing became a mermaid. Serena sang for joy and the sailors venerated her.

In the North Sea, the Celtic goddess Coventia is the goddess of the waters, fertility and abundance. Her cult spread through the south of France, the province of Lugo (Spain) and the north of England. She had the ability to heal, purify and fertilise with the spring water she protected. In Carrawburgh (United Kingdom) there is a temple in his honour.

The Celtic mythology is one of the richest in terms of water

deities. The goddess Coventia is joined to the goddess Acionna, also queen of the waters.

The goddess Belisama was to protect the lakes and rivers.

In Ireland there is the goddess of the Boyne river called Boann, the goddess of the waters Li Ban and the god of the sea Lir. The river Shannon has its own goddess called Sinnan.

In the Finnish mythology, three gods dominate the waters. The god Ahti of the depths and the fish. His wife Vellamo, goddess of the sea, lakes and storms and the goddess Vedenemo of the water.

In the Nordic mythology Aegir was the personification of the sea that together with his daughters and wife Ran (goddess of the sea of the death, the one that gathers the drowned ones) controls the waters and their fresh waves.

The Nordic people were great boat travellers, which is why they also worshipped the god of navigation, Njord.

Nehalennia was the goddess of the North Sea and Frey the god of rain, sun, fertility, life and summer.

Europe was home to two great civilizations, the Greek and the Roman. In Roman mythology, the god Fontus was the god of springs and wells. Juturna goddess of wells, fountains and springs. The god of the sea was Neptune and the goddess of the salt water and wife of Neptune was Salacia.

Multiple deities and nymphs composed the Greek mythology. Aegaeon was the god of storms and violent seas. He is also an ally of the titans. Poseidon is the god of the sea and the god of all sea creatures and deities. Amphitrite is the goddess of the sea and wife of Poseidon. Her daughter Cimopolea is the goddess of the giant waves.

Brizo is the goddess of the sailors and Ceto, goddess of the dangers of the ocean and the sea monsters.

Leucothea and Palaemon are gods who help sailors in distress.



Africa

South of the Atlantic Ocean in Nigeria in the heat of the African continent is Yemayá.

Yemayá is the Orisha of fertility in the Yoruba religion. They associate it with rivers, the sea and anybody that is composed of water. Its worship came to the American continent at the time of the African slave trade. In Uruguay and Brazil she adopted the name of Lemanjá and is the virgin of the seas. Today, they still make offerings to her on 2 February.

In Egypt, the goddess Anuket was the protector of the Nile River and of watering the fields. Hapi and Satet are the gods of the flooding of the Nile, and Khnum is the god of the Nile.

The goddess of rivers, death, mourning and night is Nephthys.

Sobek is the god of the Nile river, represented

as a crocodile or a man with the head of a crocodile. Tefnut is the goddess of water, fertility and humidity.

Asia

The ocean currents take us to the Indian and Pacific Ocean and to the Asian continent. In the Assyrian mythology (Mesopotamia) we find the goddess Derceto. To they consecrated her the seas and the fishes. It represents her in the form of a fish, with arms, breasts and a woman's head. Her worship penetrated Greek and Roman culture.

Within Mesopotamian mythology, the god of fresh water is Abzu. The god of the channels and rivers is Enbilulu.

Marduk is another god associated with waters, nature, judgment and magic. The river Tigris has its own god called Enki.

Nammu was the goddess of the primitive sea and next to her is Nanshe, goddess of the Persian Gulf, fertility, social justice and fishing.

Sirsir is the god of sailors and the goddess Tiamat is the queen of salt water and chaos.

In Armenia, the goddesses Astghik and Tsovinar were worshipped. Astghik was the goddess of waters and Tsovinar, the goddess of storms.

To these we can add Anahita, the goddess of the waters associated with fertility and healing.

We travel to India and meet Varuna, god of the Ocean. He moves through a crocodile. In the Ramayana text, Varuna was the owner of Saumanasa, the elephant of the west, one of the four pachyderms that sustain the universe.

In Hinduism, the god of fresh water is Apam Napat. Danu is the goddess of the primordial waters and the goddess of the river Ganges is Ganga.

In Indonesian mythology, Dewi Danu is the goddess of water. The goddess of the North Sea is Dewi Lanjar, and the goddess of the Indian Ocean is Nyai Roro Kidul.

From Indonesia, sailing through the Pacific, we reach China. In the Chinese mythology, it classifies the water deities in three groups. On the one hand, there are the gods, on the other the honourable and immortal kings of the water and finally the dragon kings of the four seas.

In the group of the gods the first one is Gonggong, redheaded dragon with the head of a man god. He is responsible for the

great floods.

Mazu is the goddess of the sea and protector of the sailors. Hebo is the god of the Yellow River.

Longmu, Ehuang and Nuying are the goddesses of the Xijiang River in the Lingnan area.

Tam Kung is the deity worshipped in the Hong Kong and Macau sea. The honourable kings of the water immortals are Yu the Great (master of the great Chinese flood), Qu Yuan, Wu Zixu, Xiang Yu and Lu Ban.

The dragon kings of the four seas are Ao Kuang (East Sea), Ao Qin (South Sea), Ao (West Sea) and Ao Shun (North Sea).

And we ended our journey through Asia in Japan. It loads Japanese mythology with many legendary creatures.

Ameonna in Japanese mythology, Yokai is a female spirit capable of attracting rain just by licking her hands. In the morning, she takes the form of a cloud and at night she turns into rain.

Ebisu is the sea god of fortune and fishing. Hanzaki Daimyojin is a giant Japanese salamander and lord of the water.

The Japanese dragons Mizuchi, Ryujin and Watatsumi are gods of the sea and ocean.

The god of storms is Susanoo.

Oceania

Oceania is surrounded by the Indian Ocean on the left, the Pacific Ocean on the right, and the Southern Ocean by the Southern Ocean Glacier.

Within the water deities that extend over this continent, we first highlight the mythology of the Fiji Islands, where there are two water gods. Dacunia god of navigation and the shark god of Dakuwaqa.

In New Zealand, in the South Pacific Ocean, we find the Maoris. They base their mythology on animal deities and myths that helped build New Zealand.

Within this mythology we find Ikatere, fish god father of all marine creatures including the mermaids.

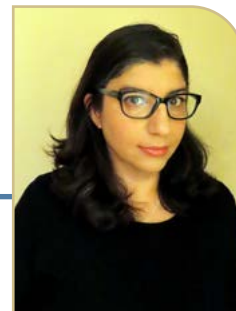
Rongomai is a whale god and Tangaroa is a sea god.

Related to the myths with the animals is the whale Tohora who saved the legendary hero Paikea from drowning. By bringing him ashore he built New Zealand.

And so much for our exciting journey across the seven seas. Water, a precious commodity through time and different cultures.

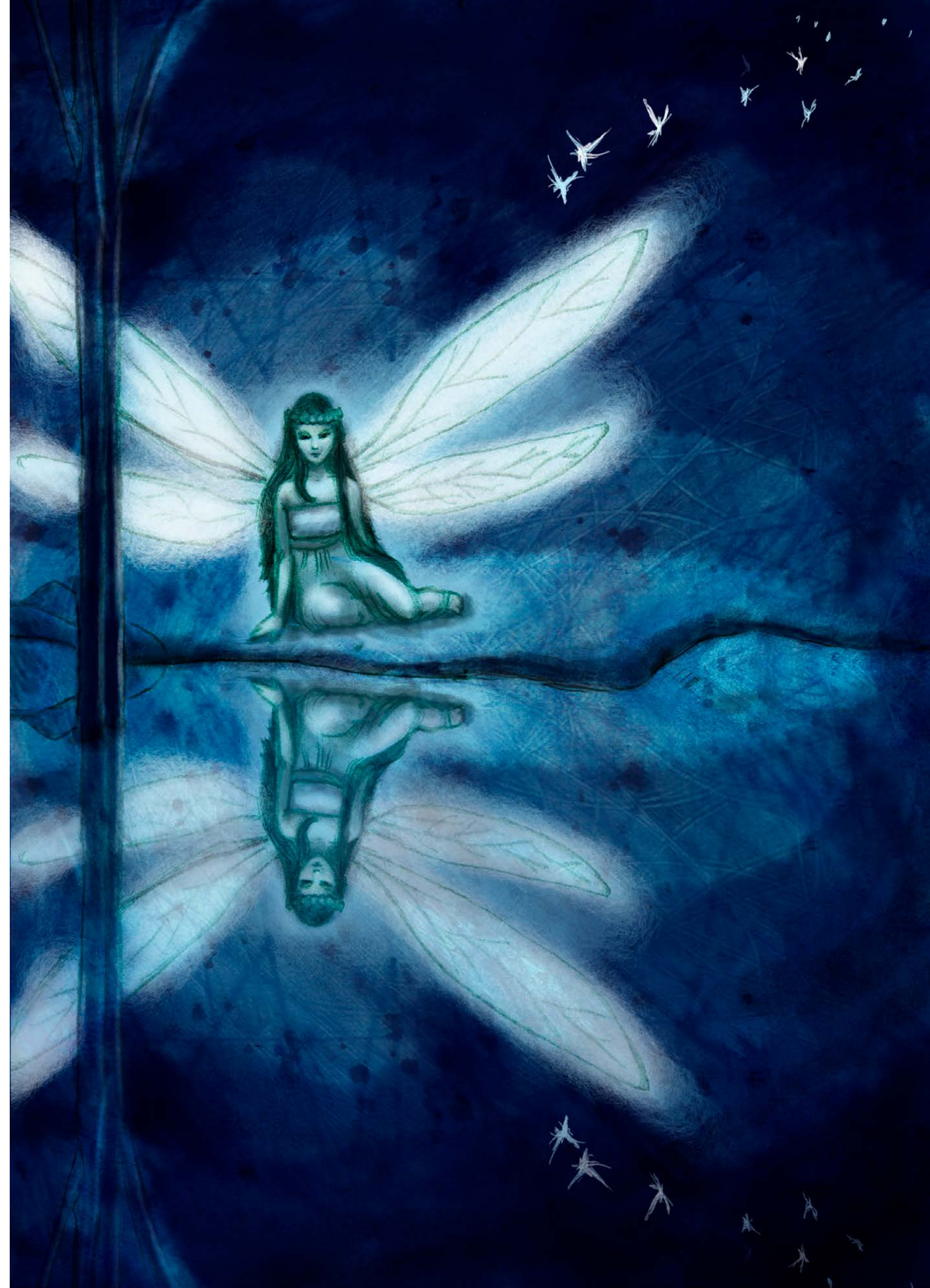


Author
Gloria Ruiz Blanco



Illustrator
Ana Salguero

www.brightnessmag.com
www.brightnessnews.com





BE PATIENT & NEVER GIVE UP!



Exclusive Interview with **Eva Sánchez Gómez**

Eva Sánchez Gómez was born in Puigcerdà (Catalunya) in 1986. She graduated with her Fine Arts degree from University of Barcelona and thence focused on illustration in "Escola Francesca Bonnemaison" of "La Diputació de Barcelona".

Since then, she has illustrated more than thirty novels and picture books for publishers from different countries and her works have been shown in quite a few collective exhibitions and art markets.

She was selected to take part on the Iberoamerican Illustration Catalogue (2020 and 2015) and on the Biennial of Illustrations Bratislava (2019 and 2021). Her work has been recognised with the Edelvives International Picture book award, CCEI Illustration award and Letteratura Ragazzi di Cento Illustratori award and it was recently finalist in The Golden Pinwheel Young Illustrators Award.

One of the books that she has illustrated has been part of the White Ravens 2020 list and another has been finalist for the Fundación Cuatro Gatos 2021 award.

www.evasanchez.cat



1- Could you tell us a bit about who you are, what you do, and where you are in the world right now?

I was born and I grew up in Puigcerdà, a small town in the Catalan Pyrenees. Then I moved to Barcelona to study Fine Arts and Illustration. I lived for a little while in Lisbon and Manchester and I am living in La Garriga, a town in between Barcelona and Puigcerdà for about three years now. I illustrate for pleasure and for a living. I especially love drawing and painting animals and landscapes. When I am not drawing, I love hiking in the mountains, swimming in the sea, watching films and travelling with my partner when it was still possible before Covid.

2- What was it that made you start drawing? Were you always interested in it, or was there something else before that you wanted to do?

I started drawing as a child, probably like everybody else. I grew up looking at my father's drawings and listening to his bedtime stories. My mother loved reading, so we had lots of books at home. My grandfather worked at the town cinema, and my big brother and I could sneak in and watch films twice, plus, we could visit him in the machinery room and watched him fiddle with the big film reels. Those memories and experiences are probably my first references and the first things that influenced me. However, at that time, I didn't have a clue of what I would do when I'd grow up. I did gymnastics so at some point I said I would like to be a gymnast, but I also wanted to be a florist, a pediatrician...

At school and high school, I got good grades so when I had to make the real decision of what I wanted to do, teachers would sometimes encourage me to go towards the sciences (it was usually considered more "difficult or relevant" than arts). I can be quite indecisive, so I had lots of doubts. It wasn't an easy decision and I probably would have also enjoyed other professional careers. But, at that moment, I thought that if I had to choose a way of life it should be something that I really enjoyed and that I could be passionate about it. Looking back, drawing was the only constant thing that I have always liked and enjoyed since I was little and wanted to learn more about.

3- How do you motivate yourself?

Nowadays, social media makes it very easy to discover and enjoy other illustrators' and artists' works. Seeing other people's achievements and their particular way of work is always motivating for me. The exhibition, films, books, dance choreography, and the daily lives of the people you know and love, their experiences, your own way of life. Basically, anything that moves me, in one way or another, motivates me.

4. Your work is so beautifully dynamic can you tell me more about your approach to colour, texture and combining different mediums?

Maybe the fact that I like animation and films influence the way that I shape my characters and the narrative of the story; you can say it is a bit cinematographic. I usually feel more comfortable with drawing than painting and with lines, strokes and light than with colour. So, I decided to challenge myself with the ambits I struggle with. The techniques are just different tools and materials, and through them, you can experiment with different ways of working and conceiving your works. It is different to work with more flexible techniques where you can draw or paint without an intermediate, in other words with skin on paper; I prefer drawing and redrawing, erasing, having the time and the control over the shapes that are forming on the work surface, than working with more immediate ones since you have to be more precise, or simply rely more on intuition or randomness, and redo from the beginning as many times as you need. I think of it as training and as a way to learn about myself better, and to know which technique works more in favour of the story, character, or perspective I am working on. For me, this experimentation is a learning process and I hope it will be modeling my voice little by little.



5- Being an artist myself, I know that it's sometimes hard to make ends meet. How do you battle this challenge, and what advice do you have for other creative artists?

I am more focused on an editorial illustration which in terms of making a living is probably the hardest unless you are a best-selling author. It is definitely possible though. I try to combine different international books and projects at the same time. I frequently go to the Bologna Children's Book Fair in order to meet publishers from all over the world and show them my newest projects. About three years ago, I also had the chance to join Plum Pudding Agency who is representing my work in the USA and the UK, where the editorial industry is more prosperous. I have also worked on covers, posters and wine labels when I was a freelance illustrator working for a design studio. Diversification is important and helps a lot. I take part in contests whenever I can. Even if you don't win, it is not a bad way to show your work to publishers and art directors.

It might take time, work and perseverance to start having enough projects to make a living which is the same as in many other fields especially in freelancing. Once you start having enough projects to survive, I think that one of the keys to success is finding the right balance between the time spent on production, time spent learning and improving new skills, and time spent on looking for new projects. At least this is what I am working on at the moment.

6- Can you tell us more about your recent or on-going projects?

I recently finished the illustrations for a brief adaptation of the classic "Uncle Tom's Cabin" with Bromera Editorial. I am currently working on the final illustrations for a picture book about a long journey to school for MacMillan México which I have been combining with a commission of a series of illustrations, black and white details for a company website. It's definitely eclectic.

7- What was the project that you feel you have learned the most from?

I can't choose a specific one. Every time I finish a project, I feel like I should have changed something. But, at the same time, I love it because that's the best I could have done with the time I had, and I have learned from it.

I do think; however, that making a book should ideally be done as a team. Unless we are working on a self-edition, there are usually many people involved. I think that when this machinery works properly and everyone is working to get the best possible book and respecting each other's work, and you can learn a lot about the process.

One such project is "Dip. Más allá de la oscuridad" published by Edelvives. It was a personal project that got published thanks to a contest. The editor was an amazing professional who was very passionate and talented, and a good and fluid communicator that you can't help, but learn a lot from her. The same thing happened with "The Magician's Visit" by I.L.Peretz and published by Green Bean Books or "Los Distintos" by Mónica Montañés published by Ekaré. I had the chance to work with talented professionals from whom I learned a lot.

8- Has your sense of art changed since you started?

On one hand, I have the sense that they keep changing constantly as I face each book as a unique and individual project. On the other hand I am the same person behind all of these projects. I would like to think that it changes slowly, the same way I do as I keep living, learning, receiving new inspirations... But I am not sure that I have enough perspective to see it yet, I think there is quite a long road ahead.

9- What do you hope children take away from your drawings?

It would be awesome if my drawings could bring one child the same joy that I got when I looked at the illustrations and animated films as a child. If they could become for someone this wide, open door to a whole new world of imagination that you experience as real for a certain period of time.

10- What are some goals and ambitions you have for your future work?

I would love to shape new personal projects as an author. I find it very interesting and actually, necessary, presenting difficult or uncommon topics through picture books that could be of interest both for children and adults. As adults, we can also enjoy illustration and picture books. Death, fear, war, violence, identity, politics... affects everyone's life, adults and children. I think that being able to tell stories and talk to them about those topics is beneficial. Illustration is a really powerful tool to narrate and touch people's feelings and it can be used in many ways, it could be expressed through lots of support. I would love to explore them.

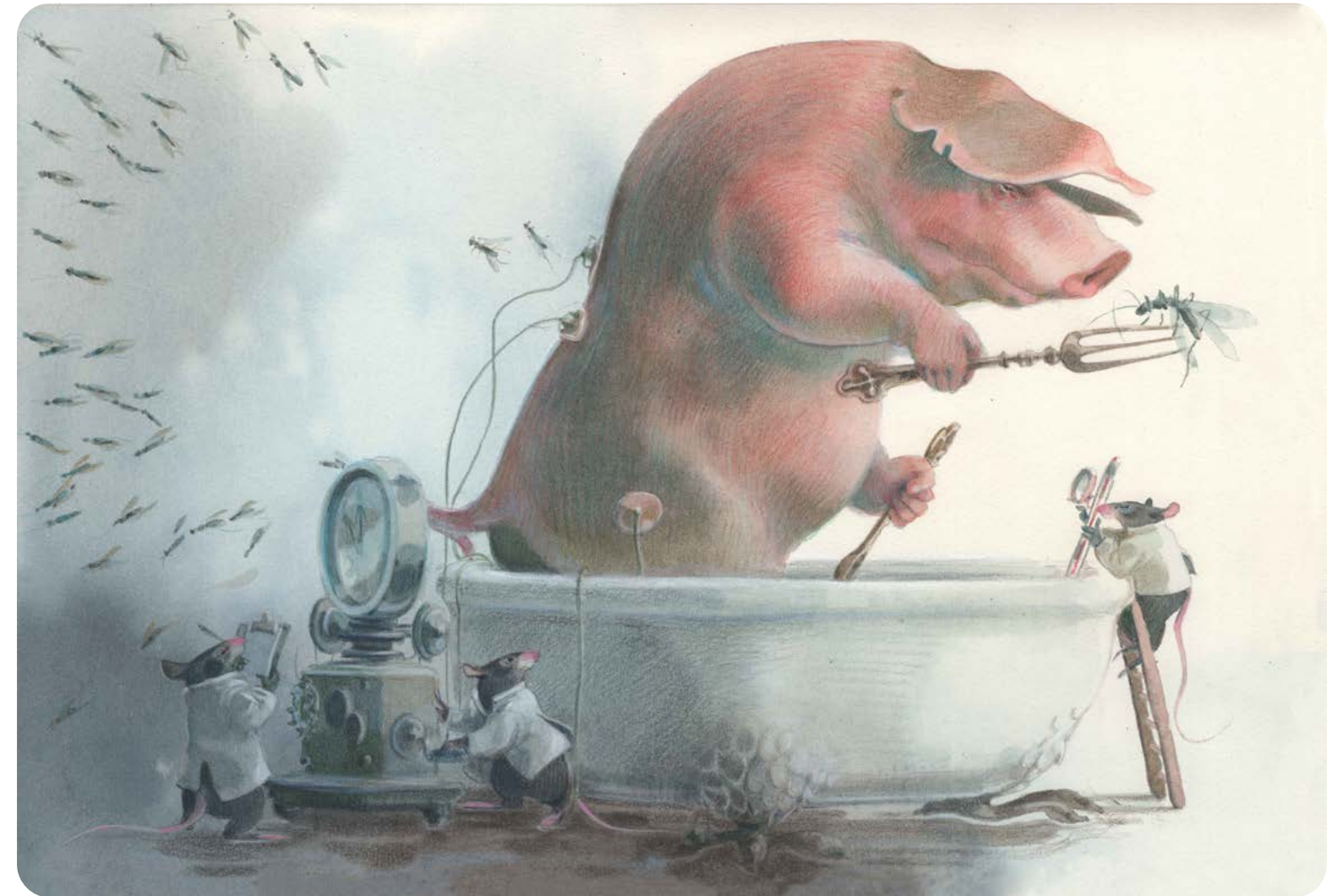
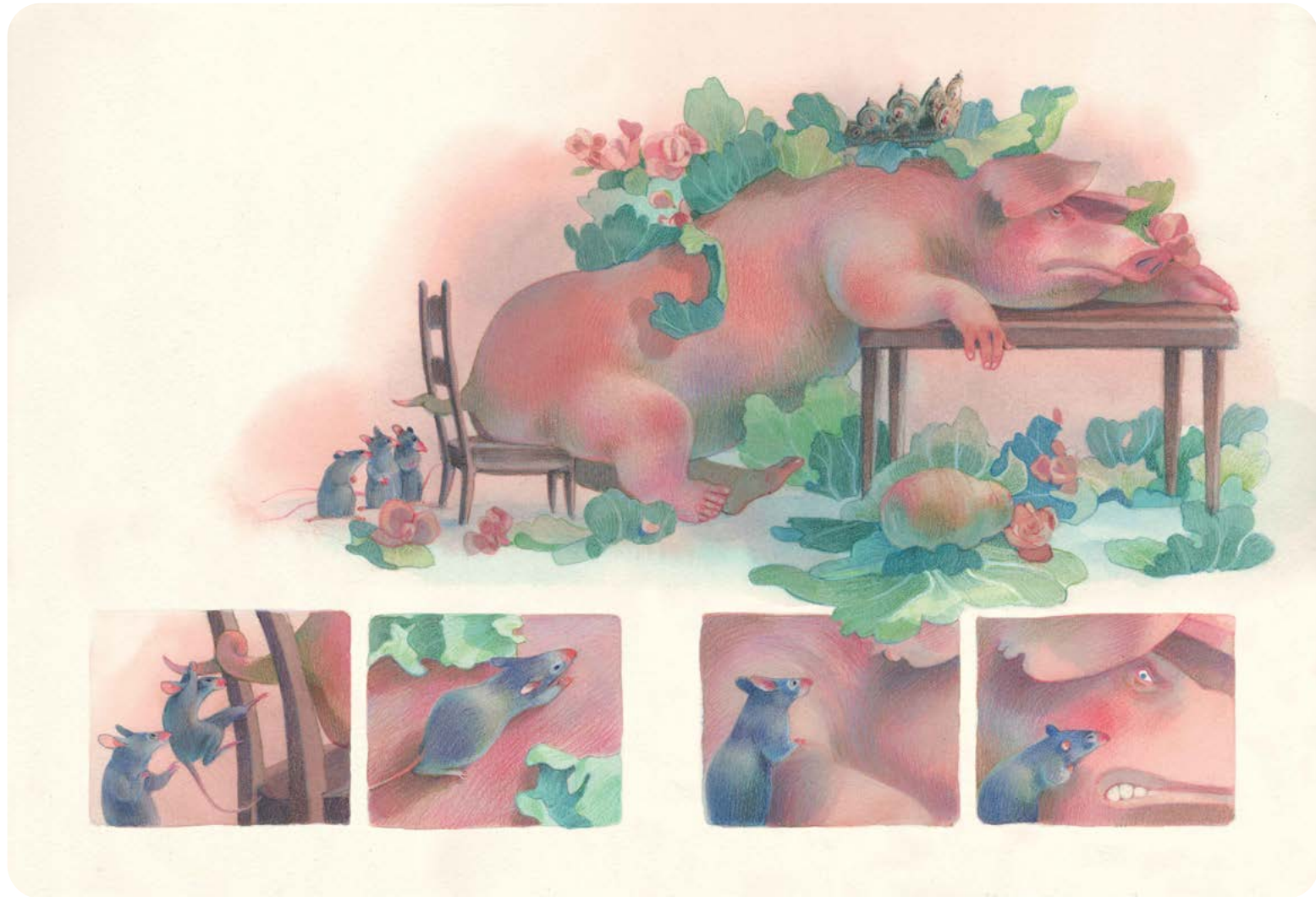
11- Are there any challenging aspects of being a female in your industry?

I don't think that this industry is especially hard or challenging for women, at least not from what I have experienced. However, in society as a whole, it is true that there are still sexist and racist people. Even though we have progressed a lot, there are still barriers that have to be knocked down until we could have real equal opportunities for both men and women. Our projects, dreams, expectations and ambitions could sometimes be influenced by those biases. But I do think it is worthwhile to point out that the industry of illustration is full of brave talented women who have cultivated successful careers becoming referents for the rest of us.

12- Do you have any advice for young artists who are aspiring to work in your field?

I could tell them what I keep telling myself: "Be patient, keep being passionate about what you do, and never give up". Do not rush because it usually takes time to start, as in many fields, and it doesn't mean that you aren't going in the right direction. Quick success might exist, but I think that, even in that case, developing a career will always require time, perseverance, work, constant curiosity and passion.





SCRAPBOOK

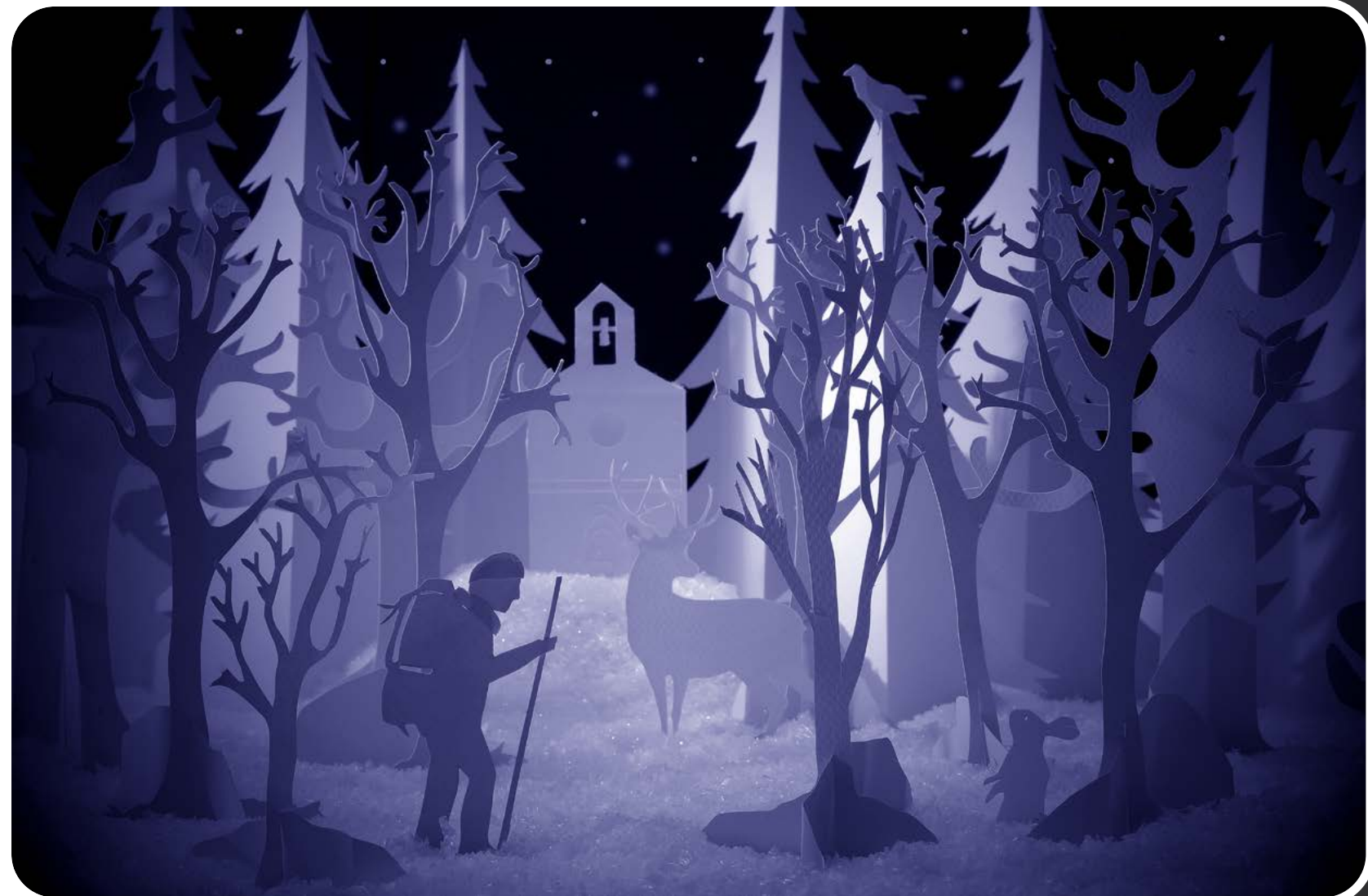


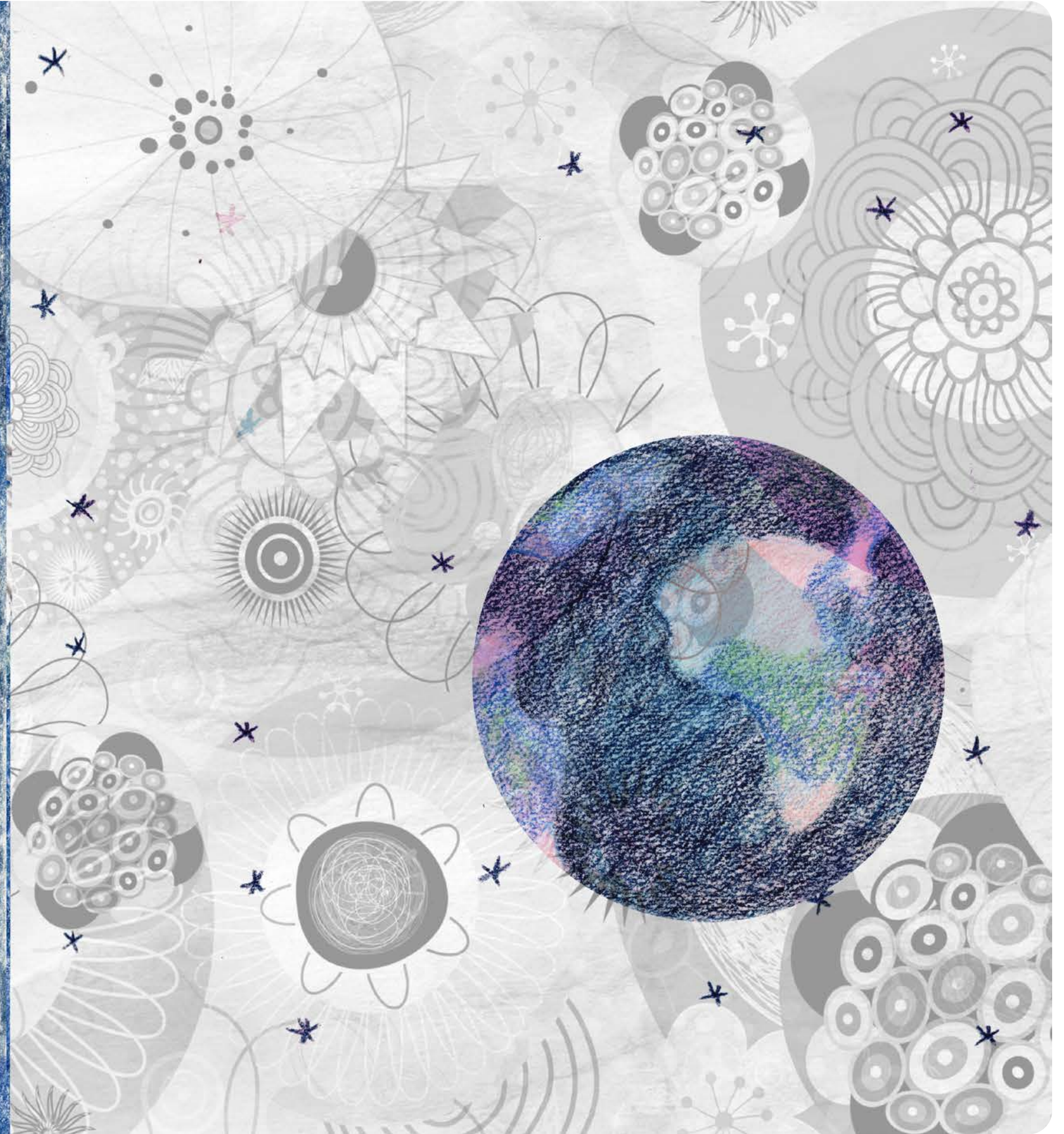
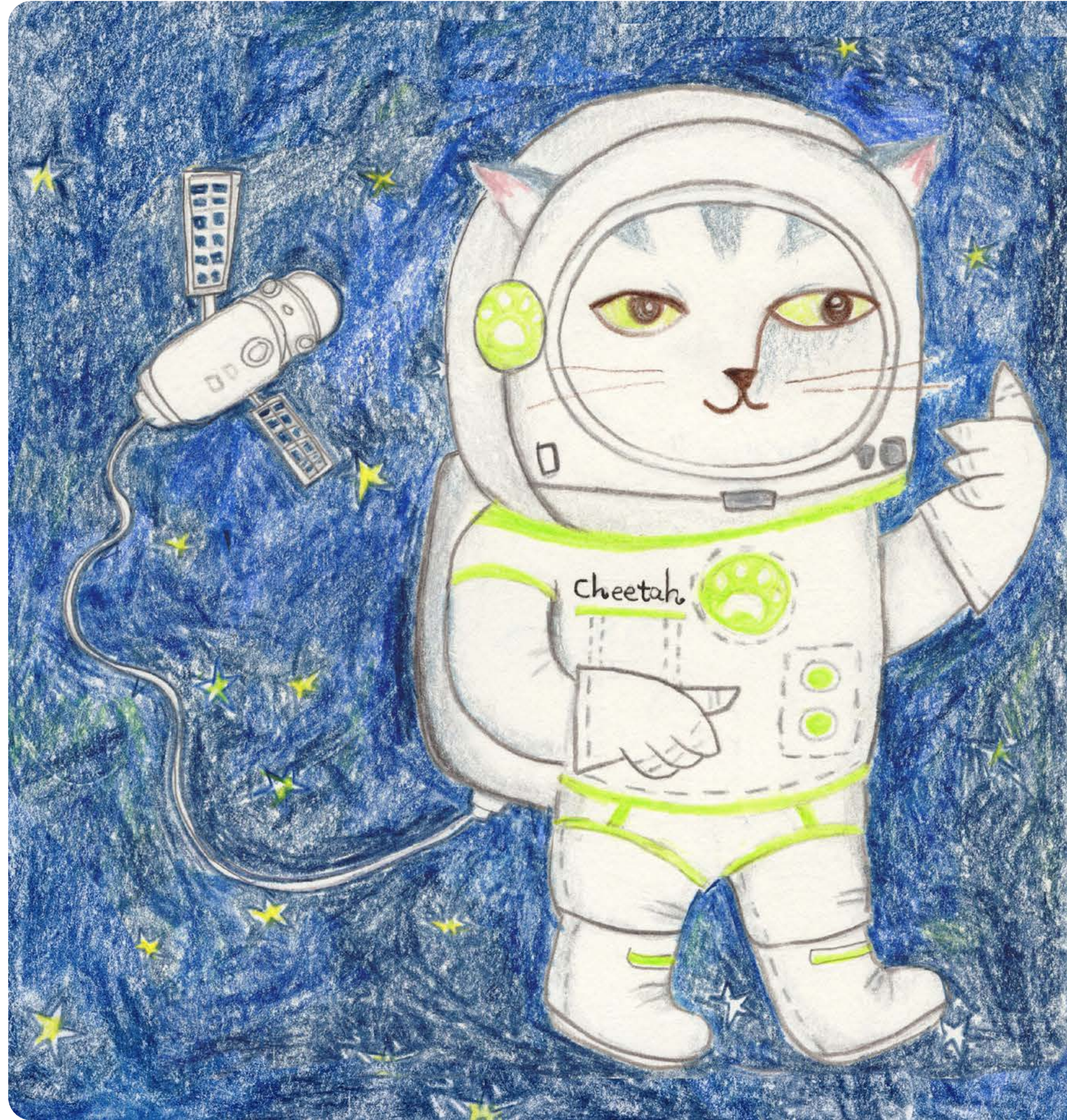
MILA GARCÍA

Mila García is an artist who specialized in paper cuts and papercraft. Her work is very versatile and mainly focused on the publishing and advertising world. Also teaches workshops, both for adults and children, related to this art. Their works also include window display projects and advertising videos created entirely on paper. Make from the creative idea to the design of scenarios and characters. She studied Information Sciences and combined his work in the world of communication on the Internet with her studies of painting and other techniques in Pamplona (Spain) and Florence, as well, stop motion animation in Carrara (Italy) and Valencia (Spain). Her passion for the art of paper cutting comes after discovering Japanese paper. She applied it for the first time in "Paraísos dreamed" a series of works she made to participate in the Fashion Week in Zurich (2011). At that time, the paper still had the canvas as support. From this project and the knowledge acquired in Florence, she began to research and experiment with different creative techniques with paper such as a paper cut or papercraft until creating Similarte (www.similarte.com) her personal brand, where all these specialties converge and through which she thrills us with her stories with a paper soul. The meticulousness is another feature of their projects. Each of his works invites to recreate in the details that compose it, from the choice of the type of paper, the design of the costumes of his characters, his hairstyle, and accessories; or to get lost, for example, among the miniature houses that reproduce a seaport and let the imagination fly: "I love designing miniature models and designing characters that will then come to life. Each detail is designed to create a certain atmosphere that leads the viewer to immerse themselves in that small world and, why not, to imagine their own history. This is one of the objectives that I also pursue when I do workshops for adults. Scissors, paper and pencil connect in a certain way with our childhood. And this seems like an interesting starting point to awaken creativity. "



www.similarte.com





CHEETAH IN SPACE

EXCLUSIVE INTERVIEW WITH PO-SHU WANG

I graduated from Art school and work as an illustrator for years. I draw whenever I go ; painting has gradually become part of my life I won 5 international illustration awards during 2017-2019. Hopefully I could publish my series picture book in the near future. I had a studio "Meowflat" which produced creative objects.





1- How did you start your career in art?

After I graduated from art school, I had been working as an illustrator for years. But I finally realized that what I really wanted to do was to create picture books, so I started to personalize my cat Cheetah, and drew a series of stories based on my cat and my son Miro. I submitted for some overseas drawing competitions, and surprisingly I won seven overseas illustration awards in three years! These awards really gave me a great deal of courage to devote myself to art.

2. Were the people around you supportive of your decision of working as a creative?

My family and friends were very supportive when I quit my day job and decided to work at home. I am also very grateful that I had the chance to establish a studio called Meowflat

with 3 of my friends, they are all very supportive of me. Among them, Hui Wen Chan has done an excellent job of expressing my story through embroidery work.

3- Do you keep an on-going sketchbook for studies, ideas, and random images or do you sketch for a specific project?

I do draw on an on-going sketchbook for whatever comes to my mind. I then extract ideas from it for any specific purposes.

4- Do you have a method for dealing with the feeling of having no ideas?

When I run out of ideas, I usually listen to some music, do meditation and play with my cat.

5. What are some of the techniques or processes that you used in creating the artwork for the



book?

Watercolour, embroidery (working with Hui Wen), coloured pencils and photoshop.

6- Which one do you prefer, personal projects or ones for publishing houses and magazines? Why?

For me, the most important thing is the creating process. It doesn't matter to me whether it's a personal project or for publishing houses and magazines.

7- What is your favorite piece of work in your portfolio? Why did you make it?

Cheetah in space. I always wanted to go to the universe and float in space one day.

8- If you could collaborate with any person in the world who would it be?

Guillermo del Toro.
I always want to collaborate with movie directors who are good at creative vision since I wish one day my work can be animated. I admire Del Toro's work because of his signature styles. He is very good at expressing the imagery in his film, the ability which I always wish I could have but just lack of So one day I wish I could collaborate with him so I could be enlightened and inspired to create more masterpieces.

9- How do you navigate the illustration world?

I love to travel. I also focus on and cherish my everyday life. I think the most important thing for me is to free my heart and let it lead my drawing.

10- Are there any challenging aspects of being a female in your industry?

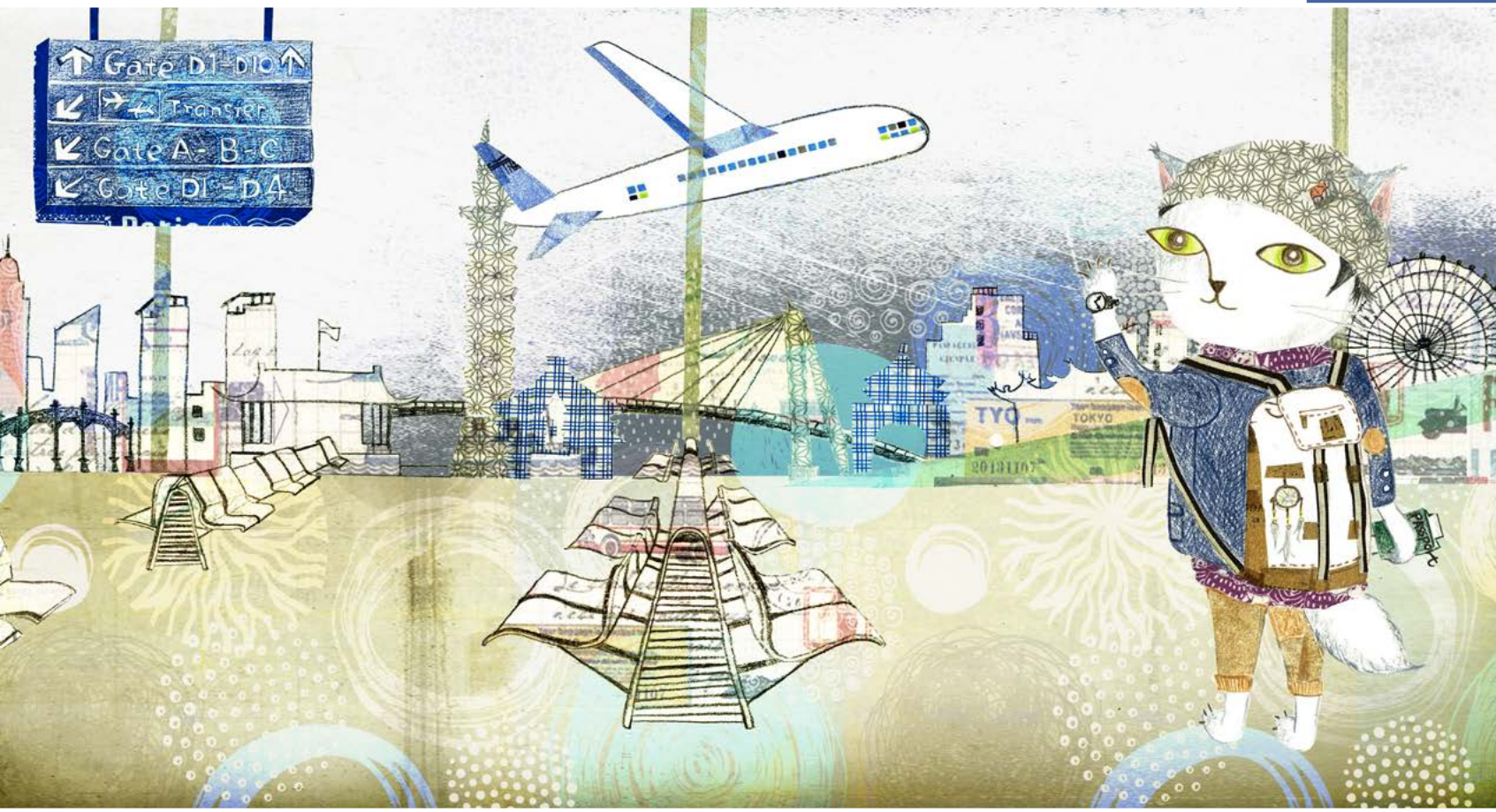
Personally, the most challenging part is how to balance family and work in a suitable space and time. If you are a mom working at home, you can understand what I mean.

11- What's on your horizon? Any current/future projects and plans/dreams you can share with us?

My recent project is trying to publish my picture book in many countries. As for future plan, I hope my artwork can be one day adapted to animation

12- What are some goals and ambitions you have for your future work?

My biggest ambition is to make my cat Cheetah more popular than Hello Kitty. I want more people to experience the beauty of animals through illustrations and cherish the diversity of species more.



Around The World

In 2019, The Brightness illustration news Agency was founded by Sadegh Amiri and Narjes Mohammadi to cover any news and events related to illustration. This agency is a part of Brightness company which publish an illustration magazine monthly. Brightness news and magazine, has published lots of professional news and interviews in English by covering more than 5000 illustrators around the world. Please, don't hesitate to contact us, if you like to collaborate with us.



WWW.BERTASUESCUN.COM

MENUDO CASTILLO

ILLUSTRATED BY BERTA SUESCUN

Written by Javier Fernández Jiménez

Illustrated by Berta Suescun

Published by Amigos de Papel Editorial

What are dreams made of? And books? Where can you find the best words for a good tale? Who knows? Maybe in this book you can find some clues. Do you dare to go on an adventure to discover it? You will have to voyage through oceans of sentences, go around the volcano of words, go through jungles full of wild letters and a lot of challenges.

In "Menudo Castillo" book, you will discover adventures to get to a special castle. This book encourages reading where pages move you to a magic and fantasy world playing with letters and words. Also, the book invites you to do different activities like writing your own tale.

The Elevator

Yael Frankel
TRANSLATION FROM THE SPANISH BY KIT MAUDE



A girl and her dog begin their afternoon walk. But before they can get outside to the street, they must take the elevator in their apartment building. She presses the button to go down, but the elevator goes up. Who called it? Is it broken? As the reader turns the page, the girl arrives at different floors, where new friendships are made, old stories are told, and a surprise is revealed. Beautiful

human connections filled with kindness and empathy happen in this elevator in what would usually be a routine encounter.

Playful book design and illustrations created with drawing, collage, and photography, this is the debut publication in the US of Argentinian author and illustrator Yael Frankel, who transforms simple everyday moments into whimsical stories.

PUBLISHER: TAPIOCA STORIES
ISBN: 978-1-7347839-0-2
6.96" (W) X 13.58" (H) • 44 PAGES • HARDCOVER

WWW.TAPIOCASTORIES.COM/PRODUCT-PAGE/THE-ELEVATOR

UNLEASH YOUR TALENT! A LIFETIME OPPORTUNITY FOR YOUNG AND EMERGING ARTISTS



After 20 years of experience in Italy, where thousands of young people have expressed their creativity and started a professional artistic career, for the first time MArteLive will give the same chance to all youth around Europe.

MArteLive is an international competition and festival open to European citizens, young people between 18 and 35 years of age. The project is supported by the European Union (Creative Europe program), where by this competition includes and connects more than 10,000 artists. Association "Tuzla Live" from Bosnia and Herzegovina (www.fb.com/tuzlalive), together with partners from Poland and Lithuania and project leaders from Italy, opens a public call for young creatives in 16 artistic disciplines: music, DJ & producer, theatre, dance, contemporary circus, literature, painting and drawing, sculpture, photography, digital illustration, street-art, fashion design, handicrafts, short film, music video and video art. This is not only an opportunity to present their work to an international audience, but also to be noticed by world-famous and influential institutions and individuals in the various fields of art and culture. Combining online and live auditions, semi-final performances, art colonies across Europe and the final festival in Rome, MArteLive Europe is a truly unique opportunity for all young, creative people looking for a new, memorable experience in which their talent will come to life in front of thousands of people. The works of young artists will be judged by an international jury, well-known and recognized professionals from each of the listed disciplines.



■ AXEL SCHEFFLER



■ JANE RAY



■ Maya Stanic

THE creative Space

As a sequel to our highly acclaimed MIGRATIONS project, the new venture of the International Centre for the Picture Book in Society is concerned with the environment and in particular the Earth's oceans and sea life.

We live in tempestuous times where the Earth faces climate instability and biodiversity loss. SEA CHANGE will endeavor to highlight the threat that our oceans face through pollution, over fishing and climate warming. From the Arctic seas to the Pacific coral reefs, our seas, oceans and rivers connect us and have long provided stories, folk tales and myths which are shared and migrate between our cultures. We would like to celebrate the role of the oceans as vital to promoting biodiversity, and as places of wonder and imagination. The work of illustrators shine lights on the world we inhabit together, reaching the attention of diverse audiences. Through

celebrating our oceans and the life they support through images we believe that we can raise awareness about our duty of care to the natural world.

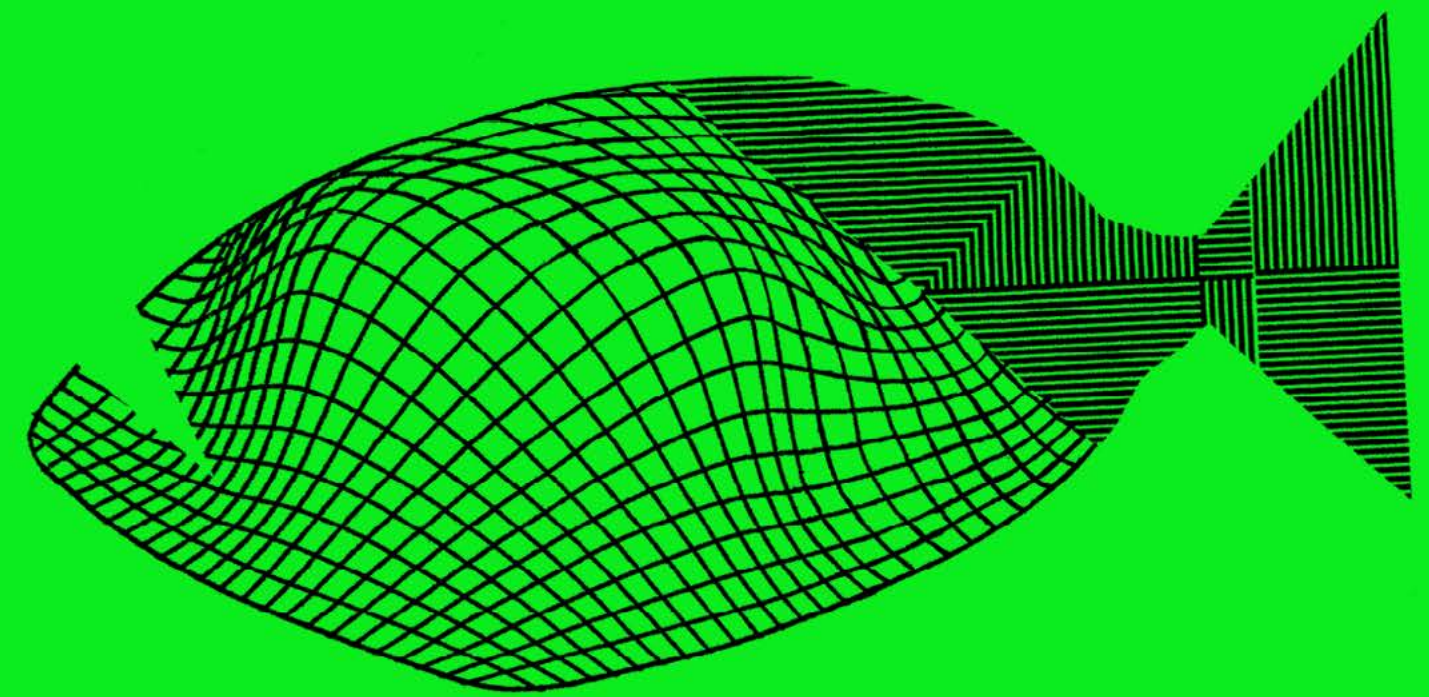
As visual storytellers and communicators, we can continue to pose questions and challenge indifference through our work, at the same time highlighting the crucial importance of protecting our oceans and sea life.

As with MIGRATIONS we are planning a crowd sourced, postcard call out asking illustrators around the world to send us an illustrated fish or sea creature on the picture side of the card and a relevant message, phrase or thought on the theme on the message side of the card.

The donations will form an exhibition which, like MIGRATIONS, will be exhibited around the world and engage with an international audience through workshops, talks and other related activities.

www.worcesterillustration.wordpress.com

SEA CHANGE



■ Illustration by ROGER MELLO

SUBJECT: HAPPINESS

Brightness Gallery

Brightness Gallery is an international competition held on a monthly basis to provide skilled artists with a chance to show their talents. Each month there will be a different judge assessing illustrations based on the current theme. 15 artworks will be chosen to be published in our magazine providing greater exposure to art directors from around the world.

www.brightnessaward.com



GUEST CURATOR

Yael Frankel

Author and illustrator

Born in Buenos Aires, Argentina.

Selected in 2013, México Iberoamerican Illustration catalogue
Selected in 2014, Sharjah Children's reading festival exhibition
Finalist in 2014, SJDM Portugal Illustration Festival
Selected in 2015, Sharjah Children's reading festival exhibition
Special mention in 2015, Orecchio Acerbo contest "Capucceto Rosso"
White Raven 2015, A simple vista, Editorial Amanuta, Chile
Selected in 2016, Bologna children's book fair Illustrators exhibition
Finalist in 2016 for Silent book contest, Italy
Award 2016, for "Cuéntame más", picturebook, SM Argentina editions
Distinguished Merit award, 2016, Un hueco's cover, 3x3 Magazine
Selected in 2017, Bologna children's book fair Illustrators exhibition
Best picturebook 2017, Ibbby Argentina "Contame más"
First award illustration 2019, Sharjah Children Reading Festival
White Raven 2020, El ascensor, Editorial Limonero, Argentina
Fundación cuatrogatos award 2021, El ascensor
USSBY 2021 outstanding books, The elevator, Tapioca stories, US
Nami concours 2021, green Island prize, El ascensor

www.yaelfrankel.com



UYO TAKAYAMA C H I N A

Uyo Takayama was born and raised in Tokyo, Japan and is currently based in Kamakura, Japan.

She graduated from Vantan Design Institute and completed the Palette Club School. She worked as a fashion designer and graphic designer before becoming an illustrator. As of 2021, she is working on illustrations for Southern Books picture book [Elizabeth and the Miracle Dog Riley] that will be published in the fall.

Her main awards are as follows

2001 Mobile Art 2001 [Stylus Award]
2014 Chapter 62 [Asahi Advertising Award 2013] Second Category Award] Client : Austrian Airlines
2021 International Children's Book Festival [Nami Concourse 2021] Finalists (picture book "Me chan (Means Miss Me): Text and Illustrations by Uyo Takayama)
2021 Brightness News Agency [The Brightness Monthly Award (Theme : Happiness)] Winner

She wants to express something fun and a little bit futuristic, but deep down it touches the heart, something that will remind the person who sees her illustrations and picture book of their earliest memories. She wants to offer something as instant and unforgettable as possible.



◆ YEGANEH YAGHOOBNEZHAD



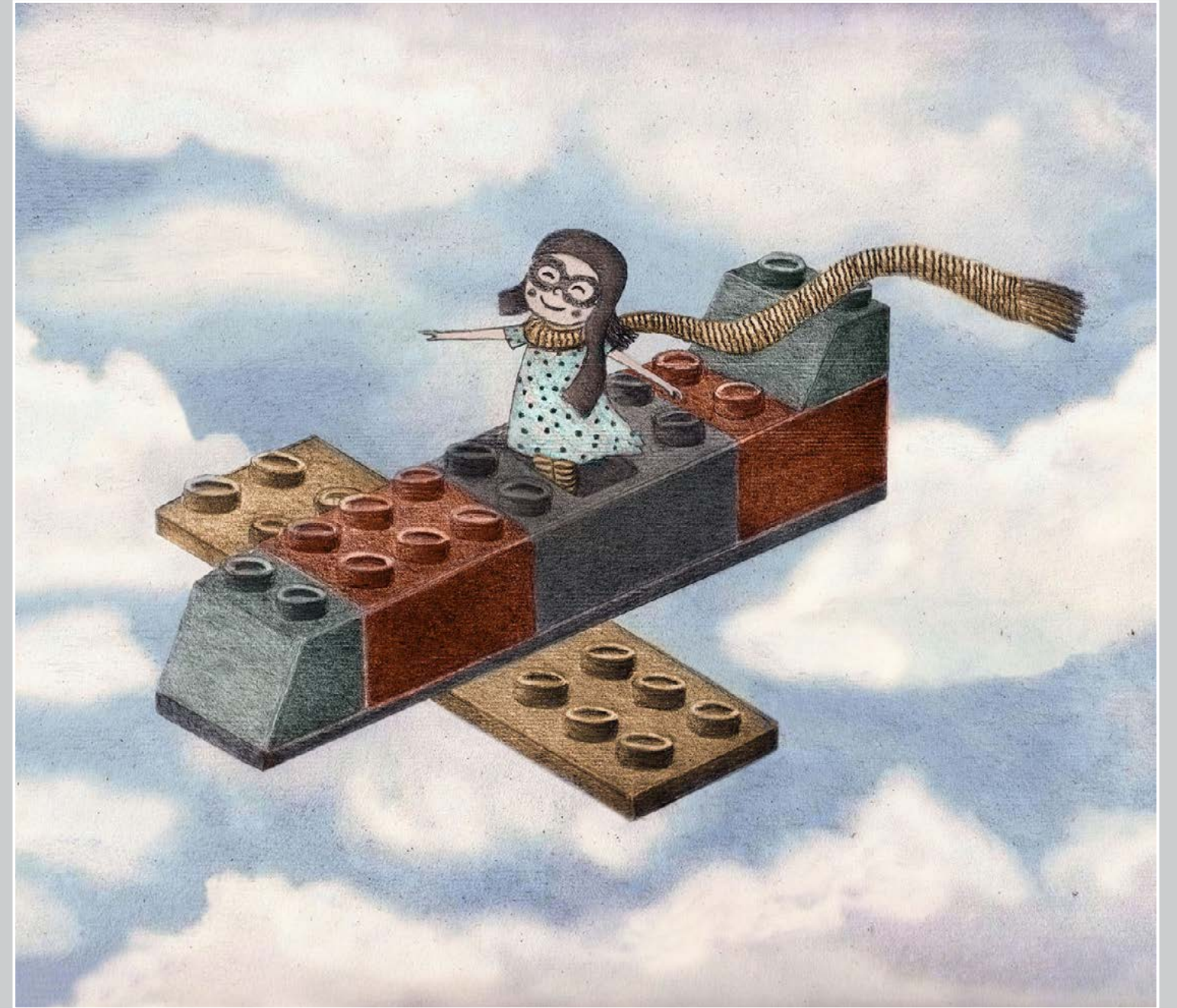
◆ DANIELA LÓPEZ CASENAVE



◆ ANNA SAILAMAA



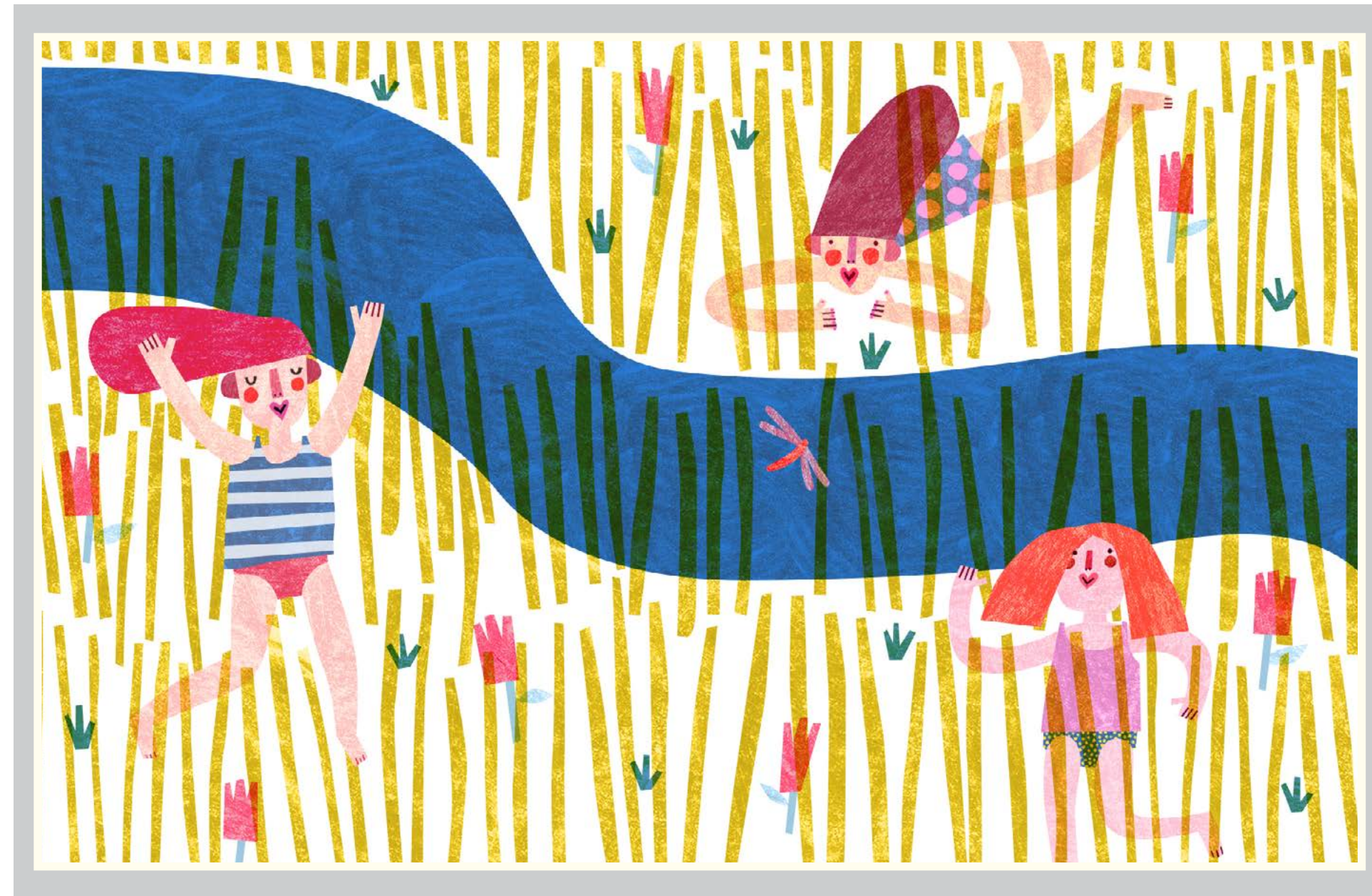
◆ JOANNA STRUTYNSKA



◆ BANAFSHEH FESHARAKI



◆ MAVISU DEMIRAĞ



◆ LAURA GARRIDO AMADOR



◆ SIMA YAZDANI



◆ ELENA FONT VAZQUEZ



◆ MONTY LEE



◆ RAMONA BRUNO



◆ SAMANE SALAVATI



◆ SERGIO GONTZ



◆ ZAHRA ANJOMSHOA

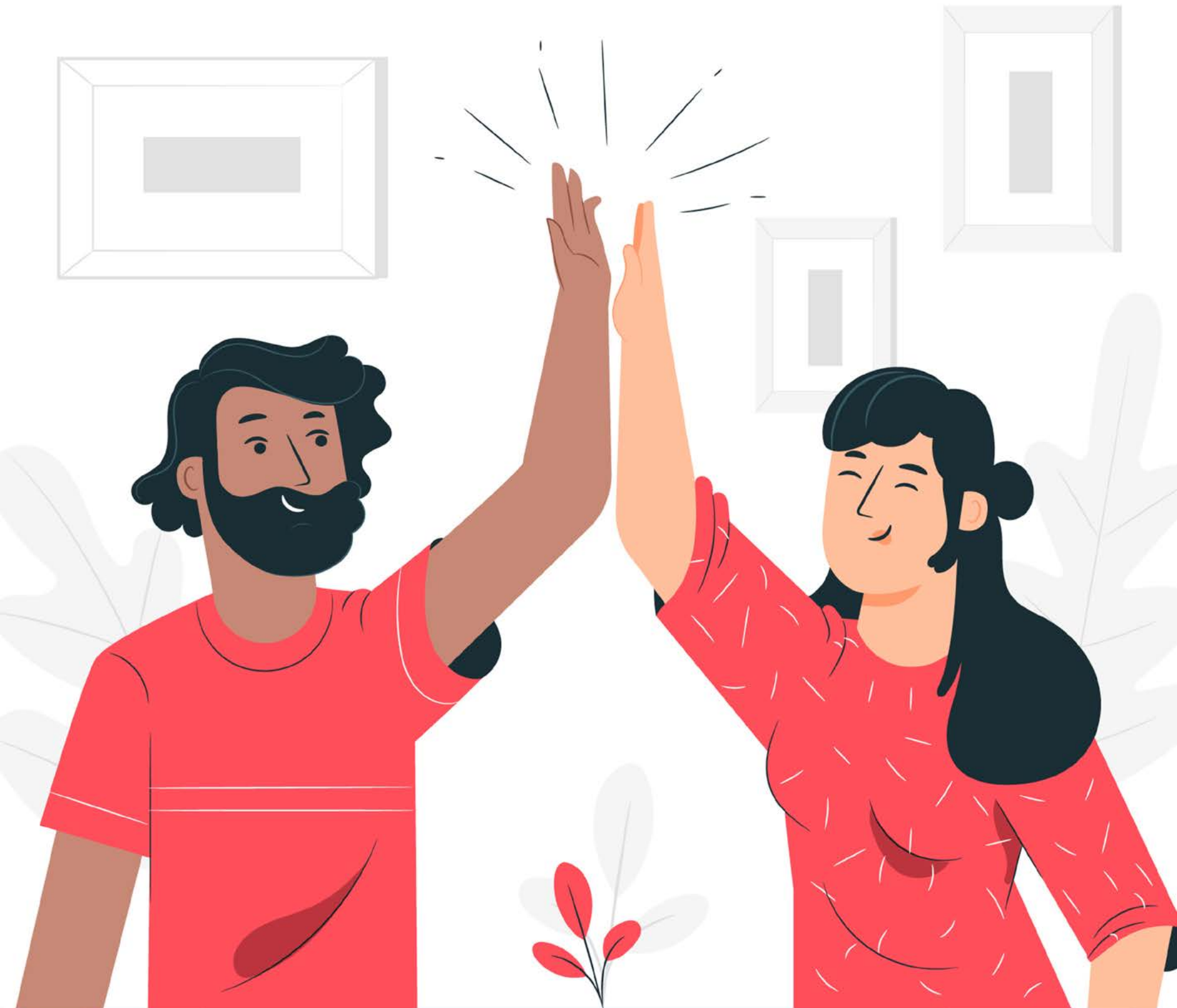


BRISTU
GIVE WINGS TO YOUR DREAMS



BRIGHTNESS STUDIO

Brightness



BRIGHTNESS WAS FOUNDED BY NARJES MOHAMMADI (HASKMIK) AND SADEGH AMIRI IN 2016 AS A PORTAL TO THE WORLD OF ILLUSTRATION. NARJES MOHAMMADI (HASKMIK) HAS WORKED AS A PROFESSIONAL ILLUSTRATOR FOR 15 YEARS, WHILST SADEGH AMIRI HAS A 15-YEAR LONG CAREER AS AN ART DIRECTOR AND A GRAPHIC DESIGNER. BRIGHTNESS MAGAZINE WAS BORN FROM THE NEED OF A PLATFORM SPECIALIZING IN ILLUSTRATION AS THERE WERE SCARCELY ANY. THIS STARTUP AIMS TO PUBLISH THE LATEST NEWS FROM THE FIELD OF ILLUSTRATION INCLUDING THE DETAILS OF GALLERIES BEING HELD, ANNOUNCE DELIGHTFUL ILLUSTRATED BOOKS VIA BRIGHTNESS LIBRARY, CONDUCT INTERVIEWS WITH PROMINENT ARTISTS AND BUDDING NEW TALENTS, INTRODUCE THE BEST PUBLICATION HOUSES AROUND THE WORLD AND ACT AS INTERMEDIARIES FOR THEM. BRIGHTNESS ALSO HOSTS DIFFERENT TYPES OF COMPETITIONS ON A MONTHLY AND YEARLY BASIS. THE GOAL IS TO PROMOTE DIFFERENT PROJECTS AND SHOW THAT ILLUSTRATION IS AN IMPORTANT, EFFECTIVE MEDIUM IN THE CONTEMPORARY PERIOD.