



Brightness
DIGITAL JOURNAL OF ILLUSTRATION

ILLUSTRATION COMPETITION
2020



WHAT YOU WILL GET IF YOUR WORK IS CROWNED «THE WINNER» ?

- Your work will be presented in The Annual Brightness Collection as one of the best works across the globe.
- Your work will be featured on the cover of Brightness Magazine along with an exclusive interview.
- Your work will be featured on Brightness Magazine's social media.
- Winners will receive a certificate



BRIGHTNESS AWARD PRIZES

First Place:

-An exclusive interview. The winner's illustrations will also be featured on Brightness Magazine's front cover. Winners will be introduced directly to art directors through a newsletter including a free digital edition and a link to our online gallery.

Second Place:

-An exclusive interview. Winners will be introduced directly to art directors through a newsletter including a free digital edition and a link to our online gallery.

Third Place:

-Winners artworks will be featured in (Scrap Book) part.
-Winners will be introduced directly to art directors through a newsletter including a free digital edition and a link to our online gallery.



JUDGING CRITERIA

Our show is judged by four leading artists, art directors and designers from across the globe. See our list of judges.

Devis Grebu

Brian Grimwood

Glenda Sburelin

Masoud Mojaveri Agah



BEFORE YOU ENTER

1- Check that your work is eligible

See eligibility rules on page 4

2- Pick Your Category

The S and M symbols next to each category title indicate if the work can be entered in the "Single" or "Multiple" category.

3- Prepare Your Entry Form

4-Translation

If your work was released in another language, please provide us with an English translation.

5-Create Your Entry.

Create your online account on www.brightnessaward.com to get started.

6-Review and Submit.

Before submitting your entry, double check all written information and uploaded files. We will be unable to change the entries after the deadline.

For advice on where to enter or if you have any questions about entering your work please send an email to brightnessaward@gmail.com



INTENDED USE FOR SUBMITTED ARTWORKS

INTENT OF USE

Our aim at Brightness Magazine is to promote your art, and not to own it. You will continue to own all rights to your work. We are simply looking for you to grant us the rights to feature your art and promote you as an artist. Think of this as an exciting collaboration with other artists and a great way of creating a global cooperative movement in the illustration industry.

More specifically, here is how we intend to use your work:

We will publish your illustrations in November. We are also asking for your permission to feature your work on our websites and social media.

Entry:

Artworks will only be accepted if they are formatted in the following manner: JPG, RGB color, without watermarks.

Each participant can submit his/ her illustrations in all sections.

Entry Fees:

There is no entry fee.

Entrant Eligibility:

Each person who submits a design ("Entrant") must be of legal age 18 or older.

Material:

Brightness encourages entries from all 2D and 3D artists regardless of their experience and education received in art, as well as their residence. This is an international competition and everyone is encouraged to participate.



CATEGORIES

This competition will be judged within four categories:

Children's Book (M)

Books (Teenagers and Adults) (M)

Editorial (S)

Experimental (S)



KEY DATES

Open for Entries: May 1

Deadline: September 30

Shortlist Announced: October 20



ARTWORK ELIGIBILITY

Artwork must be single or multiple works of original art derived from an original concept created by the entrant. The design can be a pre-existing piece of art (i.e. created by the participant before the announcement of this competition) that does not go against the prerequisites stated below. The submitted artwork must not contain obscene, provocative, defamatory, sexually explicit or any form of inappropriate content, as determined by the Brightness team in its sole and unfettered discretion. Brightness reserves the right to examine the original artwork and source material in order to confirm compliance with the Terms and Conditions.



REPRESENTATIONS, WARRANTIES AND AGREEMENT

By submitting their artwork, each participant has confirmed they have met the following prerequisites:

1. The artwork is an original created solely by the entrant or the entrant group.
 2. The artwork has a marketable title, free of encumbrances of any kind.
 3. Brightness's display and publication of the artwork on any media, including its end use, does not result in infringement, misappropriation or violation of the rights of a third party, not limited to privacy rights, publicity rights, proprietary rights, copyrights, trademarks and/or other intellectual property rights.
 4. The artwork has not been incorporated as part of any contract, agreement or commission with any gallery, studio, institution or person, entered into by the participant, that restricts their ability to comply with these licenses, terms and conditions. If the participant becomes aware that they cannot grant the rights that are stated above then they should notify Brightness Magazine in a timely manner.
- By submitting your artwork, each entrant agrees to these Terms and Conditions.



Devis Grebu

JUDGES

Born in Romania, Devis Grebu studied painting at the Academy of Fine Arts, in Bucharest. In 1964, he emigrated and, in the early 70s, he settled in France, where he acquired French citizenship. Seeking new professional opportunities, he moved to New York in 1986 and remained a United States resident over a period of 10 years. In 1998, he sojourned once again in France before returning to his native country, where he has been living since 2001. But, after a very disturbing moral, political and civic legislative actions of the Romanian Government and the Parliament began developing in Romania, Devis Grebu decided to leave again - for an exile - back in France, his adoptive country, where he lives today.

Professional experience

His art-work has been exhibited all over the world and critically acclaimed for more than 40 years, with one-man shows at National Museums and many renown Art Galleries in the United States, Germany, France, Switzerland, China, Israel, Spain, Romania, Japan, Belgium, Italy, and Iran. His illustrations are internationally known and his work has frequently and consistently appeared in major magazines, newspapers, book-publishing houses and advertising agencies throughout the United States, Europe and Israel. To mention some of them: The N.Y. Times, International Herald Tribune, Washington Post, Time Magazine, Le Monde, Frankfurter Allgemeine Zeitung, Ha'aretz and many others, as well as book publishers, Gallimard, Flammarion, Simon&Schuster, Viking-Penguin etc. and advertising agencies, such as Cline Davis & Mann, TBWA, Grey, Saatchi&Saatchi, JWT etc. Apart from being an illustrator, Devis Grebu has worked as an Art Director for three magazines and managed his own Graphic Design Studio for about 10 years. He has designed postage-stamps, international trade-fair stands (for major companies and even for countries), commercial ads, playing cards, (haute-couture) fashion illustrations, calendars, package designs, posters and brochures, logos and medals, short animated TV movies, etc.

Read More: www.devisgrebu.com



A good illustration must be read, not only watch it. Vocation starts with a special gift to express it. Liking the unknown not yet discovered, the way to discover yourself! The aim is to transpose - through metaphors - a text or any concept, into a dense visual symbol. Using aesthetic means of expression and an exploration of our contemporary myths imprinted with humour will distance you from a repetitive «specialisation». There are two kinds of ideas: those who come by themselves and those after conscious thought. Don't try to look or act «original»...it should come by losing contact with some «realities». The STYLE is the path along which you discard inessential things/sides that obstruct your vision. I, truly appreciate those fabulous inventions - the «computer» as well the «internet»- but... not, if they are used as substitutes of true emotions, personal taste, human intelligence! Only as our subordinates, helping workmates, instead us to become their slaves.



Brian Grimwood

JUDGES

Brian Grimwood was quoted by Steve Heller in PRINT magazine as having changed the look of British Illustration.

He has worked for such diverse clients as The Beatles / ASDA / The Proms / NY Times / Sony and most famously did the Johnnie Walker logo....

He has lectured in China / Australia / America / Singapore and Norway....

He is a patron and founding member of The Association Illustrators and owns England's foremost illustration agency The CIA.

As a role-model for young creatives there are few as long-established as Brian. Of his generation of image-makers there are very few to have risen to prominence and then remained at the top of their game. The main driver of Brian's success has been the ability to adapt and develop throughout his career, never resting on his laurels or settling for the repetitive use of a single visual hook. Anyone working in a creative discipline can learn a great lesson from this - diversity is key.

Read More: www.briangrimwood.com



To make it interesting it needs to break the rules ... Sometimes it doesn't even matter that you don't draw that well.... but it helps ... it's the passion and content is what is all about... Have something to say and make it exciting to look at ...



GLENDASBURELIN

JUDGES

Born in Pordenone in 1972, she studied advertisement graphics and photography. Following her love for drawing, she approached the world of editorial illustration for children, publishing more than 40 books with Italian, European and international publishing houses. She is also very passionate about artistic research, and she uses various techniques such as painting, ceramics and resin. Apart from various illustration exhibitions, she has displayed her work at various events and personal contemporary art exhibitions, both in Italy and abroad, and in collectives of artist's books. She has taken part in a number of illustration exhibitions including the following: the Illustrators' Exhibition within the Bologna Children's Book Fair; the Portuguese Biennale "Ilustrarte 3" and "Ilustrarte 4"; "Le immagini della fantasia" in Sàrmede (Italy).

Read More: www.glendasburelin.blogspot.com



In a children's book, illustration together with the text plays a very important role, because it helps the child understand the story better, but also accompanies him through an aesthetic as well as cognitive journey. For me, illustrating a book means taking the child by the hand and offering him an experience in which to experiment emotions, to understand and elaborate the reality that surrounds him.

Mine is a symbolic, metaphorical language that takes into account the child's perceptive and cognitive mechanisms: the metaphor does not tell a direct reality, but represents a fantastic place where the child recognizes those sensations, those emotions as his, and is able to understand them. I like to depict a world in which everyone can rediscover sensations, memories, dozing sides in their own unconscious and feel that they have a value of universality. Therefore, the themes I hear most are those related to the sphere of feelings and relationships, the universality of human values and the condition of living beings in relationship with the environment and nature.



Masoud Mojaveri Agah

JUDGES



Every picture is a system of enunciation which is enunciated through the enunciator's point of view; this system of enunciation with icons, symbols and codes creates meaning. Pictures are able to make different acts and organize a narrative course. Sometimes, pictures play a medium role and are objects which lack specific worldly referents. Sometimes, this medium role can be highlighted and is a way to creating novel objects; meaning that the pictures have the features of being copied, metarepresentation and the replacement of sign-semantic of a picture.

In the modern era, illustrators have started to create books which every of them on its own is a system of different discourses of artists and or a enunciators on different objects and subjects by combining and conflating approaches of illustrators and authors and philosophy of thinkers and philosophers in the last fourth decades of twentieth century and also, ideas and thoughts which are outcome of the contemporary era. Using icons, symbols and codes and also, visual organization, these works called authorstrated organize visual narratives which are unique.

The best of these works can be found in author-

His life as an artist began when he started illustrating an alien world he created in his mind based on the small town he grew up in which is aptly named the "City of Silver Rain".

As a teenager, he first became acquainted with Persian and world literature and continued his intellectual path by entering the visual arts conservatory. He graduated from the fields of graphics, illustration and philosophy of art, but his specialty is the philosophy of semiotics (the study of symbols). In 2015, he published a book aimed at illustrators of all levels and children's book authors. He is a faculty member in a university and has been researching in his fields for the past 15 years. He is an art director, a member of the editorial board, and the in charge of illustration division of several publications specialized in children's literature.

strated books, graphic novels and comics; works of which authors and illustrators are the same person and the created work is the result of thoughts, ideas and opinions which authostrators organize and illustrate. In fact, authostrating is an unparalleled form of the art of illustrating which communicates through the language of illustration in terms of visual facts and qualities. In spite of the simplicity of this artistic form in its appearance, it is rich, multilayers and complicated, and represents human and ontological objects and subjects through the perspective and point of view of the creator of the book. The most important work of the authorstrator is to strike a balance in changing an idea or designing a subject to a system of a visual discourse, and on this way, the authorstrator comes up with novel combinations and narratives through representation, metarepresentation and replacements of signs. Thus, the viewer is faced with 'philosophy through the language of picture', reading the system of enunciation. A philosophy which puts the individual expression of the artist in superiority, and the most obvious representation of it can be observed in personal organization of the picture or the artist's personal signature in these books.



The Poster Illustrator for Brightness Award



ELEONORA SIMEONI

Eleonora Simeoni, illustrator and artist born in 1995 in Bassano del Grappa.

she studied at the Academy of Fine Arts in Bologna.

Fascinated by all that is surreal and poetic, his subjects are born from the passion for surrealism, Nordic art, esotericism, books (bestiaries, novels, poems, stories).

his poetics is "a parallel world where things do not appear as we see them".

Read More: www.behance.net/eleosimeoni



BRIGHTNESS FOUNDERS



SADEGH AMIRI HANZAKI
CO-FOUNDER AND CEO

PHOTOGRAPHER & ART DIRECTOR



NARJES MOHAMMADI HASMIK
CO-FOUNDER AND EDITOR IN CHIEF

ILLUSTRATOR & ART DIRECTOR



BRIGHTNESS DIVISIONS



Brightness is founded by Narjes Mohammadi (Hasmik) and Sadegh Amiri in 2016 as a digital magazine to present exclusive interviews with contemporary illustrators, who are so professional at their job with many valuable experiences which could help young artists. Alongside, it promotes current projects around the world with reviews and criticisms.



Brightness Studio (BRISTU) is founded by Narjes Mohammadi (Hasmik) and Sadegh Amiri in 2010. BRISTU is a multidisciplinary creative team, working on a wide range of design. Creating solutions in all the areas, from Website and magazine design to product design.



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.

Brightness Award

THE SECOND BRIGHTNESS ILLUSTRATION AWARD

The Brightness competition is a non-profit event open to both amateur and professional artists from any country. The aim is to give artists the ultimate platform to develop their passion and career in the illustration sector. Finalists will benefit from exhibiting, and showcasing their work to art critics and art directors.



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www.brightnessaward.com