



BINOCLE MEETS THE ILLUSTRATOR

VENDI VERNIC

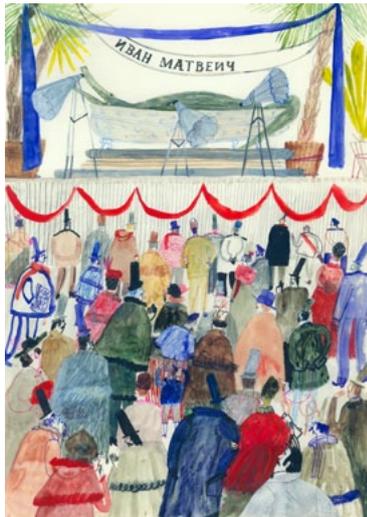


IN THIS SERIES, BINOCLE TRIES TO GRASP THE CORE OF WHAT AN ILLUSTRATOR INSPIRES AND THRIVES IN 10 QUESTIONS.

I DISCOVERED VENDI VERNIC'S WORK AT THE 2018 BOLOGNA CHILDREN'S FAIR AND WAS INSTANTLY CHARMED BY THE BEAUTIFUL, SUBTLE LINES, THE MULTIPLICITY OF TECHNIQUES, THE HUMOROUS WAY VERNIC TELLS THE STORY, THE ENSORIAN FIGURES (DOES SHE KNOW ENSOR?) AND THE WAY SHE PUTS ON PAPER THE FEELING OF A WHOLE 'ÉPOQUE'! VERNIC WON THE FIRST PRIZE!

1. WHAT INSPIRED YOU TO MAKE THE DRAWINGS YOU SHOWED IN BOLOGNA? WHAT WAS YOUR SOURCE OF INSPIRATION?

I AM A BIG FAN OF RUSSIAN LITERATURE, SO I INTENTIONALLY LOOKED FOR SOME INTERESTING, LESS KNOWN STORY, AND FOUND "THE CROCODILE" BY DOSTOEVSKY. IT IS HUMOROUS, A BIT CYNICAL, AND IT HAS VARIETY OF CHARACTERS AND AMBIENTS TO PROVIDE GOOD MOTIVES FOR ILLUSTRATIONS, SO I DECIDED TO BASE WORKS ON IT. I STARTED A SERIES OF FIVE ILLUSTRATIONS AS SELF-INITIATED AND (YET) UNPUBLISHED PROJECT, SENDING THEM TO BOLOGNA WAS KIND OF A TEST TO GET FEEDBACK ON THE QUALITY OF THE WORKS, AND I HAVE PLANS TO ILLUSTRATE THE WHOLE STORY.



2. WHAT DO YOU DO BESIDES YOUR ART THAT INSPIRES YOU?

I HAVE A MA DEGREE IN GRAPHIC AND FINE ARTS, I WORK AS A FREELANCE GRAPHIC DESIGNER, AND WHEN I DON'T ILLUSTRATE, I OFTEN MAKE WORKS IN SOME OTHER MEDIA. BESIDE VARIOUS FORMS OF ART, LIKE MUSIC AND MOVIES, I AM INSPIRED BY BITS FROM EVERYDAY LIFE, NATURE, AND SCIENCES LIKE ASTRONOMY AND ASTROPHYSICS. I LIKE FINDING THEMES AND INSPIRATION IN UNEXPECTED PLACES.

3. IS THERE AN ARTIST THAT INSPIRES YOU OR WHOSE WORK HELPED YOU TO FIND YOUR OWN VISUAL LANGUAGE?

MY ABSOLUTE FAVORITE IS PAUL KLEE, CLOSELY FOLLOWED BY CY TWOMBLY. THEIR WORKS ARE NOT SIMILAR WHEN YOU FIRST LOOK AT THEM, BUT I FIND THAT THEY SHARE SOME AURA OF META-NARRATION AND EMOTIONAL INTENSITY. THEY BOTH INFLUENCED MY VISUAL LANGUAGE AND WAY OF THINKING.

4. WHERE DO YOU WORK? DO YOU HAVE AN ATELIER OF YOUR OWN?

I WORK FROM HOME, CURRENTLY I AM REDOING ONE ROOM TO BECOME A WORKING SPACE, BUT IT IS ALL UNDER CONSTRUCTION, NOW, SO NO PICTURES UNFORTUNATELY! :)

I LIKE TO DRAW SITTING ON A FLOOR WITH ALL OF MATERIALS AROUND ME. QUITE MESSY, THOUGH.

5. HOW DO YOU PROCESS AN IDEA INTO AN ILLUSTRATION?

MY THINKING PROCESSES OFTEN RELY ON ASSOCIATIONS, AND FINDING PATTERNS IN CHARACTERS, SITUATIONS, COMPARING THEM TO OTHER SIMILAR EVENTS. I LIKE TO CONNECT UNEXPECTED STUFF, OR TO INSERT SOME DETAIL OR SMALL SCENE THAT GIVES NEW, SOMETIMES PERSONAL, SUBTEXT TO A WHOLE STORY.



6. ARE THERE THEMES (OR COLORS, COMPOSITIONS, PERSPECTIVES) THAT YOU ESPECIALLY LOVE TO WORK WITH? COULD YOU SAY WHAT IS TYPICAL ABOUT YOUR WORK? HOW WOULD YOU DESCRIBE YOUR STYLE? WHICH MEDIA DO YOU WORK WITH?

I NOTICED I LIKE TO DRAW AS IF I AM WATCHING THE SCENE FROM THE HIGHER GROUND, AND I LIKE TO DRAW MASSES OF PEOPLE LAST COUPLE OF YEARS, WHAT WAS NEVER SO INTERESTING TO ME BEFORE. GETTING THE ATMOSPHERE



IS IMPORTANT TO ME, AT FIRST I WAS MAYBE MORE FOCUSED ON THE CHARACTERS AND MORE MINIMAL IN APPROACH, BUT I AM STILL AT THE BEGINNING AND HAVE MANY MORE TO LEARN AND DEVELOP.

I USUALLY WORK WITH WATERCOLORS, I OFTEN HEAR THEY HAVE SOME ETHEREAL QUALITY IN THEM.

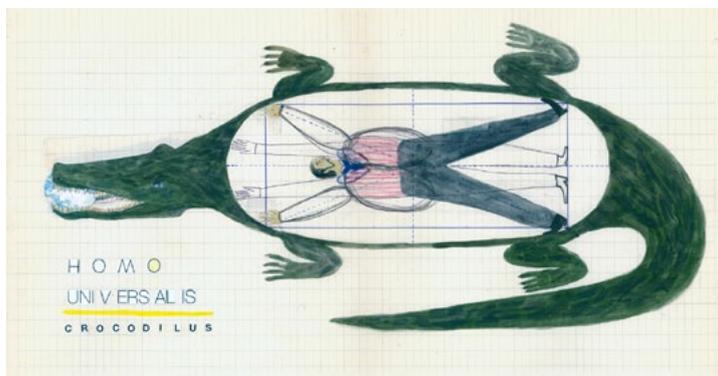
BESIDE WATERCOLORS AND INK, I USE ALMOST EVERYTHING FROM ACRYLIC AND TEMPERA COLORS TO COLLAGE, BALL-POINT PENS, HIGHLIGHTERS... I DON'T WANT TO PUT LIMITS ON MATERIALS I USE, OR EVEN STYLES, WORLD AROUND US IS NOT UNIFORM AND PERFECT, SO WHY FORCE ILLUSTRATIONS TO BE LIKE THAT?

7. IS THERE A PURPOSE WHEN YOU MAKE AN ILLUSTRATION? WHAT DO YOU AIM AT (IF ANYTHING?)

PART OF STUFF I MAKE IS COMMISSIONED OR FOR SPECIFIC CONTESTS OR EXHIBITIONS, AND OTHER WORKS START OUT AS SELF-INITIATED PROJECTS. WHEN I ILLUSTRATE, I SEE IT AS A GIVING A NEW READING TO A TEXT/STORY I BASE MY ILLUSTRATIONS ON. WORKING ON SELF-INITIATED ILLUSTRATIONS GIVES YOU FREEDOM TO MAKE IT WITHOUT COMPROMISING, WHICH I FIND AS A VERY IMPORTANT ELEMENT IN DEVELOPING MY WORK.

8. DO YOU HAVE A READER IN MIND WHEN YOU WORK? IF SO, WHAT DOES THIS READER LOOK LIKE?

WELL, IN ABOVE MENTIONED CASES I TAKE ONLY MYSELF AS A POTENTIAL READER, BUT REACTIONS TO MY WORKS SO FAR HAVE TAUGHT ME PEOPLE CAN REALLY SURPRISE YOU, AND NOT TO HAVE PREJUDICES OR PRE-IMAGES.



SELECTION OF HER WORKS, PUBLISHED AND UNPUBLISHED, CAN BE FOUND ON HER BEHANCE:

WWW.BEHANCE.NET/VENDI_VV

YOU CAN ALSO FIND VENDI ON INSTAGRAM: @VENDIVER AND AT CARGO COLLECTIVE PLATFORM:

WWW.CARGOCOLLECTIVE.COM/VENDIVV



I AM AWARE THAT WHAT I DO IS NOT SOMETHING VERY TYPICAL, OR EVEN MAYBE VERY APPROACHABLE TO GREATER PUBLIC, BUT I COME FROM SMALL COUNTRY WITH RATHER SPECIFIC SITUATION REGARDING IMPORTANCE OF VISUAL ARTS AND CULTURE, SO I MIGHT BE WRONG, IN ONE WAY OR ANOTHER. I GO WITH THE IDEA MY WORK WILL FIND ITS PUBLIC, AS SMALL OR AS GREAT IN NUMBER.

9. WHAT DO YOU FIND ESSENTIAL IN AN ILLUSTRATION?

TO SUCCESSFULLY TELL A STORY, WITH ITS FORM AND CONTENT, AND TO EMPOWER READERS TO GET NEW PERSPECTIVES ON WHAT EVER THEY READ, OR SEE, EVEN IN EVERYDAY LIFE.

10. ARE THERE ANY ARTIST-ILLUSTRATORS THAT YOU LOVE AND YOU WANT US TO KNOW ABOUT?

SVJETLAN JUNAKOVIĆ, WHO WAS MY PROFESSOR AT ACADEMY OF FINE ARTS, WAS OF A GREAT INFLUENCE ON ME, HE LITERALLY TRANSFORMED THE IDEA OF ILLUSTRATION IN CROATIA.

THERE ARE MANY, MANY GREAT ILLUSTRATORS I CAN THINK OF, BUT I HAVE TO MENTION LAURA CARLIN AND RYAN PELTIER, AS TWO WHOSE WORKS I FIND REALLY EXCITING AND INSPIRATIONAL.

VENDI HASN'T PUBLISHED ANY INTEGRAL ILLUSTRATED BOOKS, BUT SHE PUBLISHED IN VARIOUS MAGAZINES (MILK MAGAZINE X HONG KONG, LE MONDE DIPLOMATIQUE - SERBIAN EDITION), AND SHE DID ILLUSTRATIONS AND GRAPHIC DESIGN FOR MANY POSTERS, PUBLICATIONS ETC.



FROM THE SERIES: "I HATE ART (BUT WHAT'S ART GOT TO DO WITH IT?)."