

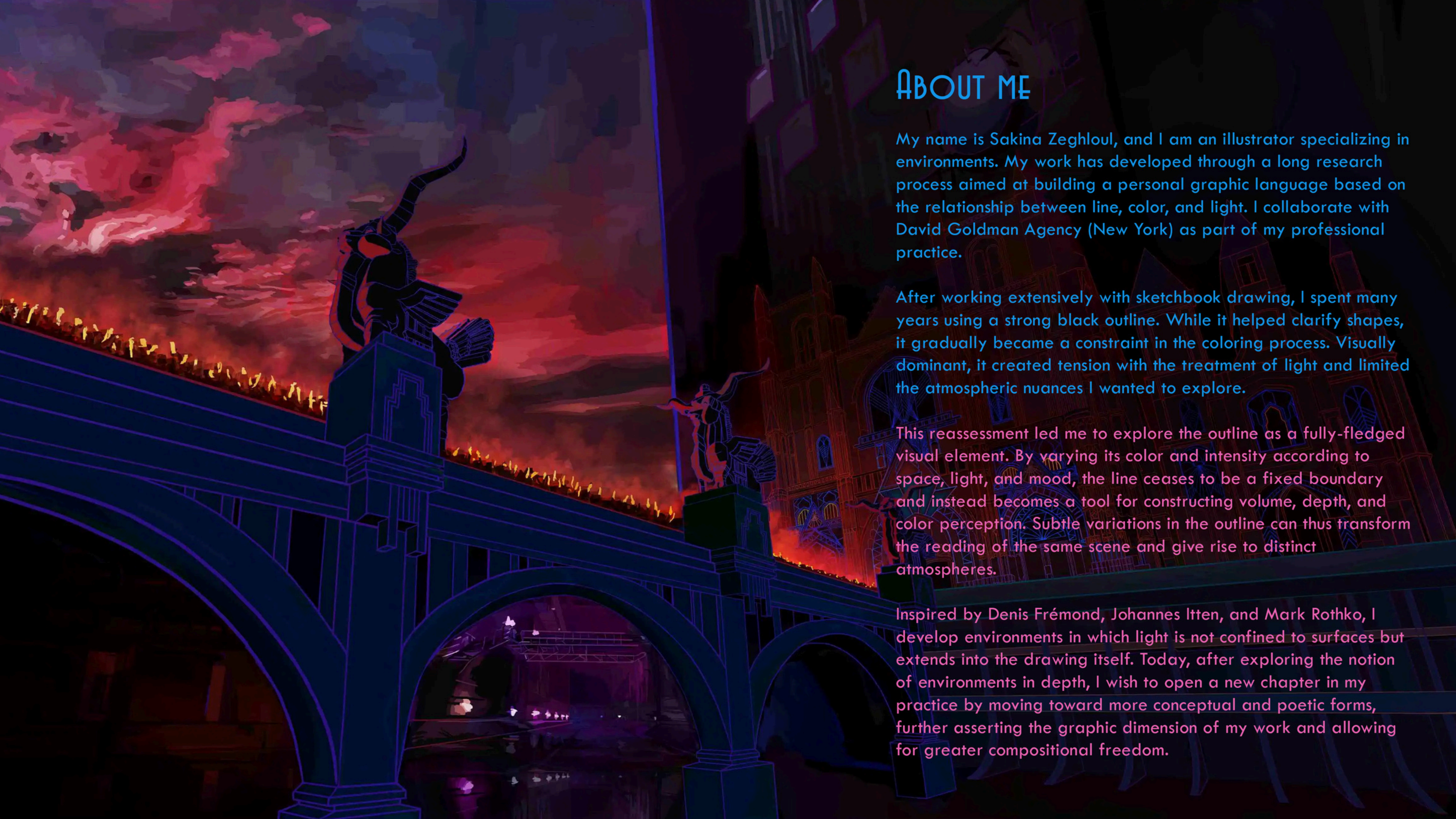
SAKINA ZEGHLOUL

DIGITAL ARTIST
MULTIMEDIA DESIGNER

STORYTELLING

PORTFOLIO

Environmental Illustration
Concept Art for animation, video games, and publishing
Books, magazines & playlist covers
Visual editing storytelling



ABOUT ME

My name is Sakina Zegloul, and I am an illustrator specializing in environments. My work has developed through a long research process aimed at building a personal graphic language based on the relationship between line, color, and light. I collaborate with David Goldman Agency (New York) as part of my professional practice.

After working extensively with sketchbook drawing, I spent many years using a strong black outline. While it helped clarify shapes, it gradually became a constraint in the coloring process. Visually dominant, it created tension with the treatment of light and limited the atmospheric nuances I wanted to explore.

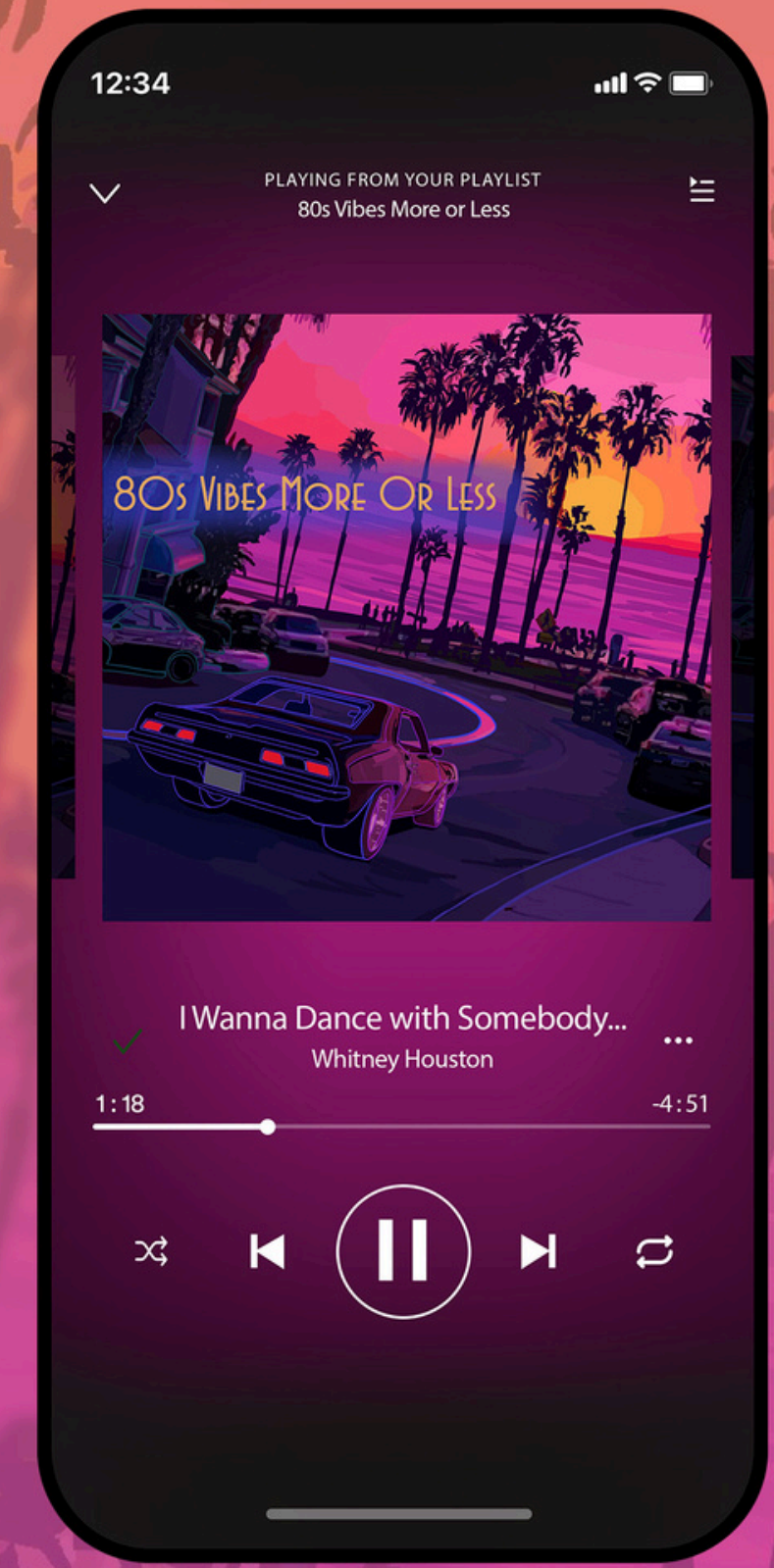
This reassessment led me to explore the outline as a fully-fledged visual element. By varying its color and intensity according to space, light, and mood, the line ceases to be a fixed boundary and instead becomes a tool for constructing volume, depth, and color perception. Subtle variations in the outline can thus transform the reading of the same scene and give rise to distinct atmospheres.

Inspired by Denis Frémond, Johannes Itten, and Mark Rothko, I develop environments in which light is not confined to surfaces but extends into the drawing itself. Today, after exploring the notion of environments in depth, I wish to open a new chapter in my practice by moving toward more conceptual and poetic forms, further asserting the graphic dimension of my work and allowing for greater compositional freedom.

80s VIBES MORE OR LESS

Spotify
playlist

This illustration draws inspiration from the retro 1980s aesthetic, blending the atmospheres of Drive (Los Angeles) and GTA: Vice City (Miami). With palm trees, neon lights, muscle cars, and a stylized urban mood, it evokes a fantasized vision of iconic American coastal cities. A personal tribute to a visual culture shaped by speed, saturated colors, and synthwave nostalgia..



MAGESTIC AUTUMN

Spotify Playlist

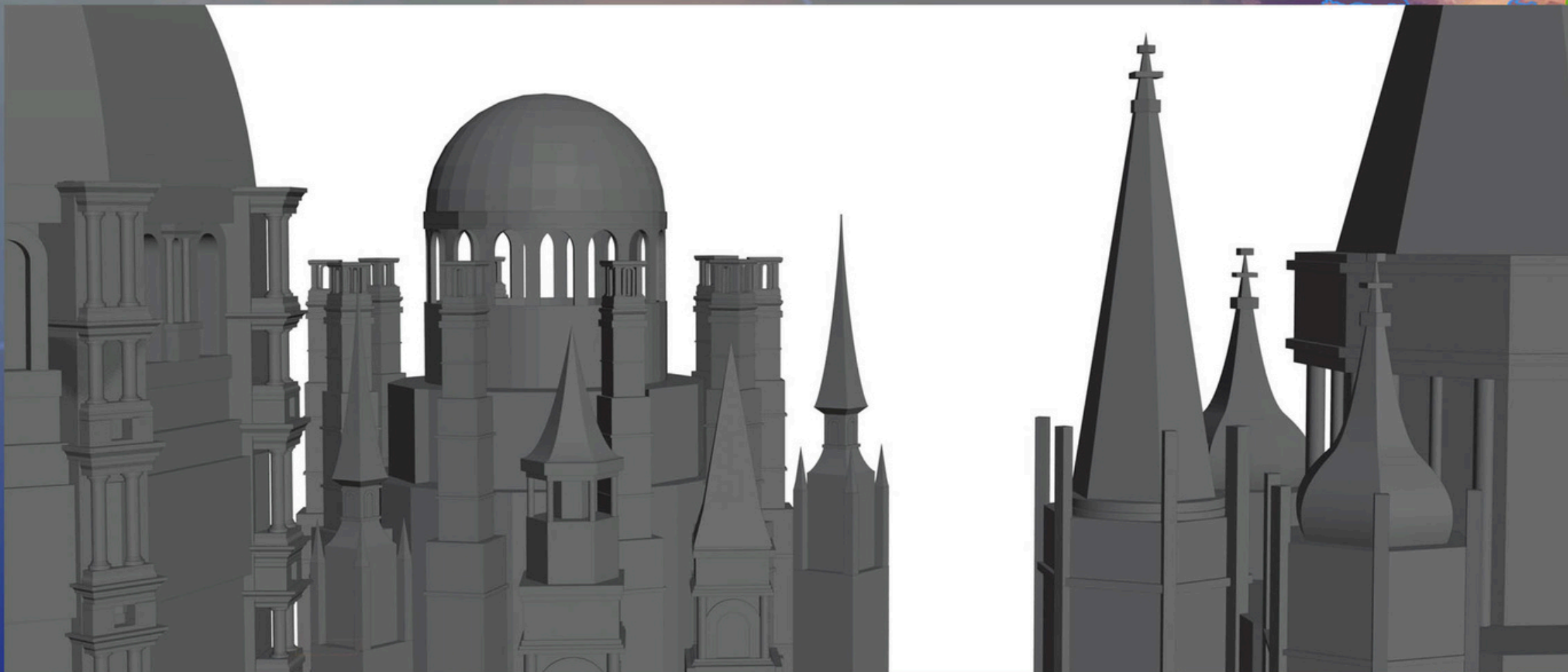
A captured autumn moment in a soft, cinematic atmosphere. Rain still shimmers on the street, warm lights glow through the windows, and the mist sets a dreamy backdrop. This illustration was created as a cover for a playlist of jazz and crooners _ a comforting soundtracks for autumn evenings. An invitation to slow down, embrace the season's colors, and let the melodies warm the room.





City in the Sky

From Concept Art to Spotify Cover



City in THE Sky

This illustration explores an imaginary city suspended above the clouds, bathed in the soft light of a shifting sky. I wanted to create monumental, timeless architecture—both Gothic and dreamlike—as if it had emerged from a dream or an ancient myth.

The buildings rise toward the sky with exaggerated verticality, accentuated by spires, domes, and turrets.

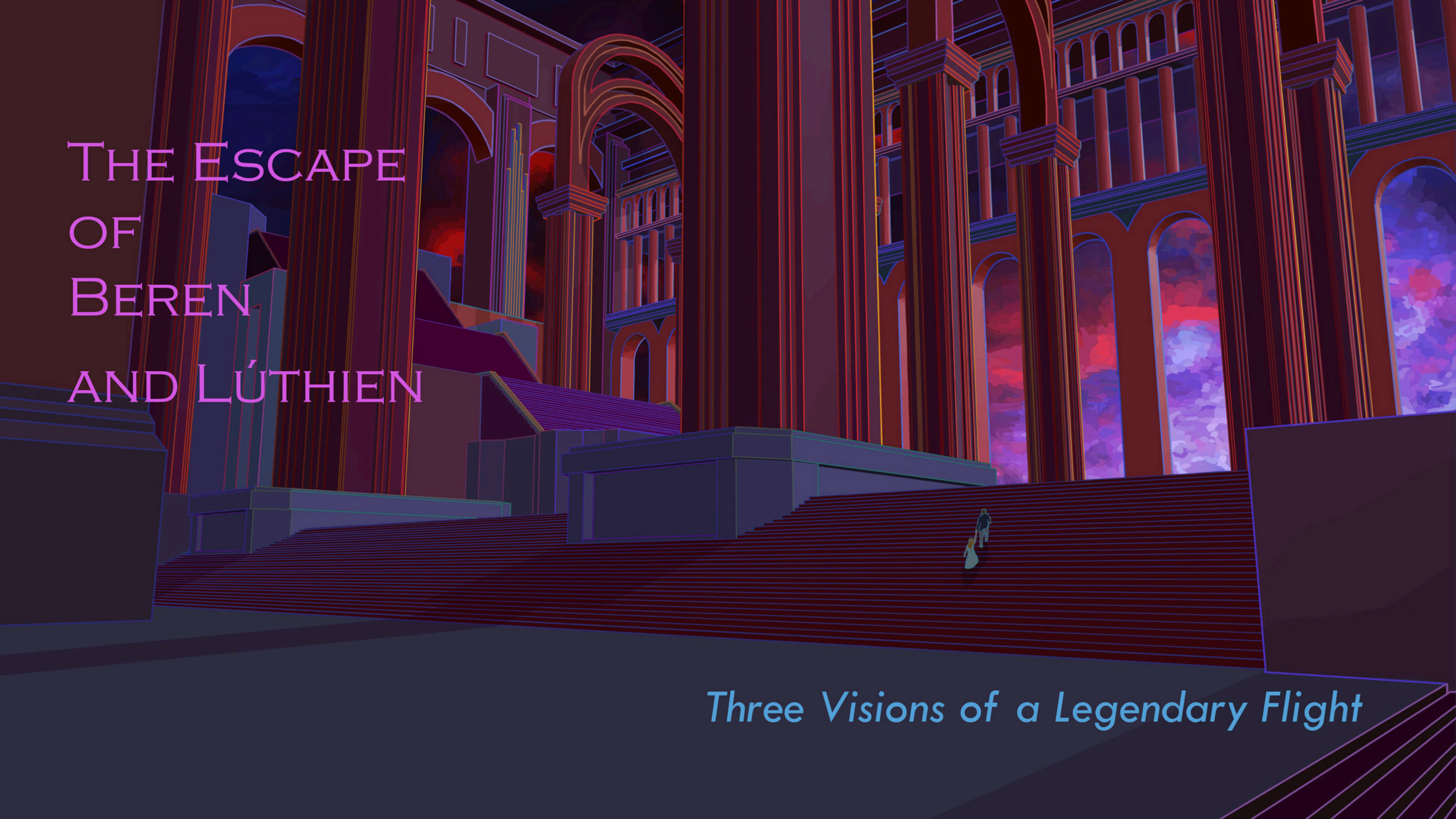
Every line, every silhouette contributes to evoking a sense of elevation, silence, and mystery. The light of dusk (or dawn) plays a central role: it sculpts the forms, softens the contrasts, and gives the scene a suspended, almost sacred atmosphere.

MORNING Chill

Spotify Playlist

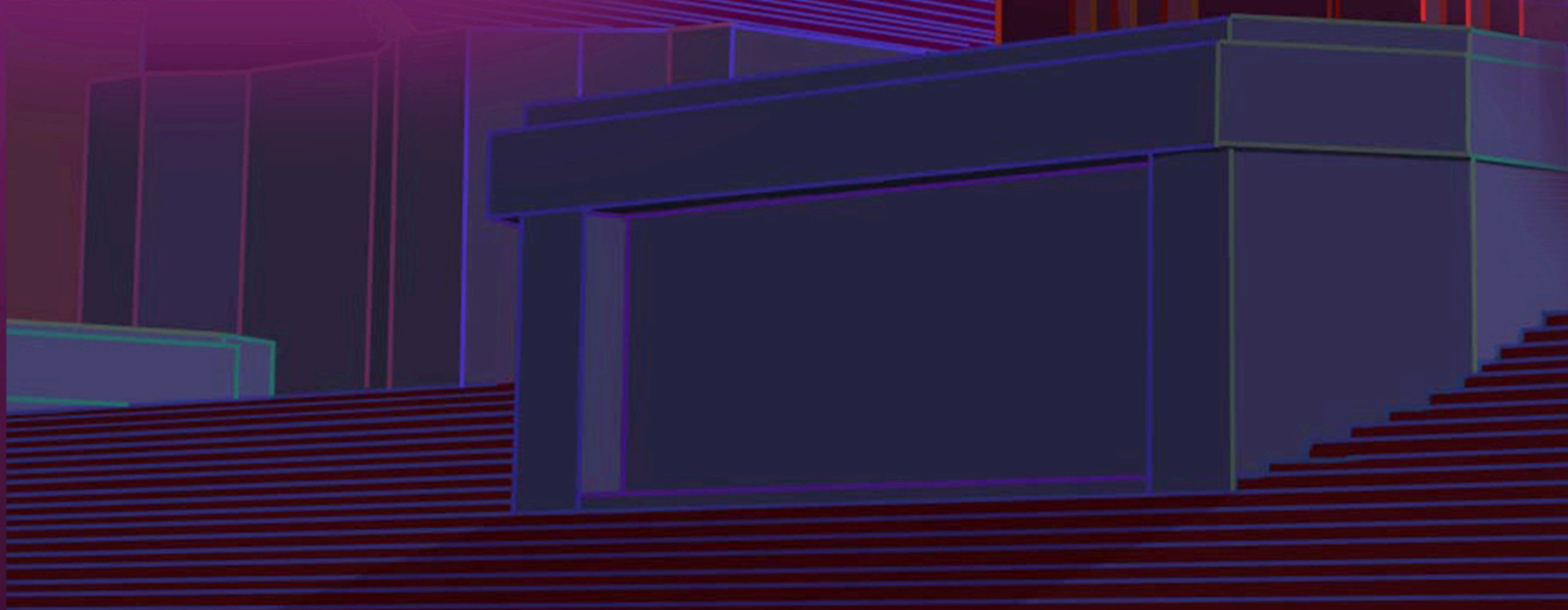
Let the soft melodies
of jazz and soulful
R'n'B guide you into
a peaceful morning





THE ESCAPE OF BEREN AND LÚTHIEN

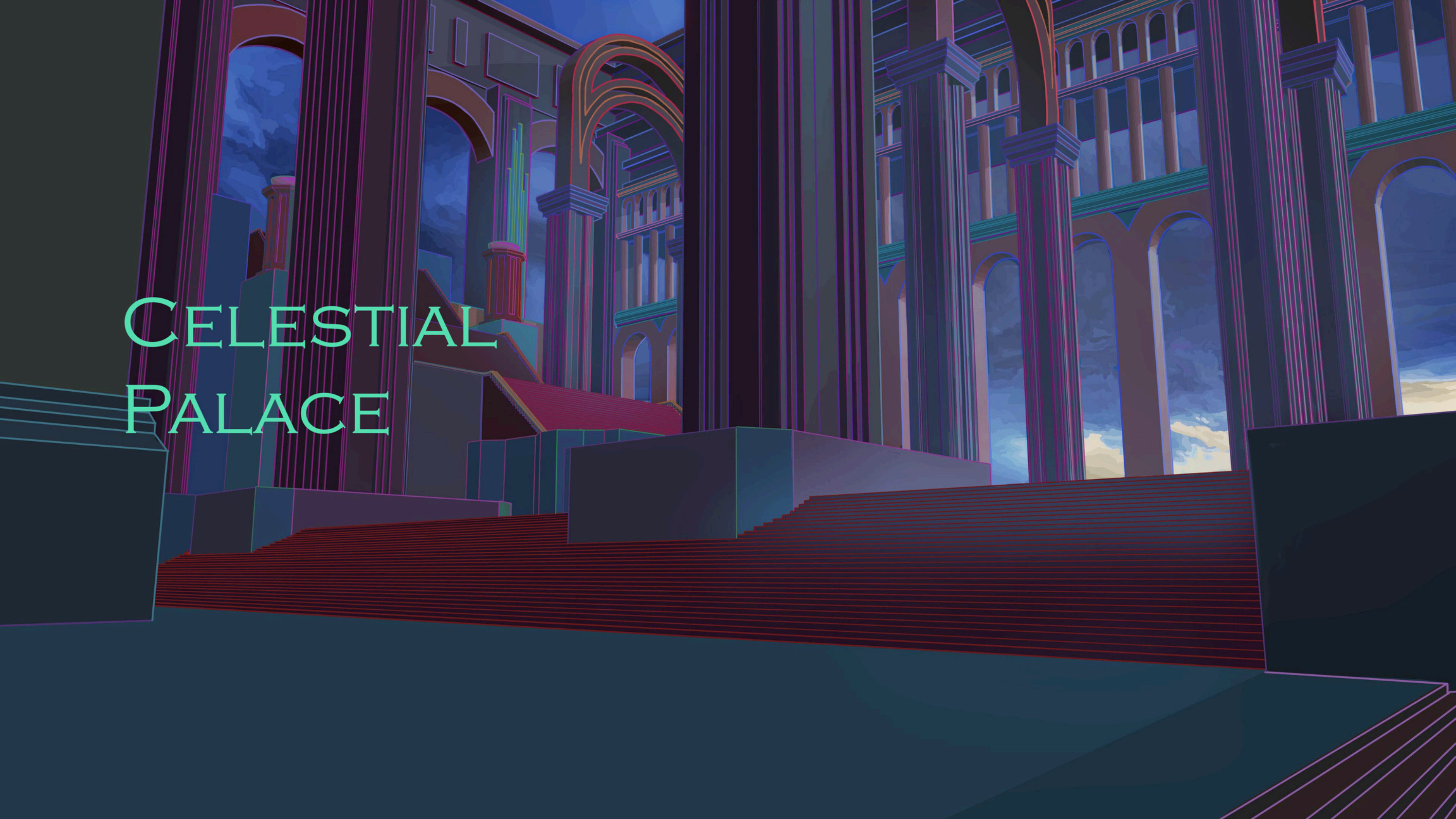
Three Visions of a Legendary Flight



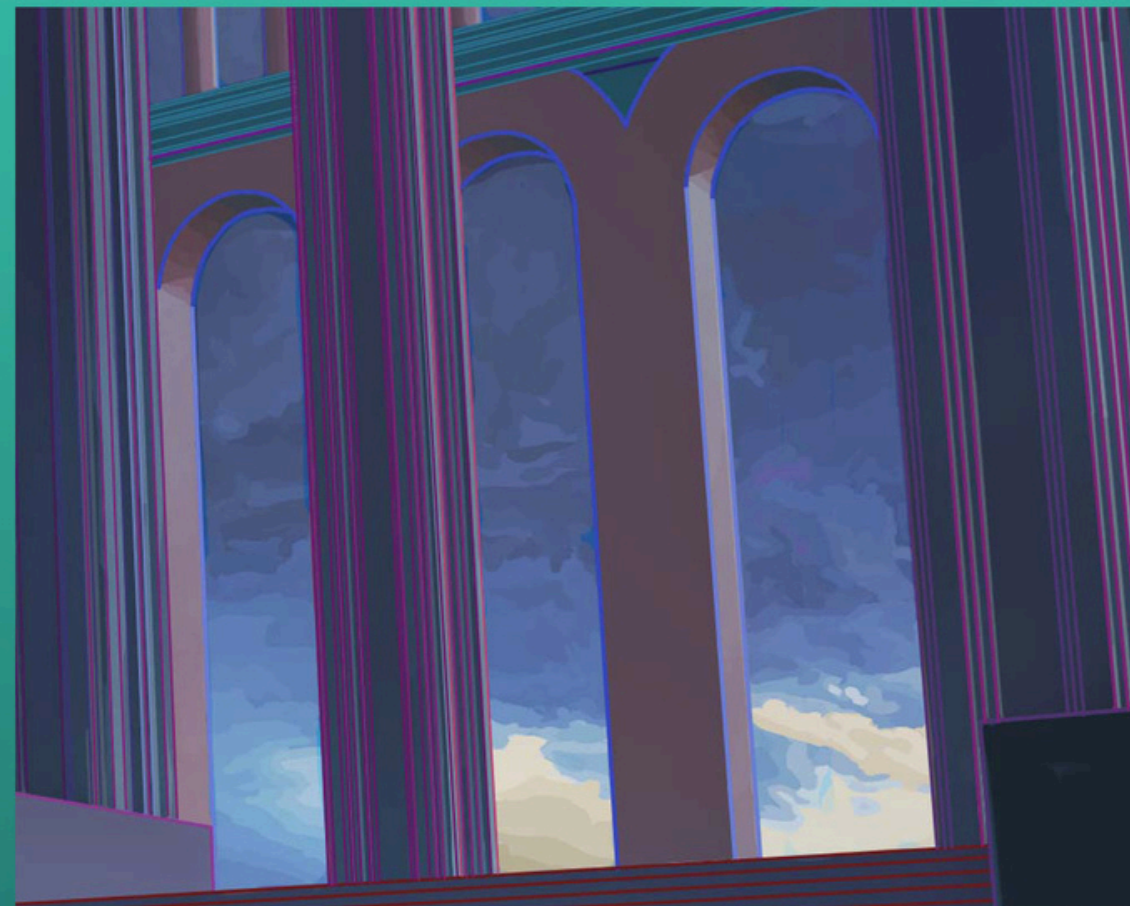
THE ESCAPE OF BEREN AND LÚTHIEN

Monumental architecture, composed of vertiginous staircases and massive columns, structures the space around verticality and emptiness. This cold, uninhabited setting heightens the dramatic tension: every step seems to risk awakening the enemy. It creates the impression that the escape unfolds discreetly, hidden from view, in a suspended calm. This visual silence echoes the sleep of Morgoth, lulled by Lúthien's song, which allows the two protagonists to flee the depths of Angband.

Inspired by The Silmarillion, the scene depicts the escape of Beren and Lúthien in a frozen atmosphere. The stripped-down environment, detached from the traditional visual codes of Middle-earth, emphasizes their isolation and the fragility of their ascent. It refocuses the viewer's gaze on the ordeal itself, rather than on the identity of the place.



CELESTIAL PALACE



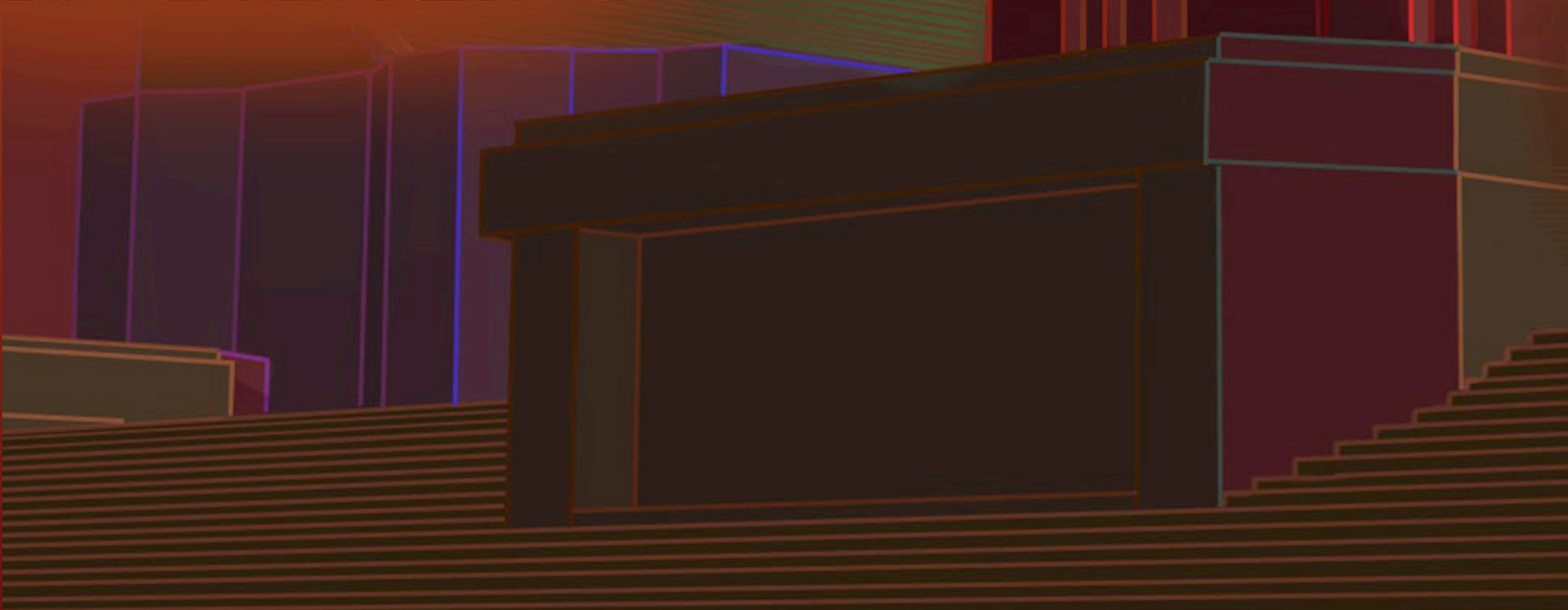
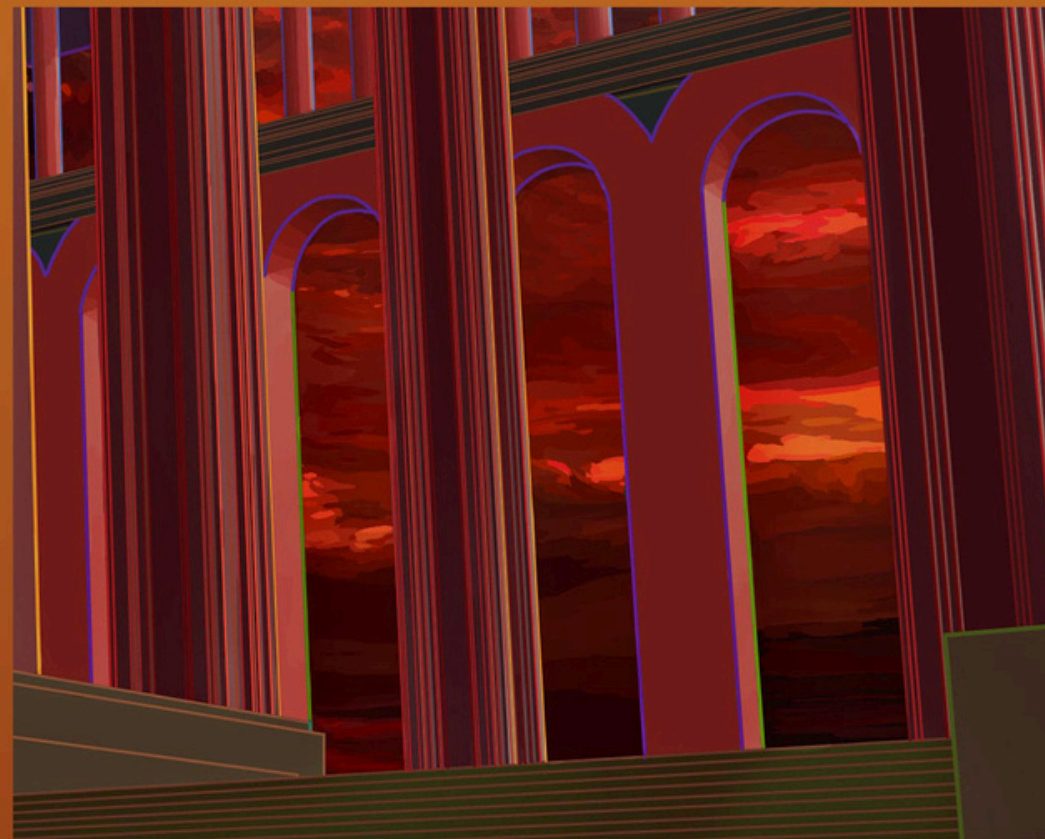
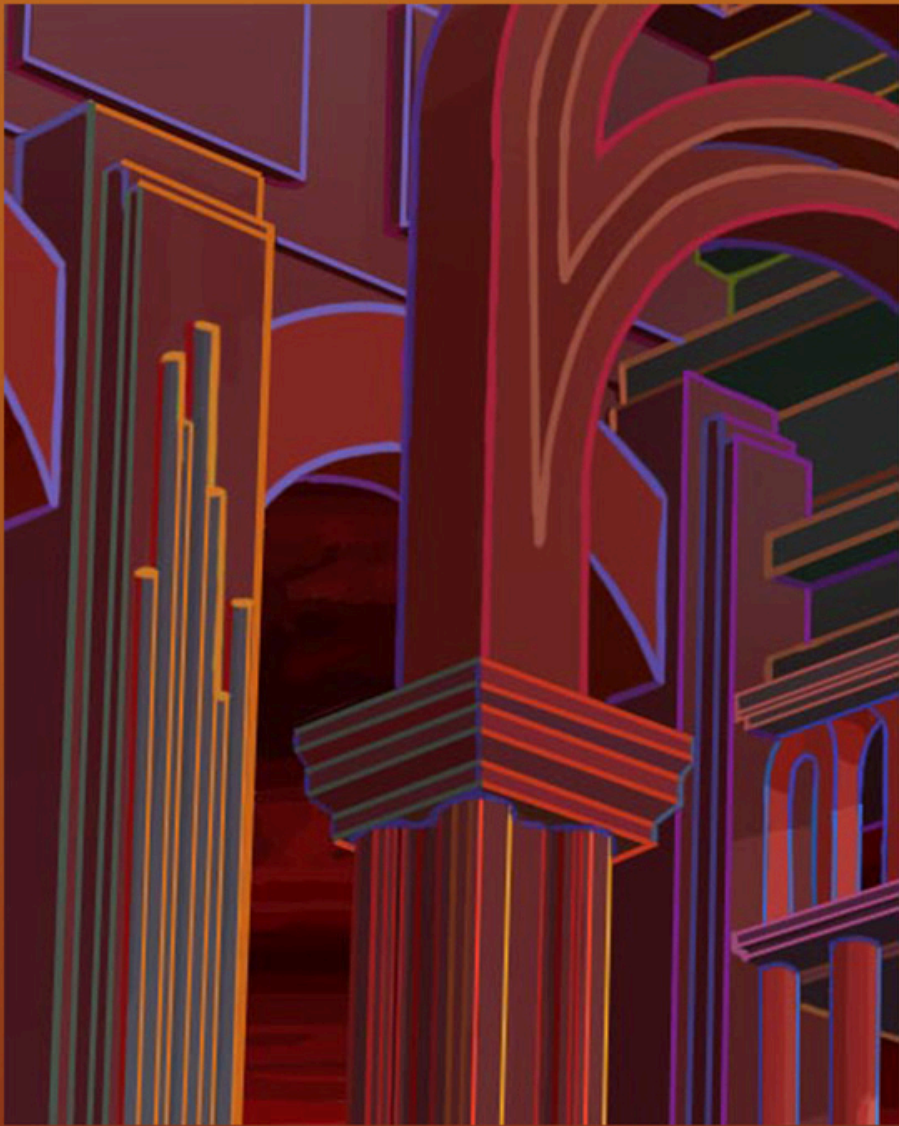
CELESTIAL PALACE

The entire scene is shrouded in a light mist and bathed in cold light, evoking a high altitude. The atmosphere, influenced by the work of Denis Frémond, is built around a sense of suspension. No movement or sound seems perceptible. The place appears silent and imposing, devoid of temporal or narrative markers.



ANGBAND,
BELLY
OF
DREAD





ANGBAND, BELLY OF DREAD

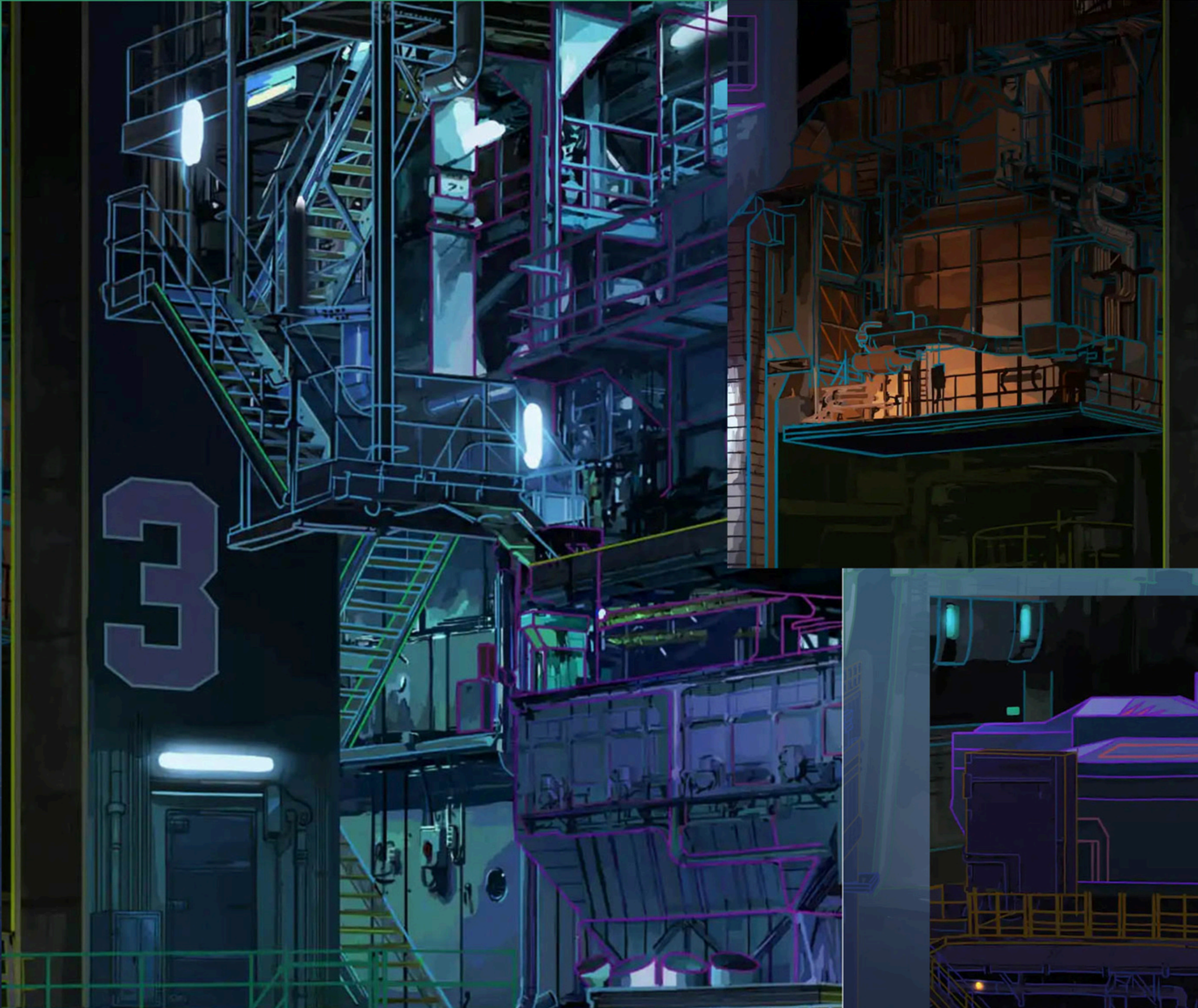
The scene suggests the moment when the disappearance of the Silmaril is about to be discovered, and when Morgoth's wrath threatens to erupt like a gathering storm. The anxiety of Beren and Lúthien, lost within an immense setting that seems to stretch into infinity, further heightens the dramatic tension of the scene. Their tiny silhouettes, isolated within this vast and menacing world, underscore their fragility in the face of the imminent threat.

The image does not seek to depict the place in a literal manner, but instead offers a symbolic and introspective interpretation, in which dramatic intensity and the characters' solitude are brought to the fore. The isolation of Beren and Lúthien within this frozen, volcanic environment—almost on the verge of eruption—exacerbates the suspense and the precariousness of their escape.

SPATIAL BASE



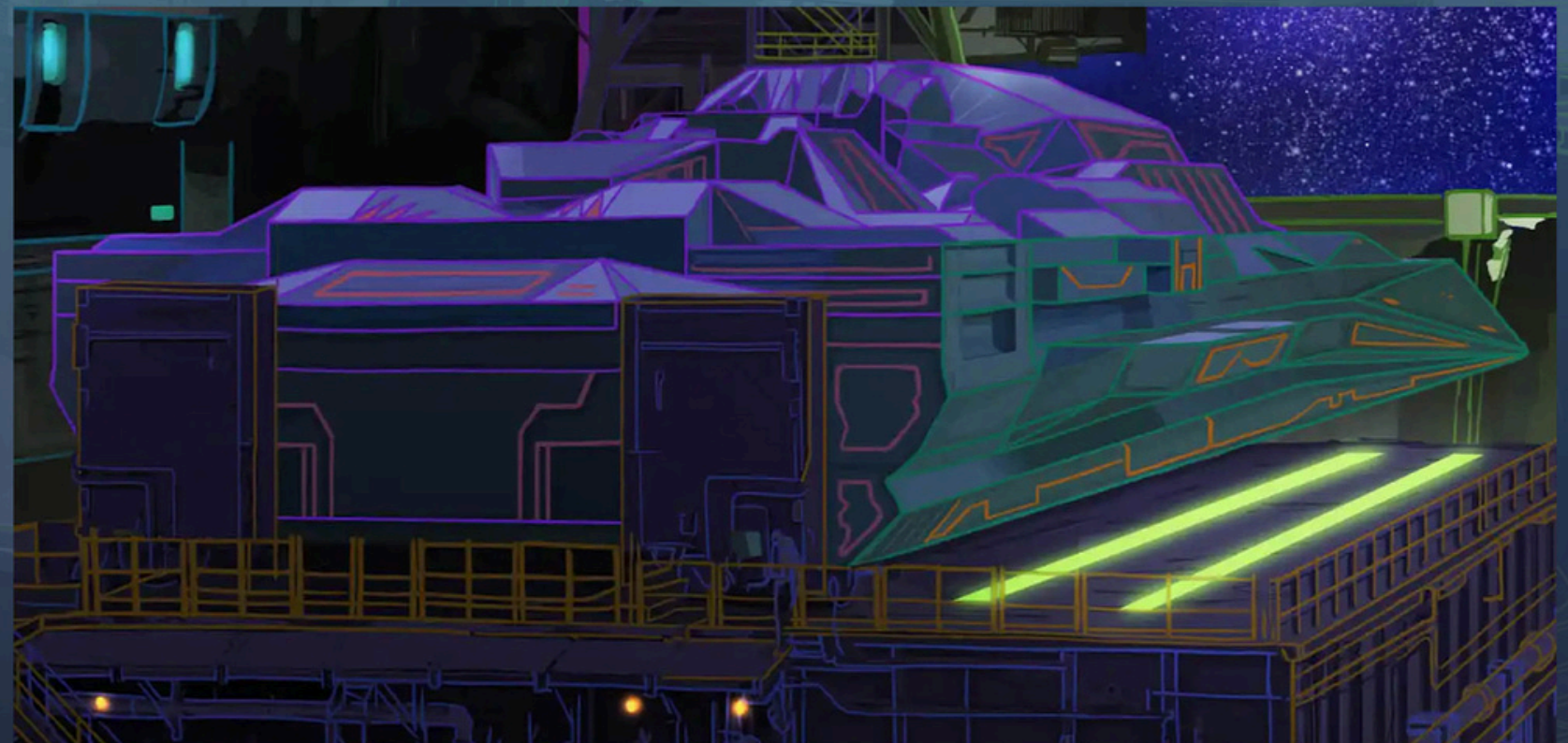
The colored line, shaping volumes and acting as pattern

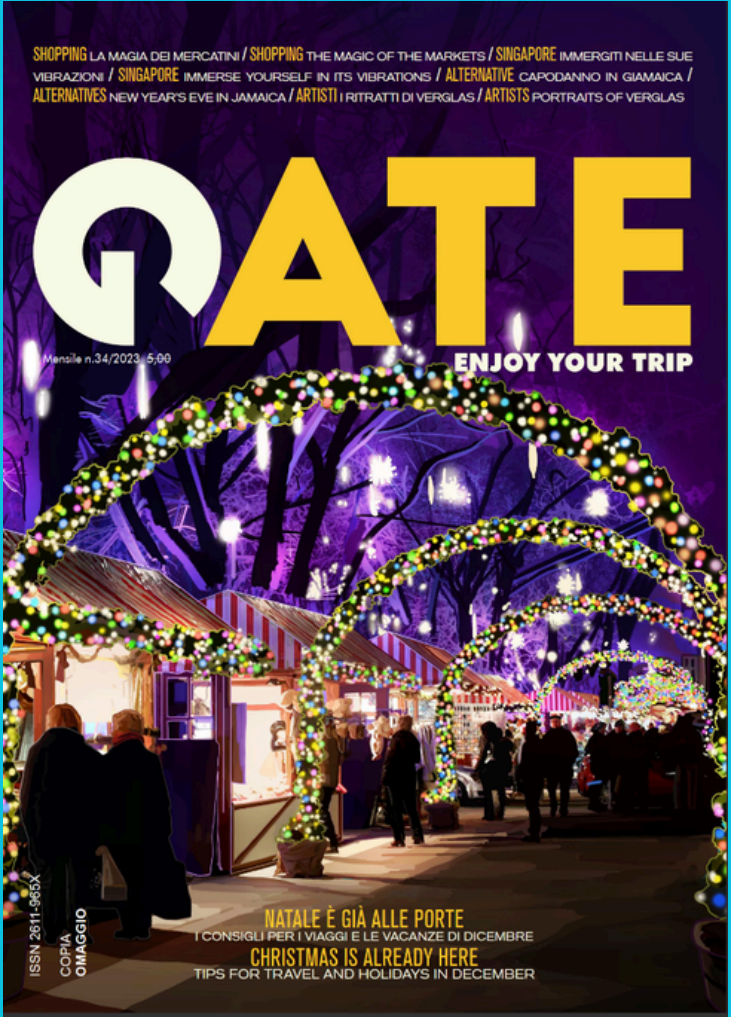


SPATIAL BASE

This illustration depicts a space station. The challenge of this work was to use coloured outlines in two distinct ways: sometimes as a graphic pattern, and sometimes to define perspective and structure the volumes. Finding the right balance between these two functions was the main difficulty.

The colour of the outlines is deliberately more saturated in the most graphic or brightly lit areas, and darker in the background elements, in order to enhance depth and contrast.







I designed these magazine covers as windows open to the world, carrying the promise of an adventure to live. At the same time, they often reflected Italian cultural news. Distributed at Rome airport, these covers were built around two main themes: escape and culture.

VISUAL ANALYSIS

Reading Images, Uncovering Meaning.

A series of visual analyses dedicated to the photographs of Albert Watson.

Through a series of video essays that I produced for Fp Studio International, on Instagram, I explore composition, symbolism and visual storytelling in Albert Watson's photography.

Each analysis combines artistic direction, visual research, writing, editing and music to reveal new ways of reading an image.

● IDENTITY / REFLECTION

Exploring the construction of identity, the duality of the reflection, the mask, self-awareness, and the multiple facets of a single individual.

● LINEAGE / TRANSMISSION / DIVINE HERITAGE

Visible or invisible inheritances, lineages, memory, traditions, symbolic structures, and everything that is passed down from one generation to the next.

● THE ACT OF BECOMING

Images that depict transformation: becoming, transition, metamorphosis, the construction of the self, or a change of state.

● THE SHADOW / THE DISSOLUTION

Photographs in which shadow, erasure, disappearance, ruins, symbolic death, or the dissolution of identity emerge.



Isabella Ferrari - Actor, Casadante Restaurant, Mirror, Reflection, Cigarette

Photographs © Albert Watson - Used with permission.

SHIVA AS LORD OF THE DANCE

● THE ACT OF BECOMING



ROMA CODEX - POINTS OF ENTRY

Shiva Nataraja, the "Lord of the Dance," is one of the most celebrated representations in Hindu thought. Shiva's dance is far more than a physical movement: it gives form to the order of the cosmos.

By striking the ground with his foot, Shiva establishes the space in which life can unfold, while the rhythm of his dance sustains the balance between creation, transformation, and destruction. The world is never static; it exists because it is continually recreated. Beneath his right foot lies the demon Apasmara, the embodiment of ignorance, forgetfulness, and spiritual darkness. Shiva does not destroy him; instead, he keeps him underfoot so that knowledge may emerge. Light does not replace darkness—it prevails over it without ever causing it to disappear completely.

Every part of his body contributes to this cosmology. In his upper right hand, the damaru, the small hourglass drum, marks the primordial rhythm from which the universe is set into motion. In his upper left hand, the flame symbolizes the fire of transformation and knowledge, capable of dissolving the old to make way for the new.

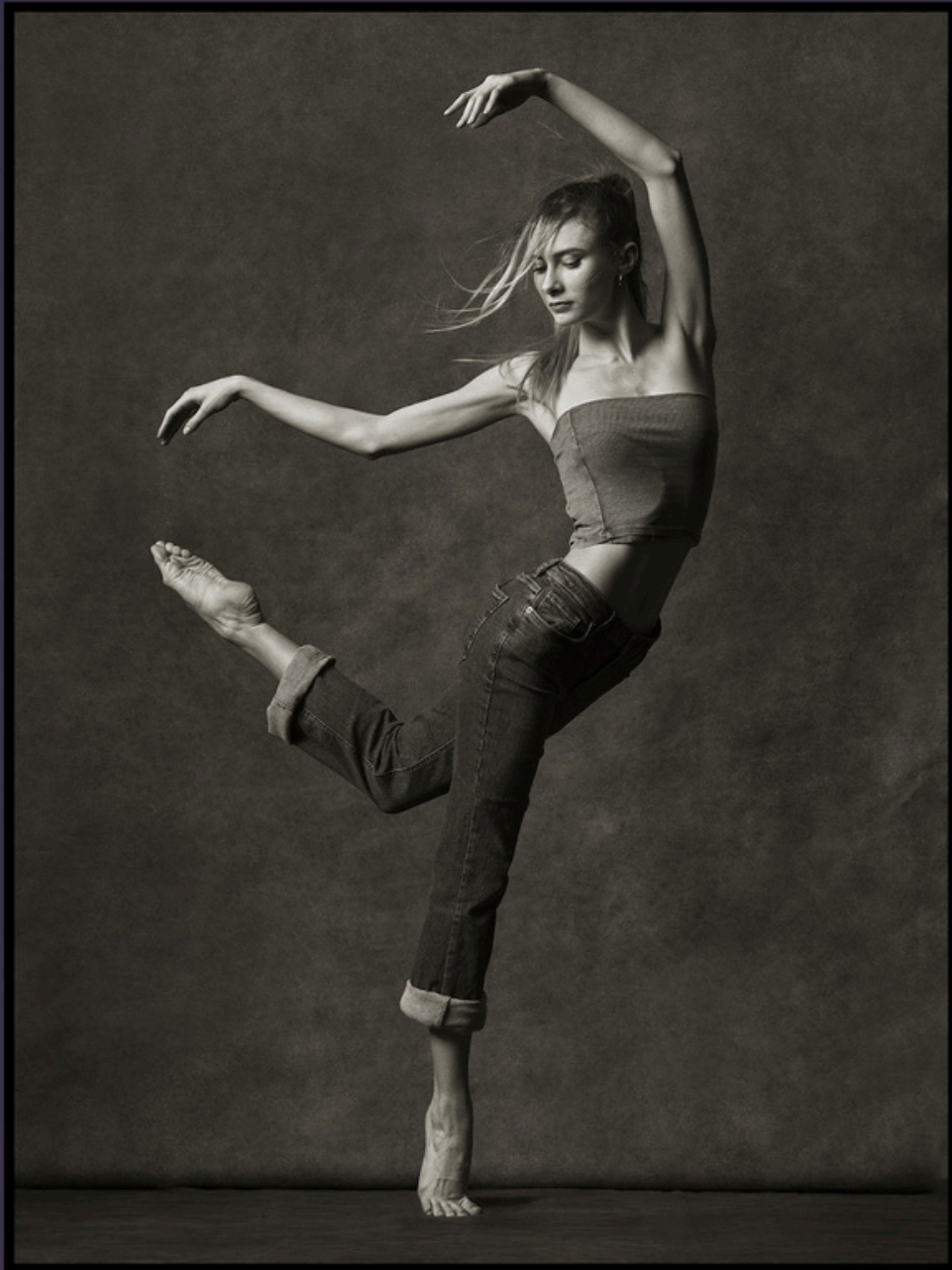
His two lower hands are directed toward the human world. One points toward the earth, recalling the human condition; the other, raised in the gesture of the abhaya mudrā, signifies fearlessness and invites humanity to transcend ignorance.

His hair, swept outward by the force of the dance, also carries profound symbolic meaning. The flowing locks escaping from his topknot evoke the descent of the goddess Gaṅgā. According to the myth, Shiva receives the celestial river in his hair to soften its fall, allowing its waters to reach the earth without destroying it. Once transformed into the Ganges, the river becomes a symbol of purification and renewal.

BIANCA, BALLET STUDENT

ALBERT WATSON

● THE ACT OF BECOMING



ROMA CODEX - BEHIND THE FRAME

Albert Watson photographs Bianca in a pose whose composition appears to echo the iconography of Shiva Nataraja, the "Lord of the Dance." With her right arm raised, her left leg extended, and her supporting foot firmly grounded, her body seems suspended between balance and movement.

This reference goes beyond a simple visual quotation. Like Shiva, the artist does not merely represent the world—she recreates it. Every movement becomes an interpretation of reality, where the body, gesture, and individual presence give rise to a new vision of the world. Art gives that vision form.

Her flowing hair recalls the outspread locks of Shiva receiving the celestial waters of the Ganga. It suggests that the movement originates from somewhere beyond the visible, as though dance established a connection between the earthly and the celestial. Artistic creation thus emerges as a form of mediation between these two realms, through which the human body expresses a reality that transcends itself.

The extended leg, however, introduces a significant distinction. Whereas Shiva keeps the demon of ignorance beneath his foot, the dancer appears simply to find her footing. Her posture conveys the impression of a suspended moment, as though she had only just entered this struggle. Still in the process of learning, she has not yet fully overcome ignorance; she still has a path to follow before she can free herself from it entirely.

Finally, the left hand, directed toward the earth, may be understood as a gesture addressed to the viewer. Dance becomes a shared language. It expresses a way of inhabiting the world and offering a singular interpretation of reality.

GET IN TOUCH

THANK YOU FOR REVIEWING MY
PORTFOLIO.
I LOOK FORWARD TO POTENTIAL
COLLABORATIONS.

✉ CONTACT@SAKINASAN.ART

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