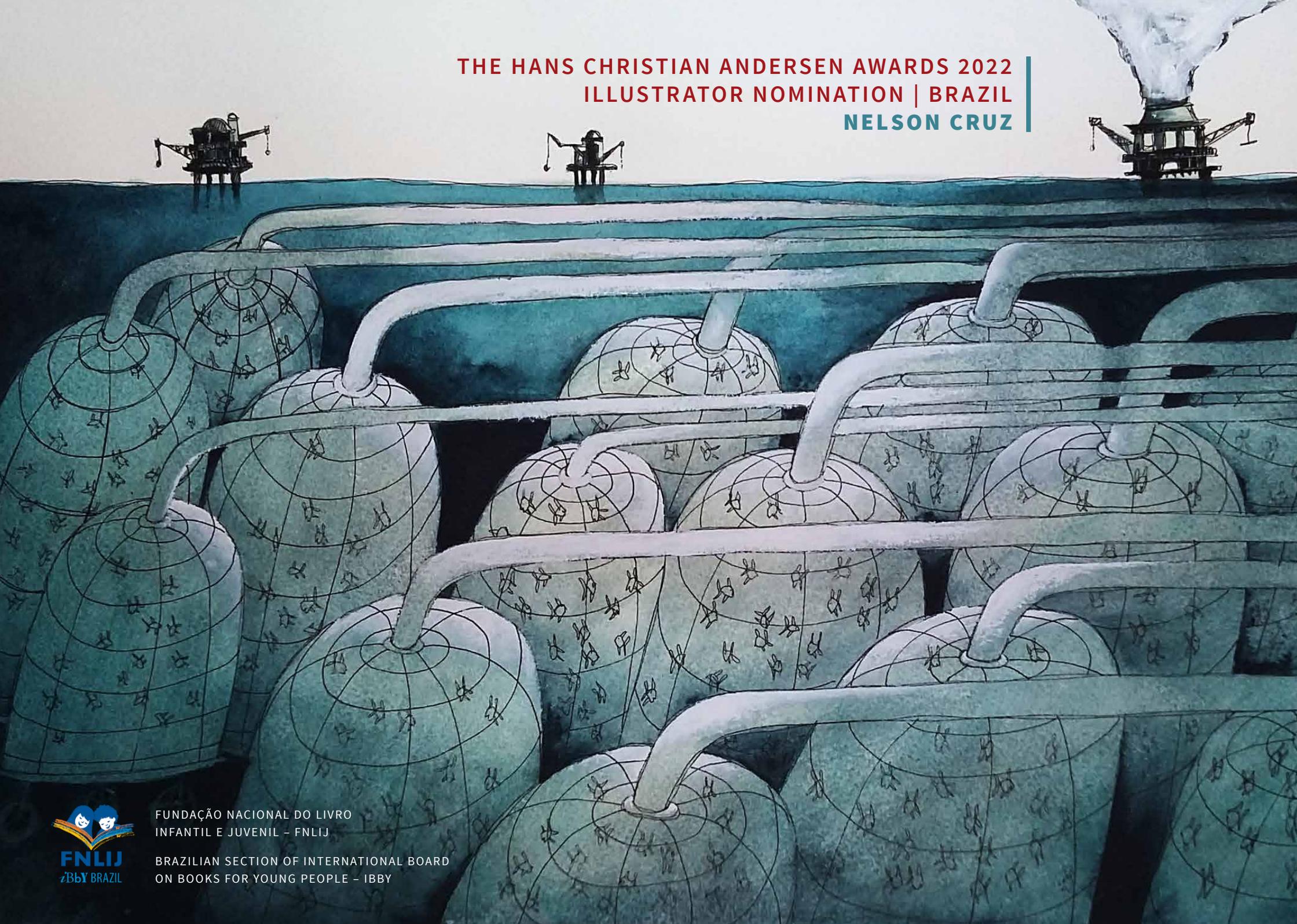


THE HANS CHRISTIAN ANDERSEN AWARDS 2022  
ILLUSTRATOR NOMINATION | BRAZIL  
NELSON CRUZ



FUNDAÇÃO NACIONAL DO LIVRO  
INFANTIL E JUVENIL – FNLIJ

BRAZILIAN SECTION OF INTERNATIONAL BOARD  
ON BOOKS FOR YOUNG PEOPLE – IBBY

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# 1

## BIOGRAPHY

Nelson Cruz was born in 1957, Belo Horizonte city, Minas Gerais State, Brazil. He currently lives and works in Santa Luzia, a small town thirty kilometers from Belo Horizonte. Since 1998, illustrates for the Brazilian publishing market. A self-taught designer, in the middle of the 70s, he studied painting for two years at the gallery-studio of the painter Esthergilda Menicucci, in Belo Horizonte. In 1977, 20-years-old, he made his first exhibition of paintings in that same studio-gallery. While doing painting exhibitions, he lived with cartoonists, and discovered a second passion drawing humor and caricature. As a caricaturist, he illustrated several newspapers, participated in humor shows in Belo Horizonte and other states in Brazil. In 1988, he moved to São Paulo where he worked with art galleries, literature newspapers and publishers. He returned to live in Belo Horizonte city in the second semester of 1989 where, in the following year, he married the illustrator Marilda Castanha. In that same year, 1990, he was invited to work as an illustrator at the Diário da Tarde Newspaper, in Belo Horizonte, where he remained until 1994. After five years working in the press, he decided to dedicate himself only to the publishing market

and quitted from the newspaper. In 32 years of career, his books have received the award of highly recommended books by Fundação Nacional do Livro Infantil e Juvenil (FNLIJ), the Brazilian section of IBBY and several times awarded as best illustrator. In 2002 he was nominated for the “Hans Christian Andersen” illustration award and, 2004 and 2012, nominated for the “IBBY Honour List”. In 2012, the originals of the book *Alice no telhado* [*Alice on the roof*], of his authorship, participated in the exhibition “Tea with Alice”, a tribute to the 150<sup>th</sup> anniversary of the book “Alice in Wonderland”, at the Oxford History Museum, London. The same exhibition was set up at the Gulbenkian Foundation, in Lisbon, 2013.

In his country, he received awards from the Associação Paulista dos Críticos de Arte [São Paulo Association of Art Critics], Academia Brasileira de Letras [Brazilian Academy of Letters], Monteiro Lobato Award, National Library Award, six Jabuti awards, from the Câmara Brasileira do Livro [Brazilian Book Chamber] and a mention from the Cátedra Unesco de Literatura [Unesco Professorship Award] from the Pontifícia Universidade Católica (PUC-Rio).

# 2

## PHOTOGRAPH



The Fundação Nacional do Livro Infantil e Juvenil (FNLIJ) is pleased to present illustrator Nelson Cruz as a candidate for the Hans Christian Andersen 2022 award.

This dossier presents an overview of the artist's work, as well as his artistic and personal trajectory marked by the early encounter with art.

Nelson is a researcher of the line, colors, and reader of texts of great artists, Brazilians

## NELSON CRUZ

and foreigners, who feed their cultural baggage and, as an attentive observer of their surroundings and the universal, brings to dialogue, with his books, readers from anywhere, surprising by the paths he chooses to create. In addition, respect for the child's intelligence leads him to break the boundaries of stereotypes and the obvious, arousing the interest and curiosity of the reader that are provoked by his beautiful and thought-provoking illustrations.

The quality and originality of his work, recognized by FNLIJ, also have the seal of other national and international institutions, endorsing our choice for this application.

The plurality of his work is presented in the "Statements" through two visions: that of the voting reader of the FNLIJ, Fabiola Farias, and that of the fellow illustrator Rui de Oliveira, FNLIJ candidate in 2006 to Hans Christian Andersen. Highlight in chapter 4 the observations of Antonio Faeti, in a published article on the exhibition of illustrators in Sarmède.

We thank IBBY for this pioneering and unique work in the world for the dissemination of the artists of the book to children and young people through the Hans Christian Andersen Award.

**ELIZABETH D'ANGELO SERRA**

GENERAL SECRETARY  
OF FNLIJ/IBBY BRAZIL

# 3

## EXPERIENCE AND INVENTION

### NELSON CRUZ'S INVITATIONS IN BOOKS THE CHILDREN AND YOUNG READERS

**STATEMENT** In unequal and unfair countries such as Brazil, the school is the first reference when it comes to books and reading and, indirectly, the future. We attribute to the school the duty of social reparation and place our diffuse hope in them. With exchanged signals, the school is the starting point for praising the trajectory of Nelson Cruz, author and illustrator, and the contribution of his work, especially in illustration, to the promotion of youth and childhood in our country.

The military dictatorship, which left indelible marks in Brazil and Latin America for decades in the twentieth century and still says a lot about who we are and how we live, was present in the public school where the boy Nelson was welcomed, violently uprooting him from his promises of future. Replaced by the humble daily work with his father, the school routine proved to be pitiful in the face of what the adolescent discovered in collectible books and magazines his older brother bought in stands and in cartoons published in newspapers that protected the floor his mother waxed. What the school took away by not even offering, the books and magazines gave back to Nelson Cruz.

On the way that took him to free painting lessons offered by a painter in Belo Horizonte, there was the public library. There, Nelson Cruz discovered art and literature books, in addition to the culture offers of the city's downtown area, unfortunately absent in his poor and peripheral neighborhood at the time.

The invitations yanked from books – they are not always offered spontaneously to just anyone – framed the self-taught artist and became creation in his work, both in partnership with other authors and – especially – in his individual creations. The experience of creation glimpsed in reading, decanted, turns into art.

In addition to illustrating a narrative, in the most common and immediate sense the word may have, Cruz's traits and colors tell stories, those in the text and the ones he summons through artistic experimentation: characters that loom large, words that scream, gestures that silence, landscapes that sadden and distress, details that promise little joys.

The deviations learned in his own trajectory and the rebellion in the face of what is set, as destiny or as narrative, are marks of Cruz's works that turn stories into experiences. In the author's universe, world and

#### FABÍOLA FARIAS

GRADUATED IN "LETRAS" FROM THE  
FEDERAL UNIVERSITY OF MINAS GERAIS.  
PHD AND MASTER IN INFORMATION  
SCIENCE ALSO FROM THE FEDERAL  
UNIVERSITY OF MINAS GERAIS, WITH POST-  
DOCTORATE IN LITERATURE FROM THE  
FEDERAL UNIVERSITY OF WESTERN PARÁ.  
READING VOTER OF FNLIJ –  
BRAZILIAN SECTION OF IBBY

## STATEMENT

life are built, sometimes with strange lyricism, sometimes in a humorous way, in ambiguous certainties. The density of mountains created by the perfection of colors that are set in motion also builds the fluidity and the balance of the waves; the reinvention of scrap – wood scraps and cardboard boxes – in poetry experiences the narrative of the materiality chosen as path; the immediate grace and beauty of a drawing prove to be more potent in long visits; and, last but not least, the choice of what and how to tell – which characters, which stories, which voices, with which colors, in which formats – highlights the celebration of books, literature and, especially, of children and young readers as a power for the inquiry of understanding of the world.

The immediate identification of themes in his books might be tempting at first, but, inevitably, it is shown to be light and modest in more attentive readings. The illustrations of *Um dia de chuva* (2002) and *De carta em carta* (2002), both with texts by Ana Maria Machado, announce a play of lights, shadows, and original perspective in the creation of books for children in Brazil at the time. Over time, the wit to expand feelings and tension became a mark of Cruz's work and, anchored in a desire for artistic experimentation and ethical commitment, created new possibilities for young readers across the country.



## STATEMENT

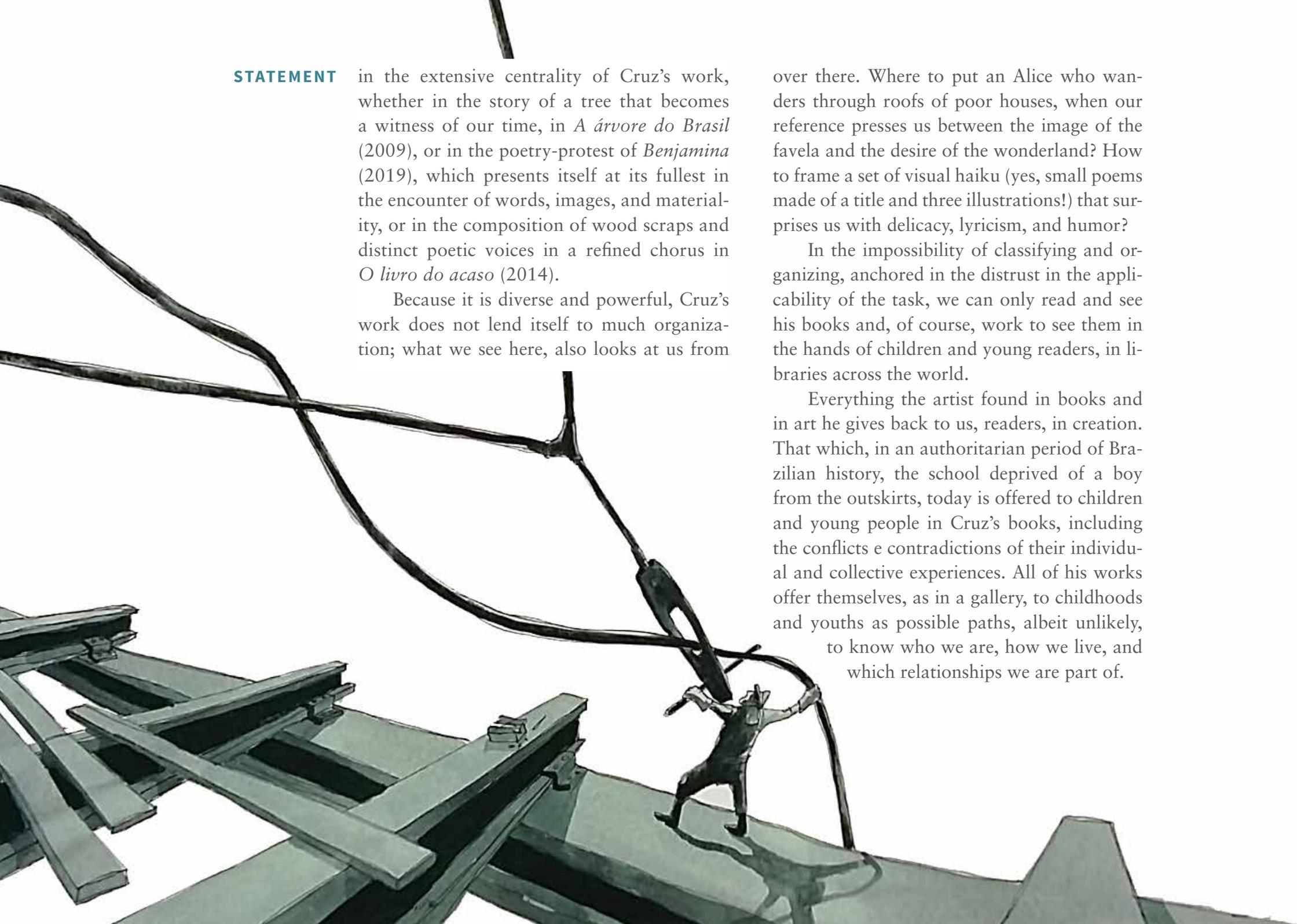
The project of presenting unlikely readers (due to their age group and the methods applied in the book activities in schools, which do not foment reading) with great texts of universal literature opened many paths for ways of reading in Brazil, one of them being the introducing of illustrations as narrative element beyond childhood. The publication of illustrated editions of *Conto de escola* (2002), by Machado de Assis, one of the greatest Brazilian authors of all times; *O edifício* (2016), by Murilo Rubião, one of the masters of magic realism in Latin America; and *Se os tubarões fossem homens* (2018), by Bertolt Brecht, made it possible for these authors to present themselves as a generous invitation to books that seemed to be beyond reach.

The same is true for the illustrated recreation of life, trajectory, and work of characters and authors of Brazilian history, in perspectives that did not exist, until then, in books for children and young readers in the country. *Dirceu e Marília*, *Chica e João* and *Bárbara e Alvarenga* tell stories from Brazilian histo-

ry which go beyond official dates and events as presented in textbooks; the processes of training authors and of writing itself as an object of culture, with its historical marks, are offered to youngsters in *No longe dos Gerais*, *Um escritor na capela* and *A máquina do poeta*, accompanied by invitations to approach Guimarães Rosa, Graciliano Ramos and Carlos Drummond de Andrade, respectively.

Protagonist in our time, the angst we feel when seeing the planet destroyed by human greed also finds its place





**STATEMENT** in the extensive centrality of Cruz's work, whether in the story of a tree that becomes a witness of our time, in *A árvore do Brasil* (2009), or in the poetry-protest of *Benjamina* (2019), which presents itself at its fullest in the encounter of words, images, and materiality, or in the composition of wood scraps and distinct poetic voices in a refined chorus in *O livro do acaso* (2014).

Because it is diverse and powerful, Cruz's work does not lend itself to much organization; what we see here, also looks at us from

over there. Where to put an Alice who wanders through roofs of poor houses, when our reference presses us between the image of the favela and the desire of the wonderland? How to frame a set of visual haiku (yes, small poems made of a title and three illustrations!) that surprises us with delicacy, lyricism, and humor?

In the impossibility of classifying and organizing, anchored in the distrust in the applicability of the task, we can only read and see his books and, of course, work to see them in the hands of children and young readers, in libraries across the world.

Everything the artist found in books and in art he gives back to us, readers, in creation. That which, in an authoritarian period of Brazilian history, the school deprived of a boy from the outskirts, today is offered to children and young people in Cruz's books, including the conflicts e contradictions of their individual and collective experiences. All of his works offer themselves, as in a gallery, to childhoods and youths as possible paths, albeit unlikely, to know who we are, how we live, and which relationships we are part of.

## NELSON CRUZ

### AN OPEN SPACE FOR REFLECTIONS ON ESTHETICS, AND THE SOCIAL FUNCTION OF LANGUAGE IN BOOKS FOR CHILDREN AND YOUNG PEOPLE

**STATEMENT** It would be impossible to draw an overview of books for children and young people in Brazil without dwelling at length on the work of Nelson Cruz. The technical virtuosity and the plastic beauty of his illustrations are at the service of themes that express the great complexity of the problems the Brazilian society faces nowadays.

Cruz's work subverts and alerts – mainly in the 5 books selected by the artist – the young readers to serious issues, such as the cutting and destroying of trees, ecological/en-

vironmental crimes (*Benjamina* and *Sagatrisuinorana*), and even pharaonic and unnecessary constructions (*O Edifício*), also tackling the “cellars of dictatorship” narrated by Graciliano Ramos (1892-1953) and re-elaborate by Cruz in the book *Um Escritor na Capela*. Closing this panorama, in 2018 the illustrator published one of his most opportune and brilliant books destined to children and young readers: *Se os tubarões fossem homens*. This fable about the conflicting relationship between ethics and power is a critical mirror for



### RUI DE OLIVEIRA

ILLUSTRATOR AND PhD RETIRED

UNIVERSITY PROFESSOR –

SCHOOL OF FINE ARTS

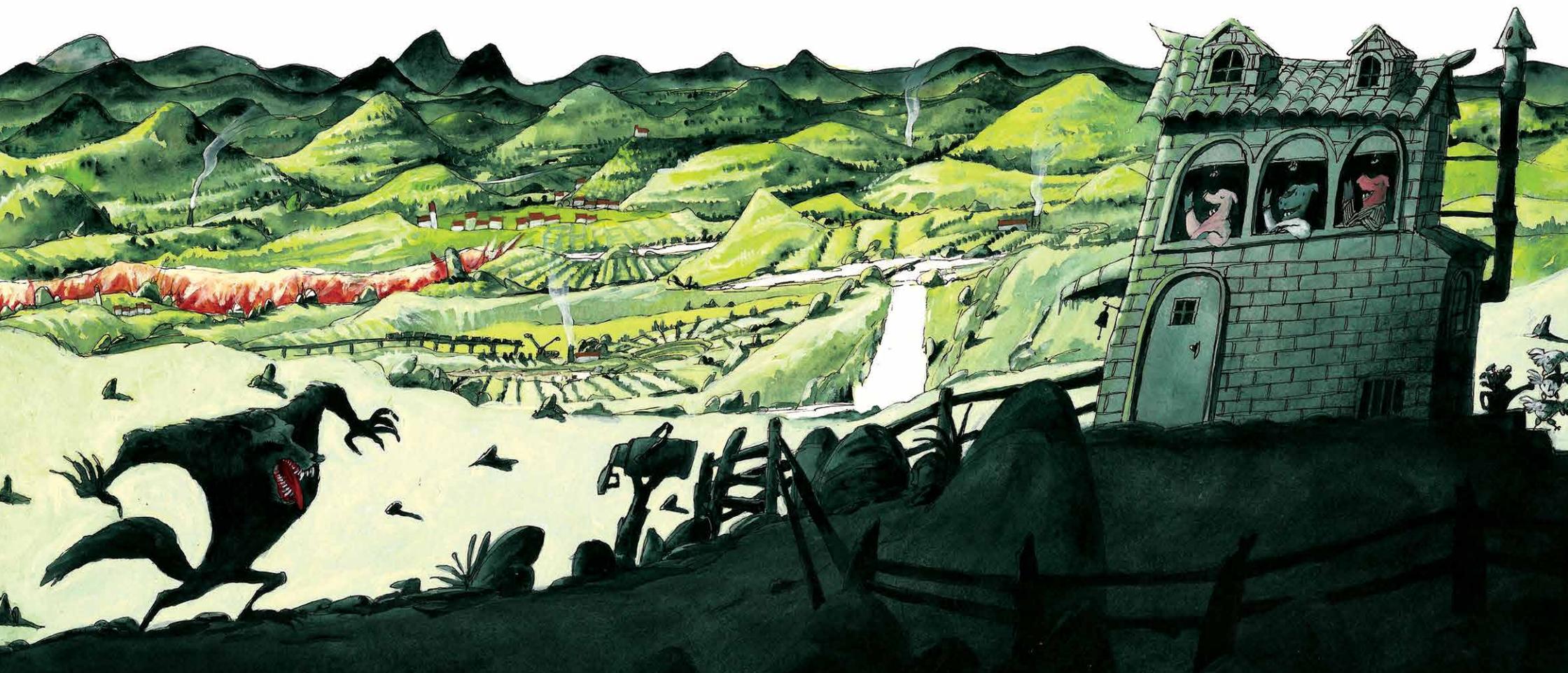
FEDERAL UNIVERSITY OF RIO DE JANEIRO

**STATEMENT** the social and political impasses that Brazil faces today.

Having proposed this thematic localization of Cruz's work, all of this would be irrelevant unless it were accompanied by poetic plasticity. In order to better understand the visuals of his books, we need to refer to Cruz's origins.

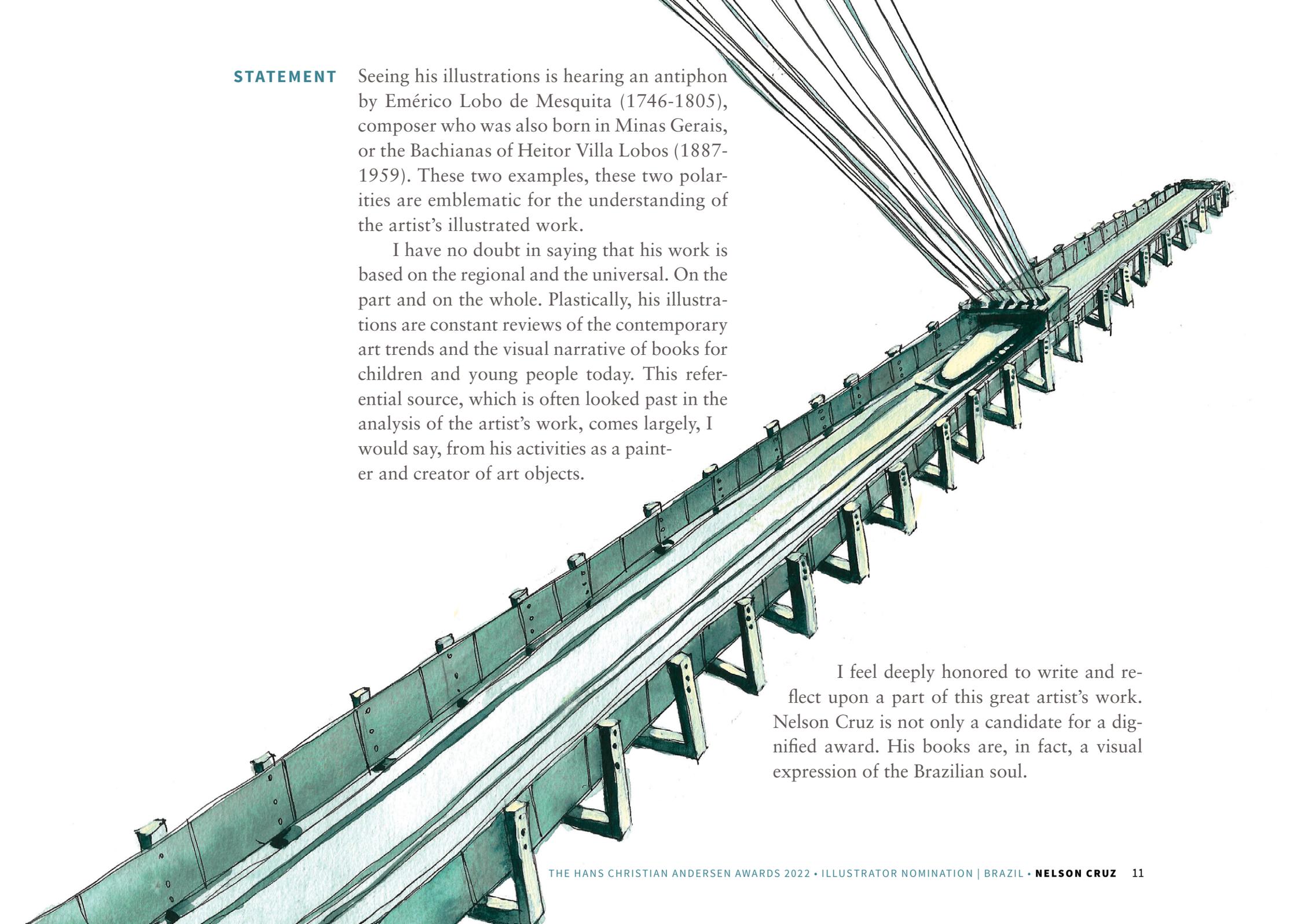
He was born and lives in Minas Gerais, a Brazilian state which is culturally characterized by literature, music, and plastic arts – it would be impossible to define the state's contribution to Brazilian culture in this brief exposure.

In Cruz's case, especially, I would highlight the Baroque of Minas Gerais, in both music and the plastic arts. His illustrations are an estuary of these matrix sources of the state's culture. This is clearly visible in his images. The conception of the narrative space, the surprising angles, the use of various vanishing points in the design of his vast scenarios and, mostly, the extreme contrasts of light and shadow, and the use of large full and empty spaces. All of these elements – these plastic instruments – are typical of the baroque.



**STATEMENT** Seeing his illustrations is hearing an antiphon by Emérico Lobo de Mesquita (1746-1805), composer who was also born in Minas Gerais, or the Bachianas of Heitor Villa Lobos (1887-1959). These two examples, these two polarities are emblematic for the understanding of the artist's illustrated work.

I have no doubt in saying that his work is based on the regional and the universal. On the part and on the whole. Plastically, his illustrations are constant reviews of the contemporary art trends and the visual narrative of books for children and young people today. This referential source, which is often looked past in the analysis of the artist's work, comes largely, I would say, from his activities as a painter and creator of art objects.



I feel deeply honored to write and reflect upon a part of this great artist's work. Nelson Cruz is not only a candidate for a dignified award. His books are, in fact, a visual expression of the Brazilian soul.

# 4

## A HAPPY SUFFERER

**INTERVIEW** Dialoguing with universal classics of children’s literature and, especially, with Brazilian Modernism authors, Nelson Cruz illustrates since the 70s, when he studied painting in the studio of the artist Esthergilda Menicucci.

His first book as an author, however, came only in 1998, with *Leonardo*, visual narrative about a statue in the big city. Born in 1957, in Belo Horizonte (MG) city, Cruz is married to also the illustrator Marilda Castanha. Together, both wrote and illustrated a list of five books published by Cosac Naify, including *Chica e João*, which gave Nelson the awards of “FNLIJ Best Children’s Book” of 2000 and Jabuti of 2001. The following year, he was nominated for the “Hans Christian Andersen Award” for illustration, the most important in children’s literature world.

Recently, Nelson Cruz’s work portrayed a lesser-known facet of Guimarães Rosa in *No longe dos gerais* [*Far from gerais*] (2004); recreated the tale of the three little pigs in *Os herdeiros do lobo* [*The heirs of the wolf*] (2009), winner of the Jabuti for “Best Children’s Book” of 2010; and dialogued with Carlos Drummond de Andrade’s intimate poetry in *A Máquina do Poeta* [*The Poet’s Machine*] (2012).

**GUILHERME MAGALHÃES**

RASCUNHO JOURNAL, 2013

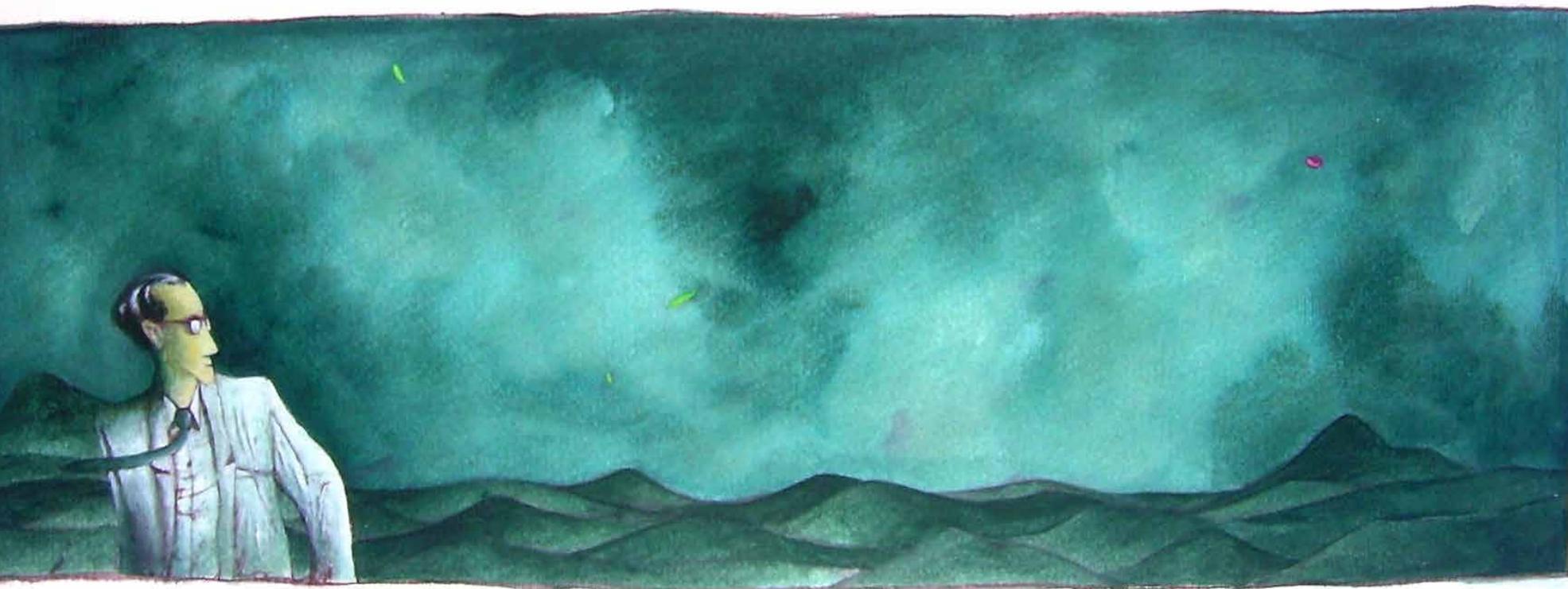


In this interview by email, the writer and illustrator, who looks for a thought through the image, reveals that Graciliano Ramos is also in his plans for a book, as he did with Rosa and Drummond, and remember the “not romantic” beginning as a reader.

**INTERVIEW** Their stories are in constant dialogue with universal classics like “Alice in Wonderland” and “The Three Little Pigs”. How were your first steps as a reader?

My beginning as a reader is nothing like what I read today and, also, not romantic. The books had to come from a very bad public school. And they didn't come because there was no library at the school. The first book that appeared in my house was the biography of Caryl Chessman, the American outlaw, sentenced to death that was awaiting execution on death row. So, Chessman, decides to write about his life while

studying law to defend himself against the sentence. In the book, he reports all his assaults, kidnappings, sentences, murders and others. I must have read this book about five times or more. It was my introduction to reading. Of course, later, I discovered Fernando Sabino, Vinicius de Moraes, Drummond, Borges. The books that I read in the past and that I read today reflect on the ideas that I have, for sure, although I do not stick to this influence as a formula for creating stories. But I recognize, the authors that I read are the support of several stories that I wrote.



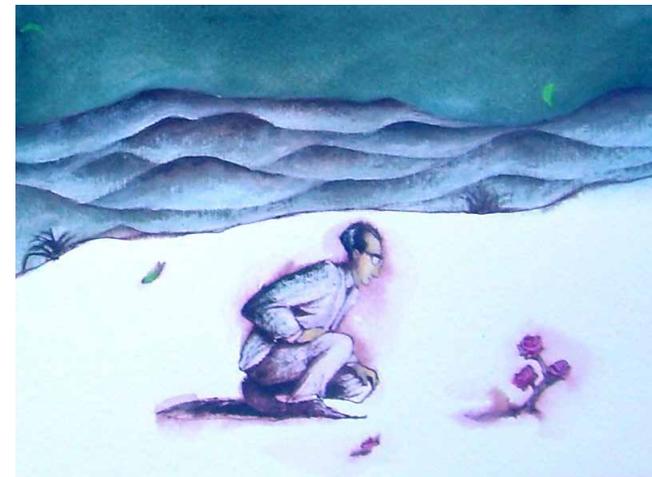
## INTERVIEW

How did happen your discovery of Drummond? Do you think his poetry also speaks to children? I probably discovered Drummond by reading his poetry in newspapers. Personally, I don't think Drummond's poetry will speak directly to children. He was a mature poet writing for adults. But as a creator of strong images like the stone on the road or the flower and nausea, Drummond leaves a signal trail for those who intend to introduce his poetry in children's world. It is reading and finding elements or forms that children will identify with. It's only necessary to have a little humor that children's place is found in Drummond's poems.

Illustrate *A Máquina do Poeta* [*The Poet's Machine*] is almost to translate Drummond's poetry into images. Is it easier compared to an eventual text translation?



Usually, illustrating poetry is already a challenge. Sometimes, I think that poetry does not exist to be illustrated and is not the central issue of *A Máquina do Poeta* [*The Poet's Machine*]. The illustrations in this book form a combination of images from poems such as *No meio do caminho* [*Midway*], *A flor e a náusea* [*The flower and nausea*], *Convite ao suicídio* [*Invitation to Suicide*] and *A máquina do mundo* [*The world machine*]. Poems that I read and reread endlessly in my life. As an image creator, I see these poems and imagine sequences that I couldn't leave to transfer to the paper. I tried to give a narrative to the images, creating my own narrative. But I recognize that I will have to well explain an authorial illustration to a distracted and unaccustomed reading public, such as this book. There is a distant relationship between illustration and text. But they are subtly



## INTERVIEW

involved within the freedom of each narrative, creating the book object.

*No longe dos gerais* [Far from gerais], it can be considered an introduction to Guimarães Rosa's universe. How was it like working with Rosa's rich and inventive language?

*No longe dos gerais* [Far from gerais] has no intention of investigating the language or narrative of João Guimarães Rosa. I'm not a linguist or pedagogue for deep studies of his work. I made this book as a reader who discovered in Rosa's writing a great image creator. In my illustrator condition, I was seeing each landscape, each character and the sequences that appeared and remained in my memory. Then, the book was born. But it was born, mainly, when I became aware of the writer's participation in conducting the cattle, in 1952. *No longe dos gerais* [Far from gerais] deals with the history of driving these cattle where Guimarães go along and live together with the cowboys, writing down all the knowledge they have. He built a real laboratory to launch *Grande Sertão: veredas* and *Manuelzão e Miguelim* four years later [first part of the novels *Corpo de baile*, originally published together and later, separated]. The narrative of my book is told by a boy who accompanied the cattle but was not mentioned in the famous report of *Cruzeiro* magazine. In fact, I created a trilogy



about “what an author is capable of doing to create his work”. I was fascinated by this idea possibility and created a project, of which *A Máquina do Poeta* [The Poet's Machine] is the second book. As Cosac Naify, which published *No longe dos gerais* [Far from gerais], was not interested in the trilogy, the second book was published by SM Editions and deals with the inspiration of the poet and the elements of the spirit. The third book would be an approach on Graciliano Ramos and his creation in prison period, highly politicized times. This one, I don't know if it will come out, we'll see.

To illustrate *Os herdeiros do lobo* [The heirs of the wolf] you used materials such as wood, handmade papers and leather. How do you seek to try new supports in this area?

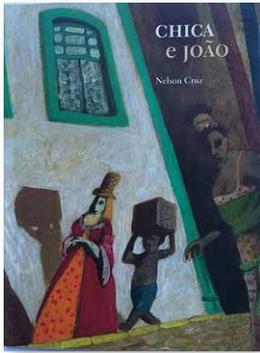
Each story will act on my sensory in a different way. As an illustrator, I must define the characters and settings so that the reader clearly understands and views the illustrations. This is one side of the illustration. Now, as an artist, I must feel the personal pleasure and try to apply the transcendence that the colors will add to this design and scene. I confess, it is difficult to decide what to do at the moment when I understand the book as an object of transgression and that should give the reader a key to a reflection through the image. But that's what I try to be. I suffer to create, but I am happy.

**ARTICLE** This work proposes a discussion of the reading of children's literature from the viewpoint of the Theory of Reception Aesthetics, especially the Aesthetic Effect Theory, based on the analysis of three works by the author Nelson Cruz, who bring characters from Brazilian History and fiction, illustrated from pictures of the plastic arts, photographs, historical texts: *Chica e João*, *Dirceu e Marília* and *Bárbara e Alvarenga*. The intention is to examine if there are elements that can mobilize or expand the expectations of the child reader; investigate how the illustration project can contribute to the reception of the narrative; as well as analyzing how these works are structured, in relation to the reader's participation, based on the principle that, according to the Aesthetics of Reception, reading is an effect experienced by the reader, not an object rigidly predetermined by the author, text, allows for emancipation. It will be tried to answer the hypothesis that in the chosen corpus there are elements that mobilize or expand the expectation of the child reader, in an emancipatory perspective, from the effect brought by the reading. The historical fiction of Nelson Cruz is a cultural experimentation and a new

way of doing literature, of thinking the national, of making brazilian literature and especially illustrated children's literature, which is proposed as an original expression of the critical thinking based on a broad and meticulous study of the cultural manifestations of brazilian literature, which the author of Minas Gerais reinterprets. It shows a specificity of the History of Brazil, in which the

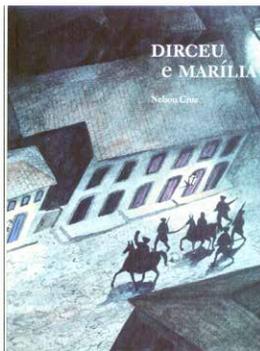
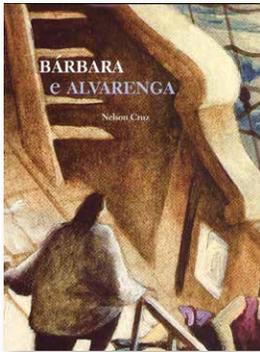


**IZAURA DA SILVA CABRAL**  
TAKEN FROM THE DOCTORAL THESIS  
ENTITLED - LITERATURA INFANTIL DE  
FUNDO HISTÓRICO: UMA ANÁLISE À LUZ  
DA ESTÉTICA DA RECEPÇÃO, FEDERAL  
UNIVERSITY RIO GRANDE DO SUL, 2017

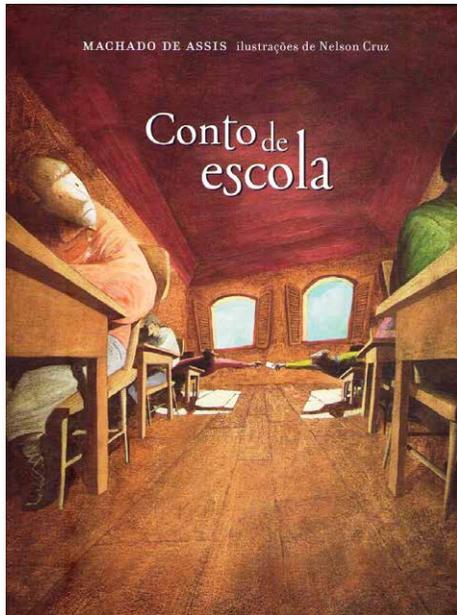


**ARTICLE** apprehension of the psychology of the citizen is allied to the knowledge of its ancestrality. The sum of styles, languages and parodies of various discourses generate a new work that, in its production time, shows a “culture symptom”, resulting in texts of aesthetic value that are destined for the child readers. The research corpus mobilizes peripheral historical figures and disparaged values, such as dream and poetry, changing hierarchical positions typical of Brazilian society – not only the eighteenth

century –, promoting the suffering of the persecuted theme for the child, Nelson Cruz proposes a literature infused with affectivity and critical potential. Allied to an illustrative project that feeds expertly on the achievements of modern visual and cinematographic arts, her work achieves the approach to the young reader without any glories of imposition or authoritarianism, by the fascination of the images and the sincerity of the characters, with all the requirements to emancipate the target public.



**ESSAY**



The production context of any literary work, including mediations such as relevant dates, documents, technologies, partnerships, and the publisher, among other things, is essential to understanding the work in its essence. Based on these assumptions, this essay seeks to discuss the creation context of Machado de Assis’s *A School Tale*, a short story originally published in the *Gazeta de Notícias* newspaper [News Gazette], in Rio de Janeiro, in 1884. This short story was included in 1896 in the collection *Várias Histórias* [Several Stories], published by Laemmert & C., Editores, in Rio de Janeiro and São Paulo. Despite other editions, this work was published in 2002 by Cosac Naify publishers featuring illustrations by Nelson Cruz. This edition is also our object of study. For further analysis, we turn to the works of literary critic Antonio Candido (2002, 2006), who discusses literature as a system of living works – in which the work is the mediator between the author and the reader; Beth Brait (2006), who studies the process of characterization, and Pierre Bourdieu (1996, p. 198), who states: “the work is created not twice, but a hundred times by all those who are interested in it (...)” We specifically sought

to: (i) compare editions to identify possible distinctions between them; (ii) analyze the author-work-reader system, fixing our attention on the target audience. As the main results of the analysis, we found that Machado de Assis reviewed or allowed other people to review his text thoroughly, in order to meet possible criticisms, a process which impressed different meaning into the work. The edition illustrated by Nelson Cruz has a specific target audience – Chinese young readers. Although we perceive converging points between the author’s illustrations and the version of the short story published in *Several Stories*, we believe that the insertion of images could present new reading possibilities to the public.

*Abstract*

(...) Although it was not originally written for children and young readers in general, *A School Tale* was published in many different illustrated editions in recent years. But, within the scope of our analysis, we will discuss only one: the edition that has illustrations by Nelson Cruz, published by Cosac Naify, in 2013 – the first edition is from 2002. We chose this

**JULIANA ZANCO LEME DA SILVA**  
**LUCIANA RIBEIRO DE SOUZA**  
 MACKENZIE PRESBITERIAN UNIVERSITY  
 SPACES AND MEDIATIONS OF  
 LITERARY LITERATURE

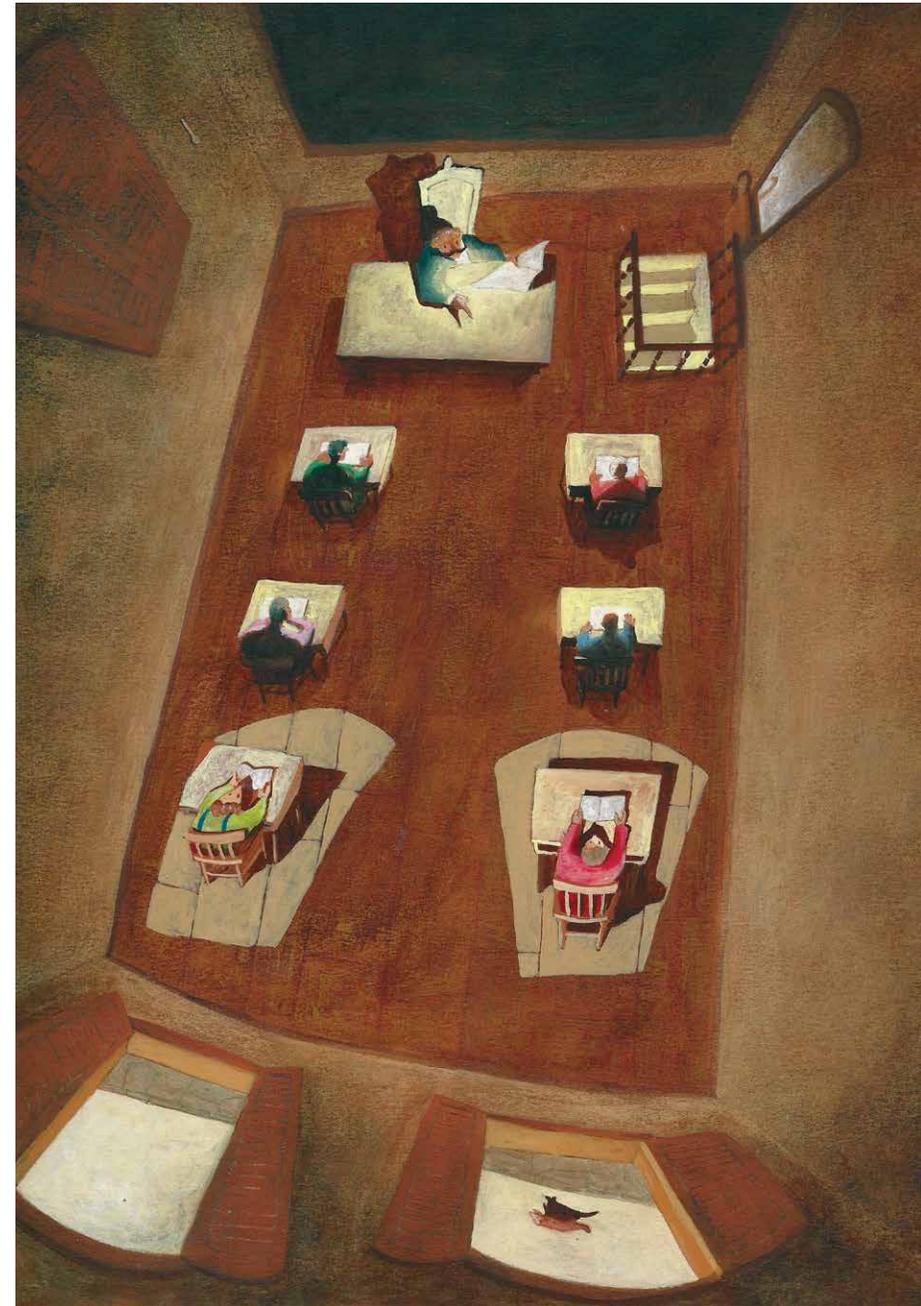
**ESSAY** author because he is one of the most renowned professionals in the publishing industry.

According to Nelson Cruz (2008), the illustrations presented in the book were created for the Chinese edition of *A School Tale*, published by Taiwan's Grimm's publisher in 1998. The same work was published in France by Chan-deigne. And, in 2008, it was nominated to be included in the reference list of the Ministère de l'Éducation Nationale. In addition, this work got the author a nomination for the Hans Christian Andersen Award, in 2003, the same year in which he won as Best Illustration Hors-Concours, granted by FNLIJ (Brazilian's National Foundation for Books for Young Readers). This means that not only Brazilians but also people from other countries had the opportunity to get to know this short story by Machado de Assis.

This edition comes in hardcover, 28x21 cm, which makes the book a very attractive one for the reader, especially young readers. In addition, this edition features the full text, not an adaptation.

In most of the illustrations, vivid colors are a dominant element, which, printed on matte Couche paper, bring a joy and dynamism effect to the story. The rounded shapes of the illustrations, on the other hand, convey a smooth, poetry-like effect.

The illustrations are placed at angles that privilege the essential of each scene, as well as



**ESSAY** the fundamental characteristics of the characters involved in them. Just to name a few examples, let's mention the cover art. Its focus is the central point of the story – the moment when Raymundo and Pilar exchange information through a piece of paper. This illustration is also part of the interior of the book. The second time, however, in addition to the two boys exchanging a piece of paper, there's another boy in the foreground, showing that he is interested in the scene that occurs at the back of the classroom.

Obviously, the reader's first contact is with the cover image. When he or she finds this illustration also inside the book (almost half-way-through, on page 18), they already have a previous reading of this scene. He or she adds to it, page by page, the narrative that was followed



from the beginning of the book up until that moment when the reader rediscovers the image. Because of this, the reader can understand that the two boys are in the background because they are doing something that is not approved of in the story. Also, the boy in the foreground, Curvelo, occupies this position because he has the important role of denouncing the facts.

On the first time the protagonist, Pilar, narrator character, appears prominently, on page 3, he is portrayed as follows: sitting, with his hand on his chin, looking up. This picture, together with the text, reveals to the reader a boy who, although prone to mischief, is dreamy and reflective. He is like most children who live in the world of imagination, creating stories and possibilities to escape reality – in the case of Pilar, to escape from school and his father's wrath – to live in the world of fantasy, of play, which is immensely more pleasurable.

The characteristics of the narrator character outlined in this first illustration correspond to the same image that prevailed, after Assis's (or editorial) adjustments, in the version of the story published in *Several Stories*. In it, Pilar's (re)constructed image is just that of a mischievous boy, although not irresponsible or aggressive, as it was originally created, at least in our point of view.

The essential traits of each character can also be seen in the illustration in which Pilar's

**ESSAY** father gives him a thrashing using a quince stick (page 4). In this illustration, the father appears in a giant picture, with a predominance of red color, holding Pilar – the boy is reduced in size compared to his father and is portrayed in more toned-down colors over his father’s lap. His father has a stretched hand in midmovement to punish his son. The colors and dimensions of this drawing refer to the father’s authoritarianism and the boy’s submission. This may be due to Nelson Cruz’s reading of the two characters. And possibly it is the same vision the readers will have of the scene.

As for the teacher, the first illustration that depicts him – on page 6 – refers to the moment when he is entering the classroom, looking superb and authoritative, and all the students are standing. Both the illustration of the teacher and the reaction of the students seems to be typical of Assis’s time, as the schoolmaster took a rigid stance in front of the students, and they showed – albeit in a simulated way – respect for the schoolmaster.

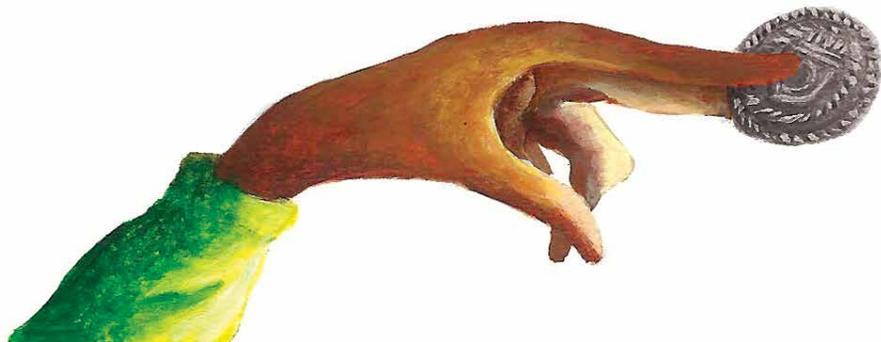
The illustration on pages 20 and 21 explains the teacher’s discovery of the deal between Raymundo and Pilar. Mr. Policarpo’s

illustration has opaque colors. But his facial features – wide eyes, upturned mustaches, wide-open mouth,

with exposed teeth, in addition to his hair standing on end – help the reader to realize that in specific moments – as in this scene – he proves to be an extremely authoritarian figure. This can also be typical of the times portrayed in the story.

The same characteristics can also be seen in two other illustrations. First, in the illustration that follows this scene (pages 22 and 23), in which the teacher takes Pilar’s coin and throws it in the street. Here, the coins are depicted with white wings, implying that they flapped their wings and flew away. Mr. Policarpo keeps the same facial expression as in the previous scene, although with a reduced-sized face. However, the schoolmaster’s body is giant in front of the boys, who appear tiny at the bottom of page 23, showing fear at this figure that imposes itself on them frighteningly. Then, the schoolmaster decides to punish them with the paddle. In this illustration (page 24), he appears almost entirely portrayed in black ink, holding the paddle. The reader can only see the extended hands of the boys, at the bottom of page 25. This situation reiterates the teacher’s authority and the boys’ fear – not a fear related to the class itself, but fear of having done something wrong.

On pages 8 and 9, we see the moment when Pilar looks “at a paper kite through the school windows (...), over Livramento hill.”

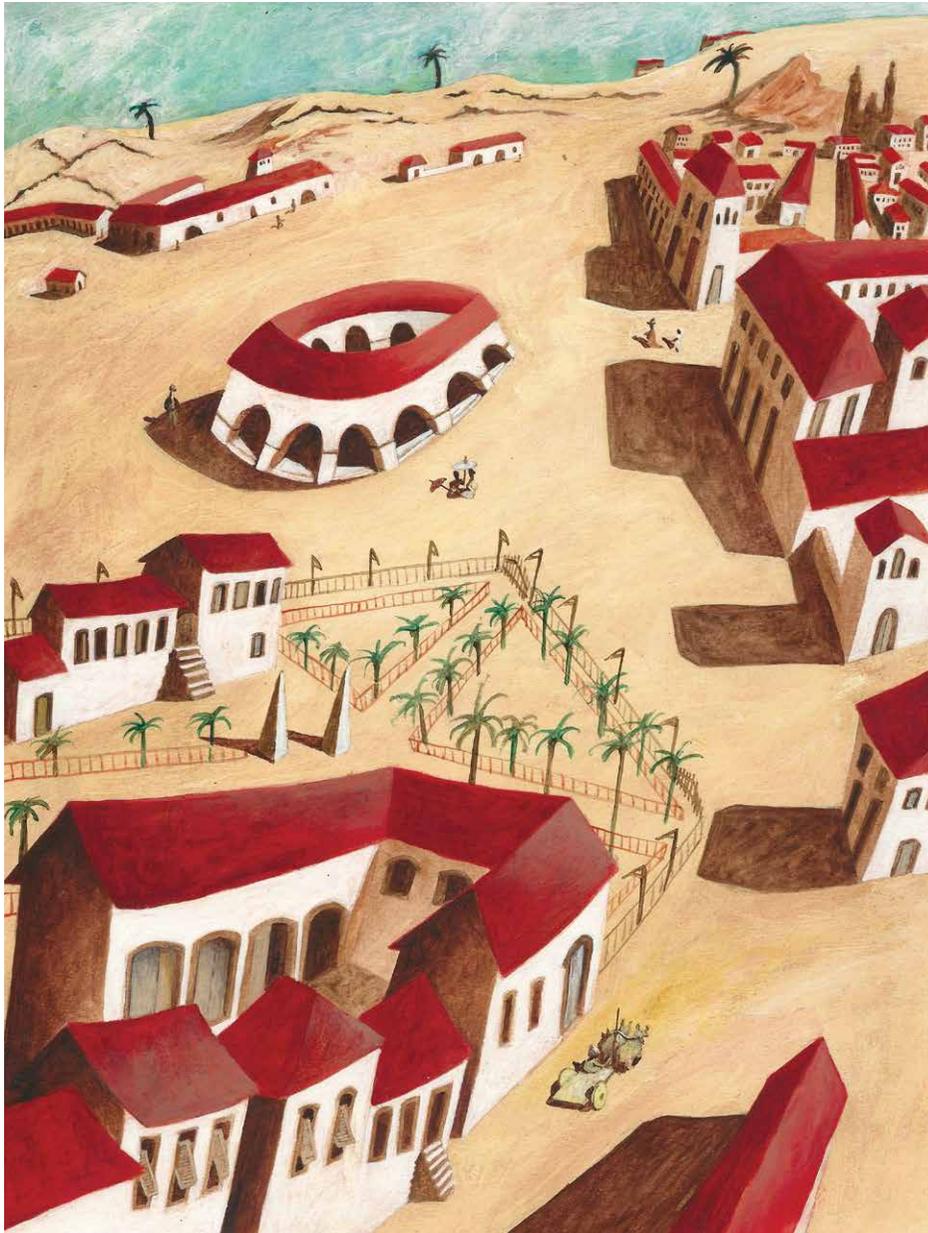


**ESSAY** In the illustration, the boy is at the school window, which appears at the bottom of page 8. From there, he admires the landscape, which includes the city, the hill, and the kite – these last two elements appear at the top of page 9. In other words, there is a counterpoint between the window, in front of which Pilar is standing, and the kite, represented in the illustration as a white dove. This picture casts the reader to travel together with the boy in the “world of imagination”. Together, the boy and the reader imagine the peace and freedom that is waiting for them outside, as opposed to the pressure and obligation that is experienced inside the school.



When looking at the illustrations of the book’s end sheets (the pages that open and close the work), we notice that they work as an element that attracts the reader to enter the story, understand it, and close it on “a high note”. After all, there is a colorful drum design on both the first and last pages. Placed at the beginning of the text, this object arouses the curiosity of the reader, who begins reading the text and images in order to find out in which part of the story this musical instrument will be presented and why. In the end, the reader can infer that emotion overlapped reason. That is, the joy and enthusiasm of accompanying the battalion of soldiers (who played the drums) – the emotion – made the boy stop going to school – reason. In addition, Pilar put aside the resentment he was harboring for Curvelo, as well as the search for the little silver plate, which he wanted so much.

Nelson Cruz retold *A School Tale* in subtle and delicate images. According to the author, those illustrations dialogue with images of Rio de Janeiro in the late 18th and early 19th centuries, the period when the story takes place. The text used in this edition by Cosac Naify was the short story published as part of the collection *Several Stories*. It features traces of an editing process that made it leaner and lighter, as well the pictures of Cruz’s illustrated edition do.

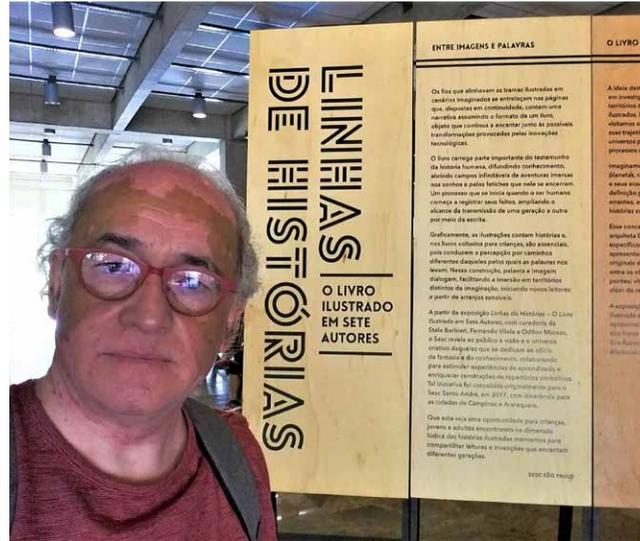


This work discussed the historical (trans)formation of Machado de Assis's short story *A School Tale*. The discussions presented here intended to analyze the relationships between work-writer-reader. We could ascertain that from the first version published in the newspaper, *Gazeta de Notícias*, to the edition illustrated by Nelson Cruz, the reception of readers was a concern.

First, Machado de Assis reviewed or allowed other people to review his text thoroughly, in order to meet possible criticisms, a process which impressed different meaning into the work. Then, Nelson Cruz illustrated the story with a specific target audience in mind: Chinese young readers. Although we perceive converging points between the author's illustrations and the version of the short story published in *Several Stories*, we believe that the insertion of images could present new reading possibilities to the public.

We emphasize that, for us, the reflection that Bourdieu (1996, p. 198) makes on the literary work has never been so concrete: "the work is created not twice, but a hundred times by all those who are interested in it (...)" In fact, the reading and readers dimension a work can get may be unimaginable to the author. As Candido (2006) states, a literary work is not a fixed product for any public. Nor is the reader homogeneous. Both are variables that act on each other and join the author, who is the initial variable of the circulation process of the literary work.

ESSAY



For each picture book illustrated by Nelson Cruz we can find folders and folders of drafts, photographs, newspapers cutouts and other references in his studio. Nelson uses to say that fiction is born in the gaps of History and he always relies on evidences of reality: stuff gathered during his trips and even in a visit to a notary.

As a tenacious researcher, Nelson goes through museums and libraries after documents. As an artist in his studio in Santa Luzia – 30 kilometers distant from Belo Horizonte – he searches for cracks in the research mate-

rials where he can put his creation at work. Nelson has already burrowed through in narratives of Minas Gerais using historical facts and characters. He made from the literature and life of Guimarães Rosa, Graciliano Ramos and even Lewis Carrol a platform for his sewing between reality and fiction.

**ODILON MORAES,  
STELA BARBIERI AND  
FERNANDO VILELA**

CURATORS OF THE EXHIBITION

"LINES OF STORIES: THE ILLUSTRATED  
BOOK IN SEVEN AUTHORS"



**ARTICLE** I believed for a while that a good writer would be one who was able to create the maximum number of images at each paragraph of his writing turning it more and more clear and understandable to the reader without leaving out, of course, the poetic narrative and style which an author is distinguish by from the others. Gradually I changed my mind and started to give the chance to the alert reader to pay attention to illustration elements and graphic arrangements: image reading, ways of thinking that are in the book.

The graphic elements such as font type, text area definition, paper color are also considered images and they provide support to the story and illustrations. The graphic arrangements play an important role in the creation and are responsible in many occasions for raising the book to the condition of art.

As an example of image and text, I quote here the first paragraph of *Miguilim* by João Guimarães Rosa, a master in creating images and characters:

[free translation]

“A certain Miguilim lived with his mother, father and brothers, far, far away from here,

beyond Swamp Chicken trail and others not named or very little-known trails, in a distant place, at Mutum. In the middle of Campos Gerais, but inside a big ditch in the bushes, black land, mountain foot. Miguilim was 8 years old.”

First, the author prepares the scene so the character has a life. After that Miguilim comes true, he introduces himself. From this moment on, this character will not ever leave the reader’s mind and will be by his side even after the book is closed. At the end of the paragraph, Rosa describes the scenario a little further:

[free translation]

“It is a beautiful place, between hill and hill, with a lot of quarries and bushes, far away of anywhere; and it always rains there.”

At this point, the image of the place is already established and it is not necessary an illustration to say something that the reader has already assimilated. Here, author and reader meet inside a universe where images take life and become creation.

**RELEITURA MAGAZINE**

JANUARY 2007, Nº 20, PUBLICATION

OF THE CHILDREN'S PUBLIC

LIBRARY OF BELO HORIZONTE

## ARTICLE

I take here the opportunity to mention the welcomed statement of Rosa Amanda Strausz concerning literature: there is no children literature or children and youth literature, but instead a single literature that cover any age group. Cecilia Meireles, Orígenes Lessa and Vinicius de Moraes, that had some of their works published for kids, would be an example of such literary concept.

Other examples of titles that place image reading in the route of observation of the reader's eye – it doesn't matter if he is more or less aware to the image reading issue – are *Poemas para brincar* [*Playing with poems*, Ática, 1991], de Jose Paulo Paes, which illustrations by Luiz Maia were awarded with the Jabuti prize; and *Bichos the existem e bichos que não existem* [*Real animals and nonreal animals*, Cosac Naify, 2003), by Arthur Nestrovsky and Maria Eugenia.

In this sense, illustrators as Rui de Oliveira and Angela Lago whose adaptation of the classics “A midsummer night's dream” (Companhia das Letrinhas, 2019) by Shakespeare or *Cântico dos cânticos* (Paulinas, 1998) from the Bible, respectively, make illustration stronger as vehicle of ideas and give strength to the literary image. The works of Ricardo de Azevedo like *No meio da noite escura tem um pé de maravilha* [*In the middle of the dark night there is a wonder tree*, Ática, 2002] es-

tablishes a partnership between image and text where both admirably communicate to one another.

### *The experience of the literary image*

In *Dia de chuva* (*Day of rain*, Salamandra, 2002), by Ana Maria Machado and myself as illustrator, the story is about a rainy day and three kids inside an apartment. They play and live amazing adventures just by imagination. In a certain moment, the concise text says:

[free translation]

“The children got tired of watching the drops run on the glass.”

[...]

“So, they took a trip with friends on the elephant's back.”

[...]

“They crossed a gorge on a dangerous bridge.”

The scenes described lead to adventures in distant lands. Differently from this description, the illustration scenario is the apartment. To the sentence “They crossed a gorge on a dangerous bridge”, the illustration shows the children expressing fear while holding their hands and going from a little corner table to a red couch. The last child, a girl, with her feet on the table is holding one boy's legs who is being

**ARTICLE** pulled by another boy who is standing on the couch. Hanging on the wall above the scene I reproduced the famous painting of the guardian angel that protects two kids who cross an old and broken bridge. The whole illustration expands possibilities of interpretation by adding content to the book.

In another passage, the text says:

[free translation]

“Then they went to rest in the bear’s cave.”

The illustration shows the situation from above and the scenario is the same apartment, with objects like the corner table, the coffee table and a lamp, shabby walls and a dog peacefully resting on the couch. Under the couch, the children’s feet are showing and the girl’s hands and half of her face are showing too; they are all sleeping.

In *Aprendiz de feiticeiro* [*The sorcerer’s apprentice*, Cosac Naify, 2006], by J.W. Goethe, with illustrations by myself, the idea in relation to the images is synthetizing and teasing the distracted look. The work of the Dutch artist Mauritz Cornelius Escher was my source of inspiration to build the structure of the favelas and provide the magical atmosphere of the poem. The houses take surprising and mysterious shapes offering humor and visual pleasure. The adaptation to a Brazilian urban fringe sce-

nario suggests the discussion of other universes and stories in other social classes.

Not all illustrations can be literary interpreted and not all texts are necessarily literary. I strongly believe, however, that other Brazilian illustrators, apart the aforementioned ones, have their work based on the literary concept. The authorship approach in a medium where image and text share the same literary concept may pose different questions, or else historic questions to a reader attentive to image reading.

**ARTICLE** I traveled to Minas Gerais to interview Nelson Cruz, Marilda Castanha, Angela Lago and Eliardo França. I wanted to know what these people think, what moves them in their creations, what drives them towards illustration.

I traveled to Minas with a desire to bring in my suitcase many notes that would help me to better relate people to their illustrations.

It seemed simple taking a trip, going to another state asking what they understand about their own work, how they create their own language and how to recognize their own way of communicating. It seemed simple. It just seemed.

At the first studio I entered, there they were: Nelson Cruz and Marilda Castanha. At their house, away from the city, in the middle of a pleasant silence, they welcomed me for a typical “mineiro” lunch with family and pictures. Before sitting at the table, Nelson would run his hands over the walls proudly saying that the house was made with illustrations. That’s right, he said. A house built with books, with money coming only from books. An honor.

But I began to feel that house didn’t come from money, it came from the stories that helped so many people to grow and still does.

Nelson would feed me with pieces of information about his endless research; about a curious and observant man attached to details; who adds color everywhere here and there; who doesn’t go through life without recording it: breadcrumbs so as not to get lost on the way.

Marilda, who was with us during the whole time, would imprint to our conversation a warm tone of earth; of coffee strained in cloth with the smell and taste of tradition; of roots. A woman who treasures the essence of things, who would enchant us with her records of what is primitive in us as she writes the history of this country.

Two days of chatting resulted in another way of seeing life, stories, the other. Nelson and Marilda made me feel the illustrations with my eyes, realize that the relationship between illustration and illustrators that I was so much looking for was right under my nose: it is in the way each one has read their own life since very little. Back to the metropolitan pace after a weekend in Belo Horizonte, I visited Angela Lago. Far from the food of Minas Gerais, family and pictures, there was a sophisticated woman waiting for me to have lunch at a nearby restaurant. Coffee and the conversation would go from the

**RONA HANNING**  
MASTER OF EDUCATION AND  
FOUNDER OF “LER” INSTITUTE

**ARTICLE** glory of a piano and a cello to the variety of titles on the table. Delighted by the music, Angela talked about her experience of playing and the discoveries about herself and the world that come from art. I understand that her drawings are just like her: bold, experimental, and never ready. I learn from her that the relationship between illustrator and illustration comes along the way, during an individual journey. A woman uneasy about the course of life and so are her images.

The trip to Belo Horizonte was over. Before returning to my state, I still needed to stop in Juiz de Fora, close to the border, for a conversation with Eliardo França. Here I am again far from the city and next to silence, right now there is a chilly wind. Food is served: typical “mineiro” lunch. We went up to his studio through virgin forest and a landscape of the lands of Minas Gerais. There is a lot of red color, low green and incisions in the ground. It’s Eliardo’s Minas Gerais from his window: a land with cuts and scars. Wounded.

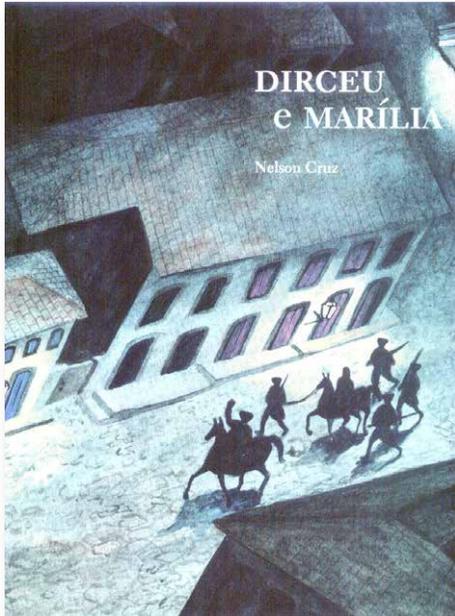
There are many paintings on the walls with strong lines and a story told in paint and brushes. He tells me about projects and achievements; about a country that still didn’t get along with its own childhood, that is arranged in the features of the “Gato e Rato” collection. In an extended conversation, I learned that children are still being discovered and that this man is

becoming an archeologist of childhood. With his drawings, he discovers what they feel and think and also what we, adults, think of them.

I got home with Minas Gerais inside me, with their people printed in my story. With marks, words and images telling me that the search that seemed so simple at first became more dense, complex and diverse with each step. The search for understanding a language became multiple and enigmatical.

With Nelson, Marilda, Angela and Eliardo I have found that the beauty of images is not in understanding them, but in being able to establish a relationship between them and the other, in experiencing the relationship between seeing and feeling.

## ARTICLE



The theme of this work is Brazilian cultural heritage, as its plot takes place and is set – mainly through illustrations – in the old village of Vila Rica, in Minas Gerais state, Brazil. It also represents Brazilian history through the historical characters of Tomás Antônio Gonzaga and Maria Dorotheia, transfigured respectively in *Dirceu and Marília*. In addition, it refers to Gonzaga’s poetry insofar as the narration draws on poetic prose to tell a love story.

Nelson Cruz’s text and illustrations create an original story full of references to the poetry and biography of Tomás Antônio Gonzaga (Brazilian Arcadian poet, 1744-1810) and the history of the city of Ouro Preto as well as of Brazil, focusing on the episode of the Inconfidência Mineira (Minas Gerais Conspiracy, 1789).

Cruz aims to bring the reader closer to characters and episodes of factual Brazilian history through his fiction and his freedom of creation as an author. To that purpose, he employs a poetic kind of language both in his text and illustrations.

The graphic design in the book incorporates illustrations that take up a whole page or even a whole spread, in perfect harmony with the pages destined to the verbal text. The text

pages are also decorated with depictions of fountain Carrancas (traditional figureheads), which reinforce the main ideas in the book about the material testimony of times past.

Beyond the text itself, the illustrations bring forth a greater narrative strength to the work as a whole. On the one hand, they recreate the city of Ouro Preto under a traditional and gloomy atmosphere, reinforcing the dramatic charge of Cruz’s text. On the other hand, the illustrations command an almost cinematographic rhythm to the narrative, representing movement and action for the characters in all the scenes. Bringing to the reader the simultaneous action of the two lovers in the story, who roam the city seeking to meet each other, the illustrations add to the intensity of the plot and theme – the impossibility to achieve true love.

The reader is transported in time and invited to travel around Ouro Preto (and to get to know the town) to witness in loco the impossible love of the two famous lovers, Marília and Dirceu, characters from Gonzaga’s poetic work – which in real life were Maria Dorotheia and Tomás Antônio Gonzaga. The fountains Carrancas are a metaphor to the “eye-

**ARTICLE** witness-reader”, permeating the whole book, framing the text pages. The Carrancas purpose is to remind the reader that these monuments are part of Brazilian heritage. The meaning of their permanence in time is to bear witness to our history, making it present – the Carrancas were there when it all happened. So, they can “tell” that story.

Cruz’s work represents the idea of believing in the power of literature as a way of arousing the reader’s interest in different contents – in this case, Brazilian history, and Brazilian literature. Cruz’s determination in doing so is translated in his including, at the end of his fictional work, informative texts about Inconfident poet Tomás Antônio Gonzaga and the process of creating the book itself, as well as bibliographic references of his research. Thus, while the poetic text flows freely the informative texts take charge of contextualizing its historical content.

### *Fountains and bridges*

Fountains and bridges were of great importance in the development of colonial towns. On the one hand, fountains were responsible for the water supply. Where there were ports, they also supplied the ships. On the other, bridges allowed for the growth of population occupation in the villages. It also was used as a means for the movement of townsfolk and

supplies. The mere existence of these urban facilities denoted the greater or lesser degree of development of a village. Ouro Preto, formerly Vila Rica, concentrated most of the wealth that came from gold mining in Minas Gerais region. Bridges, initially made of wood, were gradually being rebuilt in stone. As for the construction of fountains, the local government summoned the greatest artisans of the time, who gave these utilitarian features the same artistic treatment given to the churches, such is their importance. Six bridges and six fountains in Ouro Preto – most of them built in the second half of the 18th century – were registered by Iphan (Brazilian’s National Historic and Artistic Heritage Institute) as cultural heritage and inscribed in the *Livro do Tombo das Belas Artes* – which includes cultural objects of artistic value, generally the fine arts of “non-utilitarian character – on June 19, 1950.

Marília’s fountain is thus known for being close to Maria Dorotéia Joaquina de Seixas’ house, the character that inspired Dirceu’s Marília. The House of Senate of Vila Rica requested its construction in 1759, and selected the proposal of Manuel Francisco Lisboa, with the collaboration of Antônio Moreira Duarte and Miguel de Oliveira. There are soapstone ornaments that are probably pieces by Aleijadinho. This is considered one of the most important and well-composed fountains in Brazil.

# 5

## AWARDS

Honorable Mentioning of the Noma Concours for Picture Book Illustrations, Tókyo, Japan, 1992.

*O amigo inventado*

*Octogone de Ardoise Award, Prix Graphique, Centre International d'Études en Littérature de la Jeunesse*, Paris, 1995.

Luis Jardim Award – The Best Book Without Text, FNLIJ, 1997.

*Leonardo*

The Best Illustration Award, FNLIJ, 1998.

Luís Jardim Award – The Best Book Without Text, FNLIJ, 1998.

The Best Illustrator, FNLIJ, 1998.

*Coleção Sonhar para Acordar: livros Mateus, Leonardo e Noel*

The Best Illustration Award, FNLIJ, 1999.

*Cantigamente*

Júlia Lopes de Almeida Award. Brazilian Writers Union / Carioca Academy of Letters, 2000.

*Dirceu e Marília*

Jabuti Award, second place, Brazilian Book Chamber, 2000.

The Best Illustration Award, FNLIJ, 2000.

Ofélia Fontes, The Best for Children, FNLIJ, 2000.

*Octogone de Ardoise Award, Prix Graphique, Centre International d'Études en Littérature de la Jeunesse*, Paris, 2002.

*Chica e João*

Ofélia Fontes, The Best for Children, FNLIJ, 2003.

*De carta em carta*

Hors-Concours, FNLIJ, 2003.

*Dia de chuva*

Hors-Concours for the Best Illustration Award, FNLIJ, 2003.

IBBY Honour List – Illustrator, 2004.

*Conto de escola*

Glória Pondé Award, The Best Editorial Project, FNLIJ, 2005.

Jabuti Award, third place, Youth Category, Brazilian Book Chamber, 2005.

*No longe dos gerais*

## AWARDS

Ofélia Fontes, The Best for Children, FNLIJ, 2006.

*Murucututu*

Jabuti Award, first place, Best Book for children, Brazilian Book Chamber, 2010.

*Os herdeiros do lobo*

Glória Pondé Award for Children and Youth Literature, National Library, 2011.

*Alice no telhado*

Children and Youth APCA Award, São Paulo Association of Art Critics, 2012.

Jabuti Award, third place, Best Illustration, Brazilian Book Chamber, 2012.

*A máquina do poeta*

IBBY Honour List – Illustrator, 2012.

*As margens da alegria*

Ofélia Fontes, The Best for Children, FNLIJ, 2013.

Hors-Concours for the Best Illustration Award, FNLIJ, 2013.

*Visita à baleia*

Children and Youth Award, Brazilian Academy of Letters, 2015.

Jabuti Award, third place, Brazilian Book Chamber, 2015.

*O livro do acaso*

Luís Jardim Award, The Best Book Without Text, FNLIJ, 2016.

The Best Illustration Award, FNLIJ, 2016.

Monteiro Lobato Award for Children and Youth Literature, Crescer Magazine, 2016.

*Haicais visuais*

Malba Tahan Award, The Best Non-Fiction Book, FNLIJ, 2018.

Jabuti Award, first place, Brazilian Book Chamber, 2018.

*Os trabalhos da mão*

Hors-Concours for the Best Illustration Award, FNLIJ, 2019.

Unesco Professorship Award, Pontifícia Universidade Católica (PUC-Rio), 2019.

*Se os tubarões fossem homens*

## AWARDS Other Distinctions

Selected at the International Biennial of Illustration in Bratislava, Slovakia, 2001.

### *Bárbara e Alvarenga*

Selected for the White Ravens exhibition by Internationale Jugendbibliothek, Munich. Germany, 2001.

Brazil: Countless Threads, Countless Tales (55 Brazilian illustrators) **exhibition**, Brazil guest of honor country, Bologna Children's Book Fair, Italy, 2014.

Brazil: Countless Threads, Countless Tales (55 Brazilian illustrators) **book**, Bologna Children's Book Fair, Italy, 2014.

Brazil: Countless Threads, Countless Tales (55 Brazilian illustrators) exhibition, **São Paulo Biennial**, 2014.

Brazil: Countless Threads, Countless Tales (55 Brazilian illustrators) exhibition, **National Library Foundation**, 2015.

Brazil: Countless Threads, Countless Tales (55 Brazilian illustrators) exhibition, "Brazilian Days in Russia", project at **Moscow Children's and Youth Library**, 2015.

Brazil: Countless Threads, Countless Tales (55 Brazilian illustrators) exhibition, "Brazilian Days in Russia", project at **Central Library Lermontov, Saint Petersburg**, 2015.

### *Chica e João*

Tea with Alice exhibition, Oxford Museum, London. England, 2012.

Tea with Alice exhibition, Gulbenkian Foundation. Lisbon. Portugal, 2013.

Brazil: Countless Threads, Countless Tales (55 Brazilian illustrators) **exhibition**, Brazil guest of honor country, Bologna Children's Book Fair, Italy, 2014.

Brazil: Countless Threads, Countless Tales (55 Brazilian illustrators) **book**, Bologna Children's Book Fair, Italy, 2014.

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Brazil: Countless Threads, Countless Tales (55 Brazilian illustrators) exhibition, "Brazilian Days in Russia", project at Moscow Children's and Youth Library, 2015.

Brazil: Countless Threads, Countless Tales (55 Brazilian illustrators) exhibition, "Brazilian Days in Russia", project at **Central Library Lermontov, Saint Petersburg**, 2015.

### *Alice no telhado*

# 6

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Publisher: Atual. São Paulo, 1988.

*Mário ganhou um canário*

(Mário won a canary)  
Text: Cláudio Feldman.  
Publisher: Lê. Belo Horizonte, MG, 1989.

*Que azar, Godofredo!*

(What bad luck, Godofredo!)  
Text: Alexandre Azevedo.  
Publisher: Atual. São Paulo, 1989.

*As aventuras do marujo verde*

(The adventures of the green sailor)  
Text: Gláucia Lemos.  
Publisher: Atual. São Paulo, 1990.

*O astro da adivinhação*

(The star of divination)  
Text: Eunice Canini.  
Publisher: Lê. Belo Horizonte, MG, 1990.

*Giroflê, Giroflá*

Text: Maria Dinorah.  
Publisher: Lê. Belo Horizonte, MG, 1991.

*Quem lê com pressa tropeça*

(Who reads in a hurry stumbles)  
Text: Elias José.  
Publisher: Lê. Belo Horizonte, MG, 1991.

*O canguru emprestado*

(The borrowed kangaroo)  
Text: Mirna Pinsky.  
Publisher: Atual. São Paulo, 1992.

*Godofredo, o guarda chuva*

(Godofredo, the umbrella)  
Text: Alina Pearlman. Publisher: Formato.  
Belo Horizonte, MG, 1992.

*Cala o bico, passarinho*

(Keep your beak quiet, little bird)  
Text: Solange Botelho. Publisher: Formato.  
Belo Horizonte, MG, 1993.

*O amigo inventado* (The invented friend)

Text: José Jorge Letria. Publisher: Vale Livros.  
Aparecida do Norte, SP, 1993.

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(A good train is a good thing (not to be missed))  
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Belo Horizonte, MG, 1994.

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Publisher: Ediouro. Rio de Janeiro, 1994.

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Publisher: Ediouro. Rio de Janeiro, 1995.

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(The green sailor goes to the Andes)  
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(Almost everything in Noah's ark)  
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(The balcony girl)

Text: Leo Cunha.

Publisher: Record. Rio de Janeiro, 2000.

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Text: Rogério Andrade Barbosa.

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Publisher: Ática. São Paulo, 2002.

*Dia de chuva* (Rainy day)  
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(The hand works)  
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Publisher: Positivo. Curitiba, 2017.

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Publisher: Formato. Belo Horizonte, MG, 1999.

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Publisher: Formato. Belo Horizonte, MG, 2000.

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(The disappearance of the words)  
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Publisher: Formato. Belo Horizonte, MG, 2001.

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Publisher: Cosac Naify. São Paulo, 2004.

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Publisher: Scipione. São Paulo, 2006.
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Publisher: Cosac Naify. São Paulo, 2007.
- Chica e João* (2nd edition)  
Publisher: Cosac Naify. São Paulo, 2007.
- Bárbara e Alvarenga* (2nd edition)  
Publisher: Cosac Naify. São Paulo, 2007.
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Publisher: DCL. São Paulo, 2008.
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Publisher: Peirópolis. São Paulo, 2009.
- Os herdeiros do lobo* (The heirs of the wolf)  
Publisher: SM. São Paulo, 2009.
- O dia em que todos disseram não*  
(The day that everyone said no)  
Publisher: Global. São Paulo, 2009.

- Alice no telhado* (Alice on the roof)  
Publisher: SM. São Paulo, 2011.
- A máquina do poeta* (The poet's machine)  
Publisher: SM. São Paulo, 2012.
- Alfayaguaiara*  
Publisher: SM. São Paulo, 2013.
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Publisher: Abacatte. São Paulo, 2014.
- Um escritor na capela* (A writer in the chapel)  
Publisher: SM. Rio de Janeiro, 2016.
- Benjamina*  
Publisher: Miguilim.  
Belo Horizonte, MG, 2017.
- A nuvem e o tatu*  
(The cloud and the armadillo)  
Publisher: Leiturinha.  
Poços de Caldas, MG, 2020.
- A cadeira do Rei* (The King chair)  
Publisher: Peirópolis. São Paulo, 2020.

# 7

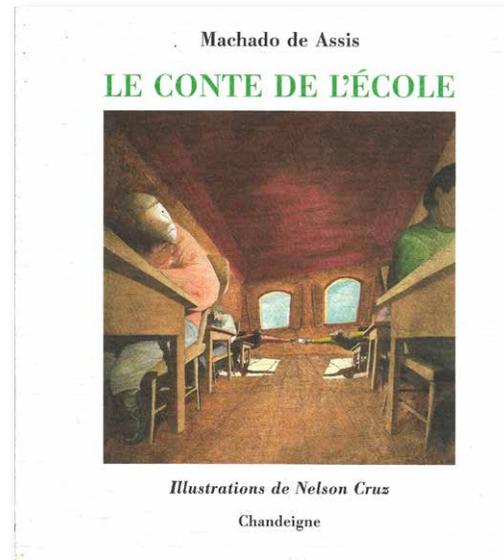
TRANSLATED  
EDITIONS

*Conto de Escola*

Le Conte de L'école

Auteur: Machado de Assis.

Éditions Chandeigne. Paris, 2004.

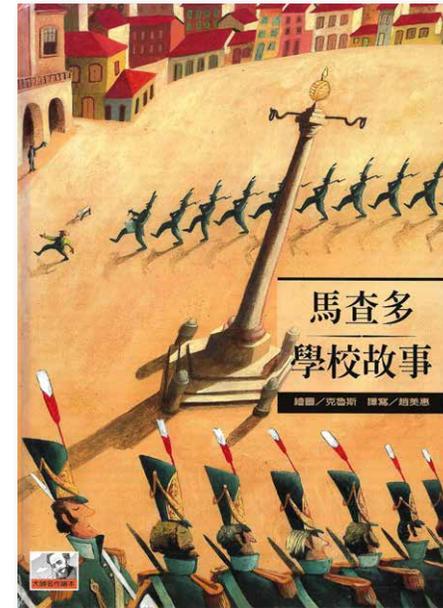


*Conto de Escola*

School Story

Author: Machado de Assis.

Grimm Press. Taiwan, 1998.



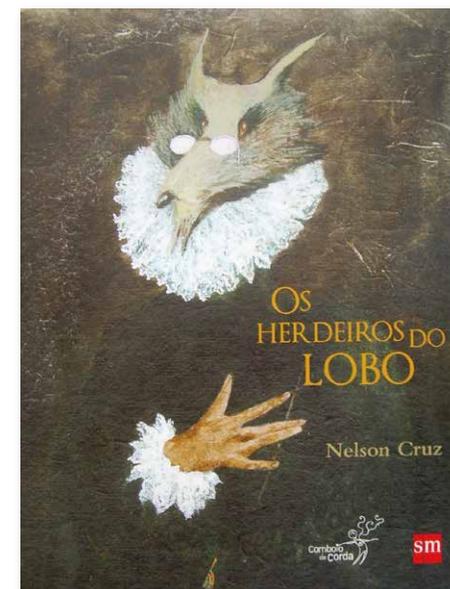
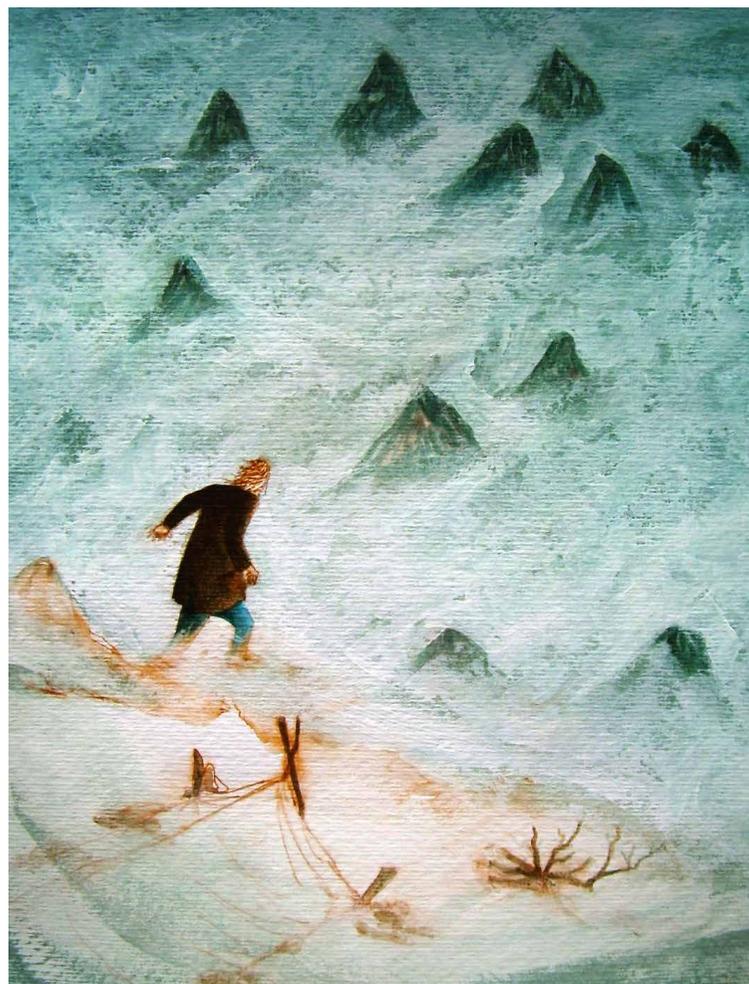
# 8

## TEN OF THE MOST IMPORTANT TITLES

*Os herdeiros do lobo*

(The heirs of the wolf)

Publisher: SM. São Paulo, 2009.



TEN OF THE MOST  
IMPORTANT TITLES

*Os herdeiros do lobo*  
(The heirs of the wolf)



TEN OF THE MOST  
IMPORTANT TITLES

*Conto de Escola*

(School Tale)

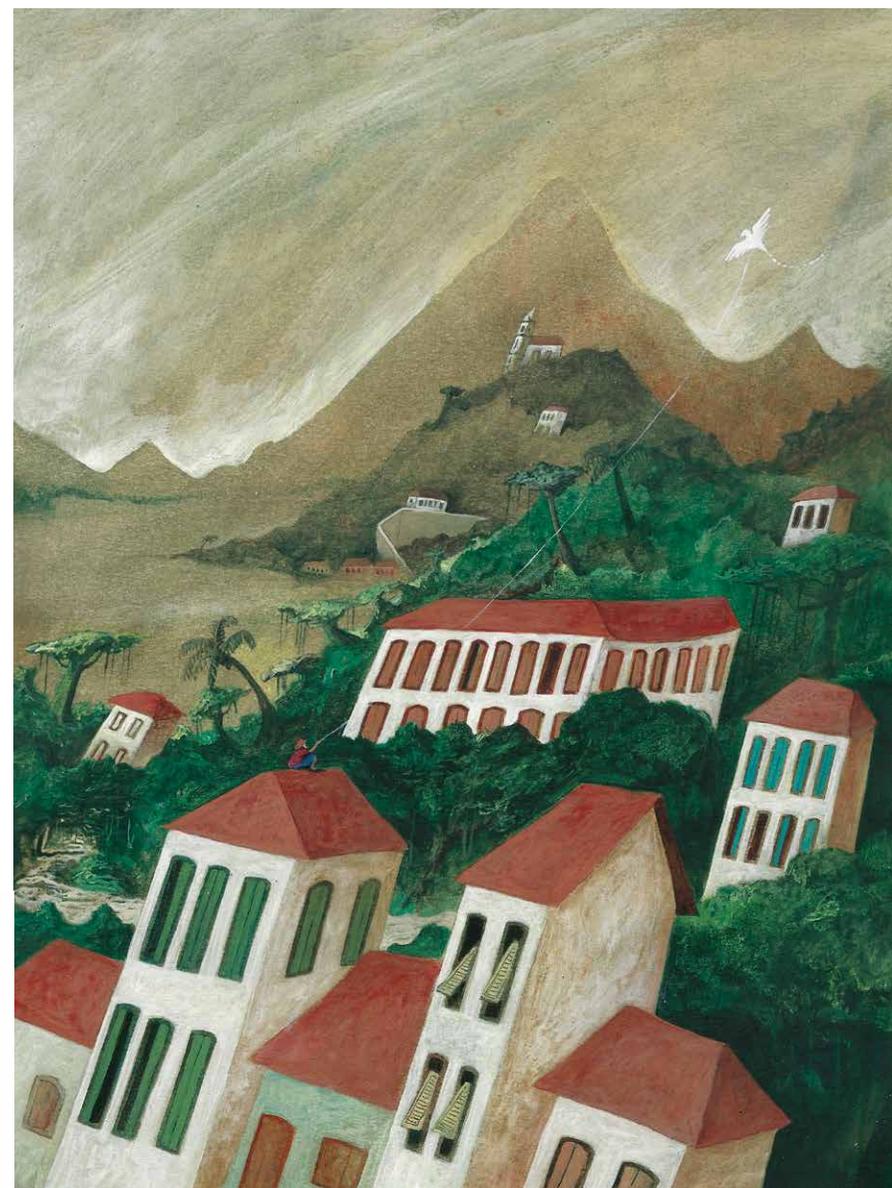
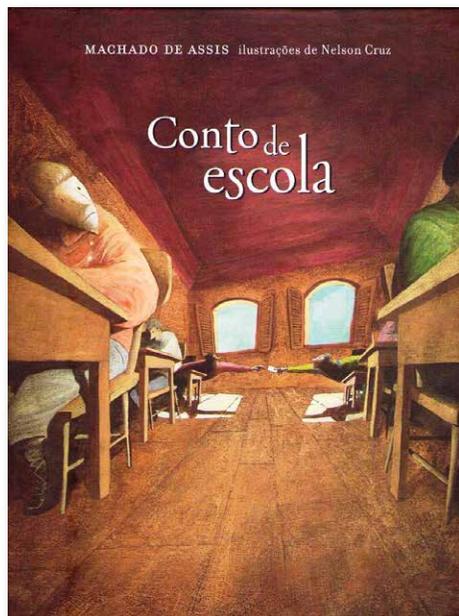
Text: Machado de Assis.

Publisher: Grimmpress. Taiwan, 1998.

Publisher: Cosac Naify. São Paulo, 2002.

Publisher: Éditions Chandeigne. Paris, 2004.

Publisher: Ciranda Cultural. São Paulo, 2021.



TEN OF THE MOST  
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(School Tale)



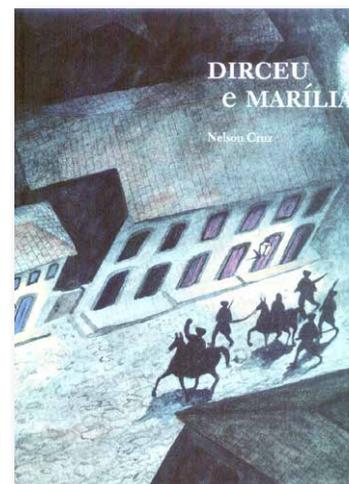
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*Dirceu e Marília*

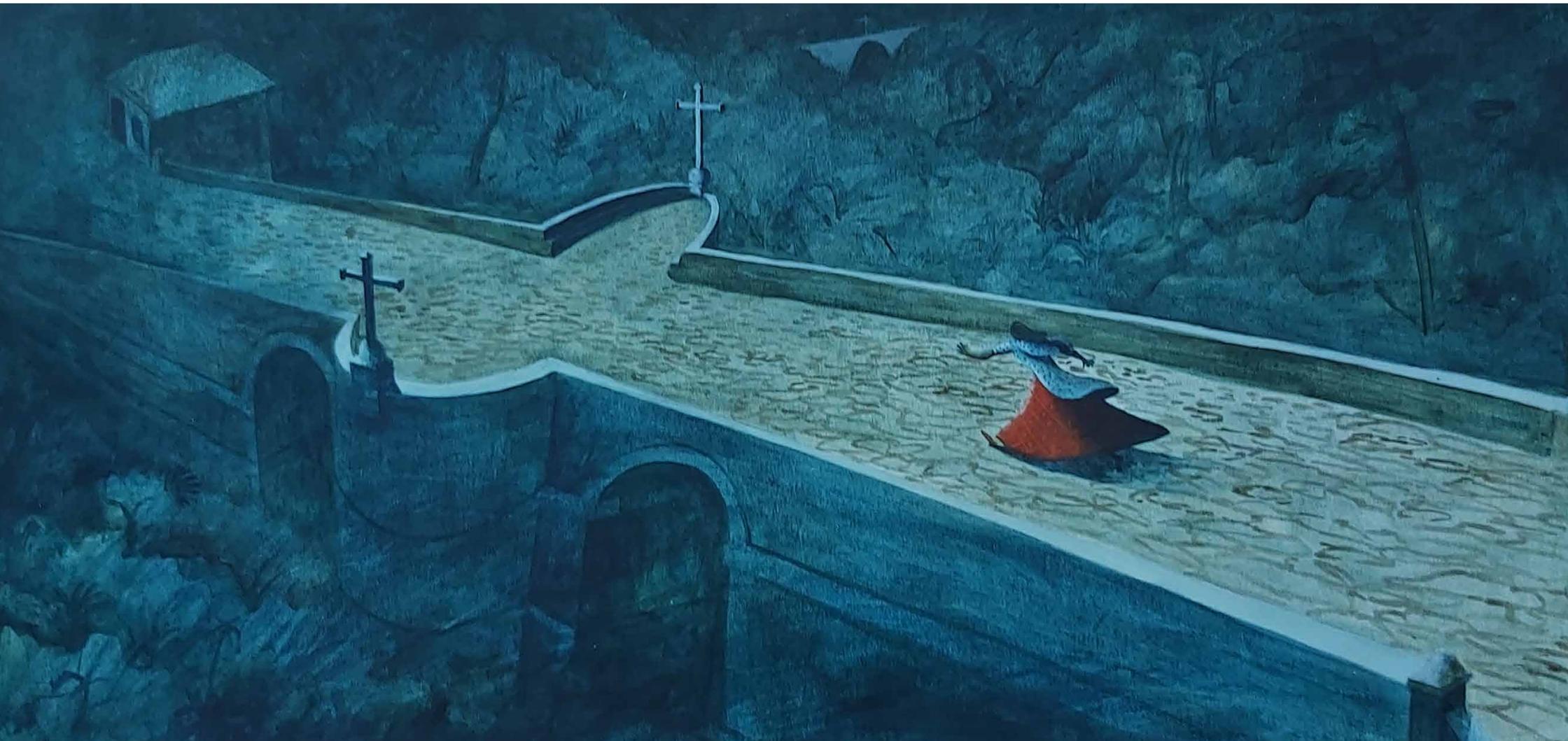
Publisher: Formato. Belo Horizonte, MG, 1999.

Publisher: Cosac Naify. São Paulo, 2007.

Publisher: Ciranda Cultural. São Paulo, 2021.



TEN OF THE MOST *Dirceu e Marília*  
IMPORTANT TITLES



TEN OF THE MOST *Dirceu e Marília*  
IMPORTANT TITLES



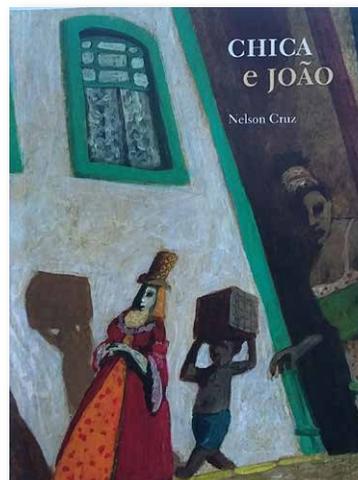
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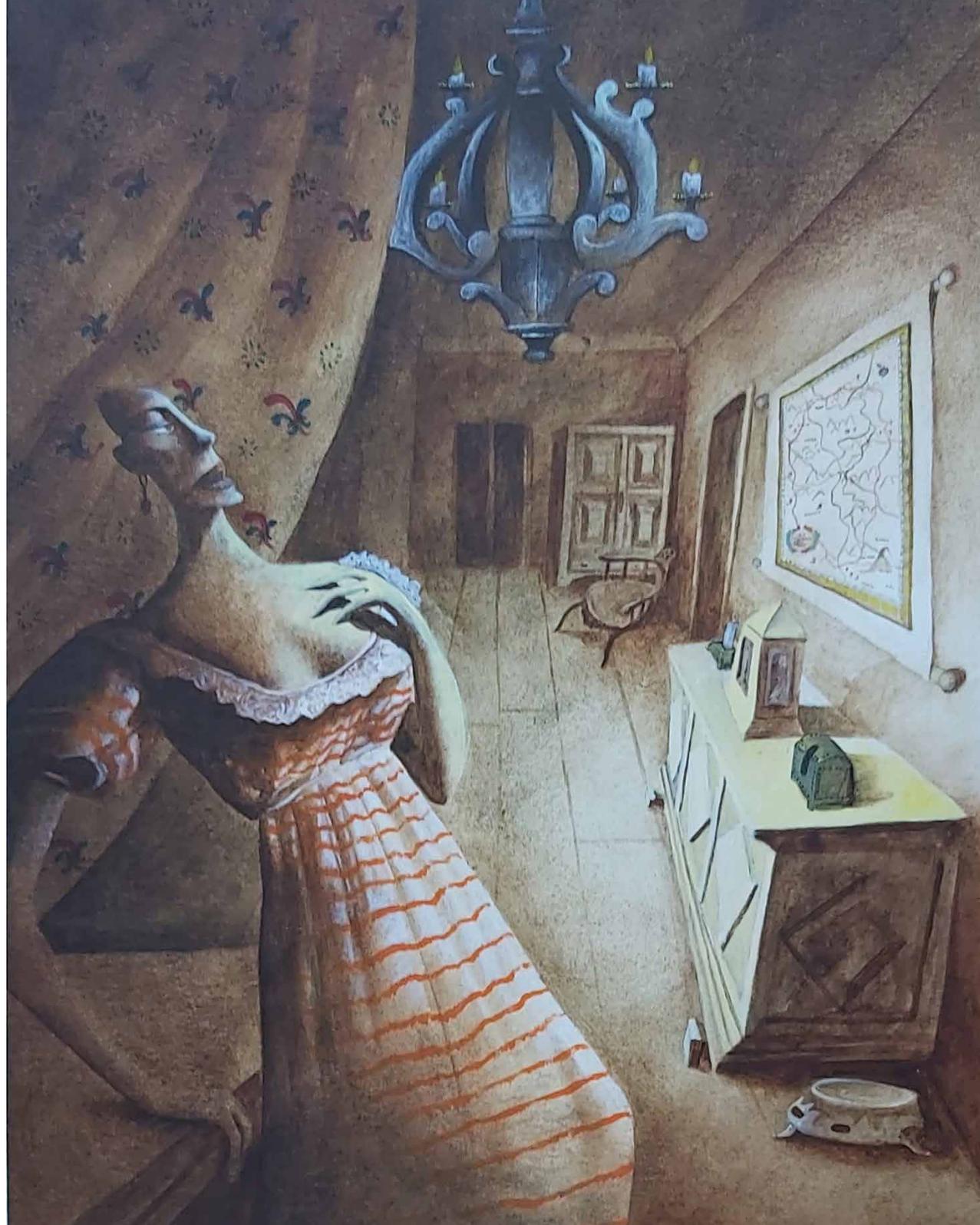
Publisher: Cosac Naify. São Paulo, 2007.

Publisher: Ciranda Cultural. São Paulo, 2021.



TEN OF THE MOST  
IMPORTANT TITLES

*Chica e João*



TEN OF THE MOST  
IMPORTANT TITLES

*Chica e João*



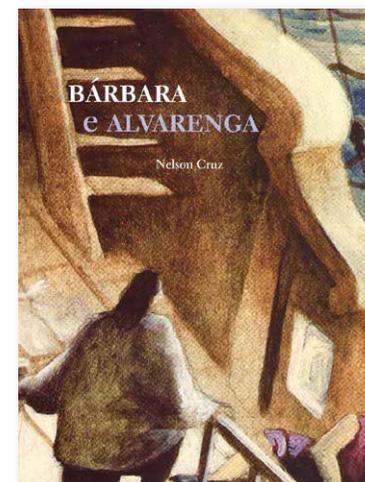
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Publisher: Formato. Belo Horizonte, MG, 2001.

Publisher: Cosac Naify. São Paulo, 2007.

Publisher: Ciranda Cultural. São Paulo, 2021.

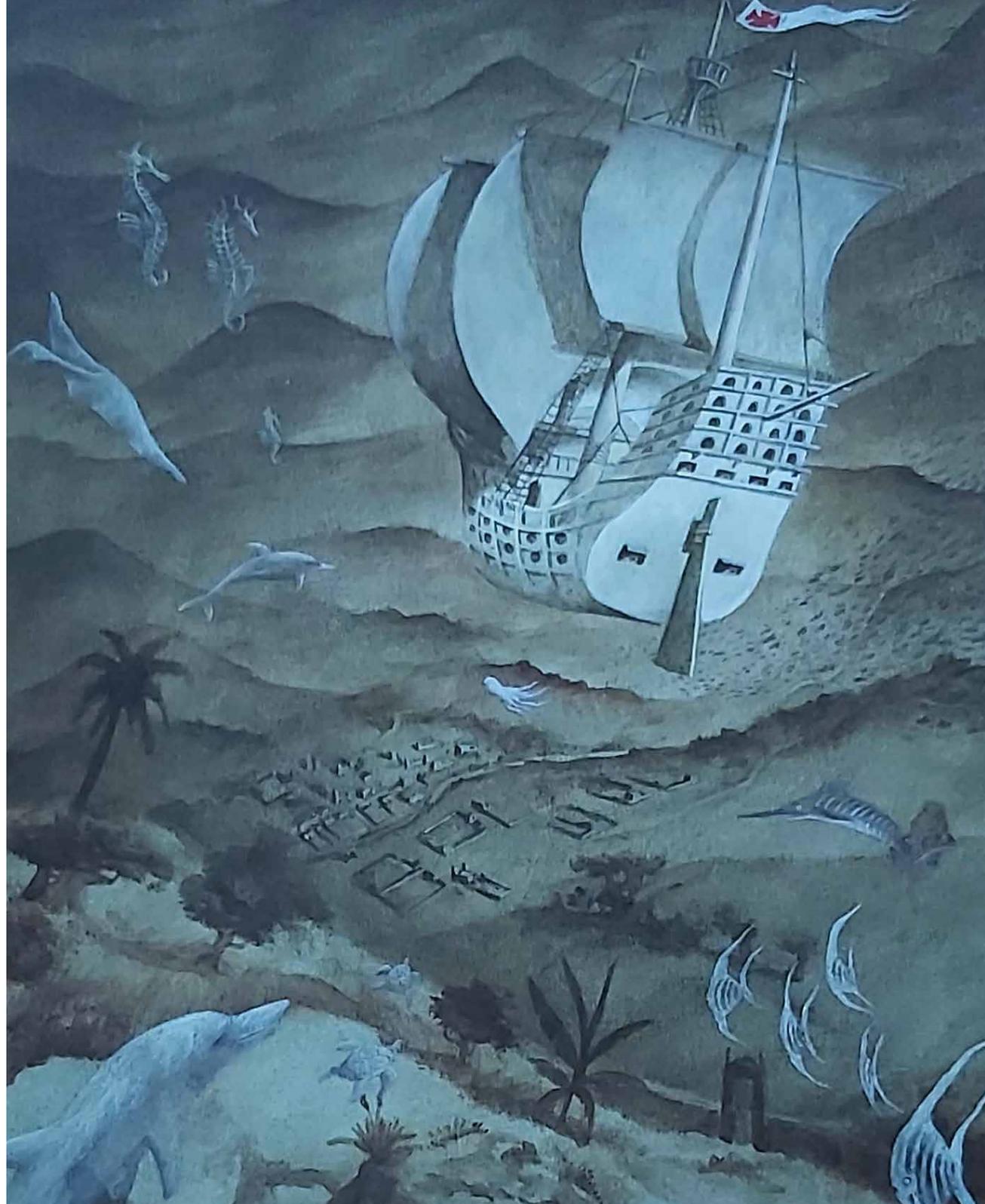


TEN OF THE MOST  
IMPORTANT TITLES *Bárbara e Alvarenga*



TEN OF THE MOST  
IMPORTANT TITLES

*Bárbara e Alvarenga*

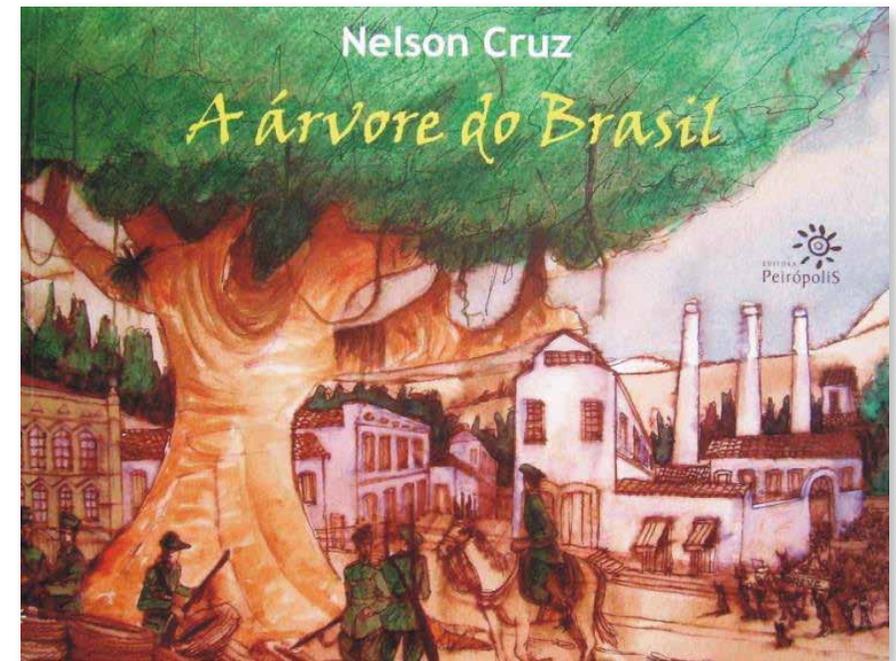


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IMPORTANT TITLES

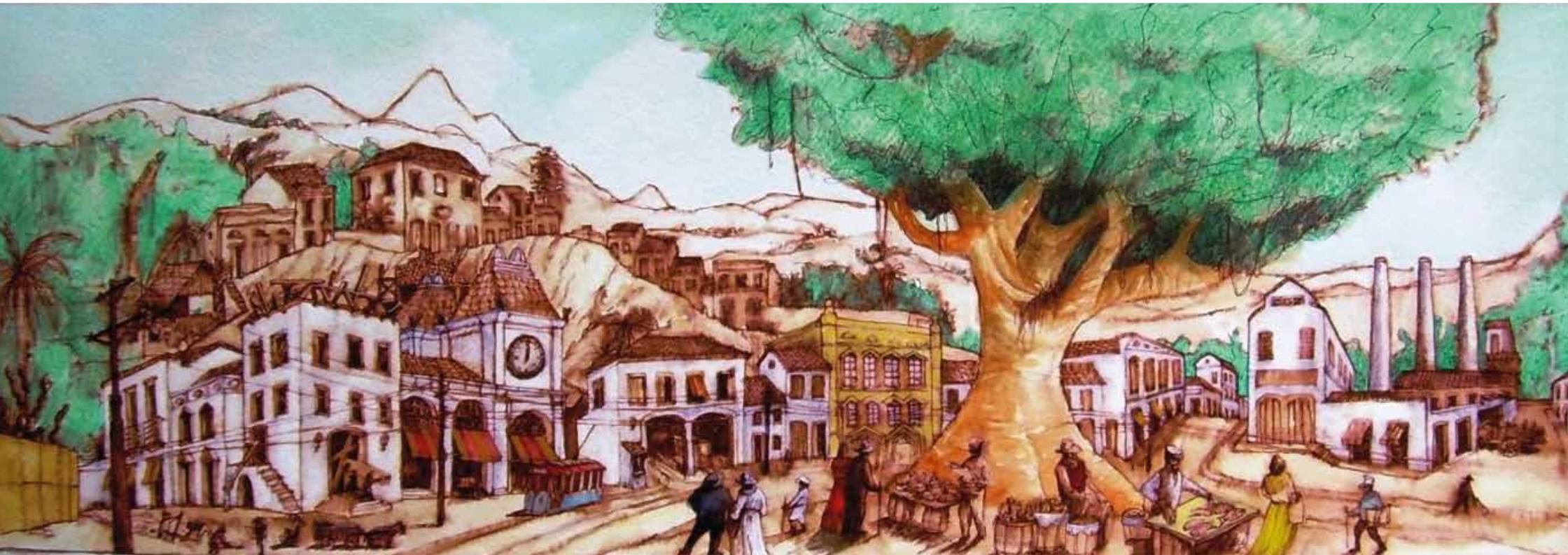
*A árvore do Brasil*

(The Brazil tree)

Publisher: Peirópolis. São Paulo, 2009.



TEN OF THE MOST  
IMPORTANT TITLES *A árvore do Brasil*  
(The Brazil tree)



TEN OF THE MOST *A árvore do Brasil*  
IMPORTANT TITLES (The Brazil tree)



TEN OF THE MOST  
IMPORTANT TITLES

*Alice no telhado*

(Alice on the roof)

Publisher: SM. São Paulo, 2011.



TEN OF THE MOST *Alice no telhado*  
IMPORTANT TITLES (Alice on the roof)

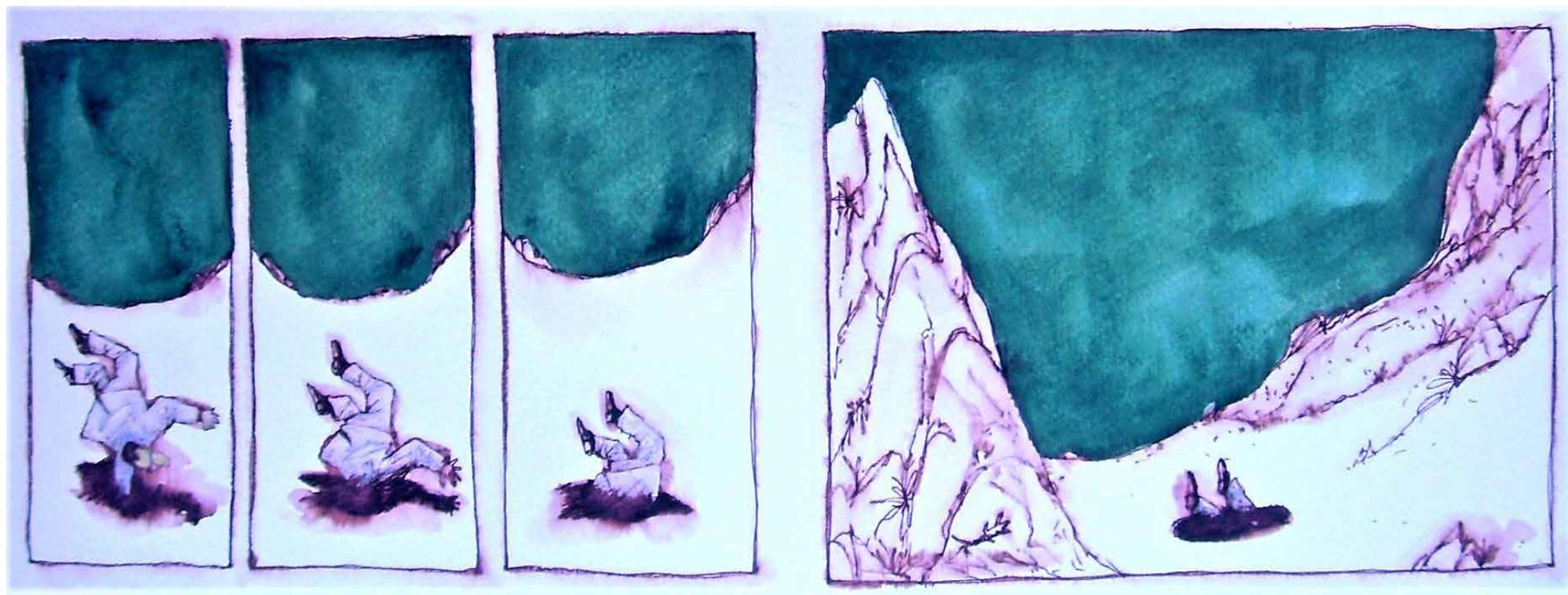
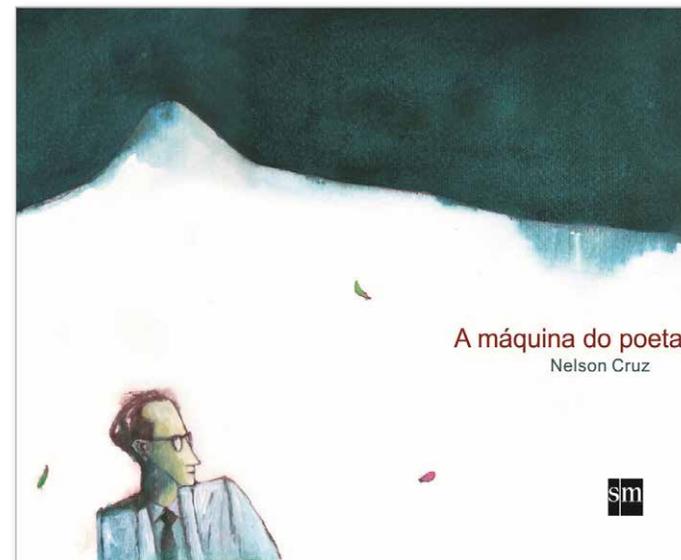


TEN OF THE MOST *Alice no telhado*  
IMPORTANT TITLES (Alice on the roof)



TEN OF THE MOST  
IMPORTANT TITLES

*A máquina do poeta*  
(The poet's machine)  
Publisher: SM. São Paulo, 2012.

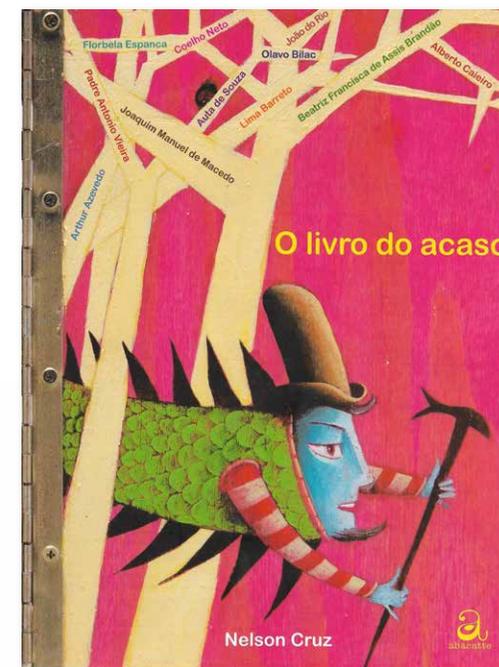
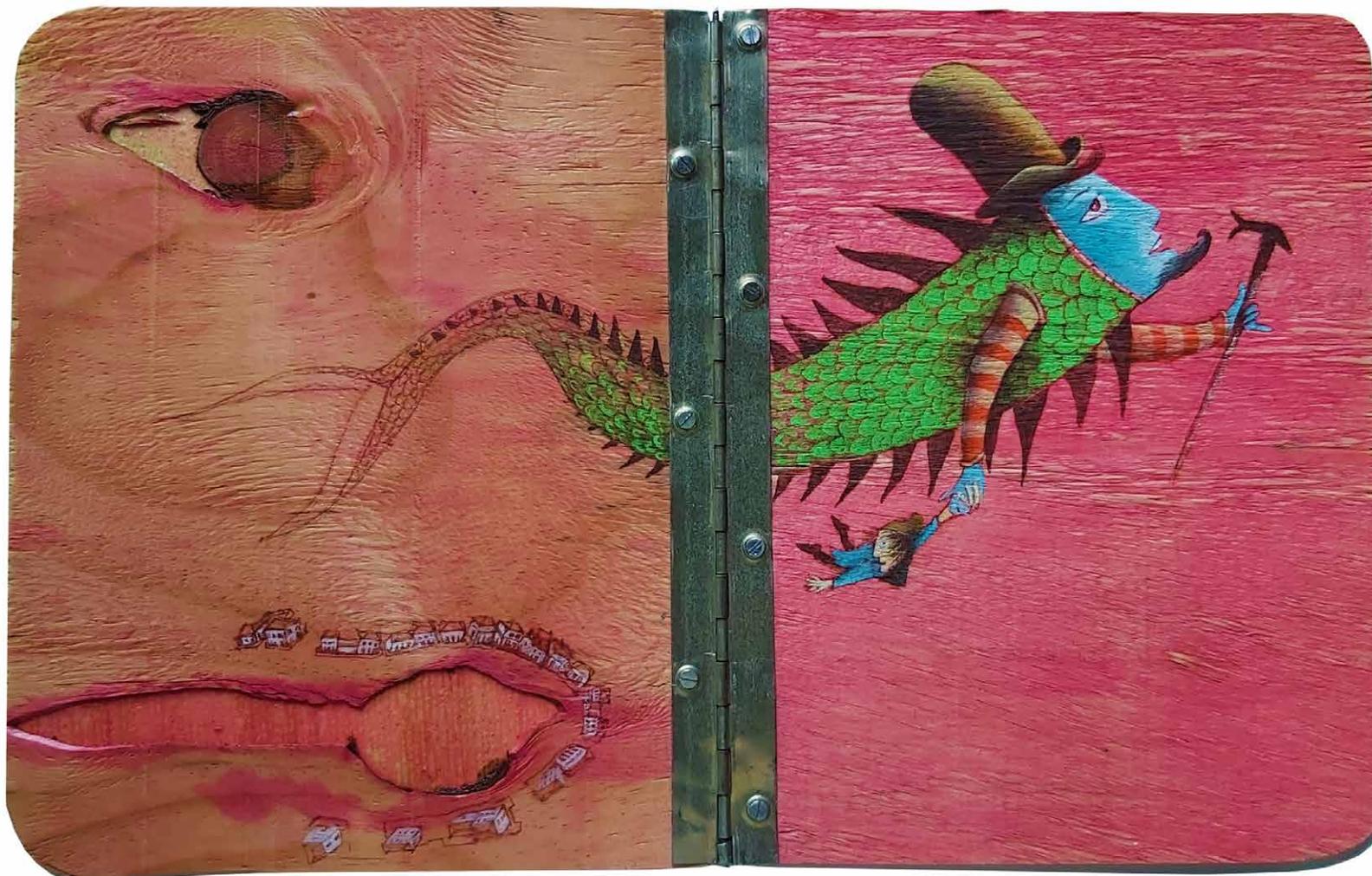


TEN OF THE MOST  
IMPORTANT TITLES

*O livro do acaso*

(The book of chance)

Publisher: Abacatte. São Paulo, 2014.



TEN OF THE MOST  
IMPORTANT TITLES *O livro do acaso*  
(The book of chance)



TEN OF THE MOST *O livro do acaso*  
IMPORTANT TITLES (The book of chance)



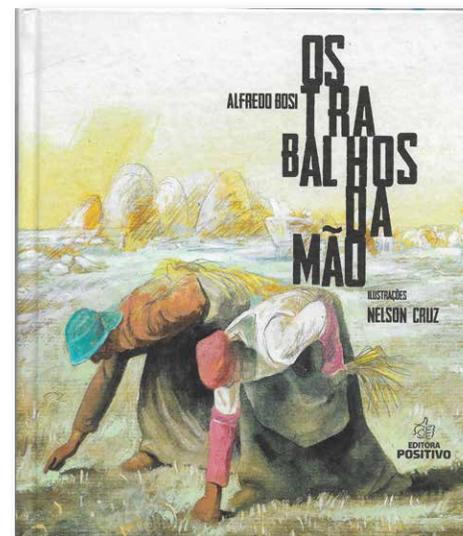
TEN OF THE MOST  
IMPORTANT TITLES

*Os trabalhos da mão*

(The hand works)

Text: Alfredo Bosi.

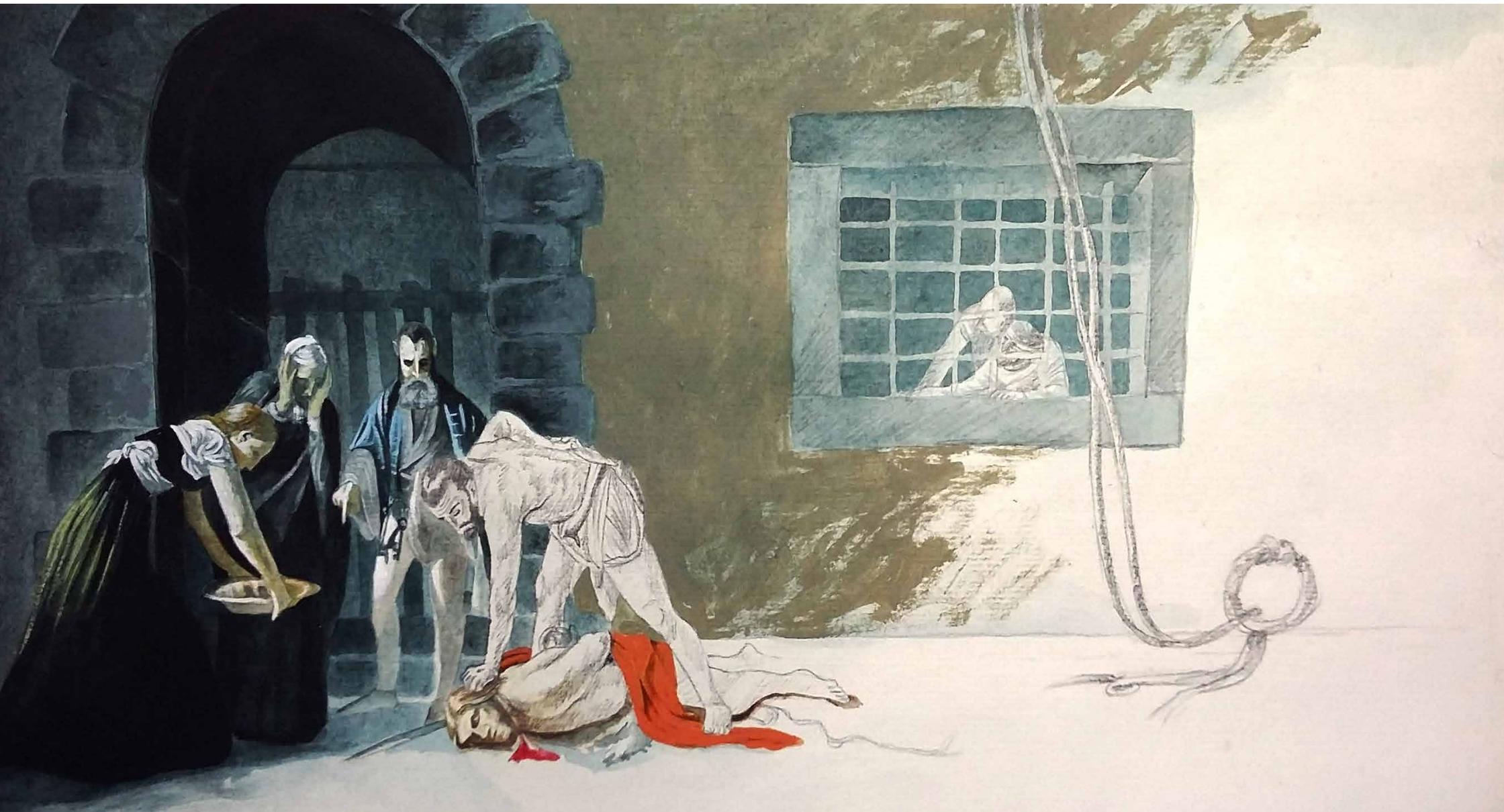
Publisher: Positivo. Curitiba, 2017.



TEN OF THE MOST  
IMPORTANT TITLES *Os trabalhos da mão*  
(The hand works)



TEN OF THE MOST  
IMPORTANT TITLES *Os trabalhos da mão*  
(The hand works)



# 9

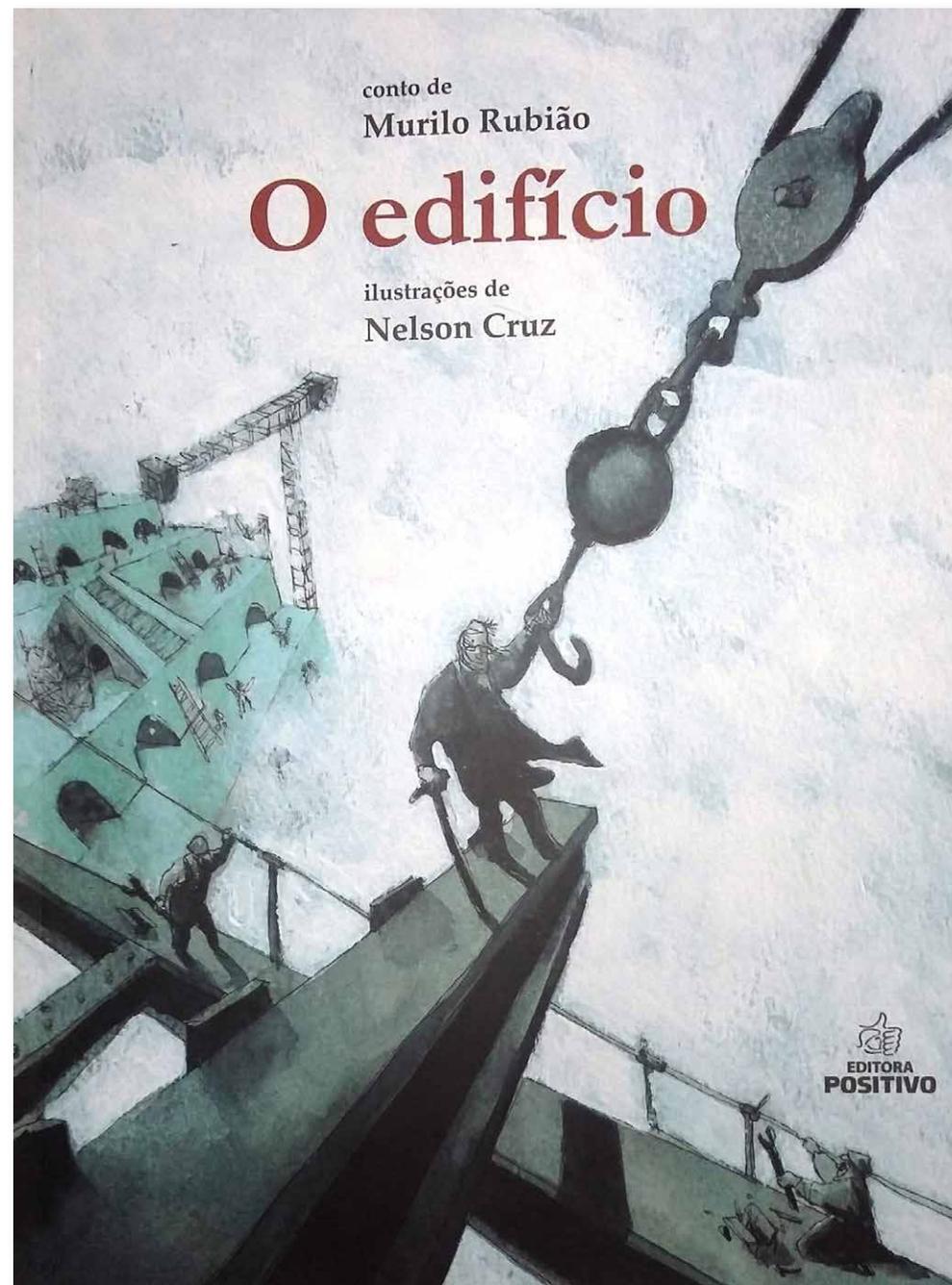
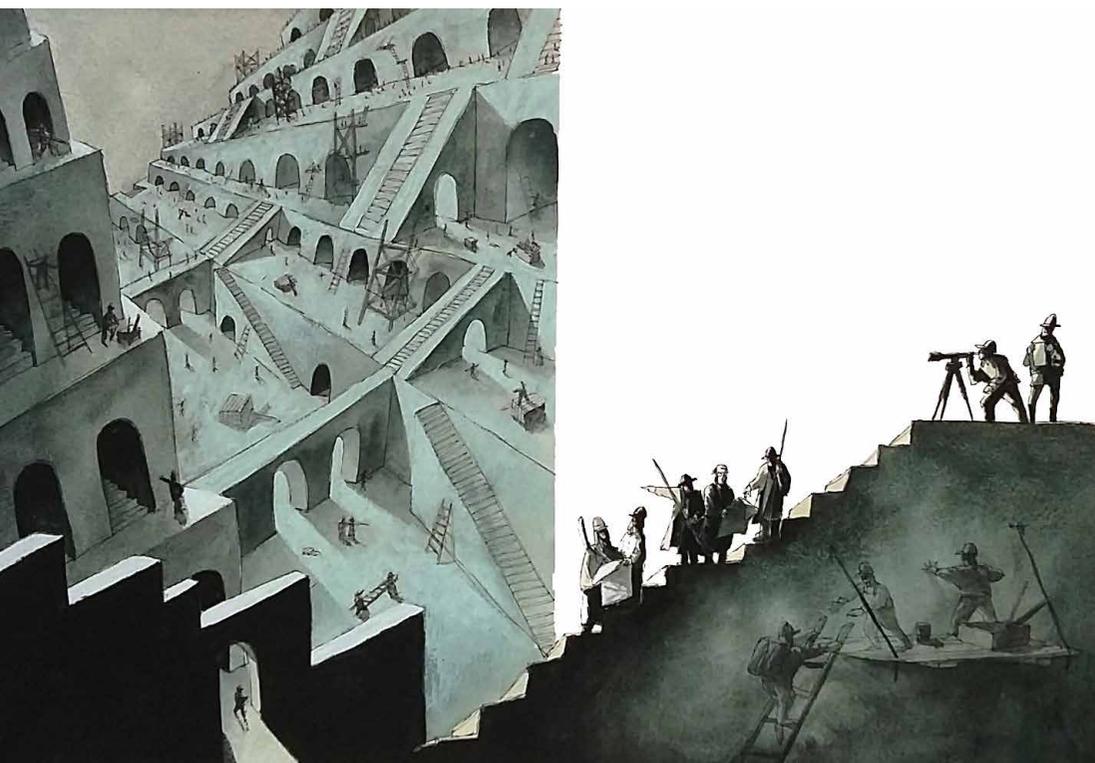
FIVE  
REPRESENTATIVE  
BOOKS

## *O edifício*

(The building)

Text: Murilo Rubião.

Publisher: Positivo. Curitiba, 2016.



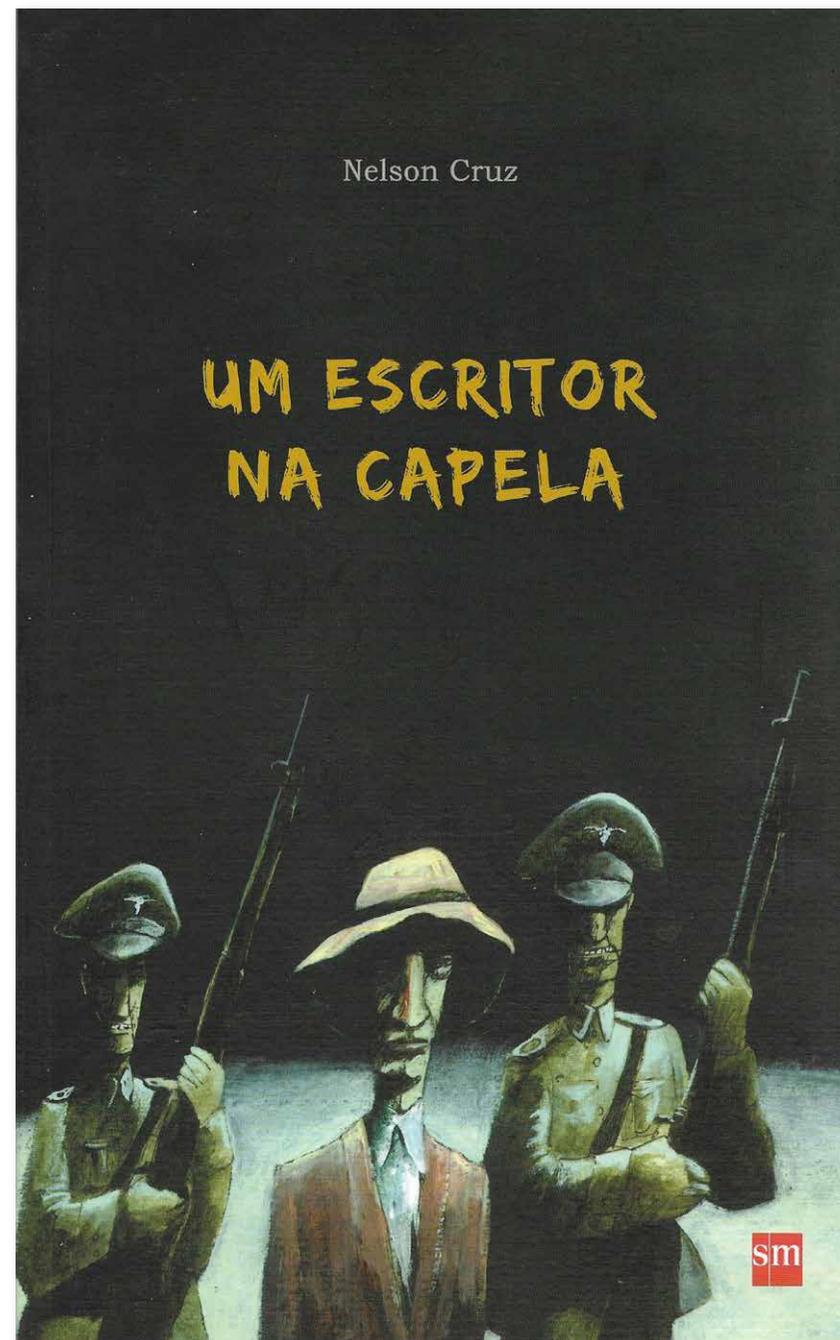
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(The building)



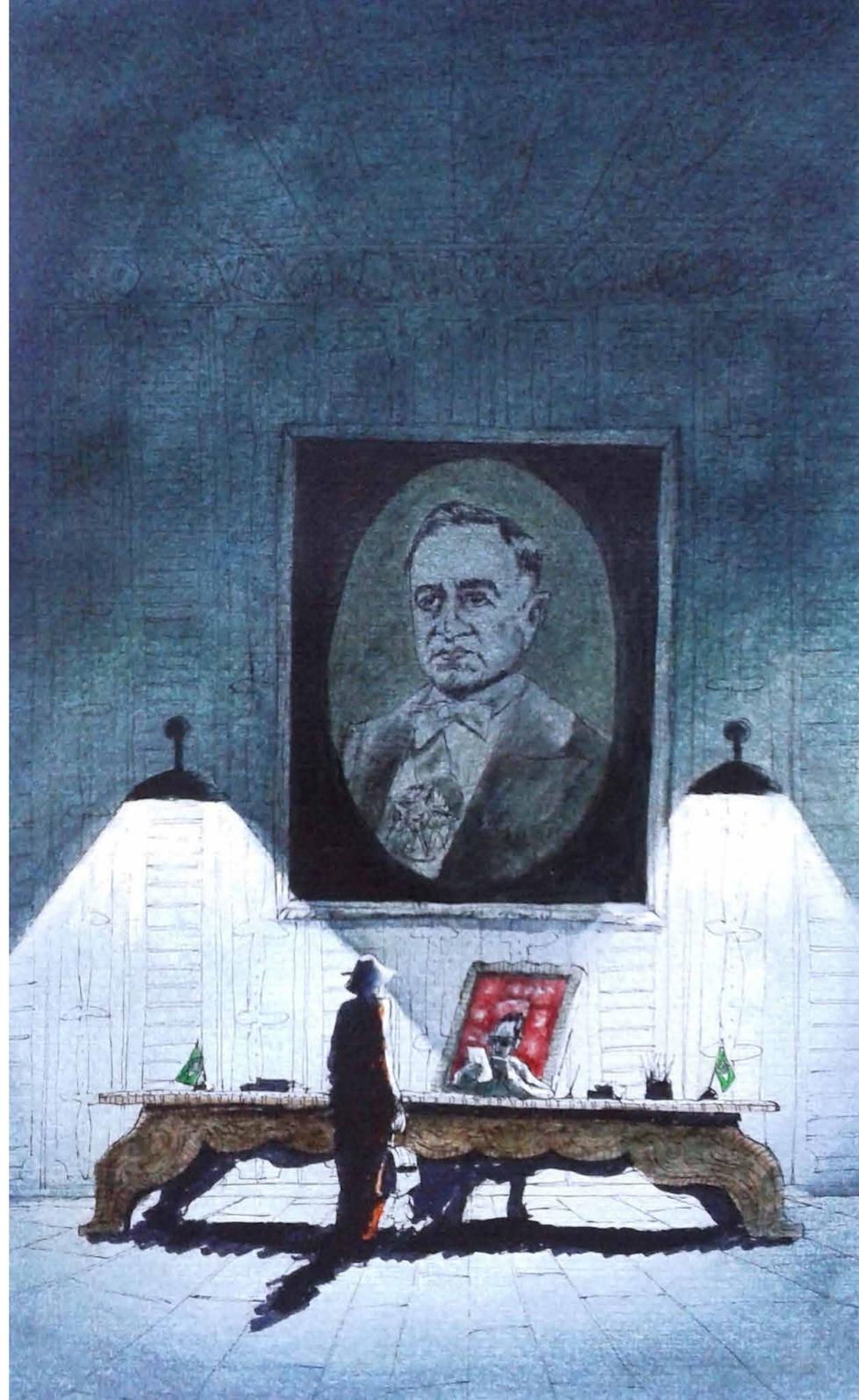
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(The building)



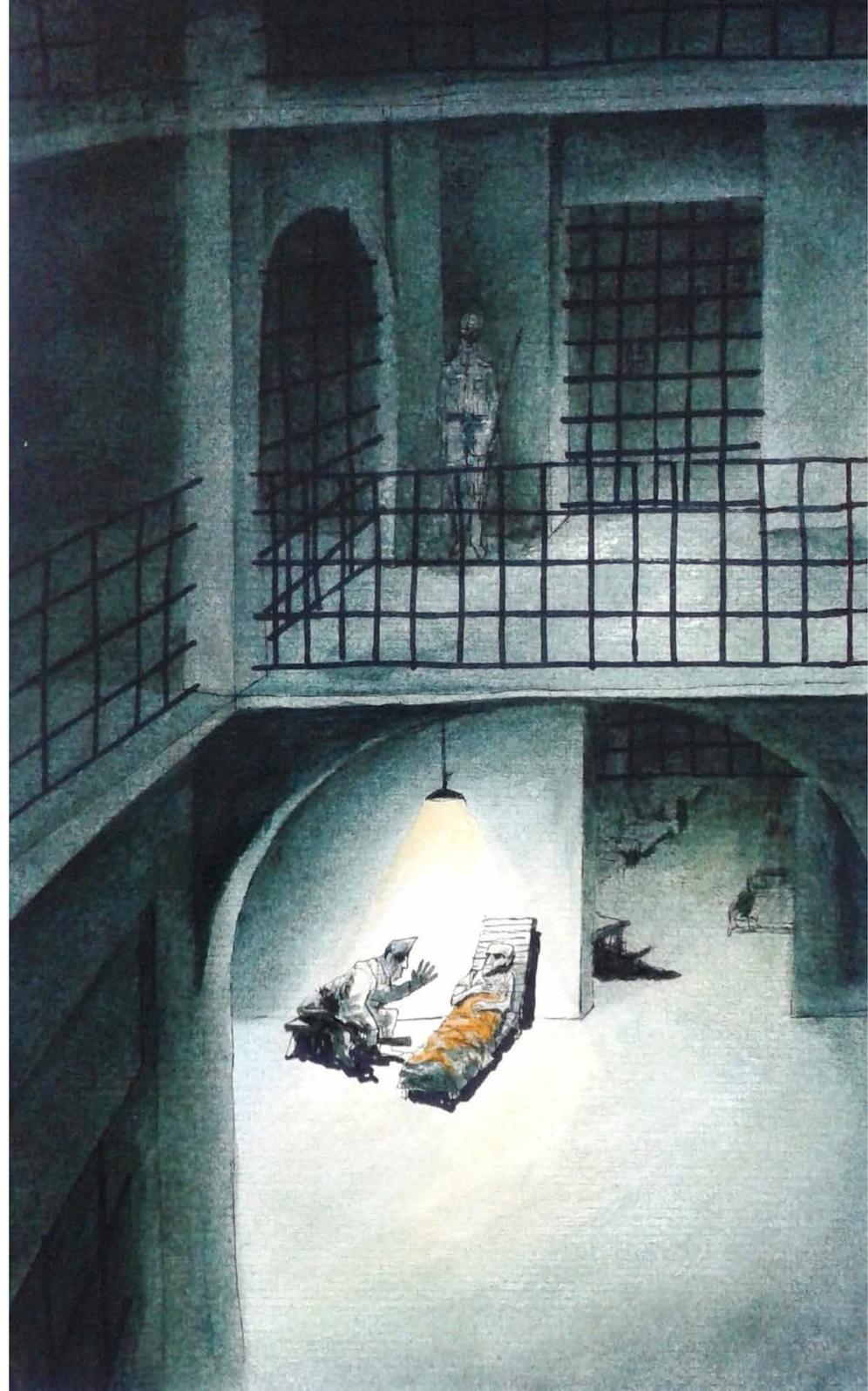
FIVE REPRESENTATIVE BOOKS *Um escritor na capela*  
(A writer in the chapel)  
Publisher: SM, Rio de Janeiro, 2016.



FIVE REPRESENTATIVE BOOKS *Um escritor na capela*  
(A writer in the chapel)



FIVE REPRESENTATIVE BOOKS *Um escritor na capela*  
(A writer in the chapel)



FIVE REPRESENTATIVE BOOKS *Um escritor na capela*  
(A writer in the chapel)



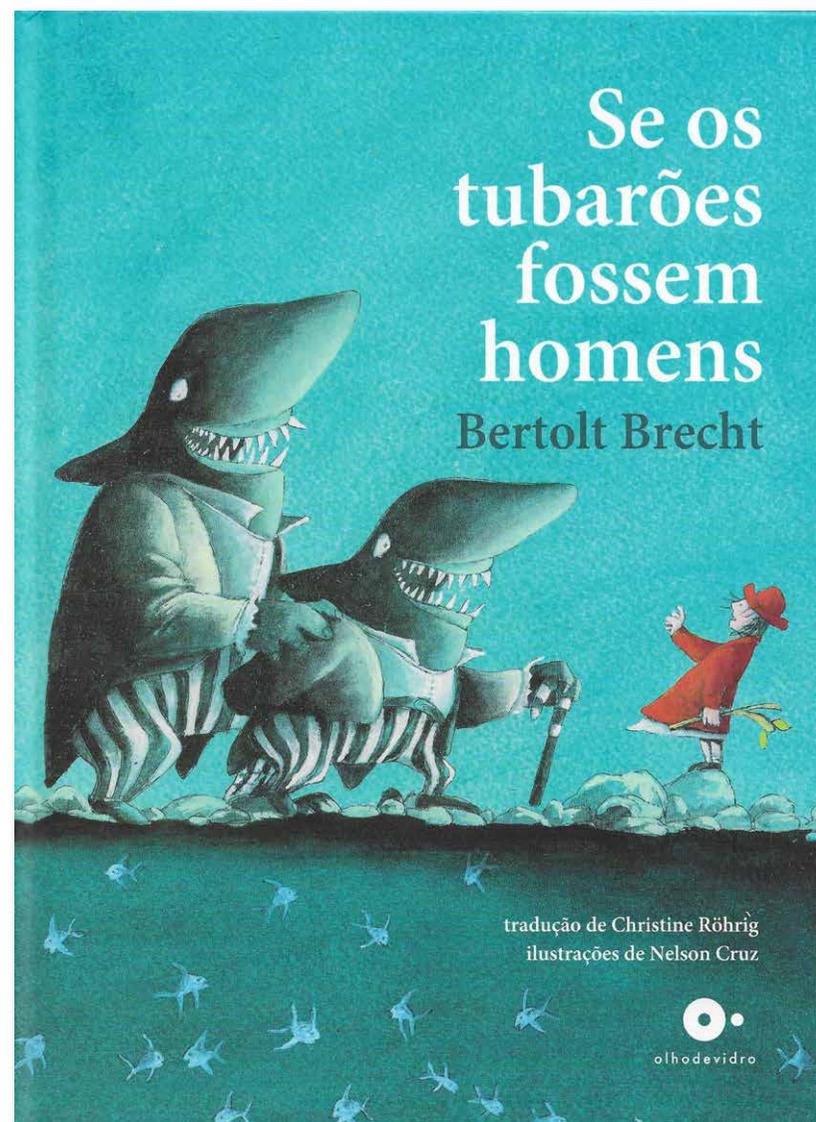
FIVE REPRESENTATIVE BOOKS

*Se os tubarões fossem homens*

(If sharks were men)

Text: Bertolt Brecht.

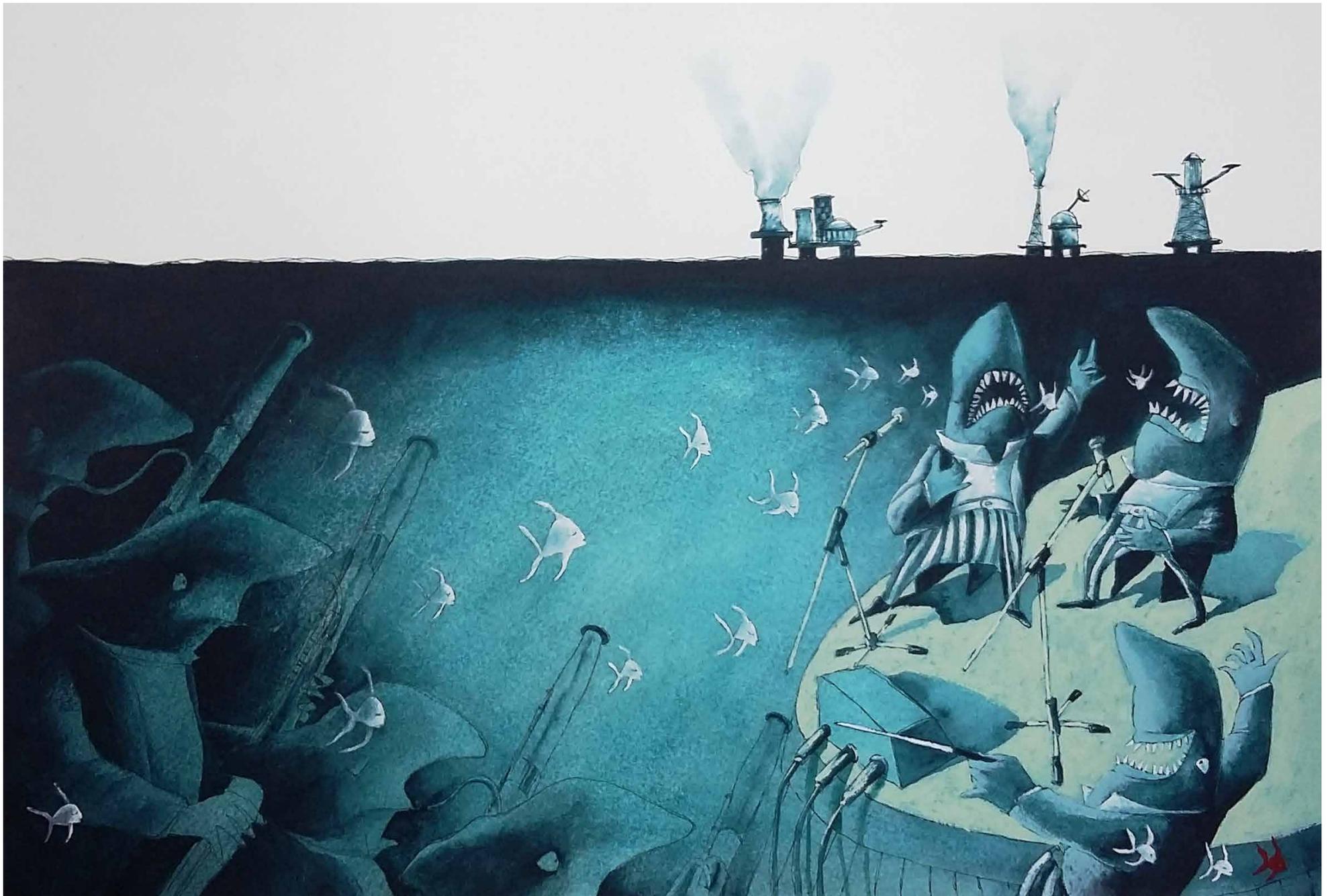
Publisher: Olho de Vidro. Curitiba, 2018.



FIVE REPRESENTATIVE BOOKS *Se os tubarões fossem homens*  
(If sharks were men)



FIVE REPRESENTATIVE BOOKS *Se os tubarões fossem homens*  
(If sharks were men)



FIVE REPRESENTATIVE BOOKS *Se os tubarões fossem homens*  
(If sharks were men)



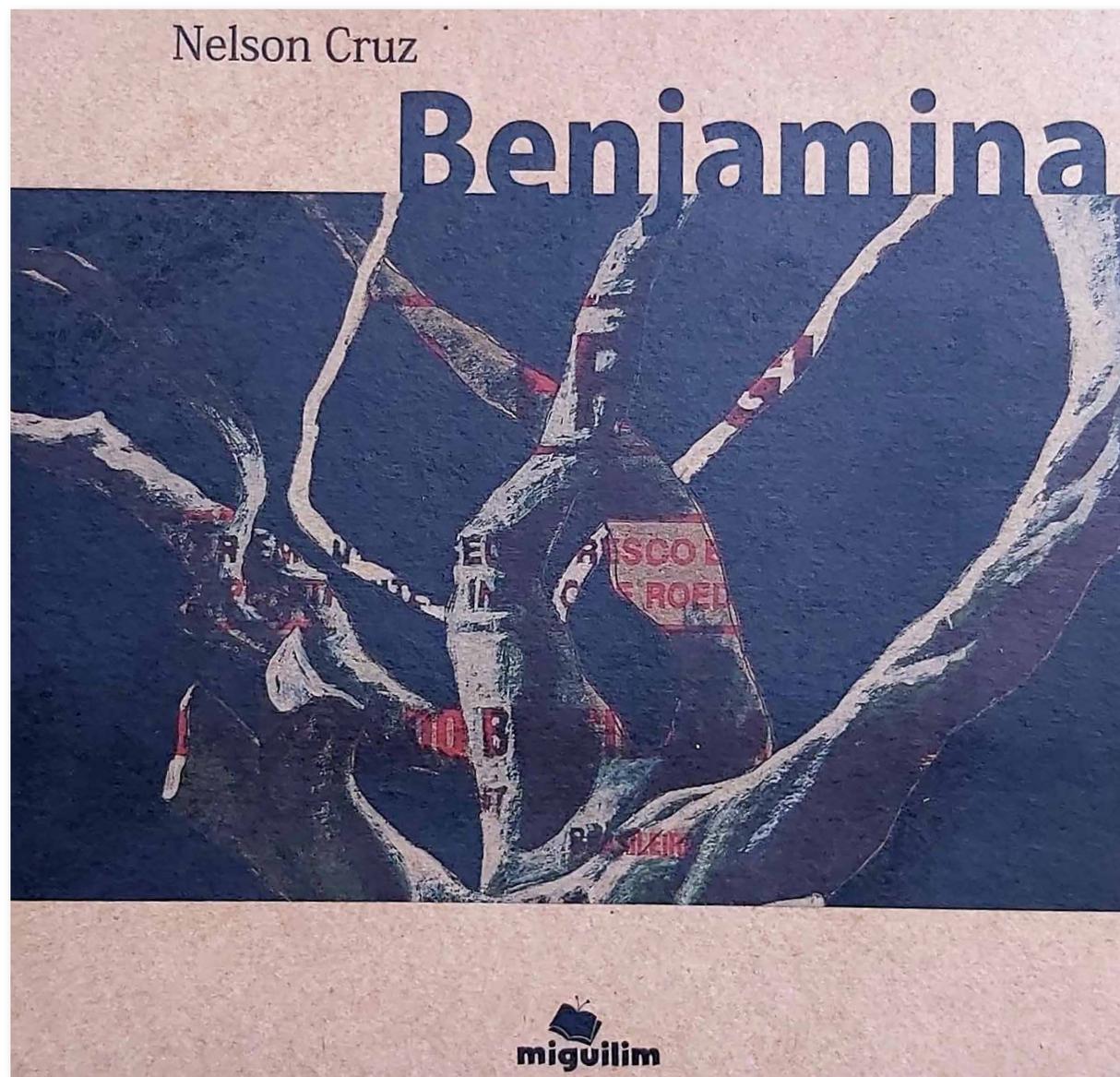
FIVE REPRESENTATIVE BOOKS *Se os tubarões fossem homens*  
(If sharks were men)



FIVE REPRESENTATIVE BOOKS

*Benjamina*

Publisher: Miguilim. Belo Horizonte, 2019.







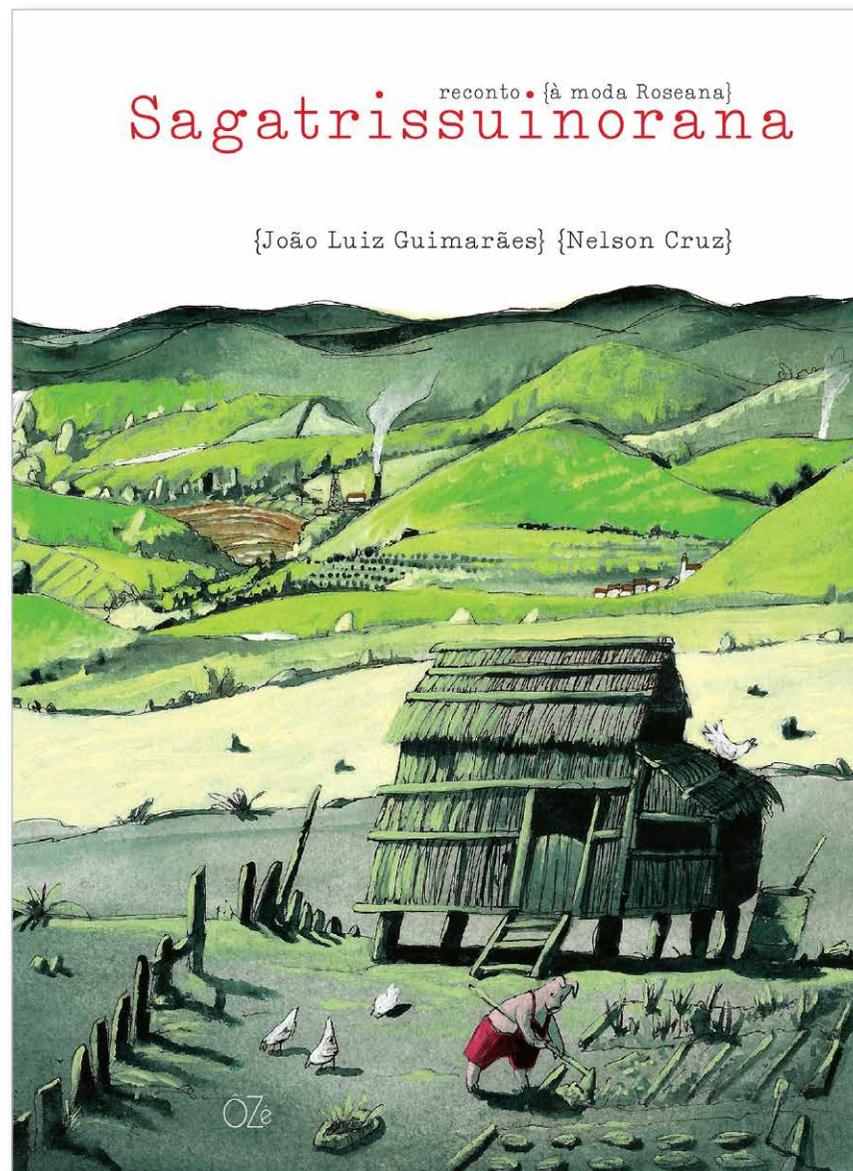


FIVE REPRESENTATIVE BOOKS

*Sagatrissuinorana*

Text: João Luiz Guimarães.

Publisher: ÔZé. São Paulo, 2020.



FIVE REPRESENTATIVE BOOKS *Sagatrissuinorana*



FIVE REPRESENTATIVE BOOKS *Sagatrissuinorana*



FIVE REPRESENTATIVE BOOKS *Sagatrissuinorana*





FIVE REPRESENTATIVE BOOKS *Sagatrissuinorana*



FIVE REPRESENTATIVE BOOKS *Sagatrissuinorana*

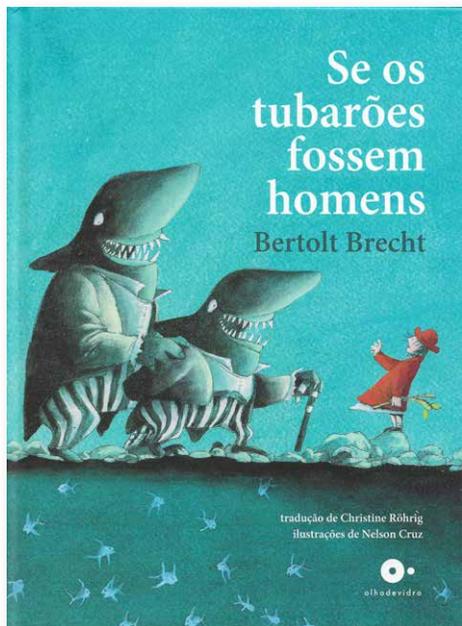


FIVE REPRESENTATIVE BOOKS *Sagatrissuinorana*



# 10

## REVIEW



**FABIANO TADEU GRAZIOLI**

UNIVERSIDADE REGIONAL DO ALTO  
URUGUAI E DAS MISSÕES (URI) – CAMPUS  
DE ERECHIM, RIO GRANDE DO SUL/BRAZIL

BRECHT, BERTOLT.

TRANSLATION OF CRISTIANE RÖHRIG.

ILLUSTRATIONS OF NELSON CRUZ.

CURITIBA: EDIÇÕES OLHO DE VIDRO, 2018

In this review, we privilege the irony as a resource of that Brecht makes use of to compose his text, as well as Nelson Cruz’s illustrative project.

The reader, in the case of *Se os tubarões fossem homens* [*If sharks were men*] edition, is invited to have a fruitful experience also in the enjoyment of illustrations and understanding of the relationships they establish with the verbal text. Bold and audacious illustrative projects, like Nelson Cruz for this book, become allies of the reading child as they become aware of the ability to think and create relationships (and, therefore, transit) both along the path (the word that influences the understanding of the illustration) as for the other (the illustration that influences the understanding of the verbal text). These movements make the child to realize and relate to verbal and visual language, separately or simultaneously:

Picture books can develop the difference between reading words and real images: are not limited by linear sequence, but they can orchestrate eye movement. The most important, as Sônia Landes said, is that “in the un-

## SE OS TUBARÕES FOSSEM HOMENS IF SHARKS WERE MEN

derstanding of illustrators from today, picture books actually deal with the two arguments, visual and verbal; and each can be staggered separately for mutual reinforcement, counterpoint, anticipation or expansion”. (HUNT, 2010, p.234)

The possibility of orchestrating eye movement is nothing more than the reader conduct yourself by the illustrated book with the verbal text and the illustration simultaneously as a guide, leading to the intertwining of both, which gives the work non-linearity, according to Hunt’s words. The possibility of reading them independent, in the text, points for the two arguments to which Sônia Landes referred: the verbal and the visual.

“They [the two arguments or the two contingents of meanings] have great semiotic/semantic potential, they are definitely not simple collections of images [...]” (HUNT, 2010, p.234). Nelson Cruz’s illustrations for Brecht’s text serves to demonstrate the possibilities that we’ve commented on from Hunt’s fragment. Far from functioning as a simple visual reproduction of what has already been informed by the verbal text, the illustrations propose to the

**REVIEW** reader, on each page, a contingent of information that, on many occasions, are not in the text, and which, sometimes, collides with Mr. K.'s statements in the narrative. An example of this multiplicity of information is the illustration in **picture 1**.



PICTURE 1 – Multiplicity of information in the illustrations for double page of *Se os tubarões fossem homens* [If sharks were men]

The text that was inserted on the double page is as follows: “If, for example, a little fish hurt the fin, sharks would soon send for a bandage to prevent it from dying ahead of time” (BRECHT, 2018). But what child realizes is a sick little fish used as bait with hungry sharks. This type of relationship between text and image exposes the reader to what is friendly and provocative in childhood books. It is the change of route, in view of the verbal text, that makes the reading experience rich, which, in daring projects, is neither safe nor linear, recalling a

statement by the researcher Marta Morais da Costa (2006, p.159): “All sense construction is risky. The reading activity consists of a jump without parachute and without ground where land. The only certainty is the flight and the map drawn by the text”.

Besides that, Nelson Cruz’s work around illustrations of *Se os tubarões fossem homens* [If sharks were men] make us think of the book illustrated in confluence of the several images and the written text, as pointed out Hunt:

This is an environment in which pages can be seen in terms of openings and free use of the interactions between the two media [visual and verbal], because as Nicholas Tucker said, “the art of the illustrated book [...] lives in the interactions between the illustration and the text”. (HUNT, 2010, p. 234-236)

For the reader to investigate this type of illustration – which the authors point out as most appropriate for the illustrated book –, it is necessary that the illustrative projects place text and illustration in a creative connection, in order to design the illustration as revealing the potentialities that the text holds, in a movement that complexifies word and illustration, and not in the simple translation of the first to the second. Maria Nikolajeva and Carole Scott are accurate regarding the involvement

**REVIEW** of words and images in the illustrated book, when they state that, in this cultural product, words and images work together to create the impact of the book.

The most effective examples create some tension between the information brought by words and illustrations, in the way of collaborating with each other, instead of just redundant repeating what is communicated in the other mode expression. (NIKOLAJEVA; SCOTT, 2011, p. 327).

Nelson Cruz's project only come true because the artist freely explores the interaction between image and word, as Hunt predicts. If he were stuck with the idea of translating one language into another, his work would not be daring and creative. The artist's visual achievement, in fact, is exemplary in creating tensions in relation to the written text. As for the use of the expression "creating tensions", in this field of studies, it does not have a negative connotation, nor does it mean an unfavorable result to creativity. It supposes creating conditions for the illustration to play in an inventive, provocative, and even subversive way with the text. In this sense, there are two examples from the work under analysis. In Nelson Cruz's illustrations, there is a red, uncomfortable and

challenging little fish that appears on almost every double page. If not for color, it stands out for always swimming in the opposite direction to most other fish and taking some other fish with you. In **picture 2**, it is possible to observe the character.



SOURCE: NELSON CRUZ PERSONAL ARCHIVE

PICTURE 2 - The character in the illustration for a double page of *Se os tubarões fossem homens* [If sharks were men]

At no point in the text, Brecht mentions the red little fish. It is an elaboration by the illustrator, a very precise case of creating tension along the line we were dealing with. Red is also the coat of Mr. K.'s interlocutor, drawn on the cover and on the first double page of illustrations. In the illustrator's interpretation – and we agree with it – Brecht's literature enables critical awakening and political awareness, and the child who meets his literary production from an early age is able to notice the world in a question and uncomfortable way.

## REVIEW

Another moment when we noticed the establishment of tension mentioned by Nikolajeva and Scott in the work in evidence is at the end of the text. Mr. K.'s last statement is as follows: "In summary, there would only be a civilization in the sea if sharks were men" (BRECHT, 2018). The elements of the statement is contradicted by an illustration on a double page that shows the broken cage, the colorful fish and of several shapes on a run, in a provocation to the idea of unique civilization. In the double pages mentioned, on the left reproduces the seabed with blue-green, the one in the right is white, clearly stimulating the child's imagination capacity: after all, what end is this? Did the fish come out of the sea? What place do they occupy at the end of the story? Very similar proposal is repeated on the last page.

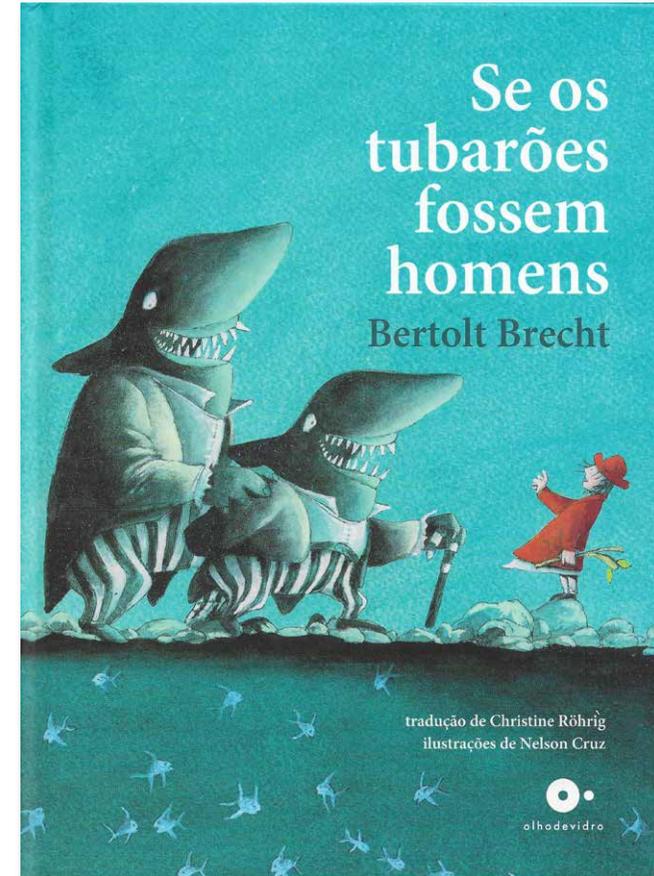
*Se os tubarões fossem homens* [If sharks were men], although written in the first half of the last century, it dialogues with contemporary Brazil reflecting on the social organization of the world and its implications of several orders. It is a suggested text, in the catalog of Olho de Vidro editons, for readers from ten years old, an age that corresponds to the fluent reader, considering the categories presented by Nelly Novaes Coelho (2000). This is the "[...] phase of consolidation of the domain of the mechanism of reading and understanding of

the world expressed in the book" (COELHO, 2000, p.37). It is also the phase, according to the author, of widening or deepening the child's perception of the world. Brazilian readers who meet the work will have the opportunity to think about the world and the country in which they live based on the elements and language presented by Brecht, as well as by Nelson Cruz's illustrations. The work is not demanding too much from the reader in question who, according to Coelho, already manages to make relations between what he reads and the characteristics the world around him, and now, according to our perception, he is not indifferent to the injustices and mishaps that may come to characterize the political and social system.

## IF SHARKS WERE MEN IF SHARKS WERE MEN

**REVIEW** *Se os tubarões fossem homens* [*If sharks were men*] was not written with the intention of reaching children, but this fabulous story by Brecht manages to reach all types of audiences and children will certainly enjoy this book, which in Brazil was translated by Christine Röhrig and received expressive illustrations by Nelson Cruz.

The strong emphasis of the book the irony and the illustrator Nelson Cruz captured this figure of rhetoric very well in his illustrations. In the part that Mr. K. tells the girl that the sharks would organize large water parties to cheer up the little fish, the illustrator introduces the figure of Pinocchio, demonstrating how misleading the statement was. Nelson Cruz follows the irony of the verbal text with his illustrations *pari-passu* [in the same flow] – when the storyteller talks about beautiful pictures that would show sharks teeth in bright colors, the image that represents this scene is terrifying – chimneys set fire and the garden of delights does not pop up. *Se os tubarões fossem homens* [*If sharks were men*] fits very well with Brecht's thinking – it leads the reader to think of the inequalities that exist between men, the strength of power and



money, despicable things for those who see Art as a greater good.

### NEIDE SANTOS

PHD IN LITERATURE STUDIES AT JÚLIO  
DE MESQUITA FILHO STATE UNIVERSITY.  
READING VOTER OF FNLIJ-BRAZILIAN  
SECTION OF IBBY

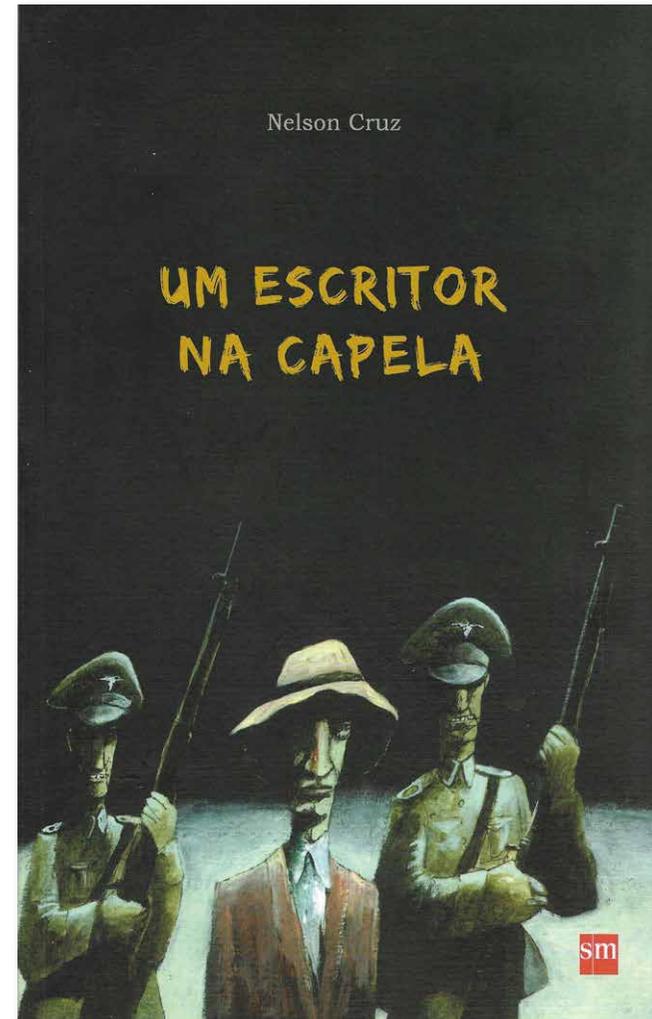
## UM ESCRITOR NA CAPELA

A WRITER IN THE CHAPEL

**REVIEW** Graciliano Ramos and his confinement in the House of Correction is the theme of the work *Um escritor na capela*. Nelson Cruz, its author, recreates the last moments in prison of the great writer from reports of Graciliano himself; and takes advantage of the irony present in the names of the places for a subtle reflection. After all, what makes a great man worthy of correction? Do chapels imprison? Anguish and suffering, creation and jail are themes of this necessary production which rescues an urgent historical moment to be revived. Prison freedom happened through memory.

**VIVIANE SIQUEIRA**

MASTER IN LITERATURE SCIENCE  
AT THE FEDERAL UNIVERSITY OF  
RIO DE JANEIRO (UFRJ)

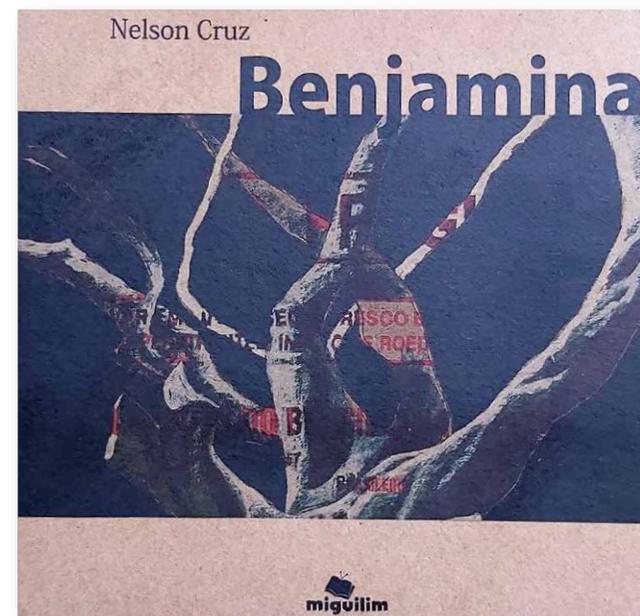


**REVIEW** Fragile. Caution. Gross. Weight. Content. Product. To step. These are fragments of *Benjamina*'s narratives, which evoke marks of our time in its a desperate harshness. From used cardboard boxes – garbage for most people but work and survival for others – Nelson Cruz rescues images and words and uses poetry with them, transforming gross weights into some delicacy, fragility in possibilities and products in invitations. In the cardboard support and with information that describe and guide the transport, stacking and storage of the most diverse products, the artist mourns for landscapes that no longer exist in many of our cities and are becoming imperceptibly absent from our hearts. The twisted stumps that remain from the trees cut off from an avenue in Belo Horizonte are reinvented in paintings that overlap with instructions on soap, bleach, coffee powder and sausages, arousing pain and revolt for the banned life, lost shadows, air that will not be breathed and beauty that will not be seen.

**FABÍOLA FARIAS**

GRADUATED IN "LETRAS" FROM THE  
FEDERAL UNIVERSITY OF MINAS GERAIS.  
PHD AND MASTER IN INFORMATION  
SCIENCE ALSO FROM THE FEDERAL  
UNIVERSITY OF MINAS GERAIS, WITH POST-  
DOCTORATE IN LITERATURE FROM THE  
FEDERAL UNIVERSITY OF WESTERN PARÁ.  
READING VOTER OF FNLIJ -  
BRAZILIAN SECTION OF IBBY

*Benjamina* could be read as hopelessness, but the simple fact of having been created and reaching us as a book configures resistance, unlike the times when we occupy the streets



and chant our demands for fairer lives and times for all people, so urgent in our country. The uncomfortable beauty and strength of the images and words that the author takes from the ordinary and recreates in poems are a refusal to things as they are and an affirmation of an uncompromising commitment to constructions – artistic, political, social – as they could be.

**REVIEW** (...) Nelson Cruz's illustrations for the short story written by Machado de Assis, who stands so alone in the literature history, bring to life again the misshapes, rich colors, contrasts, and contours of a period in painting in the 1900's. The pictures on page 9 of the book *Conto de Escola* [School Tale] have a richness of color reminiscent of certain great European painting of the early 1900's. Sloping houses, gloomy, draped palm trees, hills thick with vegetation of some mysterious botany and above all the novelty of the greens, ochres, and earth tones of Siena – red darkness by an alchemy which does not tolerate banality of colors. Page 12 is also wonderful with its school room, seen from above, and school children imprisoned by tiny cells of light defined with Kafkaesque anxiety.

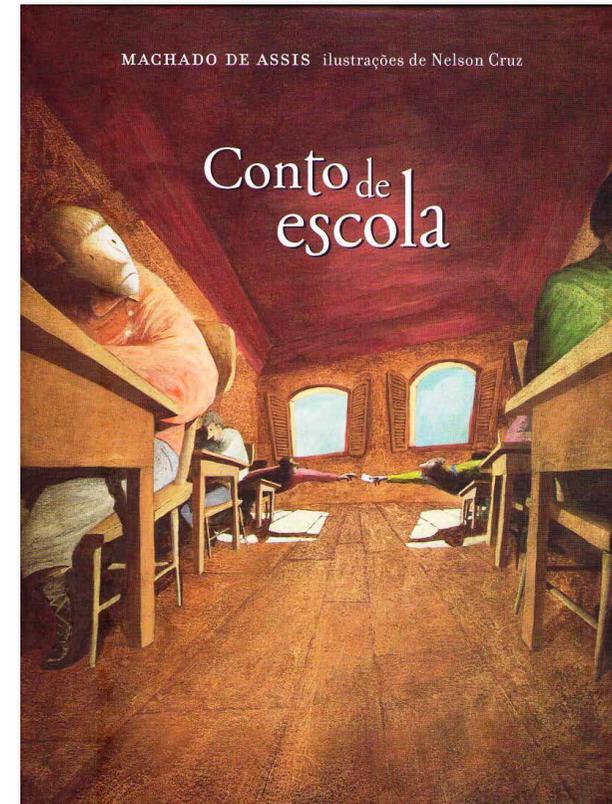
(...)

This collection of illustrations, works of art, styles and suggestions, and experimentation would have been inconceivable thirty years ago because here is seen, not so much as an isolated talent as a general direction or tendency.

The illustrators present on this occasion have all chosen to compile a cultural re-elabo-

ration of their work and need therefore a transformation of the act of looking.

Growing up in front of demented images from television, the children at whom these books directed must be taught to understand them with opposite lessons. This is a great and wonderful adventure.



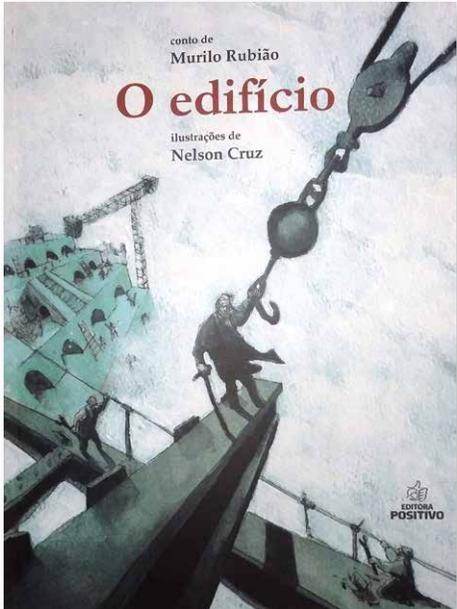
**ANTONIO FAETI**

SARMEDE CATALOGUE 2003

FRAGMENT ABOUT *CONTO DE ESCOLA*  
[SCHOOL TALE] ILLUSTRATIONS

## O EDIFÍCIO THE BUILDING

### REVIEW



Beyond question, a great editorial value! Flawless edition! Rescue of part of the work of a great writer and presentation to young readers in the year when we celebrate Murilo Rubião birth centenary. Editorial care expands in the choice of illustrators, a highest quality team. For each story, the sensitivity of an illustrator who performs the art of illustration with care, passion and attunement. Perfect combination of plastic and literary images. And yet, for each book, a presentation signed by people who know the author and Brazilian literature, write fiction, poetry and literary theory, and address young readers in a simple and seductive way, showing the enthusiasm that literature causes them. Nothing is missing from these books, beauty is also in the paper, in the colors of the guard sheets, in the attractive texts on the back covers. Every young reader deserves the opportunity to meet Murilo Rubião, one of our great writers, in books with all the qualities summarized here.

### TÂNIA PIACENTINI

READING VOTER OF FNLIJ-BRAZILIAN SECTION OF IBBY

These three surrealist stories by the well-known writer Murilo Rubião, from Mina Gerais, were richly illustrated by great artists who gave Rubião's innovative language beauty and expressiveness. Marilda Castanha, Nelson Cruz and Odilon Moraes portrayed the surrealist atmosphere of these tales very well.

### NEIDE SANTOS

PHD IN LITERATURE STUDIES AT JÚLIO DE MESQUITA FILHO STATE UNIVERSITY.  
READING VOTER OF FNLIJ-BRAZILIAN SECTION OF IBBY

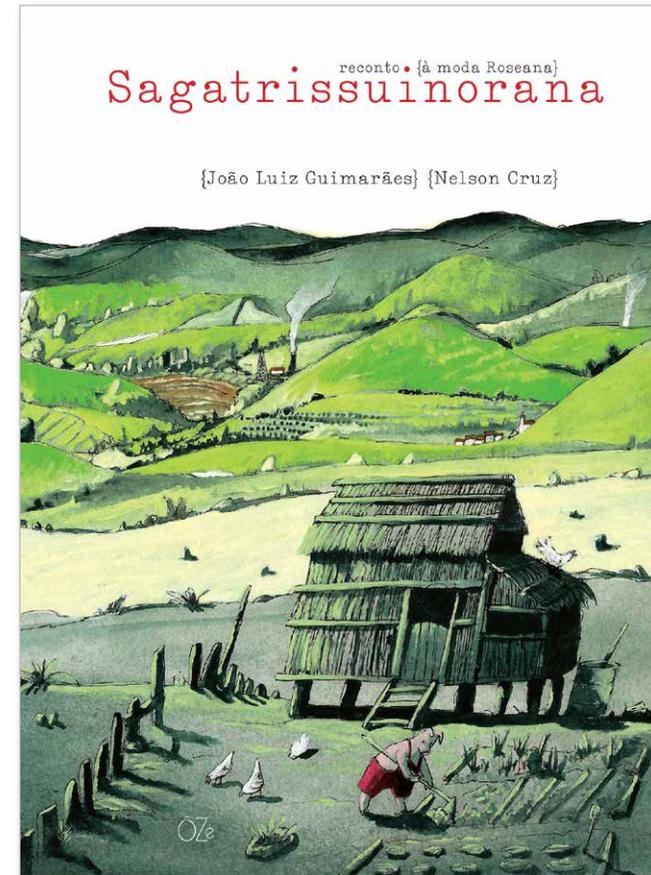
**REVIEW** The book *Sagatrisuinoarana* is a tribute to the “Three Little Pigs” fable, but with the backdrop of the rupture of Mariana and Brumadinho dams, which do not shy away from registering critically two of the greatest social environment tragedies in the country – which had Minas Gerais as a stage.

After all, what to do when reality seems to overcome fiction? In the face of the devastating mud tsunami, would there still be the possibility of fearing the wolf? The symbolic and the real measure their strength in this book open to countless interpretations.

Nelson Cruz’s illustrations reveal to us, through a visual sequence of great impact (close to a slow cinematographic traveling), the unfolding – and the meeting – of two parallel narratives: that of the fable and that of the news.

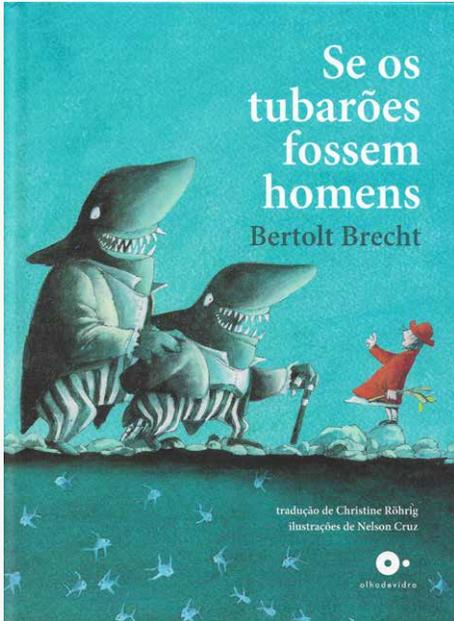
### FABÍOLA FARIAS

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READING VOTER OF FNLIJ –  
BRAZILIAN SECTION OF IBBY



# 11

TRANSLATION



**AUTHOR: BERTOLT BRECHT**

ENGLISH VERSION BY: LEO CUNHA

PUBLISHER: ED. OLHO DE VIDRO

“If sharks were men, would they be nicer to the little fish?”, asked the landlady’s little girl.

“They certainly would”, answered mister K. “If sharks were men, they would build enormous cages in the ocean, where the little fish would live, with all sorts of food inside, both vegetable and animal”.

“They would make sure the cages would always have fresh water, and also take care of all kinds of sanitary measures”.

“If, for instance, a little fish hurt his fin, the sharks would immediately give him a bandage, so he would not die before his time”.

To prevent little fish from getting sad, every once in a while the sharks would put on great aquatic parties, because happy little fish taste much better than sad ones.

Naturally, there would also be schools inside the big cages. In these schools, the little fish would learn how to swim into the sharks’ mouths. They would need to know some geography in order to better locate the large sharks that like to idly swim around.

The most important subject, of course, would be the fish’s moral education. They would learn that there is nothing more noble or prettier than to cheerfully sacrifice themselves.

## IF SHARKS WERE MEN

They would learn, as well, to always believe in the sharks, especially when they say they will provide a great future for the fish, as long as they are obedient students.

First of all, little fish must avoid any materialistic, selfish or marxist bias. In case they spot this kind of bias in any other fish, they must immediately report it to the sharks.

If sharks were men, they would certainly wage wars against one another, in order to conquer foreign cages and fish, and would make their own fish fight in those wars.

Sharks would also teach little fish that there is a huge difference between them and the fish that belonged to others sharks. They would state that, though all fish are mute, each one is silent in a different language, so they will never understand each other.

During the war, each fish that killed enemy fish – those who are silent in other languages – would be awarded a small medal made of algae, and would be named a hero.

If sharks were men, they would have their art, too. There would be beautiful paintings in shiny colors, showing the sharks teeth and throats, as if they were true gardens of delight where little fish could go and enjoy themselves to death.

## TRANSLATION

In the bottom of the sea, the theater plays would show brave little fish swimming boldly towards the sharks' jaws. The music would be so beautiful that the fish, following the orchestra's lead and, lost in pleasant thoughts, would stream themselves right into the sharks' mouths.

There would be religion too, if sharks were men. It would teach that little fish' true lives only begin in the shark's stomach.

Moreover, if sharks were men, there would be no place for the idea that all fish are equal, as they are now. Some of them would have

tasks that would put them above the others.

The bigger ones would even be allowed to eat up the smaller ones, which would further please the sharks, since they would have bigger bites to eat.

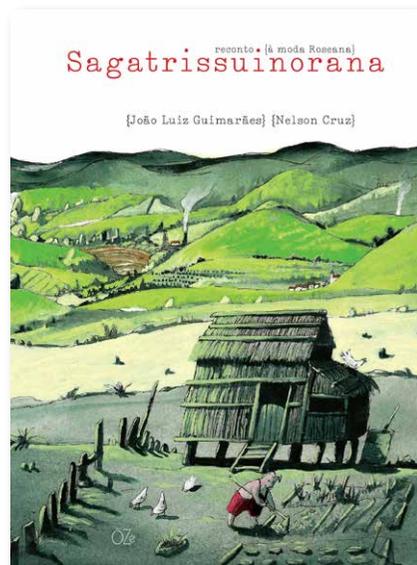
The bigger fish – the ones with the tasks – would be in charge of keeping order among the smaller ones, so they would become teachers, officers, engineers, cage constructors and so on.

In short, a civilization could only exist in the ocean if sharks were men.

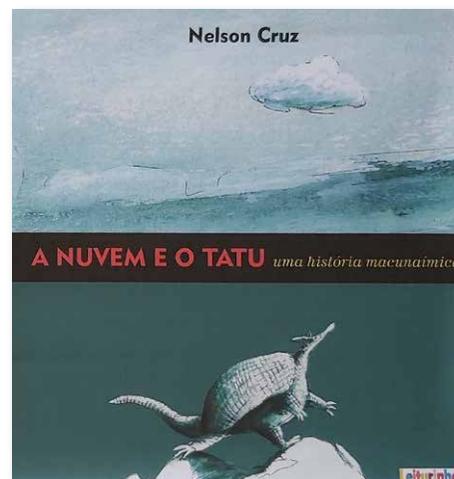


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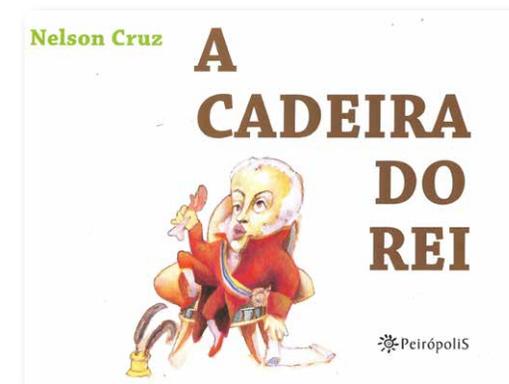
COVERS



2020. Sagatrisuonorana  
João Luiz Guimarães. Ed. Ôzé



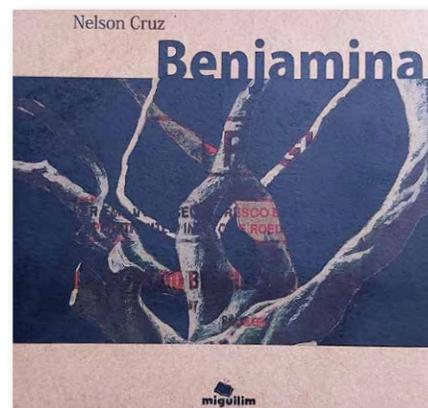
2020. A Nuvem e o Tatu  
Nelson Cruz. Ed. Leiturinha



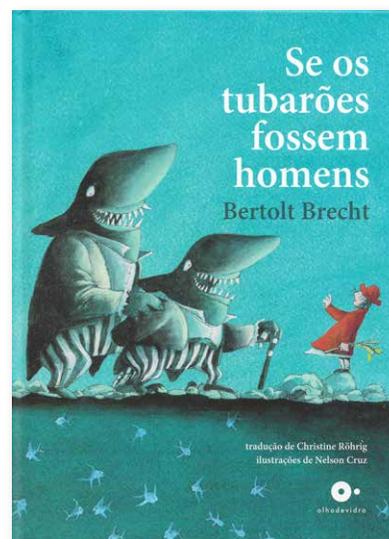
2020. A cadeira do rei  
Nelson Cruz. Ed. Peirópolis



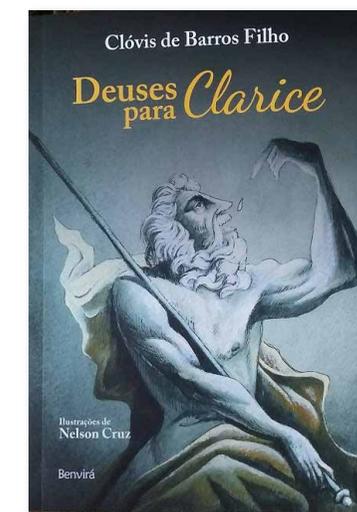
2019. O pinguim que andou de bonde  
Monteiro Lobato. Ed. FTD



2019. Benjamina  
Nelson Cruz. Ed. Miguilim

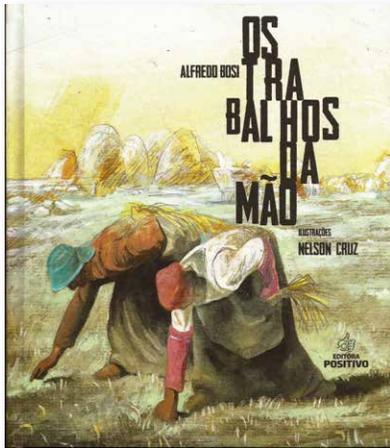


2018. Se os tubarões fossem homens  
Bertolt Brecht. Ed. Olho de vidro

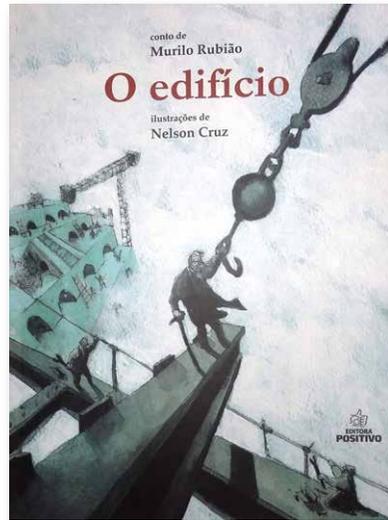


2018. Deuses para Clarice,  
Clóvis de Barros Filho. Ed. Benvirá

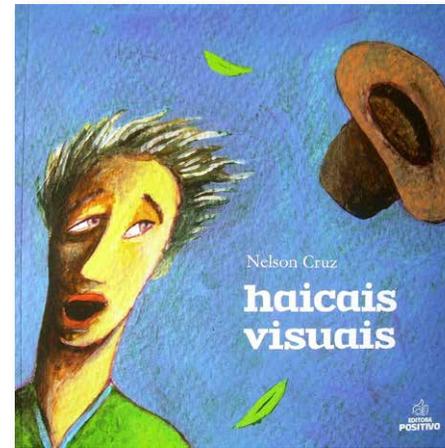
COVERS



2017. Os trabalhos da mão  
Alfredo Bosi. Ed. Positivo



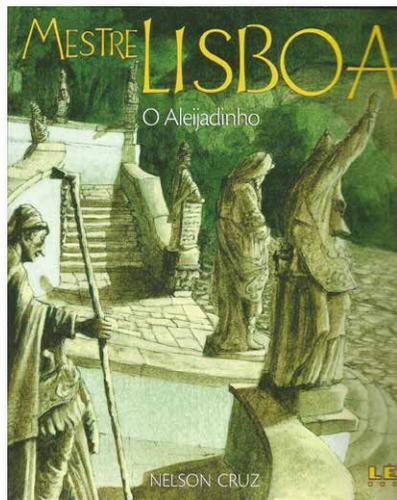
2016. O edifício  
Murilo Rubião. Ed. Positivo



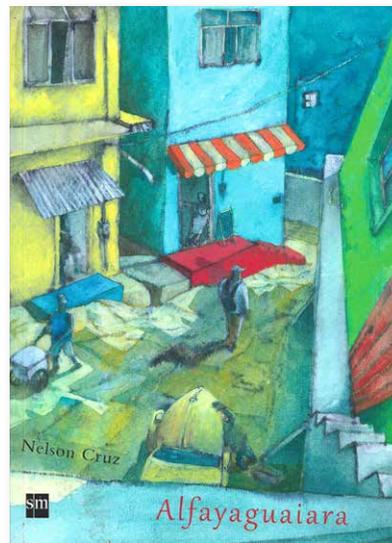
2016. Haicais visuais  
Nelson Cruz. Ed. Positivo



2014. O livro do acaso  
Nelson Cruz. Ed. Abacatte



2014. Mestre Lisboa  
Nelson Cruz. Ed. Lê. 2<sup>nd</sup> edition

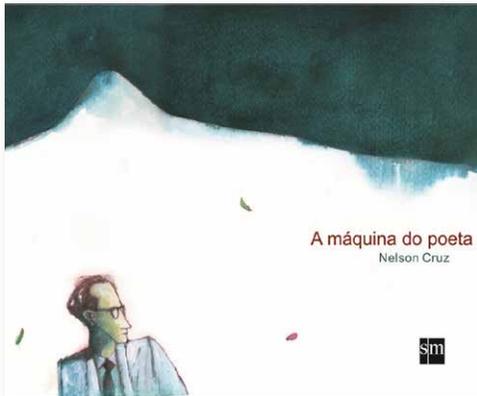


2013. Alfayaguaiara  
Nelson Cruz. Ed. SM

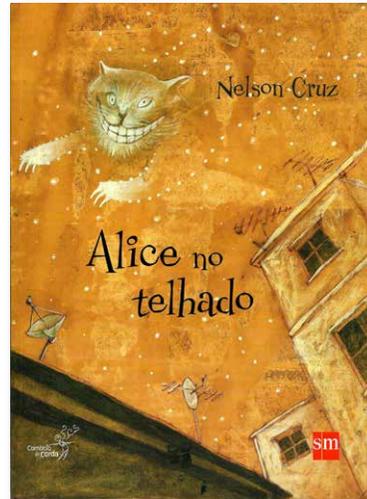


2012. Visita à baleia  
Paulo Venturelli. Ed. Positivo

COVERS



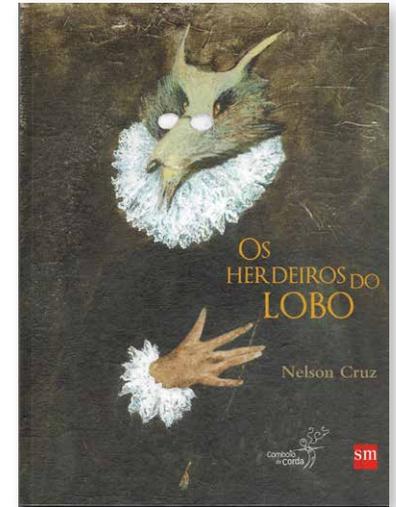
2012. A Máquina do poeta  
Nelson Cruz. Ed. SM



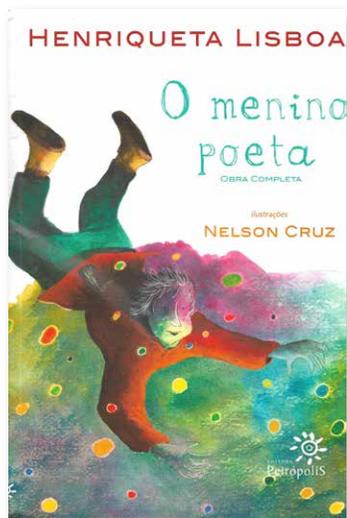
2011. Alice no telhado  
Nelson Cruz. Ed. SM



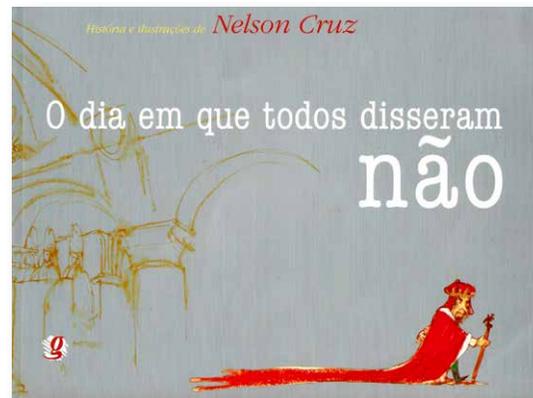
2010. As margens da alegria  
João Guimarães Rosa. Ed. Nova Fronteira



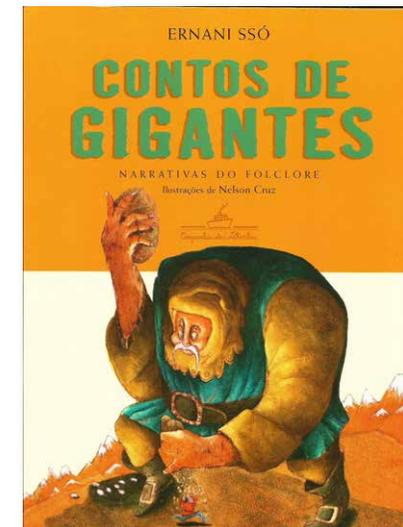
2009. Os herdeiros do lobo  
Nelson Cruz. Ed. SM



2008. O menino poeta  
Henriqueta Lisboa. Ed. Peirópolis

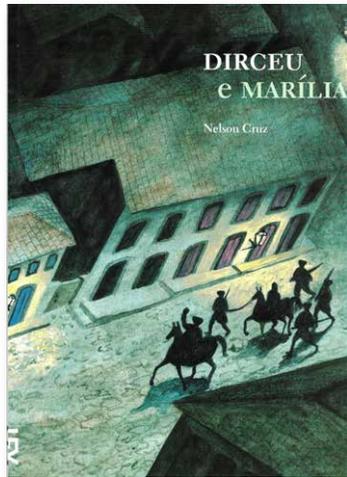


2008. O dia em que todos disseram não  
Nelson Cruz. Ed. Global

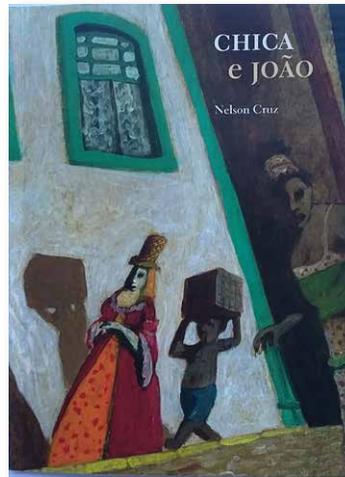


2008. Contos de gigantes  
Ernani Ssó. Ed. Companhia das Letras

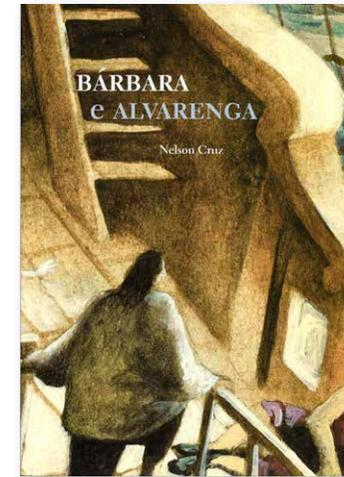
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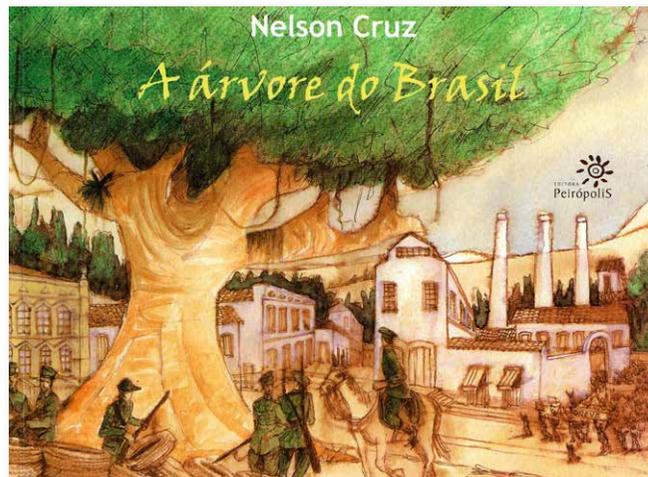
2007. Dirceu e Marília  
Nelson Cruz. Ed. Cosac Naify. 2<sup>nd</sup> edition



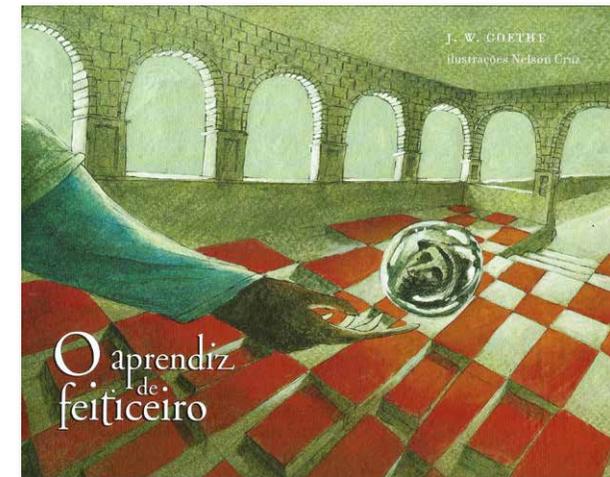
2007. Chica e João  
Nelson Cruz. Ed. Cosac Naify. 2<sup>nd</sup> edition



2007. Barbara e Alvarenga  
Nelson Cruz. Ed. Cosac Naify

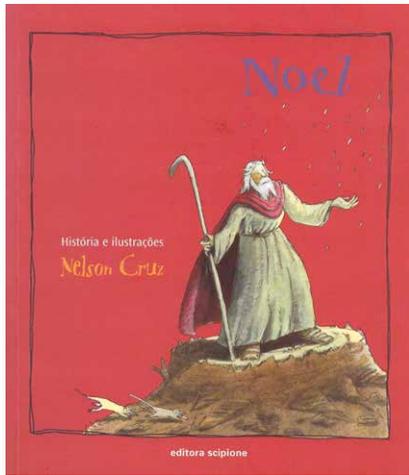


2007. A árvore do Brasil  
Nelson Cruz. Ed. Peirópolis

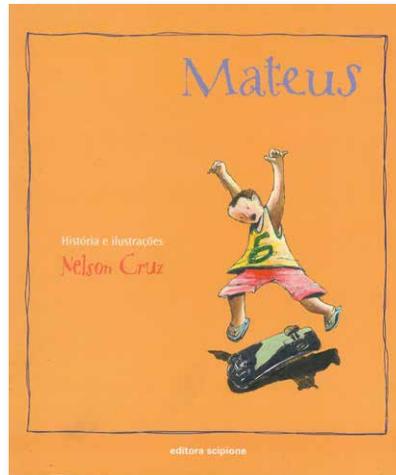


2006. O aprendiz de feiticeiro  
J. W. Goethe

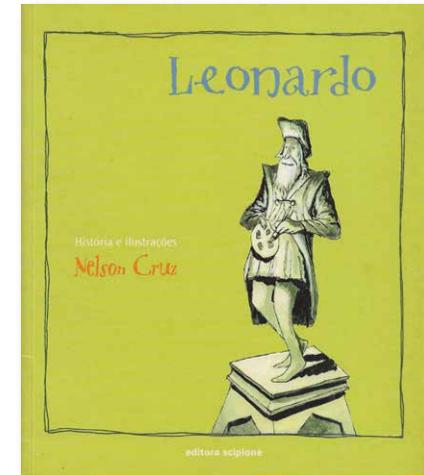
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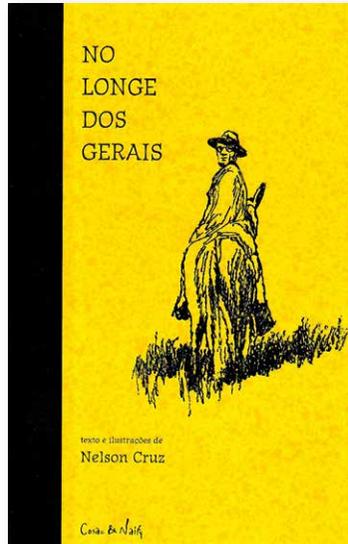
2006. Noel  
Nelson Cruz. Ed. Scipione. 2<sup>nd</sup> edition



2006. Mateus  
Nelson Cruz. Ed. Scipione. 2<sup>nd</sup> edition



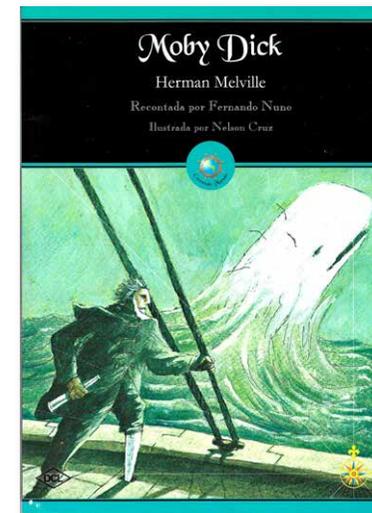
2006. Leonardo  
Nelson Cruz. Ed. Scipione. 2<sup>nd</sup> edition



2005. No longe dos gerais  
Nelson Cruz. Ed. Cosac Naify

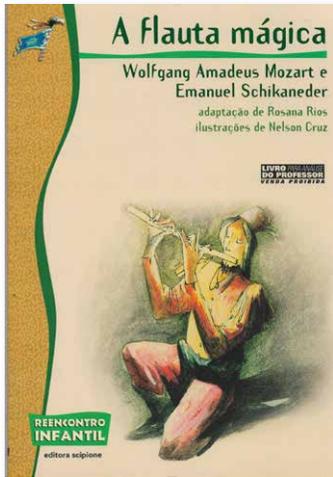


2005. Murucututu  
Marcos Bagno. Ed. Ática

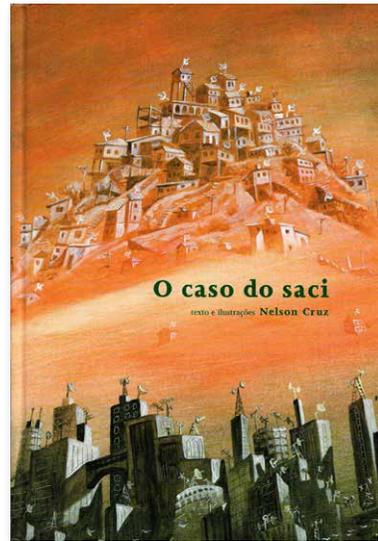


2005. Moby Dick  
Herman Melville. Ed. DCL

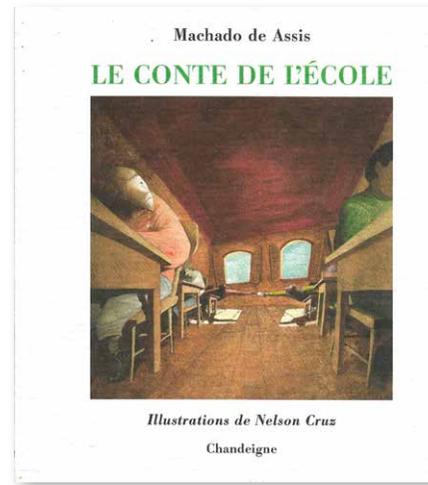
COVERS



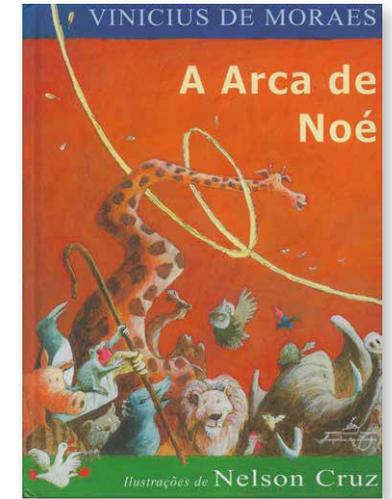
2005. A flauta mágica  
Wolfgang A. Mozart and E. Schikaneder.  
Adap. Rosana Rios. Ed. Scipione



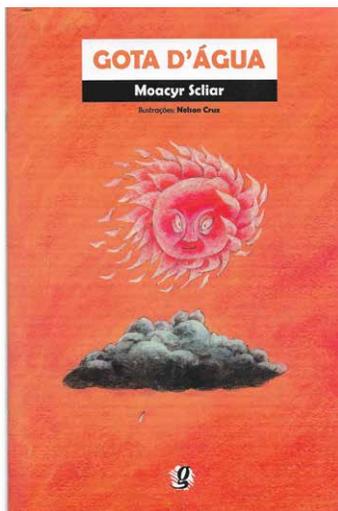
2004. O caso do Saci  
Nelson Cruz. Ed. Cosac Naify



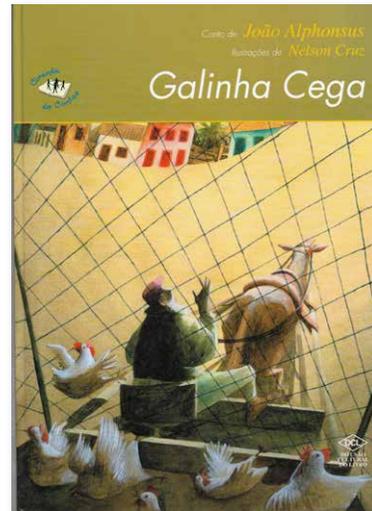
2004. Conto de escola  
Chamdeigne



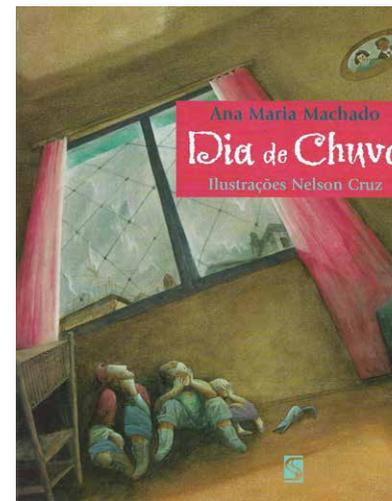
2004. A arca de Noé  
Vinicius de Moraes. Ed. Cia das Letrinhas



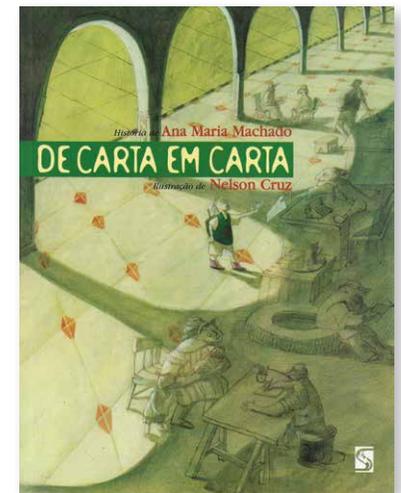
2003. Gota D'água  
Moacyr Scliar. Ed. Global



2003. Galinha cega  
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2002. Dia de chuva  
Ana Maria Machado. Ed. Salamandra

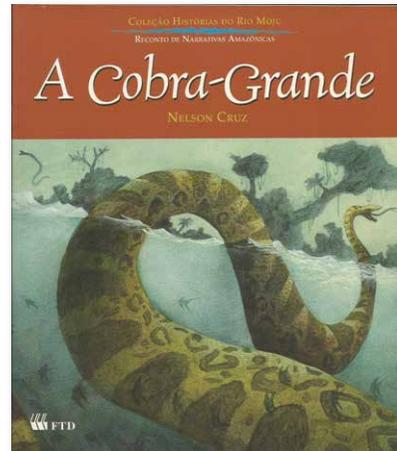


2002. De carta em carta  
Ana Maria Machado. Ed. Salamandra

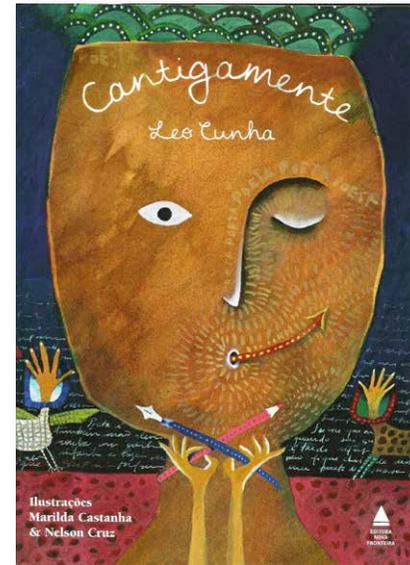
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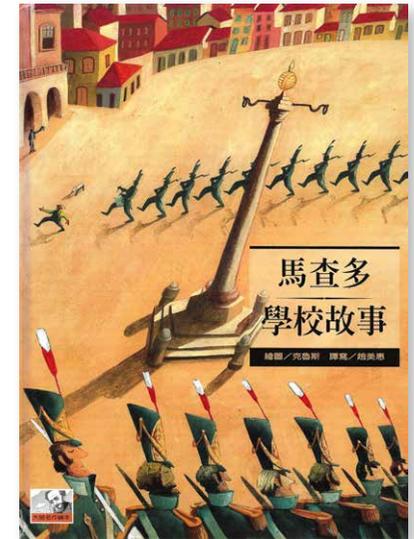
2002. Conto de escola  
Machado de Assis. Ed. Cosac Naify



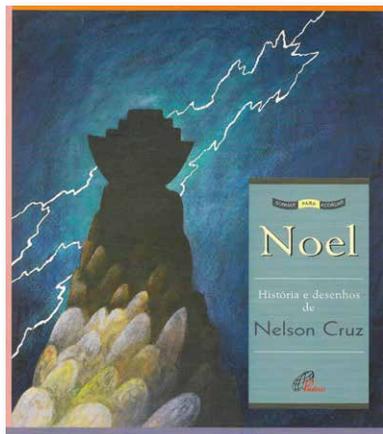
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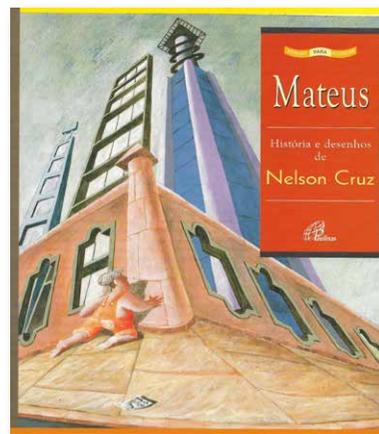
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Leo Cunha. Ed. Nova Fronteira



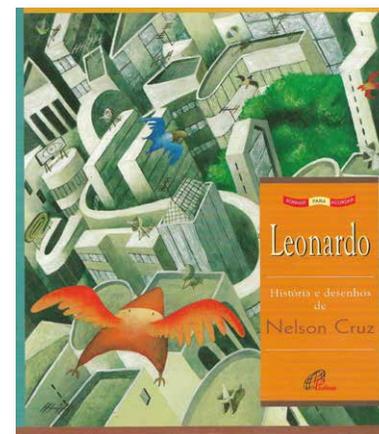
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