



Chiara Carminati

Hans Christian Andersen Awards 2018

Country: *Italy* - Category: *Author*

Index

1. Biographical information p. 3
2. Portrait photograph p. 4
3. A statement on Chiara Carminati's contribution to literature for young people p. 5
4. Appreciative essays and interviews p. 7
5. List of awards and other distinctions p. 10
6. Complete Bibliography p. 11
7. List of translated editions p. 16
8. Five of the most important titles by Chiara Carminati p. 17
9. List of the books sent to the jurors p. 18
10. Reproduction of book covers and presentation of selected titles p. 19
11. Published reviews of the books p. 24

1. Biographical information

Chiara Carminati was born in Udine, Italy, in 1971.

She graduated in Italian Literature at the University of Trieste, Italy, with a thesis on poetry and sound symbolism. Afterwards she specialized in Linguistics and Text Analysis at the University of Aix-en-Provence, France.

Since 1999 she has written nearly 30 books for children and two essays on poetry. In addition, she has been actively committed in reading promotion, working with schools, universities and libraries all over Italy: she has been conducting workshop on writing and reading for children, focusing on poetry as a fertile garden for language, as well as training courses for teachers, librarians and educators, in Italy and abroad (Austria, Switzerland, France).

In the meantime, she has worked as a lecturer at the Universities of Padova, Bologna and Udine; she supervised two graduation thesis in Education, at the University of Udine. She has also collaborated with several Italian children's literature magazines, such as Andersen, Sfogliolibro, Fuorilegge, Absolutepoetry, and worked at the radio program Vocabolario broadcasted by Fahrenheit, Radio3 RAI.

For the initiative Teatro&Scuola (Theatre and School), promoted by the Regional Theatre Authority of Friuli Venezia Giulia, Italy, she created and conducted the radio program Rim-babook - libri e lettori alla radio, which broadcasts book reviews and reading suggestions for children.

From 1999 to 2012, she worked as a columnist at local newspaper Messaggero Veneto; she was in charge of Il club degli scrittori, a weekly writing workshop for children.

In addition to her work as a novelist and poet, she has also written a number of theatrical plays for children, such as Piccolo Vento e le Quattro stagioni, for AIDA Foundation, and L'acqua e il mistero di Maripura, and she has been collaborating with musicians, illustrators and actors to create performances that mix together words, music and images. With Linea Armonica ensemble, in particular, she has staged a number of plays for children based on her most appreciated works such as Parole Matte, Map, In viaggio con Mozart, Quadri di un'esposizione, Rime per le Mani, L'ultima fuga di Bach.

She has attended several festivals and cultural events all over Italy and abroad, such as the Bologna Children's Book Fair, Festivalletteratura in Mantua, Salone del Libro in Turin, the Festival Filosofia in Modena, the poetry festival of Vignola, Tuttestorie festival of Cagliari, Pordenonelegge in Pordenone, PiùLibriPiùLiberi Book Fair in Rome, Minimondi festival in Parma, Scrittori in Città in Cuneo, Altrestorie festival in Crema, La Grande Invasione festival in Ivrea, the Book Fair of Tirana (Albany) and the Litterature Jeunesse Festival in Toulouse (France).

In 2012 she was awarded the Premio Andersen – Il mondo dell'infanzia, one of the most popular Italian awards for children's literature, for "the care, the passion and the dedication with which she offers the language of poetry to children, mixing it with other arts and combining it with a profound and extensive theoretical research".

In 2016, her novel *Fuori Fuoco* was awarded with the most important Italian literature prize for young people, il Premio Strega per Ragazze e Ragazzi.

2. **Portrait photograph**



3. **A statement on Chiara Carminati's contribution to literature for young people**

Chiara Carminati is one of the most appreciated contemporary Italian novelist, poet and playwright for children and young people. She alternates poetic research and writing with the need to frequently meet children, teenagers and adults, to confront herself with them, to bring them new experiences and hits onto new stories to tell.

Indeed, with passion and enthusiasm, she continuously visits schools, theaters and libraries all over Italy in an extensive reading promotion activity, especially focused on poetry: she teaches librarians, parents and children how to immerse into books, she nurtures young people with large supplies of aloud reading, she brings rhymes and poems into schools and encourages children and teachers to explore the manifold world of words and discover all its colours, sounds and emotions.

As Anselmo Roveda, an Italian children's literature expert, wrote "Choosing poetry as the privileged language of one own's method to create literature is not simple, but using it with the competence and obstinacy indispensable for it to be read, heard and relished outside the circles of poetry lovers, is even more rare. Furthermore, if we are dealing with childhood poetry – and 'with childhood' - the path could really turn itself in an uncertain and collapsing trail. To the distance of poetry is added the unknown of childhood's literature (at least for a substantial part of the readers, even those professionals from the sector of adult's literature). Therefore, behind every corner and every roughness, it is not difficult to find those monsters, common in readings and in superficial interpretations; such as false equivalence (childhood's poetry as good values and simple rhyming couplets, for instance), or hackneyed stereotypes and language uses. Then, fortunately, there are writers (even) for children. Many of these authors, who normally deal with different writing styles, test themselves even with rhyme and rhythmic text; but, with rare exceptions (Guido Quarzo, for example), there are not many narrators who deal with poetry with the same success. Then, in Italy, if we combine success with a certain constancy and attendance, we will arrive, to identify poets for children -not just in practice, but also in a particular consideration of this method of expression - a number of authors so tiny that we could count it on the fingers of two hands, maybe even one. The readers of Andersen [children's literature magazine] know very well this point: they are those authors with whom we discuss of poetry and childhood. Among these authors there is Chiara Carminati, the Italian Andersen prize winner as best author.

Chiara Carminati embodies well that constancy and that attendance, necessary to do poetry, which I mentioned before. A calm, quiet attendance, in a permanent connection with theoretical reflection and daily practice of workshops and seminars. A poetry, and a consideration on poetry (most recently *Perlaparola, Equilibri* 2011), that holds firmly and concretely the recipient: childhood."^[1]

Chiara Carminati is able to create high and personal lyric interpretations and excellent opportunities for children to meet poetry. As a captivating narrator and an amusing and amused creator of rhymes and funny poetic games, "she is able to instill to girls and boys the passion for words and poetry by using basically two means: the game and the sense of wonder, as Carminati had often affirmed. Her writing style has been focusing and

proceeding through poetry and rhyme (since *Il mare in una rima*, Mondadori, 2000, and Nuove Edizioni Romane, 2010, passing by *Poesie per aria*, Topipittori, 2009), but has not ended there. Another feature of her poetic production and of her entire literary work in general (I am thinking about the pleasant narrative works and the older translations) is the constant dialogue with other arts and forms of expression, old and contemporary. Visual arts, music and theater come into the works of Carminati, offering insights and opportunities for books (*Il carnevale degli animali*; *Le Quattro Stagioni*, Fabbri, 2004 and then Rizzoli, 2008, or *In viaggio con Wolfgang*, Fabbri, 2006, and *Quadri di un'esposizione*, Fabbri 2007), or becoming parts of the project itself (photographs by Ilaria Turba in *Occhi sulla città*, Artebambini 2012, or music by Giovanna Pezzetta for the volumes belonging to the "Zerotre" book series by Franco Cosimo Panini), or also creating theatrical plays (to remember the collaboration with Linea Armonica). Often we find ourselves before proper actions of artistic co-operation, sanctioned by effective and lasting collaborations, brought forward linking different means of expression, first of all illustration. Strong relationships, evident also in the consolidated artistic relationship with the illustrator Pia Valentinis, who has illustrated the most part of Chiara's work. [...] [2] Carminati was awarded with several important prizes, including the prestigious Premio Strega per Ragazze e Ragazzi in 2016.

For her refined and cultured language, for her ability to bring language to its highest expressive level, for her passionate commitment in bringing poetry to children and young people, IBBY Italia nominees Chiara Carminati to represent Italy at the Hans Christian Andersen Awards.

[1] & [2] Chiara Carminati, by Anselmo Roveda,
Andersen magazine, n.293, June 2012, p. 12 e 13

4. Appreciative essays and interviews

4.1. Chiara: spiego ai bambini la poesia segreta del mondo. (L'udinese Carminati vincitrice del premio Andersen)

Chiara: I introduce children to the secret poetry of the world.
(Carminati from Udine wins the Andersen Award)

by Oscar d'Agostino, *Messaggero Veneto*, 30 May 2012

Once upon a time there was a little girl who perceived the world through different eyes. "She was different. She stayed there, thinking, and you could realize that she was imagining things that others could not see" the mother of one of her schoolmates states. That girl has grown up and now she is conveying to the youngest her poetic view of the world.

And, when she smiles, it is easy to understand how she is able to fascinate children, bringing them into a universe where words matter because they are endowed with colours, emotions, and above all sounds.

That girl has now become the most important Italian writer for children. Last Saturday Chiara Carminati, born in Udine forty years ago, was awarded the prestigious **Premio Andersen** for "the care, the passion and the dedication with which she offers the language of poetry to children, mixing it with other arts and combining it with a profound and extensive theoretical research".

A very high distinction that has been awarded to outstanding Italian and foreign writers and illustrators so far.

Chiara Carminati lives in Udine, where she was born. She conducts workshops, meetings, training sessions, theatrical performances in schools and libraries in many parts of Italy. She tells the stories she hits on ("that are waiting for you, it is only a matter of knowing how to find them"), she writes rhymes (she is also an acclaimed poet), she teaches how to immerse into books, she nurtures children and young people with large supplies of aloud reading, a method that "transforms reading into a creative performance that helps in conveying that motivation to experiment, that is the fundamental catalyst for every learning activity", as she states in her essay *Perlaparola*, recently published by Equilibri. After graduating in Italian Literature and achieving the Diplôme d'études approfondies in Text Analysis at the University of Aix-en-Provence, Chiara started writing books for children 15 years ago.

Her first published book was *Il mare in una rima* (Mondadori, 2000). Since then she has been publishing books for the most eminent publishing houses in Italy as well as abroad. Among her most acclaimed titles there are *Poesie per l'aria* (Topipittori), *Il mare in una rima* (Nuove Edizioni Romane), *Diario di corsa* (Einaudi), *Rime per le mani* (Franco Cosimo Panini) and the handbook for teachers *Fare poesia* (Mondadori).

Her activity is wide-ranging: from the theater (she is also a playwright for children; her last work *Quadri di una esposizione* was attended by over 2,000 young spectators), to the radio (she collaborated with the radio-programme Fahrenheit, at the national public

radio, being in charge of the *Vocabolario* column, but she also worked for private radios as well). She also writes for newspapers and online magazines (as *Fuorilegge*), she had managed for many years the column *Il club degli scrittori e dei lettori* on *Messaggero Veneto* newspaper and had attended many book and literature festivals as *Festivaletteratura* in Mantua, *Salone Internazionale del libro* in Turin, *Minimondi Festival* in Parma. Chiara Carminati also collaborates with Linea Armonica musical ensemble, with which she had written and performed many plays and reading-concerts.

Where does she find time to manage everything?

When you bump into a story that is there waiting for you, it is necessary to find time to listen to it and tell it. Chiara explains her own method. “When an idea comes to my mind all of a sudden, I generally go over it for a while; then, usually during the last three days, I focus all and write it down all at once.” And that is exactly what happened to her last novel that will be published in September in the series for young readers. Meanwhile she will close again her suitcase full of books and texts, to tour Italy, visiting other schools and libraries to encourage to “read, read, read” and “read everything” and “read again and again”; because, as she claims in her book, quoting Gabriele Frasca, “poetry is like a long-acting medicine, that produces effects in the long term”.

4.2. **Le filastrocche di “Perlaparola”. La magia delle sonorità, delle rime, del ritmo e delle ripetizioni**

The nursery rhymes of “Perlaparola”.

The magic of sounds, verses, rhythm and repetitions

by Claudio Origoni, *Corriere del Ticino* newspaper, 10 November 2012

“The language of poetry is characterized by the attention and motivation of the signifier: sounds, rhythm, repetitions are endowed with expressive intentions as well as the meaning of the words.” Chiara Carminati claims at p. 79 of [her essay] *Perlaparola*. This means that poetry is a sound that becomes meaning. Like in music, listening gives the vital breath to words.

However, apart from nursery rhymes and tales in verses, poetry seems to be not so much appreciated at school.

Why is it so difficult to offer poetry to children and young people? Why is it reckoned to be distant from their interests? Is this to be attributed to alleged didactic deficits of teachers? Or to undefined pedagogic difficulties? Hence, why does prose work at school while poetry does not?

These and other issues are tackled by the beautiful Chiara Carminati’s little essay that I am now reading, published by Equilibri: *Perlaparola. Bambini e ragazzi nelle stanze della poesia* (pp.158), that follows *Fare poesia* (Mondadori, 2002), by the same author.

Based on diverse and fascinating teaching experiences, the book wants to “instigate” the passion for poetry thanks to a series of teaching – mainly playful – proposals, that might be experimented at primary as well as secondary school.

In the author’s point of view, poetry sinks into the pulp of words as long as children are

enabled to listen. As long as their teachers read a lot of poems to them, with generosity and commitment, with the care and attention that poetry deserves.

This also means to respect the rhythm, the breaths, the silences of poetry: “silences have a lot to tell” (*Perlaparola*, p. 76).

How to start then? By reading, reading, reading. To read for somebody – as those who practice it, know it well – produces pleasure and pleasure helps spreading the contamination. Only by doing this way, poetry might become a precious food for soul and mind. Later on, the text analysis could take place. But this could not happen until the attention has been trained or re-trained. First of all, because it is fundamental that children could exercise their look at reality. Then because poetry is sound but also shape. It is metaphor, repetition, analogical thinking (that is an ability that our brain naturally possesses, on condition that it is regularly practiced).

Quoting outstanding poets, Chiara Carminati claims that “it is necessary to learn to see with one own ears and to hear with one own eyes[...]”.

Perlaparola also suggests some practical didactic proposals: for example children are invited to invent definitions starting from adult’s frameworks - “Poetry is the sea into the glass”, wrote Italo Calvino -; another proposal is to write by imitation, as to say children are invited to use a predefined syntactic structure to search for their own voice; or writing *à contrainte*, as it was defined by the writers of *Oulipo*, the *Ouvroir de Littérature Potentielle* started in Paris in 1960.

This original and evocative approach to poetry has not been developed to turn children into poets, but to help them to discover the wonder of it, and to read, write and memorize poetry, to happily experiment the expressive potentialities of the language.

5. List of awards and other distinctions

In **2009**, Chiara Carminati won the **Premio Nazionale di Letteratura per ragazzi “Città di Bella”** with the book **Diario in corsa**.

In **2010**, **Diario in corsa** was awarded the “Terre del Magnifico” Award.

In **2012**, she was awarded the Italian **Premio Andersen – Il mondo dell’infanzia** as **best author** of the year.

In **2015**, her novel **L’estate dei segreti** won the national award **Premio Sceglilibro**.

In **2015**, her novel **Fuori Fuoco** won the **Premio Orbil**, as best book for 10-14 year-olds, and was also awarded the Special Jury Prize of the Italian **Premio Andersen – Il mondo dell’infanzia**, **Premio Laura Orvieto 2013-2015**, selection **White Ravens 2015**, **Premio Alvaro-Bigiaretti 2015**.

In **2016**, **Fuori Fuoco** won the **Premio Strega Ragazzi e Ragazze** (<http://www.raistoria.rai.it/articoli/chiara-carminati-vince-il-premio-strega-ragazze-e-ragazzi-2016-categoria-11/32905/default.aspx>) and the book **Parto** (Massimiliano Tappari, Edizione Panini) won the **Premio Festival della Mente 2016**.

6. Complete Bibliography

Children's books

Il mare in una rima, Chiara Carminati, illustrations by Pia Valentinis, Milano, Mondadori, 2000 and Roma, Nuove Edizioni Romane, 2010

Tante rime per i bambini, Chiara Carminati, illustrations by Aili Busby, Milano, Mondadori, 2000

ABC il mio primo alfabetiere, Chiara Carminati, illustrations by Chiara Bordoni, Milano, Mondadori, 2000

Il carnevale degli animali [The Carnival of the Animals], Chiara Carminati, illustrations by Roberta Angarano, Milano, Fabbri 2004 and Rizzoli 2008

Nella buccia dell'astuccio, Chiara Carminati, illustrations by Chiara Bordoni, Milano, Mondadori, 2005

Le Quattro Stagioni [The Four Seasons], Chiara Carminati, illustrations by Pia Valentinis, Milano, Fabbri 2004 e Rizzoli 2008

The first Map of the World, Chiara Carminati, illustrations by Pia Valentinis, Taiwan, Grimm Press, 2006

Banana Trip [Banana Trip], Chiara Carminati, illustrations by Pia Valentinis, Trieste, Einaudi Ragazzi, 2006

In viaggio con Wolfgang [Travelling with Wolfgang], Chiara Carminati, illustrations by Mauro Evangelista, Milano, Fabbri, 2006

Diario in corsa [Ongoing Diary], Chiara Carminati, illustrations by Costanza Favero, Trieste, Edizioni EL 2007 and Einaudi Ragazzi 2009

Quadri di un'esposizione [Pictures at an Exhibition], Chiara Carminati, illustrations by Pia Valentinis, Milano, Fabbri, 2007

Storie Piccole [Little Tales], Chiara Carminati, illustrations by Anna Curti, Modena, Franco Cosimo Panini Editore, 2008

Luna di gelato sole caramello [Ice-Cream Moon, Sun Caramel], Chiara Carminati, illustrations by Simona Mulazzani, Milano, Carthusia, 2008

Poesie per Aria [Poems for the Sky], Chiara Carminati, illustrations by Clementina Mingozi, Milano, Topipittori, 2009

Les désirs des animaux [The desires of animals], Chiara Carminati, illustrations by Pia Valentinis, Nîmes, Grandir 2009

Rime per le Mani [Rhymes through the hands], Chiara Carminati, illustrations by Simona Mulazzani, music by Giovanna Pezzetta, Modena, Franco Cosimo Panini Editore, 2009

Venti parole d'avventura [Twenty Adventurous Words], Chiara Carminati, illustrations by Giulia Orecchia, Milano, Rizzoli, 2011

Melacanti [Sing a Song to Me], text by Chiara Carminati, illustrations by Allegra Agliardi, music by Giovanna Pezzetta, Modena, Franco Cosimo Panini Editore, 2011

Occhi sulla citta' [Eyes on the City], text by Chiara Carminati, illustrations by Ilaria Turba, Bazzano, Artebambini, 2012

Rime Chiaroscure [Rhymes of Light and Dark], text by Chiara Carminati and Bruno Tognolini, illustrations by Pia Valentinis, Milano, Rizzoli, 2012

L'estate dei segreti [Summer Secrets], text by Chiara Carminati, illustrations by Alfio Buscaglia, Trieste, Einaudi Ragazzi, 2012

L'ultima fuga di Bach [Bach's Last Fugue], text by Chiara Carminati, illustrations by Pia Valentinis, Palermo, rueBallu Edizioni, 2012

L'acqua e il mistero di Maripura [Water and the Mystery of Maripura], text by Chiara Carminati, illustrations by Pia Valentinis, Casalecchio di Reno, Fatatrac, 2013

Parto [Delivery], Chiara Carminati and Massimiliano Tappari, Modena, Franco Cosimo Panini Editore, 2013

Belle Bestie [The Beauty Beasts], text by Chiara Carminati, illustrations by Francesco Tullio – Altan, Music by Giovanna Pezzetta, Modena, Franco Cosimo Panini Editore, 2013

Mare [Getting to Know the Sea], compiled by Chiara Carminati, texts by Chiara Carminati and V.V.A.A., illustrated by Lucia Scuderi, Milano, Rizzoli 2013

Buonanotte a Prato Sonno [Good Night in Sleepy Field], text by Chiara Carminati, illustrations by Angelo Ruta, Trieste, Einaudi Ragazzi, 2014

Fuori fuoco [Out of Focus / Out of Range], Chiara Carminati, Milano, Bompiani, 2014

Il diavolo e la Gubana [The Devil and the Gubana], Sinnos 2015

Che cos'è un amico [What a friend], Rose Sélavy 2016

Le sette arti in sette donne [The seven arts in seven women], Mondadori 2016

La signora degli abissi. Sylvia Earle si racconta [The lady of abysses. Sylvia Earle talks about herself], Editoriale Scienza (to be published in 2017)

Essays and handbooks for teachers

Fare poesia, con voce corpo mente e sguardo, Chiara Carminati, Milano, Mondadori, 2002

Perlaparola. Bambini e ragazzi nelle stanze della poesia, Chiara Carminati, Modena, Equilibri, 2011

Other publications, collective works, articles for children's magazines

- Lo strano caso del Wambato**, Save the Children, 2002
- Le scarpe di Tobia**, Comitato Libro Parlato, 2003
- Leggende del Friuli**, Comune di Ruda, 2004
- A scuola con Topo Topazio**, Comune di Udine, 2003-04-05
- A scuola con la Volpe Vichi**, Comune di Montecchio e Comune di Cormons, 2006
- Un anno di storie per bambini** (con Bruno Tognolini), Provincia di Cagliari 2006
- "Zefira"** (illustrations by Pia Valentinis), in AA.VV. Io vorrei..., Condé Nast 2004
- "Il torrente"**, in AA.VV. Gocce di voce (illustrazioni di Antonella Abbatiello), Fatatrac 2007
- "Tu eri dentro io ero fuori"**, in AA.VV. Il giardino segreto, Equilibri 2009
- "Filastrocche per dire la paura"**, in Ciao Amici, n.9, settembre 2004
- "Peter, Tobia e il Circo Cipolla"**, in Piccole Impronte, n.7, ottobre 2004
- "Brutti, viscidì e rugosì"**, in Ciao Amici, n.5, maggio 2005
- "Il lupo e i sette capretti"**, in Un pediatra per amico, n.3, maggio 2005
- "Indovinelli filastrocche"**, in Ciao Amici, n.108, maggio 2006
- "Poesie di Natale"**, in Ciao Amici, n.114, dicembre 2006
- "Ogni pagina è un paesaggio"**, in Ciao Amici, n.118, aprile 2007
- "Cos'è mai questo rumore?"**, in Giulio Coniglio, n.14, maggio 2007
- "Parole di mare"**, in Ciao Amici, n.121, luglio 2007
- "La cicogna"**, in Giulio Coniglio, n.18, settembre 2007
- "L'asinello"**, in Ciao Amici, n.125, dicembre 2007
- "Settembre"**, in Giulio Coniglio, n.30, settembre 2008
- "I colori dell'autunno"**, in Ciao Amici, n.134, ottobre 2008
- "Foresta di pesci"**, in Giulio Coniglio, n.36 marzo 2009

Articles for magazines specialised in poetry and children's literature

"La musa giocosa", in Sfogliolibro, 4, 1997

"Un laboratorio in versi", in Sfogliolibro, 3, aprile 2001

"Prendendo una principessa per mano", in Scuola dell'Infanzia, Giunti, 3, luglio 2003

"Poesia senza quaderni", in Andersen, 281, 2011

"RaccontaStoria", in Andersen, 321, 2015

"Occhioladro", in www.absolutepoetry.org, 13.09.10

"Per sola voce", in www.absolutepoetry.org, 5.10.10

"La poesia salva la vita", in www.absolutepoetry.org, 17.11.10

"Poesia con i paraocchi", in www.absolutepoetry.org, 13.01.11



7. List of translated editions

Il carnevale degli animali [The Carnival of the Animals]

Milano, Fabbri 2004 e Rizzoli 2008

Greece – Greek language

Korea – Korean language

Le Quattro Stagioni [The Four Seasons]

Milano, Fabbri 2004 e Rizzoli 2008

Korea – Korean language

In viaggio con Wolfgang [Travelling with Wolfgang],

Milano, Fabbri 2006

Korea – Korean language

Quadri di un'esposizione [Pictures at an Exhibition]

Milano, Fabbri 2007

China – Simplified Chinese language

Taiwan – Chienese

Luna di gelato sole caramello [Ice-Cream Moon, Sun Caramel]

Milano, Carthusia 2008

Korea – Korean language (Agaword)

Mare [Getting to Know the Sea]

Milano, Rizzoli 2013

China – Simplified Chinese language (Beijing Yuanliu Classic Culture Co.)

Korea – Korean language (Bookinfish)

Fuori fuoco [Out of Focus / Out of Range]

Milano, Bompiani 2014

Switzerland – French language (La Joie de Lire)

8. **Five of the most important titles by Chiara Carminati**

1. **Fuori fuoco** [Out of Focus/Out of Range]

text by Chiara Carminati
Bompiani, Milano, 2014

2. **Le 7 arti in 7 donne** [The 7 arts in 7 women]

text by Chiara Carminati
illustrations by Alice Beniero
Mondadori, Milano, 2016

3. **Buona notte a Prato Sonno** [Goodnight to lown sleep]

with texts by Chiara Carminati
illustrations by A. Ruta
Einaudi Ragazzi, Trieste, 2014

4. **Rime per le mani** [Rhymes through the Hands]

text by Chiara Carminati
illustrations by Simona Mulazzani and Giovanna Pezzetta
Franco Cosimo Panini Editore, Modena, 2009

5. **Poesie per aria** [Poems for the Sky]

text by Chiara Carminati
illustrations by Clementina Mingozi
Topipittori, Milano, 2008

9. List of the books sent to the jurors

1. **Fuori fuoco** [Out of Focus/Out of Range]

text by Chiara Carminati
Bompiani, Milano, Italy, 2014

2. **Le 7 arti in 7 donne** [The 7 arts in 7 women]

text by Chiara Carminati
illustrations by Alice Beniero
Mondadori, Milano, Italy, 2016

3. **Buona notte a Prato Sonno** [Goodnight to lown sleep]

with texts by Chiara Carminati
illustrations by A. Ruta
Einaudi Ragazzi, 2014

4. **Rime per le mani** [Rhymes through the Hands]

text by Chiara Carminati
illustrations by Simona Mulazzani and Giovanna Pezzetta
Franco Cosimo Panini Editore, Modena, Italy, 2009

5. **Poesie per aria** [Poems for the Sky]

text by Chiara Carminati
illustrations by Clementina Mingozi
Topipittori, Milano, Italy, 2008

10. **Reproduction of book covers and presentation of selected titles**

10.1. **7 Arti in sette Donne**

7 Arts in 7 Women

Text by Chiara Carminati,
illustrations by Alice Beniero
Mondadori, I Magnifici 7, Milano, Italy, 2016



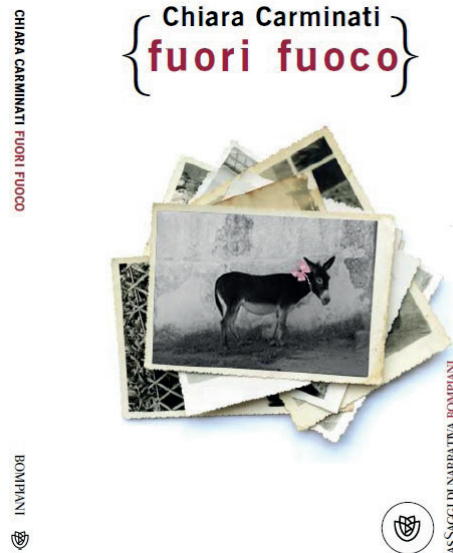
The painting is vivid and pulsating in the paintings of Artemisia Gentileschi. The music of Clara Schumann is made of sweet and stubborn notes. Architecture is a profession by men? No, say the elegant spaces of Gae Aulenti. In the verses of Wisława Szymborska poetry is daily astonishment, almost imperceptible. Camille Claudel gives shape to the passion, and sculpture. Cinema Alice Guy is a dream come true.

10.2. Fuori Fuoco

Out of Focus/Out of Range

Text by Chiara Carminati

Bompiani, Milano, Italy, 2014



28 July 1914. Austria declares war on Serbia.

Jolanda, who is thirteen in the summer of 1914, soon realizes the consequences and suffers of the conflict. Jolanda and her family are forced to leave Austria, where they have worked for years, to return to Friuli, their motherland, in Italy. Shortly after, the men of the family, father and sons, depart for the battlefield. The novel by Chiara Carminati narrates the First World War through the eyes of those who remain at home; it is a whole universe of women: even Modestine, the donkey, is a part of it.

Separated from their mother, shocked by bombing, Jolanda and her sister are making a long journey through the countryside, in search for a grandmother who they even didn't know to have. From Udine to Grado, and then fleeing towards the west bank of Tagliamento river after the Italian defeat at Caporetto, Jolanda and her sister live with the desire to reassemble the scattered family, always saved by the strength and the independent spirit that is their hallmark. Told through the voice of Jolanda, the story resemble the ones of millions of children and women during the world; far from the battlefield, they were somehow indefinite, almost invisible, "out of focus", while History kept going on merciless.

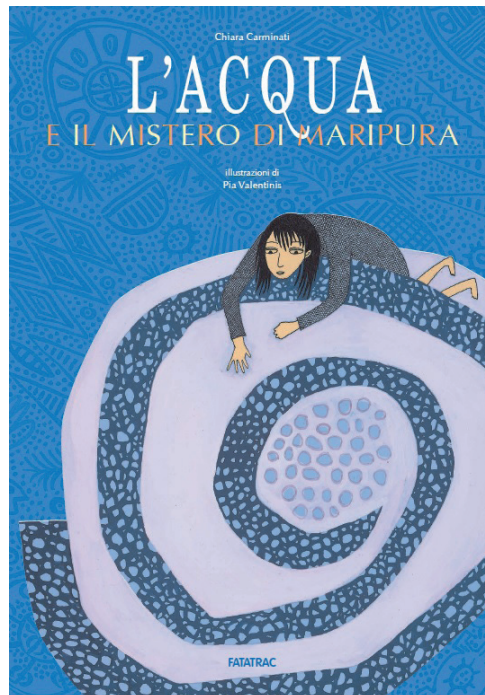
Fuori Fuoco is also a photographic book, although sui generis: as lost photos from a family album, thirteen images accompany the narration which is based on actual diaries, statements, chronicles and documents. The photographs, deliberately blurred and just described, create a parallel black-and-white story, realistic and poetic at the same time, to narrate the war from the perspective of those who did not make it.

10.3. **L'acqua e il mistero di Maripura**

Water and Mystery of Maripura

Text by Chiara Carminati,
illustrations by Pia Valentinis

Fatatrac, Casalecchio di Reno (BO), Italy, 2013



Maripura is an arid and disadvantaged village. Thanks to Yaku, the god of water, it obtains the blessing of a spring: it brings water to the people of Maripura during the day, but no one is allowed to draw water at night otherwise the spring dries up. But a greedy man breaks the rule and, after stealing as much water as possible during the night, forces people to buy water from him.

The village of Maripura becomes more and more depressed, until the god, invoked by a child, punishes the guilty man and restores the agreement with citizens of Maripura.

Chiara Carminati creates a story which mixes typical elements of traditional, ancient tales with modern themes, such as the one of water and its waste.

The captivating text is masterfully illustrated by Pia Valentinis, who has worked with Chiara Carminati on several projects and is also a Carminati's close friend.

This large-format picture book can speak directly to children and tell them the importance of water as a common treasure and as a right for everybody on the earth.

In 2013, Chiara Carminati drew inspiration from this book to create a theatrical play, which was produced by AIDA Foundation and the Theatre of Friuli Venezia Giulia.

Maripura's trailer is available at: <https://www.youtube.com/watch?v=6GGW0EftZxs>

10.4. Rime per le mani

Rhymes through the hands

Text by Chiara Carminati,
illustrations by Simona Mulazzani
Music by Giovanna Pezzetta

Franco Cosimo Panini Editore, Modena, Italy, 2009



“Rhymes for the hands” is a colorful board book for singing, dancing and reading: little readers are accompanied in a magic and timeless atmosphere made of sounds, colours and joy.

This picture books, aimed at toddlers from 0 to 3 years old, includes thirteen rhymes written by Chiara Carminati and illustrated by Simona Mulazzani.

The book is enriched by a CD with the beautiful melodies composed by Giovanna Pezzetta, each one dedicated to a different music genre.

Babies are stimulated to play with their body as each poem suggests an activity, a movement or a gesture to make. Every time hands, feet, legs, cheeks, ears are involved in different ways according to the music and the rhythm that follow text and illustrations: from jazz to tarantella, from reggae to blues. Through this square-sized picture book, young children will play at coordinating movements and discovering rhythm and musicality; the book offers a joyful and playful opportunity to strengthen the relationship with their parents as well.

10.5. **Poesie per aria**

Poems for the Sky

Text by Chiara Carminati,
illustrations by Clementina Mingozzi
Topipittori, Milano, Italy, 2008



This book is a collection of poems for young and adult readers, which have the lightness of tissue paper; the black-and-white illustrations of Clementina Mingozzi accompany the poems with graceful discretion, illustrating Carminati's rhymes with sensitivity and elegance.

Fogs and crystal skies, breezes and storms, starry frost and quiet moonlit nights create a meteorological gallery of clear poetic splendor, which show to the reader the invisible nothings of the air and unveils how it becomes the theater of the most fascinating spectacle in the world: the beauty of the changeable and iridescent creation, made of grand phenomena and minimal movement, endless silence and noisy rumbles, slow rhythms and the most rapid of melodies. All this is similar, in its incessant change, to the emotional states that accompany the stream of life.

With a few well-chosen words, Chiara Carminati is able to trace images and arouse sounds and memories; the singing celebrating the humors of the seasons is so light, clear, rapid and happy that, with this composition of images and words, looks like the essence of the air and of thought itself.

11. Published reviews of the books

11.1. Le 7 arti in 7 donne

11.1.1.

Frammenti di vite concrete

Fragments of solid lives

By Francesca Brunetti, published on LiBeR, issue 111

When I finished reading *The Seven Arts in Seven Women*, appearing in the new collection *The Magnificent Seven* by Mondadori, other than being disappointed for having finished a compelling read that introduced me to biographical events formerly unknown to me, I asked myself what do the paintings of Artemisia Gentileschi, the music of Clara Schumann, the sculptures of Camille Claudel, the cinema of Alice Guy, the architecture of Gae Aulenti, the poems of Wislawa Szymborska, the uninhibited dances of Josephine Baker all so well photographed by Chiara Carminati in the proceeding moment that leads to their art that they all have in common? Maybe their common denominator is the fact that tangible signs have been left by very determinate women that gives substance to the aspirations and desires that accompanied them from early childhood. With perceptive writing, this passionate author summarizes in brief fragments the lives of these extraordinary figures who have worked hard and have struggled with perseverance to simply assert themselves and their inclinations. As it is in the case of Josephine Baker. Born extremely poor, she was forced to work as a child but she never gave up on her desire to dance and to sing. She worked her way up from the street theaters of Saint Louis to Paris where in the 1930's of the last century, she became a dancer and singer adored by the public. Just like Artemisia Genileschi she never stopped painting magnificent works of art that permitted her to enter, in 1616, the Academia of Arts of Design in Florence, Italy, the first woman permitted into a prestigious institution that had been previously reserved for men. A wealth of precious and interesting information is arranged in these brief portraits of women also giving us an interesting insight into their family origins. From their fathers, who for example were uncommonly aware of their daughter's worth, and helped them to find their paths; opposing mothers anchored to the female roles of the time. Like what happened to the sculptor Camille Claudel who was young, at the end of 1800, studied and lived in Paris with her friend at the urging of their fathers. In short the result is a fresh embracing distribution, that captures the reader from the first lines and pushes them into new curiosities.

11.2. Fuori Fuoco

11.2.1.

Scrivere Fuori Fuoco. Un romanzo di Chiara Carminati

Writing Fuori Fuoco. A novel by Chiara Carminati

By Giordana Piccinini, published on Hamelin magazine, issue 39, 2014

Reading Fuori Fuoco was a wonderful surprise, not because I did not believe in the ability of Chiara Carminati - I have always read her poetry books - but because it has been years since I found, in Italian literature for young adults, a “real” writer for children.

They all seem to be too didactic, they want to explain the world, unable to create a real personal style, far too concerned of the subject or the plot of the characters, which often tend to be a stereotyped adolescent, very similar to television characters and very far from the real boys and girls we meet in schools and libraries.

Nothing of this happens if we read the books of the best English authors as Burgess or Almond or Green. The big difference is that foreign authors consider their protagonists (and their readers) to be intelligent young, great readers, full of interest, while Italian writers seem to all start on the assumption that writing for young adults means turning to a homologated universe, poorly interested in books and culture in general, flattened in everyday life. Hence the need to “lower” their style to the easy level of life. Style is always flat and at the service of a fluid linear narrative, the story is always modeled on the present and on routine home / school life, language is youth language, which helps the arising of a mainstream image of adolescence rather than the real one. There is no complexity, no experimentation of style, there is the universality of symbols, and a useless and void mimesis of an abstract idea.

Chiara Carminati has moved away from all that: she sweeps away frivolous superficial girls and all the protagonists that feel “different”, she uses a clean pure language yet difficult to understand and does not care in the least to explain anything. She does not put herself on a higher level than the one of her audience: she had a story, she found a style and she has been able to build true characters, along a road of her own, yet being well aware of reference models, such as the historical novel and the Bildungsroman.

What prompted Chiara Carminati to write this book? The desire to tell about her roots (the author lives in Udine)? A family memory? The need to tell the Great War in the year in which we celebrate its centenary? We can only guess, of course, and so we imagine that the novel arises from the contingency of the centenary. An external opportunity therefore, an important theme in which Italian writers give the “best” becoming instantly boring: everything is at the service of explanations, they try hard to make you feel the drama of the situation, and to explain where right and wrong stand.

Nothing could be further from that than this novel. We can take into consideration, as an example, the moment when Mr. Offenbach, the Austrian employer, dismisses the main characters and sends them back to Italy while stating that he would keep them there for another forty years: contradictions that are neither resolved or simplified. The chapter closes with a phrase of Jolanda, apparently dropped in by chance: “When he talked of returning to Italy, for us it meant something different. We returned to Friuli. Italy was something else.”

Carminati gives hints but does not explain and this suspension is both respect for the freedom of choice and of the reader’s intelligence: it is up to him/her to understand, go

and find the tools, or simply move on. The clues to understand the boundary condition of Friuli do not miss: Yolanda's mother, a beautiful blond woman like her daughter, was born in Grado and is insulted by a man as being an "austriacante", a pro-Austrian, causing a violent response of her husband. But this and other elements are always perfectly placed in the plot, no glosses in the margins.

It is not surprising that this approach which lives of allusion rather than explicit declaration is accompanied by other attitudes, equally rare and valuable: a meticulous work on the words - here the experience of the poet counts - in the knowledge that they are the raw material, they define rhythm and tone, they transform the particular into the universal, it is not worth to reduce their potential by flattening or simplification. Again, the ability to build characters with strong identities and not stereotyped, rich and with many nuances that make them unique.

The novel also has an original construction. For at the end of each chapter, there is a picture, always the same one, and Carminati tells us what she can see and what we see in that picture: a picture that gives visual body (although, being a completely blurred photo, you can see nothing) and summarizes the chapter we have just read or anticipates what we are going to read. Not always the description of the photos tell what is narrated in the novel, they indirectly add elements, images, suggestions. Another way to push us readers to really look, to look for clues. But there is an image, that the author could have avoided, because it is the only one that has clear pathetic intentions, it wants to move us to compassion; and when intentions are too clear, writing loses its strength. The photo is the one that tells of Giuseppe Fabbro, eight years old, that injures himself picking up a hand grenade mistaken for food. Here the intent to show the war in its ugliness is too obvious, too didactic.

But apart from this small crack, I am very grateful to Chiara Carminati for having finally moved the bar, for having given back meaning to children's writing and for having once again considered adolescents as people able to bear even difficult stories, not sweetened, well defined stories with a strong style and a rich language.

In *Fuori Fuoco*, the author focuses on the story of a family (perhaps her own), the story of an era (World War I), a territory (Friuli), a generation of women who, at a time difficult as the war, prove to be capable of great responsibility. In doing so, she seems to take inspiration from a tradition of good Italian literature for boys and girls, maybe from our best literature for teenagers: the Bildungsroman in the historical context.

That is why we think back to the slight irony of the war memories of *Un chilo di piume in un chilo di piombo* (A pound of feathers in a pound of lead), by Donatella Ziliotto, mixed with the narrative structures of *feuilleton Polissenna del Porcello* [by Bianca Pitzorno], where recognitions and revelations mark the rhythm of the novel.

All women: this is the last merit that I like to give to the book. Choosing the eyes of a girl to tell a very painful piece of Italian history means having a very subjective point of view: "The war is done by men but those who lose are all women. "Women do not go to war, they are not on the battlefield, they do not arm themselves, but whatever happens they are always losers. Because they know that even if you win, in reality everybody has lost. This sideways glance, on the fringes, becomes our glance and the way to understand what happened during the First World War in an area like Friuli. But it is also the way to create some memorable female characters: the mother, a beautiful woman who takes care of the whole family after the departure to the front of men, and rejects the advances of a soldier and suffers the injustice of being interned in Florence; very old aunt Adele, a blind woman who lives alone and who has devoted her life to give birth to children, a very modern

female figure, loved across the country for her ability to cure; Jolanda and Matilde, the first one, a young girl on the threshold of puberty, the second one a child and therefore a guardian of that light that allows to see what adults can not get any longer, both being capable of picking up their lives in such a difficult time, yet full of unprecedented freedom, a space for adventure, the greater the less is the control of adults. Grandma Natalia who, as a young girl, had wanted to become an obstetrician but had to stop doing it because of her marriage; even the donkey Modestine has a role in the story.

It is not surprisingly that the theme of the birth is the common thread that binds all these women and that will save them during the bombing of the river Tagliamento. "Family matters are coils that require a long time to be unraveled": the same time that Carminati needed to tell a beautiful story. It is the time that it takes, with no anticipation or shortcuts, even though it is not obvious to be able to stand the length of it.

11.2.2.

Lo sguardo femminile sulla Grande Guerra

A female point of view on the Great War

By Marco Valdo, published on Il Gazzettino newspaper, 23/09/2014

28 July 1914. Austria declares war on Serbia. Yolanda and her family, who live in Austria for work, come back to their homeland, in Friuli. Shortly after the men of the family, father and sons, leave to go to the front.

The recently published novel by Chiara Carminati, *Fuori Fuoco*, tells the First World War through the eyes of those who remained at home. A whole female universe remains at home: even Modestine, the donkey, is part of it.

Carminati masterly portrays children and women: from little Mafalda, a very lively child that never stops talking, to Jolanda, the narrator, a teenager who is growing, Antonia, the too blond mom, supposed to be "pro-Austrian", Adele, the blind ant, and Natalia, the unknown yet immediately adored grandmother.

Another fundamental protagonist of the story is the land where the events are set, the Friuli region, where the author was born: Martignacco, Udine, Cividale and Grado. Even history, the one with the initial capital letter, on which the writer has done extensive research, is fundamental in the book. There is the royal family, that stays in Martignacco, not far from the front, where every morning the King visits the troops. A key episode in the book is also the explosion of the gunpowder keg in Sant'Osvaldo, Udine, that caused many deaths and destruction in August 1917.

Fuori Fuoco, published in the "Assaggi di Narrativa" book series, created by the editor Beatrice Masini, now head of Bompiani, is also a photographic – even if atypical – text: thirteen photographs, just described, create another black-and-white narrative level, that it is sometimes blurred, but at the same time realistic and poetic.

11.3. **L'acqua e il mistero di Maripura**

11.3.1.

Una fiaba spiega ai bambini il valore prezioso (e non infinito) dell'acqua

A fairy tale explains to children the precious (and not infinite) value of water

Published online on Il redattore sociale magazine, 20 March 2013

<http://www.redattoresociale.it/Multimedia/Photogallery/Dettaglio/428515/Una-fiaba-spiega-ai-bambini-il-valore-prezioso-e-non-infinito-dell-acqua>

Absolutely necessary for the health and welfare of people, water is the essential element for achieving the development goals of the millennium. On the “World Day of Water” special date set for March 22, 2013 (International Day of Water, since 1992) and the “International Year of Co-operation in the Water Industry”, Fatatrac, [Italian] publisher of books for children, presented the new edition of the children’s story “Water and the Mystery of Maripura” of the series “Grandi Albi”. Sponsored by the Italian Forum of Water Movements and the Center for International Voluntary Service (Cevi), the publication was revived in a format which aims at giving greater emphasis to the words of Chiara Carminati, one of the most popular Italian authors for children (winner of the Italian Andersen Prize as best Italian writer in 2012), and highlighting the of the new illustrations of Pia Valentinis (winner of the Italian Andersen Prize for the best book of the year, 2012). An extremely timely fairytale that, “manages to convey, by telling the story of the village Maripura, even to the smallest, the value of water as a human right, important to all of humanity, with simplicity and immediacy.” The book was adapted into a stage play of the same name which is organized by the Fondazione Aida and CSS Udine. “Water on earth is a lot but not infinite” as Luca Mercalli, meteorologist and climatologist, confirms, in a statement released to Edizioni Fatatrac at the presentation of the picture book.

11.3.2.

L'acqua e il mistero di Maripura

Water and the Mystery of Maripura

Published on La Vita scolastica magazine, column “La classe multiculturale”, issue 5, p.25, 2014

A village immersed in the quiet darkness of the night. A shade darker than the darkness, that wanders among the trees. A generous source of fresh water, where the great spirit of the waters sleeps. A robbery a betrayal, a curse. The quiet life of the people of Maripura is upset by the disappearing of water, which turns out to be a very precious treasure. The fairy tale “Water and the mystery of Maripura (Fatatrac, 2013, pp. 48) by Chiara Carminati is proposed today in a format which aims to give greater emphasis to the words of the author and enhance the new and exciting illustrations by Pia Valentinis.

11.4. **Rime per le mani**

11.4.1.

Rime per le mani

Book review released by Nati per Leggere (reading promotion programme for preschool children), published online on www.natiperleggere.it, section "Libri in edizione speciale 2014"

It is a real concert of poems and nursery rhymes, to watch, listen, sing and play, supported by a narrative rhythm that is always different, with tones and sounds that infects children and adults. The images introduce the topic of the songs thus granting children an immediate and stimulating reading. The lyrics tell stories and suggest situations that can be mimed. The rhymes dedicated to various parts of the body, starting from ten little fingers of the hands, guide the child's attention that is gradually focused to the cheeks, the ears, the head, the forehead, the legs. Grown-ups are guided by the hand to play with children: for each song, in fact, simple gestural and motoric games are suggested, to invent customized dances.

The set of songs included in the CD give life to a concert in which the piano, the guitar, the trombone, the drums, vocals and percussion arrangements introduce different musical genres including blues and folk.

These are rhymes to play along with music and body - a privileged means for the child, to listen and learn - with caresses, kisses, hugs, pinches and smiles.

11.5. Poesie per aria

11.5.1.

Poesie per aria

*By Alessio Malta, published on Mangialibri online magazine
<http://www.mangialibri.com/bambini-ragazzi/poesie-aria>*

“Sheet of thousand trails / kennel for insects and secrets / door to great mysteries / home of green carpets / cinnamon coloured cradle / a thousand flour’s cake / terrible and beautiful territories / skin of water and hills.” With great care, Chiara Carminati takes us for a walk among water, sky and earth, revealing the importance to mirror ourselves in the nature that surrounds us, while offering a flawless essay of poetic communication suitable for children.

In this collection, also the poems directly addressed to the youngest reader possess the complete paraphernalia of poetry tout court (rhymes, assonance, alliteration, figures of speech, varied metres). The peculiarity of these verses is the extremely careful choice of the vocabulary that never goes beyond the vocabulary of an eight-year old reader, and the use of images and sensations that fit easily into the daily experience of children (“lightning, fringe of flame / baby in mother’s embrace”; “Horizon snowy mountains / a wrinkled sheets’ / mountain”). An intense musicality comes from the words, often released from the prison of punctuation, and it is really enhanced by reading aloud. Poems to be declaimed (“air” in the title also alludes to the materiality of sound, which makes the air vibrate in fact), to taste and savour with patience, preferably together with others. To the readers who are willing to follow her, Chiara Carminati guarantees an all-inclusive holiday in the lands of Poetry, borrowing the means of transportation that the book provides - a train, a plane, a ship -, a journey through time and space, the waves of the sea, in the moonlight, with a little of autumn and a taste of spring. Up to the last pages, in which there is still room for reflection (of course in rhyme) on the meaning and the infinite possibilities of poetry. After all, to make sense of the world, just take a basket of words and begin to play... As Clementina Mingozzi does with her fine clippings. The illustrations are in fact a collage of images obtained by cutting paper with uncanny ability and define the climate of the collection without ever seeking to replace the poems: indeed, sometimes, they are almost pure graphic decoration. Black and white topped with sky blue, “earth” and green: a simple but effective palette, which succinctly recalls the “natural spectrum”. A final piece of advice that goes beyond from the content of the book, but not too much: if you have the opportunity to participate with your children to the reading workshops that Chiara Carminati organizes, do not hesitate, they are really worth it.