

Spanish Candidate
for Hans Christian Andersen Award 2018



Elena Odriozola



Elena Odriozola Index

Introduction by:

The Spanish Ministry of Education, Culture and Sport, through the General Office for the Promotion of Books, Reading and the Spanish Arts, firmly supports the nomination of illustrator Elena Odriozola for the Hans Christian Andersen Award. It is an honour for our country and for Spanish culture that the most prestigious award for children's and young adults' literature in the world could distinguish one of our illustrators for her significant contribution to this genre.

Elena Odriozola (San Sebastián, 1967) is one of the principal illustrators in Spain. She is one of the Spanish illustrators with the broadest international presence and her work, comprising over 100 books, has been published in other countries, including France, the United Kingdom, Mexico and Taiwan. The illustrations created by Elena Odriozola have a personal and distinctive style with delicate, intimate lines. Her mastery is demonstrated in the way in which she interprets each text, in how she translates it into pictures, whether they are literary classics or contemporary works.

Her extensive work has merited several awards and special mentions, the most significant of which was the 2015 National Award for Illustration, presented by this Ministry. The award aims to honour the entire body of work created by a Spanish illustrator of books and the Spanish arts. The jury which decided upon this award included representatives from Spain's professional illustrators' associations, the Spanish Organisation for Children's and Young Adults' Literature (OEPLI) and the San Fernando Royal Academy of Fine Arts. In making their decision, the jury remarked on Odriozola's "capacity for renewal following a personal, coherent line and the narrative power of her work."

Elena Odriozola also received another award from the Ministry for an individual work: Second Prize for Best Illustrations in a Children's and Young Adults' Book 2005 for *LA PRINCESA QUE BOSTEZABA A TODAS HORAS* (THE PRINCESS WHO YAWNED AT ALL HOURS), written by Carmen Gil.

The main exhibitions on Spanish illustrated books and on the art of illustrating for children and young adults have included creations by Elena Odriozola. One example is the exhibition "ILLUSTRIOUS. THE PANORAMA OF CHILDREN'S AND YOUNG ADULTS' ILLUSTRATION IN SPAIN" at the Bologna Children's Book Fair in 2005, at which Spain was Guest of Honour and at which Elena Odriozola exhibited again in 2010.

An illustrator such as Elena Odriozola definitely responds to the selection criteria outlined by IBBY for the concession of the Andersen Award due to the aesthetic quality of her work, her capacity to see things from the point of view of children and young adults, and her capacity to stimulate readers' curiosity and imagination.

The award would also be an acknowledgement of the quality, relevance and wide circulation of Spanish children's and young adults' literature as well as making Elena Odriozola the first Spanish artist to receive the Andersen Award for Illustration.

Javier Pascual Ecbalecu
Deputy Director of the Office for the Promotion
of Spanish Books, Reading and Literature.
Ministry of Education, Culture and Sport.

It is often said that Elena Odriozola is a subtle, delicate illustrator. That may be true, but this widespread statement says very little of the merits of this Basque artist and undoubtedly these qualities do not constitute a sufficient motive to nominate her for the Hans Christian Andersen Award. By contrast, we do believe there are other weighty reasons for which she would deserve this accolade. Firstly, for her capacity to bring her own personal interpretation to a literary text, which is able to increase its meaning and significance (even when illustrating works as famous as *FRANKENSTEIN*, *CINDERELLA* or *LA CELESTINA*). Secondly, for her successful and creative use of narrative genres from the past (such as paper theatre, panoramas, the superposition of transparencies or the traditional Spanish *ALELUYA*, a series of pictures with captions arranged on a single page) when appropriating literary works. Thirdly, for offering young readers a complex and close vision of the psychic reality, which makes both identification and play possible. Lastly, for the fact that her talent and artistic excellence transcend an aesthetic search in order to delve into the truth. Elena Odriozola is not content with merely producing beautiful images, she aspires to understand what is hidden behind the obvious and to express her findings using the only medium through which she knows how to: illustration.

For each project Odriozola creates her own fictional universe. She gives the impression that the characters which inhabit it have a life outside the book: they already exist before the first page and will undoubtedly continue to exist when we have closed it. Through the narrative sequence we readers are witness to a particular moment in their biographies. It is almost as though we have poked our head out of a window only to suddenly see how the life of the protagonist is undergoing a moment of inflection that will change their story. But what makes us fix our attention on them and makes them

stay in our memory or our imagination is not what happens to them but the way in which they look at the world. What Elena Odriozola brings to the text does not consist of transporting the argument of the word into the picture. What this illustrator offers is her highly personal interpretation of the literary work. Thus, the reader has the chance to read what the text says, to read what the image says and to find a third reading: their own.

If we feel like spectators when we enter the books illustrated by Elena Odriozola, it is because she has been researching the dramatic possibilities of the illustrated book for several years. Above all she plays and experiments with the staging, she depicts the characters' conflicts without succumbing to simplified viewpoints or overacting and she particularly concerns herself with the rhythm, movement and time that each of the illustrations articulate in a unified narration. Therefore, it is not the same to see an Odriozola illustration framed on a wall or decontextualized in a catalogue as to read one of her illustrated books. Her work often makes the reader (whether child or adult) feel they need to read the book again. Her books definitely gain as much with re-readings as with the reflections and conversations they tend to provoke.

Elena offers each child an intimate space in which to find themselves. This space might be warm and tender, or sometimes playful and carefree; it might be marked by a nostalgic luminosity, or it might even show anxiety and the sense of fragility. The *chiaroscuros* of childhood reside in her illustrations and, like the children for whom she illustrates, Elena Odriozola has the curiosity and the need to understand things that many adults no longer worry about.

Gustavo Puerta Leisse
Peripatetic School of Children's and Young Adults' Literature



Elena Odriozola San Sebastián 1967

Having worked in an advertising agency for eight years, in 1997 Odriozola began working as a full-time illustrator. Since then she has illustrated over 100 books (as well as posters and covers, among other things), mainly published in Spain but also in France, the United Kingdom, Mexico and Taiwan. Her books have been published in Basque, Spanish, Galician, Catalan, English, French, Portuguese, Chinese, Japanese, Korean, German, Italian, Brazilian Portuguese, Dutch, Polish and Turkish.

Highlights in her career include the following:

Selected for the 2005 exhibition “Illustrious. Panorama of Children’s and Young Adults’ Illustration in Spain” at the Bologna Book Fair, at which Spain was the Guest of Honour.

Included in the IBBY Honour’s List 2006 for the book *ATXIKI SEKRETUA* (KEEP THE SECRET).

Second prize for Best Children’s and Young Adults’ Illustrations 2006 for her work in the book *LA PRINCESA QUE BOSTEZABA A TODAS HORAS* (THE PRINCESS WHO YAWNED AT ALL HOURS; *OQO*).

Finalist for the Kate Greenaway Award 2004.

Selected at the Biennial of Illustration Bratislava in 2003, 2013 and 2015.

Basque Award for Illustration 2009 for her work in the book *APLASTAMIENTO DE LAS GOTAS* (THE SMASHING OF THE RAINDROPS) by Julio Cortázar (Laberinto de las artes). And in 2013 for *TROPECISTA* (Tumbler) by Jorge Gonzalvo (Barbara Fiore Editora).

Selected for the Bologna Book Fair exhibition in 2010.

CJ Picture Book Award 2010 in the New Publications category for the book *ODA A UNA ESTRELLA* (Ode to a Star) by Pablo Neruda (Libros del Zorro Rojo).

Invited to the 28th and 30th International Fair of Illustrations for Children “*LE IMMAGINI DELLA FANTASIA*” (The Images of Fantasy) in Sarmede, Italy, 2010 and 2012.

Nominee for the Astrid Lindgren Memorial Award 2012, 2013, 2014, 2015 and 2016.

Junceda International Award 2014 for *FRANKENSTEIN* by Mary Shelley (Nórdica Libros).

National Award for Illustration 2015.

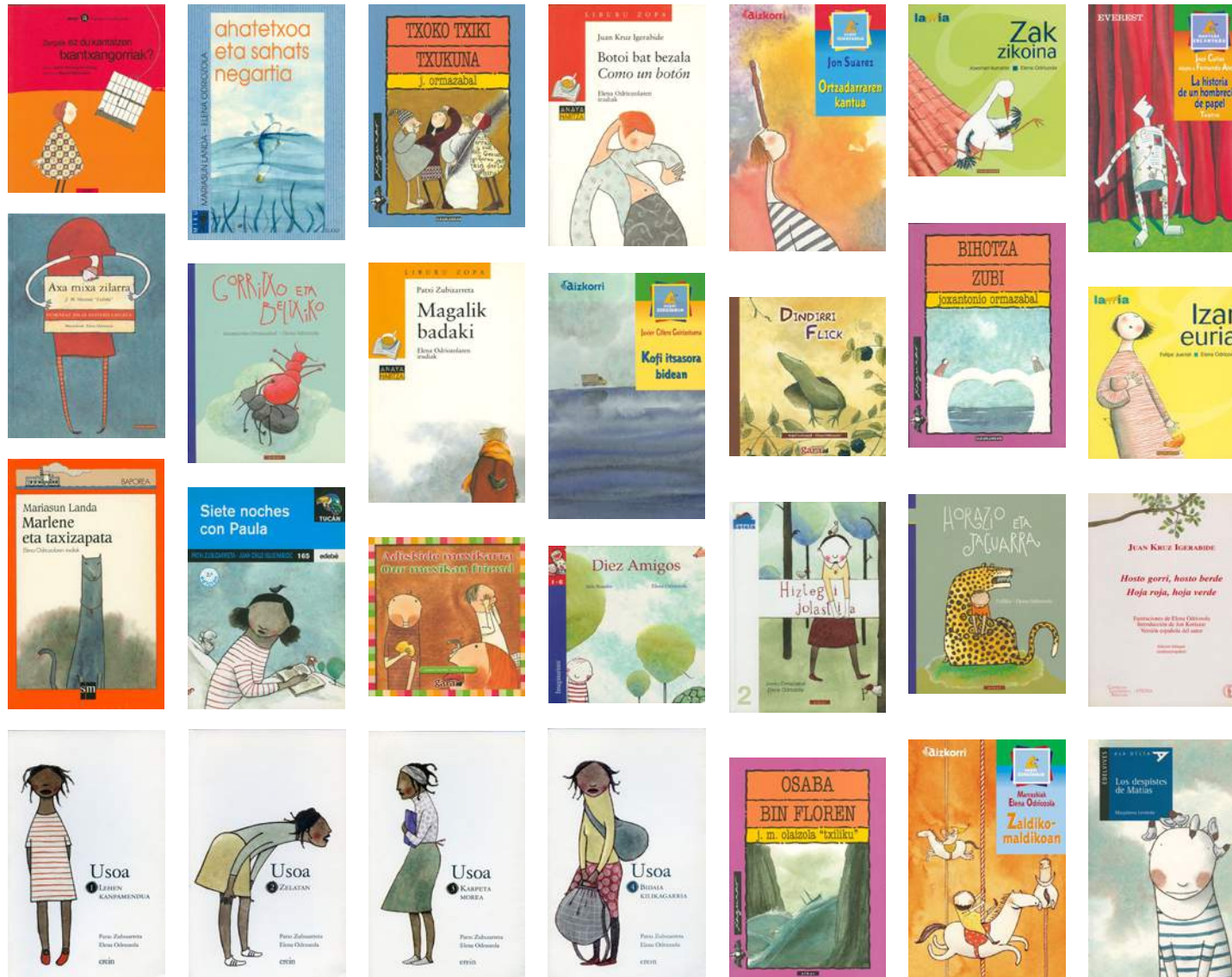
BIB Golden Apple 2015 for *FRANKENSTEIN*.



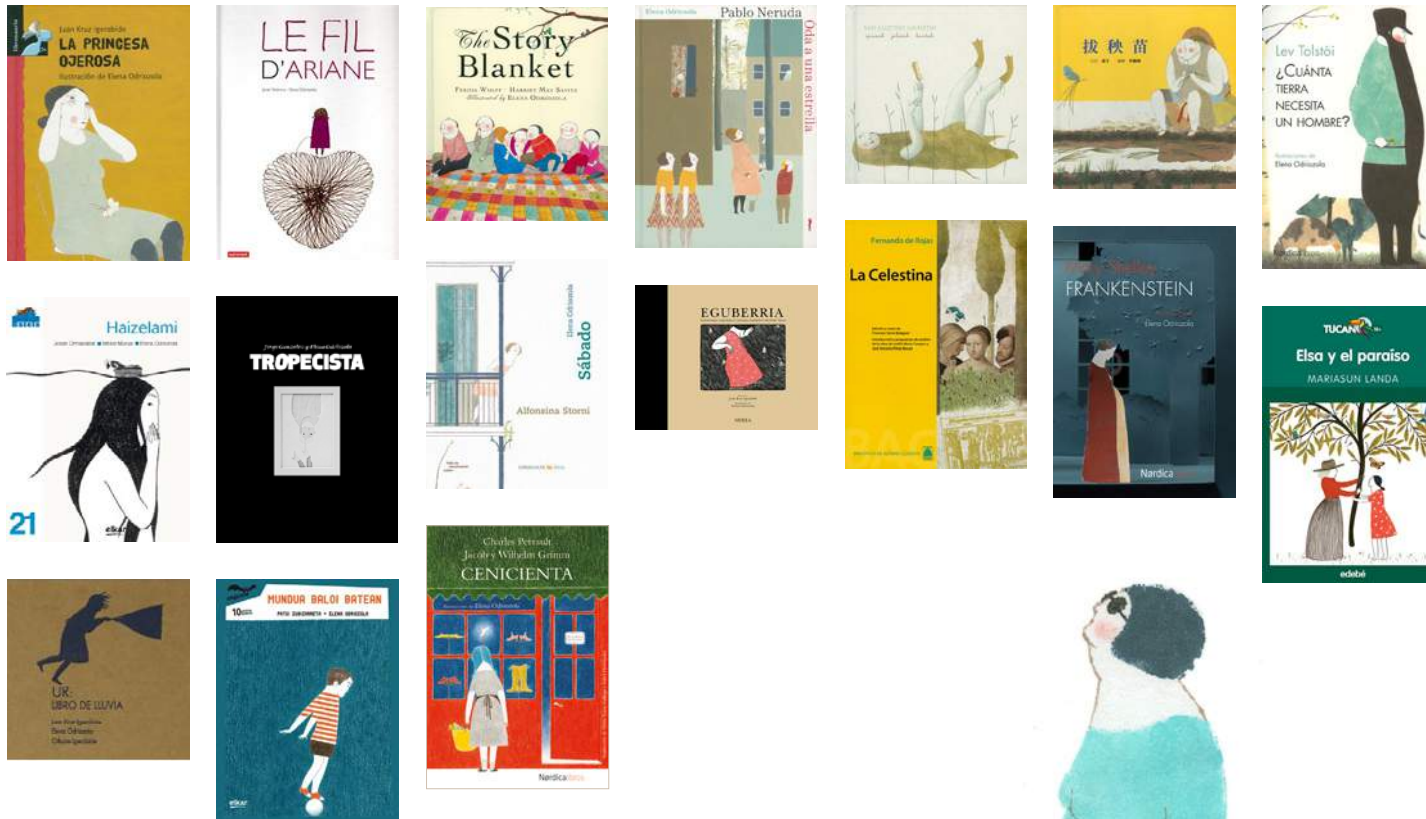
Sentimientos Encontrados (Discovered Feelings)

Elena Odriozola Bibliography









Oda a una estrella
(Ode to a Star)



Cuentos del mundo (World Stories)

AGURE JAKAGORRIA
THE OLD LADY IN THE RED JACKET
Txiliku
Elkar, 1995
ISBN 978-84-7917-508-5

**ZERGATIK EZ DU KANTATZEN
TXANTXANGORRIAK?**
WHY DOESN'T THE ROBIN SING?
Xabier Mendiguren
Elkar 1997
ISBN 84-7917-692-X

AHATETXOA ETA SAHATS NEGARTIA
THE DUCKLING AND THE WEeping WILLOW
Mariasun Landa
Elkar 1997
ISBN 84-7917-683-0

TXOKO TXIKI TXUKUNA
TIDY LITTLE CORNER
Joxantonio Ormazabal
Elkar 1998
ISBN 84-8331-382-0

“BOTOI BAT BEZALA”/COMO UN BOTÓN
LIKE A BUTTON
Juan Kruz Igerabide
Anaya 1999
ISBN 84-207-9251-9

ORTZADARRAREN KANTUA
THE RAINBOW'S SONG
Jon Suarez
Aizkorri 1999
ISBN 84-8263-320-1

**LA HISTORIA DE UN HOMBRECILLO
DE PAPEL**

THE STORY OF A LITTLE PAPER MAN
José Cañas
Everest 1999
ISBN 84-241-7711-7

ZAK ZIKOINA

ZACH THE STORK
Joxemari Iturralde
Elkar 2000
ISBN 84-8331-621-8

AXA MIXA ZILARRA

(THE TITLE IS A PLAY ON WORDS IN
BASQUE FOR THIS BOOK OF RIDDLES.)
Txiliku
Elkar 2000
ISBN 84-8331-657-9

GORRITXO ETA BELTXIKO

THE RED ANT AND THE BLACK ANT
Joxantonio Ormazabal
Elkar 2000
ISBN 84-8331-631-5

MAGALIK BADAHI

MAGALI KNOWS AT LAST
Patxi Zubizarreta
Anaya 2000
ISBN 84-207-4152-3

KOFI ITSASORA BIDEAN

KOFI IS DRAWN TO THE SEA
Javier Cillero
Aizkorri 2001
ISBN 84-8263-328-7

DINDIRRI=FLICK

DINDIRRI= FLICK
Anjel Lertxundi
Baigorri 2001
ISBN 84-925663-12-0

BIHOTZA ZUBI

THE HEART IS A BRIDGE
Joxantonio Ormazabal
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IZAR EURIA

SHOWER OF STARS
Felipe Juaristi
Elkar 2001
ISBN 84-8331-737-0

CUENTOS DE LAS 1001 NOCHES

TALES FROM 1001 NIGHTS
Juan Tébar
Anaya 2001
ISBN 84-667-0654-2

MARLENE ETA TAXIZAPATA

MARLENE AND THE TAXISHOE
Mariasun Landa
SM 2002
ISBN 84-348-8627-6

SIETE NOCHES CON PAULA

SEVEN NIGHTS WITH PAULA
Patxi Zubizarreta / Juan Kruz Igerabide
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ISBN 84-236-6209-8



Frankenstein

ADUSKIDE MEXIKARRA

THE MEXICAN FRIEND

Joxemari Iturralde
Baigorri 2002
ISBN 84-95663-28-7

DIEZ AMIGOS

TEN FRIENDS

Inés Rosales
Imaginarium 2002
ISBN 84-95824-31-0
Translated into Italian, French and
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HIZTEGI JOLASTIA

ALPHABET FUN

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Elkar 2002
ISBN 84-8331-916-1

HORAZIO ETA JAGUARRE

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Txiliku
Elkar 2002
ISBN 84-8331-870-9

HOSTO GORRI, HOSTO BERDE

RED LEAF, GREEN LEAF

Juan Kruz Igerabide
Atenea 2002
ISBN 84-931844-8-7

USOA. LEHEN KANPAMENDUA

USOA. THE FIRST CAMPING TRIP

Patxi Zubizarreta
Erein 2002
ISBN 84-9746-014-9

USOA. ZELATAN

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Erein 2002
ISBN 84-9746-015-4

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Patxi Zubizarreta
Erein 2003
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USOA. BIDAIA KILIKAGARRIA

USOA. THE EXCITING TRIP

Patxi Zubizarreta
Erein 2003
ISBN 84-9746-132-0

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ISBN 384-9783-065-2

ZALDIKO-MALDIKOAN

CAROUSEL HORSE

Varios autores
Aizkorri 2003
ISBN 84-8263-338-4

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Edelvives 2003
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Euskal Mitologia
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THE PRINCESS AND THE PEA

Hans Christian Andersen

Anaya 2003

ISBN 978-84-667-2551-4

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THE STATUES OF EASTER ISLAND

Jordi Sierra y Fabra

Edebé 2003

ISBN 84-236-6706-5

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Y LOS MINUTOS

POEMS FOR THE MINUTES AND THE

HOURS

Juan Kruz Igerabide

Edelvives 2003

ISBN 84-263-5113-1

TXORI KANTARIAK

POETA HEGALATIAK

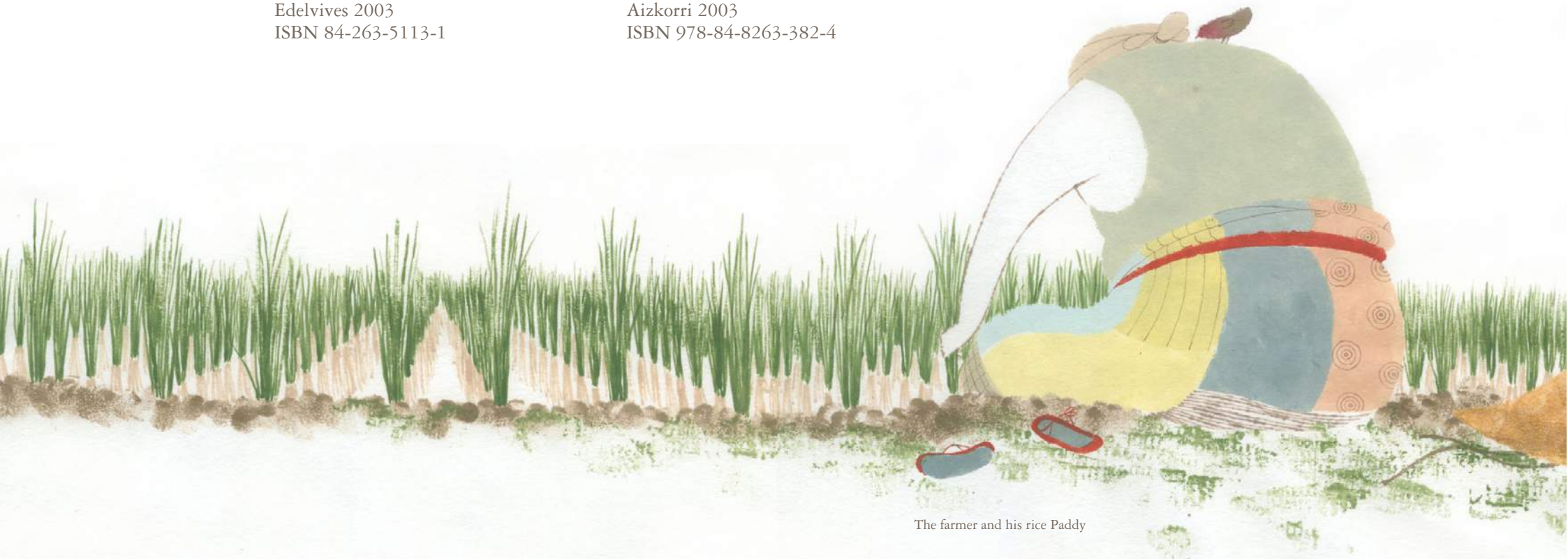
SINGING BIRDS

FLYING POETS

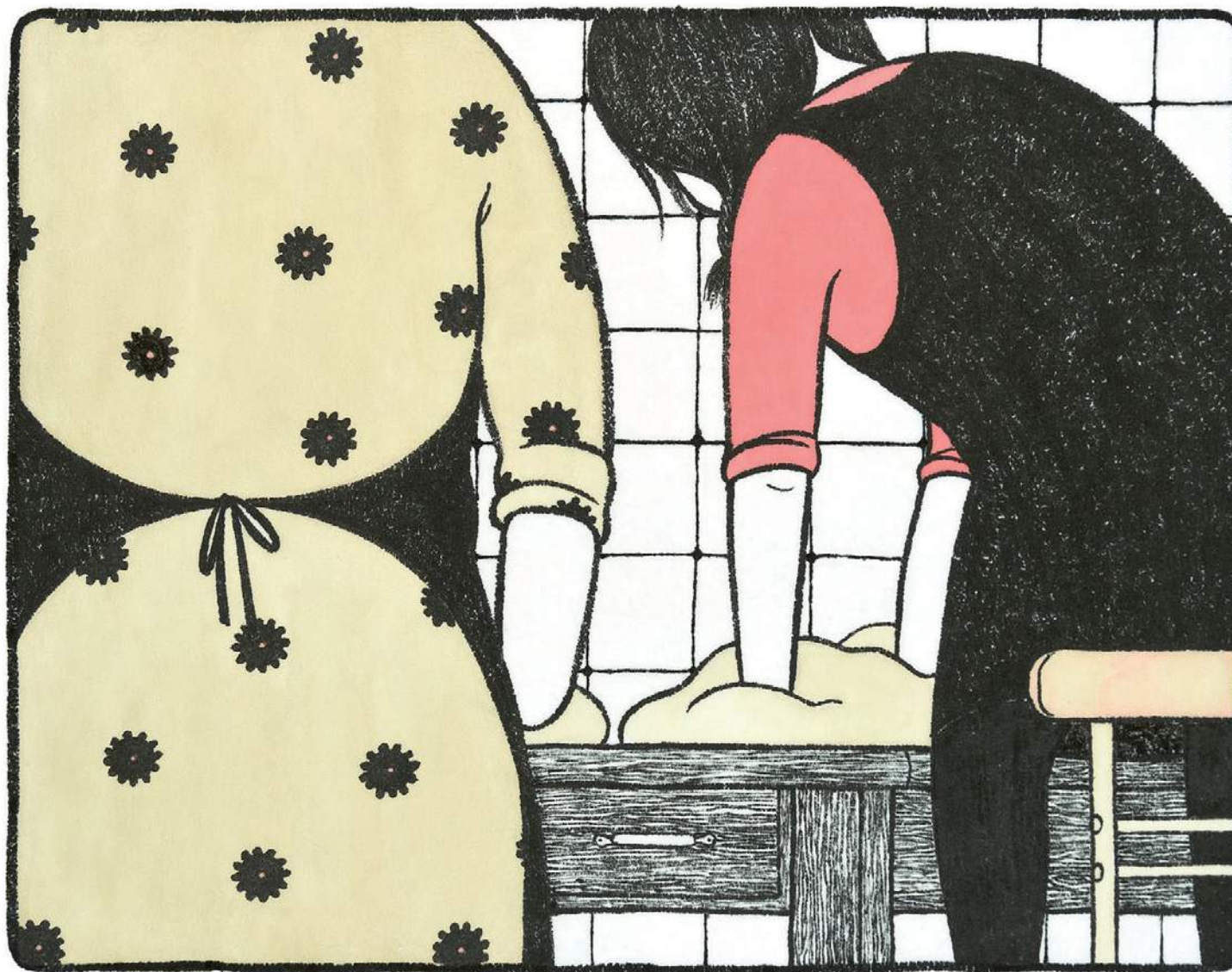
Ruben Ruiz

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ISBN 978-84-8263-382-4



The farmer and his rice Paddy



Eguberria (Christmas)

ETA TXORIMALOA MINTZATU ZEN
AND THE SCARECROW SPOKE

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Aizkorri 2003
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Elkar 2003
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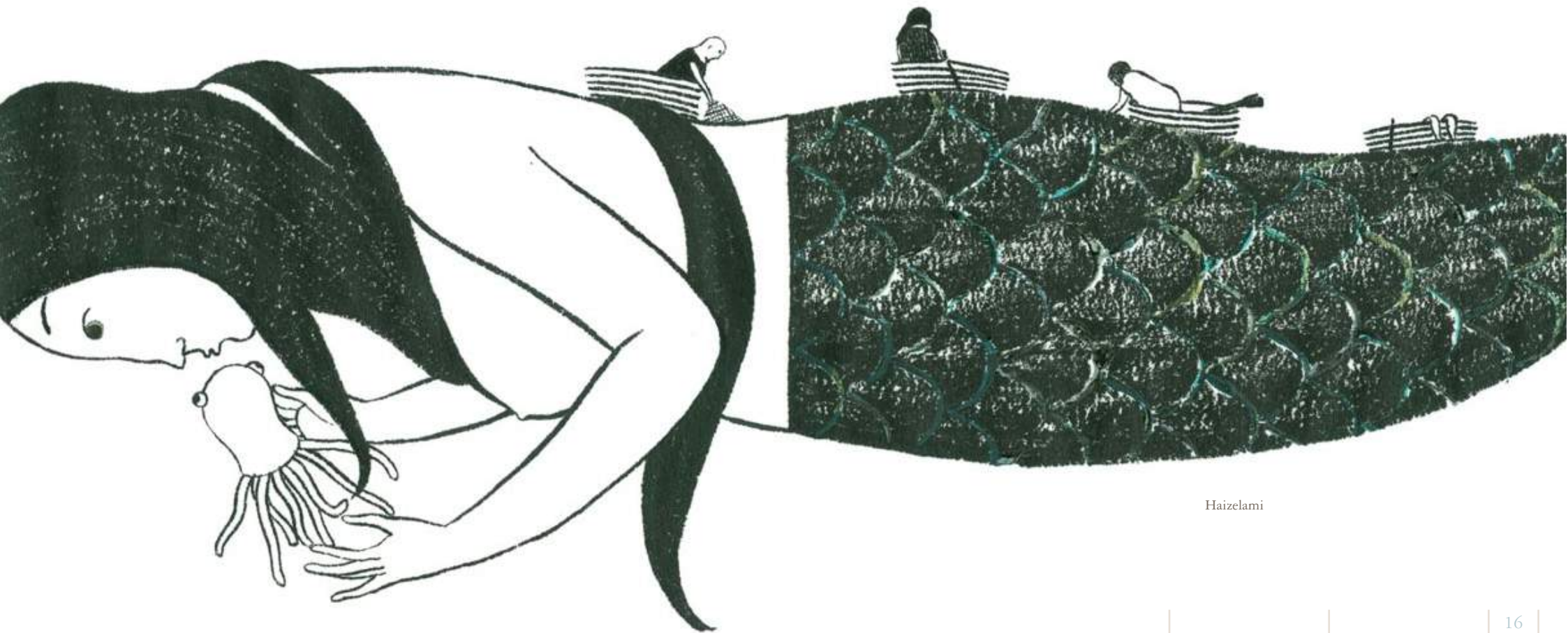
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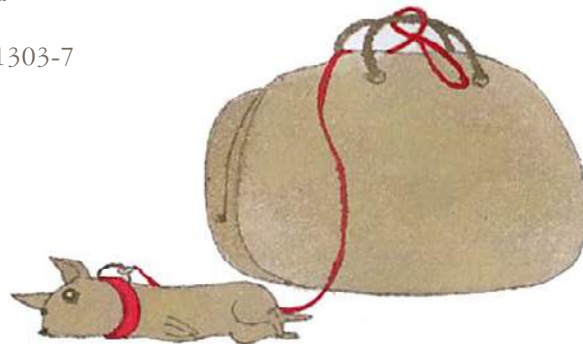
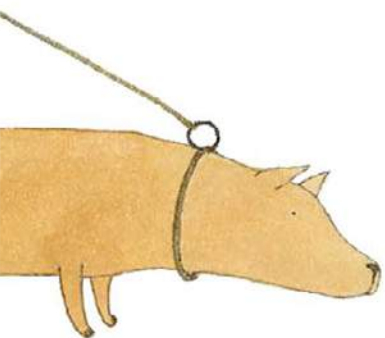
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Antonio Ventura
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Odriozola Konserbak

MAITAGARRIEN HIRU IPUIN

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Gustavo Martín Garzo
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ISBN 84-9783-271-X

ZAHARRAK BERRI, EURIAK

SAME OLD RAIN AGAIN
Yolanda Larreategui
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ISBN 84-271-2757-X

FIN

THE END
Alejandro Fernández
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Cuentos del mundo (World Stories)

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Stephanie Rosenheim
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and Dutch

MARRAZKITAN BLAI

DRENCHED IN DRAWINGS
Daniel Nesquens
Aizkorri 2007
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BULARRETIK MINTZORA

FROM THE BREAST TO BOOKS
Itziar Zubizarreta / Aurélio Edler
Galtzagorri 2007
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ILUNORDUAK ETA

ARGILAUDENAK
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MINUTES OF LIGHT
Joxantonio Ormazabal
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SEKRETUAK BELARRIRA

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Ruben Ruiz
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Patzi Zubizarreta
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UN REGALO DEL CIELO
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Gustavo Martín Garzo
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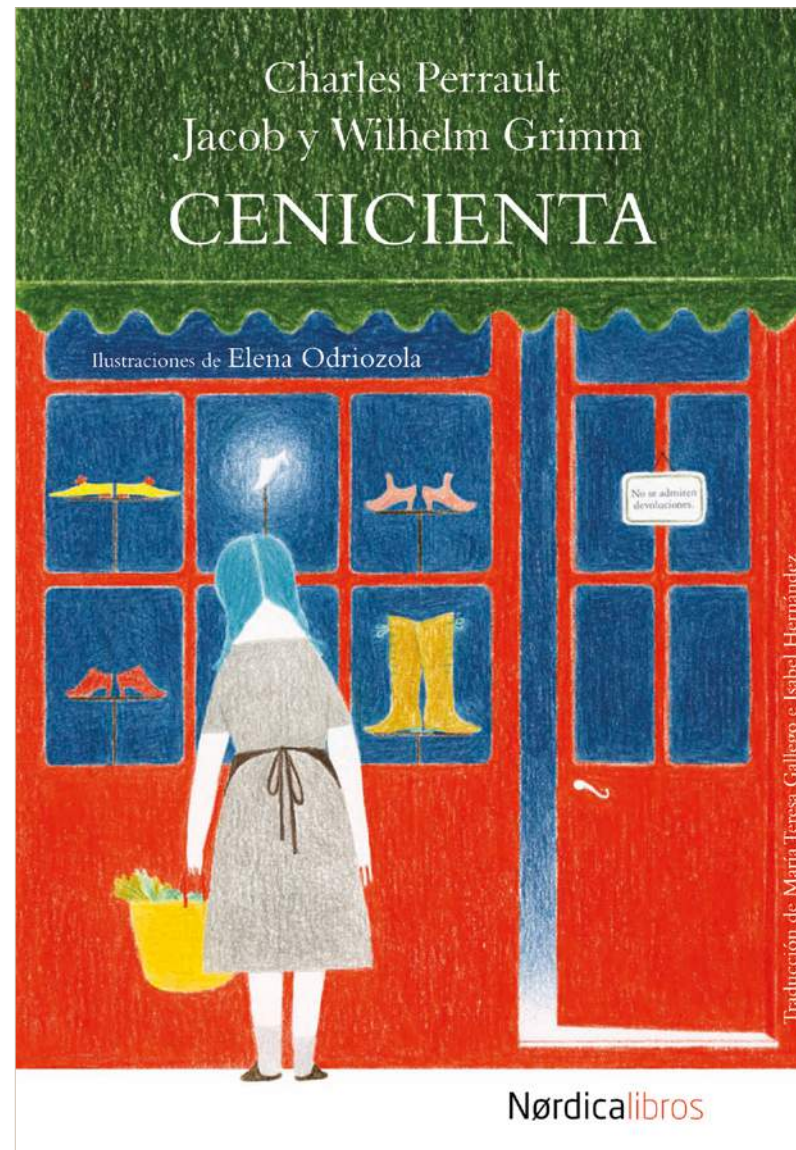
TRES HERMANAS LADRONAS
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USOA, LLEGASTE POR EL AIRE
USOA. YOU CAME ON THE WIND
Patxi Zubizarreta
Edelvives 2008
ISBN 978-84-263-6438-8

UN SECRETO DEL BOSQUE
A WOODLAND SECRET
Javier Sobrino
OQO 2008
ISBN 978-84-9871-038-0

KAFKA ETA PANPINA BIDAIARIA
KAFKA AND THE TRAVELLING DOLL
Jordi Sierra y Fabra
Elkar 2008
ISBN 978-84-9783-572-5

CUENTOS DEL MUNDO
WORLD STORIES
Ana María Shua
Anaya 2008
ISBN 978-84-667-7690-5



Cenicienta (Cinderella)



Educación y Biblioteca

AMILAMI
AMILAMI
Juan Kruz Igerabide
Elkar 2008
ISBN 978-84-9783-632-6

MI COLE
MY SCHOOL
Jordi Sierra y Fabra
Bromera 2008
ISBN 978-84-9845-082-8

APLASTAMIENTO DE LAS GOTAS
THE SMASHING OF THE RAINDROPS
Julio Cortázar
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AL RITMO DE LAS COSQUILLAS
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Juan Kruz Igerabide
Pearson 2009
ISBN 978-84-205-5743-4

ZUMO DE GRANADA Y UN TICTAC
POMEGRANATE JUICE AND A TIC TAC
Juan Kruz Igerabide
Pearson 2009
ISBN 978-84-205-5657-4

LA PRINCESA OJEROSA
THE HAGGARD PRINCESS
Juan Kruz Igerabide
MacMillan 2009
ISBN 978-84-7942-390-2

EL HILO DE ARIADNA
ARIADNE'S THREAD
Javier Sobrino
Thule 2009
ISBN 978-2-7467-1462-5

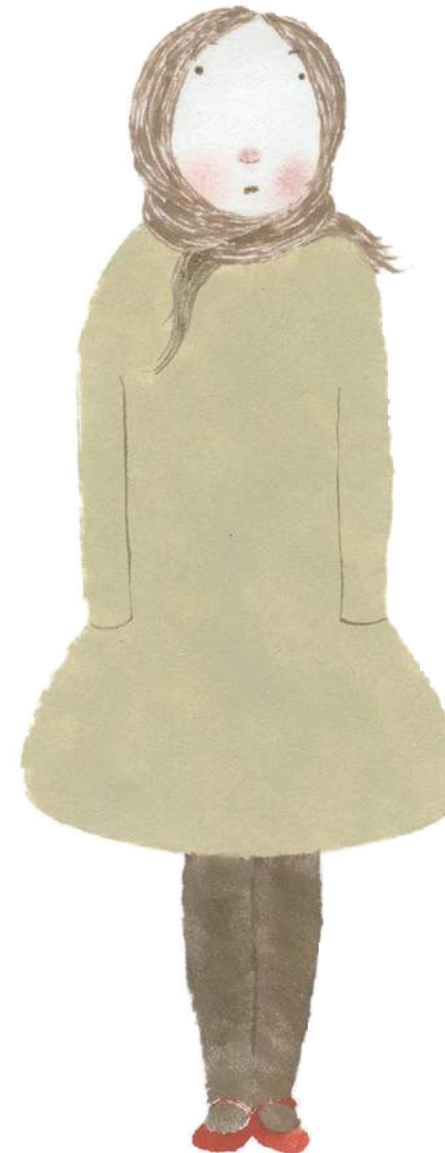
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Ferida Wolff / Harriet May Savitz
Andersen Press 2009
ISBN 978-1-84270-694-7

ODA A UNA ESTRELLA
ODE TO A STAR
Pablo Neruda
Libros del zorro rojo 2009
ISBN 978-84-92412-36-5

SASI GUZTIEN GAINETIK
ON TOP OF ALL THE WEEDS
Itziar Zubizarreta / Zuriñe Fernández
Galtzagorri 2010
ISBN 978-84-614-4871-5

THE FARMER AND HIS RICE PADDY
Itziar Zubizarreta / Zuriñe Fernández
Galtzagorri 2010
ISBN 978-84-614-4871-5

¿CUÁNTA TIERRA NECESITA UN HOMBRE?
HOW MUCH LAND DOES A MAN NEED?
Lev Tolstói
Nórdica 2011
ISBN 978-84-92683-35-2



Zumo de granada y un tic tac
(Pomegranate Juice and a Tic Tac)

HAIZELAMI

HAIZELAMI

Joxan Ormazabal / Mitxel Murua
Elkar 2011
ISBN 978-84-9783-978-5

TROPECISTA

TUMBLER

Jorge Gonzalvo
Barbara Fiore Editora 2012
ISBN 978-84-15208-30-3

SÁBADO

SATURDAY

Alfonsina Storni
Taller de comunicación gráfica 2012
ISBN 978-607-774-612-6

EGUBERRIA

CHRISTMAS

Juan Kruz Igerabide
Nerea 2012
ISBN 978-84-15042-55-6

LA CELESTINA

LA CELESTINA: TRAGICOMEDY OF
CALISTO AND MELIBEA

Fernando de Rojas
Teide 2013
ISBN 978-84-307-6130-2

MUNDUA BALOI BATEAN

THE WORLD IN A BALL

Patxi Zubizarreta
Elkar 2014
ISBN 978-84-9027-313-5

CENICIENTA

CINDERELLA

Charles Perrault / Jacob y Wilhelm
Grimm
Nórdica libros 2015
ISBN

FRANKENSTEIN

Mary Shelley

Nórdica libros 2013
ISBN 978-84-15717-60-7

ELSA ETA PARADISUA

ELSA AND PARADISE

Mariasun Landa
Edebé 2014
ISBN 978-84-8378-295-8

UR: EURIAREN LIBURUA

UR: BOOK OF RAIN

Juan Kruz Igerabide
Denonartean 2014
ISBN 978-84-15756-48-4



La bella mandarina (The Beautiful Mandarin Lady)

Elena Odriozola Works in Process



CUENTOS CLÁSICOS
CLASSIC TALES
Nerea 2017

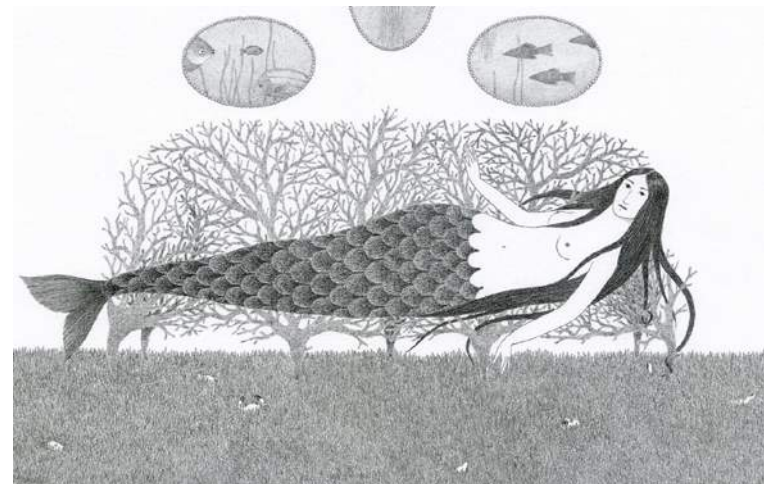
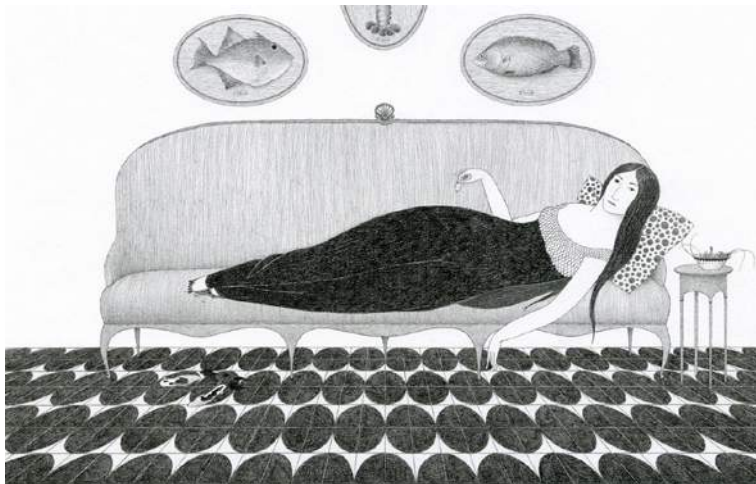
SENTIMIENTOS ENCONTRADOS
DISCOVERED FEELINGS
Gustavo Puerta Leisse

CUENTOS CLÁSICOS

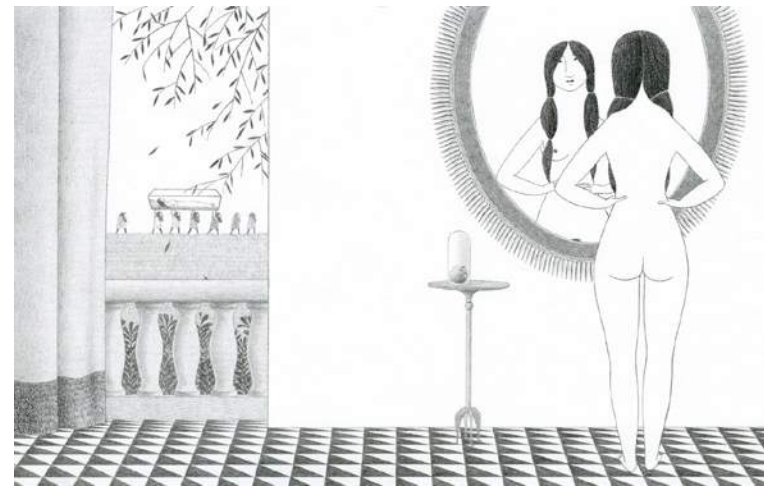
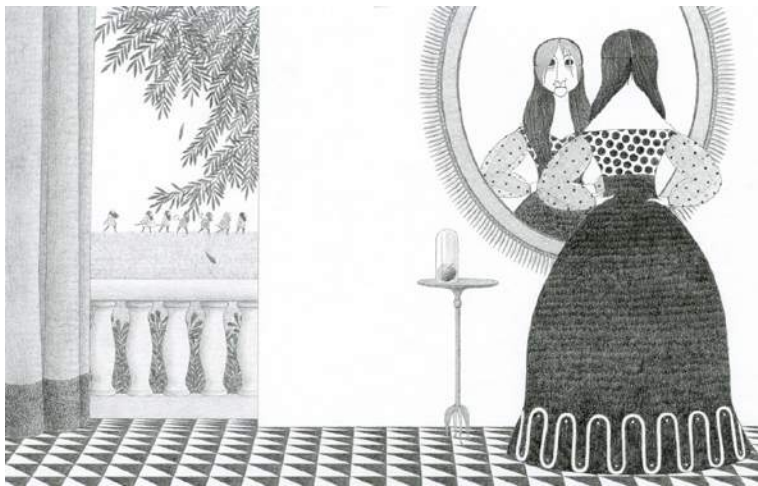
Book comprising 20 classic tales.
Each tale is illustrated with one
picture created from two images
which overlap each other.

Technique: pencil

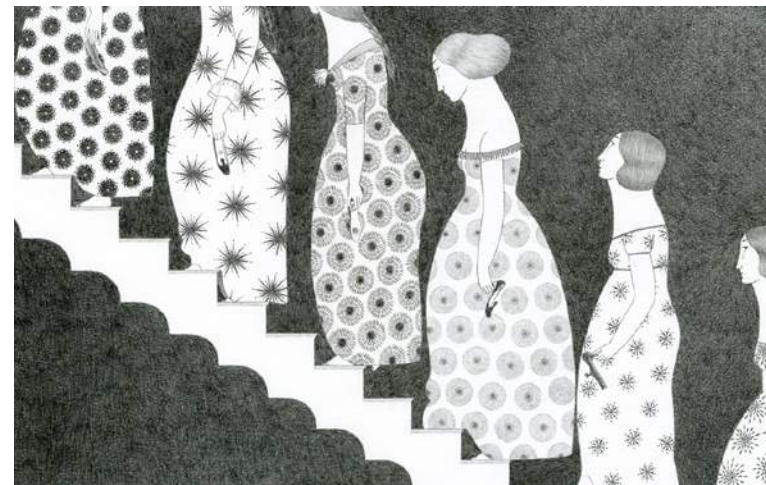
LA SIRENITA
THE LITTLE MERMAID



BLANCANIEVES
SNOW WHITE

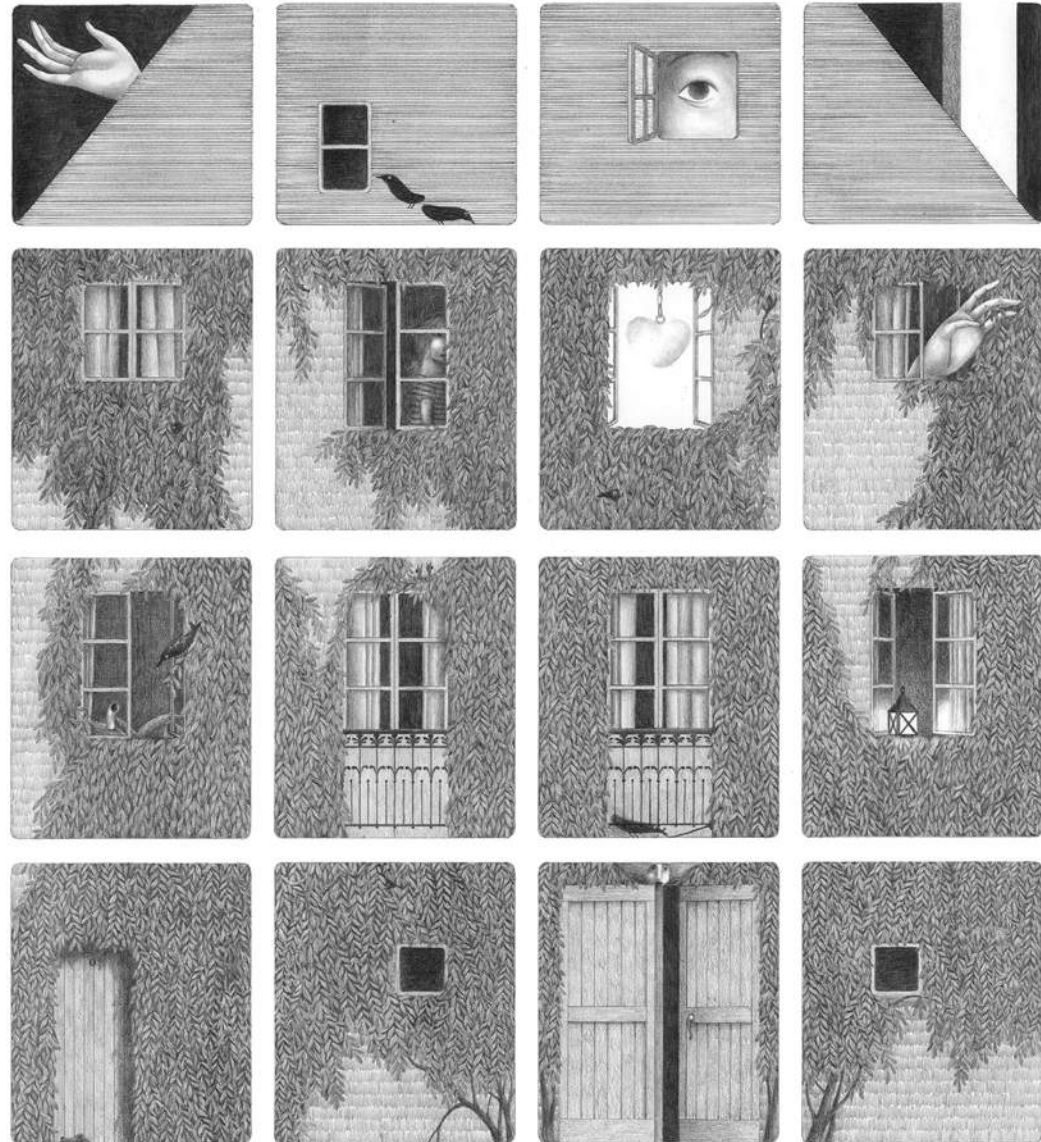


LOS ZAPATOS GASTADOS DE BAILAR
THE TWELVE DANCING PRINCESSES

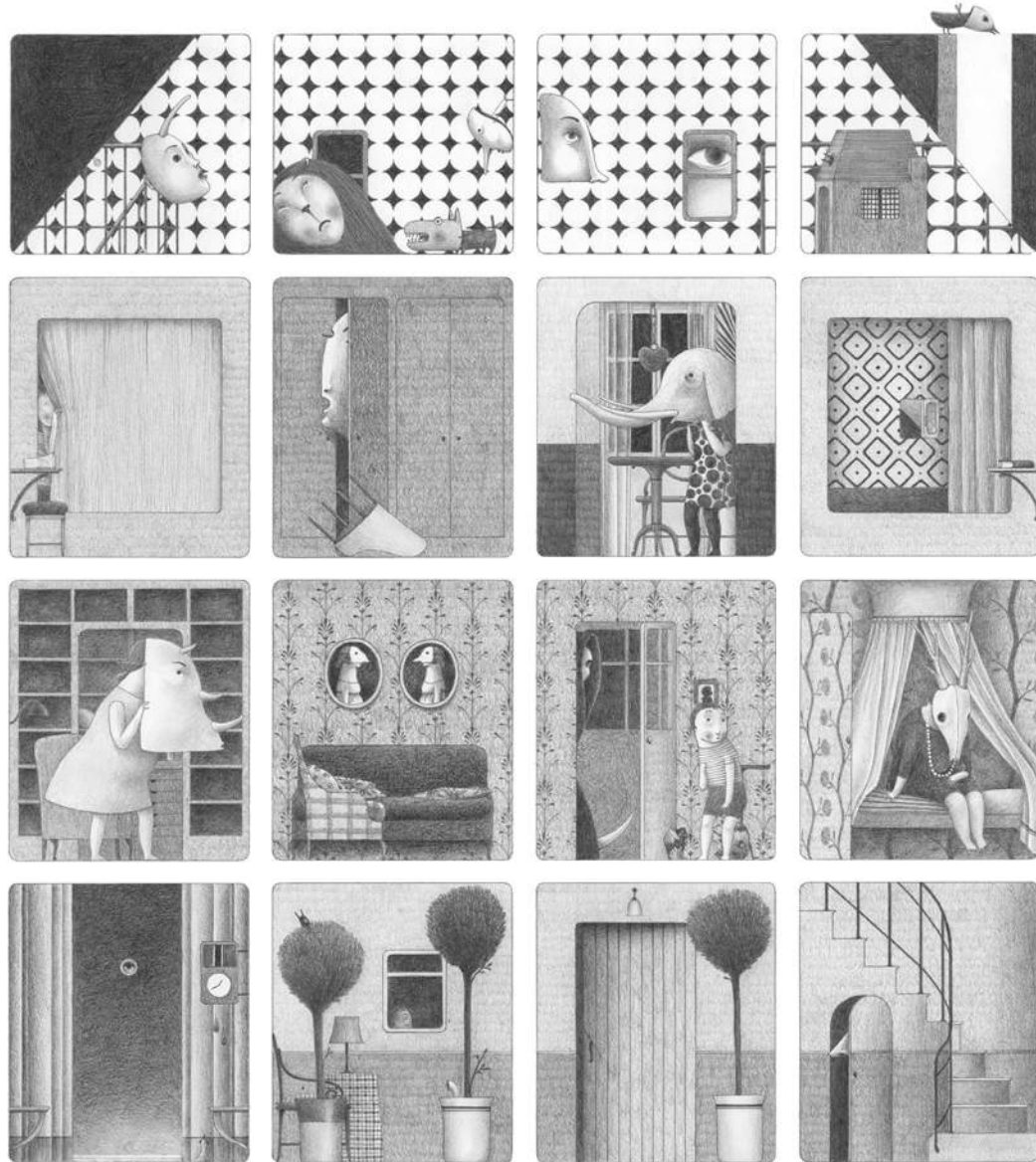


SENTIMIENTOS ENCONTRADOS
DISCOVERED FEELINGS

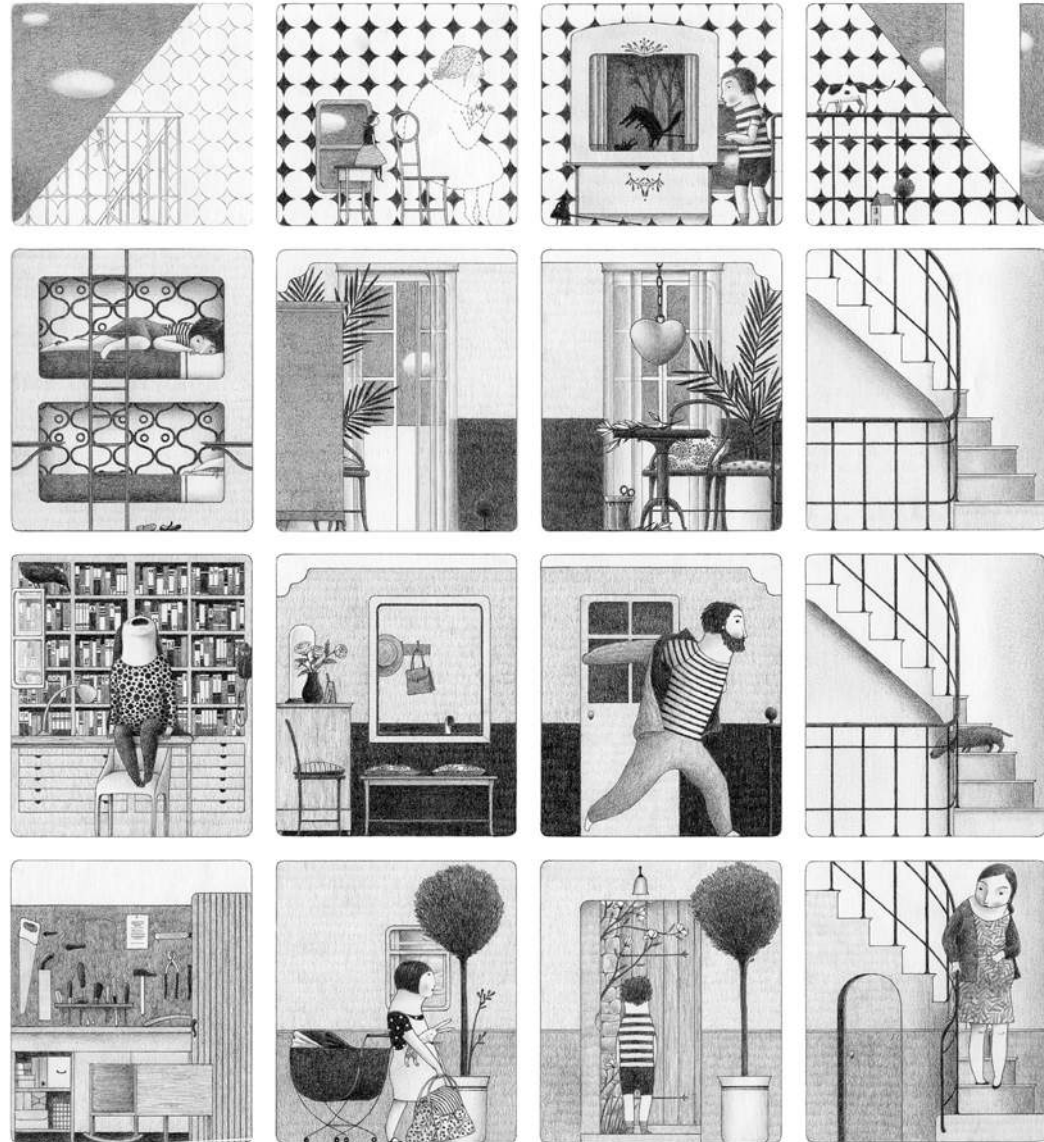
The book has twenty-four full-page illustrations depicting a lengthways cross-section of a house. In each illustration we can observe the activities being undertaken by its seven human inhabitants (there are animals as well) in the four different storeys of the house. By seeing each page individually, we participate in the story that is being told on that particular page, but we can also turn the pages and follow the story of a character and their evolution throughout the book. In addition to reading each page or the entire sequence, the book allows combined reading as each page is divided into five strips (four for the illustrations and one for the text). These are individually die cut in such a way that the sixteen illustrations which make up the first floor can be combined with any of the sixteen illustrations which make up the second floor and with any of the sixteen illustrations which make up the third floor and any of the sixteen illustrations which make up the fourth floor and with any of the sixteen texts, permitting a total of 1,048,576 possible combinations.



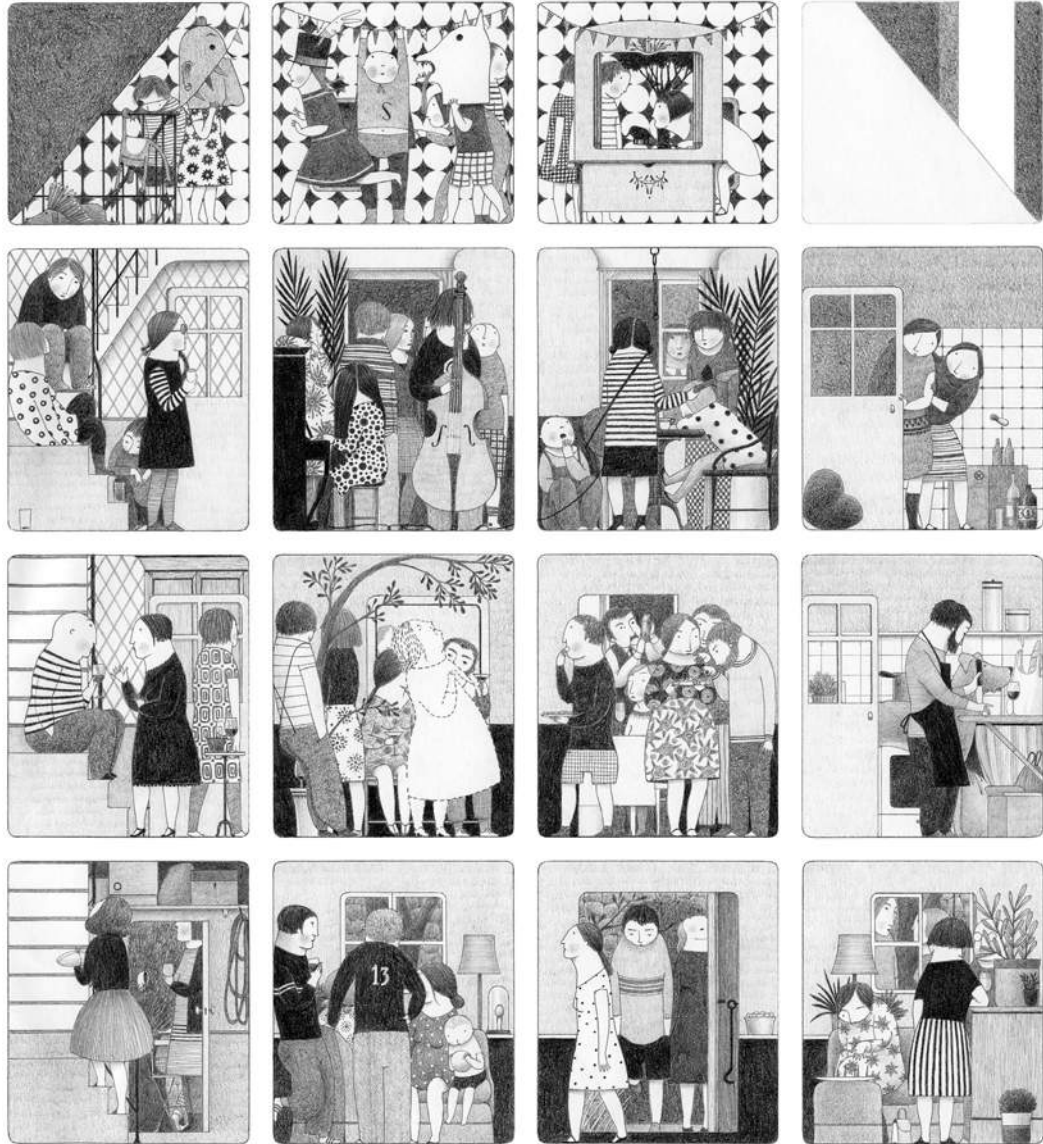
SENTIMIENTOS ENCONTRADOS
DISCOVERED FEELINGS



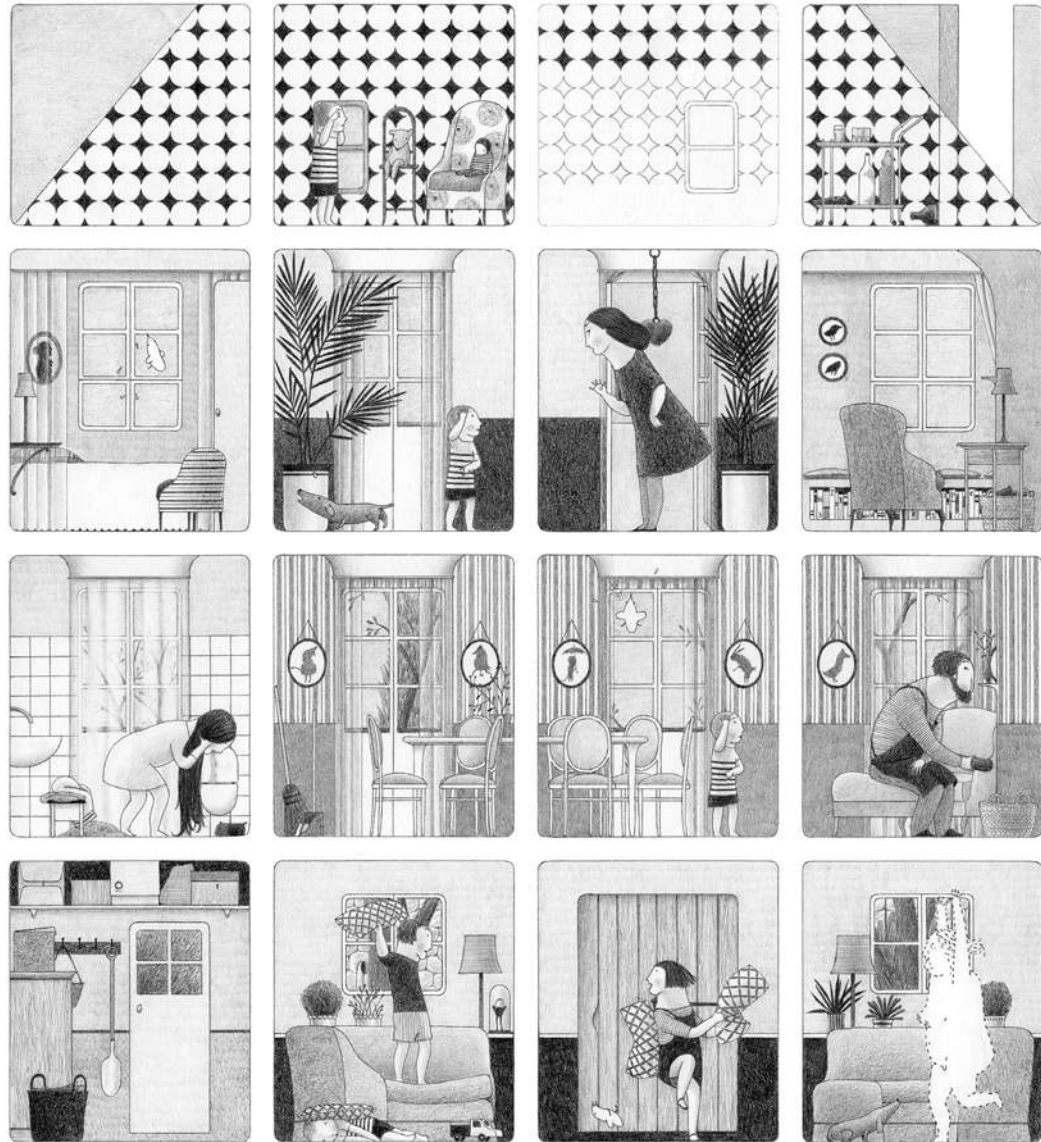
SENTIMIENTOS ENCONTRADOS
DISCOVERED FEELINGS



SENTIMIENTOS ENCONTRADOS
DISCOVERED FEELINGS



SENTIMIENTOS ENCONTRADOS
DISCOVERED FEELINGS



Elena Odriozola “Bularretik Mintzora”





With the aim of developing a systematic campaign to encourage reading, “*BULARRETIK MINTZORA*” (FROM THE BREAST TO THE WORD, www.bularretikmintzora.org) was founded in 2007 as a result of a collaboration between the Basque Government’s Department of Culture and Galtzagorri Elkarte (Association for the Promotion of Children’s and Young Adults’ Literature in the Basque Language), of which Elena Odriozola has been a member since it was established. This campaign is now held in 21 locations in the Basque Autonomous Community and involves 56 schools, 542 teachers and 8,819 children.

The campaign is especially aimed at parents and teachers of boys and girls between the ages of 0 and 8. Their objective is to establish children’s reading habits in their natural surroundings: at school, at home, in the library, even in their local medical centre. In order to do this, the campaign offers different workshops, materials and activities to adults and educators who live around the children. The idea is to train the adults so they can in turn encourage the children’s reading habits.


All the printed material for this campaign is designed by Elena Odriozola: the logo, graphics, posters, pamphlets, bookmarks, backpacks and suitcases. As a basis for this campaign, Galtzagorri Elkarte published two CD-books containing Basque tales, lullabies, clapping games and poetry. The material was designed to transmit these elements of traditional Basque culture to parents and teach them how to tell stories, sing songs and recite poems to their children.





BULARRETIK MINTZORA
CD-book. Songs, plays, tales and poetrys.





Information
and poster.




**HAURRAREN GARAPENA
ETA KOMUNIKAZIO ILDOAK**

 **0 - 6**
hilabete
 Haurrek gurasoen aurpegia, gorpuzta eta ahotsaren doima "badaki inakurzen".
 Begozina finkatzen ikasten du ahotsaren moralideari jarraituz.
 Eskuari begiratzen dio.
 Bere emozioak entonazioa eta bokalizazioen bidez adierazten ditu.
 Haurra besotan, sehaska kantak eta jolasak erabiltzen ditu.
Garantziak Erroa eseri eta liburu bere aurtsun ireki: testu esan eta ilustrazio jakin bakoak erakutsi, objektuak erakutsi...


 **6 - 18**
hilabete
 Haurra esertzen da, begirada zuzentzen du interes guinea bila.
 Azarraz nahi duena erakusten du.
 Arretzia, kantamaria eta azkenik oinez, mugitzeko autonomia lortzen du.
 Silaba errepikapenekin hasi eta lehenengo hitzak adieraziko ditu.
 Liburu orriak pasatzeko gai da eta begirada hainbat ilustrazioetan finkatzen du.
 Errimak, sehaska kantak eta esku jokoak erabiltzen ditu.
Garantziak Eguneroko gaiak eta pertsonaiek dituzten liburuak erakutsi: objektuak, pertsonak eta animaliak zentzuzko eta erakutsi...
 Txekek, testu, dieberdinak eta besteak erakutsi dituzten liburuak erakutsi.




 **18**
hilabete
3
urte
 Ziurtasunaz ibiltzen da oinez. Mugimenduari esker, nahi duena bereganatzeko independentzia lortzen du.
 Bere burua identifikatzen du.
 Hizkuntzaren bidez komunikatzen da; perpausa simple eta hainbat menpekokoaren bidez, nahi duena adierazten du.
 Une apropos bat sortu egunero haur literaturako balaboleak erabiltzeko.
 Eguneroko erreferentziak dituzten ipuinak kontatu, ipuin klasikoak eskema erabiliz.
Garantziak Errima eta poesia jokoak inakuri eta ikasi errepikatzen.
 Errima dutes ipuinak behin eta berri errepikatzen eta jokoak egin.
 Album ilustratuak erabili; iraditarik abiatu testu slatzara eta alderantziz.
 Inakurketa ohiturak sustatu etxean.

 **3 - 6**
urte
 Hiztegia zabalduta eta ikasteko zaletasuna erakusten du.
 Hizki eta zenbaki jolasak ditu gustuko, errimak eta bestelako hitz jokoak modu espontaneo baten erabiltzen ditu.
 Hizkuntzaren esanbaha manipulatu eta umorea dastatzen hasten da.
 Idazkeran trebatzen hasten da, oraindik ez nahikoa testu luze bat ulertzeko.
 Istorio luzeak maite ditu eta bere liburuak aukeratzen ditu.
 Behin eta berri errepikatzea nahi izaten du gustuko ipuinak.
 Oenki inakuri eta kontatzeko ohiturarekin jarraitu.
 Etxean inakurketa denborak sortu, norberak bere testuak inakurtzeko.
 Liburu egokia aukeratu haurren eta gurasoen partekatze, inakurketa partekatze.
Garantziak Tradiziozko ipuinak, amandre ipuinak, alegiak, poesia, egunerokotasunaren gusuraren dira ipuinak...

bularretik mintzora
 ahoan hasi eta belarrira





SASI GUZTIEN GAINETIK
CD-book. Songs, plays, tales and poetrys.





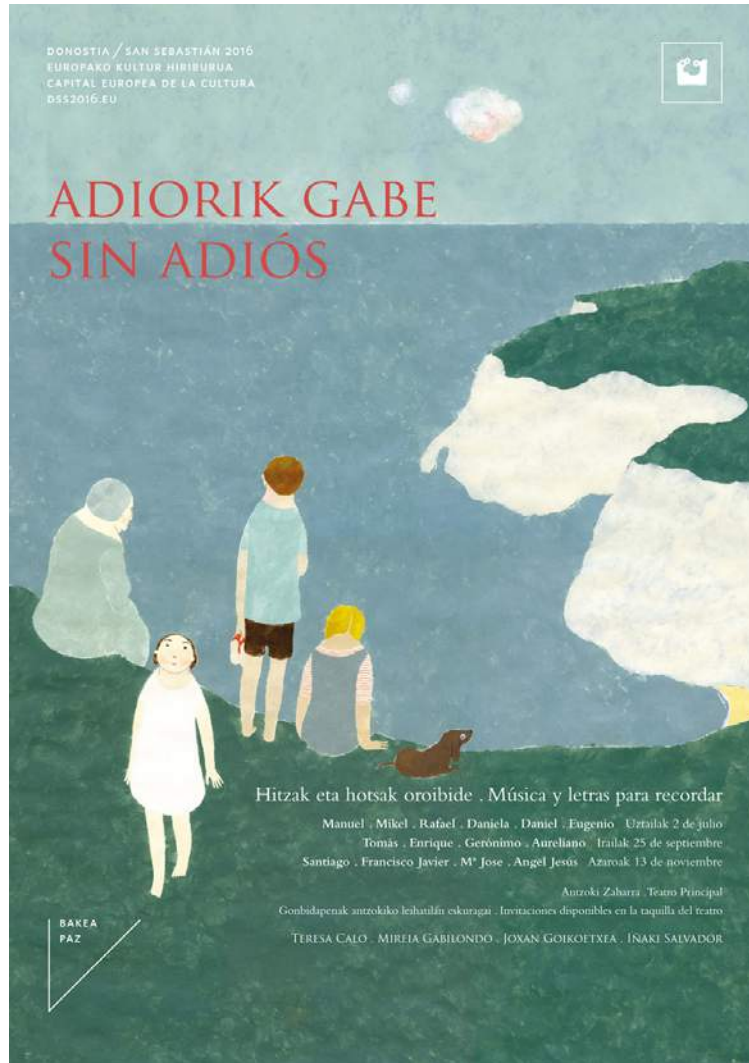
Books guide and information about the programme.



Elena Odriozola Some Poster



“ADIORIK GABE” SIN ADIÓS
(NO GOODBYE)



CUANDO EL LIBRO ERA UN BOSQUE
WHEN THE BOOK WAS A FOREST



DÍA DE LA BIBLIOTECA
LIBRARY DAY



DÍA DE LA BIBLIOTECA

Una buena mujer es una tela sencilla en la noche más oscura. Con los tejidos, una construcción material que minus al tanto hasta una universidad. Así, con esa energía de luz, se organizan los libros que moran en las bibliotecas. Son caricias fascinantes que incendian los sueños y recomponen los corazones grises hasta hacerlos recobrar su color rojo brillante. Cualquier individuo que padezca el síndrome del corazón gris, debería ponerse en manos de un experto y visitar una biblioteca.

Para escribir un libro, además de hacer melodramas con las palabras hay que ser una desorganizada o un loco. Un atrevido, una excéntrica descontrolada. Lleva un collar de lunas, oto de rayos y los pelos de punta. Uno creea como los que lucen las cocoflas sería un peinado muy interesante para un escritor. Solo las mentes más desorganizadas son aptas para escribir libros. Para para escribirlos no es suficiente con tener un diccionario en los estílos oídos. Es indispensable ser de lana. Un melancólico. Las bibliotecas albergan seres con antenas gigantes, cambios milimétricos que memorizan ritmos rebucados, rebombantes, camponeses. Las personas que custodian libros siempre me han parecido criaturas singulares. Están dotadas de extremidades redondas que estron y estron hasta alcanzar aquel volumen al que parecían impasible acceder. Y a continuación, como si nada, se recomponen y todo vuelve a su posición natural. Pasaen seres humanos, pero a poca que los observes percibiendo que no son de aquí. Uno de las cosas que más me fascina de las bibliotecas es su cambio. ¡Me parecen tan listas! Los libros fabrican pensamientos. Pasar tantas horas dentro de una factoría de ideas es bueno para tener un corazón rojo y brillante y una cabeza repleta de planes fantásticos.

Algunos me ha contado que el 24 de octubre es el Día de las Bibliotecas. Sería genial organizar una fiesta con confeti y pompas de jabón. Celebrarlo por todo lo alto. Me encantaría servirme para mí ocasión como el generoso de algún libro, servirme en la mesa de una biblioteca de la ciudad donde vivo y esperar a que lleguen a visitarme. En las bibliotecas puedes ser quien tú quieras. Desde Mary Poppins hasta Matilda. Akevi, Dóculo o incluso Pippilotta Vátsika Rullgardina Kosmyrta Elmalidóttir Ídangumá. Puedes ponerte batas de pelo, plumas, zarcos y sombreros. Sombreros! Eso es! Imagino a una pequeña hembra atrevidora o ni disonante, atreída por sus colores y formas de su sombrero.

—Sombreros locos, ¡qué fiesta más maravillosa! Sería tan amable de servirme una taza de té!

Yo se lo serviré con mucho gusto, poniendo cara de mujer aferrada, y luego ambas haríamos ruido al tragar. Sonaría algo parecido a gup gup gup. Y antes de que nos diese tiempo de comer o reír de forma descontrolada, aparcaría al bibliotecario, como surgió de la noche, que para eso posee la facultad de materializarse delante de ti en el momento más inoportuno, y esa es la vida de que las bibliotecas no son mercederos. Hay que reconocer que son increíbles custodiando libros. Eventualmente con el corazón rojo y brillante. Qué cosas tan extraordinarias. ¡Feliz Día de las Bibliotecas!

24 DE OCTUBRE DE 2016



POESÍA ILUSTRADA
ILLUSTRATED POETRY

POESÍA ILUSTRADA

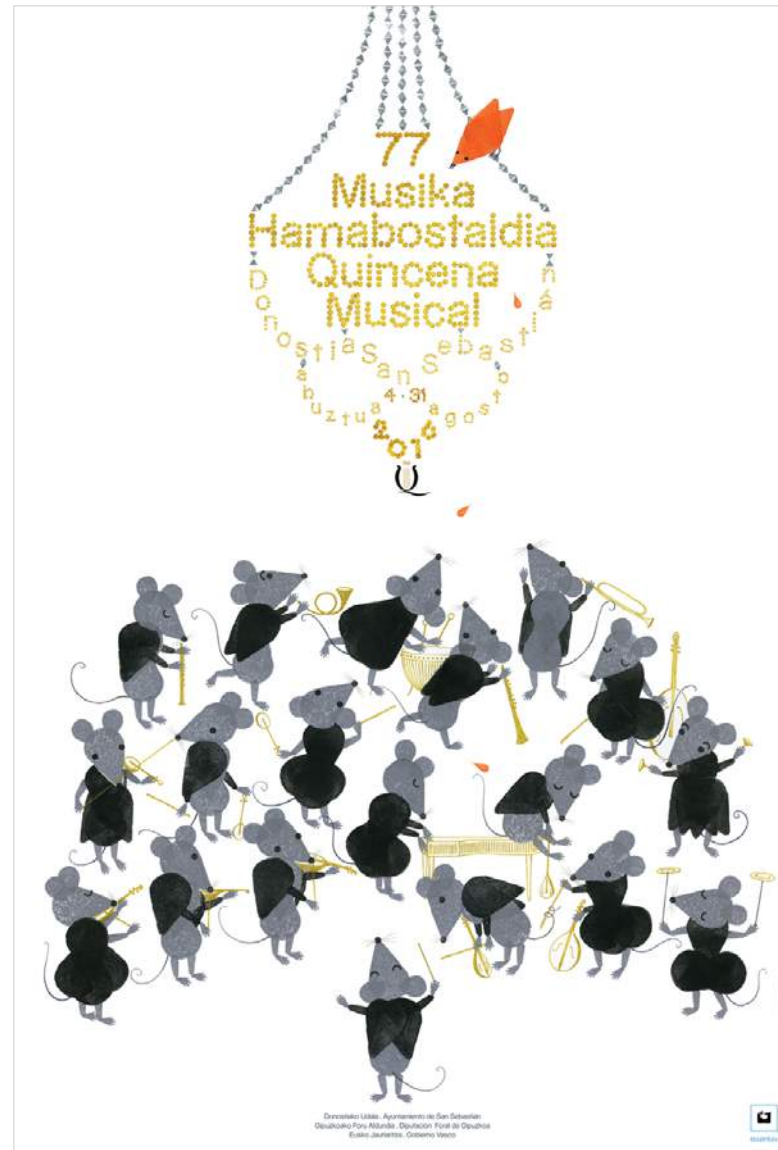
Abril 2015 / Biblioteca Pública de Valladolid / Plaza de la Trinidad, 2 - Valladolid



ACTIVIDADES MASTERCLASS ADULTOS / Taller de ELENA ODRIOZOLA para ilustradores (profesionales y aficionados) / 10 de abril, de 17 a 21 horas / 15 plazas. Inscripción de forma presencial en el mostrador de información desde el día 6 de abril TALLER INFANTIL con ADOLFO SERRA / 11 de abril, de 11.30 a 13.30 horas / A partir de 6 años / 12 plazas. Inscripción previa desde el 6 de abril en Sala Infantil.



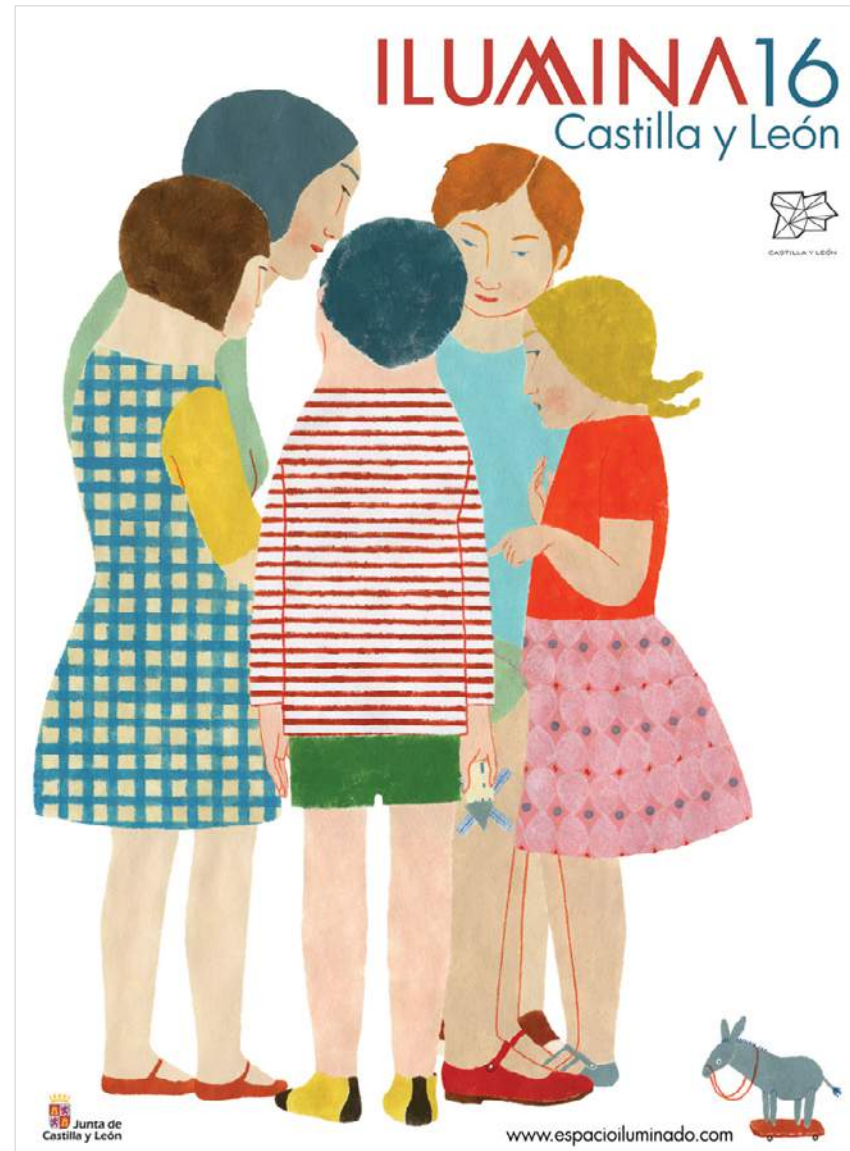

77 QUINCENA MUSICAL DE DONOSTIA
77TH MUSICAL FORTNIGHT OF DONOSTIA



ILUMINA

ILUMINA is the reading and book promotion programme organised by the Government of Castile and León's Department of Culture at book fairs, libraries and other similar forums in the region. Gatherings and workshops with illustrators, authors, storytellers, magicians and publishers provide an opportunity for readers and creators to share spaces and experiences.

[View on line](#)



MUJERES Y EL MAR
WOMEN AND THE SEA

[View on line](#)



Elena Odriozola Exhibitions



Image from "txoritxoak" exhibition catalogue

TXORITXOAK

Elena has taken part in some individual and collective exhibitions. In 2009 she did an individual one named “txoritxoak”(little birds in basque language), in San Sebastián.

The sculptor Javier Malavia made the birds and Juanjo Elola the wood work. All designed and painted by her. The writer Alejandro Fernández gave them a history.

The birds were exactly like she thought.

[View on line](#)



1 Pájaro Bobo Noruego, 2 Ruiseñor García, 3 Pájaro nublado, 4 Pájaro Pillo, 5 Pájaro Bufón, 6 Chin Pón, 7 Chorlito del mediterráneo, 8 Ave Rapazzzzzz, 9 Ave César, 10 Pájaro Incógnita, 11 Jilguero de casa ajena, 12 Plumífero, 13 Pío XIII, 14 Pájaro en mano, 15 Rara Avis.

TXORITXOAK



TXORITXOAK



TXORITXOAK



LAS MUJERES Y EL MAR
WOMEN AND THE SEA

January to November, 2016

This exhibition of own production reveals to the general public the relationship that women have had with the sea throughout history without forgetting the place they occupied since ancient times in the imaginary and mythology of the maritime world. The exhibition offers an approach to the subject from a global perspective, although it deals with the Basque coastal space.

Elena Odriozola is the author of the graphic design of the exhibition.



Mujeres y barcos.
(Women and ships).

LAS MUJERES Y EL MAR
WOMEN AND THE SEA

El trabajo portuario: bateleras,
cargueras y sirgueras.
(Work in the Port: Boatwomen
and Female Stevedores and
Barge-Pullers)



En torno a la pesca.
(Around fishing).

LAS MUJERES Y EL MAR
WOMEN AND THE SEA



Piratas y corsarias.
(Pirates and corsairs).



Sirenas, vírgenes y brujas.
(Mermaids, virgins and witches).

LAS MUJERES Y EL MAR
WOMEN AND THE SEA



Baños de Ola.
(Wave Baths).



Deportes acuáticos.
(Water sports).

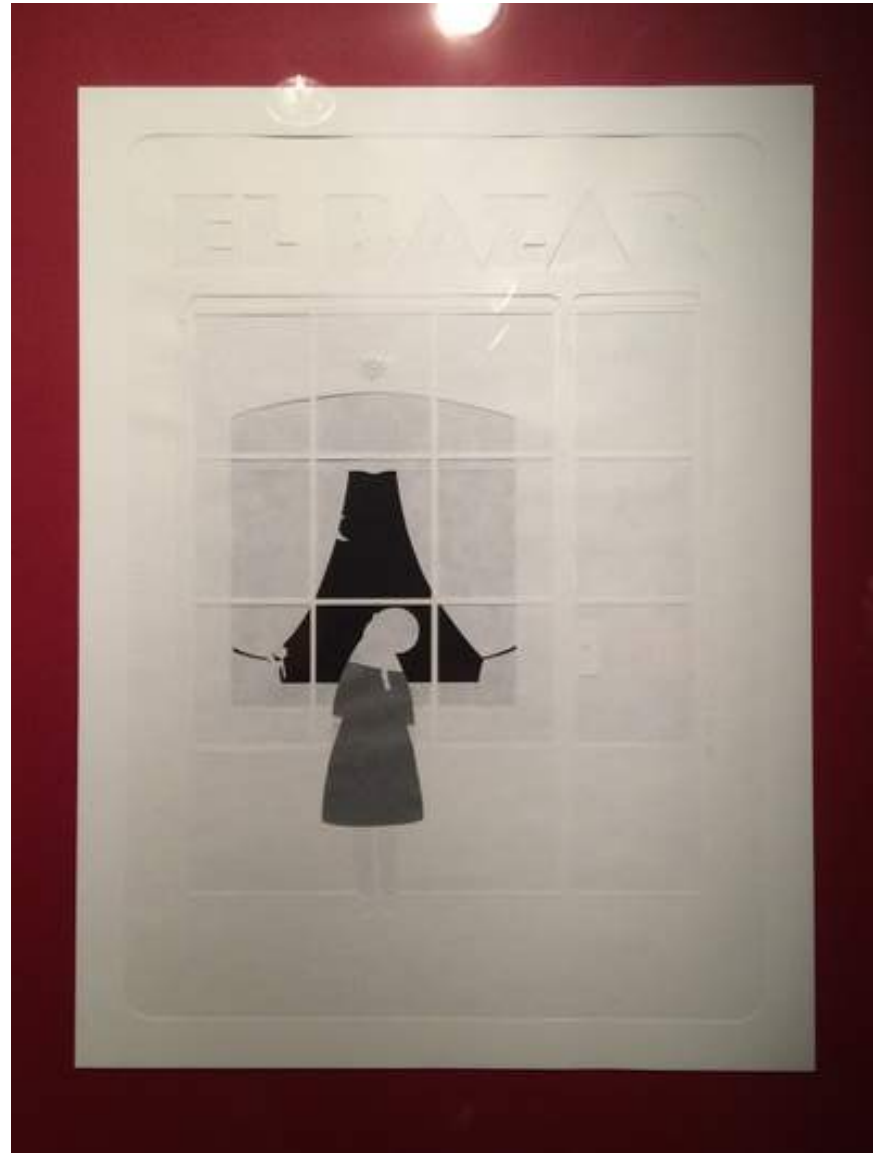
EL BAZAR
THE BAZAAR

Bookshop "Panta Rhei", 2015

Presents a series of illustrations under the title "BAZAR - Catalog of toys".



EL BAZAR
THE BAZAAR



EL BAZAR
THE BAZAAR



EL BAZAR
THE BAZAAR



EL BAZAR
THE BAZAAR



EL BAZAR
THE BAZAAR



*CAPAS, MANCHAS, TEATRILLOS, MOVIMIENTOS,
SILUETAS, TIRAS Y DEMÁS TRASTOS*

LAYERS, SMUDGES, PUPPET THEATRES, MOVEMENTS,
SILHOUETTES, STRIPS AND PARAPHERNALIA.

Valladolid 2016.

A journey through her entire career.



*CAPAS, MANCHAS, TEATRILLOS, MOVIMIENTOS,
SILUETAS, TIRAS Y DEMÁS TRASTOS*
LAYERS, SMUDGES, PUPPET THEATRES, MOVEMENTS,
SILHOUETTES, STRIPS AND PARAPHERNALIA.



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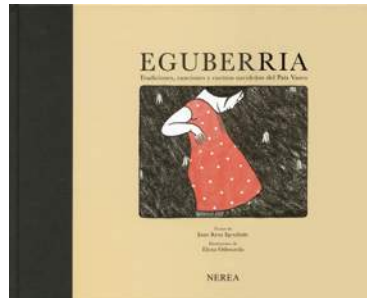
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SILUETAS, TIRAS Y DEMÁS TRASTOS*
LAYERS, SMUDGES, PUPPET THEATRES, MOVEMENTS,
SILHOUETTES, STRIPS AND PARAPHERNALIA.



Elena Odriozola Selected Books



1. EGUERRIA



PUBLISHING DETAILS:

“Eguberria: 24 ohitura, kantu eta istorio”

Nerea, 2012. pp.76

ISBN: 978-84-15042-55-6

Rights sold: Nerea (Spanish)

EXCERPT: Christmas

SYNOPSIS:

The book gathers old and new habits linked to Christmas. The narrator is the granddaughter and she is busy making the Christmas preparations together with her grandmother; at the same time, the elderly woman tells the little girl all kinds of tales and superstitions, and they sing Christmas carols together. This book won the National Prize of the Spanish Ministry of Culture for best book published in the category of books for children and young people in 2013.

Granny pointed to the horizon and whispered an old saying in my ear: “The white Christmas sun: a candle about to go out”.

My bedroom window faces south. The Christmas sun gently knocks on the window shivering with cold. I let it in and it lies down on the bed sweetly, just like a newborn child. Granny showed me how to do that.

Granny knows lots about Astronomy, because she’s got a book about the stars and planets and because she’s spent a long time looking at the sky; you see, she’s very old. She told me the Christmas sun rises above the horizon as if it were lying down, like a fire about to go out.

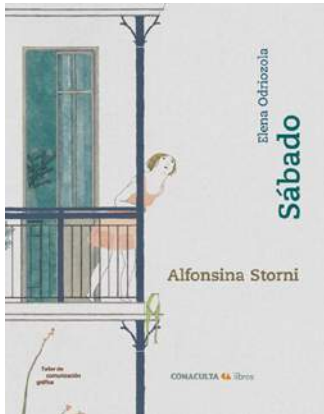
And she told me how when she was a child they used to light a big bonfire on the farm to warm up the sun and revive it. And this is what they used to shout: “The old Sun is dead. The new Sun has been born”.

And I’ve been watching and it’s absolutely true: on those days the sun goes right down low, as if were dead.

[Book in Spanish](#)



2. SÁBADO
(SATURDAY)



PUBLISHING DETAILS:

“Sábado”

Alfonsina Storni

Taller de comunicación gráfica 2012

ISBN 978-607-774-612-6

SATURDAY

- P. 3 I arose early and walked barefoot through the hallways:
- P. 4 I went down to the gardens and kissed the plants.
- P. 5 I absorbed the clean vapours of the earth, stretched out on the grass;
- P. 6 I bathed in the spring that green canna lilies encircle.
- P. 7 Later, wet with water, I combed my hair, perfumed my hands with odorous juice of Arabian jasmine.
- P. 8 Fine, prissy herons from my skirt stole golden crumbs.
- P. 9 Then I put on a clarion dress lighter than gauze itself.
- P. 10 With a light jump I carried to the vestibule my straw chair. Fixed on the gate my eyes remained fixed on the gate.
- P. 11 The clock told me: ten in the morning. Inside a sound of crockery and cut glass: dining room in shadow; hands preparing tablecloths.
- P. 12 Outside, sun like I have never seen on the white marble of the steps. Fixed on the gate my eyes stayed, fixed.
- P. 13 I waited for you.

[Book in Spanish](#)



De un árbol ligero
lleva fuera el ventolado
en su filo de paja.
Fijado en la rama
sus ojos que se abren
fija en la corteja.

El reloj me dijo: diez de la mañana.
Adentro un sonido de loza y cristal:
comedor en sombra,
manos que preparaban mantelitas.

Ahora, así como he visto sobre el exterior blanco de la escalinata,
fija en la corteja mis ojos, fija.

4. FRANKENSTEIN



PUBLISHING DETAILS:

“Frankenstein”

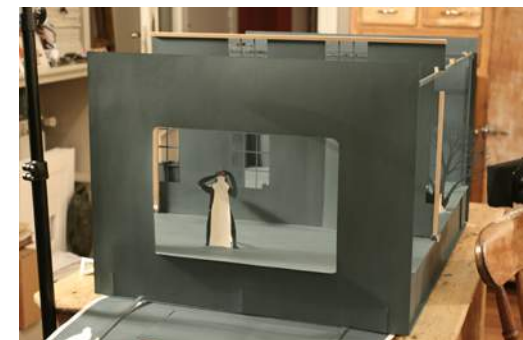
Mary Shelley

Nórdica libros 2013

ISBN 978-84-15717-60-7

SYNOPSIS:

Mary Shelley’s FRANKENSTEIN in an edition notable for the illustrations by Spanish illustrator Elena Odriozola. Using a type of paper puppet theatre placed at the beginning of the book, a pregnant woman wanders around a desolate stage and the curtain opens and closes until we are allowed to catch a glimpse of one of the most monstrous creatures in literature.



5. LA PRINCESA Y EL GUISANTE
(THE PRINCESS AND THE PEA)



PUBLISHING DETAILS:

“Prindsessen paa Ærten”
Hans Christian Andersen
Anaya 2003
ISBN 978-84-667-2551-4

SYNOPSIS:

Once upon a time there was a prince who travelled the world in search of a true princess. One night, in the middle of a tremendous storm, a young woman knocked at the palace door. Could she be a real princess?

THE PRINCESS AND THE PEA is a classic story written by the marvellous Hans Christian Andersen.

[Book in Spanish](#)



6. TROPECISTA (TUMBLER)



PUBLISHING DETAILS:

“Tropecista”

Jorge Gonzalvo

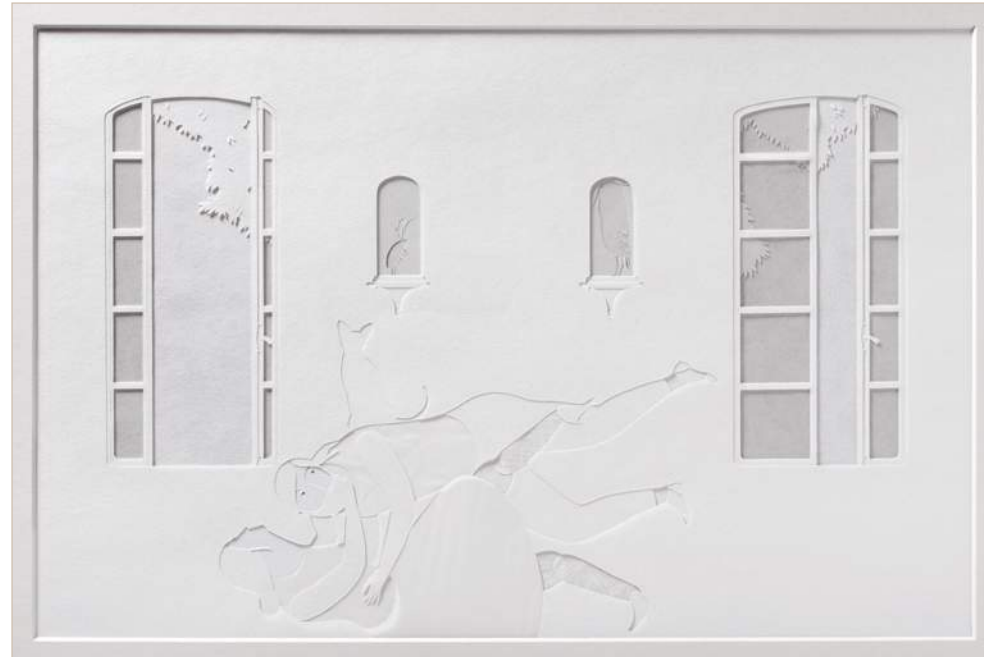
Barbara Fiore Editora 2012

ISBN 978-84-15208-30-3

SYNOPSIS:

TROPECISTA (TUMBLER) is above all a love story. The book narrates the meeting between a man and a woman who fall in love with the peculiar, a feeling nourished by the little things. It is a charming story of a couple who live happily, a book in which the poetic travels between pages charged with beautiful, delicate words.

[Book in Spanish](#)



7. UR: LIBRO DE LLUVIA (UR: BOOK OF RAIN)



PUBLISHING DETAILS:

“Ur: Euriaren liburua”

Juan Kruz Igerabide

Denonartean 2014

ISBN 978-84-15756-48-4

SYNOPSIS:

These texts were created by playing with memories of a rainy childhood. Elena’s illustrations were created by playing with rain and the texts. Oihane’s music was created by playing with melody, the rain and words. And these recorded recitals were created at a party with friends who got together to play with the melodies and the words.

This box of surprises is an invitation to play with the rain, an invitation to the game of life which rains down on the world and carries us to its sea. Many children, parents and friends have spent several enjoyable afternoons recording the texts, repeating them until we were satisfied, experiencing the emotion of each word.

THE GAME OF LISTENING AND READING: WITH THE FAMILY, IN THE CLASSROOM

Depending on the child’s age and their reading speed, they can start by just listening to the recording and then by listening again and following the text with their eyes. Younger readers can do it in parts or they can read poems that are easy for them before gradually increasing the level of difficulty. According to some pedagogical experts, following the text with their eyes while listening to the recording is one of the best exercises to improve reading comprehension. But most importantly, it is a great way to enjoy listening and reading in unison.

ARTISTIC GAMES:

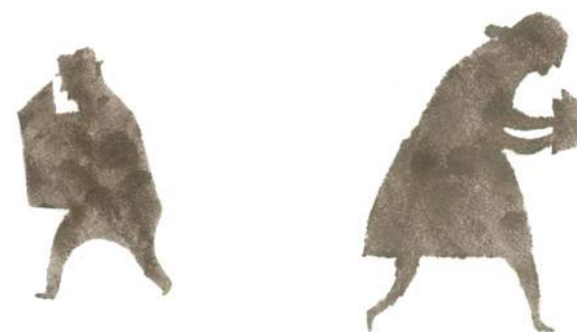
UR: LIBRO DE LLUVIA (BOOK OF RAIN)

The diverse types of rain that Elena Odriozola has designed, from the lightest drizzle to the heaviest downpour, can be combined with one another so that each reader can create different rains. They can superimpose them or place them over the scenes of the characters in each series of silhouettes so that the scene takes place under the rain of their choice. There are multiple possible combinations to play with the images. Apart from all this material, you can create your own book of rain using some or all of the material in the box. You can also invent your own texts, illustrations and melodies.

[Book 1](#) [Book 2](#) [Book 3](#)



Elena Odriozola Interviews



SIX CHARACTERS IN SEARCH OF AN
ILLUSTRATOR.
ELENA ODRIOZOLA'S CAREER PATH.

CLIJ Magazine. N° 216. Junio 2008.

Author: Pep Molist

Elena Odriozola is undoubtedly one of the most individual illustrators in the field of children's book illustration. In this study of her work, Pep Molist reveals the key aspects of her style: the characters' bodies and faces as the essential elements of telling any story; the lack of superfluous details; the ability to exploit the relationship between the figures and their backgrounds; the restricted use or sometimes complete lack of exteriors and landscapes; and her skill in creating an atmosphere....



Picture caption Elena Odriozola, *Peter Pan*, Edebé, 2006

Ever since I first saw her illustrated books, I have been captivated by the work of Elena Odriozola and enchanted by her capacity for suggestion, her balanced compositions and her ability to create spaces by using the smallest features. Sometimes an article is the best excuse to delve into a subject that has aroused your curiosity. After reviewing her bibliography and choosing the most important works, and having captured the overall vision of her work, I decided to contact her to find out more about how she creates the protagonists of her illustrations: the characters.

Childhood, the Beginnings of an Illustrator

Elena Odriozola Belastegui was born in San Sebastian in 1967. She states that she owes a lot to the seven years she spent working in advertising, but she also expresses gratitude to her father. Although he was not involved in drawing professionally, he was a good artist, and what has stuck in her memory is that during her childhood there was never a lack of notebooks or drawing materials. Her grandfather was also an artist, as well as owning a company which sold paint.

Her childhood was also marked by the number of books in the house and by her great-aunt, who told her stories every night. She remembers a book of short stories in English that she would look at longingly while getting dressed, gazing at princesses, witches and fairies, who would later become regular features in her illustrations.

Elena also talks of the summers in her childhood that she spent in Baztan, a valley to the north of Navarre, a beautiful natural and human landscape that somehow influenced her way of seeing the world.

Education as an Illustrator

When she was 13 years old her father signed her up for drawing classes in the studio of sculptor

José Zugazti. While she was at secondary school, Elena spent several years studying with the sculptor, from whom she learned a great deal. When she finished her final exams she wanted to study architecture, but left the course after finding it too challenging. She also abandoned her studies in Fine Arts as she disliked the teaching style, and ended up studying Art and Decoration by a process of elimination. In June 1989 she finished her university studies and in September she began working at an advertising agency, first as a layout artist and later as an art director in the agencies Publis and MAR. Meanwhile, a colleague introduced her to the publishing house Elkar, for whom she illustrated textbooks.

Seven years later, when the agency she was working in closed down, Elena was not at all upset. She could see her future clearly. By that time she had already published two books and decided not to look for work. Her career evolved naturally. "It has always been that way," Elena says. The phone calls started to come in and her illustrations began to be seen in book shops, where they received more and more recognition. And so it has continued to the present day.

Her Work as an Illustrator

In terms of her idols, Elena Odriozola has nothing but admiration for Lisbeth Zwerger ("I really like her work for a reason that I cannot put my finger on; it gives me a strange feeling in my stomach," she writes in an article on Zwerger in the 75/76 edition of Peonza magazine). She is also drawn to the work of Arthur Rackham, Gabrielle Vincent and Sempé, and to the atmospheres created by the artists Carl Larsson and Gustav Klimt.

Elena Odriozola draws what she likes the most, drawing for herself rather than thinking about the reader. When she sees her illustrations, she always



thinks she could do better. She doesn't overthink things. She does her research, although not too much, and works as she goes. She walks around, travels and lives without a sketchbook at hand. While she has many, she does not dare to show them. Elena keeps everything in her head. Her work in advertising has helped her to interpret the text, to see what it suggests. When she has a structure in mind she starts to draw and she is not fond of repeating herself. She uses pencil, watercolours and inks in flat colours. Her computer is only used for scanning and formatting. She has no desire to use it for illustration.

Playing with the white space on the paper is increasingly appealing: “Adding anything else is too much.” When she reads a text, she immediately sees the character in her head, but she finds it difficult to talk about them, although many critics often use the same adjectives when talking about her illustrating style.

“I want to express feelings and emotions, sadness and joy, all with the absolute minimum. With a look, with gestures, with postures... That’s the most important thing.” A simple and eloquent declaration of her principles.

Six Characters in Search of an Illustrator

When looking closely at Elena Odriozola’s work, and when talking to her, one has the feeling that her characters have a life of their own. There are so many of them and they are so diverse that, out of context, they could fill the walls of a museum with a world bursting with people and life. Some of them have names, but many do not. Most of them show the artist’s signature style. Sometimes they move inscrutably and slowly, while others are expressive and quick. They gaze out with round eyes, showing kindness or surprise, or they simply pose, neither looking at us nor showing us anything, but suggesting an infinite range of feeling. And there are many more characters who constantly call out to be featured in their own story. Once drawn, the characters embark on dramas, adventures and joyful moments of their own, even though there is a story that tries to determine their destiny.

«“DIRECTOR. But what do you people want here?
FATHER. We just want to live, sir!
DIRECTOR. [Ironically] For eternity?
FATHER. No, sir. But for a moment at least.
In you.”»

(From *Seis personajes en busca de autor* {Six Characters in Search of an Author} by Luigi Pirandello)

Six characters in search of an illustrator, six types of character – in reference to Pirandello’s work – to define the illustrator’s approach to illustration and style over time. Let us delve into the most important works for each type of character and analyse the way Odriozola communicates meaning through her characters.

«“Yet if the characters are alive, really alive, for their author, he does nothing but observe the words and gestures they suggest to him; he needs to accept them as they want themselves to be.”» (From *Six Characters in Search of an Author*.)

• Animals

From *Abatetxoa eta sabats negartia* (The Duckling and the Weeping Willow) to *The Story of Noah* by way of *Diez amigos* (Ten Friends) and *Dindirri*.

Elena Odriozola began her career as an illustrator with two books featuring animals as the main characters: a robin in *Zergatik ez du kantatzeko txantxangorriak?* (Why Doesn’t the Robin Sing?) by Xabier Mendiguren and a duckling in *Abatetxoa eta sabats negartia* (The Duckling and the Weeping Willow) by Mariasun Landa, both part of collections for early readers.

Landa’s book is a work of fiction in which, as in most stories in the genre, illustration is used to illuminate the story and make reading more enjoyable. Although this is her main aim, Elena manages to narrate the story by using just a few brushstrokes and a minimal amount of space. On each double page there is an illustration, in most cases a detail or a scene, which can sometimes occupy the entire page. The only colour is on the cover.

The title alone (The Duckling and the Weeping Willow) gives the reader a clear idea of where the story is going through the drawings, as should be the case in any illustrated book, even though in this type of the story this is not necessary or usual:



Picture caption
Up: Elena Odriozola, *Diez Amigos* (Ten Friends), Imaginarium, 2003
Down: Elena Odriozola, *The Story Of Noah*, Meadowside, 2006

a duckling who wants to be a diver is observed and offered advice by a weeping willow, while his companions are against his dream. An incident with a couple changes their mind and reaffirms the main character’s decision.

The book offers a good example of the illustrator’s work on composition on a blank page. Without the need to specify details and while using minimal elements, such as a line of grass or a wavy line that marks the surface of the water, the illustrations perfectly outline the spaces in which the action takes place, and the movement of the characters gives information about where they are.

The weeping willow is defined by its drooping branches and serious, haughty face, the most enigmatic in the story. Here, the human characters drawn by Odriozola are thin with spindly legs, they wear dresses that have a hint of a pattern and have faces with slight dots to symbolise the eyes and sometimes a smile. These dots, this minimal gaze, among other things, start to define her style.

As for the animals, the action focuses on the protagonist, who is shown as gentle and energetic, characteristics defined by the lines of movement the artist uses to frame him. In this book, he is the only one who elicits certain empathy from the reader. His companions are drawn with great realism and with a minimal level of expression on their faces, which could be called neutral, and therefore represent an objective channel of communication. They are static, inexpressive characters, who could easily belong to a textbook or similar, accurate representations of their real image with little or no subjective feeling. This is most clearly seen in Anjel Lertxundi's *Dindirri* and in Stephanie Rosenheim's *The Story of Noah*.

When addressing very young children the illustrator uses the channel of empathy, a trait which can be observed by comparing some of the works for readers of different age groups; this is particularly clear when she draws animals. In these cases, her characters are energetic and have kind expressions, shown in their smiles, their round shapes, the larger size of their faces and the use of warm colours. One example is *Diez amigos* (Ten Friends), a tale that aims to help readers count to ten.

The Story of Noah

Odriozola has twice illustrated the story of Noah: in *El arca y yo* (The Ark and I) by Vicente Muñoz Puelles and again in the book by Stephanie



Picture caption
 Left:
 Elena Odriozola, *El Arca y Yo* (The Ark and I), Anaya, 2004
 Right:
 Up: Elena Odriozola, *Magali por fin lo sabe* (Magali Knows at Last), Anaya, 2000
 Down: Elena Odriozola, *Botoi bat bezala* (Like a Button), Haritza Anaya 1999

Rosenheim. In both works there is an emphasis on the power of the sky in the background landscape, painted in watercolour, with different shades that conjure up either the coming storm or the subsequent calm. Both versions manage to communicate the grandeur of nature in contrast to the smallness of the characters. People and animals appear with the same degree of protagonism, and in the second book they can be admired in all their splendour.

In both works, the animals are approached in the same way: they are not the main characters, but they do play a decisive role. In the book, printed

in a landscape format, there is a notable double page spread showing several pairs of animals of different species (elephants, giraffes, etc.) on their way to the ark. They are drawn realistically, with their essential features and an expressionless face, and in this case it would be difficult to guess the illustrator in question, which is not the case with her other characters.

For the majority of the book the illustrator plays with the double page format, giving her landscapes a vast scope; on other occasions she uses two separate pages with the intention of narrating different scenes. She also plays with colour, both in

the background to describe the forces of nature, and in the protagonists, managing to transmit strength and fragility at the same time. The reader can see that not only does the illustrator not fear the white background, which she uses to situate and give emphasis to her characters, but also that she uses it as an integral part of the landscape, action, and illustration, as we will see in other works.

• Girls

From *Magali por fin lo sabe* (Magali Knows At Last) to *Els secrets de la Iholdi* (Iholdi's Secrets), by way of *Botoi bat bezala* (Like a Button), *Usoa* and *Vegetable Glue*.

“Could a story exist without any characters? Fortunately it seems impossible, because it is through the characters that we can have other experiences. Illustration tends to highlight the protagonists and remind the reader of the importance of each character.” This is how character is defined in *Siete llaves para valorar las historias infantiles* (Seven Keys to Assessing Children's Stories; Fundación Germán Sánchez Ruipérez, 2002), and it can be seen in many of Elena Odriozola's works.

Whether by chance or by choice, several of the more realist books illustrated by Odriozola have a girl as the protagonist. While in the majority of her works the reader focuses more on the type of character than on their name, in these books there is almost always a clear, specific name for the main character: Magali, Usoa, Iholdi and so on, as mentioned in the titles. They are names that embody stories from real life and which the illustrator depicts as they go about their daily lives.

This category of her work can be divided into two types of books: narrative stories and collections of poetry or short stories. The books are written by some of the authors she has worked with most

often: Mariasun Landa, Juan Kruz Igerabide and especially Patxi Zubizarreta. They are connected by a similar sensibility and style when it comes to telling a story, transmitting ideas and awakening the reader's emotions. This is a notable aspect in Zubizarreta's work; the author is known for her poetic, concise prose, which has a unique sensitivity and shows a great admiration for the power of the written and oral tradition.

One of the first books by Zubizarreta and Odriozola is *Magali por fin lo sabe* (Magali Knows at Last), in which the main character does not know what she wants to be when she grows up, unlike her peers. The arrival of her older sister helps put her mind at ease. The novel is for readers aged 7 and up and is written in short sentences with a clear plot line that reaches the heart of the reader as well as having a sincere protagonist, who shows herself as she really is.

The drawings of the characters are energetic, friendly and have a great expressive delicacy, supporting the text in its aim to bring the character closer to the reader by transmitting her worries and feelings. The main focus of the composition is Magali, her smiles and her gaze, which, although only depicted by simple dots, are clear and express a range of emotions. The illustrator still refrains from emphasising the settings, but fills the background with the characters and objects that are part of Magali's everyday life.

Another character that brought the author and illustrator together is *Usoa* (Paloma in Spanish). She was first seen in the story *Paloma, llegaste por el aire* (Paloma, You Came on the Wind; La Galera, 1999), which described the adoption of an African girl and was illustrated by Asun Balzola. Shortly afterwards, *Usoa* was shown growing up in stories published every Saturday in the Basque newspaper *Egunkaria*, written by Zubizarreta and illustrated by Odriozola.



Picture caption
Elena Odriozola, *Hosto gorri, bosto berde* (Red Leaf, Green Leaf), Centro de Lingüística Aplicada Atenea, 2002

After a while, these stories developed into a series of four books that told her story from childhood to adolescence. They are very personal books, ones in which the illustrations focus on human figures on a white background, figures like the one on the cover of the first edition. Some wear clothes with stripes, checks or lively colours, and the protagonists' necks are surprisingly thick or they simply have no neck at all. The proportions are peculiar and they have disturbing expressions, which are not at all clear or gentle like the expressions shown by Magali. They have been called “enigmatic” and this description is even more apt for the characters that represent evil and in the works aimed at young people and adults.

As for the anthologies, this is where we can capture the essence of Odriozola's illustrations, characterised by a minimal use of pictures to express as much meaning as possible, and they show her extraordinary ability to make use of the relationship between figures and the background. At certain points the scenes are depicted using just a line or a smile. The lack of superfluous details stands out: the illustration is reduced to the bare essentials, placing the main focus on the character – a figure who is usually stylised and given great expressiveness – or on the idea expressed in the poem. This is where, more than anywhere else, her statement from the conversation we had before writing this article really holds true: "I want to express feelings and emotions with the absolute minimum. With a look, with gestures, with postures..."

One such example can be found in *Botoi bat bezala/Como un botón* (Like a Button) by Juan Krutz Igerabide. It contains short poems influenced by the Japanese haiku, which describe an idea with only the most crucial words. The illustrations aim to reflect this in the same way. Another good example comes from 2006 with *Els secrets de la Iholdi* (Iholdi's Secrets), a collection of stories by Mariasun Landa in which Iholdi, a young girl, describes the world from a fantastical, innocent and ironic point of view. The stories are accompanied by some of Odriozola's illustrations in black and white, in which Iholdi appears in different poses and with different gestures that, without expressing anything explicitly, implicitly suggest a great deal. Her figure is shown in the foreground, taking up almost the entire page, accompanied by some tiny items which make up the background. Her figure is powerful and suggestive, subtly magnifying the ideas shown in the text.

To give yet another example, there is a story entitled *Qué cal fer quan es té por?* (What Should You

Do when You're Scared?) in which Landa compares fear with a toad. The illustration shows a frightened girl, however, upon closer inspection we see that her skirt is in the shape of a toad. Minimal elements shown with the maximum expression and precision.

• **Witches and Fairies**

From *Atxiki sekretua* (Keep the Secret) to *Maitagarrien biru ipuin* (Three Fairy Tales)

The admiration for the oral tradition that is shown in some of the stories by Patxi Zubizarreta and his work with Elena Odriozola reaches its peak in *Atxiki sekretua. Sorginaren eskuliburua* (Keep the Secret. The Witch's Manual). Xabier Etxaniz described it in edition 176 of *CLIJ* magazine in November 2004: "Starting with a short story about the main character's elderly neighbour, the author weaves together a series of folk tales about witches through the relationship between the old woman and Joana, the narrative voice. Through a series of magical journeys the girl undertakes with Graziana, the old woman, and especially through the stories she tells, Joana discovers the fantastical world of witches." Etxaniz says that it can be taken as a collection of Basque folk tales, but this would be a disservice to half the book, which shows the relationship between a young girl and an elderly woman as well as telling us about love, loneliness and many other things.

If the realist works showed us a vast array of characters, in *Atxiki sekretua* (Keep the Secret) they increase both in number and variety to incorporate the mysterious world of witches and fantastical characters. In addition, this touch of mystery matches some of the adjectives that critics have always used to describe Elena Odriozola's illustrations:

"... with the enigmatic figures that are the signature of her style," on the work *Rumbo sur* (Heading South; *CLIJ* magazine, no. 189).



Picture caption
 Left: Elena Odriozola, *Atxiki Sekretua* (Keep The Secret), Elkar, 2004
 Right: Elena Odriozola, *Margarita*, Imaginarium, 2003

"... with its strange, intricate characters in peculiar proportions, which are both elegant and disturbing at the same time... giving the story a special sense of enchantment," describing *La princesa que bostezaba a todas horas* (The Princess Who Yawned at All Hours; *CLIJ* magazine, no. 191).

"The ever-stylised, elegant and enigmatic illustrations," in reference to *El arca y yo* (The Ark and I; *CLIJ* magazine, no. 180).

The two protagonists, Graziana and Joana, could belong to books about real people, both for their traits and for the characteristics of their clothes and

movements. The only difference is that their faces have a greyish, sombre background, in keeping with the stories about witches and with the dark backgrounds the illustrator uses to envelop some of the landscapes and characters in the book.

Joana and Graziana's expressions are in some cases alert and attentive, unlike those of the other characters – witches, giants and demons – which are shown as deadened, hard and terrifying, as befits the tragic events that befall them. But all of the characters – and this could be extended to the entire cast of actors that Elena Odriozola brings to life – do not just communicate with their facial expressions, but also with their bodies, which the illustrator controls to perfection. Their postures and gestures tell us about the personality of the characters.

In the book, we also enter some of the illustrator's habitual landscapes. Outdoor scenes that are difficult to attribute to any real place: meadows, lakes and skies captured in watercolour; tree trunks reminiscent of poplars crossing the page from top to bottom; branches that fork out and cross the page from left to right; isolated houses; stagnant waters. These are the backdrops for scenes that create atmospheres rather than feelings, something that is extremely important in her work.

In *Maitagarrien biru ipuin* (Three Fairy Tales) by Gustavo Martín Garzo, real people are again mixed with fantastical characters: in this case, fairies and dragons. Here, the drawings are in black and white and are very clear, with fine, delicate lines in pencil or ink.

As for the landscape, the illustrator again uses logs and branches with a forest or house as a backdrop to evoke the atmosphere of the stories. They are landscapes that are unidentifiable and could therefore be described as “non-places”. But the important thing is that the characters float on a white background. The illustrator focuses on

defining the figures with a precise and very fine line, weaving in the floral prints of their clothes in a fantastical way that is increasingly subtle and delicate. The figures are scattered throughout the book, in the outdoor scenes as well, and Odriozola defines the absence of expression on their faces, suggesting a rich, hidden inner world, and plays with the fine lines of their hair.

These two books palpably show the elements that define both the outdoor scenes designed by illustrator and the characters that make up her varied catalogue, which can broadly be divided into two categories: the real and the fantastical. To this catalogue we should also add princesses, characters which come from classic fairy tales but which the artist uses to combine ingredients from both tradition and the real world in order to unite these two worlds. In the stories in which princesses are the main characters, she fuses reality with fantasy to show the communicative power and the recurring features of her illustration.

• Princesses

From *La princesa y el guisante* (The Princess and the Pea) to *La princesa que bostezaba a todas horas* (The Princess Who Yawned at All Hours) by way of *La bella mandarina* (The Beautiful Mandarin Lady)

It is interesting to note that, coincidentally or not, princesses have become a recurring theme in Elena Odriozola's illustrations. She turns the duality between girl and princess into a resource that allows her to delve into their main descriptive characteristics. In this duality, she unites her most realist side with her most imaginative, fantastical side: she designs incredibly intricate prints for their dresses; she gives them her most enigmatic, haughty faces; and she envelops it all in an atmosphere that is sometimes Gothic, sometimes unreal, sometimes fantastical.



Picture caption
Both: Elena Odriozola, *La Princesa que bostezaba...* (The Princess Who Yawned...), OQO, 2005

The character of the princess, which we will examine in three very different examples, can also be related to the appearance of her illustrations in picture books – the penultimate rung on her career ladder – in which her unique style can be admired. Her final step to date is the illustration of classic stories, where the publisher looks for an artist with their own consolidated reputation.

In *La princesa y el guisante* (The Princess and the Pea), the illustrator once again shows her serene use of empty space. You only have to look at the drawing of the pea, proof of the princess's authenticity, on the last double page. A very thin

thread holds it in place under the curious gaze of some children at a museum. The characters in the story, who are almost all royalty, are shown in the foreground wearing tight-fitting dresses in muted colours and discreet prints. They are shown moving among external objects, such as the staircase railing, which allows the illustrator to play with a Gothic stamp, or the bed where the princess will spend the night. Almost all of these characters have an expressionless face, with thick necks that give them a noble look or without any neck at all, emphasising their faces. Their eyes and mouths are closed and their faces have a shade somewhere between white and grey with pink cheeks. The only one who shows a flicker of expression or emotion is the princess, although she does so in a contained way. The royalty examine her with a sad air that transmits the melancholic air of Hans Christian Andersen's tales.

In *La bella mandarina* (The Beautiful Mandarin Lady) the characters become tiny, like those of an ancient Chinese miniature, and the colours are reduced to just two – orange and brown – or three if you count the sepia tone of the paper, which represents antiquity and, as with the habitual white page, also becomes a part of the illustration.

The illustrator clearly wants to measure up to a story that relates events from time immemorial. It really looks like a story from ancient China and conveys the atmosphere of the country. It is a very distinctive book, alternating between very different formats and layouts on the pages, and the aim of capturing the story is applied coherently. Evidently, some of her recurring features appear, but in this book the characters lose the personality the illustrator normally confers upon their faces. She uses characters and objects in small sizes, except for a particular moment that changes the course of the story, when the powerful lord's wife



Picture caption
 Left Page:
 Left: Elena Odriozola, *Hirn Lagun* (Three Friends), Idaizabel, 2005
 Middle: Elena Odriozola, *Un regalo del cielo* (A Gift From Heaven), Sm, 2007
 Right: Elena Odriozola, *Tres bicbos raros* (Three Strange Friends), Sm, 2006
 Right page:
 Left: Elena Odriozola, *Peter Pan*, Edebé, 2005
 Right: Elena Odriozola, *El viento en los sauces* (The Wind In The Willows), Anaya, 2006

decides not to give an orange to the poor man. Her anger and selfishness is so strong that the illustrator makes her grow in size. In fact, in this book, Odriozola does something that we have only seen in books of poetry or short stories: she creates a metaphor through a picture. When the text states that the lord's heart is large enough to shelter many people, the illustrator draws a tree with branches extending across a double page spread in which all of these people sit.

La bella mandarina (The Beautiful Mandarin Lady) becomes an exercise in which Odriozola shows us that, when the story requires it, she

knows how to set aside her usual style and provide different results. In the picture book, the illustrator is dealing with a format that she can use to try out new possibilities, something that does not happen in the narrative works.

One of the most highly regarded works by the artist is *La princesa que bostezaba a todas horas* (The Princess Who Yawned at All Hours), which has earned Odriozola many awards. In this book she employs another resource that is unusual in her work, using a colour background on the pages to differentiate between the action that occurs indoors and outdoors. The intense colours, such

as fuchsia and blue, are sometimes mixed with those of the main characters, giving each of the double pages a certain intensity. The characters here are large and often shown in the foreground. The expression on their faces is softened (except for the adults, who maintain their coarseness), which makes them seem more appealing and closer to the age of potential readers. The illustrator focuses on the details, mostly floral prints, which are shown both on the clothes and in the landscapes.

One particularly notable aspect is the sensation of movement created by the characters and the fact that Odriozola manages to achieve this with the use of shapes and curved lines. While you can follow the story through the illustrations in other stories as well, this book accentuates that feeling. Accustomed to more static figures, in this book they become more dynamic through their movement, which is treated with a different approach on each of the double pages.

Her work on the princesses and picture books secures Elena Odriozola's place in terrain reserved for well-established illustrators, which will allow her to experiment with illustration and layout and to give the best of herself to each new work. Her approach varies depending on each story, showing her flexibility and her boundless ability to change, adapt and evolve. Moreover, the range of authors she works with is ever greater.

• **The Classics**

From *La sirenita y otros cuentos* (The Little Mermaid and Other Stories) to *El viento en los sauces* (The Wind in the Willows) by way of *Peter Pan*

When republishing classic books, the publisher wants to offer a new vision or reading of the work and often entrusts it to an illustrator with an established career and unique style, looking for the work of a true artist. "Style is in no way a decoration

as some people believe; it is not even a matter of technique. It is a quality of vision, the revelation of a particular universe," said Marcel Proust in a quote that appears in *La materia de l'espirit* (The Matter of Spirit; Proa, 2005) by Jaume Cabré. Through this subjective means, the illustrator tells us how he or she reads and understands the text. "In literature everything leads to style. The style is the writer [in this case the illustrator]. It is the place that shows a glimpse of their soul and it is illuminated not so much by the things that are explained, but by the way in which they are told," said Cabré.

Let us look at those illustrators who communicate using their own visual poetics. "What the illustrator aims to achieve is the most authentic aesthetic voice that can be conjured from his palette, or rather, his own poetic voice. He knows that he is the gatekeeper to a poetic world that belongs to him and that only he is able to express," says Teresa Duran in the article "En el ruedo de la ilustración" (In the Arena of Illustration; *Peonza*, no. 75/76), adding that the risk of miscommunication when taking this route is very high.

Over the last few years, in which Elena Odriozola's career has really taken off, she has received requests to illustrate a number of classics in which we can see this subjective means of communication, expressing what the artist sees and how they see it. In chronological order, she has illustrated editions of *La sirenita y otros cuentos* (The Little Mermaid and Other Stories) by Hans Christian Andersen, *Peter Pan* by J. M. Barrie and *El viento en los sauces* (The Wind in the Willows) by K. Grahame. Although in all of these works we can see her interpretation as well as the features shown in many of her works, it is in *Peter Pan* where Odriozola takes more risks and works more freely, breaking with existing



Picture caption
Left: Elena Odriozola, *Amona basoan gaidu zenekoa* (When Granny Got Lost In The Woods), Elkar, 2005

stereotypes. In the other two works it is clear that her work is determined by the type of book and the layout of the pages. *Peter Pan* was published in 1911. Over nearly one hundred years it has been read by countless readers and illustrated by artists such as Arthur Rackham, M. L. Atwell and Mercé Llimona. It has also reached a far wider audience through cinema, with the work being interpreted by directors such as Spielberg or Disney.

The version of *Peter Pan* illustrated by Odriozola aims to bring the classic tale to children of a younger age than the original intended audience. It is an adaptation that encapsulates

and maintains the essence of the original and one in which the accompanying illustrations are outstanding in terms of their style and beauty. The main characters in the book in particular do not closely resemble the previous models offered by Atwell, Disney, Rackham or Llimona, ones which have lived in our imagination until now. Odriozola's illustrations convey tenderness and magic, although at times they show coldness. Because they break with tradition, it is harder for the reader to understand them, but anyone who pays close attention to them will be guided into the fantastical world she illustrates.

Through the clothes worn by the characters and through the furniture, Elena Odriozola centres the action in an unmistakable universe: the bourgeois world of early twentieth-century England, where the delicate prints are barely painted onto the ample dresses and the curtains of the window that leads to Neverland. The window in question is one of the best details in this edition. When it appears, it is so tall that the page is not high enough to fit it all in. It is as infinite as the night that carries the characters to the land of Peter Pan.

Peter Pan, the most surprising character, is depicted as a tall, gangly, lacklustre teenager with a face that shows an indefinite age and has a neutral, sometimes enigmatic, expression. He does not look anything like the boy we knew from earlier versions, except for his discreet outfit of ochre-coloured leaves. Another surprising fact is that he does not appear during a fight or adventure scene at any time.

Wendy is drawn as a young woman wearing a plain dress in neutral tones, the same as those used for her face and thick neck. Her expressions are similar to those of Peter Pan, although she does exude a mother's tenderness and warmth. But what Elena does not apply to the protagonists she does



Picture caption

- Left Page: Elena Odriozola, *Gorputz osorako poemak* (Poems For The Entire Body), Aizkorri, 2005
- Right: Elena Odriozola, *Furia* (Fury), Erein, 2007
- Right page: Elena Odriozola, *Cuando sale la luna* (When The Moon Rises), Thule, 2006

give to the other characters. She particularly plays with colour and action when drawing the Lost Boys, who sometimes form a magnificent border on the white of the page with their striped t-shirts, lack of necks and friendly faces. The same applies to her illustrations of the baddies, who do not appear as threatening as they might hope. Both Hook and his pirates are in some cases portrayed in a more personal, sweeter way. Smee, for example, looks more like a friendly teacher who has fun with his students than a pirate. But during moments of action his expression becomes evil and he grows so large that the page is not wide enough to capture him. His image is truncated, although we can still

see his expressions and understand his feelings at that instant.

Peter Pan is a milestone in Elena Odriozola's career, an homage to a classic that showcases her most outstanding qualities: her signature characters, her unique way of describing them and making them expressive, her serene use of the white page and her sparing use of resources that reveals a great capacity to convey a poetic, melancholic mood. A singular and daring vision that provides new nuances and stands among the most notable readings which illustrators have created for J. M. Barrie's classic tale.

• Objects

From *Cuando sale la luna* (When the Moon Rises) to the present

Cuando sale la luna (When the Moon Rises) was published in 2006, when I was finishing the outline of this article. I decided that, because of its unique nature, it would be a good way to end the piece. It is a work in which Elena uses a type of character that is different from those used so far: humanised objects. What is more striking than that is the technical and descriptive way in which they are drawn, which could even be a turning point in her career or, to be less dramatic, a new direction. This different approach, just like others she has offered in the past, again highlights her remarkable versatility and the varied scope of her talent and artistic skill.

Cuando sale la luna (When the Moon Rises) is a story for early readers in which extraordinary things happen – for instance, when, on a moonlit night like any other, the toys come out of their box to play – but are treated as if they were everyday occurrences. It is worth noting that at first glance it would be difficult to attribute the book to Elena Odriozola. But if we examine the characters carefully, we see that they combine several of the traits from the different styles the illustrator has employed over time. The protagonists do not have strange proportions, like some of her real or fantastical characters, but the toy animals here have quite a realistic appearance – perhaps that is why it is hard to attribute them to the artist – just like the animals she draws, although they are shown in unrealistic colours. They are more static in their movements, something that the illustrator is able to depict with great mastery of gesture and movement by showing them as toys. They are shown to have an appealing friendliness that is typical of characters aimed at young children, but here this feeling is somewhat constrained. Above all, we observe this

friendliness through their eyes and the gestures they make towards the reader.

As with most of the works illustrated by the artist, the longer you look the more you are surprised by the details. For example, the use of the white page, which is not a gratuitous colour or a background landscape but is instead part of the story. In this case, it is the colour of the box where the toys live and on several pages almost seems to be one of the protagonists; the artist uses it to create different perspectives and to give the text and the characters she draws more prominence. She chooses a diminutive size for the characters and cheerful colours that are still delicate, like their smiles.

There are some noteworthy characters, such as the pink elephant, who is the most mobile in the scenes, or the two rabbits who sit on the edge of the box as if it were the top of a wall, watching as the story unfolds. In the background, one of the highlights is another infinite window that shows us the face of the moon. It is more modest than the window in *Peter Pan* but equally expressive. The pattern on the blanket covering the protagonist, who pretends to sleep, also stands out. It is a print with a different pictorial treatment compared with that used for the fur and hides of some of the animals. It seems less well defined, rougher, as a way to differentiate the elements of the real world from those of fantasy.

In short, it is a work in which, when we stop to analyse the details, shows most of the elements that have become recurring themes throughout Elena Odriozola's career. If we list these traits, they will serve to define the way in which she communicates meaning:

—The main focus is always on the characters. She uses them to transmit the meaning of the story.

—A minimal and considered use of resources and no superfluous details with the aim of achieving the maximum level of expression.



Picture caption
Elena Odriozola, *Bototi bat bezala* (Like A Button), Haritz/Anaya, 1999

—A precise delimitation of the different spaces on the page. She has an exceptional ability to exploit the relationships between the figures and the background and places importance on the white on the page, not just as a background but as another element which forms part of her illustrations.

—The use of different channels of communication depending on the type of characters, the work in question and the target age range: an objective channel in her work with animal characters; an empathetic channel in the characters aimed at early readers; and a subjective channel in the majority of her work.

—The body and faces of her characters are the main elements that express meaning. They feature very particular traits, including: the thick necks, which give the characters an incredible strength, or the lack of a neck, which highlights the characters' facial expressions; their fine, delicate gazes, which are sometimes warm and friendly but more often inexpressive; the subtle colours of their skin; and the movement of their bodies, with an excellent command of different gestures and poses through which she expresses each character's personality. All of this along with her enormous capacity to elicit a range of feelings and different adjectives to apply to her way of illustrating.

—The patterned decoration of clothes and other personal items belonging to the characters in order to define their daily life, personality, attitude towards life and main traits, as well as serving to enhance the characteristics of each type of story or genre.

—The scant or sometimes non-existent specificity in landscapes and the outdoors, leading us to talk about “non-places”, and her talent for creating an atmosphere that envelops each story.

—Her use of a highly varied colour palette adapted to the tone, genre and type of story as well as to the age of the reader.

Increasingly, all this is treated with extreme delicacy and greater subtlety. Her potential as an illustrator is demonstrated by her career to date: she does not stay in one place nor label herself, she is as diverse as a box full of different toys. Her potential comes from within and expresses itself freely, just like the toys leaving the box when the moon rises and just like the six types of characters who will continue to look for an illustrator like Elena Odriozola, whose style has continually matured and become more defined and who surprises us with particular ideas, which

sometimes break with her usual methods yet do not betray her style and which always enhance her progression as a professional illustrator.

«“DIRECTOR [at the end of his rope] Fiction! Reality! To hell with all of you! Lights, lights, lights! [at a single stroke the whole stage and auditorium is flooded with very bright light. The DIRECTOR breathes again, as if freed from an incubus, and they all look each other in the eyes, bewildered and lost.] Things like this don't happen to me, they've made me lose a whole day. [He looks at his watch] Go, you can all go. What could we do now anyway? It is too late to pick up the rehearsal where we left off. See you this evening.”»

(From *Seis personajes en busca de autor* [Six Characters in Search of an Author] by Luigi Pirandello)

*Pep Molist is a librarian and writer.

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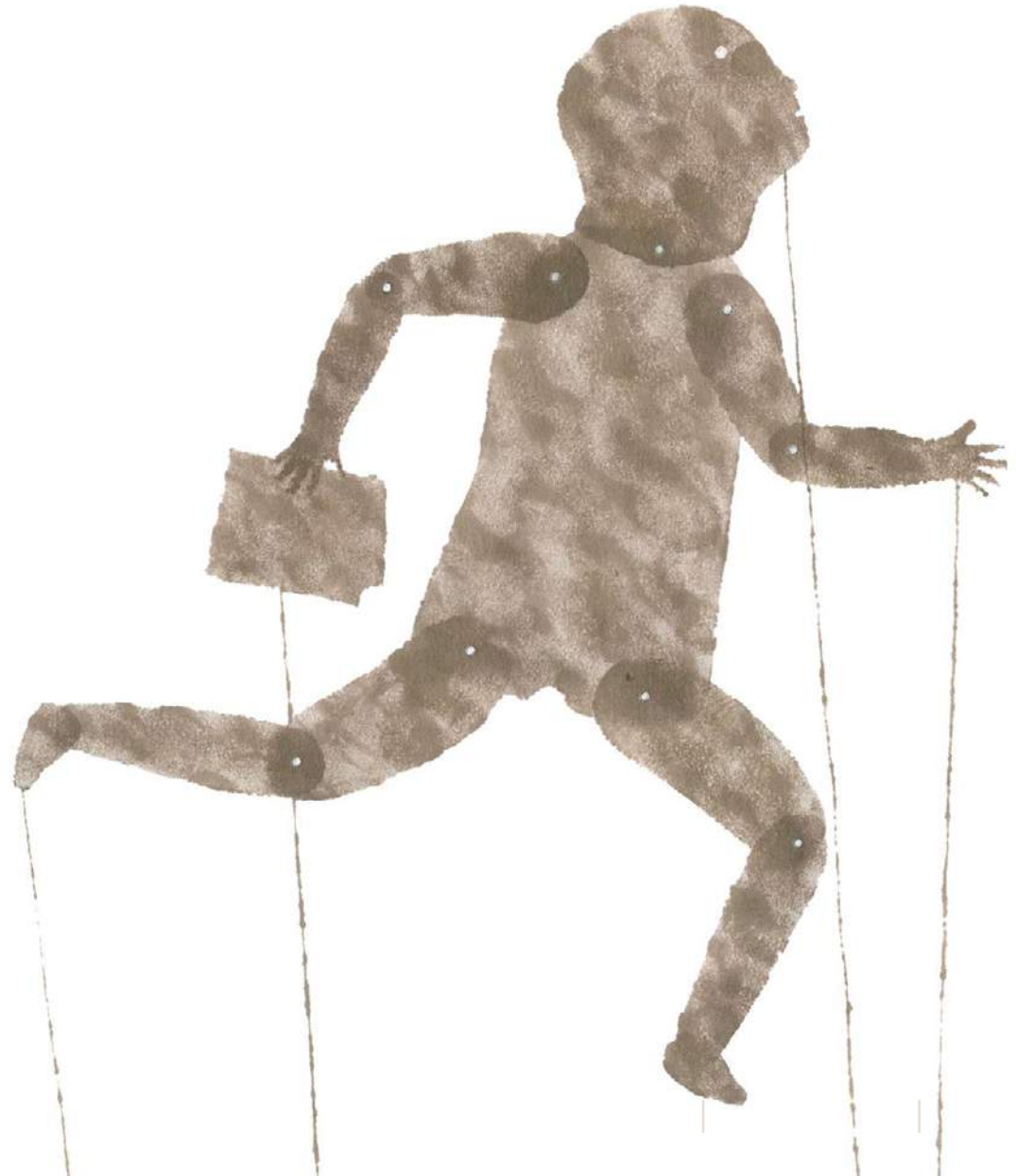
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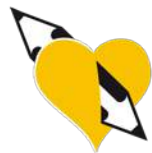


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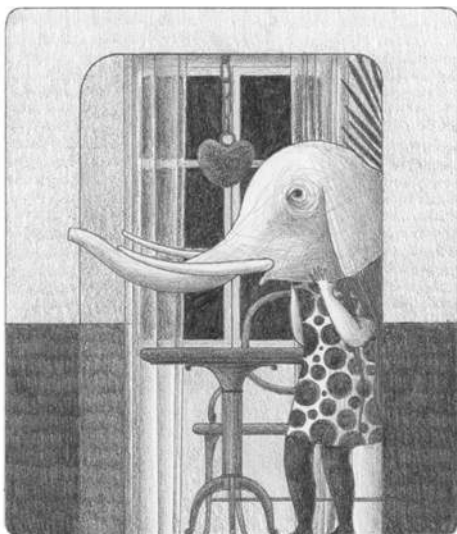


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