



Guido Scarabottolo

Hans Christian Andersen Awards 2018

Country: [Italy](#) - Category: [Illustrator](#)

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1. Biographical information

Guido Scarabottolo was born in 1947 in Sesto San Giovanni and lives in Milan. He graduated in architecture at the Milan Polytechnic in 1973. He is active as illustrator and graphic designer. Currently, his illustrations appear regularly in the Sunday edition of "Il Sole24Ore" and frequently in publications such as "The New York Times" and "The New Yorker".

Several exhibitions in Italy and abroad have been dedicated to his works. Among the most recent: *Tempo perso*, at the Galleria L'Affiche in Milan, *Altro tempo perso* at the D406 of Modena, *Undici disegni a caso e una storia* at the Querini Stampalia Foundation of Venice, *Pinacoteca Portatile* in Givigliana (Udine), *Sketchbook Obsessions*, a collective show inside the New York Times, *Desenhar desenhos* in Macau, *Elogio della pigrizia* in Cremona and Ferrara and *Sotto le copertine* in Parma and Castiglioncello.

Since 2002 he has been illustrating book covers for Guanda publishing, he has been the art director of the publisher for over a decade and he has illustrated most of their book covers.

Occasionally he also illustrates children's books for Topipittori and Vanvere editions and makes "iron drawings" (the latest, a 6 meter tall fisherman with a big fish on his head, which could be visited at Milan's "EXPO," at the "Islands, Sea and Food Pavilion").

With Topipittori he published *Di notte sulla strada di casa* [Night-time questions on the way home], *Due scimmie in cucina* [Two Monkeys in the Kitchen], *Cose che non vedo dalla mia finestra* [Things I can't see from my window], *Gli amici nascosti* [The Hidden Friends] and *Quadri, quadretti e animali* [Paintings, Pictures and Animals].

With Vanvère he published *Bestiario accidentale* [Accidental Bestiary] and *Manifesto Segreto* [Secret Notice]. For Principi publisher he has illustrated *Eve's Diary* by Mark Twain, *The Bottle Imp* by Robert Louis Stevenson and *Pinocchio*.

For Gallucci publisher he has illustrated *Cos'è questa cosa?* [What's That? What is this?] and *Pinocchio* again.

2. **Portrait photograph**



3. **A statement on Guido Scarabottolo's contribution to literature for young people**

1. First of all Guido Scarabottolo is an extraordinary designer who has been illustrating book covers for years as well as being an art director. His contributions range from the book covers of the publishing company Guanda to the Sunday cultural supplements of "Sole24Ore", "The New Yorker", or the "New York Times" as well as the visual contributions to the social communication of projects for humanitarian organizations.
2. His world view and his ability to put reality and imagination on paper in such a cultured, refined and a minimalist way have made him an illustrator recognized around the world.
3. Guido Scarabottolo flows from the universe of adult readers to the one of children and young readers with the same seriousness, the same commitment and with an apparent lightness that brings us delicate but profound illustrations.
4. With a recognizable style of one who has been to school, Guido Scarabottolo (nicknamed Bau) takes us to fantastic worlds where animals that come from different geographical places live with an extraordinary serenity.
5. For the small, roman publishing house called Vanvere, which produces only illustrated children's books, Scarabottolo has invented characters and scenarios that emphasize subtle irony and the game of civil humor. His illustrations speak directly to his readers, capture their attention and direct them to each distinctive feature.
6. For the Milan based publishing company Topipittori, which he has contributed to since its creation, Guido Scarabottolo has created books which address the relationships between siblings, and the relationships between children and adults through the interlacing of reality and fantasy. One in particular is the encounter between his illustrations and the words by Giovanna Zoboli. Using them both he created the beautiful project called PIPPO "Piccola Pinacoteca Portatile [*The Small Portable Picture Gallery*]". It is a project for children and teens which aims to familiarize them with the world of art. It is the opportunity to address beauty as a necessary part of the life of a child, both ethically and aesthetically.
7. Guido Scarabottolo reminds us that drawing is a strange discipline. It has little to do with control, apart from that of the hand, but it has instead a lot to do with the practice of listening and observation. First you draw to understand and after you can draw to explain or tell. Scarabottolo draws to better understand children, he draws to offer them the opportunity of awe and wonder and he draws to give voice to their emotions.
8. His ability as an illustrator allowed him to create the story of Pinocchio that demonstrates the greatness of the classic text of Collodi through the illustrations created for

the book published by Principi e Principi and then for the signed edition with the text by Andrea Rauch in the volume for the catalog for Gallucci.

9. His contribution for the book cover of the anthology that tells the Italian Resistance for children and teens published by Giannino Stoppani is beautiful.
10. The nomination for the prestigious Hans Christian Andersen Prize, apart from the desire to show the boundlessness of his editorial production, illuminated the quality of the illustrator's work as an artist, author and narrator. A narrator with discrete images of profound depth far from the unnecessary clamor of the stage.
11. Guido Scarabottolo "Prefers to create images that occupy a discrete space" says the graphic designer Giovanna Duri, "but it is offered with great generosity."
12. What he offers is that together, children and adults can browse the pages where images open up to the world, to relationships and to meetings that are touched with lightness, set with simplicity and full of desired kindness.

4. Appreciative essays and interviews

4.1. **Da bambino sognavo di fare l'architetto. Da architetto, il bambino**

"As a child I dreamt of being an architect.
As an architect, a child."

by Marta Sironi

"I often don't know how to resolve a theme and so I start by drawing the places or tools connected with my work. Or else I try to develop languages different from those commonly used. One line of research was sparked off by a drawing done by a child who saw me drawing on a visit to my studio."

Guido Scarabottolo is not a children's illustrator (1), he isn't a book cover artist (2) or a sculptor (3): the universal nature of the language he uses in his drawings, which never requires an exhibition of technical mastery, is instead characterised by an irresistible desire to breathe life into his own imagination; it is this element which makes his work so accessible to children, who understand it without the need for explanation. The surname Scarabottolo could almost be a pseudonym, so apt is it for an illustrator who 'doodles' and believes in the 'brut' drawing: not brutish, but a drawing embodying an ancestral instinct, a veritable language able to achieve the utmost expression with minimal means; a drawing which tends to recapture the expressive unaffectedness and immediacy of a child's drawings. Yet his is not an expressive style of drawing, it is conceptual: lines, shapes and colours are firstly used to shift the point of view away from a more obvious reproduction of reality. He instead generates a re-writing of the subject able to gradually reveal reality through games and enigmas. In some of his recent projects, Scarabottolo has therefore increasingly distanced himself from figurative art to allow for a stroke which lends itself to an iconic slant. To this end he has recently come up with an *Iconographic Handbook for the Contemporary Designer* (La Grande Illusion, 2016): his personal contribution to defining new icons – on all of the pages but one (4), there is the same black rectangular shape with rounded corners characterising a wide variety of objects – capable of overcoming any melancholy reminders of the specific shapes which still identified objects and their functions prior to the digital age.

Flicking through there is a perception of that which this draughtsman has "prophesised" for some time, i.e. of going beyond traditional design, at least in a certain professional field, to make way for a moving, resonant picture, a virtual reality capable of satisfying the five senses, perhaps that multisensorial reality already conceived by futurists. In fact if we were to find historic roots in his work – in truth entirely original – the avant-garde would come to mind, amid Dadaist *divertissement* and surrealism, in that the only perceivable intent is to maintain a distance from any kind of standard definition. Among the objects peopling his study there are open cardboard boxes resembling faces, just as his early sculptures featured an enormous Neapolitan wall-hung moka, or an outsize ruler that is curved and thus unusable: objects that are therefore instantly recognisable yet at the same time freed from the slavery of employment, enhancing their formal independent beauty and likewise the hidden depths of their potential meaning. Features that

would seem to be reminiscent of Magritte's caption below his drawing of a pipe: *ceci n'est pas une pipe*.

Even the sculpted outlines of the "angels" created by Bau – the onomatopoeic pseudonym which encapsulates faithfulness to a stroke that instantly communicates – look like men liberated from

their ties with the real world: neither arms nor hands, magnificent bodies and small heads, bodies that are often upside down, and whose sculptural and corporeal three-dimensionality is annulled.

Guido Scarabottolo's drawings are mute, just as he himself is a man of few words, yet they create a broad scope for semantic freedom which ensures that the accompanying story – generally written

by Giovanna Zoboli – is open to infinite variations. His illustration is essentially a form of writing: the words that tell their story can be added by anyone who observes them and allows themselves to be absorbed into their eloquent silence.

(1) In spite of the fact that all the works of art on display and listed below fully qualify for this title.

(2) In spite of the fact that twelve years spent working as an illustrator and art director for Guanda have constituted the highest level of Italian publishing graphics in recent years. An exhaustive account in the catalogue for the exhibition *Guido Scarabottolo, sotto le copertine*, Parma, Galleria San Ludovico, 15 May-10 June 2012, Tapirulan, 2012.

(3) In spite of the iron figures that he strews around public and private places. All references are provided in the exhibition catalogues: *Scarabottolo disegni di ferro*, curated by Dario Trento, Galleria L'Affiche, Milan 2002 and *File. Scarabottolo: anni di ferro, giorni di carta* curated by Paolo Donini, Galleria d'arte contemporanea, Palazzo Ducale, Pavullo in the Frignano area (MO), 18 March-22 April 2007.

(4) It isn't immediately apparent, and not everyone sees it, but it is further confirmation of the ludic aspect and his search for a shred of sense, two elements which always feature in his work.

4.2. Interview to Guido Scarabottolo

Graphis magazine, June 2004

First of all I would like to apologize for my English. I'm not sure I'll be able to express correctly all what I want to say. On the other hand, one of the reasons why I like my work is that I am not obliged to use words or translations.

What inspires you?

Who do you most admire in your profession today? And why?

What is the most unusual illustration you've ever done?

What do you consider your greatest professional achievement to be?

What is your work philosophy?

Is there one art movement that has influenced you the most, intellectually and consequently professionally?

Let's start from faraway. I was only four or five years old and at that time my grandmother had a calendar of just one big sheet reproducing Rousseau's sleeping gypsy.

Any time I visited my grandmother that year, I had been fighting with the mystery of that image, trying to find out plenty of explanations, without getting to penetrate it and nevertheless keeping on being fascinated by it.

Now I think that its "real" content, the content that Rousseau had ascribed to it, is much less important for me than all the fantasies that the image had roused inside me. I also believe that the "strange", not realistic, way that piece had been painted had its importance. I'm sure that this is the image that influenced me more of any other and that it represents pretty well what I wish my drawings could be.

Yes, I work on a text, but in the drawing that I take out from there I try to work on the content, on the form, on the point of view, on all what allows to me, not so much to make it mysterious, but making it "open" to a personal reading of all those watching it. This cannot happen whenever the drawing is immediately comprehensible, when it's done following the rules, does not contain any element of disease, something that requires to protract the attention...

That's why I am always very interested in all the images that are produced by non professional people. I mean by people who do not know the rules to be followed, who do not know exactly how things have to be done. Therefore, after thinking about it, they "invent" a way to do the things that, maybe, it's new and obliges us to an unexpected mental journey and suggests us also other ways.

Then I like that the drawing tells honestly "This is a drawing" (actually technical virtuosity, illusionist capabilities, "special effects", bore me a lot).

I make a musical example. You certainly know Ben Webster, the sax player. When he plays, it seems to be willing to say "O.k. boys, this is the sweetest and warmest sound you ever heard, but I'm just blowing into a tube, and you hear well this too, don't you?"

What is also very important is that things must be done in the most simple way. Maybe this it's a consequence of the fact that Italian magazines always ask for illustrations at the last moment. Anyway I do not like that somebody thinks "this drawing is nice because it took a lot of time to make it"; I prefer that he, or she, thinks "this drawing is nice, and I could try to make something nice too".

I like that when somebody sees one of my drawings, thinks that he, or she, could use his head and his hands instead of watching and that's it.

So you understand that I admired a lot Saul Steinberg, the Push Pin group (especially S.Chwast), Heinz Edelmann, the Polish of the 70s-80s, Tadanori Yokoo, Yosuke Kawamura, Katsuhiko Hibino and now Brian Cronin, Jeff Fisher, Philippe Weisbecker, Paul Cox (among the huge and endless list of great illustrators).

What social responsibilities, if any, do illustrators carry? Do illustrations have a moral dimension? More so than design?

How does your work fit into the overall Italian illustration industry? How is illustration considered by Italian publishing?

I took a degree in town planning, but I have been working in this field for two months only. Making this work could oblige you to take every day decisions that could ruin the life of thousands of people before you have the possibility to realize it (10 or 20 years later).

I arrived to the conclusion that as an illustrator, at the most, I would have wasted somebody's digestion, once in a while.

In any case also the illustrator, as anybody else, got social responsibilities, pretty heavy too, since he is active in the information or communication area.

And it's not easy for a person who still has a little bit of conscience and feels to have moral responsibilities, to move professionally inside a society which is based on consumptions in such a wild way like today's.

So I try to retain some dignity allowing to myself to work only for clients who do not ask to promote directly their products, or for magazines and books: in these cases, I hope that my drawings will reach people whose cultural systems of defense are pretty developed. Of course in order to survive economically, I need to be active as a graphic designer too, but this is something that I find natural and that I like to do.

(To be pitiful, I am not going to talk about the situation of the Italian illustration, even if here there have been and there are many excellent illustrators).

You have worked with many different companies in various industries, what was your favorite and why? What kind of freedom did it give you?

Do you have a favorite cause you like to work on? And is there a company or a certain cause that you ever refused to work for?

Some examples:

For different years I have been working and I work for Perini, an Italian company worldwide leader in the production of machinery to work the paper-tissue, which accepts totally crazy illustrations for the technical-scientific articles of its house organ.

For me it would be impossible to work for a technical magazine if the client would not be open to an ironic interpretation of the subjects.

For Perini I have been drawing sneakers flying out from windows of huge commercial buildings in an article about a new way of embossing the tissue through a machine called "Shoe press". Or terrifying noises (cartoons style) coming out from bizarre industrial factories for paper processing illustrating an article on the very few damages occurred to their machinery.

Since a few years I'm working for Cherry Terrace, a Japanese company. The owners are really clever persons and I am very happy to meet them to discuss the new projects: they give me an almost total freedom of expression.

Every year I realize for them, among other works, a notebook which has on the cover the animal of the year (symbol of the Chinese horoscope) and inside about twenty surrealist drawings: small table landscapes, fishes carrying letters, birds walking on the pages,

chairs reading books... nothing to do with their products.

Having difficulties with English, the idea of communicating with a public speaking such a far language and being appreciated by people with such a sophisticated visual culture, it's really exciting.

Italo Lupi once in a while asks me to work for his magazine "Abitare", which is really a great pleasure for me because he is certainly a particularly enlightened customer.

I remember very well when, right through the University, I started to do this job, and I was looking at Italo Lupi's work as to a master's work. A call for a new job from him, it's still an emotion for me.

Lupi does not talk a lot, me neither, so he starts: "Make something for the magazine" and I say "O.k., I'll try". After that he says "Yes I like it" or "I was thinking about something different", so, very simply: I like to work in this way.

One day we met and he told me: "I asked a cover for the special issue on New York to Saul Steinberg, but I had no answer from him, and it's becoming late. Do you want to do it?" After a while we got the news of Steinberg's death. I have never been so sad and so glad at the same time of facing a job.

I'm also glad to work for "Internazionale", a weekly magazine running a selection of articles translated from the best newspapers appearing all over the world. The images that go with the articles are always considered with an attention that is really unusual here, and all the illustrations are "made in Italy", that is even more unusual.

To end, since one year I am responsible of the graphic design of the covers of Guanda, a small but prestigious publisher. For some of the covers I use my illustrations.

Guanda's covers have been designed in the 70s by John Alcorn. The Publisher was asking for a more modern graphic approach.

The image given by Alcorn was particularly strong, so I proposed to keep the elements (logo and fonts), without restyling them, but to simplify their use at the most (Alcorn foresaw a dozen of variants) and I tried to work on the strength of the images, reducing the use of photographs and painters reproductions.

The Publisher sounds to be very satisfied. He organized me an exhibit with the drawings of the covers I illustrated in the first year.

When I refuse an assignment, it is because I cannot, I don't say share, but consider legitimate the political line of the publication that asks for the work. But generally a company or a cause that I would not be willing to support, understand very well that I cannot work for them and avoid to ask for it.

Often I work for free for social causes; in particular I am a member and I work since it's birth with Emergency, an Association of Doctors that builds and handles hospitals and centers of re-habilitation for civil victims of nowadays conflicts (Cambodia, Afghanistan, Iraq...)

Are you interested in teaching? If so, what do you think the role of schools in terms of art and creativity should be?

If you teach, what do you tell your students about the professional world?

I have been teaching for a very few years to students between 20 and 22 years old, at last year of a School of Applied Arts, but I am not interested in teaching techniques.

I do not have a specific scholastic preparation either: the classical "Liceo" (the Italian secondary school) foresees that the students learn antique Greek but not to draw (we just had an hour a week of history of art) and at Town-planning Faculty drawing is almost a surplus.

I simply used to say to the students that they could use that “something” which is inside the head more or less behind the eyes and that this was more important than any technique.

Another recommendation I made was to develop the curiosity, to keep informed as much as possible about as many things as possible. Because a good illustrator is supposed to be able

to work on any subject.

And again, in relation to the profession, to start to consider all the world as a possible market because the Italian market is too limited.

Are you considering to use your talent in other mediums as well, have you ever experimented with photography, etc?

How do you see your work evolving in the next 10 years? What is it that you are striving for professionally?

In Italy, when somebody cannot decide what to do, we say “he keeps the foot in two shoes”.

I like to “keep the foot” in the illustration, in the graphic design, professionally, but also in the furniture design and in “fine art”, provided that it remains a fun and that they do not arrive at the professional level.

In some way I feel like a farmer who, not to exhaust the ground, every year sows different things in his field.

I do not know what’s going to happen with my work in the next ten years.

From a general point of view, I think that this work is not essential (we could not say the same thing of a farmer or of a baker, for example) and that it could suffer of up and downs following the economic and social trend.

Anyhow, looking backwards, I have the impression that the general condition of my profession is getting worst, while my professional situation is getting better.

From the personal point of view, I don’t like to make plans, but I still like my work and what I’m striving for is to keep on doing it as long as it is exciting and fulfilling.

It would be difficult to say more, except that insecurity is a fertile situation....

5. List of awards and other distinctions

The Biennial of Illustrations Bratislava **2005**

Selection

Di notte sulla strada di casa

Night-time questions on the way home

The White Ravens **2006**

Internationale Jugendbibliothek München

Selection

Di notte sulla strada di casa

Night-time questions on the way home

Andersen Award **2007**

Best book 0-6 years old

Due scimmie in cucina

Two Monkeys in the Kitchen

Bologna Ragazzi Award **2013**

Non-Fiction Honorable Mention

Quadri, quadretti e animali - Collana PIPPO

Paintings, Pictures and Animals - PIPPO Collection

Class choices Award **2014**

Best book 8-10 years old

Manifesto segreto

Secret Notice

6. Complete Bibliography

- Balena Mare** [Whale Sea], Nico Zardo, Guido Scarabottolo, Torino, Edizioni Paoline, 1991
- Orso Montagna** [Bear mountain], Nico Zardo, Guido Scarabottolo, Torino, Edizioni Paoline, 1991
- Maiale Fattoria** [Pig farm], Nico Zardo, Guido Scarabottolo, Torino, Edizioni Paoline, 1991
- Gatto Casa** [Cat House], Nico Zardo, Guido Scarabottolo, Torino, Edizioni Paoline, 1991
- Leone Circo** [Lion circus], Nico Zardo, Guido Scarabottolo, Torino, Edizioni Paoline, 1991
- Di notte sulla strada di casa** [Night-time questions on the way home], Giovanna Zoboli, Guido Scarabottolo, Milano, Topipittori, 2005
- Due scimmie in cucina** [Two Monkeys in the Kitchen], Giovanna Zoboli, Guido Scarabottolo, Milano, Topipittori, 2006
- Le avventure di Pinocchio** [Pinocchio], Carlo Collodi, Guido Scarabottolo, Arezzo, Principi & Principi, 2010
- Il diario di Eva** [Eve's Diary], Mark Twain, Guido Scarabottolo, Arezzo, Principi & Principi, 2010
- Il diavolo nella bottiglia** [The Bottle Imp], Louis Stevenson, Guido Scarabottolo, Arezzo, Principi & Principi, 2011
- Cose che non vedo dalla mia finestra** [Things I can't see from my window], Giovanna Zoboli, Guido Scarabottolo, Milano, Topipittori, 2012
- Quadri, quadretti e animali** [Paintings, Pictures and Animals], Marta Sironi, Guido Scarabottolo, Milano, Topipittori, 2012
- Bestiario accidentale** [Accidental Bestiary], Guido Scarabottolo, Roma, Vanvere, 2012
- Manifesto segreto** [Secret Notice], Guido Scarabottolo, Roma, Vanvere, 2014
- Gli amici nascosti** [The Hidden Friends], Cecilia Bartoli, Guido Scarabottolo, Milano, Topipittori, 2014
- Che cos'è questa cosa?** [What's That? What is this?], Andrea Rauch, Guido Scarabottolo, Roma, Gallucci, 2015
- Pinocchio, le mie avventure** [Pinocchio. My adventures], Andrea Rauch, Guido Scarabottolo, Roma, Gallucci, 2016



7. List of translated editions

Di notte sulla strada di casa [Night-time questions on the way home],

Text by Giovanna Zoboli

illustrations by Guido Scarabottolo

Topipittori, Milano 2005

Switzerland, *Questions dans la nuit*,

La Joie de Lire, Genève 2005 – French language

Due scimmie in cucina [Two Monkeys in the Kitchen],

Text by Giovanna Zoboli

illustrations by Guido Scarabottolo

Topipittori, Milano 2006

Switzerland, *Deux singes dans une cuisine*,

La joie de lire, Genève 2006 – French language

Cose che non vedo dalla mia finestra [Things I can't see from my window]

Text by Giovanna Zoboli

illustrations by Guido Scarabottolo

Topipittori, Milano 2012

Switzerland, *Ce que mes yeux ont vu*,

Editions Notari Genève 2012 – French language

Brasil, *Coisas que nao vejo da minha janela*,

Editora MOVpalavras, Barueri SP, 2015 - Portuguese language

8. **Five of the most important titles by Guido Scarabottolo**

1. **Di notte sulla strada di casa** [Night-time questions on the way home]

Text by Giovanna Zoboli

illustrations by Guido Scarabottolo

Topipittori, Milano, 2005

2. **Due scimmie in cucina** [Two Monkeys in the Kitchen]

Text by Giovanna Zoboli

illustrations by Guido Scarabottolo

Topipittori, Milano, 2006

3. **Cose che non vedo dalla mia finestra** [Things I can't see from my window]

Text by Giovanna Zoboli

illustrations by Guido Scarabottolo

Topipittori, Milano, 2012

4. **Quadri, quadretti e animali** [Paintings, Pictures and Animals]

Text by Marta Sironi

illustrations by Guido Scarabottolo

Topipittori, Milano, 2012

5. **Manifesto segreto** [Secret Notice]

Guido Scarabottolo

Vanvere, Roma, 2014

9. List of the books sent to the jurors

1. **Di notte sulla strada di casa** [Night-time questions on the way home]

Text by Giovanna Zoboli, illustrations by Guido Scarabottolo
Topipittori, Milano, 2005

2. **Due scimmie in cucina** [Two Monkeys in the Kitchen]

Text by Giovanna Zoboli, illustrations by Guido Scarabottolo
Topipittori, Milano, 2006

3. **Cose che non vedo dalla mia finestra** [Things I can't see from my window]

Text by Giovanna Zoboli, illustrations by Guido Scarabottolo
Topipittori, Milano, 2012

4. **Quadri, quadretti e animali** [Paintings, Pictures and Animals]

Text by Marta Sironi, illustrations by Guido Scarabottolo
Topipittori, Milano, 2012

5. **Pinocchio. Le mie avventure** [Pinocchio. My adventures]

Text by Andrea Rauch, illustrations by Guido Scarabottolo
Gallucci, Roma, 2016

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

10.1. **Di notte sulla strada di casa**

Night-time questions on the way home

Text by Giovanna Zoboli,
illustrations by Guido Scarabottolo

Topipittori, Milano, 2005



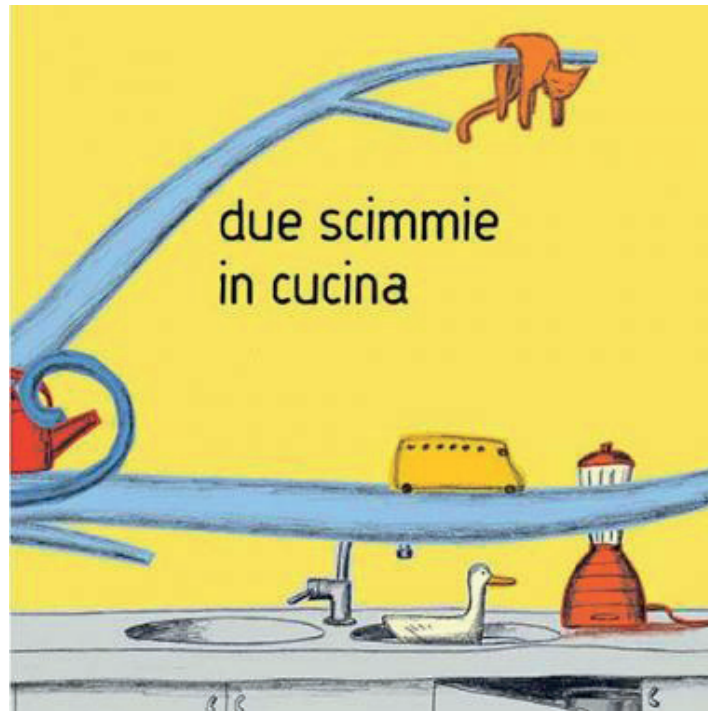
It's night, and the city, where the most familiar places, suddenly change. The lights and dark atmosphere make everything mysterious and different. A child, asleep in the car seat, slowly wakes up and looks around. A crowd of shadows, characters and animals never seen before, populate the streets and squares. Who are they? What are they doing? It is impossible to keep from ask a thousands questions.

10.2. **Due scimmie in cucina**

Two Monkeys in the Kitchen

Text by Giovanna Zoboli,
illustrations by Guido Scarabottolo

Topipittori, Milano, 2006



Michele, above all, likes monkeys. In fact his favorite book talks about how Monkeys happily spend their time, reading, dancing, discovering the world, and making declarations of love. Michele's sister, instead, she has something else to think about: her days are spent doing Chinese lessons, dancing, and circus tricks. But, is it true that the busiest people are the happiest people? Michele invites his sister to spend a day as a monkey...

10.3. **Cose che non vedo dalla mia finestra**

Things I can't see from my window

Text by Giovanna Zoboli,
illustrations by Guido Scarabottolo

Topipittori, Milano, 2012



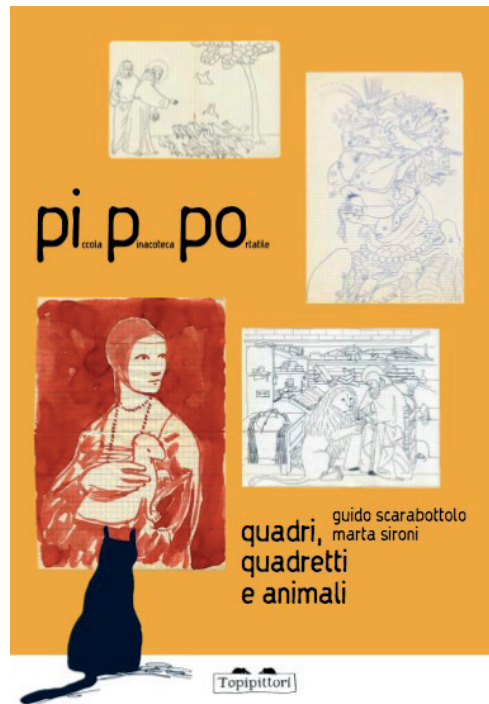
A catalogue of impossible, funny, surreal, exhilarating, amazing situations narrated with the delicate irony of Giovanna Zoboli drawn from the pencil of Guido Scarabottolo. A book that tells, with the gracefulness of a paradox, everything that is poetic around our lives but impossible to capture; things that seem marginal instead are right under our eyes; that which one does not know how to put into words is left to the silence of a gaze; things that stop working properly or aren't as they should be, but you love them all the same a little... or a lot: escaped animals, stolens bikes, nameless streets, never-built buildings, difficult faces to remember, lost items...

10.4. Quadri, quadretti e animali

Paintings, small paintings and animals

Text by Marta Sironi,
illustrations by Guido Scarabottolo

Topipittori, Milano, 2012



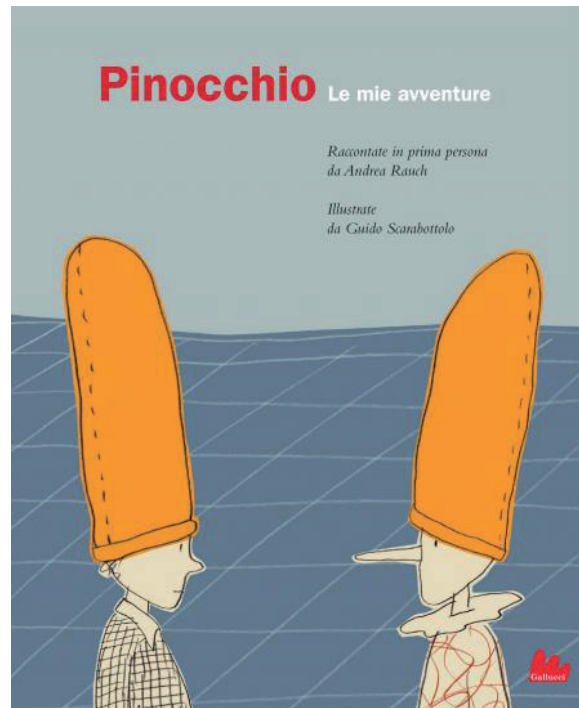
Playing with Art. Learn how to really see what is in a painting. Reflect on how and why painters imagine and draw; how they represent people, animal, plants, cities, landscapes... Create a personal collection of images to hang or to give away. Have fun composing and decomposing, coloring and gluing, the great masterpieces of all time, with freedom and without fear. From Leonardo to Raphael, from Sironi to Savinio a gallery of fantastic and imaginary animals: dragons, lions, dogs, ostriches, ermines, fish, rhinos, horses, cats, unicorns... A picturesque gallery of living creatures, a manual of creative zoology, an inspiration to turn on the desire to color, draw, paint, cut, glue, copy, trace, hang, and frame!

10.5. **Pinocchio. Le mie avventure**

Pinocchio. My adventures

Text by Andrea Rauch,
illustrations by Guido Scarabottolo

Gallucci, Roma, 2016



“I want to call him Pinocchio. It’s a name that will bring him luck. I have met an entire family of Pinocchios: Pinocchio the father, Pinocchia the mother, Pinocchios the kids, and everybody had a good time. The richest Pinocchio among them went begging“.

Guido Scarabottolo is one of the most important European designers and illustrators. Even if he doesn’t have a dog, everybody calls him Bau. Andrea Rauch, also designer and illustrator, rewrote for Guido, the story of Pinocchio.

11. Published reviews of the books

11.1. Di notte sulla strada di casa

By Alessio Malta, published online on mangialibri.com

A child wakes up in the middle of the night in an automobile and begins to look around. The world at night is almost unrecognizable, question after question the small protagonist tries to figure something out. Whom of you can clearly look back into your memories and remember a night time trip in the back seat of a car with your parents? The illuminated dashboard, the headlights of other cars, the traffic lights, the billboards, the stars, the lights of airplanes overhead, and there you are, it is your point of view that frames the world beyond that car window, crossing the silhouette of your mother, the head rest, your hands. You begin to look around you, the world at night begins to transform, it is populated by ghostly figures and it seems that time begins to move more slowly. You are children now, and what surrounds you is mysterious and ambiguous. Your parents are there, why don't you ask them for an explanation? Each fragment of the image is an idea for a different question. Behold, *Night-time questions on the way home* can bring you back to being on the street going home through the eyes of that child...

The designs, created by Guido Scarabottolo (that of "Internazionale"), on a double page layout show glimpses of night life which are accompanied by small white panes where questions without answers emerge. For example, "Why does everyone watch TV?" "Who drives the city buses at night?" "What time do the street cleaners go to bed?" "Do birds get cold?" "Do giraffes sleep standing up? The unmistakable feature of Scarabottolo's work is that he generates surreal and suspenseful effects that seem to slow down the pace of the narrative and transports the reader into the nighttime world of the protagonist, a kind of graphic representation of "aquarium effect" for sounds. Beyond the suggestiveness of the illustrations, the book is a happy demonstration of how to explore the world through the eyes of a child, it's an incredible virtue to limits – in this case the veil of darkness that resides on everything – sources of knowledge and revelation. *Night-time questions on the way home* was included in the "White Ravens 2006," the prestigious selection of 250 years of the best titles of literature for babies and children around the world.

11.2. Due scimmie in cucina

Published online on Topipittori blog (www.topipittori.it)

How do you measure the time of a child?

At the rhythm of a thousand activities and lessons, programmed by adults in anticipation of its future success, or the beating of its heart, that beats in tune with its daily discoveries, endless adventure, imagination, capable of making every environment a secret space, open to the game and the invention?

And how much words and images contribute to build this inner time, made of reflection, observation, fundamental achievements and sudden epiphanies?

The protagonist of this story gets inspired by a book to start the metamorphosis of a

normal kitchen in an unexpected place of exchange and communication, of understanding and complicity. His name is Michele and he likes monkeys more than anything. His favorite book explains that monkeys happily spend their time reading, dancing, discovering the world and making declarations of love. Michele's sister however has better things to think about. She spends her day between Chinese lessons, dance classes and acrobatics. It true that the busiest people are the happiest people? Michele invites his sister to spend an afternoon as a monkey... Winner of the 2007 Andersen Literature Award as best book for children ages 3-6. First Ex Aequo in the classification LiBeR of the top ten best books of 2006, selected images at the 2007 Bratislava Biennial. Included in the "Leggere per Crescere" program. French edition published by Editions De La Joie De Lire.

11.3. **Cose che non vedo dalla mia finestra**

Tutto quello che non vediamo

All that we don't see

By Giulia Mirandola, published on "Il Catalogone", 2013

Things I can't see from my window is an investigation into the visions of adults and children which questions the reality, dreams, humanity, nature and welcomes that which is expressed but not said, questioned, absurd, unfinished. [...]

Science teaches us that our eyes are the most extreme extension of our brain. This should make reading an illustrated book a unique environment where growth and education occurs. What kind of things don't you see outside your window? For example, "crippled chairs", "fallen angels", "faces difficult to remember", "streets without names", "words never said", "buttons", "blocked noses". Each double page opens up a world of concepts and figures. The vastness of what we "don't see" seems to reproduce the vastness of what we "do see". How can we put what you don't see together with what you do see? [...] Do we see things when we don't see things? Does everyone see and not see things in the same way? What happens to someone who can see but doesn't see? The posed questions could be answered by the children, with brilliant analysis. [...] The communication with the outside is a characteristic of this book. Zoboli and Scarabottolo see readers, of all ages, as valuable external collaborators who are able to transform the final product into a never ending product that is still able to develop. Once more, from these pages emerges the eventuality to commit one day to carelessness. To stop and think and change your idea. *Things I can't see from my window* awakens adults who run schools of all levels the desire to travel to paths unknown.

11.4. **Quadri, quadretti e animali**

By Igiaba Scego, published on "Internazionale", issue 993, 29/03/2013

Nowadays, all modern art museums have very short names, usually just an abbreviation. To call a museum a gallery in the past 10 frenetic years has become no longer fashionable. Like the rhythms of 'Reggaeton' Museums come up with acrobatic acronyms like MOMA, MAXXI, and MACRO. Now, introducing PIPPO. It is a special kind of museum

that has no walls, embraces internal universes and speaks directly to the hearts of its visitors. PIPPO is a museum that you can put in your backpack, bring along to a picnic or carry with you to the sidelines of the stadium. PIPPO is made of paper and its name is the acronym of Piccola Pinatocoteca Portatile (small portable picture gallery), which is the new collection of Topipittori, curated by Guido Scarabottolo. The idea is to take artistic masterpieces and recreate them through the creative drawings of a child. Leonardo, Raffaello, Savinio, Carrà are observed, colored, disassembled, cut, pasted, mounted and admired. According to Picasso, children are among the best artists of the world because they approach everything, including art, through the action of play...

This collection is part of the delightful book illustrated by Guido Scarabottolo and written by Marta Sironi, called *Quadri, Quadretti e Animali (Pictures, Paintings and Animals)*. It is a catalog of zoological fantas, where ostriches, rhinos and unicorns make life more beautiful.

11.5. **Pinocchio. Le mie avventure**

by Antonella Stoppini, published online on "Il Recensore"

Pinocchio. My adventures (Gallucci 2016) narrate the highs and lows of the life of the celebrated wooden marionette in first person by Andrea Rauch and is illustrated by Guido Scarabottolo. "Once upon a time I was a nice piece of wood. Not fine wood. Geppetto found me in Master Ciliegia's (Master Cherry's) workshop (but be careful not to call him that) and decided to build a marionette that knew how to dance and to do somersaults."

The woodcarver Geppetto called him Pinocchio "a name that will bring good luck". In the impoverished home of the woodcarver, the marionette heard a shrill, pedantic and annoying little voice: "I am the talking cricket that has lived in this house for more than one hundred years!" Pinocchio, who had already shown to be a rascal, silenced him with a hammering. "It left the cricket flabbergasted." The conscientious cricket, intended to warn the marionette, "bad things will happen to boys like that..." Pinocchio fell asleep, "a nice piece of seasoned of wood" with his feet resting on the grate that holds the hot embers used to warm oneself, when his feet caught on fire.

"They ate my feet" whimpered the puppet. Instead of going to school today "I'll go tomorrow, there's always time" the marionette went to participate in the show "The Great Marionette Theater" with Arlecchino and Pulcinella, run by the bearded man called Mangiafuoco, who gave him five gold pieces. While walking along the road that led him home, the little rascal ran into two shady characters, the cat and the fox. "Seeming like two polite and generous characters" they convinced Pinocchio to bury the coins in a miraculous field. The dishonest duo led him to believe that from the coins a magical tree full of coins would grow. A great deal, a wonderful opportunity for the gullible Pinocchio! I will become a great lord and will be the consolation of my poor father.

In the woods the marionette was robbed and in his escape he glimpsed a little house where he stopped and knocked on the door. A girl with turquoise hair and milky skin lived there. The girl was really a fairy with turquois hair who had lived in that woods for more than twenty years. There were so many adventures that awaited the simpleton Pinocchio before becoming a boy of flesh and blood. "Everything happens to us marionettes."

The author and journalist Carlo Collodi (1826-1890), pseudonym di Carlo Lorenzini, published the children's novel "The Adventure of Pinocchio. The Story of a Marionette" in

1883 by the Publishing Library Felice Paggi of Florence, Italy. It is the story of a marionette with illustrations by Enrico Mazzanti. More than a century later, in a captivating and conversational style, Andrea Rauch revisits the famous character reinventing the growth path of Pinocchio, in which at his own expense, will learn to distinguish right from wrong. The story of the marionette, read and loved by so many children, is still relevant as a metaphor, regardless of age, for all those who refuse to be responsible or to do their chores. Young readers can relate to the Geppetto, Polendina named for her polenta-yellow colored wig, the lazy urchin Lucignolo and the attentive and good fairy always ready to come to his aid.

“I woke up and was no longer a marionette but a boy as lively as an Easter rose”.