

Bookbird



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INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBbY



Special Issue:

2012 Hans Christian Andersen
Award Nominees

The Journal of IBBY, the International Board on Books for Young People

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The Hans Christian Andersen Awards 2012

A Bookbird Special Issue

Hans Christian Andersen Award Nominees 2012

The Hans Christian Andersen Awards are presented every two years by IBBY (International Board on Books for Young People) to an author and an illustrator whose complete works have made an important and lasting contribution to children's literature. IBBY National Sections from 32 countries submitted the following 27 authors and 30 illustrators as candidates for the 2012 Hans Christian Andersen Awards:

Author Nominees

Argentina: María Teresa Andruetto
Australia: Christobel Mattingley
Austria: Monika Pelz
Belgium: Bart Moeyaert
Brazil: Bartolomeu Campos de Queiros
Canada: Tim Wynne-Jones
Cyprus: Elli Peonidou
Denmark: Lene Kaaberbøl
Finland: Sinikka Nopola / Tiina Nopola
France: Jean Claude Mourlevat
Germany: Paul Maar
Greece: Christos Boulotis
Ireland: Eoin Colfer
Italy: Bianca Pitzorno
Japan: Masamoto Nasu
Korea: Hwang Sun-mi
Netherlands: Tonke Dragt
Norway: Bjørn Sortland
Romania: Silvia Kerim
Serbia: Ljubivoje Ršumović
Slovenia: Tone Pavček
Spain: Agustín Fernández Paz
Sweden: Lennart Hellsing
Switzerland: Franz Hohler
Turkey: Sevim Ak
United Kingdom: Philip Pullman
USA: Paul Fleischman

Illustrator Nominees

Argentina: Pablo Bernasconi
Australia: Bob Graham
Austria: Renate Habinger
Belgium: Louis Joos
Brazil: Roger Mello
Canada: Stéphane Jorisch
Czech Republic: Peter Sís
Denmark: Charlotte Pardi
Finland: Virpi Talvitie
France: Henri Galeron
Germany: Rotraut Susanne Berner
Greece: Effie Lada
Iran: Mohammad Ali Baniasadi
Italy: Francesco Tullio-Altan
Japan: Satoshi Kako
Korea: Hong Seong-Chan
Latvia: Anita Paegle
Netherlands: Annemarie van Haeringen
Norway: Øyvind Torseter
Romania: Valeria Moldovan
Russia: Gennadij Spirin
Serbia: Dobrosav Živković
Slovenia: Alenka Sottler
Spain: Javier Zabala Herrero
Sweden: Anna Clara Tidholm
Switzerland: Kathrin Schärer
Turkey: Feridun Oral
United Kingdom: John Burningham
USA: Chris Raschka
Venezuela: Arnal Ballester

The Hans Christian Andersen Awards

The Hans Christian Andersen Awards are the highest international awards given for children's literature. **The International Board on Books for Young People (IBBY)** presents the awards biennially in recognition of a "lasting contribution to children's literature."

The awards are given in two categories: authors (presented since 1956), and illustrators (presented since 1966) and the nominees are judged using the following criteria as a guide:

- The aesthetic and literary qualities of writing and illustrating
- The ability to see things from a child's point of view
- The ability to stretch the child's curiosity as well as the child's literary and creative imagination
- Cultural differences in literary aesthetics are taken into account and appreciated
- Freshness and innovation are a great advantage
- The complete works of the author or illustrator, to date, are taken into consideration

The National Sections of **IBBY** have the privilege of nominating one candidate for each award. The nominating section is responsible for presenting an informative dossier that reveals the breadth of the candidate's work and shows the impact of her/his contributions. In addition to a selection of representative books, the following documentation is used to appraise each candidate:

- Biographical information on the candidate
- A statement on the candidate's contribution to literature for young people
- Selected appreciative essays, interviews or articles
- A list of awards and other distinctions
- Complete bibliography of the books for children by the candidate
- List of translated editions, and their languages
- Five of the most important titles by the candidate (even if out of print)
- (Published) reviews of the books submitted to the Jury

The Hans Christian Andersen Award Jury selects the award recipients and comprises ten members who are nominated by the National Sections of **IBBY** and selected by the **IBBY** Executive Committee. The members of **IBBY** elect a Jury President at its biennial General Assembly: **María Jesús Gil** was elected the President of the 2012 Jury. She is currently the coordinator of Reading Programmes for Spain and Latin America at Foundation SM. She was an elected member of the **IBBY** Executive Committee (1996-2000) and Chair of the 32nd **IBBY** Congress in Santiago de Compostela in 2010. As Jury President she presides over the following members of the 2012 international Jury:

Anastasia Arkhipova—Illustrator, chair of the board of the Association of Moscow Book Illustrators and Designers, Moscow, Russia.

Françoise Ballanger—Former manager of the publishing department of La Joie par les livres, Paris, France.

Ernest Bond—Professor of Children's and Young Adult Literature at Salisbury University, Maryland, USA.

Sabine Fuchs—University lecturer in children's literature, and secondary school teacher, Graz, Austria.

Ayfer Gürdal—Ünal Writer and critic, Istanbul, Turkey.

Jan Hansson—Director of the Swedish Institute for Children's Books, Stockholm, Sweden.

Eva Kaliskami—Translator and teacher, Athens, Greece.

Nora Lia Sormani—Writer and journalist, critic and researcher, Buenos Aires, Argentina.

Sahar Tarhandeh—Independent researcher in children's literature, freelance graphic designer and art director, Tehran, Iran.

Regina Zilberman—Children's literature specialist and former director of the Instituto Estadual do Livro, Porto Alegre, Brazil.

The jury members evaluate the candidates over several months leading up to a final two-day meeting in Basel, Switzerland, and the results are made public at the Bologna Children's Book Fair in March 2012. The awards are presented to the winners at the 33rd **IBBY** Congress in London, England in August 2012.

Bookbird editors



LYDIA KOKKOLA is Adjunct Professor at both the University of Turku and Åbo Akademi University, the Finnish and Swedish language universities located in Turku, southwest Finland. She is currently on leave from her departments while she is a Collegium Researcher at the Turku Institute for Advanced Studies (TIAS) where she is working on a project, *Silence and Sexuality: Reticent Responses to Adolescent Sexuality*, and supervising seven doctoral students.



Roxanne Harde is an Associate Professor of English and a McCalla University Professor at the University of Alberta, Augustana Faculty. She studies and teaches American literature and culture. She has recently published *Reading the Boss: Interdisciplinary Approaches to the Works of Bruce Springsteen*, and her essays have appeared in several journals, including *International Research in Children's Literature*, *The Lion and the Unicorn*, *Christianity and Literature*, *Legacy*, *Jeunesse*, *Critique*, *Feminist Theology*, and *Mosaic*, and several edited collections, including *Enterprising Youth* and *To See the Wizard*.



"Most of the people who will walk after me will be children, so make the beat keep time with short steps."

Hans Christian Andersen

Dear *Bookbird* Readers,

In this issue of *Bookbird* we are delighted to be able to introduce our readers to some of the very best authors and illustrators of children's literature from around the world. Thirty-two national sections of IBBY have nominated their best authors and/or illustrators of books for children for the Hans Christian Andersen Award. This award is given to a living author and illustrator whose complete works have made a lasting contribution to children's literature. Once the nominations have been made, a distinguished, multilingual, international jury of children's literature specialists reads a selection of books by each nominee and decides on the winners. The medals are awarded by the jury President and the President of IBBY. Her Majesty Queen Margrethe II of Denmark is the award's patron. Up until 2008, the Andersen Awards were supported by Nissan Motor Co, and since 2009, Nami Island Inc. has generously begun its long-term sponsorship of the awards.

The Andersen Awards are some of the oldest awards for children's literature. The Author's Award has been issued since 1956

and the Illustrator's Award was added 1966. Even today, most awards for children's literature are limited to a single country, language, year of publication and/or book. Truly international awards for children's authors and illustrators are still rare. The Astrid Lindgren Memorial Award, founded in 2002, has been a welcome addition to the international recognition of the importance of authors and illustrators of children's literature, and we can only hope that such public recognition will increase.

The Andersen Awards offer a prestigious acknowledgement of an individual's life work. Simply being nominated for the award is a huge merit, and also a way for the national IBBY sections to thank their authors and illustrators for the many hours of hard work they have spent producing these remarkable books. As editors of this issue, we were commissioned with the task of providing short introductions to each of the nominees and their work. Since June 2011, copies of the very best books by each of the nominees have been arriving for us to read and enjoy. Unlike the jurors, we do not have to make the agonizing decision as to which nominees are most worthy

of the prizes. Like the children for whom they are intended, we can enjoy the books without any sense that they compete with one another.

All the authors and illustrators nominated for the prize are already winners. And by this we don't just mean that they have won prizes in their respective countries, although most of them have. Like Hans Christian Andersen, these authors and illustrators have produced books that have touched the lives and hearts of children and adults alike. Andersen's continuing, pervasive, and international influence was never clearer to us than when a high school exchange student from northern China needed to explain the extreme sensitivity of her skin. Casting about for an appropriate metaphor or cultural referent, she finally hit upon something we would understand as she declared, "I'm like the princess and the pea, only with soap instead of mattresses!" We feel certain that children from around the world, when searching for ways to understand and express their experiences and themselves, rely on these authors and illustrators who follow Andersen, who make their beat, in words and pictures, keep time with short steps.

We want to thank our research assistants who contributed to this issue: Samantha Christensen, Melissa Garavini, and Erin Peters.



Samantha Christensen is an undergraduate student studying English at the Augustana Faculty of the University of Alberta. Her research interests involve women and nineteenth-century children's literature, and she is planning on beginning a Master's thesis at the University of Alberta in September 2012.



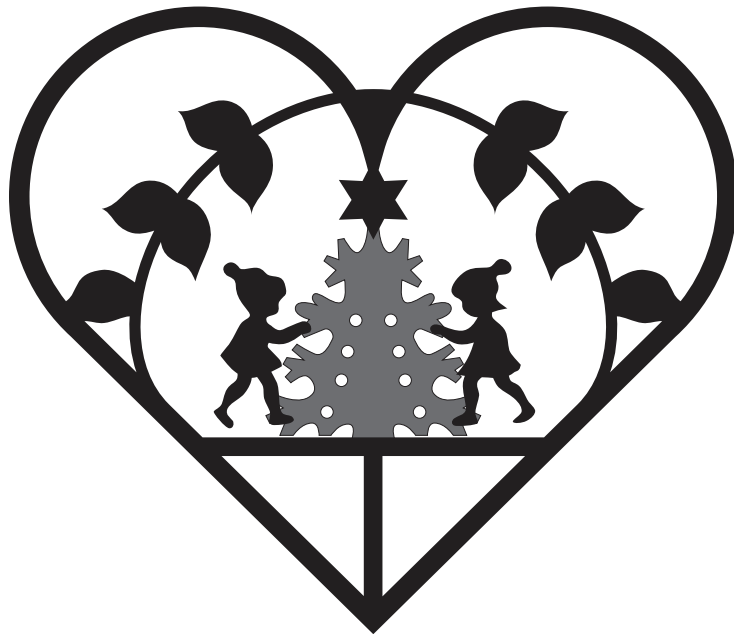
Melissa Garavini is a PhD student at the University of Turku. She is writing her PhD on Finnish-Italian translations of the picture books of Mauri Kunnas. Her research interests include translation studies, picture books, anthroponyms and culture bumps. She also teaches Finnish-Italian translation courses at the University of Turku. She graduated as interpreter and translator at the University of Forli (Bologna).



Erin Peters earned her Bachelor of Arts in English at the Augustana Faculty of the University of Alberta. She will begin work on a Master's of Library and Information Science in the fall.



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"Everything you look at can become a fairy tale and you can get a story from everything you touch."

Hans Christian Andersen



MARÍA TERESA ANDRUETTO

Argentina ★ Author

“The power of a writer lies in his capacity to find the particular, to look deep into the heart of men.”

María Teresa Andruetto

María Teresa Andruetto owes much of her passion for literature and storytelling to both her mother, whose inventiveness fostered the creation of stories, and her father, who loved to retell the story of his immigration to Argentina and how he met her mother. Her father also played the mandolin and sang songs of “love and migration.” Displaying knowledge of and respect for the medium of folklore, Andruetto’s writing exhibits aspects of the oral traditions so revered by her parents.

Andruetto was born January 26, 1954 in Arroyo Cabral. Her parents encouraged and taught her to read from a young age, and she was already reading by the time she started school. Her academic achievements led her to study literature at The University of Córdoba. The strong grounding in theory she received there has doubtlessly contributed to her writing becoming a subject of study in schools and universities. Her work is also interesting and worthy of study because it resists categories and classification as it blurs the borders between genres and inventively explores a variety of topics. One common thread among all her works is the presence of a journey, in one way or another. Perhaps this theme is not so surprising: in addition to her immigrant heritage, Andruetto

has experienced the fall of the dictatorship and the creation of democracy in Argentina, a journey which undoubtedly influenced her work.

In addition to novels, María Teresa Andruetto has also published short stories, plays, essays, and poetry. She has had a successful career, winning numerous awards including the Secretaría de Cultura de la Nación Argentina Award and the Internationale Jugendbibliothek Award, as well as

being included on the IBBY Honor List. However, Andruetto contributes in other ways: in addition to her work as a writer, she is the co-founder of CEDILIJ (Children’s and Youth Literature Publication and Research Centre), the Publishing Secretary for “Piedra Libre” magazine, and a member of the advisory council PROPALE (Reading Program/National University of Córdoba). She has often been a visiting professor at various institutions and has participated in both national and international conferences, seminars, and workshops. Her concern and care for young people is evident not only in her literature, but also through the many reading programs she has participated in, and the many years she has spent teaching teenagers and young adults in social risk situations.

Erin Peters



SELECTED PUBLICATIONS

- *Stefano*. Buenos Aires: Sudamericana joven, 1997. Print.
- *Veladuras* [Glazes]. Ed. Norma Grupo. Buenos Aires: Colección Zona Libre, 2005. Print.
- *El árbol de lilas* [The Lilac Tree]. Illus Liliana Menéndez. Córdoba: Vaquita de San Antonio Collection, Comunicarte Editorial, 2006. Print.
- *“Hacia una literatura sin adjetivos”* [Towards a Literature without Adjectives]. (Essay). Córdoba: La ventana indiscreta Collection, Comunicarte, 2009. Print.
- *La niña, el corazón y la casa* [The Girl, the Heart and the House]. Buenos Aires: Sudamericana, 2010. Print.



PABLO BERNASCONI

Argentina ★ Illustrator

“As illustrators, as authors, we invent things that we believe deserve to exist. And if they are truly genuine, we work hard to do them well.”

Pablo Bernasconi

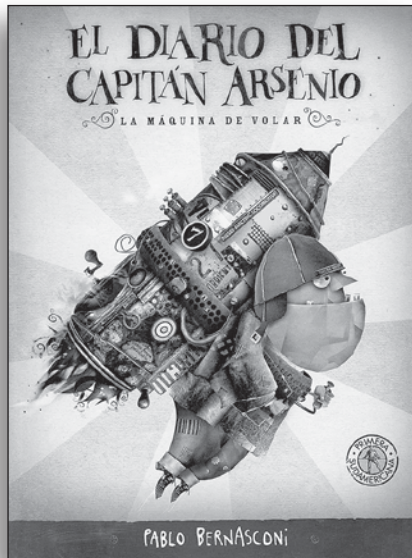
The graphic designer, Pablo Bernasconi, was born in Buenos Aires, Argentina in 1973. Graduating from Buenos Aires University, Bernasconi became a Professor of Design and Head of Practical Jobs there for five years. In 1998 he began illustrating covers for the newspaper *Clarín*. Since then, Bernasconi has illustrated 32 books, 12 of which he also wrote, in which Argentine identity is an important aspect. Bernasconi’s illustrations are for children and adults, and he continues to provide images for periodicals across the globe, including *The New York Times*, *The Wall Street Journal*, *The Evening Post*, *The Telegraph*, and *The Times*.

Pablo Bernasconi’s work is distinctive in that it is largely conceptual rather than literal. Although the images he creates are complex and detailed, he always begins to develop his ideas by working with paper and pencil, using these simple tools as a medium to express his perceptions of the world. His illustrations try to express the character of a subject rather than their

physical appearance, using visual metaphors as the most direct and effective way to communicate an idea or a character. He shares with children what he terms “the freedom to construct metaphors and assimilate them that sometimes the adult does not have.” Bernasconi creates collages

which forge meaningful connections between many different elements, elements that may appear meaningless on their own. For Bernasconi, the designer’s ability to draw or paint is not important *per se*, such skills are merely tools that can be used to convey an idea. Overall, for Bernasconi, illustrating children’s books is a way to encourage children to activate their imagination.

Erin Peters



SELECTED PUBLICATIONS

- *El brujo, el Horrible y el libro rojo de los hechizos* [The Wizard, the Ugly and the Book of Shame]. New York; Mexico City: Random House; Sudamericana, 2004. Print.
- *El diario del Capitán Arsenio* [Captain Arsenio’s Diary]. New York: Houghton Mifflin, 2005. Print.
- *El Zoo de Joaquín* [Joaquín’s Zoo]. Mexico City: Kalandraka, 2006. Print.
- *Excesos y Exageraciones* [Excess and Exaggeration]. Mexico City; New York: Sudamericana; Random House, 2008. Print.
- *Retratos* [Portraits] Buenos Aires: Edhasa, 2008. Print.



CHRISTOBEL MATTINGLEY

Australia ★ Author

"It is indeed a privilege to have written books by which children find the path leading to lifelong fulfilment through reading."

Christobel Mattingley

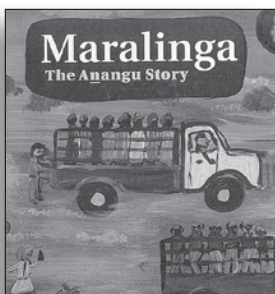
Christobel Rosemary Mattingley (nee Shepley) was born in Brighton, Adelaide, South Australia in 1931, and has been writing stories since she was eight years old. Her first pieces were published in magazines and newspapers on the children's pages. She attended the University of Tasmania, earning a first class honors degree in German in 1951, after which she began working as a librarian and teacher-librarian in Australia and England. Eventually she turned to writing full-time, and by 1974 she was a self-employed writer. During the 1980s, she worked with Aboriginal people to research South Australian Aboriginal history, which resulted in one of the foundation texts in the field, *Survival in Our Own Land* (1988).

Mattingley has shown talent for a diverse range of writing projects, writing articles, film scripts, short stories, poetry, and 45 children's books. She has published 50 books overall in the 41 years she has been an author. Some of her books have been made into films by the Australian Broadcasting Association. Mattingley's work reveals her efforts for conservation and social activism, dealing with pressing issues such as the plight of refugees and Australian Aboriginals. She began dealing with these issues before it was considered desirable or acceptable to do so. Her stories also speak to children on a personal level because they include experiences that children can relate to, and are written in a manner

that is easy to understand, especially for children who are transitioning from picture books to novels.

Christobel Mattingley has, since her first book *The Picnic Dog* (1970), evinced a passionate commitment to subtly articulating and provoking debate via the prism of artfully constructed language. She was a "groundbreaker" in writing for young Australian readers' books which dealt with issues such as the environment and war. She has been awarded many honors including the Children's Book Council of Australia's inaugural Junior Book of the Year Award for *Rummage* in 1982. *The Angel with a Mouth-Organ* (1984), the first book on war published for children in Australia, received a 1986 US Parents' Choice Foundation Award. *The Miracle Tree* was Christian Children's Book of the Year 1986 in Australia, an IYL White Raven in 1986, and included in the Horn Book Fanfare List of Best Books of the Year in 1987. Her Asmir trilogy (1993-1996) about a Bosnian refugee family has been widely acclaimed. *Maralinga: The Anangu Story* was shortlisted for the 2010 New South Wales Young People's History Prize. She received an International Youth Library Scholarship (1976) and was made a Member of the Order of Australia (AM) for literature and social justice (1996). She has promoted peace and international understanding in many of her forty-five works for children.

Erin Peters



SELECTED PUBLICATIONS

- *Windmill at Magpie Creek*. Illus. Gavin Rowe. London: Brockhampton Press, 1971. Print.
- *The Angel with a Mouth-Organ*. Illus. Astra Lacis. Sydney: Hodder & Stoughton, 1984. Print.
- *The Miracle Tree*. Illus. Marianne Yamaguchi. Sydney: Hodder & Stoughton, 1985. Print.
- *No Gun for Asmir*. Camberwell, VIC: Puffin Books, 1993. Print.
- *Maralinga: the Anangu Story*. By the Yalata and Oak Valley Communities with Christobel Mattingley. Illus. Anangu Artists. Sydney: Allen and Unwin, 2009. Print.



BOB GRAHAM

Australia ★ Illustrator

"I'd like to think that maybe that's one of the better human attributes. That it is possible to care for each other for other animals."

Bob Graham

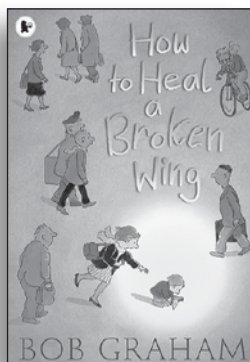
Born in 1942 in Sydney, Australia, Robert Donald Graham always had an affinity for illustrations in books and comics. He loved drawing but never really studied art at school. He left school in his teens and worked at Qantas for four years, but continued painting and drawing. When it became clear that this was where his passion lay, he enrolled at the Julian Ashton Art School, where he developed his talent and met his wife. While working in pubs and clubs, Graham took a position with the NSW Government printers. He later worked as a resource designer for Department of Technical and Further Education in Sydney, and the Australian National University in Canberra. The first book he wrote and illustrated was about his son and a budgie which briefly flew into their lives. The book was called *Pete and Roland*, and was published in 1981. Since 1983, Graham has been a freelance artist, illustrating many of his own books for children as well as educational materials and a popular six-page monthly comic strip in the French magazine *Les Belles Histoires*.

Bob Graham is one of Australia's most revered and best loved artists for children. His disarmingly insightful and engaging work has also garnered him an international reputation. His illustrative work spans three decades since *Pete and Roland* was published. He has won the Children's Book Council of Australia's Picture Book of the Year Award three times, for *Crusher is Coming* in 1988,

Greetings from Sandy Beach in 1991, and for *Rose Meets Mr. Wintergarten* in 1993. His many international honors include the UNICEF Bologna Illustrator of the Year Award in 1994; the Kate Greenaway Medal for *Jethro Byrde, Fairy Child* in 2002; the Nestle Children's Book Prize (Smarties Award) (Under 5 Category) for *Max* in 2000; the Boston-Globe Horn Book Award in 2002 for *Let's Get a Pup!*; and the Charlotte Zolotow Award in 2009 for *How To Heal a Broken Wing*. In 2011 *April Underhill, Tooth Fairy* was shortlisted for both the Kate Greenaway Medal and the Australian Prime Minister's Award Children's Fiction.

Graham's stories are authentic in their treatment of family life and ordinary events. The families in his books may be unconventional, but the bonds between them are strong, and his illustrations represent the bonds between characters. His simple, broken-line drawings create characters whose emotions come through their gestures and attitudes, rather than only in their facial expressions. He brings across every character's point of view within a story. Bob Graham's stories do not preach morals or good behavior, indeed they rarely tackle serious issues, but they are full of decent people who accept others, who care for animals as well as each other, and who have something to offer for everyone, young or old.

Erin Peters



SELECTED PUBLICATIONS

- *Crusher Is Coming*. Melbourne: Lothian, 1987. Print.
- *Greetings from Sandy Beach*. Melbourne: Lothian, 1990. Print.
- *Rose Meets Mr. Wintergarten*. Camberwell, VIC: Viking, 1992. Print.
- *Jethro Byrde, Fairy Child*. Newtown, NSW: Walker Books, 2002. Print.
- *How to Heal a Broken Wing*. Newtown, NSW: Walker Books, 2008. Print.



MONICA PELZ

Austria ★ Author

"I want to try to create a differentiated insight into the historical and social conditions of standards, values and world views to achieve a better understanding of different forms of life."

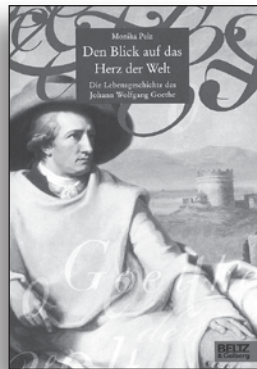
Monica Pelz

Monika Pelz was born in Vienna in 1944. She worked as a journalist, secretary, and translator before she took up her formal studies in philosophy and history at university. She continues to combine her journalism, especially scientific journalism, with her novel writing. Pelz's early writings for young readers combined realism with fantasy, but more recently her experience as a researcher and a journalist have become more evident as she has produced a number of historical novels and biographies. Her work has been translated into Japanese, Slovenian, Dutch, Korean and Chinese. Today she continues to live in Vienna and works as a freelance author.

Vienna is the setting for her provocative investigation of race and gender in *Unternehmen Halbmond* [Operation Half Moon]. On New Year's Day, numerous Turkish teens—most of whom are Muslims—wake up to discover that they have changed sex: boys are now girls and vice versa. Convinced that this must be some form of punishment, but uncertain of their crimes, five of the affected teenagers investigate who or what is behind the change and venture beyond the limitations of gender they have previously adopted.

Pelz's training as a journalist is evident in her detailed biography of Goethe, *Den Blick auf das Herz der Welt. Die Lebensgeschichte des Johann*

Wolfgang Goethe. [Looking at the Heart of the World: The Life of Johann Wolfgang Goethe]. This richly detailed account of the life, art and writing of the German polymath incorporates numerous quotations from Goethe's own writings. Pelz provides a complex insight into Goethe's private life, although she focuses on his development as a thinker.



Pelz's subjects are not always such public figures, nor are her accounts always so factual. In her most recent novel, *The Winchester Mystery*, she takes up the story of the Winchester family to open up the history of race-relations in California. Sarah Winchester was the eccentric, childless daughter-in-law of William Winchester, the inventor of the repeat-loading rifle that was instrumental in the killing of the indigenous population. Sarah, one of the wealthiest women of her era, was convinced that the spirits of those killed by the rifle would enact their revenge if she completed construction of her California home.

Pelz's other writings include works set in France during the enlightenment, biographies of Simone de Beauvoir and Janusz Korczak, picture books, and fantasy. Her goal is to provoke her young readers to think more critically about the people and issues that inform history.

Lydia Kakkola

SELECTED PUBLICATIONS

- *Unternehmen Halbmond* [Operation Half Moon]. Vienna: Jungbrunnen, 2001. Print.
- *Die Verschwörung der Dichter* [The Poet's Conspiracy]. Vienna: Jungbrunnen, 2005. Print.
- *Winchester Mystery*. Wien: Jungbrunnen, 2009. Print.
- *Den Blick auf das Herz der Welt. Die Lebensgeschichte des Johann Wolfgang Goethe*. [Looking at the Heart of the World: The Life of Johann Wolfgang Goethe]. Weinheim: Belz and Gelberg, 2009. Print.



RENATE HABINGER

Austria ★ Illustrator

"I devote all my energy to being able to finance the making of books. That is wastefulness. But it is important for me, it makes me happy, and that is why I do it."

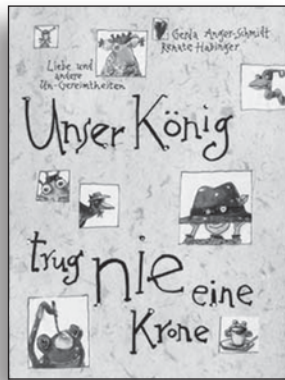
Renate Habinger

Renate Habinger was born in Sankt Pölten in 1956 and now lives in Oberndorf in Lower Austria, but spent much of early adulthood in Asia learning paper-making, plant dyeing, printing techniques and lacquer work. She also took a more traditional degree in graphic design for the Federal Teaching and Experimental Institute for Higher Graphics in Vienna, and has studied weaving. Habinger's interest in three-dimensional art forms and her refusal to separate crafts from the arts has resulted in an eclectic illustrative style that combines very different types of media. The resulting collages boldly combine paper cutouts, ink tracings, superficially child-like colored pencil or charcoal sketches, water and acrylic paints with a confidence and an eye for detail.

Habinger's precise eye for detail and versatility is evident in *Das Buch Gegen das Kein Krout Gewachsen Ist* [The Book of Herbs]. The front papers are illustrated with a seemingly child-like illustrated alphabet, giving the impression that this guide will be fairly simple and straightforward and simple. But the introduction is interrupted with a double-spread of illustrations of numerous herbs revealing Habinger's botanist's eye interspersed with

fantasy and other creatures. The work continues in this vein with sharp variations between almost photographic realism, playful instructive illustrations, and images that resemble children's own drawings.

Habinger also illustrates books for adults, particularly life-style, humor, and information texts. In commenting on the difference between illustrating for adults and children, Habinger claims that she tends to focus more precisely on the subject when illustrating for an adult audience. For children, she prefers to allow more room for feeling and imagination, and tries "not to become too complicated and intellectual." By this, she does not mean simple. Habinger places numerous details in her illustrations that are intended to create layers of meaning. These details can take the form of sign



language appearing in the margins of the song-book, *Simsalabimbambasaladusaladim*, which reminds children of others who cannot hear the songs.

Habinger is also a dedicated teacher and since 2008 has been the director of a summer school on illustrating children's books.

Lydia Kokkola

SELECTED PUBLICATIONS

- *Gaggalagu*. Text Michael Stavaric. Berlin: Verlag kookbooks, 2006. Print.
- *Muss Man Miezen Siezen* [Should You Say Sir to Cats with Fur?]. Text Gerda Anger-Schmidt. St. Pölten: Residenz Verlag, 2006. Print.
- *BieBu*. [BieBu or Ants Really Know Nothing About Pollinating Flowers]. Text Michael Stavaric. St. Pölten: Residenz Verlag, 2008. Print.
- *Simsalabimbambasaladusaladim*. Text Gerda Anger-Schmidt. Music Susanna Heilmayr. St. Pölten: Residenz Verlag, 2008. Print.
- *Das Buch Gegen das Kein Krout Gewachsen Ist* [The Book of Herbs]. Text Gerda Anger-Schmidt. St. Pölten: Residenz Verlag, 2010. Print.



BART MOEYAERT

Belgium ★ Author

The Flemish-speaking Belgian author, Bart Moeyaert, is the seventh son in a family from Bruges. His first novel, *Duet met valse noten* [The Off-Key Duet], was written when he was just nineteen. This award-winning autobiography was subsequently turned into a play and a musical, and has been translated into several languages. As a result of the success of this work, Moeyaert has been able to work full time as a writer for the full span of his career. In addition to his novels, Moeyaert has also produced translations from French, English and German as well as screenplays, articles, picture books, plays for the theater and, most recently, poetry. He was the city poet of Antwerp for two years, from 2006 to 2008.

After the success of his autobiography, Moeyaert returned to his own family history in *Broere* (*De Oudste, de stilste, de echtste, de verste, de liefste, de snelste en ik*) [Brother (the Oldest, the Quietest, the Truest, the Farthest, the Loveliest, the Fastest and Me)]. This series of 33 vignettes of life in a family with seven boys presents a view of Belgian childhood in the late 1960s and early 1970s that also works well in translation. It is a heart-warming

collection, with less focus on the darker emotions found in his novels.

Moeyaert is particularly praised for his poetic language and his willingness to address difficult topics with a light touch. Many of his stories incorporate existential questions in a way that makes them approachable. In *De Schepping* [The Creation], for instance, a little man sits beside God and watches as the world is created, and

functions as the rather skeptical narrator. His questions, such as “Why am I here?” meet no response from God, who focuses on what he is doing, not why he does these things before falling asleep and leaving the narrator alone with the woman he has created.

Moeyaert refuses to offer readers simple views of the world, and stresses the need for children’s literature “to show all four corners of the room and not only

the middle, where the children’s play mat is. All the corners. The dark ones included”. And whilst he is happy to embrace the text that falls in the middle, it is clear from his work that he has taken the task of exploring the dark corners upon himself.

Lydia Kokkola



SELECTED PUBLICATIONS

- *Blote Handen* [Bare Hands]. Trans. David Colmer. Amsterdam: Querido, NL, 1995. Print.
- *Broere* (*de oudste, de stilste, de echtste, de verste, de liefste, de snelste en ik*) [Brother (the Oldest, the Quietest, the Truest, the Farthest, the Loveliest, the Fastest and Me)]. Illus. Gerda Dendooven. Trans. Wanda J. Boeke. Amsterdam: Querido, NL, 2000. Print.
- *De Schepping* [The Creation]. Illus. Wolf Erlbruch. Amsterdam: Querido, NL, 2003. Print.
- *Durf voor drie* [Courage for Three]. Illus. Susanne Berner Rotraut. Amsterdam: Querido, NL, 2007. Print.
- *De Melkweg* [The Milky Way]. Amsterdam: Querido, NL, 2011. Print.



LOUIS JOOS

Belgium ★ Illustrator

Louis Joos was born in Brussels in 1940. He did not complete his formal education at the Academy of Beaux-Arts in Brussels, because he felt that he was learning no new technical skills and was not developing as a person either. However he did work as an assistant in the engraving classes at the Academy, and a passion for working in black and white has remained with him ever since. His earliest years as a professional artist were spent illustrating educational books. In the 1980s, he began producing comics, and returned to the black and white tones he discovered when he was teaching engraving. Since then, he has branched out and uses a wide variety of different techniques and color schemes.

In his picture books from the 1990s onwards, Joos blends a variety of very different artistic media including graphite, Indian ink, watercolors, acrylic and occasionally unusual illustration media such as ballpoint pens. The bold black lines of his early work in comics are still present in many of the works, defining the central figures and objects, and shedding light on the characters' emotions. These lines do not, however, rigidly define the limits. The colors of the landscapes and minor

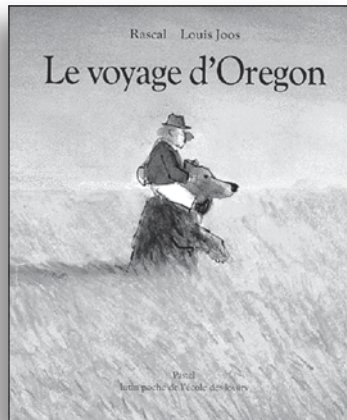
objects merge and flow to give expression to the mood of the narrative. The result has a tactile quality; one can almost feel the thick ridges of paint or the softness of the lightly worked charcoal.

Many of Joos's illustrations are inspired by places, paintings, New Wave cinema and music, especially jazz. Jazz creeps into his illustrations in the smoky atmospheres and his focus on the

darker aspects of life in many of his works. Allusions to van Gogh are made overt in *Le Voyage d'Oregon* [Oregon's Journey]. He also cites Rembrandt, Goya, and James Ensor as artists who have inspired him. The inspiration provided by Ensor's masked characters is evident in Joos's illustrations of Norac's Inuit story *Angakkea*, the bird man. But sometimes Joos comes closer to home and his illustrations of a recently divorced father enjoying

the company of his children for the weekend in *C'est un Papa* [He's a Daddy] allude more to children's own art and toys than to the great masters. In each piece, Joos attempts to adapt his style to reflect their emotional timbre.

Lydia Kokkola



SELECTED PUBLICATIONS

- *Le Voyage d'Oregon* [Oregon's Journey]. Text Rascal. Bruxelles: Pastel / l'école des loisirs, 1993. Print.
- *C'est un Papa* [He's a Daddy]. Text Rascal. Bruxelles: Pastel / l'école des loisirs, 2001. Print.
- *Angakkea: La Légende de L'oiseau-Homme* [Angakkea: The Legend of the Bird Man]. Text Carl Norac. Bruxelles: Pastel / l'école des loisirs, 2004. Print.
- *Marilyn Rouge* [Red Marilyn]. Text Rascal. Bruxelles: Pastel / l'école des loisirs, 2009. Print.
- *Mère Magie* [Mother Magic]. Text Carl Norac. Bruxelles: Pastel / l'école des loisirs, 2011. Print.



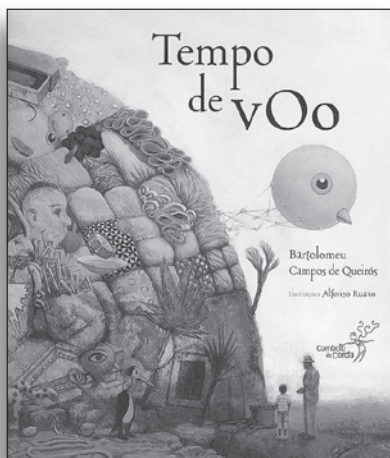
BARTOLOMEU CAMPOS DE QUEIRÓS

Brazil ★ Author

“When I look at this paper faded by time, I decide to be born once again. Then I imagine stories and write.”
Bartolomeu Campos De Queirós

The Brazilian author, Bartolomeu Campos De Queirós, writes about universal human themes that are geared towards no specific age group, but are applicable and accessible to all. These themes include such important topics as death, childhood, and the passing of time, to which he brings a fresh approach. His treatment of these themes allows his readers to see the poetic nature of human experiences.

De Queirós plays an important part in contemporary Brazilian children’s literature. His writing is lyrical and precise, his poetic prose uses carefully chosen words, and he toys with the meanings and sounds of words in his poetry for small children. He is one of the first Brazilian authors to write this way for children. To date, he has published over 60 works of both prose and poetry for young people. His work has been the topic of a number of works of critical scholarship—including five books—and he has won many awards both in Brazil and abroad. Many of his books are included in government reading programs to promote literacy, including the Iberoamerican SM Award for Children’s and Young People’s Literature. His books are not the only way through which Bartolomeu promotes national literacy for the children of his country,



as he has been a member of the Movement for a Literary Brazil since 2009, and has been active in conducting conferences and seminars on education, reading, and literature. Overall, he works to spread the pleasures of reading and gaining knowledge throughout his country.

Born in the Minas Gerais region, in a small town called Papagaio in 1944, Bartolomeu Campos De Queirós had thought he was going to be a truck driver like his father, until one day he put pen to paper and began to write down his thoughts. He eventually graduated in Philosophy from the Federal University of Minas Gerais, Brazil. He specialized in Art Education at the Institut Pedagogique National de Paris, France, after receiving a study grant from the UN in 1967. It was during his time there that he wrote his first book; though it was not published until 1974, when it won Campos De Queirós his first prize from the BH Municipal Foundation for Culture.

Erin Peters

Bookbird and IBBY were deeply saddened to learn that Barolomeu Campos de Queirós passed away on Monday, 16 January 2012 as this issue was going to press.

SELECTED PUBLICATIONS

- *Índez* [Nest Egg]. Trans. Douglas L. McIntyre. Belo Horizonte: Miguilim Publishers, 1989. Print.
- *Por parte de pai* [Patience Street]. Belo Horizonte: RHJ Publishers, 1991. Print.
- *Até passarinho passa* [Every Day Birds Pass Away]. São Paulo: Moderna Publishers, 2004. Print.
- *O olho de vidro do meu avô* [My Grandfather’s Glass Eye]. São Paulo: Moderna Publishers, 2004. Print
- *Tempo de voo* [Flight Time]. São Paulo: SM Publishers, 2009. Print.



ROGER MELLO

Brazil ★ Illustrator

"It was like a shining light that flashed on when least expected."

Roger Mello

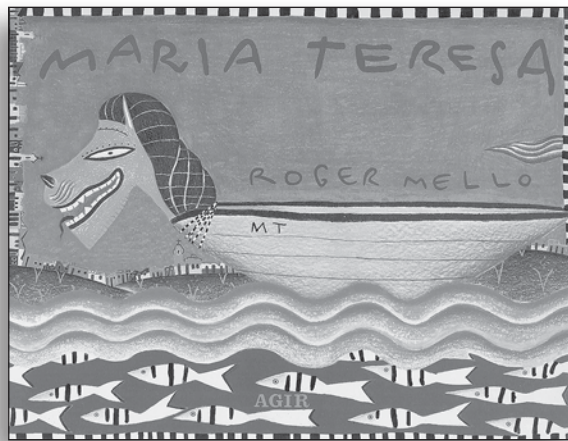
As an illustrator, writer, and playwright, Roger Mello has brought delight to children and adults alike, illustrating over one hundred titles, and writing twenty of them himself. His work has won many prizes and Mello has participated in numerous international book fairs. His book *Mangrove Boys* won the International Award from the Fondation Espace Enfants (Switzerland) in 2002. Mello's work as an illustrator has been admired not only by readers, but also in exhibitions, including a recent exhibition in the International Youth Library (IJB) in Munich, Germany in 2011.

Born in Brazil in 1965, Roger Mello grew up with a love of reading, drawing, and writing. His passion and talent for these arts was fostered by an education in design, and Mello received a degree in ESDI/ UERJ Industrial Design and Visual Programming from the Higher School for Industrial Design at Rio de Janeiro State University. Mello's Brazilian roots have provided strong foundations for his life and work. His illustrations provide

avenues to explore the history and culture of Brazil.

The driving force behind Roger Mello's work is the need to tell a story, and he satisfies this need without imposing an agenda or attempting to moralize or teaching a lesson. All his books deal with the concept of time passing and bringing

with it transformation. The stories he creates are always found between the images and text, uniting the two through a continuous dialogue. Yet, despite this continuity, there is no set pattern to his work; he does not allow the reader to form expectations, as he continually plays with color, proportions, and perspective. Mello



likes to experiment with different painting modes and media. His influences are innumerable, and he draws on the human creativity found in the world all around him, which allows him to look at the world with the pleasure and amazement of a child and the rich experience of an adults.

Erin Peters

SELECTED PUBLICATIONS

- *Maria Teresa*. Rio de Janeiro: Agir, 1996. Print.
- *Meninos do Mangue* [Mangrove Boys]. São Paulo: Companhia das Letrinhas, 2002. Print.
- *Nau Catarineta* [The Ship Called Catarineta]. Rio de Janeiro: Manati, 2004. Print.
- *João Por um Fio* [João by a Hair's Breadth]. São Paulo: Companhia das Letrinhas, 2005. Print.
- *Carvoeirinhos* [Young Charcoal Burners]. Rio de Janeiro: Companhia das Letrinhas, 2009. Print.



TIM WYNNE-JONES

Canada ★ Author

“Fiction, the shape of fiction, with its literal Thresholds, trains the mind to recognize Life’s invisible truths and thus lends form to the chaos of living. ‘Somewhere meant for me’ is only reached through many such doorways, both real and fictional.”

Tim Wynne-Jones

Born in England in 1948, Tim Wynne-Jones was not always on the path to becoming an author. He emigrated to Canada in 1952, and knew from a young age that he wanted to become an architect. He studied in the architecture program at the University of Waterloo for three years before realizing that he was not meant to design physical structures, but instead was an “architect of the spirit.” He went about his newly discovered calling by creating stories, and rather than designing physical structures, he designs spiritual architecture in the minds of his readers.

Wynne-Jones tested the waters in various career fields before settling down as an author and creative writing instructor. After graduating from the University of Waterloo, he completed a Master’s degree in Visual Arts at York University, and worked first as a musician and subsequently as an art lecturer. As he developed his writing career, Wynne-Jones also enjoyed working as a creative writing lecturer, and has taught on the Master of Fine Arts program in Creative Writing for Children at Vermont College in 2002, the Banff Centre’s Writing with Style Program in 2003, and was a correspondence instructor at Humber College in 2006. He has been involved in other aspects of children’s literature, such as his

regular contributions to the *Globe and Mail* as a children’s book columnist from 1985-1988.

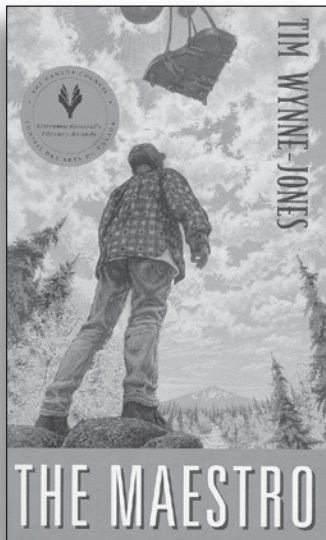
Wynne-Jones’ early love of architecture is carried on throughout his writing, and each story he writes centers on an overall “floor plan” which guides the reader through its events. Wynne-Jones crafts his stories like architectural structures; each

has beauty and purposefulness that stands the tests of time. With his understanding of children and his gentle humor, Wynne-Jones is able to create approachable and child-like tales from foundational Canadian histories, and he writes fiction for young people from every age group. His fiction typically explores the experiences of boys and young men, and although his stories often tackle solemn issues, his humor continually shines through.

Wynne-Jones has been honored with many literary awards, such as the Governor

General’s Literary Award in 1995 and the Boston Globe-Horn Book Award in 2011. He was also shortlisted for a second Governor General’s Literary Award in 2009. Wynne-Jones currently lives near Perth, Ontario with his wife, Amanda Lewis, the Artistic Director of the Ottawa School of Speech and Drama.

Samantha Christensen



SELECTED PUBLICATIONS

- *The Boy in the Burning House*. Toronto: Greenwood/House of Anansi, 2000, 2002, 2010. Print.
- *Rex Zero: King of Nothing*. Toronto: Greenwood/House of Anansi, 2007. Print.
- *Rex Zero: The Great Pretender*. Toronto: Greenwood/House of Anansi, 2009. Print.
- *Zoom*. Illus. Eric Beddows. Toronto: Greenwood/House of Anansi, 2009. Print.
- *The Maestro*. Toronto: Greenwood/House of Anansi, 1995, 1996, 2010. Print.



STÉPHANE JORISCH

Canada ★ Illustrator

"I don't know if what I like about children's books is the humor or the fact that things always have to keep moving. The lightness of things... When you're stressed, the smallest problems seem catastrophic, but the point is to try to find a lighter side. That's what I try to do."

Stéphane Jorisch

Stéphane Jorisch was born in Belgium in 1956, and he spent his childhood in Lachine, Québec. Jorisch was an independent child and often turned to adventure stories in order to conjure imaginative inspiration. His family lived on the St. Lawrence River, and he spent much of his time on the water, whiling away the hours in daydreams that later inspired his art. Jorisch's father was an illustrator of European comic strips and introduced Jorisch to illustrative art at a young age. It was his influence that solidified Jorisch's decision to pursue a career in illustration.

Jorisch's career path was not simple: he completed a degree in graphic design and then another in industrial design, yet he was not satisfied with the professional outcome of either. He earned his living by drawing architectural designs, but continued to take on illustration projects on the side. Over the course of time, Jorisch was able to build a full-time career around his passion for illustrating, bringing children's literature to life through his unique and provocative illustrations. In addition to approximately eighty children's books, Jorisch's art has

also been published in magazines and has been included in *Cirque-du-Soleil* staging.

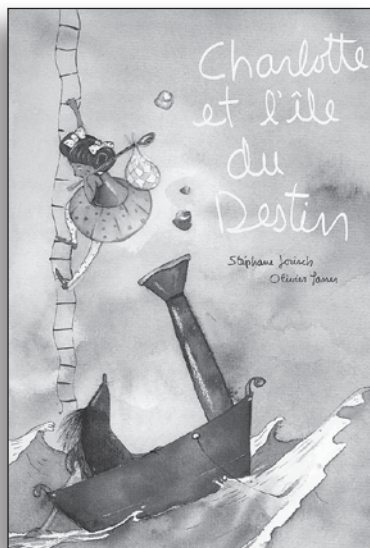
Jorisch donates a tremendous amount of attention to the subjects of his art, and although he spends a great deal of time observing and documenting his subjects, the finished outcome of his drawings are mostly the products of his own

artistic imagination. He forges connections between the stories he illustrates and the drawings themselves, so while he does have a distinct and recognizable artistic identity, his illustration styles are varied. Jorisch relates literary themes with color and artistic technique, which evoke powerful and meaningful emotions in the context of the stories he illustrates.

Jorisch has been awarded many literary honors, including the Toronto Dominion Canadian Children's Literature Award (2008) and the Governor

General Literary Award for Children's Illustration on three occasions (1993, 1998, and 2008). He currently lives in Montreal with his wife and their three children, where he continues illustrate children's literature and curates two art collections.

Samantha Christensen



SELECTED PUBLICATIONS

- *Charlotte et l'île du Destin* [Charlotte and the Island of Destiny]. Text Olivier Fasser. Ville Saint-Laurent: Diffusion, 1998. Print.
- *Suki's Kimono*. Text Cheri Uegaki. Toronto: Kids Can, 2003. Print.
- *Jabberwocky*. Text Lewis Carroll. Toronto: Kids Can, 2004. Print.
- *The Owl and the Pussycat*. Text Edward Lear. Toronto: Kids Can, 2007. Print.
- *New Year at the Pier*. Text April Halprin Wayland. New York: Penguin, 2009. Print.



ELLI PEONIDOU

Cyprus ★ Author

"It is enough for someone to have the heart of a child, the eyes of a sorcerer and the wings of a fairy."

Elli Peonidou

Writer of poetry, novels, plays, and books for children and young adults, Elli Peonidou was born in 1940 in the village of Vasa, near Limassol, Cyprus. Peonidou has always worked as an author, writing for newspapers and magazines, radio and television, and independently. Her work for children has been presented in various media, including radio shows, television puppet theatre, and on stage, performed by the Cyprus Theatre Organization and the National Theatre of Bulgaria, as well as by various Cypriot theatre companies. Her books have gained popularity throughout the world, appearing in more than ten different languages, and becoming a part of literary anthologies. Peonidou has also taken works of poetry from other countries and languages and adapted them into Greek.

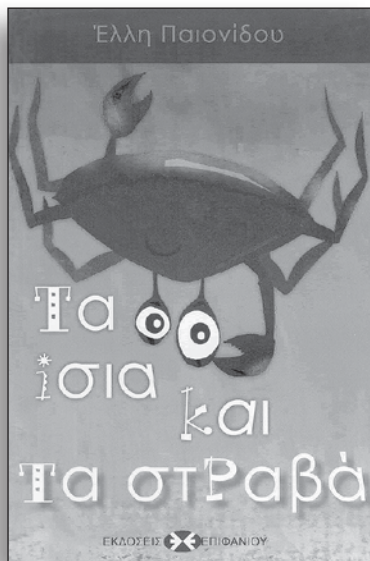
Writing can be used to explore a variety of important topics with children, ranging from immediate concerns of smoking and other bad habits to global concerns of freedom, refugees, and ecological concerns for the planet and the environment. Elli Peonidou understands the ability of her craft to make a difference, and

she succeeds in communicating these problems to children in a straightforward manner, using humor or seriousness and imagination, and she avoids preaching to them. The language she uses in each of her books is well adapted to the specific age group she is writing for, and she uses examples from daily life to help her young readers understand what she is telling them. A blend of realism with fantasy makes her books not only useful, but delightful.

Elli Peonidou has been well recognized for her work, winning many awards and literary honors. She has won the prestigious State Prize for Literature on a number of occasions. Not only does she write for children, Peonidou has also made a name for herself as a poet and as a writer for adults as well. She is a member of the International Association of Literary Critics, the Association of Greek Writers of Greece and Cyprus,

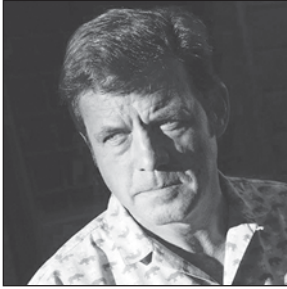
PEN and the Children's Book Association, and she has been a member of the International Jury for the Neustadt Prize for Literature sponsored by the University of Oklahoma.

Erin Peters



SELECTED PUBLICATIONS

- *Oi Sirines Tou Manhattan* [The Sirens of Manhattan]. Illus. Maria Konstantaka. Athens: Patakis, 1996. Print.
- *Ta Deka Orfana Paramythia* [Ten Orphaned Fairy Tales]. Illus. Nina Stamatou. Athens: Patakis 2000. Print.
- *O Prasinos Pyrgos* [The Green Tower]. Illus. Nonka Petkova. Athens: Patakis, 2001. Print.
- *Ta Isia Kai Ta Strava* [Straight and Crooked Stories]. Illus. Sandra Eleftheriou. Nicosia: Epiphaniou, 2009. Print.
- *To Synnefaki Pou Fovotane Ton Anemo* [The Little Cloud that Was Scared of the Wind]. Illus. Sandra Eleftheriou. Nicosia: Epiphaniou, 2010. Print.



PETER SÍS

Czech Republic ★ Illustrator

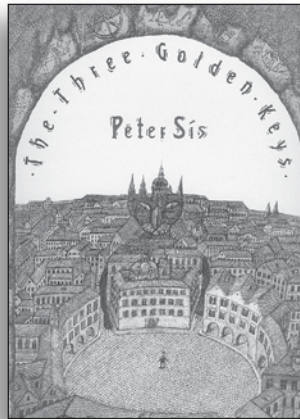
"It comes from the things we hide in our mind, and the way can see things in terms of different layers. I enjoy it when someone looking at one of my books discovers something he or she hadn't seen before. It's like a book within a book."

Peter Sís

Born in Brno, Czechoslovakia in 1949, Peter Sís grew up with a talent and a love of art. Both his parents were artists and they encouraged him in his dream of becoming an artist too. Growing up under a communist regime, he faced repeated methods of indoctrination, but at home his family continued to stimulate his creativity and imagination. Sís was fortunate in that he had children's books and comic strips that his grandfather had brought back with him from a trip to the United States in the 1920s. His father also traveled a great deal as a documentary filmmaker, bringing back with him rock-and-roll records that Sís fell in love with. Following his passion for music, Sís worked as a disc jockey, travelled with the Beach Boys during one of their tours, and began hosting a radio show in 1967. However, the Communist regime cancelled his show two years later.

Sís studied art at the Academy of Applied Arts in Prague, specializing in poster design and animated short films, and at the Royal College of Art in London in 1977. Because of his talent as a filmmaker, Sís was sent to Los Angeles in 1982 to work on short films for the 1984 Olympic Steering

Committee. When his government decided to boycott the Olympics, Sís decided to stay. Finding himself in the States with his future uncertain, Sís became acquainted with Maurice Sendak, who helped him begin a career as an illustrator in the American children's book industry.



Throughout his career, Sís has worked as an author, illustrator, painter, and filmmaker. He has illustrated over 65 books, more than 25 of which he also authored. These books have been published in 30 countries and translated into over 20 languages. His work has drawn critical and popular attention due to his unique style of pointillism, meaning he crafts his illustrations in intricate detail, using painstakingly tiny dots which create a meticulous whole. His illustrations often present the recurring idea that dreams can survive even when outside forces try to limit or even crush the imagination. This can be seen in his illustrations which simultaneously depict multiple perspectives on the same page. His work has been recognized with many awards, including *The New York Times Book Review* Best Illustrated Book of the Year Award, and the Caldecott Honor.

Erin Peters

SELECTED PUBLICATIONS

- *Hvězdný posel: Galileo Galilei* [Starry Messenger: Galileo Galilei]. Prague; New York: Albatros; Farrar, Straus & Giroux, 1996. Print.
- *Strom života: Charles Darwin* [The Tree of Life: A Book Depicting the Life of Charles Darwin]. New York: Farrar, Straus & Giroux, 2003; Prague: Labyrint/Raketa, 2004. Print.
- *Tibet: Tajemství červené krabíčky* [Tibet: Through the Red Box]. New York: Farrar, Straus & Giroux, 1998; Prague: Labyrint/Raketa, 2005. Print.
- *Tři zlaté klíče* [The Three Golden Keys]. Prague: Albatros, 1994; New York: Doubleday, 2001; Prague; New York: Labyrint/Raketa; Farrar, Straus & Giroux, 2007. Print.
- *Zed': Jak jsem vyrůstal za železnou oponou* [The Wall: Growing Up Behind the Iron Curtain]. Prague; New York: Labyrint/Raketa; Farrar, Straus & Giroux, 2007. Print.



LENE KAABERBØL

Denmark ★ Author

“Good and evil are not defined in advance. It’s the particular lens we look through that determines how we see the world.”

Lene Kaaberbøl

The Danish author Lene Kaaberbøl began her career with the publication of her first book *Den Første Bog om Tina og Hestene* [The First Book about Tina and the Horses] in 1975, when she was just fifteen. This was the start of a series of pony books based on Kaaberbøl’s own love of riding in her childhood home in Malling, a small town in Jutland. While still in high school, Kaaberbøl read J. R. R. Tolkien and began producing her own works of fantasy, and it is for these that she is best known today.

Most of Kaaberbøl’s production can be divided into series about a particular set of characters. Her earliest was the “Tina series” about Tina and her horses, written before Kaaberbøl began her formal education at the University of Aarhus. This was followed by the Katriona trilogy, in which Kaaberbøl’s love of horses is also evident. The first novel, *Sølvhesten* [Silverhorse] is set in a post-apocalyptic, matriarchal society. Twelve year old Katriona runs away from home to become the rider of the beautiful but feral hellhorses. She soon learns that just because the world is run by women, it is not gentle.

The nature of female power is more fully explored in the Shamer Chronicles, a quartet which starts with *Skammerens datter* [The Shamer’s Daughter]. The idea for the series stems from

the very common experience of being unable to meet someone’s eye because one feels too ashamed. Kaaberbøl uses this to create a world inhabited by a “shamer,” a woman who can read the soul of an individual by looking into his or her eyes. The first novel introduces the main figure: the daughter who is burdened by her inheritance of her mother’s talent, but who must learn to use her abilities for good.

Two W.I.T.C.H. series followed: the W.I.T.C.H. Adventures and the Broken Orb series. Kaaberbøl’s most recent series for a YA audience is the Wildwitch series which maintains her focus on strong female characters. The protagonist of this series is Clara, who in *Ildprøven* [The Ordeal] is depicted as lacking confidence and self-esteem. An encounter with a black cat who declares her “mine, mine” forces her to leave her comfortable existence and begin training under her aunt, the Wildwitch Isa. Her quest continues in *Viridians Blod* [Viridian’s Blood].

Many of these novels have been translated into a variety of languages; Kaaberbøl has herself translated the books in her Shamer Chronicles into English. She has also written individual novels that are not part of a series for young readers, picture books, as well as a novel for adults.

Lydia Kokkola



SELECTED PUBLICATIONS

- *Sølvhesten* [Silverhorse]. Copenhagen: Klematis, 1992. Print.
- *Hermelinen* [Hermelin]. Copenhagen: Klematis, 1994. Print.
- *Skammerens datter* [The Shamer’s Daughter]. Trans. Lene Kaaberbøl. Copenhagen: Forum, 2000. Print.
- *Vildheks 1: Ildprøven* [Wildwitch 1: The Ordeal]. Copenhagen: Alvida, 2010. Print.
- *Vildheks 2: Viridians Blod* [Wildwitch 2: Viridian’s Blood]. Copenhagen: Alvida, 2011. Print.



CHARLOTTE PARDI

Denmark ★ Illustrator

“My point of departure is never color or composition; it is the expression.”

Charlotte Pardi

Charlotte Pardi has been drawing since she was old enough to hold a crayon. Born in 1971, Pardi grew up drawing, usually on paper but also on the walls of her home in the small village of Spentrup in Jutland, Denmark. She completed her formal education at The Kolding School of Design, and her final project for her degree was published in the Danish weekend journal, *Weekendavisen*. Pardi continues to illustrate for adults, but her work as a children’s illustrator took off in 2000 with *Rend mig I agterstavnen* [Screw that Ship]. With over forty books to her name, this prolific illustrator has tackled topics that are not always considered suitable for children.

Pardi works primarily in watercolor, acrylics and pencil, leaving the original outlines showing and creating depth by redrawing the main figures over the top of the paint. These outlines are also used to create subtle characterization. For instance, in *For Sent!* [Too Late!], the tardy father is depicted driving dangerously through the traffic, while speaking on his mobile phone. The paint cannot keep up with father as he zooms past the other vehicles. In the final scene where father, mother and son play together, the paintwork solidly fills the father’s shape, suggesting the permanence of

the father in his son’s life, which is overtly stated in the text.

Pardi is not afraid to tackle difficult topics, and with her focus on the emotional depth of the characters, she is well equipped to illustrate books on the topic of, for instance, death. In *Grød Blot Hjerte* [Cry Heart Cry], Death comes to take grandmother but the children try to trick him into giving her more time by plying him with coffee. Eventually the time comes for Grandma to die, but before Death goes upstairs to take her he tells the children a story explaining why people have to die. This somber, serious picture book acknowledges the children’s pain, and does not trivialize the emotions they feel. Equally, the series of books about the orphan, *Frøken Ignora* [Miss Ignora], depicts the character’s grief and other difficult emotions such as loneliness, but also her upbeat liveliness and optimism.

Many of the books Pardi has illustrated have been translated into Russian, and several are available in Swedish, German, Korean, Japanese and Chinese. She enjoys the diversity of drawing for newspapers and for picture books, but if she had to choose “the kids would win out in the end.”

Lydia Kokkola



SELECTED PUBLICATIONS

- *Grød Blot Hjerte* [Cry Heart Cry]. Text Glenn Ringtved. Copenhagen: Gyldendal, 2001. Print.
- *Frøken Ignora* [Miss Ignora]. Text Katrine Marie Guldager. Copenhagen: Alinea, 2002-2010. Print.
- *Farsdreng* [Daddy’s Boy]. Text Tina Schmidt. Copenhagen: Gyldendal, 2004. Print.
- *For Sent!* [Too Late!]. Text Glenn Ringtved. Copenhagen: Gyldendal, 2008. Print.
- *Hvad Siger Sneugleungen Ulla?* [What Does Tula the Baby Snowy Owl Say?]. Text Mette Moestrup. Copenhagen: Gyldendal, 2009. Print.



SINIKKA AND TIINA NOPOLA

Finland ★ Authors

Sinikka (b. 1953) and her sister Tiina (b. 1955) Nopola were both born in Helsinki, but moved to Tampere when they were children. Sinikka graduated with an MA from Tampere University before returning to Helsinki, where she initially worked as a journalist. Tiina worked for the city of Helsinki and as a specialist kindergarten teacher before becoming a fulltime writer. Together the sisters have written two very successful series, one about Hayflower and Quiltshoe and the other about Ricky Rapper. They have also written the texts of two picture books about Peaceful Erkki, illustrated by Markus Majaluoma. Sinikka Nopola has also written extensively for adults and her writing includes journalism, plays for radio and stage, novels, song lyrics and TV-drama. Tiina Nopola has also produced a series of picture books about a girl called Siiri, illustrated by Mervi Lindman. The sisters write by sitting together discussing each sentence as it is produced. They claim that this is one of the reasons why their works contain so much dialogue.

The sisters' work reflects changes in

child-rearing styles in Finland over the past three decades. Much of their humor is directed at overly concerned parents, but they also consider the problems of physically or emotionally absent parents. The parents of Hayflower and Quiltshoe, in the sisters' first successful series, are a somewhat absent minded but well-intentioned couple who lead an ecologically friendly lifestyle. In the first book in the series, *Heinähattu ja Vilttitossu* [Hayflower and Quiltshoe], the girls run away from home, convinced they can manage by themselves, but return home in the company of two policemen after a series of valuable adventures.

The Nopolas' series of books about Ricky Rapper features a young boy who lives with his Aunt Rauha (Peace), who is secretly in love with her neighbor, Mr. Lindberg. Film versions of both series have been produced, and they have also been turned into plays and musicals. Many of the sisters' volumes have been translated, despite the difficulties of capturing the language play and rhythm of the original texts.

Lydia Kokkola



SELECTED PUBLICATIONS

- *Rauhallinen Erkki*. [Peaceful Erkki]. Illus. Markus Majaluoma. Helsinki: Tammi, 2001. Print.
- *Heinähattu, Vilttitossu ja Rubensin veljekset* [Hayflower, Quiltshoe and the Rubens Brothers]. Illus. Markus Majaluoma. Helsinki: Tammi, 2001. Print.
- *Heinähattu, Vilttitossu ja tanssivakonstaapeli* [Hayflower, Quiltshoe and the Dancing Constable]. Illus. Markus Majaluoma. Helsinki: Tammi, 2003. Print.
- *Risto Räppääjä ja villi kone* [Ricky Rapper and the Wild Machine]. Illus. Aino Havukainen and Sami Toivonen. Helsinki: Tammi, 2006. Print.
- *Risto Räppääjä ja viimeinen tötterö* [Ricky Rapper and the Last Cone]. Illus. Aino Havukainen and Sami Toivonen. Helsinki: Tammi, 2007. Print.



VIRPI TALVITIE

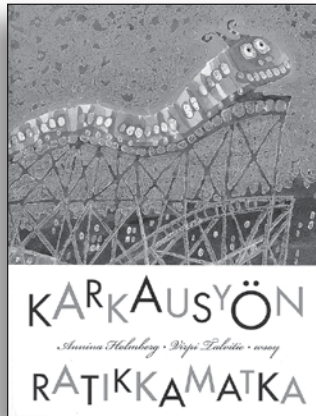
Finland ★ Illustrator

"I hope that my pictures open up in different ways to different people of different ages."

Virpi Talvitie

Born in Ostrobothnia, on the North-West coast of Finland, in 1961, Virpi Talvitie originally trained as a graphic artist, and her early work was for newspapers and journals. She began illustrating books for children in 1998, and has since produced ten picture books and illustrated about fifty other books, including novels, poetry, fairy tales and non-fiction. Her background as a graphic designer and an illustrator for adults is evident in her work as a children's illustrator, especially in the way she creates cross-over texts with elements that are intended to resonate differently with adults and children. The aspect of her work that has drawn most critical attention has been her ability to express emotions.

Talvitie uses a mixture of oil pastels, crayon, water color and collage to create her images. Bold, thick layers of oil and wax form the main structures of her illustrations. She scratches and etches into these to produce texture and detail. Watercolors are added to the surface creating patterns of droplets, which offer a sense of movement and also emphasize the mood of the picture. Typically, Talvitie produces several paintings for each spread and then forms a collage from different paintings. As a result, the original pieces have a slightly different feel from the images in the books, and Talvitie makes a point of showing the original works in various exhibitions



around the country.

In Finland, Talvitie is best known for the trilogy of picturebooks she produced with Timo Parvela, the first of which—*Keinulauta* [The See Saw]—won the highest prize for Finnish children's books: the Finlandia junior prize. The translation rights have been sold for Chinese, Russian, Korean, Serbian, German, Estonian, Hungarian, Japanese, Danish and Swedish publications. The three books,

which are intended for children who are just learning to read independently, explore the nature of friendship and provide highly quotable phrases that are applicable to many everyday situations, for example, "A see-saw won't work if no-one sits at the other end" and "Sometimes, letting someone else play on the see-saw can make you happy." The illustrations alter the rhythm of the text so that sometimes the young reader faces a double spread of text with only a small illustration in the

corner, at other times the pace is slowed down to a single statement on a page.

Talvitie has also collaborated with Katri Tapola, an author from the same parish. Several of Tapola's novels are set in the region in which the women grew up. Together they have already produced six books including poetry, easy readers, and picture books.

Lydia Kokkola

SELECTED PUBLICATIONS

- *Kivikauppa ja Ketunleipä* [Stone Trade and Wood Sorrel]. Text Katri Tapola. Helsinki: Tammi, 2002. Print.
- *Satu joka oli totta* [The Tale that was True]. Text Katri Tapola. Helsinki: Tammi, 2004. Print.
- *Keinulauta* [The See-Saw]. Text Timo Parvela. Helsinki: Werner Söderström Osakeyhtiö, 2006. Print.
- *Karuselli* [The Merry-Go-Round]. Text Timo Parvela. Helsinki: Werner Söderström Osakeyhtiö, 2008. Print.
- *Onnenpyörä* [The Wheel of Fortune]. Text Timo Parvela. Helsinki: Werner Söderström Osakeyhtiö, 2010. Print.



JEAN-CLAUDE MOURLEVAT

France ★ Author

Jean-Claude Mourlevat was born in France in 1952. After his studies abroad in Strasbourg, Stuttgart, and Bonn, he worked as a German teacher for several years. When he finally devoted himself to a career in theater, he staged one-man shows that he performed over one thousand times in France and abroad. He also worked as a theater director and staged work by such well known playwrights as Brecht, Shakespeare, Ludwig Tieck, and Cocteau. He began writing his own books in the 1990s, and by the end of the decade his career as an author gained momentum with the publications of a collection of stories he wrote for a friend. In 1998, his first novel, *La Balafre* [The Gash], was published followed in 1999 by *L'Enfant-Océan* [The Pull of the Ocean]. The success of *L'Enfant-Océan* enabled Mourlevat to devote himself entirely to writing.

The work of Jean-Claude Mourlevat is both extremely diverse and very coherent. His stories—sometimes for young children, sometimes for teenagers—are also a pleasure for adults to read. He covers a variety of genres written in different registers: poetic prose, fables, science fiction, fantasy, and realism. Regardless of the genre, a characteristic that his works share is the quality of theatrical performance that is evident in the pervasiveness

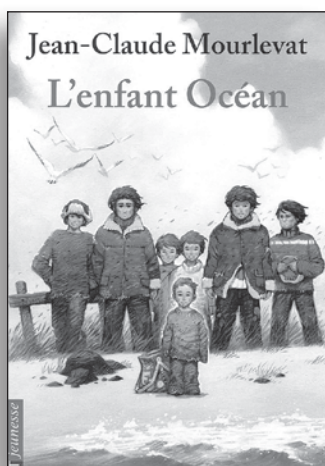
of dialogue. The quality of his characters' voices enables him to keep his audience "listening" with bated breath. Listening is, indeed, a relevant aspect as he takes particular care with the sound of proper names and the musicality and rhythm of the text to ensure that the texts "sound" beautiful when read aloud.

Mourlevat likes to acknowledge his debts to the literature of the past for inspiration. His influences

include very familiar works such as *A Thousand and One Nights*, *The Wizard of Oz*, and the Grimm Brothers' *Children and Household Tales*, as well as Greek myths and many other traditional literatures. When Mourlevat revisits these tales, they take on new significance as he reinterprets them in his own unique style, combining wonders and marvels with realistic subjects, and humor to counteract the characters' suffering.

Today, he is a successful writer and also a translator from German

to French. He is considered one of the major authors of children's fiction in France and is consistently appreciated by children, teachers, and critics alike. His stories have become classics. Most of his best known works are novels addressed to young adults, which provide route maps for personal development.



Melissa Garavini

SELECTED PUBLICATIONS

- *L'Enfant océan* [The Pull of the Ocean]. Illus. Christian Heinrich. Paris: Pocket Junior, 1999. Print.
- *La Rivière à l'envers* [The Flowing Backwards River]. Illus. Marc Taraskoff. Paris: Pocket Junior, 2000. Print.
- *L'Homme à l'oreille coupée* [The Man with the Missing Ear]. Paris: Editions Thierry Magnier Petite Poche, 2003. Print.
- *Le Combat d'Hiver* [Winter Song (UK) / Winter's End (USA)]. Paris: Gallimard Jeunesse. Hors Série, 2006. Print.
- *Terrienne* [Terrestrial Girl]. Paris: Gallimard Jeunesse. Hors Série, 2011. Print.



HENRI GALERON

France ★ Illustrator

Born in Provence, in the South of France in 1939, Henri Galeron graduated from the School of Fine Arts of Marseille in 1961. He began to work as a freelance illustrator in 1974 when he published his most famous illustrated work for children, *Le kidnapping de la cafetière* [The Kidnapping of the Coffee Pot]. In 1979, he provided striking surrealist images to a poem *La pêche à la Baleine* [Whaling] by the famous French poet, Jacques Prévert, using acrylics for the first time, and in 1981 to a text by the Czech writer Franz Kafka, *Le pont* [The Bridge]. Both the latter books belong to the French publisher Gallimard's series, "Enfantimages." The idea behind the series is to enable children to approach famous poets and universally well-known authors. Galeron has also illustrated works by Roald Dahl, Jules Renard, and Lewis Carroll. He illustrated *Voyage au pays des arbres* [Journey in the Land of the Trees], a story by Jean-Marie Gustave Le Clézio, winner of the 2008 Nobel Prize in Literature.

Galeron's graphic style is extremely versatile as he alternates between detailed acrylic paints or colored inks, and finely hatched black and white pen and ink illustrations, and employs a wide variety of drawing techniques. However, he prefers to use lively shades of acrylic to paint the world in simple images which reflect the way

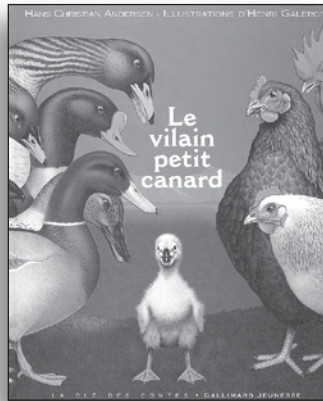
young children perceive their world. These images are often influenced by surrealism as in *Chacun son tour* [Each in turn].

In Galeron's world, readers will find hybrid creatures born from the crossbreeding of human characters, animals, and manufactured objects. These illustrations are often characterized by a discreet and controlled satire which questions some of the values we may take for granted.

Nevertheless, one of Galeron's most important and appreciated characteristics as illustrator is his ability to put himself entirely at the service of the text. Despite the complexity of his images, he never overpowers or distracts the reading child's attention away from the narrative of the words.

Galeron's production of over 100 illustrated books is comprised of many different genres including fairy tales, novels, poetry, and counting books. He prefers to illustrate poems containing word puns, counting rhymes or rhymes that use vocabulary in a surrealist way, because these types of text allow him the freedom to produce his most imaginative illustrations. In addition to illustrating children's books, Galeron has also produced illustrations for several newspapers (*L'Expansion*, *Le Monde*) and graphic arts magazines (*B.A.T.*, *Étapes Graphiques*).

Melissa Garavini



SELECTED PUBLICATIONS

- *Le doigt magique* [The Magic Finger]. Text Roald Dahl. Paris: Gallimard-Jeunesse, 1983. Print.
- *Mes poules parlent* [My Hens are Speaking]. Text Michel Besnier. Landemer: Motus, 2004. Print.
- *Tom et son ombre* [Tom and his Shadow]. Text Zoé Galeron. Paris: Gallimard-Jeunesse, 2006. Print.
- *Le vilain petit canard* [The Ugly Duckling]. Text Hans Christian Andersen. Paris: Gallimard-Jeunesse, 2006. Print.
- *Chacun son tour* [Each in Turn!]. Text Gilbert Laffaille. Paris: Patrick Couratin – Les Grandes Personnes, 2010. Print.



PAUL MAAR

Germany ★ Author

“When I write, I do not think about potential readers, instead I write for the child in me.”

Paul Maar

Paul Maar was born in Schweinfurt, Germany in 1937, shortly before the outbreak of the Second World War. His mother died when he was an infant and his father was away, first as a soldier and then as a prisoner of war. As a result, Maar's early childhood years were spent in the care of housemaids, and his first proper familial relationship was with his step-mother when his father remarried.

Maar's difficult childhood is evident in his works. *Kartoffelkäferzeiten* [Colorado Beetle Days], for instance, is set in the small town of Mainfranken shortly after the war. The adults are concerned with the scarcity of products that used to be available before the war: coal, coffee and meat. The children have never known a time without mashed potatoes and regular plagues of Colorado beetles and mice. This is the starting point for a story about conflict between the generations.

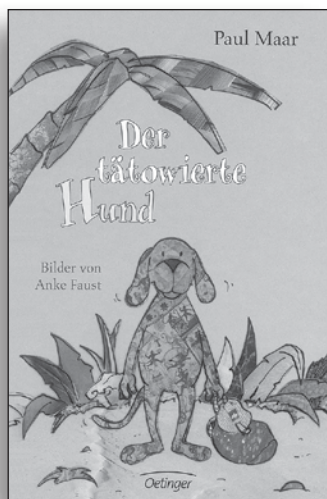
Not all Maar's stories are as bleak. Indeed, Maar has admitted that he has invented the childhood he would have liked to experience in many of his works.

Maar rose to early prominence with his first book, *Der Tätowierte Hund* [The Tattooed Dog] published in 1968 and also illustrated by Marr. This began a long relationship with the publisher

Friedrich Oetinger, who has published many of Maar's later works. A lion discovers the tattooed dog. When the dog explains, “Each of these pictures stands for a story,” the lion begs to hear the stories and even offers the dog a liver-sausage sandwich in exchange. As this plot summary reveals, Maar's books are primarily aimed at young children who are just learning to read independently. His writing style attempts to mimic oral storytelling. He makes use of simple sentence structures, straightforward plot development, and often pointed brevity, but the results are far from dull, repetitive or predictable. Maar's writings span a broad spectrum of literary forms and genres. His works include short stories, novels, non-fiction, and plays. He has also illustrated many of his own works as well as illustrating the writing of other people.

His playful use of the German language helps young readers focus on word construction in ways that are particularly valuable for novice readers, as well as being a lot of fun. He is widely acknowledged in German-speaking areas outside Germany, for instance he has been nominated for the Austrian State Prize for Children's Literature.

Lydia Kokkola



SELECTED PUBLICATIONS

- *Der Tätowierte Hund* [The Tattooed Dog]. Illus. Paul Marr. Hamburg: Oetinger, 1968. Print.
- *Eine Woche voller Samstage* [A Week Full of Saturdays]. Illus. Paul Marr. Hamburg: Oetinger, 1973. Print.
- *Lippels Traum* [Lippel's Dream]. Hamburg: Oetinger, 1984. Print.
- *Kartoffelkäferzeiten* [Colorado Beetle Days]. Hamburg: Oetinger, 1990. Print.
- *Herr Bello und das Blaue Wunder* [Mr Bello and the Blue Wonder Juice]. Illus. Ute Krause. Hamburg: Oetinger, 2005. Print.



ROTRAUT SUSANNE BERNER

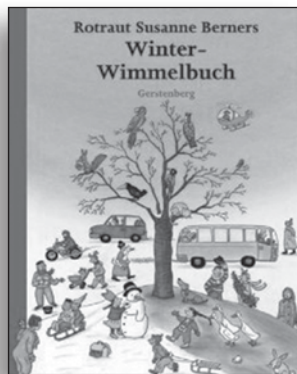
Germany ★ Illustrator

“The reading of pictures is not only not cultivated but also even driven out of children.”

Rotraut Susanne Berner

Rotraut Susanne Berner was born in Stuttgart in 1948. She completed her formal education in graphic design at the Munich University of Applied Sciences. Before entering the field of children’s illustration, Berner worked for several years in publisher advertising, and has been a freelance graphic artist and illustrator since 1977. Berner is a prolific illustrator who has illustrated over 80 children’s books, some of which she has also written, and designed approximately 800 book covers.

Berner’s illustrative style combines a number of different techniques and materials. Delicate pen and ink outlines are her most consistent element, but she also uses brushes to spread colors, lino cuts, and stamps. She has also used the rare technique of flat screen printing, in which she draws directly onto the film so that the original is produced only *after* printing. Occasionally she will exaggerate the borders of an illustration to form a picture plate, but more commonly her figures appear with only the slightest indications of the setting. These lightly indicated backdrops may be tilted or the perspective may be skewed to create the impression that the figures are in movement. Her characters dance, the houses float, the whole world is in motion.



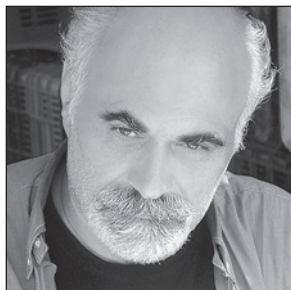
Berner’s illustrations are typically composed of a collection of small images which encourage the child to pause and seek out the details. Her popular “Wimmel” books, which depict human life in the four seasons of the year, contain numerous hidden objects for the young child to find. In this way, Berner attempts to address what she regards as a major problem in childhood education: the lack of attention paid to picture reading skills. As she explains, “The picture is a symbol for the little savage, the child that can’t yet read. And so that it surmounts this state as soon as possible, the reading of pictures is not only not cultivated but also even driven out of children. It is drummed into their heads that the text is the be-all and end-all.

The majority of Berner’s work is illustrations of texts by other people including Sylvia Plath, Gudrun Mebs, Bart Moeyaert and Jürg Schubiger. She has also illustrated collections of poetry, such as *Dunkel war’s, der Mond schien helle* [It was Dark Outside, the Moon Shone Bright] where her pictures form the unifying link that connects the poetry of very different poets. She has also written her own texts, such as *Karlchen-Geschichten* [Stories of Little Charly], as well as alphabet books, and retellings of fairy tales.

Lydia Kakkola

SELECTED PUBLICATIONS

- *Als die Welt noch Jung War* [When the World was New]. Text Jürg Schubiger. Basel: Beltz & Gelberg, 1995. Print.
- *Dunkel War’s der Mond Schien Helle* [It was Dark Outside, the Moon was Bright]. Ed. Edmund Jacoby. Hildesheim: Gerstenberg, 1999. Print.
- *Die Prinzessin Kommt und Vier* [The Princess Arrives at Four]. Text Wolfdietrich Schnurre. Berlin: Aufblau Verlag, 2000. Print.
- *Karlchen-Geschichten* [Stories of Little Charlie]. Vienna: Carl Hanser Verlag, 2003. Print.
- *Frühlings-Wimmelbuch* [Spring Wimmel-book]. Hildesheim: Gerstenberg, 2004. Print.



CHRISTOS BOULOTIS

Greece ★ Author

“Through my stories I exorcize ghosts and turn weaknesses to strengths.”

Christos Boulotis

Christos Boulotis was born in 1952 in Myrina on the Aegean island of Lemnos. He moved to Athens with his family as a child, and still lives there, combining his work as an archaeologist with his work as an author. His formal training in archaeology, ancient history, and Greek and Latin resulted in a doctorate from the Universities of Heidelberg and Würzburg. Boulotis has taught and supervised at several Greek universities as well as working at site excavations. His career as an author of children’s literature took off in 1987, with the award-winning *The Strange Love of the White Horse and the Poplar Tree*. Since then, he has published over 60 works intended for young readers, some of which have been anthologized for primary schools. Most of his writing appears in richly illustrated books and some have been adapted for the stage.

Boulotis’s academic training as an archaeologist is evident in his works for children, although he does not write retellings of historical accounts but rather, as in *The Statue who was Always Cold*, he uses his historical knowledge to create a work of fantasy. In this particular story, the statue is always cold because he misses his homeland on the other side of the Aegean Sea.

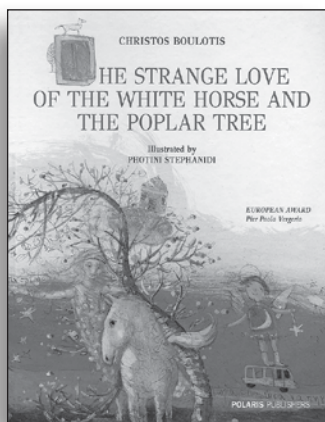
Fantasy and Magical Realism are Boulotis’s most popular genres. He blurs the borders

between reality and fantasy, sometimes using references to two-dimensional art as a way to express his ideas. The titular cat from *The Cat from Smolensky Street* joins the beloved Grandpa Demos in a photograph as a way presenting the idea that, even after death, loved people and pets live on in our thoughts. And *Leopold the Cat at the School of Fine Arts* accidentally creates a plague of rats when the rodents leave the paintings he has created. He draws on his knowledge of the story of the Pied Piper to round up the rats and return them to their paintings.

Leopold—the titular hero or *Leopold the Cat at the School of Fine Arts*—is the son of a Spanish tomcat and a Greek queen. He is also the only cat at the school of fine arts. Although Leopold does not seem to struggle unduly with his cultural heritage, a common theme in Boulotis’s most appreciated

works is the formation of mixed relationships. This was the theme of his first book: *The Strange Love of the White Horse and the Poplar Tree*. Despite their apparent differences, the horse and the poplar tree love one another so much that, even when they are granted the possibility to become the same, they prefer to remain different and love one another for their differences.

Lydia Kokkola



SELECTED PUBLICATIONS

- *The Watermelon Thief*. Illus. F. Stephanidi. Athens: Patakis, 2003. Print.
- *A Game with the Little Soldiers of the Peace*. Illus. F. Stephanidi. Athens: Ellinika Grammata, 2006. Print.
- *The Cat from Smolensky Street*. Illus. F. Stephanidi. Athens: Ellinika Grammata, 2007. Print.
- *Leopold the Cat at the School of Fine Arts*. Illus. V. Papatsarouchas. Athens: Ellinika Grammata, 2007. Print.
- *The 12 Red Riding Hoods and the Clockwork Wolf*. Illus. V. Papatsarouchas. Athens: Papadopoulos, 2007. Print.



EFFIE LADA

Greece ★ Illustrator

"I believe that a fairy tale should not be limited to one country or one era or impose boundaries and rules. Its purpose is to offer a fantastic journey."

Effie Lada

Effie Lada was born in a small village in Peloponnese, Greece in 1959. After taking entry exams for medical school, she decided to end her formal education and became a fulltime mother and wife. She began drawing seriously while she was at home with her two daughters. Initially, her drawings were a way for her to express her feelings about motherhood, and a way of communicating with her children. Thus it was not surprising that, after she had studied painting under the tutelage of Giorgos Voyiatzis, she was interested in producing picture books for children. Although she has had a versatile career, including illustrating Christmas cards and producing theater sets, her audience has always been comprised of children first and adults second. She has worked in the field since 1991 and has already published more than 60 books, and the covers of still more.

Although she occasionally experiments with collage, Lada's paintings are mostly intricately worked watercolor paintings and gouache. Her slender figures always seem to be dancing, not quite fixed to ground. Clearly affected by the elements and their emotions, Lada's characters bend and sway to provide insight into their

interior world. For the most part, the settings are a blend of modern elements with a strong sense of fairy tale. Even in her illustrations of historical works for which she has researched the details of clothing and environment, her characters appear dressed in a timeless fashion, which evokes a sense of other worldliness even when the story is ostensibly set in the here and now.



Lada has written many of her works herself. *E Kyriakes sto parko* [Sundays in the Park] is a straightforward love story between a boy and a girl, who meet once a week in the park, and who long to grow up so that their love will be recognized by others. Lada has also produced illustrations for other writers. Commenting on how different it is to work with a "foreign text," she admits that "When the story is your own, you

submerge yourself deeper and more completely into its world. You have the ability to create a dialogue between text and illustration."

Lada's most recent work, *Piroulito and Rosalia* is about speech-impaired people. For this, her beautiful, expressive characters wear masks like beaks, giving them the appearance of graceful flamingoes to illustrate her idea of beauty in difference.

Lydia Kokkola

SELECTED PUBLICATIONS

- *E Kyriakes sto parko* [Sundays in the Park]. Athens: Livanis Publishers, 2004. Print.
- *Sholi Magisson* [Witch Academy]. Text Ioanna Dakolia. Athens: Livanis Publishers, 2004. Print.
- *E Taro kai o zaharozimomenos* [Mary and the Sugarplum Man]. Text Athina Biniou. Athens: Patakis Publications, 2006. Print.
- *E Vrohi ton asterion* [The rain of stars]. Text Vasia Morali. Athens: Modern Times, 2008. Print.
- *I Anna kai to doru tou fegariou* [Anna and the Gift from the Moon]. Text Ioanna Dakolia. Athens: Modern Times Editions, 2009. Print.



MOHAMMAD ALI BANIASADI

Iran ★ Illustrator

Mohammad Ali Baniasadi has been creating art since he was a child, playing with paint and paintbrush in his father's workshop. Baniasadi was born in Semnan in 1955. His father was a craftsman, skilled in framing, bas relief, and traditional painting, and his mother was a teacher. As a child, Baniasadi delighted in collecting Quajar-era stamps off of the envelopes of old family letters he found in the attic.

Baniasadi's membership with the library of the Institute for the Intellectual Development of Children and Young Adults (Kanoon) played a vital role in the development of Baniasadi's career as an artist, and he took courses in animation there from 1974 to 1976. He also started coaching courses on painting and film making there in the 1970s. Baniasadi received further training at the Faculty of Fine Arts in Tehran, graduating with a degree in painting in 1980. The following year, he began working for the magazine *Kayhan Bacheha* before becoming an illustrator for children's magazines. Baniasadi began teaching university courses at the Faculty of Fine Arts in Tehran in 1992, and in 2001, he took his own artistic education even further, obtaining his master's degree in illustration.

Since 1986, Mohammad Ali Baniasadi has illustrated more than 80 books for children and young adults. In addition to his talent as an illustrator, he has also won fame as a painter, sculptor, and caricaturist. His talent and dedication to his craft have made him a front-runner throughout the world, and he has received numerous international awards and prizes as well as many within his own country. He had the honor of designing the stamp commemorating the 1990 International Children's Book Day, an activity that doubtless brought back memories of rummaging through the family attic in search of stamps in his youth. Baniasadi has also promoted the work of illustrators by acting as leader of the Association of Illustrators.



Baniasadi's work is distinctive in his use of signs and symbols from Iranian and Islamic culture not only as decorative elements, but also as integral parts of the image's composition. One of the goals of his work is to use images and colors to help the healing process of children affected by war.

Erin Peters

SELECTED PUBLICATIONS

- *Qesse-ba-ye Shirin-e Hezar-o-yeek Shab* [One Thousand and One Nights/Arabian Nights]. Text Shokooh Qasem-nia. Tehran: Paydayesh, 1996. Print.
- *Leili and Majnun*. Text Mohammad-Kazem Maziinani. Tehran: Paydayesh, 1998. Print.
- *Dastani az Avalin Rooz-ba-ye Zamin* [A Story from the First Days of the Earth]. Text Amir Hossein Khorshid Far. Tehran: Mah Riz, Mahriz, 1999. Print.
- *Aftab-e Afarinesh: Gozideh Ashar-e Koban* [Sun of Creation: A Selection of Traditional Verses about Prophet Mohamamad]. Ed. Babak Nik Talab and Afsaneh Shaban Nezhad. Tehran: Kanoon, 2006. Print.
- *Badkonak va Asb-e Abi* [The Balloon and The Blue Hippo]. Text Mohammad Reza Shams. Tehran: Ofoq, 2006. Print.



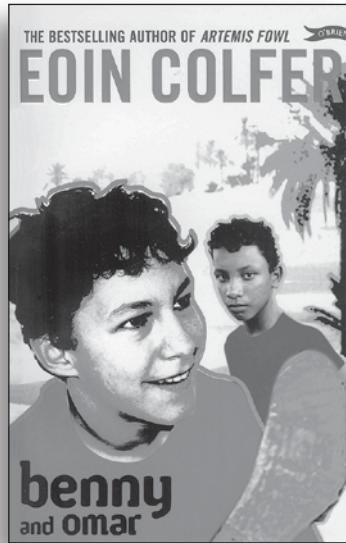
EOIN COLFER

Ireland ★ Author

Eoin Colfer (pronounced Owen) was inspired to write while he was still in primary school when he learned about Viking history. He was born in 1965 in Wexford in the South-East coast of Ireland, a town founded by the Vikings. His mother was a drama teacher and his father a primary school teacher, historian, and artist, so it is perhaps not surprising that he grew up with a love for the arts, an interest in history and a desire to teach. In Dublin, Colfer earned his Bachelor of Education Degree and after graduation returned to Wexford to be a primary school teacher. From 1992 to 1996, Colfer and his wife worked in Saudi Arabia, Italy, and Tunisia, where he got his inspiration for his first novel, *Benny and Omar*, which was published in 1998 and won the White Raven Award. The following year Colfer wrote a sequel, *Benny and Babe*, which was the first of three of his books that have been shortlisted for the 2000 Bisto Book of the Year Award, signaling the beginning of Colfer's career as a critically acclaimed author.

Colfer has gone on to write 26 books, published in languages and countries from all over the world. He has won numerous awards, including the WH Smith People's Choice

Award, the Irish World Literature Award, and the British Book Awards Children's Book of the Year, among others. In 2009 he was honored to be commissioned to write the sixth installment of Douglas Adam's world famous *The Hitchhiker's Guide to the Galaxy* saga, *And Another Thing...*



Artemis Fowl is probably the most famous of Eoin Colfer's books and characters, and has played a huge part of his launch to literary superstardom. It is being developed into a film by Miramax, an obvious transition as the novels' engaging plot and the fast-paced tenor of the book are perfectly suited for the film industry. Moreover, these fast and funny plots are matched by Colfer's humorous and witty style of writing. He deals with difficult topics such as death, morality, poverty, and cultural differences in a way that is not overbearing, but accessible and palatable. It is this appeal that makes Eoin Colfer one of the forefront writers in his field, and one of Ireland's bestselling children's authors.

Samantha Christensen

SELECTED PUBLICATIONS

- *Benny and Omar*. Dublin: O'Brien Press, 1998.
- *The Wish List*. Dublin: O'Brien Press, 2000.
- *Artemis Fowl*. New York: Viking, 2001.
- *The Legend of Spud Murphy*. London: Puffin, 2004.
- *Airman*. London: Puffin, 2008.



BIANCA PITZORNO

Italy ★ Author

Bianca Pitzorno was born in Sassari in 1942, but lives and works in Milan. After a formal education in archeology and classical literature, Pitzorno began her career producing television programs. She became an author of books for girls at the age of 28, and has so far produced over 40 novels and picture books for children and teenagers, as well as plays for theater, and screen and song lyrics. About one third of her books have been translated, often into several languages. Regarded as Italy's most important living author, Pitzorno unashamedly writes primarily for and about girls.

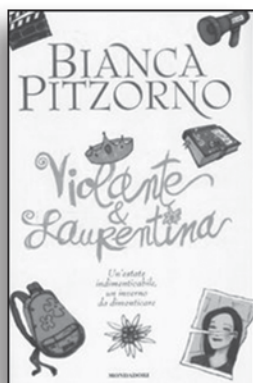
Pitzorno's interest in history and the classics is readily evident in many of her works. Many are historical novels, although her favorite period is that of her own childhood, the late 1940s and early 1950s. She regards this period as Italy's own childhood, "a period of new beginnings...of material deprivation combined with exciting plans for the future", and she believes that the connection between the country's "infancy" and her characters' development is one reason why her books are so popular. She also makes use of fantasy settings and fairy tale like settings in an unspecified historical era. *Polissena del Porcello* [Polisenna and Her Pig], for instance, begins with the young girl's discovery that she is not the daughter of the couple who have raised her. She returns to the orphanage from which she is adopted to seek clues

about the identity of her biological parents. She finds a "baby" on the doorstep, but the baby turns out to be a piglet. Polisenna sets off on her quest for her parents, pig in tow, making for a humorous combination of fairytale and epic quest.

A left-wing feminist, Pitzorno is convinced that "as a woman, I only know about the interior life of girls." Her female characters are tough, lively girls, often tomboys who rely on their wits not their feminine charms to resolve the issues they face. They enter adventure stories and quest narratives more usually associated with stories depicting male characters. She responds to criticisms that the complex allusions to classical literary works in many texts are only accessible to middle-class, well-educated readers by referring to Tolkien and his idea that young readers should be challenged to read works they find difficult, books that are "one size too large."

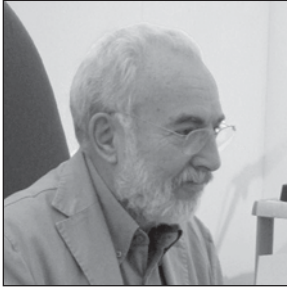
A UNICEF Goodwill Ambassador, Pitzorno has been instrumental in establishing a library project with Cuba, which makes works written in Italian as well as works translated from Italian available to children. Many of these books are then distributed throughout the Spanish speaking Caribbean. In the opposite direction, Pitzorno also promotes translations of Cuban literature for Italian children.

Lydia Kokkola



SELECTED PUBLICATIONS

- *La Casa Sull'Albero* [The House on the Tree]. Illus. Quentin Blake. Milan: Mondadori, 1990. Print.
- *Ascolta Il Mio Cuore* [Listen to My Heart]. Illus. Quentin Blake. Milan: Mondadori, 1991. Print.
- *Polissena del Porcello* [Polisenna and her Pig]. Illus. Quentin Blake. Milan: Mondadori, 1993. Print.
- *La Bambinaia Francese* [The French Governess]. Milan: Mondadori, 2004. Print.
- *L'Incredibile Storia di Lavinia* [Lavinia's Extraordinary History]. Illus. Quentin Blake. Milan: Mondadori, 2005. Print.



FRANCESCO TULLIO ALTAN

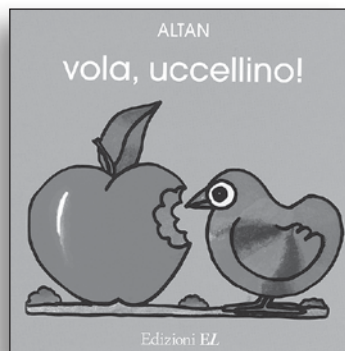
Italy ★ Illustrator

Francesco Tullio Altan was born in Treviso in 1942. After attending school in Bologna, he studied architecture in Venice. In the late 1960s, he moved to Rome where he combined his interest in architecture with his love of drawing as a set designer, as well as working as a script writer. After a short period in Brazil working in the film industry, he returned to Italy in 1975. It was during his time in Brazil that Altan began producing books. Initially they were books for his daughter, Kika, and featured animals who behaved like children. The most popular of these was Timpa, a little white dog with red spots who still appears in regular cartoon strips.

Altan's familiarity with the world of film making is particularly evident in the production of his many cartoon strips. Timpa has been turned into numerous different forms: short cartoons, a 26-minute film, a pop-up book, and coloring books. These cartoons are popular with preschool children who love the way that the little dog brings inanimate objects to life (the armchair reads him stories and he chats with his bedside lamp, Luisa). Timpa's curiosity is usually about the here and now, but can also extend to serious scientific questions such as why the sun turns red at night. Another of Altan's well-loved cartoon characters is Kamillo Krono, the small

chameleon who keeps changing into the wrong colors. These cartoons are illustrated with bold colors and strong shapes that resemble children's own drawings. Thick black outlines and bold single colors, blues, reds, greens and powerful pinks, dominate his palette.

Altan does not always write his own texts, and some of his most important works are illustrations of other people's words. For adults, he has illustrated works such as *The Nose* by Gogol and *Directions to Servants* by Jonathan Swift. His works for children include a reinterpretation of the works of the former Hans Christian Andersen Award winner, Gianni Rodari; *Favole Al Telefono* [Fables on the Phone] is a short novel, which Altan enlivens with his full page colorful cartoons. *Ci Vuole un Fiore* [You Need a Flower]



returns to Altan's preschool audience. This board book designed for the smallest of hands is accompanied by a CD of the songs Altan has illustrated.

Altan has also written scripts for film and television. His works for adults are often satirical; his favorite cartoon strip character is Cipputi, a disenchanting communist factory worker. His cross-over works include an illustration of Louis Armstrong's song *What a Wonderful World*.

Lydia Kokkola

SELECTED PUBLICATIONS

- *Vola Uccellino* [Fly Little Bird]. Trieste: Edizioni EL, 1978. Print.
- *Favole Al Telefono* [Fables on the Phone]. Text Gianni Rodari. Torino: Einaudi Ragazzi, 1993. Print.
- *Arriva La Pimpa* [Here Comes Timpa]. Trans. Michael Reynolds. Modena: Franco Cosima Panini Editore, 1994. Print.
- *Ci Vuole un Fiore* [You Need a Flower]. Text Gianni Rodari. Rome: Gallucci, 2003. Print.
- *What a Wonderful World*. Text Louis Armstrong. Rome: Gallucci, 2004. Mixed media.



MASAMOTO NASU

Japan ★ Author

"It is the duty of everyone alive today to ensure that what happened in Hiroshima on that fateful day is not forgotten and is never repeated."

Masamoto Nasu

Born in Hiroshima in 1942, Masamoto Nasu was only three years old when the atomic bomb fell just three kilometers from his home. Although he originally studied forest entomology and worked as a car salesman, he began writing children's books when he was in his late twenties. His first novel, *The Treasure of the Headless* received an honorable mention from the Gakken Child Literary Prize in 1970. His major breakthrough came with the *Hilarious Threesome* series that began in 1978 and proved so successful that he was able to begin writing fulltime.

The *Hilarious Threesome* (*Zukkoke sannin-gumi*) series stretches across some 50 titles and over 20 million copies have been sold in Japanese alone. Many of the titles are available in Chinese, but so far none are available in European languages. The series depicts the adventures of three sixth grade boys—Hachibei, Hakase and Mo-chan—as they go about their daily lives. While many of the novels are light hearted, slapstick adventure stories, others deal with school and family life. Nasu's sense of humor enables him to confront painful issues such as alcoholism and divorce in a manner that enables young readers to think through social issues for themselves.

In many of his works, Nasu takes up the suffering

he experienced and witnessed as a result of the atomic bomb that was dropped on Hiroshima on 6th August 1945. *Children of the Paper Crane* and *Hiroshima: A Tragedy Never to Be Repeated* are both well-known outside Japan through their English translations. Both are non-fictional works. The former is a biography of Sadako Sasaki, a girl who was born in the same year as Nasu, but who contracted leukemia and died as a result of the

A-bomb. The latter is an historical picture book that contextualizes the bombing of Hiroshima. The narrative extends after the bombing to depict the regrowth of the city up until 1997. Both these works reveal Nasu's commitment to telling young children about the horror of nuclear weapons, and his trust in their ability to cope with such difficult subject matter.

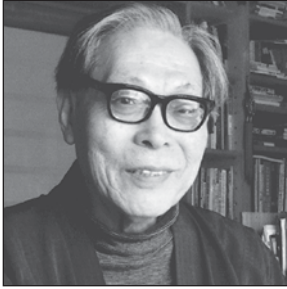
Nasu's strong pacifist commitment is also evident in his purely fictional works. His picture book *The Clay God* (1992) starts by depicting a young boy's pacifist idealism, and the adults around him regard his sentiments as praiseworthy. By the end of the story, the young boy has become a man who makes his living from selling weapons, and the young reader is pushed to re-examine his or her own beliefs.

Lydia Kakkola



SELECTED PUBLICATIONS

- *Zukkoke sannin-gumi* [Hilarious Trio series]. Illus. Kazuo Maekawa. Tokyo: Poplar, 1978-2004. Print.
- *Orizuruno kodomotachi* [Children of the Paper Crane: The Story of Sadako Sasaki and Her Struggle with the A-Bomb Disease]. Illus. Saburo Takada. Trans. Elizabeth W. Baldwin, Steven L. Leeper, and Kyoko Yoshida. Tokyo: PhP Institute, 1984. Print.
- *Nendo no Kamisama* [The Clay God]. Illus. Miho Takeda. Tokyo: Poplar, 1992. Print.
- *E de Hiroshima no genbaku* [Hiroshima: A Tragedy Never to Be Repeated]. Illus. Shigeo Nishimura. Trans. Joanna King and Yuki Tanaka. Tokyo: Fukuinkan Shoten, 1995.



SATOSHI KAKO

Japan ★ Illustrator

Born in Fukui Prefecture in 1926, Satoshu Kako originally trained as an applied chemist and had a successful career as a chemical engineer. Already as a student, he produced and performed in theatrical works for children. His preferred form—*kamishibai* (play-card) theater—is a form of storytelling that incorporates illustrations and direct communication with the audience. Kako is a highly productive illustrator who has produced almost 700 works, many of which he has also written himself. In Japan, he is best known for his educational works that combine his engineering and scientific background with his love of storytelling. His interests in child culture also extend to studies of traditional Japanese games, drawing practices, and welfare.

Kako's works for very young children include *The Story of Your Teeth*, which was written in response to widespread dental problems among Japanese children in the 1970s. (At that time, the average child had nine decayed teeth. It has since been reduced to two.) Kako explains how teeth work, what causes decay, and how cavities can be prevented. His goal was to encourage children to feel more responsible for cleaning their teeth themselves.

His storybooks for the very young also include an educational aspect, as he encourages children to look more closely at the world around them. *Little Daruma and Little Tenga*, for instance, encourages children to think beyond the generic term “flower” and to consider the wide range of different flowers: gladioli, lilies, tulips, roses, carnations, and poppies to mention just a few of the red flowers that Daddy Daruma offers his

son when he mistakenly tries to help his son in a game of dressing up. A similar attention to detail is evident in *Mr. Crow's Bakery* where the overworked crow parents produce a wide array of differently shaped breads and breads made from different grains. And in *Tools and Machines*, Kako introduces young children to the vast

array of tools in their home and environment.

Kako also actively promotes traditional Japanese games through his ethnographic studies of children's play and continues to tell stories using the traditional *kamishibai* (play-card) theater cards. His *The Story of Shiro*, *The White Elephant* tells the story of a young elephant whose mother lays down her life to protect him from a fire. The publication raises funds for the Japan National Welfare Foundation for Disabled Children.

Lydia Kakkola



SELECTED PUBLICATIONS

- *Kawa* [The River]. Tokyo: Fukuinkan, 1962. Print.
- *Darumachan to Tenguuchan* [Little Daruma and Little Tengu]. Trans. Peter Howlett, Richard McNamara. Tokyo: Fukuinkan, 1967. Print.
- *Ha ha ha no Hanashi* [The Story of Your Teeth]. Tokyo: Fukuinkan, 1970. Print.
- *Karasu no panyasan* [Mr. Crow's Bakery]. Trans. Peter Howlett, Richard McNamara. Tokyo: Kaiseisha, 1973. Print.
- *Fujisan Daibakubatsu* [Big Eruption of Mount Fiji]. Tokyo: Komine, 1999. Print.



SUN-MI HWANG

Korea ★ Author

Sun-Mi Hwang was born in Hongseong, Korea, in 1963. Unable to afford middle school, she was given the key to a classroom by an understanding teacher, and so read books and educated herself. She was able to attend high school and the Seoul Institute of the Arts, Gwangju University and the Graduate School of Chung-ang University. Despite degrees in creative writing, she did not begin publishing until she was raising her own children. Her early writing quickly captured critical attention, and she was awarded the Children's Literature New Writer Award in 1995. Since then, she has gone on to produce over 30 books for children, several of which are available in translation (into Taiwanese, Indonesian, Chinese, Filipino, German and Polish). Hwang's novels include realistic school stories, animal stories, and fantasy and have been adapted as puppet shows, musicals and cartoons.

Much of Hwang's work is concerned with eco-critical awareness and an interest in traditional Korean folklore. Her fantasy novel, *Saemmaeul Mongdangkkaebi* [The Adventures of Stubby the Broomstick], uses the figure of a *doggaebi*—a traditional Korean goblin—to negotiate between present, modern, and future Korea. The *doggaebi* has been sentenced to sleep in the roots of a ginko tree for 1000 years in punishment for a reckless

love affair with a human, Beudeul. He wakes after just 300 years to meet Beudeul's descendent and witness a world in which no one believes in his existence any longer. *Gwasuwoneul Jeomnyeonghara* [Capture the Orchard!] also features a ginko tree spirit, but focuses more on the interconnections between human, animal, and plant life. Both novels emphasize the rapidity of change taking place in Korean society.



Despite her own absence from middle school, Hwang has given several of her novels school settings and draws on her children's experiences. Her most widely read novel is *Nappeaun Eorinipyo* [The Bad Kid Stickers] which clearly sides with children who have been treated unfairly by their teachers. *Ilgi Gamchuneun Nal* [The Day of Hiding My Diary] similarly sides with a child whose teacher insists on reading his diary every day. Dong-min discovers that writing honestly gets him into trouble with his friends and his mother, but he doesn't want to write dishonestly and so decides to hide his diary. Both books have sold well, particularly the former. Hwang is one of very few Korean authors to have sold over one million copies of her books. She continues to write today, and also actively promotes and supports new authors.

Lydia Kokkola

SELECTED PUBLICATIONS

- *Saemmaeul Mongdangkkaebi* [The Adventures of Stubby the Broomstick]. Gyeonggi-do: Changbi Publishers, 1999. Print.
- *Magangeul Naon Amtak* [Leafy, a Hen into the Wild]. Gyeonggi-do: Sakyejul, 2000. Print.
- *Gwasuwoneul Jeomnyeonghara* [Capture the Orchard!]. Gyeonggi-do: Sakyejul, 2003. Print.
- *Ilgi Gamchuneun Nal* [The Day of Hiding My Diary]. Seoul: Woongjin Junior, 2003. Print.
- *Nappeaun Eorinipyo* [The Bad Kid Stickers]. Seoul: Woongjin Junior, 2005. Print.



SEONG-CHAN HONG

Korea ★ Illustrator

Seong-Chan Hong was born in Seoul in 1929, where lived through both the Japanese colonial era (1910-1945) and the Korean War (1950-1953). Although not formally trained as an artist, he began his career as an illustrator in 1955, and quickly established a reputation as an historical illustrator. However, he did not begin to work as a children's book illustrator until the 1970s. The topics he illustrates are varied, but his main concern has been to highlight Korean history and traditions by incorporating historically accurate illustrations into his works. For instance, his illustrations of Hans Christian Andersen's *The Emperor's New Clothes* to celebrate the 300th anniversary of the Danish storyteller's birth set the story in the medieval Joseon era in order to highlight Korea's own history.

Hong's fascination with Korean history and tradition is partly a result of the rapid changes Korea underwent in the twentieth century. The 35 years of Japanese rule brought about an abrupt end to many Korean traditions, starting with the removal of the Korean Imperial family and later extending to changes in the school curriculum. The Korean War and the division of the country followed by the rapid industrialization of the region resulted in a population separated from its

cultural and historical past. Hong's illustrations of *Maeilmaeiri Myeongjeollalmam* [Traditional Holidays] attempts to recreate Korea's past by taking children through the customs surrounding Korean village life. The book depicts festivals and traditions such as ancestor worship and farming practices throughout the year. The illustrations are drawn using the same kinds of brushes that would have been used by artists of that era.



Hong's style of illustration changed in 2009 when he experimented with ballpoint pens instead of brushes in *Harabeojiui Sigye* [My Grandpa's Clock]. The change in medium reflects the content of the story. The clock, which is hung on the day the narrator's grandfather is born, is originally illustrated surrounded by people wearing *hanbok* and topknot hair and witnesses many traditional events during the grandfather's childhood and early youth. The clock itself is stored in the attic, symbolising the changes of the twentieth century. It is reinstated in the home in the final illustration depicting the family in Western clothing. The change in illustrative techniques signals Hong's sense of the time periods he is illustrating. Hong continues to work and promote a sense of Korean cultural history today.

Lydia Kokkola

SELECTED PUBLICATIONS

- *Jipjiti* [House]. Text Young-Hwan Kang. Seoul: Borim Press, 1996. Print.
- *Seonbi Hansaengui Yonggungdapsagi* [The Scholar Han Saeng Exploring the Sea Palace]. Text Chul Park. Paju: Jaimimage, 2004. Print.
- *Maeilmaeiri Myeongjeollalmam* [Traditional Holidays]. Text Dong-Eun Won. Paju: Jaimimage, 2006. Print.
- *Appaneun Eodie?* [Where's Daddy?]. Text Seong-Chan Hong. Paju: Jaimimage, 2009. Print.
- *Harabeojiui Sigye* [My Grandpa's Clock]. Text Jane Yoon. Paju: Nurimbo, 2010. Print.



ANITA PAEGLE

Latvia ★ Illustrator

"I have a quiet, reserved character; drawing was a hideaway, a private very interesting world."

Anita Paegle

Anita Paegle was born in the capital of Latvia, Riga, in 1956. She completed her formal education in graphic art at the Art Academy of Latvia, and began producing illustrations for children's books in her mid-twenties. At that time, there was only one publishing house for children's books in Latvia, and so Paegle worked as an art teacher creating books and exhibitions with her students for six years before she was able to work fulltime as an illustrator. To date, she has produced some 40 children's books and has established a strong following in her home country.

Today, Paegle works exclusively in watercolor, which she layers gradually four to six times to create an intensity of color overlain with very fine filigree. Using only the three finest sizes of paint brushes, and painting in small dots rather than broad sweeps to create texture, each of Paegle's paintings can take up to two months to complete. The intricate details of the pictures are designed to encourage readers to pause and reflect, rather than rushing ahead with the plot. And for this reason, some of the pages will contain purely decorative details: a branch of pussy willow or small item from the text may be illustrated simply for adornment. Her alphabet-counting book—*Divas pastaigas* [Two Strolls] with two poems by Māra Cielēna—is designed for



slow reading and careful observation. Paegle does not offer her preschool readers coarsely recognizable objects; instead, for example, her detailed illustrations of insects subtly combine botanic realism with mischievous anthropomorphism.

Many of Paegle's works are illustrations of classic Latvian tales that were originally illustrated using etching and other forms of graphic art. Her first publication, her diploma work, followed in this tradition and was a set of etched illustrations to accompany Andrejs Upīts's *Vilniša brauciens uz austrumiem* [Vilnitis Goes to the East]. Most of her works are, however, the result of Paegle's collaboration with living Latvian authors, most notably Māra Cielēna and Juris Zvirgzdiš. *Kad karaliene bij Rīgā* [When the Queen Went to Riga] is a collaboration with Cielēna that is set in the artist's home town. Having wandered the streets looking at the details of the buildings with a new eye.

In addition to illustrating books, Paegle also provides illustrations for two children's magazines. Her work is regularly exhibited, which is enjoyable for those familiar with her work partly because printing techniques cannot capture some of the finer details of her use of color. She has had several tours throughout the Baltic region.

Lydia Kokkola

SELECTED PUBLICATIONS

- *Pulkstenu nakts gaitas* [Night Adventures of the Clocks]. Text Māra Cielēna. Riga: Jāna Sēta, 1997. Print.
- *Kad karaliene bij Rīgā* [When the Queen Went to Riga]. Text Māra Cielēna. Riga: Jānis Roze, 2001. Print.
- *Kipars pipars* [Toddler Pepper]. Text Lauris Gundars. Riga: ALIS, 2008. Print.
- *Pele, Punkts un Gutenbergs* [Mouse, Point and Gutenbergs]. Text Juris Zvirgzdiš. Riga: Zvaigzne ABC, 2009. Print.
- *Divas pastaigas* [Two Strolls]. Text Māra Cielēna. Riga: Lietusdārzs, 2010. Print.



TONKE DRAGT

The Netherlands ★ Author

"The very wellspring of an artist is her memory. Without memory there's no recollection; without recollections we are nobody, nothing at all."

Tonke Dragt

Antonia Johanna Dragt, better known as Tonke Dragt, was born in 1930 in Batavia (now Jakarta) in Indonesia (then known as the Dutch East Indies). She spent much of her childhood there, including three years in a Japanese internment camp (1942-45). She and her family moved to the Netherlands after World War II. Dragt's formal education took place at the Academy of Visual Arts in the Hague. In addition to being a successful author, she also works as an illustrator. She has illustrated works by Paul Biegel, Edith Nesbit, Rosemary Sutcliffe, and Alan Garner. The majority of her works are classified as fantasy or science fiction.

Whilst working as an art teacher, Dragt began writing stories and novels. She rose to fame in 1962 with her second book, *De Brief Voor de Koning* [The Letter for the King], which has sold over one million copies. *De Brief Voor de Koning* is set in a fictional medieval world, and starts with five young men attending a silent vigil on the night before they are to be knighted. Sixteen year old Tiuri breaks the vigil by responding to a knock at the door and a cry for help. Convinced he will now never become a knight, Tiuri sets out on a quest to deliver a letter to the king, but in doing so develops an understanding of the true meaning of chivalry. On his journey, Tiuri meets

a number of characters who balance two seemingly contradictory sides of the self, such as the wise-fool, Marius.

Dualism is a dominant feature of Dragt's work, sometimes created through the pairings of different worlds, but also through twins and imagery (such as the use of mirrors) which rely on comparisons. Aunt Willemijn, a character in Dragt's novel *De Zevensprong* [The Folk Dance]

explains that in each human being there lives more than one person. Having established a contrast, she then undermines it in order to encourage readers and characters to rethink their beliefs.

Tonke Dragt also uses elements of legends and fables, most clearly in *Verhalen van de tweelingbroers* [The Twin Brothers' Stories]. Her stories are mainly focused on one or a few male protagonists, often teenagers. They go on personal quests, searches that may be externalized in an item like the letter

in *De brief voor de koning* [The Letter for the King], but which results in a discovery of their own personae. Dragt's works have been translated into many languages, including German, English, Afrikaans, Czech, Indonesian, and Spanish.

Lydia Kokkola



SELECTED PUBLICATIONS

- *De Brief Voor de Koning* [The Letter for the King]. Amsterdam: Leopold, 1962. Print.
- *Geheimen van het Wilde Woud* [Secrets of the Wild Woods]. Amsterdam: Leopold, 1963. Print.
- *Toren-hoog en mijlen breed* [Tower High and Miles Wide]. Amsterdam: Leopold, 1969. Print.
- *De Torens van Februari* [The Towers of February]. Amsterdam: Leopold, 1973. Print.
- *Ogen van Tijgers* [The Eye of the Tiger]. Amsterdam: Leopold, 1982. Print.



ANNEMARIE VAN HAERINGEN

The Netherlands ★ Illustrator

Annemarie van Haeringen was born in Haarlem, in 1959. Her formal education as a teacher of drawing and handicrafts was followed by studies at the Rietveld Academy for Art, Amsterdam. Following her graduation, she formed a collective with three other illustrators, and together they established contacts with the publishing industry. She left the collective in the 1990s, having developed her own style and a stronger sense of the business side of illustration.

Van Haeringen works primarily with inks. Using pens, brushes and reeds on reed or watercolor papers, she generally moistens the area and allows the inks to spread out over a large area. The details are then added with a fine nibbed pen. The backgrounds tend to be soft, hazy washes, whilst the figures appear with mildly comical detail.

In the 1980s, many of van Haeringen's works were illustrations of text books. Her most well-known works were the reading book *Veilig Leren Lezen* [Learn to Read Safely] and the illustrations for the arithmetic book *Rekenen en Wiskunde* [Counting and Mathematics], which resulted in her becoming known to four out five Dutch children, even if they did not read her many picture books.



The majority of van Haeringen's books are written by others, but she has also written the texts of some of her picture books. *Het begin van de zee* [The Beginning of the Sea] sends the character, Kofi, who wants to paint the sea, but wonders how he can do so since he doesn't know where it begins. So he borrows his father's boat and sets off in search of where the sea begins. He meets many creatures who believe they know where the sea begins, but only the boat maker really knows.

In addition to making picture books and illustrating texts, van Haeringen has also made films for television (1994-2003). These films were based on the stories of Toon Tellegen. A musical was made of her picture book *Kleine Ezel en jarige Jakkie* [Little Donkey and Yakky, the Birthday Boy] in 2006. She has also offered international workshops in locations as varied as Abu Dhabi, Montreuil, and Beijing. A workshop with children in Menga, Surinam resulted in a collaborative picture book, *Waarom Waarom* [Why Why?] featuring a lively tapir.

Lydia Kokkola

SELECTED PUBLICATIONS

- *Kleine Ezel en jarige Jakkie* [Little Donkey and Yakky, the Birthday Boy]. Text Rindert Kromhout. Amsterdam: Leopold, 2001. Print.
- *De koningin die niet kon kiezen* [The Queen who Couldn't Choose]. Amsterdam: Leopold, 2006. Print.
- *De jongen die zijn brood knipte* [The Boy who Snipped his Bread]. Amsterdam: Leopold, 2008. Print.
- *Overzee* [Over Seas]. Text Sjoerd Kuyper, Tonke Dragt, and van Haeringen. Amsterdam: Leopold, 2010. Print.
- *JaJo het Slangenmeisje* [SuSu the Snake Girl]. Amsterdam: Leopold, 2011. Print.



BJØRN SORTLAND

Norway ★ Author

Bjørn Sortland (born 1968) spent his childhood years in the small town of Sortland on the island of Bømlo. (Sortland has since changed its name to Svortland, a change the author has not forgiven them for yet!) He originally trained as a social worker and worked in that field for several years before taking a writing course in the town where he was born, Bergen. As a result of that course, Sortland published *Det er ikke natte* [It's Not Night-time] (1992) followed a year later by *Raudt, Blått og Litt Gult* [Red, Blue and a Little Bit Yellow], which was illustrated by Lars Ellings. It was this second book, with its playful introduction to art history, that drew critics' attention, and since 1998 he has been working fulltime as an author. In addition to writing picture book texts and novels for children, Sortland has also written for radio, television, and books for adults. Much of his work has been anthologized.

Sortland's background in social work is evident in his portrayal of characters who feel isolated from the society around them. Many of his characters are lonely individuals, although the focus of his stories is rarely the traditional fodder of the "problem" novel. His child characters may be the children of divorced parents, for example, but the narratives tend to focus on other matters. Sortland is a committed Christian, and

his beliefs and value system are also evident in many of his works.

The linking element between all of Sortland's work is his love of art. His early collaborations with Lars Ellings in *Raudt, Blått og Litt Gult* [Red, Blue and a Little Bit Yellow] and *24 i sekundet* [24 by the Second] literally take the child reader into the worlds of fine art and classic film. In the former, Oda visits an art gallery with her Uncle Paul. Somewhat bored by the adults' talk, Oda wanders

off in search of the toilets and on her way she meets several famous artists including Matisse and van Gogh and enters well known paintings by Dali and Cézanne, among others. In the latter, Oda's brother Henry is sent up into Uncle Paul's loft in search of a gift. The gift is a toboggan, the one *Citizen Kane* longed for in the classic film from 1941.

A more lighthearted approach to art is found in Sortland's commercially successful *Kunstdetektivene*

[The Art Detectives] series, which currently encompass 11 books. In these stories, a Norwegian family travels to various locations around the world that are known for their artwork. Sortland enjoys visiting schools and often encourages children to write their own art detective stories as a follow up to one of his visits.

Lydia Kokkola



SELECTED PUBLICATIONS

- *Raudt, Blått og Litt Gult* [Red, Blue and a Little Bit Yellow]. Illus. Lars Ellings. Oslo: Det Norske Samlaget, 1993. Print.
- *24 i sekundet* [24 by the Second]. Illus. Lars Ellings. Oslo: Det Norske Samlaget, 1999. Print.
- *Den blå, blå himmelen* [The Blue, Blue Sky]. Illus. Giotto di Bondone and Anne Kristin Hagesæther. Oslo: Det Norske Samlaget, 2000. Print.
- *Kunstdetektivene* [The Art Detectives]. Oslo: Aschehoug, 2000. Print.
- *Det Hjertet Husker* [The Heart Remembers]. Illus. Hilde Kramer. Oslo: Aschehoug, 2009. Print.



ØYVIND TORSETER

Norway ★ Illustrator

Øyvind Torseter (born 1972), the Oslo born and bred illustrator, undertook his formal education at the Mercantile Institute in Oslo (1991-1992) and the School of Graphic Design (1992-1994), after which he travelled to the United Kingdom to study at the Kent Institute of Art and Design (1995-1998). Within a year of completing his studies, he had produced the illustrations for a text by Tor Arve Røssland: *Pode*. The result was an award-winning book that went on to become the first of a series of four books about *Pode* resulting from the collaboration between Røssland and Torseter.

Torseter has illustrated books for a number of prominent Norwegian authors, including the other Hans Christian Andersen Award nominee this year, Bjørn Sortland. The collaboration with Sortland marked a shift in illustrative style. In the *Pode* books, Torseter produced two-dimensional images. In *Plutselig ville eg ikke laga dorulldyr lenger* [All of a Sudden I No Longer Wanted to Make Toilet Roll Animals], Torseter illustrated Sortland's love story, in which a young boy declares his love for a girl by making her an elephant out of an old toilet roll as a gift for Valentine's day, using more tactile images of the toilet roll masterpieces. His more recent collaborations with Tore Renberg—*Gi gass, Ine* [Get

Going Ine]—and with Jon Fosse—*Spelejenta* [The Violin Girl]—take this tactile quality to a new level as he produces photoshopped images of 3D figures.

Torseter's illustrative technique combines traditional drawing and collage techniques with digital technology. The results are not intended to be realistic; on the contrary, Torseter leaves his rough slots, staples and even fingerprints clearly on display, so that the reader can attempt to copy the techniques. This foregrounding of the construction of the image encourages readers of all ages to reconsider how they make sense of what they see.

Somewhat curiously, Torseter's illustrations of his own stories, such as the successful *Klikk* [Click], an almost wordless book in which a young boy gets locked in the toilet, reverts to simpler, two-dimensional painted collages, which are easy

for the very young readers of this book to follow.

Although Torseter lives and works in Oslo, he has also been commissioned to decorate a number of public buildings throughout Norway. His illustrative style is thus made accessible to those Norwegians who would otherwise know nothing of his work as a children's book illustrator.

Lydia Kokkola



SELECTED PUBLICATIONS

- *Klikk* [Click]. Oslo: Cappelen Damm, 2004. Print.
- *Avstikkere* [Detours]. Oslo: Cappelen Damm, 2007. Print.
- *Eg kan ikke sove no* [I Can't Sleep Now]. Text Stein Erik Lunde. Oslo: Det Norske Samlaget, 2008. Print.
- *Spelejenta* [The Violin Girl]. Text Jon Fosse. Oslo: Det Norske Samlaget, 2009. Print.
- *Gi gass, Ine* [Get Going Ine]. Text Tore Renberg. Oslo: Cappelen Damm, 2010. Print.



SILVIA KERIM

Romania ★ Author

Silvia Kerim was born in 1931 in Bucharest, Romania. She graduated from the Faculty of French Language and Literature. She made her debut as a journalist in well-known Romanian newspapers such as *Contemporanul* and *Romania Libera*. She also worked as a reporter for the prestigious magazines *Cinema* and *The 20th Century*. After this, she became the chief editor of the Arts Section of the National Romanian Radio. Kerim was also a delegate producer at the Romanian Film Studios working with famous Romanian directors like Mircea Daneliuc, Alexander Tatos, Mircea Veroiu, Nicholas Corjos, and Sergiu Nicolaescu. She has also worked as chief editor at Animafilm, a Cartoon Film Studio and, thanks to these important experiences, Silvia Kerim also wrote the script and directed a television series for children, *Five Magic Moments*, which was broadcast by TVR 1 and TVR 2 from 1995 until 1996.

She adapted some famous children's stories, such as *Mary Poppins*, *Sleeping Beauty*, *The Wizard of OZ*, and *Gulliver's Travels*, into musical format. The soundtracks for these films were composed by Marius Teicu, a popular Romanian composer. Since 1997, Kerim has been working as an art critic at the weekly magazine *Formula As* in addition to working on her novels for children.



Silvia Kerim is considered to be the most important living author of fairy tales in Romanian literature, thanks to her amazing imagination and broad cultural horizon. Her untouched belief in the power of the story to fight for the values of "the Good, the Beauty and the Truth" has become her life motto which is present in every literary genre she approaches: story, novel, public speech, and musical shows on theater stages. However, Silvia Kerim's creation is often strongly marked by the tumultuous history of the twentieth century, for example by the wars, uprisings, and social consequences of the arrival of communism in the Eastern Europe.

Kerim has written a number of prize-winning children's books, including those issued by The Association of Professional Writers of Romania and The Special Prize of The President of The Romanian Association of Theatre Artist. The Ministry of Culture has also nominated her for the National Award in the Art Category. In 2004, Kerim received a knighthood from the President of Romania with the Cultural Merit Order. The American Biographical Institute also declared her Woman of the Year 2004.

Melissa Garavini

SELECTED PUBLICATIONS

- *Moșul din oglinda* [Father Christmas]. Bucharest: Arta Grafică Publishing House, 1993. Print.
- *Missy și prietenii mei* [Missy and My Other Friends]. Bucharest: Aramis Publishing House, 2002. Print.
- *Semnul ed iarbă* [The Grass Sigh]. Bucharest: Minerva Publishing House, 2004. Print.
- *Puf* [Fluffy]. Bucharest: Carminis Publishing House, 2007. Print.
- *O poveste cu nouă povești* [Once upon Nine Times]. Bucharest: Carminis Publishing House, 2010. Print.



VALERIA MOLDOVAN

Romania ★ Illustrator

Born in Brasov, in the South-east of Romania on Christmas Eve in 1956, Valeria Moldovan now lives and works in the capital city, Bucharest. She has an artistic and graphic background as she attended The Arts College in Brasov, then the Plastic Arts Faculty at the Decoration and Plastic Arts Institute in Cluj Napoca. After graduating, she found work in the field of graphics. From 1979 to 1983, she worked as a graphic designer for the advertising agency Recom in Bucharest. After this, she transferred to the Print Factory “Matasea Populara” in the same city, where she continued to work as a graphic designer. Less than a year later, she began to work for Editura Didactica si Pedagogica, again as a graphic designer and illustrator, and stayed with this company for six years. In 1994, she began to collaborate with Regala Publishing and continued there for several years.

Moldovan’s varied career as a graphic designer helped her to build the contacts necessary for her work as an illustrator. She has illustrated children’s books for various local publishers

including Creanga Publishing, Albatros, Garmond, Regala, Popet, and All Publishing Group. She also worked as an art director with a Bucharest advertising agency, Ignis, until 2005.

Moldovan has designed and illustrated numerous children’s books, textbooks and magazines. Her drawing style is distinctive as her illustrations are reminiscent of Eastern fairy-tales, rich in detailed arabesque ornamentation, where



for example, the dresses are rich in detail, often embroidered. When illustrating objects, Moldovan does not rely on literal presentation, but rather produces objects that seem to come from an imaginative dimension where everything is allowed. They are drawn with a light hand, and do not abide by realistic colors or features.

Moreover, Moldovan’s drawings (both characters and objects) are usually bi-dimensional and stylized, and they do not rely on standard conventions for perspective. Instead, they are characterized by their use of warm colors such as orange, red, and especially purple.

Melissa Garavini

SELECTED PUBLICATIONS

- *Cele mai frumoase 10 povești* [Most Beautiful Ten Stories]. Texts by many authors. Bucharest: Nemira Publishing House, 2007. Print.
- *Povești orientale* [Oriental Stories]. Text Valentin Nicolau. Bucharest: Corint Publishing House, 2009. Print.
- *Povești și schițe* [Stories and sketches by I.L. Caragiale]. Text I. L. Caragiale. Bucharest: Corint Junior Publishing House, 2009. Print.
- *Povești Frații Grimm* [Stories by the Grimm Brothers]. Retold by Lia Decei, Iulia si Victoria-Dana Feldrihan, Traian Fintescu, and Mioara Sechel. Bucharest: Corint Publishing House, 2010. Print.
- *Basme* [Fairy Tales by Hans Christian Andersen]. Text Hans Christian Andersen. Bucharest: Corint Publishing House, 2010. Print.



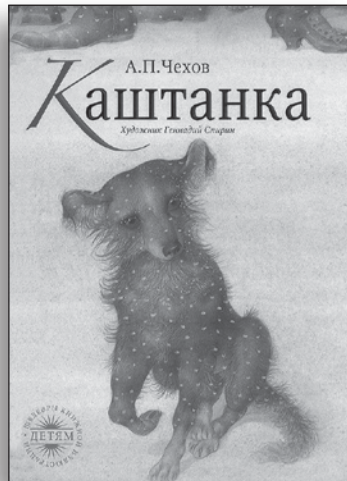
GENNADY SPIRIN

Russia ★ Illustrator

"If you are illustrating a book about the 18th century you have to enter that century with your whole being, and I feel as if I were living in that period. I try to study everything: the life inside the house, the dishes that people use."

Gennady Spirin

Gennady Spirin was born in the industrial community of Orekhovo-Zuevo on December 25 (which is incredibly apt, since he looks just like Santa Claus) 1948. His eagerness and talent for drawing was already evident when he was a child; he would sketch everything he saw around him. Although his father wanted him to be a soccer player because he also showed talent in that area, his grandmother encouraged him to become an artist. When he was 10 years old, he began attending the Surikov School of Fine Arts in Moscow, paid for by his grandmother out of her pension. After graduating from this institution, Spirin attended the Moscow Stroganov University of Arts where he further developed his own artistic style. In order to avoid communist politics and to give himself full artistic freedom of imagination and expression, Spirin became an illustrator for children's books, initially working in Moscow at the Detskaya Literatura publishing house. After his illustrations for *Marissa and the Gnomes* won the Golden Apple Award in 1983, Spirin received his first contract with the German publishing house Verlag J. F. Schreiber, which has spread Gennady Spirin's work and fame throughout the world.



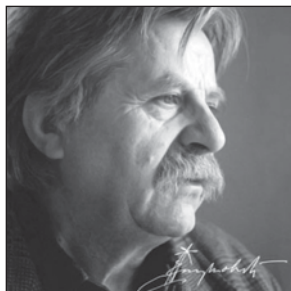
Spirin's art combines the Russian art tradition, the style of medieval illuminated manuscripts, and a masterful use of watercolor. The characters in his paintings seem lifelike and evoke a connection with their audience. His illustrations are known for their rich colors and intricate details. He researches each piece he works on thoroughly, which results in images that are not only beautiful to look at, but that tell a story with historical accuracy. By throwing himself entirely into the period of time that he is drawing, Spirin reveals not only a thorough knowledge of but also a love for what he is illustrating.

Having illustrated over forty children's books, and won more than a dozen prestigious awards, Gennady Spirin has earned a place of preeminence in the world of children's literature. However, he is also famous in the wider world of art. His work has been exhibited in many art galleries, and his paintings are part of numerous art collections, both private and corporate, throughout the world, including Princeton University Library's Graphic Arts Collection.

Erin Peters

SELECTED PUBLICATIONS

- *The Nose*. Text Nicolai Gogol. Esslinger: Schreiber Verlag, 1993. Print.
- *Kashтанка*. Text Anton Chekhov. Esslinger: Schreiber Verlag, 1995. Print.
- *Philipok*. Text Leo Tolstoy. Esslinger: Schreiber Verlag, 2000. Print.
- *The Black Hen*. Text Antoni Pogorelsky. Esslinger: Schreiber Verlag, 2002. Print.
- *An Apple Pie*. Text Kate Greenaway. New York: Philomel Book, 2005. Print.



LJUBIVOJE RŠUMOVIĆ

Serbia ★ Author

Ljubivoje Ršumović has written over 70 books, most of them for children, and has worked on radio, television, and documentary series. His work has been published in many languages and has won numerous awards throughout the world. These awards include the “Golden Pen of Belgrade” and the Council for Education and Child Care of Serbia Award, “Neven.” His *Primer of Children’s Rights*, which details and explains children’s rights to children as detailed in the UN Convention on the Rights of the Child, won the UNESCO Prize for Children’s and Young People’s Literature in the Service of Tolerance at the World Competition for Books in 1996.

Ršumović was born in the village of Ljubis in 1939. He began to write at an early age, and was still in secondary school when his first poems were published. In 1965, Ršumović graduated in Comparative Literature from the Language and Literature University in Belgrade and began working for Belgrade Radio. Over the years that followed, he went on to work in the television industry, writing, directing, and filming popular television series for children, and working on several documentary series as

well. From 1986 until 2002, Ršumović served as Director of the Bosko Buha Theatre as well as President of the Serbian Cultural and Educational Association. Although he is best known for his poetry, Ršumović, has also written three textbooks for primary school children. He is also notable for being one of the founders and the first President of the Committee for Child Rights Protection in Serbia through the Friends of Serbian Children Organization, for which he is currently serving as President of the Assembly.

Writing in the field of post-modern Serbian literature, Ršumović builds his poetry through the inventive and playful use of language, encouraging children to have fun with words and translating the everyday into a new literary language that children understand and can be

interested in. By introducing to children new ways to think about language, Ršumović widens their imaginations and horizons.

Erin Peters



SELECTED PUBLICATIONS

- *Uspavana Lepotica* [Sleeping Beauty]. Illus. Dobrosav Bob Živković. Belgrade: Dečje novine, 1990. Print.
- *Bukvar Dečjih Prava* [Primer of Children’s Rights]. Illus. Dobrosav Bob Živković. Belgrade: Prijatelji dece, 1995. Print.
- *Tri Čvora Na Trepavici* [Three Knots on an Eyelash]. Illus. Saša Stojanović. Belgrade: Grafoprint, 2007. Print.
- *Sunčanje Na Mesečini* [Suntan in the Moonlight]. Illus. Dejan Mandić. Belgrade: Laguna, 2009. Print.
- *Uđurme I Zvrčke Iz Antičke Grčke* [Tricks and Flicks from Antic Greece]. Illus. Eugen Slavik. Belgrade: Laguna, 2010. Print.



DOBROSAV BOB ŽIVKOVIĆ

Serbia ★ Illustrator

“Humor forms a huge part of my life. It helps me understand what is going on in my life, and is contained in everything around me—and proportionately so in my drawings.”

Dobrosav Bob Živković

Born in 1962, Dobrosav Bob Živković grew up in the town of Pirot in southern Serbia. For him, reading was always brought to life by pictures, and when he started reading books without pictures, he drew them himself. He received training at the High School of Art and Design before enrolling in the Belgrade Faculty of Applied Arts. He began publishing his illustrations in student magazines, and then children’s magazines after graduation. One of these magazines, *Tik-Tak*, published Živković’s popular comic *Jajzi*, allowing him to use his work to deal with difficult areas and issues of children’s rights.

Živković’s talent for illustrating sensitive topics with humor and understanding can be seen in books like *Sex for Beginners* and *The Primer of Children’s Rights*. Unexpected perspectives, a sense of freedom, and imagination characterize his illustrations. His work invites children to express their joy and gives adults a chance to regain some of their own childhood delight. His figures often come to feel like caricatures of ourselves and people that we know, allowing us to stop taking everything and everyone so

seriously. Živković regards each of his drawings as an opinion that he expresses in response to an event or subject, or even the text itself. His illustrations are in conversation with the text they accompany.

Dobrosav Bob Živković has received many awards, including five “Neven” awards for best children’s illustration. He is the only Serbian illustrator to have done so. He has also been involved in humanitarian work with both government and non-government organizations to help children in need, whether they need protection on the internet or have disabilities, illness, or disease. He has worked on these campaigns with organizations such as UNICEF, CARITAS, and Handicap International, among others, and he was a key member in the anti-war

campaign War Kills during the Yugoslav wars in the nineties.

Erin Peters



SELECTED PUBLICATIONS

- *Bukvar dečjih prava* [An Alphabet of Children’s Rights]. Text Ljubivoje Ršumović. Belgrade: Prijatelji dece Srbije, 1995. Print.
- *Seks za početnike* [Sex for Beginners]. Text Jasminka Petrović. Belgrade: Kreativni centar, 2000. Print.
- *Srpske narodne bajke* [Serbian Folk Fairy Tales]. Ed. Simeon Marinković and Slavica Marković. Belgrade: Kreativni centar, 2000. Print.
- *Plavi kit* [The Blue Whale]. Text Arsen Diklić. Belgrade: Kreativni centar, 2001. Print.
- *Ljutito meće* [The Angry Bear Cub]. Text Brana Crnčević. Belgrade: Kreativni centar, 2004. Print.



TONE PAVČEK

Slovenia ★ Author

“The path to good things is open. It is of us and for us.”

Tone Pavček

Tone Pavček was born in 1928 in the town of Šentjur near Novo Mesto, Slovenia. After graduating from the Faculty of Law in Ljubljana, he worked at RTV Ljubljana and for the daily newspapers *Ljubljanski dnevnik* [The Ljubljana Daily] and *Ljudska pravica* [The People's Justice] as a journalist. While working as a journalist, from 1963 to 1967 Pavček was the director of the *Mladinsko gledališče* theatre. In 1972, Pavček became the senior editor at Cankarjeva založba publishing house, a position he held until his retirement in 1990. During this successful career, Pavček also wrote poems, and to date he has published 16 collections of poetry for adults and 26 for children and young people, winning many awards, including the Večernica award for the best children's book of the year for the collection *Majnice: fulaste pesmi* [May Poems] in 1996, and three Levstik awards.

Pavček's poetry is full of life, sparkling with wit and optimism. Through words and rhythm, he is able to communicate to his readers on a personal level, inviting them to connect with their own experiences of freedom and love. He uses language that, at times, is carefree and at

other times is more serious and contemplative. He writes with attention to our history, and how that leads not only to where we are now, but to where the future is likely to take us. Pavček's poems have become integral to Slovene literature and culture, and through many reprints and translations have reached people in other languages and media. Many of his poems have been set to music and adapted to audio-visual material.

Tone Pavček is also known for his social and political work. From 1979 to 1983, he was President of the Slovene Writer's Association, and politically opposed to Yugoslav unitarian endeavors. Pavček was appointed as an ambassador for UNICEF in 1996. He was a delegate to the Slovene assembly from 1986 to 1990 and was honored with The Golden Order of Freedom of the Republic of Slovenia by the President of the Republic of Slovenia, Dr. Danilo Türk, on June 9th 2009.

Samantha Christensen



Slovenia by the President of the Republic of Slovenia, Dr. Danilo Türk, on June 9th 2009.

We regret to say that on 20th October 2011, Tone Pavček passed away at the age of 83 years.

SELECTED PUBLICATIONS

- *Juri-Muri v Afriki: o fantu, ki se ni maral umivati* [Juri Muri in Africa: About the Boy Who Did Not Like to Wash Himself]. Illus. Melita Vovk, 1958. Illus. Marjanca Jemec-Božič, 1988. Ljubljana: Mladinska knjiga, 1958, 1988. Print.
- *Čenčarija* [Chatterboxes]. Illus. Kostja Gatnik. Ljubljana: Mladinska knjiga, 1975. Print.
- *Prave (in neprave) pesmi* [True and Untrue Poems]. Illus. Jelka Reichman. Ljubljana: Borec, 1986. Print.
- *Majnice: fulaste pesmi* [May Poems]. Illus. Kostja Gatnik, 1996. Illus. Teja Gorjup, 2008. Ljubljana: Mladika, 1996, 2008. Print.
- *Majbnice in majnice: pesmi mnogih let za mnoge bralce* [Budding Songs, Maying Songs: Poems of Many Years for Many Readers]. Illus. Damijan Stepančič. Dob pri Domžalah: Miš, 2009. Print.



ALENKA SOTTLER

Slovenia ★ Illustrator

Born in Ljubljana, Slovenia in 1958, Alenka Sottler was raised in a family who were well-versed in the arts. Her mother worked for a leading newspaper and printing company and her father was a sculptor. It was in her father's studio that Alenka first learned to draw and sculpt, cultivating a love of art that would take her through both undergraduate and postgraduate studies in painting at the Academy of Fine Arts in Ljubljana. Sottler began to work as a freelance painter and illustrator for top Slovene and foreign publishers and magazines in 1988, including the largest Slovene publisher, Mladinska knjiga. Since then, in addition to children's magazines, she has illustrated more than 45 books, contributing especially to the genre of fairytales. She has received several accolades for her work, especially for her illustrations in *Folk Tales from Around the World*. Sottler's other awards include the Hinko Smrekar Award at the Biennial of Slovenian Illustration, as well as awards from other countries such as Japan, Croatia, and Italy, as well as 5 certificates of Merit from the Annual Exhibition in New York, and the IBBY Honor list in 2008.



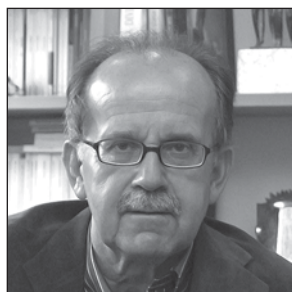
Trained by professors who had received their own art education in pre-war Europe, Sottler displays an awareness of the importance of the artist's freedom of expression, and constantly experiments with her craft. Her work is reminiscent of the Late Gothic and Early Renaissance, but is executed in a contemporary style with elements of the modernist painting tradition. Her work often contains repetitive elements that form an additional narrative strand.

Alenka Sottler has faced the challenges of illustrating books of great fame and familiarity such as the Grimm's fairy stories, and the fairy tales of Oscar Wilde by bringing to them her own perspective through intense dedication and immaculate work. She has also brought new life to work from the rich tradition of Slovenian literature, in works such as Oton Župančič and Grigor Vitez, proving that illustrations are just as relevant and important as ever before.

Samantha Christensen

SELECTED PUBLICATIONS

- *Agnes Cecilija* [Agnes Cecilia]. Text Maria Gripe. Ljubljana: Mladinska knjiga, 1998. Print.
- *Pravljice* [Fairy Tales]. Text Oscar Wilde. Ljubljana: Mladinska knjiga, 1999. Print.
- *Svetovne Pravljice* [Folk Tales from Around the World]. Ljubljana: Nova revija, 2004. Print.
- *Pepelka* [Cinderella]. Text Jacob and Wilhelm Grimm. Ljubljana: Mladinska knjiga, 2006. Print.
- *Svetlanine pravljice* [Svetlana's Fairytales]. Text Svetlana Makarovič. Dob pri Domžalah: Miš, 2008. Print.



AUGUSTÍN FERNÁNDEZ PAZ

Spain ★ Author

"Literature is born of memory and imagination. All of the books which I have written, like the frames of a canvas, are created combining the threads of my life."

Augustín Fernández Paz

Born in Vilalba in 1947, Augustín Fernández Paz grew up in post-war Galicia. He left his hometown when he was only thirteen to attend the Universidad Laboral Gijón and earned his trade as an industrial machinery inspector. However, in addition to an affinity for mathematics and physics, Paz also had a great love of reading which was passed on to him by his father. While he was doing his military service at a camp in Monte la Reina, a tent mate who knew of his love of reading began to bring him books from his private library. Paz had not been allowed to read these books before because of the Facist Regime. The experience of reading the works of writers such as Kafka, Beckett, Camus, and Russell, among others, inspired Paz and offered him new perspective on life. After two years of working in Barcelona, and becoming involved in cultural activities like theater, music, and cinema, Paz moved back to Galicia and studied to become a teacher.

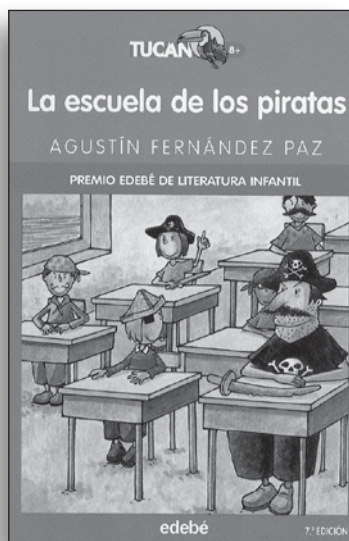
Paz taught for over thirty years, beginning in the 1970s, a career that saw a great deal of political and social change. Amidst these changes, Paz became involved in educational reform, and has since developed pedagogies that

promote reading, the introduction of communication media in the classroom, and promotion of the Galician language. It was to this end that he began to write books. He filled the gap needed when the Galician language began to be taught and spoken in schools: the need for Galician children's and young adult's literature. In addition to novels, he has also written a number of theoretical texts and didactic materials, and has now published more than forty-five titles.

In his writing, Paz follows his belief that books should expand our imaginations. His frequent use of realistic stories, inspired by real life experiences, combined with fantastic elements makes his works fascinating for all age groups, including adults. He speaks about universal human themes, such as love, with knowledge and an acknowledgement of

all their complexities. He deals with social questions and issues in a way that transforms them, or at least gives them that possibility. Through his writing, Paz often deals with the repercussions of the Spanish Civil War because he knows and believes that knowledge is necessary to bring healing.

Erin Peters



SELECTED PUBLICATIONS

- *Contos por palabras* [Stories for Words]. Illus. Miguel Vigo, 1991. Illus. Enjamio, 2001. Vigo: Edicións Xerais, 1990, 2001. Print.
- *As flores radiactivas* [Radioactive Flowers]. Illus. Miguelanxo Prado. Vigo: Edicións Xerais, 1990. Print.
- *Fantasma do corredor* [Ghosts of the Corridor]. Illus. Óscar Villán. Vigo: Edicións Xerais, 1992, 2005. Print.
- *Rapazas* [Girls]. Illus. Miguelanxo Prado. Vigo: Edicións Xerais, 1993, 2003. Print.
- *Trece anos de branca* [Thirteen Years of Blanca]. Illus. Manuel Uhía. Barcelona: Edebé-Rodeira, 1994, 2005. Print.



JAVIER ZABALA

Spain ★ Illustrator

"If it is a really good Picture book, both children and adults must enjoy it."

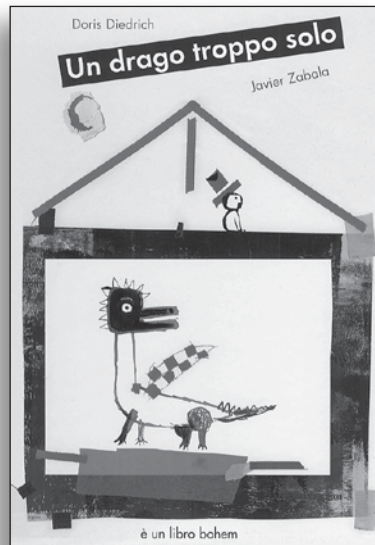
Javier Zabala

Javier Zabala was born in León, Spain, and from a young age he knew that his purpose in life was to continue learning. Like many illustrators, his life path did not begin in the arts, and he abandoned his studies in veterinary medicine and law studies in order to pursue an education in the Graphic Design and Illustration Programme at the Oviedo Art School. Zabala found great success in the realm of illustration, and he moved to Madrid in 1989 in order to begin working for Spanish publishers and magazines. Presently, Zabala has illustrated over seventy books, some of which he has written, and his books have been translated into fifteen languages.

Zabala's artwork is known for creating emotional responses in its viewers, and his avant-garde style is as thought-provoking as it is beautiful. There is a certain impulsive element to his illustrations; each piece is constructed differently, meaning each piece uniquely invites fresh and varying perspectives. He does not limit himself to one form of illustration, and his drawings are often brought together by different elements and techniques. Zabala thrives on the freedom to experiment with many art forms, and the small

publishing houses in Spain allow him to express his artistic creativity in unique and innovative ways. This freedom has nourished Zabala's gift and allowed him to develop the slight surrealism that is evident in his work.

Zabala's art has been displayed in many international art exhibitions and festivals, and has also been recognized in children's literature fairs. In 2005, he won the national award for best illustrations in children's literature, and in 2010 he was awarded the APIC Junceda Iberia Award for his illustrations in a new edition of Shakespeare's *Hamlet*. Zabala also delivers courses and workshops in libraries and art schools in Europe and Latin America, and collaborates with universities and communities in reading encouragement days. He has been teaching summer courses in illustration at the University

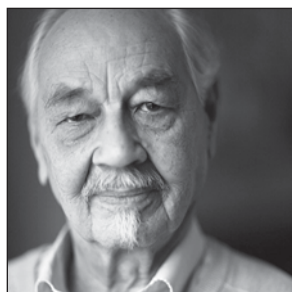


of Macerata in Italy since 2006, and in 2009 he also began teaching summer courses at the Ostia Library in Rome.

Erin Peters

SELECTED PUBLICATIONS

- *Barcelona für Kinder* [Barcelona for Kids]. Zürich: Bohem Press, 2003. Print.
- *Pictogramas en la Historia de D. Quijote de la Mancha* [A Picture History of Don Quixote of La Mancha]. Madrid: Editorial SM, 2004. Print.
- *Las Cosas perdidas* [The Lost Things]. Barcelona: Edelvives, 2006. Print.
- *Santiago*. Text Federico García Lorca. Madrid: Libros del Zorro Rojo, 2007. Print.
- *Sin los Ojos* [Without Eyes]. Madrid: Editorial SM, 2009. Print.



LENNART HELLSING

Sweden ★ Author

“All pedagogical art is bad art, but all good art is pedagogical.”

Lennart Hellsing

Lennart Hellsing has played a leading role in the development of Swedish children’s literature for more than sixty years. This “grand old man” of Swedish writing for children was born in central Sweden in 1919, and during the course of his long career has produced over sixty books including poetry, picture books, songs and novels. He has also produced radio programs, an opera, textbooks, and translations, from English to Swedish as well as writing for adults.

Hellsing’s debut into the world of children’s literature came in 1945 with the publication of *Katten Blåser i Silverhorn* [The Cat Blows the Silver Horn], a collection of poems that were later set to music. Some five years later, he produced another collection of rhymes, *Summa Summarum* [The Sum of Sums], set to music by Knut Brodin and illustrated by Poul Ströyer. This was Ströyer’s first illustrated book, and the two men’s styles complemented one another so successfully that they produced several more books together.

Hellsing’s interest in art forms that combine different media—music, art, the spoken and written word—informs much of his career. He works with the finest artists and musicians to create complete works. In 1955, he formed his

own record company, “*Snurrskivan*” (Spinning Records), where he produced and dramatized stories and songs for children. He also produced an early interactive alphabet game which incorporated characters from many of his stories.

Hellsing never simplifies things for children. Although he abhors works with the sole aim of being pedagogical, he produces works which illustrate his own often quoted statement:

“All pedagogical art is bad art, but all good art is pedagogical.” *Sjörövarbok* [The Pirate Book], for example, is at once an exciting adventure story, a series of funny rhymes, and a grammatical exercise as Hellsing uses all the verb forms possible in the Swedish language.

Hellsing has worked tirelessly as an advocate for children’s literature. He played a critical role in the formation of the Swedish Institute for Children’s Books (SBI) in Stockholm in 1965. This lively institute continues to promote children’s literature and scholarship on children’s literature today. In 2009, when Hellsing turned 90, the Institute honored his contribution to children’s literature in Sweden with the formation of a prize in his name.

Lydia Kokkola



own record company, “*Snurrskivan*” (Spinning Records), where he produced and dramatized stories and songs for children. He also produced an early interactive alphabet game which incorporated characters from many of his stories.

SELECTED PUBLICATIONS

- *Summa Summarum* [The Sum of Sums]. Illus. Poul Ströyer. Stockholm: Rabén & Sjögren, 1950. Print.
- *Sjörövarbok* [The Pirate Book]. Illus. Poul Ströyer. Stockholm: Rabén & Sjögren, 1965. Print.
- *Boken om Bagar Bengtsson* [The Book about Bengtsson the Baker]. Illus. Poul Ströyer. Stockholm: Rabén & Sjögren, 1966. Print.
- *Lillebror och Natten* [Little Brother and the Night Time]. Illus. Ane Gustavsson. Stockholm: Rabén & Sjögren, 2009. Print.
- *Visor och Ramsor I Hellsingland* [Songs and Rhymes from Hellsing Land]. Illus. Poul Ströyer, Stig Lindberg, Pija Lindebaum, and Charlotte Ramel. Stockholm: Rabén & Sjögren, 2009. Print.



ANNA-CLARA TIDHOLM

Sweden ★ Illustrator

“I have a theory that children get more involved in picture books without any people in them at all—I make the child reading a book into the main character, quite simply.”

Anna-Clara Tidholm

The Swedish illustrator Anna-Clara Tidholm (born in Stockholm in 1946) is entirely self-taught. Her formal training was in literature, and she worked as a journalist for many years before becoming a fulltime author-illustrator. Over the past forty years, she has illustrated over fifty books, many of which she has also written herself. She explains that her lack of formal training has led her to think about composition in a slightly unusual way: “my solution has often been to try to imagine how children would draw and then to imitate them.” The results retain the feeling of children’s drawing, but the formal compositions of her illustrations are anything but simplistic. She has also illustrated for children’s television, magazines and cartoons. Today she lives in Arbrå with her co-author, the poet and musician, Thomas Tidholm.

Tidholm primarily uses watercolor, crayons, and colored pencils, but on occasion she also makes use of bold acrylics to convey the emotions experienced by the characters. The composition of her illustrations makes playful use of the act of turning pages in several of her books.

Although Tidholm’s books are nearly all intended for a young, pre-school readership, she is not afraid to tackle sensitive subjects. Together with her husband, she produced *Resan*

till Ugri-La-Brek [Journey to Ugri-La-Brek] in which young children engage in an imaginative game as they try to make sense of what it means to lose a grandparent. *Adjö, Herr Muffin* [Goodbye, Mr. Muffin], written by Ulf Nilsson, is also about death: the death of a beloved pet. Mr. Muffin the guinea pig remembers his long life and all the things he has experienced before his death and burial. The story is told and illustrated

in a way that cannot fail to raise a smile from the adult reader, as Mr. Muffin’s death is announced in the newspaper and sorrow falls over the whole of Sweden.

The complex, ironic humor of *Adjö, Herr Muffin* is never expressed at the child’s expense. On the contrary, Tidholm and her fellow authors laugh with the child not at them. As she explains, “A good book func-

tions both with adults and children” as reading is a way “for children and adults to have fun together.” The trusting interactive relationship between the child and adult co-reader means that greater risks can be taken. *En Som Du Inte Känner* [Someone You don’t Know] depicts an emerging friendship between two children, but at the same time provides a space for talking sensibly about “stranger-danger.” After all, we are all strangers before we get to know one another.

Lydia Kokkola



SELECTED PUBLICATIONS

- *Knacka på!* [Knock, Knock!]. Stockholm: Alfabetan, 1992. Print.
- *Resan till Ugri-La-Brek* [Journey to Ugri-La-Brek]. Text Tomas Tidholm. Stockholm: Alfabetan, 1995. Print.
- *Adjö, Herr Muffin* [Goodbye, Mr. Muffin]. Text Ulf Nilsson. Stockholm: Alfabetan, 2002. Print.
- *En Som Du Inte Känner* [Someone You don’t Know]. Text Tomas Tidholm. Stockholm: Alfabetan, 2010. Print.
- *Grattis!* [Congratulations!]. Stockholm: Alfabetan, 2011. Print.



FRANZ HOHLER

Switzerland ★ Author

The son of two teachers, Franz Hohler was born in Biel in 1943. An ardent reader before he started school, he published his first story before he left school. He began his university studies in German and the Romance languages, but never graduated. He created a one-man cabaret act and went on tour with it through Switzerland, Germany and Austria. Today he continues to tell stories in a variety of forms. He still performs cabaret as well as writing for both children and adults. His oeuvre includes television shows, novels, poetry, short and “micro” stories, plays, and songs.

Franz Hohler’s stories begin with an idea that seems perfectly acceptable, but then the expectations surrounding that idea are broken and the disruption of logic forms the impetus for the narrative: a hiking boot and a running shoe decide that they want to go to a ball together, a chicken decides to attend a radio show, a fairy tale is set in an abattoir.

Hohler’s works for children can be divided into four main groups. The three “Tschipo” novels, which feature a character who dreams

interactively: at the end of a dream, he may retain a physical object (a pinecone or a live penguin) or a smell that he has encountered during his dream; he can also choose the setting of his dreams by dreaming himself into a location of his choice. The first Tschipo novel was published in 1977 and marked Hohler’s debut into children’s

literature. The second group of works is his collections of short stories, many of them fairy tales, set in the most bizarre places. Hohler’s picture books have been produced with some of the finest illustrators in the German-speaking world. It is not a coincidence that he has worked with two artists who have been nominated for the Hans Christian Andersen Award: Susanne Berner Rotraut (Germany) and Kathrin Schärer (Switzerland). The fourth category is Hohler’s poetry, but it should be noted that his works of poetry, his

picture books, and short stories all overlap. For instance, *Es war einmal ein Igel* [Once there was a Hedgehog] tells rhyming short stories that are brought to life by Schärer’s illustrations.

Lydia Kakkola



SELECTED PUBLICATIONS

- *Wenn Ich Mir Etwas Wünschen Könnte* [If I Had a Wish]. Illus. Susanne Berner Rotraut, 2000. Print.
- *Tschipo*. Illus. Thomas M. Müller. Munich: Deutscher Taschenbuch Verlag Reihe Hanser, 2006. Print.
- *Aller Anfang* [The Beginning of Everything]. With Jürg Schubinger. Illus. Jutta Bauer. Weinheim: Beltz and Gelberg, 2006. Print.
- *Das Große Buch* [The Big Book]. Illus. Nikolaus Heidelbach. Munich: Hanser, 2009. Print.
- *Es war einmal ein Igel* [Once there was a Hedgehog]. Illus. Kathrin Schärer. Munich: Hanser, 2011. Print.



KATHRIN SCHÄRER

Switzerland ★ Illustrator

“You can portray emotions better with animals.”

Kathrin Schärer

Kathrin Schärer was born in Basel in 1969. She originally trained in both art and education, and currently works in a school for children with speech difficulties. Her career as a picture book illustrator began when she was looking for an Easter book for her niece, but could only find “kitschy bunny stories,” and so she decided to make her own. The characters of Schärer’s books are animals, and anthropomorphized animals at that. She avoids becoming kitschy or overly sweet by using her animal characters to express a fuller range of emotions. Using not only their facial expressions and body postures, but also their ears, beaks, feathers fur, and tails to express the complex interiority of the animal character, she contends, “You can portray emotions better with animals.”

Schärer uses a collage technique to create her animal characters. First she selects a muted shaded paper and then works into the cutout shape of the animal with ink and colored pencils to create a fully textured individual. The backgrounds are created using soft crayons and wax; occasionally watercolors are applied in broad washes. The results retain their three-dimensional element and tactile appeal.



Schärer is not the sole author of all her books. She has teamed up with Lorenz Pauli on a number of occasions to produce joint works, and has also illustrated the comic short works of the nominee for the author prize, Franz Hohler, in *Es war einmal ein Igel* [There was once a Hedgehog]. Her books with Pauli are full collaborations as his ideas and her images are developed in parallel.

Schärer’s own texts tend not to follow quite such straightforward plot patterns. For instance, in *So War Das! Nein, so! Nein so!* [It was like this! No it wasn’t! No it wasn’t!], Bear, Badger and Fox disagree on how the tower they were building came to fall down. The result can be read as a simple didactic story on playing nicely, but is also an introduction to the variation in narrative perspective.

Schärer pushes her young readers into more complex narrative devices in her metafictional picture book, *Johanna im Zug* [Johanna in the Train]. The story playfully invites readers into the world of making books as they start with a black and white sketch of the artist’s work table as she faces the blank page. The majority of Schärer’s twenty picture books have been or are currently being translated into other languages.

Lydia Kakkola

SELECTED PUBLICATIONS

- *Mutig, Mutig* [The Test of Courage]. Text Lorenz Pauli. Zürich: Atlantis, 2006. Print.
- *So War Das! Nein, so! Nein so!* [That’s the Way it was! No, like this! No, like this!]. Zürich: Atlantis, 2007. Print.
- *Johanna im Zug* [Johanna on the Train]. Zürich: Atlantis, 2009. Print.
- *Es war einmal ein Igel* [Once There was a Hedgehog]. Text Franz Hohler. Munich: Hanser, 2011. Print.
- *Oma – Emma – Mama*. [Grandma – Emma – Mom]. Zürich: Atlantis, 2010. Print.



SEVIM AK

Turkey ★ Author

"I become the mother of the characters I create."

Sevim Ak

Sevim Ak was born on the Black Sea Coast in Samsun, Turkey in 1954. She spent much of her childhood observing the intricate details of everyday events in her Samsun neighborhood, which is one of the most prolific sources of inspiration for her writing. After becoming top student in her high school, Ak's parents and teachers encouraged her to pursue a career in the sciences, where she thrived. Although she followed her father's advice and became a chemical engineer, she continued to write as a personal creative outlet.

Her first book to be published was a collection of her short stories entitled *My Kite is a Cloud Now*, which was accepted by Redhouse Publishing House in 1987. Sevim Ak's talent was evident from the beginning, and this first collection won the Akademi Bookstore's Children's Literature Story Prize. Ak's talents also extend beyond short stories to writing novels, journals, and plays.

It is important for Ak to maintain the child's point-of-view throughout her writing. She is able to view the world from a child's perspective, and therefore creates vivid emotions and stories with which all children can easily empathize.

Rather than creating immature characters who merely entertain her young readers, her characters are fully developed, realistic and human. Ak has a deep respect for her own inner-child, and therefore acknowledges realistic experiences to which the average child can relate. She believes that children are able to possess a mature understanding of the world as long as adults take them seriously, and this belief is constantly reiterated in her down-to-earth characters.

Sevim Ak has participated in many programs that increase children's literacy by encouraging them to read and write. To this end, she has worked with such organizations as The Association in Support of Contemporary Life (ÇGYD), United Nations Development Programme (UNDP) and GAP. One of the most notable acts of civil service to come from Ak's work was the

use of thirteen of her short stories in a psycho-social rehabilitation project undertaken by the Tel-Aviv Municipality Psychological Health Center to help young survivors of the Marmara earthquake in 1999 grieve and deal with their traumatic experiences.

Samantha Christensen



SELECTED PUBLICATIONS

- *Puf, Puffuf, Cuf, Cufcuf and Cİno* [Puf, Puffuf, Cuf, Cufcuf and Cİno]. Illus. Behiç Ak. Istanbul: Can Çocuk, 2002. Print.
- *Lodos Yolcuları* [Southwind Travelers]. Illus. Behiç Ak. Istanbul: Can Çocuk, 2003. Print.
- *Az Buçuk Teo* [A Little Bit of Ted]. Illus. Behiç Ak. Istanbul: Can Çocuk, 2005. Print.
- *Şarkını Denizlere Söyle* [Sing Your Song to the Sea]. Cover illus. Mustafa Delioğlu. Istanbul: Can Çocuk, 2006. Print.
- *Domates Saçlı Kız* [The Girl with Tomato-Coloured Hair]. Illus. Behiç Ak. Istanbul: Can Çocuk, 2008. Print.



FERIDUN ORAL

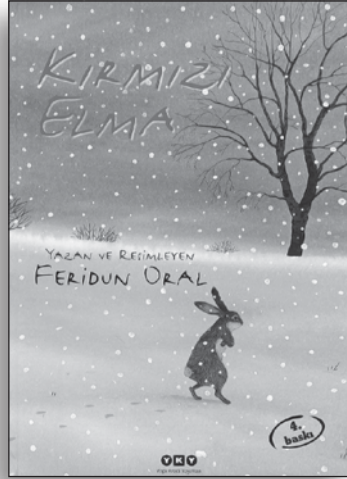
Turkey ★ Illustrator

Feridun Oral was born in Kirikkale, Turkey in 1961. The tales told by his grandmother were an early creative influence in his life. The artist graduated with a degree in Fine Arts from Istanbul Marmara University in 1985, and managed to combine his childlike way of looking at the world with the formal demands of high art. Though he is a talented artist and sculptor outside of the genre of children's literature—working with textiles, ceramics, and wood—he prefers to write and illustrate books for children.

Animals are the subjects of much of Oral's art and stories. He believes that children have an innate love of animals and that this love must be fostered and developed to teach children to love each other and themselves, and to appreciate nature. His characters are always well considered and strike a balance between realism and surrealism. The animals he draws are notable for their expressive features and actions. These expressions help children to identify with the animal characters in his books.

Oral's ability to balance colors in his illustrations creates a warm and inviting atmosphere that, in turn, awaken warm emotions in his

young readers. His paintings create an unspoken language that is universally understood by children of all cultures. For most of his illustrations, Oral uses watercolors with precision in order to give great detail to his characters and the world he creates around them.



Oral's work has won a number of literary awards, including the "Best Picture Book of the Year" in 2008 by IBBY Turkey for his book *The Red Apple*. He also received the "Runner Up Award" in the Unesco Noma-Concour for *The Blackberry Gnome and the Yellow Beak*. Oral has also participated in many exhibitions and contests, and his books have been published abroad, appearing in German, Spanish, French, and English translations.

Samantha Christensen

SELECTED PUBLICATIONS

- *Böğürtlen Cini ve Sari Gaga* [The Blackberry Gnome and the Yellow Beak]. Istanbul: Yapi Kredi, 1993. Print.
- *Yavru Ahtapot Olmak Çok Zor* [It is Tough to Be a Little Octopus]. Text Sara Sahinkanat. Istanbul: Yapi Kredi, 2008. Print.
- *Kirmizi Elma* [Red Apple]. Istanbul: Yapi Kredi, 2008. Print.
- *Maymun Kral* [The Monkey King]. Text Feridun Oral and Sara Sahinkanat. Istanbul: Yapi Kredi, 2009. Print.
- *Pirinç Lapası Ve Küçük Ejderha* [The Rice Porridge and the Little Dragon]. Istanbul: Yapi Kredi, 2011. Print.



PHILIP PULLMAN

United Kingdom ★ Author

"Stories are the most important thing in the world. Without stories, we wouldn't be human beings."

Philip Pullman

The son of an Air Force pilot, Philip Pullman was born in Norwich in 1946, but spent much of his early childhood in his Grandparents' rectory where he heard stories combining the landscape, history, Biblical stories and fiction; elements that were to emerge in his own story-telling as an adult. At the age of eleven, his family moved to North Wales where Pullman took up illustrating. These experiences were woven into one of his earliest novels, *The Broken Bridge*. His formal education at Oxford University was also to produce a fictional setting as it was incorporated into the His Dark Materials trilogy. After a short but successful career as a teacher and teacher-trainer, he took up fulltime writing in 1995 following the success of *Northern Lights* (*The Golden Compass* in North America). His works have been translated into over 40 languages and include adventure stories, plays, writing for adults as well as the fantasy and fairy tales for which he is best known.

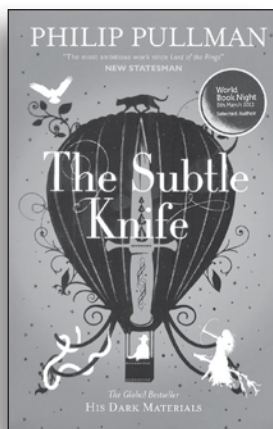
Internationally, Pullman is best known for the His Dark Materials trilogy set in an alternative universe. The first novel was made into a film—*The Golden Compass*—and has also been successfully adapted for the stage. Pullman's complex engagement with Christianity, spirituality and the desire to keep children "innocent," as well as his allusions to classical works of

English literature such as John Milton's *Paradise Lost* make for a series of cross-over books which appeal equally, albeit differently, to children, adults, and literary critics.

Prior to the publication of these works, however, Pullman had already established himself as an author of substance. The Sally Lockhart Quartet, set in London in the Victorian era, features an enterprising young woman who exposes the darker aspects of the puritanical morality and extreme class division of the period as she searches for a ruby that is rightfully hers. Pullman returned to the Victorian era in his *The New Cut Gang* series, which features a gang of children who appear to have stepped out of a Sherlock Holmes story. Pullman's appreciation of Arthur Conan Doyle is also evident in his play, *Sherlock Holmes and the Limehouse Horror*.

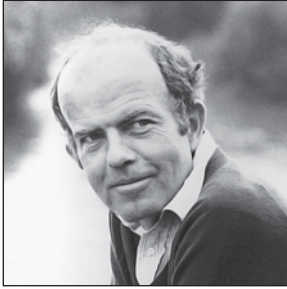
Pullman's prolific and varied output, his willingness to be provocative, his complex use of allusion, and good storytelling have made him as popular with critics as he is with his child and teenage readers. Several monographs and numerous articles have been produced on his works, and he regularly speaks in public addressing issues ranging from religious tolerance to funding for public library services.

Lydia Kokkola



SELECTED PUBLICATIONS

- *The Ruby in the Smoke*. Oxford: Oxford University Press, 1985. Print.
- *The Broken Bridge*. London: Macmillan Children's Books 1990. Print.
- *Northern Lights*. London: Scholastic Point, 1995. Print.
- *Clockwork Or, All Wound Up*. New York: Doubleday, 1996. Print.
- *I Was a Rat! or, The Scarlet Slippers*. New York: Doubleday, 1999. Print.



JOHN BURNINGHAM

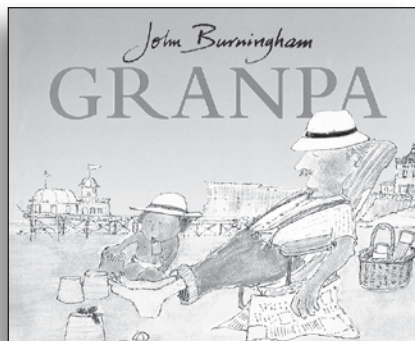
United Kingdom ★ Illustrator

Born in Surrey in 1936, John Burningham received an unusual education in numerous different schools including the alternative educational establishment, Summerhill. A conscientious objector, he filled his military service requirements by serving in an ambulance unit, and went on to work in a series of other community related projects such as school building in Italy, slum clearance, and forestry work. His formal education took place at the Central School of Art in London, where he met his wife, the award-winning children's illustrator, Helen Oxenbury. With a fifty year history of publication behind him, Burningham's production is considerable. The vast majority of his works are picture books which he has both written and illustrated, but he has also produced a number of books for adults and illustrated classics by Jules Verne and Ian Fleming.

Burningham's works are characterized by a respect for children, but rarely at the expense of the adults in their lives. For instance, his two books about Shirley: *Come Away From the Water, Shirley* and *Time to Get Out of the Bath, Shirley* use the gutter to separate the mundane world of the adult from the imaginative interior world of the child's imagination. So whilst Shirley's parents focus on the prosaic concerns of the coldness of

the sea water or bath water on the floor, Shirley imagines herself into a fantasy world where she can fight pirates and find treasure. Her parents are to be pitied for their lack of education rather than sneered at for their inability to empathize with their daughter.

The loving bond between adults and children becomes more poignant as the age gap increases. *Granpa* depicts a particularly tender illustration of



a young girl's relationship with her grandfather. Narrated through the things the adult and child do (or do not) say to one another, this picture book, like the Shirley books, maximizes the power of absence as a way to communicate without limiting the imagination or forcing a single didactic message. Similarly, the affection

between the elderly Mr. Gumpy and the animals and children in his boat or on his outing is far more important than the minor characters' momentary bad behavior.

Burningham's illustrative style contrasts sparse, airy sketches in ink with thickly layered, textured paintings. The forms do not aim at realism, but rather at resembling aspects of children's own paintings. He is particularly adept at capturing the varied moods of his characters through a few deft strokes depicting the facial features.

Lydia Kokkola

SELECTED PUBLICATIONS

- *Borka: The Adventures of a Goose with No Feathers*. London: Jonathan Cape, 1963. Print.
- *Mr. Gumpy's Outing*. London: Cape, 1970. Print.
- *Come Away from the Water, Shirley*. London: Cape, 1977. Print.
- *Granpa*. London: Cape, 1984. Print.
- *Oi! Get Off Our Train*. London: Cape, 1989. Print.



PAUL FLEISCHMAN

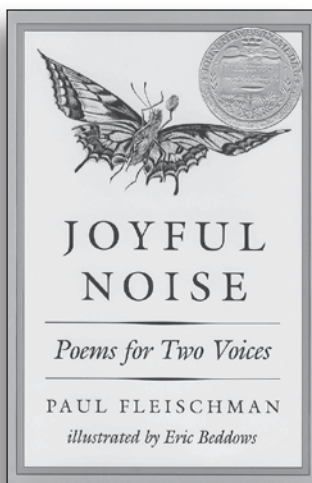
United States of America ★

Author

"I'm looking for something deep, universal, and strong. If writing doesn't have that, then readers won't be moved by it."
Paul Fleischman

Born in 1952, Paul Fleischman grew up in Santa Monica, California, in a family that cultivated his creativity from an early age. His father, the author Sid Fleischman, would read his stories to Paul as a child as they were being written, and the entire family took an interest in listening to and playing music. Working with his family's hand printing press gave Fleischman experience in arranging and shaping words, which would later become a major focus of his poetry. Listening to the short-wave radio taught him that sounds in any language can be beautiful.

Initially Fleischman had no interest in writing books, but had a deep appreciation for writing music. It was when he was thinking about what to do with his life after graduation from the University of New Mexico that his father suggested that he should try to write. As a result, Fleischman wrote his first children's book, *The Birthday Tree*. While getting started as a writer and developing his own voice, he worked many jobs including bookstore clerk, bagel baker, and textbook proofreader. His works range from poetry, short stories, and novels, to picture books, non-fiction, and a play. He was awarded the Newbery Medal in 1989 for his book *Joyful Noise: Poems for Two Voices*.



For Fleischman, writing is a kind of music. The sounds of words are just as important as their meanings, and he constantly endeavors to create not only poetry, but also prose that is rhythmically appealing to the ear. Because of this, his work is often painstaking, and although he may often only finish one page per day, it is a well-polished page. In his Newbery acceptance speech, Fleischman referred to himself as "playing in the vast sandbox of the English language," and his playful writing technique allows him to create stories, poetry, and plays that children can interact with and take pleasure in reading. There is a strong sense of community in Fleischman's work that develops through the multiple voices that he weaves together in various patterns and styles.

Paul Fleischman often builds his stories for children around a metaphorical center. The themes he deals with are universally relevant. He sees performance in both texts and real life, creating characters with a growing awareness of themselves and the greater world they live in, an awareness that he passes on to the reader. It is a combination of this accessibility and innovative style that has won Fleischman's work multiple awards and accolades.

Samantha Christensen

SELECTED PUBLICATIONS

- *Joyful Noise: Poems for Two Voices*. Illus. Eric Beddoes. New York: Harper & Row, 1988. Print.
- *The Burning Room*. New York: HarperCollins, 1991. Print.
- *Bull Run*. Woodcuts by David Frampton. New York: HarperCollins, 1993. Print.
- *Seedfolks*. 1st ed. New York: HarperTrophy, 1997. Rev. ed. New York: HarperTrophy, 2004. Print.
- *The Dunderheads*. Illus. David Roberts. Somerville, MA: Candlewick Press, 2009. Print.



CHRIS RASCHKA

United States of America ★
Illustrator

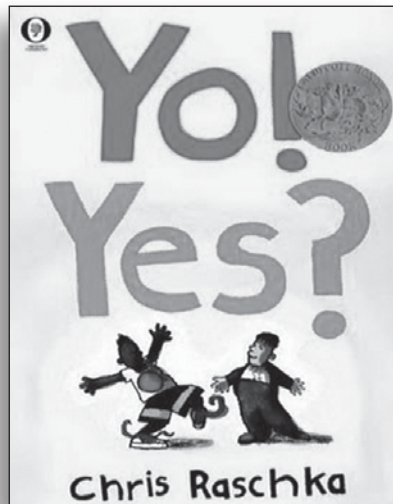
"It's not the thing itself but the path to understanding it that interests me"

Chris Raschka

Born in Huntington, Pennsylvania in 1959, Chris Raschka grew up with a love and a talent for stories, music, and art. After graduating from St. Olaf College in Northfield, Minnesota with a Bachelor of Arts degree in Biology, Raschka interned for a year in Germany at a children's orthopedic clinic. Here he cultivated an understanding of children and desire to work with them. Raschka later lived and worked with his wife Lydie in St. Croix, Virgin Islands in a home for children, where they both cultivated their love of and talent for art, painting on their days off as a respite from the stress of the job. When the two returned to the states, their work was displayed and sold in a gallery, providing them with a first foray into the professional art world. Shortly after, Raschka was on the verge of attending medical school when he made the decision to follow his passion and pursue art as a career instead.

As an artist, Chris Raschka has become known for his ability to communicate emotions, energy, and especially music through his illustrations. His work shows a connection with and concern for children and the feelings that they

are learning to deal with. His books for children are original and surprising, and focus on helping children develop processes of learning without pushing information at them. Using a variety of media including watercolor, charcoal, and potato prints, Raschka works to fit style with content in each of his books, giving each piece its own identity.



Raschka has received a lot of attention for the way in which he depicts sounds and music through art in books like *John Coltrane's Giant Steps* and *Charlie Parker Played Be-Bop*, his first book, which won the Best Books of the Year citation, *Publishers Weekly*, the Notable Children's Book citation, American Library Association (ALA), and the Pick of the Lists citation, American Booksellers Association. The awards did not stop with this first book either, and Raschka's work has received many other awards and distinctions, including the Caldecott Honor for *Yo! Yes?* in 1994 and the Caldecott Medal for *The Hello-Goodbye Window* in 2006.

Samantha Christensen

SELECTED PUBLICATIONS

- *Yo? Yes!* 1993 New York: Orchard
- *Charlie Parker Played Be-Bop* 1992 New York: Orchard
- *A Poke in the I* (text by Paul Janeczko and Chris Raschka) 2002 New York: Scholastic
- *Mysterious Thelonious* 1997 New York: Orchard
- *The Hello-Goodbye Window* (text by Norton Juster and Chris Raschka) 2005 New York: Hyperion



ARNAL BALLESTER

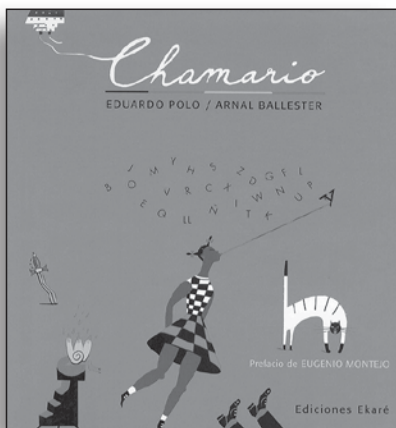
Venezuela ★ Illustrator

Born in Barcelona in 1955, Arnal Ballester has always been attracted to art and began to draw at a young age. Although he studied History at the Universidad Autónoma of Barcelona, he also pursued his love of art, studying Illustration and Art at the Escola Massana d'Art i Disseny of Barcelona and at the Artes y Oficios in Looftja.

While working as an illustrator for Spanish comedic magazines during the seventies, he created his first work of children's literature, *Les onades*, in 1973. Since then, he has gone on to illustrate many books for children and young people as well as continuing to provide illustrations for major newspapers. Much of Ballester's most important work has been his illustrations for key Venezuelan authors, including *Chamarío*, written by noted poet Eduardo Polo. In addition to illustrations, Ballester has also become known for his work with animation, receiving several awards, including the Festival de Annecy Award in 2005. Currently, he is a teacher of illustration at the Escola Massana d'Art i Disseny in Barcelona.

Ballester has won awards and recognition both nationally and internationally for his

illustrations. In 1993, he received the National Children's Book Illustrator Award from the Spanish Ministry of Education and in 1994 the Ragazzi di Bologna-UNICEF named him Illustrator of the Year. Other important awards that Ballester has received include the Critica Serra d'Or in 1995 and the National Illustration Award in Spain in 2008.



Arnal Ballester's illustrations speak to children though their playful, joyful images, full of bright colors and movement. He also incorporates humor, wit, and metaphors taken from everyday life. Yet, it is for these same reasons that his creations appeal to more mature audiences as well. He uses the texts that he illustrates as both points from which to create and expand his own world around, as well as

to challenge their meanings. Yet, Ballester does not need any text in order to create his illustrations: his book *No tinc paraules* [I Have No Words] provides a narrative that is completely visual.

Erin Peters

SELECTED PUBLICATIONS

- *Colección los artísticos casos de fricandó* [The Artistic Cases of Fricandú]. Text Monste Ginesta. Barcelona: Editorial Destino, 1993. Print.
- *Madisú*. Text Christine Nöstlinger. Madrid: Gaviota, 1997. Print.
- *No Tinc paraules* [I Have No Words]. Valencia: Media Vaca, 1998. Print.
- *Chamarío* [Kidtionary]. Text Eduardo Polo. Caracas: Ediciones Ekaré, 2004. Print.
- *El Gran Zoo* [The Big Zoo]. Text Nicolás Guillén. Barcelona: Libros del Zorro Rojo, 2009. Print.

Call for Papers: 'Children's Literature from the Commonwealth of Nations'

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- Non-fiction publishing for children and teens

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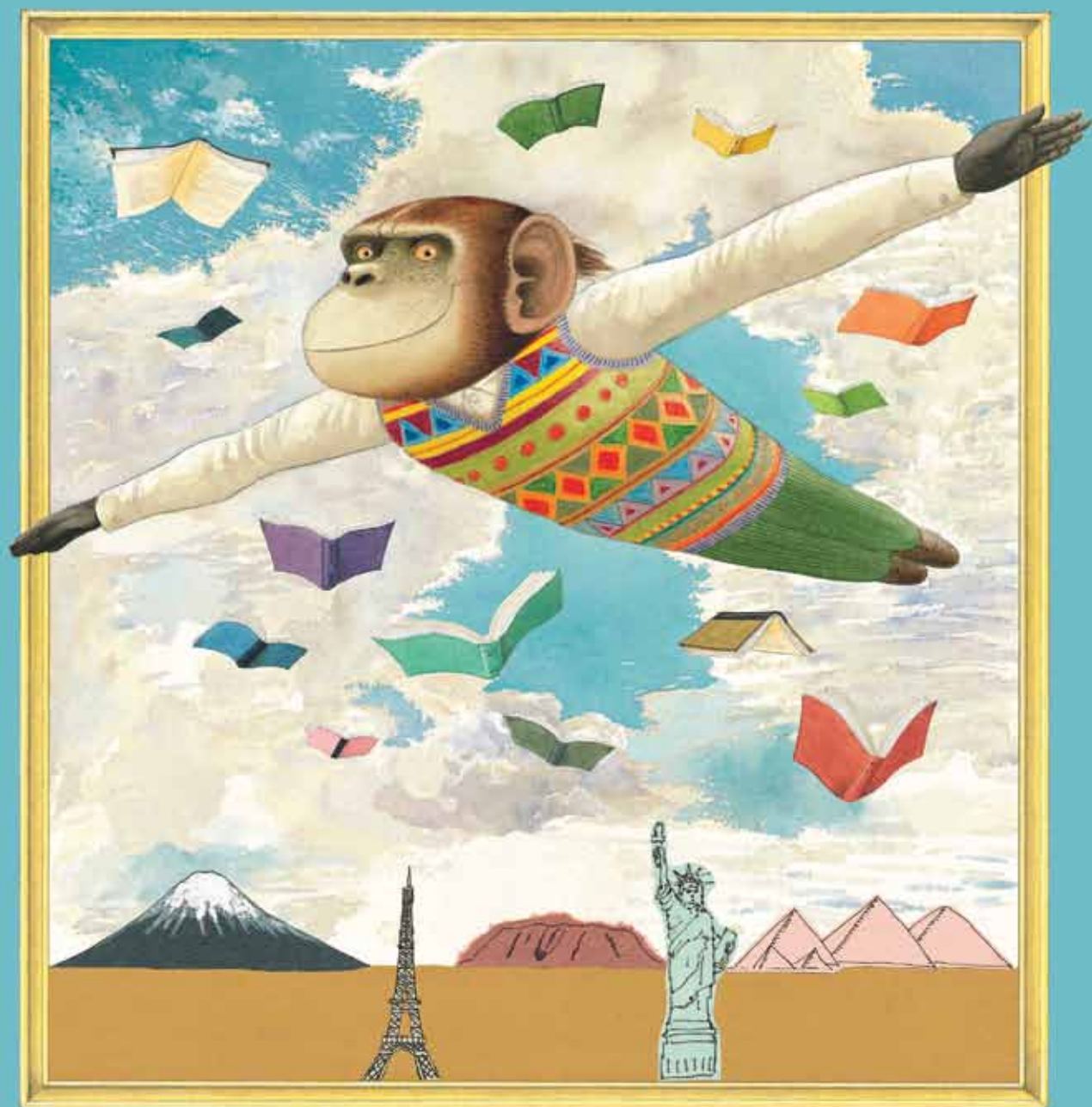
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